



INTRODUCING:

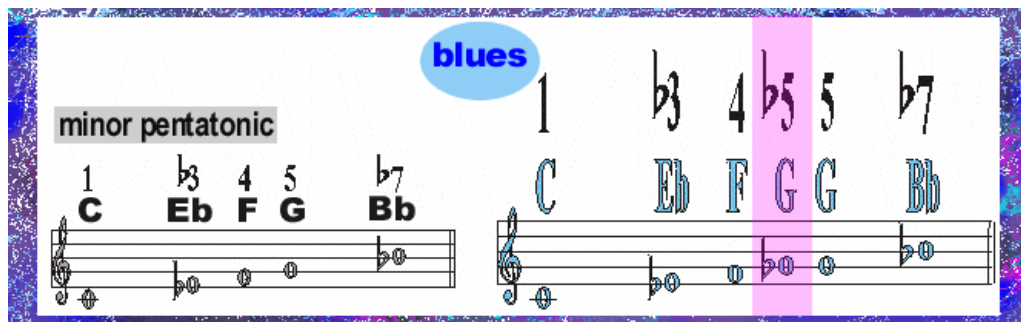
The Minor Pentatonic And Blues Scales



Introducing Minor Pentatonic & Blues Scales in Lead Guitar Playing

The minor pentatonic scale is frequently mistakenly referred to as the blues scale. The blues scale is in fact a minor pentatonic scale with the addition of an extra note: the flatted fifth note of the major scale. The minor pentatonic and the blues scales are very similar in musical effect with the blues scale achieving a little chromatic smoothness that the minor pentatonic scale simply can not. Think of a blues scale as functioning in the same way, and for use in the same situations as a minor pentatonic scale with the same root note. The lead guitar scales most often heard in rock, pop, metal, blues & alternative are the minor pentatonic and the blues scale. These two scales create the funky, rockin', "bad" type of sounds most often associated with the great guitar music of classic and newer rock bands and guitar heroes.

Spellings & Formulas



No substitute for study, practice and memorization. When you play, you play what you know. I highly suggest you know everything you can about these two scales.

Use Charts And Graphs To Speed The Learning Process

This section provides fingerboard diagrams and musical notation for the Minor Pentatonic and Blues scales. The fingerboard diagrams show the scale notes on a 6-string guitar fretboard, with pink circles indicating the scale notes and blue circles indicating the flatted fifth note in the blues scale. The musical notation shows the scale notes on a treble clef staff, with the corresponding fret numbers (8, 10, 11) written below the staff. The scales are labeled **MINOR PENTATONIC** and **blues**.

Guitar Music Based On Extensive Use Of Minor Pentatonic And Blues Scales

CLASSIC ROCK	BLUES	HARD ROCK	BLUES ROCK
Led Zeppelin	B.B. King	Z Z Top	Stevie Ray Vaughn
The Doors	Buddy Guy	Scorpions	Kenny Wayne Sheppard
Jimi Hendrix	Eric Clapton	Lennie Kravitz	Johnny Lang

The All Purpose Scale

Practice playing the C minor pentatonic and C blues scale over each of the chord progressions below. First, play solos similar to the ones you've been hearing me do in the lessons, simple and stepwise with a basic rhythm but with that natural flow and conversational quality. Hear the effect that the scales create when being laid against the chord progressions. Of course, branch out on your own creating interesting rhythms, note combinations and silences as you practice the craft of lead guitar. Ideally you have a fellow guitarist to practice these chords with, each of you switching off on lead and rhythm.



Minor sound



Dominant sound



Major sound



Conclusion And Ideas That Are So Important I Will Repeat Them.

The most common scales in rock/ pop & blues lead guitar are the **minor pentatonic & minor blues scales** each creating a similar but unique sound. When choosing this type of sound for your guitar solo you must first be aware of the funky, raunchy, bluesy, rockin' sound of each scale and decide if that's the sound you seek to create. All rock, classic rock, rhythm & blues, alternative & traditional blues guitarists rely on the minor pentatonic & blues scales to create their hot sounding and much loved styles.

Scale selection can be simplified using the point of cadence theory which states that the root note of the chord at the songs' point of cadence is the root note of the scale used in a solo.

Nice Little Rock Solo Based On A 12 Bar Blues Progression

This solo uses somewhat advanced ideas, not related to simply running a scale, which is normally not a very musical thing to do. Rather, we should make a mental note of all the interesting licks we know and how they deviate from simply reciting a scale. In this solo an F7 arpeggio lick is used to give a funky melodic sound.

Since strict scalewise movement is very sleepy and unimaginative, leaps and skips between scale members add interest. All of the leaps that occur within the pentatonic framework are labeled 'Leap'.

C

Leap

Leap

TAB

8	8	8	8	11	8	8	8	8	8	8	11	8	8	11
					8	11								

F

C

F7 Arpeggio/ Chord Tones

Leap

11	11	11	11	11	8	11	8	11	8	8	11	8	8	10
10	10	10	10	10			10			11	8	11	8	10

G

b5 Note of G Chord

F

b5 Note of F Chord

C

Leap

10	9	8	7	8	11	8	10	8	10	8	10	8	10	10
12	12	12	12		10	10	10	10		10				