

Unlock Your Fretboard

SAMPLE

Perfect 4th

Major 3rd

Minor 7th

Diminished 5th

Mapping Intervals On the Guitar
for Creative Freedom



by Graehme Floyd

UNLOCK YOUR FRETBOARD

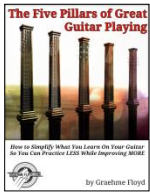
*MAPPING INTERVALS ON THE GUITAR
FOR CREATIVE FREEDOM*

BY GRAEHME FLOYD

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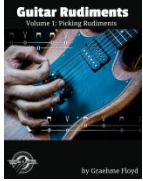
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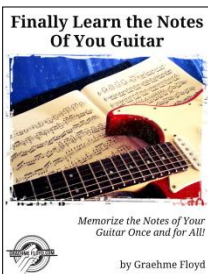
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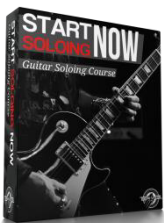
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CHAPTER 1

MAJOR SCALE INTERVALS

CHAPTER 1 – MAJOR SCALE INTERVALS

OVERVIEW

In this first Chapter you will be building a foundation needed to progress into the later Chapters.

You will be taking a closer look at the Intervals the Major Scale, as well as how they map out across the fretboard when the Root Note is on the 6th string; this will be referred to as Pattern #1.

You will be working with the CAGED scale patterns first and can move on to three-note-per-string (3NPS) patterns in Chapter 4.

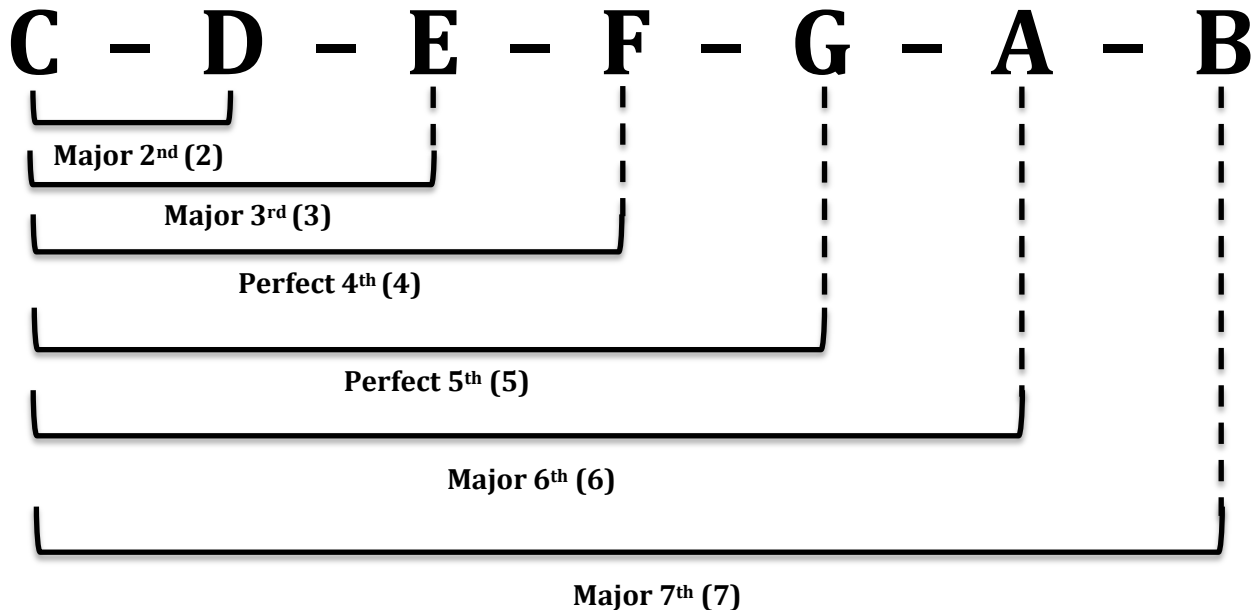
As a quick review, let's look at the C Major Scale and see how it breaks down as a series of Intervals. Here are the notes of the C Major Scale; all natural notes – no sharps, no flats:

C – D – E – F – G – A – B – C

When we look at how each note of the Major Scale relates to the Root Note (C in this case) you get the following set of Intervals:

Intervals of the Major Scale

Root Note (R)



Where is the Octave?

You may have noticed that I did not include Perfect Octaves, Perfect Unisons, or any other repeated C notes after the first (lowest) one, in the previous set of Intervals. This was not a mistake!

The reason for this is that you will just refer to any repeated starting note – C in this case – as just another Root Note.

This saves on having to keep track of multiple octaves as they are all functionally the same. So, when working with the Intervals in this book, the following are all essentially the same:

Root Note = Perfect Unison = Perfect 8^{ve} = Perfect 15th, etc.

Bearing this in mind, for any Major Scale you have the following Intervals:

Root Note – Major 2nd – Major 3rd – Perfect 4th – Perfect 5th – Major 6th – Major 7th

As shown in the previous breakdown of the Major Scale, we can also write out these Intervals using a shorthand notation with the following numbers:

R – 2 – 3 – 4 – 5 – 6 – 7

where:

R	=	Root Note	5	=	Perfect 5th
2	=	Major 2nd	6	=	Major 6th
3	=	Major 3rd	7	=	Major 7th
4	=	Perfect 4th			

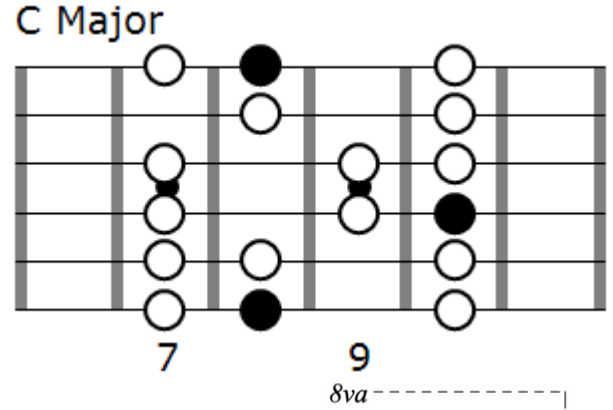
Please Note: If any of the above material is unfamiliar to you, please go spend some time working with *Appendix B - Music Theory* included at the end of this book. It will explain everything you need to know about the notes and Intervals.

Make sure you understand this information BEFORE starting the rest of this Chapter!!!

LESSON 1A – C MAJOR SCALE: PATTERN #1

For our first lesson, you will be playing the C Major Scale using Pattern #1.

To help you play through the scale, use the diagram to the right and the tablature below.



C Major Scale

As you work through the remaining lessons in this Chapter, you will be breaking this first Major Scale pattern down into its individual Intervals.

Once you've learned all of the Intervals, you will then put them back together so that you can see the scale as a whole and as individual Intervals.

Make sure you can play the above scale well before moving on. Ideally you should be able to play it from memory, without any stops or hesitations.

LESSON 1A – BEFORE MOVING ON

- Be able to play Pattern #1 of the C Major Scale comfortably from memory.

LESSON 1B – ROOT NOTES (R)

Before we can really dive into the Intervals themselves, you need to know the **Root Notes**.

For our Intervals, the Root Note is a starting point. For scales, arpeggios, or chords, the Root Note is the note that the structure is named after.

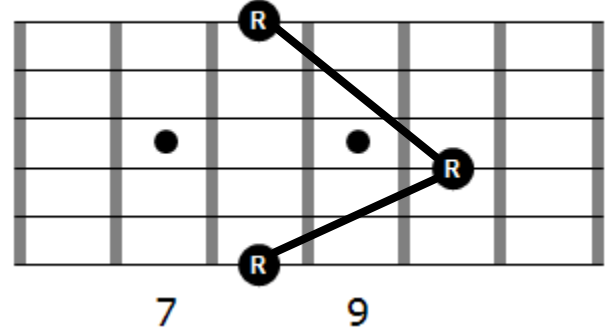
In the case of the C Major Scale, this would be the 'C' note which can be found in three different places of our Major Scale pattern:

1) String 6, Fret 8 2) String 1, Fret 8 3) String 4, Fret 10

For Pattern #1 of the Major Scale, the Root Notes create a triangular shape which makes seeing them a little easier.

It is critical that you keep track of the Root Notes as you work with Intervals. The Root Notes will anchor you in the right position of the fretboard and help to keep you from getting lost.

Root Notes (R)



Root Notes (R)

Improvisation Exercise

Using the backing tracks provided, use the Root Notes to improvise simple ideas. Listen to the audio examples for demonstrations of this.

LESSON 1B – BEFORE MOVING ON

- Be able to visualize the C Root Notes on your fretboard without playing them.
- Play the Root Notes on your fretboard from memory.
- Improvise using Root Notes with the Backing Tracks.

LESSON 1C – MAJOR 2^{NDS} (2)

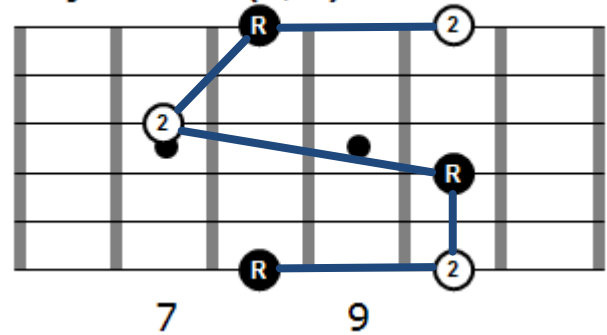
The **Major 2nd** is the first actual Interval which you will work with from the Major Scale.

In general, the Major 2nd will be found two frets – or a whole tone – above each Root Note.

However, there are times when the Major 2nd will have to be found up on the next string.

This is because of the fingering, as is the case between strings 3 & 4 for this particular pattern.

Major 2nds (2/9)



DON'T FORGET: Because 2^{nds} are part of the Extensions family of scale tones, they may also be called 9^{ths}. Ultimately, when it comes to Intervals, they mean the same thing.

Major 2nds (2/9)

IMPORTANT! Because you now have two different types of Intervals – Root Notes and Major 2^{nds} – remember to mentally keep track of which ones you are playing at all times.

Doing this may force you to play more slowly at first, but with practice you will be able to go just as quickly as you could before while remaining aware of which Intervals you are playing.

Improvisation Exercise

Using the backing tracks provided, use the Root Notes and Major 2^{nds} to improvise simple ideas. Listen to the audio examples for demonstrations of how to do this.

LESSON 1C – BEFORE MOVING ON

- Play the Major 2nd Intervals on your fretboard from memory.
- Improvise using Root Notes and Major 2^{nds} with the Backing Tracks.
- Remember that 2^{nds} and 9^{ths} are the same thing.