

Completion of the Fingerboard in Minor Pentatonics

Lesson Objectives

- Introduce, understand and play Minor Pentatonic Pattern 2.
- Integrate all Pentatonic scales learned so far.
- Develop the ability to play solos in different keys.

Pattern 2 Minor Pentatonic

As we know there are five Minor Pentatonic finger Patterns.

So far we have learned Patterns 1,3,4,5 and Extended Scale Pattern.

Extended Pattern is a hybrid formed from the Lower part of Pattern 5, the Middle part of Pattern 1 and the High Part of Pattern 2

We have not covered the whole of Pattern 2, however the full pattern is below.

Exercise 1 lesson027.igsoft.01

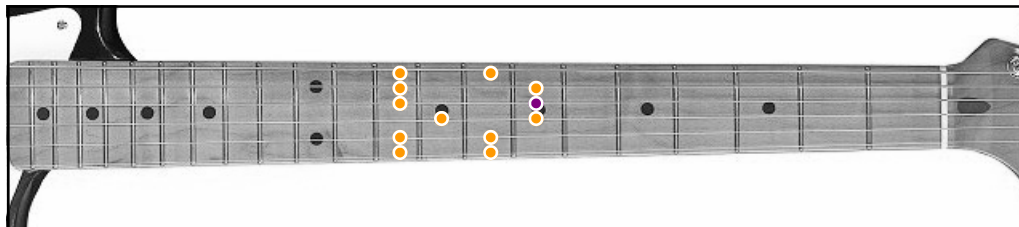


Note that this exercise has a two bar count in.

Fig. 1 Pattern 2 A minor pentatonic

Fingering

4 3 2 1



Key Code	
Scale Notes	●
Root Notes	●
Blues Notes	●
Common Notes	●

Developing understanding of Pattern 2

As you can see, this scale pattern is unique as the Root Note is on string 4, whereas the other four patterns rooted from either string 5 or string 6.

Most commonly we use the higher part of position 2 which is more commonly thought of as the high section of Extended scale pattern. It is however useful to be able to play through the whole of pattern 2.

At this stage you should know the names of all the notes on the 5th and 6th strings. You are not however expected to know the notes on the 4th string and this is why I have introduced this pattern last.

Below is a lick utilising the lower notes of Pattern 2.

Exercise 2
lesson027.igscsoft.02



Introducing the Blues Notes into Pattern 2

Below is Pattern 2 Minor Pentatonic including the Blues Notes. Use the multimedia files as always.

Exercise 3
lesson027.igscsoft.03



Note that this exercise has a two bar count in.

Fig. 2 Pattern 2 Blues Scale

Key Code	
Scale Notes	Orange dot
Root Notes	Purple dot
Blues Notes	Blue dot
Common Notes	Green dot

Blues Licks in Pattern 2

Below is a lick in Pattern 2 Minor Pentatonic utilising Blues Notes. Practise along with the multi media files to develop your fluency.

Exercise 4
lesson027.igscsoft.04



Integrating all five Minor Pentatonic Patterns.

It is essential for interesting and creative lead guitar playing that we not only know how to improvise within any given Minor Pentatonic/Blues scale Pattern but that we can also connect between them together and begin a solo in any Pattern of our choosing.

All too often guitarists start in Pattern 1, as it is the only way they know how to then connect up to the other patterns. If we disregard Pattern 2 for the time being, we have 4 remaining Patterns.

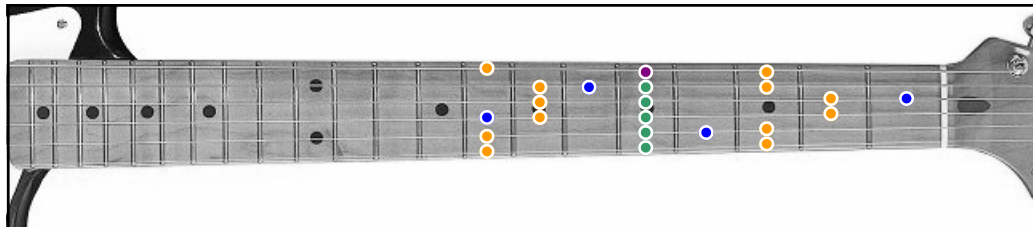
It may be useful to break these four patterns down into two groups. The groups are as follows.

Group A

- Pattern 1 and Pattern 5
- Both of these patterns root from exactly the same note.
- Pattern 5 begins with the 3rd finger on the 6th string root note and Pattern 1 begins with the 1st finger on the 6th string Root Note.

Fig. 3 below shows this combination.

Fig. 3 Group A Patterns 1 and 5



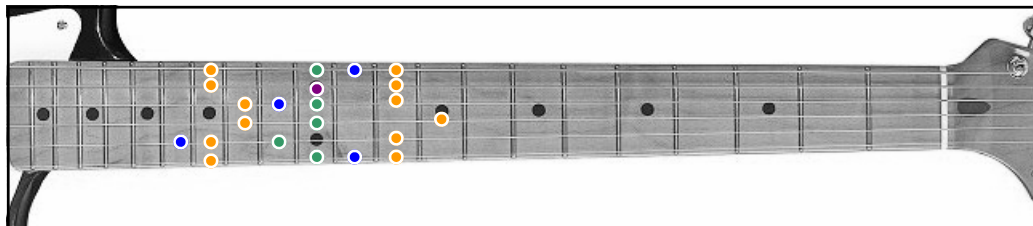
Key Code	
Scale Notes	●
Root Notes	●
Blues Notes	●
Common Notes	●

Group B

- Pattern 3 and Pattern 4
- Both of these Pattern begin on exactly the same Root Note.
- Pattern 3 begins with the 3rd finger on the 5th string Root Note and Pattern 4 begins with the 1st finger on
- The 5th string Root Note.

Fig. 4 below shows this combination.

Fig. 4 Group B Patterns 3 and 4



Key Code	
Scale Notes	●
Root Notes	●
Blues Notes	●
Common Notes	●

Developing Fluency in connecting Scale Patterns (Soloing)

Armed with this knowledge you can start your guitar solo in any of these 4 patterns and immediately see how to connect into the pattern next to it.

This knowledge is essential to allow you to play in different keys.

You already know the notes on the bottom 2 Strings. By placing the Root Note from any of the Pentatonic patterns on the relevant Root Note for example C,D, Eb, G# etc will enable you to improvise in the correct key.

Exercise 5 We will play in the key of Am

Exercise 6 We will play in the key of Em

Exercise 7 We will play in the key of Dm

Exercise 8 We will play in the key of F#m

Exercise 9 We will play in the key of Gm

Adapt the licks and runs that you know and play them in the correct keys to correspond with the backing tracks.

It may be useful to first play the individual Minor Pentatonic scales over the backing as scales.

As long as you know your Pentatonic Patterns, which finger sits on the Root Note and all the notes on strings 5 and 6 you shouldn't have any problems. However, this process just requires a lot of repetition and a good deal of practice.

Improvising in various keys

Play the following exercises in the keys denoted as described above.

We have the same backing track, so you can simply change the key that you will play in by using the handy transpose button on the GuitarXtractor. Just follow the instructions next to each exercise.

Exercise 5 A minor
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Exercise 6 E minor
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Change the Transpose on Xtractor by -5

Exercise 7 D minor
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Change the Transpose on Xtractor by +5

Exercise 8 F# minor
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Change the Transpose on Xtractor by -3

Exercise 9 G minor
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Change the Transpose on Xtractor by -2

Scale Run connecting all patterns.

Exercise 10 lesson027.igscoft.05



The image shows a musical score for a guitar exercise. It consists of a treble clef staff with a common time signature (C). The melody is written in eighth notes, starting on a G4 and ascending to a B5. The tablature below the staff is divided into three measures. The first measure contains the fret numbers 3 and 5. The second measure contains the fret numbers 3, 5, 7, 5, 7, 5. The third measure contains the fret numbers 7, 9, 8, 10, 13, 10, 12, 15, 17, 17. A wavy line is drawn under the final two notes of the third measure, indicating a tremolo effect.