



Module • Toonladders

Beschrijving support module:

Welkom bij Gitaar Toonladders 365. Het doel van dit boek is om een eenvoudig en duidelijk pad te bieden aan het leren van de essentiële toonladderpatronen die nodig zijn om muziek te maken, en dat dan dag voor dag. Met slechts een paar minuten dagelijkse oefening leer je je gitaarhals goed kennen, en kun je deze toonladders in alle 12 toonsoorten gebruiken. Hoewel de dagelijkse oefeningen in dit boek meestal in oplopende volgorde zijn geschreven, is het belangrijk om de toonladders in zowel stijgende als dalende richting te spelen. Zorg ervoor dat je eindigt bij de grondtoon (witte stippen) om ervoor te zorgen dat je de klank van de toonladder goed tussen je oren krijgt.

SCROLLZ is een standalone Windows applicatie van GuitarJan.com, ontworpen om op een comfortabele en efficiënte manier partituren, tabulaturen en songs met akkoordschema's weer te geven. De applicatie is gratis te downloaden, en kent naast duizenden muziekstukken ook veel ondersteunende documentatie, waaronder deze module.

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52 weken toonladder-oefeningen

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32	E mineur pentatonisch	97
33	F majeur	100
34	F mineur	103
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36	F mineur pentatonisch	109
37	F# majeur	112
38	F# mineur	115
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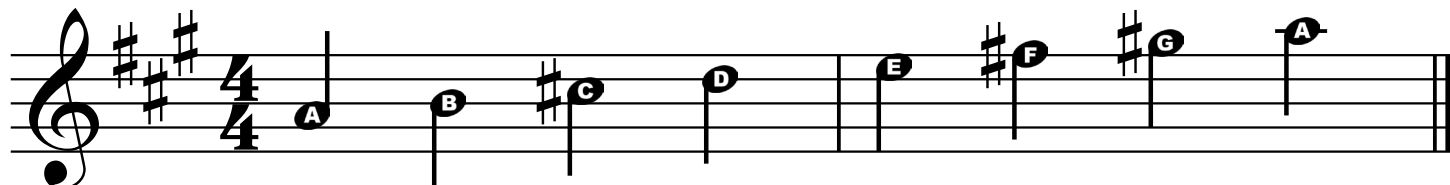
41	G majeur	124
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43	G majeur pentatonisch	130
44	G mineur pentatonisch	133
45	Ab majeur	136
46	Ab mineur	139
47	Ab majeur pentatonisch	142
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WEEK 1: A MAJOR

The *major scale* is the most important scale to learn, as many other scales originate from it. Before we learn our first pattern, let's examine how it's constructed.

Interval Pattern: W W H W W W H

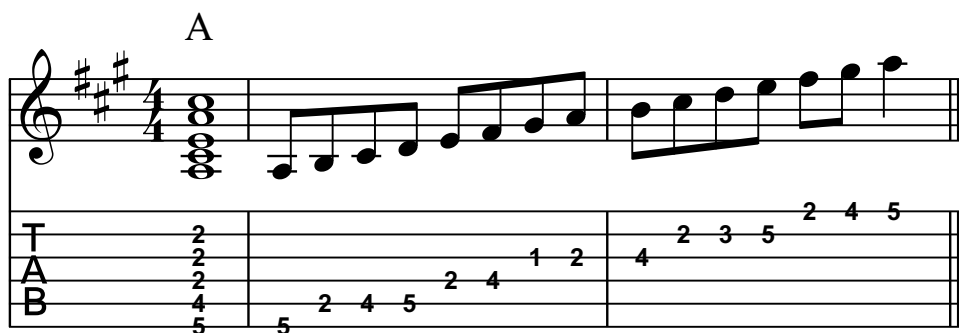
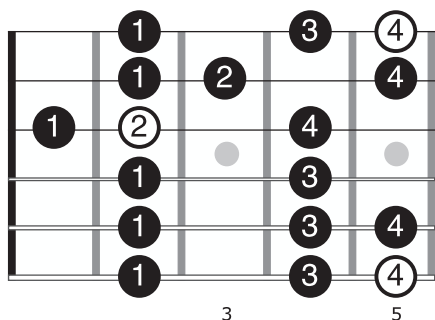


Scale Degrees: 1 2 3 4 5 6 7 8

MONDAY: G SHAPE

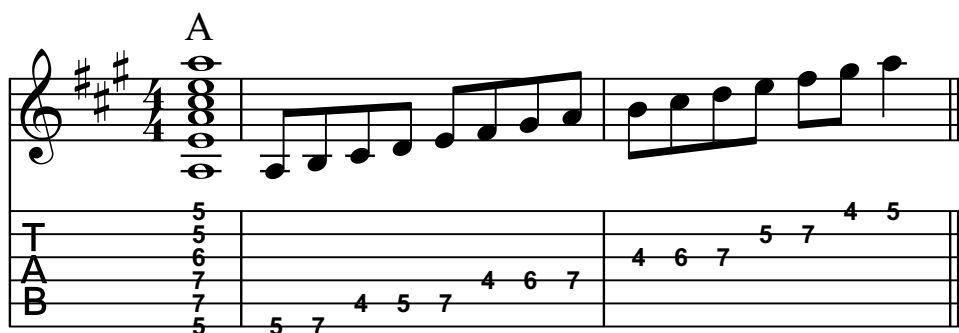
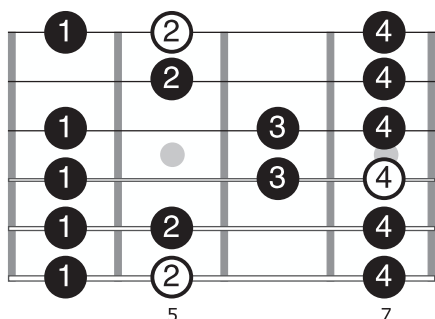
1

Remember to use the 3-step method from "How to Use This Book." You can also refer to the chord pictures in the CAGED section when necessary.



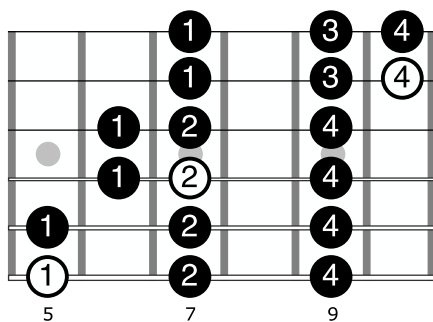
TUESDAY: E SHAPE

2



WEDNESDAY: D SHAPE

3



A

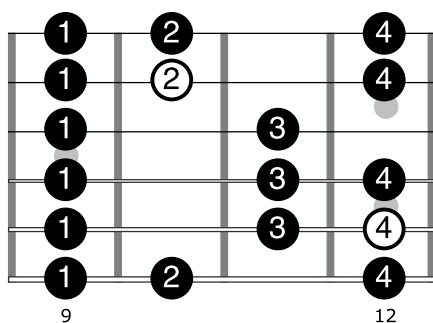
T 10 9 7 9

A 9 6 7 9 7 9 10 7 9

B 5 7 9 6 7 9

THURSDAY: C SHAPE

4



A

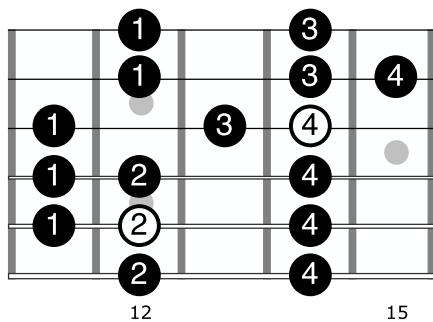
T 9 10 9 10 12 9 10 12

A 9 11 12 9 11 12 10 12 12

B 12 9 11 12 9 11 12 12

FRIDAY: A SHAPE

5



A

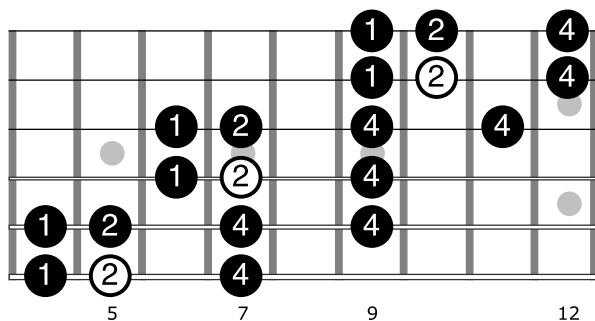
T 14 14 14 12 12 14 11 13 14 12 14 15 12

A 14 14 14 12 14 11 12 14 11 13 14 12 14 15 12

B 12 12 14 11 12 14 11 13 14 12 14 15 12

SATURDAY: HORIZONTAL PATTERN

6



A

SUNDAY: SCALE APPLICATION

7

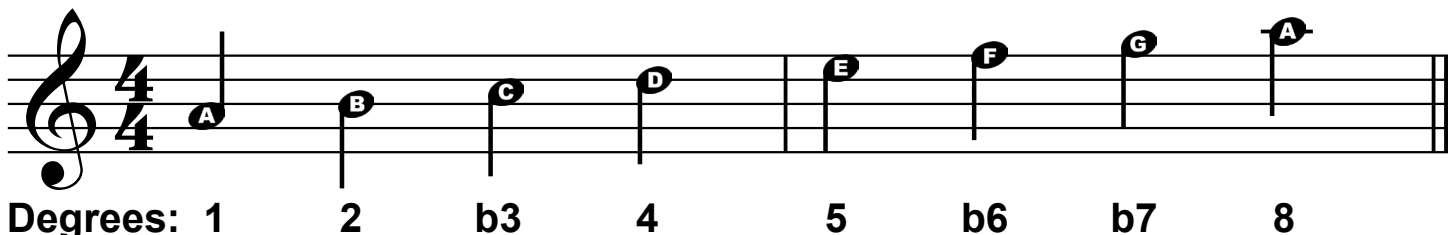
Moving from one note of a scale to the next, without skipping any notes, is referred to as “stepwise motion.” Melodies often change direction within a small group of notes moving stepwise. Adding a rhythm results in excitement, motion, and an element of repetition to build an idea and draw in the listener. The melody below uses the E-Shape A major scale. Before you play it, listen to the audio while counting “1, 2-and, (3), 4”. After learning this one, try making up your own!

A

WEEK 2: A MINOR

The *natural minor scale* is created by shifting the starting note (root) of its relative major scale to the 6th degree (C to A in the case of C major/A minor). Let's examine its interval pattern (the flatted 3rd, 6th, and 7th are the alterations required to turn A major into A minor).

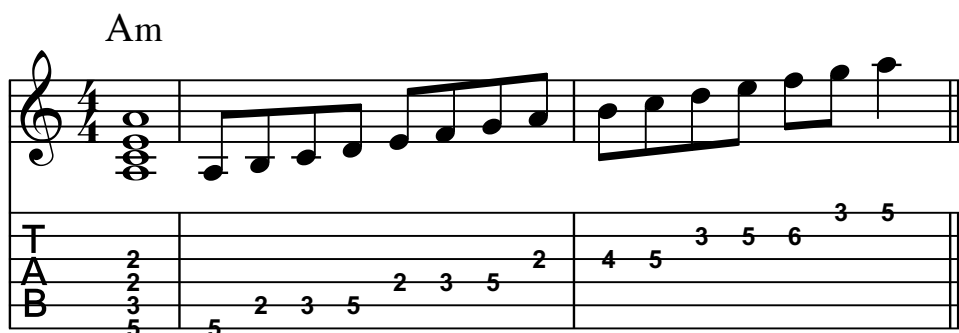
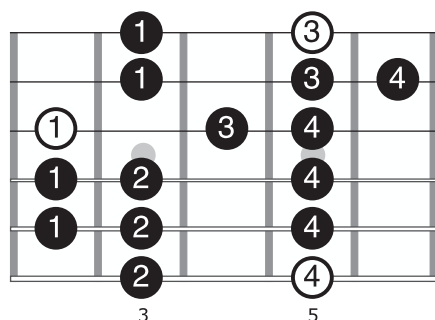
Intervals: W H W W H W W



MONDAY: G SHAPE

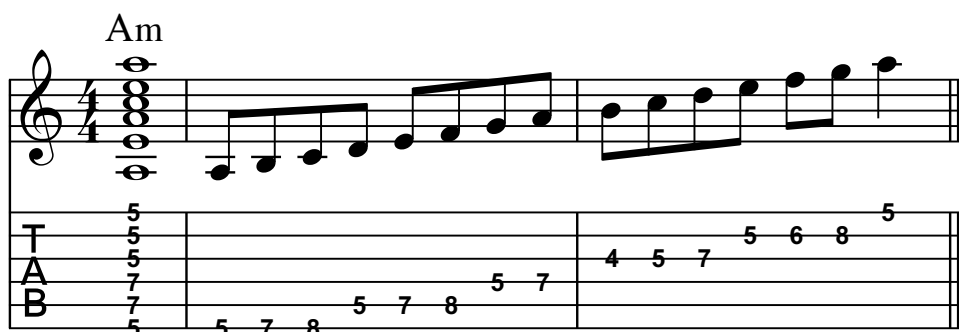
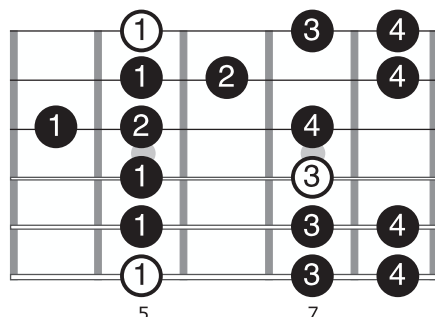
8

Don't forget to use the 3-step method from "How to Use This Book" (page 8)!



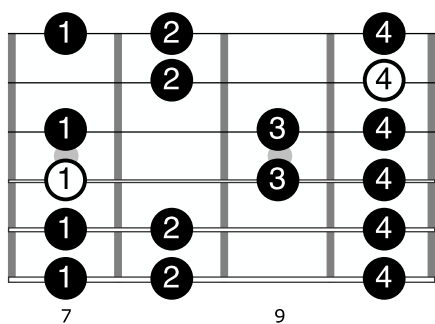
TUESDAY: E SHAPE

9



WEDNESDAY: D SHAPE

10

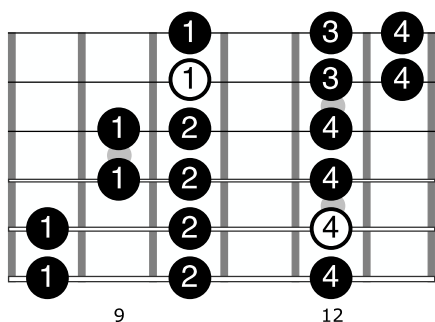


Am

T 8 10 8 10 7 8
A 10 9 7 10 8 7 8 10 7 9 10 7 9 10 7 8
B 7 10 8 7 10 8 7 8 10 7 8 10 7 9 10 7 8

THURSDAY: C SHAPE

11

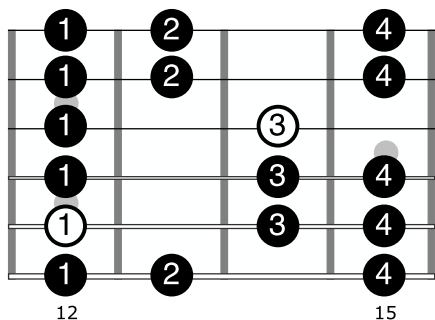


Am

T 9 10 12 12 9 10 12 9 10 12 10 12 13 10 12
A 9 10 12 12 9 10 12 9 10 12 10 12 13 10 12
B 12 12 9 10 12 9 10 12 10 12 13 10 12

FRIDAY: A SHAPE

12

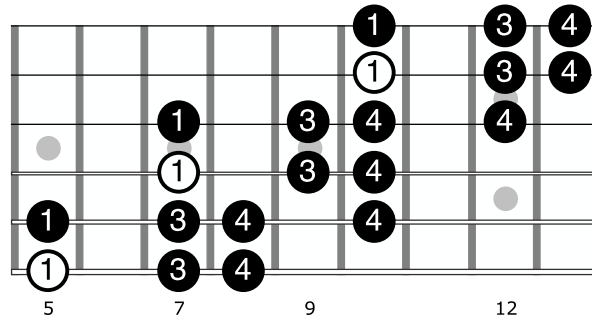


Am

T 12 13 14 14 12 14 12 13 15 12 13 15
A 12 13 14 14 12 14 12 13 15 12 13 15
B 12 12 14 15 12 14 15 12 14 15 12 13 15

SATURDAY: HORIZONTAL PATTERN

13



Am

TAB

SUNDAY: SCALE APPLICATION

14

Today's melody uses the E Shape and stepwise motion. In addition to the sad, serious minor tonality, this melody features a repeating rhythm figure that is two measures long. Feel free to play it several times in a row, then experiment with your own ideas.

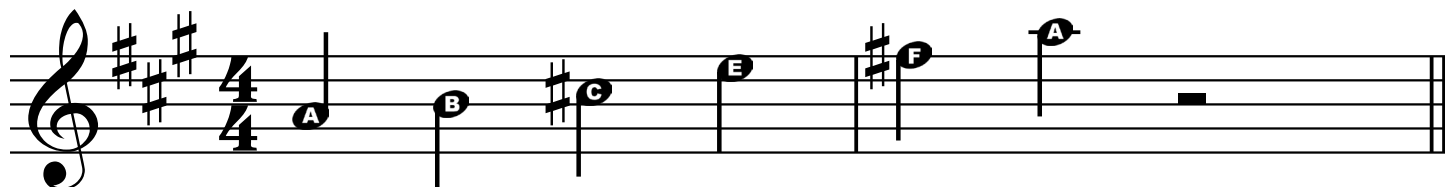
Am

TAB

WEEK 3: A MAJOR PENTATONIC

The *major pentatonic scale* is extremely popular. It shares the same notes as the major scale but the 4th and 7th scale degrees are removed, enabling it to be used over many different chords. Let's examine how it's constructed.

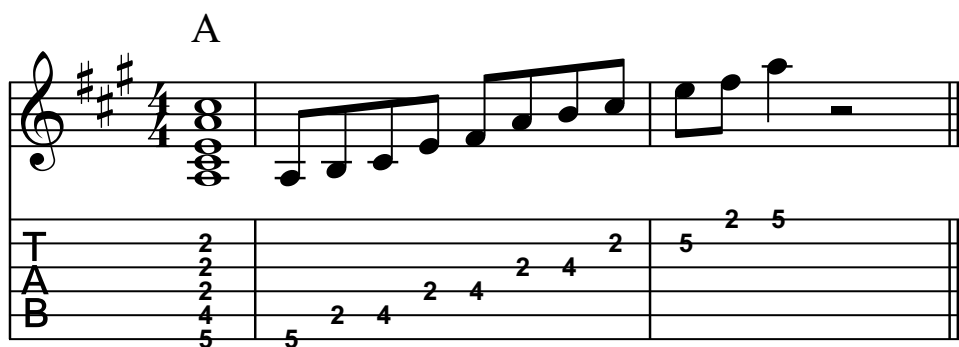
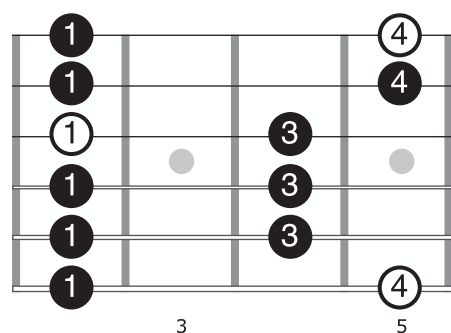
Interval Pattern: W W W+H W W+H



Scale Degrees: 1 2 3 5 6 8

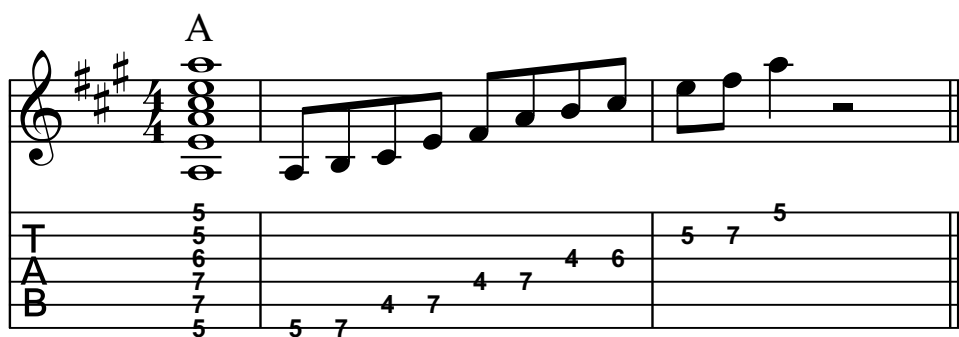
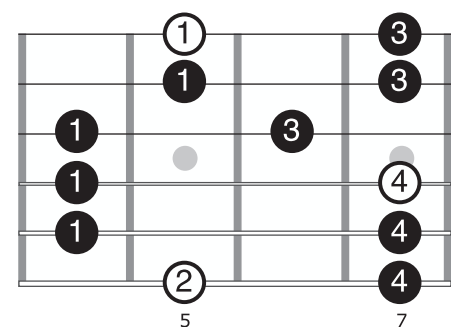
MONDAY: G SHAPE

15



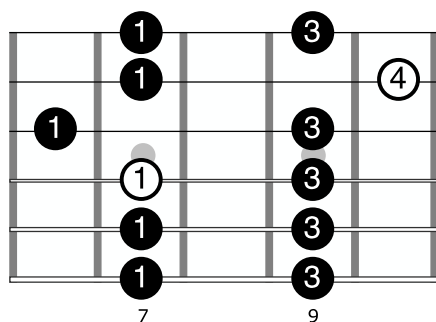
TUESDAY: E SHAPE

16



WEDNESDAY: D SHAPE

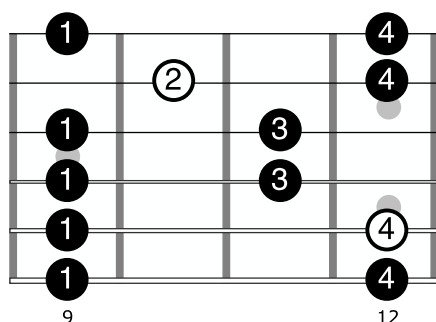
17



A

THURSDAY: C SHAPE

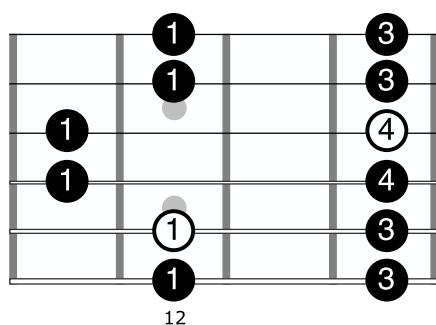
18



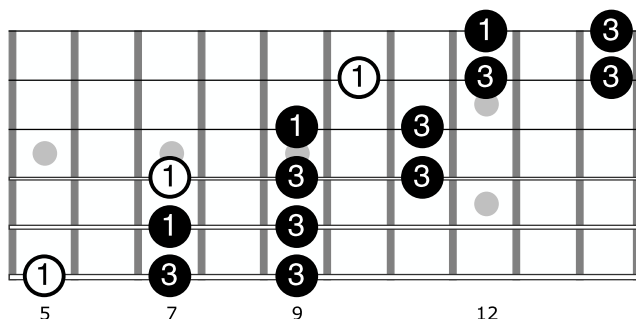
A

FRIDAY: A SHAPE

19



A



A

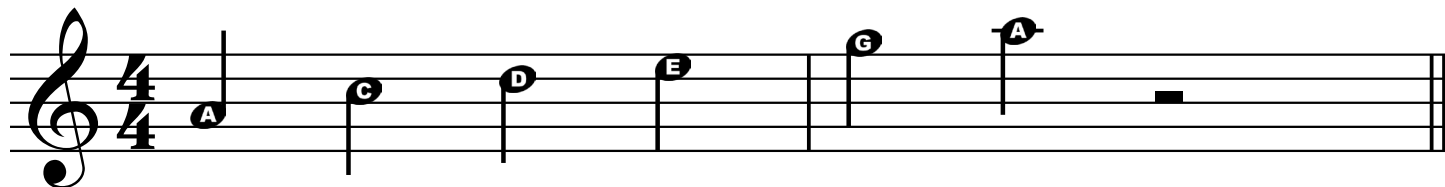
Here's an idea you'll find in many guitar solos across multiple styles of music. This pattern is often called a "scale sequence" and uses stepwise motion. Notice how the pattern descends three notes, moves up one note, and then continues this sequence throughout the length of the entire G-Shape scale pattern. When using this in a musical setting, you can use smaller portions of the sequence to move between ideas. Also, you can apply this scale sequence to any of the scale fingerings for extra study.

A

WEEK 4: A MINOR PENTATONIC

Another extremely popular scale is the *minor pentatonic scale*. It shares the same notes as the minor scale but the 2nd and 6th scale degrees are removed, enabling it to be used over many different chords. Let's examine how it's constructed.

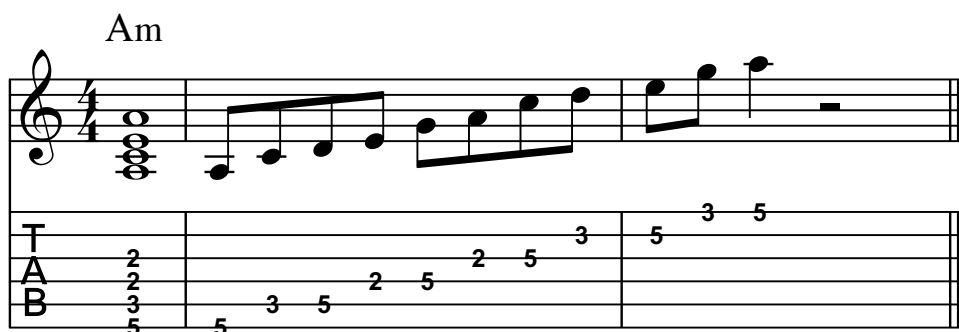
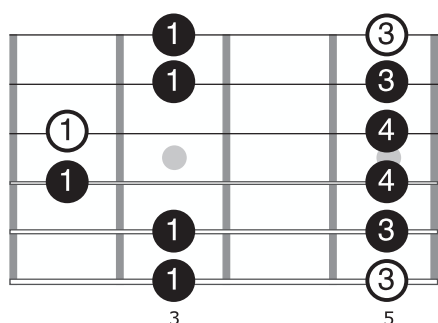
Intervals: W+H W W W+H W



Degrees: 1 b3 4 5 b7 8

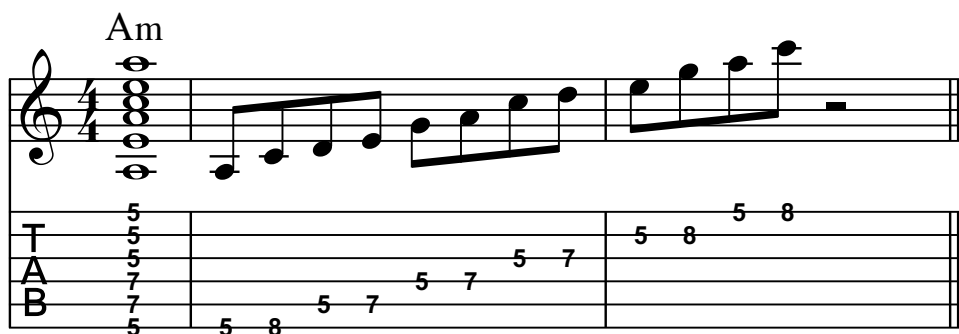
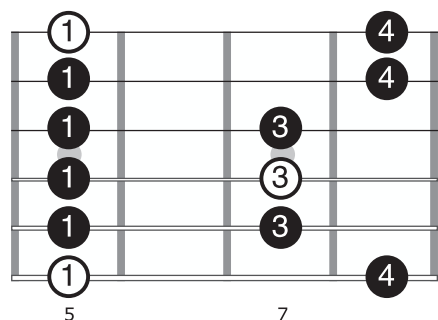
MONDAY: G SHAPE

22



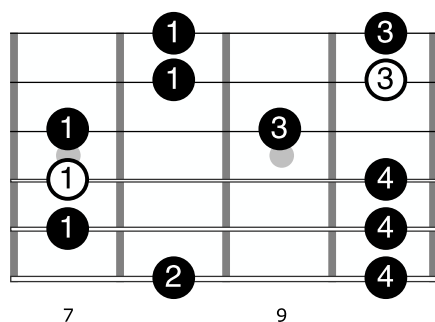
TUESDAY: E SHAPE

23



WEDNESDAY: D SHAPE

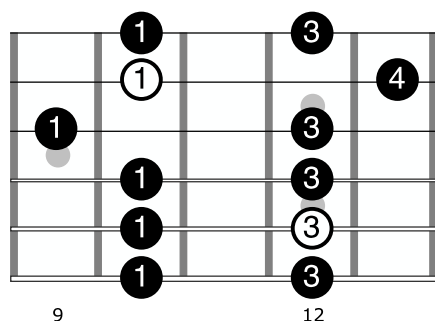
24



Am

THURSDAY: C SHAPE

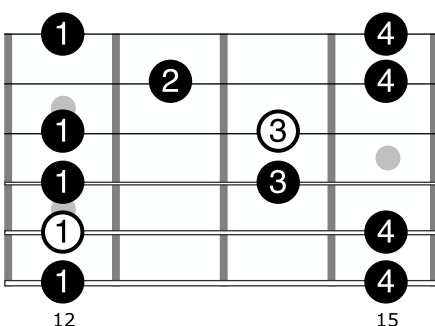
25



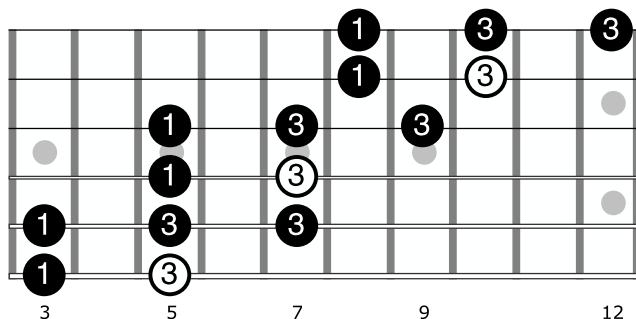
Am

FRIDAY: A SHAPE

26



Am



Am

Here's a new stepwise scale sequence that is used in many guitar solos. This one walks up the scale via a 3-note pattern. You can think of it as a starting note that moves down one scale step and then back up to the original note. This sequence then moves up one scale step and is repeated several times while ascending the scale. Listening to and playing the example will clarify things. Today, we're using the Horizontal Pattern, but you can apply this pattern to any of the CAGED shapes. You can also start the sequence on any note of the scale and use smaller pieces of the pattern.

Am

WEEK 5: B \flat MAJOR

Congratulations, you've made it through your first key! One of the guitar's challenges is playing the same patterns in different keys, as it can be visually awkward when you're on or off the fretboard dots. Fortunately, the fingerings remain the same. Let's examine how our new scale, B \flat major, is constructed.

Intervals:

W

W

H

W

W

W

H

Degrees: 1 2 3 4 5 6 7 8

MONDAY: G SHAPE

29

3 5

T
A
B

TUESDAY: E SHAPE

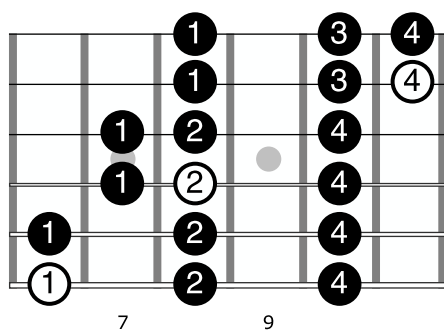
30

5 7

T
A
B

WEDNESDAY: D SHAPE

31



B \flat

T 11 10 8 10 7 8 10 8 10 11 8 10

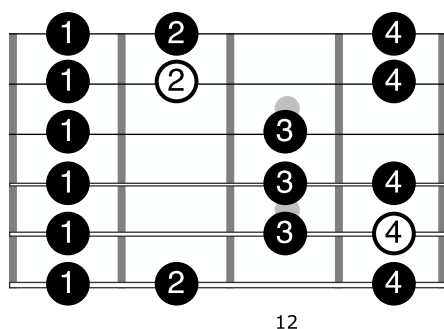
A 10 10 10 10 10 10 10 10 10 10 10 10

B x 10 6 8 10 6 8 10 7 8 10 8 10 11 8 10

B 10 6 8 10 6 8 10 7 8 10 8 10 11 8 10

THURSDAY: C SHAPE

32



B \flat

T 10 11 10 10 11 13 10 11 13

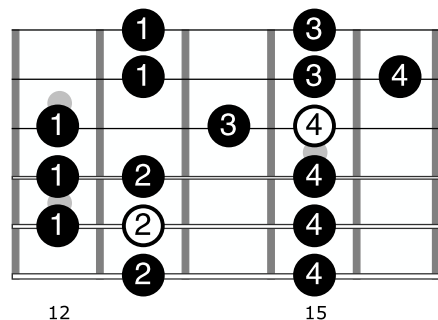
A 10 10 10 10 10 10 10 10 10 10 10 10

B 12 13 10 12 13 10 12 13 10 12 13 10

B 13 13 10 12 13 10 12 13 10 12 13 10

FRIDAY: A SHAPE

33



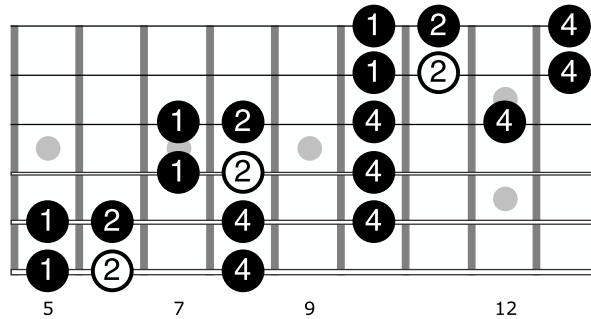
B \flat

T 15 15 15 15 15 15 15 15 15 15 15 15

A 15 15 15 15 15 15 15 15 15 15 15 15

B 13 13 13 13 13 13 13 13 13 13 13 13

B 13 13 13 13 13 13 13 13 13 13 13 13



B \flat

T
A
B

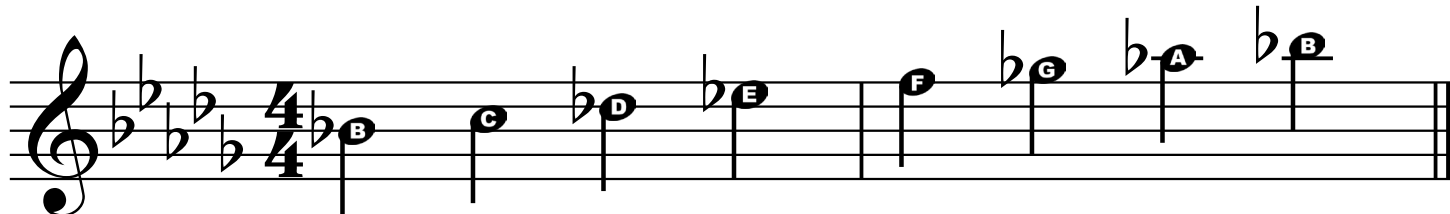
Until this point, we've only used stepwise motion. We'll mix things up a bit here by playing the E-Shape B \flat major scale in "3rds". A *3rd interval* involves skipping one note of the scale; for example, the 1st note to the 3rd note, or the 2nd note to the 4th. Many melodies use skips of a 3rd. Feel free to apply 3rds to other scale shapes.

B \flat

T
A
B

WEEK 6: B \flat MINOR

Interval Pattern: W H W W H W W

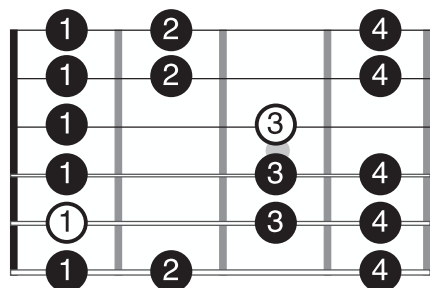


Scale Degrees: 1 2 b3 4 5 b6 b7 8

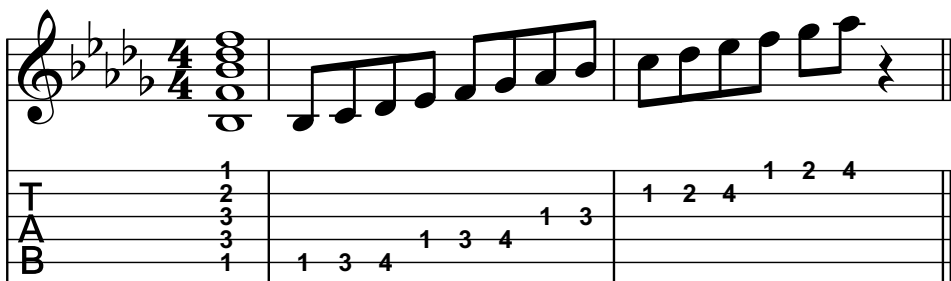
MONDAY: A SHAPE

36

B \flat m



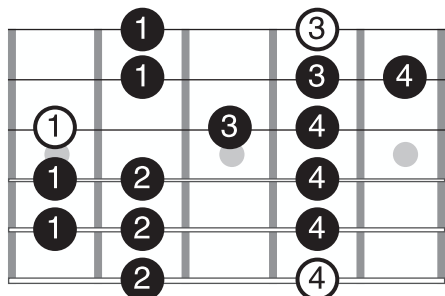
3



TUESDAY: G SHAPE

37

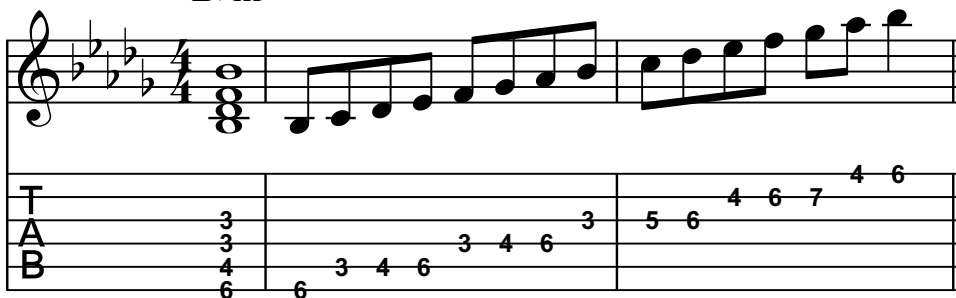
B \flat m



3

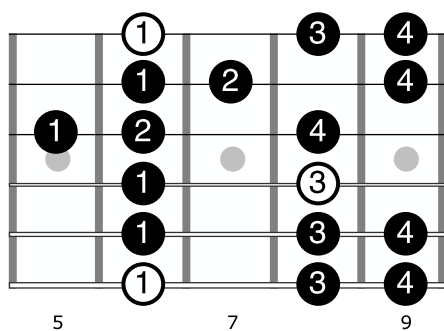
5

7



WEDNESDAY: E SHAPE

38

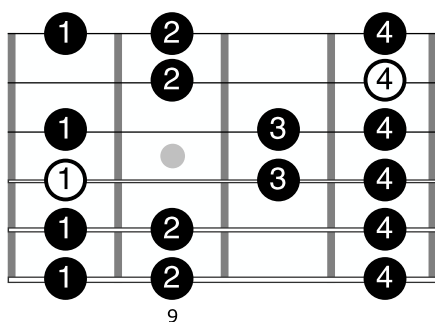


B \flat m

T
A
B

THURSDAY: D SHAPE

39

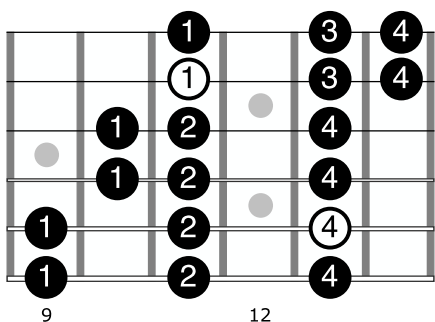


B \flat m

T
A
B

FRIDAY: C SHAPE

40

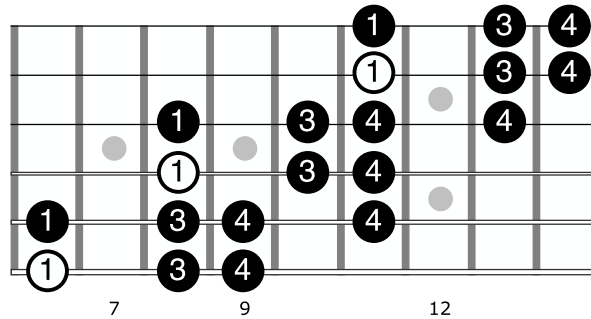


B \flat m

T
A
B

SATURDAY: HORIZONTAL PATTERN

41



B \flat m

6 6 8 8 6 8 9 11 8 10 11 8 10 11 13 11 13 14 11 13

SUNDAY: SCALE APPLICATION

42

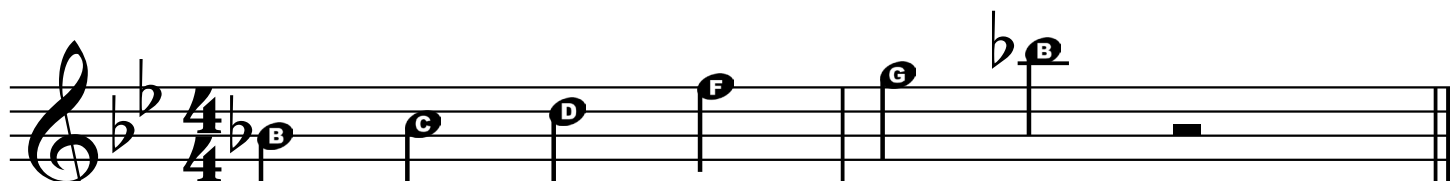
As you might expect, 3rd intervals can also move in descending fashion. Our next exercise does exactly that while using the A-Shape B \flat minor scale. After learning the exercise, try working 3rds into your own melodies.

B \flat m

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

WEEK 7: B \flat MAJOR PENTATONIC

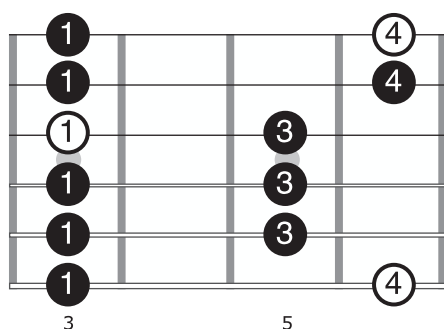
Intervals: W W W+H W W+H



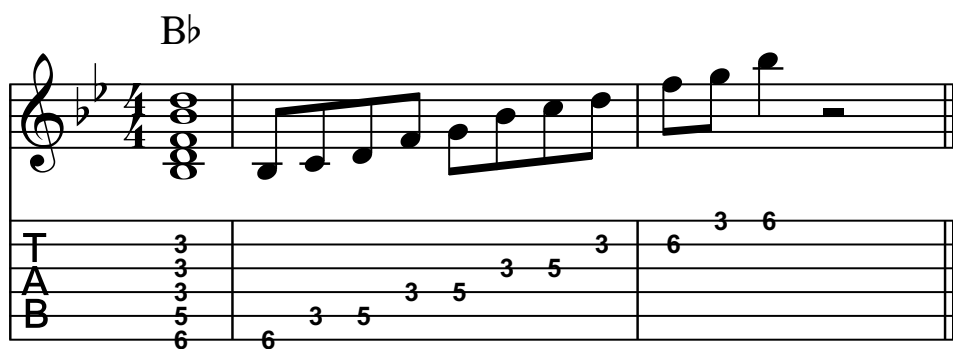
Degrees: 1 2 3 5 6 8

MONDAY: G SHAPE

43

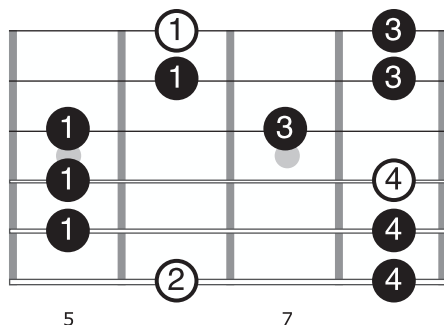


B \flat

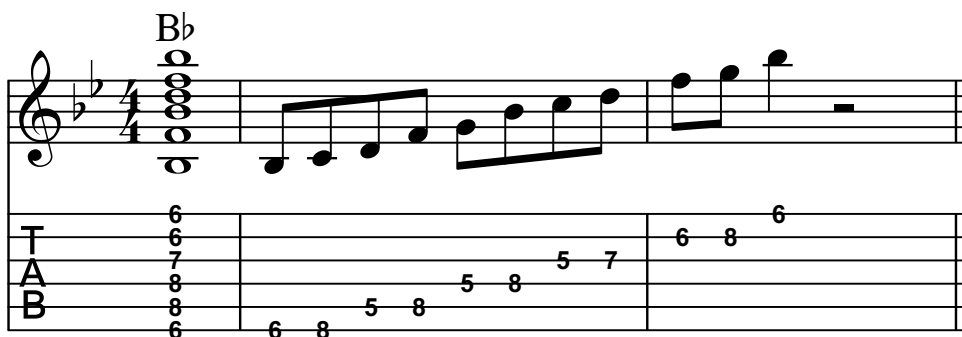


TUESDAY: E SHAPE

44

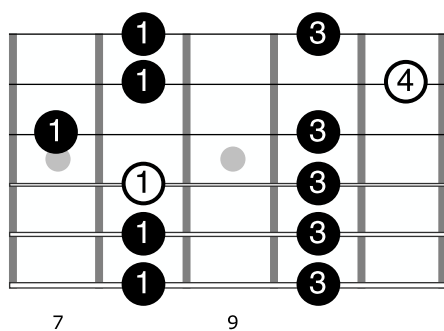


B \flat



WEDNESDAY: D SHAPE

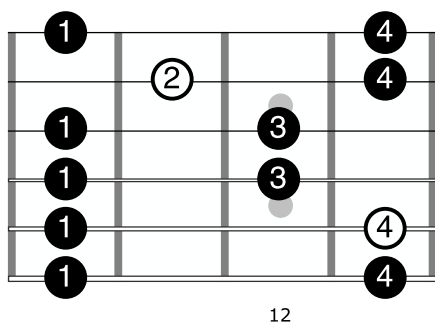
45



B \flat

THURSDAY: C SHAPE

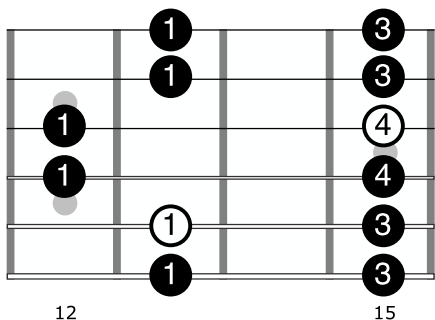
46



B \flat

FRIDAY: A SHAPE

47



B \flat

SATURDAY: HORIZONTAL PATTERN

48

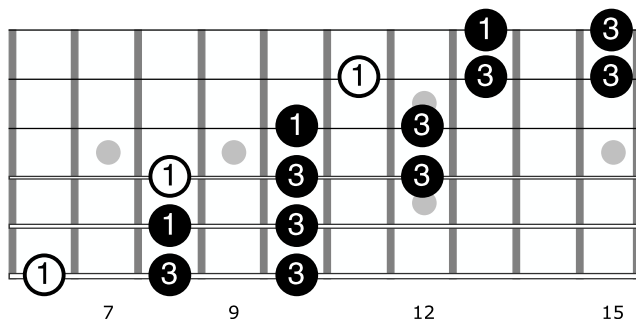


Diagram illustrating the horizontal pattern on a guitar fretboard, showing the fret numbers and corresponding string positions (T, A, B) for the pattern.

The diagram shows the fretboard layout for the pattern, with fret numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 marked. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The pattern is shown across four measures, with the fret numbers and string positions for each note indicated.

SUNDAY: SCALE APPLICATION

49

Sometimes creating a melodic theme can be as easy as shifting an idea to a new set of strings within a scale pattern. Notice how this melody starts on the 5th string, ascends four notes, takes a pause, ascends one note to the 3rd string, then resolves back to string 4. This pattern is then moved to string 4 (bar 2) and string 3 (bar 3). In measure 4, try rolling your 3rd finger from string 2 to string 1 on fret 8.

Diagram illustrating the scale application on a guitar fretboard, showing the fret numbers and corresponding string positions (T, A, B) for the scale.

The diagram shows the fretboard layout for the scale, with fret numbers 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 marked. The strings are labeled T (Treble), A (Acoustic), and B (Bass). The scale is shown across four measures, with the fret numbers and string positions for each note indicated.

WEEK 8: B \flat MINOR PENTATONIC

Intervals:

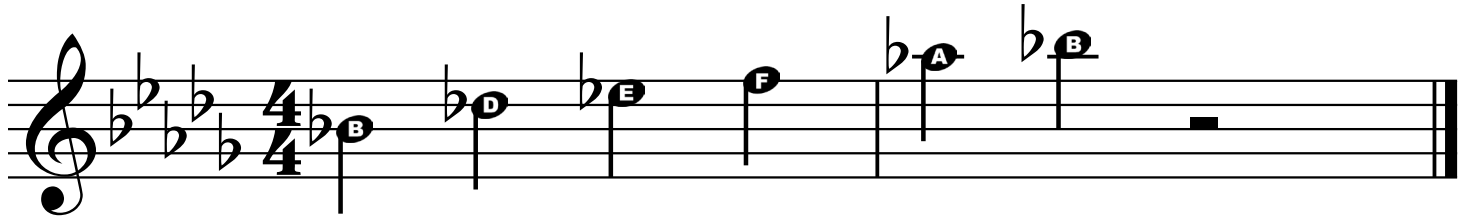
W+H

W

W

W+H

W



Degrees:

1

b3

4

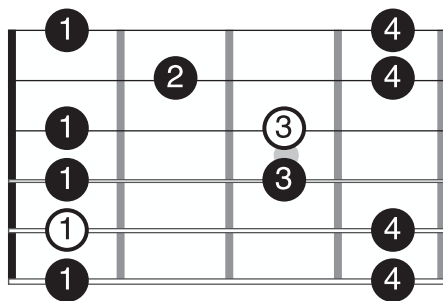
5

b7

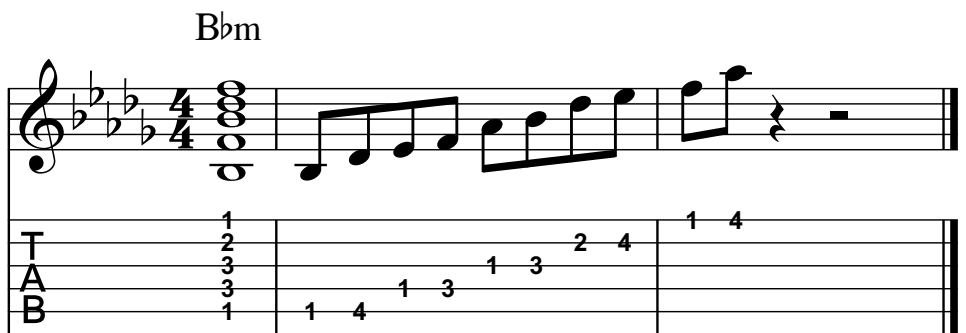
8

MONDAY: A SHAPE

50

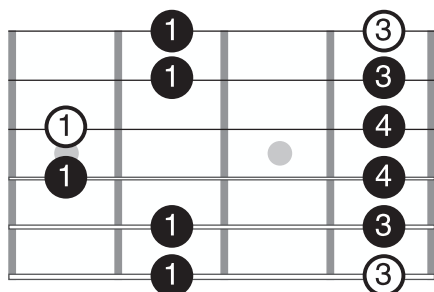


3



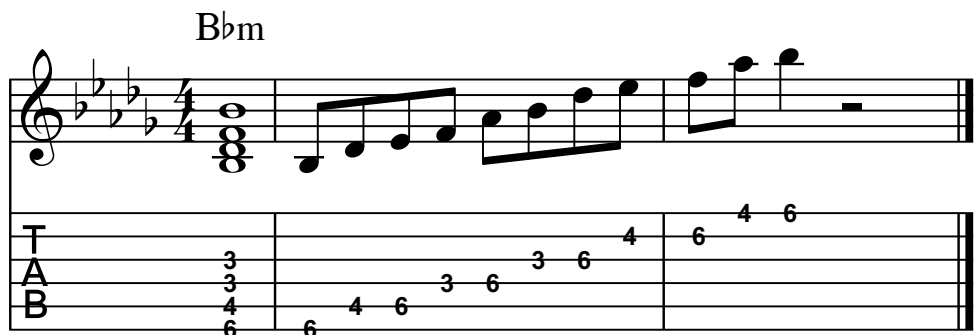
TUESDAY: G SHAPE

51



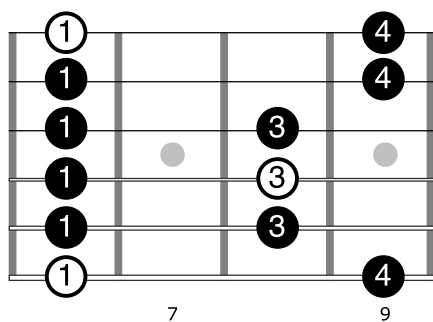
3

5



WEDNESDAY: E SHAPE

52

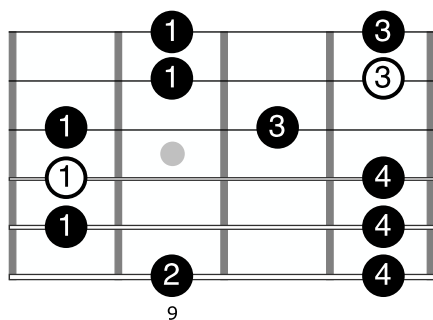


Bbm

Musical notation for the E Shape in Bbm, 4/4 time. The notation shows a treble clef, key signature of Bbm, and a 4/4 time signature. The melody starts on E2 (1st fret) and moves up stepwise to E7 (7th fret). The bass line starts on E2 (1st fret) and moves up stepwise to E7 (7th fret).

THURSDAY: D SHAPE

53

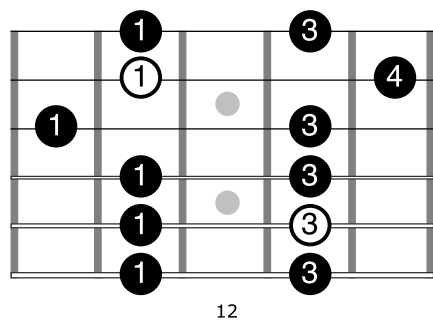


Bbm

Musical notation for the D Shape in Bbm, 4/4 time. The notation shows a treble clef, key signature of Bbm, and a 4/4 time signature. The melody starts on D2 (1st fret) and moves up stepwise to D7 (7th fret). The bass line starts on D2 (1st fret) and moves up stepwise to D7 (7th fret).

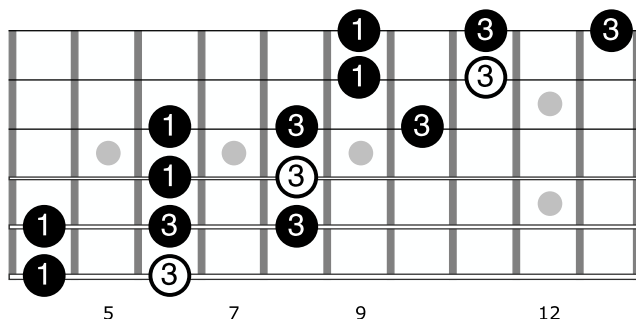
FRIDAY: C SHAPE

54



Bbm

Musical notation for the C Shape in Bbm, 4/4 time. The notation shows a treble clef, key signature of Bbm, and a 4/4 time signature. The melody starts on C2 (1st fret) and moves up stepwise to C7 (7th fret). The bass line starts on C2 (1st fret) and moves up stepwise to C7 (7th fret).



B \flat m

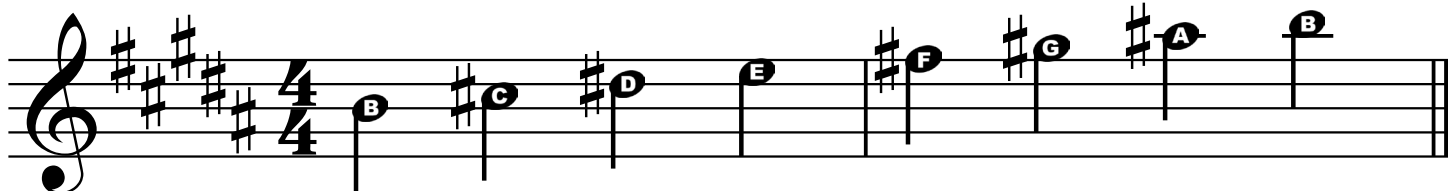
Staying with the idea of moving a phrase to a new set of strings, today's exercise is similar to last Sunday's. However, this phrase descends the scale and uses the G Shape. You can think of this repeating pattern as moving down four notes and then back up two notes. For further study, try this idea with each of the CAGED patterns.

B \flat m

WEEK 9: B MAJOR

Interval Pattern:

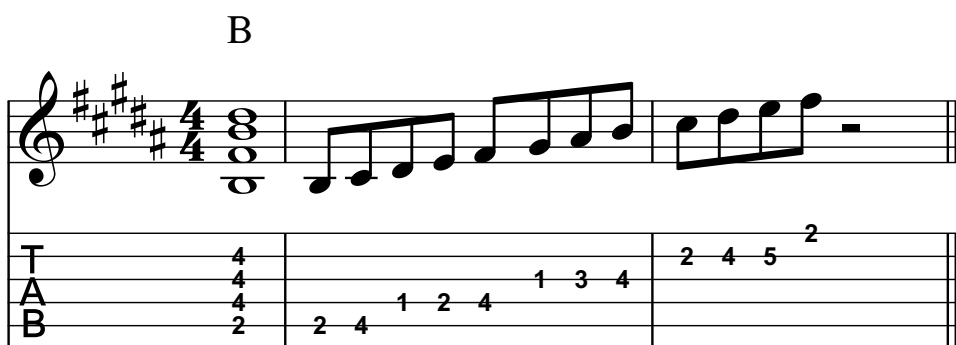
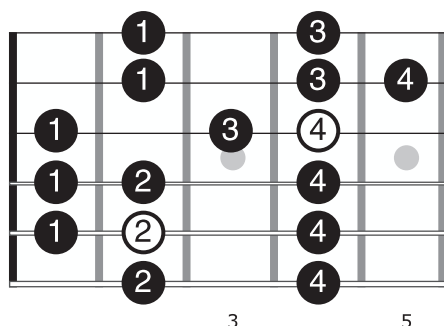
W W H W W W H



Scale Degrees: 1 2 3 4 5 6 7 8

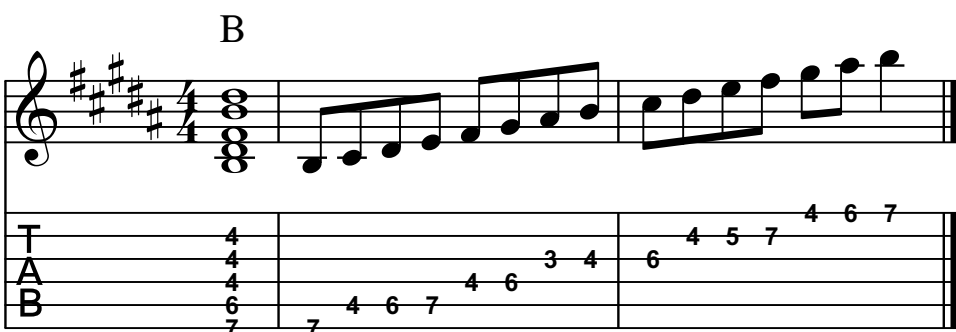
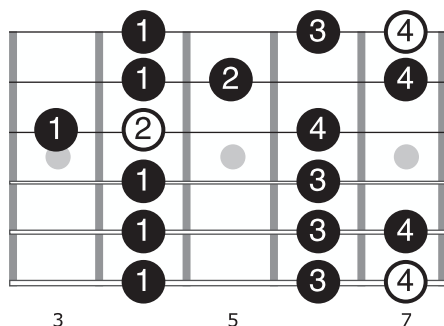
MONDAY: A SHAPE

57



TUESDAY: G SHAPE

58



WEDNESDAY: E SHAPE

59

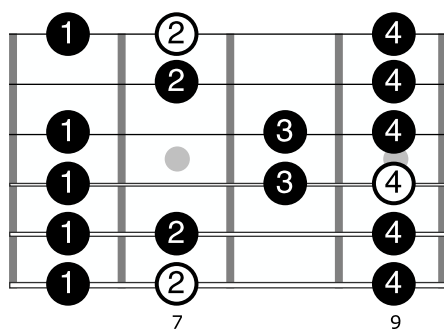


Diagram showing the E shape on a guitar fretboard with a treble clef and a key signature of three sharps (F#, C#, G#). The fretboard is marked with frets 7, 9, and 12. The diagram includes a treble clef staff and a bass clef staff with fingerings (T, A, B) and fret numbers (7, 8, 9, 7, 9, 6, 7, 9, 6, 8, 9, 6, 8, 9, 7, 9, 6, 7).

THURSDAY: D SHAPE

60

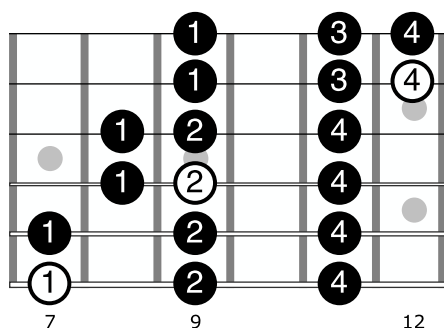


Diagram showing the D shape on a guitar fretboard with a treble clef and a key signature of three sharps (F#, C#, G#). The fretboard is marked with frets 7, 9, and 12. The diagram includes a treble clef staff and a bass clef staff with fingerings (T, A, B) and fret numbers (12, 11, 9, 11, 7, 9, 11, 8, 9, 11, 8, 9, 11, 9, 11, 12, 9, 11).

FRIDAY: C SHAPE

61

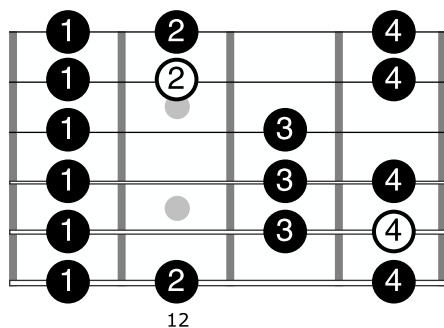
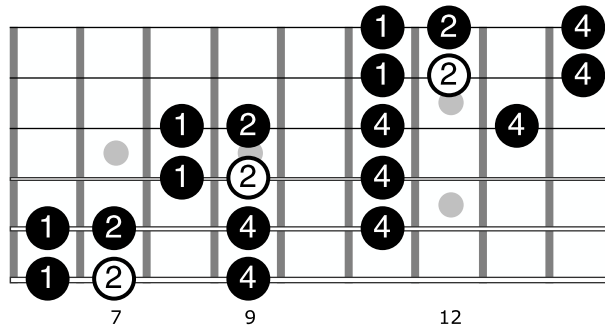


Diagram showing the C shape on a guitar fretboard with a treble clef and a key signature of three sharps (F#, C#, G#). The fretboard is marked with frets 11, 12, and 14. The diagram includes a treble clef staff and a bass clef staff with fingerings (T, A, B) and fret numbers (11, 12, 11, 13, 14, 11, 12, 14, 11, 12, 14, 14, 11, 13, 14, 11, 12, 14, 14).



B

T
A
B

Major scales can be played in stepwise groups of 3, as well. When writing or improvising a melody, patterns such as this are great for connecting phrases or moving to a different octave of the scale.

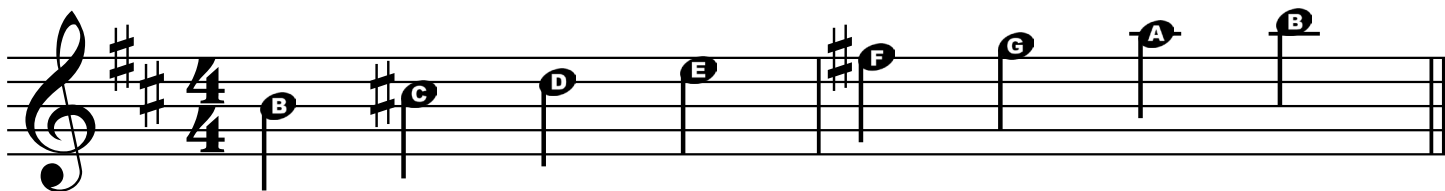
B

T
A
B

T
A
B

WEEK 10: B MINOR

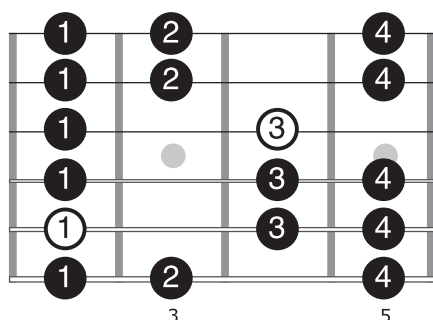
Intervals: W H W W H W W



Degrees: 1 2 b3 4 5 b6 b7 8

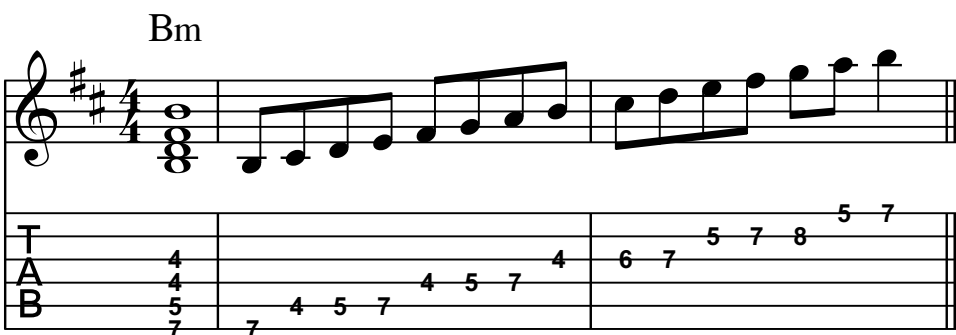
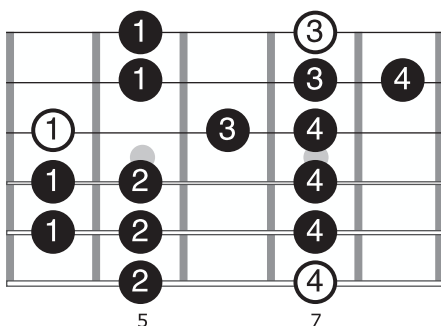
MONDAY: A SHAPE

64



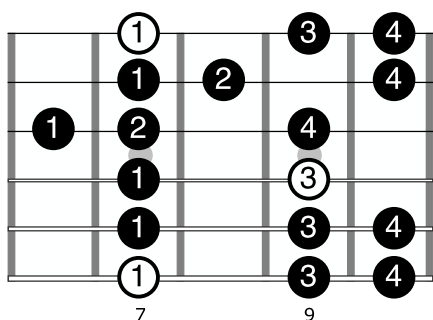
TUESDAY: G SHAPE

65



WEDNESDAY: E SHAPE

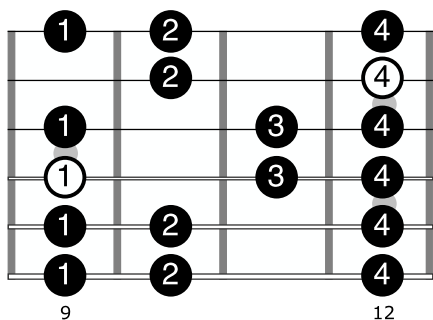
66



Bm

THURSDAY: D SHAPE

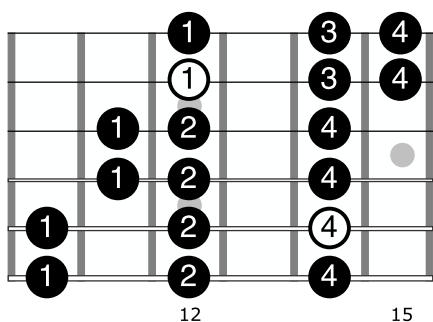
67



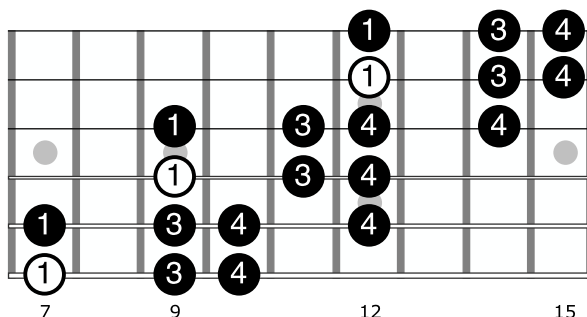
Bm

FRIDAY: C SHAPE

68



Bm



Bm

7 9 10 12 14 15

SUNDAY: SCALE APPLICATION

Ascending stepwise in 3s yields the same musical results and benefits as descending. Today's application shares a common fingering with last Sunday's example. However, its fretboard location and starting note have changed, which determines the interval pattern and sound of the scale.

Bm

7 9 10 12 14 15

WEEK 11: B MAJOR PENTATONIC

Intervals:

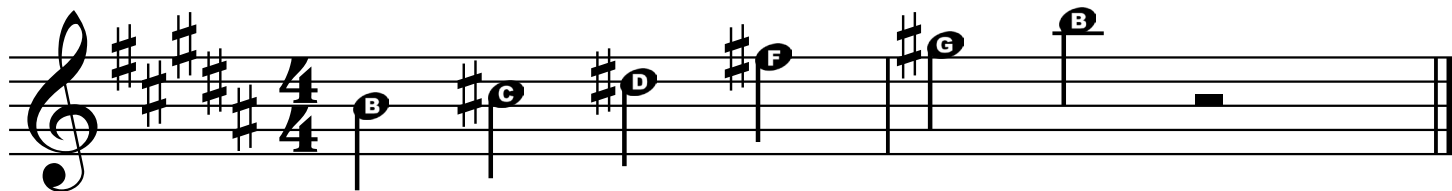
W

W

W+H

W

W+H



Degrees:

1

2

3

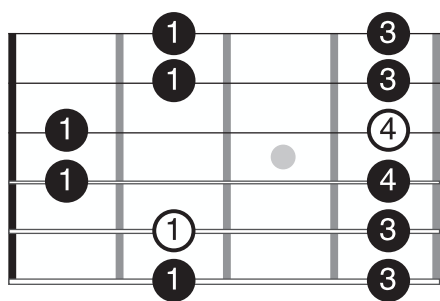
5

6

8

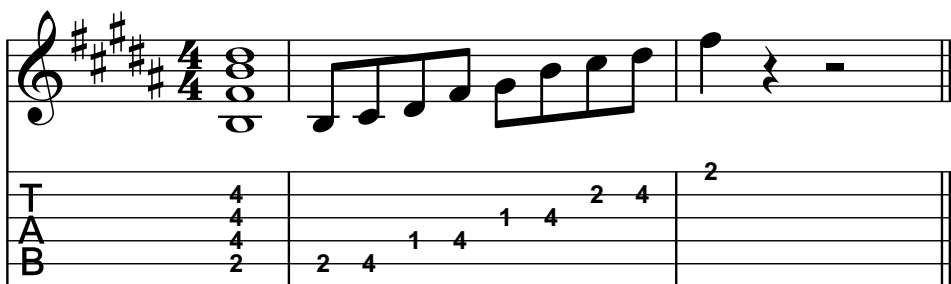
MONDAY: A SHAPE

71



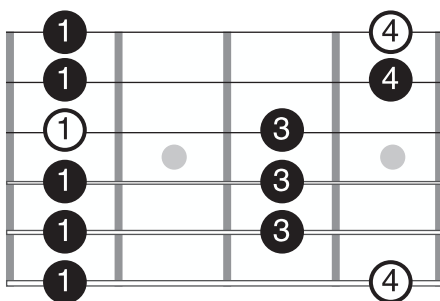
3

B



TUESDAY: G SHAPE

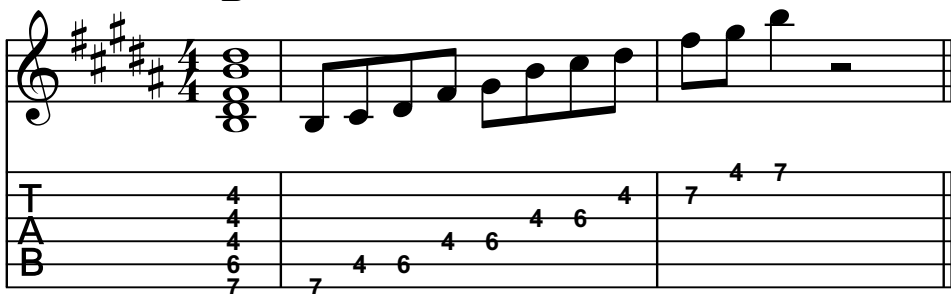
72



5

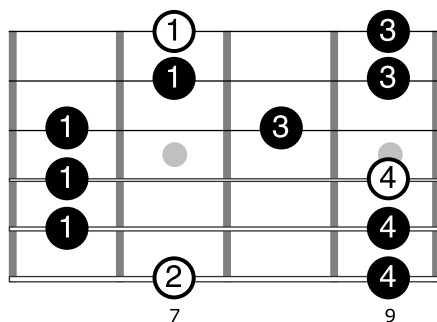
7

B



WEDNESDAY: E SHAPE

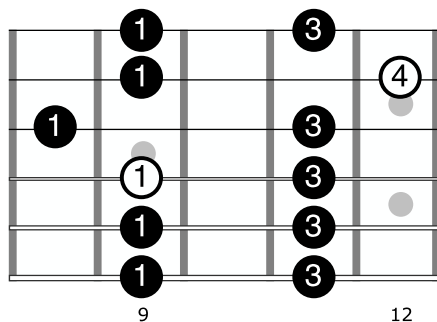
73



Musical notation for Wednesday E Shape. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written on a single staff. The bass staff shows fret numbers for the strings: T (Treble), A (4th), B (5th), and B (6th). The fret numbers are: 7, 8, 9, 7, 7, 9, 6, 9, 6, 9, 6, 8, 7, 9, 7.

THURSDAY: D SHAPE

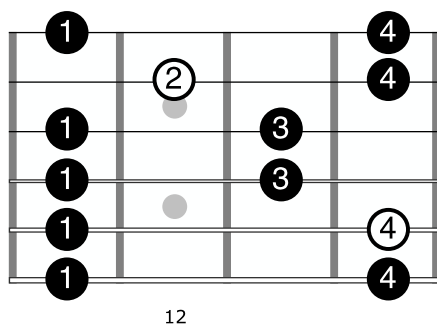
74



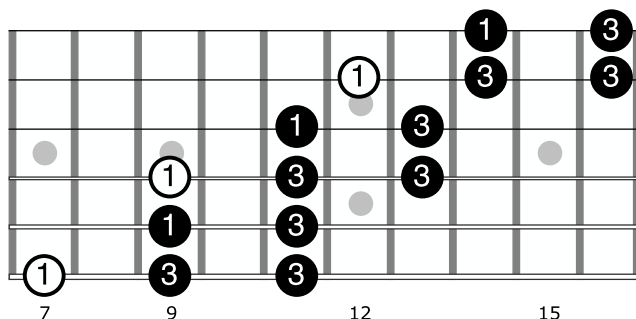
Musical notation for Thursday D Shape. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written on a single staff. The bass staff shows fret numbers for the strings: T (Treble), A (4th), B (5th), and B (6th). The fret numbers are: 12, 11, 9, x, 11, 9, 11, 9, 11, 9, 11, 9, 11, 8, 11, 9, 12, 9, 11.

FRIDAY: C SHAPE

75



Musical notation for Friday C Shape. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written on a single staff. The bass staff shows fret numbers for the strings: T (Treble), A (4th), B (5th), and B (6th). The fret numbers are: 11, 12, 11, 13, 14, 14, 11, 13, 11, 13, 12, 14, 11, 14.



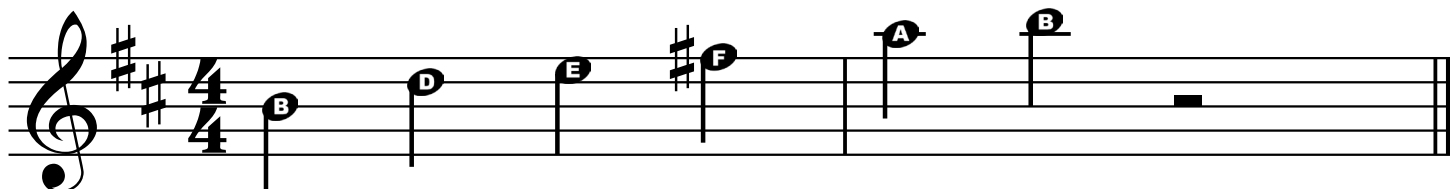
B

Skipping notes to break up stepwise motion works in the pentatonic scale, as well. Notice how moving the basic idea to new strings and repeating a rhythm helps the melody establish a theme. When crossing strings with the same finger in measures 2–4, try playing the first note with the pad of your 3rd finger and rolling up to the tip for the string below it.

B

WEEK 12: B MINOR PENTATONIC

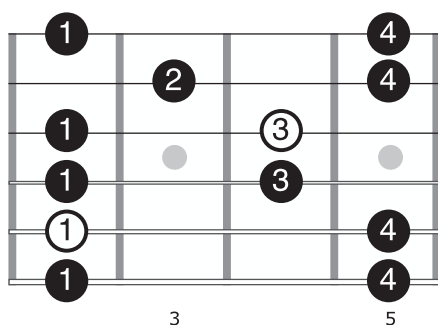
Intervals: W+H W W W+H W



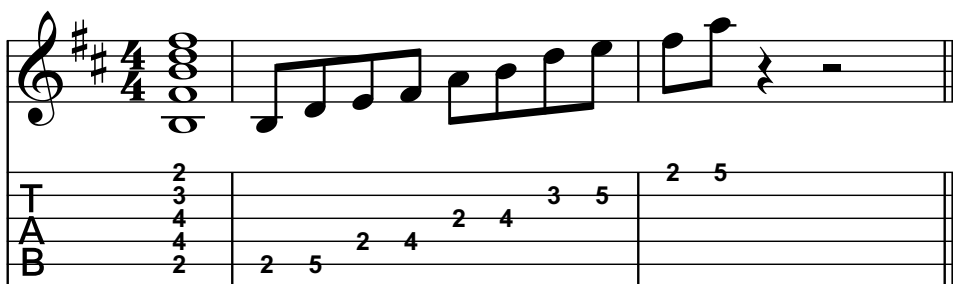
Degrees: 1 b3 4 5 b7 8

MONDAY: A SHAPE

78

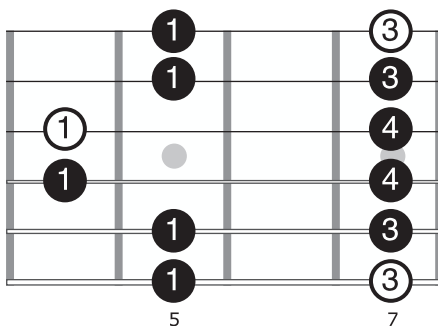


Bm

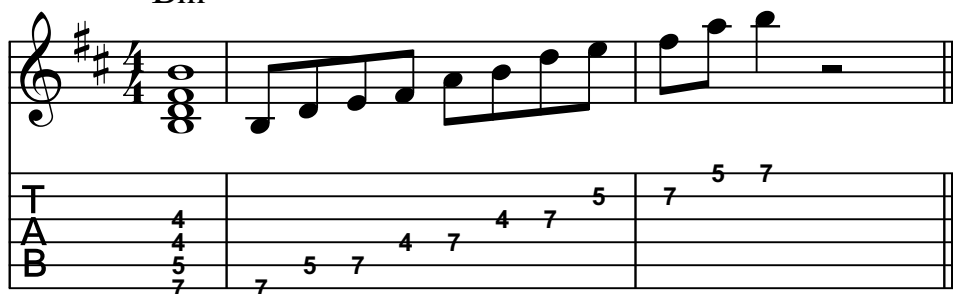


TUESDAY: G SHAPE

79

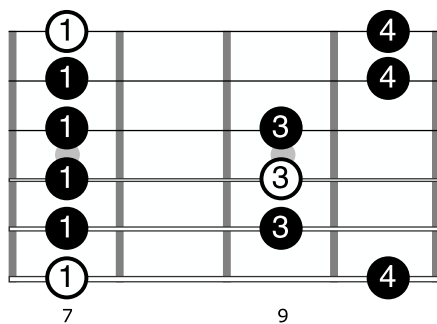


Bm



WEDNESDAY: E SHAPE

80



Bm

TAB

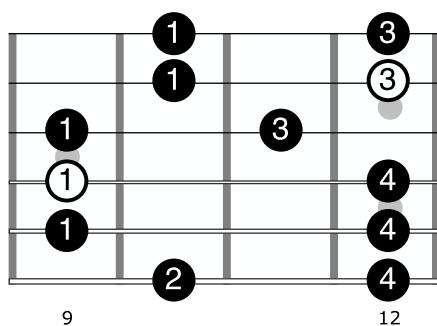
7 7 7 7 7 7 7 10

9 9 7 9 7 9 7 9

9 7 10 7 9 7 9 7 10

THURSDAY: D SHAPE

81



Bm

TAB

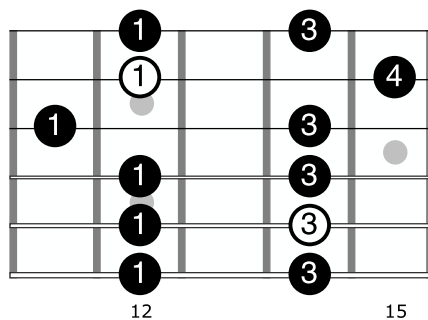
10 12 11 9

9 12 9 12 10 12 9 12

9 12 9 11 10 12 10

FRIDAY: C SHAPE

82

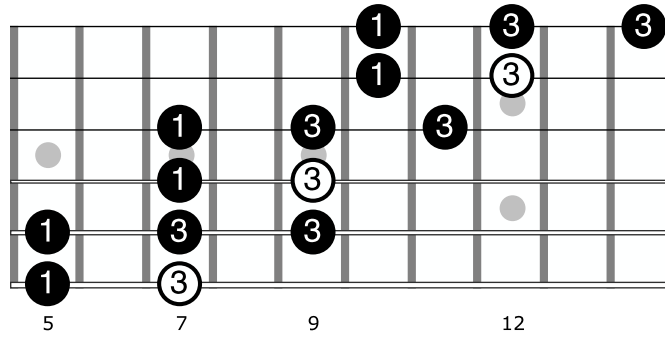


Bm

TAB

11 12 14

14 12 14 11 14 12 15 12 14



Bm

The minor pentatonic scale and the blues are historically a perfect fit. This is a popular blues figure that offers an opportunity to practice rolling your 3rd finger. Voice the 4th string with the tip of your 3rd finger and roll it down, collapsing your knuckle to play the 3rd string. Listen to the audio to get the blues shuffle feel.

Bm

WEEK 13: C MAJOR

Intervals: W W H W W W H

Degrees: 1 2 3 4 5 6 7 8

MONDAY: A SHAPE

85

C

TAB: 5 5 5 3 | 3 5 2 3 5 2 4 5 | 3 5 6 3

TUESDAY: G SHAPE

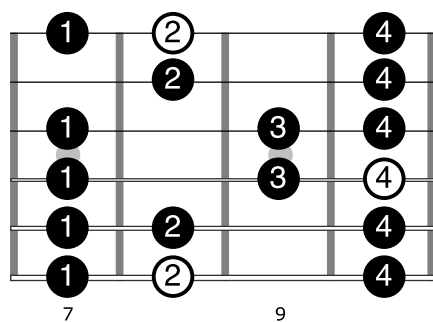
86

C

TAB: 5 5 5 7 | 8 5 7 8 5 7 4 5 | 7 5 6 8 5 7 8

WEDNESDAY: E SHAPE

87

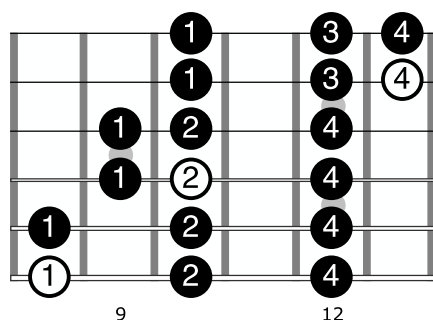


C

T 8 8 9 10 10 8 8 10 7 8 10 7 9 10 7 9 10 8 10 7 8

THURSDAY: D SHAPE

88

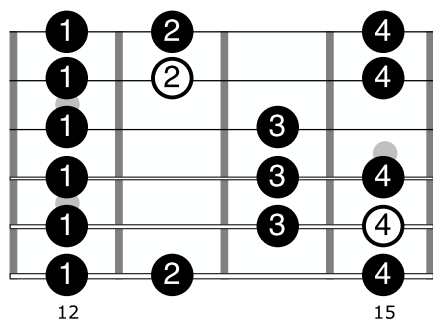


C

T 13 12 10 12 8 10 12 8 10 12 9 10 12 9 10 12 10 12 13 10 12

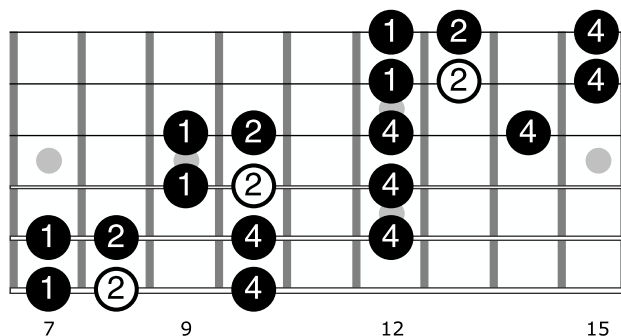
FRIDAY: C SHAPE

89



C

T 12 13 12 13 15 12 13 15 12 13 15 12 14 15 12 14 15 15



C

8 8 9 10 10 8

8 10 7 8 10/12 9 10 12 9 10 12/14 12 13 15 12 13 15

SUNDAY: SCALE APPLICATION

Another common stepwise scale sequence is to use groups of 4. This pattern uses the D-Shape C major scale and is often used for connecting melodic ideas. Practicing it will also help to develop finger dexterity and sync your picking and fretting hands.

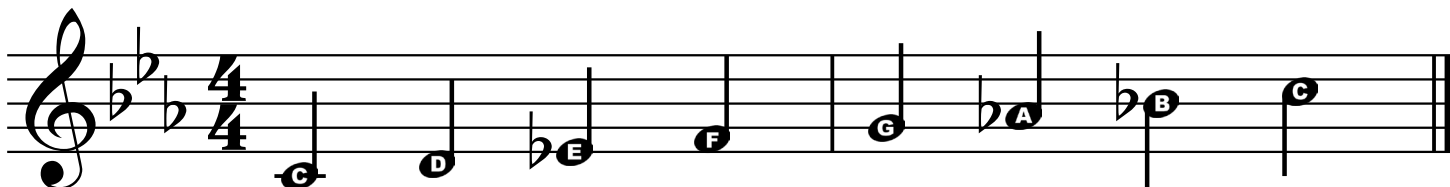
C

8 10 12 8 10 12 8 10 12 9 10 12 9 10 12 9 10 12 9 10 12

12 9 10 12 9 10 12 10 10 12 12 10 12 13 10 12 13 10 12 13 10 12

WEEK 14: C MINOR

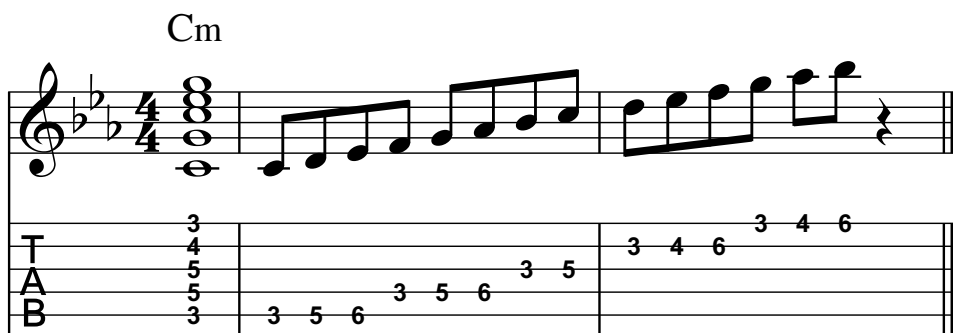
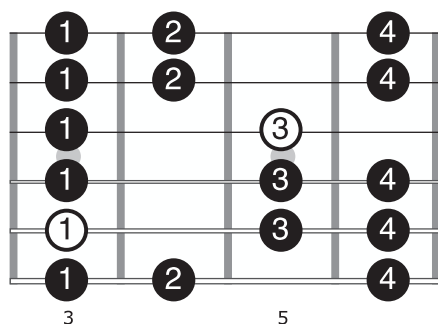
Intervals: W H W W H W W



Degrees: 1 2 b3 4 5 b6 b7 8

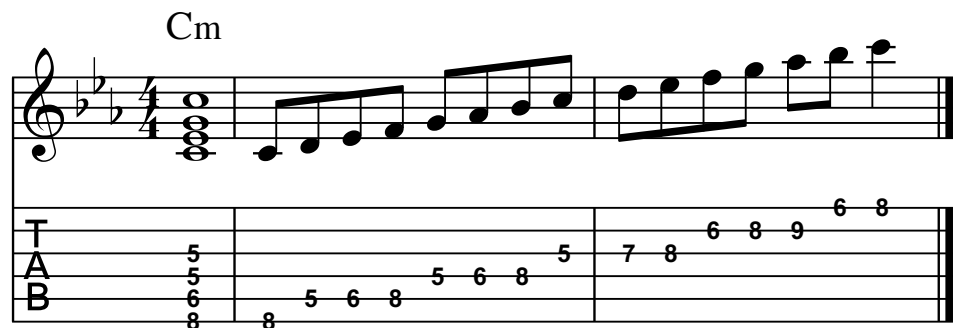
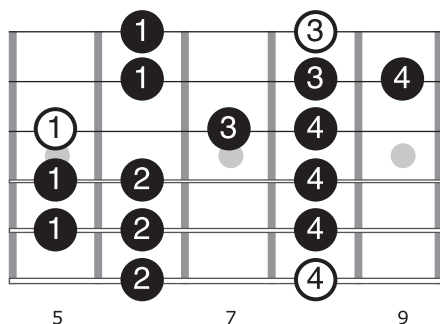
MONDAY: A SHAPE

92



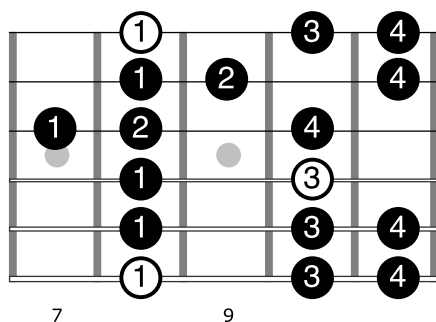
TUESDAY: G SHAPE

93



WEDNESDAY: E SHAPE

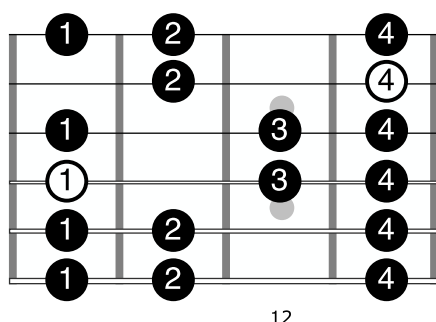
94



Cm

THURSDAY: D SHAPE

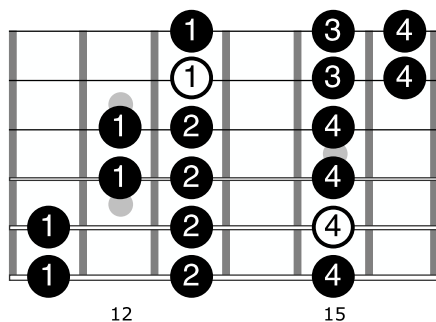
95



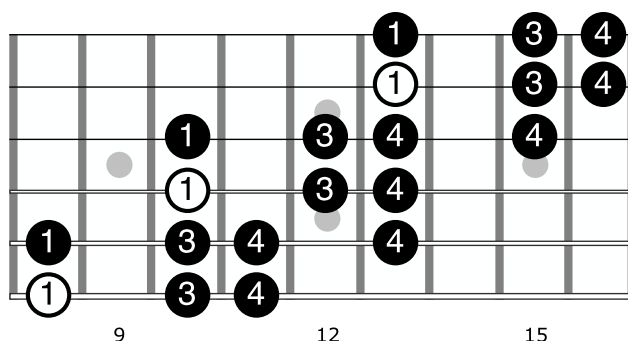
Cm

FRIDAY: C SHAPE

96



Cm



Cm

8 8 8 10 10 8

8 10 11 13 10 12 13 10 12 13/15 13 15 16 13 15

SUNDAY: SCALE APPLICATION

Today's exercise uses the A Shape to explore descending a scale in groups of 4. These patterns are great for combining alternate picking and scale practice. Try to keep your foot and pick going in the same direction: down on the numbers (1, 2, 3, 4), and up on the "ands."

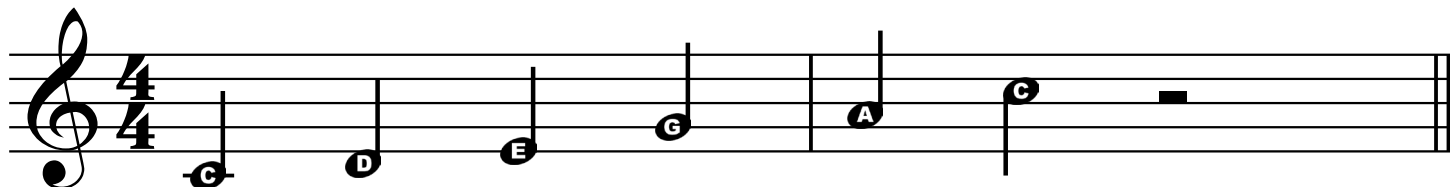
Cm

6 4 3 6 4 3 3 6 4 3 6 4 3 5 4 3 5 3 3 5 3 6

5 3 6 5 3 6 5 3 6 5 3 6 5 3 3 6 5 3 6 5 3 6 3

WEEK 15: C MAJOR PENTATONIC

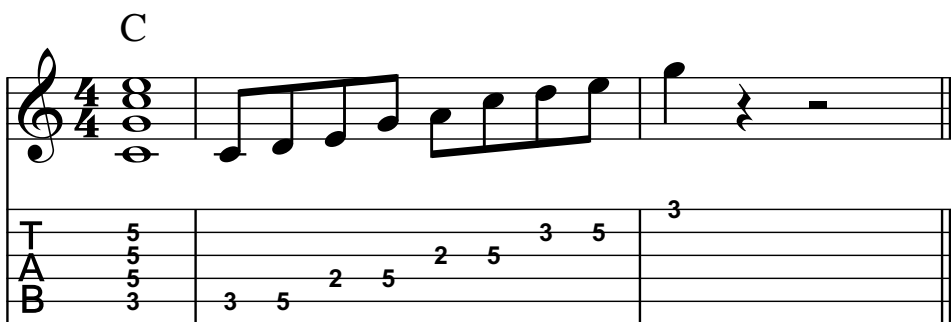
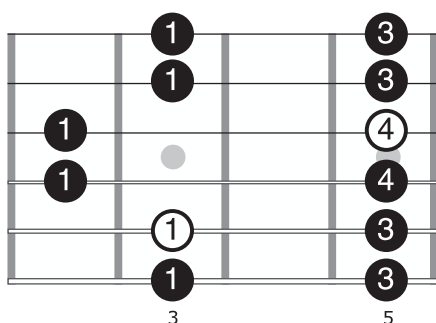
Intervals: W W W+H W W+H



Degrees: 1 2 3 5 6 8

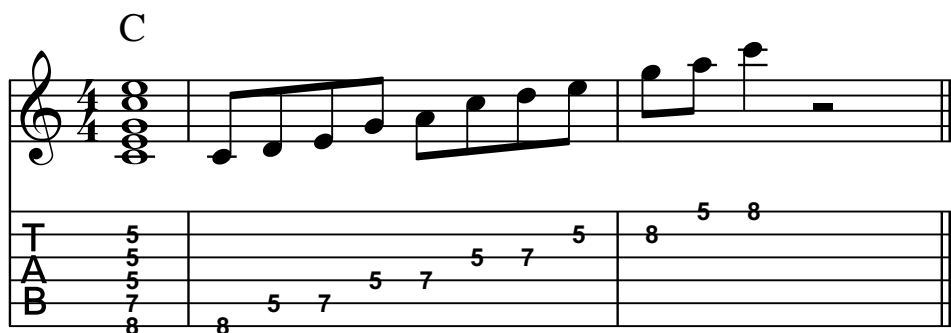
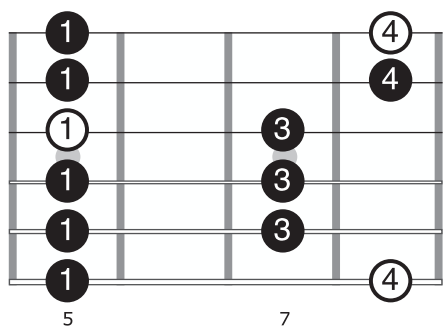
MONDAY: A SHAPE

99



TUESDAY: G SHAPE

100



WEDNESDAY: E SHAPE

101

A 5x5 grid with numbers in circles at various intersections. The numbers are: 1 (top-left, top-middle, middle-left, middle-left, bottom-left), 2 (bottom-middle), 3 (top-right, middle-right, middle-right), 4 (middle-right, bottom-right, bottom-right, bottom-right). A grey dot is at the intersection of the 3rd column and 3rd row.

The image shows a musical score for the song "The Wind" by The Beatles. The score is in 4/4 time, C major, and includes a guitar solo. The solo is marked with a 'C' and a 'G'. The guitar tab below the staff shows the fret numbers for the solo: 8, 9, 10, 10, 8, 8, 10, 7, 10, 7, 10, 7, 9, 8, 10, 8.

THURSDAY: D SHAPE

102

A 5x5 grid with 12 numbered black circles and 1 white circle. The circles are numbered 1 through 4, with some numbers repeated. The circles are located at various intersections of the grid lines. The number 9 is at the bottom left, and the number 12 is at the bottom right.

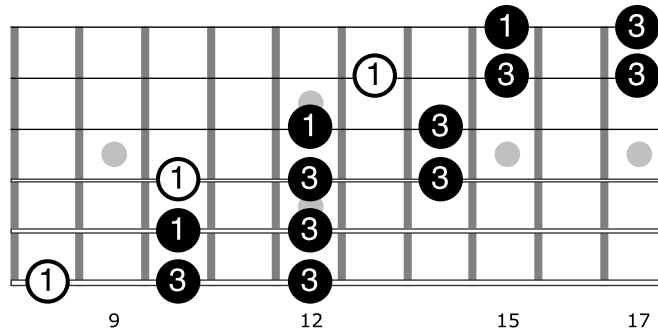
FRIDAY: C SHAPE

103

A 5x4 grid with columns labeled 12 and 15. The grid contains numbered circles and a grey dot. The circles are numbered 1, 2, 3, and 4. The grey dot is located in the second row, column 15.

Row	Column 12	Column 15
1	1	4
2		4
3	1	3
4	1	3
5	1	4

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in a treble clef, 4/4 time, with a key signature of one flat (B-flat). The melody begins with a whole note chord (B-flat, D, F, A) and is followed by a series of eighth and quarter notes. The second system shows the vocal melody continuing, followed by a double bar line. Below the vocal melody, the guitar accompaniment is shown in a simplified format, with fret numbers indicated above the staff lines. The guitar part consists of a series of chords and single notes, with fret numbers ranging from 12 to 15.



C

T
A
B

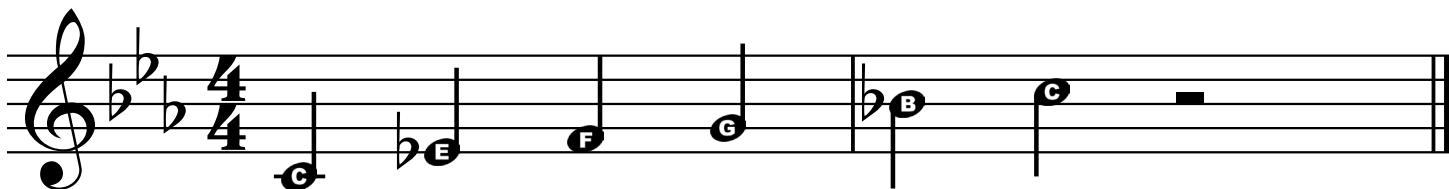
A great attribute of the horizontal pentatonic pattern is the three symmetrical groups of five notes. The following melodic phrase demonstrates how you can apply a single idea to different octaves of the scale to create a theme. Simply changing the last two notes brings the phrase to a conclusion.

C

T
A
B

WEEK 16: C MINOR PENTATONIC

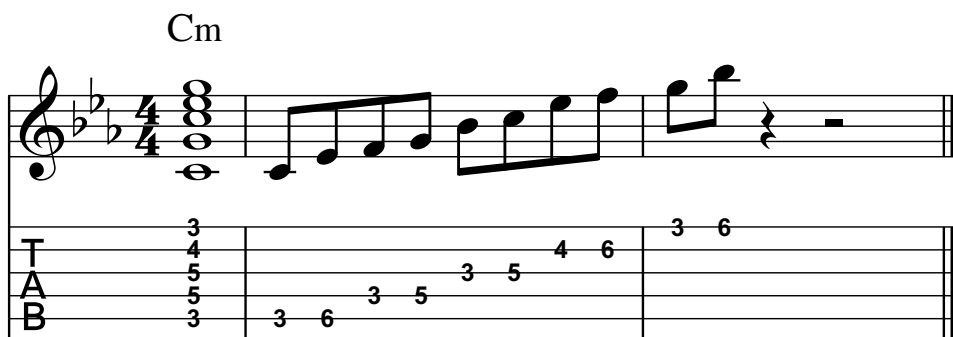
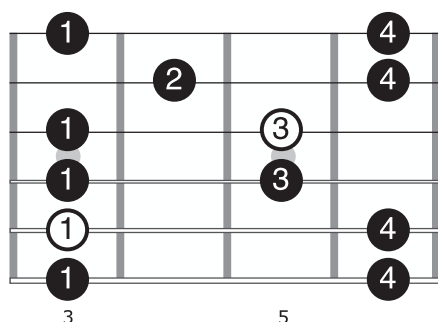
Intervals: W+H W W W+H W



Degrees: 1 b3 4 5 b7 8

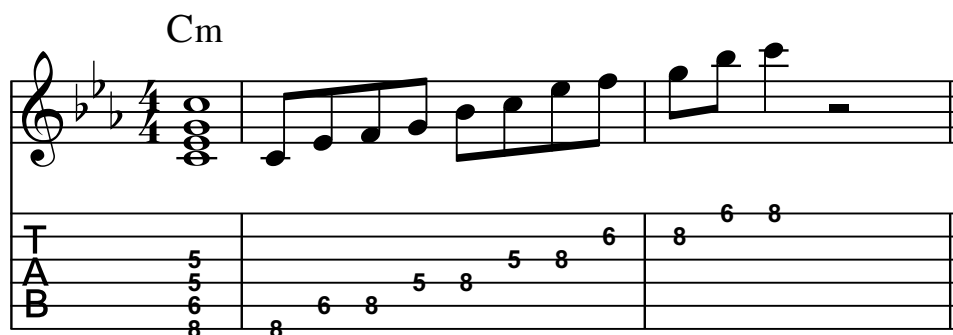
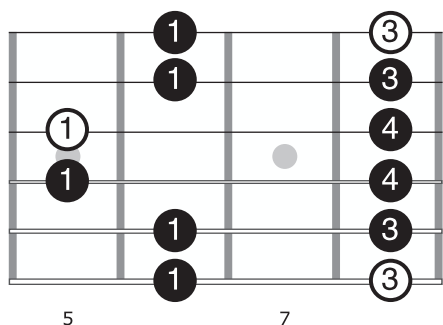
MONDAY: A SHAPE

106



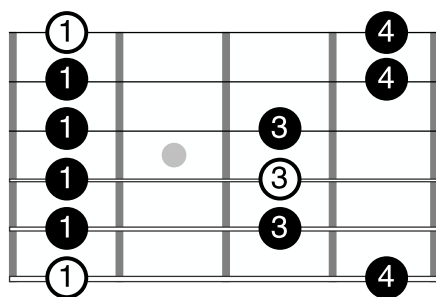
TUESDAY: G SHAPE

107



WEDNESDAY: E SHAPE

108

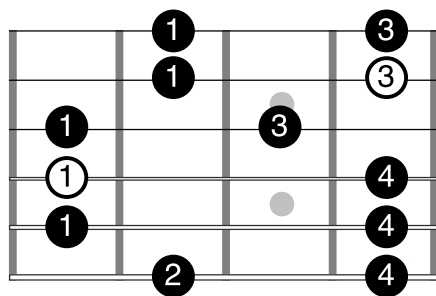


9

Cm

THURSDAY: D SHAPE

109

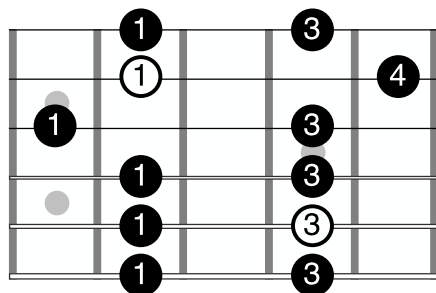


12

Cm

FRIDAY: C SHAPE

110



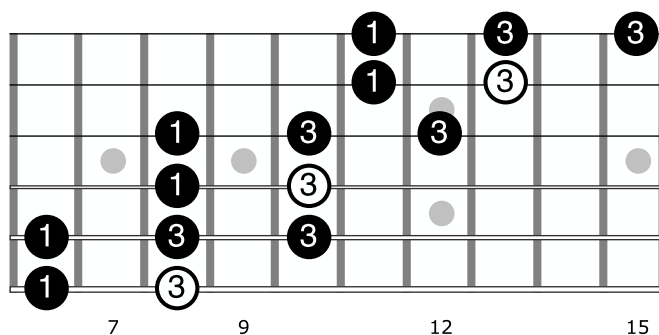
12

15

Cm

SATURDAY: HORIZONTAL PATTERN

111



Cm

8 8 8 10 10 8 8 6 8 10 8 10 8 10 12 11 13 11 13 15

SUNDAY: SCALE APPLICATION

112

The minor horizontal pentatonic pattern also has three symmetrical groups of five notes. Our next phrase combines the down 3/up 1 scale sequence with triplets and spans three octaves.

Cm

15 13 11 13 11 13 11 12 12 10 8 10 8 10 8 10 8 10

WEEK 17: C# MAJOR

Intervals:

W W H W W W H

Degrees: 1 2 3 4 5 6 7 8

MONDAY: C SHAPE

113

3

C#

TAB

TUESDAY: A SHAPE

114

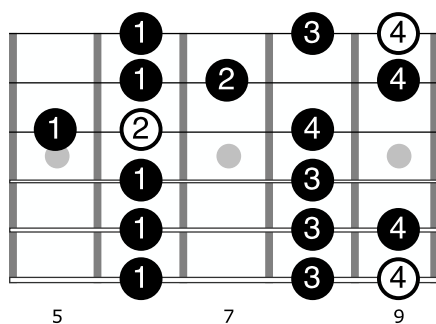
3 5 7

C#

TAB

WEDNESDAY: G SHAPE

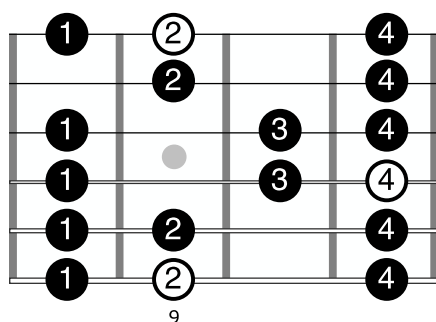
115



C#

THURSDAY: E SHAPE

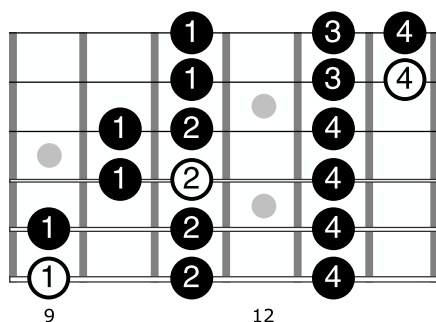
116



C#

FRIDAY: D SHAPE

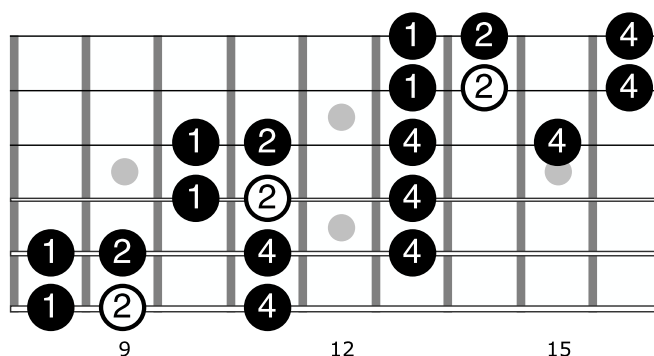
117



C#

SATURDAY: HORIZONTAL PATTERN

118



C#

9 9 10 11 11 9 11 8 9 11/13 10 11 13 10 11 13/15 13 14 16 13 14 16

SUNDAY: SCALE APPLICATION

119

In today's melody, we'll explore tension and release. A *triad* is a chord made up of the root, 3rd, and 5th of a scale. In general, ending on a note used in the chord creates release. When you land on the 2nd, 4th, 6th, or 7th tones of the scale (tension), they usually want to move up or down to a chord tone (release). Notice how the 7th measure creates tension by ending on the 2nd (D#).

C#

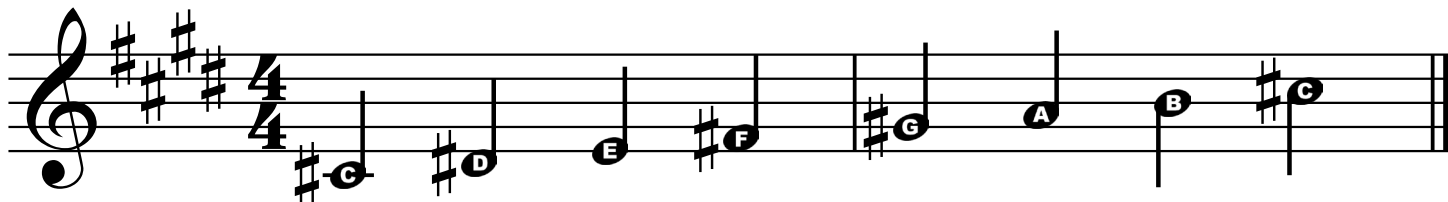
5 6 6 4 6 6 7 6 6 7 4 4

4 7 6 4 7 6 7 6 4 4 5 6

WEEK 18: C# MINOR

Intervals:

W H W W H W W

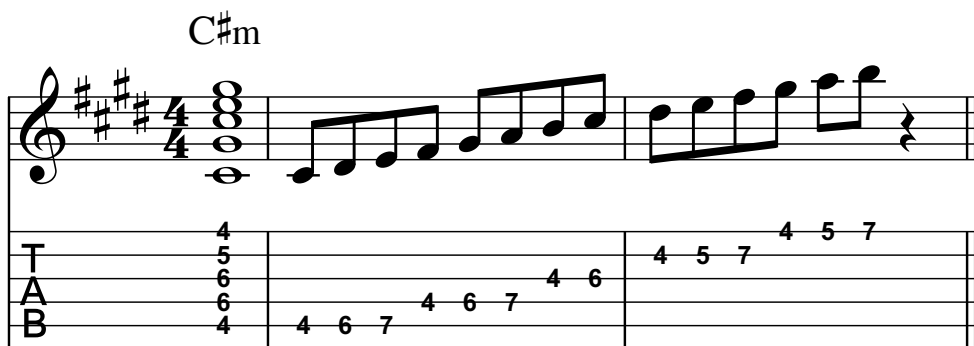
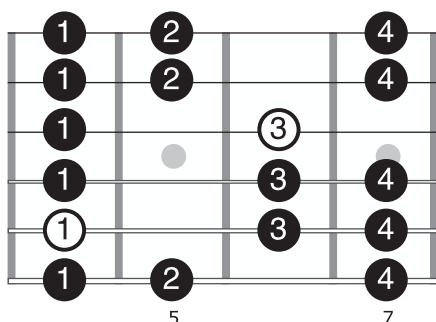


Degrees:

1 2 b3 4 5 b6 b7 8

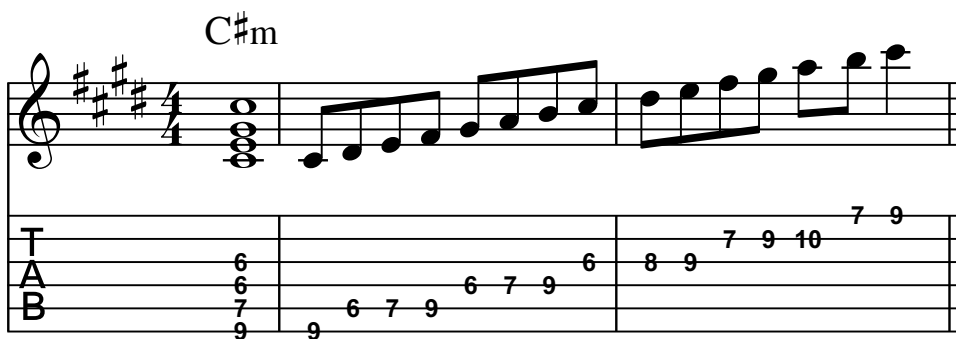
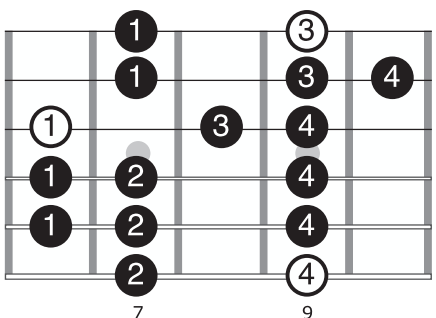
MONDAY: A SHAPE

120



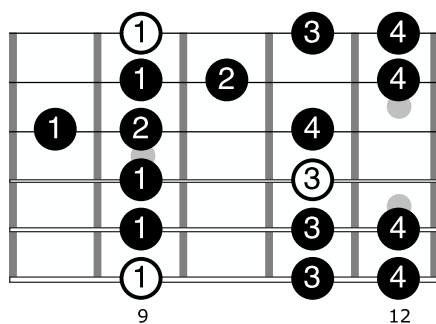
TUESDAY: G SHAPE

121



WEDNESDAY: E SHAPE

122



C#m

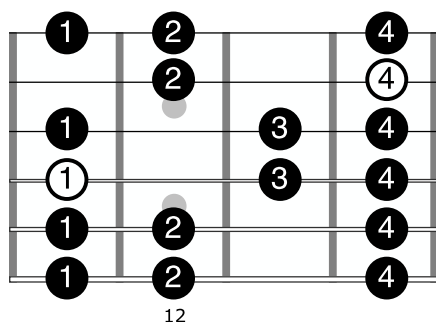
T 9 9 9 9 9 9 9 9

A 11 11 11 11 11 11 11 11

B 11 11 11 11 11 11 11 11

THURSDAY: D SHAPE

123



C#m

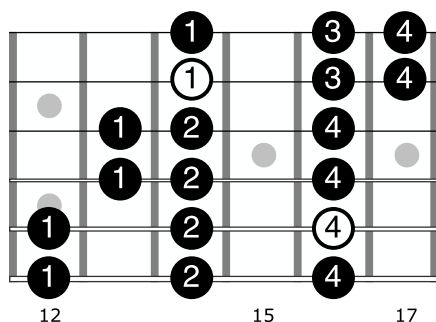
T 12 12 12 12 12 12 12 12

A 13 13 13 13 13 13 13 13

B 11 11 11 11 11 11 11 11

FRIDAY: C SHAPE

124

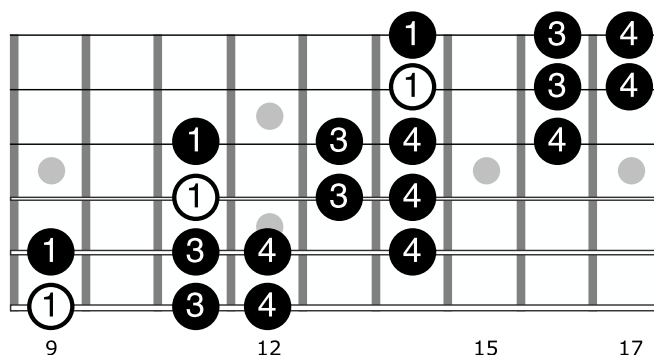


C#m

T 13 13 13 13 13 13 13 13

A 14 14 14 14 14 14 14 14

B 16 16 16 16 16 16 16 16



C#m

A *riff* is generally a lower-voiced, repeated phrase that is typically used as an introduction or refrain in a song. Here's an example riff that uses the A Shape. Feel free to increase the tempo and add some overdrive as you become comfortable with it.

C#m

WEEK 19: C# MAJOR PENTATONIC

Intervals:

W W W+H W W+H

Degrees: 1 2 3 5 6 8

MONDAY: C SHAPE

127

3

C#

T
A
B

TUESDAY: A SHAPE

128

3

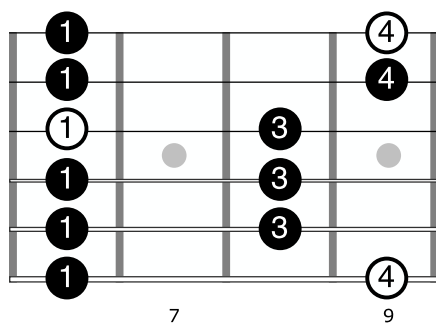
5

C#

T
A
B

WEDNESDAY: G SHAPE

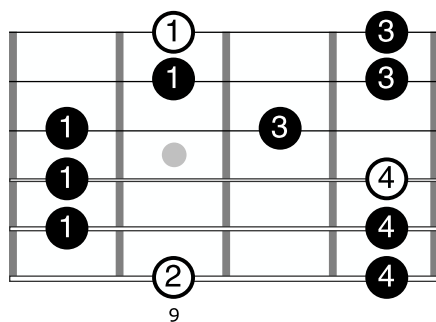
129



C#

THURSDAY: E SHAPE

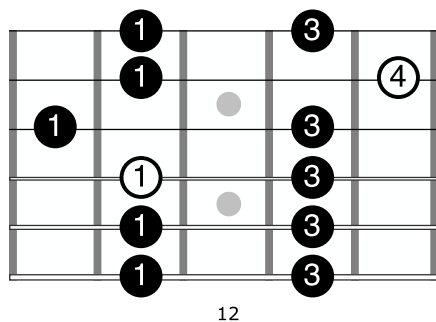
130



C#

FRIDAY: D SHAPE

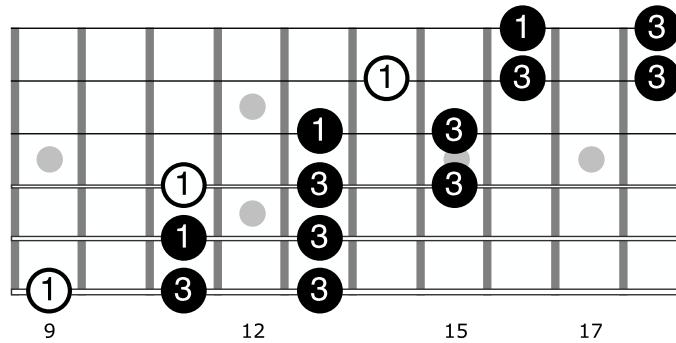
131



C#

SATURDAY: HORIZONTAL PATTERN

132



C#

TAB: 9 10 11 12 13 14 15 16 17 18

SUNDAY: SCALE APPLICATION

133

Groups of 4 are highly effective in the pentatonic scale, as well. Exercises like this one are great for dexterity and make great connecting phrases between ideas.

C#

TAB: 9 6 6 9 6 8 9 6 6 8 6 8 6 8 6 8 6 8 6 9

WEEK 20: C# MINOR PENTATONIC

Intervals:

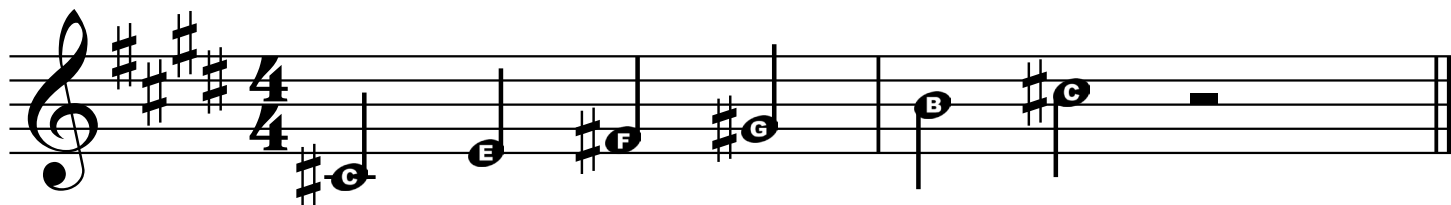
W+H

W

W

W+H

W



Degrees:

1

b3

4

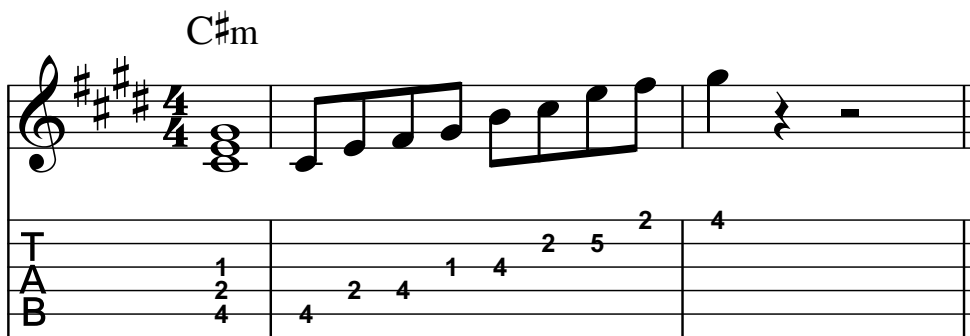
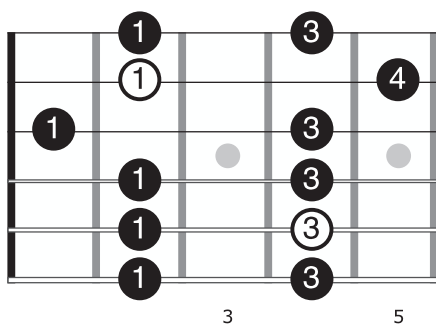
5

b7

8

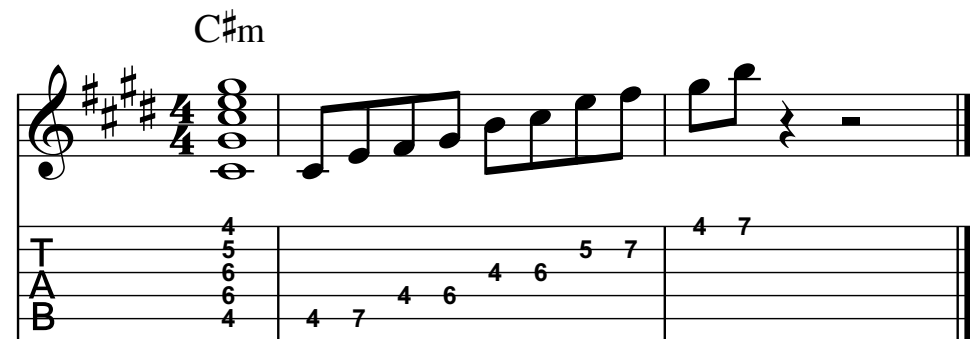
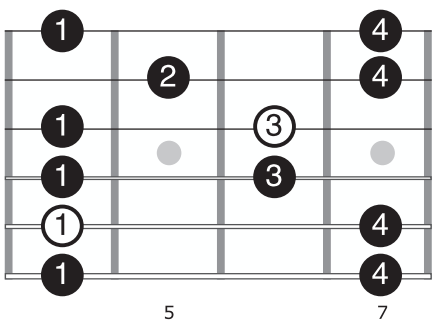
MONDAY: C SHAPE

134



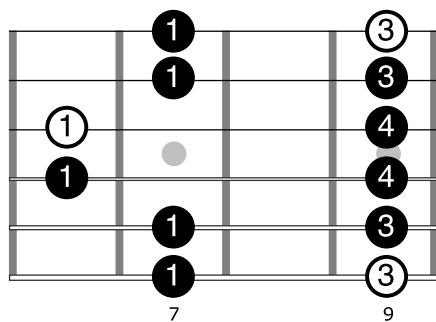
TUESDAY: A SHAPE

135



WEDNESDAY: G SHAPE

136



C#m

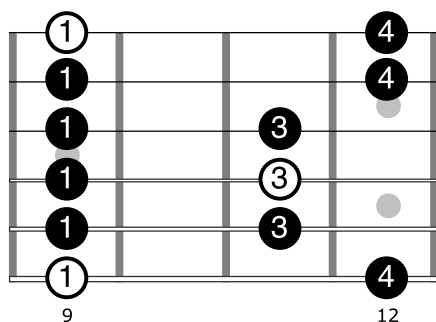
T 6 6 7 9 7 9

A 6 6 6 9 6 9

B 7 9 7 9 6 9

THURSDAY: E SHAPE

137



C#m

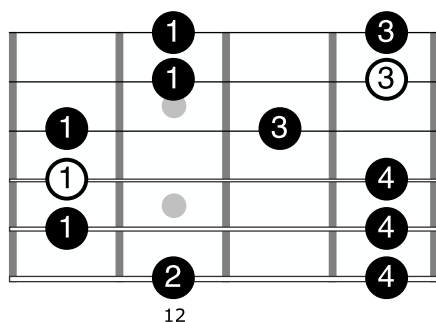
T 9 9 9 11 9 11 9 12 9 12

A 9 9 9 11 9 11 9 12 9 12

B 11 11 11 13 11 13 11 14 11 14

FRIDAY: D SHAPE

138

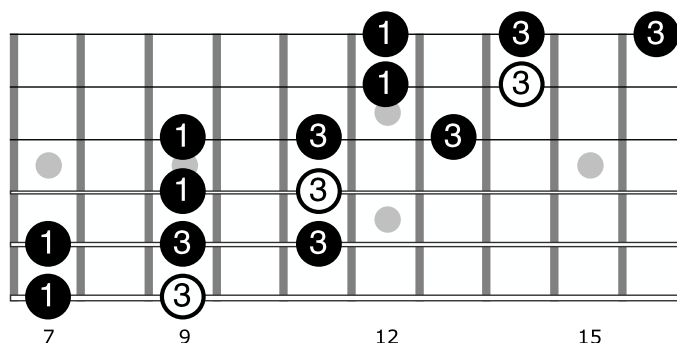


C#m

T 12 14 13 14 12 14 12

A 13 11 14 11 14 12 14

B 11 11 14 11 14 12 14



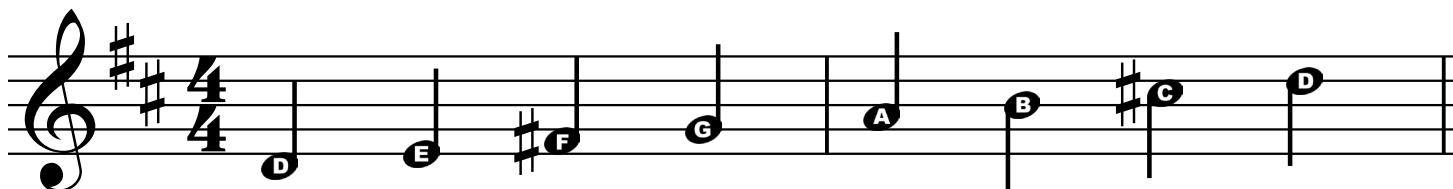
C#m

This week, we'll explore descending in 4s in a minor pentatonic scale. As an alternative to picking every note, you can try using a pull-off every time there are two notes on the same string. This is a great pattern to work through all the CAGED shapes for further study.

C#m

WEEK 21: D MAJOR

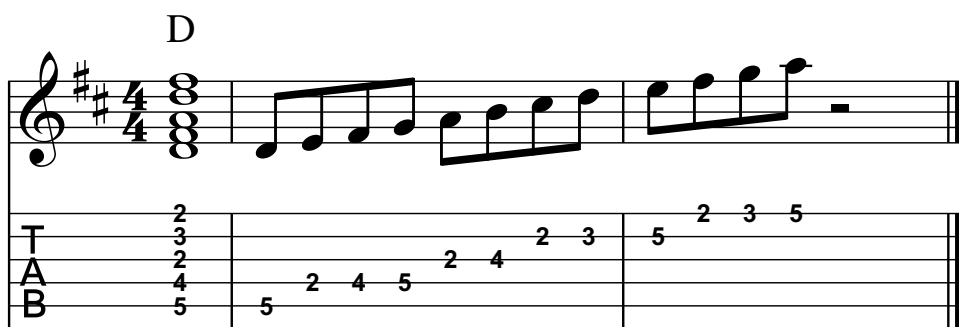
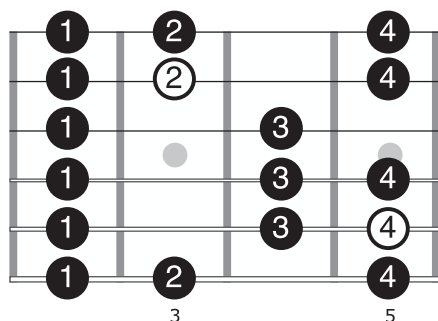
Intervals: W W H W W W H



Degrees: 1 2 3 4 5 6 7 8

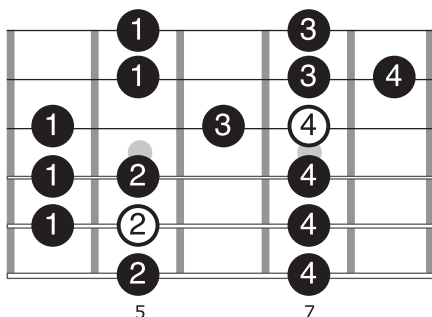
MONDAY: C SHAPE

141



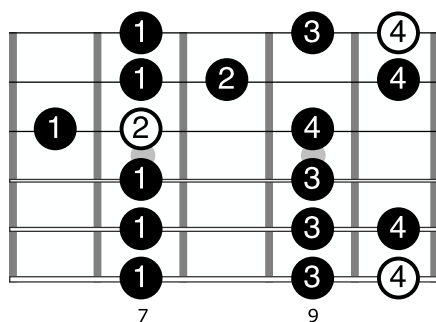
TUESDAY: A SHAPE

142



WEDNESDAY: G SHAPE

143



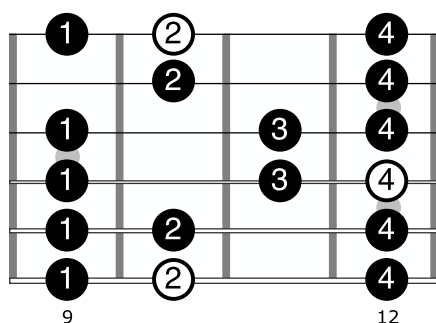
D

TAB

7 7 9 10 7 9 10 7 9 10 7 9 10 7 9 10

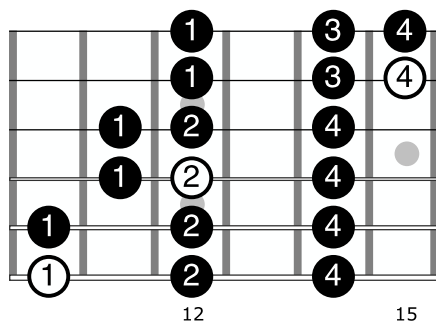
THURSDAY: E SHAPE

144



FRIDAY: D SHAPE

145



D

15 14 12 11 12 14 12 14 15 12 14

T 15 14 12 11 12 14 12 14 15 12 14

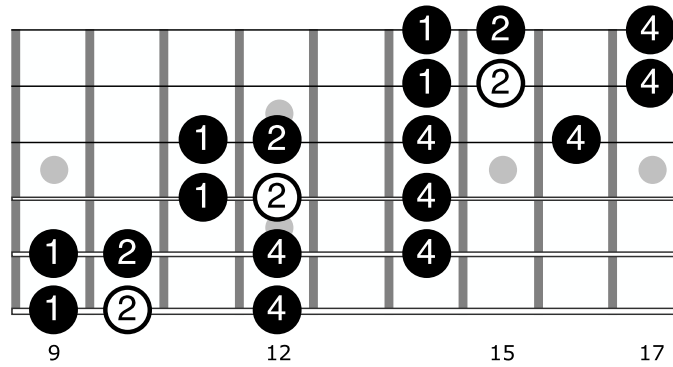
A 14 12 11 12 14 12 14 15 12 14

B 12 11 12 14 12 14 15 12 14

X 14 10 12 14 10 12 14 12 14 15 12 14

SATURDAY: HORIZONTAL PATTERN

146



SUNDAY: SCALE APPLICATION

147

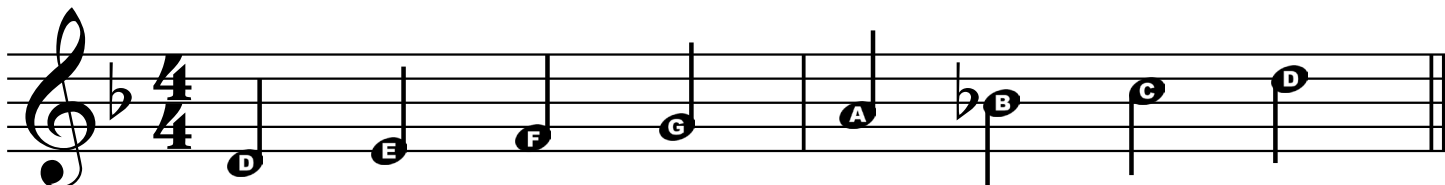
Here's a very popular scale sequence that you'll find in many melodies. It even has a distinctive look on the staff. You can think of it as descending three notes of the scale stepwise, then backing up a 3rd.

D

T
A
B

WEEK 22: D MINOR

Intervals: W H W W H W W

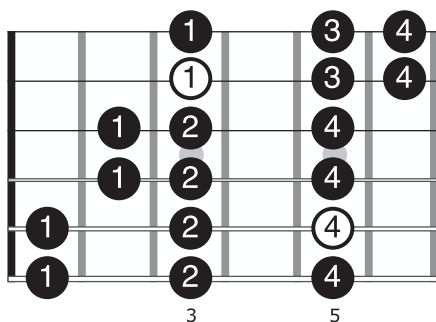


Degrees: 1 2 b3 4 5 b6 b7 8

MONDAY: C SHAPE

148

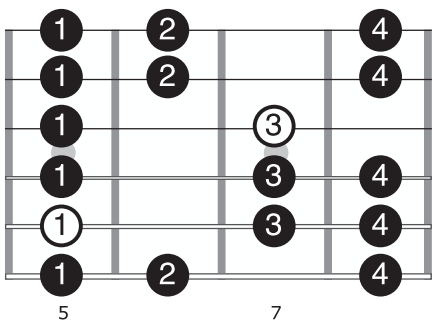
Dm



TUESDAY: A SHAPE

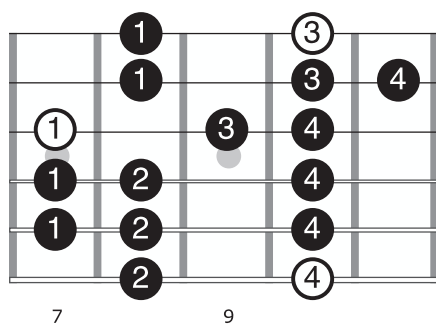
149

Dm



WEDNESDAY: G SHAPE

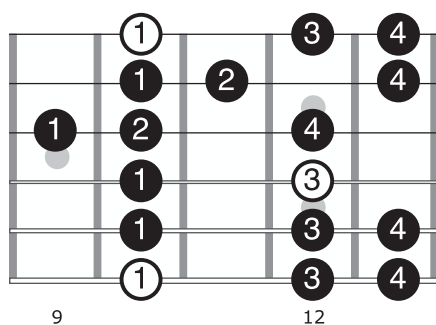
150



Dm

THURSDAY: E SHAPE

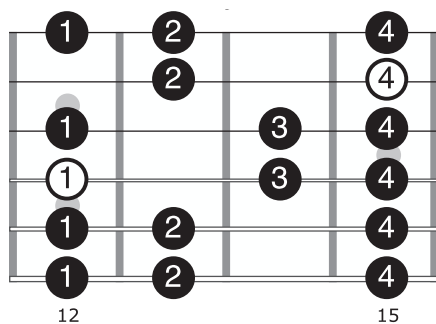
151



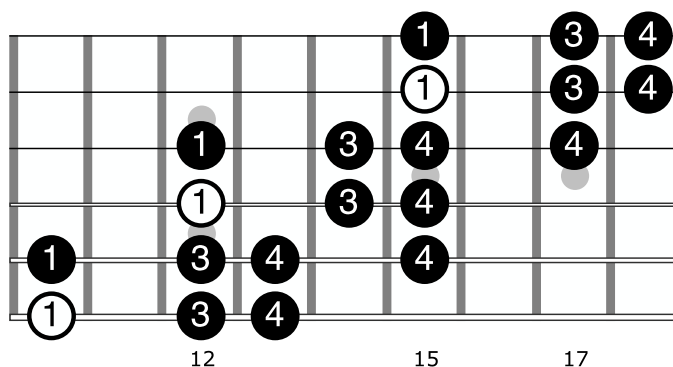
Dm

FRIDAY: D SHAPE

152



Dm



Dm

10 10 10 10 12 12 10 10 12 13 12 14 15 12 14 15 17 15 17 18

Like major chords, melodies resolve to chord tones over minor chords: a 2nd will resolve to the root or 3rd, a 4th will resolve to a 3rd or 5th, a 6th will resolve to a 5th or climb up to the root, and a 7th will resolve to the root or fall to the 5th. Let's explore this in the A Shape.

Dm

5 7 7 5 6 6 8 6 6 8 5 5

5 8 6 5 8 6 8 6 5 5 5 7

WEEK 23: D MAJOR PENTATONIC

Intervals:

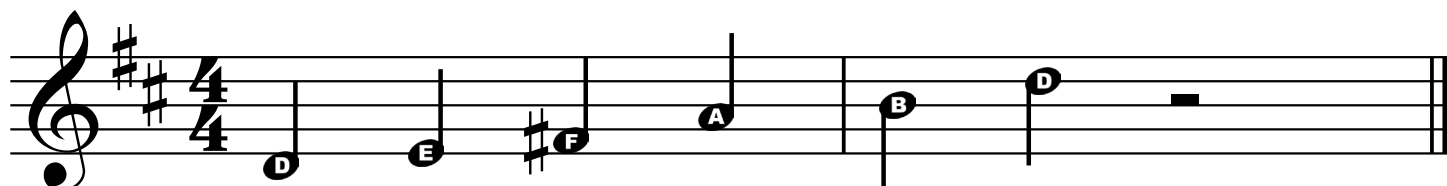
W

W

W+H

W

W+H



Degrees:

1

2

3

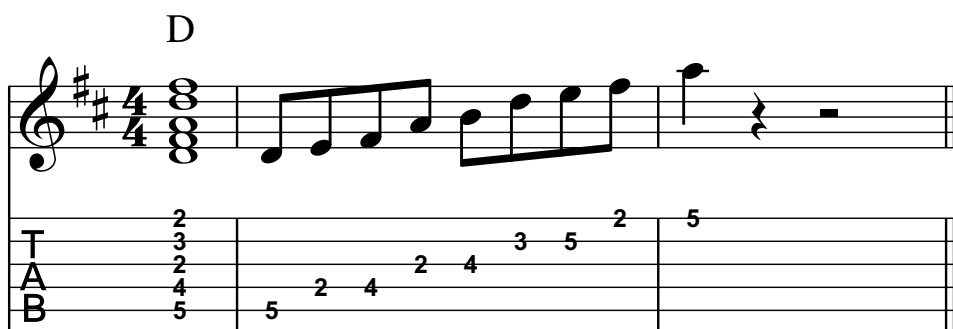
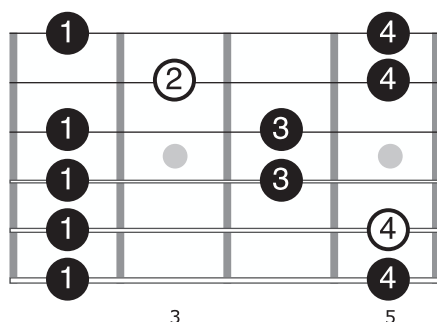
5

6

8

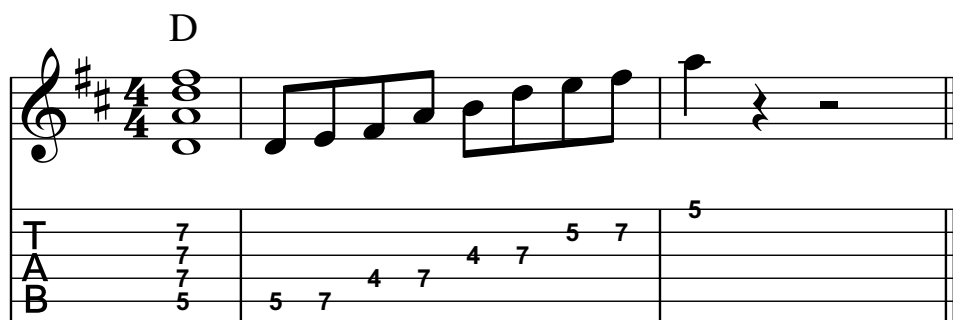
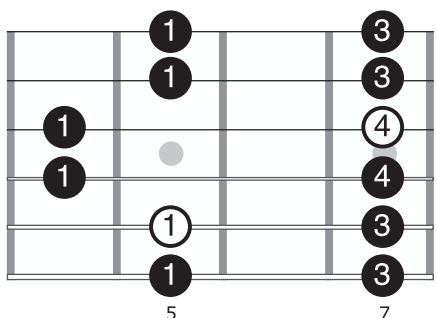
MONDAY: C SHAPE

155



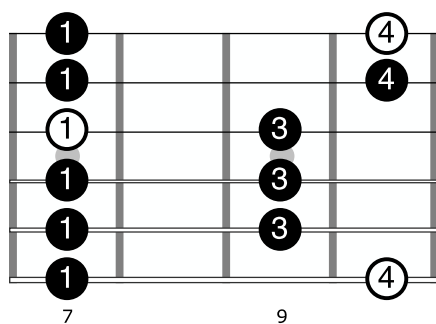
TUESDAY: A SHAPE

156



WEDNESDAY: G SHAPE

157



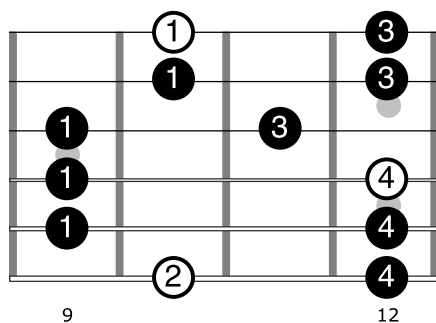
D

TAB

T	7								
A	7								
B	9	10	7	9	7	9	7	10	7 10

THURSDAY: E SHAPE

158



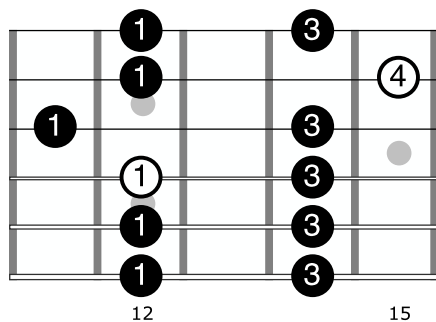
D

TAB

T	10								
A	10								
B	11	12	9	12	9	12	9	11	10 12 10

FRIDAY: D SHAPE

159



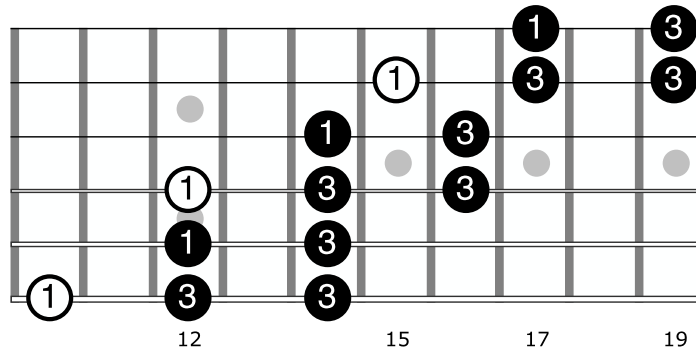
D

TAB

T	15								
A	14								
B	12	12	14	12	12	14	12	14	12 14

SATURDAY: HORIZONTAL PATTERN

160



D

TAB

SUNDAY: SCALE APPLICATION

161

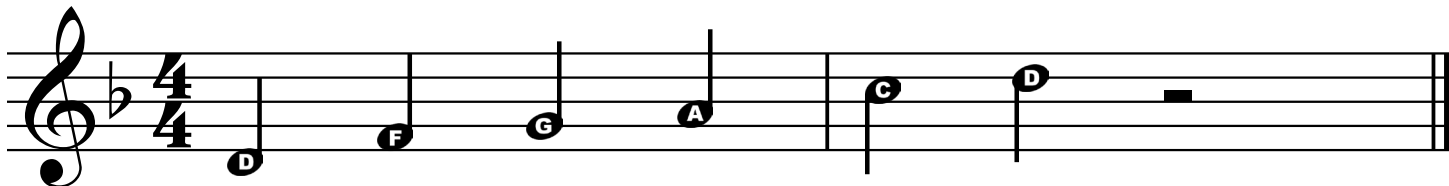
Ascending in 4s is another highly useful way to build excitement while connecting phrases.

D

TAB

WEEK 24: D MINOR PENTATONIC

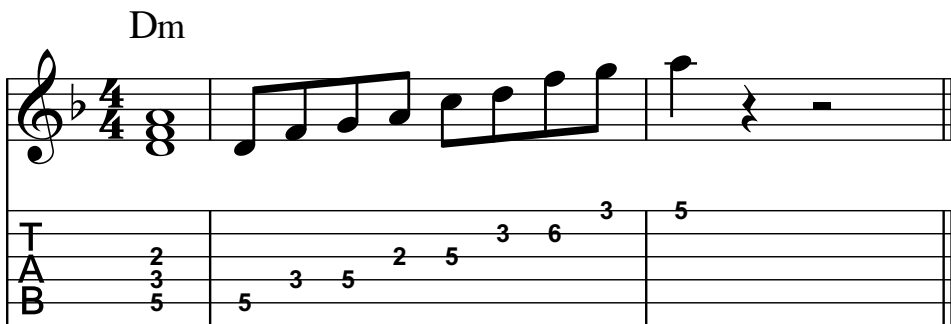
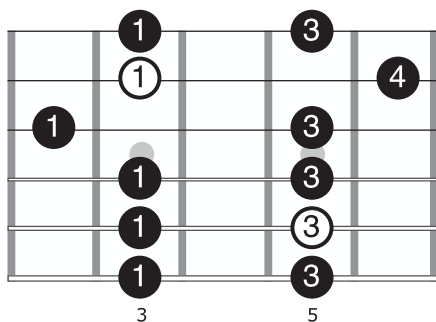
Intervals: W+H W W W+H W



Degrees: 1 b3 4 5 b7 8

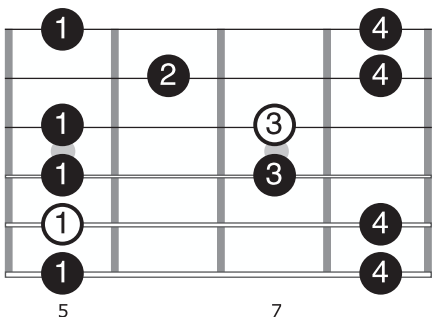
MONDAY: C SHAPE

162



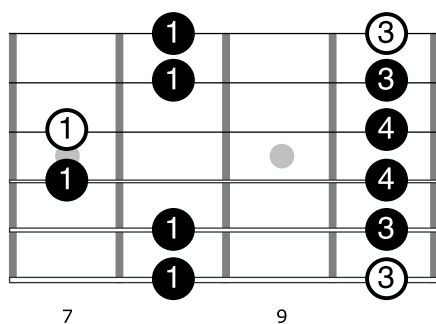
TUESDAY: A SHAPE

163



WEDNESDAY: G SHAPE

164



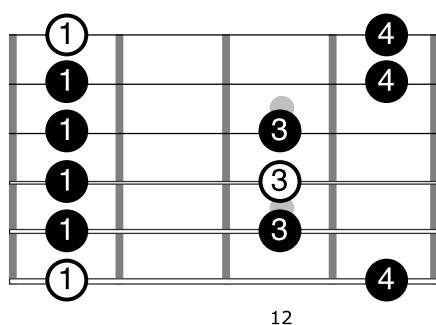
Dm

T
A
B

7 7 8 10 10 8 10 10 8 10

THURSDAY: E SHAPE

165



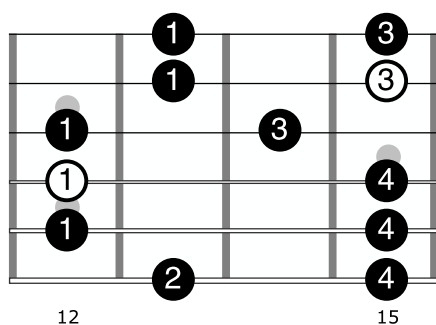
Dm

T
A
B

10 10 10 12 12 10 12 10 12 10 13 10 13

FRIDAY: D SHAPE

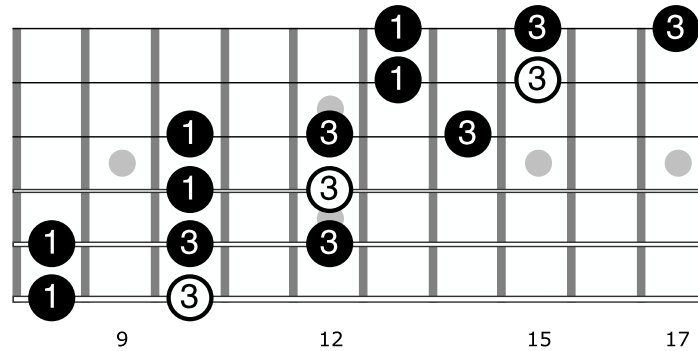
166



Dm

T
A
B

13 15 14 12 12 15 12 15 12 15 12 14 13 15 13



Dm

TAB: 10 10 10 12 12 10 | 8 10/12 10 12 10 12 | 14 13 15 13 15/17

Ascending 4s within the minor pentatonic yields great results, as well! This example really demonstrates how the starting and ending notes of the fingering pattern affect the sound of the scale.

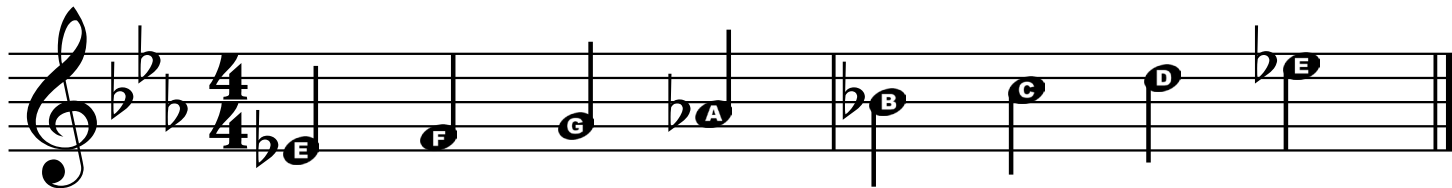
Dm

TAB: 10 12 10 12 10 12 | 10 12 10 12 10 12 | 10 12 10 12 10 12 | 10 13 10 13 10 13 10

WEEK 25: E \flat MAJOR

Intervals:

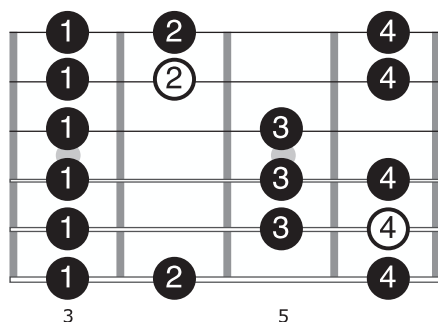
W W H W W W H



Degrees: 1 2 3 4 5 6 7 8

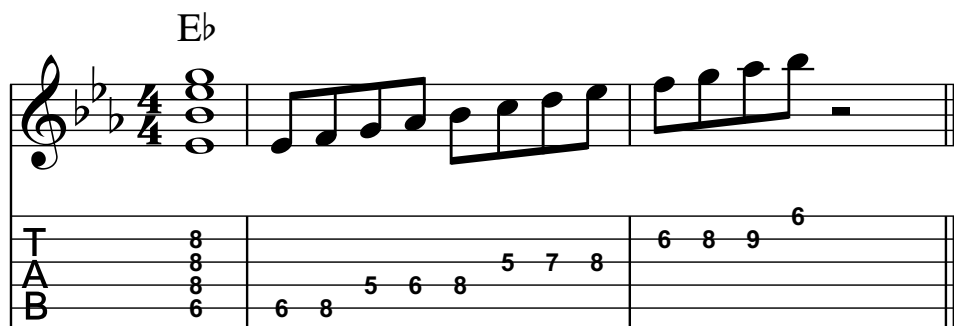
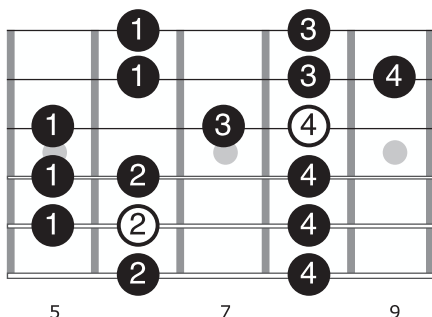
MONDAY: C SHAPE

169



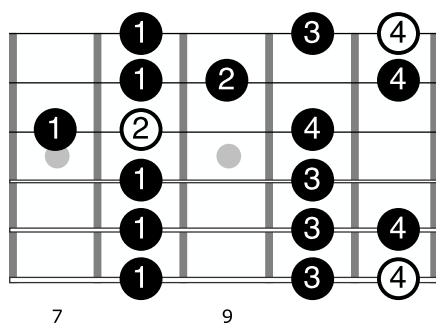
TUESDAY: A SHAPE

170



WEDNESDAY: G SHAPE

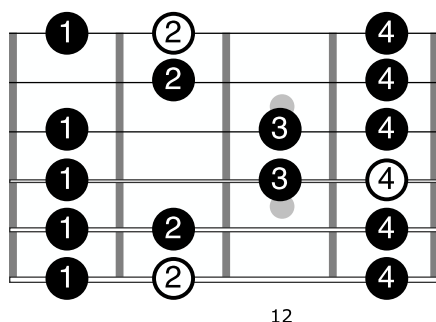
171



E_b

THURSDAY: E SHAPE

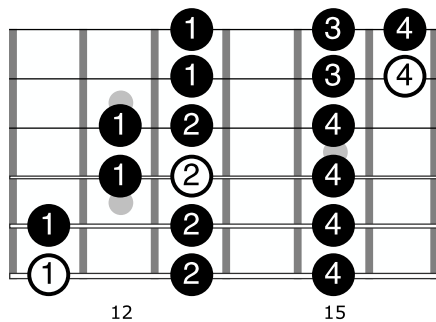
172



E_b

FRIDAY: D SHAPE

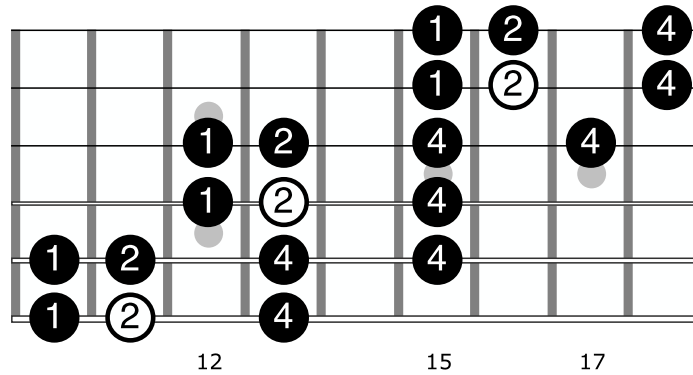
173



E_b

SATURDAY: HORIZONTAL PATTERN

174



E \flat

T 11 11 12 13 15 15 16 18

A 11 12 13 15 15 16 18

B 11 13 10 11 13 15 15 16 18

SUNDAY: SCALE APPLICATION

175

Our next melody uses the A Shape. It combines shifting an idea to a new set of strings and resolving on chord tones.

E \flat

T 5 6 5 8 6 5 6 8 6 8 9 8

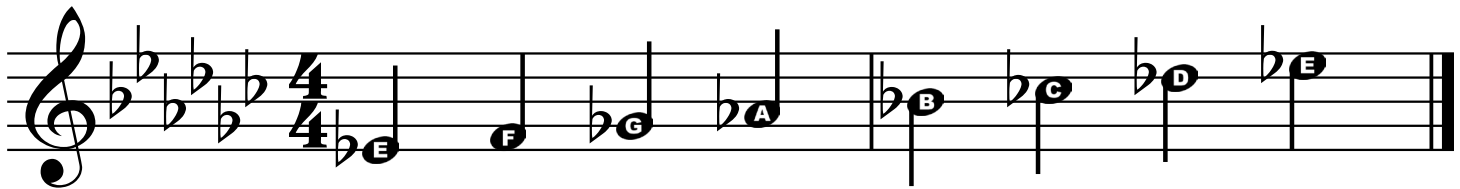
A 5 6 8 6 8 9 8

B 6 8 5 6 8 6 8 9 8

WEEK 26: E \flat MINOR

Intervals:

W H W W H W W

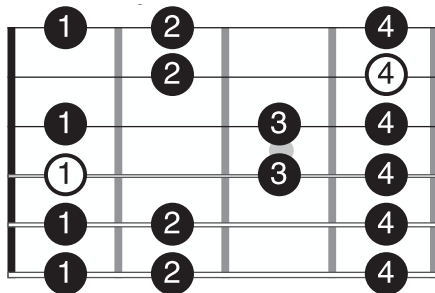


Degrees:

1 2 $b3$ 4 5 $b6$ $b7$ 8

MONDAY: D SHAPE

176

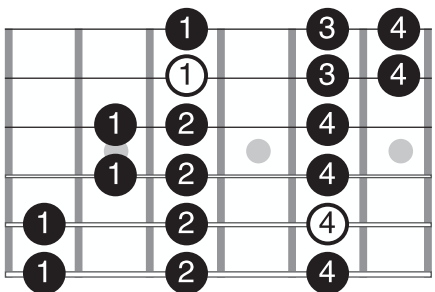


3



TUESDAY: C SHAPE

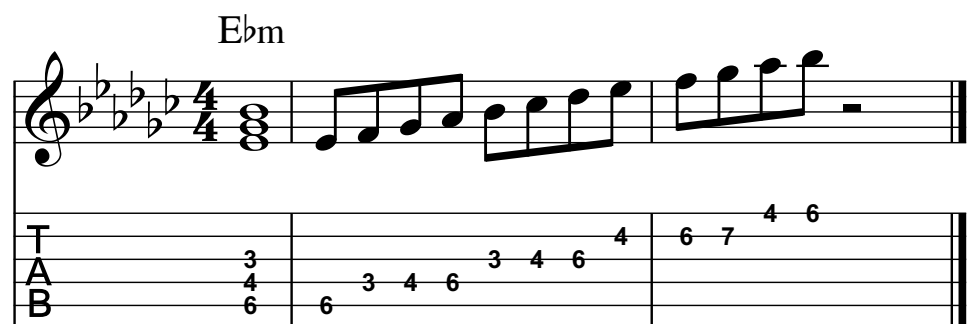
177



3

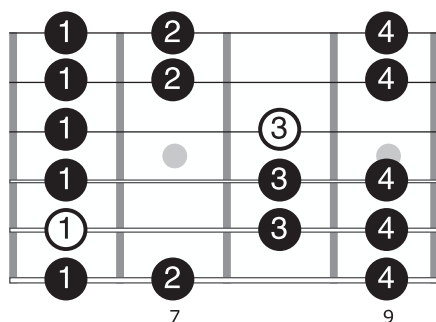
5

7



WEDNESDAY: A SHAPE

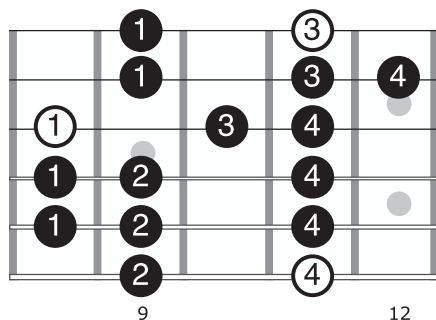
178



Ebm

THURSDAY: G SHAPE

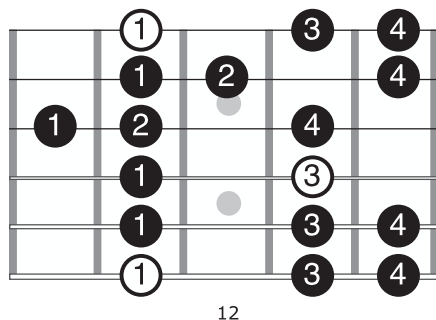
179



Ebm

FRIDAY: E SHAPE

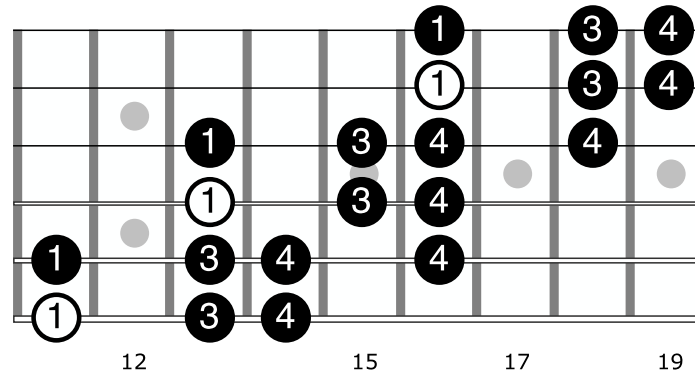
180



Ebm

SATURDAY: HORIZONTAL PATTERN

181



Ebm
 11 11 11 13 13 11 13 14/16 13 15 16 13 15 16/18 16 18 19 16 18

SUNDAY: SCALE APPLICATION

182

Our next example is a common variation of the scale sequence presented in Week 21. It uses the G Shape and involves descending by a 3rd interval, then ascending three notes stepwise.

Ebm

8 9 11 8 10 11 8 10 11 8 10 11 9 10 11 9 11 9 11 12 9 11 12 9 11 12

WEEK 27: E \flat MAJOR PENTATONIC

Intervals:

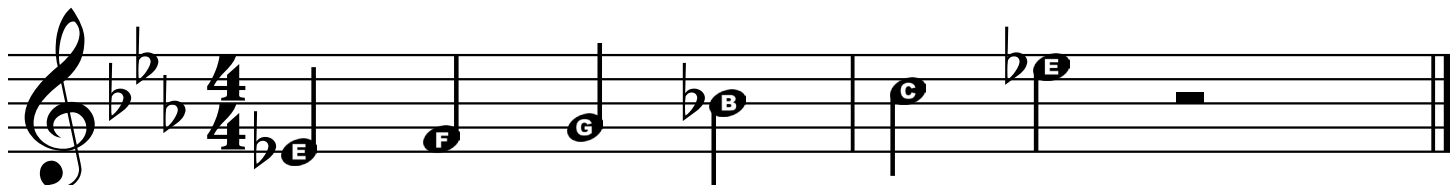
W

W

W+H

W

W+H



Degrees:

1

2

3

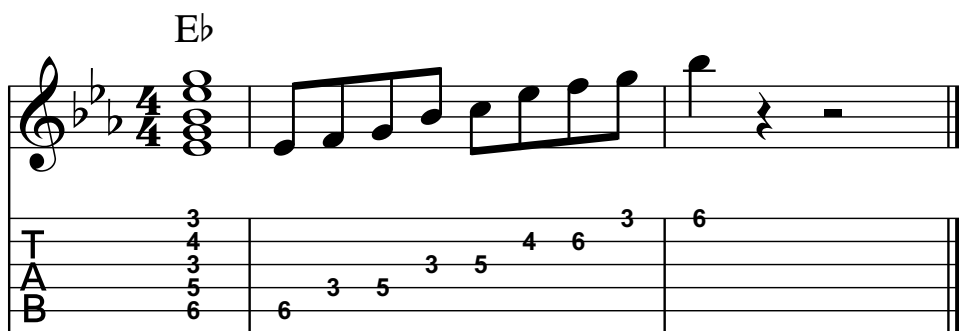
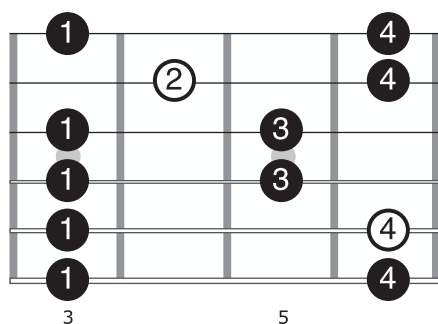
5

6

8

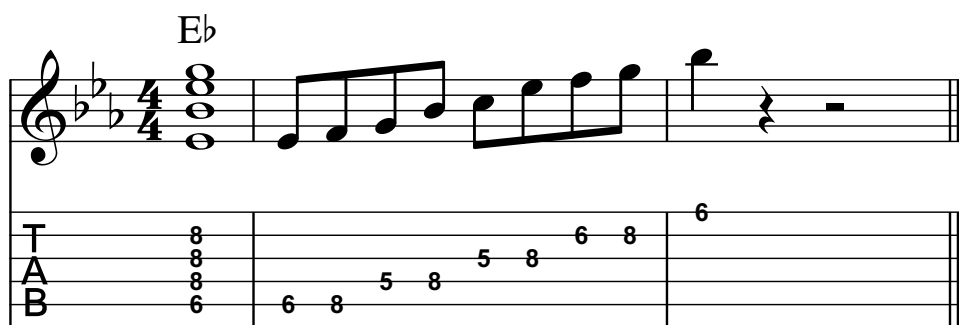
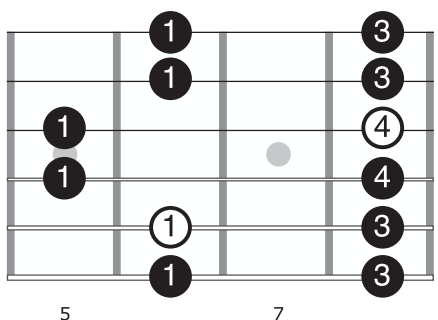
MONDAY: C SHAPE

183



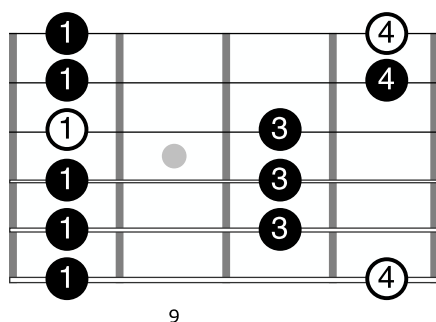
TUESDAY: A SHAPE

184



WEDNESDAY: G SHAPE

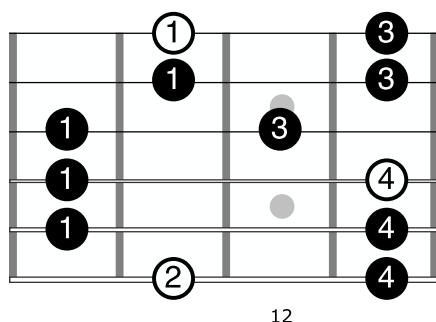
185



E \flat

THURSDAY: E SHAPE

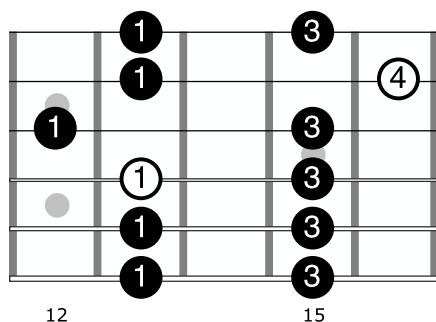
186



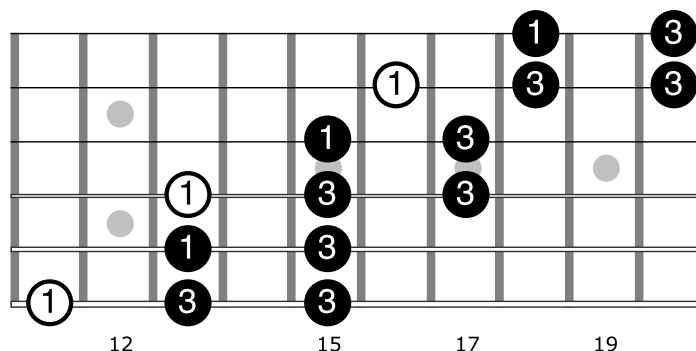
E \flat

FRIDAY: D SHAPE

187



E \flat



E_b

TAB

11 12 13 14 15 16 17 18 19 20

New rhythm patterns are a great way to spice up your scale passages. A common rhythmic device is to play a measure of 8th notes grouped as 123–123–12. This phrase uses the E Shape and the descending 3s pattern with two stepwise notes ascending at the end. It also moves the pattern across strings. Try each measure separately to get started, then play the entire pattern.

E_b

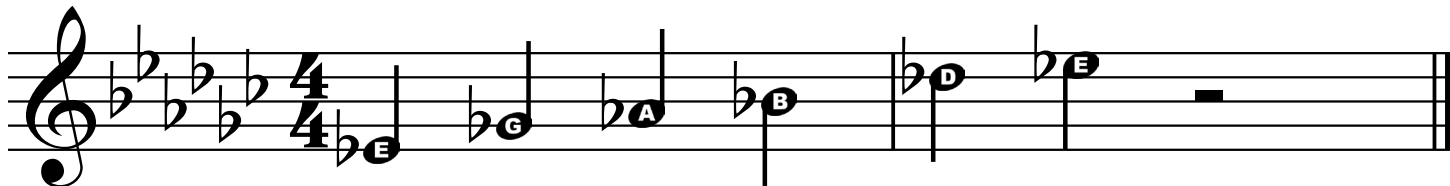
TAB

10 11 12 13 14 15 16 17 18 19 20

WEEK 28: E \flat MINOR PENTATONIC

Intervals:

W+H W W W+H W

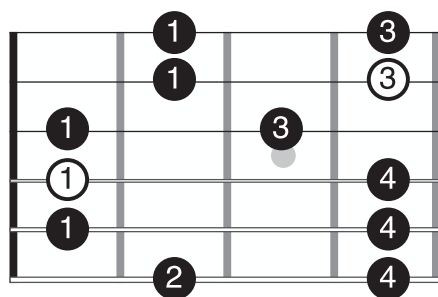


Degrees:

1 $\flat 3$ 4 5 $\flat 7$ 8

MONDAY: D SHAPE

190

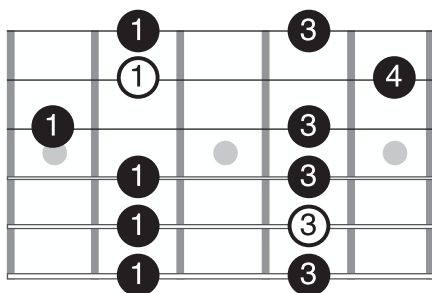


3



TUESDAY: C SHAPE

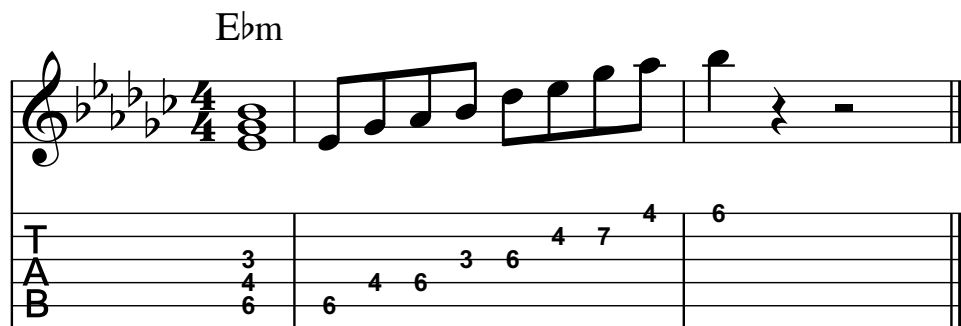
191



3

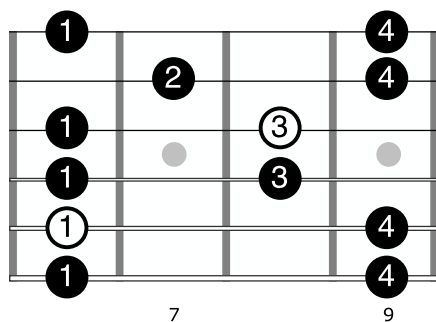
5

7



WEDNESDAY: A SHAPE

192



Ebm

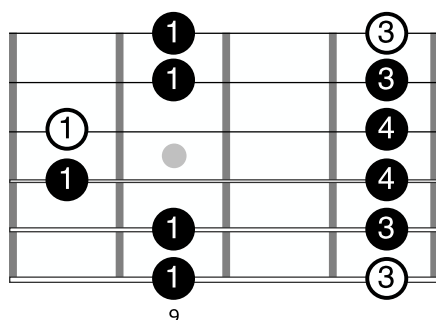
T 6 7 8 9 6 9

A 8 8 8 8 6 8 7 9 6 9

B 6 6 9 6 8 6 8 7 9 6 9

THURSDAY: G SHAPE

193



Ebm

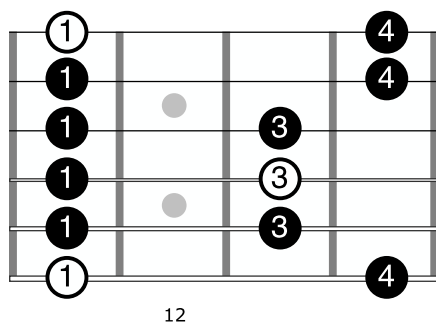
T 8 8 9 11 9 11 8 11 8 11 9 11 11

A 8 8 9 11 9 11 8 11 8 11 9 11 11

B 9 9 11 9 11 8 11 8 11 9 11 11 11

FRIDAY: E SHAPE

194

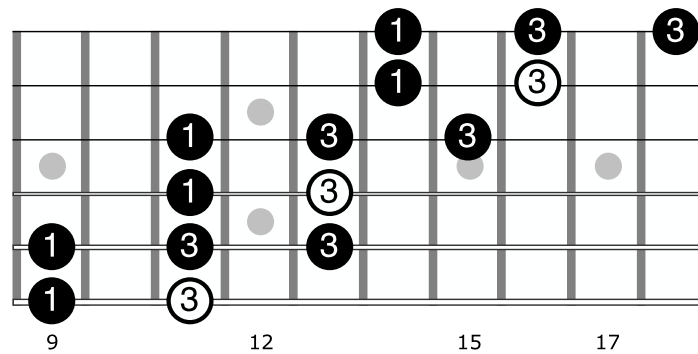


Ebm

T 11 11 11 14 11 14 11 14 11 14 11 14 11

A 11 11 11 14 11 14 11 14 11 14 11 14 11

B 11 11 11 14 11 14 11 14 11 14 11 14 11



SUNDAY: SCALE APPLICATION

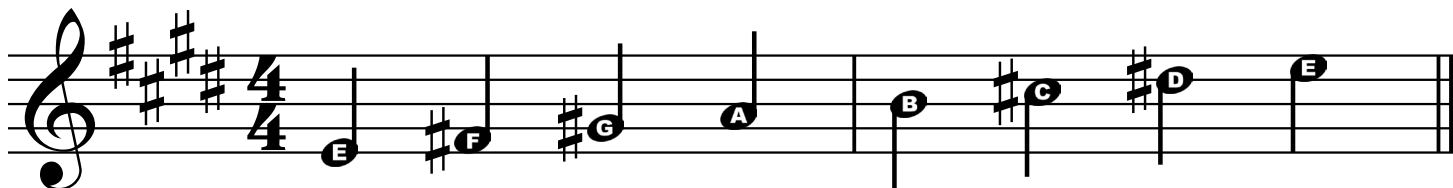
Our next pattern is essentially reversing the direction of last Sunday's exercise. We'll ascend in 3s twice, then descend two notes stepwise to create our 123–123–12 rhythm pattern. Once you internalize the pattern, you can move it to any pair of strings within the pentatonic scale, in any of the CAGED patterns.

[illegible]

WEEK 29: E MAJOR

Intervals:

W W H W W W H

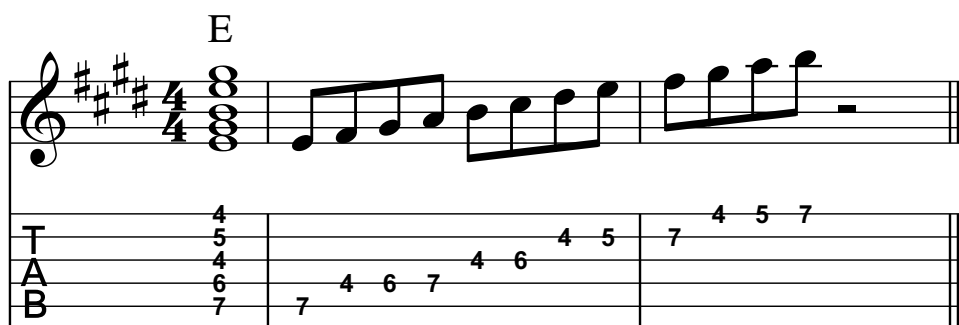
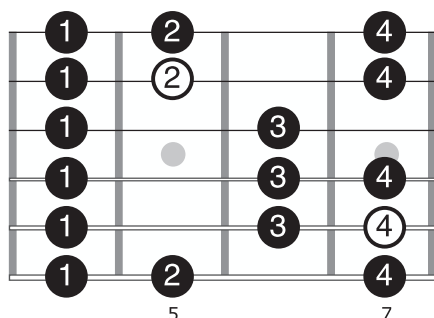


Degrees:

1 2 3 4 5 6 7 8

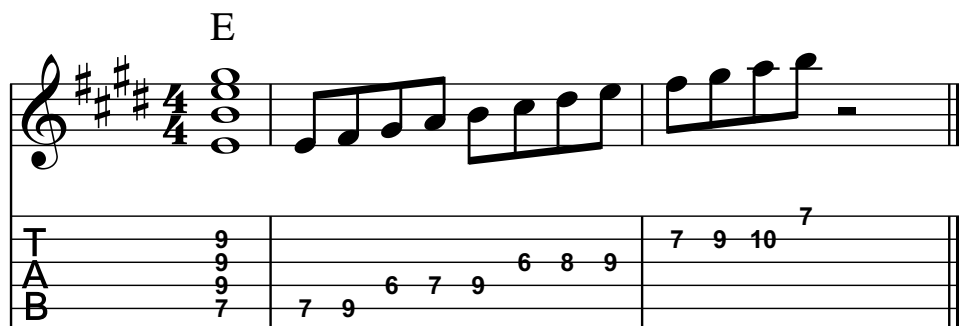
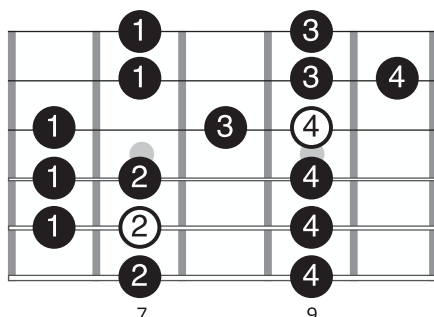
MONDAY: C SHAPE

197



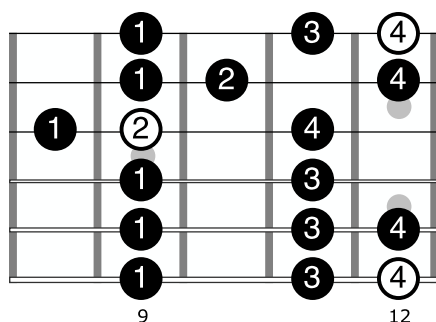
TUESDAY: A SHAPE

198



WEDNESDAY: G SHAPE

199



E

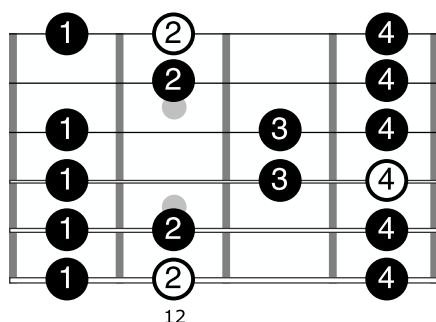
T 9 9 9 11 12 12 9 11 12 11 9 10 12 9 11 12

A 9 9 9 11 12 12 9 11 12 11 9 10 12 9 11 12

B 11 12 12 9 11 12 11 9 10 12 9 11 12 9 11 12

THURSDAY: E SHAPE

200



E

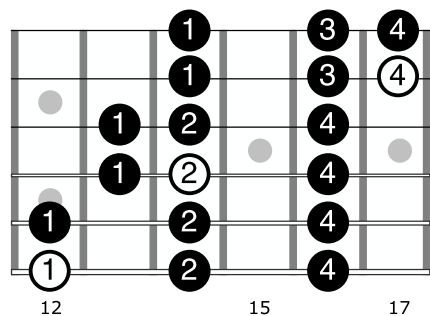
T 12 12 13 14 14 12 14 11 12 14 11 13 14 11 13 14

A 12 12 13 14 14 12 14 11 12 14 11 13 14 11 13 14

B 12 12 13 14 14 12 14 11 12 14 11 13 14 11 13 14

FRIDAY: D SHAPE

201

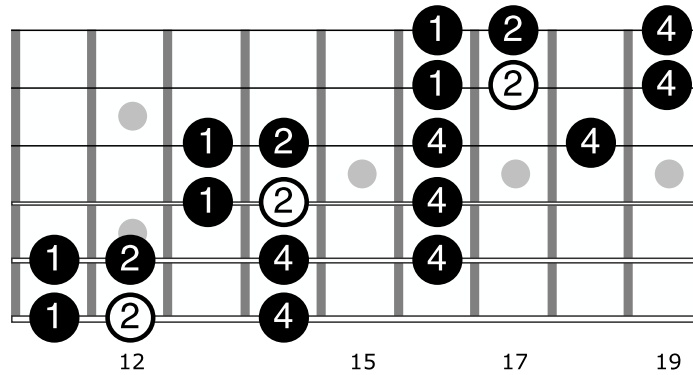


E

T 17 16 14 16 12 14 16 13 14 16 13 14 16 14 16 17

A 17 16 14 16 12 14 16 13 14 16 13 14 16 14 16 17

B 17 16 14 16 12 14 16 13 14 16 13 14 16 14 16 17



E

12 12 13 14 14 12 14 11 12 14/16 13 14 16 13 14 16/18 16 17 19 16 17 19

Another scale sequence you'll find in many melodies is a variation of Week 26. You can think of this pattern as three notes ascending stepwise and one note descending by a 3rd.

E

7 9 6 7 9 6 7 9 6 7 9 6 7 9 6 8 9 6 8 9 6 8 9 7 8 9

WEEK 30: E MINOR

Intervals:

W

H

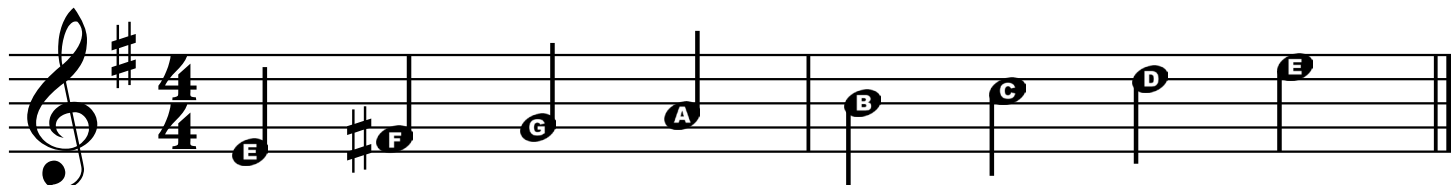
W

W

H

W

W



Degrees:

1

2

b3

4

5

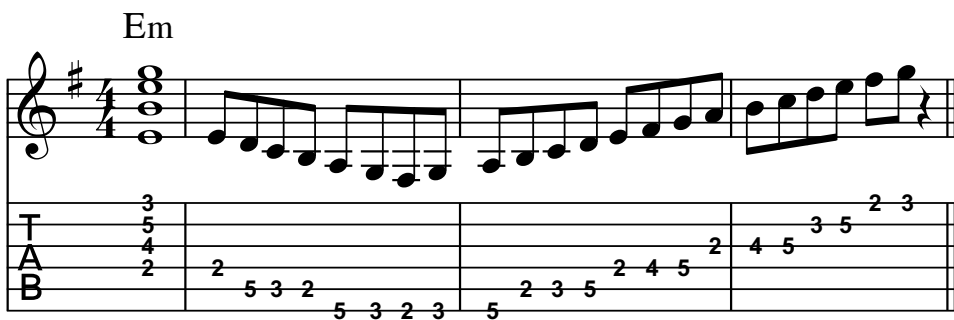
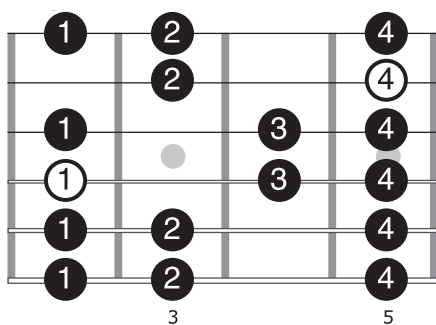
b6

b7

8

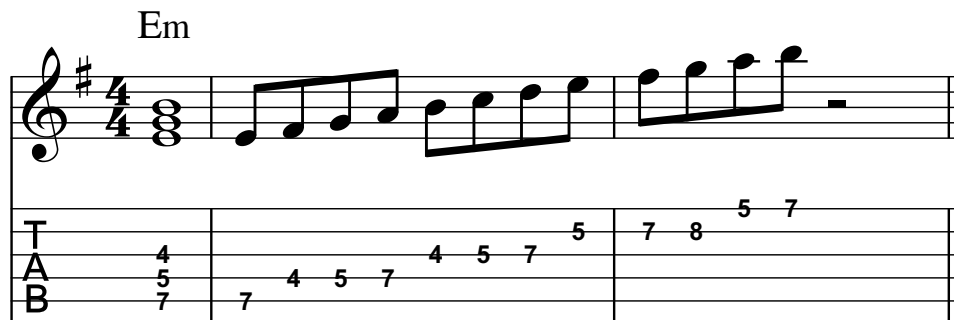
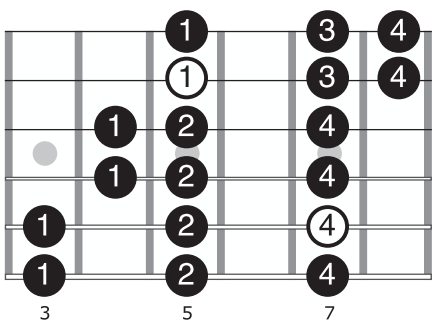
MONDAY: D SHAPE

204



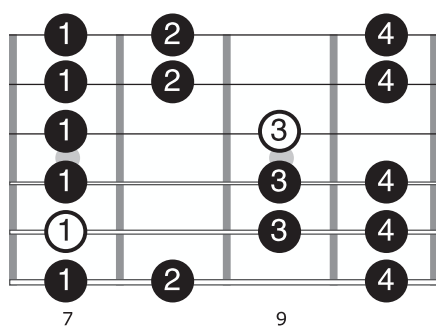
TUESDAY: C SHAPE

205



WEDNESDAY: A SHAPE

206

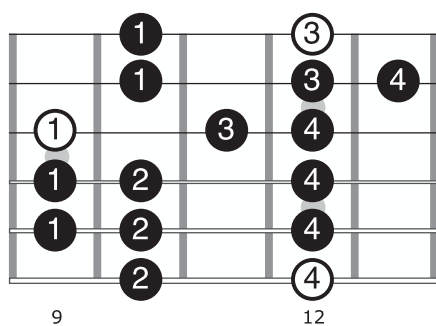


Em

T 7 8 9 7
A 9 9 9 7 9 10
B 7 7 9 10 7 9 10 7 8 10

THURSDAY: G SHAPE

207

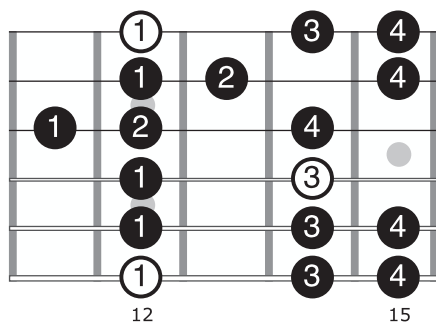


Em

T 9 9 10 12
A 9 9 9 9 11 12
B 10 12 9 10 12 9 10 12 10 12 13 10 12

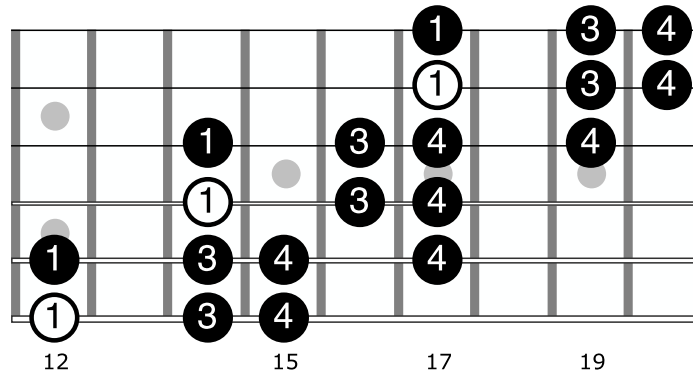
FRIDAY: E SHAPE

208



Em

T 12 12 12 12 11 12 14
A 12 12 12 12 11 12 14
B 14 14 14 14 12 14 15 12 14 15 12 13 15



Em

String	Measure 1	Measure 2	Measure 3	Measure 4
T	12		17 19	17 19
A	12		14 16 17/19	20
B	12	12 14 15	12 14 15/17	

This scale sequence uses the D Shape and is a variation of Week 21's application. You can think of it as ascending by a 3rd and then descending three notes stepwise.

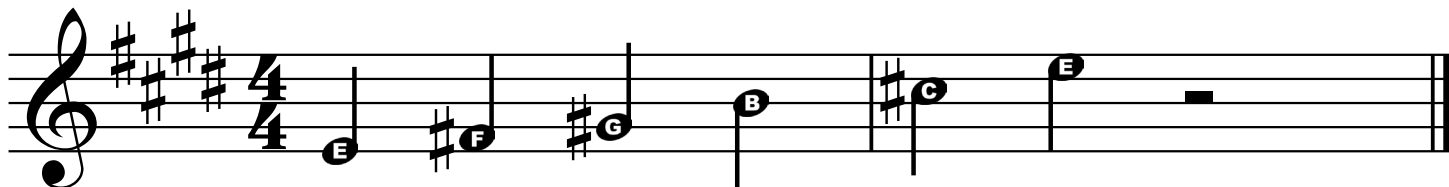
Em

String	Measure 1	Measure 2	Measure 3	Measure 4
T	5 3 2 5 3 2 5 3	5 5 3 5 4 3 5 4	2 5 4 2 5 4 2 5	4 2 5 4 2
A				
B				

WEEK 31: E MAJOR PENTATONIC

Intervals:

W W W+H W W+H

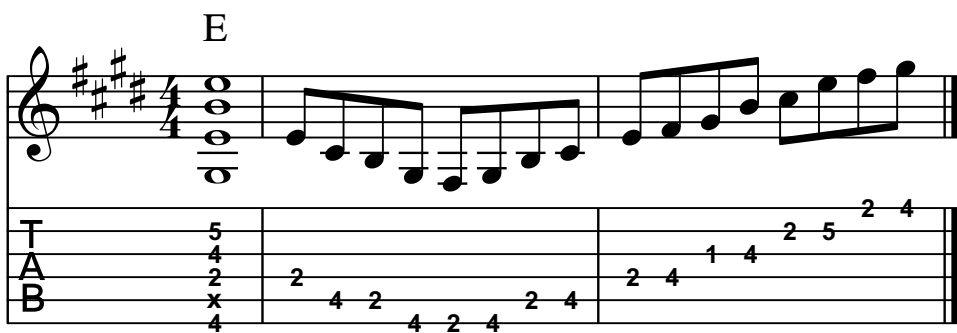
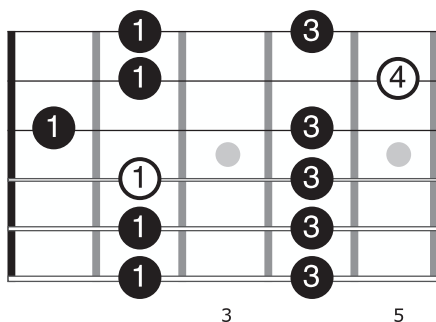


Degrees:

1 2 3 5 6 8

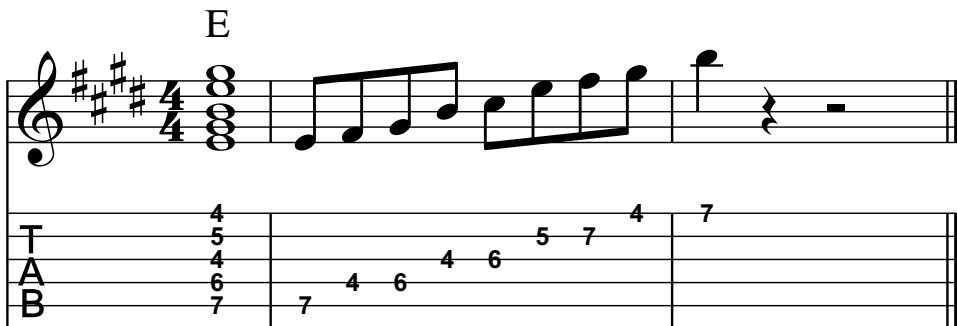
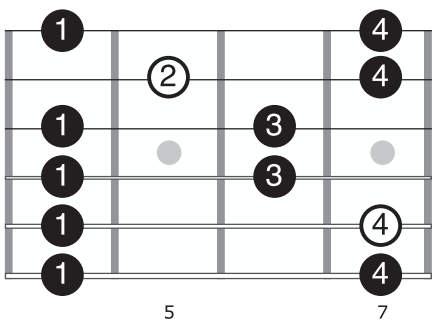
MONDAY: D SHAPE

211



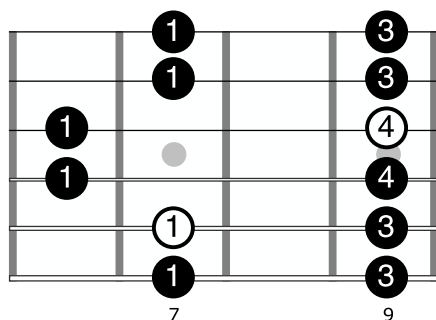
TUESDAY: C SHAPE

212



WEDNESDAY: A SHAPE

213



E

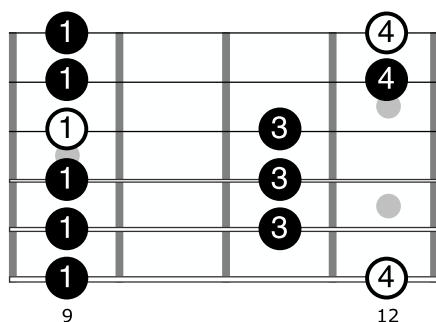
T 9 9 7 9 7 9 7

A 9 9 7 9 9 9 9

B 7 7 9 6 9 6 9 7 9 7

THURSDAY: G SHAPE

214



E

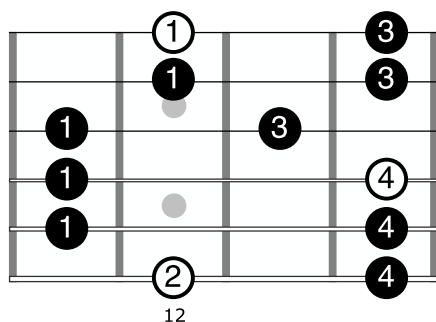
T 9 9 9 12 9 12 9

A 9 9 9 12 9 12 9

B 11 12 12 9 11 9 11 9 11 9 12 9 12

FRIDAY: E SHAPE

215

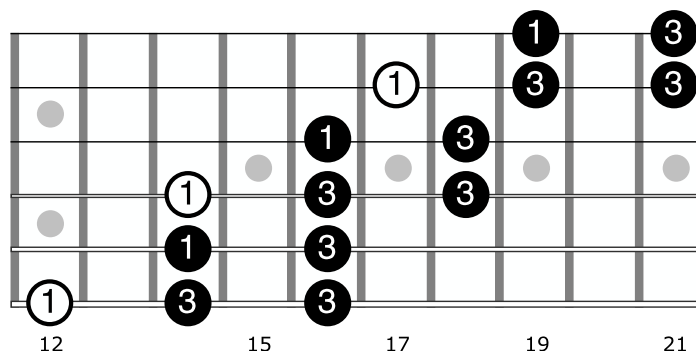


E

T 12 12 12 14 12 14 12

A 13 13 13 14 12 14 12

B 14 14 14 12 11 14 11 14 11 14 12 14 12



E

T 12 12 13 14 14 12

A 12 14 16 18 16 18

B 12 14 16 18 16 18

The melody below is an example of combining phrases and sequences you have already learned. It uses ascending 4s, rolling a finger, and moving an idea across strings to continue a musical idea.

E

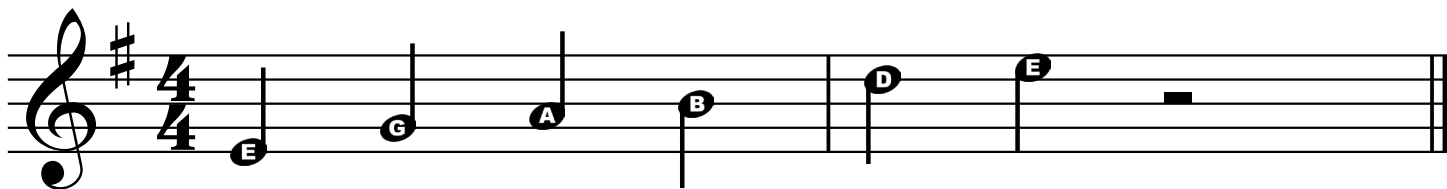
T 12 12 13 14 14 12

A 12 14 16 18 16 18

B 12 14 16 18 16 18

WEEK 32: E MINOR PENTATONIC

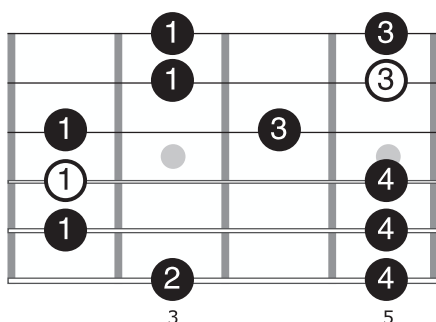
Intervals: W+H W W W+H W



Degrees: 1 b3 4 5 b7 8

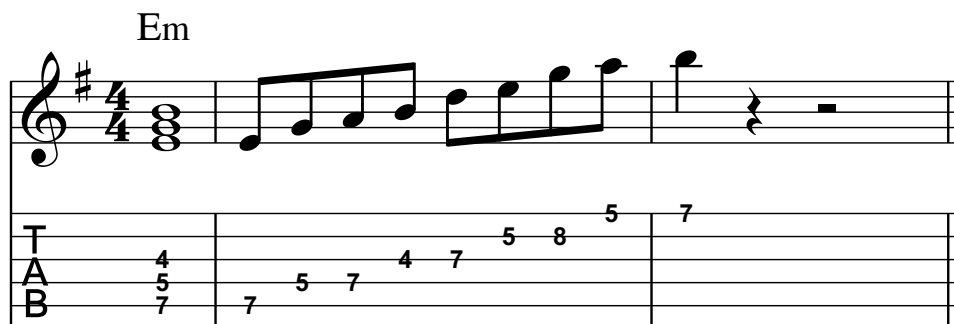
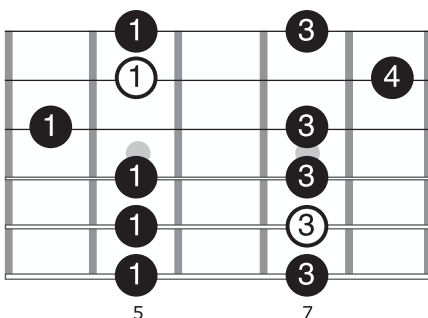
MONDAY: D SHAPE

218



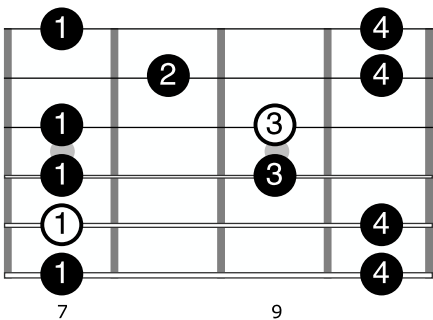
TUESDAY: C SHAPE

219



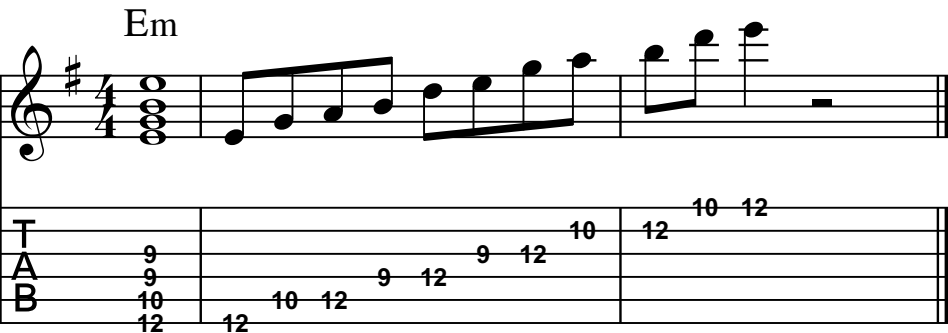
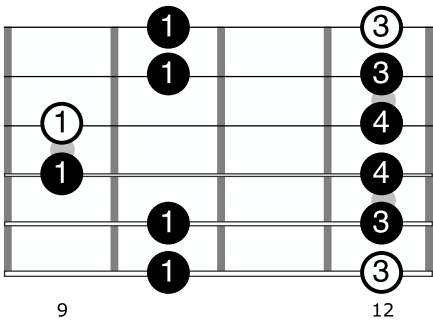
WEDNESDAY: A SHAPE

220



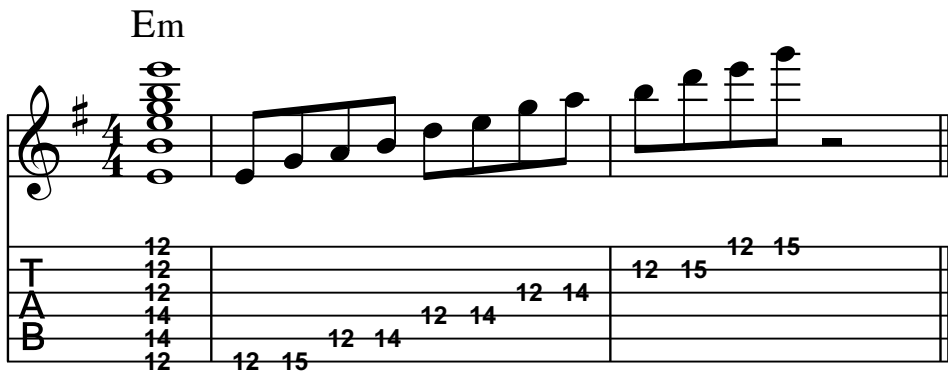
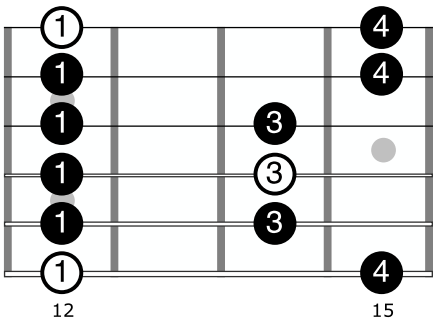
THURSDAY: G SHAPE

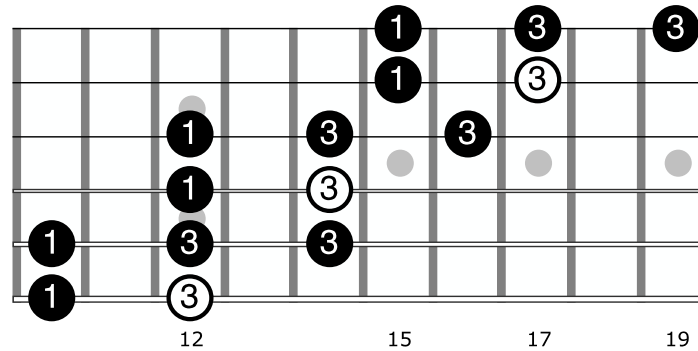
221



FRIDAY: E SHAPE

222





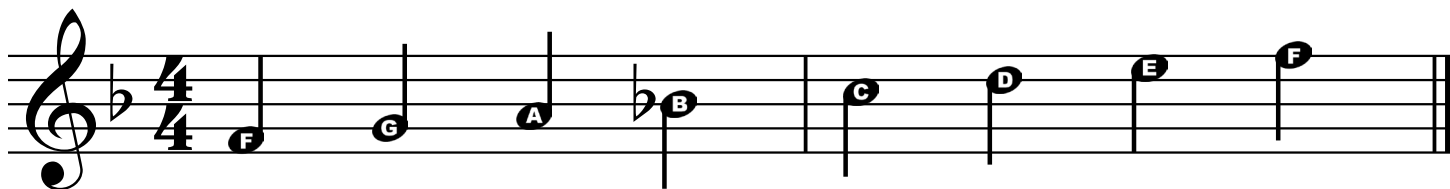
Em

This example combines ascending and descending groups of 3 in a strict triplet rhythm. It uses the G Shape and makes for a great connecting phrase, as well as a standalone musical idea.

Em

WEEK 33: F MAJOR

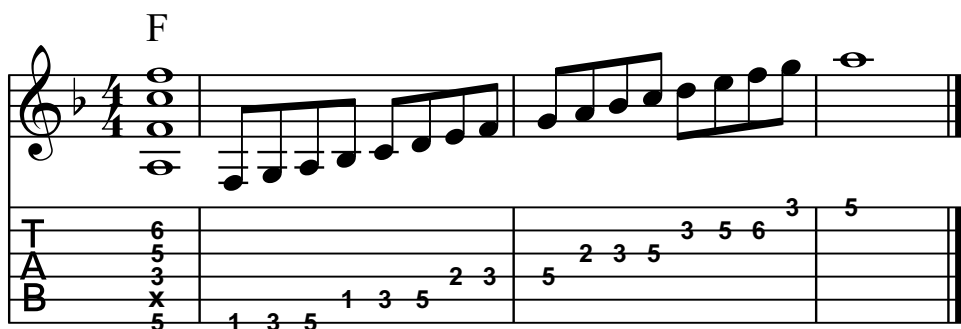
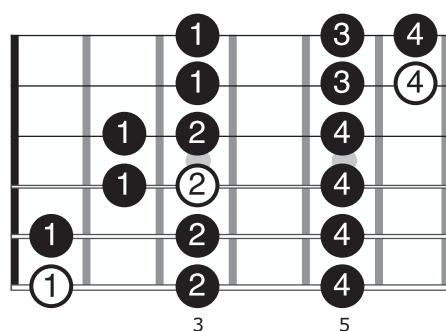
Intervals: W W H W W W H



Degrees: 1 2 3 4 5 6 7 8

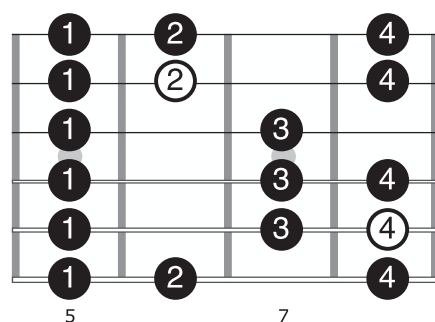
MONDAY: D SHAPE

225



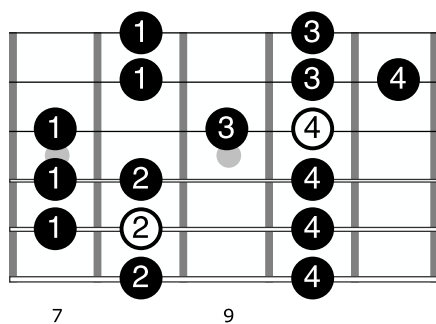
TUESDAY: C SHAPE

226



WEDNESDAY: A SHAPE

227

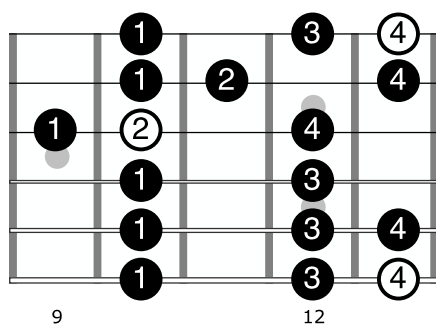


F

T	10								
A	10								
B	10								
B	8	8	10	7	8	10	7	9	10

THURSDAY: G SHAPE

228

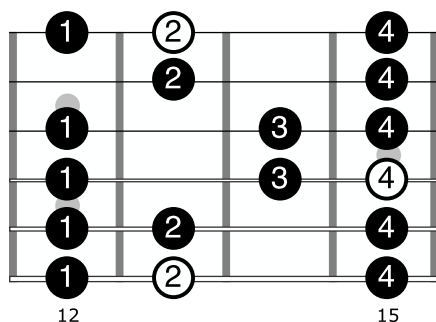


F

T	10								
A	10								
B	10								
B	12	13	10	12	13	10	12	9	10

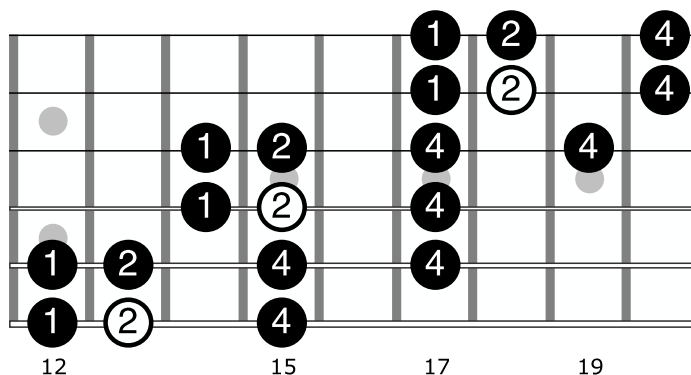
FRIDAY: E SHAPE

229



F

T	13								
A	13								
B	14								
B	15	13	15	12	13	15	12	14	15



F

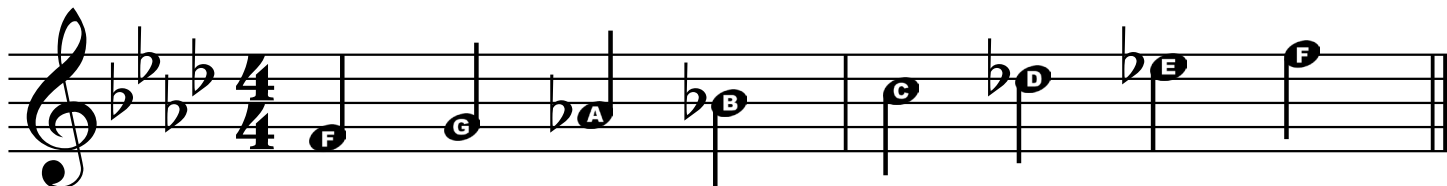
Since the major pentatonic scale is just the major scale without the 4th and 7th scale degrees, both scales can be used over a chord progression in the key of F. Many melodies switch back and forth between each scale's sound. Try to spot where this occurs in the following example.

F

WEEK 34: F MINOR

Intervals:

W H W W H W W

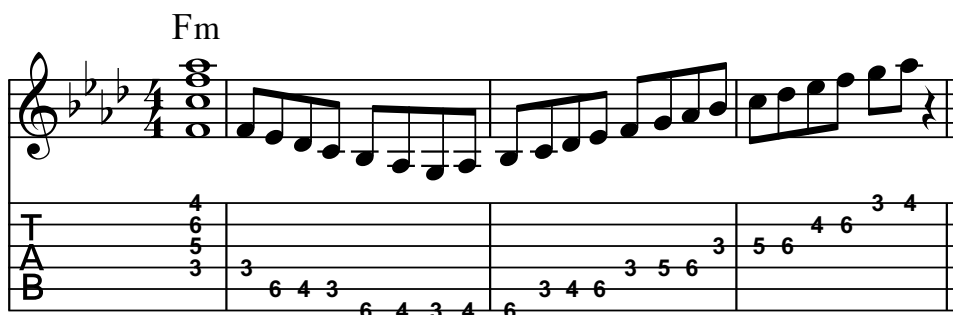
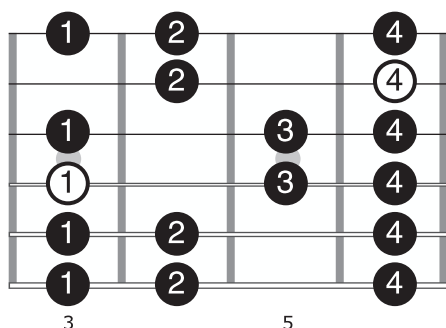


Degrees:

1 2 b3 4 5 b6 b7 8

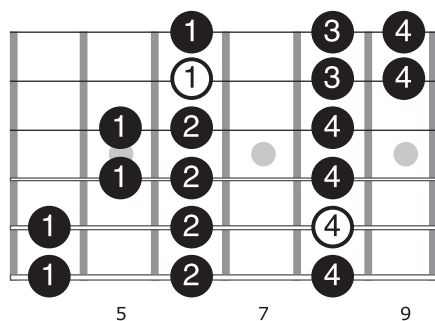
MONDAY: D SHAPE

232



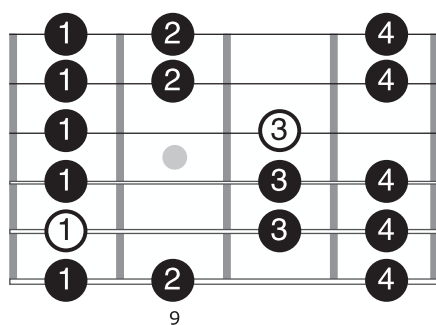
TUESDAY: C SHAPE

233



WEDNESDAY: A SHAPE

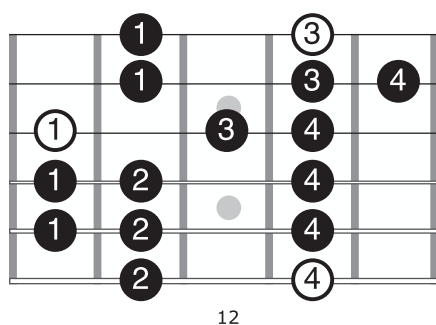
234



Fm

THURSDAY: G SHAPE

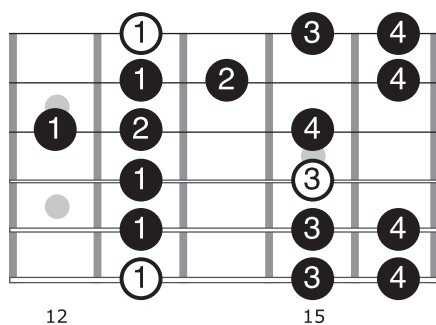
235



Fm

FRIDAY: E SHAPE

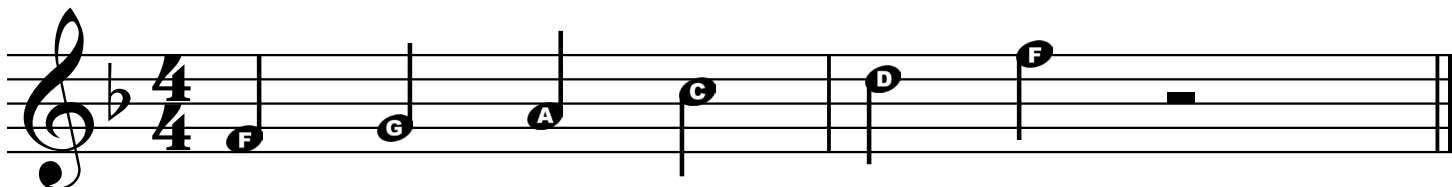
236



Fm

WEEK 35: F MAJOR PENTATONIC

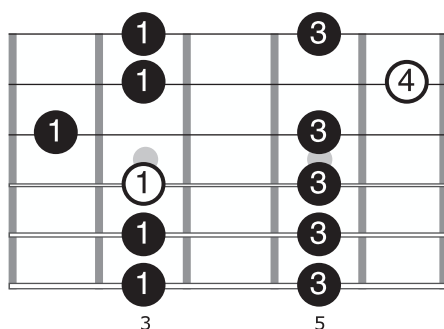
Intervals: W W W+H W W+H



Degrees: 1 2 3 5 6 8

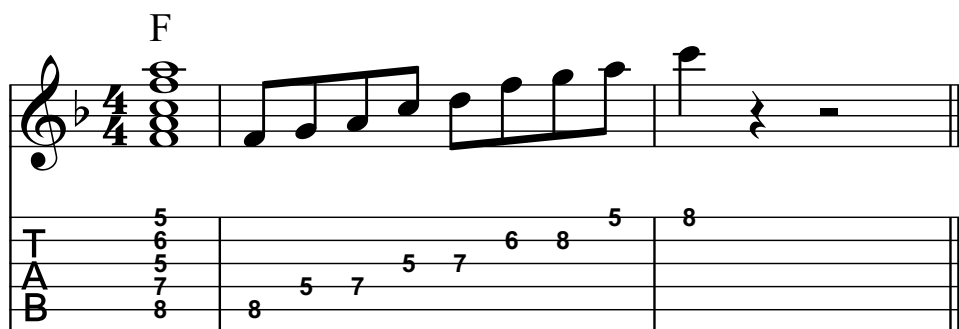
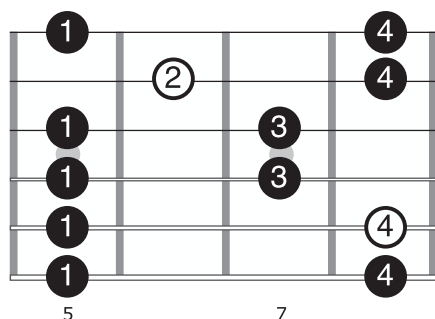
MONDAY: D SHAPE

239



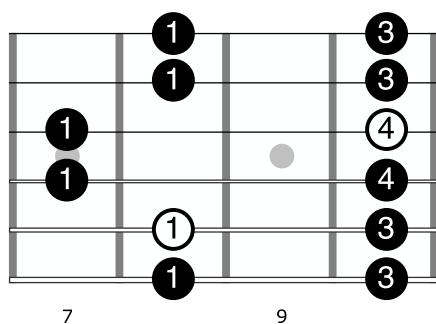
TUESDAY: C SHAPE

240



WEDNESDAY: A SHAPE

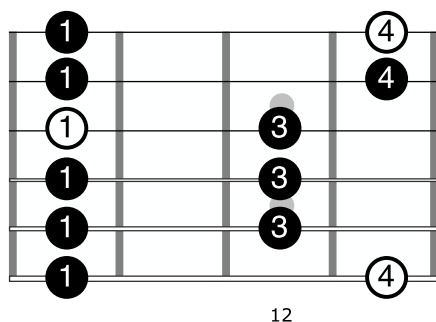
241



F

THURSDAY: G SHAPE

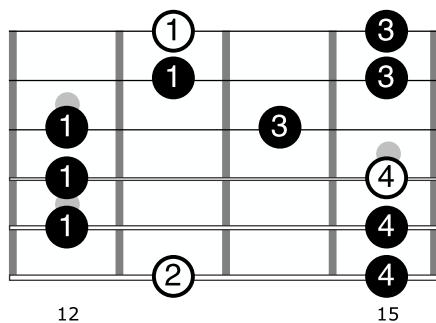
242



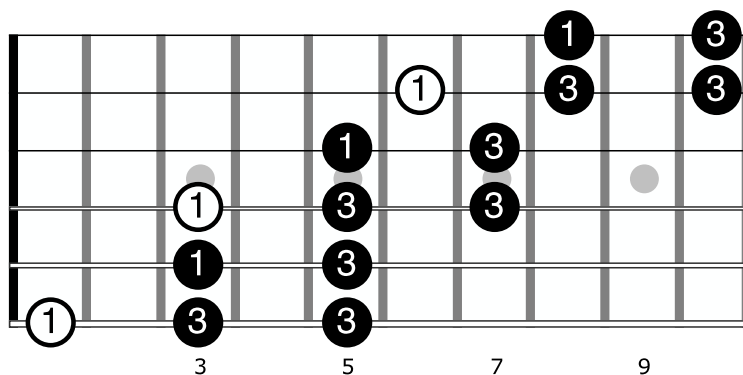
F

FRIDAY: E SHAPE

243



F



F

Another common way guitarists descend in 4s is to move a pattern to a different set of strings. In the example below, the half note gives the listener a break while creating an ending to the phrase. For additional study, you can try using a pull-off to articulate each pair of notes.

F

WEEK 36: F MINOR PENTATONIC

Intervals:

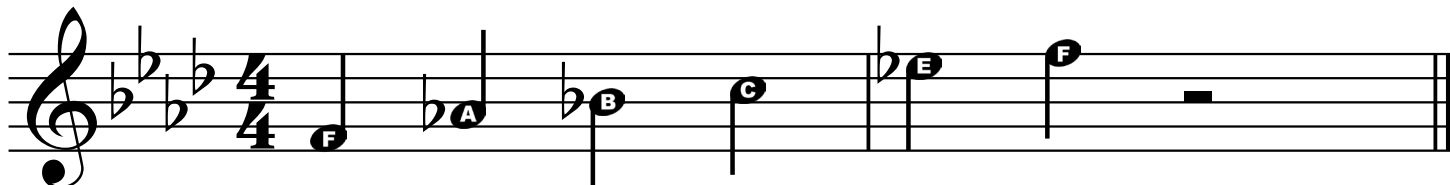
W+H

W

W

W+H

W



Degrees:

1

b3

4

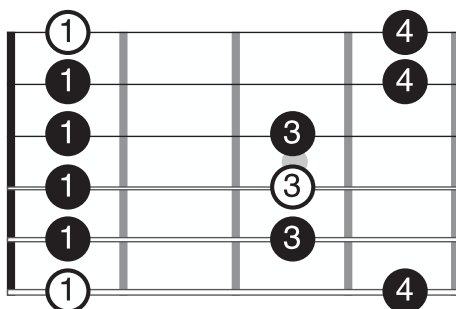
5

b7

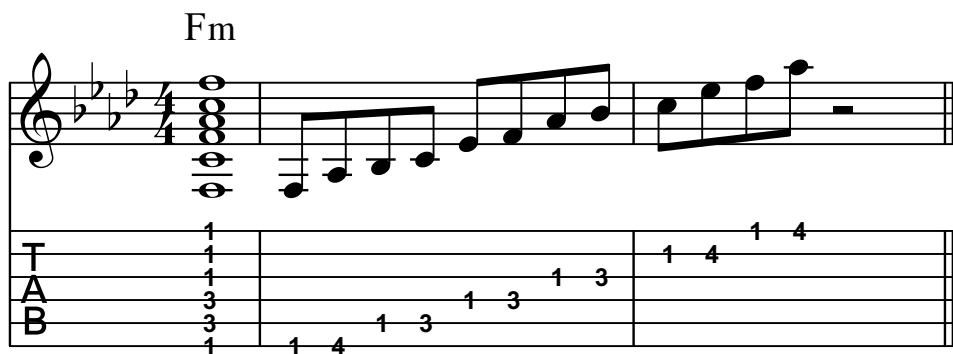
8

MONDAY: E SHAPE

246

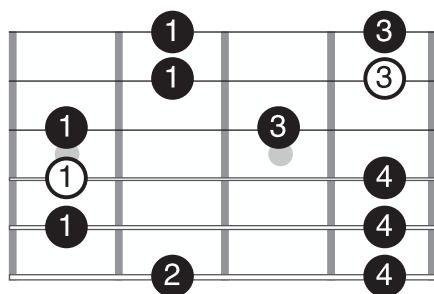


3



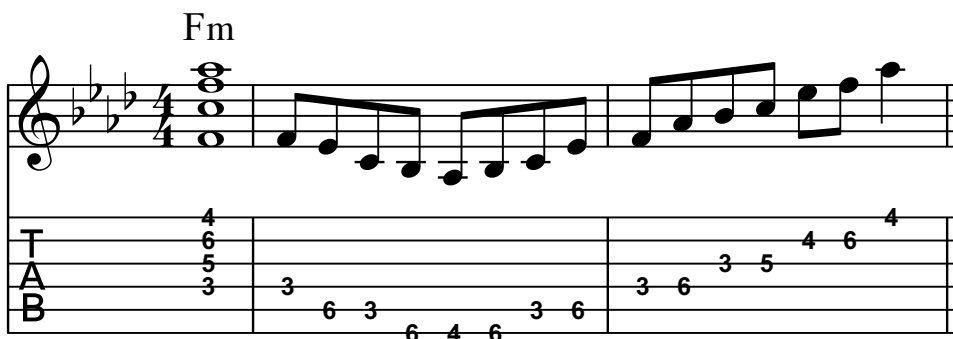
TUESDAY: D SHAPE

247



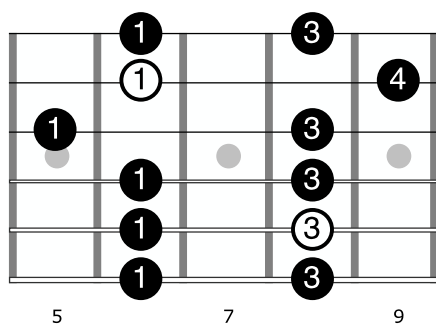
3

5



WEDNESDAY: C SHAPE

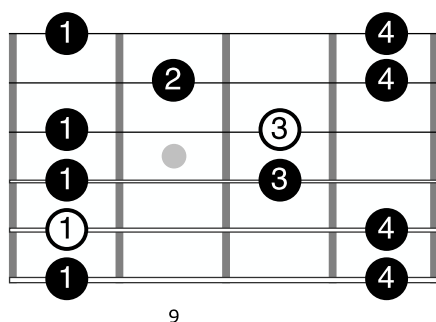
248



Fm

THURSDAY: A SHAPE

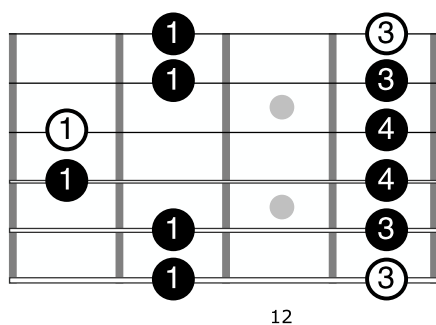
249



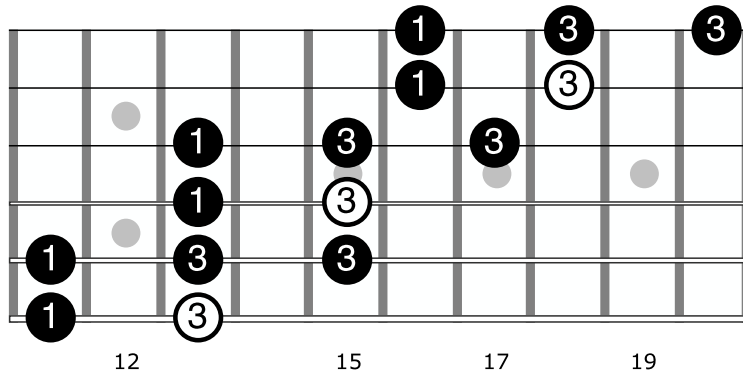
Fm

FRIDAY: G SHAPE

250



Fm



Fm

String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret
T	13																
A	13																
B	15																
	13	13	11	13	15	13	15	17	16	18	16	18	20				

Ascending in 4s can also be accomplished by moving a pattern to a different set of strings. Try alternate picking every note or use a hammer-on to articulate each pair of notes.

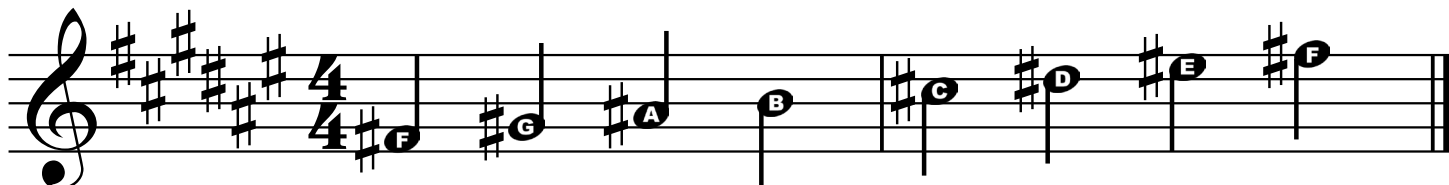
Fm

String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret	String	Fret
T																	
A																	
B	8	11	8	10	8	10	8	10	9	11	9	8	10	8	10	9	11

WEEK 37: F# MAJOR

Intervals:

W W H W W W H

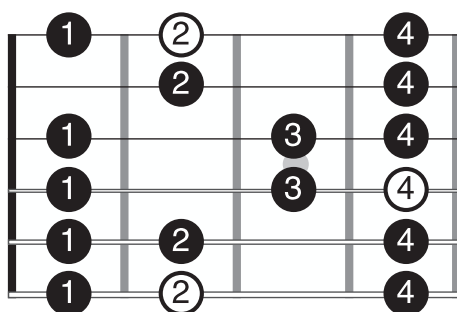


Degrees:

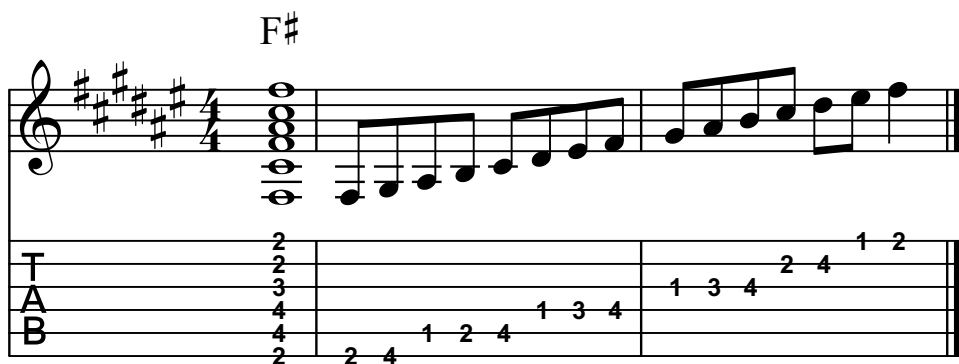
1 2 3 4 5 6 7 8

MONDAY: E SHAPE

253

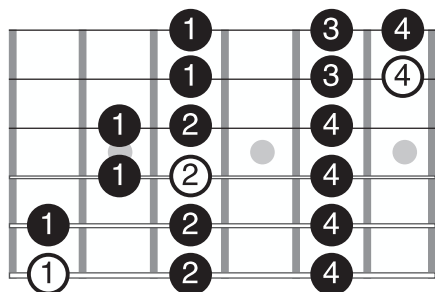


3



TUESDAY: D SHAPE

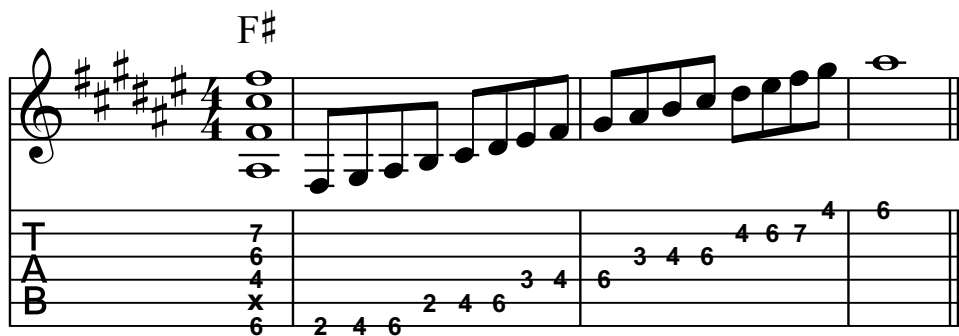
254



3

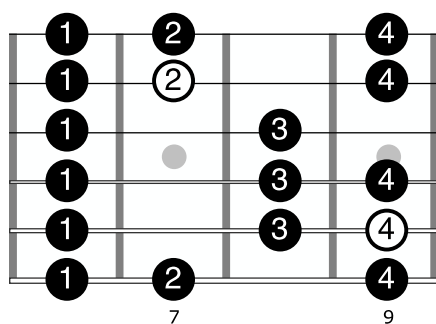
5

7



WEDNESDAY: C SHAPE

255

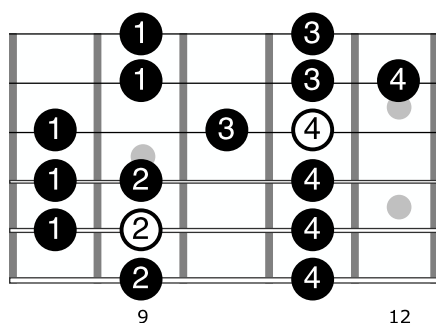


F#

T
A
B

THURSDAY: A SHAPE

256

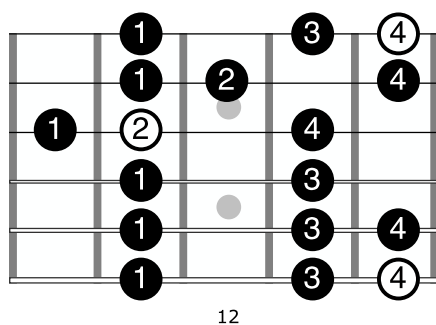


F#

T
A
B

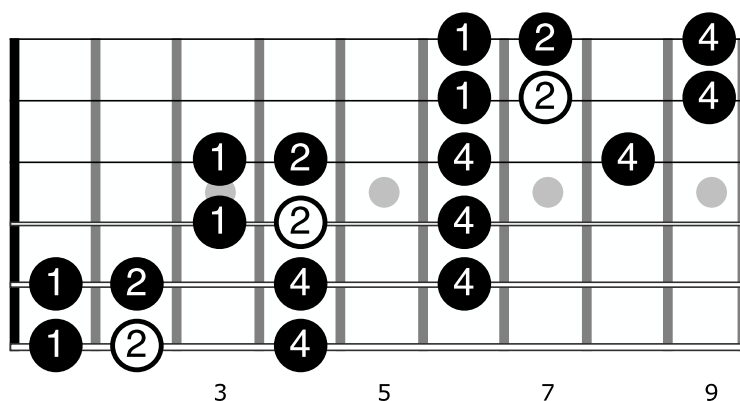
FRIDAY: G SHAPE

257



F#

T
A
B



F#

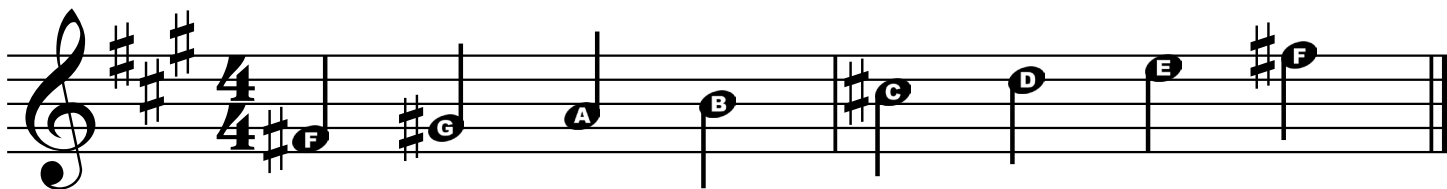
Horizontal patterns can be a great way to connect the CAGED patterns. This melody starts in the C Shape before shifting to the D Shape.

F#

WEEK 38: F# MINOR

Intervals:

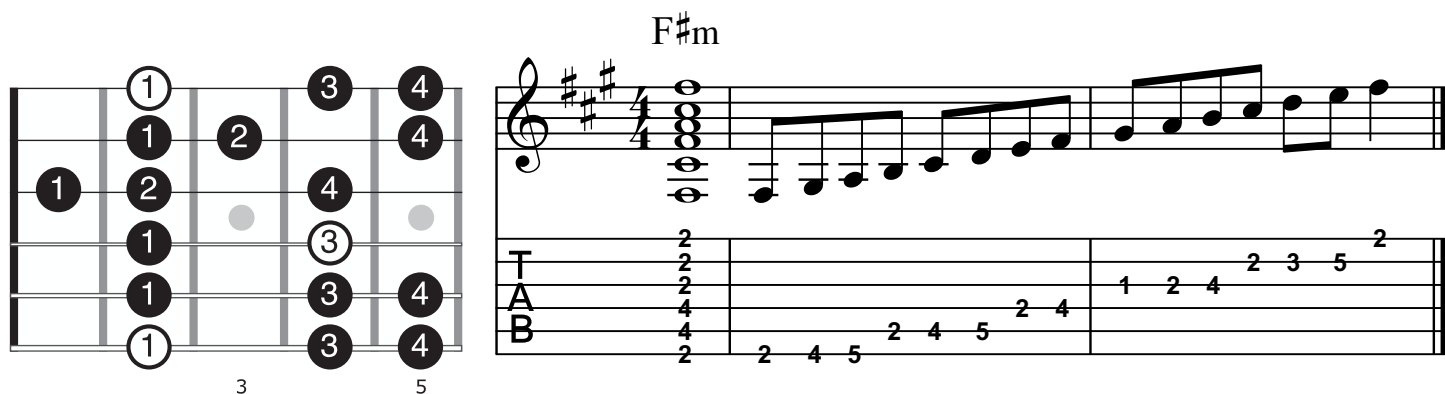
W H W W H W W



Degrees: 1 2 b3 4 5 b6 b7 8

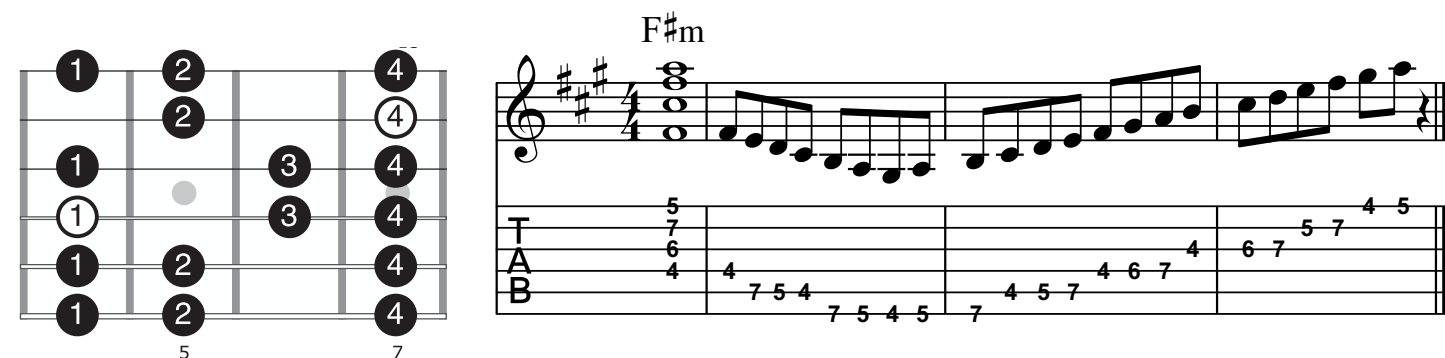
MONDAY: E SHAPE

260



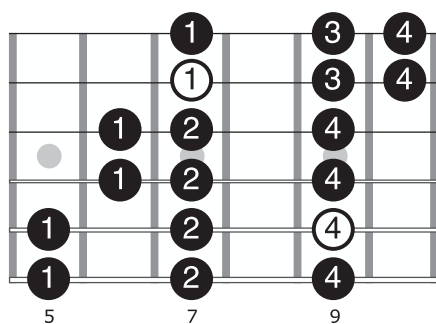
TUESDAY: D SHAPE

261

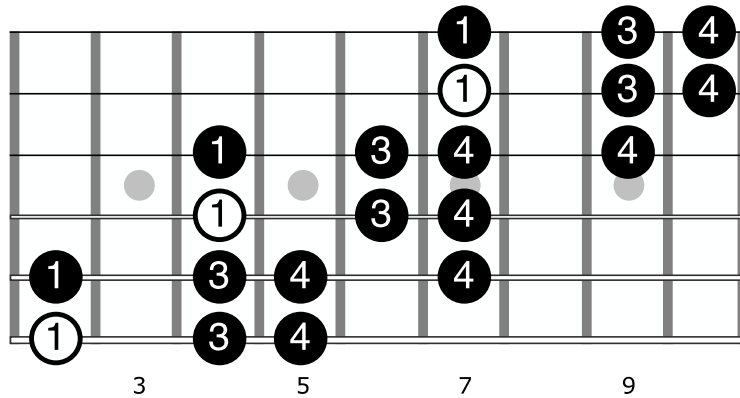


WEDNESDAY: C SHAPE

262



F#m



F#m

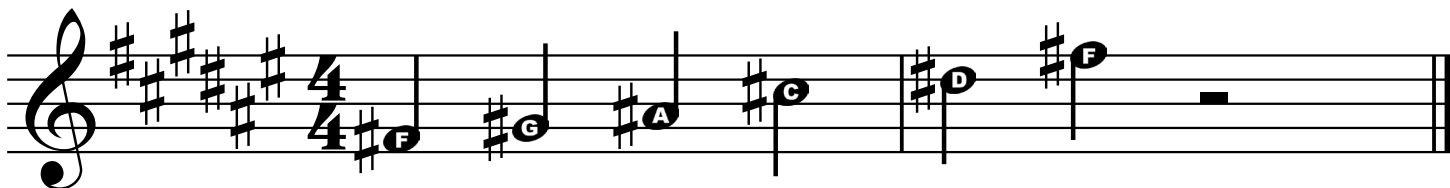
Many great riffs have been written in F# minor. This one uses the E Shape and will help prepare you for others using this position.

F#m

WEEK 39: F# MAJOR PENTATONIC

Intervals:

W W W+H W W+H

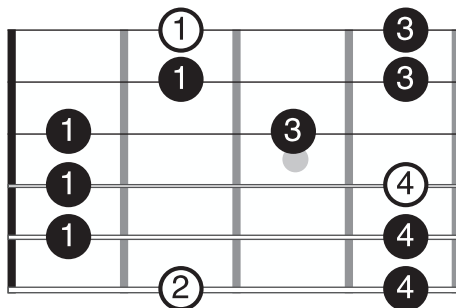


Degrees:

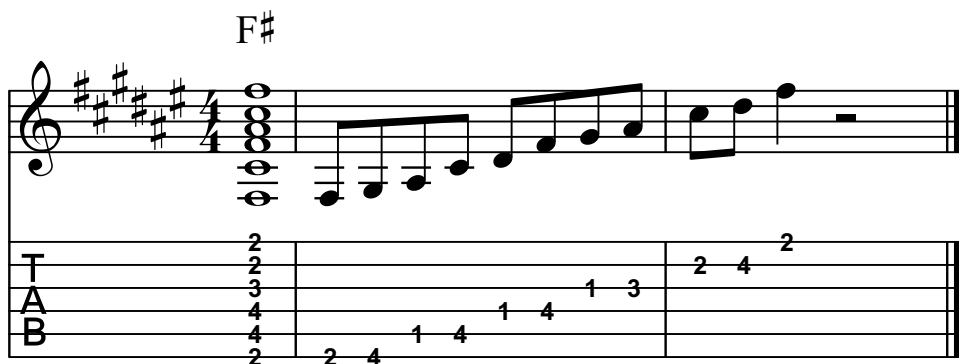
1 2 3 5 6 8

MONDAY: E SHAPE

267

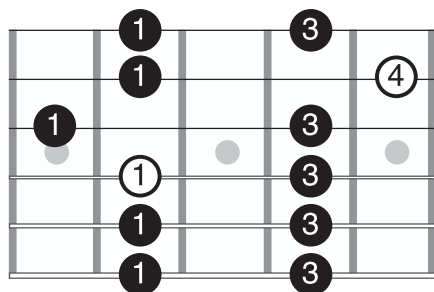


3



TUESDAY: D SHAPE

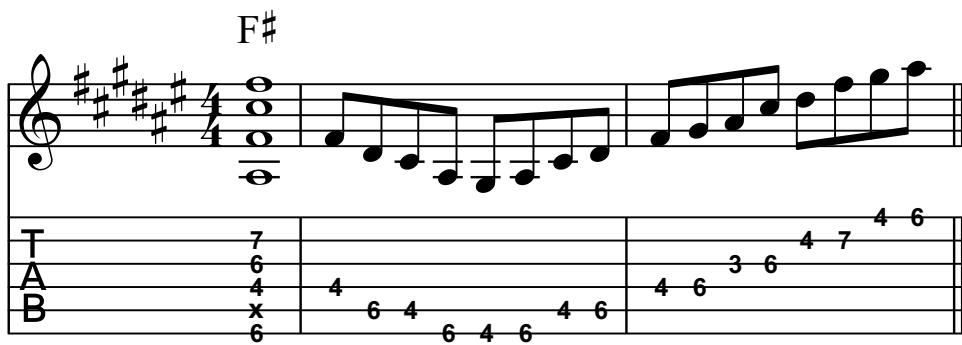
268



3

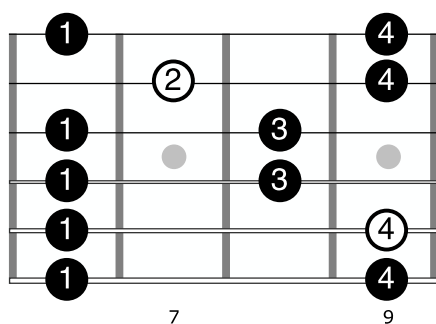
5

7



WEDNESDAY: C SHAPE

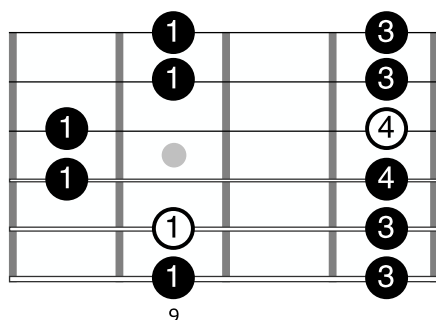
269



F#

THURSDAY: A SHAPE

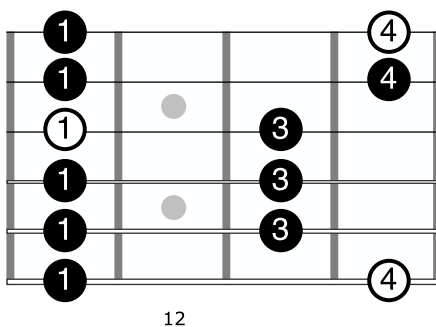
270



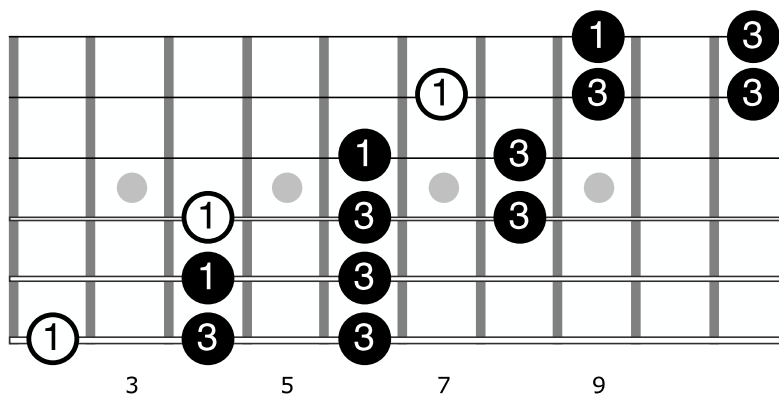
F#

FRIDAY: G SHAPE

271



F#



F#

WEEK 40: F# MINOR PENTATONIC

Intervals:

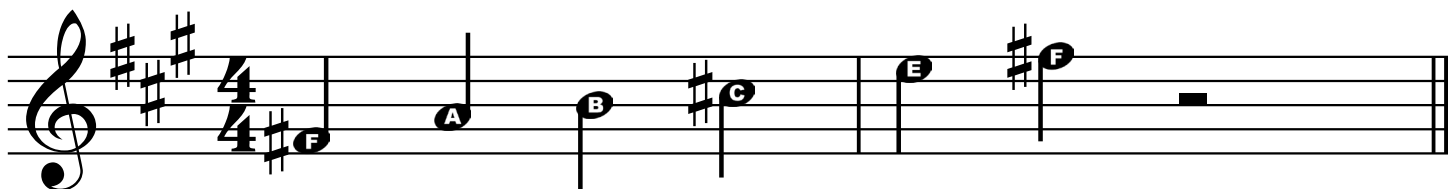
W+H

W

W

W+H

W



Degrees:

1

b3

4

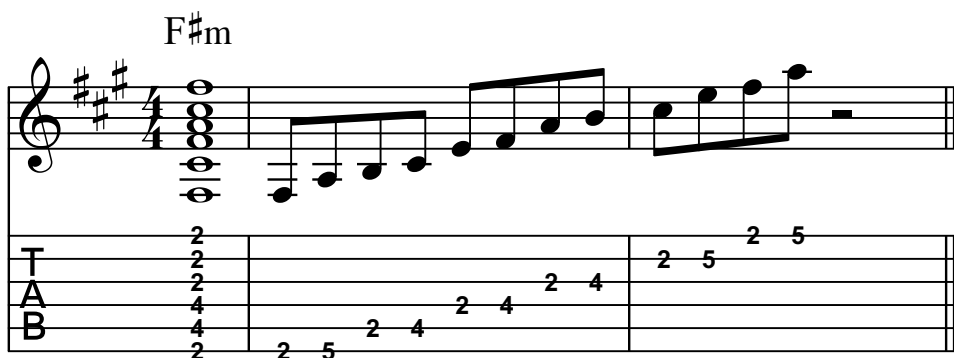
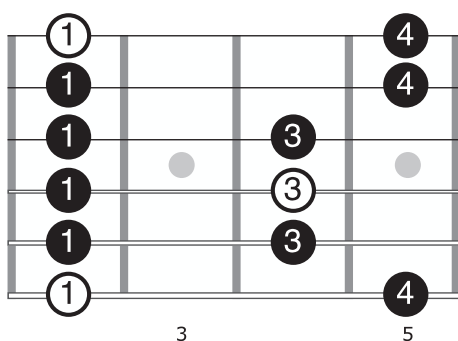
5

b7

8

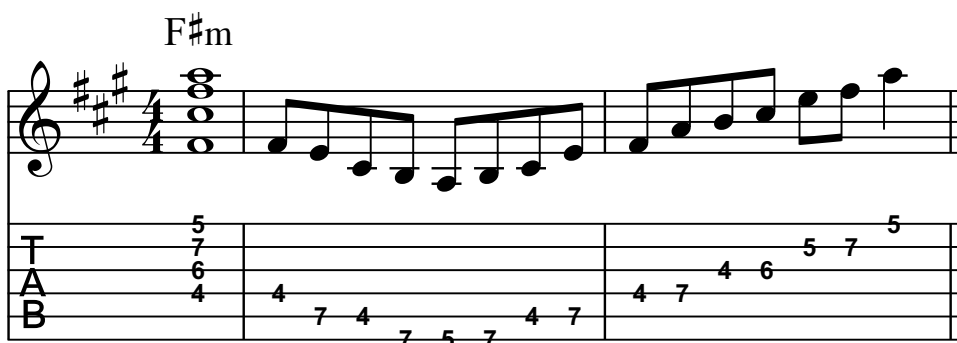
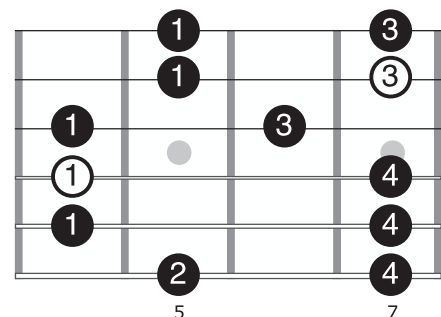
MONDAY: E SHAPE

274



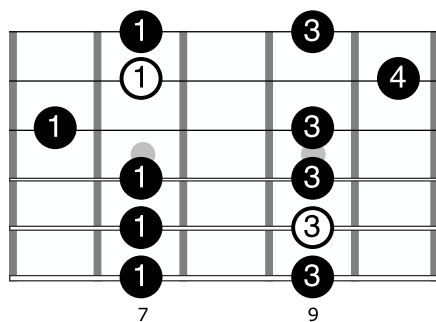
TUESDAY: D SHAPE

275



WEDNESDAY: C SHAPE

276



F#m

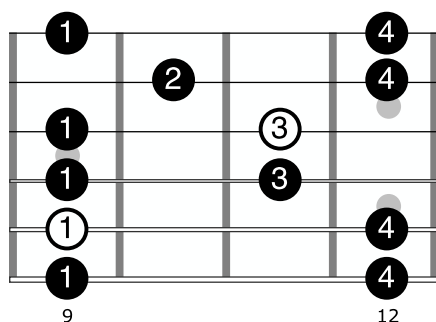
T 6 7 9 10 7 9

A 7 9 6 9 7 10 7 9

B 9 9 7 9 6 9 7 10 7 9

THURSDAY: A SHAPE

277



F#m

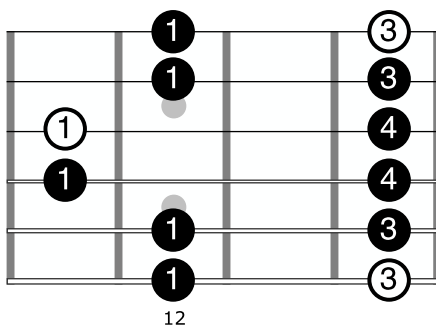
T 9 10 11 12 9 12

A 10 11 12 9 11 10 12 9 12

B 9 9 12 9 11 9 11 10 12 9 12

FRIDAY: G SHAPE

278

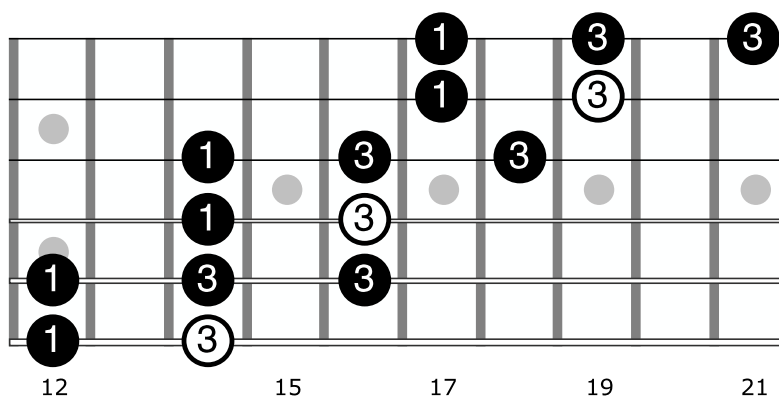


F#m

T 11 12 14 12 14 12 14

A 11 12 14 11 14 11 14 12 14 12 14

B 12 12 14 12 14 12 14 14 12 14 14



F#m

TAB: 14 14 14 16 16 14 12 14 16 14 16 18 17 19 17 19 21

Changing direction can be effective in groups of 3. You can think of this pattern as 3 down/3 up. When played as 8th notes, this pattern creates a 3-against-4 rhythm that forces the pattern over the bar lines before returning to beat 1 in measure 4.

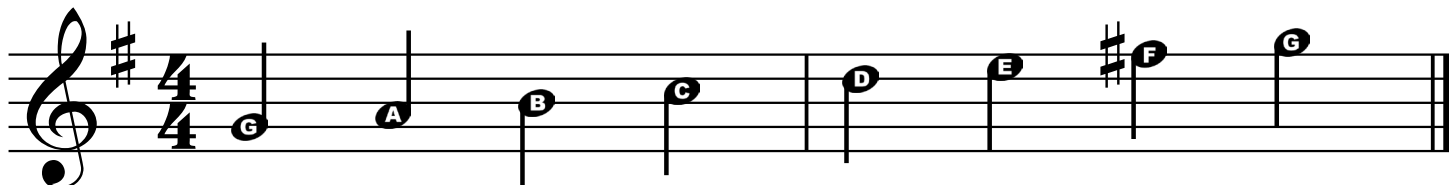
F#m

TAB: 9 7 10 7 10 7 10 7 9 6 9 7 9 6 9 7 9 6 9 7 9 7 9 7 9

WEEK 41: G MAJOR

Intervals:

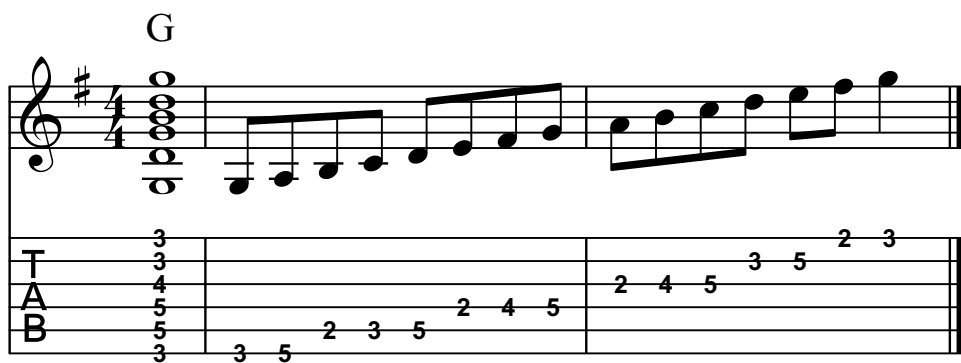
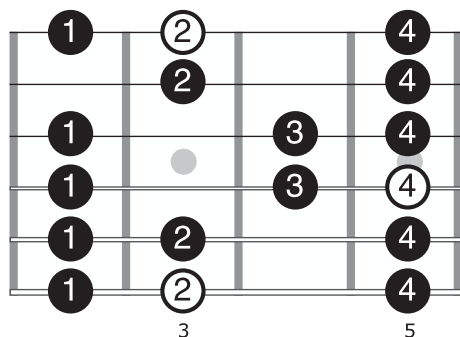
W W H W W W H



Degrees: 1 2 3 4 5 6 7 8

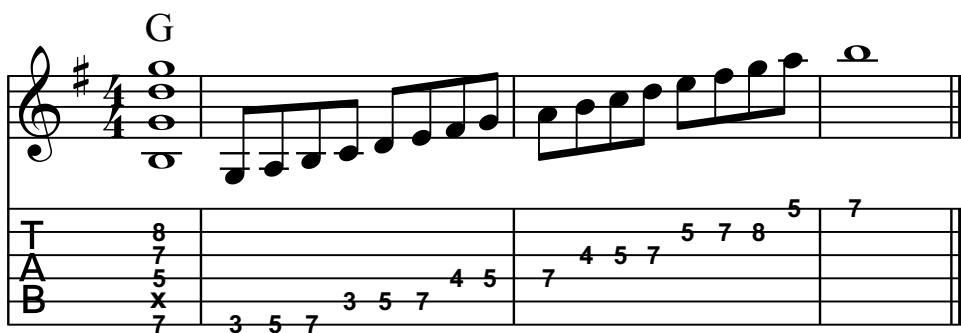
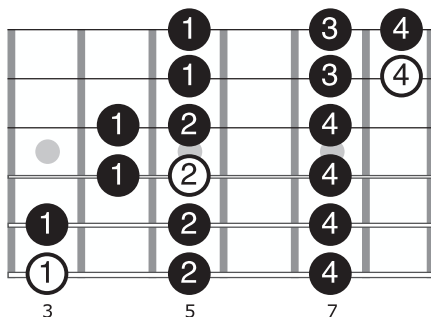
MONDAY: E SHAPE

281



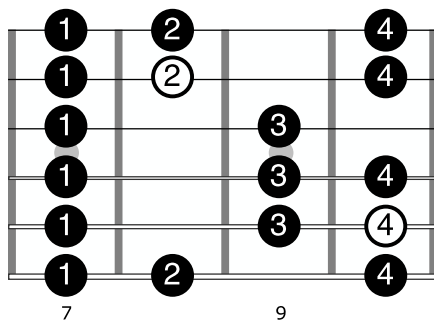
TUESDAY: D SHAPE

282



WEDNESDAY: C SHAPE

283

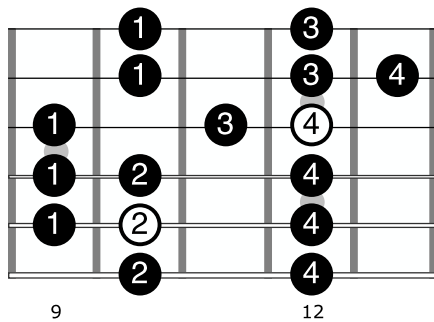


G

T 7 8 7 8 10 7 8 10
A 7 7 9 10 7 9 7 8 10
B 10 10 7 9 10 7 9 7 8 10

THURSDAY: A SHAPE

284

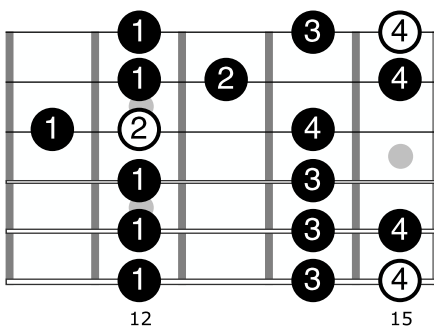


G

T 12 12 12 10 12 9 10 12 9 11 12 10 12 13 10
A 12 12 12 10 12 9 10 12 9 11 12 10 12 13 10
B 10 10 12 9 10 12 9 11 12 10 12 13 10

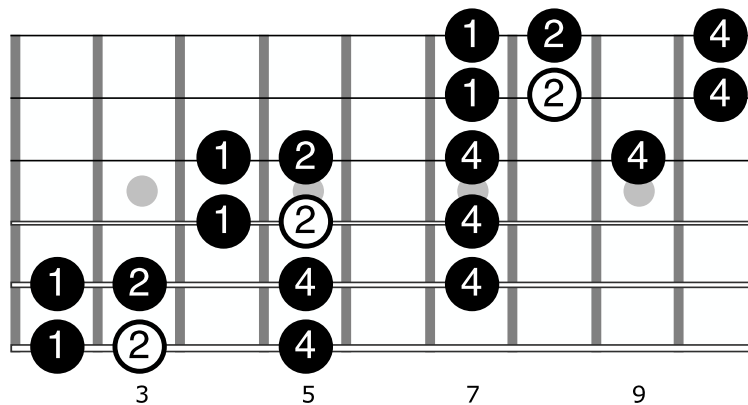
FRIDAY: G SHAPE

285



G

T 12 12 12 14 15 12 14 15 12 14 15 12 13 15 12 14 15
A 12 12 12 14 15 12 14 15 12 14 15 12 13 15 12 14 15
B 14 15 12 14 15 12 14 15 12 14 15 12 13 15 12 14 15



G

TAB

Horizontal patterns offer an opportunity to move a melodic idea through several octaves while maintaining the same fingering. To allow this with our next melody, our pattern's range is extended by two frets.

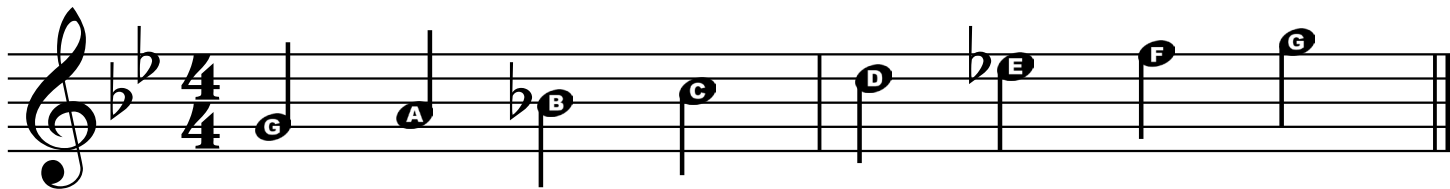
G

TAB

WEEK 42: G MINOR

Intervals:

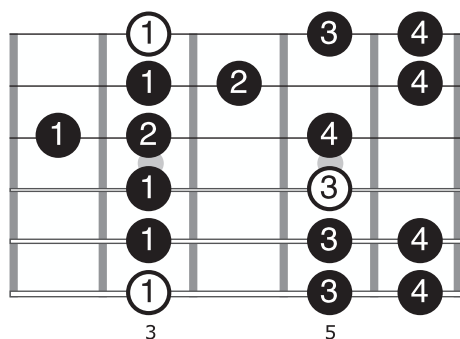
W H W W H W W



Degrees: 1 2 b3 4 5 b6 b7 8

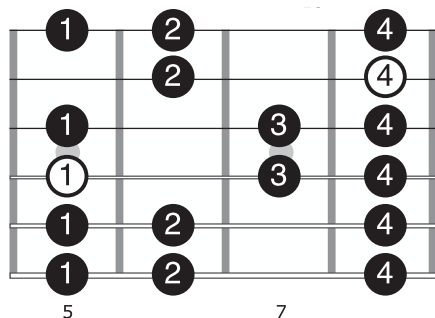
MONDAY: E SHAPE

288



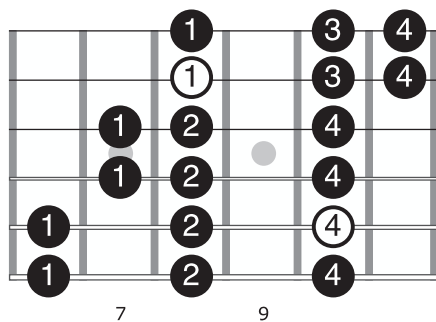
TUESDAY: D SHAPE

289



WEDNESDAY: C SHAPE

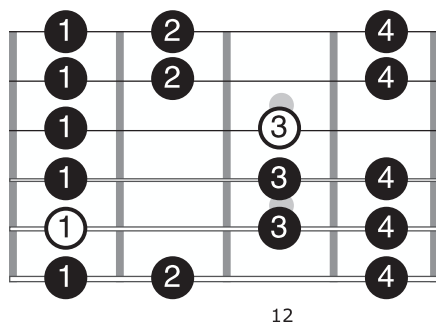
290



Gm

THURSDAY: A SHAPE

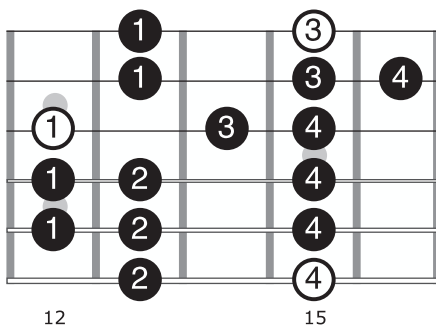
291



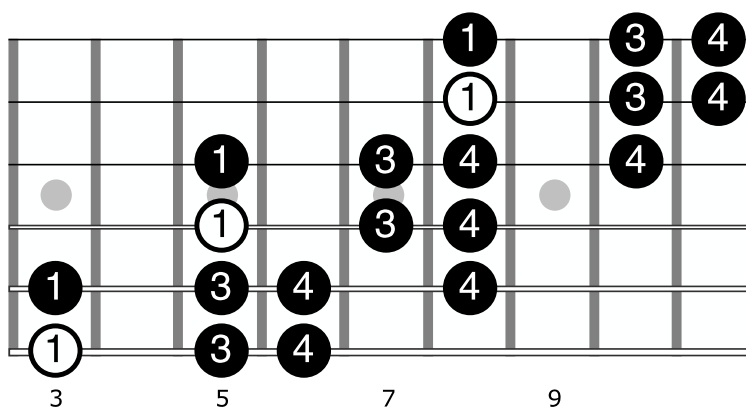
Gm

FRIDAY: G SHAPE

292



Gm



Gm

TAB

Now that you've learned some scale-pattern building blocks throughout this book, we'll begin to combine them into more dynamic phrases. While staying within the D Shape, this line uses ascending 4s, descending 3rds, and the down a 3rd/up 3 stepwise pattern before ending on the root.

Gm

TAB

WEEK 43: G MAJOR PENTATONIC

Intervals:

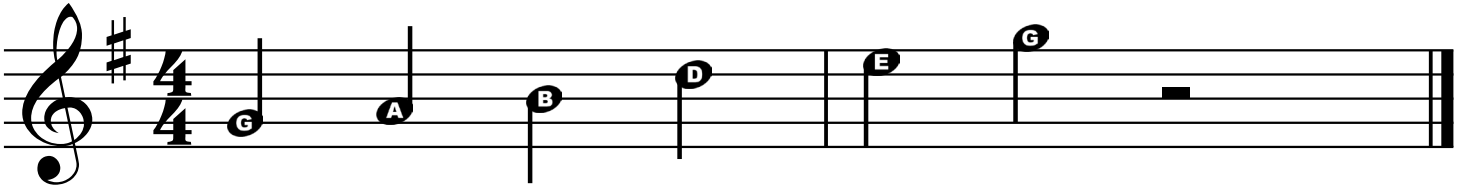
W

W

W+H

W

W+H



Degrees:

1

2

3

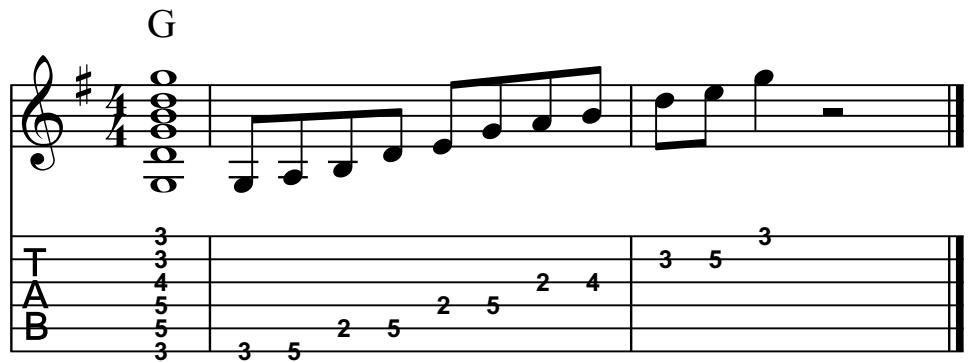
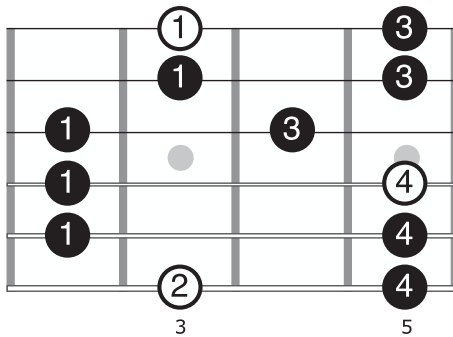
5

6

8

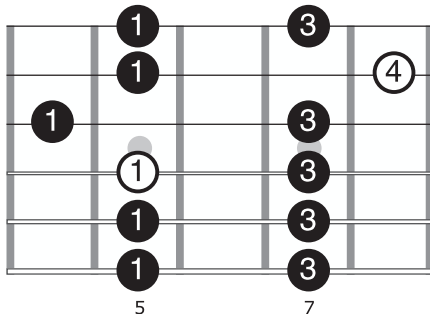
MONDAY: E SHAPE

295



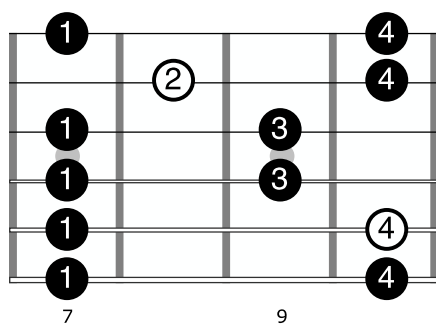
TUESDAY: D SHAPE

296



WEDNESDAY: C SHAPE

297



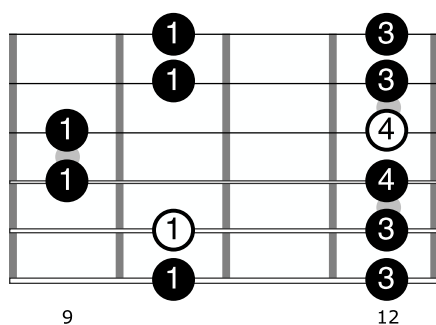
G

TAB

7 8 7 10 7 10 7 10

THURSDAY: A SHAPE

298



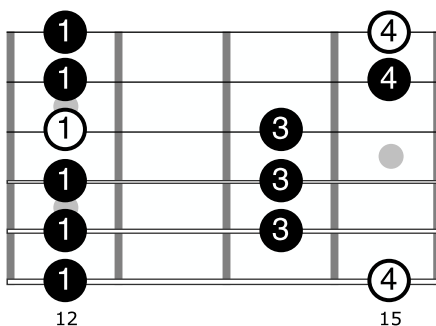
G

TAB

12 12 12 10 12 9 12 10 12 10 12

FRIDAY: G SHAPE

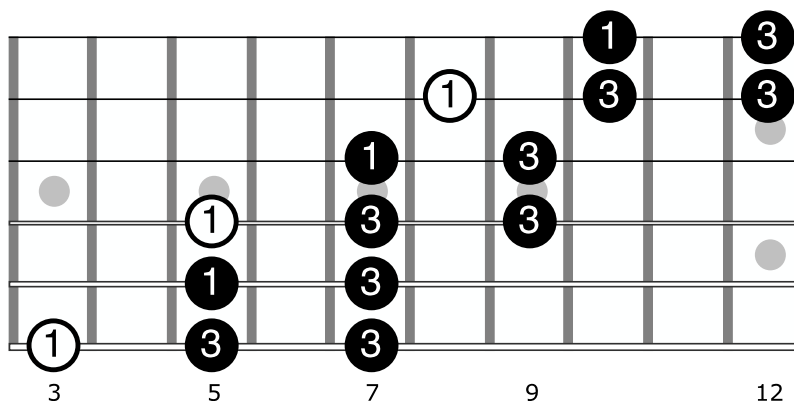
299



G

TAB

12 12 12 14 12 14 12 15 12 15 15



G

TAB

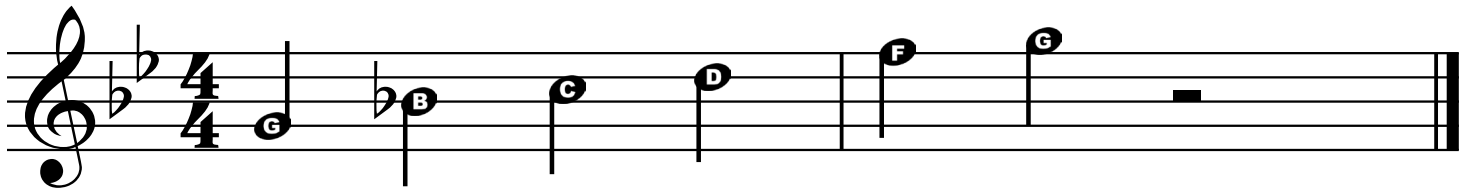
Changing direction in groups-of-3 patterns works equally well in ascending fashion. You could think of this pattern as up 3/down 3 as you move it across string pairs.

G

TAB

WEEK 44: G MINOR PENTATONIC

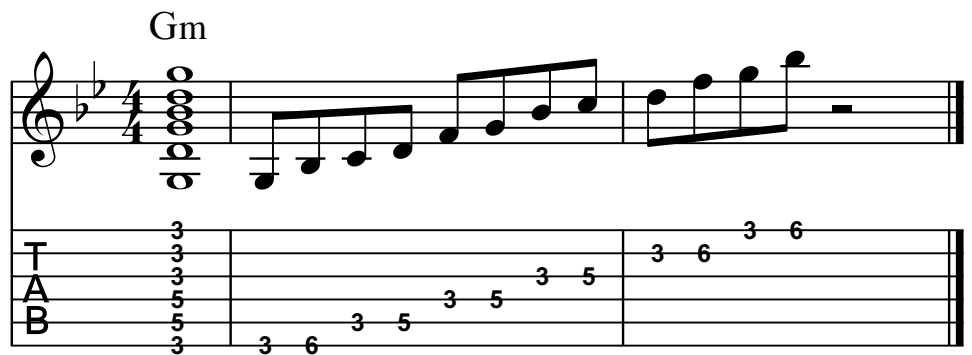
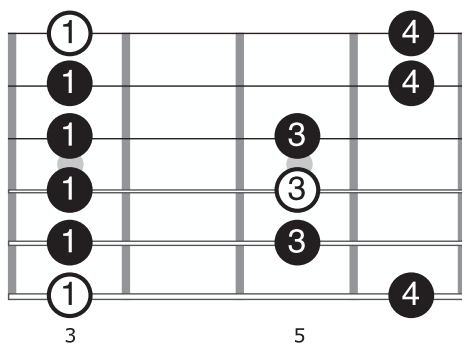
Intervals: W+H W W W+H W



Degrees: 1 b3 4 5 b7 8

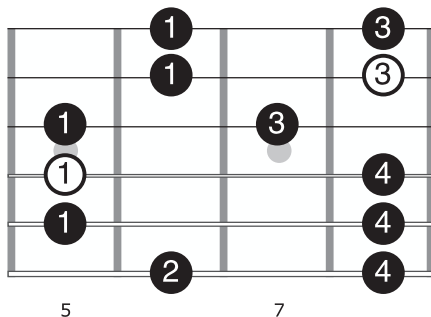
MONDAY: E SHAPE

302



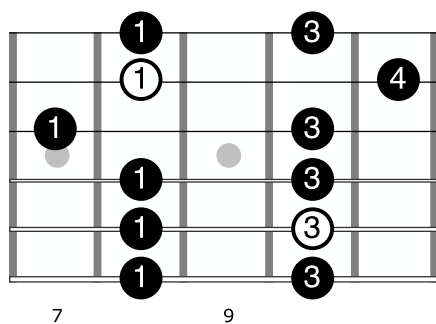
TUESDAY: D SHAPE

303



WEDNESDAY: C SHAPE

304

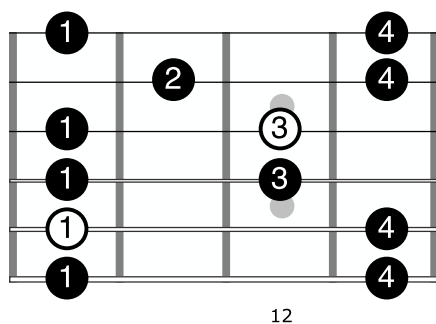


Gm

T 7 8 11 8 10
A 7 8 10 7 10
B 10 10 8 10

THURSDAY: A SHAPE

305

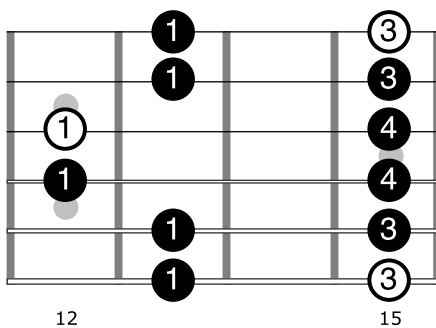


Gm

T 10 11 12 13
A 10 12 10 12 11 13
B 10 10 13 10 12

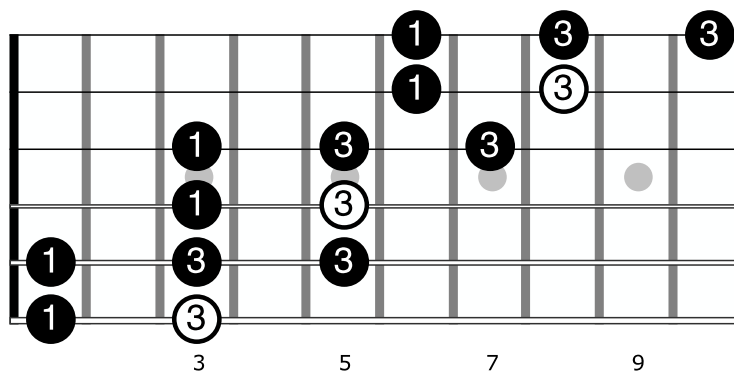
FRIDAY: G SHAPE

306



Gm

T 12 13 15
A 12 12 15 12 15 13
B 13 13 15 15 13 15



Gm

TAB

Changing direction in groups of 3 fits like a glove when using triplets, and triplets fit like a glove when playing blues. This phrase uses the upper range of the Horizontal Pattern, an area used frequently by guitarists. As an option, you can perform the 3rd-string slides with your 2nd finger.

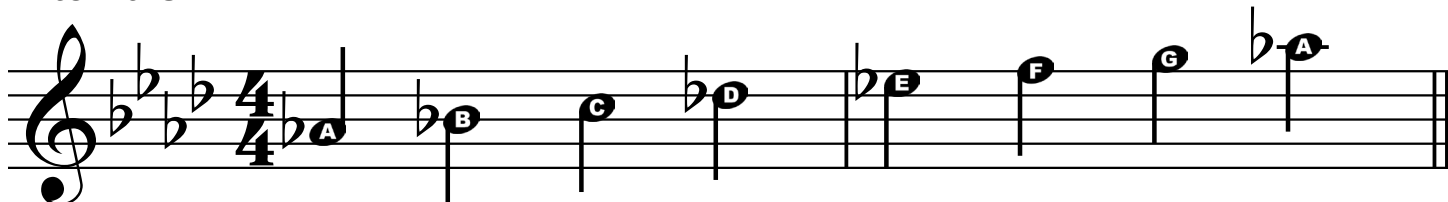
Gm

TAB

WEEK 45: A \flat MAJOR

Intervals:

W W H W W W H

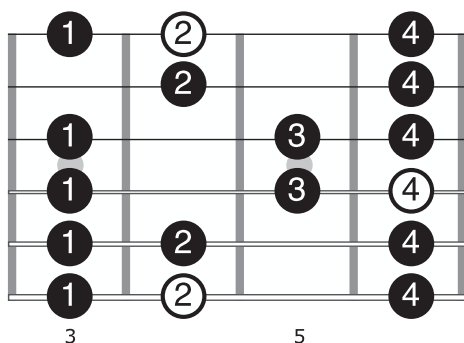


Degrees:

1 2 3 4 5 6 7 8

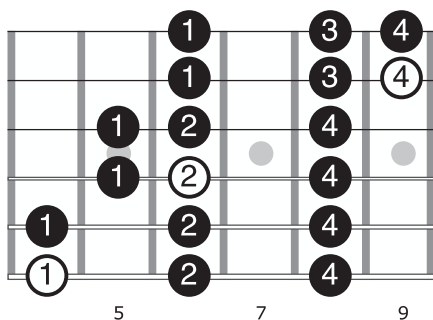
MONDAY: E SHAPE

309



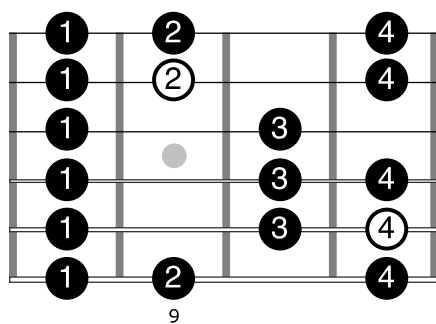
TUESDAY: D SHAPE

310



WEDNESDAY: C SHAPE

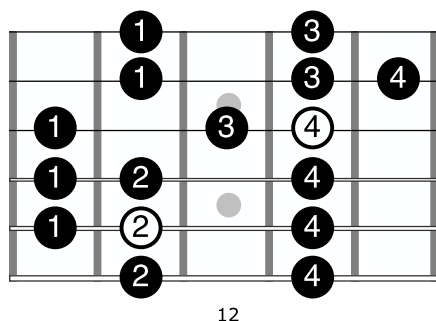
311



Ab

THURSDAY: A SHAPE

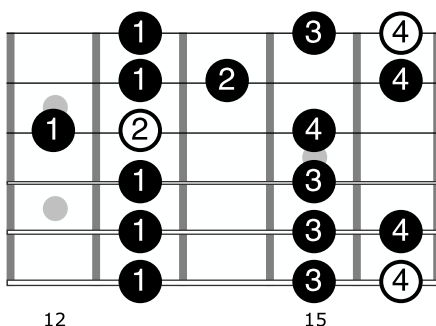
312



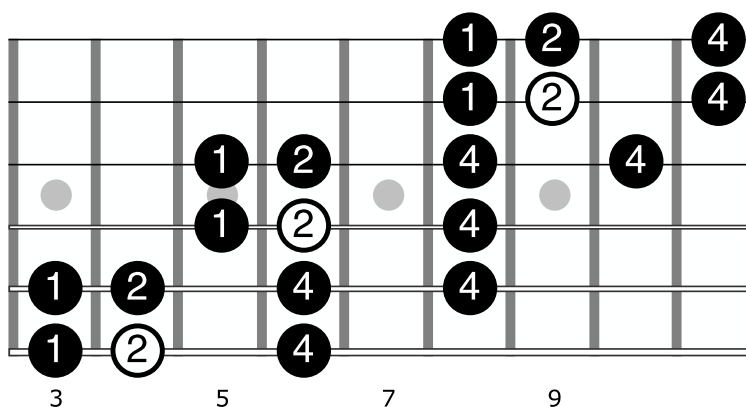
Ab

FRIDAY: G SHAPE

313



Ab



Ab

TAB

4 4 5 6 6 4

4 6 3 4 6 8 5 6 8 5 6 8 10 8 9 11 8 9 11

This phrase mixes up the vocabulary you've learned so far. It starts in the D Shape with a descending 3rd/up 3 stepwise pattern, then uses the Horizontal Pattern to get to the C Shape, where you'll encounter ascending 3s. These lead us to an ascending 3rd/down 3 stepwise pattern, descending 3rds, and a horizontal shift back to the D Shape.

Ab

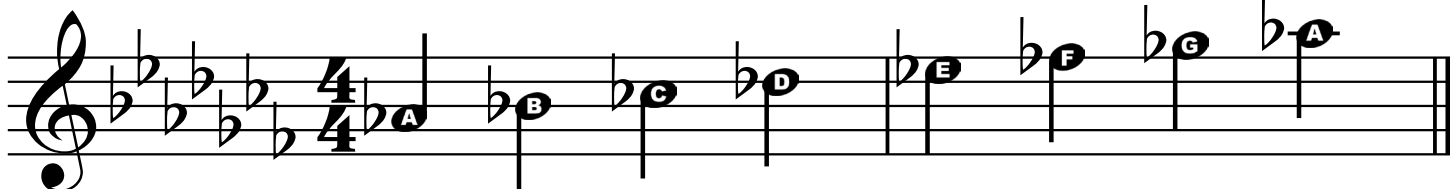
TAB

5 5 6 8 10 8 9 8 9 11 9 11 8 11 9 8 11 8 9 10 8 6 5

WEEK 46: A \flat MINOR

Intervals:

W H W W H W W

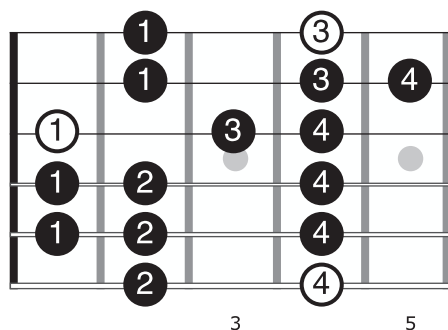


Degrees:

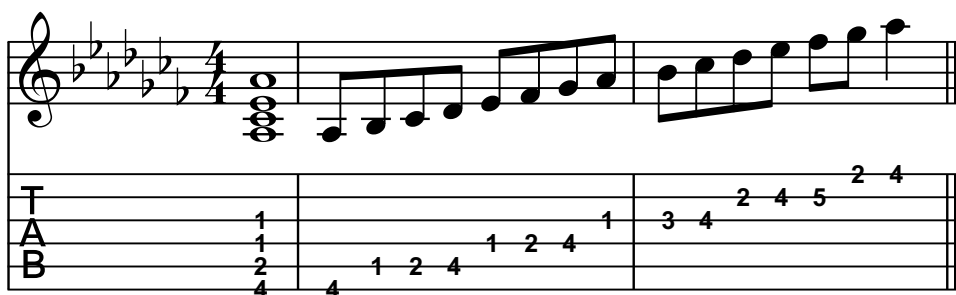
1 2 $\flat 3$ 4 5 $\flat 6$ $\flat 7$ 8

MONDAY: G SHAPE

316

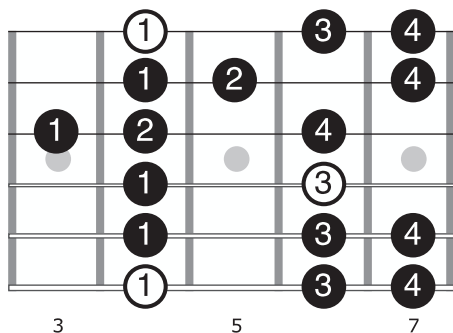


A \flat m

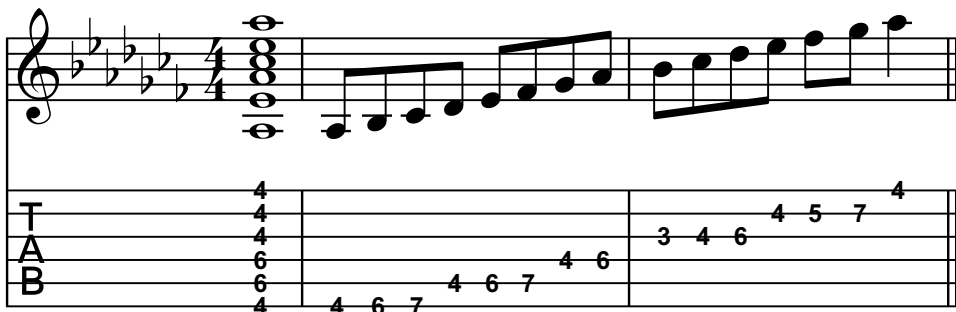


TUESDAY: E SHAPE

317

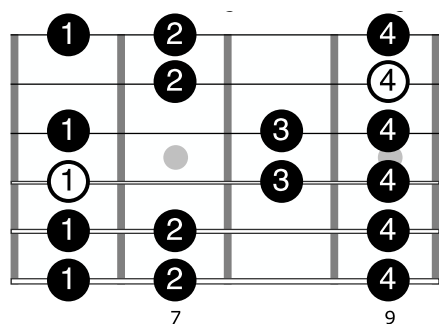


A \flat m



WEDNESDAY: D SHAPE

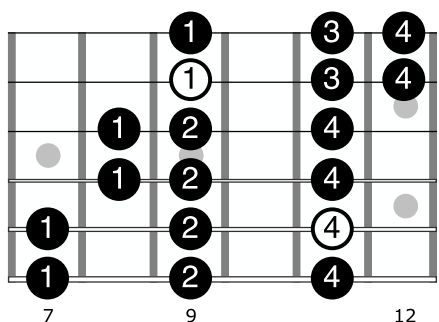
318



Abm

THURSDAY: C SHAPE

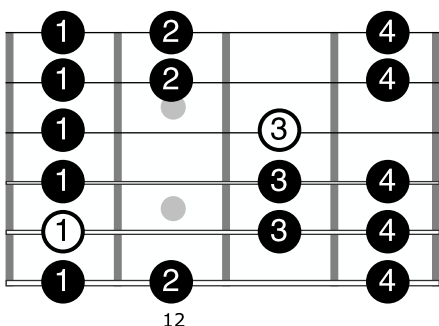
319



Abm

FRIDAY: A SHAPE

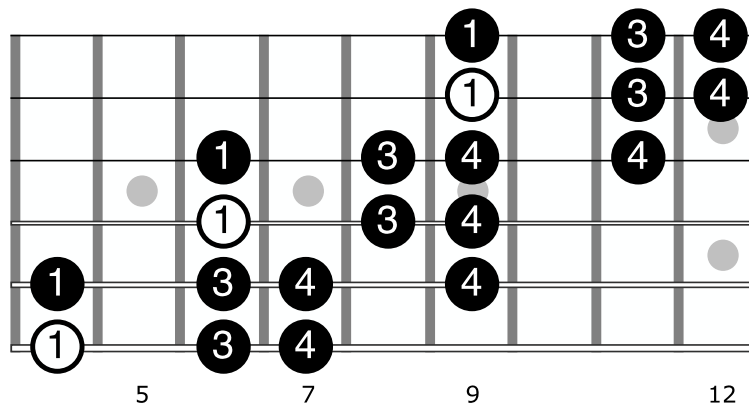
320



Abm

SATURDAY: HORIZONTAL PATTERN

321



Abm

TAB

SUNDAY: SCALE APPLICATION

322

In this, our final minor scale example, we'll continue to explore melodic devices that shift between the minor pentatonic and full minor scale. Sometimes melodies require changing a scale fingering. In measure 3, shift with your 1st finger.

Abm

TAB

WEEK 47: A \flat MAJOR PENTATONIC

Intervals:

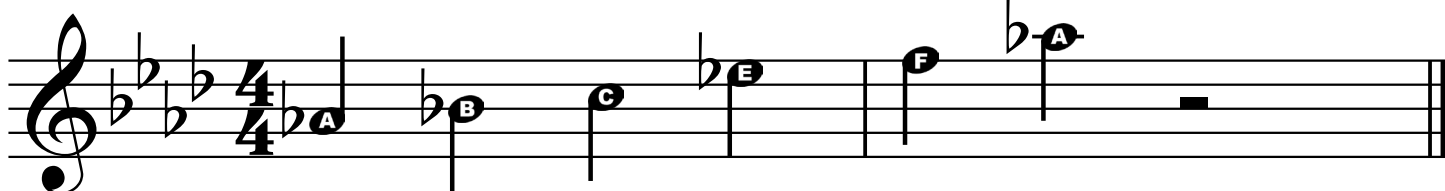
W

W

W+H

W

W+H



Degrees:

1

2

3

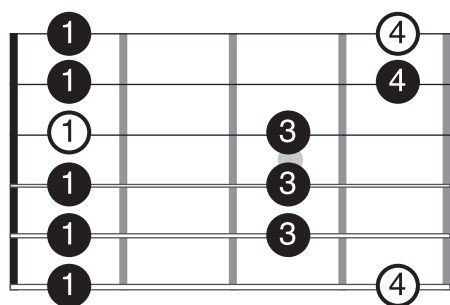
5

6

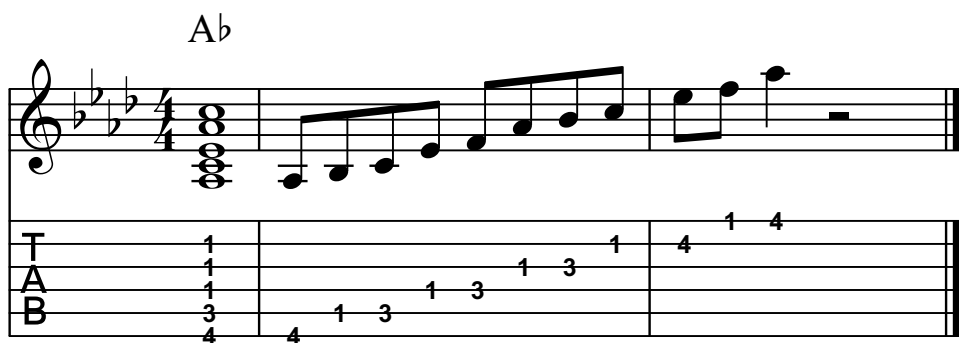
8

MONDAY: G SHAPE

323

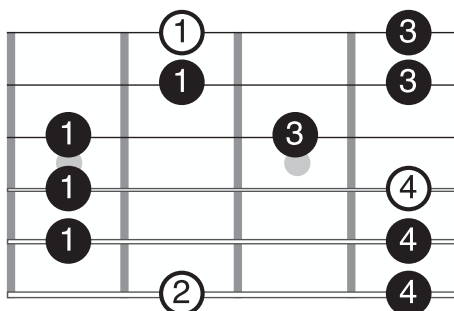


3



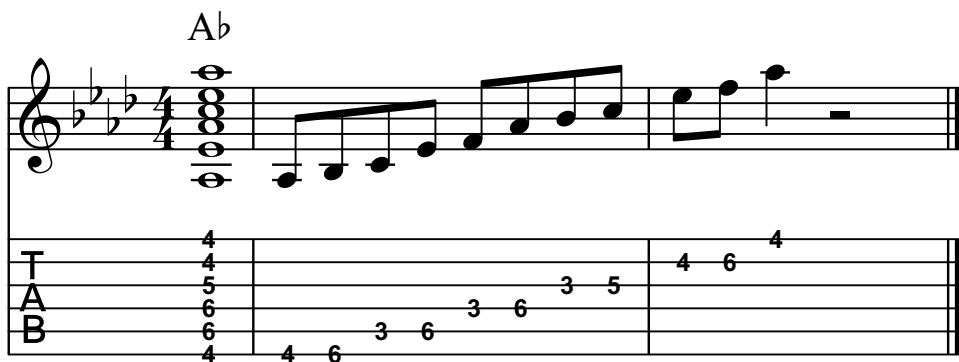
TUESDAY: E SHAPE

324



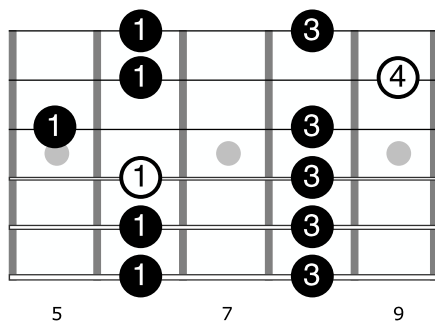
3

5



WEDNESDAY: D SHAPE

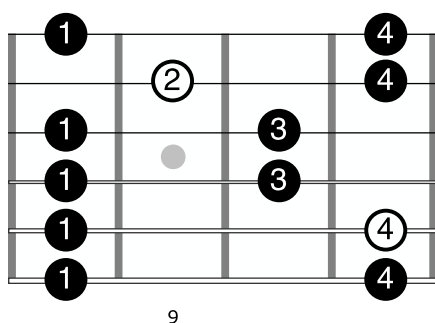
325



Ab

THURSDAY: C SHAPE

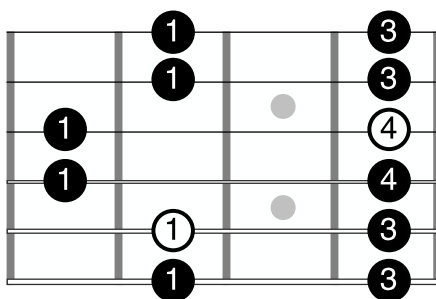
326



Ab

FRIDAY: A SHAPE

327

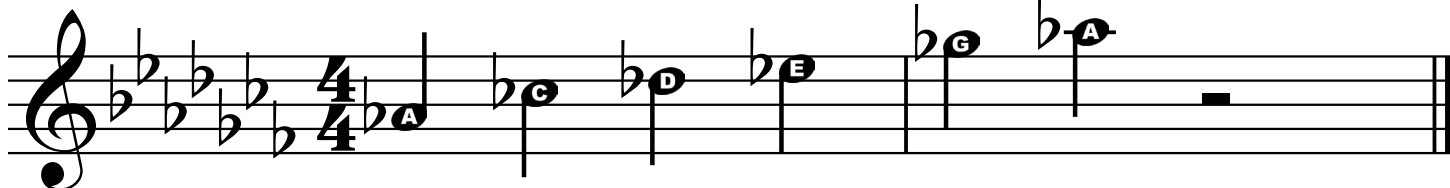


Ab

WEEK 48: A \flat MINOR PENTATONIC

Intervals:

W+H W W W+H W

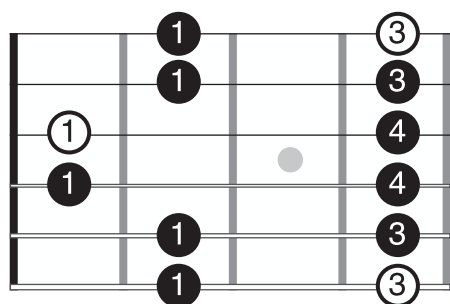


Degrees:

1 b3 4 5 b7 8

MONDAY: G SHAPE

330



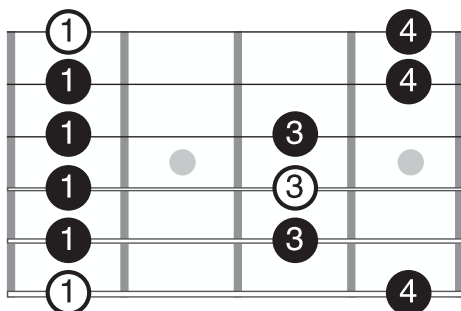
3

A \flat m



TUESDAY: E SHAPE

331



5

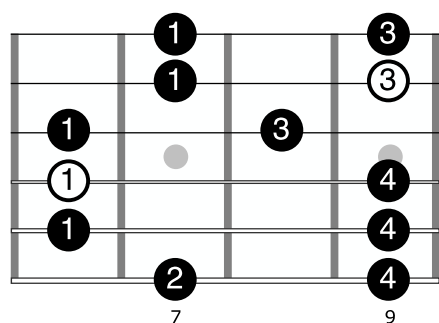
7

A \flat m



WEDNESDAY: D SHAPE

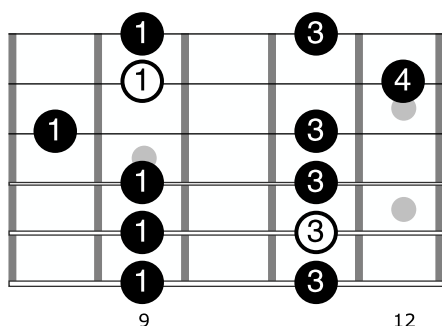
332



Abm

THURSDAY: C SHAPE

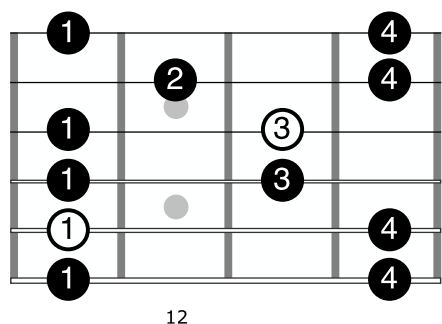
333



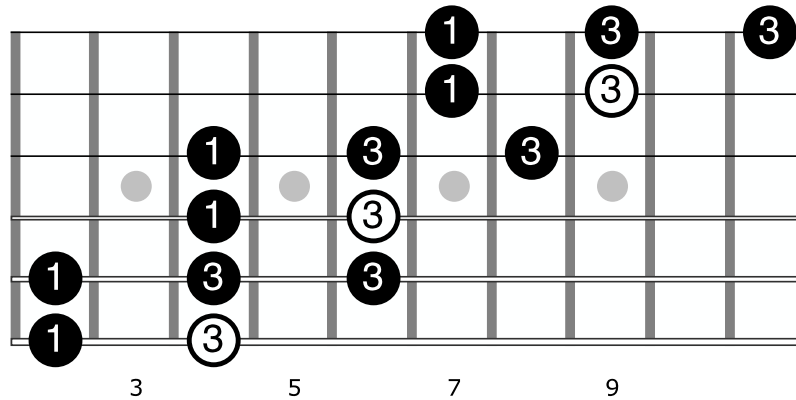
Abm

FRIDAY: A SHAPE

334



Abm



Abm

The first system of the musical score for 'The Wind' consists of a treble clef staff and a four-line tablature staff. The treble staff is in 4/4 time and contains a melody of eighth and quarter notes, starting on a whole rest and moving up stepwise. The tablature staff shows the fret numbers for each note: 4, 2, 4, 6, 4, 6, 8, 7, 9, 7, 9, 11. The tablature is written in a standard four-line format with the letters T, A, B, and B on the left side.

SUNDAY: SCALE APPLICATION

Our final pentatonic sequence changes direction from last week, ascending the E Shape in groups of 6. Use alternate picking or a picked note followed by a hammer-on.

Abm

The *blues scale* is a very popular modification of the minor pentatonic scale that you already know and is used in many styles of music. The $\flat 5$ th, commonly referred to as the “blue note,” is added to the minor pentatonic formula.

Degrees: 1 b3 4 b5 5 b7 8

337

The diagram shows the Am chord on a guitar fretboard. The notes are: 1 (3rd fret, low E), 1 (1st fret, A), 2 (2nd fret, B), 3 (3rd fret, D), 4 (4th fret, E), 4 (4th fret, A), 3 (3rd fret, D), and 3 (3rd fret, low A). The musical notation shows the chord in 4/4 time, with a treble clef and a key signature of one flat. The notes are: 1 (3rd fret, low E), 1 (1st fret, A), 2 (2nd fret, B), 3 (3rd fret, D), 4 (4th fret, E), 4 (4th fret, A), 3 (3rd fret, D), and 3 (3rd fret, low A). The TAB notation shows the fret numbers for each string: 3, 2, 2, 3, 5, 4, 3, 3.

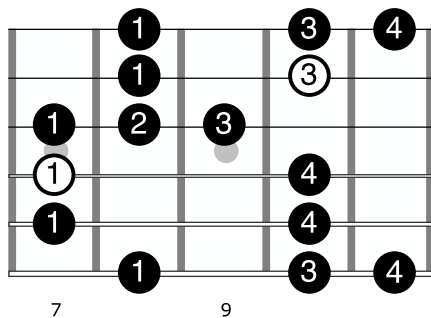
338

The image displays two musical notations for the Am chord. On the left is a guitar fretboard diagram with six strings and five frets. Fingering is indicated by numbers in circles: index (1), middle (2), ring (3), and pinky (4). The notes are: 5th fret low E (1), 5th fret A (1), 5th fret D (1), 5th fret G (1), 5th fret B (1), and 5th fret low E (1). The 7th fret A (3) and 7th fret D (3) are also shown. The 4th fret low E (4) is shown. The notes are: 5th fret low E (1), 5th fret A (1), 5th fret D (1), 5th fret G (1), 5th fret B (1), and 5th fret low E (1). The 7th fret A (3) and 7th fret D (3) are also shown. The 4th fret low E (4) is shown. The notes are: 5th fret low E (1), 5th fret A (1), 5th fret D (1), 5th fret G (1), 5th fret B (1), and 5th fret low E (1). The 7th fret A (3) and 7th fret D (3) are also shown. The 4th fret low E (4) is shown.

On the right is a standard musical score for the Am chord. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff. The notes are: 5th fret low E (1), 5th fret A (1), 5th fret D (1), 5th fret G (1), 5th fret B (1), and 5th fret low E (1). The 7th fret A (3) and 7th fret D (3) are also shown. The 4th fret low E (4) is shown.

WEDNESDAY: D SHAPE

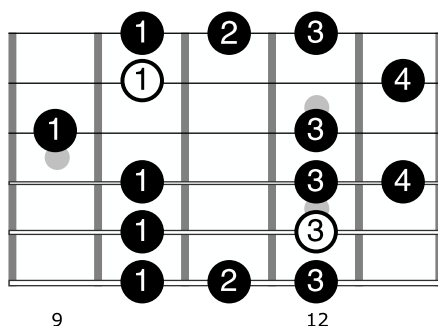
339



Am

THURSDAY: C SHAPE

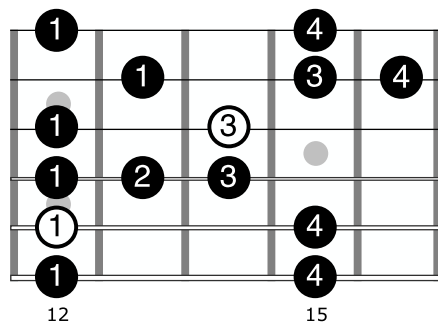
340



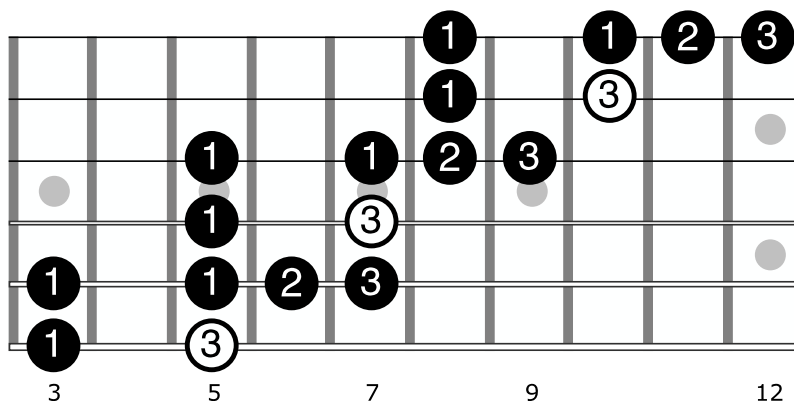
Am

FRIDAY: A SHAPE

341



Am



Am

Musical notation for the Saturday Horizontal Pattern in Am, 4/4 time. The notation includes a treble clef staff and a guitar TAB staff. The melody is written in the treble staff, and the guitar TAB shows the fret numbers and fingerings for the pattern.

TAB:

Fret	5	3	5	6	7	5	7	5	7	8	9	8	10	8	10	11	12
String 4 (G)	5																
String 3 (D)																	
String 2 (A)																	
String 1 (E)	5	3	5	6	7	5	7	5	7	8	9	8	10	8	10	11	12

SUNDAY: SCALE APPLICATION

Can I combine different scale patterns at will? Of course! One of the great attributes of horizontal patterns is that you can use them to get to a new place on the fretboard, as in our example below.

Am

Musical notation for the Sunday Scale Application in Am, 4/4 time. The notation includes a treble clef staff and a guitar TAB staff. The melody is written in the treble staff, and the guitar TAB shows the fret numbers and fingerings for the scale application.

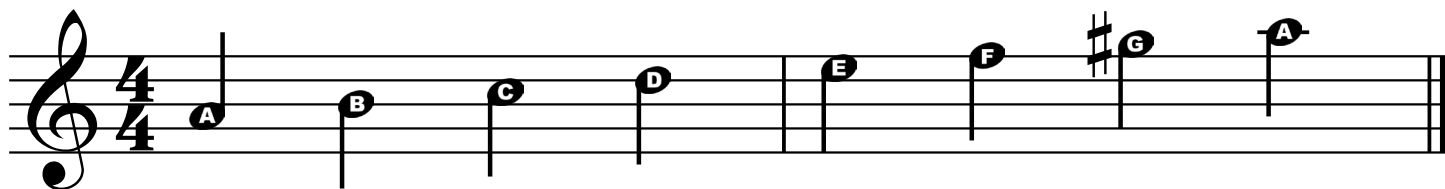
TAB:

Fret	8	5	8	5	8	7	5	7	5	7	5	8	7	5	7	5	7	5	7	6	5	3	5	3	5
String 4 (G)																									
String 3 (D)																									
String 2 (A)																									
String 1 (E)	8	5	8	5	8	7	5	7	5	7	5	8	7	5	7	5	7	5	7	6	5	3	5	3	5

WEEK 50: HARMONIC MINOR

The *harmonic minor scale* is a popular modification of the natural minor scale. The 7th degree of the harmonic minor scale is raised to a major 7th, creating increased pull back towards the root note.

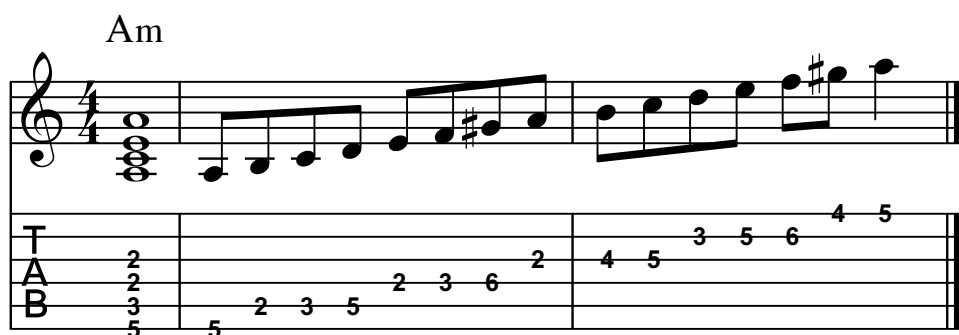
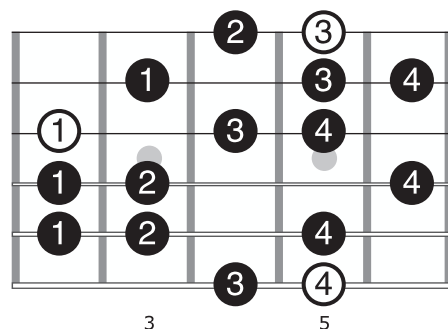
Intervals: W H W W H W+H H



Degrees: 1 2 b3 4 5 b6 7 8

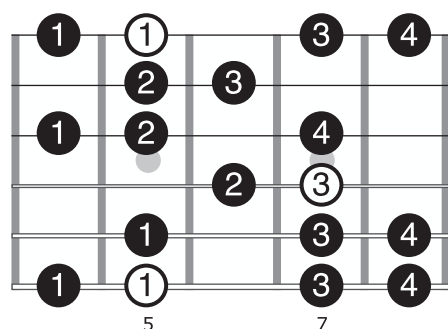
MONDAY: G SHAPE

344



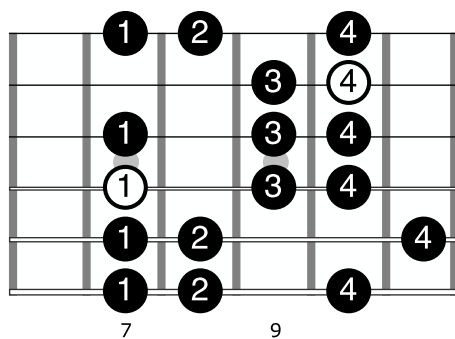
TUESDAY: E SHAPE

345



WEDNESDAY: D SHAPE

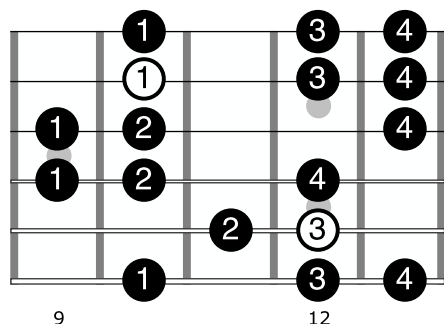
346



Am

THURSDAY: C SHAPE

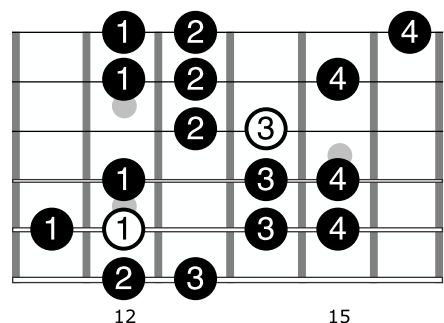
347



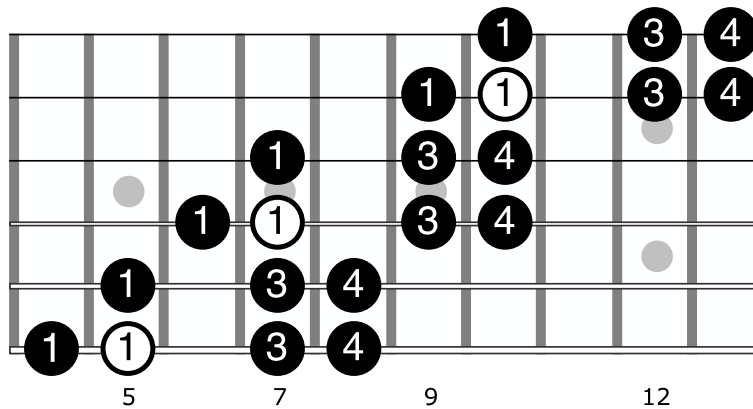
Am

FRIDAY: A SHAPE

348



Am



Am

SUNDAY: SCALE APPLICATION

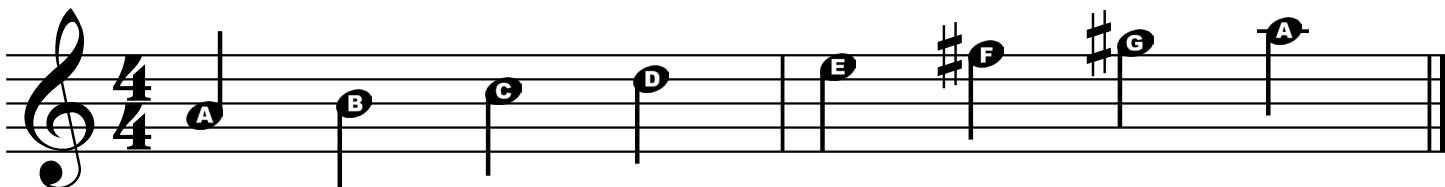
The harmonic minor scale is heavily used in classical music. The following example is written in that style. How many musical devices that you've previously learned can you spot?

Am

WEEK 51: MELODIC MINOR

The *melodic minor* scale utilizes a major 6th and major 7th scale degree. You can think of it as raising the 6th and 7th of the natural minor scale, or lowering the 3rd of the major scale. “Yesterday” by the Beatles is a great example of its sound and usage.

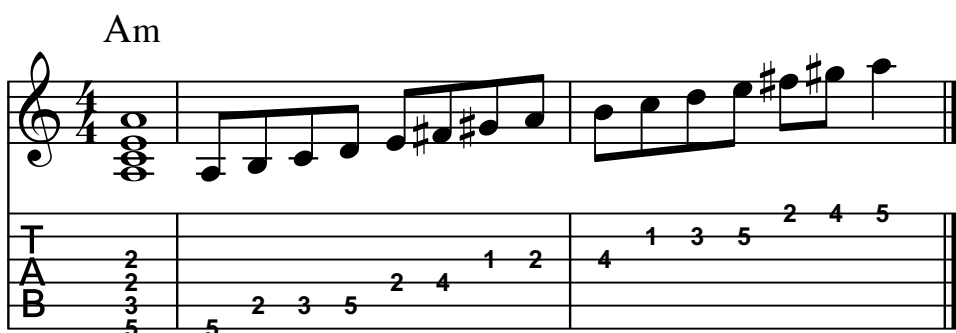
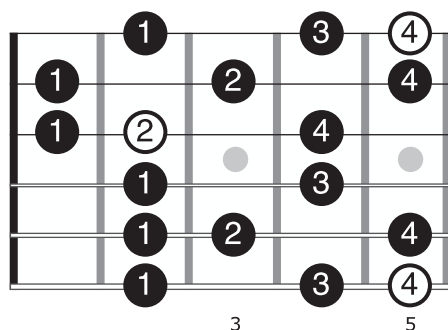
Intervals: W H W W W W H



Degrees: 1 2 b3 4 5 6 7 8

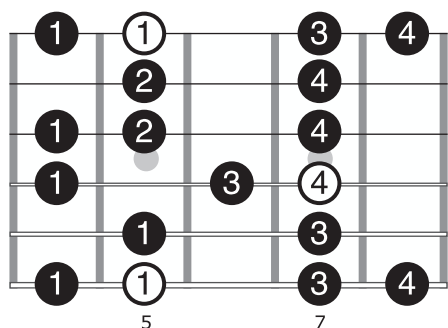
MONDAY: G SHAPE

351



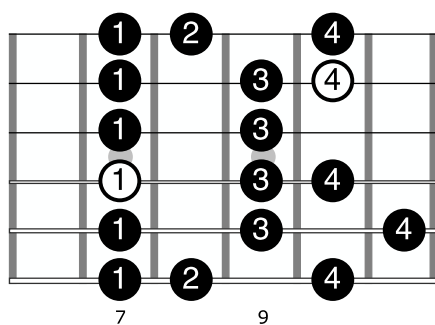
TUESDAY: E SHAPE

352



WEDNESDAY: D SHAPE

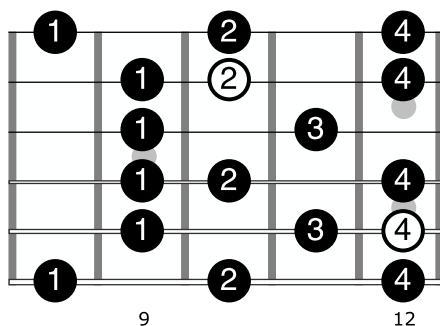
353



Am

THURSDAY: C SHAPE

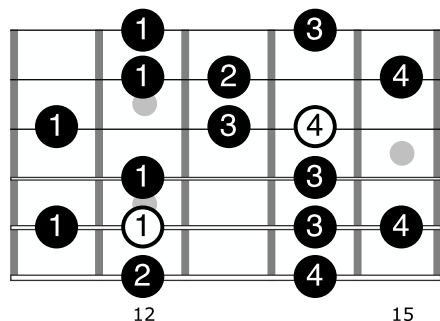
354



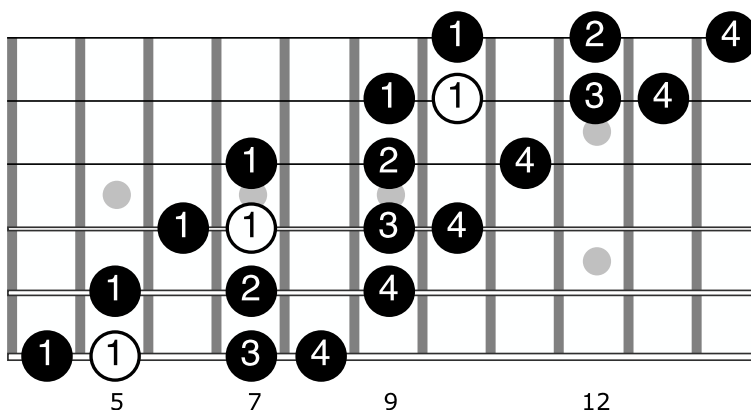
Am

FRIDAY: A SHAPE

355



Am



Am

Musical notation for the Saturday Horizontal Pattern. The top staff shows the melody in 4/4 time, starting on a low E and moving up stepwise with some leaps. Below the staff is a guitar tablature (TAB) with fingerings: 5, 5, 5, 7, 7, 5, 7, 9, 6/7, 9, 10, 7, 9, 11, 9/10, 12, 13, 10, 12.

SUNDAY: SCALE APPLICATION

Melodic minor is often used in jazz, the style of our phrase below. Notice the use of 3rd intervals. Each group of four 8th notes could be thought of as a melodic cell (the first cell is used twice).

Am

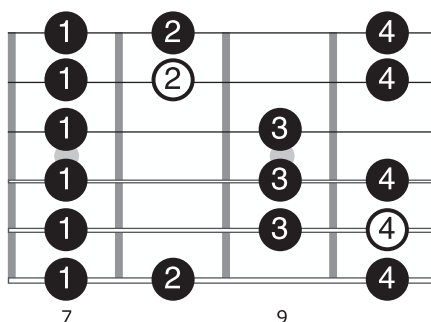
Musical notation for the Sunday Scale Application. The top staff shows a melodic phrase in 4/4 time, featuring groups of four 8th notes. Below the staff is a guitar tablature (TAB) with fingerings: 5, 7, 4, 6, 7, 4, 5, 7, 5, 7, 4, 7, 5, 8, 7, 4. The bottom staff shows a second melodic phrase, also in 4/4 time, with a corresponding TAB: 7, 5, 5, 7, 5, 4, 6, 7, 5, 7, 4, 6, 7, 7.

WEEK 52: THE MODES

Throughout this book, we've been examining how the starting note of a scale directly influences its sound. By changing the starting pitch of the major scale, we create a new interval pattern as the scale returns to that starting pitch eight notes higher. Since there are seven notes in the major scale, there are seven different scale degrees to start from, and these new scales are commonly referred to as "The Modes." The modes have been in use since the Middle Ages and are based on Greek music theory. They are named after different regions of Greece and are still referred to by their Greek names.

Each mode has its own sound, or musical flavor. Let's explore how this works by using the key of G major and its C-Shape pattern. Let's start by reviewing the construction of the G major scale.

IONIAN: THE MAJOR SCALE

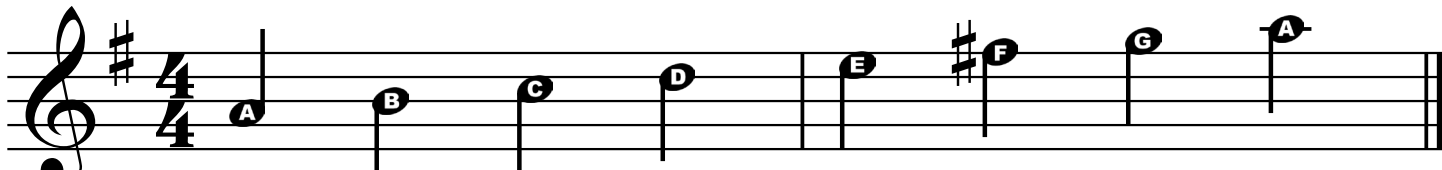


Intervals: W W H W W W H

Degrees: 1 2 3 4 5 6 7 8

To build the Dorian mode, we simply start on the 2nd note of the G major scale, playing the scale from A to A. By doing so, we have made the A note the 1st scale degree, or root, and we now call the scale “A Dorian.”

Intervals: W H W W W H W

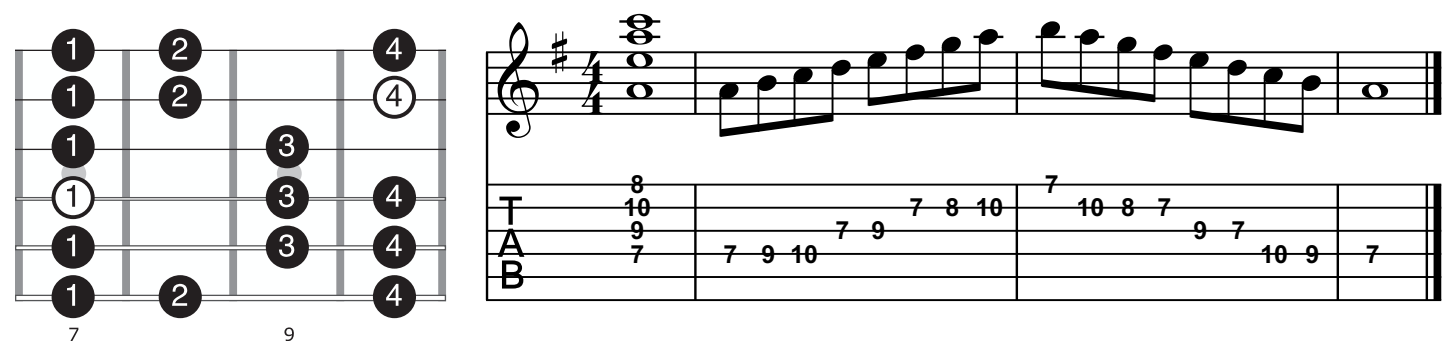


Degrees: 1 2 b3 4 5 6 b7 8

Notice how the interval pattern has shifted? In analyzing what is different from the standard A major scale, you’ll find the 3rd and 7th degrees have been lowered. When you have a lowered 3rd, the scale is considered minor.

On the fretboard, we’ll shift the C Shape’s starting note (and chord) by one note, as well. Observe the positioning of the white dots.

Am



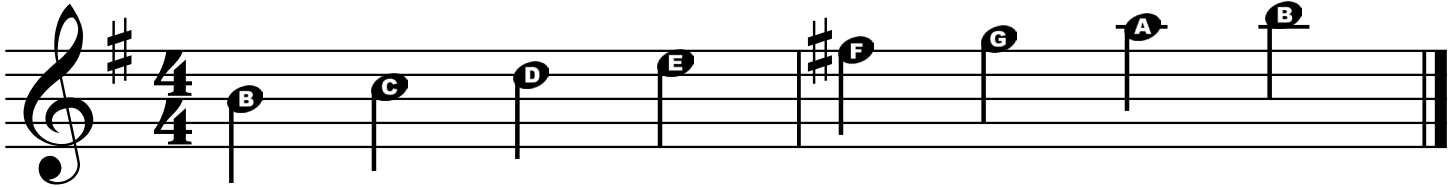
7 9

TUESDAY: PHRYGIAN

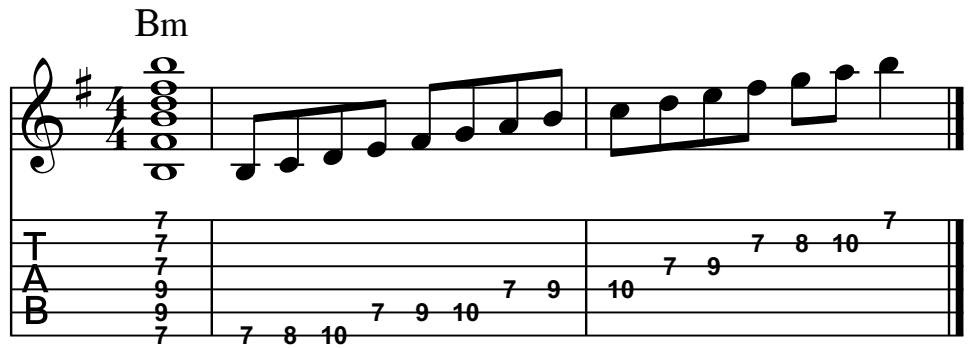
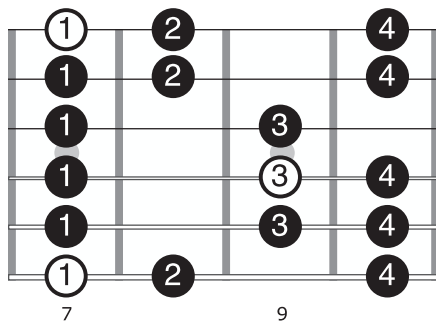
359

To build the B Phrygian mode, start the G major scale from its 3rd note, playing the scale from B to B. When compared to B major, you'll find a lowered 2nd, 3rd, 6th, and 7th. The presence of a lowered 3rd makes it a minor scale.

Intervals: H W W W H W W



Degrees: 1 b2 b3 4 5 b6 b7 8

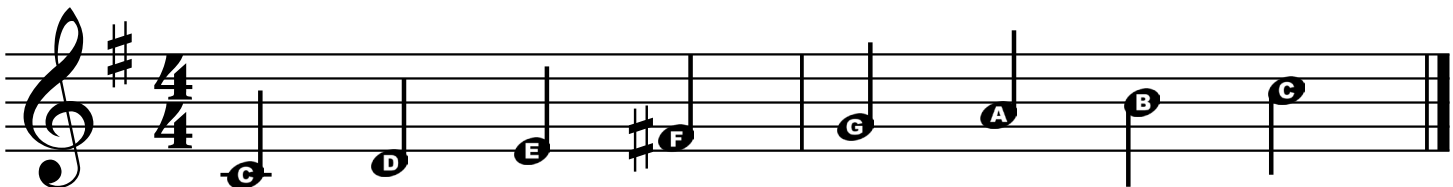


WEDNESDAY: LYDIAN

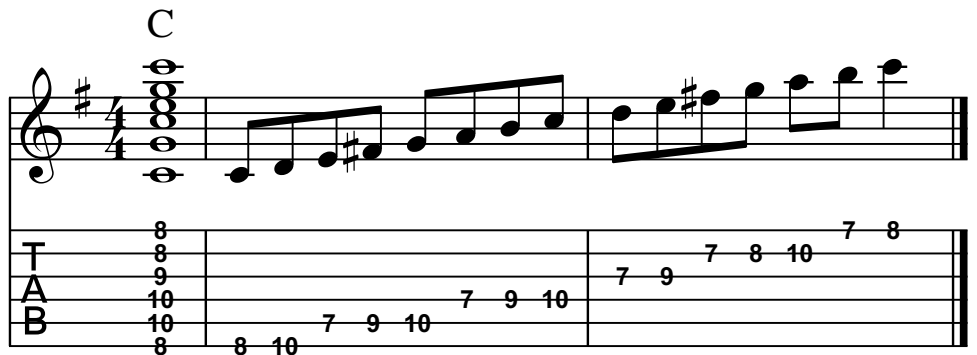
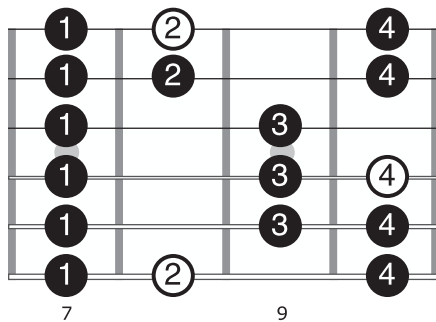
360

To build C Lydian, we'll start the G major scale from its 4th note. Doing so raises the 4th scale degree of the standard C major scale and provides us with a new major sound.

Intervals: W W W H W W H



Degrees: 1 2 3 #4 5 6 7 8

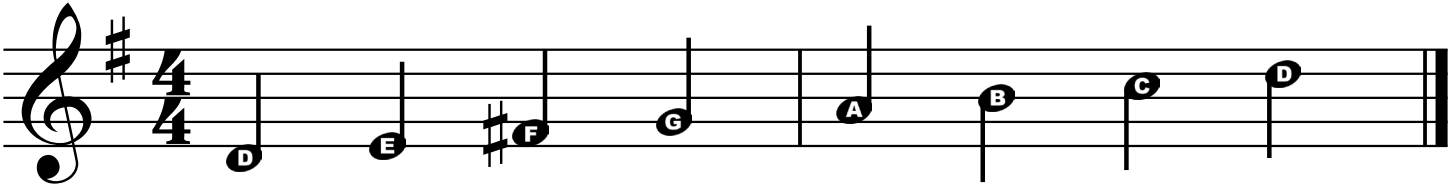


THURSDAY: MIXOLYDIAN

361

D Mixolydian is created by playing G major from its 5th step. You could think of it as a major scale with a lowered 7th.

Intervals: W W H W W H W



Degrees: 1 2 3 4 5 6 b7 8

D

T

A

B

7 7 7 9 10

7 7 7 9 10

7 7 7 9 10

7 8 10

7 8 10

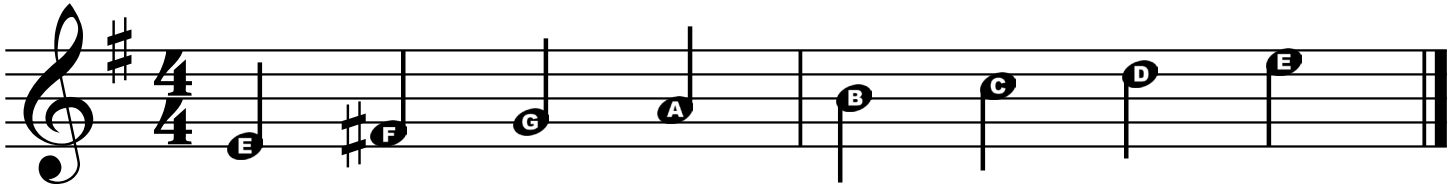
7 8 10

FRIDAY: AEOLIAN

362

Playing G major from its 6th degree creates E Aeolian. It's the most used mode and we've been playing it throughout the book, as it's also referred to as the natural minor scale.

Intervals: W H W W H W W



Degrees: 1 2 b3 4 5 b6 b7 8

Em

T

A

B

7 8 9 9 7

7 8 9 9 7

7 8 9 9 7

7 8 10

7 8 10

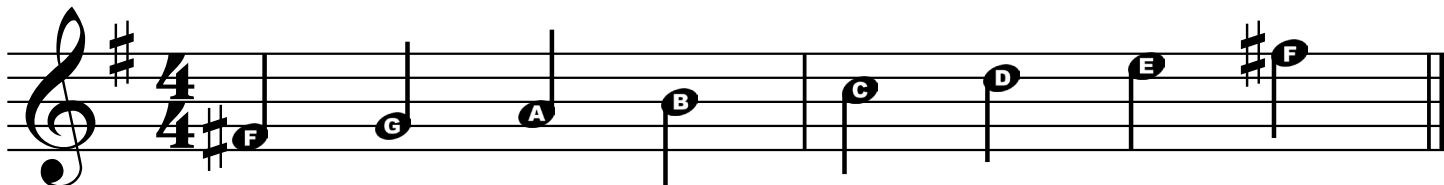
7 8 10

SATURDAY: LOCRIAN

363

Our last mode, F# Locrian, is built by playing G major from its 7th degree. Of all the modes, Locrian contains the most alterations. Playing the root, lowered 3rd, and lowered 5th together creates a diminished chord.

Intervals: H W W H W W W



Degrees: 1 b2 b3 4 b5 b6 b7 8

F#°

SUNDAY: SCALE APPLICATION

364

Today's example illustrates the sound of each mode by playing the triad built from each scale degree, literally outlining each mode's strongest notes. For further study, you can turn each of the CAGED positions into each of the modes. The scale fingerings will remain the same.

G Am Bm C D Em F#° G

meer songs en solo's te spelen

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- Songs & solo's | TABsPro applicaties | TabsPro Songs akkoorden
- Songs & solo's | TABsPro applicaties | TabsPro Solo's tabulaturen
- Songs & solo's | TABsPro applicaties | TabsPro Scores partituren
- Gitaar & Gear | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar & Gear | Praktijk | Ritmesectie oefeningen • Audio • VoX-training
- Gitaar & Gear | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks | "JAMZ" serie (12 modules)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Oefenvoorbeelden
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.

Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.

