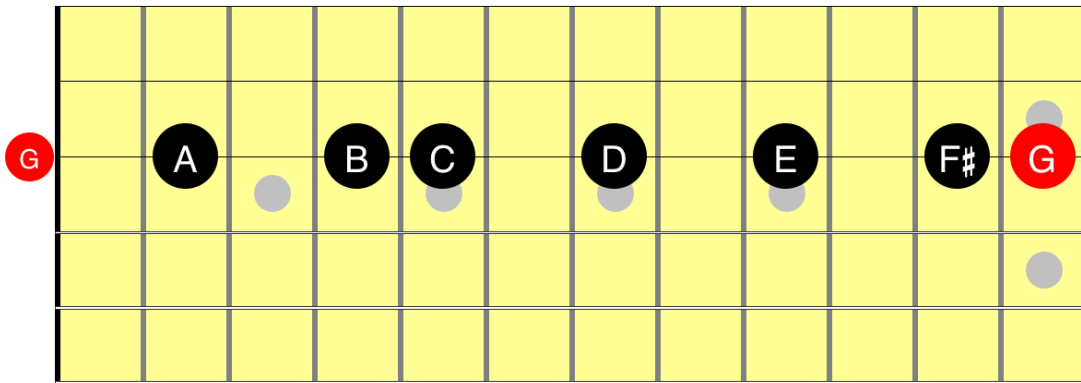


Major Scale Checklist

(all examples shown with G major scale)

- HEAD** (intellectual understanding)
 - What are the names of the notes in this key?
 - Are you clear about where the half steps are between 3 & 4 and 7 & 8?
 - Do you know why the names are what they are? e.g. F# vs. Gb?
 - Can you find those notes on your fretboard?
 - Build vertically from a convenient root:

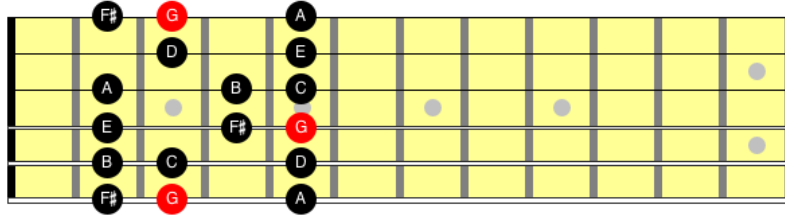
G Major Vertical - Note Names



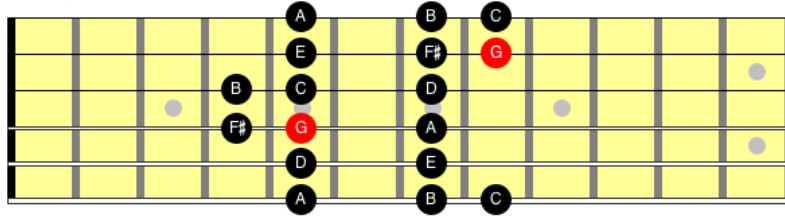
- Use Say It As You Play It to program the note names into your brain.
- Can you name the notes inside each shape?
- Use Say It As You Play It for:
 - CAGED - C shape
 - CAGED - A shape
 - CAGED - G shape
 - CAGED - E shape
 - CAGED - D shape
 - 3-Per-String from 1
 - 3-Per-String from 2
 - 3-Per-String from 3
 - 3-Per-String from 4
 - 3-Per-String from 5

- 3-Per-String from 6
- 3-Per-String from 7

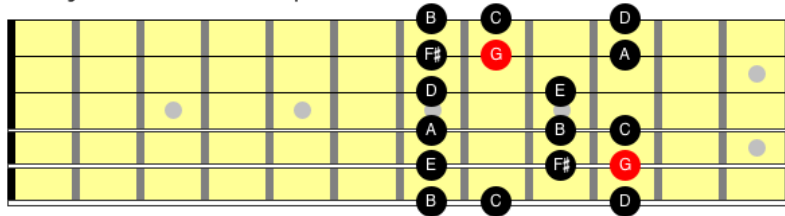
G Major CAGED - E shape



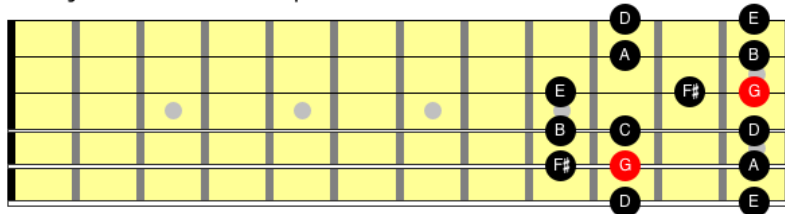
G Major CAGED - D shape



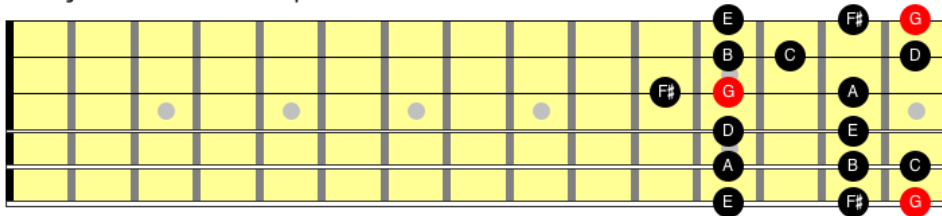
G Major CAGED - C shape

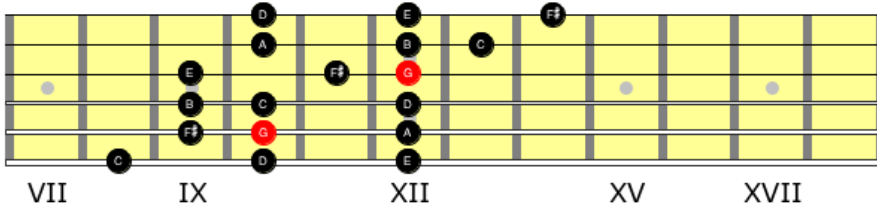
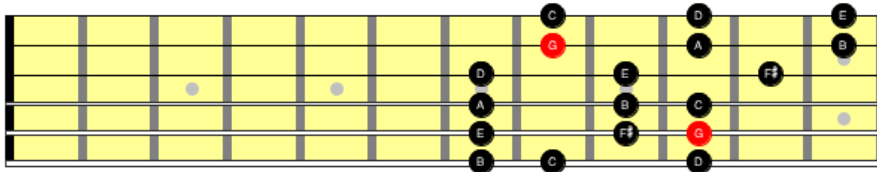
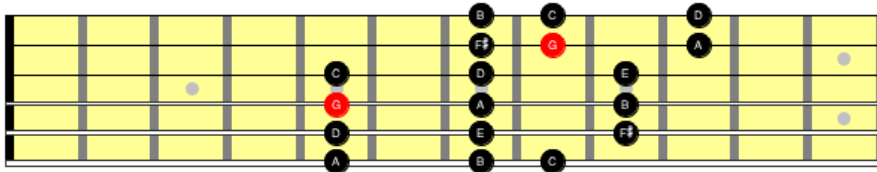
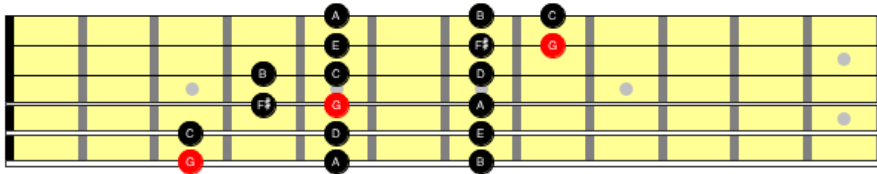


G Major CAGED - A shape

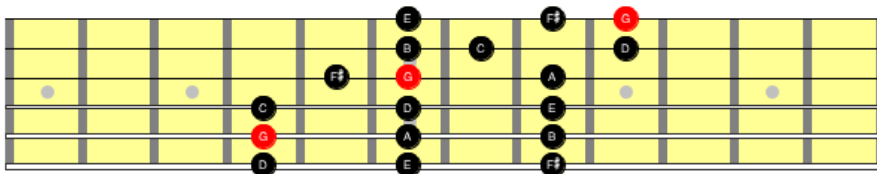


G Major CAGED - G shape

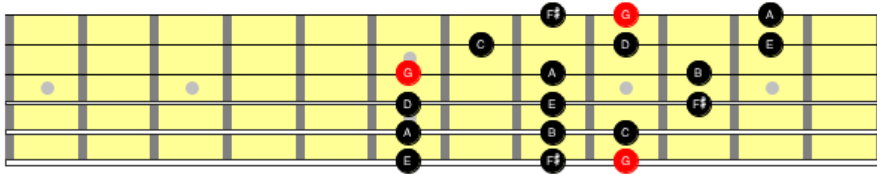




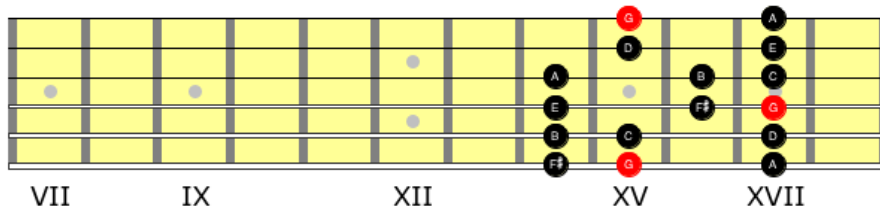
VII IX XII XV XVII



VII IX XII XV XVII

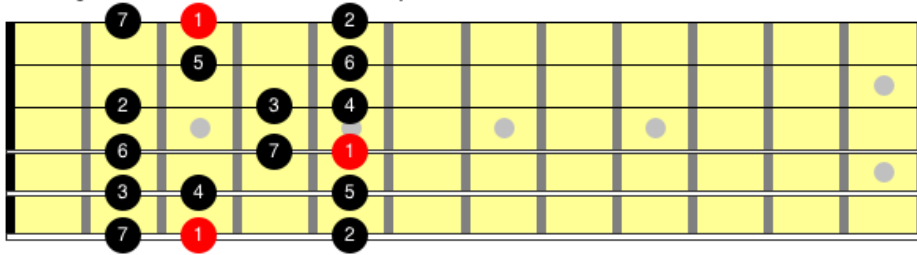


VII IX XII XV XVII

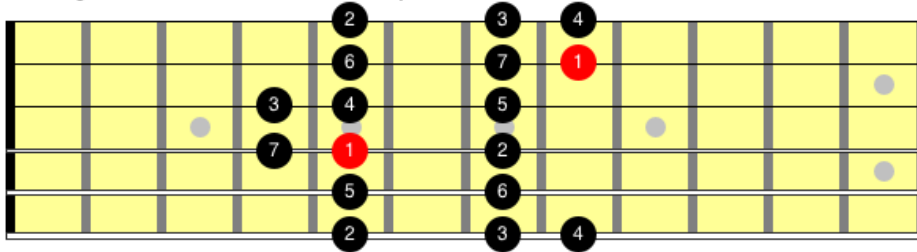


- Can you name the degrees from each shape?
- Use Say It As You Play It with degrees:
 - CAGED (or what Jimmy Bruno calls the “Five Pianos”) - 3 shape
 - CAGED - 5 shape
 - CAGED - 6 shape
 - CAGED - 7 shape
 - CAGED - 2 shape
 - 3-Per-String from 1
 - 3-Per-String from 2
 - 3-Per-String from 3
 - 3-Per-String from 4
 - 3-Per-String from 5
 - 3-Per-String from 6
 - 3-Per-String from 7

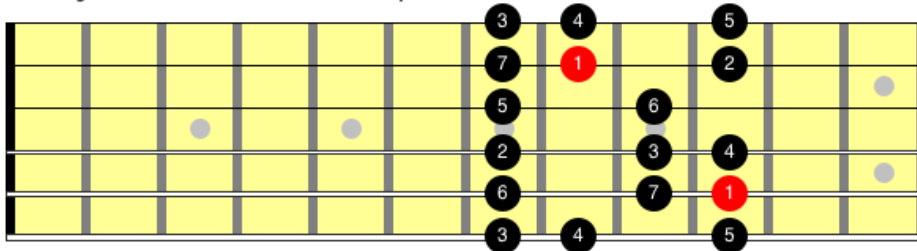
G Major Five Pianos - 7 shape



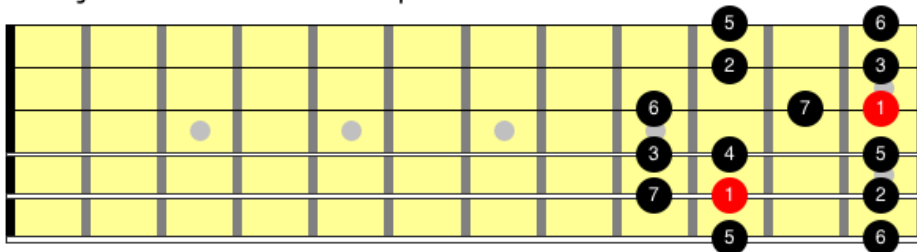
G Major Five Pianos - 2 shape



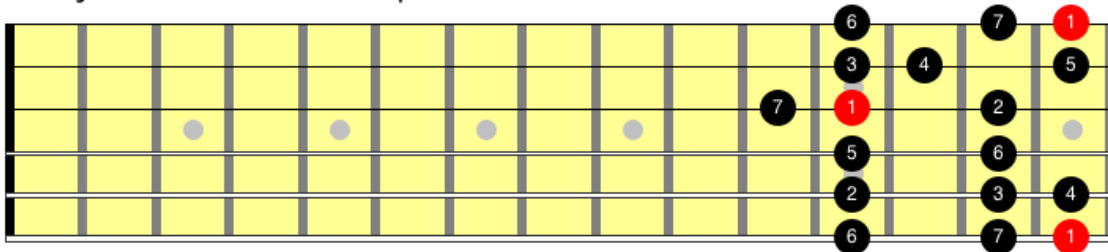
G Major Five Pianos - 3 shape

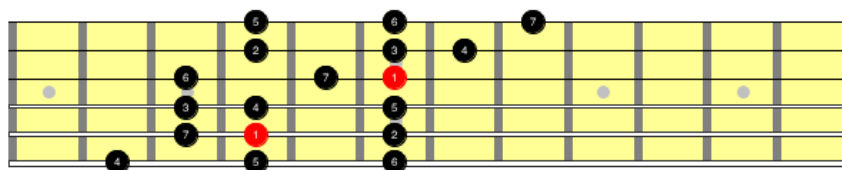
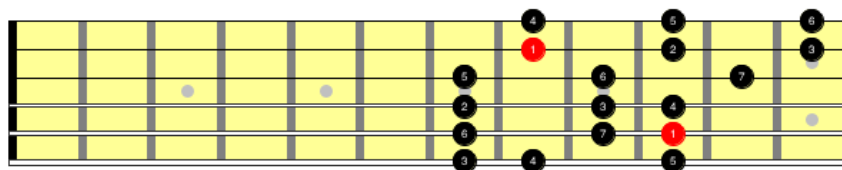
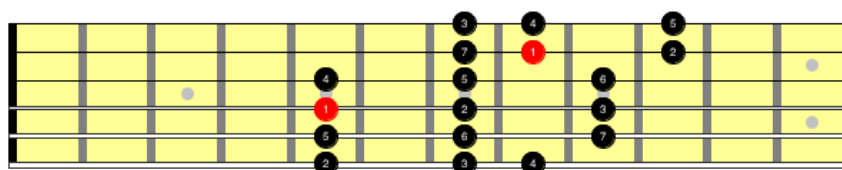
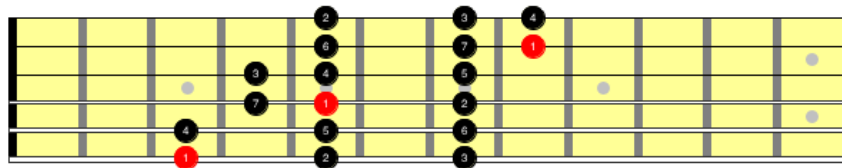


G Major Five Pianos - 5 shape

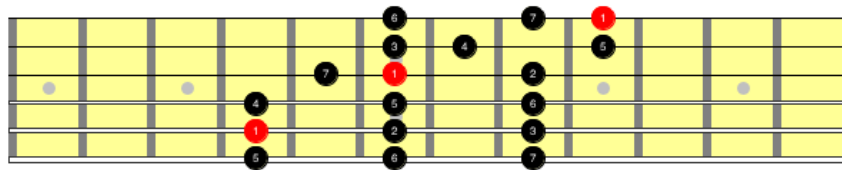


G Major Five Pianos - 6 shape

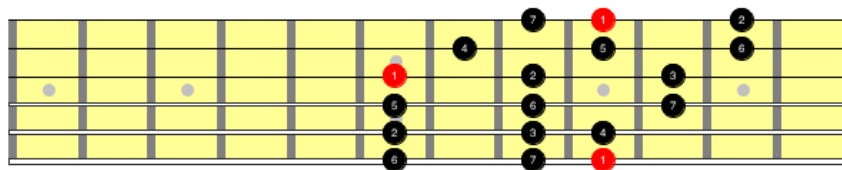




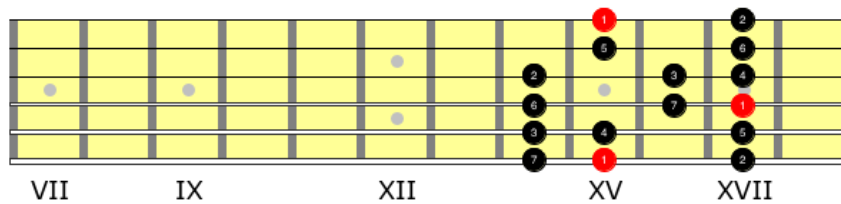
VII IX XII XV XVII



VII IX XII XV XVII



VII IX XII XV XVII



Can you see how the WWHWWWH interval pattern of the major scale creates microshapes that line up with both CAGED and 3-per-string? For example:

- From 1, 4, & 5 you'll always go whole step-whole step
- From 2 & 6 you'll always go whole step-half step
- From 3 & 7 you'll always go half step-whole step
- Can you use that to see what half & whole steps look like on adjacent strings?

HANDS (kinesthetic understanding)
(slowly, with a metronome, making tiny improvements that accrue over time)

CAGED Ascending & Descending

- C shape
- A shape
- G shape
- E shape
- D shape

CAGED mixing shapes

- C shape up, A shape down
- A shape up, C shape down
- A shape up, G shape down
- G shape up, A shape down
- G shape up, E shape down
- E shape up, G shape down
- E shape up, D shape down
- D shape up, E shape down

- D shape up, C shape down
- C shape up, D shape down

CAGED 3 note coils (3 notes of the scale from each degree in turn)

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED 4 note coils (4 notes of the scale from each degree in turn)

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED in 3rds (1 3 2 4 3 5 4 6 5 7 etc)

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED in 4ths (1 4 2 5 3 6 4 7 etc)

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED in 5ths (1 5 2 6 3 7 4 1 etc)

- C shape
 - Ascending

- Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED in 6ths (1 6 2 7 3 1 4 2 5 3 etc)

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending
 - Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

CAGED in 7ths

- C shape
 - Ascending
 - Descending
- A shape
 - Ascending

- Descending
- G shape
 - Ascending
 - Descending
- E shape
 - Ascending
 - Descending
- D shape
 - Ascending
 - Descending

- CAGED in octaves
 - C shape
 - Ascending
 - Descending
 - A shape
 - Ascending
 - Descending
 - G shape
 - Ascending
 - Descending
 - E shape
 - Ascending
 - Descending
 - D shape
 - Ascending
 - Descending

- 3 Per String Ascending & Descending
 - Shape 1
 - Shape 2
 - Shape 3
 - Shape 4
 - Shape 5
 - Shape 6
 - Shape 7

3 Per String Mixing Shapes

- Up 1, Down 2
- Up 2, Down 1
- Up 2, Down 3
- Up 3, Down 2
- Up 3, Down 4
- Up 4, Down 3
- Up 4, Down 5
- Up 5, Down 4
- Up 5, Down 6
- Up 6, Down 5
- Up 6, Down 7
- Up 7, Down 6
- Up 7, Down 1
- Up 1, Down 7

3 Per String 3 note coils (3 notes of the scale from each degree in turn)

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7

- Ascending
- Descending

3 Per String 4 note coils (4 notes of the scale from each degree in turn)

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

3 Per String in 3rds (1 3 2 4 3 5 4 6 5 7 etc)

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4

- Ascending
- Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

3 Per String in 4ths (1 4 2 5 3 6 4 7 etc)

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

3 Per String in 5ths (1 5 2 6 3 7 4 1 etc)

- Shape 1

- Ascending
- Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

- 3 Per String in 6ths (1 6 2 7 3 1 4 2 5 3 etc)
 - Shape 1
 - Ascending
 - Descending
 - Shape 2
 - Ascending
 - Descending
 - Shape 3
 - Ascending
 - Descending
 - Shape 4
 - Ascending
 - Descending
 - Shape 5
 - Ascending
 - Descending

- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

3 Per String in 7ths

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending
- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

3 Per String in octaves

- Shape 1
 - Ascending
 - Descending
- Shape 2
 - Ascending
 - Descending

- Shape 3
 - Ascending
 - Descending
- Shape 4
 - Ascending
 - Descending
- Shape 5
 - Ascending
 - Descending
- Shape 6
 - Ascending
 - Descending
- Shape 7
 - Ascending
 - Descending

EARS (aural understanding)

- Sing along with scale using solfege (*do re mi fa sol la ti do*)
 - ascending
 - descending

Singing scales ascending

- Play & sing *do*, then sing *re*, check voice against guitar. In tune?
- Play & sing *do*, then sing *re mi*, check against guitar. In tune?
- Play & sing *do*, then sing *re mi fa*, check. In tune?
- Play & sing *do*, then sing *re mi fa sol*, check. In tune?
- Play & sing *do*, then sing *re mi fa sol la*, check. In tune?
- Play & sing *do*, then sing *re mi fa sol la ti*, check. In tune?
- Play & sing *do*, then sing *re mi fa sol la ti do*, check. In tune?

Singing scales descending

- Play & sing *do*, then sing *ti* below it. Check. In tune?
- Play & sing *do*, then sing *ti la*. In tune?
- Play & sing *do*, then sing *ti la sol*. In tune?
- Play & sing *do*, then sing *ti la sol fa*. In tune?
- Play & sing *do*, then sing *ti la sol fa mi*. In tune?
- Play & sing *do*, then sing *ti la sol fa mi re*. In tune?

- Play & sing *do*, then sing *ti la sol fa mi re do*. In tune?

 - Singing intervals ascending
 - Play & sing *do*, then sing *re*. In tune?
 - Play & sing *do*, then *mi*. In tune?
 - Play & sing *do*, then *fa*. In tune?
 - Play & sing *do*, then *sol*. In tune?
 - Play & sing *do*, then *la*. In tune?
 - Play & sing *do*, then *ti*. In tune?
 - Play & sing *do*, then *do* up an octave. In tune?

 - Singing intervals descending
 - Play & sing *do*, then sing *ti* below it. In tune?
 - Play & sing *do*, then *la*. In tune?
 - Play & sing *do*, then *sol*. In tune?
 - Play & sing *do*, then *fa*. In tune?
 - Play & sing *do*, then *mi*. In tune?
 - Play & sing *do*, then *re*. In tune?
 - Play & sing *do*, then *do* down an octave. In tune?
-

PHEW. That's a lot of work for just one scale.

Thankfully, the kinesthetic work (HANDS) and the aural work (EARS) have an almost one-to-one transference. The things you learned here in one key translate to the other keys with basically zero loss. And the intellectual work (HEAD) probably translates at 50-70% for each new key.

"From one thing, know ten thousand." Musashi, Book of the Five Rings

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