

FREderic F Pool

VOLUME ONE



The Rosetta Stone of Guitar specializes in offering the guitar student a simple way to explore fundamental concepts of music theory as they apply to the guitar. This book reveals the simplicity of both soloing over the diatonic scale pattern across the entire fret board and playing the complete set of basic chords as they fit into the pattern. It presents the student with an easy way to better understand the relationship between the scale and the chords it forms. It offers a complete, solid foundation from which to build skills upon. The Rosetta Stone of Guitar will open your eyes and supercharge your guitar playing.

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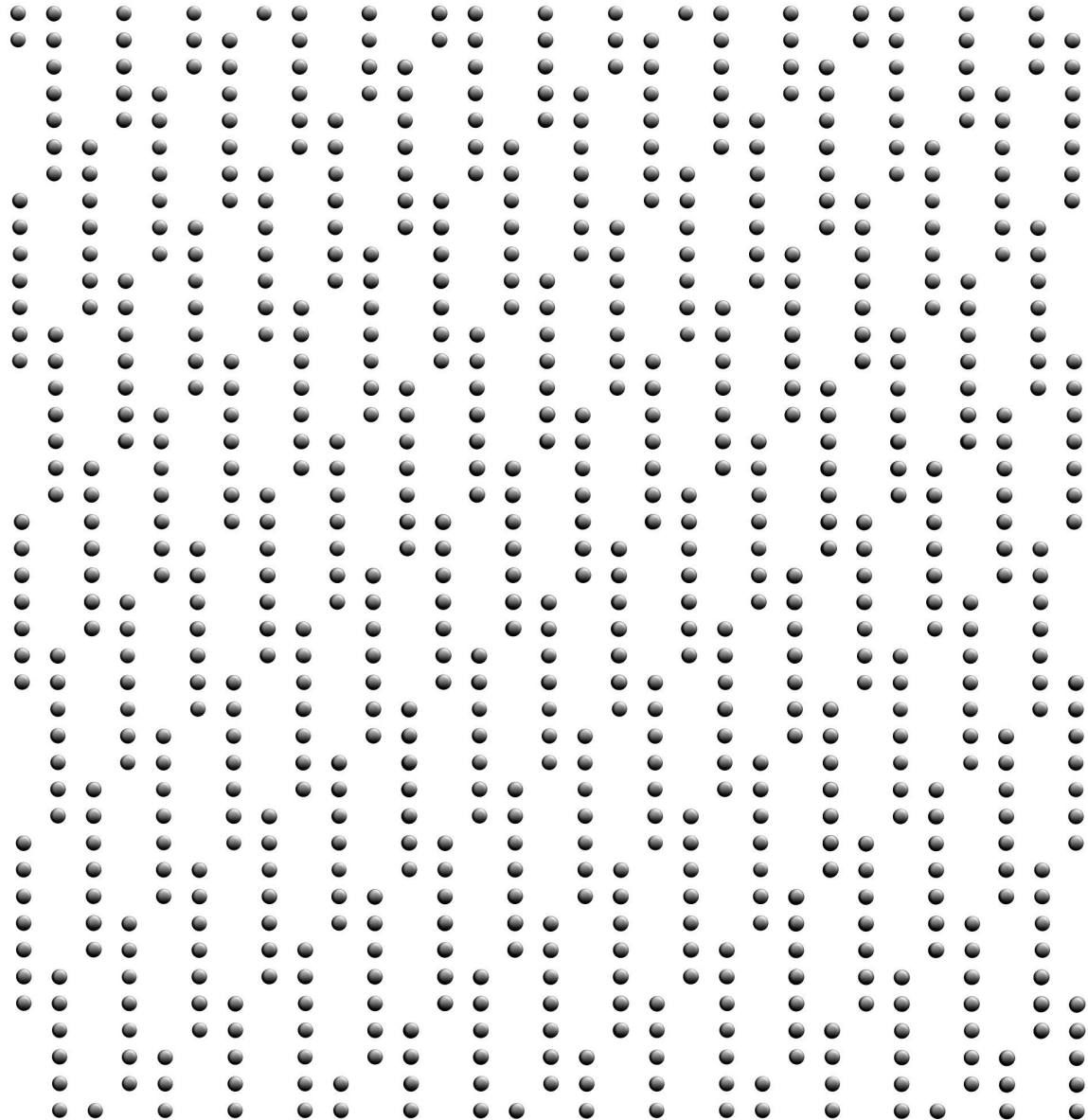
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Playing the guitar is all about seeing an invisible pattern on the fret board and letting your fingers dance on it. This pattern is like a map your mind must paint for your fingers to follow. If your fingers stay on the map, you'll sound like you know what you're doing. First you need to know what the map looks like. Second, you need to know how to use it. I call the map "The Infinite Bass" and here is what it looks like...

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## The Infinite Bass

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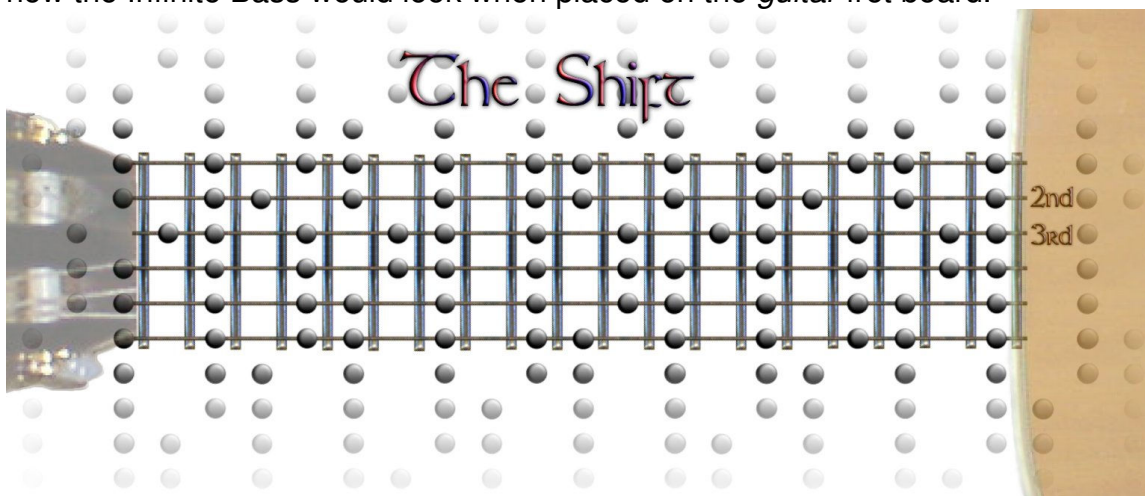


This pattern holds all the secrets. Don't take it lightly. Don't let this be the last time you look it over for clues. The entire pattern's *appearance* is significant; the way it *looks* matters. If only you already knew the few things you need to realize to make this map work for you...you wouldn't have to read another word.

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## The Shift

The infinite bass pattern is how all the notes would appear if they were made visible on a bass guitar with infinite strings and infinite frets. All the strings on a bass guitar are tuned to the 5<sup>th</sup> fret. Not all the strings on a guitar are or I would have called the pattern “The Infinite Guitar”. One of the strings on a guitar is tuned to the 4<sup>th</sup> fret and that throws the whole pattern off, from that string on, by one fret. I call this phenomenon the **shift**. It only affects the way the pattern looks between the 2<sup>nd</sup> and 3<sup>rd</sup> strings. Under the influence of the **shift**, here is how the Infinite Bass would look when placed on the *guitar* fret board.



If you're having trouble seeing what the **shift** has done to the pattern, try imagining that an earthquake has cracked the pattern right between the 2<sup>nd</sup> and 3<sup>rd</sup> strings and that the upper portion has shifted one fret to the right. Understand that this is the *only* thing that has happened to the pattern. Remember this.

Also, in the diagram above you can see the head and the body of the guitar. This is to help you understand the orientation of all the diagrams in this book. If you're familiar with reading “tablature” you'll recognize that the orientation for these diagrams is the same.

## Soloing

*First* we will discuss soloing *then* we will discuss chords. The only thing that stands between you and understanding how to solo freely across the strings are two simple concepts: “**Spiral Mapping**” and “**Jumping**”. Spiral Mapping will give you the vision to move vertically across the fret board. Jumping will give you the vision to move horizontally. For as long as you are a guitarist you will practice *seeing* this pattern, either the way I describe it or in your own way.

***Please purchase the DVD-ROM if you would like to learn more from this unique visual approach to learning guitar.***

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