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Fretboard Efficiency and Knowledge

The next step, after learning all the short musical phrases and being able to play them in a relaxed manner, is to move them across the strings and eventually cover the entire fretboard. This can be done in two ways: chromatically or diatonically.

When you play the patterns chromatically, you simply take the pattern and move it up or down one fret at a time, maintaining the same shape. In order to practice all possible shapes chromatically, you should consider practicing the different variations of interval structure using the same

pattern. This means if you have an ascending three-note phrase, the intervals could be:

1. Whole step–whole step
2. Whole step–half step
3. Half step–whole step

The example below illustrates the chromatic three-note ascending pattern played on the G string. Make sure to move it to the other strings and apply the other interval patterns mentioned above.

Chromatic Ascending Pattern

3
Track 16.3

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Following is the three-note ascending pattern from above. Here, however, only notes diatonic to the key of C Major are used. Again, play this idea on all strings and make sure you are playing it in the correct key.

Try this with all the remaining patterns. Additionally, use a metronome to control the speed and synchronization between your fretting and picking hands.

Diatonic Ascending Pattern

4
Track 16.4

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

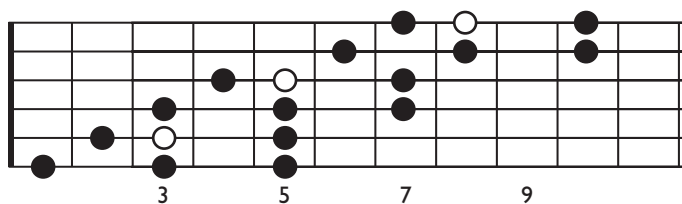
Hexatonic Scales

The *hexatonic scale* is a great tool for getting around the fretboard. You are probably wondering what hexatonic scales are and how you can use them. Hexatonics are six-note scales. The common major scale (a seven-note scale) is called a *heptatonic scale*. These names are derived from the Greek words for six (*hexa*) and seven (*septa*). We have already looked at another Greek-named scale: the pentatonic scale (*penta* means five). In the next section, we will transform the major scale modes into hexatonics.

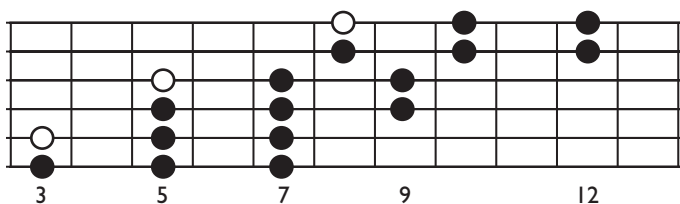
Hexatonic Modes

If you use only the first six notes of each of your seven scale positions, or modes, you can easily create a hexatonic mode. Just repeat those six notes one octave higher on the D and G strings, and then one octave higher again on the B and E strings. The result is a hexatonic mode spanning three octaves. These modes are great for playing fast ascending or descending runs. The following diagrams show the seven hexatonic modes of C Major.

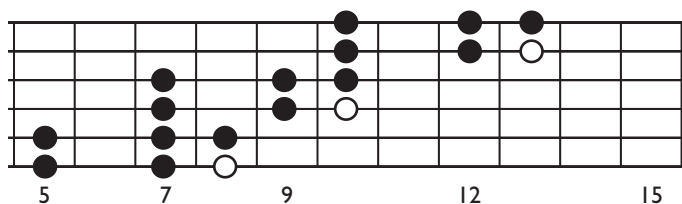
Lydian Hexatonic



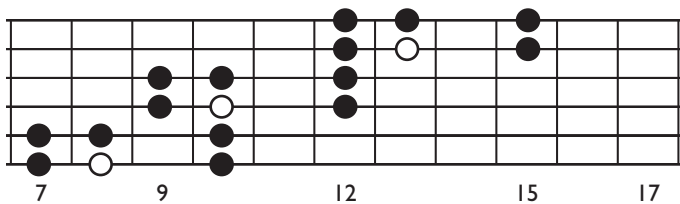
Mixolydian Hexatonic



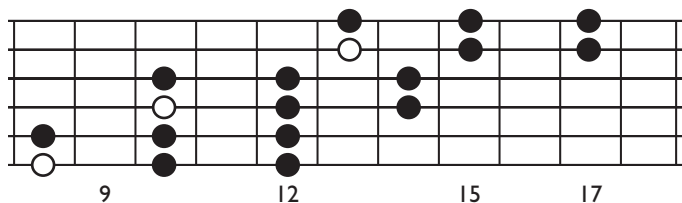
Aeolian Hexatonic



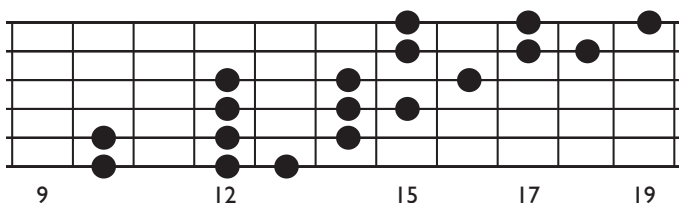
Locrian Hexatonic



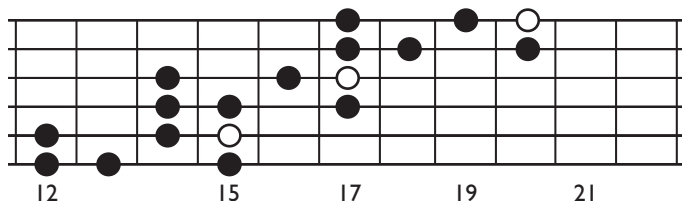
Ionian Hexatonic



Dorian Hexatonic



Phrygian Hexatonic



On the next page are a few examples using the hexatonic scales in fast picking runs. More examples on the application of this scale will be covered in later chapters as well.

The following example is more complicated, as it employs string skipping and outside-inside picking. The phrases are grouped in fives and threes to help you clearly delineate the ascending and descending motions. The 5:4 indications

under the groupings signify that there are five eighth notes in the time of four normal eighth notes (two beats). The triplet at the end of each measure lasts for the standard one beat.

15
Track 63.3

1

C#dim

5:4 5:4 5:4 5:4

P P P P P P P P

12-11-9 9-11-12-11-9 9-11-12-11-9

12-11-9-11-12 13-12-10-12-13

4 3 1 4 3 1 3 4 1 3 4 3 1 4 3 1 3 4 1 3 4 3 1

8va

2

5:4 5:4 5:4 5:4

P P P P P P P P

15-14-12 12-14-15-14-12 12-14-15-14-12

15-14-12-14-15 16-15-13-15-16

4 3 1 4 3 1 3 4 1 3 4 3 1 4 3 1 3 4 1 3 4 3 1

(8va)

3

5:4 5:4 5:4 5:4

P P P P P P P P

18-17-15 15-17-18-17-15 15-17-18-17-15

18-17-15-17-18 19-18-16-18-19

4 3 1 4 3 1 3 4 1 3 4 3 1 4 3 1 3 4 1 3 4 3 1 4

Use the following backing tracks to practice soloing with the scales covered in this chapter.

Track 64 Backing Track 1



Track 65 Backing Track 2



There are so many more exciting scales that it would require a whole other book to talk about them. I would like to encourage you to do more research on this matter

and develop a great vocabulary of new and interesting musical ideas.