

Joe Wright Productions

*Modal*

*Scales*

*Egth*



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# Modes for Pedal Steel-E9th or E9/B6th

This course came about, from my own desire to learn more about the pedal steel. As I first learned to play the pedal steel, I used the ear method. That is, I learned the sound of the note and didn't know the name or function that it was doing at the time. Then the day came that I realized how many questions I had about the steel. I really practiced a lot of different things. The things I discovered, helped me to learn more things about the steel. Self-practice and hours at the steel, were what finally answered my questions. I wrote all my ideas down and would like to share them with you. This is how I learned and the methods I used to learn.

This book, is a way to learn, all the positions, of all your major scales. By using colors, you'll be able to see the entire fretboard and all the places to play. The major scale is a fixed order of notes and each of the charts is showing the same pattern. The only difference is the key changes, so the charts transpose the major scale, thru all 12 keys. The colors also make the patterns easy to remember. Association within the mind is faster and the colors say more, than the black dots on a line.

This is designed, to help a player know his/her guitar better and retain it. The best players don't play in one position, but they play the whole guitar. The first thing they learn, is the scale positions on their instrument. A piano player, a violinist, saxophonist, all learn their scales. The technique each learns, is different, but the theory is the same. As we learn more about the charts, and how to use them, you'll start to see more places to play on your guitar. Think of this as a road map of your steel, a locator, to teach your mind where things are. You can use the positions as small amounts, to place together, to grasp more of the total picture. This is especially important when you are learning. A little bit each day, learned well, is better than an occasional attempt at mediocrity. Remember, what seems hard at first, will get easier as you learn. The more you commit to memory, the more you have in your mind, when your soloing. Lets look at the charts and see how to read them.

Turn to the Example 10-string chart, with no color on it, and look at it carefully. It is a graph of your steel. The lines across the bottom represent the frets, and the lines down the sides are the strings. We see the chart has 10 squares going up and down, and 12 squares across. For every string and fret intersection, we have a corresponding square. There are only 12 across, but if you notice, they are numbered up to 12 above, and up to 24 below. The frets repeat every 12, so if you learn one octave, you already know the other. Now to communicate to each other, we can use a string and a fret number. For this, learn these abbreviations. Fret = F. String = S. For example; F4,S5 is the fourth fret, fifth string. That is an E<sup>b</sup> on the E9th. Do you know the names of all your fret/string intersections yet? The heavy lines are markers to assist you in keeping track of where you are on your guitar. Many times I've been playing a tab course and had to stop and count the strings to find out where I was. Learn to use these as guides. They also break up your guitar in sections, and you can give each section a number to further understand your fretboard. **IMPORTANT:** *CHART I*, is what your guitar represents musically, that is, standing away from it and looking at the strings and frets, it tells you what notes you have. It is a constant that can only be changed by, retuning the string; either by a pedal move, finger bend, or turning the tuning keys. The values of *CHART I*, should be put to memory. Learn this, and you know where all your notes are, on your guitar.

When you look at the squares going across (the frets), you will notice exactly 12 squares. Each square is equal to a half-step in music, just like a fret. Two squares is a whole step. Example: F1 to F3 is a whole step move on any given string without pedals. So if we were to think of only one string, and only the major scale, we can see that the pattern of the major scale, can be placed upon the 12 squares, 12 ways. The major scale pattern being, W W H W W W H. (See figure 1.) Each square can be a starting point for the first tone. The tone can be the start of any of the major scales.

I made up this block graph to see the patterns, or road maps, of your guitar. The Key of C on S4, has the starting note C, in the F8 position. The pattern on S8, is the same PatternNumber, PN8. We can now look at each string, from the PN it takes to match the key to the string. EX: S4 key C = PN8, S4 key G takes PN3. That puts the light blue in the number 3 square.

(Figure 1.)

The pattern following, shows the scale tones and how they look in PN1. The squares represent half-steps. So each square gets a number 1-12, so if scale tone 1, is in the F3 square, its PN3. The graph below represents a chromatic scale on a string.

SCALE												
TONE #-	_1_____2_____3_____4_____5_____6_____7_											
	_X_	____	_X_	____	_X_	_X_	____	_X_	____	_X_	____	_X_
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12

## The Colors

Lets assign each scale tone, of the major scale, with a color. Remember this order:

Scale tone 1	Light blue
Scale tone 2	Green
Scale tone 3	Yellow
Scale tone 4	Brown
Scale tone 5	Dark blue
Scale tone 6	Purple
Scale tone 7	Red

This pattern is always the same throughout this course. You should know it by heart. The colors were chosen to be, as contrasting, as possible .

## Pattern Numbers

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To further understand, lets move to the first color chart, CHART I. If we work with CHART I, we are in the key of C. Knowing the tuning of the strings as;

S1	F#	PN6
S2	D#	PN9
S3	G#	PN4
S4	E	PN8
S5	B	PN1
S6	G#	PN4
S7	F#	PN6
S8	E	PN8
S9	D	PN10
S10	B	PN1

We see, to the right, the PatternNumber we have to use to attain the strings relation, to the key of C. In other words, on a string tuned to F#, we have to place the light blue, (scale tone 1), in the sixth square, thus PN6. Notice too, that the E9th tuning has only six different patterns. The F#, G#, E and B, are octaves. The octaves produce the same PatternNumber. Knowing our strings to be tuned to standard E9th, CHART I is the location of all the notes of the C Major scale. Here are the notes and their colors;

Light blue	C
Green	D
Yellow	E
Brown	F
Dark blue	G
PurpleA	
Red	B

On the 10 string E9th, we have 120 squares per octave. Thus, in 24 frets, there are 240 actual Fret-String positions. 24 times 10=240. If you learn the 120 on the chart, you know the other octave, because frets 13 to 24, are duplication of the first 12. CHART I, is the only chart, that directly relates to a piano. The colored squares, are equal to the white keys of a piano and the white squares, are equal to the black keys on a piano. The squares going across the graph, are always the same notes. Notice how the squares resemble a piano, with the black keys over the top. The top boxes on a graph are used to tell you, what notes the colors become in the other keys. The light blue, is always the place to look for the CHART key. There are 12 Charts and each one represents, one of the twelve keys. Now we know, that CHART I has the Scale Tones for the key of C. Look at CHART II. Notice how the pattern moved to the right or up one fret. This makes this the key of C#. CHART III is the Key of D. If we start playing on a light blue and go up or down in our color order, we play a D Major scale. I suggest you learn the patterns slowly on CHART I. REMEMBER, the piano Graph squares are constant, and the order of the colors are constant. (You can see how the piano player has to change keys by following the piano graph, look at all the black keys. Wonder why they like C?). Its

good to compare your instruments to others, and this is an excellent means.

NOTE: The graph starts at fret 1. If you don't know what your strings are tuned to, learn them. They are the same as F12.

## The Modes

To learn to get the different modes out of the CHARTS, lets talk about CHART I. (The same will apply to each CHART, the difference being a key change.) Everyone has sung, Do Re Mi Fa So La Ti Do, at one time in their life. What we are singing is the major scale. It was fun to start on Do and sing it up and back. This scale can be looked on as a family. To see the family, we must learn to relate to the scale, from each of the notes. Try singing the scale starting on the Re, the second tone. That would be the same scale, played green to green. It is a C scale from a D note to a D note. We can do this for all the scale tones. Each color, can be used as a starting place. When you use the notes in this way, they are called the modes. We now have to learn the names and their characteristics. Each color is a different mode, and each CHART, is a different key.

Scale tone	Color	Modal Name	EX in C CHART I
*****			
1	Light blue	Ionian	C
2	Green	DorianD	
3	Yellow	Phrygian	E
4	Brown	LydianF	
5	Dark blue	Mixolydian	G
6	Purple	Aeolian	A
7	Red	Locrian	B

The C family is CHART I. REMEMBER: The Key of C is the relative major key to A. So CHART I is C and A minor!! All the same notes, with different ways to look at them.

Lets look at a C harmonized scale.

\*\*\*\*\*

C E G	C major triad
D F A	D minor triad
E G B	E minor triad
F A C	F major triad
G B D	G Major triad
A C E	A minor triad
B D F	B Dim

If we look at the notes, we notice how the notes, are all in our standard order in each vertical row. One begins on a C, one on E, and one on G. Those are the first, third, and fifth tones of a C major scale, and 1 3 5 is the major triad formula. Add the B on the C E G and make the rest of them four note chords. Ex: C E G B. If we look at the triads, thru the colors, we come up with this.

If light Blue is Tonic.	EX:CHART II
*****	
Light blue, Yellow, Dark blue.	C# Major
Green, Brown, Purple	D# minor
Yellow, Dark blue, Red	F Minor
Brown, Purple, Light blue	F# Major
Dark blue, Red, Green	G# Major
Purple, Light blue, Yellow	A# Minor
Red, Green, Brown	C Dim

These apply on any chart, to see all the charts cross referenced look in the Cross Reference Charts, in the back of this tutorial. Lets look back to the modal names.

To create the modes, we took the major scale, and used each tone as a starting point, for a scale. Each color, is the same as, a modal name. We also, have defined a chord and seen how to find them with the colors. The type of chord each color brings us, is the same, only the key changes when you change CHARTS. Now we will see how each modal name, has a characteristic of its own.

To help understand, I'll talk about the Key of C. CHART I. Lets look at the musical function of each of the modes.

=====

**< Ionian >**

Light blue start      Used on the C Chord, C Major 7, C Major 6, and major 9th.

**< Dorian >**

Green start      This scale works well soloing over D- , D-7, D-6, D-9, D-13, D-11. Notice how it gives you a major sixth. Compare this to the Aeolian mode. (- = minor chord, D-). What CHART has C dorian? Look for the green start, in the C square on the piano graph. That would be CHART XI.

**< Phrygian >**

Yellow start      This is a Flamenco scale. It has a real spanish flavor. Have someone play an E chord and you solo playing a C scale. Notice how the scale starts with a half-step move. This creates tension and gives the scale its characteristics. On CHART I, we get E phrygian. On CHART IX, we get C phrygian.

**< Lydian >**

Brown start.      This is like a major scale, with the fourth tone raised a half step. On CHART I, brown start, you have an F lydian. To get an F scale, with the fourth tone raised, you play a C scale from F to F. To see a C lydian, look at CHART VIII, the brown start. The chord formed is a major 7. Use the scale to solo over a major 7, major 7#11, major 6#11.

### < Mixolydian >

Dark blue start. This is the dominant seventh scale. If we had a G7 chord, we would use Chart I, with a dark blue start. The band is thinking a G to C move, and your scale is already a C major family scale. (Hint: When using a dominant 7 chord, moving to a tone a fifth higher, just play the major scale of the key your going to).

### < Aeolian >

Purple start. This scale compares to the dorian. Look at the difference. The sixth tone. The Aeolian has the flatted sixth, whereas the dorian creates a scale with a natural sixth. To better see this look at C dorian on CHART XI, then C aeolian on CHART IV. On Chart I, we have A aeolian. Works over minor seventh, minor 7<sup>b</sup>6. Remember, a<sup>b</sup>6 is a #5. Minor augmented chords.

### < Locrian >

Red start This is used over the half-diminished chords. The half-diminished, differs from the diminished in the last note. EX: B dim B D F (G#). Half dim-B D F (A). Notice where the half-steps fall in the scale. Like the phrygian, we see a half-step start. Tension, that gives character.

Note:

The characteristics of the modes, come from the placement of the half- steps. To really notice this, look at the ones that start with a half- step. They create tension and movement. Train your ear to hear these modes and you'll be playing them automatically.

\*\*\*\*\*

The best way to learn the modes, is to set down at your guitar and play them. Learn to hear the tension that you get from each mode. At first, they may sound weird. Soon your mind will learn the sounds and it will become part of your subconscious mind. Thats where you create from. Lets look at some examples that you can use to help digest this material. Again lets deal only with CHART I. (You can learn them all by learning CHART I and transposing.) If you have someone to practice with, have them play chords while you run the scale notes. Its great to take turns improvising. A tape recorder can be your assistant, also.

**Ionian** This mode, you probably already feel comfortable with. Play a C chord, and play combinations of the colored notes. Different rhythms and patterns. Try some of the areas at the high frets. Jump around. If you like something, you have the exact note and relation to the scale instantly from the CHART.

**Dorian** Play a D minor or D minor 7, and use CHART I, green to green. Rock and Roll guitar favorite.

**Phrygian** Play an E chord, spanish feel. Yellow to yellow. Remember to mix up scale tones,with chord tones. Each color has four Chord tones when harmonized. We have already looked at the three note chords. Later, we will have lists, of all the chords by color and type.



**Lydian** Play an F major 7th and brown start. Also, an F major 7th#11. #11 is a #4 an octave up.

**Mixolydian** Use G7 on CHART I. Dark blue.

**Aeolian** Play an A- or A-7 for purple CHART I.

**Locrian** Play a B half-dim. Red start. B Half-dim is B D F (A). Do you see how you are playing a scale a half step up? B half-dim takes a C major scale.

That's the whole family on CHART I. With each of the charts, you can use the colors to transpose keys. They are good for learning and working on the awkward keys. E<sup>b</sup>, F#, etc. Whatever you not comfortable with, work on. Soon you'll be incorporating these scales in your playing automatically. When your soloing, you'll have more areas to play in, because the charts give you the entire guitar to learn

Another way to use the CHARTS is for Pentatonic scales. A pentatonic scale, is made up of five tones, with no half-steps. Country music uses this scale a lot. It gives a real open sound. If we look at CHART I, we have five notes that haven't been talked about much. The squares that aren't colored. They are equal on CHART I, to the black keys on a piano. There are five black keys. F#, G#, A#, C#, and D#. With closer consideration, we see that these are the notes that make up an F# pentatonic. If you were to think in jazz terms, those notes in the key of C, are the <sup>b</sup>9, #9, #5, #11, <sup>b</sup>7. All the outside tones of C major. So, for every CHART, we have a pentatonic scale. The white squares are it. Between the brown and dark blue, you see a "p" in the square, that's the key of the pentatonic.

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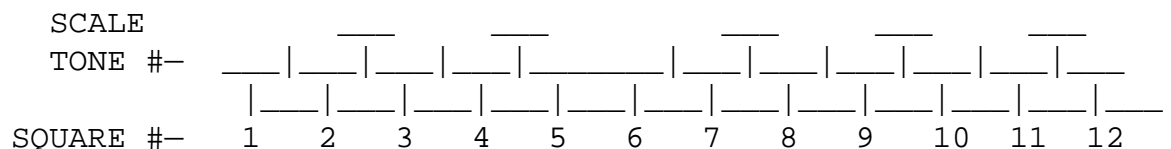
Looking at all the Charts, we can say this. We learn one pattern, with seven starting points, and in 12 keys. That makes 84 scales. To know what scale your playing, I have made Reference CrossCharts, to help you find the colors and names of the chords and scales you can apply these to.

We can also add the relative minor scales and the minor pentatonics. That's twenty four more scales, or 24 more ways to apply the CHARTS. (A minor pentatonic, is a blues scale. EXAMPLE: Chuck Berry, playing Johnny B Goode in A, uses the notes of a C pentatonic. The relative minor/major). Adding the minor applications we have 120 different scales we can find on the CHARTS. That ought to keep you busy for awhile.

Practice Practice Practice Practice.....

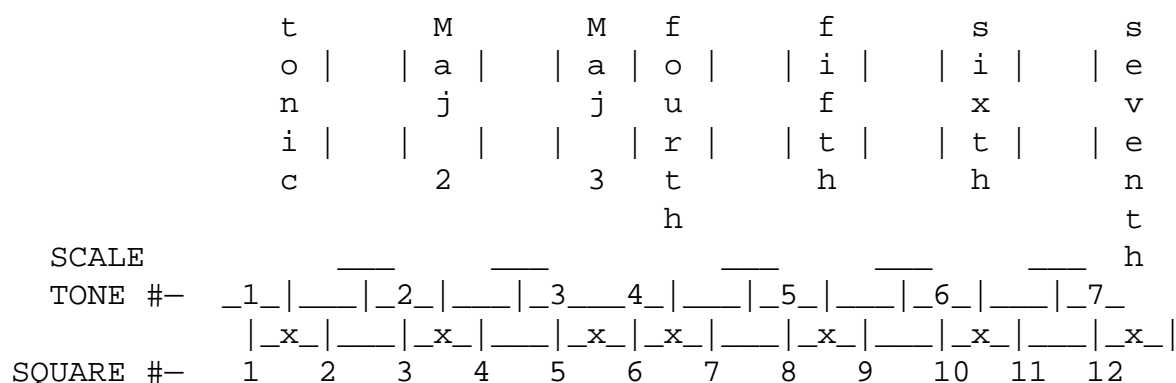
# Modes, thru the colors

Lets look at all of the modes starting each of them on a C. C is easy to see the difference because you can tell the "altered" notes easier. First lets take a look at the scale graph to make sure we fully understand it values. Remember this never changes. A constant. The next figure is the piano graph with no values within the squares. They represent the chromatic scale, theory wise. So SQUARE 1 to SQUARE 12 is C to B chromatically. It repeats in octaves as far as you imagine it to go, but the notes are just repeats of the basic 12.



## Ionian

The next graph shows us C Ionian. The relationship of the scale notes to the key of C are in rows above the notes. Keep in mind how the graph relates the piano to the fretboard. You can see the structure of a major scale in the rows. Be careful to note how they change in relationship to a C beginning on all seven modes.



## Dorian

Now lets look at C dorian. To finian we need the green in piano square 1. You can also find it in the referencecharts. Its CHART XI. Thats the family of B<sup>b</sup>, but we are studying it in the key of C. Here are the tones, colors and what they represent.

	t		M	f		f		f		s	f				
	o			a		l		o		i		i		l	
	n		j	a		u		f		x	a				
	i			t		r		t		t	t				
	c		2			t		h		h					
				3		h					7				
SCALE															
TONE #-	1	2	3	4	5	6	7	8	9	10	11	12			
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12			
	g		y	b		d		p		r	l				
	r		e	r		k		u		e	t				
	e		l	o				r		d					
	e		l	w		b		p			b				
	n		o	n		l		l			l				
			w			e		e			u				
											e				

We can see how it works well over a minor seventh. The <sup>b</sup>3, and flatted seventh are the brown and red on a green based scale. Remember, we are looking at it now thru the modes.

-----

## Phrygian

Lets look at C phrygian. To find C phrygian its yellow in Square 1. CHART IX

	t	f		f		F		f	f		f			
	o		l		l		o		i		l		l	
	n	a		a		u		f	a		a			
	i		t		t		r		t	t		t		
	c					t		h						
			(9)		3	h			6		7			
SCALE														
TONE #-	1	2	3	4	5	6	7	8	9	10	11	12		
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12		
	y	b		d		p		r	l		g			
	e	r		k		u		e	t		r			
	l	o				r		d			e			
	l	w		b		p			b		e			
	o	n		l		l			l		n			

## Lydian

Now C Lydian. To find C Lydian, its brown in SQUARE 1. CHART VIII.

	t		n		M		f		s		M																
	o		i		a		i		i		a																
	n		n		j		#11 f		x		j																
	i		t				t		t		o																
	c		h				h		h		r																
SCALE	_____																										
TONE #-	_1_		___		_2_		___		_3_		___		_4_		___		_5_		___		_6_		___		_7_		___
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12															

b	d	p	r	l	g	y					
r	k	u	e	t	r	e					
o				r		d			e		l
w	b	p	b	e	l	o					
n	l	l	l	n	o	w					
	u	e	u								
	e		e								

-----

## Mixolydian

Looking at C mixolydian, we need to have the Dark blue in Square 1. CHART VI.

	t		M		M		F		f		s		f														
	o		a		a		o		i		i		l														
	n		j		j		u		f		x		a														
	i						r		t		t		t														
	c		(9)				t		h		h																
SCALE	_____																										
TONE #-	_1_		___		_2_		___		_3_		___		_4_		___		_5_		___		_6_		___		_7_		___
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12															

D	p	r	l	g	y	b						
k	u	e	t	r	e	r						
			r		d			e		l		o
b	p	b	e	l	w							
l	l	l	n	o	n							
u	e	u		w								
e		e										

-----

## Aeolian

Looking at C aeolian, we need to have the purple in Square 1. CHART IV.

	t		M	m		F		f	f		f		
	o		a		i		o		i		l		l
	n		j	n		u		f	a		a		
	i				o		r		t		t		t
	c		(9)	r		t		h					
SCALE													
TONE #-	1		2		3		4		5		6		7
		x		x		x		x		x		x	
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12	
	p		r	l		g		y	b		d		
	u		e	t		r		e	r		k		
	r		d				e		l		o		
	p			b		e		l	w		b		
	l			l		n		o	n		l		
	e			u				w			u		
				e							e		

-----

## Locrian

Looking at C locrian, we need to have the red in Square 1. CHART II.

	t	f		m		F	f		f		f		
	o		l		i		o		l		l		l
	n	a		n		u	a		a		a		
	i		t		o		r		t		t		t
	c		(9)	r		t		h					
SCALE													
TONE #-	1		2		3		4		5		6		7
		x		x		x		x		x		x	
SQUARE #-	1	2	3	4	5	6	7	8	9	10	11	12	
	r	l		g		y	b		d		p		
	e	t		r		e	r		k		u		
	d				e		l		o				r
		b		e		l	w		b		p		
		l		n		o	n		l		l		
		u				w			u		e		
		e							e				

Those are the modes looking at them thru the colors. Seeing them all in the key of C, we can see their theoretical function better. The following list tells what you have to do to a major scale to get a mode. The previous charts had them, but here is another way to look at them. On any major scale to get the

**Ionian** mode is natural.  
Major seventh chord

**Dorian** mode  $\flat 3$ ,  $\flat 7$  or  $37\flat$   
minor seventh chord

**Phrygian** mode  $\flat 9$ ,  $\flat 3$ ,  $\flat 6$ ,  $\flat 7$  or 2367 flat  
minor seventh type

**Lydian** # fourth or four sharp  
major seventh type

**Mixolydian**  $7\flat$  or  $7\flat$   
dominant seventh type

**Locrian** 2 3 5 6 7 flat  
minor 7,  $\flat 5$  type  
& half-diminished type

The numbers on the right give you another way to think of the modes. We have looked at the modes from both angles. One is the entire family and then thru each color as a starting point. The modes, or the “colors”, are constant. If you start on yellow on any CHART, you will get a phrygian mode, the only change will be the key. The characteristics have been laid out and all that's left to do is letting your ear start to hear the different qualities that each can give you. You can use these CHARTs to help you learn other courses. Most theory courses show the information in the Key of C, which is in its entirety in CHART I. The key is **Practice**.

## Reference Charts

These Charts are for finding out what each color represents, what key your CHART is in, what pentatonic you have, or the Chords that each color produces. In the harmonized scales, remember the chord that each color produces. They are the same if you use any of the Charts, but the key is different.

# Cross Charts 1

MODE	CHART I	CHART II	CHART III
Ionian	C	C# or D flat	D
Dorian	D	D# or E flat	E
Phrygian	E	F	F# or G flat
Lydian	F	F# or G flat	G
Mixol.	G	G# or A flat	A
Aeolian	A	A# or B flat	B
Locrian	B	C	C# or D flat

\*\*\*\*\*

MODE	CHART IV	CHART V	CHART VI
Ionian	D# or E flat	E	F
Dorian	F	F# or G flat	G
Phrygian	G	G# or A flat	A
Lydian	G# or A flat	A	A# or B flat
Mixolydi.	A# or B flat	B	C
Aeolian	C	C# or D flat	D
Locrian	D	D# or E flat	E

# Cross Charts 1I

MODE	CHART VII	CHART VIII	CHART IX
Ionian	F# or G flat	G	G# or A flat
Dorian	G# or A flat	A	A# or B flat
Phrygian	A# or B flat	B	C
Lydian	B	C	C# or D flat
Mixolydi.	C# or D flat	D	D# or E flat
Aeolian	D# or E flat	E	F
Locrian	F	F# or G flat	G

\*\*\*\*\*

MODE	CHART X	CHART XI	CHART XII
Ionian	A	A# or B flat	B
Dorian	B	C	C# or D flat
Phrygian	C# or D flat	D	D# or E flat
Lydian	D	D# or E flat	E
Mixolydi.	E	F	F# or G flat
Aeolian	F# or G flat	G	G# or A flat
Locrian	G# or A flat	A	A# or B flat

\*\*\*\*\*

The charts on page fourteen and fifteen are also your major scales in all twelve keys. You can use these charts to memorize your major scale tones.



The next CROSSCHART gives you the chromatic scale, across the top, and the colors vertically. Think of a chord. Find the key across the top, and the kind along the left side. Each color is a chord. You want to know a scale for a E<sup>b</sup> phrygian. CHART XII.

## Cross Chart II

color>	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
Lt blue>	I *	II *	III *	IV *	V *	VI *	VII *	VIII*	IX *	X *	XI *	XII
Green>	XI *	XII *	I *	II *	III *	IV *	V *	VI *	VII *	VIII*	IX *	X
Yellow>	IX *	X *	XI *	XII*	I *	II *	III *	VI *	V *	VI *	VII *	VIII
Brown>	VIII*	IX *	X *	XI *	XII *	I *	II *	III *	IV *	V *	VI *	VII
Dk blue>	VI *	VII *	VIII*	IX *	X *	XI *	XII *	I *	II *	III*	IV *	V
Purple>	IV *	V *	VI *	VII *	VIII*	IX *	X *	XII	I *	II *	III *	IV
Red>	II *	III *	IV *	V *	VI *	VII *	VIII*	IX *	X *	XI *	XII *	I

Remember that each color represents a mode. Locate your desired key and then find the mode you want for that key. The Roman Numerals are your desired chart.

## Pattern Number Reference I-IV

\*\*\*\*\*

CHART#	*	I	*	II	*	III	*	IV	*	V	*	VI	*
S1/PN		6		7		8		9		10		11	
S2/PN		9		10		11		12		1		2	
S3/PN		4		5		6		7		8		9	
S4/PN		8		9		10		11		12		1	
S5/PN		1		2		3		4		5		6	
S6/PN		4		5		6		7		8		9	
S7/PN		6		7		8		9		10		11	
S8/PN		8		9		10		11		12		1	
S9/PN		10		11		12		1		2		3	
S10/PN		1		2		3		4		5		6	

## Pattern Number Reference VII-XII

\*\*\*\*\*

CHART#	*	VII	*	VIII	*	IX	*	X	*	XI	*	XII	*
S1/PN		12		1		2		3		4		5	
S2/PN		3		4		5		6		7		8	
S3/PN		10		12		1		2		3		4	
S4/PN		2		3		4		5		6		7	
S5/PN		7		8		9		10		11		12	
S6/PN		10		11		12		1		2		3	
S7/PN		12		1		2		3		4		5	
S8/PN		2		3		4		5		6		7	
S9/PN		4		5		6		7		8		9	
S10/PN		7		8		9		10		11		12	

Look at each CHART, and notice that the light blue is in the square #, that the PN (PatternNumber) Reference shows. To print any fretted instrument a scale Chart, you find out the key you want and what the strings are tuned to. Its a simple theory, that helps you relate music theory, to your guitar. The best instrument for "seeing" the theory, is the piano. The 88 keys are good for only one note each. The octaves are easy to see, as well as, how scales work and chords move. We, as steel players, have to deal with the same theory, but with numerous ways and places to find each note. Anyway, when you can look at a guitar that you can understand, it will give you that much more creativity. Listen to other steel players and also other instruments. Watch how each person has their own technique. I use all the steel books I can find. Tablature is good to learn, but don't make any one thing the only way. If you really want to have fun, go purchase a guitar book and transpose it to a steel. Its great practice because you have to think! I even learn some solos I like, exactly like the record. To see where, "he was coming from" can be a beneficial learning experience. Read everything you can find about the steel, practice, and then form some opinions of your own. When you do this, your on your way to your own style.

# Extended Chords

We know that we can add a fourth note to a triad to attain a whole different sound. Here are the chords, in theory, and looking at them through the colors. This Chart tells you the type. Here are the CHORD types and their formulas, with examples from CHART I. The colors are shown on the next Chart.

\SCALE	\TONE	{TYPE}	{FORMULA}	{EX: CHART I (C)}
*****				
1		Major seventh	1 3 5 7	< C E G B >
2		minor seventh	1 3 <sup>b</sup> 5 7 <sup>b</sup>	< D F A C >
3		minor seventh	1 3 <sup>b</sup> 5 7 <sup>b</sup>	< E G B D >
4		Major seventh	1 3 5 7	< F A C E >
5		dominant seventh	1 3 5 7 <sup>b</sup>	< G B D F >
6		minor seventh	1 3 <sup>b</sup> 5 7 <sup>b</sup>	< A C E G >
7		half-diminished	1 3 <sup>b</sup> 5 <sup>b</sup> 7 <sup>b</sup>	< B D F A >

## Colors to Chord type

\*\*\* \*\* \*\* \*\*\* \*\*

- \* Lt blu, yellow, dk blu, red is a Major seventh type. \*
- \* Green, brown, purpl, lt blu is a minor seventh type. \*
- \* Yellow, dk blu, Red, green is a minor seventh type. \*
- \* Brown, purpl, lt blu, yellow is a Major seventh type. \*
- \* Dk blu, red, green, brown is a Dominant seventh type. \*
- \* Purpl, blu, yellow, dk blu is a minor seventh type. \*
- \* Red, green, brown, purple is a half-diminished type. \*

\*\*\* \*\* \*\* \*\*\* \*\* \*\* \*\* \* \* \* \*

The left column uses the uncolored tones on the CHART specified. The right column of the pentatonics uses the major pentatonic as it relates to the relative minor. See EX 18 in the examples. What you are actually playing is a C pentatonic A to A to play the first, flat third, fourth, fifth and flat seventh of A.

## Some Ways To Use

I use these as exercise charts, with and without an instrument. You can memorize the pattern that the colors make. Think of the squares as building blocks and you can put them into memory better. After you get used to the music theory in colors, you'll be able to "see" licks in your mind. They all start there anyway. So the mental aspect of the colors is greatly increased, because of hand-to-eye coordination. It is beneficial to play the whole instrument on a solo. The doors of creativity stay open longer, because there are more things to go to, in your mind. The way you use the theory, is up to you. That is the part that comes from practice, study, and heart. The key is experience. Whenever you play you gain experience. Even study alone is an experience. That's when you can get close to your guitar. You can stop and see what you did wrong, and then correct it. The way to study is to break everything down to slow exact movements. Then bring them up to precision speed. When you practice, place the emphasis, on the precision. When your playing live, from instinct, you don't have time to worry about what went wrong. The more you practice, the more experience you get. There are different kinds of experience. One is self-study with and without the guitar. Another is the live playing. Getting used to different buildings, amps, effects, audience; while your under pressure of an employer, or worst yet other musicians.

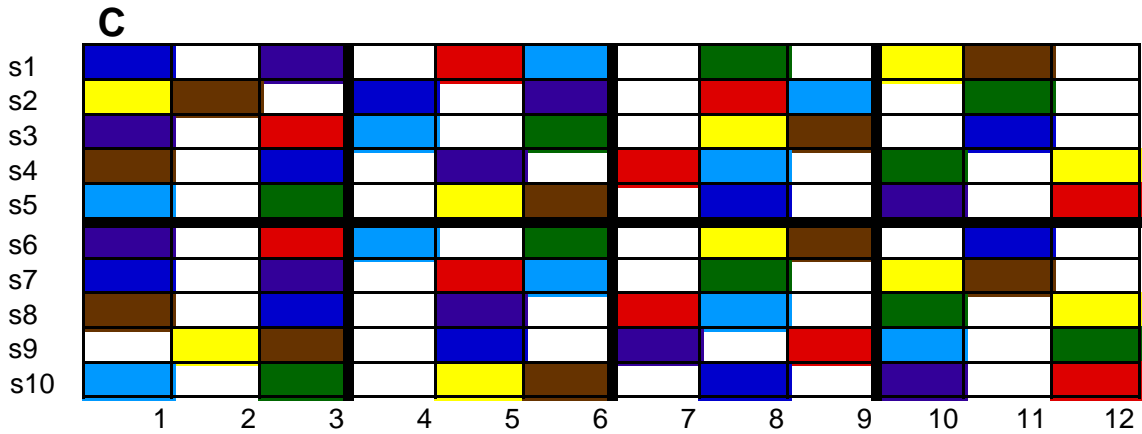
Another thing to remember is that each family has a key signature. You can use these Charts to transpose sheet music from one key to another. To learn the key signatures I recommend a good music theory book. It will help you place music in its proper perspective. You could also read music written in one key, to another with these charts. Its a matter of getting used to using them. Eventually you won't need them, but a refresher course is always close at hand.

The more you learn to "see it on the instrument", the more knowledge of the fretboard you will have, and that will create more ways and places and thoughts about playing. The more you think about it, the more comfortable you are with your guitar. The fear of soloing will be gone. You will attempt to attack your solos, rather than meek around the guitar. The work is up to you. Of course, after you study and learn all you can learn, you'll get the job of a lifetime, playing the licks you learned at 14.

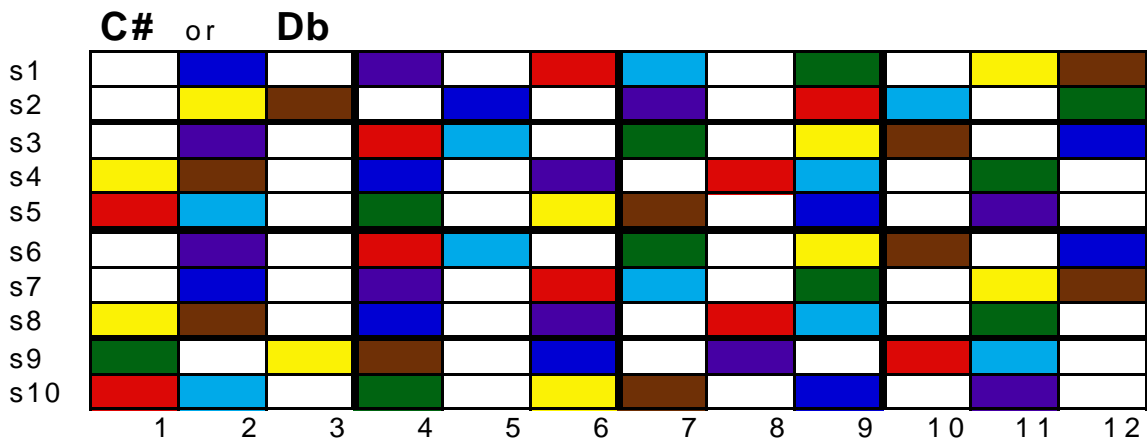
PRACTICE PRACTICE PRACTICE

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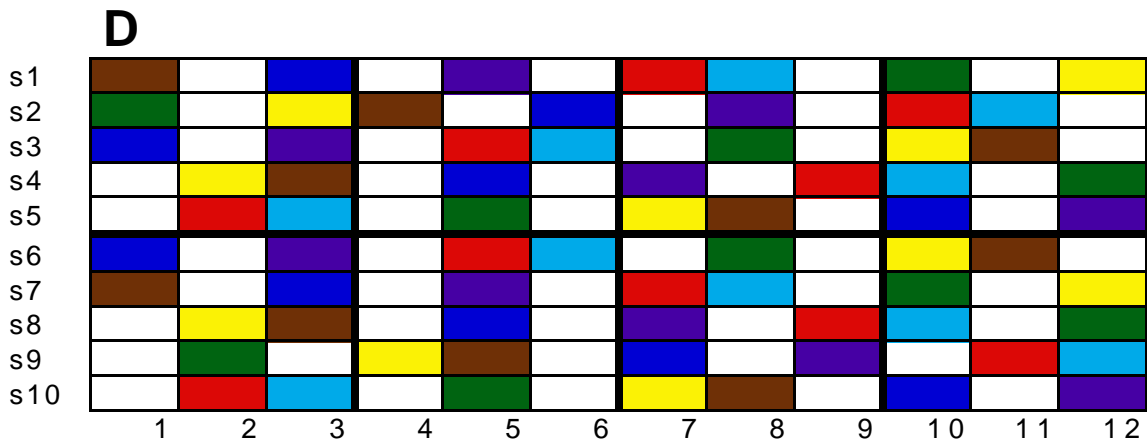
## Chart I



## Chart II

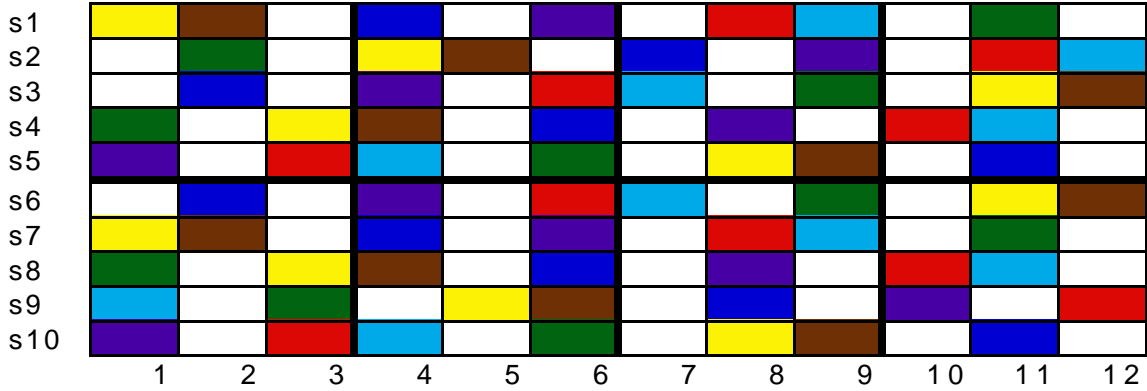


## Chart III



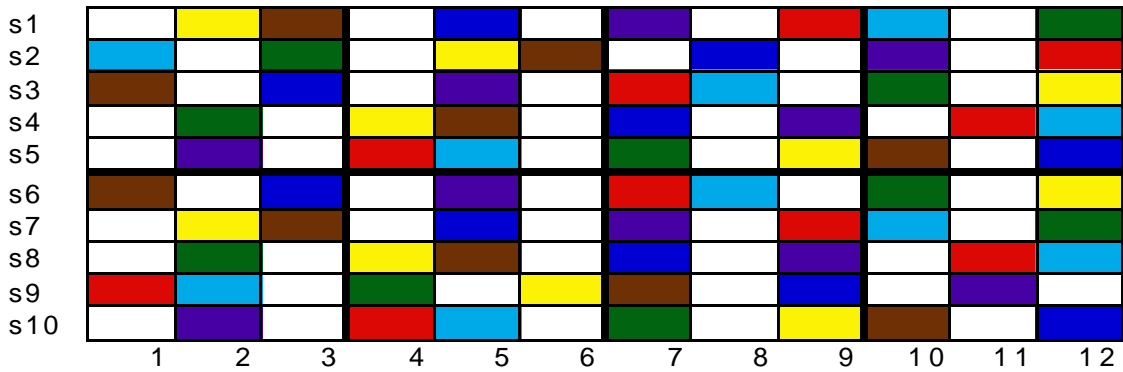
### Chart IV

**D #<sub>or</sub> Eb**



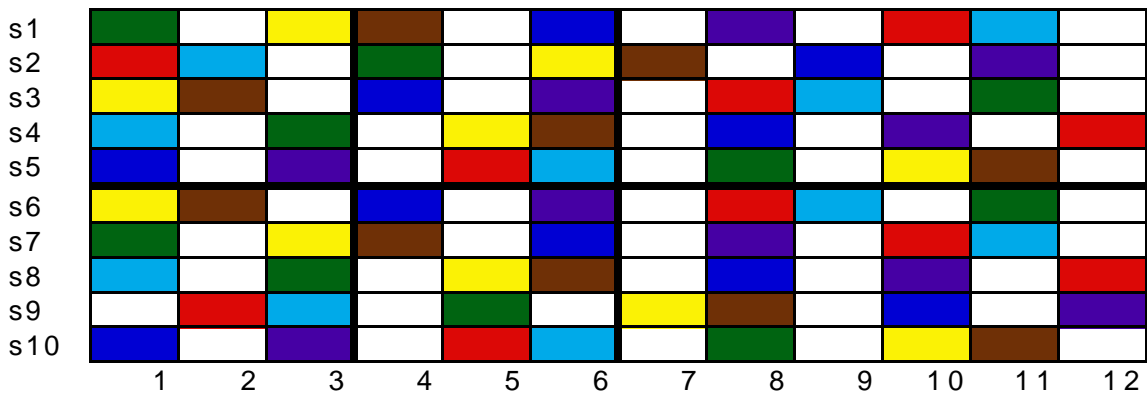
### Chart V

**E**

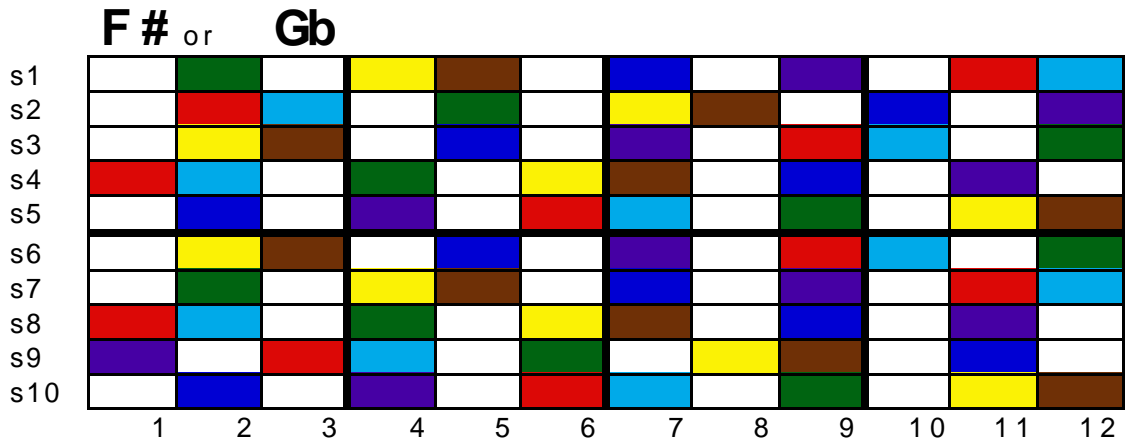


### Chart IV

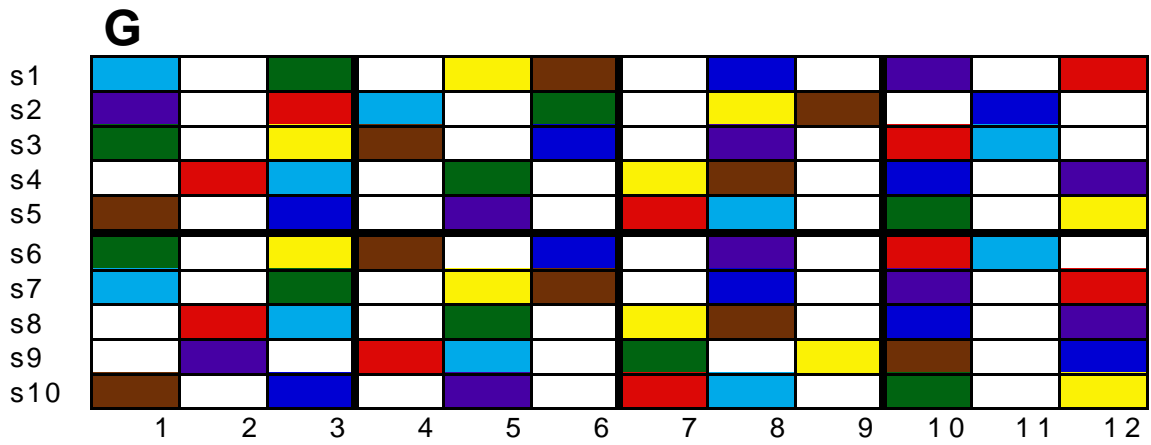
**F**



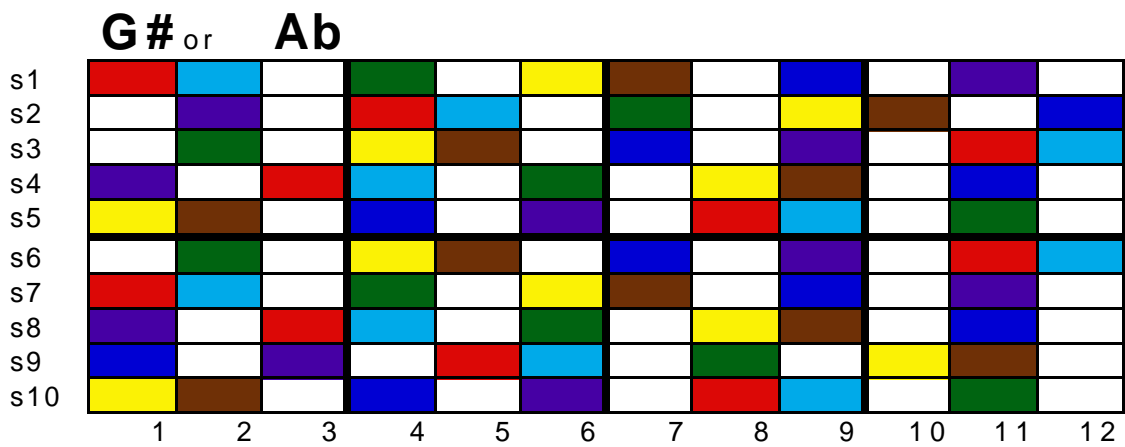
## Chart VII



## Chart VIII



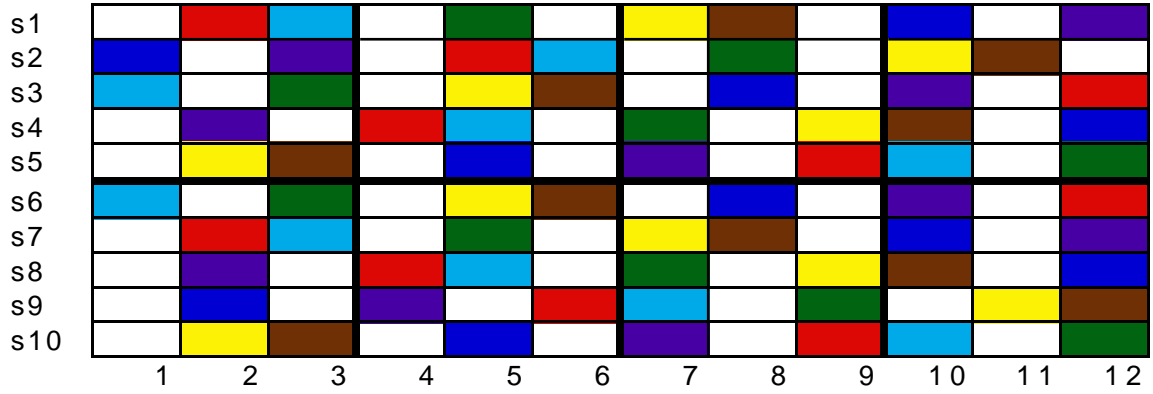
## Chart IX





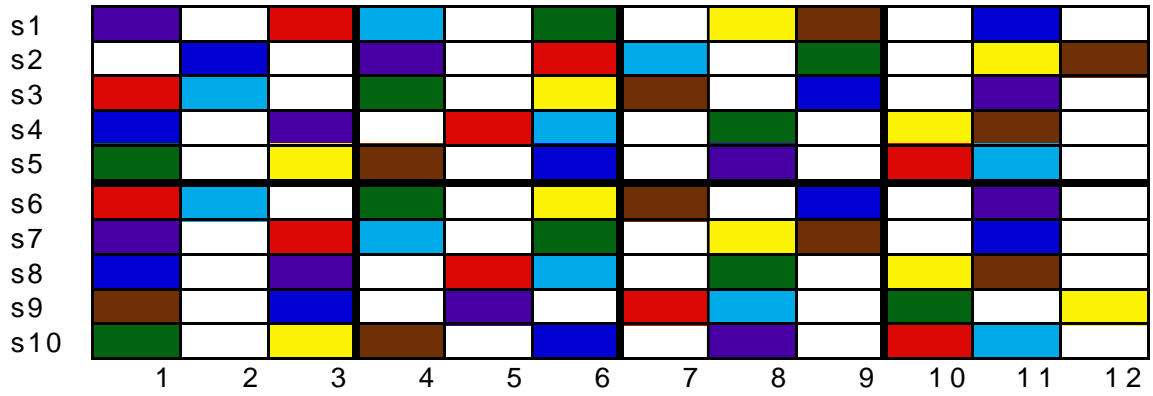
## Chart X

**A**



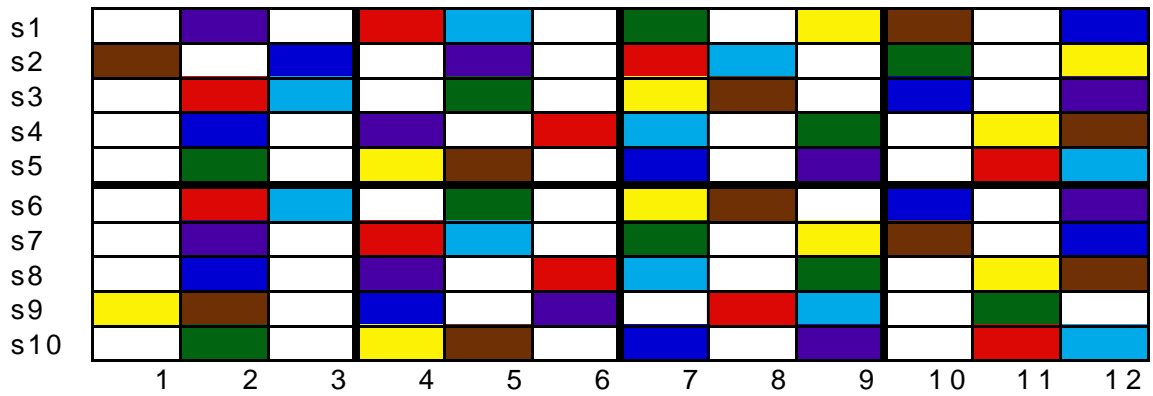
## Chart XI

**A #<sub>or</sub> Bb**



## Chart XII

**B**



# Tablature Examples

All examples will be CHART I. The key of C family. The object is to see how to make your own licks. To be rid of examples and the charts and set the cruise.

Here are some Ionian licks. Compare this to the colors on CHART I and you see its a major scale. Light blue is where we are starting.

EX 1

1					
2					
3					
4					
5			4-5-4		
6		3-5		5-3	
7		4-5		5-4	
8	3-5				5-3
9					
10					

EX 2

1					
2					
3					
4	15-14	14	12-10	10	8-7
5	14	14-12	10	10-9	7
6					
7					
8					
9					
10					

EX 2 cont.      \* = Flat half-step

1					
2					
3					
4	7-5	5			
5	5	5-4	5-4	4	
6			5	5-3	5-3
7					
8					
9					
10					

I have wrote the examples without meter. You have to create the RHYTHM yourself. You can use quarter notes, eighth notes, sixteenth, triplets. Experiment with them and see how many ways you can use the same pattern of notes, to make different licks. Example 1 gives us a C major scale starting at S10,F1. Play it up and back with as many different RHYTHM as you can come up with. Be sure to notice the colors and how the scale looks on the graph. Look at each CHART and compare the different keys. Find this lick on each CHART.

EX 2 Play this with a triplet feel. You can start at either end of the scale. Start at S6,F16; or S10,F1. I've separated the notes into groups of three so you can see them better. Try playing the first group of three, then skipping a group and playing the next group, then back to the group you skipped. The number of ways you can put them together depends on how long you can sit at your steel at one time. Putting these scales together in different ways will give you "licks".

## Examples



# Tablature Examples

EX 6 cont.

1	
2	
3	
4	
5	12-13
6	8 8-9 10 11-13
7	8 8 10-11 10-11
8	7-8 8 10
9	
10	

(note: # = half-step raise  
X = whole step raise)

EX 7

1	8
2	8
3	8-8#-8
4	8
5	8-8X
6	8-8#
7	8
8	8
9	
10	

EX 8

1	
2	
3	8
4	8 8 8 8
5	8 8 8 8 8 8 8
6	8 8 8 8 8 8
7	
8	8 8 8 8 8
9	
10	8 8

EX 9

1	
2	
3	3#
4	3 3 3
5	3X 3X 3X 3X 3X
6	3# 3# 3# 3# 3# 3#
7	
8	3 3 3 3
9	
10	3X 3X

EX 7 brings your pedals into use. Its a simple major scale that you can play without moving the bar.

Ex 8 should be played as a single string arpeggio. Play it up and back. See the groups of three? Play them in groups of four and five. You can change RHYTHM on any pattern and it becomes a totally different lick.

EX 9 and EX 10 are played as chords. Look at the strings that are affected by pedal moves. When you raise a string you are actually pulling it back to the bar.

The pedal changes the PatternNumber. You have to visualize the change taking place on the CHART.

The strings are constant and you move them with the pedals. Learn to see this in your mind. Thats how I "Think Steel".

# Tablature Examples

EX 10 (note: ^ = flat half-step)

1					
2					
3					
4			1^		11#
5		1	1		11X 11X
6				11	11 11
7	1	1	1		
8	1^	1^		11#	11#
9					
10	1			11X	

EX 11 Dorian D-7,D-13, green start

1					
2	(Solos can start on any tone. Your ear				
3	should learn to apply the scale to				
4	its sound against a D- type chord)				
5		3		3-5	
6		3-4-3		6--3	
7	3		3	5-6	3
8					3
9					3-2
10					3

EX 12 Phrygian E-7 (flat 9, flat 6)

1					
2					
3					
4					
5					
6				3-1	
7					1
8		5-7		3	1-0
9	2-5		7-3		
10		5			

EX 13 Lydian F Maj 7(#11)

1					
2					
3					
4			3-5		
5				5	
6		3-4-3		5-6	
7		3			
8	1-3				
9					
10					

EX 11 gives a Dorian example on CHART I. Play a D- type chord against it. Learn its sound.

EX 12 gives a phrygian example. Yellow start. Play the E-7 <sup>b</sup>9 +. If you want to substitute, use a C phrygian over a C7 going to F maj 7#11. C phrygian is on CHART IX. Yellow start.

EX 13 Gives you your lydian example. You can use this over the F maj 7#11.

# Tablature Examples

EX 14 Mixolydian		G 7th	
1			
2			
3			
4	3		
5	3		
6	3-1		3-4
7	1		1-3
8	1-0-1		
9			
10			

EX 14 takes you from a G 7 to a C. It is the dominant seventh scale.

Ex 15 is the Aeolian mode. A-7 chord.

EX 15 Aeolian		A min 7 (flat 6)	
1	3		
2			
3	3#-3		
4	3-3X	3	
5	3-3X	3-3X	
6		3#-3	
7		3	
8		3-5	
9		5-7	
10		7-10	

NOTE: The fact that these are a family, lets you apply them together. To better see this, take EX 13 and play the notes over any of the chords of the C harmonized scale. Any of the examples may be played over any of the other modes. They are all CHART I, the C family.

EX 16 Locrian		B min 7 flat 5.	
1			
2			
3			
4			8-7
5			8
6		6-8	
7		5-6	
8	10-5		
9	9-10	5	
10			

EX 16 shows us an example of the half-diminished or B min 7 flat 5. Be sure to look at Thru the colors to see how they all fall together. Look for the Chord tones of the B min 7 flat 5. They are wrote out for you.

EX 17		F# pentatonic	
1		4-2	
2			
3		2	
4	2-4	2	
5	4-2		
6			
7	4		
8	2-4		
9			
10			

EX 17 is an example of the white notes. The ones without color. On what Chart can you find a C pentatonic, with the white squares?

# Tablature Examples

EX 18      A blues (1,3flat,4,5,7 flat)  
same as C pent. A to A.

1	
2	
3	8
4	8      8
5	8X-8      8X-8
6	8-6
7	6-3
8	
9	
10	

EX 19      Make up your own

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

EX

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

EX

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

EX 18 is the minor pentatonic. We know that the key of C is the relative major of A, so the C pentatonic is a blues scale for A. Try it and see if it isn't so.

EX 19-- This is where you learn. Trial and error. You need to know your scales, its the basis of our music.  
Good Luck