

All About That C Major Scale  
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Figure 1, Scale with corresponding notes above, root in red

```

      C D E F G A B C
A|-----0-2-3-
E|-----0-1-3-----
C|-0-2-----
G|-----

```

Figure 2, C major pentatonic, notice the 4<sup>th</sup> interval, the F note, and the major 7<sup>th</sup> interval, in this case the B note are not included. This two intervals tend to be the most dissonant, you can use this 5 notes over any chord while improvising in C major without any problems, making it easier and safer when jamming, but the 4<sup>th</sup> and maj 7<sup>th</sup> add color, and learning which chords have those notes can help add sophistication to your playing. For example you can play the B note over the G chord in C major, because B is a chord tone in G.

```

      C D E G A C
A|-----0-3-
E|-----0-3-----
C|-0-2-----
G|-----

```

\*note these are the same notes for A minor Pentatonic scale, A minor and C major are relative minor/major scales.

Transposing - this is how we move the scale to find the correct key. Lets look at the notes of the C string

```

      C C# D D# E F F# G G# A A# B C
A|-----
E|-----
C|-0-1--2-3--4-5-6--7-8--9-10-11-12-
G|-----

```

To transpose this scale you just recreate the same shape, notice the space between the notes in the first shape, on the C string you have one empty fret, the 1<sup>st</sup> fret, between zero and 2, on the E string you have one empty fret, the 2<sup>nd</sup>, and on the A string you have one empty fret, the third again, these spaces will remain the same. So to transpose

it, I find the root on the C string and recreate the shape. For example, the E note is the fourth fret of the C string. So E major would look like this.

```
A|-----4-6-7--  
E|-----4-5-7-----  
C|-4-6-----  
G|-----
```

If we move it up to G, with the G on the 7<sup>th</sup> fret, I would look like this.

```
A|-----7-9-10-  
E|-----7-8-10-----  
C|-7-9-----  
G|-----
```

When learning to jam, create melody, improvise, play chord melody, etc, knowing the major scale is fundamental, more so than knowing the actual notes. That first note will always be the root, and knowing the name of that note is less important than being able to identify it and use it in a musical context.