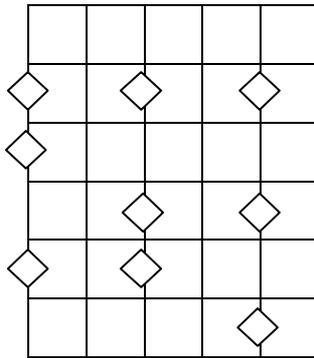


GRAPHIC SCALE SEQUENCE Pt 2

Welcome back to part two of my graphic scales related to the Major diatonic scale. Below is a diagram from part one which showed us the 3 ways that 3 notes can be played on any one string.



First pattern '**A**' which is 'semi-tone - tone'

Secondly pattern '**B**' which is 'tone - semi-tone'

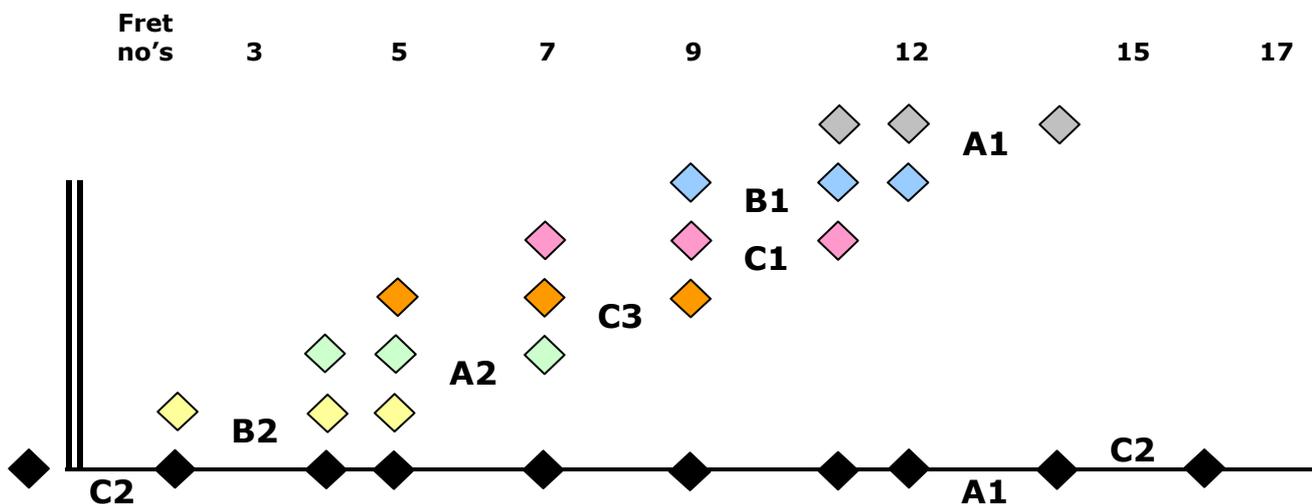
Thirdly pattern '**C**' which is 'tone - tone'

In part one we learned of the first two rules, the patterns and sequence across the strings the sequence being two A, two B and three C patterns in that order and the second string rule. Next:-

Rule Three

This rule allows you to move up and down the strings and adds to the ability of going across the strings. We will concentrate on just one string for this explanation and that will be the 6th 'E' string (Bass E). As this is an 'E' string we will be considering the scale of 'E' major diatonic. The black markers in the diagram below have been placed on the frets relevant to the major scale conforming to the step pattern of :- Tone-Tone-Semitone-Tone-Tone-Tone-Semitone (major scale step pattern). This gives us an octave 'E' at the 12th fret where it all starts again.

This will give us a series of our patterns learnt in **Rule one** on the first part of this lesson last month. This time they are in a different order which has to be learnt as it's not in an obvious sequence. However it is in a sequence that is quite easy to remember.



The various coloured markers in the above diagram are just to point out the different shapes as they overlap on the main black marker scale. Each sequence starts on the next interval of the scale as it moves up the 'E' string. **C2** starts with the open 'E' note, **B2** starts on the 2nd note of the scale and the second note of the **C2** pattern. In fact it shares the second two notes of the **C2** pattern. The next pattern that starts on the 3rd note of the scale is an **A2** which starts on the 2nd note of the **B2** pattern or the 3rd

GRAPHIC SCALE SEQUENCE Pt 2

note of the **C2** pattern. Each pattern overlaps the previous pattern by two notes all the way up the scale, repeating itself after the twelfth fret. The sequence formed is **C2-B2-A2-C3-C1-B1-A1-C2** then repeating.

If you now know which pattern you are on going up a string just follow **Rule one** to continue across the strings in either direction or **Rule three** to go up or down the string; also remembering **Rule two** when you either move up onto the second string or come down from the second string from the 3rd string. This is the one that will tend to confuse you.

You might also have noticed that starting on any individual pattern will put you into a mode of the major scale that would have started on the **C2** pattern. In our example of 'E major' in the above diagram starting on B1 will give you the relative minor scale or **Aeolian Mode**. Starting on **C2** is the **Ionian Mode** or major scale, starting on A1 is the **Locrian Mode**.

The next page will show you a chart with the three rules and listing the 7 patterns with a reference to which interval they start on and the Mode they relate to.

One bit of advice here when considering modes and that is to get to know one mode at a time and how to use it in a piece of music. Each mode is a scale in its own right and has specific uses and chord harmony. It's a very big area and should be tackled in small bite sized chunks. I know you guitar players from my own experience, we all want to run before we can even stumble along never mind walking.

Get to know the Aeolian Mode or natural minor scale first, where it's used and what chords are used. This is something we cover on the Blues Two weekends together with the Mixolydian mode. Also please get to know the names of the notes on the frets as this will help enormously to make this lesson work for you.

I hope you have fun with this **GRAPHIC SCALE SEQUENCE** and it helps open out the guitar neck for you. Take away some of those grey not to be entered areas. If you have any questions you can contact me by email Malcolm@guitarweekends.co.uk Better still come on one of our weekends either in the South or the North of the country.

GRAPHIC SCALE SEQUENCE Pt 2

3 RULES

1 Pattern Rule This is made up from combinations of one fret or two fret steps along the string.
Tone is two frets, semi tone is one fret.

2 Tuning Rule 2nd (B) string up one fret

	<i>Step Pattern</i>	<i>Mode</i>	<i>Start Interval</i>	<i>Scale/chord</i>
A1	Semi Tone plus Tone	Locrian	vii /dim	m7b5
A2	Semi Tone plus Tone	Phrygian	iii /min	minor
B1	Tone plus Semi Tone	Aeolian	vi	Nat minor
B2	Tone plus Semi Tone	Dorian	ii	m7
C1	Tone plus Tone	Mixolydian	V	b7 dom
C2	Tone plus Tone	Ionian	I	Major
C3	Tone plus Tone	Lydian	IV	Major 4th

If you start on the 5th fret of string 6 (bass E) with pattern **C2** and continue across to string 5 with **C3**, then string 4 with **A1** (step up to fret 6 to fit it in), string 3 with **A2**, String 2 with **B1** (remember 2nd string rule), string 1 (top E) with **B2**. Does this sound like the major scale of 'A'?

What happens when you start with B1 at fret 5 on the bass E string?

3 Order along string length Rule (open string to 12th fret)

C2 – B2 – A2 – C3 – C1 – B1 – A1 – C2 (repeating)

Each point is the next note of the major scale along the string.

Example on 6th string E F# G# A B C# D# E

E-F#-G#=**C2**; *F#-G#-A*=**B2**; *G#-A-B*=**A2**; *A-B-C#*=**C3**;
B-C#-D#=**C1**; *C#-D#-E*=**B1**; *D#-E-F#*=**A1**; *E-F#-G#*=**C2 again**.