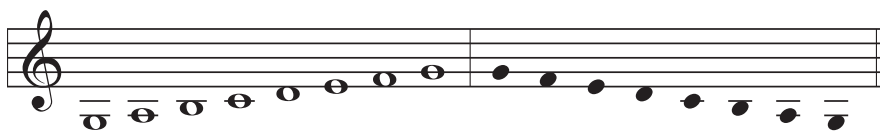
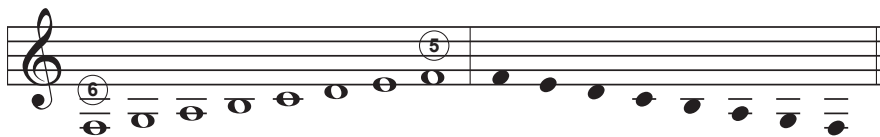
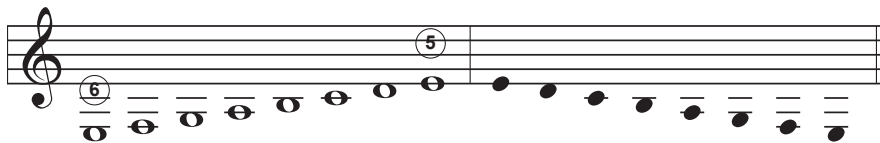
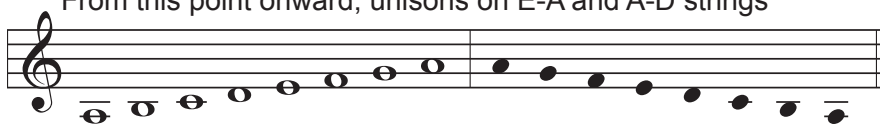


## (Book 4) Lesson 22. Octave Scales on the E and A Strings

The lowest note of each scale is on the 6th string and the highest note is on the 5th string. One position change will happen somewhere along the way.



From this point onward, unisons on E-A and A-D strings



The process outlined here should not be a mystery if you have done the previously suggested assignments.

1. Each scale uses both strings beginning on the 6th string.
2. The starting finger is determined in the same manner as in the five tone scales studies.
3. Each scale will require one change of position in each direction.
4. Four fingerings of each scale are available in the following manner.

- (a) Make the ascending and descending position change on the E string.
- (b) Both ascending and descending position changes on the A string.
- (c) Ascending change on the E string and the descending change on A.
- (d) Ascending change on the A string and the descending change on E.

From the "A" alphabet onward, the unison possibility exists on the A and D strings. Practicing the unison scales is very important simply for the fact that this instrument has that capability. Generally, only stringed instruments have this capability.

Also practice the stationary time subdivisions on the above scales. (eighths, triplets and sixteenths)

Eventually, some key signature substitution will make this a bit more challenging mentally.

Two string scales are a good way to revive your technique if you have let it slide. They force you to think of the relationship between two adjacent strings.

Playing on round-wound strings can sometimes produce a fair bit of noise during the position change. Some players go out of their way to avoid the noises by totally lifting the fingers from the string during the position change. I would suggest that you just lessen the pressure but do not release the string completely. If all else fails, flat wound strings will quiet down the noises but also affect the tone of your guitar. Perhaps the best solution is to try to minimize the noise in some manner but also accept the fact that a part of the characteristic sound of the guitar is "the string noise." Then again, if your choice of music consists of some type of thrashing around, the more noise the better. There is a good chance that the musicians partaking in such music will never see this comment. (G.A.)