PENTATONIC SCALE FRETBOARD VISUALIZATION

A New Approach and Key To Improvisation Mastery



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Chapter 1

What This Book Is and Isn't

Many resources have already done a good job discussing the difference between major and minor pentatonic scales, how they are appropriately named, intervals within the pentatonic scale etc., etc. …. Some of that will be expounded here, but this work is certainly not meant to be a detailed treatise on music theory as it pertains to pentatonic scales.

Most important, it is the goal of this work to first be able to see the scale patterns in your mind's eye so clearly that finding the root tone for the major or minor pentatonic scales or any of its modes becomes rather effortless anyway. Also, although theory is necessary, the overall goal of this work is to provide high yield information that can be readily utilized on the fretboard with the least amount of effort. Therefore, we will concentrate on visualization more than notation.

Given how the material is arranged and presented, some of it would have to be adapted for 7 and 8 string guitar and is primarily targeted at 6 string guitar. Nevertheless, much of this work would serve visualization on a 7 or 8 string guitar.

Furthermore, the diagrams used in this work are an extrapolation of the more traditional fretboard diagrams. The notes on the nut (zero fret) or open strings appear similar to the fretted notes to aid with visualization. The diagrams are usually always represented as a complete octave or 12 frets in order to see more broadly. Patterns are sometimes continued off the fretboard to better drive home a point.

General Considerations

It can almost seem daunting deciding where to focus efforts to master the guitar. The physical aspect and development of motor skills, the accumulation of guitar theory and knowledge can take years for some to obtain. For others this may come more easily and naturally.

Most who stick with it will have to master the pentatonic scales and it is believed by many for good reason that this is fundamental in laying a good foundation. The reasons the pentatonic scales are considered so important are numerous but a few of them include:

They are the keystones of most Western music such as Rock, R&B, Country, and Pop to name just a few and tens of thousands of songs and greatest hits have been made using just the pentatonic scales.

1. They are basic to further understanding the diatonic scales and their modes as well as many blues scales.
2. They are basic to visualizing chords.
3. They are fundamental to understanding simple chord progressions.
4. They are your “home base” for improvisation.
5. Pentatonic scales are extremely flexible and often times just sound good!

Familiarity around the fretboard can be developed with many exercises but some may not be universal in a musical sense. Being able to call up the pentatonic scales instantly without blind spots is indispensable and although many musicians may not admit it, it can take years to freely flow through them on the fretboard. What’s worse is if pentatonic scales are basic, but often still difficult for many, then mastering the diatonic scales can seem next to impossible, prompting many to give up on visualization in the hopes that one day it will just improve and come on its own.

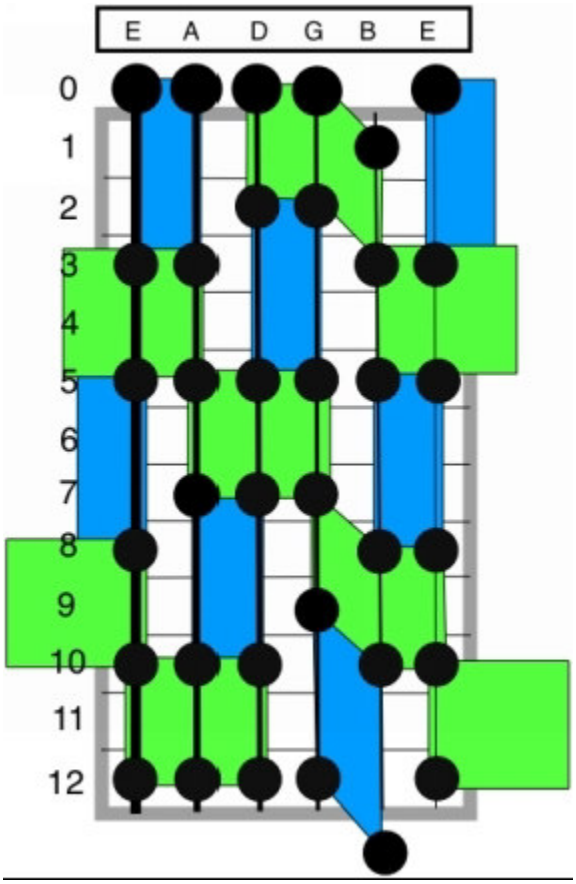
Furthermore, many books and resources may teach a lot about guitar, but may fall short on giving any real techniques for truly visualizing scale patterns. Some techniques that I have seen wind up taking too long to think about during improvisation or don't allow visualization of the entire fretboard but rather just a small snippet.

A New Way of Thinking

If we are to break new ground in visualization, then we will need to combine several techniques to inter-relate patterns. Ultimately, we will want to be able to keep them in order without jumbling them, be able to leap across several of the box patterns when shifting without needing to think much, move horizontally and vertically in combination, repeat the patterns in order up one octave, and move all 5 patterns together to a different root position depending on the key. In the end, we want to be able to visualize the one “big” pattern.

For the purpose of this work, most diagrams will be in A minor pentatonic at the 5th fret E string or C Major pentatonic at the 8th fret E string.

Chapter 2

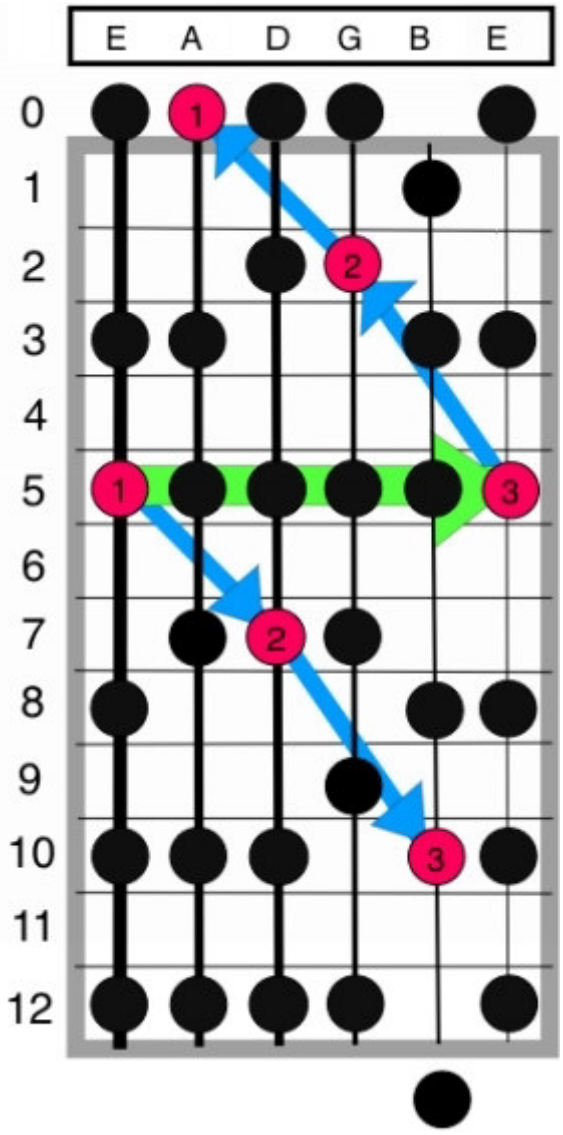


Pentatonic Fundamentals- Major & Minor *Diagram 1* Ignoring strict notation for the time being, it is important to take note that the pentatonic patterns are a repetition of smaller repeating subunits. These can be seen as rectangles and squares in the diagram above. If the number of strings on the guitar were expanded infinitely, then we would just see alternating rectangles and squares as we move horizontally across the fretboard. Rectangles span 4 frets on 2 strings and consist of 4 notes. Squares span 3 frets on 3 strings and consist of 6 notes.

Visualization of this is obscured a bit as the zone between the G and B string requires us to shift up a fret if ascending or shift down 1 fret if descending due to the innate way a guitar is tuned. In a perfect world each guitar string would be tuned the same distance relative to one another,

however this is not the case in regards to the B string, and so this will affect any square or rectangle that has to cross this shift zone by distorting it. In the diagram above, there are only 2 squares and 1 rectangle that cross the shift zone within an octave or 12 frets.

Lastly, in regards to the above diagram, try not to over study this or memorize this but rather use it as a general consideration.



Visualizing The Root Note
Diagram 2

The diagram above is pinnacle and vitally important to understanding scales and chords and will serve all guitarists well to be able to locate any note on all six strings. The root note of this diagram is A but could be any note. If we were to choose a different root note, then the pattern would hold the same but would shift up or down. Example: visualizing the root note on the 8th fret E string instead of the fifth fret, we will still be able to see the pattern but just shifted up by 3 frets.

The notes designated by the same number are unison or exactly the same notes. They are the next string over and down 5 frets.

We can see if we start on the base E string 5th fret that the next octave (Octave = 12 notes) is up 2 frets and over 2 strings. If we have to cross the shift zone as mentioned in the previous diagram to get to the next octave up, then we must move up 3 frets instead of 2 and over 2 strings.

If we start on the treble E string and then move down 1 octave, we must cross the shift zone and therefore move down 3 frets instead of 2 and over 2 strings. The next octave down from there is again down 2 frets and over 2 strings.

Any note on the E string can be found on the adjacent E string which spans 2 octaves.
Lastly, seeing the next octave down from the 2nd fret G string to the 5th fret base string requires going up 3 frets and over 3 strings. From the 5th fret treble E string down to next octave on the D string requires crossing the shift zone, therefore we move up only 2 frets instead of 3 and over 3 strings.

In conclusion, seeing the relationship of root notes by finding the octaves, up and down, and crossing the shift zone should be studied thoroughly and will always serve us well for learning scales and chords.

So what is the pentatonic scale?

Basically, it is a 5 note scale made up and simplified from a 7 note scale or diatonic scale which itself comes from a 12 note scale or chromatic scale.

To first understand pentatonic scales, we first need to understand the most basic of all scales which is the chromatic scale. Then we will need to understand the diatonic scales.

The chromatic scale can start at any note then descend or ascend one semi-tone (1st fret) at a time until eventually the next octave is reached. An Octave=12 notes.

Example: Ascending from the root note C or 8th fret on either E string.

C, C#, D, D#, E, F, F#, G, G#, A, A#, B…Then back to C=Next Octave

The following are the intervals (distance from the root) of each note:

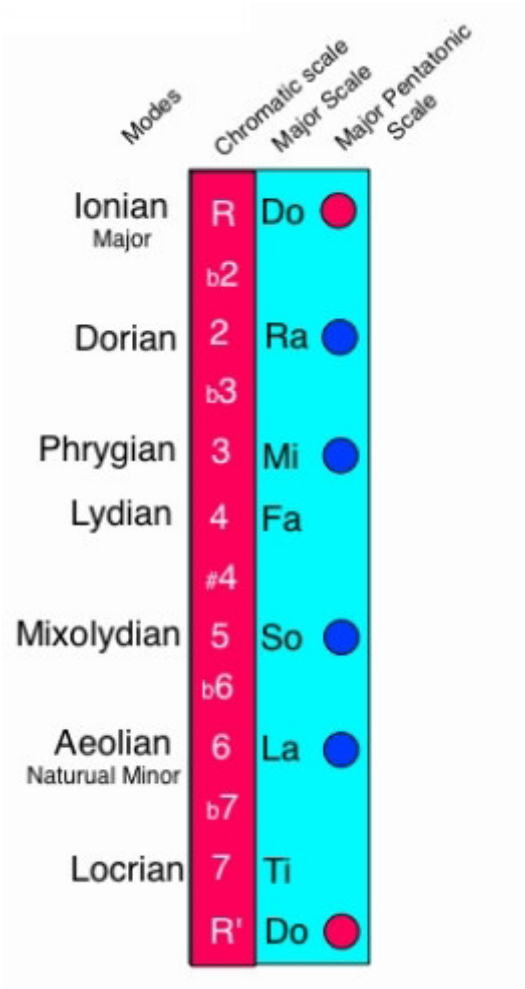
Root (Unison)/ Minor 2nd / Major 2nd / Minor 3rd / Major 3rd / Perfect 4th / Tritone/ Perfect 5th / Minor 6th / Major 6th / Minor 7th / Major 7th /Octave

Note: Tritone is also called Augmented 4th (#4) or Diminished 5th (b5)

So in conclusion, the chromatic scale really is just a repetitive pattern of semitones. Next, we derive the Major scale (7 notes) or diatonic scale from the Chromatic scale. In the key of C there are no sharps, Therefore the notes from above would be: C, D, E, F, G, A, B then back to C The fret spacing between the notes are: W, W, H,W,W,W,H Where W = Whole step = 2 frets and H = 1 fret or semitone.

In contrast, the pentatonic scale selects 5 out of the 7 tones. If we drop the 4th and 7th interval of the Major scale, then we get the Major pentatonic

scale. In the case of C Major, we can derive the C Major pentatonic scale by dropping F & B to get C, D, E, G, A. Although the pentatonic scale is simplified from the Diatonic 7 note Major scale, it maintains most of the sound of its big brother because they both have the Major 3rd interval (4 frets or semi-tones from the root note). In General, Major scales will sound majestic, bold, and happy.



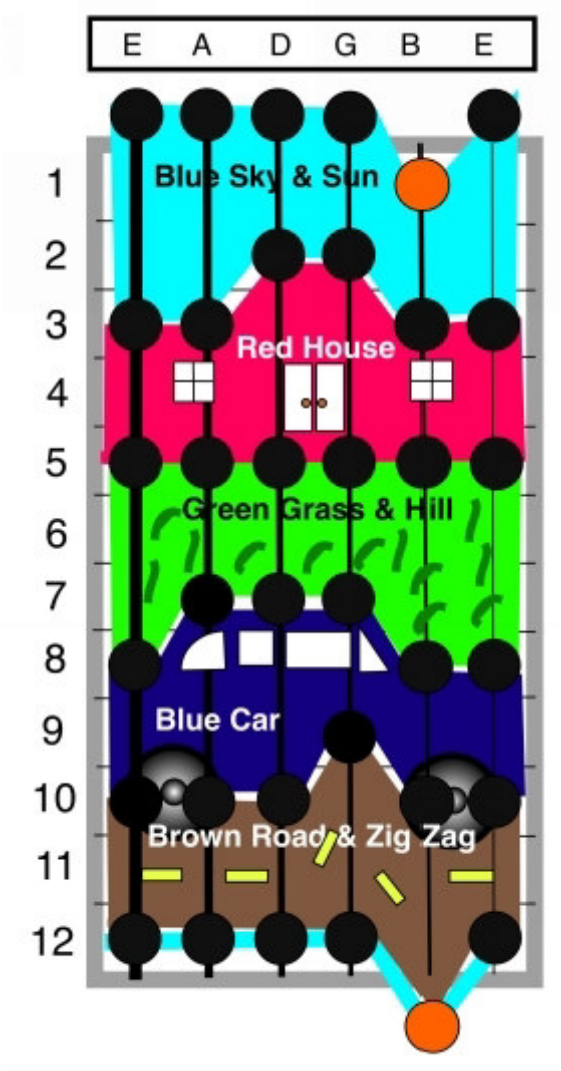
The 7 Major Scale Modes
Diagram 3

The diagram above just serves to help know the order of the modes as they appear along the intervals of the Major scale, as well as the relation of the Major scale, Major pentatonic scale and the Chromatic scale.

Since we are more concerned with visualization as yet to come, this should just serve as a quick reference. It is important to understand that any 7 note scale can be distilled down to a 5 note pentatonic scale. There are numerous 7 note scales and therefore pentatonic scales that can be derived from them. For the purpose of this work, we will concentrate on pentatonic modes derived from the 7 note Major scale.

In Theory, we can start any Major scale at any root note and as long as we proceed W, W, H, W, W, W, H where W = 2 frets and H = 1 fret, we will have maintained the proper formula and still hear the famous Do, Ra, Mi, Fa, So, La, Ti, Do.

Chapter 3



Seeing Horizontal *Diagram 4* Having the ability to see across the fretboard before seeing up and down the fretboard is a logical starting place. Looking at the diagram above we see the 5 classic pentatonic box patterns. Each is further illustrated by the use of color. This helps us associate the outline and shape of the patterns with known shapes and pictures. This technique requires a little stretch of the imagination and an open mind but is quite powerful as we shall see.

A reasonable place to begin is finding a shape that is the easiest to associate and then build the other patterns around it. So let us begin and imagine

together these pictures and shapes as if they are sketches.

I would like you to imagine the second red pattern as the outline and shape of a house. You can imagine it with windows and a front door and as if you are looking at the front profile with somewhat of a steeple shaped roof.

Building around this shape, you can then imagine a blue sky above the red house with a sun hanging down (B string 1st fret).

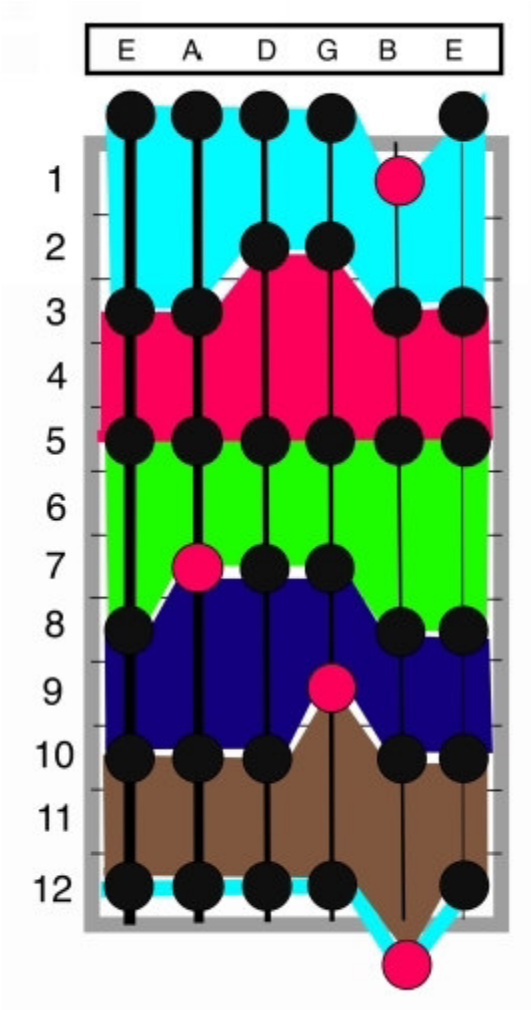
Next imagine the red house sitting on green grass with a hill (The A, D & G string on 7th fret make up the hill).

Moving On, imagine below the grassy hill a blue car. The hill on the green grass is the roof of the blue car. The car faces to the right. Of course this is not a perfect looking car but we need to stretch the imagination as if this is an imperfect sketch.

Lastly, imagine a brown road that the blue car sits on. If the blue car were driving down this road rather than just sitting on top of it like in the diagram, then picture it driving from left to right across the fretboard. We will notice the road is straight for 3 strings then has a defect because it has a zig and a zag before becoming straight again. The “zag” is the “sun” in the sky as seen in the blue sky pattern and thus all the patterns repeat in the same order over again on up the fretboard for the second octave.

Overall, it is necessary to see the one “big” sketch pattern.

Chapter 4



Recognizing Symmetry and Asymmetry *Diagram 5* If we draw an imaginary line down the center of the fretboard between the D and G strings to separate the left half from the right half, then we will better be able to appreciate the notes that destroy symmetry within each of the patterns. These notes are illustrated in red. Looking at all 5 pentatonic patterns, the red house pattern stands out as the only one that is already symmetrical. All the others patterns have notes that prevent them from being symmetrical.

IMPORTANT: It is much easier to place patterns into the mind's eye when they are symmetrical. Most would agree that **The Red House** pattern is quite easy to remember. The other 4 patterns due to their asymmetry are

more difficult to recall. For this reason, it is extremely important to notice which notes are destroying these patterns from being symmetrical:

The Blue Sky with a Sun pattern would become symmetrical and balanced if the note on the 1st fret of the B string (The Sun) was moved to the zero or open position.

The Green Grass with a Hill pattern would become symmetrical and balanced if the note on the 7th fret of the A string was moved to the 8th fret.

The Blue Car pattern would become symmetrical and balanced if the note on the 7th fret of the A string was moved to the 8th fret and the note on the 9th fret of G sting was moved to the 10th fret. Once these notes are adjusted, then the blue car looks exactly like the red house. This just serves as a comparison to show how they are similar and dissimilar to better remember the actual pattern!

The Brown Road pattern would become symmetrical and balanced if the note on the 9th fret of the G string was moved up to the 10th fret and the 13th fret B string was moved back to the 12th fret. This note happens to be the same note as in the blue sky pattern.

So in conclusion, there are only 3 notes destroying symmetry amongst all the patterns which consists of 30 notes per octave or every 12 frets. Furthermore, If all the asymmetrical notes were corrected for symmetry, then the blue sky pattern would look like the green grass pattern and the red house pattern would look like the blue car pattern. Lastly, the brown road pattern would appear perfectly straight and unlike all the other patterns.

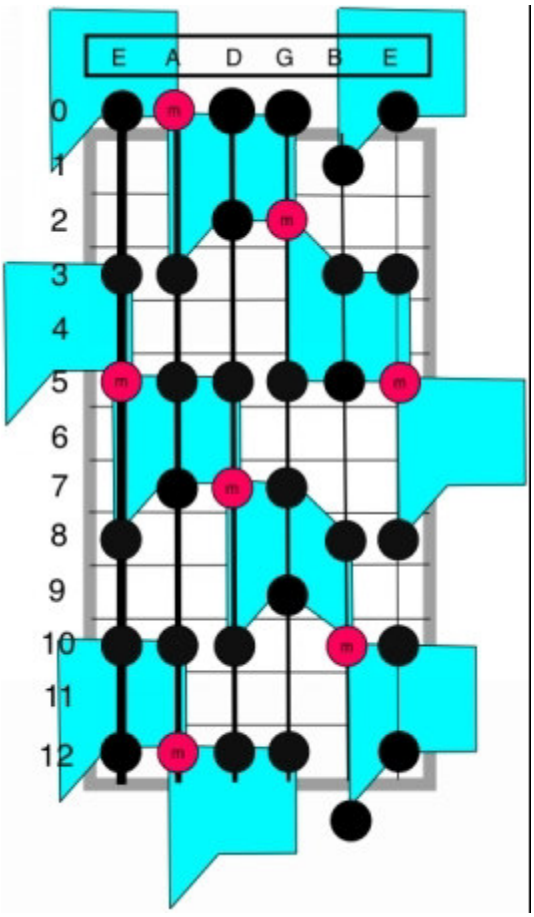
In summary, the patterns in order are:

Blue Sky with a Sun, Red House, Green Grass & Hill, Blue Car, and Brown Road & Zig Zag. Try to be sure to remember the order starting from any one of the 5 patterns!
Also, take note that the Blue Sky and Blue Car patterns are the only patterns with a shifted square. The Brown Road pattern is the only pattern with the shifted rectangle.

Unfortunately, the names can be distracting but truly do serve as a tool. Once the concept is better engrained, over time the names can be ignored.

Chapter 5

Seeing Diagonally

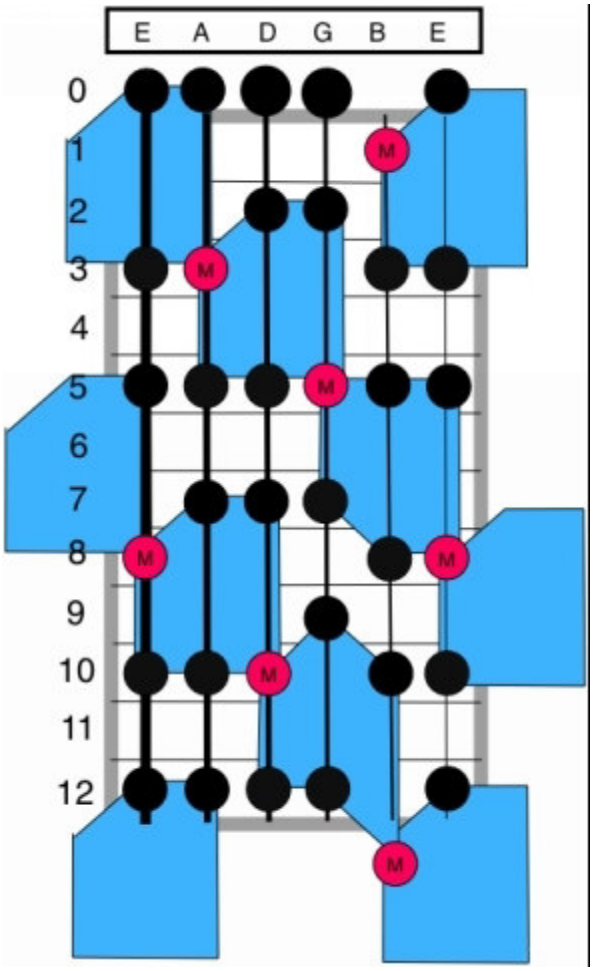


The Minor Pentatonic (Key of A) *Diagram 6* The minor pattern above repeats and shifts after each octave. Each shift hops into the next box pattern. The pattern is always the same shape except for when it lands on the shift zone between the G and B string. This occurs twice in the diagram above. Just remember to shift up or down 1 fret when ascending or descending through the shift zone.

Also, keep in mind that this minor shape starts with the right half of a rectangle and uses 4 notes of a square as seen in the diagram 1 from Chapter 2 regarding Pentatonic Fundamentals.

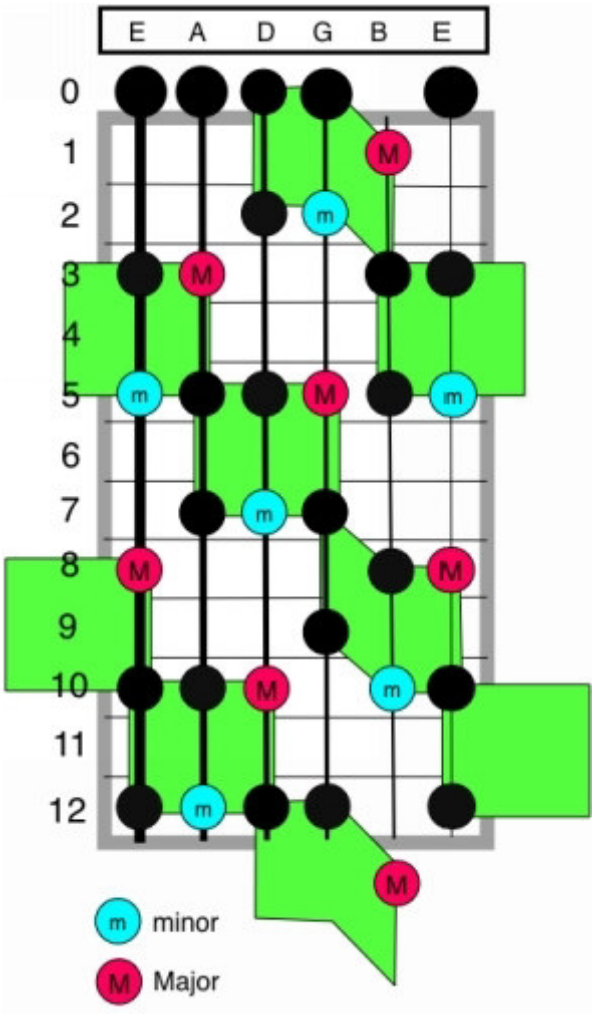
It’s extremely important to look outside the bounds of the fretboard as if there are more strings and see how the patterns would theoretically continue.

You should be able with a little practice to see the 4 note rectangles in each of the horizontal patterns related to pictures from chapter 3 and 4 and use this as a base to quickly find the right side of the rectangle in order to start a minor pentatonic.



The Major Pentatonic (Key of C) *Diagram 7* Interestingly, the diagram above for the shape of the Major pentatonic scale has root notes all of which are 3 semitones or frets above the root notes for the minor scale as seen in the previous diagram. Conversely, if you reach down 3 frets from the root of the major scale you will be able to see the start of the minor scale patterns.

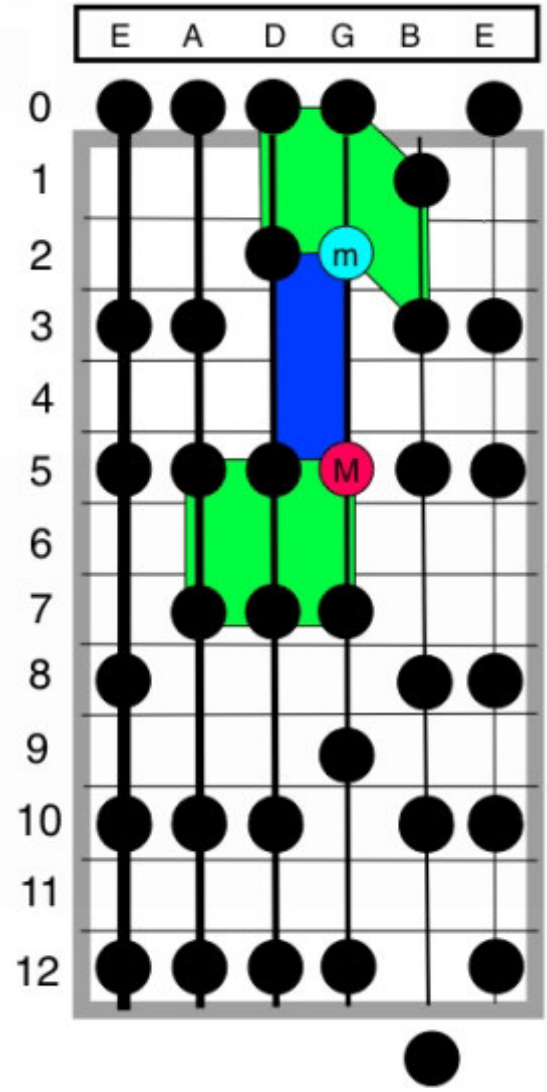
The Major scale pattern here also shifts at the octave. It starts with the top right note of a square and proceeds through all 4 notes of a rectangle. Two of the patterns overlap the shift zone. Again, see the pattern as if it could theoretically stretch outside the bounds of the fretboard.



An Alternative C Major and A Minor Pentatonic "*Short Stepping Through the Squares*" *Diagram 8* The diagram above is a wonderful illustration of simplicity as it encompasses both the Major and minor scales patterns played from within the square pattern. The squares all share a corner and repeat. To play in minor, then start from the lower middle of the square and to play in Major start at the top right of a square. Going back to the diagrams on horizontal thinking we should be able to see the short squares in each of the 5 positions.

One difference is that the pattern does not shift at the octave like the previous 2 diagrams. Two of the squares overlap the shift zone between the G and B string. The 12th fret pattern is a just a repeat of the 1st position pattern.

Chapter 6



Integrating the Patterns *Diagram-9* The above diagram shows the integration of the root note for both the major and minor pentatonic scales as related to the rectangles and squares that we are already familiar with.

We can also now see that the root note for Major and Minor pentatonic scales belongs to both a rectangle and a square.

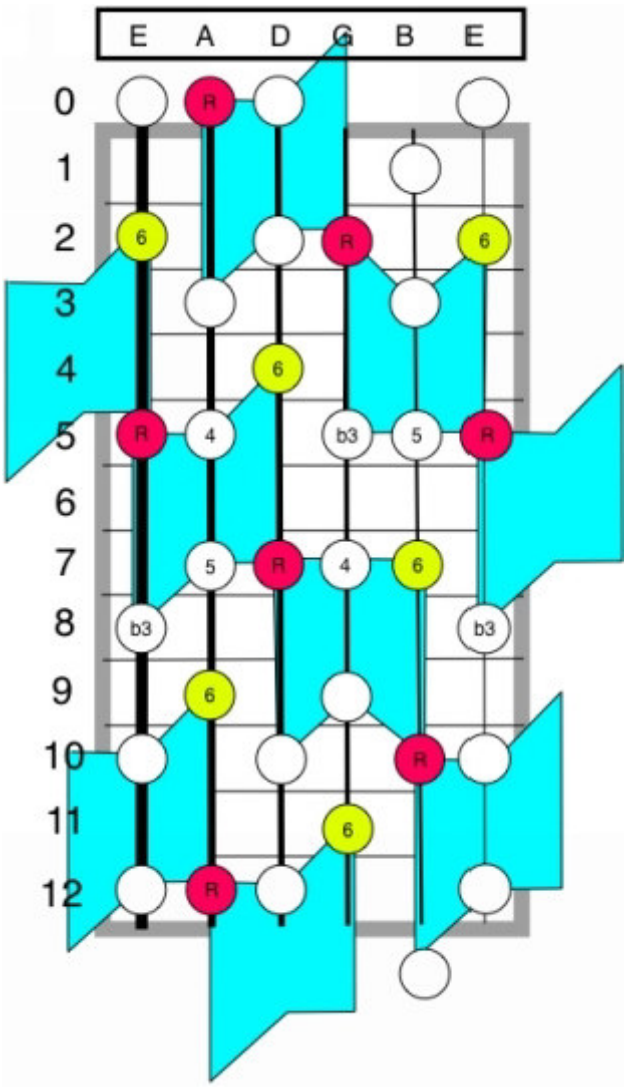
In the case of the Major root note, it is located in the top right corner of the square and the bottom right corner of a rectangle. In the case of Minor root note, it is located at the bottom middle of a square and top right of a rectangle.

We now have several ways to see where the Major and Minor root notes can be found:

1. Seeing within alternating rectangles and squares
2. Seeing within the horizontal sketch patterns from Chapter 3
3. Using octaves, we can find any root note on any of the 6 strings, then start a Major or Minor Pattern for any key
4. Seeing the pattern of how major and minor scales interconnect diagonally by sharing a corner at each octave
5. By recalling the relation of the Minor root note being a minor 3rd back behind the Major root note.

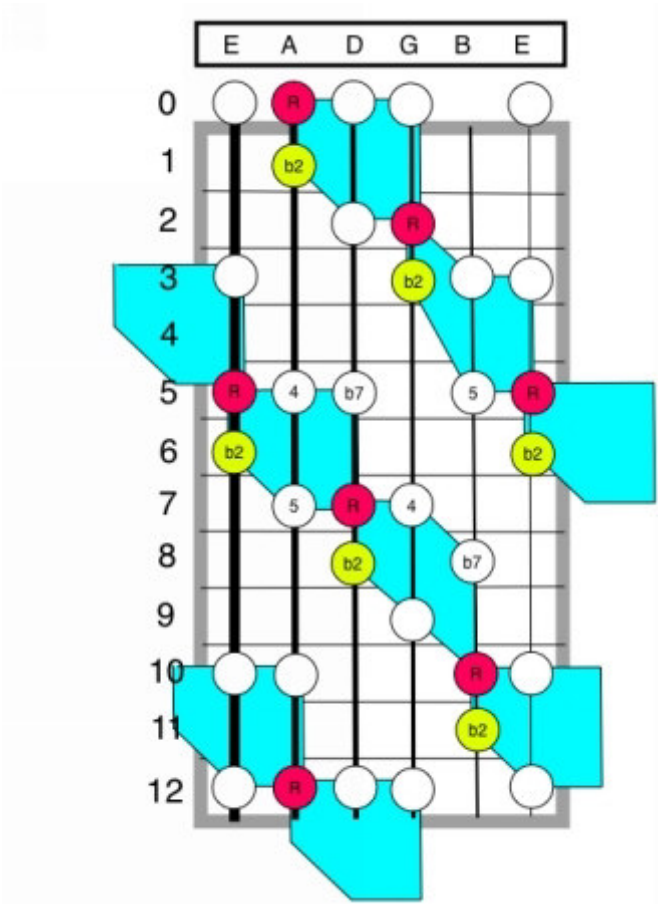
Chapter 7

Pentatonic Modes



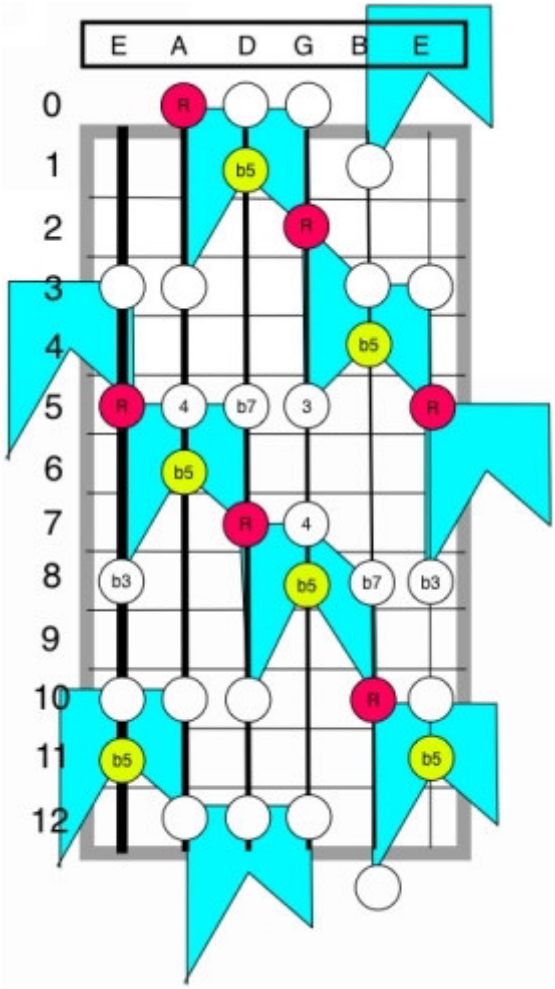
Dorian- *Diagram 10 Modes Adapted from The Minor Scale Pattern*

Remembering back to Chapter 5 on the Minor pentatonic pattern, we can see above in the case of Dorian only one note that differs. The Minor 7th is moved down 1 fret to the Major 6th. The Major 6th is largely responsible for giving Dorian its characteristic sound. As Usual, remember to shift the pattern at the shift zone.



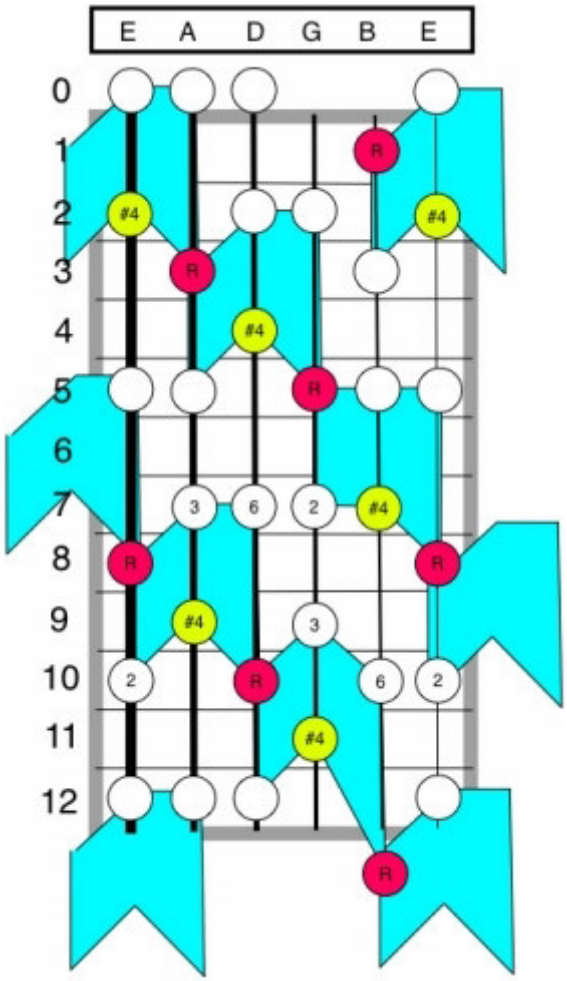
Phrygian- *Diagram11*

The Phrygian pattern only differs as well by 1 note and that is the Minor 3rd (b3) is moved down 2 frets to a Minor 2nd (b2) which as well is largely responsible for giving the characteristic Phrygian tone.



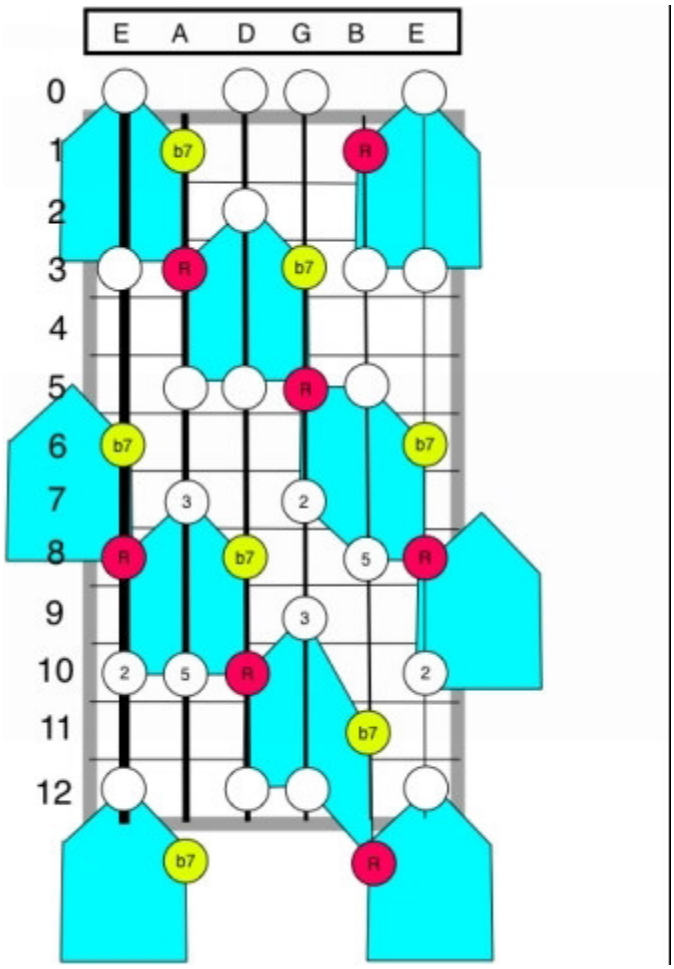
Locrian- *Diagram 12 Also Adapted from an A-Minor Pentatonic*

In the case of Locrian, there is only one note that differs from the minor pentatonic scale and that is the perfect 5th is flatted or moved down 1 fret (b5). If we leave the perfect 5th in place and just add a flat 5th as well, then we would have the infamous blues pentatonic, but this is not illustrated here. Also important to note is that Locrian, although derived here from a minor pentatonic shape, is really a diminished mode and quite unique because it's parent major scale has a diminished triad. Given this, it is a bit uncommonly used as a mode, but presented here for completeness.



Lydian- *Diagram 13 Adapted from the Major Pentatonic Scale Pattern*

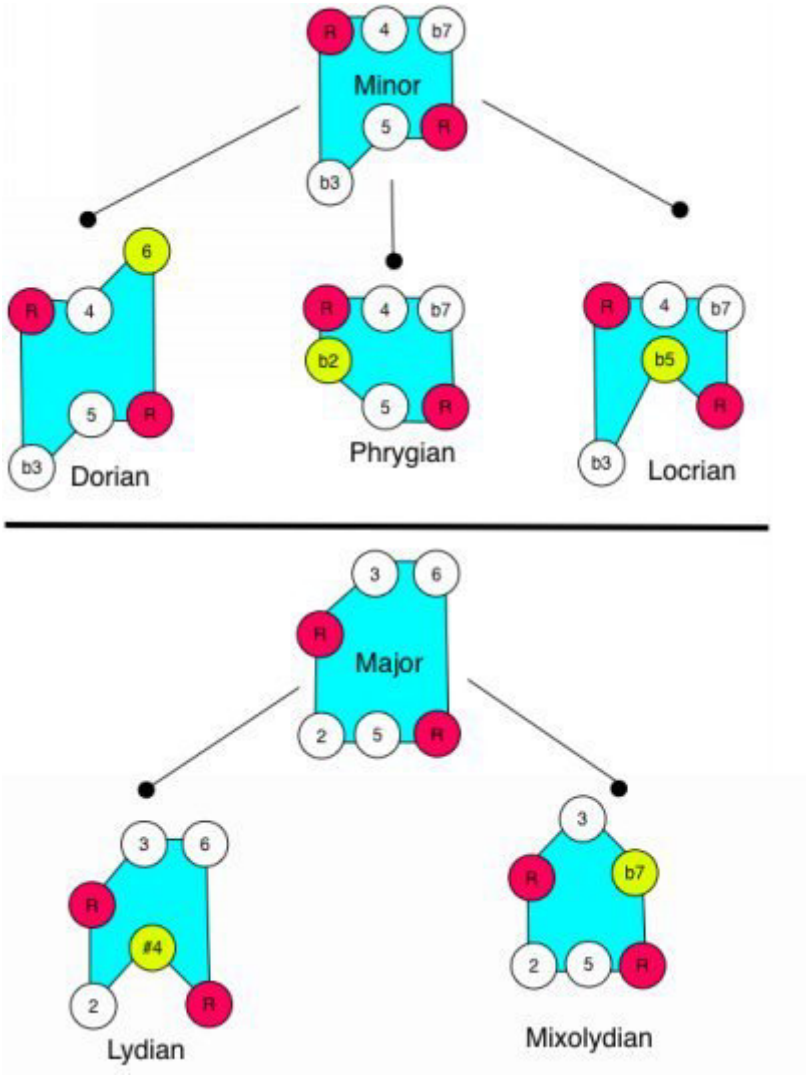
Remembering back to The Major pentatonic scale pattern in chapter 5, we can see in the case of Lydian the Perfect 5th is lowered a fret to an Augmented 4th (#4). Also called the Tritone or diminished 5th .



Mixolydian- *Diagram 14*

In the case of Mixolydian the 6th interval of the Major pentatonic scale is raised a fret to become a Minor 7th.

So in summary, the minor pentatonic pattern can be easily altered by one note to give us Dorian, Phrygian, and Locrian and the Major pentatonic pattern can be altered by one note to give us Lydian and Mixolydian. As long as we know where the root note is, we can play any of these patterns on any of the six root note locations per octave. The following is a flowchart summary of formulas that we have seen thus far.



So what chords do we play these scales over?

The following summary will help:

1 Major
Major Family
Major Chords: Maj6, Maj9,Maj6/9
Dominant Chords:7th,9th,13th, 7sus4

2 Dorian
Minor Family
Minor 7th Chord

3 Phrygian
Minor Family
Minor 7th Chord & Minor Chords
Dominant 7th Chords

4 Lydian
Major Family
Major Chords: Maj6, Maj9, Maj6/9

5 Mixolydian-
Major Family
Dominant 7th Chords

6 Minor-
Minor Family
Major Chords: Maj6, Maj9, Maj6/9
Dominant & Minor Chords

7 Locrian- Diminished- m7b5 Chords

The emotion created by each of the modes really can't be heard or felt unless the proper chord is used to help bring out its quality or vis a versa.

For example, a C Major scale played over a C Major chord will sound happy, bold and majestic. D Dorian is the second interval in the C Major key and if played over a C Major chord will still sound like a C Major scale despite it having a minor shape. In order to bring out it's minor tonality, then we must play it over a Minor type chord such as a Minor 7th chord. In this case, a Dm7 chord would work well. Moving on to Phrygian, which has a Spanish minor feel, can be exemplified by playing it over E Minor or alternatively over an Em7 chord. Next, Lydian will sound Lydian if played over F Major chords. etc., etc. ….

Like-wise, for chord progressions, If the particular character of a mode is desired, then the chord progression needs to be rooted to a particular chord which can be used to underlie the mode desired. Ex: Em7- G Maj- Am (iii - V-vi) as a backing for E Phrygian

The following characterizes the quality of each of the modes:

Ionian- Major Family- happy, upbeat, bold, majestic
Interval Giving Quality: Major 3rd, Major 7th

Dorian- Minor Family- minor sounding, soulful, jazzy, sophisticated
Interval Giving Quality: Major 6th

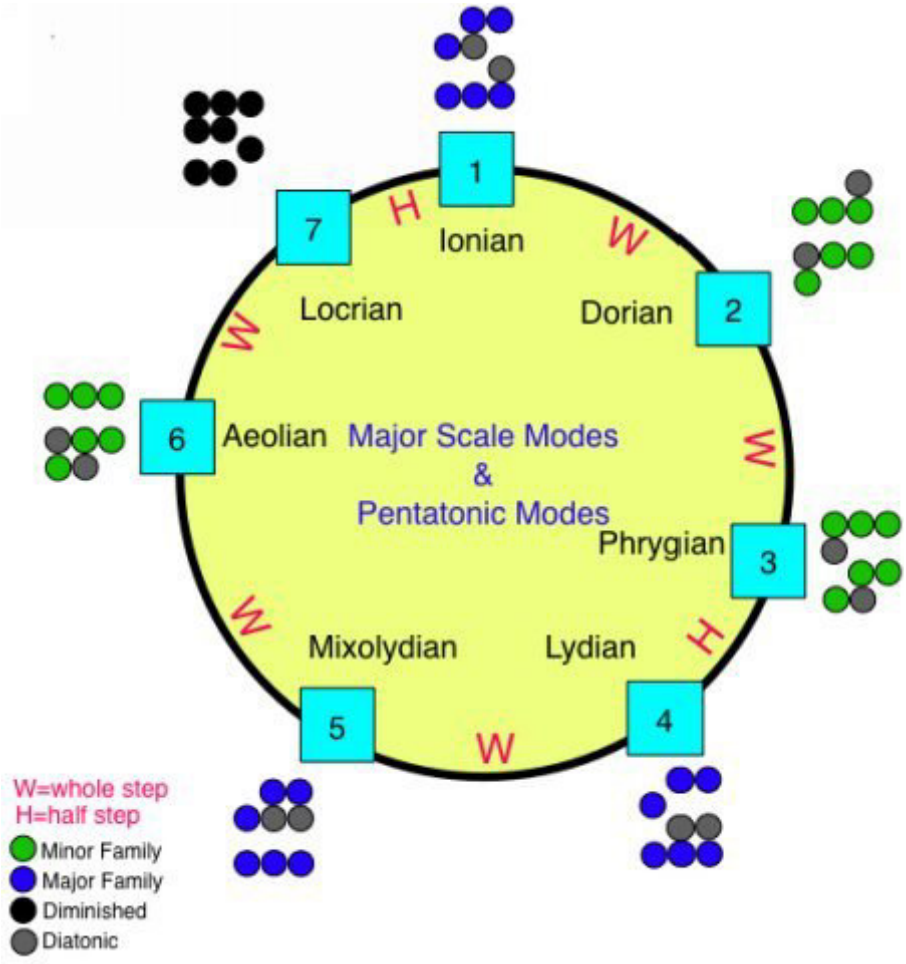
Phrygian- Minor Family- minor sounding, Spanish feel, very dark
Interval Giving Quality: Minor 2nd

Lydian- Major Family- major sounding, airy, mesmerizing, bright
Interval Giving Quality: Augmented 4th

Myxolydian- Major Family- major sounding with a blues feel
Interval Giving Quality: Minor 7th

Aeolian- Minor Family- minor sounding, sad, sorrowful
Interval Giving Quality: Minor 3rd, Minor 7th

Locrian- Diminished- sinister, used mostly in Jazz
Interval Giving Quality: Minor 3rd, Minor 5th



The above diagram can help us transition at some point to the 7 note Major scale (diatonic scale) and its modes.

We can see if we remove the diatonic notes (grey notes), we get the pentatonic mode family shape, except for Locrian which is neither. Keep in mind that Locrian is a Diminished scale and although possible to derive the pentatonic shape for Locrian from a minor pentatonic shape, it is still Diminished.

Ionian becomes Lydian or Myxolydian by shifting one grey note 1 fret. Shifting the 4th up to an Augmented fourth (#4) makes it Lydian. Shifting the 7th down 1 fret to a Minor 7th (b7) makes it Mixolydian.

Aeolian becomes Dorian or Phrygian also by shifting 1 grey note 1 fret. Shifting the minor 6th (b6) up 1 fret to a Major 6th makes it Dorian. Shifting the Major 2nd down 1 fret to a minor 2nd (b2) makes it Phrygian.

The best way to derive the Major or Minor pentatonic scale family shape from the diatonic scales is to first remove the 4th & 7th interval (grey notes) from the Major scale or remove the 2nd & minor 6th (b6) (grey notes) from the Minor scale.

For Lydian and Mixolydian, you will shift the Major pentatonic shape as described in previously sections. For Dorian, Phrygian and Locrian, you will shift the Minor pentatonic shape also as previously described.

Formulas for the Pentatonic Modes: W=2 frets H=1 fret H+W=3 frets W+W=4 frets

Major: W, W, H+W, W, W+H
Dorian: W+H, W, W, W, H+W
Phrygian: H, W+W, W, H+W, W
Lydian: W, W, W, H+W, W+H
Mixolydian: W, W, H+W, W+H, W
Minor: W+H, W, W, H+W, W
Locrian: H+W, W, H, W+W, W

Chapter 8

Visualization Exercises

The following exercises will serve to help us remember the shapes and patterns already discussed. Major and Minor pentatonic shapes are the backbone by which other shapes can be learned and really should be mastered first before moving on to other Major scale mode pentatonic shapes. However, if only a solid knowledge of Major and Minor pentatonic scales is gleaned from this work, you will have been successful.

Also, the pentatonic modes are often only used sparingly and not usually to solo all over the neck with the exception of Jazz guitar. Many guitarists may only use a mode precisely in a favorite position and others may base a chord progression on them etc.

Important: *Do all the following exercises* ***without*** *a guitar initially!*

Exercise 1
Visualize the rectangles and squares as seen in Chapter 2 diagram 1 from within the horizontal sketch patterns discussed in Chapter 3. Some will be partial and some will be shifted. Do this without a guitar! Example: Picture the Blue Sky & Sun position and realize it starts with a Rectangle and then to a shifted square and back to a partial Rectangle. Next, move through the next 4 sketch positions which end with The Brown Road and Zig Zag which consists of a full square, shifted rectangle, then to a partial square.

Exercise 2
Picture any root note on all 6 strings. Start with notes on the E strings and then find the pattern in your mind to help find the same note on the other 4 strings. You need to be able to see the octaves reaching backwards and forwards, through the shift zone and without the shift zone. Some notes will fall behind the nut and therefore have to reappear an octave up the neck on that string. Also, start with root notes on other strings and find the rest on all six strings. This can be done fairly quickly in several minutes.

Exercise 3

Next, visualize the 3 notes out of 30 that cause 4 of the horizontal box positions to not be symmetrical. Visualize which notes need to shift up or down in order for the Blue Sky and Green Grass to match, or in order to make the left half match the right half. Which notes need to shift to make the Blue Car match the Red House. Lastly, shift the 2 notes in your mind to make the Brown Road straight.

Exercise 4

Picture the shape of the minor and major pentatonic scales as seen in Chapter 5 diagram 6 & 7. The Minor shape starts at the right side of a rectangle and proceeds through the first 4 notes of a square. Major appears as the last 2 notes of a square and proceeds through a full rectangle. Picture these shapes sharing a corner and repeating at the octave. Picture how they leap at the octave to the next horizontal box pattern. Also, shift the simple shapes in your mind as they hit the shift zone.

Exercise 5

Try to recall the root note for the Major pentatonic sharing the bottom right of a rectangle and top right of a square. Then picture reaching back 3 frets or a minor 3rd to the root note of the minor pentatonic which shares the top right of a rectangle and bottom middle of a square.

Exercise 6

Remembering back to the Major pentatonic family shape, picture shifting the perfect 5th down a fret to an Augmented 4th for Lydian. Shift the Major 6th up to a Minor 7th for Mixolydian. If you can't remember the resulting shapes, don't worry! As long as you know the note to shift which gives the mode it's specific tone, you should do fine. Next, visualize the modes derived from the minor shapes for Dorian, Phrygian and Locrian.

Conclusion

Throughout this read, it has been stated that the pentatonic scales are derived from 7 tone or diatonic scales. Although this is true, visualization of the diatonic scales is usually much easier for those that can first see the major and minor pentatonic scales and only then add the additional 2 notes. The visualization of diatonic scales will be expounded in a future volume but will be much easier with knowledge of this work in hand.

Hopefully, you should be able to go right to the fretboard and start applying your new visualization skills and see an almost quick and immediate improvement. Of course, there may be some distractions that can muddy the waters. For example, we did not touch on fingerings for any of the positions which falls outside the narrow range of this work. These may or may not seem obvious to some but can be found in many texts. Ultimately, you play what is most comfortable and natural after trying different ways. A fingering when ascending may be slightly different when descending for some positions. Some players choose to ignore the pinky and others never shift and overuse it. In the end, it's what is most comfortable because not everyone's fingers are the same!

Also, when you pick up the guitar and see strings and a fretboard, you still need to conjure up the diagrams in your head and superimpose them onto your fretboard. This is obviously the true test of whether or not your mind is still fuzzy on the patterns. A simple revisiting of a diagram or doing a quick walk-through can rectify this but should not cause alarm or discourage you. Another distraction is changing keys. A horizontal pattern may start at the open position other than the key used in this book. This will not change the order of the patterns but can still be disorienting. Most musicians will still need to quickly familiarize themselves with a new key before proceeding.

Ultimately, the real beauty of knowing your scales is being able to apply them for the purpose of communicating an emotion, whether it be dark or sad, happy or sophisticated, the listener will subconsciously pickup your intent.
I hope that you can return to this work on occasion if needed and with a little practice no longer need it at all! It is also my hope that this

information can be read quickly in just a couple of hours and mastered shortly thereafter.

If this book was helpful, please consider reading and downloading “Diatonic Scale Fretboard Visualization, A New Approach and Key to Improvisation Mastery.”