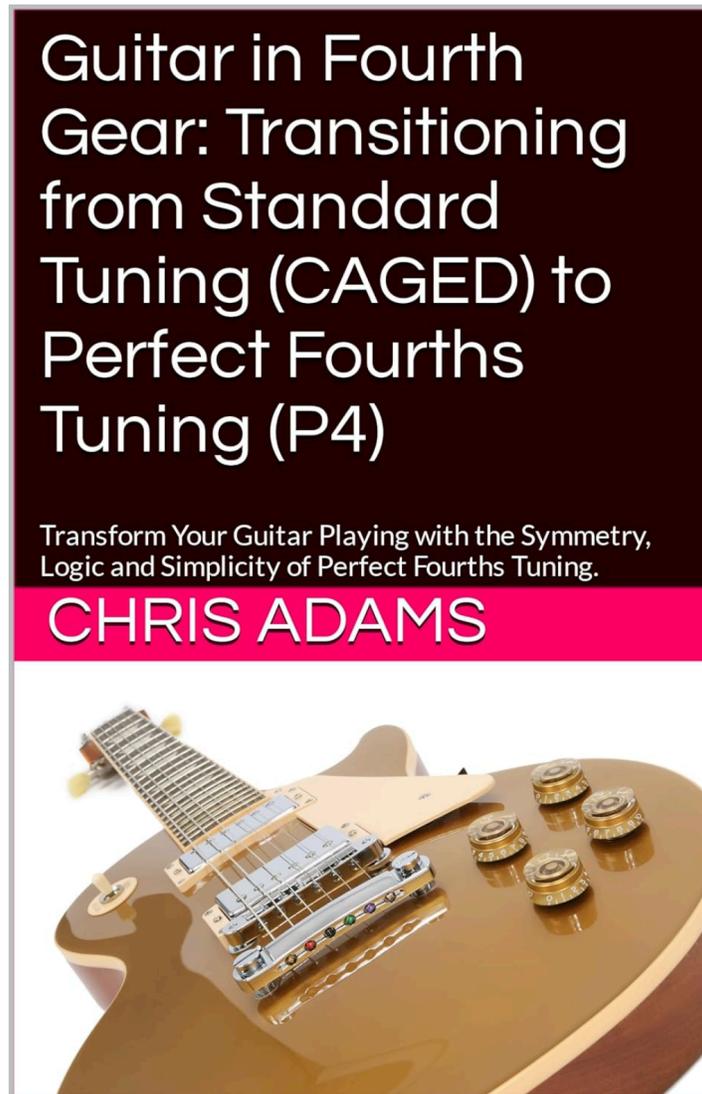


Transitioning to Perfect Fourths Guitar Tuning: Scale Reference

Downloadable .pdf

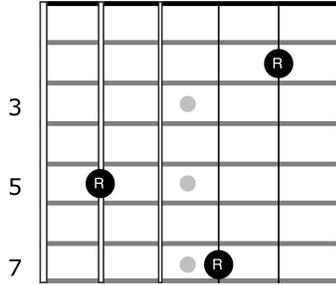


Part of the Guitar in Fourth Gear Perfect Fourths Tuning Project

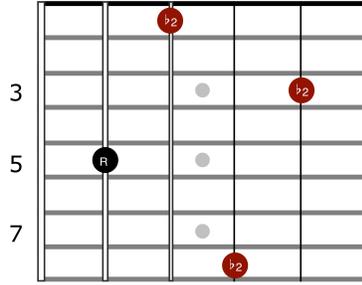
By TorusHeadStudios.com

Intervals

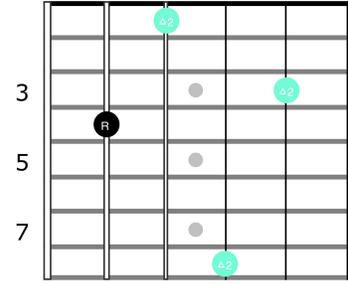
Octaves



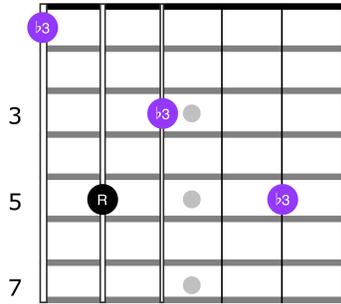
Minor Seconds



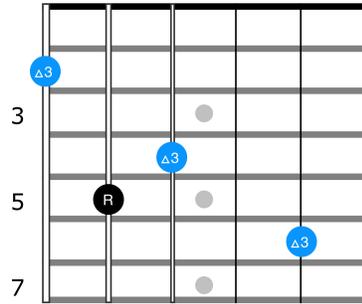
Major Seconds



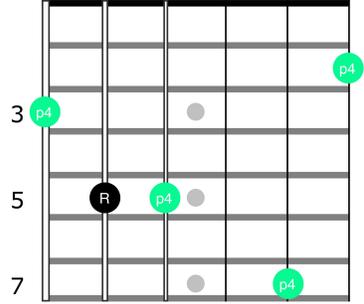
Minor Thirds



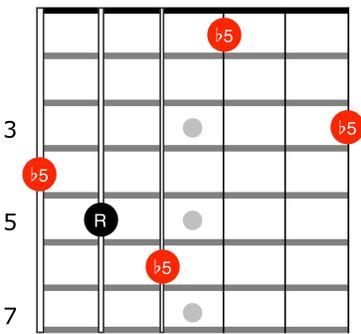
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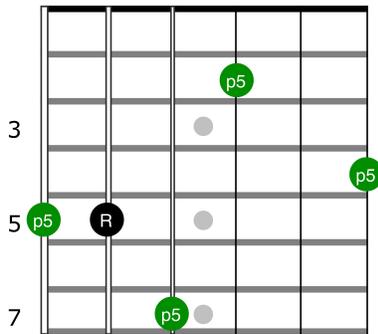
Perfect Fourths



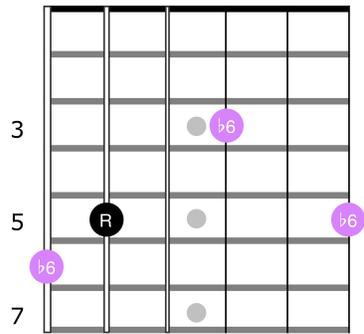
Tritone/Dim 5



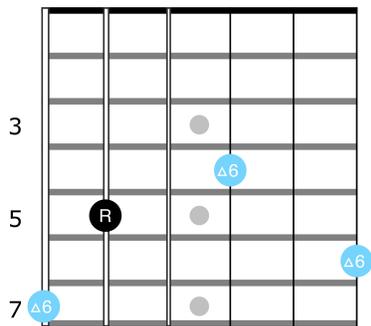
Fifths



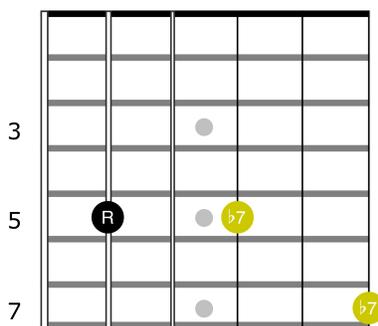
Minor Sixths



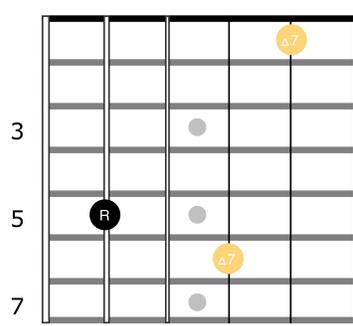
Major Sixths



Minor Sevenths



Major Sevenths



Playing Scales

There are dozens of ways to play scales. One feature of the P4 tuning is that you don't have the same "hump" at the B string: the pattern is symmetrical all the way across the neck.

Once you have practiced these scales to get them under your fingers you will have them with you when improvising. So when you hear the root, you will know what directions you can go in.

There is a complete reference of scales and modes in the appendix.

Major Scale (and modes)

This section includes 3 diagrams:

- The Same 3 note Pattern across all 6 strings, skipping one of the notes
- 3 notes per string with sliding notes: 2 string pattern repeated three times
- Playing the scales across the neck horizontally: rotating patterns.

You will notice that there are 7 patterns of half and whole steps on each pair of strings. You can think of this as one pattern for each mode.

In these diagrams I kept the root note the same (F#).

The Same 3 note Pattern across all 6 strings

The following example show how to play the major scale in a symmetrical pattern using the same shape on every string.

Note which scale degrees are skipped depending on where you start. For example, if you start from the third position, you don't play the major second of the scale.

There are only 3 patterns:

- Whole Whole : 2 frets 2 frets
- Whole Half: 2 frets 1 fret
- Half Whole: 1 fret 2 frets

Practicing this will help you lock in to some speed because your left hand is playing the exact same shape all over the neck and all notes are diatonic or "in the key."

You will notice that the patterns for the different modes can be the same, just starting on different notes:

- First, Fourth and Fifth position use Whole Whole
- Second and Sixth use Whole Half
- Third and Seventh use Half Whole

3 notes per string with sliding notes: 2 string pattern repeated three times

This is a way to play the entire 7 note scale using a repeating pattern across 2 strings.

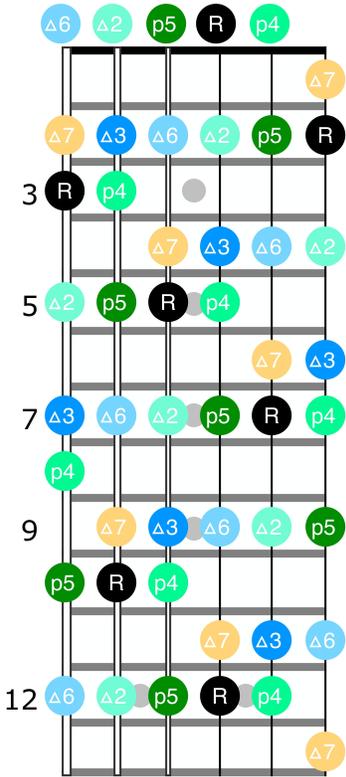
In the diagram the patterns are indicated with boxes.

To build speed on these patterns you can use the following exercise. Play the three notes per string on the first 2 strings of the pattern. Then slide up from the 7th note of the scale to root of the following pattern. Continue this pattern until you reach the top of the scale. Then play the scale backwards sliding from the root of the scale to the 7th note of the scale.

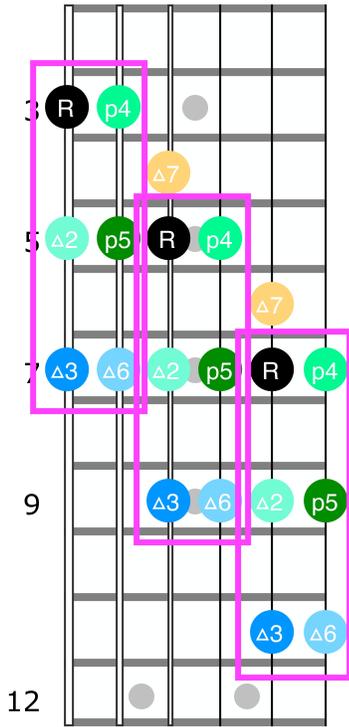
Notice the similarities between the modes: Ionian and Mixolydian have the same pattern on 2 strings. To connect the shapes across the strings you will either slide one (for the major 7th of Ionian) or 2 frets (for the minor 7th of Mixolydian).

Major Scale P4 tuning starting at the third fret (G or F# depending on your tuning)

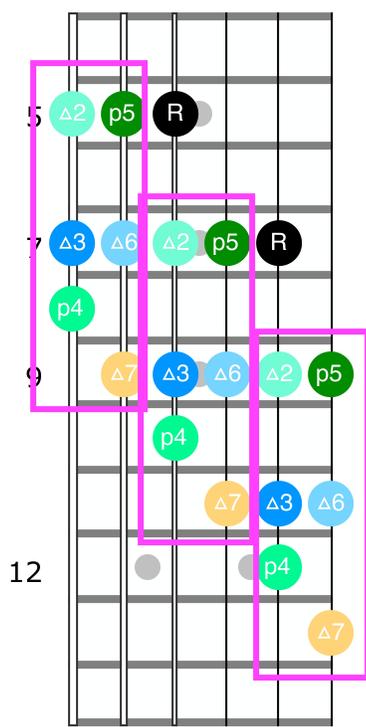
F# Ionian (Major scale)



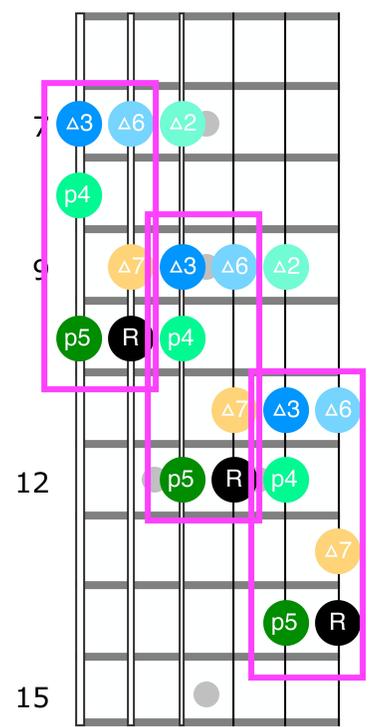
First Position Ionian Mode



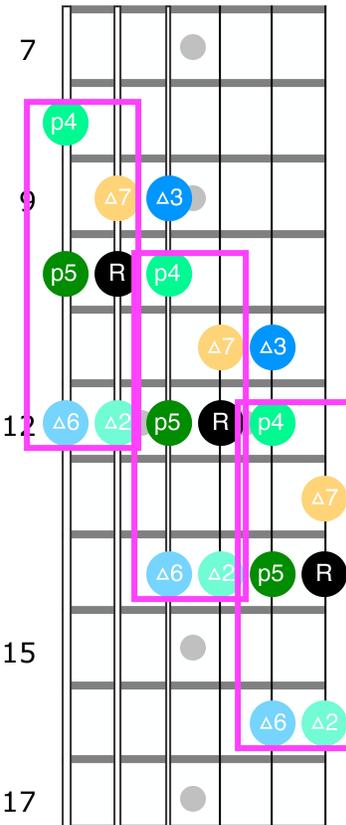
Second Position Dorian Mode



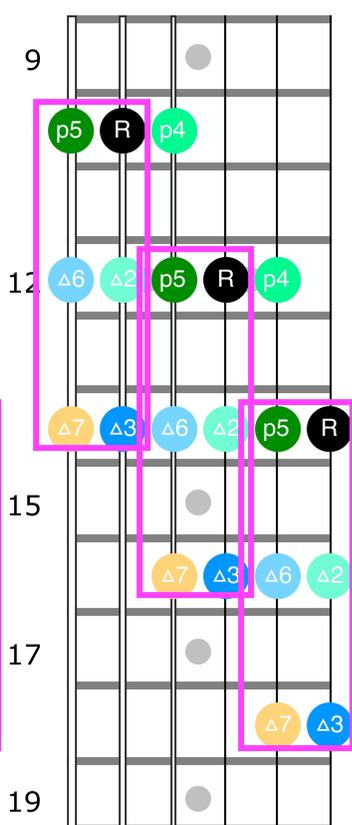
Third Position Phrygian Mode



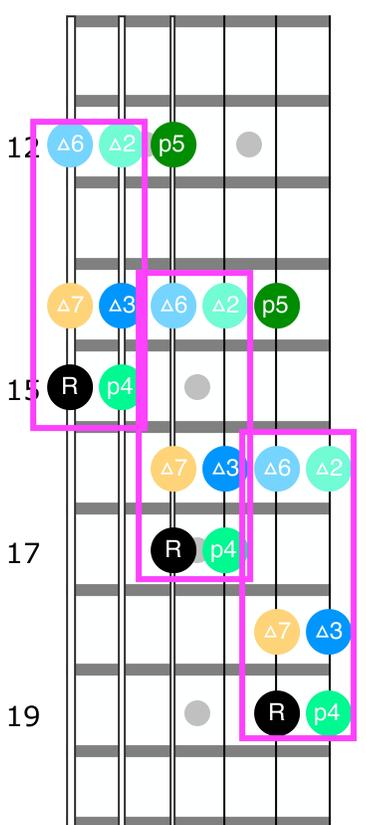
Fourth Position Lydian Mode



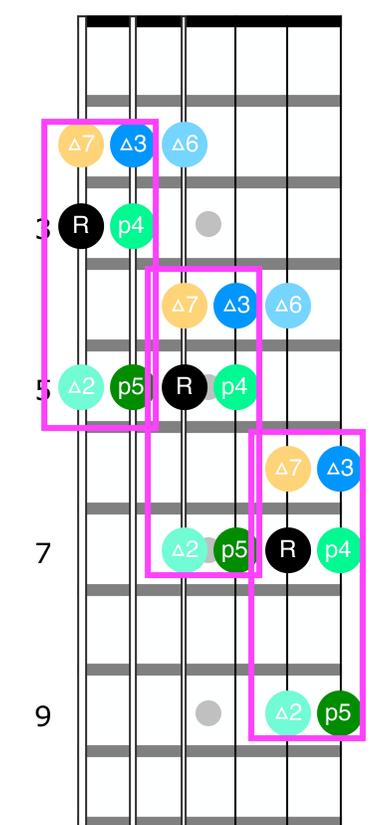
Fifth Position Mixolydian Mode



Sixth Position Aeolian Mode



Seventh Position Locrian Mode



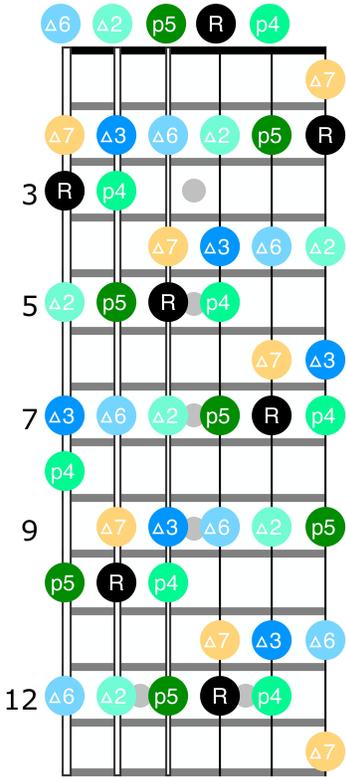
Playing the scales across the neck horizontally: rotating patterns.

The third example shows playing horizontally across the neck using 3 notes per string. Here you can see how the same 2 string patterns cycle across the neck. You will be playing them in a cycle.

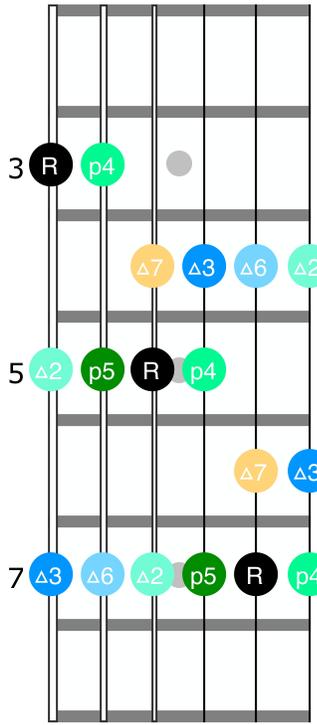
For example, the pattern that starts on the p5 of the scale is the same: 3 strings in a row of Whole Whole patterns. in Mixolydian it is on the 6th string, in Dorian mode this is on the third string.

Major Scale P4 tuning. (G or F# depending on your tuning)
 Three notes per string starting at the third fret

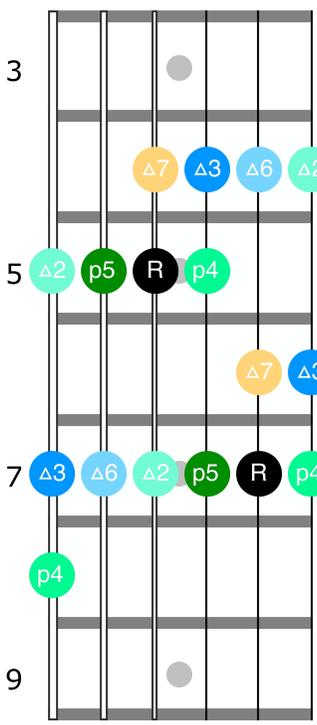
F# Ionian (Major scale)



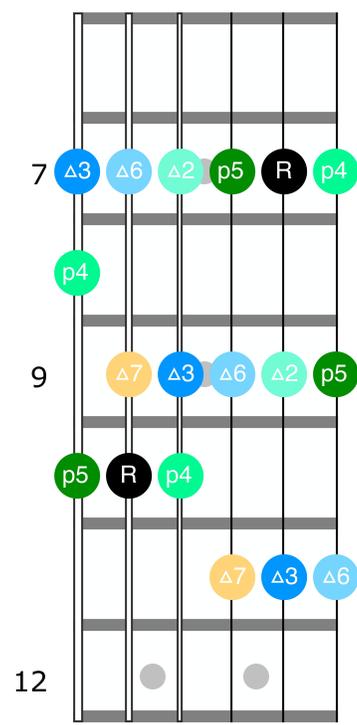
First Position Ionian Mode



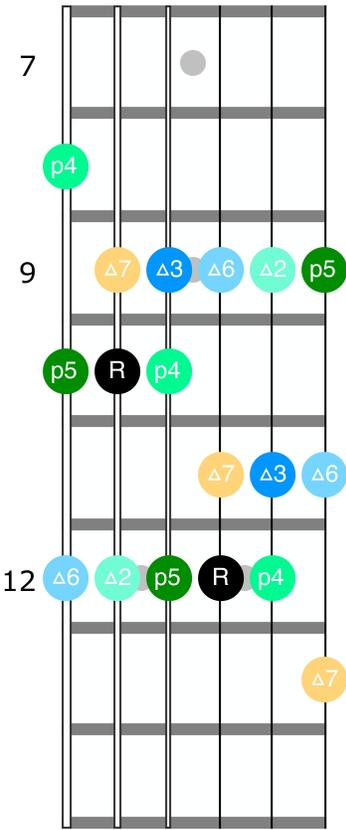
Second Position Dorian Mode



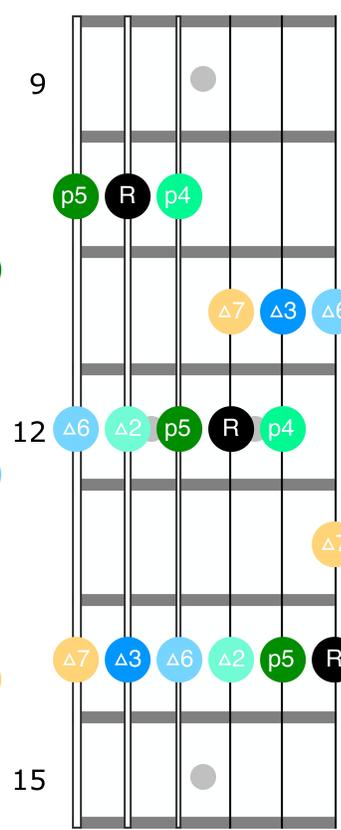
Third Position Phrygian Mode



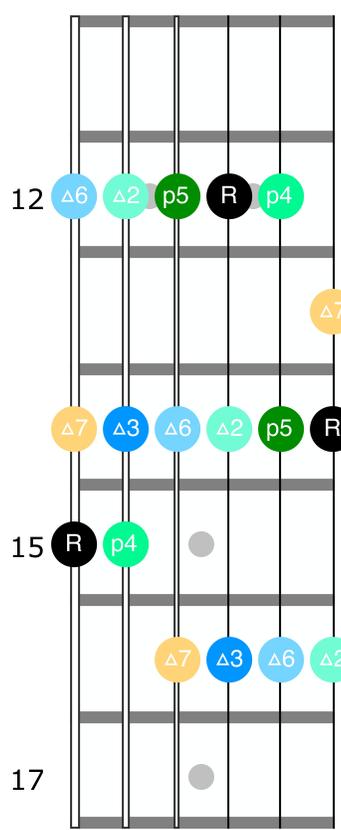
Fourth Position Lydian Mode



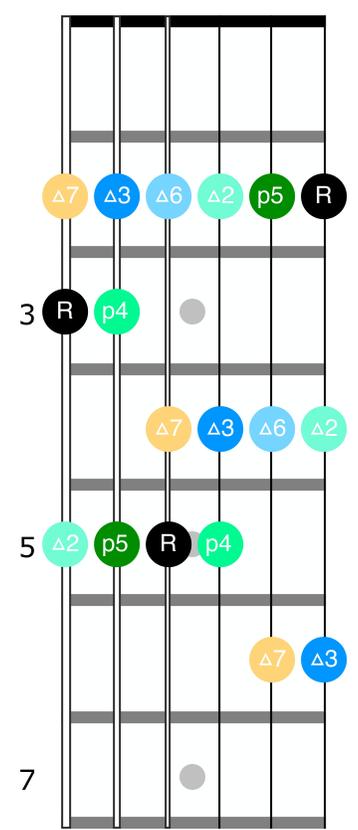
Fifth Position Mixolydian Mode



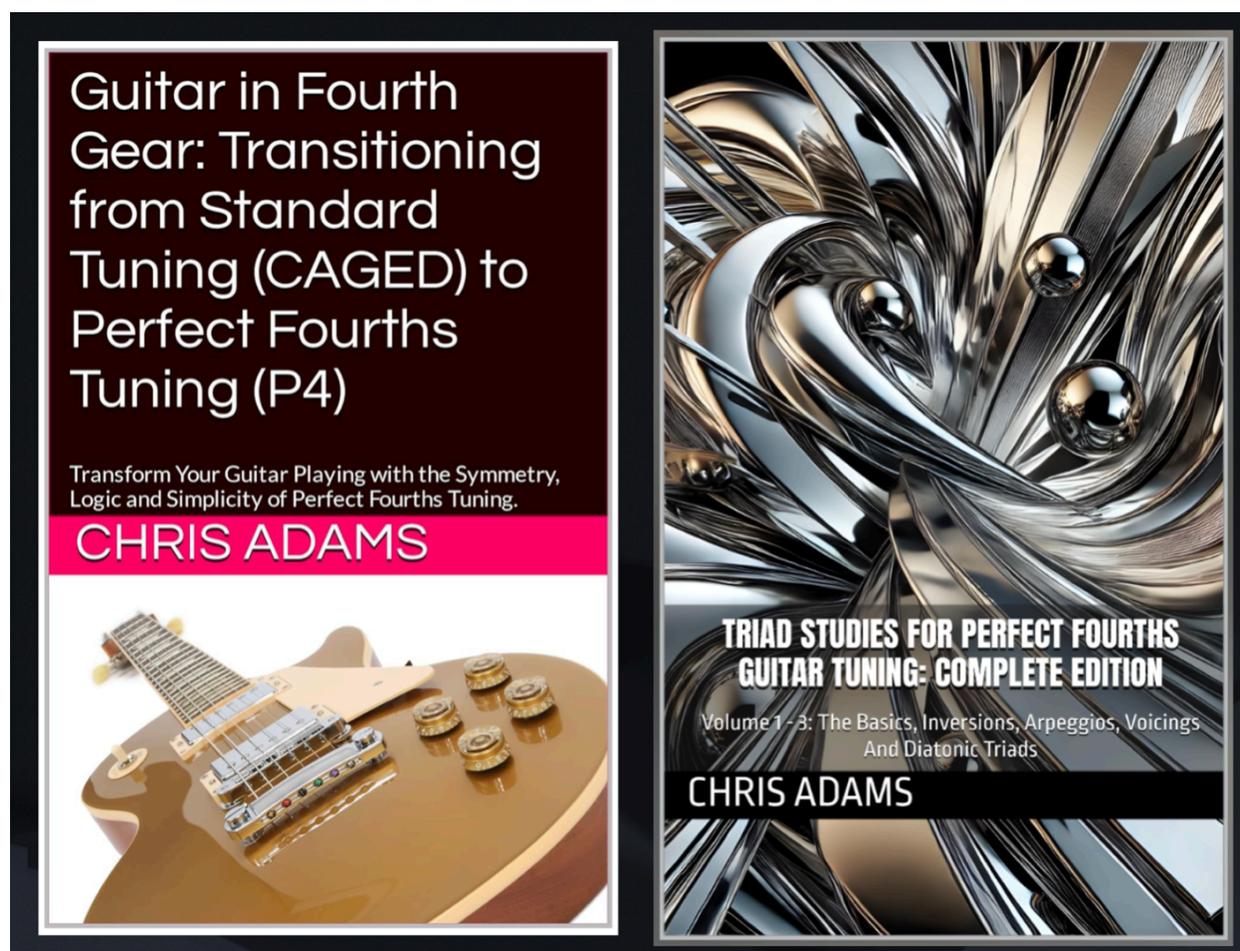
Sixth Position Aeolian Mode



Seventh Position Locrian Mode



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