The Major Scale

Part 2 of the scales series, after The Minor Pentatonic

FREE SAMPLE · FIRST TWO CONTENT PAGES

The goal: when you finish, you can play in any key, anywhere on the neck. No more getting stuck in a box.

This free sample is the opening of the 21-page course: the goal, the route out of the box, why the first four keys are B, E, A and D, the major scale, and the 1-4-5 geometry that tells you where your target notes sit.

The three positions, eight 12-bar blues backing tracks with bar-by-bar charts, sliding to all 12 keys, the relative minors and the nearest-root method are in the full course.



The lowest four strings at the 7th fret spell **B, E, A, D**. Each one is the root of a key, and each key has a major scale shape that fits under your hand right there.

1 The goal: any key, anywhere on the neck

When you have worked through this course, you will be able to **play in any key, anywhere on the neck.** That is how you stop getting stuck in a box.

The problem: stuck in a box. Most players learn one shape, in one key, in one place on the neck, and stay there. Someone calls a different key, or the song needs a different part of the neck, and the box does not fit. This course gets you out in two directions: **more keys from where your hand already is**, and **more places to play one key**.

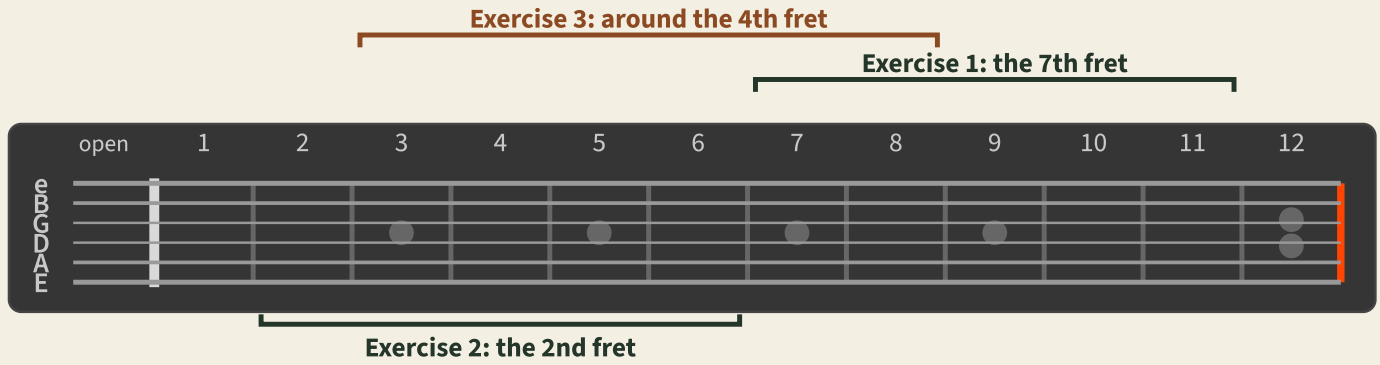
It takes regular practice, a little most days. There is no shortcut, but the route is clear, and every step is one you can play.

THE IDEA IN ONE LINE

Keep your hand still and play four keys. Do the same four keys at two other places. Slide a fret for more keys. Together: any key, anywhere.

The route

1. **One position, four keys.** Hand at the 7th fret, play in B, E, A and D without moving it. Over a blues in each key, land on the **1, 4 and 5** as the chords change. (Section 3)
2. **The same four keys at two more places.** At the 2nd fret, then around the 4th fret. Now B, E, A and D reach from fret 2 to fret 11. (Sections 4 and 5)
3. **Slide a fret for more keys.** Move everything down one fret, up one, then two: 8 keys, then 10, then all 12. (Section 7)
4. **Same notes, new home.** Start each major scale on its 6th note and it is a minor key. Every key you know becomes two. (Section 8)
5. **Anywhere on the neck.** Find the nearest root and play the shape you see. (Sections 9 and 10)





Fret 7, lowest four strings: B, E, A, D

Why B, E, A and D? Put a finger across the 7th fret. The lowest four strings (E, A, D and G) give you **B, E, A and D**: the word BEAD. Those four notes are the roots of your first four keys, all under one hand.

SPELL BEAD The free **Spell BEAD** course uses the same word to teach the notes on the low strings. It is the perfect warm-up for this course.

WHAT IT TAKES

Ten to twenty minutes a day, most days. One key or one position a session. Some sessions will need repeating, and that is normal. Nobody learns the neck by reading about it: you learn it by playing these shapes over and over until your hand finds them on its own.

WHAT YOU NEED

A guitar in standard tuning (E A D G B E), a pick, the eight backing tracks (12-bar blues in B, E, A and D, and in G♯, C♯, F♯ and B minor), the free Metronome, and the free Scale Patterns and Scale Fretboard Visualizer tools if you like to see a shape on screen. All are linked where you need them.

Reading the diagrams

The neck is drawn as if the guitar is lying flat in your lap: **high e is the top line**, low E the bottom, fret numbers along the top. Red dots are the 1, green the 4, yellow the 5, each with a small number badge; blue dots are the other notes. Finger diagrams use 1 index, 2 middle, 3 ring, 4 little finger.

Reading the tab

Six lines, high e at the top; a number is the fret to play. Picking marks sit above the tab:

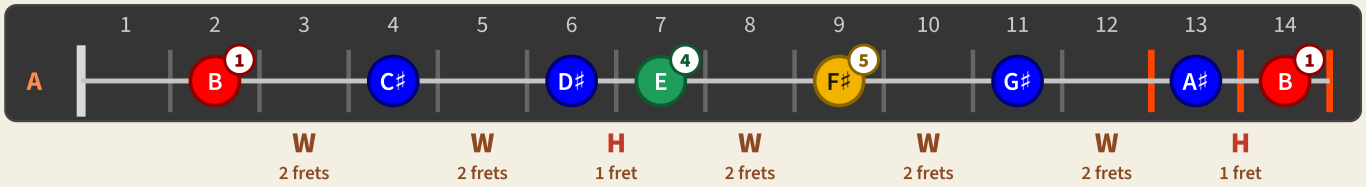
⊓ down-pick ⋁ up-pick

Note names are under each note, and the count is at the bottom.

2 The major scale, and where the 1, 4 and 5 live

The major scale is the **do, re, mi** scale: seven notes, then the first note again. Its recipe is **W W H W W W H**: a whole step (W) is 2 frets, a half step (H) is 1. The shapes in this course have the recipe built in, so you never count it while you play.

B major on the A string, from B at fret 2 to B at fret 14



B	C♯	D♯	E	F♯	G♯	A♯	THEN B AGAIN, ONE OCTAVE UP
1	2	3	4	5	6	7	

The 1, 4 and 5. We number the notes 1 to 7. A blues uses three chords, built on the **1, 4 and 5** of the key. When the band plays the 1 chord, you land on the 1; on the 4 chord, the 4; on the 5 chord, the 5. Those are your targets in every exercise.

KEY	1, 4 AND 5
B major	1 B · 4 E · 5 F♯
E major	1 E · 4 A · 5 B
A major	1 A · 4 D · 5 E
D major	1 D · 4 G · 5 A

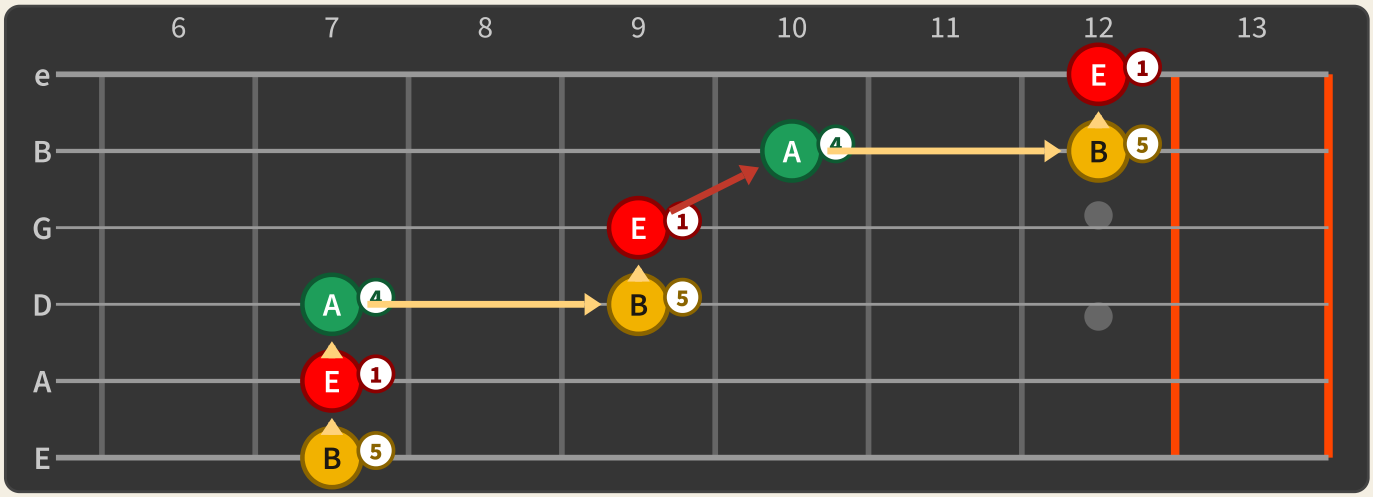
From Part 1: A minor pentatonic is the C major scale with two notes left out. The major scale puts them back: they are the 4 and the 7.

The 1-4-5 geometry: they always sit together

1 → 4
Wherever you find a 1, the 4 is **directly above it**, same fret, on the next string up.

4 → 5
From a 4, go **two frets along** the same string and you find the 5.

5 → 1
Above any 5, same fret, next string up, is a 1 again. And round it goes.



E major: follow the arrows, 5, 1, 4, 5, 1, 4, 5, 1

1: E, the root · 4: A · 5: B

The one exception: the G and B strings. Going up from the G string to the B string, the "directly above" note sits **one fret higher** (the red arrow: E at fret 9 on G, A at fret 10 on B). Every other pair of strings works at the same fret. Two frets along the same string is always a whole step, no exception.

Why it matters: when the blues moves from the 1 chord to the 4 or the 5, your next target is never far away. It is one string over, or two frets along. You will see this in every shape in the course.

TRY THIS

In B: B at fret 7 of the low E. Directly above it, fret 7 of the A string, is E, the 4. Two frets along, fret 9, is F♯, the 5. Directly above that, fret 9 of the D string, is B again. Play those four notes and say 1, 4, 5, 1.

ENJOYED THE SAMPLE?

Get the full 21-page course: any key, anywhere on the neck.

You know the goal, the route and the 1-4-5 geometry. The full course puts them to work: four keys from one hand position at the 7th fret, the same four keys at the 2nd fret and around the 4th, landing on the 1, 4 and 5 over a 12-bar blues in each key, then sliding a fret until you have all 12 keys, turning each major key into its relative minor, and finally finding the nearest root anywhere on the neck. It takes regular practice, and every page tells you exactly what to practise.

4	**Exercise 1: four keys at the 7th fret:** the routine, the backing tracks, and the Scale Patterns tool's BEAD walk.
5	**Your backing tracks in numbers:** 12-bar blues charts for B, E, A and D, and Nashville numbers explained.
6 to 9	**B, E, A and D at the 7th fret:** one key a page: Patterns 1, 5, 2 and 6, fingering, roots, targets and tab.
10, 11	**Exercise 2: the 2nd fret:** the same four keys with Patterns 5, 2, 6 and 3, hand at the 2nd fret.
12, 13	**Exercise 3: around the 4th fret:** the same four keys with Patterns 6, 3, 7 and 4: all seven shapes used.
14	**Three positions, four keys:** B, E, A and D from fret 2 to fret 11 on one map.
15	**Slide a fret:** 8 keys, then 10, then all 12, the accurate way.
16 to 18	**Same notes, new home:** every major key is also a minor key: G♯, C♯, F♯ and B minor from the shapes you know, targeting the 6, 2 and 3, with four minor tracks and their charts.
19, 20	**Anywhere on the neck:** find the nearest root, the cue card, the drop-your-hand drill, one key across the whole neck, and a doorway to triads.
21	**The practice plan:** one key or position a session, a checklist, and where to go next.

$5 USD, one-off payment

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ALREADY OWN THE MINOR PENTATONIC (PART 1)?

The Major Scale is $5, or **$3 if you already own Part 1**. Your private $3 link is inside the Part 1 PDF.