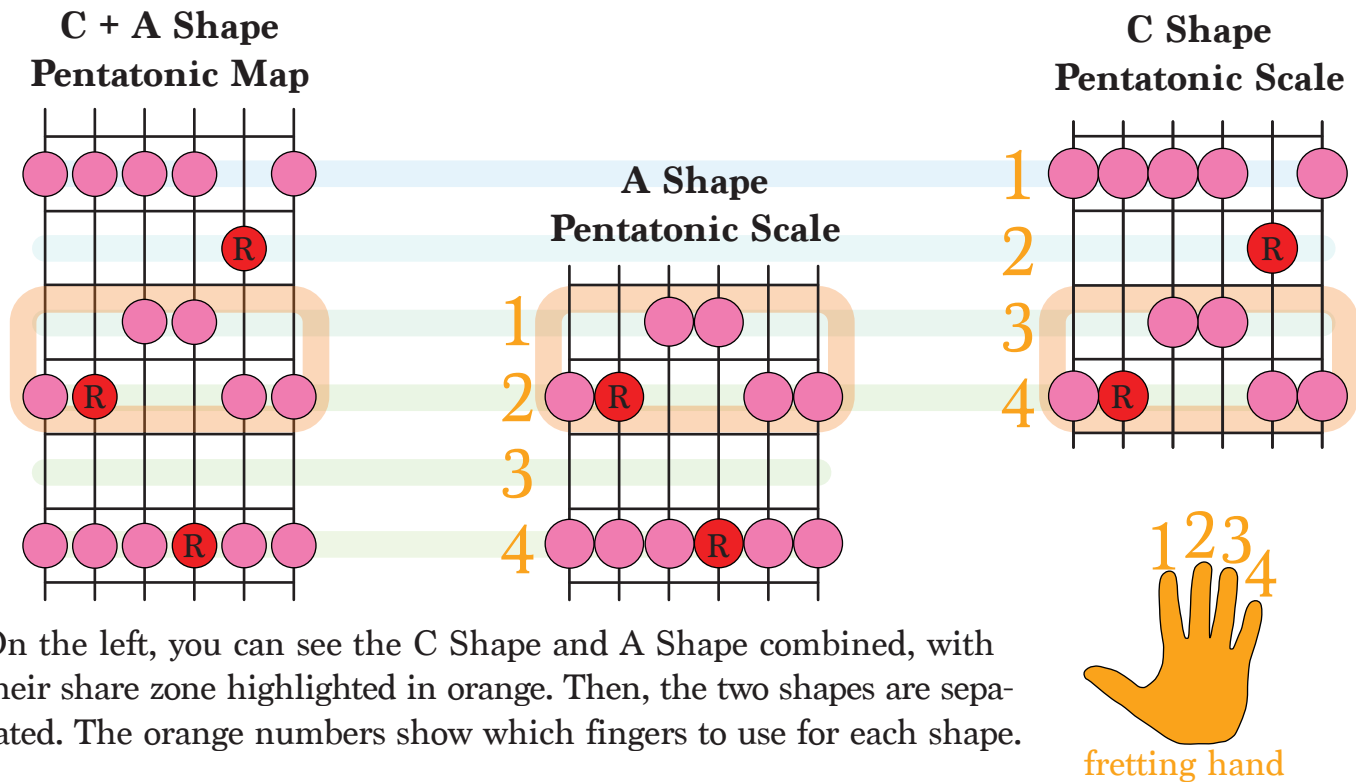


Pentatonic Pit Stop

This lesson is a break from the “Lesson-Homework-Practice” format of the previous lessons. We’ll get back to that format in the next lesson, but this pit stop is designed to help you get comfortable with answering two questions: “How do I move between these CAGED pentatonic scale shapes?” and “How do I navigate the all the chords available to me?”

We’ll get into that, but first, lets look at these diagrams:



On the left, you can see the C Shape and A Shape combined, with their share zone highlighted in orange. Then, the two shapes are separated. The orange numbers show which fingers to use for each shape.

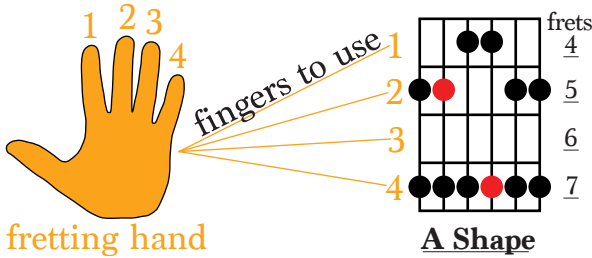
In order to get comfortable with the following exercise, you must first get comfortable playing these two pentatonic scale shapes in position. “In position” means “with the proper fingers.” On the following page you’ll find tablature for both scales, not from root to root, but from the lowest possible note in position to the highest possible note in position. Pay attention to the numbers in orange - they will always show the recommended fingers to use.

SIDE NOTE:

It’s important to acknowledge that not all guitar players use this 1234 position system. Everyone is different and there aren’t any rules about how you HAVE to play guitar. However, the single MOST important thing you can do for your own fretting-hand technique is to develop a strong enough connection with your fingers that you can actively choose to switch or adjust which fingers you use for a given riff or melody instead of leaving it up to chance. The following exercises will help you develop that connection.

Be Prepared

Practice these scales from low to high to get comfortable with the suggested fingering before moving on to the next page! Keep in mind, we're not starting or ending on the root notes of these scales because we're focusing on learning proper fingering. The roots are shown in red on the diagrams above the TAB.

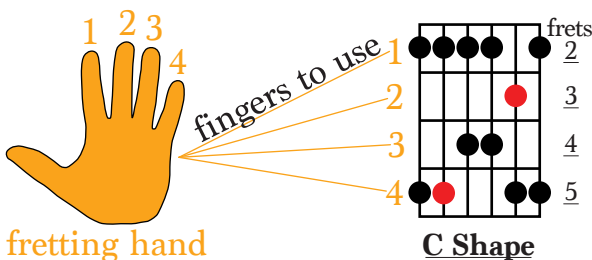


A Shape Pentatonic Scale
Key of D

2 4 2 4 1 4 1 4 2 4 2 4 2 4 2 4 1 4 1 4 2 4 2

T	1	2	3	4
A		5-7	5-7-5	7-5
B	5-7	5-7	4-7	4-7

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



C Shape Pentatonic Scale
Key of D

1 4 1 4 1 3 1 3 2 4 1 4 1 4 2 3 1 3 1 4 1 4 1

T	1	2	3	4
A		3-5	2-5-2	5-3
B	2-5	2-5	2-4	2-4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Fix or Foreshadow

Now that you're comfortable with the full range of both scales, let's focus in on something a little simpler: playing a single-octave pentatonic scale. I'll start by mapping out a single octave scale in the C Shape only, then we'll figure out a few fun slidey ways to transfer that scale to the next CAGED shape. This exercise is called "Fix or Foreshadow." You'll see why on the next page.

1 This tab is simple, but it will be the foundation of the following exercises so get to know the diagram, and keep a VERY close eye on which fingers to use, shown in orange above each tabbed note.

4 1 3 1 3 2

T		3
A	2-4	2-4
B	5	

1 + 2 + 3 + 4 +

fretting hand **C Shape**

Example 2 involves a slide from the 5th note of the scale to the 6th. Try it out and see from the diagram to the right that we've shifted from the C shape to the A shape. The issue here is that we've arrived in the A shape with an out-of-position finger.

2 **fretting hand**
4 1 3 1 3 3

T		2-4-7
A	2-4	
B	5	

1 + 2 + 3 + 4 +

frets
2
3
4
5
6
7

In exercise 3 below, we've slid on the same string, but from the 4th note of the scale to the 5th note, instead of the 5th to the 6th in the previous example. This slide landed us in the A Shape with the correct fingers.

Feel free to spend some time on this page before moving on to the next. Practice slowly and deliberately, paying extra attention to the recommended fingering. The goal is to be very aware of which fingers you're using.

3 **fretting hand**
4 1 3 1 1 4

T		2-4-7
A	2-4	
B	5	

1 + 2 + 3 + 4 +

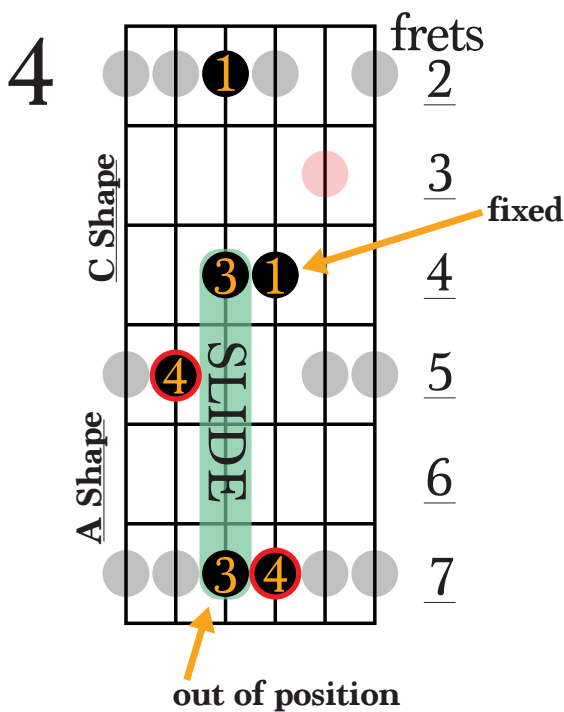
frets
2
3
4
5
6
7

Fix or Foreshadow

This is where the term “Fix or Foreshadow” comes into play. In these two examples, the same thing is happening, but with different fingering. In example 4, I’ve used the correct fingering for the C Shape, but if I slide into the A Shape with the 3rd finger, I’ve arrived out of position. Therefore I have to “Fix” my fingering when I move to play the next note on the G string.

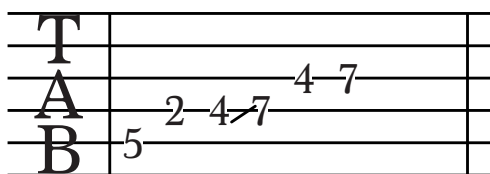
In example 5 to the right, I’ve used the “Foreshadow” approach. In this case, instead of sliding with my 3rd finger, I’ve used my 4th finger to slide from the C shape to the A shape. Instead of staying in position for the duration of my C Shape notes, I’ve compromised my fingering on the last note of my C Shape in order to arrive in position on the A Shape.

FIX



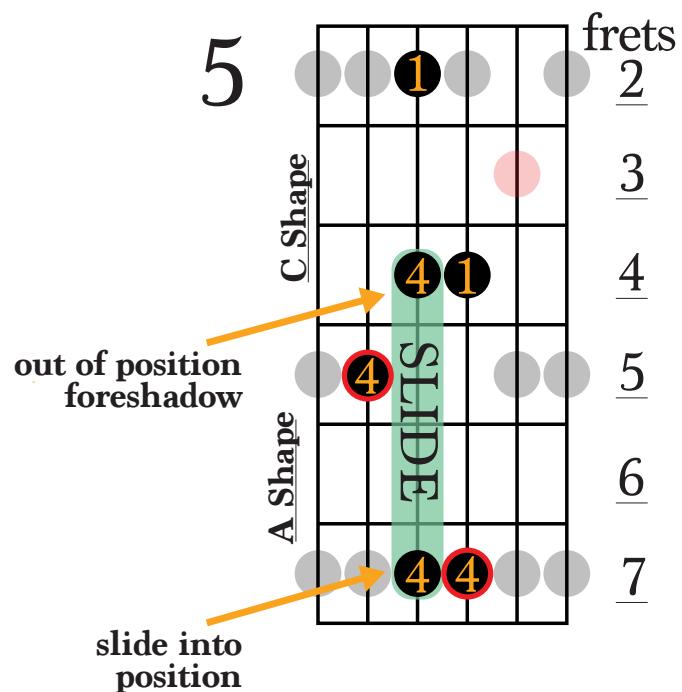
fretting hand

4 1 3 3 1 4



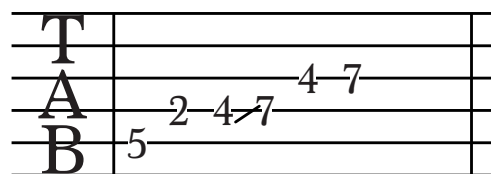
1 + 2 + 3 + 4 +

FORESHADOW



fretting hand

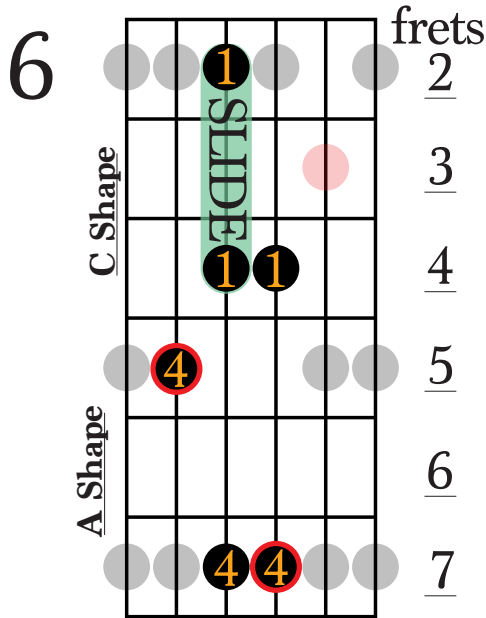
4 1 4 4 1 4



1 + 2 + 3 + 4 +

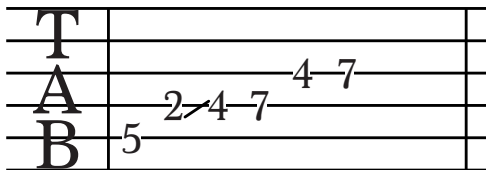
Fix or Foreshadow

For these last two examples, we're already using the correct finger in the C shape, so there is no fix or foreshadow required.

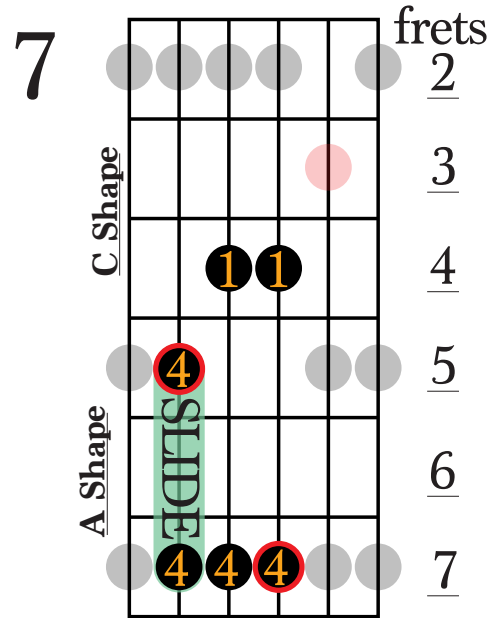


fretting hand

4 1 1 4 1 4

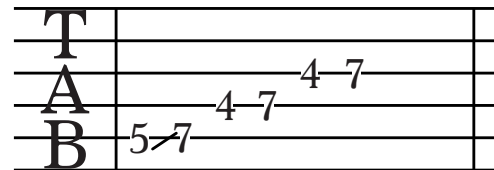


1 + 2 + 3 + 4 +



fretting hand

4 4 1 4 1 4



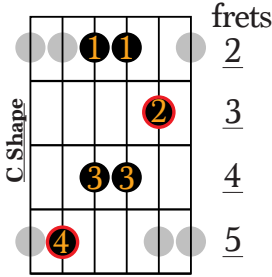
1 + 2 + 3 + 4 +

Once you work through the fingering here, there is a dizzying (but fun) finger exercise you can do to practice sliding between every possible note in this one-octave pentatonic scale, slowly transferring each note from the C Shape to the A Shape. On the following page, you'll see this exercise in tablature.

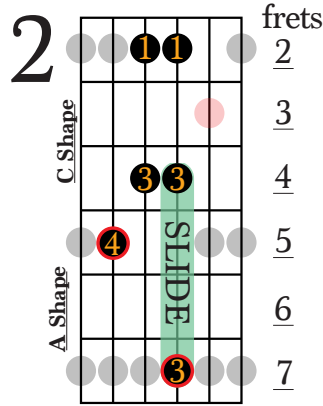
REMEMBER: This stuff isn't supposed to be easy, **ESPECIALLY** if you've never thought this critically about which finger's you're using. **HOWEVER**, the more time you spend with this exercise - slowly working through each version of the scale, making absolutely sure you're using the correct fingers - the easier it will be to take this kind of deliberate finger choice to every new situation, making it easier and easier to figure out the ideal fingering for every situation.

Fix or Foreshadow

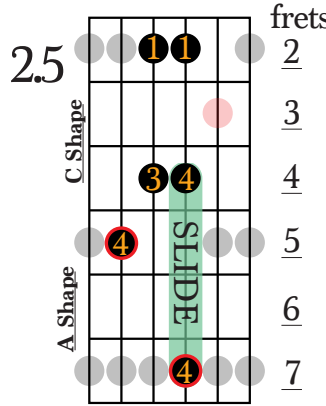
1 C Shape Pentatonic



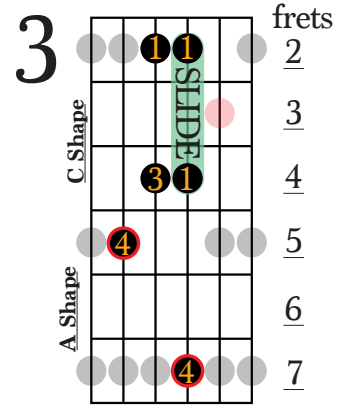
4 1 3 1 3 2



4 1 3 1 3 3

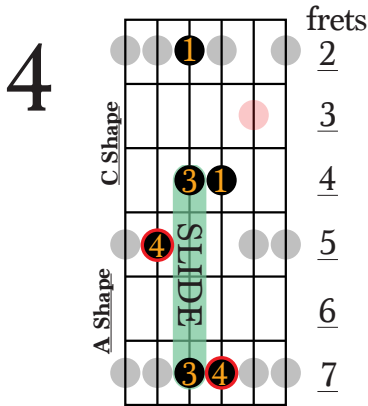


4 1 3 1 4 4

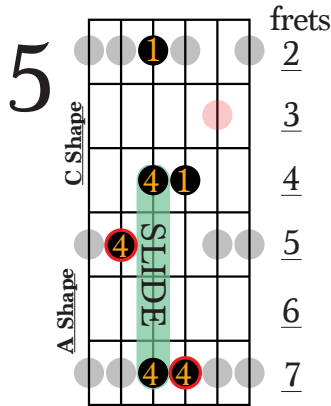


4 1 3 1 1 4

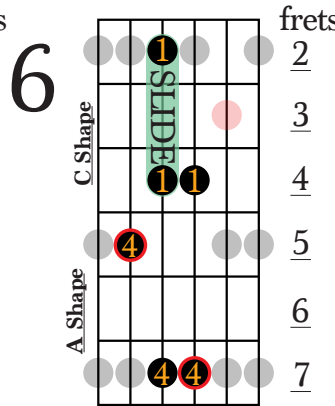
T				
A	2-4	2-4	2-4	2-4
B	5	5	5	5
	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +



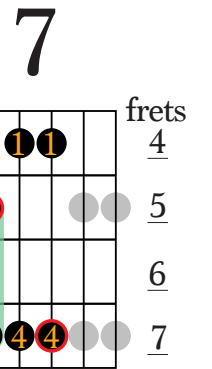
4 1 3 3 1 4



4 1 4 4 1 4



4 1 1 4 1 4



4 4 1 4 1 4

T				
A	2-4	2-4	2-4	2-4
B	5	5	5	5
	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +

8 A Shape Pentatonic

2 4 1 4 1 4

T	
A	4-7
B	5-7

1 + 2 + 3 + 4 +

