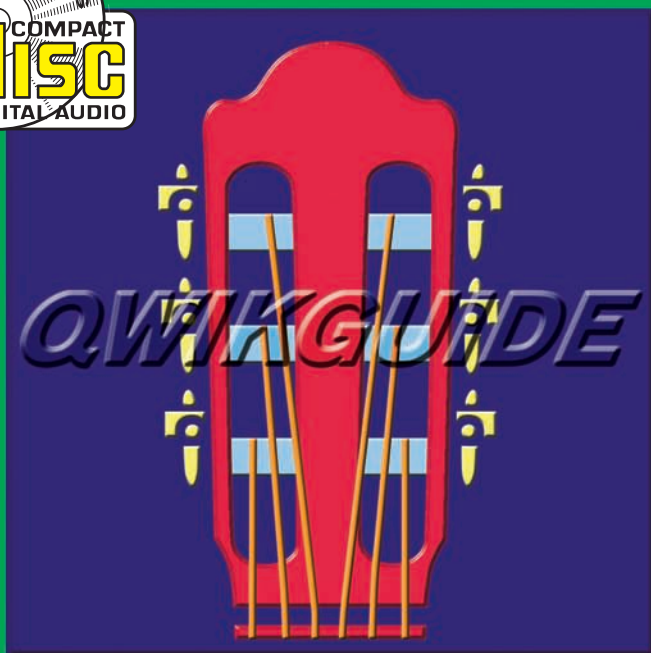


Mel Bay's

MB98651BCD

FINGERPICKING SCALES

by Paul Lolax



QWIKGUIDE



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Mel Bay's FINGERPICKING SCALES

by Paul Lolax

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1 2 3 4 5 6 7 8 9 0



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Major Scales in First Position

The basic major scales in first position should be learned if for no other reason than to become fluent with all of the notes up to the fifth fret. This knowledge is crucial to learning all aspects of music theory as applied to the guitar. Of these scales, the ones used most often in folk, rock and popular music are in the keys of **C, G, D, A** and **E**. Other keys are used, especially in jazz, but the fingerstyle player really needs the advantages of the open strings that are available in these keys.

Unlike closed position scales, the first position uses open strings as well as fretted ones; this means that there aren't any definite patterns that the guitarist can relate to. They should be studied, however, taking special note of which open strings are used in each scale. This will be invaluable when we learn how to do cross-picking scales, where closed notes in higher positions are used with open strings.

The Five Closed Position Scales

These five patterns use no open strings. And, being patterns, they can be used for any of the twelve possible major scales. All that is necessary to use them is to know which note to start with.

These patterns also have the benefit of interlocking conveniently by means of an interchange between the 2nd and 3rd fingers while changing positions. The most convenient place to do this is between the 7th and 8th degrees of the scale—between “ti” and “do” in the do-re-me-fa-sol-la-ti-do system, sometimes called “moveable do.” The 3rd finger always arrives at the 7th degree of the scale, the hand shifts upward to a higher position, and the 2nd finger moves to the 8th degree. By this method of interchang-

The proportions of the intervals that make up a major scale are always the same, no matter which key you are in. For example, in the C-major scale the distance from C to D is two half-steps. If we take another key, such as A the second note will also have to be two half-steps higher, giving us a B.

These proportions are as follows:

C	whole step	D	whole step	E	half step	F
G	whole step	A	whole step	B	half step	C

In other words, as long as you know which note is the tonic (key-note) of the scale pattern, you can use these scale shapes for all twelve keys, and move easily around the neck.

Tetrachords

One way to look at the construction of scales is to split them in half; this gives us four-note shapes known as tetrachords. Looking at the major scale in this way gives us two identical tetrachords connected by a whole step:

C	whole	D	whole	E	half	F	whole	G	whole	A	whole	B	half	C
----------	--------------	----------	--------------	----------	-------------	----------	--------------	----------	--------------	----------	--------------	----------	-------------	----------

Looking at scales in terms of tetrachords can be helpful in remembering them according to their dominating characteristic or quality, usually a major or minor one. If the first tetrachord of a scale has a major third from the tonic (key-note) the third degree of the scale, then the full scale has a major quality. Similarly, if the interval from the tonic to the third is a minor third,

the scale will sound minor. The second tetrachord of any scale will vary in the overall coloring it gives the total scale, but the first one determines its basic sound, mostly major or minor.

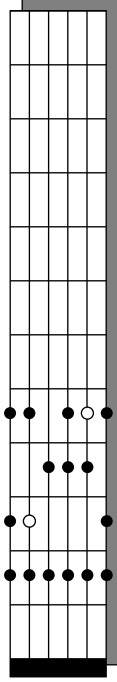
As shown above, a tetrachord is a series of four notes in a diatonic scale, all that matters is that the letter names remain consistent. Starting on C, for instance, a scale built on this tone would be spelled **C, D, E, F, G, A, B, C**. If we split the scale in half, we would have two tetrachords, namely **C, D, E, F**, and **G, A, B, C**. As mentioned above, the distance between the first and third degrees of the first tetrachord will determine whether the whole scale is major or minor in character. In this scale, the first tetrachord has a major third between the first and third degrees; it is a major type of scale, regardless of what the second tetrachord will be. Applying different kinds of tetrachords to the second

half of the scale will result in modes, having a major sound, but with different colors. Of course, if you get too experimental, and use double sharps and flats, the results may be a bit strange.

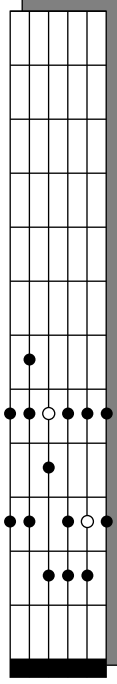
This way of thinking about scales can simplify matters when improvising. If you are playing a d-minor scale, for example, you have lots of modes available to use. Most of them, however have the same first tetrachord; D, E, F, and G. A d-natural minor scale would be **D, E, F, G, A, B \flat , C, D**. A d-Dorian mode would be **D, E, F \sharp , G, A, B, C, D**. A d-harmonic minor would be **D, E, F \sharp , G, A, B \flat , C \sharp , D**; d-melodic minor would be **D, E, F, G, A, B, C \sharp , D**.

As long as you pay attention to the chords that you are work-

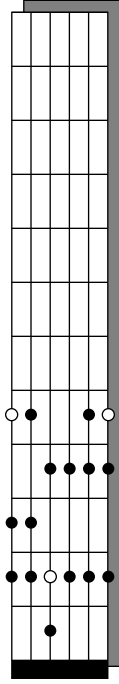
D-Major-First Shape



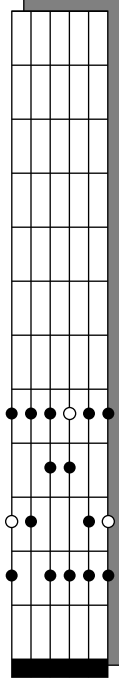
C-Major-Second Shape



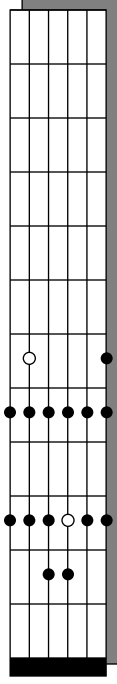
A-Major-Third Shape



G-Major-Fourth Shape



F-Major-Fifth Shape



Pentatonic Scales

are more than one of these, the one that concerns guitarists is the one which includes the notes that are flattened at the 3rd and 7th degrees of the scale. Along with the flattened 5th, these notes give a “bluesy” feel. As long as the harmonies are simple, you can play around within these scales with little possibility of any real mistake. There are two main shapes for these scales; one starts on the 6th string, the other on the 5th string.

Since improvising around a simple set of chords can be a bit limiting, it’s nice to know that these scales have a hidden

advantage. Using the scales as they’re set up, you can operate freely around a blues or rock sequence of 7th chords such as **A7**, **D7**, **E7**, **A7**. But if you want a lighter, more jazzy sound, all you have to do is take the same pattern and bring it down three frets. The pattern, while fingered the same, will lend itself to less dissonant chords within the same key.

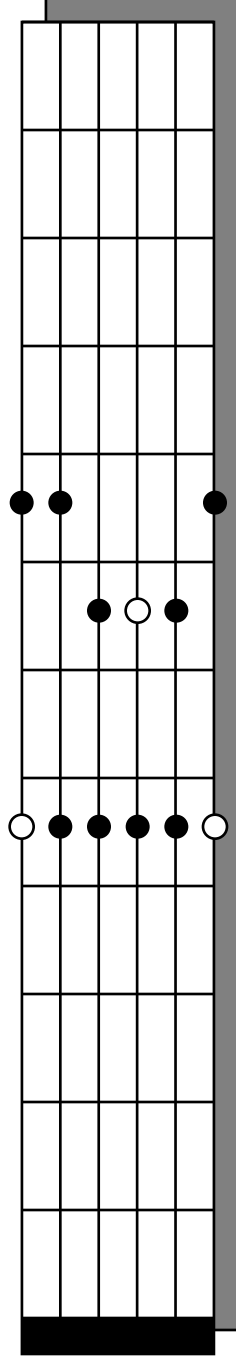
If you ever watch or hear a performer doodling around with an improvisation, you’ll see him or her using these patterns. You’ll also notice that they seem to play a lot more notes than

just the pattern. The main trick to this is to focus on the notes of the scale; you can use any notes that you wish to, but somehow they have to wrap around the notes of the scale and chords that are being used.

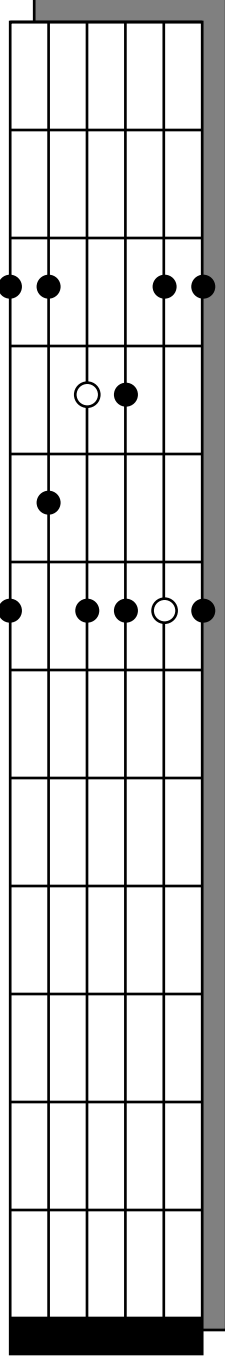
For instance, a pentatonic scale on A would be A, C, D, E, G. The C and G would be ‘flatted’ notes when played with an A-Major scale. If, in the middle of a run, you hit an E_b, this would give you a flatted 5th, another typical blues note. It’s a bit

stronger, however, than the other flatted notes, and really needs resolution. This can be done by continuing a run down to a D, or by proceeding up to E. Most resolutions can be eased (if you want to) by motion up or down, using a half or whole step. By keeping this principle in mind, and by wrapping any notes you play around the notes that are part of the chord that you are on, all notes are available to you.

A-shape Pentatonic Scale



E-shape Pentatonic Scale



Diminished and Augmented Scales

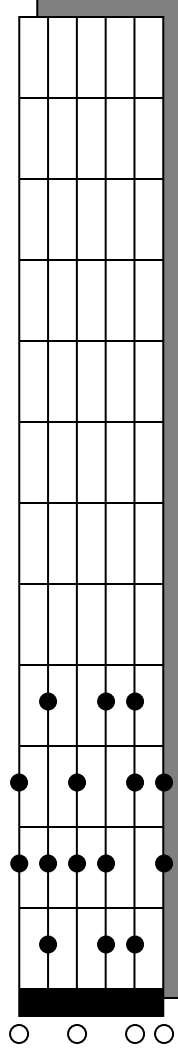
Diminished and augmented scales have one great benefit in common: there are only a few of them.

Like other scales, these two styles of scales are derived from other scales and chords. Diminished and augmented chords are built up in equal intervals, unlike other chords. The diminished chord is built in successive minor thirds; the augmented from major thirds.

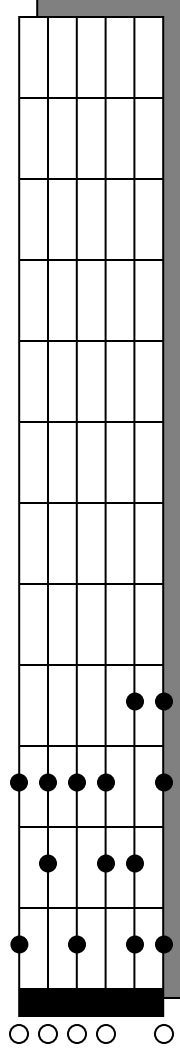
The diminished scale can be a combination of minor thirds, with a whole step and half step as its basis, or a half step and a whole step. Built from the note **E**, for instance, the scale could be: **E, F \sharp , G, A, B \flat , C, C \sharp , D \sharp , E**, or, **E, F, G, A \flat , B \flat , B, C \sharp , D, E**.

The principle thing to remember is that the scale must resolve to whatever chord comes up next. An **E dim7** chord, in a progression of **C Major–E dim7–F Major**, would probably use the second form, since it contains the **F \sharp** . If we were playing **C Major–E dim7–D Major**, we'd use the first form, since it contains both the **D** and **F \sharp** .

An augmented scale, however, is at the same time more restricted and freer in its application. It generally is used with an augmented chord leading back to the tonic chord, so non-chord tones are less of an issue.



Diminished Scales



Major Scales in First Position

Handwritten musical notation for the C major scale in first position. The scale is written on a single staff in C-clef (soprano clef) and common time (C). The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. The fingering is indicated by numbers 1-3 under the notes: C (0-2-3), D (0-1-3), E (0-1-3), F (1-0-3), G (2-0-3), A (2-0-3), B (3-1-0), A (3-1-0), G (3-1-0), F (2-0-3), E (2-0-3), D (3-1-0), C (3-1-0). The scale is written in a single line, with the notes C, D, E, F, G, A, B, A, G, F, E, D, C.

Handwritten musical notation for the D major scale in first position. The scale is written on a single staff in D-clef (alto clef) and common time (C). The notes are D, E, F#, G, A, B, C#, B, A, G, F#, E, D. The fingering is indicated by numbers 1-3 under the notes: D (0-2-3), E (0-2-4), F# (0-2-4), G (0-1-3), A (0-2-3), B (0-2-3), C# (0-2-3), B (0-2-3), A (0-2-3), G (0-2-3), F# (0-2-3), E (0-2-3), D (0-2-3). The scale is written in a single line, with the notes D, E, F#, G, A, B, C#, B, A, G, F#, E, D.

Handwritten musical notation for the E major scale in first position. The scale is written on a single staff in E-clef (soprano clef) and common time (C). The notes are E, F#, G#, A, B, C#, D#, C#, B, A, G#, F#, E. The fingering is indicated by numbers 1-3 under the notes: E (0-2-4), F# (0-2-4), G# (0-2-4), A (0-2-3), B (0-2-3), C# (0-2-3), D# (0-2-3), C# (0-2-3), B (0-2-3), A (0-2-3), G# (0-2-3), F# (0-2-3), E (0-2-3). The scale is written in a single line, with the notes E, F#, G#, A, B, C#, D#, C#, B, A, G#, F#, E.

0-2-4 1-2 0-2-3 0-2-4-2-0 3-2-0 2-1 4-2-0 4-2-0 4 2-0-2-4 0

0-2-4 1-2 0-2-4 1-2 0-2-4-2-0 4-2-0 2-1 4-2-1 4 2-0 4-2 0

2-4 1-2 0-2-4 1-3 0-2-4 0-2-4-2-0 4-2-0 3-1 4-2-1 4 2-1 4-2 1-2 2

2-4 1-2 4 1-3-4 4 0-2 4 1-2-4 2-1 4-2 0 3-1 4 3-1 4-2 1 4-2-1 2

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

1-3 0-1 3 0-2-3 3 0-1-3 1-0 3-1 3-2-0 3-1 0 3-1 0 3-1 0 1

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in a treble clef, and the guitar part is written in a treble clef with a capo indicated by a bracket at the beginning. The melody is a simple, folk-like tune, and the guitar part provides a harmonic accompaniment using a mix of chords and single notes.

[illegible]

First system of musical notation. The melody is written on a single staff with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The accompaniment is written on a grand staff (treble and bass clefs) with fingerings indicated by numbers 1-4.

Second system of musical notation. The melody and accompaniment continue from the first system. The notation includes various note values, rests, and fingerings.

Third system of musical notation. The melody and accompaniment conclude the piece. The notation includes various note values, rests, and fingerings, ending with a final chord.

Major Scale Shapes, Closed Forms

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

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

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

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

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

Minor Modes in First Position

Aeolian Modes

Diagram of the Aeolian mode in C minor, first position. The scale is shown on a treble clef staff with a key signature of one flat (Bb). The notes are C, D, Eb, F, G, Ab, Bb, and C. The scale is written in a single line, with the notes C, D, Eb, F, G, Ab, Bb, and C. The scale is written in a single line, with the notes C, D, Eb, F, G, Ab, Bb, and C. The scale is written in a single line, with the notes C, D, Eb, F, G, Ab, Bb, and C.

Diagram of the Aeolian mode in D minor, first position. The scale is shown on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are D, E, F, G, Ab, Bb, and D. The scale is written in a single line, with the notes D, E, F, G, Ab, Bb, and D. The scale is written in a single line, with the notes D, E, F, G, Ab, Bb, and D. The scale is written in a single line, with the notes D, E, F, G, Ab, Bb, and D.

Diagram of the Aeolian mode in E minor, first position. The scale is shown on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The notes are E, F, G, Ab, Bb, and E. The scale is written in a single line, with the notes E, F, G, Ab, Bb, and E. The scale is written in a single line, with the notes E, F, G, Ab, Bb, and E. The scale is written in a single line, with the notes E, F, G, Ab, Bb, and E.

Dorian Modes

17

0-2-3 0-2-4 0-2 0-1-3 0-2-3-2-0 3-1-0 2-0 4-2-0 3-2-0-3 2-0-2-3 0

0-2-3 0-2-4 0-2 0-1-3 0-2-3-2-0 3-2-0 2-0 4-2-0 4-2-0-3-2 0

0-2-3 0-2 0-1-3 0-1-3-1-0 3-1-0 2-0 3-2-0 3-2-0-1-3 0-2-3 0

Phrygian Modes

0-1-3-0-2-3-0-2-3-0-1-3-0-1-3-0-3-1-3-0-3-1-0-3-2-0-3-1-0-3-1-0-3-0

0-1-3-0-2-3-0-2-3-0-1-3-0-1-3-0-3-1-0-3-2-0-3-1-0-3-1-0-3-0

0-1-3-0-2-3-0-2-3-0-1-3-0-1-3-0-4-3-1-3-2-0-3-1-0-3-1-0-3-1-0-3-0

Locrian Modes

19

Diagram 1: Locrian mode on C. The scale is shown on a treble clef staff with a key signature of one flat (Bb). The notes are C, Db, Eb, F, G, Ab, Bb. Below the staff is a fretboard diagram with fret numbers: 0-1-3-0 (C), 1-3-0-2 (Db), 3-1-3-4 (Eb), 1-3-1-4 (F), 3-2-0-3 (G), 3-1-0-0 (Ab), 3-1-0-3 (Bb).

Diagram 2: Locrian mode on D. The scale is shown on a treble clef staff with a key signature of two sharps (F#, C#). The notes are D, Eb, F, G, Ab, Bb, C. Below the staff is a fretboard diagram with fret numbers: 0-1-3-0 (D), 1-3-0-2 (Eb), 3-1-3-4 (F), 1-3-1-4 (G), 3-2-0-3 (Ab), 3-1-0-0 (Bb), 3-1-0-3 (C).

Diagram 3: Locrian mode on E. The scale is shown on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The notes are E, F, G, Ab, Bb, C, Db. Below the staff is a fretboard diagram with fret numbers: 0-1-3-0 (E), 1-3-0-2 (F), 3-1-3-4 (G), 1-3-1-4 (Ab), 3-2-0-3 (Bb), 3-1-0-0 (C), 3-1-0-3 (Db).

Pentatonic Scales

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

5 8 5 7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 7 5 8 5 7 5 8 5

The image shows the C major pentatonic scale on a single staff. The notes are C, D, E, G, and A, which correspond to the first, second, third, fourth, and fifth lines of the staff. The scale is written in a single line, with the notes connected by a horizontal line. The fingering is indicated by numbers 1 through 5, with 1 being the thumb and 5 being the pinky. The scale is written in a single line, with the notes connected by a horizontal line. The fingering is indicated by numbers 1 through 5, with 1 being the thumb and 5 being the pinky.

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

2 5 2 4 2 4 2 5 2 4 2 5 2 4 2 5 2 4 2 4 2 5 2 4 2 5 2

The image shows the D major pentatonic scale on a single staff. The notes are D, E, F#, G#, and A, which correspond to the second, third, fourth, fifth, and sixth lines of the staff. The scale is written in a single line, with the notes connected by a horizontal line. The fingering is indicated by numbers 1 through 5, with 1 being the thumb and 5 being the pinky. The scale is written in a single line, with the notes connected by a horizontal line. The fingering is indicated by numbers 1 through 5, with 1 being the thumb and 5 being the pinky.

[illegible]

Cross-Picking Scales

Standard Tuning-EADGBE

Scales based on C-Major

The musical score for 'The Rose Tree' is presented in a single system with three staves. The first staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The third staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score includes a title 'The Rose Tree' and a tempo marking 'Moderato'. The lyrics are written below the staves.

4 1 0 4 2 4 1 4 3 1 3 1 0 1 4 0 1 0 2 1 0 1 4 1 0 4 0 3 1 0 1 3 0 4 0 1 4

0 0 4 0 3 1 0 4 1 1 4 3 0 1 3 0 3 1 0 4 0 4 2 0 1 2 0 4 1 0

1 0 4 1 0 4 2 4 1 4 2 1 0 1 4 0 4 0 1 4 0 3 2 0 2 1 0 1 2 1 0 4 1 0 4 1 0

Scales based on A-Major

25

4 0 2 1 0 1 2 0 4 1 0 4 0

4 0 4 1 0 4 1 2 1 4 0 1 4 0

42

7 0 3 2 0 2 3 0 7 4 0 7 0

0 6 3 0 7 4 5 4 7 0 3 6 0

7

4 0 4 1 0 4 1 0 4 1 0 4 1 0 4 1 0 4 1 4

3 1 4 3 1 0 1 4

46

0 7 4 0 7 2 0 7 11 0 9 10 7 9 7 10 9 7 0

7 11 7 11

Scales based on E-Major

0 4 3 1 4 0 1 4 0

0 3 1 0 4 1 2 4 2 1 4 0 1 3 0 0

50

7 6 4 0 7 4 7 0 4 7 7 5 4 7 0 4 6 0

0 6 4 0 7 4 7 0 4 6 0

55

0 3 1 0 4 2 1 1 4 3 1 0

0 6 4 0 11 9 5 7 10 9 7 0

0 0 0 0 0 0 0 0 0 0 0 0

Scales based on F-Major

58

1 0 4 1 3 1 0 4 1 4 0 1

3 0 7 3 5 3 0 6 3 6 0 3

0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

0 0 4 1 0 0 1 2 0 2 3 4 1 3 1 3 1 1 0 3 2 0 0 1 4 0

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of two sharps (F# and C#). The melody is a simple, folk-like tune. The guitar line is written in treble clef and uses a simplified notation system where numbers 0-4 represent frets on the strings. The guitar part provides a harmonic accompaniment to the vocal melody. The score is presented in a single system with a repeat sign at the beginning and end of the piece.

Cross-Picking Scales—DADF#AD

0 4 1 2 0 1 2 0 4 1 2 1 4 0 1 2 0 2 1 4 0 0 4 1 3 1 4 1 0

2 1 4 3 1 3 4 3 1 3 4 1 2 0 1 3 0 2 1 4 0 0 5 4 7 0

Diminished and Augmented Scales

Diminished-open position

Diagram illustrating the Diminished scale in open position. The scale is shown in treble clef, starting on C4 (middle C) and ascending to C5. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The scale is marked as diminished. The fingering for the ascending scale is: 0-2-3, 1-1-3-4, 1-2-4, 0-2-3, 1-2-4, 0-2-3-1-0, 4-2-1, 3-2-0, 4-2-1, 4-3.

Diagram illustrating the Augmented scale in open position. The scale is shown in treble clef, starting on C4 (middle C) and ascending to C5. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. The scale is marked as augmented. The fingering for the ascending scale is: 1-0, 3-2-0, 0-1-3-4, 1-2-4, 0-2-3, 0-1-3, 0-2-3, 0-1-3-1-0, 3-2-0.

Augmented-closed position

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

5-7-8-7-5-4 4-7-5-4 7-6-4-8 5-7-9-6-8-5-7-9

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

6-8-6-8-5-7-9-7 5-8-6-8-6-9-7-5 8-6-9-7-5