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Advanced Scale Concepts and Licks for Guitar

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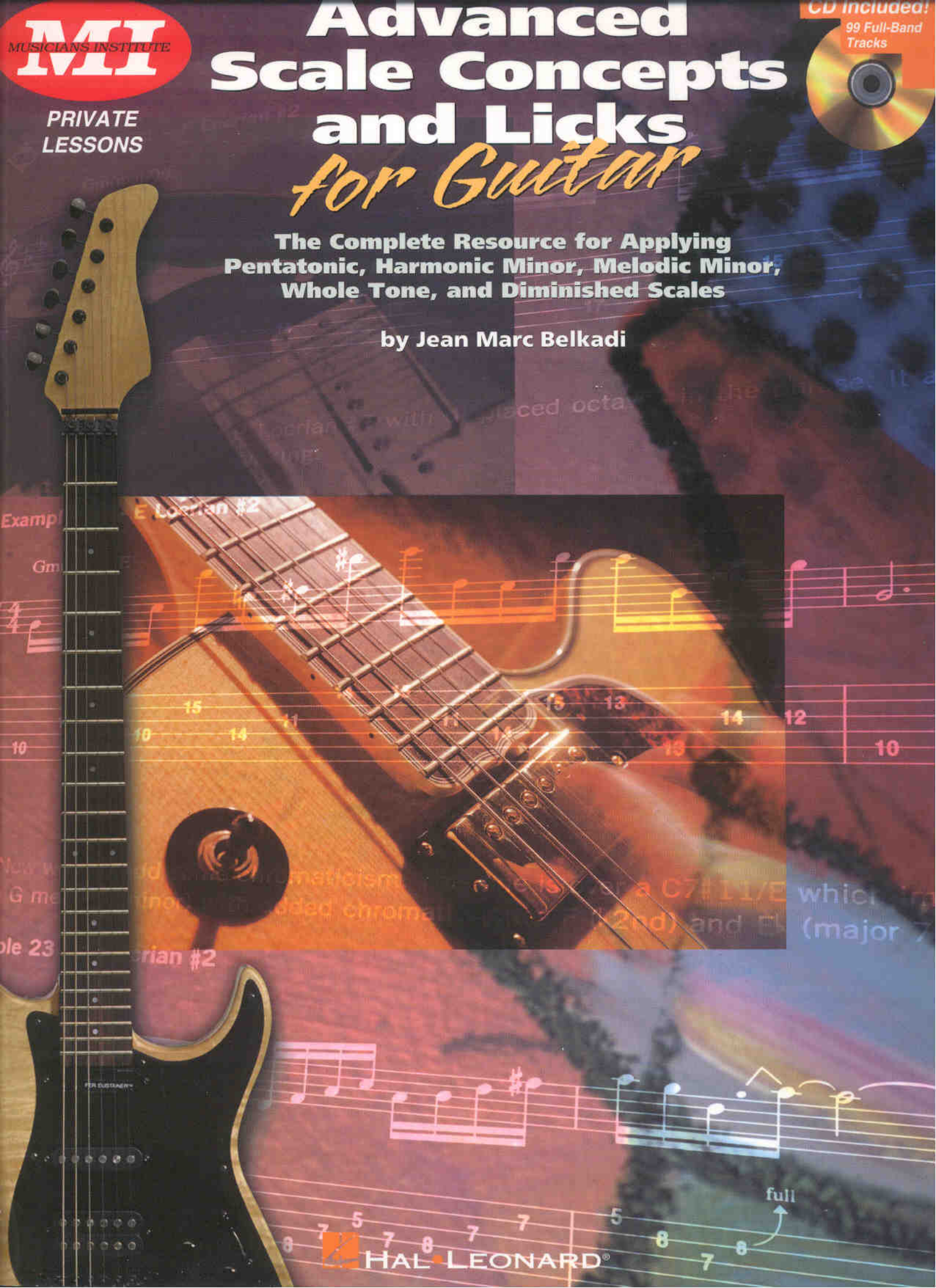
The Complete Resource for Applying Pentatonic, Harmonic Minor, Melodic Minor, Whole Tone, and Diminished Scales

by Jean Marc Belkadi



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PRIVATE LESSON

Advanced Scale Concepts and Licks *for Guitar*

The Complete Resource for Applying Pentatonic, Harmonic Minor, Melodic Minor, Whole Tone, and Diminished Scales

by Jean Marc Belkadi

ISBN 0-7935-9288-7

HAL•LEONARD® CORPORATION

7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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About this Book

This book should be a source of inspiration and information, helping you to incorporate all the following scales and modes into the modern music of today. The examples in the book do not follow a specific order of difficulty; you can jump in anywhere and work with the licks you like best.

The guitar techniques and sounds are varied throughout the book. I encourage you to begin playing these examples slowly to work on the articulation and phrasing of the lines. It is important to sing every line you are playing—first slowly and then faster. You will develop a great ear this way.

Select your favorite examples and play them over different chord progressions, different rhythm sections, and different guitar sounds in order to achieve multiple feels for each idea. To help you remember your favorite lines, play them as much as you can. Another simple trick is to keep them in a notebook with your comments or to tape them on a recorder.

Finally, always keep your inspiration alive by trying to create your own lines.

About the Audio

Throughout this book, the numbers in the audio symbols (◆1) indicate the CD track number where each example will be found on the accompanying CD.

Each example is played at full tempo, and most are repeated at half speed. In addition, short introductory phrases (which are not transcribed in the examples) are sometimes included to provide a better sense of context and to maintain an improvisational feel.

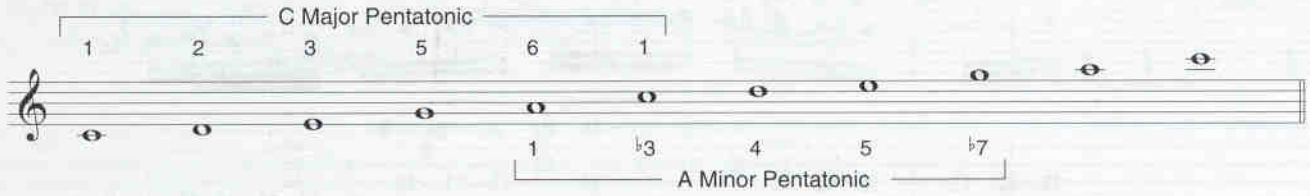
The Pentatonic Scale

Any scale having five notes within an octave is called a *pentatonic scale*. The number of pentatonic scales is unlimited, though *major* and *minor pentatonic* scales are the most popular in Western music. Despite their popularity, these scales are not always easy to recognize—especially in jazz.

In improvisation or composition, they can create nice melodies, or add dissonance and angular sounds to a song. Through different styles of music such as jazz, rock, fusion, and others, this section explores the various sounds and possibilities of five of the most popular pentatonic scales: major and minor (which are the same scale beginning at different points), dominant, altered, major Lydian, and minor Lydian.

MAJOR AND MINOR PENTATONIC SCALES

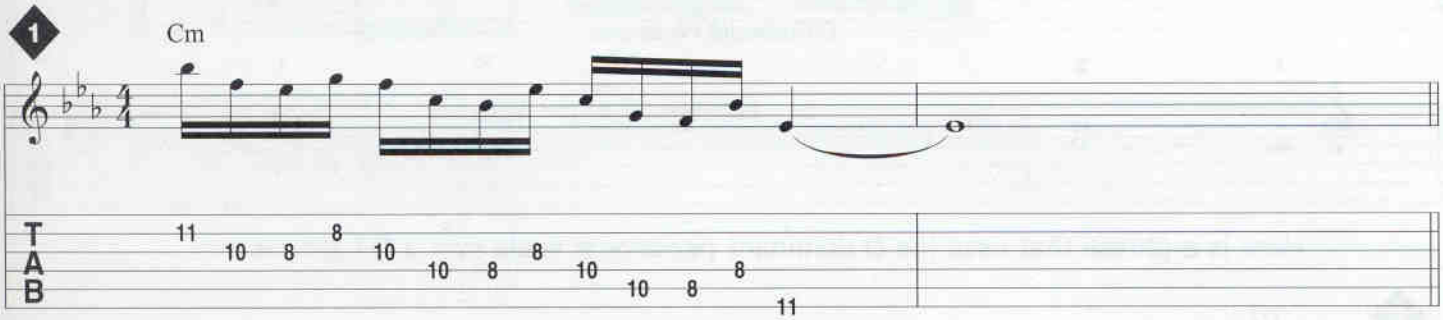
The major and minor pentatonic scales are closely related in exactly the same way that major and minor scales are—they are the same scale starting in different places.



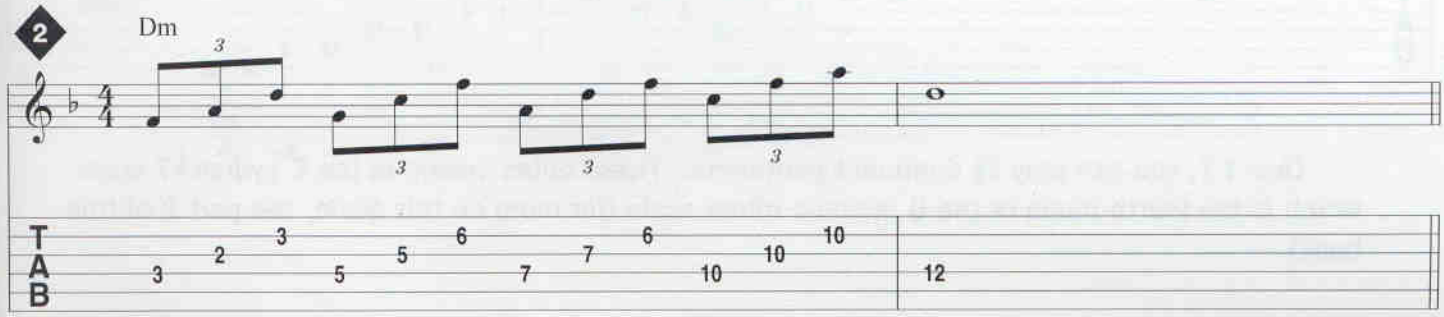
Because of this similarity, these two scales are interchangeable: a minor pentatonic scale may be substituted for a major pentatonic scale a minor 3rd up, and a major pentatonic scale may be substituted for a minor pentatonic scale a minor 3rd down.

Pentatonics Using Fourths

Over a C minor groove, here's an example using the C minor pentatonic/E♭ major pentatonic scale in fourth intervals.



Here's a D minor pentatonic idea with continuous fourth movement. You can see how creative these can be (try to play over different chords like C minor or E♭♯11). This one's played over a D minor groove.



Minor and Major Pentatonic with Chromaticism

Fig. 3 uses a group of three notes in fourths to move downward chromatically, resolving to B minor pentatonic/D major pentatonic.

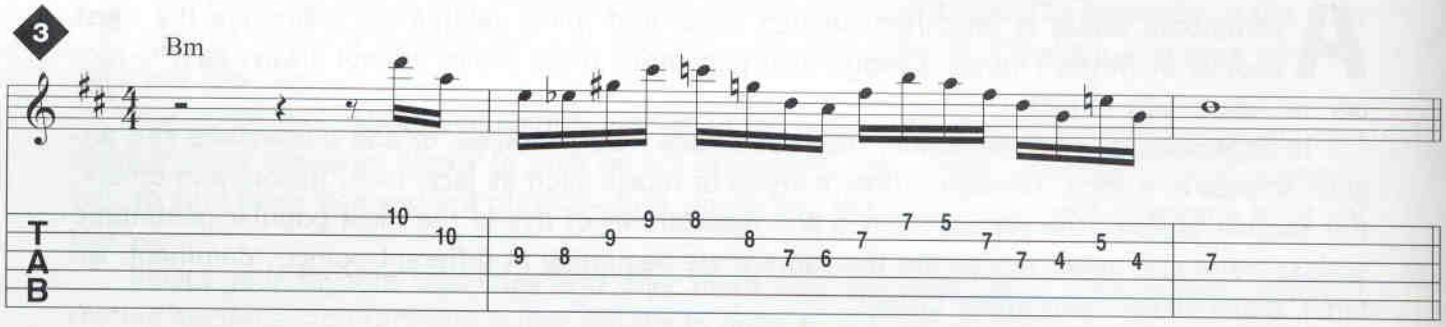
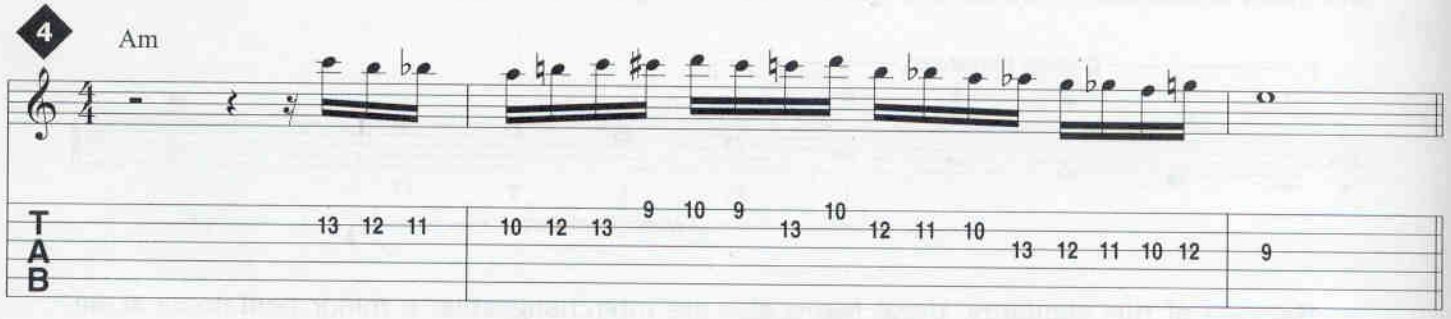
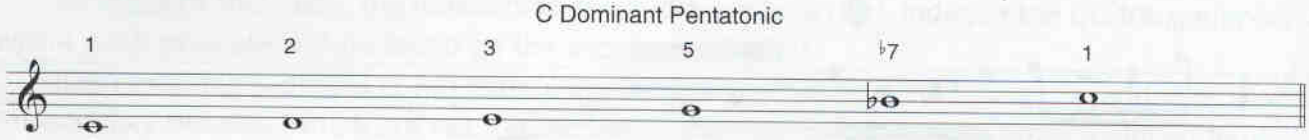


Fig. 4 has many chromatic notes added. Notice that every downbeat has a diatonic note from A minor pentatonic/C major pentatonic.

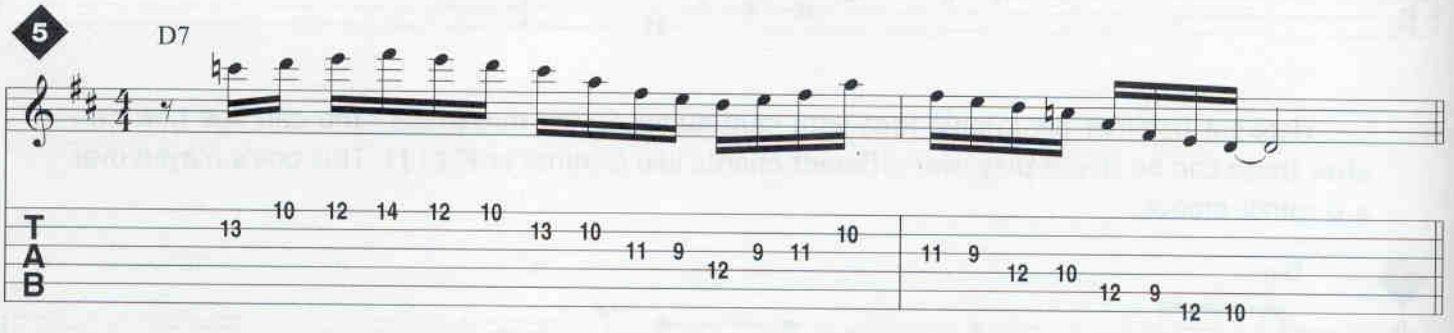


THE DOMINANT PENTATONIC SCALE

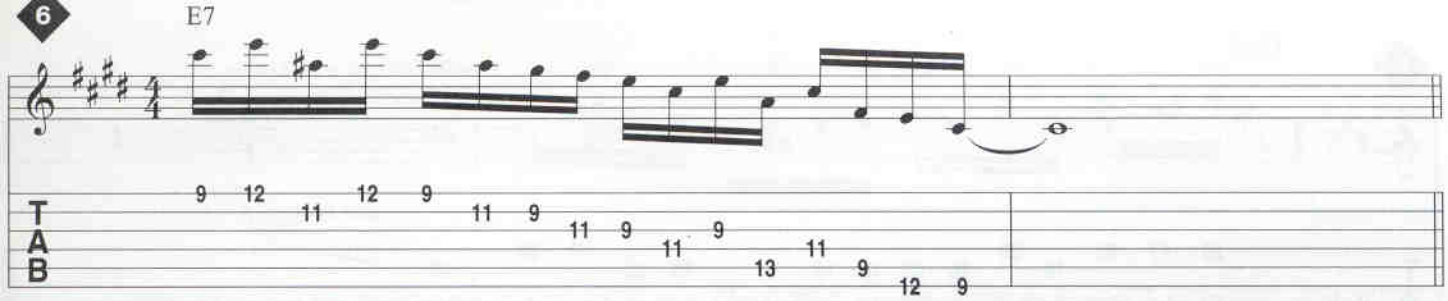
The *dominant pentatonic scale* is essentially a major pentatonic scale with a ♭7th instead of a 6th (1–2–3–5–♭7).



Here is a phrase that uses the D dominant pentatonic scale over a D7 groove.

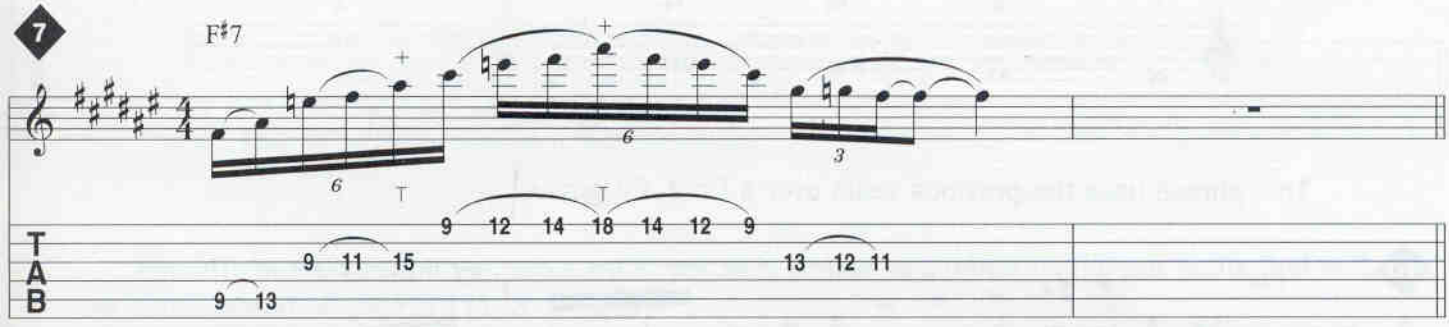


Over E7, you can play F♯ dominant pentatonic. These notes belong to the E Lydian ♭7 scale, which is the fourth mode of the B melodic minor scale (for more on this scale, see part 2 of this book).

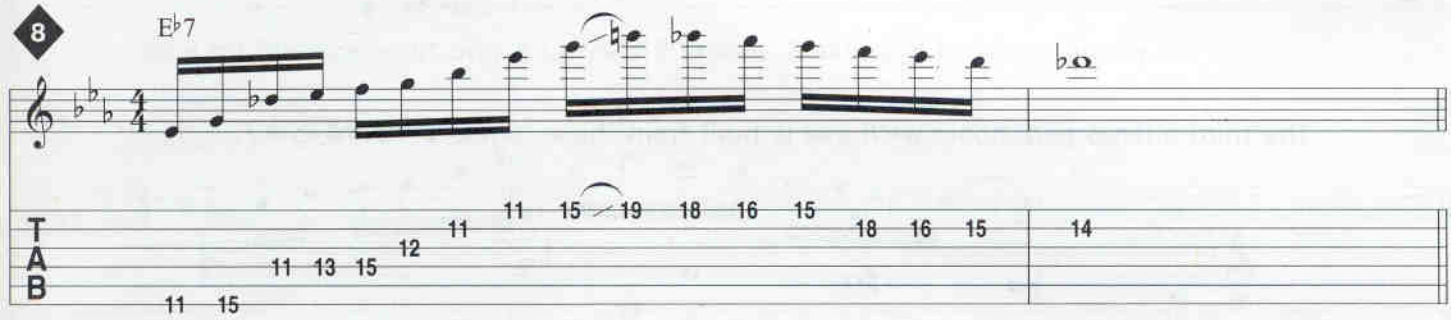


Dominant Pentatonic with Chromaticism

Fig. 7, played over F♯7, uses an F♯ dominant pentatonic scale with string skipping and tapping. G is the additional chromatic note.

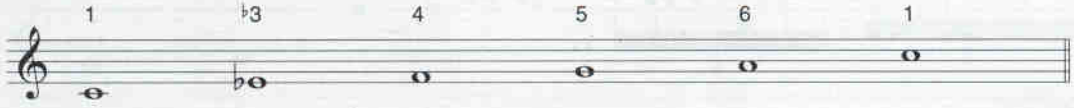


The next figure uses string skipping with an E♭ dominant pentatonic scale. B and D are the additional chromatic notes here.

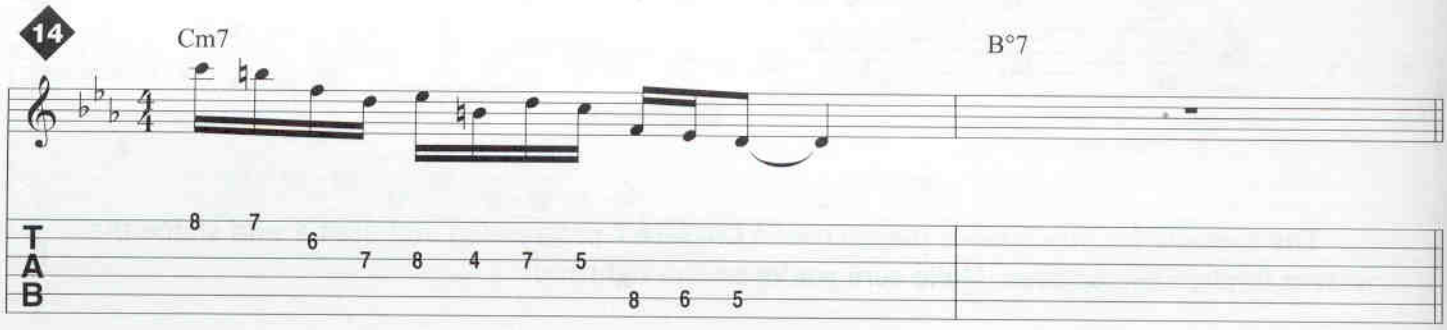


ALTERED PENTATONIC SCALES

When you alter the notes of a minor pentatonic scale, you obtain the *altered pentatonic* scales. The most common one takes the minor pentatonic scale and lowers the ♭7th down to the 6th.

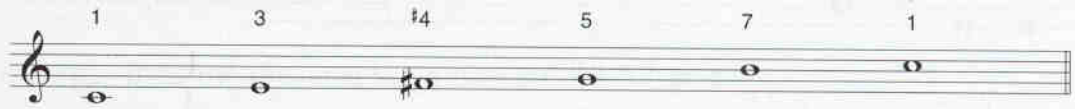


Let's try this scale over a Cm7–B°7 progression, but you can try this shape over different chords. Be sure to find the most comfortable fingering for yourself.

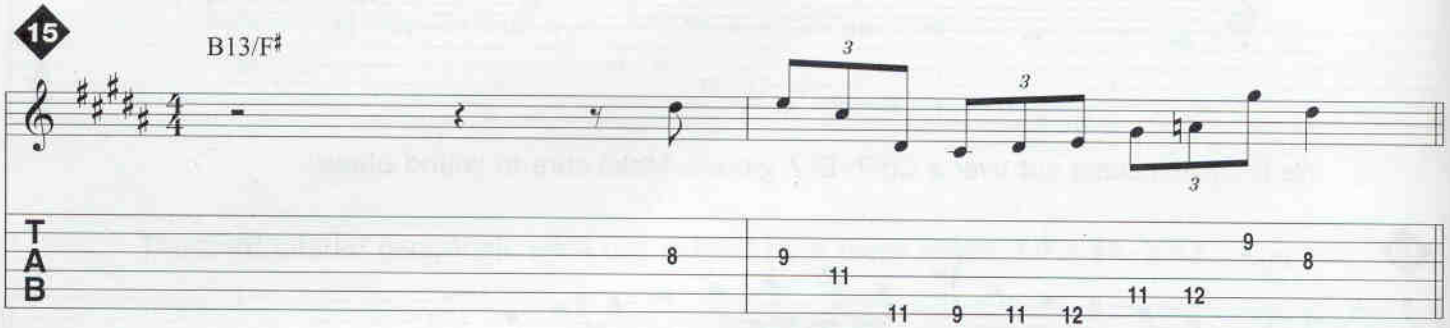


THE MAJOR LYDIAN PENTATONIC SCALE

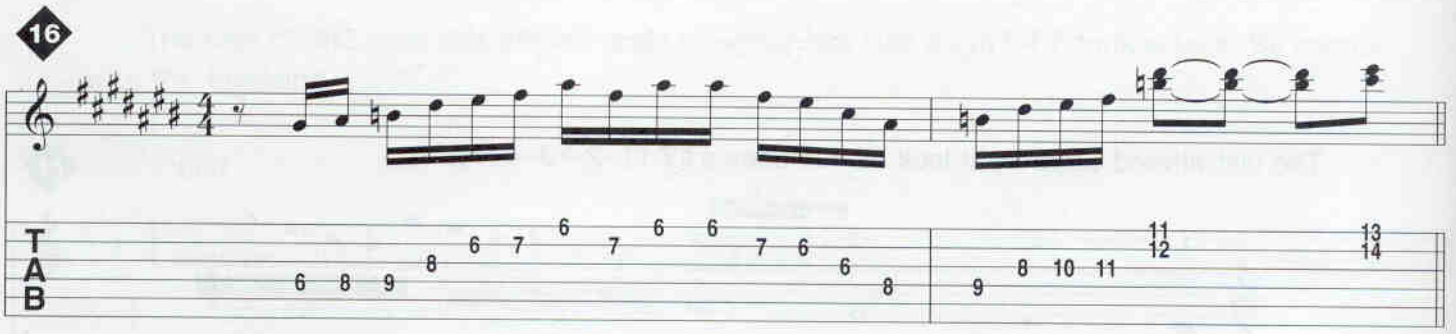
The *major Lydian pentatonic* scale is a major seventh arpeggio with the addition of the #4th (from the Lydian scale).



The first example uses A major Lydian pentatonic (the notes belong to an E major scale) over a B13/F♯ chord.

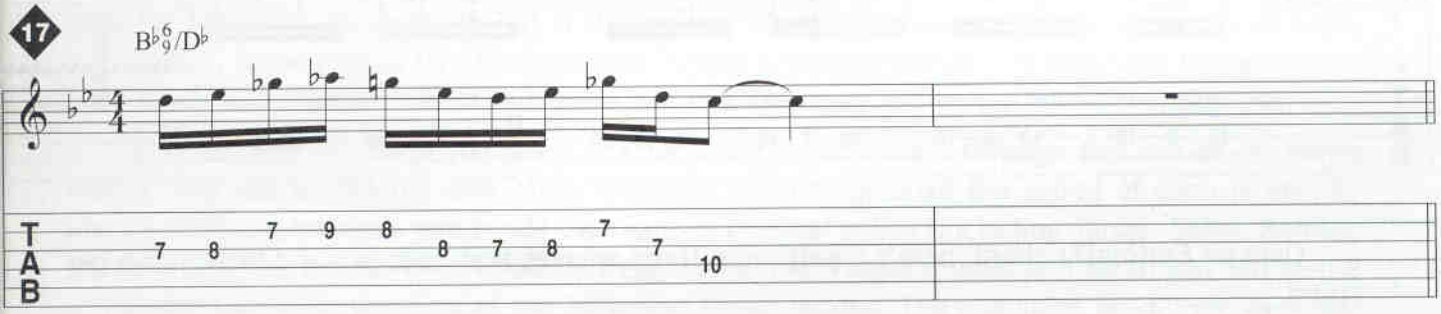


This line uses the B major Lydian pentatonic scale (from the F♯ major scale) over a C♯13 chord. Notice the two double stops at the end with the added 9th (C♯).

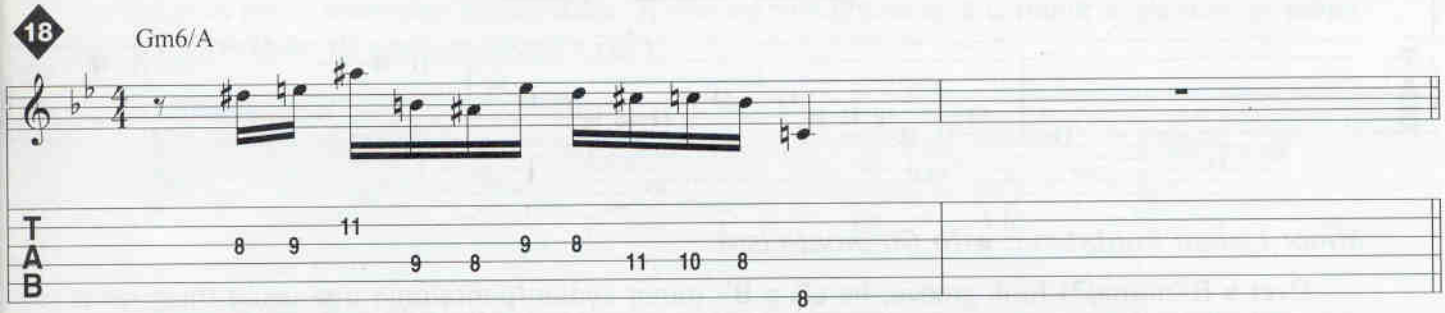


Major Lydian Pentatonic with Chromaticism

The following figure uses A♭ major Lydian pentatonic with a chromatic note (G♭).

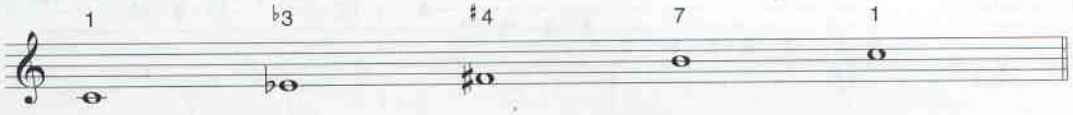


This time we use E major Lydian pentatonic with the chromatic notes C and C♯ over Gm6/A.

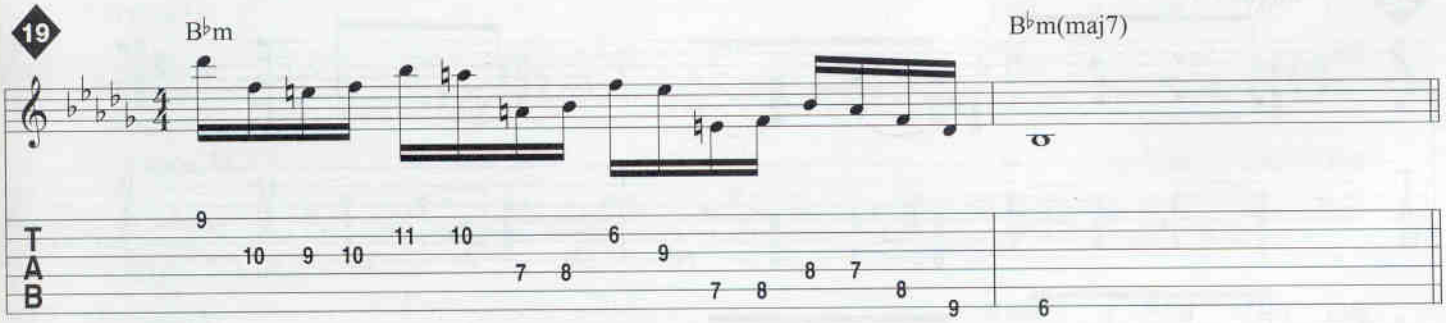


THE MINOR LYDIAN PENTATONIC SCALE

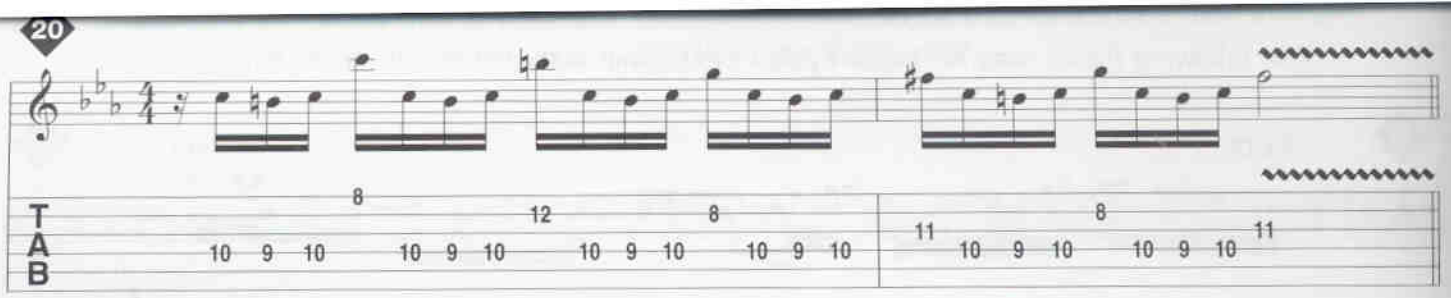
The minor Lydian pentatonic scale is a minor-major seventh arpeggio with the addition of the ♯4th (from the Lydian scale). This scale fits perfectly with Dorian, harmonic, melodic, or natural minor.



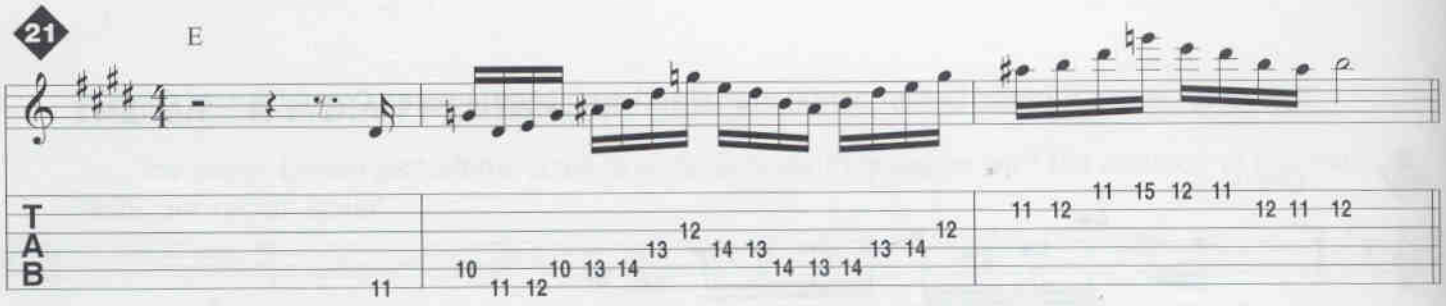
Our first minor Lydian pentatonic example is in B♭ over the progression B♭m–B♭m(maj7) and uses string skipping.



The next phrase, played over a Cm–Cm(maj7) progression, is a pedal tone pattern using string skipping. This is an excellent exercise for your technique.



Over an Em(maj7) chord, here's a pattern in three octaves that uses two and three notes per string.



Minor Lydian Pentatonic with Chromaticism

Over a B♭m(maj7) funk groove, here's a B♭ minor Lydian pentatonic line using three notes per string with G♭ as a chromatic note.

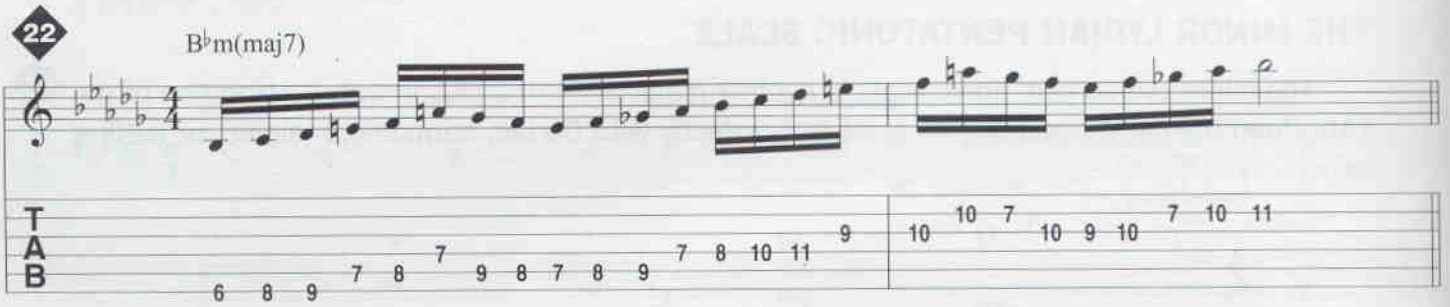
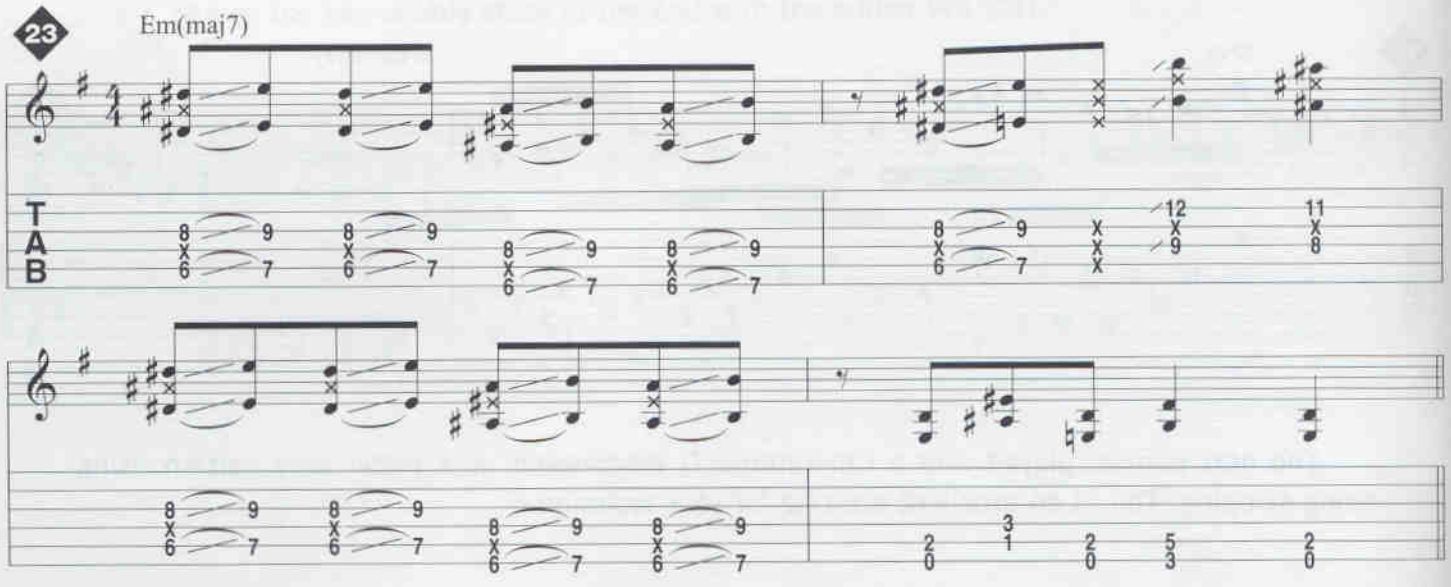


Fig. 23 plays a melody with octaves to create a nice effect. This phrase uses E minor Lydian pentatonic over an Em(maj7) chord with B♭ and G power chords (which don't belong to the E minor Lydian pentatonic scale).



The Harmonic Minor Scale

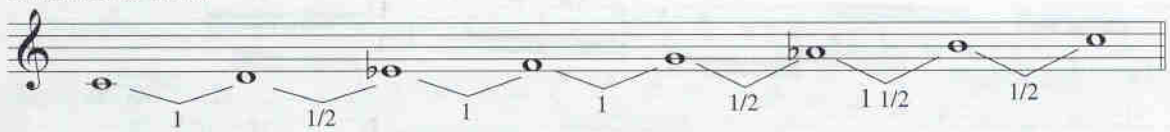
The *harmonic minor* scale has a distinctive, identifiable sound. It can be heard in Latin music, Asian music, jazz (bebop), and in rock since the eighties. In tonal and modal music, triads and arpeggios from this scale can be developed and mixed with chromaticism.

This section will help you learn the harmonic minor scale through the use of its seven modes. You will be playing over chord changes that characterize the sound of each mode. By playing different intervals and triads over various musical styles (including Tango, Salsa, Samba, Mambo, Calypso, Bossa Nova, Chacha, Reggae, Techno, House music, and jazz), you will gain a comprehensive understanding of the harmonic minor modes. The examples are played over static chords or, in some cases, chord progressions.

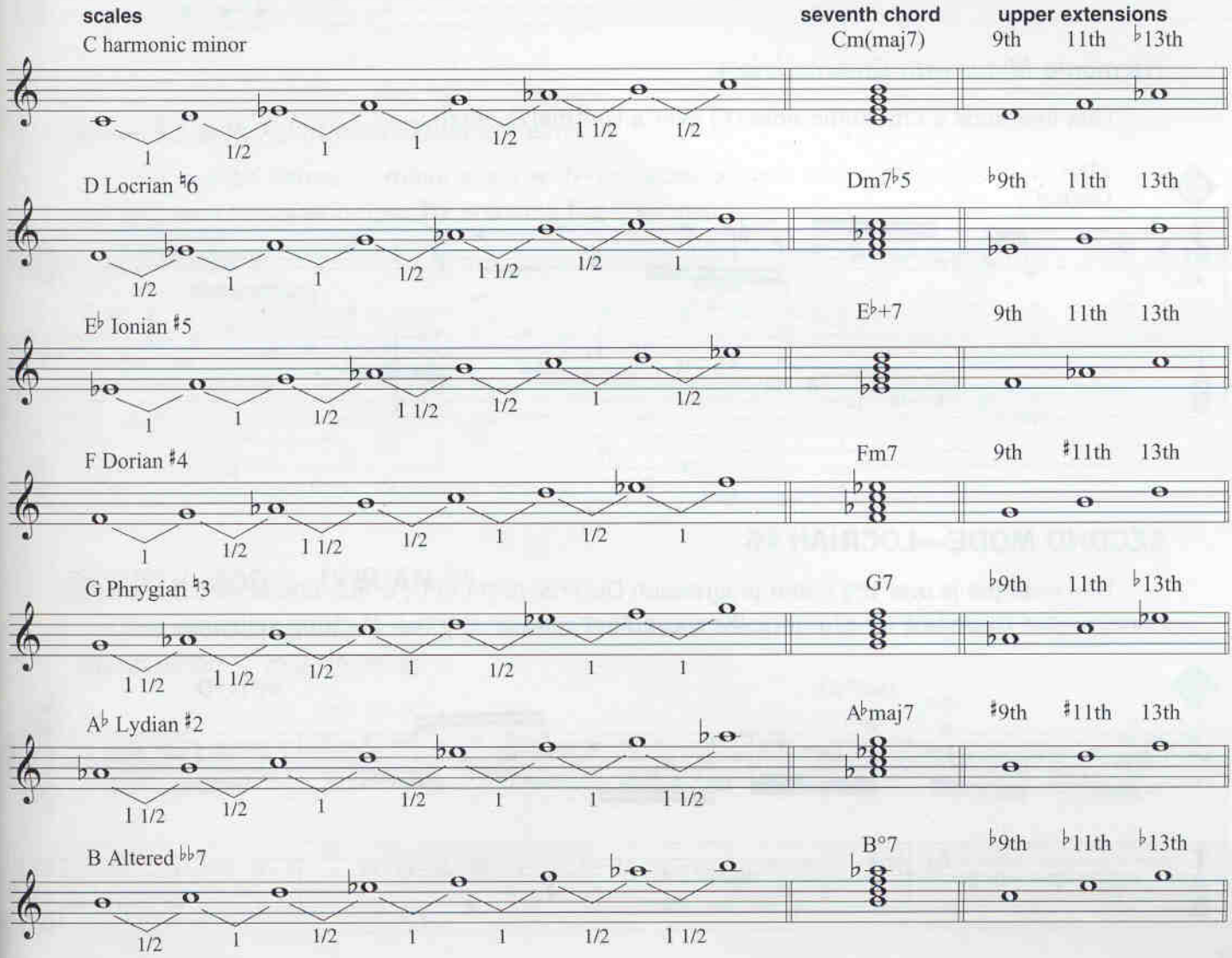
CONSTRUCTION OF THE HARMONIC MINOR MODES

Below is the C harmonic minor scale. It can be thought of as a C minor scale with a major seventh (B) instead of a minor seventh (B♭).

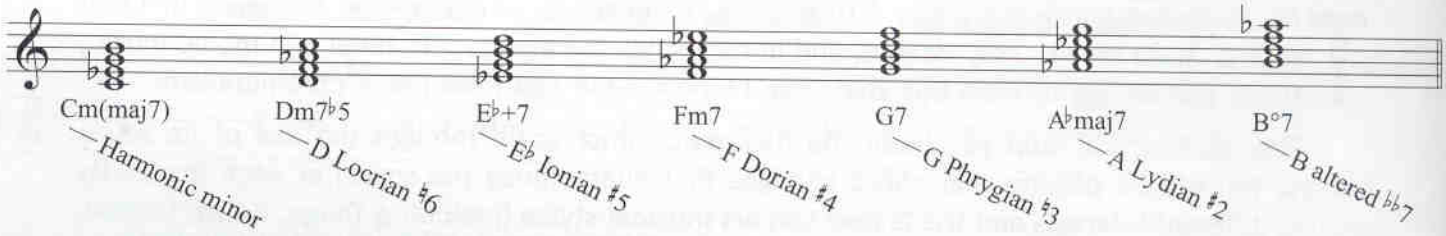
C harmonic minor



The following table illustrates the modes of the C harmonic minor scale, along with their associated seventh chords and upper extensions.

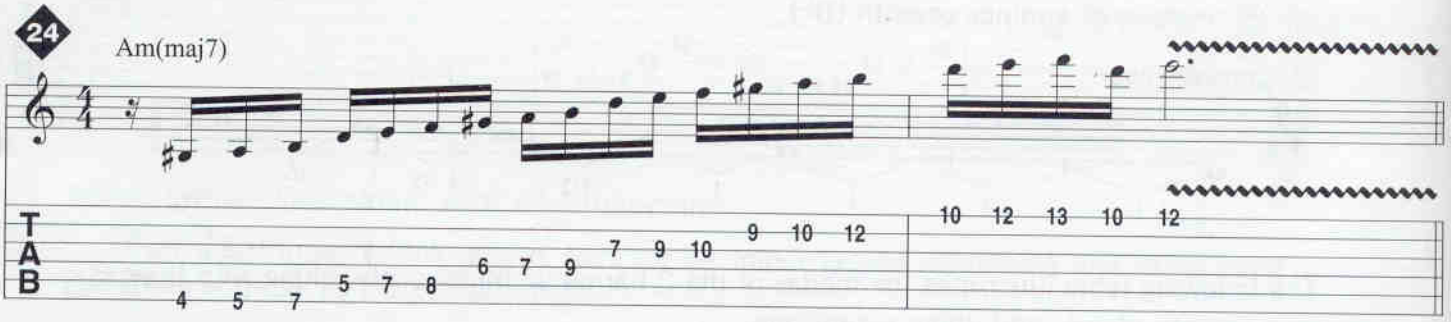


In summary, each note of the harmonic minor scale can be harmonized and serve as the basis for its own unique mode with its own unique sound.



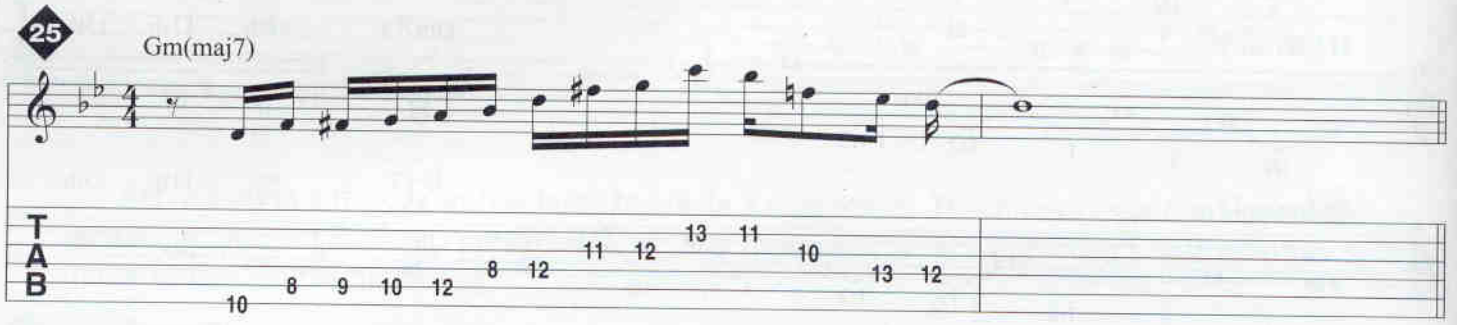
FIRST MODE—HARMONIC MINOR

This example demonstrates that a scale motif repeated in three octaves can create a nice melodic effect.



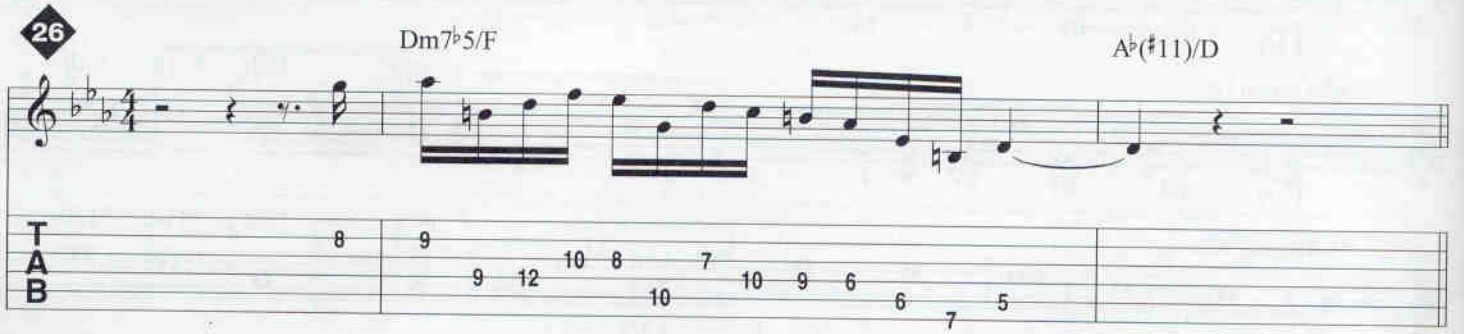
Harmonic Minor with Chromaticism

This line adds a chromatic note (F) over a Gm(maj7) chord.



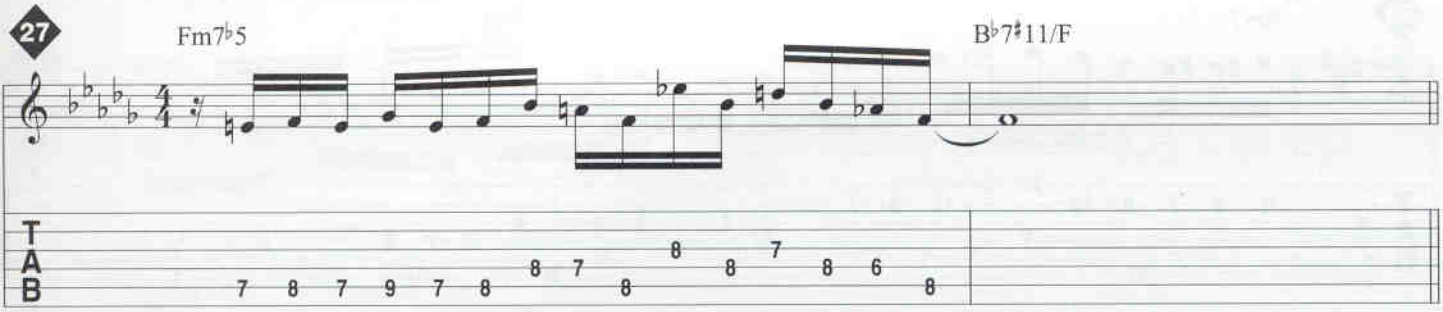
SECOND MODE—LOCRIAN ♮6

This example is over the chord progression Dm7♭5–A♭(♯11)/D, which implies the C harmonic minor scale. There is a lot of intervallic movement through the use of string skipping.



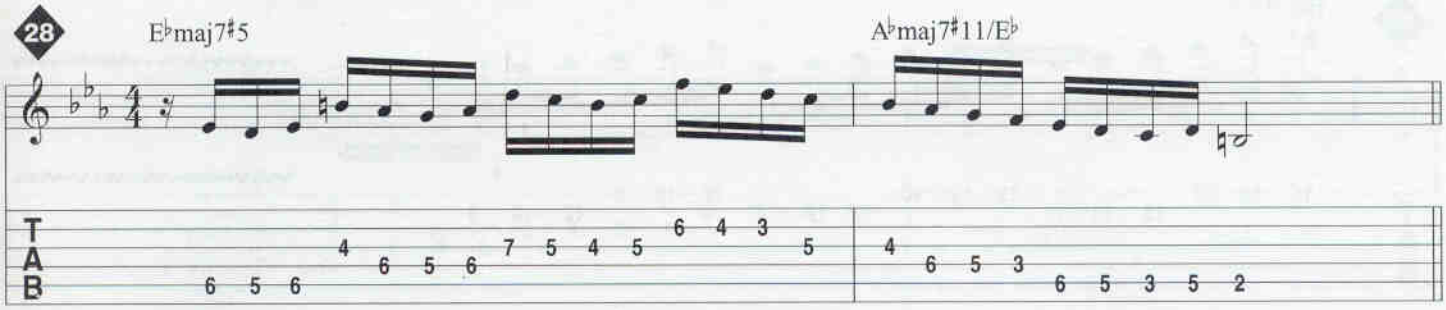
Locrian ♮6 with Chromaticism

Here the chord progression is Fm7♭5/B♭–B♭maj7♯11/F with the chromatic notes E and A.



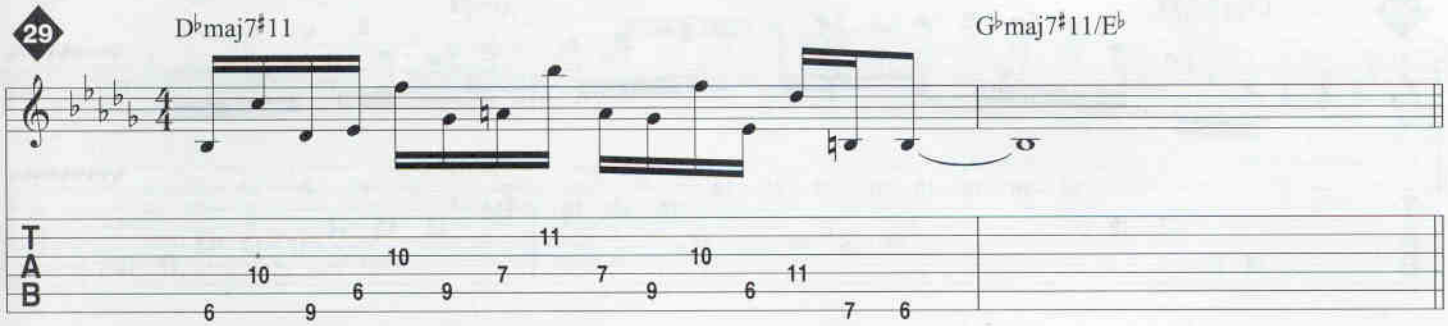
THIRD MODE—IONIAN ♯5

For this third degree of the scale, the chords are E♭maj7♯5–A♭maj7♯11/E♭. Don't forget that for certain phrasing situations, you are not always obligated to pick every note. This is the case in this example.



Ionian ♯5 with Additional Chromaticism

This is a B♭ harmonic minor scale with displaced octaves and a chromatic note (B♮). This example uses string skipping. Try and sing the intervals.



FOURTH MODE—DORIAN ♯4

The chord progression in Fig. 30 is Em7–F♯/E. Although this is an idiomatic scale pattern, pay attention to your fingering.

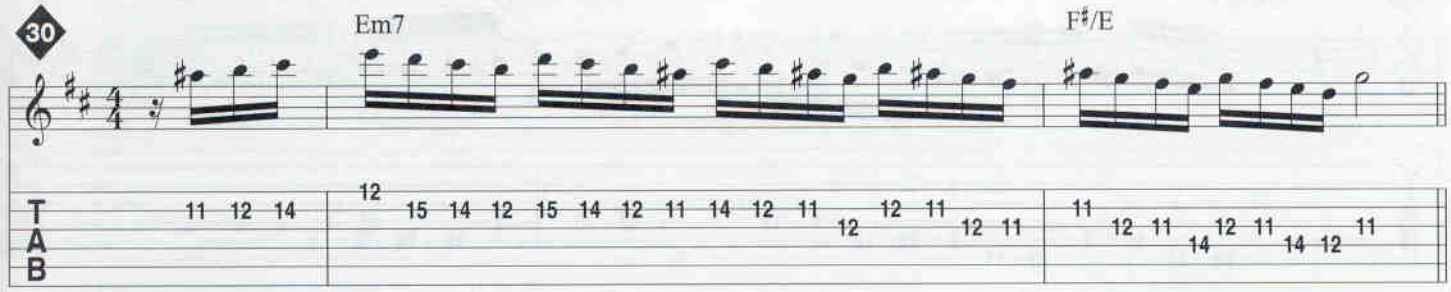
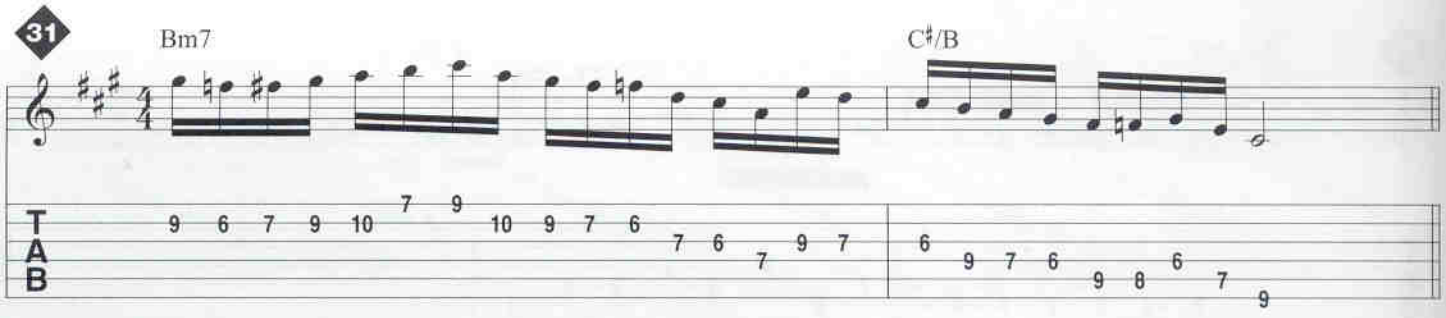
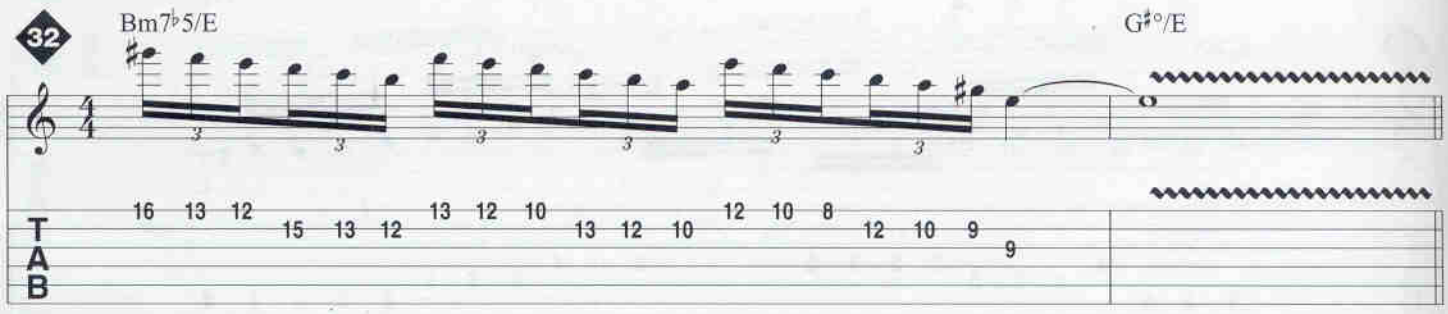


Fig. 31 has a Bm7–C♯/B progression, which implies F♯ harmonic minor. The E♮s are chromatic notes.



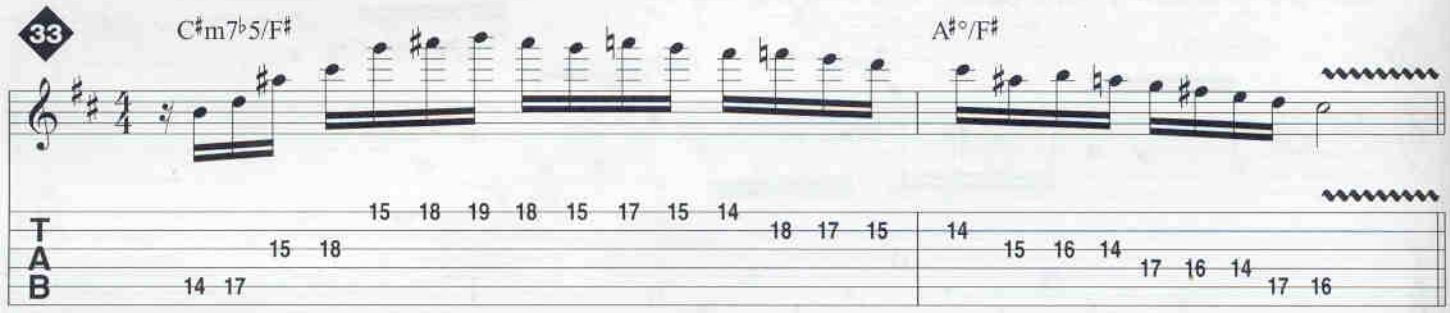
FIFTH MODE—PHRYGIAN ♮3

This mode is commonly used in rock styles. This figure uses sixteenth note triplets over Bm7♭5/E–G♯°/E.



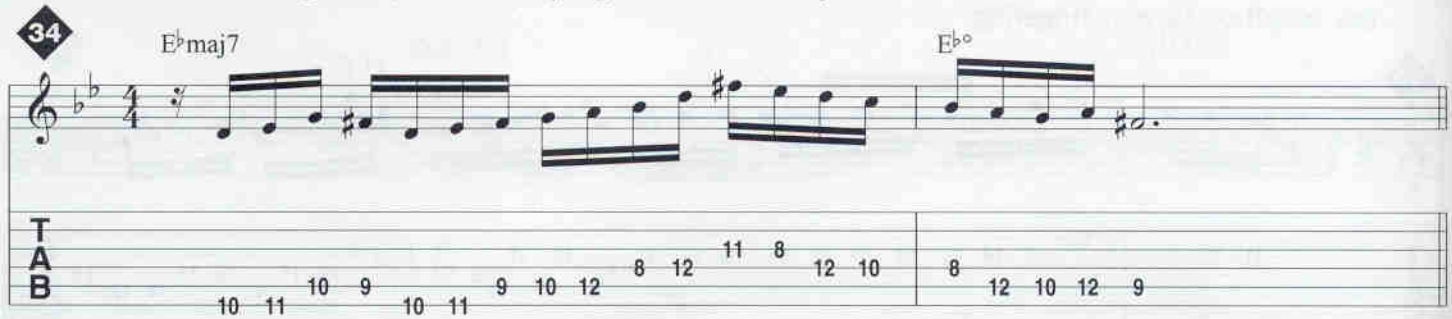
Phrygian ♮3 with Chromaticism

This one is a Bm(maj7) arpeggio with string skipping over a C♯m7♭5/F♯–A♯°/F♯ progression. The A and F are chromatic notes.



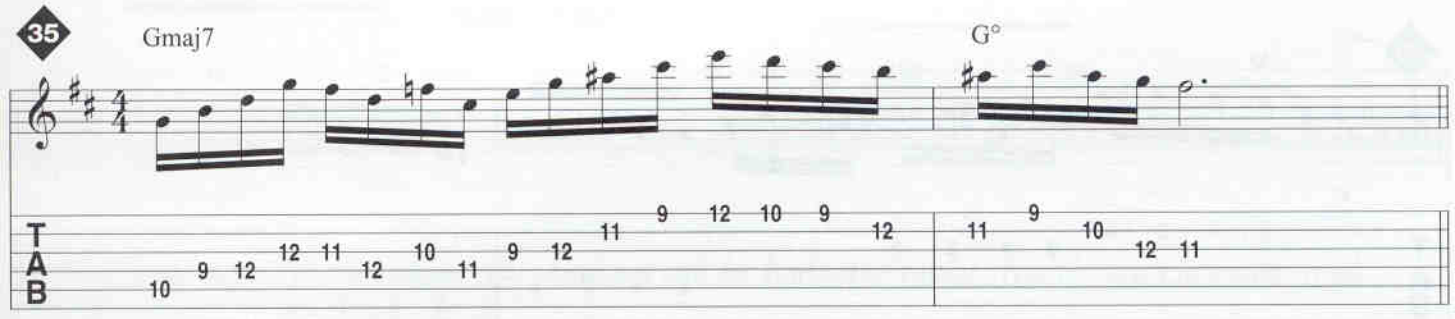
SIXTH MODE—LYDIAN ♯2

For this Tango feel, the chord progression is E♭maj7–E♭°.



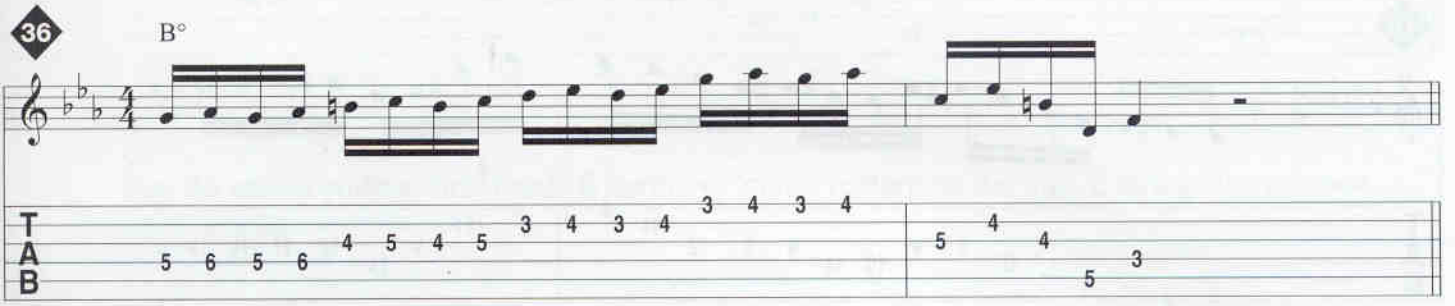
Lydian ♯2 with Chromaticism

Fig. 35 uses the sixth mode of the B harmonic minor scale with chromatic notes (F and A) over a Gmaj7–G° progression.



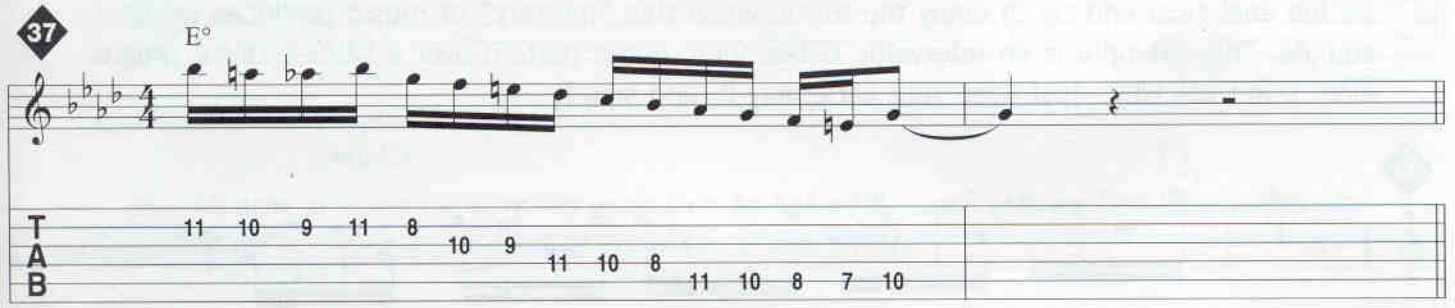
SEVENTH MODE—ALTERED ♭♭7

Fig. 36 uses the seventh mode of C harmonic minor over a B° chord. The example uses a *Cm(maj7) shape—watch out for the string skipping at the resolution of the phrase!*

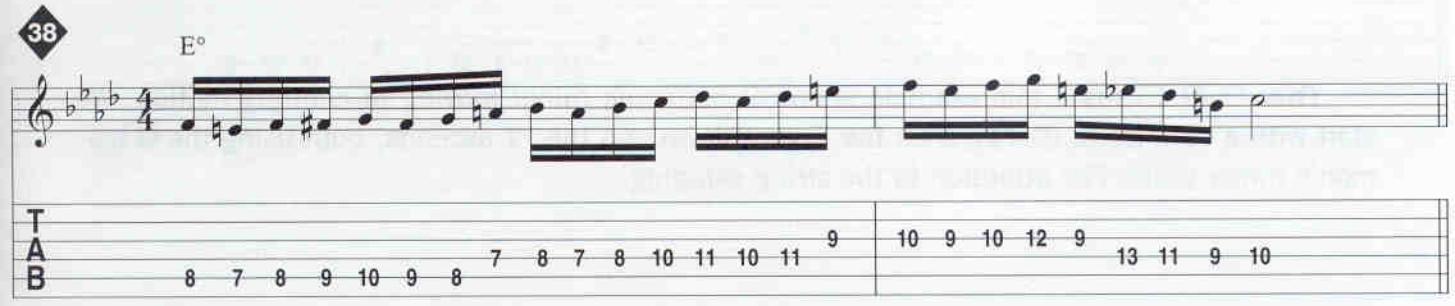


Altered ♭♭7 with Chromaticism

Fig. 37 uses the seventh mode of F harmonic minor over an E° chord with the chromatic note A.

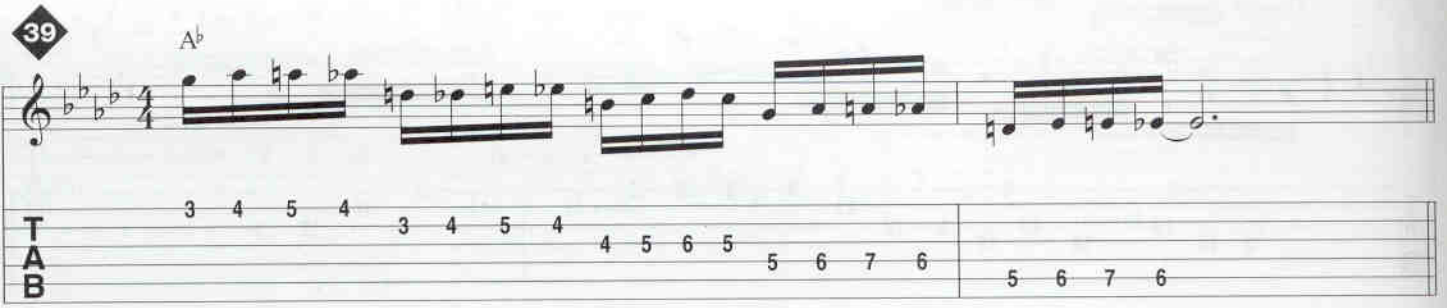


We have a very exotic sound in this example, using the chromatic notes F♯, A, E♭, and B, which add a nice color to the scale. This makes the F harmonic minor scale sound close to a synthetic scale.

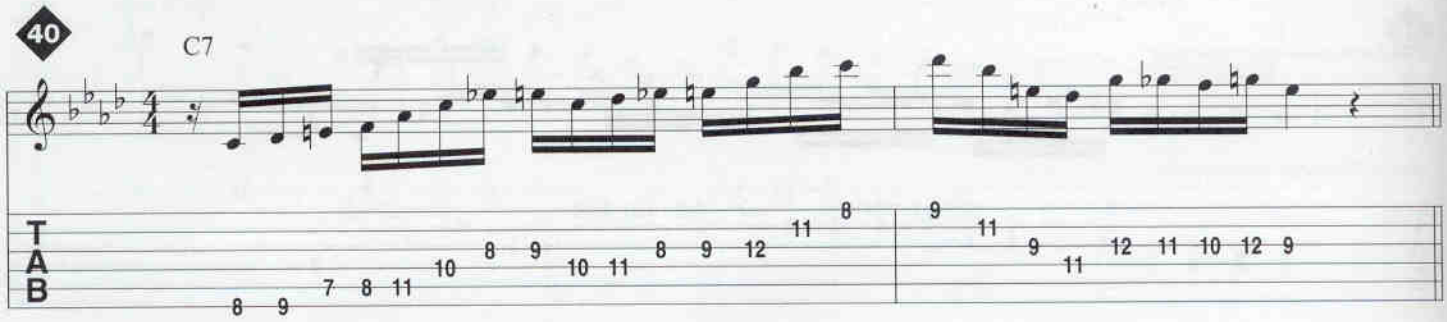


ADDITIONAL IDEAS FOR HARMONIC MINOR

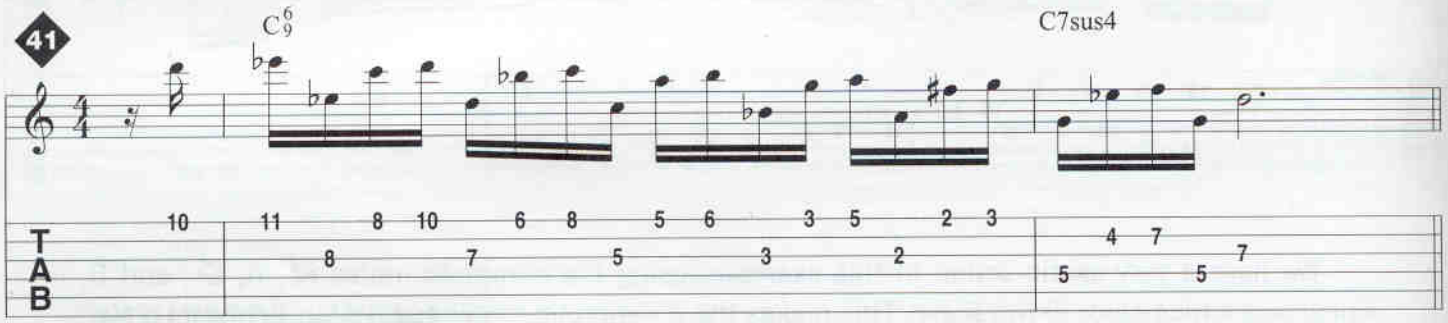
Over A♭, this example uses the D♭ harmonic minor (middle eastern sounding) scale with chromaticism from above and beneath the chord tones of the A♭ triad.



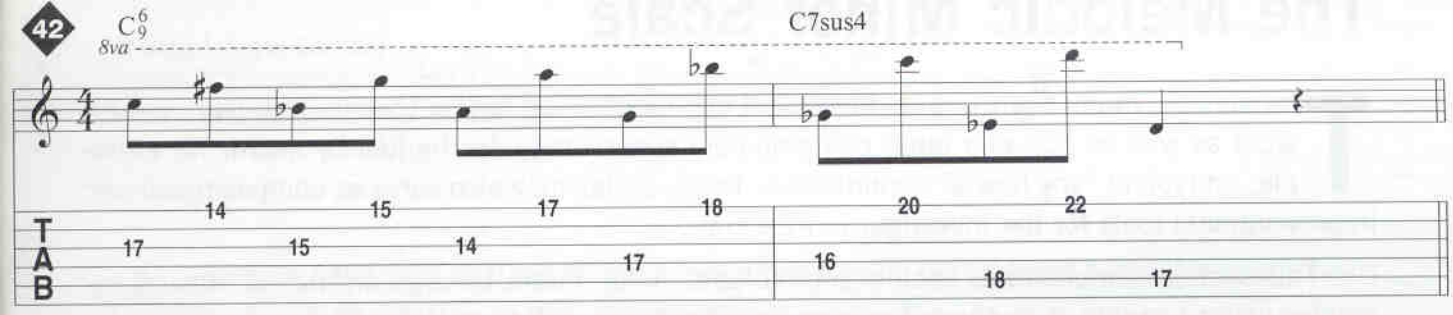
Here we have an F harmonic minor scale, which makes C7 (the chord on this track) the fifth degree, with E♭ and G♭ as chromatic notes. Notice how the example outlines a G♭7 arpeggio, which doesn't belong to F harmonic minor, but is a tritone substitute for C7.



Sometimes your ear brings you into unknown territory where you play things you normally would not. That is the magic of music and the reward for your time spent studying. Don't always be too analytical and try to enjoy the music when this "mystery" of music produces intriguing sounds. This example is an intervallic G harmonic minor pattern over a C6/9–C7sus4 progression. Don't ask why—just open your ears, play it, and sing it.



Over C6/9–C7sus4, this example shows G harmonic minor moving in contrary motion. We start with a ♭5 interval (C–F♯), then the E goes down and the F♯ ascends, both using the G harmonic minor scale. Pay attention to the string skipping.



Over a D♭–G♭–A♭ reggae feel, here we use B♭ harmonic minor. The A♭ is a chromatic note.

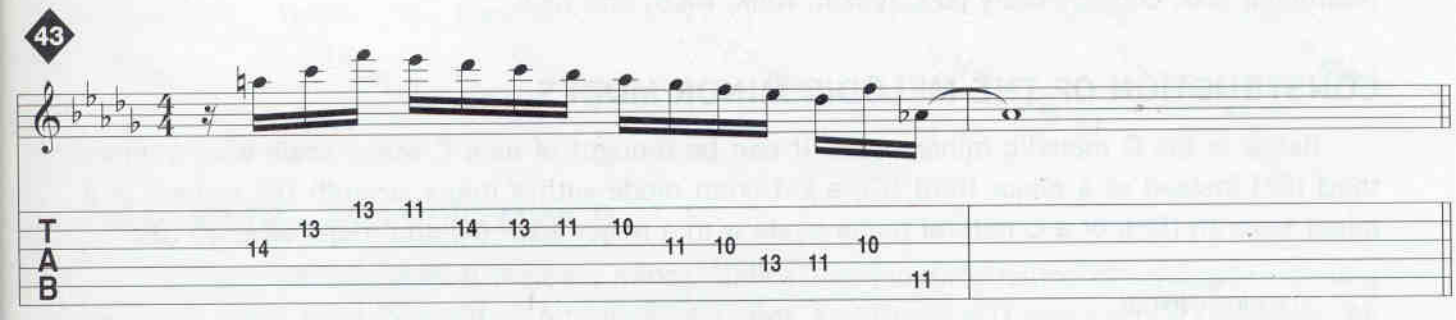


Fig. 44 uses a sliding, first finger B harmonic minor pattern on the high E string over an open B techno groove.

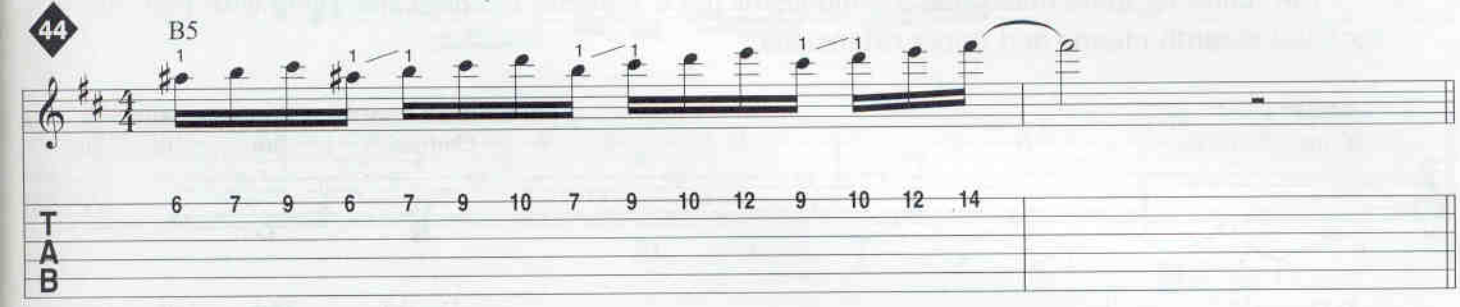
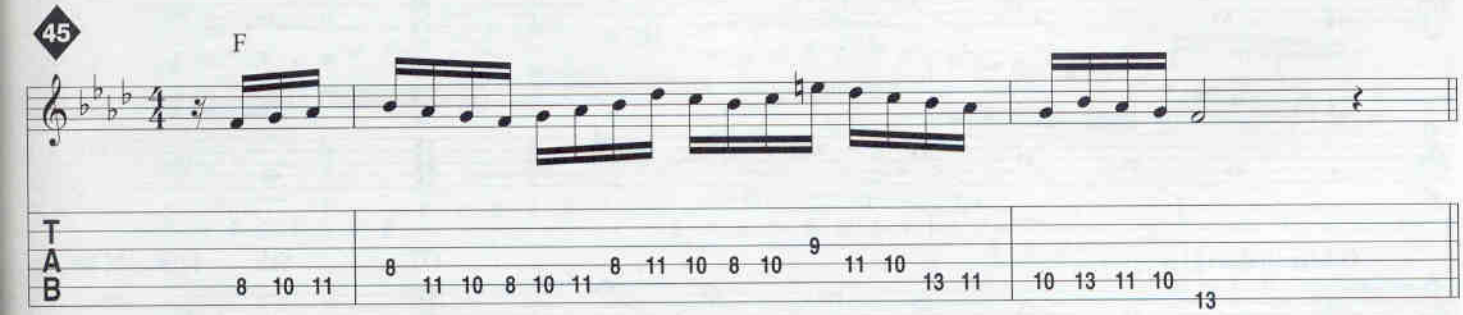


Fig. 45 uses an F harmonic minor scale over an open F "house" groove. This line can be doubled an octave above using an octaver pedal for a nice effect.



The Melodic Minor Scale

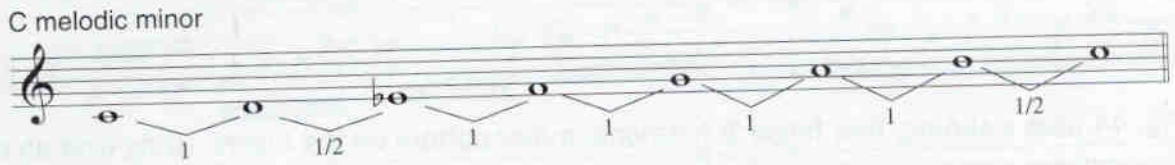
The melodic minor scale and its modes are commonly used in jazz (bebop, free-jazz, and fusion) as well as pop and other contemporary styles—they are frequently heard, for example, on typical "spy movie" soundtracks. These scales may also serve as compositional and improvisational tools for the investigative musician.

This section demonstrates each of the melodic minor modes through a series of musical examples using a variety of rhythmic backgrounds. Each sub-section begins with diatonic examples followed by examples with added chromatic notes.

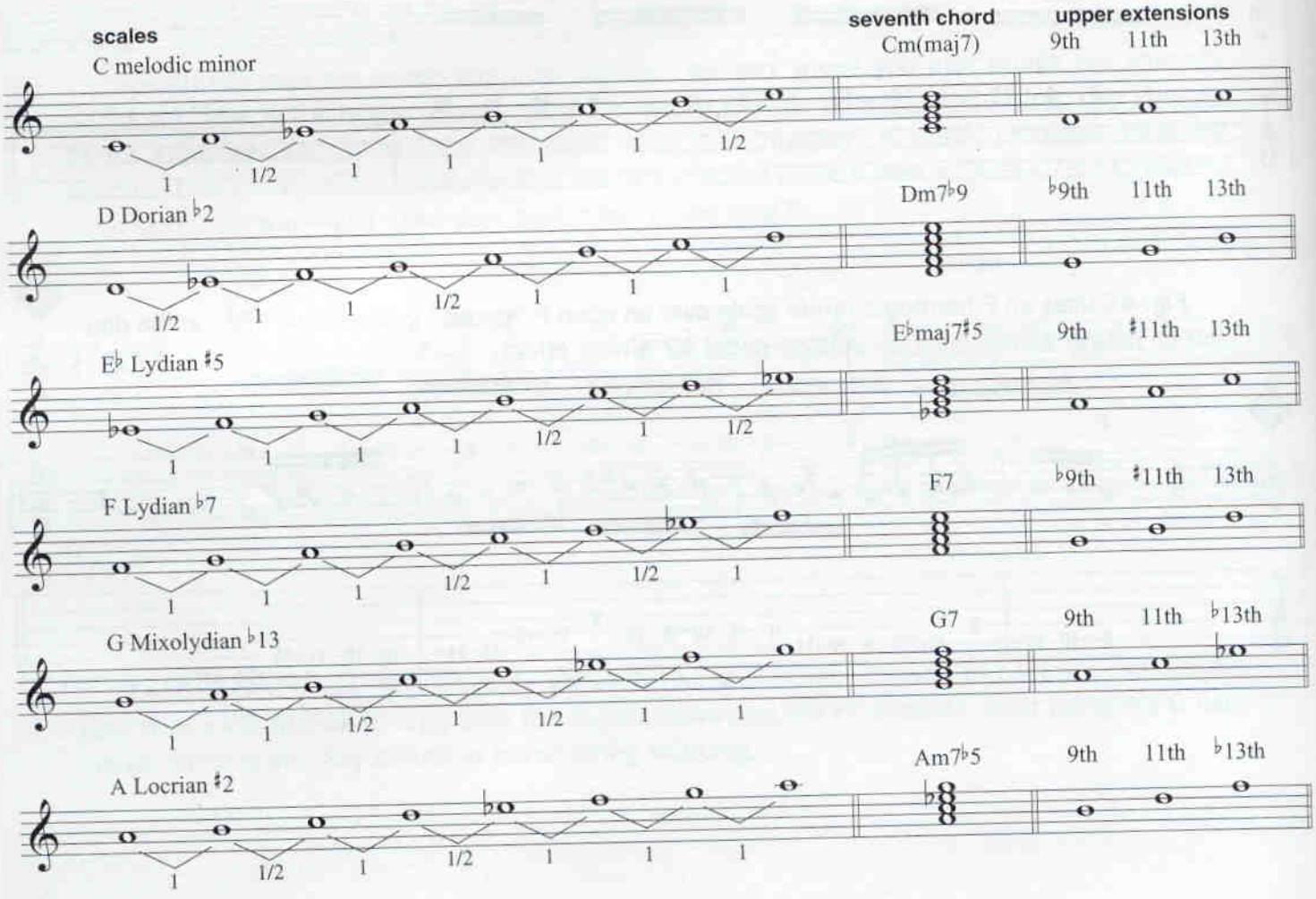
The rhythm section in the following examples will cover a variety of musical styles including traditional jazz, contemporary jazz, fusion, funk, R&B, and rock.

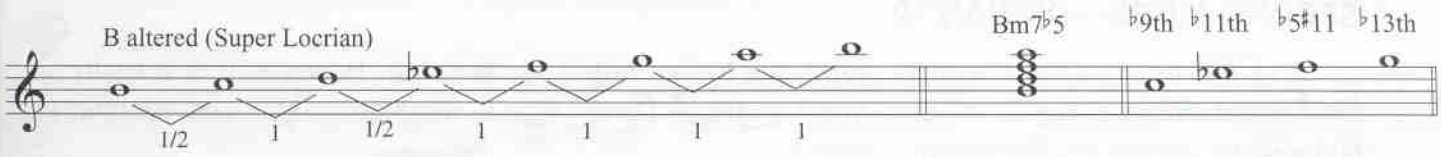
CONSTRUCTION OF THE MELODIC MINOR MODES

Below is the C melodic minor scale. It can be thought of as a C major scale with a minor third (E♭) instead of a major third (E); a C Dorian mode with a major seventh (B) instead of a minor seventh (B♭); or a C natural minor scale with a major sixth (A) and major seventh (B).

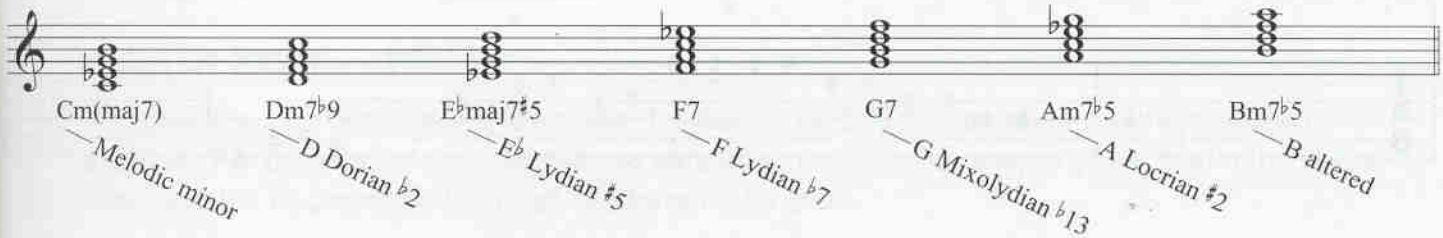


The following table illustrates the modes of the C melodic minor scale, along with their associated seventh chords and upper extensions.



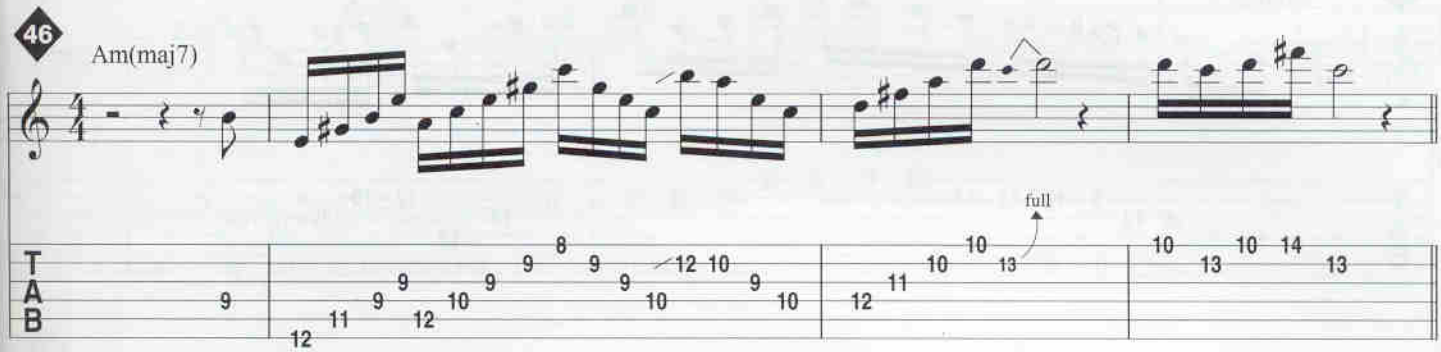


In summary, each note of the melodic minor scale can be harmonized and serve as the basis for its own unique mode with its own unique sound.



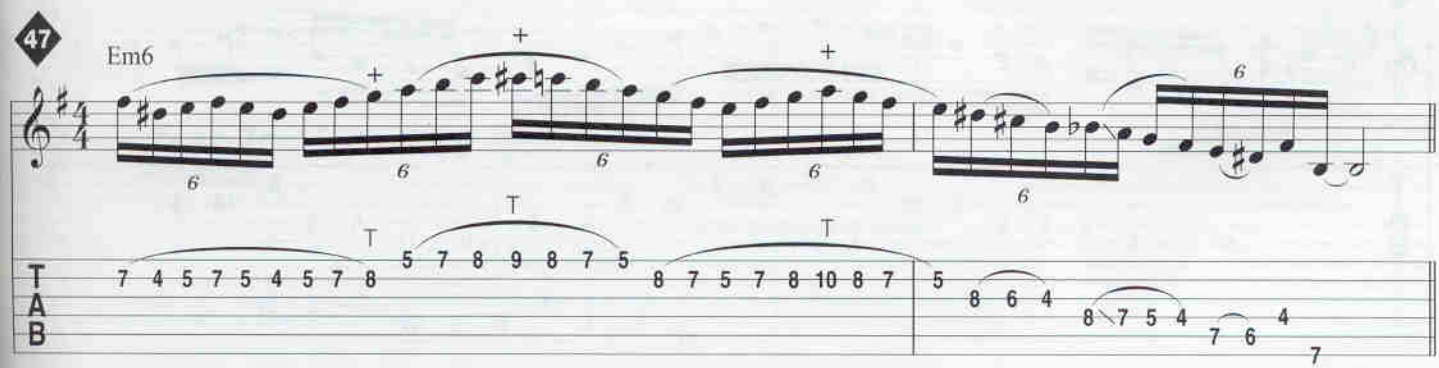
FIRST MODE—MELODIC MINOR

The first example uses A melodic minor. Notice the superimposition of arpeggios, starting with an E major triad followed by Am(maj7), C+, Am, and finally a D major (to D7) arpeggio. All of these chords are drawn from the A melodic minor scale.



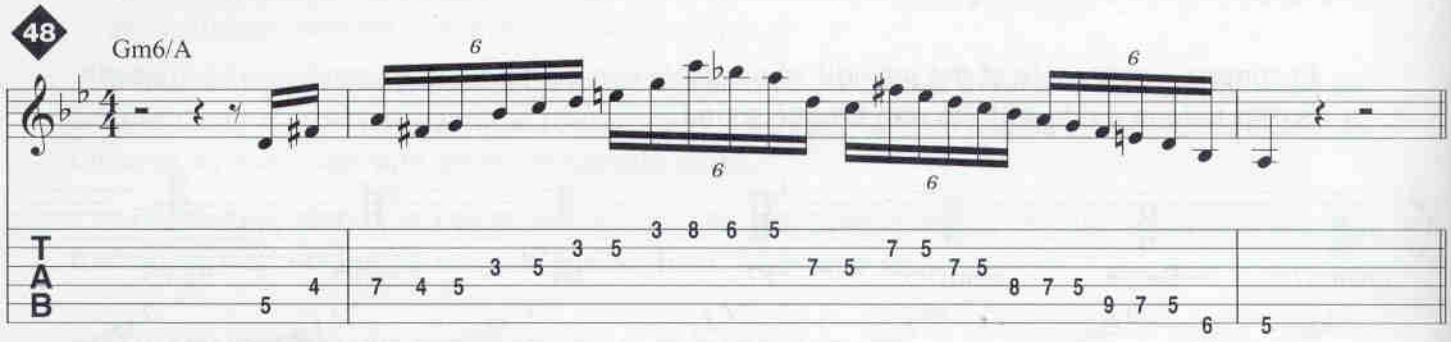
Melodic Minor with Chromaticism

The next example uses E melodic minor with two additional chromatic tones (C♮ and B♭). The technique here is mainly hammers and pulls, with two notes achieved via right-hand tapping.



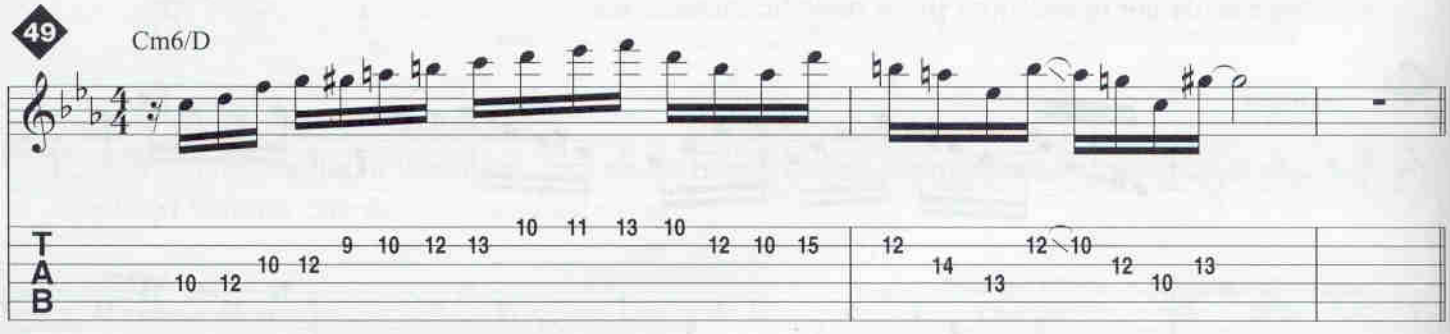
SECOND MODE—DORIAN ♭2

This is similar to the Phrygian sound due to the flatted second step. However, it is actually the second mode of the G melodic minor scale (A Dorian ♭2). It was commonly used by John McLaughlin during the Mahavishnu period.



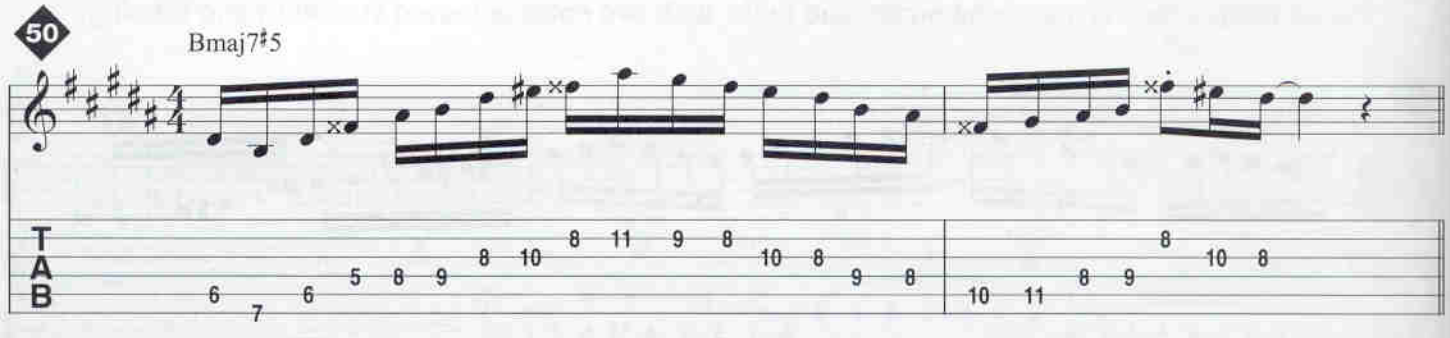
Dorian ♭2 with Chromaticism

The addition of even just one chromatic note can give a very interesting sound to your lines. Check out this one in the D Dorian ♭2 mode with an added chromatic G♯.



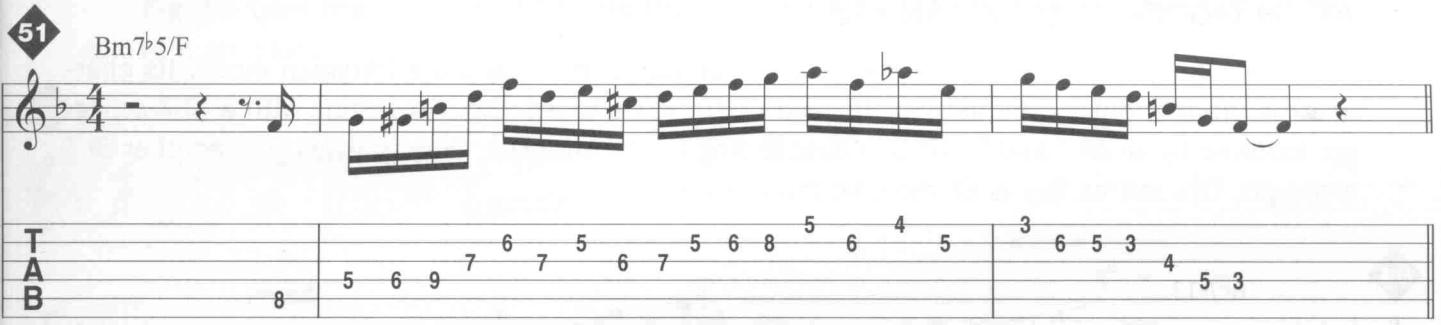
THIRD MODE—LYDIAN AUGMENTED

This is an unusual groove to play with a maj7♯5 chord (Lydian augmented). The source key is G♯ melodic minor; its third mode is B Lydian augmented.



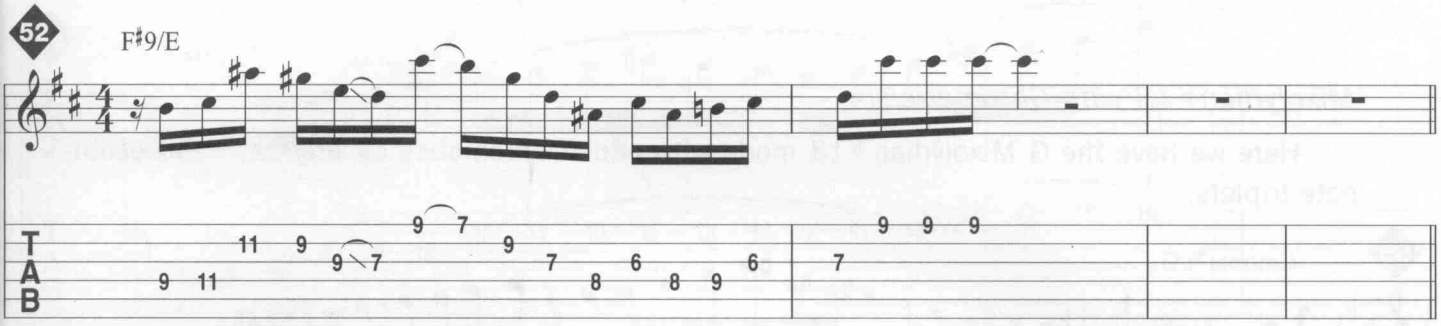
Lydian Augmented with Chromaticism

Fig. 51 uses the Lydian augmented mode of D melodic minor. Here we see F Lydian augmented over a Bm7♭5/F chord, with an additional A♭ chromatic note. (Note: another name for Bm7♭5/F is F13♯11.)



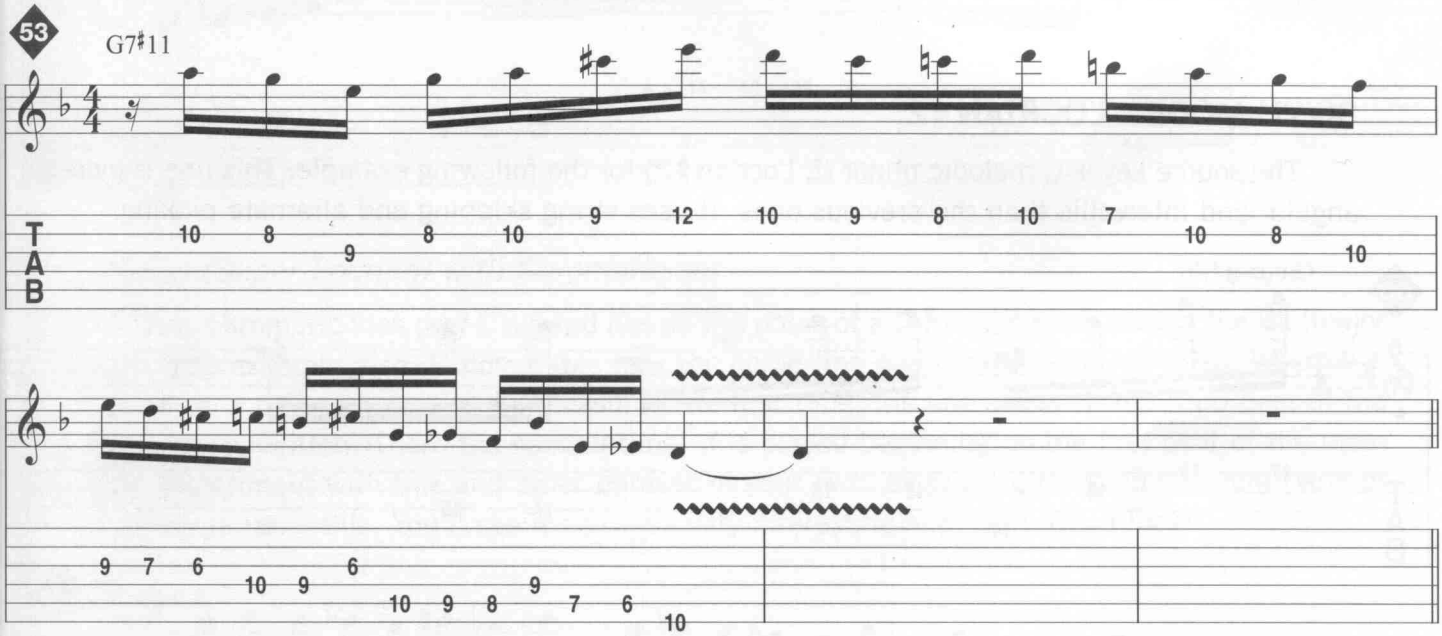
FOURTH MODE—LYDIAN ♭7

This is a very commonly used mode. Its distinctive ♯11th tone gives a unique character to the lines. For this example, notice the two parallel string-skipping shapes at the beginning of the line. Find the fingering that is most comfortable for you.



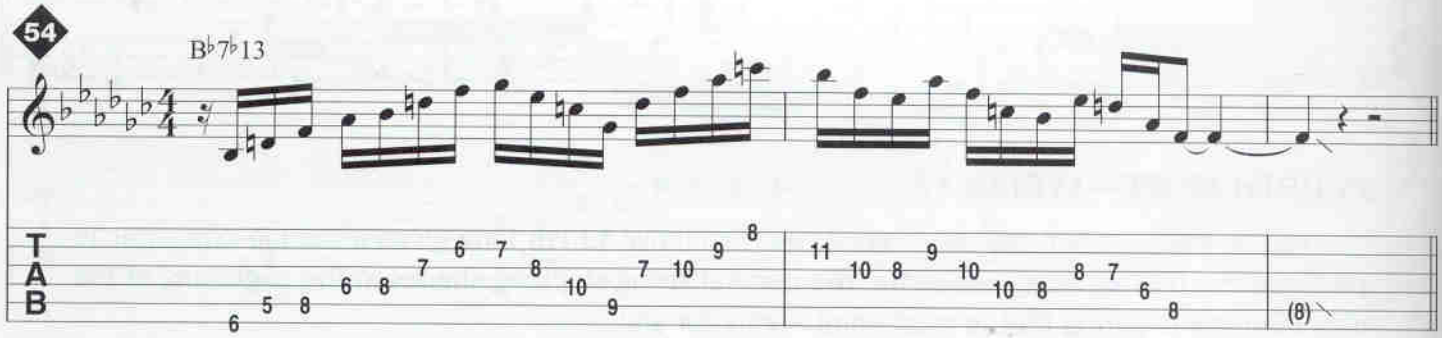
Lydian ♭7 with Chromaticism

This one uses G Lydian ♭7. The additional chromatic tones are C, G♭, and E♭.



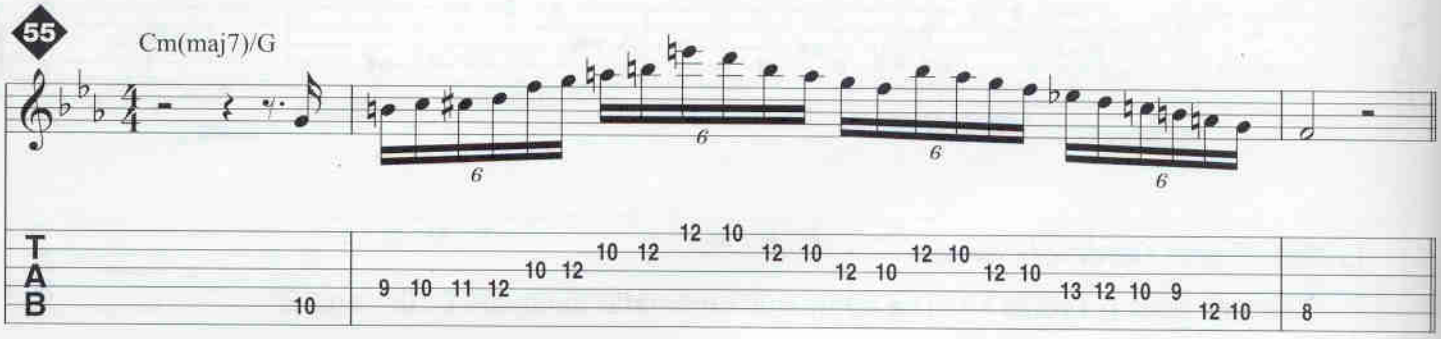
FIFTH MODE—MIXOLYDIAN ♭13

This interesting mode is a cross between harmonic minor and the Phrygian mode. Its character is brought out by the natural 9th and ♭13th scale tones. Fig. 54 begins with a B♭7 arpeggio followed by an A♭7 and Dm7♭5 in descending fourth intervals, then finishes with another B♭7 arpeggio. The source key is E♭ melodic minor.



Mixolydian ♭13 with Chromaticism

Here we have the G Mixolydian ♭13 mode with added chromatics C♯ and E♮, in sixteenth-note triplets.



SIXTH MODE—LOCRIAN ♯2

The source key is G melodic minor (E Locrian ♯2) for the following example. This line is more angular and intervallic than the previous ones. It uses string skipping and alternate picking.

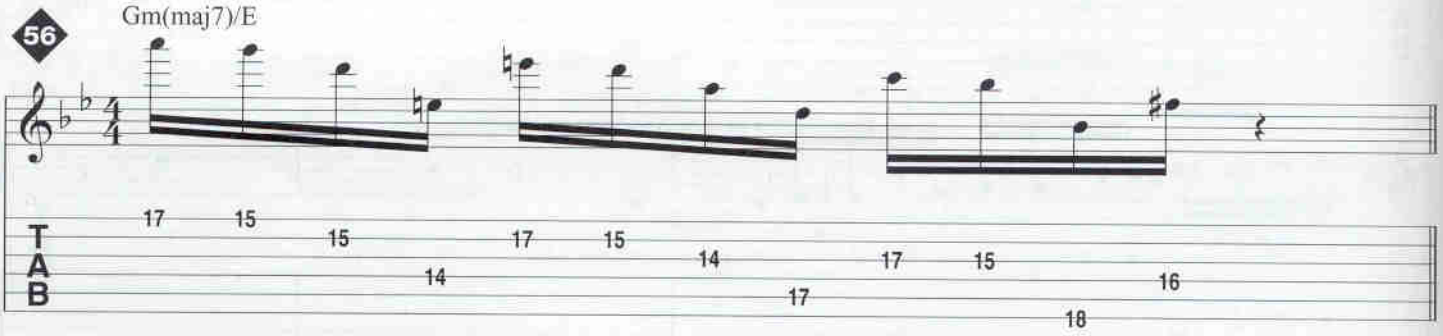
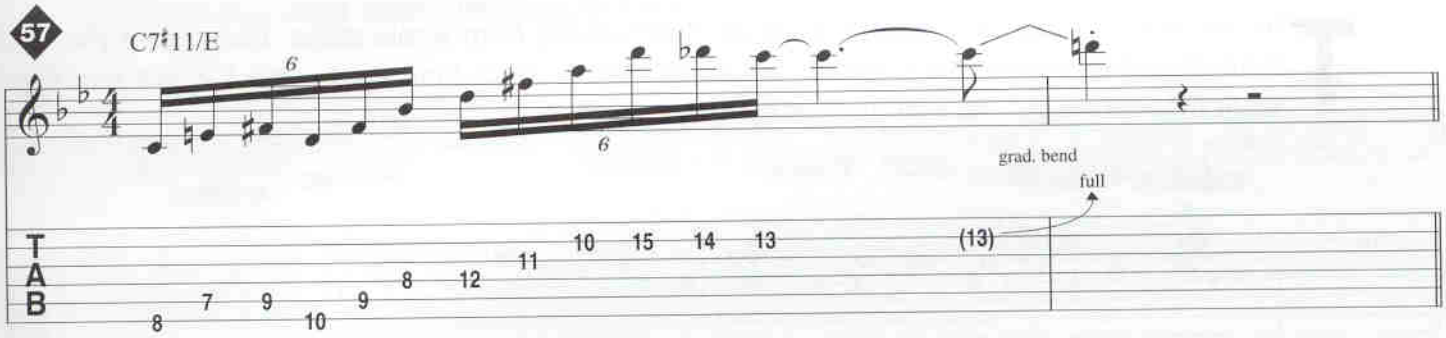
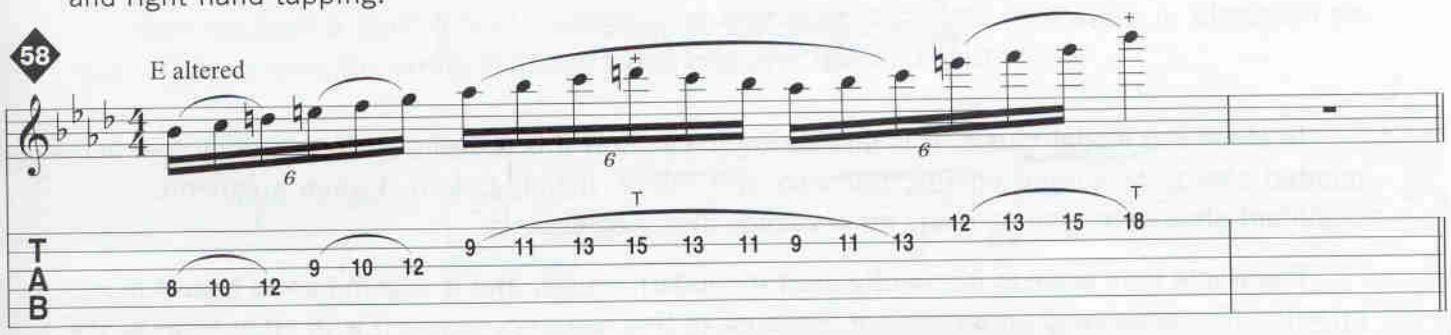


Fig. 57 uses the E Locrian ♯2 mode (from G melodic minor) played over a C7♯11/E chord, but with an added chromatic D♭ tone.

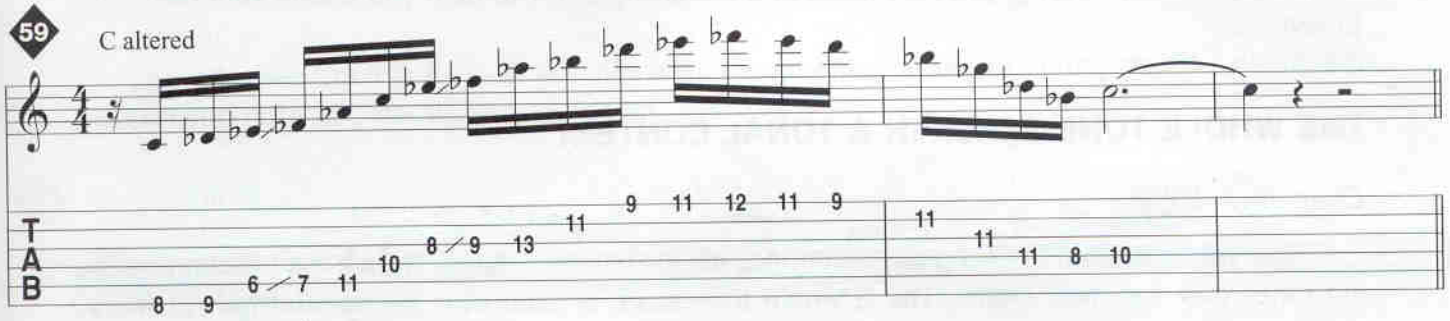


SEVENTH MODE—ALTERED (SUPER LOCRIAN)

This line uses the E altered mode (from F melodic minor) with legato hammer-ons, pull-offs, and right-hand tapping.

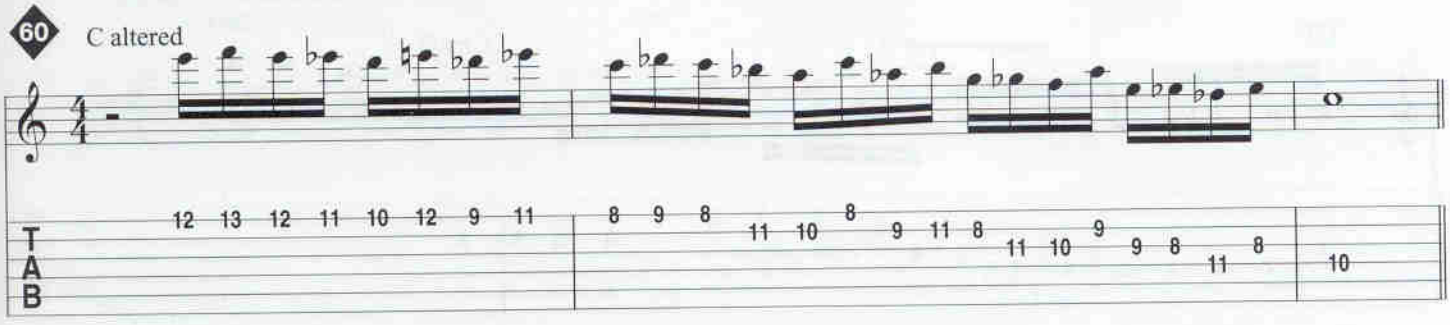


Here we see a D♭m(add9) arpeggio in two octaves, followed by a G♭ major triad which wraps it up. The mode is C altered.



Altered (Super Locrian) with Chromaticism

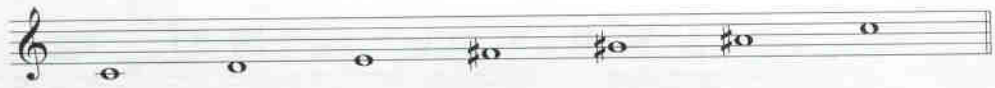
This chromatic idea over C altered has all the notes of a chromatic scale except the B♮ (major 7th). This example also demonstrates how the same line can have a different effect when it is started on a different part of the measure. The first time, the line starts on the third beat of the measure, as written. Then, the second time, it is played beginning on the first beat of the measure. Experiment with this and other phrases of your own, by placing them on different parts of the measure like this. You'll see it can be a very interesting approach. Good luck!



The Whole Tone Scale

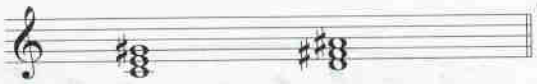
The whole tone scale is a unique scale built exclusively from whole steps. Because of the symmetry of this scale, the C whole tone scale = the D whole tone scale = the E whole tone scale (and so on, all the way up through the scale).

C Whole Tone Scale



The whole tone scale has only six notes and two triads. Because of the symmetry of the augmented triad, these two triads repeat themselves on every third: C+ = E+ = G♯; D+ = F♯+ = A♯+.

C Whole Tone Scale Triads



In tonal and modal music, it is interesting to see how this scale is played not only over augmented chords or altered chords, but also over minor, major, Lydian, Lydian augmented, and dominant chords, as well as many other chords and progressions.

The whole tone scale is frequently used in modern music, and it is common to hear it mixed up with other scales and chromaticism. Because of this tendency to mix it with other sounds, the whole tone scale is not always obvious. Today, this scale can be very effective in a composition or improvisation and is an important tool to master.

This section will bring you new ideas and a starting point to help you create your own lines. Enjoy!

THE WHOLE TONE SCALE IN A TONAL CONTEXT

Over iim7–V7–I

Here we have a iim7–V7–I progression in C using sixteenth notes. Notice the chromatic passing tones over the iim7 chord. The G whole tone scale is used over the second half of the V7 chord.

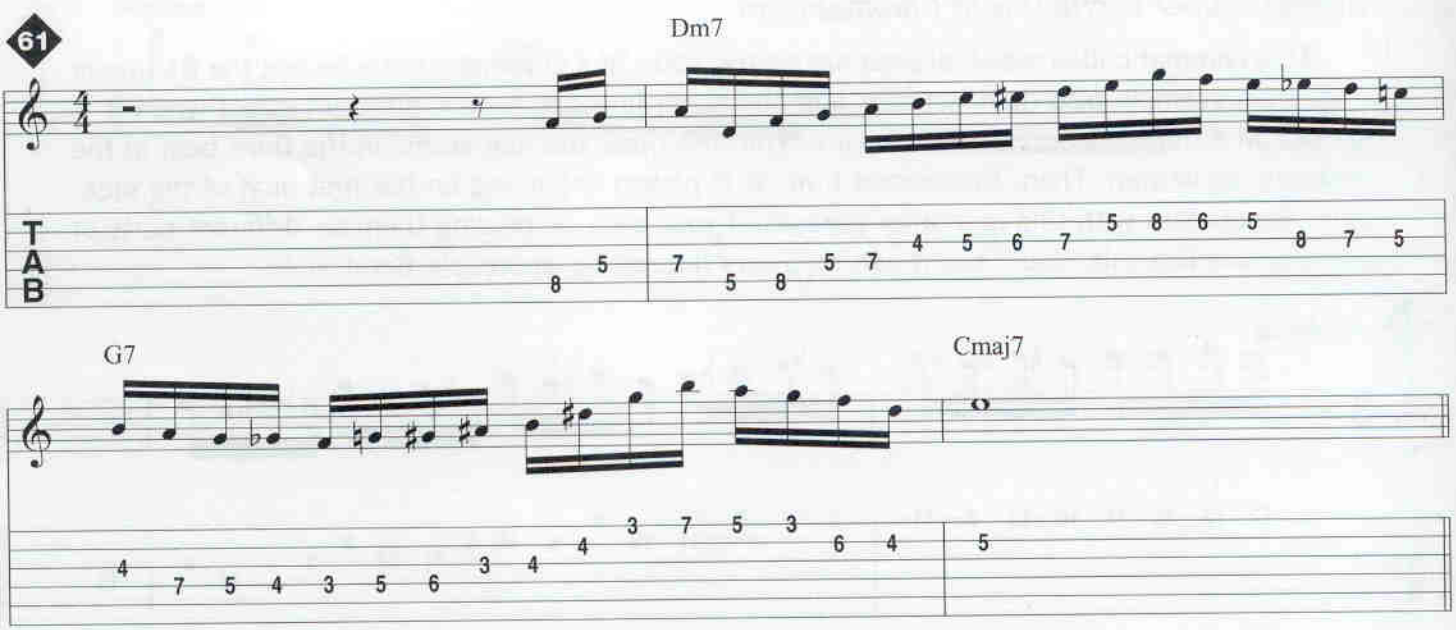
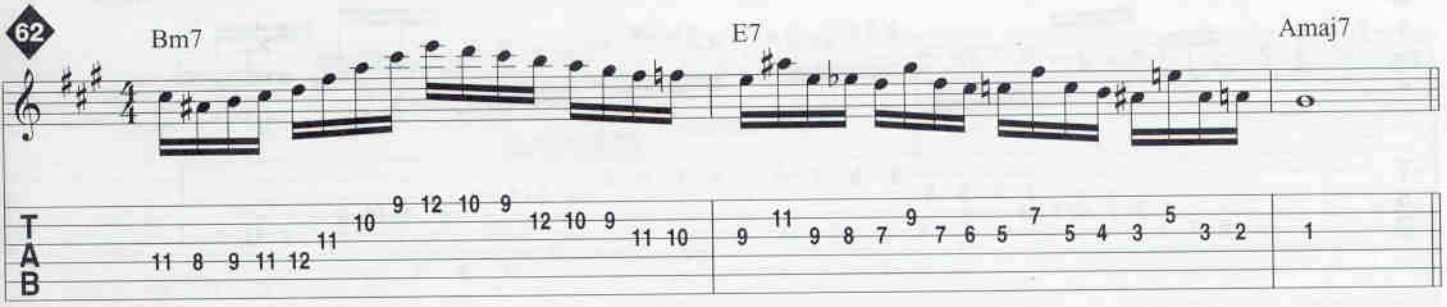


Fig. 62, played over a Bm7–E7–Amaj7 progression, uses the whole tone scale with additional chromaticism over the E7. Notice the whole tone string skipping pattern moving in parallel descending steps before resolving to the I chord.



Over iim7♭5–V7–I

Here we have a iim7♭5–V+7–i progression that uses the whole tone scale in displaced octaves by employing the string skipping technique over the A7 chord.

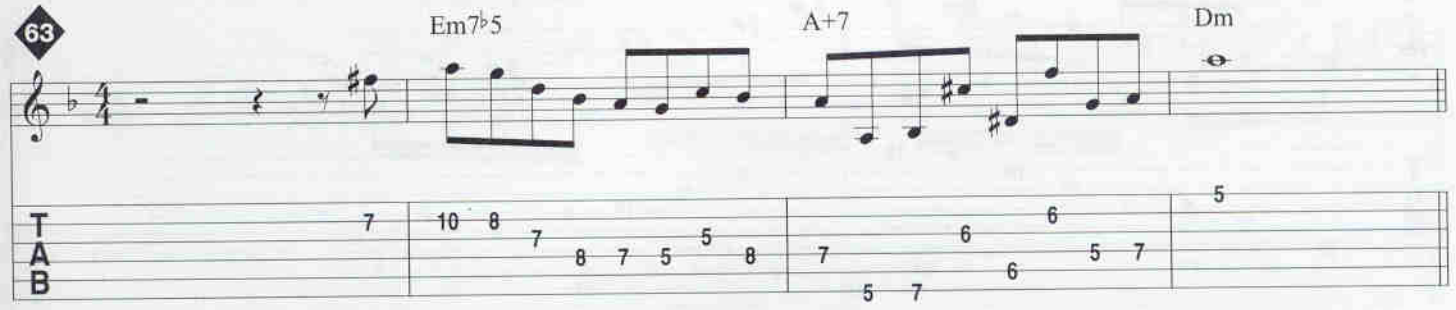
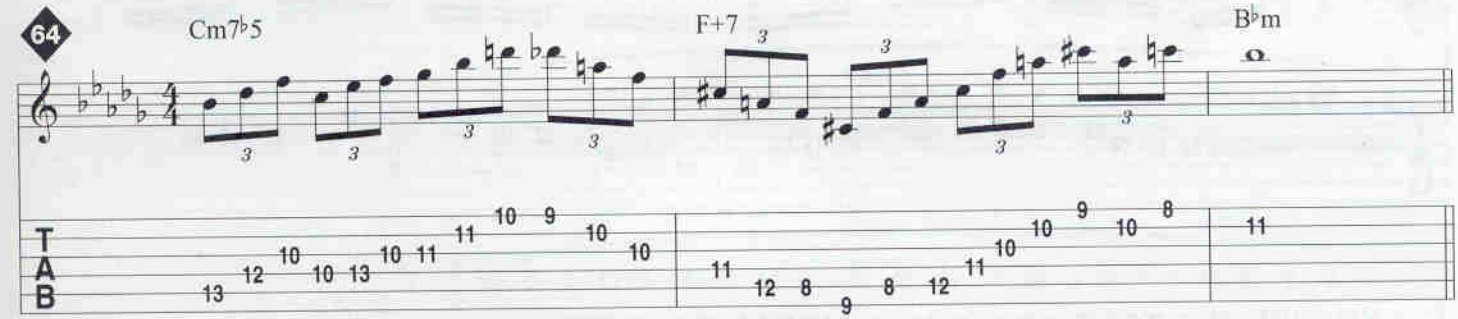
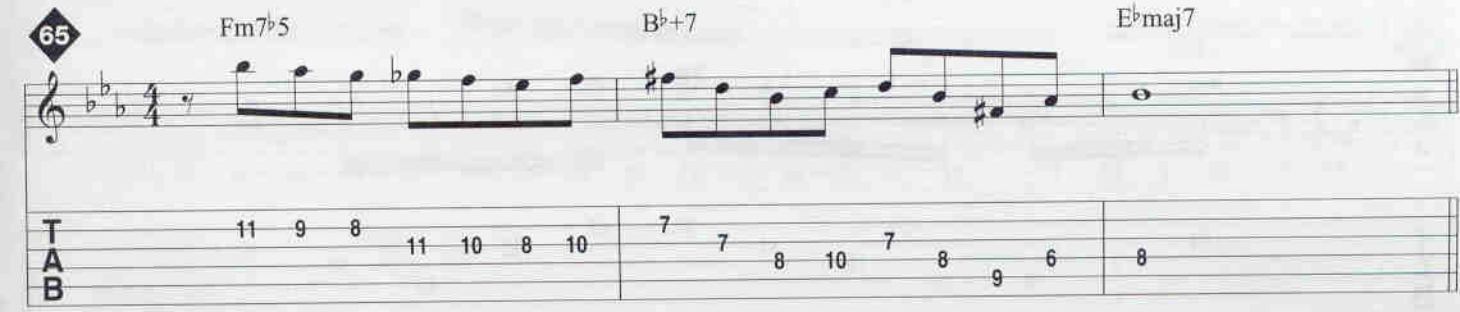


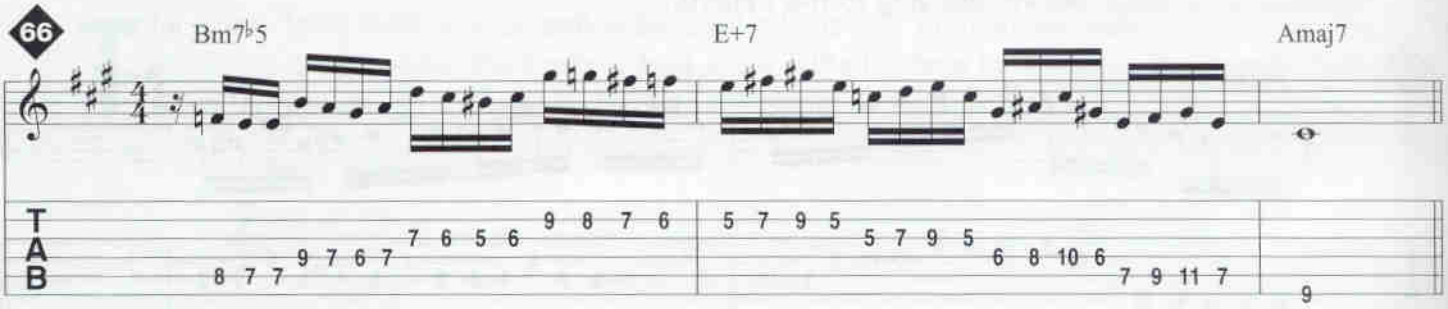
Fig. 64, over Cm7♭5–F+7–B♭m7, has a wild augmented arpeggio during the F+7 chord with a chromatic note (C♮) before the resolution.



Over Fm7♭5–B♭+7–E♭, here we have the whole tone pattern moving by descending major thirds over the V chord.

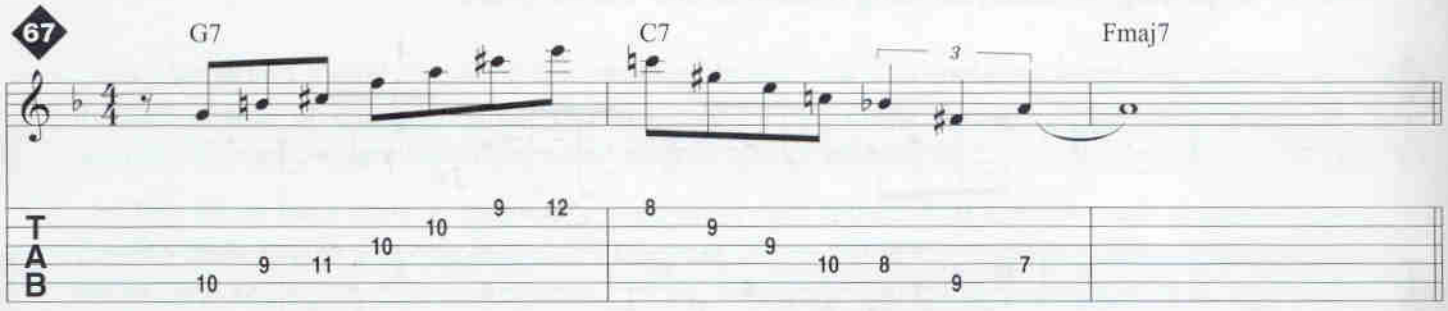


This example has chromatic approaches over the chord tones of the iim7♭5, then employs the chromatic scale, and finally uses a whole tone pattern moving in descending major thirds.

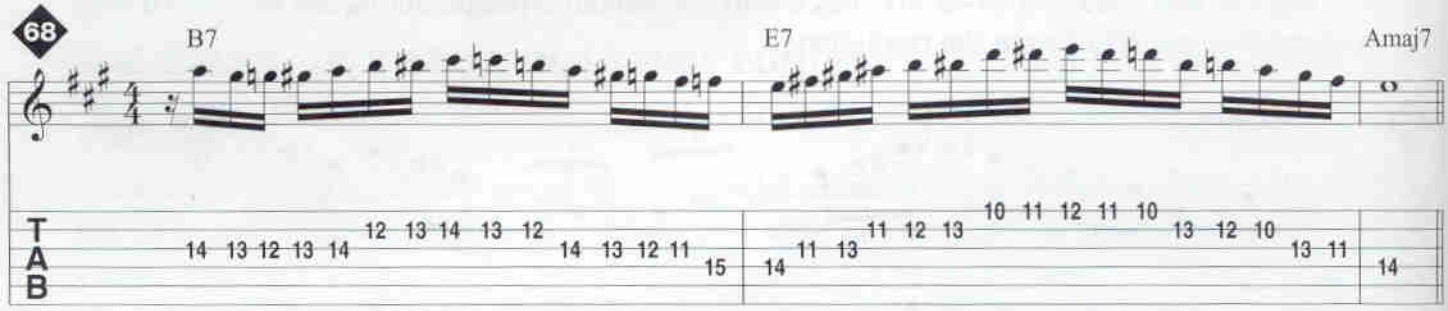


Over II7–V7–I

This example shows an augmented arpeggio over the II7 chord (G7) which moves down by a half step over the V7 (C7) using the same shape on the fretboard.



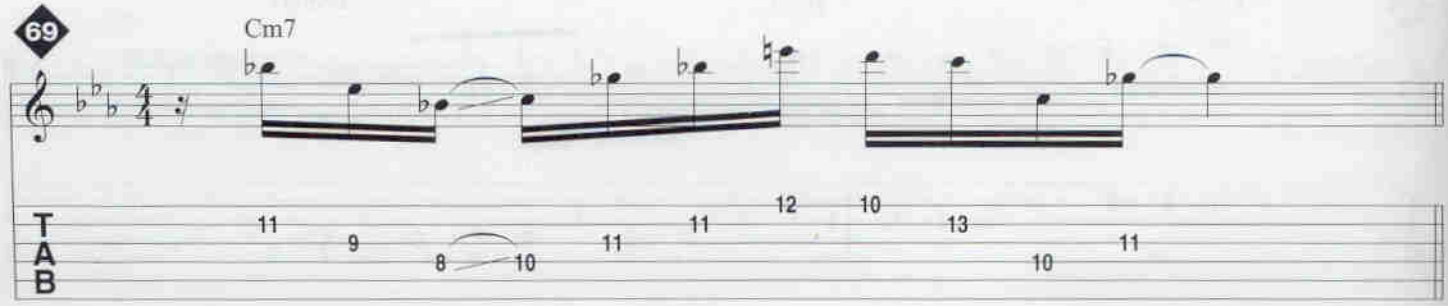
This time we have a lot of chromaticism. Try to feel the direction of the lines and check where the few whole steps are placed.



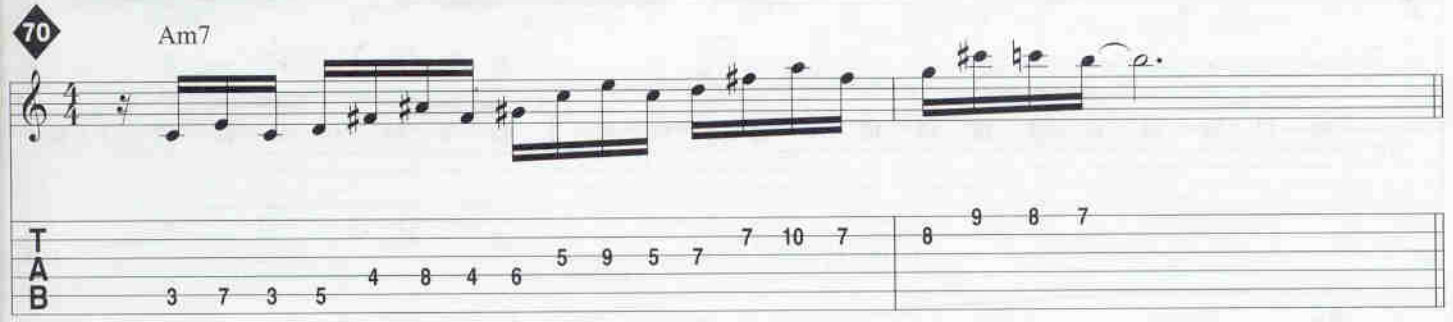
THE WHOLE TONE SCALE IN A MODAL CONTEXT

Over a Minor Seventh Chord

Here we have a Cm11 groove using a whole tone pattern with string skipping that moves up step-wise before resolving.

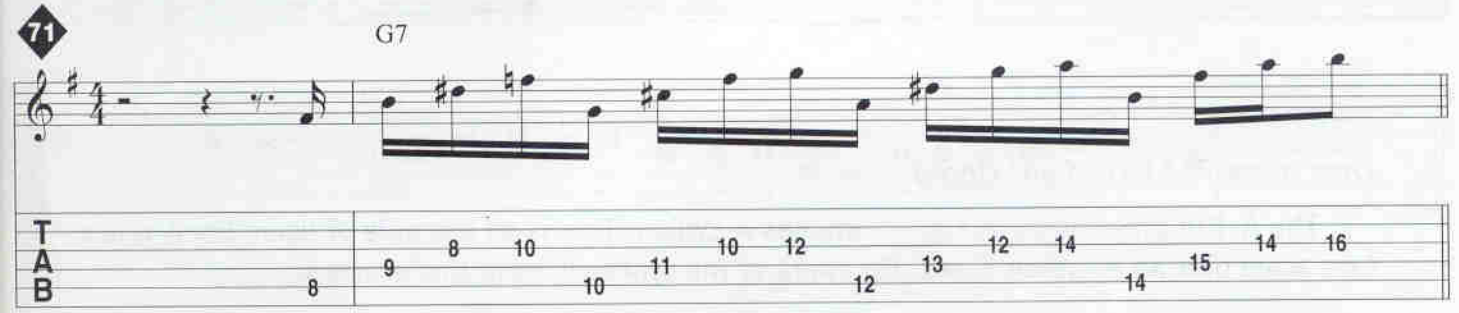


The E whole tone scale pattern is played on the beginning of this Am7 vamp. We have additional chromaticism in this example. Play E+ over Am to create interesting lines over a ii–V progression.

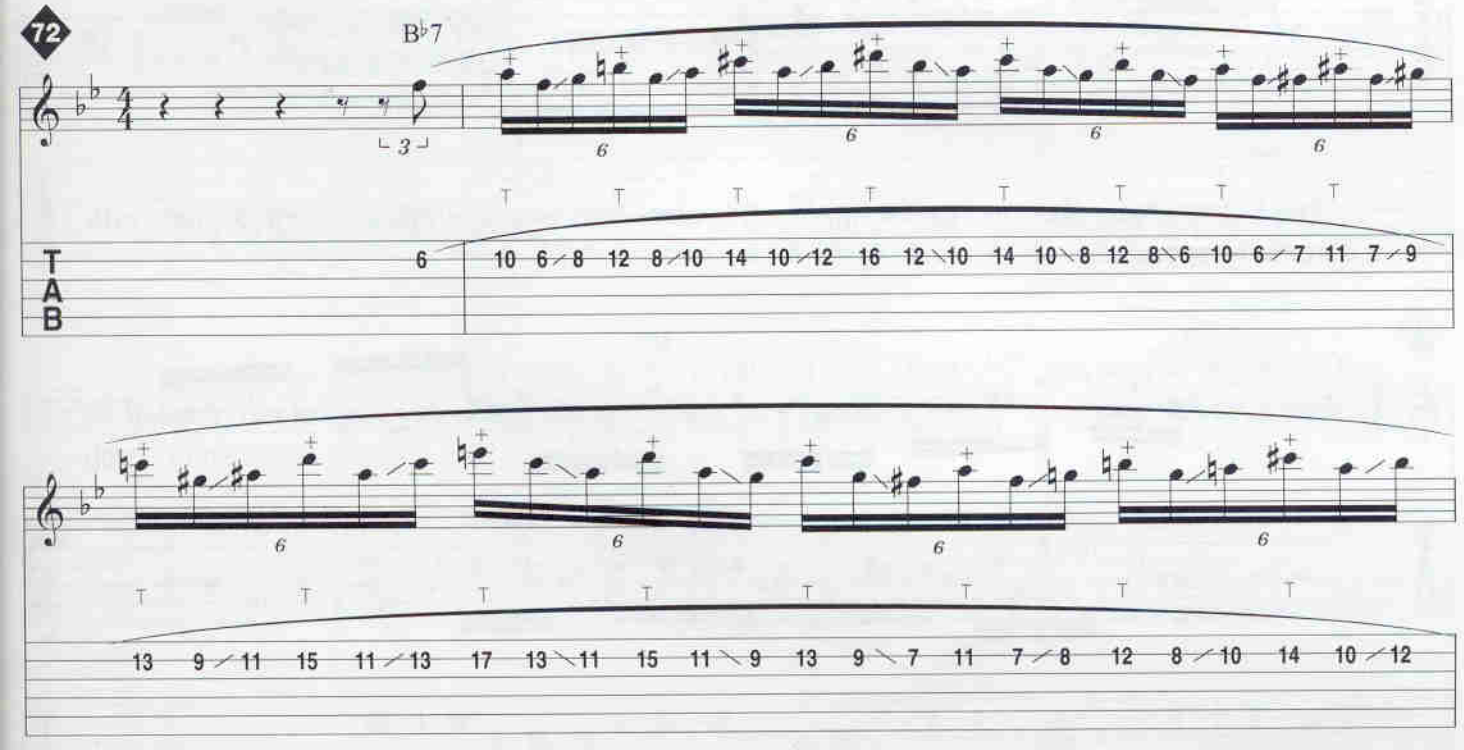


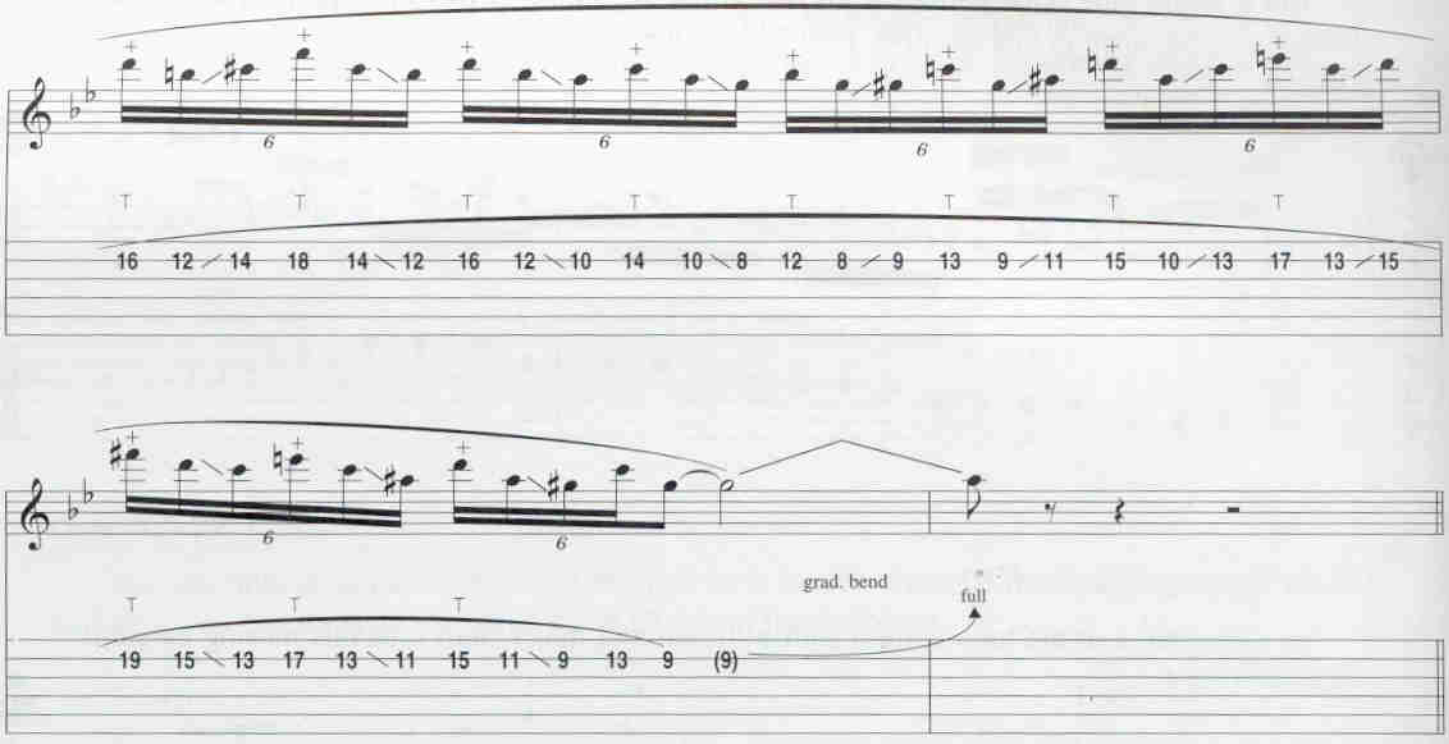
Over a Dominant Seventh Chord

Here we have a whole tone pattern with a tritone and major third intervals moving by steps over a G7 chord.



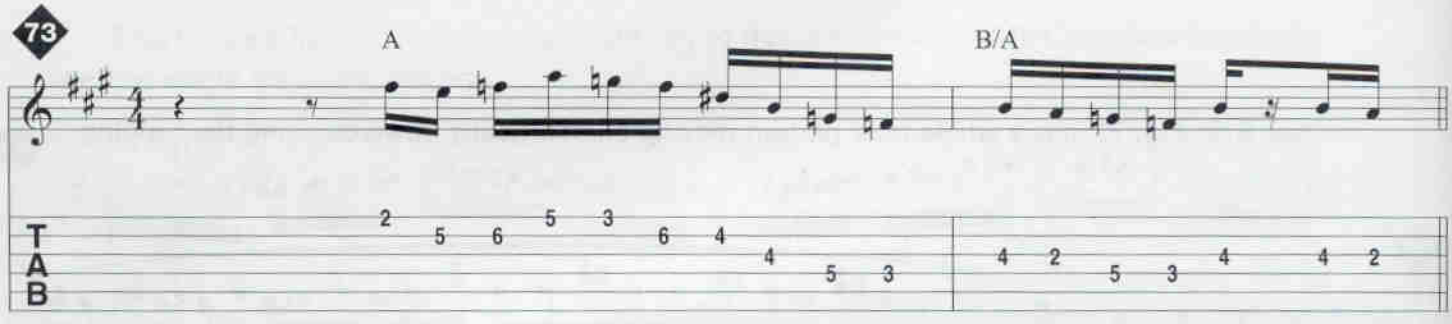
Over B♭7, Fig. 72 has a whole tone pattern moving chromatically upwards using the tapping technique.



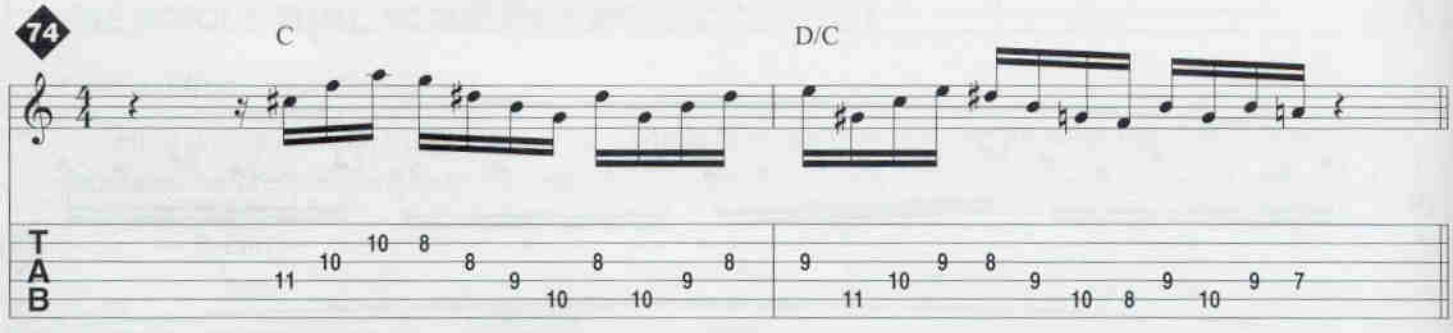


Over a maj7♯11 (Lydian) Chord

The A–B/A progression in Fig. 73 implies A Lydian. This is an example of using the A whole tone scale over an A Lydian chord. Be aware of the syncopation in this example.

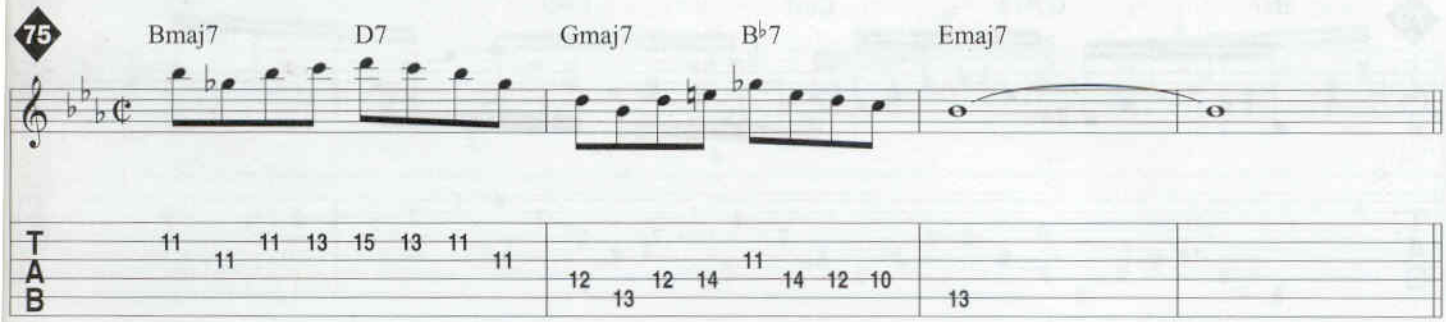


The C–D/C progression in Fig. 74 implies C Lydian. This example has augmented triads with a chromatic approach.

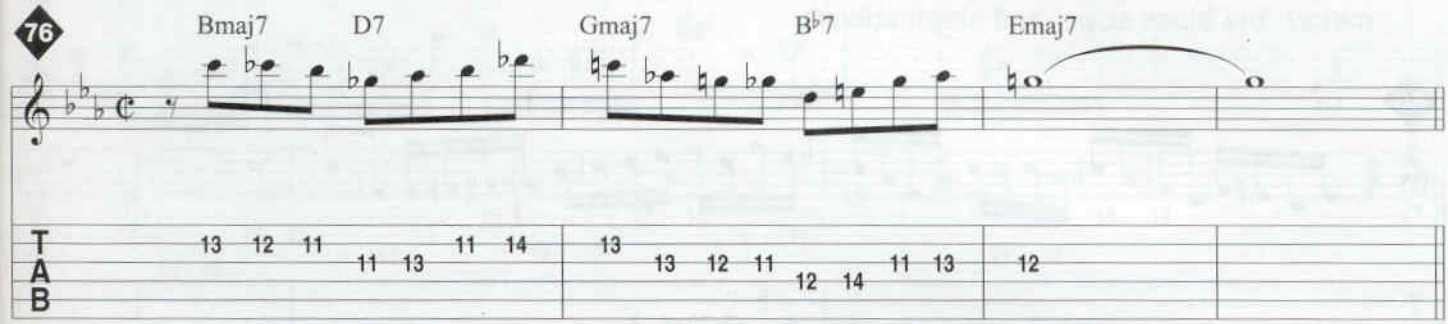


Over a Major Third Cycle

Over this famous progression (Bmaj7–D7–Gmaj7–B♭7–Emaj7) we use a B♭ whole tone scale.

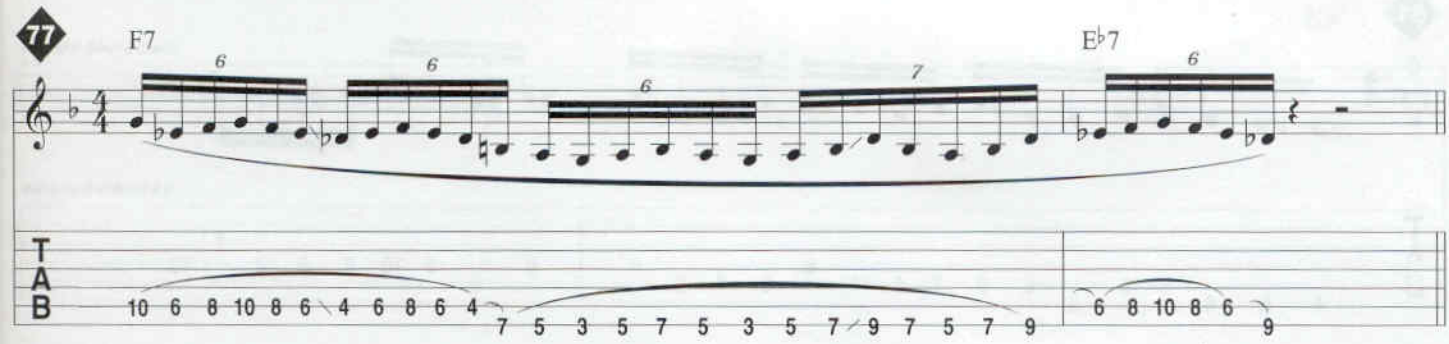


Over the same progression as Fig. 75, we have chromaticism added to the B♭ whole tone scale.

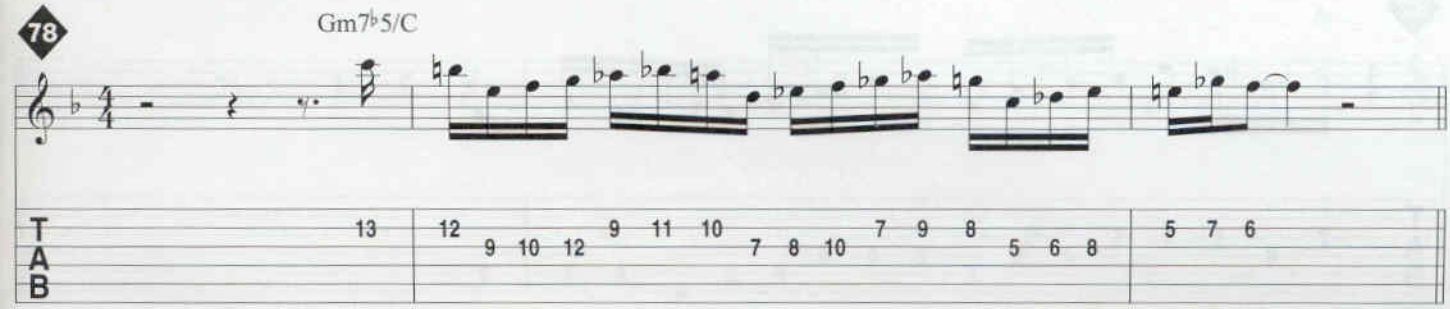


ADDITIONAL WHOLE TONE IDEAS

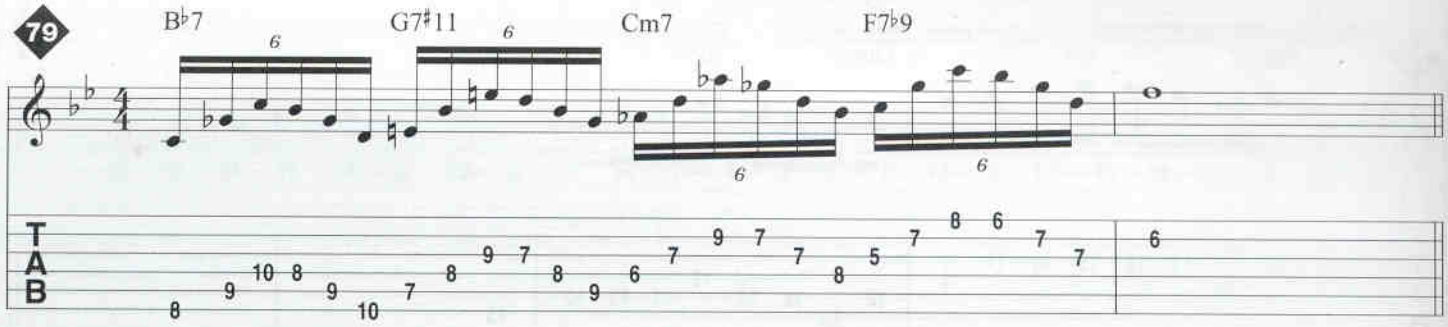
Over F7 and E♭7 (using the F whole tone scale), Fig. 77 uses hammer-ons and pull-offs with the index, middle and pinky fingers.



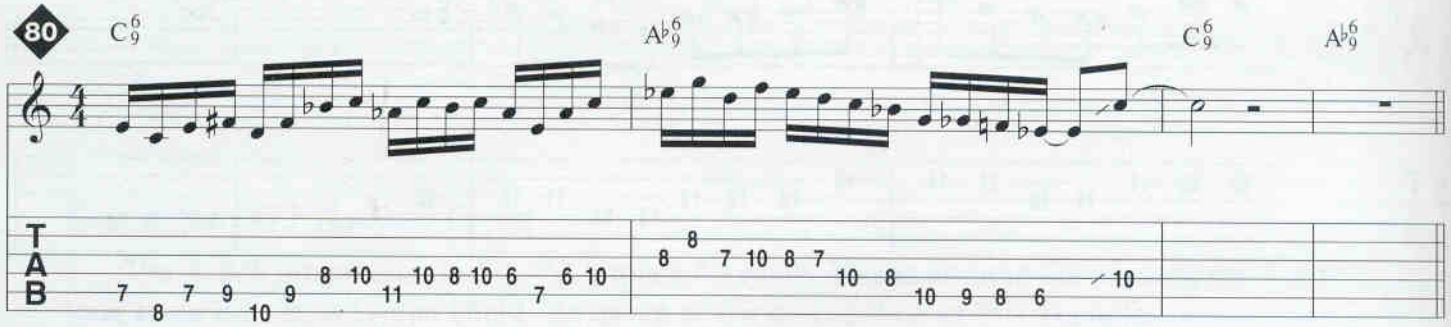
The chord on track 78 is Gm7♭5, which is related to C Dorian ♭2, the second degree of the B♭ melodic minor scale. Here we use a B whole tone scale pattern with chromaticism moving in descending whole steps.



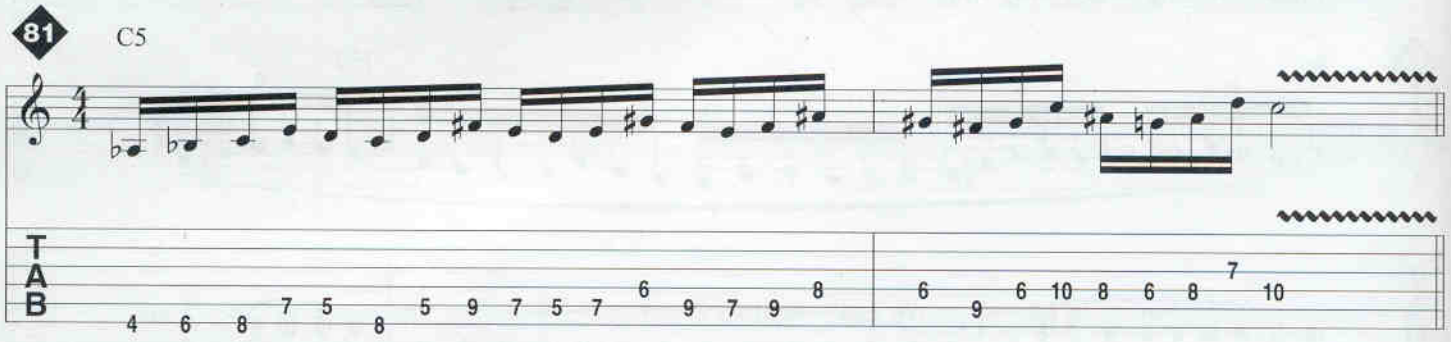
Over the classic I–VI–ii–V progression, this example uses the B♭ whole tone scale over the complete progression with tritones and augmented triads moving by ascending major thirds.



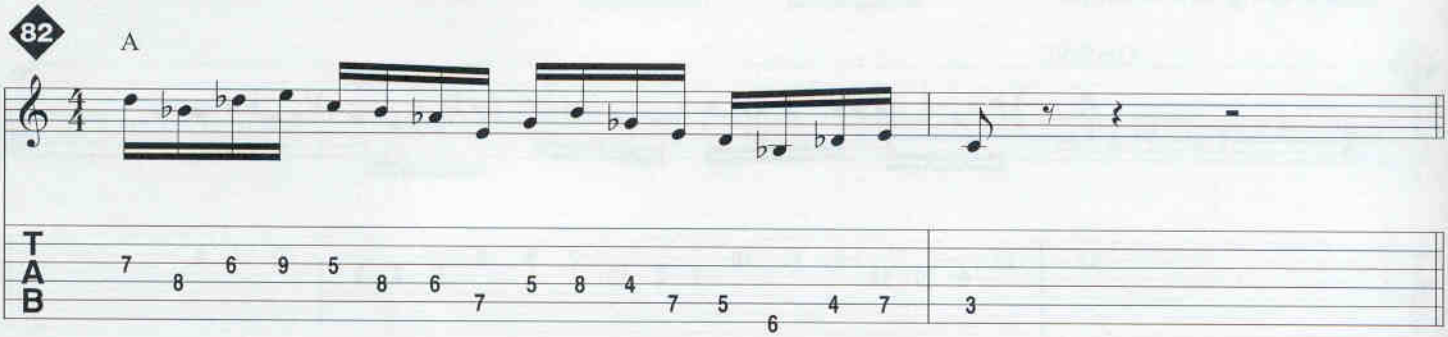
All of the whole tone examples sound interesting when they are mixed with some other scales and chromatic notes. Pay attention to your rhythm and phrasing. Here is an example over C6/9–A♭6/9 that uses the whole tone scale mixed with the melodic minor scale (F melodic minor), the blues scale, and chromaticism.



Over an open C5 chord, this example uses three notes per string with the whole tone scale.



Over an open A5 chord, this example uses a D whole tone scale pattern with chromaticism (like the dominant seventh of A). If the rhythm section doesn't play the D chord, it still works because the lines end on C, the third of A minor.



Over an A vamp, this example uses the whole tone scale's tritone and major third intervals to create a mysterious, angular sound.

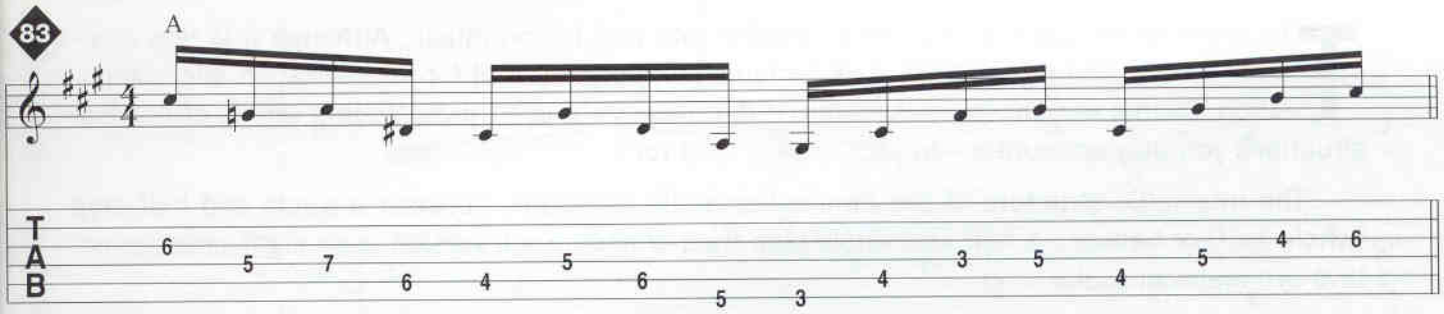
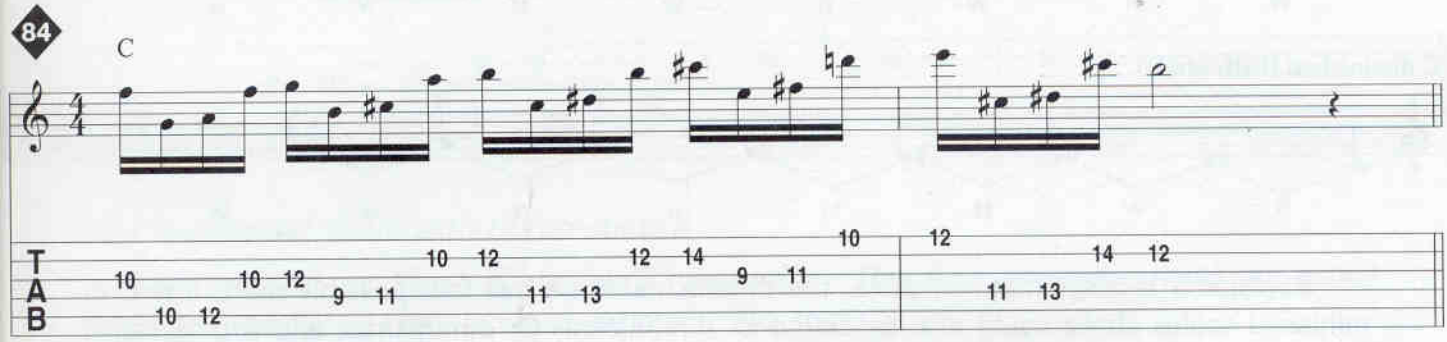


Fig. 84, played over an open C5 vamp, uses the G whole tone scale with 7th intervals. Watch the string skipping.

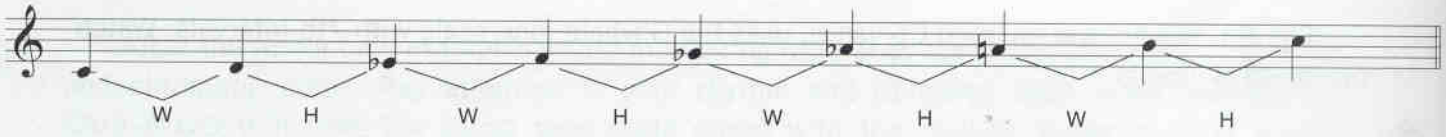


The Diminished Scale

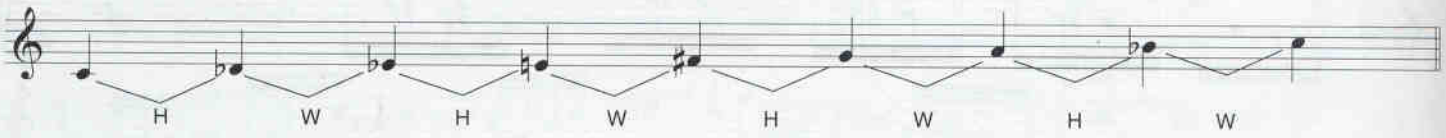
The diminished scale is frequently heard in jazz and fusion music. Although it is less common in rock, the diminished scale remains an important tool for improvisation and composition. In this section, we will explore different ways to use this scale in a variety of musical situations you may encounter—in jazz, fusion, and rock.

The intervallic structure of the diminished scale alternates between a whole and half step (whole-half) or between a half and whole step (half-whole). Each version is an eight-note-per-octave symmetrical scale.

C diminished (whole–half)



C diminished (half–whole)



Because it is a symmetrical scale, the diminished scale has four possible roots. The C diminished scales above could also be called E♭ diminished, G♭ diminished, and A diminished. Because of this, there are only three different diminished scales in total, just like the diminished seventh chord.

To begin, we will use the diminished scale (employing major and minor triads, arpeggios, and added chromatic notes) in lines over dominant 7th chords. Then we will move on to use the diminished scale over other harmonies such as minor seventh, major seventh, major seventh sharp-eleventh, and others.

THE DIMINISHED SCALE IN A TONAL CONTEXT

Over ii–V–I and ii–V–i progressions

Fig. 85 has a chord progression of Cm7–F7♭9–B♭maj7. Over the V chord (F7♭9), the diminished scale (half-whole) is used. This example uses three triads per scale pattern before resolving to B♭maj7.

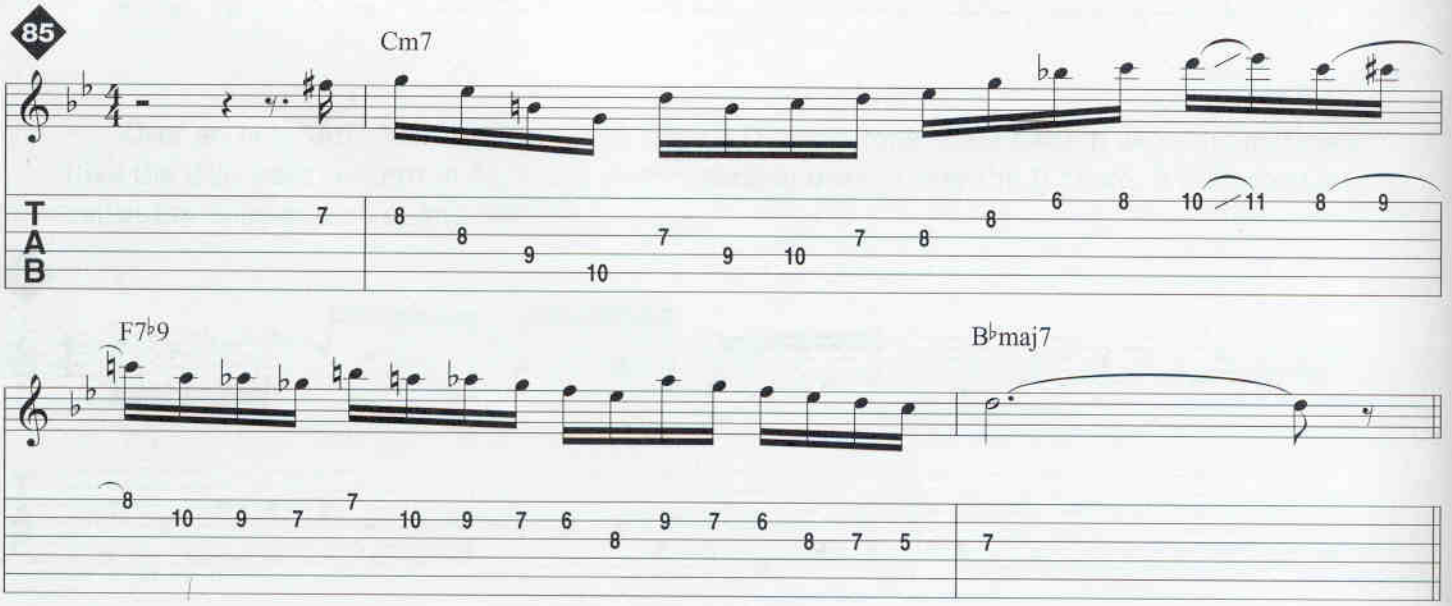
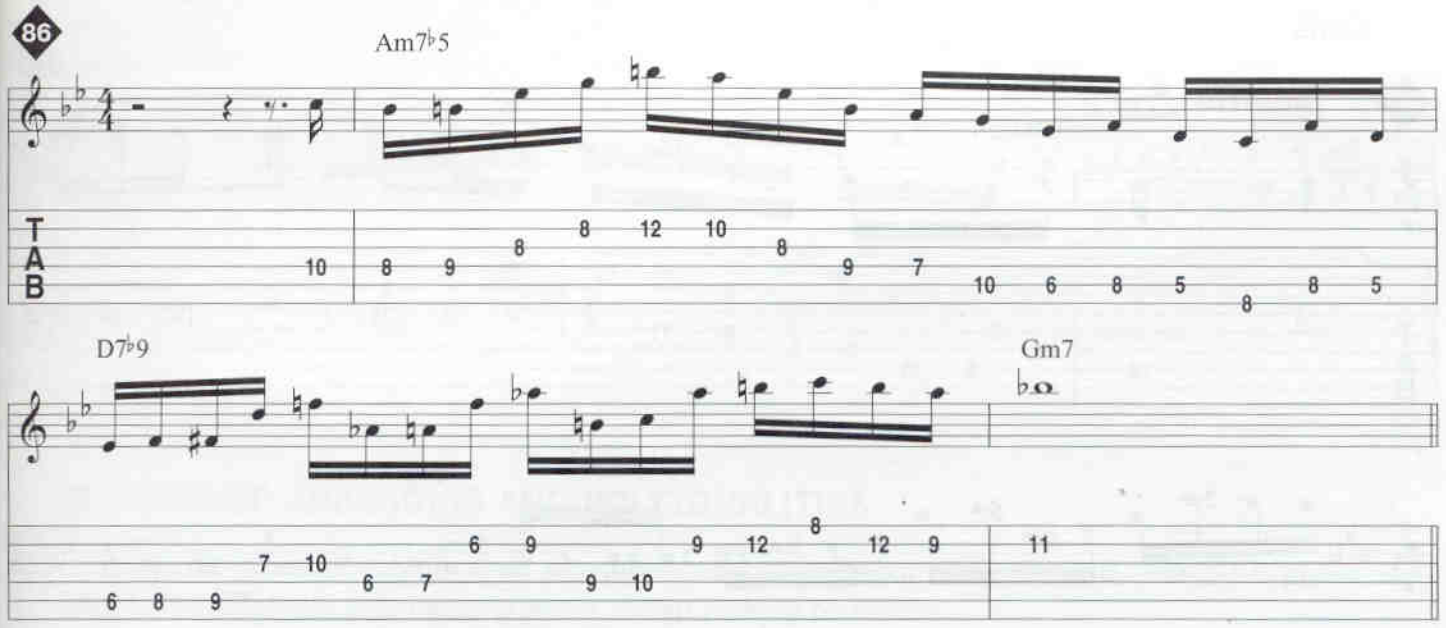


Fig. 86 uses an Am7♭5–D7♭9–Gm7 progression. Note the diminished scale pattern with wider intervals used over the V chord (D7♭9).



The Diminished Scale with Chromaticism

Here we have an F♯m7–B7♭9–Emaj7 progression. This time chromatic notes are added within the diminished scale to create different color tones.

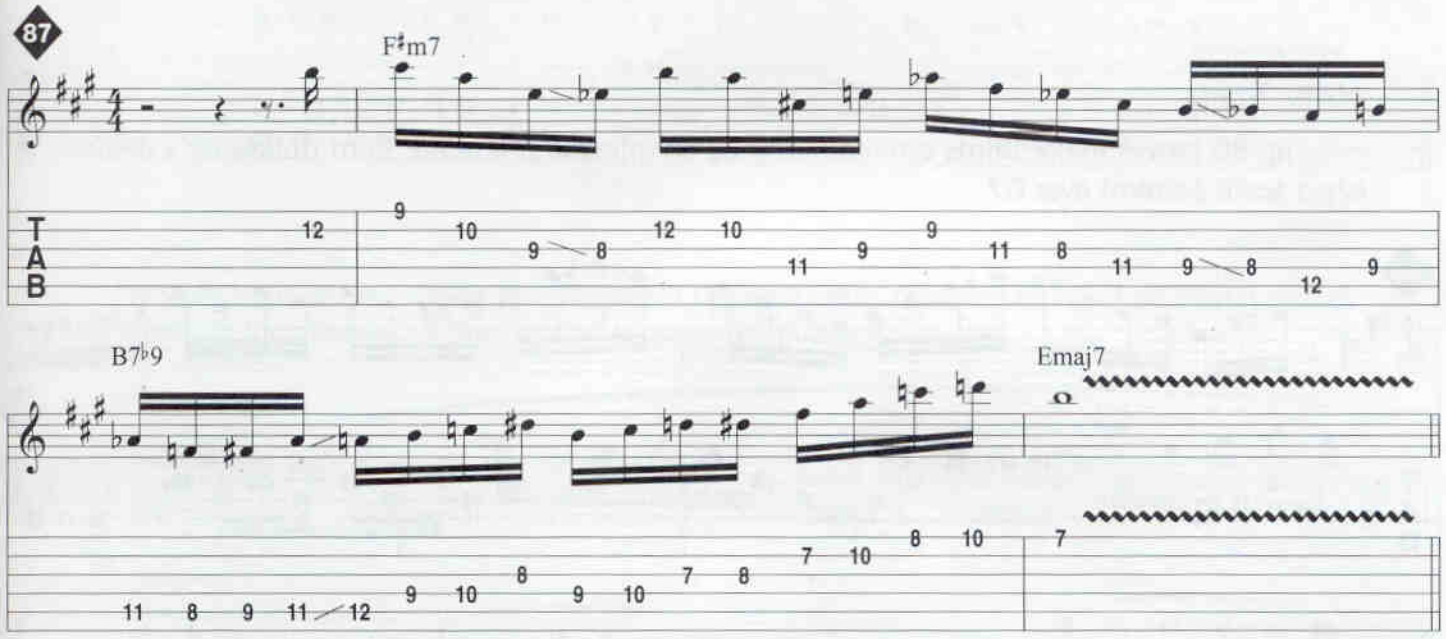
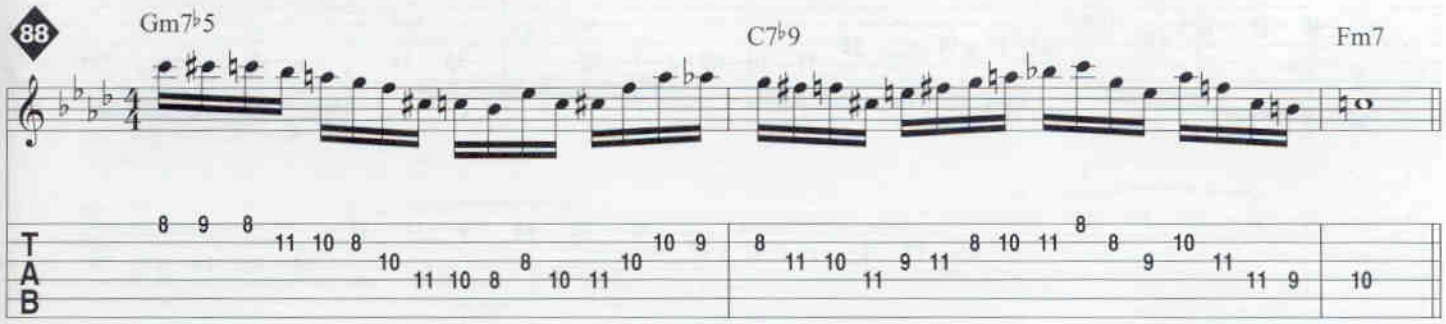
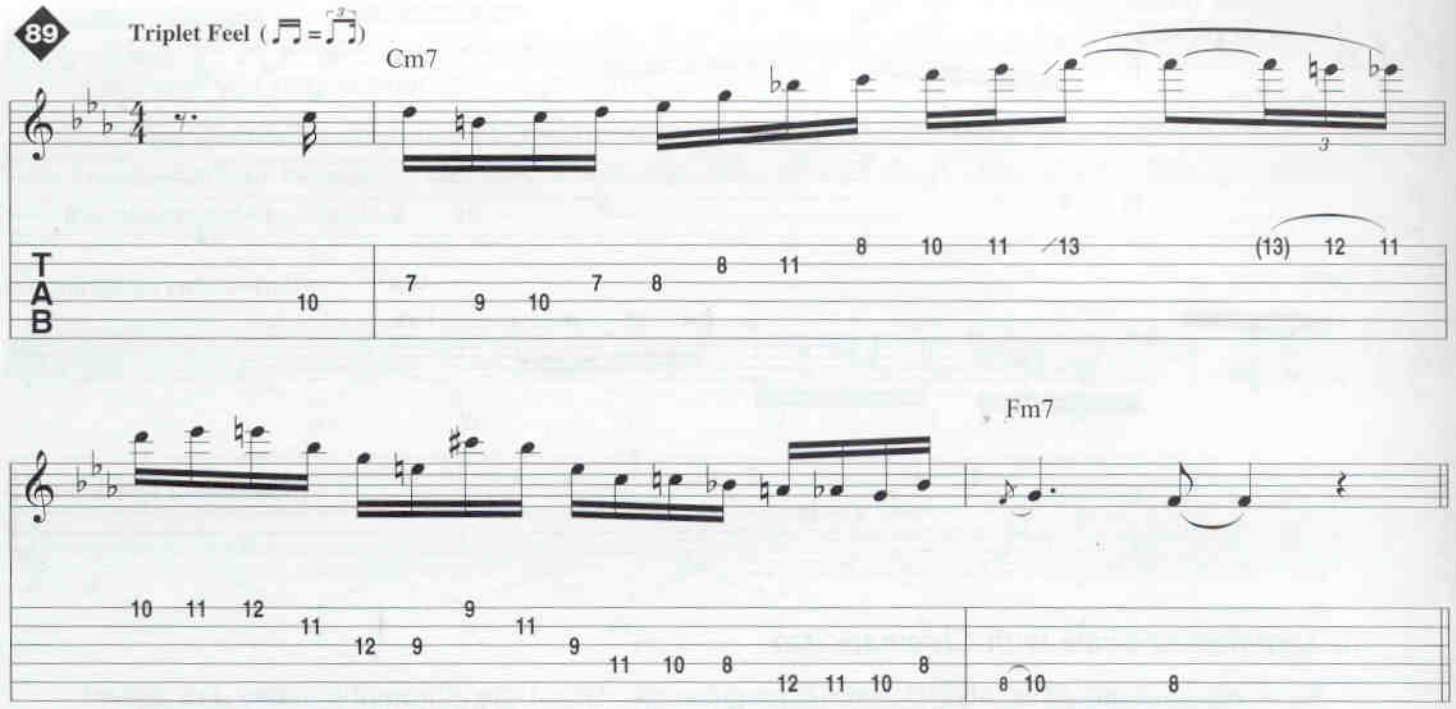


Fig. 88 uses a Gm7♭5–C7♭9–Fm7 progression. This straight ahead bebop line utilizes the diminished scale with added chromatic notes on the V chord (C7♭9), resolving to Fm7.



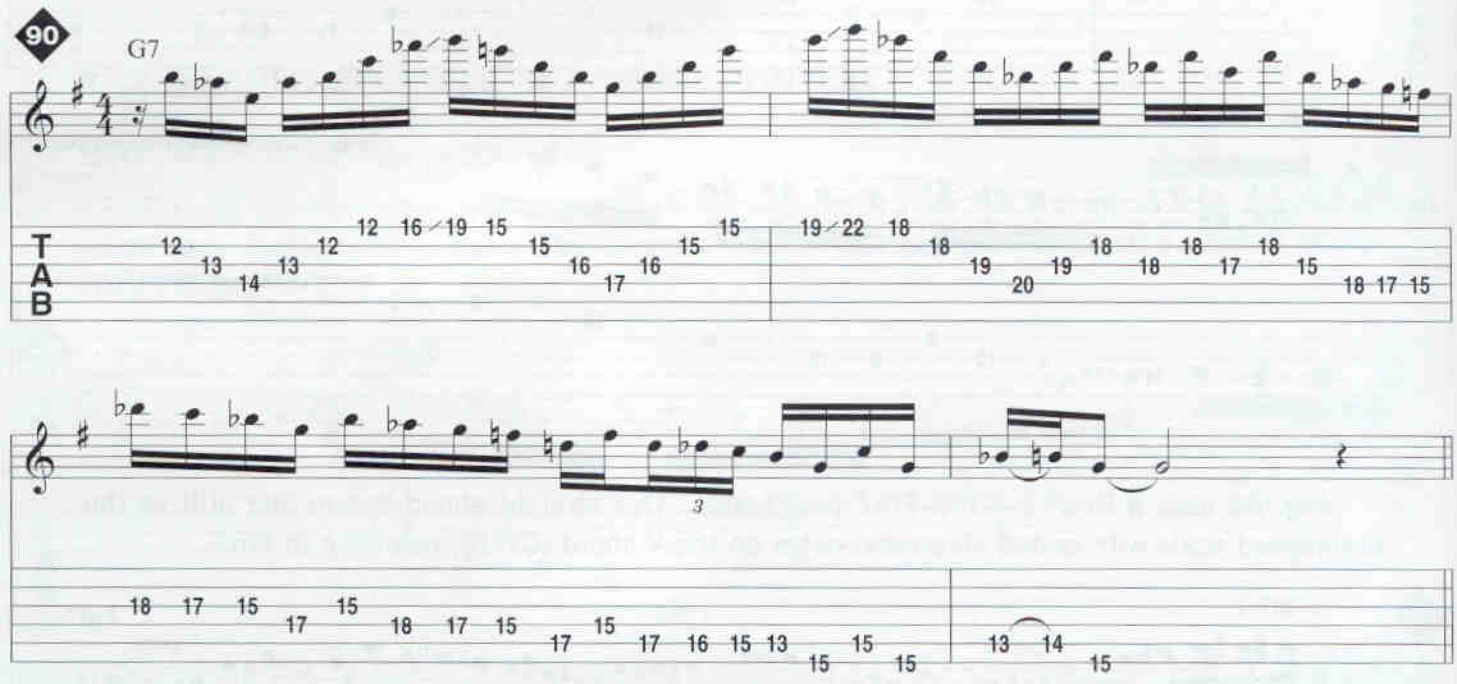
Diminished Triads

Here we have a Cm7–Fm7 progression. This example uses D♭ diminished arpeggios over Cm7.



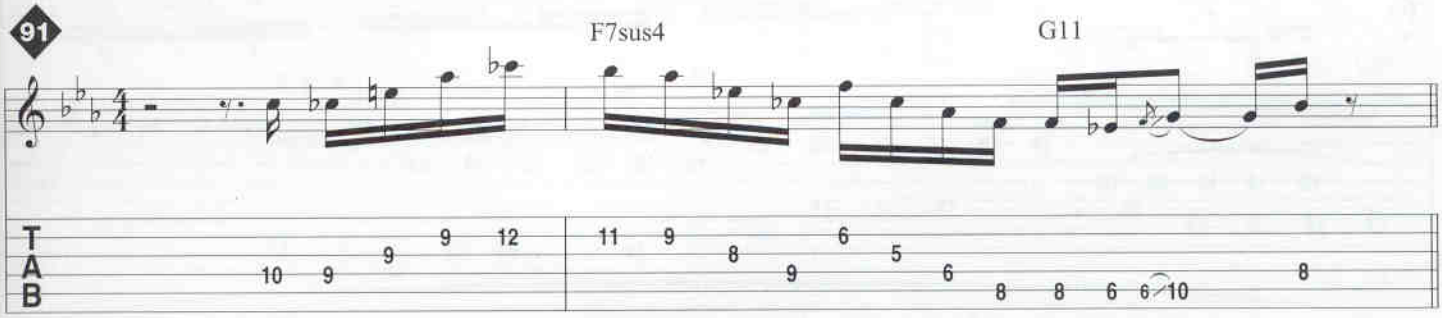
Major Triads

Fig. 90 moves major thirds symmetrically by an interval of a minor third (following a diminished scale pattern) over G7.



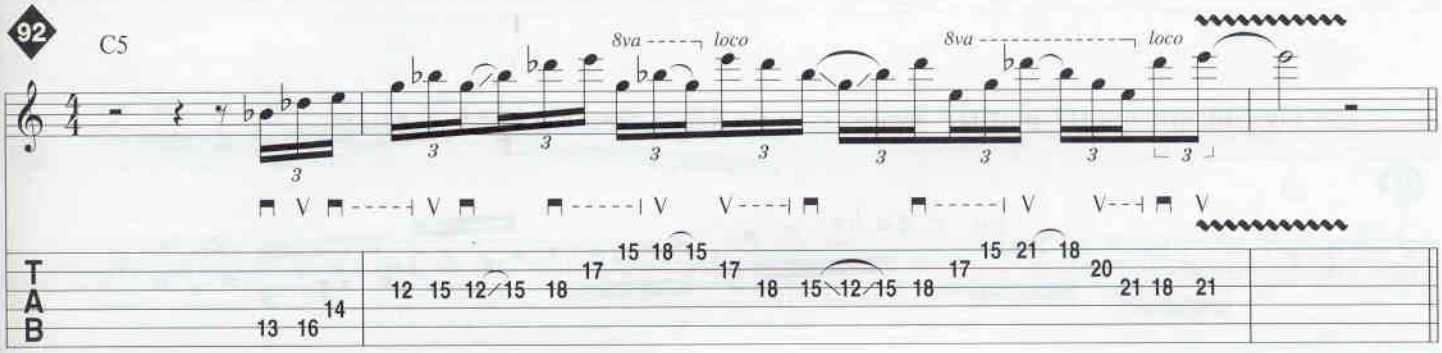
Minor Triads

Here we see A♭m and Fm triads with an added major third, moved in minor third intervals.

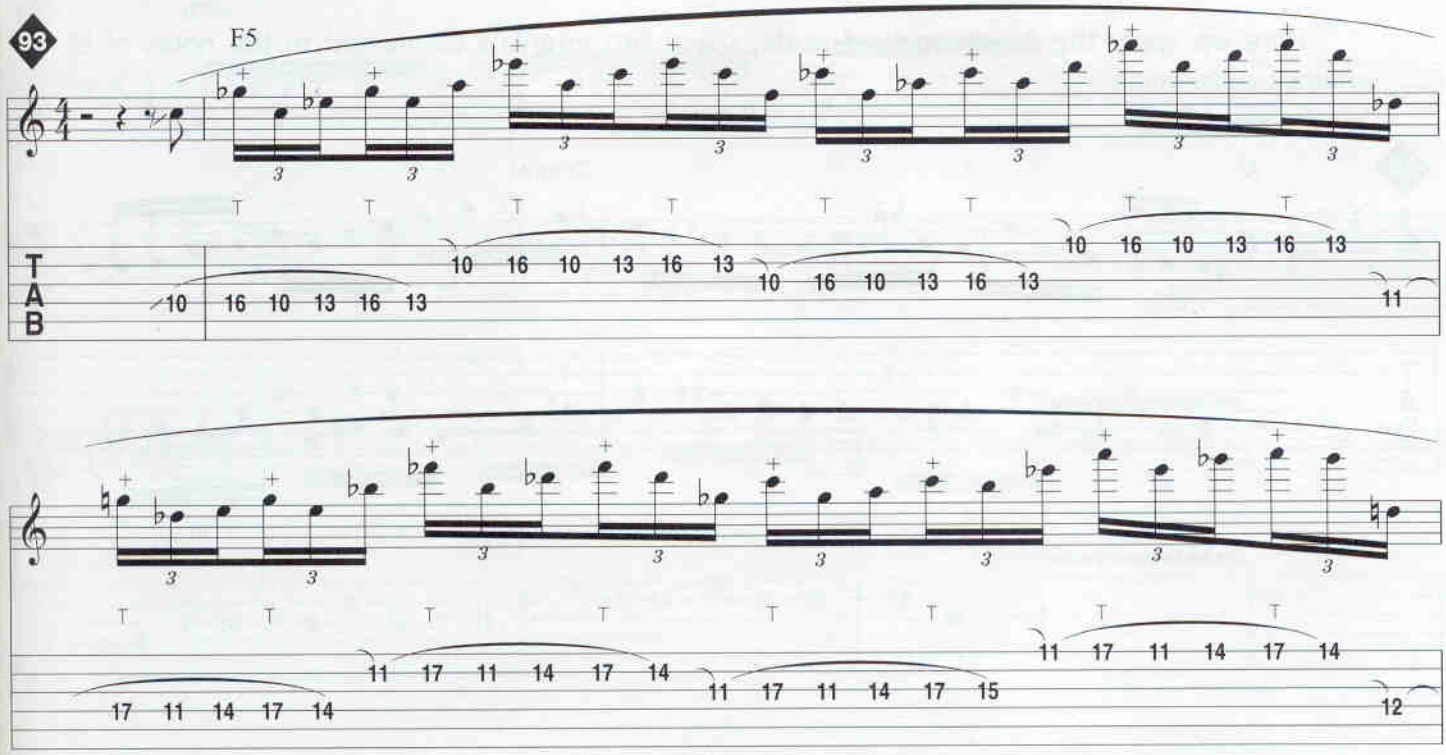


DIMINISHED ARPEGGIOS AND POLYTONALITIES

Fig. 92 places B♭ diminished arpeggios moving by minor third intervals over a C5 power chord. This example also incorporates a sweep picking technique.



Here, diminished arpeggios are moved up chromatically, creating a sort of polytonal sound. This example incorporates a two-handed tapping technique.



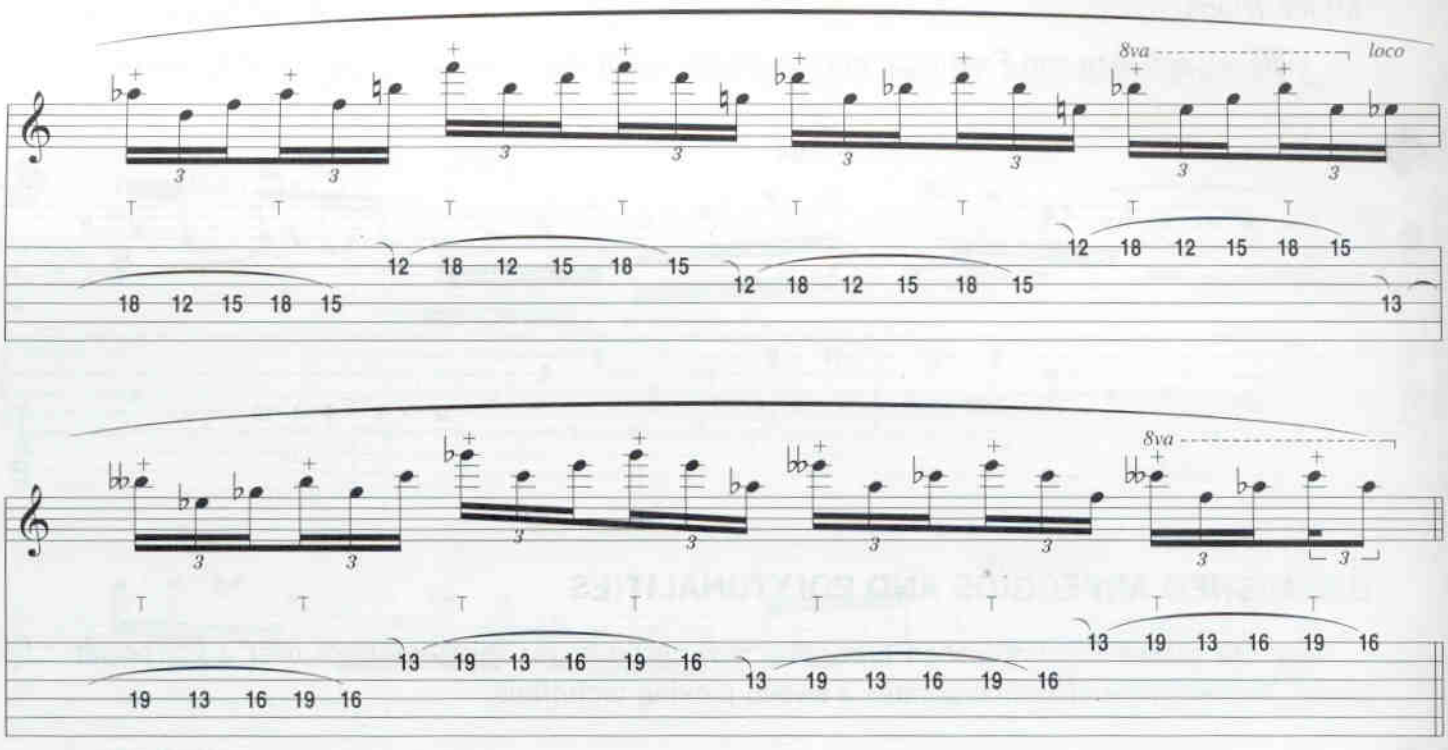
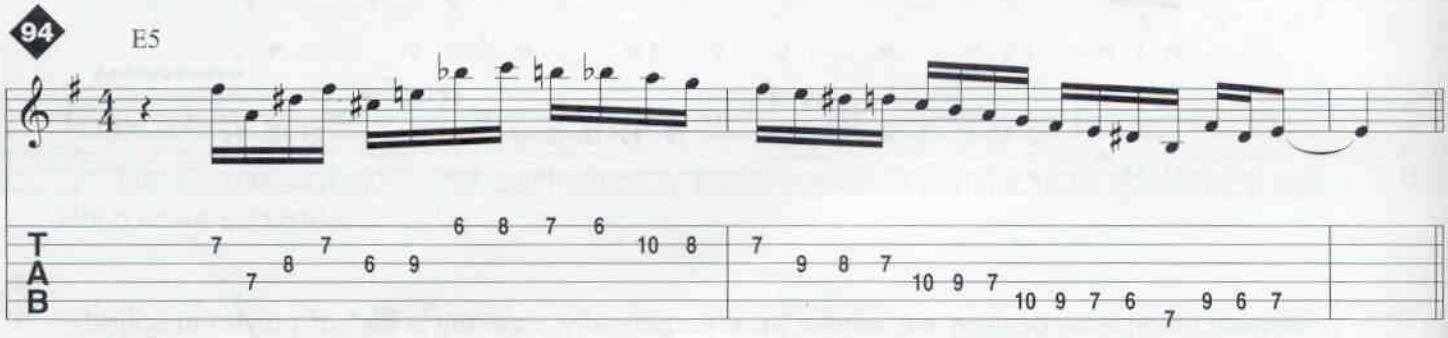
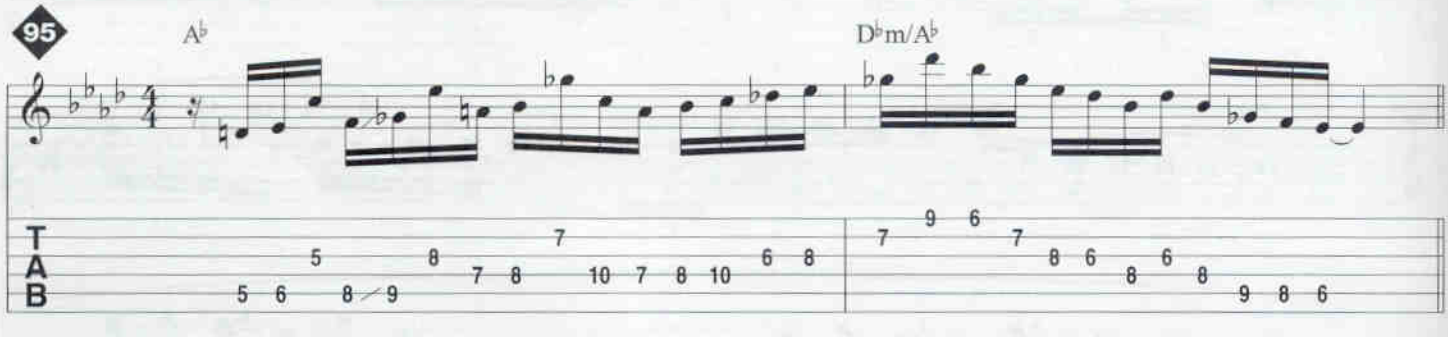


Fig. 94 utilizes B7 and D7 arpeggios over E5 to create a bi-tonal sound.

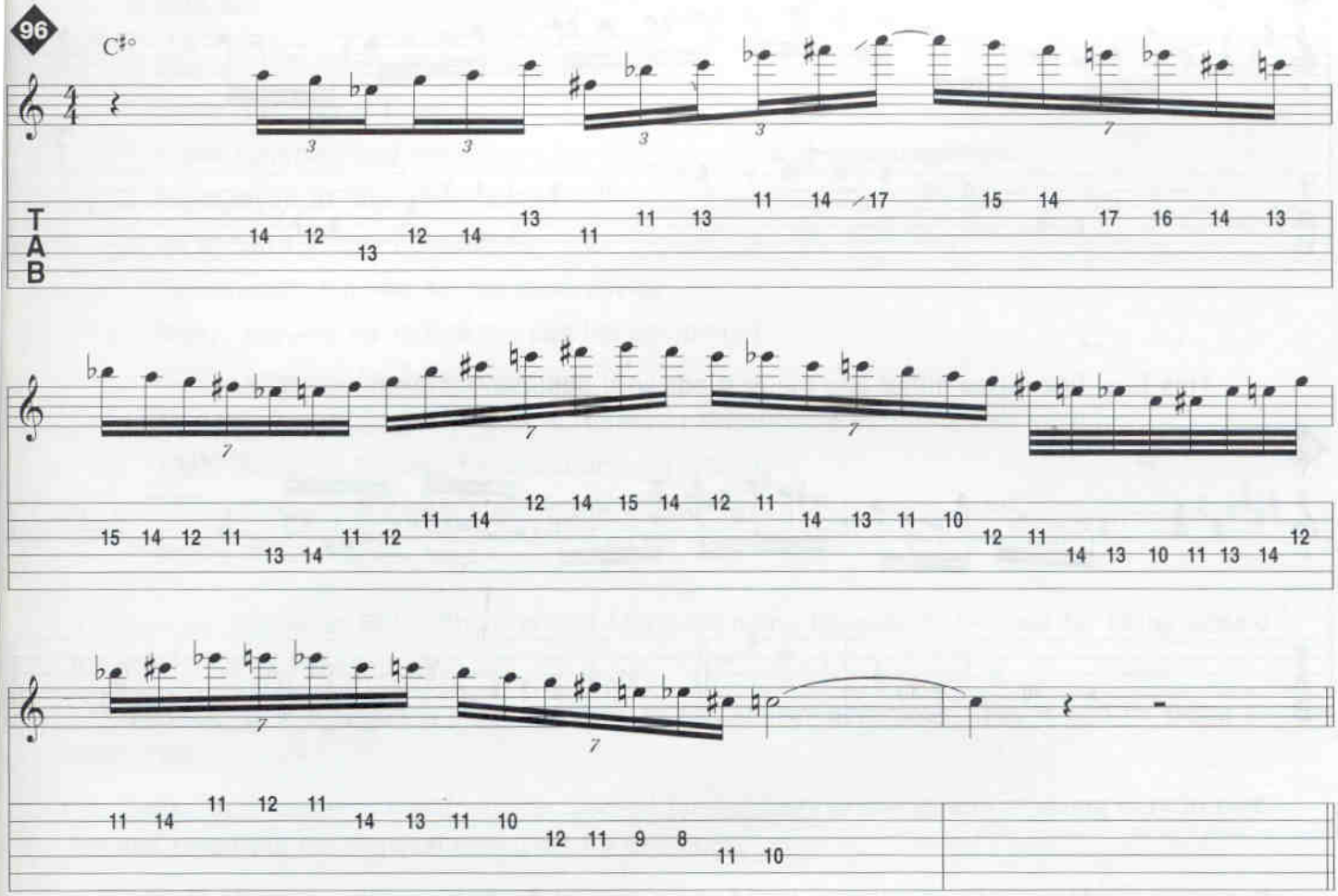


Here we apply the A♭ diminished scale, using 6th intervals connected to the notes of E♭ minor pentatonic.



DIMINISHED VARIATIONS IN A MODAL CONTEXT

Fig. 96 is a scale pattern descending by minor thirds over C♯°.



This one moves the scale pattern in tritone intervals.

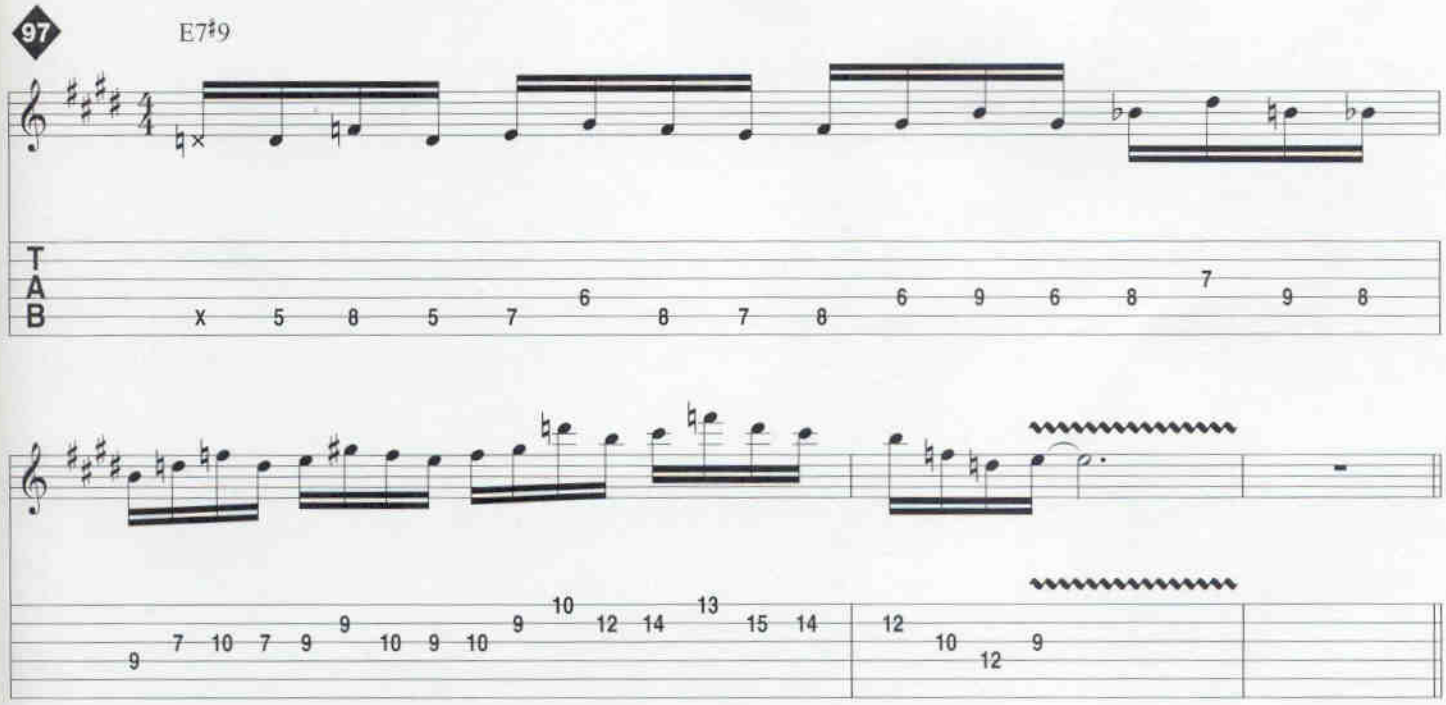
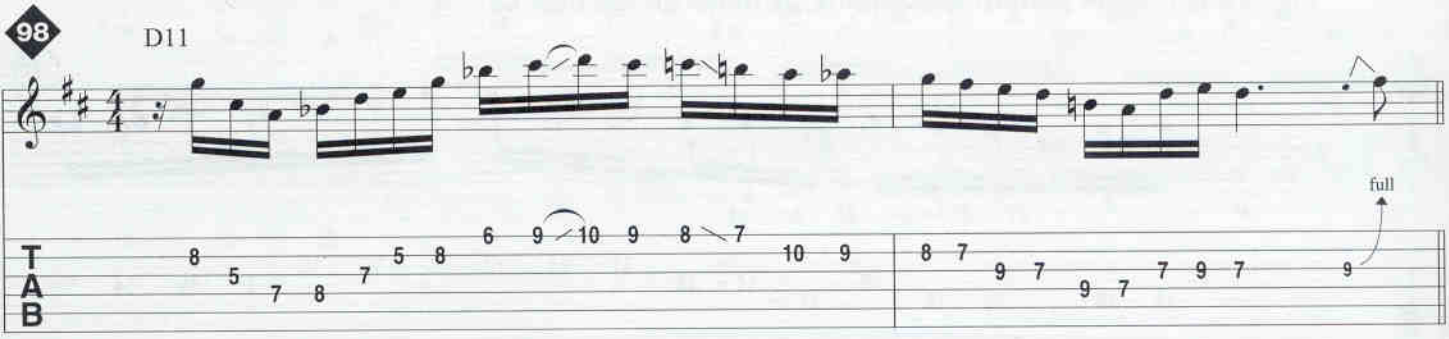
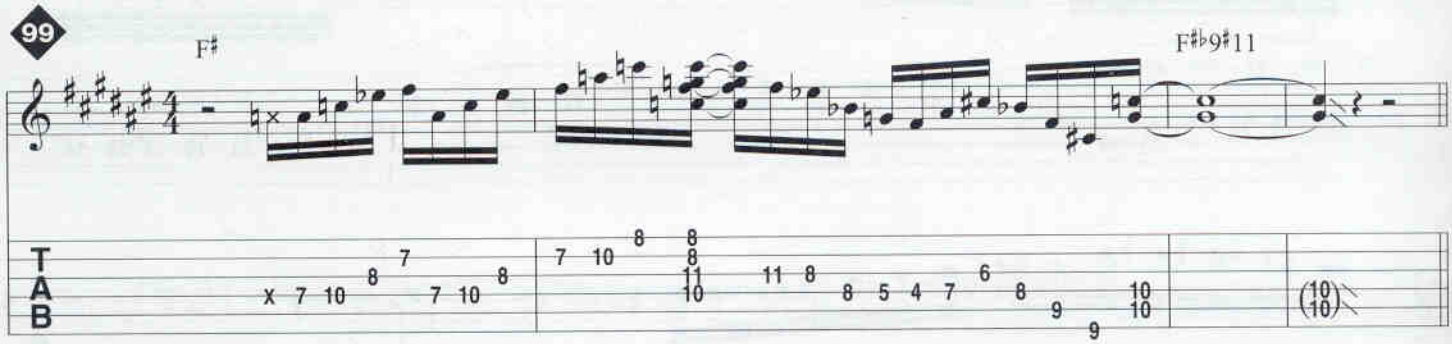


Fig. 98 employs diminished triads with chromatic passing tones.



This final lick mixes minor and major triads with dominant seventh arpeggios.



Acknowledgments

Thanks to:

Kevin Holmes for editing assistance

Steve Blutcher at DiMarzio

Frank Gambale and Mike Stern for their support and encouragement

Keith Wyatt at Musicians Institute

All at Hal Leonard Corporation

HHHrrernst Homeyer for his good advice

Marco Biasella for letting me use his equipment

Alain Las eube, Le frère Gagarine

Tom Syp for creating my website, found at http://home.earthlink.net/~mcb1/

Marie-Christine Belkadi for maintaing my website

Olivier Hermitant for his support and friendship

Pierre Pichon for his help

Special Thanks to Bill Killbourne and Maria-Christine Belkadi. Thank you for being around me and for being who you are.

Mareello for his patience in transcribing these thousands of notes. Thank you for being so dedicated.

Colin "Doc" Sobers (The Computer Doctor) for his positive energy and amazing work in editing and preparing the musical examples for this book.

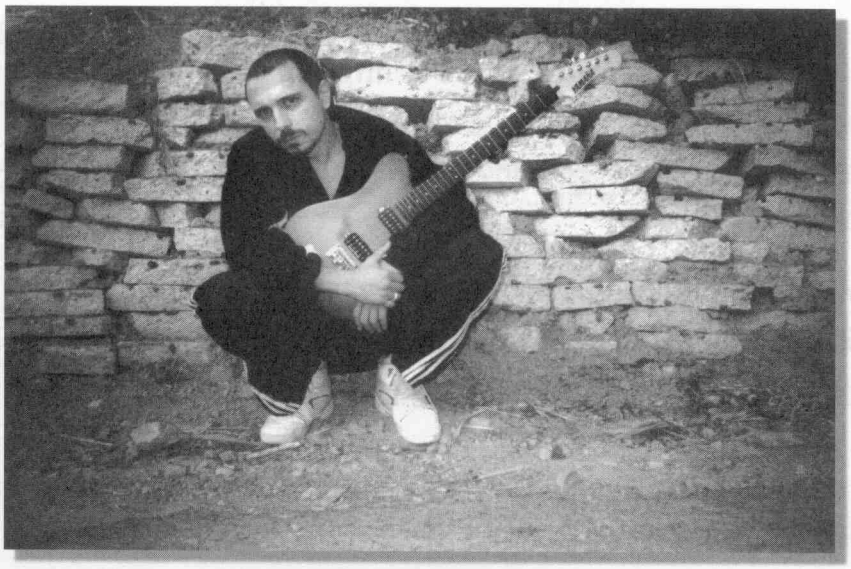
John Ow for improving my guitar tone with an excellent instrument. The Yamaha is just great!

This book is dedicated to "La Chaudiere," Le Frigo de Charlton, and my all time best friend, Alain LaSeube.

About the Author

Jean-Marc Belkadi started playing guitar at age 14. He graduated from the Toulouse Music Conservatory in his hometown. In 1984, he left France for the U.S. to learn at the Musicians Institute of Technology in Los Angeles where he received the Best Guitarist of the Year Award.

In 1989 and 1992 he was awarded third and second prize at the Billboard Song Contest. For three years he was musical director of the Johnny Hune TV show. He has written several guitar method books addressing jazz, fusion, and rock soloists and recorded one solo album.



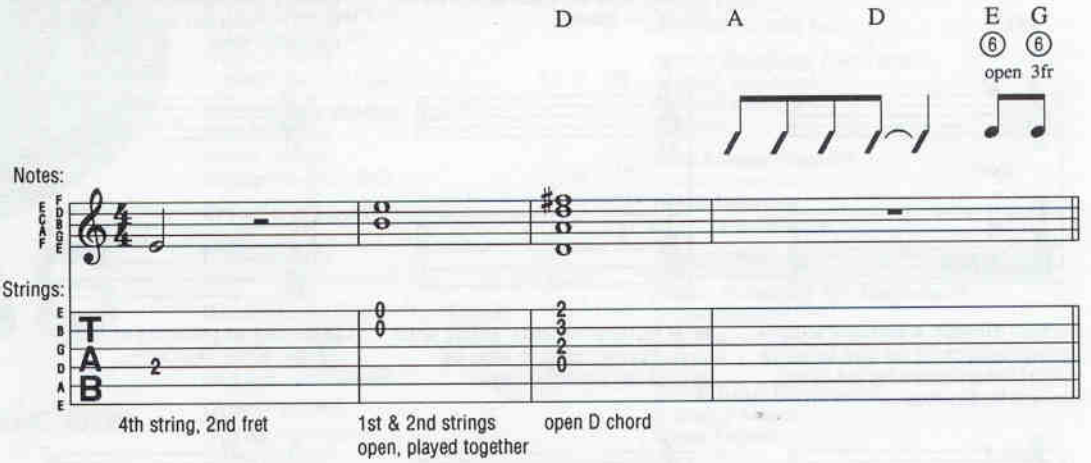
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

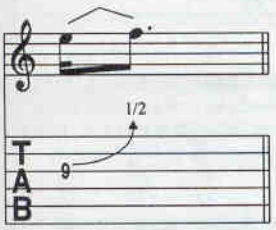
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

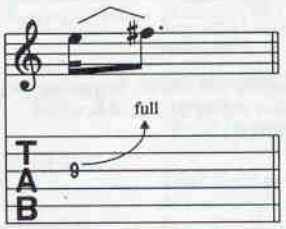


Definitions for Special Guitar Notation

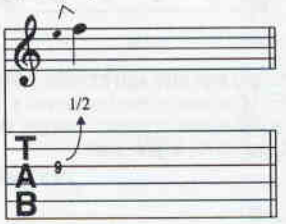
HALF-STEP BEND: Strike the note and bend up 1/2 step.



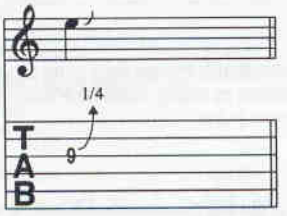
WHOLE-STEP BEND: Strike the note and bend up one step.



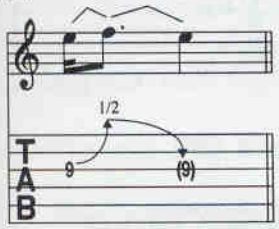
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



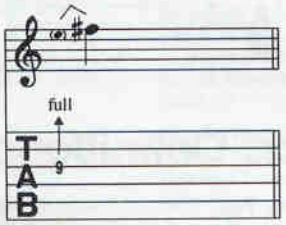
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



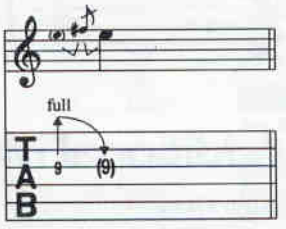
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



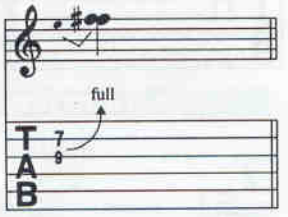
PRE-BEND: Bend the note as indicated, then strike it.



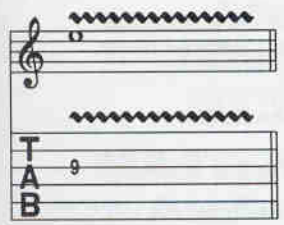
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



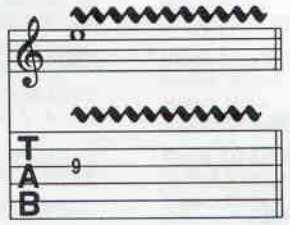
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



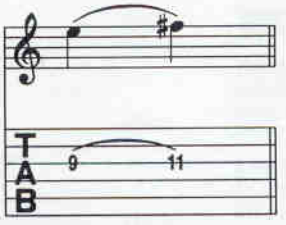
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



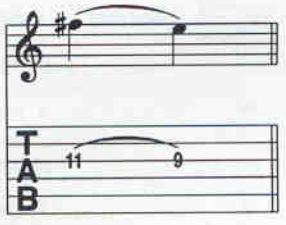
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



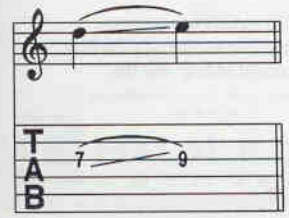
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



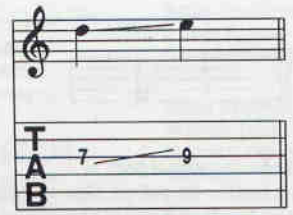
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



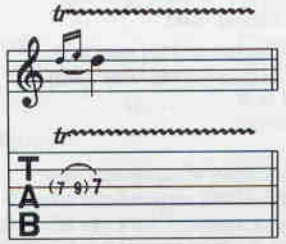
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



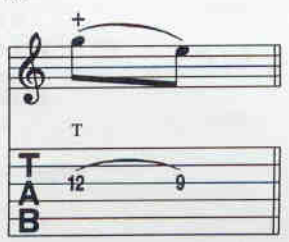
SHIFT SLIDE: Same as legato slide, except the second note is struck.



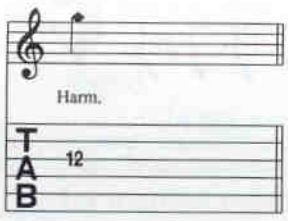
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



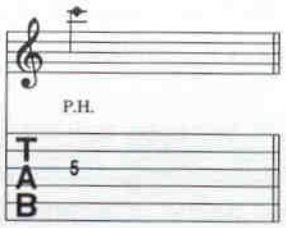
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



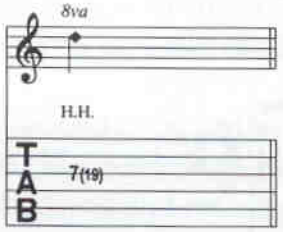
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



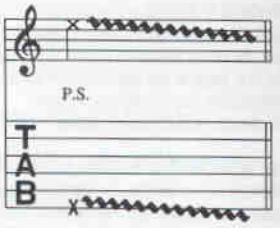
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



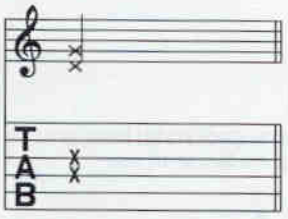
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



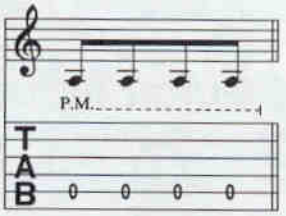
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



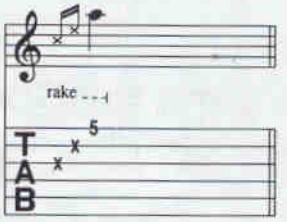
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



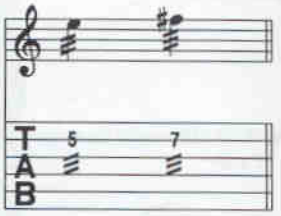
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



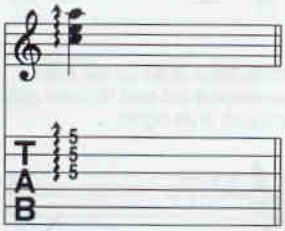
RAKE: Drag the pick across the strings indicated with a single motion.



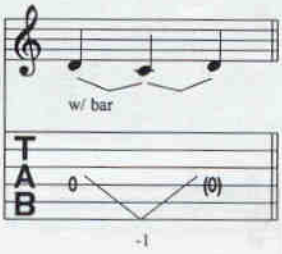
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



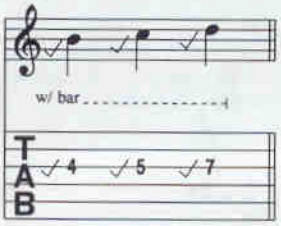
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



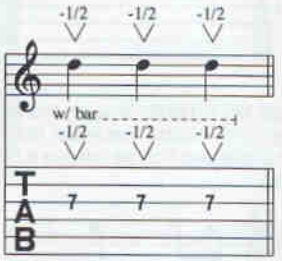
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

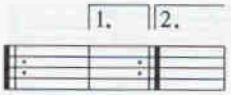
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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