

# Scales & Modes

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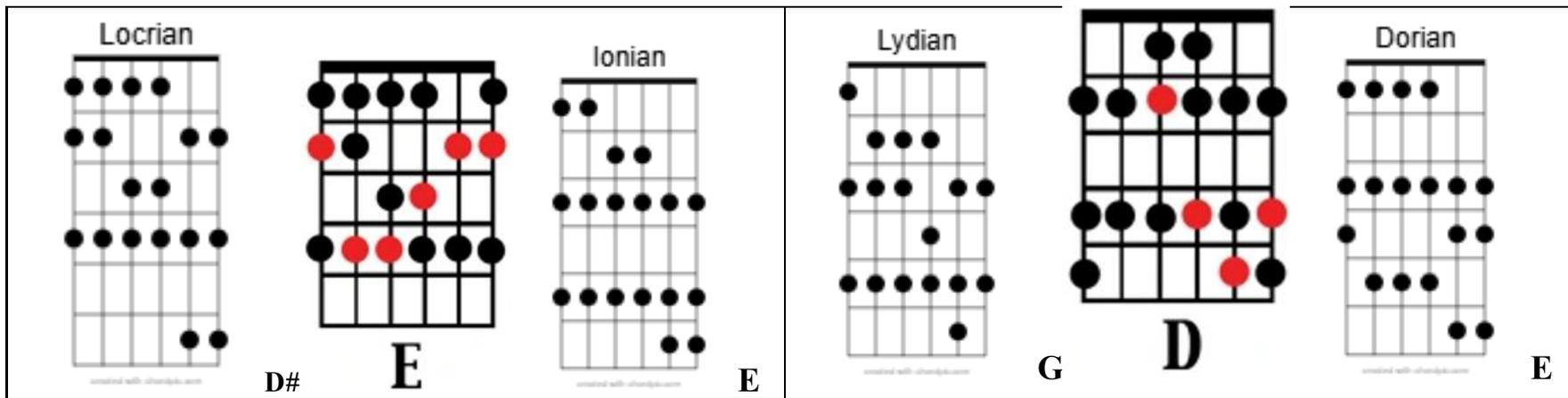
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		b9	9	#9		11	#11		#5/b13	13		7	8			
<b>I Ionian I</b>	1		2		3	4		5		6		7	1	Major	M, M6, M7, M6/9	XXY
<b>Lydian IV</b>	1		2		3		#4	5		6		7	1	Major	M7 M7#11	XY
<b>Mixolydian V</b>	1		2		3	4		5		6	b7		1	Major Dominant	7, 13 sus9	XXX
<b>Melodic Minor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

		<p>Melodic Minor (G)</p> <p>3fr</p>	<p>Harmonic Minor (G)</p> <p>3fr</p>			
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<p>Ionian</p>	<p>Dorian</p>	<p>Phrygian</p>	<p>Lydian</p>	<p>Mixolydian</p>	<p>Aolian</p>	<p>Locrian</p>
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<p>Phrygian</p>	<p><b>C</b> <b>E</b></p>	<p>Mixolydian</p>	<p><b>A</b> <b>E</b></p>	<p>Aolian</p>	<p><b>G</b> <b>E</b></p>
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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 14<sup>th</sup> fret) you'd be playing E mixolydian starting on the 12th fret.

## Exercises

### A Piano Technique Exercise That Works Brilliantly on Guitar

[https://www.youtube.com/watch?v=R3\\_0tu93HzY](https://www.youtube.com/watch?v=R3_0tu93HzY)

-C-Ionian-----	-Dm-Dorian-----	-Em-Phrygian-----	-F-Lydian-----	-G7-Mixolydian-----
-----	-----	-----	-----	-----
-----7-----	-----7-9-7-----	-----7-9-10-9-7-----	-----7-----	-----7-9-7-----
---7-8-10---10-8-7-	---8-10-----10-8-	-7-10-----10-	-8-----	-10-----10-9-
-8-----	-10-----	-----	-----	-----
-Am-Aolian-----	-Bo-Locrian-----	-C-----	-----7-----	-----7-8-7-----
-----	-----8-----	-----8-10-8-----	-----8-10---10-8-----	---8-10-----10-8-
-----7-9-10-9-7-----	---7-9-10---10-9-7-	---9-10-----10-9-	-7-10-----10-	-9-----
-7-10-----10-	-9-----	-10-----	-----	-----
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----10-----	-----12-----	-----12-13-12-----	-----12-13-15-13-12-----	-----
---10-12-13---13-12-10-	---12-13-15---15-13-12-	---13-15-----15-13-	-12-15-----15-	-----
-10-----	-12-----	-14-----	-----	-----
-----	-----	-----	-----	-----
-F-----	-G7-----	-----	-----	-----

-15-12	-12	-13	-12
-15-13-12-13-15	-15-13-12-12-13-15	-13-12	-12-13-15-12
	14	14-12-14	14-12-12-14
			15

-13	-12	-10	
-14-12	-12-14	-12	-10-9
-15-14-15	-15-14-12-14-15	-12-10-12	-12-10-9
			12

-9	-7				
-10-9	-9-10	-10-7	-7-10	-9	-7
-12-10-12	-10-8-10	-10-8-7	-7-8-10	-8-7	-7-8
		10	10-8-10	10-8	-7-8-10
					-8

<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	
	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				

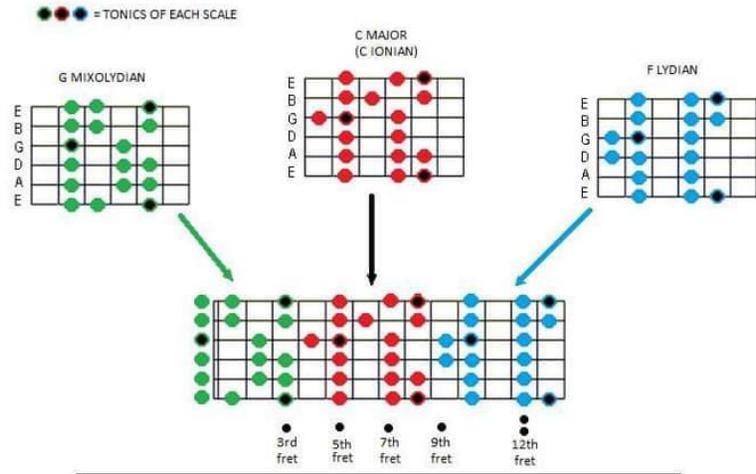
# SCALE TONES IN ALL 15 KEYS

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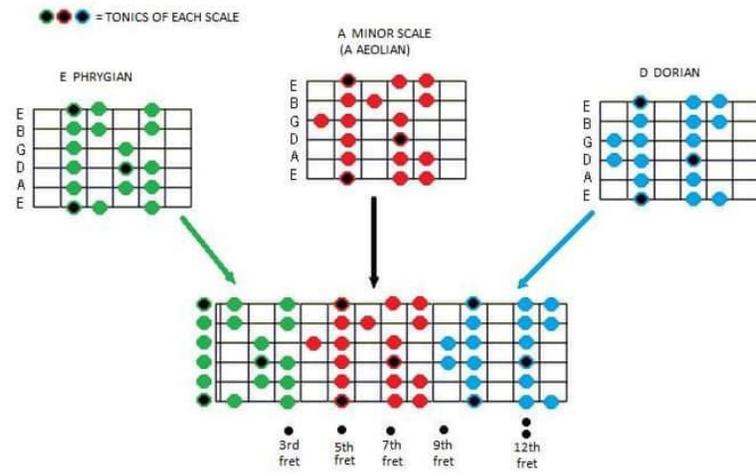
## SCALE TONES

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 $\sharp$
D/Bm	D	E	F $\sharp$	G	A	B	C $\sharp$
A/F $\sharp$ m	A	B	C $\sharp$	D	E	F $\sharp$	G $\sharp$
E/C $\sharp$ m	E	F $\sharp$	G $\sharp$	A	B	C $\sharp$	D $\sharp$
B/G $\sharp$ m	B	C $\sharp$	D $\sharp$	E	F $\sharp$	G $\sharp$	A $\sharp$
F $\sharp$ /D $\sharp$ m	F $\sharp$	G $\sharp$	A $\sharp$	B	C $\sharp$	D $\sharp$	E $\sharp$
C $\sharp$ /A $\sharp$ m	C $\sharp$	D $\sharp$	E $\sharp$	F $\sharp$	G $\sharp$	A $\sharp$	B $\sharp$
F/Dm	F	G	A	B $\flat$	C	D	E
B $\flat$ /Gm	B $\flat$	C	D	E $\flat$	F	G	A
E $\flat$ /Cm	E $\flat$	F	G	A $\flat$	B $\flat$	C	D
A $\flat$ /Fm	A $\flat$	B $\flat$	C	D $\flat$	E $\flat$	F	G
D $\flat$ /B $\flat$ m	D $\flat$	E $\flat$	F	G $\flat$	A $\flat$	B $\flat$	C
G $\flat$ /E $\flat$ m	G $\flat$	A $\flat$	B $\flat$	C $\flat$	D $\flat$	E $\flat$	F
C $\flat$ /A $\flat$ m	C $\flat$	D $\flat$	E $\flat$	F $\flat$	G $\flat$	A $\flat$	B $\flat$

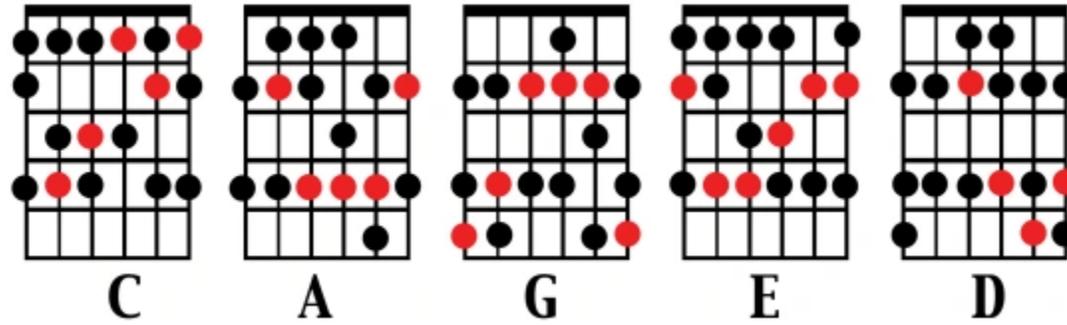
# 3 MAJOR SCALES



# 3 MINOR SCALES



# Caged System



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

	Major Triad	Major Triad Arpeggio	Major Pentatonic	Major Scale	Minor Triad	Minor Triad Arpeggio	Minor Pentatonic	Minor Scale
<b>C Form</b> EDCAG Position 3								
<b>A Form</b> EDCAG Position 4								
<b>G Form</b> EDCAG Position 5								
<b>E Form</b> EDCAG Position 1								
<b>D Form</b> EDCAG Position 2								

# Dm7(b5) / D<sup>ø</sup>

( D F Ab C )

You can use / você pode usar:

- \* Eb Major scale: Eb F G Ab Bb C D Eb
- \* C Minor Harmonic scale: C D Eb F G Ab B C
- \* F Minor Melodic scale: F G Ab Bb C D E F
- \* Eb Minor Melodic scale: Eb F Gb Ab Bb C D Eb
- \* C Diminished scale: C, D, Eb, F, Gb, Ab, A, B, C
- \* D Minor Pentatonic (+blue note): D F G Ab A C D
- \* F minor 6 pentatonic: F Ab Bb C D F

## Modes

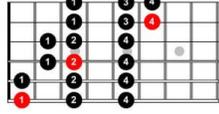
A mode is a displaced scale

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

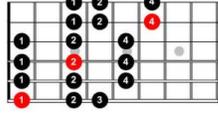
See what I mean? **Every one of these has the exact same notes, because they are all the exact same scale.** Let me clarify something real quick before I make my version of this list. The list of modes I just gave you is not really wrong per se, it's just that most guitarists see that and think something 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.

<p>You should be able to start on one note and go through the modes.</p> <p>D Ionian (major) D Dorian D Phrygian D Lydian D Mixolydian D Aeolian (natural minor) D Locrian</p>	<p>But you should also be able to go through it diatonically, in a key.</p> <p>C Ionian D Dorian E Phrygian F Lydian G Mixolydian A Aeolian B Locrian</p>	<p>Key = C major</p> <p>In the key of C major, these chords go along:</p> <p>I - Cmaj7 ii - Dm7 iii - Em7 IV - Fmaj7 V - G7 vi - Am7 vii - Bm7b5</p> <p>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.</p> <p>The C major scale itself, and any of its modes (D Dorian, E Phrygian, etc.) will fit the chords as well.</p>	<p style="text-align: center;">Chords</p> <p>D Ionian (major) M7 D Dorian m6 &amp; m7 D Phrygian m7 &amp; m7b5 D Lydian M7#11 D Mixolydian b7 D Aeolian m7 D Locrian m7b5</p>
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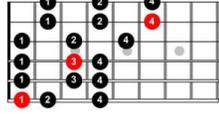
Major (Ionian)



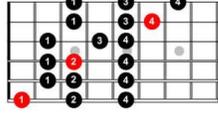
Dorian



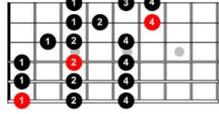
Phrygian



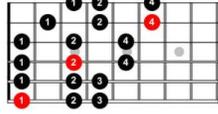
Lydian



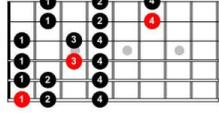
Mixolydian



Aeolian (natural minor)



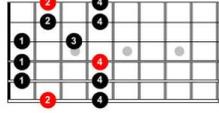
Locrian



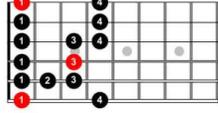
minor pentatonic



Major pentatonic



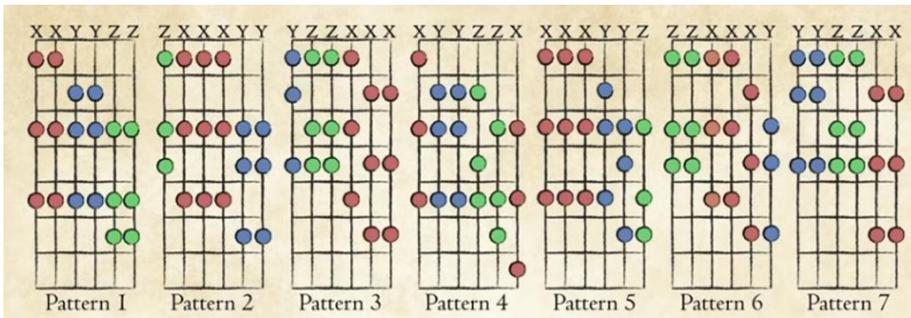
Blues scale



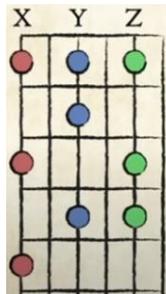
<p>Major scale (Ionian mode):</p> <pre>  -A-----4-5-   -----5-7-   -----4-6-7-   -----4-6-7-   -----4-5-7-   -----5-7-   Major scale (Ionian mode):  -G-----2-3-   -----3-5-   -----2-4-5-   -----2-4-5-   -----2-3-5-   -----3-5-    -C-----   -----   -----4-5-4-   -----3-5-7-7-5-3-   -----3-5-7-7-5-3-   -----   Shape: XX </pre>	<p>Dorian mode: (b3, b7)</p> <pre>  -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-   -----  </pre>	<p>Phrygian: b2, b3, b6, b7</p> <pre>  -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-   -----5-6-8-   -----5-6-8-    -C-----   -----   -----3-5-3-   -----3-5-6-6-5-3-   -----3-4-6-6-4-3-   -----  </pre>
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<p>Lydian mode: (#4)</p> <pre>  -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-   -----  </pre>	<p>Mixolydian mode: (b7)</p> <pre>  -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-   -----  </pre>	<p>Natural Minor scale (Aeolian): (b3,b6,b7)</p> <pre>  -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-   -----  </pre>
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<p>Locrian: (b2, b3, b5, b6, b7)</p> <pre>   -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-----    -----  </pre>	<p>Melodic Minor scale: b3</p> <pre>   -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-----  </pre>	<p>Harmonic Minor: 1, 2, b3, 4, 5, b6, 7, 8</p> <pre>   -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-----  </pre>
	<p>Phrygian-dominant: b2, b6, b7</p> <pre>   -A-----5-6-9-    -----5-6-8-----    -----6-7-----    -----5-7-8-----    -----4-5-7-8-----    -5-6-----  </pre>	



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 XXXYYZZXXXYYZZ

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		Phrygian
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=rOf6i8KIwJU&list=PLB04Q\\_-DchOO2pfeUB7rT2imLd9jeOFzz&index=2](https://www.youtube.com/watch?v=rOf6i8KIwJU&list=PLB04Q_-DchOO2pfeUB7rT2imLd9jeOFzz&index=2)

**Rule 1**  
 When progressing from shape X to shape Y, the first finger shifts up one fret.

**Rule 2**  
 When progressing from the 3<sup>rd</sup> string to the 2<sup>nd</sup> string, the first finger shifts up one fret.

X to Y  
 3<sup>rd</sup> to 2<sup>nd</sup> +1 fret  
 1 fret +1 fret  
 2 frets

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

# 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.

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

	Root on 6 <sup>th</sup> 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		

**PARALLEL**

# Minor Scales

A **natural** minor (**Aolian**) scale is represented by the following notation: 1, 2, b3, 4, 5, b6, b7, 8

A **Dorian** scale is: 1, 2, b3, 4, 5, 6, b7, 8

The ascending or jazz **Melodic Minor** scale can be notated as 1, 2, b3, 4, 5, 6, 7, 8

while the descending melodic minor scale is 1, 2, b3, 4, 5, b6, b7, 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, b3, 4, 5, b6, 7, 8

<pre>  -Natural Minor----- -----   ----- -----   -----b3---b6-b7--- -----   -----5--7-- ---7-5-----   -----5-7-8----- -----8-7-5-----   -5-7-8----- -----8--7-5--                  </pre>	<pre>  -Melodic Minor----- -----   -----b3----- -----   ----- -----   -----4-6-7----- ---7-6-4-----   -----5-7----- -----7-5-----   -5-7-8----- -----8-7-5--                  </pre>
---	--

-Harmonic Minor---	-Dorian-----
-----b3-----b6-----	-----b3-----b7---
-----	-----
-----6-7--	-----4-5-7--
-----5-7-8-----	-----5-7-----
-5-7-8-----	-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=5X9fUUmGpg>

Compare C7 chord with Gm chord. C7 is a dominant. G is the V of C.

-----		-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.

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

Take D Dorian.

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

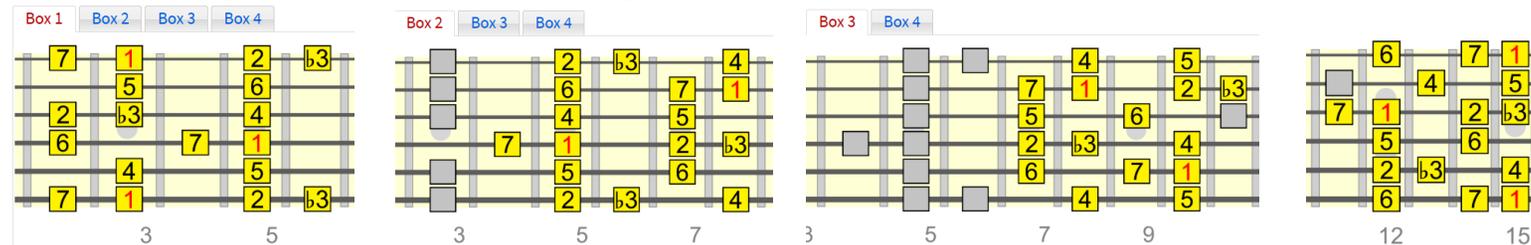
Play a CM7 arpeggio: C E G B

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

## Melodic Minor

“A Ionian mode with a minor 3<sup>rd</sup>” or “Dorian mode with a major 7<sup>th</sup>”

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



<p><b>Modes of Melodic Minor Scale on Guitar &amp; What Chords to Play Them Over</b>  <a href="https://www.youtube.com/watch?v=nxvtoli5EwM">https://www.youtube.com/watch?v=nxvtoli5EwM</a></p> <p>  -Melodic Minor-   - - - - -              - - - - b3 - - - - -   - - - - -              - - - - - - - - - - -   - - - - -              - - - - - 4 - 6 - 7 -   - - - - - 6 -              - - - - - 5 - 7 - - - - -   - - - - - 7 - -              - 5 - 7 - 8 - - - - - -   - 5 - 7 - - - - -  </p>	<p><b>Melodic Minor (b3 only)</b></p> <p>  - 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 - - - - - - - - - - -  </p>
--	--

### 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-----	---b2-----	-----5--6-
-5-----	-----5--7-	-----5-7-----
-6-----	-----5-6--8-----	--5-6--8-----
-5-----	-5-6--8-----	-8-----
-----	-----	-F-G-Ab-Bb-C-D-Eb-F-

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 = b9, #9, 3, #11, b13, b7, R of G7 alt**

```

|-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:

### 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----|
  
```

<h4>Diatonic Triads of G Melodic Minor</h4> <p><a href="https://www.youtube.com/watch?v=DWRAJukOgTI">https://www.youtube.com/watch?v=DWRAJukOgTI</a></p> <pre>  -Gm----Am----Bb+----C-----D-----Eo----F#o----Gm----   ----- ----- -----3-----   -----2-----2-----3-----2-5-3-----   -----2-----4-----2-5-4-----2-5-4-----5-----   -----5-3-----5-3-----5-----   -3-6-5-----6-----    </pre>	<h4>Shell Voicings for Melodic Minor</h4> <pre>  -----   -7-8-10-11-13-15-17-19-   -3-5-7-9-11-12-14-15-   -5-7-8-10-12-14-16-17-   -----   -GmM7-Am-BbM7-C7--D7--Eo--F#o-GnM7-    </pre>
---	---

### 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>

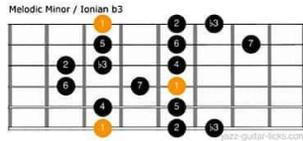
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|-----| |-----10-----10-| -6-----|
|-10-7-----| |-----7-10-7]-----7- [8-----| ---8----- [10---7]---|
|-----7--9-7-----| |-----7-----| -----9]-----7---9-|
|-----8-----8---| |7h [8-----| -----|
|-----10-| |-----| -----|
|-----| |----- [Bbm7#5-arp]----- [Gm-arp]----- [D-arp]-----|

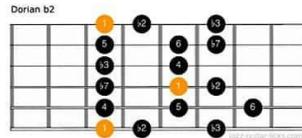
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# MELODIC MINOR MODES

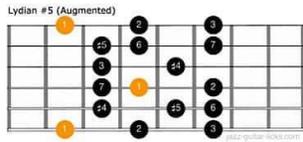
jazz-guitar-licks.com



minMaj7

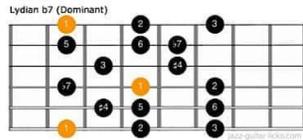


min7(b9)

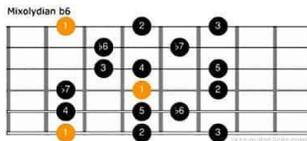


maj7#5

jazz-guitar-licks.com



7#11

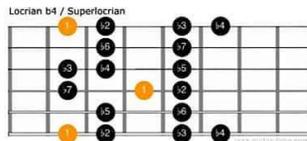


7(b13)



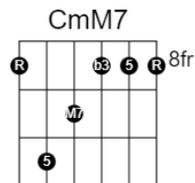
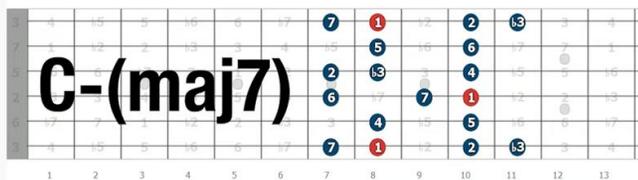
jazz-guitar-licks.com

min7b5



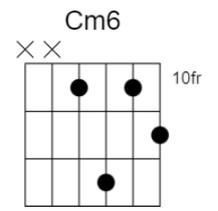
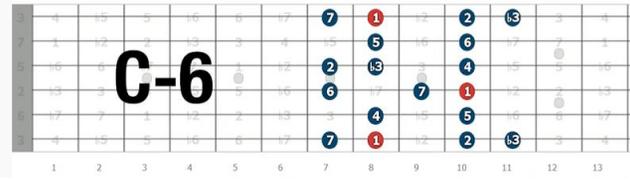
min7b5

## 1st Mode of Melodic Minor Melodic Minor



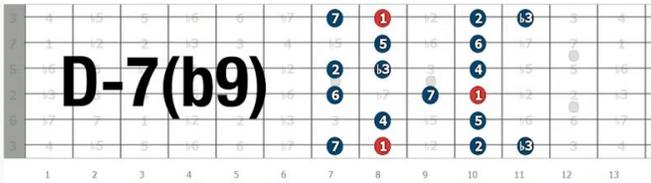
created with chordpic.com

## 1st Mode of Melodic Minor Melodic Minor

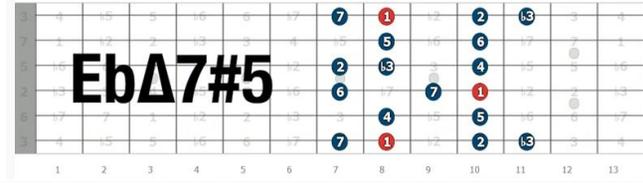


created with chordpic.com

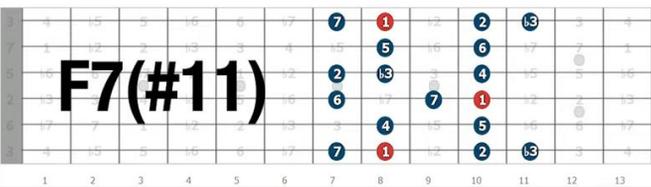
**2nd Mode of Melodic Minor**  
Dorian Flat 2



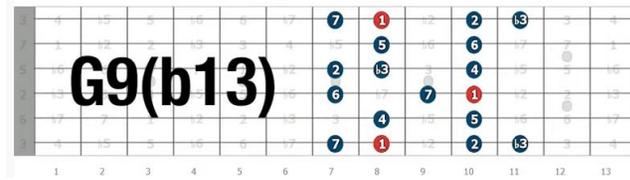
**3rd Mode of Melodic Minor**  
Lydian Augmented (Lydian #4)



**4th Mode of Melodic Minor**  
Lydian Dominant



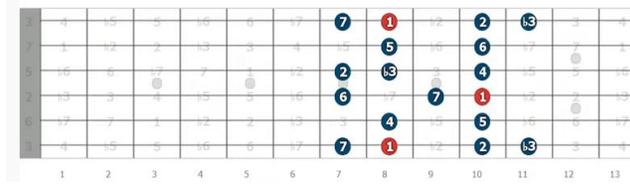
**5th Mode of Melodic Minor**  
Mixolydian Flat 6



**6th Mode of Melodic Minor**  
Locrian Natural 2



**7th Mode of Melodic Minor**  
Altered Scale (Super Locrian)



## 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).

## Getting Started With Harmonic Minor In Jazz

[https://www.youtube.com/watch?v=uHagUs\\_j1M](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

January 15, 2026



## Ledger Lines

Treble Staff

Bass Staff

$F7(\flat 13)$   $B\flat m$   $B\flat 7(\flat 13)$   $E\flat m$

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( $\flat 5$ )	Cmaj7( $\#5$ )	Dm7	E7	Fmaj7	G $\#^{\circ}$

More generally, the harmonic minor chords can be seen as follows:

**I**mM7 – **ii**m7 $\flat 5$  – **III**Imaj7 $\#5$  – **IV**m7 – **V**7 – **VI**maj7 – **VII** $\#$ dim

<p><b>mM7</b></p>	<p><b>m7b5</b></p>	<p><b>M7#5</b></p>	<p><b>m7</b></p>	<p><b>7</b></p>	<p><b>M7</b></p>	<p><b>Dim</b></p>
-------------------	--------------------	--------------------	------------------	-----------------	------------------	-------------------

A **harmonic** minor scale is represented by the following notation: 1, 2, **b3**, 4, 5, **b6**, 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).

<p><b>2nd mode of A Harmonic Minor</b></p> <pre>  -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----- -----  </pre> <p>You can start on any note in the o7 chord</p>	<p><b>Diminished Seventh</b></p> <pre>  ----- ---7-2nd---   -6-6th--- ---6-6th---   -4-2nd--- ---7-4th---   -6-7th--- ---6-7th---   -5-4th--- -----   -Bo7----- -----  </pre>
<p><b>Augmented 7<sup>th</sup>    7b13 or 7#5 chord    Whole Tone Scale</b></p> <pre>  ----- -----   -5----- -4--- -----   -5-5th- -4--- -----   -6-3rd- -3--- -----3-5-   -7-R--- ----- -----2-4-6---   -E+---- -3--- -3-5-----  </pre>	

## In Summary...

- Switch from natural to harmonic minor over the major V chord in minor keys.
- Switch from the major scale to harmonic minor over the V chord in major keys.
- Sharpen the 5th in the major scale over the major III chord in major keys.
- Use harmonic minor over a minor chord (except m7 chords) to give it a minor/major 7th colour.

### G#dim7 arpeggio

Over the **F** chord and the **E** chord (dominant) you could play a **diminished arpeggio** of the **raised 7th degree** (G# in A harmonic minor).

This works as a **substitution** for the harmonic minor scale which bares the notes of the G# diminished chord:

g#   a   b   c   d   e   f

#### A (harmonic) minor

Am	Am	Am	Am	
Dm7	Dm7	Am	Am	
F	E	Am	E7	

*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!*

# HARMONIC MINOR SCALE GUITAR POSITIONS

Five fretboard diagrams illustrating different positions of the harmonic minor scale. Each diagram shows fret numbers (1-7) and interval labels (b6, b3) to indicate the scale structure.

A simplified fretboard diagram showing a specific fingering pattern for the harmonic minor scale. Fingering numbers 1, 2, 3, 4 are placed on the strings to show the sequence of fingerings.

Regular Harmonic Minor Scale Shape

Regular Harmonic Minor Scale Shape

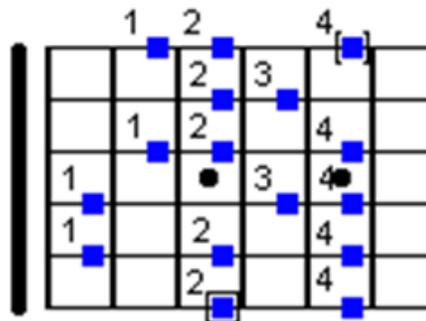
Interval patterns:  $\Delta 2$ ,  $b3$ ,  $p4$ ,  $b6$ ,  $\Delta 7$ ,  $R$ ,  $\Delta 2$ ,  $b3$ ,  $p4$ ,  $p5$ ,  $\Delta 7$ ,  $R$ ,  $\Delta 2$ ,  $p4$ ,  $p5$ ,  $b6$ .

Cheater Scale Mode 1 (Harmonic Minor Hexatonic)

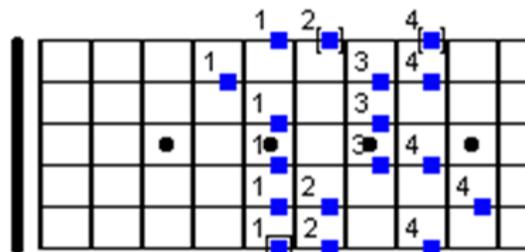
Cheater Scale Mode 1 (Harmonic Minor Hexatonic)

Interval patterns:  $\Delta 7$ ,  $R$ ,  $\Delta 2$ ,  $p4$ ,  $p5$ ,  $b6$ ,  $\Delta 7$ ,  $R$ ,  $\Delta 2$ ,  $p4$ ,  $p5$ ,  $b6$ ,  $\Delta 7$ ,  $R$ ,  $\Delta 2$ ,  $p4$ ,  $p5$ ,  $b6$ .

# Scales: Harmonic Minor

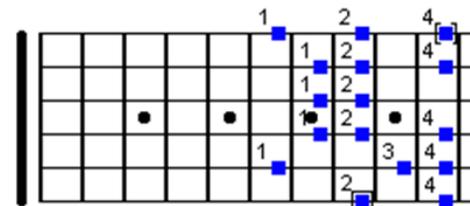


**Fig. 1 1st Mode**

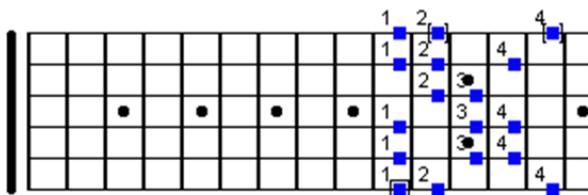


**2a 2nd Mode**

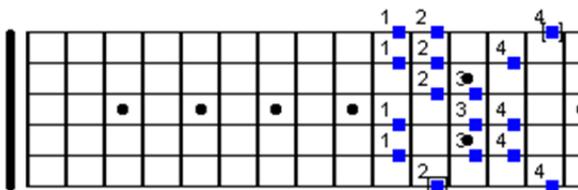
**3b 3rd Mode**



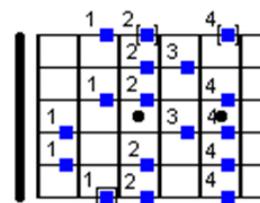
**4b 4th Mode**



**5b 5th Mode**



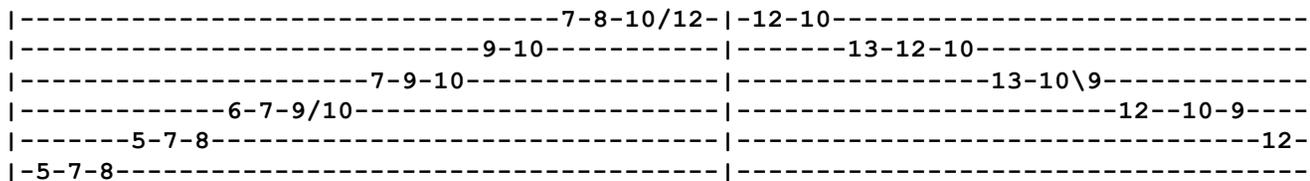
**6b 6th Mode**



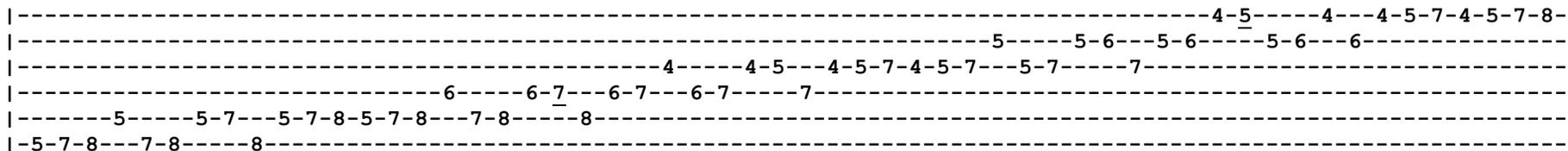
**Fig. 7a 7th Mode**



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



## Harmonic Minor Scale Exercise



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

-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----	-----	-----	-----	-----
-----8-----	10-8-10-11-10-8-----	-----8-----	10-8-10-11-10-8-10-11-----	
8\7/8-10-11-10-11-----	-----11-10-----	-----	8\7/8-10-11-10-11-----	-----

-----	-----
-----	-----
-----	-----
14-11\10-----10-11-10-8--	10-8\6-5-----
-----13-----	-----8-7/8-

-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-----5-7-5-7-8-7-5-----	-----5-----	7-5-7-8-11-8\7-----7-8-7-----7-----	
5\4/5-7-8-7-8-----8-7-	5\4/5-7-8-7-8-----	-----10-----10-----10-8-7-5-	

Root A Harmonic Minor Scale

E7 Arpeggio G#dim7 Arp - Can also be considered E7b9 Arp

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

Here's an example of how the A harmonic scale might be embellished in a solo:

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.

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. As far as I'm concerned, this is one of the main keys to unlocking the potential of the harmonic minor scale.

The diagrams show the following chord shapes:

- A Minor (3fr):** Root (R) on the 5th fret, 3rd fret on the 2nd string, b7 on the 4th string.
- E7(b9) (3fr):** 5th fret on the 2nd string, b9 on the 3rd string, b7 on the 4th string.
- E7(b9) (4fr):** b9 on the 2nd string, b7 on the 3rd string, 5th fret on the 4th string, 3rd fret on the 5th string.
- A Minor (4fr):** Root (R) on the 5th fret, 3rd fret on the 2nd string, b7 on the 4th string.

The musical staves show the following progression:

- Measure 1: A Minor arpeggio.
- Measure 2: E7(b9) arpeggio.
- Measure 3: E7(b9) arpeggio.
- Measure 4: A Minor arpeggio.
- Measure 5: E7(b9) arpeggio.
- Measure 6: A Minor arpeggio.
- Measure 7: E7(b9) arpeggio.
- Measure 8: A Minor arpeggio.

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...

The first diagram shows three measures of a guitar fretboard. The first measure is labeled 'A Minor' and has a fret number '1' below it. The second measure is labeled 'F Major' and has a fret number '2' below it. The third measure is labeled 'A Minor' and has a fret number '3' below it. The fretboard has six strings labeled E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers 1-4 on the strings. The second diagram shows two measures: 'F Major' (fret 4) and 'E7(b9)' (fret 5). The fretboard has six strings labeled E, B, G, D, A, E. Fingerings are indicated by numbers 4, 5, 6, 7, 8, 9, 10. A thick black line is drawn across the strings in the second measure, indicating a string-skipping pattern.

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:

**A Minor**

H H H H H H

**F Major** **E7(b9)** **A Minor**

H H H H H H H

**F Major** **E7(b9)**

P P P P P P

**A Minor**

H P P P P P P P

**F Major** **E7(b9)** **A Minor**

H P P P H H

**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)

Tomato: [https://www.youtube.com/watch?v=6Lt9lPzJ\\_c](https://www.youtube.com/watch?v=6Lt9lPzJ_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

G Mixolydian b9b13 aka Phrygian Dominant (5<sup>th</sup> 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.

Phrygian Dominant Mode - One Octave Shapes

jazz-guitar-licks.com

Phrygian Dominant Scale - Two Octave Shapes

## 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, Db, Eb, E, F#, G, A, Bb. 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, Eb, F, Gb, Ab, 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, Db, Eb, E, F#, G, A, Bb (Half-Whole)
- C, D, Eb, F, Gb, Ab, A, B (Whole-Half)

Use a diminished arpeggio over a Dominant 7

For every Dominant chord, there are 4 closely related diminished scales.

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

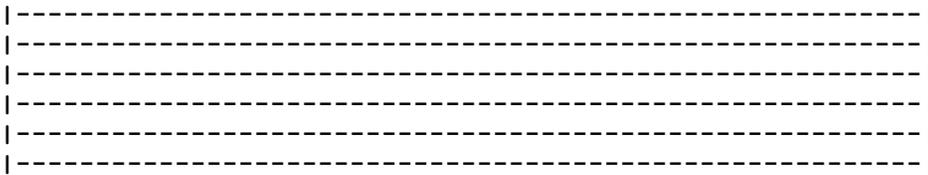
## Diminished Scale Exercises

[https://www.youtube.com/watch?v=Vrw\\_GxjXilA](https://www.youtube.com/watch?v=Vrw_GxjXilA)

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

Whole-Half Diminished Scale

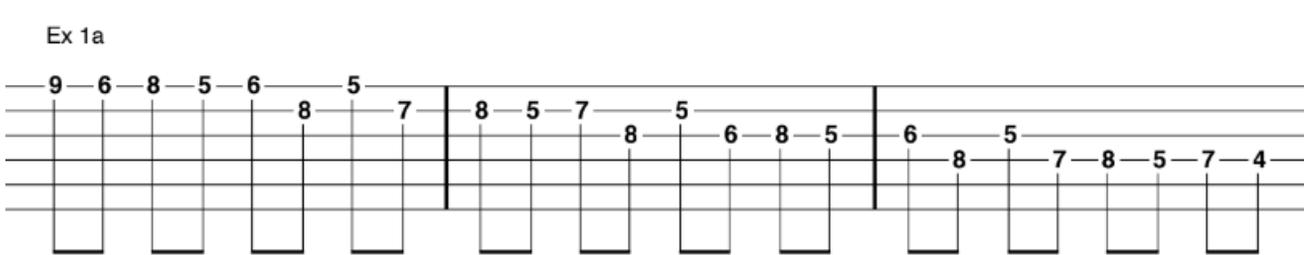
```
|---R-----|-----|-----|
|-----|-----|-----|
|-----4-5-|-5-4-----|-----|
|---3-4---6/-7---|---7\6-4-3-----|-----|
|---3-5-6-----|-----6-5-3-|-----|
|---b3---b5-b6-6-7-R-|-----|-----|
```



Half-Whole:

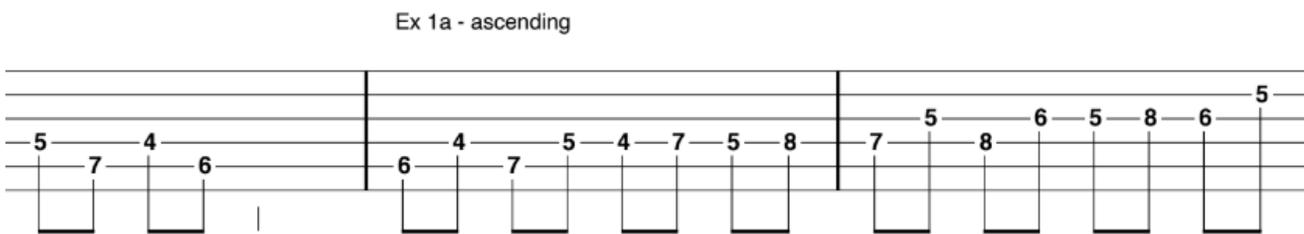


Ex 1a

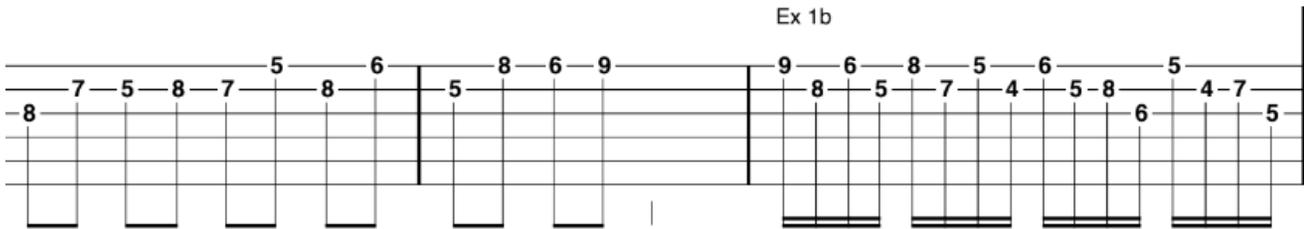


Down two up one with #4. HW Dim scale

Ex 1a - ascending



Ex 1b



Down two, up one - HW Dim scale

① ④      ① ④

Ex 1b - ascending

13

T  
A  
B

Ex 2 - Down m3,m2 Up m3

① ④ ②      ① ④ ①

Ex 2 - ascending

④ ②      ①      ③ ① ① ③ ① ①

Ex 3a

④ ①      ④ ①      ④ ① ④ ①      ④ ①

Down m2,4,m2

Ex 3a - ascending

Ex 3a - ascending

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

③ ② ① ④

Ex 3b

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

Ex 3b - ascending

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

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

Ex 4

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

3 3 3 3

Po

## 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:



```

|-G7-----4p|-3h4p3-----|-Cm-----|
|-----3-6---|-----6-3-----|-----|
|-3-4-----3-4-----|-----4-----|-----|
|-----5-6-----|-----6-5-3\|-1-----|
|-----|-----|-----3-----|
|-----|-----|-----|

```

```

|-----4--|
|-4---11---4--|
|-4---10---4--|
|-3---9---3--|
|-----10-----|
|-3-----3--|

```

```

|-----|-G7#5--|-----|-----8-10-|-G7-altered-scale-----|-----8-| | | |
|-6-----|-4-----|-3---|-----8-9-11-----|-----8-|-----8-10-11---|
|-5-----|-4-----|-3---|-----7-8-10-----|-----8-10---|-----7-8-10-----|
|-6-----|-3-----|-1---|-----|-----8-9-11-----|-----10-----|
|-5-----|-3-----|-3---|-----|-----10-11-----|-----|
|-Dm7b5-|-3-----|-Cm9-|-----|-----|-----|-----|-----|-----|
|-Dm7b5-|-Locrian-----|-----|-----|-----|-----|-----|

```

**Altered Scale in 3rds**

```

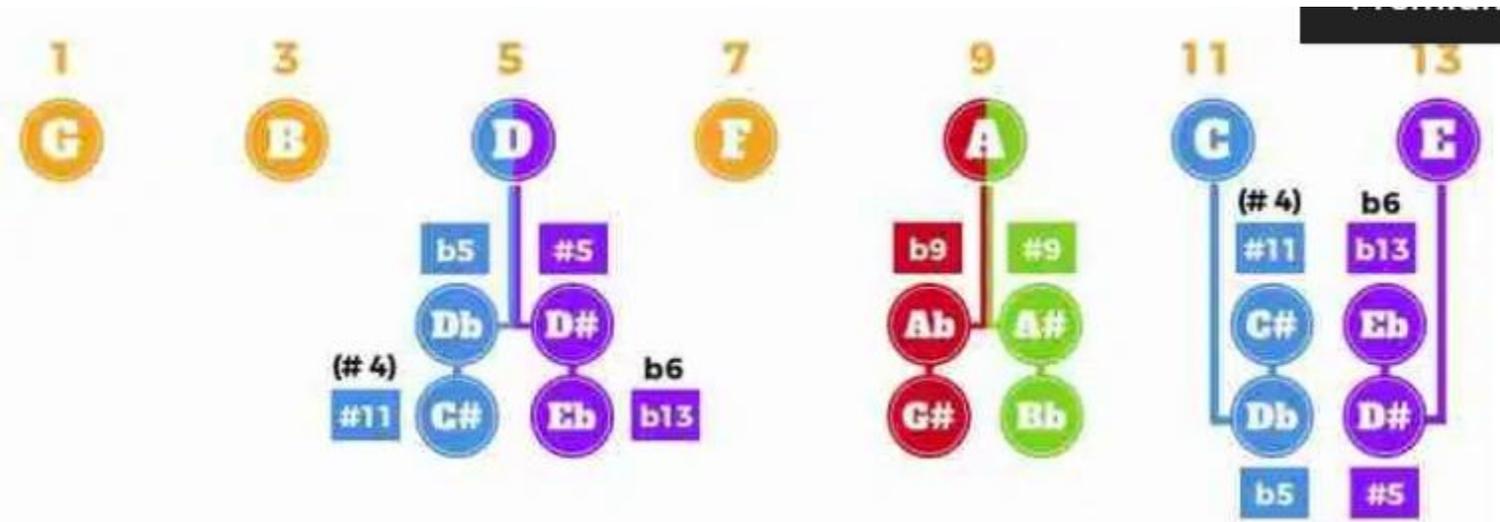
|-----4---6-|
|-----4---5-3-6-5---7---|
|-----3---5-3-6-5---6-----|
|-----4---6-4---6-----|
|-3-6-2-7-6---7-----|
|-----|

```

**Altered Dominants over the V7 Chord**







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

<b>G7alt = AbmM7 arp</b>  -----3-6-4----- -----    -3-----6----- -----   -----4-----4----- -----5-----    -4-----4----- -----5-----   -----4-----4----- -----    -4-----4----- -----4-----   -----5-----6----- -----5-----    -5-----3----- -----5-----   ----- ----- ----- ----- ----- ----- ----- -----    -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----- -----	
---	--	--	--

<b>BM7#5 arp</b>   -G7alt----- -----   -----CM7- -----   -----8-11-9- -----8-    -8-----8- -----   -----8----- -----    -8-----7- -----   -----9-----8h9----- -----    -9-----7- -----   -----10-11----- -----    -10----- -----   ----- -----    -CM7- -----    -BM7#5-8- -----	<b>E7#5 arp</b>  -----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- |
```

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

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

Find parent scale, e.g., F7 - think F mixolydian (5<sup>th</sup> 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 5<sup>th</sup> (C) would be: C, Eb, G, Bb | Starting on 7<sup>th</sup> (Eb) would be: Eb, F, Bb, D | Starting on 3<sup>rd</sup> (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----- | ----- |
```

# Approaching every note of the major scale exercises

<https://www.youtube.com/watch?v=NdHPSsg5xiI&t=186s>

```
|-----3-----|-----3-----|
|-----1-----3-----5-2/3-6-4-5--5-6-|-----5-6-3-4-5-----3-----|
|-----2-----3-1-2--2-3--4-5-----|-----5-6--3-4-5-1-2-3-0-1-2-----|
|-5-2-3--4-5-----|-----3-4-5-1-2-3-|
|-----|-----|
|-----F-----C7----F7----Bb----F-----G7----C7----F-|-----F-----C7----Abo7--F-----Bb----Bm7b5-C7----F-|
```

```
|-----3-----|-----3-----|
|-----2-----4-1-2-5-3-4--4-5-|-----4-5-2-3-4--1-2-----|
|-----2-----3-1-2-5-2-3--4-5-----|-----5-----3-4-5-1-2-3-0-1-2-----|
|-5-2-3--4-5-----|-----3-4-5-5-2-3-|
|-----C-----G7----C7----F-----C-----D7----G7----C-|-----C-----G7----Co7--C-----F-----Fm7b5-C7----F-|
```

```
|-----Note-----F-----G-----A-----Bb-----C-----D-----E-3-----F-|
|-----3-2-----5-4-2-3-6-3-4-5--4-5-6-|
|-----2-1--0-3--1-2-5-4-2-3--4-5-----|
|-5-4-2-3--4-----5-----|
|-----|
|-----Chord-----F-----C-----F-----Bb-----F-----G7-----C7-----F-|
```

```
|-----3-2--F-----E-----D-----C-----Bb-----A-----G-----F-|
|-----5-6-6-3-4-5-5-4-2-3-3-----|
|-----6-4-5-5-4-2-3-3--1-2-2-1-----|
|-----5-----4-5-5-4-2-3-|
|-----|
|-----F-----A7-----Dm-----F7-----Bb-----Bm7b5--C7-----F-|
```

# Killing chromatic jazz method for all instruments! (Approach Note system) <https://www.youtube.com/watch?v=IVzhBqiGoY0>

```
|-----C-----|-----5-----|-----2-3-|-----|
|-----6-5--8-|-----10-----|-----4-5-----|-----7-8-|
|-----7-5-----|-----10-9--12-|-----4-5-----|-----8-9-----|
|-----7-----|-----12-10-----|-----4-5-----|-----9-10-----|
|-----8-7--10-|-----8-9-----|-----8-9-----|-----9-10-----|
|-----10-8-----|-----9-10-----|-----9-10-----|-----9-10-----|
```

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

```

|-----5-----|-----|-----|
|-----6-3-4-5--9-7-8-|-----10-11-12--|
|-----7-5-4-5-----|-----10-8-9-----|
|-----7-----|-----12-9-10-----|
|-----8-5-6-7--10-9-10-|-----|
|-----10-8-7-8-----|-----|

```

```

|-----5-3-|-----|
|-----3--6-5-----|-----3--6-4-5-3-----|
|-----2-----5-----|-----2-----4-5-----4-5-2-----|
|-----3-2--5-----|-----3-1-2--4-5-----4-5-3-1-2-----|
|-----5-3-----|-----5-2-3-----5-2-3-----|
|-----|-----|

```

```

|-----10-7-8-8-5-7-6-4-5-----|
|-----|
|-----|
|-----|
|-----|
|-----|

```

**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-	-----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-----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-----7-----| |-----8-----|-----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-|

```

## Modes Discussion

> (By the way, why do they confuse everything by calling it "D" Dorian > and not C Dorian. That way you have to take the mental step of figuring out that D is a Dorian only in the key of C.

A: No.. you're confused here. The note \*D\* is the root of the Dorian scale itself. It doesn't matter that it's in the key of C. If you wrote a composition that used only a Dm chord and the D Dorian scale, then you're in D Dorian. The key of C major doesn't really have any relevance.

It's called "D dorian" because the note D is the root of that Dorian scale. The mode built on the iii chord (Em) would be called "E Phrygian" because E is the root of that phrygian scale.

*While the modes are contained within the major scale or key, they are also independent scales. They need not be connected with their related major scale at all. This is done only to aid in learning them because it's assumed that most people know the major scale before they learn the modes. This causes a lot of confusion as it has with you.*

You *could* turn everything around and learn the Dorian scale as the main scale, and then the C major scale would be one of its' modes. Then, by your account, you'd have to call it the D major scale?!?!?

Hope that didn't confuse you. **The point is that you're placing too much importance on the modes' relationship to the major key. It's an independent scale unto itself.** That relationship drawn to the major scale is only there so that you can make a mental connection to something you already know.

And you should be able to do this with any key.

> Anyhow, what if your song contains more or different chords than those > above. And what if they're not contained in the key? What do you do then? What do you drop back to?

There's a number of ways to go about that. It depends on how the chords are doing this.

> Simple example is song that goes (Am, C, C, E7; Am, C, F, C; Am, E7, C)

These are actually all in the same key, A minor.

The only chord that's probably throwing you off is E7. This is V7 in A minor. The first problem is that you were probably trying to analyze this as a progression in C major. It's not. It's in A minor.

Secondly you might be wondering why E7 is there when A natural minor has no E7. **The V chord in *minor* keys is often changed to a dom7 chord (Em becomes E7). It creates a stronger pull to the i chord.** It's been done for hundreds of years, and actually is the reason why harmonic and melodic minor scales came about.

In this entire progression you could play nothing but A aeolian and it would sound fine. The fact that E7 isn't in that scale won't make any difference.

If you wanted to fit in the E7 chord, simply change the note G of the A aeolian scale to a G#. (This would give you A harmonic minor by the way) Then just go back to A natural minor all the rest of the time. But you wouldn't even need to do that unless you wanted to.

You could also pick different scales and modes to play on every single chord, but you don't need to do that either. Try playing the whole progression with just A natural minor and I bet it sounds fine. If you get good with that, then try adding some other things like the note G# on E7 to spice it up. Or try using A melodic minor on the A minor chords, or C lydian on the C chords.

>Anyhow, what if your song contains more or different chords than those >above. And what if they're not contained in the key? What do you do then? What do you drop back to? Simple example is song that goes (Am, C, C, E7; Am, C, F, C; Am, E7, C)  
>Help!

Sure. First stop confusing yourself. You've added a lot more to this than there is. I saw another reply that'll go a long way to sorting you out.

Let's go at it from another approach, a very practical sort of "let's get a lead on this so we can go on with rehearsal and you can woodshed it to perfection later" approach.

This song revolves around A, the C and F chords tell you it must be somewhere in the family of minor tonalities. Yeah, there's an E7 which means a G# in there somewhere we'll get back to that.

Let's grab the most basic of minor modes, start with the blues box. You probably have some feel for that, how the notes within it relate to each other and the chord progression. Now let's add in notes – like F and B, those are safe bets. Now you're looking at A minor. (we'll get back to the E7 thing)

Yes it shares the same notes as C Major. So what! The song is in A and we don't care about that key since we aren't playing it. (There wasn't that simple). This is about music, not numerology. The knowledge of modes is to help you find melody. That's all.

So now you have a minor scale. Play with that. Feel how it crosses the chord progression and see what falls into place.

Okay, now that E7. That has a very important non-scale note in it, G#. First thing is you aren't going to play G, A, C or F over it. Well at least not hold any of those notes, they all clash with something in that chord. Depending on where it falls musically, you can either shift gears and play chordal tones from it, or just avoid the obvious clashes. I'd have to hear what else was going on to recommend or play one rather than the other.

That can be good. The whole point of the E7 in the progression is to create a tension that wants to pull to the Am chord. Tension notes like F on E7 only heighten this effect. Sometimes it sounds better that way.

A very simple line would be: (on the high e string)

E7            Am  
--15-13-12-15---12---

This is a simple scale line using only three notes. G, F and E. Two of which are supposedly wrong.

It is true that sometimes you don't want to add any tension. Sometimes the chord itself is enough. But, you could play any note at all, held or otherwise, on the E7 and if resolved properly, it will work.

Again, You could play the A minor scale any notes and there won't be anything inherently out of place.

January 15, 2026

> 2) 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.

This is where a lot of people fall down...

Imagine the chord sequence: C - Am - F - G7 (yeah, it's cheesy, but it'll illustrate the point)

Now, as you know, all of those chords are formed from the C major scale, therefore you'll be able to solo over them using... yup, the C major scale.

Now, when you get to the Am chord, you're *\*not\** playing in A minor, nor are you playing in F Lydian when you reach the F chord. This is because the C major chord (and therefore the C root note) is still the "home" chord of the progression, so the progression as a whole is completely in C. Wherever possible, we generally try to look at the progression as a whole, rather than isolating each chord.

To be soloing in A minor, sure, you'd be using the same set of notes/chords, but you'd have to find a way of making A the "home" chord...

///    ///  
Am - G F - Am - C G

(By the way, why do they confuse everything by calling it "D" Dorian and not C Dorian.

Because it's the Dorian scale (a scale with a root, maj 2nd, min 3rd, 4th, 5th, maj 6th and min 7th) and it's built on a root of D.

D E F G A B C D (which *coincidentally* uses the same notes as C major)

C Dorian would be C D Eb F G A Bb C - a totally different scale.

**If you're going to learn the whole lot (it's a big job) I'd recommend learning *\*parallel\** modes (all the modes starting from a single root) rather than *\*relative\** modes (all the modes sharing the notes of the same major scale).**

With relative modes, it's harder for the beginner to distinguish at first - unless you know how to create suitable backing progressions, there's the danger that D Dorian or F Lydian will keep trying to resolve to the C root note (because the C major scale has such a familiar sound)

> Anyhow, what if your song contains more or different chords than those above. And what if they're not contained in the key? What do you do then? What do you drop back to? Simple example is song that goes (Am, C, C, E7; Am, C, F, C; Am, E7, C)

You just have to know enough theory to make scale decisions based on the chords, or you use your ears.

For instance, in your first progression (Am - C - C - E7), I'd start off using the A minor scale; when the E7 comes in, that scale should still fit pretty well, or you could make it fit even better by changing the G to a G# (which'd give you the A harmonic minor).

Part of the problem in trying to understand theory is that different people use different terms and it can be confusing. For example, although Bm7b5 is commonly used to describe a seventh chord on the seventh degree of the major scale (VII7), it is misleading because it implies that the chord is a minor chord with a flatted fifth: F# flatted to F natural. But there is no F# in the key of C major and the chord of the seventh in a major key is not minor. The chord CAN be called Bm7b5 in other contexts, for sure, but NOT if you are saying it is VII7. BTW, it can also be called Dm6.

Your question is a little confusing. The example you give is not in the key of C but in the key of Am (hence the E7). Also, just playing the dorian mode is not going to work for all types of music (in fact, it won't work for most). You have to think melodically and you have to know keys and related scales. If for example, a piece in the key of C moves briefly into D7, you have to know that you have effectively changed key and that there are now two sharps with which to contend (you don't have to play them but you do have to deal with them, e.g., don't play an F).

This is in the key of Am (the relative minor to the key of C). The E7 has a G# that comes from the A harmonic minor scale. When soloing over this I would just sharp the G while the E7 is being played. I'm sure you'll find this sounds pretty cool.

### **General Approach:**

Listen to as much music as you can and try to transcribe the playing that really moves you. Figure out what they are doing rather than relying on tab - it will sink in like nothing you've ever copied from a tab book has and you'll never forget it. The best time I ever spent in regards to my early development on guitar was in transcribing the favorite songs and solos that I wanted to play (this was in the days before the net and the proliferation of tab books...the early-mid 80's...SO long ago...;) Treat your experience with guitar and music like you are learning a language- in order to learn to speak and read the language you have to not only do it as much as you can, but you need to surround yourself with it so it can sink in on a subconscious level.

Take it step by step: figure out some basics of the language at first (basic chords/scales), imitate what you hear (your favorite players), then take it from there. Keep learning more and more and you'll keep progressing. If you stop, your progress will stop. And as you progress, always look for something new to challenge yourself with; never stay with any one topic too long- move on to something new before anything has a \*chance\* to get old or boring whether it be a new scale, new chord, or new style. I started out with easy pop-rock/classic rock tunes, moved on to blues and blues/rock, then progressive rock, then Classical, then basic jazz and fusion, then early jazz styles, and now am tackling bebop and chord-melody improv. When I started, both Classical and jazz were the last things on my mind, but I evolved into them the more I grew. And for each style (except for Classical), it was the tunes and solos that I transcribed myself that helped me the most. It all just began to \*click\*.

Something else you can do along with transcribing is try taping some rhythm guitar (or play it live) and \*sing\* along with it like you were soloing- but don't touch your guitar. Even if your voice is crappy, sing it anyway. Or hum, whistle, or armpit-fart the notes out if you have to..;) Seriously- if you can hear music in your head, there's no reason why you shouldn't be able to play it. All it takes is making that connection of the ears to the fingers. If you can, tape yourself singing and listen to it. Then transcribe it onto guitar. Figure out what you were \*hearing\* and learn to play it.

If you're having trouble, try playing a simple Am pentatonic scale and singing along with it to get the sound in your ear. Start with just a simple Am or A7 vamp and try using the notes from Am pentatonic over it. Sing some phrases, then figure them out on guitar and play them. Keep doing this until you get the hang of it. Practicing an exercise like this can really help you make a serious breakthrough in making the music from your head rather than just meandering notes without any real goal or purpose. Believe me- I've been there. And doing this every day for a while was the first thing that broke me out of it.

If you want to take a major step towards breaking through the "fretboard fog" that we eventually have to, then learn every note on the fretboard inside, outside, upsides, and downsides. Three of the most important things you can do for your playing is to develop your ear, learn the notes on the fretboard, and learn music theory - even it's only the basics of intervals, key signatures and chord/scale construction. Go up and down each string saying the notes out loud, then across each fret. Make a habit of doing this every day and your note recognition should improve dramatically very soon.

Scales can be wonderful guides to get you started in the right direction. But, it is much better to think in terms of chords when improvising. So, you know the next up chord coming around is out of scale. Isn't it easier to just know the notes of the chord in question than to try and think of the 50 scales that might go with this chord. It works for me. It may just be a small hammer on or slide up to the new notes required for the chord out of key.

In all honesty, though, if you spend extensive time improvising with some good musicians, you can "almost" milk any note at any time to fit in. It's all in the way you phrase the note and the way you manipulate it. If you hit a note that it is completely out of key and let time ride with it, you almost notice that at some point in time the note sounds right, as the

backing progression seems to change "atmosphere" to accommodate the note. Some of the most famous leads ever played had out of key patterns. Spend some time with a "anything goes" frame of mind and you will learn many exciting discoveries along the way.

Hi I hope I can help you. 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 major 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 form 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 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 and 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 chords 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. Lorjeanm. I will send you a lesson plan of how I learned my scales if you like [fretboard@galaxymall.com](mailto:fretboard@galaxymall.com)

I figure out what key the song is in.... (I know, easier said than done for a beginner) then I solo in that key. Any chords that have 'out' notes in them, like that E7 (which would be a 135b7, or E, G#, B and D) then I alter whatever notes don't fit the scale, which would be the G#, like others have noted.

Where I have fun is by playing notes within the chord tones, with the other notes in the scale also. In other words, over that E7, I'd hit the E, G#, B and D notes more than any other - but also play a few from the regular 'Cmaj/Am' scale. A cool lick there would be (on the high E string) 4th fret, 5th, 4th (then on the B string) 5th, 6th, 5th (G string) 4th, 5th, 4th (D string) 6th, 7th, 6th, then slide up to the 12th fret D. The notes for that lick would be G#-A-G#-E-F-E-B-C-B-G#-A-G#-D.

I also prefer hitting the 7th tone (the D over the E7) on 7th chords - it leaves it unresolved, and ready for resolution. It keeps the listener on their toes, so to speak. I rarely if ever end a lick on the root of a chord, unless the solo is over. Another thing that is fun is to have a repeating lick, but change notes to fit the chord. If you were going from a C to an E7, you could play C-E-G (G string 5th fret, B 5th fret, E 3rd fret) and then when it changes to an E7, play C-E-G# (G 5th, B 5th, E 4th) that way you aren't playing JUST the chord tones, and it adds tension.

I took Jazz lessons for a few years, never took rock - the most important advice I could give you is figure out the notes on the neck for the C scale. Up and down the neck, be able to play in ANY part of the neck. The best way to reinforce this is to jam along to songs that are in C/Am, and just noodle around, never ever playing anything but those notes. Once you know it forwards and backwards, Go to D, like someone else suggested - since the only difference is the F# instead of a F natural.

Also learn how to construct chords - what the formulas are for them too. (1 3 5 is a major chord, 1 b3 5 is a minor, etc - with the numbers being the scale degrees.)

Pete

## Modes Discussion

This is more position memorization again!! Try this instead...

The reason you are confused is because everyone just re-tells the same theoretical manifesto when it comes to modes INSTEAD of explaining it in a more pedestrian way so as to afford the performer the necessary insight to actually be useful. This is where I come in.

First just *forget (for now) the fact that D Dorian has the same notes as C Major*. Forget this because you need to start thinking about modes as either major or minor sounds. From this perspective, you will be able to use them in the real world of playing stuff.

In this case Dorian is actually a minor sound. So first you have to know the D minor scale sound and then apply the skills below to see that D Dorian is an altered minor scale that differs from D minor (aeolian) by one note (it has a #6). *So isolate and memorize your aeolian minor scales and Ionian major scales and get to a mode via this way INSTEAD of thinking in terms of a position in a major scale.*

The breakout of the ‘major vs minor modes’ is below. It is easy to get a modal sound using this mindset...

Let’s consider the E Dorian scale for now... Why do I not join the masses and explain how Dorian is this entity that is built from the 2nd note of the parent major scale and that you should play D major but start from the ‘E’ note? Because for one that is a tired and just idiotic way to think about modes.

Secondly what does this actually do to your thought process as a soloist? Well for one, it knocks your thought process out of E minor tonality (which is where you are at sonically) and puts you into having to do a useless conversion process to D major. Why? It’s not D major anymore: it’s E Dorian. You don’t need to do that because more than likely you’re already using some form of E minor pentatonic and you just want to flavor up your solo with a new sound by adding a sharp 6. (So that’s a sharp 6 in e minor again!! This means ‘the sharp 6 would be C# because In E minor, the 6th is C). This means you must know your minor scales!!

FYI. For Dorian (since it is a ‘minor’ sound) it’s very closely associated to the minor scale of the same tonic (in this case... E). So playing modes is rather easy once you know your major and minor scales all over the neck because you can keep your mind on using the same scale patterns but altering one note in general; much easier than switching your focus from the tonic you’re in to a whole different scale.

FIRST A FEW REQUIREMENTS ARE NECESSARY You have to memorize or have at your disposal a list of all the major and relative minor scales (ex. C major and A minor are the same scale, so do this for all keys) and know all the accidentals. This is very important.

You have to know what chords are found in the major scale. Just start with triads. So all major scales have the same chord formula: C Major is: C major triad, D minor triad, E minor triad, F major triad, G major triad, A minor triad, B half diminished triad

Next organize the modes into two camps (major sounds and minor sounds). Now that you have memorized the major and minor scales, you will recognize all the modes as one of these major or minor scales just ordered differently... this means for ex. D Dorian (note below that I have listed out the easy formulas to get a mode) has the same notes as C Major; just use the chords from C Major.

THIS NEXT COMMENT IS THE MOTHERLOAD OF ALL THE INFORMATION I PRESENT.

So in our D Dorian example, if you want to really hear that mode in context, you use the 4 and 5 chord from the major scale the mode is from (C major) (4 and 5 are the only places in the major scale that has back to back major triads and these two triads work in a magical way to really lay out the modal sound when you play these two triads over the mode tonic base note .. in this case for D Dorian it is really C Major (F Major and G major are the 4 and 5 chords).

When you play a D base note over F major and G major, you get the D Dorian mode sound. Then you can play the D Dorian scale over those chord vamps. (This method of using 4 and 5 triads over the bass note of the mode works for all modes FYI). Best to try using the ‘A’ style chords from the CAGED chord system and play your bass note on the 5th or 6th string.

D Dorian = DEFGABC

F major triad = F A C; DFAC = Dm7 | G major triad = G B D; DGB = G

HOW TO FIGURE OUT A MODE. A mode is effectively more of an “alternate major or minor sound”. This really opened the floodgates for me and is just more intuitive. I hope it saves you a bunch of time and from a bunch of confusion

MODES MADE EASY Basically you have major and minor sounds. Here is the breakout:

Major sounds: Ionian Mixolydian Lydian Ionian major scale ←Again just memorize these.

Then to get these other two major sounding mode scales use the formula against the major scale you already know. Basically, each of the other two major sounding mode scales has one note that is different when compared to the major scale so you can apply your knowledge of the major scales on the fretboard and just change one note to play modal Lydian scale ← Ionian scale with a #4

So if you have memorized the D major scale, then to play D Lydian you raise the 4th scale note like this: D major: D E F# G A B C#; D Lydian: D E F# G# A B C# (So from the points above, you should be able to see that D Lydian is really the A major scale, so the 4 and 5 chords in A Major are D major and E major. Play these chords with a D in the bass to hear D Lydian and of course play D Lydian notes)

Mixolydian scale ← Ionian scale with flat7 D major: D E F# G A B C#; D mixolydian: D E F# G A B C (D mixolydian is really G major and the 4 and 5 chords in G Major are C Major and D major, so play these chords over a D bass note to hear D mixolydian and of course play D mixolydian. Do this kind of analysis for any mode and it should become second nature after a while.

Now for minor sounds you have four basic scales: Aeolian Dorian Phrygian Locrian Aeolian / minor scale ← just memorize these as they are just all the major scales starting on the 6th scale degree so if you know the major scales just be able to recite what the 6th degree is and that is your minor scale plus you will have memorized another interval.

So from the D major example above, B is the 6th scale degree B aeolian ← also known as the 'minor scale' there is one minor scale for each major scale (look at a circle of 5ths diagram) B aeolian: B C# D E F# G A Dorian ← same as aeolian scale with #6 B Dorian: B C# D E F# G# A. ← you may notice that B Dorian and D Lydian have the same notes but just realize this fact: D Ionian E Dorian F# [Phrygian](#) G Lydian A mixolydian B aeolian C# [Locrian](#) are all the same scales just starting from a different note in the D major scale. So you should be able to work out that B Dorian and D Lydian are also from the same scale which is the A major scale. This will all make sense in time.

The best thing to do right now is to memorize all the major scales and then know which minor scales come from each major scale and memorize them. Phrygian ← same as aeolian scale with b2 B Phrygian: B C D E F# G A (So from the points above, you should be able to see that B Phrygian is G major so the 4 and 5 chords in G Major are C major and D major. Play these chords with a B in the bass to hear B Phrygian and of course play B Phrygian notes) Locrian ← same as aeolian scale with b2 and b5 B Locrian: B C D E F G A

So assimilate the modes by what is different from what you already know about major and minor scales is the best way as once you can recall the major and minor scales (all 12), you should be able to use the known scale patterns and adjust for the one note difference rather easily (two for Locrian).

As well by far the most useful chord vamp is the 4 and 5 chord from the major scale that the mode is from. All these other chord/mode explanations I have seen are serious overkill in my opinion and hardly of use in a musical context. Start easily and then as you build your base up of modal knowledge, you can dive back into some more complex chord/mode possibilities. or most Likely... NOT. ;)

Finally, why do the 4 and 5 triads/chord work so well? Through investigation you should see that the accidentals found on the 4 and 5 chords in any major scale really lay out the notes that make the mode(s) pop out (when you swap in different bass notes). So B Dorian, the note that makes that mode pop is the G#. The 4 chord from A Major is D major (D F# A). The 5 chord is E major (E G# A) so you can see hopefully that you're implying B Dorian by vamping these two chords (when playing these chords over a B bass note) And this is why you will hear pop or rock songs using the 4 and 5 chords when you run across a modal song or modal section of a song.

Here's what I want to know: Do you work off a different scale for each chord in a song, (I know you could do a less than interesting solo using one scale) and do you have to "switch" scales as the chords change? I've heard about playing "over" a chord - is that what that means? How do you match the scale to the chord? If it's C G D is it a C scale, a G scale and a D scale? If its I IV V vs VI V I what is that supposed to tell me in terms of where I should be playing?

I got 3 feet of instruction and tab books on the shelf. I've read them all and understand about 20%. I just can't "get" the importance of intervals, circles of fifths, etc. I get what they are, I just don't get what I'm supposed to do with it. Nobody seems to put it all together in one place - it's either "here are all the chords and here's how you make them" or "here are all the scales and here's how you play them" and "here's all the progressions and the chords that work" but nobody says "Look, here's how you know what scale to play over such and such a chord and make it sound right"

January 15, 2026

The simple answer is this: for most songs the EASIEST ( not only ) way to master this is to know your E,A,D,G & C chord shapes and then to choose notes from those shapes as being strong when that chord is being played over, & use a pentatonic or full major/minor scale to interconnect these ideas.

Going beyond that I recommend the diminished scale as worth knowing for some cool color.

Here are some tips that got me going in the right direction in trying to put it all together as far as playing lead goes:

1. Basic memorization of some basic musical material goes a LONG way in clearing up the haze that inhibits learning the fret board.

a. Figure out and then, by hand, physically write out the spellings of the basic three note chords in all keys- major, minor, diminished, and augmented. Then their inversions. C major would be C E G- it's inversions E G C, and G C E. These are the chords that you're going to be seeing over and over and OVER again- may as well learn them and get that taken care of. They also are the building blocks of every other more complex chord you'll run across. After you write out the three note chords, figure out how they lay on the fretboard. Lay them across three strings- then two- then up and down a single string. Get familiar with where each note lays on the fretboard and how each note relates to the position of the other notes of the chord. Do this for every three note chord in every inversion, and in all keys.

b. Do the same as above, except this time apply it to the major scales in all keys. Eventually be able to "see" keys and the chords which comprise them as they lay on the fretboard. You'll be able to do this when you thoroughly learn your chord and scale spellings.

c. Be aware of the difference between chords that are diatonic and those that are not. Diatonic chords all fall within the category of a key signature. Non-diatonic chords (obviously) do not all fall into one key. You may have seen the roman numerals- I ii iii IV V vi vii. When a chord falls within this pattern, it is diatonic. Many simple tunes are wholly diatonic and learning how to approach these kind of chord progressions is fundamental in learning to improvise over chord changes. Make your life easier- be able to recognize a diatonic chord progression...

As all the diatonic chords to one key will contain different variations of the same 7 notes, those 7 notes will serve as the scale you can use over all of those chords. And the easiest way to think of those seven notes is as the major scale of the key. When I see the chord progression- | D A | Bm G | -I don't think "D major...A mixolydian...B aeolian...G lydian..." as the chords are going by. I can see that all these chords are diatonic to the key of D major and I can just use the D major scale as the basic pool of notes I can draw from. The most important tip I know of to actually be able to use scales musically, is to know your chord spellings and to be able to find and play in and around those notes within the framework of the scale it's derived from. Be able to nail the important chord tones as each chord is going by and you'll have it down. Then you can branch off and experiment with how tensions and non-diatonic tones sound against these chords. But first you have to get the basics down.

d. Group your three note chords into keys- ex. Cmaj Dmin Emin Fmaj Gmaj Amin Bdim- and learn them up and down the fretboard. All keys- all inversions. Be able to find the chord tones quickly and be able to "see" the scale they come from.

When it comes to playing over simple, diatonic chord changes, you really don't have to be concerned with scales other than the major scale. Knowing modes will help you tremendously in being able to play over more complex chord changes however. But even then, it still comes down to knowing the chord spellings and nailing the notes that you want to hear- whether they be chord tones or outside notes.

I have been in a similar situation, and I've been working with a guy who's showed me a few things that have really helped:

The first is to learn a scale in every position on the neck, if you don't already. I started with the pentatonic. once i got this, it was like a switch went off. even though it was still a pentatonic scale, because I learned where "all the notes were" in the scale all over the neck, it really helped open things up and break out of familiar patterns and licks. that, to me, has been the biggest thing.

Another thing my teacher does from time to time is to play a progression that I haven't heard before, and he'll say, "forget what you know and just play." teach yourself to listen to the rhythm. by listening to the chords while playing, you start to hear what notes sound good against what chords, and what notes can be used to create tension, etc. the key is to jump in and play and not worry about what's right or wrong. if something works, write it down or record it; if something doesn't, throw it away.

I don't think you necessarily have to switch scales for every chord in a progression. it might be easier to look at the chords and pick up the key and use a scale based on that. especially if there are a lot of chords or the changes are quick ... i don't know that you'd want to be switching from e major for a beat to a minor for two beats, then d major for another beat, etc. in your c-g-d example, if you break down the chords, you've got the notes c, e, g (c major chord); g, b, d (g major); and d, f#, a (d major). the g major scale has all of those notes, so it would work well over this progression.

that's one way to look at it. there's really not a right or wrong answer. i think if you have a basic knowledge of chord-scale relationships and a willingness to explore and experiment, you'll be on your way.

Okay, so as far as using different scales for each chord in a song is concerned. At this point don't worry about it. If the truth be known, probably 85% of the lead work you hear doesn't change scales, positions maybe, but not scales. Just work off of the root scale for now. The roman numerals you mentioned above are actually chords and not scales. They are the chords built off the respective notes from the major scale. I IV V is your basic blues, 3 chord rock (A,D,E) The other example you mentioned is a 6,5,1. So in the key of A that is F#,E, A. Shifting scales with chord changes is something I would suggest you avoid until you are more confident with playing in a single scale.

As far as the theory is concerned, knowing it can be an incredible asset, but it can also confuse you instantly. Don't get to hung up on this stuff at this point. A simple rule of thumb you can use for this is....if the root chord is minor, play a minor scale(pentatonic minor, Blues minor, Natural Minor, Dorian) If it is a major chord for the root...stick to major scales(pentatonic major, major). I would recommend you concentrate on sticking in the pentatonic scale at first. Use notes from the modes(dorian, natural minor) as passing tones. Let the pentatonic be the framework you build from. Kelly

Maybe no simple answers but I had the same problem and here's what worked for me: learn the fretboard -- it becomes much easier to know what will sound good and to improvise and create if you know where the notes are on the neck of the guitar. This helped me much more than learning scales and chords. CyberStrat

Good soloing is more than that. In many cases you have to jump from playing rhythm to a solo and back to rhythm without missing a beat. This is where chord positions come in. You want to be playing chords that are relatively close on the fretboard to where you intend to start and finish your solo. Please don't try to play every solo above the 12th fret. That gets old real fast. But you do have to know where you are on the fretboard. Another way to learn the fretboard is to learn where the root of each scale/chord is first. Then learn intervals. Once you learn it in one it will be the same fingering in any key (except that the root is different).

Of COURSE good soloing is "more than that", but THAT is something that some guitarists fail to learn, often to their detriment -- it sure helped me 100% CyberStrat

This sounds very simple to a lot of the answers posted here, but one thing you CAN do to spice up your solos a little bit in the meantime without actually doing a lot of work is to skip strings. You said you know the pentatonic scales . . . even solos based on these most basic of scales can sound interesting if you vary the box a little bit. In other words, skip around on the fretboard. If you're playing on the high E string, don't necessarily pull the lick off next on the B string. Skipping strings can do a lot to make your solos sound a little more interesting. I believe a recent Guitar Player article said that Steve Vai recommends this for starting soloists.

Seth

I have been playing for 25 years. Scales can be wonderful guides to get you started in the right direction. But, it is much better to think in terms of chords when improvising. So, you know the next up chord coming around is out of scale. Isn't it easier to just know the notes of the chord in question than to try and think of the 50 scales that might go with this chord. It works for me. It may just be a small hammer on or slide up to the new notes required for the chord out of key.

In all honesty, though, if you spend extensive time improvising with some good musicians, you can "almost" milk any note at any time to fit in. Its all in the way you phrase the note and the way you manipulate it. If you hit a note that it is completely out of key and let time ride with it, you almost notice that at some point in time the note sounds right, as the backing progression seems to change "atmosphere" to accommodate the note. Some of the most famous leads ever played had out of key patterns. Spend some time with a "anything goes" frame of mind and you will learn many exciting discoveries along the way.

January 15, 2026

I'm practicing leads in the Grateful Dead's "Eyes of the World". Part of the song modulates between Emaj7 and Bm. Right now we're only talking about the Emaj7 part.

Garcia is playing notes from the E major scale. They work fine. He leans on the D# for starting some runs and if you play a D# > Phrygian (which I see as a D# scale with a b2,b3,b6,b7) or, as I said, the same notes as the E major scale, just starting on D#, it sounds exactly right with the recording.

Garcia also starts some runs on the G#, still using the E major notes and I see this as \_also\_ a Phrygian, only G# Phrygian. (b2,b3,b6,b7) The alarm bell went off. Something looks wrong. Now the question is:

>

> Do the D# Phrygian and the G# Phrygian have the same notes? (the E major scale notes). How can this be? Why is this? or, what did I get wrong?

E major scale starting on D# is D# locrian, as Morten says. If you're playing D# phrygian, you have an A# in the scale, which means (interestingly) that your scale is B major which - over an Emaj7 chord - is effectively E Lydian: a very nice scale for a maj7 chord.

Remember, a mode derives from the scale and CHORD used. It doesn't matter where you start playing. So if you have an E chord, and play the E major scale (starting from G#, D# or anywhere) you have an E Ionian sound. Starting on (or focusing on) different notes in the scale will simply highlight that extension of the chord. So starting on G# stresses the 3rd of the chord; starting on D# stresses the maj7. **We hear harmonies with the root, IOW, not the relationships of subsequent scale notes with whatever note you began on.** You can call these harmony effects "modal" if you like, but you don't get the full effect of, say, G# phrygian, unless you're using the E major scale over a G#m chord (or G# bass). Then you'll get a G# phrygian sound wherever you start your phrases.

> (I think I figured out that when I get to the Bm, it's the D and D# I > have to worry about and I'm playing the notes from the A major scale.

Yes, the A major scale will fit Bm. That will give you B dorian. You could also use D major (B aeolian) or G major (B phrygian), but they are further from E major, which is why dorian would fit better.

OTOH, using E lydian on the Emaj7 moves that chord further from Bm, which is probably a useful contrast. You could say you're getting a contrast between the B major scale (over E) and B minor.

JonR

Remember, a mode derives from the scale and CHORD used. It doesn't matter where you start playing.

Where you start playing doesn't dictate a mode, I agree, but I don't think that the chord underneath does, either. Too much is made of the root of the current chord, I think, and a lot of this ideology comes from jazz-based modal theory. Most jazz music is comprised of many modulations, and players have learned to keep up with all these changes by using mode-to-chord mapping schemes. I believe that because many people somehow assume that jazz is a higher form of music than rock music, jazz theory has crept into rock theory in a way that puts way too much emphasis on the root of the current chord. I think the reality of the matter, though, is that in much of the music idioms of the western world that incorporates harmony, chords and the notes contained in them are often nothing more than multiple notes in fat melodies, and that any tonal center suggested in a section of music is the biggest contextual anchor, and the roots of the chords are merely notes within that tonality, contextually speaking. To describe what one is doing, modally, by the root of the current chord, is deceptive, in the sense that you are associating a sound that exists relative to a tonal center in the brain, with a mnemonic device that has no direct relationship to it.

Think of a simple C - F - G - C progression. You can say, mnemonically, that you can play F lydian over the F chord. Counting from F, you get R 2 3 #4 5 6 7, the lydian mode. The #4 in this case is B. Listen to what the B sounds like over the F chord. Then, during a C chord, play F#, which is the #4 counting from C. They sound completely different, even though they have the same relationship to the same type of chord. The fact that one chord is the tonal center, and the other is an excursion from it makes the notes sound completely different. By associating "lydian mode" with the sound of the notes of C major over the F chord, you have made it nearly impossible to take advantage of any of the benefits of association, because you have associated "Lydian mode" with something that isn't lydian mode at all, but rather, C major during a IV chord. A person thinking this way can very easily think that there is nothing more to learn about the modes, when in fact, they don't know the modes at all.

First, just to get my lingo down correctly, would it be simpler for me to forget the whole idea of "modes" in my example?

Is it simpler to say that I am doing nothing more than playing an E major (Ionian) scale over an Emaj7 chord but emphasizing the 3rd and the maj7th? Yes (IMO!)

> >Where you start playing doesn't dictate a mode, I agree, but I don't think that the chord underneath does, either. What does, then? When is it appropriate to start talking about modes?

> So, far I've been using them in the way you say is unhelpful, i.e., I'm associating the mode with where I start within a major scale.

That was John's point - he was disagreeing with me, but I think we feel the same about the irrelevance of modes to major key tonalities. Modes only really come into their own when used as tonal centers in their own right. Miles Davis famously attempted this on (at least) the "Kind Of Blue" album. The track "So What" is based around a Dm chord, using the scale of C major. This makes it a "D Dorian" modal piece. (The middle 8 goes up a semitone to Eb minor, using Eb Dorian, but those are the only two chords in the piece.)

Many celtic folk tunes use mixolydian mode (which is one reason why it gets used in some rock music). IOW, the scale used is similar to a major scale, except for a flat (minor) 7th step.

I understand that a mode is a scale all by itself and that it is not a function of the major scale and that you can say that a major scale is itself a mode of one of the modes. (I understand that but it really hasn't helped me "get" the modes except as a place to start within a major scale.)

>

> Does playing with modes mean you have to dissect the chords of the song, figure out which is the I, II, III etc, and then play the mode which "matches" the chord? i.e., a Dorian over II chord, and so on? > That's what I'm getting from Jon and from a lot of what I've been reading. This seems to be the "mode to chord matching scheme" which John says is unhelpful.

Yes, John's right - and I'm sorry if I confused you! The modal effect I spoke of is an "accidental" one - it happens without you doing anything. I.e., if you're playing the scale of E major, and there

happens to be an A chord in the background, then the scale will sound "Lydian", just for that chord. But you don't need to know that. If all your chords are in the key of E major, all you need for soloing is the E major scale. IOW, the key is the ruling tonality, not the passing "modal" effects of each chord. (Oh dear, I get the feeling I'm being confusing again...) As a soloist, what you need to know about the scale/chord relationship is where the "sweet" notes are. That's different for each chord in a key (using just the one major scale), and you can use the term "modal" to describe those effects if you want, but it's not especially useful. It's better to think in terms of "6", "maj7", "#11", "b9", or whatever - because that describes the sound better.

> I'd like to demonstrate some fluidity around a song, the chords of > which I know. Since I can't do this through any innate talent, I'm > looking for a pattern or a formula. I know this will not lead me to > Carnegie Hall, but you gotta start somewhere!

Tip (1): limit your choices. E.g., don't use a full 7-note scale. This is why pentatonics are so popular - they have an inherent structure of their own. If you ramble aimlessly on a pentatonic, it will sound (slightly) more coherent than rambling aimlessly on a full major scale. (Not that I'm advising rambling aimlessly as a desirable strategy...)

Tip (2): think in phrases. When you play a solo, imagine you're speaking, or singing lyrics. Leave breathing space. Use a limited range - e.g., around an octave - as singers do. Learn from the vocal melody of the tune you're soloing on. (With any song you want to solo on, you should be able to play the vocal tune first.)

Tip (3): use rhythmic tricks. As an experiment, limit yourself to just one note from a scale, and see how many different rhythmic patterns you can make throughout a sequence. (This will also highlight how a single note works differently over each chord.) Vary the length and timing and speed of the phrases. Think about SPACE and DYNAMICS. Don't play any note you don't have to (!). Then try the same experiment with two notes...

This is obviously using a tiny part of the potential capacity of the guitar, but there's nothing worse than someone showing off how many notes he (it's always "he"... ) can play in a second, or how high and low he can stretch. FOCUS your solos. Less is more. Think what B B King can do with one note!

"Innate talent", BTW, is over-rated, if not non-existent. The more you work at it, the more you listen to stuff, the better you get. Most apparently talented people have either been doing it longer than you, and/or started younger, and/or are more obsessive.

JonR

## 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

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 and 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. Lorijeannm. I will send you a lesson plan of how I learned my scales if you like [fretboard@galaxymall.com](mailto: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

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>> 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. (su dden 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.

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.

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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 then you would just play F# Locrian. It gets better! If you're 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.

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-
-----2-4-5-	--2-	-----2-3-5-
--2-3-5-	--3-	-----2-3-5-
--5-	--5-6-	--3-
-----	--Dm-	-----
<b>Dorian - Key C</b>	<b>D Phrygian - Key Bb</b>	<b>D Aeolian - Key F</b>

-----
-----6-8-
-----5-7-8-
-----5-6-8-
--5-6-8-
-----
<b>D Locrian</b>

<p><b>Dm7 Drop 2</b></p> <p>5fr</p>	<p><b>Dm9</b></p> <p>10fr</p>	<p><b>Dm11</b></p> <p>5fr</p>	<p><b>Dm7(9,11)</b></p> <p>3fr</p>
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