

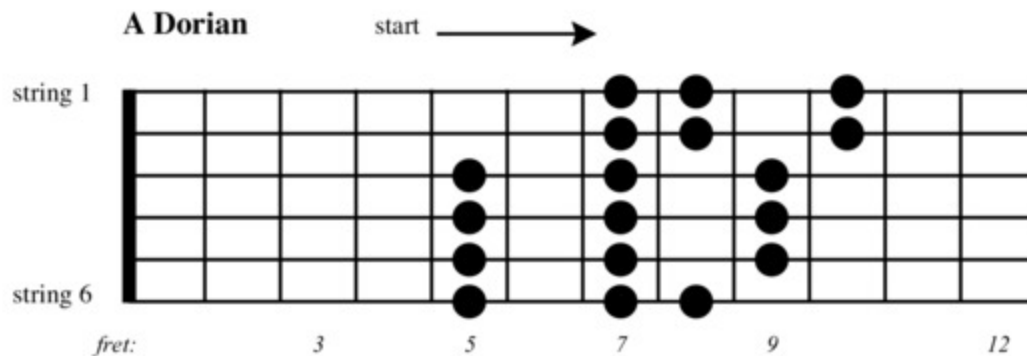
Descending:

1. Pick all notes
2. Pick the first and second notes; pull off to the third
3. Pick the first note; pull off to the second; pick the third
4. Pick the first note; pull off to the second and third

(For more practice, try substituting slides in place of the pull-offs.)

The most natural thing to do is to couple Ascending #1 with Descending #1, A2 with D2, and so on. You can also mix them up: A1/D3, etc. Eventually, you should be able to interchange phrasing with ease.

Below is a three-notes-per-string arrangement of the A Dorian mode. Ascending from the lowest A (string 6, fret 5) and using A2 and D2 (played as triplets), we would pick the notes A and B and then hammer onto the note C, following this pattern all the way through to the high E string. Descending, we would pick the notes D and C (string 1) and then pull off to the note B, following this pattern all the way back down to the low E string.



It becomes trickier to retain the phrasing when we play four eighth notes per two beats (as opposed to a triplet per one beat) while still using three notes per string. Here is the same example notated in triplets and eighth notes, played with the A2/D2 phrasing scheme:



Track 1 **A2/D2 triplets**



A2/D2 eighth notes



Now work all phrasing possibilities into your melodic ideas.

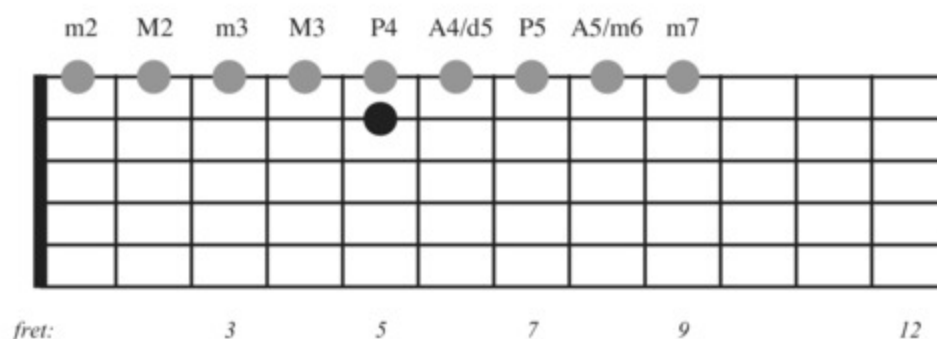
EXPANDING THE BOARD

In general, the guitar lends itself to vertical playing and is probably the reason why most of us learn scales vertically. In fact, for many, it continues to be a limitation that needs attention. To counter this, a common practice is to play all scales and arpeggios on one string at a time, as this forces us to move horizontally. Another common practice is to play three-octave scales across the guitar—the Segovia method for practicing scales. Or we can use four notes per string to play scales, which forces us out of easier three-note positions. Whatever you do to explore the fretboard is going to help. Also try these:

HORIZONTAL ENGAGEMENT

The following addition to the aforementioned methods is one that helps us with the visual expansion of the fretboard, as well as the intervallic content within that expansion.

The charts below are constructed with the *black dot* representing the main tone from which intervals will be derived. You can assign any note to be the main note; for now, let's say E on the second string, fifth fret. Then play the *gray dots* on the first string as a counterpoint while simultaneously playing the E (multiple fingerings will be needed). While doing so, call out each interval you are playing.



Do the same by moving the black dot to the third, fourth, fifth, and sixth strings while retaining the interval chain (gray dots) on the first string. Each time you switch the black dot, the interval makeup from the first string will change.

