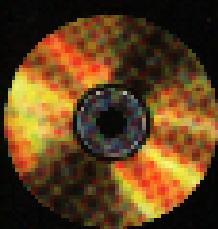


FastTrack™
MUSIC INSTRUCTION



CD

Included

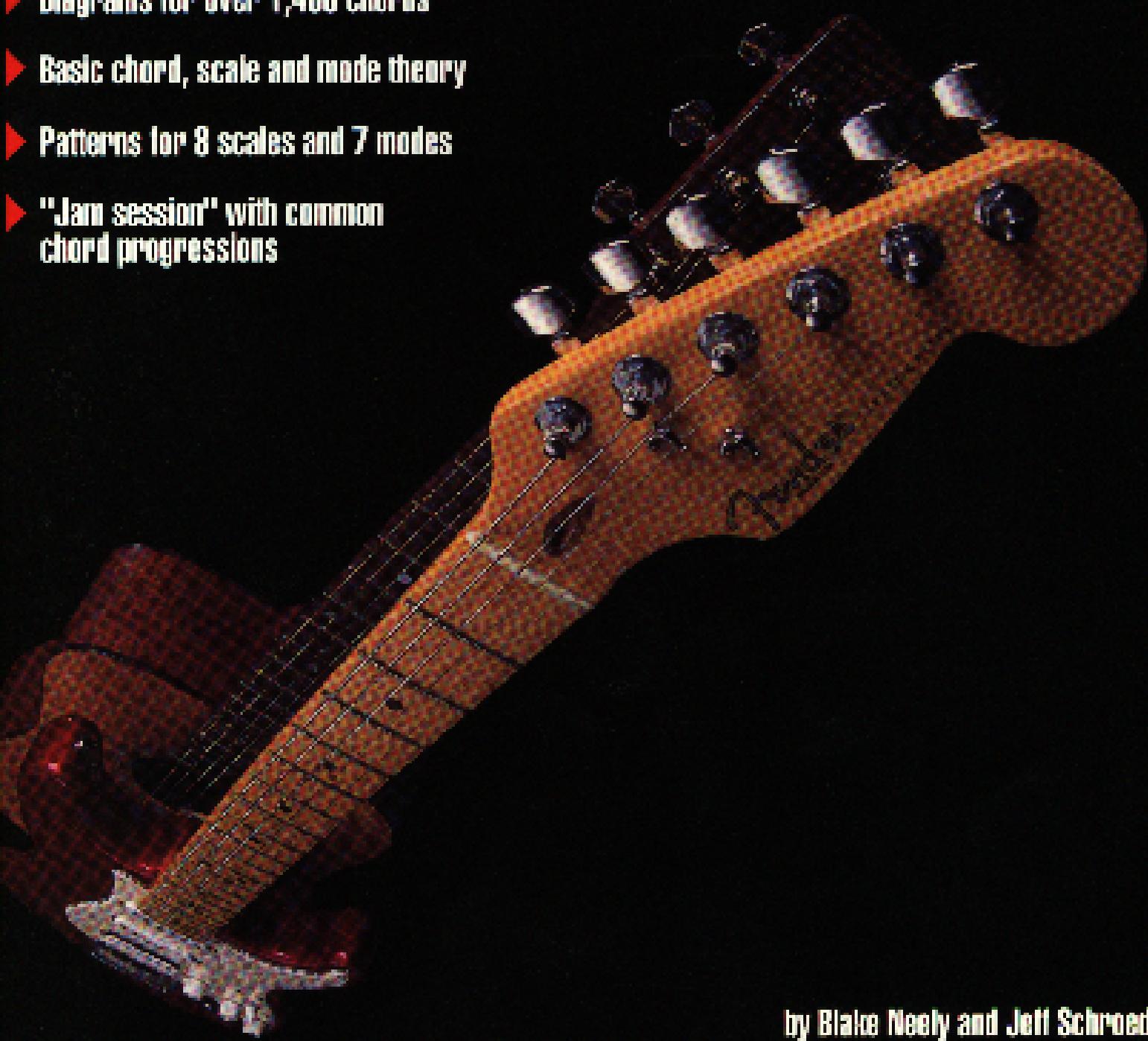
What are you waiting for?

Open the book and find:

- ▶ Diagrams for over 1,400 chords
- ▶ Basic chord, scale and mode theory
- ▶ Patterns for 8 scales and 7 modes
- ▶ "Jam session" with common chord progressions

Chords & Scales for Guitar

Read it.
Read it.
Read it.
ATTITUDE!



by Blake Neely and Jeff Schroedl

Fast Track
MUSIC INSTRUCTION

Chords & Scales for Guitar

by Blake Neely and Jeff Schroedl



7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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INTRODUCTION

Why you bought this book...

Hello again. We say “again” because we’re assuming that you’ve already been through **FastTrack Guitar 1 and 2**. (At the very least, **Book 1**.) If so—terrific! You’ve decided to keep learning your instrument and you’re ready for this supplemental book.

This book provides five important things:

-  1 Basic guitar chord theory
-  2 Easy-find index of over 1,400 different guitar chords and voicings
-  3 Basic scale and mode theory
-  4 Patterns for 8 scales and 7 modes
-  5 Special “Jam Session” using the chords and scales introduced

IMPORTANT: This book is a reference book (much like a dictionary) and should not take the place of a guitar instruction book. That being said, please go through **FastTrack Guitar 1 and 2** (or at least act like it, so we’ll stop nagging).

Remember, if your fingers hurt, take a break. Some of these chords and scales required some serious stretching. With practice and patience, you can learn them all (and avoid cramping).

So, when you’re ready, tune up, crack your knuckles, and let’s learn some chords and scales...

ABOUT THE CD

Glad you noticed the added bonus—a CD! Each of the tracks in the special “Jam Session” is included on the CD, so you can hear how it sounds and play along. Take a listen whenever you see this symbol: 

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LET'S DIVE RIGHT IN

What's a chord?

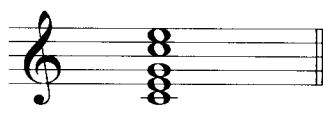
A chord is defined as three or more notes played at the same time. Chords provide the **harmony** that supports the melody of a song.

Sometimes chords are indicated by **chord symbols**, written (usually) above the musical staff. A chord symbol is simply an abbreviation for the name of that chord. For example, the symbol for an **F-sharp minor seven** chord would be **F#m7**.

Get organized...

A chord symbol tells us two things about the chord—**root** and **type**:

1. The **root** gives the chord its name. For example, the root of a C chord is the note C. (Simple Simon!) Unlike trees, however, the root note is not always at the bottom of the chord. Notice the difference in these two types of C chords:



C major with C on bottom



C minor with G on bottom

2. The chord's **type** is indicated by a **suffix** (m, 7, sus, maj9). There are lots of chord types and suffixes, but there's no need to panic—with a little practice, they're easy to recognize. This book groups all the chords by their type, so keep this list handy:

Suffix	Chord Type	Suffix	Chord Type
no suffix	major	m7, min7, -7	minor seventh
m, min, -	minor	m(maj7), m(+7)	minor, major seventh
+, aug, (#5)	augmented	maj7(b5), maj7(-5)	major seventh, flat fifth
sus4, sus	suspended fourth	m7(b5), m7(-5)	minor seventh, flat fifth
(add9)	added ninth	+7, 7(#5)	seventh, sharp fifth
m(add9)	minor added ninth	7(b5), 7(-5)	seventh, flat fifth
5, (no3)	fifth (a.k.a. "power chord")	7(b9), 7(-9)	seventh, flat ninth
6	sixth	7(#9), 7#9	seventh, sharp ninth
m6, -6	minor sixth	+7(b9)	seventh, sharp fifth, flat ninth
6/9	sixth, added ninth	9	ninth
m6/9	minor sixth, added ninth	maj9, M9	major ninth
7, dom7	seventh	m9, min9	minor ninth
°7, dim7, dim	diminished seventh	11	eleventh
7sus4, 7sus	seventh, suspended fourth	m11, min11	minor eleventh
maj7, M7	major seventh	13	thirteenth

Of course, you may run across other types of chords from time to time, but the ones listed above are the most common.

BUILDING CHORDS

(...and you don't need a hammer!)

Chords are built from simple “building blocks” called **intervals**. An interval is the distance between any two notes. Here’s a look at the basic intervals, using C as a root:

Perfect: P4 P5 P8 (octave) P11

Major: M2 M3 M6 M7 M9 M13

Notice that these intervals are divided into two groups—**major (M)** and **perfect (P)**. EASY TO REMEMBER: 4ths, 5ths, octaves and 11ths are perfect; all other intervals are major.

Everything's relative...

Intervals come in many shapes and sizes, but in only five categories: **major**, **minor**, **perfect**, **augmented** and **diminished**.

Here's how the categories are related:

A **major** interval lowered
one half step equals a **minor** interval.

A **major** or **perfect** interval raised
one half step equals an **augmented** interval.

A **perfect** interval lowered
one half step equals a **diminished** interval.

An interval's **type** is determined by the number of **steps** between the two notes.



HELPFUL REMINDER: On your guitar (or anyone else's), from one fret to the next equals one half step; two frets apart equals one whole step.

Review the following chart and get to know all of the interval types...

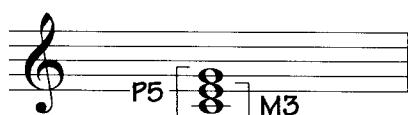
Interval	Abbreviation	Steps	Pitches	Interval	Abbreviation	Steps	Pitches
unison	unis	none		major sixth	M6	4 1/2	
minor second	m2	half		augmented sixth*	aug6	5	
major second	M2	whole		minor seventh*	m7	5	
augmented second*	aug2	1 1/2		major seventh	M7	5 1/2	
minor third *	m3	1 1/2		perfect octave	P8	6	
major third	M3	2		minor ninth	m9	6 1/2	
perfect fourth	P4	2 1/2		major ninth	M9	7	
augmented fourth*	aug4	3		augmented ninth	aug9	7 1/2	
diminished fifth*	dim5	3		perfect eleventh	P11	8 1/2	
perfect fifth	P5	3 1/2		augmented eleventh	aug11	9	
augmented fifth*	aug5	4		minor thirteenth	m13	10 1/2	
minor sixth*	m6	4		major thirteenth	M13	11	

* NOTE: As with sharps and flats, some intervals may sound the same but be written two ways (for example, aug4 and dim5). Notes or intervals that sound the same but are written differently are called **enharmonic equivalents**.

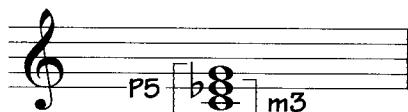
One step further...

Building chords is easy—simply add intervals to the root. The type of intervals used determines the resulting chord type. Let's start by learning some basic three-note chords built on a C root:

Major chords contain a M3 and a P5 on the root.



Minor chords contain a m3 and a P5 on the root.



Once you're familiar with basic chord types, tons of other chords can be built simply by adding, subtracting, augmenting, or diminishing intervals.

BUILDING TO SCALE

The notes of a chord can also be determined by assigning a numeric **formula**, indicating the tones used from the major scale. For example, based on the C major scale, 1- \flat 3-5 would mean play the root (C), a flattened third (E \flat), and the fifth (G)—a C minor chord!

The chart below is a construction summary of the chord types in this book (based on the key of C only):

C MAJOR SCALE = C-D-E-F-G-A-B-C
(1 2 3 4 5 6 7 1)

Chord type	Formula	Note names	Chord names
major	1-3-5	C-E-G	C
minor	1- \flat 3-5	C-E \flat -G	Cm
augmented	1-3-#5	C-E-G \sharp	C+
suspended fourth	1-4-5	C-F-G	Csus4
added ninth	1-3-5-9	C-E-G-D	Cadd9
minor added ninth	1- \flat 3-5-9	C-E \flat -G-D	Cm(add9)
fifth	1-5	C-G	C5
sixth	1-3-5-6	C-E-G-A	C6
minor sixth	1- \flat 3-5-6	C-E \flat -G-A	Cm6
sixth, added ninth	1-3-5-6-9	C-E-G-A-D	C6/9
minor sixth, added ninth	1- \flat 3-5-6-9	C-E \flat -G-A-D	Cm6/9
seventh	1-3-5- \flat 7	C-E-G-B \flat	C7
diminished seventh	1- \flat 3- \flat 5- \flat b7	C-E \flat -G \flat -B $\flat\flat$	C°7
seventh, suspended fourth	1-4-5- \flat 7	C-F-G-B \flat	C7sus4
major seventh	1-3-5-7	C-E-G-B	Cmaj7
minor seventh	1- \flat 3-5- \flat 7	C-E \flat -G-B \flat	Cm7
minor, major seventh	1- \flat 3-5-7	C-E \flat -G-B	Cm(maj7)
major seventh, flat fifth	1-3- \flat 5-7	C-E-G \flat -B	Cmaj7(\flat 5)
minor seventh, flat fifth	1- \flat 3- \flat 5- \flat 7	C-E \flat -G \flat -B \flat	Cm7(\flat 5)
augmented seventh	1-3-#5- \flat 7	C-E-G \sharp -B \flat	C+7
seventh, flat fifth	1-3- \flat 5- \flat 7	C-E-G \flat -B \flat	C7(\flat 5)
seventh, flat ninth	1-3-5- \flat 7- \flat 9	C-E-G-B \flat -D \flat	C7(\flat 9)
seventh, sharp ninth	1-3-5- \flat 7-#9	C-E-G-B \flat -D \sharp	C7(#9)
augmented seventh, flat ninth	1-3-#5- \flat 7- \flat 9	C-E-G \sharp -B \flat -D \flat	C+7(\flat 9)
ninth	1-3-5- \flat 7-9	C-E-G-B \flat -D	C9
major ninth	1-3-5-7-9	C-E-G-B-D	Cmaj9
minor ninth	1- \flat 3-5- \flat 7-9	C-E \flat -G-B \flat -D	Cm9
eleventh	1-3-5- \flat 7-9-11	C-E-G-B \flat -D-F	C11
minor eleventh	1- \flat 3-5- \flat 7-9-11	C-E \flat -G-B \flat -D-F	Cm11
thirteenth	1-3-5- \flat 7-9-11-13	C-E-G-B \flat -D-F-A	C13

 NOTE: Since the guitar has only six strings, certain notes must sometimes be left out. And sometimes certain other notes are “doubled” (played twice). In general, the fifth and root are the first two pitches omitted when necessary.

CHOOSING THE BEST VOICING

Each chord can have several different **voicings**. A voicing is the same chord but with a rearrangement of the notes (which means you'll also have to rearrange your hand and finger position). For each individual chord, this book gives you **four** voicings to choose from...you're welcome!

Decisions, decisions...

Although (in theory) you may use any of the four voicings in any situation, each group does suggest a specialized function. A chord's location, difficulty, size, and intended musical style all contribute to this determination. Here's how each of the four voicings were chosen and how they should be used:

Voicing #1

The top diagram is the most common **upper position** voicing. It's also the most appropriate for strumming purposes.

Voicing #2

This diagram always gives you a convenient "all-purpose" voicing, usable in most any musical setting.

Voicing #3

Here you'll find another good "all-purpose" voicing. However, this voicing is often a **broken set** form, which means that the chord contains a lower bass note and two or three notes on higher strings with at least one "interior" string omitted. It works best in jazz or blues styles as a nice **comping** (another word for "accompanying") chord.

 NOTE: Not all of the third voicings are shown as broken chords. For those that are, though, pluck them with your fingers (rather than the pick) and simulate a piano-type sound. Be sure to "mute" the omitted strings.

Voicing #4

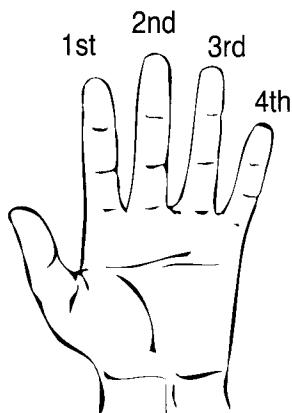
Closed voicings (or **adjacent set** chords) are used for the fourth group. These often appear "up the neck" and work great for jazz, blues and rock styles. Due to the lack of a lower bass note, these voicings produce a thinner, less-full sound. But this isn't (necessarily) bad, especially when playing with another guitarist or as a complement to the bass player.

Alright already!

Don't get too bogged down with all this "theory" stuff. Just look up the chords you need and learn to play them. Heck, make up your own chords—if it sounds good, play it! If you come across a chord type not listed in this book (and you will eventually), either build the chord with the intervals named in the suffix, or reduce it to a more common seventh or ninth chord.

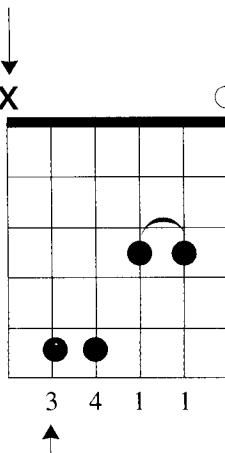
Just in case...

Here's a reminder of how to read the new markings on the fingerboard diagrams in this book:



Think of your left-hand fingers as being numbered 1 through 4

Xs above the grid tell you to avoid strumming that string.



Dots are the left-hand fingerings.

Os indicate an open string.

A **barre** (pronounced like "bar") is shown when a finger holds down two or more strings at the same time.

Numbers below the strings tell you which finger to use on that string.

NOTE: Fret numbers ("5fr") may appear to the right of the first fret on some chord diagrams. This tells you to slide your hand up to the appropriate fret, position your fingers and strum away. If no fret number is shown (or you see a thick top line on the diagram), your hand should be around fret 1, near the **nut**.

CHORDS

Major

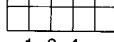
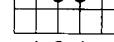
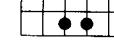
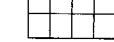
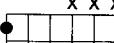
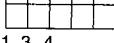
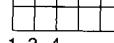
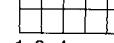
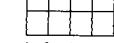
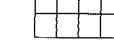
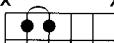
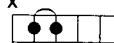
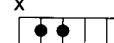
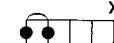
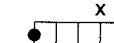
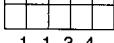
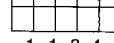
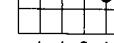
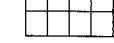
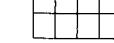
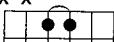
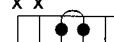
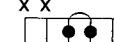
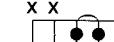
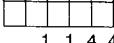
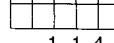
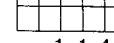
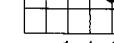
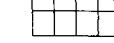
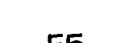
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1 3 4 2 1 1	1 3 4 2 1 1	1 3 4 2 1 1	1 3 3 3	1 3 3 3	
1 4 2 3	2 1 3 4	2 1 3 4	1 3 4 2 1 1	1 3 4 2 1 1	1 3 4 2 1 1
1 2 4 3	1 2 4 3	1 2 4 3	3 2 1 1	3 2 1 1	3 2 1 1
D#/E♭	E	F	F#/G♭	G	G#/A♭
4 3 1 2 1	2 3 1	3 2 1 1	3 2 1 1	2 1 3	1 1 1 4
1 3 3 3	1 3 3 3	1 3 3 3	1 3 3 3	1 3 3 3	1 3 4 2 1 1
1 3 4 2 1 1	4 3 1 2 1	1 3 4 2 1 1	1 3 4 2 1 1	1 3 4 2 1 1	1 3 4 2 1 1
2 3 4 1	1 1 1 4	1 2 4 3	1 2 4 3	1 2 4 3	1 2 4 3

Minor

Am	A [#] m/B ^b m	Bm	Cm	C [#] m/D ^b m	Dm
2 3 1	1 3 4 2 1	1 3 4 2 1	3 4 2 1	2 1 3	2 3 1
1 3 4 1 1 1	1 3 4 1 1 1	1 3 4 1 1 1	1 3 4 2 1	1 3 4 2 1	1 3 4 2 1
1 3 2 4	2 1 3 4	2 1 3 4	1 3 4 1 1 1	1 3 4 1 1 1	1 3 4 1 1 1
1 3 4 2	1 3 4 2	1 3 4 2	3 2 4 1	3 1 1 1	3 1 1 1
D [#] m/E ^b m	Em	Fm	F [#] m/G ^b m	Gm	G [#] m/A ^b m
1 3 4 2	2 3	3 1 1 1	3 1 1 1	2 1 3 4	3 1 2
1 3 4 2 1	1 3 4 2 1	1 3 4 2 1	1 3 4 2 1	1 3 4 2 1	1 3 4 2 1
1 3 4 1 1 1	1 1 3 4 2	1 3 4 1 1 1	1 3 4 1 1 1	1 3 4 1 1 1	1 3 4 1 1 1
1 3 4 2 1	3 2 4 1	3 2 4 1	3 2 4 1	3 2 4 1	3 2 4 1

Augmented

Fifth

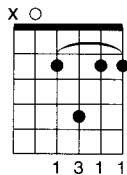
A5	A \sharp 5/B \flat 5	B5	C5	C \sharp 5/D \flat 5	D5
 X O X X 1 1	 X X X 1 3 4	 X X X 1 3 4	 X X X 1 3 4	 X O O 1 3 4 4 fr	 X O O 1 2 4
 X X X 1 3 4 5 fr	 X X X 1 3 4 6 fr	 X X X 1 3 4 7 fr	 X X X 1 3 4 8 fr	 X X X 1 3 4 9 fr	 X X X 1 3 4 5 fr
 X X X 1 1 3 4 7 fr	 X X X 1 1 3 4 8 fr	 X X X 1 1 3 4 9 fr	 X X X 1 1 3 4 10 fr	 X X X 1 1 3 4 4 fr	 X X X 1 3 4 10 fr
 X X X 1 1 4 4 7 fr	 X X X 1 1 4 4 8 fr	 X X X 1 1 4 4 9 fr	 X X X 1 1 4 4 10 fr	 X X X 1 1 4 4 6 fr	 X X X 1 1 4 4 7 fr
 X X X 1 1 4 4 7 fr	 X X X 1 1 4 4 8 fr	 X X X 1 1 4 4 9 fr	 X X X 1 1 4 4 10 fr	 X X X 1 1 4 4 4 fr	 X X X 1 1 4 4 10 fr
D \sharp 5/E \flat 5	E5	F5	F \sharp 5/G \flat 5	G5	G \sharp 5/A \flat 5
 X X X 1 1 3 4	 O X X X 1 2	 X X X 1 3 4	 X X X 1 3 4	 X O O 2 3 4	 X X X 1 3 4 4 fr
 X X X 1 3 4 6 fr	 X X X 1 3 4 7 fr	 X X X 1 3 4 8 fr	 X X X 1 3 4 9 fr	 X X X 1 3 4 10 fr	 X X X 1 3 4 11 fr
 X X X 1 3 4 11 fr	 X X X 1 1 3 4	 X X X 1 2 3 4	 X X X 1 1 3 4	 X X X 1 3 4 10 fr	 X X X 1 1 3 4 6 fr

Minor Sixth

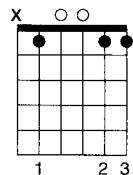
Am6	A [#] m6/B ^b m6	Bm6	Cm6	C [#] m6/D ^b m6	Dm6
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3 1 2 1	1 2 3 1 4 1	1 2 3 1 4 1	1 2 3 1 4 1	1 2 3 1 4 1	3 1 2 1 4
2 1 3 4	2 1 3 4	2 1 3 4	2 1 3 4	2 1 3 4	1 3 2 4
2 3 1 4	2 3 1 4	2 3 1 4	2 3 1 4	2 3 1 4	1 2 1 4
D [#] m6/E ^b m6	Em6	Fm6	F [#] m6/G ^b m6	Gm6	G [#] m6/A ^b m6
1 3 1 2	2 3 4	3 1 4 1	3 1 4 1	3 1 4	1 2 3
3 1 2 1 4	3 1 2 1 4	3 1 2 1 4	1 2 3 1 4 1	1 2 3 1 4 1	1 2 3 1 4 1
2 1 3 4	1 1 3 1 2	1 2 3	2 1 3 4	2 1 3 4	2 1 3 4
2 3 1 4	2 3 1 4	2 3 1 4	1 3 1 2	1 3 1 2	1 2 2 2

Sixth, Added Ninth

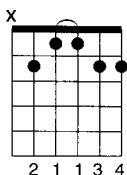
$A^6/9$



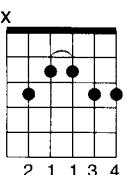
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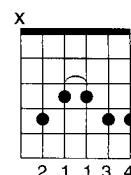
$B^6/9$



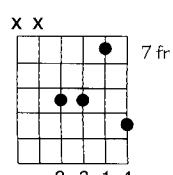
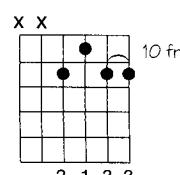
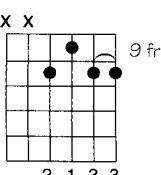
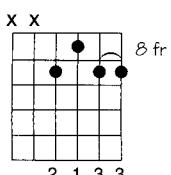
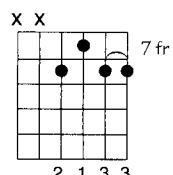
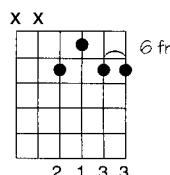
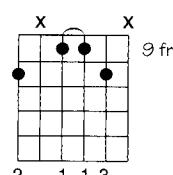
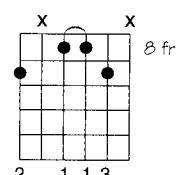
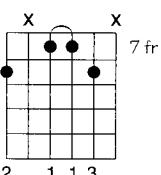
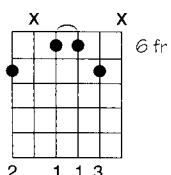
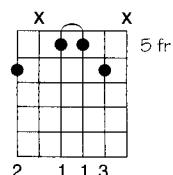
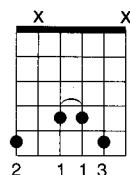
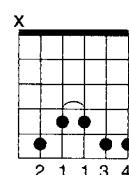
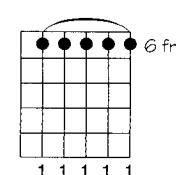
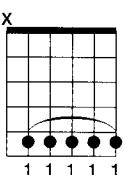
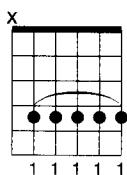
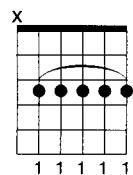
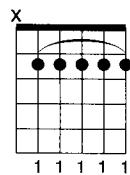
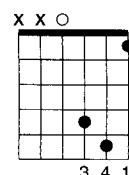
$C^6/9$



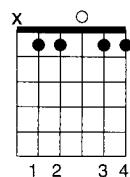
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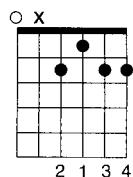
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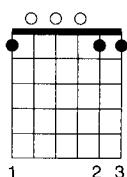
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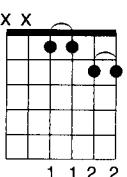
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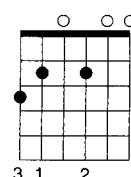
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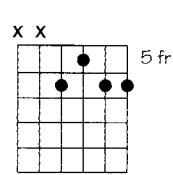
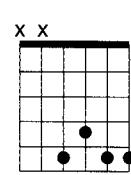
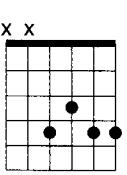
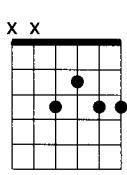
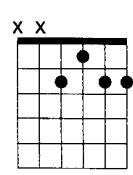
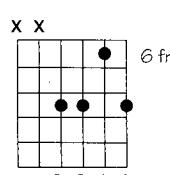
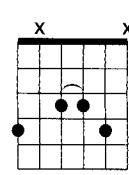
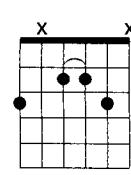
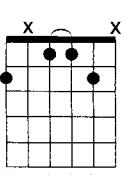
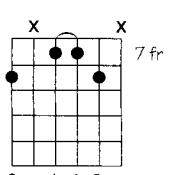
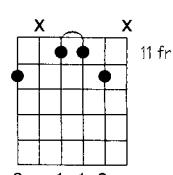
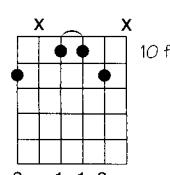
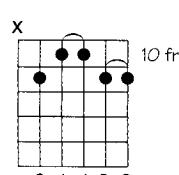
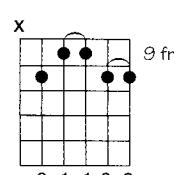
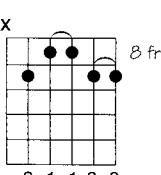
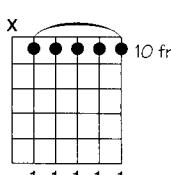
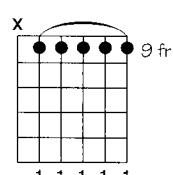
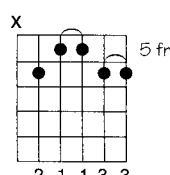
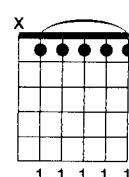
$F^{\#}6/9/G^{\flat}6/9$



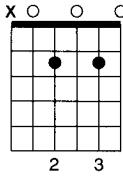
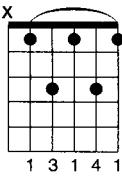
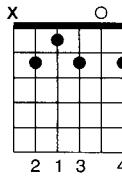
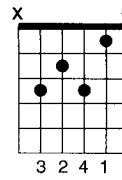
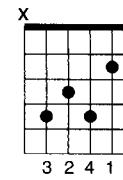
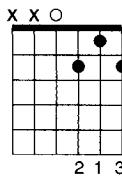
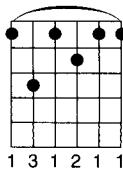
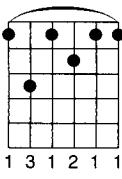
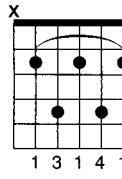
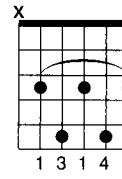
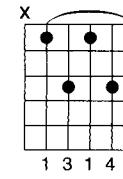
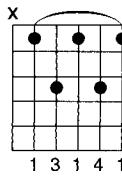
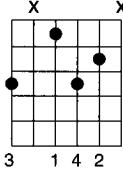
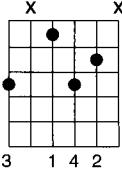
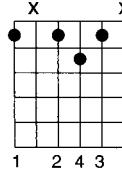
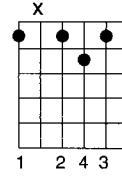
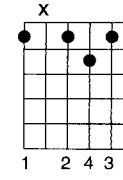
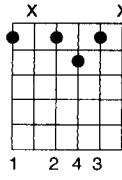
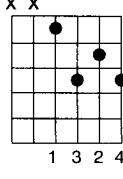
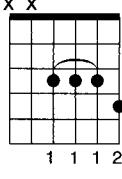
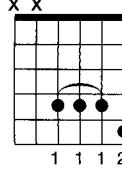
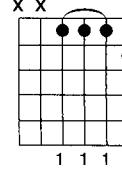
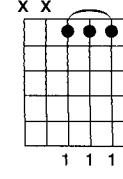
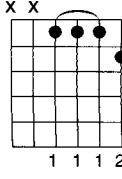
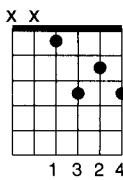
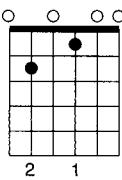
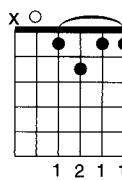
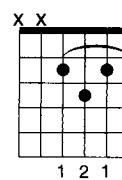
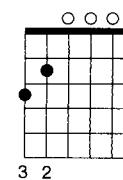
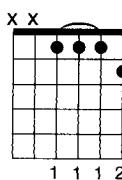
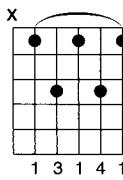
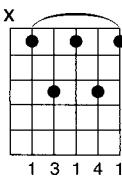
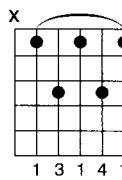
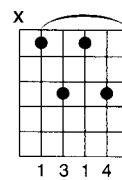
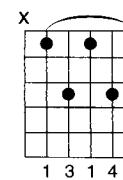
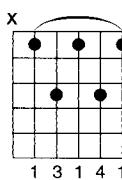
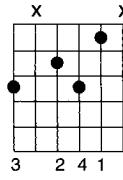
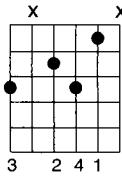
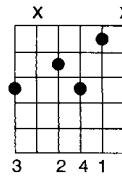
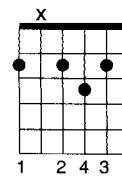
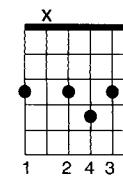
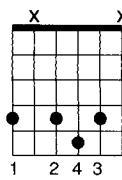
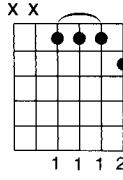
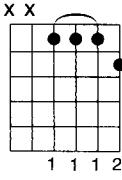
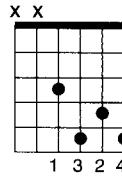
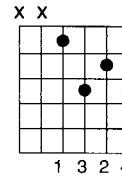
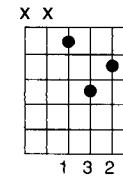
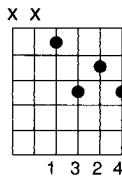
$G^6/9$



$G^{\#}6/9/A^{\flat}6/9$



Seventh

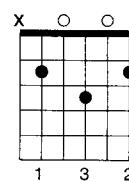
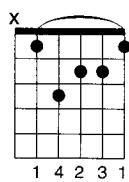
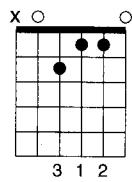
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 5 fr	 6 fr			 4 fr	 5 fr
 7 fr	 8 fr		 8 fr	 9 fr	 10 fr
 7 fr	 7 fr		 5 fr	 6 fr	 7 fr
D [#] 7/E ^b 7	E7	F7	F [#] 7/G ^b 7	G7	G [#] 7/A ^b 7
					
 6 fr	 7 fr	 8 fr	 9 fr	 10 fr	 11 fr
 4 fr	 5 fr	 6 fr	 4 fr	 5 fr	 6 fr
 8 fr	 9 fr		 4 fr	 5 fr	 6 fr

Seventh, Suspended Fourth

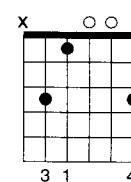
A7sus4	A [#] 7sus4/B ^b 7sus4	B7sus4	C7sus4	C [#] 7sus4/D ^b 7sus4	D7sus4
D [#] 7sus4/E ^b 7sus4	E7sus4	F7sus4	F [#] 7sus4/G ^b 7sus4	G7sus4	G [#] 7sus4/A ^b 7sus4

Minor, Major Seventh

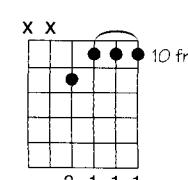
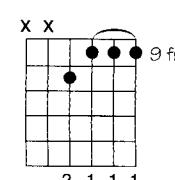
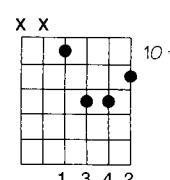
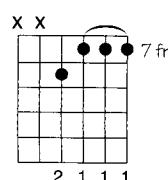
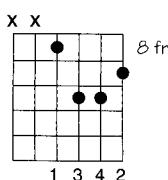
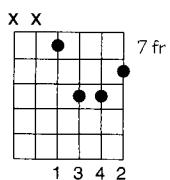
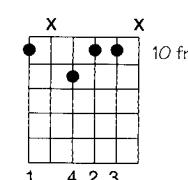
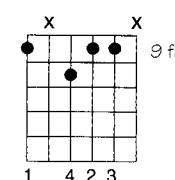
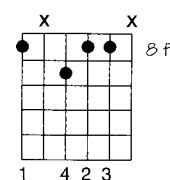
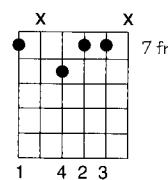
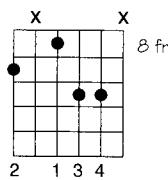
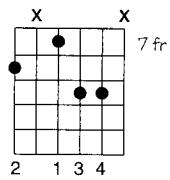
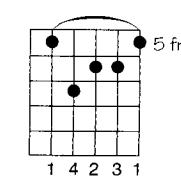
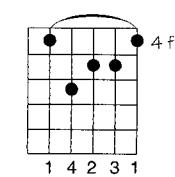
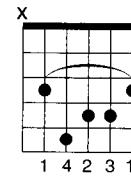
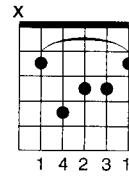
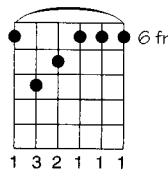
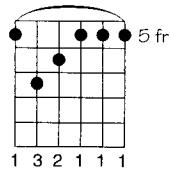
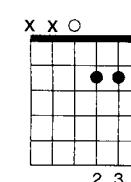
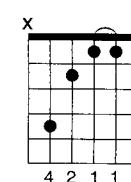
Am(maj7) A#m(maj7)/B♭m(maj7) Bm(maj7) Cm(maj7) C♯m(maj7)/D♭m(maj7) Dm(maj7)



Cm(maj7)



C♯m(maj7)/D♭m(maj7)



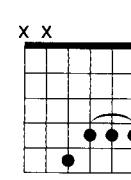
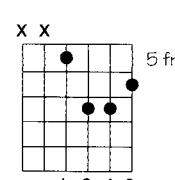
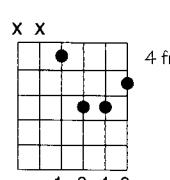
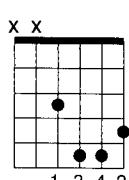
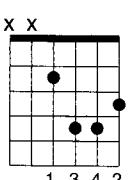
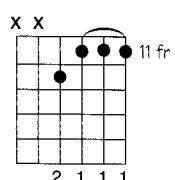
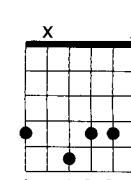
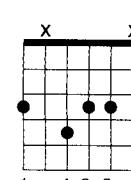
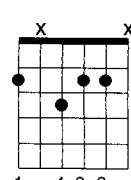
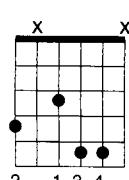
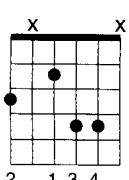
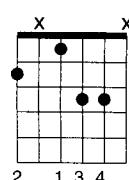
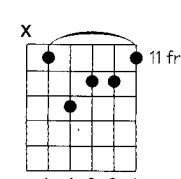
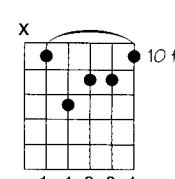
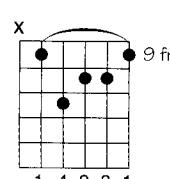
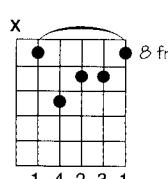
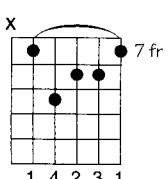
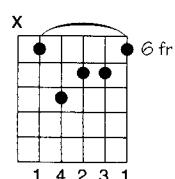
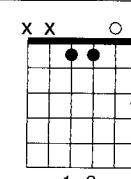
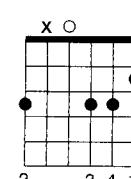
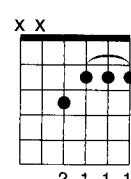
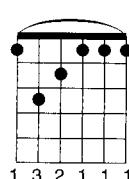
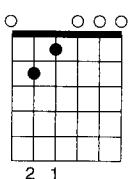
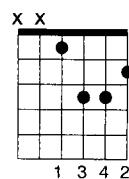
D♯m(maj7)/E♭m(maj7) Em(maj7)

Fm(maj7)

F♯m(maj7)/G♭m(maj7)

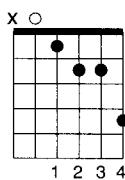
Gm(maj7)

G♯m(maj7)/A♭m(maj7)

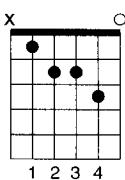


Major Seventh, Flat Fifth

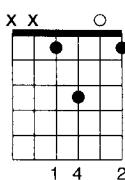
Amaj7(b5)



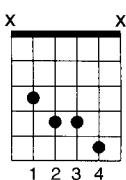
A#maj7(b5)/Bbmaj7(b5)



Bmaj7(b5)



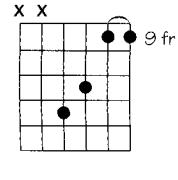
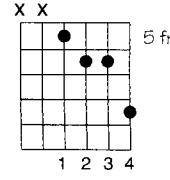
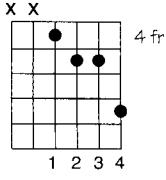
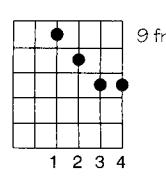
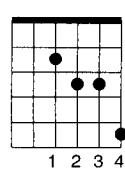
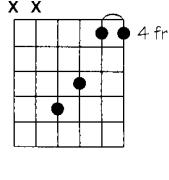
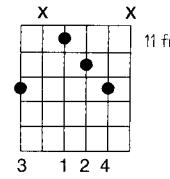
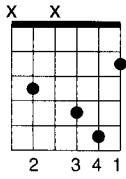
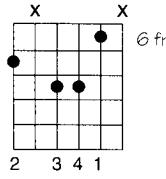
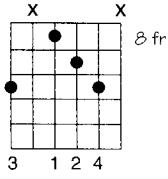
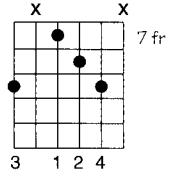
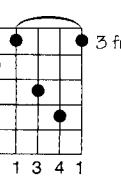
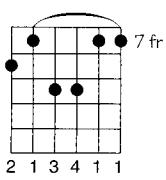
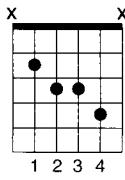
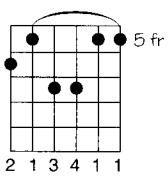
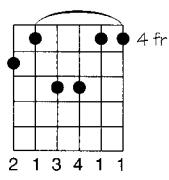
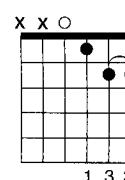
Cmaj7(b5)



C#maj7(b5)/Dbbmaj7(b5)



Dmaj7(b5)



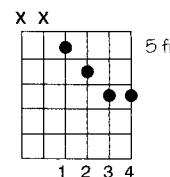
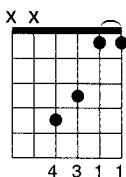
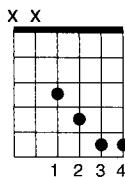
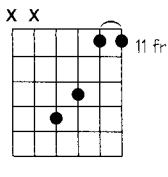
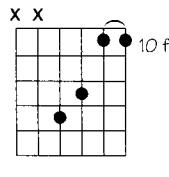
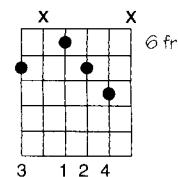
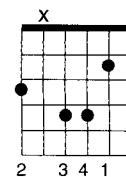
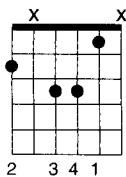
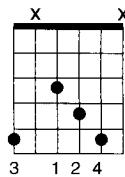
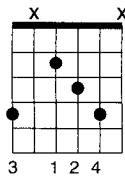
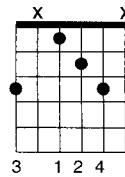
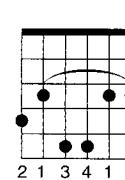
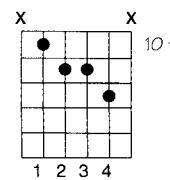
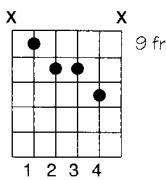
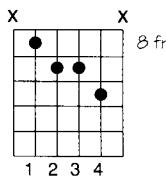
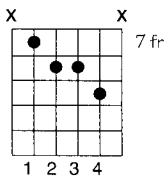
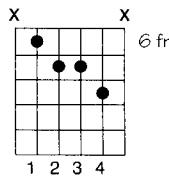
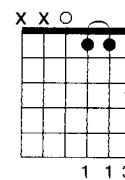
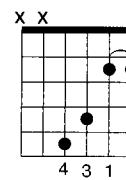
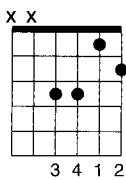
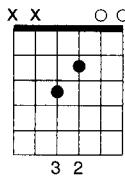
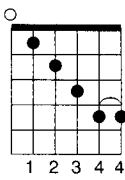
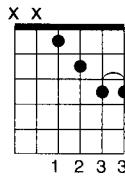
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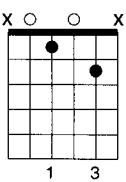
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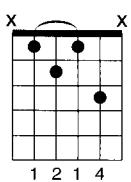


Seventh, Flat Fifth

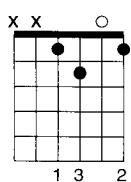
A7(b5)



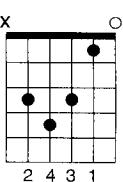
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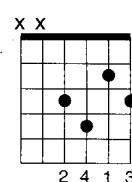
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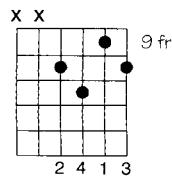
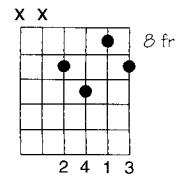
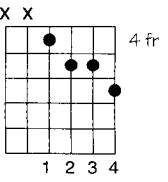
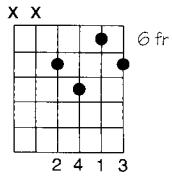
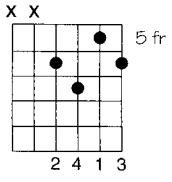
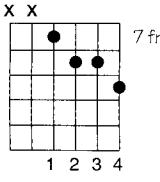
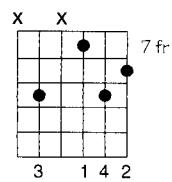
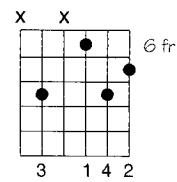
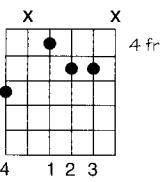
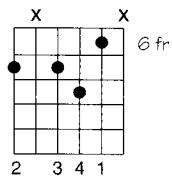
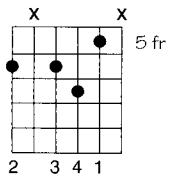
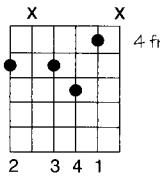
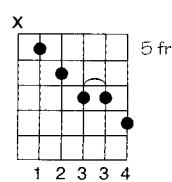
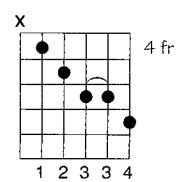
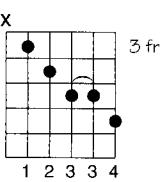
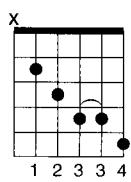
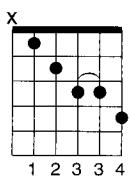
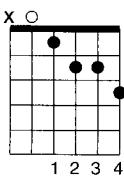
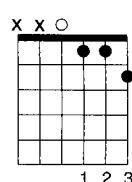
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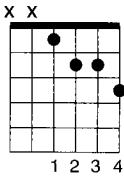
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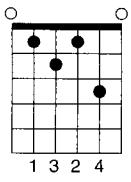
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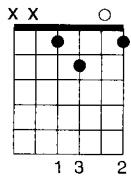
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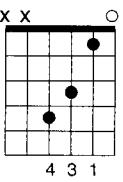
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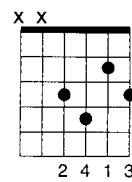
F7(b5)



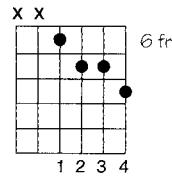
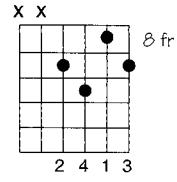
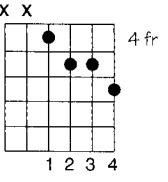
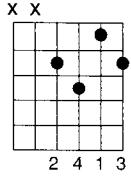
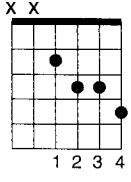
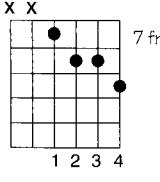
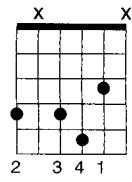
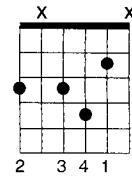
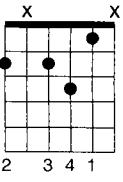
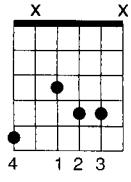
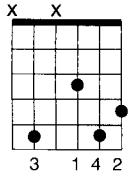
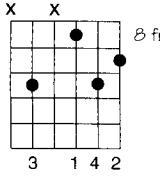
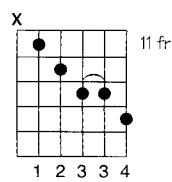
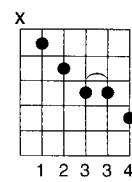
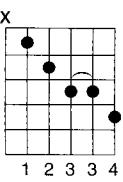
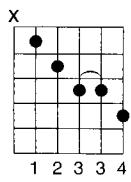
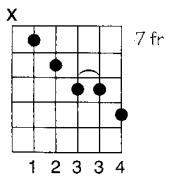
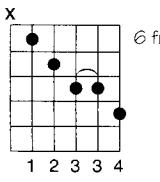
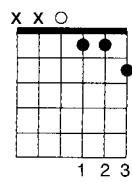
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G7(b5)



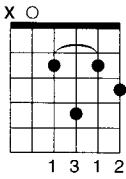
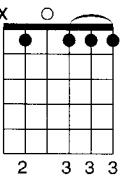
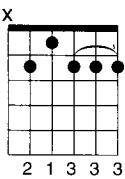
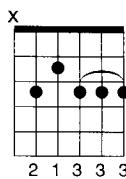
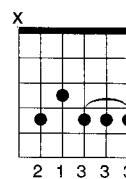
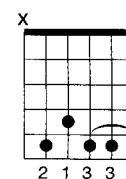
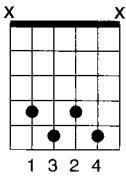
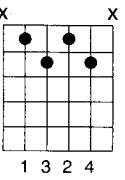
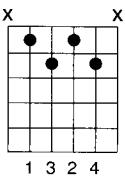
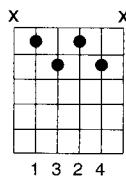
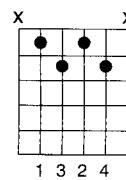
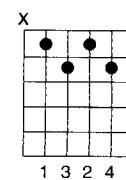
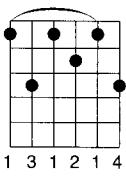
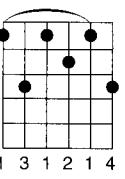
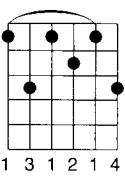
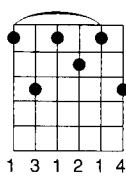
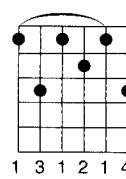
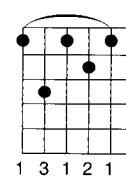
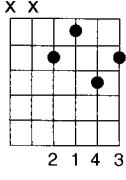
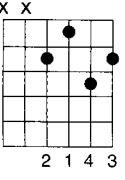
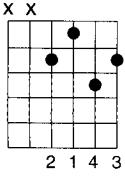
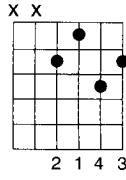
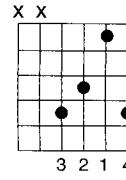
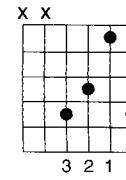
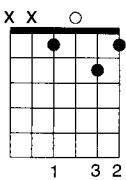
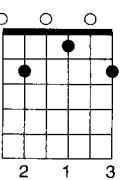
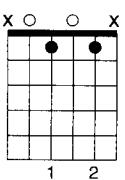
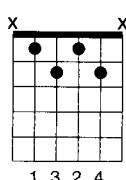
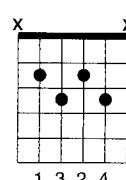
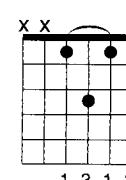
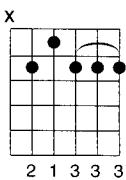
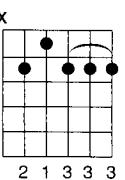
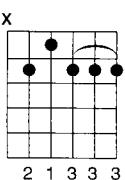
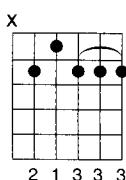
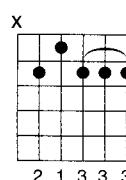
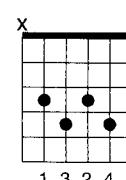
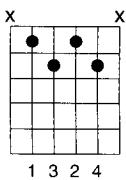
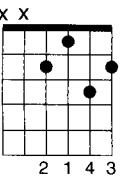
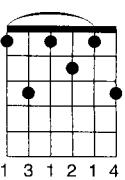
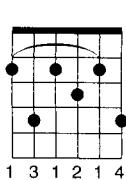
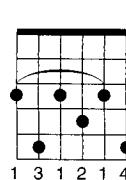
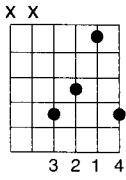
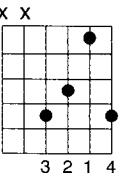
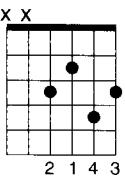
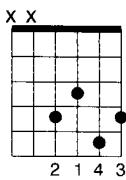
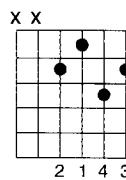
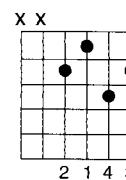
G#7(b5)/Ab7(b5)



Seventh, Flat Ninth

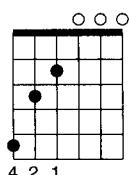
A7(b9)	A#7(b9)/Bb7(b9)	B7(b9)	C7(b9)	C#7(b9)/Db7(b9)	D7(b9)
D#7(b9)/Eb7(b9)	E7(b9)	F7(b9)	F#7(b9)/Gb7(b9)	G7(b9)	G#7(b9)/Ab7(b9)

Ninth

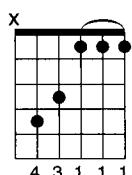
A9	A [#] 9/B ^b 9	B9	C9	C [#] 9/D ^b 9	D9
 X O 1 3 1 2	 X O 2 3 3 3	 X 2 1 3 3 3	 X 2 1 3 3 3	 X 2 1 3 3 3	 X 2 1 3 3 3
 X 1 3 2 4	 X X 5 fr 1 3 2 4	 X X 6 fr 1 3 2 4	 X X 7 fr 1 3 2 4	 X X 8 fr 1 3 2 4	 X X 9 fr 1 3 2 4
 5 fr 1 3 1 2 1 4	 6 fr 1 3 1 2 1 4	 7 fr 1 3 1 2 1 4	 8 fr 1 3 1 2 1 4	 9 fr 1 3 1 2 1 4	 10 fr 1 3 1 2 1 4
 6 fr 2 1 4 3	 7 fr 2 1 4 3	 8 fr 2 1 4 3	 9 fr 2 1 4 3	 6 fr 3 2 1 4	 7 fr 3 2 1 4
D [#] 9/E ^b 9	E9	F9	F [#] 9/G ^b 9	G9	G [#] 9/A ^b 9
 X X O 1 3 2	 O O O 2 1 3	 X O O X 1 2	 X X 1 3 2 4	 X X 1 3 2 4	 X 1 3 1 2
 5 fr 2 1 3 3 3	 6 fr 2 1 3 3 3	 7 fr 2 1 3 3 3	 8 fr 2 1 3 3 3	 9 fr 2 1 3 3 3	 X X 1 3 2 4
 10 fr 1 3 2 4	 X X 2 1 4 3	 X 1 3 1 2 1 4	 X 1 3 1 2 1 4	 X 1 3 1 2 1 4	 4 fr 1 3 1 2 1 4
 8 fr 3 2 1 4	 9 fr 3 2 1 4	 X X 2 1 4 3	 X X 2 1 4 3	 4 fr 2 1 4 3	 5 fr 2 1 4 3

Minor Ninth

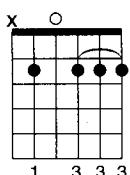
Am9



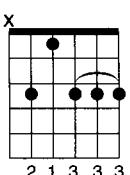
A♯m9/B♭m9



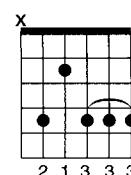
Bm9



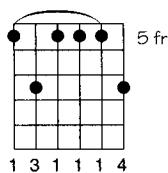
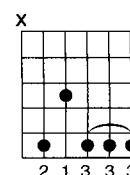
Cm9



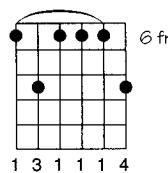
C♯m9/D♭m9



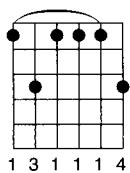
Dm9



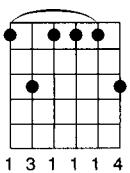
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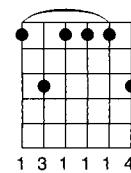
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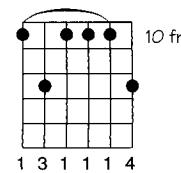
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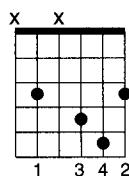
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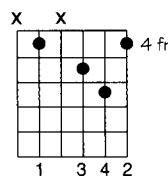
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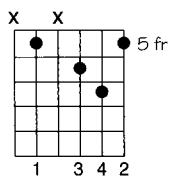
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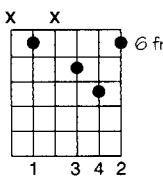
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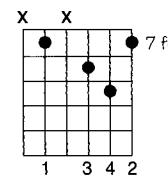
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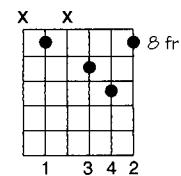
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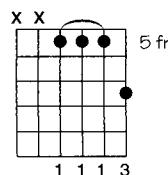
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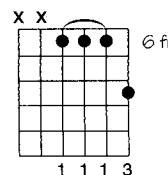
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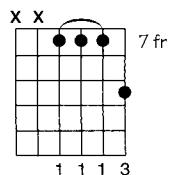
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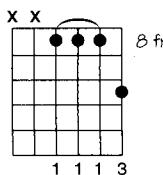
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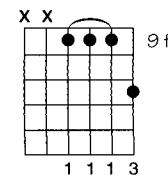
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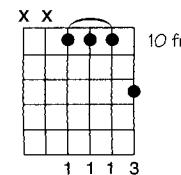
7 fr



8 fr

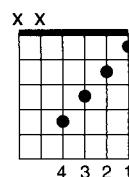


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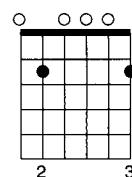


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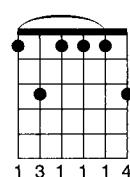
D♯m9/E♭m9



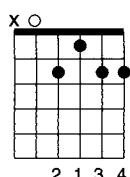
Em9



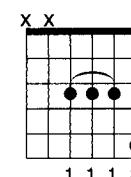
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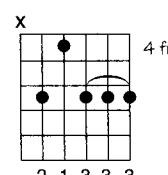
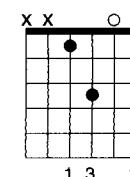
F♯m9/G♭m9



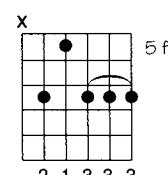
Gm9



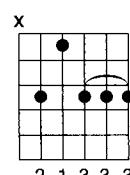
G♯m9/A♭m9



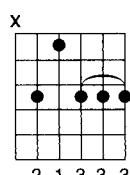
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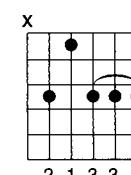
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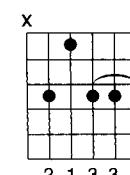
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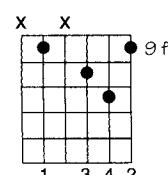
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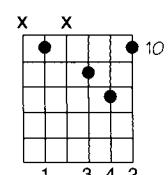
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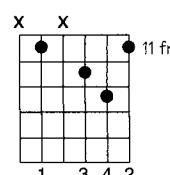
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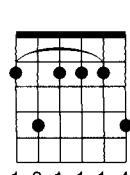
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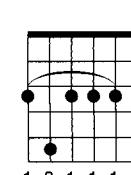
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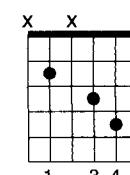
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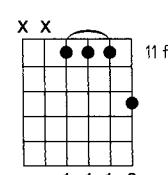
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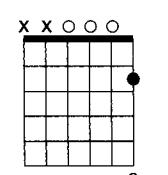
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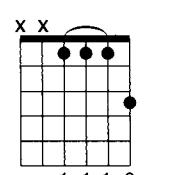
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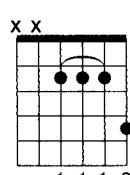
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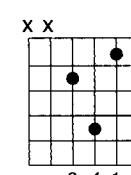
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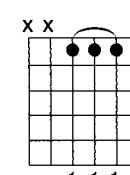
11 fr



11 fr



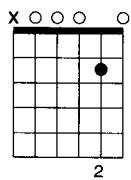
11 fr



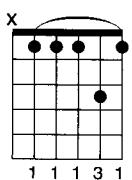
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Eleventh

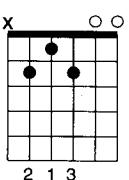
A11



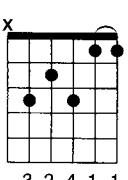
A#11/Bb11



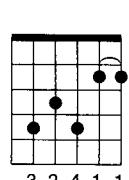
B11



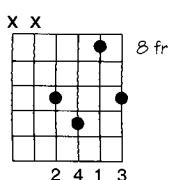
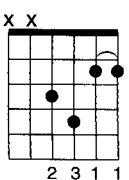
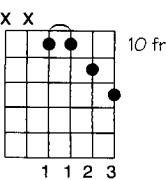
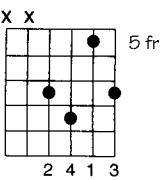
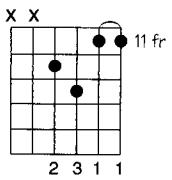
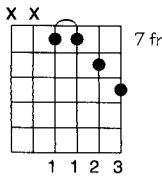
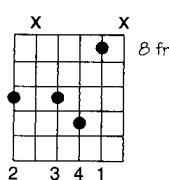
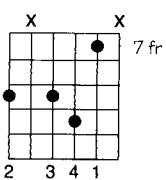
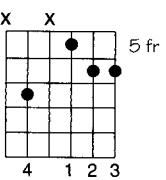
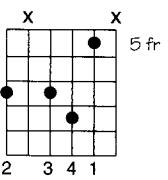
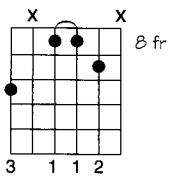
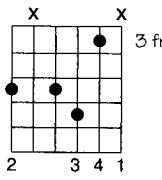
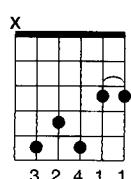
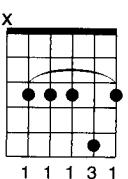
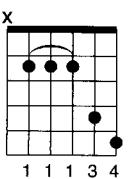
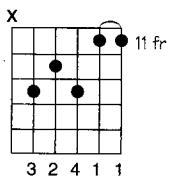
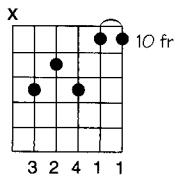
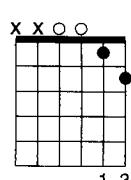
C11



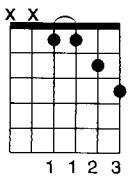
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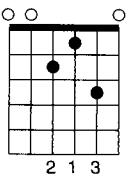
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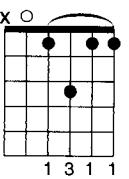
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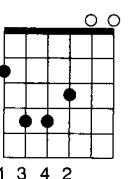
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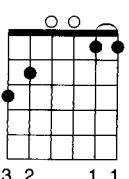
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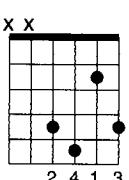
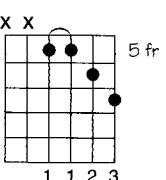
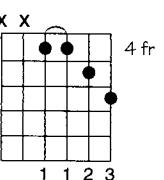
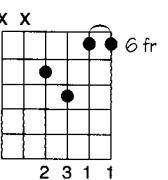
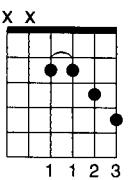
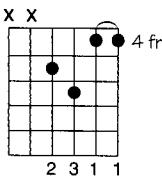
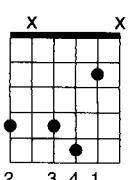
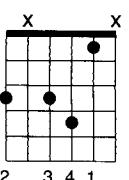
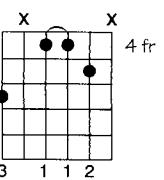
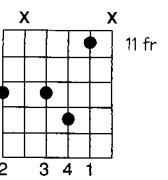
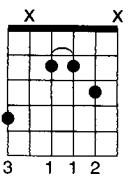
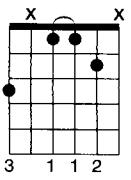
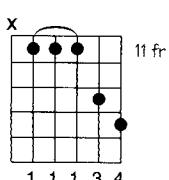
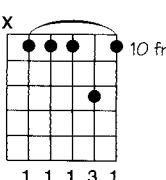
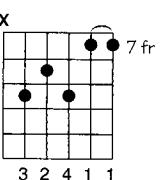
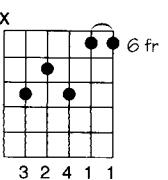
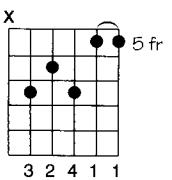
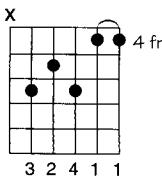
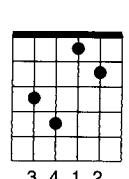
F#11/Gb11



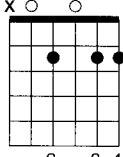
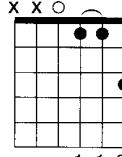
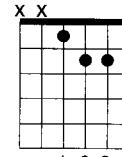
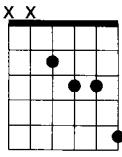
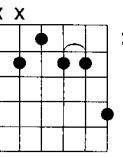
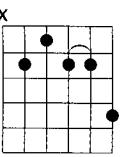
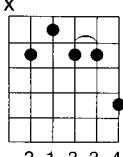
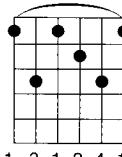
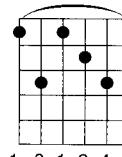
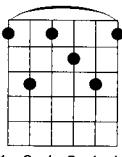
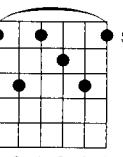
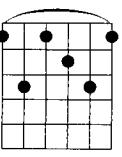
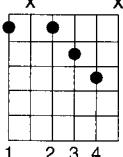
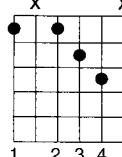
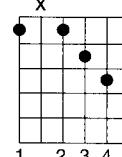
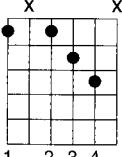
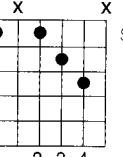
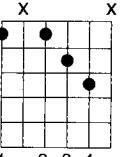
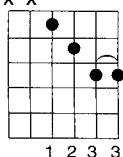
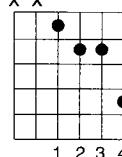
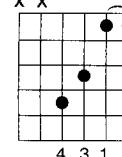
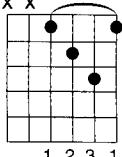
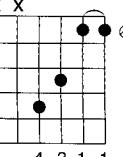
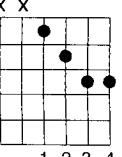
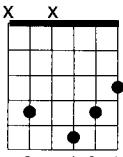
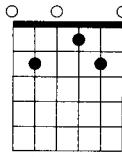
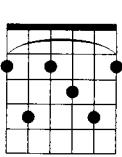
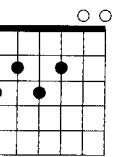
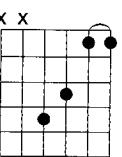
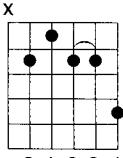
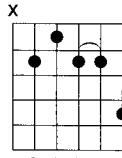
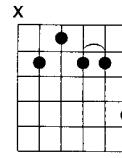
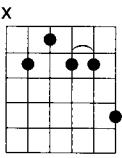
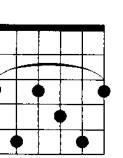
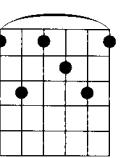
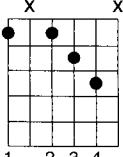
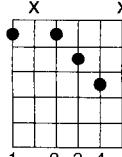
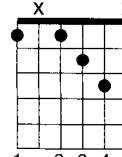
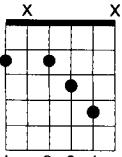
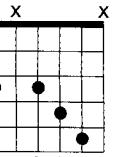
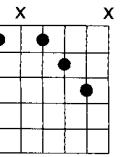
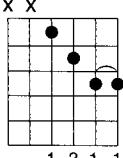
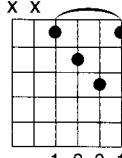
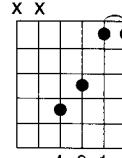
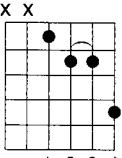
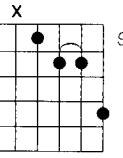
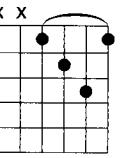
G11



G#11/Ab11



Thirteenth

A13	A#13/B♭13	B13	C13	C#13/D♭13	D13
 X O O 2 3 4	 X X O 1 1 3	 X X 1 2 3 4	 X X 1 2 3 4	 X X 2 1 3 3 4 3 fr	 X 2 1 3 3 4 4 fr
 X 2 1 3 3 4 11 fr	 X 1 3 1 2 4 1 6 fr	 X 1 3 1 2 4 1 7 fr	 X 1 3 1 2 4 1 8 fr	 X 1 3 1 2 4 1 9 fr	 X 1 3 1 2 4 1 10 fr
 X X X 1 2 3 4 5 fr	 X X X 1 2 3 4 6 fr	 X X X 1 2 3 4 7 fr	 X X X 1 2 3 4 8 fr	 X X X 1 2 3 4 9 fr	 X X X 1 2 3 4 10 fr
 X X 1 2 3 3 5 fr	 X X 1 2 3 4 12 fr	 X X 4 3 1 1 4 fr	 X X 1 2 3 1 8 fr	 X X 4 3 1 1 6 fr	 X X 1 2 3 4 10 fr
<hr/>					
D#13/E♭13	E13	F13	F#13/G♭13	G13	G#13/A♭13
 X X 2 4 3 1	 O O O 2 1 3	 X 1 3 1 2 4 1	 X X 1 3 1 2 4 1	 O O 3 1 4 2	 X X 4 3 1 1
 X 2 1 3 3 4 5 fr	 X 2 1 3 3 4 6 fr	 X 2 1 3 3 4 7 fr	 X 2 1 3 3 4 8 fr	 X 1 3 1 2 4 1 4 fr	 X 1 3 1 2 4 1 4 fr
 X X X 1 2 3 4 11 fr	 X X X 1 2 3 4 12 fr	 X X X 1 2 3 4 10 fr	 X X X 1 2 3 4 8 fr	 X X X 1 2 3 4 9 fr	 X X X 1 2 3 4 4 fr
 X X 1 3 1 1 11 fr	 X X 1 2 3 1 12 fr	 X X 4 3 1 1 10 fr	 X X 1 2 2 4 8 fr	 X X 1 2 2 4 9 fr	 X X 1 2 3 1 4 fr

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SCALES

Scale (from L. *scala*, ladder): A progression of notes in a specific order.

Scales are very important to know, especially when it comes to playing a solo. This section is an easy reference for constructing, locating and playing all the essential scales on your guitar. By the end of this section, you'll be using scales to improvise over the "Jam Session" on the CD.

Essential ingredients...

We've given you three ways to build (or "spell") each scale:

1. Step Pattern (ex. W-H-W-W-H-W+H-H)

This pattern tells you how many steps to move from one scale tone to the next, using abbreviations for whole step (W), half step (H) and 1 1/2 steps (W+H). Simply start on any note and move up accordingly.

Here's an example starting on the root note C:

$$\begin{array}{ll} \text{step pattern} & = \text{W-W-H-W-W-W-H} \\ \text{result} & = \text{A-B-C\#-D-E-F\#-G\#-A} \end{array}$$

2. Formula (ex. 1-2- \flat 3-4-5- \flat 6- \flat 7-8)

Take the numbers in the formula (which correspond to a particular major scale tone) and alter them as indicated by the flats and/or sharps. Try this one...

$$\begin{array}{ll} \text{A major scale} & = \text{A-B-C\#-D-E-F\#-G\#-A} \\ \text{formula} & = \text{1-2-}\flat\text{3-4-5-}\flat\text{6-}\flat\text{7-8} \\ \text{result} & = \text{A-B-C-D-E-F-G-A} \end{array}$$

 **IMPORTANT:** These formulas are always based on the **major scale** (including any sharps or flats) not just the letter names of the notes. That is, 3 for the key of E major is actually G \sharp (not G). So, if the formula calls for \flat 3, play G (one half-step lower than G \sharp) not G \flat .

3. Note Name (ex. A-B-C-D-E-F-G-A)

Although we don't have room to show all the scales on all twelve root notes (actually seventeen if you count the enharmonics!), the note names shown are relative to the root note used. Of course, a scale built on a different root note will have a different list of note names.

Let's get organized...

Several fretboard locations are given for each scale in this book. Use the one that feels the most comfortable for you. (Or, heck, memorize all of them!)

Caged System

The fingerings in this system generally apply the one-finger-per-fret rule, staying within a specific four-fret position. In some cases, you may have to reach out of position one fret above or below this basic position. (Try not to hurt yourself!)

Two moveable patterns are given for each scale—one with its root on the sixth string, the other with its root on the fifth string. (For more on **moveable patterns**, flip to page 46.)

Three-Notes-Per-String System

These require a bit more of a stretch but generally span a full 2 1/2 octaves. Two moveable fingerings are given for each scale. Again, one with a sixth string root and one with a fifth string root.

Horizontal System

Depending on the scale, these are found as either sliding scales, or four-notes-per-string patterns. The fingerings in this system spread up to 16 frets (Ouch!), but they're handy in trying to connect distant areas of the fretboard or to smoothly transfer from one position to another.

Like the **caged** and **three-notes-per-string** systems, two moveable patterns also accompany each scale in the **horizontal** system.

Get in sync!

Practicing scales requires both hands to work together in perfect synchronization. Strike each note clearly and precisely, making sure you pick and finger the note at exactly the same time. Remember to always use **alternate picking** (successive downstroke and upstroke attacks) to avoid excessive hand strain.

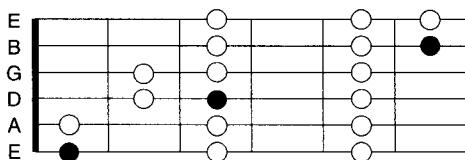


PRACTICE TIP: Make sure you play each scale forward and then backward. And, as always, start out slow and gradually build up speed as you build up confidence.

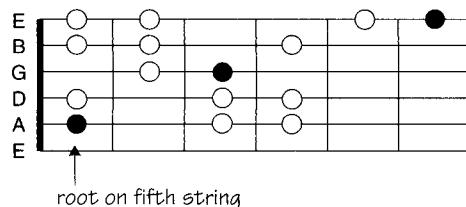
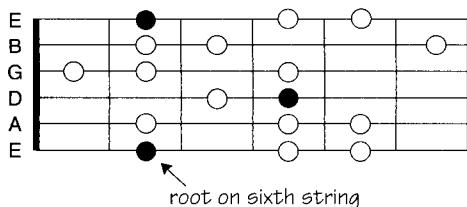
MOVEABLE PATTERNS

All of the scale patterns given in this book are **moveable**—that is, they can be easily shifted up or down the fingerboard to accomodate any key or root note. To do this, take note of the darkened root notes:

● = root note of scale



You can use any of these root notes as a point of reference for moving patterns. However, the roots located on the fifth and sixth strings are usually the easiest places to start.



To play the scale pattern in any particular key, match one of the root notes to its respective note on the fingerboard. (For example, the key of C has a root note of C.) The rest of the pattern follows accordingly—it's as simple as shifting the shape.

Check out the example below:

Moveable Major Scale Pattern	Beginning Fret (fret the root is on)	Resulting Scale
	fret 1	F major scale
	fret 3	G major scale
	fret 6	Bb major scale
	fret 10	D major scale
	fret 12	E major scale

Picture this...

Use the **Guitar Fingerboard Chart** below to help you quickly locate all the notes within the first twelve frets. As described on the previous page, this chart will be especially useful as you begin using the moveable scale patterns in the pages ahead.

The chart consists of two parts: a graphic of a guitar neck on the left and a note chart on the right.

Guitar Neck Diagram:

- Strings:** E A D G B E (bottom to top)
- Frets:** 6th, 5th, 4th, 3rd, 2nd, 1st
- Notes:** The diagram shows the fret positions for each string, with black dots indicating the 3rd, 5th, and 8th frets.

Note Chart:

- Columns:** Labeled "STRINGS" at the top, corresponding to the 6th, 5th, 4th, 3rd, 2nd, and 1st strings from left to right.
- Rows:** Labeled "FRETS" on the left, corresponding to the 6th, 5th, 4th, 3rd, 2nd, and 1st frets from top to bottom.
- Notes:** Each cell in the grid contains a note name or a pair of note names separated by a slash. Notes are written in scientific pitch notation (e.g., E, A, D, G, B, E) or in pairs (e.g., A/Bb, D/Eb, G/Ab). Sharp symbols (♯) and flat symbols (♭) are used to indicate specific note variations.
- Arrows:** Arrows labeled "open", "first fret", "second fret", "third fret", "fourth fret", "fifth fret", "sixth fret", "seventh fret", "eighth fret", "ninth fret", "tenth fret", "eleventh fret", and "twelfth fret" point to the corresponding frets on the note chart.

That's about all...good luck!

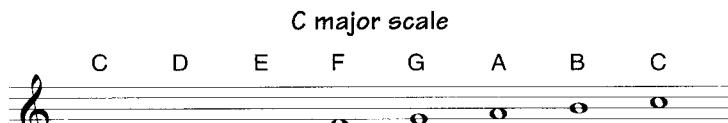
MAJOR

The most common scale used in music is the major scale, so learn it well! It consists of eight consecutive notes ascending or descending.

Step pattern: W-W-H-W-W-W-H

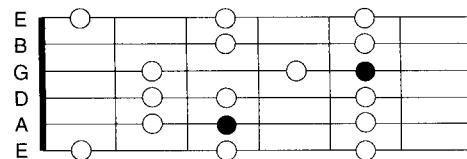
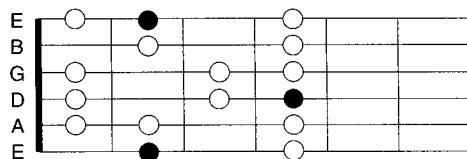
Formula: 1-2-3-4-5-6-7-1

Notes: C-D-E-F-G-A-B-C

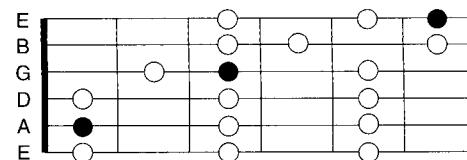
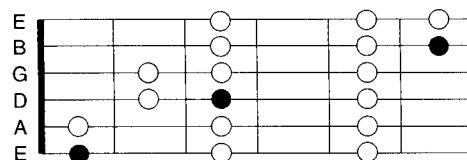


IMPORTANT: Scale patterns played on the guitar cover all of the notes within a certain fretboard area. In other words, the notes in the scale are repeated in different octaves for a more complete and practical fingering.

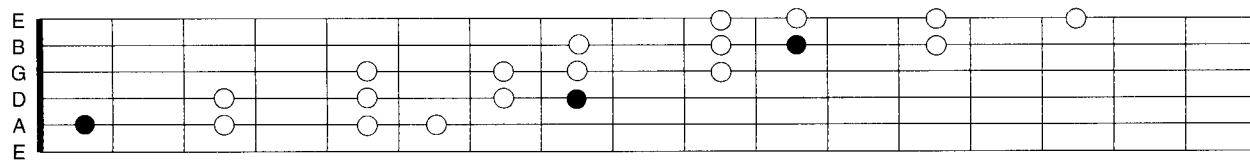
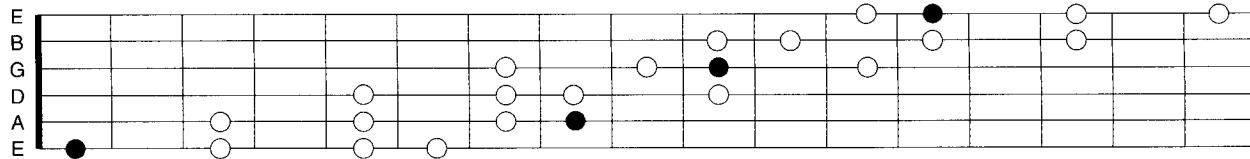
Caged System



Three-Notes-Per-String System



Horizontal System



MINOR

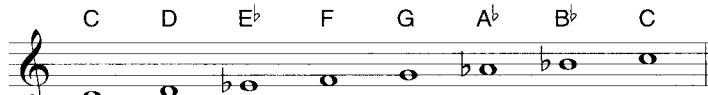
This scale is used in nearly all styles of Western music. It's sometimes referred to as the "pure minor," "relative minor," or "Aeolian mode."

Step pattern: W-H-W-W-H-W-W

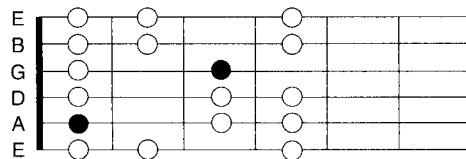
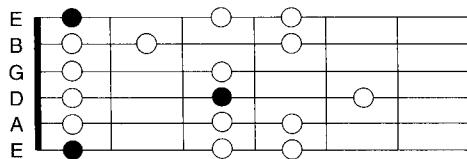
Formula: 1-2-3-4-5-6-7-1

Notes: C-D-E♭-F-G-A♭-B♭-C

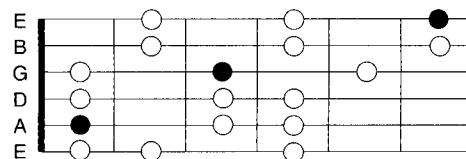
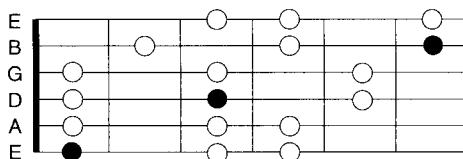
C natural minor scale



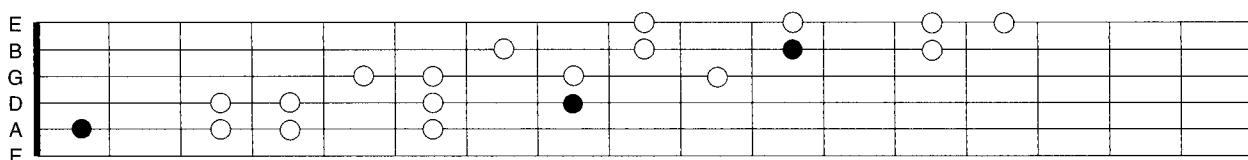
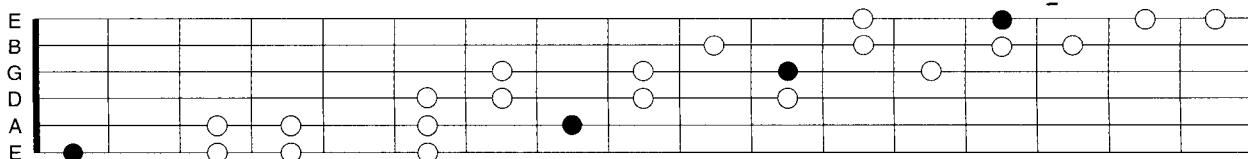
Caged System



Three-Notes-Per-String System



Horizontal System



HARMONIC MINOR

This scale provides another alternative minor scale type and is very common in classical music.

Step pattern: W-H-W-W-H-W+H-H

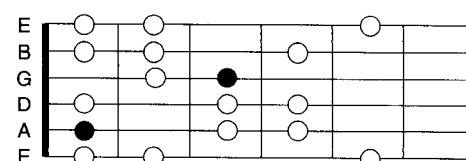
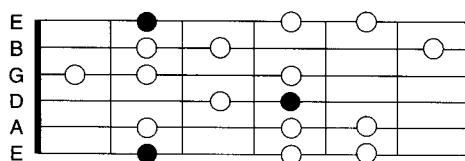
Formula: 1-2-3-4-5-6-7-8

Notes: C-D-E^b-F-G-A^b-B-C

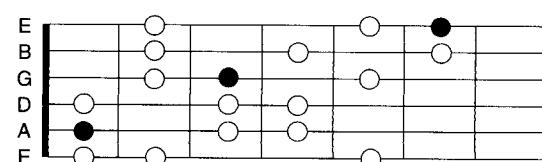
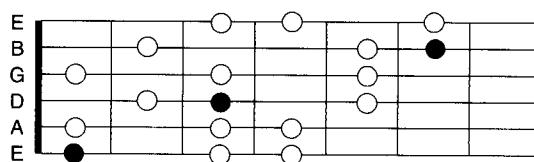
C harmonic minor scale



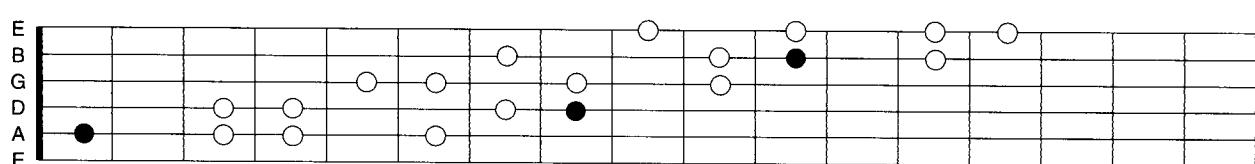
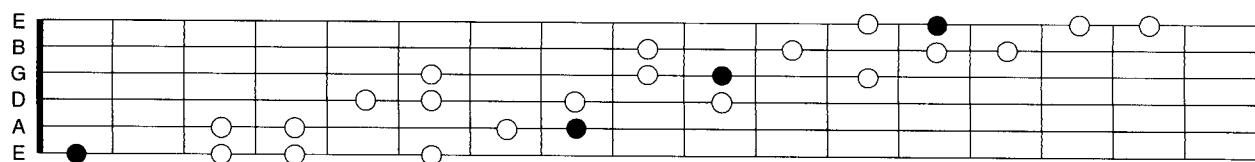
Caged System



Three-Notes-Per-String System



Horizontal System



MELODIC MINOR

This scale can also be used over minor chords and is commonly referred to as the “jazz minor” scale.

Step pattern: W-H-W-W-W-W-H

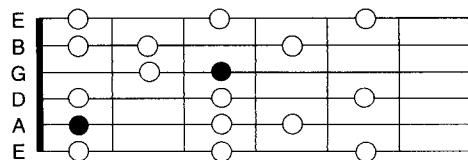
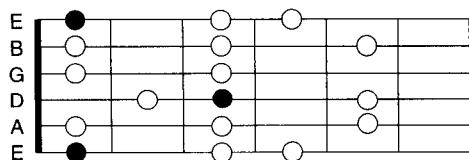
Formula: 1-2- \flat 3-4-5-6-7-8

Notes: C-D-E \flat -F-G-A-B-C

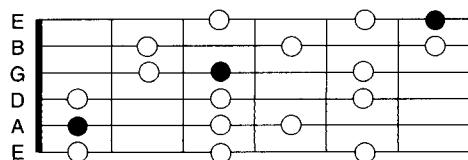
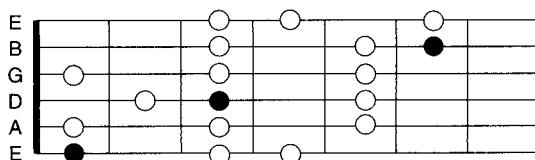
C melodic minor scale



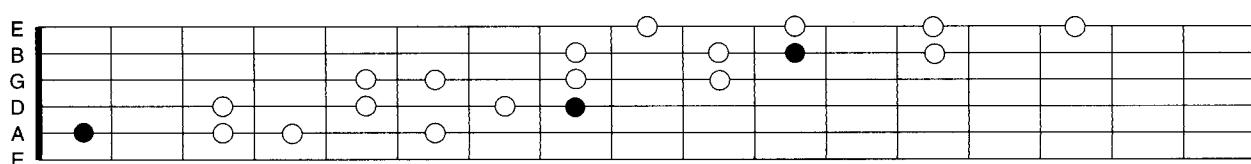
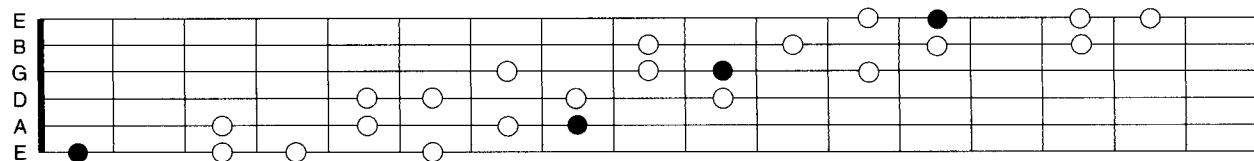
Caged System



Three-Notes-Per-String System



Horizontal System



MINOR PENTATONIC

This is undeniably the most prevalent scale used by rock and blues players. As its name suggests ("penta" means five), this scale contains only five different tones.

Step pattern: W+H-W-W-W+H-W

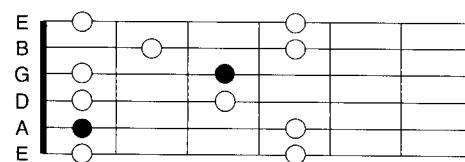
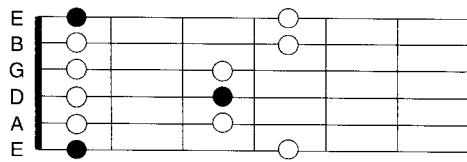
Formula: 1- \flat 3-4-5- \flat 7

Notes: C-E \flat -F-G-B \flat -C

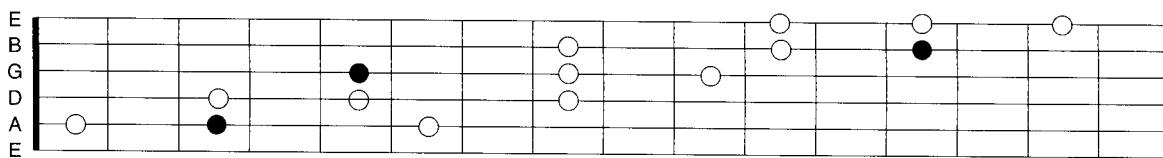
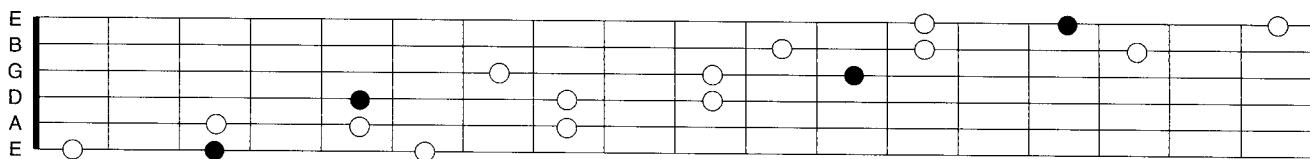
C minor pentatonic scale



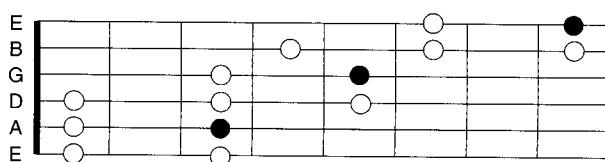
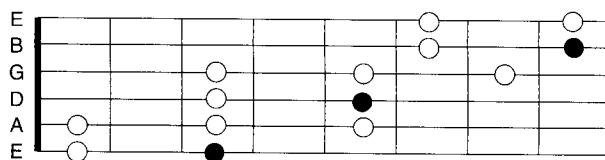
Caged System



Three-Notes-Per-String System



Horizontal System



MAJOR PENTATONIC

This is another 5-tone (“pentatonic”) scale common in many styles of music. It has a “bright” sound that especially lends itself well to country music.

Step pattern: W-W-W+H-W-W+H

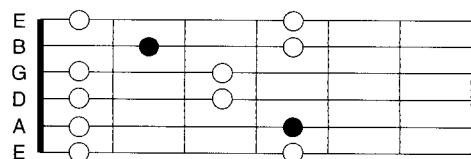
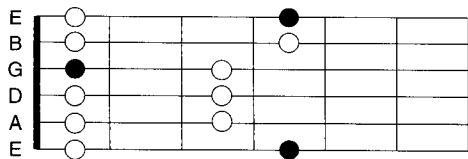
Formula: 1-2-3-5-6-1

Notes: C-D-E-G-A-C

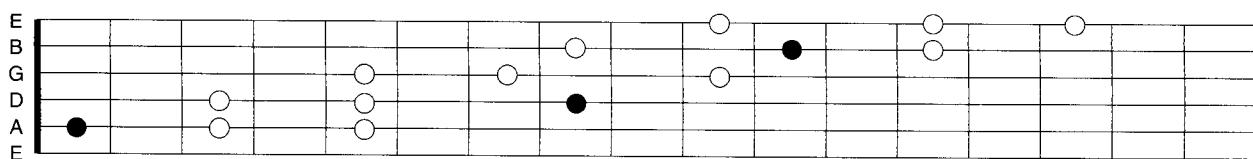
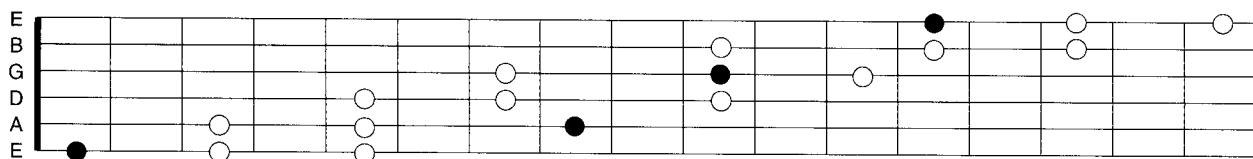
C major pentatonic scale



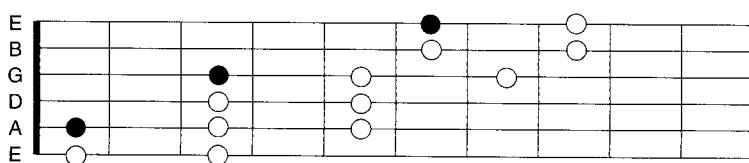
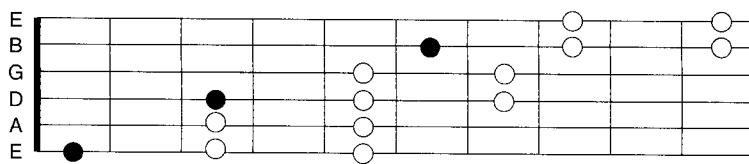
Caged System



Three-Notes-Per-String System



Horizontal System



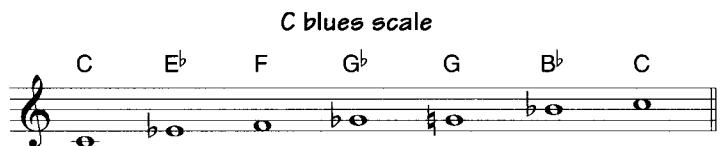
BLUES

The blues scale is common in jazz, rock, and (you guessed it!) **blues music**. It contains an added blues note ($\flat 5$) from the minor pentatonic scale but has only six tones.

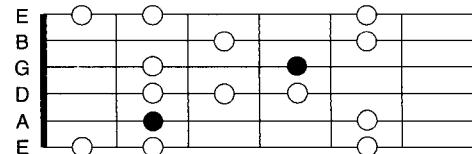
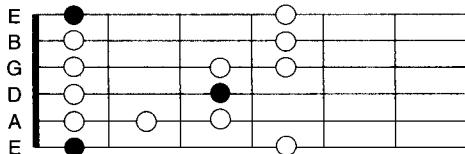
Step pattern: W+H-W-H-H-W+H-W

Formula: 1- $\flat 3$ -4- $\flat 5$ -5- $\flat 7$ -1

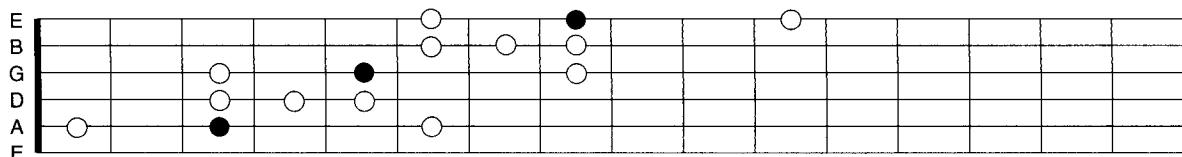
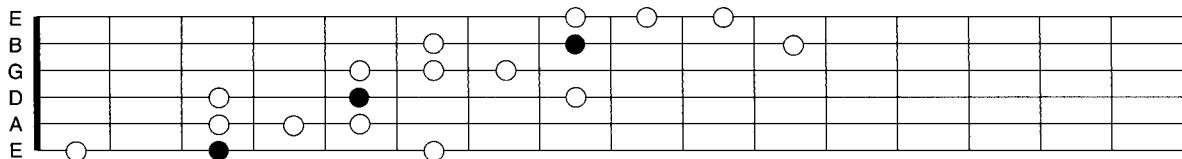
Notes: C-E \flat -F-G \flat -G-B \flat -C



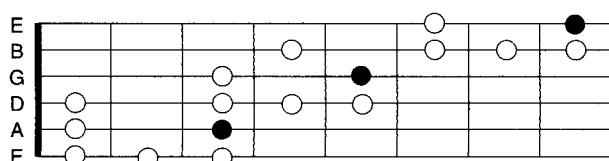
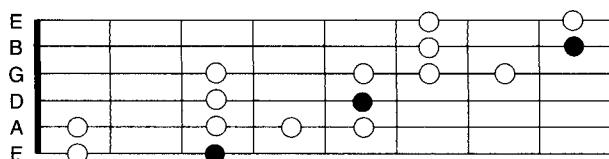
Caged System



Three-Notes-Per-String System



Horizontal System



DIMINISHED

This scale is popular in jazz and heavy metal music (turn it up!). NOTE: It's not a typo, there really are eight different tones in this scale.

Step pattern: W-H-W-H-W-H-W-H

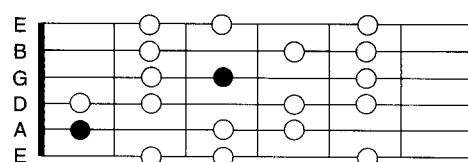
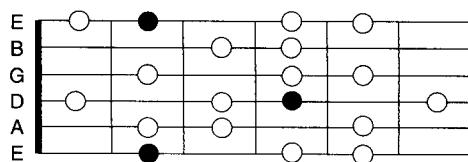
Formula: 1-2-3-4-5-6-6-7-8

Notes: C-D-E \flat -F-G \flat -A \flat -A-B-C

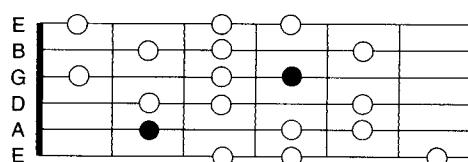
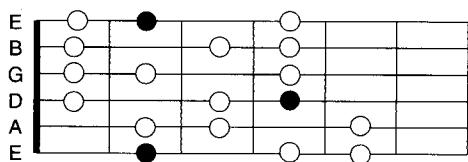
C diminished scale



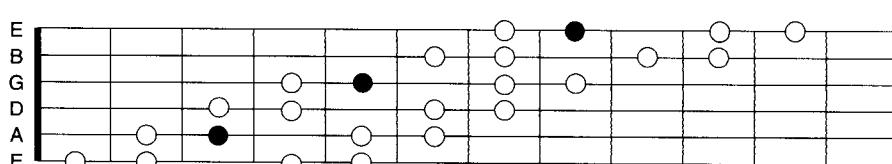
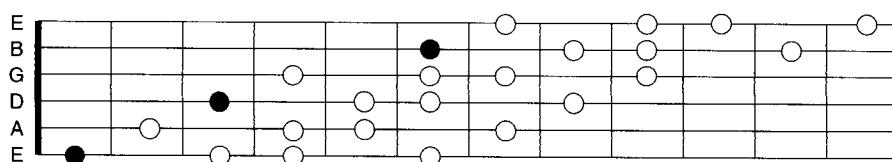
Caged System



Three-Notes-Per-String System

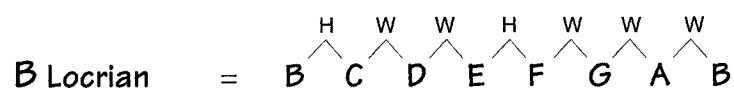
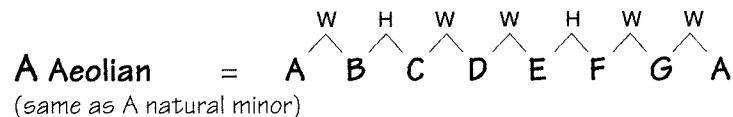
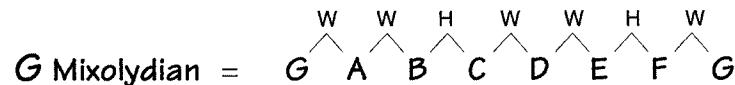
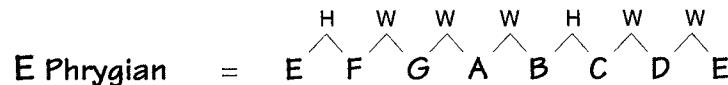
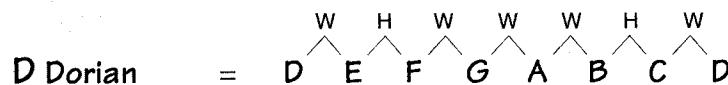
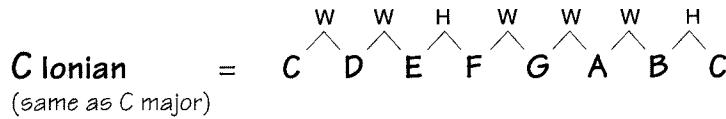


Horizontal System



MODES

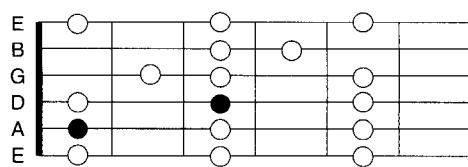
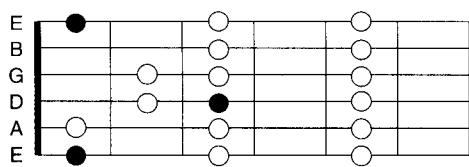
Modes are like scales—each uses a specific pattern of whole steps and half steps. The difference is that a mode is not related to the key of its root note. That is, a Dorian mode built on C is not in the key of C. The seven modes in common practice today are derived from the seven notes of the major scale:



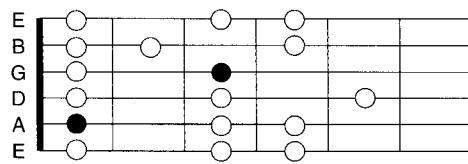
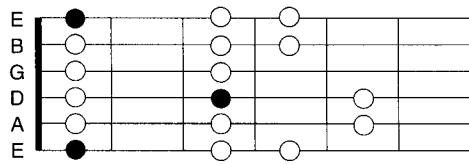
As you can see, each mode is actually a variation of the major scale. They differ only in the arrangement of the intervals.

The next page gives you two usable patterns for each of the seven modes...

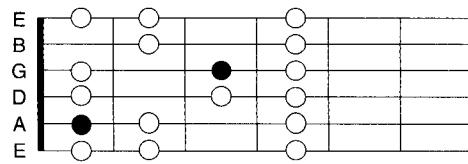
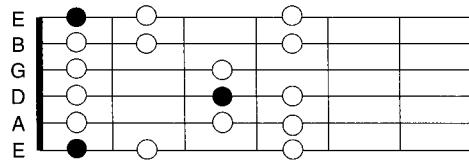
Ionian



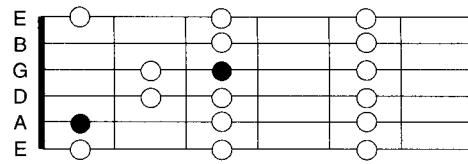
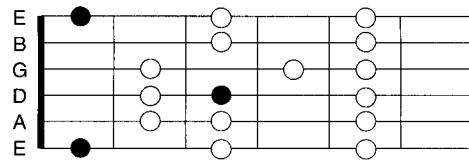
Dorian



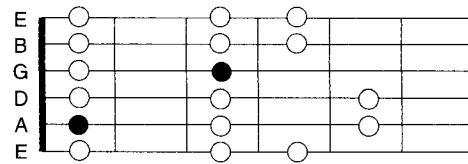
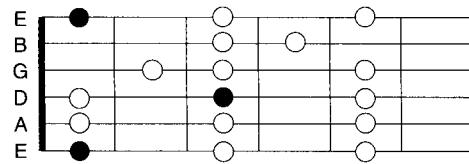
Phrygian



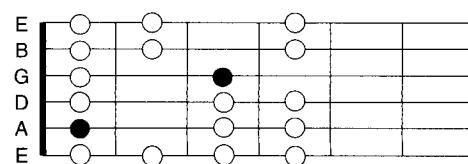
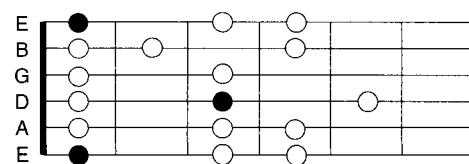
Lydian



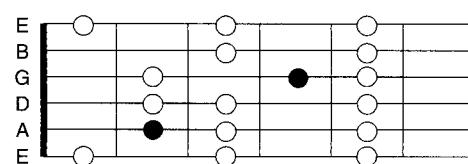
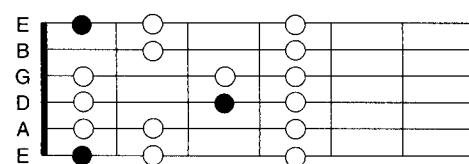
Mixolydian



Aeolian



Locrian



JAM SESSION

JAM SESSION

Time to charge admission...

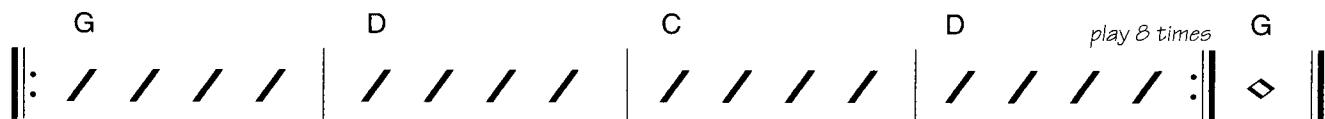
Now it's time to use the chords and scales from this book and make some **actual music!** This section provides twenty chord progressions found in various music styles. Play along with the CD. You can either follow the chord symbols and strum along, or use the suggested scales to practice improvising.

Either way, grab your axe, and let's jam!

QUICK REMINDER: The audio icons that accompany each example correspond with the track numbers on the CD.

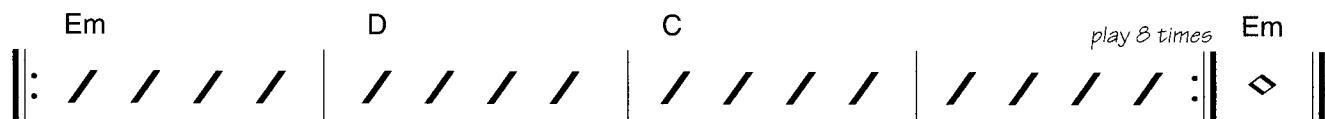
1 Heavenly Ballad

suggested scales: G major, G major pentatonic, E minor pentatonic



2 Medium Rock

suggested scales: E minor, E minor pentatonic



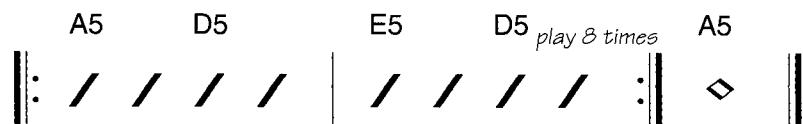
3 Wall of Fame

suggested scales: D minor, D minor pentatonic, D blues



4 Wild and Crazy

suggested scales: A minor pentatonic, A blues



5 Full Deck Shuffle

suggested scales: E blues, E minor pentatonic

Musical notation for Full Deck Shuffle. It consists of six measures of eighth-note patterns followed by a repeat sign. The first measure starts with an E note. Subsequent measures feature notes labeled A, B, A, E, B, and end with an E note. The instruction "play 3 times" is placed above the final measure.

6 Generic Pop

suggested scales: C major, C major pentatonic

Musical notation for Generic Pop. It includes measures for C, Am, F, G, and C. The G measure is preceded by the instruction "play 8 times". The notation ends with a diamond symbol and a repeat sign.

7 Funky Feeling

suggested scales: E blues, E minor pentatonic

Musical notation for Funky Feeling. It features measures for E9, A9, and E9. The A9 measure is preceded by the instruction "play 8 times". The notation ends with a diamond symbol and a repeat sign.

8 Don't Stop

suggested scales: G major, G major pentatonic

Musical notation for Don't Stop. It includes measures for G, C, Am, D, and G. The D measure is preceded by the instruction "play 8 times". The notation ends with a diamond symbol and a repeat sign.

9 Smooth Jazz

suggested scales: F major, F major pentatonic

Musical notation for Smooth Jazz. It features measures for Fmaj7, Bbmaj7, Gm7, C7, and Fmaj7. The C7 measure is preceded by the instruction "play 8 times". The notation ends with a diamond symbol and a repeat sign.

10 Overtime

suggested scales: C blues, C minor pentatonic

Musical notation for Overtime. It includes measures for C, Bb, F, C, and C. The C measure is preceded by the instruction "play 8 times". The notation ends with a diamond symbol and a repeat sign.

Don't stop there! Turn the page...

11 Nashville Dreamin'

suggested scales: C major pentatonic, C major

12 Heavy Rock

suggested scales: E Dorian, E minor pentatonic

Musical notation for a guitar solo section. It consists of two measures separated by a vertical bar. The first measure contains four eighth-note strokes (//) on the strings. The second measure contains four eighth-note strokes (//). To the right of the second measure, the text "play 8 times" is written above the staff. The staff ends with a double bar line and a diamond-shaped ending symbol (◆).

13 Alley Cat

suggested scales: (first three measures): A minor, A minor pentatonic

suggested scales: (fourth measure): A harmonic minor

A musical staff with a common time signature. It consists of four measures separated by vertical bar lines. The first measure starts with an 'Am' chord, indicated by a small 'Am' above the staff. The second measure starts with a 'G' chord, indicated by a 'G' above the staff. The third measure starts with an 'F' chord, indicated by an 'F' above the staff. The fourth measure starts with an 'E' chord, indicated by an 'E' above the staff. After the fourth measure, there is a repeat sign (double bar line with dots) and the instruction 'play 8 times' written above the staff. Following this, there is a diamond symbol (diamond shape with a dot inside) and another 'Am' chord, indicated by an 'Am' above the staff.

14 Fusion

suggested scales: C Phrygian, C minor pentatonic

15 South of the Border

suggested scales: G blues, G minor, G minor pentatonic, G harmonic minor

Musical notation for a blues progression. It consists of four measures. The first measure shows a Gm7 chord with a bass line consisting of eighth-note strokes. The second measure shows an Am7^{b5} chord with a bass line consisting of eighth-note strokes. The third measure shows a D7^{b9} chord with a bass line consisting of eighth-note strokes. The fourth measure shows a Gm7 chord with a bass line consisting of eighth-note strokes. The entire sequence is repeated three times.

16

Scare Us

suggested scales: B♭ Lydian, A minor pentatonic

B♭maj7♭5

Am

Gm

Am

B♭maj7♭5



play 8 times

17

Swing It!

suggested scales: C Ionian, C major

Dm7

G7

Cmaj7

play 8 times



play 8 times

18

Metal Mix

suggested scales: F♯ Aeolian, F♯ minor pentatonic

F♯m

D

E

play 8 times

F♯m



play 8 times

19

Rock 'n' Roll

suggested scales: D major, D major pentatonic

D

Bm

Em

A

play 8 times

D



play 8 times

20

Outta Here

suggested scales: E Mixolydian, E major pentatonic

E

D

A

play 8 times

E

**Bravo!** You're ready for the big leagues...

