



Use the fingers specified on the scale. Note that the note on fret 12 on string 3 is played with the 4th finger when the scale is ascending and the 3rd finger descending. You should feel this finger combination to be the most comfortable.

Play the scale from the Root Note located at fret 12 on string 5. When practising the scale fingering pattern always start and end on the root note as this will emphasise the location of the root note which we must know to be able to swap the scale into a different key at a later stage. Once again employ Alternate Picking.

## Scale Map

Below is a scale map showing the top five notes of the Extended scale pattern along with the scale pattern for pattern 3. Notice how the highest note of the extended scale pattern on each string is the lowest note of pattern 3.

Each scale pattern shares 6 notes with the pattern above it and below it.

For example, the highest note on each string in pattern 2 is the lowest note on each string in pattern 3. The highest note on each string in pattern 3 is the lowest note on each string in pattern 4. The highest note on each string in pattern 4 is the lowest note on each string in pattern 5 and so on.

**Fig 2. A minor pentatonic scale pattern 3 (as shown as a connection to Extended pattern)**

Key Code	
Scale Notes	●
Root Notes	●
Blues Notes	●
Common Notes	●

## Licks in Pattern 3

Let's now try and develop our ability to use these scales by learning to play 3 licks. Watch the video files and then play along with the media files as usual.

### Exercise 2 lesson024.igsip3.02

**Exercise 3**  
lesson024.igsip3.03



**Exercise 4**  
lesson024.igsip3.04



### Incorporating Blues Notes into Pattern 3

As you can see from the fingerboard diagram below, there are 3 points in Pattern 3 where we can play the Blues Note.

Utilising the Blues Note located on fret 13 on the 4th string we can use this area of Pattern 3 to play licks that we have already learned as being in pattern 1 and the Extended scale pattern. Seeing similar note runs on different areas of the neck is essential to make us feel more comfortable when soloing on all areas of the neck.

The lick below has already been used in pattern 1 and the Extended pattern (Blues Note lick) from lesson 21. Here it is again, this time in pattern 3.

**Exercise 5**  
lesson024.igsip3.05

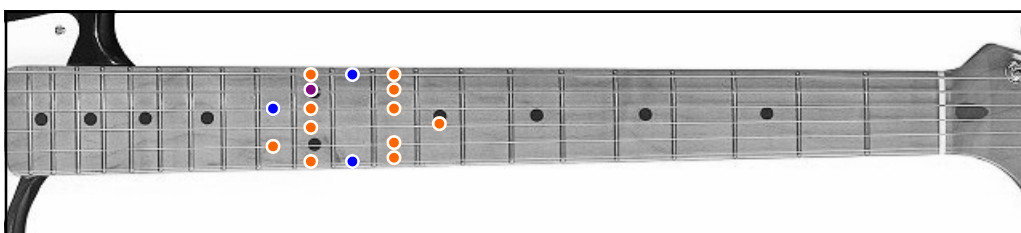


Note that this exercise has a two bar count in.

**Fig 3. A minor pentatonic scale pattern 3 with the Blues Notes.**

Fingering

4 3 2 1 1



Key Code	
Scale Notes	●
Root Notes	●
Blues Notes	●
Common Notes	●

The lick below has already been in pattern 1 and Extended pattern. Here it is in pattern 3. (Blues Note lick) from lesson 21.

**Exercise 6**  
lesson024.igsip3.06



## Two More Licks with the Blue Note

The following 2 licks incorporate the Blues note in Pattern 3 that lies on fret 11 on the 1st string.

Notice that this is the same Blues Note we used at the top of Extended Pattern.

Use the accompanying media files.

**Exercise 7**  
lesson024.igsip3.07



**Exercise 8**  
lesson024.igsip3.08



## Developing your Licks by Jamming

We now should **Jam** these licks over the top of a play along file, to get used to the improvisational side of just **jamming**.

When comfortable with that incorporate Extended scale position and Pattern 1.

## Connecting Pentatonic Scales together

To play Lead Guitar well, we not only need to be able to improvise within each Pentatonic Pattern but also have the ability to connect one pattern to another.

Below is a scale run beginning at the bottom of the Extended Scale Pattern and continuing through position one to the top of Extended and up to Position 3. This run also incorporates the Blues Notes.

### Exercise 9 lesson024.igsip3.09



The image shows a musical exercise for guitar. It consists of a treble clef staff with a C-clef and a common time signature. The melody is written in a pentatonic scale with blues notes. Below the staff is a guitar TAB with two lines labeled 'T' (treble) and 'B' (bass). The TAB shows fret numbers for each note: 3 5, 3 5 6 7, 5 7, 5 7 8 9, 8 10, 8 10, 11 12 10, 13 10, and 10. A wavy line above the final note indicates a vibrato effect.