



THE TRUEFIRE EDITION | BY MARC SCHONBRUN

the efficient guitarist

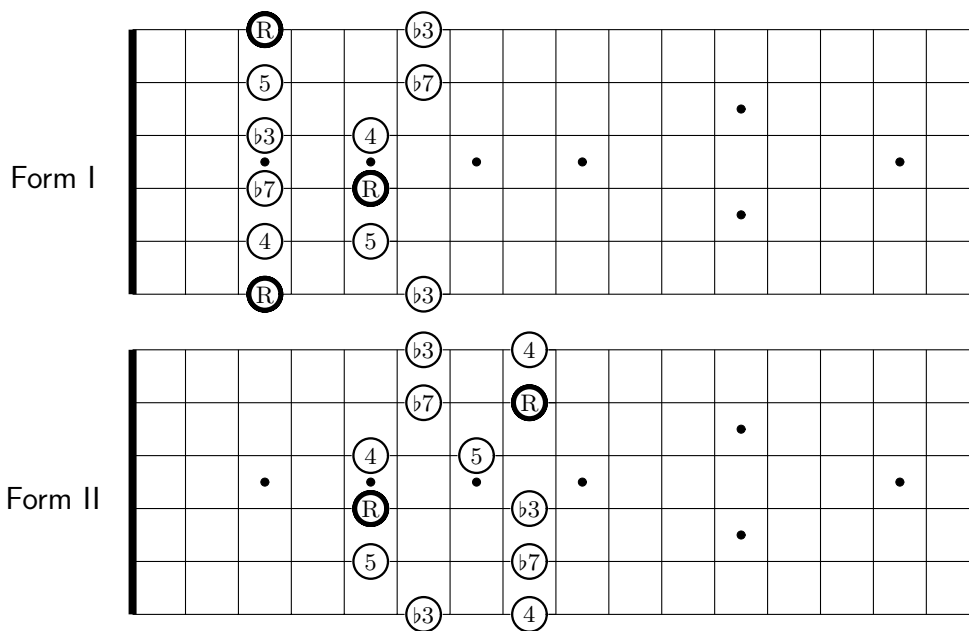
A VISUAL SYSTEM FOR FRETBOARD MASTERY AND ESSENTIAL HARMONY

VOLUME 1

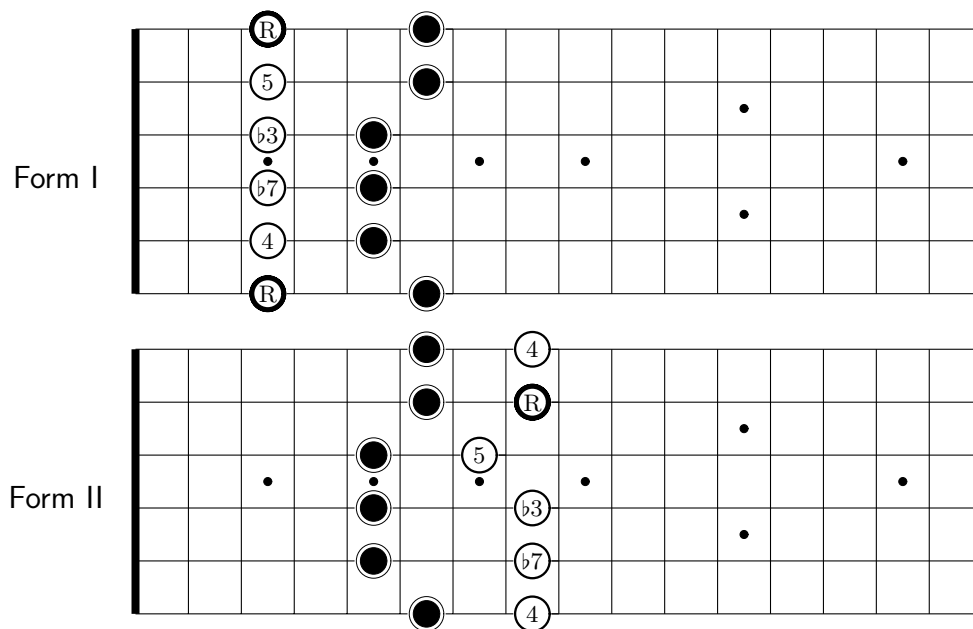
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Puzzle Pieces

To start to advance up the neck, you need to see all the notes of the G minor pentatonic moved up a few frets. For example: Form I shows you frets 3-6, and you'd like to know where you can play the scale in the next 3 or 4 frets. Doing so would show you the next position, and in turn, the next form of the scale. Let's look at how this works out:



What do we have here? If we play Form I and go as high as we can (to the 1st string, 6th fret [the $b3rd$]) we're probably playing that note with our 4th finger. In Form II, the same note is being played. What's different is which side of the scale that note is located. In Form I, that note is the highest note you can play and it's also the furthest right side note in the scale. When you go to Form II, that same note is now on the left side of Form II, allowing you to play a little higher on the neck. **The right most note in Form I is always the left most note on Form II.** If we use black circles to show where the two scales overlap we can get a good idea of why I call it Puzzle Pieces: the shapes snap into one another:



What you see is that the two shapes snap into each other on every string. The right side of Form I is always the left side of Form II. This means that you can move from form to form on any string you feel like (it doesn't have to be a top string thing). [WATCH VIDEO](#)

Now, there are five forms, and they snap together the same way each

time. The right becomes the left and you can keep ascending. What's even cooler is that Form I and Form II always connect the same way, no matter where Form I exists on the neck. All the forms do this.

Once you learn the flow charts, you'll be able to utilize them in any key, all across the neck.

- When dealing with pentatonics, you're only gaining one new note by ascending to the next form. You always get one note higher per string.
- Just because you only get one new note doesn't mean that it's not totally different. Your scale has different fingerings and that will make you play differently. It also puts you in another area of the neck, which will also affect your sound.
- Learning all five forms is the key to unlocking the horizontal thing that's so important.
- If you want to get more advanced and learn about modes and other fancy-schmancy things like that, you can *start* with the five forms as your base and use them as your launching point.
- You might just start playing music you never thought you could; improvising melodies you didn't know existed...
- Nothing impresses people at Guitar Center more than watching someone play all over the neck with ease. It's just downright authoritative and impressive.

Now that you see how Form I and Form II meet up, you should see the whole enchilada. Here are all five forms of the G minor pentatonic scale.



Form I

Form II

Form III

Form IV

Form V

Detailed description of the diagrams: Each diagram shows a 6-string guitar fretboard with a specific chord voicing. Circled letters 'R' indicate barre positions. Circled numbers 3, 4, 5, b3, and b7 indicate fingerings for specific notes. Some notes are marked with a dot above them. Form I: Barre at fret 1 (R), notes at fret 1 (5, b3, b7, 4, R, 4, R) and fret 3 (b3, 4, 5, b3). Form II: Notes at fret 3 (4, R, 5, b3, b7, b3) and fret 4 (b3, 4, R, 5). Form III: Notes at fret 4 (4, R, 5, b3, b7, 4) and fret 5 (5, b3, 4, R, 5). Form IV: Notes at fret 5 (5, b7, b3, 4, R, 5) and fret 7 (b7, 4, b3, 5, b3, b7). Form V: Notes at fret 7 (b7, 4, R, 5, b3, b7) and fret 8 (b7, R, 5, b3, 4, R).

It's pretty clear that the other forms interlock the exact same way as I and II did. What you now see is the flow chart of the scale. We took it from one end of the neck to the other.

Remember, this is just a five note scale. It may look very complicated and long, but it's just showing you where to put all five notes across the neck. We break them into forms simply so you can explore them as vertical shapes. You could play horizontally across any string using the Full Forms; and you will probably want to do that at some point.

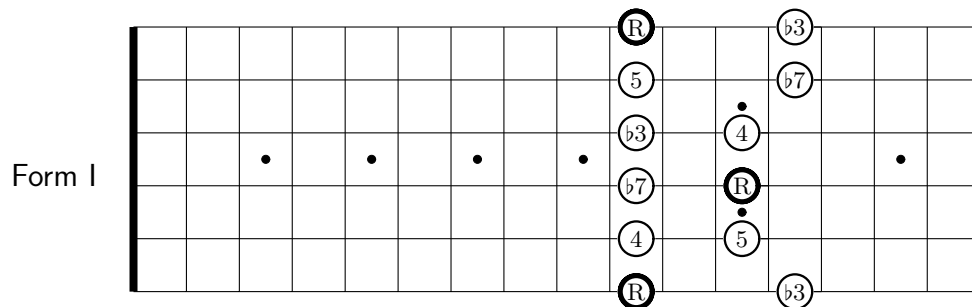
Running out of Space



In mathematics, a straight line is a pretty special thing. It goes on infinitely in any direction and never stops. A scale is almost the same thing. If our guitars had enough frets, the scales would extend forever, repeating their simple intervallic patterns. The five forms would do the same thing too! After we got to Form V, Form I would be right there alongside! That's if we had a long enough neck. We clearly don't.

Now, to make matters worse, we show you the G minor pentatonic scale as our model, and this is clearly not fair because Form I starts low on the fretboard and Form V goes about as high as most folks play. Why is this an issue? Well, people do like to play in other keys. This causes a slight problem....

Let me set it up like this: What if you are in the key of D minor pentatonic? You'd start here on the 10th fret:



How far up the neck do you think we're going to get before we simply run out of room? Giving you the answer for D will only help you when you're in D, duh! There has to be a system. Yes, there is a system.

First, are you aware of why there is a double dot on the 12th fret? It's the point where the string starts over. The number 12 is very important. If F is on the 1st fret of the E string, it's also repeated on the 13th fret – exactly 12 frets away. Hmm. 12. Shall we go a bit deeper?

The 12 Thing

OK. So here's the scoop of the Rule of 12 thing. The minute you get too high on the neck for any form that you're playing, you simply take it down 12 frets, which happens to be exactly an octave.

12 frets = 12 half steps which = an octave.

Now here is the really cool thing. Once you've dropped your form down the 12 frets (or an octave), you can keep ascending in the same fashion and you will eventually meet back up with Form I.

This is of course better shown with an example. So, here is how D minor pentatonic would look in all five forms across the neck: We start at the 10th position, but by the end of Form II we are running out of room. We simply warp Form III down 12 frets and keep going.

Form I

Form II

Form III

Form IV

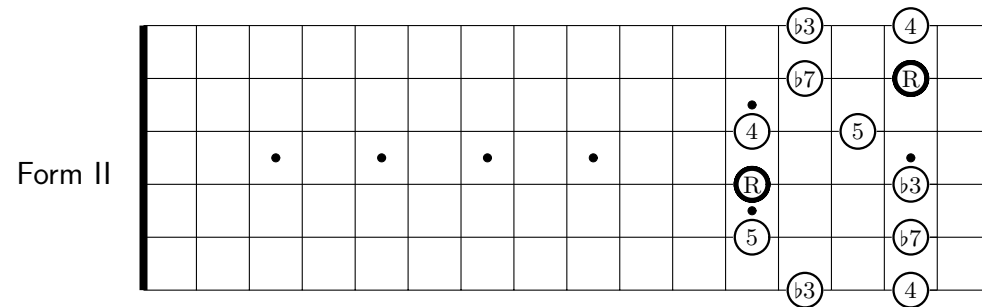
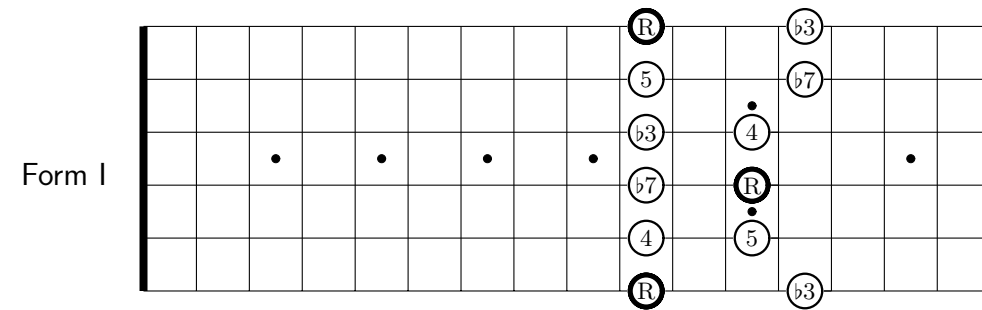
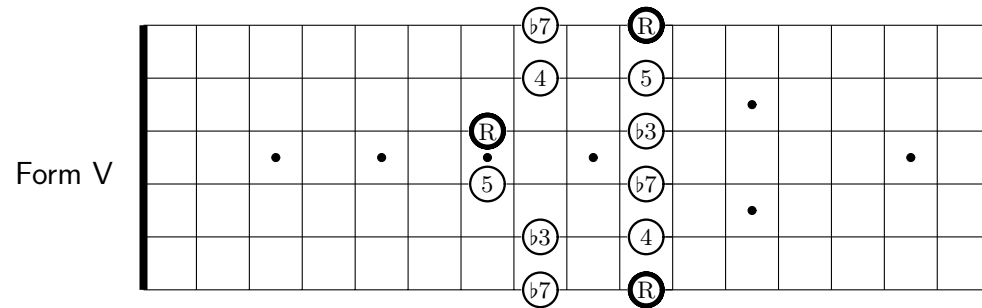
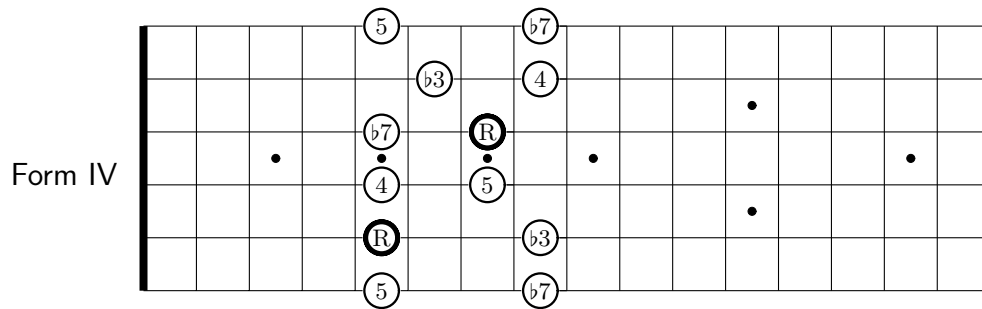
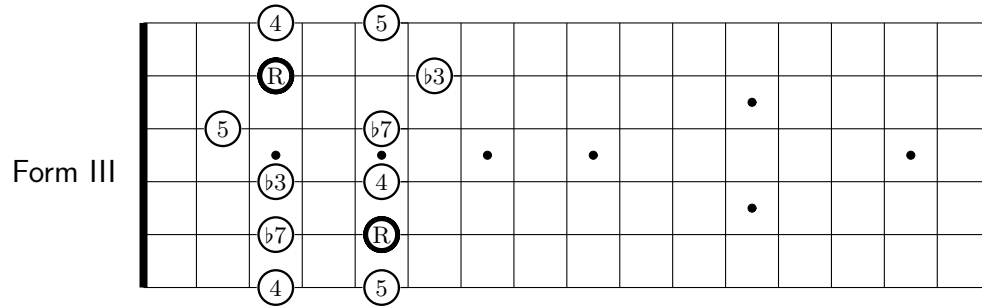
Form V

Now, if you're like me, you might have a few reservations about this whole warp thing. We had some sort of musical idea going and you all of a sudden *drop the whole thing down an octave*. Not exactly musical...

So what does one do about this? Well, to start off with, let's ask a few questions:

1. Who said you have to start playing in Form I?
2. Who said you always had to ascend up the guitar?
3. If all the shapes connect no matter what direction you play them, then why don't you try descending?

It might make more sense to look at the full D minor pentatonic scale in a different order. Instead of ascending forms (Form I, Form II etc.), let's actually look at the scale as it ascends the neck from high to low. Take a look at this, it should make more sense to you both visually and musically.



There's only a few things left before we can go to the Full Forms. First, you want to learn the forms starting from a spot that's comfortable for you. Form I was the 6th string root you learned in Chapter 2 and Form IV was the 5th string root you learned in Chapter 4. Those may be your best spots to start the scales. No matter how you start, you want to work on being able to ascend and descend through any of the forms, anywhere on the neck. To really learn this, you're going to have to be able to switch from form to form, on any string, from the position you're currently in. This makes these forms a very important thing to practice.

No matter how you slice it, to *really* play the guitar, you need to see how the whole neck connects. No better way than the flow charts.

It is time for you to embark on the Full Forms. Go ahead, you're ready.

