

V-2 MAJOR PENTATONIC: TYPE 1, TOP 4 STRINGS

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Jed Pease

① Key of D♭ Db6/9 composite.....

② Key of E♭ Eb6/9 composite.....

③ Key of F F6/9 composite.....

④ Key of G G6/9 composite.....

⑤ Key of A A6/9 composite.....

Notes:

1) If the brain has trouble absorbing this information, go slowly and consider trying a shortened version of each chord row first. Example:

SHORTER:
Key of E♭

OR

- 2) But please do the longer given rows too! (if you do those shorter guys first).
About transposition: since the material is given in five keys, you may find it pretty easy.
Suggestion if you wish to get deeper into this material: lower all five exercises by 1/2 step (keys of C, D, E, G♭, A♭) then come back and do at least *one* of the exercises in B♭ and B.
- 3) Consider Georger Van Eps Team fingering !!

Optional after you've done the above:

- 4) For the ultra in thoroughness, do each row in a "Total Neck" way, meaning start as low as possible and go up the forms until you're "out of neck" then back.

V-2 MAJOR PENTATONIC: TYPE 1, TOP 4 STRINGS

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① Key of D^b D^b6/9 composite.....

② Key of E^b E^b6/9 composite.....

③ Key of F F6/9 composite.....

④ Key of G G6/9 composite.....

⑤ Key of A A6/9 composite.....

NOTES:

① If the brain has trouble absorbing this information, go slowly and consider trying a shortened version of each chord row first.

SHORTER: Key of E^b

② But please do the longer given rows too! (if you do these shorter guys 15A).
 About transposition: Since the material is given in 5 keys you may find it pretty easy. Suggestion if you wish to get deeper into this material: Lower ALL 5 EXERCISES BY ONE \pm STEP (KEYS OF C, D, E, G^b, A^b) then come back & do at least one of the exercises in B^b and B.

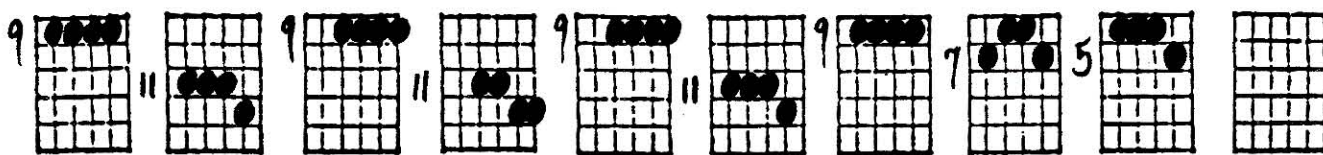
③ CONSIDER GEORGE VAN EPS TEAM FINGERING !!

OPTIONAL ADVICE YOU'VE DONE THE ABOVE:
 ④ FOR THE ULTRA IN THOROUGHNESS, DO EACH ROW WITH "TOTAL NECK" (with meaning) start as low as possible and go up the forms until you're 'out of neck' then back.

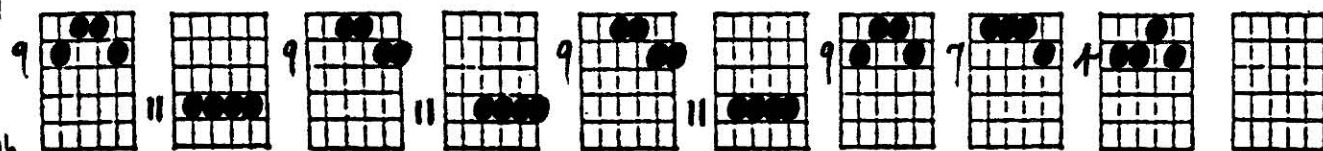
V-2 MAJOR PENTATONIC TYPE 1: MIDDLE and TOP STRINGS

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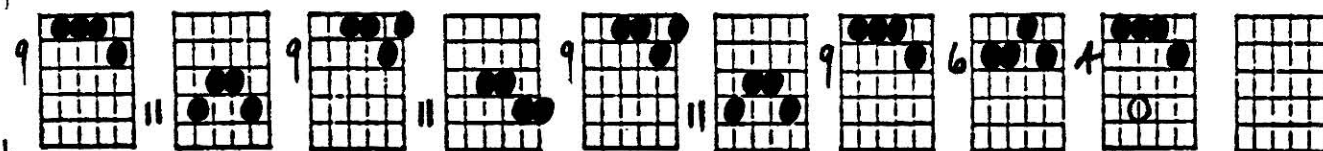
① Key of E



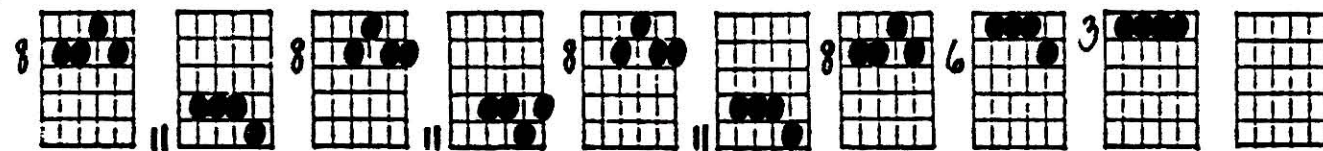
② Key of G



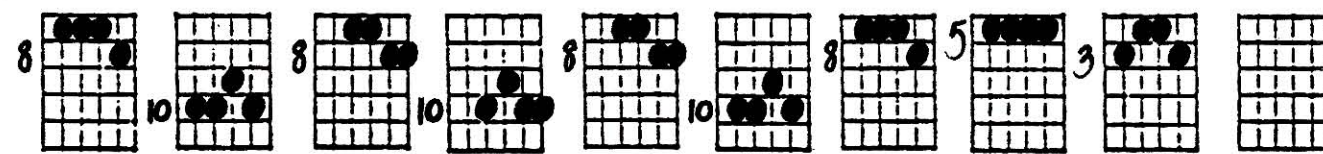
③ Key of A



④ Key of D



⑤ Key of C



After memorizing all of the above you might wish to put all 5 exercises in one key at a time to get a certain kind of overview.

This page is presented instead of showing the voicings on the middle strings alone first. It works better this way with these particular colors and chord forms. As for taking all this through all the keys, I'll leave that up to your discretion with this particular material.

After memorizing all of the above you might wish to put all five exercises in one key at a time to get a certain kind of overview.

This page is presented instead of showing the voicings on the middle strings alone first. It works better this way with these particular colors and chord forms.

As for taking all this through all the keys, I'll leave that up to your discretion with this particular material.

* MAJOR PENTATONIC : TYPE 2, TOP 4 STRINGS

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① Key of D D6/9 COMPOSITE.....

② Key of E E6/9 COMPOSITE.....

③ Key of G^b

④ Key of A^b

⑤ Key of B^b

The image displays five rows of guitar fretboard diagrams, each representing a different key. Each row contains ten diagrams. The first nine diagrams in each row show specific voicings for a D6/9 or E6/9 chord, with fingerings indicated by numbers 1-4. The tenth diagram in each row is an empty fretboard. The keys are: ① Key of D (D6/9 composite), ② Key of E (E6/9 composite), ③ Key of G^b, ④ Key of A^b, and ⑤ Key of B^b. The diagrams are arranged in a grid-like fashion, with each row corresponding to a key and each column to a specific voicing or an empty fretboard.

For instruction and comments see the “Type 1” page. As for transposition though, you’ll run out of room if you go down 1/2 step, so go up a 1/2 step instead (keys of E^b, F, G, A, and B).

Also try at least *one* of the rows in the keys of C and D^b if you are doing all this.

And lastly, the “team” concept of fingering is not necessary on this page.

* These voicings are not V-2’s, but their size and shape make them close cousins of the V-2 size.

* MAJOR PENTATONIC : TYPE 2, TOP 4 STRINGS

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① Key of D D6/9 COMPOSITE.....

2 1 7 9 11 14 11 9 7

② Key of E E6/9 COMPOSITE.....

1 1 6 9 11 13 11 9 6

③ Key of Gb

1 3 6 8 11 13 11 8 6

④ Key of Ab

1 3 5 8 10 13 10 8 5

⑤ Key of Bb

1 3 5 7 10 12 10 7 5

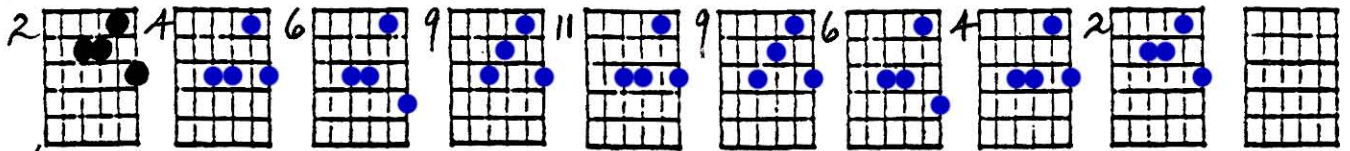
For instructions and comments see the "TYPE 1" page. As for transposition, think you'll run out of room if you go down 1 step, so go up a 1/2 step instead (Keys of E, F, G, A + B). Also try at least one of the rows in the key of C + Db if you are doing. And finally, the "learn" concept of fingering is not necessary on this page.

* these voicings are not V-2's but their size + shape make them close cousins of the V-2 size.

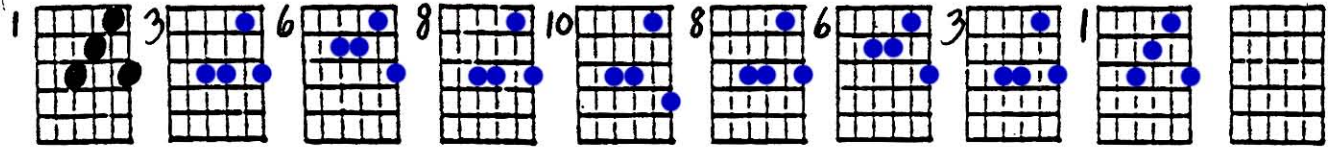
INTRODUCTION TO V-2 MAJOR PENTATONIC TYPE 3's

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Ted Harrison

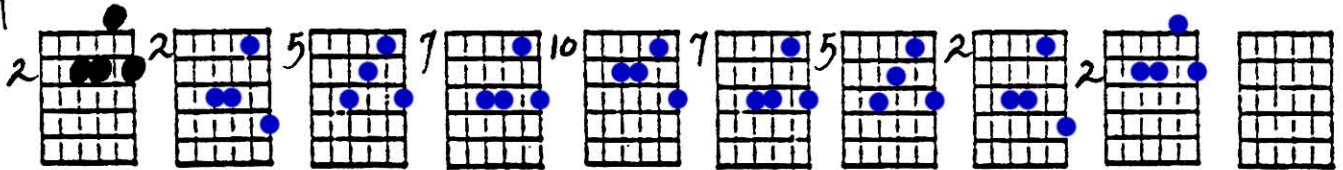
① Key of D \flat



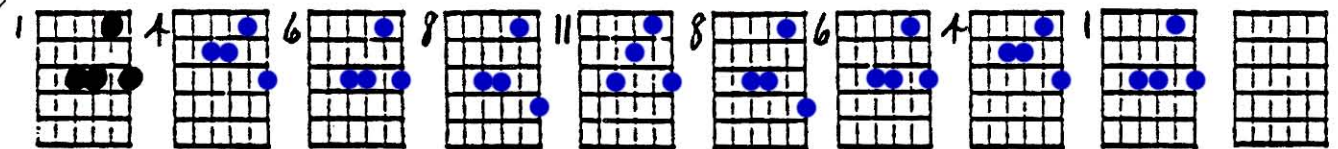
② Key of F



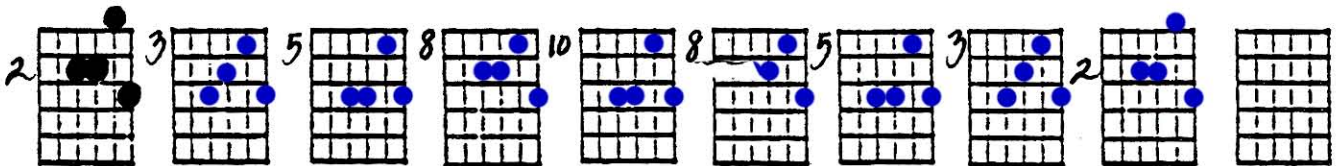
③ Key of A



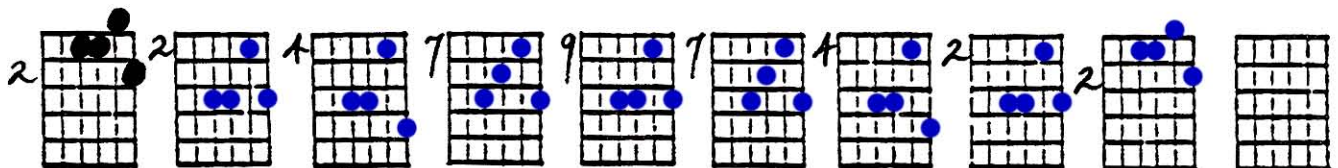
④ Key of E \flat



⑤ Key of G



⑥ Key of B



Assignment:

- 1) Fill in the missing chord tones
- 2) Play and memorize the six given examples
- 3) Optional: take any or all of the examples up the neck higher if you wish.
- 4) If your ear wishes to hear 7 instead of 1 on the top of certain chords, go ahead and use it. Or use *both*, with a hammer-on and optional pull-off. Seven is a valid substitute tone for 8 (1) in this area of musical color, valid meaning the overall mood is not changed by its usage in certain places where the ear may crave it.

INTRODUCTION TO Y-2 MAJOR PENTATONIC TYPE 3's

© 2018-19 Ted Hanson

① Key of D \flat

2 4 6 9 11 9 6 4 2

② Key of F

1 3 6 8 10 8 6 3 1

③ Key of A

2 2 5 7 10 7 5 2 2

④ Key of E \flat

1 1 6 8 11 8 6 1 1

⑤ Key of G

2 3 5 8 10 8 5 3 2

⑥ Key of B

2 2 4 7 9 7 4 2 2

ASSIGNMENT:

- ① FILL IN THE MISSING CHORD TONES
- ② PLAY & MEMORIZE the 6 given examples
- ③ OPTIONAL: Take any or all of the examples as up the neck higher if you wish.

④ IF YOUR EAR WISHES TO HEAR 7 instead of 1 on the top of certain chords, go ahead & use it. Or use both, with a hammer-on and optional pull off. 7 is a valid substitute tone for 8(1) in this area of musical colors, valid meaning the overall mood is not changed by its use in certain places where the ear may crave it.

V-2 MAJOR PENTATONIC : TYPE 3, TOP 4 STRINGS

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① Key of E E6/9 COMPOSITE.....

② Key of Gb Gb6/9 COMPOSITE.....

③ Key of Ab

④ Key of Bb

⑤ Key of C

Transposing: up a 1/2 step: keys of F, G, A, B, and Db.

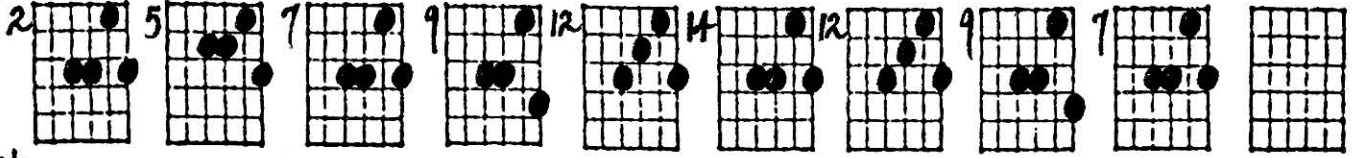
Also do something in D and Eb if you're going the deep route.

V-2 MAJOR PENTATONIC : TYPE 3, TOP 4 STRINGS

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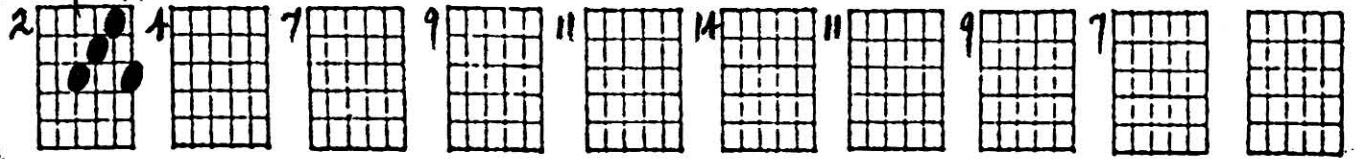
① Key of E

E6/9 COMPOSITE.....

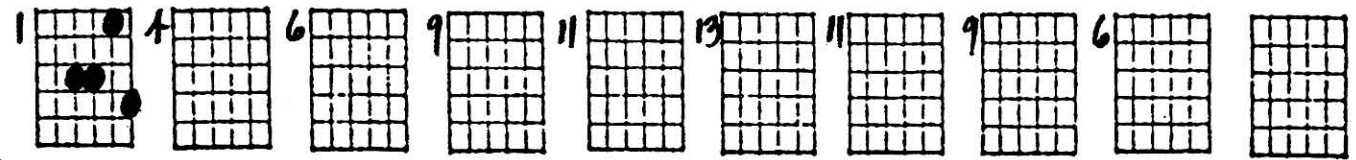


② Key of G^b

G^b6/9 COMPOSITE.....



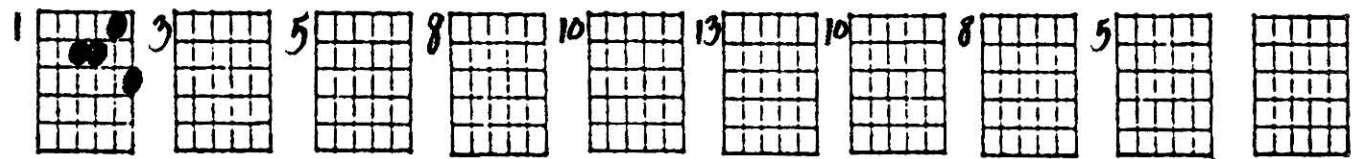
③ Key of A^b



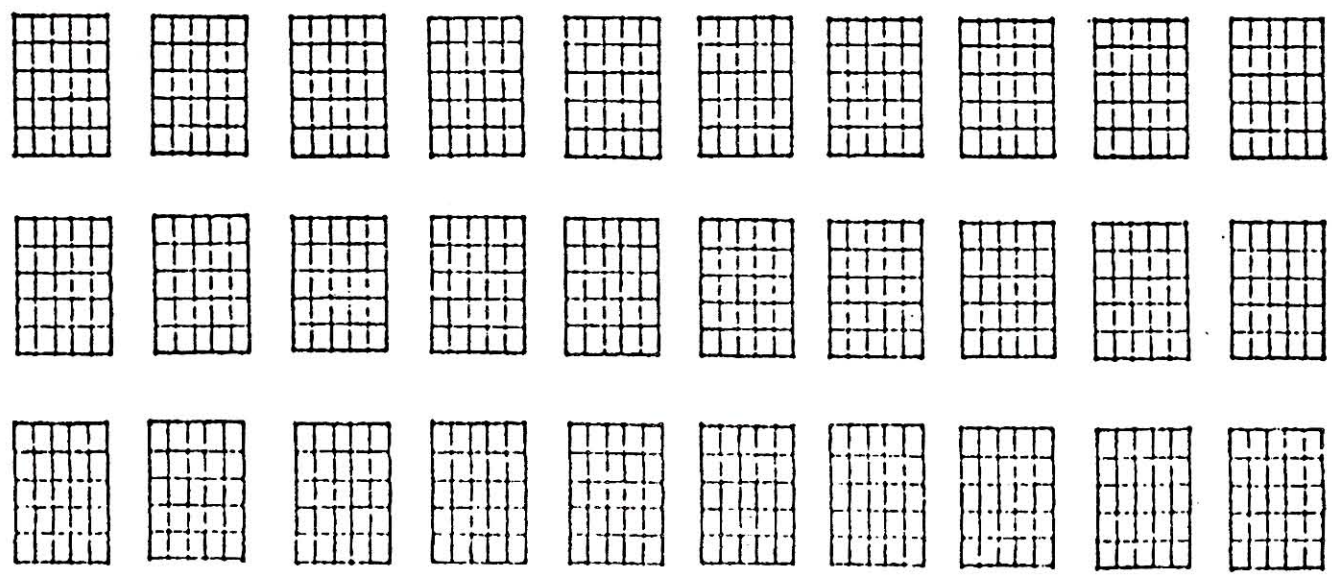
④ Key of B^b



⑤ Key of C



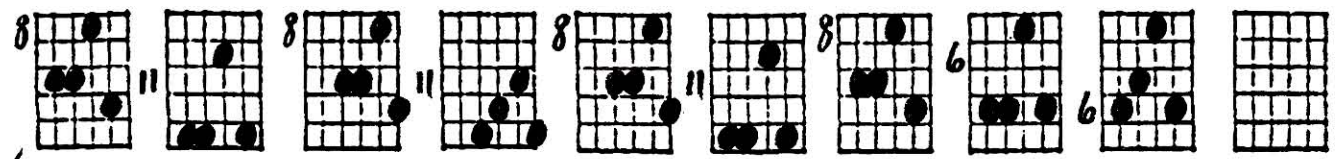
Transposing : UP a 1/2 STEP : Keys of F, G, A, B + Db
Also do something in D and Eb if you're going the deep route.



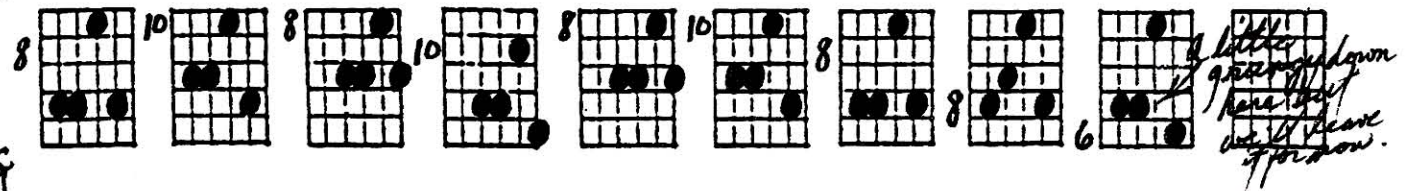
V-2 PENTATONIC MAJOR TYPE 3: MIDDLE and TOP STRINGS

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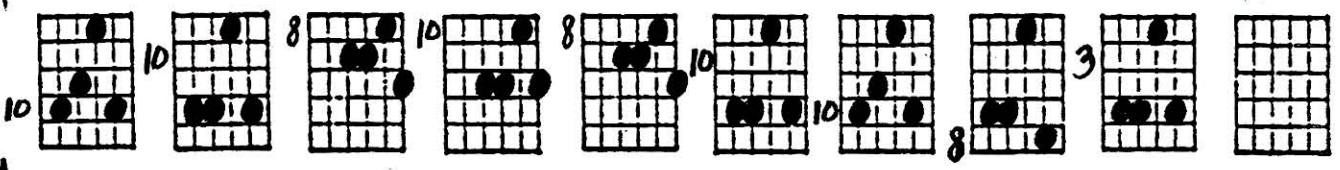
① Key of E^b



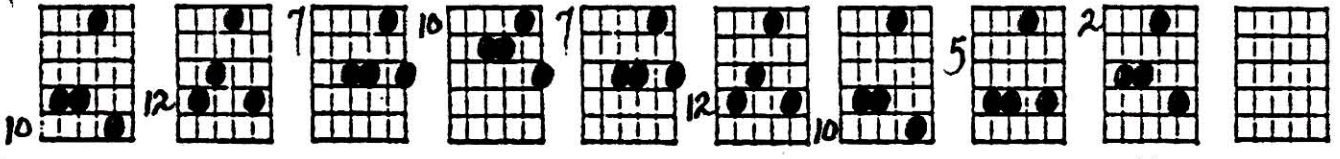
② Key of F



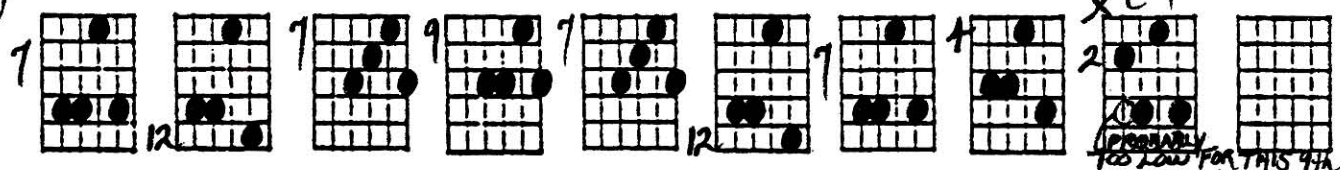
③ Key of G



④ Key of A



⑤ Key of B



There are definite register problems, potentially, with this material, but if you practice it as presented and then transpose all 5 ex. 1/2 step up, you'll be in favorable registers. Use $\text{Db}6$ as the last chord in all this.

Unless you're a fanatic on this material you needn't practice the middle strings alone... you'll be getting it within these exercises.

There are definite register problems potentially, with this material, but if you practice it as presented and then transpose all five examples up a 1/2 step, you'll be in favorable registers.

Use $\text{Db}6$ as the last chord in all this:

Unless you're a fanatic on this material you needn't practice the middle strings alone... you'll be getting it within these exercises.

Probably too low for this 9th, especially as a final chord... hence the $\text{E}\Delta 9$ as a more reasonable sound.

MELODIC MOTION in Y-2 TYPE 3 MAJ. PENT.'s via Right Hand Delays

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Ted Greene

① Key of C

1 3 5 8 5 3 1 } Repeat and add more at the top before descending again

Repeat everything again and add at the top before descending } Likewise } OPTIONAL, smaller add

② Key of E

2 5 1 9 12 14 17 19 } OPTIONAL } ALSO MAY BE THIS CHORD AT THE END OF SOMETHING EX. 5

③ Key of A

1 4 6 9 } and descend } AS ABOVE = 13 16 18 } OPTIONAL }

④ Key of C

1 3 5 8 } etc.

OR

1 3 5 8 } etc.

⑤ Key of E
(as in ④)

⑥ Key of A
(as in ④)