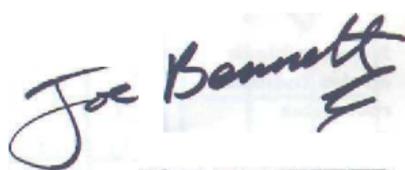


WELCOME TO THE TG ULTIMATE SCALE BOOK

The techniques team have attempted to cram as much as possible into the 30 pages you have in your hands. As well as a complete run-down of all the most useful and useable scale shapes in several positions, we've included soloing tips, a little music theory, plus some chord sheets and tab exercises to try the scales with. Don't use these scales in isolation though - the book is primarily intended for reference. The only time a scale becomes worth listening to is when you make a great solo out of it...



JOE BENNETT
TECHNIQUES EDITOR



THE TOTAL GUITAR ULTIMATE SCALE BOOK

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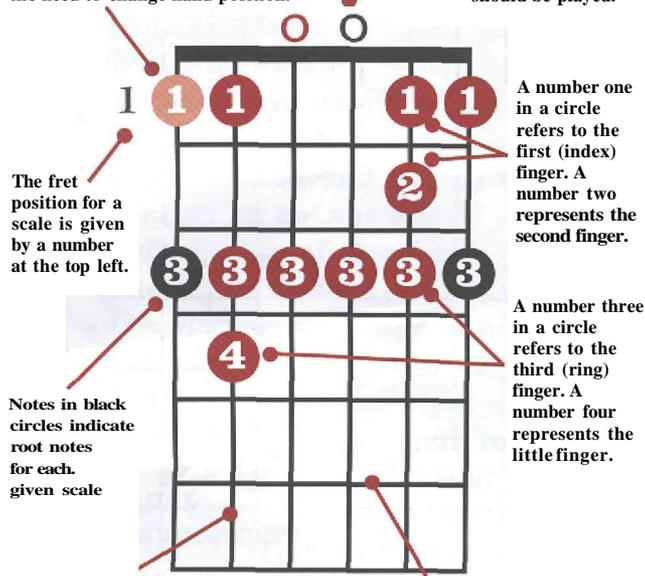
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HOW TO USE YOUR TG ULTIMATE SCALE BOOK FRETBOXES EXPLAINED

Notes in pink circles are included when scale notes lower than the root note are conveniently placed without the need to change hand position.

An 'o' above a string means the open (unfretted) note should be played.



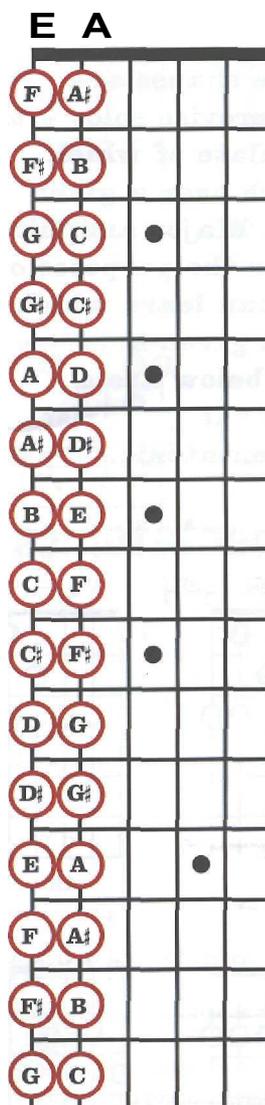
Vertical lines represent the strings - the nut end of the guitar is at the top of the diagram.

Horizontal lines represent the frets.

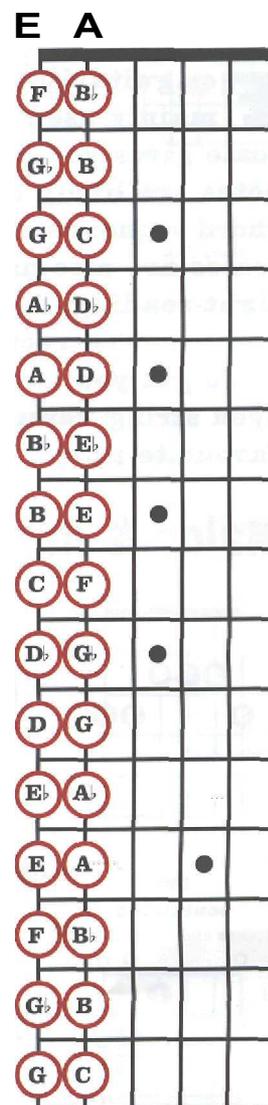
Fretboxes are commonly used to represent chord shapes, but can also be used to display scales. They work on a simple grid system - the strings run vertically and the frets horizontally. The headstock and nut of the guitar would be at the top of this diagram. Each finger on the fretboard hand (the left if you're right handed) has a number, the index finger being number one.

Scales are not necessarily played at the nut end of the guitar, so to save space there is a number to the left of each fret box which represents the lowest fret played in each example.

FINDING SCALES



sharps version

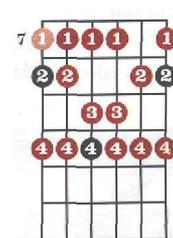


flats version

When a scale does not include open strings, it can be moved up or down the neck. The diagrams above show the sharp and flat versions of note names on the two bass strings - every fretted scale in this book has a root on the fifth or sixth string. To find a scale, move its root note (shown in black on the fretbox) to the position on the neck that corresponds with the key you need.



Typical 'open' scale



Typical moveable scale

GETTING STARTED WITH SCALES

For guitarists, scale shapes are mainly used to improvise solos - the scale gives you a template of which notes are likely to work over a given chord sequence or key. Major and minor scales are also used for the purposes of sight-reading, so you can learn which notes are 'correct' in a given key.

To get you started, below are six open string versions of the guitarist's favourite shape, the pentatonic.

Major & minor pentatonics

The diagrams show the following fingerings for the pentatonic scales:

- Em pentatonic:** 1st fret (2, 2, 2), 3rd fret (3, 3, 3)
- Am pentatonic:** 1st fret (1), 2nd fret (2, 2), 3rd fret (3, 3, 3)
- Dm pentatonic:** 1st fret (1, 1), 2nd fret (2), 3rd fret (3, 3, 3)
- E major pentatonic:** 1st fret (1), 2nd fret (2, 2, 2, 2, 2), 4th fret (4, 4, 4, 4)
- A major pentatonic:** 2nd fret (2, 2, 2, 2, 2, 2), 4th fret (4, 4)
- G major pentatonic:** 3rd fret (3), 2nd fret (2, 2, 2), 3rd fret (3, 3)

Formula: (R, \flat 3, 4, 5, \flat 7) & (R, 2, 3, 5, 6)

PENTATONIC, ie five-note scales are often the first step on the way to playing blues and rock solos. The minor version is built using the root, minor (flattened) third, fourth, fifth, and minor seventh of the musical scale. The major pentatonic uses the root, second, third, fifth and sixth intervals - it's actually a major scale with the fourth and seventh notes missed out.

The two chord sheets shown below should fit with the E minor and E major pentatonic scales respectively (above, left).

MINOR AND MAJOR PENTATONIC PATTERNS				
Minor pentatonic chords				
Em	D	G	D	:
Major pentatonic chords				
E	A	E	B7	:

Open blues scales

The diagrams show the following fingerings for the open blues scales:

- E blues:** 1st fret (1), 2nd fret (2, 2, 2), 3rd fret (3, 3, 3)
- A blues:** 1st fret (1, 1), 2nd fret (2, 2), 3rd fret (3, 3), 4th fret (4)
- D blues:** 1st fret (1, 1, 1), 2nd fret (2), 3rd fret (3, 3, 3)
- G blues:** 1st fret (1, 1), 2nd fret (2), 3rd fret (3, 3, 3, 3, 3), 4th fret (4)

Formula: (R, \flat 3, 4, \flat 5, 5, \flat 7)

THE blues scale uses all of the notes of the minor pentatonic scale, with one added note - the flattened fifth. It's actually no more difficult than the minor pentatonic, and is beneficial from a practice point of view because it gets *all* of your fingers working.

BLUES IN ACTION

Many classic blues licks are made up of fragments of the blues scale, played with varying rhythms and rests. The most common blues key is E, and from this key the most common scale shape is the open version (top, left). You can hear this exact scale in a host of classic blues and rock numbers - just check out Fleetwood Mac's *Oh Well*, Jimmy Page's riff on Van Morrison's *Baby Please Don't Go*, and almost anything by John Lee Hooker. It appears in other keys, and positions, in Hendrix's *Purple Haze* and *Voodoo Chile*, Led Zeppelin's *Black Dog*, and Extreme's *Get The Funk Out*.

BLUES CHORDS

Although the scale can be used in many contexts, it's often effective over seventh (also called dominant seventh) chords. The 12-bar chord sheet below is a typical backing for the E blues scale

BLUES 12-BAR IN E					
E7	A7	E7	∕	A7	∕
E7	∕	B7	A7	E7	B7

Easy major scales

Major

E major (open)
A major (open)
D major (open)
G major (open)
C major (open)
F major (open)
G major (moveable)
C major (moveable)
D major (moveable)

C major (position 1)
C major (position 2)
C major (position 3)
C major (position 4)
C major (position 5)
C major (position 6)

MAJOR scales are the building blocks of the vast majority of Western music. A thorough knowledge of them will enable you to learn and understand chords, arpeggios and more advanced scales as they arise.

The first six examples given here use open strings. It is particularly important to observe the correct fingering for these scales, because correcting bad habits later on can be a slow and painful process! If you find it difficult to remember the whole shape at once, learn the first octave thoroughly before carrying on up the scale. Use the same fingers on the way down as on the way up.

The last three examples are slightly more advanced, but well worth working on because they are moveable to any position on the neck. In the case of the G major scale (above, left), its root note is on the sixth string, whereas the C and D majors have roots on the fifth string. Cross-reference these scales against the diagrams on page 5, find the key you need (let's say B major) - B can be found on the sixth string, 7th fret. Now move the black root note to the 7th fret and play the scale shape — there's your B major scale

Formula: (R, 2, 3, 4, 5, 6, 7)

ABOVE are six moveable major scale shapes. It may be useful in each case to memorise them in blocks, for instance one octave at a time. Start from the lowest root note; when you know the pattern up to the next root note, learn the next octave. Most of these scales extend at least two octaves.

USING MAJOR SCALES

The major scale is more difficult to use in improvisation than pentatonic or blues shapes because solos are more dependent on note choices being relevant to the current chord (this applies to most of the scales from this point on in the book.) There are three ways round the problem - first, and most difficult, is to gain enough knowledge and experience of harmony that you can anticipate which notes will work and which won't. Secondly, one popular trick when you hear a dodgy note is to move slowly and deliberately to the next note of the scale. Nine times out of ten the new note will sound OK. The third solution is to play the clashing note anyway and pretend you were deliberately 'utilising juxtaposition!' **TG**

TYPICAL MAJOR SEQUENCE (use open G major)

Gmaj7	Cmaj7	Am7	G
D7	C	Am	G

TYPICAL MAJOR SEQUENCE (use C major)

Cmaj7	Fmaj7	Dm7	C
G7	F	Dm	C

Minor pentatonic

2 Am pent (position 1)

3 Am pent (position 2)

5 Am pent (position 3)

9 Am pent (position 4)

12 Am pent (position 5)

Formula: (R, ♭3, 4, 5, b7)

THIS scale type, the fretted version of the easy open minor pentatonics shown on page 6, is without a doubt the most common rock and blues scale. By applying some of the melodic pattern ideas from the back pages of this book, it's a simple matter to create rock riffs using these shapes. This version (shown here with a root note of A) works well over any Am chord, but can also be used all the way through a 12-bar blues sequence. Although the chord sequence shown below uses seventh chords, which technically speaking feature a major third interval, you should find that the minor thirds from this scale still sound perfectly convincing in this context.

SHIFTING POSITION

Because the minor pentatonic scale is so easy to get started with, it's tempting to play one position throughout a solo. Don't. These five positions all feature shared notes, so it should be possible to devise ways to move smoothly between shapes, and this in turn will increase your repertoire of licks.

PENTATONIC 12-BAR (use Am pentatonic)					
: A7	D7	A7	∕	D7	∕
A7	∕	E7	D7	A7 D7	A7 E7 :

Major Pentatonic

2 A maj pent (position 1)

4 A maj pent (position 2)

5 A maj pent (position 3)

9 A maj pent (position 4)

11 A maj pent (position 5)

12 A maj pent (position 6)

12 A maj pent (position 7)

Formula: (R, 2, 3, 5, 6)

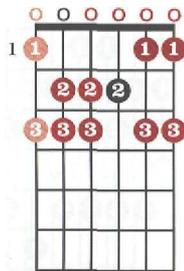
HERE'S another type of pentatonic scale, which should be fairly easy to learn if you've done some work with the minor version (shown on the left hand page). Comparing these Fretbox patterns with those on page 9, the shapes are often identical. However, the sound, or tonality, of the major pentatonic is drastically different due to the different choice of root note. It has a much sweeter, happier sound than its minor relative; people often say it sounds more 'Country'. But don't be fooled - rock players have abused this scale almost as much as the minor pentatonic. Just listen to Guns n' Roses' *Knockin' on Heavens Door* - the solo is almost entirely based on major pentatonic ideas.

PENTATONIC TRICKS

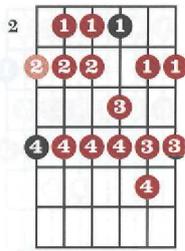
If you've already learned some licks which are based on the minor pentatonic scale, move all the notes down 3 frets, and you'll be playing the major pentatonic equivalent. Try some clichéd A minor pentatonic rock licks, but three frets lower, over the major key chord sequence shown below.

MAJOR PENTATONIC SEQUENCE (use A maj pentatonic)			
: Am	Dm	Am	∕
Dm	G	Am	Dm Em :

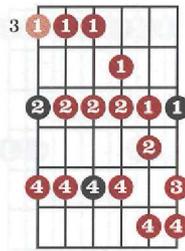
Natural minor



A nat. min (open)



A nat. min (position 1)



A nat. min (position 2)



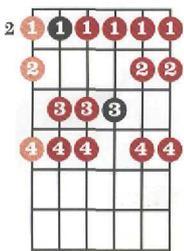
A nat. min (position 3)



A nat. min (position 4)



A nat. min (position 5)



A nat. min (position 6)

Harmonic minor



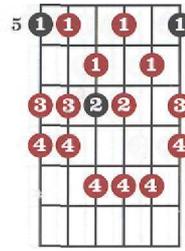
A harm. min (open)



A harm. min (position 1)



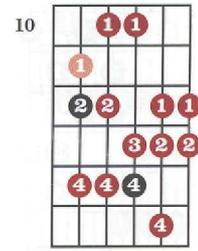
A harm. min (position 2)



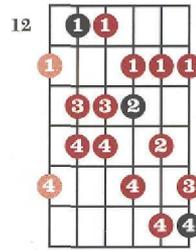
A harm. min (position 3)



A harm. min (position 4)



A harm. min (position 5)



A harm. min (position 6)

Formula: (R, 2, \flat 3, 4, 5, \flat 6, \flat 7)

THERE are many types of minor scale, but for the purposes of this book we're concentrating on the types most commonly used in contemporary music.

The example given here is A natural minor, which takes its notes directly from its relative major scale, C major. Because the sequence of notes starts from A instead of C, the tonality (*ie* the overall mood) of the scale is different.

NATURAL MINOR SOLOS

When you're playing in a minor key, the natural minor scale is often a fairly safe choice for soloing purposes, and can lead to a more melodic, soulful solo than pentatonic notes alone. The chord sequence given here could be played in a variety of styles, from straight-ahead rock to Bossa Nova, but since the chords in this example come from the C major 'family' (A minor being the 6th chord in that family), this scale will work whatever the chosen groove. As with all the examples, you can transpose these examples into new keys using the diagrams on page 5.

NATURAL MINOR SEQUENCE (use A natural minor)

: Am	Dm	Am	F	G	:
------	----	----	---	---	---

Formula: (R, 2, \flat 3, 4, 5, \flat 6, 7)

THE harmonic minor scale differs from the natural minor by only one note. The seventh note (from the root up) is a 'major 7th' (one semitone below the root) as opposed to the natural minor scale which has a 'minor 7th' (one whole tone down from the root). Just by changing this note, the scale takes on an entirely different character.

In practical terms, the harmonic minor sounds more 'classical', even slightly Eastern, compared to the natural minor. Check out any Malmsteen track - it won't be long before you hear this scale! It also appears in the clean electric lead guitar lines from The Cure's *Killing an Arab*.

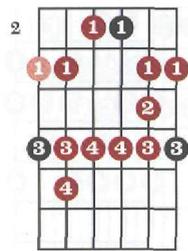
HARMONIC MINOR SOLOS

The practice chord sequence shown below should be recorded at a fairly slow pace so you can really hear how the scale sounds against the chords. You may find yourself avoiding the G# note whilst playing over Dm - it kind of grates a bit - but the scale sounds wonderful over the E7 chord.

HARMONIC MINOR SEQUENCE (use A harmonic minor)

: Am	Dm E7	Am	Dm E7	:
------	-------	----	-------	---

Blues



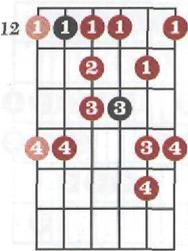
A blues
(position 1)



A blues
(position 2)



A blues
(position 3)



A blues
(position 4)

Formula: (R, \flat 3, 4, \flat 5, 5, \flat 7)

As with the open blues shapes shown on page 6, this version of the blues scale is not too tricky to learn, due to the fact that it's just a minor pentatonic scale with one extra note added. This is called the sharpened 4th (or flattened fifth) and its presence between the 4th and 5th notes of the home key creates a series of 3 chromatic notes around the middle of the scale, which gives a quirky character. Depending on the combination of note choice against the current chord, it's possible to make this scale sound surprisingly non-bluesy.

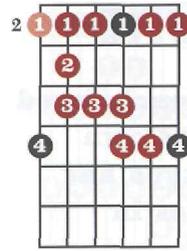
BLUES IN CONTEXT

Unlike the seventh chords shown with the easier blues scale examples, the sequence shown here is a minor blues 12-bar - you could try it as a slow 'shuffle' or a medium 'swing' feel. The chords have a distinctly jazzy sound, which can be enhanced by replacing the minor sevenths with minor ninths. You may also like to try this chord sequence with the natural or melodic minor scales.

MINOR BLUES 12-BAR (use A blues)

Am7	Dm7	Am7	Am7 A7	Dm7	∕
Am7	∕	F9	E7 \sharp 9	Am7	E7 \sharp 9 ∕

Major blues or 'Country'



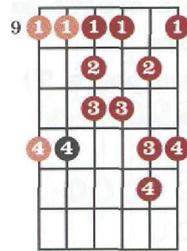
A maj blues
(position 1)



A maj blues
(position 2)



A maj blues
(position 3)



A maj blues
(position 4)



A maj blues
(position 5)



A maj blues
(position 6)

Formula: (R, 2, \flat 3, 3, 5, 6)

ONCE again, this is based upon the Pentatonic scale (in this cast; major pentatonic) with the addition of one note. Again, this adds a slightly 'quirky' element to the overall sound of the scale, but it's a sound you will have heard thousands of times in rock, blues, jazz and country solos.

Assuming that you know the blues scale, one easy way to find the major blues scale (in the same key) is to shift your hand position down the neck by 3 frets. Play the same shape as the minor blues scale in this new position, and there's your major equivalent. When playing over a straight 12-bar blues, try alternating between the two - licks that work using minor blues notes may also work 3 frets down in the major blues position. The reason this trick works is that the major blues scale is a *mode* of the normal, minor blues scale.

The chord sequence given below should work well as a fast two-beat piece of country music. For accompaniment, try fingerpicking the chords, alternating the thumb and fingers in a claw pattern, or trying a more syncopated Bluegrass fingerstyle pattern.

MAJOR BLUES CHORD SEQUENCE (use A maj blues)

A	A A7	D	∕	E7	∕	A	E7
A	A A7	D	D \sharp 7	A	E7	A	A Em7 ∕

USING MODES IN IMPROVISATIONS

The term 'modes' could be exchanged for 'moods', as each has its own particular feel. Every scale type has several modes which are scales in themselves, but using- notes from the 'host' scale. In the TG scale book, we're looking at modes derived from the major scale, and each example starts on A to make the differences more apparent. The major scale (see page 7) is also known as the Ionian mode.

Dorian mode

A Dorian (position 1) **A Dorian (position 2)** **A Dorian (position 3)**

A Dorian (position 4) **A Dorian (position 5)** **A Dorian (position 6)**

Formula: (R, 2, \flat 3, 4, 5, 6, \flat 7)

BY starting a major scale from its 2nd note instead of the root note, the resulting mode is the Dorian. Since these examples start on A, our Dorian shapes are based upon notes which appear in the G major scale. But don't fall into the common trap of thinking of Dorian as the 'second mode'. All modes are scales in their own right - they just take their intervals from a parent scale. Practitioners of the Dorian mode include David Gilmour, Carlos Santana and Joe Satriani.

DORIAN SEQUENCE (use A Dorian)

Am7 D/A D/A Am7 D/A D/A

Phrygian mode

A Phrygian (position 3) **A Phrygian (position 1)** **A Phrygian (position 2)**

A Phrygian (position 4) **A Phrygian (position 5)** **A Phrygian (position 6)**

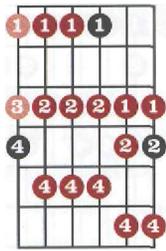
Formula: (R, \flat 2, \flat 3, 4, 5, \flat 6, \flat 7)

THE Phrygian mode is made up of notes from a major scale, but starting on the host scale's third note. The result is a scale with a particularly 'Moorish' or Spanish flavour to it. Once again, we'll take A as the starting note; because it is the third note in the F major scale, it follows that F major notes which will make up our Phrygian mode. The chord sequence given here is typically Spanish Sounding, so feel free to add the occasional 'Ole' to your backing track for that authentic Tapas bar ambience!

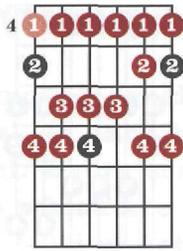
PHRYGIAN SEQUENCE (use A Phrygian)

Am	\times	\flat B	\times
C7	\flat B	Am	\times :

Lydian mode



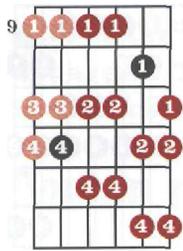
A Lydian
(position 1)



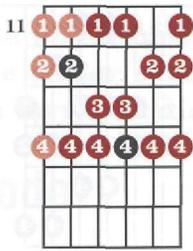
A Lydian
(position 2)



A Lydian
(position 3)



A Lydian
(position 4)



A Lydian
(position 5)



A Lydian
(position 6)

Formula: (R, 2, 3, #4, 5, 6, 7)

SINCE A is the fourth note in the scale of E major, it's these scale notes that make up our A Lydian examples. Assuming that you're already familiar with the A major scale, you will see that the Lydian mode differs by only one note, ie the fourth note is sharpened. To the ear, however, this alteration has a drastic effect on the character of the scale; the effect is slightly 'other worldly' and futuristic-sounding.

The Lydian mode has been used by composers of film and TV scores for years, and is frequently used by players such as Satriani and Vai to invoke a mystical flavour in solos.

LYDIAN SOLOS

The mode is particularly effective when used over one-chord grooves, particularly with a straight 8-to-the-bar rock bassline with no chord underneath. It also works if the current chord is a major7b5 or major7#11.

Another application is where pedal notes are used - in the example below, the B/A chord features the notes of A, B, D#, and F#, which are the root, second, third, sharpened fourth, and sixth of the A Lydian mode. The G#m7 and B chords also contain the sharpened fourth note (D#).

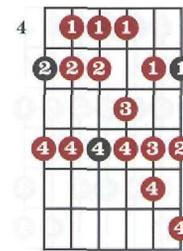
LYDIAN SEQUENCE (use A Lydian)

: A	B/A	G#m7	C#m7	B	:
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Mixolydian mode



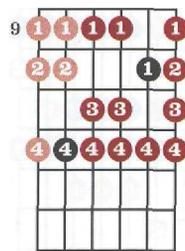
A Mixolydian
(position 1)



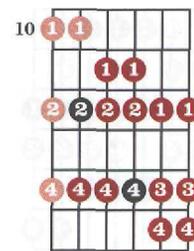
A Mixolydian
(position 2)



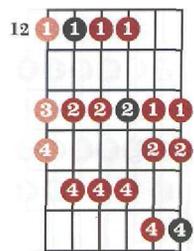
A Mixolydian
(position 3)



A Mixolydian
(position 4)



A Mixolydian
(position 5)



A Mixolydian
(position 6)

Formula: (R, 2, 3, 4, 5, 6, b7)

THE Mixolydian mode starts from the fifth measure of a major scale. Since all of our examples start on the note A we need to find the major scale whose fifth note is A, ie the A Mixolydian mode is made up of notes taken from the parent D major scale. The resulting sound is simply that of a major scale with a flattened 7th.

The combination of major third and flattened seventh creates a mood which is dark and sonorous without the melancholy edge of the (minor) Aeolian mode — good examples are the riffs from Alanis Morissette's *All I Really Want*, or The Beatles' *I Feel Fine*, or The Stones' *The Last Time*.

MIXOLYDIAN SOLOS

This mode is useful for playing over dominant chords (7ths, 9ths, 11ths etc) and appears in solos from every style of music. The chord sequence given exploits the dominant 7th sound of A7 by visiting a G chord briefly (G being the b7 note of A major), and also ending on E7#9 which also contains a G natural that sticks out like a sore thumb against the rest of the E7 chord. A Mixolydian also works well in 12 bar blues sequences (in A!), especially in conjunction with the blues and pentatonic scales we've already covered.

MIXOLYDIAN SEQUENCE (use A Mixolydian)

: A7	D	A7 / G7	G#7	A7	D	A7	E7#9	:
------	---	---------	-----	----	---	----	------	---

Aeolian mode

Locrian mode

2 **A Aeolian (position 1)**

3 **A Aeolian (position 2)**

5 **A Aeolian (position 3)**

9 **A Aeolian (position 4)**

10 **A Aeolian (position 5)**

12 **A Aeolian (position 6)**

1 **A Locrian (position 1)**

3 **A Locrian (position 2)**

5 **A Locrian (position 3)**

8 **A Locrian (position 4)**

10 **A Locrian (position 5)**

12 **A Locrian (position 6)**

Formula: (R, 2, b3, 4, 5, b6, b7)

THE Aeolian mode comes from the sixth degree of a major scale; A is the sixth note of the C major scale, so this is the parent scale for A Aeolian.

Once you've played through the Aeolian shapes above, you'll find yourself getting that old *deja vu* feeling... you'll find yourself getting that old *deja vu* feeling. That's because the Aeolian mode is exactly the same as the natural minor scale shown on page 12. In fact the only difference is one of viewpoint — if you were thinking modally, you would see these notes as part of the parent C major scale, but starting on A. Thinking scalically, you would look at the root note, (A), then decide which notes from A major had been changed to arrive at this scale, in this case there are three of them; the 3rd, 6th and 7th notes are flattened.

AEOLIAN SOLOS

The chord sequence given here, if played slowly, will give a fairly romantic, almost mediaeval effect, or if you up the tempo it could almost be an old Shadows track!

FIG x

: Am	G	F	Em	Am	G	F	Em	:
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Formula: (R, b2, b3, 4, b5, b6, b7)

THE Locrian mode comes from the seventh degree of a major scale; A is the seventh note of the Bb major scale, which becomes the 'host' scale for A Locrian. But it is essential to think of the Locrian mode as a weird-sounding scale in its own right - it's tempting to think of it as a juxtaposed major scale but this won't help you when you're improvising.

The Locrian has to be one of the strangest modes, although it does have its applications. Its most common use is over m7(b5) chords, which come up often enough (especially in jazz) to make this mode worth learning. The chord sheet below is Locrian throughout, but this is very unusual in any sequence.

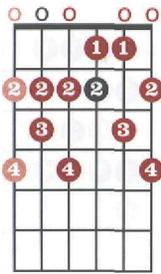
LOCRIAN SOLOS

Personally, I have found this mode extremely useful when trying to get the sack from duff bands; see how many times you can play A Locrian over tunes in A major one evening, and I can guarantee that if your phone rings at all after that, it'll be to say your services are no longer required!

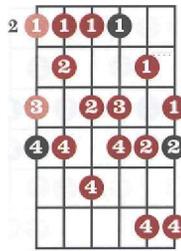
LOCRIAN SEQUENCE (use A Locrian)

: F/A	E \flat /A	Dm/A	Am7 \flat 5	:
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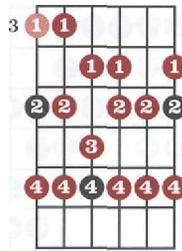
Melodic 'Jazz' minor



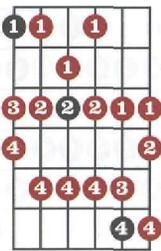
A melodic min (open)



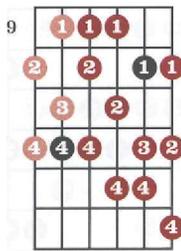
A melodic min (position 1)



A melodic min (position 2)



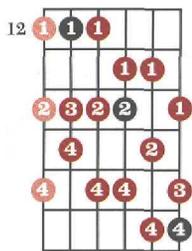
A melodic min (position 3)



A melodic min (position 4)



A melodic min (position 5)



A melodic min (position 6)

Formula: (R, 2, \flat 3, 4, 5, 6, 7)

T His scale is often referred to as the 'Jazz' minor, although it was around long before Jazz had a name! If you have ever studied classical guitar you will know this as the *ascending* part of the melodic minor scale. Originally the descending form of this scale was *different* — the 6th and 7th notes were flattened — but this is an anomaly that has all but disappeared in more contemporary styles of music.

MELODIC MINOR SOLOS

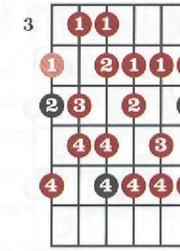
In the Jazz world, this scale has many applications, and it can be used occasionally - or throughout - over the chord sequence shown. Record the chords slowly with a swing feel. After you've tried a purely melodic minor solo, try the following scale switching; bar 1 — A melodic minor; bar 2 - D dorian; bar 3 A melodic minor; bar 4 - A# melodic minor (honest!); bar 5&6 — D Dorian or melodic minor; bar 7& 8 — A dorian or melodic minor; bar 9 & 10 - Ab diminished; bar 11 - A Dorian; bar 12 - F melodic minor . Well nobody said Jazz was easy, did they?

MELODIC MINOR SEQUENCE (use A melodic/various)					
Am7	Dm7	Am7	A7 \flat 9	Dm7	∕
Am7	∕	F9	E7 \sharp 9	Am7	E7 \flat 9

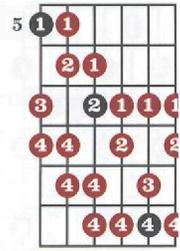
'Diminished' scale



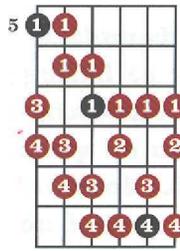
A diminished (position 1)



A diminished (position 2)



A diminished (ascending)



A diminished (descending)

Formula: (R, 2, \flat 3, 4, \flat 5, \flat 6, 6, 7)

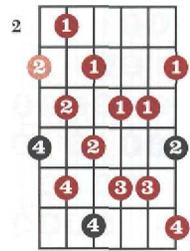
T HE diminished scale is a curious beast indeed! On the one hand, its combination of intervals (tone, semitone, tone, semitone, etc) can lead to some bizarre fingerings on guitar, to the point that many people are put off trying to learn it thoroughly in the first place. On the other hand, it's worth remembering that there are only three diminished scales in existence! This is because, like diminished chords, they repeat themselves in minor 3rd intervals (3 frets at a time) up the neck. So by learning A dim, you have also learned C dim, Eb dim, and F# dim. Ambiguous though the scale is, it has far reaching musical applications, especially in Jazz and Fusion soloing.

DIMINISHED SOLOS

The chord sequence is best played slowly with a shuffle feel. Note - don't use the diminished scale throughout, it won't work!! Try A diminished over the D# dim. chord, A Mixolydian for most of the rest, and (for a *really* wild sound) F diminished over the E chords - Robben Ford uses this to great effect.

DIMINISHED SEQUENCE (use A diminished/various)			
A	A7	D	D \sharp 7
A	E7	A	E7

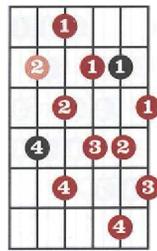
Whole-tone



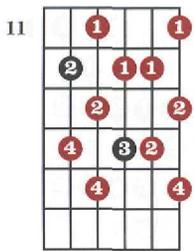
A whole-tone (position 1)



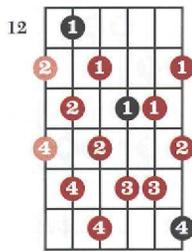
A whole-tone (position 2)



A whole-tone (position 3)



A whole-tone (position 4)



A whole-tone (position 5)

Formula: (R, 2, 3, #4, #5, ♭7)

A NOTHER 'duck-billed Platypus' of the music world, this six-note scale is made entirely of tones. Again, it can lead to some interesting and difficult fingering patterns on the guitar. To make things a little easier, there are only two whole-tone scales since the pattern repeats itself every two frets. However, do keep in mind that scales like this have many applications, but their effect can be easily lost if used to excess.

WHOLE-TONE SOLOS

The chord sequence given below should be played at a fairly slow pace at first, to give yourself time on the changes to adjust and to let your ear really understand the way the scales work against the chords. Try using these suggested scales over the sequence; bar 1 - A major; bar 2 - A whole-tone; bar 3 - A major; bar 4+5 - A Mixolydian; bar 6+7 - A major; bar 8 - E whole-tone.

WHOLE-TONE SEQUENCE (see above)			
A	A7#5	A6	A7
D	E7	A	E7#5

MUSICAL EXERCISES WITH SCALES

There's little point in learning a scale unless you're able to apply it musically. The exercises on the following pages break the scales up into short fragments or 'partial' scales. These will help to teach your fingers where the notes are, and hopefully provide new ideas for use in solos.

Although each of the exercises is only applied to the G major or E minor pentatonic scales, they can just as easily be used with any of the others in this book. Apply them to any new scale you learn - melodic ideas will present themselves naturally. Also experiment with your own ideas; instead of flowing groups of two, three or four notes, why not try adding- one or two beats' rest in between. This will improve not only your scale knowledge, but will also have a positive effect on your sense of timing, phrasing, and dexterity.

The exercises

- the first melodic exercise is based on the C major scale. It's a simple four-note ascending-pattern which repeats itself starting one note higher up the scale each time,
- the pattern then reverses. You will encounter some tricky fingering problems as you descend the scale, so play this very slowly, concentrating on fingering and neck position throughout.
- exercise three uses the four-note descending pattern, starting near the bottom of the scale, then repeats this one step higher each time. By accenting the first note in each group, it's easier to develop a good sense of where the main beats are.
- the last example with four-note patterns uses the initial ascending idea (see exercise 1) but starting near the 'top' of the scale, playing the four ascending notes then starting the pattern again from one measure down the scale, fragmented pentatonics
- by way of an example, let's take the very first scale in the hook-E pentatonic minor (see p6). Start at the top of the scale, and play four descending notes. The second note you played will be the start point for the next group of four. It's notated in its descending and ascending forms on page 26. more ideas
- the four-note idea, juxtaposed by one, so the pattern starts one note before every pulse of the beat.
- applying the staggered phrase to a two-note pattern creates a new exercise that's useful in lifting solos out of scalic cliches.
- ascending three notes, using a triplet pattern. This one will wow them in the music shop if you can play it fast enough...
- ascending, then descending in thirds, then moving the whole thing up a note. Concentrate on staying in position here.
- ascending, then descending, in groups of three, but with accents making the pattern fit into 4/4 time.
- ascending then descending one note at a time, moving along the scale in the same direction.
- ascending then descending one note at a time, moving along the scale in the opposite direction,
- this two-note staggered pattern is played in triplets, with accents at the start of each group of three.

EXERCISE 11-12

Exercise 11-12 consists of six systems of guitar scale exercises on a treble clef staff. Each system includes a musical staff with notes and a corresponding line of fingerings. The exercises are as follows:

- System 1: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4. 'etc.' label above the staff.
- System 2: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 3 5 7 3 5 7 3 5 7 3 5 7 3 5 7. 'etc.' label above the staff.
- System 3: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1. 'etc.' label above the staff.
- System 4: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 8 7 5 8 7 5 8 7 5 8 7 5 8 7 5. 'etc.' label above the staff.
- System 5: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1 4 2 1 2 1 4 2 1 2 1 4 2 1 4. 'etc.' label above the staff.
- System 6: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 3 7 5 3 5 3 7 5 3 7 5 3 7 5 3. 'etc.' label above the staff.

EXERCISE 13

Exercise 13 is a single system of guitar scale exercises on a treble clef staff. It includes a musical staff with notes and a corresponding line of fingerings. The exercise is as follows:

- System 1: Notes G4, A4, B4, C5, D5, E5, F5, G5. Fingering: 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2. 'etc.' label above the staff.