

The Fingering Problem

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Preface

The information contained in this book is a technical list of Guitar Fingerings. It does not offer insight in using the fingerings musically; although you may find some. Neither do I offer any approach for practicing. These are fingerings widely used and should be learned at your own pace. Some practice of some kind if of course needed to remember/learn them.

I do offer a logical approach to mapping the Guitar fret board with major scale and arpeggio fingerings related to chord forms used in chord progressions. The chords, scales, and arpeggios equal each other tonally. Any place you find a chord form for Maj7, m7, 7, m7b5 etc there is a scale fingering that lays across it.

Each different type of fingering can be thought of as a source of melodic material for improvisation. A fingering can be enhanced with passing tones and chromatics to develop melodies.

The types of fingerings in this book are as follows

- Major Scale – by position (vertical), shifting up and down the neck (horizontal)

- Major and Minor Arpeggios - by position (vertical), shifting up and down the neck (horizontal)

- Major Arpeggios - by string sets

- Major and Minor Arpeggios of the Harmonized Major Scale – by string sets

These fingerings also represent Level One of a consonant tonality. In a later volume I intend to list Level Two a more dissonant tonality used with altered chords and chord substitutions.

The first section lists five different scale fingerings in five different positions. Each can be moved to any other position to change the key. The order is a repeating pattern for all keys that circles the fret board. For each different key you will find a different fingering in a given position, but the order of the next going up the neck or down the neck will always remain the same.

In this first section, scale fingerings are related to chord forms as positional scale. Each scale fingering supports all the basic chords in that position in that key.

The second section expands these positional scales into fingerings that can shift up and down the neck encompassing parts of the other fingerings in the other positions. It is your responsibility to be able to relate the shifting fingerings that move through the scale and arpeggio shapes to the chord forms in each position.

The last section lists all 12 scales and arpeggios in fingerings that shift up and down the neck from the lowest to the highest note. Again it is your responsibility to relate these to the positional fingerings and chord forms they pass through.

The fingerings presented are not the only possible fingerings nor the best. There are no best fingerings. These are just a logical method to organize fingerings for ease of use when playing through chord changes II V I, I VI II V, III VI II V etc.

Hopefully you will use these fingerings and/or design you own. The goal is to incorporate as many different fingerings in a useful manor that you have time for. To learn all possible fingering combinations is a life long pursuit.

No best fingerings: Some are easier, some harder. They all get easier with practice either as etudes or applying them to chord progressions in improvisations. Regardless of how easy or hard they are, whatever you play the most becomes, in the long run, the easiest.

Section I

I never think in terms of playing a C major scale for a chord progression. Instead I am thinking and hearing in terms of the chords. A C major scale is both Dorian for the IIm7 and Mixolydian for the V7 in the same key i.e. Dm7 G7 in the key of C; therefore the context is the progression and a fingering to get that basic sound in a position. So it is logical to think of playing the scale fingering over the chord fingering. The two are inseparable.

Notation used in this book

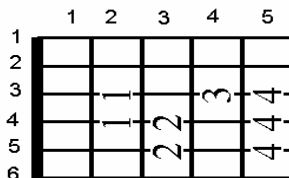
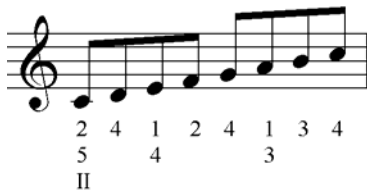
All fingering notation is as follows. There are some exceptions when you reach out of a position for a note.

A position on guitar is an area of 4 frets, one for each finger. In first position your first finger is on the first fret and your second on the second etc. In second position your first finger is on the second fret and your second finger is on the third fret. In fifth position your first finger is on the fifth fret, your third on the seventh, and fourth finger on the eighth fret.

The number directly under a note is the finger and fret to use within a position. 2 in fifth position is the second finger on the sixth fret. 2 in second position is the 2nd finger on the 3rd fret as in the example below.

The next line is the string to play it on and will not change until you move to the next string up or down going across the neck.

The third line is a Roman Numeral for the position. Below you see C Major starting on the 5th string in 2nd position. Second position is the second, third, fourth, and fifth frets.



First Fingering

F Major movable scale fingering 3rd Position

Gm7 2 x 3 3 3 x 3fr.
 C9 x 2 1 3 3 3 2fr.
 Em7b5 x x 1 3 3 3 2fr.
 B^b 4 3 1 1 1 x 3fr.
 B^bMaj7 x x 1 1 1 3 3fr.
 Gm7 1 3 1 1 1 1 3fr.

III 1 3 4 1 3 1 2 4 1 2 4 1 3 4 1 3 4 3 1 4 3 1 4 2 1 4 2 1 3 1 4 3
 6 5 4 3 2 1 2 3 4 3 2 1 4 3 2 1 3 4 5 6

F 2fr.

Second Fingering

F Major movable scale fingering 5th Position

Gm7 2x143x 5fr. C7 2x111x 5fr. B^bMaj7 1x342x 5fr. Em7b5 2x131x 5fr. B^b 143211 5fr.
 Gm7 xx1322 5fr. C7 xx1112 5fr. B^bMaj7 xx4321 5fr.

V 1 3 4 1 3 1 2 4 1 2 4 2 1 4 2 1 3 1 4 3 1 4 3 1 4 2 1
 4 3 2 1 2 3 4 3 2 1 3 4 5 6

F 5fr.

Third Fingering

F Major movable scale fingering 8th Position

Also an alternate version of this fingering. Some call it fingering 3a but I would rather think of it as the same with a few choices.

<p>Gm7</p> <p>8fr.</p>	<p>C7</p> <p>8fr.</p>	<p>BbMaj7</p> <p>8fr.</p>	<p>Em7b5</p> <p>7fr.</p>	<p>Bb</p> <p>8fr.</p>
<p>Gm9</p> <p>8fr.</p>	<p>C13</p> <p>8fr.</p>	<p>Em7b5</p> <p>6fr.</p>	<p>Bb</p> <p>8fr.</p>	

VIII 4 1 2 4 1 3 4 2 4 1-2-4-2-1 4 2 4 3 1 4 2 1 4 2 1 4-2-1
5 4 3 2 1 2 3 4 5 6

F

6fr.

VIII 4 1 2 4 1 3 4 1 3 4 1 3 1 4 3 1 4 3 1 4 2 1 4 3 1 4-2-1
5 4 3 2 1 2 3 4 5 6

F

6fr.

Fourth Fingering

F Major movable scale fingering 10th Position

Gm7 4x231x 10fr. C7 3x142x 10fr. B♭Maj7 x43111 10fr. Em7b5 2x341 10fr. B♭ x43121 10fr.
 Gm7 x13121 10fr. C7 x2x143 9fr. C7 xx1324 10fr. Em7b5 xx2314 10fr.

X 1 3 4 1 3 1 2 4 1 2 4 1 3 4 3 1 4 2 1 3 1-1 3 1 4 3 1
 5 4 3 2 1 1 2 3 4

F

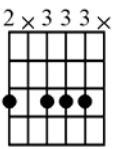
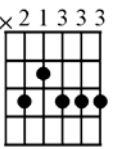
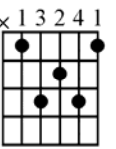

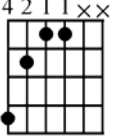
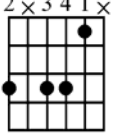


x

1	1	1	1
1	1	2	1
1	1	2	1
3	3	4	3
4	4	4	4

9fr.

Last Fingering

F Major movable scale fingering 12th Position

Gm7 2 x 3 3 3 x  13fr.	C9 x 2 1 3 3 3  13fr.	B♭Maj7 x 1 3 2 4 1  13fr.	B♭ x 1 3 3 3 1  13fr.
Gm 4 2 1 1 x x  12fr.	Gm11 2 x 3 4 1 x  13fr.	Em7b5 1 2 1 1 4 1  12fr.	Em7b5 2 x 1 3 3 3  13fr.



XII 4 1 2 4 1 3 4 1 3 4 1-2-4 1-2-4- 2-1 4-2-1 4 3 1 4 3 1 4 3 1 4
6 5 4 3 2 1 2 3 4 5 6

F

1 1 1 1 12fr.
2 2 1 1
3 3
4 4 4 4 2 2
4 4

Section II

Systematic Approaches to scale fingerings using Tetra-Chords

Here is one concept that creates a particular set of fingerings. This is a very good way to learn how the guitar is laid out harmonically because of the way it is tuned.

This system can serve two functions. To learn your major scales with shifts up and down the neck, and increase an understanding of how the guitar is laid out.

Tetra-Chord Approach

The major scale can be divided into two tetra-chords of the same intervals separated by a whole step. The pattern of whole steps and half steps to a major tetra-chord is whole, whole, half. So you can see the major scale is two tetra-chords separated by a whole step.



I see several advantages to viewing the major scales in this fashion.

1. An organized way to create scale fingerings.
2. If you play the first tetra-chord and shift up a whole step to play it again you are playing the four chord to the five chord. This pattern can be played over IIm7 V7.
3. This melodic invention also helps you see and hear IV to V and IIm7 to V7. Embellishing this idea makes you find melodies that you recognize and therefore helps you play by ear.

Starting in position V and shifting to VII this fits Dm7 to G7



Here is another that has you shift from 4th finger on the 1st string to 1st finger on the 1st string. This is more like walking than shifting.



2 4 2 4 - 1 2 3 4
 2 1
 V VII

Each tetra-chord can be play on two strings with three different fingerings. You play the first tetra-chord and shift to the same fingering one whole step higher than the last note. Then play it again on the next set of two strings.

Here is the first fingering starting on your 4th finger in A major:



4 1 3 4 - 4 1 3 4
 6 5 4
 II IV

You can see the pattern is the same on the next set of two strings after you shift. This is the key to this concept. The pattern stays the same until you encounter the 3rd and 2nd strings, which are a major 3rd apart. The other strings are all 4 notes or a 4th apart. Above I said there are 3 fingerings. One starting on your 4th finger, 2nd, and 1st. Therefore there are 3 different scale fingerings starting on the sixth string and 3 starting on the fifth string. I will list the 3 fingerings on the sixth string first and then the six different fingerings to show the shifts. Do not forget to move the same fingering up one fret anytime you encompass the 2nd string since it is tuned one half step higher.

The Three Tetra-Chord Fingerings

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three measures, each containing four notes. The notes in each measure are: G4, A4, B4, and C5. The first measure is labeled with fingerings 1, 2, 4, 1 and positions 6, 5, and V. The second measure is labeled with fingerings 2, 4, 1, 2 and positions 6, 5, and IV. The third measure is labeled with fingerings 4, 1, 3, 4 and positions 6, 5, and II.

The first fingering is a little odd but follows the concept. It starts in Position V but since the first three notes are one whole step apart the second note is on the 7th fret and the third is on the 9th. You then reach back into position V to play the 4th note on the 5th string the next string up. The other two fingerings stay in the position.

The Six Major Scale Fingerings Built from Tetra-Chords

1 2 4 1-1 2 4 1 2 4 1-1 2 4 1 2 4 1-1 2 4
 6 5 4 3 2 1
 VII VIII X XI XIII

2 4 1 2-2 4 1 2 4 1 2-1 3 1 2 4 1 2 4
 6 5 4 3 2 1
 V VII X

4 1 3 4-4 1 3 4 1 3 4-3 1 3 4 1 3 4
 6 5 4 3 2 1
 II V VIII

1 2 4 1-1 2 4 1 2 4 1-1 2 4 1 2 4
 5 4 3 2 1
 VI VIII IX XI

2 4 1 2-2 4 1 2 4 1 2-2 4 1 2 4
 5 4 3 2 1
 V VII VIII X

4 1 3 4-4 1 3 4 1 3 4-4 1 3 4-4
 5 4 3 2 1
 III V VIII

Arpeggios

Again I like to think of them on sets of strings. You can derive the possible fingerings from the five major scale positional fingerings in the previous section – Section I.

Six string sets

Major arpeggios

This first set of 5 fingerings uses all 6 strings. If you take just three notes at a time starting from the first then second etc, you will have fingerings for each of the inversions of a triad in each position all over the entire neck of the guitar. They can be used as a basis for all other arpeggio fingerings.

G

2fr.

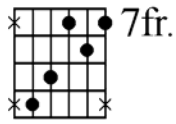
2 1 3 3 2 1 1 1 2 3 3 1 2
6 5 4 3 2 1 2 3 4 5 6
II III II

G

4fr.

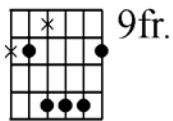
3 1 2 1 3 4 3 4 3 1 2 1 3
6 5 4 3 2 1 2 3 4 5 6
V IV V

G



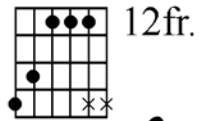
1 4 4 3 1 2 1 4 1 2 1 3 4 4 1
 6 5 4 3 2 1 2 3 4 5 6
 VII

G



2 2 1 3 3 3 1 3 3 3 1 2 2
 6 5 4 3 2 1 2 3 4 5 6
 IX X IX

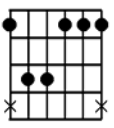
G




4 3 1 1 1 4 4 4 1 1 1 3 4
 6 5 4 3 2 1 2 3 4 5 6
 XII

Minor arpeggios

Gm



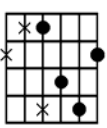
3fr.




1 4 3 3 1 1 1 1 1 3 3 4 1
6 5 4 3 2 1 2 3 4 5 6

III

Gm



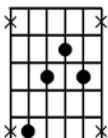
5fr.




2 1 1 3 2 3 1 3 2 3 1 1 2
6 5 4 3 2 1 2 3 4 5 6

V VI V

Gm



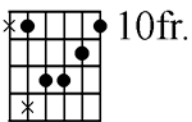
6fr.



1 4 4 2 1 2 1 4 1 2 1 2 4 4 1
6 5 4 3 2 1 2 3 4 5 6

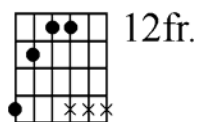
VI VII VI VII VI VII VI

Gm



1 1 4 3 3 2 1 2 3 3 4 1 1
 6 5 4 3 2 1 2 3 4 5 6
 X

Gm



4 2 1 1 4 4 4 4 4 1 1 2 4
 6 5 4 3 2 1 2 3 4 5 6
 XII

Two string sets

You will have two fingerings starting on your first and second fingers that are on sets of two strings. I have not included minor versions just major. You can work out the minor if you like by just lowering the 3rd of each arpeggio.

The image displays three staves of musical notation, each representing a different two-string set. The notes are quarter notes, and the fingerings are indicated by numbers 1, 2, 3, 4 below the notes. String numbers (III, II) are also indicated below the notes.

Staff 1 (Treble Clef):

- Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5
- Fingerings: 1, 4, 2, 4, 2, 1, 4, 1, 1, 4, 2, 4, 2, 1, 4, 1
- String Numbers: III, II, III, II

Staff 2 (Treble Clef):

- Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5
- Fingerings: 1, 4, 2, 4, 2, 1, 4, 1, 1, 4, 3, 4, 1, 1, 4, 1
- String Numbers: III, II, III, II

Staff 3 (Treble Clef, Key Signature: F#):

- Notes: G4, A4, B4, C5, G4, A4, B4, C5
- Fingerings: 1, 4, 2, 4, 2, 1, 4, 1
- String Numbers: III, II

Three string sets

In the three string sets it makes sense to include the inversions. The sets are 654, 543, 432, and 321.

I left them towards the end because it is more difficult to see the chord forms while playing these. As they move through each position it is not as easy to relate them to the Five Fingerings we have related everything to so far. This is also true of the Major and Minor arpeggios and the complete list of 12 major scales that span from the lowest to the highest note on the neck of the guitar in section three.

These are best learned as harmonized scales in major and minor keys, which teaches you many things at the same time. So far I am only including harmonized scales in the major key.

- the fingerings.
- the order of the major, minor, augmented and diminished fingerings in major and minor scales
- right hand picking technique if you practice picking every note as well as slurs or lagato picking
- fingerings of melodic possibilities when you embellish these with scales and chromatics as passing tones on and off the beat.

Hint to make learning these fingerings easier.

- The fingerings for the 654, 543 sets are exactly the same for root position and the two inversions.
- Set 432 only differs when you get to the 2nd string, which is one half step higher than the 654 and 543 sets.
- Set 321 is the same as set s 654 and 543 except the note on the 3rd string is one half step lower.
- Set 321 is also the same as set 432 except the note on the 2nd string is one half step higher.
- Set 321 is also the same as 654 and 543 except the note on the 3rd string is one half step lower.

Noting these differences, over time, will make these fingerings much easier to visualize. Eventually you will see them as parts of the Five Fingerings arpeggios. When you do your pursuit of mastering the fingering problem will ease and your playing will become more fluid. You will be less concerned with fingerings and problems and more concerned with the sounds you are playing. Your technique and physical strength will have advanced to a point where what you practiced the most is now the easiest. Adding this to what you can now do will come naturally as will your concern with sound, song, and melody as you hear it.

Three String Sets for Major and Minor harmonized scales 654, 543, 432, 321.

First the three inversions of each. You should then lower the 3rd for minor, the 3rd and 5th for diminished, and raise the 5th for augmented. Then you will be prepared to play the different qualities of the inversions in harmonized Major and Minor scales.

The image displays fingerboard diagrams and musical notation for four scales: A major, D major, G major, and C major. Each scale is shown in its root position, first, and second inversion. The fingerboard diagrams show the fretboard with fingerings (1-4) for each string. The musical notation shows the scale in treble clef with fingerings (1-4) for each note. The fret numbers for each note are listed below the notation.

A major scale: A root (II), A 1st (VII), A 2nd (XI), D root (II), D 1st (VII), D 2nd (XI).

D major scale: D root (II), D 1st (VII), D 2nd (XI).

G major scale: G root (III), G 1st (VII), G 2nd (XII), C root (III), C 1st (VIII), C 2nd (XII).

The triads in a harmonized scale and their inversions.

Root Position Triads of the Major Scale.

A Bm C#m D E F#m G#dim A

4 3 1 3 4 2 1 2 4 2 1 2 4 3 1 3 4 3 1 3 4 2 1 2 4 2 1 2 4 3 1 3
 6 5 4 5 6 5 4 5 etc....
 II IV VI VII IX XI XIII XII XIII XIV

D Em F#m G A Bm C#dim D

4 3 1 3 4 2 1 2 4 2 1 2 4 3 1 3 4 3 1 3 4 2 1 2 4 2 1 2 4 3 1 3
 5 4 3 4 5 4 3 4 etc....
 II IV VI VII IX XI XIII XII XIII XIV

G Am Bm C D Em F#dim G

3 2 1 2 3 1 1 1 3 1 1 1 3 2 1 2 3 2 1 2 3 1 1 1 4 2 1 2 3 2 1 2
 4 3 2 3 4 3 2 3 etc....
 III V VII VIII X XII XV

C Dm Em F G Am Bdim C

3 3 1 3 3 2 1 2 3 2 1 2 3 3 1 3 3 3 1 1 3 2 1 2 3 2 1 2 3 3 1 3
 3 2 1 2 3 2 1 2 etc....
 III V VII VIII X XII XIII XV

First Inversion Triads of the Major Scale

G Am Bm C D Em F#dim G

2 1 1 2 1 1 1 1 1 1 1 1 2 1 1 1 2 1 1 1 1 1 1 1 2 1 3 1 2 1 1 1
 3 2 1 2 3 2 1 2 etc....
 III V VII VIII X XII XIII XV

D Em F#m G A Bm C#dim D

3 1 2 1 2 1 3 1 2 1 3 1 3 1 2 1 3 1 2 1 2 1 3 1 2 1 3 1 3 1 2 1
 4 3 2 3 4 3 2 3 etc....
 II IV VI VII IX XI XII XIV

A Bm C#m D E F#m G#dim A

3 1 1 1 2 1 1 1 2 1 1 1 3 1 1 1 3 1 1 1 2 1 1 1 3 1 2 1 3 1 1 1
 5 4 3 4 5 4 3 4 etc....
 II IV VI VII IX XI XII XIV

E F#m G#m A B C#m D#dim E

3 1 1 1 2 1 1 1 2 1 1 1 3 1 1 1 3 1 1 1 2 1 1 1 3 1 2 1 3 1 1 1
 5 4 3 4 5 4 3 4 etc....
 II IV VI VII IX XI XII XIV

Second Inversion Triads of the Major Scale

The image displays four lines of musical notation, each representing a different key signature. Each line contains a sequence of chords in second inversion, with guitar fingering diagrams and Roman numerals provided below the notes.

Line 1: C Major
 Chords: C, Dm, Em, F, G, Am, Bdim, C
 Roman numerals: II, III, V, VII, IX, X, XII, XIV
 Fingering: 2 2 1 2 3 3 1 3, 6 5 4 5 6 5 4 5 etc..., 3 3 1 3, 2 2 1 2, 2 2 1 2 3 3 1 3, 2 3 1 3, 2 2 1 2

Line 2: D Minor
 Chords: F, Gm, Am, Bb, C, Dm, Edim, F
 Roman numerals: II, III, V, VII, IX, X, XII, XIV
 Fingering: 2 2 1 2 3 3 1 3, 5 4 3 4 5 4 3 4 etc..., 3 3 1 3, 2 2 1 2, 2 2 1 2 3 3 1 3, 2 3 1 2, 2 2 1 2

Line 3: Bb Major
 Chords: Bb, Cm, Dm, Eb, F, Gm, Adim, Bb
 Roman numerals: III, IV, VI, VIII, X, XI, XIII, XV
 Fingering: 1 1 1 1 2 2 1 2, 4 3 2 3 4 3 2 3 etc..., 2 2 1 2, 1 1 1 1, 1 1 1 1 2 2 1 2, 1 3 2 3, 1 1 1 1

Line 4: Eb Major
 Chords: Eb, Fm, Gm, Ab, Bb, Cm, Ddim, Eb
 Roman numerals: III, IV, VI, VIII, X, XI, XIII, XV
 Fingering: 1 3 2 3 2 3 1 3, 3 2 1 2 3 2 1 2 etc..., 2 3 1 3, 1 3 2 3, 1 3 2 3 2 3 1 3, 1 3 1 3, 1 3 2 3

Section III

Complete list of 12 Major and Minor arpeggios, and the 12 Major Scales for the entire range of the instrument.

These are not the only fingerings possible. You should be able to derive your own from the material in this book. These fingerings are designed for the full range of the fret board.

Major Arpeggios

CMajor

0 1 1 3 1 3 2 1 2 1- 1 4 1- 1 2 1 2 3 1 3 1 1 0
 6 5 4 3 2 1 2 3 4 5 6
 III V VIII XII XV XII VIII V III

FMajor

1 3 1 2 1- 1 3 2 1 2 1 4 1 2 1 2 3 1- 1 2 1 3 1
 6 5 4 3 2 1 2 3 4 5 6
 I III VII X XIII XVII XIII X VII III I

BbMajor

1 1 3 1 3 2 1 2 1 1 4 1 1 2 1 2 3 1 3 1 1
 6 5 4 3 2 1 2 3 4 5 6
 I III VI X XIII X VI III I

Note: High Bb is not noted as in a position, you just reach for it.

EbMajor

3 1 2 1 1 3 2 1 2 1 4 1 2 1 2 3 1 1 2 1 3
 6 5 4 3 2 1 2 3 4 5 6
 I V VIII XI XV XI VIII V I

AbMajor

2 1 1 4 3 1 3 3 1 1 4 1 1 3 3 1 3 4 1 1 2
 6 5 4 3 2 1 2 3 4 5 6
 III V VIII XI XIV XI VIII V III

Note: High C is not noted as in a position, you just reach for it.

DbMajor

1 4 1 3 1 3 2 1 2 1 4 1 2 1 2 3 1 3 1 4 1
 6 5 4 3 2 1 2 3 4 5 6
 I IV VI IX XIII IX VI IV I

F#Major

2 1 1 4 3 1 3 3 1 1 4 1 1 3 3 1 3 4 1 1 2
 6 5 4 3 2 1 2 3 4 5 6
 I IV VI IX XIII IX VI IV I

Note: High A# is not noted as in a position, you just reach for it.

BMajor

1 1 3 1 3 2 1 2 1 1 4 1 1 2 1 2 3 1 3 1 1
 6 5 4 3 2 1 2 3 4 5 6
 II IV VII XI XIII XI VII IV II

Note: High B is not noted as in a position, you just reach for it.

EMajor

0 3 1 2 1 1 3 2 1 2 1 4 1 2 1 2 3 1 1 2 1 3 0
 6 5 4 3 2 1 2 3 4 5 6
 II VI IX XIV XVI XIV IX VI II

AMajor

0 2 1 1 4 3 1 3 3 1 4 1 3 3 1 3 4 1 1 2 0
 6 5 4 3 2 1 2 3 4 5 6
 IV VII IX XII IX VII VII

DMajor

1 4 1 3 1 3 2 1 2 1 4 1 2 1 2 3 1 3 1 4 1
 6 5 4 3 2 1 2 3 4 5 6
 II V VII X XIV X VII V II

Gmajor

2 1 1 4 3 1 3 3 1 1 4 1 1 3 3 1 3 4 1 1 2
6 5 4 3 2 1 2 3 4 5 6
II V VII X XV X VII V II

Minor Arpeggios

C minor

1 1 2 1 3 1 1 2 1- 1 4 1- 1 2 1 1 3 1 2 1 1
 6 5 4 3 2 1 2 3 4 5 6
 III V VIII XII XV XII VIII V III

F minor

1 4 1 4 2 1 2 1 1 2 1 4 1 2 1 1 2 1 2 4 1 4 1
 6 5 4 3 2 1 2 3 4 5 6
 I III V IX XIII XVIII XIII IX V III I


Bb minor

1 1 2 1 3 1 1 2 1 1 4 1 1 2 1 1 3 1 2 1 1
 6 5 4 3 2 1 2 3 4 5 6
 I III VI X XIII X VI III I

Eb minor

2 1 3 2 1 2 1 1 2 1 4 1 2 1 1 2 1 2 4 1 2
 6 5 4 3 2 1 2 3 4 5 6
 I IV VII IX XV IX VII IV I

Ab minor




4 2 1 3 1 1 3 2 1 1 4 1 1 2 3 1 1 3 1 2 4
 6 5 4 3 2 1 2 3 4 5 6
 I IV VIII XI XVI XI VIII IV I

Db minor




0 1 1 2 1 3 1 1 2 1 4 1 2 1 1 3 1 2 1 1 0
 6 5 4 3 2 1 2 3 4 5 6
 IV VI IX XIII XI VI IV

F# minor




1 4 1 4 2 1 3 2 1 1 4 1 1 2 3 1 2 4 1 4 1
 6 5 4 3 2 1 2 3 4 5 6
 II IV VI IX XIV IX VI IV II

B minor



1 1 2 1 3 1 1 2 1 1 4 1 1 2 1 1 3 1 2 1 1
 6 5 4 3 2 1 2 3 4 5 6
 II IV VII XI XIV X XI VII IV II

E minor



0 2 1 4 2 1 2 1 1 2 1 4 1 2 1 1 2 1 2 4 1 2 0
 6 5 4 3 2 1 2 3 4 5 6
 II IV VIII XII XVI XII VIII IV II

A minor

0 4 2 1 3 1 1 3 2 1 1 4 1 1 2 3 1 1 3 1 2 4 0
 6 5 4 3 2 1 2 1 2 3 4 5 6
 II V IX XII XVII XII IX V II

D minor

1 4 1 2 1 3 1 1 2 1 4 1 2 1 1 3 1 2 1 1 1
 6 5 4 3 2 1 2 3 4 5 6
 I II V VII X XIV X VII V I

G minor

1 4 1 4 2 1 3 2 1 1 4 1 1 2 3 1 2 4 1 2 1
 6 5 4 3 2 1 2 3 4 5 6
 III V VII X XV X VII V III

12 Major Scales for the entire range of the instrument

The first three are very common; therefore I am including them. The 12 fingerings do not use them because I wanted to designed fingerings that would fall on top of the Major and Minor arpeggios. Using the material in this book you should also be able to create your own fingerings.

The three very common fingerings for C Major, G Major, and F Major.

C Major

1 3 0 1 2 4 1 2 2 4 1 2 4 1 2 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4
 6 Open 5 4 IV 3 V VII XII 1 XVII XII 2

2 1 4 2 2 1 4 2 1 4 2 2 1 4 2 1 0 3 1
 VII V IV 4 II Open 6

G Major

2 1 4 2 1 0 1 2 4 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 1 3 4
 5 6 II 5 IV 4 3 VII XI XII 1 XVII

3 1 4 3 1 4 2 1 4 2 1 3 1 2 1 4 2 1 4 2 2
 1 XII 2 IX VII IV 4 5 II

F Major

4 3 1 1 0 1 1 3 4 1 1 3 4 4 1 2 4 1 3 4 4 1 2 4 1 3 4 1 3 4 4 4
 6 I III 5 V VII 3 2 IX X XV I 3 4 4 4

3 1 4 3 1 4 2 1 4 4 3 1 4 3 1 4 4 3 1 1 4 3 1 1 0 1 1 3 4
 1 2 3 4 5 6 I III XV X IX VII V III I III

Harmonic Explanation

Why did I start a C Major scale on F, G Major on C, F Major on Bb? In my experience playing Jazz I use the Major scale for Dorian (minor 7th chords), Mixolydian (7th chords), Lydian (Major7th with a raised 11th chords), Locrian (minor 7^{b5} or half-diminished). I orient these fingerings to those modes this way while visualizing these scale fingerings over the chord forms discussed in Section I.

In creating these types of fingerings you are just deciding when and where to shift to the next position/chord form to move up and down the neck.

I want to point out I do not separate the scales from the chords. I attach them to the chords visually on the neck of the guitar. I am always playing off of a chord form/scale fingering as a guide. This is a very guitar player type of approach.

For me this is the solution to the fingering problem.

Example:

For a C Major Scale I play melodies off of the chords Dm7, G7, FMaj7, Bm7b5. The IIm7 and V7 in C Major, I Maj7(#11) in F Major, IIm7b5 in A minor. Notice that Dm7 is the relative minor of F Maj7, and A Minor is the relative minor of C Major representing a very close relationship tonally. The mode used is slightly different than traditional music, and gives the basic sound of each chord it is used with/over.

I will note the group of chords with each scale.

The complete 12 Major Scales encompassing the full range of the guitar fret board

C Major Scale: Dm7 G7 FMaj7 Bm7b5

1 2 4 1 2 4 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4
 6 II 5 VII IX 4 XII 1 XVII XII

2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 4 2 1 0 1
 3 IX 4 5 VII II 6 I

F Major Scale: Gm7 C7 BbMaj7 Em7b5

1 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 1 3 4 4 4 3 1 4 3 1 4 2 1
 5 I II 4 3 V IX X 1 XV X 2

4 2 1 3 1 2 1 4 2 1 4 2 1 4 2 1 0 1 2 4 1
 3 IX V II 4 5 6 I II I II I 5

Bb Major Scale: Cm7 F7 EbMaj7 Am7b5

2 1 1 4 3 1 1 1 3 4 1 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 4
 5 V III 6 I III 5 V VII 4 3 X 2 XV 1

4 3 1 4 2 1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 1 4 3 1 1 1 3 4 1 1 2
 1 XV 2 X 3 VII 4 5 V III 6 I III 5 V

Eb Major Scale: Fm7 Bb7 AbMaj7 Dm7b5

4 3 1 3 4 1 1 3 4 4 1 2 4 1 3 4 4 1 2 4 1 3 4 1 3 4 1 3 4 1 3 1 4 3 1
 I III V VII VIII XIII I XVIII XIII

4 3 1 4 3 1 4 4 3 1 4 2 1 4 4 3 1 1 4 3 1 3 4
 XIII VIII VII V III I

Ab Major Scale: Bbm7 Eb7 DbMaj7 Gm7b5

2 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 1 3 1 4 3 1 4 2 1 4 2
 III V VIII XIII XVIII XIII VIII

1 3 1 2 1 4 2 1 4 2 2 1 1 4 3 1 3 4 1 1 2
 VIII V III I III

Db Major Scale: Ebm7 Ab7 GbMaj7 Cm7b5

2 1 2 4 1 3 4 4 1 2 4 1 3 4 4 1 2 4 1 3 4 1 3 4 1 - 2 - 4 - 2 - 1 4 3 1
 I IV V VI IX XVII IX

4 3 1 4 2 1 4 4 3 1 4 2 1 4 4 3 1 4 2 1 2
 IX VI V IV I

F# Major Scale: G#m7 C#7 Bmaj7 E#m7b5 - Abm7 Db7 CbMaj7 Fm7b5

2 1 4 2 1 2 4 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 1 3 4 3 1
 5 6 5 III VI XI XVI
 4 3 1 4 2 1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 2 4 1 2
 1 2 3 4 5 6 5
 XI VI III I

B Major Scale: C#m7 F#7 Emaj7 A#m7b5 - Dbm7 Gb7 FbMaj7 Bbm7b5

0 2 4 1 2 4 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4
 6 5 4 3 2 1 XI XVI XI
 2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 4 2 0
 2 3 4 5 6
 XI VIII VI I

E Major Scale: F#m7 B7 Amaj7 D#m7b5

4 3 1 0 1 3 4 1 1 3 4 4 1 2 4 1 3 4 4 1 2 4 1 3 4 1 3 4 4 4 3 1
 6 5 4 3 2 1 IV VI VIII IX XIV
 4 3 1 4 2 1 4 4 3 1 4 2 1 4 4 3 1 1 4 3 1 0 1 3 4
 2 3 4 5 6
 XIV IX VIII VI IV II

A Major Scale: Bm7 E7 Dmaj7 G#m7b5

2 1 1 4 3 2 0 2 3 4 1 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 4
 5 6 5 IV VI IX 2 XIV I XVI
 4 3 1 4 2 1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 1 4 3 1 0 1 3 4 1 1 2
 1 2 IX VI 4 5 IV II IV

D Major Scale: Em7 A7 Gmaj7 C#m7b5

2 1 0 1 2 4 1 3 4 4 1 2 4 1 3 4 4 1 2 4 1 3 4 1 3 4 1 3 1 4 3 1
 6 5 IV 3 VI VII XII I XVII XII
 4 3 1 4 2 1 4 4 3 1 4 2 1 4 4 3 1 4 2 1 0 1 2
 2 VII VI IV II 6 XII

G Major Scale: Am7 D7 Cmaj7 F#m7b5

2 1 4 2 1 0 1 2 4 1 2 2 4 1 2 4 1 2 1 3 1 2 4 1 2 4 1 3 4 1 3 4
 5 6 5 IV 4 3 VII 2 XII I XVII
 3 1 4 3 1 4 2 1 4 2 1 3 1 2 1 4 2 1 4 2 2 1 4 2 1 0 1 2 4 1 2
 1 XVII XII 2 VII IV 5 II 6 5