



Scale Study: Root 5 A Major



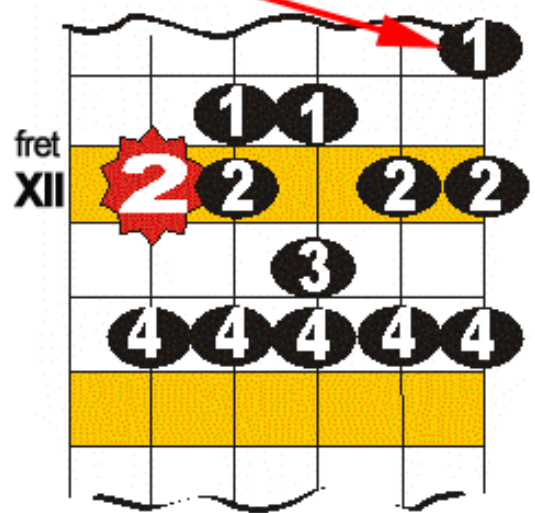
Overview.

This lesson examines the key of A major. An important idea repeated throughout this course is that each key is unique not only in it's fingering but in a musical sense as well. For example, in the musical neighborhood of A major we discovered some intresting moves involving fretted and/ or open string note choices

Movable Root 5 Scale Patterns.

One of the organizing principles which is central to the understanding of the guitar is movable shapes of scale patterns. The scale shapes are transposed (moved up and down the neck) in the same way that chords forms are. Ultimately, movable scale patterns allow you play, melodies, solos and hot licks in any key.

STRETCH Finger One Out Of Position.



Prefered Fingering For The A Type Of Scale Pattern

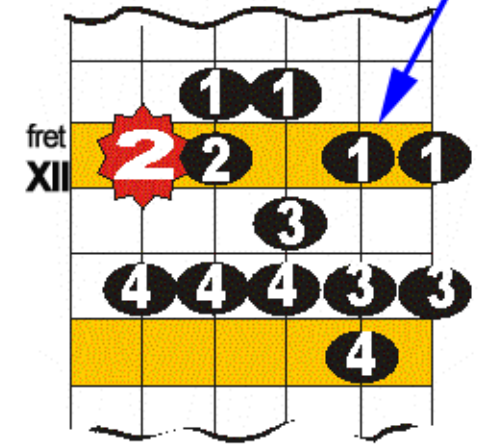
The major scale forms pictured below are called root 5 movable scales. This means that the root note, the note that names the scale, is located on string five. As with root 6 scales, the root note then takes on a special significance for purposes of transposing -sliding a scale pattern up and down the neck of the guitar.

The illustration at left represent the most widely used and played form of the **A Type** root 5 movable scales.

Widely Used Root Five Major Scale Pattern

Since many people find it uncomfortable and awkward to stretch FINGER ONE back out position for so many notes, an alternate MULTI-POSITION fingering is also popular. This approach puts the scale in position 11, with a sliding shift to position 11-giving the first finger plenty of work.

Out Of Position SHIFT



position, to accomadate the last few high notes in the scale. Many players find that making this one fret shift from Position 11 to Position 12 to be quite comfortable as the strong and nimble first finger one is the finger that is doing the work of the position shift. The root note, located on the 12th fret of string 5 is of course "A".

In the case of the root 5 scales an interesting option presents itself because the fingering patterns covers five frets, meaning that an single finger must be responsible for 2 frets.

Option: stretch finger one back out of position for the out of position notes.

Option: Slide finger one up one fret, to a new position with its new note pattern.

fingers: 2 4 1 2 4 1 3 4 2 4 1 2 4

12 14 11 12 | 14 11 13 14 | 14 12 14 10 | 12 14

stretch shift

fingers: 2 4 1 2 4 1 3 4 1 3 4 1 3




12 14 11 12 | 14 11 13 14 | 14 12 14 15 | 12 14

Preferred Shape

Of Course, the important ideas concerning transposing this scale shapes is that you play the root of each new scale with finger two and that you know the name of that root note. When the Root is on

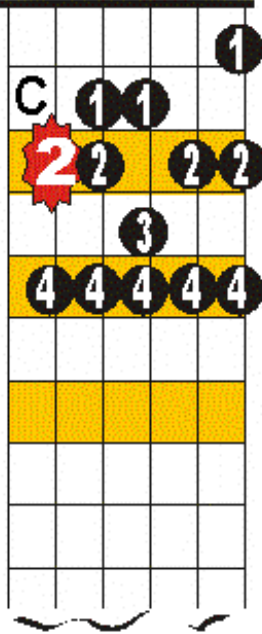
- FRET III, String 5 the resulting scale is in the key of C Major
- FRET V, String 5 the resulting scale is in the key of D Major
- FRET VII, String 5 the resulting scale is in the key of E Major

Pictured below are the preferred fingerings for the **A Type** of root 5 moveable scales transposed to the keys of C major, D major & E major. The feeling of and fingering for playing these scales is exactly the same for each key, the highness or lowness, or the register is what changes. Practice and play in each of these keys until they sound scales are smooth and rhythmic, listening for the sound of “Do - Re - Mi - Fa - Sol - La - Ti - Do” as you practice.

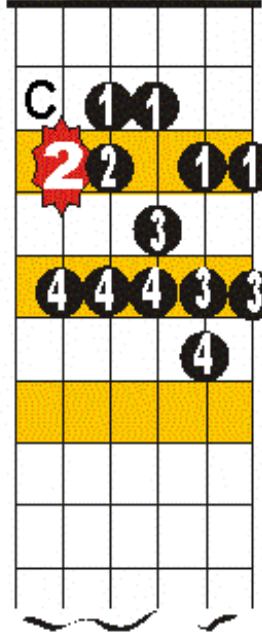
KEY	Root Note containing a fingering number	Scale tone containing a fingering number	Notes on staff finger numbers in red.
			

C Major


Stretch




Slide



Stretch finger one back one fret



SLIDE Up One Fret To New Position

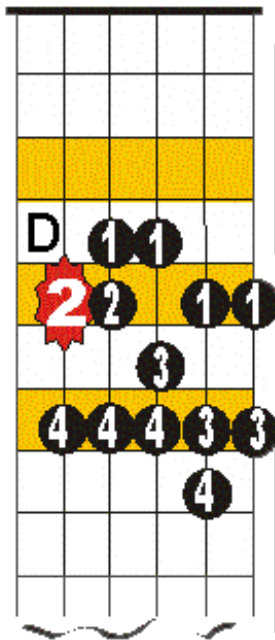


D Major

Stretch



Slide

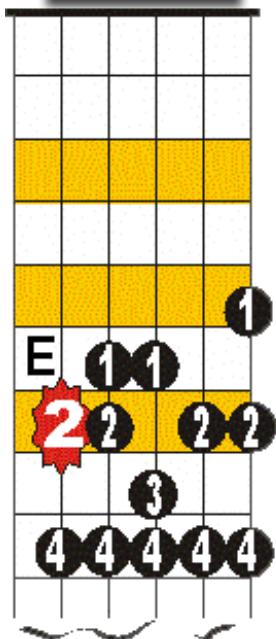


Stretch finger one back one fret

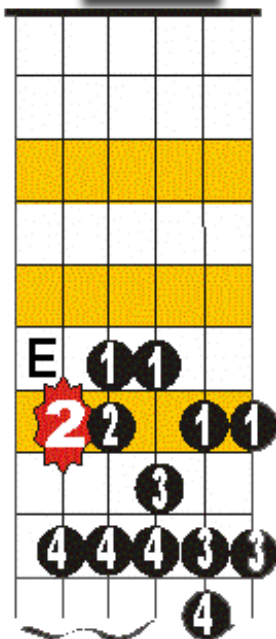
SLIDE Up One Fret To New Position

E Major

Stretch



Slide

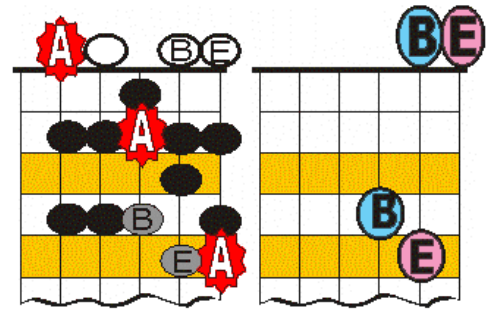


Stretch finger one back one fret

SLIDE Up One Fret To New Position

The Musical Neighborhood

In this study we used the open A major scale to learn a beautiful and much loved fiddle song called Devils Dream. This song is a study in the use of open strings and repetitive chord tones. At a good many points during the song its easy to see a chord shape emerge from the pattern of single notes called for by the melody. Through the use of the open strings (or optional fretted ones) found in the pattern, difficult lines are made easy.



When learning these melodies you should keep in mind the fact that each new key you learn to play in is like its own little musical neighborhood. A unique neighborhood with its twist, turns and secret little pathways known only by frequent visitors. The open A major scale is no different in this regard as is illustrated in the diagrams found here. Two of the notes, high "e" and high "b" each appear in two different locations in the first position:

- High "E" -String 1 Open or String 2 FRET V.
- High "B" -String 2 Open or String 3 FRET IV.

Analysis And Performance Notes

Songs comprised of long and complicated ideas can often be made easier through identification of the form, sections and phrases. Devils Dream is a testament to the power found in repetition of simple musical ideas. The phrase labeled 'phrase c' cleverly employs both the fretted "B" note (string 3 fret IV) and the Open "B"(string 2 open). Using the fretted "B" note gives the final notes of the phrase a smooth, fast and easy box shaped fingering pattern.



Chord Shapes

A major and B minor shapes are easily apparent in the fingering patterns created by the notes in phrases "b" and "d". In phrase "b" the note on the top two strings are also members of a B minor chord. In phrase "d" the shape of a standard A major chord emerges.

phrase b

B minor lick

D F# D F# D F#

3 2 0 2 3 2 0 2 3 2 0 2-5 4 2-0

phrase d

A Major lick

C# E A E C# E A E C# E A E

2 0 0 2 0 2 0 2 0 2 0 2 0 3 2

Devils Dream

A play section

A MAJ.

B MI

phrase "a" 2 phrase "b" 4

5 4 5 0 5 4 5 0 | 5 4 5 0 2 0 | 3 2 | 3 2 0 2 3 2 0 2 | 3 2 0 2 5 4 2 0

A MAJ.

D

A

E

A

phrase "a" 6 phrase "c" 8

5 4 5 0 5 4 5 0 | 5 4 5 0 2 0 | 3 2 | 3 2 0 | 3 2 0 | 2 4 | 2 4 2 4 2 0

B play section

A MAJ.

B MI

phrase "d" 10 phrase "b" 12

2 0 0 2 0 0 2 0 0 | 2 0 0 2 0 0 3 2 | 3 2 0 2 3 2 0 2 | 3 2 0 2 5 4 2 0

A MAJ.

D

A

E

A

phrase "d" 14 phrase "c" 16

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