Scales & Modes

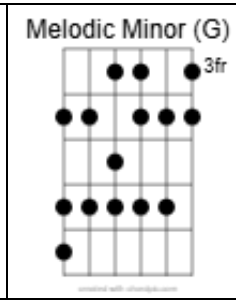
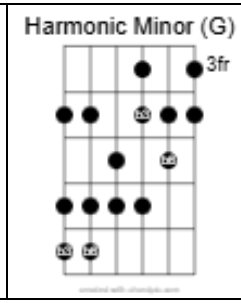
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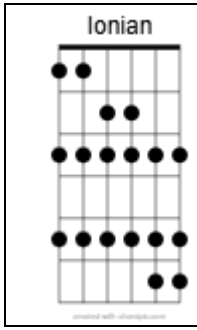
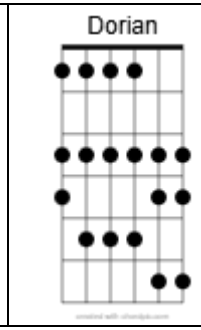
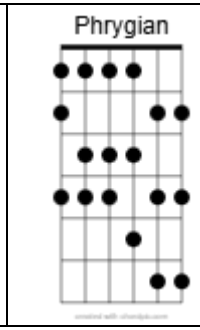
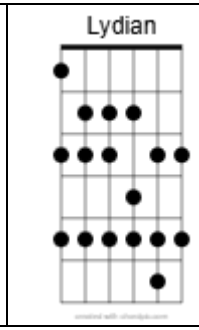
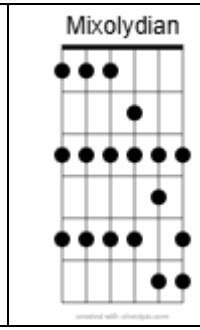
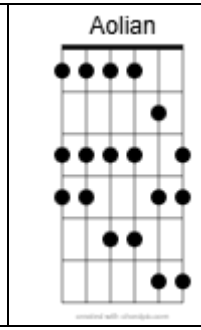
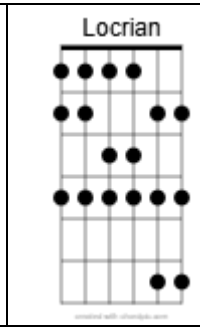
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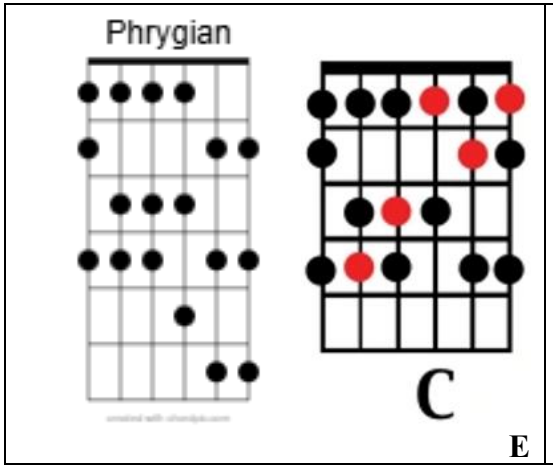
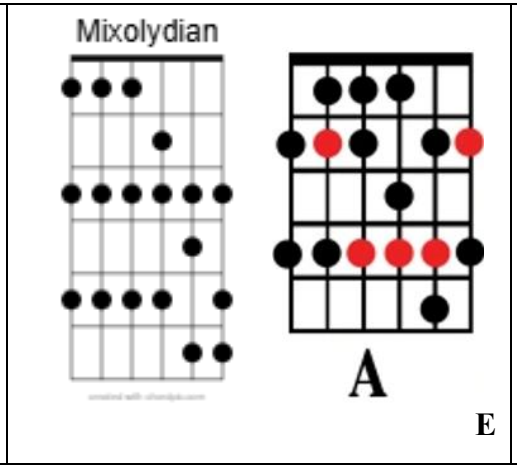
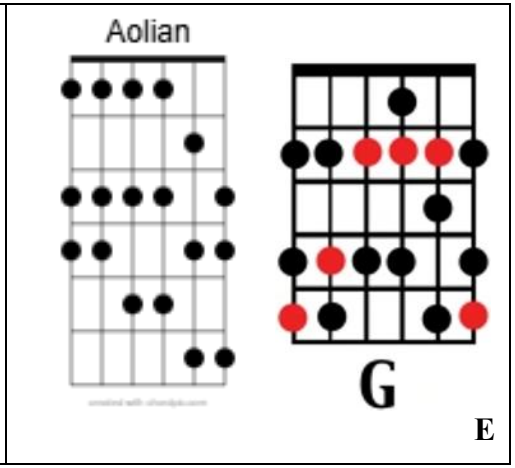
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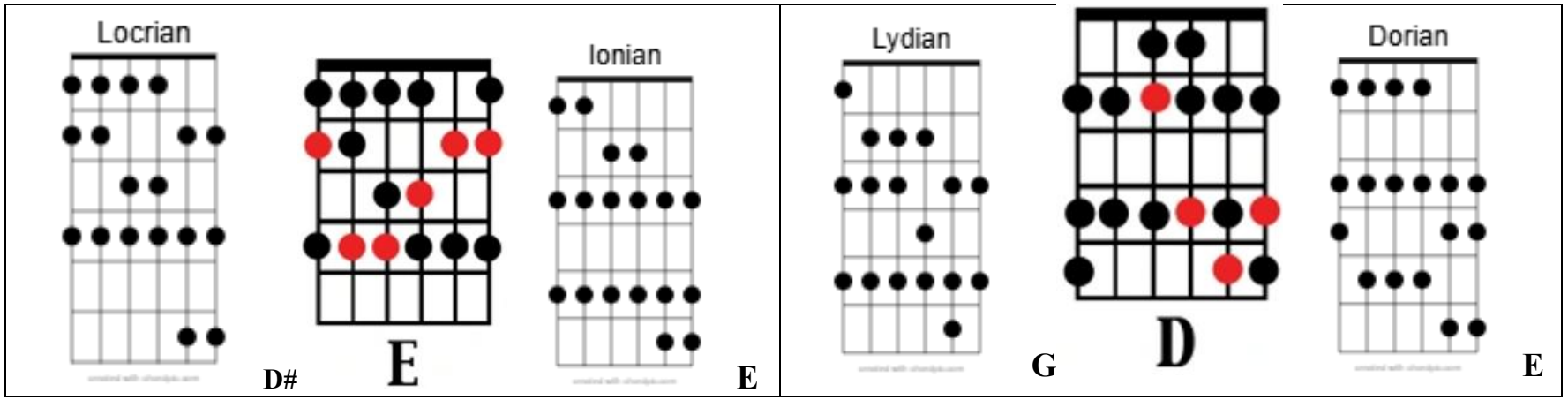
https://therandomscalemachine.com/

		b9	9	#9		11	#11		#5/b13	13			8			
I Ionian I	1		2		3	4		5		6		7	1	Major	M, M6, M7, M6/9	XXY
Lydian IV	1		2		3		#4	5		6		7	1	Major	M7 M7#11	XY
Mixolydian V	1		2		3	4		5		6	b7		1	Major Dominant	7, 13 sus9	XXX
Melodic Minor	1		2	b3		4		5		6		7	1	Minor		
Harmonic Minor	1		2	b3		4		5	b6			7	1	Minor		
Dorian ii	1		2	b3		4		5		6	b7		1	Minor	m6, m7	ZX
Aolian vi	1		2	b3		4		5	b6		b7		1	Minor	m	ZZ
Phrygian iii	1	b2 b9		b3		4		5	b6 b13		b7		1	Minor	m7 susb9	YZ
Phrygian Dominant aka Mixolydian b9b13 5th mode of Harmonic minor	1	b2 b9			3	4		5	b6 b13		b7		1		V	
Diminished scale	1		9	b3		11	b5		#5/b13	13		7	1	Diminished	m7b5	
Diminished lick	1			b3			b5			6			1	Diminished	m7b5	
Dominant Diminished	1	b2		b3	b4		#4	5		6	b7		1	Diminished	b9, VI7b9	
Locrian vii	1	b2		b3		4	b5		b6		b7		1	Diminished	m7b5	YY
Super Locrian (Altered Scale)	1	b2		b3	4		b5		b6		b7		1		V	
Locrian natural 9 6th mode of E♭ melodic minor scale	1		2	b3		4	b5		b6		b7		1		m7b5	
Major Pentatonic	1		2		3			5		6			1			
Minor Pentatonic	1			b3		4		5			b7		1			
Major BeBop	1		2		3	4		5	b6	6		7	1			
Minor BeBop	1		2	b3		4		5	b6		b7	7	1			

		Melodic Minor (G) 3fr	Harmonic Minor (G) 3fr			

Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aolian	Locrian

Phrygian C E	Mixolydian A E	Aolian G E



So, if you want to play the three-per-string Mixolydian over the A *shape*, (i.e., starting over the A shape making the A *chord* at the 14th fret) you'd be playing E mixolydian starting on the 12th fret.

Exercises

Minor Pentatonic

What Most Players Miss Inside the Pentatonic Box -“Pentatonic Quads”
Naylor: https://www.youtube.com/watch?v=XyGgG6pBHNY
Look at these minor pentatonic “boxes:

```
|-Am-Box 1-|-Box 5-----|------5-8--|------8-10-|-------10-12-|-------12-15-|-------15-17-|-----3-5-|-----0-3-|
|----------|-----------|-5-8-------|-8-10------|-10-13-------|-13-15-------|-15-17-------|-3-5-----|-1-3-----|
|-R-b3-4-5-|-b7-R-b3-5-|-----------|-----------|-------------|-------------|-------------|---------|---------|
|----------|-----------|-5-b7-R-b3-|-b7-R-b3-5-|-------------|-b3--4--5-b7-|-------------|---------|---------|
|------5-7-|------3--5-|-----------|-----------|-------------|-------------|-------------|---------|---------|
|-5-8------|-3--5------|-Box 4-----|-Box 5-----|-Box 1-------|-Box 2-------|-Box 3-------|-Box 3---|-Box 2---|

|-----0-3-|-----3-5-|-----5-8-|------8-10-|-------10-12-|-------12-15-|-------15-17-|
|-1-3-----|-3-5-----|-5-8-----|-8-10------|-10-13-------|-13-15-------|-15-17-------|
|---------|---------|---------|-----------|-------------|-------------|-------------|
|---------|---------|---------|-----------|-------------|-------------|-------------|
|---------|---------|---------|-----------|-------------|-------------|-------------|
|-B2------|-B3------|-B4------|-B5--------|-B1----------|-B2----------|-B3----------|

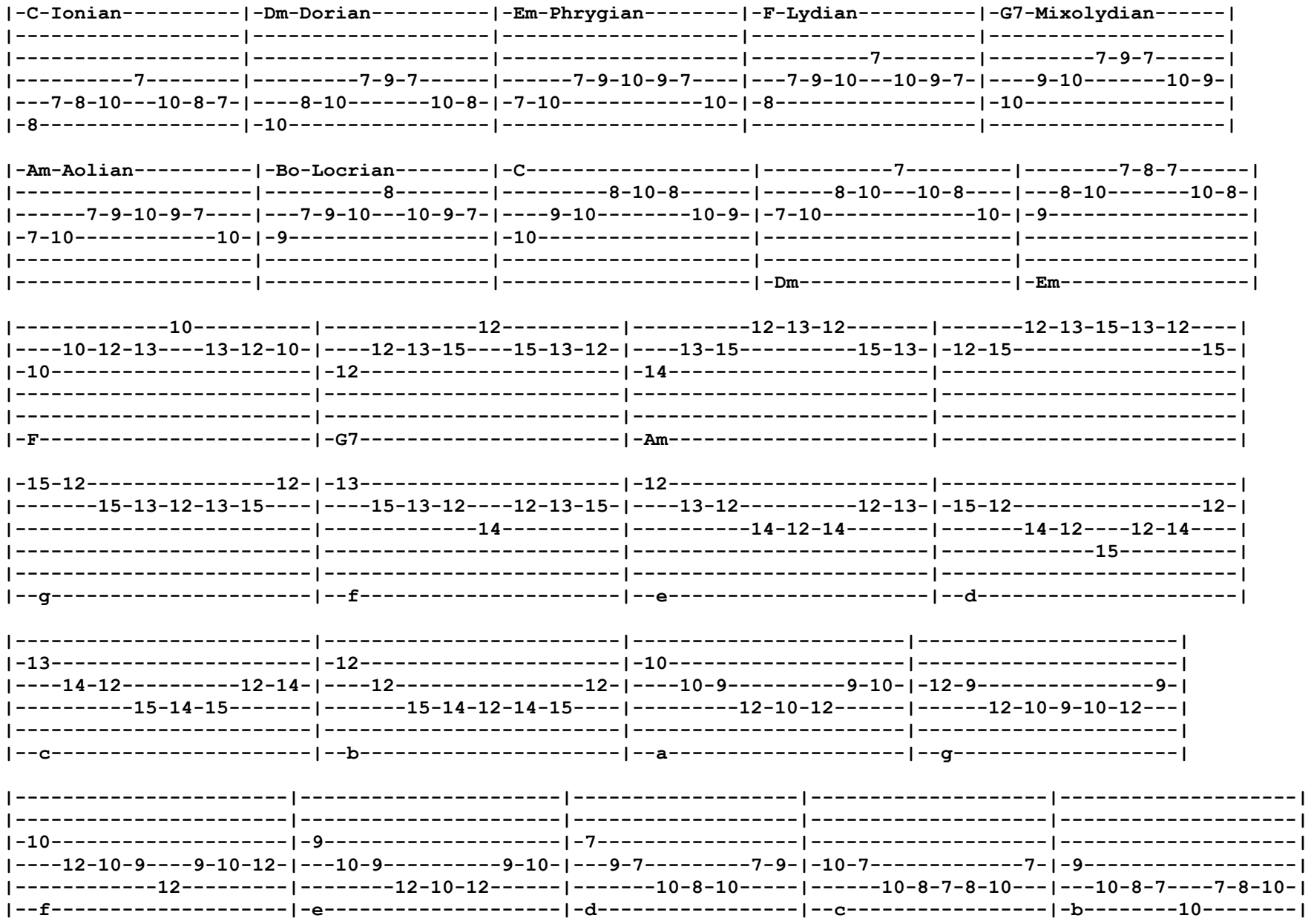
|---------|---------|---------|----------|------------|-------------|-------------|
|---------|---------|---------|----------|------------|-------------|-------------|
|-----0-2-|-----2-5-|-----5-7-|------7-9-|-------9-12-|-------12-14-|-------14-17-|
|-0-2-----|-2-5-----|-5-7-----|-7-10-----|-10-12------|-12-14-------|-14-17-------|
|---------|---------|---------|----------|------------|-------------|-------------|
|-B3------|-B4------|-B5------|-B1-------|-B2---------|-B3----------|-B4----------|

|-B4------|-B5------|-B1------|-B2--------|-B3----------|-B4----------|-B5-----------|
|---------|---------|---------|-----------|-------------|-------------|--------------|
|---------|---------|---------|-----------|-------------|-------------|--------------|
|---------|---------|---------|-----------|-------------|-------------|--------------|
|-----0-3-|-----3-5-|-----5-7-|------7-10-|-------10-12-|-------12-15-|--------15-17-|
|-0-3-----|-3-5-----|-5-8-----|-8-10------|-10-12-------|-12-15-------|--15-17-------|

|-------------------------8-10/12-|
|---------------------8-10---------|
|---------------5-7/9--------------|
|-----------5-7--------------------|
|------3-5/------------------------|
|-3-5------------------------------|
```

A Piano Technique Exercise That Works Brilliantly on Guitar

Andy: https://www.youtube.com/watch?v=R3_0tu93HzY



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```
|------------------|--------------------|-c-|
|------------------|--------------------|---|
|------------------|--------------------|---|
|-7----------------|--------------------|---|
|---8-7---------7-8-|-10-7-------------7-|---|
|-a-----10-8-10-----|--g---10-8-7-8-10---|-8-|
```

How to practice your scales and why - Positions

Larsen: https://www.youtube.com/watch?v=SdNzYzLTCp4

Diatonic 3rds - Ascending

```
|------------------|--------------------|--------------------|----8----10-8-10-|
|------------------|--------------------|--------8----10-8-12-|-10---12---------|
|------------------|-------------7----9-|-7-10-9---10---------|-----------------|
|-----------------7-|----9-7-10-9---10---|--------------------|-----------------|
|---7----8-7-10-8---|-10-----------------|--------------------|-----------------|
|-8---10------------|--------------------|--------------------|-----------------| then down
```

Diatonic 3rds - Descending

```
|------------------|--------------------|--------------------|-8----10----10-8-|
|------------------|--------------------|------8---10----12-8-|---10----12------|
|------------------|-----------7---9----|-10-7---9----10------|-----------------|
|---------------7---|-9----10-7---9---10-|--------------------|-----------------|
|-7---8----10-7---8-|---10---------------|--------------------|-----------------|
|---8---10----------|--------------------|--------------------|-----------------|
```

Mixed Direction

```
|------------------|--------------------|--------------------|-8-------10-10-8-|
|------------------|--------------------|--------8-10----8-12-|---10-12---------|
|------------------|-----------7------9-|-10-7-9------10------|-----------------|
|---------------7---|----9-10-7---9-10---|--------------------|-----------------|
|---7-8----7-10---8-|-10-----------------|--------------------|-----------------|
|-8-----10----------|--------------------|--------------------|-----------------|
```

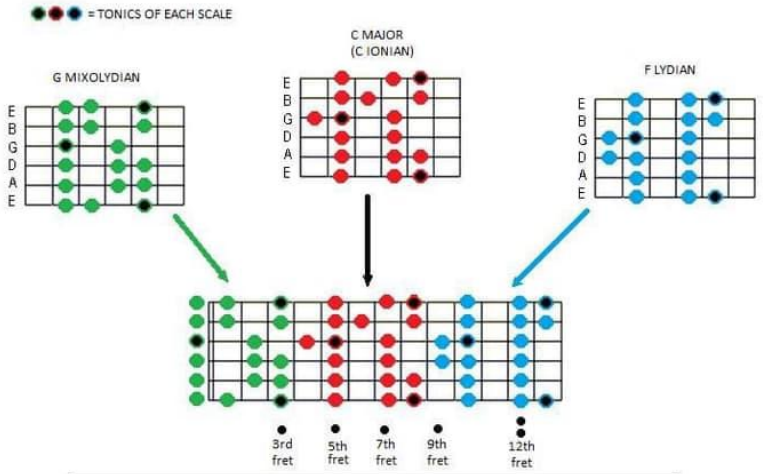
SCALE TONES IN ALL 15 KEYS

Pin it

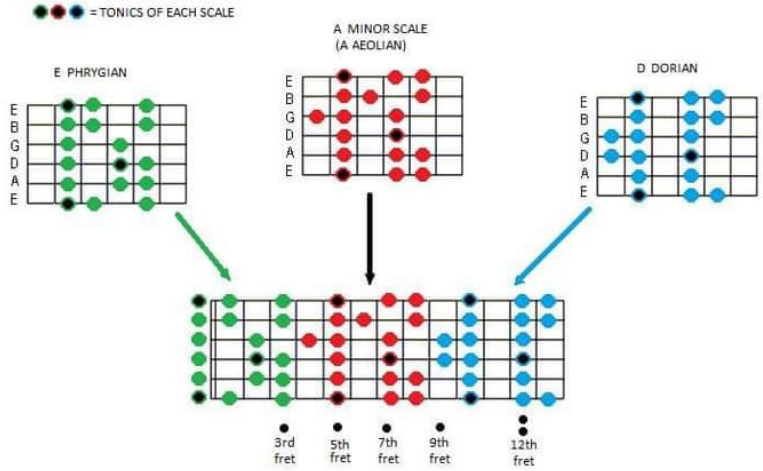
	SCALE TONES						
KEY	1	2	3	4	5	6	7
C/Am	C	D	E	F	G	A	B
G/Em	G	A	B	C	D	E	F♯
D/Bm	D	E	F♯	G	A	B	C♯
A/F♯m	A	B	C♯	D	E	F♯	G♯
E/C♯m	E	F♯	G♯	A	B	C♯	D♯
B/G♯m	B	C♯	D♯	E	F♯	G♯	A♯
F♯/D♯m	F♯	G♯	A♯	B	C♯	D♯	E♯
C♯/A♯m	C♯	D♯	E♯	F♯	G♯	A♯	B♯
F/Dm	F	G	A	B♭	C	D	E
B♭/Gm	B♭	C	D	E♭	F	G	A
E♭/Cm	E♭	F	G	A♭	B♭	C	D
A♭/Fm	A♭	B♭	C	D♭	E♭	F	G
D♭/B♭m	D♭	E♭	F	G♭	A♭	B♭	C
G♭/E♭m	G♭	A♭	B♭	C♭	D♭	E♭	F
C♭/A♭m	C♭	D♭	E♭	F♭	G♭	A♭	B♭

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3 MAJOR SCALES

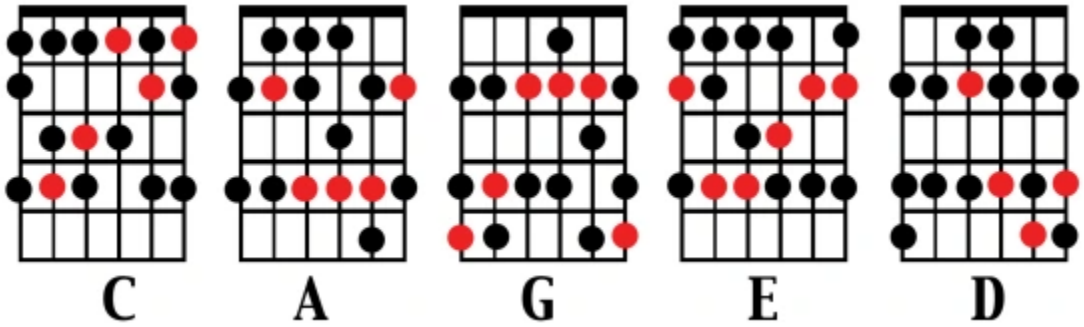


3 MINOR SCALES

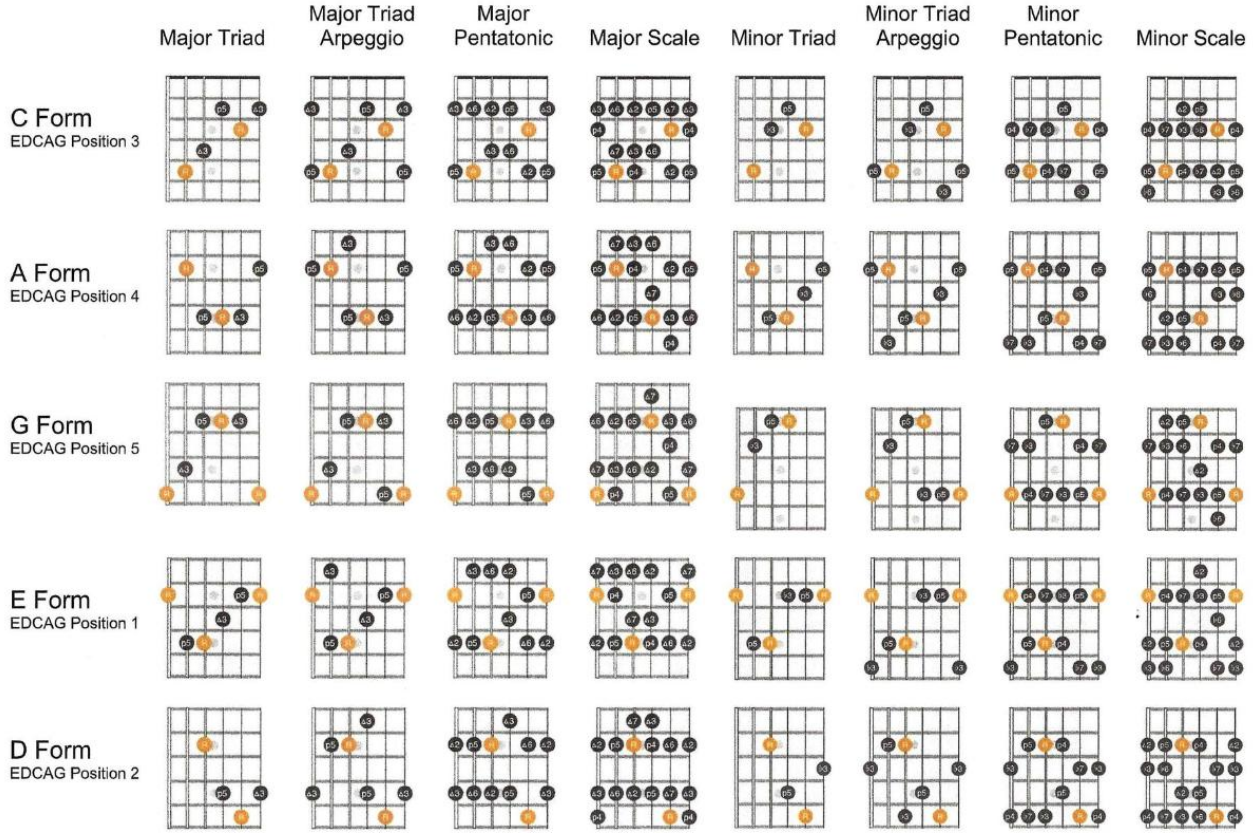


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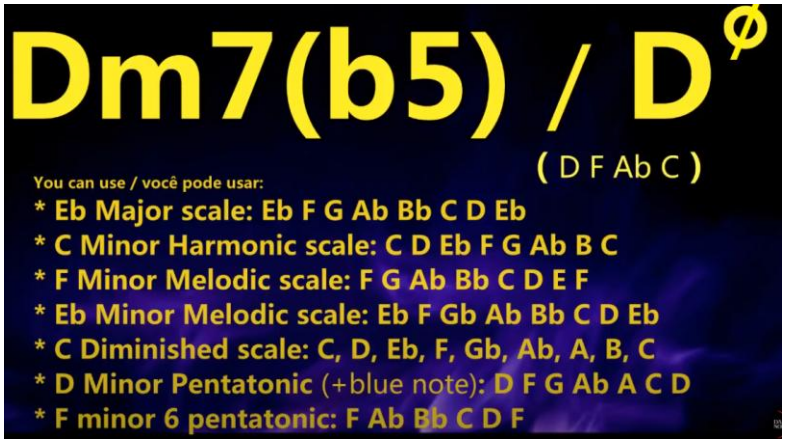
Caged System



CAGED Shapes: Major and Minor (adapted from https://appliedguitartheory.com/lessons/caged-guitar-theory-system/)



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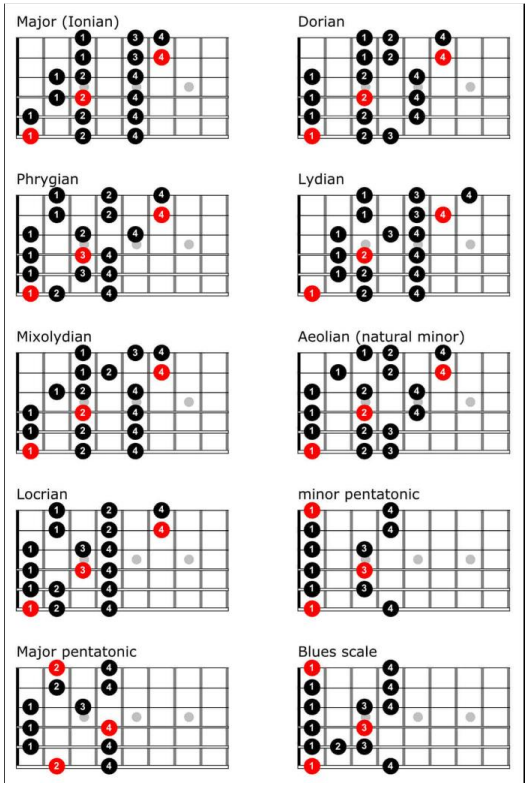


Modes

A mode is a displaced scale

Most lessons give you G Ionian, A Dorian, B Phrygian, etc. But these aren't the modes they're just shapes, because you're still using the exact same notes in every one of those. In other words, you're just playing G major all over the neck. THE WRONG WAY
See what I mean? **Every one of these has the exact same notes, because they are all the exact same scale**.
Let me clarify something real quick before I make my version of this list.
The list of modes I just gave you is not really wrong per se, it's just that most guitarists see that and think something like "So if I have a chord progression of G major, A minor, and E minor and I want to play modally over it, I would play G Ionian, A Dorian, and E Aeolian".
That's what's wrong with, and what I hate, about all the other lessons I've seen, they lead people to believe that modes are just a fancy way to refer to chunks of the major scale.

You should be able to start on one note and go through the modes. D Ionian (major) D Dorian b3,b7 D Phrygian b2,b3,b6,b7 D Lydian #4 D Mixolydian b7 D Aeolian (natural minor) b3,b6,b7 D Locrian b2,b3,b5,b6,b7 As long as you're here: Melodic Minor: b3 Harmonic Minor: b3,b6	But you should also be able to go through it diatonically, in a key. C Ionian D Dorian E Phrygian F Lydian G Mixolydian A Aeolian B Locrian	Key = C major In the key of C major, these chords go along: I - Cmaj7 ii - Dm7 iii - Em7 IV - Fmaj7 V - G7 vi - Am7 vii - Bm7b5 If you are playing one of these chords, then the "mode" that goes along with the chord will "fit" i.e., you play a D Dorian over a Dm7. The C major scale itself, and any of its modes (D Dorian, E Phrygian, etc.) will fit the chords as well.	Chords D Ionian (major) M7 D Dorian m6 & m7 D Phrygian m7 & m7b5 D Lydian M7#11 D Mixolydian b7 D Aeolian m7 D Locrian m7b5



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Major scale (Ionian mode):

```
|-A-----------------------4-5-|
|---------------------5-7-----|
|-----------------4-6-7-------|
|-----------4-6-7-------------|
|-----4-5-7-------------------|
|-5-7-------------------------|
```

Major scale (Ionian mode):

```
|-G-----------------------2-3-|
|---------------------3-5-----|
|-----------------2-4-5-------|
|-----------2-4-5-------------|
|-----2-3-5-------------------|
|-3-5-------------------------|

|-C-----------------------------|
|-----------------------------|
|-------------4-5-4-------------|
|-------3-5-7-------7-5-3-------|
|-3-5-7-------------------7-5-3--|
|-----------------------------|
```

Shape: XX

Dorian mode: **(b3, b7)**

```
|-A-------------------------5-7-8-|
|---------------------5-7-8-------|
|-----------------4-5-7-----------|
|-----------4-5-7-----------------|
|-------5-7-------------------------|
|-5-7-8-----------------------------|
```

Dorian mode: b3, b7

```
|-G-------------------------3-5-6-|
|---------------------3-5-6-------|
|-----------------2-3-5-----------|
|-----------2-3-5-----------------|
|-------3-5-------------------------|
|-3-5-6-----------------------------|

|-C-------------------------|
|-------------------------|
|-------------3-------------|
|-------3-5-7---7-5-3--------|
|-3-5-6---------------6-5-3--|
|-------------------------|
```

Phrygian: b2, b3, b6, b7

```
|-G-------------------------3-4-6-|
|---------------------3-4-6-------|
|-----------------3-5-------------|
|-------------3-5-6---------------|
|-------3-5-6-----------------------|
|-3-4-6-----------------------------|

|-A-------------------------5-6-8-|
|---------------------5-6-8-------|
|-----------------5-7-------------|
|-------------5-7-8---------------|
|-------5-7-8-----------------------|
|-5-6-8-----------------------------|

|-C-----------------------------|
|-----------------------------|
|-------------3-5-3-------------|
|-------3-5-6-------6-5-3-------|
|-3-4-6-------------------6-4-3-|
|-----------------------------|
```

Lydian mode: (#4)

```
|-A-----------------------4-5-7-|
|---------------------4-5-7-------|
|-----------------4-6-------------|
|-----------4-6-7-----------------|
|-----4-6-7-------------------------|
|-5-7-------------------------------|
```

Lydian mode: (#4)

```
|-G-----------------------2-3-5-|
|---------------------2-3-5-------|
|-----------------2-4-------------|
|-----------2-4-5-----------------|
|-----2-4-5-------------------------|
|-3-5-------------------------------|

|-B-----------------------------|
|-----------------------------|
|-------------3-4-3-------------|
|-------3-4-6------6-4-3--------|
|-2-4-6-----------------6-4-2--|
|-----------------------------|
```

Mixolydian mode: (b7)

```
|-A-------------------------7-9-10-|
|---------------------7-8-10--------|
|-----------------6-7-9---------------|
|-------------5-7-9-------------------|
|-------5-7-9-----------------------------|
|-5-7-9-----------------------------------|
```

Mixolydian mode: (b7)

```
|-G-----------------------2-3-5-|
|---------------------3-5-------|
|-----------------2-4-5-----------|
|-----------2-3-5-----------------|
|-----2-3-5-------------------------|
|-3-5-------------------------------|

|-C-----------------------------|
|-----------------------------|
|-------------3-5-3-------------|
|-------3-5-7-------7-5-3--------|
|-3-5-7-------------------7-5-3--|
|-----------------------------|
```

Natural Minor scale (Aeolian): (b3,b6,b7)

```
|-Am------------------------5-7-8-|
|---------------------5-6-8-------|
|-----------------4-5-7-------------|
|-------------5-7-------------------|
|-------5-7-8-----------------------|
|-5-7-8-----------------------------|
```

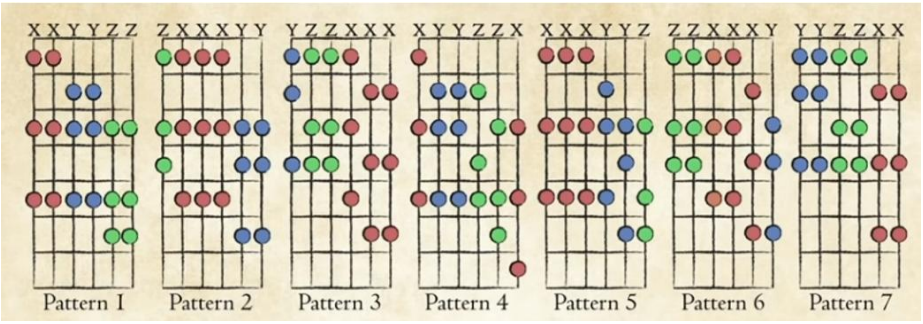
Aeolian Natural Minor scale: (b3, b6, b7)

```
|-G-------------------------3-5-6-|
|---------------------3-4-6-------|
|-----------------2-3-5-------------|
|-------------3-5-------------------|
|-------3-5-6-----------------------|
|-3-5-6-----------------------------|

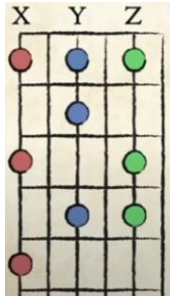
|-C-------------------------|
|-------------------------|
|-------------3-------------|
|-------3-5-6---6-5-3--------|
|-3-5-6---------------6-5-3--|
|-------------------------|
```

Locrian: (b2, b3, b5, b6, b7)
`|-A-------------------------5-6-8-|`
`|-----------------------6-8-------|`
`|-------------------5-7-8-----------|`
`|-------------5-7-8-----------------|`
`|-------5-6-8-----------------------|`
`|-5-6-8-----------------------------|`
 	
Locrian: (b2, b3, b5, b6, b7)
`|-G-------------------------3-4-6-|`
`|-----------------------4-6-------|`
`|-------------------3-5-6-----------|`
`|-------------3-5-6-----------------|`
`|-------3-4-6-----------------------|`
`|-3-4-6-----------------------------|`
 	
`|--C---------------------------|`
`|-----------------------------|`
`|-------------3-5-3-------------|`
`|-------3-4-6-------6-4-3------|`
`|-3-4-6-------------------6-4-3-|`
`|-----------------------------|`
	Melodic Minor scale: b3
	`|-A-------------------------4-5-7-8-|`
	`|-----------------------5-6---------|`
	`|-----------------4-5-7-------------|`
	`|-------------6-7-------------------|`
	`|-------5-7-8-----------------------|`
	`|-5-7-8-----------------------------|`
	
	Melodic Minor scale: (b3)
	`|-G-------------------------2-3-|`
	`|-----------------------3-5-----|`
	`|-----------------2-3-5---------|`
	`|-----------2-4-5---------------|`
	`|-------3-5-----------------------|`
	`|-3-5-6-----------------------|`
		Harmonic Minor: 1, 2, ♭3, 4, 5, ♭6, 7, 8
		`|-A-------------------------4-5-7-8-|`
		`|-----------------------5-6---------|`
		`|-----------------4-5-7-------------|`
		`|-------------6-7-------------------|`
		`|-------5-7-8-----------------------|`
		`|-5-7-8-----------------------------|`
		
		Harmonic Minor: b3, b6
		`|-G-------------------------2-3-5-6-|`
		`|-----------------------3-4---------|`
		`|-----------------2-3-5-------------|`
		`|-------------4-5-------------------|`
		`|-------3-5-6-----------------------|`
		`|-3-5-6-----------------------------|`

	Phrygian-dominant: b2, b6, b7
	`|-A-----------------------------5-6-9-|`
	`|-----------------------5-6-8--------|`
	`|-------------------6-7--------------|`
	`|-------------5-7-8------------------|`
	`|-----4-5-7-8-----------------------|`
	`|-5-6-------------------------------|`	



Pattern 1 starts on the first degree of the scale.
Pattern 2 starts on the second degree of the scale.
And so on.
There are only 3 *different* shapes. See Pattern 1. Call them "X, Y, and Z" in order of appearance.



Shape Y never comes before Shape X
Shape Z never comes before Shape Y
The Shapes come in pairs (Shape X comes in threes).
The only time there is a solitary Shape, it is on one of the *outside* strings.
The overall XYZ pattern repeats every *seven* strings, but since the guitar has *six* strings, you only see six of the seven patterns at one time.

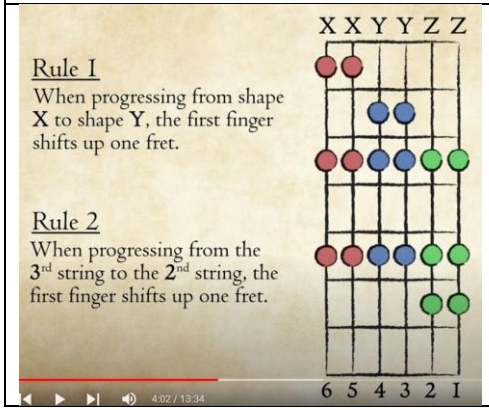
The overall order of the Shapes is X**X**XYYZZXXXYYZZ

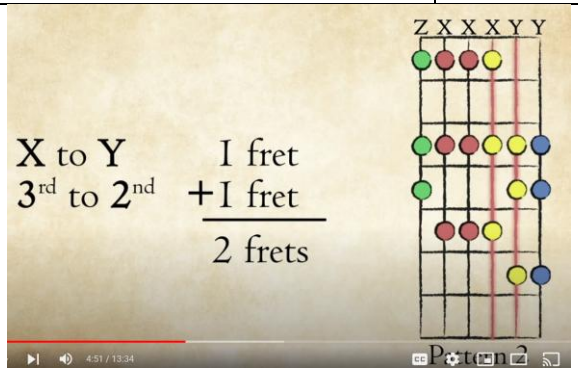
Rule 1: When shifting from Shape X to Shape Y, the first finger shifts up one fret.
Rule 2: When shifting from the G string to the B string, the first finger shifts up one fret.
Rule 3: When shifting from Shape X on the G string to Shape Y on the B string, the first finger shifts up two frets (Combo of Rules 1 and 2)

All you need to memorize is the *first two* Shapes for each scale degree:

Degree	Shapes		Mode
1	XXY	Degree 1 starts with 2 X's	Ionian
2	ZXX		Dorian
3	YZZ		Phyrigian
4	XYY		Lydian
5	XXX	Degree 5 starts with 3 X's	Mixolydian
6	ZZX		Aolian
7	YYZ		Locrian

https://www.youtube.com/watch?v=rQf6i8KIwJU&list=PLB04Q_-DchOO2pfeUB7rT2imLd9jeOFzz&index=2





Scale Degree	Starting Shapes
1	XX
2	ZX
3	YZ
4	XY
5	XXX*
6	ZZ
7	YY

*Scale degree 1 and 5 both start with XX. You will have to remember that scale degree 5 starts with XXX whereas scale degree 1 starts with only XX.

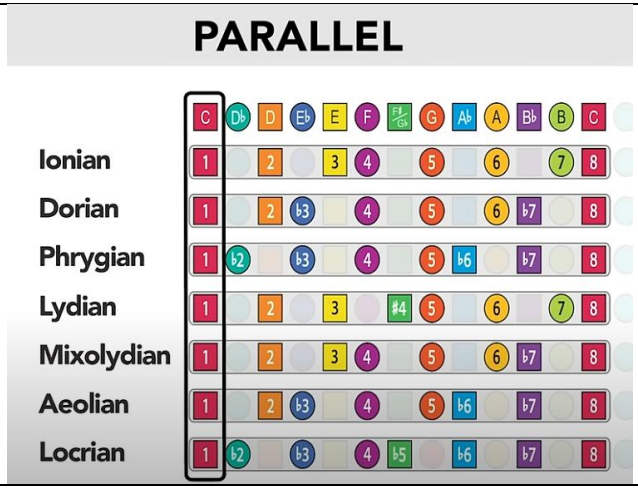
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Parallel Modes

This is how you should see modes.
Notice how if you base them all off G the differences between them become very apparent.

G Ionian	**(Major)**	**(G, A, B, C, D, E, F#, G)**	**(1, 2, 3, 4, 5, 6, 7, 1)**
G Dorian	**(Minor)**	**(G, A, Bb, C, D, E, F, G)**	**(1, 2, b3, 4, 5, 6, b7, 1)**
G Phrygian	**(Minor)**	**(G, Ab, Bb, C, D, Eb, F, G)**	**(1, b2, b3, 4, 5, b6, b7, 1)**
G Lydian	**(Major)**	**(G, A, B, C#, D, E, F#, G)**	**(1, 2, 3, #4, 5, 6, 7, 1)**
G Mixolydian	**(Major)**	**(G, A, B, C, D, E, F, G)**	**(1, 2, 3, 4, 5, 6,b7, 1)**
G Aeolian	**(Minor)**	**(G, A, Bb, C, D, Eb, F, G)**	**(1, 2, b3, 4, 5, b6, b7, 1)**
G Locrian	**(Diminished)**	**(G, Ab, Bb, C, Db, Eb, F, G)**	**(1, b2, b3, 4, b5, b6, b7, 1)**

	Root on 6th string	Major scale equivalent
G Ionian	E shape	G
G Dorian	D shape	F
G Phrygian	C shape	Eb
G Lydian	D shape	D
G Mixolydian	A shape	C
G Aolian	G shape	Bb
G Locrian	E shape	G# / Ab
G Melodic Minor		
G Harmonic Minor		



Minor Scales

A **natural** minor (**Aolian**) scale is represented by the following notation: 1, 2, **♭3**, 4, 5, **♭6**, **♭7**, 8
A **Dorian** scale is: 1, 2, **♭3**, 4, 5, 6, **♭7**, 8
The ascending or jazz **Melodic Minor** scale can be notated as 1, 2, **♭3**, 4, 5, 6, 7, 8
while the descending melodic minor scale is 1, 2, **♭3**, 4, 5, **♭6**, **♭7**, 8 (same as natural minor)
In JAZZ, the **melodic** minor is just played ascending and descends on the same notes. CLASSICAL uses the descending natural minor.
A **harmonic** minor scale is represented by the following notation: 1, 2, **♭3**, 4, 5, **♭6**, 7, 8

```
|-Natural Minor------|--------------------|
|--------------------|---b7-b6-----b3-----|
|-----b3----b6-b7----|--------------------|
|--------------5--7--|-7-5----------------|
|-------5-7-8--------|------8-7-5--------|
|-5-7-8--------------|-------------8--7-5--|
```

```
|-Melodic Minor------|----------------|
|-----b3-------------|----------------|
|--------------------|----------------|
|-----------4-6-7----|-7-6-4----------|
|-------5-7----------|-------7-5------|
|-5-7-8--------------|-----------8-7-5-|
```

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|-Harmonic Minor---| **|-----*b3*----*b6*-----|** **|------------------|** **|-------------6-7--|** **|-------5-7-8------|** **|-5-7-8------------|**	**|-Dorian-----------|** **|-----*b3*------*b7*---|** **|------------------|** **|-----------4-5-7--|** **|-------5-7--------|** **|-5-7-8------------|**

Diatonic Minor Scale Chords

```
|-Cm7-Dm7b5-EbM7-Fm7-G7-AbM7-Bb7--|
|-i---iidim-III--iv--v---VI--VII--|

|-------------------------8---10--|
|-3---6-----8----9---11---8----9--|
|-4---5-----7----8---10---8---10--|
|-5---6-----8----6----8---6----8--|
|-3---5-----6----8---10-----------|
|---------------------------------|
```

Dorian

b3 and b7
Works over a minor or minor seventh chord

Play a Gm Dorian Scale over a C7

Nolan: https://www.youtube.com/watch?v=5X9fUUemGpg
Compare C7 chord with Gm chord. C7 is a dominant. G is the V of C.

```
|-C7-C9-||-6-5-3-------------------------------|
|-1--3--||-------6-5-3-------------------------|
|-3--3--||-------------5-3-2-------------------|
|-2--2--||-------------------5-3-2-------------|
|-3-----||-------------------------5-3---------|
|----3--||-----------------------------6-5-3-1-0-|
```

Think Gm. G A B C D E F G
That's a G Dorian scale starting on the b3.
G Dorian is the same as F major (and the same as C Mixolydian.
Over E7, play Bm.+

Over a minor progression, say Am > D7, you can use the Dorian over the IV chord > D7. Start on the 3

Substitutions to Play Over a Dorian Vamp

https://www.youtube.com/watch?v=3_ReOXjeCCI&t=415s

Take D Dorian.

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In the key of D minor, the diatonic seventh chords are: Dm7, Em7b5, Fmaj7, Gm7, Am7, Bbmaj7, and C7.
These chords are formed using the notes of the D natural minor scale (D, E, F, G, A, Bb, C)

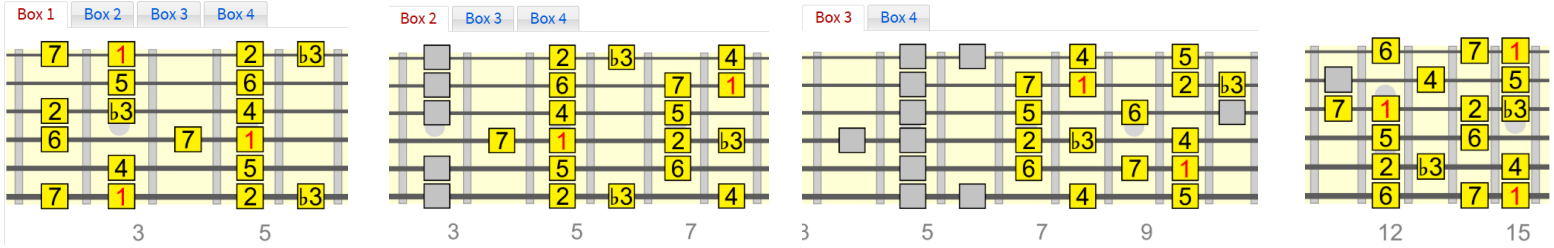
Play a Dm7 arpeggio.
ID the 1-b3-5-b7 notes: D F A C
Play an Fm7 arpeggio: F Ab C D#
Play an Am arpeggio: A C E G
Play a CM7 arpeggio: C E G B

Over a Dm7 chord, go to the 5, (A), and play an altered scale. 1 b2 #2 3 #4 b6 b7 (7th mode of melodic minor) (Bb melodic minor)

Melodic Minor

"A Ionian mode with a minor 3rd" or "Dorian mode with a major 7th"

Melodic Minor: https://www.youtube.com/watch?v=gXq0EsDBrWw



Modes of Melodic Minor Scale on Guitar & What Chords to Play Them Over https://www.youtube.com/watch?v=nxbtoli5EwM	**Melodic Minor (b3 only)**
|-Melodic Minor---|---------| **|-----*b3*----------|---------|** **|-----------------|---------|** **|-----------4-6-7-|-------6-|** **|-------5-7-------|-----7---|** **|-5-7-8-----------|-5-7-----|**	**|-Cm----------------------2-3-|-Am----------------------5-7-8-10-|** **|----------------------3-5-----|----------------------5-7-8----------|** **|-----------------2-3-5---------|-----------------4-5-7----------------|** **|-----------2-4-5---------------|-----------4-6-7----------------------|** **|-------3-5-----------------------|-------5-7----------------------------|** **|-3-5-6-------------------------|-5-7-8--------------------------------|**

Take a minor 2-5-1 in Cm7: Dm7b5 G7 Cm7:

Anytime you have a *m7b5* chord, you can play a melodic minor scale *a minor third up* (3 half steps) from the root of the m7b5 chord.
e.g.: Dm7b5 > F melodic minor

\|-Dm7b5-\|*-R-b9-b3-4-b5-b6-b7-R-*\|*-R-9-b3-4--5-6-7--R-*\|
\|-6-----\|----------------------\|*-Melodic Minor*-5--6-\|
\|-5-----\|-----------------5--7-\|-----------5-7------\|
\|-6-----\|---------5-6--8-------\|---5-6--8-----------\|
\|-5-----\|-5-6--8---------------\|-8------------------\|
\|-------\|-*Locrian*--------------\|-F-G-Ab-Bb-C-D-Eb-F-\|

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Anytime you have a *dominant* or *altered dominant* chord, you can play a melodic minor scale *a half step up* from the root of the dominant chord.
(Start on the root of the *dominant* chord but use the melodic minor form of the note *a half step up from the root of the dominant* chord.)

e.g.: G7 = Ab melodic minor = (over G7): b9, #9, 3, #11, b13, b7, R or G altered

```
|-3--|-----------------|-----------------|
|-3--|-----------------|-------------6-8-|
|-4--|-----------------|---------6-8-----|
|-3--|-------------3-5-|-5/6-8-9---------|
|-5--|---------4-6-----|-----------------|
|-3--|-3/4-6-7---------|-----------------|
```

e.g.: Over B7 use C melodic minor form starting on B

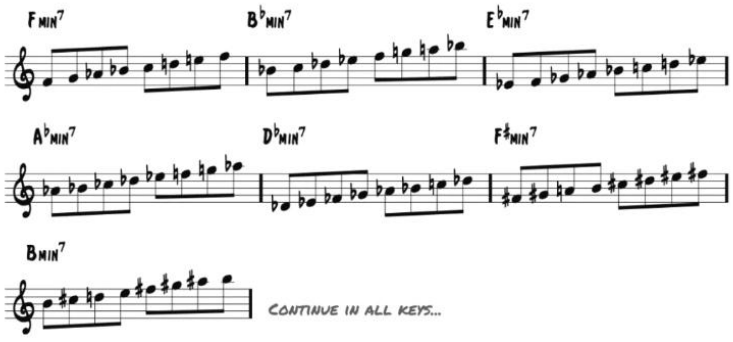
E.g.: On a B7 you can use a C melodic minor scale.
This is the **seventh** mode of the C melodic minor scale. Also known as the **Altered Scale** or **Super Locrian** scale.

```
|-R-b2-b3--3-b5--b6-b7-R-|
|---b9-#9-b4-#11---------|
|------------------2--4-|
|------------3---5-------|
|-2--3--5--6-------------|
|------------------------|
```

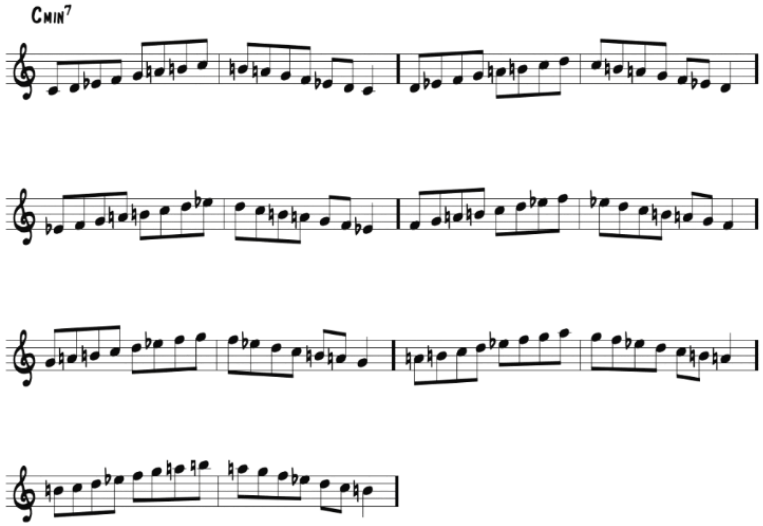
Formula	1	b2	b3	b4	b5	b6	b7

Anytime you have a *minor seventh* chord you can play a melodic minor scale starting on the *root*.
Over Cm7, play C melodic minor

✔ *To start, learn the melodic minor scale in every key. *Aim for the raised 6th & 7th tones of each scale:*

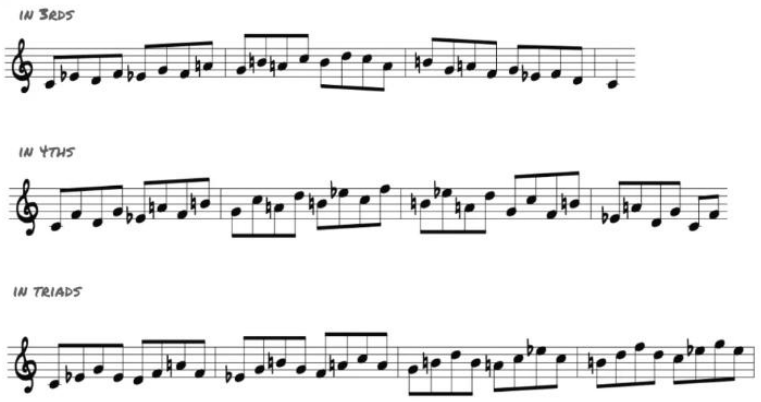


✔ *Play the same scale starting on different notes:*




```
|-----------------|-----------------|-----------------|-----------------|-----------------|--------------|
|-----------------|-----------------|-----------1-3-4-|-----------------|-----------------|--------------|
|-----------------|-----------0-2-3-|-------1-3-------|-------------0-1-|-----------3-5-6-|----------------------|
|-----------0-2-3-|-------1-3-------|-1-3-4-----------|---------1-3-----|-------4-6-------|----------------|
|-------1-3-------|-1-3-4-----------|-----------------|---1-2-4---------|-4-6-7-----------|----------------|
|-1-3-4-----------|-----------------|-----------------|-4---------------|-----------------|----------|
```

✔ *Play the scale in different intervals like 3rd, 4ths, or triads:*

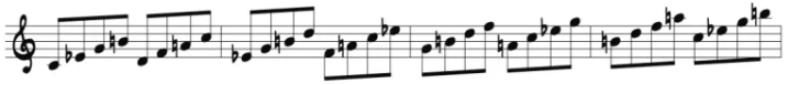


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Play the scale in Triads

```
|-----------------|-----------------|-----------------|-------------3---|
|-----------------|-----------------|-----3-------4---|---3-6-3---4---4-|
|-------------2---|-----4-------5---|---4---4-2-5---5-|-4-------5-------|
|-----5-----3---3-|---5---5-3-6---6-|-5---------------|-----------------|
|-3-6---6-5-------|-6---------------|-----------------|-----------------|
|-----------------|-----------------|-----------------|-----------------|
```

✔ *Arpeggiate the scale:*



Arpeggiate the Melodic minor M scale:

```
|-C-------|---------|---------|-----------------------3-------5-----3-7-|
|---------|---------|-------3-|-------4-----3-6-----4-----3-6-----4-----|
|-------4-|-----2-5-|-----3---|---2-5-----4-----2-5-----4-------5-------|
|-----5---|---3-----|---5-----|-3-------5-------------------------------|
|-3-6-----|-5-------|-6-------|---------------------------------------|
|---------|---------|---------|---------------------------------------|
```

Diatonic Seventh Chords of C Melodic Minor

```
|---------|---------|---------|-------------------------------|
|-4-------|-7-------|-3-------|-------------------------------|
|-4-------|-5-------|-4-------|-------------------------------|
|-5-------|-3-------|-5-------|-------------------------------|
|-3-------|-5-------|-6-------|-------------------------------|
|-CmM7----|-Dm7-----|-EbM7#5--|--F7----G7----Am7b5----Bm7b5-----|
```

Diatonic Triads of G Melodic Minor	**Shell Voicings for Melodic Minor**
https://www.youtube.com/watch?v=DWRAJukOgTI	
`|-Gm----Am----Bb+---C-----D-----Eo----F#o---Gm----|`	`|-----------------------------------|`
`|-----------------------------------------3-|`	`|-7----8---10--11--13--15--17--19---|`
`|-------------------------2-----3---2-5---3---|`	`|-3----5----7---9--11--12--14--15---|`
`|-----------2-----4---2-5---4---2-5---4-----5-----|`	`|-5----7----8--10--12--14--16--17---|`
`|-----5---3-----5---3-----5-------------------|`	`|-----------------------------------|`
`|-3-6---5-----6-------------------------------|`	`|-GmM7-Am-BbM7-C7--D7--Eo--F#o-GnM7-|`

Diatonic Seventh Chords of G Melodic Minor
https://www.youtube.com/watch?v=DWRAJukOgTI

```
|-GmM7----|-Am7-----|-BbM7#5---|-C7------D7------Eo------|-F#o-----GmM7--2-|
|---------|---------|----------|-----------------------3-|-------5-----3---|
|---------|---------|----------|-------3-----2-5-----3---|---2-5-----3-----|
|-------4-|-----2-5-|-----4-7--|---2-5-----4-----2-5-----|-4-------5-------|
|-----5---|---3-----|---5------|-3-------5---------------|-----------------|
|-3-6-----|-5-------|-6--------|-------------------------|-----------------|
```

Harmonized Major scale Melodic exercises
https://www.youtube.com/watch?v=1EUrzKdfuQ8

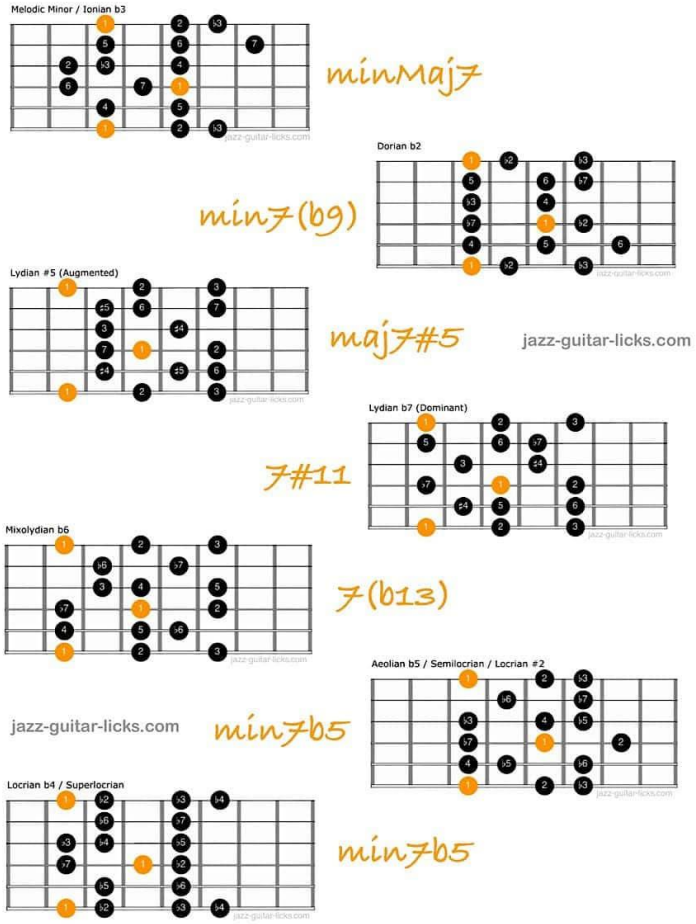
```
|---------|----------|---1----3---|--------------------------|
|---------|-------4--|------------|--------------------------|
|-------5-|---7------|------------|--------------------------|
|-8---7---|-6---5---4-|------1-----|------------------------------|
|---------|----------|-3----------|--------------------------|
|-Bb--F7--|-Bb7-Eb---|-Bb/F-Em7b5-|--------------------------------------|
```

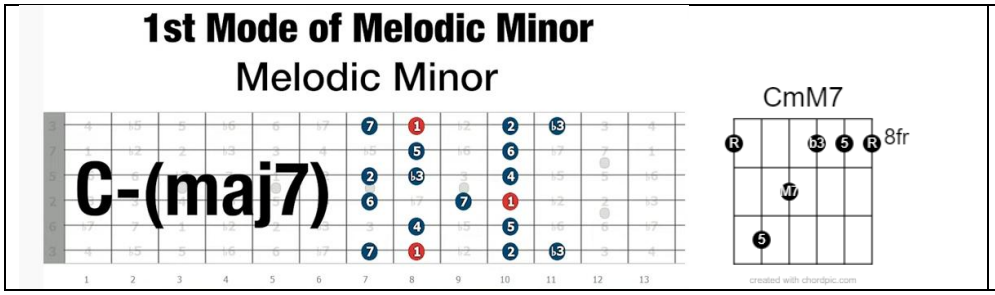
Melodic Minor Licks
https://www.youtube.com/watch?v=DWRAJukOgTI

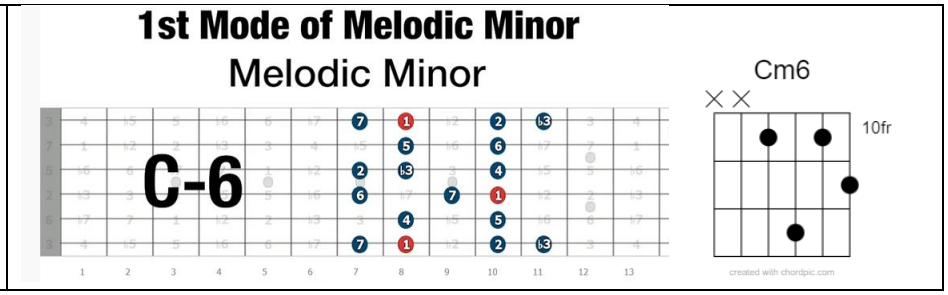
```
|-------------------||---------------10------10-|-6----------------|
|-10-7--------------||-------7-10-7]----7-[8----|---8----[10---7]---|
|------7---9-7------||-----7-------------------|-----9]-----7----9-|
|--------8------8---||-7h[8-------------------|-------------------|
|-----------------10-||------------------------|-------------------|
|--------------------||----[BbM7#5-arp]-----[Gm-arp]------[D-arp]---|
```

MELODIC MINOR MODES

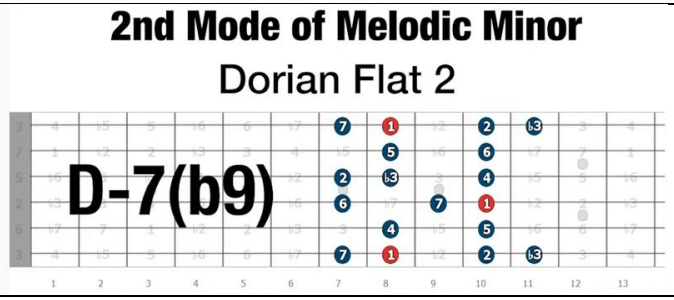
jazz-guitar-licks.com

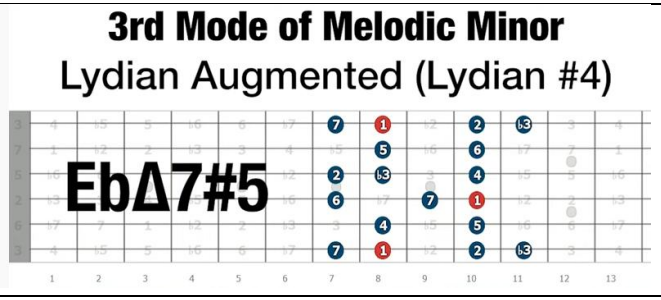


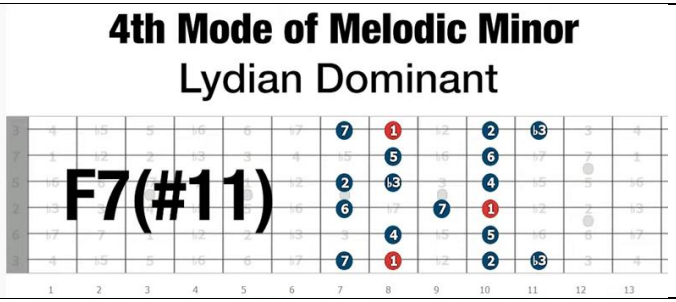


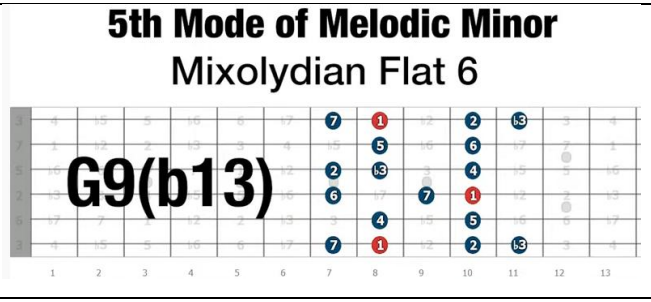


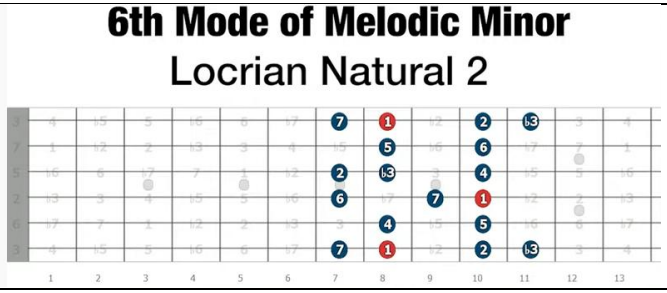
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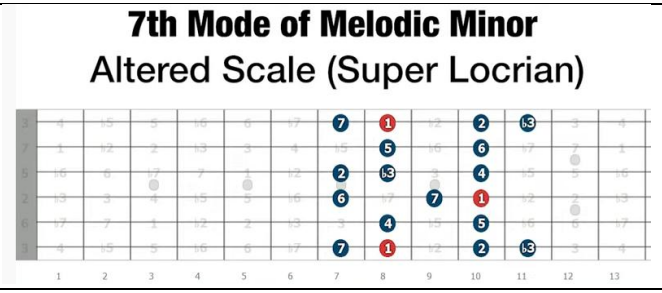












Altered Scale (Super Locrian)

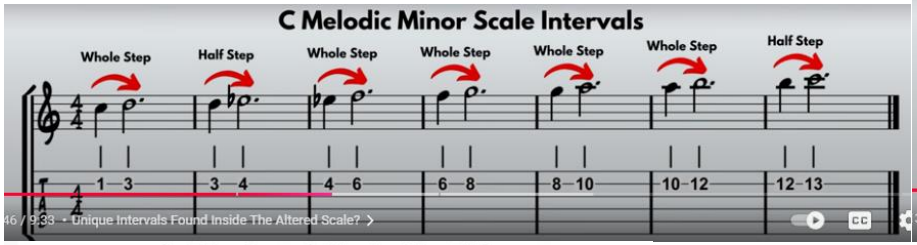
https://www.youtube.com/watch?v=0kbsVPilvkk

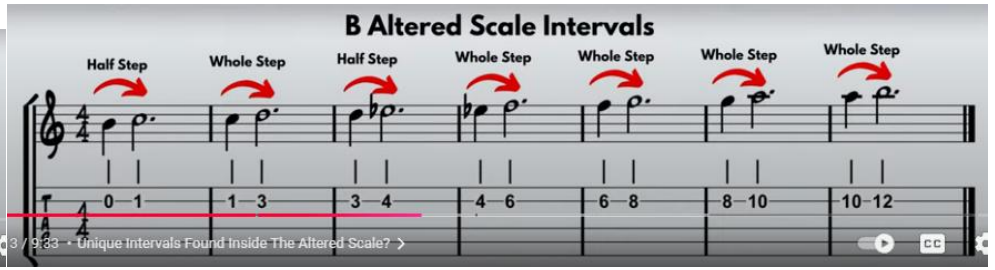
Locrian Scale	**1 b9 #9 4 b5 #5 b7 #9 = b3**
	G Ab Bb C Db Eb F G
Altered (Super Locrian) Scale	**1 b9 #9 b13 b5 #5 b7**
	G Ab Bb Cb Db Eb F G (Ab Melodic Minor) 13 is 6 b13 is b6

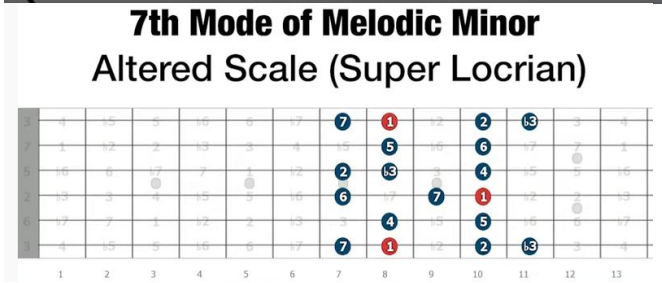
Altered scale is derivative of the melodic minor scale.
The Melodic Minor is a major scale with a b3. Mixolydian with a natural 7. Dorian with a natural 7.
[The V7 altered is the melodic minor of the note a half-step below the V7.]
Eg B altered = C melodic minor scale.
You can use the Altered Scale over a Dominant.

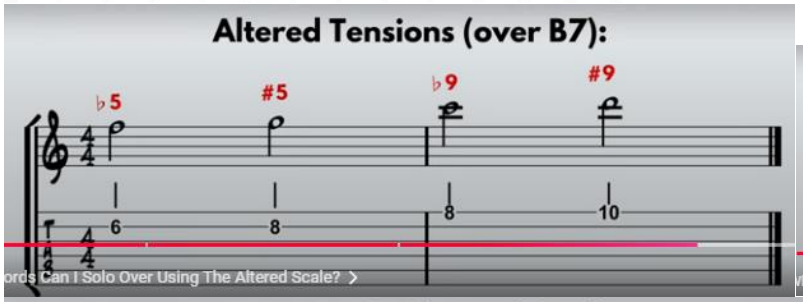
Here is C melodic minor:

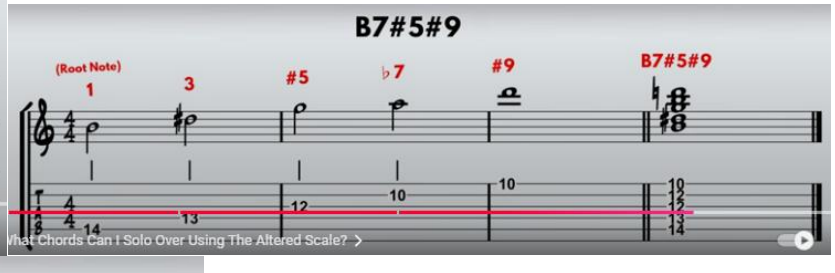
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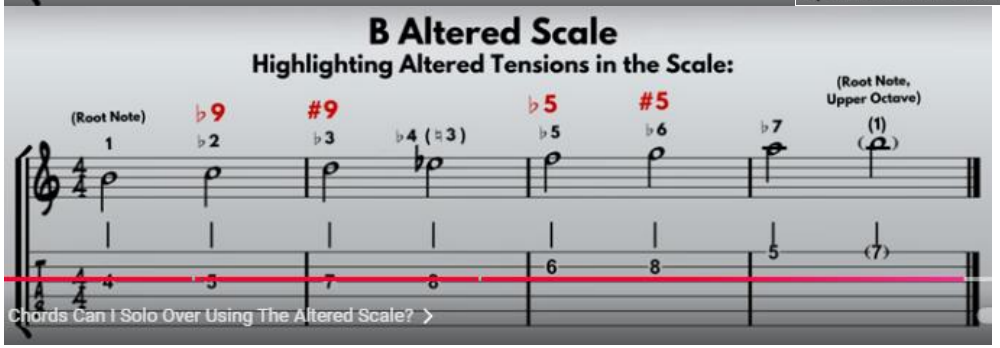






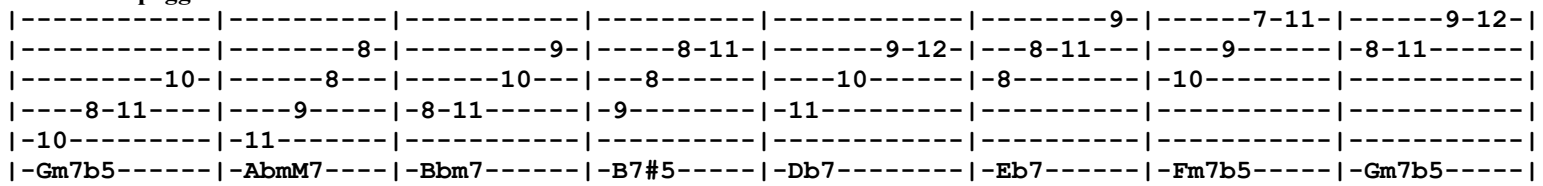




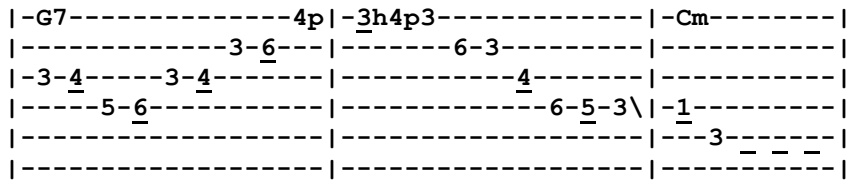


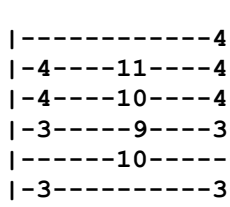

```
|-G7------------------|-----------------|---------------------|----------------|
|-R-b9-#9-3-b5-#5-b7-R-|-------------6-8--|--------------------8-|-------------6-8-|
|----------------------|---------6-8-----|------------7-8-10---|---------6-8-----|
|-----------------3--5-|-5/6-8-9---------|-------8-10----------|-5/6-8-9---------|
|----------4---6------|-----------------|-10-11---------------|-----------------|
|-3/-4--6-7-----------|-----------------|--G-Ab-Bb-C-D-Eb-F-G-|-----------------|
```

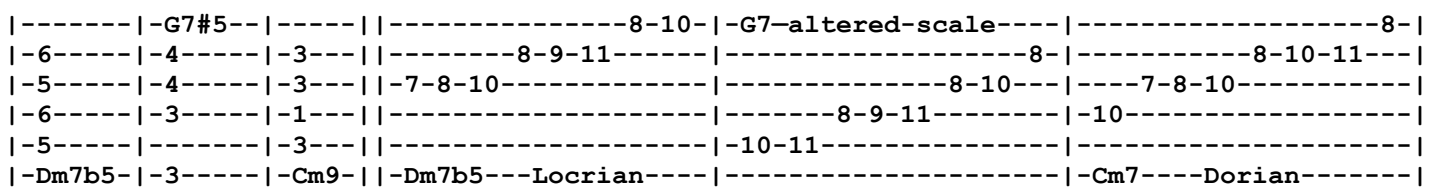
Diatonic Arpeggios in G Altered



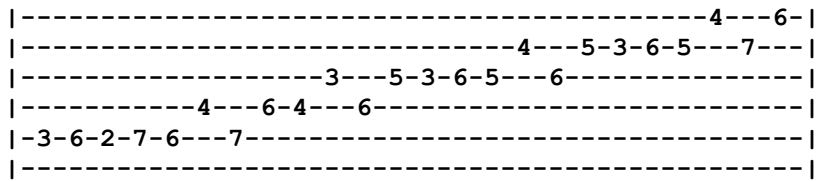
Altered Scale Lick





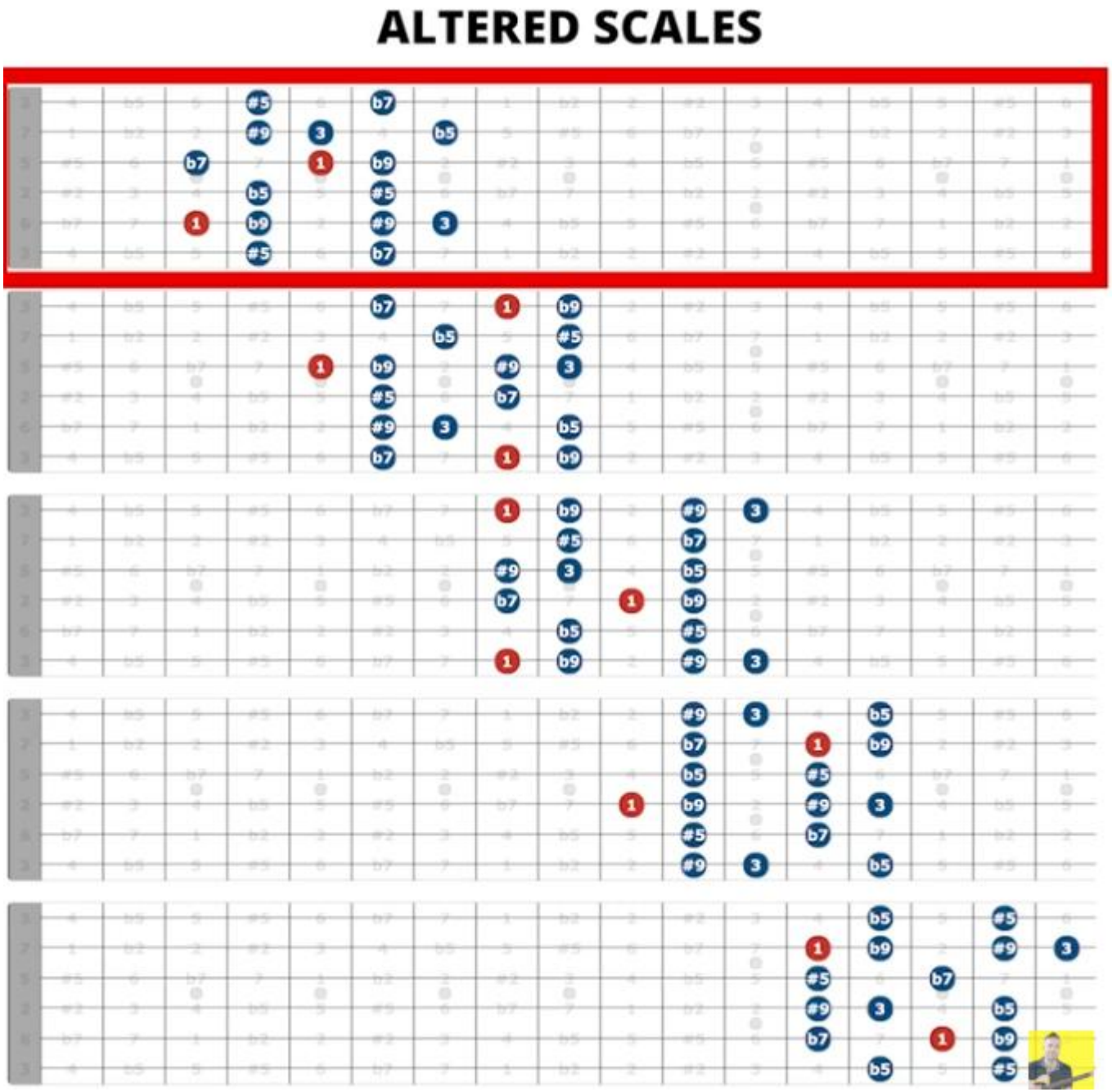


Altered Scale in 3rds



Altered Dominants over the V7 Chord

Includes the b9, #9, #11 (b5) and b13 (#5), every altered chord tone
Altered scale (Super Locrian) is the same as a melodic minor a half step above the root of the chord.



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Harmonic Minor Scale https://www.youtube.com/watch?v=LmRJAlCyeI8

b3, b6

The notes for the A harmonic minor scale are:

Note	A	B	C	D	E	F	G#
Degree	1	2	**b3**	4	5	**b6**	7

There is a 3 fret difference between the F and the G#. This is what gives the harmonic minor its characteristic sound.
You might think of it as a natural minor scale (or aeolian scale) with a natural 7th (in this case, G#) instead of a flatted 7th (G).

```
|-A-Harmonic Minor------------4-5-7-8|-E7-arp------7-10-|-E7b9-arp----------7-|
|------------------------5-6--------|-----------9------|-G#o7-arp------6-9---|
|-------------------4-5-7------------|-------7-9--------|-------------7-------|
|---------------6-7------------------|---6-9------------|---------6-9---------|
|---------5-7-8----------------------|-7----------------|-----5-8-------------|
|-4-5-7-8----------------------------|-----------------|-4-7-----------------|
```

One of the great things about the harmonic minor scale is that it contains the V7b9 (diminished) arpeggio inside of it.
The V7b9 > I cadence is a very strong harmonic movement.
So, if we're using the A harmonic minor scale, A B C D E F G#, then its related V chord is E7, and the notes for an E7b9 arpeggio (E, F, G#, B, D) are located inside.
What does this mean? Well, you can imply the V7b9-I cadence using only notes from the harmonic scale.

Getting Started With Harmonic Minor In Jazz

Mainella: https://www.youtube.com/watch?v=uHagUs__j1M
Play the harmonic minor over the ii and V chords in a minor 2-5-1
Use the 7b9b13 3x3444

```
|-Dm7b5-----------|-G7b9b13---------|-Cm6-||-Dm7b5-----------|-G7b9b13---------|-Cm6-||
|-----------------|-3---------------|-----||-----------------|-----------3-4---|-----||
|-------------4-5-|---5-4-----------|-----||-----------------|---3---5-3-----3-|-5---||
|-------3-5-6-----|-------6-5-3-----|-----||-------3---5-3-6-|-5---6-----------|-----||
|-3-5-6-----------|-------------6-5-|-3---||-3-6-5---6-------|-----------------|-----||
|-----------------|-----------------|-----||-----------------|-----------------|-----||

|-Dm7b5-------|-G7b9b13-------|-Cm6-||-----------------|-------------------|-Cm6---|
|-------------|---------------|-----||-------3---------|-------3-----------|-------|
|---3-5-----3-|---------------|-----||-----5---6-5-----|-----3---5-3-------|-------|
|-6-----5-6---|-3-5-6---3-5-6-|-5---||-3-6---------6---|---5---------5---3-|---3-5-|
|-------------|-------6-------|-----||-----------------|-6-----------------|-6-----|
|-------------|---------------|-----||-Dm7b5-----------|-G7b9b13-----------|-------|

|-Dm7b5-----------|-G7b9b13---------|-Cm6-----|
|---3-4-3---------|-----------------|---------|
|-5-------5-------|-----4-5-4-------|---------|
|-----------6-3-6-|-5-6-------6-5-3-|---------|
|-----------------|-----------------|-6-3-5-3-|
|-----------------|-----------------|---------|
```

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```
|-----------------|----|-9-8-6-----------|-Fm-|-8-7-5-----------|----|
|-9-8-6-----------|----|-------9-8-6-5---|----|-------8-7-5-4---|----|
|-------8-7-5-4---|----|---------------6-|-5--|---------------5-|-4--|
|---------------6-|-5--|-----------------|----|-----------------|----|
|-b9--------------|----|-----------------|----|-----------------|----|
|-G7b9b13---------|-Cm-|-C7b9b13---------|----|-B7b9b13---------|-Em-|
```

The chords of the key generated by the A minor harmonic scale is as follows:

I	II	III	IV	V	VI	VII
Am(M7)	Bm7(b5)	Cmaj7(#5)	Dm7	E7	Fmaj7	G#º

More generally, the harmonic minor chords can be seen as follows:
ImM7 – iim7b5 – IIImaj7#5 – IVm7 – V7 – VImaj7 – VII#dim

A **harmonic** minor scale is represented by the following notation: 1, 2, **♭3**, 4, 5, **♭6**, 7, 8

An important characteristic of the harmonic minor scale—in contrast to the natural minor—is its inclusion of two sets of chords whose inversions are structurally identical, and hence have ambiguous tonality. These are the Diminished seventh chord (found on the 2nd, 4th, 6th and 7th degrees) and the Augmented chord (found on the 3rd, 5th and 7th degrees).

2nd mode of A Harmonic Minor

```
|-Bo7-|-----------------|------------5-7-|----------------------|
|-6---|-----------------|-------5-6-8-----|-----------------10-12-|
|-4---|-----------------|-4-5-7-----------|---------9-10-12-------|
|-6---|-----------6-7-8--|-----------------|-9-10-12---------------|
|-5---|-----5-7-8--------|-----------------|----------------------|
|-----|-7-8--------------|-----------------|----------------------|
```

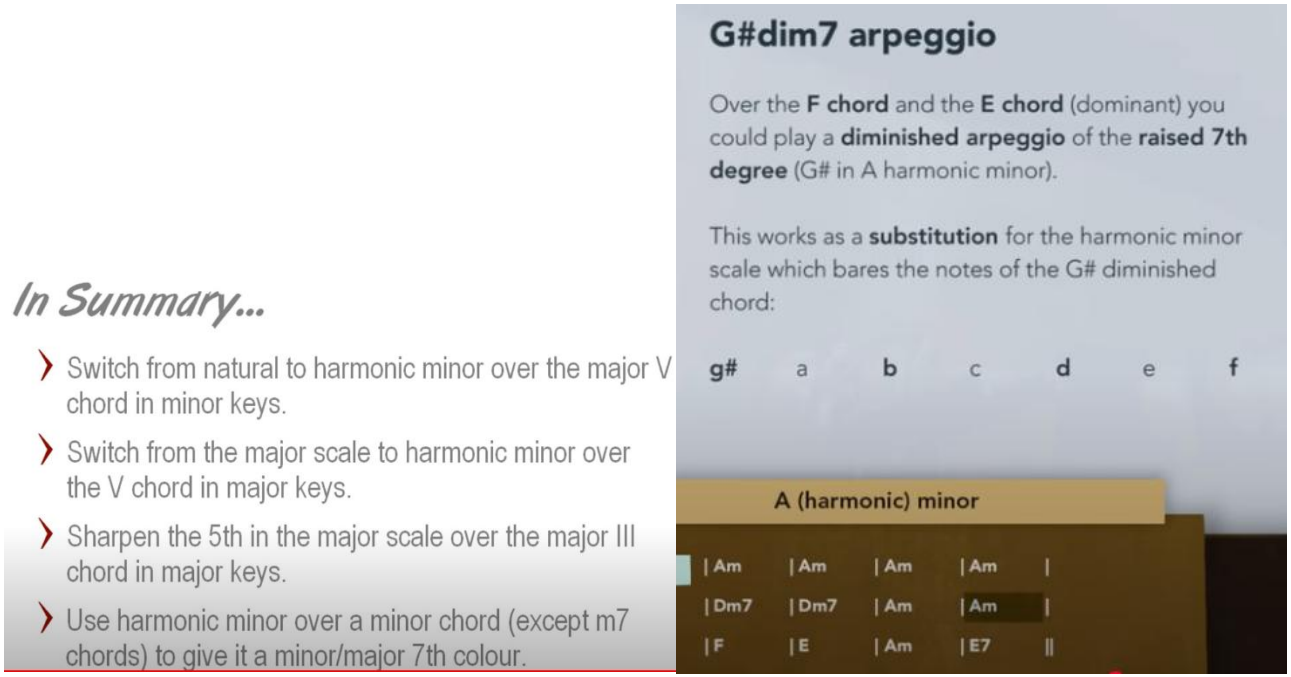
You can start on any note in the o7 chord

Diminished Seventh

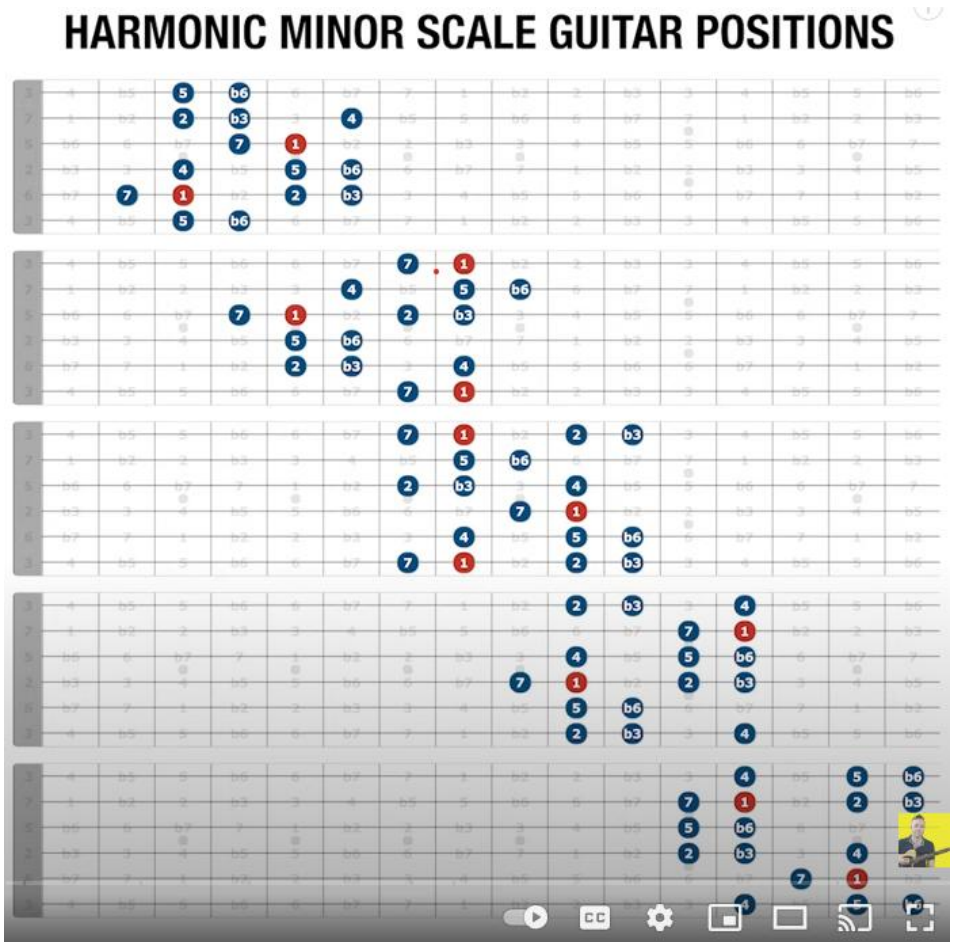
```
|---------|---7-2nd----|
|-6-6th---|---6-6th----|
|-4-2nd---|---7-4th----|
|-6—7th---|---6—7th----|
|-5—4th---|------------|
|-Bo7-----|------------|
```

Augmented 7th 7b13 or 7#5 chord Whole Tone Scale

```
|-------|----|---------------|
|-5-----|-4--|---------------|
|-5-5th-|-4--|---------------|
|-6-3rd-|-3--|-----------3-5-|
|-7—R---|----|-----2-4-6-----|
|-E+----|-3--|-3-5-----------|
```



*Note: when we say "played on **top** of the **V7** chord" it means that it is the harmonic minor scale of the **first** degree (Im7), only played when the V7 chord appears. Do not get confused, since we are not saying that it is the harmonic minor scale of the fifth degree. For example, if the E7 chord appears resolving in the Am chord, we would use the **A** minor harmonic scale at the time that E7 was being played. We wouldn't use the E minor harmonic scale! Be careful not to confuse these ideas!*



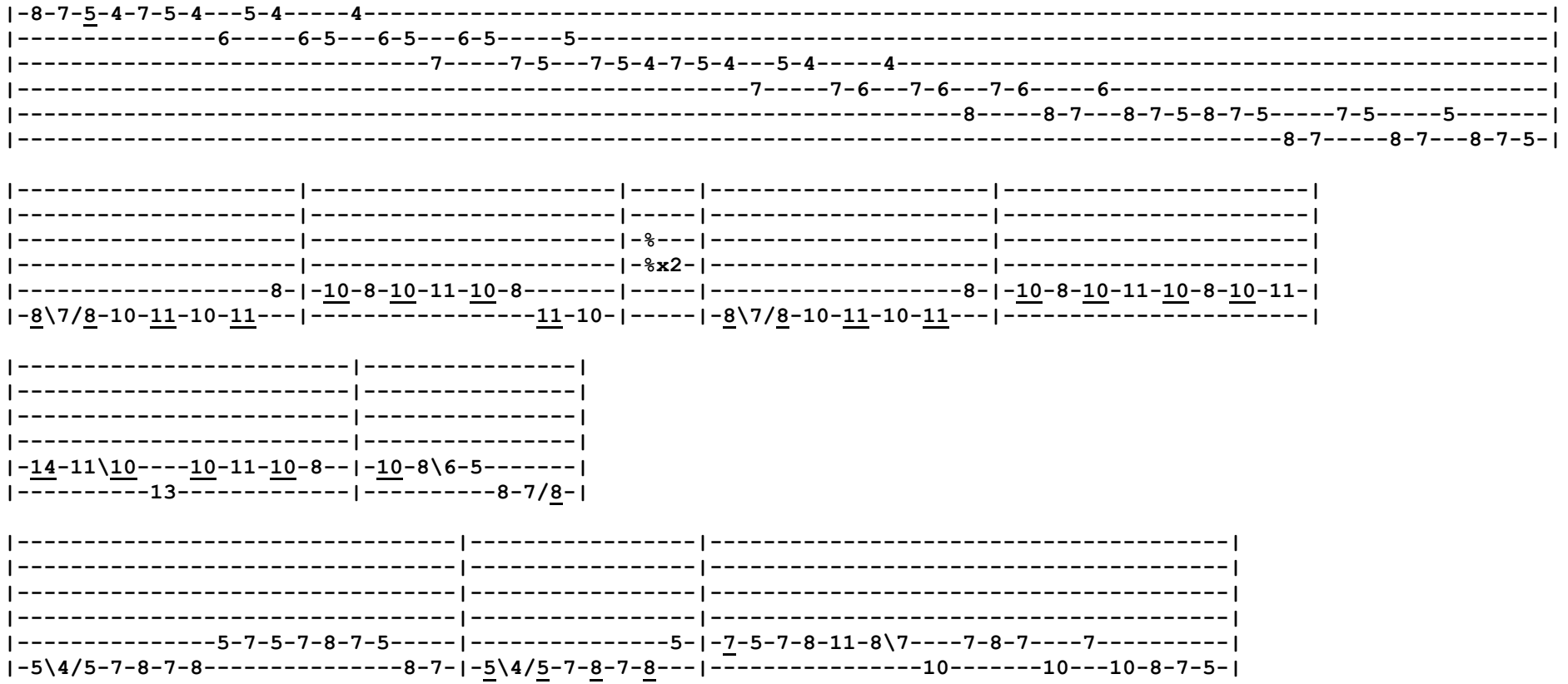
The easiest way to discover the context in which you can use this scale is to **pay attention to the fifth degree**.

```
|---------------------------------7-8-10/12-|-12-10-----------------------------|
|-----------------------------9-10-----------|-------13-12-10---------------------|
|----------------------7-9-10----------------|-----------------13-10\9-------------|
|-------------6-7-9/10-----------------------|-------------------------12--10-9----|
|-------5-7-8--------------------------------|---------------------------------12-|
|-5-7-8--------------------------------------|-----------------------------------|
```

Harmonic Minor Scale Exercise

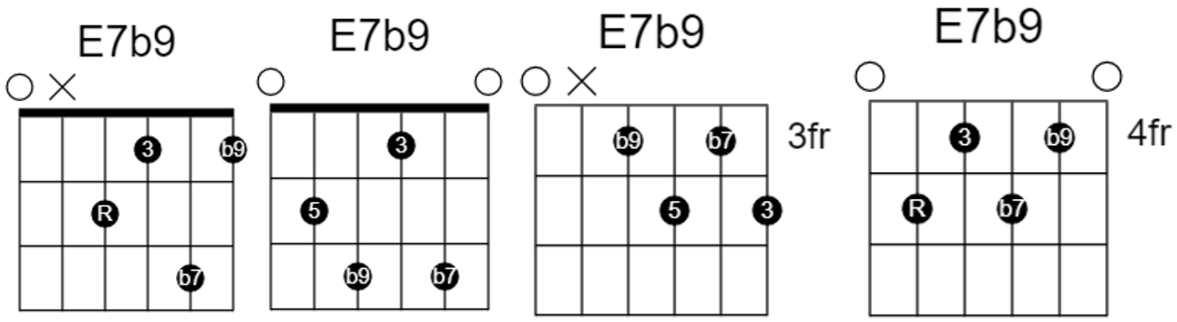
```
|-------------------------------------------------------------------------------------------4-5-----4---4-5-7-4-5-7-8-|
|-----------------------------------------------------------------------5-----5-6---5-6-----5-6---6---------------|
|-------------------------------------------4-----4-5---4-5-7-4-5-7---5-7-----7-----------------------------------|
|-------------------------------6-----6-7---6-7---6-7-----7-----------------------------------------------------|
|-------5-----5-7---5-7-8-5-7-8---7-8-----8---------------------------------------------------------------------|
|-5-7-8---7-8-----8---------------------------------------------------------------------------------------------|
```

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E Phrygian Dominant =	E	F	G#	A	B	C	D	E	F
	1	b2(b9)	3	4	5	b6(b13)	7		
E7 Arpeggio =	E		G#		B		D		
G#o7 Arpeggio =			G#		B		D		F
E7b9 Arpeggio =	E		G#		B		D		F

In the example below, we play our A minor arpeggio in measure 1, our E7b9 arpeggio in mms. 2-3, and then alternate between them every half measure in mms. 4-7. Note how strong the tonality is. This is one of the main keys to unlocking the potential of the harmonic minor scale.



Let's choose a typical neo-classical progression in A minor and apply our A harmonic minor scale on top of it.
The progression we'll use is Am - Am - F - E7b9.
We've already seen how our Am and E7b9 chords relate to A harmonic minor.
The F chord fits because if we build a chord on top of the 6th note in the A harmonic minor scale, we get F - A - C, which is an F major chord.
Note in the example below how we only use notes from the A harmonic minor scale, yet it fits perfectly over all our chords in the progression...

In this last example, I've incorporated some string-skipping and a simple pattern into our A harmonic scale.
The main point is that any scale patterns that you already use can be applied to the harmonic minor scale to create interesting lines:

Harmonic Minor Scale in 3rds
https://www.youtube.com/watch?v=rjijN-tBTgA

```
|-------------------------------------------------5-8-7-4-5---|
|-----------------------------------5---6-5-8-6-----------6-|
|-------------------------4---5-4-7-5---7--------------------|
|-------------3---6-3-7-6---7----------------------------------|
|---3---5-3-7-5---7--------------------------------------------|
|-5---7--------------------------------------------------------|

|-A-C-B-D-C-E-D-F-E-G#-F-A-G#-B-A-C-E-------------------------|
```

How to Use the Harmonic Minor Scale:

Ruch: https://www.youtube.com/watch?v=0VcEkSgzX4c
Use over a dominant 5 chord in a minor key (Just the Two of Us as an example)

Tomo: https://www.youtube.com/watch?v=6Lt9lIPzJ_c
C harmonic minor is C D Eb F G Ab B C
Here's C Harmonic minor played over G7:

```
|-G7-------------|
|----------------|
|----------------|
|------------3-5-|
|-----2-3-5-6----|
|-3-4------------|
```

G Ab B C D Eb F G
What's that as a "G" scale? R b2/b9 3 4 5 b6/13 b7 R

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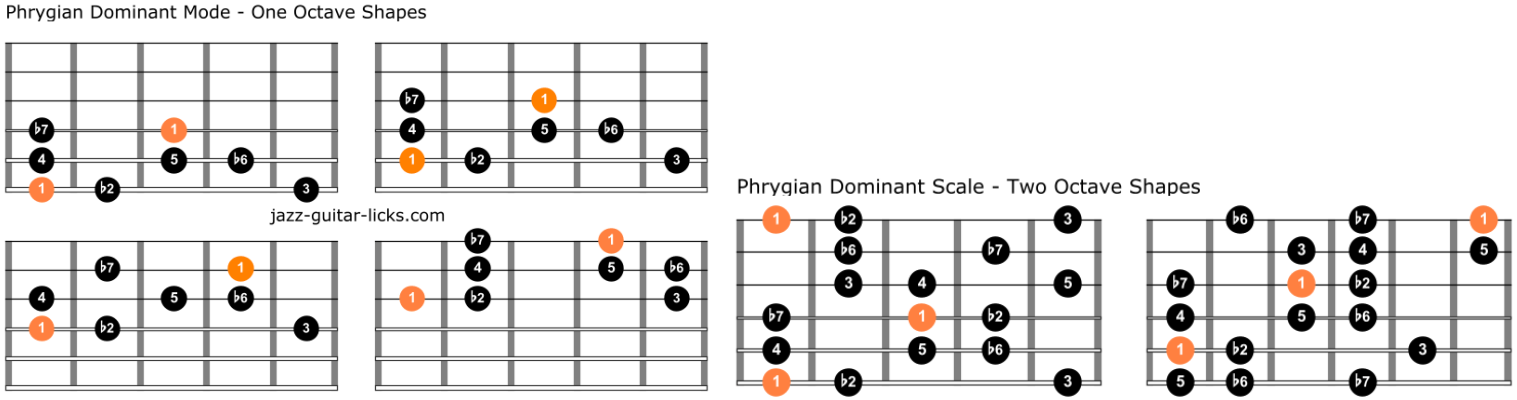
G Mixolydian b9b13 aka Phrygian Dominant (5th mode of harmonic minor)

Now use the diminished over the G7:

```
|-----------------|
|-------------3-6-|
|-----------4-----|
|-----3--6--------|
|-2-5-------------|
|-----------------|
|-B-D-F--G#-B-D-F-|
|-3-5-b7-b9-------|
```

Phrygian Dominant *aka* Mixolydian b9 b13 *aka* b2 b6 aka 5th Mode of Harmonic Minor

The A Phrygian Dominant scale consists of the notes A, Bb, C#, D, E, F, G.
It is also known as the fifth mode of the A harmonic minor scale, or the Mixolydian b9 b13 scale.
The Phrygian Dominant scale is characterized by its flattened second degree (Bb in this case) and its major third (C#), giving it a distinctive, exotic, and tense sound.
Here's a breakdown of the A Phrygian Dominant scale:
The scale's unique intervallic construction (half step, minor third, half step, whole step, half step, whole step, whole step) contributes to its characteristic sound, which is often described as exotic, haunting, or tense. It's commonly used in jazz improvisation over dominant 7th chords where the resolution chord is minor.



Diminished Scale

Half-Whole Diminished Scale: This scale follows a pattern of alternating half steps and whole steps, starting with a half step. The notes in the C half-whole diminished scale are C, D♭, E♭, E, F♯, G, A, B♭. This scale is also known as the dominant diminished scale and is commonly used over dominant 7th chords.

Whole-Half Diminished Scale: This scale also alternates between whole and half steps, but it begins with a whole step. The notes in the C whole-half diminished scale are C, D, E♭, F, G♭, A♭, A, B. This scale is also known as the fully diminished scale and is often used over diminished 7th chords.

Therefore, depending on the context, the notes in a C diminished scale could be:

- C, D♭, E♭, E, F♯, G, A, B♭ (Half-Whole)
- C, D, E♭, F, G♭, A♭, A, B (Whole-Half

Use a diminished arpeggio over a Dominant 7
For every Dominant chord, there are 4 closely related diminished scales.
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e.g., a C# diminished chord is really a rootless C7b9 chord.
You can start the diminished run on the 3, 5, b7 or b9 of the Dominant chord
Or a half-step below dominant root (b9)

Key = A

```
|-------------6-9-6---------|----------------------9-12-|-9---------------------|
|-----------8-------8-------|-------------------11------|---11------------------|
|-------6-9-----------9-6---|-------------9-12----------|------12-9-------------|
|---5-8-------------------8-|-5------8-11--------------|-----------11-8--------|
|-7------------------------|---7-10-------------------|----------------10-7-6-|
|--------------------------|--------------------------|-----------------------|
```

Group	Works over
C#dim7, Edim7 Gdim7, Bbdim7	C7, Eb7, Gb7, A7
Ddim7, Fdim7, Abdim7, Bdim7	C#7, E7, G7, Bb7
Ebdim7, Gbdim7, Adim7, Cdim7	D7, F7, Ab7, B7

Diminished Scale Exercises

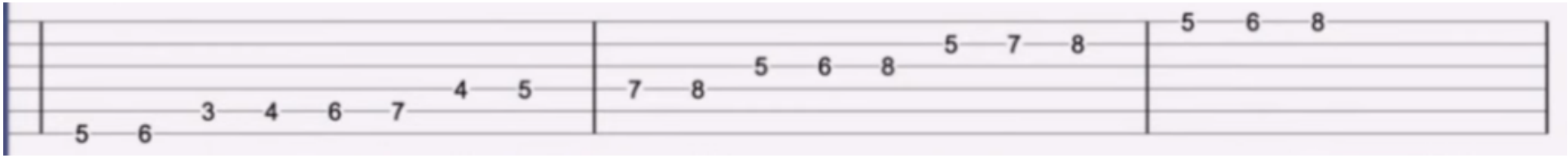
https://www.youtube.com/watch?v=Vrw_GxjXilA

Co D7b9 Ebo F7b9 F#o G#7b9 Ao B7b9

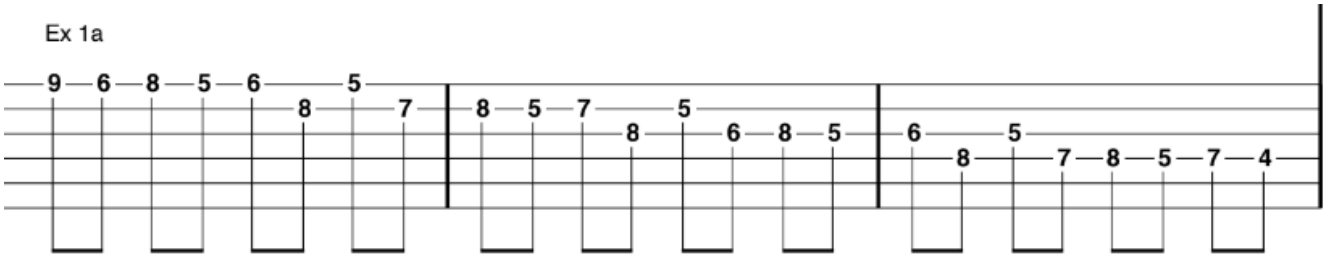
Whole-Half Diminished Scale

```
|-R-------------------|-------------------|-------------------|
|---------------------|-------------------|-------------------|
|-----------------4-5-|-5-4---------------|---------------------------|
|-------3-4--6/-7-----|-----7\6-4-3-------|-----------------------------------|
|-3-5-6---------------|-------------6-5-3-|-------------------------------|
|-----b3--b5-b6-6-7-R-|-------------------|-------------------|
```

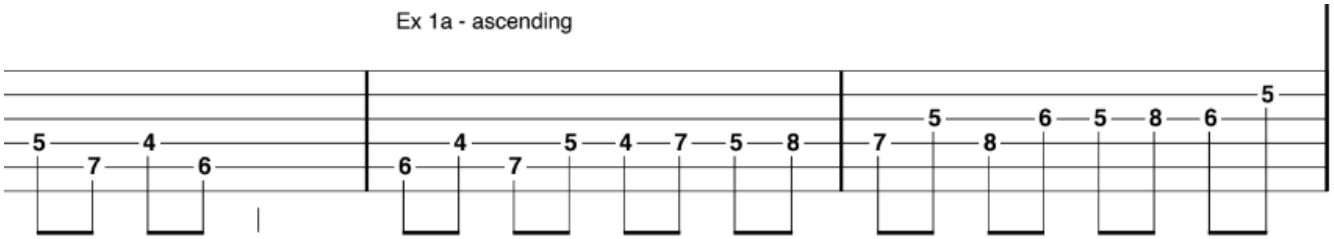
Half-Whole:

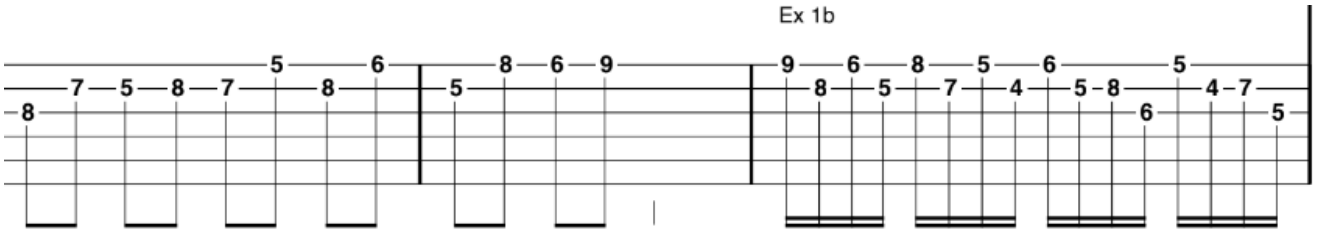


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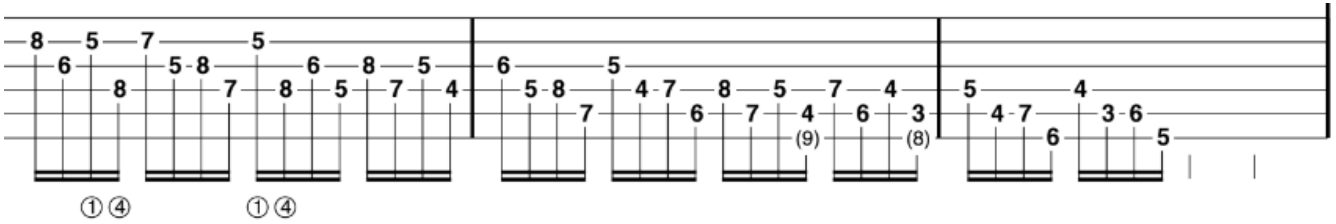


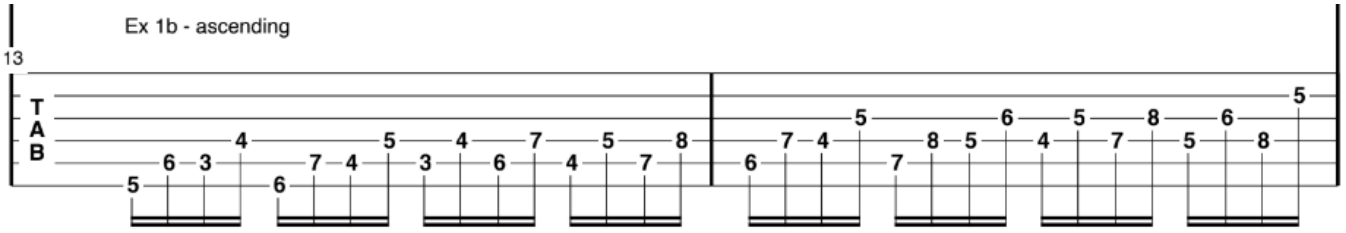
Down two up one with #4. HW Dim scale

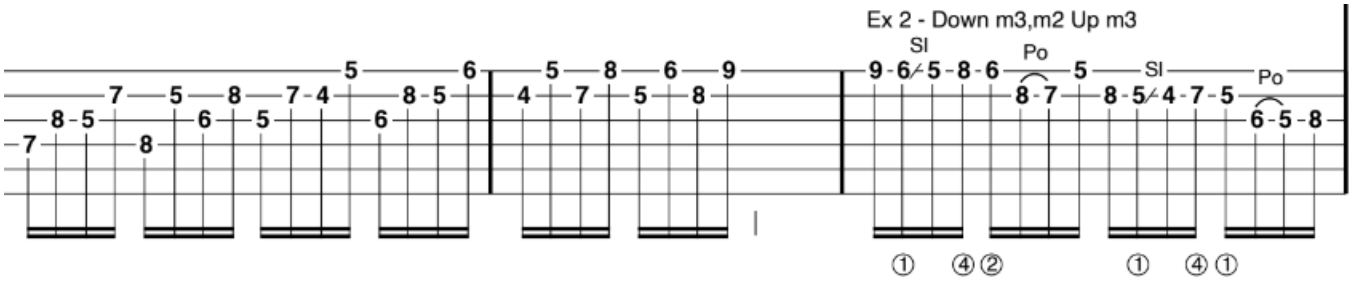


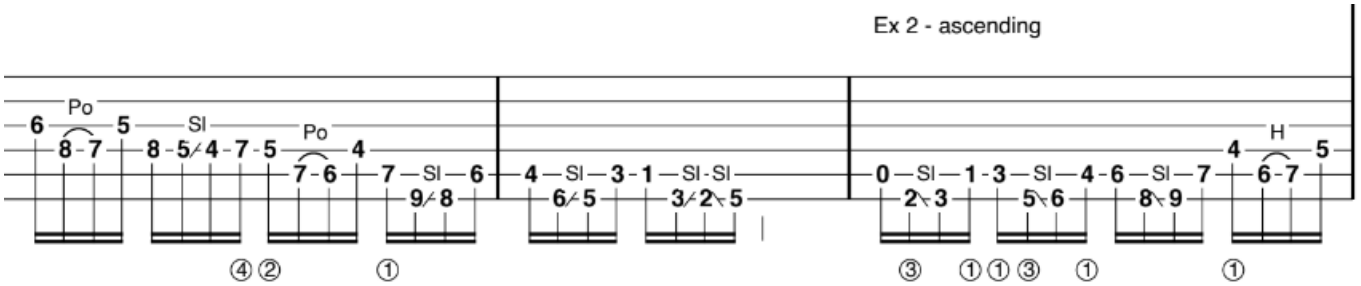


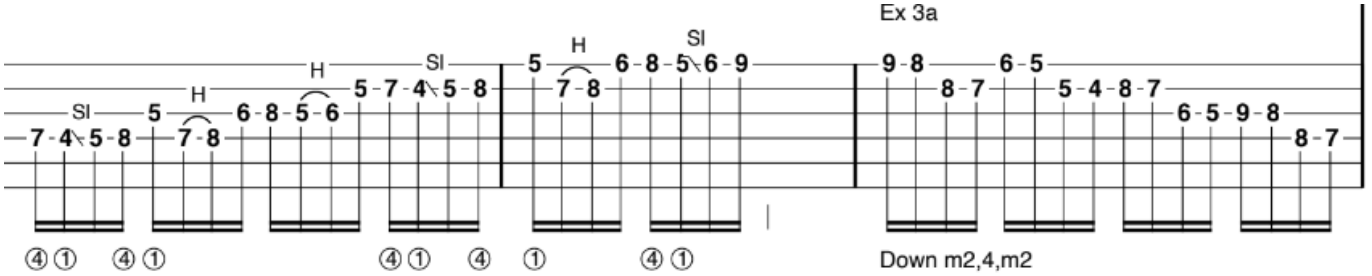
Down two, up one - HW Dim scale

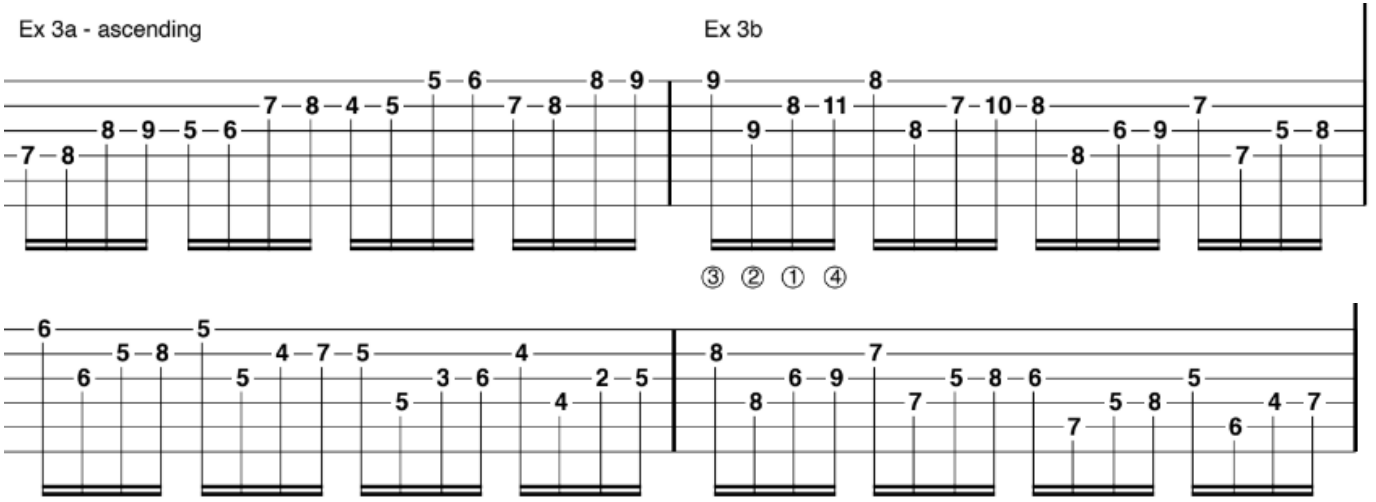


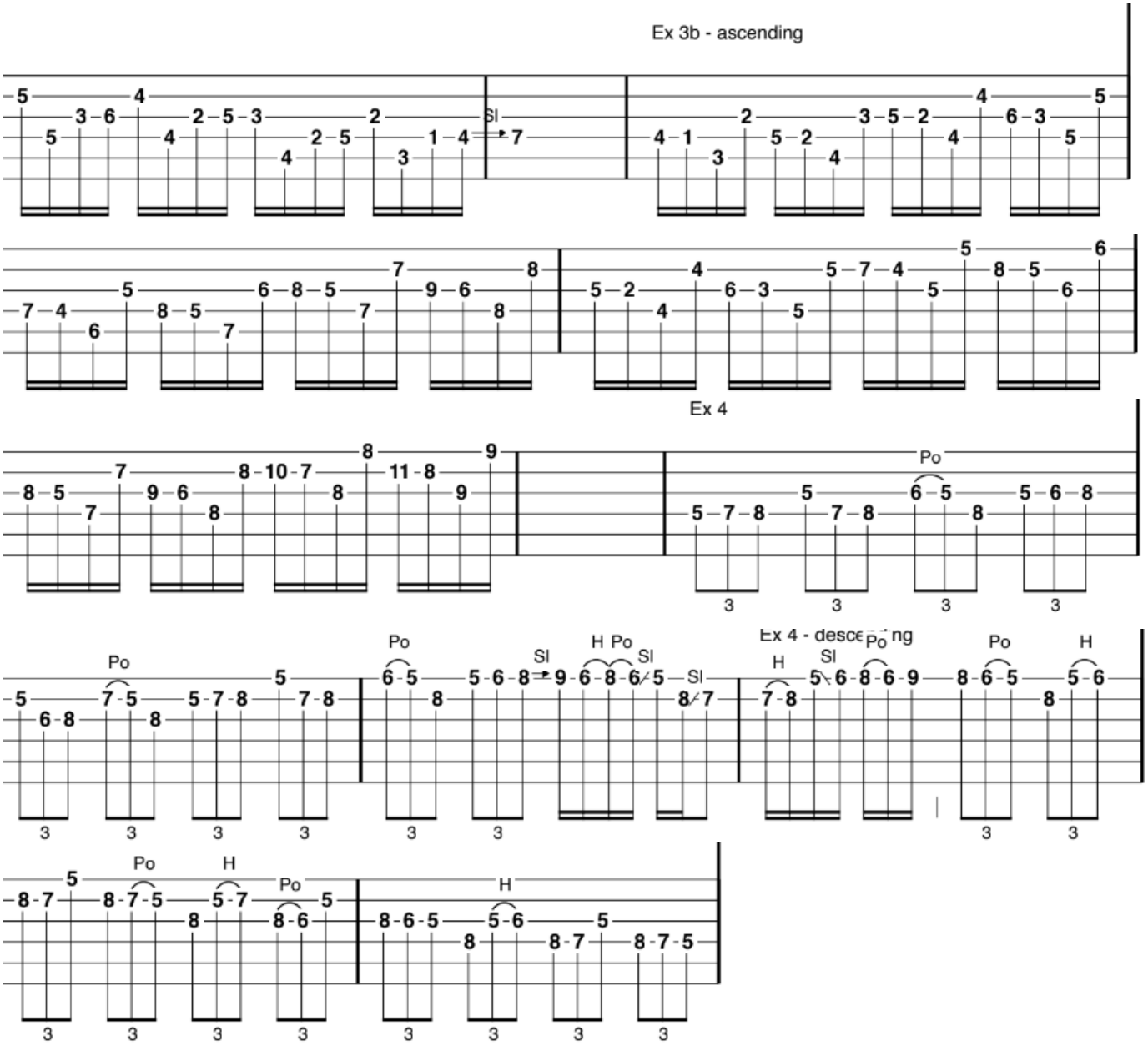



Ex 2 - Down m3,m2 Up m3
Sl
Po
Sl
Po
① ④② ① ④①

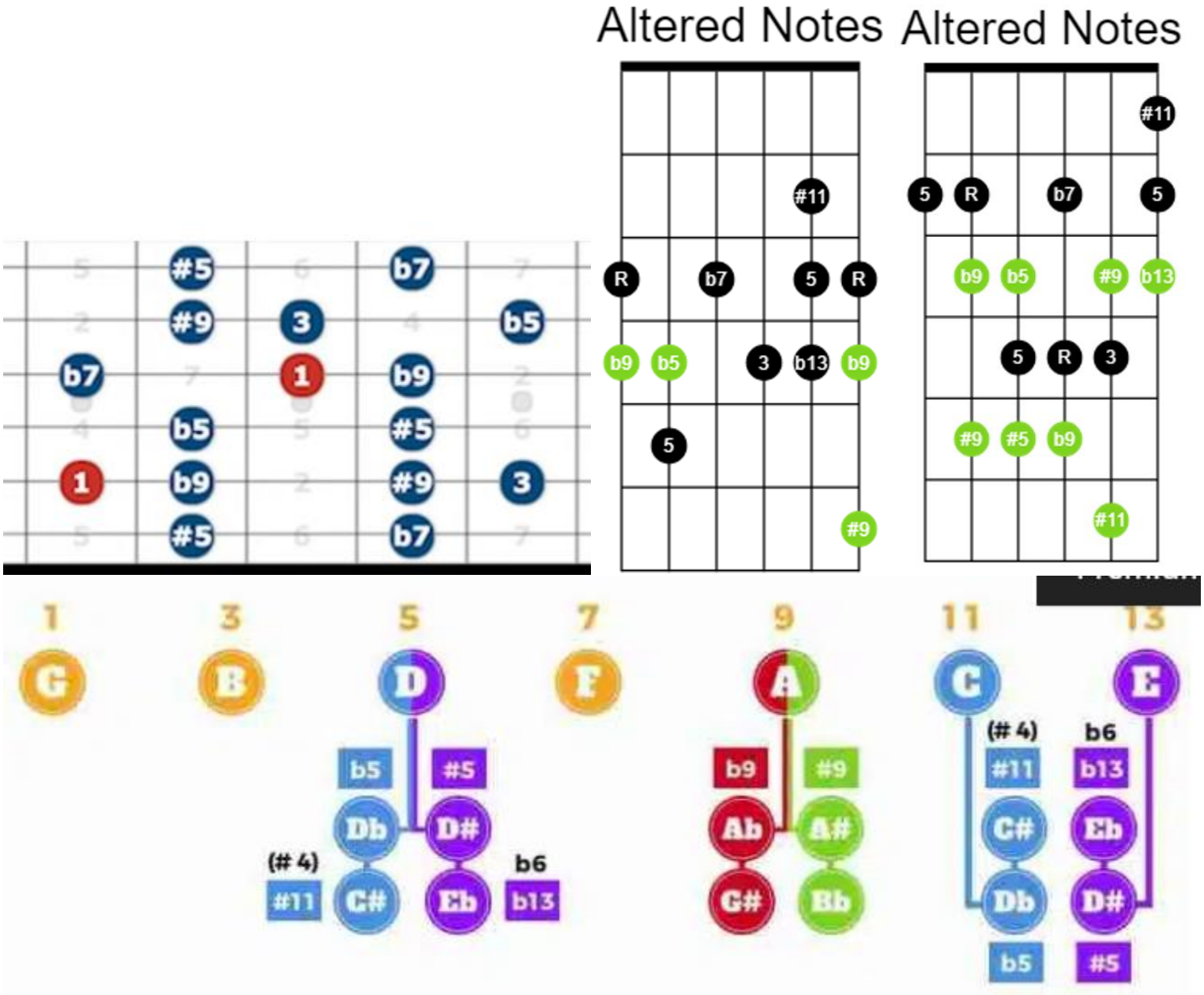

Ex 2 - ascending
Po
Sl
Po
H
④② ① ③ ①①③ ① ①


Ex 3a
H
Sl
H
Sl
H
Sl
④① ④① ④① ④ ① ④① Down m2,4,m2


Ex 3a - ascending
Ex 3b
③ ② ① ④



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Altered Scale Licks https://www.youtube.com/watch?v=zUADW70cnVA

```
G7alt = AbmM7 arp
|-------3-6-4-------|-----------||-3-----6-----|-----|
|-----4-------4-----|---5-------||-4-----4-----|-5---|
|---4-----------4---|-----------||-4-----4-----|-4---|
|-5---------------6-|-5---------||-5-----3-----|-5---|
|-------------------|-----------||-------------|-3---|
|-G7alt-------------|-CM7-------||-AbmM7-BM7#5-|-CM7-|
```

```
|-6---------------|-------|-6---------|
|---9-------------|-------|-9---------|
|-----8-----------|-------|-8---------|
|-------9-8-6-----|-5-----|-9---------|
|-------------6-8-|---7---|-G7b9#9b13-|
|-G7alt-----------|-CM7---|-Abmb9-----|
```

```
BM7#5 arp
|-G7alt----------------|-----|-------CM7-|
|---------------8-11-9-|-8---|--8----8---|
|-------------8--------|-----|--8----7---|
|-9-------8h9----------|-----|--9----7---|
|---10-11--------------|-----|-10---------|
|----------------------|-CM7-|-BM7#5-8---|
```

```
  E7#5 arp
|-------------11----------|--------|---|-11---------|
|-------12-14----12-------|-----13-|---|--9---------|
|----12-------------13-10-|-/12----|---|-10---------|
|-13----------------------|--------|---|--9---------|
|-------------------------|--------|---|------------|
|-------------------------|--------|---|-Fm7b5--CM7-|
```

```
|-G7#5-----------#5-------|-CM7---------|---------|
|-------------------------|-------------|-16------|
|-16-13\12----12----------|-------------|-16------|
|----------15----13-------|-12----12-14-|-15------|
|--------------------14---|----15-------|---------|
|----------------------15-|-------------|-15-G7#5-|
```

```
|-Galt-(Ab-Melodic-Minor)-|-----|
|--------------------8-----|-(8)-|
|--------------8-10-------|-----|
|-------8-9-11------------|-----|
|-10-11--------------------|-----|
|--------------------------|-----|
```

https://www.youtube.com/watch?v=pAkipvT2CtQ

Diatonic Arpeggios in G Alt

```
|-----------------------------------------------------------|
|---------------------8-|---------9-|-----------------------|
|---------10-|------8---|------10-----------------------------------|
|----8-11---------9------|-8-11---------------------------------------|
|-10---------|-11-------|-------------------------------------------|
|-Gm7b5------|-AbmM7----|-Bbm7------|-------------------------------------|
```

BeBop Scale

BeBop is a mixolydian scale with a chromatic passing tone *between the flat 7 and the Root*. i.e., add the major 7.
Sounds better when played *descending* from the root, but play it from a chord tone other than the root.
https://www.youtube.com/watch?v=jC8tn6Wggxs

```
|-F7------------------|-F--------------------|-A-------------------|--------------------|
|---------------------|----------b5----------|-11-9-10-------------|-11-8-10------------|
|-10-9-8-7------------|-10-9-7---------------|---------------------|--------------------|
|----------10-8-7-----|--------10-9--8-7-----|-b9----R-------------|---b7--R------------|
|-----b7----------10-8-|---M7-------------10-8-|---------------------|--------------------|
|-Dominant------------|-Major----------------|-Chromatic enclosure-|-Diatonic enclosure-|
```

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```
|-------------------------|--------------|---------------------|-8--------------------|-11-10-8---------------|
|-------------------------|--------------|-10-8----------------|---11-10-8------------|---------11-10-8--------|
|-11-9-10-9-8-7-----------|-10-9-8-7-----|-----10-9-8-7--------|----------10-9-8-7----|-----------------10-9-8-|
|---------------10-8-7----|--------------|--------------10-8-7-|--------------------10-|------------------------|
|--------------------10-8-|--------------|---------------------|-----------------------|------------------------|
|-Root enclosure----------|-5th-enclosure|-Start-on-3rd--------|-Start-on-Fifth--------|-Start-on-7th-----------|

|-9-7-8-------------------|
|-------11-10-8-----------|
|---------------10-9-8-7--|
|-----------------------10-|
|-------------------------|
|-Enclose-on-5th----------|
```

https://www.instagram.com/reel/DMaMmpBM_kB/

```
|-8-7-----------------------------|-13-12-11-10-8-----------------------|-6-5-4-3---------------------|
|-----11-10-8-------------------- |---------------11-10-8--------8------|---------6-5-4-3-------3-----|
|-------------10-9-7--------7-----|-----------------------10-9-8---7----|-----------------5-4-3---2---|
|--------------------10-9-8---7---|-------------------------------------10-|--------------------------5-|
|-------------------------------10-|---------------------------------------|----------------------------|
|-C7-----------------------------|-F7-------------------------------------|-Bb7-------------------------|

|--------------------------------|---------------------------------------|----------------------------|
|--------------------------------|---------------------------------------|----------------------------|
|--------------------------------|---------------------------------------|----------------------------|
|--------------------------------|---------------------------------------|----------------------------|
|--------------------------------|---------------------------------------|----------------------------|
|-Eb7-----------------------------|-Ab7-------------------------------------|-Db7-------------------------|
```

Arpeggios upward, BeBop scale downward https://www.youtube.com/watch?v=D6w63-Uo5Jo

Find parent scale, e.g., F7 - think F mixolydian (5th mode of BbM scale)
F mixo is F, G, A, Bb, C, D, Eb.
Designate chord tones: F, A, C, Eb (1,3,5,b7)
Make arpeggios from each of the chord tones. Skip every other note.

Starting on 5th (C) would be: C, Eb, G, Bb | Starting on 7th (Eb) would be: Eb, F, Bb, D | Starting on 3rd (A) would be: A, C, Eb, G

```
|-Cm7-------|-EbM7------|-Am7b5----|
|-C-Eb-G-Bb-|-Eb-G-Bb-D-|--------8-|
|-----------|-------7---|------8---|
|------5--8-|---5-8-----|-7-10-----|
|---6-------|-6---------|----------|
|-8---------|-----------|----------|
```

Top note of every arpeggio is a non-chord-tone so you lead down to a chord tone to start the “BeBop scale down “.

```
|-Cm7-----|-----------------|-EbM7----|-5-4-3-9-R-M7-b7-|-Am7b5----|-------------------|
|---------|-3-9-R-M7-b7-6-5-|---------|-----------------|--------8-|-------------------|
|---------|-----------------|-------7-|-5---------------|------8---|-10--9--8-7--------|
|-----5-8-|-7-5-------------|---5-8---|---8-7-5---------|-7-10-----|------------10-8-7-|
|---6-----|-----8-7---6-5---|-6-------|---------8--7--6-|----------|-------------------|
|-8-------|-F-------------8-|---------|-F---------------|----------|--R-M7-b7-6--5-4-3-|
```

BeBop Dominant Licks

```
|---------------------------------||-------|---------------------------------|
|-11-10-9-11-7/8------------------||-11-10-|-9------8-6----------------------6-|
|----------------10-8-10-6/7------||-------|------8-----8-5-6-7-----------7---|
|--R-------------------------8-7-6-||-------|---10---------------8-7-5-6-8-----|
|---------------------------------||-------|---------------------------------|
|-Bb7--------------------------------||-------|---------------------------------|

|-8-7-6-5-----------||--------------------||-17-18-17---------------------|
|---------8-6-----5-||-8------------------||----------19-18p17------------|
|-------------7-8---||---10-7-8-9-8-7-6----||------------------15\14-------------|
|-------------------||-------------------10-||-----------------------17-15------|
|-R---------------3-||---------------------||----------------|
|-C-----------------||-C------------------||----------------|
```

Descending from G

```
|-------------------|-------------------------------------|
|-8-7-6-5-----------|-----------------------------------------------|
|---------7-5-4-----|---------------------------------------------|
|---------------7-5-|-------------------------------------------|
|-------------------|-------------------------------------|
|-------------------|-G Super-Locrian-------------------------------------|
```

G arpeggio is G, B, D, F

https://www.youtube.com/watch?v=o1X4D-PQ3Xk

```
|-----------------|-----------------|-----------------|-----------------|
|---------3-6-3-4-|-5-3-------------|-----------------|-----------------|
|-------3---------|-----6-4-5-4-3---|-----------------|-3-7-6-4-5-------|
|---2-5-----------|---------------7-|-6-4-5-3-------5-|-----------9-8-7-|
|-3---------------|-----------------|---------5-6-7---|-----------------|
|-----------------|-----------------|-----------------|-----------------|

|-8-7---------------|---------------------|---|----------------------|---------------7-8-|
|-----10-9-8--------|--R---------5--------|-R-|----------------------|--------8-9-10-----|
|------------10-9-7-|---------------------|---|----------------------|-7-9-10------------|
|-------------------|-10-9-7--------------|---|-----------------7-9-10-|-------------------|
|-R--------5--------|--------11-10-8-7----|---|------7-8-10-11--------|-------------------|
|-------------------|-------------------10-|-8-|-8-10------------------|-------------------|
```

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Speed exercises

Warmup 1: Speed Builder

Place your hand on the 6th string with your fingers on frets 1- 4. Now go through the fingerings below (1=index finger, 2=middle finger, etc.) Go through them one time on each string. Do this as a daily exercise to build strength and speed.

1-2-3-4	2-1-3-4	3-1-2-4	4-1-2-3
1-2-4-3	2-1-4-3	3-1-4-2	4-1-3-2
1-3-2-4	2-3-1-4	3-2-1-4	4-2-1-3
1-3-4-2	2-3-4-1	3-2-4-1	4-2-3-1
1-4-2-3	2-4-1-3	3-4-1-2	4-3-1-2
1-4-3-2	2-4-3-1	3-4-2-1	4-3-2-1

Exercise for E major “G” form to “A form” and back

```
|-12-11-9----11-9-------9-------------------------------------------------------------------------------|
|---------12------12-10---12-10-9-12-10-9----10-9------9-------------------------------------------------|
|-----------------------------------------11------11-9---11-9\8-11-9-8\6-9-8-6---8-6-----6---------------|
|-------------------------------------------------------------------------------9-----9-7---9-7-6-9-7-6\4-|
|---------------------------------------------------------------------------------------------------------|
|---------------------------------------------------------------------------------------------------------|
```

Chromatic Exercise

Forward:

```
|-------------------------------------1-2-3-4-/5------|
|---------------------------------2-3-4-5--------------|
|-----------------------2-3-4-5-----------------------|
|-----------------3-4-5-6---------------------------- |
|---------4-5-6-7-------------------------------------|
|-5-6-7-8---------------------------------------------|
```

Reverse:

```
|-5-4-3-2---------------------------------------------|
|---------6-5-4-3-------------------------------------|
|-----------------6-5-4-3-----------------------------|
|-------------------------7-6-5-4---------------------|
|---------------------------------8-7-6-5-------------|
|-------------------------------------9-8-7-6-\5------|
```

Staggerered:

```
|---------------------------------------------------|
|---------------------------------------------------|
|---------------------------------------------------|
|---------------------------------------------------|
```

```
|-----------------4---4-5-4-5-6-5-6-7--etc----------------|
|-5-6-7-6-7-8-7-8---8-------------------------------------|
```

|------------------------|	|----------------------5--8p5-|
|-----9------------------|	|----------5-------5-8--8-----|
|-------9p7--------------|	|----5-7-8---5-7-8------------|
|-8/9-------9-8-7-5h6-----|	|--7--------------------------|
|---------------------7---|	|------------------------------|
|-E lick------------------|	|------------------------------|

Deconstructing Deal

|------------------------|	|--------------------------|	|-C#7-------------------------|
|--8b9------------------|	|--------------------------|	|------------------------6---|
|------9p7--------------|	|-7-8-9----------------------|	|-----------4---------4-----6-|
|----------9p8p7-5h6----|	|-------7-8-9--5-6-7--------|	|---3---3-6---6---3-6---6-----|
|--------------------7---|	|----------------------5-6-7-|	|-4---4---------4-------------|
|------------------------|	|--------------------------|	|------------------------------|

[Diatonic Lead Patterns from Fretboard Logic]

```
|-DLP1A-------------------------------8-9-11-13-14/16-|-16\14-13-11-9-8-------------------------------------|
|-----------------------------6-7-9/11-----------------|-----------------11\9-7-6---------------------------|
|-------------------------5-6-8-------------------------|-------------------------8-6-5---------------------|
|---------------3-4-6/8--------------------------------|--------------------------------8\6-4-3-----------------|
|---------3-4-6-----------------------------------------|-----------------------------------------6-4-3-1---------|
|-1-2-4/6-----------------------------------------------|-------------------------------------------------6\4-2-1-|

|-DLP2A-----------------------------6-7-9/11-13-14-16-|-16-14-13-11\9-7-6-----------------------------------|
|-----------------------------6-7-9-------------------|-------------------9-7-6-----------------------------|
|---------------------3-4-6/8-------------------------|-------------------------8\6-4-3---------------------|
|---------------3-4-6-----------------------------------|-----------------------------------6-4-3---------------|
|-------1-2-4/6-----------------------------------------|-----------------------------------------6\4-2-1-------|
|-1-2-4-------------------------------------------------|-------------------------------------------------4-2-1-|

|-DLP1B-----------------------------6-8-9/11-13-14-16-|-16-14-13-11\9-8-------------------------------------|
|-----------------------------6-7-9-------------------|-----------------11\9-7-6-----------------------------|
|---------------------3-5-6/8-------------------------|-------------------------8\6-5-3---------------------|
|---------------3-4-6-----------------------------------|-----------------------------------6-4-3---------------|
|-------1-3-4/6-----------------------------------------|-----------------------------------------6\4-3-1-------|
|-1-2-4-------------------------------------------------|-------------------------------------------------4-2-1-|
```

```
|-DLP2B-----------------------------6-8-10/12-13-15-17-|-17-15-13-12\10-8-6-----------------------------------|
|-----------------------------6-8-10--------------------|--------------------10-8-6-----------------------------|
|--------------------3-5-7/9---------------------------|---------------------------9\7-5-3--------------------|
|---------------3-5-7-------------------------------------|-------------------------------------7-5-3---------------|
|-------1-3-5/7-----------------------------------------|-----------------------------------------7\5-3-1-------|
|-1-3-5-------------------------------------------------|-------------------------------------------------5-3-1-|
```

15 Hot Patterns to Fire Your Solos

https://www.guitarworld.com/lessons/scale-sequences-15-hot-patterns-will-fire-your-solos

```
|------|-C-----------------------------------|------|-8-------------------------------------|
|------|-------------------------------------|------|---11-9-8-11-9-8----9-8------8---------|
|-1.A.-|-------------------------------------|-1.B.-|-----------------10-----10-8---10-8-7--|
|------|---------------------------7------7-9-|------|----------------------------------------|
|--80--|------7-8----7-8-10-7-8-10---8-10-----|--80--|----------------------------------------|
|--bpm-|-8-10-----10--------------------------|--bpm-|-Cm--------------------------------------|

|------|-Am--------------------|------|-12--------------------|-------------------------|
|------|-----------------------|------|----15-14-15-14-12-14-12-|----12-------------------|
|-2.A.-|-----------------------|-2.B.-|-------------------------|-14----14-13-14-13-11-13-|
|------|-----------------------4-|------|-------------------------|-------------------------|
|-112--|-----------5---5-7-5-7---|-184--|-------------------------|-------------------------|
|-bpm--|-5-7-8-7-8---8-----------|-bpm--|-E7----------------------|-------------------------|

|--------|-Gm-------------------------3-6-|-10-------------------------------------|
|--------|--------------------3-6---------|----10-12----10-----------------------------|
|-3.A.B.-|-------------3-5---------3-5-----|----------11----9-11----9-------------------|
|--------|-----3-5---------3-5-------------|---------------------12---9-12----9---------|
|--80----|---------3-5---------------------|-------------------------------12---9-12----|
|--bpm---|-3-6-----------------------------|-D--------------------------------------12-|

|------|-C-----------------------------------|------|-C-----------------------------------|
|------|-------------------------------------|------|-------------------------------------|
|-4.A.-|-----------------------------7----9-|-4.B.-|-----------------------------7-9----|
|------|-----------------7----9-7-10-9---10---|------|---------------7------9-10-7-9-----10-|
|--80--|---7----8-7-10-8---10-----------------|--80--|---7-8----7-10---8-10-----------------|
|------|-8---10-------------------------------|------|-8-----10----------------------------|

|-----|-5----------------------|----|-10-----8-7-------------------------|
|-----|---5-8---7---5-----------|----|----8-7---------10-8------7----------|
|-5.--|-------7---5---4-7---5---|-6.-|------------9-7-------------9------7-|
|-----|--------------------7---5-|----|---------------------10-9-----7------|
|-112-|-------------------------|-92-|-------------------------------10---|
|-----|-Am7---------------------|----|-D9----------------------------------|
```

```
|-----|-G-----Am----Bm----C-----|-D-----Em----F#o---G-----|-----|-C7----------------6---10-|
|-----|-------------------------|-------------------3-----|-----|---------------8-----8----|
|-7.--|-------------------------|-----2-4-------2-5---4-5-|-8.--|-------7---9-7---9--------|
|-----|-------2----------4-5-2---|---4-----5-2-4-----------|-----|---8-----8----------------|
|-132-|---2-5---3---2-5-------3-|-5-----------------------|-132-|-7---10-------------------|
|-----|-3---------5-------------|-------------------------|-----|-Em7b5--------------------|
```

Warm-Up Exercise: **Then slide up one fret and so on**

```
|---------------5-|-9---------------||---------------6-|-10-------------------|
|-------------5-----|-----5-----------||-----------6-----|------6---------------|
|---------6-----6---|---6-----6-------||-------7-----7---|----7-----7-----------|
|-----7-----7-------|-------7-----7---||---8-----8-------|--------8-----8-------|
|-------7-----------|-----------7-----||-----8-----------|------------8---------|
|-5---------------|---------------5-||-6---------------|----------------6-etc-|
```

Then double each note
Then triple each note
Then do 4 repeats per note

```
|---------------------------------|-------------------------7-8-9-10-|-11-10-9-8-----------------------------|
|---------------------------------|-------------------7-8-9-10----------|-----------11-10-9-8--------------------|
|-------------------------5-6-7-8-|-9-8-7-6-7-8-9-10-------------------|---------------------11-10-9-8-----------|
|-----------------5-6-7-8---------|-----------------------------------|-------------------------------11-10-9-8-|
|---------5-6-7-8-----------------|-----------------------------------|---------------------------------------|
|-5-6-7-8-------------------------|-----------------------------------|---------------------------------------|
```

```
|---------------------------------|
|---------------------------------|
|---------------------------------|
|-7-8-9-10-9-8-7-6----------------|
|-----------------9-8-7-6---------|
|-------------------------9-8-7-6-|
```

Basic Approach

Learn music theory.
Start in the key of C
Learn major intervals
Learn minor intervals
Learn your pentatonic for the root - my third favorite
Learn your pentatonic for the relative
Learn the pentatonic for the IV
Learn the pentatonic for the V
Learn the blue notes for the pentatonics (become a blues player)
Learn the Dorian mode (sound more jazzlike) - my favorite
Learn the Mixolydian mode (rock on) - my second favorite

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I think you'll be able to find a few notes to play not only on this progression, but on ANY progression.
This is what a pentatonic looks like. It is both major and minor at the same time!!!!!! Start on a C, it's Cmajor or start on an A, it's Aminor.

I am sure by now you have a lot of answers maybe I can add something new. Here is what my teacher taught me. A key is based around a series of notes called a scale. Major keys use the major scale minor keys use minor scales. You have the manor scale right for C. The last example you gave was in the key of A harmonic minor. So the A harmonic minor scale is what those chords are derived from. If you know how to from any major scale then you are on your way. Now what my teacher does to teach scales and keys is as follows.

Start with C then go to G then to D then A then E then B then F# then C# then G# then D# then A# then E# or F it is the same key. Now what you have done is this you have learned 12 keys that are have gradually changed from one key to the next. The difference from C to G is the note F#. In C the F is natural. In G the F is sharped. Once you have gone through all 12 keys like this you have all the notes that the basic major nd minor chords will use. For example in every key you have 3 major chords and 3 minor chords. The last chord is a diminished. So this means you will know 36 major chords and 36 minor chord and 12 diminished chords. Now if you add what is called inharmonic spelling chords to the pic (D# =Eb) and so on you have more names but the same chords. Thus you have learned your keys. Now as far as the modes go for each key you just re focus the starting point of each scale. For G the G note is the root note for the Ionian. The A is the root note for A Dorian. Replace Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian with 1,2,3,4,5,6,and 7. Or G,A,B,C,D,E,F#. That is all the modes are. Now once you can play all the major scales and the modes move on to harmonic minor. This is easy because you just take all that you have learned for each major key and do this. YOU can raise the five of the major scale (G,A,B,C,D#,E,F#,) or start on what would be the Aeolian mode in G (E F#G A B C D E) and raise the 7th D to D#. I already showed you the G Ionian with the raised fifth.
So then you have harmonic minor. Hope this helps you. Lorijeanm. I will send you a lesson plan of how I learned my scales if you like fretboard@galaxymall.com

> > The part we're over is a bridge that goes:
> > Am Caug/A Am7 D9 (A walk-down on the 4th string starting 5th
> > pos.)
> > F Dm B7 E7
> > Am Caug/A Am7 D9
> > F Am D7 G7
> >
> > The chord we're over is the Caug/A.
> >
> > Same questions though!
> > A harmonic minor will work.
> If you are playing an A minor scale over the a minor chord at the > start, you can merely play the G# note when you hit the c aug chord. >
> In the context of the song I would call the Caug chord Amin(maj7)
> It is a common chord progression with the chromatic descending line > giving it its flavour.
> "Stairway to heaven" by Led Zep uses it to good effect.
> If you reverse it and play C...Caug....Amin...C7, then you
> have "raining in my heart" by Buddy Holly.
> when soloing over the Amin you could play a g note and the bend it by a > semitone to G# to emphasize the chord change. (sudden idea I just had) > OR from an A note bent from the 8th fret b string, let it down a > semitone when you hit the Amin(maj7) chord.

Yes, A harmonic minor (E F G# A B C D E) represents the least deviation from the C major scale.

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But Darks' scale E F# G# A B C D E is A melodic minor. This would perhaps be a better choice here because the chords go on to Am7-D9, which is a ii-V in G major, so the F# in the scale could be continued.

Of course it then goes to...
> > F Dm B7 E7

...so you're back to the C major scale for the F-Dm.
Is that a B7 chord there, or a Bm7b5?
For B7, you'd use the E major scale. Or a more unusual choice would be E harmonic major. That's (starting from B) B C D# E F# G# A B. It's an odd scale, but it would mean you could keep the C natural note, and avoid introducing a C# for what would be the only point in the tune.
(I mention Bm7b5 because that would be more in keeping with the Am tonality of the rest of the tune, a more common passing chord between Dm and E7.)

And for E7, A harmonic minor would probably be best to draw the ear back to the opening Am.

OTOH, A melodic minor would work right through the E7-Am-Caug chords.
Then you'd just need to drop the G# to G when you get to the Am7-D9

This is a situation when a chord momentarily brings to the forefront an out of key note while the other notes remain the same. All you have to do is change that one note in your parent scale and leave the other notes of the scale as they were. What was [A B C D E F G] over Am now becomes [A B C D E F G#] (A harmonic minor) over Csug/A, back to [A B C D E F G] (A aeolian) over Am7, and [D E F# G A B C] (D mixolydian) over D9. With each new chord tone that comes up, alter the scale just to include that new note. That's way too much thought for such a simple progression though. All that's changing is one note- why burden yourself with thinking about 7 for each chord? It's nice to know the names of the scales and all, but when it comes right down to it you really don't even need bother with thinking about changing scales when playing over this- working with the individual notes at hand can make your life far easier.

The kind of stepwise motion, as in your progression, that moves through a series of chords is called a line cliché. A common trick that improvisors use when playing over a line cliché progression is to bounce between the changing notes and a steady chord tone as the chords pass by. In your example of [Am Caug/A (more commonly seen as Am/maj7) Am7 D9], the line cliché that moves with the chords is the notes [A G# G F#]- just four notes that descend in half steps over each chord. You can play something like this: A-C (over Am), G#-C(over Caug/A), G-C(over Am7), F#-C(over D9). All this is is bouncing the notes of the moving line off of a single steady chord tone, C. You can also use the other common chord tones- E, and A- or even safe tension like B or D. This kind of note to note playing I think is by far simpler than thinking of changing 7 note scales for each chord.

Let's say for example, you have the same chord progression as earlier (GM, Am, and Em) just three simple triads. Now, you could always just play it safe and noodle around with the G major scale for the entire progression, or you could play your newly learned modes!

Let me show you chord by chord. For the GM chord, you could use any major mode (with G as the tonic of course). So, you could play G Ionian, G Lydian, G Mixolydian, or even some strange combination of the three over your GM chord.

For the Am chord, you could use any minor mode (this time using A as your tonic). So, you could play A Dorian, A Phrygian, A Aeolian, or combine the three in various ways over your Am chord.

The Em chord would work exactly like the Am did, except you would use E Dorian, Phrygian, and Aeolian instead of A.

If you're wondering about Locrian, it goes with diminished chords and that's it, so if we had an F# diminished chord in our progression than you would just play F# Locrian. It gets better! If your just using power chords (which aren't defined as major or minor) you can use any of the major or minor modes you want! However, the more intricate the chords you use (using 7ths, 9ths, etc.) the less options you have on what modes you use, because you have to make sure the notes of the chord match with the notes of the mode.

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For instance, if you played a GM chord with a flat 7th, then you would need to play G mixolydian would be your most likely choice of mode because it is Major and has a flat 7th.

D minor Stuff

```
|---------------------3-5--|-----|----------------------3-5-|----------------------3-5-|
|---------------3-5-6------|--3--|---------------3-4-6-----|---------------3-5-6-----|
|---------2-4-5------------|--2--|---------2-3-5-----------|---------2-3-5-----------|
|---2-3-5------------------|--3--|-----3-5-----------------|---2-3-5-----------------|
|-5------------------------|-----|-5-6---------------------|-3-----------------------|
|--------------------------|--Dm-|--------------------------|--------------------------|
```

Dorian - Key C **D Phrygian - Key Bb** **D Aolian - Key F**

```
|-----------------------|
|-------------------6-8-|
|-------------5-7-8-----|
|-------5-6-8-----------|
|-5-6-8-----------------|
|-----------------------|
```

D Locrian

