

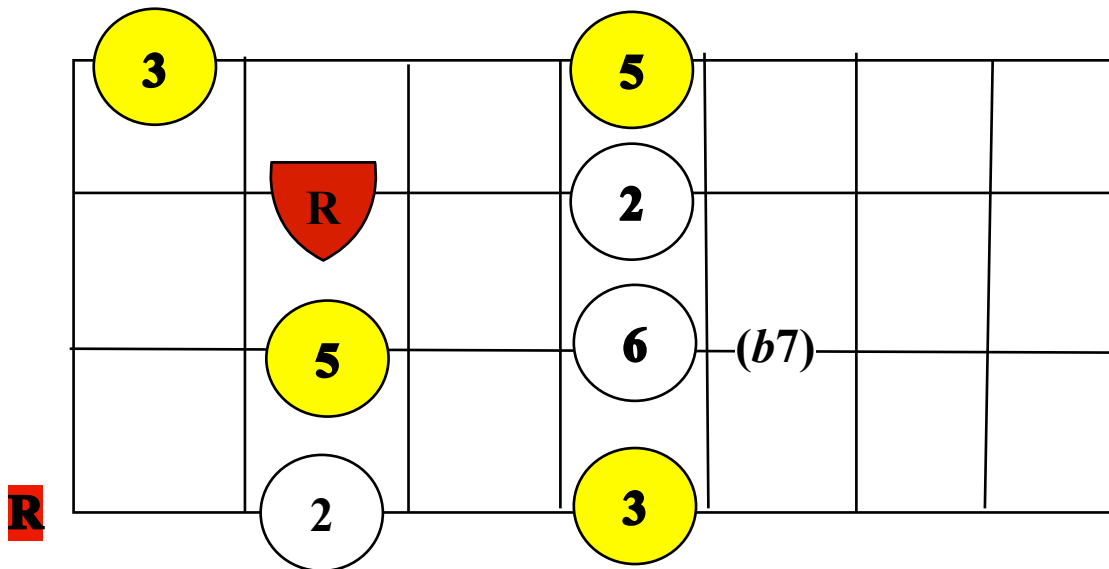
Pentatonic (5 tone) scales are the most versatile of all the scales and modes. When you have them under your fingers you almost can't help playing catchy, concise melodies that sound strangely familiar.

Every major pentatonic scale has a relative minor pentatonic which shares all of its notes. Here are complete fingerings by position for E major pentatonic its relative minor, C# minor pentatonic. These 2 scales have exactly the same notes- the difference is that when you emphasize chord tones of Emaj (root, 3rd, 5th) you sound like you're playing Emaj pent, and when you emphasize chord tones of C#min, vice versa.

James Jamerson uses these 2 scales exclusively to create the choice bass lines you hear in the intro and 1st half of the verse section of Marvin Gaye's "What's Goin On." Most of James' licks happen in the first 2 positions. Learn those, then duplicate and elaborate on them in each of the remaining positions. After that, learn to cross positions freely while staying true to the chord changes. When you can do this you'll have a firm grasp on the major and minor pentatonic scales.

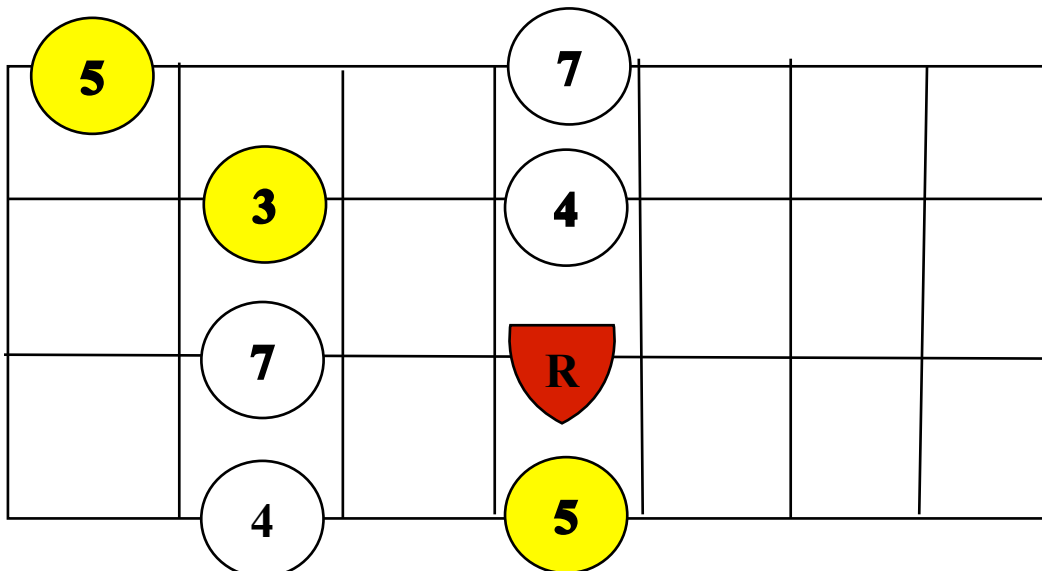
E Major Pentatonic

I



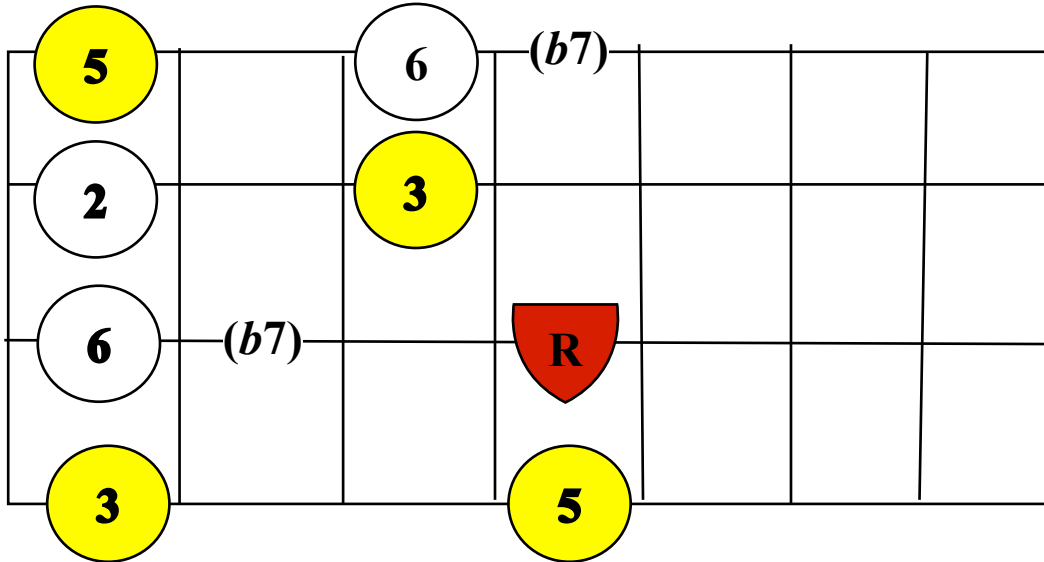
C# Minor Pentatonic

I



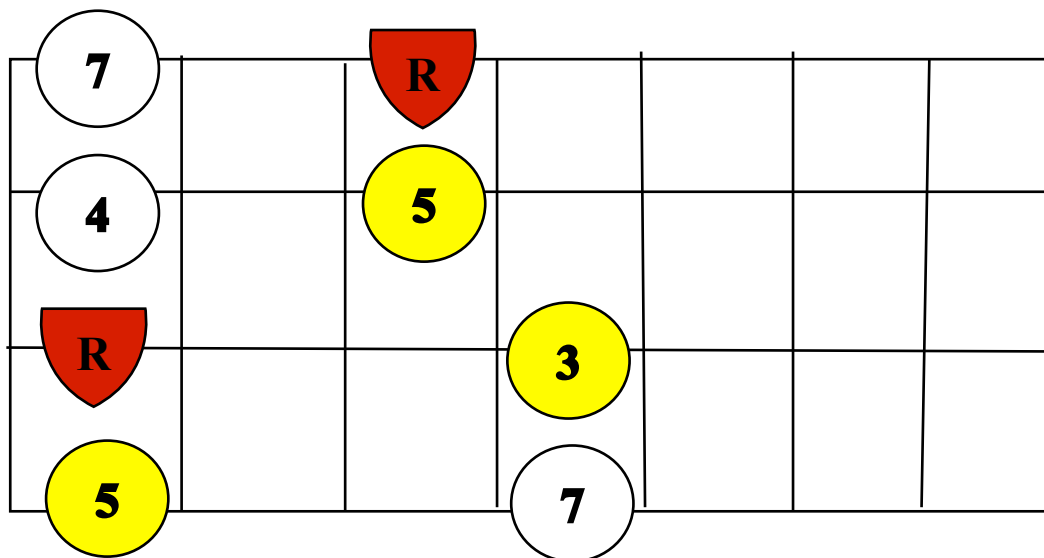
E Major Pentatonic

IV



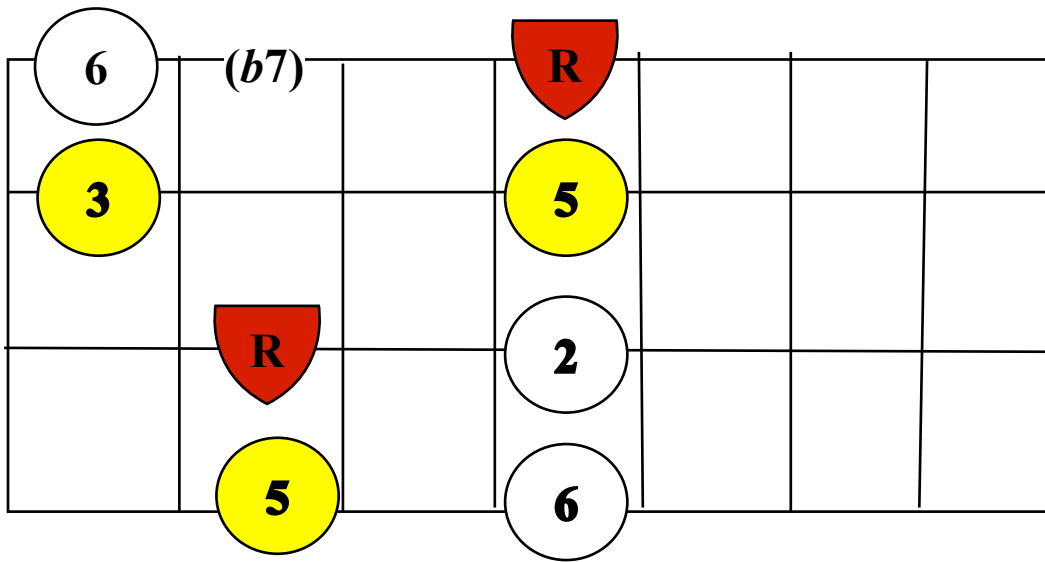
C# Minor Pentatonic

IV



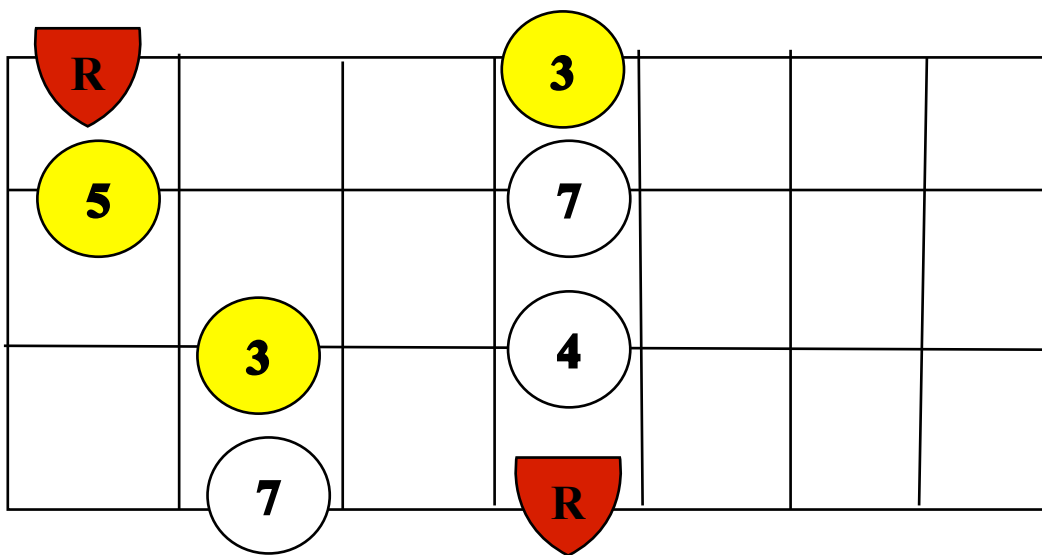
VI

E Major Pentatonic

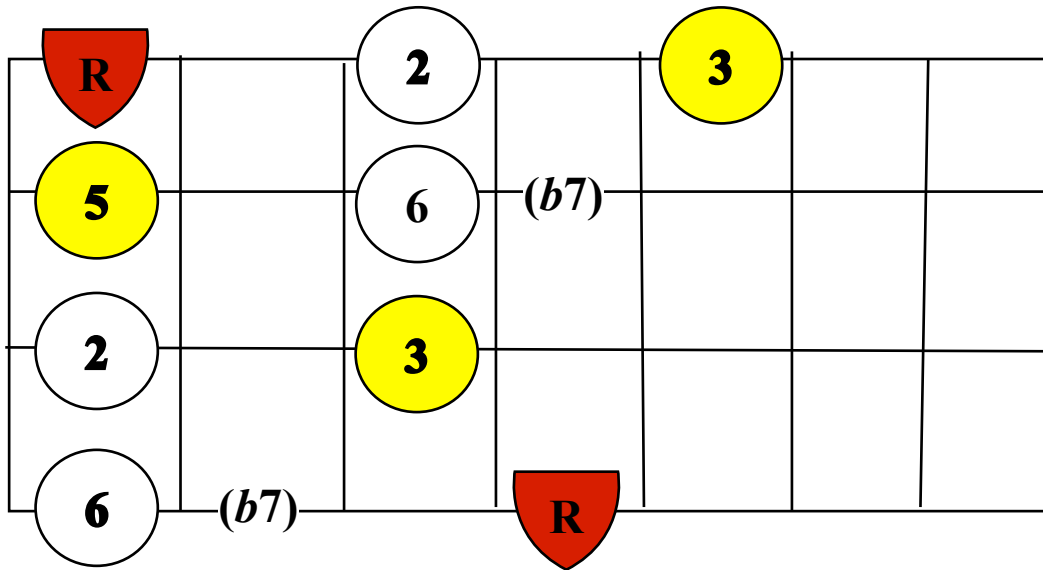


VI

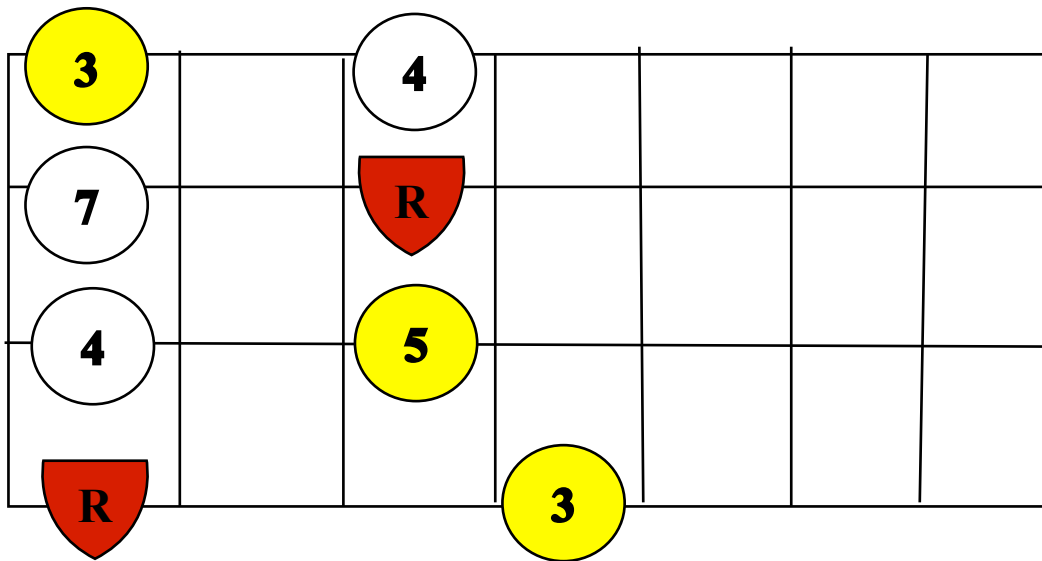
C# Minor Pentatonic



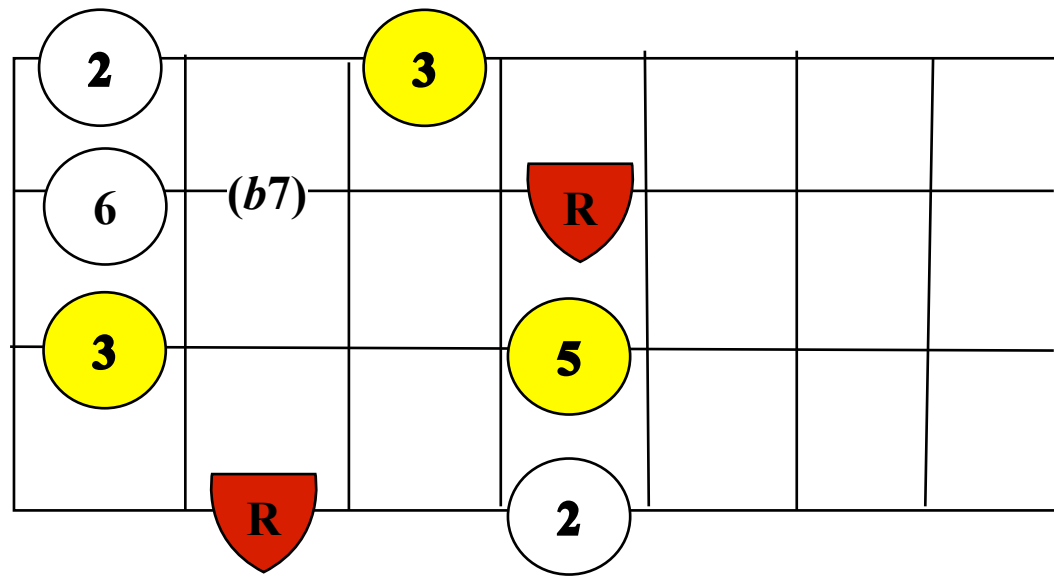
IX E Major Pentatonic



IX C# Minor Pentatonic



XI E Major Pentatonic



XI C# Minor Pentatonic

