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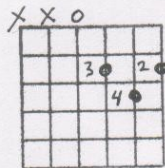
[Scale Position G-E-A-D](#)

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# 4th Low Dots

4th String is "Lowest Note" D is also the bass voice (root) in the chord harmony.  
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D Progression:

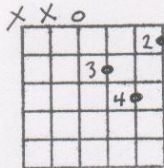


Try: D  
o.p.  
I

G  
5<sup>th</sup> Fret  
IV

A  
7<sup>th</sup> Fret  
V

D minor – Progression:

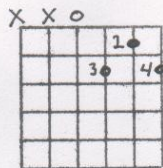


Try: Dmi  
o.p.  
I m

Gmi  
5<sup>th</sup> Fret  
IV m

Ami  
7<sup>th</sup> Fret  
V m

D7 (Dominant) – Progression:

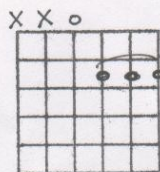


Try: D7  
o.p.  
I X

G7  
5<sup>th</sup> Fret  
IV X

A7  
7<sup>th</sup> Fret  
V X

D major 7th (Major) – Progression:



Try: Dmaj7  
o.p.  
I M

-----

Gmaj7  
5<sup>th</sup> Fret  
I M

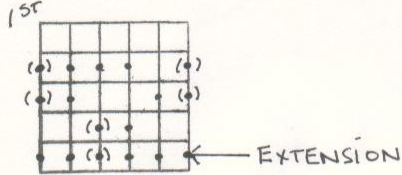
# 5 modal Patterns

MODES -

I t II t III s IV t V t VI t VII s VIII=I  
 G A B C D E F# G

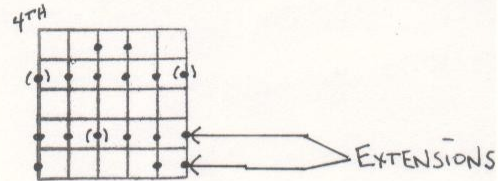
VII LOCRIAN MODE 7-7

I IONIAN MODE (Major Scale)—Key 1-1



F# A C E G B D F#  
 | | | | | | |  
 1 b3 b5 b7 1 3 5 7  
 Dim triad/ Maj triad/  
 F# minor 7b5 G Maj7

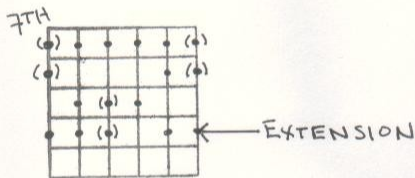
II DORIAN MODE 2-2



A C E G  
 | | | | |  
 1 b3 5 b7  
 Minor triad/Ami7

III PHRYGIAN MODE 3-3

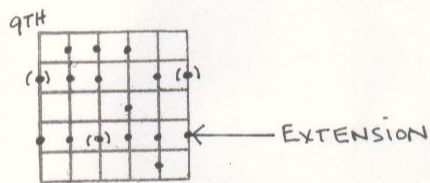
IV LYDIAN MODE 4-4



B D F# A C E G B  
 | | | | | | |  
 1 b3 5 b7 1 3 5 7  
 minor triad Major triad  
 Bmi7 CMaj7

V MIXOLYDIAN MODE 5-5

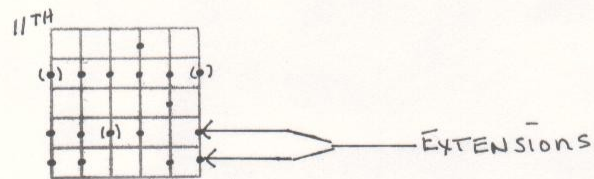
(Dominant Scale)



D F# A C  
 | | | | |  
 1 3 5 b7  
 Major triad/D7 (D dominant 7)

VI AEOLIAN MODE 6-6

(Natural Minor)

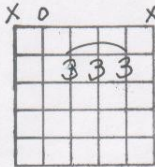


E G B D  
 | | | | |  
 1 b3 5 b7  
 minor triad/Emi7

## 5th Low Dots

5<sup>th</sup> String is "Lowest Note" A is also the "bass voice" in the chord harmony.

A (Major) – Progression:

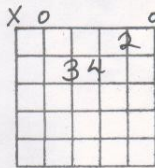


Try: A  
o.p.  
I

D  
5<sup>th</sup> Fret  
IV

E  
7<sup>th</sup> Fret  
V

Ami (minor) – Progression:

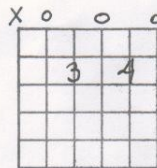


Try: Ami  
o.p.  
Im

Dmi  
5<sup>th</sup> Fret  
IVm

mi  
7<sup>th</sup> Fret  
Vm

A7 (Dominant Seventh) – Progression:

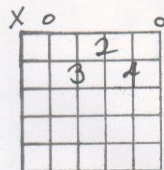


Try: A7  
o.p.  
Ix

D7  
5<sup>th</sup> Fret  
IVx

E7  
7<sup>th</sup> Fret  
Vx

Amaj7 (Major Seventh) – Progression:

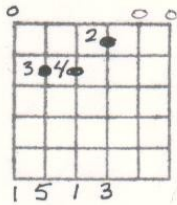


Try: Amaj7 -- Dmaj7

## 6th Low Dots

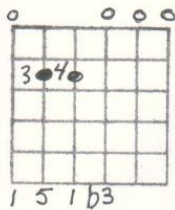
6 String is "Lowest Note" E is also the "bass voice" in the chord harmony.

E (Major) -- Progression



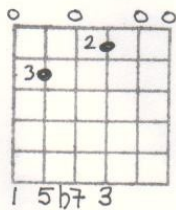
Try: E	A	B
o.p.	5 <sup>th</sup> Fret	7 <sup>th</sup> Fret
I	IV	V

E minor -- Progression



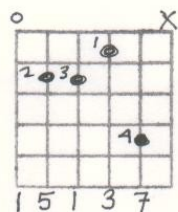
Try: E mi	A mi	B mi
o.p.	5 <sup>th</sup> Fret	7 <sup>th</sup> Fret
I m	IV m	V m

E7 (Dominant Seventh) -- Progression



Try: E7	A7	B7
o.p.	5 <sup>th</sup> Fret	7 <sup>th</sup> Fret
I X	IV X	V X

E Major 7<sup>th</sup> (Major Seventh) -- Progression

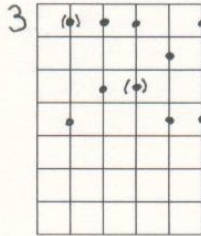


Try: Emaj7	-----	Amaj7
o.p.		5 <sup>th</sup> Fret
I M		IV M

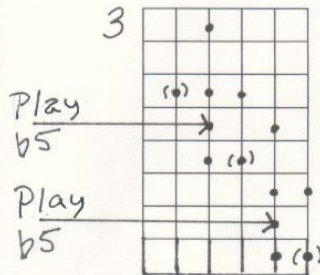
## 6 Pos Pent Dis b 5

Displaced 6<sup>th</sup> position Tonic (key Eb) over C minor chord--start 5 string. 3rd position pentatonic scale if 6<sup>th</sup> String start, same fret. Practice over major & dominant chords too.

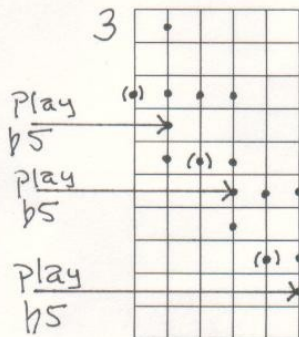
Over C minor chord (key:Eb)



Over D minor chord (key F), 6 pos., pent., displaced to 5<sup>th</sup> string. 3<sup>rd</sup> pos., pent., 6<sup>th</sup> Str., slide to 5<sup>th</sup> pos., pent. Bend (P4--Perfect 4<sup>th</sup> to tonic) or play (b5--tri-tone to tonic), "The Blues Scale"



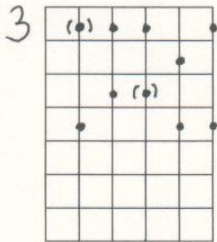
Over A minor chord (key C) 6<sup>th</sup> string start, (displaced 6<sup>th</sup> position, C pentatonic scale, (aka--minor pentatonic), & SLIDE to 1<sup>st</sup> Position Pentatonic. Play the b5, (tri-tone to tonic), The Blues Scale--or bend the 4<sup>th</sup> degree, (P4 Perfect 4<sup>th</sup> to tonic) bend to b5.



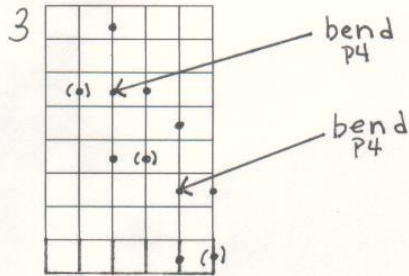
## 6 pos Pent Dis Bend

Displaced 6<sup>th</sup> position Tonic (key Eb) over C minor chord--start 5 string. 3<sup>rd</sup> position pentatonic scale if 6<sup>th</sup> String start, same fret. Practice over major & dominant chords too.

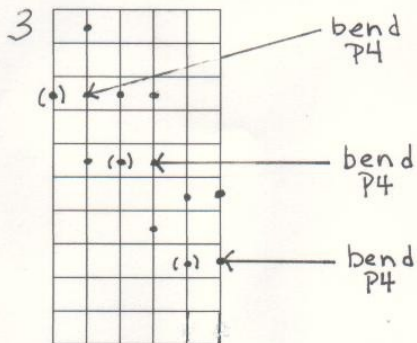
Over C minor chord (key:Eb)



Over D minor chord (key F), 6 pos., pent., displaced to 5<sup>th</sup> string. 3<sup>rd</sup> pos., pent., 6<sup>th</sup> Str., slide to 5<sup>th</sup> pos., pent. Bend (P4--Perfect 4<sup>th</sup> to tonic) or play (b5--tri-tone to tonic), "The Blues Scale"



Over A minor chord (key C) 6<sup>th</sup> string start, (displaced 6<sup>th</sup> position, C pentatonic scale, ( aka--minor pentatonic), & SLIDE to 1<sup>st</sup> Position Pentatonic. Play the b5, (tri-tone to tonic), The Blues Scale--or bend the 4<sup>th</sup> degree, (P4 Perfect 4<sup>th</sup> to tonic) bend to b5.



## Bb Blues

Bb Blues or “The blues in Bb”  
KEY POSSIBILITIES

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Bb7	Eb7	F7
KEYS: Db PENTATONIC Bb PENTATONIC Eb Major (Tri-tone) Ab Major (Tri-tone)	Gb PENTATONIC Eb PENTATONIC Bb Major (Tri-tone) Db Major (Tri-tone)	D PENTATONIC B PENTATONIC E Major (Tri-tone) A Major(Tri-tone)

TRY: Over Bb7

TRY: Over F7

Db Pentatonic scale, 6<sup>th</sup> Position  
Displaced, (Bb) 6<sup>th</sup> Fret; 6<sup>th</sup> String

D Pentatonic Scale, 6<sup>th</sup> Position  
Displaced (B) 7<sup>th</sup> Fret; 6<sup>th</sup> String

Bb Pentatonic Scale 1st Position  
6<sup>th</sup> Fret 6<sup>th</sup> String

B Pentatonic Scale, 1st Position  
at the 7<sup>th</sup> Fret; 6<sup>th</sup> String

Bb Mixolydian Mode 6<sup>th</sup> Fret  
6<sup>th</sup> Str. Key Eb tri-tone, Eb--A

B Mixolydian Mode 7<sup>th</sup> Fret  
6<sup>th</sup> Str. (key: E tri-tone A—D#)

Bb Dorian Mode 6<sup>th</sup> Fret; 6 String  
(Key Ab, tri-tone, Db--G)

B Dorian Mode 7<sup>th</sup> Fret; 6<sup>th</sup>  
Str. (Key: A, tri-tone D—G#)

TRY: Over Eb7

C Pentatonic Scale 6<sup>th</sup> Position  
Displaced, (A), 5<sup>th</sup> Fr. 6<sup>th</sup> String

A Pentatonic Scale 1st Position  
5<sup>th</sup> Fret; 6<sup>th</sup> String

A Mixolydian Mode 5<sup>th</sup> Fr. 6<sup>th</sup> Str.  
(key: D, tri-tone G—C#)

A Dorian Mode, 5<sup>th</sup> Fret 6<sup>th</sup> String  
(key: G, tri-tone C—F#)



## C BLUES or blues “in C”

[Ref]: Tri-tone: IVth & VIIth degrees of the Major Scale  
KEY POSSIBILITIES:

C7	F7	G7
KEYS: Eb PENTATONIC C PENTATONIC F Major (tri-tone) Bb Major (tri-tone)	Ab PENTATONIC F PENTATONIC Bb Major (tri-tone) Eb Major (tri-tone)	Bb PENTATONIC G PENTATONIC C Major (tri-tone) F Major (tri-tone)

OVER: C7

OVER: G7

Eb Pent., scale 6<sup>th</sup> Pos., Dis., 3<sup>rd</sup> Fr.  
5<sup>th</sup> Str., (C) 3<sup>rd</sup> pos. pent 6<sup>th</sup> Str. 3<sup>rd</sup> Fr.

Bb Pentatonic Scale displaced 6<sup>th</sup>  
Position (G) 3<sup>rd</sup> Fret 6<sup>th</sup> String

C Pentatonic scale 1<sup>st</sup> Pos., 5<sup>th</sup> Str.  
3<sup>rd</sup> Fr. 5<sup>th</sup> Pos. Pent. 6<sup>th</sup> Str, 3<sup>rd</sup> Fr.

G Pentatonic Scale, 1<sup>st</sup> Position  
3<sup>rd</sup> Fret 6<sup>th</sup> String

C Mixolydian 5<sup>th</sup> str. 3<sup>rd</sup> Fr. (key F)  
G Dorian 3<sup>rd</sup> Fr. 6<sup>th</sup> Str. (Bb/E tri-tone)

G Mixolydian Mode at the 3rd Fret  
6<sup>th</sup> String (Key: C) F/B tri-tone)

C Dorian 5<sup>th</sup> St. 3<sup>rd</sup> Fr. (key Bb)  
Aeolian 6<sup>th</sup> Str. 3<sup>rd</sup> Fr. (Eb/A tri-tone)

G Dorian Mode at the 3<sup>rd</sup> Fret, 6<sup>th</sup>  
String (Key: F) Bb/E tri-tone

OVER: F7

Ab Pentatonic Scale displaced, 6<sup>th</sup>  
Position (F) 1<sup>st</sup> Fret; 6<sup>th</sup> String

F Pentatonic Scale, 1<sup>st</sup> Position  
1<sup>st</sup> Fret; 6<sup>th</sup> String

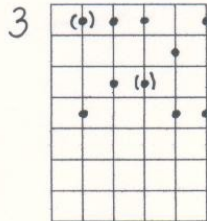
F Mixolydian 6<sup>th</sup> String; 1<sup>st</sup> Fret  
(Key Bb) Eb/A tri-tone

F Dorian Mode at the 1<sup>st</sup> Fret 6<sup>th</sup> Str.  
(Key Eb) Ab/D tri-tone

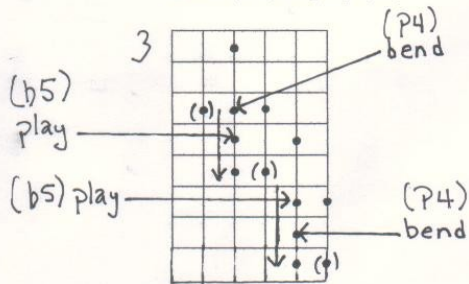
## BluesDispPent2Sides

Displaced 6<sup>th</sup> position over minor chord, start 5 string. 3rd position pentatonic scale (locked position)-- 6<sup>th</sup> String, same fret. Practice over major & dominant chords too.

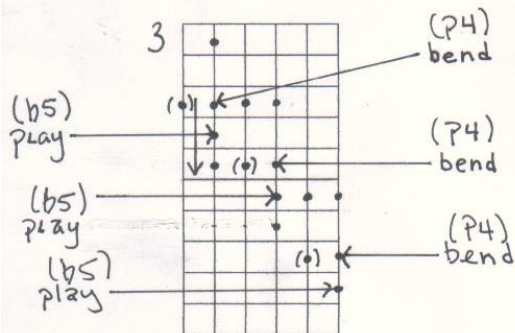
Over C minor chord (key:Eb)



Over D minor chord (key F) 3<sup>rd</sup> position pentatonic., & SLIDE to 5<sup>th</sup> position pentatonic. Bend (P4) or play (b5)



Over A minor (key C) 6<sup>th</sup> string start, (displaced 6<sup>th</sup> position pentatonic scale, (aka-- minor pentatonic), & SLIDE to 1<sup>st</sup> Position Pentatonic. Play the b5; gives you the blues scale— or bend the 4<sup>th</sup> degree, (P4), heading to b5.



# Dominant Dots

## Dominant Seventh Chord

Dominant is a separate quality (and one of four natural qualities in the harmonized scale-tone seventh chords) it is easily confused with a major triad. The two chords sound very similar; both have major triads (1 3 5) but the dominant seventh chord contains a major triad and a "flattened" seventh (interval of a minor seventh to tonic of the Mixolydian mode, 1 3 5 b7) Dominant Seventh chord can best be understood by listening/playing forms presented in style and genre and hearing the difference.

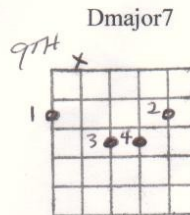
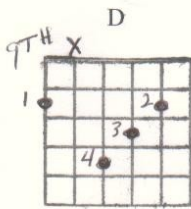
For example: Dominant Seventh chords are used in styles as diverse as classical music to blues.

### Exercise #1

From the CD-R play D major, D7 or (D sus4 chord is nice) example and listen to D pentatonic scale compared to a mixolydian mode at D (key of G). Remember: D major triad, key of D, but D7 chord is D major triad with a b7 seventh tone in the scale: C (a flattened Seventh from tonic in the mixolydian mode) is not in the key of D (C# is!). If I play a D7 chord for 100 guitar students (I have polled hundreds!) 99.99% say "it's in the key of D." Think of two keys modulating and mixing in a very pleasing sound "Blues" being the most popular. Another great scale (key) over a Dominant seventh chord is the pentatonic scale displaced at the VIth position (in this case key of F pentatonic landing on D, ex: VI I II III V VI

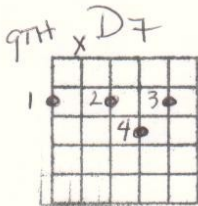
### Exercise #2.

Listen to a Major Seventh chord (1 3 5 triad, with a Major seventh interval to the tonic of the Ionian mode) in any key; examples on CD-Rs provided. Play D major scale on top of D Major Seventh Chord (1 3 5 7) D Maj7 to hear this jazzy moody style. Practice in all 5 pentatonic positions, seven modal scales (landing on the 7th tone of the scale, is very nice indeed). Build scale-tone seventh chords and scales in any key. You can't put a foot (note!) wrong using your scale positions to guide your ears, eyes and fingers.



D Mixolydian Mode V (key G)  
VIth position pentatonic at D (key F)  
1<sup>st</sup> position pentatonic (key D)  
D Dorian Mode II (key C)

D Ionian Mode I (Major Scale)  
1<sup>st</sup> position pentatonic (key D)



## A Blues

THE BLUES “IN A”  
KEY POSSIBILITIES

Ref: Tri-tone is the IV & VII degrees of a Major Scale

A7

D7

E7

KEYS: C PENTATONIC  
A PENTATONIC  
D Major (Tri-tone)  
G Major (Tri-tone)

F PENTATONIC  
D PENTATONIC  
G Major (Tri-tone)  
C Major (Tri-tone)

G PENTATONIC  
E PENTATONIC  
A Major (Tri-tone)  
D Major (Tri-tone)

TRY: Over A7

TRY: Over E7

C Pentatonic scale 6th Position  
Displaced, (A) 5<sup>th</sup> Fret; 6<sup>th</sup> String

G Pentatonic Scale, 6th Position  
Displaced 12<sup>th</sup> Fret; 6<sup>th</sup> String

A Pentatonic Scale, 1st Position  
at the 5<sup>th</sup> Fret, 6<sup>th</sup> string

E Pentatonic Scale, 1st Position  
at the 12<sup>th</sup> Fret; 6<sup>th</sup> String

A Mixolydian Mode at the 5<sup>th</sup> Fret;  
6<sup>th</sup> String (key:D, tri-tone G—C#)

E Mixolydian Mode at the 12<sup>th</sup> Fr.  
6<sup>th</sup> Str., (key: A, tri-tone D—G#)

A Dorian Mode at the 5<sup>th</sup> Fret; 6 String  
(key:G, tri-tone C—F#)

E Dorian Mode, 12<sup>th</sup> Fret; 6<sup>th</sup> Str.  
(key: D, tri-tone G—C#)

TRY: Over D7

F Pentatonic Scale at the 6<sup>th</sup> Position  
Displaced, 10<sup>th</sup> Fret; 6 String

D Pentatonic Scale, 1st Position  
at the 10<sup>th</sup> Fret; 6<sup>th</sup> String

D Mixolydian Mode, 10<sup>th</sup> Fret; 6<sup>th</sup> Str.  
(key: G, tri-tone C—F#)

D Dorian Mode, 10<sup>th</sup> Fret; 6<sup>th</sup> String  
(key: C, tri-tone F--B)

## E Blues or “The blues in E”

### KEY POSSIBILITIES

E7

KEYS: G PENTATONIC  
E PENTATONIC  
A Major (Tri-tone)  
D Major (Tri-tone)

A7

C PENTATONIC  
A PENTATONIC  
D Major (Tri-tone)  
G Major (Tri-tone)

B7

D PENTATONIC  
B PENTATONIC  
E Major (Tri-tone)  
A Major (Tri-tone)

TRY: Over E7

TRY: Over B7

G Pentatonic scale, 6<sup>th</sup> Position  
Displaced, (E) 12<sup>th</sup> Fret; 6<sup>th</sup> String

D Pentatonic Scale, 6<sup>th</sup> Position  
Displaced (B) 7<sup>th</sup> Fret; 6<sup>th</sup> String

E Pentatonic Scale 1st Position  
At the 12<sup>th</sup> Fret 6<sup>th</sup> String

B Pentatonic Scale, 1st Position  
at the 7<sup>th</sup> Fret; 6<sup>th</sup> String

E Mixolydian Mode 12<sup>th</sup> Fret  
6<sup>th</sup> Str. (Key: A, tri-tone D—G#)

B Mixolydian Mode 7<sup>th</sup> Fret  
6<sup>th</sup> Str. (key: E tri-tone A—D#)

E Dorian Mode 12<sup>th</sup> Fret; 6 String  
(Key: D, tri-tone G—C#)

B Dorian Mode 7<sup>th</sup> Fret; 6<sup>th</sup>  
Str. (Key: A, tri-tone D—G#)

TRY: Over A7

C Pentatonic Scale 6<sup>th</sup> Position  
Displaced, (A), 5<sup>th</sup> Fr. 6<sup>th</sup> String

A Pentatonic Scale 1st Position  
5<sup>th</sup> Fret; 6<sup>th</sup> String

A Mixolydian Mode 5<sup>th</sup> Fr. 6<sup>th</sup> Str.  
(key: D, tri-tone G—C#)

A Dorian Mode, 5<sup>th</sup> Fret 6<sup>th</sup> String  
(key: G, tri-tone C—F#)

## F Blues or blues “in F”

[Ref]: Tri-tone is IV & VII degrees of Major Scale

Key Possibilities (over F7 Bb7 C7): VIth pos., pent. Ist pos., pent. V mixolydian II dorian over tonic note.

F7	Bb7	C7
KEYS: Ab PENTATONIC F PENTATONIC Bb Major (tri-tone) Eb Major (tri-tone)	Db PENTATONIC Bb PENTATONIC Eb Major (tri-tone) Ab Major (tri-tone)	Eb PENTATONIC C PENTATONIC F Major (tri-tone) Bb Major (tri-tone)

OVER: F7

OVER: C7

Ab Pentatonic scale 6th Pos 8<sup>th</sup> fr  
5<sup>th</sup> str (F).--3<sup>rd</sup> Pos. 6<sup>th</sup> str. 8<sup>th</sup> fr.

Eb Pentatonic Scale 6th Position  
Pentatonic (C) 8<sup>th</sup> fret, 6<sup>th</sup> string

F Pentatonic Scale, Ist Pos. 8<sup>th</sup> fr.  
5<sup>th</sup> str.—5<sup>th</sup> Pos. 6<sup>th</sup> str. 8<sup>th</sup> fr.

C Pentatonic Scale, 1st Position  
Pentatonic 8<sup>th</sup> fret, 6<sup>th</sup> string

F Mixolydian 5<sup>th</sup>str. 8<sup>th</sup>fr.( key Bb)  
Dorian mode on 6<sup>th</sup>str 8<sup>th</sup> fr. Tri-tone Eb/A

C Mixolydian 8<sup>th</sup> fret, 6<sup>th</sup> string  
(Key:F) Tri-tone Bb/E

F Dorian 8<sup>th</sup> fr 5<sup>th</sup> str ( key Eb) Aeolian  
mode 6<sup>th</sup> str 8<sup>th</sup> fr. Tri-tone. Ab/D

C Dorian 8<sup>th</sup> fret, 6<sup>th</sup> string  
(Key: Bb) Tri-tone Eb/A

OVER: Bb7

Db Pentatonic Scale, 6th Position;  
6<sup>th</sup> fret, 6<sup>th</sup> string (Bb)

Bb Pentatonic Scale, 1<sup>st</sup> Position.  
Pentatonic 6<sup>th</sup> string 6<sup>th</sup> fret

Bb Mixolydian 6<sup>th</sup> fret, 6<sup>th</sup> string  
( Key: Eb use Ab/D tri-tone)

Bb Dorian Mode at the 6<sup>th</sup> fret; 6<sup>th</sup> str.  
(Key Ab use Db/G tri-tone)

# Fast Bass Penta

“FAST TRACK” c. 2005 Kansasguitar

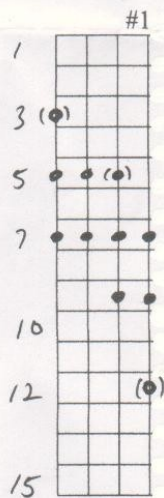
The Pentatonic scale “START” from tonic 1<sup>st</sup> position: “Fast Track” #1 and #3” moves through the 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 5<sup>th</sup> 6<sup>th</sup> pos., pentatonic, giving a Country/Folk sound—style  
 The Pentatonic scale “START” from the displaced 6<sup>th</sup> position of the scale: “Fast Track” #2, 6<sup>th</sup> 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 5<sup>th</sup> 6<sup>th</sup> pos, pentatonic gives a Rock/Blues sound--style over “E chord”

Exercise 1: Play: “Fast Track” #1 over G major chord starting on G, 3<sup>rd</sup> Fr. 6<sup>th</sup> str ( G PENTATONIC SCALE covering 5 positions. Great over C & W, Folk, Gospel etc., chord progression ie, G C D or G7 C7 D7 over Fast Track #1.

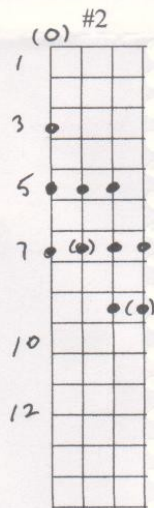
Exercise 2: Play: “Fast Track” #2 over E7 chord start on E, 5 positions (this is the 6<sup>th</sup> position of the G PENTATONIC SCALE landing on E. Two keys modulate together (G pentatonic scale over E or E7 chord) Great over Rock and Blues chords E7 A7 B7.

{Exercise 3} Mix the E PENTATONIC scale (#3 country) with G pentatonic scale (2# Rock/Blues) fastracks, keys of G & E. Remember to land on E to mix E & G pentatonic scales over E7 A7 B7 or E A B chord. Great over Rock and is what is the hybrid of country and blues into “Rock” started circa 1950s.

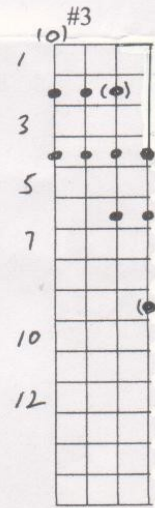
\* Ear training will distinguish the remarkable harmonic relationship of minor 3<sup>rd</sup> intervals (three semi-tones or 3 frets).



G pentatonic scale  
G-C-D chords



G pentatonic scale (start:E)  
E7-A7-B7 chords

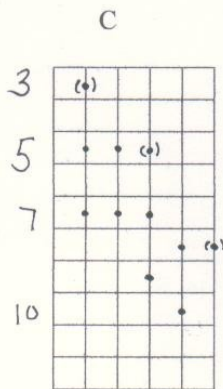


E pentatonic scale  
E-A-B chords

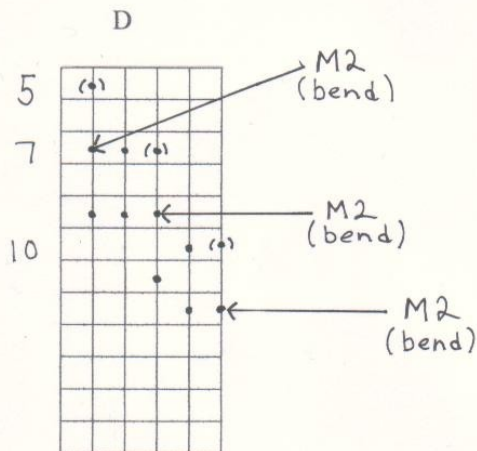
## Fast Penta 5 str# 1

“Fastrak Pentatonic 5<sup>th</sup> String Tonic/key Root note.

Fastrak pentatonic scale, tonic start on the 5<sup>th</sup> string. 1<sup>st</sup> position pentatonic starts on the 5<sup>th</sup> string, so 5<sup>th</sup> position pentatonic (same key), is on the 6<sup>th</sup> string (same fret). Works in all 12 keys/Fret positions. Nice movement over three positions (5<sup>th</sup> pos., 6<sup>th</sup> pos., and 1<sup>st</sup> pos., in pentatonic scale)



Now try it up a tone—to D (two semitones higher). Scale works over I IV V progression—D/G/A or I7 IV7 V7 (Blues D7 G7 A7 because of notes in common).



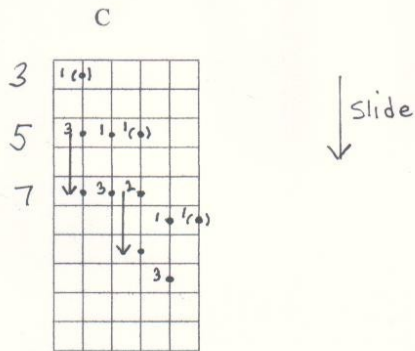
USA Country Music: lots of pentatonic. Bend the 2<sup>nd</sup> degree (M2—Major Second), of the pentatonic scale; Rock Country style. The interval is a minor 3<sup>rd</sup> from tonic—in all 12 keys, (the same note, b5 in a “blues scale”—depending on style, choice, tonic note and chord quality). Thank Elvis: Country & Blues= Rock.



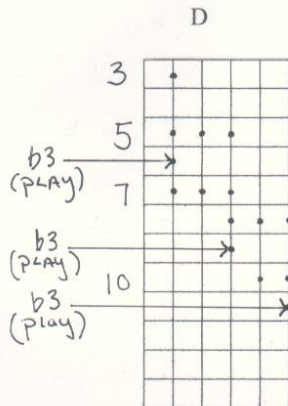
## Fast Penta 5str #2

“Fastrak Pentatonic 5<sup>th</sup> String Tonic/key Root note.

Fastrak pentatonic scale, tonic start on the 5<sup>th</sup> string. 1<sup>st</sup> position pentatonic starts on the 5<sup>th</sup> string, so 5<sup>th</sup> position pentatonic (same key), is on the 6<sup>th</sup> string (same fret). Works in all 12 keys/Fret positions. Nice movement over three positions (5<sup>th</sup> pos., 6<sup>th</sup> pos., and 1<sup>st</sup> pos., in pentatonic scale)



Now try it up a tone— to D (two semitones higher). Scale works over I IV V progression—D/G/A or I7 IV7 V7 (Blues D7 G7 A7 because of notes in common).



USA Country Music: lots of pentatonic. Bend the 2<sup>nd</sup> degree (M2—Major Second), of the pentatonic scale; Rock Country style. The interval is a minor 3<sup>rd</sup> from tonic—in all 12 keys, (the same note, b5 in a “blues scale”—depending on style, choice, tonic note and chord quality). Thank Elvis: Country & Blues= Rock.

# Fastrack Bass

“FAST TRACK” c. 2005 Kansasguitar

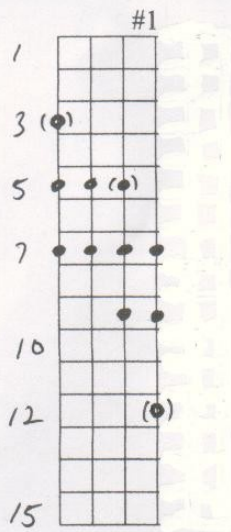
The Pentatonic scale “START” from tonic 1<sup>st</sup> position: “Fast Track” #1 and #3” moves through the 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 5<sup>th</sup> 6<sup>th</sup> 1<sup>st</sup> pos., pentatonic, giving a Country/Folk sound—style  
 The Pentatonic scale “START” from the displaced 6<sup>th</sup> position of the scale: “Fast Track” #2, 6<sup>th</sup> 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 5<sup>th</sup> 6<sup>th</sup> pos, pentatonic gives a Rock/Blues sound--style over “E chord”

Exercise 1: Play: “Fast Track” #1 over G major chord starting on G, 3<sup>rd</sup> Fr. 6<sup>th</sup> str ( G PENTATONIC SCALE covering 5 positions. Great over C & W, Folk, Gospel etc., chord progression ie, G C D or G7 C7 D7 over Fast Track #1.

Exercise 2: Play: “Fast Track” #2 over E7 chord start on E, 5 positions (this is the 6<sup>th</sup> position of the G PENTATONIC SCALE landing on E. Two keys modulate together (G pentatonic scale over E or E7 chord) Great over Rock and Blues chords E7 A7 B7.

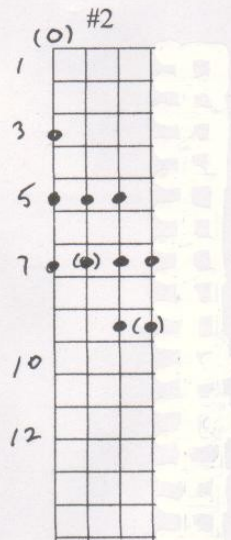
{Exercise 3} Mix the E PENTATONIC scale (#3 country) with G pentatonic scale (2# Rock/Blues) fastracks, keys of G & E. Remember to land on E to mix E & G pentatonic scales over E7 A7 B7 or E A B chord. Great over Rock and is what is the hybrid of country and blues into “Rock” started circa 1950s.

\* Ear training will distinguish the remarkable harmonic relationship of minor 3<sup>rd</sup> intervals (three semi-tones or 3 frets).



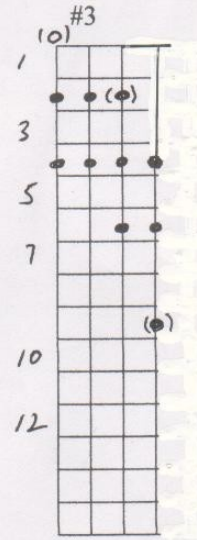
G pentatonic scale

G-C-D chords



G pentatonic scale (start:E)

E7-A7-B7 chords



E pentatonic scale

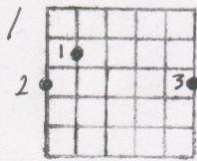
E-A-B chords

# Folk 1

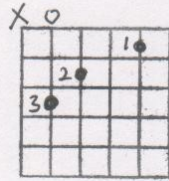
## Style Chord List

### Folk/C&W/Gospel

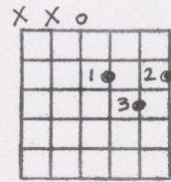
G



C

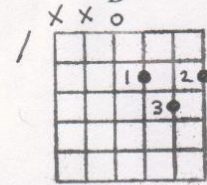


D

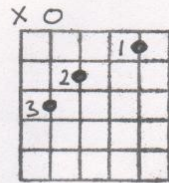


### Rock

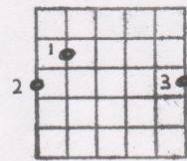
D



C

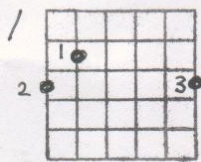


G

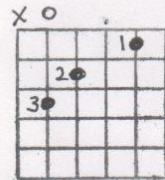


### La Bumba

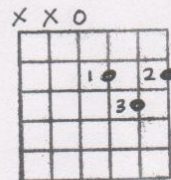
G



C

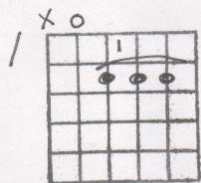


D

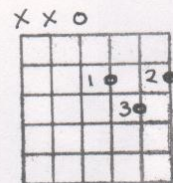


### Wild Thang

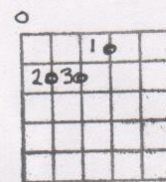
A



D



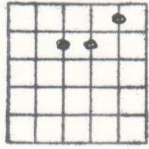
E



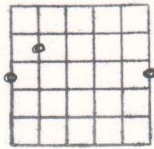
Folk 2

Folk 2

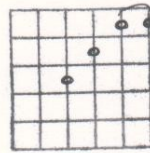
A<sub>m</sub>i



G

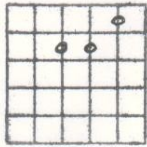


F

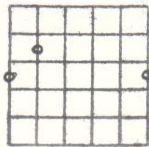


WATCHTOWER

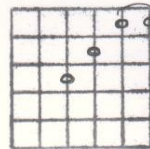
A<sub>m</sub>i



G

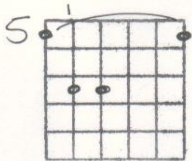


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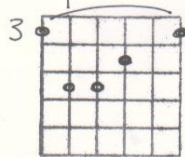


STAIRWAY

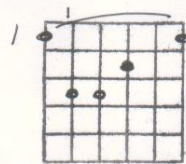
A<sub>m</sub>i



G

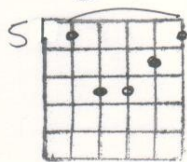


F

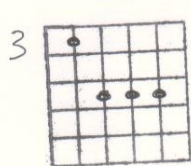


ALT. STAIRWAY

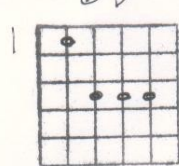
D<sub>m</sub>i



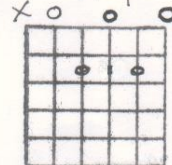
C



B<sub>b</sub>



A7



SULTAN'S

1 5 6 7 3

# Folk Dots

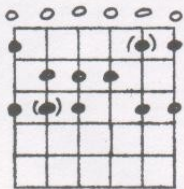
Folk Guitar

c. 2004 kansasguitar

Play folk or "roots" guitar starting with chords and scales in "first position" of the guitar fingerboard. This folk series will also cover some basic Spanish guitar scales and chords, the Hungarian scale and other connected styles with displaced scale-tone seventh chords and scales (including pentatonic).

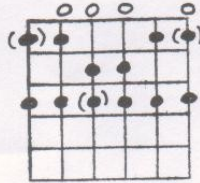
Folk Major scales in 1<sup>st</sup> position over C F G chord progression:

C



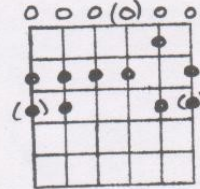
III Phrygian/IV Lydian

F



I Ionian

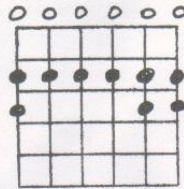
G



VI Aeolian

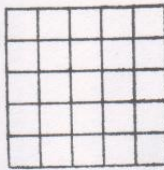
Folk Major scales in 1<sup>st</sup> position over D G A chord progression:

D



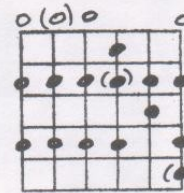
II Dorian

G



VI Aeolian

A



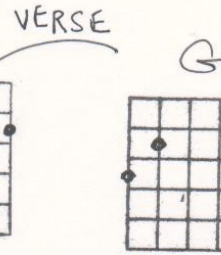
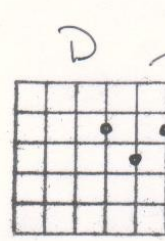
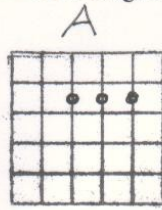
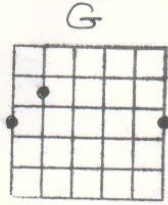
V Mixolydian

*Aeolian*

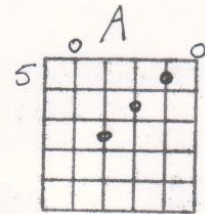
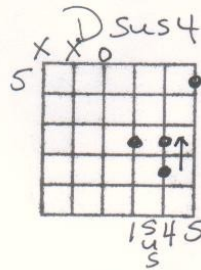
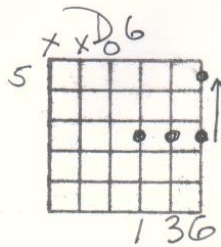
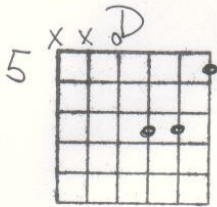
Right-handed picking style needs practice to perfect. In 20 years of teaching it's rare to find a guitar student happy with his/her picking style. Consider it a "work in progress" for perfecting style & technique. Good advice on paper is to start with basic 4/4 time and expand your strumming style from there. Try variations picking strings in this sequence: low/high/middle/high (Low:6/5 Medium:4/3 High:2/1) and visualize the rhythm of a train/windshield wipers or a metronome/clock going tick-tock-tick-tock; (or) 1-2 1-2 or 1-2-3-4 etc, tapping your foot as well!. Start "sweeping the notes" in double time (from quarter note values to eighth note values etc). Also try muting with the left and right hands and strumming muted accents. Note: Refer to the "Rhythm" section on [www.kansasguitar.com](http://www.kansasguitar.com) website for video materials.

# Folk sheet 3

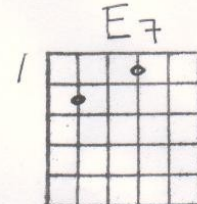
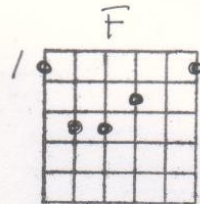
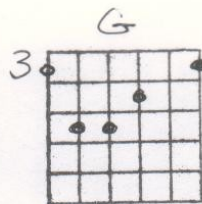
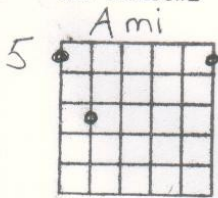
Folk Chart 3 File Document Kansasguitar 2005



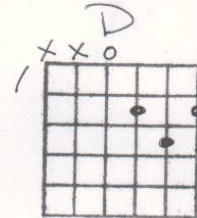
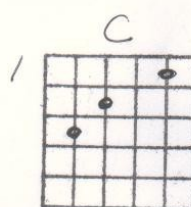
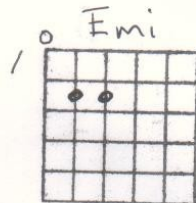
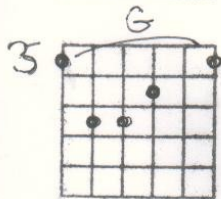
Mr. Tambo#1



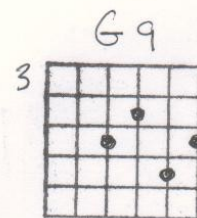
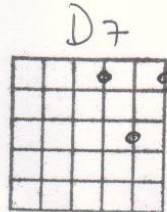
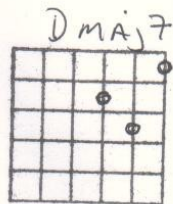
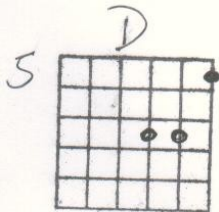
Mr. Tambo#2



Hit The Road J



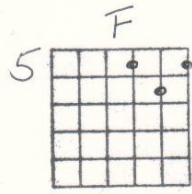
Classic Rock



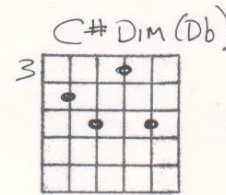
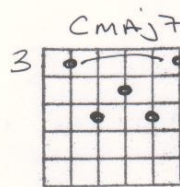
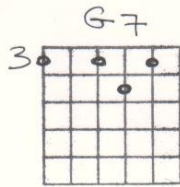
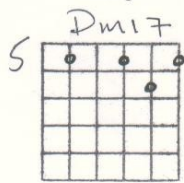
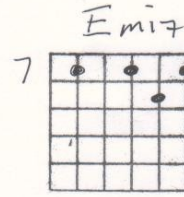
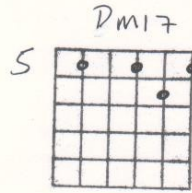
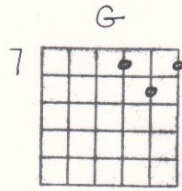
MSSR.  
POPPIT

# Folk Sheet 4

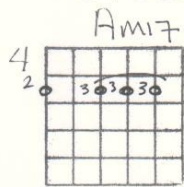
Folk sheet 4 document Kansaguitar 2005



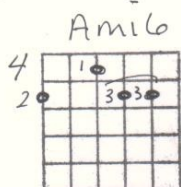
Vamp



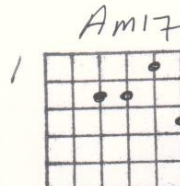
II V I in Cmajor



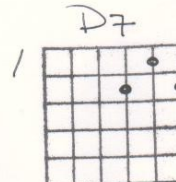
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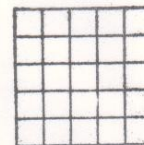
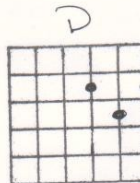
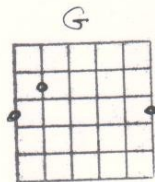
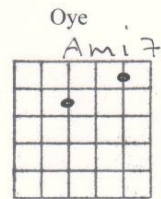
V



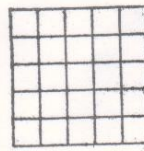
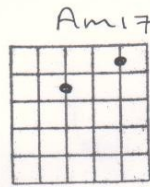
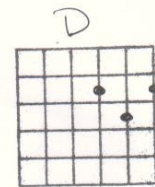
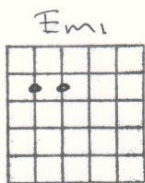
II



V



lucky



CORTEZ N.

## G 12 Bar Blues I VI II V

[home](#)

	1	2	3	4
4	G7	C7	G7	G7
4	/ / / /	/ / / /	/ / / /	/ / / /
	5	6	7	8
	C7	C7	G7	G7
	/ / / /	/ / / /	/ / / /	/ / / /
	9	10	11	12
	D7	C7	G7	D7
	/ / / /	/ / / /	/ / / /	/ / / /
			[ turn around ]	

There are many possibilities for substitution in 12 bar blues. Traditional blues (at least for me) uses a I7 VI7 II7 V7 (Dominant Seventh chords) in bars 7, 8, 9, 10 for all 4 beats of the bar. In bars 11 and 12, they divide into two beats for each substitute chord and would look like this:

4	G7	C7	G7	G7
4	/ / / /	/ / / /	/ / / /	/ / / /
	C7	C7	G7 (I)	E7 (VI)
	/ / / /	/ / / /	/ / / /	/ / / /
	A7 (II)	D7 (V)	G7 E7	A7 D7
	/ / / /	/ / / /	// //	// //

Rhythm variations are endless fun in 12 Bar Blues. Also see how connected 12 Bar is to Rock, Country, Folk, Gospel, Jazz and even Funk.. Choice goes along the lines of style and Rhythm so listening to classic blues is recommended. Try tempo change, accents, rests and different note values and time signatures.



## **G Blues**

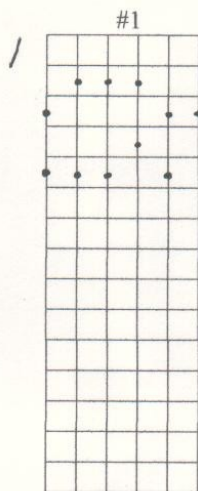
# GBbCTrack

G/Bb/C "FAST TRACK" c. 2007 Kansasguitar

Let's transpose the pentatonic scale to the key of Bb and explore the harmonic relationship to G. Hearing the connection can be a challenge due to displacement of tonic note/chord to the 6<sup>th</sup> position of the Bb scale, (key).

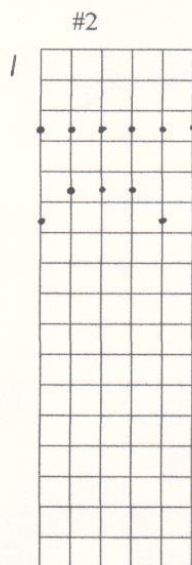
Style matters a lot in the relationship of tonic/chord to key. Bb pentatonic scale (all 5 positions) sounds great over the Bb major chord or a Bb/Eb/F chord progression being folk/country roots music etc. Play the scale from the displaced 6<sup>th</sup> position, G, (aka, minor pentatonic scale) and the rock/blues revolution begins.

The G Mixolydian scale sounds good because the 5<sup>th</sup> position, key of C scale is G (simple so far) there is only one note difference between keys G-C, ie., F-- F#. F# is out of the G pentatonic scale; G mixolydian has F. Combine the note in common B, with F and you get a tri-tone (4<sup>th</sup> and 7<sup>th</sup> degrees of C scale). Very blues.



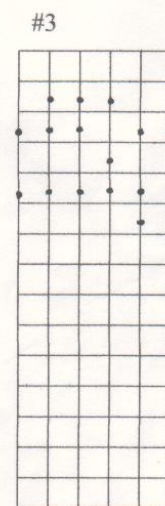
G pentatonic scale  
(1<sup>st</sup> position pentatonic)

G-C-D chords



Bb pentatonic scale (start:G)  
(6<sup>th</sup> position pentatonic)

Gmi7/Cmi7/Dmi7 chords



G Mixolydian  
Scale (key: C)

G7/C7/D7 chords

Note\* Experience helps in style and arrangement. Don't play mixolydian mode (or tri-tone), over minor blues chords, (tri-tone in Dorian displaced to tonic gives Jazz/Latin feel). Play folk/country chords Bb/Eb/F over #2 (sounds better starting on tonic Bb). #2 Bb pentatonic 6<sup>th</sup> position displaced sounds great over G7, G major, G minor chords and Bb major chord.

# ModesInCpg1

Modal tonic on the 5<sup>th</sup> String, displaced modal scale 6<sup>th</sup> String (Key C)

I Ionian Mode 1-1  
V Mixolydian Mode (Dominant Scale) 5-5

2

C E G B G B D F  
 1 3 5 7 1 3 5 b7  
 Major triad major triad  
 C Maj7 G Dom7

II Dorian Mode 2-2  
VI Aeolian Mode 6-6

4

D F A C A C E G  
 1 b3 5 b7 1 b3 5 b7  
 minor triad minor triad  
 D mi7 A mi7

III Phrygian Mode 3-3  
VII Locrian Mode 7-7

6

E G A D B D F A  
 1 b3 5 b7 1 b3 b5 b7  
 minor triad Diminished triad  
 E mi7 B minor7 b5

IV Lydian Mode 4-4  
I Ionian mode 1-1

6

F A C E C E G B  
 1 3 5 7 1 3 5 7  
 Major triad Major triad  
 F Maj7 C Maj7

V Mixolydian Mode 5-5  
II Dorian Mode 2-2

9

G B DF D B A C  
 1 3 5 b7 1 b3 5 b7  
 Major triad Minor triad  
 Dom 7 D mi7

VI Aeolian Mode 6-6  
III Phrygian Mode 3-3

//

A C E G E G BD  
 1 b3 5 b7 1 b3 5 b7  
 Minor triad Minor triad  
 A mi7 E mi7

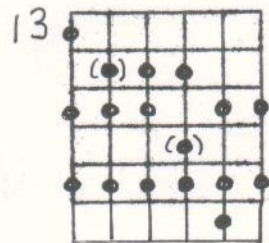
## ModesInCpg2

Continued: Page 2.

5<sup>th</sup> string modal tonic—displaced modal scale on the 6<sup>th</sup> String.

VII Locrian Mode 7-7

IV Lydian Mode 4-4

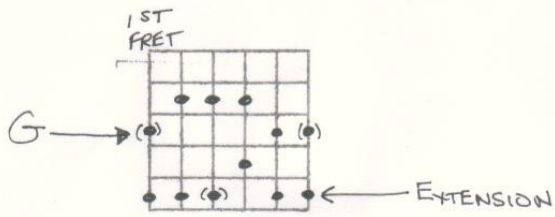


B	D	F	A	F	A	C	E
1	b3	b5	b7	1	3	5	7
Dim triad				Major triad			
B minor 7b5				F Maj 7			

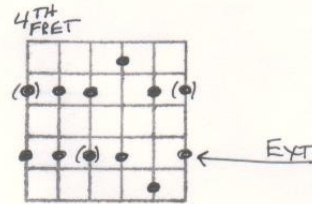
# Penta5PosDots

## Pentatonic Scales

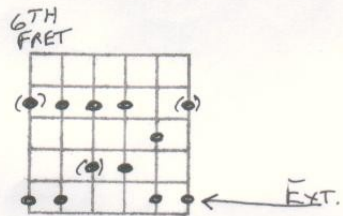
I II III ST V VI TS I



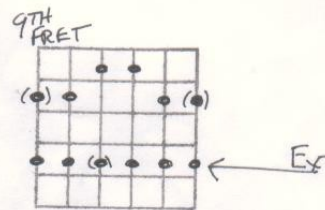
1<sup>st</sup> Position Pentatonic



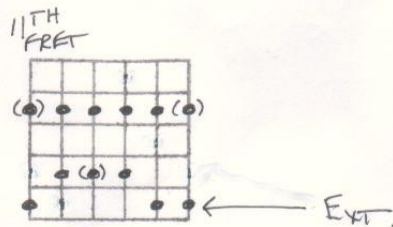
2<sup>nd</sup> Position Pentatonic



3<sup>rd</sup> Position Pentatonic



5<sup>th</sup> Position Pentatonic



6<sup>th</sup> Position Pentatonic

## Scale Pos, Ab-F-Bb-Eb

Scale Positions/ Over "F7 chord"

Page 1

Key: Ab Pentatonic Scale

F	1 <sup>st</sup> Fret	6 <sup>th</sup> Position Pentatonic
Ab	4 <sup>rd</sup> Fret	1 <sup>st</sup> Position Pentatonic
Bb	6 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
C	8 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic
Eb	11 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
F	13 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic

Key: F Pentatonic Scale

F	1 <sup>st</sup> Fr.	1 <sup>st</sup> Position Pentatonic
G	3 <sup>rd</sup> Fr.	2 <sup>nd</sup> Position Pentatonic
A	5 <sup>th</sup> Fr.	3 <sup>rd</sup> Position Pentatonic
C	8 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
D	10 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic



## Scale Pos, Bb-G-C-F

Scale Positions/ Over "G7 chord"

Page 1

Key: Bb Pentatonic Scale

F	1st Fret	5 <sup>th</sup> Position Pentatonic
*G	3 <sup>rd</sup> Fret	6 <sup>th</sup> Position Pentatonic
Bb	6 <sup>th</sup> Fret	1 <sup>st</sup> Position Pentatonic
C	8 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
D	10 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic
F	13 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic

Key of G Pentatonic Scale

E	o.p.	6 <sup>th</sup> Position Pentatonic
*G	3 <sup>rd</sup> Fret	1 <sup>st</sup> Position Pentatonic
A	5 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
B	7 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic
D	10 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
E	12 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic



G 15<sup>th</sup> Fret 1<sup>st</sup> Position Pentatonic

Cont'

Page 2

Key of C (Use the tri-tone – the IV<sup>th</sup> & VII<sup>th</sup> degrees of C major scale B--F)

“E”	o.p.	III Phrygian Mode
F	1 <sup>st</sup> Fret	IV Lydian Mode
*G	3 <sup>th</sup> Fret	V Mixolydian Mode
A	5 <sup>th</sup> Fret	VI Aeolian Mode
B	7 <sup>th</sup> Fret	VII Locrian Mode
C	8 <sup>th</sup> Fret	I Ionian Mode
D	10 <sup>th</sup> Fret	II Dorian Mode
E	12 <sup>th</sup> Fret	III Phrygian Mode

Key of F (Use the tri-tone – the IV<sup>th</sup> & VII<sup>th</sup> degrees of F major Bb--E )

F	1 <sup>st</sup> Fret	I Ionian Mode
*G	3 <sup>rd</sup> Fret	II Dorian Mode
A	5 <sup>rd</sup> Fret	III Phrygian Mode
Bb	6 <sup>th</sup> Fret	IV Lydian Mode
C	8 <sup>th</sup> Fret	V Mixolydian Mode
D	10 <sup>th</sup> Fret	VI Aeolian Mode
E	12 <sup>th</sup> Fret	VII Locrian Mode
F	13 Fret	I Ionian Mode

## Scale Pos, Eb-C-F-Bb

Scale Positions/ Over "C7 chord"

Page 1

Key: Eb Pentatonic Scale

F	1st Fret	2 <sup>nd</sup> Position Pentatonic
G	3 <sup>rd</sup> Fret	3 <sup>rd</sup> Position Pentatonic
Bb	6 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
*C	8 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic
Eb	10 <sup>th</sup> Fret	1 <sup>st</sup> Position Pentatonic
F	13 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic

Key of C Pentatonic Scale

E	o.p.	3 <sup>rd</sup> Position Pentatonic
G	3 <sup>rd</sup> Fret	5 <sup>th</sup> Position Pentatonic
A	5 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic
C	8 <sup>th</sup> Fret	1 <sup>st</sup> Position Pentatonic
D	10 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
E	12 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic

Key of F (Use the tri-tone – the IVth & VIIth degrees of F major scale Bb --E)

F	1 <sup>st</sup> Fret	I Ionian Mode
G	2 <sup>nd</sup> Fret	II Dorian Mode
A	5 <sup>th</sup> Fret	III Phrygian Mode
Bb	7 <sup>th</sup> Fret	IV Lydian Mode
C*	8 <sup>th</sup> Fret	V Mixolydian Mode
D	10 <sup>th</sup> Fret	VI Aeolian Mode
E	12 <sup>th</sup> Fret	VII Locrian Mode
F	13 <sup>th</sup> Fret	I Ionian Mode

Key of Bb (Use the tri-tone – the IVth & VIIth degrees of Bb major scale Eb--A )

F	1 <sup>st</sup> Fret	V Mixolydian Mode
G	3 <sup>rd</sup> Fret	VI Aeolian Mode
A	5 <sup>rd</sup> Fret	VII Locrian Mode
Bb	6 <sup>th</sup> Fret	I Ionian Mode
C*	8 <sup>th</sup> Fret	II Dorian Mode
D	10 <sup>th</sup> Fret	III Phrygian Mode
Eb	11 <sup>th</sup> Fret	IV Lydian Mode
F	13 Fret	I Mixolydian Mode

## Scale Position G-E-A-D

Scale Positions/ Over "E7 chord"

Page 1

Key: G Pentatonic Scale

E*	O.P.	6 <sup>th</sup> Position Pentatonic
G	3 <sup>rd</sup> Fret	1 <sup>st</sup> Position Pentatonic
A	5 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
B	7 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic
D	10 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
E	12 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic

Key: E Pentatonic Scale

E*	O.P..	1 <sup>st</sup> Position Pentatonic
F#	2 <sup>rd</sup> Fr.	2 <sup>nd</sup> Position Pentatonic
G#	4 <sup>th</sup> Fr.	3 <sup>rd</sup> Position Pentatonic
B	7 <sup>th</sup> Fret	5 <sup>th</sup> Position Pentatonic
C#	9 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic



## Scale Positions C-A-D-G

Scale Positions/ Keys Over "A7" / Kansasguitar c. 2004

Page 1

### Key of "C" Pentatonic Scale

E	o.p.	3 <sup>rd</sup> Position Pentatonic
G	3 <sup>rd</sup> Fret	5 <sup>th</sup> Position Pentatonic
*A	5 <sup>th</sup> Fret	6 <sup>th</sup> Position Pentatonic
C	8 <sup>th</sup> Fret	1 <sup>st</sup> Position Pentatonic
D	10 Fret	2 <sup>nd</sup> Position Pentatonic
E	12 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic

### Key of A Pentatonic Scale

E	o.p.	5 <sup>th</sup> Position Pentatonic
F#	2 <sup>nd</sup> Fret	6 <sup>th</sup> Position Pentatonic
*A	5 <sup>th</sup> Fret	1 <sup>st</sup> Position Pentatonic
B	7 <sup>th</sup> Fret	2 <sup>nd</sup> Position Pentatonic
C#	9 <sup>th</sup> Fret	3 <sup>rd</sup> Position Pentatonic

E 12<sup>th</sup> Fret 5<sup>th</sup> Position Pentatonic

Cont' over A7 Kansasguitar c.2005

Page 2

Key of D (Use the tri-tone – the IV<sup>th</sup> & VII<sup>th</sup> degrees of D major scale C#--G)

E	o.p.	II Dorian Mode
F#	2 <sup>nd</sup> Fret	III Phrygian Mode
G	3 <sup>th</sup> Fret	IV Lydian Mode
A*	5 <sup>th</sup> Fret	V Mixolydian Mode
B	7 <sup>th</sup> Fret	VI Aeolian Mode
C#	9 <sup>th</sup> Fret	VII Locrian Mode
D	10 <sup>th</sup> Fret	I Ionian Mode
E	12 <sup>th</sup> Fret	II Dorian Mode

Key of G (Use the tri-tone – the IV<sup>th</sup> & VII<sup>th</sup> degrees of G major Scale: (C—F# )

E	o.p.	VI Aeolian Mode
F#	2 <sup>nd</sup> Fret	VII Locrian Mode
G	3 <sup>rd</sup> Fret	I Ionian Mode
A*	5 <sup>th</sup> Fret	II Dorian Mode
B	7 <sup>th</sup> Fret	III Phrygian Mode
C	8 <sup>th</sup> Fret	IV Lydian Mode
D	10 <sup>th</sup> Fret	V Mixolydian Mode
E	12 <sup>th</sup> Fret	VI Aeolian Mode