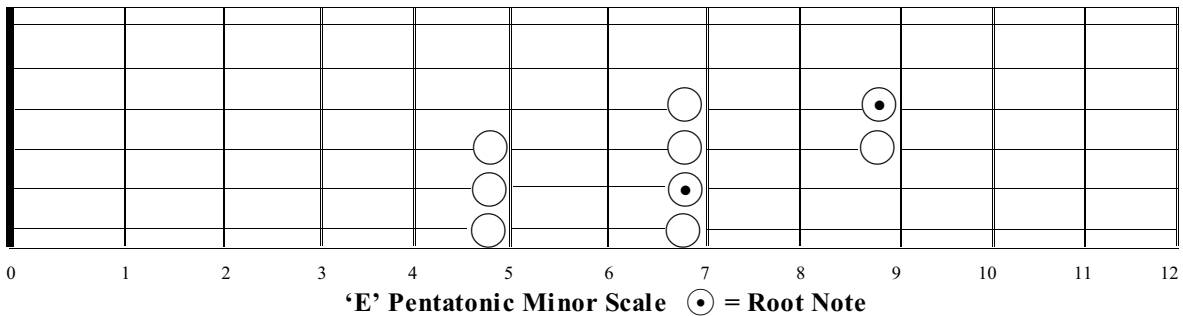


The Diagonal Approach

The *Complete Pentatonic Minor Pattern* (previous lesson) provides the ‘blueprint’ for all scales and box patterns on the fretboard that harmonize within a key. To become more familiar with using the complete fretboard, the approach here will be to focus on one specific pattern that applies a new **diagonal approach** to playing the Blues.

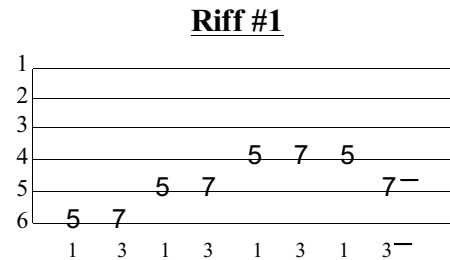
Diagonal Approach - ‘E’ Blues

Taking a section from the *Complete Pentatonic Minor Pattern* in ‘E’, the pattern below will be used for what will be referred to here as a **diagonal approach** due to the general direction it covers when played along the fretboard. The riffs introduced in the next section will be derived from this pattern.



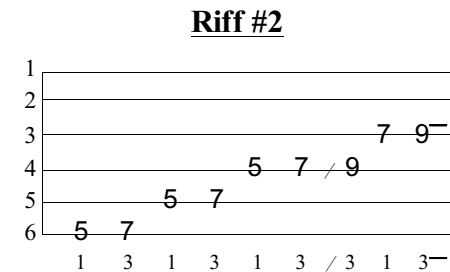
Riff #1

Riff #1 features the ‘E’ Pentatonic Minor scale played in the middle of the fretboard. Note how the riff follows the above pattern with three consecutive *whole steps* played along the fifth fret position, starting on the sixth string/fifth fret and ending with an ‘E’ root note played on the fifth string/seventh fret.



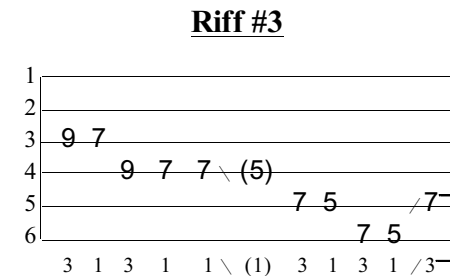
Riff #2

Riff #2 extends up the fretboard from Riff #1, ending with another ‘E’ root note played on the third string-ninth fret. With Riff #2, the **diagonal approach** begins to take shape due to the general direction it follows along the fretboard. Note the third finger slide (‘7/9’) used on the fourth string.



Riff #3

Riff #3 is essentially a descending riff, reversing the diagonal approach from the above box pattern. Note the **root note focus**, with the riff beginning and ending on an ‘E’ root note. Use the third finger (*with support from the second*) to slide up and add vibrato to the final ‘E’ note played.



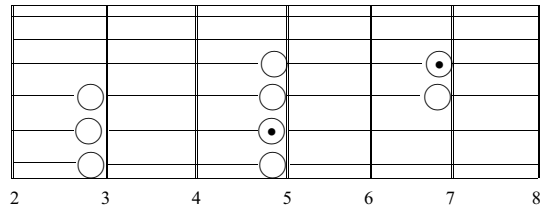
Playing With Rhythm

Once each riff is memorized, try playing Riffs 1-3 along with an ‘E’ Blues rhythm track.

The Pattern is Moveable

The diagonal approach is *moveable* and can be applied to any key. Simply locate the root note on the fifth string. For example, Riffs 1-3 (in 'E' Blues) can be played in 'D' Blues (shown right) by simply shifting down two frets. In order to keep the fretting hand in proper position, align the third finger to the root note.

'D' Blues - Diagonal Pattern

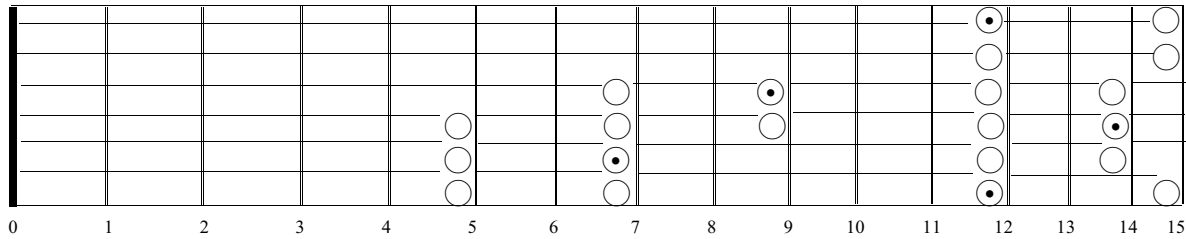


Shifting Between Patterns

The next challenge will be to try shifting between both the diagonal and standard Blues box patterns while soloing. The example below shows the 'E' Blues scale along the fifth fret position (*diagonal approach*) and along the twelfth fret position (*standard box pattern*). The next section will show some examples of *shifting patterns* while playing riffs in 'E' Blues.

'E' Blues diagonal pattern (5th fret)

'E' Blues (12th fret)



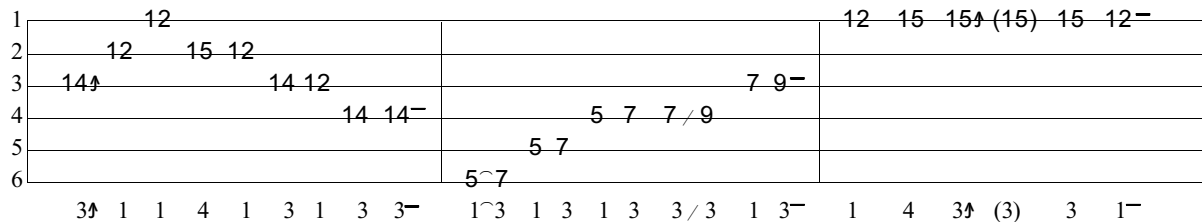
Shifting Patterns - 'E' Blues Riffs

The riffs below feature standard Blues riffs played along the twelfth fret position combined with a riff using the *diagonal approach* along the fifth fret position.

Riff #1

Riff #2

Riff #3



Shifting Patterns - 'A' Blues

Below is an example of *shifting patterns* with the 'A' Blues scale. The diagonal approach will always begin five frets higher (or seven frets lower) from the sixth string root note of the standard Blues pattern.

'A' Blues - 5th fret

'A' Blues - diagonal pattern

