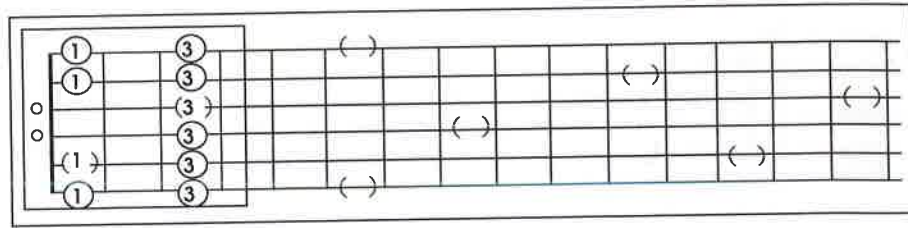


## Pattern # 2

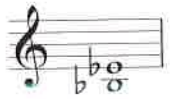
Key: **B<sup>b</sup>**

Type: **Pentatonic Major**

Fingering: **Open (B<sup>b</sup>)**



PEDAL



R

*sim.*

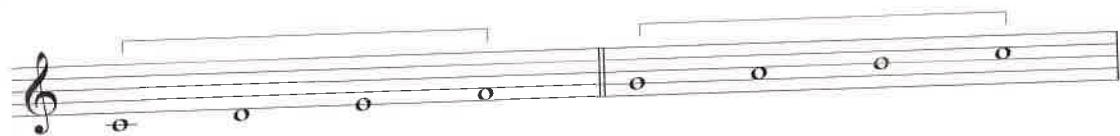
Ear Study

## Part 23: Exotic Scales

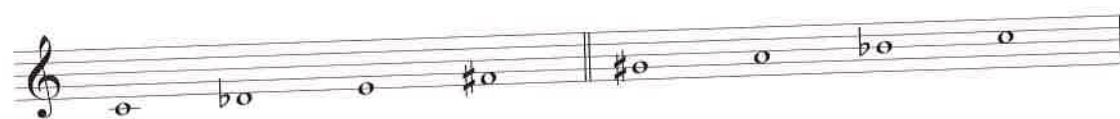
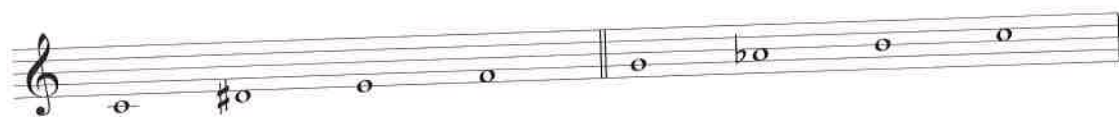
### 126. Tetrachords, Hybrid Scales, and Scale Cycling

Although we have discussed a wide variety of scale types and assimilated them into our working vocabulary, we have really only begun the process of mastering scales. This is due to the fact that scales can be fragmented, altered within those fragments, and then recombined in countless ways. This results in a vast array of exotic scales whose sounds lie far beyond the usual.

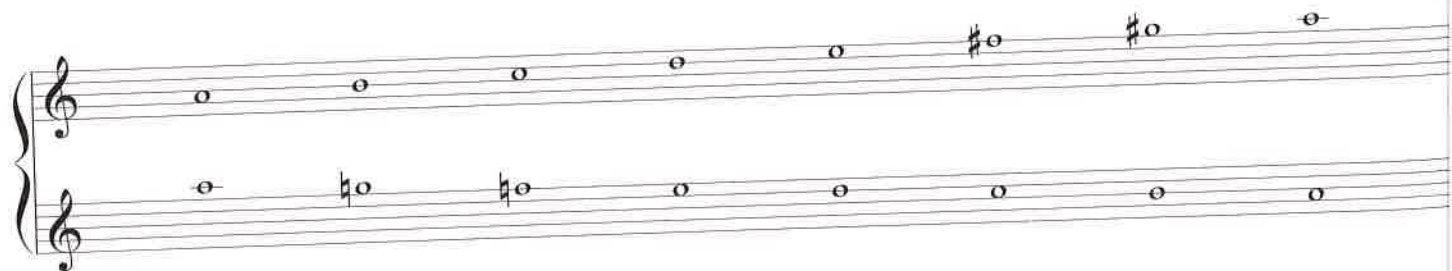
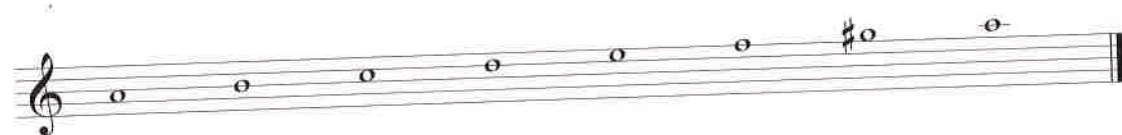
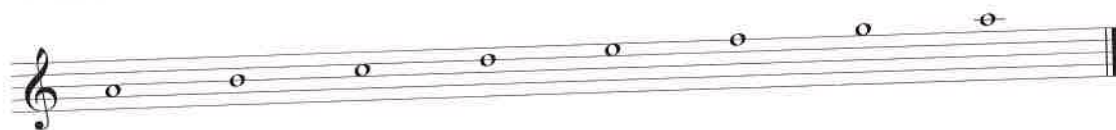
Our first step will be to break the standard eight-note scale into two halves, called "tetrachords", which serve as four-note scalar building blocks:



and we then begin to manipulate the placement of half-steps within these tetrachords.



To ensure that you have a working knowledge of tetrachords, identify the structure, or location of half-steps, within each of these now-familiar scales.



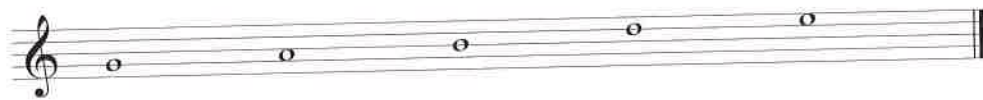
# 130. "I'm locked into patterns. The minute I learn them they become domineering, and then I'm stuck with them."

## Diagnosis:

The pattern that leads into the trouble can also lead out of it, if it is seen from all possible vantage points. When the pattern is seen in only one of its applications, knowing it can become more of a hindrance than a help. Consider, for example, the G pentatonic scale, and a few of its least-veiled faces.

## Remedy:

(1) Here is the scale in one octave. Note that it falls into all five fingering patterns up and down the fingerboard and ranges from the lowest to the highest (or near the highest, depending on the number of frets you have) notes of the guitar. At first, for the purposes of this study, play the pattern that you use most frequently. Later on play all of the patterns, and connect them together lengthwise up the fingerboard. If you haven't played this scale before, choose the pattern that is easiest for you to visualize on the fingerboard.



- (2) Now set up a vamp, with a friend or a tape recorder, in the most obvious harmonic setting for this scale, Gmaj7. Repeat, but this time use a G7 chord for the vamp.
- (3) Repeat the process again, but this time use an Em7.
- (4) Repeat, again, using Am7.
- (5) Repeat again, using Fmaj7.
- (6) Experiment and see if you can find some other places to apply the pattern. Try, for instance, Bm6, Bm7, F7 (leave out the 'e' in the scale for this application), etc.
- (7) Now ask yourself why these applications worked. You will be able to see the answers easily if you look closely at the relation between the chord and the scale. Here are applications 2 through 5 above. The scale steps are written above each note; notes that all turn out to be acceptable chordal tones and extensions.

Chord	Scale Notes	Fret Numbers
Gmaj7	G, A, B, C, D	2(9), 3, 5, 6(13)
G7	G, A, B, C, D	2, 3, 5, 6(13)
Em7	G, A, B, C, D	3, 4(11), 5, 7, 8
Am7	G, A, B, C, D	7, (8), 2(9), 4(11), 5
Fmaj7	G, A, B, C, D	2(9), 3, #11, 6(13), 7

# Part 26: Position Playing of Diatonic Intervals

## 140. The Five Fingering Patterns for Position Playing

Fingering Pattern Number One

Diagram illustrating Fingering Pattern Number One. The fretboard shows fingerings for strings 1-6 at frets 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The musical staff shows the corresponding notes with fingerings: 0, 1, 3, 0, 2, 3, 0, 2, 3, 0, 2, 0, 1, 3, 0, 1, 3.

When played in higher positions where the open strings are not available, the fingering for this pattern becomes:

Diagram illustrating Fingering Pattern Number Two. The fretboard shows fingerings for strings 1-6 at frets 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The musical staff shows the corresponding notes with fingerings: 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 4, 4, 1, 3.

Fingering Pattern Number Three

Diagram illustrating Fingering Pattern Number Three. The fretboard shows fingerings for strings 1-6 at frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The musical staff shows the corresponding notes with fingerings: 1, 3, 4, 1, 3, 4, 1, 3, 1, 1, 3, 1, 2, 4, 1, 3, 4.

## Diatonic Fifths

(Given in A<sup>b</sup>).

Diatonic Fifths in Fingering Pattern Number Four

E<sup>b</sup>9 A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>6 Gm<sup>7b5</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup>

B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7b5</sup> D<sup>b</sup> E<sup>b</sup>9 Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> Fm<sup>9</sup> B<sup>b</sup>m<sup>sus</sup> E<sup>b</sup>9 A<sup>b</sup>maj<sup>7</sup>

Diatonic Fifths in Fingering Pattern Number Five

B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9 Fm<sup>7</sup> Gm<sup>7b5</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup>

E<sup>b</sup>7 B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gm<sup>7b5</sup> Cm<sup>7sus</sup> Fm<sup>7sus</sup> B<sup>b</sup>m<sup>7</sup>/E<sup>b</sup> E<sup>b</sup>13

A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>6/9

Diatonic Fifths in Fingering Pattern Number One

Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>9 Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9

B<sup>b</sup>m<sup>7</sup>/E<sup>b</sup> E<sup>b</sup>9 A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>6 B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> Gm<sup>7b5</sup> Cm<sup>7sus</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>13 A<sup>b</sup>maj<sup>7</sup>



# Part 27: Lengthwise Playing of Diatonic Intervals

## 144. Diatonic Seconds

The exercises in this chapter are given only in the key of C. They should be played in all keys, which can be accomplished by simply inserting each key signature into these studies.

Fingering: In some problem cases fingerings have been suggested. These are, however, only suggestions; as always play them in the most comfortable way.

Diatonic Seconds on the First and Second Strings.

Two staves of music in 3/4 time. The first staff shows the first six notes of the C major scale (C, D, E, F, G, A) with fingerings 4, 1, 4, 1, 4, 1 and a *sim.* marking. The second staff continues the scale with notes B, C, D, E, F, G.

Diatonic Seconds on the Second and Third Strings.

Two staves of music in 3/4 time. The first staff shows the first six notes of the C major scale (C, D, E, F, G, A) with fingerings 4, 1, 3, 1, 3, 1 and a *sim.* marking. The second staff continues the scale with notes B, C, D, E, F, G.

Diatonic Seconds on the Third and Fourth Strings.

Two staves of music in 3/4 time. The first staff shows the first six notes of the C major scale (C, D, E, F, G, A) with fingerings 3, 0, 4, 1, 4, 1. The second staff continues the scale with notes B, C, D, E, F, G.

Diatonic Seconds on the Fourth and Fifth Strings.

Two staves of music in 3/4 time. The first staff shows the first six notes of the C major scale (C, D, E, F, G, A) with fingerings 3, 0, 4, 1, 4, 1. The second staff continues the scale with notes B, C, D, E, F, G.