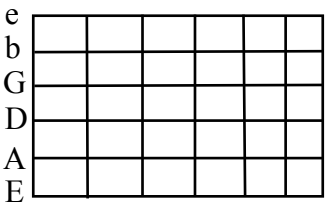
Explanation of format:

This diagram will be used for scales in standard tuning. Horizontal lines represent strings, vertical lines represent frets. Unless you see a roman numeral at the upper left corner of the diagram, we're in first or open position.

Roman numerals refer to positions up the neck. For example, If you see a V over the upper left corner of a diagram, the first fret playable in that diagram is the fifth fret. Notes played on open strings are signified by "0" at that string to the left of the diagram.



In this color coded format, its easy to visualize the chord forms that exist within each scale pattern.

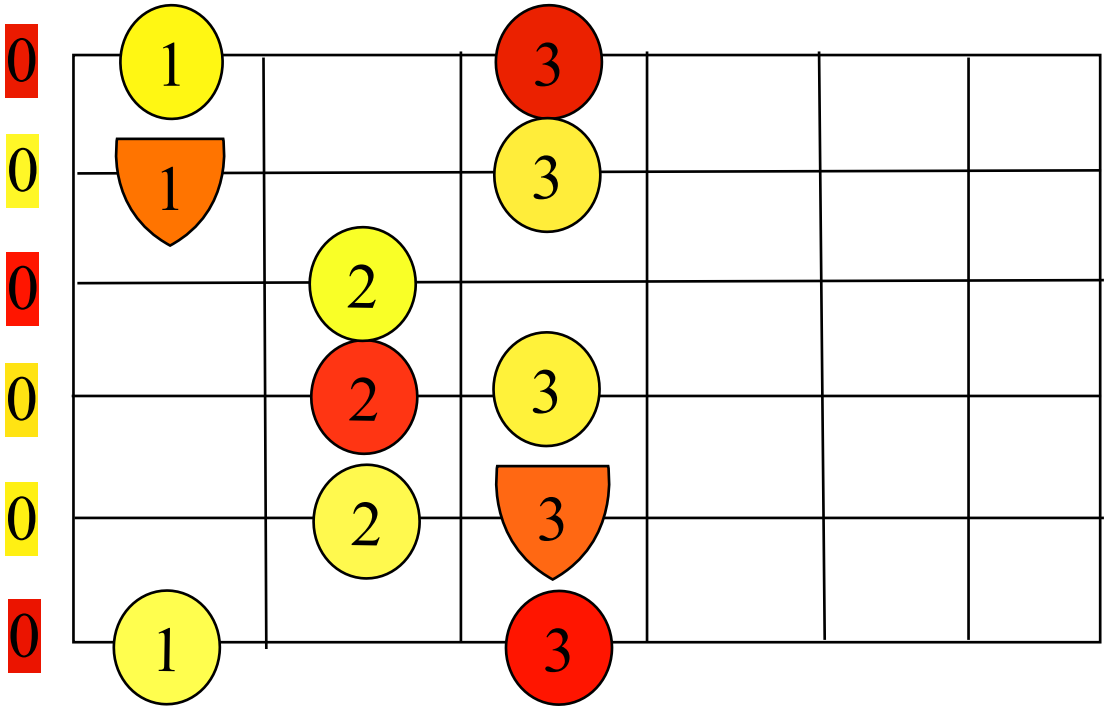
The number within each symbol indicates the finger to be used To play that note.

=scale tone played with 3rd finger

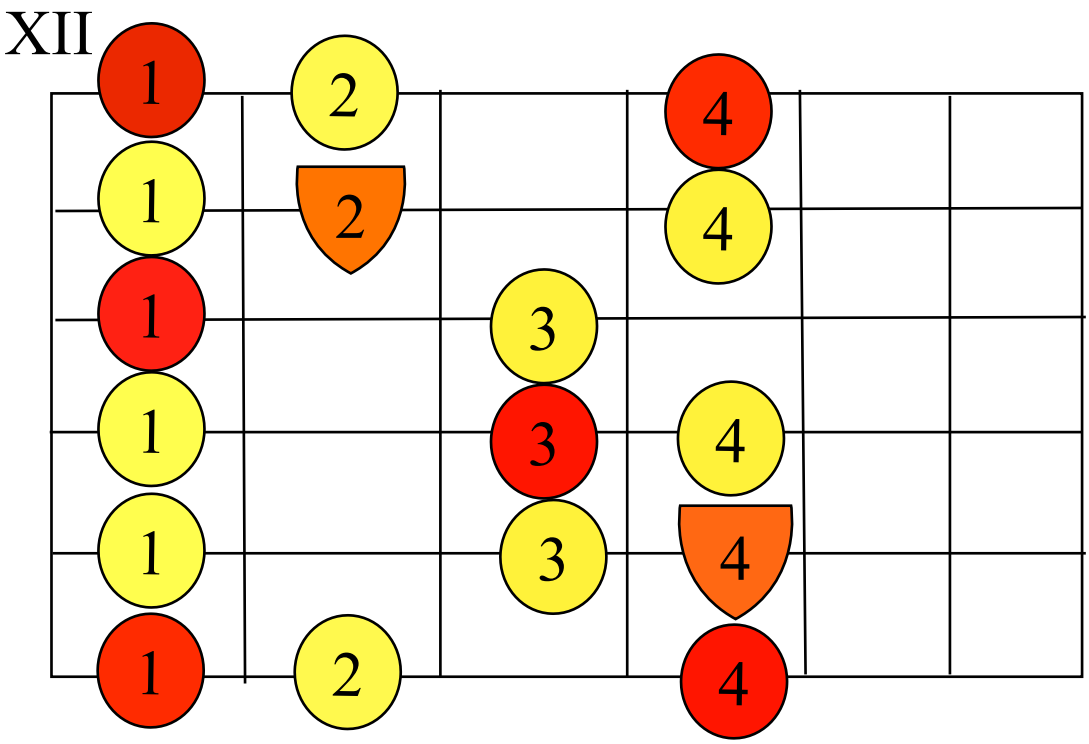
*All patterns will be labeled by scale, position, and "CAGED" method chord shape. This refers to the common open position major chord form which can be visualized in the diagram.

We'll start by covering every **C Major** scale pattern from open to 12th position. Once you've learned these, we'll learn how to move this sequence of patterns up and down the fingerboard to play any major scale in any position. It may seem like a lot of work to memorize all these C Major patterns, but keep in mind that you're learning the other 11 major keys as well, not just C. Actually, you're also learning all the modes of the major scale too- Dorian, Mixolydian, etc. So work hard on these and the material will get a lot more interesting very quickly.

C Major - Open Position (C Shape)*

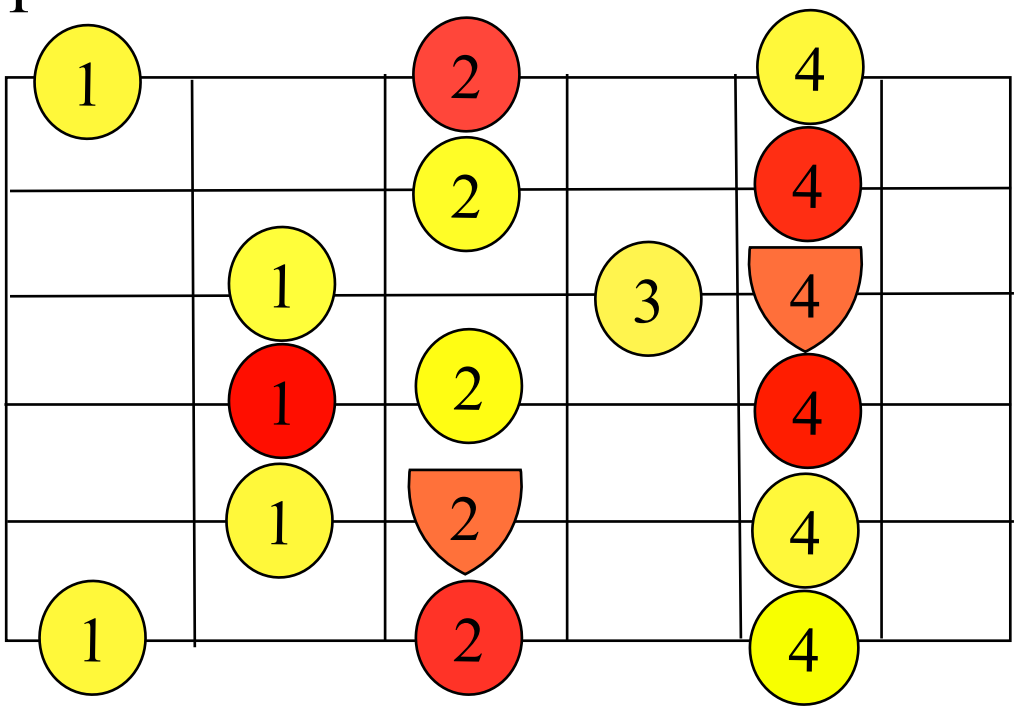


C Major 12th Position - Below is the closed fingering (no open strings) of what you see above- 12 frets up.



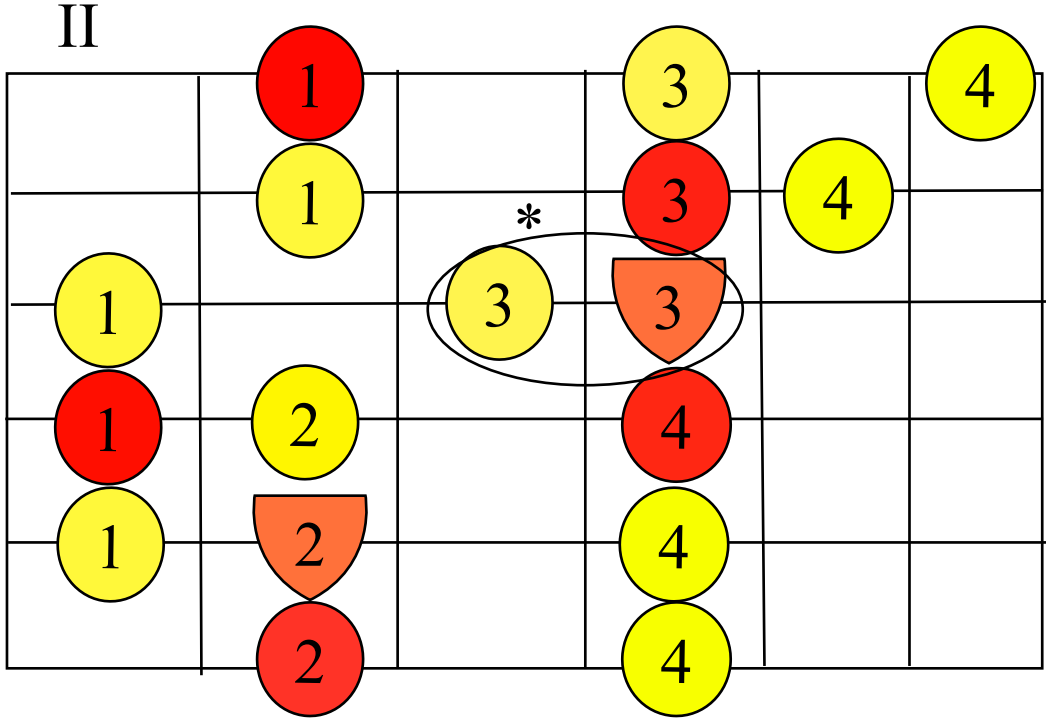
C Major Second Position (A Shape)

I



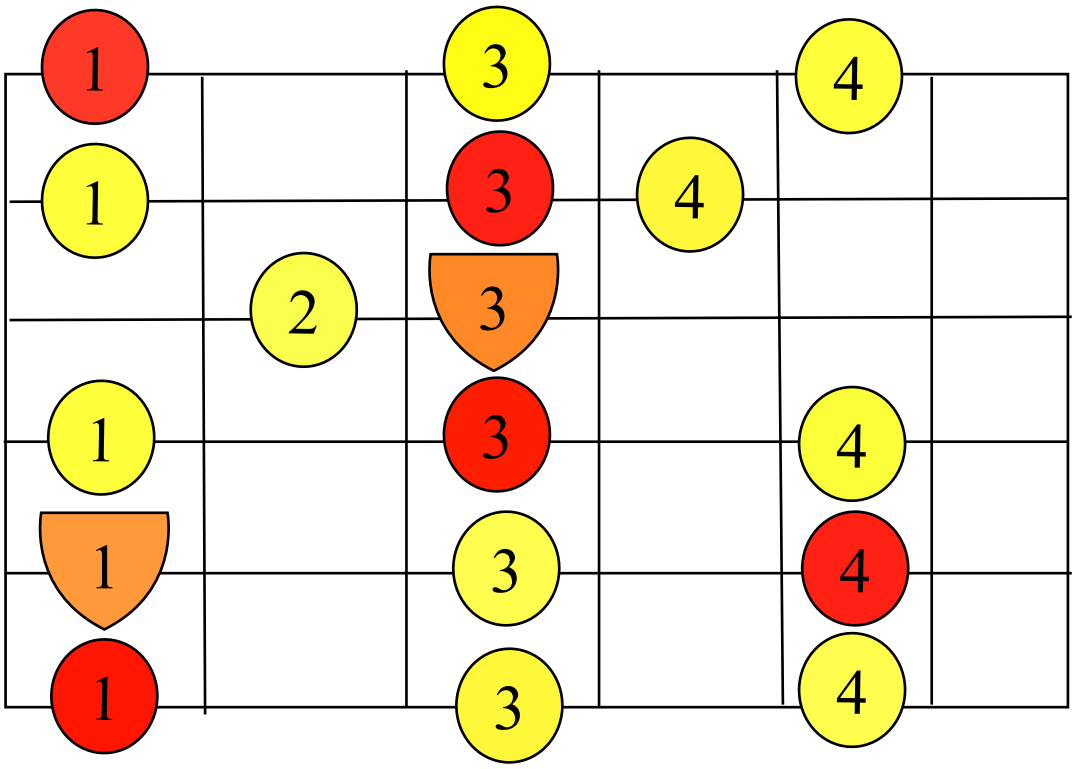
The chart above pictures a 2nd position fingering with 1st finger stretches On the E strings.
The chart below shows the same fingering on the low E through D strings With a *** useful shift to 3rd position on the G string.**
Practice these 2 fingerings in alternation until they become automatically interchangeable.

II



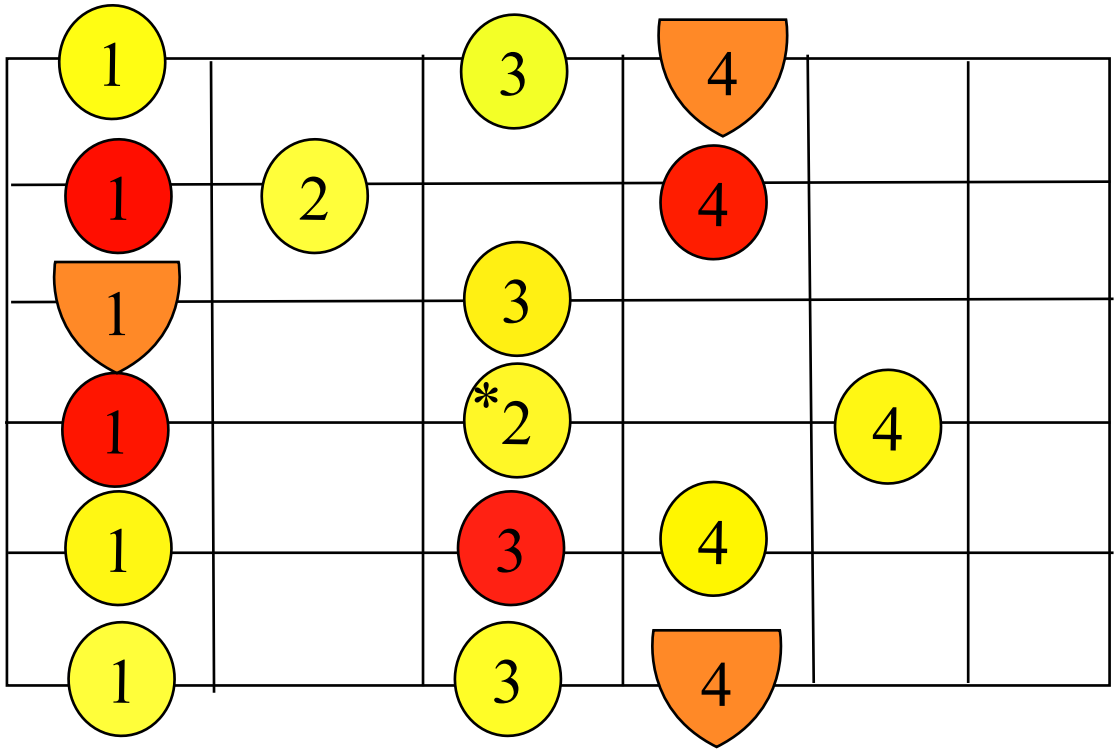
C Major Third Position (A Shape)

III



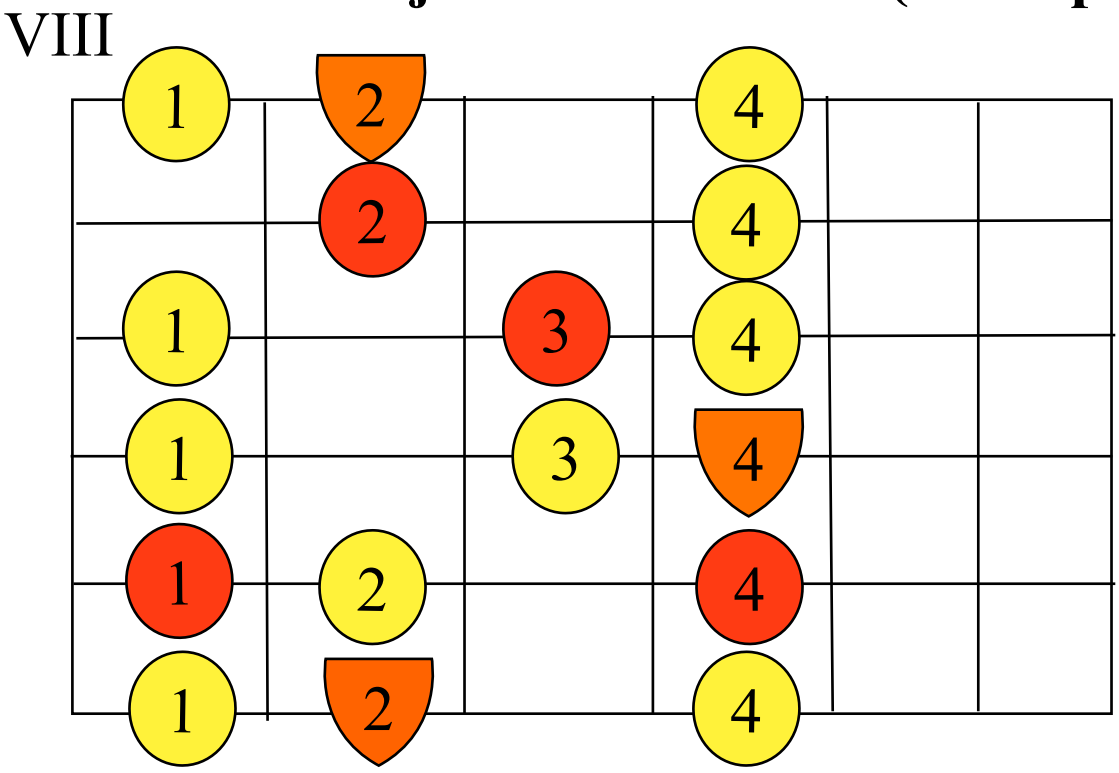
C Major - 5th Position (G Shape)

V



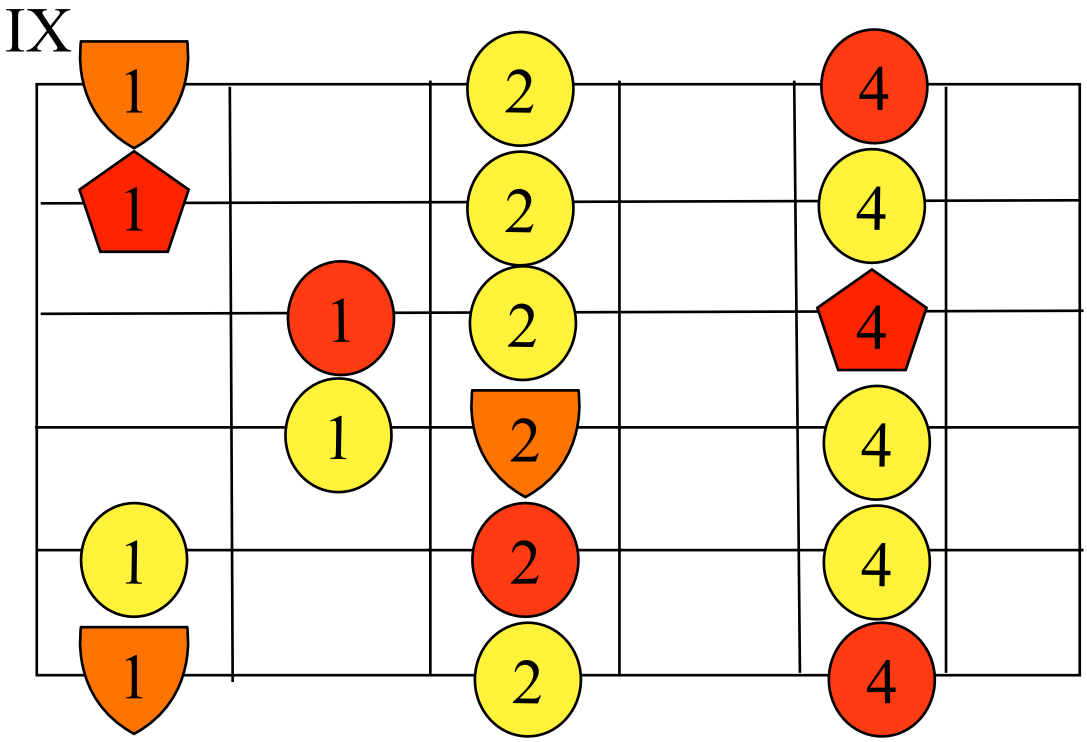
* I use 2, you might like 3 better Either way, relax while you reach.

C Major - 8th Position (E Shape)

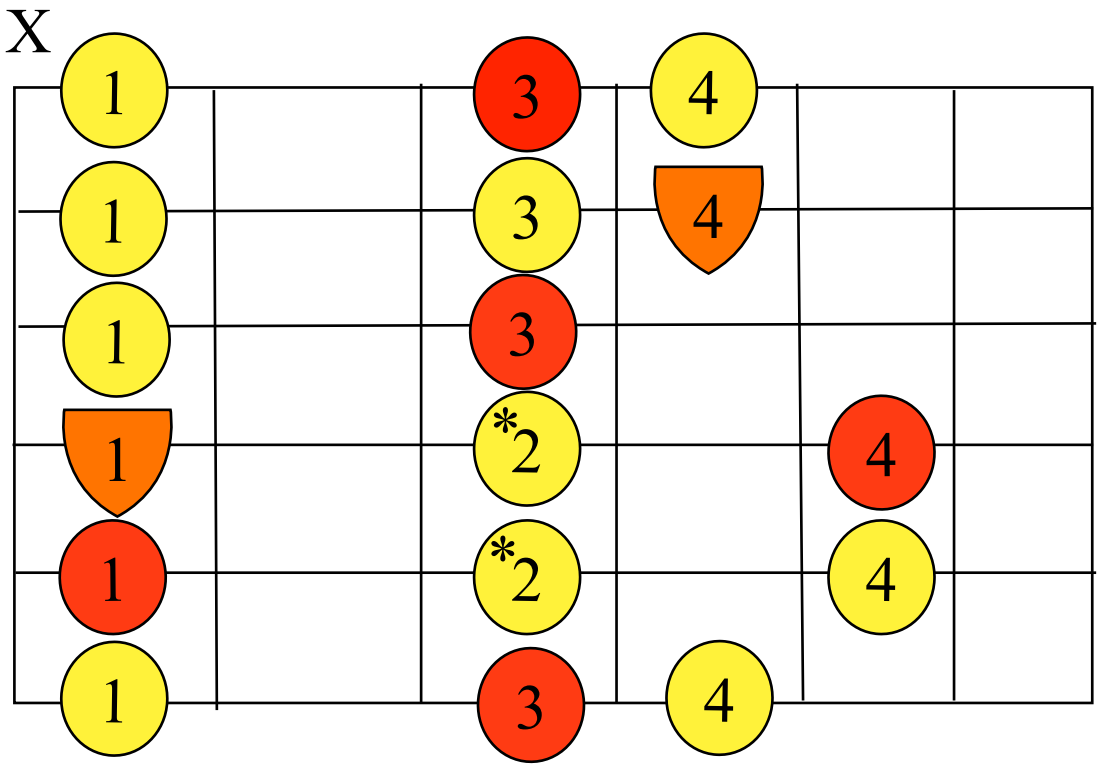


C Major- 9th Position (E Shape)

= the same note available on 2 frets in the same position. Practice them both.



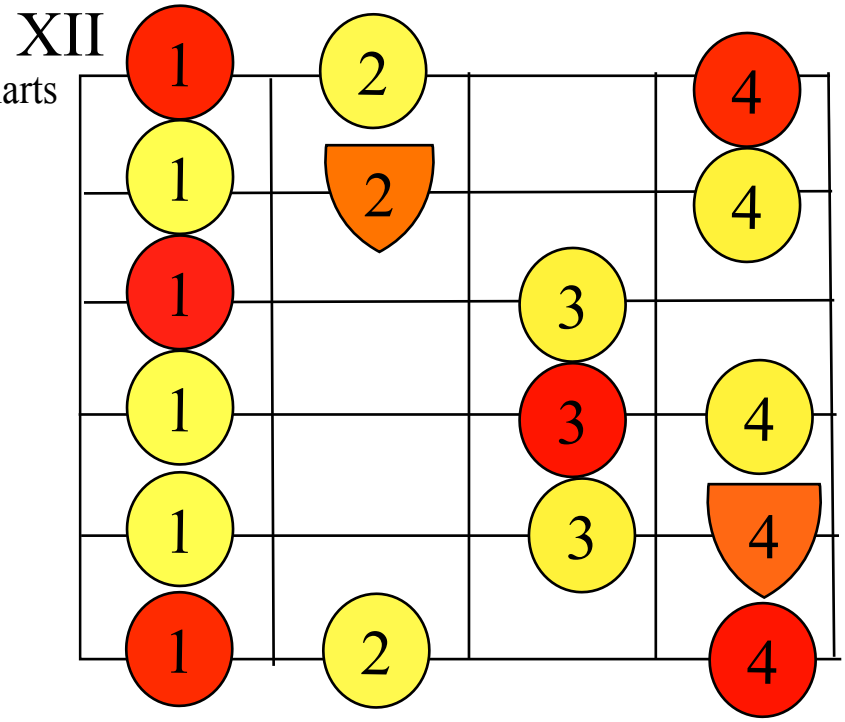
C Major Tenth Position (E Shape)



C Major - 12th Position (C Shape)

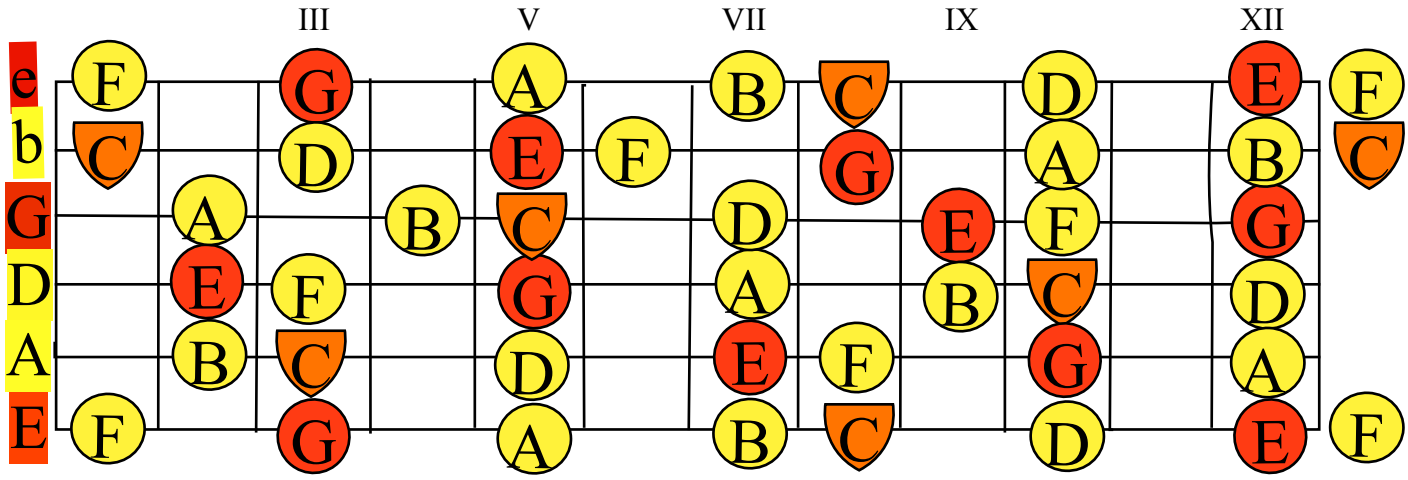
Whenever possible, I align charts on the page to emphasize common notes.

Notice that the Patterns for frets 12-14 Are identical except for 14th fret on the G string In 12th pos. which is played At 12th fret B string in 10th Pos.



Now, here's the big picture.

This is every available note in the key of C Major up to the 13th fret . This diagram lets you see how all the scale patterns and chord forms we've learned so far fit into the overall geometric sequence for C Major.



Notice that the sequence starts over at the 12th fret. Theoretically, if the guitar fingerboard were extended for miles in either direction, this same sequence would just repeat over and over again.

Many teachers describe this sequence as a "slide rule." If you want to play in a different major key, just slide this sequence to the left or the right so that the symbol ,which signifies the root, is placed on the root of the key in which you want to play.

I use a slightly different metaphor for the same basic idea. Imagine the sequence as a sliding belt wrapped around the fingerboard from end to end. The order (sequence) of scale patters/chord forms never changes, just begins and ends at a different place. If you slide the **1st position C Major** pattern up to 3rd position, you'll be in the key of **D Major**, and the pattern that you associate with **C Major 10th position** will now occur as **D Major open position**.

It is important to remember that every time you move to a new key ,a closed pattern (no open strings) moves to open position. The geometry of the pattern remains the same, but the fingering changes because some of the notes now occur on open strings.