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# 7 *The Major Scale Patterns*

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## **THE MAJOR SCALE PATTERNS**

This is an introduction to the major scale patterns and how they relate to the pentatonic scale patterns.

Again, the fretboard is divided into five areas to produce five different fingerings of the same scale. They will be numbered one through five.

Notice that each major scale pattern contains three pentatonic scale patterns. Each pattern relates to the I, IV, V chord, and in turn, the substitutes for these chords.

On paper it looks like this:

### **“C” Major Scale**

C	D	E	F	G	A	B	C
I	II	III	IV	V	VI	VII	I

**I = "C" Pentatonic Scale**

C	D	E	*	G	A	*	C
I	II	III		V	VI		I

**IV = "F" Pentatonic Scale**

F	G	A	*	C	D	*	F
I	II	III		V	VI		I

**V = "G" Pentatonic Scale**

G	A	B	*	D	E	*	G
I	II	III		V	VI		I

\* The pentatonic scales contain no 4th or 7ths! That is what gives them their sound. It is the half step intervals (the 4th and 7th) that produce the tension as well as the specific identity of a chord or scale.

## Major Scale Patterns in "C"

### Pattern #1

		I Chord	IV Chord	V Chord
Scale Degrees	Fingering	IO-PENT	MIXO-PENT	LYDI-PENT

### Pattern #2

		I Chord	IV Chord	V Chord
Scale Degrees	Fingering	DORI-PENT	AEO-PENT	MIXO-PENT

## Major Scale Patterns in "C"

### Pattern #3

		I Chord	IV Chord	V Chord
Scale Degrees	Fingering	LYDI-PENT	IO-PENT	AEO-PENT

### Pattern #4

		I Chord	IV Chord	V Chord
Scale Degrees	Fingering	MIXO-PENT	DORI-PENT	IO-PENT

## Major Scale Patterns in "C"

### Pattern #5

		I Chord		IV Chord		V Chord	
		Fret 5		Fret 5		Fret 5	
Scale Degrees	Fingering	AEO-PENT	LYDI-PENT	DORI-PENT			

## Root Positions of Major Scale Patterns



### Pattern #1

### I Ma. 7

C Ma. 7

Rt. 7 3 5 7

C 6

Rt. 6 3 5

C Ma. 9

Rt. 7 9 5

C 6<sup>9</sup>

Rt. 6 9 5 Rt.

(Ionian Mode)

### Pattern #1

### VII mi 7 (♭5) or II mi. 7<sup>♭5</sup>

B mi. 7 (♭5)\*

Rt. ♭7 ♭3 ♭5

G/B

3 5 Rt. 3

(Locrian Mode)

\* The real scale for mi. 7 (♭5) chords is the melodic minor from the 6th degree.

*D mel. mi.* produces B mi. 7 (♭5), B mi. 9 (♭5), B mi. 11 (♭5), B mi. 11 (♭13).

## Root Positions of Major Scale Patterns

### Pattern #2

### II mi. 7

	D mi. 7	D mi. 6	D mi. 9	D mi. 11
<p style="font-size: small;">Fret 10</p>	<p style="font-size: small;">Fret 10</p>	<p style="font-size: small;">Fret 10</p>	<p style="font-size: small;">Fret 10</p>	<p style="font-size: small;">Fret 10</p>
	Rt. 5 b7 b3 b7 Rt.	Rt. 6 b3 5 Rt.	Rt. 5 b7 b3 5 9	Rt. b7 b3 11

(Dorian Mode)

### Pattern #3

### III mi 7 or Altered Dominant

	E + 7 (+9)	E + 7 (b9)	E + 7	E mi. 7
<p style="font-size: small;">Fret 12</p>	<p style="font-size: small;">Fret 12</p>	<p style="font-size: small;">Fret 12</p>	<p style="font-size: small;">Fret 12</p>	<p style="font-size: small;">Fret 12</p>
	Rt. b7 3 +5 +9	Rt. b7 3 +5 b9	Rt. b7 3 +5 Rt.	Rt. 5 b7 b3 b7 Rt.

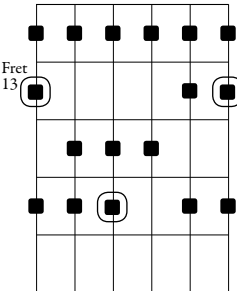
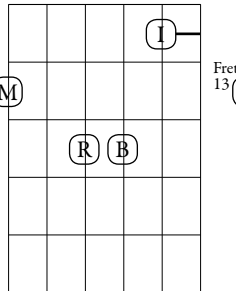
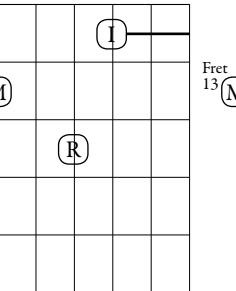
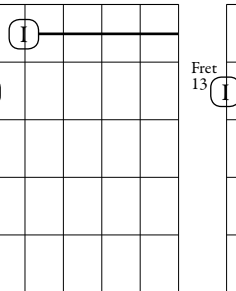
(Phrygian Mode) No 9th!

*In a pinch, the phrygian mode can be used with altered dominant chords —  
just remember that it isn't the true source of these chords.*

## Root Positions of Major Scale Patterns

### Pattern #3

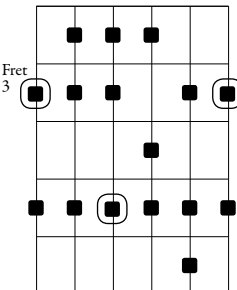
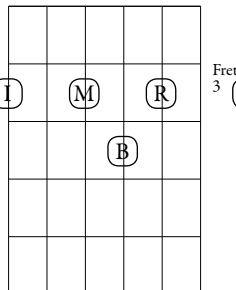
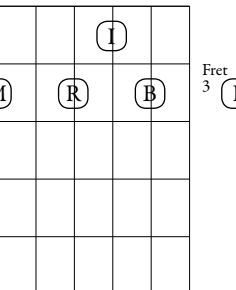
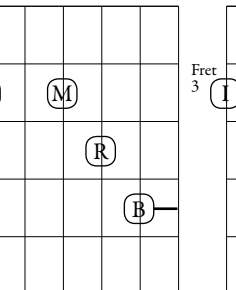
### IV Ma. 7

	F Ma. 7 (+11)	F Ma. 9 (+11)	F Ma. 13 (+11)	F Ma. 7
	X	X		X X
Fret 13				
	Rt. 7 3 +11 7	Rt. 7 9 +11 7	Rt. 3 6 9 +11 7	Rt. 7 3 5 7

(Lydian Mode)

### Pattern #4

### V 7

	G 7	G 9	G 13	G 7 sus. 4
	X X	X X	X	
Fret 3				
	Rt. b7 3 5	Rt. b7 9 5	Rt. b7 3 13 9	Rt. 5 b7 4 5 Rt.

(Mixolydian Mode)



## Root Positions of Major Scale Patterns

### Pattern #5

### VI mi. 7

	A mi. 7	A mi. 9	A mi. 11	F/A
	x	x		x x
	Rt. 5 7 3 5 Rt.	Rt. 5 7 3 5 9	Rt. 5 7 11 5 Rt.	3 5 Rt. 3
(Aeolian Mode)				

