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*This book comes with an expanded CD featuring 22 bonus MP3 play-along tracks for Examples 109-130. To access these bonus play-along tracks, place the CD in the CD-ROM drive of your computer. Double-click the My Computer icon and open the drive containing the CD. Open the Play-Along Tracks folder.

CHAPTER ONE: The Minor Pentatonic and Blues Scales

The first scale most guitar players learn is usually the minor pentatonic scale. What a revelation this scale is—every note sounds great! This scale has symmetry, intervallic leaps, chord tones, and blue notes.

The minor pentatonic scale lies nicely on the fingerboard and is easy to visualize as box patterns on the guitar's neck. It's a pity that as most jazz guitarists progress, they tend to dismiss the minor pentatonic scale as a "baby" or "beginner's" scale. This undervalues the scale and deprives the jazz player of one of the most powerful improvisatory tools at his disposal. The aim of this book is to wake up your dormant pentatonic chops and demonstrate how far you can take these little "beginner" scales.

The Minor Pentatonic Scale

The minor pentatonic scale is made up of five (penta) notes arranged in a specific order. If you relate the minor pentatonic scale to the major scale, you have the root, \flat 3rd, 4th, 5th, and \flat 7th. The examples in this chapter use the C minor pentatonic scale.

Don't forget to play all the exercises in this book in all 12 keys, and don't forget to use your metronome!

Example 1 is a C minor pentatonic scale.

Example 1 shows the C minor pentatonic scale in 4/4 time. The scale is written in a single melodic line on a treble clef staff. The notes are C, Eb, D, E, F. Below the staff is a guitar tablature with fret numbers 3, 6, 3, 5, 3, 5.

Here are some fingerings for the C minor pentatonic scale. Most of these fingerings are two notes per string as opposed to my customary three notes per string. It's just the way these scales lay out. Play all of these scales starting on the note C to help you hear the sound of the scale.

Example 2 shows the fingerings for the C minor pentatonic scale.

Example 2 shows the C minor pentatonic scale in 4/4 time with fingerings. The scale is written in a single melodic line on a treble clef staff. The notes are C, Eb, D, E, F. Below the staff is a guitar tablature with fret numbers 3, 1, 3, 1, 3, 1, 3, 0, 3, 1, 4, 1, 3. The second system has a treble clef, 4/4 time signature, and a melodic line with notes C, Eb, D, E, F. Below the staff is a guitar tablature with fret numbers 3, 3, 6, 3, 6, 3, 5, 3, 5, 4, 6, 3, 6.



Example 18 is one of the oldest tricks in the jazz-blues book. By taking four notes and playing them as triplets, you create a very syncopated riff. I make things more interesting by moving the riff over one eighth note after two measures. Remember, the $E\flat$ ($b3$) functions as the $\#9$ ($D\#$).

$\text{♩} = 120$

C7(#9)

TAB

F7

C7(#9) **A7(#11)** **Dm7**

G7(#9) **C7(#9)** **E \flat 9** **C7(#9)**



Example 19 is a shuffle riff based on the quartal arpeggios in the C minor pentatonic scale. Again, I feel that this may have started as an organ riff that was adopted by guitar players. It has a certain piano-like quality to it. Remember that the $E\flat$ ($b3$) functions as the $\#9$ ($D\#$).

$\text{♩} = 144$

B \flat /C

TAB