

Guitar III & Guitar IV 1st night Fall 2011

- Music 379 – 380 Guitar III and Guitar IV,
Guitar Ensemble Mus 381 and 665
CAGED Scales
- Frank Markovich
- To contact me – Preferred method is email!!
 - markovich@smccd.edu.com
 - Phone 650-358-6889 mailbox 19246
 - Website for handouts:
<http://www.smccd.edu/accounts/markovich/>
- Class is 7:00 to 10:00PM every Thursday

High Level Goals

- Have fun learning new songs, techniques etc. on the guitar
- Increase your technical skills on guitar
- Increase your ability to play with others
- Introduction to some performers that influenced guitar development
- Develop ear training and music theory as applied to the guitar.
- Develop a better appreciation for guitar skills.
- Will stress CAGED scales this term!

What is needed

- Guitar.
- Rock Guitar Fakebook C edition.
- A folder or binder for music that is passed out. Bronstein's has provided.
- Music and tablature paper.
- You may also want to purchase music and CD's of tunes we will do.
- I highly suggest listening to any original recordings of songs played in class!!

What is nice to have

- A tuner - Korg makes a good one.
- Sidewinder or string change helper.
- Guitar tool.
- Guitar polishing cloth.
- Guitar polish.
- Extra picks, flatpicks and for some thumb pick.
- Way to record – so many options now.
- Extra set of strings.

Extra Credit Opportunities

- Setting up the class.
- Being a librarian - In charge of materials
- Data entering person to enter phone lists etc.
- Assistant for the beginning class. This is really needed. Tuning and checking fingering. Will be some sort of extra credit plus students who help will get some extras.
- Helping prepare handouts.
- Web help. (Could really use help here!)
- Help with organizing materials. Need to catalog all old tapes etc.

What basic knowledge or skills you should have

- Chords: A, Am, A7, B7, Bm, C, D, D7, Dm, E, Em, E7, F, G and G7. While it isn't required that you know all of them by heart, unless you know at least 75% of them and commit to learning the others in the first 4 weeks of class you should consider taking the beginning class. You should also have had an introduction to Barre Chords.
- Scales: Best if you have played at least on scale – but not absolutely necessary.
- Techniques – You should have basic knowledge of right and left hand position, and some basic strums. You should be able to tune your own guitar.
- At least a working knowledge of Hammering and Pulling off. We will go over that but you should know the concepts.
- For the Guitar Ensemble you should have taken at least 3 of the guitar classes or have had experience that is comparable!!

Music Theory

- Basic chord theory,
- Building chords from scales.
- Analysis of chord progressions. This will include blues and various forms of the blues, rhythm changes, the II V I in major and minor keys as well as the I IV V progressions used in rock and blues.
- Difference between major and minor keys.
- Scale construction. The $\frac{1}{2}$ and whole steps. Chord numbering systems.
- Transposing.

Ear Training

- Work on identification of Major, Minor and dominant forms.
- Ability to hear various common progressions including the II V I in Minor keys.
- Will work on the difference between major and minor keys.
- While I won't work as much in class on this you will be expected to do some at home.
- You will also be expected to figure out things on the guitar.
- Lastly, we will work on listening to others play and working in small groups.

Warm up to start

- We will be doing some warm ups to work on speed etc.
- This first one is very simple.
- Starts in first position. Put your index finger on the 6th string 1st fret. Play the following using one finger per fret.
 - 1 2 3 4 Move to the next string and keep going until you reach the 1st string. Do the same now going from the 1st string to the 6th string.
 - When you have finished move up one fret and do the pattern there.

Will start with a simple exercise

- Use the correct fingers!
- Use a pick and pick down – also rest on the next lower string – this will give you a good tone.
- Really important to get a big round tone!

Exercise #1

One of the problems that I have noticed many students face is dexterity in the fretting fingers. To try to help with that we will be doing some very basic exercises as warm ups before we start playing.

Following is the first exercise:

You will start on the 6th string (fattest string and lowest pitch). Play the following, striking the notes for now with the thumb in a downward motion – Guitar II students strike with a pick also downward motion:

1st finger plays the 6th string 1st fret.

2nd finger plays the 6th string 2nd fret

3rd finger plays the 6th string 3rd fret

4th finger plays the 6th string 4th fret

Then repeat the pattern on the 5th string, 4th string and all the way to the 1st string.

Then play it starting on the first string.

1st finger plays the 1st string 1st fret.

2nd finger plays the 1st string 2nd fret

3rd finger plays the 1st string 3rd fret

4th finger plays the 1st string 4th fret

more to the 2nd string then 3rd etc.

Then play up one fret or play 1 2 3 4 ascending and 4 3 2 1 descending.

Exercise #1

F. Markovich

Guitar

Guitar

T
A
B

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

10

Gtr.

Gtr.

1 2 3 4 1 2 3 4 1 2 3 4 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

19

Gtr.

Gtr.

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

Picking: Start will all down strokes doing the rest stroke - will give you a big sound. Once that is mastered do strict alternate picking starting on a down stroke.
Start at the first fret and do up to the 9th fret.

There are a total of 24 patterns

- You can do 6 patterns starting on each finger.
- For example starting with the index you could do:
 - 1 2 3 4
 - 1 2 4 3
 - 1 3 2 4
 - 1 3 4 2
 - 1 4 2 3
 - 1 4 3 2
- Write all the patterns out.
- Do one or two patterns per day as a warm up.

CAGED Your Friend Fully updated.

Chord and scale visualization and
patterns for the Guitar.

A change

- I realized many years ago that it is much more than just playing to learn this instrument.
- Towards that this term we will do more writing – some in class. From theory to mapping it to the guitar. You will check each others work. The classes are large and for these classes I don't want to limit the number of students.

I will expect the following

- By the end of this term you should be able to:
 - Write out any major scale.
 - Write out the names of the notes to major, minor and 7th chords.
 - Know where to find them on the guitar.
 - Do some practical application

Listening

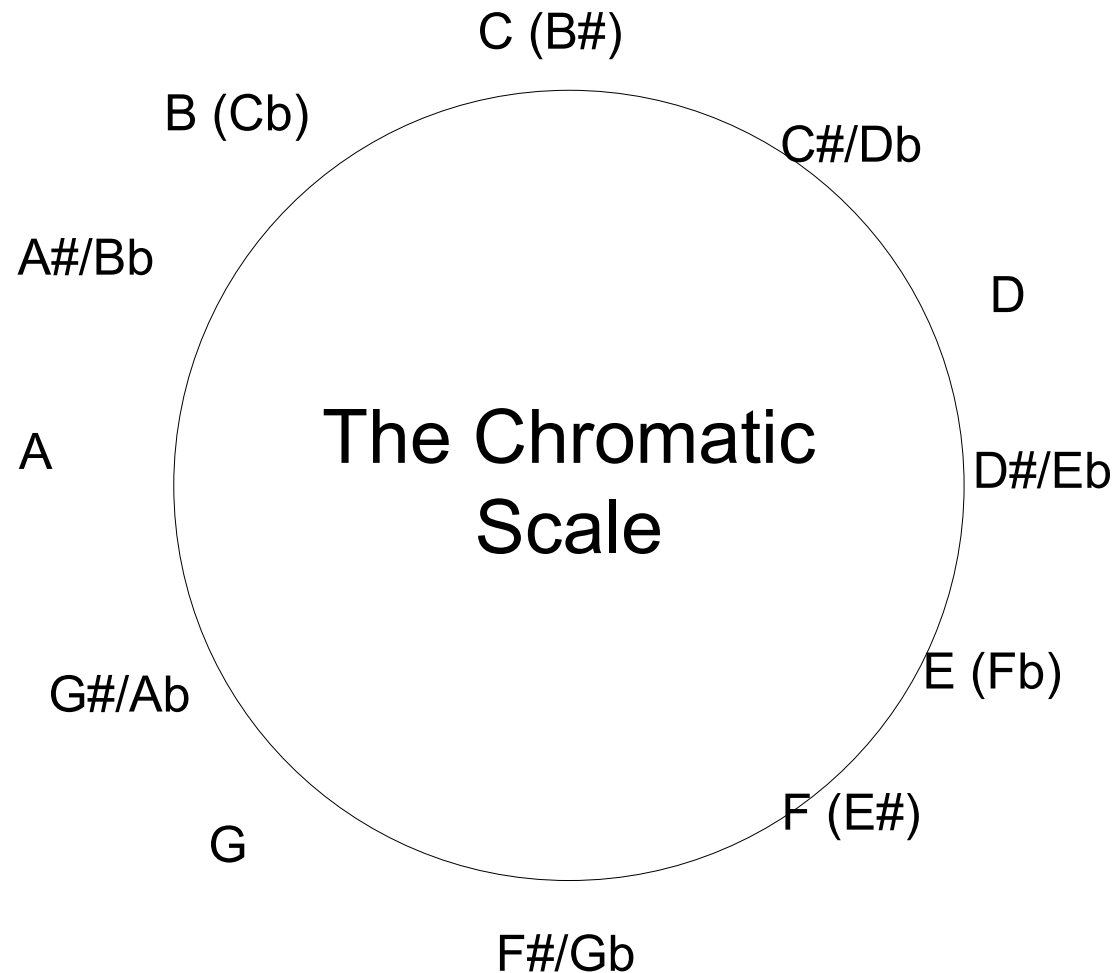
- Also very important. Not only listening but figuring out songs.
- Will do some in class and you must do some on your own.

Start with some theory

- Some basic music theory is needed.
- Start with scales.
- Most theory starts with major scales.
- Back up a bit.
- A major scale is built up of whole steps (2 frets or 2 places on the chromatic scale) and $\frac{1}{2}$ steps (1 fret or 1 place on the chromatic scale).

Chromatic Scale

- You must memorize this.
- A $\frac{1}{2}$ step is from one note to the next. Whole step is 2 notes



Pattern

- Scales are always alphabetical. Sharps and flats are added to make the pattern.
- So take a C major scale, start on C and go all the way to C again. If you need to sharp or flat something to keep the alphabet going that is fine.
- Background – a $\frac{1}{2}$ step is 1 fret and a whole step is 2 – $\frac{1}{2}$ steps or 2 frets on the guitar.
- For a major scale the pattern is as follows – whole, whole, $\frac{1}{2}$, whole, whole, whole, $\frac{1}{2}$

Examples

- C major –
 - C to D a whole step
 - D to E a whole step
 - E to F a $\frac{1}{2}$ step
 - F to G a whole step
 - G to A a whole step
 - A to B a whole step
 - B to C a $\frac{1}{2}$ step
 - For this scale there are no sharps or flats.

Cont.

- Let's look at G major.
 - G to A a whole step
 - A to B a whole step
 - B to C a $\frac{1}{2}$ step
 - C to D a whole step
 - D to E a whole step
 - E to F a $\frac{1}{2}$ step – won't work need to make F to a F# to make a whole step.
 - F# to G a $\frac{1}{2}$ step
 - So for G major there is one sharp the F#.

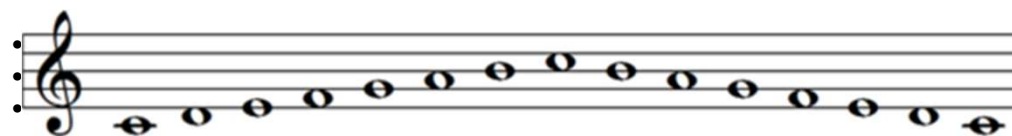
Now F Major

- F to G a whole step
- G to A a whole step
- A to B a whole step this should be a $\frac{1}{2}$ step so must alter B and make it a Bb to get the $\frac{1}{2}$ step.
- Bb to C a whole step
- C to D a whole step
- D to E a whole step
- E to F a $\frac{1}{2}$ step
- So for the key of F one flat – Bb.

Here are some of the basics we need to know:

- The major scale is the first of the [diatonic scales](#)
- Another name for the major scale: the **Ionian Mode**
- A major scale has 7 notes

The first and simplest major scale is the **C major scale**:

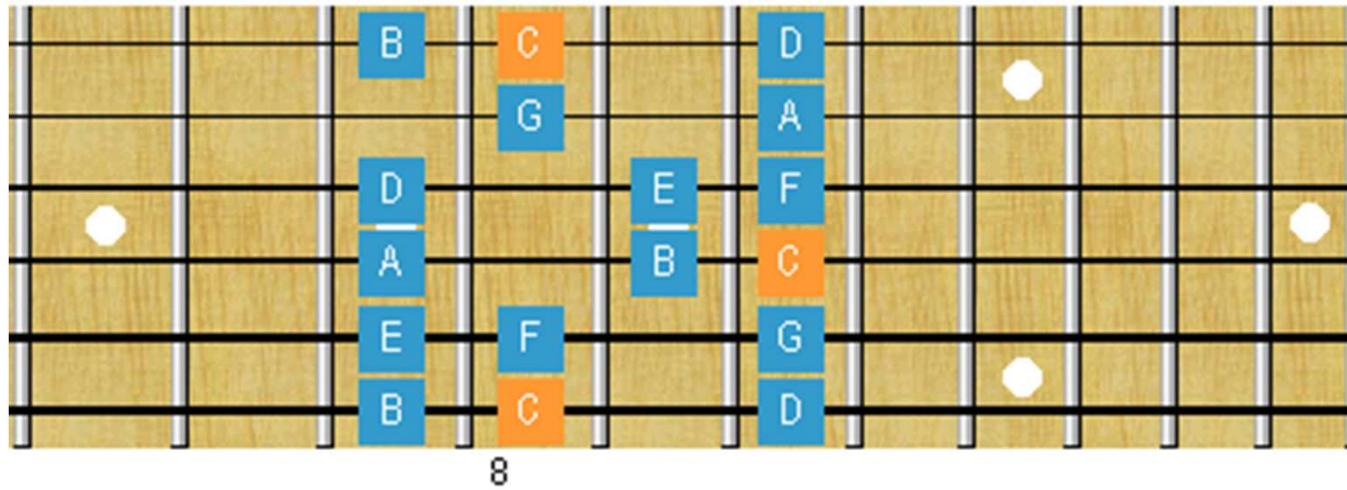


i'll see a bit further what this means.
es) .
i (or Si)

- Another notation that is used is the following: C D E F G A B

It's important that you're able to switch between these two notation methods without thinking. You need to know that C=Do, D=Re,...

C	D	E	F	G	A	B
Do	Re	Mi	Fa	Sol	La	Ti



Here's how the C major scale is played on the guitar: This is at the 8th fret. It is in the E form. Remember a C major chord is comprised of 3 notes, the 1st, 3rd and 5th of the scale! So this would be the notes C E and G. If you look closely you will see the notes in the chord and you should visualize the E form of the chord.

How To Construct Major Scales

All major scales have a **typical structure**. Let's have a look at the C major scale to find out more about that structure:

C D E F G A B C

I added a C at the end of the scale. This C is one octave higher (12 half tones) compared to the first C. Now we are going to have a look at the intervals between the notes of the C major scale. An interval is the distance between 2 notes.

- C-D: D is 2 half steps higher than C
- D-E: 2 half steps
- E-F: 1 half step
- F-G: 2 half steps
- G-A: 2 half steps
- A-B: 2 half steps
- B-C: 1 half step

So, every note in the C major scale is 2 notes higher than the previous note, except the F and the C (this is important, remember these two notes):

C D E F G A B C

--

2 2 1 2 2 2 1

We can use this as a scale formula:

Major Scale Formula: 2 2 1 2 2 2 1

And we can use this formula to construct other major scales. Let us find the **major scale of D**:

- The first note is of course: D
- The formula tells us that the second note is 2 half steps further: E
- The next note also needs to be 2 half steps further.
- We remember from before that F is only 1 half step further than E.
- To make the F 2 half steps further, we have to add a sharp (#).
- A sharp adds 1 half tone to a note, so when we write F#, it means one half step further than F.

- To summarize: the 3rd note of the D major scale: F#
- The formula tells us that note 4 can only be 1 half step further then the 3rd. G is 2 half steps further than F, but only 1 half step further than F#, so G is the 4th note of the D major scale.
- Note 5 is 2 half steps further: A
- Note 6 is 2 half steps further: B
- Note 7 needs to be 2 half steps further, but C is only 1 half step further than B, that's why we need to add a sharp: C#
- The next note in the scale is the same note as the first, but one octave higher and is one half step further then C#: D

OK you do some work now

- Write out the following major scales: A, E, Bb, and Ab.
- When you have finished pair up with someone and check each others work.

The “CAGED” System of Scales and Chords

- With this you can learn all of the chords and scales commonly used on the guitar and how to connect one scale or chord to the next form.
- This concept is used by many guitarists in many styles. While it isn't a shortcut it is a method whereby you can relate one form to the next be it chords or scales.
- With some knowledge this can be built upon to encompass more advanced chords, scales etc.
- Once mastered you will have the ability to see chords and scales not only across the fingerboard but up and down the fingerboard. The power of this is such that it can apply to almost anything. Arpeggios as an example just fall out of scales. Extensions can be second nature.
- The amount of work is less than you would spend learning these scales and chords in other methods!

Basic Concept

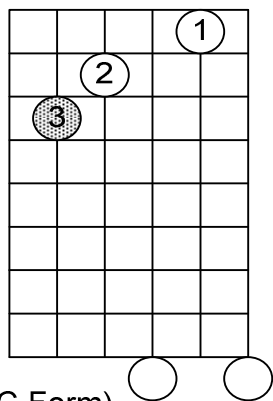
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

The 5 chords (starting with major chords)

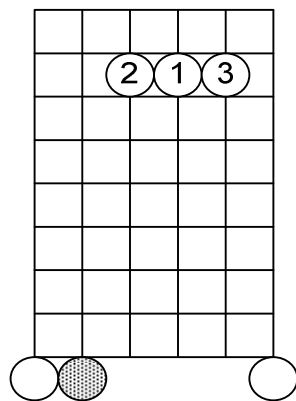
Below are the 5 forms that everything is build off of. You must know all 5 of these 1st position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications (small modifications) to this!

Caged Chords - Shadowed Notes are the Roots

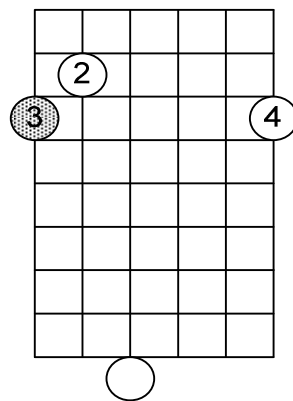
C Form (C Chord)



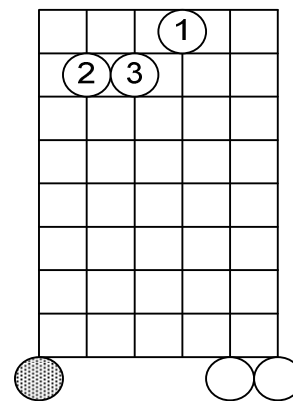
A Form (A Chord)



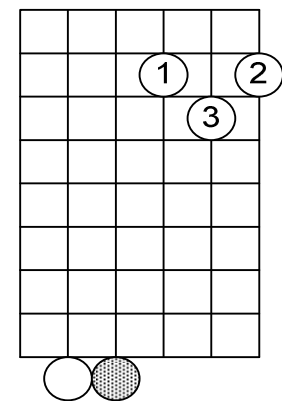
G Form (G Chord)



E Form (E Chord)



D Form (D Chord)



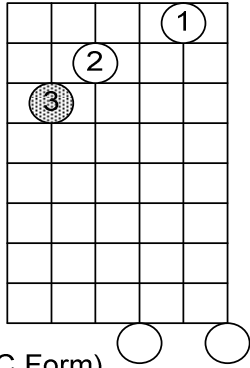
C# (C Form)

Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

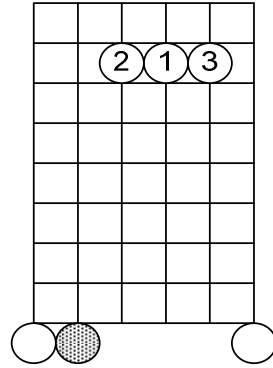
Caged Chords - Shadowed Notes are the Roots

C Form (C Chord)	A Form (A Chord)	G Form (G Chord)	E Form (E Chord)	D Form (D Chord)
C# (C Form)	Bb (A Form)	Ab (G Form)	F (E Form)	Eb (D Form)
D (C Form)	B (A Form)	A (G Form)	F# (E Form)	E (D Form)

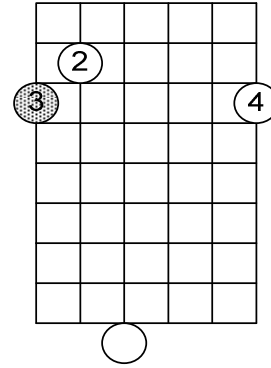
C Form (C Chord)



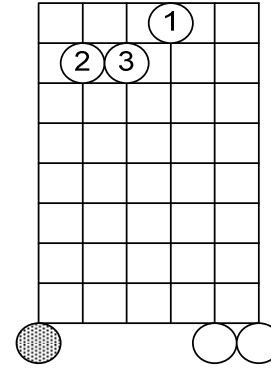
A Form (A Chord)



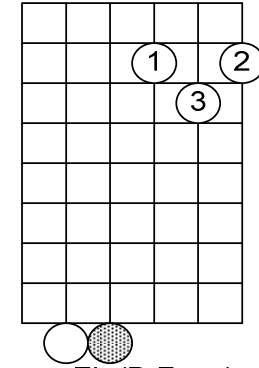
G Form (G Chord)



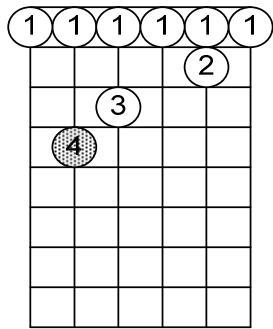
E Form (E Chord)



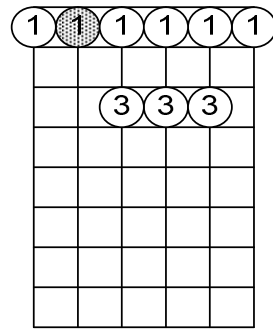
D Form (D Chord)



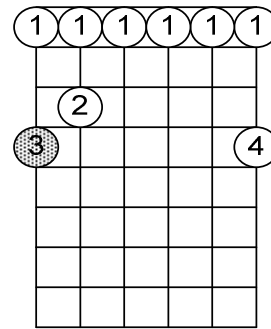
C# (C Form)



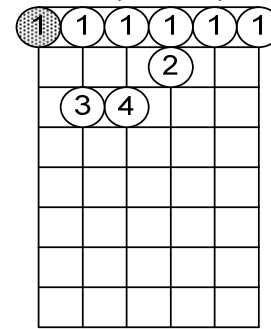
Bb (A Form)



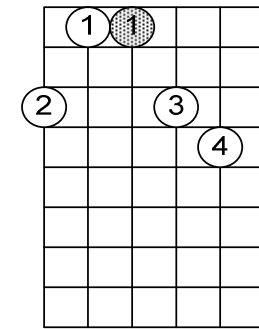
Ab (G Form)



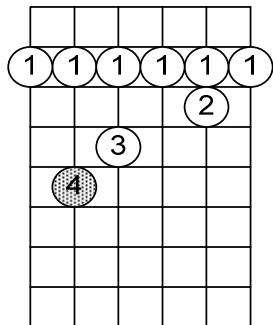
F (E Form)



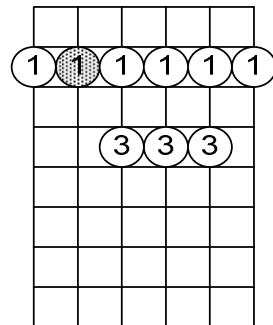
Eb (D Form)



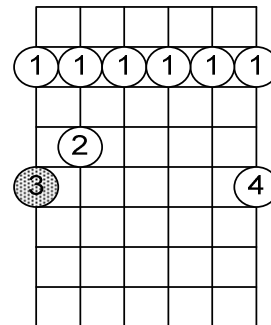
D (C Form)



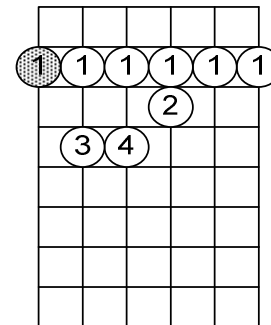
B (A Form)



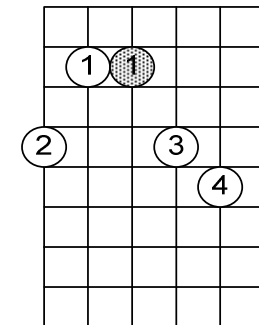
A (G Form)



F# (E Form)



E (D Form)

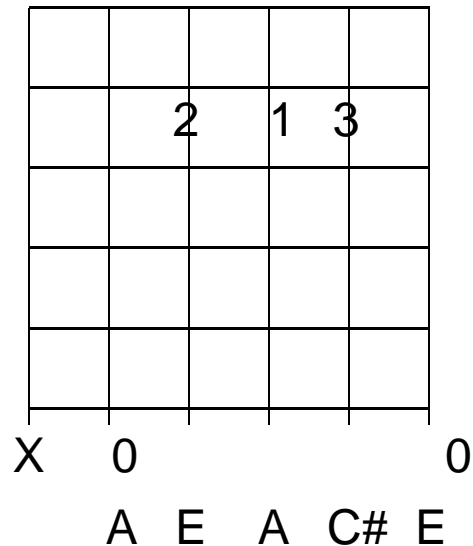


For the “C” form only $\frac{1}{2}$ barre it – barre from the 1st to the 3rd string and don’t play the 6th string. For the G form only play the inside 4 strings – don’t play the 1st or 6th string. For the D form, it is best to move the 1st string pitch down 2 octaves to the 6th string and don’t play the 1st string.

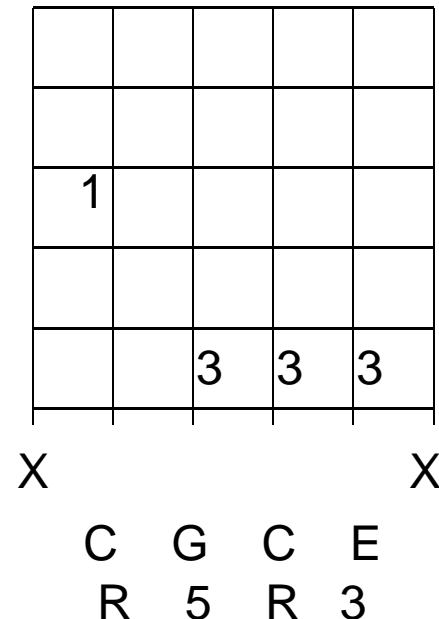
The A form is the next most used form.

Note that with this form you don't do a full barre chord for the major form. Below is a C major in the A form. The root can be either the 5th string or the 3rd string. This form has to be learned also. Become familiar with this and the E form and how they relate to each other. In many ways they are similar. The order of notes is the same for the 4 lowest notes (root, 5th of chord, root, 3rd of chord). Listen to how they sound similar.

A Major



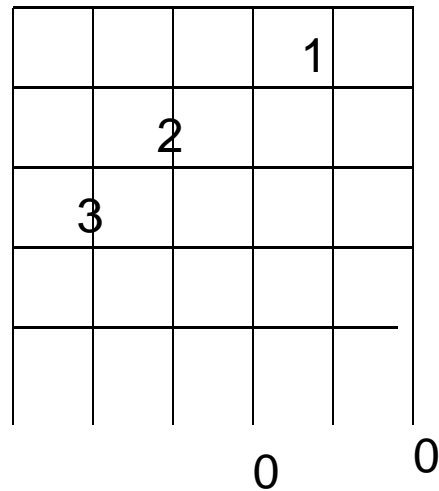
A Form (C Major)



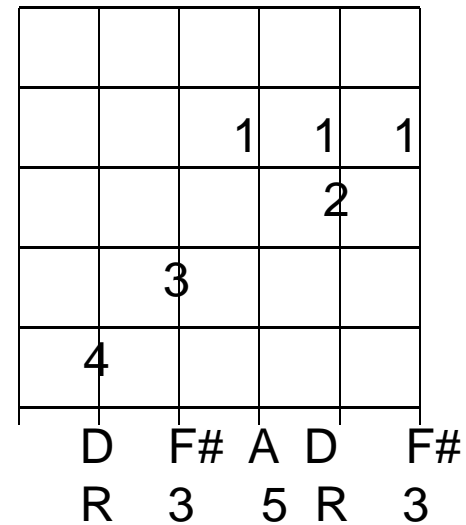
The C form.

For this form try it without a full barre as shown below. This is the voicing used in Tequila by the champs. This one is very good as a starting point for some jazz chords.

C Major Chord



C Moveable Chord (D Major)



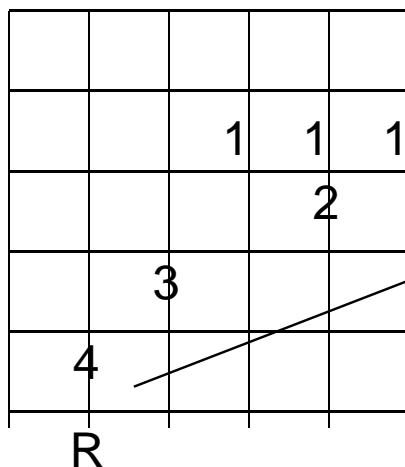
Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

Now going up the neck in one key.

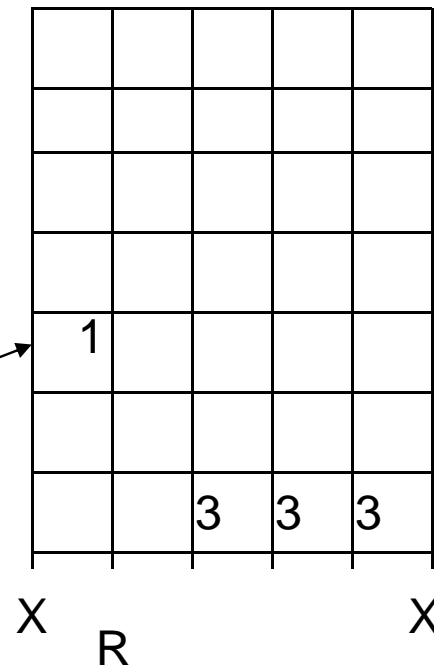
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5th fret.
- The A form always follows the C form. Look closely at that relationship!

C Moveable Chord (D Major)



Note the common tone!

A Moveable Chord (D Major Chord)



Some Observations

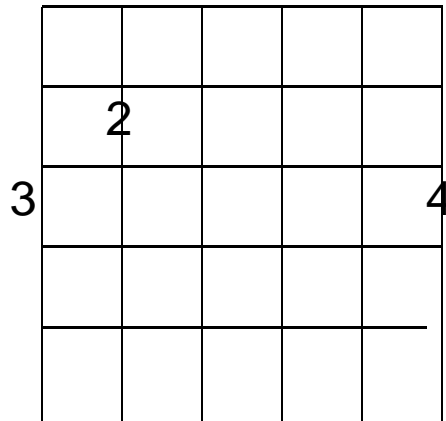
- There are 3 frets between these 2 forms. This will hold true in every instance!
- The order of notes changes slightly which gives the 2 forms slightly different coloring.
- You can go either way, that is either up or back.
- Each form has a use and should be learned. Some players limit themselves to only two or three forms. Not only does that mean lots of position shifting it also limits the melodic ability when adding in the scales or doing a chord melody.

The G form

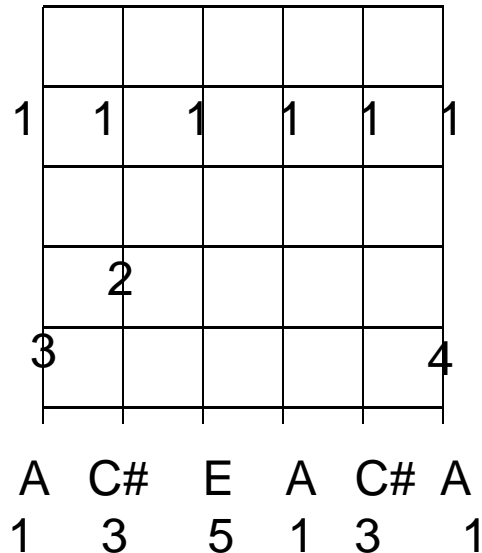
This form is usually played without playing the 1st and 6th strings. Below is an example of the concept with the 1st and 6th strings in the 3rd diagram muted. Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

At this point notice that the root moves around by which voicing you are playing. Note that 1 = root. From here on 1 will refer to root rather than writing R.

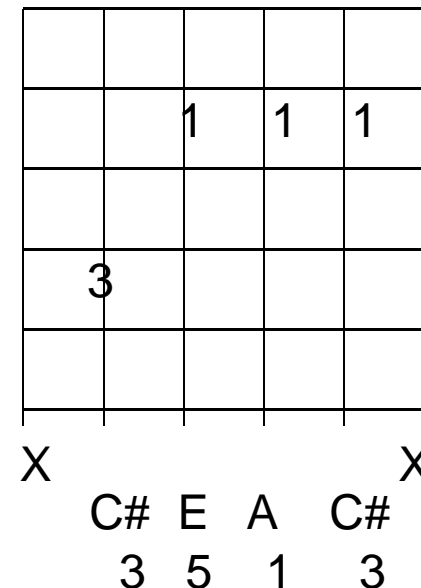
G Major



G Form (A Major Chord)



G Form (A Major Chord)



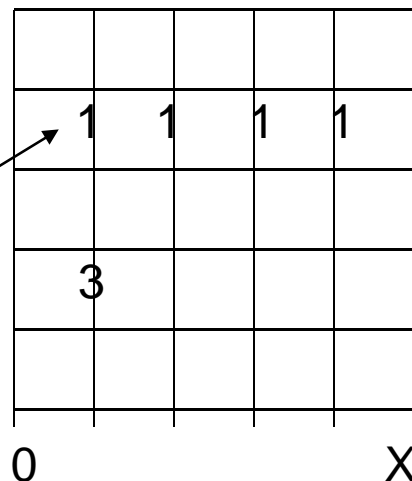
Application fun

- Take this moveable form up to the 7th fret and play it with the 6th string open.
- Barre across the first 5 strings and hammer on with the 3rd finger from the 7th to 9th fret. This is the starting chord riff to Listen to the Music.

Start of Listen to the Music

G Form (E Major Chord)

Start here and
Hammer the 3rd
Finger to the 9th
Fret. Keep the
6th string open!
Don't hit the
1st string



7th fret

One of the points of this is that all of this is very practical! It isn't pie in the sky theory stuff but nuts and bolts.

I really wish that my early teachers had taught me this. I believe they knew it but knew it intuitively as that is how I learned it. Then I had a lesson with Joe Pass the famous Jazz guitarist and he mentioned CAGED. I didn't take it seriously at the time but now I know how important that lesson really was. If there was a secret to playing this is it!

Now going up the neck in one key.

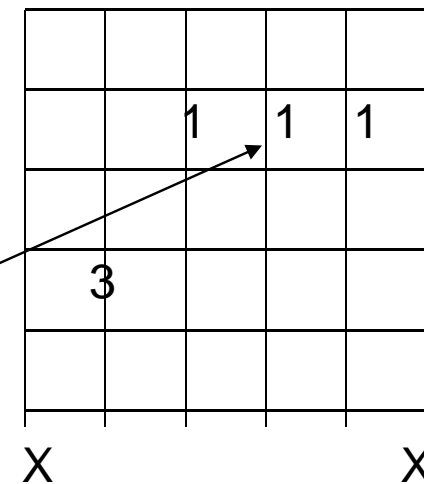
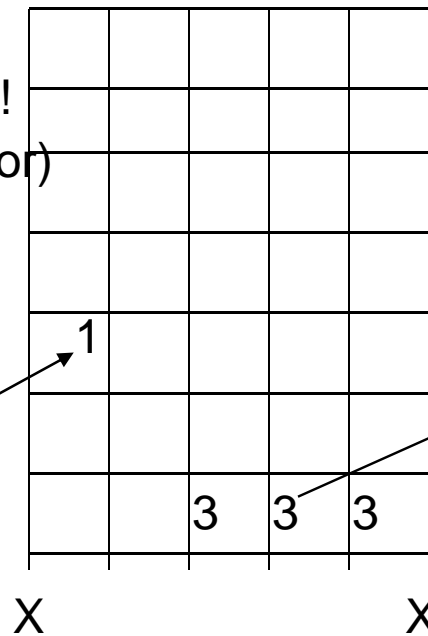
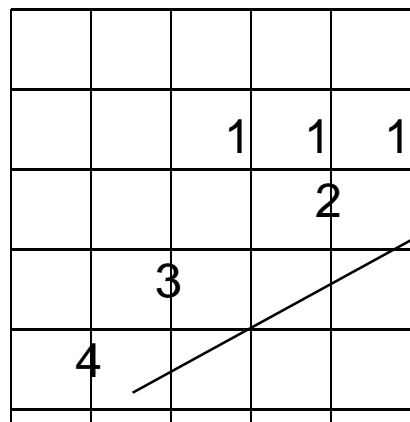
- Now we have 3 forms of the D chord moving up the neck.
- The C form of D to the A form of D to the G form of D.
- The G form always follows the A form. Look closely at that relationship! Along with the fact that the A form always follows the C form you are 3/5ths of the way there.

A Moveable Chord (D Major Chord)

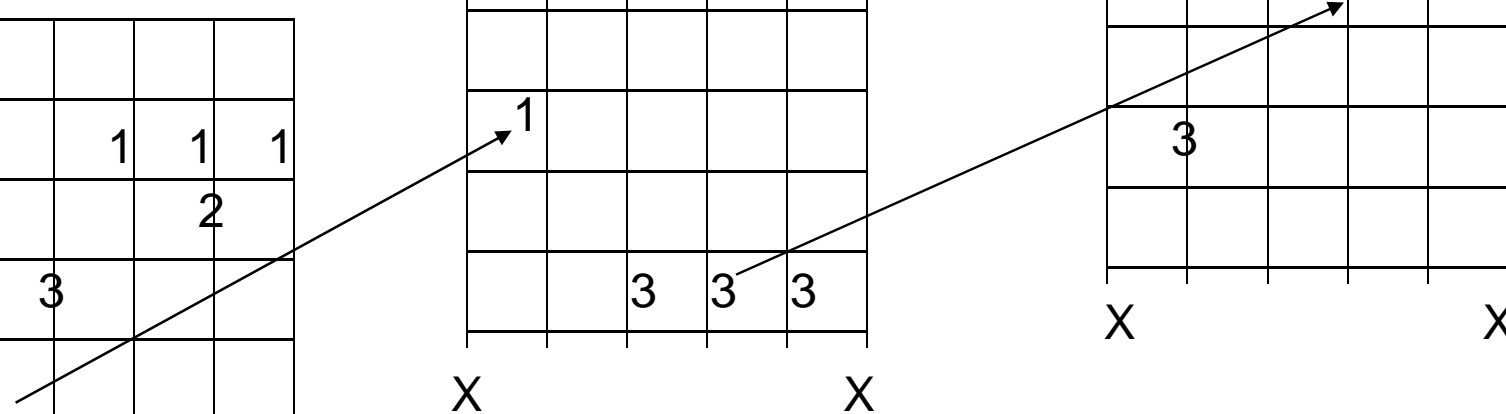
G Form (D Major Chord)

Note the common tone!

C Moveable Chord (D Major)



7th fret.



Practice this!

- Do one measure of each form and do it as follows:

4/4 ||: D (C form) | D (A form) | D (G form) | D (A Form) : ||

Play this over and over until it is 2nd nature. I know it is tough at first but the payback is worth it. As an exercise, sing the top note of each chord voicing as you do it. Note that they are all the F# or 3rd of the chord. Then sing the bottom note which is moving. Lastly, go from the bottom note for one sequence to the top note for the next sequence. The goal is to not only play these but to hear the subtle differences between them!!!!

From the G form to the E form.

G Form (D Major Chord)

		1	1	1
2				

(4)

X X

1 3 5 1 3

7th fret.

The E form of the D major chord.

1	1	1	1	1
		2		
3	4			

10th fret

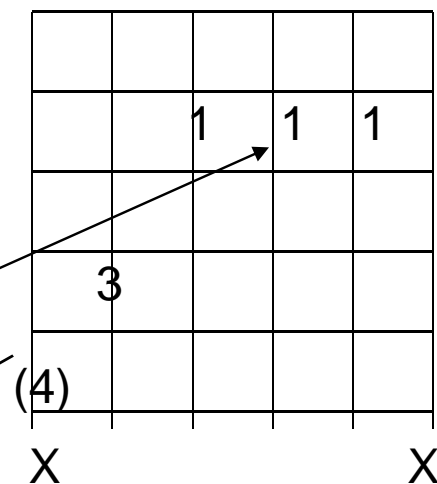
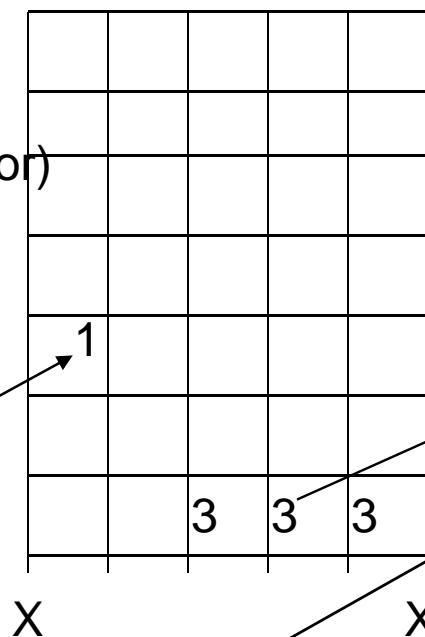
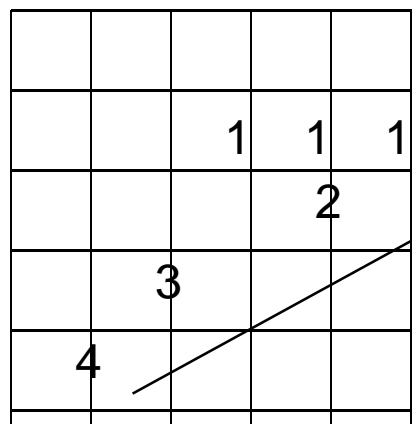
1 5 1 3 5 1

Really notice how the change in order of notes means a difference in the texture of the chord! Again listen. You can also practice singing the chord from bottom note to top or top to bottom.

A Moveable Chord (D Major Chord)

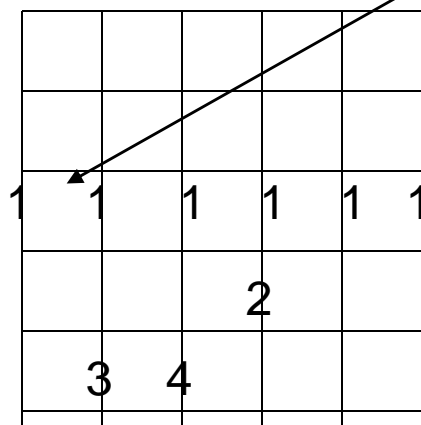
G Form (D Major Chord)

C Moveable Chord (D Major)



7th fret.

The E form of the D major chord.



10th fret

So now we have 4 of the 5 forms up the neck. Only one to go. If you are still with this you are really close to getting the whole thing. Only one more to go for the chords. The scales will actually be easy to understand once you have the chords down. We start with major chords but the concept applies to minor and 7th chords – to all chords.

Go back and review!!!!

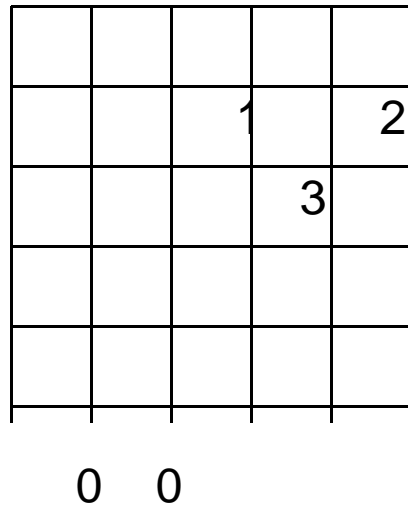
- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

The last but not least form the D form.

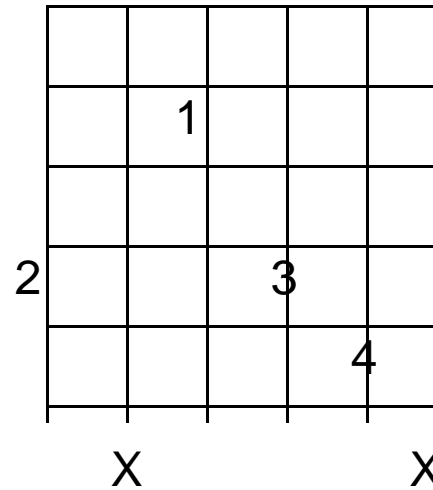
- For this we move the note on the first string down 2 octaves to the 6th string and don't play the 1st string. It is also common to not play the 5th string. Then there is no barring at all and the chord has a nice openness quality.

See how this form works below. I personally like this form quite a bit and like to go from the E form to this when going to a IV chord (G to C for example).

D Major



D Form (E Major)

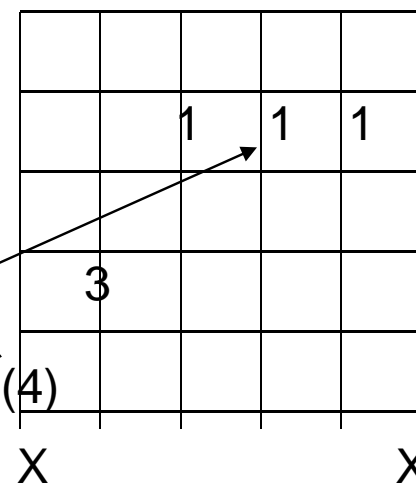
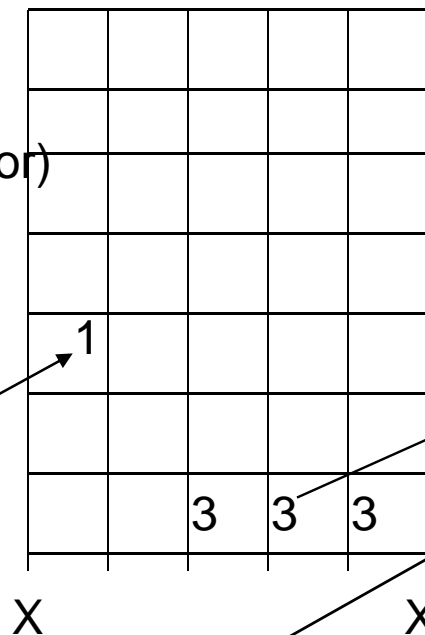
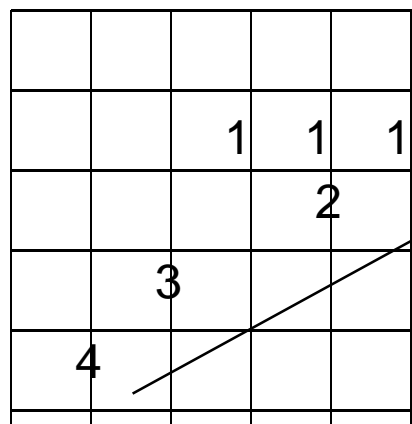


Note you can move the F# on the 1st string 2nd fret to the 6th string 2nd fret (both strings are the same letter Name – it works out better for most cases).

A Moveable Chord (D Major Chord)

G Form (D Major Chord)

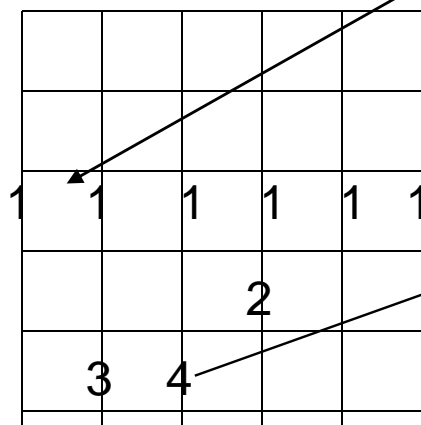
C Moveable Chord (D Major)



7th fret.

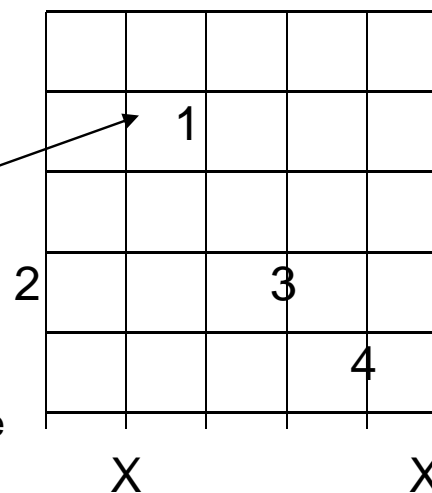
D Form (D Major)

The E form of the D major chord.



10th fret

Arrows are pointing to where the roots are and move to.



12th fret,
could
have
also
done in
1st
position.

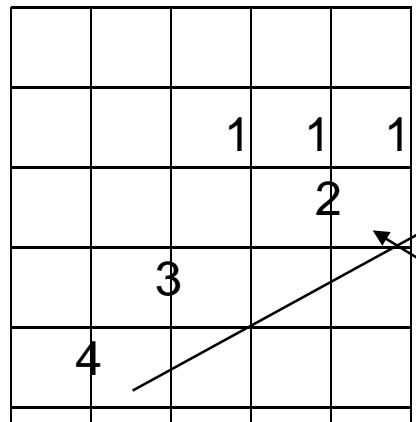
Try it in every key you play in.

- I suggest the following keys to start:
 - D, G, E, A, and C.
 - Note that the lowest form will be different in different keys.
 - I have written out some of the examples.
 - Think of CAGED as CAGED, AGEDC, GEDCE, EDCAG and DCAGE as that is the order but the chord may start on different forms.

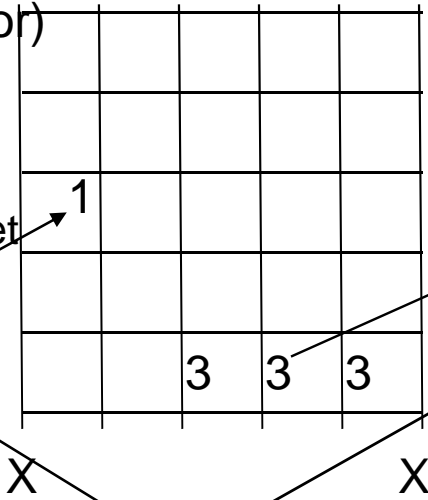
Here start with the A form of C at the 3rd fret!!

A Moveable Chord (C Major Chord) G Form (C Major Chord)

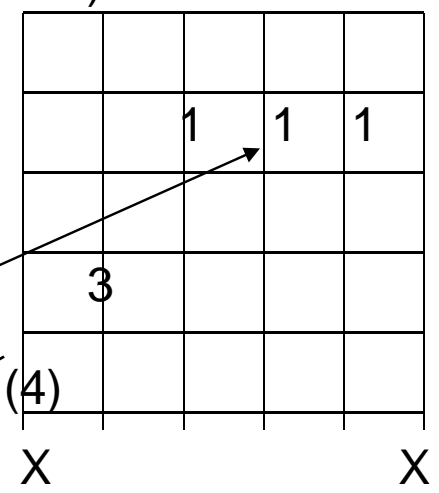
C Moveable Chord (D Major)



12th fret
Or
open

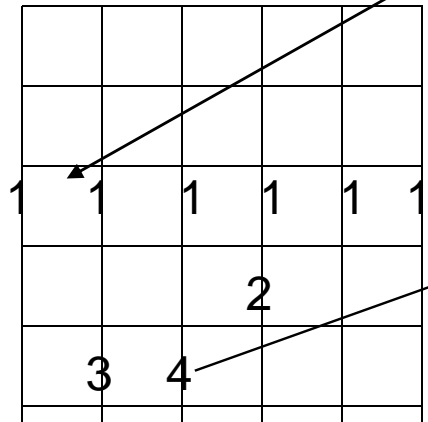


G Form (C Major Chord)



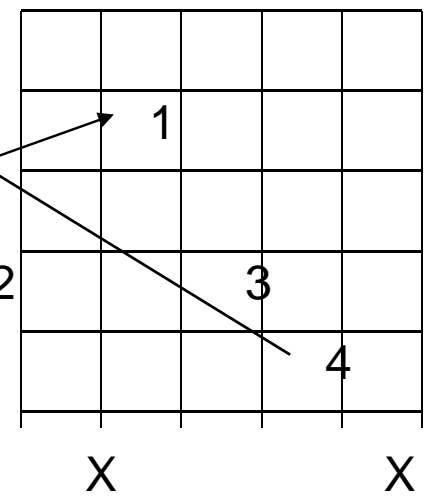
5th fret.

The E form of the C major chord.



8th fret

D Form (C Major)



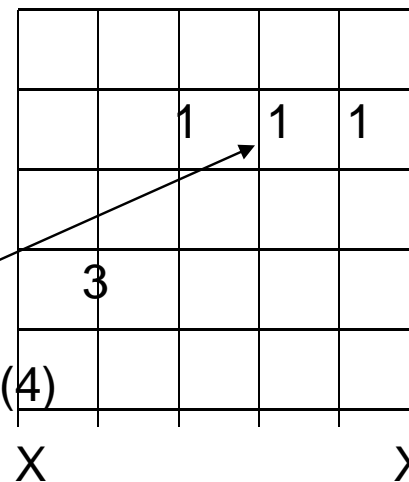
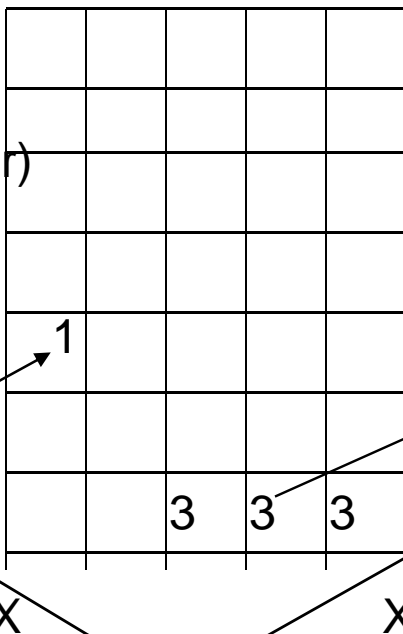
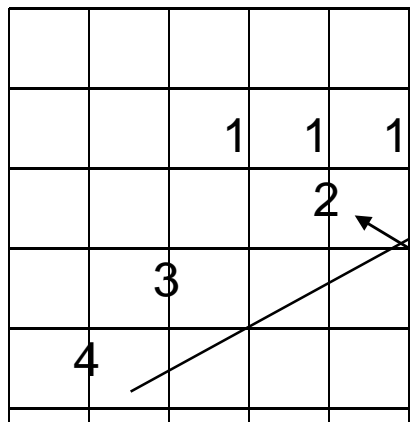
10th fret,.

Arrows are pointing to where the roots are and move to.

A Moveable Chord (G Major Chord)

G Form (G Major Chord)

C Moveable Chord (G Major)



12th fret.

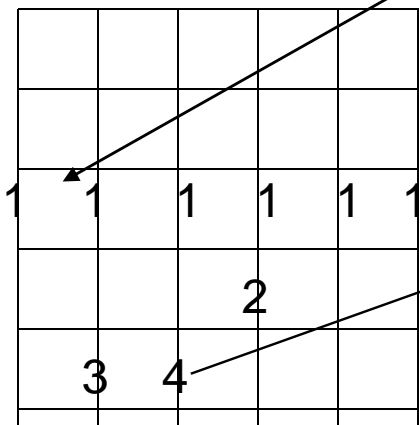
10th Fret

7th fret

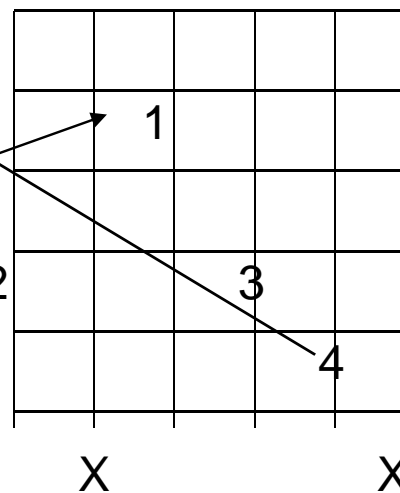
For this for start on the E form at the 3rd fret!

The E form of the G major chord.

D Form (G Major)



3rd fret

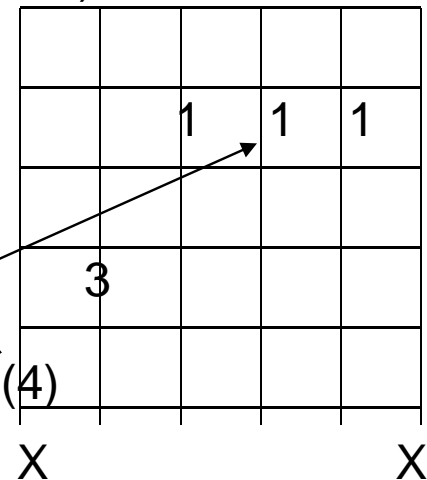
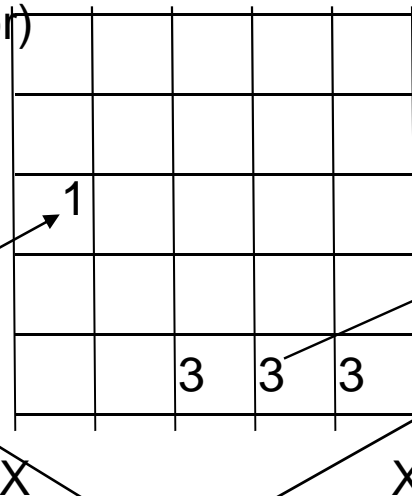
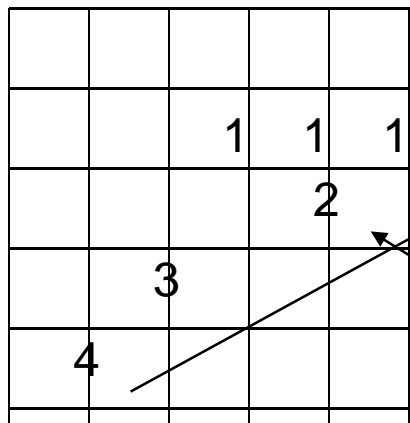


5th fret,

Arrows are pointing to where the roots are and move to.

A Moveable Chord (A Major Chord) G Form (A Major Chord)

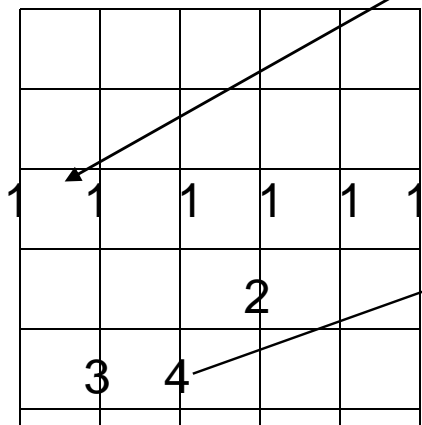
C Moveable Chord (A Major)



2nd fret.

12th fret
Could also
Be open.

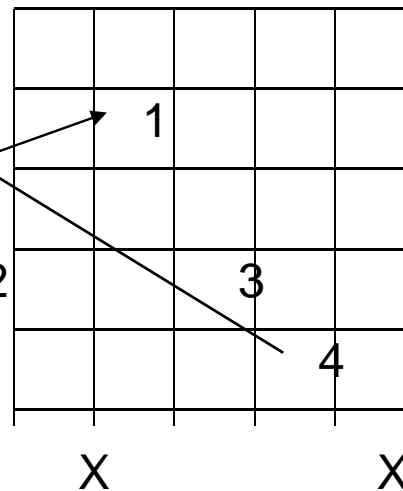
The E form of the A major chord.



58th fret

Arrows are pointing to where
the roots are and move to.

D Form (A Major)

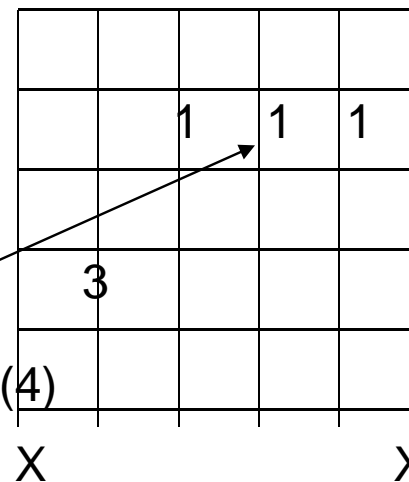
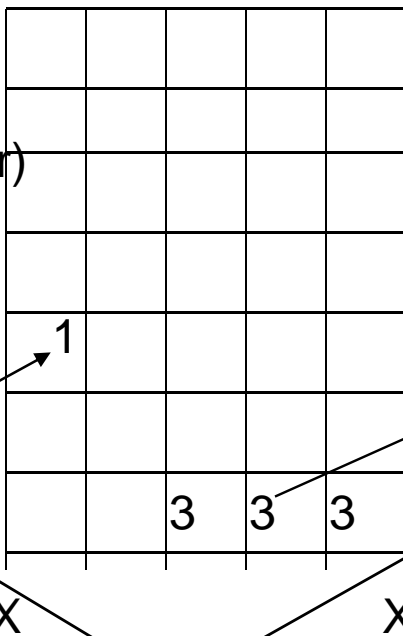
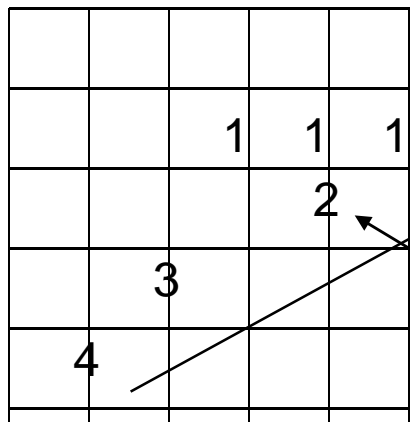


7th fret,.

A Moveable Chord (E Major Chord)

G Form (E Major Chord)

C Moveable Chord (E Major)



9th fret.

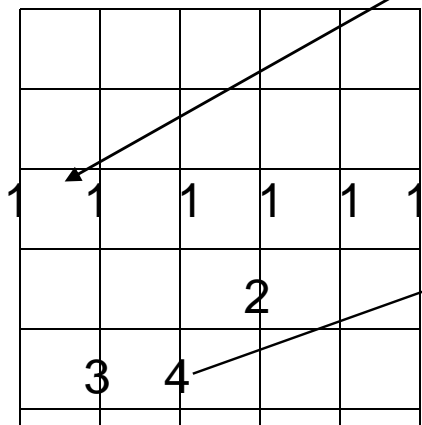
4th fret

7th Fret

For this for start on the E form at the 3rd fret!

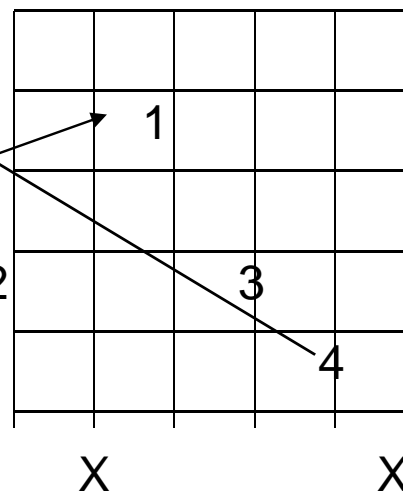
The E form of the E major chord.

D Form (E Major)



12th fret or open

Arrows are pointing to where the roots are and move to.



2nd fret,

Go over these every day

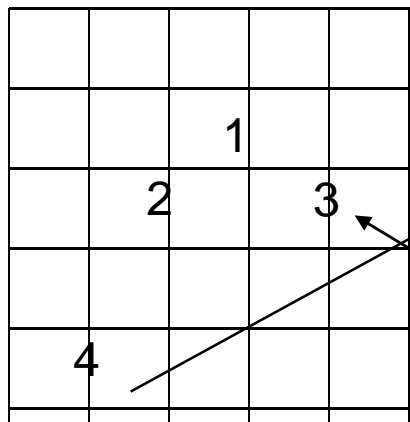
- At this point you have the concept down.
- I know it has been some work but it is really worth it. Your knowledge of chords and of the neck of the guitar has taken a giant leap forward. Now just apply.
- Learn all of the 7th chords next.
- When those are mastered then do the minor chords!!!

A Moveable Chord (Em Chord)

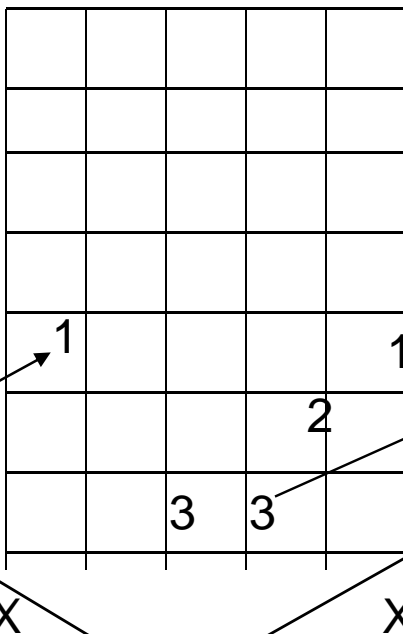
G Form (Em Chord)

C Moveable Chord (Em)

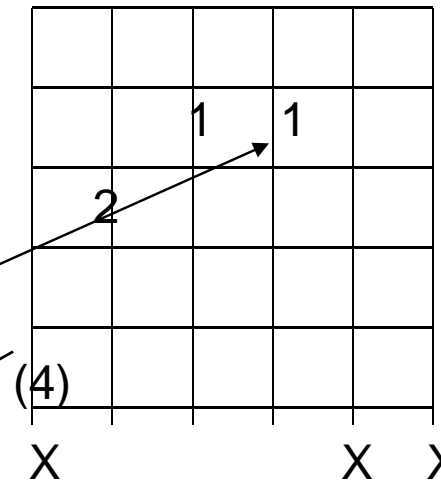
9th fret.



4th fret



7th Fret



(4)

X

X

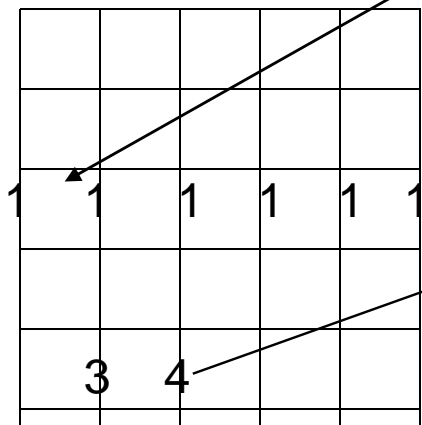
X

For this for start on the E form at the 3rd fret!

The E form of the Em

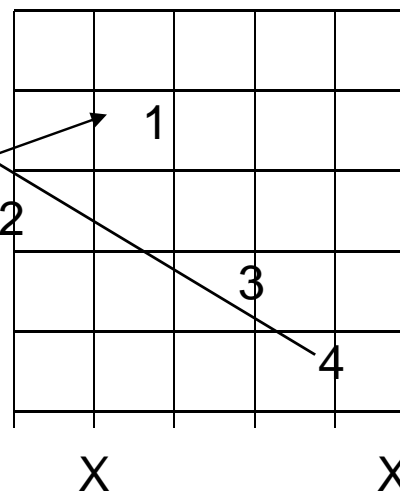
D Form (Em)

2nd fret,



12th fret or open

Arrows are pointing to where the roots are and move to.



X

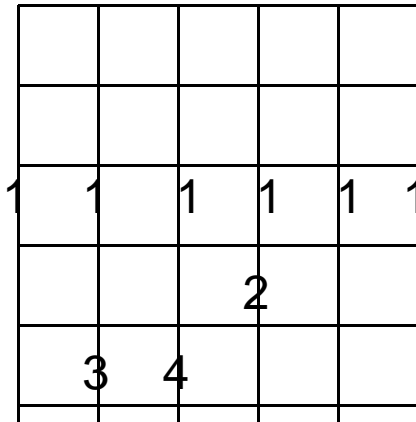
X

Note that there are variations

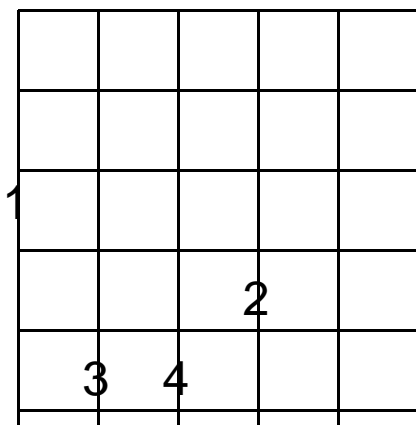
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3rd fret so it is a G major but would apply to any of the chords. The very last example on the next page is a great starting place to do some cool sounding backups. Listen to Eric Johnson play and you will hear this open sounding chords. Much of his style is based upon this concept.

Here are examples of the E form on a G Major Chord

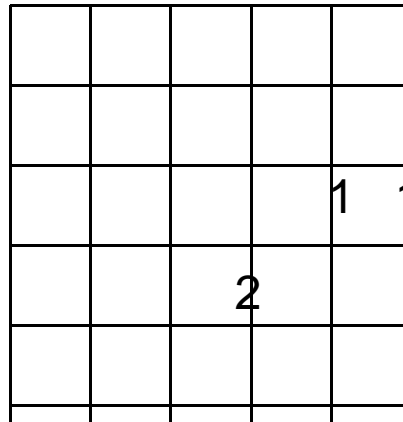
Starting chord



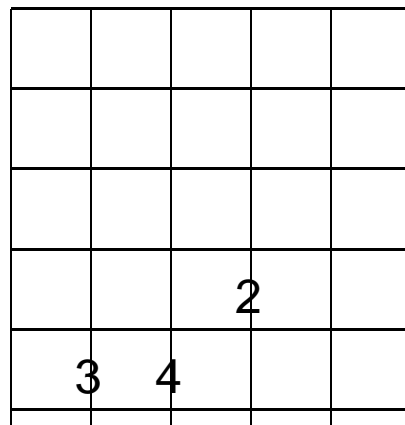
G D G B D G



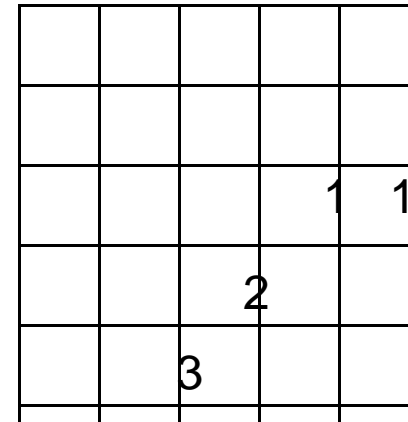
G D G B



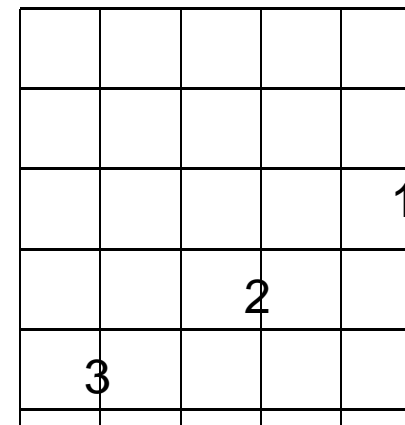
B D G



D G B



G B D G



D B G

Here you would change the finger.

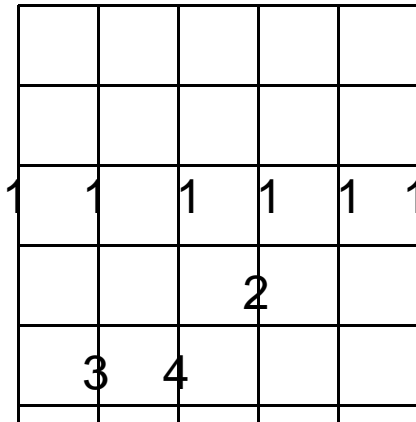
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

Learn the names of the notes in each chord you play

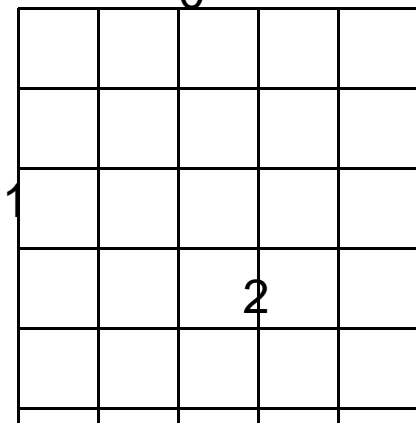
- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

Here are examples of the E form on a G Major

Starting chord

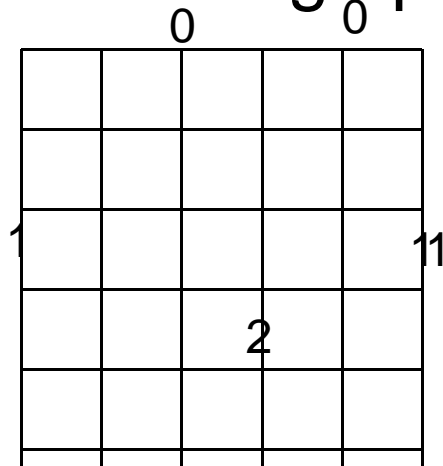


G D G B D G
0

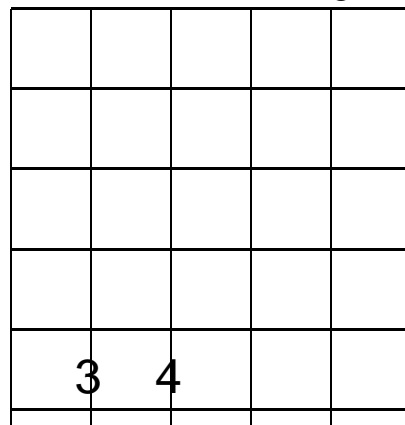


G D B

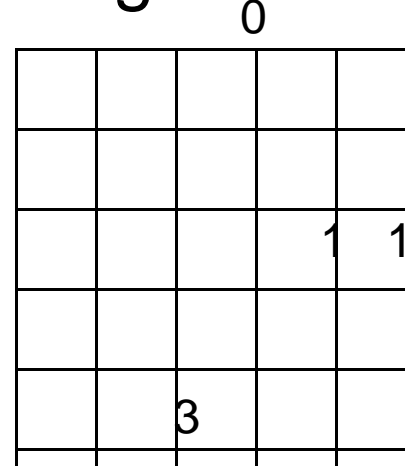
Chord using open strings



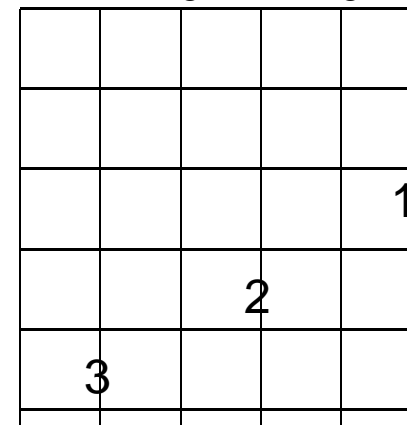
D B₀ B G



D G B



G₀ G D₀ G



D D B B G

Major Scales Using The CAGED Format

- This works the way as the CAGED chords. Can start anywhere – C form to A form to G form to E form to D form. Or start at any other letter but still goes through the pattern. G form to E form to D form to C form to A form.
- Each of these scales is built off of the chords of the same name. It is best to think of the chord form when doing the major scale.
- Many of these use the same basic form – note how the E and A forms are very similar.
- Start with the E form using the G Major Scale.
- Do each scale slowly and don't pick up speed until each scale is perfect. Even then make sure that you play them smoothly and evenly.

Pattern of the major scale

- Background – a $\frac{1}{2}$ step is 1 fret and a whole step is 2 – $\frac{1}{2}$ steps or 2 frets on the guitar.
- For a major scale the pattern is as follows – whole, whole, $\frac{1}{2}$, whole, whole, whole, $\frac{1}{2}$
- Each of the following scales cover the position and cover approximately 2 octaves.
- Do one scale at a time. Use your ear to hear the sound. Best if you sing what you are playing.
- All diatonic scales and even pentatonic scales have patterns but they can all be related or derived from the major scale.

Watch the fingering

- While there are a couple of ways to play some of the scales, most have only one fingering that works. If there are more than one fingering pick one and stick with it until it is mastered.
- Keep your thumb in back of the neck and do not move it when playing a scale.
- Don't press the frets too hard – it makes the notes play out of tune. Play close to the frets without being on the frets, do it with just enough pressure.
- Try to minimize your finger movements.

Be sure to master the chords also!

- For each of the scales make sure that you can also do the chord that goes with it.
- By doing that you will be able to relate the scale to the chord.
- It takes some time to really master these scales. There are a number of ways to accomplish this.
- First do the Scales up and down the fingerboard.
- Next do each key with all five scale forms. Start with G major.

The next 2 pages are more of an overview and work sheets

The Caged system of Scale Movement

To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than you will also know the 1st string notes as they are the same letter names.

Start with learning the 5 major scale forms in 2nd position. They are the C form, the A, form, the G form, the E form and the D form. Shown below are these five forms in 2nd postion.

C Major Scale A Major Scale G Major Scale E Major Scale D Major Scale

● = Root of chord or scale
● = Notes before root when playing scale

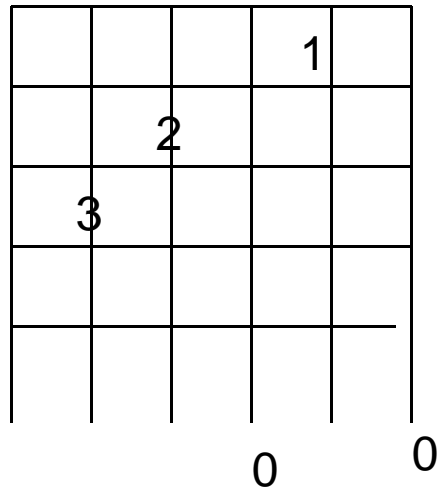
Each of the forms is moveable and the form is referred to by the name of the scale you would play with that form in 2nd position. Take the C Major form as an example, it is a 5th string root, so when played in 2nd position it is a C major scale with the C major form. In the 4th position the note played as a root is the 5th fret of the 5th string (one higher than the position). That would make the scale a D major scale (D is the note on the 5th fret of the 5th string), and it would be the C major form. This idea of form is key to the understanding of this concept. Take the G major form. In the second position the G major form is at the 2nd fret and the starting note is the 3rd fret of the 6th string (the G note), therefore the scale is the G major scale, G major form. If you moved that scale up the fingerboard two frets it would be the A major scale, with the G major form. It would be A major since the 6th string 5th fret is an A. Try this with all of the scales. Fill in the following:

G form at the 7th fret, is a _____ major scale G form at the 9th fret is a _____ major scale.
G form at the 11th fret is a _____ major scale. A form at the 5th fret is a _____ major scale.
A form at the 7th fret, is a _____ major scale A form at the 9th fret is a _____ major scale.
A form at the 11th fret is a _____ major scale. C form at the 5th fret is a _____ major scale.
C form at the 7th fret, is a _____ major scale C form at the 9th fret is a _____ major scale.
C form at the 11th fret is a _____ major scale. D form at the 5th fret is a _____ major scale.

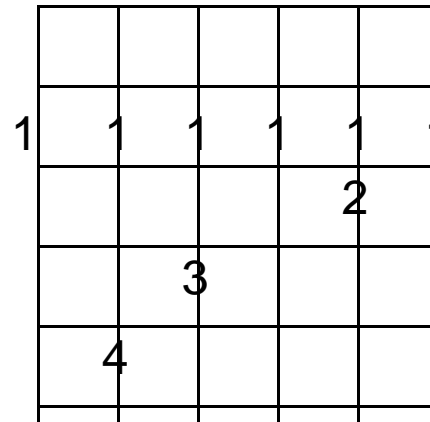
You could do this with all of the forms. Now let's use CAGED to find the order of major scales up the fingerboard. To start let's use the C major form.

C major form would be in 2nd position for a C major scale.
A major form would be in 5th position for a C major scale.
G major form would be in 7th position for a C major scale.
E major form would be in 10th position for a C major scale.
D major form would be in 12th position for a C major scale.

C Major Chord



C Moveable Chord (D Major)



Use this as a visual basis for the chords and the scales.
It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

C Form of the Major Scale

D Major

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

C form of the Major Scale
In 2nd Position (D major)

1

5 2 4 5 2 4 2 3 5 2 3 5 3 2 5 3 2 4 2 5 4 2 5 4 2 5 4 2 5

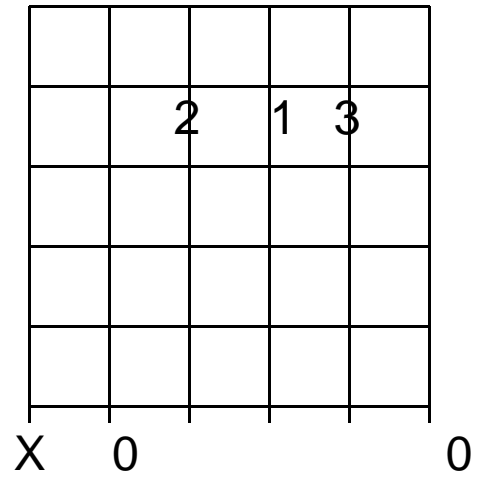
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

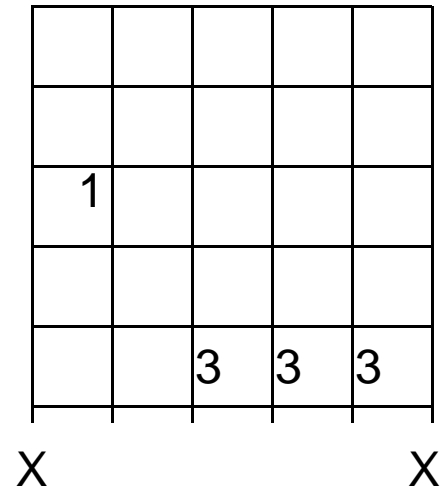
4th fret = 3rd finger, 5th fret = 4th finger

You can also play this by going all the way down to the 6th string 2nd fret – that would fully cover the position. The pattern above is More of the standard way to play the scale.

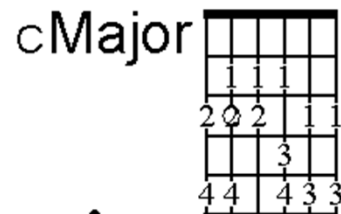
A Major



A Form (C Major)



A Form of the Major Scale



The A form, C Major Scale In 2nd Position

C Major Scale

C Major Scale

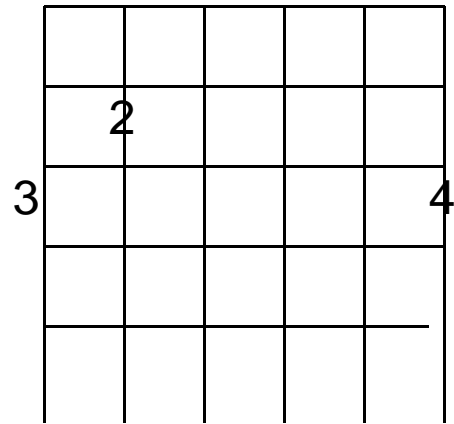
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

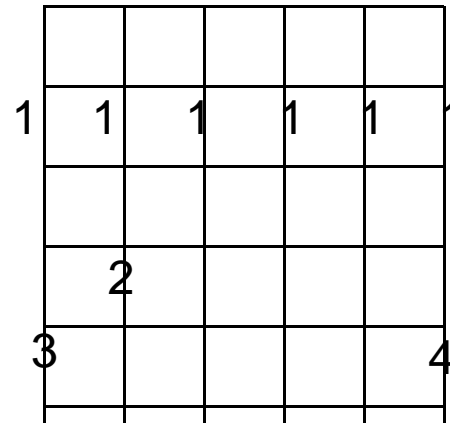
4th fret = 3rd finger, 5th fret = 4th finger

Look how this looks like an A Major type chord.

G Major

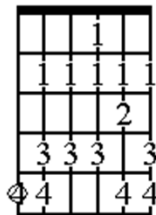


G Form (A Major Chord)



G Form of the Major Scale

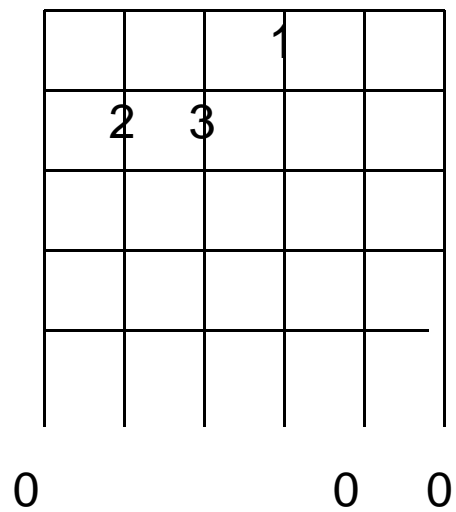
A Major



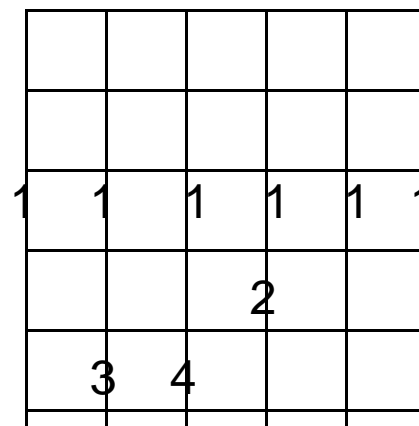
**G Form of Major Scale
In 2nd Position the A Major Scale**

Musical notation for the G form of the major scale in 2nd position. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The scale is written as a single melodic line. Below the staff are three staves of guitar tablature. The first staff is labeled "C Major Scale" and contains the following fret numbers: 5, 2, 4, 5, 2, 4, 1, 2, 4, 2, 3, 5, 2, 4, 5, 4, 2, 5, 3, 2, 4, 2, 1, 4, 2, 5, 4, 2, 5. The second and third staves are empty.

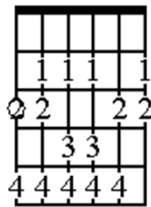
E Major



E Form (G Major Chord)



E Form Major Scales



G Major

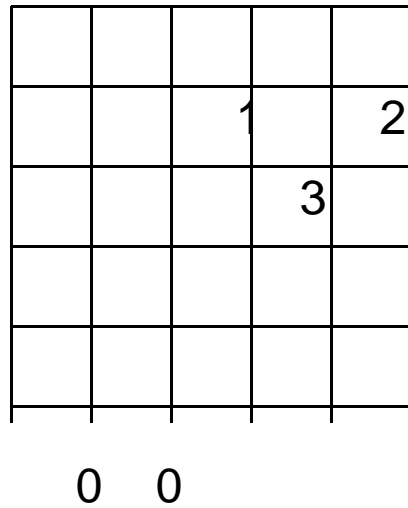
E form of the Major Scale,
the G major scale in 2nd position

C Major Scale

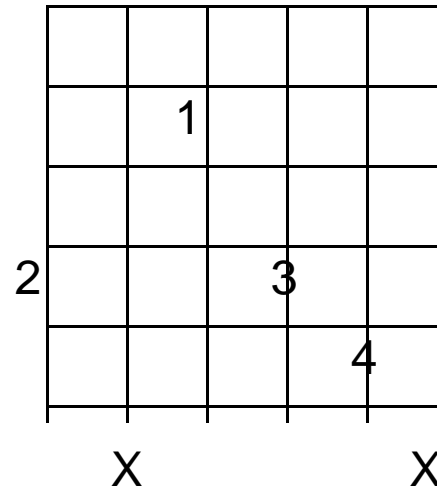
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

D Major



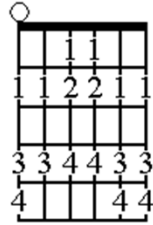
D Form (E Major)



Note you can move the F# on the 1st string 2nd fret to the 6th string 2nd fret (both strings are the same letter Name – it works out better for most cases).

D Form of the Major Scale

E Major



The D Form of the
Major Scale In 2nd Position

1

0 2 4 5 | 2 4 | 1 2 | 4 | 1 2 4 | 2 4 5 | 2 | 4 5 4 2 | 5 4 2 | 4

7

2 1 | 4 2 | 1 | 4 2 | 5 | 4 2 | 0

Take your time and master each form! Do every day until you have it down.

- Play each form at each fret. Say the scale as you do it.
- For example, doing the E form starting at G major (2nd position but first note starts on the 3rd fret of the 6th string). Then move up one fret to Ab then another fret to A Major, etc. Say each scale as you play it.
- Then practice them saying the name of the scale degree. So for the E form it would be 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1, 7, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1 – always remember to just play the top note once.

Do it to all of the 5 forms

- When you can do this smoothly then try just one key. You should do the order of keys as follows:
 - C, G, D, A, E, B, F#, C#, (Sharp keys – except C Major).
 - F, Bb, Eb, Ab, Db, Gb, Cb (Flat Scales)
- Once you can do all of the above you have mastered the major scales and the CAGED form. Again visualization will really help you to master this.

Next Steps

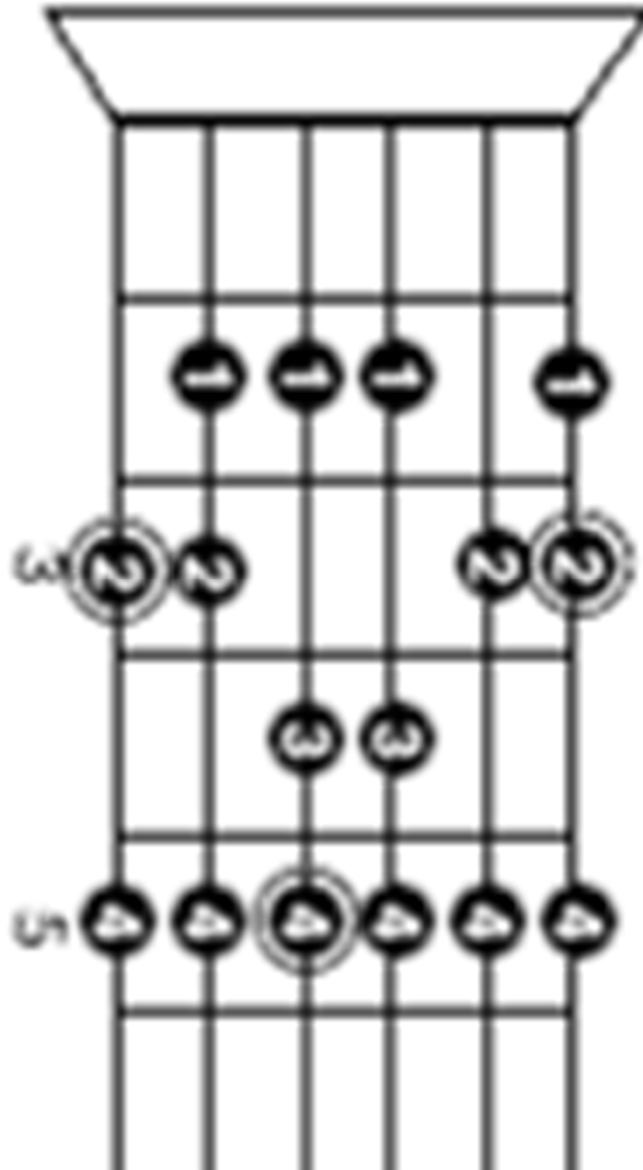
- After this is mastered you can work on the other scale forms.
- For minor (usually Dorian Mode) you lower the 2nd and 7th degrees of the scale – that is why you need to know the degree of the scales.
- For a dominant chord (such as G7) the scale is the Mixolydian mode. For that you lower the 7th degree of the scale.
- You will find that you can do that with all scale forms. It makes it very easy to learn new scales. You just have to know which degree('s) to alter (raise or lower).

Summary

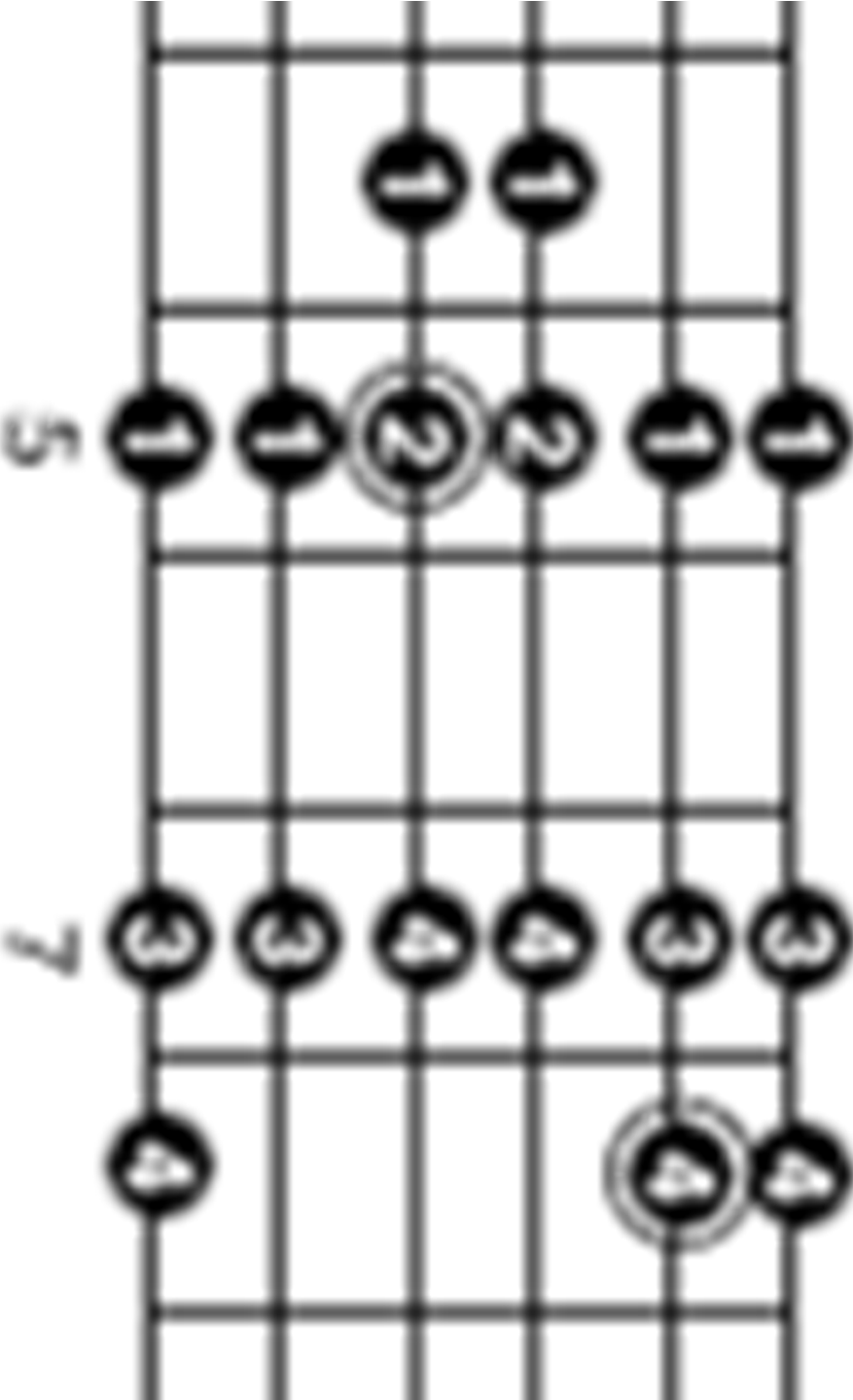
- Scales are derived from the chord forms. You should know the chords before the scale forms. The scales all have the same whole – ½ step form.
- The scales always go up the neck in the same order (CAGED).
- Learn all the scale forms in every key.
- Once they are mastered try the other scales. They are all derived from the major scale.
- Take them slowly – speed comes with time and practice.

G Major up the neck. Starting with the E form.
The roots of each chord are circled.

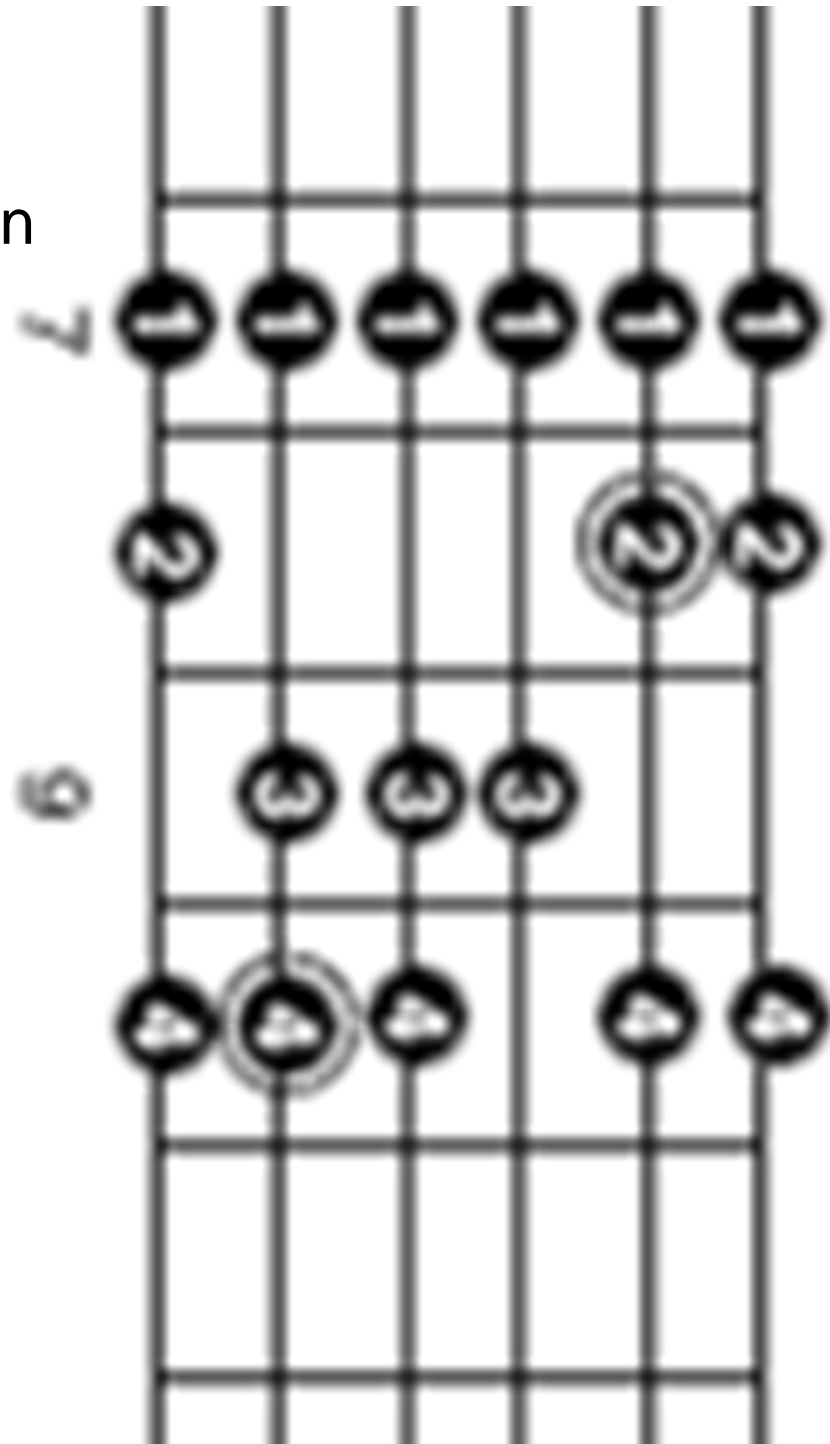
This means that the first note is on the 3rd fret.



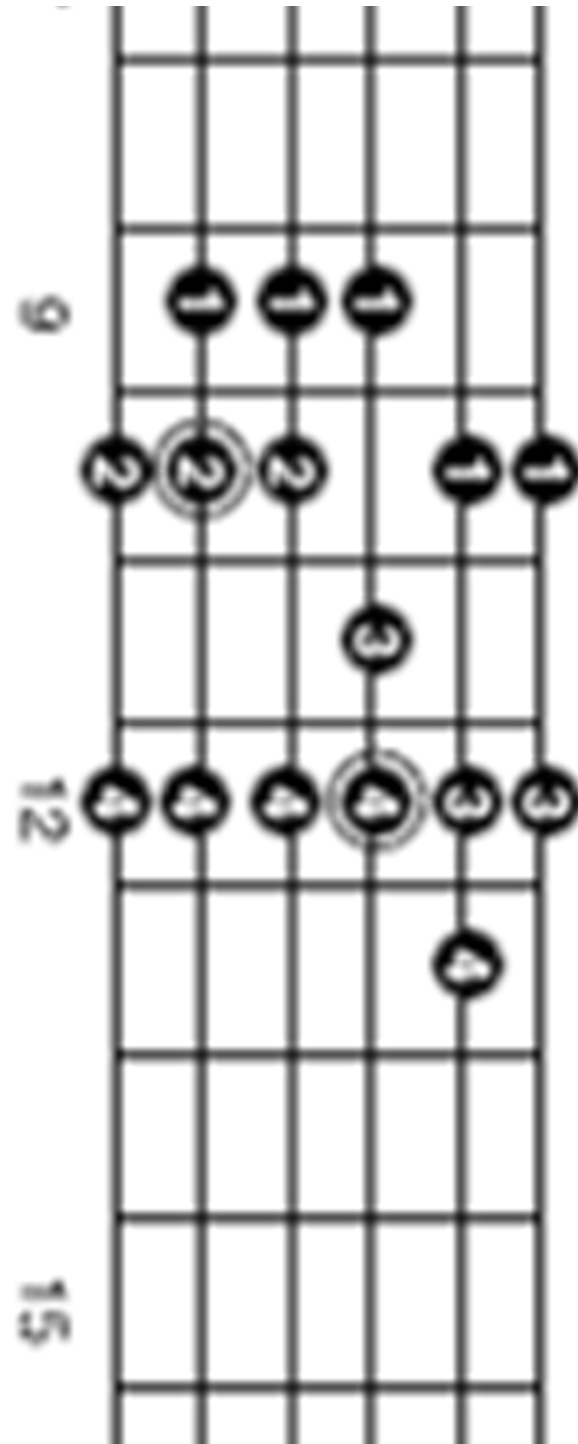
This is the D form in the key of G. Look closely and you can see the D chord form in the scale. Again the root is circled.



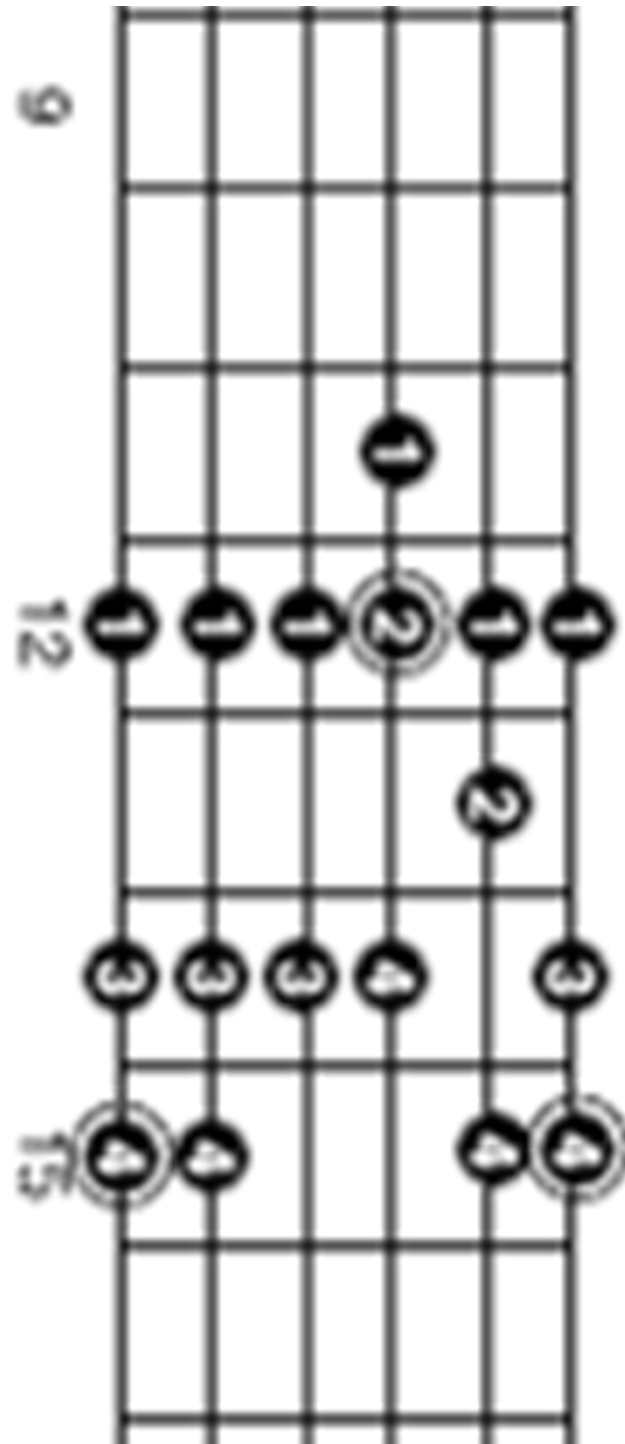
This is the C form. See how it wraps around (CAGED). Again this is in the key of G. It starts at the 7th fret.



This is the A form of the scale. For those using a classical guitar this would be too hard to do.



This is the G form of the major scale. The 3rd string 11th fret could be played as the 4th string 16th fret with the pinky.



Now do this for all the major scales.

- Take it one scale at a time. You will see that after a few it becomes very easy to add new scales.
- It does take some time to get it down perfect but if you practice it on a regular basis you will be able to do it in a short time.

Proud Mary

Intro:

|C A | C A | C A G F |F F F D |

Verse 1:

D

Left a good job in the city, Workin for the man every night and day.
And I never lost one minute of sleepin', Worryin' 'bout the way things might have been.

A

Bm

Big wheel a-keep on turnin' Proud Mary keep on burnin',

D

Roll - in', rollin', rollin' on the river. Roll - in', rollin', rollin' on the river.

Verse 2:

Cleaned a lot of plates in Memphis, Pumped a lot of pain down in New Orleans.
But I never saw the good side of the city, Till I hitched a ride on a river boat queen.
Big wheel a-keep on turnin,Proud Mary keep on burnin',
Roll - in, rollin, rollin on the river. Roll - in, rollin, rollin on the river.

Verse 3:

If you come down to the river, Bet you're gonna find some people who live.
You don't have to worry, cause you have no money,People on the river are happy to give.
Big wheel keep on turnin, Proud Mary keep on burnin, Roll - in, rollin, rollin on the river.

Brown Eyed Girl

G **C G** **D G** **C**
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |
G D G
playin' a new | game. | Laughin' and a |
C G D G C G
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |
D C D G Em C D
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed
G D G C
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |
G D G C G D
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |

G C G D G C G D G
| | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||

Brown Eyed Girl Fills

Intro G C G D

1

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

Fill 1 G Emin G Bass Fill

5

3 5 3 2~2 | 0 0 0~0 0 | 3 3 3 3 3 3 | 0 2 0

C G D

9

2 3 3 2 4 | 0 2 4 | 0 0 0 2 0

Chord progression: C | G | D

3 3 3 3 3 3

Melody line (treble clef, key signature of one sharp) starting at measure 9.

Fingerings for the first system:

3 3~3 3 2 | 3 3 2 4 | 0 | 0 0 2 0

Chord progression: G | C | G | D

13 Intro In Original Octave

Fingerings for the second system:

7 8 10 8 7 | 12 13 15 13 12 | 7 8 10 10 8 7 | 7 7~7 8 10

Mustang Sally

Wilson Pickett

{Intro: A7}

Verse 1

A7

Mustang Sally, guess you better slow that Mustang down

D7

A7

Mustang Sally, guess you better slow that Mustang down.

E7

(E7 Eb7) D7

You been runnin' all over town

D7

A7 G7 A7

Guess I'll have to put your flat feet back on the ground.

Refrain

A7

All you wanna do is ride around Sally (ride Sally ride)

All you wanna do is ride around Sally (ride Sally ride)

D7

All you wanna do is ride around Sally (ride Sally ride)

A7

All you wanna do is ride around Sally (ride Sally ride)

E7

(E7 Eb7) D7

A7 G7

A7

One of these early mornings, I'm gonna be wipin' those weepin' eyes.

Black Magic Woman

Santana

Dm Am
I got a black magic woman, I got a black magic woman
Dm Gm
I got a black magic woman got me so blind I can't see
Dm A Dm
I got a black magic woman she try'in to make a devil out of me

Dm Am
Turn your back on me baby, turn your back on me baby
Dm Gm
Turn your back on me baby don't turn babe
Dm A Dm
Turn your back on me baby you might just pick up my magic sticks

Dm Am
Got your spell on me baby, got your spell on me baby
Dm Gm
Got your spell on me baby turnin my heart into stone
Dm A Dm
I need you so bad magic woman I can't leave you alone

You Really Got A Hold On Me

Smokey Robinson

INTRO:

```
| C      | Am     | C      | Am     |  
| ////  | ////  | ////  | ////  |
```

VERSE:

C

I don't like you, but I love you

Am

Seems that I'm always thinkin' of you.

C

F

Dm

Tho' oh oh you treat me badly, I love you madly,

G7

C

Am

You really got a hold on me. You really got a hold on me.

C

I don't want you, but I need you.

Am

Don't wanna kiss you, but I need to

C7

F

Dm

Tho' oh oh you do me wrong now, my love is strong now.

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

C

G7

Hold me, hold me, hold me, hold me.

```
| C      | Am G C |  
| ////  | / / // (tighter!) |  
| C      | Am G C |  
| ////  | / / // (tighter!) |
```

C	Am G C
////	/ / // (tighter!)
C	Am G C
////	/ / // (tighter!)

C

I wanna leave you, don't wanna stay here

Am

Don't wanna spend another day here

C7

F

Dm

Tho' oh oh I wanna split now, I can't quit now

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

C

G7

(Hold me) please, (hold me) squeeze, hold me

Combine

- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | | C | : ||
- 4/4 ||: G | C : ||

Combine

- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | | D | : ||
- 4/4 ||: G | D : ||

Combine

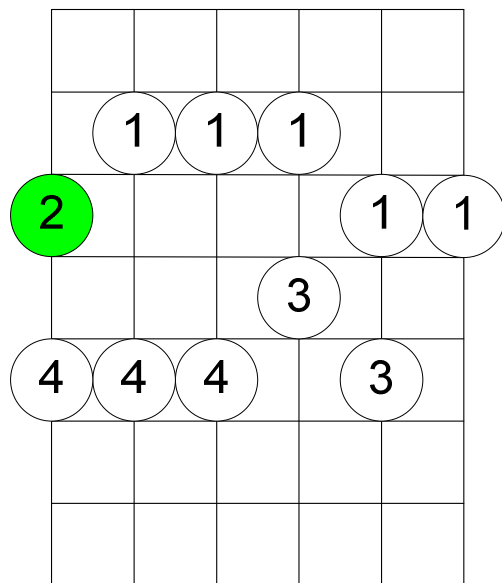
- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | C | D | G :||
- All 3 above.

Other notes

- Passing notes from one note in the scale to the next.
- Upper or lower neighbor. Works best on chord tones.
- Sliding up to a note in the scale – similar to above.
- Over the next 12 or so weeks we will cover other techniques.

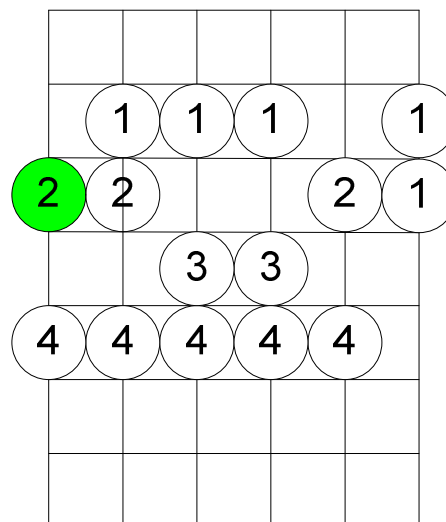
Most players use a modified fingering for the Major pentatonic scale as shown below but a fingering of 2 and 4 on the 2nd string and 2 on the 1st string is also common.

G Major Pentatonic



Note the root is on the 6th string (E form of CAGED). This is the same as the E minor Pentatonic

G Major Scale



Note the root is on the 6th string (E form of CAGED). This is the same as the E minor Pentatonic

Compare these 2 the E form and the A form.

