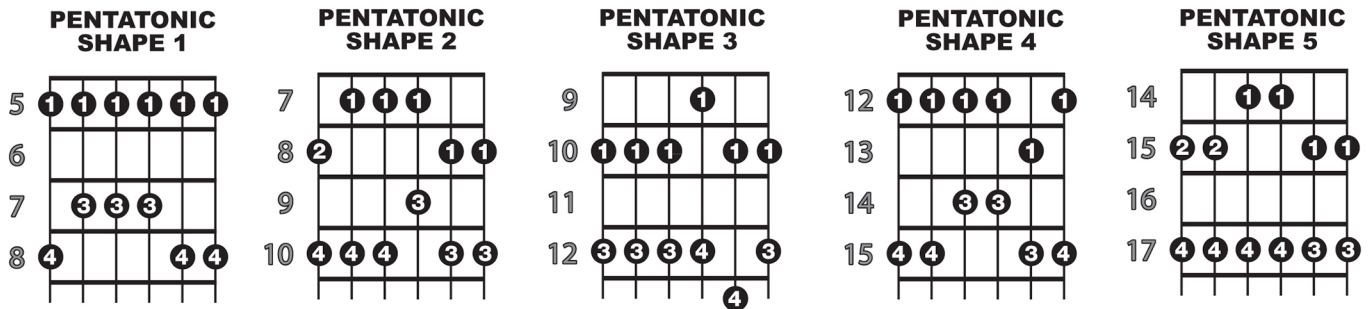


INSTANT SCALE MASTER

PART 1: BASIC TRAINING

THE 5 PENTATONIC SHAPES

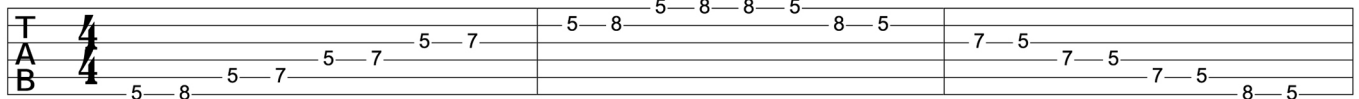
Here we have the 5 pentatonic shapes in the key of A minor. These are the shapes we will be using throughout the DVD, so before you get down to any of the exercises, make sure you have learnt these shapes.



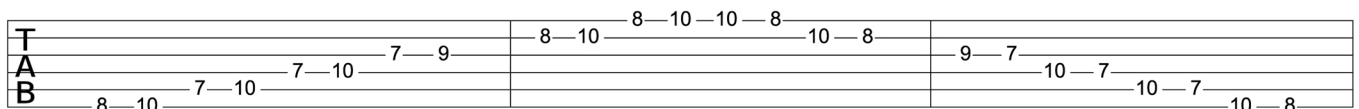
WARMING UP

To get these shapes into your head and fingers we will begin by running through each shape separately to a slow drum beat. Don't worry if you cannot keep up with the drum beat at first, just be sure to practice the shapes without the drum loop and return to the DVD when you feel you have them remembered. This warm up should be done every time you go through this DVD, just before you play through the exercises.

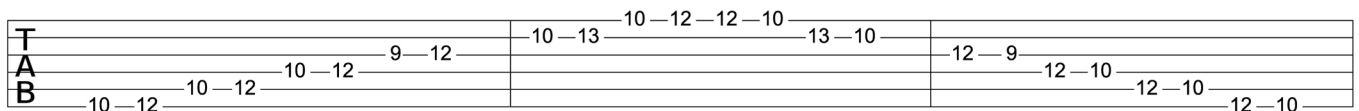
pentatonic shape 1



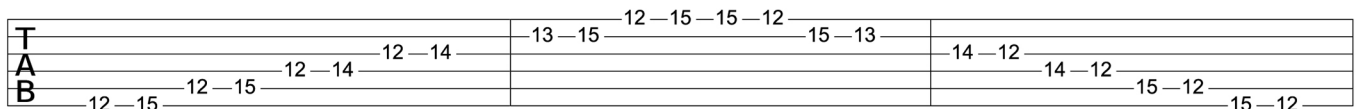
pentatonic shape 2



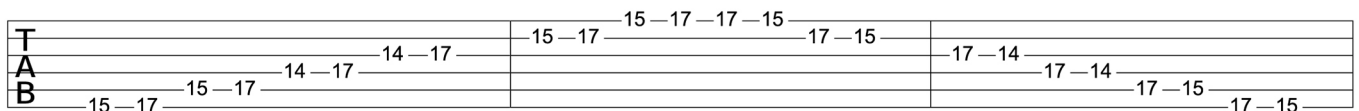
pentatonic shape 3



pentatonic shape 4



pentatonic shape 5



PART 2: THE EXERCISES

THE EXERCISES INTRODUCTION

Below is a run down of each individual exercise for all of the 5 pentatonic shapes. There are 4 exercises in all, so please take your time learning each of them. I would start with just the first exercise, get it up to the slow speed, and then look tot tackle the next one. The idea is that once you have learnt all 4 exercises you are able to just put the DVD, select '**slow**', '**medium**' or '**fast**' speed, and play through all of them along with me! So, let's go through the exercises.

EXERCISE #1 - THE BASICS

The first exercise is quite simply going up and down each pentatonic shape in order from 1 to 5. Pretty simple, but can prove quite a challenge to get from one shape to another very quickly. My best advice with this one... try to use exactly the same fingers that you have practiced each shape with.

PENTATONIC SHAPE 1

T	4	5—8	5—8—8—5	8—5	7—5	7—5	7—5	8—5
A	4	5—7	5—7	5—7	5—8	5—8—8—5	8—5	7—5
B	4	5—8	5—7	5—7	5—8	5—8—8—5	8—5	7—5

PENTATONIC SHAPE 2

[illegible]

PENTATONIC SHAPE 3

TAB			10-12-12-10		
			10-13	13-10	
		9-12			12-9
	10-12	10-12			12-10
	10-12				12-10
					12-10

PENTATONIC SHAPE 4

[illegible]

PENTATONIC SHAPE 5

T A B		15-17	15-17-17-15	17-15	
		14-17			17-14
	15-17	15-17			17-14
					17-15



TAB		
	17	5

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PART 2: THE EXERCISES

EXERCISE #2 - 3 UP, 1 DOWN

The second exercise starts to push you a little harder. The idea is that you play up 3 strings of the pentatonic scale shape, then go back one string, and then play up a further 3 strings from there. It is very important to be able to see and understand the pattern when approaching these more difficult sequences. My best advice with this one is try to focus on your alternate picking all the way through.

PENTATONIC SHAPE 1

[illegible][illegible]

PENTATONIC SHAPE 2

[illegible][illegible]

PENTATONIC SHAPE 3

[illegible][illegible]

PENTATONIC SHAPE 4

[illegible][illegible]

PENTATONIC SHAPE 5

[illegible][illegible]

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PART 2: THE EXERCISES

EXERCISE #3 - STRING SKIPPING

This exercise really focuses in how well your right hand is matched up to your left hand! The idea is that you play one string of the scale shape, then jump a string (missing a string). You then return to the missed string and start the sequence again from there. Every note should be using alternate picking with the plectrum and try your best to keep your fingers nice and close to the fretboard!

PENTATONIC SHAPE 2

[illegible]

PENTATONIC SHAPE 2

TAB			8-10	8-10	10-8	
		7-9	8-10	7-9	10-8	9-7
	7-10		7-10		10-7	10-7
	8-10	7-10				10-8

PENTATONIC SHAPE 3

T A B			10-12	12-10	
		9-12	10-13	13-10	
	10-12		9-12	12-9	12-9
	10-12	10-12		12-10	12-10
	10-12				12-10

PENTATONIC SHAPE 4

T A B			12-15	15-12	
		13-15		15-13	
	12-14	12-14	14-12	14-12	
	12-15	12-15		15-12	15-12

PENTATONIC SHAPE 5

TAB			15-17	15-17	17-15	
		14-17	14-17		17-15	
	14-17		14-17	14-17	17-14	17-14
		15-17			17-14	17-14
	15-17					17-15
						17-15



T		
A		
B		
	17	5

INSTANT SCALE MASTER

PART 2: THE EXERCISES

EXERCISE #4 - 4's

The final exercise is the hardest of the lot! We will be counting in 4's as we move through the pentatonic shapes. On the way up you will be playing 3 notes up, then return to the middle note (thus making 4 notes). You then repeat that pattern starting from the A string, then D string... and so on. As you return you are still doing 4's, except this time you play 4 notes down from the E string and then return to the first finger on the B string and repeat the pattern. This sequence isn't necessarily more challenging for the fingers, but it is for the brain! So make sure you spend some time understanding the sequence.

PENTATONIC SHAPE 1

TAB	4	5—8—5—8—5—7—7	5—7—5—7—5—7—5—7	5—8—5—8—5—8—5—7
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[illegible]

PENTATONIC SHAPE 2

[illegible][illegible]

PENTATONIC SHAPE 3

[illegible][illegible]

PENTATONIC SHAPE 4

[illegible][illegible]

PENTATONIC SHAPE 5

[illegible][illegible]

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PART 3: THE NEXT STEP

THE NEXT STEP - INTRODUCTION

The previous section is all about getting those 5 pentatonic shapes absolutely memorised, getting your fingers in sync with your plectrum, developing some good speed in the fingers and understanding how muscle memory works. In this last section we will take a look at 3 subjects that will help you take these skills to the next level, which is all about applying the pentatonics to improvisation.

We will look over a quick and easy way to link the pentatonic shapes across the neck, how to quick change to playing the major pentatonic, and finally, how to change keys in general. These are only intended as introductions to each subject, but they should supply you with enough information to apply these skills immediately to your playing!

THE NEXT STEP #1 - LINKING PATTERN

So here is the linking pattern we went over in the DVD. Remember, the idea is that we start each pattern from the minor root note on either the E or A string, thus making it quick and easy to transpose to different minor keys. Try to ensure you really nail that slide!

linking pentatonic shape 1 - 3

Staff 1: T 4, A 4, B 5 3 5 7 5 7 5 7 9 8 10 8 10 12 12 10 8 10 8

Staff 2: T 9 7 5 7 5 7 5 3 5 5 5 5 7 5

linking pentatonic shape 3 - 5

Staff 1: T 12, A 10 12 14 12 14 13 15 17 15 17 17 15 17 15 13 14 12

Staff 2: T 14, A 12 10 12 12 12 12 13 14 14 14 12

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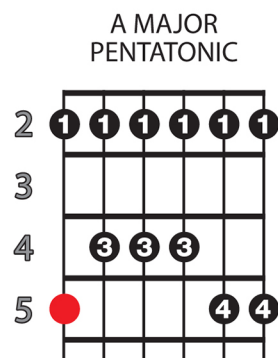
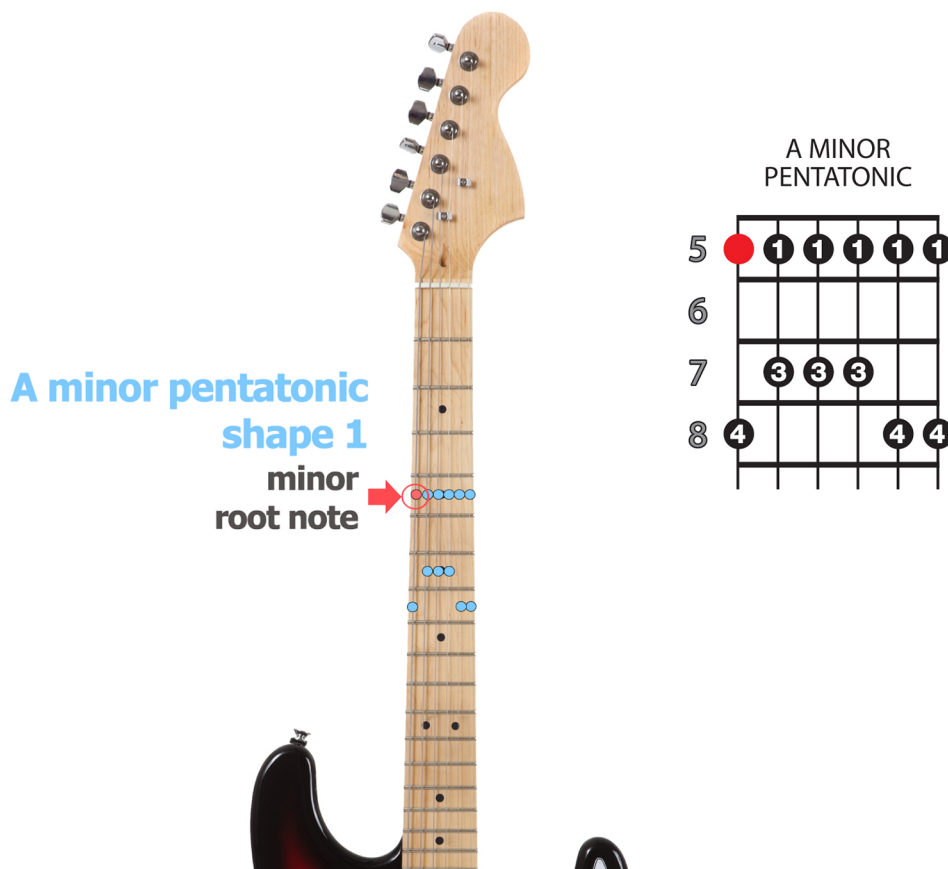
PART 3: THE NEXT STEP

THE NEXT STEP #2 - MAJOR PENTATONICS

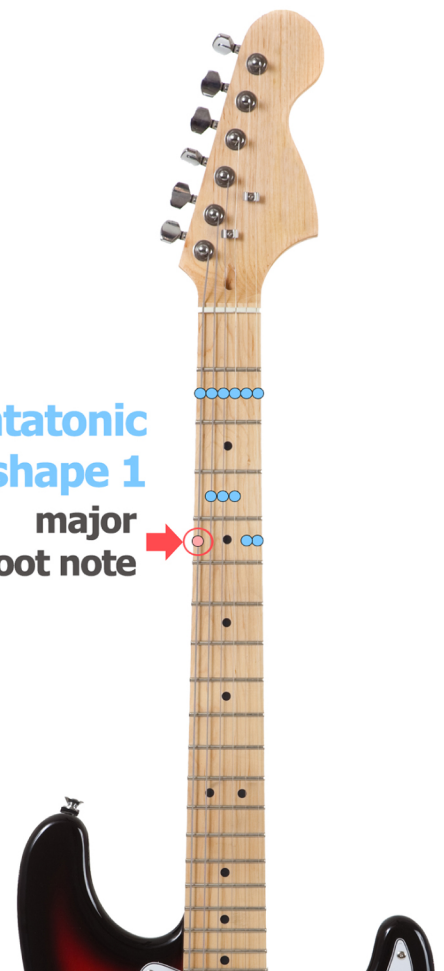
We have based our entire practice regime on A minor pentatonic. Now this is a good idea because it allows us to really focus on one key before confusing you further with moving the shapes into different positions in new keys. However, once you have learn the pentatonics in one key, the first thing we can do is change them to a major key. We can do this in one sentence:

'To play A major pentatonic scale, take A minor and drop it down 3 frets'

Simple as that! So for example, if I took my A minor pentatonic shape 1 as we have been practicing (5th fret with first finger) and move it down three frets, I now start on the 2nd fret, which is the note F#. The only thing that you then need to do is be sure to start from A rather than F#.



A major pentatonic shape 1
major root note



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PART 3: THE NEXT STEP

THE NEXT STEP #3 - CHANGING KEYS

The last part of this DVD looks at the basic idea of changing keys. We will keep things relatively simple to start with and change keys based on the pentatonic shape 1. So our focus will be these steps:

- 1. Finding the root note of the key on the E string (i.e. if the key is D minor, finding the D note on E string)**
- 2. If minor, playing shape 1 from first finger, if major, playing shape one from little finger**
- 3. Trying to join the pentatonic shapes from that starting point**

The challenge for all of you will be firstly to find the correct root note, and secondly to try and actually use all 5 pentatonic shapes. Remember, the 5 shapes perform a loop across the guitar. So, if you have shape 1 in D minor, this will mean you are starting shape 1 from the 10th fret. Not only can you move up to shape 2, 3 etc etc... you can also go back to shape 5, 4, 3, all the way down to 2 just about!

use the example videos!

The quick 30 second jamming videos are there to help you with this subject, so be sure to look over them. Once you get the idea, be sure to play over backing tracks in different keys to try this all out for yourself.