

The Combined Major/Minor

Another option for improvising over the blues progression takes the concept of the added tonalities of the chords to its fullest extent. Instead of just adding the major third, it calls for combining the entire related (same key) major and minor pentatonic patterns with the added blue notes of each. The combined patterns not only contain the individual major and minor pentatonics but the major blues pattern as well. As with the major blues pattern, the individual patterns and their combinations are used as either replacements or in addition to the basic blues or major blues patterns.

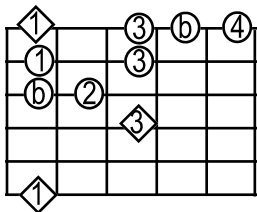


For the ultimate in blues improvisational options, think of and use the basic major and minor pentatonics as well as the major blues pattern in separate parts as well as combinations.

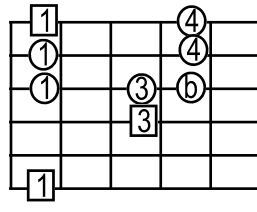
The combined patterns should be thought of as major since the major third should only be played with its corresponding major chord. The minor third is the blue note of the major pattern and can be played over either the major or minor.

Although the following patterns are diagrammed in one octave, the same concepts can be used for all pentatonic patterns. The fifth and sixth string tone centers are pictured for positioning purposes.

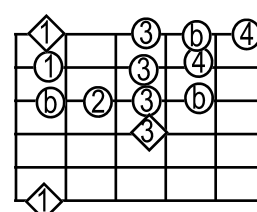
FOURTH STRING ROOT COMBINED PATTERN



*Major Pentatonic
with blue note*

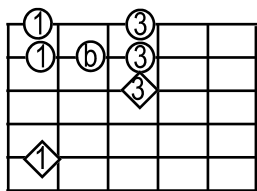


*Minor Pentatonic
with blue note*

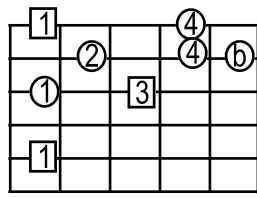


Combined Major/Minor

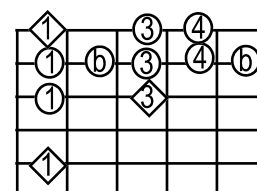
THIRD STRING ROOT COMBINED PATTERN



*Major Pentatonic
with blue note*



*Minor Pentatonic
with blue note*



Combined Major/Minor