

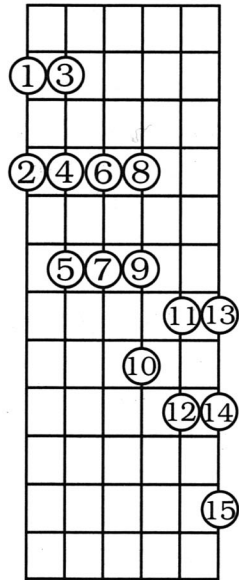


Lead Patterns

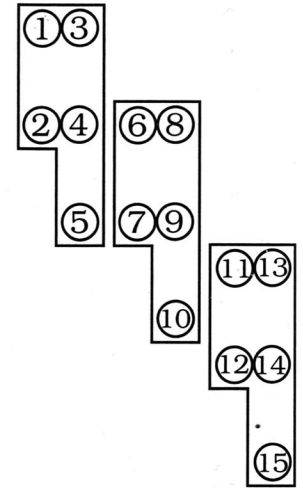
There are Two Basic Lead Patterns which result from the guitar's tuning. This new arrangement gives us the ability to access more notes, and enables us to play things that would be impossible otherwise. The term **Lead Pattern** has been adopted primarily to distinguish these types of patterns from Scale Forms, but also to convey that they are often used in soloing, improvisation and lead playing. It is a guitar oriented name for a different form of scale, or more precisely, a symmetrical, extended, scale form which is played along the fret-board instead of across it. Whereas the Scale Forms are irregular patterns in one position, the Lead Patterns are regular patterns in several positions. (You get bonus points if you noticed that the Lead Patterns are made up of just the small or whole-step reaches of the Scale Forms.) They are illustrated first showing the notes numbered in ascending order in the left hand column. The right hand column illustrates that each Lead Pattern can be viewed as three groups of five notes with an adjustment made for the smaller interval of the 2nd and 3rd string pair. I hope you appreciate the elegance of the system when you realize that LP1 descending, is the same 3 motions string-to-string and position-to-position, as LP2 ascending. (And vice versa. See next page.) This may take a little longer to grasp, but it will be worth it.

The Lead Patterns represent the third distinct pattern type that occurs solely as a result of the guitar's tuning system.

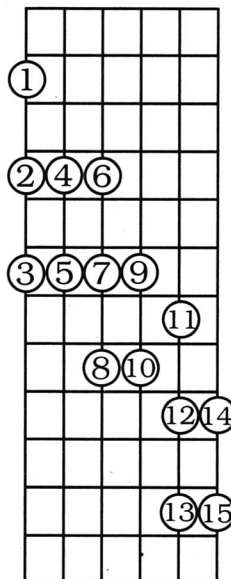
 Visualize the lead patterns as all five Basic Scale Forms joined together, and then divided into two equal parts.
 



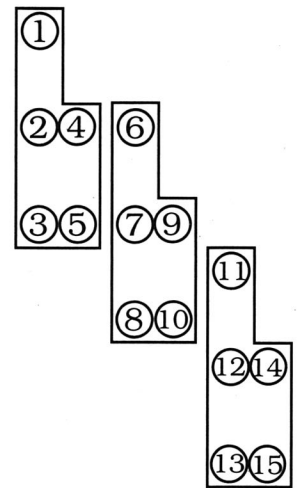
Lead Pattern 1



Lead Pattern 1
Ascending Groups



Lead Pattern 2



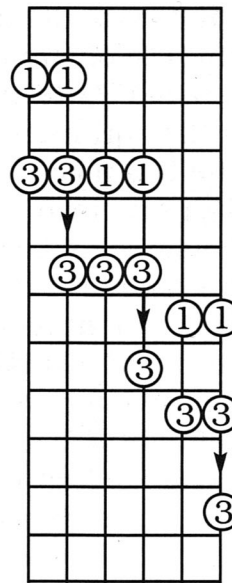
Lead Pattern 2
Ascending Groups

Lead Patterns

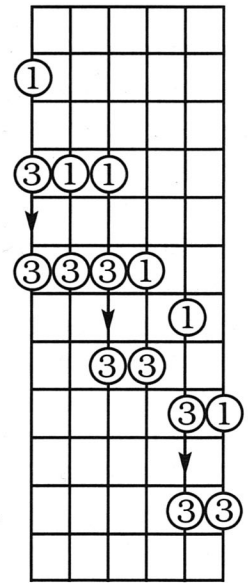
In these diagrams, the two Lead Patterns have been illustrated showing a fingering convention which is limited to the index and ring fingers only, so the player can concentrate on learning to move from position to position smoothly without having too many fingers get in the way.

The arrows indicate position changes, not *slides*, and are shown in ascending order in the top two graphs and descending order in the bottom two. The fingering, as usual, will become a matter of choice given the circumstances later on. The important thing right now is to be able to play the patterns in various positions without getting lost in the dots on the neck. One of the first things you will notice about the patterns is that they use a **stepwise**, or two fret motion. They progress in a regular fashion until they get to the 2nd and 3rd string, and then the pattern changes to a half step "finger squeeze" and then it goes back to being stepped.

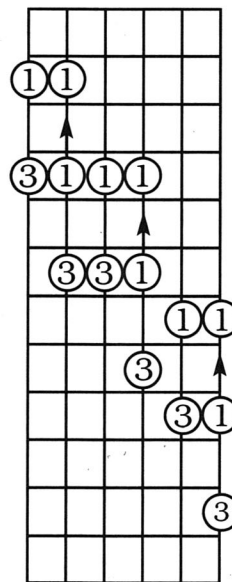
The finger motion of each three fives in LP1 ascending, is to change strings then change positions. This is the same for LP2 descending. The motion of each three fives in LP2 ascending, is to change positions, then change strings. This is the same for LP1 descending. As with the Chord Forms and Scale Forms, these patterns are the basic framework for a significant portion of the organization of the fretboard. Playing these patterns is not "playing lead" per se, but it's a start. If you want to really play lead, learn these Basic Lead Patterns, and then experiment with putting the notes together into **phrases**, or musical statements, combined with other elements such as tonal groupings, coherent rhythmic statements, articulation techniques, etc. This is further discussed in Parts II and III.



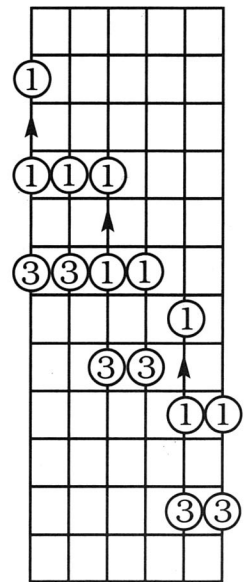
Lead Pattern 1
Ascending



Lead Pattern 2
Ascending



Lead Pattern 1
Descending



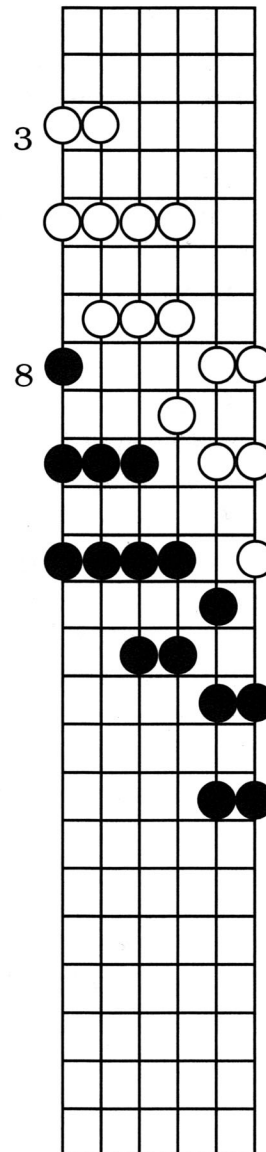
Lead Pattern 2
Descending

Forms and Positions - Lead Patterns

The graphs on the right illustrate the Lead Patterns' proximity to one another. In the left hand column, Lead Pattern 1 played in the 3rd position is the equivalent to Lead Pattern 2 played in the 8th position. In the right hand column, Lead Pattern 2 played in the 3rd position is the same as Lead Pattern 1 in the 10th position. (The first time you read the above, it will be about as clear as the ground water in the Love Canal, but it will make sense sooner or later.) As you play them you'll hear the similarities.

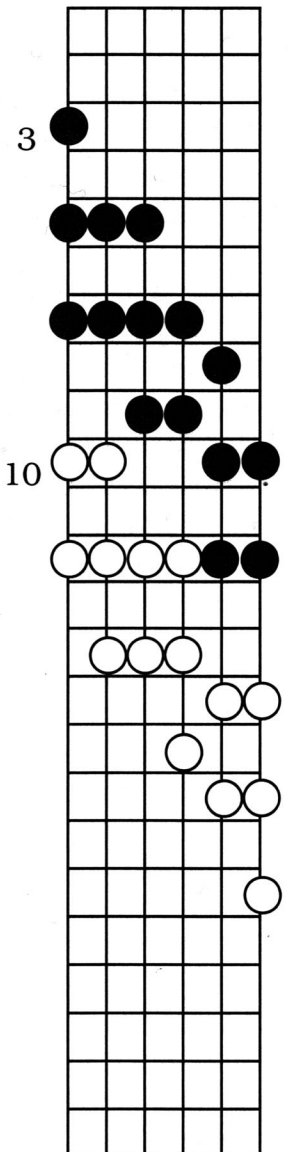
Tonally, each Lead Pattern is the same five notes played in the Scale Forms but with more range. The primary difference is that they run lengthwise instead of widthwise relative to the fretboard. The Scale Forms are all of the available notes in one position, and the Lead Patterns are a few notes from each Scale Form in several positions. When both Lead Patterns are illustrated side by side, all of the notes of the Five Basic Scale Forms are accounted for.

The patterns should be learned well enough to be played in any position possible using either one or both. To accomplish this with Lead Patterns, it will help to be able to move as easily from position to position, as from string to string. So practice using the string itself as a guide when changing positions and don't take your finger completely off when moving. As with the Chord and Scale Forms, the use of the term position is for descriptive purposes only and pertains to a fretboard location. Saying "Lead Pattern 1 in the 4th Position" will only make sense to another guitar player. The players of the other instruments in the group will have to have it translated to a scale, a key, or number in order for it to make sense to them. This is discussed in the section entitled Naming the Lead Patterns.



Lead Pattern 1
3rd Position

Lead Pattern 2
8th Position
Darkened



Lead Pattern 2
3rd Position
Darkened

Lead Pattern 1
10th Position

The CAGED Sequence - Lead Patterns

The diagrams to the right show the relationship between the Lead Patterns and the Five Basic Chord Forms in Sequence. The Chord Forms are darkened. Notes have been added where necessary for clarity.

By now you should be able to appreciate the pervasive nature of the CAGED Sequence on the guitar fretboard. The Chord Forms, Scale Forms and Lead Patterns are each integral to this unique arrangement. In fact, no matter what you are trying to accomplish on the fretboard, you'll be working within or without the CAGED Sequence one way or another. The more aware of this you are, the easier your job will be when it comes time to apply what you know to the instrument.

With the Lead Patterns, the sequence functions differently than with the Chord and Scale Forms. Before, each form progressed along the length of the fretboard in CAGED order. Since the Lead Patterns flow along the fretboard as opposed to across it, the CAGED Sequence becomes stationary relative to what you are playing. Its function here is more on the order of a series of guide posts along the way.

