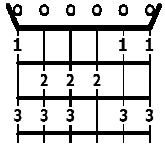


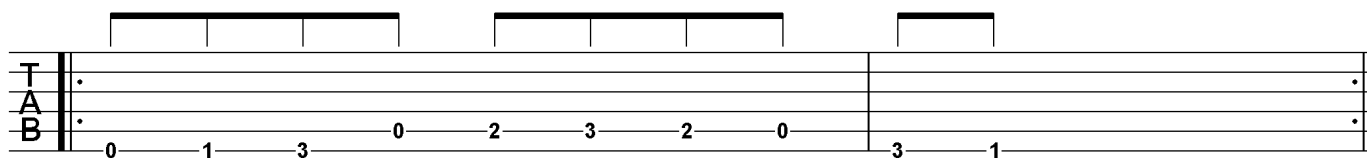
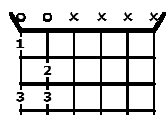
## VARIATIONS OF THE C MAJOR SCALE

Ex. 1 C Scale. This fingering for the C major scale is used in millions of songs.

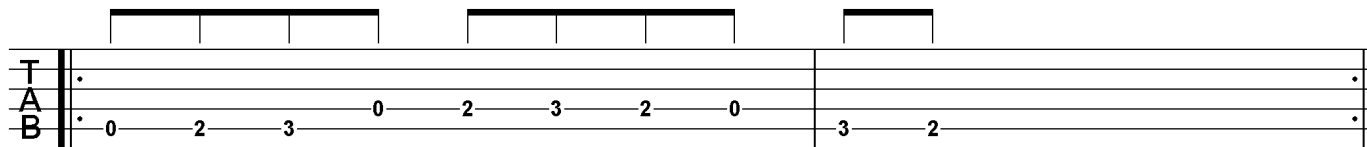
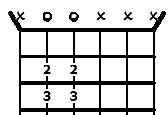


A good way to become proficient with the C major scale is to break the scale up into fragments of two strings. The next five exercises present fragments 1 through 5. Play fragment 1 repetitively. After becoming acquainted with fragment 1, move to fragment 2, and so on.

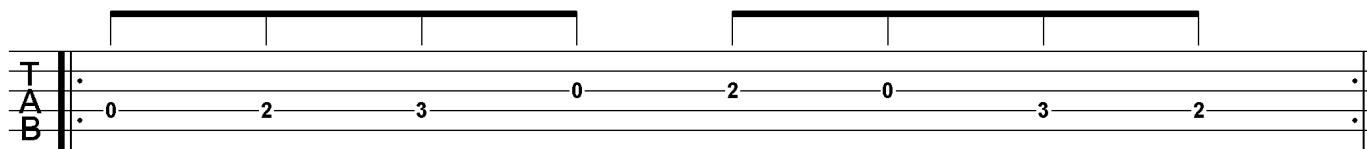
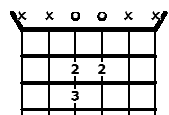
Ex. 2 Fragment 1. Using the 6<sup>th</sup> and 5<sup>th</sup> strings only.



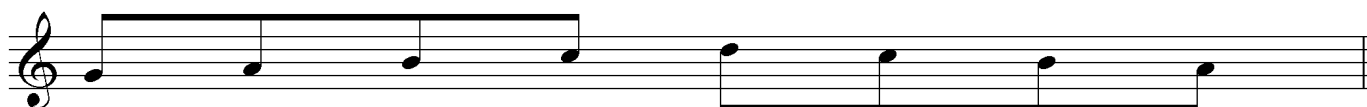
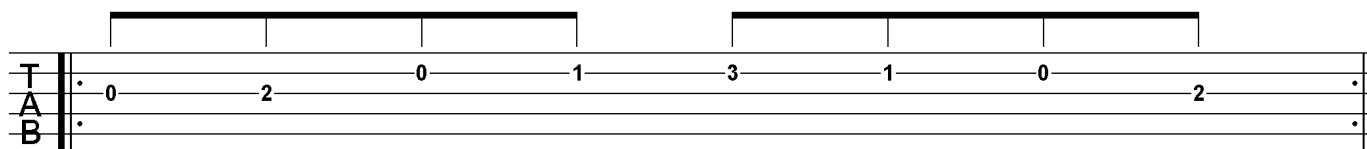
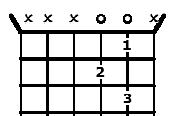
Ex. 3 Fragment 2. Using the 5<sup>th</sup> and 4<sup>th</sup> strings only.



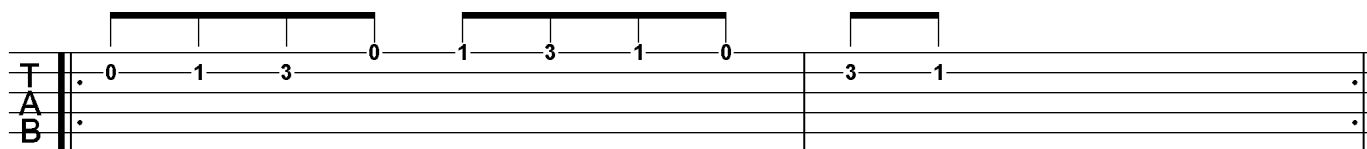
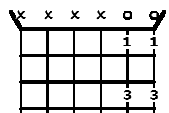
Ex. 4 Fragment 3. Using the 4<sup>th</sup> and 3<sup>rd</sup> strings only.



Ex. 5 Fragment 4. Using the 3<sup>rd</sup> and 2<sup>nd</sup> strings only.



Ex. 6 Fragment 5. Using the 2<sup>nd</sup> and 1<sup>st</sup> strings only.



Ex. 7 Three note sequences. Notice you play three notes of the C scale, you back up one note, and then play three more.

3/4

T																	
A	0	1	3	1	3	0	3	0	2	0	2	3	2	3	0		
B																	

T																		
A	3	0	2	0	2	0	2	0	1	0	1	3	1	3	0	3	0	1
B																		

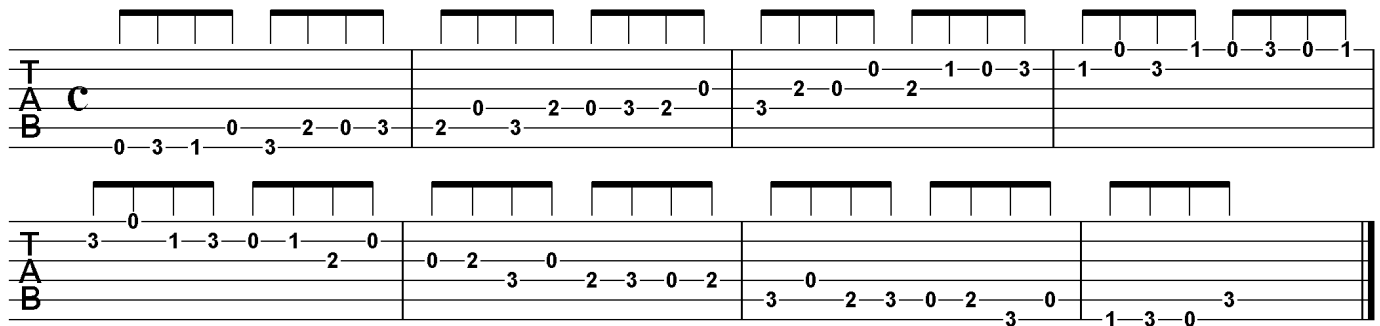
T																		
A	3	1	0	1	0	3	0	3	1	3	1	0	1	0	2	0	2	0
B																		

T																		
A	3	2	0	2	0	3	0	3	2	3	2	0	2	0	3	0	3	1
B																		

3/4

Ex. 8 Four note sequences. Notice you play four notes of the C scale, back up two notes, and then play four more.

Ex. 9 Broken thirds. Notice you play the first note of the C scale, then you skip a note of the scale, then you come back to the note you skipped.

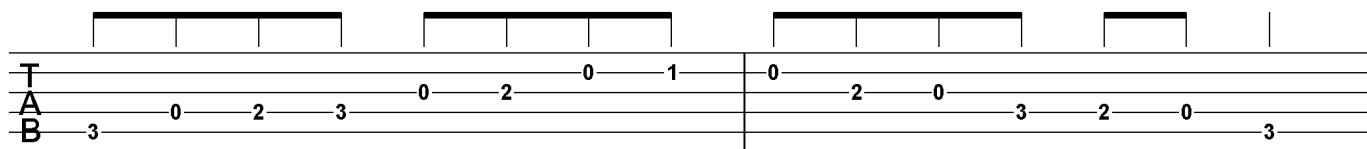
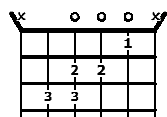


## Modes

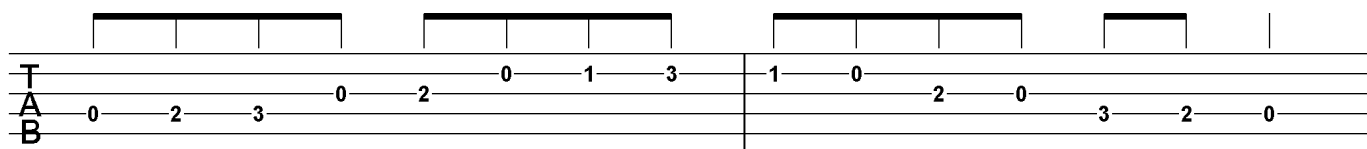
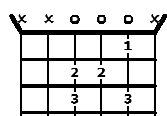
A mode is defined as any of various arrangements of the diatonic tones of an octave, differing from one another in the order of the whole steps and half steps scale. Modes have Greek names which makes them sound complex. However, they are quite simple. If you can play a C major scale, then you can play all seven modes. Each mode has the same notes as the first mode. Only the starting and ending notes vary, as shown below.

C Ionian (major scale)	c d e f g a b c
Dm Dorian	d e f g a b c d
Em Phrygian	e f g a b c d e
F Lydian	f g a b c d e f
G Mixolydian (dominant 7th scale)	g a b c d e f g
Am Aeolian (pure minor scale)	a b c d e f g a
B dim Locrian	b c d e f g a b

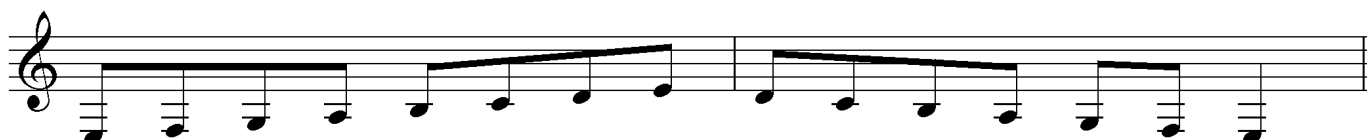
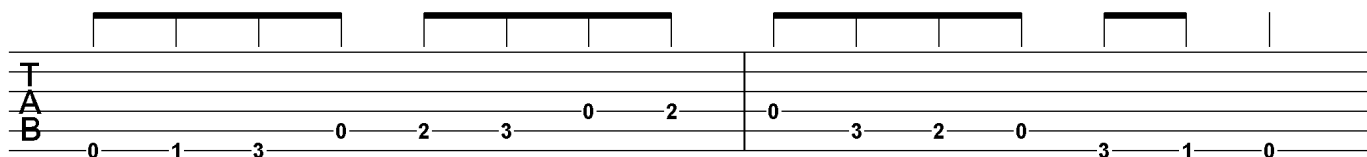
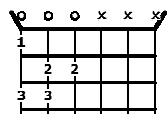
# Ex. 10 C Ionian mode



# Ex. 11 Dm Dorian mode



# Ex. 12 Em Phrygian mode



		x	x	
2				
3	3	3		

The first exercise is shown in two staves. The top staff is a guitar TAB with a treble clef and a key signature of one sharp (F#). The TAB notation shows a sequence of fret numbers: 1, 3, 0, 2, 3, 0, 2, 3, 2, 0, 3, 1. The bottom staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The notation shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

	○	○	○	×	×
	2	2			
3	3	3			



## VARIATIONS OF THE E MINOR BLUES SCALE

A diagram of a rectangular frame with a horizontal top bar and a horizontal bottom bar, connected by four vertical bars. The top bar has six small circles (weights) attached to it, with the first one on the left and the last one on the right. The bottom bar has five small circles (weights) attached to it, with the first one on the left and the last one on the right. The left vertical bar is labeled '1' at the top and '2' at the bottom. The middle vertical bar is labeled '2' at the top and '3' at the bottom. The right vertical bar is labeled '3' at the top and '3' at the bottom. The top bar is labeled '1' at the left end and '3' at the right end. The bottom bar is labeled '3' at the left end and '3' at the right end. The frame is supported by two small triangles at the bottom corners.

The image displays a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a guitar tablature, with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment, also with a treble clef and a key signature of one flat. The guitar part features a series of chords and melodic lines, with some notes marked with accidentals (sharps and flats). The piano part provides a harmonic and rhythmic foundation, with a melody that often moves in parallel motion with the guitar. The score is written in a standard musical notation style, with a common time signature (C) and a key signature of one flat.

[illegible]