

## Key & Scale

We're playing *I Shall Be Released* in the key of E, so begin by reviewing the E major scale. Start by playing the scale in open position. If that is already easy for you, play it in different positions on the fingerboard following the suggestions provided in the CAGED Sytem Primer. Whichever approach you take, make sure you can not only play the finger pattern, but recognize each note by letter name and scale degree.

E major	Scale Degrees						
Key Signature	1	2	3	4	5	6	7

#### Arpeggios

In the table below, indicate each chord's place in the key (using roman numerals) and provide its root, 3rd and 5th. Then play through each chord as an arpeggio, following the diagrams shown to the right of the table. This will require that you move up the fingerboard, keeping the root of the chord on the 1st and 6th strings; your arpeggios will be based on the E (major or minor) chord shape. Those of you who are working on the CAGED system may want to play the arpeggios based on other chord shapes as well.



#### Naming Notes

Following the Tab of any solo to this song, name each note by its letter name.

#### **Recognizing Chord & Non-Chord Tones**

Below you see the Tab for the second solo to *I Shall Be Released*. Circle those points in the solo—individual notes or groups of them—in which the melody consists of notes that are in the chord providing the harmony for it. If the note at the end of a melodic phrase belongs to the *upcoming* chord rather than the current one, use a diagonal line between the note and chord to indicate that fact. Because this solo is played beyond the first few frets, visualizing CAGED shapes of the underlying chords will help with this exercise a great deal. For example, to understand the first 2 measures below ask yourself, what CAGED shape would give us an E chord between the 4th and 7th frets? How about between the 7th and 9th?



## **Diatonic Chords**

(See the Resource Sheet devoted to *Diatonic Chords* if this term is new to you.) This song offers a particularly clear example of a diatonic chord progression. The chords move right up the major

scale one degree at a time, and none of the chords introduce notes from outside the key of E. So your chord progression in roman numreals is simply: I-ii-iii-IV-V-I. As an exercise, try transposing it to a few other keys. Dylan himself, for example, fingers it in G but it sounds like the key of A because he has a capo at the second fret. Try it in both those keys.

## **Major Pentatonic Scale**

(See the Resource Sheet devoted to the *Major Pentatonic Scale* if this term is new to you.) For a very clear demonstration of the major pentatonic scale in action, see the first three measures of Solo 2 (including the pick-up measure.)

## Sequences

(See the Resource Sheet devoted to *Sequences* if this term is new to you.) Although this fact is slightly camoflaged by the rhythmic complexity of the phrase, measures 3 and 4 of Solo 3 are made up entirely of a simple sequence. Identify it and try it out in a variety of scale forms or fretboard

positions.

# Sawtoothing

(See the Resource Sheet devoted to *Sawtoothing* if this term is new to you.)

For a good example of *sawtoothing* see Solo 3, starting at the end of measure 1 and running through the next measure.

# Floaties

(See the Resource Sheet devoted to *Floaties* if this term is new to you.)

Solo 3, phrase 3 offers a good example of *floaties* in action. Notice that the melodic line is nothing more than an ascending fragment of a major scale, but sounds distinctly different than it would if played in a more straightforward way. The last few notes of measure 12 offer up another, shorter example.

# Crosspicking

(See the Resource Sheet at communityguitar.com devoted to *Crosspicking* if this term is new to you.) See Solo 3, phrase 5 for an extended example of crosspicking a lead guitar part.