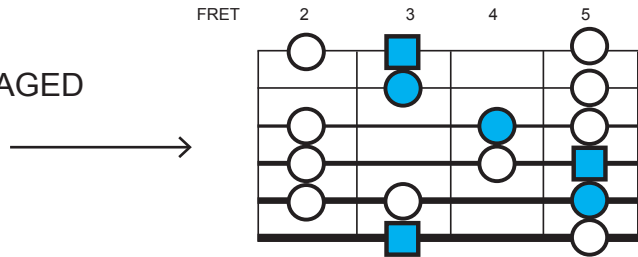


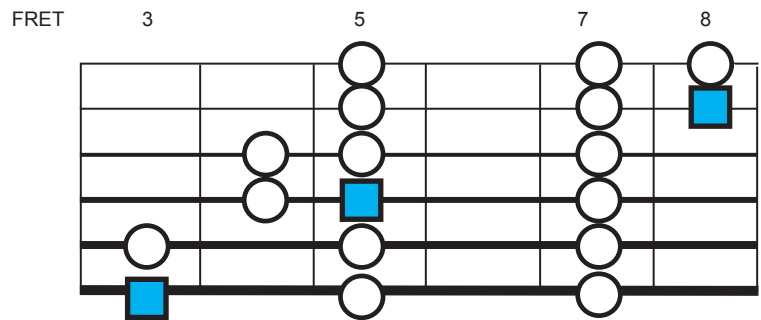
3 NOTE PER STRING SCALE SYSTEM

The name says it all. This a favourite of many shredders and jazz fusioners. Its main advantage is twofold; the first being extended range and the second is visual symmetry.

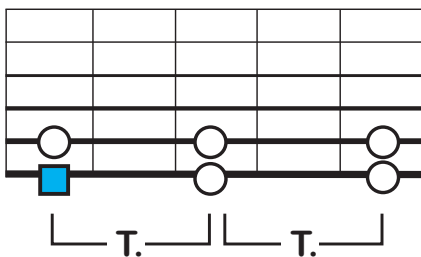
Here's the standard G major scale from the CAGED system (in this case - E chord type pattern).



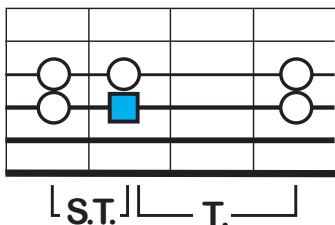
Here's the same G major scale stretched out as a 3 note per string pattern. As you can see, there's more range.



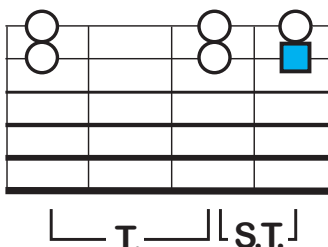
Notice the nice symmetrical 2 string groupings? With this system all the major scales and even more importantly, their modal derivatives will contain just 3 visual segments. Great !



The group on the E and A strings goes TONE + TONE (remember a tone = 2 frets apart).



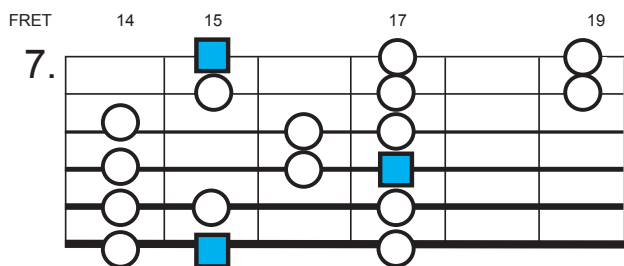
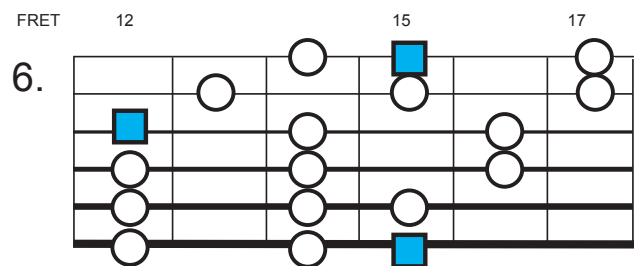
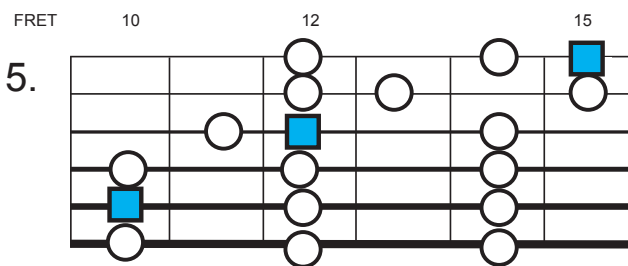
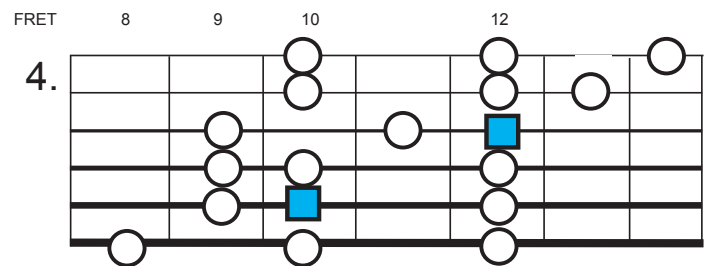
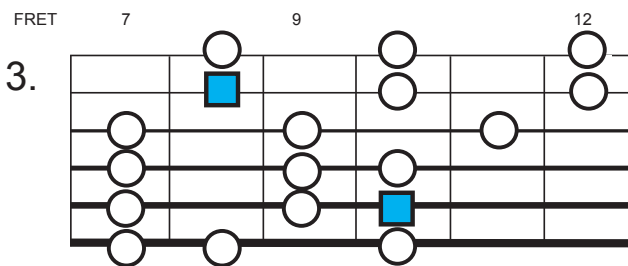
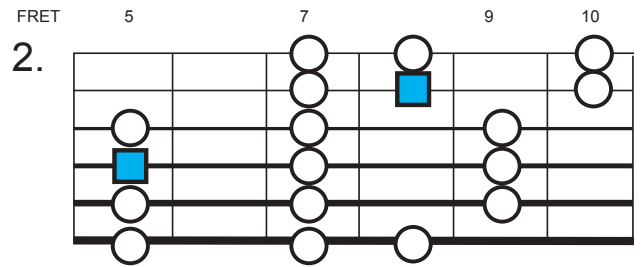
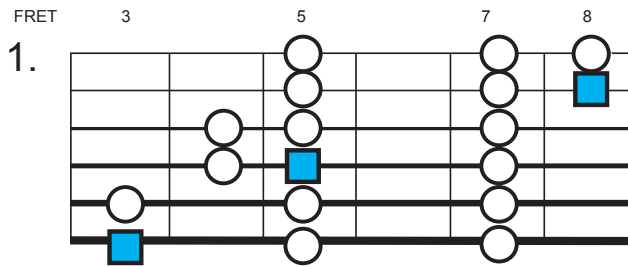
On the D and G strings goes SEMI - TONE + TONE (remember a semi - tone = 1 fret apart).



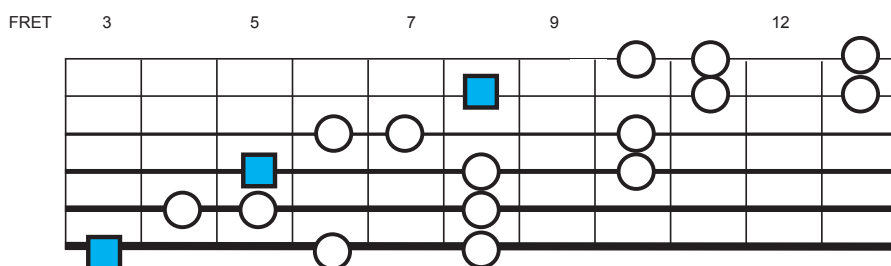
The group on the B and E strings go TONE + SEMI - TONE.

3 NOTE PER STRING SCALE SYSTEM

This is how it pans out going up the entire neck using the G major scale. The next pattern after 7. is an exact duplicate of pattern 1 up an octave higher.



Check out the G blues scales as a three note per string pattern.



If you're suicidally brave - try a minor pentatonic scale as well.