

# SO YOU THINK YOU KNOW THE MAJOR SCALE?



A guitar player's  
guide to the major  
scale and its inner  
workings

BY LUCAS MICHAILIDIS

## ***Make The Small Big and the Few Many – LAO TZU***

Having taught instrumental music at various institutions over a twenty-five year period, I am intimately aware of the merits and issues that can at times befall these environments. The institution's agenda, is to produce musicians that are competent and well versed in all aspects of music. Whilst this is a noble aspiration, I have found that students are often overwhelmed by their heavy workload, pressing commitments and assessments - resulting in a limited understanding and playing ability. My frustration as a teacher lies in the fact that there is little time available to devote to deep and thorough exploration of fundamental material.

My motivation for devising the course is to address this aspect. When deciding upon the topic, it was clear that the major scale - the cornerstone of Western music, would be the perfect structure to acquire an intimate understanding of. I am keen on exposing the important and useful material that resides within this scale. While preparing this material, I was struck by the way in which each aspect opened up exponentially, as soon as I drew my attention to it. This came as a surprise - given my many years of playing experience. The suggested approach is to focus upon one aspect at a time and be guided by what resonates most - there is no sequential order that needs to be necessarily followed.

Although our focus will be on the major scale, what I intend on delving into, is process - how to make the material as musical, engaging and effective as possible. In doing so, it is my hope that one learns skills that will translate into all aspects and musical environments. As we will see, these concepts are integral to our understanding of composition, improvisation, theory and fret - board knowledge.

Ultimately, it is important to note that none of this material is *essential* and there is more to music making than the number of scale fingerings we know. We should aim to cultivate our ear and to play with heart, conviction and honesty.

**Lucas Michailidis**

CAGED patterns-----	1
Modes 3 notes per string-----	2
Modes 2 notes per string-----	4
Modes 2 + 3 notes grouping-----	6
Modes 4 +3-----	8
Modes 4 notes per string-----	10
Open Strings-----	12
Contrary Motion -----	13
Intervals -----	15
Octave Displacement -----	17
Sequences -----	18
J.S Bach sequences -----	20
Triad Inversions – 1 note per string -----	23
Diatonic Triads Position #1-----	24
Diatonic Triads Position #2 -----	25
Diatonic Triads Position #3 -----	26
Diatonic Triads (string skips) -----	27
Major Triad (CAGED) -----	28
Minor Triad (CAGED) -----	29
Diminished Triad (CAGED) -----	30
Triad Arpeggios-----	31
Open Triad Inversions -----	33
Diatonic Open Triads (root) -----	34
Diatonic Open Triads (1 <sup>st</sup> inversion) -----	35
Diatonic Open Triads (2 <sup>nd</sup> inversion) -----	36
Triad Pairs -----	37
Triad Pair Harmony -----	39
Diatonic 7 <sup>th</sup> Arpeggios #1 -----	41
Diatonic 7 <sup>th</sup> Arpeggios #2 -----	42
Major 7 <sup>th</sup> (CAGED) -----	43
Maj 7 <sup>th</sup> Arpeggios 2 notes per string -----	44
Dom 7 <sup>th</sup> (CAGED) -----	45
Dom 7 <sup>th</sup> Arpeggios 2 notes per string -----	46
Min 7 <sup>th</sup> (CAGED) -----	47
Min 7 <sup>th</sup> Arpeggios 2 notes per string -----	48
Min 7 <sup>th</sup> b5 (CAGED) -----	49
Min 7 <sup>th</sup> b5 Arpeggios 2 notes per string -----	50

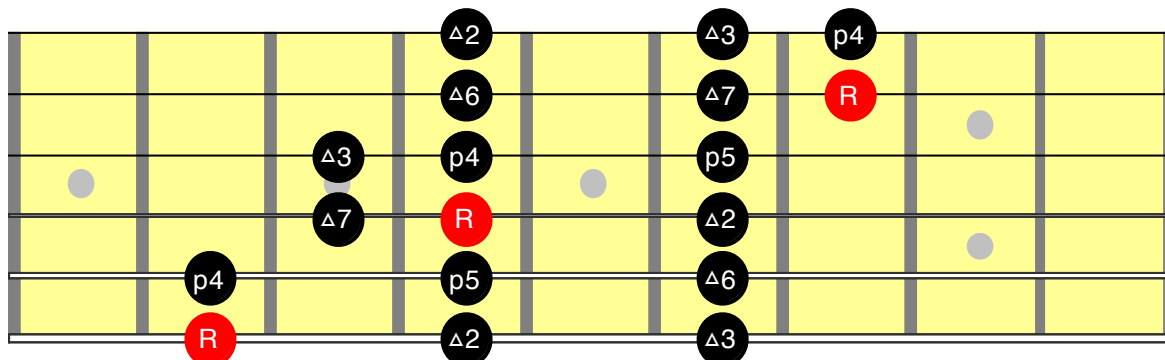
Drop 2 Major 7 <sup>th</sup> -----	51
Drop 2 Dominant 7 <sup>th</sup> -----	52
Drop 2 Minor 7 <sup>th</sup> -----	53
Drop 2 Minor 7 <sup>th</sup> b5 -----	54
Drop 3 Major 7 <sup>th</sup> -----	55
Drop 3 Dominant 7 <sup>th</sup> -----	56
Drop 3 Minor 7 <sup>th</sup> -----	57
Drop 3 Minor 7 <sup>th</sup> b5 -----	58
Major 7 <sup>th</sup> Pentatonic added 4 -----	59
Major/minor Pentatonic -----	60
Lydian Pentatonic -----	61
Mixolydian Pentatonic -----	62
Locrian Pentatonic -----	63
Diatonic Quartal Harmony 3 note chord -----	64
Diatonic Quartal Harmony 4 note chord -----	65
Quartal Inversions -----	66



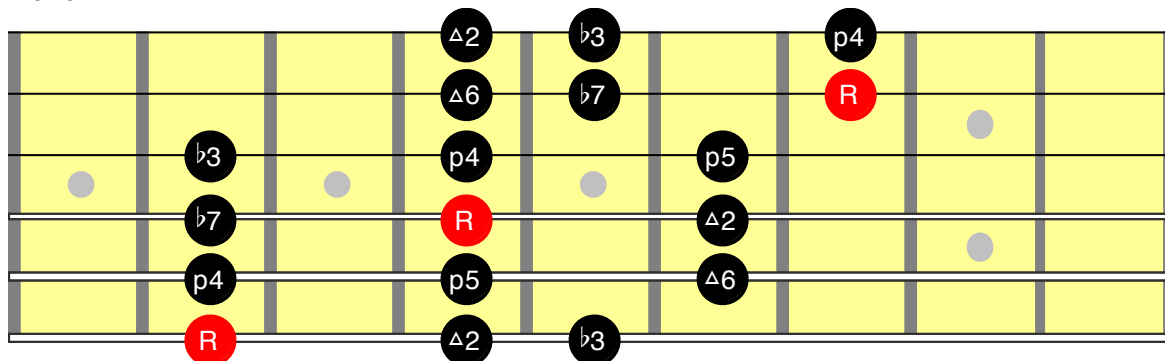
# Modes - Three Notes Per String

Three note per string scales are a staple for shredding guitar players. They comfortably fit under the fingers and can be played quickly with either legato or sweep picking. For legato, pick only the first note of each string and hammer or pull off the remainder. For sweeping, pick: down, up, down (ascending the scale) and up, down, up (descending).

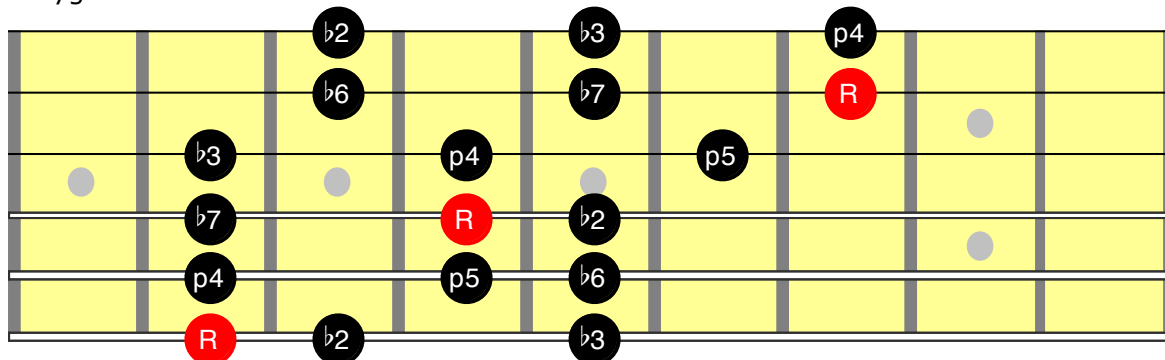
## Ionian



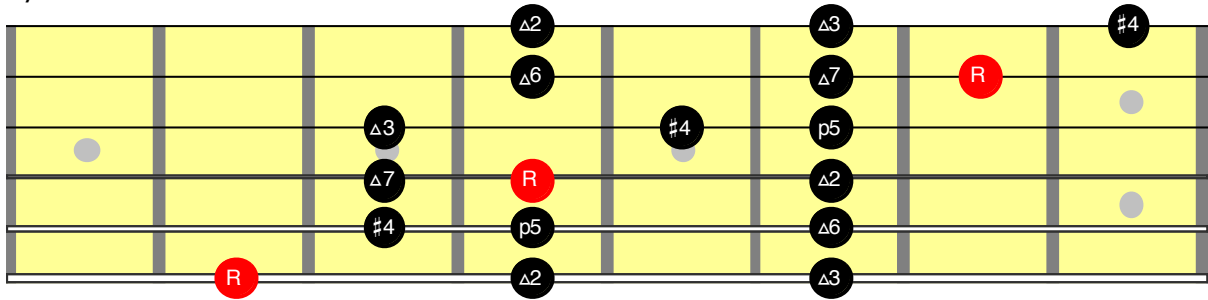
## Dorian



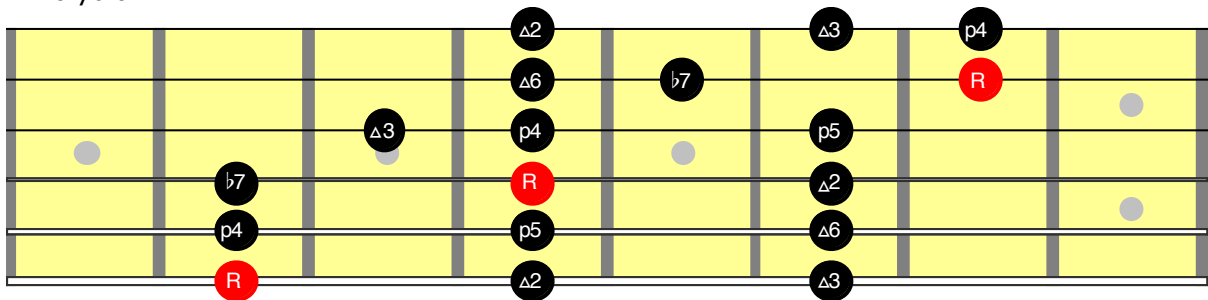
## Phrygian



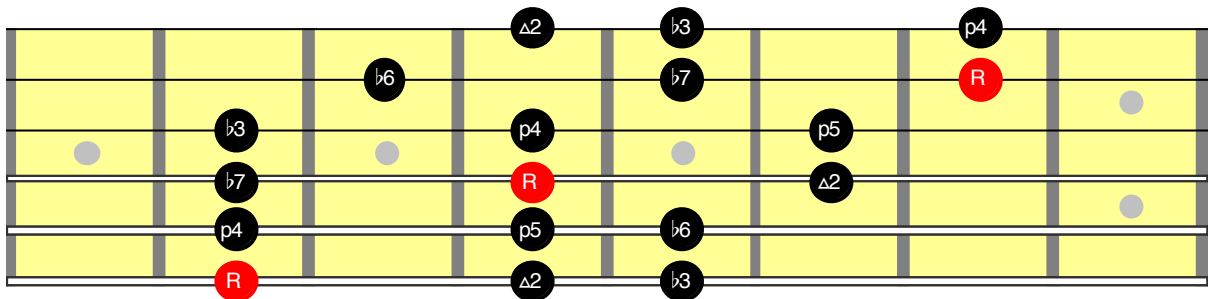
### Lydian



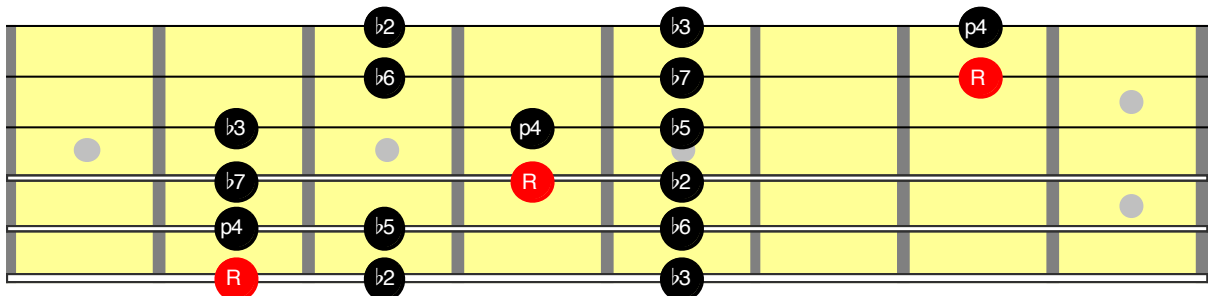
### Mixolydian



### Aeolian



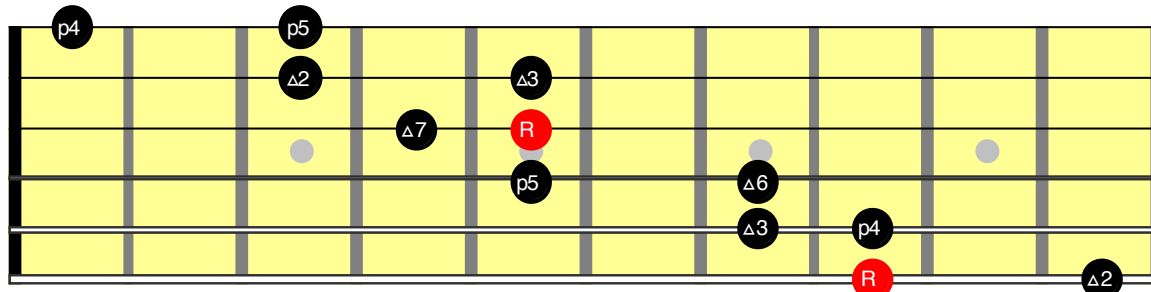
### Locrian



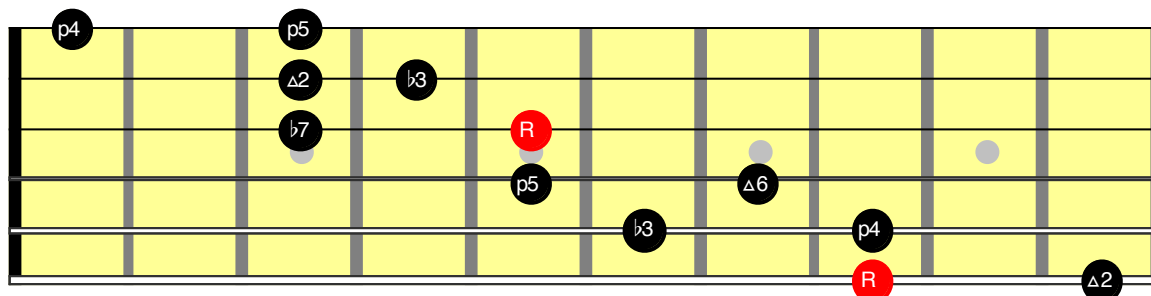
# Modes two notes per string

When it comes to hammering on and off, there is no simpler fingering available than the combination of two notes per string. The following modes, played as two notes per string are interesting as they: are uncommon to the guitar players vocabulary, travel in a direction counter to the one you would expect and lend themselves to a legato style playing.

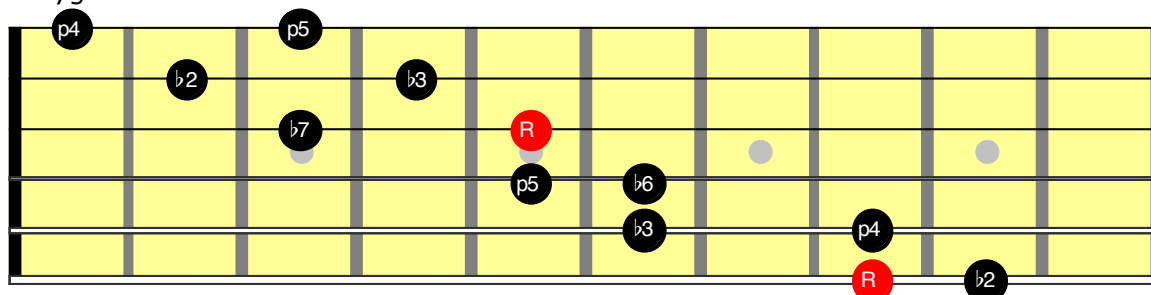
Ionian



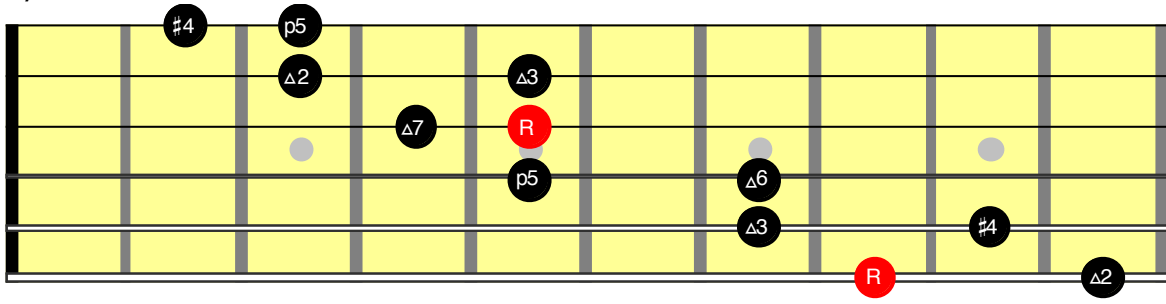
Dorian



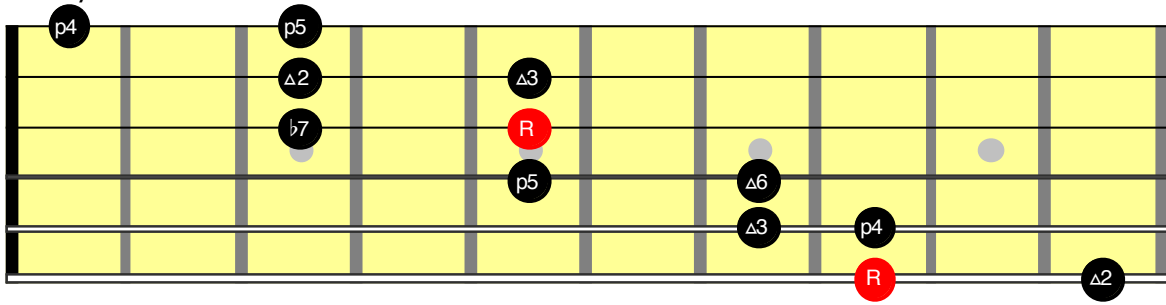
Phrygian



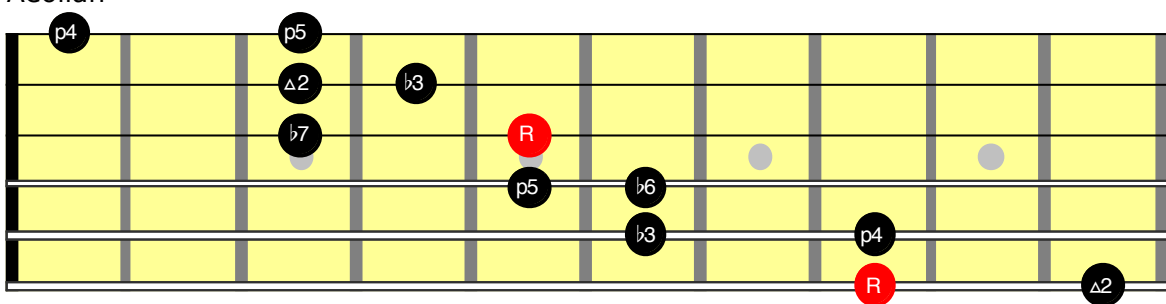
Lydian



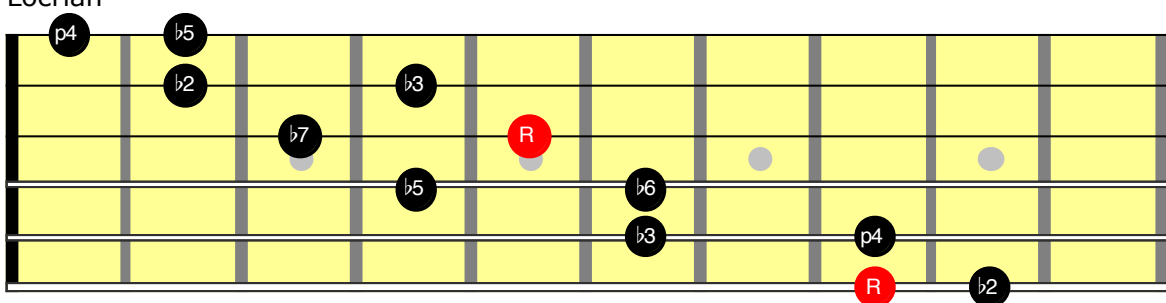
Mixolydian



Aeolian



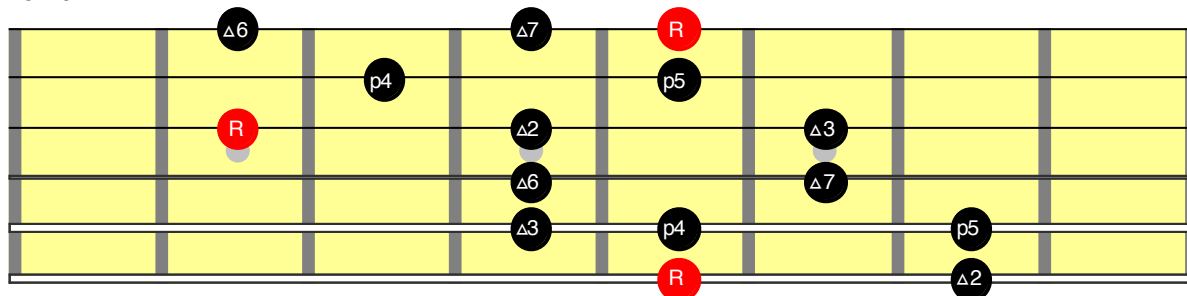
Locrian



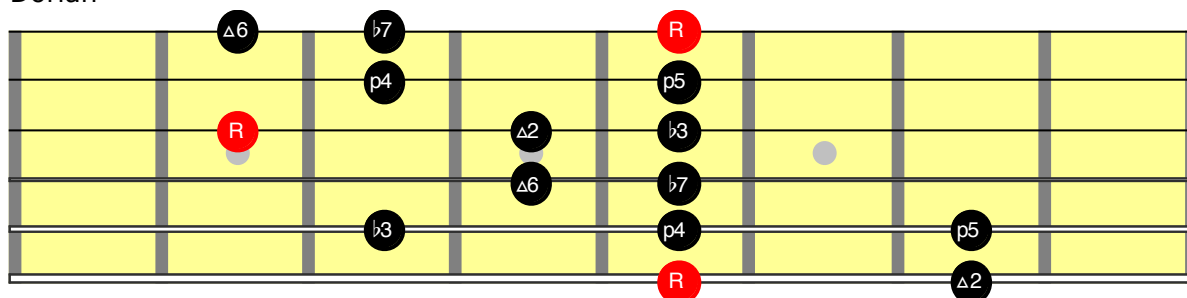
# Modes 2 & 3 note grouping

This fingering is a combination of two and three notes per string. Although it is an uncommon way of playing a scale, it yields interesting phrasing possibilities given the odd grouping of five. This type of fingering could be extended further and played as a seven or nine note group (2,2,3) & (2,2,2,3).

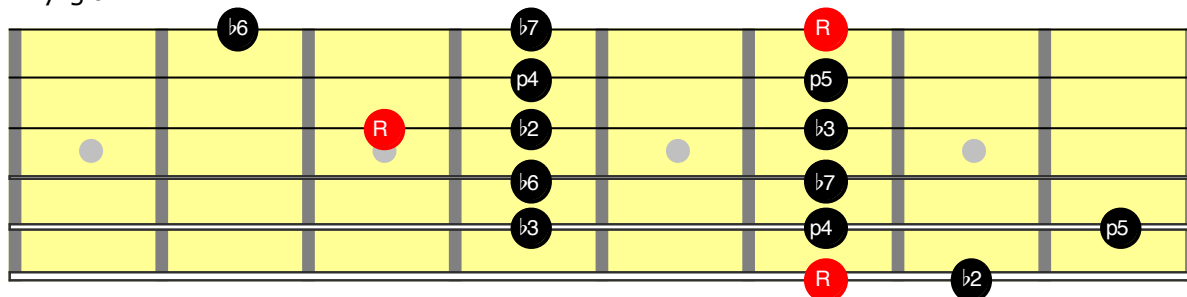
Ionian



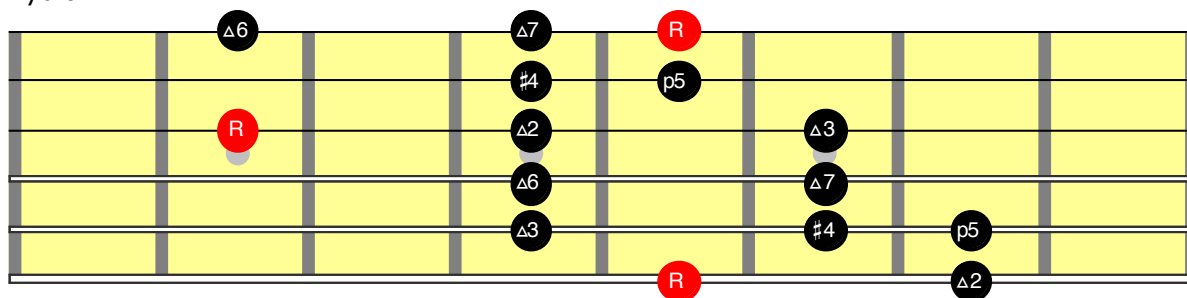
Dorian



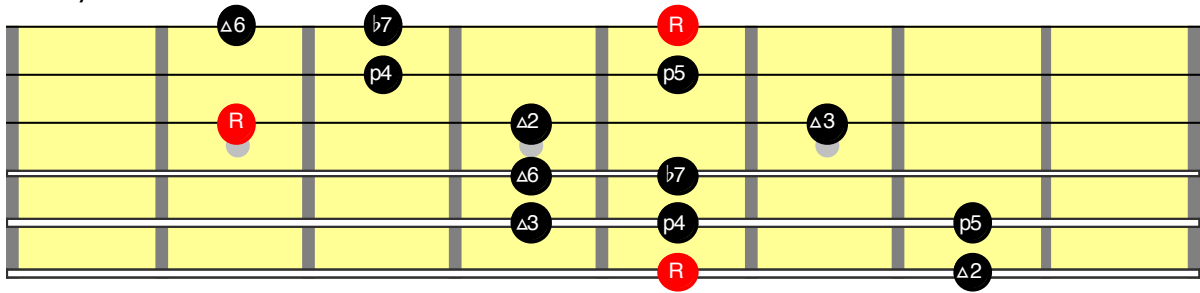
Phrygian



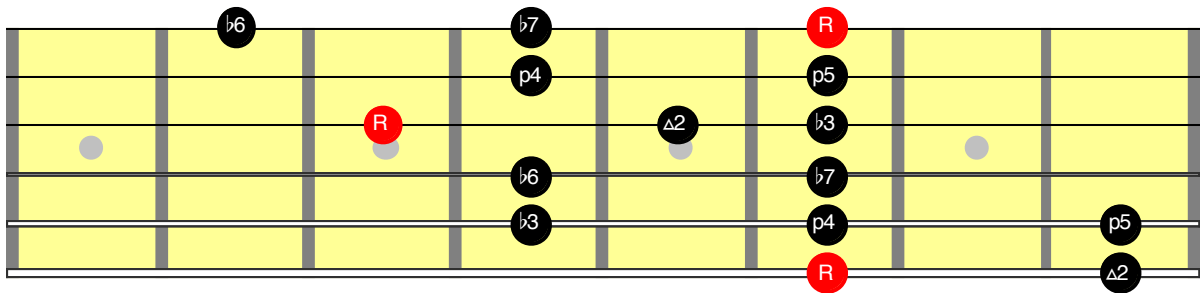
Lydian



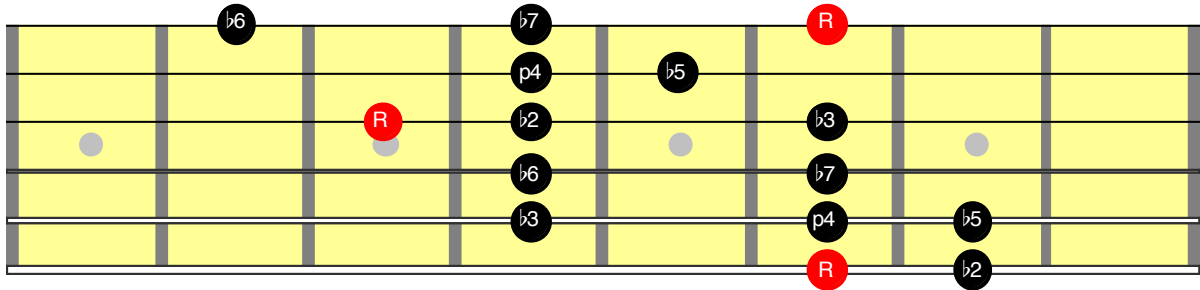
### Mixolydian



### Aeolian



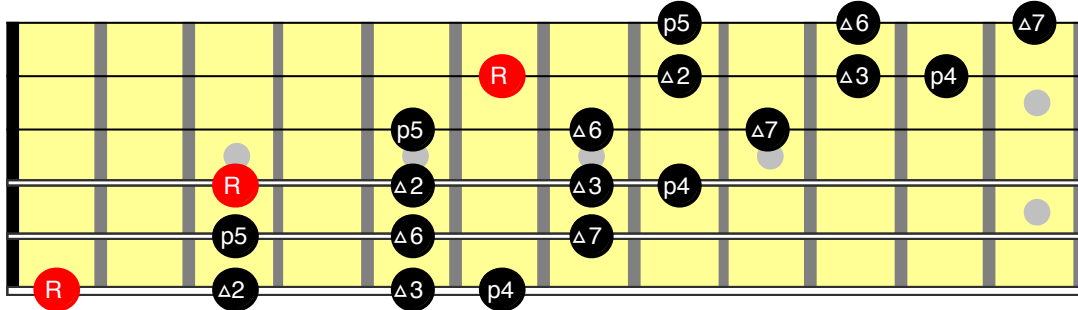
### Locrian



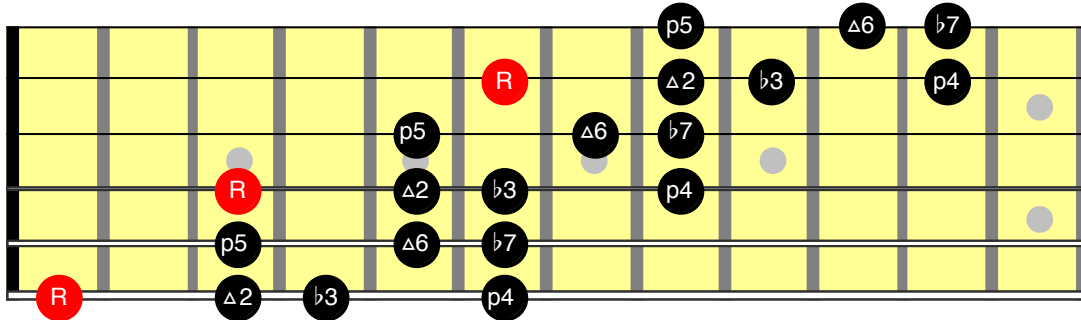
## 4 & 3 Modes

The following fingerings provide a practical approach to generating three octave material. If we confine the scale (1st to 7th degrees) to the lowest two strings, we notice that the exact fingering pattern will emerge again from the fourth and second string. This makes memorisation of the material a great deal easier.

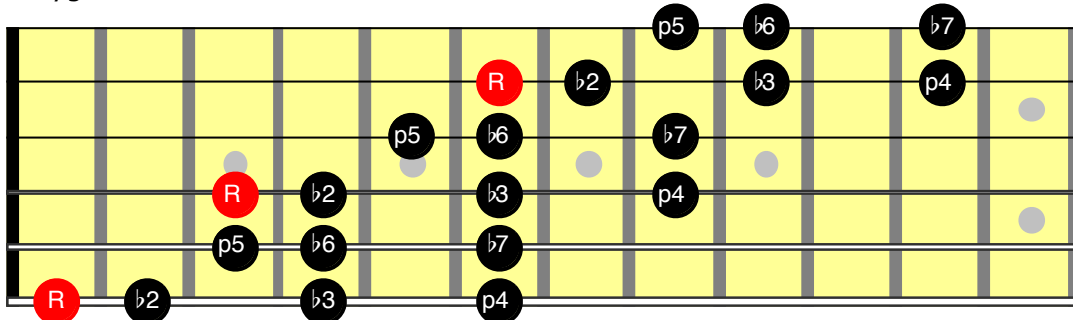
Ionian



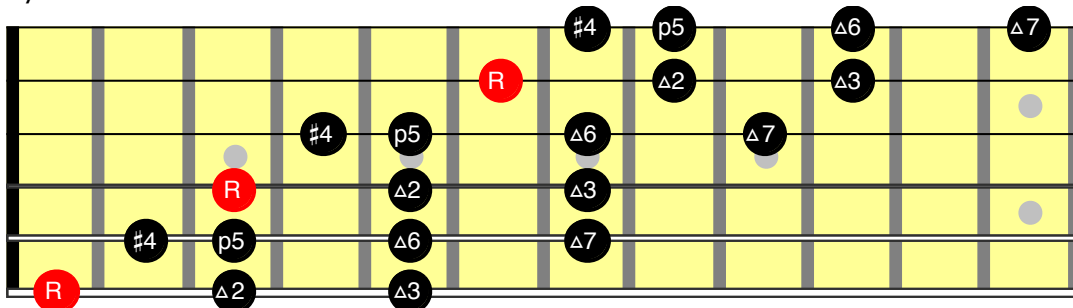
Dorian



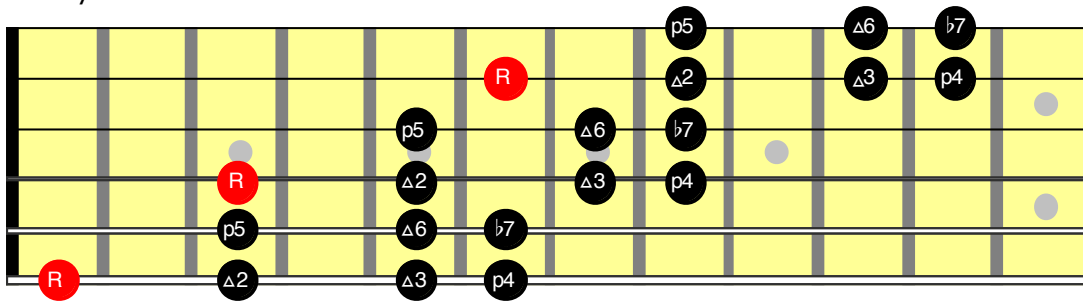
Phrygian



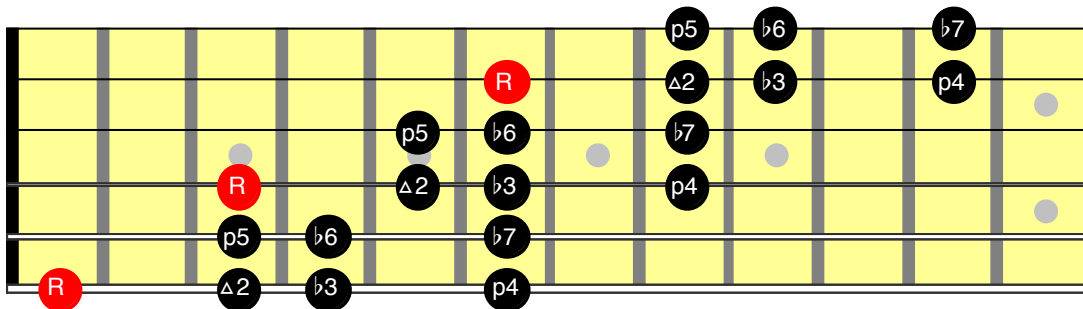
Lydian



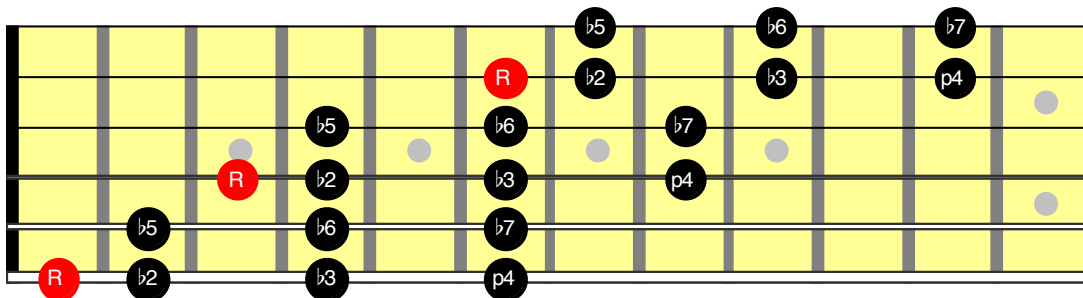
### Mixolydian



### Aeolian



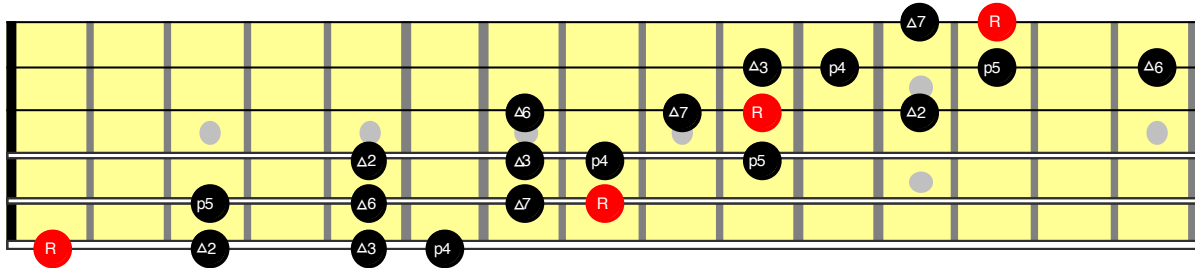
### Locrian



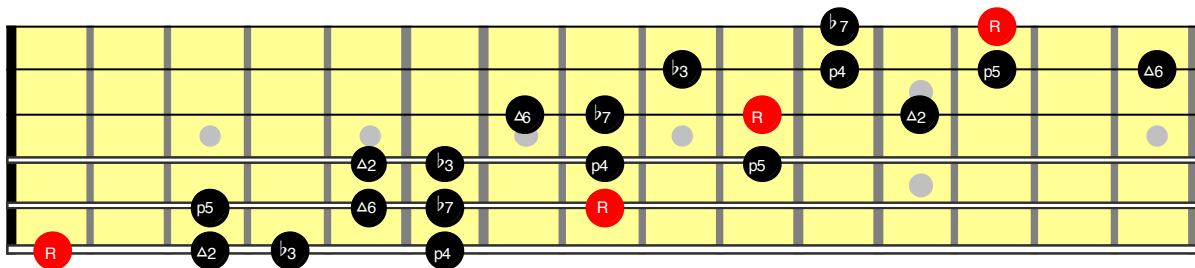
# Modes 4 notes per string

Scales played as four notes per string are excellent for traversing a lot of ground. These are often employed by contemporary players and tend to be executed in a legato fashion using both slides and hammers. It is mainly the first and fourth fingers that are used to slide with.

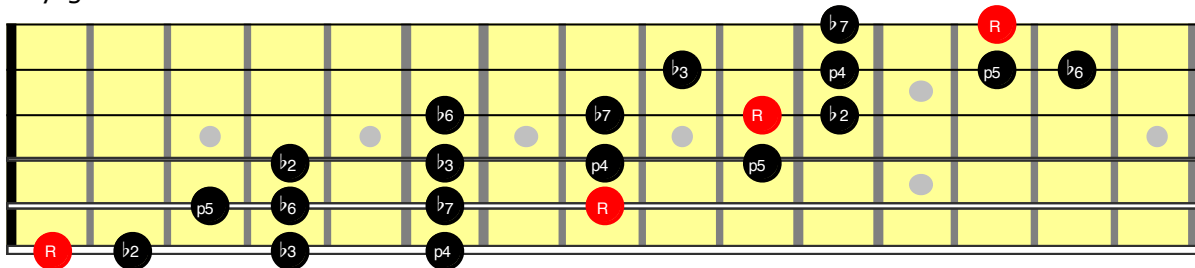
## Major



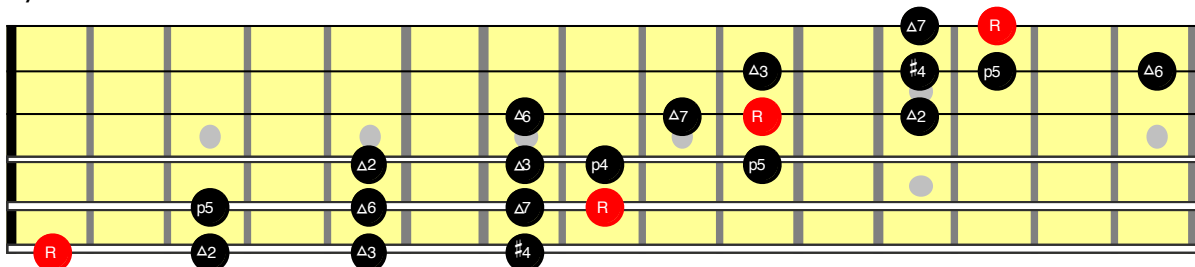
## Dorian



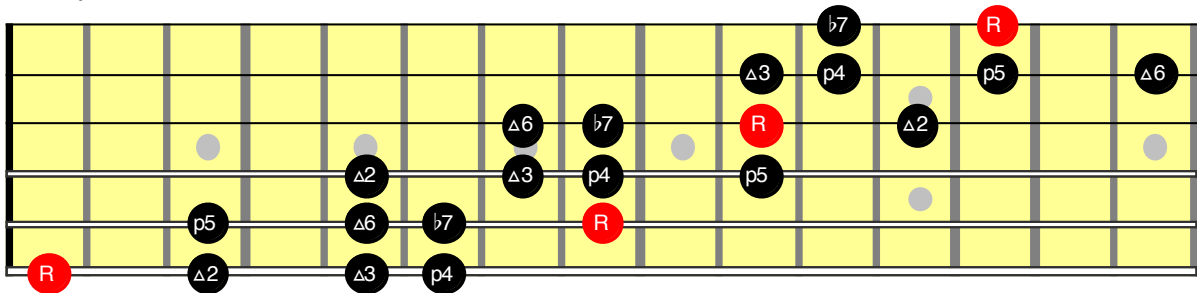
## Phrygian



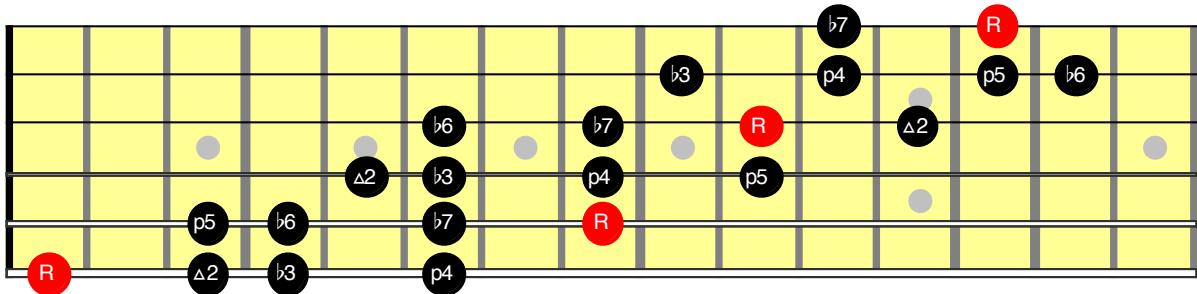
## Lydian



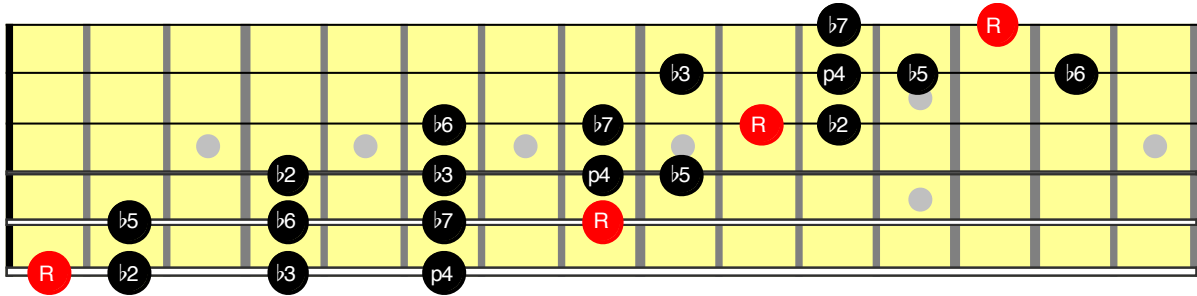
### Mixolydian



### Aeolian



### Locrian



# Open Strings

A less conventional approach unfolds when we choose to replace fretted notes with open strings, allowing the sound of each ringing string to subtly overlap the fretted note. This is a common practice found in Country/Bluegrass, Celtic and Jazz. This effect is unique to stringed instruments and will work best in keys that consist of open strings: C, G & D.

## A minor (Cmajor)

Musical notation for A minor (C major). The melody is written in treble clef with a key signature of one sharp (F#). The guitar tablature is shown below the staff, with strings T, A, and B labeled. The tablature includes fret numbers and open string indicators (0).

## G major

Musical notation for G major. The melody is written in treble clef with a key signature of two sharps (F# and C#). The guitar tablature is shown below the staff, with strings T, A, and B labeled. The tablature includes fret numbers and open string indicators (0).

## A Mixolydian (D major)

Musical notation for A Mixolydian (D major). The melody is written in treble clef with a key signature of two sharps (F# and C#). The guitar tablature is shown below the staff, with strings T, A, and B labeled. The tablature includes fret numbers and open string indicators (0).

# Contrary Motion

A scale played in contrary motion is played simultaneously in opposing directions. For pianists, this poses little difficulty and is fairly common. For the guitarist, it is a challenging undertaking. Given this, scales played in contrary motion are worthy of exploration and provide us with an alternative to the well-trodden scalar paths. They are an excellent technical study and can be played as single line or double stops.

Notated below are seven fingering types corresponding directly to each of the seven modes. These are played in contrary motion (as single line and double stop) and share the same root note.

## Ionian

The Ionian mode is shown in 4/4 time. The scale is played in contrary motion, starting with an ascending line and a descending line. The guitar tablature below shows the fingering for each note: ascending (5-7-9-9-6-8) and descending (5-7-8-8-7-5-8-6-5-7-9-5).

## Dorian

The Dorian mode is shown in 4/4 time. The scale is played in contrary motion, starting with an ascending line and a descending line. The guitar tablature below shows the fingering for each note: ascending (5-7-8-8-6-8) and descending (5-6-8-8-6-5-8-6-8-7-5-8).

## Phrygian

The Phrygian mode is shown in 4/4 time. The scale is played in contrary motion, starting with an ascending line and a descending line. The guitar tablature below shows the fingering for each note: ascending (5-6-8-8-6-8) and descending (4-6-8-8-6-4-8-6-4-8-6-5-8).

### Lydian

Musical notation for the Lydian mode. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows a guitar fretboard diagram with strings T, A, and B labeled. The fretboard diagram includes fingerings (5, 7, 8, 9) and a bar line.

### Mixolydian

Musical notation for the Mixolydian mode. The top staff shows a melodic line in treble clef with a key signature of one flat (Bb). The bottom staff shows a guitar fretboard diagram with strings T, A, and B labeled. The fretboard diagram includes fingerings (5, 7, 8, 6, 5, 8, 7, 5, 8, 5, 7, 8) and a bar line.

### Aeolian

Musical notation for the Aeolian mode. The top staff shows a melodic line in treble clef with a key signature of two flats (Bb, Eb). The bottom staff shows a guitar fretboard diagram with strings T, A, and B labeled. The fretboard diagram includes fingerings (5, 7, 8, 6, 8, 4, 6, 8, 8, 6, 4, 8, 6, 8, 7, 5) and a bar line.

### Locrian

Musical notation for the Locrian mode. The top staff shows a melodic line in treble clef with a key signature of two flats (Bb, Eb). The bottom staff shows a guitar fretboard diagram with strings T, A, and B labeled. The fretboard diagram includes fingerings (5, 6, 8, 6, 4, 4, 6, 8, 8, 6, 4, 7, 6, 4, 6, 5) and a bar line.

# Intervals

Scales played in intervals allow us to depart from predictable step - wise movement. Depending on the interval, these can be highly melodic (3rds/6ths), ambiguous (4ths/5ths) and angular sounding (7ths/9ths). Due to the necessary string crossing, these make a great exercise for the picking hand. Singing each interval will also be invaluable for one's ear.

## Thirds

Musical notation for Thirds interval exercise. The top staff shows a treble clef with a scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff shows a guitar TAB with fret numbers: 8, 10, 8, 7, 10, 8, 7, 10, 9, 7, 10, 9, 7, 10, 9, 7, 10, 9, 8, 10, 8, 7, 10, 8.

## Fourths

Musical notation for Fourths interval exercise. The top staff shows a treble clef with a scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff shows a guitar TAB with fret numbers: 8, 10, 8, 7, 10, 8, 9, 10, 7, 9, 9, 10, 10, 7, 8, 9, 10, 10, 7, 8, 8, 7, 8, 8.

## Fifths

Musical notation for Fifths interval exercise. The top staff shows a treble clef with a scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff shows a guitar TAB with fret numbers: 8, 10, 10, 7, 7, 9, 8, 10, 10, 7, 9, 9, 10, 10, 8, 7, 10, 9, 10, 8, 8, 10.

### Sixths

Musical notation for Sixths exercise. The top staff shows a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff shows a guitar fretboard with strings T, A, B and frets 8, 10, 7, 8, 10, 7, 8, 10, 12. Fingerings are indicated by numbers 7, 9, 10, 7, 10, 9, 7, 10, 9, 10, 7, 9, 10, 12.

### Sevenths

Musical notation for Sevenths exercise. The top staff shows a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff shows a guitar fretboard with strings T, A, B and frets 8, 10, 7, 8, 10, 7, 8, 10, 12, 13. Fingerings are indicated by numbers 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 12.

### Octaves

Musical notation for Octaves exercise. The top staff shows a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff shows a guitar fretboard with strings T, A, B and frets 8, 10, 7, 8, 10, 7, 8, 10, 12, 13, 15. Fingerings are indicated by numbers 10, 7, 9, 10, 8, 10, 7, 8, 7, 9, 10, 12, 13, 15.

### Ninths

### Tenths

Musical notation for Ninths and Tenths exercises. The top staff shows a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff shows a guitar fretboard with strings T, A, B and frets 8, 10, 7, 8, 10, 7, 8, 10, 12. Fingerings are indicated by numbers 7, 9, 10, 8, 10, 7, 8, 10, 7, 8, 10, 12.

# Octave Displacement

Octave displacement is an effective way of generating wider intervals into one's playing. These provide our lines with a sense of angularity and a modern sound. The concept can be applied effectively to any material and due to the string skipping required, provides an excellent workout for the picking hand. The examples below apply octave displacement to the major scale and respective modes where degrees 3, 5, 7 and 8 have been taken up the octave. This is only one of *many* possibilities so be sure to explore your own variations.

Ionian

Dorian

Phrygian

Lydian

Mixolydian

Aeolian

Locrian

# Sequences

A scale, in and of itself is not inherently musical. It is the way in which we organise the notes within the scale, the combination of steps and leaps, that bring about further musical expression. One of the most common and simplest methods of generating melodic material from a scale is the sequence - the repetition of a melodic fragment at a higher or lower pitch. Sequences present infinite possibilities and are invaluable in assisting us with technique, aural perception and familiarity with the material. Play through the following extending to the highest and lowest range. Try different keys and be sure to compose your own.

## Stepwise

1. 2.

T  
A  
B

4/4 4/4

3-5 2-3 2-3-5 2-3-5 2-3-5 2-4 5-3-2 2 5-3-2 4-2 5-3 5-4-2 5

3. 4.

T  
A  
B

3-2-3 2 5-3-5 3 2 2-5-3-2-3 2 2-3-5-2 2 3-5-2 3 3-5 2 3 5-2-3 5

5. 6. Triads

T  
A  
B

5 5 5 5 7-5-7 6 6 8 9 8 6 7 6 5 5 5 3 4 3 9 8-7-8 5 8 10 9 9 7 7 5 5 4 3

7. 8.

T  
A  
B

4-2 5-4-2 5-4 8 7-5 10 9-7 3 2 5-3-2 3 5 3 5-4-2 5-3 5 3 4-2 6 5-4 3 5 7 8

1235

2nds & 4ths

9.

10.

Wider intervals

11.

12.

Octave displacement applied to Ex. 1

Octave displacement applied to Ex. 6

13.

14

Compose your own:

# J.S Bach - Sequences

When discussing sequences, one need not look any further than J.S. Bach. Analysis of a Bach score reveals a myriad of sequences in various permutations. Bach seemed to possess an ability to create an inexhaustible supply - ingenious, highly melodic and inherently logical. The following twelve examples have been extracted from the violin partitas and sonatas. For convenience, they have been transposed into the key of C and have had accidentals removed as Bach modulates readily. Study of the following lines would be of great value in developing one's ear and technique. Importantly, they aptly demonstrate the way to breath life into the major scale.

**Suggestions:** Analyse each sequence, play in position and, horizontally on different string sets, memorise, sing, transpose, continue sequence to it's highest/lowest position, improvise using each one and play with varied rhythm.

Ex 1.

Ex 1. Musical notation for a sequence in 4/4 time. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings for Treble (T), Alto (A), and Bass (B) strings. The sequence consists of two measures of eighth-note patterns.

Ex 2.

Ex 2. Musical notation for a sequence in 4/4 time. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings for Treble (T), Alto (A), and Bass (B) strings. The sequence consists of two measures of eighth-note patterns.

Ex 3.

Ex 3. Musical notation for a sequence in 4/4 time. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings for Treble (T), Alto (A), and Bass (B) strings. The sequence consists of two measures of eighth-note patterns.

Ex 4.

Ex 4. Musical notation for a sequence in 3/4 time. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings for Treble (T), Alto (A), and Bass (B) strings. The sequence consists of two measures of eighth-note patterns.

Ex.5

Musical notation for Ex.5. The piece is in 3/4 time and ends with a 4/4 section. The melodic line is written in a treble clef. The bass line is written in a bass clef and includes fret numbers for the strings.

String 1 (T): 8-10, 7-9, 6-8, 5-7, 5-6

String 2 (A): 9-10, 9-7, 7-5, 8-7, 5, 5-3, 7-5, 3

String 3 (B): 8, 10-8-7, 10-8, 7, 8-7, 5, 8-7, 5, 7-5

Ex.6

Musical notation for Ex.6. The piece is in 4/4 time and features several triplet markings. The melodic line is written in a treble clef. The bass line is written in a bass clef and includes fret numbers for the strings.

String 1 (T): 9-7-9-10, 8, 9, 10-9-10, 7-9, 10, 7, 10, 7-9-10, 7, 8-7-8-10, 7, 8

String 2 (A): 3, 3, 3, 3, 3, 3, 3, 3

String 3 (B): 3, 3, 3, 3, 3, 3, 3, 3

Ex.7

Musical notation for Ex.7. The piece is in 4/4 time. The melodic line is written in a treble clef. The bass line is written in a bass clef and includes fret numbers for the strings.

String 1 (T): 4, 7, 5, 5, 3, 6, 5, 5, 8

String 2 (A): 5, 4, 7, 7, 5, 4, 5, 5, 7

String 3 (B): 5, 7, 7, 8

Ex.8

Musical notation for Ex.8. The piece is in 4/4 time. The melodic line is written in a treble clef. The bass line is written in a bass clef and includes fret numbers for the strings.

String 1 (T): 5, 8, 6, 4, 6, 5, 5, 3, 3, 1

String 2 (A): 7, 5, 8, 6, 5, 4, 6, 5, 5, 3, 3, 1

String 3 (B): 7, 5, 8, 6, 5, 4, 6, 5, 5, 3, 3, 1

Ex.9

Ex.9 musical notation. Treble clef staff: eighth notes with triplets. TAB staff: fret numbers 7, 10, 7, 10, 9, 8, 10, 8, 10, 8, 7, 10, 8, 10, 8, 7, 5, 5, 10, 9, 10, 10, 4, 7. Bass staff: eighth notes.

Ex.10

Ex.10 musical notation. Treble clef staff: eighth notes with triplets. TAB staff: fret numbers 10, 7, 9, 10, 10, 9, 5, 7, 9, 9, 7, 4, 5, 7, 7, 5, 2, 4, 5, 5. Bass staff: eighth notes.

Ex.11

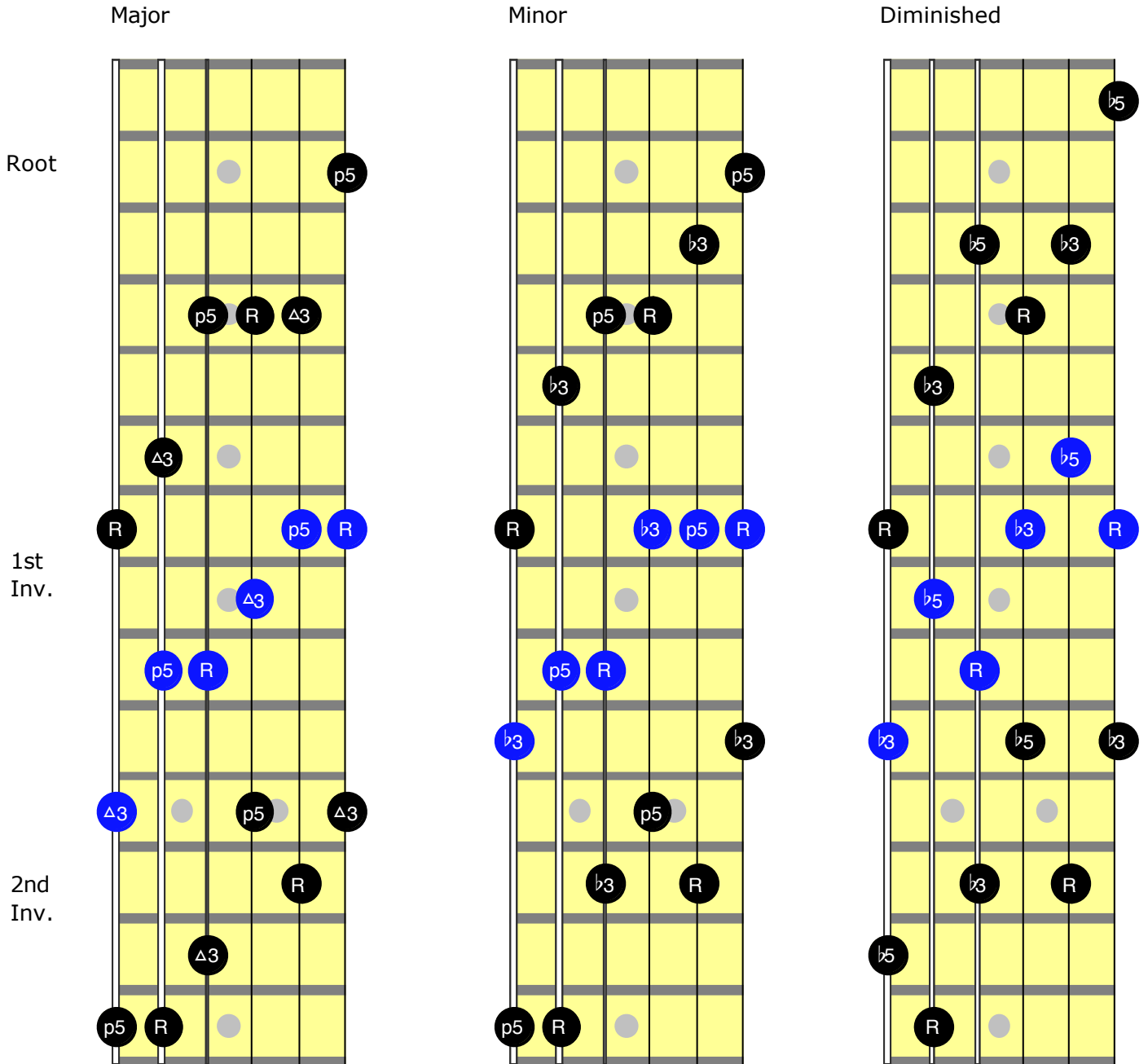
Ex.11 musical notation. Treble clef staff: eighth notes with triplets. TAB staff: fret numbers 8, 7, 7, 10, 10, 8, 7, 10, 7, 7, 8, 10, 9, 12, 12, 9, 7, 9, 9, 10, 3, 10. Bass staff: eighth notes.

Ex.12

Ex.12 musical notation. Treble clef staff: eighth notes with triplets. TAB staff: fret numbers 8, 8, 12, 8, 7, 7, 7, 10, 7, 10, 5, 5, 9, 5, 9, 9, 9, 12, 9, 12, 7, 7, 10, 7, 10, 10, 10, 14, 10, 14. Bass staff: eighth notes.

# Triad Inversions - one note per string

The configuration of one note per string makes the following patterns ideal for chord playing.



# Diatonic Triads (Root Position #1)

The nature of the following fingering - where each note is played on an adjacent strings, lends itself to economy picking. These triads can also be played as three note chords.

Strings:  
6 5 4

T  
A  
B

3 2 0 3 2 5 4 7 5 10 9 7 12 10 9 14 12 15 14

Strings:  
5 4 3

T  
A  
B

3 2 0 4 2 5 4 7 5 10 9 7 12 10 9 14 12 15 14

Strings:  
4 3 2

T  
A  
B

4 2 1 5 4 3 5 5 7 7 10 9 8 12 11 10 14 12 16 14

Strings:  
3 2 1

T  
A  
B

2 1 0 4 3 5 5 7 7 9 8 7 11 10 8 12 12 10 14 13 12

# Diatonic Triads (Root Position #2)

The following fingerings allow for hammering on or pull - offs to take place due to the configuration of two notes per string. Be sure to practice picking each note along with

Strings: hammering.

6 5 5

Strings:

5 4 4

Strings:

4 3 3

Strings:

3 2 2

Strings:

2 1 1

# Diatonic Triads (Root Position #3)

Strings:  
6 6 5

6 6 5

Strings:  
5 5 4

5 5 4

Strings:  
4 4 3

4 4 3

Strings:  
3 3 2

3 3 2

Strings:  
2 2 1

2 2 1

# Diatonic Triads (with string skips)

The following string skipped triads are played from the 4th and 5th string root notes. The configuration of two notes per string allows these triads to be easily hammered on.

## 4th String Root

4th String Root

T		3	7	3		5	8	5		7	10	7		8	12	8		
A	5	4	7		7	4		7	5	9		9	5		9	7	11	
B									7						10		9	12

T		10	14	10		12	15	12		14	17	14		15	19	15	
A	12	11	14		14	11		14	12	16		16	12		16	14	17
B									14					17		16	19

## 5th String Root

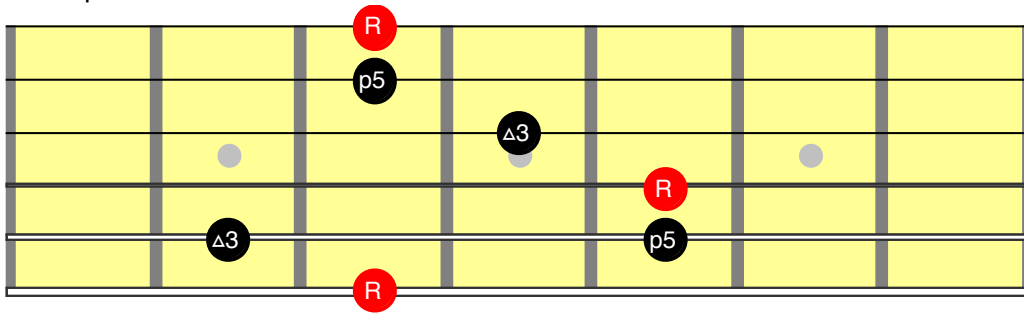
5th String Root

T		1	5	1		3	7	3		5	8	5		7	10	7	
A	3	2	5		5	2		5	4	7		7	4		7	5	9
B									5					7		9	

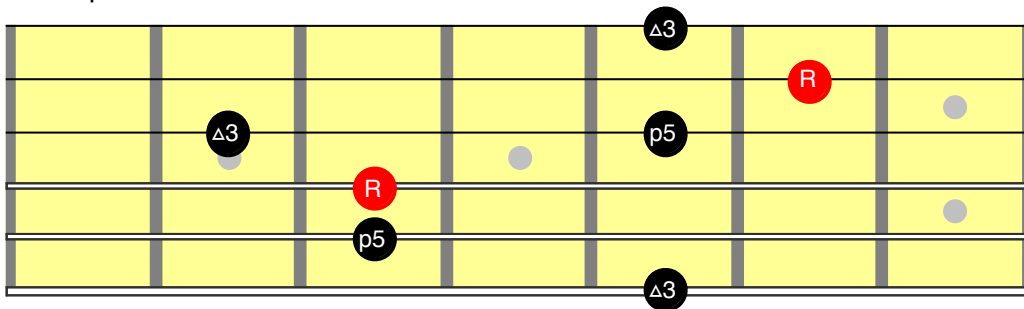
T		8	12	8		10	13	10		12	15	12		13	17	13	
A	10	9	12		12	9		12	10	14		14	10		14	12	16
B									12					15		14	17

# Major Triad Arpeggios- CAGED

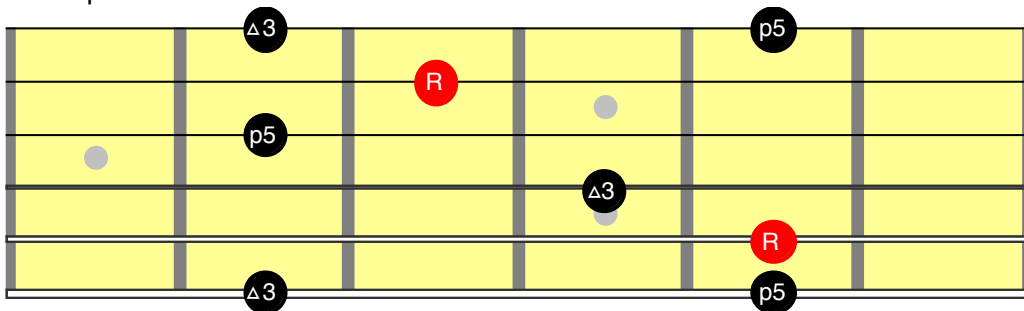
E Shape



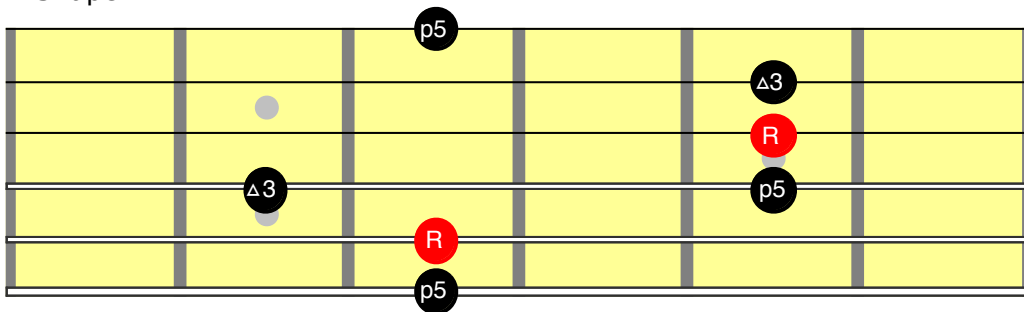
D Shape



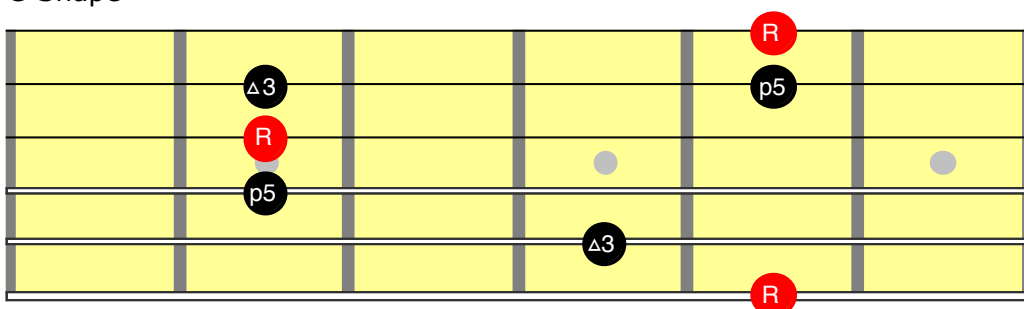
C Shape



A Shape

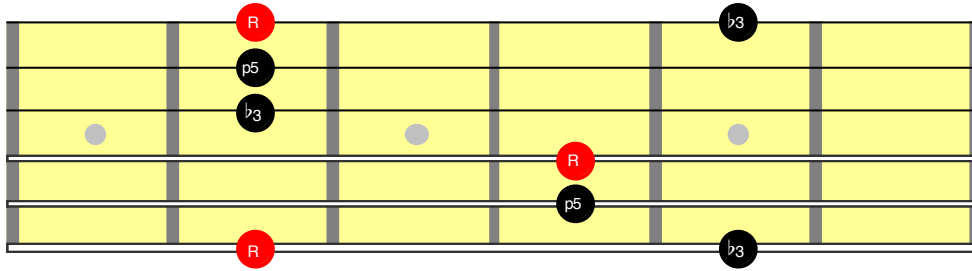


G Shape

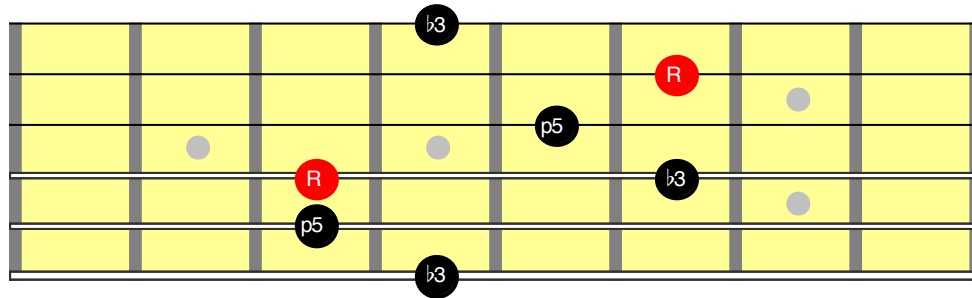


# Minor Triads - CAGED

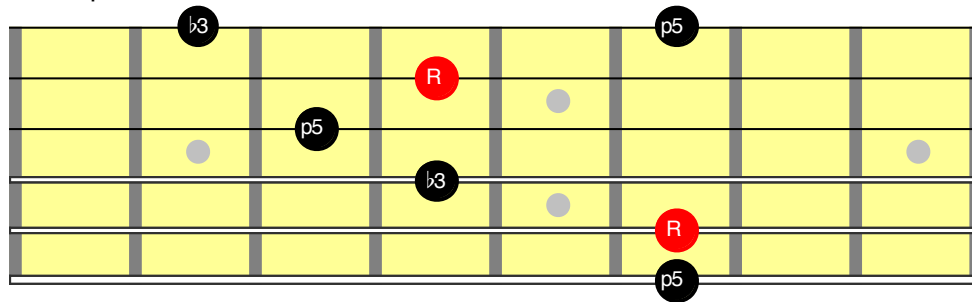
E Shape



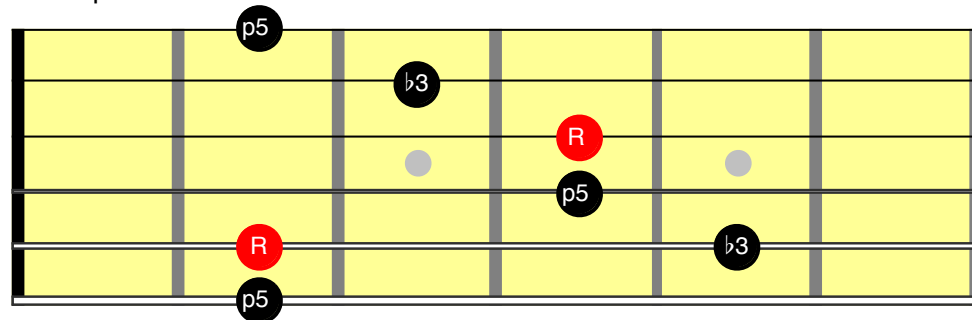
D Shape



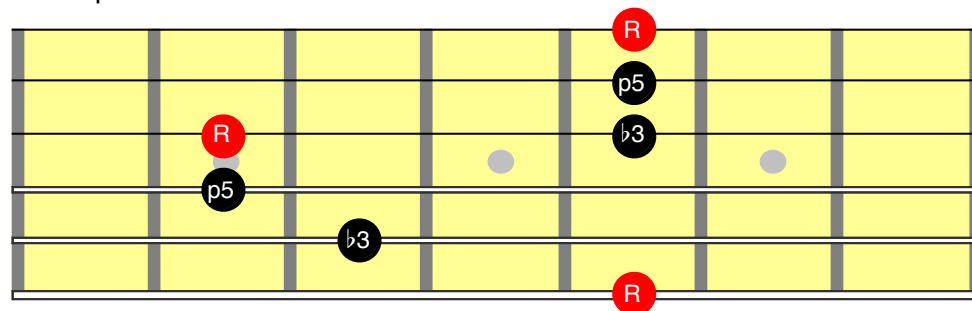
C Shape



A Shape

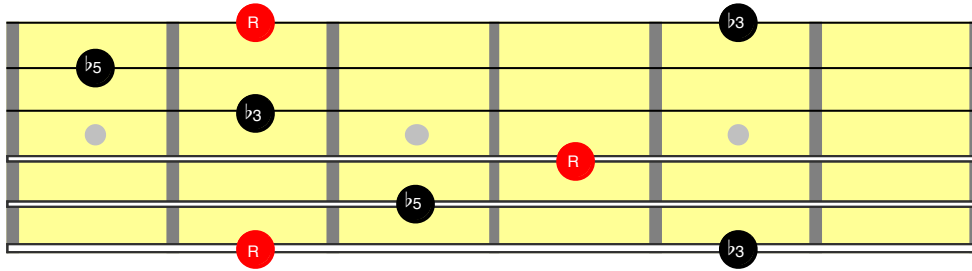


G Shape

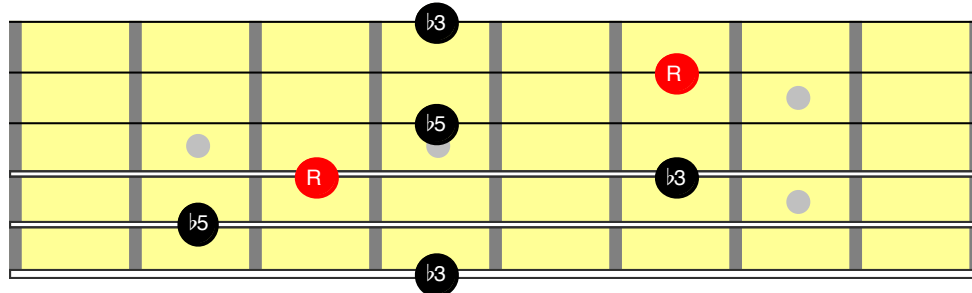


# Diminished Triads - CAGED

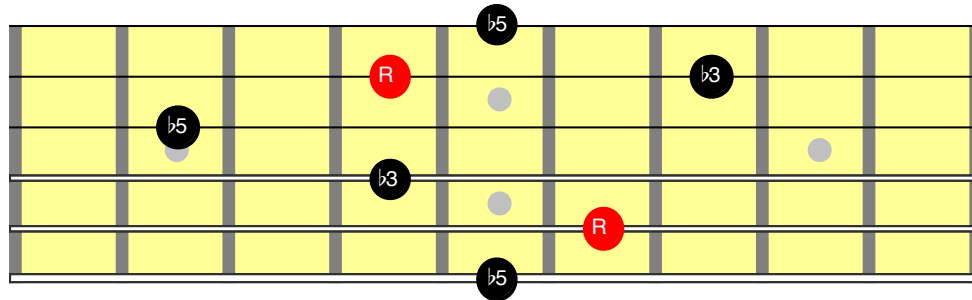
E Shape



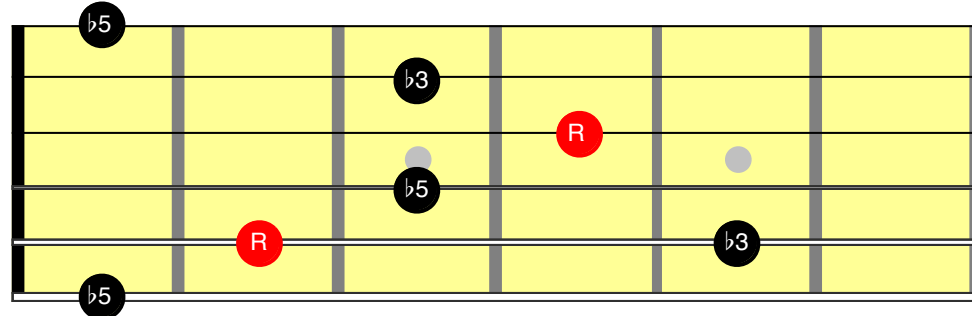
D Shape



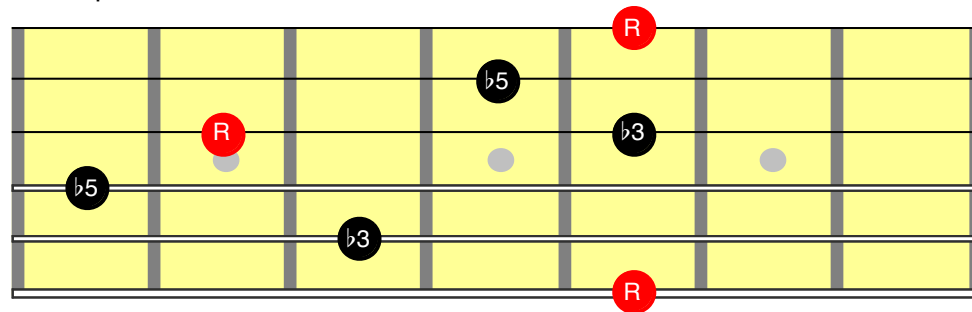
C Shape



A Shape



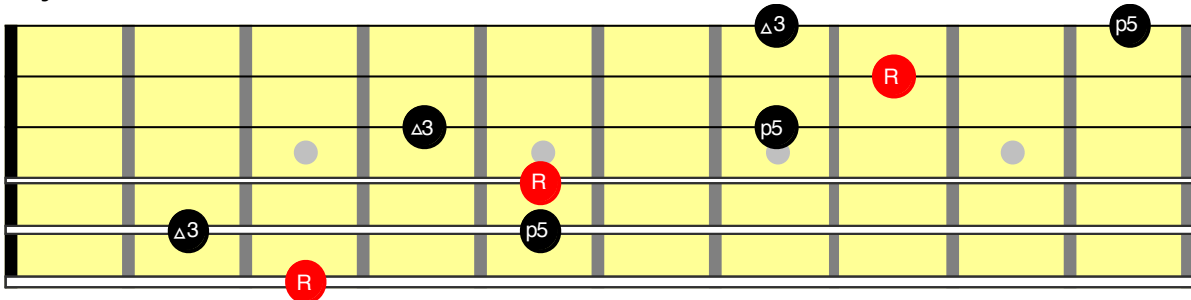
G Shape



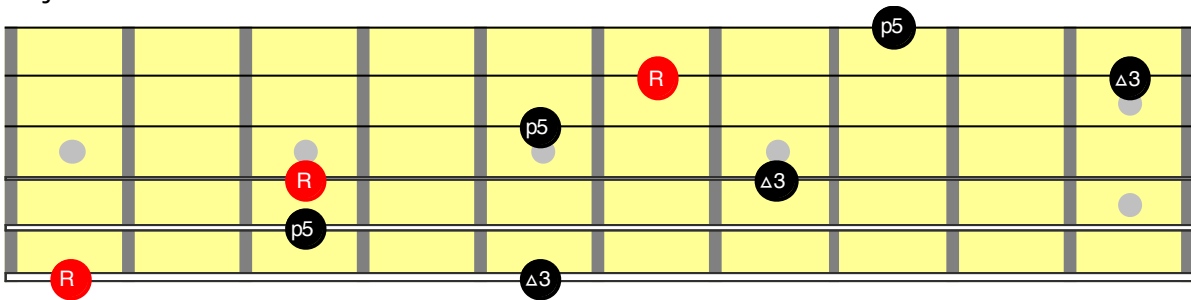
# Triad Arpeggios

The following arpeggios can be played in two different ways. Each one offers a subtle difference in articulation. The two notes per string ensures that hammer-ons and pull-offs are readily available.

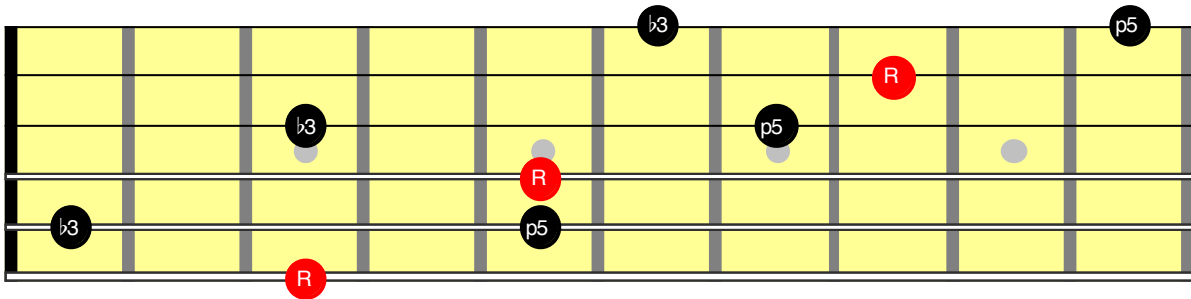
Major #1



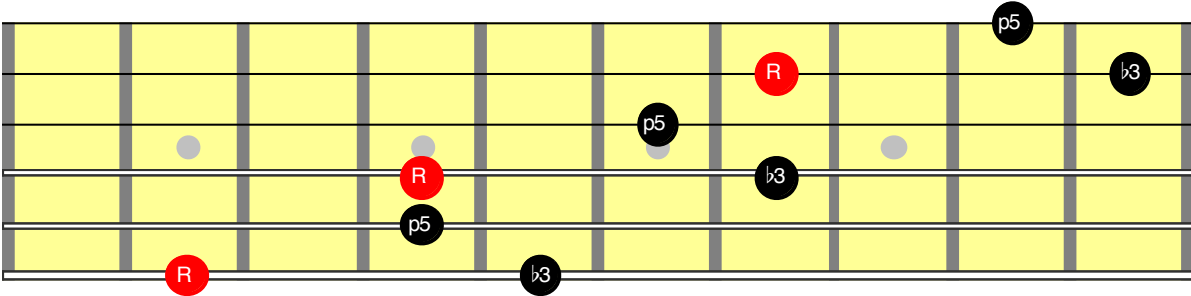
Major #2



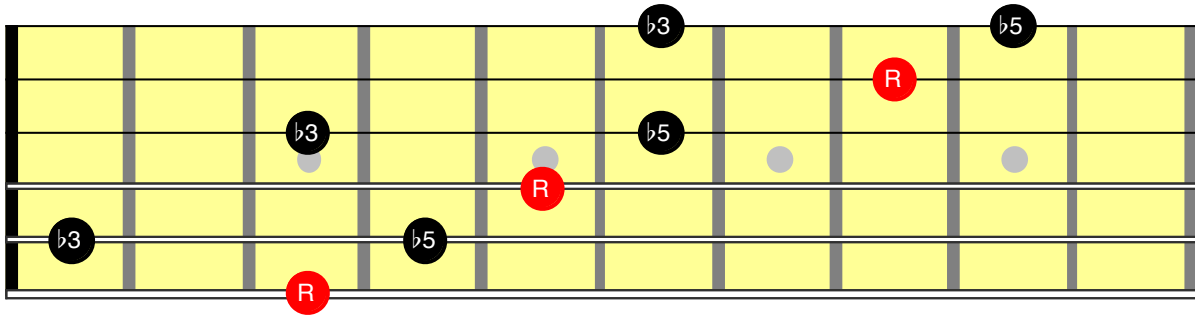
Minor #1



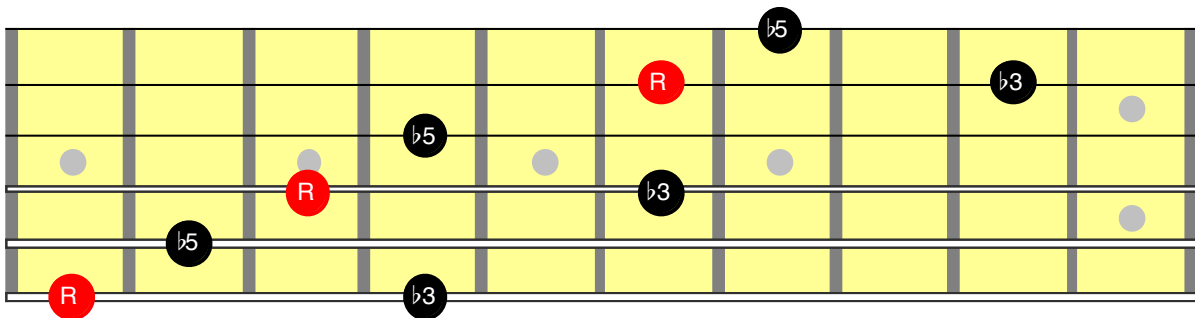
Minor #2



Dim#1



Dim#2



# Open Triad Inversions

## Major

Root position      1st inversion      2nd inversion

T  
A  
B

## Minor

Root position      1st inversion      2nd inversion

T  
A  
B

## Diminished

Root position      1st inversion      2nd inversion

T  
A  
B

# Diatonic Open Triads (Root Position)

Strings:  
653

Diagram for exercise 653:

T		4	5	7	9	11	12	14	16
A									
B	3	5	5	7	9	8	10	10	12
								12	14
								14	15
								14	15
								15	17

Strings:  
542

Diagram for exercise 542:

T		1	3	5	7	8	10	12	13
A									
B	0	2	2	4	3	5	7	7	9
									9
									10
									10
									12
									12
									14

Strings:  
431

Diagram for exercise 431:

T		3	5	7	8	10	12	14	15
A									
B	2	4	4	5	5	7	9	9	11
									10
									12
									12
									14
									14
									16

# Diatonic Open Triads (First Inversion)

Strings:  
6 4 3

6 4 3

T  
A  
B

0 2 2 4 4 5 5 7 7 9 9 11 10 12 12 14

2 3 5 7 8 10 12 14

Strings:  
5 3 2

5 3 2

T  
A  
B

0 3 2 5 4 7 5 8 7 10 9 12 11 13 12 15

2 3 5 7 9 10 12 14

Strings:  
4 2 1

4 2 1

T  
A  
B

1 3 3 5 5 7 7 8 8 10 10 12 12 14 13 15

2 4 5 7 9 10 12 14

# Diatonic Open Triads (Second Inversion)

Strings:  
6 4 2

T  
A  
B

Strings:  
5 3 1

T  
A  
B

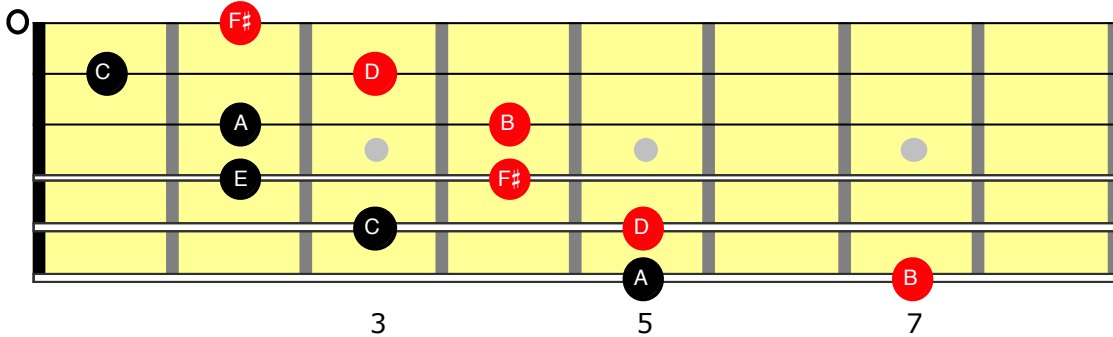
Strings:  
4 2 1

T  
A  
B

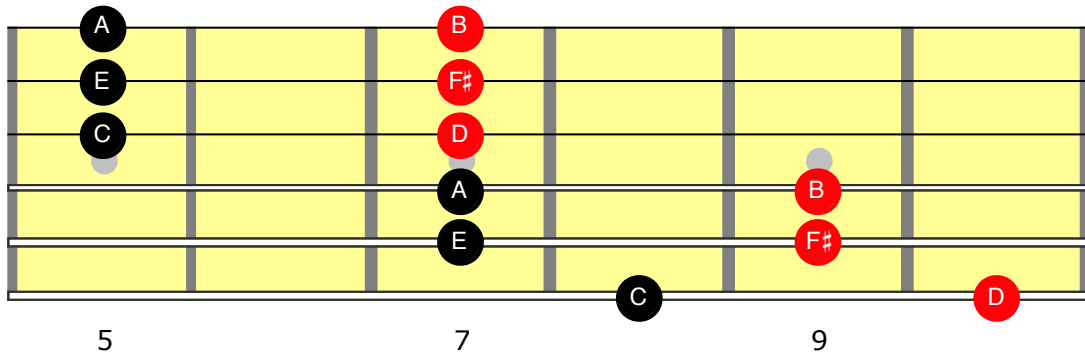
# Triad Pairs

The term triad pair refers to the coupling of two triads. Generally these tend to be of the same variety and in close proximity. There are two triad pairs that reside within the major scale, minor triad from the II and III, major from the IV and V.

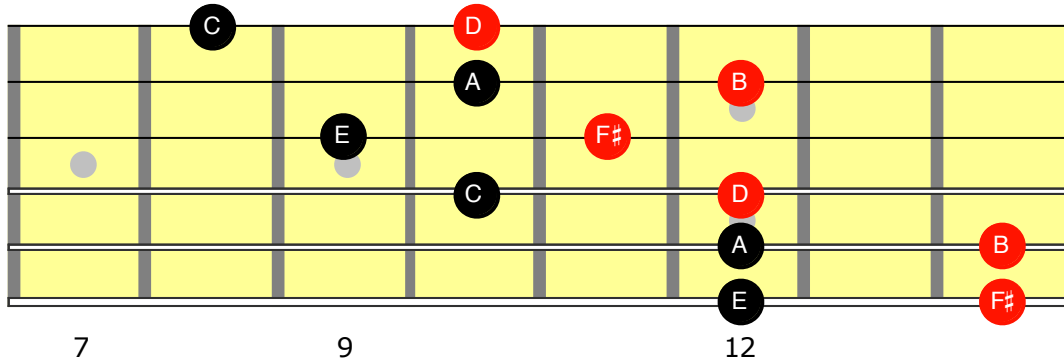
Minor - Root position

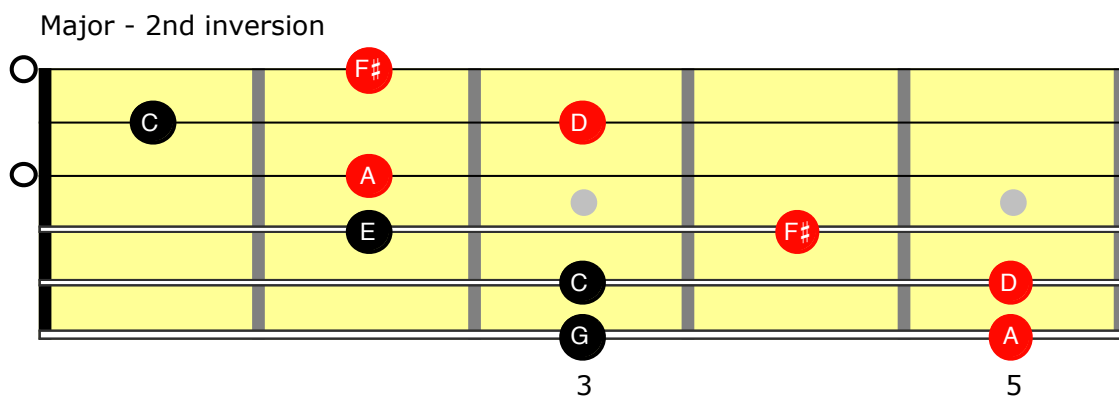
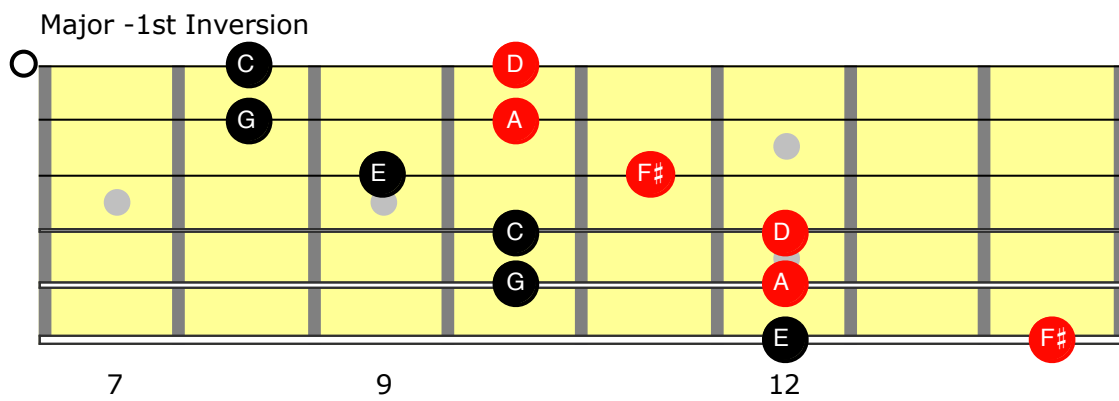
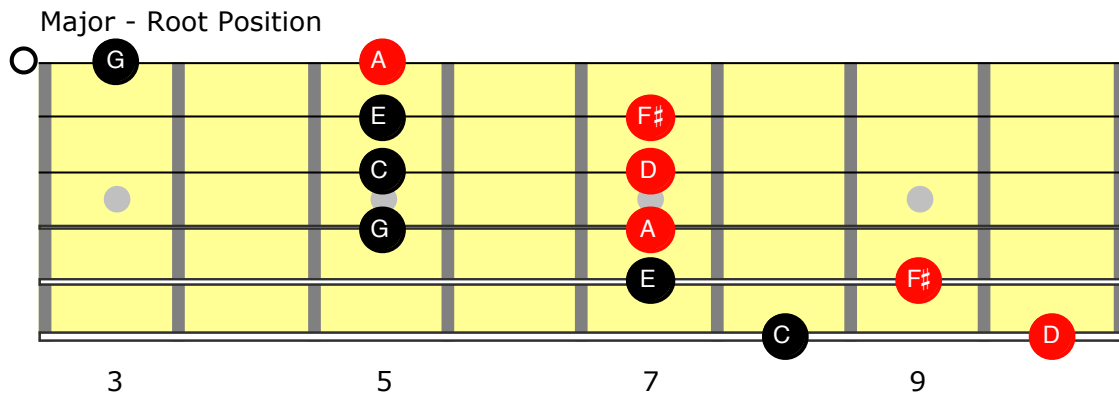


Minor - 1st inversion



Minor - 2nd inversion



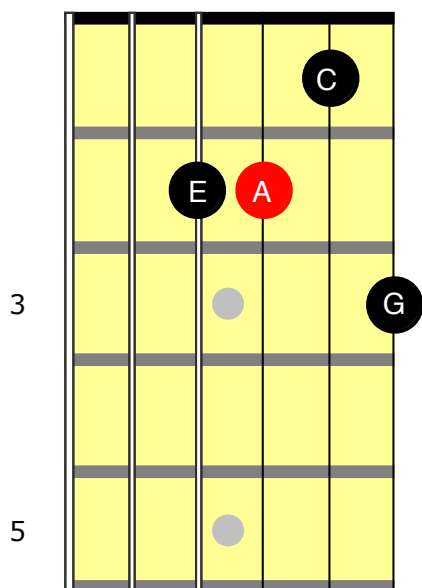


# Triad Pair Derived Harmony

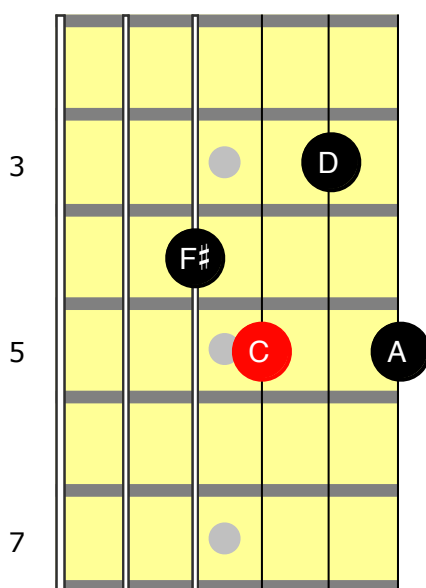
Harmony can be derived from triad pairs by simply combining notes from each triad. The following examples consist of a major triad plus a borrowed note from the adjacent triad. There are numerous possibilities to generate harmony using such combinations.

## Ex. 1

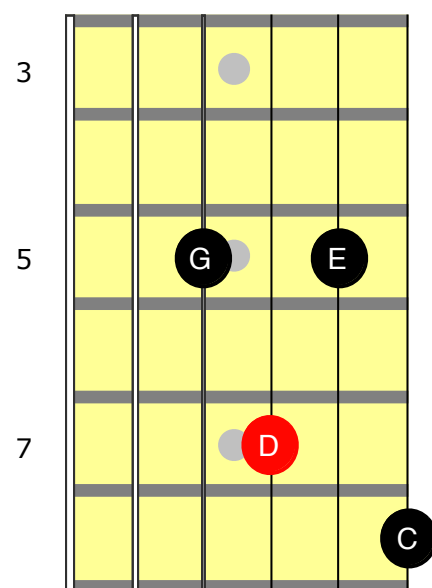
A-7



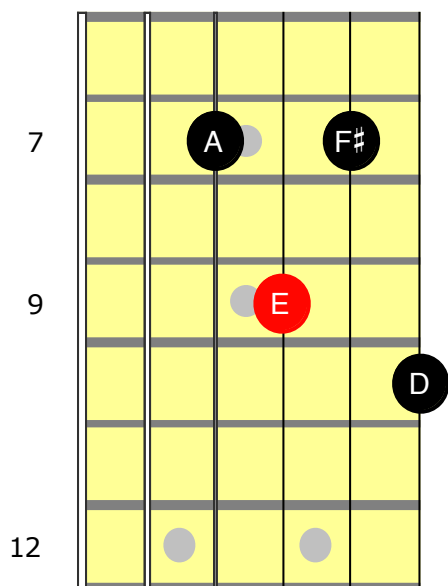
D7



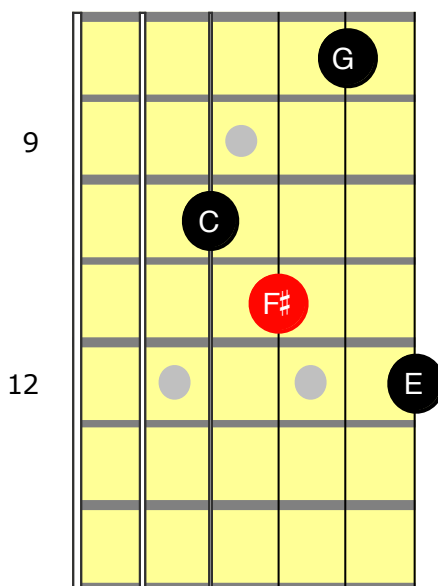
C (add9)



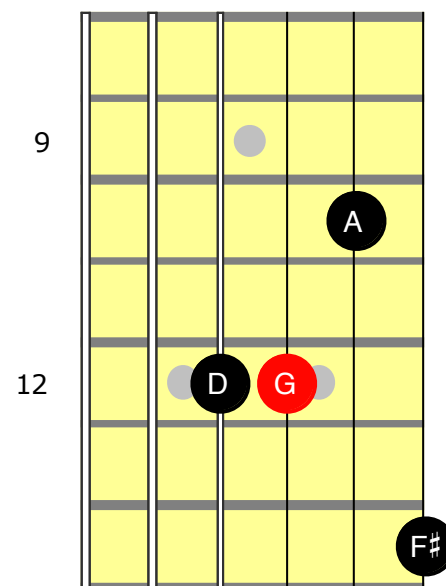
D (add9)



C major (add#4)

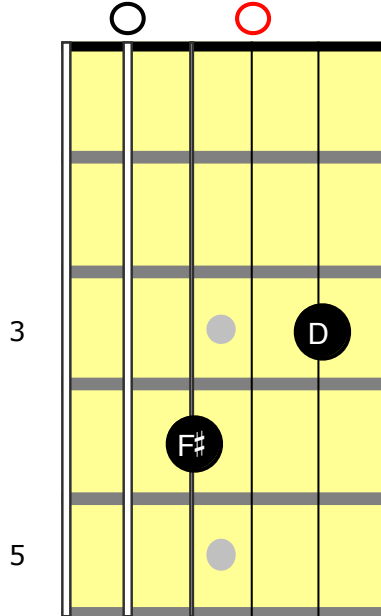


D (add 4)

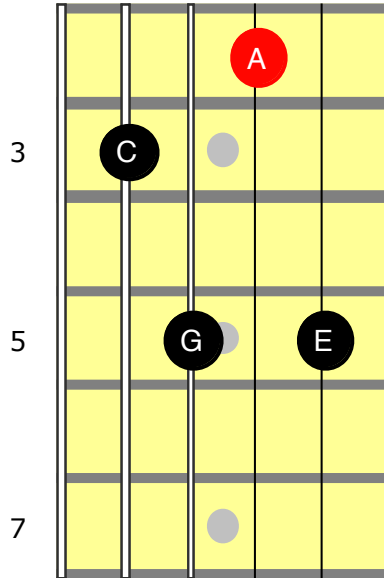


## Ex.2

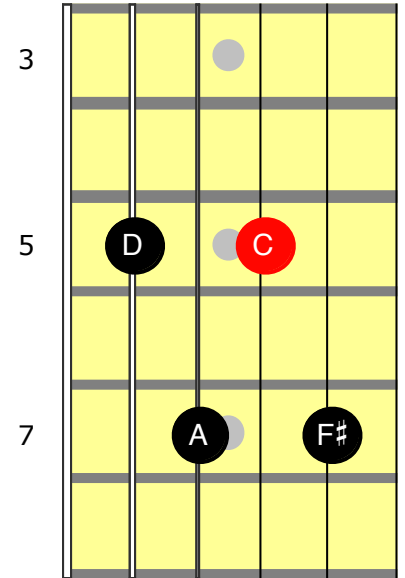
D (add 4)



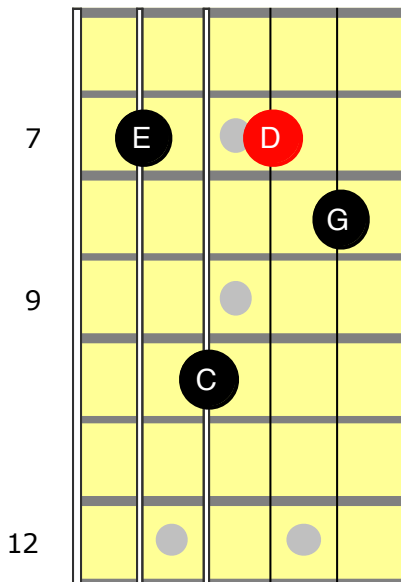
C6 / A-7



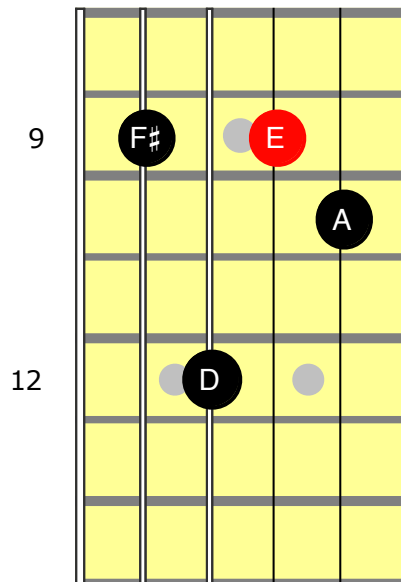
D7



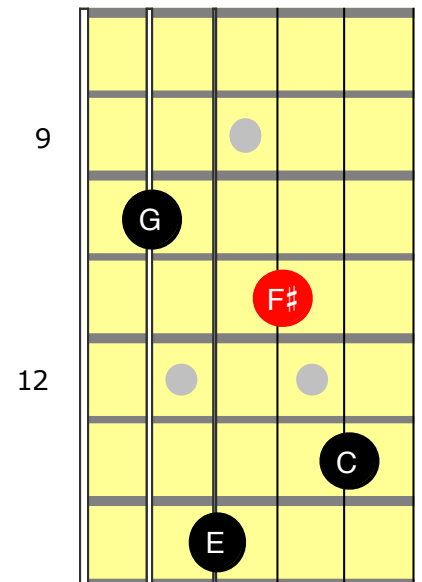
C (add9)



D (add9)



C major (add#4)



# Diatonic 7th Chord Arpeggios #1

Sixth string

T  
A  
B

4/4

3 2-5 4 5 3-7 5 7 5-9 7 7-10 9 10 9-12 10 10-14 12 14 12-15 14 14-17 16 15

Fifth string

T  
A  
B

3 2-5 4 5 4-7 5 7 5-9 7 7-10 9 10 9-12 11 10-14 12 14 12-16 14 14-17 16 15

Fourth string

T  
A  
B

4 2-5 5 5 4-7 7 7 5-9 8 7-11 10 10 9-12 12 11-14 13 14 12-16 15 14-17 17 16

Third string

T  
A  
B

2 1-5 3 4 3-7 5 5 5-8 7 7-10 8 9 8-12 10 10-13 12 12 12-15 14 13-17 15 14

# Diatonic 7th Chord Arpeggios #2

Sixth string

4/4

T  
A  
B

3-7 5-8 7-10 8-12 10-14 12-15 14-17 15-19

Fifth string

4/4

T  
A  
B

3-7 5-9 7-10 9-12 10-14 12-15 14-17 16-19

Fourth string

4/4

T  
A  
B

4-7 5-9 7-10 9-12 10-14 12-16 14-17 16-19

Third string

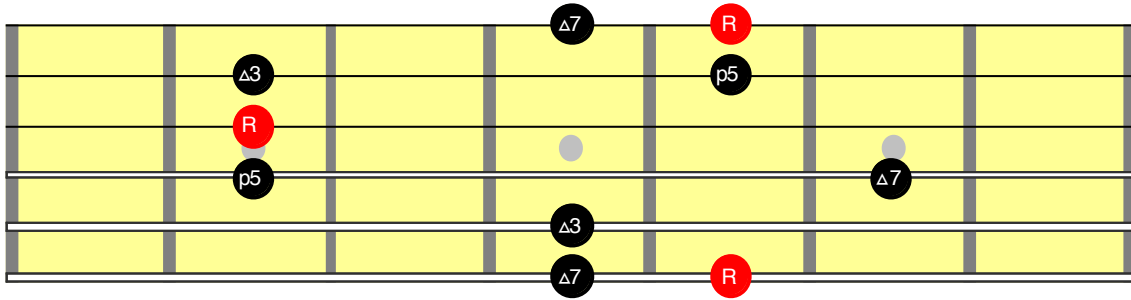
4/4

T  
A  
B

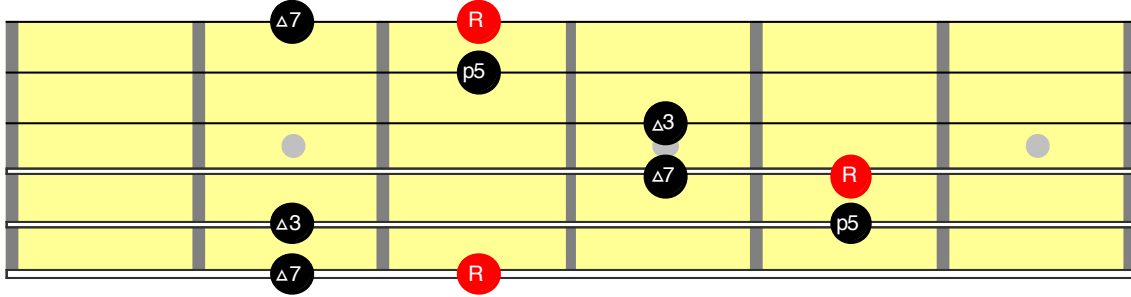
2-5 4-7 5-9 7-11 9-12 11-14 12-16 14-17

# Major 7 Arpeggios- CAGED

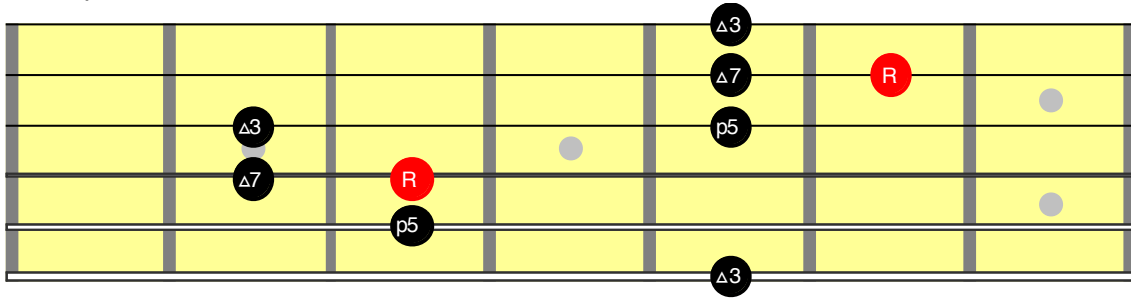
G Shape



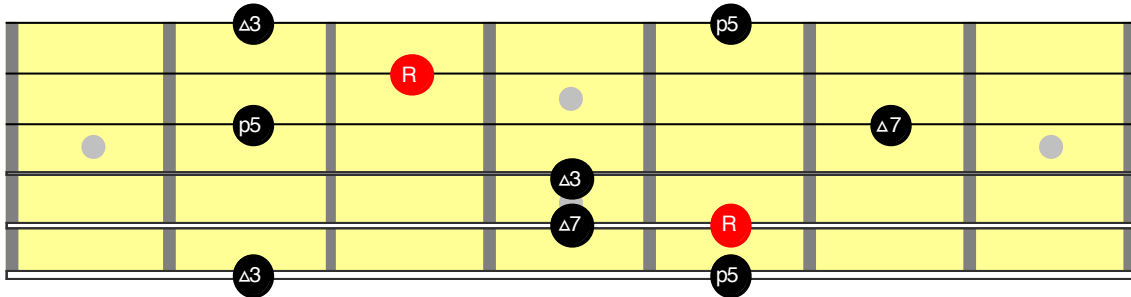
E shape



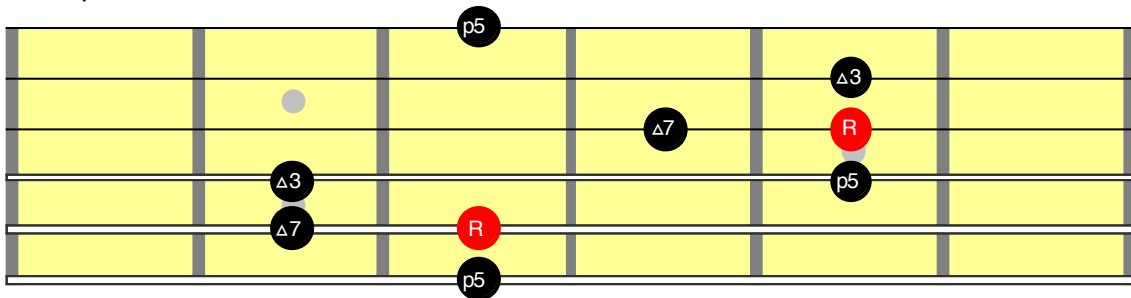
D shape



C shape

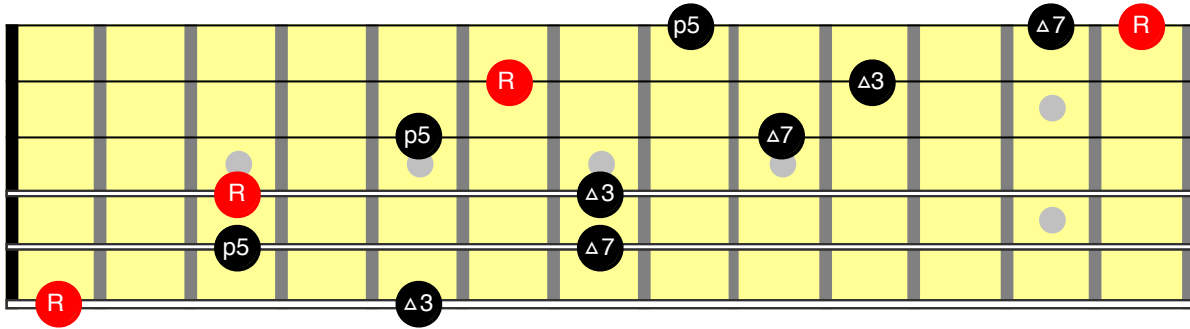


A shape

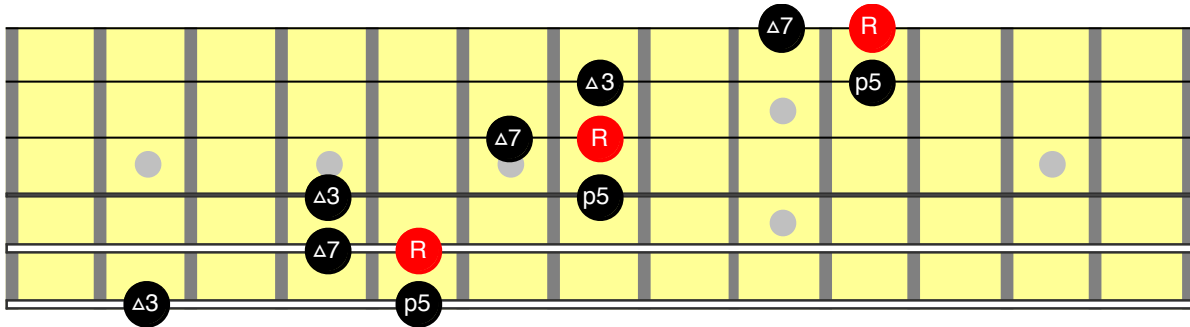


# Major 7th Arpeggios - 2 notes per string

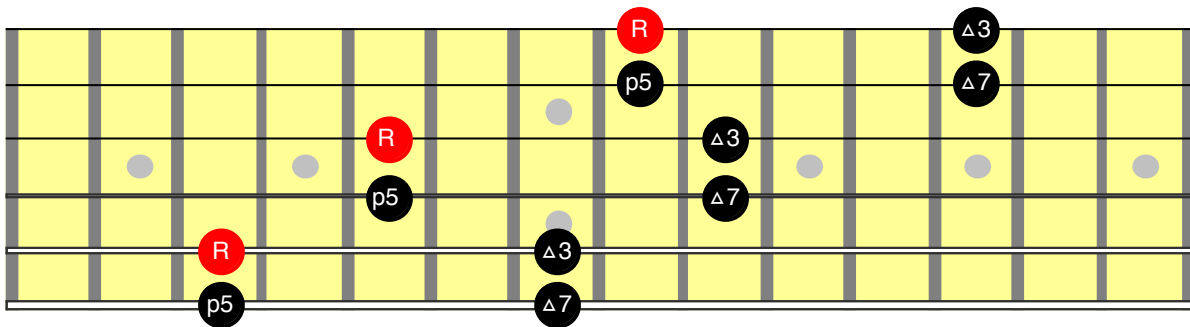
Root Position



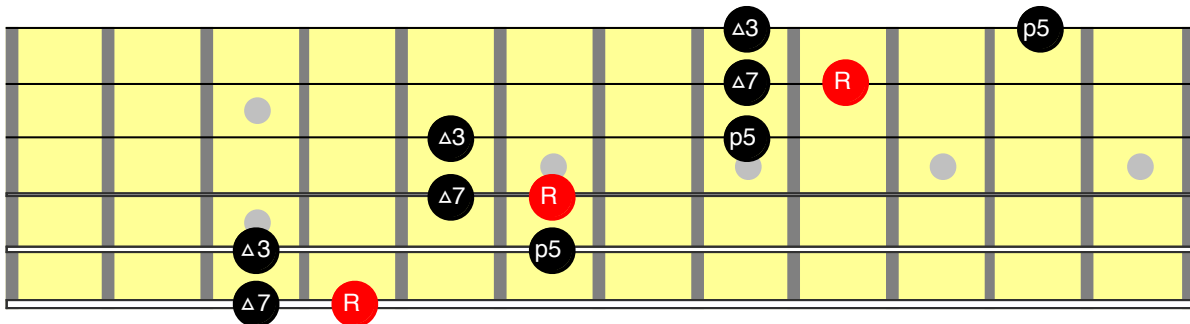
First Inversion



Second Inversion

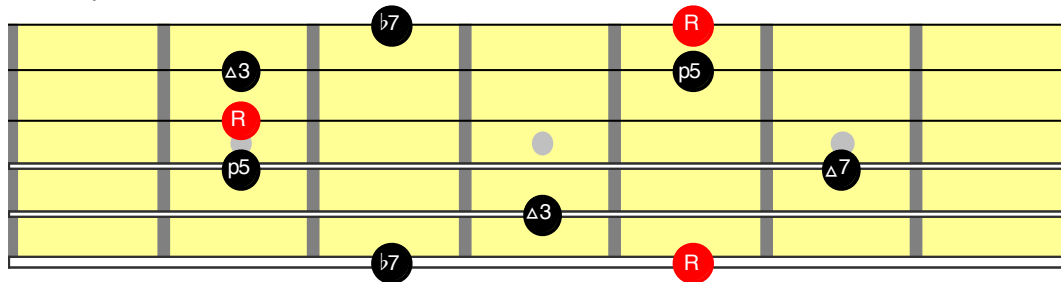


Third Inversion

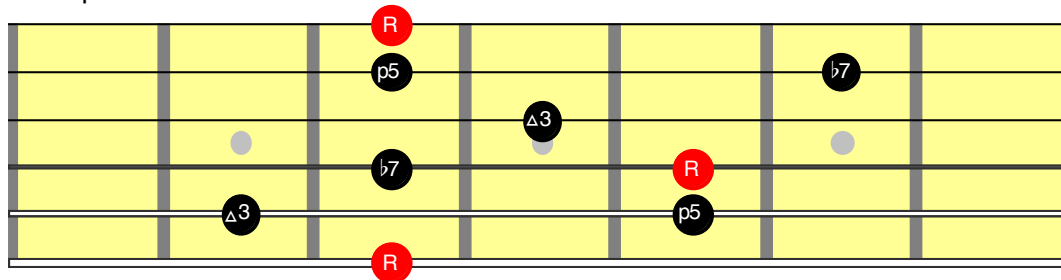


# Dominant 7 Arpeggios - CAGED

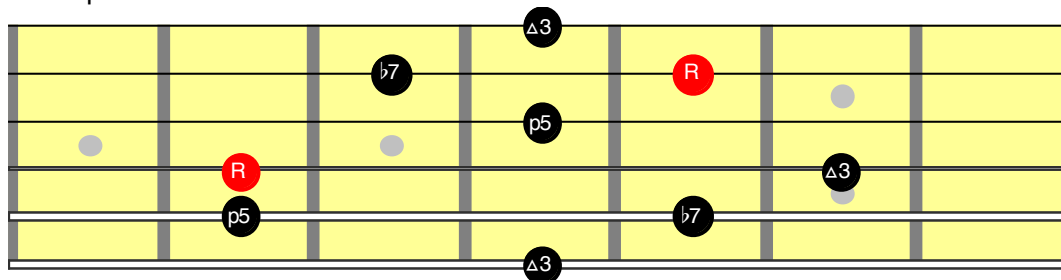
G Shape



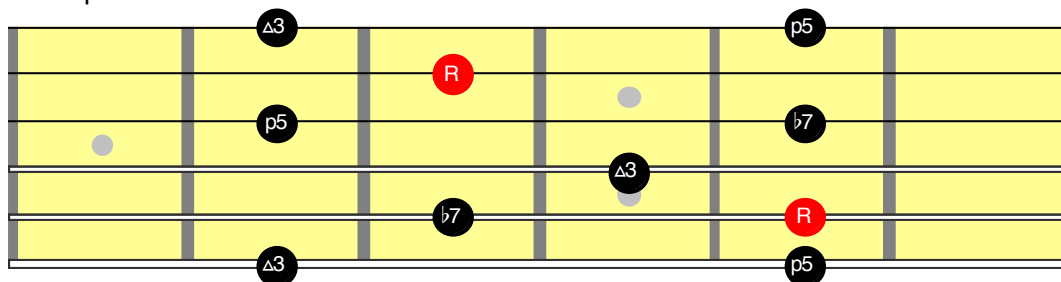
E shape



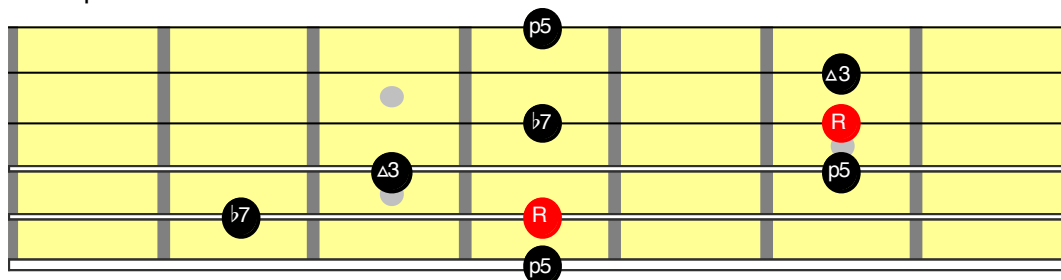
D shape



C shape

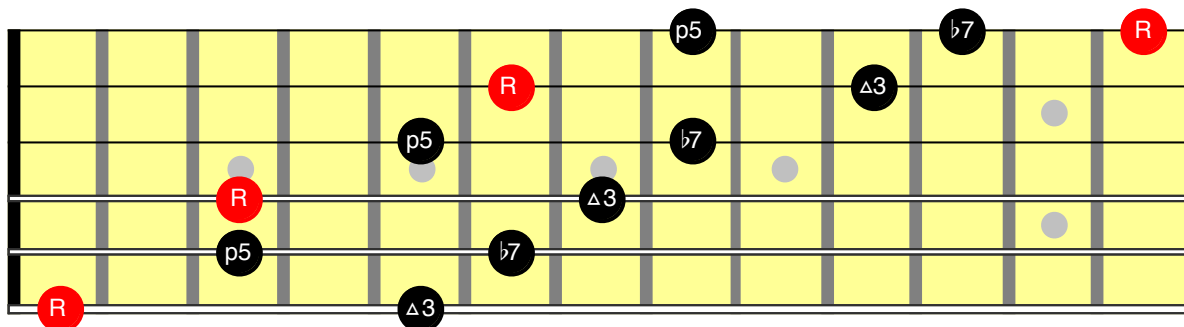


A shape

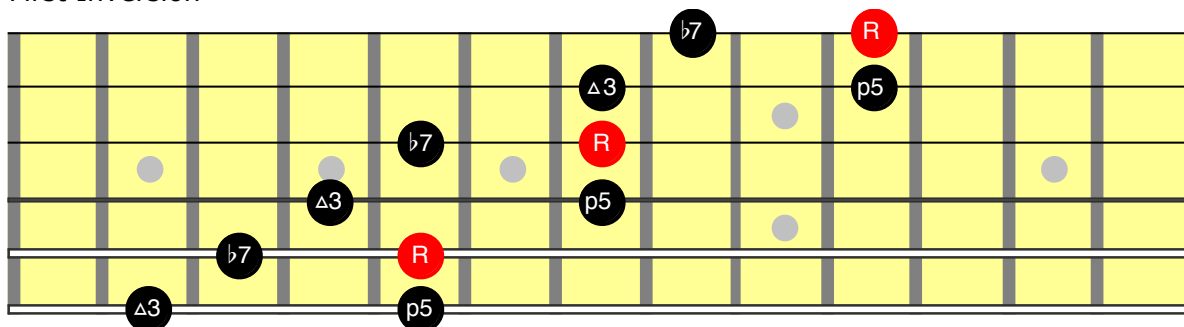


# Dominant 7th Arpeggios - 2 notes per string

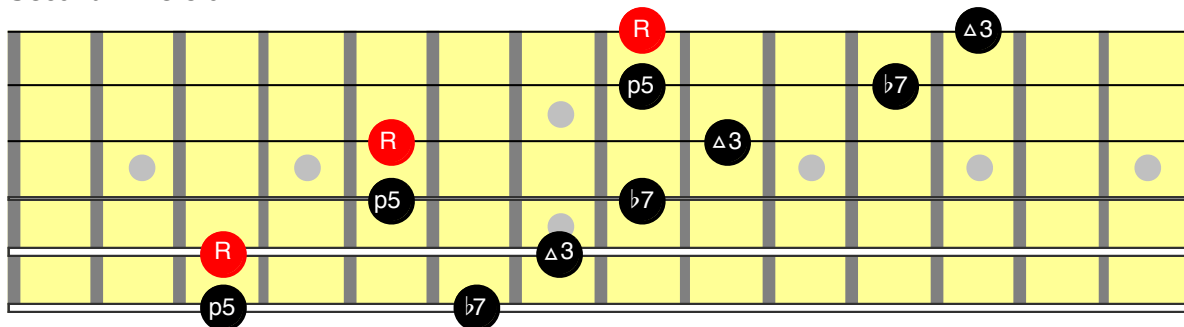
Root Position



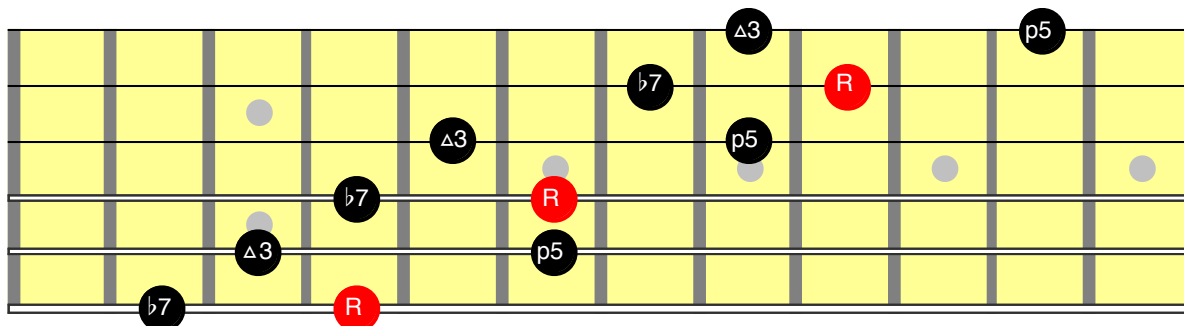
First Inversion



Second Inversion

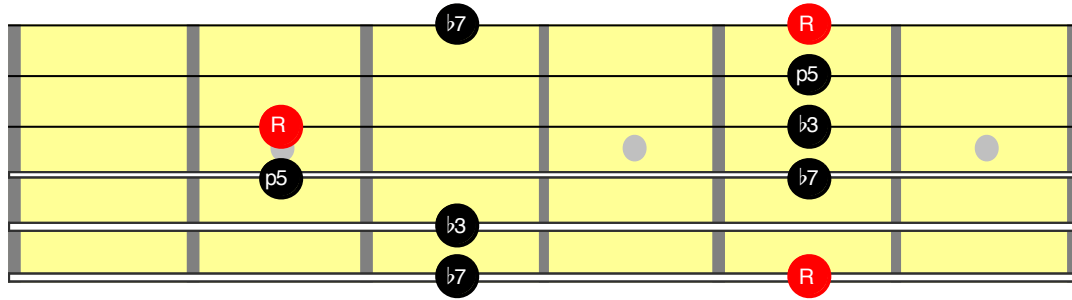


Third Inversion

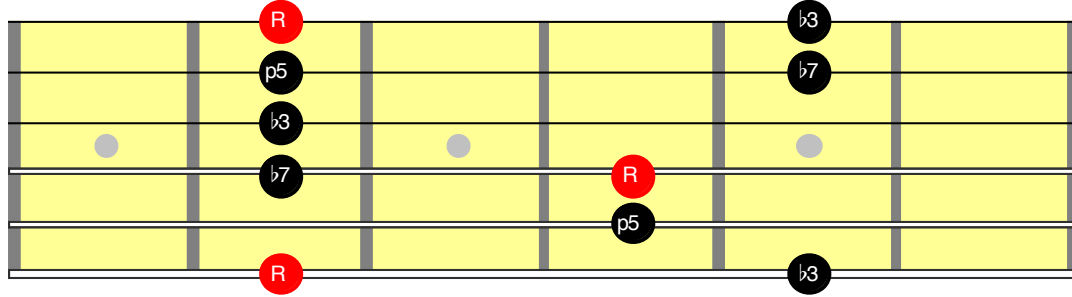


# Minor 7 Arpeggios - CAGED

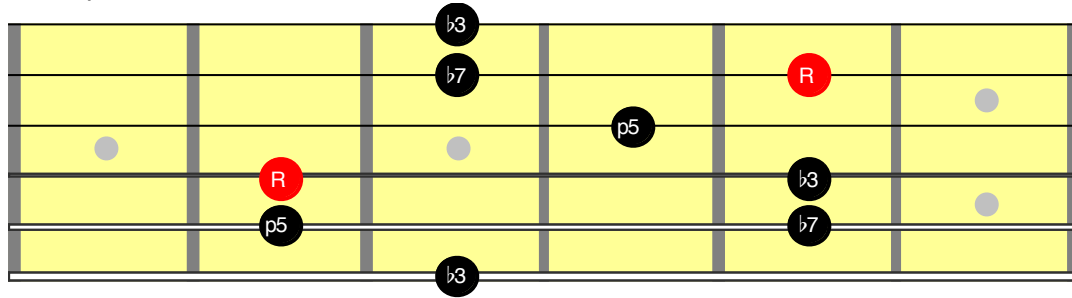
G Shape



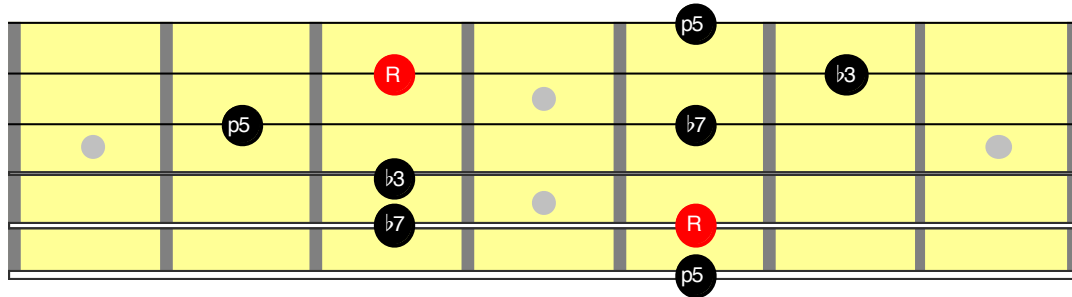
E shape



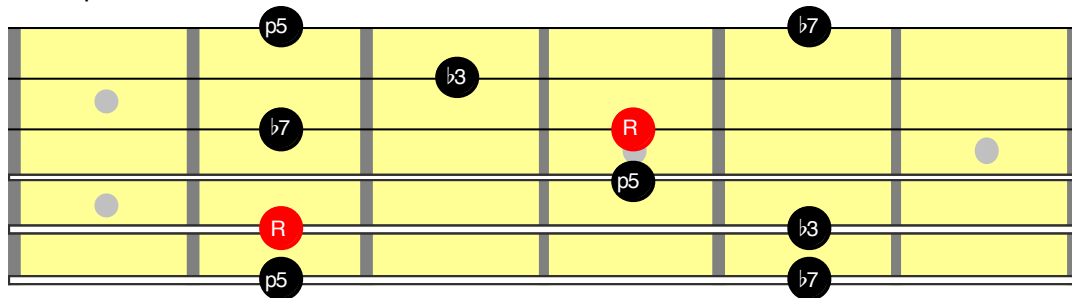
D shape



C shape

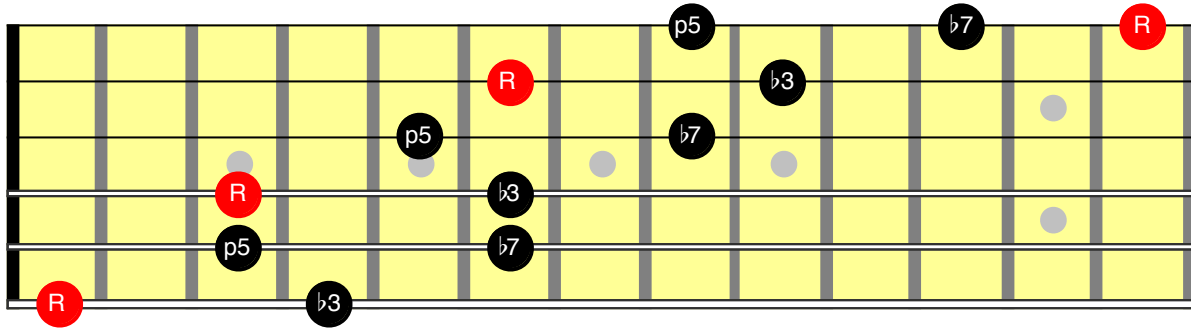


A shape

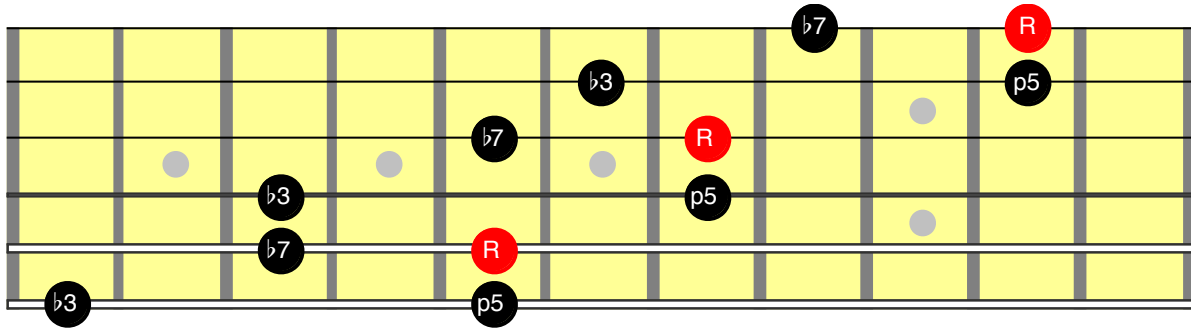


# Minor 7th Arpeggios - 2 notes per string

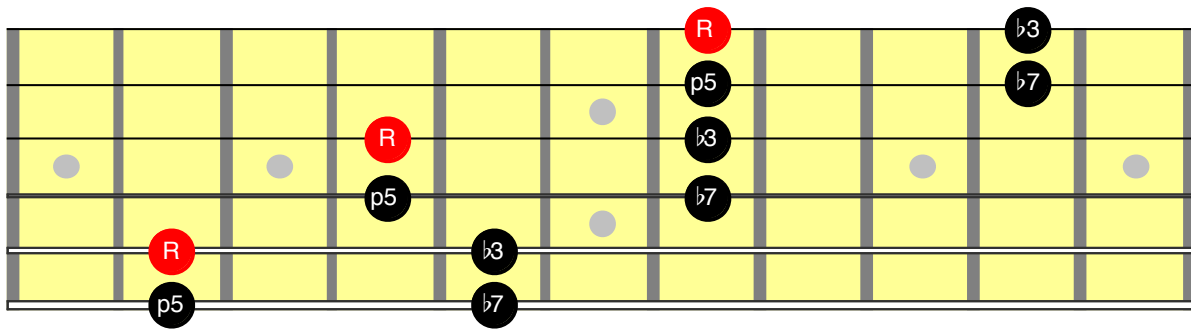
Root Position



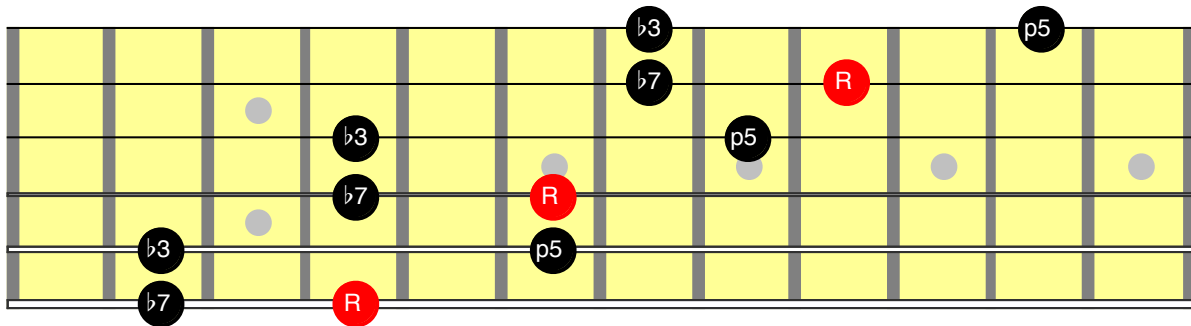
First Inversion



Second Inversion

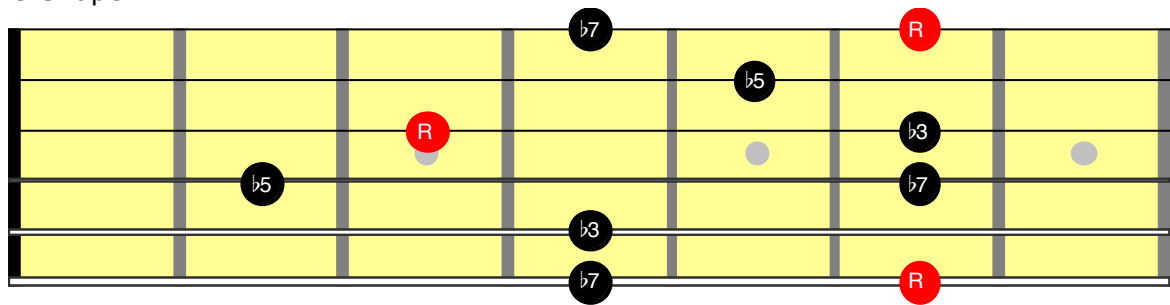


Third Inversion

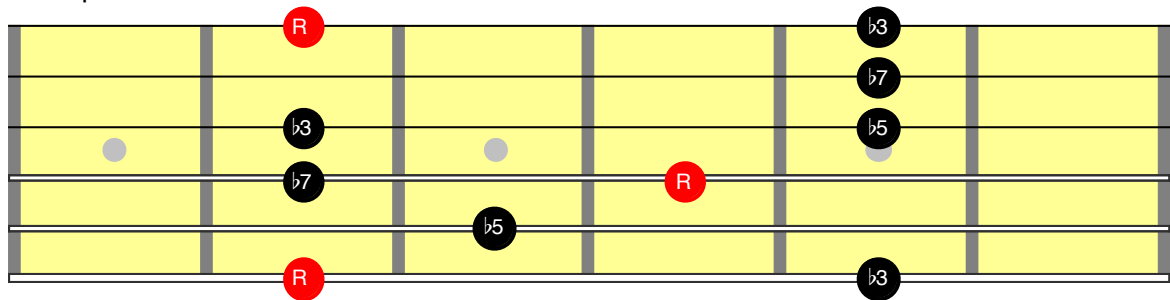


# Minor 7 (b5) Arpeggios - CAGED

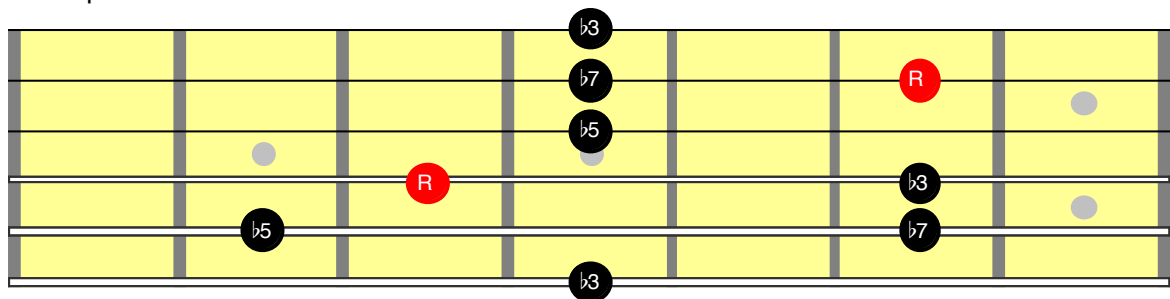
G Shape



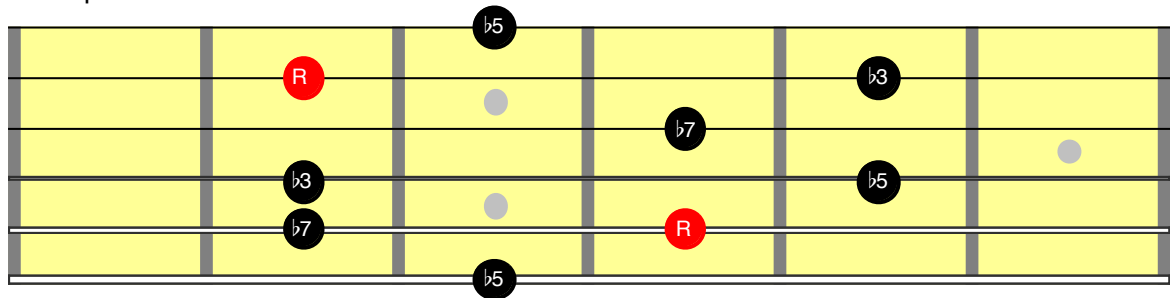
E shape



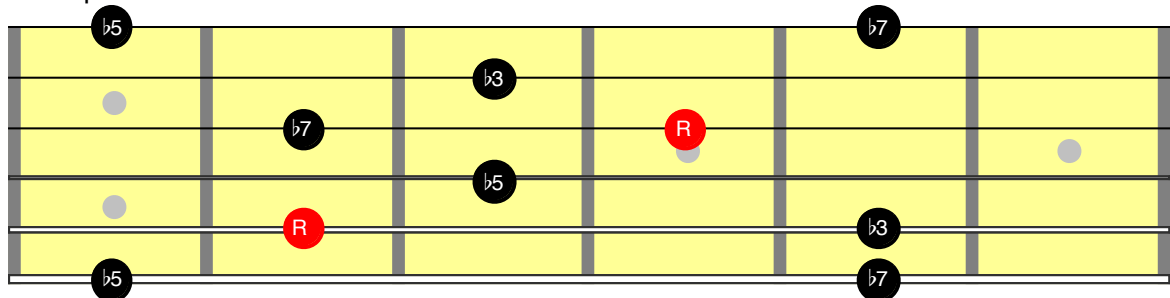
D shape



C shape

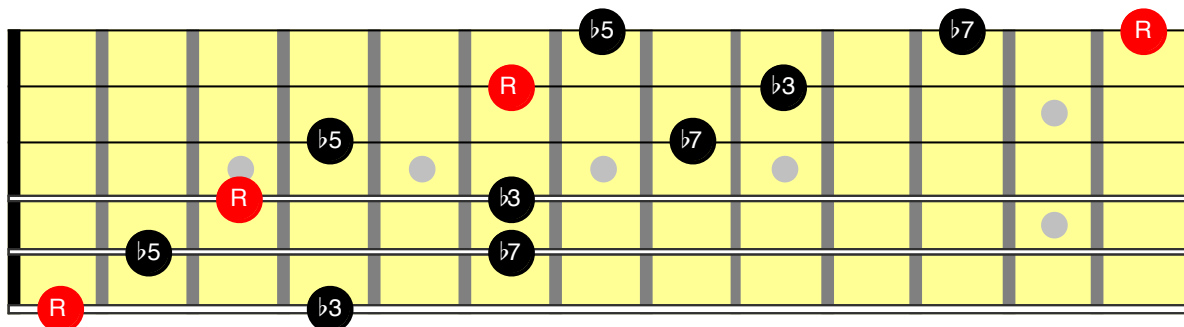


A shape

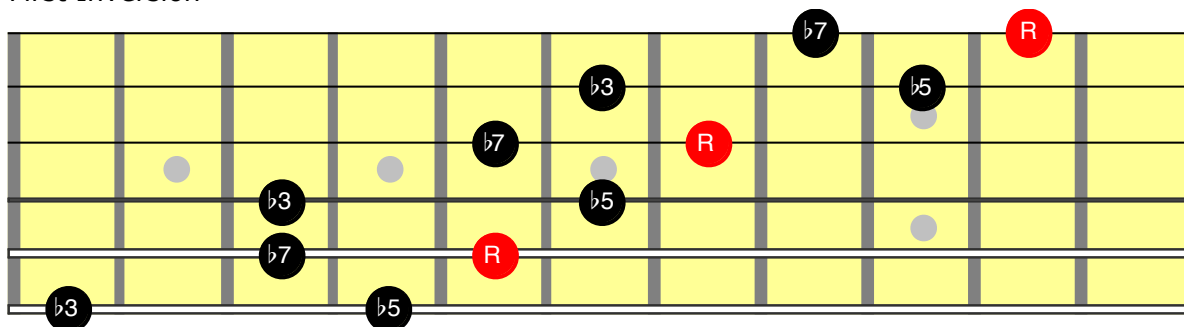


# Minor 7th (b5) Arpeggios - 2 notes per string

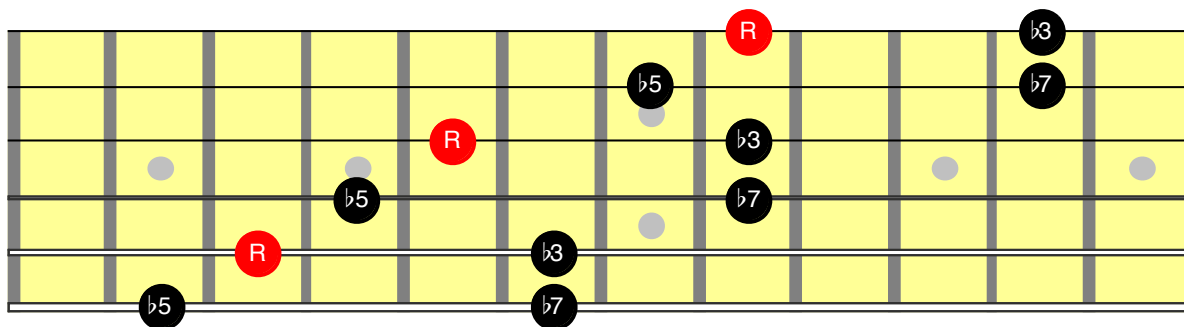
Root Position



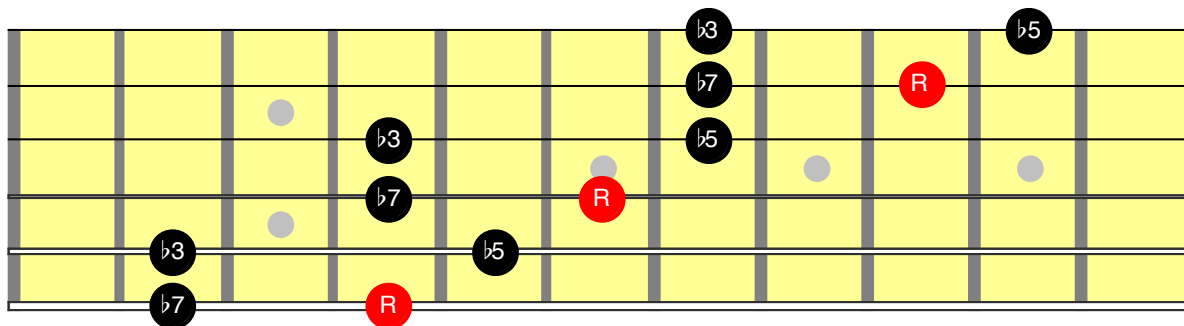
First Inversion



Second Inversion



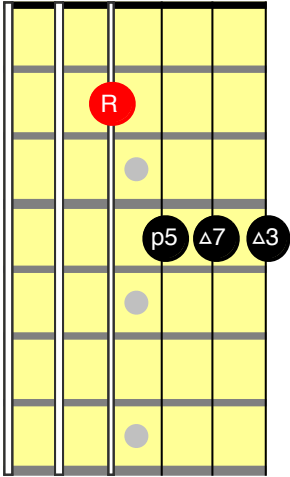
Third Inversion



# Drop 2 Voicings - Major 7th

## 4th String Root

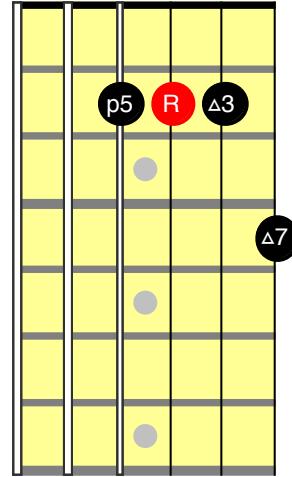
(Root Position)



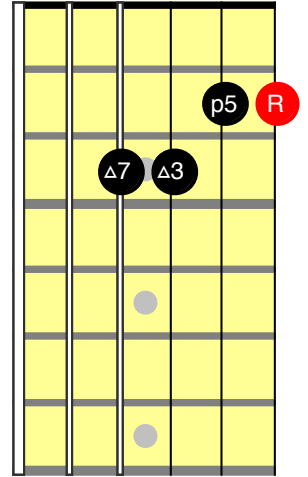
(1st inversion)



(2nd inversion)

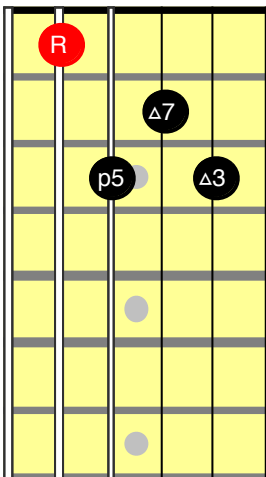


(3rd inversion)

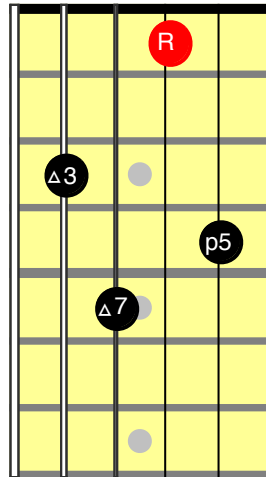


## 5th String Root

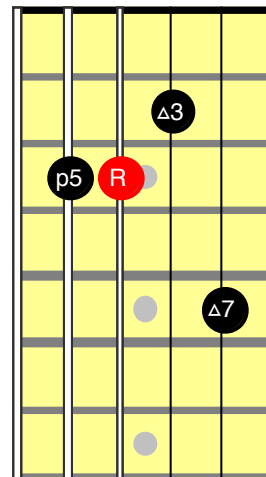
(Root Position)



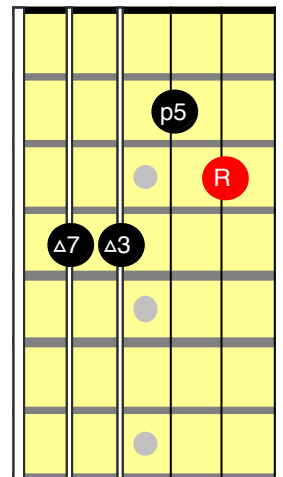
(1st inversion)



(2nd inversion)



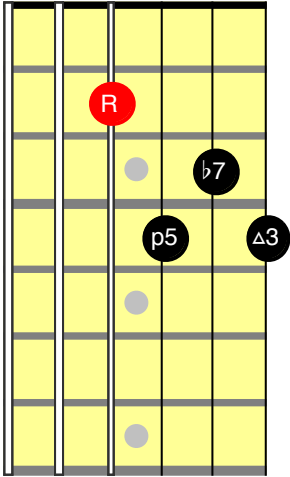
(3rd inversion)



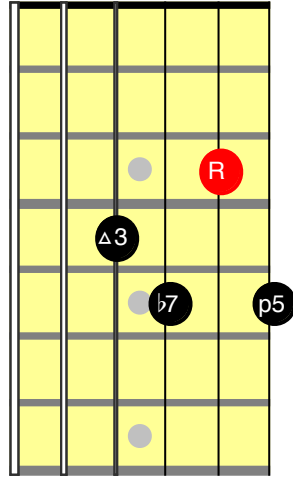
# Drop 2 Voicings - Dom 7th

## 4th String Root

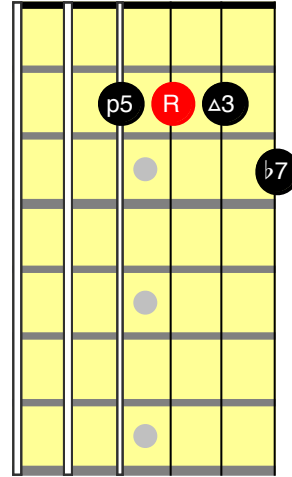
(Root Position)



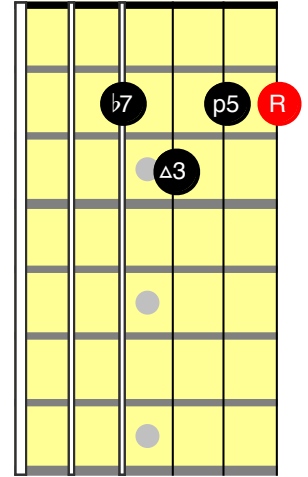
(1st inversion)



(2nd inversion)

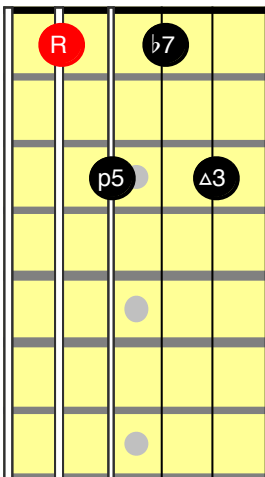


(3rd inversion)

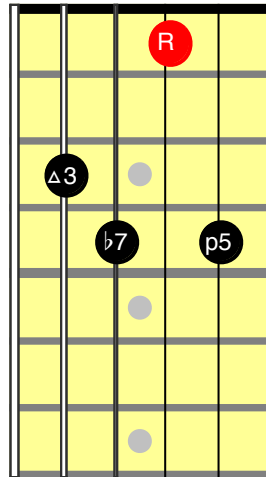


## 5th String Root

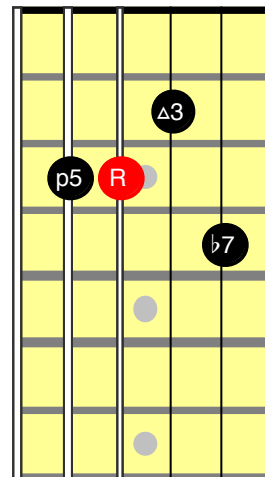
(Root Position)



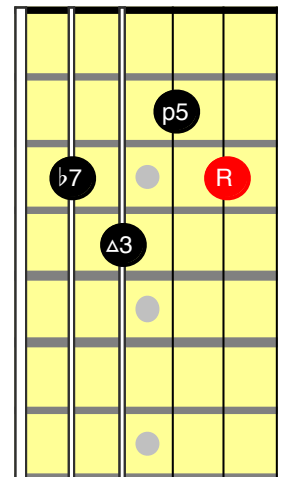
(1st inversion)



(2nd inversion)



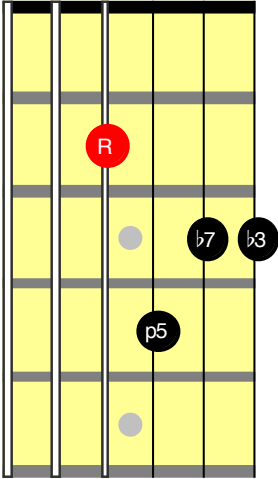
(3rd inversion)



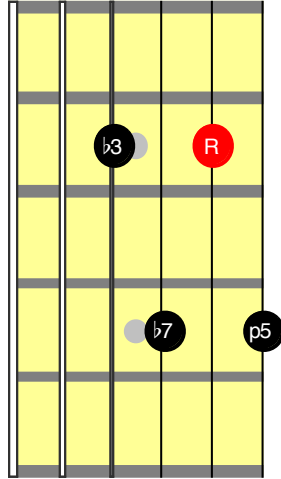
# Drop 2 Voicings - Min 7th

## 4th String Root

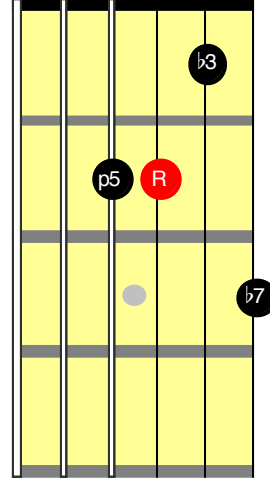
(Root Position)



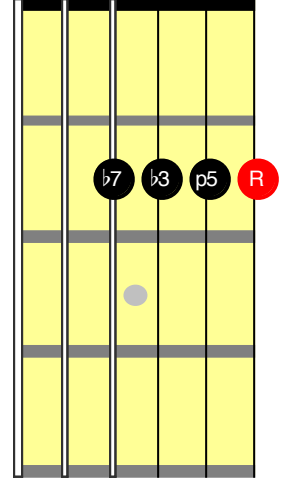
(1st inversion)



(2nd inversion)

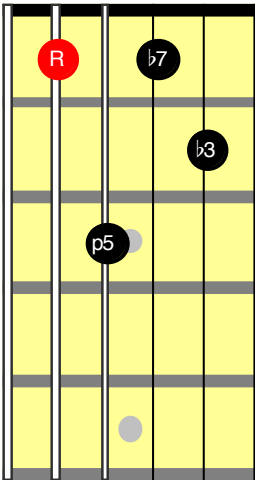


(3rd inversion)

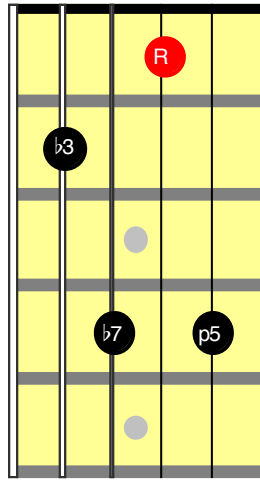


## 5th String Root

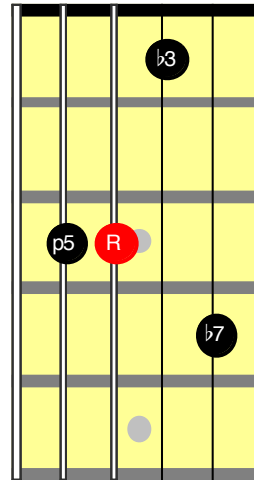
(Root Position)



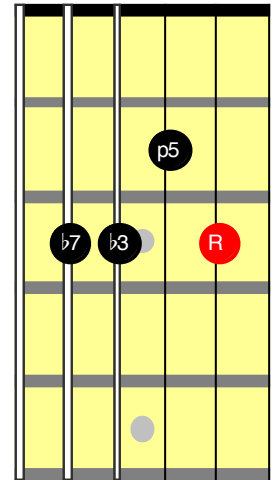
(1st inversion)



(2nd inversion)



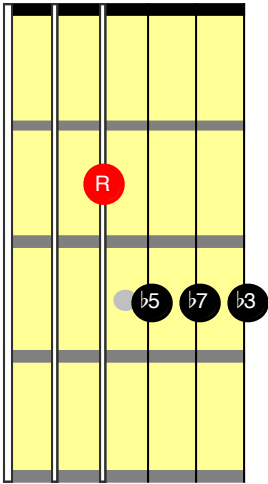
(3rd inversion)



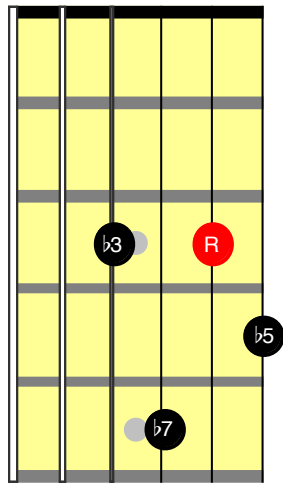
# Drop 2 Voicings - Min 7th b5

## 4th String Root

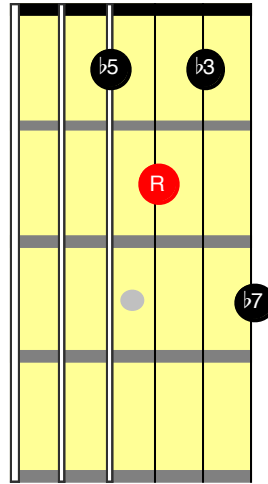
(Root Position)



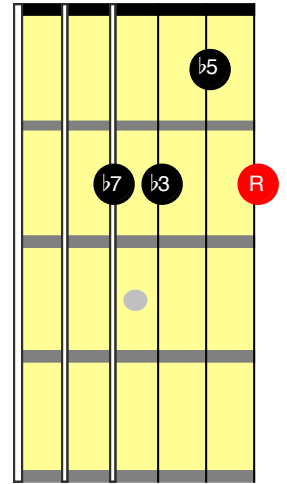
(1st inversion)



(2nd inversion)

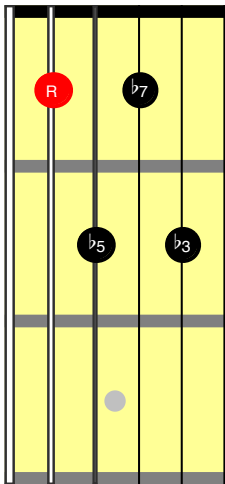


(3rd inversion)

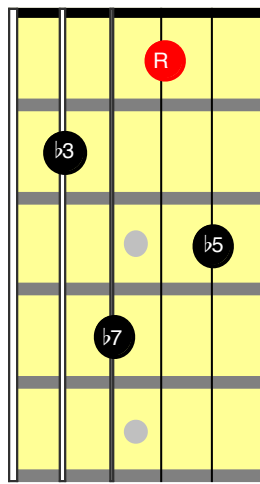


## 5th String Root

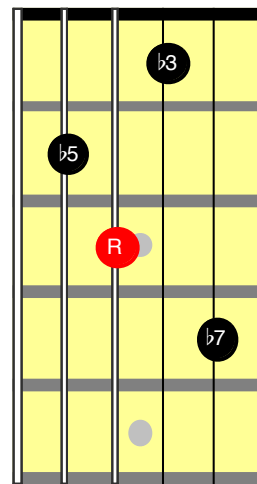
(Root Position)



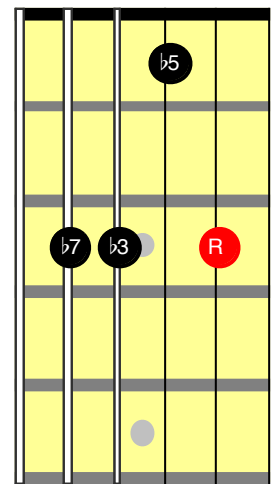
(1st inversion)



(2nd inversion)



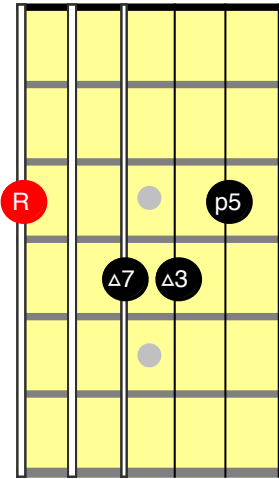
(3rd inversion)



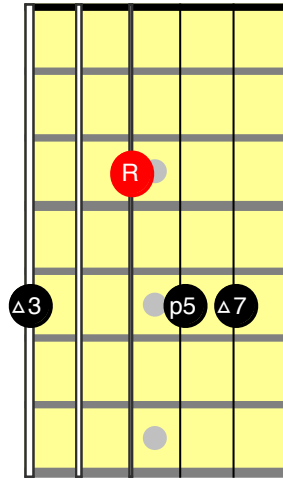
# Drop 3 Voicings - Major 7th

## 6th String Root

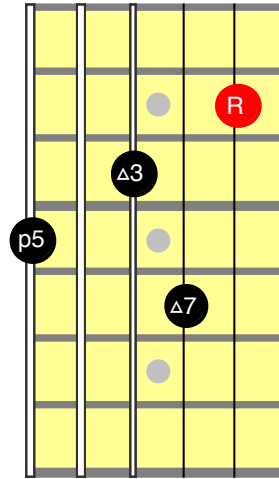
(Root Position)



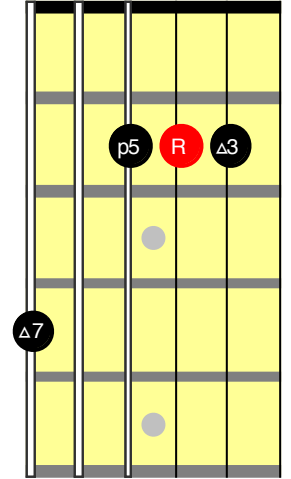
(1st inversion)



(2nd inversion)

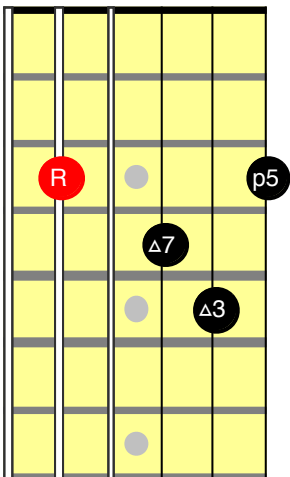


(3rd inversion)

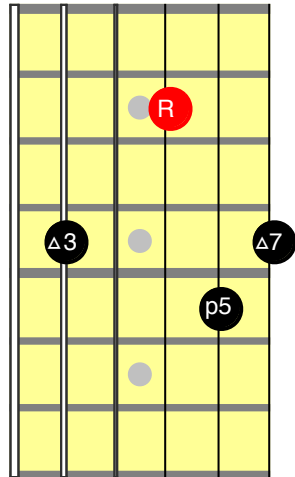


## 5th String Root

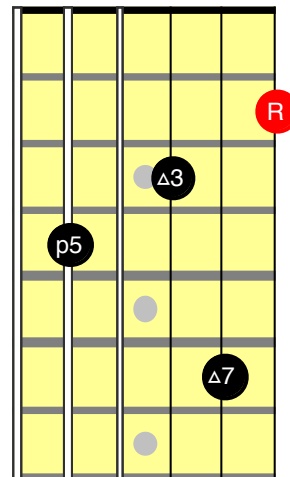
(Root Position)



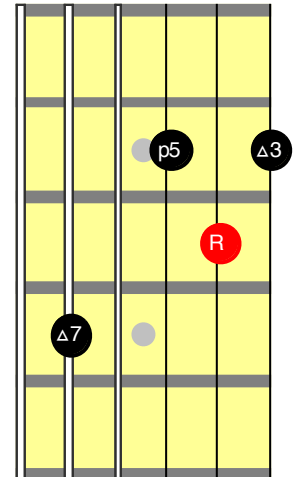
(1st inversion)



(2nd inversion)



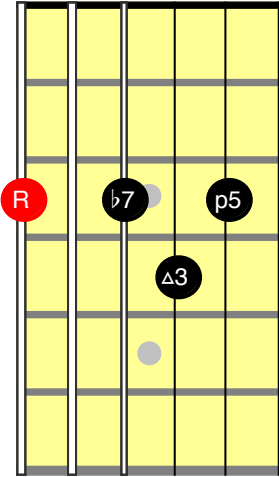
(3rd inversion)



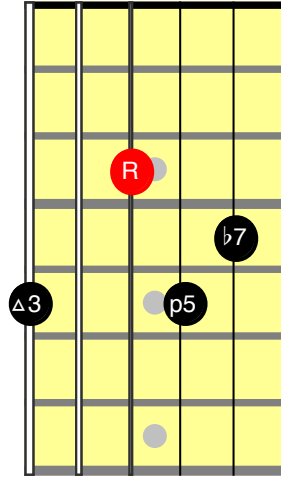
# Drop 3 Voicings - Dom 7th

## 6th String Root

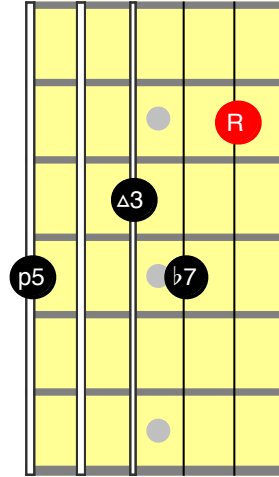
(Root Position)



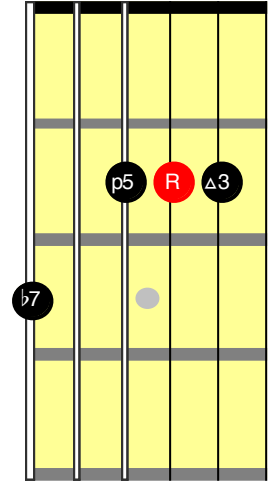
(1st inversion)



(2nd inversion)

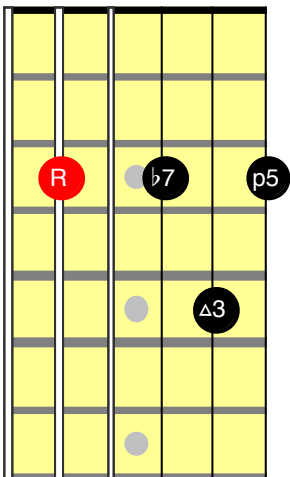


(3rd inversion)

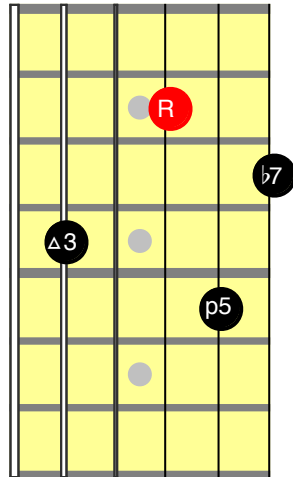


## 5th String Root

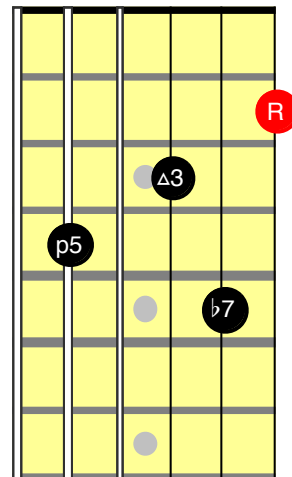
(Root Position)



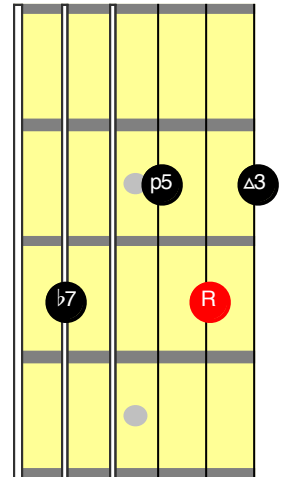
(1st inversion)



(2nd inversion)



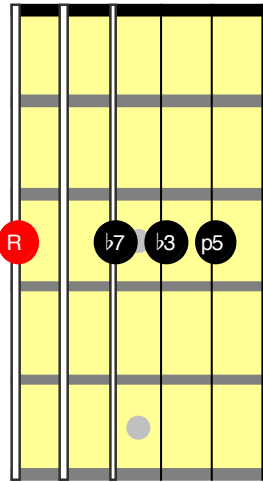
(3rd inversion)



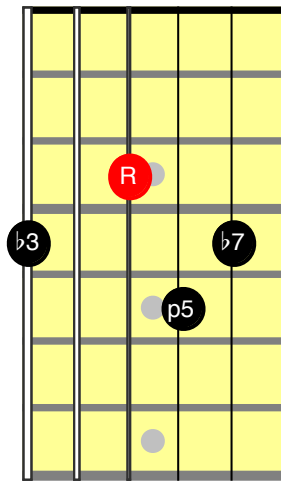
# Drop 3 Voicings - Min 7th

## 6th String Root

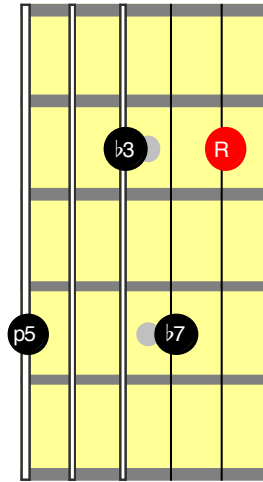
(Root Position)



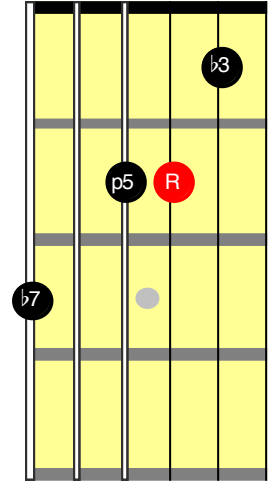
(1st inversion)



(2nd inversion)

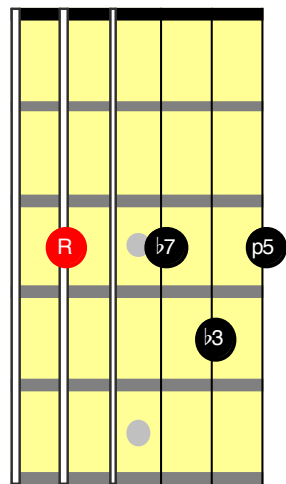


(3rd inversion)

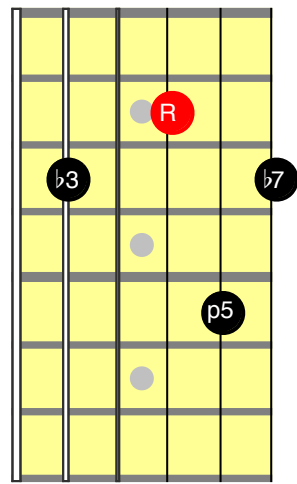


## 5th String Root

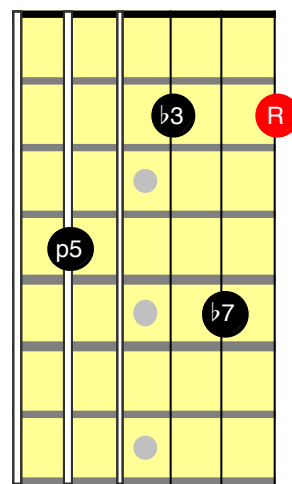
(Root Position)



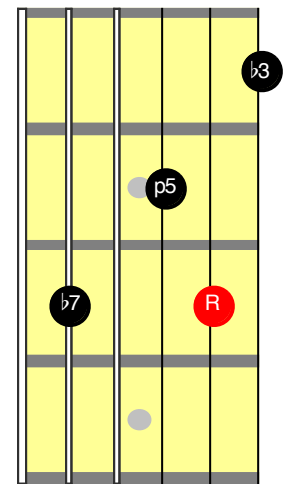
(1st inversion)



(2nd inversion)



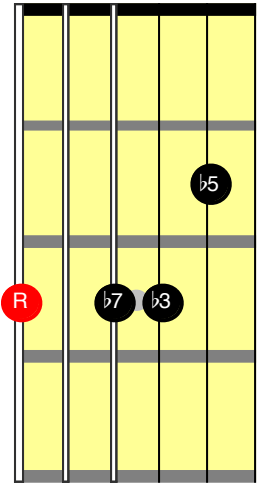
(3rd inversion)



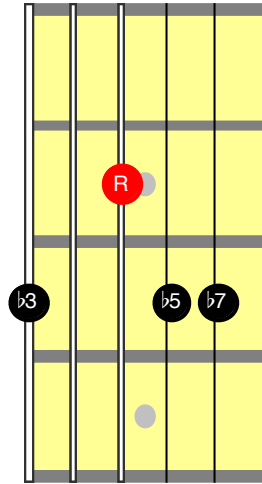
# Drop 3 Voicings - Min 7th b5

## 6th String Root

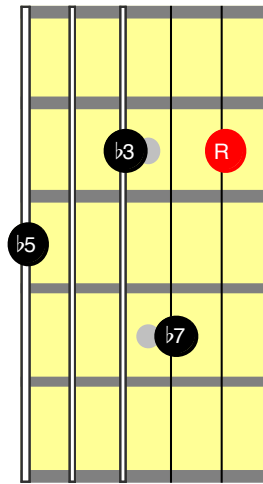
(Root Position)



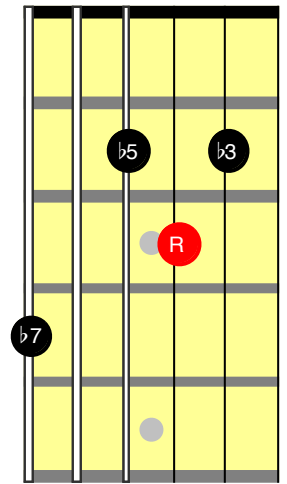
(1st inversion)



(2nd inversion)

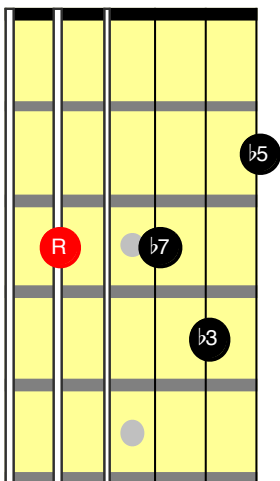


(3rd inversion)

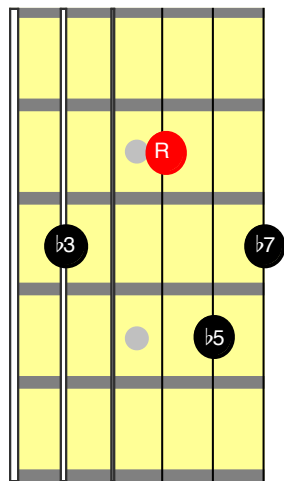


## 5th String Root

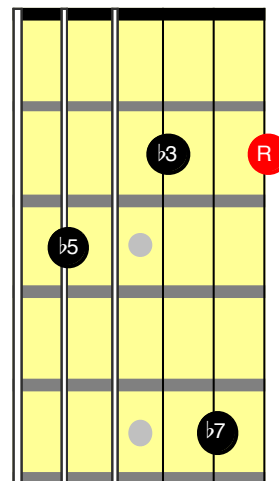
(Root Position)



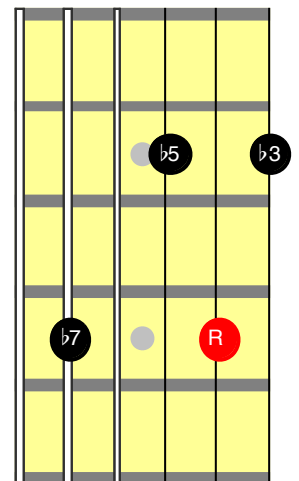
(1st inversion)



(2nd inversion)



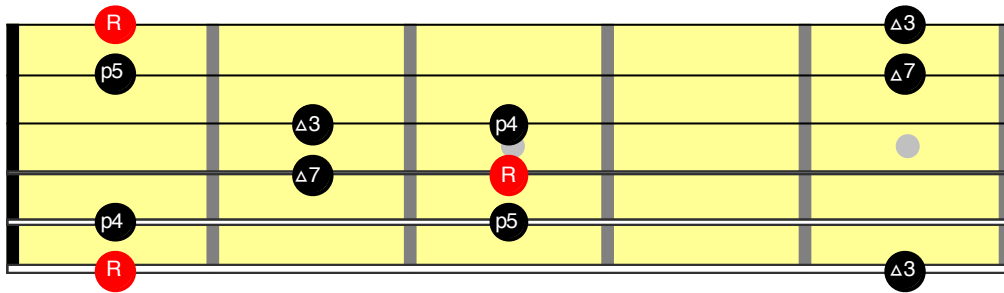
(3rd inversion)



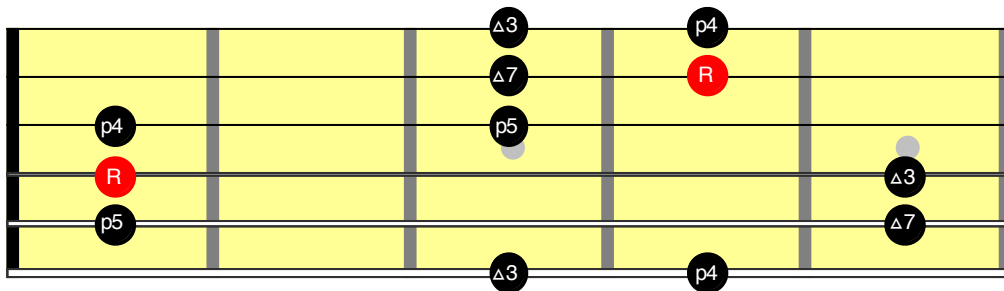
# Major 7th Pentatonic with added 4th

The scale is built from a major 7th arpeggio and includes an added fourth. Whilst it's uncommon to play it over a I chord, it works particularly well over a II chord. Try this scale from G over an A minor 7 chord.

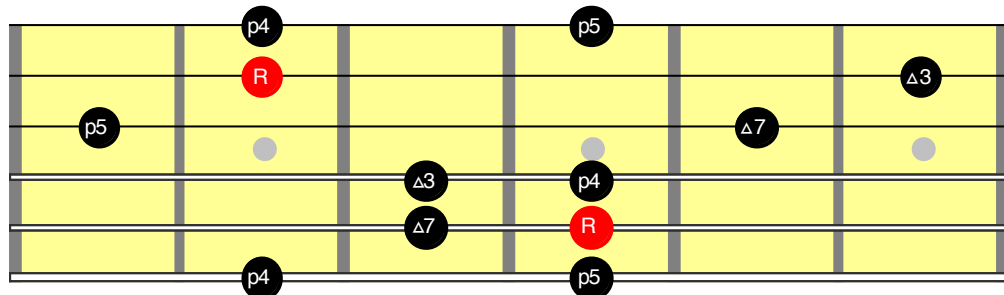
Position 1



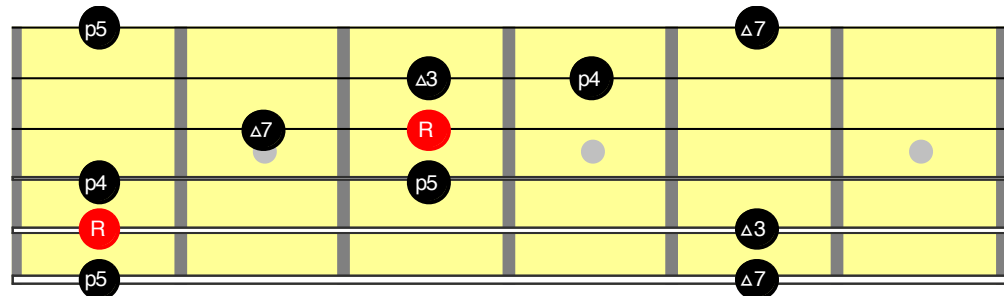
Position 2



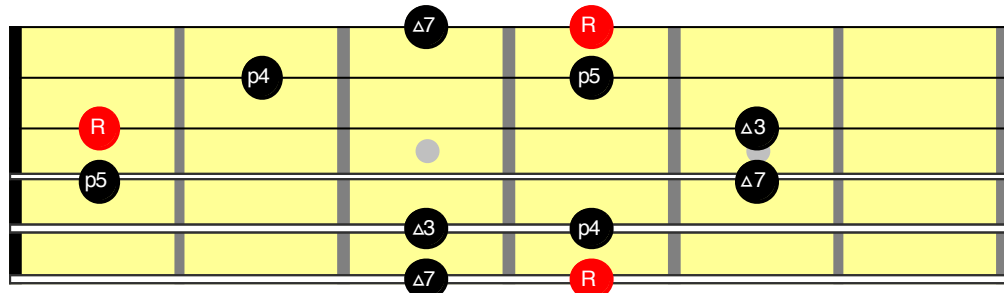
Position 3



Position 4



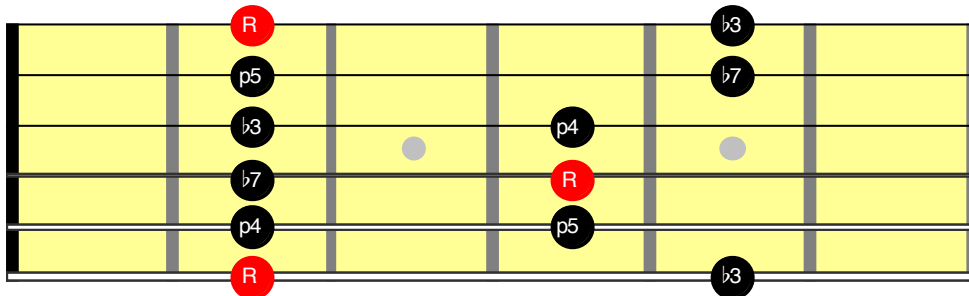
Position 5



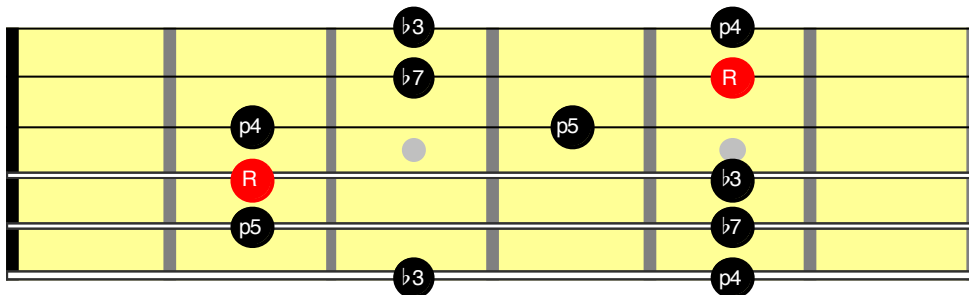
# Minor / Major Pentatonic

Major and minor pentatonics are the those favoured by most of guitar players and are a staple in rock, country and blues. They share the same notes and differ only in their starting position.

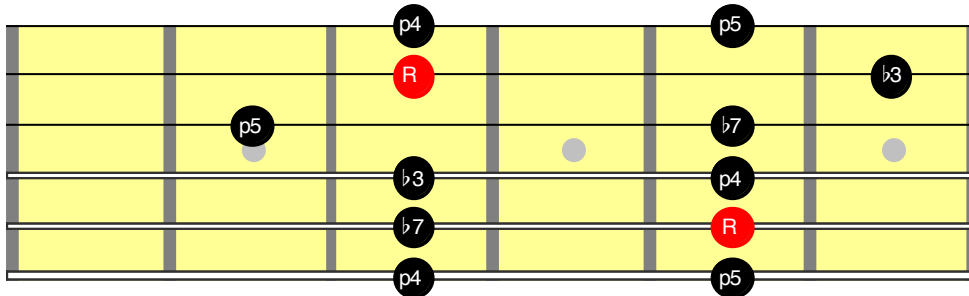
Position 1



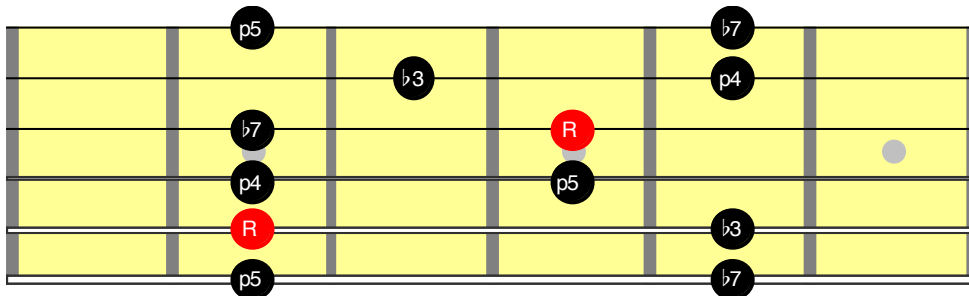
Position 2



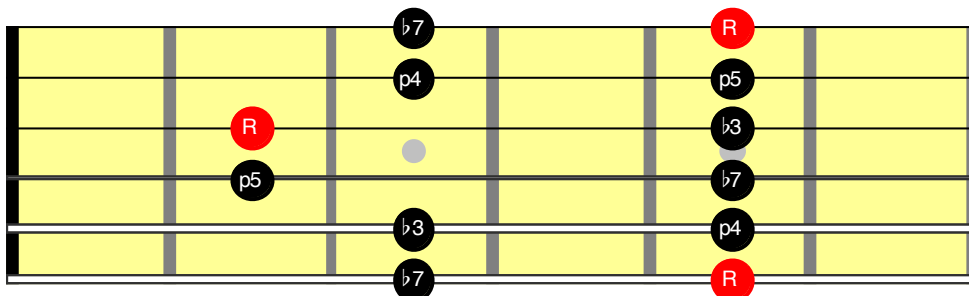
Position 3



Position 4



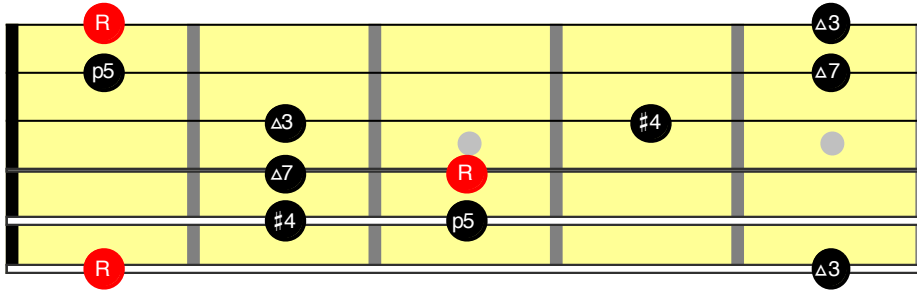
Position 5



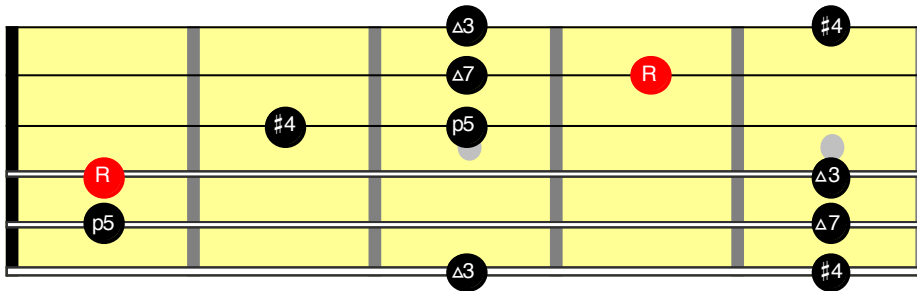
# Major 7th Pentatonic with # 4 (Lydian Pentatonic)

The raised fourth provides this scale with a bright, lydian quality. A G lydian pentatonic could successfully be played over a : Gmajor 7th, E minor and A7.

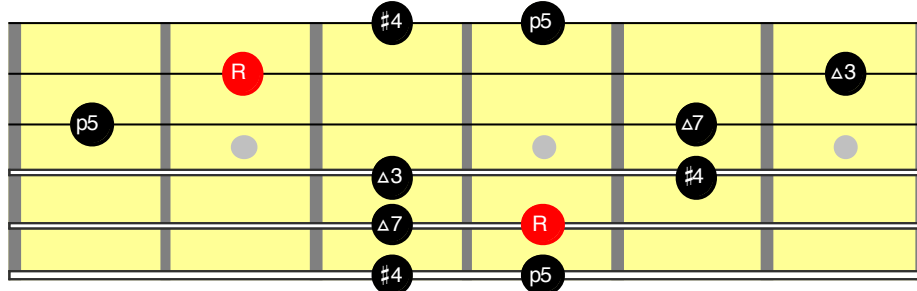
Position 1



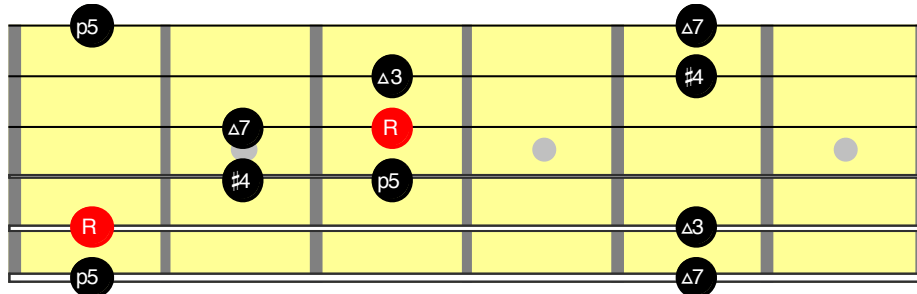
Position 2



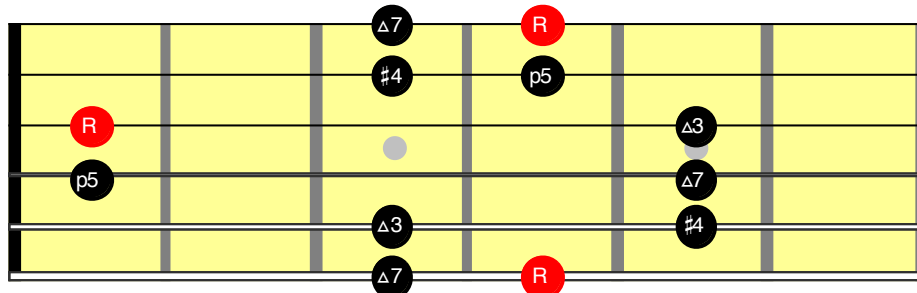
Position 3



Position 4



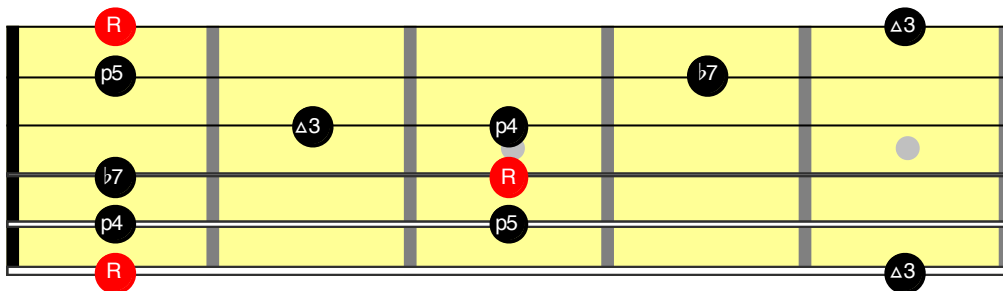
Position 5



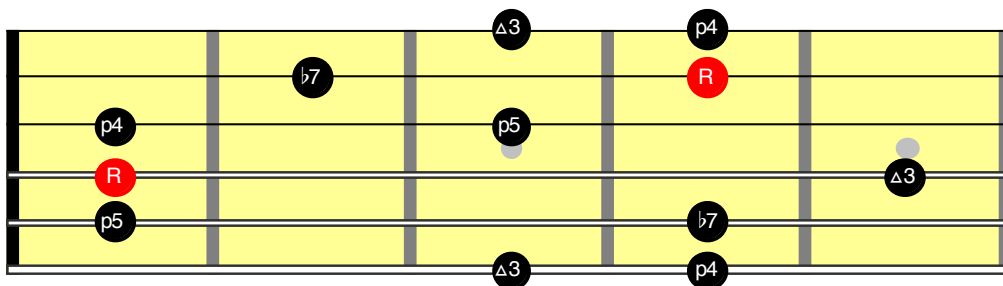
# Mixolydian Pentatonic

Essentially, this scale consists of dominant 7th arpeggio with an added fourth. It has a bluesy, colorful sound and is an excellent alternative to the blues scale. The Mixolydian pentatonic is reminiscent of Jeff Beck and Eric Johnson.

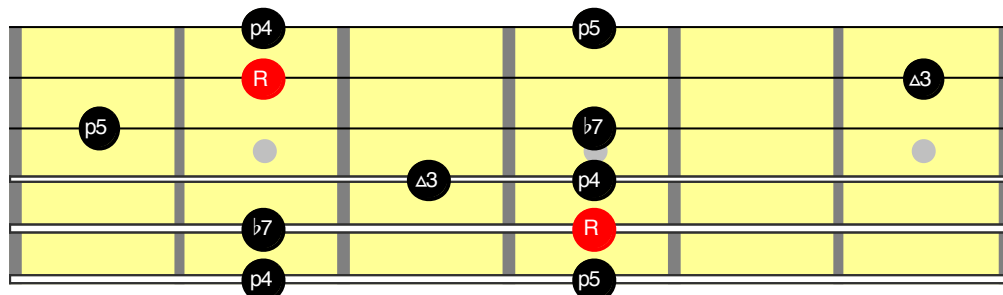
Position 1



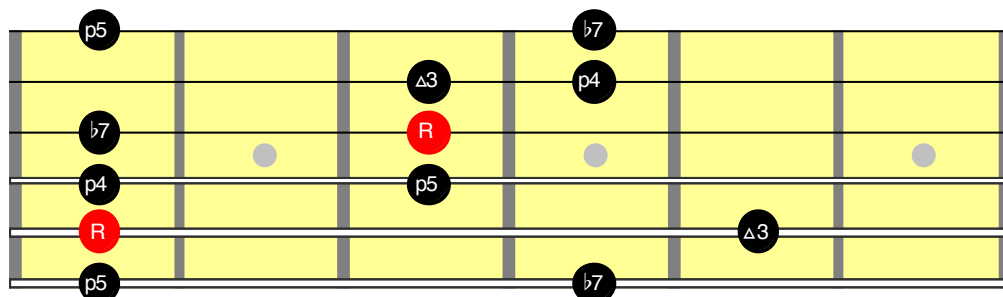
Position 2



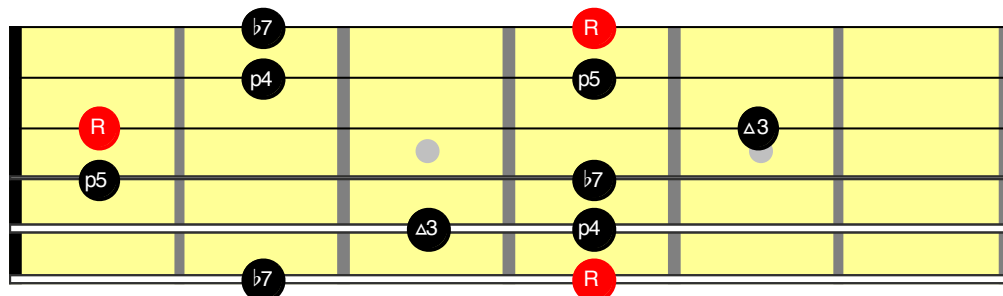
Position 3



Position 4



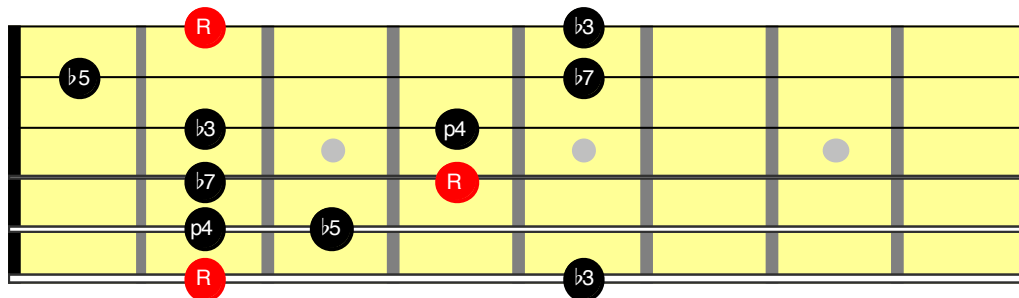
Position 5



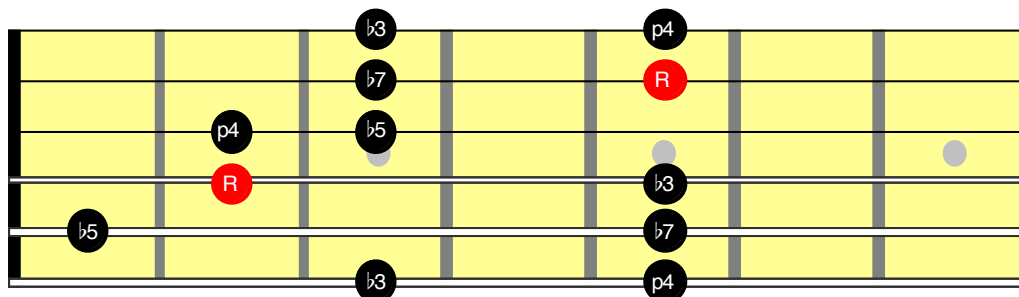
# Minor 11th b5 - Locrian Pentatonic

Derived from the seventh mode of the major scale, this pentatonic is closely related to a minor pentatonic but has it's fifth flattened. An A locrian pentatonic can be played successfully over an A-7th(b5), C-6, F7 and a B7 (altered).

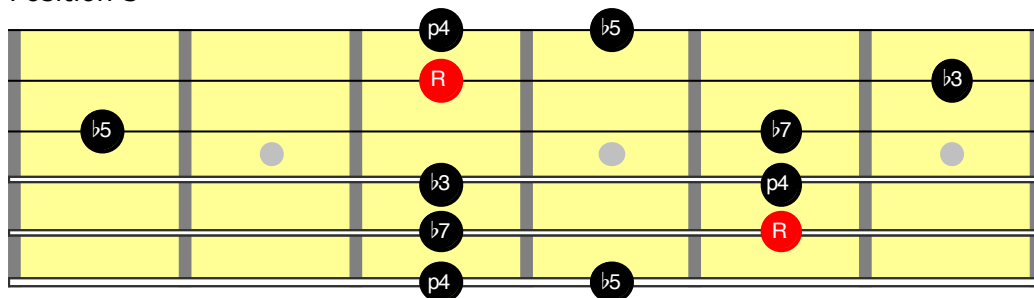
Position 1



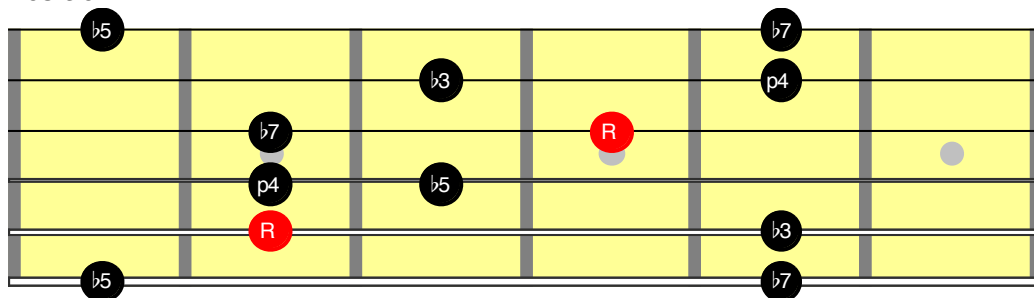
Position 2



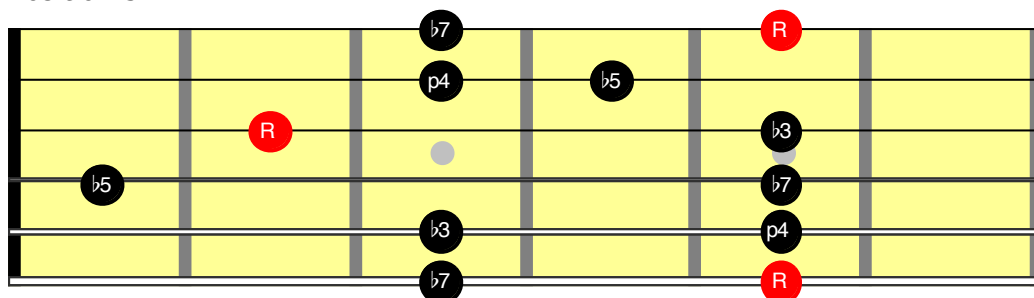
Position 3



Position 4

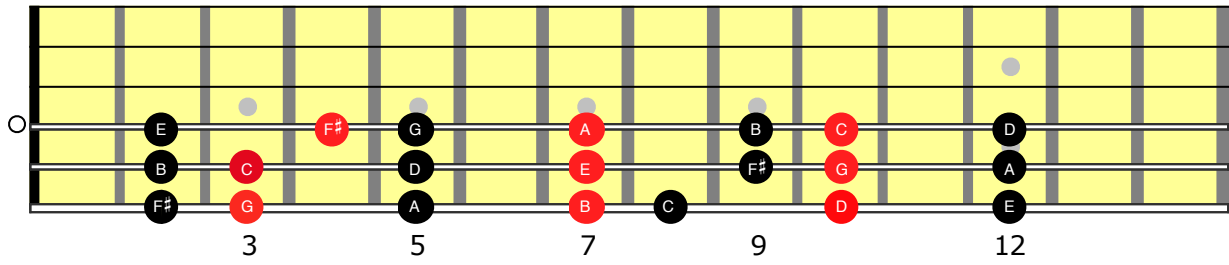


Position 5

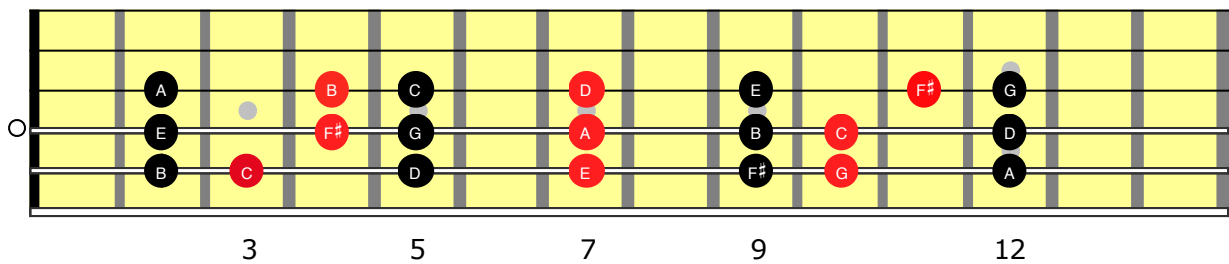


# Root Position 3 Note Quartal Harmony G Major (all string sets).

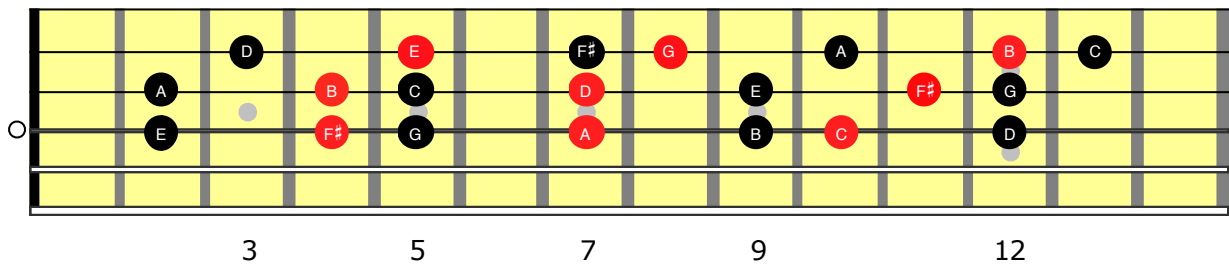
6 5 4



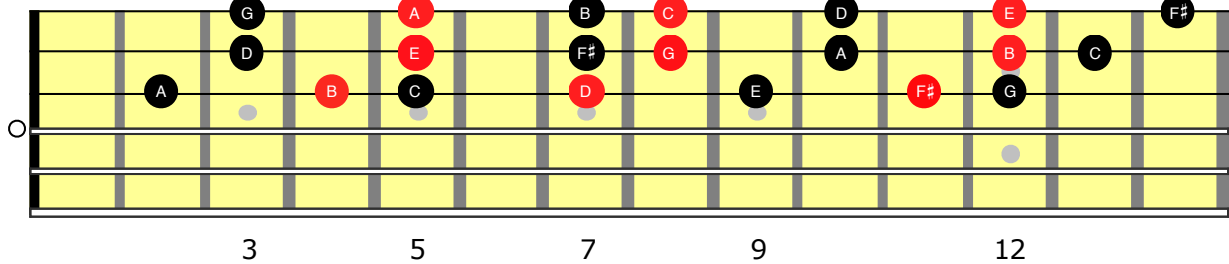
5 4 3



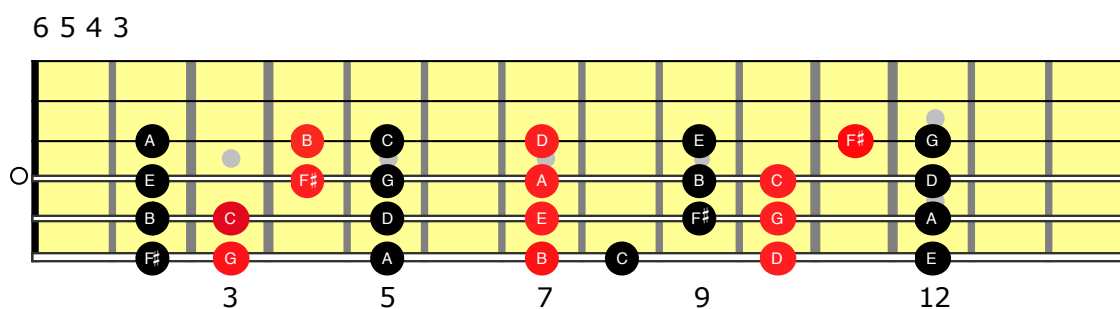
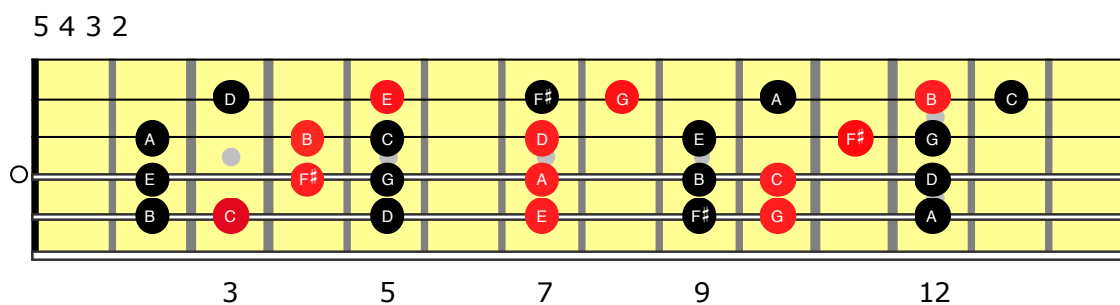
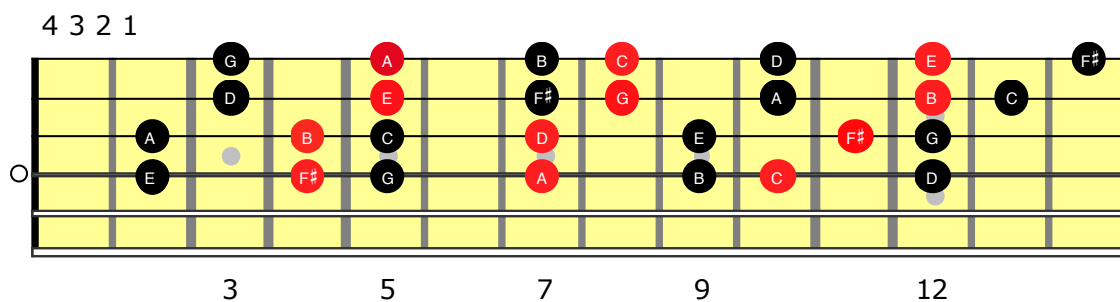
4 3 2



3 2 1



# Root Position 4 Note Quartal Harmony G Major (all string sets).



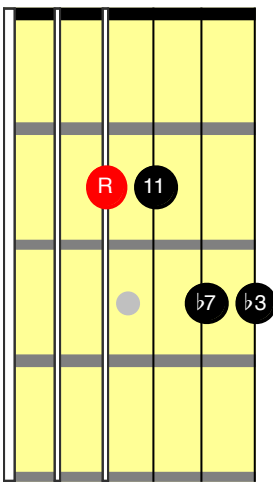
# Quartal Harmony

Quartal harmony, as the name suggests, is harmony built on intervals of a fourth. Unlike triadic harmony, chords derived from fourths tend to be more ambiguous and less tonal sounding. They have many applications and as a consequence, will take time to comprehensively integrate.

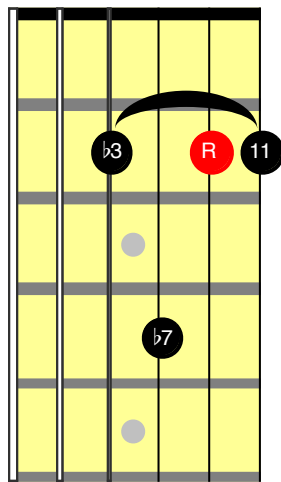
A four-note quartal chord is sometimes regarded as a Minor 11th given it consists of the intervals 1, b3, b7 and 11th. This chord, if viewed from the standpoint E, can be superimposed effectively over many other chord types: A7sus, Bb major 13 (#11), G6/9, C6/9, Db7(alt), D9sus 4 (no b7) and Fmaj13. It is suggested that the following inversions are known comprehensively in order to make the most of their application.

## Drop 2 voicings from 4th string

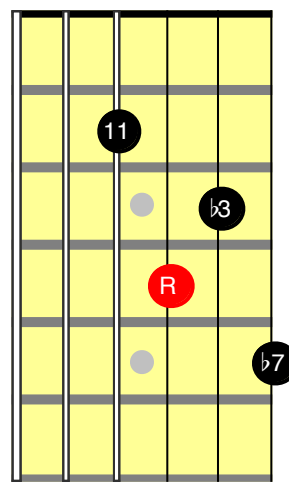
Root Position



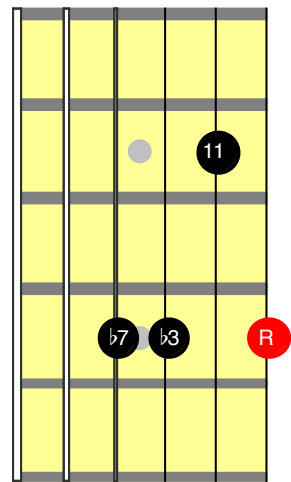
1st inversion



2nd inversion

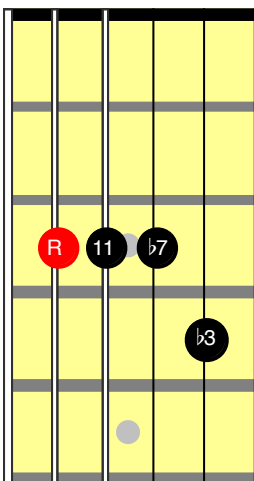


3rd Inversion

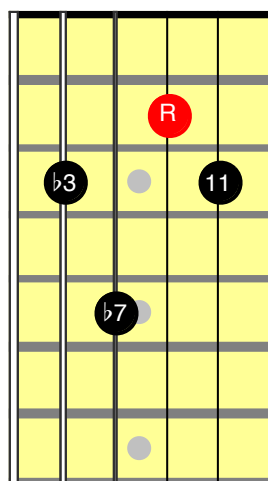


## Drop 2 voicings from 5th string

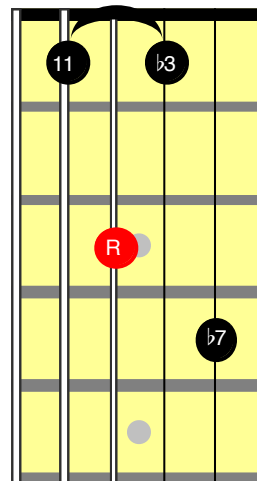
Root Position



1st Inversion



2nd Inversion



3rd Inversion

