

Major and Minor Pentatonic Patterns

THE 5 PENTATONIC PATTERNS

You can think of the **5 pentatonic patterns** as interlocking puzzle pieces that always connect in the same order. The scale is named by it's root note. In the *Major Pentatonic Pattern 1* example below the Root Note falls on the **D** note. We name the scale a **D major Pentatonic**.



MAJOR PENTATONIC PATTERNS

MAJOR Pentatonic Pattern 1
G C E A

MAJOR Pentatonic Pattern 2
G C E A

MAJOR Pentatonic Pattern 3
G C E A

MAJOR Pentatonic Pattern 4
G C E A

MAJOR Pentatonic Pattern 5
G C E A

MAJOR Pentatonic/Relative Minor
 Number of notes : 5
 Formula : 1,2,3,5,6
 Notes : D, E, F#, A, B
 Intervals : ROOT W W (H+W) W (H+W)

Minor Pentatonic Pattern 1
G C E A

Minor Pentatonic Pattern 2
G C E A

Minor Pentatonic Pattern 3
G C E A

Minor Pentatonic Pattern 4
G C E A

Minor Pentatonic Pattern 5
G C E A

RELATIVE MINOR PENTATONIC PATTERNS

Relative Minor Pentatonic is built from *the exact notes as the Major Pentatonic*. The **D MAJOR Pentatonic** scale notes are: **D E F# A B**, with the **D** note as it's **root**.

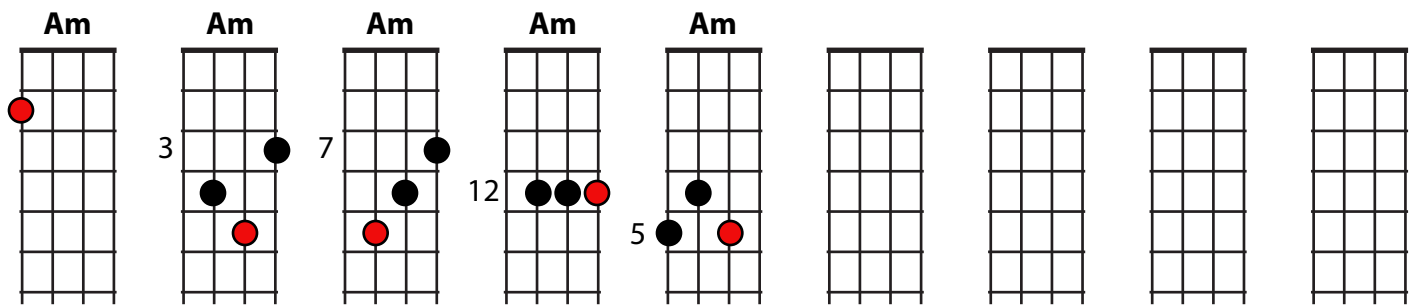
The **Relative Minor Pentatonic** uses the **B** note as it's **root** note. The scale note order then changes to **B D E F# A**. Because we use the **B** as our root, or starting scale note *AND* it shares the same notes as the **D Major Pentatonic** - *starting from the 6th note of the scale* we say it is the **Relative Minor of the D Major pentatonic** and name it the **Bm Pentatonic scale**.

D Major Pentatonic

Bm Pentatonic (Relative Minor)

G C E A

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Am inversions

TAB

0
0
0
2

3	
5	5
4	4
	5

7
8
9

12	<12>
12	<12>
12	<12>

0	G	C	E	A
1				
2	R			
3				
4				
5			R	
6				
7				
8				
9				
10				
11				
12				



KEV'S UKULELE SHRED DRILL

Measure 1: *p4* (12-0), *p3* (10-0), *mf* (12-0), *mf* (10-0). **VII**

Measure 2: (8-0), (7-0), (5-0), (3-0). **II**

Measure 3: (2-0), (0-0), (12-0), (10-0). **III**

Measure 4: (8-0), (7-0), (5-0), (3-0). **IV**

SHRED DRILL EXERCISE 2

Measure 5: (3-0), (5-0), (7-0), (8-0). **V**

Measure 6: (3-0), (5-0), (7-0), (8-0). **VI**

Measure 7: (3-0), (5-0), (7-0), (8-0). **VII**

Measure 8: (3-0), (5-0), (7-0), (8-0). **VIII**

Measure 9: (3-0), (5-0), (7-0), (8-0). **IX**

Goals:

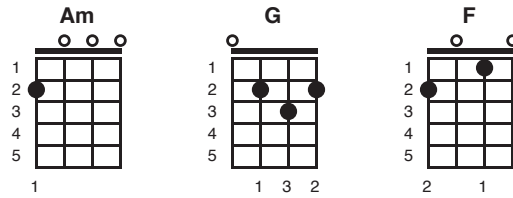
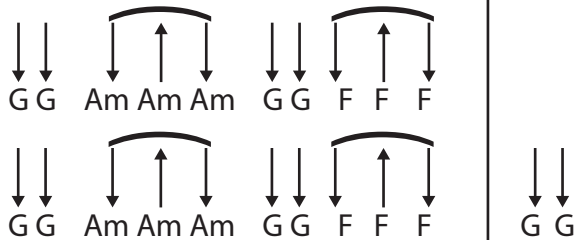
- Learn to Shred on the Ukulele
- Learn to play using "Position"
- Develop proper technique for simple pull-offs
- Develop proper right hand plucking technique

All Along The Watchtower

Bob Dylan/Jimi Hendrix

(Capo: 3 or 4 depending on recording)

Intro: (x 2)



Verse 1:

Am "There must be **G** some kinda way **F** outa here," **G** - said the Jo **Am** ker to the thief. **G**
Am "There's too much **G** con - fusio - **F** n, **G** - I can't **Am** get no **G** relief. **F** **G**
Am Business-men, **G** th - ey **F** drink my wine, **G** - Plow-men **G** dig my earth **F** **G**
Am **G** **F** **G** None of them a - long the line **G** - know what any **G** of it is wor-th." **F** **G**

Am G F G

Instrumental Break: (x 4) | | |

Verse 2:

Am "No reason **G** to get **F** ex - cited," **G** - the thief, he **Am** kindly spoke. **F** **G**
Am "There are **G** ma - ny here **F** among us **G** - who feel that li fe is but a joke. **Am** **G** **F** **G**
Am But you and **G** I, we've been **F** through that, **G** - and this is **Am** not our **F** fate. **G**
Am **G** **F** **G** So let us **G** not talk **F** falsely now, **G** - the hour is **Am** getting **F** late." **G**

Am G F G

Instrumental Break #2: (x 4 or longer) | | |

Verse 3:

Am A - l - l **G** a - long **F** the watch - tower, **G** - prin - ces **Am** kept the vi-ew. **F** **G**
Am While all the **G** women **F** came and went, **G** - barefoot **Am** servants, **F** too **G**
Am **G** Out - side in the cold **F** dis - tance **G** - a wildcat **Am** did **F** growl. **G**
Am **G** **F** **G** Two riders **G** were appoa - chin', **F** - and the **Am** wind began to howl, **G** Hey! **F** **G**

Am G F G

Repeat and fadeout: All a - long the watchtower, -