

Chromatic Scale Patterns

You can also bring a bebop flavor to your scales by adding in chromatic patterns, such as the 3 you see below.

These patterns are applied to specific fingerings on the guitar, making them easy to learn, transpose, and add to your solos.

As you learn the scales in this eBook, add in one or more patterns to that scale in your technical and soloing workout.

Not only will this add a bebop sound to your scales, it builds your chops at the same time.

134 Pattern

The first pattern is used any time you have a 134 fingering on a string.

This means that when you see 134 fingers, like the first three notes of the scale below, you can play 4123, a Parker pattern.

Any time, any key, any scale, and any string that you have a 134 pattern, you can always replace it with 4123.

Work this example to get this sound down, then apply it to any scale you learn in this eBook with a 134 fingering.

Audio Example 4

Am⁷

1 3 4 4 1 2 3

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

124 Pattern

The next pattern is applied to any 124 fingering, where you play 3 notes on one string with your index, middle, and pinky fingers.

Whenever you encounter a 124 fingering on a string, you can spice up those notes by playing a Charlie Parker pattern, 43241.

This pattern uses a passing note, the 3rd finger, to create tension and release in your lines.

Work on the example below until it's comfortable, then have fun adding the 124 pattern to any scale you learn in this eBook.

Audio Example 5

Am⁷

1 2 4 1 2 4 4 3 2 4 1 4 3 2 4 1

7 4 5 7 5 6 8 5 8 7 6 8 5 7 6 5 7 4 7

13/24 Pattern

The last pattern is used when you have two notes on one string, which are normally played with your 13 or 24 fingers.

When you encounter this pattern, you can add in enclosures around each note.

Enclosures are where you play one fret above, then one fret below, then the target scale note.

Here's an example of this pattern over an A natural minor scale.

Start by playing this example before adding enclosures to any 13 or 24 fingerings you find as you learn new scales in this eBook.

Audio Example 6

Am⁷

2 4 4 2 3 2 1 1

7 9 10 7 9 10 8 10 11 9 10 9 7 8 10 9 7 10 9 7

Mixed Patterns

After you add in the three previous patterns one at a time, you can blend them together in your scale workout.

Here's an example of an A natural minor scale up and all 3 finger patterns added in on the way down.

Use this as a stepping-stone to blending patterns in other scales, as it can be tricky to keep track in the moment.

If you find that mixing these patterns is too difficult right now, not to worry.

Just spend more time on the patterns separately, then when ready start to combine two, and then over time get to all three.

Chromatic patterns bring scales to life and add a jazz flavor to every line and solo, but they take time to get down.

Because of this, the best time to start working on them is yesterday; the second best time to start is today...

Audio Example 7

Am⁷

1 3 4 1 3 4 1 3 1 2 4 1 2 4 1 3 4 1 2 3 4 3 2 4

T
A
B

5-7-8 5-7-8 5-7 4-5-7 5-6-8 5-7 8-5-6-7 8-7-6-8

1 4 3 2 4 1 4 2 3 2 1 1 4 1 2 3 4 1 2 3 1

T
A
B

5 7-6-5-7-4 8-6 7-6-4-5 8-5-6-7 8-5-6-7-5