

The trick is to keep your focus on where the root note is as you move from pattern to pattern up the neck even though the root is not usually the first or last note in the pattern. Students run into trouble when they try to make the first or last note they play of each pattern the new root. In this case, the root is A. Here is another way to approach this:

#1

Put your fourth finger on the A note at the 5th fret on the E string and ascend pattern #1.

#2

Next, put your second finger over the same A root, and descend pattern #2.

#3

Next, put your second finger over the octave A root at the 7th fret on the D string and ascend pattern #3.

#4

Now, put your fourth finger on the A note at the 12th fret on the A string and descend pattern #4.

#5

Lastly, put your second finger over the same A root and ascend pattern #5.

This exercise will help you become free to jump to any note in the various chord and scale patterns and still know where you are in relation to the root notes. Once you understand this concept, apply this exercise to all of the chord and scale forms up the neck that are presented in this book. You can hear this concept in action in many songs. The bassline on "Give It Away" by The Red Hot Chili Peppers and the bass breakdown section of "All Right Now" by Free are two great examples of this. Both basslines combine low and high notes to create an amazing effect. Happy pattern hopping!