

SCOTT COOK MUSIC • INTRO TO SOLOING (PART 01)

This isn't a complete intro, and presumes a slight knowledge of the guitar and experience with soloing. The purpose here is to start stepping outside of the commonly-used pentatonic box. The first exercise shows, on the left-hand side, the five modes (fingerings) of the **C Major Pentatonic** scale across the fretboard. Then, on the right-hand side, the notes of the **C Major** chord [C,E,G] are isolated within each of the modes.

The 5 Modes of the C Major Pentatonic Scale (C,D,E,G,A)

Isolating C Major Within Each Mode (C,E,G)

The first mode of the C Major Pentatonic scale is shown in the first row. The left side of the row shows the scale in treble clef, starting on C4 (open string) and ascending to A4. The right side shows the scale in treble clef, starting on C4 and ascending to G4. Below the scale notation are two guitar staves. The left staff shows the fretting for the first mode: 3-5, 3-5, 2-5, 2-5, 3-5, 3-5. The right staff shows the fretting for the C Major chord isolation: 3-3, 2-5, 5-5, 5-3.

The second mode of the C Major Pentatonic scale is shown in the second row. The left side of the row shows the scale in treble clef, starting on D4 (2nd fret) and ascending to A4. The right side shows the scale in treble clef, starting on D4 and ascending to G4. Below the scale notation are two guitar staves. The left staff shows the fretting for the second mode: 5-8, 5-7, 5-7, 5-7, 5-8, 5-8. The right staff shows the fretting for the C Major chord isolation: 8-7, 5-5, 5-8, 8-8.

The third mode of the C Major Pentatonic scale is shown in the third row. The left side of the row shows the scale in treble clef, starting on E4 (3rd fret) and ascending to A4. The right side shows the scale in treble clef, starting on E4 and ascending to G4. Below the scale notation are two guitar staves. The left staff shows the fretting for the third mode: 8-10, 7-10, 7-10, 7-9, 8-10, 8-10. The right staff shows the fretting for the C Major chord isolation: 8-7, 10-10, 9-8, 8-8.

The fourth mode of the C Major Pentatonic scale is shown in the fourth row. The left side of the row shows the scale in treble clef, starting on F4 (4th fret) and ascending to A4. The right side shows the scale in treble clef, starting on F4 and ascending to G4. Below the scale notation are two guitar staves. The left staff shows the fretting for the fourth mode: 10-12, 10-12, 10-12, 9-12, 10-13, 10-12. The right staff shows the fretting for the C Major chord isolation: 12-10, 10-9, 12-13, 12-12.

The fifth mode of the C Major Pentatonic scale is shown in the fifth row. The left side of the row shows the scale in treble clef, starting on G4 (5th fret) and ascending to A4. The right side shows the scale in treble clef, starting on G4 and ascending to G4. Below the scale notation are two guitar staves. The left staff shows the fretting for the fifth mode: 12-15, 12-15, 12-14, 12-14, 13-15, 12-15. The right staff shows the fretting for the C Major chord isolation: 12-15, 15-14, 12-13, 12-15.

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EXERCISE 01: work through any of these 5 modes with a focus on targeting the notes of C Major. Non-C Major notes can be played in your improvisation (namely, the notes D and A), but should not be emphasized by holding them.

One of the most common chord progressions in music is I, IV, V. In the key of C Major, this results in the chords CMaj, FMaj, and GMaj.

C Major (I)	F Major (IV)
G Major (V)	C Major (I)

Our principal objective when using the Pentatonic scale to solo over any progression is to target notes that belong to the chords that are being played. This will create a stronger correspondence between your melody (solo) and the underlying harmony (chords).

We've already established the notes in our CMaj chord, [C,E,G], and we've located their positions within the various modes of the Pentatonic scale. The notes in the FMaj chord are [F,A,C] and the notes in the GMaj chord are [G,B,D].

Without altering our fingering, the following example shows the location of the notes of both F Major and G Major within one of our Pentatonic modes (this should be worked out in other fingerings as well):

The C Major Pentatonic Scale

Isolating F Major (notes A & C)

The image shows a musical staff in treble clef with a key signature of one flat (Bb). The first staff contains the C Major Pentatonic Scale: C4, D4, E4, G4, A4, C5. The second staff shows the notes A4 and C5 isolated. Below the staff are three lines representing guitar strings (T, A, B) with fret numbers: 5-8, 5-7, 5-7, 5-8, 5-8, 5-8, 7, 5, 5-8.

The C Major Pentatonic Scale

Isolating G Major (notes G & D)

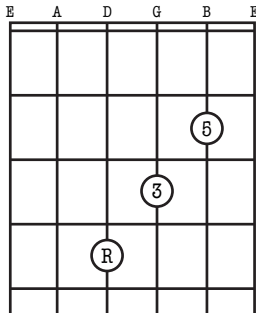
The image shows a musical staff in treble clef with a key signature of one flat (Bb). The first staff contains the C Major Pentatonic Scale: C4, D4, E4, G4, A4, C5. The second staff shows the notes G4 and D5 isolated. Below the staff are three lines representing guitar strings (6, T, A, B) with fret numbers: 5-8, 5-7, 5-7, 5-8, 5-8, 5-8, 7, 8, 5-8, 5-7, 8.

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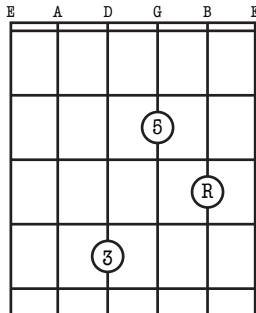
EXERCISE 02: throughout the progression, make the chord tones your targets. For this exercise, our fingerings remain the same but our number of targets have increased.

In order to target the notes of the chords, but also to break outside of our common fingerings, let's consider the following grips:

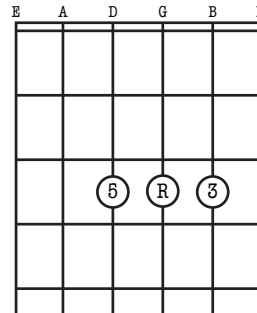
Major Triad Grip 01



Major Triad Grip 02



Major Triad Grip 03



Just as is the case with our scale patterns, each of these grips are moveable, which means that you can play them anywhere along the fretboard (providing you stay on the same three strings). Which major chord you are playing depends on which frets you position your fingers in.

In the diagrams, R = Root, 3 = Third, and 5 = Fifth. In terms of the three chords that we are focusing on, we need to know the following:

C Major:	Root = C	Third = E	Fifth = G
F Major:	Root = F	Third = A	Fifth = C
G Major:	Root = G	Third = B	Fifth = D

MJ01_Jam Track 03 presents the following progression. In this example, the chord progression is the same as the previous, but the rate at which the chords change is quicker:



The final diagram repeats the 5 modes of the C Major Pentatonic scale, but situates the three major chord grips within each. Note how, in three of the cases, two of the chord grips are found. In the remaining two cases, there are three of the chord grips.

Knowing the location of these grips within your scale patterns allows you to step outside of the more-familiar fingers. They also provide us with ways of transitioning between scale patterns.

EXERCISE 03: throughout the progression, make the chord tones your targets. For this exercise, try to create melodies using a combination of scale tones and major chord grips. Also, try to move from one scale pattern to adjacent ones using the chord grips as guides.

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The 5 Modes of the C Major
Pentatonic Scale (C,D,E,G,A)

Isolating Major Triads Within
Each Mode (CMaj, FMaj, GMaj)

First mode of the C major pentatonic scale (C, D, E, G, A). The scale is shown in a treble clef with a 3-octave range. The GMaj triad (G, B, D) and CMaj triad (C, E, G) are isolated within the scale. The bass line shows the following fret numbers: 3-5, 3-5, 2-5, 2-5, 3-5, 3-5, 5-4, 3, 5-5, 5.

Second mode of the C major pentatonic scale (D, E, G, A, C). The scale is shown in a treble clef with a 3-octave range. The CMaj triad (C, E, G) and FMaj triad (F, A, C) are isolated within the scale. The bass line shows the following fret numbers: 5-8, 5-7, 5-7, 5-7, 5-8, 5-8, 5-5, 5, 7-5, 6.

Third mode of the C major pentatonic scale (E, G, A, C, D). The scale is shown in a treble clef with a 3-octave range. The GMaj triad (G, B, D), CMaj triad (C, E, G), and FMaj triad (F, A, C) are isolated within the scale. The bass line shows the following fret numbers: 8-10, 7-10, 7-10, 7-9, 8-10, 8-10, 9-7, 8, 10-9, 10, 10-10.

Fourth mode of the C major pentatonic scale (G, A, C, D, E). The scale is shown in a treble clef with a 3-octave range. The FMaj triad (F, A, C) and GMaj triad (G, B, D) are isolated within the scale. The bass line shows the following fret numbers: 10-12, 10-12, 10-12, 9-12, 10-13, 10-12, 10-10, 10, 10-10, 12-12, 12.

Fifth mode of the C major pentatonic scale (A, C, D, E, G). The scale is shown in a treble clef with a 3-octave range. The GMaj triad (G, B, D), CMaj triad (C, E, G), and FMaj triad (F, A, C) are isolated within the scale. The bass line shows the following fret numbers: 12-15, 12-15, 12-14, 12-14, 13-15, 12-15, 12-12, 12, 12-13, 13, 12-14, 15.