

Blending Scales and Chords

Lesson by [Tenthumbspro.com](https://www.tenthumbspro.com)



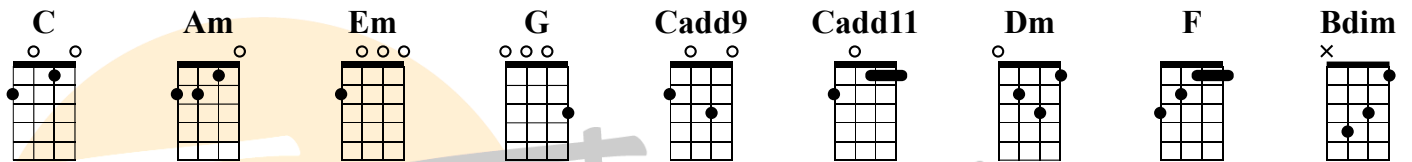
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Key: C

Harmony: C, Cadd9, Cadd11, Dm, Em, F, G, Am, Bdim

Video Tutorial: <https://www.youtube.com/watch?v=yRo7yFaURts>

Chord Shapes:



Scales in Use

C Major Pentatonic Scale - Shape 1

C Major Scale - Shape 1

The image shows two musical staves. The first staff is for the C Major Pentatonic Scale (Shape 1), starting on the 2nd fret of the D string. The second staff is for the C Major Scale (Shape 1), starting on the 3rd fret of the D string. Below each staff is a fretboard diagram with numbers indicating fingerings for each note.

- Note from the start that the major scale has all the same notes as the pentatonic with some extra ones as well.
- The pentatonic scale is a 5 notes scale, hence the PENTA, that removes two notes from the major scale, the 4th and the 7th.
- Why those two notes? They are the most dissonant, they are the hardest to use and they can have create the most tense sounds in the scale
- That makes the pentatonic scale much more forgiving, easier for beginners and easy for experimentation as well.
- In the key of C the 4th interval is the F note.
 - o 3rd fret of the D string
 - o 1st fret of the E string
- The 7th interval is the B note
 - o Open B string
- One of the easiest ways to use the 4th and 7th interval is using them as something called "passing tones" which is great for what we are doing today, so we will see both.

Connecting Chords with Scales

4 C 5 Am 6 C 7 G

□ V □ □ V □ □ V □

0 0 0 1 3 1 0 0 0 0 1 3 3 3 3 1

1 1 1 1 3 1 0 1 1 1 1 3 1 0 0 0 3 1

0 0 0 2 2 2 0 2 2 2 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0

- The chord progression is C - Am - C - G
 - o This is also known as a I-iv-I-V in C
- The first thing you should do is just play these chords on the 1st beat and let them ring out, so your ears can get a feel for the outline of the progression.
- In the first measure we start on the 1st fret of the C note, that is both in the scale and in the scale
- We are moving to the 2nd fret of the G string, that is a note that is both in the chord we are landing on, Am, and the scale
- I simply experimented and played around with the scale to find an idea that would connect those two notes.
- After strumming the Am on the second measure we start the scale on a note that isn't in the chord, that is okay too, with this idea it is much more important the note that you finish on, making sure it is a note in your chord, than the note you start on.
- The 3rd and 4th measures do exactly the same thing, use the scale to replace the strumming and finish the idea on a note in the chord in the coming progression.
- To create your own start with a chord progression in C, you can use any of the chords that were mentioned in the start of the lesson.
- Identify the note that you want to land on in the following chord and play around with the scale until you find a lick that you like, that you can play in time, and that finishes on the following chords.
- You don't have to do this with every chord in the progression, but you are free to if you would like to.

Experimenting with Extended Chords

8 C 9 Cadd9 10 C 11 Cadd11

□ □ V V □ V □ □ V V □ V □ □ V V □ V

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 1 1 1 1 1 1

1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1

0 0

2 2

- A triad has 3 notes, the scale it comes from has 4 notes, that means you can experiment with those 4 notes over that triad to see if they make any cool extended chords.
- In this example we use 3 of those 4 notes that are in the scale that aren't in the chord
- If we played the 2nd fret of the G string we would turn our C chord into an Am chord.
- Adding the 3rd fret of the B string to our C chord makes a semi-stable Cadd9 chord
 - o C D E G
 - o Root 9th 3rd 5th
- Adding the 3rd fret of the E string is still a C chord, that is because it is just another G note. The C major is C E G and it won't change if you add another G to it, or C or E for that matter
- Adding the 1st fret of the E string turns our C chord into the very dissonant Cadd11 chord
 - o C E F G
 - o Root 3rd 11th 5th
- This is great for
 - o Your development of your chord vocabulary
 - o Understanding discord and resolution
 - o Ability to compose melody
 - o Understanding stable, semi stable and unstable tones

Lovely fingerpicking ideas

The musical notation consists of a treble clef staff and a guitar tablature below it. The notation is divided into four measures, labeled 12, 13, 14, and 15. Measure 12 is a C chord with a hammer-on (H) on the G string. Measure 13 is a C chord with a hammer-on (H) on the G string. Measure 14 is a Cadd11 chord with a hammer-on (H) on the G string. Measure 15 is an Am chord with a hammer-on (H) on the G string. The tablature shows fret numbers for strings T, A, and B.

- This is a kind of blend between the two ideas.
- In the first measure there is a quick hammer on the 2nd fret of the G string, this is just using extended chord idea.
- In the second measure we use the same techniques as the extended chords and we are fingerpicking over them. This measure is the most straight forward.
- Over the 3rd measure we simply take a basic Am fingerpicking pattern and for two beats push the C note up to the D note, that is the scale tone what we are using there.
- The last measure doesn't mix the scale at all, but rather uses a new fingerpicking pattern to mix up the rhythm.



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