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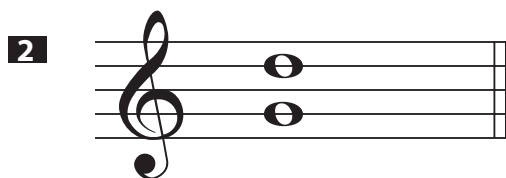


The recording that is included with this book can make learning the material easier and more enjoyable. It includes performances by Andrew York. The symbol shown above will appear next to every example and piece that is on the recording. Use the audio to ensure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track numbers below the symbols correspond directly to the example you want to hear.

Track 1 will help you tune your guitar to the recording.

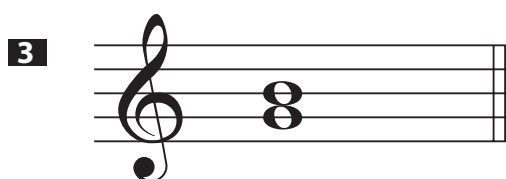
HAVE FUN!

Perfect 5th (P5)



The next note/color to experience is the *perfect 5th*. Since we are playing a G root, the 5th is the note D. So, drone G on the guitar and sing D. This is a very consonant and powerful interval. No other interval sounds like it. You must get inside the sound and be able to recognize it. Sing the D, and then play the D on the guitar between droning G's. Identify all of the different D's that you can play from open position. Play and sing them against the G root drone.

Major 3rd (M3)



The *major 3rd* is the foundation of a major chord. It sounds so sweet when it is truly in tune—which it never is on guitar or piano, since these instruments use *equal temperament* (a tuning compromise that allows us to play in any key by making every note equally and ever-so-slightly out of tune). But nevertheless, the major 3rd is an important note when played against the root. It is consonant, but still has an emotional tug to it, in contrast to the placid depth of the perfect 5th. Experience and absorb these differences. Against your G drone, sing the B in the lower and higher octaves. Play the B's on the guitar. Experience their color.

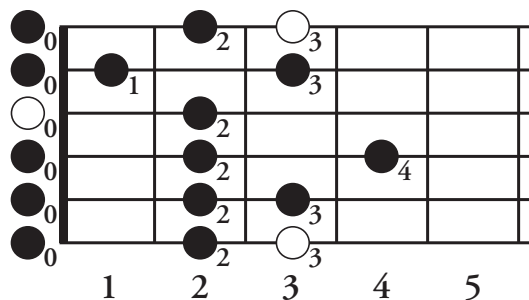
CHAPTER THREE

Open Position Scale Work

We've touched on scale-tone colors, and also on beginning to connect our ears to the fretboard by singing and playing melodies. But to get serious about single-line improvisation, we must really learn our scales. This does not mean simply running up and down a scale at various speeds, which teaches you nothing about the scale, and does not prepare you for being "flexible" with the scale; we need ultimate flexibility with our scales when improvising. The trick here is to learn a scale in as many different ways as possible, until you know it as a complete whole, all at once. How do we do this?

Permutating the Major Scale

First, we need to map out the scale form. Here is the open position G Major scale form as we saw it in the previous chapter:



What we need to do now is play the scale in as many different ways, or *permutations*, as possible. First, we'll use the classic up-and-down pattern. The chord tones for a G Major triad are circled (see Example 14). As you play the scale, you can pause on the chord tones to help you feel where they are within the scale pattern.

You'll notice that the scale starts on E, and not on G. The reason for this is because we want to play all the notes we can reach in each position. Remember, all seven modes are there at all times; it just depends on what the perceived harmony is. So you don't have to hear this as E Minor; just pause slightly on the G when you get there, and orient your ear to hearing the G as the root.

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