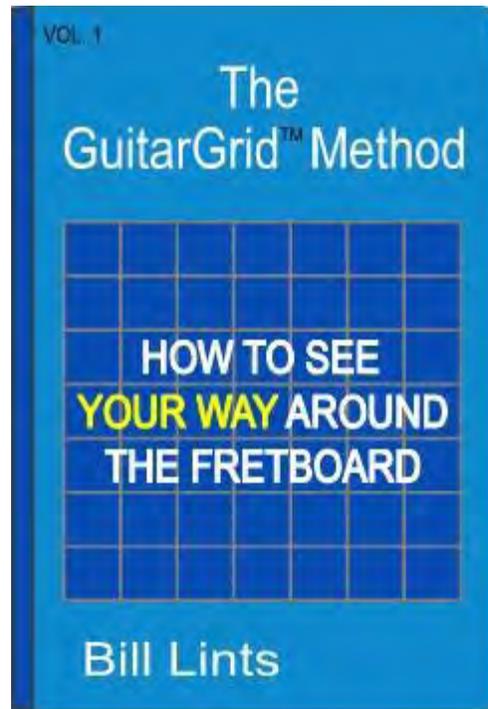


- [1-Introduction](#)
- [2-Getting Started](#)
- [3-Pentatonics 1](#)
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- [5-Triads](#)



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- [9-Pentatonics 2](#)
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Introduction

Questions? Comments! Information...

CONTACT: guitargrid.com

Welcome to The GuitarGrid™ Method

The GuitarGrid Method uses visual tools—giving you new ways to view and understand the true nature of your Fretboard.

GuitarGrids apply to 6-string guitars in standard tuning. They also apply (in a simpler way) to bass guitars.

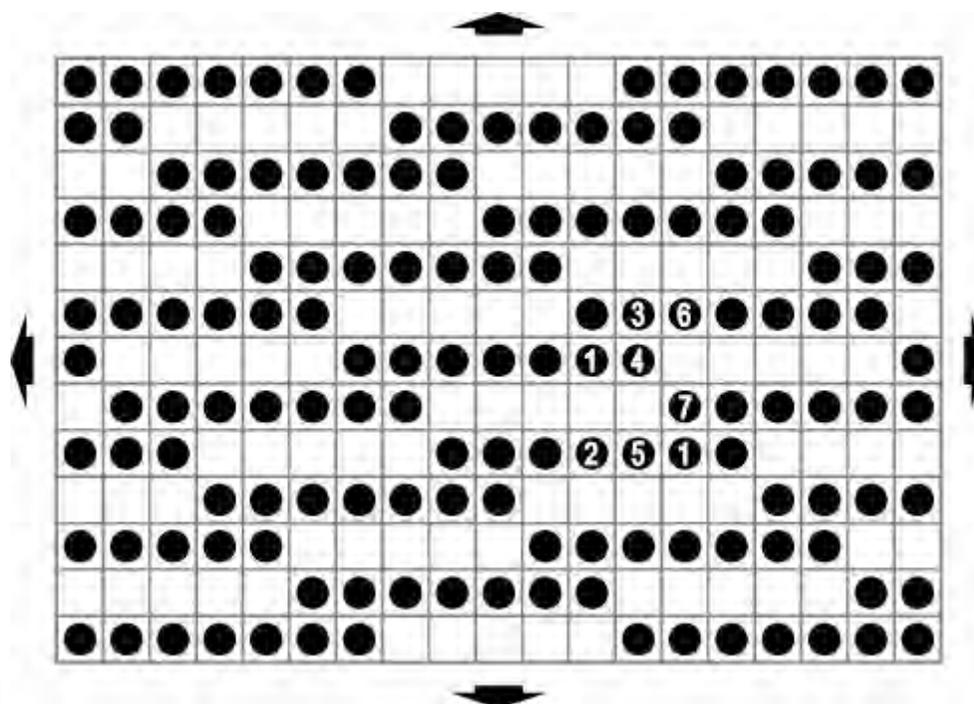
A GuitarGrid has rows (horizontal/across) and columns (vertical/up-down). Rows correspond to frets, and columns to strings.

Any GuitarGrid row can correspond to any fret on your Fretboard. Any GuitarGrid column can correspond to any string on your Fretboard.

That is, you can start by playing any GuitarGrid dot/note at any spot on your Fretboard, but in later lessons of the method and at the Members' area, you will learn why and where to start, to create desired sounds.

The beginning lessons are focused on teaching you the basics of how to play what you see in the GuitarGrids. Later lessons add much more, so please be patient and know that a more complete understanding will be revealed to you, in simple steps at a time, as you go through the lessons.

Here is a
GuitarGrid
overview:



Introduction pg. 1

Above is a GuitarGrid overview. Please don't "fret" (pun intended!--understanding and playing with GuitarGrids doesn't require you to memorize or comprehend GuitarGrids at this overview level. I just want you to see (what I consider to be) the fascinating beauty of the repeating GuitarGrid pattern.

(I have numbered some dots/notes, which will be used in a simple exercise, below).

GuitarGrids repeat forever: left, right, up, down, and at angles, but you still look at them with a left to right orientation (thicker string (left) thinner string (right)). It's as if you are looking at a fretboard, upright, in front of you.

If you have ever played while looking at an upright fretboard diagram, where the low E string is on the left and the high E is on the right--you'll translate the GuitarGrids in the same way. And, for Bass players, that would be a Bass fretboard diagram, where the low E string is on the left and the G is on the right.

This overview contains 7 different (repeating) notes. They are the 7 notes of what is known as the "Major scale." When you hear "Do, Re, Mi, Fa, So, La, Ti, Do"--you are hearing the notes of the Major scale. The Major scale is the foundation for most of the popular music you have ever heard.

Exercise:

I have numbered a few dots/notes in the GuitarGrid overview, above.

Take your guitar, and starting anywhere on the thickest string (low E), play the dots as you see them--one at a time... "1, 2, 3, 4, 5, 6, 7, 1"

You should hear the familiar "Do, Re, Mi, Fa, So, La, Ti, Do"

You can start at any fret (for the time being), but if you want to play the notes C, D, E, F, G, A, B, C -- then start the with dot number 1 being on the 8th fret (you'll then be playing the notes of the C Major scale). The main purpose of this exercise is to make sure you understand the most basic step of playing on your fretboard, what you see in a GuitarGrid. Once you do, you'll be ready for the "Getting Started" lesson, which reveals the next, even more important step.

Introduction pg. 2

GuitarGrid dots/notes repeat in a pattern that goes on forever, but of course your fretboard doesn't go on forever. And although it may not look like it, trust me, GuitarGrids are almost the same as fretboards.

Keep this in mind throughout the lessons:

All the GuitarGrid patterns you see in the lessons can be found in the overview above. It should help you to know this. All the "many" are really from that one. You are learning many aspects of that one pattern--building a foundation for your guitar Mastery.

And, perhaps even more importantly, know that by learning a few easy GuitarGrid "Building Blocks" you'll be able to play what the overview shows--without even looking at the overview, or any other GuitarGrid--it can be that easy!



Getting Started

This lesson shows how to play off the GuitarGrid's patterns. Learn this one trick, and you'll be well on your way to easily understanding all that follows.

To play off a GuitarGrid it's best, in the beginning, to choose a starting point on one of the 4 thickest strings. Play on the 4 Thickest Strings just as it looks on the GuitarGrid.

When you decide to cross what I call "The Shift Zone", and play on the 2 Thinnest Strings, move up the Fretboard one fret from what you see on the GuitarGrid. By "up one fret" I mean "up" as in "up to a higher note". This "up" is away from the tuning pegs and toward the body of your guitar.

"The Shift Zone" is an imaginary line that lands between and separates the 4 Thickest Strings from the 2 Thinnest Strings.

Note: This "shifting" does not apply to Bass Guitars in standard tuning...in which case, no shifting is required.

See what happens to this 6-dotted GuitarGrid row (right of the arrow) when it is played on the Fretboard? The 2 Thinnest strings' notes get shifted up one fret.

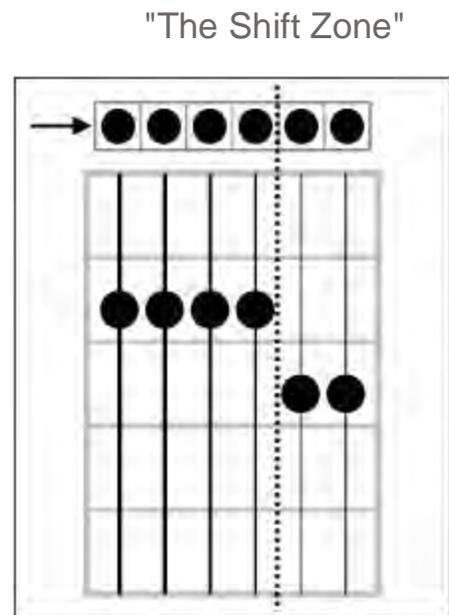
How to make the shift:

When part of a GuitarGrid lands on the 2 Thinnest strings, play that part one fret up from what you see in the Grid.

Why make the shift?

Why you need to shift up one fret on the 2 Thinnest strings is explained at the bottom of this page.

Although, you don't have to understand Why it works to know How, When, and Where to make the shift.



Separates the 4 Thickest strings from the 2 thinnest strings.

Ok, get your guitar so you can prove to yourself, this GuitarGrid stuff works!

Let's use the "Do, Re, Mi, ..." again, since it's a sound everyone knows.

This is the pattern you played in the Introduction.

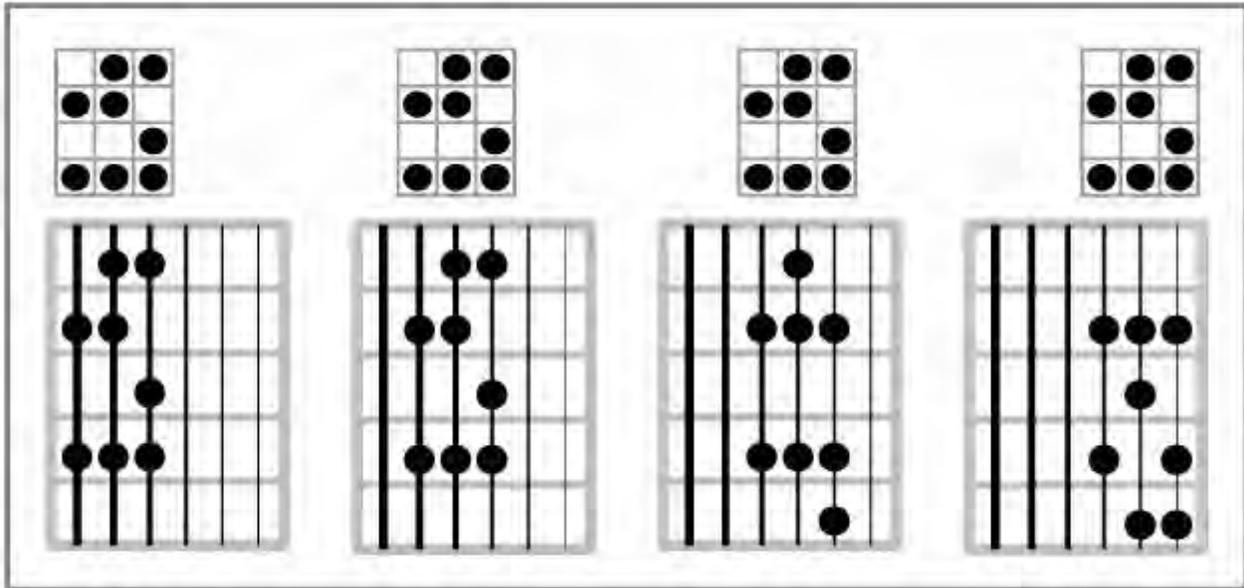


See Below: This "Do, Re, Mi, ..." pattern is placed above 4 Fretboard views.

Start playing on the 3 Thickest strings. Play "Do, Re, Mi, Fa, So, La, Ti, Do". Now, move the pattern over and play it on the next 3 strings. So far, you've only played on the 4 Thickest strings, so the Grid and Fretboard patterns match.

Playing on the next 3 strings causes the last column of dots to cross the Shift Zone, and to land on one of the 2 Thinnest strings. It's time to Shift, and now the Grid and Fretboard patterns no longer match. But, the "Do, Re, Mi, ..." sounds right, and you didn't have to memorize the resulting fretboard pattern ahead of time to play it.

Playing on the next 3 strings causes 2 columns of Guitargrid dots to cross the Shift Zone. So, they both get shifted up one fret. It sounds like "Do, Re, Mi, ...", but once again its pattern has changed from the pure GuitarGrid pattern.



Knowing one GuitarGrid pattern, and how and when to shift, gives you the freedom to play it anywhere you want--all over the Fretboard.

Make sure you are comfortable with, and can do this exercise before going on to the next lessons.

And, be sure to read:

"Some Important Thoughts for Exploring GuitarGrids" at the bottom of this page.

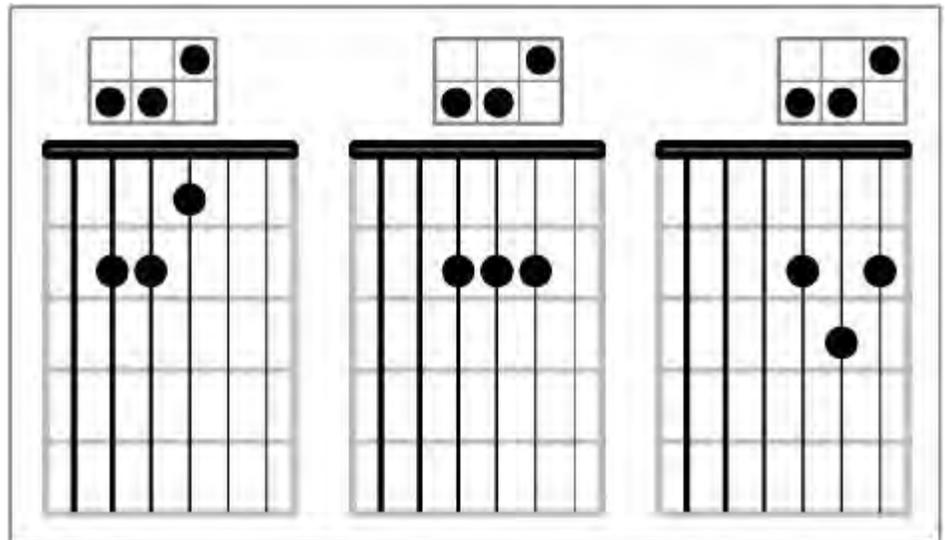
If you're familiar with some of the basic open chords, this should be of interest to you.

Notice how this one grid shape becomes 2 other familiar shapes after applying the shift.

When you know one GuitarGrid pattern, you can automatically play several fretboard patterns!

Consider the advantage this knowledge gives you.

Getting Started pg. 3



GuitarGrids and the "Shift Zone" Explained...

The following explains vol.1's GuitarGrid pattern, and why "Shifting" up one fret works. [You don't need to understand this to use GuitarGrids](#), but it may be helpful to you.

In standard tuning, the B-string (second Thinnest) is tuned differently than the other 5 strings. It is tuned 1 fret lower. The Thinnest string, the high E-string is tuned like the E-A-D-G strings, but it is tuned in relation to the B-string, so like the B-string, it too is 1 fret lower than the E-A-D-G strings (whew...take a breath). This puts the "2 Thinnest Strings" 1 fret low/off from the pure GuitarGrid patterns formed by the "4 Thickest Strings". That's why you "Shift" up one fret on the "2 Thinnest Strings".

The "4 Thickest Strings" are pure "GuitarGrid". The "2 Thinnest Strings" are pure "GuitarGrid", also. It's just that being only 2 columns wide, it's not as apparent. You can find both of their patterns in 4 and 2 columns of the GuitarGrid overview, respectively.

So, to simplify the complexity standard tuning creates, you carry pure GuitarGrid patterns in your mind—applying them as you please—shifting when necessary.

The real reason (originally) for the "Shift Zone" dividing-line was to divide what are in essence 2 sets of pure GuitarGrid columns (4 Thickest Strings and 2 Thinnest Strings).

I wanted people to be able to start on either the 4 strings, or the 2 strings and cross the "Shift Zone" knowing how to "Shift", crossing it either way. But, to keep things easier for people, I don't go into that in the main part of the lessons. I think many will eventually gravitate to this concept on their own, and after all, "it is written here" for all to read, and for those who seek to know.

Getting Started pg. 4

Here are 2 fretboard views of the Major Scale—one showing letters and the other numbers. To the right of each are views I'll describe momentarily.

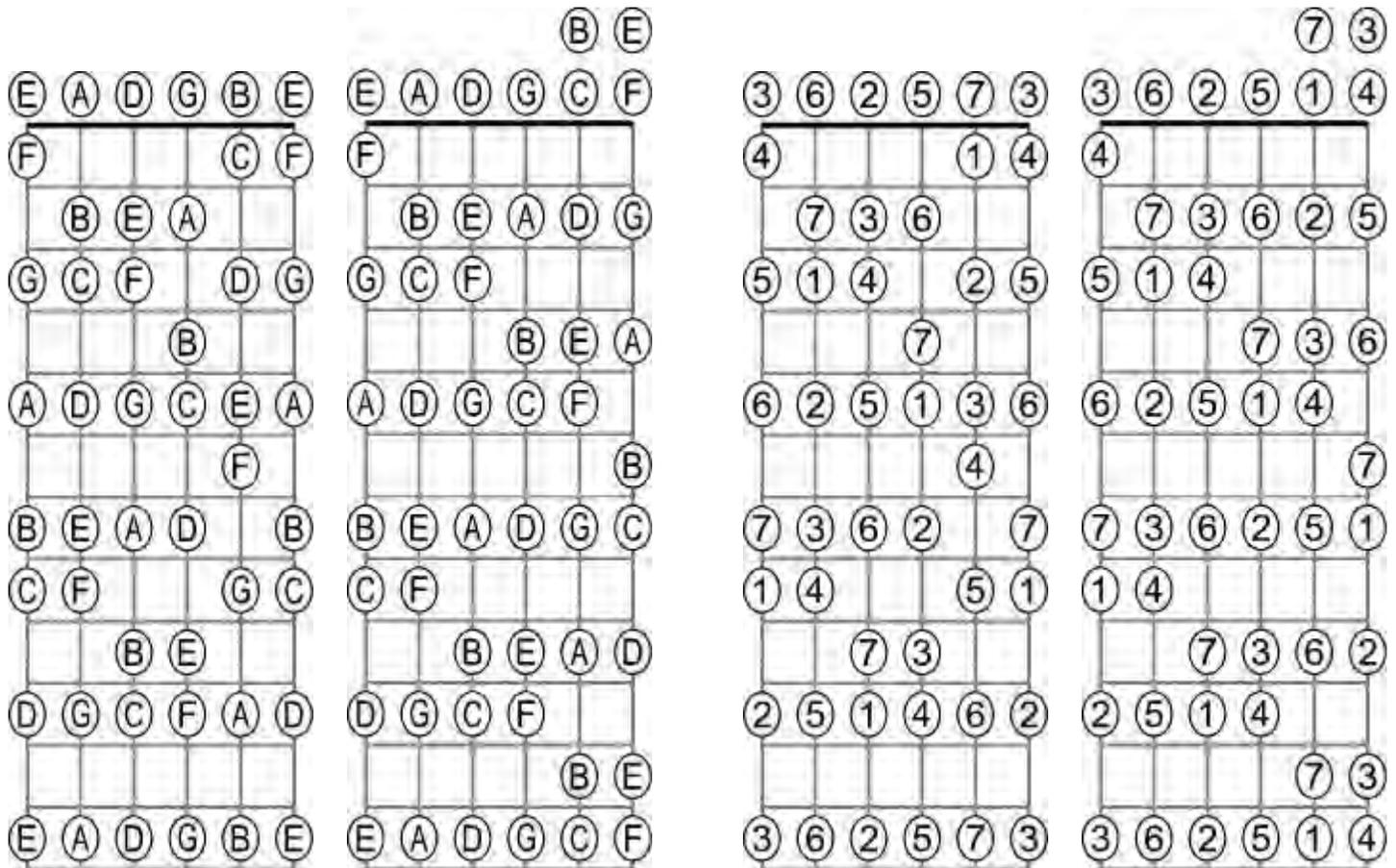
color, numbers. To the right of each are views in reverse momentarily.

Use these comparative views to prove the necessary one-fret shift when GuitarGrid patterns cross the fretboard's "Shift Zone".

If the open strings (uppermost symbols) become

E A D G C F / 3 6 2 5 1 4

all the 2 Thinnest Strings' notes move up likewise—creating a 6 column GuitarGrid.



This is why shifting up 1 fret on the 2 Thinnest Strings transforms GuitarGrid patterns back to how you should play them on your Fretboard.

Getting Started pg. 5

Some Important Thoughts for Exploring GuitarGrids

4 Natural Ways to Use GuitarGrids

The first way is to just look at GuitarGrids and build your Mental Map--to make connections and figure things out.

That's a lot of what you'll be doing in the lessons.

The second way is to play off GuitarGrids, applying to your Fretboard things you've learned while studying GuitarGrids.

The third way is a combination of the first 2 ways. It happens when playing becomes second nature to your fingers. You'll be able to look at the GuitarGrids and get ideas while you play, Creating, Playng, Learning, and Expressing--all at the same time.

The fourth way is the ultimate goal. It is the third way without having Grids before you. It's having them in your mind and playing your ideas from your creative thinking alone. Then, you'll be the one people watch play, and they'll wonder how you know where to move your fingers.

Beyond GuitarGrids and Within

This is a very handy trick you can use while playing off GuitarGrids. When you get to the edge of a Grid, and you want to play beyond the frame of the Grid, what can you do? You know the notes go on forever in 4 directions, but you're not sure how they go, past the edge you've come to. To play beyond, look back within the Grid and find a repetition of the notes you're at. Use those to guide your playing, as they are a duplication of the notes that are beyond the edge you came to.

Getting Started pg. 6

It's All About Options

Keep this in mind. At any point while you're playing, you have so many options available. The Master GuitarGrid helps you see them. For example, if you're playing single notes, they can be one of 5 Modes of

Pentatonics, one of 7 Modes of the Major Scale, or they can be Arpeggios. You can switch between any of those as you play, and add in Triads at any time. All these options are right there, showing in the Master GuitarGrid, waiting for you to make choices, ...and to play them.

Also, you can play chords that use more strings than the Triads. If you are a beginning guitarist be sure to focus some of your learning on chords. Although that is somewhat outside the scope of these lessons, knowledge of the Triads will help you understand larger chord formations (as will much else in these lessons).

Printing the Charts

It's a good idea to print and place the Charts so you can see them while you play. Internet Explorer is the program helping you view the lessons. Decreasing the margins in Internet Explorer can help if the full pages or Charts aren't getting printed.

Accompany Yourself

If you can record your playing, you'll add immensely to your progress. One of the best things you can do is to record a chord, or chords, and play against it while it plays back. It's a great way to explore Modes, and other concepts.

One Question...

Are you asking yourself this question: "Where on my Fretboard am I supposed to start these GuitarGrid dots?!!". The answer is, anywhere you want to. It's your Fretboard, and the GuitarGrid patterns can be played and moved around as you please (in ways that please you and your ears). The only symbol within GuitarGrid dots (as seen in later lessons) that might make you think the dots only belong one way on the Fretboard, are the Letter Names of GuitarGrid dots. And, that is addressed in the lessons. There's a lot of freedom with GuitarGrids. Your mind will grow into it.

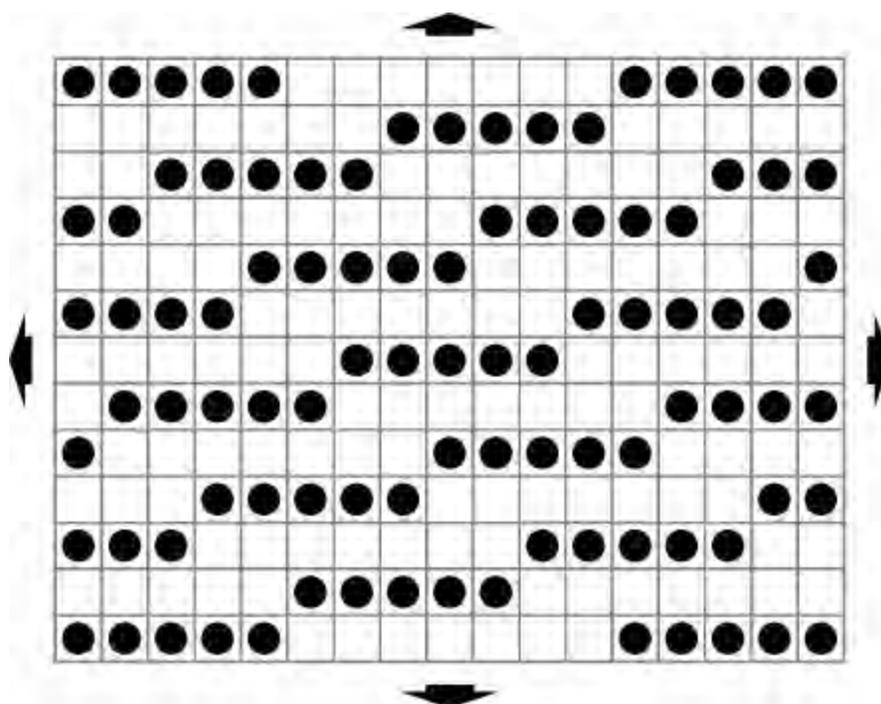
[Return here, and review these ideas as you go through the lessons.](#)

Pentatonics 1

This lesson covers Pentatonics basics, and a "Building Block" method of Fretboard navigation.

Note: Please refrain from trying to understand more about "The GuitarGrid Method" than this lesson offers. Each lesson helps unfold the Method, a step at a time. Pentatonics are used at this point to help many guitarists get an easier mental and physical start with the playing of GuitarGrids.

Pentatonic means "5 tones"...5 notes. In this case, 5 of the 7 notes of the Major Scale. The "Major Scale" lesson has a 7 noted Grid highlighting the 5 Pentatonic notes. But, It might make your eyes cross! So, below is a GuitarGrid containing only the 5 Pentatonic notes. You can play off it like any GuitarGrid.

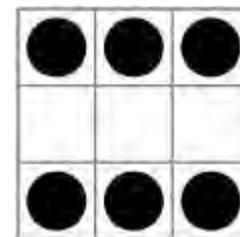


Pentatonics on your fretboard...

Here's the Long and Short of it!

The Pentatonic overview pattern (above) is made up of these 2, easy to remember "Blocks". When you know how to connect them, you can "Build and Play" all around the Fretboard, with confidence and accuracy.

Let's name these the "2 Long" and "3 Short" Blocks. They are the Pentatonic "Building Blocks". Look and find them in the Pentatonic overview (above).



* And, notice how each "2 Long" is surrounded by (4) "3 Shorts", *
and how each "3 Short" is surrounded by (4) "2 Longs".

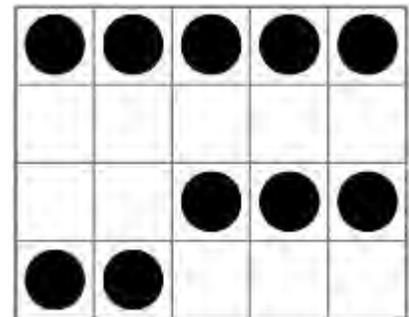
In the "Getting Started" lesson, you learned How and When to "Shift" while playing off GuitarGrids. I'm not going to add the "Shift when necessary" reminder throughout the lessons. So, just remember, it is necessary.

What you are about to learn is a "Building Block" approach to playing Pentatonics with GuitarGrid patterns. By following a few "Building Block Rules" you can play lead guitar with Pentatonics. And, you can do it by simply knowing how the "2 Long", and "3 Short" Blocks connect, and of course...how to Shift.

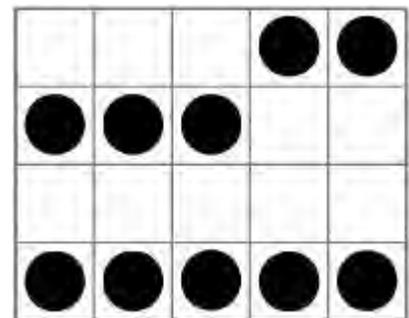
* I'm only using black dotted Grids in this lesson. GuitarGrids in other lessons will contain dots/notes with helpful information inside them. For now though, just get comfortable playing off GuitarGrids and Shifting the patterns, etc.

* You can verify the following Grid sections by referring back to the Pentatonic overview GuitarGrid (above).

Here is how a "3 Short" Block connects on the right of a "2 Long" Block. Experiment by playing these dots as single notes (one dot at a time). Although, if you want to get a little crazy and play 2 or more notes at a time, don't let me stop you! That's how you learn and grow.



Here's how a "3 Short" Block fits on the left side of a "2 Long" Block. "Play it Sam!" (or Samantha).

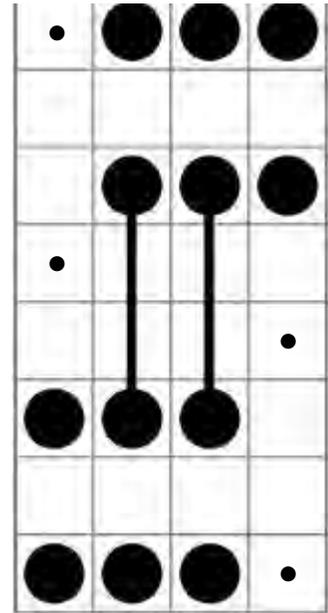


What if you're playing a "2 Long" Block, and you want to move up or down your Fretboard?

Here's how you can play up or down into a "3 Short" Block from a "2 Long" Block.

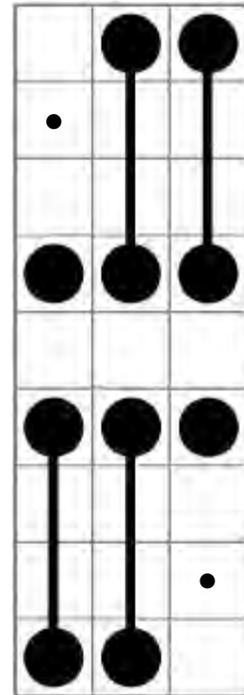
I've highlighted the "2 Long" Block with connecting lines. And, reduced the size of 4 dots to make what I want you to learn, stand out.

Notice how "2 Longs" and "3 Shorts" connect up and down by sharing dots.



What if you're playing a "3 Short" Block, and you want to move up or down your Fretboard?

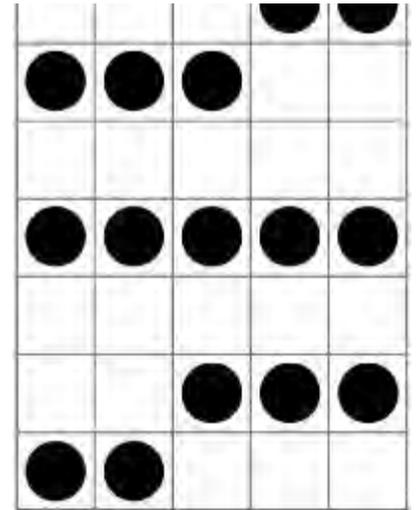
Here's how you can play up or down into a "2 Long" Block from a "3 Short" Block.



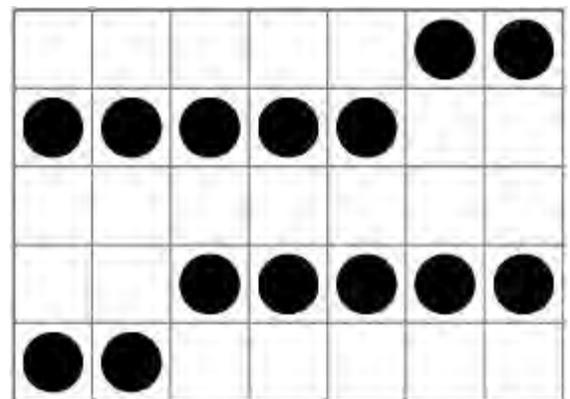
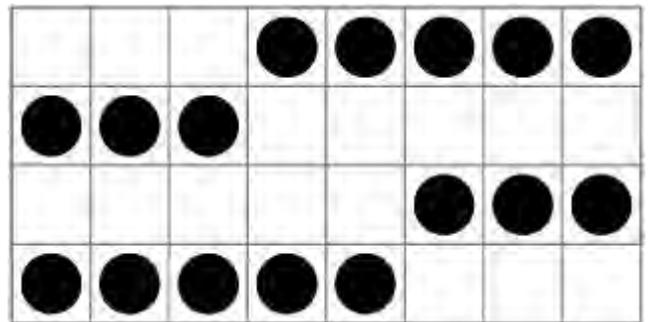
lesson--how to move left and right, and how to move up and down. Every "2 Long" / "3 Short" relationship is visible.

A relationship between (2) "3 Short" Blocks is also evident. They connect by sharing a corner.

Here's a little practice game for fun and learning: Choose any dot from this Grid and begin playing it at any spot on your guitar. Play all around. See how far you can go away from your starting note, and play your way back to it--hopefully landing on it while visualizing the correct grid position it held when you began.



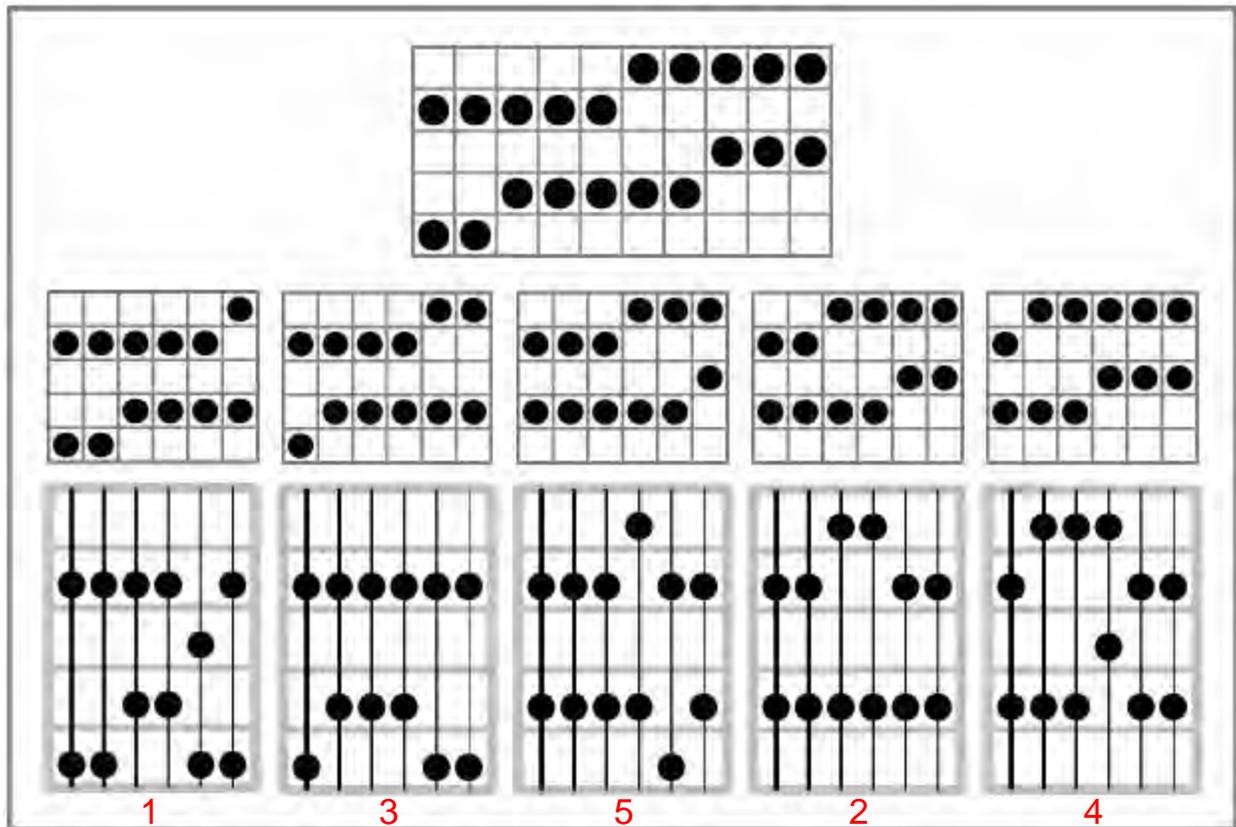
I'm throwing in these 2 widened views in hopes you will find them useful.



You might want to go to the next lesson at this point. What I'm showing below is mainly for people who have previously studied "Pentatonic Box" lessons.

Below is a horizontal series of "2 Longs" and "3 Shorts". Then, 6-string sections are applied to the fretboard. If you've ever seen a Pentatonic lesson showing how to play "Pentatonic Boxes"...the resulting fretboard patterns here, are such "Boxes".

Knowing the simple Pentatonic Building Block method you learned in this lesson allows you to correctly play all five of the Fretboard boxes without having to initially memorize them. And, you can also play up and down the Fretboard without having to memorize how all these boxes connect up and down.



I've numbered these Fretboard "Boxes" in the order they connect with each other. The bottom of 1 matching the top of 2, the bottom of 2 matching with the top of 3 and so on.

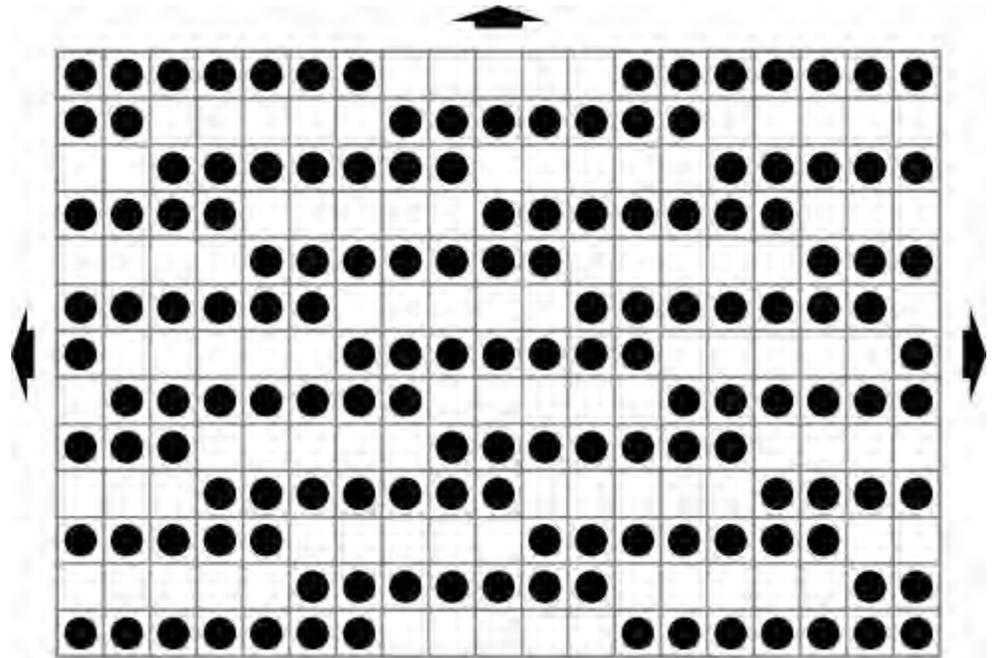
The Major Scale

This Lesson covers the basics of the Major Scale, the GuitarGrid's "information in a note" feature, and two useful "Blocks"– the "4 Block" and the "9 Block".

The Major Scale (Do, Re, Mi, Fa, So, La, Ti, Do) is like a multifaceted jewel. As a jewel reveals the colors of the rainbow, knowledge of the Major Scale reveals a variety of Emotional Sound Qualities. This lesson prepares you to explore the fullness of the Major Scale.

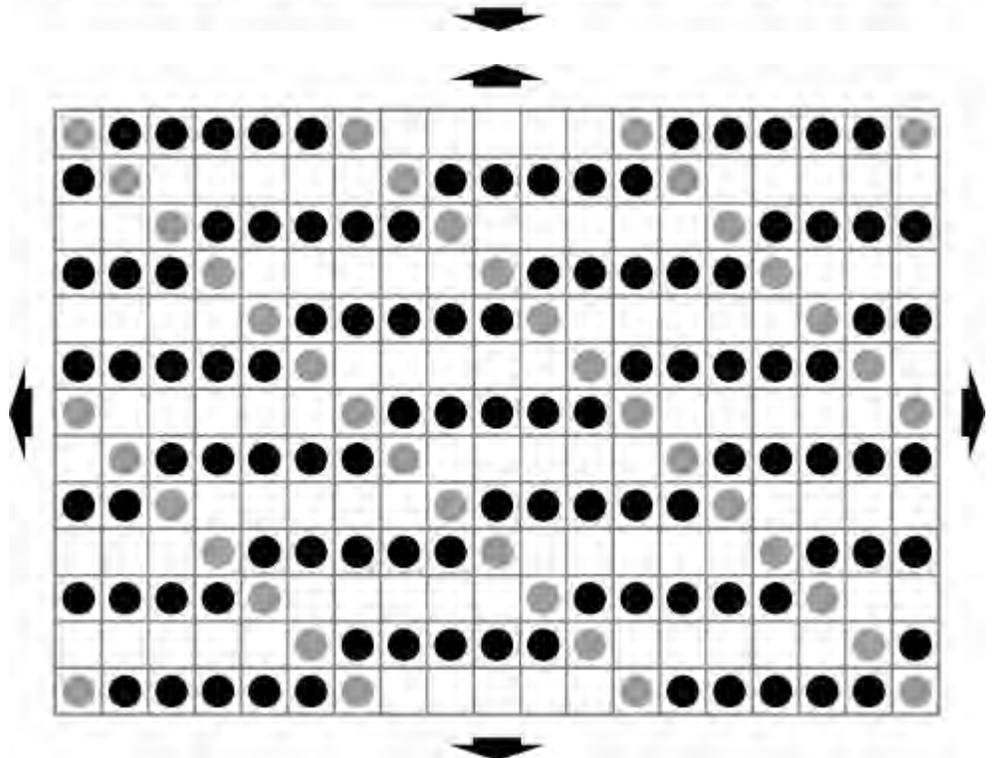
Here's the Major Scale overview first shown in the Introduction.

Now that you know how to shift while playing off a GuitarGrid, you should be able to play around with this, even before you learn more about the Major Scale.



Here's the Major Scale overview with Black dots being the Pentatonics – so you can see how the Major Scale contains the Pentatonics.

The Grey dots are the 2 notes not included in the Pentatonic Scale.



Major Scale pg. 1

This shows a left to right view of the notes of the Major Scale. It shows it as letters, numbers, and our test pattern "Do, Re, Mi, ...".

(This is not a left to right Fretboard view)

C	D	E	F	G	A	B	C
①	②	③	④	⑤	⑥	⑦	①
DO	RE	Mi	FA	SO	LA	Ti	DO

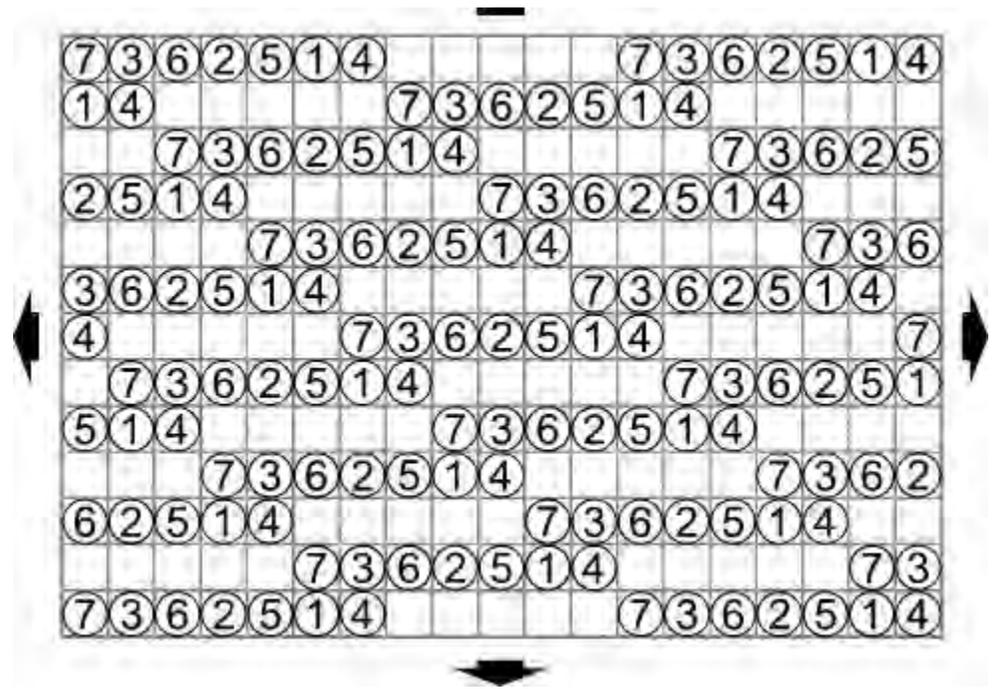
This is a single string (with frets) view of the Major Scale.

Columns in a GuitarGrid follow this pattern.

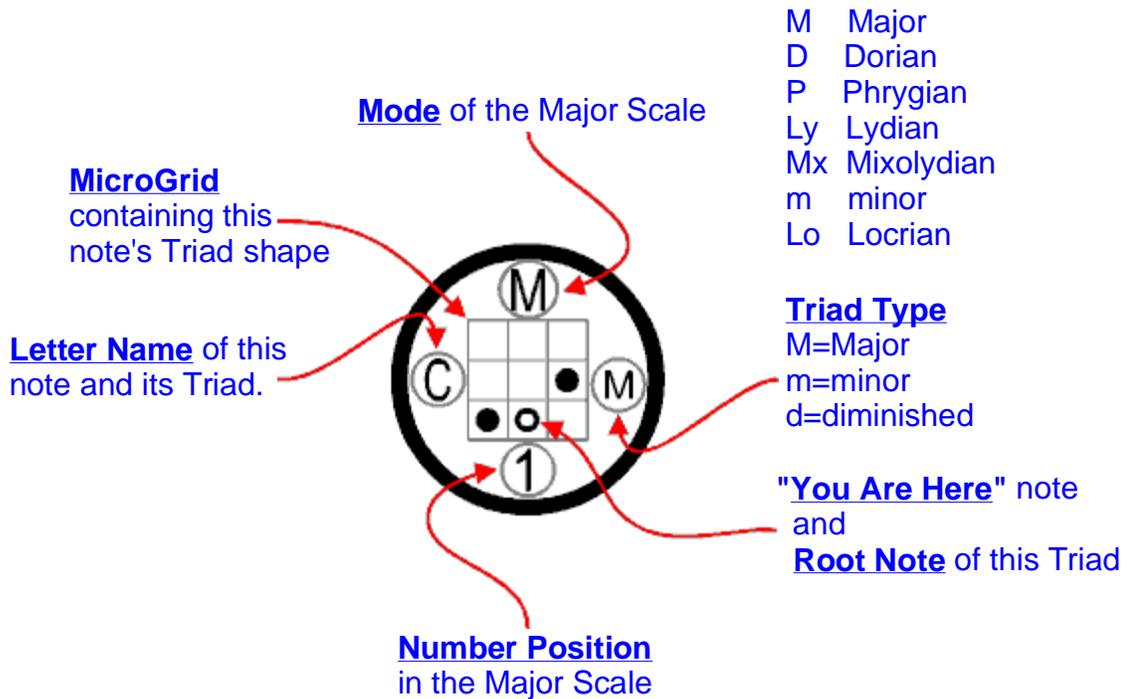
C	①	DO
D	②	RE
E	③	Mi
F	④	FA
G	⑤	SO
A	⑥	LA
B	⑦	Ti
C	①	DO

The Major Scale overview, numbered. Play "1, 2, 3, ..." to get "Do, Re, Mi, ...".

Look, and you can find more than one way to play the "Do, Re, Mi, ..."



Here is the Symbols Key to the GuitarGrids that follow. Refer to it when necessary as you go through the remaining lessons.



*** Although not all symbols are covered in this lesson, at least recognize *** the Letter Name, and Number Position of all 7 notes in the following:

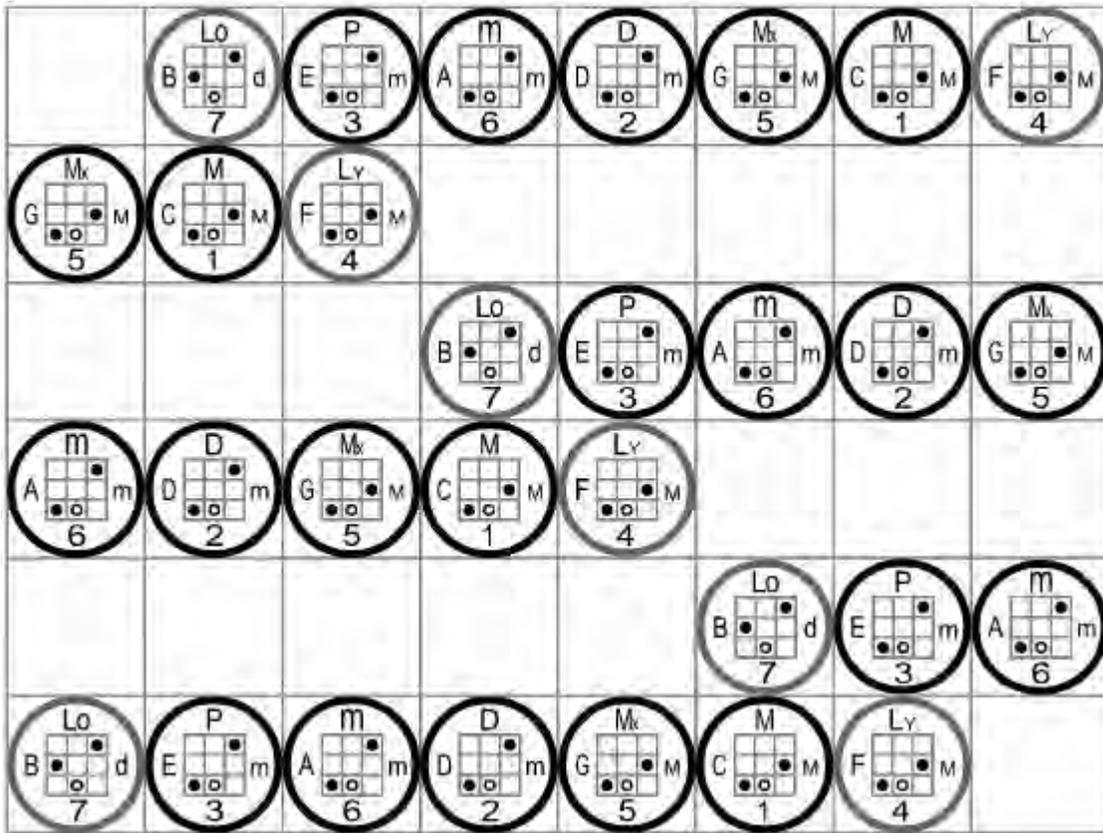
"Master GuitarGrid"

Major Scale pg. 3

This is the

Master GuitarGrid

The black outer circles are the Pentatonic notes.



Note: The Note Names "C, D, E, F, G, A, B, C" are used for teaching purposes. If a Fretboard note other than "C" is played as the Number 1 note, then Note Names in 2-6 will also change.

But, you don't have to worry about that. You can start playing any GuitarGrid dot at any Fretboard spot. And, simply follow the GuitarGrid patterns without even knowing the Note Names, or Number Positions.

Major Scale pg. 4

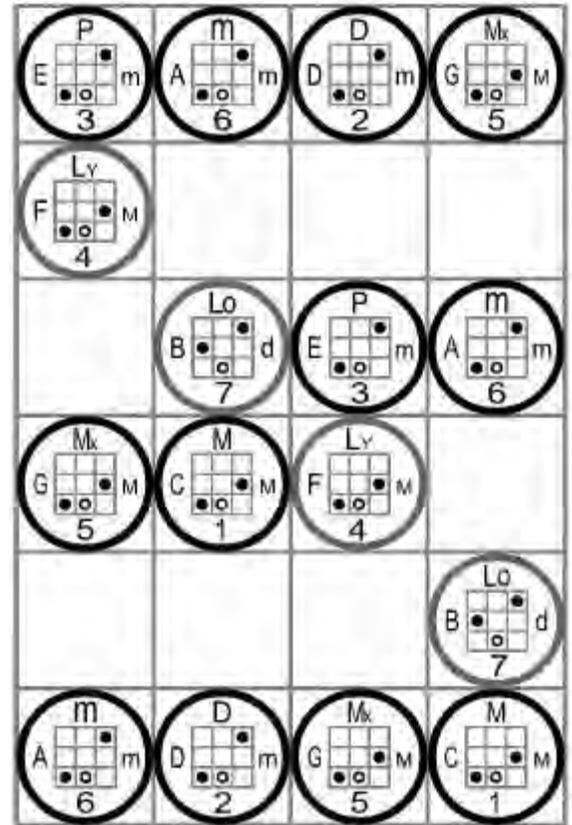
The "9 Block" and the "4 Block"

Here are a couple of "Building Blocks" to help you zip around the

Here's a view rich with notes and Block connections.

Notice how the "4 Block" (in the center) has the beginnings of "9 Blocks" on all 4 of its sides. Also, there are 2 Pentatonic "2 Longs" with parts of "3 Shorts" connected. And, the 4, 7, 4, 7, – coming through at an angle – there's quite a bit to play with here, considering it's all happening on 4 strings.

You can play this whole chunk on the 4 thickest strings without crossing the "Shift Zone", until you get more comfortable with it.

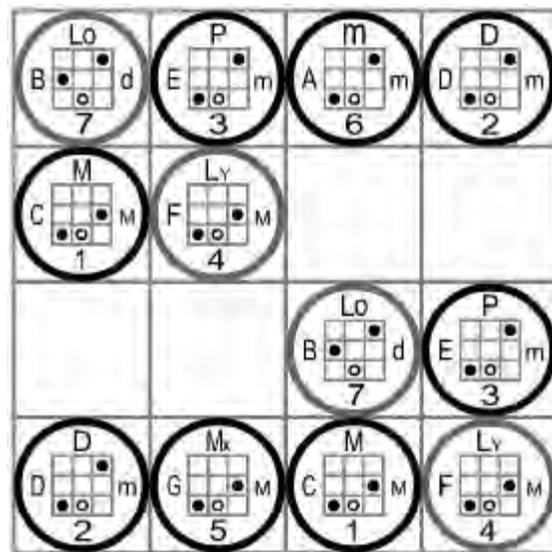


A powerful little 4x4 Grid

* Remember, the "4 Blocks" connect to "9 Blocks", so there's more here than meets the eye. *

Also, notice the Pentatonic "2 Long" Block, right in the middle--with a "3 Short" Block starting on each side.

Moving back and forth between the Major Scale and Pentatonics adds variety to your playing.



Major Scale pg. 6

Triads

This lesson covers the 3 fundamental Triads of the Major Scale, how to find them in the GuitarGrid, and how to play them.

A Triad is a chord with 3 notes. 3 Types of Triads occur naturally in the Major Scale, that is, their notes are in the Major Scale. You can verify this by viewing the MicroGrid Triads in the circles of the Master GuitarGrid. For example, look at the MicroGrid Triad in a Number 1 circle. The "you are here" note is that 1 circle/note you're looking in. It forms a triad with 2 other notes...in this case, the 3 and 5 on the Main GuitarGrid. Each note has its Triad – the MicroGrid helps you find it.

Play Triads by playing all 3 notes at the same time.



Ok, try this with note Number 3. Look inside at its MicroGrid pattern. You see the white dotted "You Are Here" note. In the Main Grid, that's the note you're looking in--Number 3. Now, inside the MicroGrid, there is a note to the very left of the "You Are Here" note (Main Grid Number 7). And, there is a note in the "to the right 1-square, up 2-squares" spot (Main Grid Number 5).

The MicroGrid pattern has led you to the correct Triad notes.

Note: The note you pick to make a Triad with is called the "Root Note" of the Triad. Its Letter Name is used to name the Triad (Root Note, further defined in "Arpeggios"). In the note Number 3 example above, "E" is the note picked to make a Triad. The "m" to the right of the MicroGrid tells you it's minor, so, the Triad is the E-minor Triad.

The MicroGrid helps you find the 2 other notes that make each Triad. Once you know those 2 notes, you can find where they repeat around the note containing the MicroGrid, and play Triads various ways. Any combination of those 3 notes is another way to play the Triad.

The Triad pattern in the MicroGrid is only one way to play the 3 notes.

The MicroGrid within a note shows you one possible Triad pattern for that note. This lets you quickly see how to play a Triad when you're playing off the GuitarGrid. For example, imagine you're playing single note lead guitar off the Grid--at any time you can play the Triad of a note--instead of just the single note. The MicroGrid shows you a Triad you can play on the fly, without having to figure out any Note Names or Number Positions.

To verify you are correctly locating the Main Grid's Triads from each circle's MicroGrid Triad...

Here are notes 1-7 and their companions:

- 1, 3, 5 Major
- 2, 4, 6 minor
- 3, 5, 7 minor
- 4, 6, 1 Major
- 5, 7, 2 Major
- 6, 1, 3 minor
- 7, 2, 4 diminished

The 3 naturally occurring Triads of the Major Scale are the Major, minor, and diminished Triads. If we make the Number 1 note "C" then the Triads of the scale go like this:

CMaj	Dmin	Emin	FMaj	GMaj	Amin	Bdim	CMaj
1	2	3	4	5	6	7	1



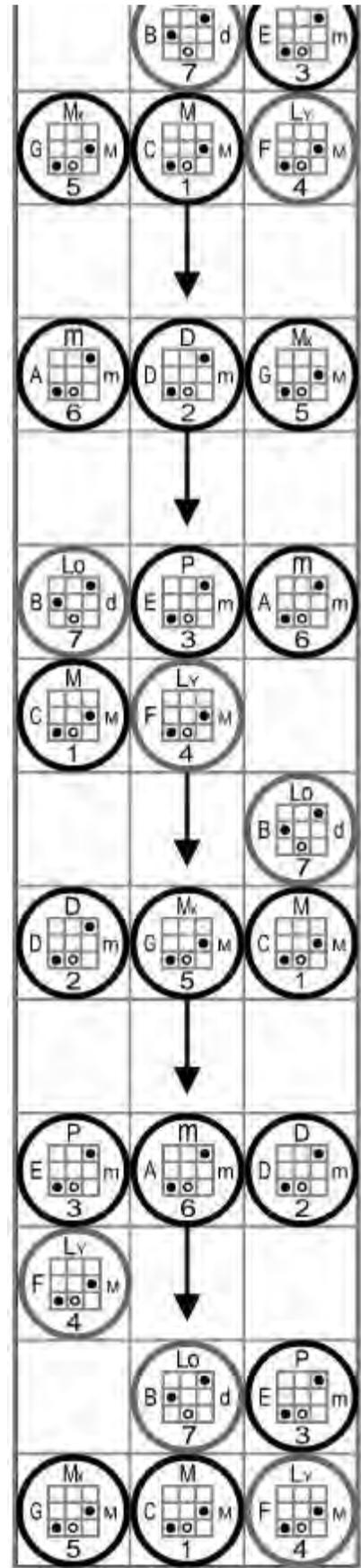
Let's do a "Do, Re, Mi, ..." test using Triads instead of single notes.

You might want to use 3 of the 4 thickest strings for starters, so you don't have to shift and change the MicroGrid Triad shapes.

Play the Triads of "1, 2, 3, 4..." moving up the fretboard, forming each note's proper Triad as you go. Done right, you will hear the familiar "Do, Re, Mi, ..." sound with the added fullness of Triads.

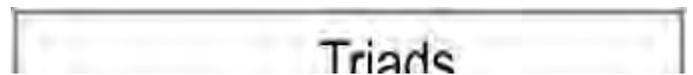
You can play Triads in patterns like you play single notes – including playing them in different modes.

Using the Master GuitarGrid, play a few single notes, then, play their Triads in the same order with the same timing. Hear how the Triads contain, and yet add fullness to the single noted sound.



Triads pg. 3

Here are several ways to play the 3 notes that make up each Triad. You can see the Triads



make up each triad. You can see the triads found in the MicroGrids (each is 3rd from the left). The other 3 Triads in each group are different ways the same 3 notes occur in the Master GuitarGrid.

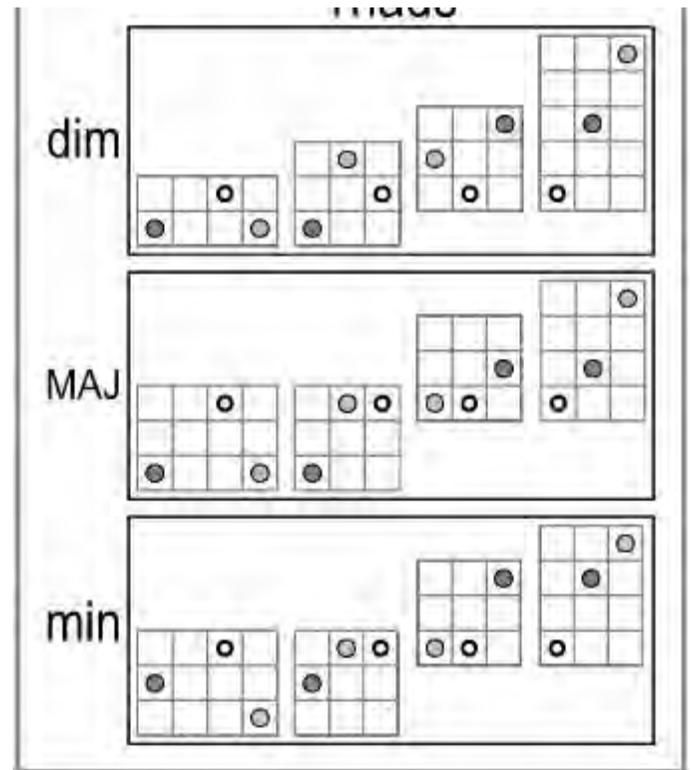
I have arranged these Triad Grids in a special way. The white dotted Root Notes are lined up left and right in each Triad group. And, they are lined up, up and down through all 3 groups.

This way you can better see how the Triads are arranged within each type (left and right), and what is the difference between one type and another (up and Down).

Look up and down and notice how dim and min Triads are simply modified MAJ Triads.

Lowering both the MAJ Triad's Dark Grey and Light Grey notes (one fret) makes a diminished Triad.

Lowering the Dark Grey note of the MAJ Triad (one fret) makes a minor Triad.



Note: Some of these Triads will be easier to play when they cross the "Shift Zone" and some won't. Experiment and learn.

Modes

This Lesson covers the 7 Modes of the Major Scale, and how you can play them.

Modes are the Emotional Sound Qualities of a scale. The Major Scale contains 7 notes. Focusing on one note over the others creates various "feels" that will help you express emotions in your playing, and impress them on your listeners.

The notes of the Major Scale are not evenly spaced (1 2 3 4 5 6 7 1 2 3 4 5 6 7 1...). Starting at 1 sounds one way (the well known "Do, Re, Mi, ..."), and starting at 2 sounds another way...and so on through each of the remaining tones.

7 Modes of the Major Scale

- 1 Major – (Major Triad) Majestic, Clean
- 2 Dorian – (minor Triad) Soulful, Bluesy, Hip, Smooth
- 3 Phrygian – (minor Triad) Dark, Middle-Eastern, Spanish, Evil Heavy Metal
- 4 Lydian – (Major Triad) Clean like Major but less resolved, Sweet, Spacey
- 5 Mixolydian – (Major Triad) Funky Rock and Blues
- 6 minor – (minor Triad) Sad, Dark, Mysterious, Tough Rock and Blues
- 7 Locrian – (diminished Triad) Extremely Dissonant, Strange
- 1 Major – (Major Triad) Majestic, Clean

(Note: Major Mode also known as Ionian, minor Mode also known as Aeolian)

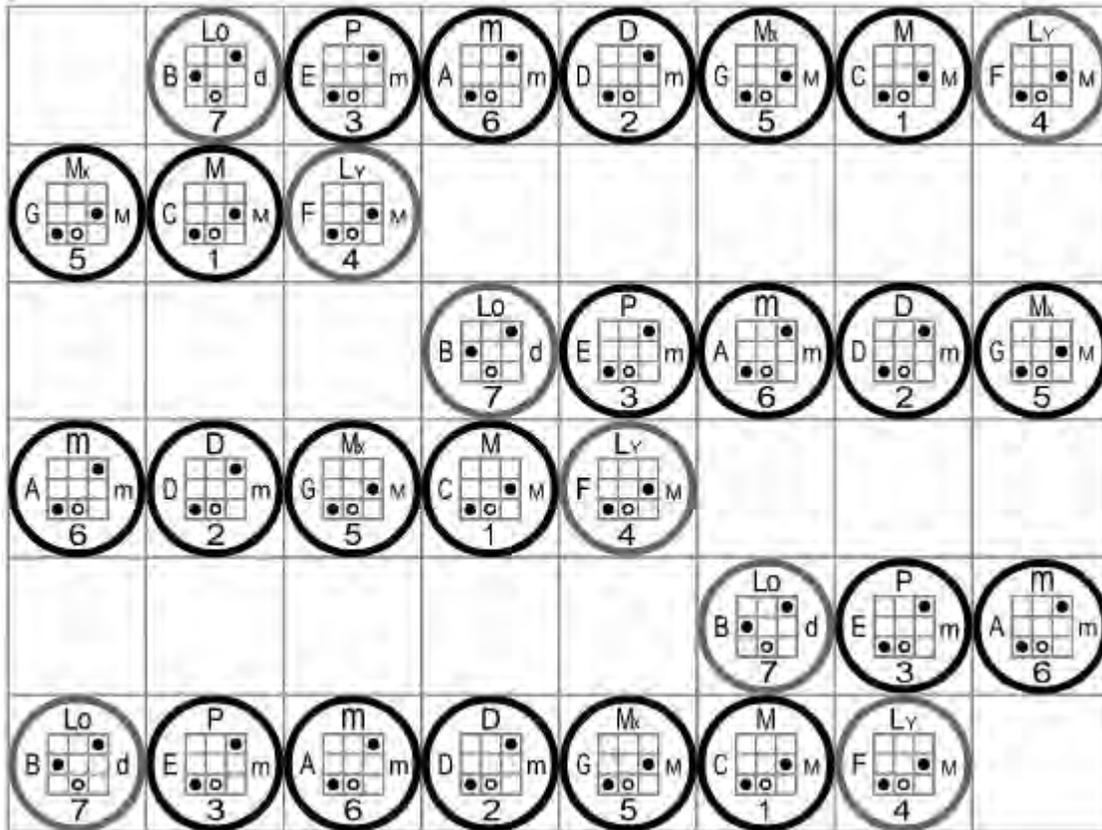
Top to bottom, the above is the order of the Major Scale notes on a string. Knowing where you're playing up and down, you can choose Modes accordingly.

Notice the Triad types of the above Modes. From notes 1 to 7 the general Mode "Feel" goes Major, minor, minor, Major, Major, minor, diminished. The Mode qualities alternate like that, up and down a string.

Moving left and right across the fretboard, the Modes are in a different pattern. They go from Darker to Lighter, or from Sadder to Happier. This gives you an easier way to locate a particular Mode.

Left to right: diminished, minor, minor, minor, Major, Major, Major

The Master GuitarGrid below shows, left to right, notes 7 to 4. Look at the Triad types – the sequence left to right is d, m, m, m, M, M, M. The Darker to Lighter sequence.



Look at the Master GuitarGrid and pick a starting point (mode). Play other notes, and keep returning to the starting note or its other (same named/numbered) versions. You can also emphasis the starting note by holding it longer than other notes, or repeating it 1 or more times when you return to it. And, play the starting note's Triad occasionally to help bring out a Mode's Emotional Sound Quality.

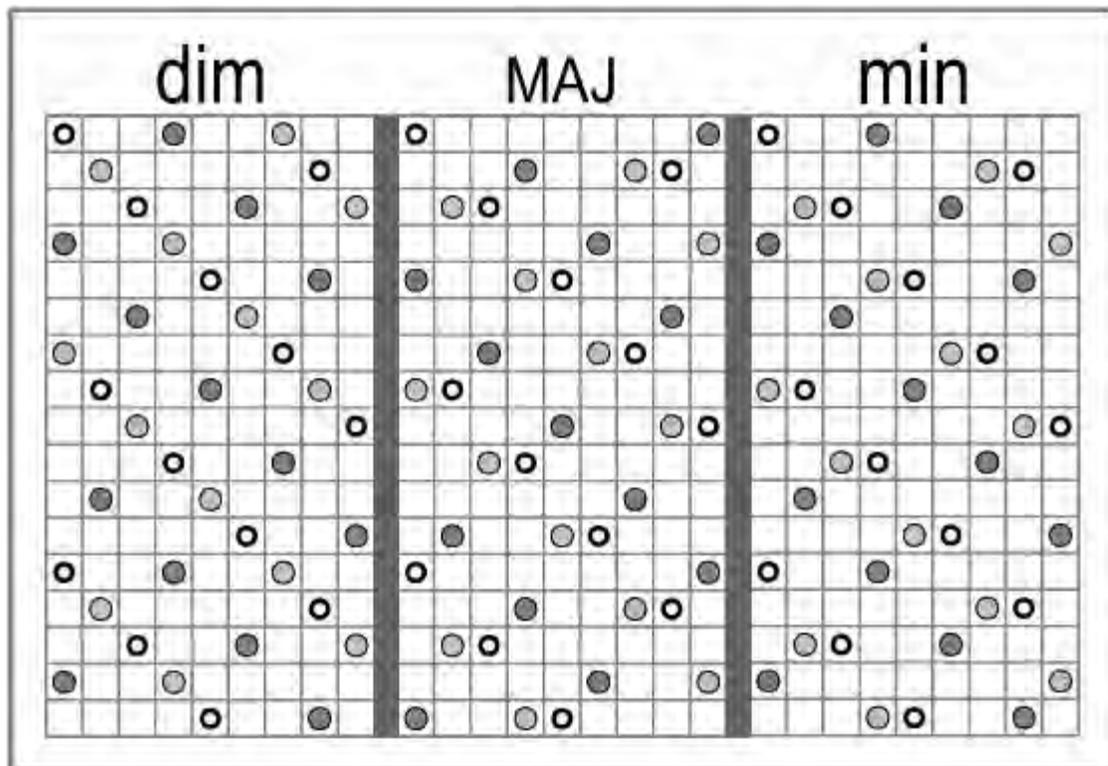
Arpeggios

This lesson covers the diminished Triad, Major Triad, and minor Triad – Arpeggios.

An Arpeggio is a chord's notes played one at a time.

Here are the 3 Arpeggio Grids of the diminished, Major, and minor Triads. Playing Arpeggios gives a chord sound to single note playing. The white dotted notes are the *Roots of the repeating Triads that make up these Arpeggios. Recall the 1-1 Interval and notice how each Arpeggio note is 1-1 "octaved" throughout the fretboard. Using the 1-1 Interval can help you "Arpeggio" your way around the fretboard.

Also: All the Triads from the "Triads" lesson can be seen here. Look at any Root Note and pick an "orbiting" Light and Dark Grey note, and you'll have a Triad. The Triads I showed in the "Triads" lesson were the most playable ones. So, you may find additional Triads here. The point is, you can look at this Grid and play both Arpeggios and Triads.



To hear the chord qualities of Arpeggios, alternate between playing Arpeggios and their Triads. For example, play a Triad and then its Arpeggio, or Play a few Triads followed by their Arpeggios. Make up your own ways to explore your fretboard.

*Root Note: The note a chord is named after, and the one that gives the chord it's most predominant sound. The Root Note of the C Major Triad is "C".

Intervals

This lesson covers the concept of "Intervals", and how you can use them to move more confidently around the fretboard.

An Interval is the difference in pitch between 2 notes. Play any 2 notes at the same time, and you'll notice a distinct sound quality. Whether you play both notes together, or one after the other, the sound quality can be heard. Although, an Interval's quality is more pronounced when 2 notes are played simultaneously.

These Grids will map out the Intervals of the Major Scale, via the relative position of the 1 note to its neighboring 1-7 notes.

Here are 6 Grids showing

- 1-2
- 1-3
- 1-4
- 1-5
- 1-6
- 1-7

You can see all these relationships in the Master GuitarGrid, but it's easier to recognize them this way first.

The image displays six guitar grids, each representing a different interval in the major scale. Each grid is a 4x5 fretboard with notes 1-7. The 1st fret is the central note. The intervals are highlighted with bold numbers in the original image.

- Grid 1: Interval 1-2 (2nd fret)
- Grid 2: Interval 1-3 (3rd fret)
- Grid 3: Interval 1-4 (4th fret)
- Grid 4: Interval 1-5 (5th fret)
- Grid 5: Interval 1-6 (6th fret)
- Grid 6: Interval 1-7 (7th fret)

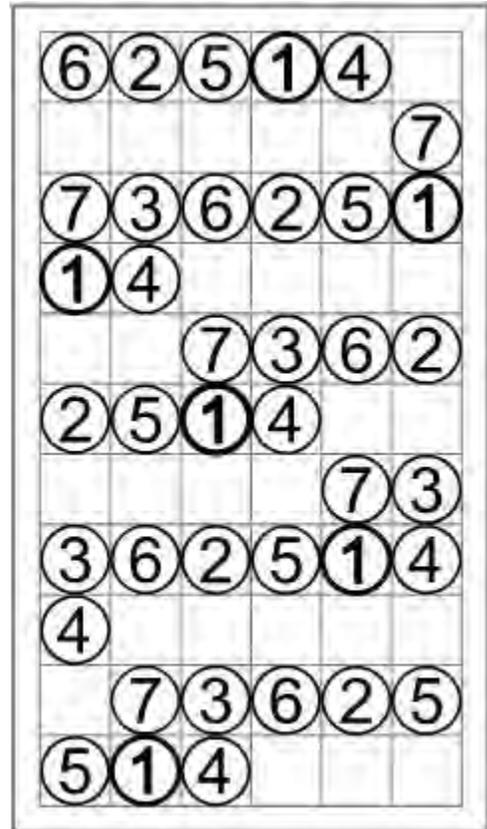
Although the 1 note is used as the central note in these Grids, you can apply the same Intervals from any note. And you can use Intervals outside the Major Scale by using the empty spaced Intervals between the 1-7 notes. One way to play around with Intervals is to play a few note ditty and transfer the whole pattern to some Interval's distance away, and return, or move it to some other Interval. Listen all the while to the rich variations of sound you can create.

The 1-1 Interval Grid is so useful.
Here it is with its own chart.

The 1-1 Interval allows you to move anything you're playing to another spot on the Fretboard and still be playing the same Numbered/Lettered notes.

You can move to a higher, lower, or same pitched version of any note you're playing. The higher, and lower pitched versions are called Octaves.

Play a note and its Octave at the same time for a fuller sound.

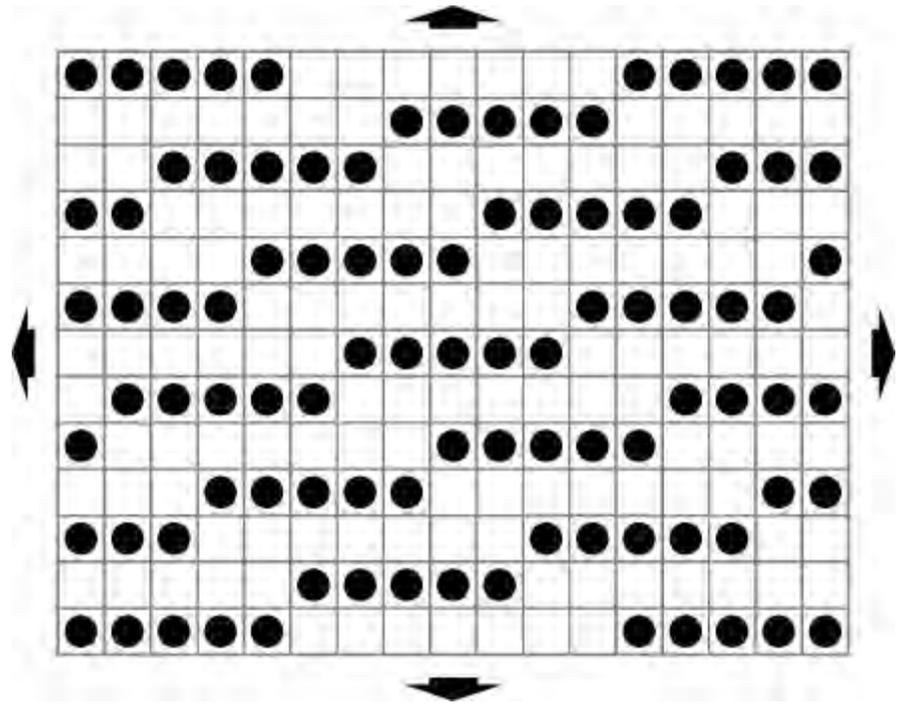


Pentatonics 2

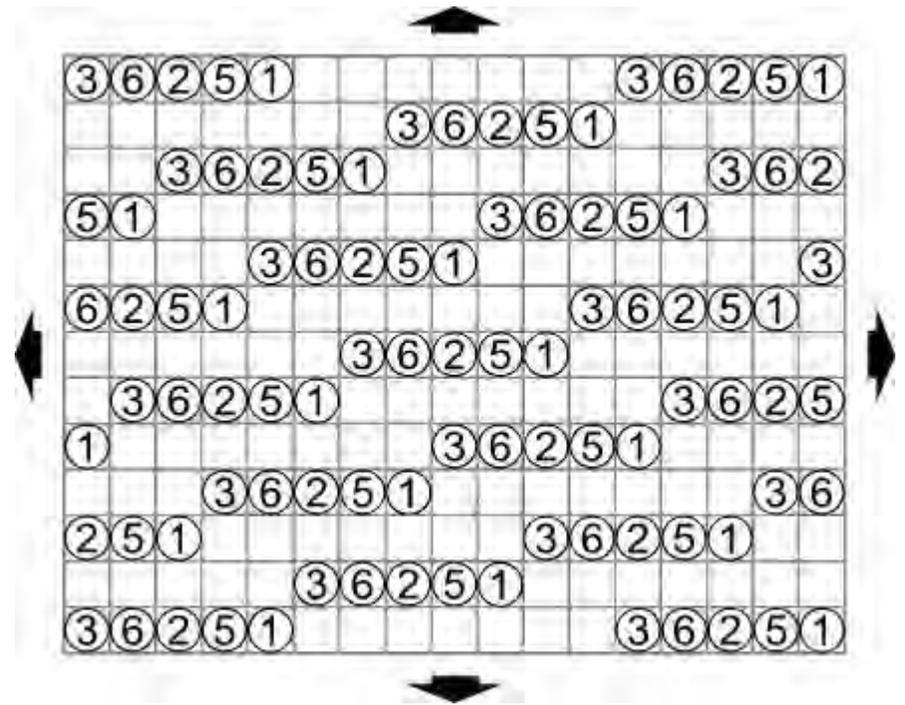
This lesson puts the icing on your Pentatonics cake.

"Pentatonics 2" brings you full circle from "Pentatonics 1", which you used to learn the basics of the GuitarGrid system. Now you can apply to Pentatonics, all else you have learned, using the following Pentatonics GuitarGrids.

Use this Pentatonics overview to play with, and to verify how the patterns repeat.



This Pentatonics overview with numbered notes.

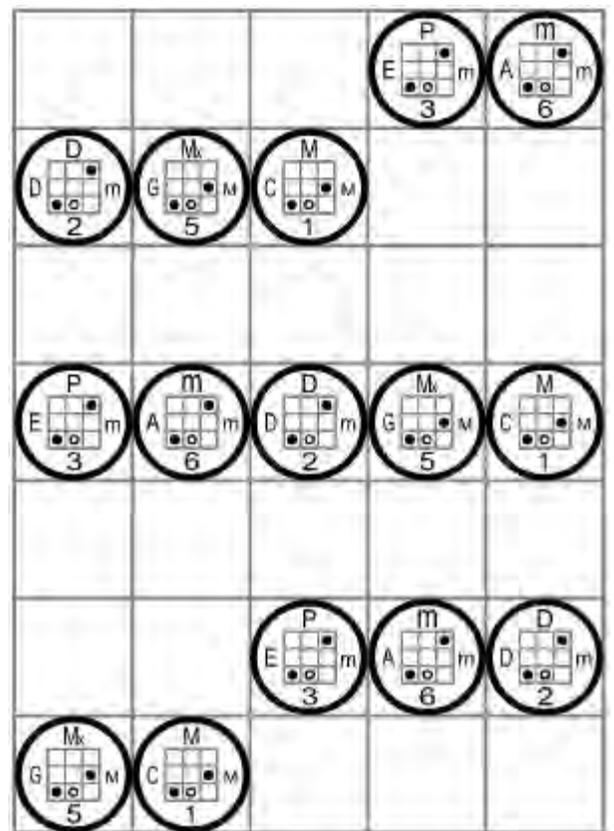


Here's the [Master Pentatonics GuitarGrid](#). It was a solid-dotted chart in "Pentatonics 1". Remember, it shows all the "2 Long" and "3 Short" relationships.

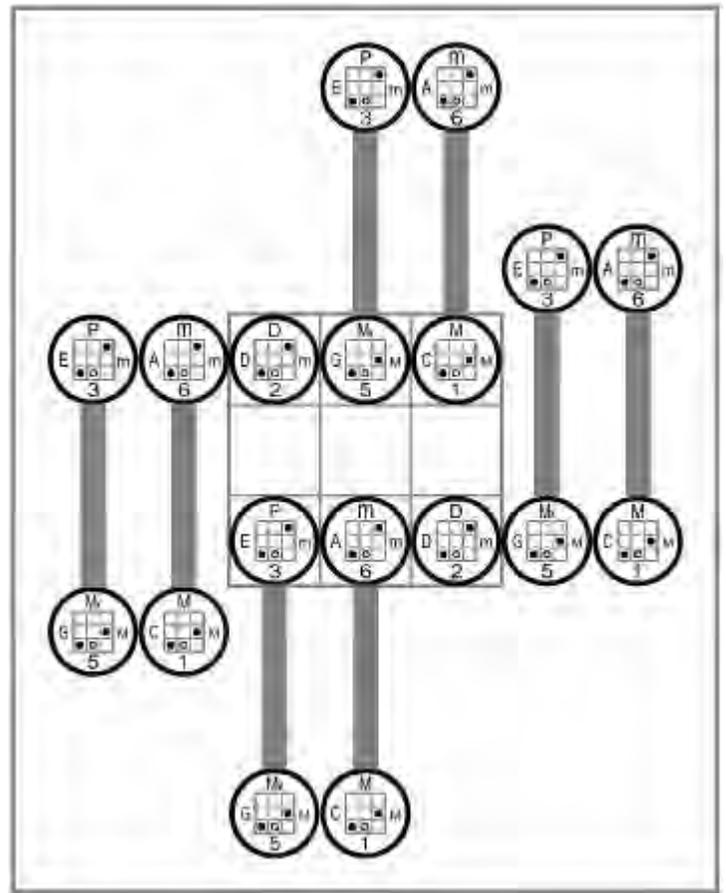
The Pentatonic Scale has 5 modes, one mode for each of its notes. Play modes with Pentatonics exactly as you learned in the "Modes" lesson. For example, If you want to jam with Rock and Blues, you'll find a friend in the minor Mode. It's the Number Position 6 note. Try playing these, one note at a time to prime the pump:

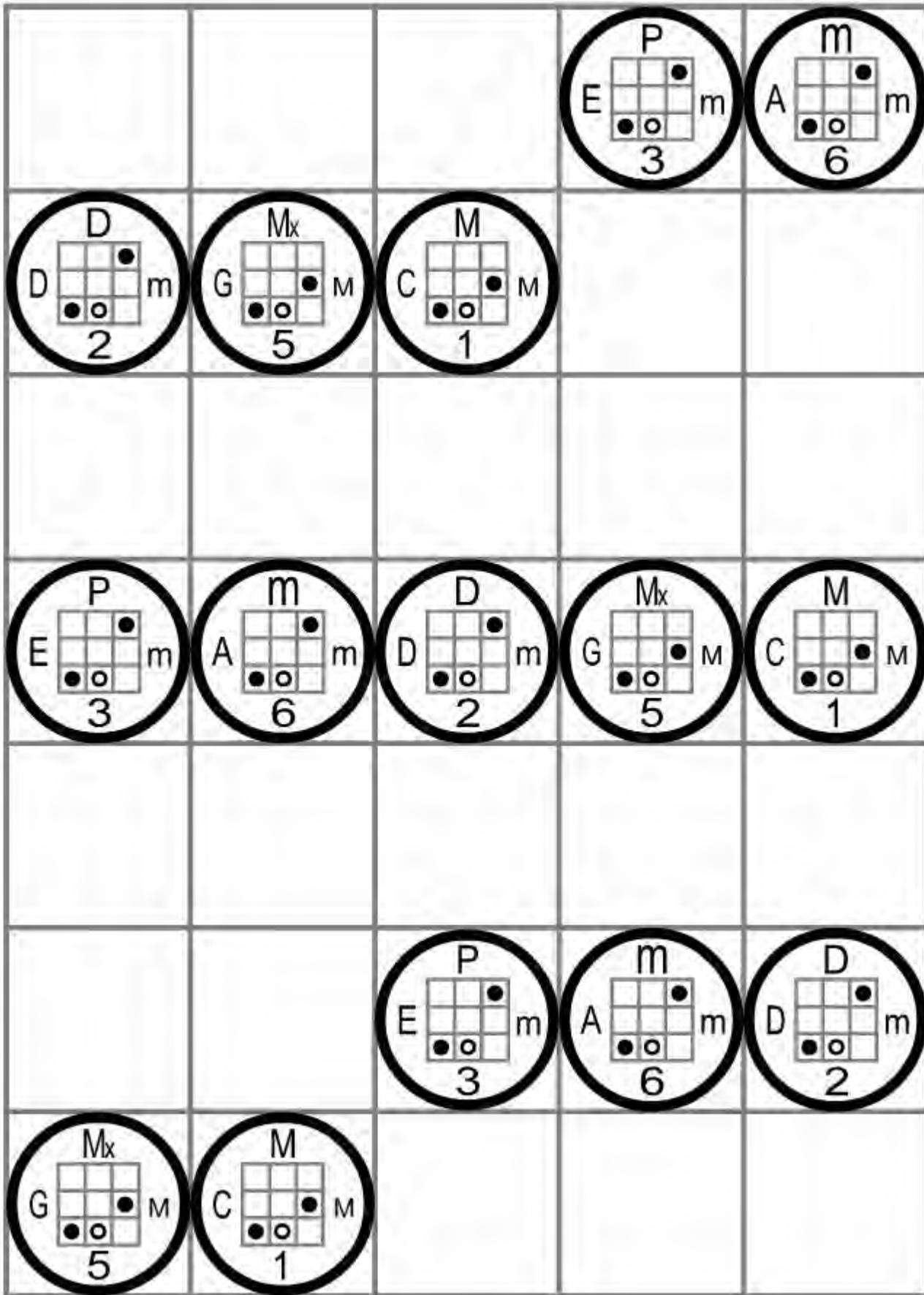
6-1-2-3-5-6-1-2-1-6-5-6-6

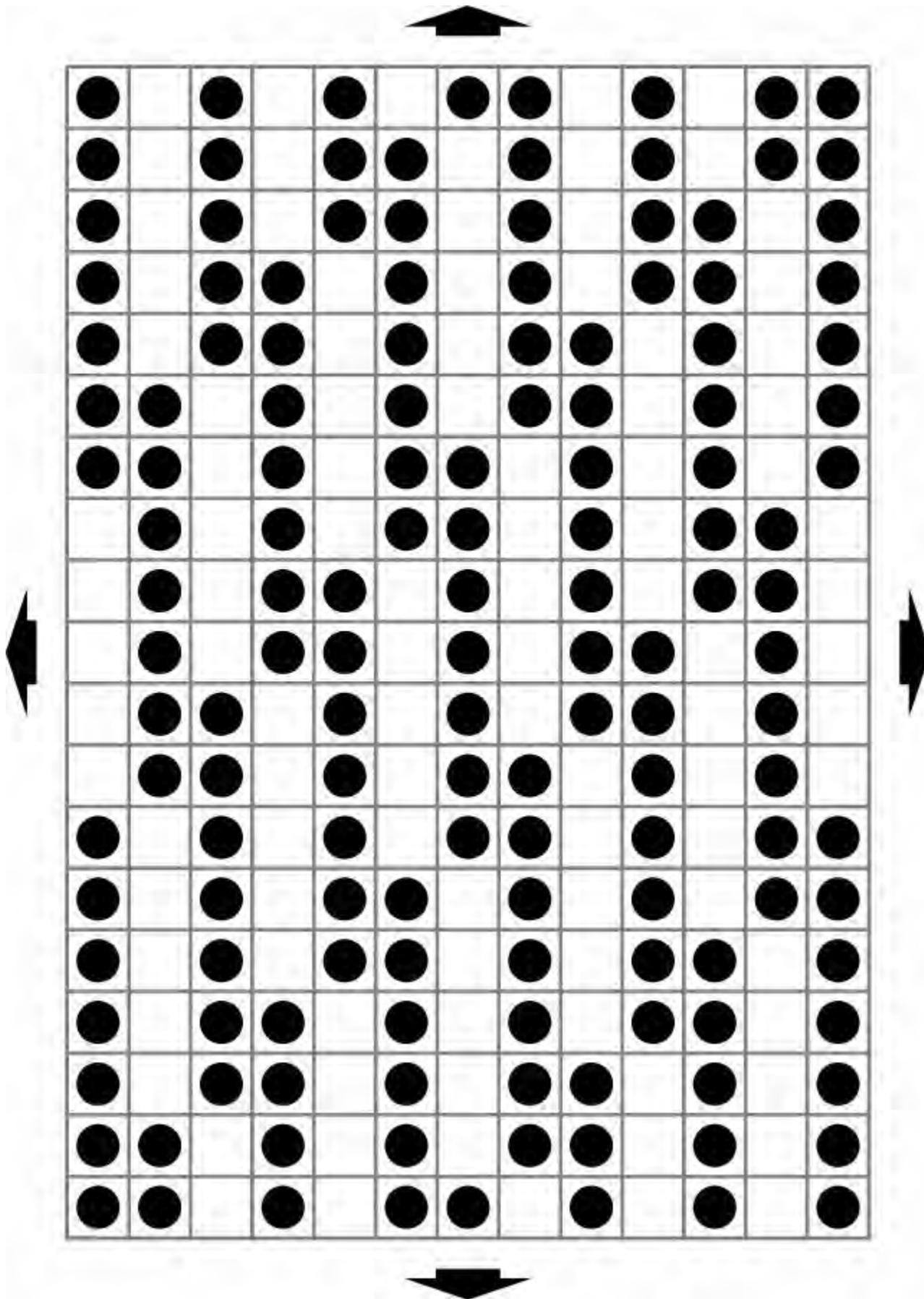
Some of the Triads require the 2 additional notes from the Major Scale. Even if you are only playing Pentatonic single notes, it will still sound good to throw in the Triads as pictured in the MicroGrids.

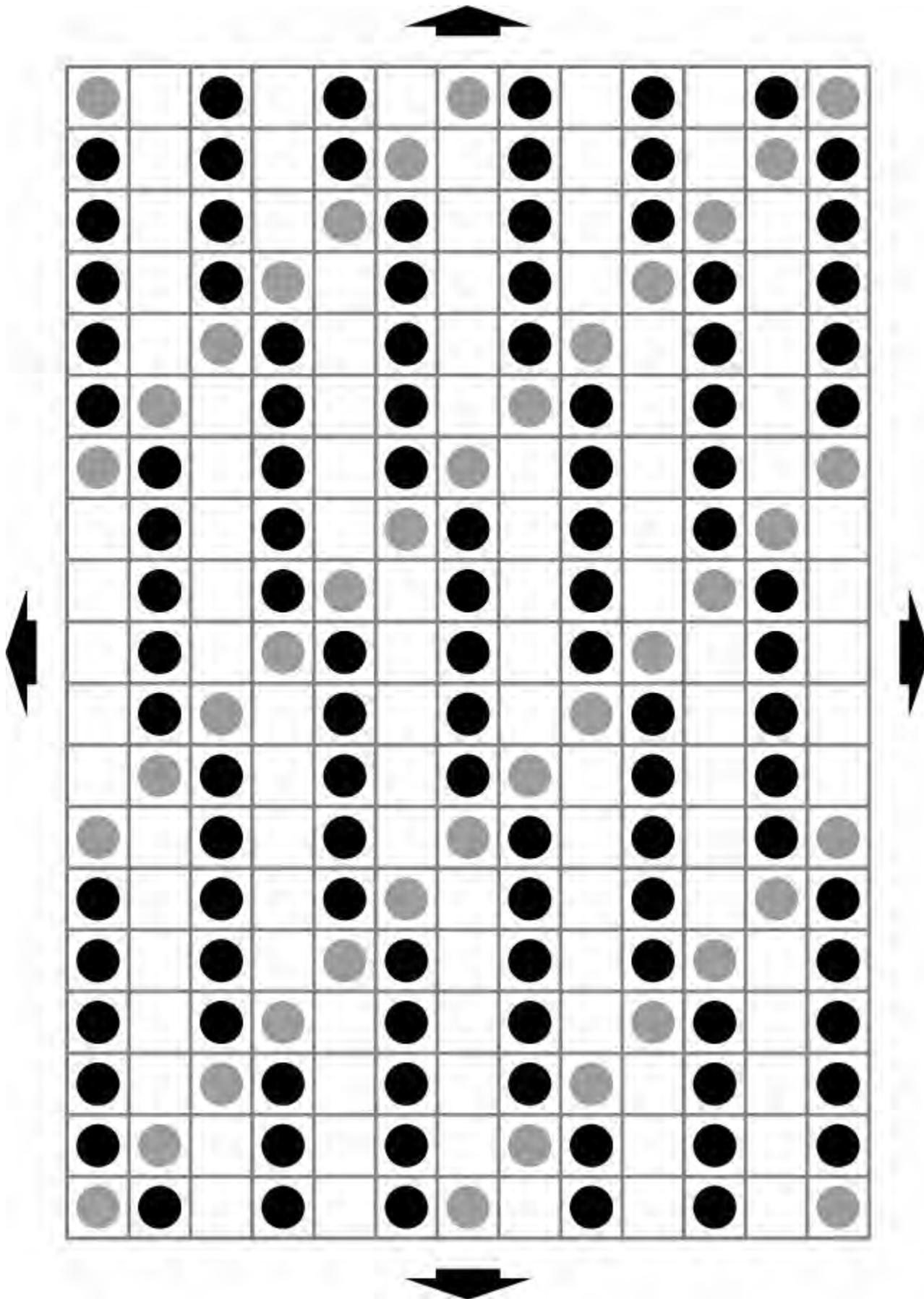


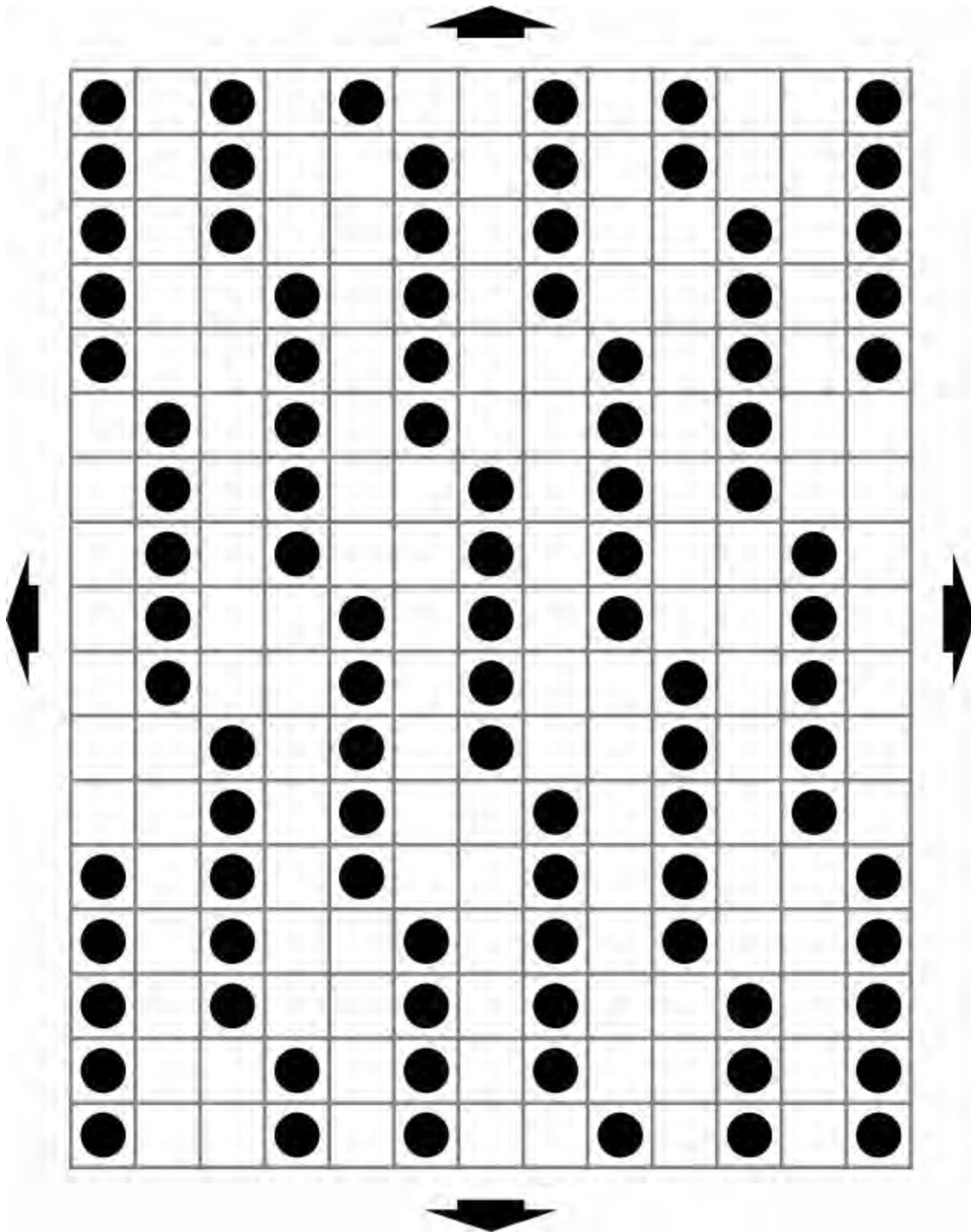
Notes are omitted outside the grid portion of this chart, and the "2 Longs" are highlighted. This is another way to organize your thoughts around the playing of Pentatonics, via the relationships of "2 Longs" to "3 Shorts".

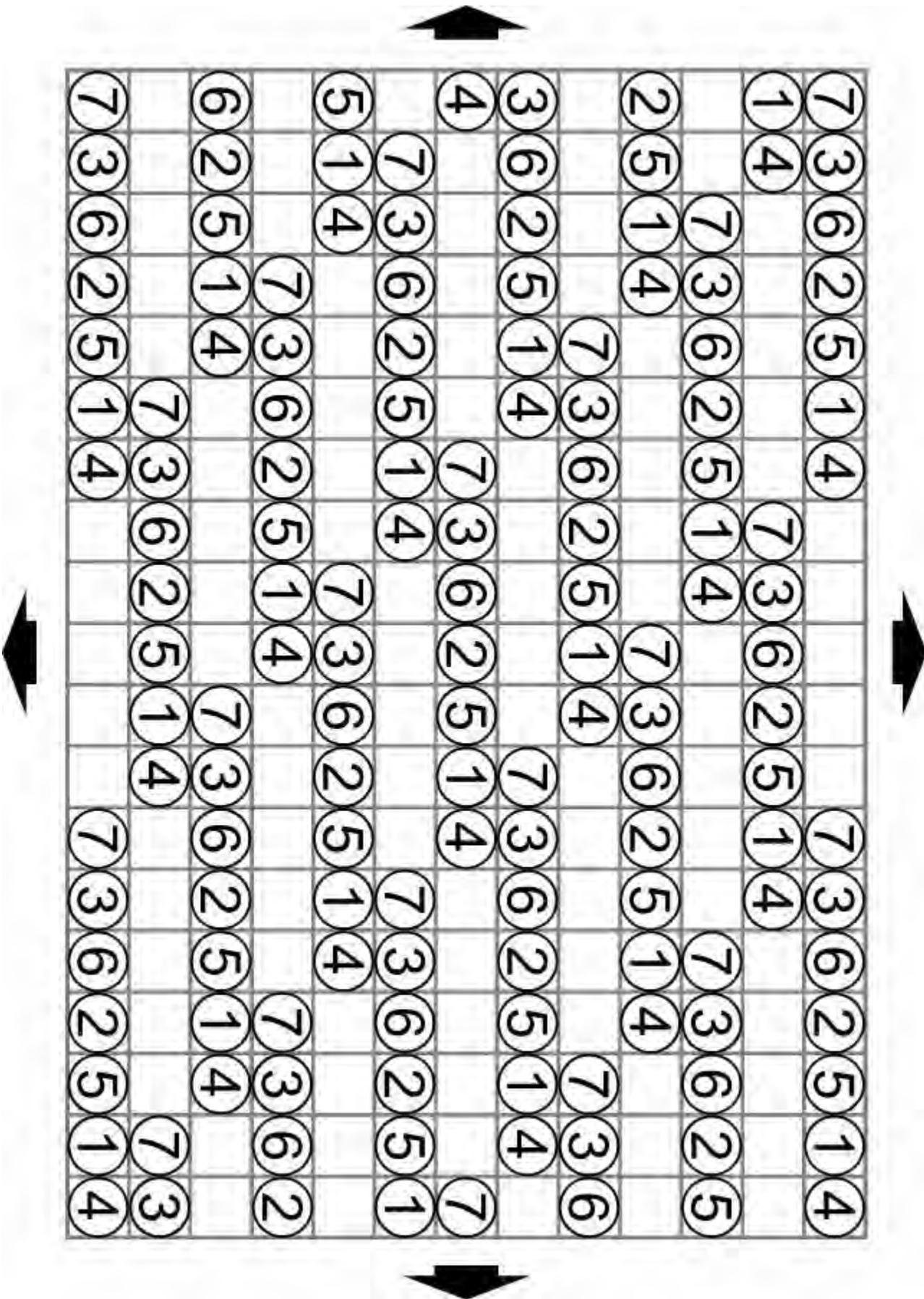


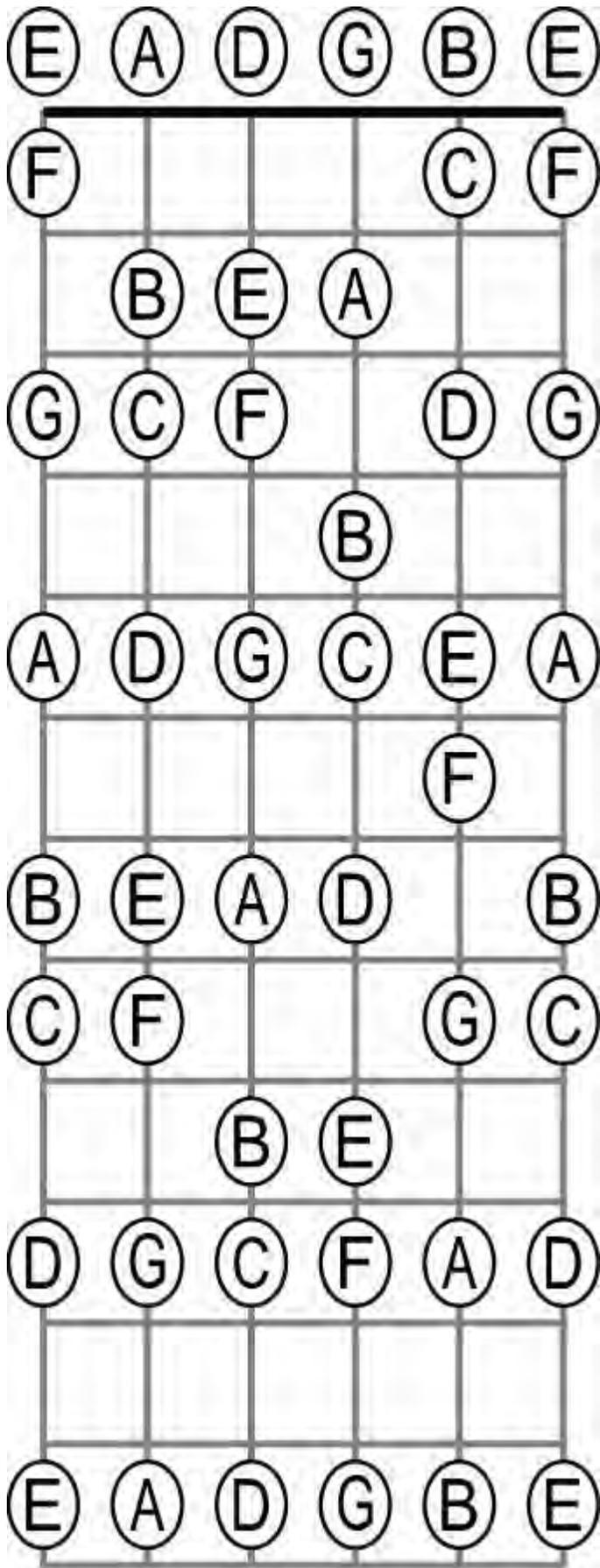


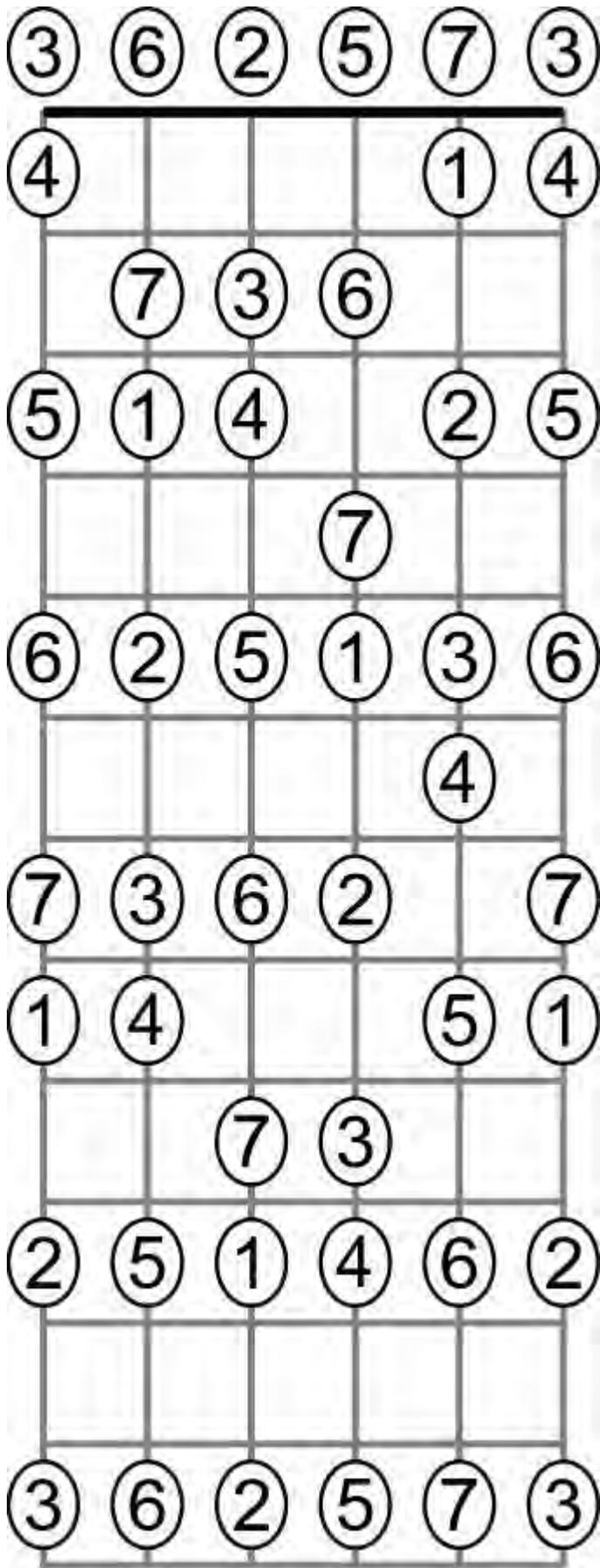


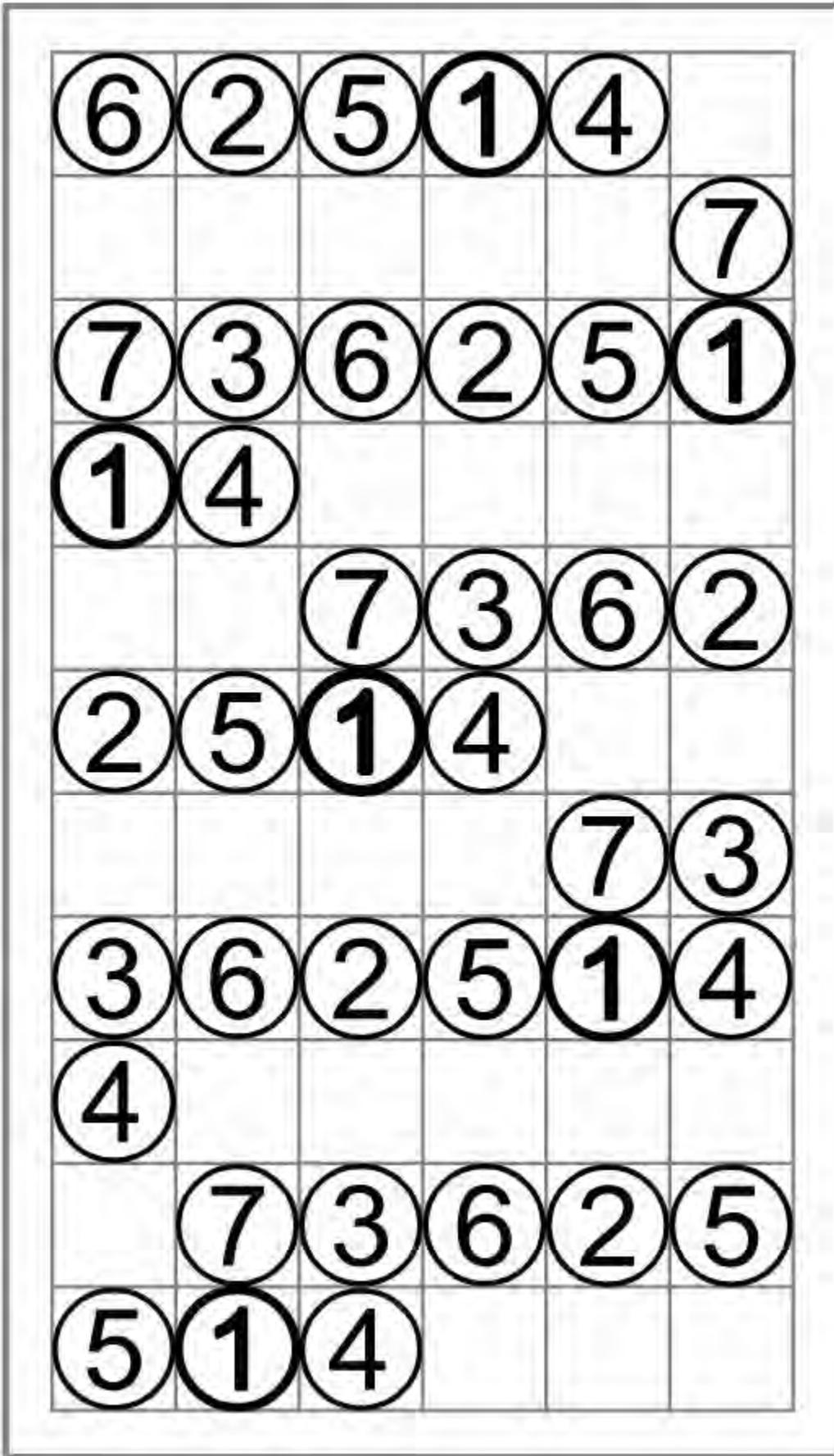


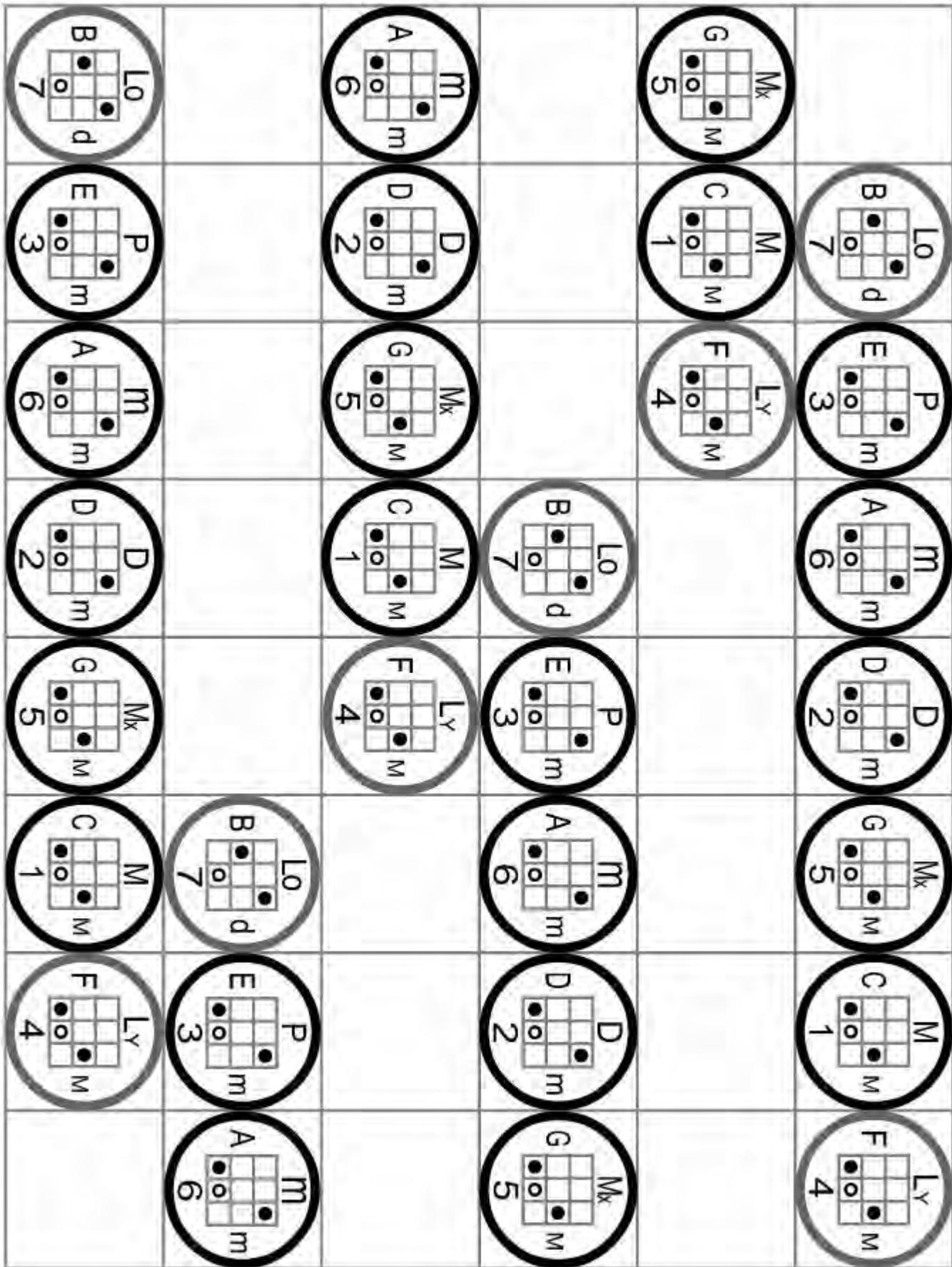


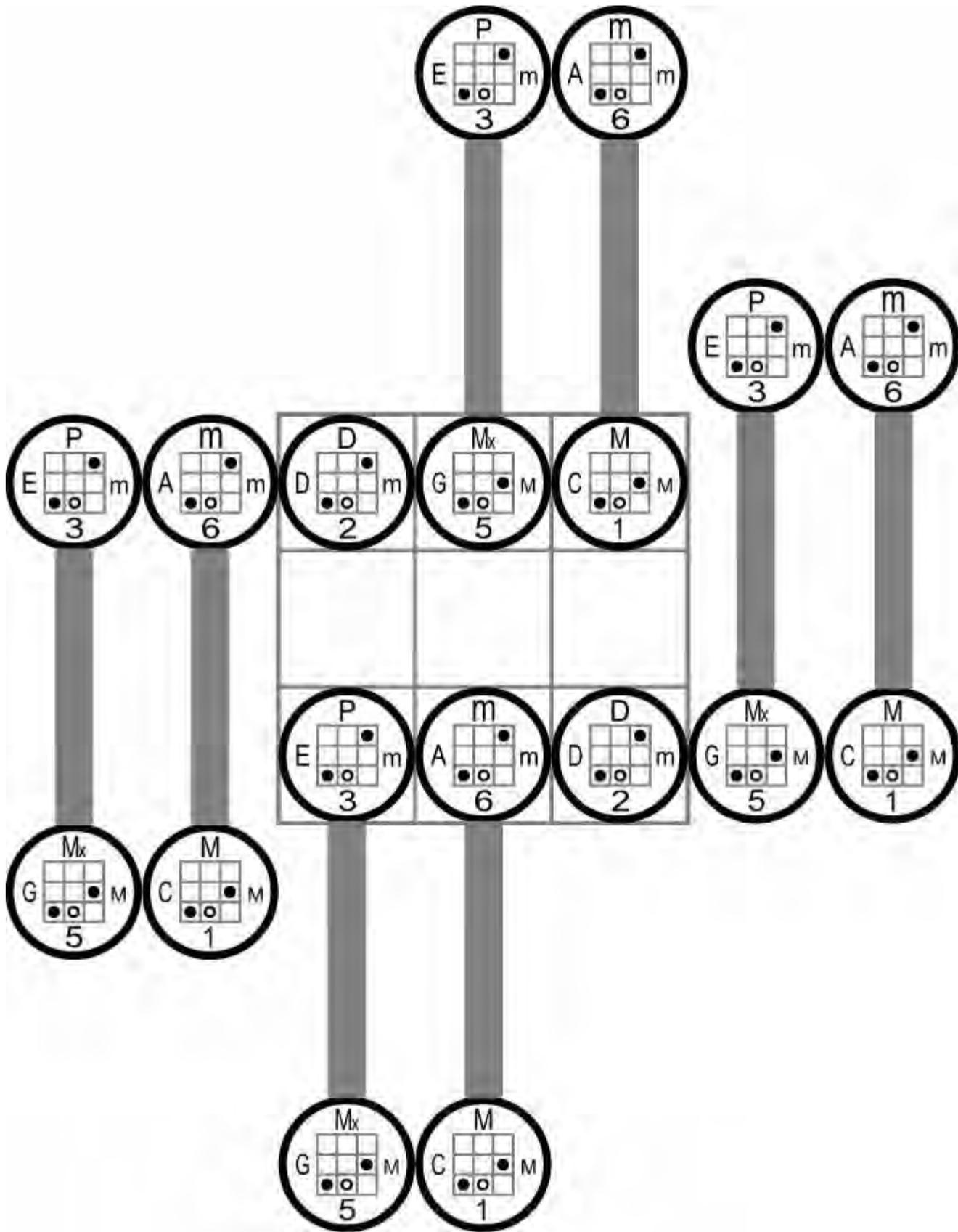


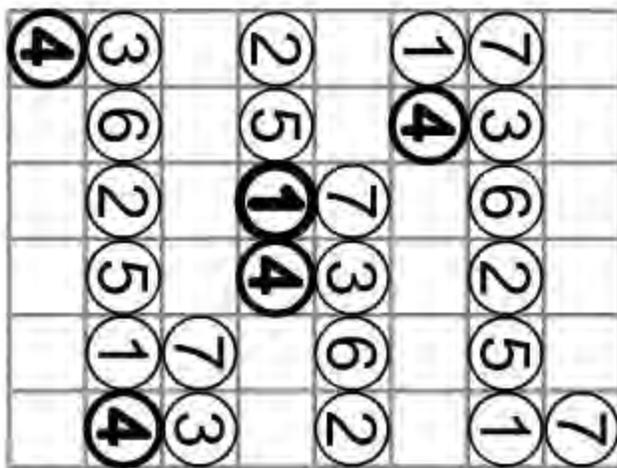
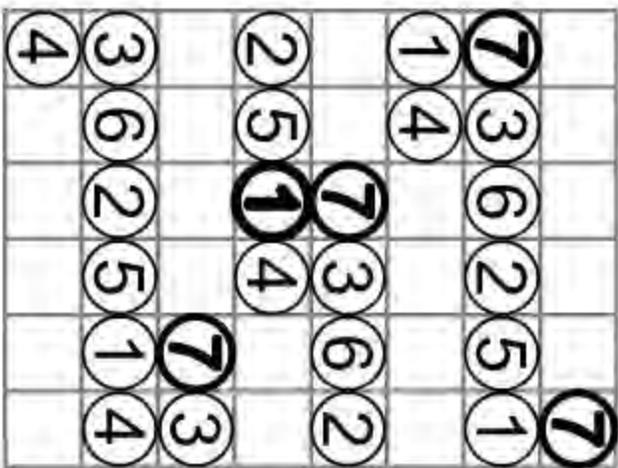
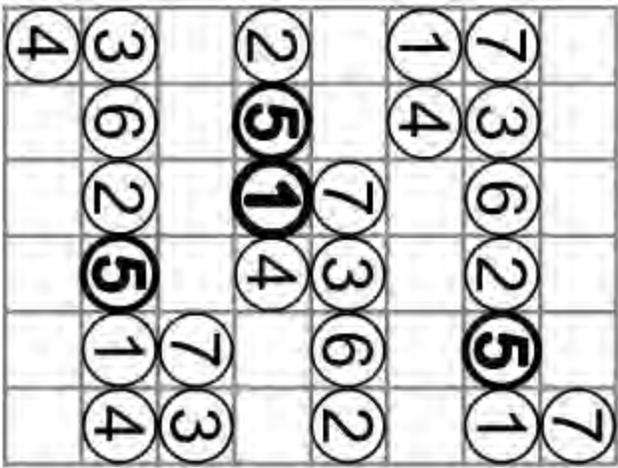


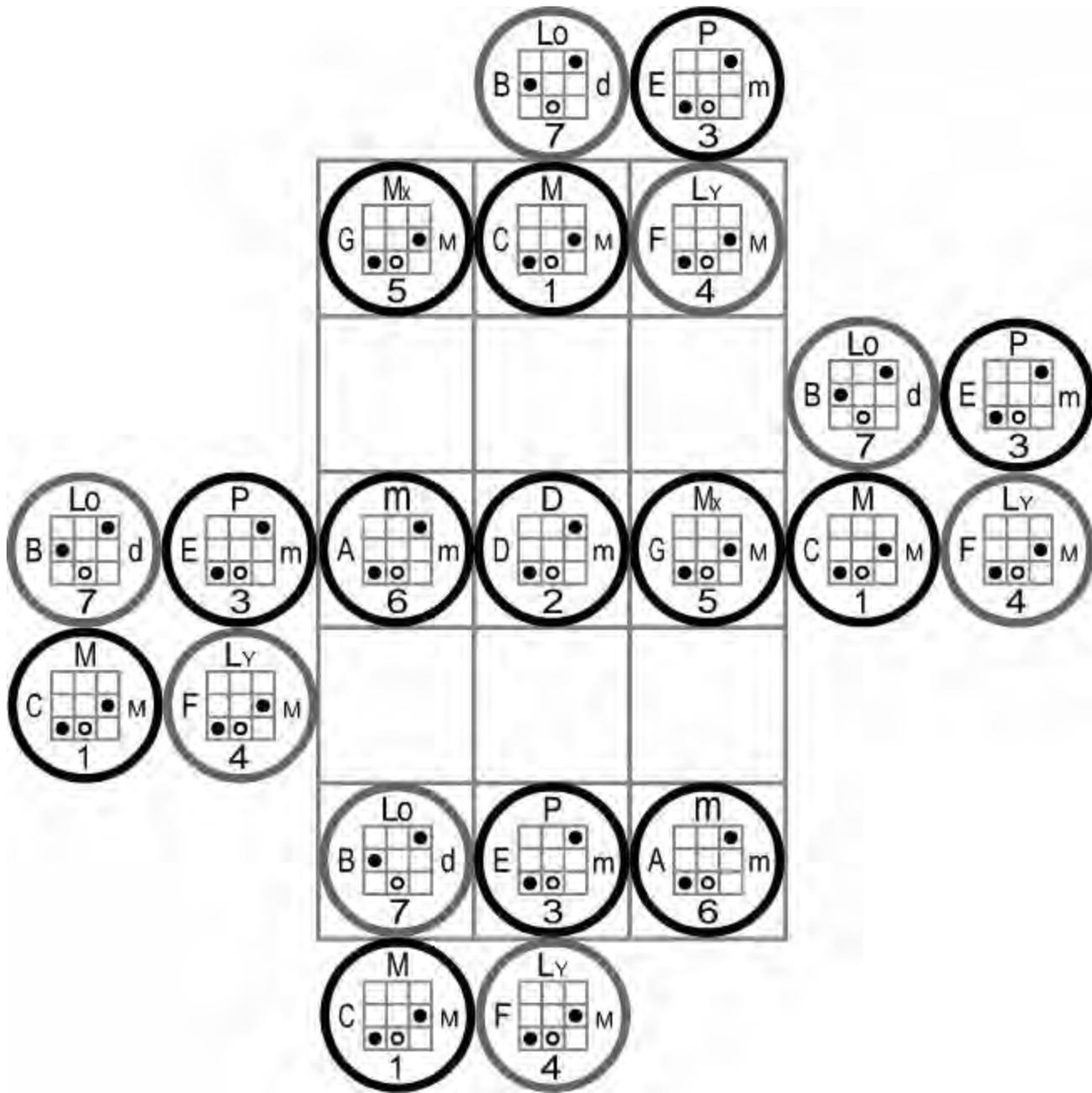


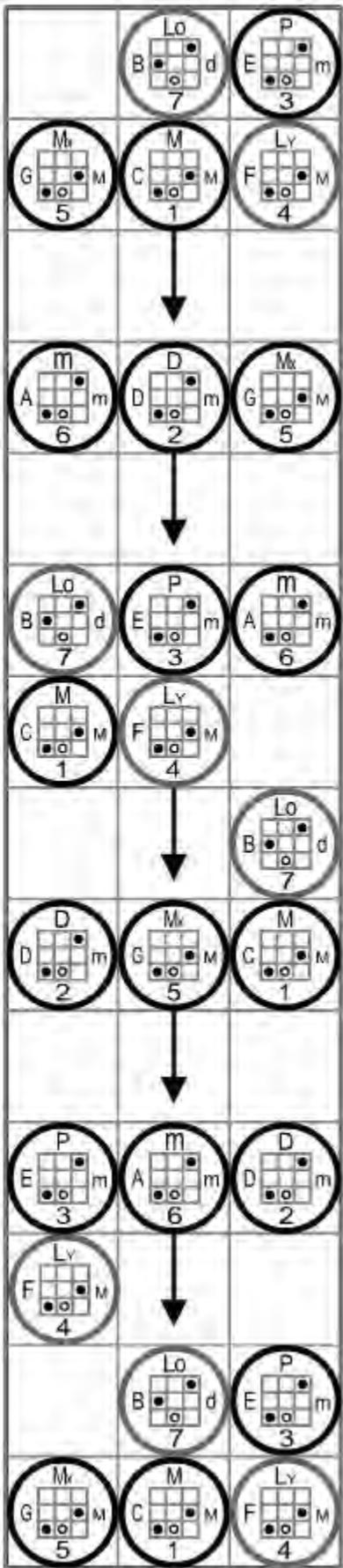






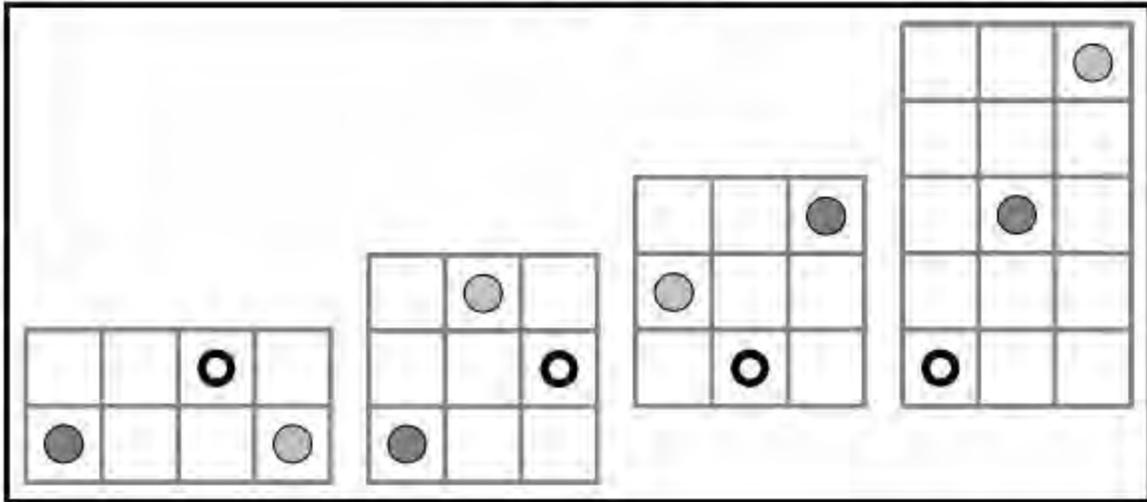




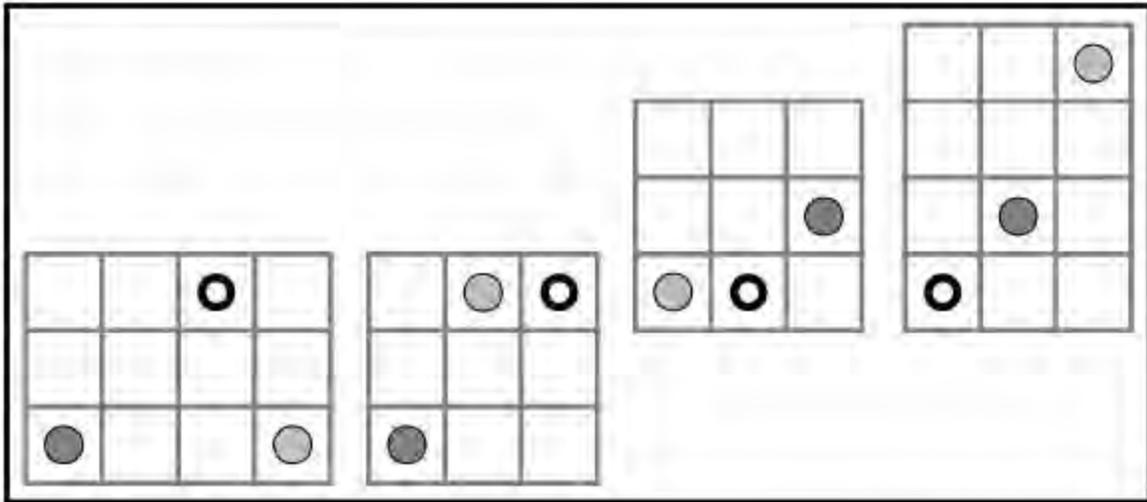


Triads

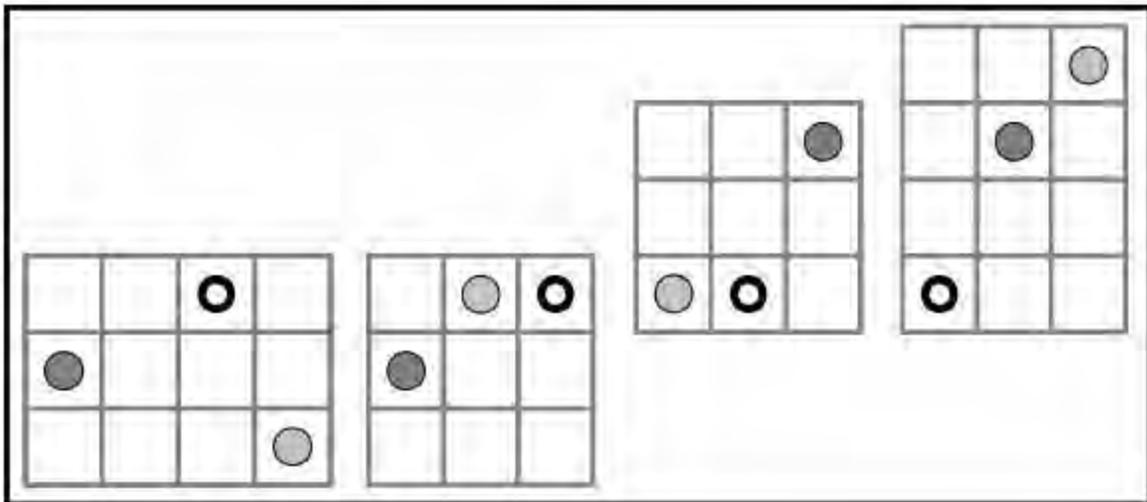
dim



MAJ



min



dim

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min