

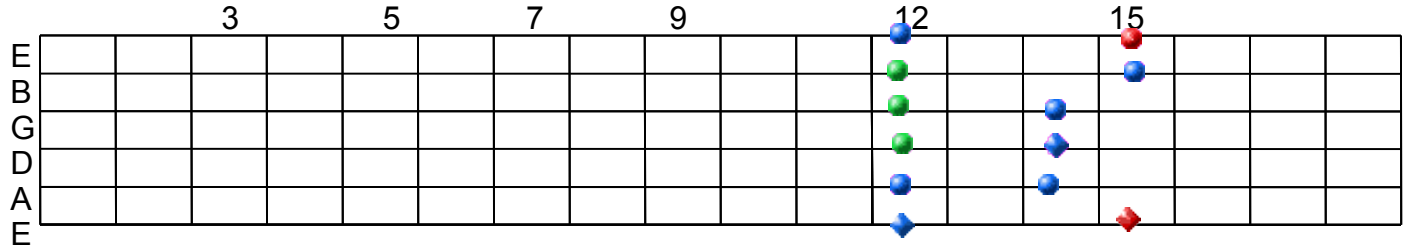


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Sequences for Pentatonic Scales

In **Fig 1** you can see a Gmajor/ Eminor pentatonic scale

Fig 1



In **Fig 2** is how you would play a pentatonic scale ascending and then descending

Fig 2

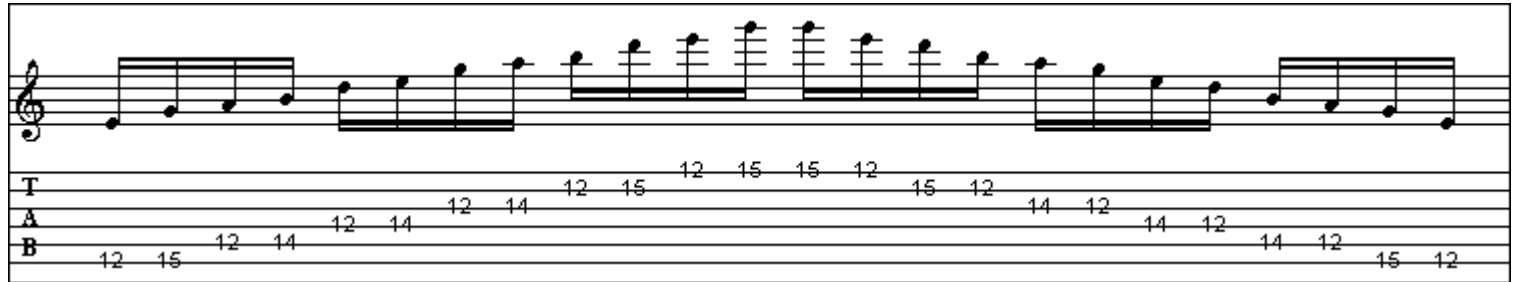


Fig 3 shows a sequence where you go up in groups of six. If you play it fast it sounds quite cool

Fig 3

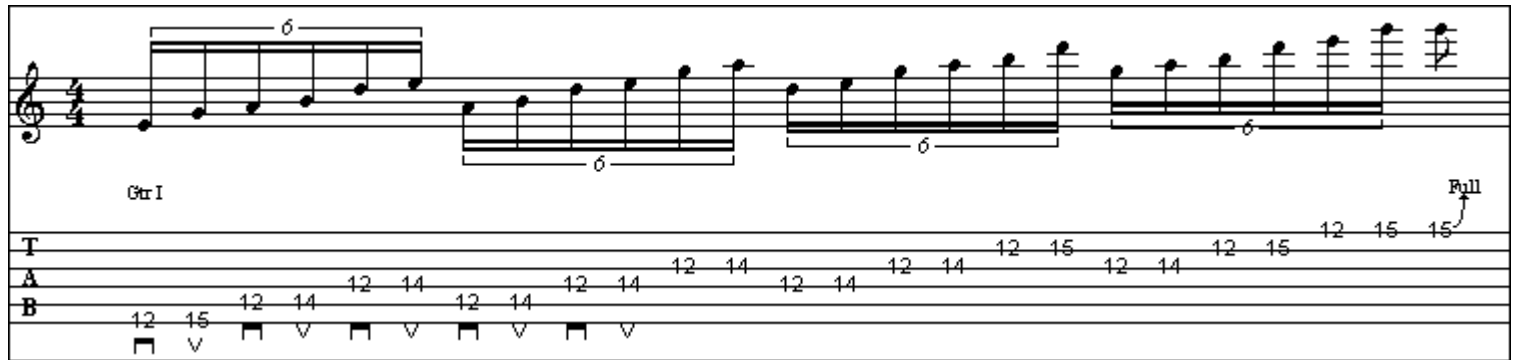
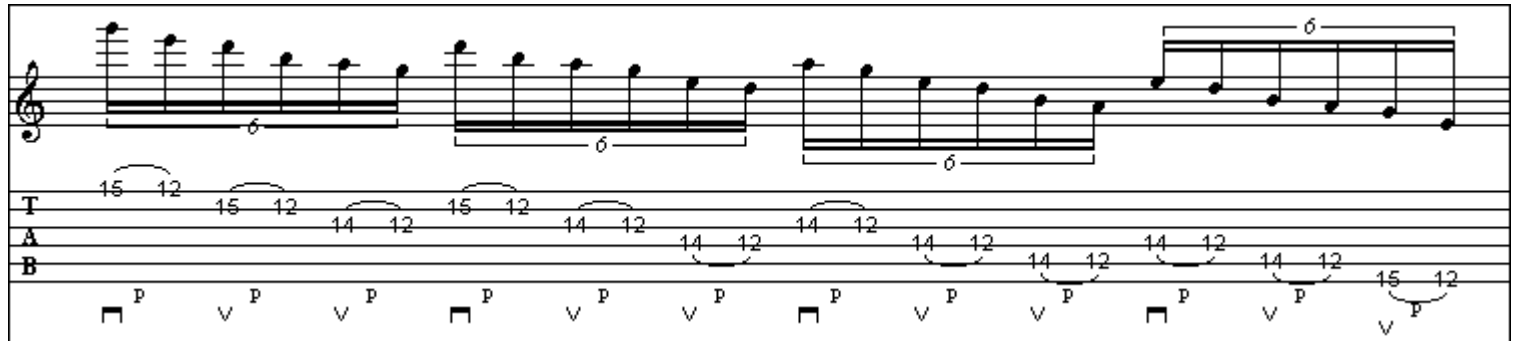


Fig 4 is the same pattern but descending. Note that this pattern uses pull-offs rather than picking every note. So. You pick the first note and then use the finger on your left hand that you used to fret the note to "pull-off" or pluck the string to make the second note sound.

Fig 4



I know this sound a bit confusing!!! Just give it a go!!
Make sure that you observe the picking directions on each example.

Sequences for Pentatonic Scales (pt2)

Fig 5

Fig 5 is a musical exercise for guitar. It consists of a treble clef staff with a sequence of notes and sixteenth-note runs, and a guitar tablature below. The tablature shows fret numbers (12, 14, 15) and picking directions (p, h, v) for the strings T, A, and B. The sequence starts with a sixteenth-note run on the T string, followed by a sixteenth-note run on the A string, and then a sixteenth-note run on the B string. The sequence continues with a series of sixteenth-note runs on the T, A, and B strings, ending with a pull-off on the T string.

Fig 6

Fig 6 is a musical exercise for guitar, similar to Fig 5 but in reverse. It consists of a treble clef staff with a sequence of notes and sixteenth-note runs, and a guitar tablature below. The tablature shows fret numbers (12, 14, 15) and picking directions (h, p, v) for the strings T, A, and B. The sequence starts with a sixteenth-note run on the T string, followed by a sixteenth-note run on the A string, and then a sixteenth-note run on the B string. The sequence continues with a series of sixteenth-note runs on the T, A, and B strings, ending with a pull-off on the T string.

In **Fig 5** there is a more challenging example of sequencing that involves hammer-ons, pull-offs and alternate picking. Practise it by taking the first 6 notes and play the sequence slowly, paying attention to the picking directions, then move onto the next 6 notes and so on. After a while you will figure out the sequence and dropping fast runs all over the place!!

Fig 6 is the same as Fig 5 but in reverse.

The most important thing to remember about sequences is that they are a means to build up coordination, speed and accuracy.

To make them musical you have to maybe use a little fragment of a sequenced scale, otherwise your playing can sound a bit like "here comes another long sequenced pattern bit, yawn"

