



## Em pentatonic scale guitar pdf

Using different modes and scales can make the same set of notes and rearrange them to sound like they're from a completely different world. Modes change the notes are played, and one scale in particular—the pentatonic scale—leaves out a couple key notes to change the feel of a tune. Here are some tips to get started on understanding the power of modes and pentatonic scales (major and minor), and how to fit them into your own playing on acoustic guitar. Check out more articles on scales and modes here. Modes DemystifiedWithin the major scale modes here. written in two octaves are Ionian (from C to C), Dorian (D to D), Phrygian, (E to E), Lydian (F to F), Mixolydian (G to G), Aeolian (A to A) and Locrian (B to B). Although these seven modes share the same seven notes, each sounds quite different because every mode begins on a different degree of the scale. Ionian, Lydian, and Mixolydian sound major, while Dorian, Phrygian, and Aeolian sound minor; Locrian sounds diminished. Also, Dorian is often described as "jazzy," Phrygian as "Spanish," Mixolydian as "bluesy," and so on. Here are some examples of modal songs: Advertisement Ionian "Let It Be," the Beatles; "Brown-Eyed Girl," Van MorrisonDorian "Eleanor Rigby," The Beatles; "Scarborough Fair," traditionalPhrygian "White Rabbit," Jefferson Airplane; "Space Oddity," David BowieLydian "Maria," Leonard Bernstein; The Simpsons theme songMixolydian "Norwegian Wood," the Beatles; "Lay Lady Lay," Bob DylanAeolian "Stairway to Heaven," Led Zeppelin; "All Along the Watchtower," Bob DylanLocrian "Army of Me," Björk; Jeux, Claude DebussyGuitarist Tim Bertsch takes the confusion out of learning these reorderings of the major scale, with their Greek names, in this Weekly Workout article. For example, one exercise is a passage from "Scarborough Fair," an English folk song that was also a hit for Simon & Garfunkel. The tune is in the key of A minor, and though most of the melody is drawn from the A natural minor scale (A B C D E F G), in bar 7, the appearance of the raised sixth (F#) suggests the A Dorian mode (A B C D E F # G). Get Into Pentatonic scale contains five notes. Those most commonly used in popular music are the minor pentatonic scale contains five notes. major pentatonic, omit scale degrees 4 and 7 from a major scale [1-2-3-5-6-(8)]. To build a minor pentatonic scale, leave out scale degrees 2 and 6, and use the minor third and minor seventh, commonly referred to as b3 and b7 [1-b3-4-5-b7-(8)]. Get stories like this in your inboxYou may have noticed that deleting these scale degrees also does away with half steps, or minor seconds (e.g., from E to F, B to C, etc.). The absence of this most tense interval helps give the pentatonic scale its characteristic sound. You're left with whole steps and minor thirds (the distance of a whole step plus a half step). The formula for the major pentatonic scale is W-W-m3-W-m3 and that for the minor pentatonic is m3-W-W-m3-W.The pentatonic scale is everywhere. Its characteristic sound is useful in a wide variety of genres. Yet one particular shape of the pentatonic scales, check out this video lesson by Gretchen Menn. Even if you've never played a pentatonic scale before, this will help you understand and implement it up and down the fretboard. The minor pentatonic scale is most often used in bluesy contexts, but it does have plenty of other applications. When you want to play a bluesy solo, find a song's root note on the first string and build your blues box there. If it sucks, just take it down three frets and it will work. This tip will allow you not to just play bluesy solos but to actually use that versatile minor pentatonic scale/blues box in almost any situation, as Fred Sokolow demonstrates in this lesson. To learn more about scales and other music fundamentals, see Gretchen Menn's The Way Music Works, available at store. acousticguitar.com. Type of musical scale For the record label, see Pentatonic (record label). For the a cappella group, see Pentatonic scale[1] Play (help·info). Pentatonic scale[1] Play (help·info). Pentatonic scale[1] Play (help·info). Presumably D# minor pentatonic. Pentatonic scale in Debussy's Voiles, Preludes, Book I, no. 2, mm. 43-45.[2] Play (help-info) A pentatonic scale with five notes per octave, in contrast to the heptatonic scale, which has seven notes per octave (such as the major scale and minor scale). Pentatonic scales were developed independently by many ancient civilizations[3] and are still used in various musical styles to this day. There are two types of pentatonic scales: those without (anhemitonic) and those without (anhemitoni Play (help·info). Miyako-bushi scale on D, equivalent to in scale on D, with brackets on fourths[6] Play (help·info). Musicology commonly classifies pentatonic scales as either hemitonic or anhemitonic scales contain one or more semitones. (For example, in Japanese music the anhemitonic scales as either hemitonic sca scale is contrasted with the hemitonic in scale.) Hemitonic pentatonic scales are also called "ditonic scales", because the largest interval in them is the ditone (e.g., in the scale C-E-F-G-B-C, the interval found between C-E and G-B).[7] (This should not be confused with the identical term also used by musicologists to describe a scale including only two notes.) Major pentatonic scale Anhemitonic scales can be constructed in many ways. The major pentatonic scale has a unique character and is complete in terms of tonality. One construction takes five consecutive pitches from the circle of fifths; [9] starting on C, these are C, G, D, A, and E. Transposing the pitches to fit into one octave rearranges the pitches into the major pentatonic scale: C, D, E, G, A. Another construction works backward: It omits two pitches from a diatonic scale. If one were to begin with a C major scale, for example, one might omit the fourth and the seventh scale degrees, F and B. The remaining notes then make up the major pentatonic scale: C, D, E, G, and A. Omitting the third and seventh degrees of the C major scale gives a third anhemitonic pentatonic scale: F, G, A, C, D. Omitting the first and fourth degrees of the C major scale gives a third anhemitonic pentatonic scale: F, G, A, C, D. Omitting the first and fourth degrees of the C major scale gives a third anhemitonic pentatonic scale: F, G, A, C, D. Omitting the first and fourth degrees of the C major scale gives a third anhemitonic pentatonic scale: F, G, A, C, D. Omitting the first and fourth degrees of the C major scale gives a third anhemitonic pentatonic scale for another transpositionally equivalent anhemitonic scale for another transpositionally equivalent annotation for the complexity of the complexity o pentatonic scale: G, A, B, D, E. The black keys on a piano keyboard comprise a G-flat major (or equivalently, F-sharp major) pentatonic scale: G-flat, A-flat, B-flat, D-flat, and E-flat, which is exploited in Chopin's black key étude. applied to the relative minor pentatonic derived from the major pentatonic, using scale tones 1, 3, 4, 5, and 7 of the natural minor scale.[1] (It may also be considered a gapped blues scale.)[10] The C minor pentatonic is C, E-flat, F, G, B-flat. The A minor pentatonic, the relative minor of C pentatonic, comprises the same tones as the C major pentatonic, starting on A, giving A, C, D, E, G. This minor pentatonic contains all three tones of an A minor triad. The standard tuning of a guitar uses the notes of an E minor pentatonic scale: E-A-D-G-B-E, contributing to its frequency in popular music.[11] Japanese scale Main article: Japanese mode is based on Phrygian mode, but use scale tones 1, 2, 4, 5, and 6 instead of scale tones 1, 3, 4, 5, and 7. The pentatonic scales found by running up the keys C, D, E, G and A can be thought of as the five notes shared by seven different heptatonic modes. The five pentatonic scales found by running up the keys C, D, E, G and A are: Tonic Name(s) Based on mode (Diatonic scale) Base scaledegrees(modifications) Chinese pentatonic scale Indian pentatonic scale Black keys (the keys on C-major pentatonic scale) 1 (C) Major pentatonic Ionian mode Major heptatonicI-II-III-V-VI(Omit 4 7) 宫 (gong, C) mode Raag Bhupali C D E G A C C D E G A C D Ab-Bb-Db-Eb-Gb 24:27:30:36:40:48 C D E G A C D F orG A B D E G 2 (D) Egyptian, suspended Dorian mode Natural minorI-II-IV-V-VII(Omit 3 6) 商 (shang, D) mode Raag Megh C D F G Bb C D E G A C D Ab-Bb-Db-Eb-Gb-Ab 24:27:32:36:42:48 D E G A C D F G or A B D E G A C D F G or A B D E G A C D F G or A B D E G A B 5 (G) Blues minor, Man Gong ( 律 旋), yo scale Mixolydian mode Natural minorI-III-IV-VI-VII(Omit 2 5) 角 (jue, E) mode Raag Malkauns C E b F A b B b C E G A C D E B b-Db-Eb-Gb-Ab-Bb 15:18:20:24:27:30 E G A C D E A C D F G or A B D E G A C D F G or A B D E G A C D E B b-Db-Eb-Gb-Ab-Bb 15:18:20:24:27:30 E G A C D E B b-Db-Eb-Ab-Bb 15:18:20:24:27:30 E G A C D E B b-Db-Eb-Ab-Bb 15:18:20:24:27:30 E G A C D E B b-Db-Ab-Bb 15:18:20:24: Major heptatonicI-II-IV-V-VI(Omit 3 7) 徵 (zhi, G) mode Raag Durga C D F G A C D E G Db-Eb-Gb-Ab-Bb-Db 24:27:32:36:40:48 G A C D E G A B D 6 (A) Minor pentatonic Aeolian mode Natural minorI-III-IV-V-VII(Omit 2 6) 羽 (yu, A) mode Raag Dhani C Eb F G Bb C A C D E G A Eb-Gb-Ab-Bb-Db 24:27:32:36:40:48 G A C D E G A B D 6 (A) Minor pentatonic Aeolian mode Natural minorI-III-IV-V-VII(Omit 2 6) 羽 (yu, A) mode Raag Dhani C Eb F G Bb C A C D E G A Eb-Gb-Ab-Bb-Db-Eb 30:36:40:45:54:60 A C D E G A D E G A D E G A D E G A D E G A D E G A D E G A B D 6 (A) Minor pentatonic Aeolian mode Natural minorI-III-IV-V-VII(Omit 2 6) 羽 (yu, A) mode Raag Dhani C Eb F G Bb C A C D E G A E D - Eb-Gb-Ab-Bb-Db-Eb 30:36:40:45:54:60 A C D E G A D E F G A C D orE G A B D E (A minor seventh can be 7:4, 16:9, or 9:5; a major sixth can be 27:16 or 5:3. Both were chosen to minimize ratio parts.) Ricker assigned it mode III.[12] Pythagorean tuning for the minor pentatonic scale mode I while Gilchrist assigned it mode III.[12] Pythagorean tuning ben Johnston gives the following Pythagorean tuning for the minor pentatonic scale mode I while Gilchrist assigned it mode III.[12] Pythagorean tuning ben Johnston gives the following Pythagorean tuning for the minor pentatonic scale mode I while Gilchrist assigned it mode III.[12] Pythagorean tuning ben Johnston gives the following Pythagorean Solfege A C D E G A Ratio 1/1 32/27 4/3 3/2 16/9 2/1 Natural 54 64 72 81 96 108 Audio 1 (help·info) 3 (help·info) 4 (help·info) 5 (help·info) 5 (help·info) 5 (help·info) 7 (help·info) 8 (help·info) 5 (help·info) 24:27:30:36:40. Play (help info) Naturals in that table are not the alphabetic series A to G without sharps and flats: Naturals are reciprocals of terms in the Harmonic series (mathematics), which are in practice multiples of a fundamental frequency. This may be derived by proceeding with the principle that historically gives the Pythagorean diatonic and chromatic scales, stacking perfect fifths with 3:2 frequency proportions (C-G-D-A-E). Considering the anhemitonic scale as a subset of a just diatonic scale, it is tuned thus: 20:24:27:30:36 (A-C-D-E-G = 5/6-1/1-9/8-5/4-3/2). Assigning precise frequency proportions to the pentatonic scales of most cultures is problematic as tuning may be variable Slendro approximated in Western notation.[15] Play (help-info) For example, the slendro anhemitonic scale and its modes of Java and Bali are said to approach, very roughly, an equally-tempered five-note scale,[16] but their tunings vary dramatically from gamelan to gamelan.[17] Composer Lou Harrison has been one of the most recent proponents and developers of new pentatonic scales based on historical models. Harrison and William Colvig tuned the slendro scale of the gamelan Si Betty to overtones 16:19:21:24:28[18] (1/1-19/16-21/16-3/2-7/4). They tuned the Mills gamelan so that the intervals between scale steps are 8:7-7:6-9:8-8:7-7:6[19] (1/1-8/7-4/3-3/2-12/7-2/1 = 42:48:56:63:72) Use of pentatonic scales Pentatonic scales occur in many musical traditions: Peruvian Chicha cumbia Indian classical music[24] Croatian folk music[24] Cro music[24] Berber music[25][self-published source] West African music[26] African-American spirituals[27] Gospel music[28][self-published source] Bluegrass music[29] American folk music[30] Music of Ethiopia[26] Jazz[31] Blues[32] Rock music[33] Sami joik singing[34] Children's song[35] The music of ancient Greece[36][37] Greek traditional music and polyphonic songs from Epirus in northwest Greece[38] Music of southern Albania[39] Folk songs of peoples of the Middle Volga region (such as the Mari, the Chuvash and Tatars)[40] The tuning of the Ethiopian krar[26] and the Indonesian gamelan[41] Philippine kulintang[42] Native American music, especially in highland South America (the Quechua and Aymara),[43] as well as among the North American Indians of the Pacific Northwest[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Tungusic music of Siberia and the Asiatic steppe is written in the pentatonic scale[citation needed] Most Turkic,[44] Mongolic and Turkic,[44] Mongolic a folk music of these countries)[citation needed] Traditional Japanese court music [45] Afro-Caribbean music[45] Afro-Caribbean music[46] Polish highlanders from the Tatra Mountains[47] Western Impressionistic composers such as French composers such as French composers from the Tatra Mountains[47] Western Impressionistic composers such as French composers such as French composer Claude Debussy.[48] In classical music Examples of its use include Chopin's Etude in G-flat major, op. 10, no. 5, the "Black Key" etude,[1] in the major pentatonic. Giacomo Puccini used pentatonic scales in his operas Madama Butterfly and Turandot to imitate east Asian musical styles. Puccini also used whole-tone scales in the former to invoke similar ideas. Indian ragas Main article: Raga Indian classical musical styles. which many are pentatonic. Examples include Raag Abhogi Kanada (C, D, E-flat, F, A),[50] Raag Bhupali (C, D, E, G, A),[51] Raag Bhupali (C, D, F, G, A),[52] Raag Bhupali (C, D-flat, F, G, B-flat),[51] Raag Bhupali (C, D, E-flat, F, G, B-flat),[52] Raag Bhupali (C, D, E-flat, F, G, B-flat),[51] Raag Bhupali D, E, G, B),[55] Raag Hindol (C, E, F#, A, B),[56] Raag Kalavati (C, E, G, A, B-flat),[49] Raag Katyayani (C, D, F-flat, G, A-flat),[57] Raag Megh (C, D, F, G, B-flat),[57] Raag Megh (C, D, F, G, B-flat),[57] Raag Shivaranjani (C, D, F+flat, G, A),[59] Raag Shivaranjani (C, D, F+flat, G, A),[59] Raag Katyayani (C, D, F+flat, G, A),[50] Raag Katyayani (C, D, F+flat, G, A),[57] Raag Megh (C, D, F+flat, G, A),[57] Raag Megh (C, D, F+flat, G, A),[59] Raag Katyayani (C, D, F+flat, G, A),[57] Raag Katyayani (C, D, F+flat, G, A),[ flat, E, G, A-flat),[62] Raag Vrindavani Sarang (C, D, F, G, B), and others.[63] Further pentatonic musical traditions The major pentatonic scale is the basic scale of the music of China and the music of Mongolia as well as many Southeast Asian musical traditions such as that of the Karen people as well as the indigenous Assamese ethnic groups. [citation needed] The pentatonic scale predominates most Eastern countries as opposed to Western countries where the heptatonic scale is more commonly used.[64] The fundamental tones (without meri or kari techniques) rendered by the five holes of the Japanese shakuhachi flute play a minor pentatonic scale is more commonly used.[64] The fundamental tones (without meri or kari techniques) rendered by the five holes of the Japanese shakuhachi flute play a minor pentatonic scale used in Japanese shows of the Japanese shows of Buddhist chants and gagaku imperial court music is an anhemitonic pentatonic scale [65] shown below, which is the fourth mode of the major pentatonic scale has five tones, of which four are emphasized in classical music. Another scale, pelog, has seven tones, and is generally played using one of three five-tone subsets known as pathet, in which certain notes are avoided while others are emphasized.[66] Ethiopian Ethiopian Ethiopian Between some notes. As with many other aspects of Ethiopian culture and tradition, tastes in music and lyrics are strongly linked with those in neighboring Eritrea, Somalia, Djibouti and Sudan. [67][68] Scottish In Scottish music, the pentatonic scale is very common. Seumas MacNeill suggests that the Great Highland bagpipe scale with its augmented fourth and diminished seventh is "a device to produce as many pentatonic scales as possible from its nine notes" (although these two features are not in the same scale)[clarification needed].[69][failed verification] Roderick Cannon explains these pentatonic scales and their use in more detail, both in Piobaireachd and light music.[70] It also features in Irish traditional music, either purely or almost so. The minor pentatonic is used in Appalachian folk music. Blackfoot music most often uses anhemitonic tetratonic or pentatonic scales.[71] Andean music, the pentatonic scale is used substantially minor, sometimes major, and seldom in scale. In the most ancient genres of Andean music being performed without string instruments (only with winds and percussion), pentatonic melody is often led with parallel fifths and fourths, so formally this music is hexatonic.[citation needed] Hear example: . Jazz Jazz music commonly uses both the major and the minor pentatonic scales are useful for improvisers in modern jazz, pop, and rock contexts because they work well over several chords diatonic to the same key, often better than the parent scale. For example, the blues scale is predominantly derived from the minor pentatonic scale, a very popular scale for improvisation in the realms of blues and rock alike.[72] Rock guitar solo almost all over B minor pentatonic (help·info) For instance, over a C major triad (C, E, G) in the key of C major, the note F can be perceived as dissonant as it is a half step above the major pentatonic scale is an easy way out of this problem. The scale tones 1, 2, 3, 5, 6 (from the major pentatonic) are either major triad tones (1, 3, 5) or common consonant extensions (2, 6) of major triads. For the corresponding relative minor pentatonic, scale tones 1, b3, 4, 5, b7 work the same way, either as minor triad tones (1, b3, 5) or as common extensions (4, b7), as they all avoid being a half step from a chord tone. [citation needed] Other U.S. military cadences, or jodies, which keep soldiers in step while marching or running, also typically use pentatonic scales. [73] Hymns and other religious music sometimes use the pentatonic scale; for example, the melody of the hymn "Amazing Grace", [74] one of the most famous pieces in religious music. [citation needed] The common pentatonic major and minor scales (C-D-E-G-A and C-E<sub>b</sub>-F-G-B<sub>b</sub>, respectively) are useful in modal composing, as both scales allow a melody to be modally ambiguous between their respective major (Ionian, Lydian, Mixolydian) and minor (Aeolian, Phrygian, Dorian) modes (Locrian excluded). With either modal or non-modal writing, however, the harmonization of a pentatonic melody does not necessarily have to be derived from only the pentatonic pitches.[citation needed] Role in education The pentatonic scale plays a significant role in music education, particularly in Orff-based, Kodály-based, and Waldorf methodologies at the primary or elementary level. The Orff system places a heavy emphasis on developing creativity through improvisation in children, largely through use of the pentatonic scale. Orff instruments, such as xylophones, bells and other metallophones, use wooden bars, metal bars or bells, which can be removed by the teacher, leaving only those corresponding to the pentatonic scale, which Carl Orff himself believed to be children's native tonality.[75] Children begin improvising using only these bars, and over time, more bars are added at the teacher's discretion until the complete diatonic scale is being used. Orff believed that the use of the pentatonic music is considered to be appropriate for the child to make any real harmonic mistakes.[76] In Waldorf education, pentatonic music is considered to be appropriate for the child to make any real harmonic mistakes.[76] In Waldorf education, pentatonic music is considered to be appropriate for the child to make any real harmonic music music music is considered to be appropriate for the child to make any real harmonic music musi young children due to its simplicity and unselfconscious openness of expression. Pentatonic music centered on intervals of the fifth is often sung and played in early childhood; progressively smaller intervals are emphasized within primarily pentatonic as children progress through the early school years. At around nine years of age the music begins to center on first folk music using a six-tone scale, and then the modern diatonic scales, with the goal of reflecting the children's developmental progress in their musical experience. Pentatonic flutes, and tone bars; special instruments have been designed and built for the Waldorf curriculum.[77] See also Jazz scale Quartal and quintal harmony Raga Suspended chord Traditional sub-Saharan African harmony References ^ a b c d Bruce Benward and Marilyn Nadine Saker, Music in Theory and Practice, seventh edition (Boston: McGraw Hill), vol. I, p. 37. ISBN 978-0-07-294262-0. ^ Bruce Benward and Marilyn Nadine Saker, Music in Theory and Practice, eighth edition (Boston: McGraw Hill, 2009): vol. II, p. 245. 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"The representations of slendro and pelog tuning systems in Western notation shown above should not be regarded in any sense as absolute. Not only is it difficult to convey non-Western scales with Western notation ... " Jennifer Lindsay, Javanese Gamelan (Oxford and New York: Oxford University Press, 1992), pp. 39-41. ISBN 0-19-588582-1. ^ Lindsay (1992), p. 38-39: "Slendro is made up of five equal, or relatively equal, intervals". ^ "... in general, no two gamelan sets will have exactly the same tuning, either in pitch or in interval structure. There are no Javanese standard forms of these two tuning systems." Lindsay (1992), pp. 39-41. ^ Miller & Lieberman (1999), p. 159. ^ Miller & Lieberman (1999), p. 161. ^ June Skinner Sawyers (2000). Celtic Music: A Complete Guide. United States: Da Capo Press. p. 25. ISBN 978-0-306-81007-7. Crnst H. 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