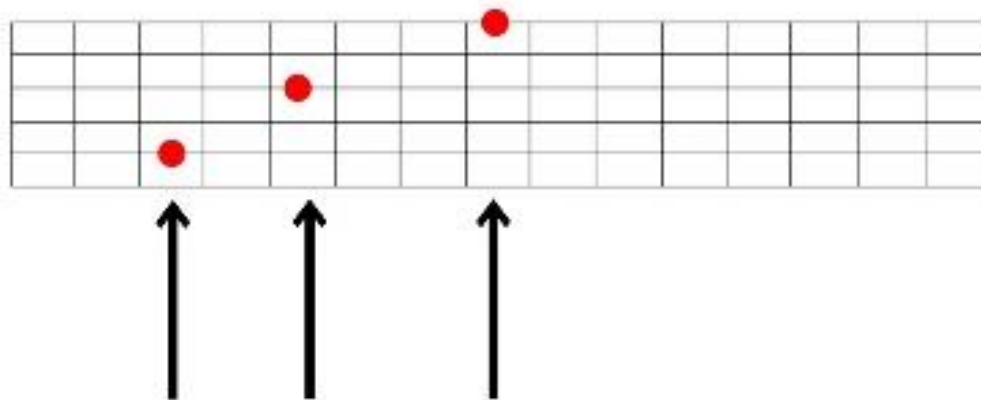


	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	
a	f		g		a		b	c		d		e	f		g	
b	c		d		e	f		g		a		b	c		d	
g		a		b	c		d		e	f		g		a		
d		e	f		g	a		b	c		d		e	f		
a		b	c		d	e	f		g		a		b	c		
e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g



We are going to connect these notes c to a two octave scale.

When you know the seven basic shapes of the major scale, it is a good time to examine the guitar neck further.

We start from the scale of c because this scale has no sharps and flats:
c d e f g a b c

In the example you can see different notes c, each one sound an octave higher.

Every note c is a root note of the scale of c. These tones are made red.

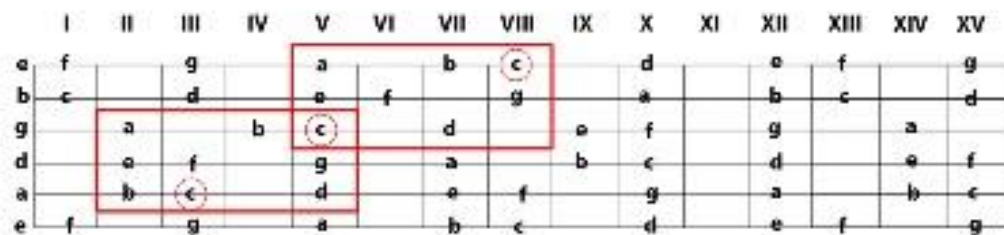
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a	b	c		d		e	f	
a		b	c		d		e	f	g		a		b	c	
e	f		g		a		b	c		d		e	f		g



We connect the notes of c by surrounding the other notes of the scale of c.

**You have four fingers at your disposal to play the scale,
so make sure you put the notes near the notes c.**

Avoid open strings. This limits you to one pitch.



**You have 4 fingers at your disposal.
Think in patterns of 4 frets wide.**

**Try to discover an easy pattern to
play your scale over two or three octaves.**

Try not to switch positions too often.

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
a	f		g		a		b	c		d		e	f		g
b	c		d		e		f			a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e		f	g		a		b	c		d		e	f
a		b		c	d		e		f	g		a		b	c
e	f		g		a		b	c		d		e	f		g

					a		b	c							
	a			b	e		f	g							
	e		f		c		d								
					g										
					d										

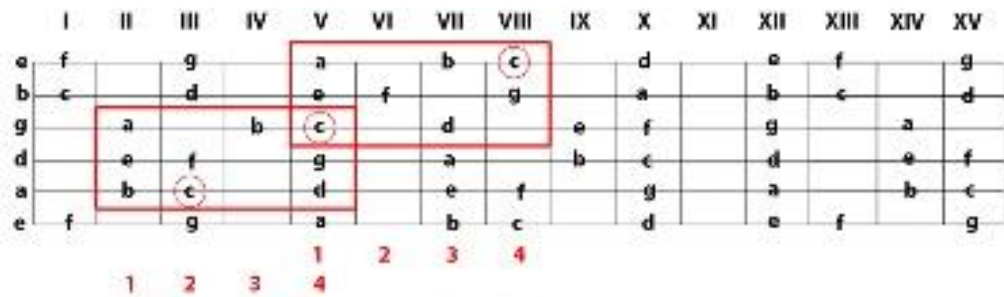
Put the numbers of your fingers to the patterns you have found.

In this example, both blocks are exactly one octave.
 When you start the position change on the second c (i.e. after the octave),
 you have a nice jump (finger 1-3, 1-3).

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
a	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g	a	b		c		d		e	f		g		a		d
d	e	f		g		a		b	c		d		e	f	
a	b	c		d		e	f		g		a		b	c	
e	f	g		a		b	c		d		e	f		g	
		1	2	3	1	2	3	4							

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

When you replace the names of the notes with the numbers of your fingers you have a scale over two octaves that you can also play in other positions, because you didn't use open strings.



I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
b	c	c# d b	d	d# e b	e	f	f# g b	g	g# a b	a	a# b b

The name of the scale is determined by the position where your first finger is located.

In the bottom diagram on the left you can see how the keys are called when you play him in other positions.

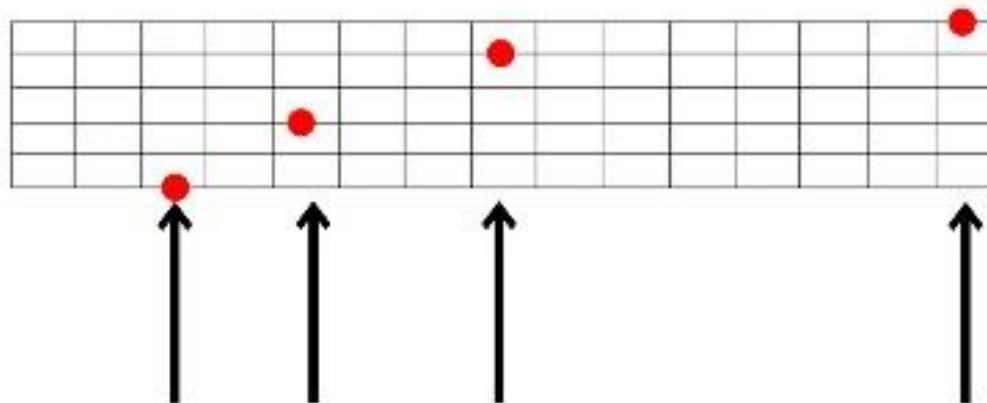
On the next page you see the end result of the scale you built up this way.

Major two octave scale



I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
b	c	c [#] d ^b	d	d [#] e ^b	e	f	f [#] g ^b	g	g [#] a ^b	a	a [#] b ^b

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
a	f	fis	g	a	b	c	d	e	f	fis	g	a	b	c	d
b	c	d	e	f	fis	g	a	b	c	d	e	f	fis	g	a
g	a	b	c	d	e	f	fis	g	a	b	c	d	e	f	fis
d	e	f	fis	g	a	b	c	d	e	f	fis	g	a	b	c
a	b	c	d	e	f	fis	g	a	b	c	d	e	f	fis	g
e	f	fis	g	a	b	c	d	e	f	fis	g	a	b	c	d



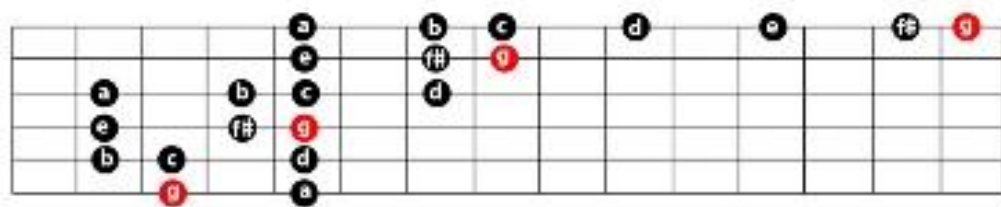
We are going to connect these notes g to one scale over three octaves.

Now we are going to look at a scale of three octaves.

The scale of G has one sharp, the sharp f. We add this sharp first to the overview of the guitar neck without sharps and flats.

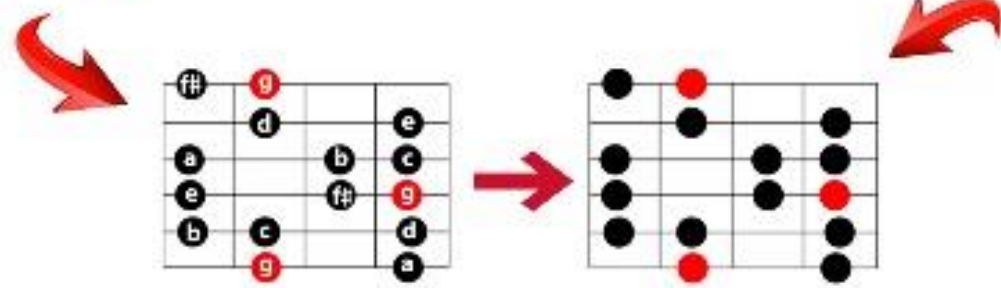
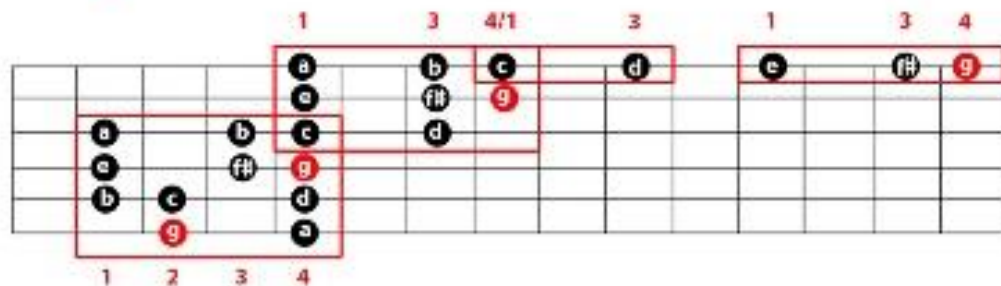
Then we make all the notes g red so that we know that these are the roots.

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
a	f	f#	g		a		b	c		d		e	f	f#	g
b	c		d		e	f	f#	g		a		b	c		d
g	a		b		c		d		e	f	f#	g		a	
d	e	f	f#		g		a	b	c		d		e	f	
a	b	c		d		e	f	f#	g		a		b	c	
e	f	f#	g		a		b	c		d		e	f	f#	g



We connect the notes g again with the other notes of the G scale (g a b c d e fis g)

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f	f#	g		a		b	c		d		e	f	f#	g
b	c		d		e	f	f#	g		a		b	c		d
g		a		b	c		d		e	f	f#	g		a	
d	e	f	f#	g	a		b	c		d		e	f		g
a	b	c		d	e	f	f#	g		a		b	c		d
e	f	f#	g	a	b	c		d		e	f	f#	g		

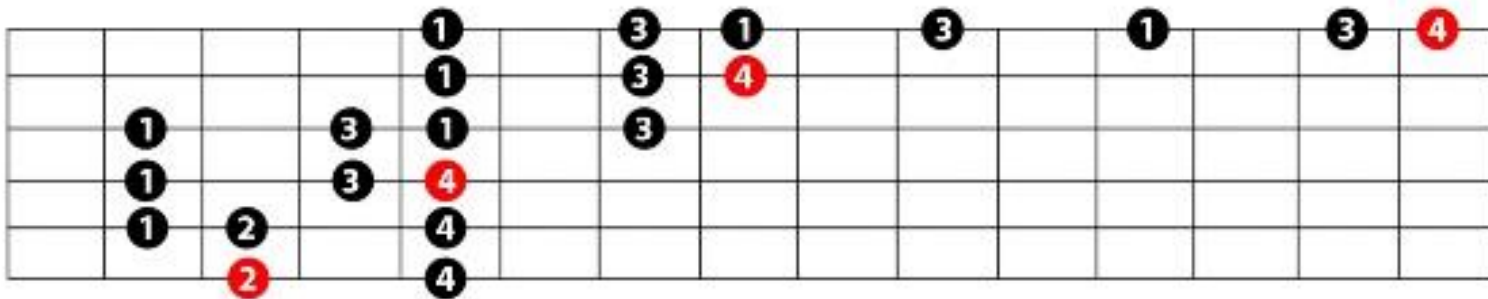


We are adding patterns again to get an ideal fingering and we put numbers for the fingers you found with the patterns.

On the next page you see the final result when you put the notes replaced by numbers and how the name of the scale changes when you move it.

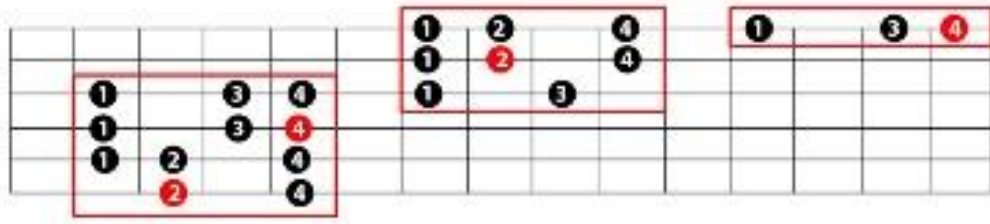
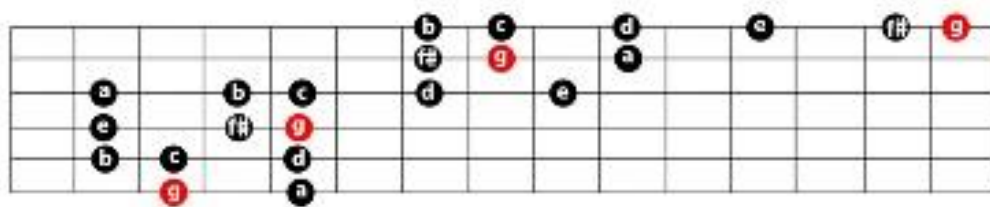
Of course you cannot move this scale so far because the high g is already on the 15th fret. That's why he is often played over two octaves.

Major three octave scale



I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
f # g ♭	g	g # a ♭	a	a # b ♭	b	c	c # d ♭	d	d # e ♭	e	f

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f	f#	g		a		b	c		d		e	f	f#	g
b	c		d		e	f	f#	g		a		b	c		d
g	a		b	c		d		e	f	f#	g		a		b
d	e	f	f#	g		a		b	c		d		e	f	
a	b	c		d		e	f	f#	g		a		b	c	
e	f	f#	g		a		b	c		d		e	f	f#	g



You can play the scale descending in the same way, but you can also decide to play the notes on another place and make new patterns.

Major three octave scale ascending and descending

