



Advanced Stage I

Advanced Stage I - Project Lesson 1

Major Scales on Guitar:

Octave pattern system review. Major Scale: 6th string Pattern #4 and 4th string Pattern #5 shapes, degrees and fingering charts. Scale sequencing exercises, (three common versions).

Major 7 Arpeggios:

Major 7th Arpeggios: 6th string Pattern #4 and 4th string Pattern #5 shapes, degrees and fingering charts.

Music Theory:

Major scale formula review, notation of scales on the neck (linear), scales as applied to the music staff, key signature review.

Fingerboard Harmony:

Working with "Major 7th" chords from Pattern #4 (three shapes), and Pattern #5 (one shape). Exercises are included for the memorization and applied use in chord progressions.

Improvisation:

Works through a process for applying scales and arpeggios in order to build melodic phrases. An example progression in the key of "C Major" is included. A starter melody helps guide the improviser at creating initial phrases. An *MP3 JamTrack is provided (Premium Members) for the student to practice improvising their original melodic lines and to help establish phrasing.



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Written by Andrew Wasson for Creative Guitar Studio

Advanced Stage I - Project Lesson 2

Major Scales on Guitar:

Major Scale: 5th string Pattern #1 and 5th string Pattern #2 shapes, degrees and fingering charts.

Major 7 Arpeggios:

Major 7th Arpeggios: 5th string Pattern #1 and 5th string Pattern #2 shapes, degrees and fingering charts.

Visualization Technique:

Explains the system and process for properly using visualization to practice guitar. A method is outlined for developing a high degree of skill for the process.

Music Theory:

Major key review of both sharp and flat key signatures. Systems are discussed that will allow students to memorize the sharp or flat notes which occur within the different keys.

Fingerboard Harmony:

Working with “Major 7th” chords from Pattern #1 (one shape), and Pattern #2 (two shapes). Exercises are included for the memorization and applied use of these chord voicings in chord progressions.

Improvisation:

Scale and arpeggio application for building melodic phrases. An example progression in the key of “D Major” is included. A starter melody will help guide the improviser at creating initial phrases. An MP3 JamTrack is provided (Premium Members) for students to practice improvising their improvised melodic lines and to help with establishing melodic phrasing.



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Advanced Stage I - Project Lesson 3

Major Scales on Guitar:

Major Scale: 6th string Pattern #3; shape, degrees and fingering chart. Includes a scale sequencing exercise that applies a diatonic thirds sequence using, "C Major," Pattern #3.

Major 7 Arpeggios:

Major 7th Arpeggio: 6th string Pattern #3; shape, degrees and fingering chart.

Major Triad Arpeggios:

Part One: Triad arpeggio introduction with Pattern #4. Includes a melodic phrase exercise.

Part Two: Continued development of Triad Arpeggios with patterns; #5, #1, #2, #3. Includes two exercises; a drill in the key of "A Major," and a melodic study in, "A Major."

Music Theory:

The topic of, "Interval Distance," is introduced with the most common forms of Intervals shown using neck diagrams. Examples of; Perfect, Major, and Minor Intervals are explained. A written exercise is included for additional practice and for help with Interval memorization.

Fingerboard Harmony:

Working with "Major 7th" chords from Pattern #3 (one shape). Exercises are included for the memorization and applied use of the chord voicings in chord progressions. A "Chord Progression Exercise" review is included to help players apply the various Major 7th chord patterns introduced throughout the first three Project Lessons of Advanced Stage One.

Improvisation:

Scale and arpeggio application for building melodic phrases. An example progression in the key of "Bb Major" is included. A starter (springboard) melody will help guide the improviser at creating initial phrases. An *MP3 JamTrack is provided, (*Premium Members), for students to practice improvising melodic lines and to help with establishing melodic phrasing in the key of, "Bb Major."



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Advanced Stage I - Project Lesson 4

Major Pentatonic Scales on Guitar:

Major Penatonic Scale: 6th, 5th and 4th string patterns (Patterns #1 - #5). Curriculum shows the shape outlines, degrees and fingering charts. Includes a melodic exercise that operates over a 12-bar "Bop Blues" format using the, "A Major," Pentatonic patterns.

Major Pentatonic (flat-third) Scales on Guitar:

Major Penatonic (flat-third) Scale: 6th, 5th and 4th string patterns (Patterns #1 - #5). Curriculum shows the shape outlines, degrees and fingering charts. Includes a melodic exercise that operates over a 12-bar "Country-Western" format using the, "E Major," Pentatonic (flat-third) patterns.

Major Pentatonic "Along the Neck" Scale Layout:

The "Along the Neck" scale shape is excellent for performing improvisations and composed melody ideas. It promotes smooth transitions along the guitar and helps to allow for rapid lateral movement on the neck. The fingerboard shape includes both Major Pentatonic outlines as well as, the "flat-third" passing tones.

Music Theory (Intervals):

The topic of, "Interval Shapes and Distance," moves forward with the most common forms of Major and Minor 6th and 7th, as well as the Diminished and Augmented. Intervals are shown using neck diagrams. Examples of the Major, Minor, Diminished and Augmented Intervals are explained. A written exercise is included for additional practice and for help with Interval memorization on the fingerboard.

Fingerboard Harmony:

Example 1) The "Dominant 7th" chord patterns from Patterns; #4, #1, #5 and #2. Chord progression exercises are included for the memorization and applied use of the chord voicings in real world rhythm guitar situations.

Example 2) The "Dominant 9th" chord patterns from Patterns; #3, #4, #2 and #5. A chord progression exercise is included for the memorization and applied use of the chord voicings in a real world rhythm guitar situation.

Example 3) The "Dominant 13th" chord patterns from Patterns; #4, Pattern #4 (alternate) and Pattern #2. A chord progression exercise is included for the memorization and applied use of the chord voicings in a real world rhythm guitar situation.



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Advanced Stage I - Project Lesson 4 continued...

Improvisation:

Exercise 1) Major Pentatonic and Major Pentatonic (flat-third) scale application for building composed and improvised melodic phrases. The 12-Bar Blues example progression is in the key of “G Blues” (all Dominant 7th chords). Use the included *MP3 JamTrack to establish your feel and style for playing over the chord changes.

Exercise 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the two styles of the Major Pentatonic Scale (normal and flat-three). An *MP3 JamTrack is provided, (*Premium Members), for students to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key of, “G Blues.”



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Advanced Stage I - Project Lesson 5

Natural Minor Scale Theory:

Introduces the basic music theory principles of the Natural Minor Scale (Aeolian Mode). Explanations of the three primary methods for understanding Minor Scale Theory. These include; scale comparisons using the relative minor process, finding minor from major using parallel degrees, and reverse order comparison for finding Relative Major from a Minor Scale. Includes a written assignment of working from an existing minor key to the relative major key.

Natural Minor Scale Patterns on Guitar:

Minor scales on the neck covering patterns #4 and #5. Pattern #4 is a 6th-string scale. Pattern #5 is a 4th-string scale. The neck layouts are given as the shape outline (dot geometry on the neck), scale degrees (the minor scale numbering for interval relation), and as fingering chart. Suggested practice involves memorization of the shapes and metronome rehearsal up to a speed of between 92 - 100 b.p.m. using 16th-notes.

Includes two playing /application exercises covering a "Natural Minor Scale Sequencing" study and a "Natural Minor 8-bar Melody."

Minor 7th Arpeggio Patterns on Guitar:

Runs through the Pattern #4 and Pattern #5 Minor 7th arpeggio shapes on the fingerboard. The Pattern #4 shape is a 2-octave run beginning from the 6th string with a second octave on the 4th string. Pattern #5 is a higher register shape built from off of the 4th guitar string. Page (9) of the handout contains two exercises for applied practice of these arpeggios. Both exercises are composed from using the "G Minor 7" arpeggio patterns. Exercise one is a Lateral Connection study. Exercise two is an 8-bar Minor 7th arpeggio melody composed entirely of the Pattern #4 and Pattern #5, "G Minor 7," arpeggio shapes.

Fingerboard Harmony:

Example 1) Explains the construction of the "Minor 7" chord off of a root of, "C."

Demonstrates the construction process by converting an existing "C Major 7" chord to a "C Minor 7" chord. The conversion uses the Minor 7 chord formula of, "1, b3, 5, b7" to create a "Minor 7" chord from the tones of a "Major 7." Written exercises are included.

Example 2) The Pattern #4 Minor 7th chord shapes are organized on the guitar fingerboard by using the layout of tones found from the Pattern #4 Minor 7th Arpeggio. There are two common root position Pattern #4 chord outlines. Both shapes are shown along with a Chord Progression Application Exercise for skill development.



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Advanced Stage I - Project Lesson 5 continued...

Fingerboard Harmony: continued...

Example 3) The Pattern #5 Minor 7 chord shape is shown organized from the Pattern #5 Minor 7th Arpeggio. The root position chord shape for Pattern #5 is based off of the 4th guitar string. The Pattern #5 chord layout on the neck is given along with a Chord Progression Application Exercise for skill development.

Music Theory (Consonant and Dissonant Triads):

The expansion from two-note intervals evolves with this lesson of Music Theory. The addition of three note chord patterns on the fingerboard for the primary triads is the focus. Root position triads for; Major, Minor, Augmented and Diminished chords are shown as simple shapes upon the neck. Patterns are constructed off of the; 6th, 5th, 4th and 3rd guitar strings. Each pattern is organized for easy note layout memorization and includes a written study to test memory recall of each of these fretboard patterns.

Improvisation:

Exercise 1) Use the key of “B Minor” chord progression provided to establish a backing-track harmony for study of the Pattern #4 and Pattern #5 scales and arpeggios. Premium members may use the included MP3 JamTrack to establish the sense of feel and style for playing over the chord changes. Work up a composed melody based off of the springboard melody to start. After you establish your feel for the sense of phrasing and meter, begin more serious efforts toward strict improvisation.

Exercise 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the scale patterns of the “Minor Scale” and the “Minor 7th” arpeggio. Use the MP3 JamTrack is provided, (*Premium Members), to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key center of, “B Minor.” Monthly members should record these changes into an audio workstation. Use the pre-recorded backing track to practice the springboard melody and eventual improvising.



GUITAR COURSE COMPENDIUM

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Advanced Stage I - Project Lesson 6

Natural Minor Scale Theory:

Lesson six begins with a “Major /Minor” key theory review. This review covers the most vital points involved with learning how minor scales are established, as well as, the importance of the major scales “6th Scale Degree,” in producing the minor tonality. The theory review also highlights the different effects of changing other degrees of the major scale to establish the “Natural Minor Scale” (Aeolian Mode) tonality. The focus of the review is placed upon “Relative Pattern Association.” Several exercises are given in this section to help the student distinguish between the relative minor to major scale pattern relationships.

Natural Minor Scale Patterns on Guitar:

Minor scales on the neck covering patterns #1 and #2. Both scale patterns are based off of the 5th-string. The neck layouts are given as shape outlines (dot geometry on the neck), scale degrees (the minor scale’s degree numbering for interval relation), and as fingering chart. Suggested practice involves memorization of the shapes and metronome rehearsal up to a speed of between 92 - 100 b.p.m. at a duration of 16th-notes.

Includes two playing /application exercises covering a “Natural Minor Melodic Exercise Routine” in exercise one. With exercise two offering a “Natural Minor 8-bar Melody” within the key of “E Minor.”

Minor 7th Arpeggio Patterns on Guitar:

Demonstrates the Pattern #1 and Pattern #2 Minor 7th arpeggio shapes on the fingerboard. The Pattern #1 shape is a single-octave range arpeggio beginning from the 5th string with a second octave located on 2nd string. Pattern #2 is another single-octave shape also built from off of the 5th guitar string. Page (6) of the handout contains two exercises for applied practice of these arpeggios. Exercise one is an “Arpeggio Drill on the Fingerboard” shapes study (Pattern #1 and #2), covering the chord of “D Minor.” Exercise two is an 8-bar Minor 7th arpeggio melody composed entirely of the Pattern #1 and Pattern #2, “F Minor 7,” arpeggio patterns.



GUITAR COURSE COMPENDIUM

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Advanced Stage I - Project Lesson 6 continued...

Music Theory (3rd and 6th Intervals for Major & Minor):

The primary interval within a scale, arpeggio or chord that defines its quality is the 3rd. The inversion of the third interval is the 6th. Both of these intervals are absolutely vital to the overall sound and temperament of the “Natural Minor Scale.” This section of “Project Lesson Six,” focuses upon the relationship of these two critical tones and sets out to help the student understand how they can visualize the geometrical shapes of major and minor 3rd’s and 6th’s on the guitar fingerboard. A portion of this section is devoted to comprehending the emotional effects generated by the use of the 3rd and 6th intervals with regard to the major and minor tonalities in music. There are six written exercises included in the handout covering several note relationships of the major and minor 3rd and 6th intervals.

Fingerboard Harmony:

Example 1) The Pattern #1 Minor 7th chord shapes are organized on the guitar fingerboard by using the layout of tones found from the Pattern #1 Minor 7th Arpeggio. There are two common root position Pattern #1 chord outlines built from the root on the 5th guitar string. Both shapes are shown along with a Chord Progression Application Exercise for skill development.

Example 2) The Pattern #2 Minor 7 chord shape is shown organized from the Pattern #2 Minor 7th Arpeggio. The root position chord shape for Pattern #2 is based off of the 5th guitar string. The Pattern #2 chord layout on the neck is given along with a Chord Progression Application Exercise for skill development.

Improvisation:

Exercise 1) Use the key of “F# Minor” chord progression provided to establish a backing-track harmony for study of the Pattern #1 and Pattern #2 scales and arpeggios. Premium members may use the included MP3 JamTrack to establish the sense of feel and style for playing over the chord changes. Establish an original composed melody based off of the springboard melody to start your improvisation studies. After you establish your feel for the sense of phrasing and meter, begin more serious efforts toward improvisation.

Exercise 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the scale patterns of the “Minor Scale” and the “Minor 7th” arpeggio. Use the MP3 JamTrack *provided with your course files download, (*Premium Members), to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key center of, “F# Minor.” Monthly members are encouraged to record these changes into an audio workstation. Use the pre-recorded backing track to practice the springboard melody. Move on from there to work at creating improvisations over the “F# Minor” progression.



Advanced Stage I - Project Lesson 7

Natural Minor Scale Theory:

Lesson seven begins with a “Natural Minor” relative key theory review. The focus of the review is placed upon “Relative Pattern Association.” Exercises are given in this section to help the student distinguish between the relative minor to major scale pattern relationships. Emphasis is placed upon associated patterns of Natural Minor Scale shapes to their relative major shapes.

Natural Minor Scale Pattern #3 on Guitar:

Minor scales on the neck covering pattern #3. This scale pattern is based off of the 6th-string. The neck layouts are given as shape outlines (dot geometry on the neck), scale degrees (the minor scale’s degree numbering for interval relation), and as fingering chart. Suggested practice involves memorization of the shapes and metronome rehearsal up to a speed of between 92 - 100 b.p.m. at a duration of 16th-notes.

Includes two exercise drills and a melody application exercise. The drills offer students a, “Natural Minor Sequencing Exercise,” and a “Natural Minor 8-bar Melodic Exercise.” A third example is included that focuses on a “Natural Minor Scale Practice Melody” within the key of “A Minor.”

Minor 7th Arpeggio Pattern #3 on Guitar:

Demonstrates the Pattern #3 Minor 7th arpeggio shape on the fingerboard. The Pattern #3 shape is a two-octave range arpeggio beginning from the 6th string with a second octave located on 3rd string and the upper octave on the 1st string.

Arpeggio exercises include an “Arpeggio Sequencing Exercise” using the Pattern #3, covering the chord of “D Minor.” Exercise two is an 8-bar Minor 7th arpeggio melody composed entirely of the Pattern #3, “B Minor 7,” arpeggio. And, the final exercise is an arpeggio and scale blending workout that mixes the Pattern #3 “A Minor” scale along side of the Pattern #3, “A Minor 7” arpeggio.

Minor Triad Arpeggios:

The five patterns of minor triad arpeggio shapes are provided with each of their shape outlines, degrees and fingerings. A lengthy 20-bar minor triad arpeggio example melody is provided with the lesson to help students apply the shapes on the neck. Note: Monthly members have access to download the (page 9) 20-bar “Minor Triad Exercise.”



GUITAR COURSE COMPENDIUM

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Advanced Stage I - Project Lesson 7 continued...

Music Theory (Understanding the I-IV-V Progression):

Chord progressions must be fully understood by all musicians and since guitar players perform in so many situations as rhythm players, we must be aware of the ways that progressions function.

The most popular harmony across almost all styles of music is the “I-IV-V” chord progression. This section introduces six different examples of the “I-IV-V” chord movement. These will include; the standard Major and Minor. The major and minor with a Dominant 7th “V-chord.” Plus, the Blues harmony.

A bonus “I-IV-V” variations progression is also provided to demonstrate how the “I-IV-V” can be used across many different types of random sequences.

Fingerboard Harmony: (Pattern #3 Minor 7th Chord)

The Pattern #3 Minor 7th chord voicings are organized on the guitar fingerboard by using the layout of tones found from the Pattern #3 Minor 7th Arpeggio. There are two common root position Pattern #3 chord outlines built from the root on the 6th guitar string. Both shapes are shown along with Chord Progression Application Exercises for skill development. The application progressions introduce the 12 and 8-bar “Minor Blues” progressions.

Improvisation:

Exercise 1) Use the key of “Bb Minor” chord progression provided to establish a backing-track harmony for study of the Pattern #3 scale and arpeggio. Premium members may use the included MP3 JamTrack to establish the sense of feel and style for playing over the chord changes.

Establish an original composed melody based off of the springboard melody to start your improvisation studies. After you establish your feel for the sense of phrasing and meter, begin more serious efforts toward improvisation.

Exercise 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the scale patterns of the “Minor Scale” and the “Minor 7th” arpeggio. Use the MP3 JamTrack *provided with your course files download, (*Premium Members), to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key center of, “Bb Minor.”

Monthly members are encouraged to record these changes into an audio workstation. Use the pre-recorded backing track to practice the springboard melody. Move on from there to work at creating improvisations over the “Bb Minor” progression.



Advanced Stage I - Project Lesson 8

Minor Pentatonic Scale Theory:

Lesson eight begins with a theory review of the “Minor Pentatonic Scale.” Comparisons are shown between the relationship of the “Natural Minor Scale,” and the “Minor Pentatonic.” The examples demonstrate both scale degrees analysis along with scale tones from the key of “C Minor.” The structure of Minor Pentatonic and the noticeable elimination of half-steps are compared through both scale analysis and a short melodic example.

Minor Pentatonic Scale Patterns on Guitar:

The fingerboard patterns for Minor Pentatonic off of all string sets. The complete fret-board layout is covered, (Patterns: #4, #5, #1, #2, #3). The neck layouts are given as shape outlines (dot geometry on the neck), scale degrees (the minor scale’s degree numbering for interval relation), and as fingering chart. Suggested practice involves memorization of the shapes and metronome rehearsal up to a speed of between 92 - 100 b.p.m. at a duration of 16th-notes.

Minor Pentatonic Scale Application:

Three studies demonstrate the use of the Minor Pentatonic Scale across the fingerboard. In **Exercise one**, a key of “C Minor” Pentatonic scale from Pattern #4 is performed using a sequence drill. The sequence operates using a 3-tone recurring system. Once the sequence is developed in the key of “C Minor”, practice moving it laterally across the neck through other keys of the Minor Pentatonic scale (Pattern #4).

Exercise two applies an “8-bar Melody” from the key of “A Minor.” The keys Minor Pentatonic scale combines Pattern #4 and Pattern #5 fingerboard shapes. Practice each shift that the melody makes through the measures in order to establish the best fingerings required to perform the piece smoothly.

Natural Minor Scale Vs. Minor Pentatonic:

The application of Minor Pentatonic continues with an explanation of the sounds available when blending the Natural Minor Scale with Arpeggios and the Minor Pentatonic. A thorough breakdown of the systems used, sound sources and the value of pre-learned lines is discussed. A two part improvisation example is presented in “D Minor,” with a chord progression outlined in “Part One.” Learn how to play the chord changes and then record them. In “Part Two” an associated “D Minor” melodic example is provided to compliment the chord changes from “Part One.” Learn the “Part Two” melody and perform it over the chord changes from “Part One.”



GUITAR COURSE COMPENDIUM

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Advanced Stage I - Project Lesson 8 continued...

Music Theory - Minor Key Tonality and Resolution:

This lessons music theory section covers the most common resolutions found in minor keys. In the examples, popular resolutions including the “V-minor,” the “V-major,” the “V7” and the “VII-major” are presented across five chord progression examples.

Breakdowns of each type of Minor resolution are provided within the same key center, (E Minor). In order to fully comprehend the effect of each harmonic cadence it is important to perform all of the progressions shown in the curriculum. Watch the overview lesson (video 6) and the in-studio play through (video 17) to understand the details of each resolution concept.

Fingerboard Harmony (Chord Review)

The Fingerboard Harmony section of this lesson plan is structured to function as a basic review of the chord types we have studied in Stage One Advanced. Three studies are provided to help with applying; Major 7th, Minor 7th and Dominant 7th chords. A “Suggested Practice Study Routine,” for the review and development of both triad and seventh chords is also included. Note: Monthly members have access to download the Study #3 (page 11) 29-bar “Chord Review Chord Progression.”

Improvisation:

Study 1) Use the key of “F Minor” chord progression provided in the lesson plan to establish a backing-track harmony for study of the Minor Pentatonic scale. *Premium members may use the included MP3 JamTrack to establish the sense of feel and style for playing over the chord changes.

Establish your own original composed melody (based off of the springboard melody in the curriculum) to start your improvisation studies. After you have established your feel for the sense of phrasing and meter, begin a more serious effort toward pure improvisation.

Study 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the scale patterns of the “Minor Pentatonic Scale.” Use the MP3 JamTrack *provided with your course files download, (*Premium Members), to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key center of, “F Minor.”

Monthly members are encouraged to record these changes into an audio workstation. Use your pre-recorded backing track to practice the springboard melody. Move on from there to work at creating improvisations over the “F Minor” progression.



Advanced Stage I - Project Lesson 9

Blues Tonality - Objective of the Lesson:

Lesson nine begins with a breakdown of the Blues Tonality. I discuss the objectives of the lesson and explain the difference between having an understanding for the style and learning to become quite masterful at performing it. The Blues Tonality is the third tonality in modern music next to Major and Minor. The details of its striking effects and the structure of the Blues Scale are explained.

Blues Tonality - Theory Review:

Explains the connection of how our six unique scale tones (found in the Blues Scale) relate back to both Minor Pentatonic and the Natural Minor Scales. The Minor color tones of flatted third and seventh along with the Blues Scales dissonant color tone of the diminished 5th are shown in comparison to the other Minor scale structures. An example of the "C Blues" scale is provided in this section for an introduction to the scales sound.

The Blues Scale Patterns on Guitar:

The fingerboard patterns for the Blues Scale off of all string sets. The complete fret-board layout is covered, (Patterns: #4, #5, #1, #2, #3). The neck layouts are given as shape outlines (dot geometry on the neck), scale degrees (the Blues scale's degree numbering for interval relation), and as fingering charts. Suggested practice involves memorization of the shapes and metronome rehearsal up to a speed of between 92 - 100 b.p.m. at a duration of 16th-notes.

A Blues Scale example melody (in the key of "F Blues"), is given for rehearsal. Learn the 8-bar Blues Melody example and practice it up to the indicated goal tempo of 98 b.p.m.

Blues Scale Along the Neck:

Lesson nine contains an "along the neck" Blues Scale pattern notated from off of the tonic note of "G." This is similar to the along the neck pattern given back in Advanced Guitar - Stage One - Lesson 4 (page 8). These along the neck patterns are extremely valuable for creating smooth lateral phrases with scales on the neck. Study the along the neck Blues Scale layout. Once the scale layout becomes committed to memory, practice transposing it over to other key signatures.

Blues Scale Theory and Application:

Blues scale application is formatted around the harmony of the "Dominant 7th" chord. This is a unique chord as it contains a "Major 3rd" as well as, a "Minor 7th." The "Blues Progression," applies Dominant 7th chords off of the Tonic chord, IV-Chord and the V-Chord. In the lesson, a "I-IV-V" Blues Harmony application example demonstrates this concept in the key of "C Blues."



Advanced Stage I - Project Lesson 9 continued...

Blues Scale Melody:

Section Five - Progression One studies the application of our Blues sound by applying the Blues Scale within a key of "C Blues" melody example. The 12-Bar "C Blues" melody focuses on the "C Blues" Scale Pattern #3, played in the 5th position. Learn the melody and build it up to the indicated goal tempo of 89 b.p.m.

Blues Lick Phrasing:

Section Six explores the sound that the Blues Scale produces when used in licks. The color is interesting in how it effects the tonality through the minor 3rd and minor 7th. These scale tones will (at different times across the harmony), operate either with, or against each of the chord tones found from within the; I7, IV7 and V7 chords.

The other interesting effect coming from this scale is its "Diminished 5th." This dissonant color tone produces a harsh clash against other tones used across the tonality. The ten example licks (from key of "C Blues Scale"), shown in section six will help with developing a more familiar ear for phrasing with the Blues Scale.

Blues Progressions:

In Section Seven, a collection of six different style Blues Progressions are provided (in various keys), for developing an awareness for performing the Blues Scale. The sound of each progression ranges from slower jams using the 8-Bar format, to even eighth and shuffle jams up at faster tempos in 12-bar formats. Longer arrangements of both 16-bar Blues and the 24-bar Jazz Blues (Rhythm Changes) are also included for rehearsal.

Audio "Jam-Tracks" for each Blues Progression in section seven are provided to Premium web-site members. First play over the progressions as rhythm guitar to learn the feel and groove. Then, play the MP3 jam-tracks as backing progressions for Blues Scale improvisation practice. Note: Monthly members do not have access to the course downloads. To get the most from these studies as a Monthly subscriber record each progression using your favorite recording software.



GUITAR COURSE COMPENDIUM

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Advanced Stage I - Project Lesson 9 continued...

Improvisation:

Study 1) Use the key of “Bb Blues” chord progression provided in the lesson plan to establish a backing-track harmony for study of the Blues scale. *Premium members may use the included MP3 JamTrack to establish the sense of feel and style for playing over the chord changes.

Establish your own original composed melody (based off of the springboard melody in the curriculum) to start your improvisation studies. After you have established your feel for the sense of phrasing and meter, begin a more serious effort toward pure improvisation.

Study 2) A starter (springboard) melody will help guide the improviser at creating initial phrases using the scale patterns of the “Blues Scale.” Use the MP3 JamTrack *provided with your course files download, (*Premium Members), to practice improvising melodic lines and to help with establishing initial melodic phrasing within the key center of, “Bb Blues.”

Monthly members are encouraged to record these changes into an audio workstation. Use your pre-recorded backing track to practice the springboard melody. Move on from there to work at creating improvisations over the “Bb Blues” progression.