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## TUNE UP

In the DVD menu, select Tuning. It will take you to a page where you will hear an audio track that will play each string several times, starting with the 1st string, high E. Compare your strings to this audio track to get in tune with the DVD.

## A NOTE ABOUT THE VIDEO

The DVD video corresponds to lessons in the book and the two are intended to be used together. For lessons that use Jam Tracks, go to the DVD menu and select Jam Tracks, where you can access the tracks that correspond with specific lessons. The video lessons included on this DVD were filmed at various times over the period of a year; thus, you will note wardrobe and lighting changes from lesson to lesson.

# Expanded Fingerings for the Ionian and Mixolydian Modes

In the previous chapter, we covered the basic concept of how the major scale and Mixolydian mode differ from each other. Now, we'll look at how they are the same. In this lesson, you will learn how these two shapes are extended fingerings for the same seven notes. Then, we'll expand those fingerings into diagonal shapes, which are very useful for improvising.

## THE DERIVATIVE CONCEPT OF MODES

In the last chapter, we used the *parallel* concept of comparing scales (starting different scales from the same root). Now, let's get into the *derivative* concept.

Modes are essentially just scale inversions. For instance, an A Major scale has seven notes (A–B–C#–D–E–F#–G#) and, therefore, seven modes. If you play those notes starting on A, you're playing mode number one. If you play those same seven notes starting on B, that is mode number two, etc. Every mode has a Greek name. Ionian is mode number one. It is exactly the same as the major scale, so from here on out, we will refer to the major scale as Ionian. Mixolydian is mode number five.

Ex. 14

Mode:	1	2	3	4	5	6	7
Name:	Ionian (Major)				Mixolydian		

Note that A Ionian begins with the 1st note of the major scale and E Mixolydian starts with the 5th. Let's check out the spelling of these two modes. A Ionian is A–B–C#–D–E–F#–G#, and E Mixolydian is E–F#–G#–A–B–C#–D. They both have the same seven notes. (Note: The octave of the root note is played at the end of the scales for a sense of completion.)

### A Ionian

Ex. 15

### E Mixolydian

## COMBINING COMMA AND PERIOD PHRASES

Now, it's time to solo on your own by alternating the various comma and period phrases. Following is an example of how you can flip between one melody and the next to create a solo. Check it out.

Ex. 33

5

T  
A  
B

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

T  
A  
B

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

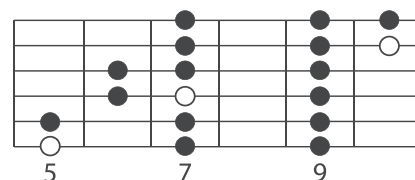
Try playing the example above with the jam track on the DVD, then experiment by combining other period and comma phrases.

# Pattern Playing: Lesson 1

In this lesson, we are going to learn about *pattern* playing, or *sequencing*, which is the repetition of a musical phrase at various pitch levels. We'll be using leaps, intervals, arpeggios, and pedal licks to create some interesting patterns. All of the examples in this lesson use the A Major scale in the three-note-per-string fingering (see right). The following ideas will expand your musical knowledge and develop your improvisational skills.



*A Major Scale Fingering for This Lesson (Three Notes Per String)*



## THREE-NOTE PATTERN

We will start by playing the A Major scale in the following pattern: three notes up, back one, three notes up, and back one. The numeric sequence for this pattern, in term of scale degrees, is: 1-2-3, 2-3-4, 3-4-5, etc. Check it out.



Scale degree: 1 2 3 2 3 4 etc.

We can also play the above pattern in reverse: 3-2-1, 4-3-2, 5-4-3, etc. The fingering for Ex. 45 is tricky—use whatever fingering is most logical to you. (Note: You may choose to flatten your fretting finger when changing strings at the same fret.)