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INTERMEDIATE TO ADVANCED GUITARISTS**

COVER DESIGN: JORGE PAREDES

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INTRODUCTION

Welcome to the *Frank Gambale Improvisation Made Easier* course. Over this twelve-chapter course we'll be looking in-depth at the twelve most important scale sounds you'll need to become a well-rounded guitarist. Of course we'll be looking not only at scales, but also at the chords and voicings derived from these scales, and licks that will keep you learning and challenged. I'll be presenting you with seven lessons per chapter. I'll be using only the keys of "E" and "A" throughout all of the examples. I believe that it is an unnecessary waste of time to learn everything in twelve keys on the guitar, mainly because every scale will look the same and incorporate the same fingerings. So "E" and "A" are sufficient to give you a good idea of how the scale shapes overlap on the guitar. At the end of each chord chapter there is a song study of all the information we'll have learned in the chapter. There's lots to learn, but take your time, there's no rush. This is a serious course here and I've attempted to make learning fun and easier. So, on that note (B♭), let's dive right in to Chapter 1, Lesson 1 — good luck!.

THE MIXOLYDIAN MODE (D/E, E7sus, G/A...)

CHAPTER 1

The mixolydian mode is built on the 5th note of a major scale. E mixolydian would have the same notes as the A major scale (A B C# D E F# G#) because E is the 5th scale degree of A. Therefore, E mixolydian is the notes of A major beginning on the note E: E F# G# A B C# D. An understanding of the intervallic relationship between each of these notes is necessary in order to understand the character of the mixolydian scale. To do that we must compare these notes to the standard scale from which all music theory is derived: THE MAJOR SCALE. If we compare E mixolydian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E Major: | E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

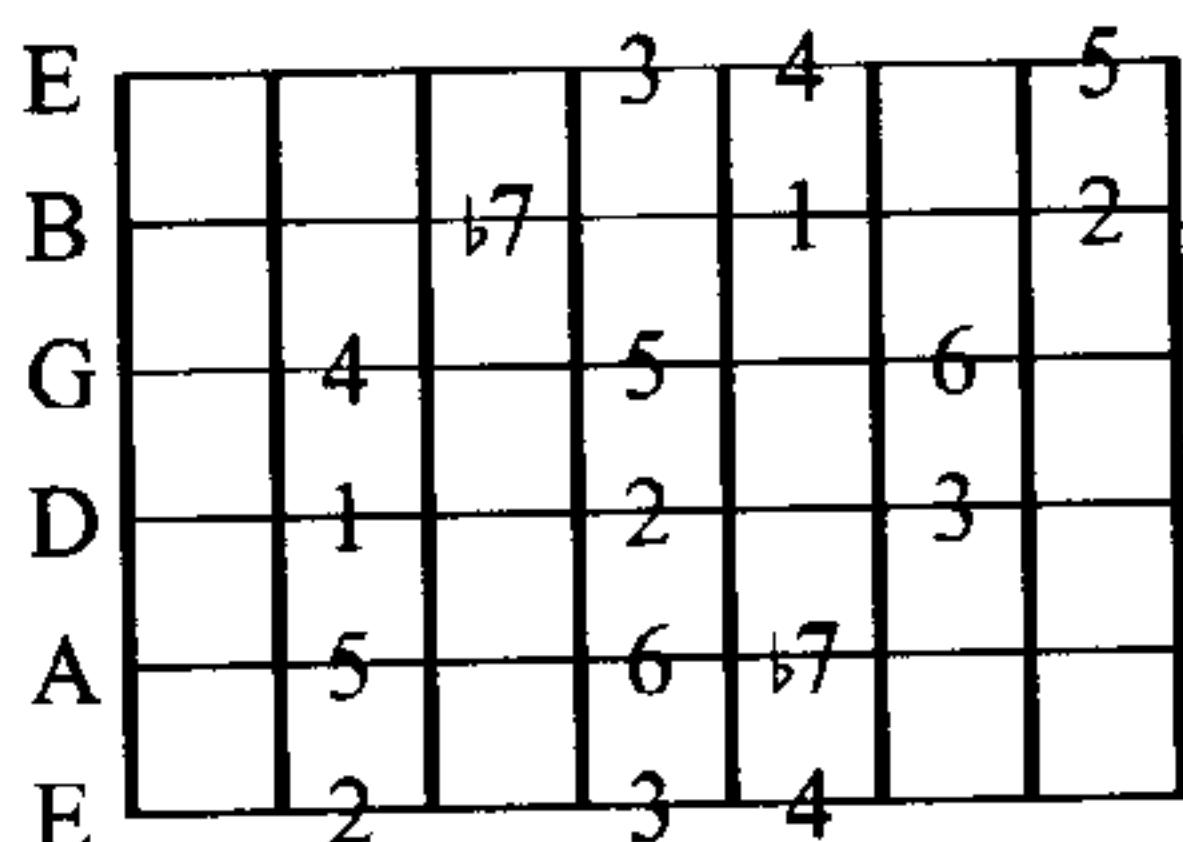
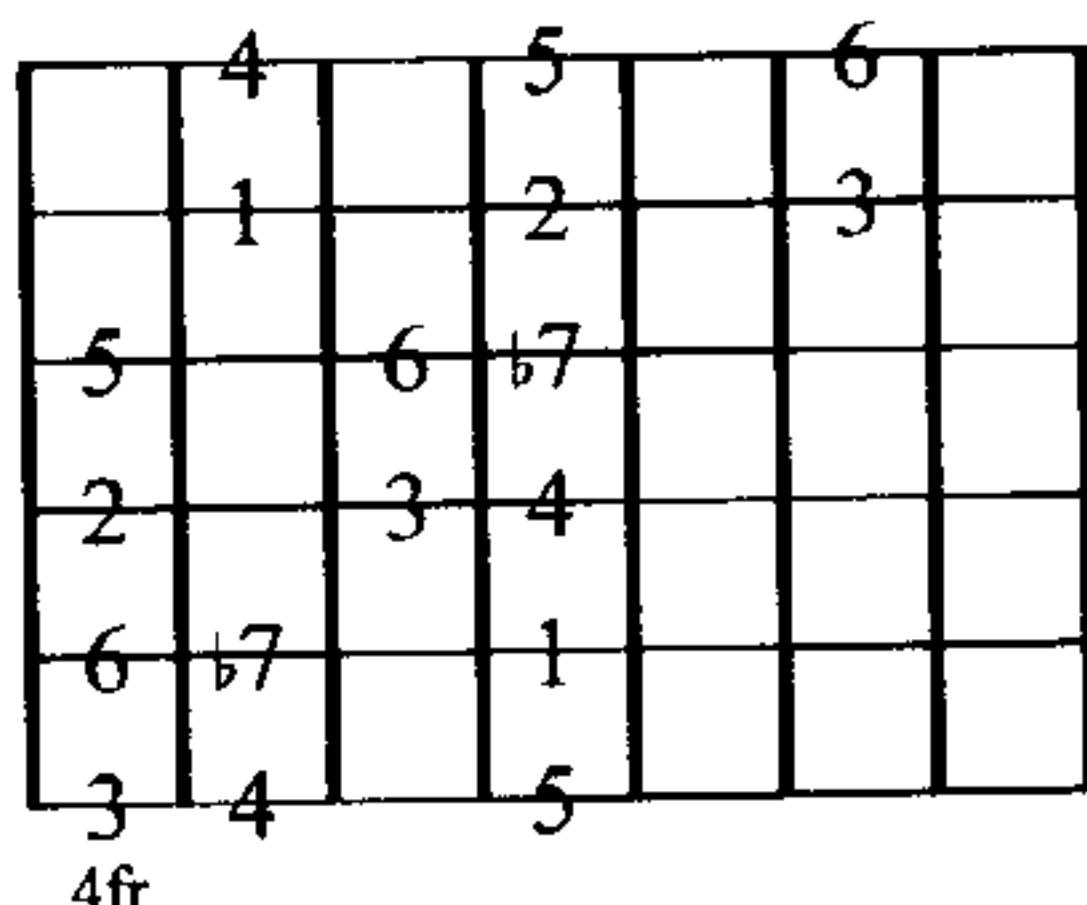
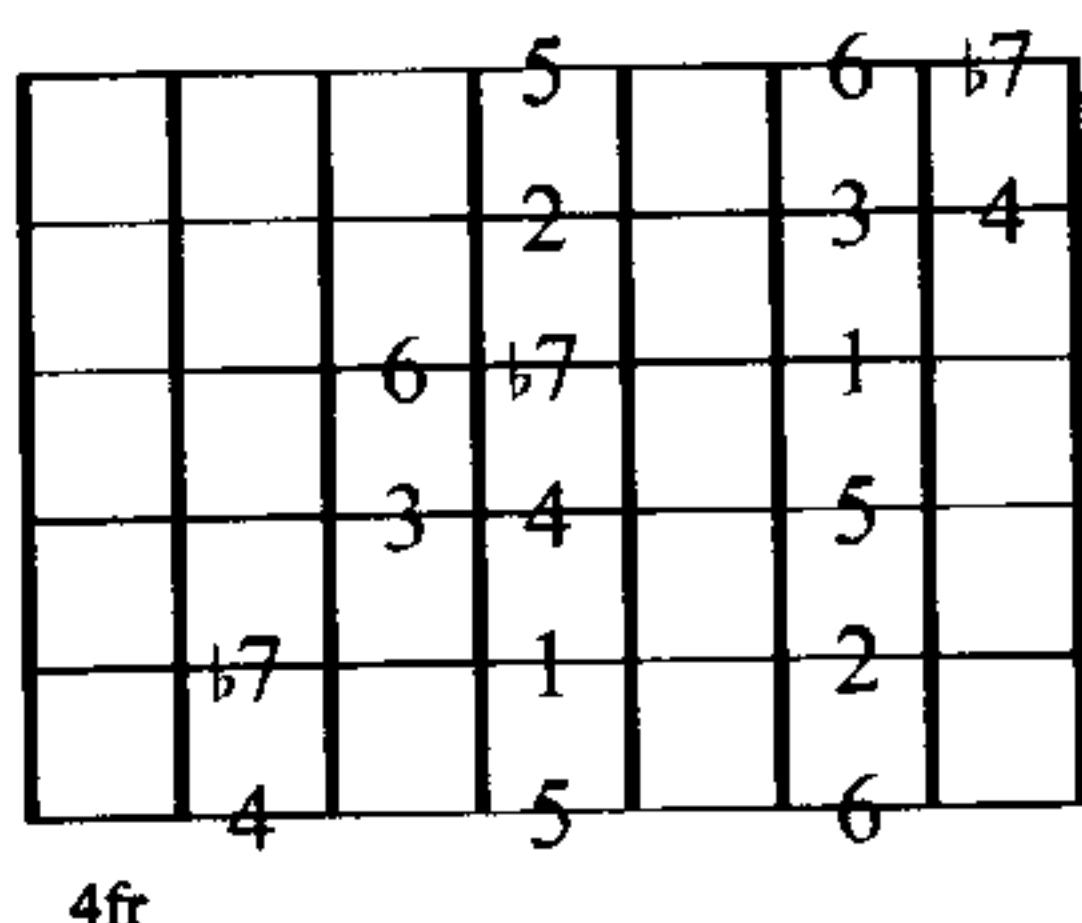
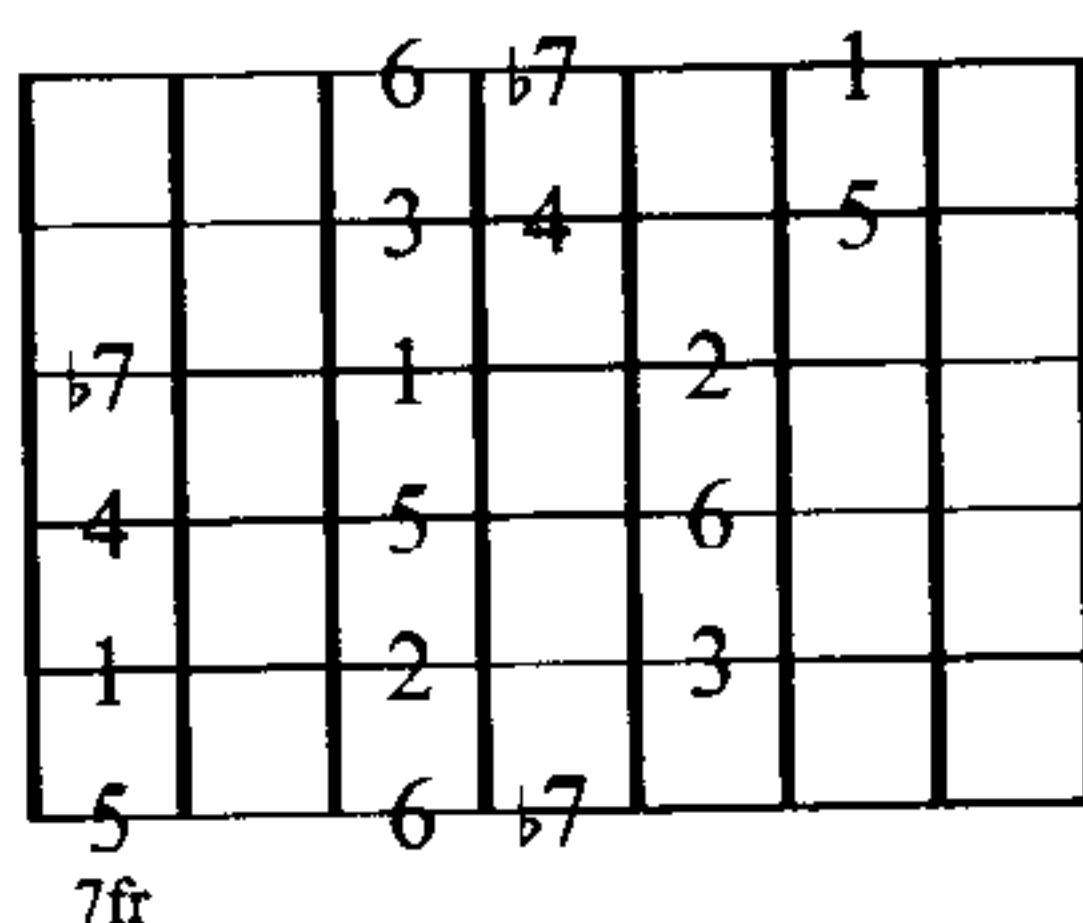
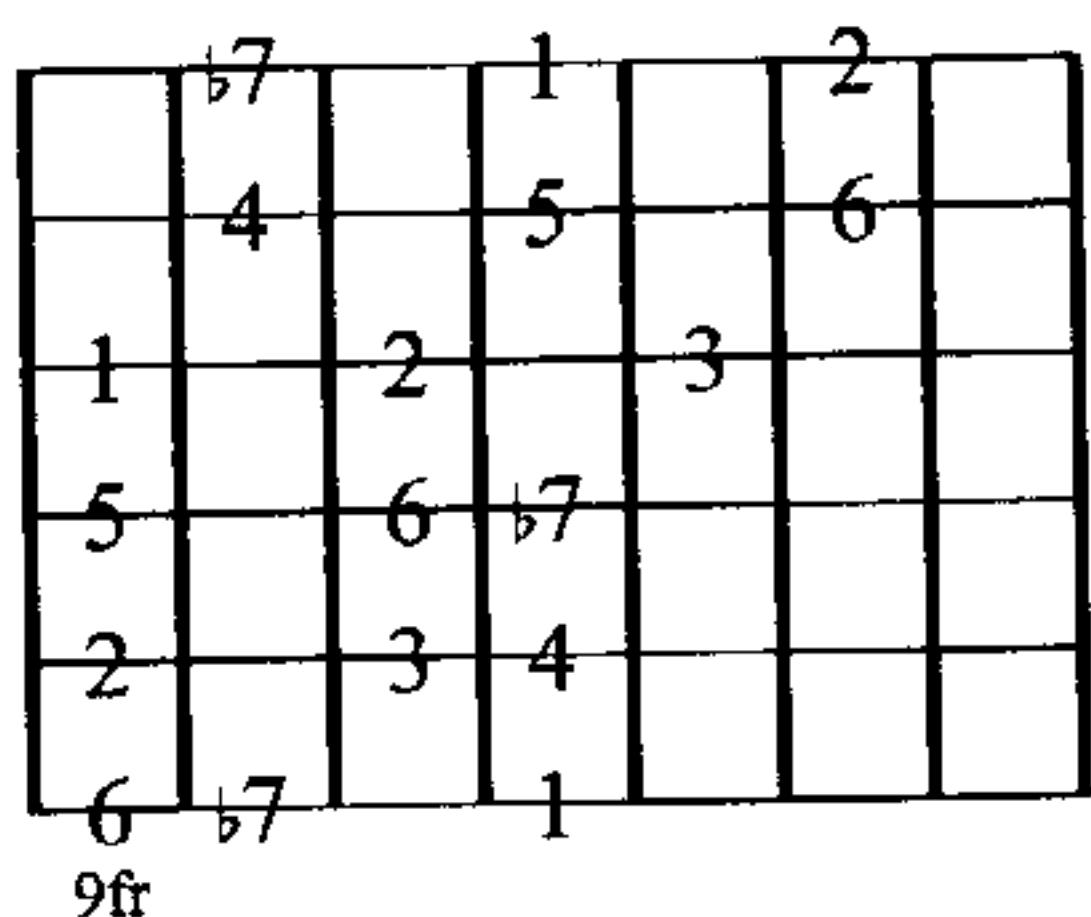
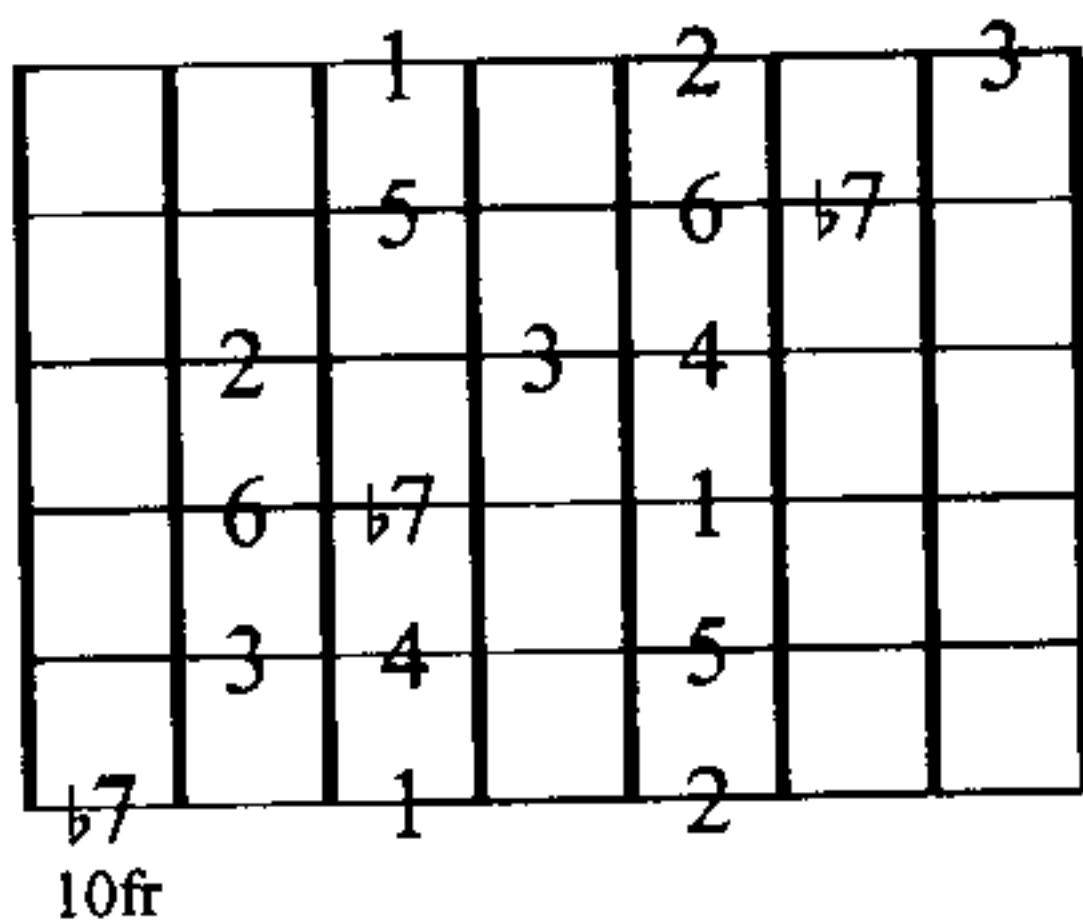
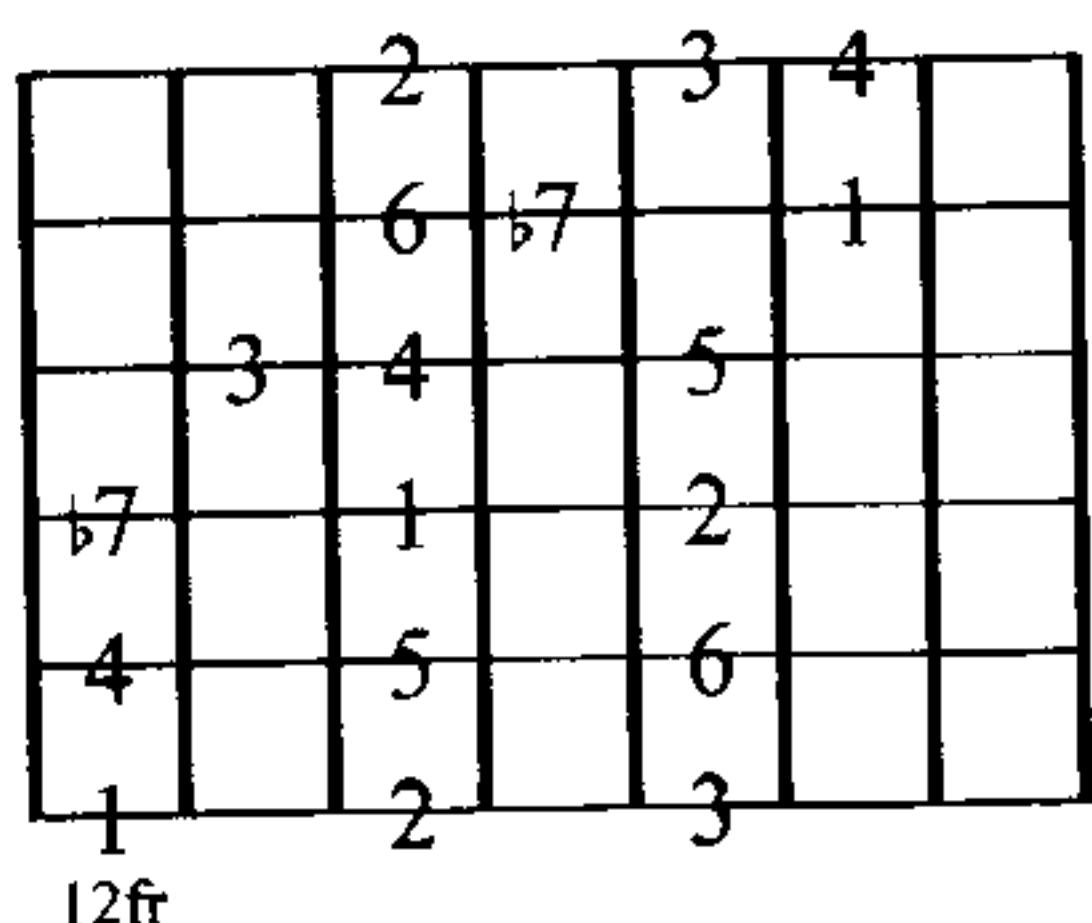
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|---------------|---|----|----|---|---|----|----------|---|----|----|----|----|----|
| E Mixolydian: | E | F# | G# | A | B | C# | D | E | F# | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

Now you can see that the only difference is that the 7th degree is flat (lowered 1/2 step) in the mixolydian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every mixolydian scale in every key.

| | | | | | | | |
|-------------|-----|---|------|---|------|---|----------|
| Mixolydian: | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | (9) | | (11) | | (13) | | |

You can see by this scale's interval content that the chords possible from mixolydian are dominant 7th chord characters: E7 (1 3 5 b7), E9 (1 3 5 b7 9), E11 or D/E (1 b7 9 11), and E13 (1 3 b7 13). These are just a few of the possibilities for chords available using the mixolydian interval structure: 1 2(9) 3 4(11) 5 6(13)b7. The most popular mixolydian chord is undoubtedly the 11th chord, which is more commonly referred to as a major triad over a bass note which is one-whole-step higher. For E11, that would be the same as D/E (verbalized: "D over E"). Here, the D major triad is borrowing three notes from E mixolydian (D(b7), F#(9) and A(11)) with the E below it functioning as the bass note or root of the chord. Visualizing this chord as a triad over a bass note makes it easier to find these chord voicings on the guitar. Now it's time to start putting all this information for mixolydian together.

Learn all seven scale fingerings for E mixolydian. Notice that the scales are written out, numbered in one-octave intervals: 1 2 3 4 5 6 \flat 7. I think it's better for you to learn each scale by intervals rather than by the note names at first. The reason is that all the different keys would involve learning many different notes. But since the guitar shapes will remain the same for all keys, the relationship between all those notes remains the same — that is, the intervals from the root will always be 1 2 3 4 5 6 \flat 7. Eventually it will be a good idea to learn the notes too, but for now just get familiar with the intervals. Practice these scale fingerings at a medium tempo. Remember, it's better to play accurately at a medium tempo than it is to play inaccurately at a fast tempo.

Fingering 1**Fingering 2****Fingering 3****Fingering 4****Fingering 5****Fingering 6****Fingering 7**

Once again, I don't think it's necessary to learn all 12 keys, but to get used to key changes it's important to see how the scale fingerings overlap on the guitar. In Lesson two we'll learn the scale fingerings for A mixolydian. Once you've played all seven fingerings, combine Lessons 1 and 2 by playing the first fingering of E mixolydian, then the first fingering of A mixolydian, then the second fingering of E mixolydian, etc. This will help you get familiar with the concept of playing key changes in one fretboard location.

Fingering 1

| | | | | | |
|---|-----|----|----|--|--|
| E | b7 | 1 | 2 | | |
| B | 4 | 5 | 6 | | |
| G | 1 | 2 | 3 | | |
| D | 5 | 6 | b7 | | |
| A | 2 | 3 | 4 | | |
| E | 6 | b7 | 1 | | |
| | 2fr | | | | |

Fingering 3

| | | | | | |
|-----|---|----|---|--|--|
| | 2 | 3 | 4 | | |
| | 6 | b7 | 1 | | |
| | 3 | 4 | 5 | | |
| b7 | 1 | 2 | | | |
| 4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | |
| 5fr | | | | | |

Fingering 5

| | | | | | |
|-----|----|----|---|--|--|
| | 4 | 5 | 6 | | |
| | 1 | 2 | 3 | | |
| 5 | 6 | b7 | | | |
| 2 | 3 | 4 | | | |
| 6 | b7 | 1 | | | |
| 3 | 4 | 5 | | | |
| 9fr | | | | | |

Fingering 7

| | | | | | |
|------|---|----|---|--|--|
| | 6 | b7 | 1 | | |
| | 3 | 4 | 5 | | |
| b7 | 1 | 2 | | | |
| 4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | |
| 5 | 6 | b7 | | | |
| 12fr | | | | | |

Fingering 2

| | | | | | |
|-----|----|---|----|--|--|
| | 1 | 2 | 3 | | |
| | 5 | 6 | b7 | | |
| 2 | 3 | 4 | | | |
| 6 | b7 | 1 | | | |
| 3 | 4 | 5 | | | |
| b7 | 1 | 2 | | | |
| 3fr | | | | | |

Fingering 4

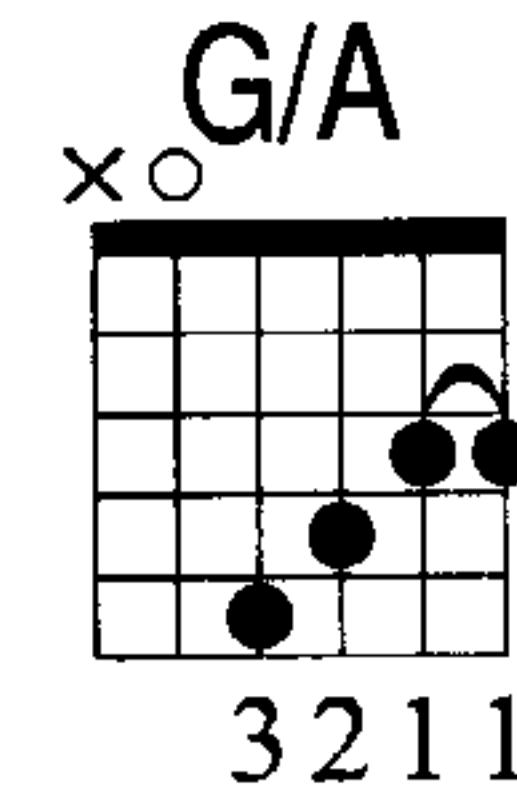
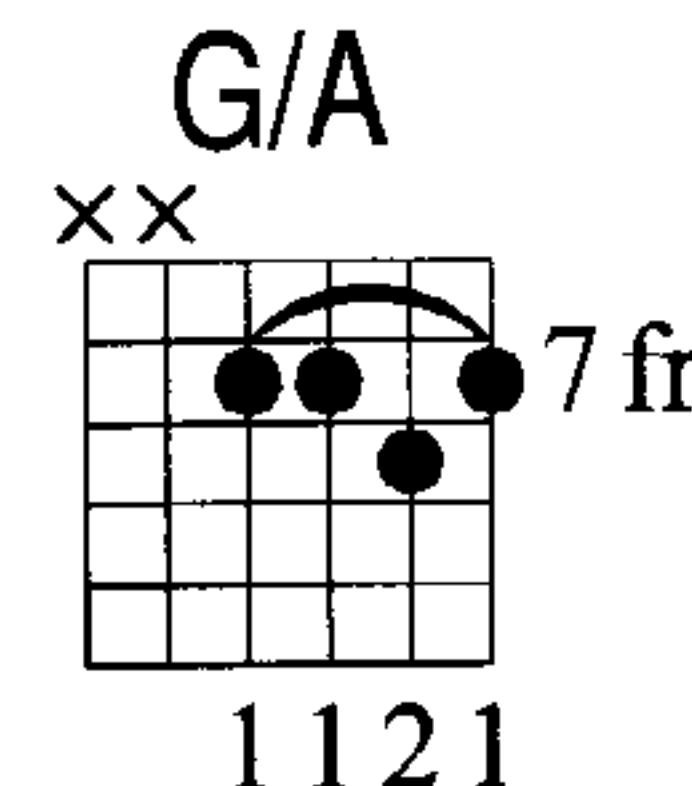
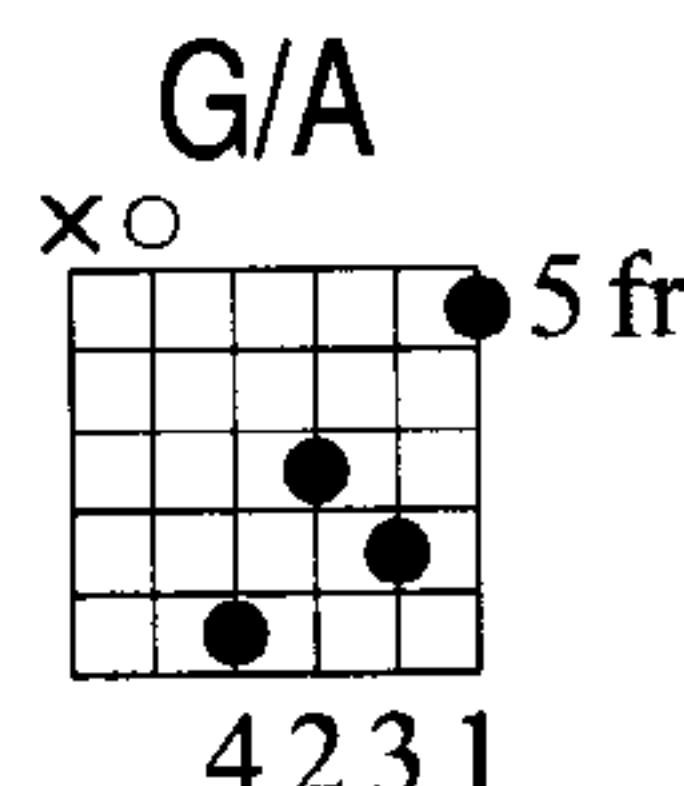
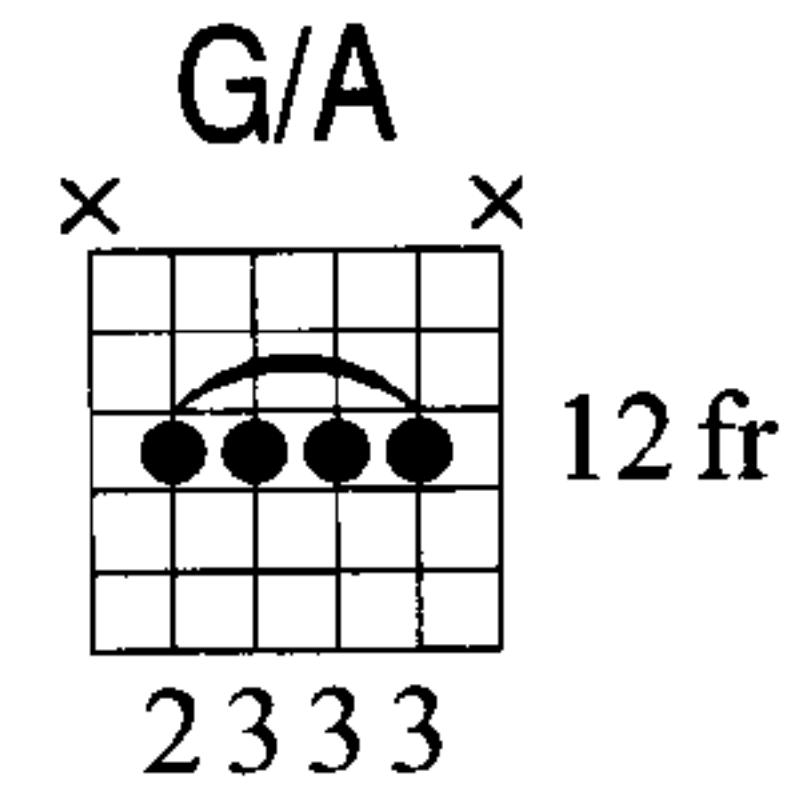
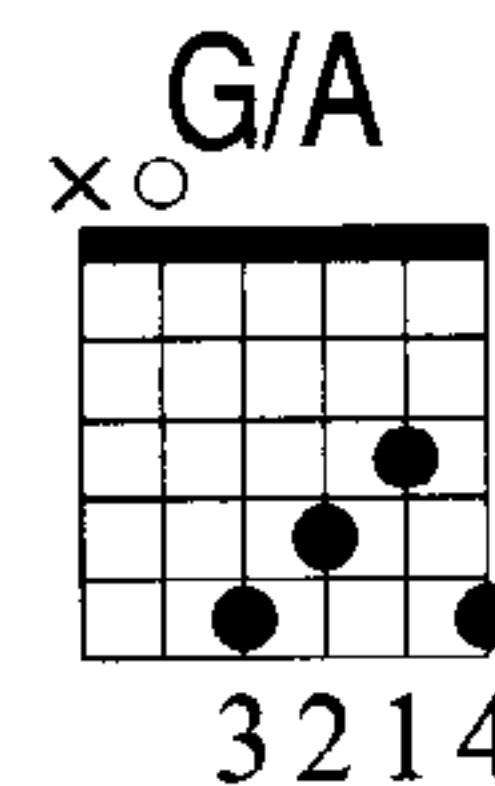
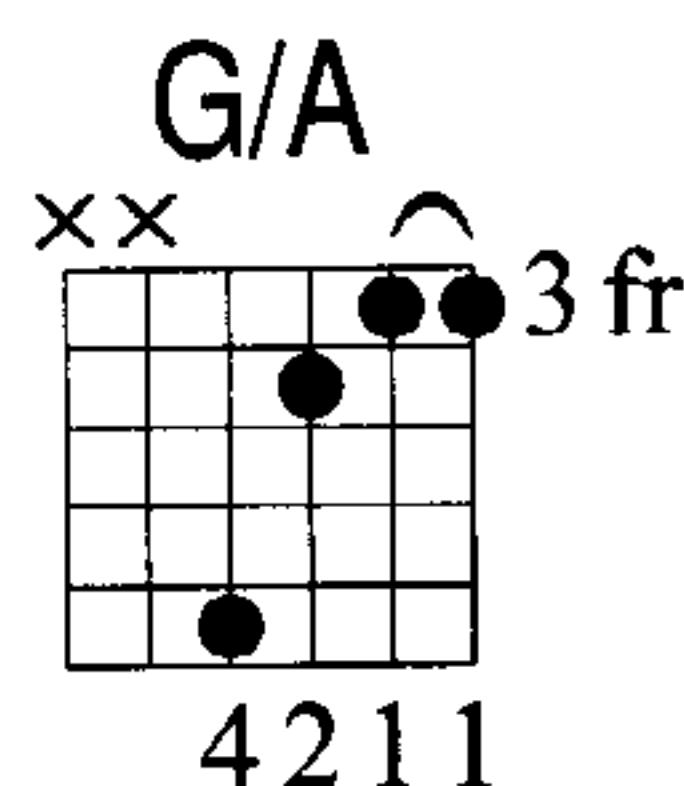
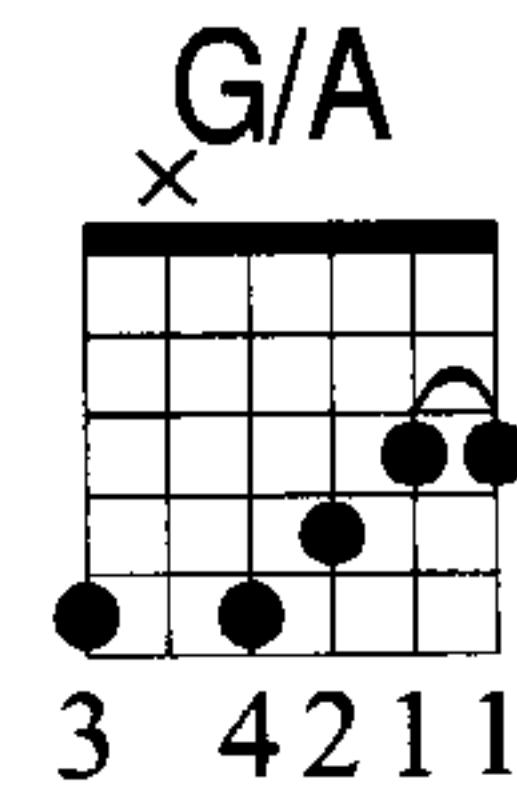
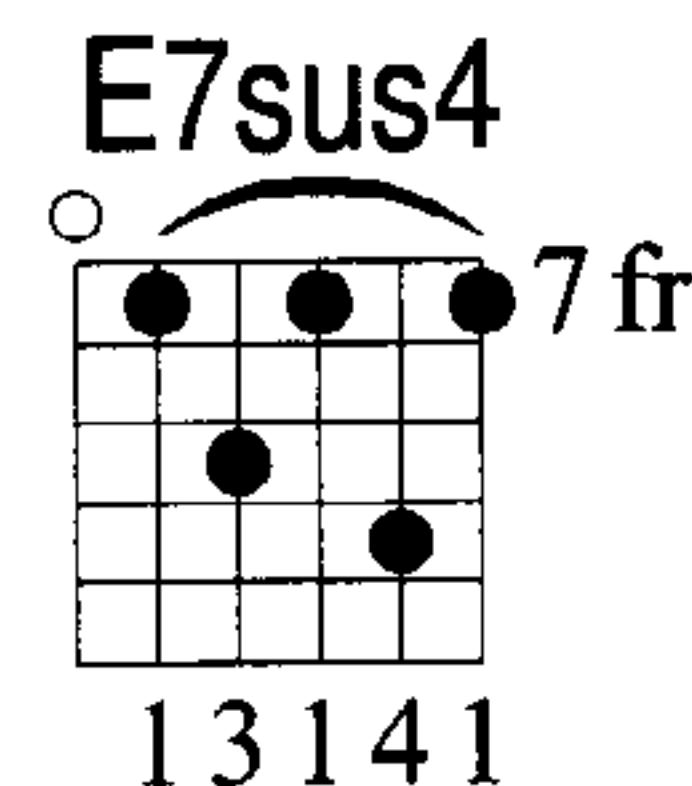
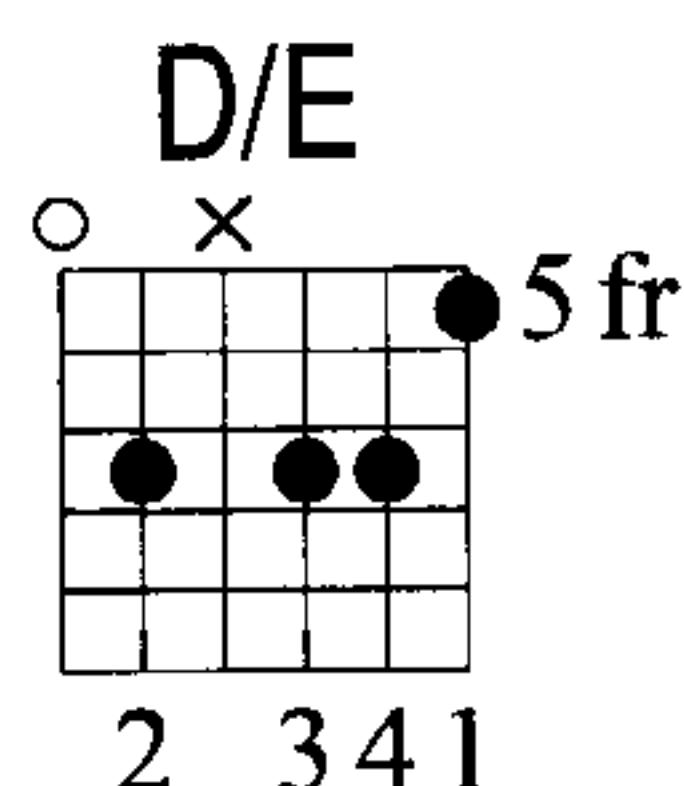
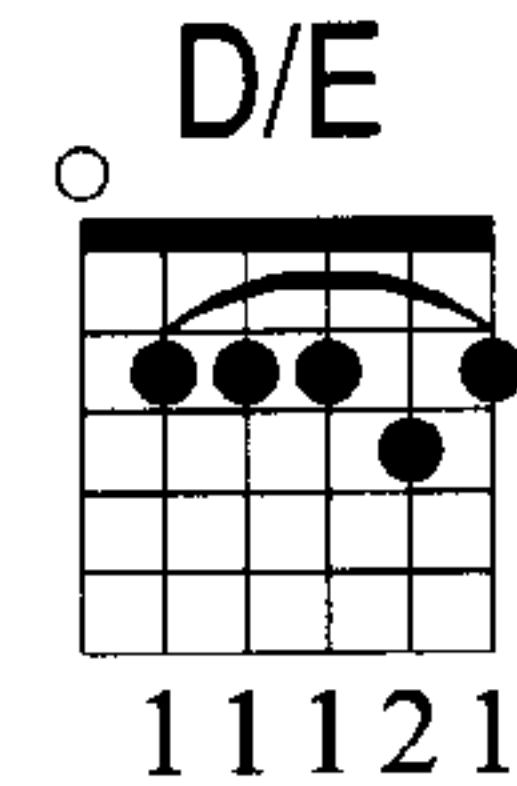
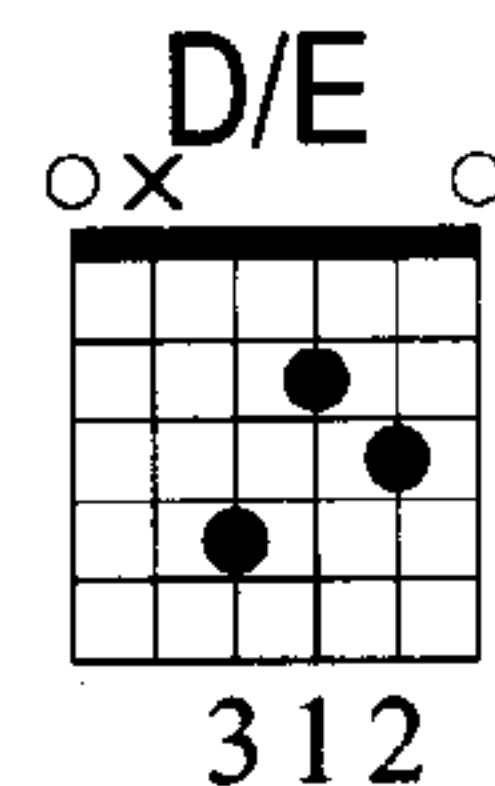
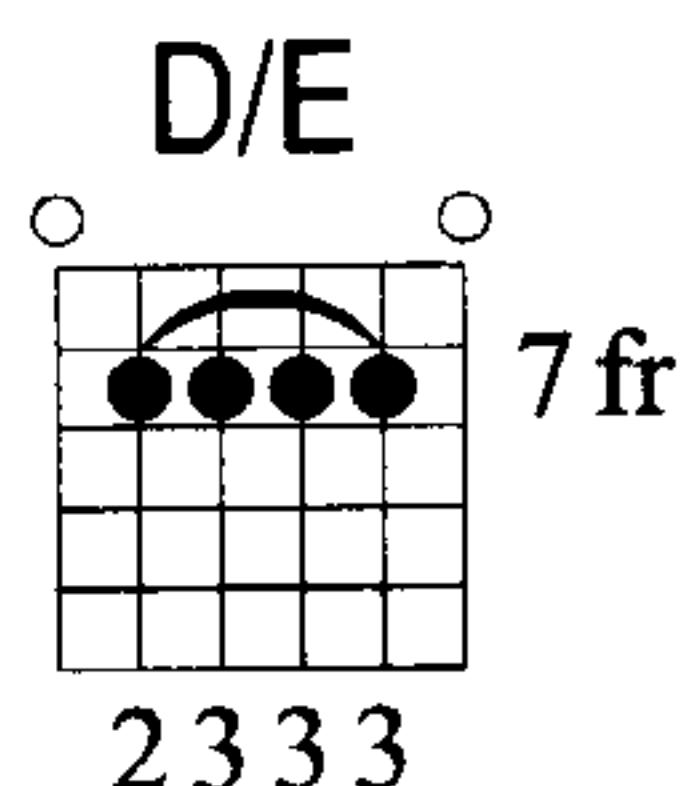
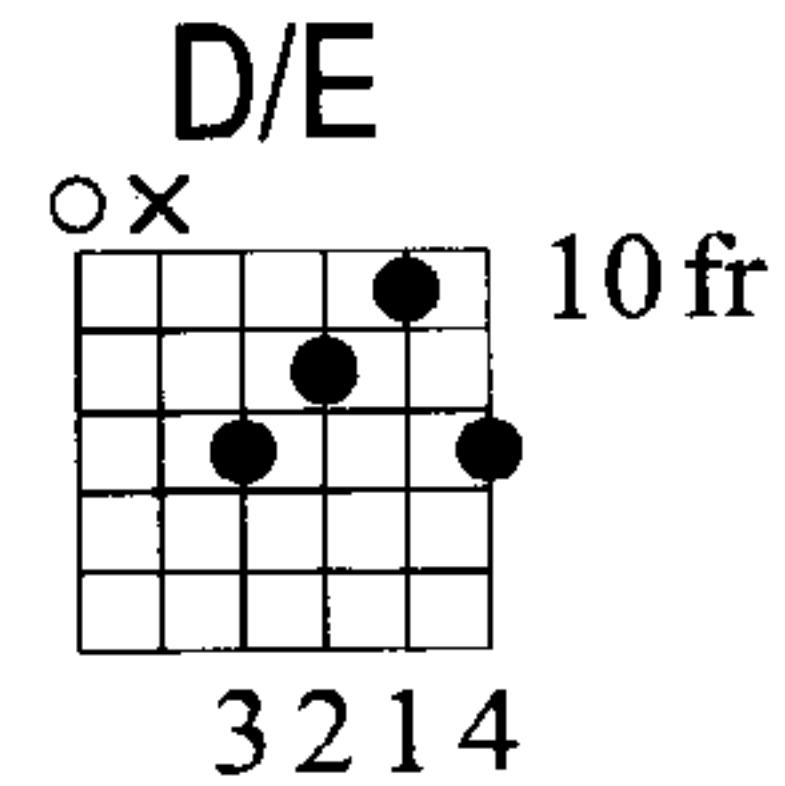
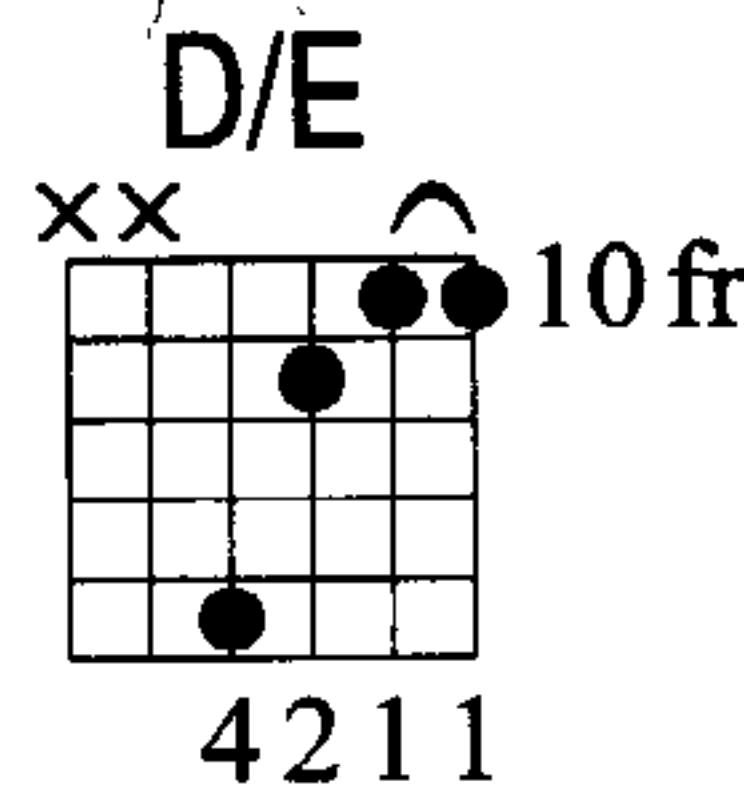
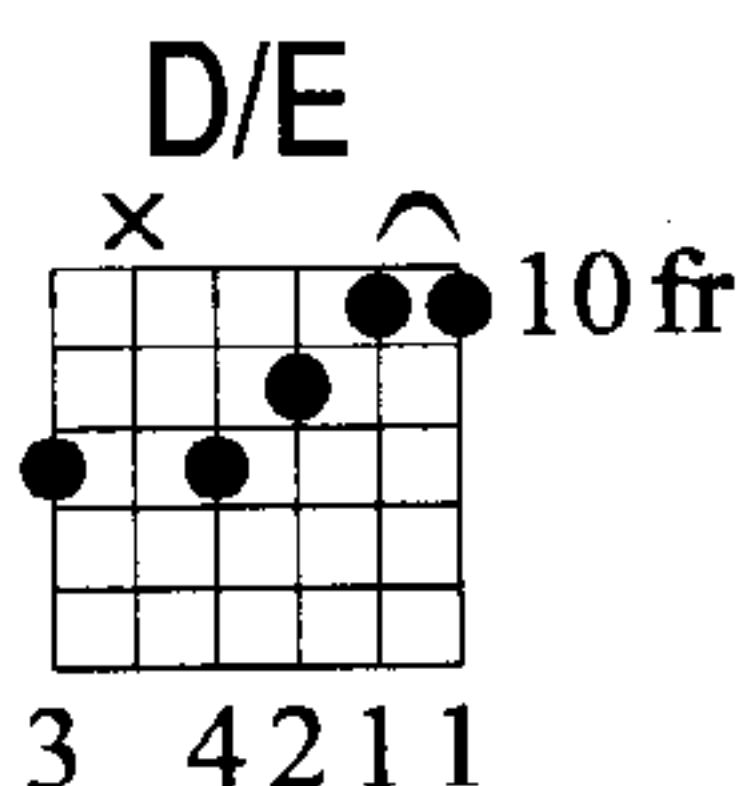
| | | | | | |
|-----|---|----|---|--|--|
| | 3 | 4 | 5 | | |
| b7 | 1 | 2 | 3 | | |
| 4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | |
| 5 | 6 | b7 | | | |
| 2 | 3 | 4 | | | |
| 7fr | | | | | |

Fingering 6

| | | | | | |
|------|----|---|----|--|--|
| | 5 | 6 | b7 | | |
| | 2 | 3 | 4 | | |
| 6 | b7 | 1 | | | |
| 3 | 4 | 5 | | | |
| b7 | 1 | 2 | | | |
| 4 | 5 | 6 | | | |
| 10fr | | | | | |

It is vital to have a strong chord vocabulary for soloing. Having lots of voicings for the D/E and G/A chords will certainly help. This is a particularly pleasing chord, as is the mixolydian scale over it, but we'll get to that a little later because now it's voicing time.

Learn these voicings thoroughly. Be able to grab them without missing a beat. Some of the voicings require a bit of a stretch; you may be able to use these voicings to warm up your hand muscles like a warm-up exercise.



LESSON 4

LICKS IN E MIXOLYDIAN

Now it's time to get some licks under your fingers. These licks will go from easy to hard and will be over the D/E chord. Remember, be patient. You can always slow any of the licks down or even stop them. Have fun!

Example 1

* D/E

CD 1
1 TRACK

4 3 4 3 1 2 1 4 2 1 4 1 1 1 4 2 1 4 1 1 1 3 4 1 3 3 1 1 4 2
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T 5 4 4 2 5 3 2 5 3 2 5 2 2 4 (4) 2 1 4 2 2 2 4 4 2 2 6 4 (4)
A 5 3 2 5 2 2 4 (4) 2 1 4 2 2 2 4 4 2 2 6 4 (4)
B 2 4 5 (4)

* Key signature denotes E mixolydian

Example 2

* D/E

CD 1
2 TRACK

1 3 1 1 3 1 4 1 1 2 3 1 2 1 4 1 1 2 1 1 3 1 4 1 1 2 3 1 4 1 4 2 3
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T 7 9 7 11 7 7 9 11 9 10 9 12 9 9 11 10 12 10 14 10 10 12 14 12 16 12 17 14
A 7 9 7 11 7 9 11 9 10 12 9 9 11 10 12 10 14 10 12 14 15 (15)
B 7 9 7 11 7 9 11 9 10 12 9 9 11 10 12 10 14 10 12 14 15 (15)

* Key signature denotes E mixolydian

Example 3

* D/E

CD 1
3 TRACK

3 1 1 2 3 1 1 2 1 1 3 1 2 4 1 4 2 3 2 1 4 2 1 3 1 4 1 4 3 1 3 1
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T 14 12 12 10 9 9 10 12 9 12 10 10 9 11 12 10 9 11 9 12 9 12 11 9
A 12 13 10 11 9 11 9 10 12 9 10 12 11 10 9 11 12 10 9 11 9 12 11 9
B 12 11 9 11 9 10 12 11 10 9 11 9 10 12 11 10 9 11 12 10 9 11 9 12 11 9

* Key signature denotes E mixolydian

3 1 4 4 3 3 3 1 1 1 3 1 2 1 1 3 1 1 2 2 4 2 2 1 4 1 2 1 1 2 3 1 3
□ V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V
T 12 10 9 7 7 9 7 9 0 9 11 11 12 11 14 12 13 12 14 12 14 15 14 16
A 9 12 10 9 7 7 9 7 9 0 9 11 11 12 11 14 12 13 12 14 12 14 15 14 16
B 11 12 10 9 7 7 9 7 9 0 9 11 11 12 11 14 12 13 12 14 12 14 15 14 16

LESSON 5

LICKS IN A MIXOLYDIAN

More licks, this time in A mixolydian. These licks will go from easy to hard and will all be over the mixolydian G/A chord. Play them as accurately as possible and at your own pace.

Example 4

CD 1
4 TRACK

* G/A

1 4 1 4 3 4 1 3 3 3 2 3 1 2 3 4 3 4 1 3 1 2 1 1 3 1 3
V □ V □ V □ V □ V □ V V V □ V V V □ V □ V V □ V □
T 7 8 9 10 7 8 9 10 7 9 10 7 8 7 9 7 9 7 9 (9)
A 10 9 10 9 9 9 9 10 9 9 9 9 10 9 9 9 9 10 9 9
B 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

* Key signature denotes A mixolydian

Example 5

CD 1
5 TRACK

* G/A

3 3 1 4 3 1 3 3 1 3 1 3 2 2 2 1 4 3 1 2 3 1 3 1 3 1 4 1 1
□ □ □ V □ V □ □ V V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T 12 10 14 12 10 12 10 12 9 12 11 9 9 8 12 10 8 9 10 8 9 7 9 7 10 7 7
A 12
B 12

* Key signature denotes A mixolydian

Example 6

CD 1
6 TRACK

* G/A

3 1 4 3 1 3 2 3 1 2 3 3 2 2 1 3 4 1 1 3 4 1 2 1 4 2 1 4 1 3 1 2 3 3 2 1 1 3 4 1 1 2 4
□ V V □ V V □ □ V V V □ □ □ V □ □ □ V □ □ □ V □ □ □ V □ □ □ V
T 7 5 8 7 5 7 6 7 5 6 4 6 7 5 8 5 12 10 14 12 10 12 9 12 10 11 12 9 11 12 10 10 12 15
A 7 5 7 6 7 5 6 7 5 7 5 12 10 14 12 10 12 9 12 10 11 12 9 11 12 10 10 12 15
B 7 5 7 6 7 5 6 7 5 7 5 12 10 14 12 10 12 9 12 10 11 12 9 11 12 10 10 12 15

* Key signature denotes A mixolydian

8va 1 *loco*

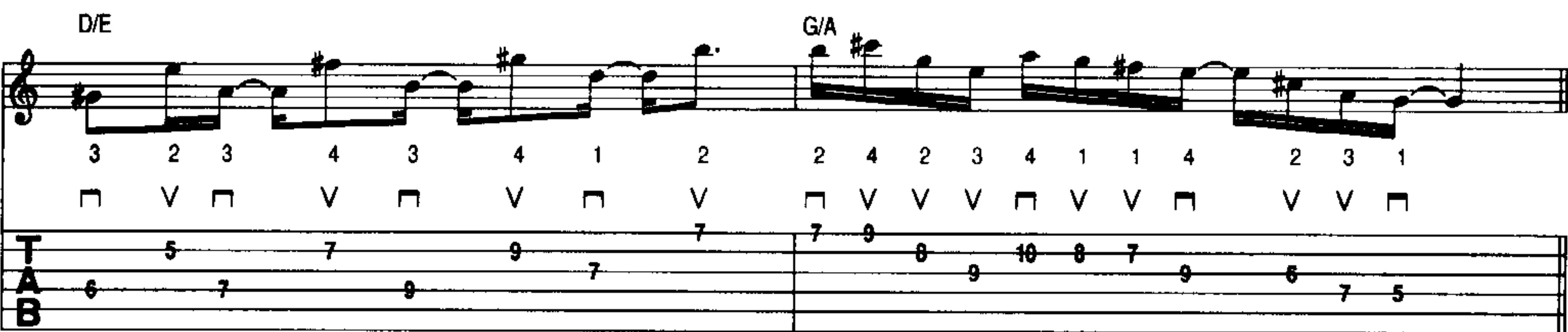
4 1 2 3 4 1 1 4 4 1 1 3 4 1 2 4 4 1 2 4 3 1 2 4 2 1 4 2 1 4 3 1 2
□ V V V □ V V V □ V V V □ V V V □ V V V □ V □ V □ V □ V □ V
T 17 14 15 17 14 14 15 12 12 14 11 12 14 11 12 9 10 14 12 10 9 12 11 9 10
A 15 16 17 14 14 15 12 12 14 11 12 14 11 12 9 10 14 12 10 9 12 11 9 10
B 16

LESSON 6

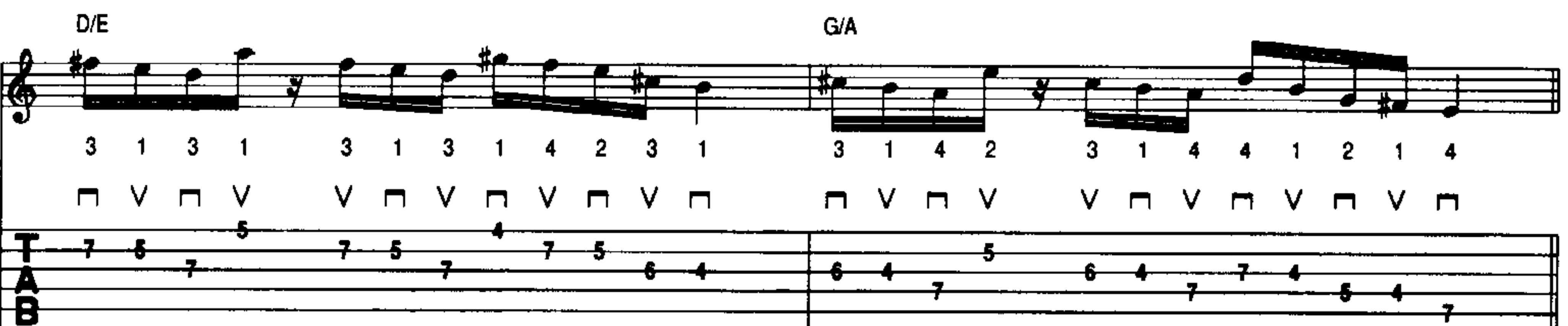
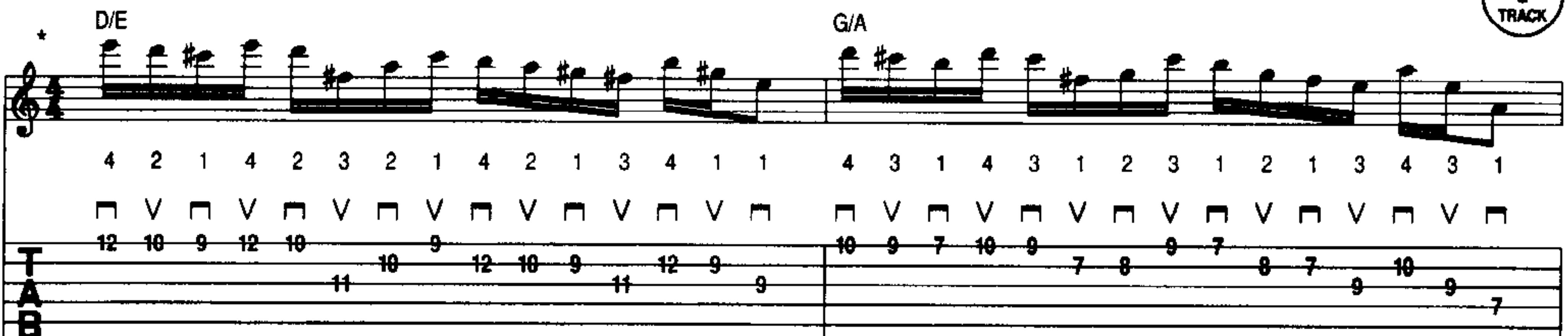
COMBINATION LICKS IN E AND A MIXOLYDIAN

Even more licks. This time we combine the two scales and chords. Study the notes carefully and try to get a feel for licks that have a smooth transition between keys through chord changes. THIS IS THE VERY ESSENCE OF IMPROVISING THROUGH CHANGES!

Example 7



Example 8



LESSON 7

MIXOLYDIAN SONG EXAMPLE USING 11TH CHORDS

The last lesson in this first chapter will demonstrate the use of the 11th chord (usually indicated as a triad over a bass note, for example G/A) in a song context. Every chord will be an 11th chord so the corresponding scale for each chord will be mixolydian, relating to the chord's root. This way the melody will make perfect sense to you. I'll be using other keys as well as the two we've learned, but as I said before, it will be no problem because you already know the scale shapes from the earlier lessons. Enjoy the song.

Example 9

CD 1
9 TRACK

G/A

B♭/C

D/E

C/D

E♭/F

A♭/B♭

THE LYDIAN MODE (F#/E, Emaj7#11, B/A...)

CHAPTER 2

The lydian mode is built on the 4th note of a major scale. E lydian has the same notes as the B major scale (B C# D# E F# G# A#) because E is the 4th scale degree of B. Therefore, E lydian is the notes of B major beginning on the note E: E F# G# A# B C# D#. An understanding of the intervallic relationship between each of these notes is necessary in order to understand the character of the lydian scale. To do that we must compare these notes to the standard scale which all music theory is derived: THE MAJOR SCALE. If we compare E lydian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E Major: | E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | |
|-----------|---|----|----|-----------|---|----|----|---|----|----|------------|----|----|
| E Lydian: | E | F# | G# | A# | B | C# | D# | E | F# | G# | A# | B | C# |
| | 1 | 2 | 3 | #4 | 5 | 6 | 7 | 8 | 9 | 10 | #11 | 12 | 13 |

Now you can see that the only difference is that the 4th degree is sharp (raised 1/2 step) in the lydian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every lydian scale in every key.

| | | | | | | | |
|---------|-----|---|---|--------------|---|---|------|
| Lydian: | 1 | 2 | 3 | #4 | 5 | 6 | 7 |
| | (9) | | | (#11) | | | (13) |

You can see by this scale's interval content that the chords that are possible from lydian are major chord characters: Emaj7 (1 3 5 7), Emaj9 (1 3 5 7 9), Emaj7#11 (1 3 7 #11), and F#/E (1 #4 6 9). These are just a few of the possibilities for chords available using the lydian interval structure: 1 – 2(9) – 3 – #4(#11) – 5 – 6(13) – 7. The most popular lydian chord is undoubtedly the #11 chord, which is more commonly referred to as a major triad over a bass note which is one-whole-step lower. For E#11, that would be the same as F#/E (verbalized: "F# over E"). Here, the F# major triad is borrowing three notes from E lydian (F# = 9, A# = #11, C# = 6) with the E below it functioning as the bass note or root of the chord. Visualizing this chord as a triad over a bass note makes it easier to find these chord voicings on the guitar. Now it's time to start putting all this information for lydian together.

Learn all seven scale fingerings for E lydian. Notice that the scales are written out, numbered in one-octave intervals: 1 2 3 #4 5 6 7. Practice these scale fingerings at a medium tempo. Remember, it's better to play it accurately at a medium tempo than it is to play inaccurately at a fast tempo.

Fingering 1

| | | | | | |
|---|---|----|---|----|---|
| E | | | 3 | #4 | 5 |
| B | | | 7 | 1 | 2 |
| G | | #4 | 5 | 6 | |
| D | 1 | | 2 | #3 | |
| A | 5 | | 6 | 7 | |
| E | 2 | | 3 | #4 | |

Fingering 3

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

Fingering 5

| | | | | |
|-----|----|----|---|--|
| | 7 | 1 | 2 | |
| | #4 | 5 | 6 | |
| 1 | 2 | 3 | | |
| 5 | 6 | 7 | | |
| 2 | 3 | #4 | | |
| 6 | 7 | 1 | | |
| 9fr | | | | |

Fingering 7

| | | | | |
|------|----|---|----|--|
| | 2 | 3 | #4 | |
| | 6 | 7 | 1 | |
| 3 | #4 | 5 | | |
| 7 | 1 | 2 | | |
| #4 | 5 | 6 | | |
| 1 | 2 | 3 | | |
| 12fr | | | | |

Fingering 2

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

Fingering 4

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

Fingering 6

| | | | | |
|------|----|----|---|--|
| | 1 | 2 | 3 | |
| | 5 | 6 | 7 | |
| 2 | 3 | #4 | | |
| 6 | 7 | 1 | | |
| 3 | #4 | 5 | | |
| 7 | 1 | 2 | | |
| 11fr | | | | |

SCALE FINGERINGS FOR A LYDIAN

Once again, I don't think it's necessary to learn all 12 keys, but to get you used to key changes it's important to see how the scale fingerings overlap on the guitar, so in this lesson we'll learn the scale fingerings for A lydian. Once you've played all seven fingerings for A lydian, combine Lessons 1 and 2 by playing the first fingering of E lydian, then the first fingering of A lydian, then the second fingering of E lydian, etc. This will help you get familiar with the concept of playing key changes in one fretboard location.

Fingering 1

| | | | | | |
|---|---|----|----|---|--|
| E | | 7 | 1 | 2 | |
| B | | #4 | 5 | 6 | |
| G | 1 | 2 | 3 | | |
| D | 5 | 6 | 7 | | |
| A | 2 | 3 | #4 | | |
| E | 6 | 7 | 1 | | |

2fr

Fingering 3

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

5fr

Fingering 5

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

9fr

Fingering 7

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

12fr

Fingering 2

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

4fr

Fingering 4

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

7fr

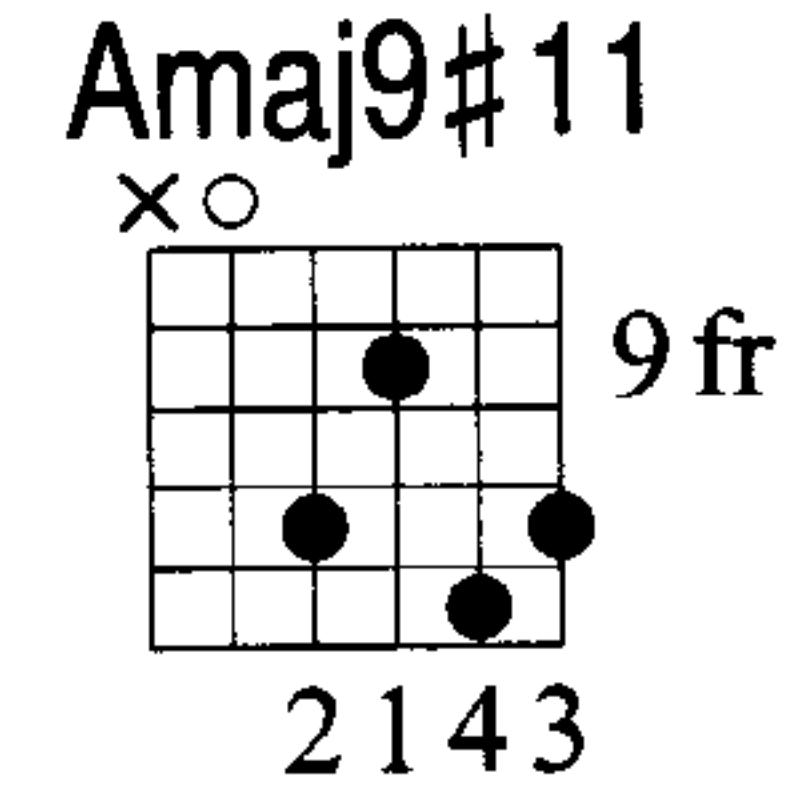
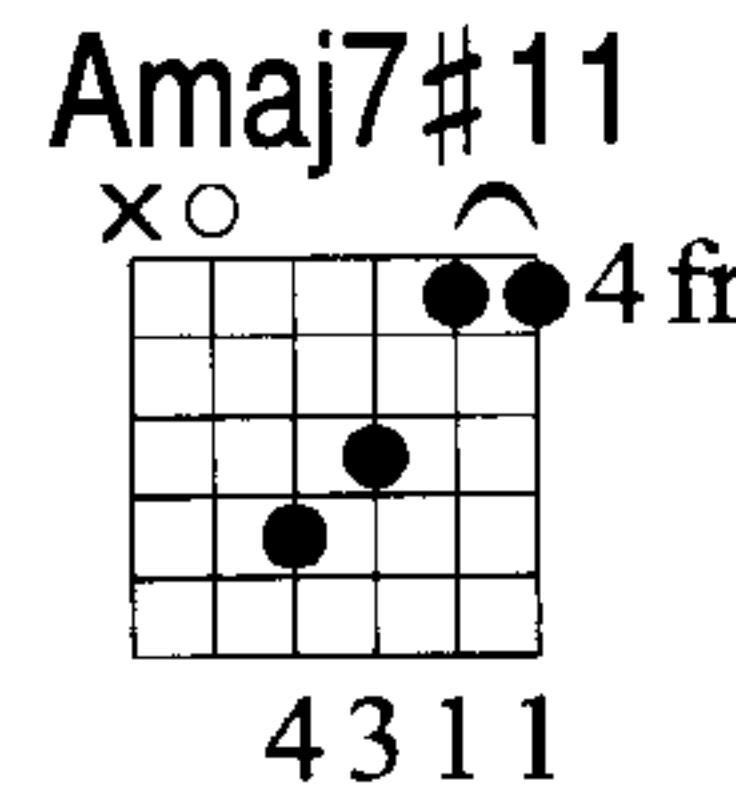
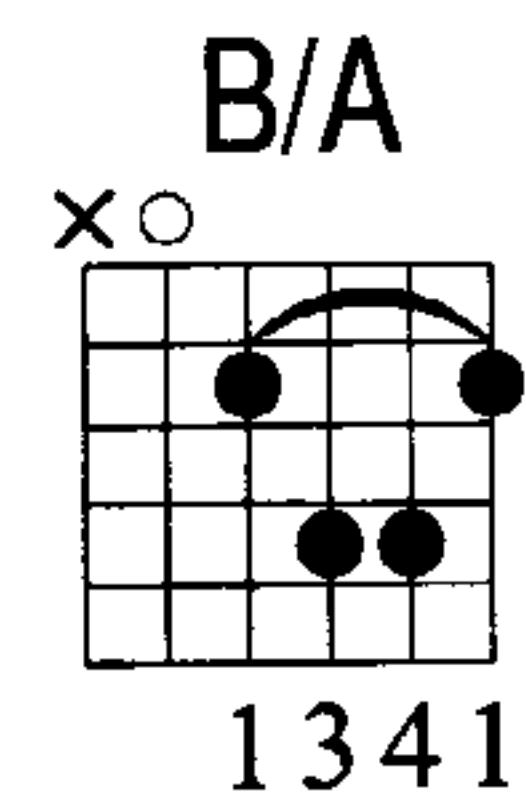
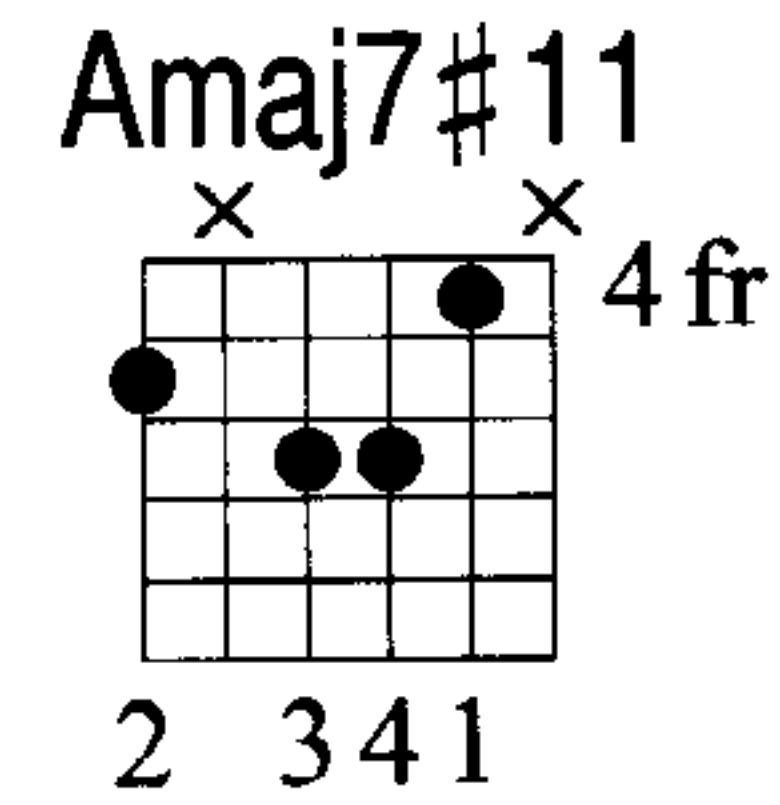
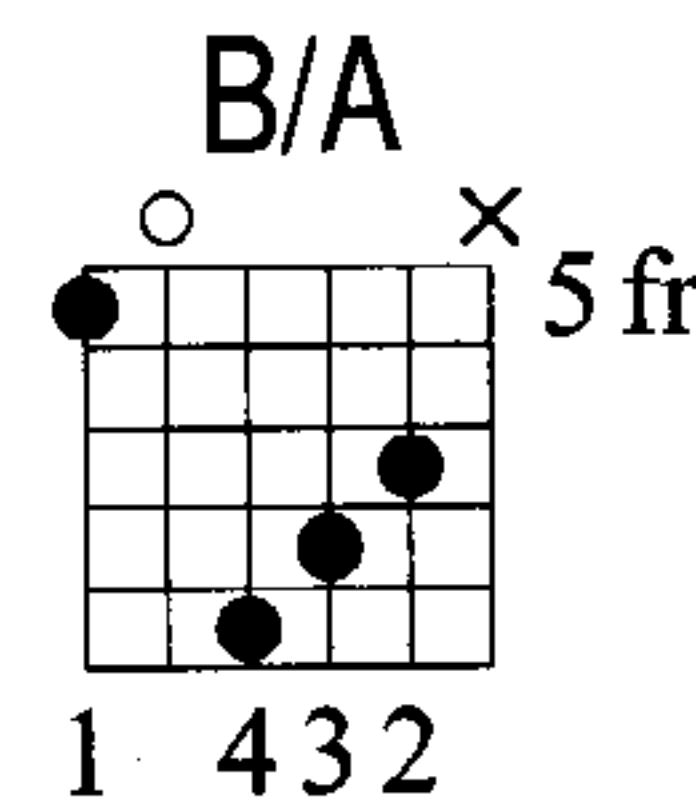
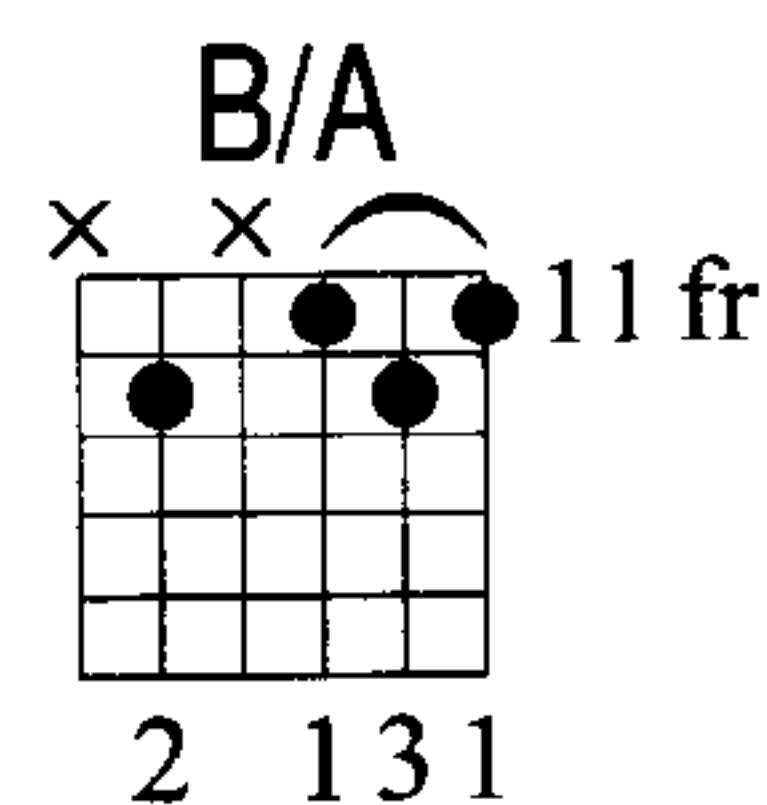
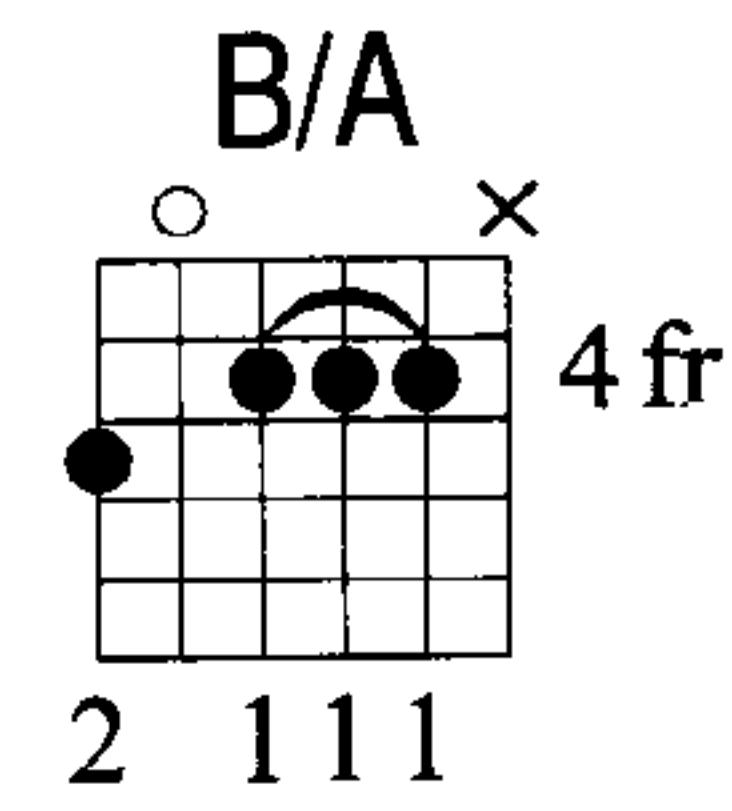
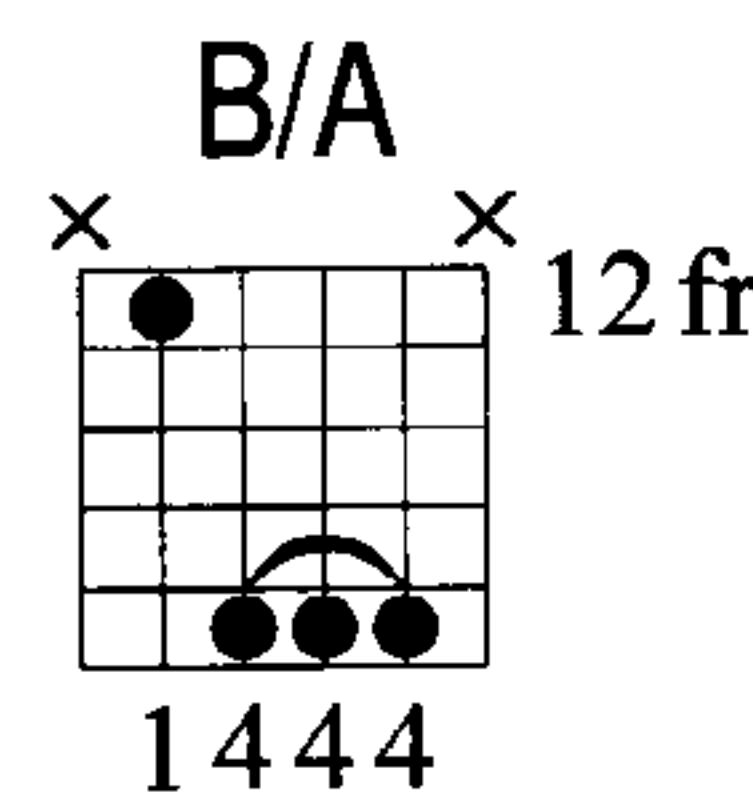
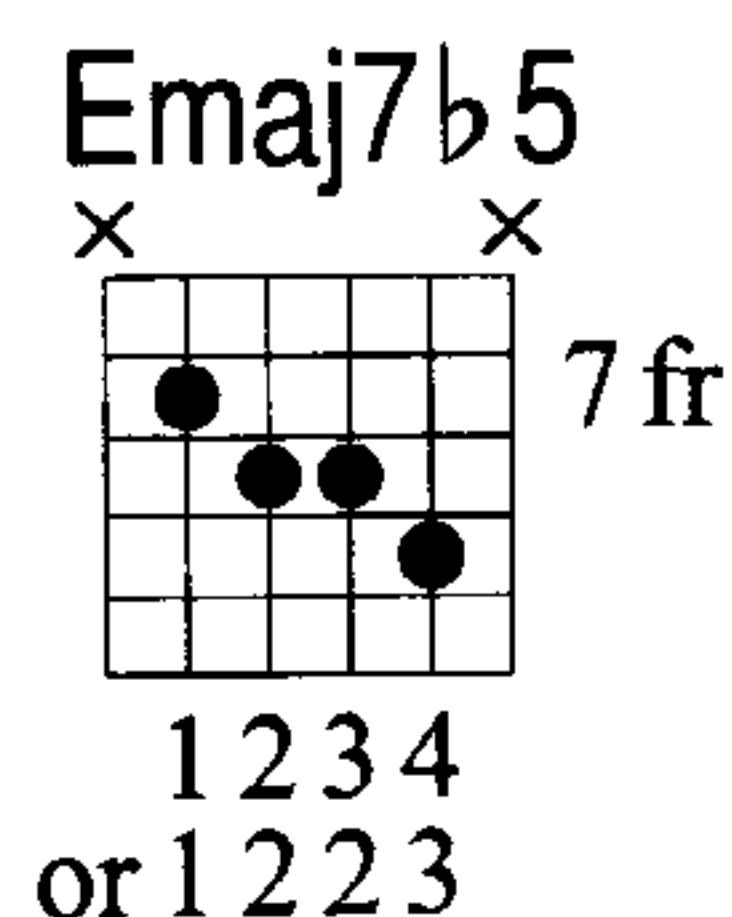
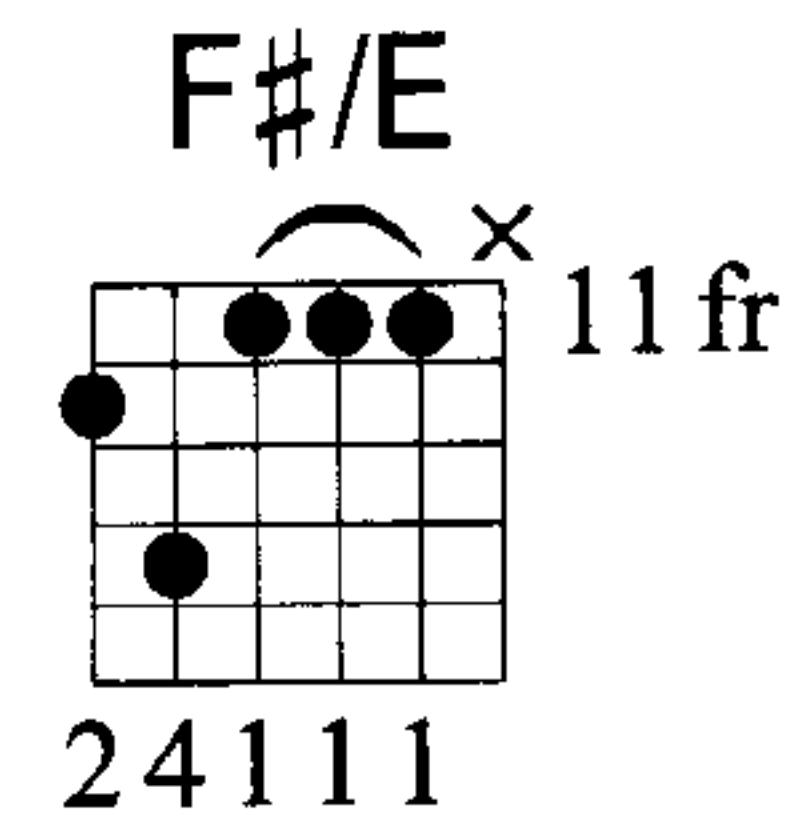
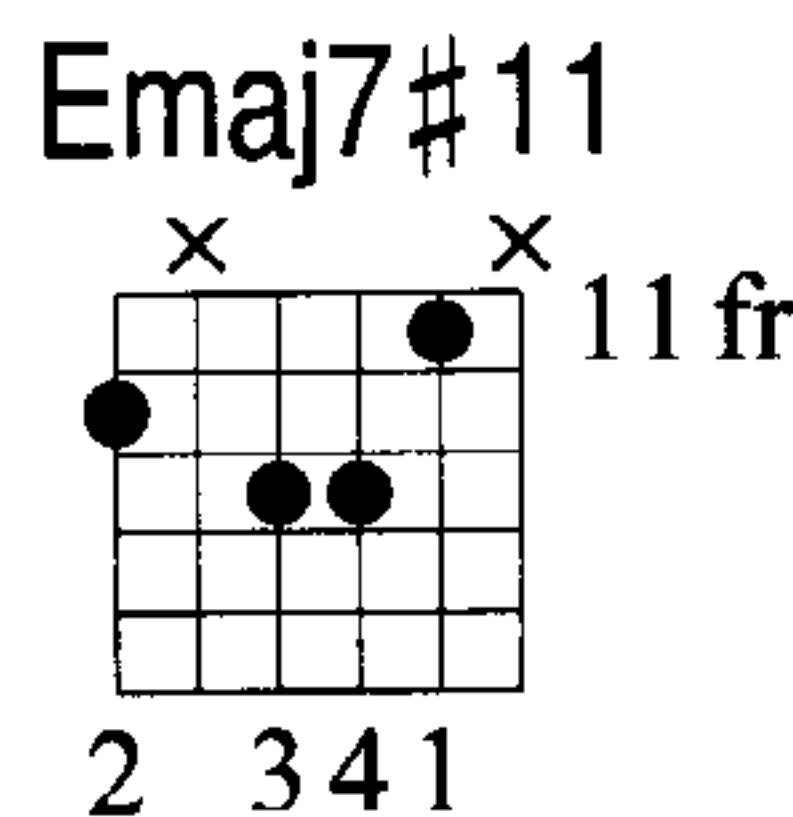
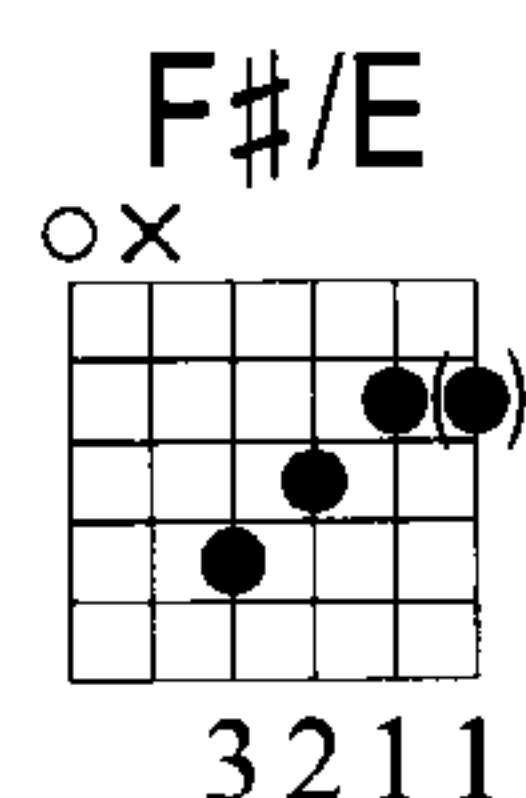
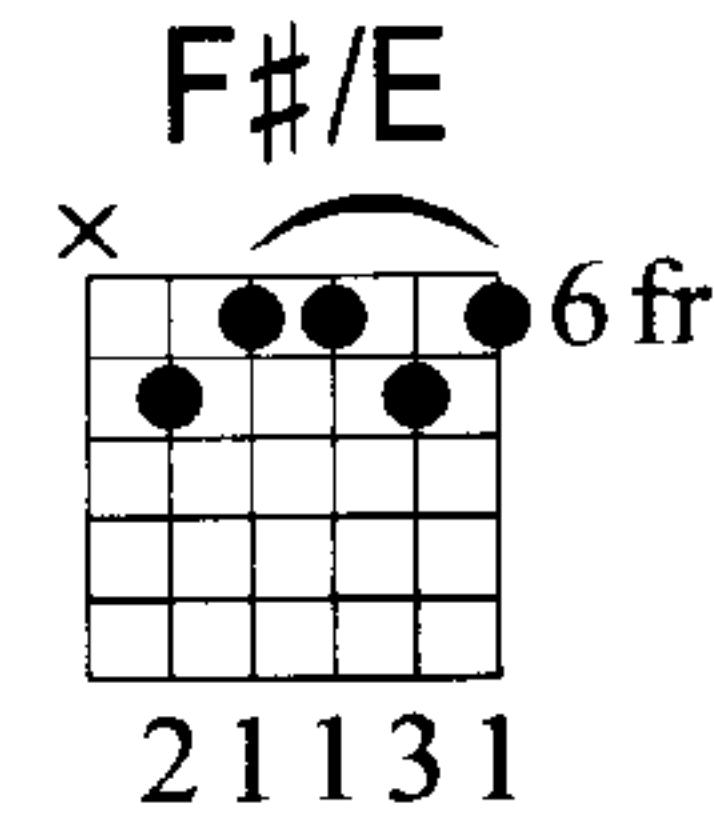
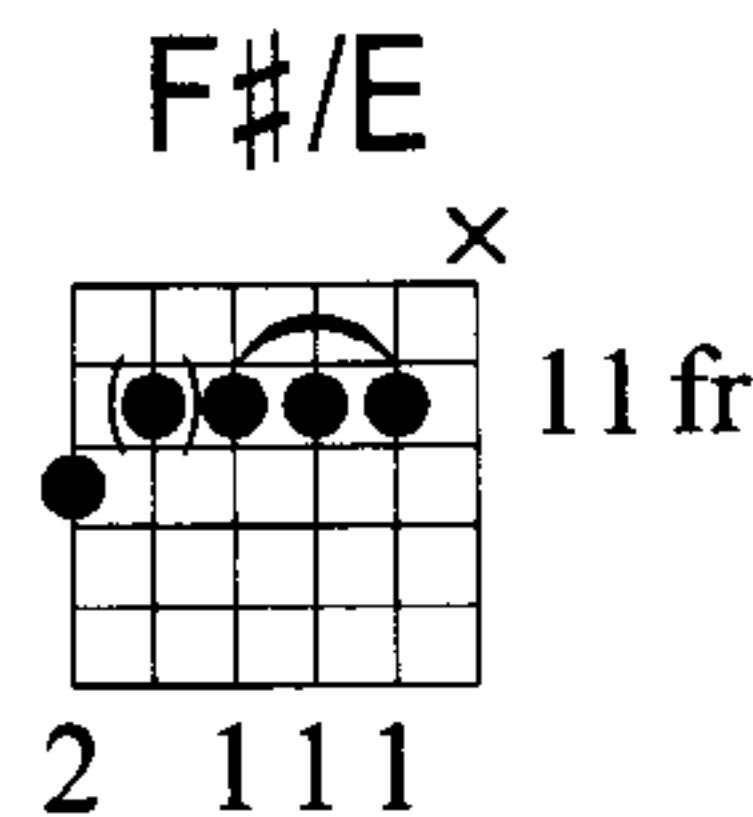
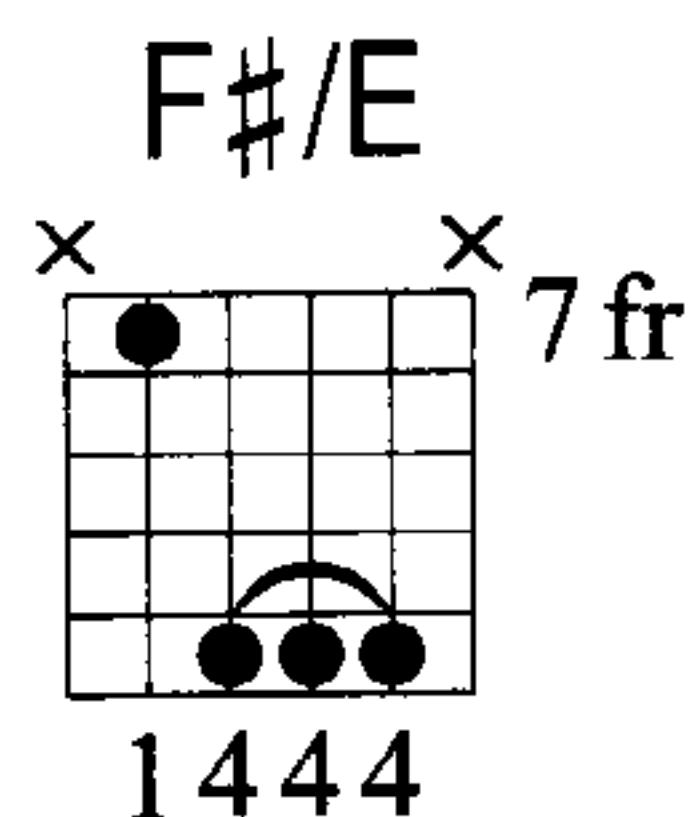
Fingering 6

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

11fr

CHORD VOICINGS FOR F#/E AND B/A

It is vital to have a strong chord vocabulary. Having lots of voicings for the F#/E and B/A chords will certainly help. This is a particularly pleasing chord, as is the lydian scale over it. Learn these voicings thoroughly. Be able to grab them without missing a beat.



LESSON 4

LICKS IN E LYDIAN

Now it's time again to get some licks under your fingers. These licks will go from easy to hard and will be over the F#/E chord. Remember, be patient. You can always slow any of the licks down or even stop them. Have fun!

Example 10

CD 1
10
TRACK

F#/E

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

V □ V □ V □ V □ V □ V V □ V □ V □ V □ V □ V V V V □ V □ V V V V V □ V □ V

T A B T A B

7 9 6 9 8 6 7 9 7 8 6 4 6 8 9 6 7 9 7 6 9 8 6 6

* Key signature denotes E lydian

Example 11

CD 1
11
TRACK

F#/E

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B T A B

7 9 11 9 11 13 11 13 15 14 16 17 14 19 18 14 14 16 15 16 13 14 16 14

* Key signature denotes E lydian

Example 12

CD 1
12
TRACK

8va.....

F#/E

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

V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B T A B

14 15 16 14 12 12 11 11 9 9 7 9 9 7 6 7 6 4 5 4 2 2

* Key signature denotes E lydian

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

V V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B T A B

5 4 6 8 6 8 7 9 7 9 8 7 6 8 8 6 9 7 6 6 8 9 7 6

LESSON 5

LICKS IN A LYDIAN

More licks, this time in A lydian. These licks will go from easy to hard and will all be over the lydian B/A chord. Play them as accurately as possible and at your own pace.

Example 13

CD 1
13
TRACK

B/A

3 1 3 4 3 1 3 1 3 1 3 4 3 1 3 3 3 1 3 1 3 3 1 3 1 1 4

□ V □ V V □ V □ □ V □ V V □ V □ V □ V V □ V □ V

T 4 2 4 4 2 4 4 2 4 5 4 2 4 2 4 2 4 2 4

A 4 2 4 4 2 4 4 2 4 5 4 2 4 2 4 2 4 2

B 4 2 4 4 2 4 4 2 4 5 4 2 4 2 4 2 4 2

* Key signature denotes A lydian

Example 14

CD 1
14
TRACK

B/A

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

□ V V V □ □ V V V □ V V V □ V V V □ V V V □ V V V □ V V V □

T 12 11 12 11 10 9 8 11 8 9 9 9 7 8 6 9 6 8 7 7 6 7 6 9 8 7 9

A 11 9 10 9 8 11 8 9 9 9 7 8 6 9 6 8 7 7 6 7 6 9 8 7 9

B 11 9 10 9 8 11 8 9 9 9 7 8 6 9 6 8 7 7 6 7 6 9 8 7 9

* Key signature denotes A lydian

Example 15

CD 1
15
TRACK

B/A

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 12 11 12 11 14 12 10 12 14 10 12 10 11 9 8 9 9 8 6 7 8 6 9 9 6 9 8 6 7 9 8 6 9

A 11 9 8 7 9 8 6 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

B 9 8 6 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

* Key signature denotes A lydian

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

□ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V

T 8 6 9 8 6 9 8 11 9 8 9 9 8 6 7 9 8 6 7 9 8 6 7 9 8 6 7 9 8 7

A 6 9 8 6 9 8 11 9 8 9 9 8 6 7 9 8 6 7 9 8 6 7 9 8 6 7 9 8 7

B 6 9 8 6 9 8 11 9 8 9 9 8 6 7 9 8 6 7 9 8 6 7 9 8 6 7 9 8 7

LESSON 6

COMBINATION LICKS IN E AND A LYDIAN

Even more licks. This time we combine the two scales and chords. Study the notes carefully and try to get a feel for licks that have a smooth transition between keys through chord changes.

Example 16

CD 1
16 TRACK

F#/
E

B/A

Music staff: Measures 1-2 (F#/
E) and 3-4 (B/A). Includes note heads, stems, and rests. Measures 1-2 are in F#/
E major (4 sharps), and measures 3-4 are in B/A major (no sharps or flats).

Tablature: Shows six strings (T, A, B) with fingerings (1-4) and string indications (V for vertical, □ for horizontal).

T 11 12 11 13 11 13 11 9
A
B

8 9 8 11 9 11 9 7

Example 17

CD 1
17 TRACK

F#/
E

B/A

Music staff: Measures 1-2 (F#/
E) and 3-4 (B/A). Includes note heads, stems, and rests. Measures 1-2 are in F#/
E major (4 sharps), and measures 3-4 are in B/A major (no sharps or flats).

Tablature: Shows six strings (T, A, B) with fingerings (1-4) and string indications (V for vertical, □ for horizontal).

T 0 6 7 8 6 9 8 7 8 6 9 8 7
A
B

11 7 7 8 9 11 8 7 7 8 6 8 9

Example 18

CD 1
18 TRACK

B/A

Music staff: Measures 1-2 (B/A). Includes note heads, stems, and rests. Measures 1-2 are in B/A major (no sharps or flats).

Tablature: Shows six strings (T, A, B) with fingerings (1-4) and string indications (V for vertical, □ for horizontal).

T 11 9 12 10 9 7 9 9 7 9 8 6
A
B

8 6 9 7 6 4 6 7 6 4 7 6 4

F#/
E

Music staff: Measures 1-2 (F#/
E). Includes note heads, stems, and rests. Measures 1-2 are in F#/
E major (4 sharps).

Tablature: Shows six strings (T, A, B) with fingerings (1-4) and string indications (V for vertical, □ for horizontal).

T 2 3 4 2 2 1 4 3 1 4 3 1 4 2 1
A
B

2 7 6 4 7 6 4 2 4 4 2 4 3 6 4 7 0 7

LESSON 7

LYDIAN SONG EXAMPLE USING 11TH CHORDS

This lesson will demonstrate the use of the lydian chord in a song context. Every chord will be a lydian chord, so the corresponding scale for each chord will be lydian, relating to the chord's root. This way the melody will make perfect sense to you. I'll be using other keys as well as the two we've learned, but as I said before, it will be no problem because you already know the scale shapes from the earlier lessons. Enjoy the song.

Example 19

CD 1
19
TRACK

B/A

D/C

F#/E

T
A
B

B/A

D/C

F#/E

loco

FRANK GAMRALE

THE DORIAN MODE (Emin7, Emin9, Emin11...)

CHAPTER 3

The dorian mode is built on the 2nd note of a major scale. E dorian would have the same notes as the D major scale (D E F# G A B C#) because E is the 2nd scale degree of D. Therefore, E dorian is the notes of D major beginning on the note E = E F# G A B C# D (E dorian). An understanding of the intervallic relationship between these notes is necessary in order to understand the character of the dorian scale. To do that we must compare these notes to the standard scale which all music theory is derived: THE MAJOR SCALE. If we compare E dorian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|----|---|----|----|----|----|
| E Major: | E | F# | G# | A | B | C# | D# | F# | E | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | |
|-----------|---|----|----------|---|---|----|----------|---|----|-----------|----|----|----|
| E Dorian: | E | F# | G | A | B | C# | D | E | F# | G | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

Now you can see that the only difference is that the 3rd and 7th degrees are flat (lowered 1/2 step) in the dorian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every dorian scale in every key.

| | | | | | | | |
|---------|-----|---|------|---|---|---|------|
| Dorian: | 1 | 2 | b3 | 4 | 5 | 6 | b7 |
| | (9) | | (11) | | | | (13) |

You can see by this scale's interval content that the chords possible from dorian are minor chord characters: Emin7 (1 b3 5 b7), Emin9 (1 b3 5 b7 9), and Emin11 (1 b3 b7 11). These are just a few of the possibilities for chords available using the dorian interval structure: 1 2(9) b3 4(11) 5 6(13) b7. The most popular dorian chord is undoubtedly the minor 7 chord.

Learn all seven scale fingerings for E dorian. Notice that the scales are written out, numbered in one-octave intervals: 1 2 \flat 3 4 5 6 \sharp 7. Practice these scale fingerings at a medium tempo. Remember, it's better to play it accurately at a medium tempo than it is to play inaccurately at a fast tempo.

Fingering 1

| | | | | | |
|---|-------------|-------------|---|--|--|
| E | \flat 3 | 4 | 5 | | |
| B | \flat 7 | 1 | 2 | | |
| G | 4 | 5 | 6 | | |
| D | 1 | 2 \flat 3 | | | |
| A | 5 | 6 \flat 7 | | | |
| E | 2 \flat 3 | 4 | | | |

2fr

Fingering 3

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

5fr

Fingering 5

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

9fr

Fingering 7

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

12fr

Fingering 2

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

3fr

Fingering 4

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

7fr

Fingering 6

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

10fr

Once again, I don't think it's necessary to learn all 12 keys. Once you've played all seven fingerings for A dorian, combine Lessons 1 and 2 by playing the first fingering of E dorian, then the first fingering of A dorian, then the second fingering of E dorian, etc.

Fingering 1

| | | | | |
|---|-----|----|----|--|
| E | b7 | 1 | 2 | |
| B | 4 | 5 | 6 | |
| G | 1 | 2 | b3 | |
| D | 5 | 6 | b7 | |
| A | 2 | b3 | 4 | |
| E | 6 | b7 | 1 | |
| | 2fr | | | |

Fingering 3

| | | | | |
|-----|---|----|---|--|
| | 2 | b3 | 4 | |
| | 6 | b7 | 1 | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 4 | 5 | 6 | | |
| 1 | 2 | b3 | | |
| 5fr | | | | |

Fingering 5

| | | | | |
|-----|----|----|----|--|
| | 4 | 5 | 6 | |
| | 1 | 2 | b3 | |
| 5 | 6 | b7 | | |
| 2 | b3 | 4 | | |
| 6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| 8fr | | | | |

Fingering 7

| | | | | |
|------|---|----|---|--|
| | 6 | b7 | 1 | |
| b3 | 4 | 5 | 5 | |
| b7 | 1 | 2 | | |
| 4 | 5 | 6 | | |
| 1 | 2 | b3 | | |
| 5 | 6 | b7 | | |
| 12fr | | | | |

Fingering 2

| | | | | |
|-----|----|---|----|--|
| | 1 | 2 | b3 | |
| | 5 | 6 | b7 | |
| 2 | b3 | 4 | | |
| 6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 3fr | | | | |

Fingering 4

| | | | | |
|-----|----|----|---|--|
| | b3 | 4 | 5 | |
| | b7 | 1 | 2 | |
| 4 | 5 | 6 | | |
| 1 | 2 | b3 | | |
| 5 | 6 | b7 | | |
| 2 | b3 | 4 | | |
| 7fr | | | | |

Fingering 6

| | | | | |
|------|----|----|----|--|
| | 5 | 6 | b7 | |
| | 2 | b3 | 4 | |
| 6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 4 | 5 | 6 | | |
| 10fr | | | | |

It is vital to have a strong chord vocabulary. Having lots of voicings for the Em7 and Am7 chords will be useful. Learn these voicings thoroughly. Be able to grab them without missing a beat.

Emin7

(○) 3 fr

4 3 2 1 1

Emin7

XX
1 3 2 2

Emin11

X X
2 3 4 1

10 fr

Emin9

○ X
2 4 1 3

8 fr

Emin7

Optional root
(○)
2 1 3 4 1

5 fr

Emin11

○ ○
1 3 2 4

Emin13

X
3 4 4 2 1

9 fr

Emin9

X X
2 1 3 4

5 fr

Amin7

X (○)
4 3 2 1 1

8 fr

Amin9

X X
2 1 3 4
or 2 3 3 1

10 fr

Amin11

Optional root
(○)
2 3 4 1

Amin9

X (○)
2 1 4 3

5 fr

Amin11

X ○
4 1 2 1

7 fr

Amin13

Optional root
(○) (○)
1 2 2 4

5 fr

Amin7

Optional root
(○) (○)
2 3 3 3

5 fr

LESSON 4

LICKS IN E DORIAN

Now it's time again to get some licks under your fingers. These licks will go from easy to hard and will be over the Em7 chord. Remember, be patient. You can always slow any of the licks down or even stop them. Have fun!

Example 20

* Em7

CD 1
20 TRACK

* Key signature denotes E dorian

Example 21

* Em7

CD 1
21 TRACK

* Key signature denotes E dorian

Example 22

* Em7

CD 1
22 TRACK

* Key signature denotes E dorian

CD 1
23 TRACK

LESSON 5

LICKS IN A DORIAN

More licks, this time in A dorian. These licks will go from easy to hard and will all be over the Am7 chord. Play them as accurately as possible and at your own pace.

Example 23

CD 1
23
TRACK

* Am7

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

V □ V V □ V V □ V V □ V □ V □ V □ V V □ V V □

T A B 9 7 5 7 5 5 7 5 7 5 7 5 7 5 7 5 7 9 10 8 7 10 8 10

* Key signature denotes A dorian

Example 24

CD 1
24
TRACK

* Am7

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

□ V V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V

T A B 8 7 8 9 7 8 9 7 5 7 5 7 5 7 5 4 7 5 7 9 7 5 5 4 7 5 7

* Key signature denotes A dorian

Example 25

CD 1
25
TRACK

* Am7

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 7 5 7 5 7 5 8 5 8 5 8 10 12 10 8 10 8 10 8 9 10 8 9 7

* Key signature denotes A dorian

1 3 1 3 3 1 3 1 1 1 3 1 3 3 1 1 3 1 1 3 1 2 1 3 3 1 3

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 7 9 7 9 7 9 7 9 9 7 9 7 5 7 5 7 9 7 9 10 12

LESSON 6

COMBINATION LICKS IN E AND A DORIAN

Even more licks. This time we combine the two scales and chords. Study the notes carefully and try to get a feel for licks that have a smooth transition between keys through chord changes.

Example 26

CD 1
26
TRACK

The image shows a musical score for a guitar solo. The top half features a staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It includes two chords: Em7 and Am7. Below the staff are two rows of numerical and symbol-based notation, likely indicating fingerings and muting techniques. The bottom half contains a standard six-string guitar tablature (TAB) with the strings labeled T (top) and B (bottom). The tab shows a sequence of notes and rests across six measures, with specific fret numbers indicated above the strings.

Example 27

CD 1
27
TRACK

The image shows a musical score for guitar. The top staff is a melody line in G clef, 4/4 time, with notes and fingerings (1, 3, 4, 1, 2, etc.) above the staff. The bottom staff is a tablature for the six strings, with note heads and fingerings (T: 8, 7, 8; A: 9, 9; B: 9) below the staff. The chords Em7 and Am7 are indicated at the beginning and end of the measure respectively. The tablature shows a sequence of notes and rests corresponding to the melody line.

Example 28

CD 1
28
TRACK

Guitar tablature for Em7 and Am7 chords. The top staff shows a treble clef and the bottom staff shows a bass clef. The tab includes fingerings (e.g., 1, 3, 2, 4) and string muting symbols (e.g., V, □). The bottom staff shows the corresponding bass notes and fingerings.

Em7

Am7

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

V □ V □ V □ V □ V V □ V V □ V □ V □ V □ V V V □

T 7 10 9 12 7 10 9 12 10 10 11 9 9 10 12 12 13 12 12 9 9 10 9
A
B

LESSON 7

DORIAN SONG EXAMPLE USING MINOR 7 CHORDS

This lesson will demonstrate the use of the dorian chord in a song context. Every chord will be a dorian chord. Enjoy the song.

Example 29



The figure displays a musical score for guitar. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of common time. The first measure consists of an E minor 7th chord (Em7) followed by a G major 7th chord (Gm7). The second measure also consists of Em7 and Gm7. Below the staff is a tablature for six guitar strings, with the bottom string being the 6th string and the top string being the 1st string. The tablature shows fingerings (1-4) and string muting symbols (square with a diagonal line). The tablature is divided into two measures by a vertical bar line.

Em7

Gm7
8va.

TAB

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 10 | 12 | 10 | 14 | 12 | 10 | 12 | 12 | 10 | 12 | 12 | 11 | 9 | 13 | 15 | 13 | 17 | 15 | 13 | 15 | 15 | 13 | 15 | 15 | 14 | 12 |
|----|----|----|----|----|----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|

loco Bm7

1 2 3 4 3 4 2 1 3 4 3 3 4 1 4 4 1 3 4 3 1 3 1 4 1 2 1 3
□ V □ □ V □ V □ V □ V V □ V V V V □ V □ V V V □ V 9 10 9
T 11 13 14 15 14 14 11 9 11 12 11 11 12 9 12 9 12 11 9 11 9 12 11 11

E major would obviously have the same notes as the E major scale. Therefore, the notes of E major are: E F# G# A B C# D#. The intervallic relationship between each of these notes reveals the character of the major scale.

E Major:

| | | | | | | | | | | | | |
|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

By numbering the degrees we get a scale formula we can use which will be consistent with every major scale in every key.

Ionian:

| | | | | | | |
|-----|------|------|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| (9) | (11) | (13) | | | | |

You can see by this scale's interval content that the chords possible from major are major chord characters: Emaj7 (1 3 5 7), E(add9) (1 3 5 9), Emaj9 (1 3 5 7 9), and Emaj13 (1 3 7 13). These are just a few of the possibilities for chords available using the major interval structure: 1 2(9) 3 4(11) 5 6(13) 7. The most popular major chords are undoubtedly the major 7 chord and the major(add9).

Learn all seven scale fingerings for the E major scale. Once again the scales are written out, numbered in one-octave intervals: 1 2 3 4 5 6 7. Practice these scale fingerings at a medium tempo.

Fingering 1

| | | | | | | |
|---|-----|---|---|---|---|--|
| E | | 3 | 4 | | 5 | |
| B | | 7 | 1 | | 2 | |
| G | 4 | 5 | | 6 | | |
| D | 1 | 2 | | 3 | | |
| A | 5 | 6 | | 7 | | |
| E | 2 | 3 | 4 | | | |
| | 2fr | | | | | |

Fingering 3

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

Fingering 5

| | | | | | | |
|---|-----|---|---|---|--|--|
| | | 7 | 1 | 2 | | |
| | 4 | 5 | | 6 | | |
| | 1 | 2 | | 3 | | |
| | 5 | 6 | | 7 | | |
| | 2 | 3 | 4 | | | |
| 6 | 7 | 1 | | | | |
| | 9fr | | | | | |

Fingering 7

| | | | | | | |
|---|------|---|---|---|--|--|
| | | 2 | 3 | 4 | | |
| | | 6 | 7 | 1 | | |
| | 3 | 4 | 5 | | | |
| | 7 | 1 | 2 | | | |
| | 4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | | |
| | 12fr | | | | | |

Fingering 2

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

Fingering 4

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

Fingering 6

| | | | | | | |
|---|------|---|---|---|---|--|
| | 1 | | 2 | | 3 | |
| | 5 | | 6 | | 7 | |
| | 2 | | 3 | 4 | | |
| | 6 | | 7 | 1 | | |
| | 3 | 4 | | 5 | | |
| 7 | 1 | | 2 | | | |
| | 11fr | | | | | |

In this lesson we'll learn the scale fingerings for A major. Once you've played all seven fingerings for A major, combine Lessons 1 and 2 by playing the first fingering of E major, then the first fingering of A major, then the second fingering of E major, etc.

Fingering 1

| | | | | |
|---|-----|---|---|---|
| E | | 7 | 1 | 2 |
| B | 4 | | 5 | 6 |
| G | 1 | 2 | | 3 |
| D | 5 | 6 | 7 | |
| A | 2 | 3 | 4 | |
| E | 6 | 7 | 1 | |
| | 2fr | | | |

Fingering 3

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

Fingering 5

| | | | |
|--|-----|---|---|
| | 4 | 5 | 6 |
| | 1 | 2 | 3 |
| | 5 | 6 | 7 |
| | 2 | 3 | 4 |
| | 6 | 7 | 1 |
| | 3 | 4 | 5 |
| | 9fr | | |

Fingering 7

| | | | | |
|--|------|---|---|---|
| | | 6 | 7 | 1 |
| | | 3 | 4 | 5 |
| | 7 | 1 | 2 | |
| | 4 | 5 | 6 | |
| | 1 | 2 | 3 | |
| | 5 | 6 | 7 | |
| | 12fr | | | |

Fingering 2

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

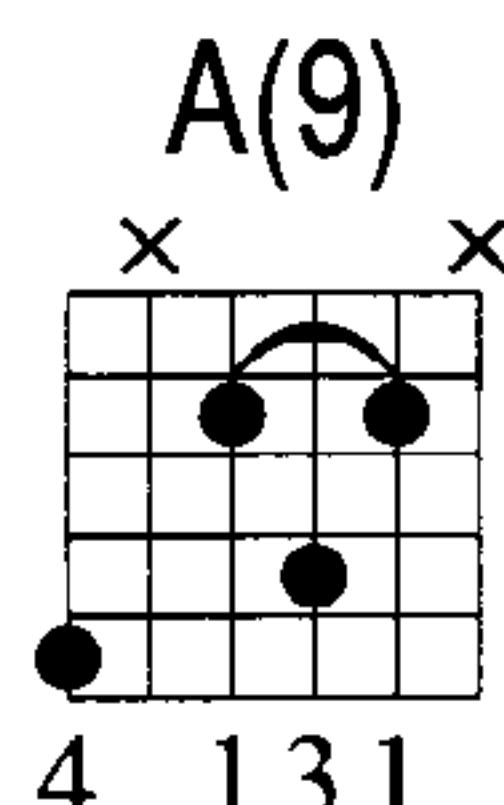
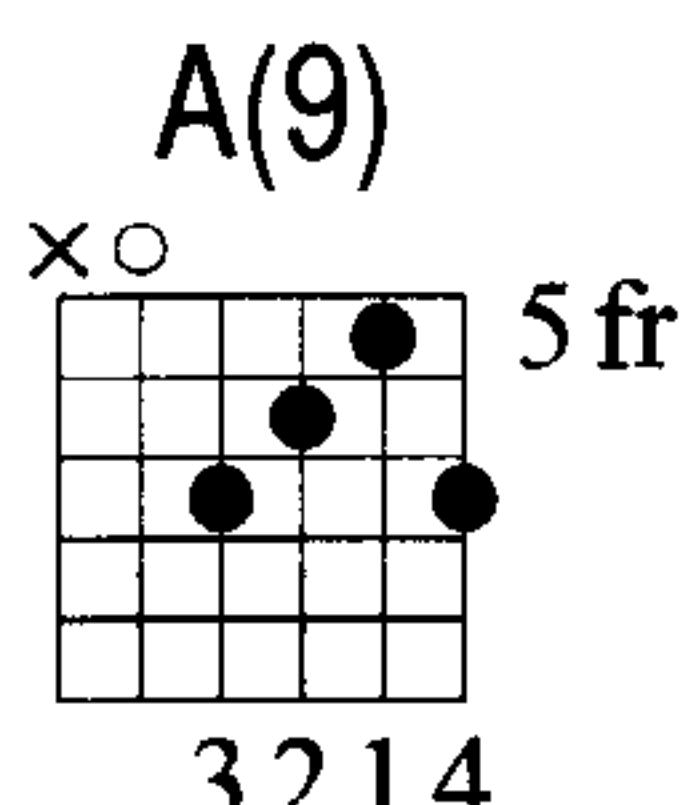
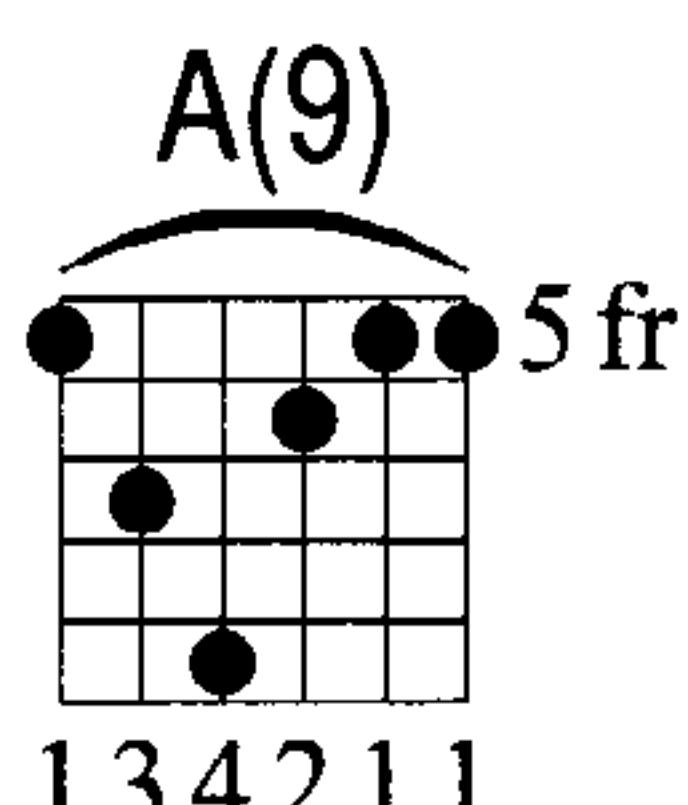
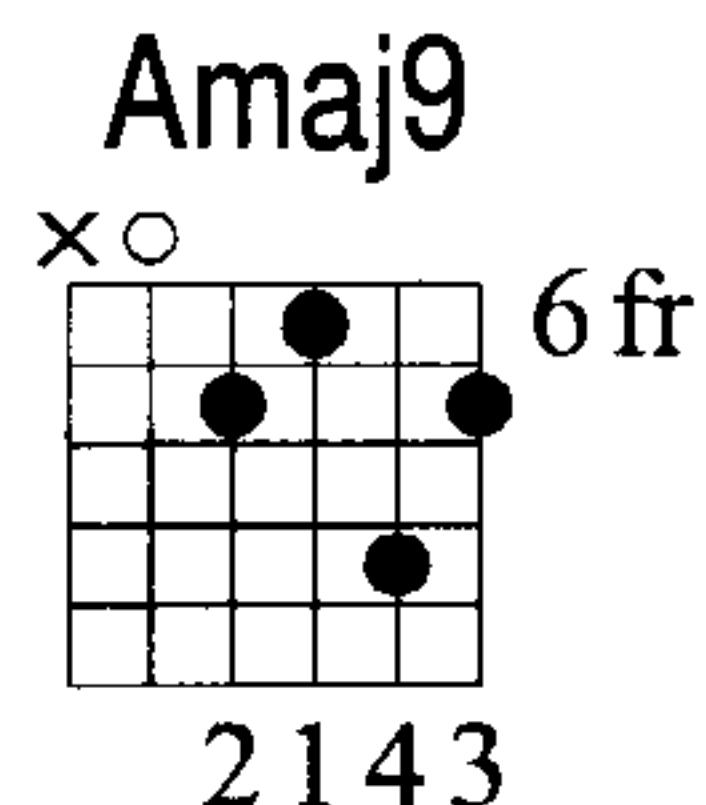
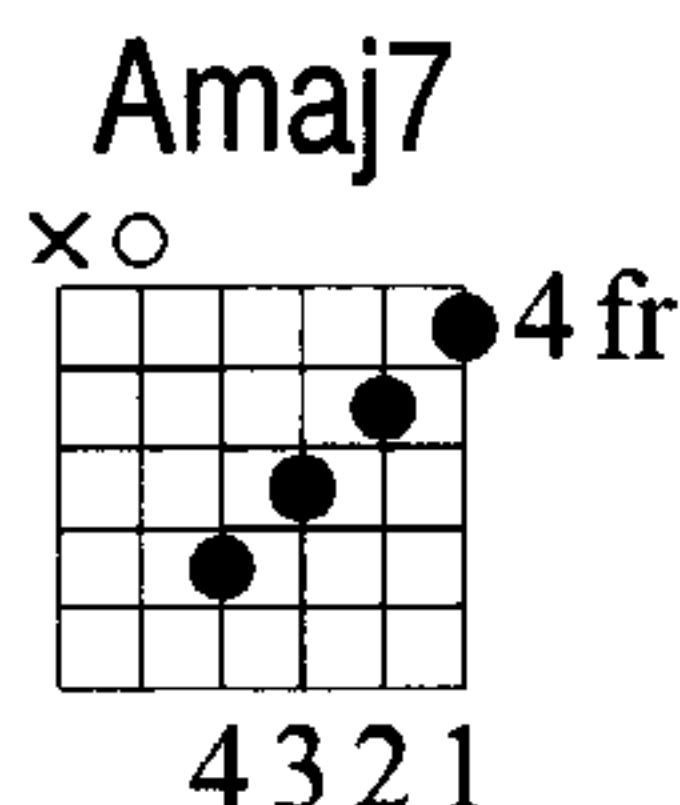
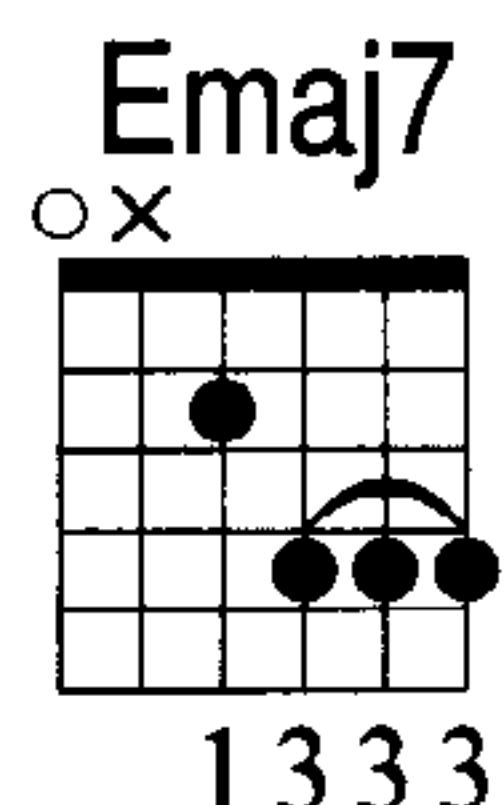
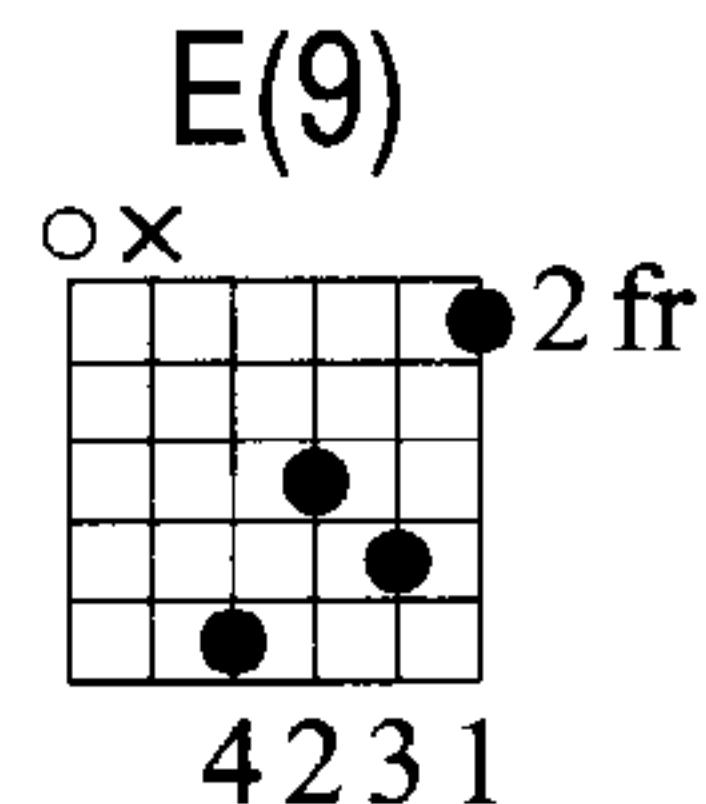
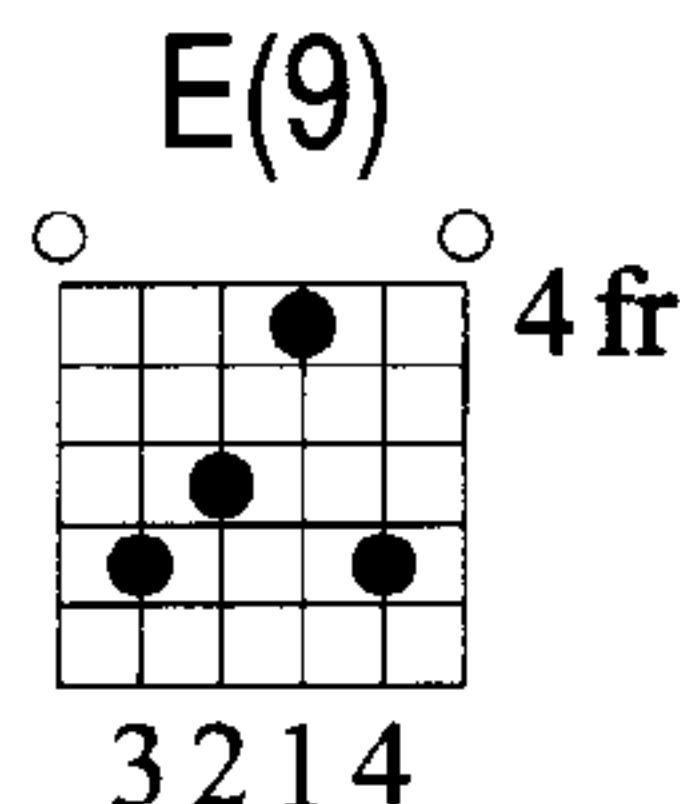
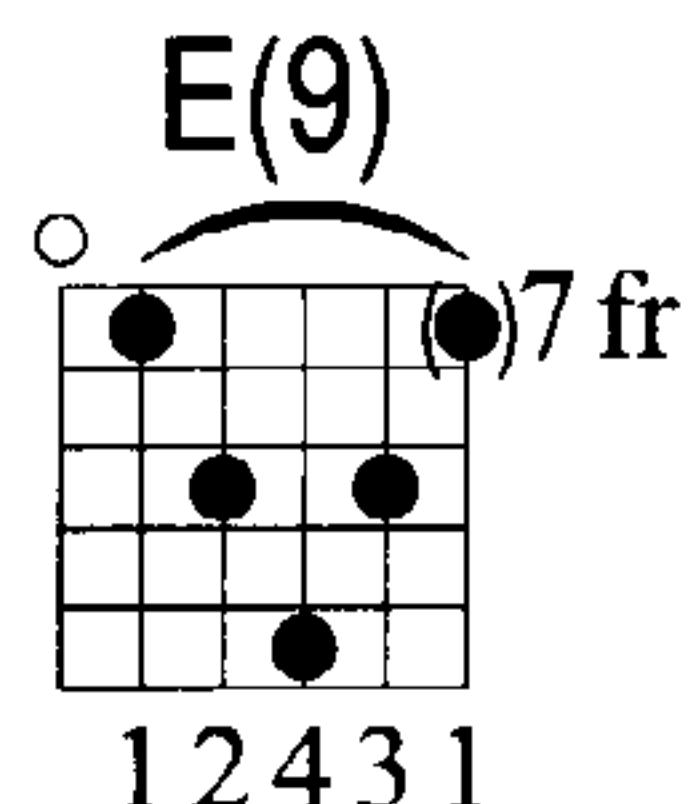
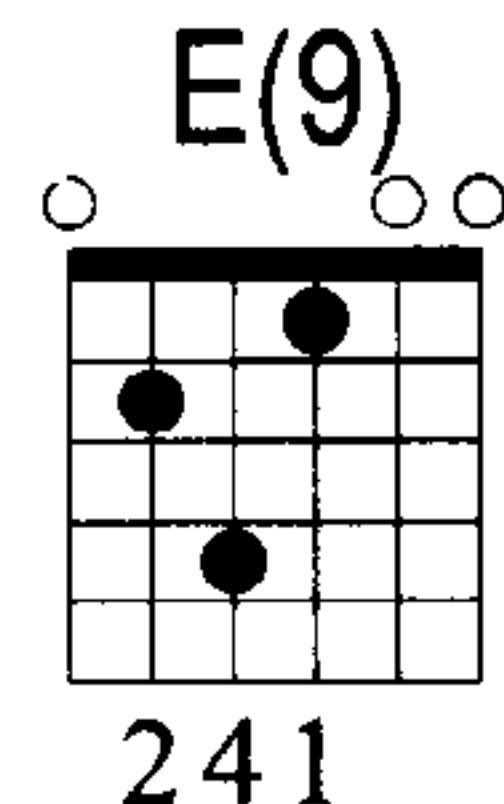
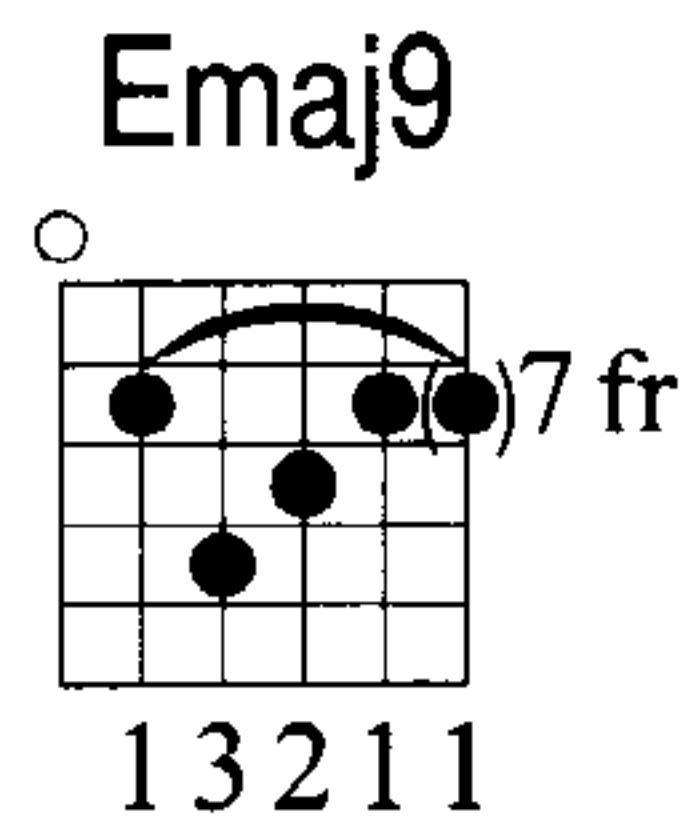
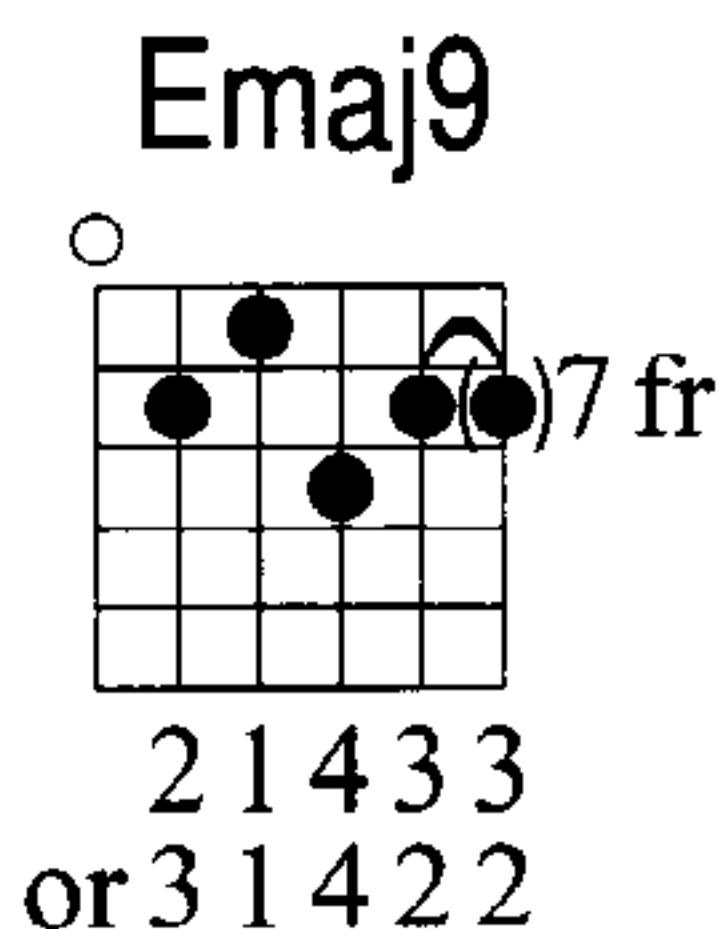
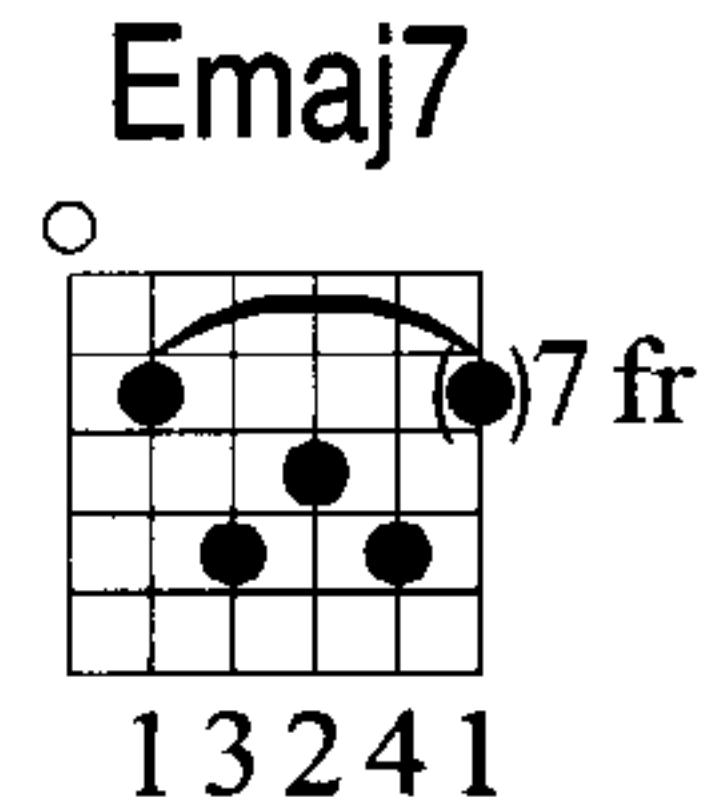
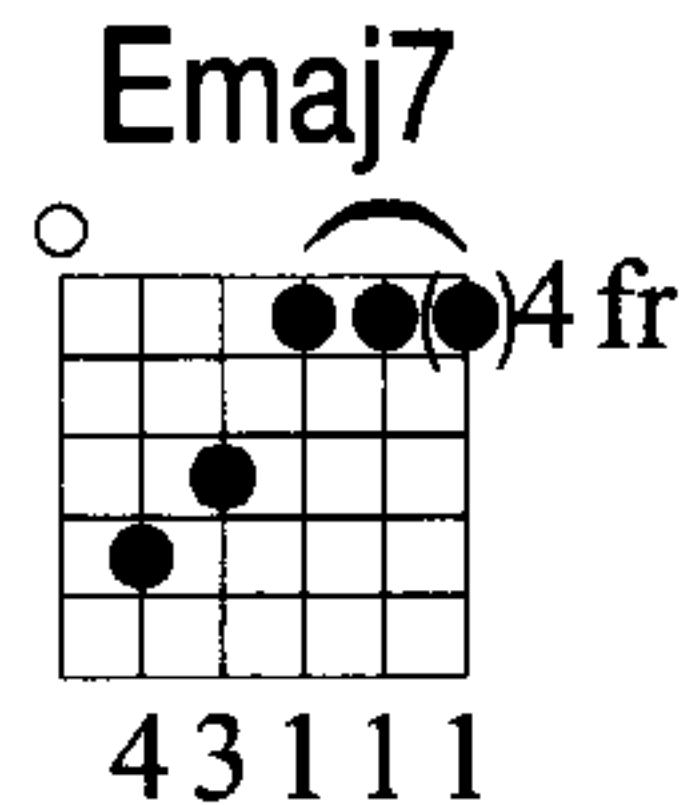
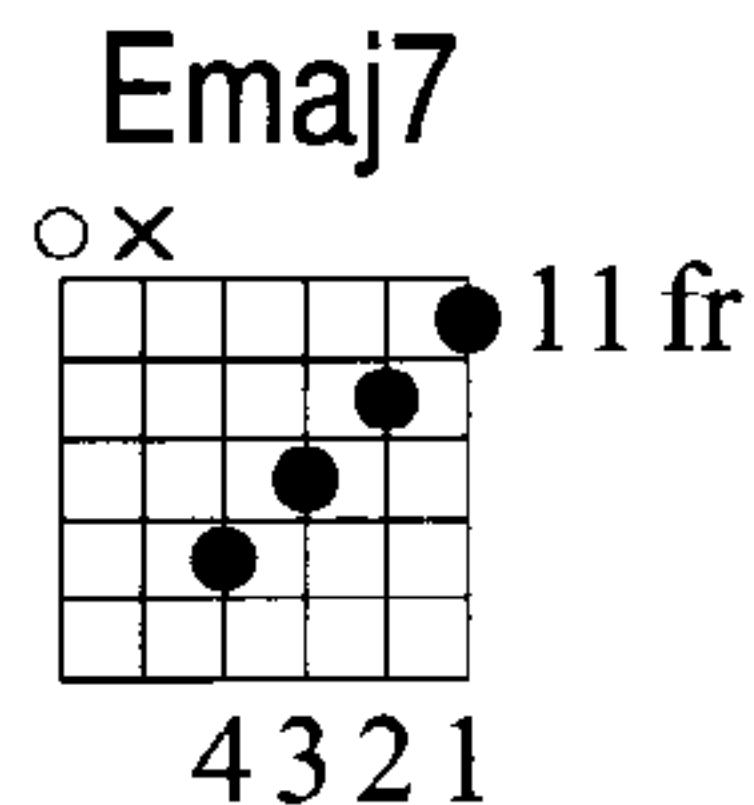
Fingering 4

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

Fingering 6

| | | | |
|--|------|---|---|
| | 5 | 6 | 7 |
| | 2 | 3 | 4 |
| | 6 | 7 | 1 |
| | 3 | 4 | 5 |
| | 7 | 1 | 2 |
| | 4 | 5 | 6 |
| | 10fr | | |

Now it's time to look at the most useful voicings derived from the major scale. It will be mostly major 7 chords and some other variations. Have fun!



LESSON 4

LICKS IN E IONIAN

Now it's time again to get some more licks under your fingers. These licks will go from easy to hard and will be over the Emaj7 and E(9) chords. Remember, have fun!

Example 30

CD 1
30 TRACK

Emaj7



Fret numbers: 2 3 1 2 4 1 3 4 1 1 1 4 2 1 3 1 3 4 1 3 4 3 1 3

String numbers: V □ □ V □ □ V □ V V V □ V □ □ □ V V V V V V V □ V

TAB: 8 9 7 9 11 8 11 12 9 9 7 11 9 8 9 7 9 10 7 11 12 11 9 11

Example 31

CD 1
31 TRACK

Emaj7



Fret numbers: 4 4 3 1 1 1 1 3 4 4 3 1 1 1 3 4 3 3 1 1 1 1 3 3 3 3 1 1 1 1 3

String numbers: V V V □ V V V □ V V V □ V V V □ V V V □ V V V □ V V V □ V V V □ V V V □

TAB: 7 7 4 7 4 6 4 6 7 6 4 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6

Example 32

CD 1
32 TRACK

Emaj7



Fret numbers: 0 1 1 3 1 3 3 1

String numbers: V

TAB: 9 11 9 7



Fret numbers: 3 1 3 3 1 1 3 3 1 1 1 1

String numbers: V V V V □ □ □ □ V V V V V V V V

TAB: 4 6 4 6 4 6 4 6 4 2 2

LESSON 5

LICKS IN A IONIAN

More licks, this time in A major. These licks will go from easy to hard and will all be over the Amaj7 chord. Play them as accurately as possible and at your own pace.

Example 33

CD 1
33
TRACK

Amaj7

1 2 1 4 2 1 4 3 1 4 3 1 1 3 3 2 1 3 2 1 4 2 1 4 2 4 2 1 3
V □ □ V □ V □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □

T A B T A B

4 5 4 7 5 4 7 6 4 6 6 5 | 4 6 5 7 5 6 4 2 4

Example 34

CD 1
34
TRACK

Amaj7

1 4 3 3 2 1 4 4 3 1 3 3 4 1 4 1 4 4 1 4 3 1 3 1 3 1 4 2 1 2
V □ □ □ □ □ V V V □ V V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V

T A B T A B

4 7 6 6 5 7 6 4 6 6 7 4 7 4 7 6 4 6 6 7 6 4 6 6 7 6 4 6 6 7 6 4 6 6

Example 35

CD 1
35
TRACK

Amaj7

1 4 2 1 4 3 2 1 4 3 4 4 3 1 1 1 4 2 1 4 1 4 2 1 4 4 2 4 3 1 3
V □ □ □ V □ □ □ V V □ V V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V

T A B T A B

5 9 7 6 9 7 6 5 9 7 7 6 4 6 6 6 9 7 6 9 9 12 10 14 12 14 13 11 13

Example 36

CD 1
36
TRACK

Amaj7

3 1 3 3 1 3 3 1 3 1 4 2 1 4 1 1 4 2 3 4
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □

T A B T A B

11 9 11 11 9 11 9 7 9 7 11 9 7 11 9 9 13 11 12

LESSON 6

COMBINATION LICKS IN E AND A JONIAN

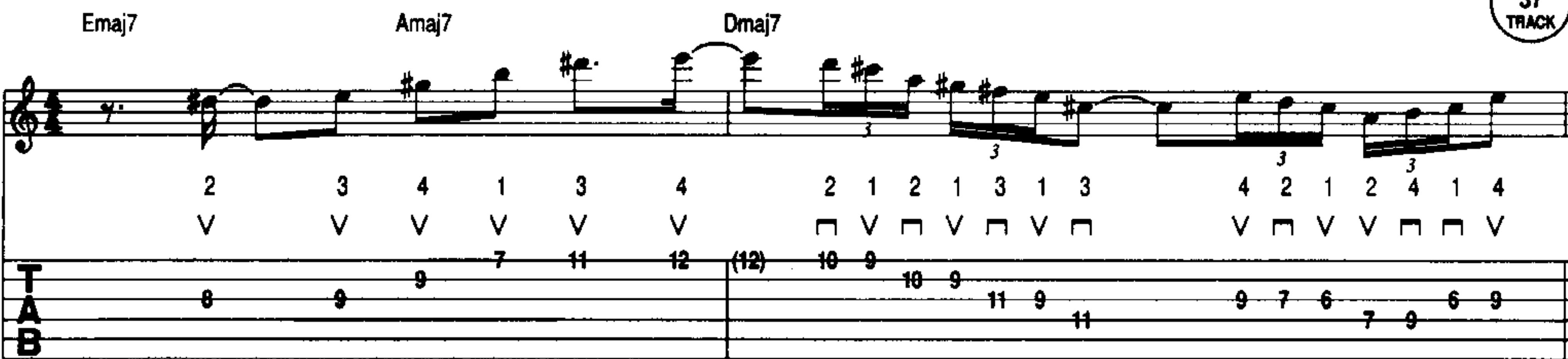
Even more licks. This time we combine the two scales and chords. Study the notes carefully and try to get a feel for licks that have a smooth transition between keys through chord changes.

Example 36

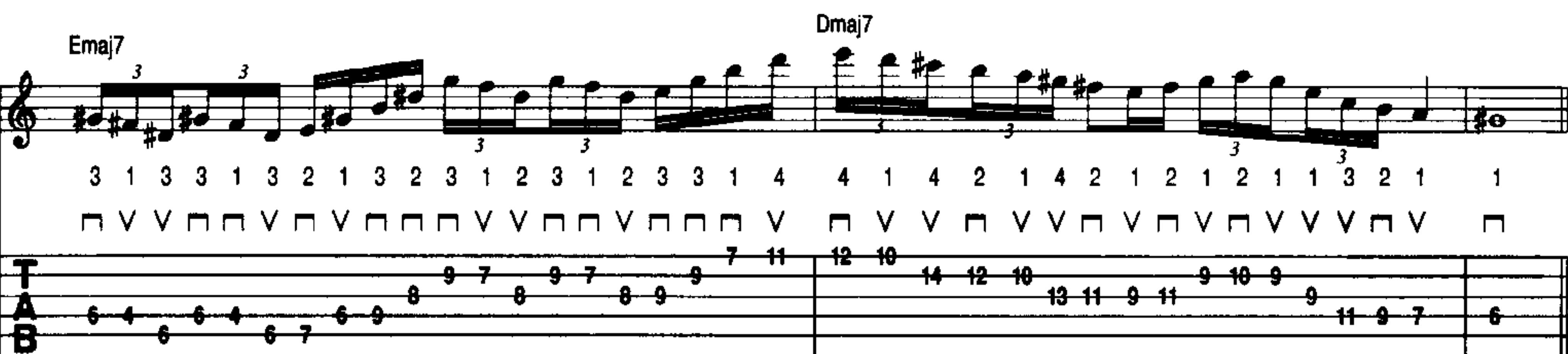
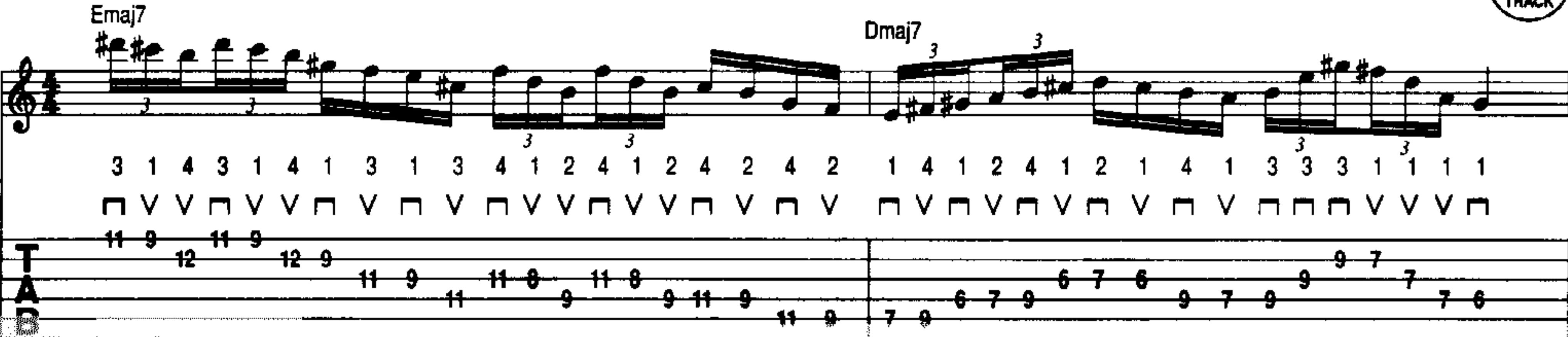


15

Example 37



Example 38



LESSON 7

SONG EXAMPLE USING THE MAJOR 7 CHORD

This lesson will demonstrate the use of the major chord in a song context. Every chord will be a major-type chord so the corresponding scale for each chord will be major, relating to the chord's root. This way the melody will make perfect sense to you. Enjoy the song.

Example 39



The image shows a musical score and tablature for a guitar solo. The score consists of two staves. The top staff is in E(9) tuning (E-B-D-G-B-E) and the bottom staff is in B(9) tuning (B-F#-D-G-B-E). Both staves are in common time (indicated by a '4'). The first measure starts with a fermata over the first string. The second measure begins with a note on the 4th string. The third measure starts with a note on the 2nd string. The fourth measure starts with a note on the 1st string. The fifth measure starts with a note on the 3rd string. The sixth measure starts with a note on the 1st string. The seventh measure starts with a note on the 1st string. The eighth measure starts with a note on the 2nd string. The ninth measure starts with a note on the 1st string. The tenth measure starts with a note on the 1st string. The eleventh measure starts with a note on the 2nd string. The twelfth measure starts with a note on the 1st string. The thirteenth measure starts with a note on the 1st string. The fourteenth measure starts with a note on the 2nd string. The fifteen measure starts with a note on the 1st string. The sixteenth measure starts with a note on the 1st string. The sixteenth measure is followed by a fermata over the first string.

E(9)

B(9)

4

1 2 4 2 1 3 1 1 2 1 1

v v v v v v v v v v v v

7 7 9 7 9 7 7 7 7 7 7 7

T
A
B

The image shows a musical score and tablature for a guitar solo. The score consists of two staves. The top staff is in D(9) tuning and the bottom staff is in A(9) tuning. Both staves feature a treble clef and a common time signature. The music is divided into measures by vertical bar lines. The first measure of the D(9) staff begins with a single note followed by a rest. The second measure starts with a note at the 2 position, followed by a note at the 4 position with a hammer-on to the 3 position. The third measure begins with a note at the 1 position, followed by a note at the 3 position. The fourth measure begins with a note at the 1 position, followed by a note at the 3 position with a hammer-on to the 4 position. The bottom staff follows a similar pattern, starting with a note at the 5 position, followed by notes at the 7 position, 5 position, and 7 position. The tablature below the staves uses numbers to indicate fingerings and letters 'V' to indicate slides. The strings are numbered 1 through 6 from top to bottom. The letter 'T' is positioned above the 5th string, 'A' above the 6th string, and 'B' above the 7th string.

Sheet music for Cmaj7 and Gmaj7 chords. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The notes for Cmaj7 are: 4, 1, 2, 4, 1, 3, 1, 3. The notes for Gmaj7 are: 1, 3, 1, 4, 1, 3, 1. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The notes for Cmaj7 are: 7, 5, 7, 9, 7, 9, 8, 10, (10). The notes for Gmaj7 are: 7, 9, 7, 10, 7, 9, 7.

Amaj7

Bmaj7

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

V □ V □ V V V □ □ V □ V □ V □ V V V □ V V V □ V □ □ V

7 4 7 4 5 6 4 5 6 5 7 6 5 7 9 6 9 9 6 7 8 6 8 7 9 11 11 9

T A B

THE LOCRIAN MODE (Emin7**b**5, B**b**maj7**b**5/E...)

CHAPTER 5

The locrian mode is built on the 7th note of a major scale. E locrian would have the same notes as the F major scale (F G A B \flat C D E) because E is the 7th scale degree of F. Therefore, E locrian is the notes of F major beginning on the note E: E F G A B \flat C D. An understanding of the intervallic relationship between these notes is necessary in order to understand the character of the locrian scale. To do that we must compare these notes to the major scale. If we compare E locrian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|------------|------------|---|---|------------|------------|---|------------|------------|----|----|------------|
| E Major: | E | F \sharp | G \sharp | A | B | C \sharp | D \sharp | E | F \sharp | G \sharp | A | B | C \sharp |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

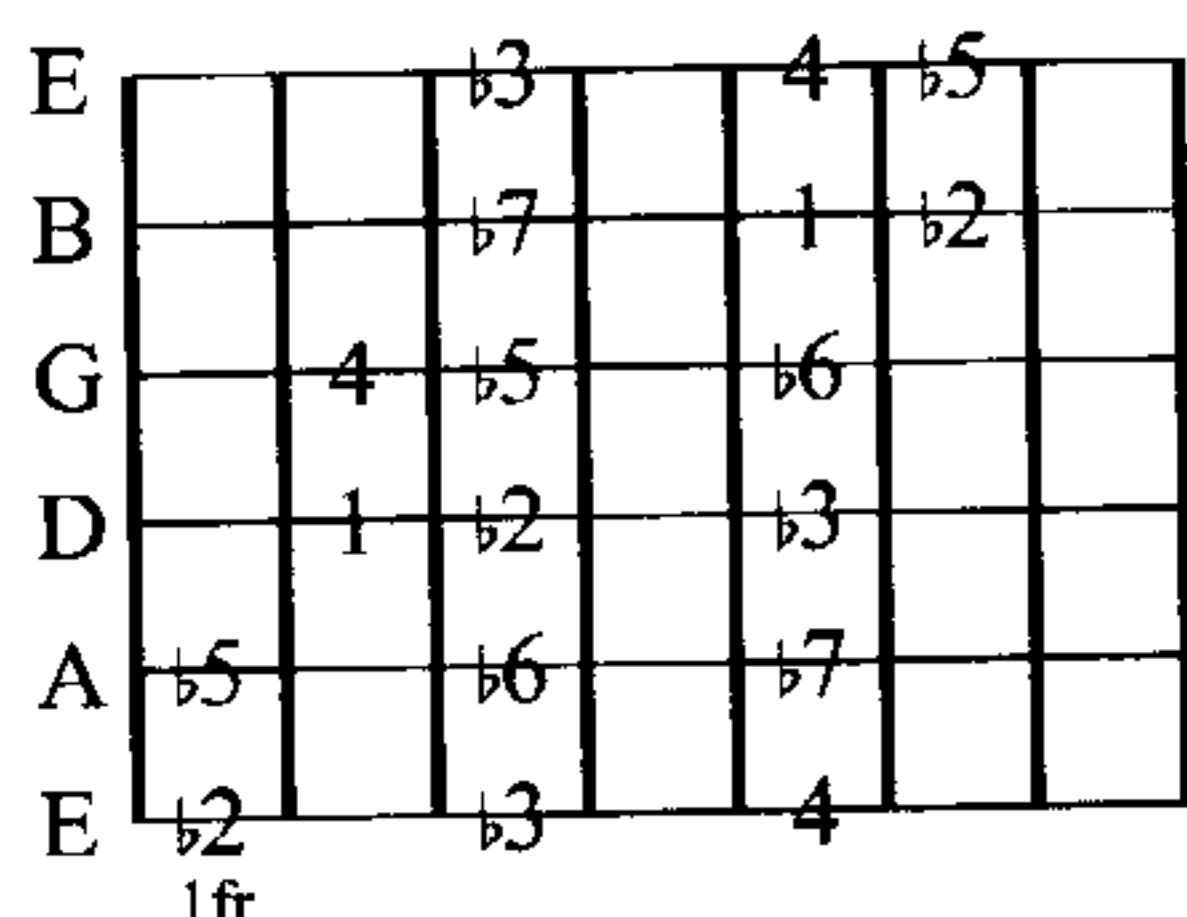
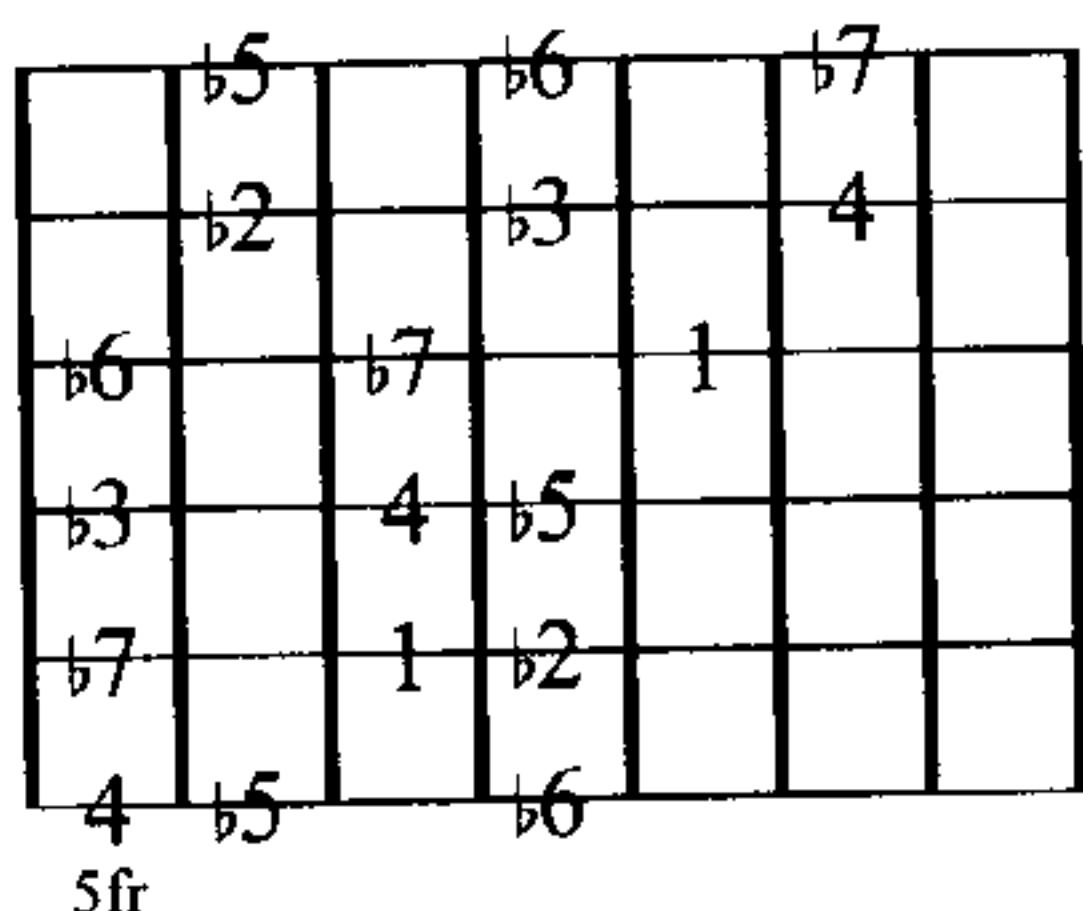
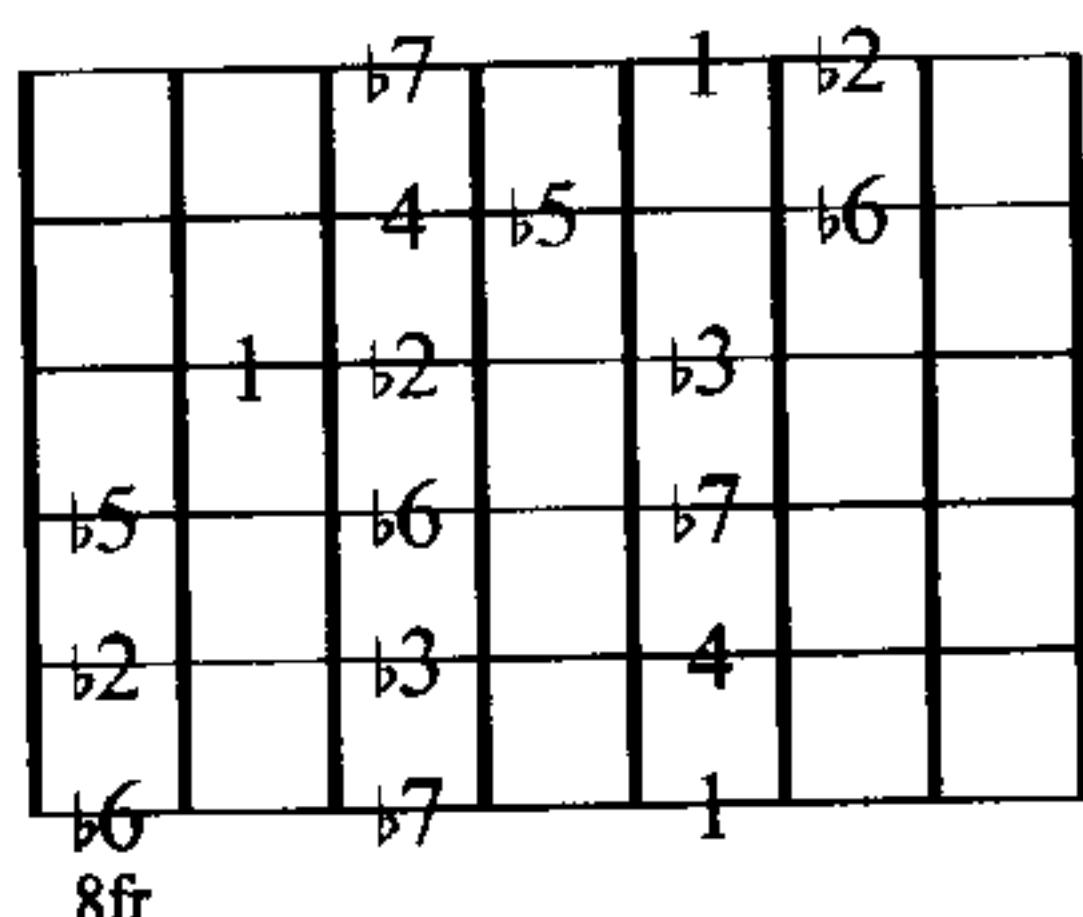
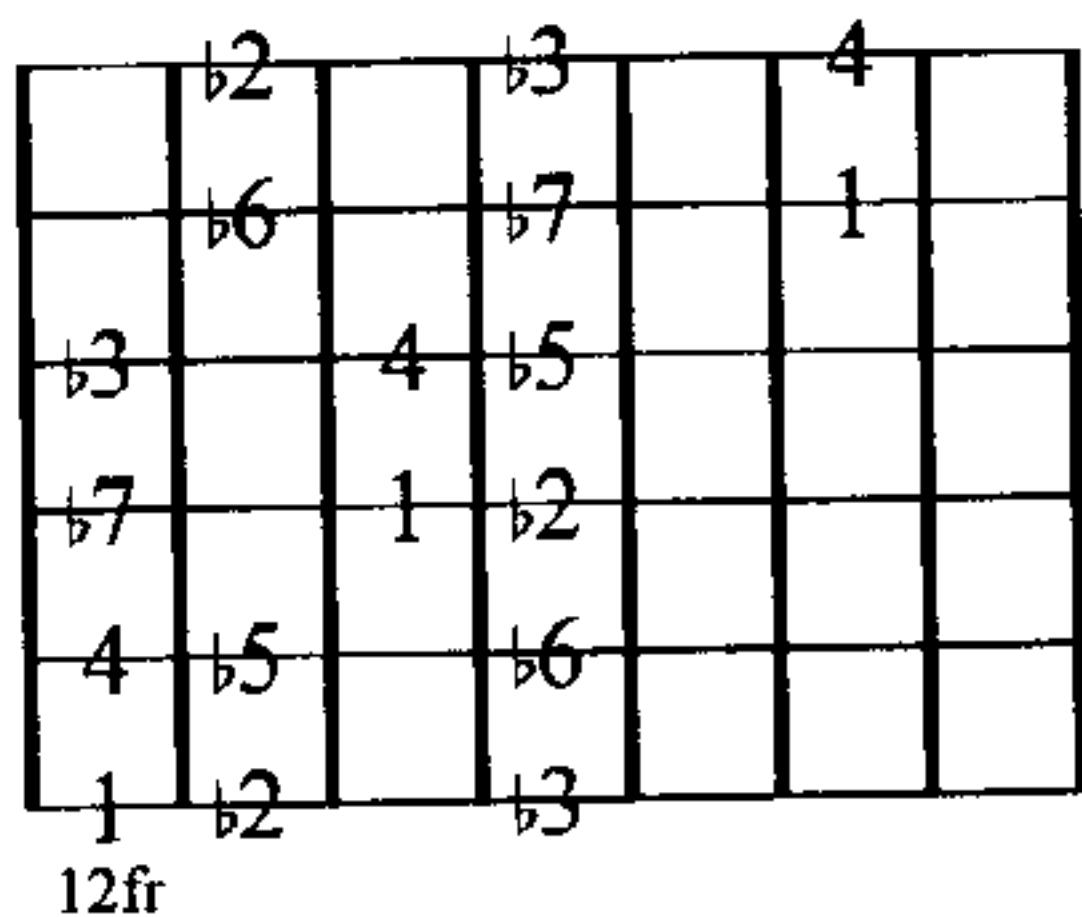
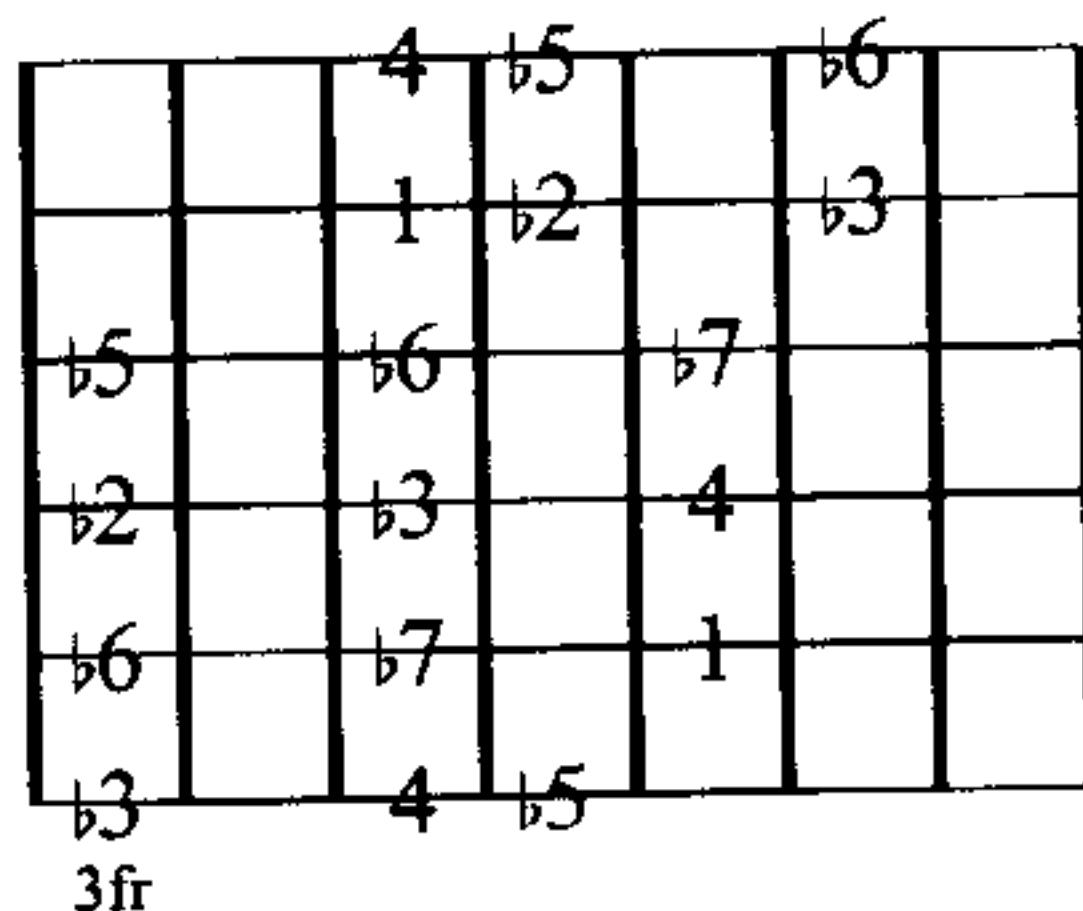
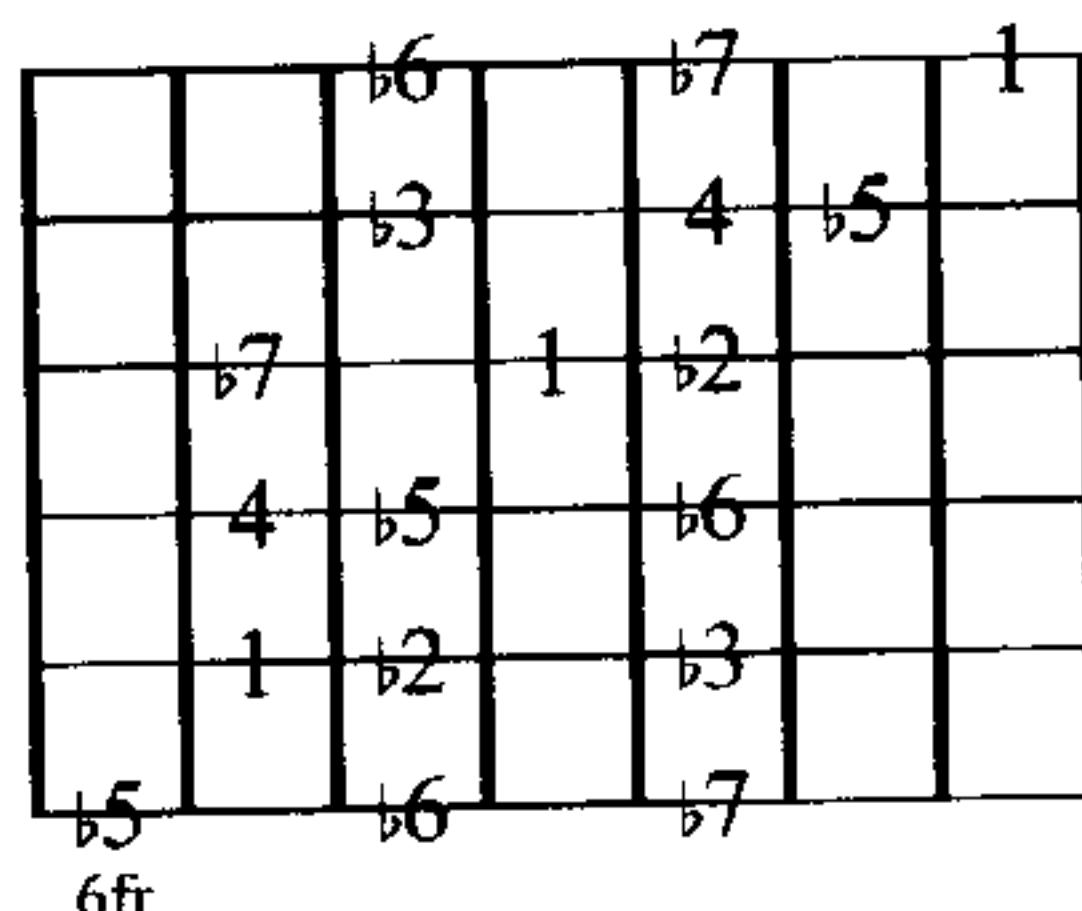
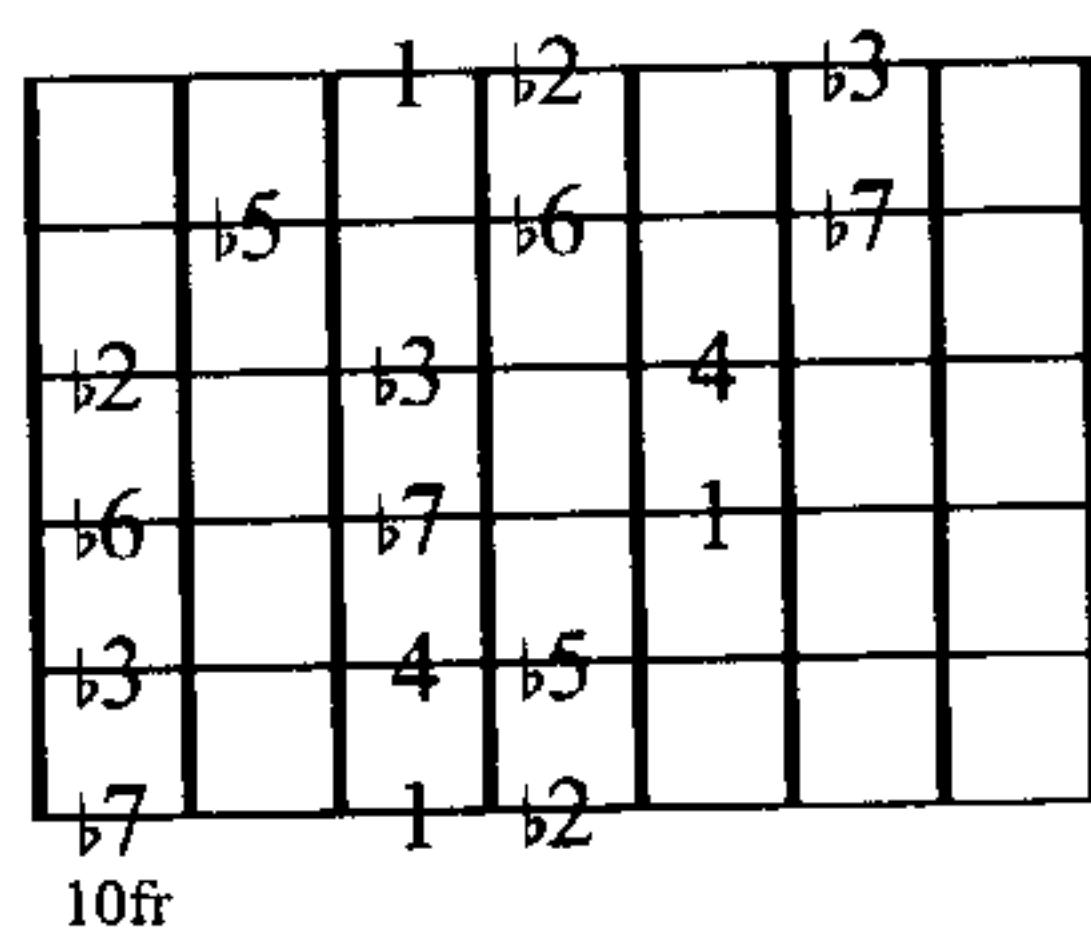
| | | | | | | | | | | | | | |
|------------|---|----|----|---|-----------|----|----|---|----|-----|----|-----------|-----|
| E Locrian: | E | F | G | A | B \flat | C | D | E | F | G | A | B \flat | C |
| | 1 | b2 | b3 | 4 | b5 | b6 | b7 | 8 | b9 | b10 | 11 | b12 | b13 |

Now you can see that the differences are that the 2nd, 3rd, 5th, 6th, and 7th degrees are flat (lowered 1/2 step) in the locrian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every locrian scale in every key.

| | | | | | | | |
|----------|------|----|------|---|-------|----|----|
| Locrian: | 1 | b2 | b3 | 4 | b5 | b6 | b7 |
| | (b9) | | (11) | | (b13) | | |

You can see by this scale's interval content that the chords possible from locrian are minor chord characters: Emin7**b**5 (1 b3 b5 b7) and Emin11 (1 b3 b7 11). These are just a few of the possibilities for chords available using the locrian interval structure: 1 b2(b9) b3 4(11) b5 b6(b13) b7. The most popular locrian chord is undoubtedly the minor 7(b5) chord.

Learn all seven scale fingerings for E locrian. Notice that the scales are written out, numbered in one-octave intervals: 1 b2 b3 4 b5 b6 b7. Practice these scale fingerings at a medium tempo.

Fingering 1**Fingering 3****Fingering 5****Fingering 7****Fingering 2****Fingering 4****Fingering 6**

Once you've played all seven fingerings for A locrian, combine Lessons 1 and 2 by playing the first fingering of E locrian, then the first fingering of A locrian, then the second fingering of E locrian, etc.

Fingering 1

| | | | | |
|---|-----|----|----|----|
| E | | b7 | 1 | b2 |
| B | | 4 | b5 | b6 |
| G | 1 | b2 | b3 | |
| D | b5 | b6 | b7 | |
| A | b2 | b3 | 4 | |
| E | b6 | b7 | 1 | |
| | 1fr | | | |

Fingering 3

| | | | |
|-----|----|----|--|
| b2 | b3 | 4 | |
| b6 | b7 | 1 | |
| b3 | 4 | b5 | |
| b7 | 1 | b2 | |
| 4 | b5 | b6 | |
| 1 | b2 | b3 | |
| 5fr | | | |

Fingering 5

| | | | | |
|-----|----|----|----|--|
| | 4 | b5 | b6 | |
| | 1 | b2 | b3 | |
| b5 | b6 | b7 | | |
| b2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | b5 | | |
| 8fr | | | | |

Fingering 7

| | | | | |
|------|----|----|----|--|
| | b6 | b7 | 1 | |
| | b3 | 4 | b5 | |
| b7 | 1 | b2 | | |
| 4 | b5 | b6 | | |
| 1 | b2 | b3 | | |
| b5 | b6 | b7 | | |
| 11fr | | | | |

Fingering 2

| | | | | |
|-----|----|----|----|--|
| | 1 | b2 | b3 | |
| b5 | b6 | b7 | 4 | |
| b2 | b3 | 1 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | b5 | | |
| b7 | 1 | b2 | | |
| 3fr | | | | |

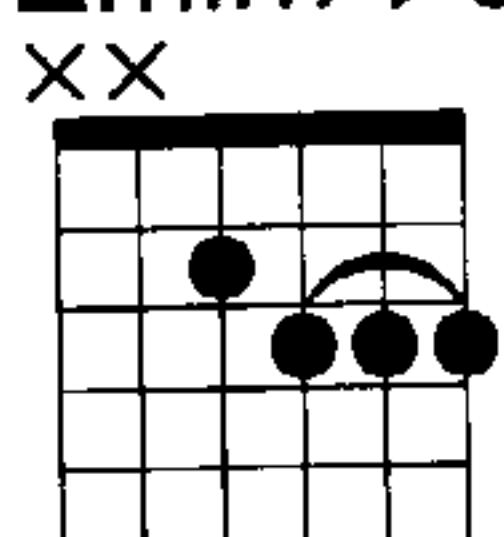
Fingering 4

| | | | | |
|-----|----|----|----|--|
| | b3 | 4 | b5 | |
| | b7 | 1 | b2 | |
| 4 | b5 | b6 | | |
| 1 | b2 | b3 | | |
| b5 | b6 | b7 | | |
| b2 | b3 | 4 | | |
| 6fr | | | | |

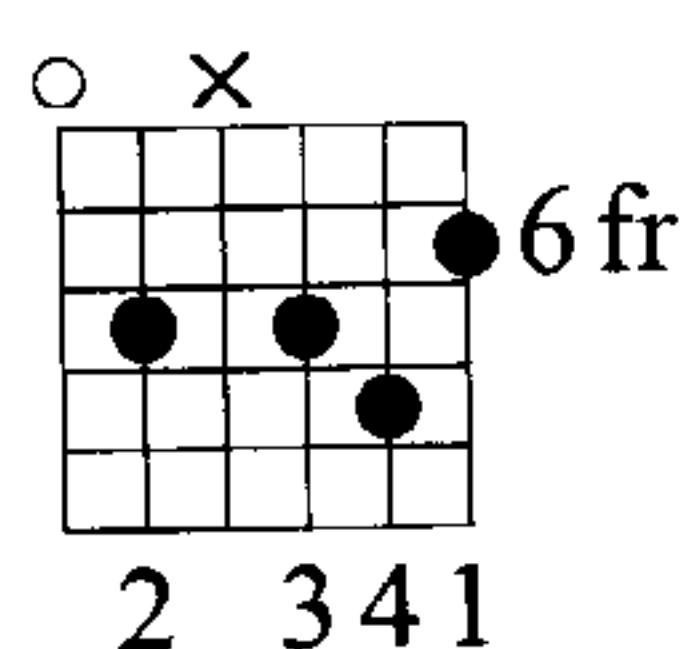
Fingering 6

| | | | | |
|------|----|----|----|--|
| | b5 | b6 | b7 | |
| b2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | b5 | | |
| b7 | 1 | b2 | | |
| 4 | b5 | b6 | | |
| 10fr | | | | |

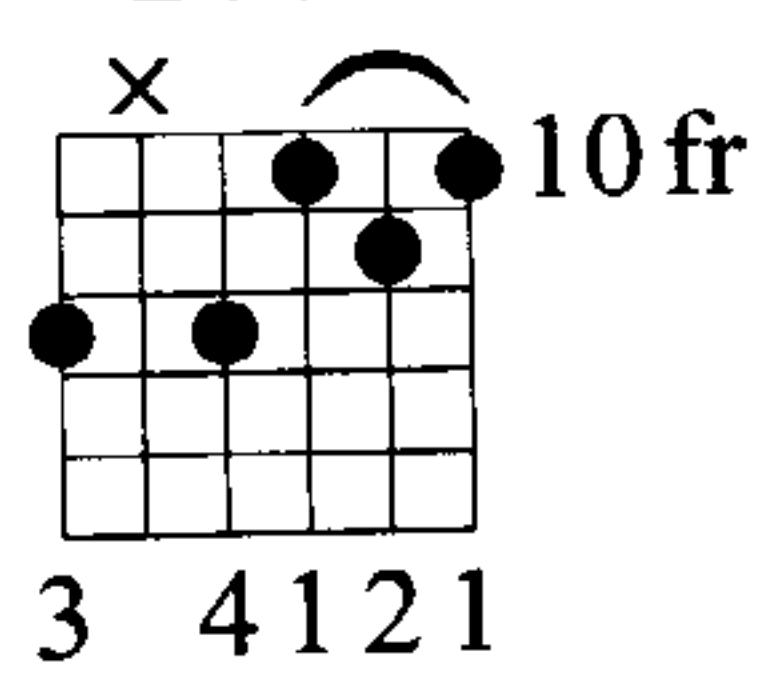
Having lots of voicings for the Emin7**b**5 and Amin7**b**5 chords will be useful. Learn these voicings thoroughly. Be able to grab them quickly.

Emin7b**5**

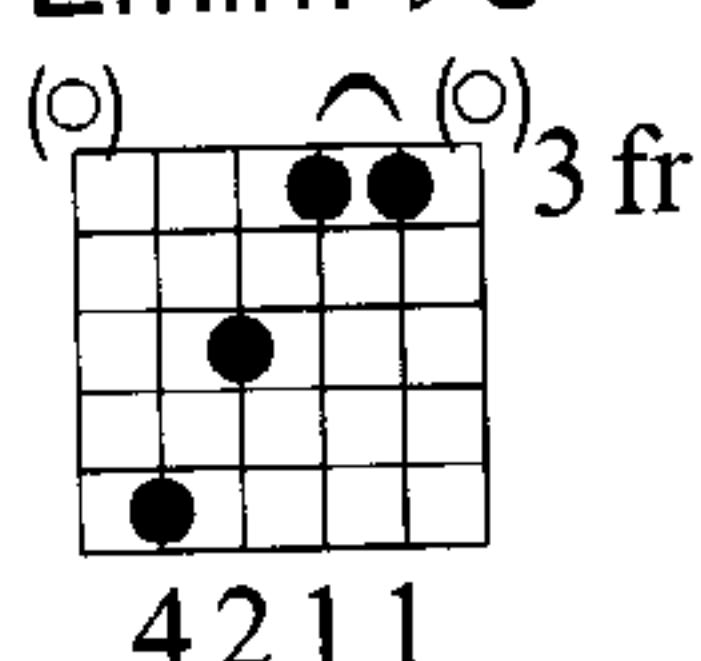
1 2 2 2
or 1 3 3 3

Emin7b**5**

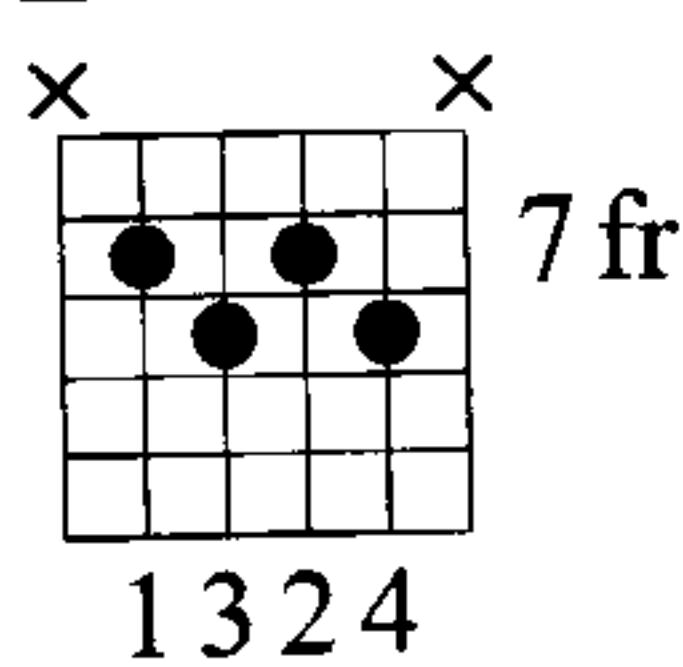
2 3 4 1

Bb/E

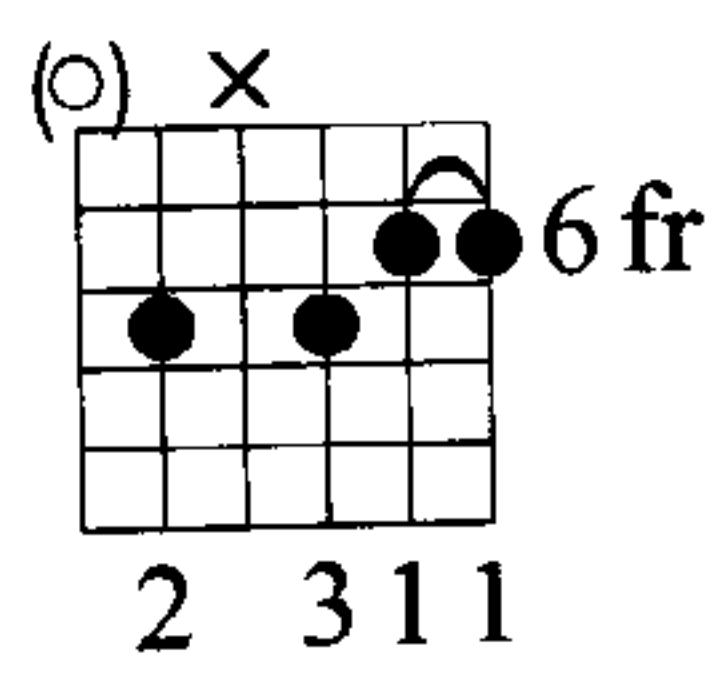
3 4 1 2 1

Emin7b**5**

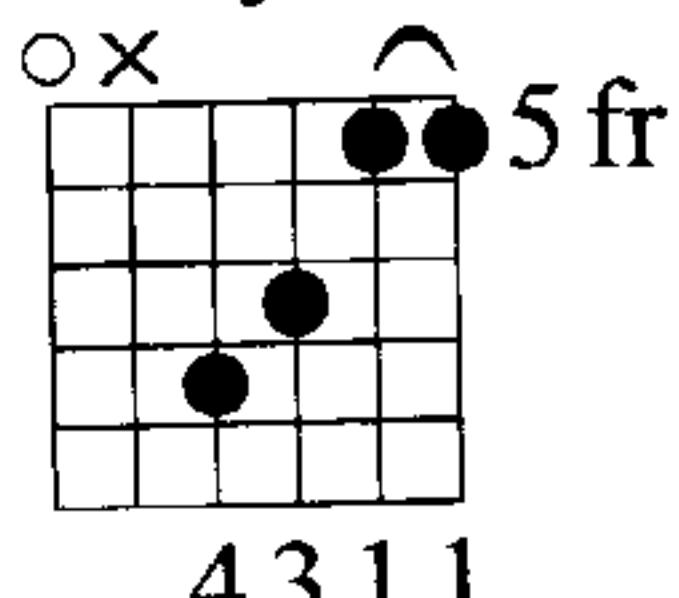
4 2 1 1

Emin7b**5**

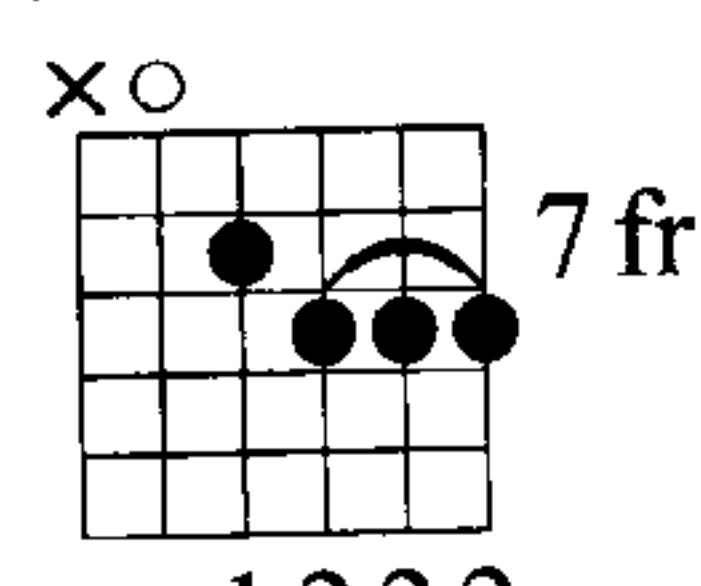
1 3 2 4

Bb/E

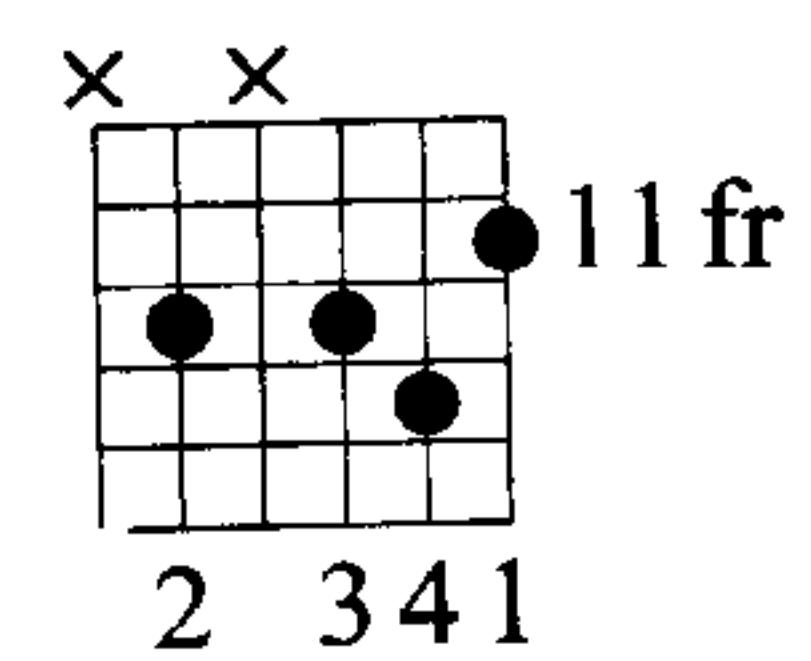
2 3 1 1

Bb maj7b**5/E**

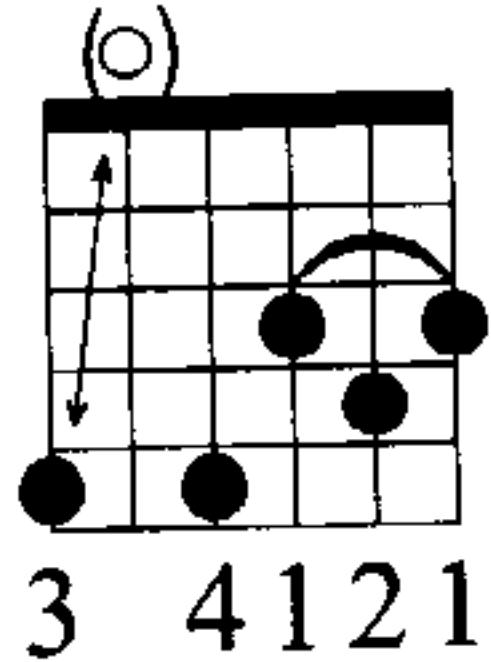
4 3 1 1

Amin7b**5**

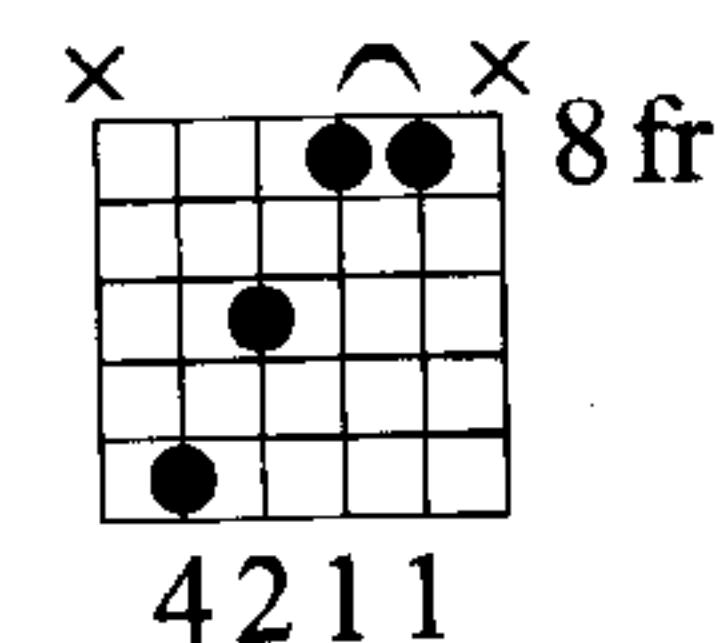
1 2 2 2
or 1 3 3 3

Amin7b**5**

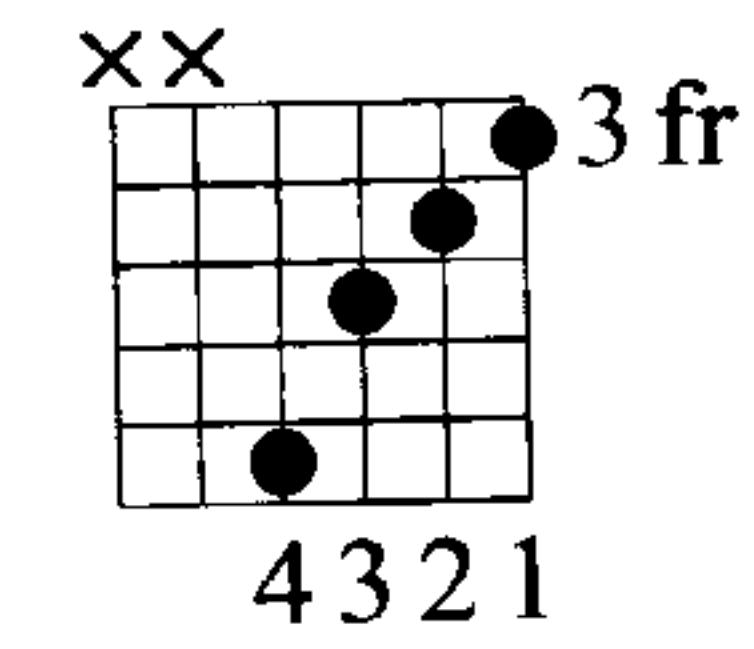
2 3 4 1

Eb/A

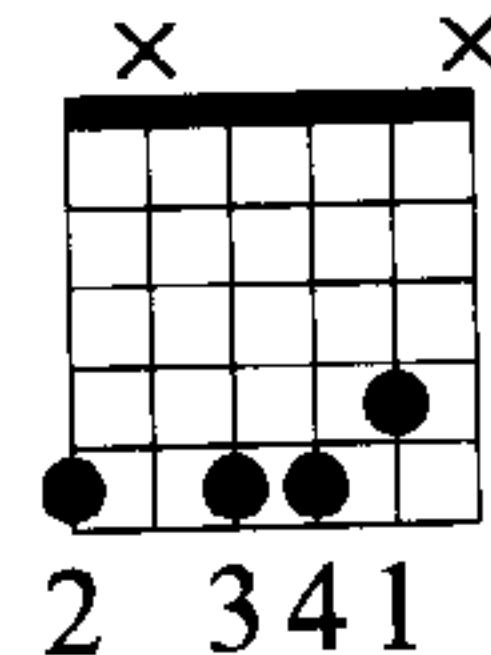
3 4 1 2 1

Amin7b**5**

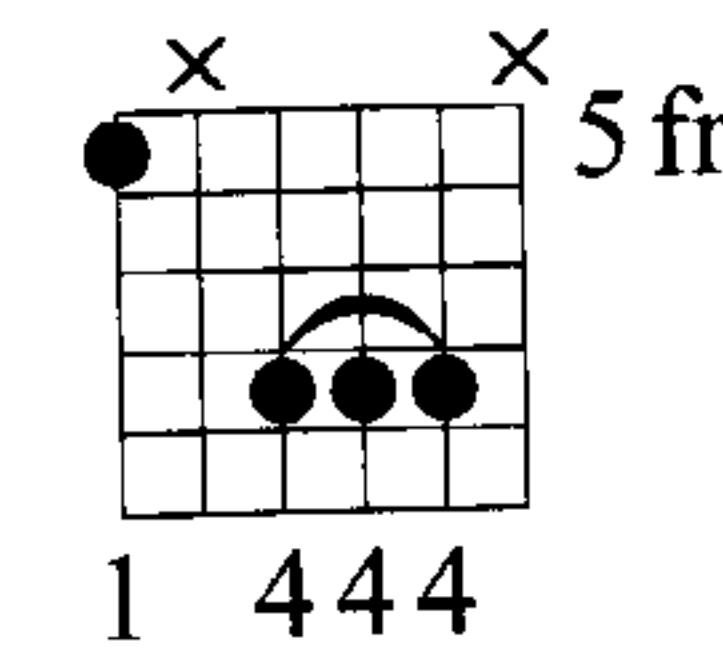
4 2 1 1

Amin7b**5**

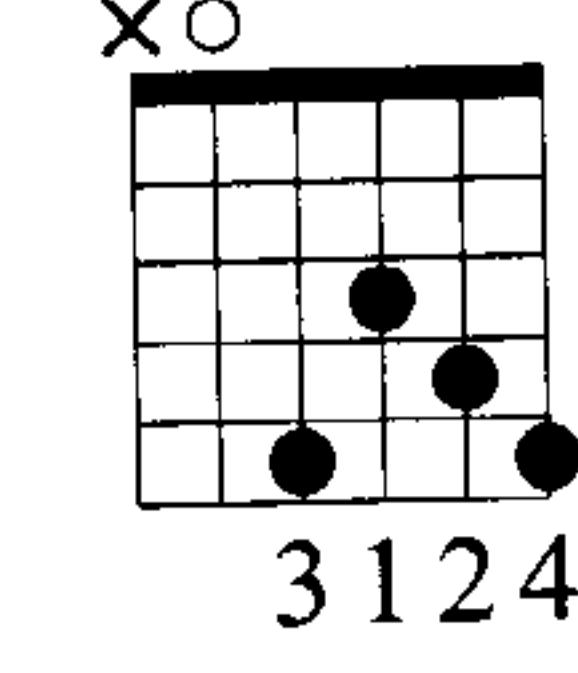
4 3 2 1

Amin7b**5**

2 3 4 1

Eb/A

1 4 4 4

Eb/A

3 1 2 4

LESSON 4

LICKS IN E LOCRIAN

Now it's time again to get some more licks under your fingers. Once again the licks will go from easy to hard and will be over the Em7(b5) chord. Remember, have fun!

Example 40

* Em7(b5)

CD 1
40
TRACK

1 2 4 1 4 2 1 4 2 1 4 2 1 3 2 1 3 1 4 2 1 2 1 4 2 1
□ V □ V V □ V V □ V □ V □ V □ V V □ V V □ V V □ V V
T A B 7 8 10 7 10 8 7 10 8 7 10 8 7 10 8 7 10 8 7 10 8 7

* Key signature denotes E locrian

Example 41

* Em7(b5)

CD 1
41
TRACK

4 2 3 1 3 4 1 2 4 1 3 1 2 3 1 2 3 1 2 4 1 4 2 1 3 1 4 3 4
□ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V
T A B 12 10 10 11 8 11 8 9 11 8 9 7 8 9 7 8 9 7 8 10 8 10 7 10 8 10 11 11

* Key signature denotes E locrian

Example 42

* Em7(b5)

CD 1
42
TRACK

4 3 1 2 3 1 2 1 3 1 2 3 1 2 3 1 2 1 1 2 1 2 1 3 1 3 1
V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V
T A B 11 10 8 9 10 8 9 9 7 8 9 7 8 9 7 8 7 8 7 8 5 7 5 7 5

* Key signature denotes E locrian

3 1 3 4 3 1 3 1 2 4 1 3 1 4 3 1 2 1 3 4 3 1 2 1 1 3 2
□ V □ V V □ V V □ V V □ V V □ V V □ V V □ V V
T A B 7 5 7 8 7 5 7 5 8 10 7 9 7 10 8 7 9 8 10 11 10 8 9 8 7 9 8

LESSON 5

LICKS IN A LOCRIAN

More licks, this time in A locrian. These licks will go from easy to hard and will all be over the Amin7b5 chord. Play them as accurately as possible.

CD 1
43
TRACK

Example 43

* Am7(b5)

4 1 4 4 4 3 1 3 1 4 3 1 3 1 4 1 3 2 1 1
□ V □ V V V □ V □ V □ V □ V V V V □
T A B 8 5 8 8 7 5 7 | 8 7 5 7 5 8 7 6 5 3

* Key signature denotes A locrian

CD 1
44
TRACK

Example 44

* Am7(b5)

1 4 2 1 3 1 4 4 1 4 3 1 3 1 1 1 4 1 4 2 1 4
□ V □ V V □ V □ V □ V □ V □ V □ V □ V V □
T A B 5 8 5 7 5 8 8 | 10 8 8 7 10 7 10 7 10 8 10 7

* Key signature denotes A locrian

CD 1
45
TRACK

Example 45

* Am7(b5)

3 1 1 1 1 4 2 1 4 4 2 1 1 2 1 3 1 1 2 2 2 4
□ V V V □ V □ V V V □ V □ V □ V □ V □ V □ V
T A B 10 8 8 7 10 8 7 | 10 8 8 7 10 5 7 8 8 10

* Key signature denotes A locrian

2 1 2 1 3 3 1 2 1 4 1 2 1 3 2 2 1 2 1 3
□ V V V □ V □ V V V □ V □ V □ V □ V □ V
T A B 13 11 13 12 14 14 12 13 | 12 13 12 10 13 11 10 13 12 14

LESSON 6

COMBINATION LICKS IN E AND A LOCRIAN

Even more licks. This time we combine the two scales and chords. Study the notes carefully and try to get a feel for licks that have a smooth transition between keys through chord changes.

Example 46

Em7(b5)

Musical notation and tablature for Example 46. The notation shows two measures of a lick starting in Em7(b5) and transitioning to Am7(b5). The tablature below shows the strings (T, A, B) with fingerings and string bypasses (V, □) indicating which strings to play. The notation includes note heads and stems, while the tablature uses vertical lines and numbers to indicate pitch and timing.

CD 1
46
TRACK

Example 47

Em7(b5)

Musical notation and tablature for Example 47. Similar to Example 46, it shows a lick starting in Em7(b5) and transitioning to Am7(b5). The tablature provides a clear guide for finger placement and string selection across the six strings of the guitar.

CD 1
47
TRACK

Example 48

Em7(b5)

Musical notation and tablature for Example 48. This example continues the theme of combining E and A Locrian scales over Em7(b5) and Am7(b5) chords. The tablature highlights specific notes and transitions between chords.

CD 1
48
TRACK

Am7(b5)

Continuation of Example 48, starting in Am7(b5). The notation includes a dynamic instruction 'sva...' and a performance technique 'loco' (locally). The tablature shows a smooth transition from the previous example, maintaining the focus on specific notes and string selection.

LESSON 7**SONG EXAMPLE USING THE LOCRIAN MINOR 7 CHORDS**

This lesson will demonstrate the use of the locrian chord in a song context. I will also use some other chord types to make the example more musical and realistic. Enjoy!

 CD 1
49
 TRACK
Example 49

Em7 C#m7(b5)

F#m7(b5) A/B Em7

C#m7(b5) F#m7(b5) A/B

THE PHRYGIAN MODE (Fmaj7^b5/E, F/E, E5^b9, B°/E...)

CHAPTER 6

The phrygian mode is built on the 3rd note of a major scale. E phrygian would have the same notes as the C major scale (C D E F G A B) because E is the 3rd scale degree of C. Therefore, E phrygian is the notes of C major beginning on the note E: E F G A B C D. An understanding of the intervallic relationship between these notes is necessary in order to understand the character of the phrygian scale. To do that we must compare these notes to the major scale. If we compare E phrygian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E Major: | E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | |
|-------------|---|----|----|---|---|----|----|---|----|-----|----|----|-----|
| E Phrygian: | E | F | G | A | B | C | D | E | F | G | A | B | C |
| | 1 | b2 | b3 | 4 | 5 | b6 | b7 | 8 | b9 | b10 | 11 | 12 | b13 |

Now you can see that the differences are that the 2nd, 3rd, 6th, and 7th degrees are flat (lowered 1/2 step) in the phrygian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every phrygian scale in every key.

| | | | | | | | |
|-----------|------|----|------|---|---|-------|----|
| Phrygian: | 1 | b2 | b3 | 4 | 5 | b6 | b7 |
| | (b9) | | (11) | | | (b13) | |

You can see by this scale's interval content that the chords possible from phrygian are minor chord characters: Emin**9** (1 b3 5 b9) and Fmaj7**5**/E (1 4 5 b9). These are just a few of the possibilities for chords available using the phrygian interval structure: 1 b2(b9) b3 4(11) 5 b6(b13) b7. The most popular E phrygian chord is undoubtedly the Fmaj7**5**/E chord.

Learn all seven scale fingerings for E phrygian. Notice that the scales are written out, numbered in one-octave intervals: 1 \flat 2 \flat 3 4 5 \flat 6 \flat 7. Practice these scale fingerings at a medium tempo.

Fingering 1

| | | | | |
|---|-----------|-----------|-----------|-----------|
| E | | \flat 3 | 4 | 5 |
| B | | \flat 7 | 1 | \flat 2 |
| G | 4 | 5 | \flat 6 | |
| D | 1 | \flat 2 | \flat 3 | |
| A | 5 | \flat 6 | \flat 7 | |
| E | \flat 2 | \flat 3 | 4 | |

1fr

Fingering 3

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

5fr

Fingering 5

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

8fr

Fingering 7

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

12fr

Fingering 2

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

3fr

Fingering 4

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

7fr

Fingering 6

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

10fr

Once you've played all seven fingerings for A phrygian, combine Lessons 1 and 2 by playing the first fingering of E phrygian, then the first fingering of A phrygian, then the second fingering of E phrygian, etc.

Fingering 1

| | | | | | | |
|---|-----|----|--|----|----|--|
| E | | b7 | | 1 | b2 | |
| B | | 4 | | 5 | b6 | |
| G | 1 | b2 | | b3 | | |
| D | 5 | b6 | | b7 | | |
| A | b2 | b3 | | 4 | | |
| E | b6 | b7 | | 1 | | |
| | 1fr | | | | | |

Fingering 3

| | | | | |
|-----|----|----|---|--|
| | b2 | b3 | 4 | |
| | b6 | b7 | 1 | |
| b3 | 4 | 5 | | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |
| 1 | b2 | b3 | | |
| 5fr | | | | |

Fingering 5

| | | | | |
|-----|----|----|----|----|
| | | 4 | 5 | b6 |
| | | 1 | b2 | b3 |
| 5 | b6 | b7 | | |
| b2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| 8fr | | | | |

Fingering 7

| | | | | |
|------|----|----|---|--|
| | b6 | b7 | 1 | |
| | b3 | 4 | 5 | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |
| 1 | b2 | b3 | | |
| 5 | b6 | b7 | | |
| 12fr | | | | |

Fingering 2

| | | | | |
|-----|----|----|----|--|
| | 1 | b2 | b3 | |
| | 5 | b6 | b7 | |
| b2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | b2 | | |
| 3fr | | | | |

Fingering 4

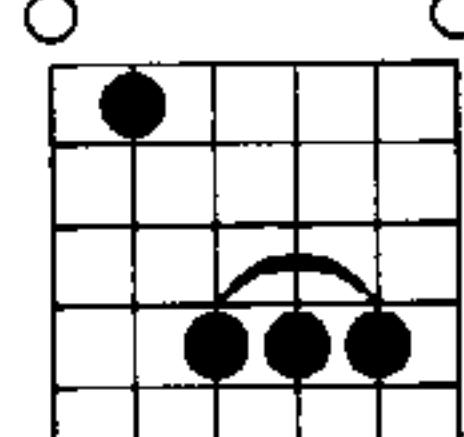
| | | | | |
|-----|----|----|----|--|
| | b3 | 4 | 5 | |
| | b7 | 1 | b2 | |
| 4 | 5 | b6 | | |
| 1 | b2 | b3 | | |
| 5 | b6 | b7 | | |
| b2 | b3 | 4 | | |
| 6fr | | | | |

Fingering 6

| | | | | |
|------|----|----|----|--|
| | 5 | b6 | b7 | |
| b2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |
| 10fr | | | | |

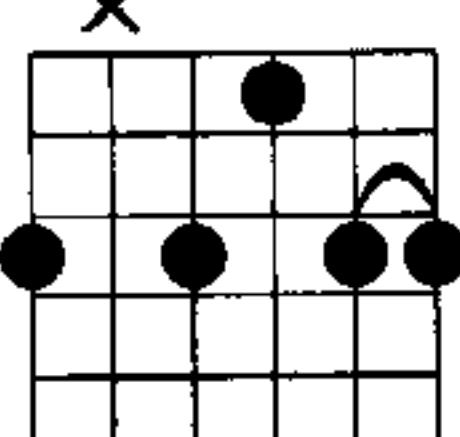
Here are some voicings for the Fmaj7#11/E, Bbmaj7#11/A, and other chords available to us from the intervals unique to the phrygian scale.

F/E



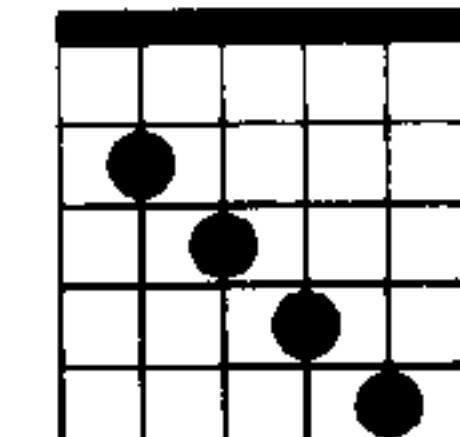
7 fr
1 4 4 4

Dmin⁶/E



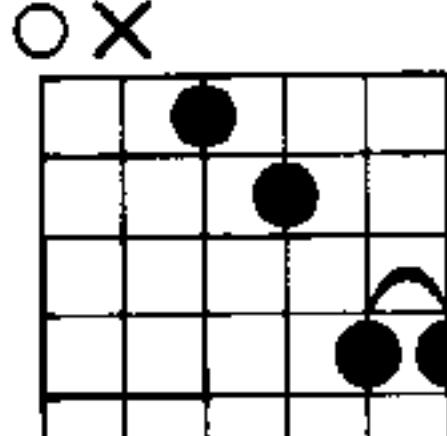
10 fr
2 3 1 4 4

E5b9



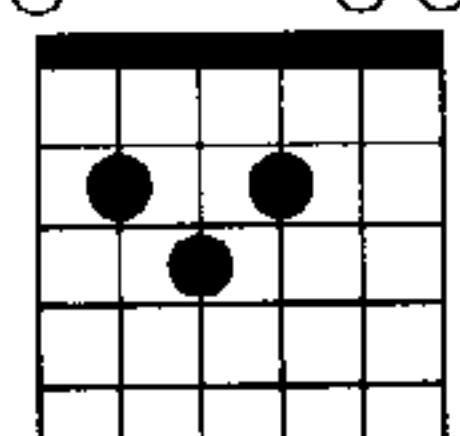
1 2 3 4

E5b9



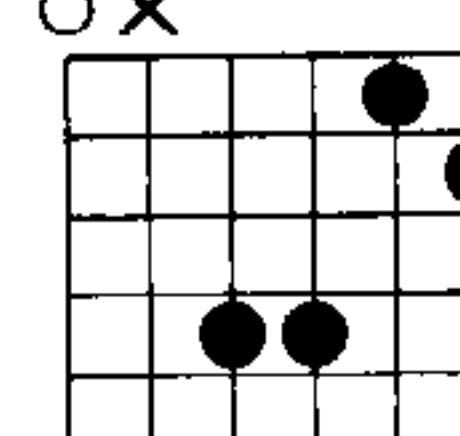
9 fr
1 2 4 4

Fmaj7b5/E



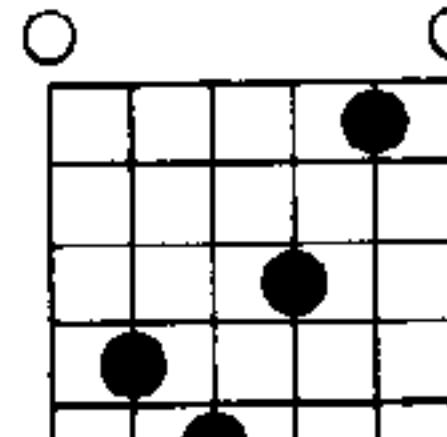
1 3 2

Fmaj7b5/E



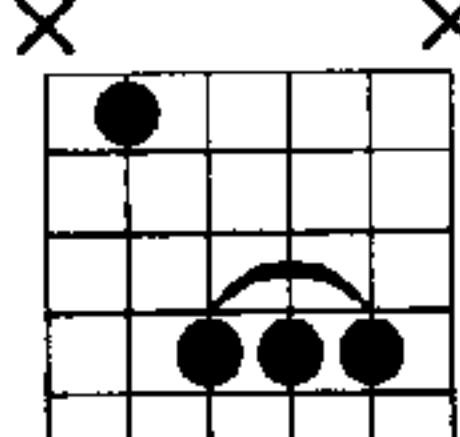
6 fr
3 4 1 2

B°/E



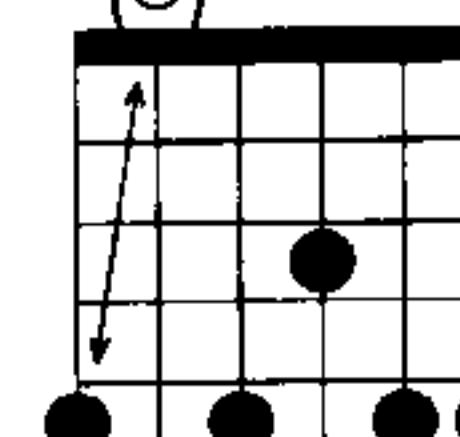
5 fr
3 4 2 1

Bb/A



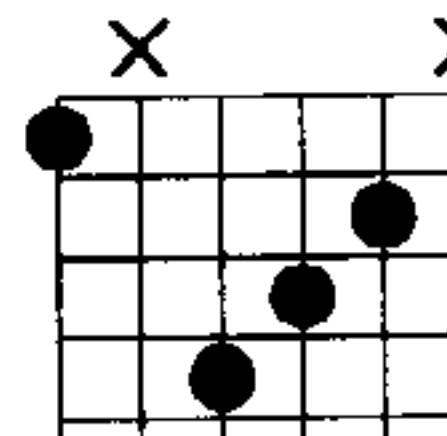
12 fr
1 4 4 4

Gmin⁶/A



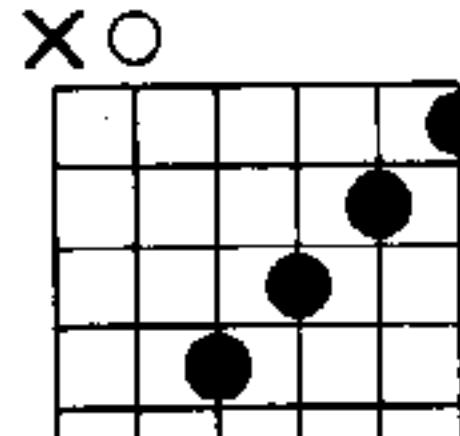
Optional bass
(O)
2 3 1 4 4

Bb/A



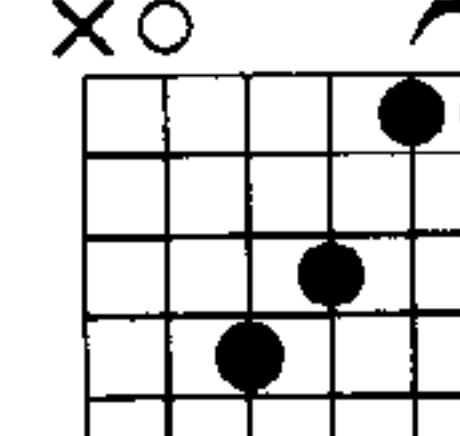
5 fr
1 4 3 2

Bbmaj7/A



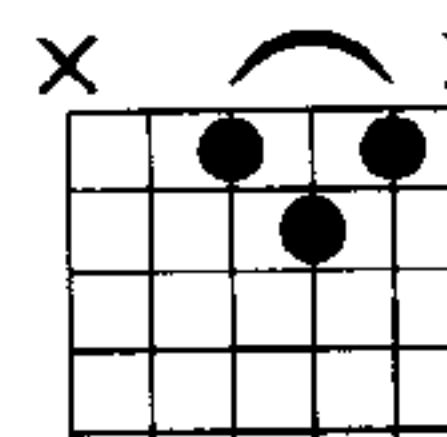
5 fr
4 3 2 1

Bbmaj7b5/A



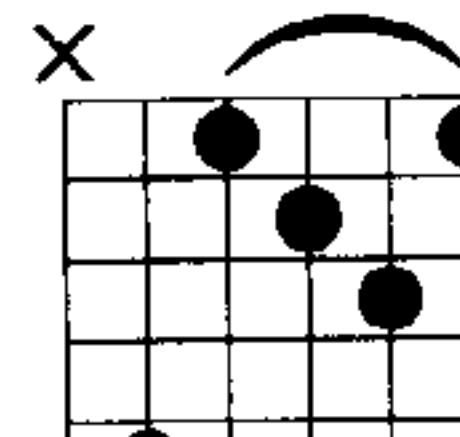
5 fr
4 3 1 1

E°/A



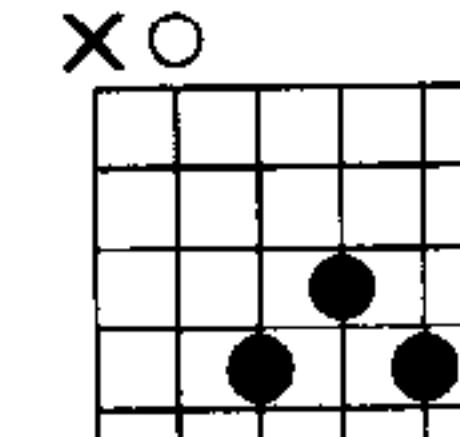
8 fr
4 1 2 1

C13/A



8 fr
4 1 2 3 1

Gmin(add9)/A



5 fr
3 2 4 1

LESSON 4

LICKS IN E PHRYGIAN

Now it's time again to get some more licks under your fingers. Once again the licks will go from easy to hard and will be over the Fmaj7#11/E chord. Have fun!

Example 50

* Fmaj7(b5)/E

CD 1
50
TRACK

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

T A B 7 8 10 7 9 10 7 10 9 7 10 9 7 10 9 7 10 8 7 10 8 7 10 8 7

* Key signature denotes E phrygian

Example 51

* Fmaj7(b5)/E

CD 1
51
TRACK

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

V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 7 8 10 7 9 10 7 10 8 7 10 8 7 10 9 7 8 10 9 7 8 7 7 7 9

* Key signature denotes E phrygian

Example 52

* Fmaj7(b5)/E

CD 1
52
TRACK

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

□ V V □ V V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 12 10 13 12 10 13 12 10 12 10 8 10 8 9 10 8 9 7 10 9 7 9 8 10 9 7 9 8 7 9

* Key signature denotes E phrygian

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 10 9 10 12 10 12 10 8 10 12 10 12 13 12 13 15 13 15 12 13 15 13 12

LESSON 5

LICKS IN A PHRYGIAN

More licks, this time in A phrygian. These licks will go from easy to hard and will all be over the B♭maj7#11/A chord. Play them as accurately as possible.

Example 53

CD 1
53
TRACK

* B♭maj7(b5)/A

1 2 4 2 1 1 3 1 4 2 1 3 4 4 3 3 1 3 4 1 3 3 4 3 4 4 1
V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
5 6 8 6 5 5 7 5 8 6 5 7 8 7 7 5 7 8 5 7 7 8 7 8 5
T A B

* Key signature denotes A phrygian

Example 54

CD 1
54
TRACK

* B♭maj7(b5)/A

2 1 2 1 2 1 1 1 3 4 1 4 3 1 4 4 4 1 2 4 3 3 2 1 2 3
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
8 8 10 11 12 12 15 15 15 12 13 15 14 13 12 13 14
T A B

* Key signature denotes A phrygian

Example 55

CD 1
55
TRACK

* B♭maj7(b5)/A

3 1 4 3 1 4 2 1 4 4 4 1 4 1 2 1 2 4 1 3 4 1 1 2 4 2 1 4 1
□ V V □ V □ V V □ V □ V V □ V □ V V □ V V □ V V □ V V
5 3 6 5 3 5 3 2 5 5 5 2 5 2 3 2 3 5 3 5 6 3 5 6 8 6 5 8 5
T A B

* Key signature denotes A phrygian

1 3 4 3 1 4 2 1 3 4 3 1 4 1 3 1 1 3 2 1 1 3 2 1 1 3 1 2 1
□ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V
6 8 8 6 9 7 8 10 11 10 8 10 8 9 6 5 5 7 5 3 3 5 3 2

LESSON 6

COMBINATION LICKS IN E AND A PHRYGIAN

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 56

Fmaj7(b5)/E Bbmaj7(b5)/A

CD 1
56
TRACK

Fmaj7(b5)/E Bbmaj7(b5)/A

1 2 4 1 3 4 1 4 3 1 1 1 3 4 3 1 2 4 1 3 4 1 4 3 1 4 2 3 1 3
□ V □ □ V □ □ V □ V V □ V □ V □ V □ V □ V □ V □ V V V □ V V
T A B 7 8 10 7 9 10 7 10 9 7 7 9 10 9 10 7 8 10 7 9 10 8 11 11 9 10 10 10

T A B 7 8 10 7 9 10 7 10 9 13 9 10 12 9 10 15 10 11 13 10 11 12 10 11 10

Example 57

Fmaj7(b5)/E Bbmaj7(b5)/A

CD 1
57
TRACK

Fmaj7(b5)/E Bbmaj7(b5)/A

4 1 2 3 1 2 4 1 2 4 1 2 4 1 2 3 1 2 1
□ □ V □ □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T A B 12 10 10 12 9 10 13 9 10 12 9 10 15 10 11 13 10 11 12 10 11 10

T A B 9 10 9 10 13 9 10 12 9 10 15 10 11 13 10 11 12 9 10 12

Example 58

Fmaj7(b5)/E

CD 1
58
TRACK

Fmaj7(b5)/E

3 1 3 4 1 2 4 3 3 1 3 4 1 2 1 2 4
□ V □ V V V □ V □ V □ V □ V □ V V V □ V V
T A B 12 12 10 12 13 9 10 12 10 10 8 10 12 9 10 12

T A B 10 10 11 13 10 12 9 10 12 12 12 10 11 10 10 12 14

Bbmaj7(b5)/A

Bbmaj7(b5)/A

1 2 4 1 4 1 2 4 1 2 1 2 4
□ V □ V □ V □ V □ V □ V □ V □ V □ V
T A B 10 10 11 13 10 12 9 10 12 12 12 10 11 10 10 12 14

LESSON 7

SONG EXAMPLE USING THE PHRYGIAN CHORD

This lesson will demonstrate the use of the phrygian chord in a song context. I've decided to use only the chords we've learned so far in this musical example. Have fun!

Example 59

CD 1
59
TRACK

B♭maj7(b5)/A B♭/C Fmaj7

TAB

B♭maj7(b5)/A B♭/C Bm7 B♭maj7

TAB

CHAPTER 7

THE AEOLIAN MODE (Emin7**5**, Emin11**5**, Fmaj7/A...)

The aeolian mode is built on the 6th note of a major scale. E aeolian would have the same notes as the G major scale (G A B C D E F \sharp) because E is the 6th scale degree of G. Therefore, E aeolian is the notes of G major beginning on the note E: E F \sharp G A B C D. An understanding of the intervallic relationship between these notes is necessary in order to understand the character of the aeolian scale. To do that we must compare these notes to the major scale. If we compare E aeolian to the notes of E major we have:

E Major:

| | | | | | | | | | | | | |
|---|------------|------------|---|---|------------|------------|---|------------|------------|----|----|------------|
| E | F \sharp | G \sharp | A | B | C \sharp | D \sharp | E | F \sharp | G \sharp | A | B | C \sharp |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

E Aeolian:

| | | | | | | | | | | | | |
|---|------------|----------|---|---|----------|----------|---|------------|----------|----|----|----------|
| E | F \sharp | G | A | B | C | D | E | F \sharp | G | A | B | C |
| 1 | 2 | b3 | 4 | 5 | b6 | b7 | 8 | 9 | b10 | 11 | 12 | b13 |

Now you can see that the differences are that the 3rd, 6th, and 7th degrees are flat (lowered 1/2 step) in the aeolian scale. By numbering the degrees we get a scale formula we can use which will be consistent with every aeolian scale in every key.

Aeolian:

| | | | | | | |
|-----|---|------|---|---|-------|----|
| 1 | 2 | b3 | 4 | 5 | b6 | b7 |
| (9) | | (11) | | | (b13) | |

You can see by this scale's interval content that the chords possible from aeolian are minor chord characters: Emin7**5** (1 b3 #5 b7). This is just one of the possibilities for chords available using the aeolian interval structure: 1 2(9) b3 4(11) 5 b6(b13) b7. The most popular aeolian chord is undoubtedly the minor 7(**5**) chord.

Learn all seven scale fingerings for E aeolian. Notice that the scales are written out, numbered in one-octave intervals: 1 2 \flat 3 4 5 \flat 6 \flat 7. Practice these scale fingerings at a medium tempo.

Fingering 1

| | | | | | |
|---|-------------|-------------|---|--|--|
| E | \flat 3 | 4 | 5 | | |
| B | \flat 7 | 1 | 2 | | |
| G | 4 | 5 \flat 6 | | | |
| D | 1 | 2 \flat 3 | | | |
| A | 5 \flat 6 | \flat 7 | | | |
| E | 2 \flat 3 | 4 | | | |

2fr

Fingering 3

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

5fr

Fingering 5

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

8fr

Fingering 7

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

12fr

Fingering 2

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

3fr

Fingering 4

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

7fr

Fingering 6

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

10fr

Once you've played all seven fingerings for A aeolian, combine Lessons 1 and 2 by playing the first fingering of E aeolian, then the first fingering of A aeolian, then the second fingering of E aeolian, etc.

Fingering 1

| | | | | |
|---|-----|----|----|----|
| E | | b7 | 1 | 2 |
| B | | 4 | 5 | b6 |
| G | 1 | 2 | b3 | |
| D | 5 | b6 | b7 | |
| A | 2 | b3 | 4 | |
| E | b6 | b7 | 1 | |
| | 1fr | | | |

Fingering 3

| | | | | |
|-----|----|----|---|--|
| | 2 | b3 | 4 | |
| | b6 | b7 | 1 | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 4 | 5 | b6 | | |
| 1 | 2 | b3 | | |
| 5fr | | | | |

Fingering 5

| | | | | |
|-----|----|----|----|--|
| | 4 | 5 | b6 | |
| | 1 | 2 | b3 | |
| 5 | b6 | b7 | | |
| 2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| 8fr | | | | |

Fingering 7

| | | | | |
|------|----|----|---|--|
| | b6 | b7 | 1 | |
| | b3 | 4 | 5 | |
| b7 | 1 | 2 | | |
| 4 | 5 | b6 | | |
| 1 | 2 | b3 | | |
| 5 | b6 | b7 | | |
| 12fr | | | | |

Fingering 2

| | | | | |
|-----|----|----|----|--|
| | 1 | 2 | b3 | |
| | 5 | b6 | b7 | |
| 2 | b3 | 4 | | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 3fr | | | | |

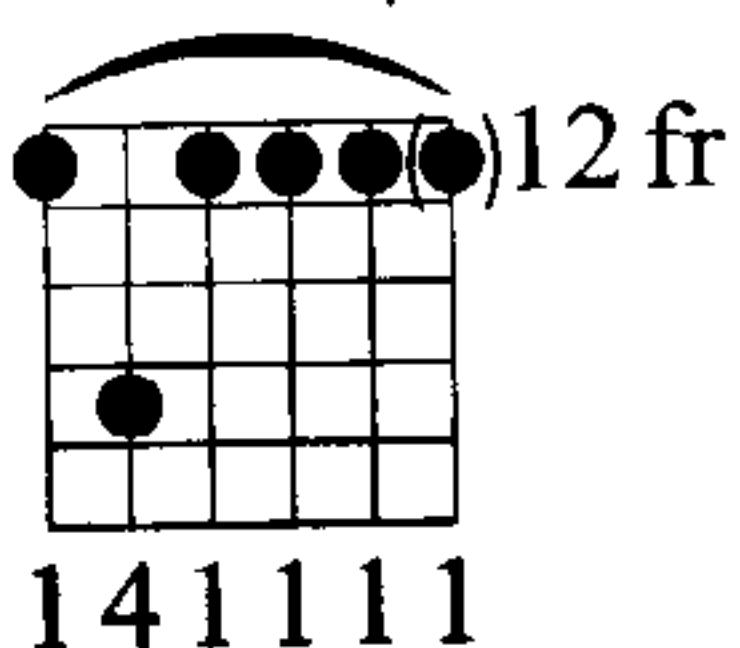
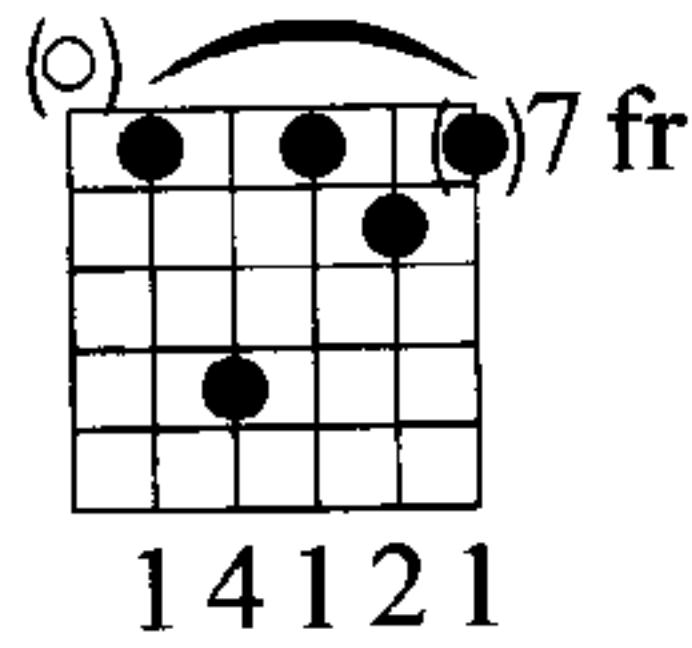
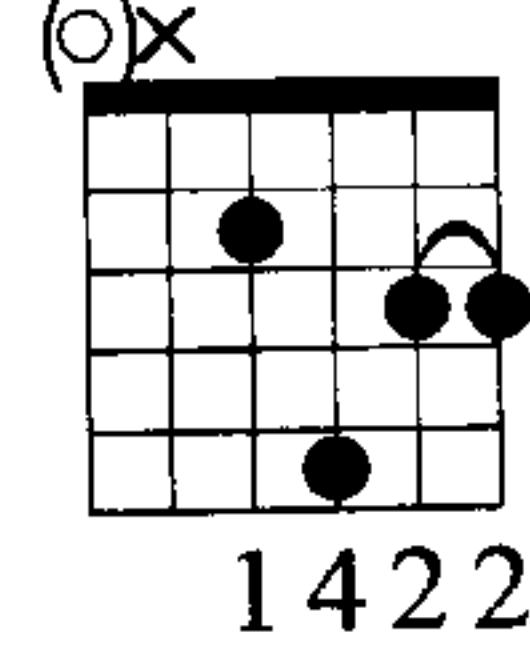
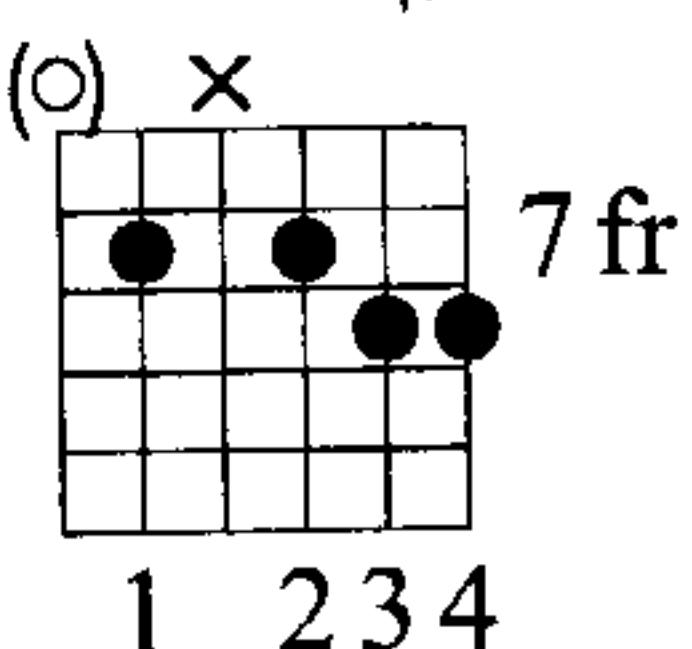
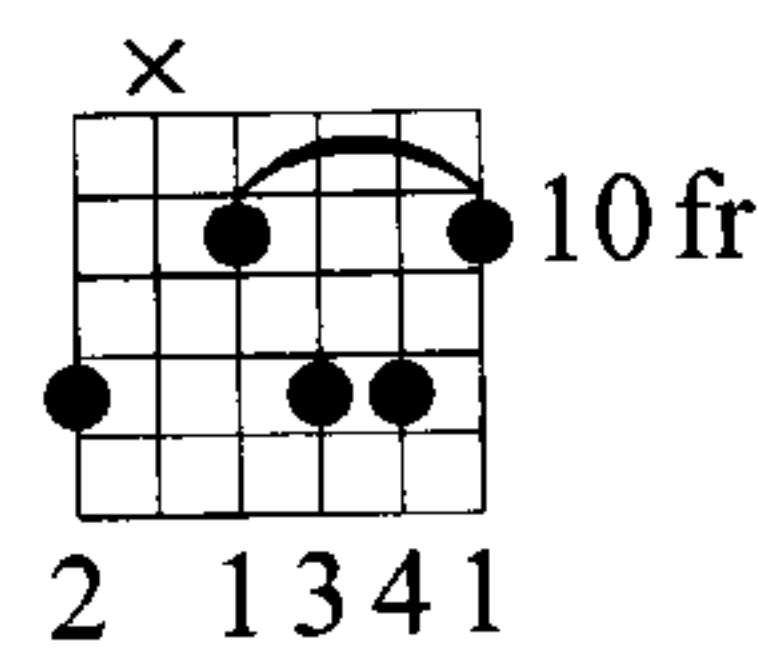
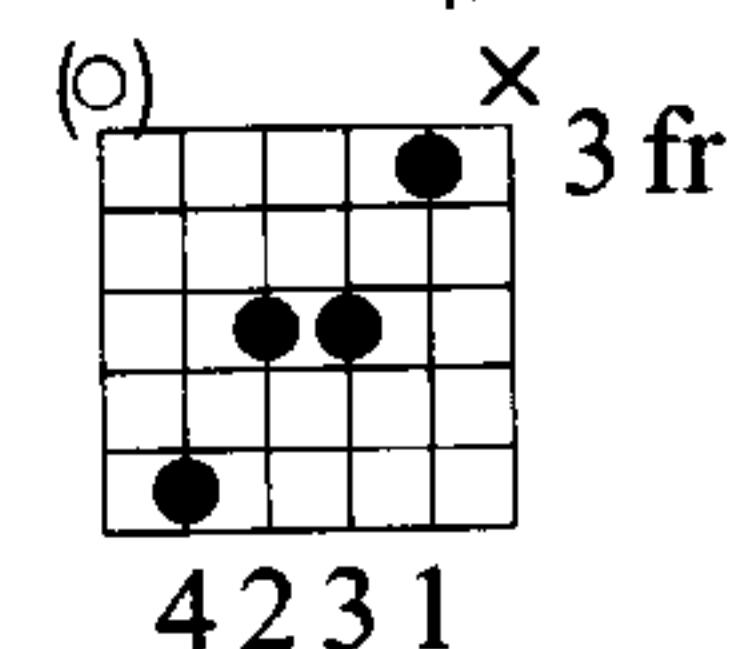
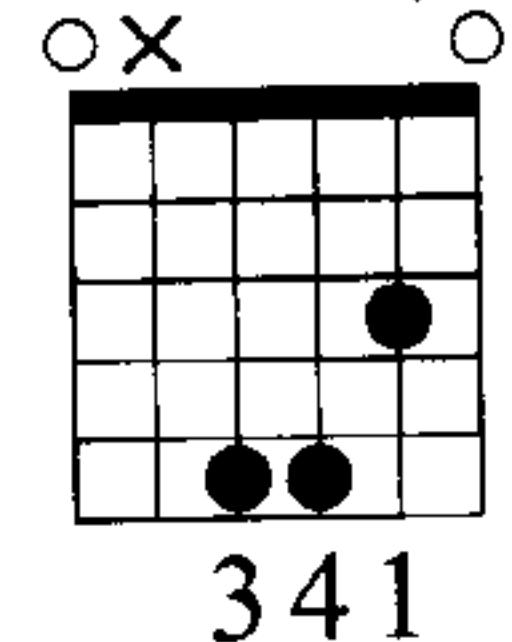
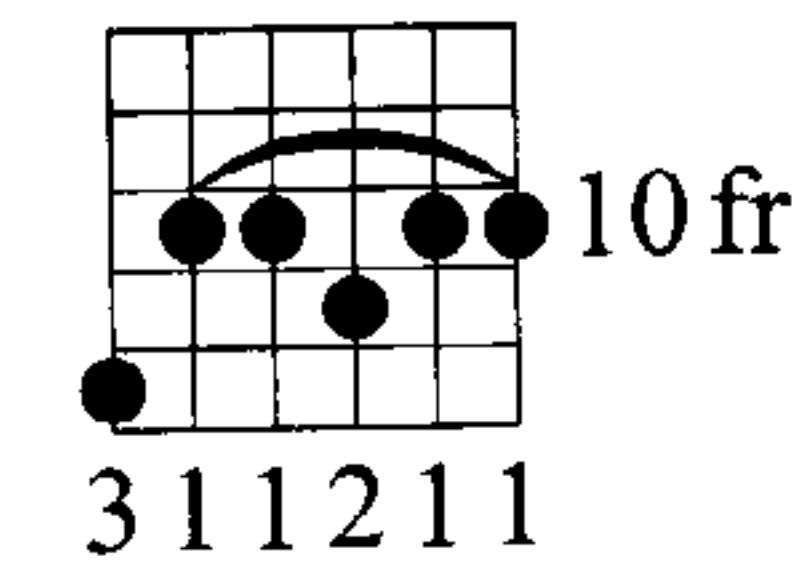
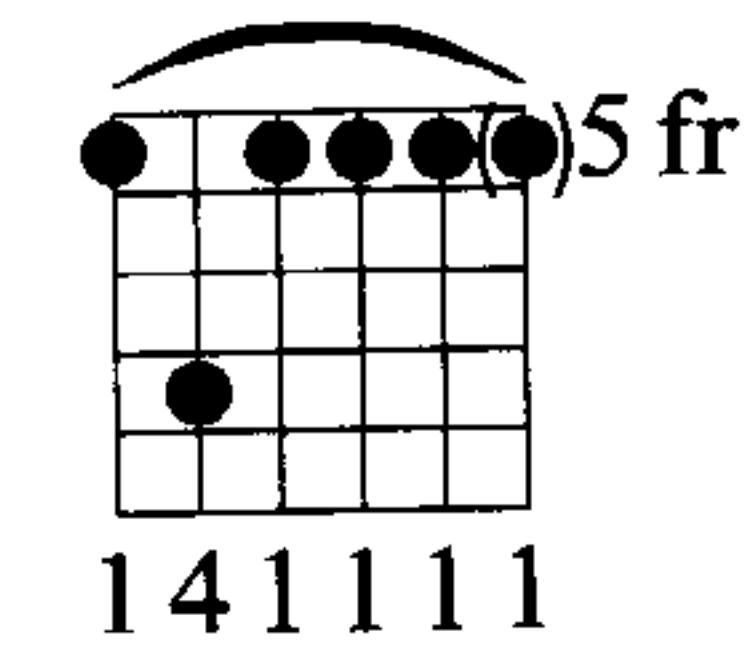
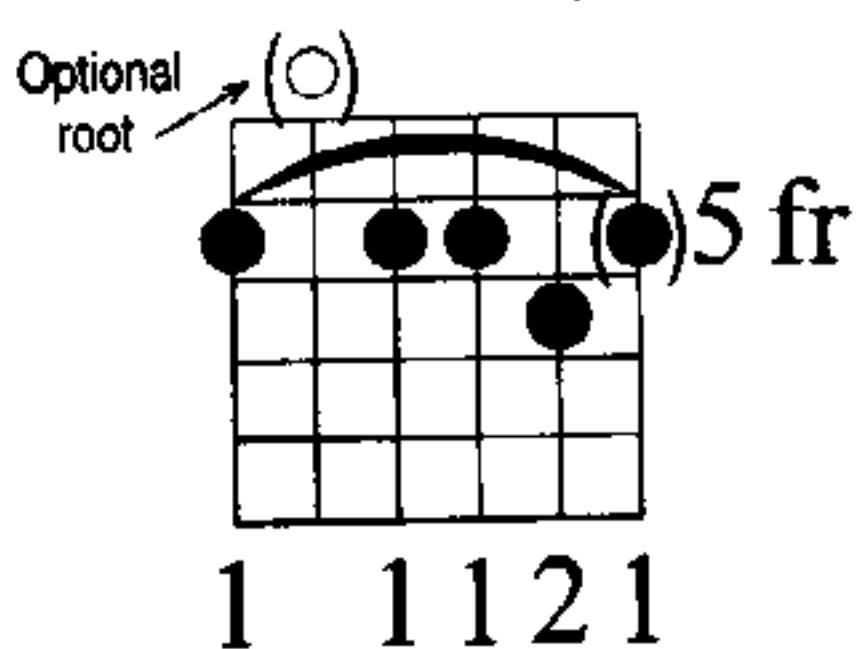
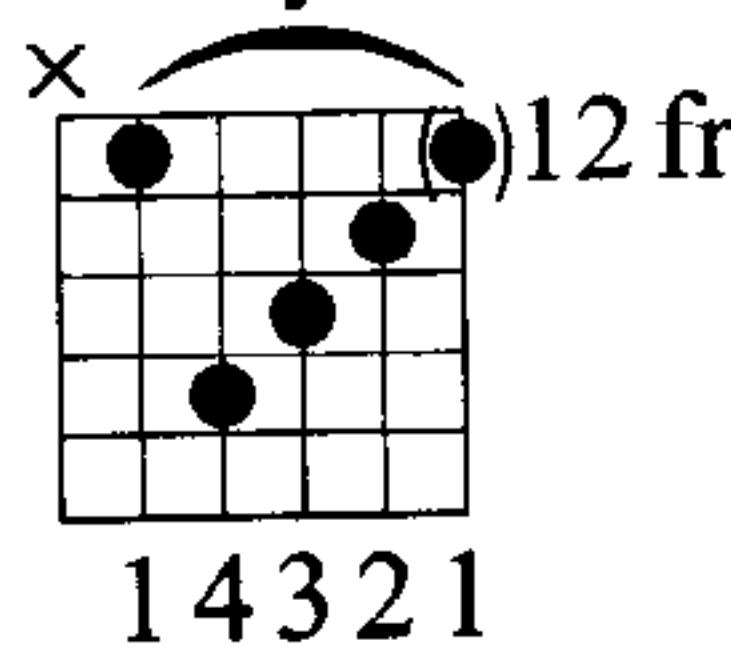
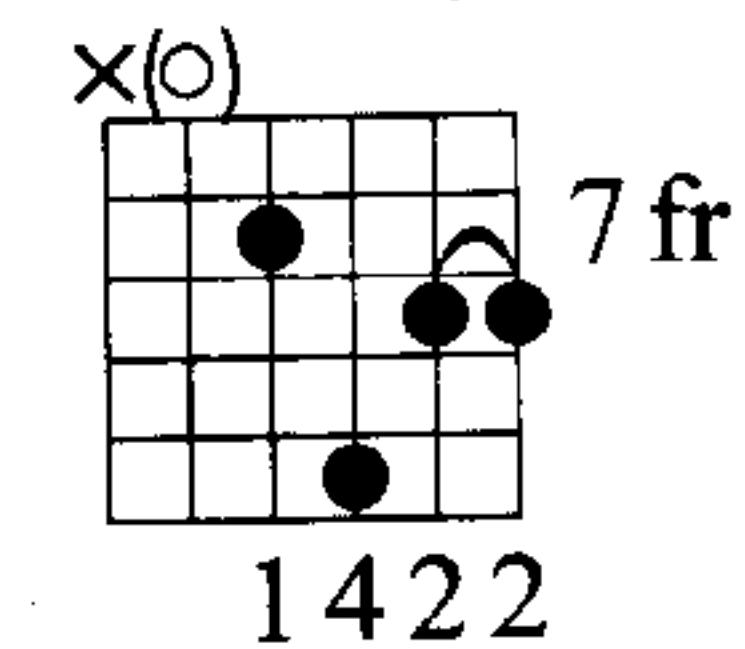
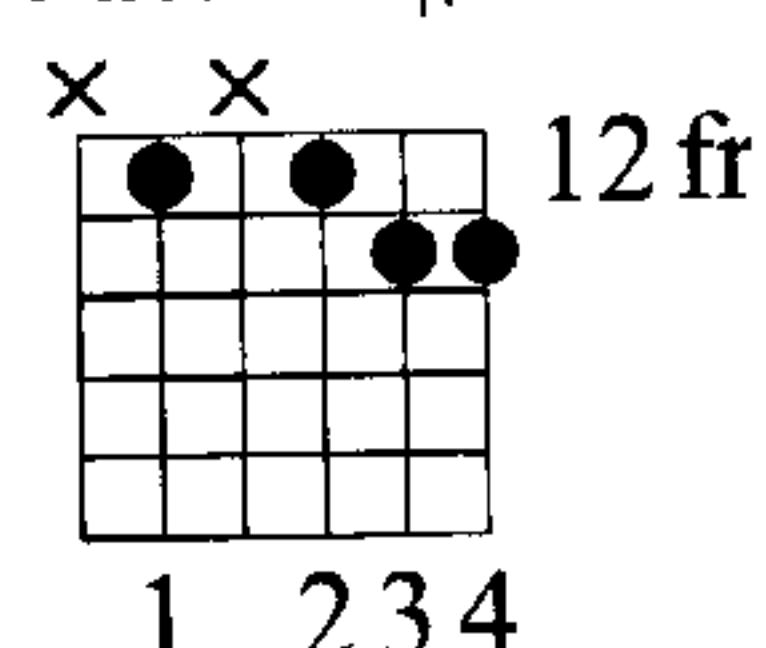
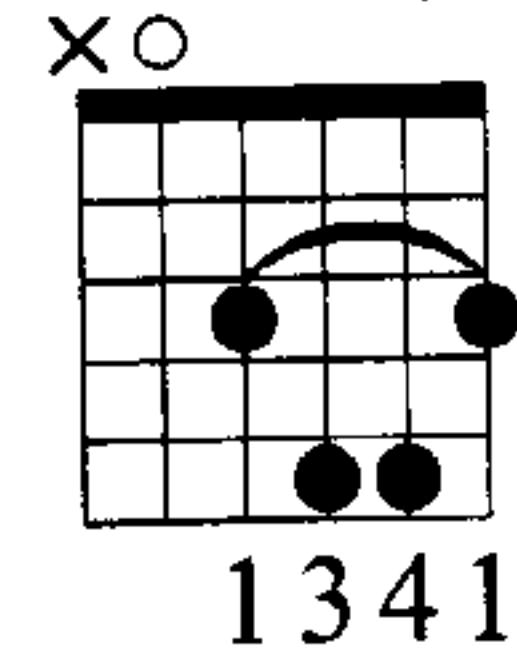
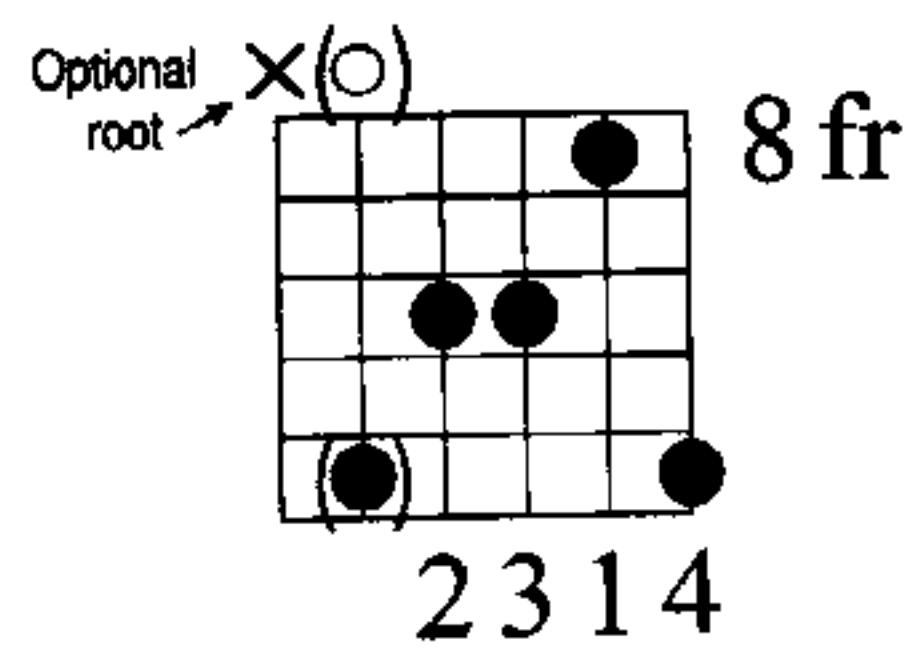
Fingering 4

| | | | | |
|-----|----|----|---|--|
| | b3 | 4 | 5 | |
| | b7 | 1 | 2 | |
| 4 | 5 | b6 | | |
| 1 | 2 | b3 | | |
| 5 | b6 | b7 | | |
| 2 | b3 | 4 | | |
| 7fr | | | | |

Fingering 6

| | | | | |
|------|----|----|----|--|
| | 5 | b6 | b7 | |
| | 2 | b3 | 4 | |
| b6 | b7 | 1 | | |
| b3 | 4 | 5 | | |
| b7 | 1 | 2 | | |
| 4 | 5 | b6 | | |
| 10fr | | | | |

Here are some voicings for the Emin7#5, Amin7#5, and other chords available to us from the intervals unique to the aeolian scale.

Emin7#5**Emin7#5****Emin7#5****Emin7#5****Emin7#5****Emin7#5****Emin7#5****Emin11#5****Amin7#5****Amin7#5****Fmaj7/A****Amin7#5****Amin7#5****Amin7#5****Amin7#5**

LESSON 4

LICKS IN E AEOLIAN

Now it's time again to get some more licks under your fingers. Once again the licks will go from easy to hard and will be over the Emin7#5 chord. Have fun!

Example 60

Em7(#5)

CD 1
60
TRACK

Musical notation and tablature for Example 60. The notation shows a lick in E Aeolian (G major) over an Em7(#5) chord. The tablature shows the strings (T, A, B) and fret positions (e.g., 8, 9, 10). The lick consists of eighth-note patterns and grace notes.

Example 61

Em7(#5)

CD 1
61
TRACK

Musical notation and tablature for Example 61. This example continues the lick in E Aeolian over an Em7(#5) chord, featuring a different pattern of eighth-note chords and grace notes. The tablature shows the strings (T, A, B) and fret positions (e.g., 8, 9, 10).

Example 62

Em7(#5)

CD 1
62
TRACK

Musical notation and tablature for Example 62. This example concludes the lick in E Aeolian over an Em7(#5) chord, maintaining the eighth-note chord and grace note patterns. The tablature shows the strings (T, A, B) and fret positions (e.g., 8, 9, 10).

Musical notation and tablature for an additional lick in E Aeolian over an Em7(#5) chord. This section includes two lines of music, each with its own set of tablature and fret markings (e.g., 4, 5, 6, 7, 8, 9, 10, 11, 12).

LESSON 5

LICKS IN A AEOLIAN

More licks, this time in A aeolian. These licks will go from easy to hard and will all be over the Amin7#5 chord. Play them as accurately as possible.

Example 63

Am7(#5)

CD 1
63 TRACK

Example 64

Am7(#5)

CD 1
64 TRACK

Example 65

Am7(#5)

CD 1
65 TRACK

FRANK GAMBALE

LESSON 6

COMBINATION LICKS IN E AND A AEOLIAN

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 66

Em7(#5)
8va --

Am7(#5)

CD 1
66
TRACK

Sheet music for guitar in 4/4 time. The top staff shows a melody with various note heads and stems. Below the staff are fingerings: 1 4 2 1 3 1 2 1 3 3 1 3 1 3 2 4 2 1 4 2 1 4 2 4 4 3 4 1 3 2. The bottom staff is a tablature with three strings labeled T, A, and B. It shows fingerings: 12 15 13 12 13 12 14 12 14 12 14 13 15 13 12 15 13 15 13 12 15 13 15 14 15. Measures are separated by vertical bar lines.

Example 67

Em7(#5)

Am7(#5)

CD 1
67
TRACK

1 1 3 1 1 3 3 3 1 3 1 3 1

□ □ V □ V □ V □ V □ V □ V

T 3 3 5 3 3 5 5 (5) 5 2 5 5 3

A

B

Example 68

Em7(#5)

CD 1
68
TRACK

Treble clef
 4/4
 Melody (Top Staff)
 Rhythmic Pattern (Middle Staff)
 Fretboard (Bottom Staff)

Am7(#5)

The image shows a musical score for guitar. The top part is a staff with a treble clef, featuring a continuous melody of eighth and sixteenth notes. Below the staff is a sequence of numbers representing fingerings: 3 3 1 2 4 1 3 4 1 3 4 1 1 2 1 4 3 3 3 1 3 3 1 2 4 1 3 4 1 3. The middle part consists of a series of vertical symbols (square, V, square, V) representing downstrokes. The bottom part is a tablature for three strings (T, A, B) with six horizontal lines. The first measure shows the strings at 10, 10, 8. The second measure shows the strings at 9, 10, 7. The third measure shows the strings at 9, 10, 7. The fourth measure shows the strings at 10, 7, 7. The fifth measure shows the strings at 10, 7, 7. The sixth measure shows the strings at 8, 7, 10. The seventh measure shows the strings at 9, 9, 7. The eighth measure shows the strings at 10, 9, 7. The ninth measure shows the strings at 9, 10, 7. The tenth measure shows the strings at 9, 10, 7. The eleventh measure shows the strings at 10, 7, 9. The twelfth measure shows the strings at 10, 7, 9.

LESSON 7**SONG EXAMPLE USING MINOR 7(#5) CHORDS**

This lesson will demonstrate the use of the aeolian chord in a song context. Once again you'll see mixed chord types. Have fun!

CD 1
69
TRACK**Example 69**

Am7

Bm7(#5)

TAB

D/E

Ebm7(#5)

C/D

TAB

C#m7(#5)

Bb/C

Em7(#5)

TAB

CHAPTER 8

THE LYDIAN $\flat 7$ MODE (E13#11, E9#11, E13...)

The lydian $\flat 7$ mode is built on the 4th note of a melodic minor scale. E lydian $\flat 7$ would have the same notes as the B melodic minor scale because E is the 4th scale degree of B melodic minor. The notes for B melodic minor: B C# D E F# G# A#. If we begin these notes on E (the 4th note) we have the notes for the E lydian $\flat 7$ scale: E F# G# A# B C# D. To understand the character of the lydian $\flat 7$ scale we must compare these notes to the major scale. If we compare E lydian $\flat 7$ to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E Major: | E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | |
|----------------------|---|----|----|----|---|----|----------|---|----|----|-----|----|----|
| E Lydian $\flat 7$: | E | F# | G# | A# | B | C# | D | E | F# | G# | A# | B | C# |
| | 1 | 2 | 3 | #4 | 5 | 6 | 7 | 8 | 9 | 10 | #11 | 12 | 13 |

Now you can see that the only differences are the #4th and $\flat 7$ th in the lydian $\flat 7$ scale. By numbering the degrees we get a scale formula we can use which will be consistent with every lydian $\flat 7$ scale in every key.

| | | | | | | | |
|--------------------|-----|------|------|----|------|------|-----------|
| Lydian $\flat 7$: | 1 | 2 | 3 | #4 | 5 | 6 | $\flat 7$ |
| | (9) | (10) | (11) | | (12) | (13) | |

You can see by this scale's interval content that the chords possible from lydian $\flat 7$ are dominant 7 chord characters: E7 (1 3 5 $\flat 7$), E9 (1 3 5 $\flat 7$ 9), E13 (1 3 $\flat 7$ 13), and E13#11 (1 3 $\flat 7$ #11 13). These are just a few of the possibilities for chords available using the lydian $\flat 7$ interval structure: 1 – 2(9) – 3 – 4(#11) – 5 – 6(13) – $\flat 7$. The most popular lydian $\flat 7$ chords are undoubtedly the 9th, 13th, and 13(#11) chords.

START OF CD 2

Learn all seven scale fingerings for E lydian $\flat 7$. Notice that the scales are written out, numbered in one-octave intervals: 1 2 3 $\sharp 4$ 5 6 $\flat 7$. Practice these scale fingerings at a medium tempo.

Fingering 1

| | | | | | | |
|---|-----|---|------------|------------|------------|---|
| E | | | 3 | | $\sharp 4$ | 5 |
| B | | | $\flat 7$ | 1 | | 2 |
| G | | | $\sharp 4$ | 5 | 6 | |
| D | 1 | | 2 | | 3 | |
| A | 5 | | 6 | $\flat 7$ | | |
| E | 2 | 3 | | $\sharp 4$ | | |
| | 2fr | | | | | |

Fingering 3

| | | | | | |
|-----------|------------|-----------|------------|------------|--|
| | | 5 | 6 | $\flat 7$ | |
| | | 2 | 3 | $\sharp 4$ | |
| | 6 | $\flat 7$ | 1 | | |
| | 3 | | $\sharp 4$ | 5 | |
| $\flat 7$ | | 1 | 2 | | |
| | $\sharp 4$ | 5 | 6 | | |
| | 5fr | | | | |

Fingering 5

| | | | | | |
|-----|-----------|------------|------------|---|--|
| | $\flat 7$ | 1 | 2 | | |
| | | $\sharp 4$ | 5 | 6 | |
| 1 | | 2 | 3 | | |
| 5 | | 6 | $\flat 7$ | | |
| 2 | | 3 | $\sharp 4$ | | |
| 6 | $\flat 7$ | 1 | | | |
| 9fr | | | | | |

Fingering 7

| | | | | | |
|-----------|------------|-----------|------------|---|--|
| | 2 | 3 | $\sharp 4$ | | |
| | 6 | $\flat 7$ | 1 | | |
| | 3 | | $\sharp 4$ | 5 | |
| $\flat 7$ | | 1 | 2 | | |
| | $\sharp 4$ | 5 | 6 | | |
| 1 | 2 | 3 | | | |
| 12fr | | | | | |

Fingering 2

| | | | | | |
|-----|------------|------------|---|--|--|
| | $\sharp 4$ | 5 | 6 | | |
| | 1 | 2 | 3 | | |
| 5 | 6 | $\flat 7$ | | | |
| 2 | 3 | $\sharp 4$ | | | |
| 6 | $\flat 7$ | 1 | | | |
| 3 | $\sharp 4$ | 5 | | | |
| 4fr | | | | | |

Fingering 4

| | | | | | |
|-----------|------------|-----------|------------|---|--|
| | 6 | $\flat 7$ | 1 | | |
| | 3 | | $\sharp 4$ | 5 | |
| $\flat 7$ | 1 | 2 | | | |
| | $\sharp 4$ | 5 | 6 | | |
| 1 | 2 | 3 | | | |
| 5 | 6 | $\flat 7$ | | | |
| 7fr | | | | | |

Fingering 6

| | | | | | |
|-----------|-----------|------------|-----------|--|--|
| | 1 | 2 | 3 | | |
| | 5 | 6 | $\flat 7$ | | |
| 2 | 3 | $\sharp 4$ | | | |
| 6 | $\flat 7$ | 1 | | | |
| 3 | | $\sharp 4$ | 5 | | |
| $\flat 7$ | 1 | 2 | | | |
| 10fr | | | | | |

Once you've played all seven fingerings for A lydian $\flat 7$, combine Lessons 1 and 2 by playing the first fingering of E lydian $\flat 7$, then the first fingering of A lydian $\flat 7$, then the second fingering of E lydian $\flat 7$, etc.

Fingering 1

| | | | | | |
|---|-----------|-----------|-----------|---|--|
| E | $\flat 7$ | 1 | 2 | | |
| B | | #4 | 5 | 6 | |
| G | 1 | 2 | 3 | | |
| D | 5 | 6 | $\flat 7$ | | |
| A | 2 | 3 | #4 | | |
| E | 6 | $\flat 7$ | 1 | | |

2fr

Fingering 3

| | | | | | |
|-----------|---|-----------|----|--|--|
| | 2 | 3 | #4 | | |
| | 6 | $\flat 7$ | 1 | | |
| 3 | | #4 | 5 | | |
| $\flat 7$ | 1 | 2 | | | |
| #4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | |

5fr

Fingering 5

| | | | | | |
|---|-----------|-----------|----|--|--|
| | #4 | 5 | 6 | | |
| 1 | | 2 | 3 | | |
| 5 | 6 | $\flat 7$ | | | |
| 2 | 3 | | #4 | | |
| 6 | $\flat 7$ | 1 | | | |
| 3 | | #4 | 5 | | |

9fr

Fingering 7

| | | | | | |
|-----------|---|-----------|----|---|--|
| | 6 | $\flat 7$ | 1 | | |
| | 3 | | #4 | 5 | |
| $\flat 7$ | 1 | 2 | | | |
| #4 | 5 | 6 | | | |
| 1 | 2 | 3 | | | |
| 5 | 6 | $\flat 7$ | | | |

12fr

Fingering 2

| | | | | |
|---|-----------|----|-----------|--|
| | 1 | 2 | 3 | |
| | 5 | 6 | $\flat 7$ | |
| 2 | 3 | | #4 | |
| 6 | $\flat 7$ | 1 | | |
| 3 | | #4 | 5 | |

3fr

Fingering 4

| | | | | |
|-----------|---|-----------|---|--|
| | 3 | #4 | 5 | |
| $\flat 7$ | 1 | 2 | 3 | |
| #4 | 5 | 6 | | |
| 1 | 2 | 3 | | |
| 5 | 6 | $\flat 7$ | | |

7fr

Fingering 6

| | | | | |
|-----------|-----------|----|-----------|--|
| | 5 | 6 | $\flat 7$ | |
| | 2 | 3 | #4 | |
| 6 | $\flat 7$ | 1 | | |
| 3 | | #4 | 5 | |
| $\flat 7$ | 1 | 2 | | |
| #4 | 5 | 6 | | |

10fr

Here are some voicings for the E13#11, A13#11, and other chords available to us from the intervals unique to the lydian \flat 7 scale.

E13#11

9 fr

3 4 2 2 1

E9#11

11 fr

2 1 3 1 1

E13#11

7 fr

3 3 1 4

E13#11

5 fr

1 4 2 3

E13#11

5 fr

1 2 2 3 4

E13

6 fr

2 1 3 3 4

E13

5 fr

1 3 4 2

E13

7 fr

4 4 1 1

A13#11

5 fr

1 4 2 3

A13#11

5 fr

2 1 3 3 4

A9#11

11 fr

3 3 1 4

A9#11

4 fr

1 2 3 4

A13#11

7 fr

3 4 2 1 1

A13

5 fr

1 2 3 4 4

A13

8 fr

3 3 1 4

LESSON 4

LICKS IN E LYDIAN b7

Now it's time again to get some more licks under your fingers. These licks will go from easy to hard and will be over the E9 chord. Have fun!

Example 70

E9

CD 2
1
TRACK

Example 71

E9

CD 2
2
TRACK

Example 72

E9

CD 2
3
TRACK

E9

LESSON 5**LICKS IN A LYDIAN b7**

More licks, this time in A lydian b7. These licks will go from easy to hard and will all be over the A13 chord. Play them as accurately as possible.

Example 73CD 2
4 TRACK

A13

2 1 3 2 1 3 4 1 2 3 1 2 3 1 1 2 1 1 1 3 1 3 1 3 1 4
V V □ □ □ V □ V V □ V □ V V □ V □ V V □ V □ V V
T 6 5 7 6 5 7 8 7 6 5 6 7 4 (4) 2 2 2 4 2 4 2 5
A 5 7 6 5 7 6 9 7 6 5 7 4 5 2 4 2 4 2 5
B

Example 74CD 2
5 TRACK

A13

4 1 3 3 4 1 1 1 4 1 3 3 1 1 3 1 1 3 1 2 1 4 2 2 3 1 4
V □ V V V V □ V □ V V □ V □ V V □ V □ V V □ V □ V V
T 5 2 4 4 5 2 2 2 5 2 4 2 4 2 2 4 2 6 5 6 7 8 6 9
A 5 7 6 5 7 6 4 5 2 2 4 2 4 2 4 2 5 6 7 8 6 9
B

Example 75CD 2
6 TRACK

A13

1 2 4 2 1 2 4 1 2 1 1 2 4 2 3 1 2 1 4 3 1 2 4 3 1 1 3 1
□ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V
T 7 9 11 8 7 9 8 7 9 8 6 7 9 7 7 7 9 7
A 5 7 9 7 5 7 9 6 8 7 9 8 7 9 8 6 7 9 7 7 7 9 7
B 5 7 9

2 4 1 3 1 2 4 1 3 4 1 3 1 3 1 4 2 1 4 3 1 1 3 1 1 3
□ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
T 12 14 15 11 14 12 14 12 14 12 11 14 13 11 13 11 12 12 14
A 9 11 9 11 10 12 14 12 14 12 14 12 11 14 13 11 13 11 12 12 14
B

LESSON 6

COMBINATION LICKS IN E AND A LYDIAN b7

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 76

E9

A13

CD 2
7 TRACK

The musical notation shows a scale pattern starting on E9 (E major 9th chord) and ending on A13 (A major 13th chord). The tablature below shows the guitar strings with fingerings and note heads corresponding to the music above. The first measure starts at the 9th fret of the 6th string. The second measure starts at the 7th fret of the 6th string. The third measure starts at the 7th fret of the 6th string.

Example 77

E9

8va

A13

CD 2
8 TRACK

The musical notation shows a scale pattern starting on E9 (E major 9th chord) and ending on A13 (A major 13th chord). The tablature below shows the guitar strings with fingerings and note heads corresponding to the music above. The first measure starts at the 12th fret of the 6th string. The second measure starts at the 14th fret of the 6th string. The third measure starts at the 12th fret of the 6th string.

Example 78

E9

A13

CD 2
9 TRACK

The musical notation shows a scale pattern starting on E9 (E major 9th chord) and ending on A13 (A major 13th chord). The tablature below shows the guitar strings with fingerings and note heads corresponding to the music above. The first measure starts at the 10th fret of the 6th string. The second measure starts at the 11th fret of the 6th string. The third measure starts at the 12th fret of the 6th string.

A13

A13

The musical notation shows a scale pattern starting on A13 (A major 13th chord). The tablature below shows the guitar strings with fingerings and note heads corresponding to the music above. The first measure starts at the 12th fret of the 6th string. The second measure starts at the 14th fret of the 6th string. The third measure starts at the 12th fret of the 6th string.

This lesson will demonstrate the use of the lydian b7 chord in a song context. Once again you'll see mixed chord types. Have fun!

CD 2
10
TRACK

Example 79

Emaj7 A7(#11) G#m7 G7(#11)

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

□ V □ V □ V □ V □ V □ V □ V □ V □ V

T 7 9 7 8 7 8 6 8 9 9 10 9

A 9 9 9 9 9 9 10 8 10 8

B

F#m7 Am7 Bm7 F9(#11)

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

□ V V □ V □ V □ V □ V □ V □ V

T 7 9 12 11 12 11 9 11 9 10 10 8 7 8

A

B

CHAPTER 9

THE SUPER LOCRIAN MODE (E7#9, E7#5#9, E7b5#9...)

A super locrian scale is built on the 7th note of a melodic minor scale. E super locrian would have the same notes as the F melodic minor scale because E is the 7th scale degree of F melodic minor. The notes of F melodic minor = F G A♭ B♭ C D E. If we begin these notes on E (the 7th note) we have the notes for the E super locrian scale: E F G A♭ B♭ C D. To understand the character of the super locrian scale we must compare these notes to the major scale. If we compare E super locrian to the notes of E major we have:

| | | | | | | | | | | | | | |
|----------|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E Major: | E | F♯ | G♯ | A | B | C♯ | D♯ | E | F♯ | G♯ | A | B | C♯ |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | |
|------------------|---|----|----|----|----|----|----|---|----|----|----|-----|-----|
| E Super Locrian: | E | F | G | G♯ | B♭ | C | D | E | F | G | G♯ | B♭ | C |
| | 1 | b2 | b3 | 3 | b5 | #5 | b7 | 8 | b9 | #9 | 10 | #11 | b13 |

Now you can see that the differences are that the 2nd, 3rd, 4th, 5th, 6th, and 7th are flat (lowered 1/2 step) in the super locrian scale. This scale has some peculiar intervals which I'd like to take a moment to explain. The b2 and b3 are the same notes as the b9 and #9, the latter of which you'll see occurring the most in chord symbols. You've no doubt seen a 7(b9) chord more often than a 7(add b2). So remember that point. Another thing to remember is that this scale also has a b5 and b6. The b6 should be regarded as a #5 which is the way you'll see it appear the most. You'll never see a m7 b6 chord. So be aware of this point also. One more thing: this scale also has a natural 3rd as well as a b3rd. In a 7(#9) chord both notes are used, but remember that the b3 in this case is regarded as a #9. The formula for this chord is 1 3 b7 #9. By numbering the degrees we get a scale formula we can use which will be consistent with every super locrian scale in every key.

| | | | | | | | |
|----------------|------|----|-------|---|-------|----|----|
| Super Locrian: | 1 | b2 | b3 | 3 | b5 | #5 | b7 |
| | (b9) | | (#11) | | (b13) | | |

You can see by this scale's interval content that the chords possible from super locrian are dominant 7 chords with a #5 and/or b5, #9 and/or b9 (and any combination thereof): E7#9 (1 3 b7 #9), E7b9 (1 3 b7 b9), and E7#5b9 (1 3 #5 b7 b9). These are just a few of the possibilities for chords available using the super locrian interval structure: 1 b2(b9) b3 b4(3) b5 b6(b13) b7. The most popular super locrian chord is undoubtedly the 7(#9).

SCALE FINGERINGS FOR E SUPER LOCRIAN

Learn all seven scale fingerings for E super locrian. Notice that the scales are written out, numbered in one-octave intervals: 1 \flat 2 \flat 3 3(\sharp 4) \flat 5 \sharp 5(\flat 6) \flat 7. Practice these scale fingerings at a medium tempo, then gradually play them faster.

Fingering 1

| | | | | | |
|---|-----------|------------|-----------|------------|-----------|
| E | | \flat 3 | 3 | | \flat 5 |
| B | | \flat 7 | | 1 | \flat 2 |
| G | 3 | \flat 5 | | \sharp 5 | |
| D | | 1 | \flat 2 | \flat 3 | |
| A | \flat 5 | \sharp 5 | \flat 7 | | |
| E | \flat 2 | \flat 3 | 3 | | |

1fr

Fingering 3

| | | | | | |
|--|--|-----------|------------|------------|-----------|
| | | \flat 5 | \sharp 5 | 1 | \flat 7 |
| | | \flat 2 | \flat 3 | \flat 5 | 3 |
| | | \flat 7 | \flat 5 | 1 | |
| | | 3 | \flat 5 | \sharp 5 | |
| | | 4fr | | | |

Fingering 5

| | | | | | |
|--|--|------------|------------|-----------|-----------|
| | | 3 | \flat 7 | 1 | \flat 2 |
| | | 1 | \flat 2 | \flat 3 | |
| | | \flat 5 | \sharp 5 | \flat 7 | |
| | | \flat 2 | \flat 3 | 3 | |
| | | \sharp 5 | \flat 7 | 1 | |
| | | 8fr | | | |

Fingering 7

| | | | | | |
|--|--|------------|-----------|------------|---|
| | | \flat 2 | \flat 3 | 3 | 1 |
| | | \sharp 5 | \flat 7 | \flat 5 | |
| | | \flat 3 | 3 | \flat 5 | |
| | | \flat 7 | 1 | \flat 2 | |
| | | 3 | \flat 5 | \sharp 5 | |
| | | 11fr | | | |

Fingering 2

| | | | | |
|--|------------|------------|------------|-----------|
| | 3 | \flat 5 | \sharp 5 | 1 |
| | | 1 | \flat 2 | \flat 3 |
| | \flat 5 | \sharp 5 | \flat 7 | |
| | \flat 2 | \flat 3 | 3 | |
| | \sharp 5 | \flat 7 | 1 | |
| | \flat 3 | 3 | \flat 5 | |
| | 3fr | | | |

Fingering 4

| | | | | |
|--|------------|------------|------------|--|
| | \sharp 5 | \flat 7 | 1 | |
| | \flat 3 | 3 | \flat 5 | |
| | \flat 7 | 1 | \flat 2 | |
| | 3 | \flat 5 | \sharp 5 | |
| | 1 | \flat 2 | \flat 3 | |
| | \flat 5 | \sharp 5 | \flat 7 | |
| | 6fr | | | |

Fingering 6

| | | | | |
|--|------------|------------|-----------|--|
| | 1 | \flat 2 | \flat 3 | |
| | \flat 5 | \sharp 5 | \flat 7 | |
| | \flat 2 | \flat 3 | 3 | |
| | \sharp 5 | \flat 7 | 1 | |
| | \flat 3 | 3 | \flat 5 | |
| | \flat 7 | 1 | \flat 2 | |
| | 10fr | | | |

Once you've played all seven fingerings for A super locrian, combine Lessons 1 and 2 by playing the first fingering of E super locrian, then the first fingering of A super locrian, then the second fingering of E super locrian, etc.

Fingering 1

| | | | | | |
|---|-----|----|----|----|--|
| E | | b7 | 1 | b2 | |
| B | 3 | b5 | #5 | | |
| G | 1 | b2 | b3 | | |
| D | b5 | #5 | b7 | | |
| A | b2 | b3 | 3 | | |
| E | #5 | b7 | 1 | | |
| | 1fr | | | | |

Fingering 3

| | | | | | |
|-----|----|----|---|--|--|
| | b2 | b3 | 3 | | |
| | #5 | b7 | 1 | | |
| b3 | 3 | b5 | | | |
| b7 | 1 | b2 | | | |
| 3 | b5 | #5 | | | |
| 1 | b2 | b3 | | | |
| 4fr | | | | | |

Fingering 5

| | | | | |
|-----|----|----|----|--|
| 3 | b5 | #5 | | |
| | 1 | b2 | b3 | |
| b5 | #5 | b7 | | |
| b2 | b3 | 3 | | |
| #5 | b7 | 1 | | |
| b3 | 3 | b5 | | |
| 8fr | | | | |

Fingering 7

| | | | | | |
|------|----|----|----|--|--|
| | #5 | b7 | 1 | | |
| | b3 | 3 | b5 | | |
| b7 | 1 | b2 | | | |
| 3 | b5 | #5 | | | |
| 1 | b2 | b3 | | | |
| b5 | #5 | b7 | | | |
| 11fr | | | | | |

Fingering 2

| | | | | |
|-----|----|----|----|--|
| | 1 | b2 | b3 | |
| | b5 | #5 | b7 | |
| b2 | b3 | 3 | | |
| #5 | b7 | 1 | | |
| b3 | 3 | b5 | | |
| b7 | 1 | b2 | | |
| 3fr | | | | |

Fingering 4

| | | | | |
|-----|----|----|----|--|
| | b3 | 3 | b5 | |
| | b7 | 1 | b2 | |
| 3 | b5 | #5 | | |
| | 1 | b2 | b3 | |
| b5 | #5 | b7 | | |
| b2 | b3 | 3 | | |
| 6fr | | | | |

Fingering 6

| | | | | |
|-----|----|----|----|--|
| | b5 | #5 | b7 | |
| | b2 | b3 | 3 | |
| #5 | b7 | 1 | | |
| b3 | 3 | b5 | | |
| b7 | 1 | b2 | | |
| 3 | b5 | #5 | | |
| 9fr | | | | |

Here are some voicings for the E7#9, A7#9, and other chords available to us from the intervals unique to the super locrian scale.

E7#9

11 fr
2 1 3 3

E7#9

6 fr
2 1 3 4

E7#9

2 1 4 4

E7#9

9 fr
3 2 2 1

E7#5#9

3 fr
4 3 2 1 1

E7#5#9

12 fr
1 2 3 3 4

E7#5#9

11 fr
1 2 2 3 4

E7b5#9

11 fr
1 3 4 2

A7#9

6 fr
2 1 4 4

A7#9

11 fr
3 3 1 4

A7#5b9

5 fr
1 2 4 4 4

A7#5b9

4 3 2 1

A7#5b9

11 fr
2 1 3 1 4

LESSON 4**LICKS IN E SUPER LOCRIAN**

Now it's time to get some more licks under your fingers. Once again the licks will go from easy to hard and will be over the E7#9 chord. Have fun!

Example 80

E7(#9)

CD 2
11
TRACK

1 3 4 1 2 1 3 1 4 2 1 2 3 1 2 4 1 2 4 1 3 4 2 1 1 2 3 4
V V □ V □ V □ V V V □ V V V □ V □ V □ V □ V V V
T 5 8 5 7 5 8 6 5 7 5 6 8 10 7 9 10 9 8 9 10 11
A 5 6 5 3 5 5 7 5 3 5 5 7 8 6 5 9 7 5 8 6 5
B 7 8 5 6 8 7 5 6 8 7 10 9 11 10 11

Example 81

E7(#9)

CD 2
12
TRACK

4 3 1 3 3 3 4 2 1 2 2 4 4 2 1 4 2 1 4 2 1 4
□ V □ V V □ V □ V V □ V V □ V □ V □ V □ V □ V
T 6 5 3 5 5 7 5 3 5 5 7 8 6 5 9 7 5 8 6 5
A 5 5 5 7 5 3 5 5 7 8 6 5 9 7 5 8 6 5
B 7 8 5 6 8 7 5 6 8 7 10 9 11 8 6 5

Example 82

E7(#9)

CD 2
13
TRACK

3 1 4 2 1 4 2 1 4 3 1 1 3 2 1 4 4 1 3 2 1 2 1 4 1 3 4 1 1 1
□ V □ V V □ V □ V V □ V V □ V □ V □ V □ V □ V □ V
T 5 7 5 6 5 8 6 5 8 7 5 6 5 8 9 6 8 7 6 7 5 9 5 7 8 5 5 6
A 7 8 5 6 5 8 6 5 8 7 5 6 5 8 9 7 6 7 5 9 5 7 8 5 5 6
B 7 8 5 6 8 7 5 6 8 7 10 9 11 8 6 5

E7(#9)

4 1 2 3 1 2 1 4 1 2 3 1 2 3 3 1 2 4 1 2 3 4 1 3 4 3
V □ V V □ V □ V V □ V V □ V □ V □ V □ V □ V □ V
T 11 8 9 10 8 9 8 12 8 10 11 9 10 12 9 10 12 9 10 11 12 8 10 11 10
A
B

LESSON 5

LICKS IN A SUPER LOCRIAN

More licks, this time in A super locrian. These licks will go from easy to hard and will all be over the A7#9 chord. Play them as accurately as possible.

Example 83

CD 2
14
TRACK

A7(#9)

T
A
B

Example 84

CD 2
15
TRACK

A7(#9)

T
A
B

Example 85

CD 2
16
TRACK

A7(#9)

T
A
B

8va.....

1 loco

T
A
B

LESSON 6**COMBINATION LICKS IN E AND A SUPER LOCRIAN**

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 86

E7(#9)

A7(#5#9)

CD 2
17 TRACK

Fingerings and string names (T, A, B) for Example 86:

- Measure 1 (E7(#9)): 4 1 3 3 3 4 1 3 1 3 1 2 1 3 3 4 1 3 4 3 3 1 3 1 4 1 2 1 4 4
- Measure 2 (A7(#5#9)): V □ V V V □ V □ V □ V V V V □ V V V V □ V □ V □ V V □ V V V
- String names: T 6 3 5 5 6 3 5 5 5 | 6 3 5 6 5 6 4 6 5 8 5 6 5 6 | 6
- Fingerings: A B

Example 87

E7(#9)

A7(#5#9)

CD 2
18 TRACK

Fingerings and string names (T, A, B) for Example 87:

- Measure 1 (E7(#9)): 4 1 4 2 1 4 2 3 4 2 3 1 2 3 1 3 4 1 4 1 1 4 1 3 1 3 1 1 3 1 3
- Measure 2 (A7(#5#9)): □ V V □ V V □ V □ V V V □ V V V □ V V V □ V V V □ V V V □ V V V
- String names: T 13 10 13 11 10 13 11 12 13 11 12 10 11 12 10 12 | 11 8 11 8 8 11 8 10 11 8 10 8 8 10 8 10
- Fingerings: A B

Example 88

E7(#9)

CD 2
19 TRACK

Fingerings and string names (T, A, B) for Example 88:

- Measure 1 (E7(#9)): 2 1 2 1 3 4 1 3 1 2 4 4 3 1 4 3 1 4 1 3 4 2 1 3 4 1 1
- Measure 2 (A7(#5#9)): □ V □ V □ V □ V V □ V □ V □ V □ V V V □ V □ V □ V V □ V
- String names: T 6 6 5 7 8 5 7 5 6 8 9 8 6 9 5 7 8 6 5 7 9 5 3
- Fingerings: A B

A7(#5#9)

Fingerings and string names (T, A, B) for Example 88 continuation:

- Measure 1 (E7(#9)): 2 1 3 1 3 4 1 2 1 2 1 4 2 2 1 4 3 1 1 3 3 1 1 3 1 4 1
- Measure 2 (A7(#5#9)): □ V □ V □ V □ V V □ V □ V □ V □ V V V □ V □ V □ V V □ V
- String names: T 3 5 3 5 8 5 6 6 8 10 8 9 8 11 10 8 8 10 8 10 8 10 7
- Fingerings: A B

This lesson will demonstrate the use of the super locrian chord in a song context.
Once again you'll see mixed chord types. Have fun!

CD 2
20
TRACK

Example 89

Musical score and tablature for Example 89. The score shows four measures of music with chords Gm7, D7(#9), Gm7, and E7(#9). The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and picking patterns. The first measure starts with a Gm7 chord. The second measure starts with a D7(#9) chord. The third measure starts with a Gm7 chord. The fourth measure starts with an E7(#9) chord.

Musical score and tablature for Example 89. The score shows four measures of music with chords Ebmaj7, Dm7, Cm7, and D7(#9). The tablature below shows the guitar strings (E, B, G, D, A, E) with fingerings and picking patterns. The first measure starts with an Ebmaj7 chord. The second measure starts with a Dm7 chord. The third measure starts with a Cm7 chord. The fourth measure starts with a D7(#9) chord.

CHAPTER 10

THE HALF-WHOLE DIMINISHED SCALE (E13**♭**9, E13**♭**9#11, E7**♯**9...)

A half-whole diminished scale is a completely symmetrical scale constructed from the note arrangement of 1/2 step, then whole step, then 1/2 step, etc. An E half-whole diminished would have the notes E F G G \sharp A \flat B C \flat D. To understand the character of the half-whole diminished scale we must compare these notes to the major scale. If we compare E half-whole diminished to the notes of the E major scale we have:

| | | | | | | | | | | | | | |
|----------|---|---|------------|---|---|-----------|------------|---|---|------------|----|----|-----------|
| E Major: | E | F | G \sharp | A | B | C \flat | D \sharp | E | F | G \sharp | A | B | C \flat |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

| | | | | | | | | | | | | | | | |
|--------------------------|---|----|----|------------|-----------|---|-----------|----|---|----|----|------------|-----------|----|-----------|
| E half-whole diminished: | E | F | G | G \sharp | A \flat | B | C \flat | D | E | F | G | G \sharp | A \flat | B | C \flat |
| | 1 | b2 | b3 | 3 | b4 | 5 | 6 | b7 | 8 | b9 | b9 | 10 | #11 | 12 | 13 |

Now you can see that the differences are the b2nd, b3rd, #4th, and b7th in the half-whole diminished scale. This scale has some peculiar intervals which I'd like to take a moment to explain. The b2 is the same note as the b9 and the b3 is the same as the #9 (see below), the latter of which (b9 and #9) you'll see occurring the most in chord symbols. This scale has a natural 3rd as well as a b3rd. In a 7(#9) chord both notes are used, but remember that the b3 is regarded as a #9. The formula for this chord is 1 3 b7 #9. If we number the degrees we get a scale formula we can use which will be consistent with every half-whole diminished scale in every key.

| | | | | | | | | |
|-----------------------|------|------|-------|-------|-------|---|---|------|
| 1/2-Whole Diminished: | 1 | b2 | b2/b3 | 3 | #4/b5 | 5 | 6 | b7 |
| | (b9) | (b9) | | (#11) | | | | (13) |

You can see by this scale's interval content that the chords possible from half-whole diminished are dominant 7 chords with a #9 and/or b9, and a natural 6th (usually shown in the chord as a 13th): E13b9 (1 3 b7 b9 13), E7b9 (1 3 b7 b9), and E7b5b9 (1 3 b5 b7 b9). These are just some of the possibilities for chords available using the half-whole diminished interval structure: 1 b2(b9) #2/b3(b9) 3 #4/b5(#11) 5 6(13) b7. The most popular half-whole diminished chord is undoubtedly the 13(b9).

Learn all four scale fingerings for E half-whole diminished. Notice that the scales are written out, numbered in one-octave intervals: 1 \flat 2 \flat 3(\sharp 2) 3 \flat 5(\sharp 4) 5 6 \flat 7.

Practice these scale fingerings at a medium tempo, then gradually play them faster.

Fingering 1

| | | | | | | |
|---|-----------|---|-----------|-----------|---|--|
| E | \flat 3 | 3 | | \flat 5 | | |
| B | \flat 7 | | 1 | \flat 2 | | |
| G | \flat 5 | 5 | 6 | | | |
| D | \flat 2 | | \flat 3 | 3 | | |
| A | | 6 | \flat 7 | | 1 | |
| E | \flat 3 | 3 | | \flat 5 | 5 | |

3fr

Fingering 3

| | | | | | | |
|---|-----------|-----------|-----------|-----------|--|--|
| 6 | \flat 7 | | 1 | | | |
| 3 | | \flat 5 | 5 | | | |
| 1 | \flat 2 | | \flat 3 | | | |
| 5 | | 6 | \flat 7 | | | |
| | \flat 3 | 3 | | \flat 5 | | |
| 6 | \flat 7 | | 1 | \flat 2 | | |

9fr

Fingering 2

| | | | | | | |
|-----------|-----------|-----------|-----------|-----------|--|--|
| \flat 5 | 5 | | 6 | | | |
| \flat 2 | | \flat 3 | 3 | | | |
| 6 | \flat 7 | | 1 | | | |
| 3 | | \flat 5 | 5 | | | |
| 1 | \flat 2 | | \flat 3 | | | |
| \flat 5 | 5 | | 6 | \flat 7 | | |

6fr

Fingering 4

| | | | | | | |
|-----------|-----------|---|-----------|---|--|--|
| 1 | \flat 2 | | \flat 3 | | | |
| 5 | | 6 | \flat 7 | | | |
| \flat 3 | 3 | | \flat 5 | | | |
| \flat 7 | | 1 | \flat 2 | | | |
| | \flat 5 | 5 | | 6 | | |
| 1 | \flat 2 | | \flat 3 | 3 | | |

12fr

Once you've played all four fingerings for A half-whole diminished, combine Lessons 1 and 2 by playing the first fingering of E half-whole diminished, then the first fingering of A half-whole diminished, then the second fingering of E half-whole diminished, etc.

Fingering 1

| | | | | | | |
|---|-----|----|----|--|--|--|
| E | 6 | b7 | 1 | | | |
| B | 3 | b5 | 5 | | | |
| G | 1 | b2 | b3 | | | |
| D | 5 | 6 | b7 | | | |
| A | b3 | 3 | b5 | | | |
| E | b7 | 1 | b2 | | | |
| | 2fr | | | | | |

Fingering 3

| | | | | | | |
|-----|----|----|--|--|--|--|
| b3 | 3 | b5 | | | | |
| b7 | 1 | b2 | | | | |
| b5 | 5 | 6 | | | | |
| b2 | b3 | 3 | | | | |
| 6 | b7 | 1 | | | | |
| 3 | b5 | 5 | | | | |
| 8fr | | | | | | |

Fingering 2

| | | | | | | |
|-----|----|----|--|--|--|--|
| 1 | b2 | b3 | | | | |
| 5 | 6 | b7 | | | | |
| b3 | 3 | b5 | | | | |
| b7 | 1 | b2 | | | | |
| b5 | 5 | 6 | | | | |
| b2 | b3 | 3 | | | | |
| 5fr | | | | | | |

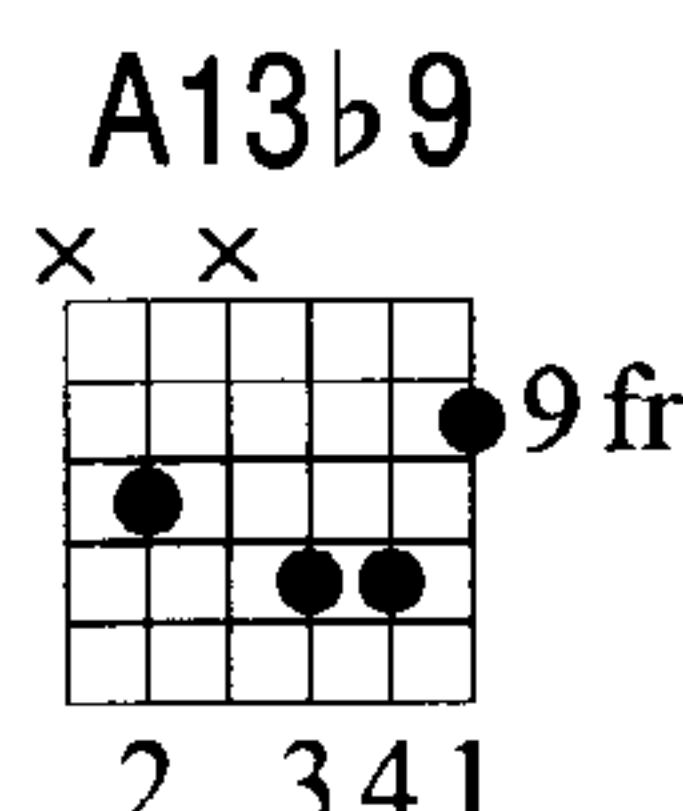
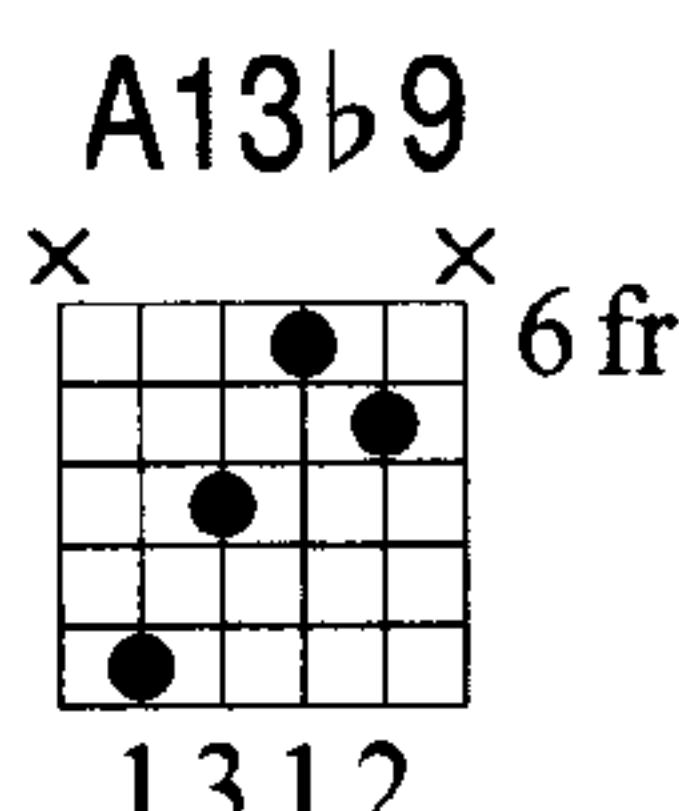
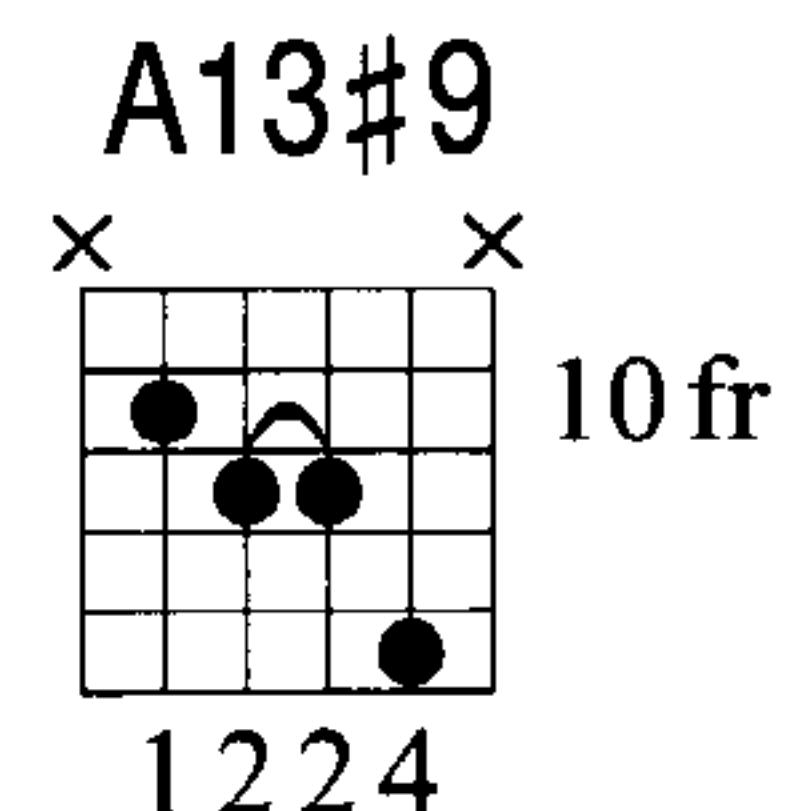
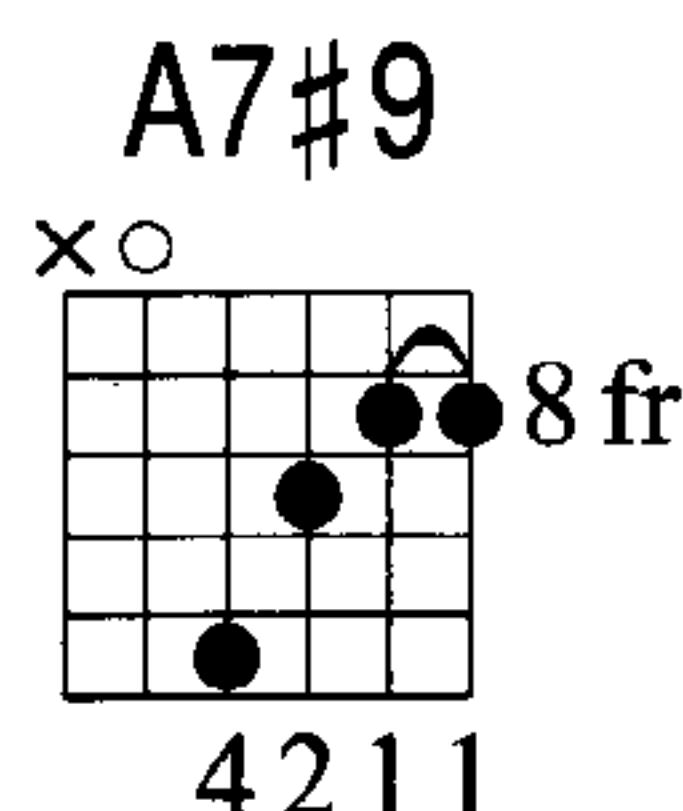
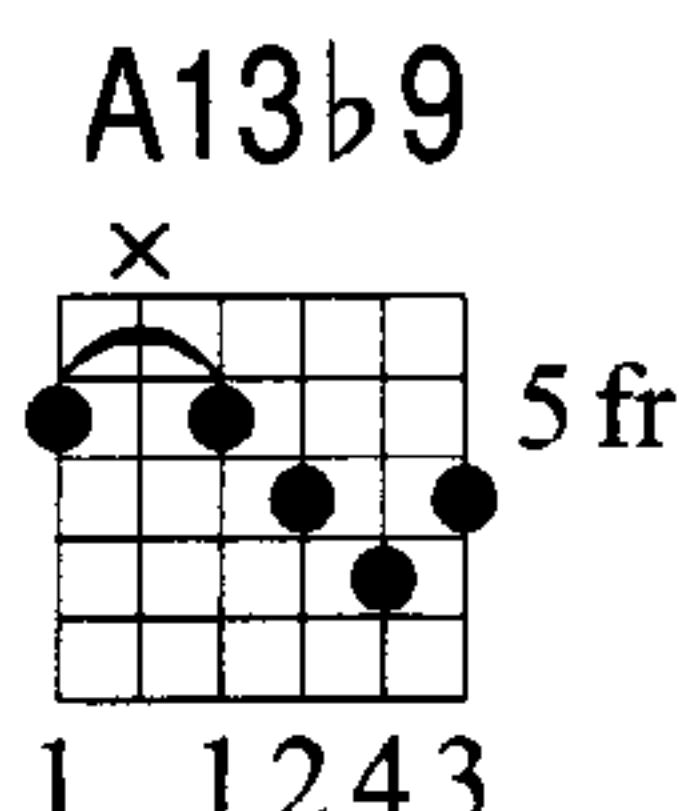
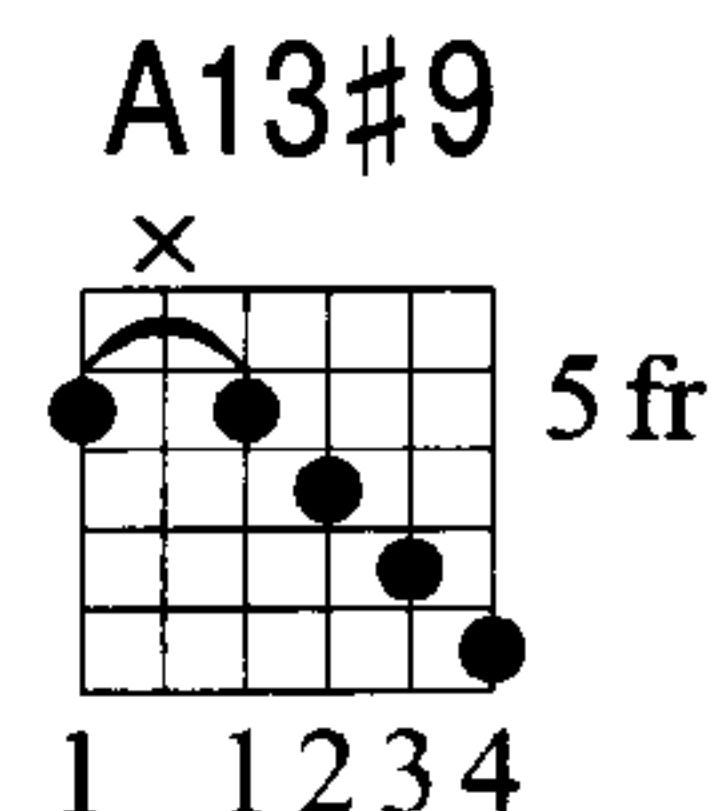
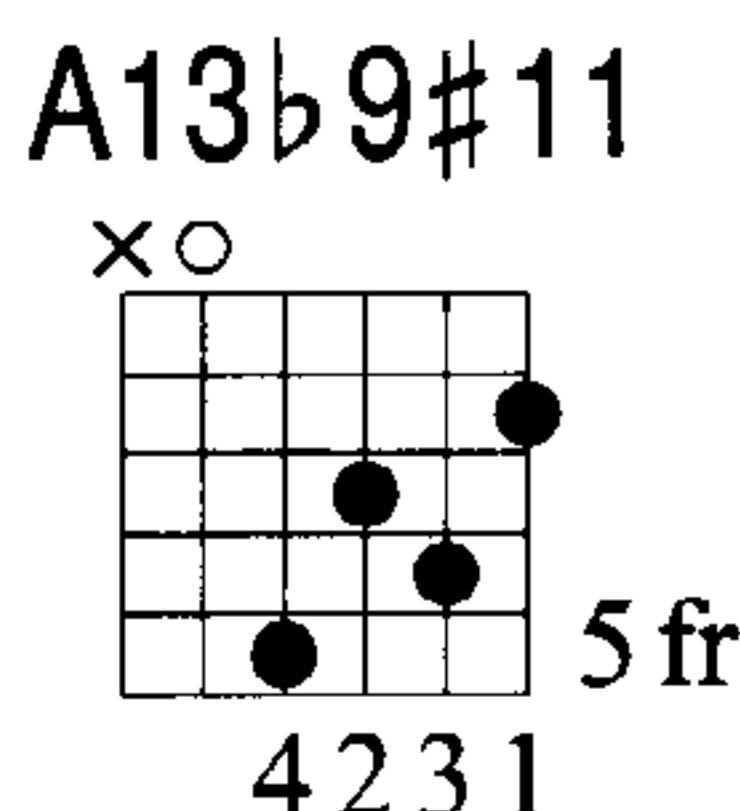
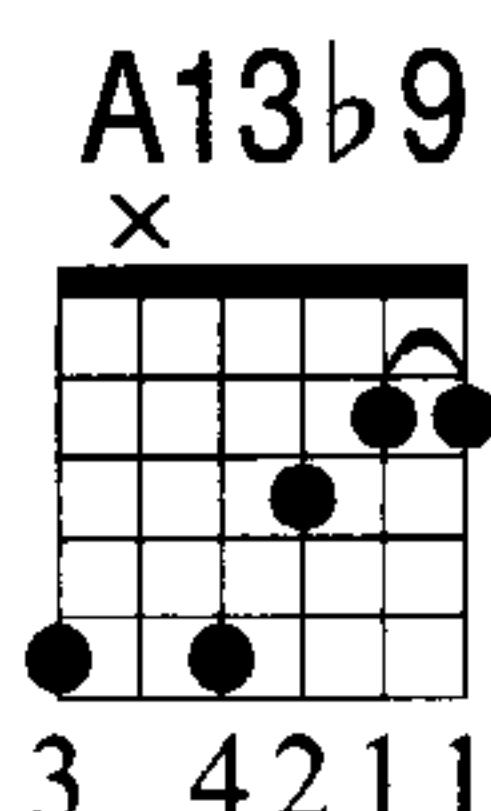
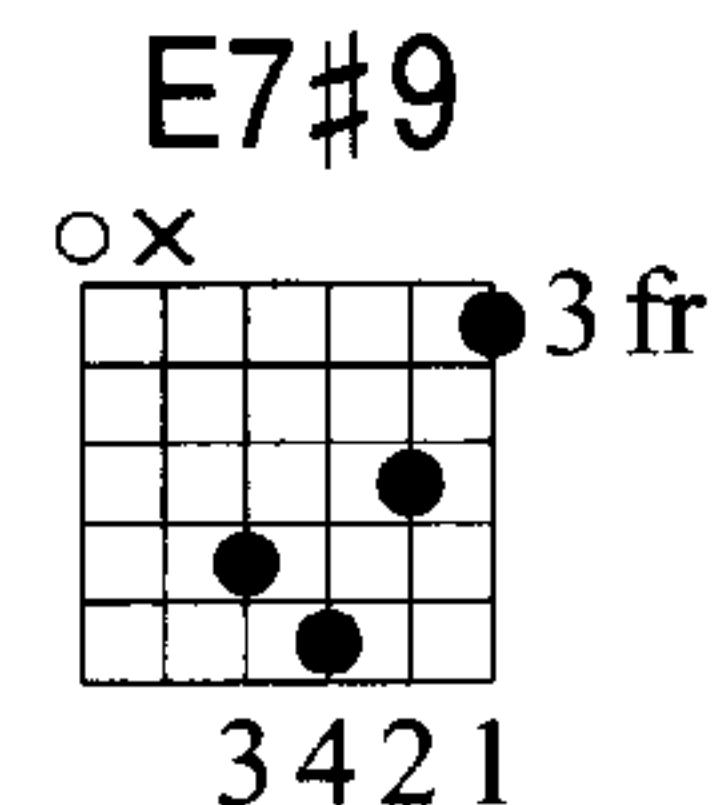
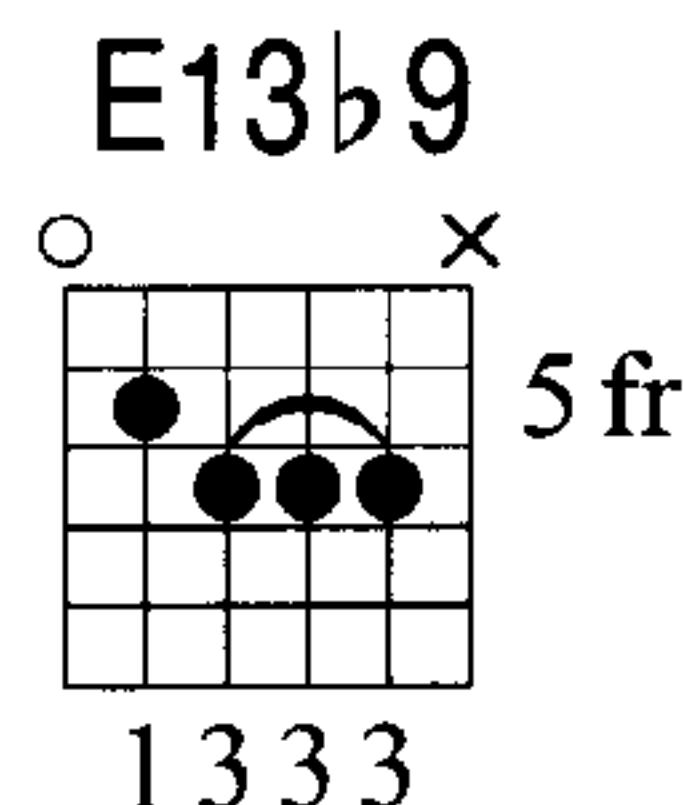
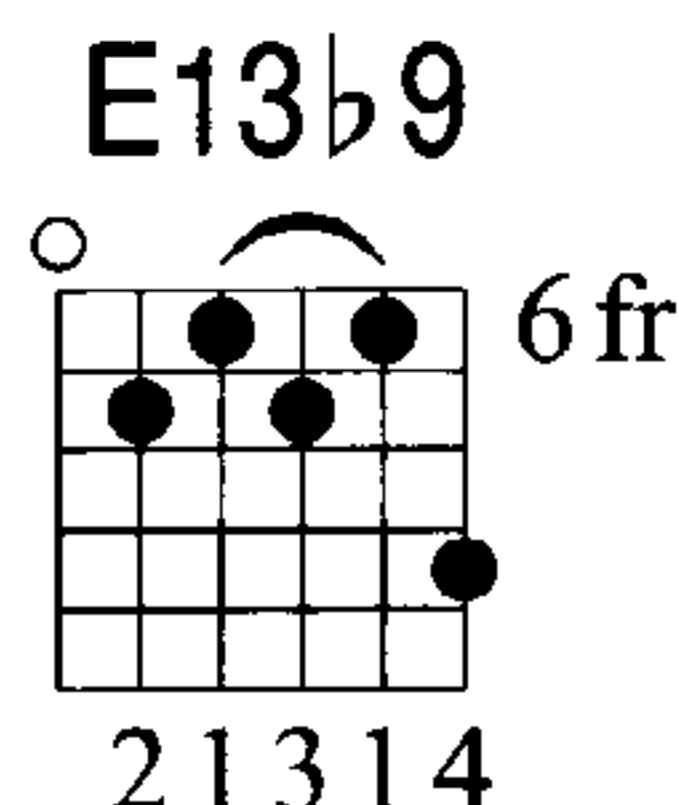
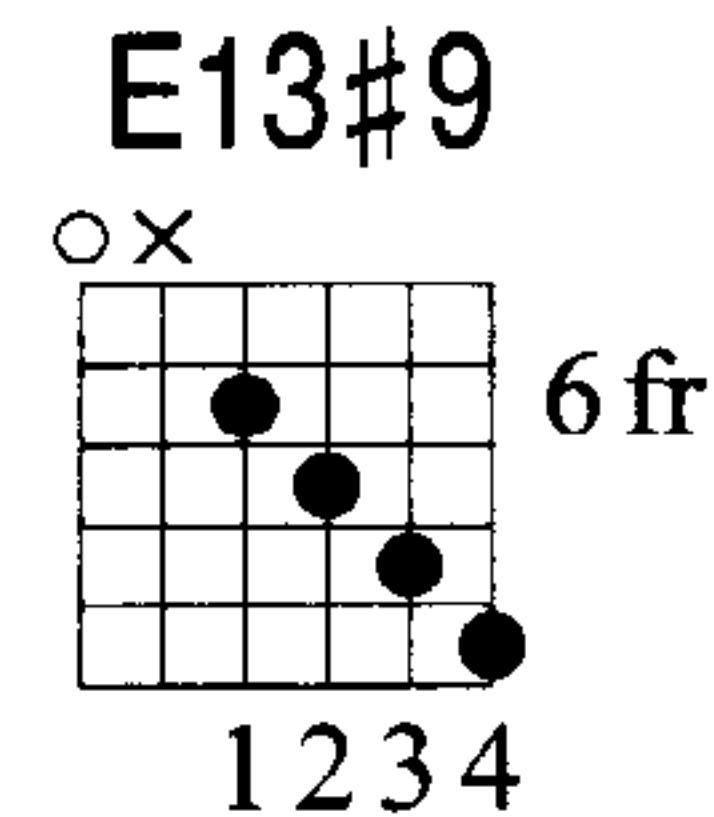
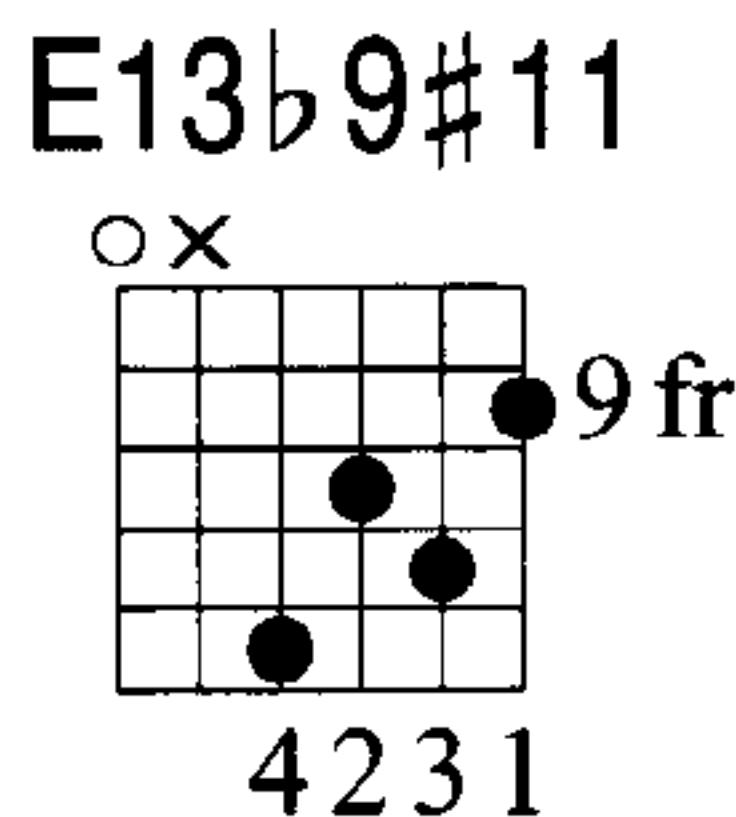
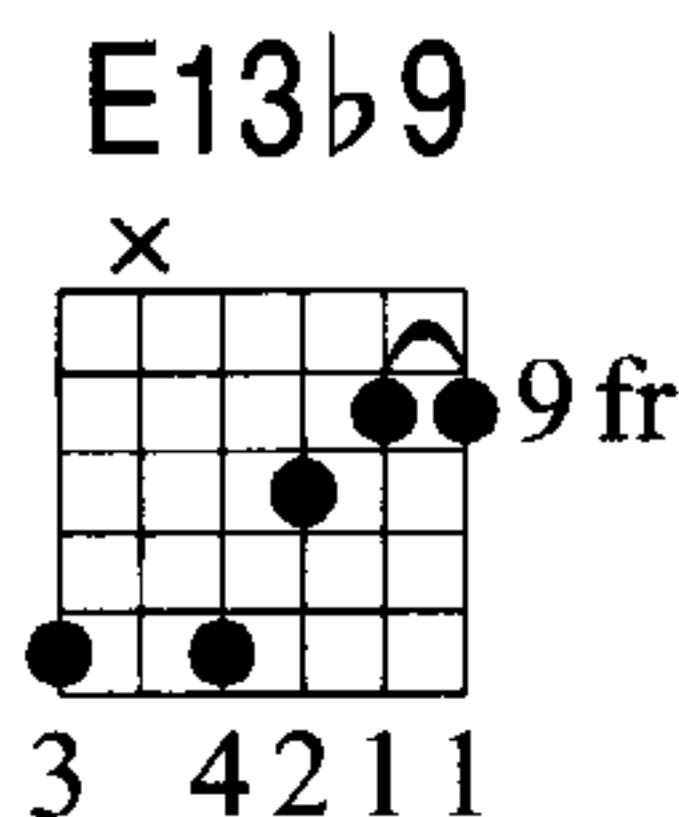
Fingering 4

| | | | | | | |
|------|----|----|--|--|--|--|
| b5 | 5 | 6 | | | | |
| b2 | b3 | 3 | | | | |
| 6 | b7 | 1 | | | | |
| 3 | b5 | 5 | | | | |
| 1 | b2 | b3 | | | | |
| 5 | 6 | b7 | | | | |
| 11fr | | | | | | |

LESSON 3

CHORD VOICINGS FOR E13 \flat 9, A13 \flat 9, AND OTHER HALF-WHOLE DIMINISHED CHORDS

Here are some voicings for the E13**flat**9, A13**flat**9, and other chords available to us from the intervals unique to the half-whole diminished scale.



LESSON 4

LICKS IN E HALF-WHOLE DIMINISHED

Now it's time again for some more licks. These licks will go from easy to hard and will be over the E13b9#11 chord. Have fun!

Example 90

E13(b9#11)

CD 2
21
TRACK

Musical notation and tablature for Example 90. The notation shows a sixteenth-note lick starting with a grace note. The tablature below shows the strings and frets for each note. The first measure starts at the 6th fret of the B string. The second measure starts at the 9th fret of the A string.

Example 91

E13(b9#11)

CD 2
22
TRACK

Musical notation and tablature for Example 91. This lick features eighth-note patterns with grace notes. The tablature shows the strings and frets for each note. The first measure starts at the 12th fret of the B string. The second measure starts at the 9th fret of the A string.

Example 92

E13(b9#11)

CD 2
23
TRACK

Musical notation and tablature for Example 92. This lick consists of sixteenth-note patterns with grace notes. The tablature shows the strings and frets for each note. The first measure starts at the 12th fret of the B string. The second measure starts at the 10th fret of the A string.

Musical notation and tablature for a continuation of Example 92. The lick continues with sixteenth-note patterns. The tablature shows the strings and frets for each note. The first measure starts at the 11th fret of the B string. The second measure starts at the 12th fret of the A string. The notation includes a dynamic instruction "8va" and a performance instruction "loco".

LESSON 5

LICKS IN A HALF-WHOLE DIMINISHED

More licks, this time in A half-whole diminished. These licks will go from easy to hard and will all be over the A13**b**9#11 chord. Play them as accurately as possible.

Example 93

A13(**b**9#11)

CD 2
24
TRACK

Example 94

A13(**b**9#11)

CD 2
25
TRACK

Example 95

A13(**b**9#11)

CD 2
26
TRACK

LESSON 6

COMBINATION LICKS IN E AND A HALF-WHOLE DIMINISHED

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 96

E13(b9)

A13(b9)



CD 2
27
TRACK

Example 97

E13(19)

A13(b9)



CD 2
28
TRACK

Example 98

E13(69)

8να



CD 2
29
TRACK

A13(19)

8w



LESSON 7

SONG EXAMPLE USING 13(b9) CHORDS

This lesson will demonstrate the use of the half-whole diminished chord in a song context. Once again you'll see mixed chord types. Have fun!

CD 2
30
TRACK

Example 99

D/E

C#m7(b5)

F#13(b9)

3 1 3 1 3 3 2 3 2 1 4

V V V □ V V V V V V

T 5 3 5 3 5 5 4 5 3 7

A

B

D/E

Em7(b5)

A13(b9)

2 1 3 1 3 1 3 2 4 4 3

□ V V V □ V V V V V

T 5 3 6 3 5 8 10 9 11 14

A

B

Dm11

8va

Em7(b5)

A13(b9)

3 1 3 1 1 2 3 1 1 3 1 3 1

□ V V V □ V V V V V

T 15 13 15 13 13 14 12 10 11 10 8

A

B

Dm7(b5)

G13(b9)

Cmaj7

1 3 2 4 1 3 2 4 2 1

□ V V V □ V V □ V

T 6 8 7 9 6 8 7 9 7 5

A

B

CHAPTER II

THE PHRYGIAN MAJOR MODE (E(b9), Esus(b9), Gmin⁶/A...)

The phrygian major scale is built on the 5th note of a harmonic minor scale. The scale formula for harmonic minor is: 1 2 b3 4 5 b6 7. E phrygian major would have the same notes as A harmonic minor because E is the 5th scale degree of A harmonic minor. The notes of A harmonic minor are A B C D E F G#, so the notes for E phrygian major would be E F G# A B C D. To understand the character of the phrygian major scale we must compare these notes to the major scale. If we compare E phrygian major to the notes of E major we have:

E Major:

| | | | | | | | | | | | | |
|---|----|----|---|---|----|----|---|----|----|----|----|----|
| E | F# | G# | A | B | C# | D# | E | F# | G# | A | B | C# |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

E Phrygian Major:

| | | | | | | | | | | | | |
|---|----|----|---|---|----------|----------|---|----|----|----|----|----------|
| E | F | G# | A | B | C | D | E | F | G# | A | B | C |
| 1 | b2 | 3 | 4 | 5 | b6 | b7 | 8 | b9 | 10 | 11 | 12 | b13 |

Now you can see that the only differences are the b2nd, b6th, and b7th in the phrygian major scale. By numbering the degrees we get a scale formula we can use which will be consistent with every phrygian major scale in every key.

Phrygian Major:

| | | | | | | |
|------|----|------|---|---|-------|----|
| 1 | b2 | 3 | 4 | 5 | b6 | b7 |
| (b9) | | (11) | | | (b13) | |

You can see by this scale's interval content that the chords possible from phrygian major are dominant 7 chords with a b9 and a #5th and/or natural 5th: E(b9) (1 3 5 b9), and E7b9 (1 3 b7 b9). These are just a few of the possibilities for chords available using the phrygian major interval structure: 1 b2(b9) 3 4(11) 5 b6(b13) b7. The most popular phrygian major chord is undoubtedly the major (b9) or 7(b9).

Learn all seven scale fingerings for E phrygian major. You'll notice that the scales are written out, numbered in one-octave intervals: 1 b2 3 4 5 b6 b7. Practice these scale fingerings at a medium tempo, then gradually play them faster.

Fingering 1

| | | | | | |
|---|----|----|---|----|----|
| E | | 3 | 4 | | 5 |
| B | | b7 | | 1 | b2 |
| G | 4 | | 5 | b6 | |
| D | 1 | b2 | | | 3 |
| A | 5 | b6 | | b7 | |
| E | b2 | | 3 | 4 | |

1fr

Fingering 3

| | | | | | |
|----|----|----|----|----|---|
| | | 5 | b6 | b7 | |
| | b2 | | | 3 | 4 |
| b6 | | b7 | | 1 | |
| | 3 | 4 | | 5 | |
| b7 | | 1 | b2 | | |
| 4 | | 5 | b6 | | |

5fr

Fingering 5

| | | | | | |
|----|----|----|----|----|--|
| | b7 | | 1 | b2 | |
| | 4 | | 5 | b6 | |
| 1 | b2 | | | 3 | |
| 5 | b6 | | b7 | | |
| b2 | | 3 | 4 | | |
| b6 | | b7 | | 1 | |

8fr

Fingering 7

| | | | | | |
|----|----|---|----|---|---|
| | b2 | | 3 | 4 | |
| | b6 | | b7 | | 1 |
| 3 | 4 | | 5 | | |
| b7 | | 1 | b2 | | |
| 4 | | 5 | b6 | | |
| 1 | b2 | | 3 | | |

12fr

Fingering 2

| | | | | | |
|----|----|----|----|----|---|
| | 4 | | 5 | b6 | |
| | 1 | b2 | | | 3 |
| 5 | b6 | | b7 | | |
| b2 | | 3 | 4 | | |
| b6 | | b7 | | 1 | |
| 3 | 4 | | 5 | | |

3fr

Fingering 4

| | | | | | |
|----|----|---|----|---|--|
| | b6 | | b7 | 1 | |
| | 3 | 4 | | 5 | |
| b7 | | 1 | b2 | | |
| 4 | | 5 | b6 | | |
| 1 | b2 | | 3 | | |
| 5 | b6 | | b7 | | |

7fr

Fingering 6

| | | | | | |
|----|---|----|----|----|--|
| | 1 | b2 | | 3 | |
| | 5 | b6 | | b7 | |
| b2 | | 3 | 4 | | |
| b6 | | b7 | | 1 | |
| 3 | 4 | | 5 | | |
| b7 | | 1 | b2 | | |

10fr

LESSON 2**SCALE FINGERINGS FOR A PHRYGIAN MAJOR**

Once you've played all seven fingerings for A phrygian major, combine Lessons 1 and 2 by playing the first fingering of E phrygian major, then the first fingering of A phrygian major, then the second fingering of E phrygian major, etc.

Fingering 1

| | | | | | |
|---|----|----|----|----|--|
| E | | b7 | 1 | b2 | |
| B | | 4 | 5 | b6 | |
| G | 1 | b2 | | 3 | |
| D | 5 | b6 | b7 | | |
| A | b2 | | 3 | 4 | |
| E | b6 | b7 | 1 | | |

1fr

Fingering 3

| | | | | |
|----|----|----|---|--|
| b2 | | 3 | 4 | |
| b6 | | b7 | 1 | |
| 3 | 4 | 5 | | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |
| 1 | b2 | | 3 | |

5fr

Fingering 5

| | | | | |
|----|----|----|----|---|
| | 4 | 5 | b6 | |
| | 1 | b2 | | 3 |
| 5 | b6 | b7 | | |
| b2 | | 3 | 4 | |
| b6 | b7 | 1 | | |
| 3 | 4 | | 5 | |

8fr

Fingering 7

| | | | | |
|----|----|----|---|--|
| b6 | b7 | 1 | | |
| | 3 | 4 | 5 | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |
| 1 | b2 | | 3 | |
| 5 | b6 | b7 | | |

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Fingering 2

| | | | | |
|----|----|----|----|---|
| | 1 | b2 | | 3 |
| | 5 | b6 | b7 | |
| b2 | | 3 | 4 | |
| b6 | b7 | 1 | | |
| 3 | 4 | | 5 | |
| b7 | 1 | b2 | | |

3fr

Fingering 4

| | | | | |
|----|----|----|----|--|
| | 3 | 4 | 5 | |
| | b7 | 1 | b2 | |
| 4 | 5 | b6 | | |
| 1 | b2 | | 3 | |
| 5 | b6 | b7 | | |
| b2 | | 3 | 4 | |

6fr

Fingering 6

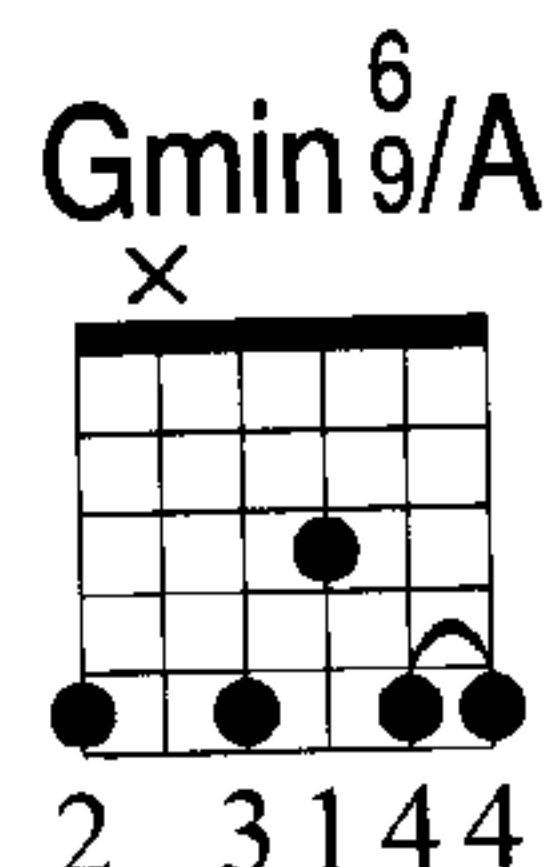
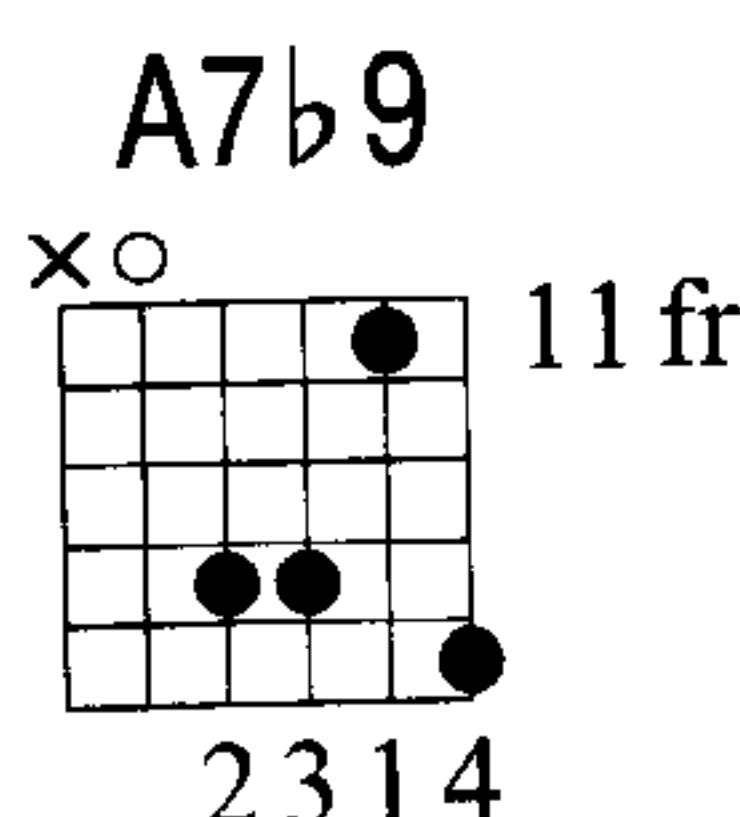
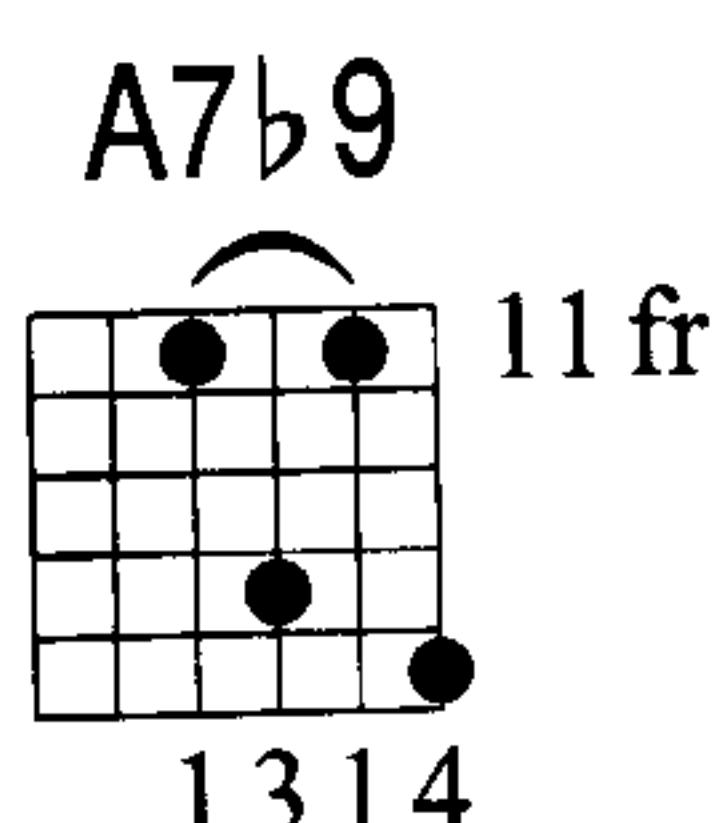
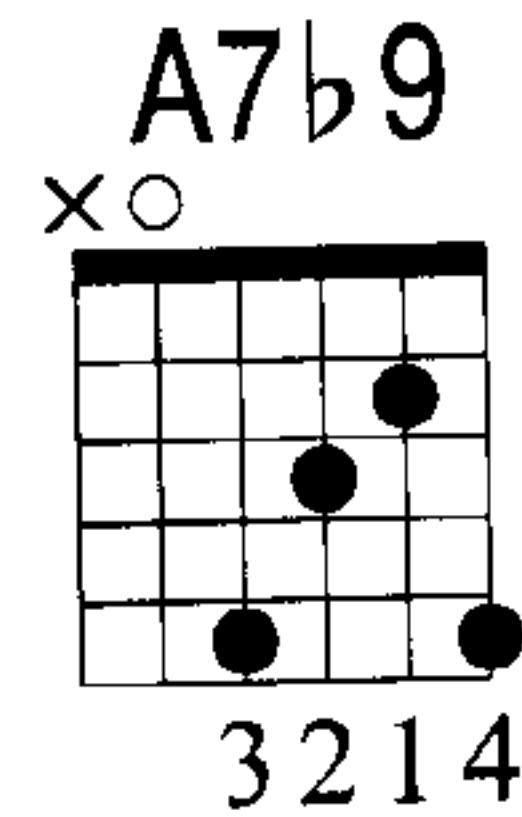
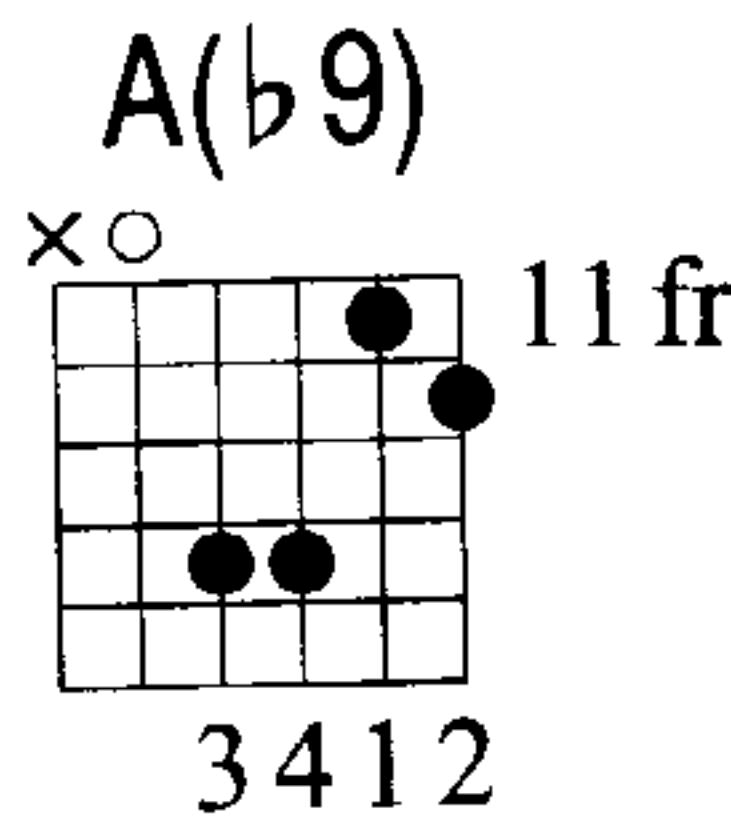
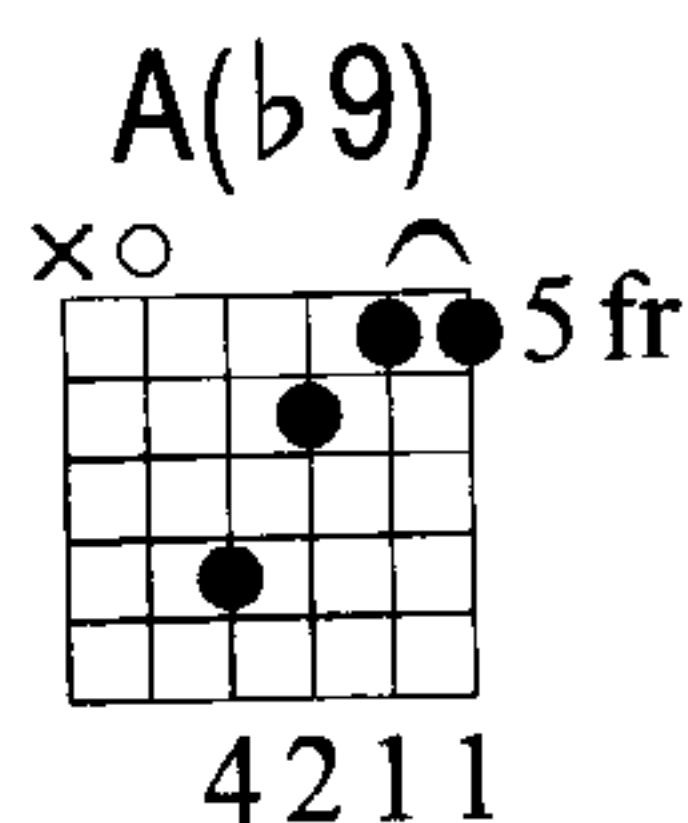
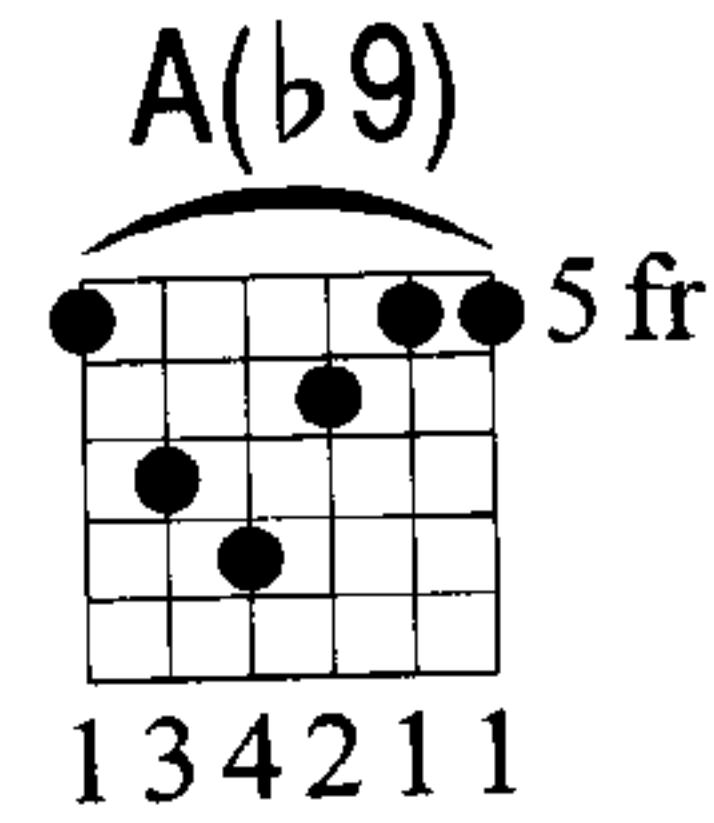
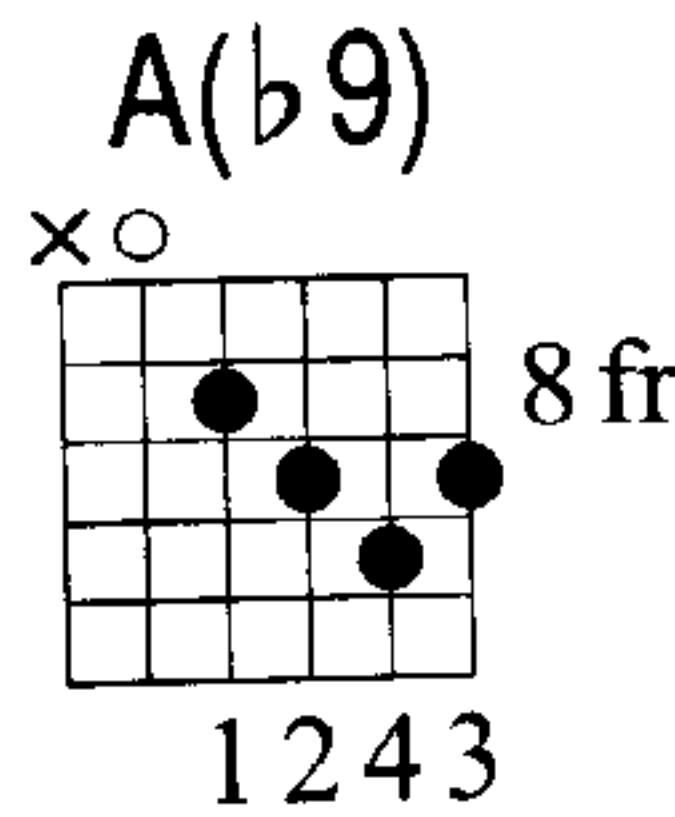
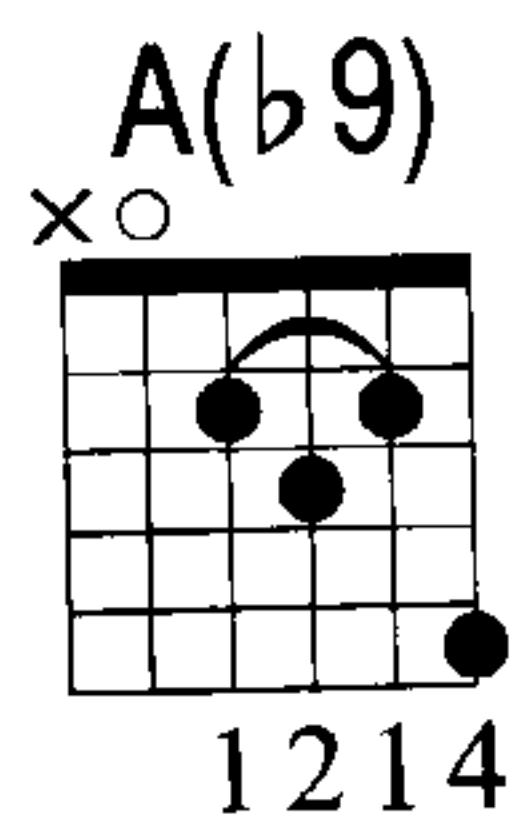
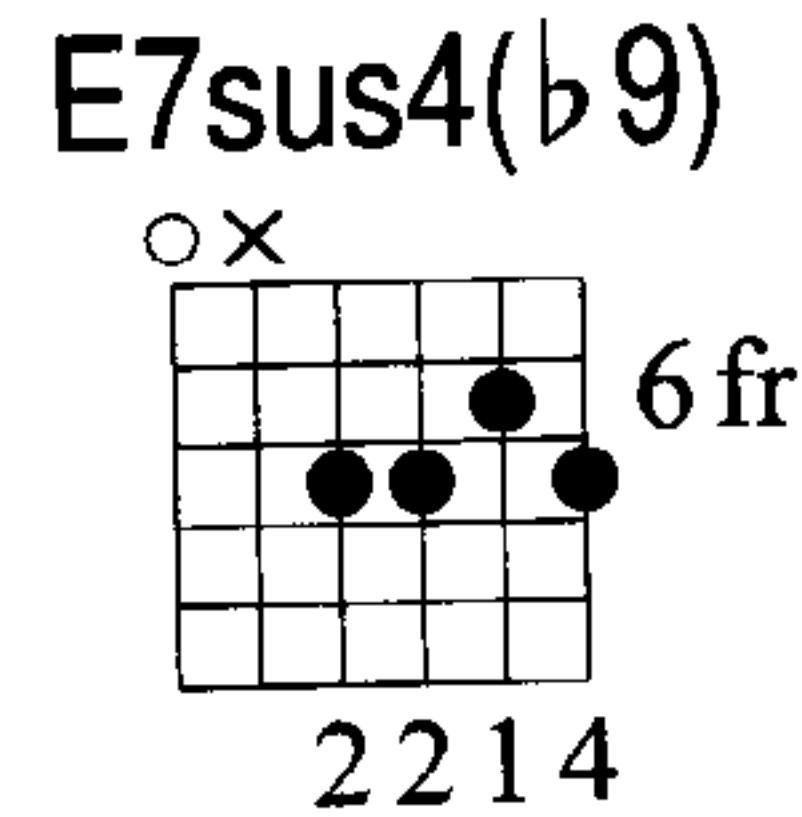
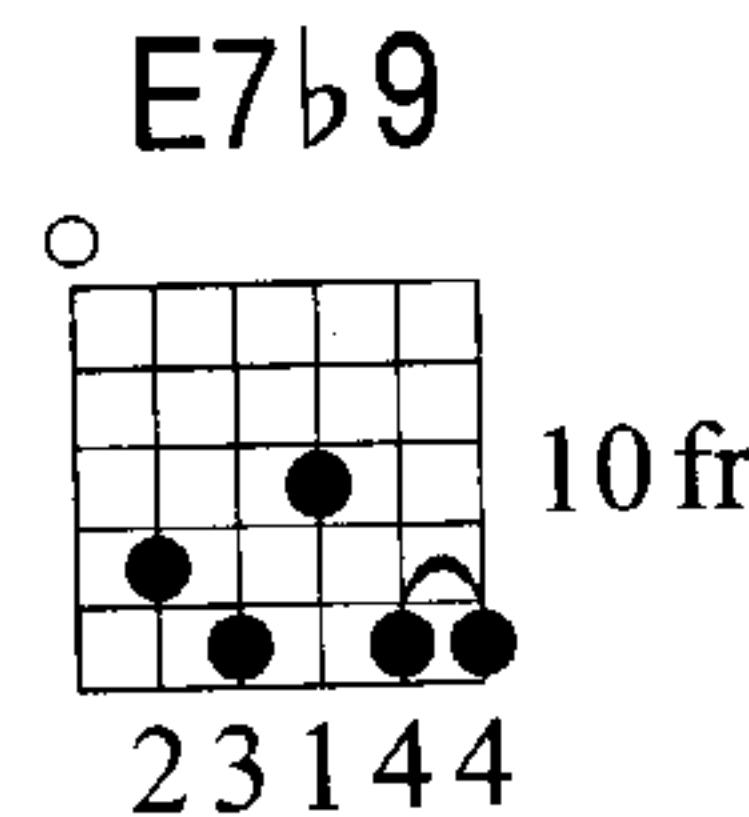
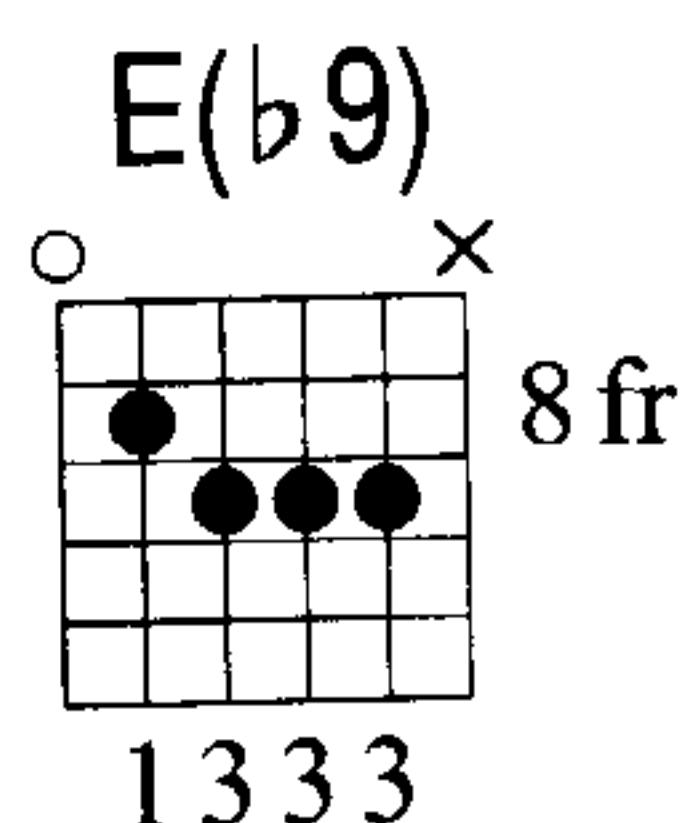
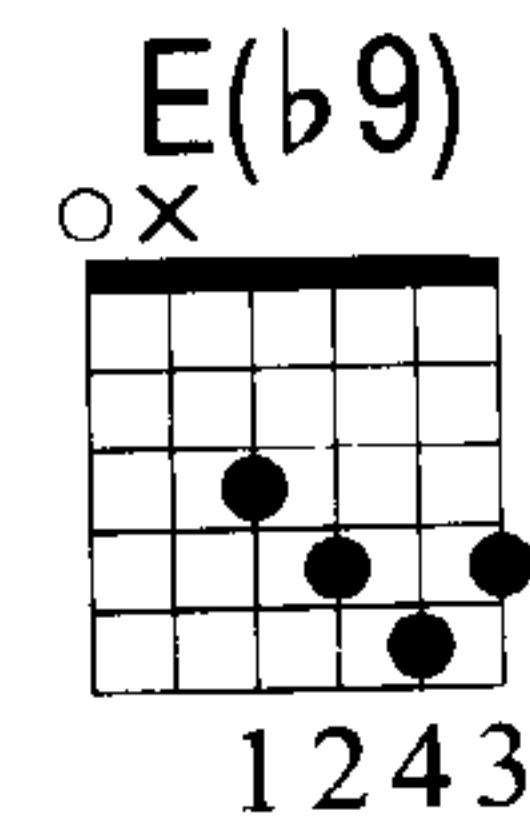
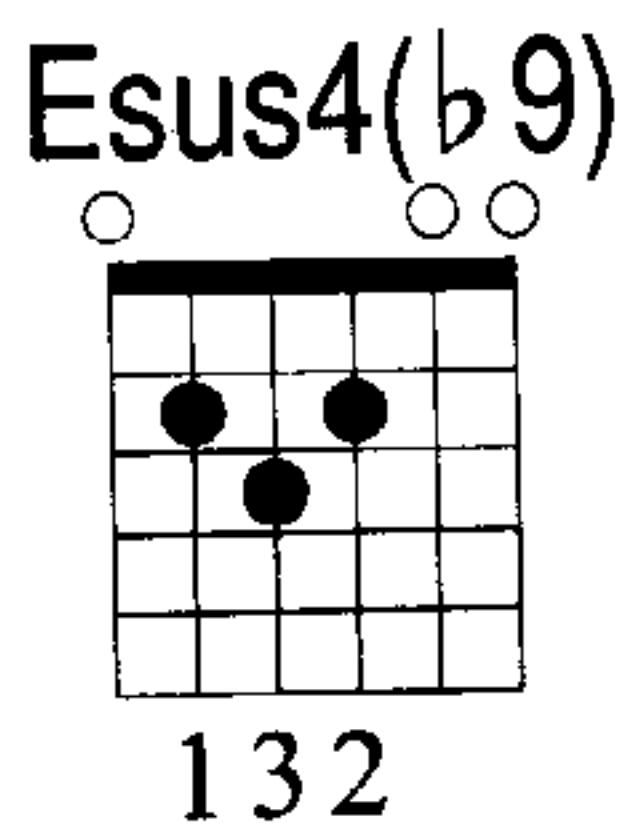
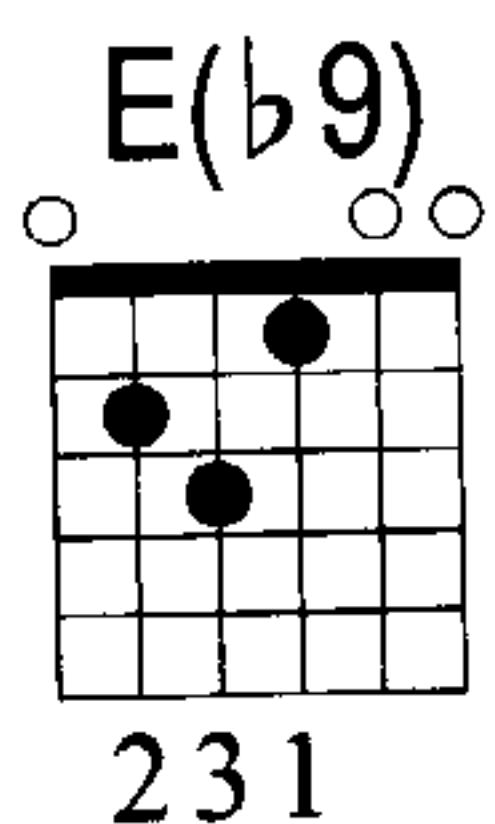
| | | | | |
|----|----|----|----|--|
| | 5 | b6 | b7 | |
| b2 | | 3 | 4 | |
| b6 | b7 | 1 | | |
| 3 | 4 | | 5 | |
| b7 | 1 | b2 | | |
| 4 | 5 | b6 | | |

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LESSON 3

CHORD VOICINGS FOR E AND A PHRYGIAN MAJOR CHORDS

Here are some voicings for the E(\flat 9), A(\flat 9), and other chords available to us from the intervals unique to the phrygian major scale.



LESSON 4

LICKS IN E PHRYGIAN MAJOR

Now it's time again for some more licks. These licks will go from easy to hard and will be over the E7(b9) chord. Have fun!

Example 100

E7(b9)

CD 2
31 TRACK

The musical example consists of two staves. The top staff is musical notation with a treble clef, a key signature of one sharp, and a common time. The bottom staff is a tablature for a six-string guitar, labeled T (top string), A, and B (bottom string). Both staves show a lick starting with a eighth-note followed by a sixteenth-note pattern. The notation has numerical and letter-based markings below the notes, and the tablature has numerical markings below each string.

Example 101

E7(b9)

CD 2
32 TRACK

The musical example consists of two staves. The top staff is musical notation with a treble clef, a key signature of one sharp, and a common time. The bottom staff is a tablature for a six-string guitar, labeled T (top string), A, and B (bottom string). Both staves show a lick starting with a eighth-note followed by a sixteenth-note pattern. The notation has numerical and letter-based markings below the notes, and the tablature has numerical markings below each string.

Example 102

E7(b9)

CD 2
33 TRACK

The musical example consists of two staves. The top staff is musical notation with a treble clef, a key signature of one sharp, and a common time. The bottom staff is a tablature for a six-string guitar, labeled T (top string), A, and B (bottom string). Both staves show a lick starting with a eighth-note followed by a sixteenth-note pattern. The notation has numerical and letter-based markings below the notes, and the tablature has numerical markings below each string.

This block contains two staves of musical notation and tablature, continuing the lick from Example 102. The top staff is musical notation with a treble clef, a key signature of one sharp, and a common time. The bottom staff is a tablature for a six-string guitar, labeled T (top string), A, and B (bottom string). Both staves show a continuation of the lick, maintaining the eighth-note followed by a sixteenth-note pattern. The notation has numerical and letter-based markings below the notes, and the tablature has numerical markings below each string.

LESSON 5

LICKS IN A PHRYGIAN MAJOR

More licks, this time in A phrygian major. These licks will go from easy to hard and will all be over the A7**b**9 chord. Play them as accurately as possible.

Example 103

A7(**b**9)

CD 2
34 TRACK

Musical notation and tablature for Example 103. The notation shows a 4/4 time signature with a treble clef, and the tablature shows six strings (A, D, G, B, E, A) with fret numbers and string names. The lick consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The tablature below shows the corresponding fingerings and string names for each note.

4 1 3 4 1 3 2 1 2 3 1 2 3 1 2 1 1 3 4 1 3 4 1 3 2 1 3 3 1 4 2 1 3 2
□ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V
T 12 9 12 9 11 10 8 9 10 8 9 7 6 8 9 6 8 7 5 7 7 5 7 5 4 6 5

TAB

Example 104

A7(**b**9)

CD 2
35 TRACK

Musical notation and tablature for Example 104. The notation shows a 4/4 time signature with a treble clef, and the tablature shows six strings (A, D, G, B, E, A) with fret numbers and string names. The lick consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The tablature below shows the corresponding fingerings and string names for each note.

4 1 4 1 2 1 4 1 1 4 1 3 2 4 1 4 1 2 1 4 1 1 4 1 3 2
□ V □ V □ V V □ V V □ V V □ V □ □ V □ V □ V V □ V V □ V V □ V V
T 8 5 8 5 6 5 8 5 8 5 7 6 11 8 11 9 10 9 11 8 11 8 10 9
TAB

Example 105

A7(**b**9)

CD 2
36 TRACK

Musical notation and tablature for Example 105. The notation shows a 4/4 time signature with a treble clef, and the tablature shows six strings (A, D, G, B, E, A) with fret numbers and string names. The lick consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The tablature below shows the corresponding fingerings and string names for each note.

2 3 1 4 2 1 2 3 1 3 1 4 3 1 1 3 2 3 1 4 2 1 2 3 1 3 1 4 3 1 2 3
V □ □ V □ V V □ V □ V □ V V □ V □ V □ V V □ V □ V □ V V □ V □ V V
T 7 8 6 9 7 6 7 8 7 9 8 11 10 8 9 10
TAB

Musical notation and tablature for an additional lick. The notation shows a 4/4 time signature with a treble clef, and the tablature shows six strings (A, D, G, B, E, A) with fret numbers and string names. The lick consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The tablature below shows the corresponding fingerings and string names for each note.

2 3 1 4 2 1 2 3 1 3 1 3 1 1 4 2 1 2 4 1 2 3 1 4 3 1 2 4
V □ V V □ V V □ V □ V V □ V □ V V □ V □ V V □ V □ V V □ V □ V V
T 10 11 9 12 10 9 10 11 9 10 8 9 7 6 8 6 5 6 8 5 7 8 6 9 8 6 7 9
TAB

LESSON 6

COMBINATION LICKS IN E AND A PHRYGIAN MAJOR

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 106

Guitar tablature for E7(b9) and A7(b9) chords. The top staff shows the E7(b9) chord with a treble clef and a 4/4 time signature. The bottom staff shows the A7(b9) chord with a bass clef and a 4/4 time signature. The tablature uses numbers below the strings to indicate finger placement. The first measure of E7(b9) has notes at positions 4, 1, 4, 3, 1, 2, 3. The second measure has notes at 1, 2, 4, 2, 3, 4. The third measure has notes at 1, 3, 4. The fourth measure has notes at 1, 2, 4, 1, 4, 3. The first measure of A7(b9) has notes at 1, 2, 4, 1, 3, 4. The second measure has notes at 1, 2, 4, 1, 3, 4. The third measure has notes at 1, 2, 4, 1, 4, 3.

3

Example 107

The image shows a musical score for guitar. The top staff is a treble clef staff with a 4/4 time signature. It features two chords: E7(b9) and A7(b9). Below the staff are two rows of numbers representing fingerings: the first row shows the left hand fingers (3, 1, 1, 1, 4, 3, 1, 3) and the second row shows the right hand fingers (2, 1, 2, 2, 2, 4, 2). The bottom staff is a bass staff with a 4/4 time signature, showing a continuous bass line with notes and rests.

CD 2
38
TRACK

Example 108

E7(b9)

0 3 1 4 2 1 1 3 2 1 4 1 4 2 1 4 3 1 2 4 2 1 3 4 2 1 3 3 2 1 4 1
 □ V □ V □ □ V V □ V □ V □ V V □ V V V □ V V V □ V V V □ V V V □ V V

T 5 4 3 6 6 | 5 3 4 6 5 4
 A
 B 0 4 2 5 3 2 1 3 2 1 4 3 6 6 | 5 3 4 6 7 7 6 8 7 5 7 4

CD 2
39
TRACK

A7(b9)

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

□ V □ V □ □ V □ V □ V □ V □ V V □ V V V □ V V V □ V V □ V V □ V V □ V V

T 10 9 8 11 11 | 10 8 9 11 10 9 11 | 11 10 9 11 12 11 10 12 10 11 10 12 11 10 12 10 11 10 12

A 5 8 7 6 8 7 6 9 8 11 11 | 10 8 9 11 10 9 11 12 11 10 12 11 10 12 10 11 10 12

B 4 7 5 8 7 6 8 7 6 9 8 11 11 | 10 8 9 11 10 9 11 12 11 10 12 11 10 12 10 11 10 12

LESSON 7

SONG EXAMPLE USING HARMONIC MINOR V(5) CHORDS

This lesson will demonstrate the use of the phrygian major chord in a song context. Once again you'll see mixed chord types. Have fun!

CD 2
40
TRACK

Example 109

Guitar tablature for Example 109. The first measure shows an E7 chord with strings 6, 5, and 4 muted (indicated by a square symbol). The second measure shows an Fmaj7 chord with strings 6, 5, and 4 muted. The tab includes fingerings (e.g., 3, 1, 4, 3, 1) and string muting symbols (e.g., □, V, V) above the strings.

Guitar tablature for Example 109. The first measure shows an E7 chord with strings 6, 5, and 4 muted. The second measure shows a Dm7 chord with strings 6, 5, and 4 muted. The tab includes fingerings (e.g., 3, 1, 4, 3, 1) and string muting symbols (e.g., □, V, V) above the strings.

Guitar tablature for Example 109. The first measure shows an E7 chord with strings 6, 5, and 4 muted. The second measure shows an Fmaj7 chord with strings 6, 5, and 4 muted. The tab includes fingerings (e.g., 3, 1, 4, 3, 2, 1, 1, 3, 3, 4, 1, 2, 1) and string muting symbols (e.g., □, V, V, □, □) above the strings.

Guitar tablature for Example 109. The first measure shows a Cmaj7 chord with strings 6, 5, and 4 muted. The second measure shows a D7 chord with strings 6, 5, and 4 muted. The tab includes fingerings (e.g., 3, 1, 3, 1, 4, 2, 1, 3, 3, 1, 3, 1, 1, 2, 4) and string muting symbols (e.g., □, V, V, □, □) above the strings.

CHAPTER 12

THE AEOLIAN $\flat 5$ SCALE (Emin11 $\flat 5$, Emin $\flat 5$, Amin11 $\flat 5$...)

The aeolian $\flat 5$ mode is built on the 6th note of a melodic minor scale. E aeolian $\flat 5$ would have the same notes as the G melodic minor scale because E is the 6th scale degree of G melodic minor. The notes of G melodic minor = G A B \flat C D E F \sharp . If we begin these notes on E we have the E aeolian $\flat 5$ scale (E F \sharp G A B \flat C D). To understand the character of the aeolian $\flat 5$ scale we must compare these notes to the major scale. If we compare E aeolian $\flat 5$ to the notes of the E major scale we have:

E Major:

| | | | | | | | | | | | | |
|---|------------|------------|---|---|------------|------------|---|------------|------------|----|----|------------|
| E | F \sharp | G \sharp | A | B | C \sharp | D \sharp | E | F \sharp | G \sharp | A | B | C \sharp |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

E Aeolian $\flat 5$:

| | | | | | | | | | | | | |
|---|------------|----------|---|----------------------------|----------|----------|---|------------|-----------|----|----------------------------|-----------|
| E | F \sharp | G | A | B\flat | C | D | E | F \sharp | G | A | B\flat | C |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 11 | 13 |

Now you can see that the differences are the $\flat 3$ rd, $\flat 5$ th, $\flat 6$ th, and $\flat 7$ th in the aeolian $\flat 5$ scale. By numbering the degrees we get a scale formula we can use which will be consistent with every aeolian $\flat 5$ scale in every key.

Aeolian $\flat 5$:

| | | | | | | |
|-----|------|-----------|---|----------------|-----------|-----------|
| 1 | 2 | $\flat 3$ | 4 | $\flat 5$ | $\flat 6$ | $\flat 7$ |
| (9) | (11) | | | ($\flat 13$) | | |

You can see by this scale's interval content that the chords possible from aeolian $\flat 5$ are minor 7($\flat 5$) chords with a natural 9: Emin9 $\flat 5$ (1 $\flat 3$ $\flat 5$ $\flat 7$ 9) and Emin11 $\flat 5$ (1 $\flat 3$ $\flat 5$ $\flat 9$ 9 11). These are just a few of the possibilities for chords available using the aeolian $\flat 5$ interval structure: 1 2(9) $\flat 3$ 4(11) $\flat 5$ $\flat 6$ ($\flat 13$) $\flat 7$. The most popular aeolian $\flat 5$ chord is undoubtedly the minor 9($\flat 5$).

Learn all seven scale fingerings for E aeolian \flat 5. You'll notice that the scales are written out, numbered in one-octave intervals: 1 2 \flat 3 4 \flat 5 \flat 6 \flat 7. Practice these scale fingerings at a medium tempo, then gradually play them faster.

Fingering 1

| | | | | | |
|---|-----------|-----------|-----------|-----------|---|
| E | | \flat 3 | 4 | \flat 5 | |
| B | | \flat 7 | 1 | | 2 |
| G | 4 | \flat 5 | \flat 6 | | |
| D | 1 | 2 | \flat 3 | | |
| A | \flat 5 | \flat 6 | \flat 7 | | |
| E | 2 | \flat 3 | 4 | | |

1fr

Fingering 3

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

5fr

Fingering 5

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

8fr

Fingering 7

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

12fr

Fingering 2

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

3fr

Fingering 4

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

6fr

Fingering 6

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

10fr

Once you've played all seven fingerings for A aeolian \flat 5, combine Lessons 1 and 2 by playing the first fingering of E aeolian \flat 5, then the first fingering of A aeolian \flat 5, then the second fingering of E aeolian \flat 5, etc.

Fingering 1

| | | | | |
|---|-----------|-----------|-----------|---|
| E | | \flat 7 | 1 | 2 |
| B | 4 | \flat 5 | \flat 6 | |
| G | 1 | 2 | \flat 3 | |
| D | \flat 5 | \flat 6 | \flat 7 | |
| A | 2 | \flat 3 | 4 | |
| E | \flat 6 | \flat 7 | 1 | |

1fr

Fingering 3

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

5fr

Fingering 5

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

8fr

Fingering 7

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

11fr

Fingering 2

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

3fr

Fingering 4

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

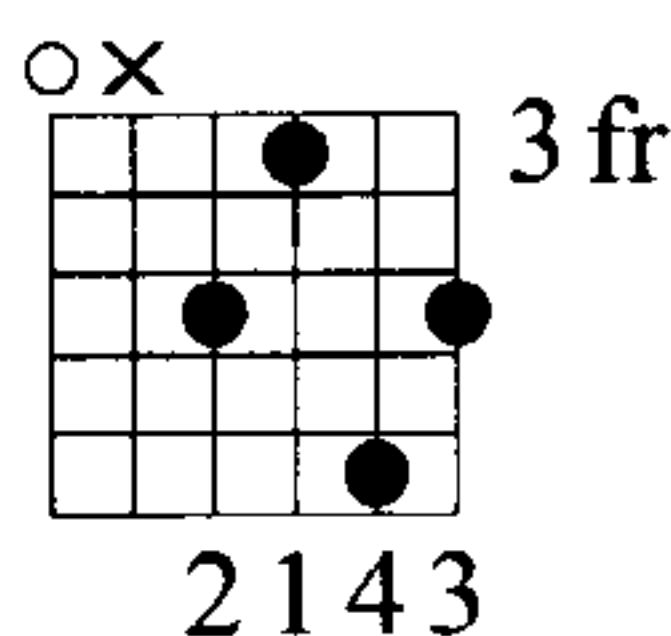
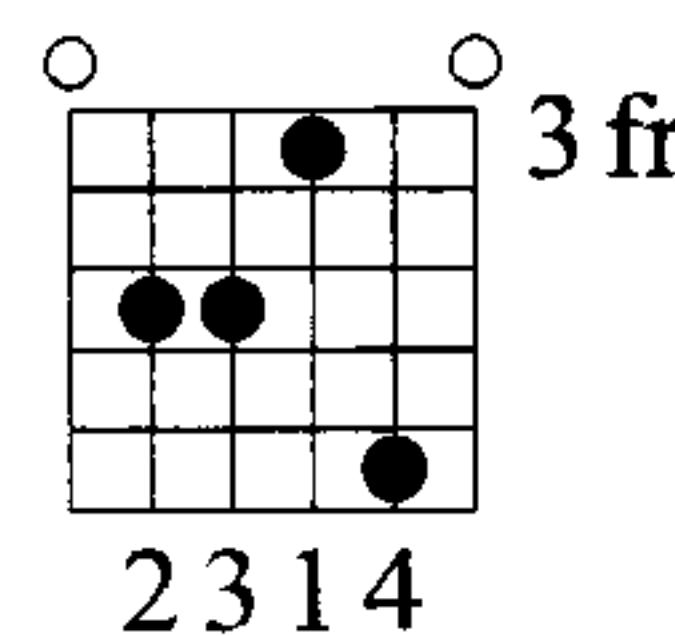
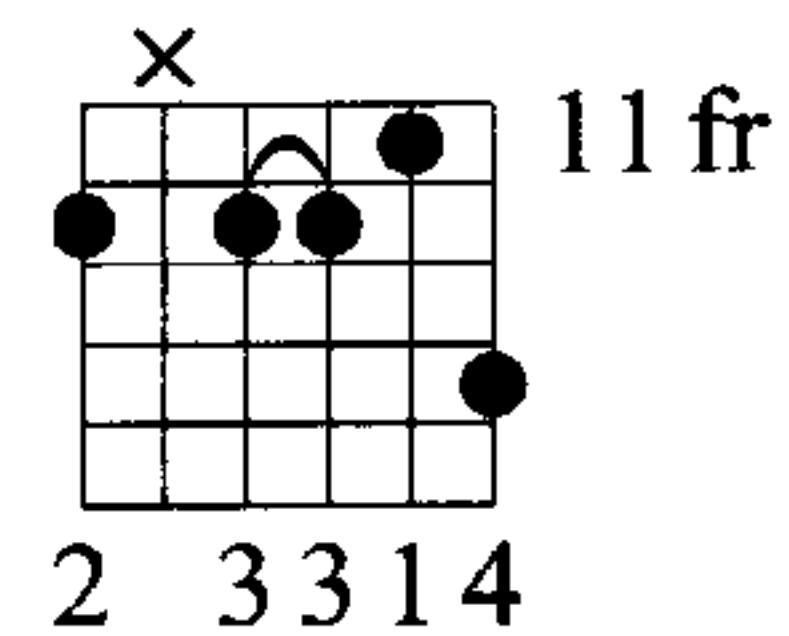
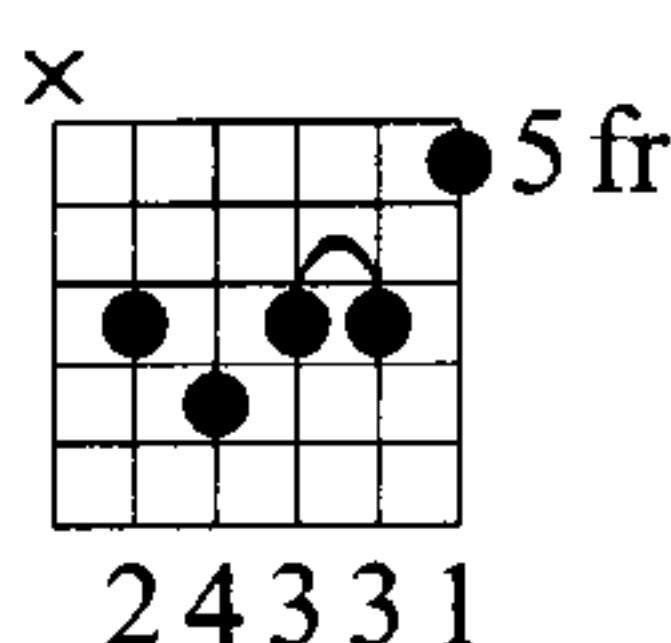
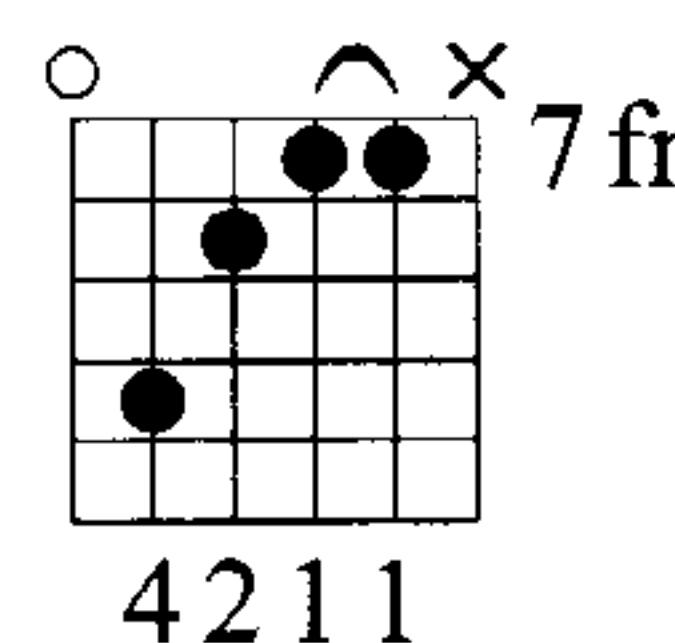
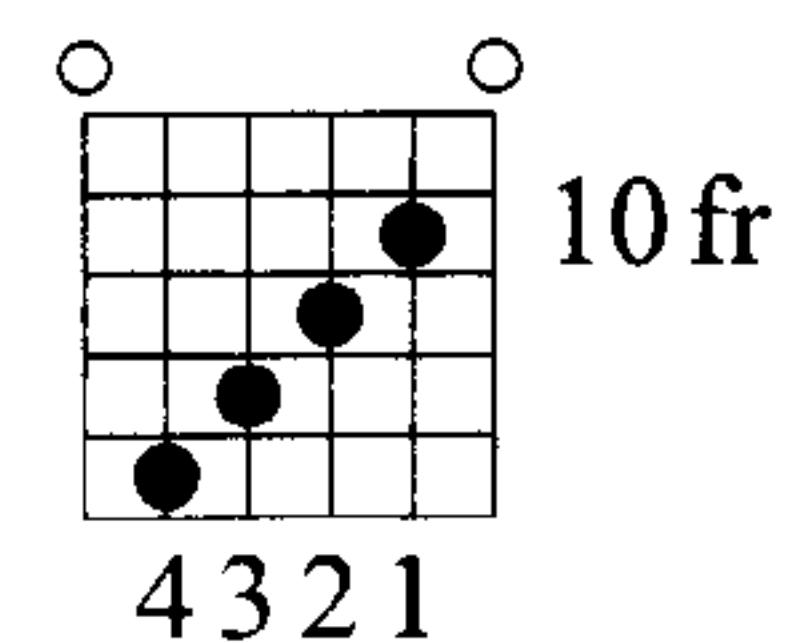
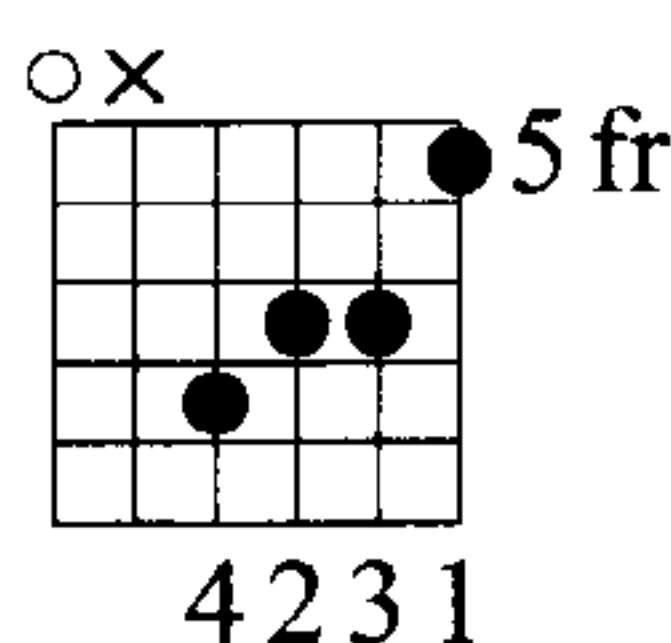
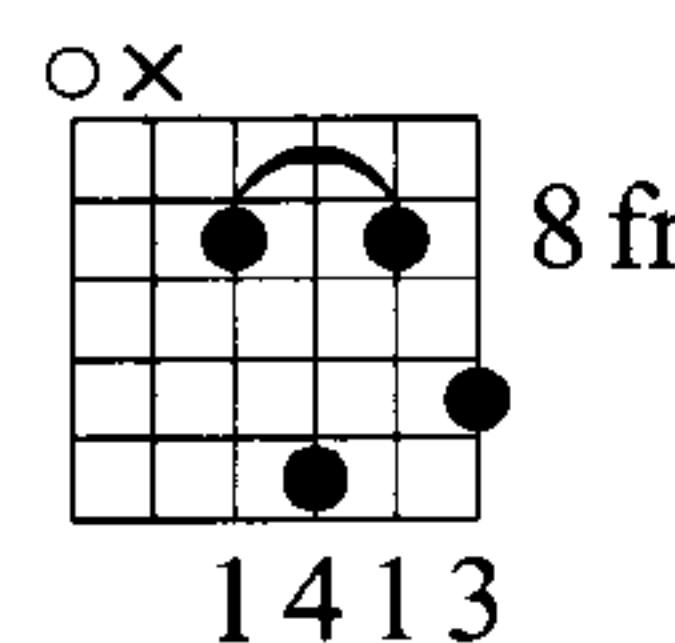
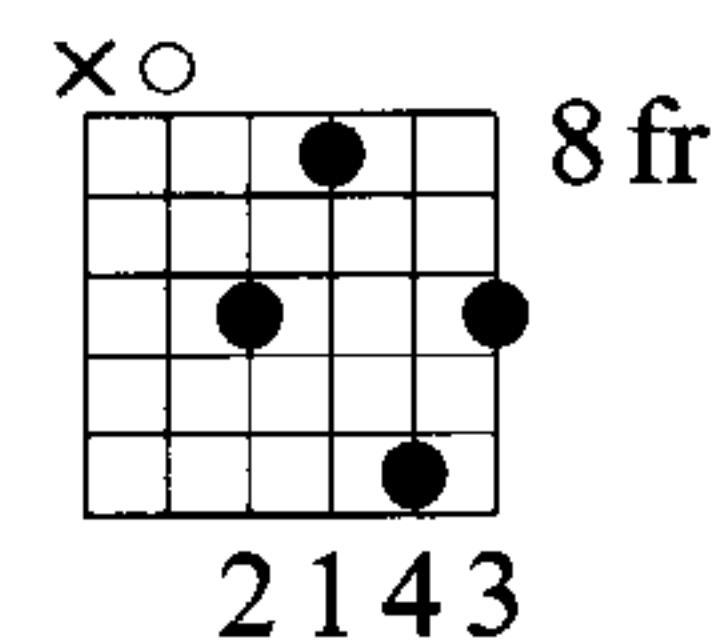
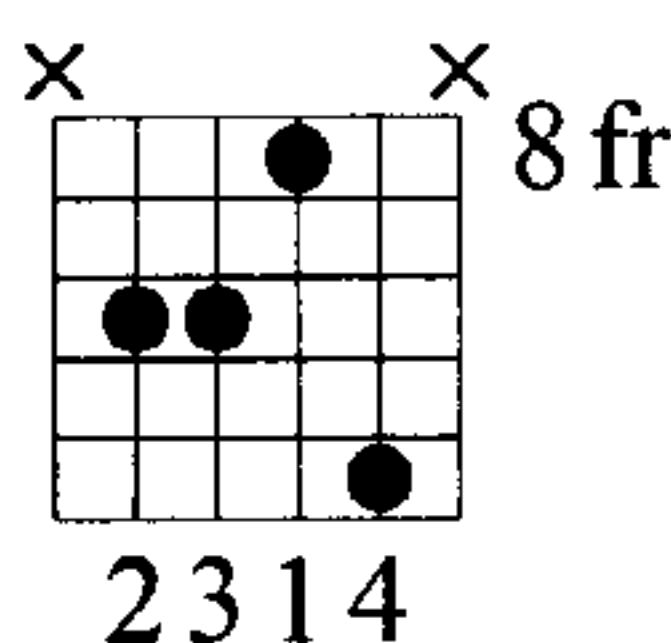
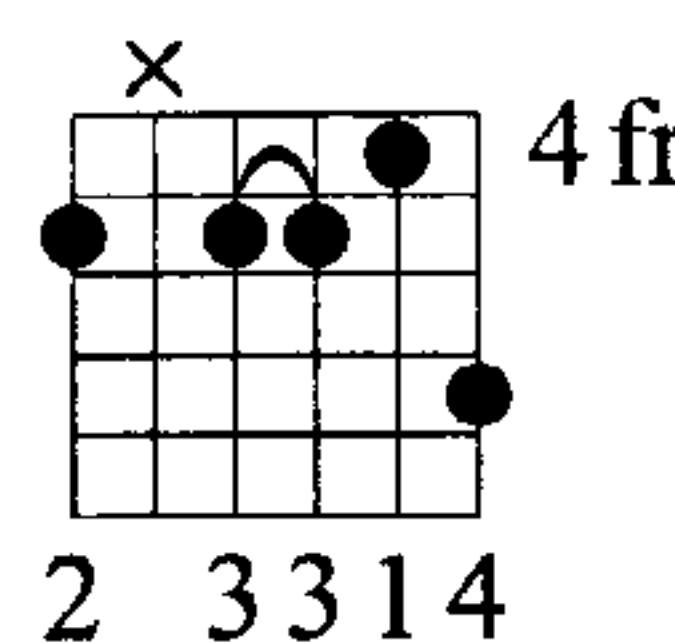
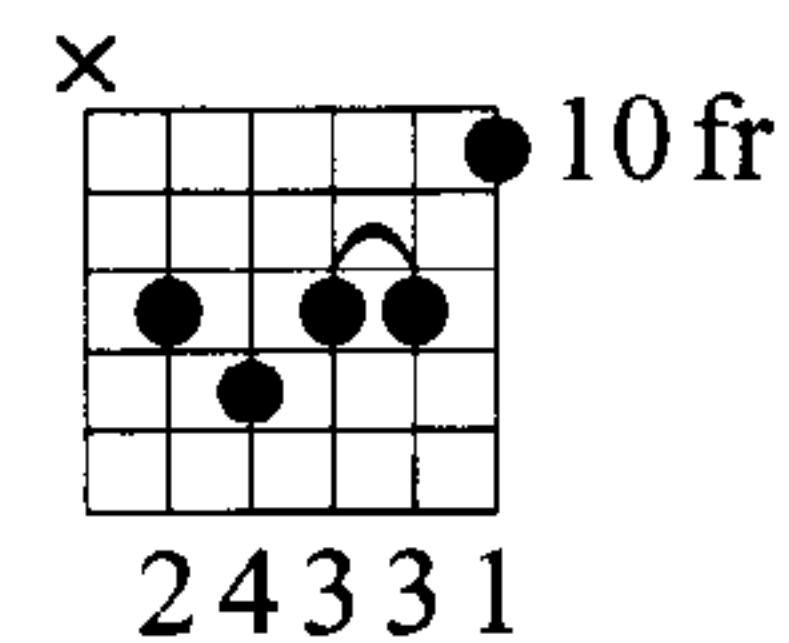
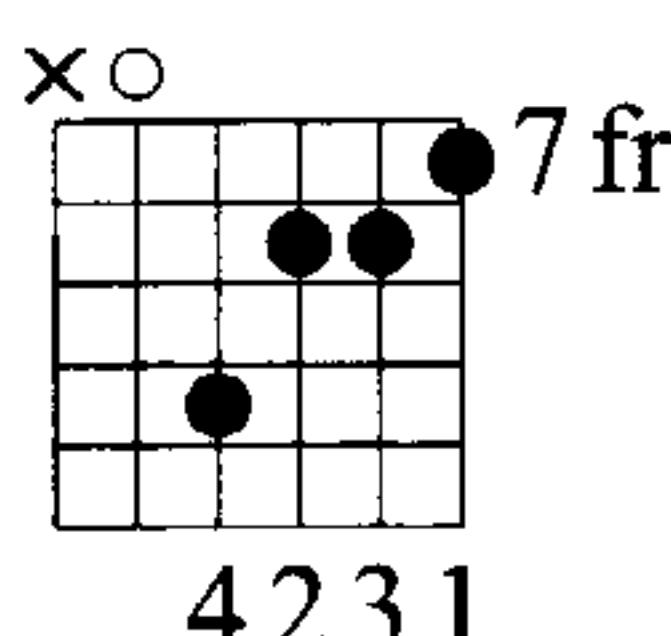
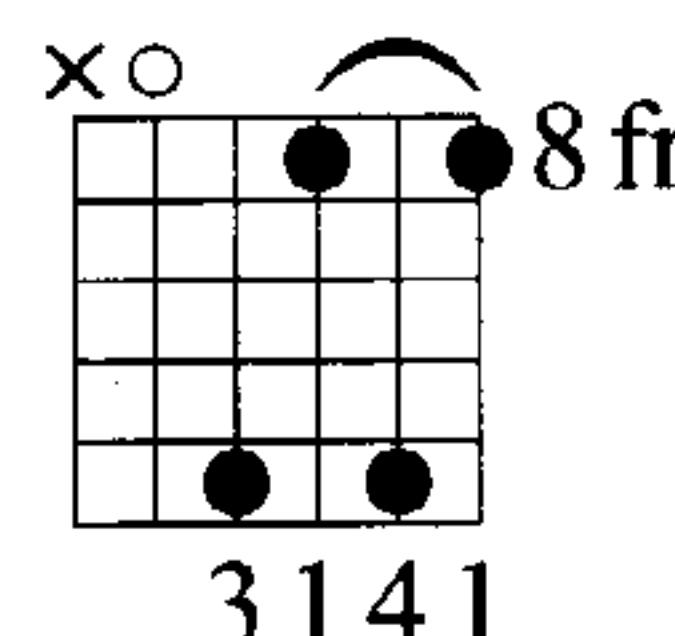
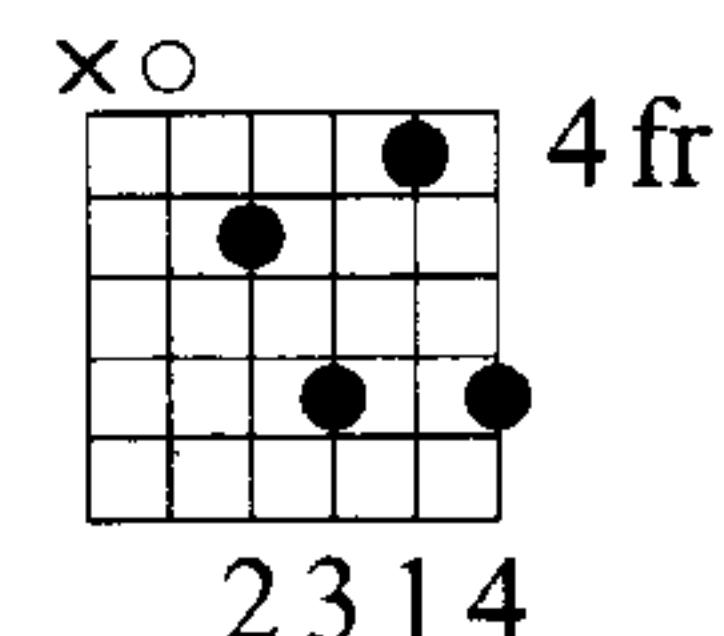
6fr

Fingering 6

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

10fr

Here are some voicings for the Emin9 \flat 5, Amin9 \flat 5, and other chords available to us from the intervals unique to the aeolian \flat 5 scale.

Emin11 \flat 5Emin9 \flat 5Emin9 \flat 5Emin11 \flat 5Emin9 \flat 5Emin11 \flat 5Emin11 \flat 5Emin9 \flat 5Amin11 \flat 5Amin9 \flat 5Amin9 \flat 5Amin11 \flat 5Amin9 \flat 5Amin11 \flat 5Amin11 \flat 5

LESSON 4**LICKS IN E AEOLIAN b5**

Now it's time again for some more licks. These licks will go from easy to hard and will be over the Em9b5 chord. Have fun!

Example 110

Em9(b5)

CD 2
41
TRACK

Example 111

Em9(b5)

CD 2
42
TRACK

Example 112

Em9(b5)

CD 2
43
TRACK

LESSON 5

LICKS IN A AEOLIAN b5

More licks, this time in A aeolian b5. These licks will go from easy to hard and will all be over the Amin9b5 chord. Play them as accurately as possible.

Example 113

CD 2
44
TRACK

Am9(b5)

Example 114

CD 2
45
TRACK

Am9(b5)

Example 115

CD 2
46
TRACK

Am9(b5)

LESSON 6

COMBINATION LICKS IN E AND A AEOLIAN L

More licks. This time we combine the two scales and chords. Study the notes carefully, being sure to read the notes accurately. Good luck!

Example 116

CD 2
47
TRACK

Em7(b5) Am7(b5)

Example 117

CD 2
48
TRACK

The musical score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a melodic line with various note heads and stems, some with small 'b' symbols indicating a different pitch or rhythm. The bottom staff is a tablature staff with six horizontal lines representing the strings of a guitar. It shows fingerings (numbers 1-4) and string muting symbols (square with a diagonal line). The tablature is divided into measures by vertical bar lines, corresponding to the musical notation above. The first measure starts with a muted open string (8), followed by notes at positions 7, 5, 6, 7, 8, 7, 5, 8, 5, 7, 7. The second measure starts with a muted open string (8), followed by notes at positions 7, 5, 4, 6, 5, 7, 5, 4, 5.

Example 118

CD 2
49
TRACK

The image shows a musical score for a guitar solo. At the top left, it says "Em7(b5)". The score consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth and sixteenth note patterns. Below this staff are two rows of tablature numbers. The first row corresponds to the first six measures of the musical staff, with notes numbered 4, 2, 1, 2, 2, 4, 2, 1, 1, 2, 4, 2, 1, 2, 2, 2, 4, 2, 1, 2, 2, 2, 1, 3, 1, 4, 1, 1, 4. The second row corresponds to the second six measures, with notes numbered V, □, V, V, V, V, □, V, V, V, V, □, V, V, V, V, □, V, □, V, V, V, □, V, □, V, □, V. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The letters "T", "A", and "B" are printed vertically on the far left of this staff. Numerical values are placed above the strings to indicate fingerings: 5, 3, 2, 3, 3, 7, 5, 3, 3, 5, 7, 5, 3, 5, 7, 5, 4, 5, 5, 5, 6, 5, 7, 5, 8, 7, 7, 10.

Am7(b5)

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

V □ V V V V □ V V V V □ V V □ V V □ V V □ V V □ V

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

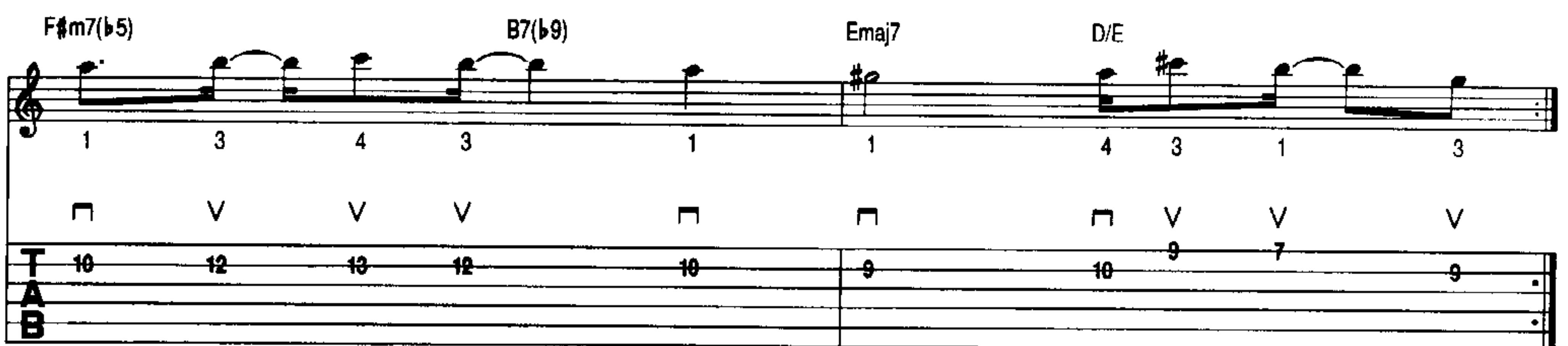
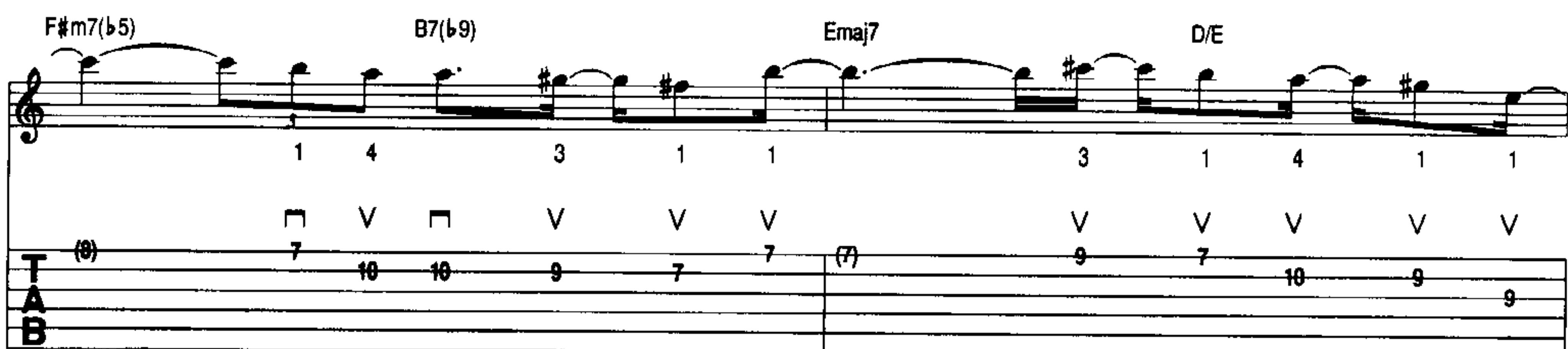
TAB

LESSON 7

SONG EXAMPLE USING AEOLIAN $\flat 5$ CHORDS

This lesson will demonstrate the use of the aeolian b5 chord in a song context. Once again you'll see mixed chord types. Have fun!

Example 119



EPILOGUE

In this last section I wrote a pretty challenging piece entitled, "Modalawn," which incorporates all that we have learned throughout the entire Improvising Course.

If you made it this far you must be ripping up that fretboard by now! There's a great deal of information in this book to digest, but if you follow the procedure of inputting each lesson in each of the chapters, you can really accelerate as a player and overcome those ruts that we fall into from not knowing exactly what to practice or which direction to go in to become a better player. Stick with this intense improvisational course and I guarantee you'll come out ahead of the pack.

Good luck and happy picking to all!

Frank Gambale

MODALAWN

(♩ = 125)
* 8va G/A (mixolydian)

CD 2
51 TRACK

B/A (lydian)

Fmin9 (dorian)

IMPROVISING MADE EASIER

Cmaj9 (major)

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

□ V □ V V □ V V □ V V V □ V V V □ V V V □ V V □ V V

T 15 19 17 15 17 15 17 19 16 17 19 16 14 17 15 16 19 17 14 17 15

A

B

D♭maj7♭5/C (C phrygian)

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

□ □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 15 16 18 18 16 15 16 16 15 16 15 16 17 18

A

B

B/F (F locrian)

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

□ □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 16 14 13 16 14 13 14 15 16 14 16 16 18 16 18 23 21 18 21 18 21 18 18

A

B

Emaj9 (E lydian)

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

□ V □ V V □ V V □ V V □ V V □ V V □ V V □ V V □ V V

T 19 21 20 18 18 20 18 20 18 16 16 18 13 15 16 15 16 14 16 14 18 14 16 14

A

B

E♭min7♭5 (E♭ aeolian b5)

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

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

T 16 14 13 14 16 13 14 13 11 13 14

A

B

Ab13♭9 (Ab half-whole diminished)

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

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

T 16 14 13 14 16 13 14 13 11 13 14

A

B

Fmin7#5 (F aeolian)

Bb13#11 (Bb lydian b7)

Musical staff and tablature for F minor 7#5 (F aeolian) and Bb 13#11 (Bb lydian b7). The staff shows a melody with fingerings (1, 3, 4, 2, 2) and a measure length of 3. The tablature below shows strings E, A, and B with note heads and corresponding fingerings.

Emin11 (E dorian)

A7#9 (A super locrian)

Musical staff and tablature for Emin11 (E dorian) and A7#9 (A super locrian). The staff shows a melody with fingerings (2 3 1, 1 2 4, 1 2 4, 2 1 4, 1) and a measure length of 6. The tablature below shows strings E, A, and B with note heads and corresponding fingerings.

Fmaj7/G (G mixolydian)

Musical staff and tablature for Fmaj7/G (G mixolydian). The staff shows a melody with fingerings (3, 4 2 3, 2 1 2, 1 3 2, 1 1) and a measure length of 6. The tablature below shows strings E, A, and B with note heads and corresponding fingerings.

Bmin7b5/E (E phrygian major)

E7b9 (Ephrygian major)

Musical staff and tablature for Bmin7b5/E (E phrygian major) and E7b9 (Ephrygian major). The staff shows a melody with fingerings (2 1 3 4 1 3 2 1 2, 1 2 3 1 2 4 2 1 3) and a measure length of 6. The tablature below shows strings E, A, and B with note heads and corresponding fingerings.



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| | |
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| IONIAN | HALF-WHOLE DIMINISHED |
| LOCRIAN | PHRYGIAN MAJOR |
| PHRYGIAN | AEOLIAN \flat 5 |

Welcome to the *Frank Gambale Improvisation Made Easier* course. Over this twelve-chapter course we'll be looking in-depth at the twelve most important scale sounds you'll need to become a well-rounded guitarist. Of course we'll be looking not only at scales, but also at the chords and voicings derived from these scales, and licks that will keep you learning and challenged. I'll be presenting you with seven lessons per chapter. At the end of each chord chapter there is a song study of all the information we'll have learned in the chapter. There's lots to learn, but take your time, there's no rush. This is a serious course that makes learning fun and easy. So let's dive in! Good luck!

Frank Gambale

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