

2.7-Day 7

Great job! One week into the program. If you have been doing everything I have asked you to do so far, by the end of the day you will have played the major scale at least 200 times, pattern one 125 times and pattern two 75 times.

It's this kind of work and dedication that gets you where you want to be. You also have an arpeggio with a variation that you have been playing. Not to mention getting your feet wet with soloing and exploring the sounds of the major scale. A lot in one week. Congratulations!

In today's lesson we will continue our discussion of the major scale. Before we do that here is today's routine.

Day seven practice routine.

- Play the major scale from the 1st fret to the 13th fret. On the way back down to the 1st fret play the pattern from day number 2.
- Play day five's pattern from the 1st fret up to the 13th and back down to the 1st fret again. This will give you 25 repetitions of that pattern
- Learn the following arpeggio variation and play it ten times.

Example 9

The musical notation for Example 9 is as follows:

Treble Clef, Key Signature: One Sharp (F#), Time Signature: Common Time (C)

Measure 1: $\frac{3}{4}$ (triplet), 2, 5, 2, 5, 5, 5, 5, 4, 5, 4, 3

Measure 2: 4, 3, 3

This pattern breaks up the arpeggio into groups of three notes.

Example 10

The image shows musical notation for Example 10. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a G major arpeggio (G-A-B-A-G) with three triplet markings (3) over the notes. The bottom staff is a bass clef with three staves labeled T (Tenor), A (Alto), and B (Bass). It contains fingerings for the notes: 3, 3, 4, 3, 4, 5, 4, 5, 5, 5, 5, 2, 5, 2, 3.

Here's the descending version.

By now you should be getting fairly comfortable with the major scale and the G major arpeggio. In yesterday's session I asked you to go slowly through the scale and listen to the sound of each note against the G chord as you progress through the scale.

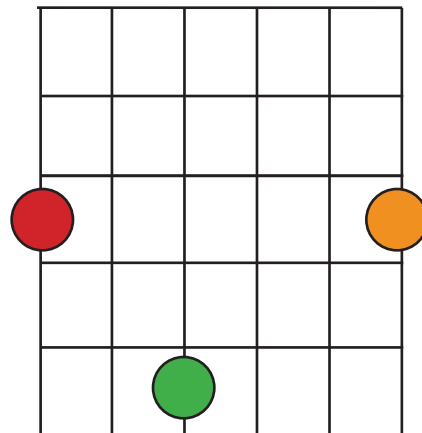
What were your observations? Here are my thoughts on the subject.

When you are playing up and down the scale at a decent tempo, you are not on any one note long enough to have a problem.

The chord tones are safe notes. Any time you land on a chord tone, you are obviously going to have a good match. Since the notes in the arpeggio are the same as the notes in the chord we have no problems.

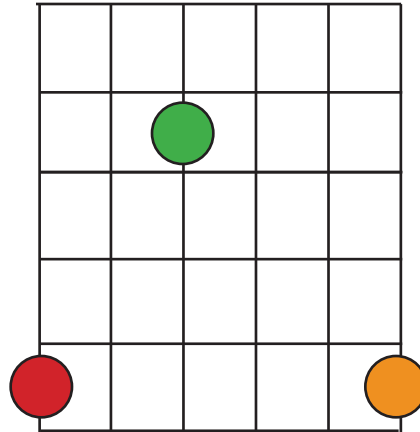
It's the non chord tones we have to be careful with. Each of the other notes create varying degrees of tension. When you understand the amounts of tension that each one creates and how to control it, you have more choice in your playing.

First let's look at all the G notes.



No problems here, G note against a G chord is an obvious match.

Now for the A notes.

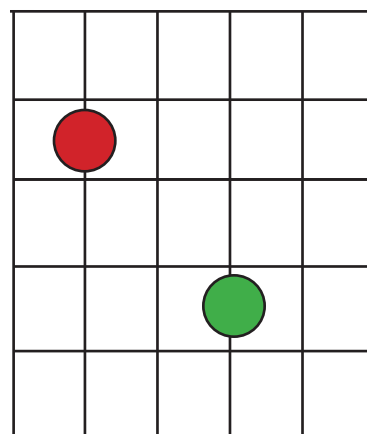


Now it starts to get a little more interesting. The 2nd note of a major scale wants to move back down to the first note of the scale. In our example here the A wants to move back down to the G. Does this mean you can't stop on an A? Not at all, you just have to be aware of what it does and what you want.

Play the lowest A (the one in red). Since it is in a lower register it creates more tension and definitely wants to move back down to G. Now play the next A (the one in green). Not as much tension but it still wants to move down to G. Now play the high A (the orange one). Again you can feel the tendency to move back down to G but not as much.

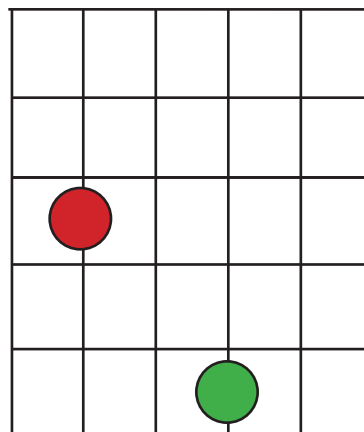
Register (where the note is located, low, medium or higher in pitch) really has an effect on how much tension is created. A lot of players really like the 2nd and lean on it a lot. It's also often placed in chords. You see it in chord symbols like Gsus2 or Gadd9. The 9th is the same as the second.

Now for the B.



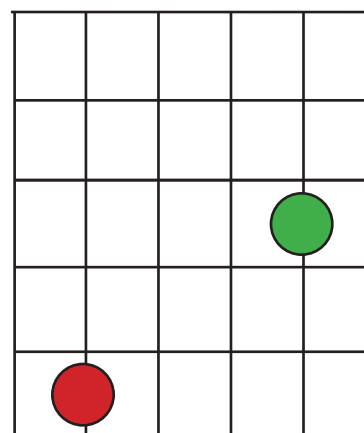
Once again all chord tones, no problem here.

Next comes the C.



To my ears the 4th note of the scale is one of the worst notes to land on. Since it is only a half step away from the 3rd of the chord it really creates a lot of tension. It also wants to move down to the 3rd.

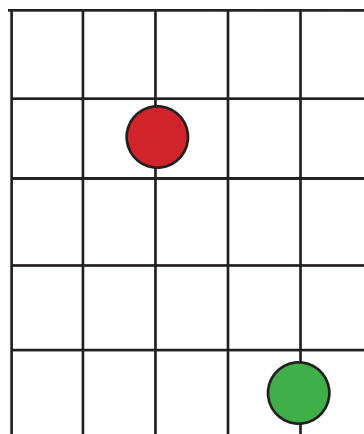
The D is up now.



Once again these are chord tones and create a good match. Still pay attention to how register affects things. Do you prefer to land on the higher note or the lower note? Or does it make a difference at all?

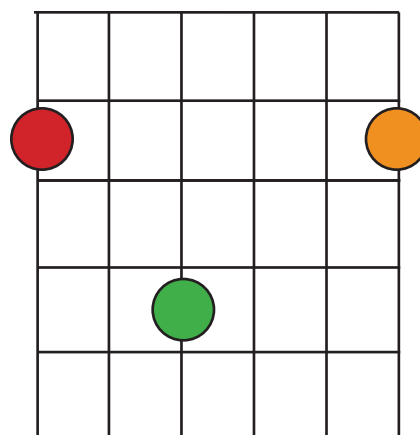
Remember that these are not hard and fast rules. This is a subjective experience. In the end let your ears be your guide.

How about E?



The 6th is another note that some players like. You can certainly sit on it but it does create tension. The 6th wants to resolve down to the 5th. The 6th is another note that sometimes see added to a major chord. You might see a chord symbol like G6.

Last but not least, the F#



The seventh is also an interesting sound. It definitely creates tension and wants to resolve up to number one. Once again notice the effect of register. Could you sit on this note.

This note is commonly added to chords, especially in jazz. It's very common to see a chord like Gmaj7.

Continue to play over jam track one and think about the ideas presented in this lesson. Once again, always let your ears have the final say about how something sounds to you. See you tomorrow.