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FRANK GAMBALE

**AN IMPROVISATION COURSE FOR
INTERMEDIATE TO ADVANCED GUITARISTS**

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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 \flat), let's dive right in to Chapter 1, Lesson 1 — good luck!

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

CHAPTER I

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

E Mixolydian: E F# G# A B C# **D** E F# G# A B C#
 1 2 3 4 5 6 **b7** 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 b7
 (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 b7. 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 b7. 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

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

Fingering 2

	4		5		6	
	1		2		3	
5		6	b7			
2		3	4			
6	b7		1			
3	4		5			

4fr

Fingering 3

			5		6	b7
			2		3	4
		6	b7		1	
		3	4		5	
	b7		1		2	
	4		5		6	

4fr

Fingering 4

		6	b7		1	
		3	4		5	
b7		1		2		
4		5		6		
1		2		3		
5		6	b7			

7fr

Fingering 5

	b7		1		2	
	4		5		6	
1		2		3		
5		6	b7			
2		3	4			
6	b7		1			

9fr

Fingering 6

		1		2		3
		5		6	b7	
	2		3	4		
	6	b7		1		
	3	4		5		
b7		1		2		

10fr

Fingering 7

		2		3		4
		6	b7		1	
	3	4		5		
b7		1		2		
4		5		6		
1		2		3		

12fr

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		$\flat 7$		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 2

			1		2		3
			5		6	$\flat 7$	
	2			3	4		
	6	$\flat 7$			1		
	3	4			5		
$\flat 7$			1		2		

3fr

Fingering 3

			2		3		4
			6	$\flat 7$			1
	3		4		5		
$\flat 7$			1		2		
4			5		6		
1			2		3		

5fr

Fingering 4

			3		4		5
	$\flat 7$			1			2
4			5		6		
1			2		3		
5			6	$\flat 7$			
2			3	4			

7fr

Fingering 5

		4		5		6	
		1		2		3	
5			6	$\flat 7$			
2			3	4			
6	$\flat 7$			1			
3	4			5			

9fr

Fingering 6

			5		6	$\flat 7$	
			2		3	4	
		6	$\flat 7$		1		
		3	4		5		
$\flat 7$			1		2		
4			5		6		

10fr

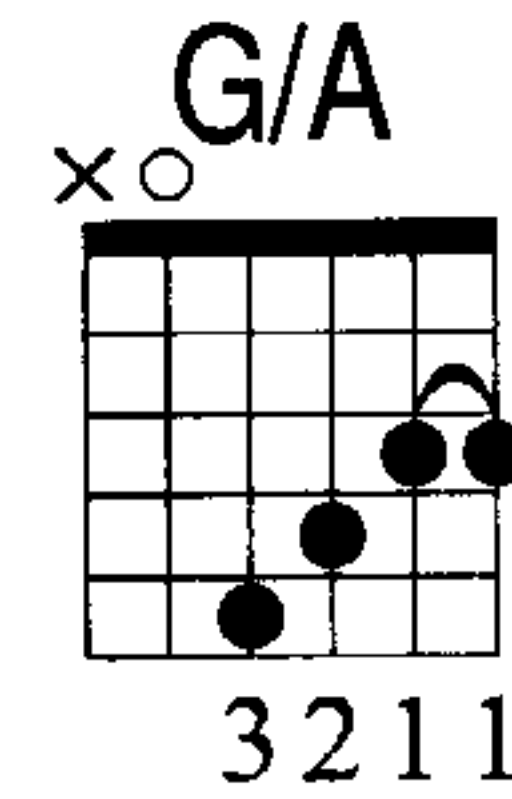
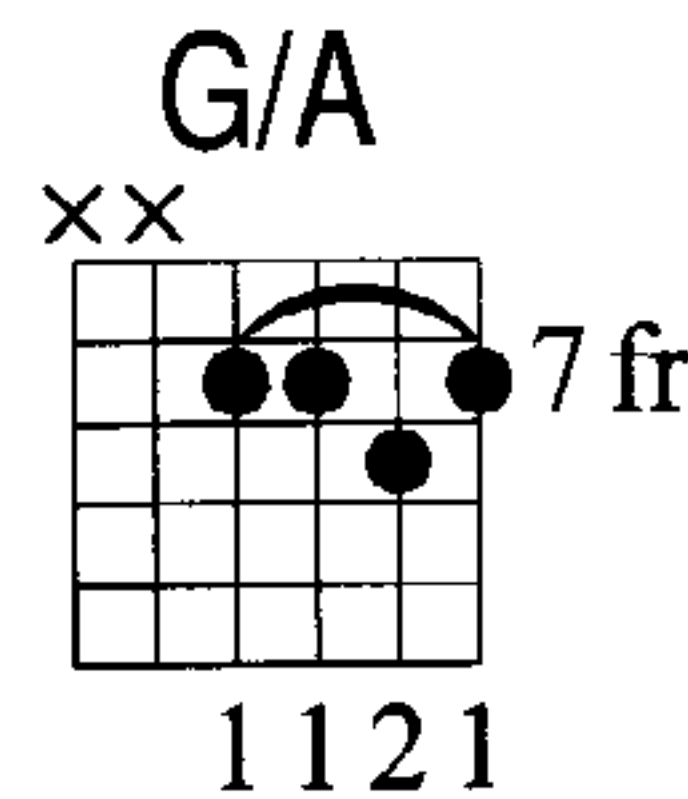
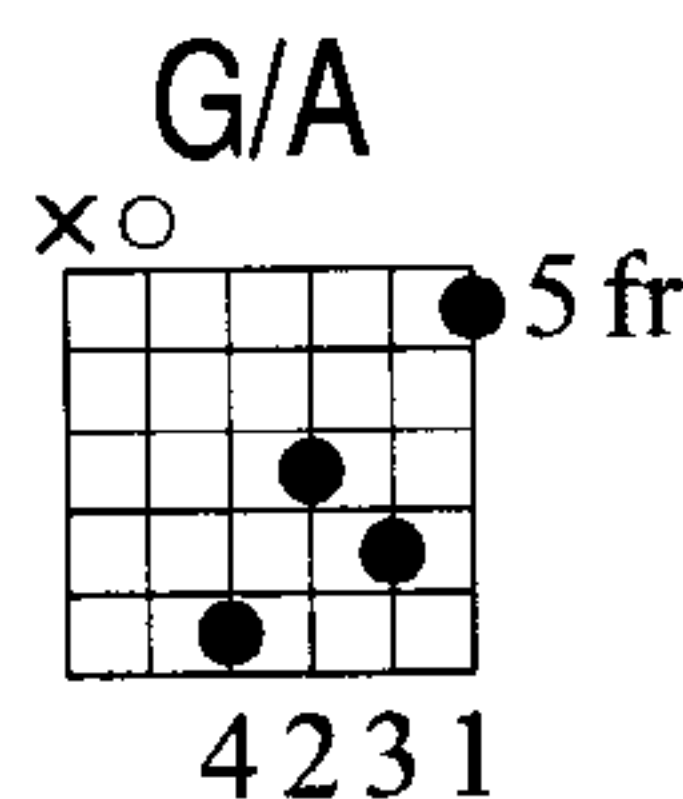
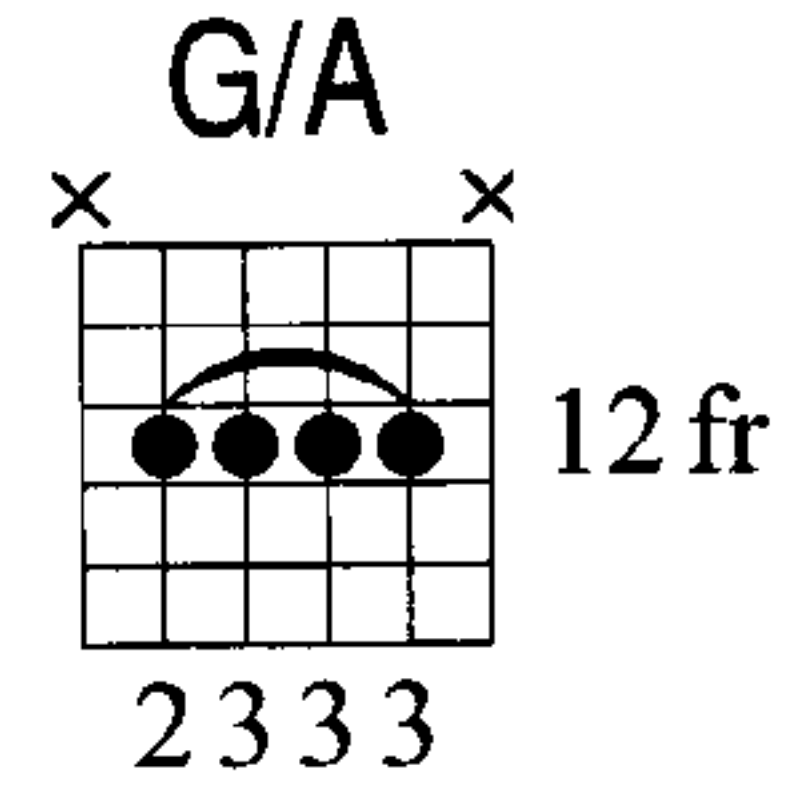
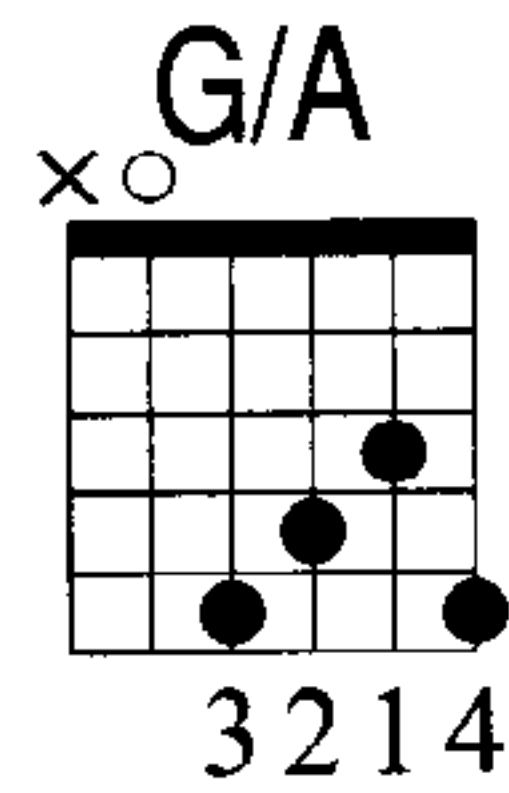
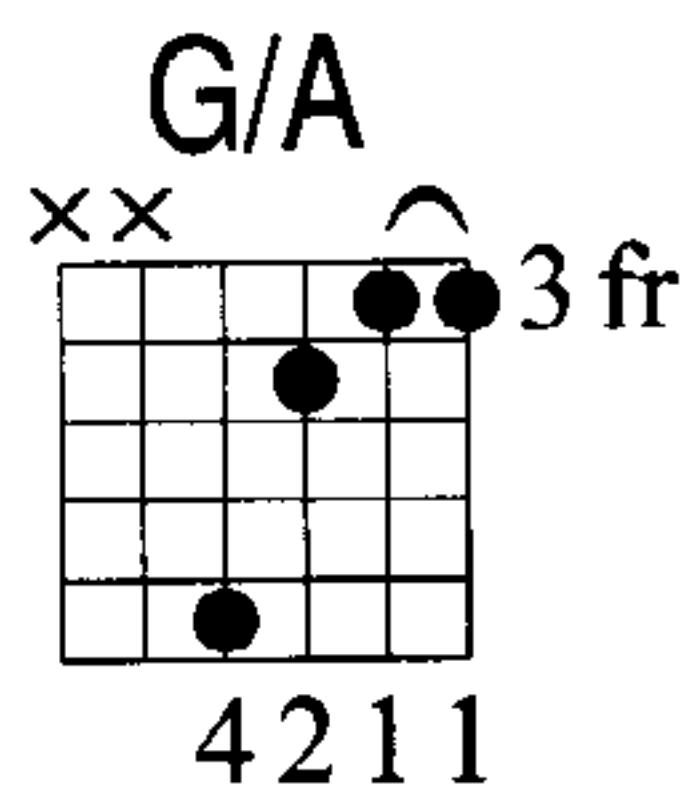
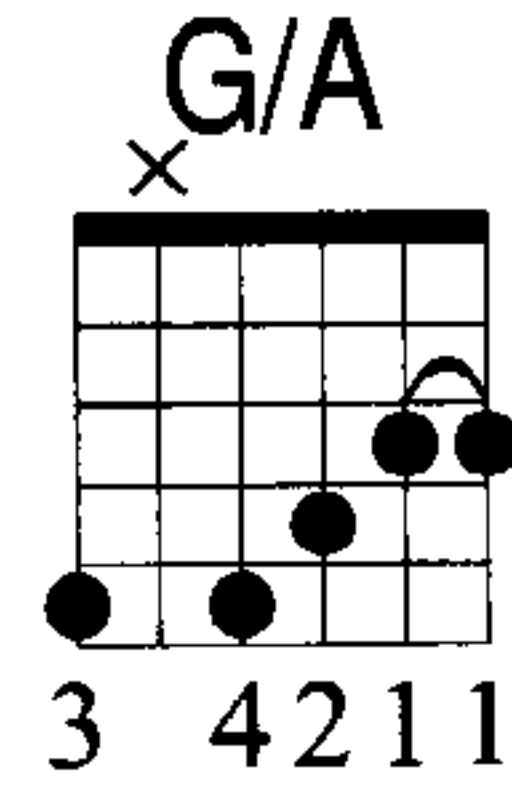
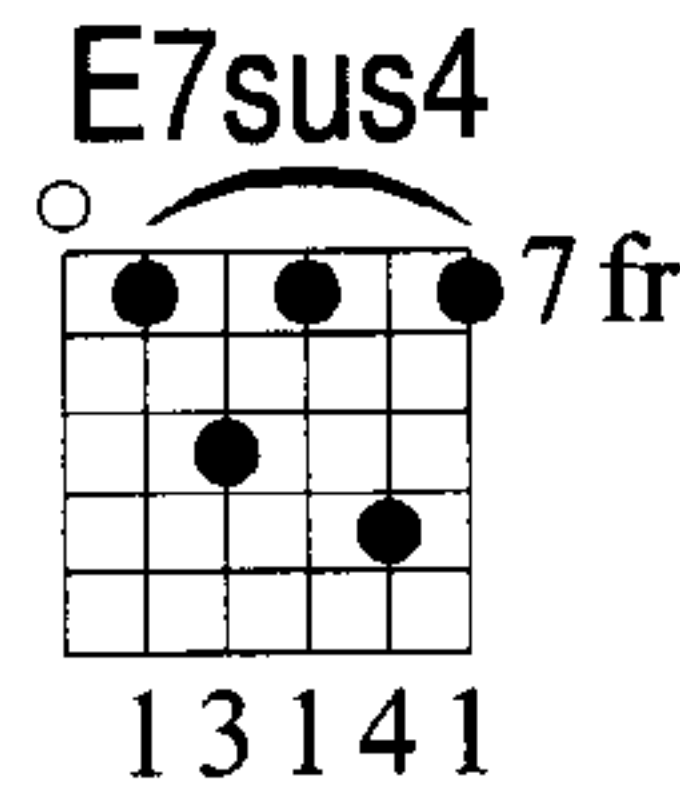
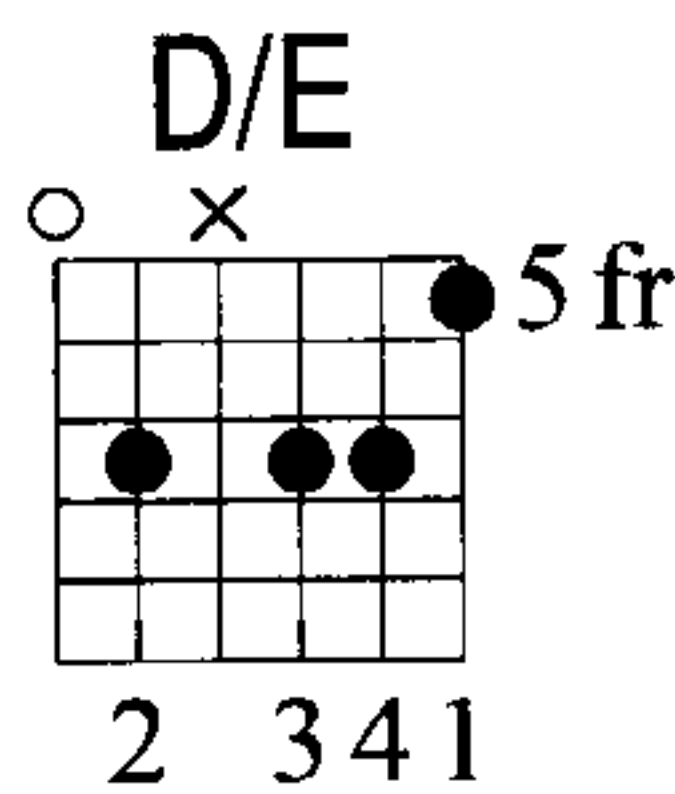
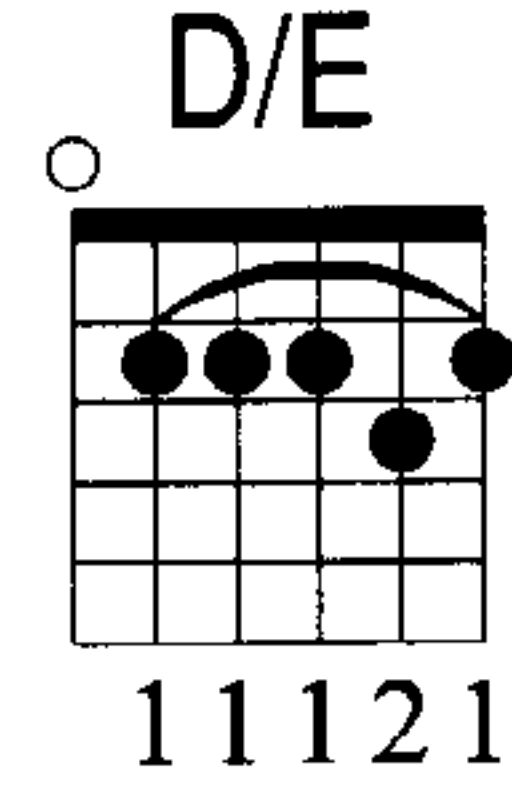
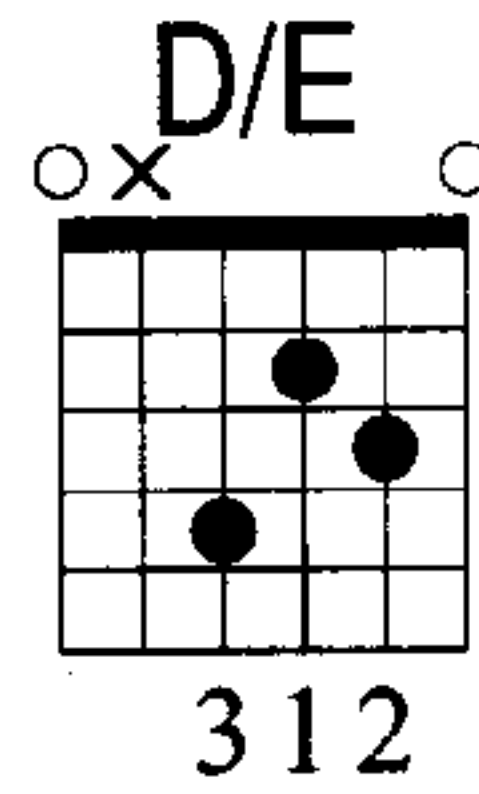
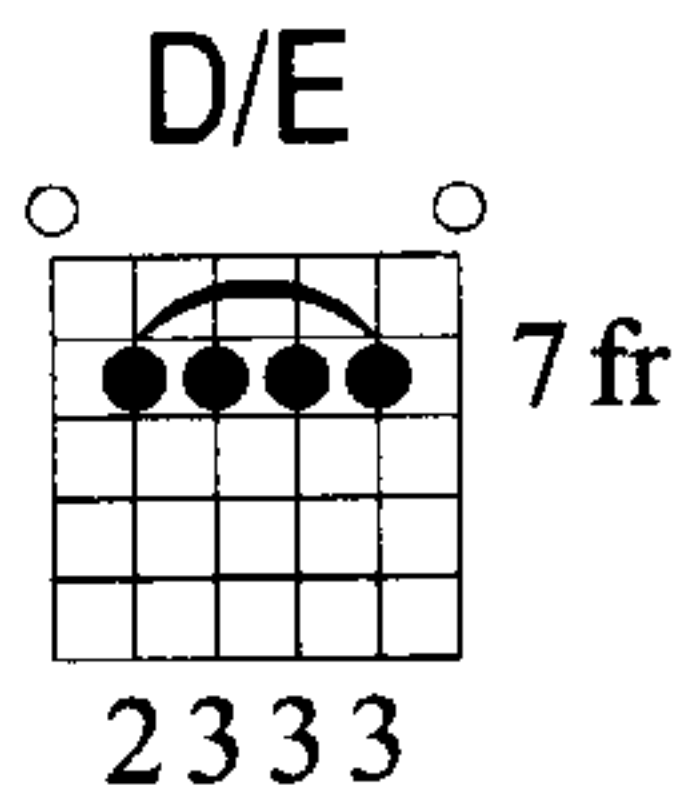
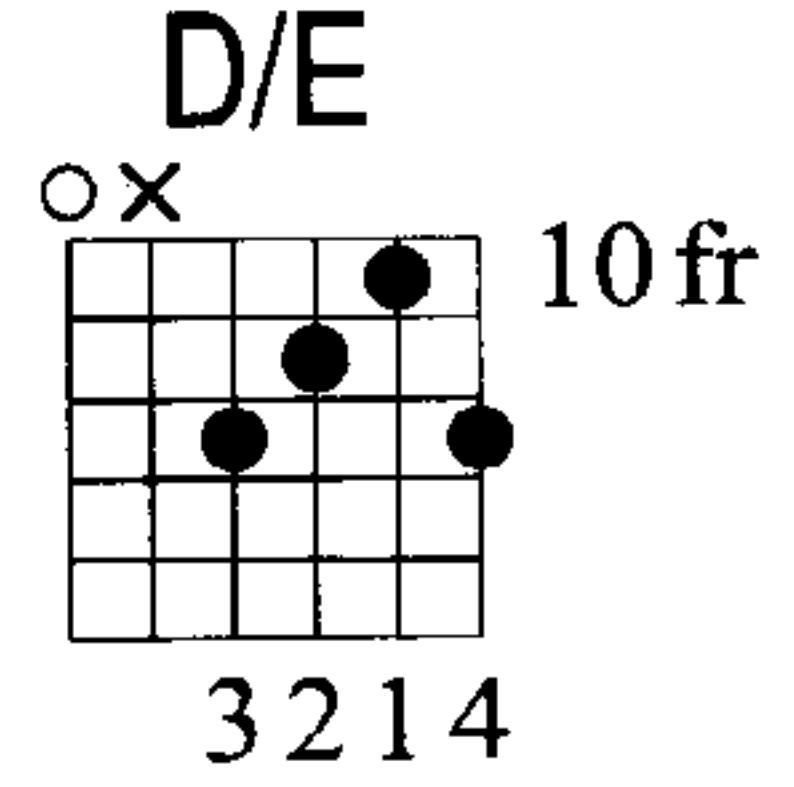
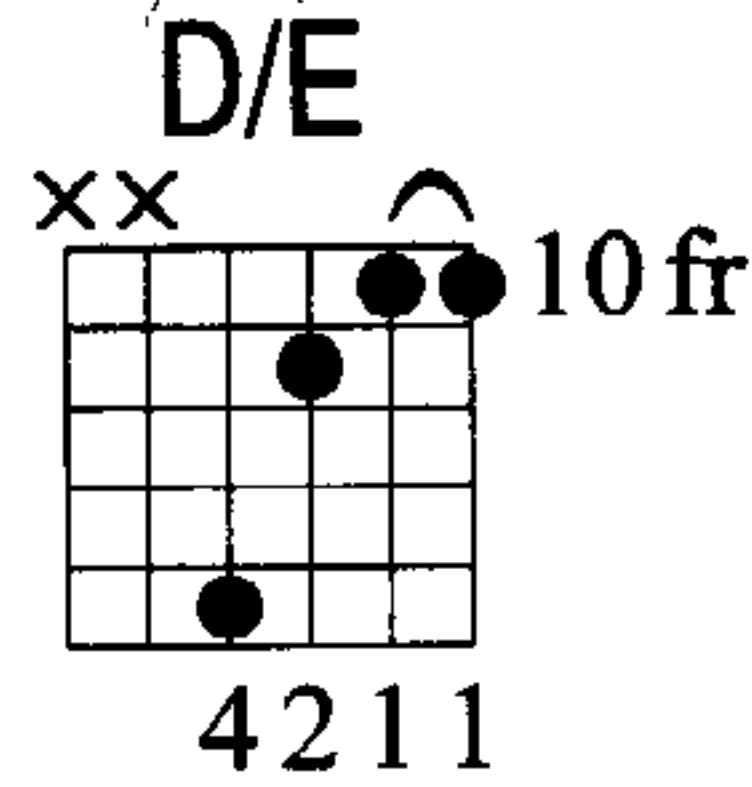
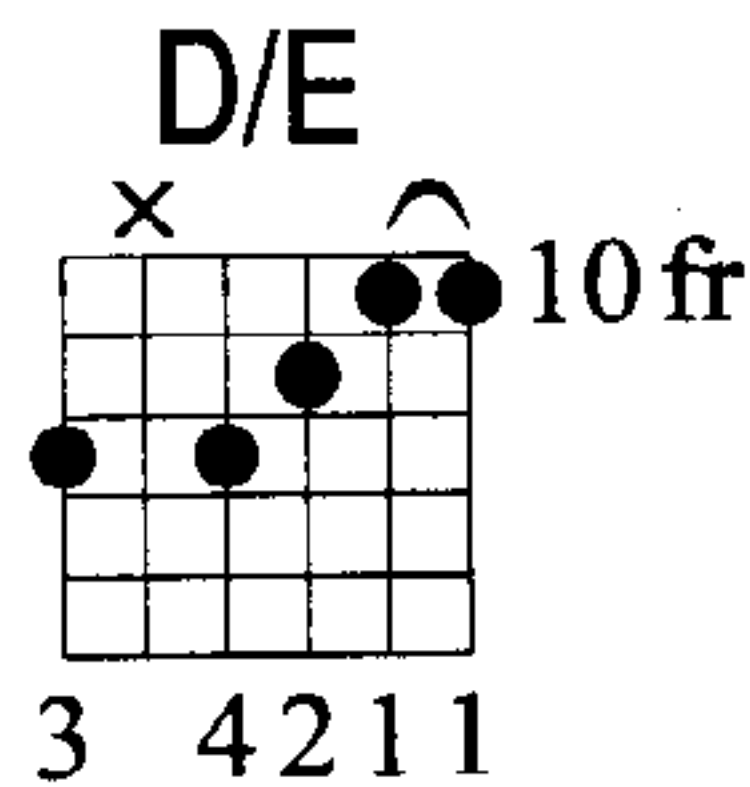
Fingering 7

			6	$\flat 7$		1	
			3	4		5	
$\flat 7$			1		2		
4			5		6		
1			2		3		
5			6	$\flat 7$			

12fr

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

CD 1
1
TRACK

* D/E

* Key signature denotes E mixolydian

Example 2

CD 1
2
TRACK

* D/E

* Key signature denotes E mixolydian

Example 3

CD 1
3
TRACK

* D/E

* Key signature denotes E mixolydian

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.

CD 1
4
TRACK

Example 4

* 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 7 8 7 8 7 8 9 10 9 10 9 10 7 9 7 8 7 9 7 9 (9)

A 7 10 7 10 9 10 9 9 9 9 9 10 9 10 7 9 7 8 7 9 7 9

B 7 10 7 10 9 10 9 9 9 9 9 10 9 10 7 9 7 8 7 9 7 9

* Key signature denotes A mixolydian

CD 1
5
TRACK

Example 5

* 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

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

A 12 12 10 14 12 10 12 12 10 12 9 12 11 9 9 8 12 10 8 9 10 8 9 7 9 7 10 7 7

B 12 12 10 14 12 10 12 12 10 12 9 12 11 9 9 8 12 10 8 9 10 8 9 7 9 7 10 7 7

* Key signature denotes A mixolydian

CD 1
6
TRACK

Example 6

* 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 □ □ V V □ □ V □ □ □ V □ □ □ V □ □

T 7 5 9 7 5 7 6 7 5 6 7 5 4 6 7 5 5 7 8 5 12 10 14 12 10 12 9 11 12 9 9 11 12 10 10 12 15

A 7 5 9 7 5 7 6 7 5 6 7 5 4 6 7 5 5 7 8 5 12 10 14 12 10 12 9 11 12 9 9 11 12 10 10 12 15

B 7 5 9 7 5 7 6 7 5 6 7 5 4 6 7 5 5 7 8 5 12 10 14 12 10 12 9 11 12 9 9 11 12 10 10 12 15

* Key signature denotes A mixolydian

8va *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 V □ □ V □ □ V □ □ □

T 17 14 15 16 17 14 14 15 12 12 14 11 12 14 11 12 12 9 10 9 12 10 9 12 11 9 10

A 17 14 15 16 17 14 14 15 12 12 14 11 12 14 11 12 12 9 10 9 12 10 9 12 11 9 10

B 17 14 15 16 17 14 14 15 12 12 14 11 12 14 11 12 12 9 10 9 12 10 9 12 11 9 10

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

CD 1
7
TRACK

* D/E G/A

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

T
A
B

D/E G/A

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

T
A
B

Example 8

CD 1
8
TRACK

* D/E G/A

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

T
A
B

D/E G/A

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

T
A
B

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 \flat /C

D/E

C/D

E \flat /F

A \flat /B \flat

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 2

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

4fr

Fingering 3

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

6fr

Fingering 4

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

7fr

Fingering 5

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

9fr

Fingering 6

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

11fr

Fingering 7

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

12fr

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 2

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

4fr

Fingering 3

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

5fr

Fingering 4

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

7fr

Fingering 5

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

9fr

Fingering 6

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

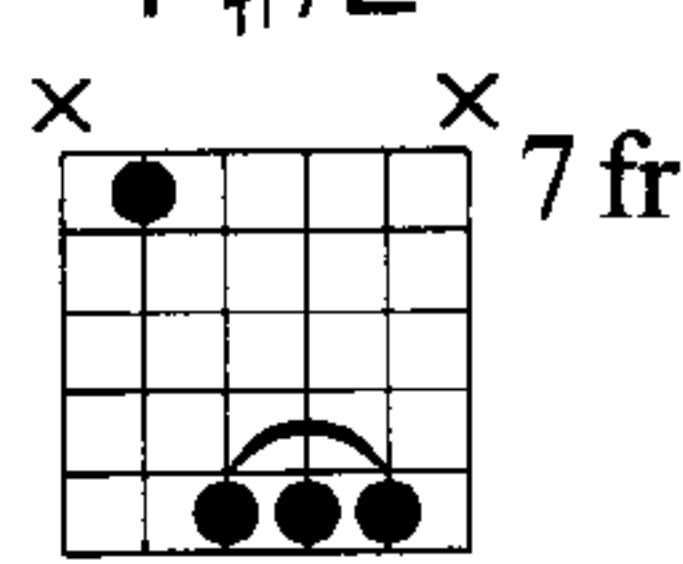
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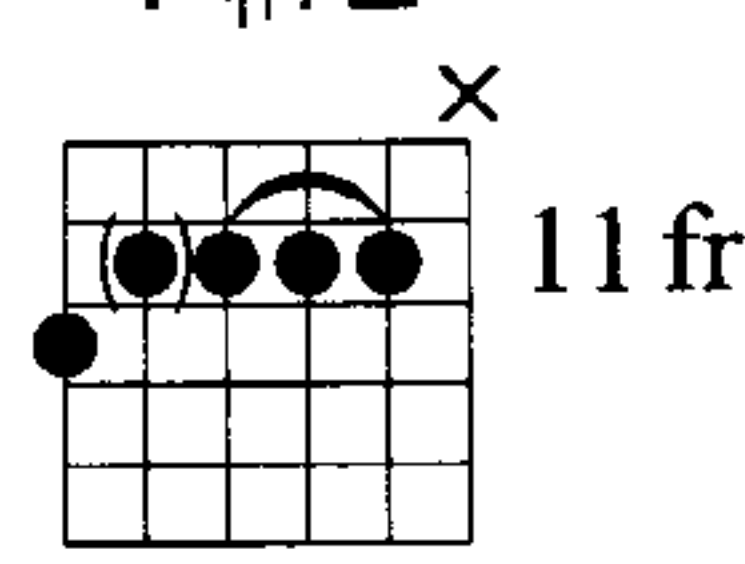
Fingering 7

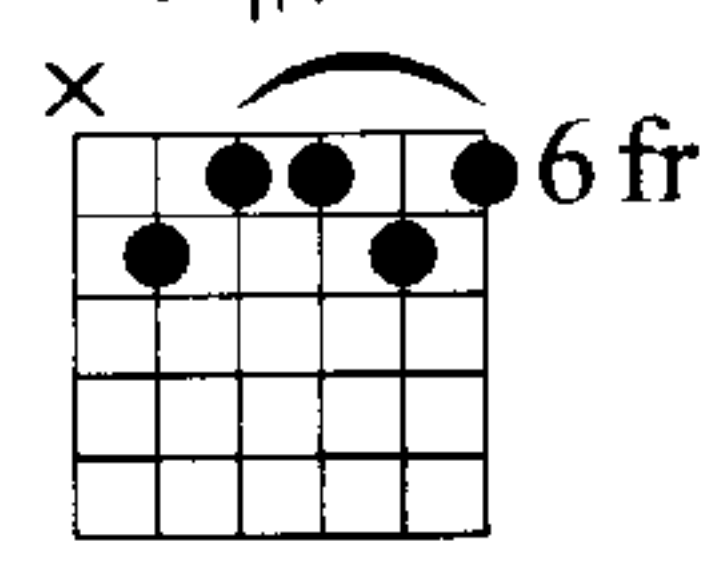
		6	7	1	
		3	#4	5	
	7	1	2		
	#4	5	6		
1	2	3			
5	6	7			

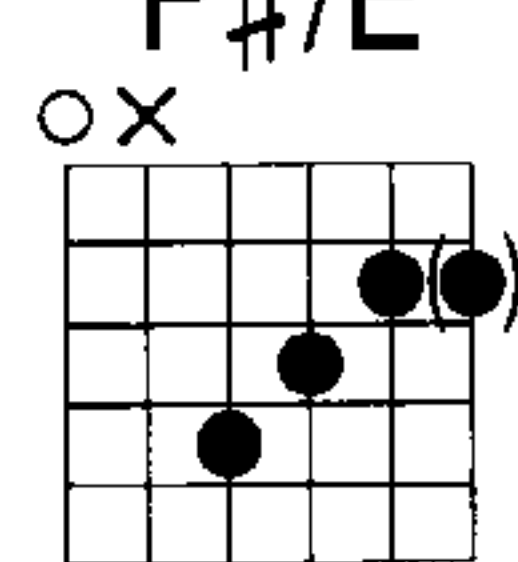
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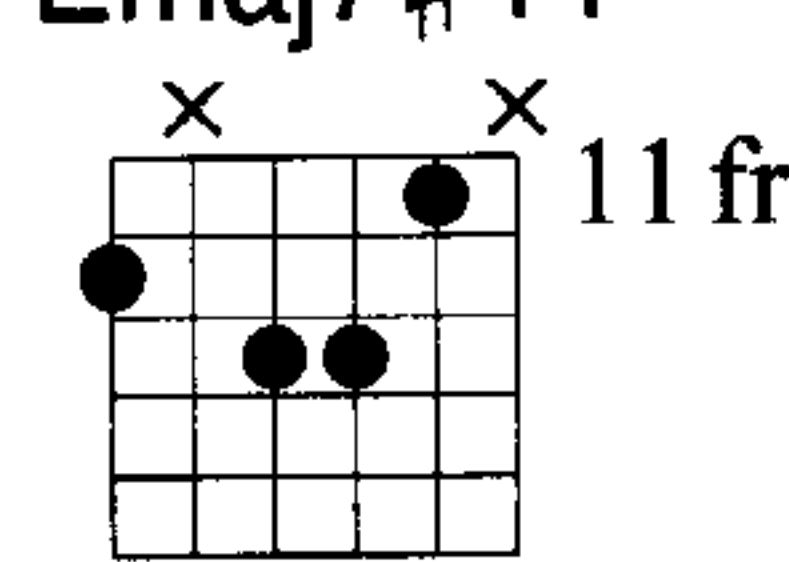
It is vital to have a strong chord vocabulary. Having lots of voicings for the F#/E and B/A chords will certainly help. This is a particularly pleasing chord, as is the lydian scale over it. Learn these voicings thoroughly. Be able to grab them without missing a beat.

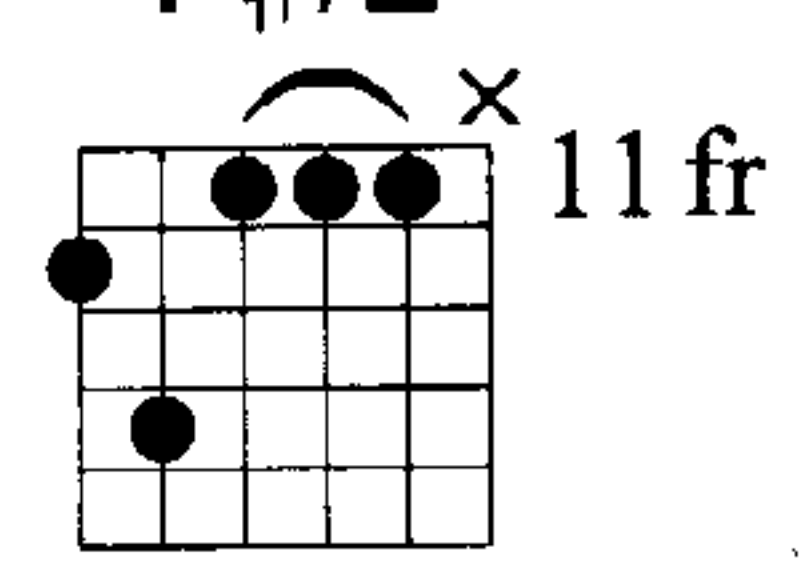
F#/E

 1 4 4 4

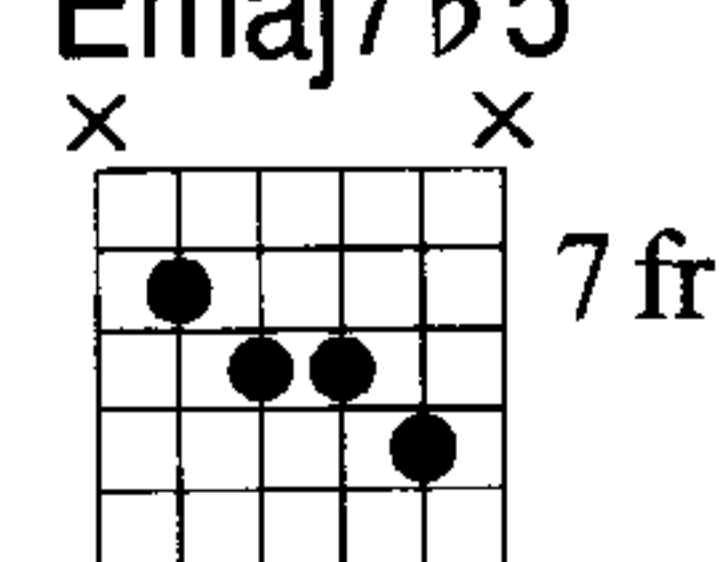
F#/E

 2 1 1 1

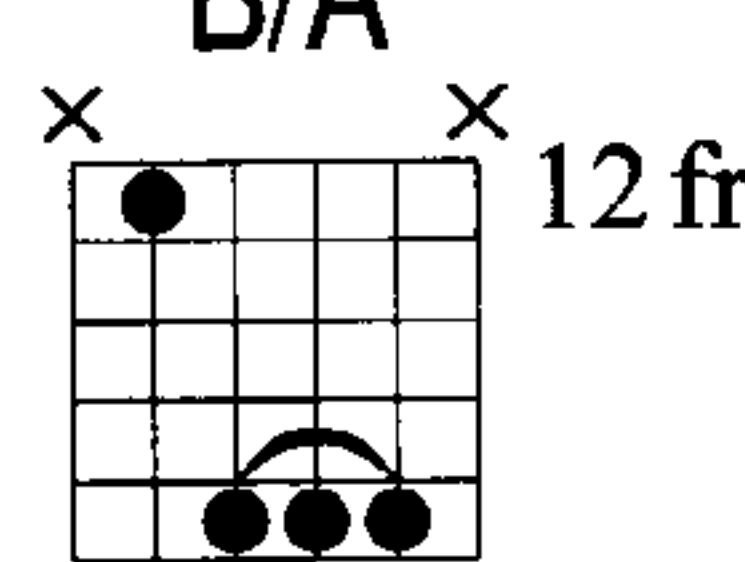
F#/E

 2 1 1 3 1

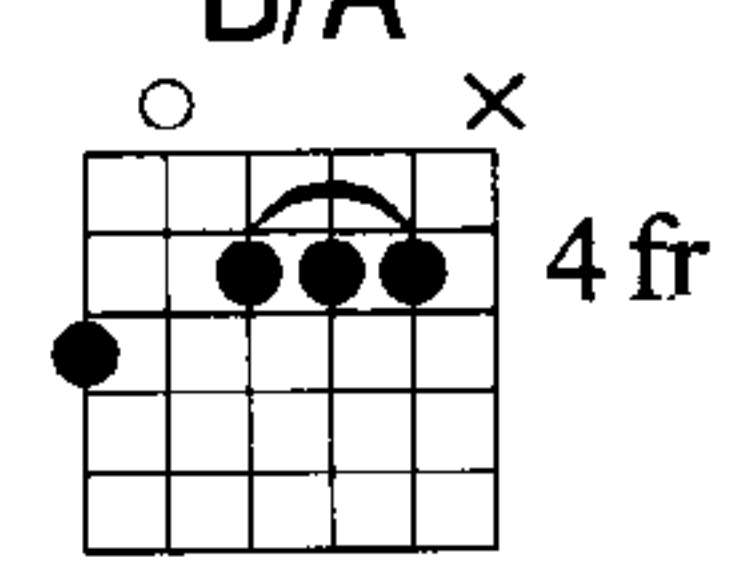
F#/E

 3 2 1 1

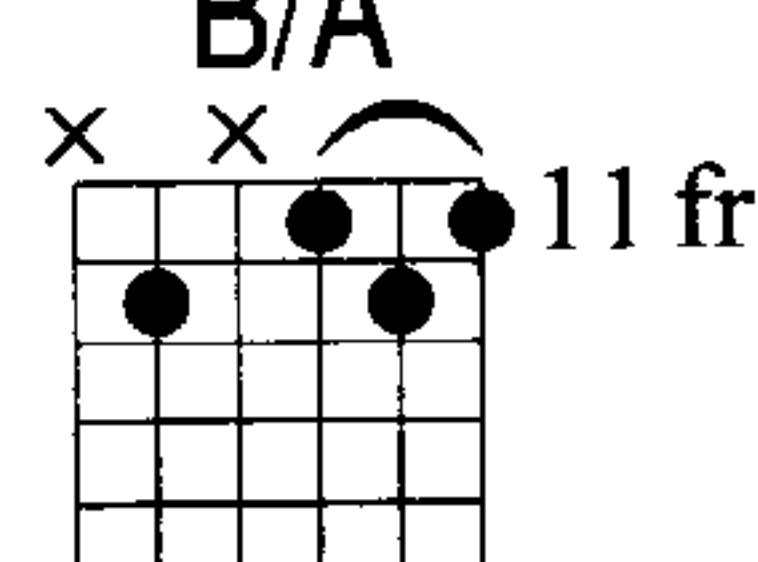
Emaj7#11

 2 3 4 1

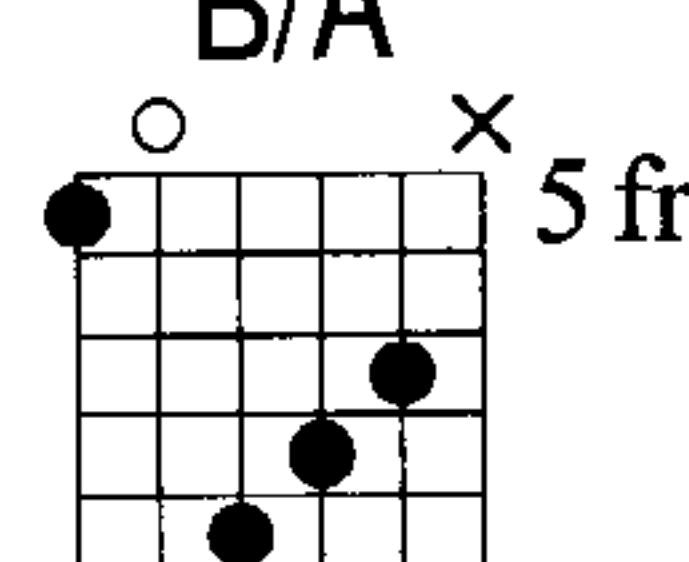
F#/E

 2 4 1 1 1

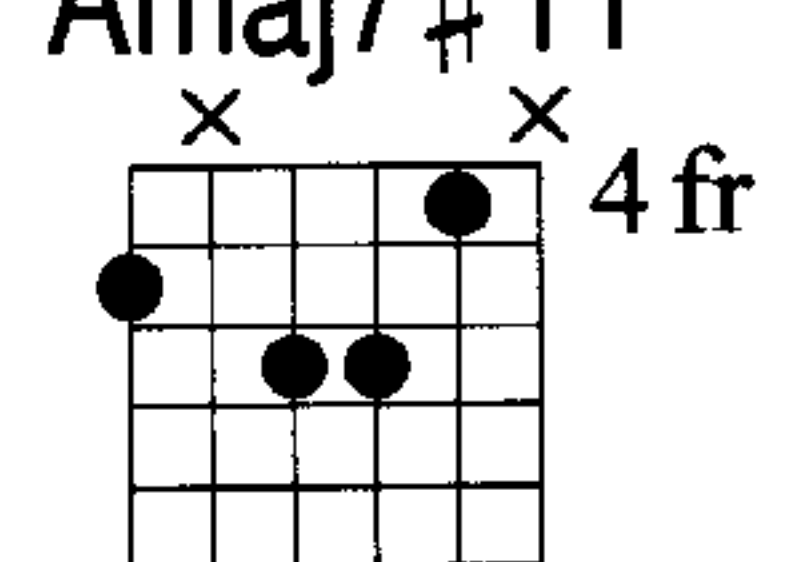
Emaj7b5

 1 2 3 4
 or 1 2 2 3

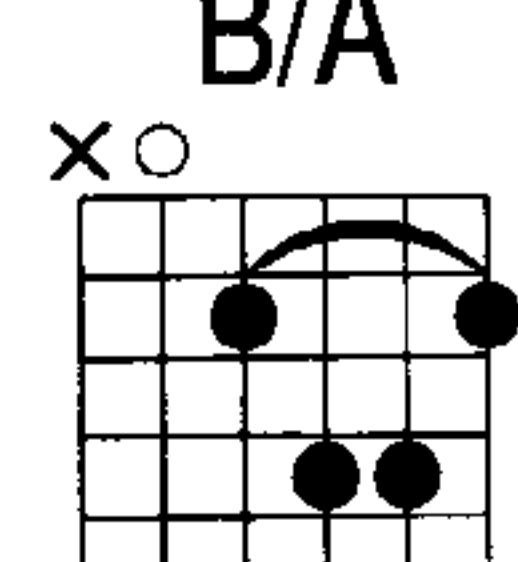
B/A

 1 4 4 4

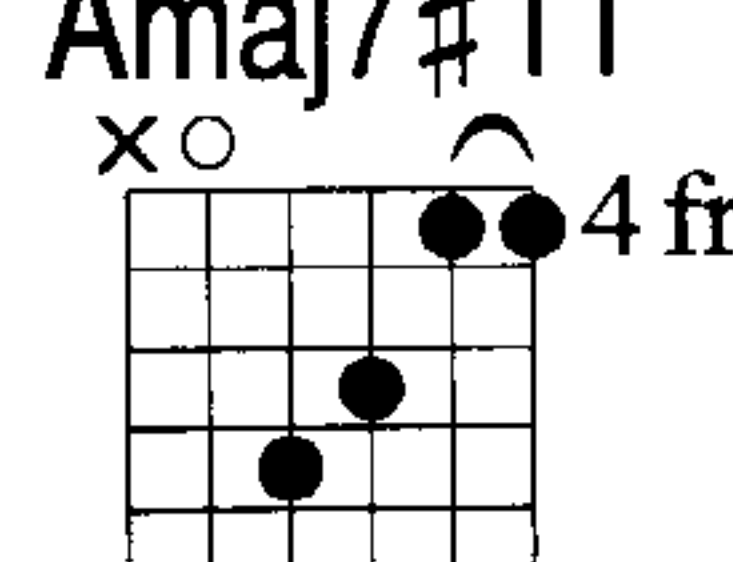
B/A

 2 1 1 1

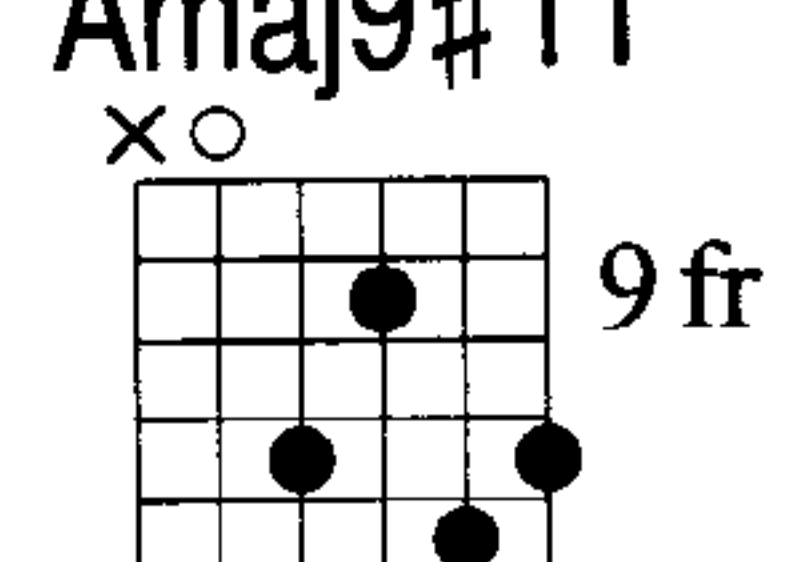
B/A

 2 1 3 1

B/A

 1 4 3 2

Amaj7#11

 2 3 4 1

B/A

 1 3 4 1

Amaj7#11

 4 3 1 1

Amaj9#11

 2 1 4 3

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

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

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

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

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

T 14 19 18 14 14 16 15 16 13 14 16 15 16 13 14 16 14

A 7 9 11 0 11 13 11 13 15 14 16 17 14 19 18 14 14 16 15 16 13 14 16 14

B 7 9 11 0 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

* 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 □ □ □

T 14 16 14 12 14 12 11 12 11 9 7 7 6 7 6 4 4 2 4 2

A 15 16 13 14 12 11 9 9 7 7 6 7 6 4 4 2 4 2

B 15 16 13 14 12 11 9 9 7 7 6 7 6 4 4 2 4 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

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

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

B 4 4 6 8 6 8 7 9 6 7 9 8 7 6 8 8 6 6 8 9 6 6 9 7 6 6 8 9 7 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 □ V □

T
A
B

4 2 4 4 2 4 4 2 4 5 4 2 4 4 2 4 2 4 4 2 4 2 4 2 2 6

* 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 □

T
A
B

12 11 12 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 4 4 1 2 3 1 4

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

T
A
B

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 9 6 7 8 6 9

* 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 □ □ □ □

T
A
B

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

1 2 1 4 2 4 2 1 1 2 1 4 2 4 2 1

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

T 11 12 11 13 11 13 11 9 8 9 8 11 9 11 9 7

A

B

Example 17

CD 1
17
TRACK

F#/E **B/A**

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

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

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

A

B

Example 18

CD 1
18
TRACK

B/A

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

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

T 11 9 12 11 9 12 10 9 7 9 9 9 7 8 6 8 6 9 7 6 4 6 7 6 4 7 6 4

A

B

F#/E

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

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

T 2 4 3 4 4 2 7 6 4 7 6 4 7 5 4 2 4 4 4 2 4 3 6 4 6 4 6 4 7 9 7

A

B 2

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

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

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

TAB 8 9 11 8 9 11 8 7 8 10 7 7 9 7

F#/E

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

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

TAB (7) 6 7 6 7 6 7 6 7 6 4 3 4 2 2 4 3 4 6 4

B/A D/C

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

V V V V □ V V □ V V V □ □ □

TAB 7 7 7 9 8 6 9 7 7 7 9 11 10 10

F#/E *8va...* *loco*

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

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

TAB 14 11 14 11 13 11 13 11 13 13 11 13 13 11 11 11 9 11 11

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

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 **b3** 4 5 6 **b7** 8 9 **b10** 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 \flat 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 2

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

3fr

Fingering 3

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

5fr

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 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 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

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

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

2fr

Fingering 2

		1		2	$\flat 3$	
		5		6	$\flat 7$	
	2	$\flat 3$		4		
	6	$\flat 7$		1		
$\flat 3$		4		5		
$\flat 7$		1		2		

3fr

Fingering 3

		2	$\flat 3$		4	
		6	$\flat 7$		1	
$\flat 3$		4		5		
$\flat 7$		1		2		
4		5		6		
1		2	$\flat 3$			

5fr

Fingering 4

	$\flat 3$		4		5	
	$\flat 7$		1		2	
4		5		6		
1		2	$\flat 3$			
5		6	$\flat 7$			
2	$\flat 3$		4			

7fr

Fingering 5

		4		5		6
		1		2	$\flat 3$	
	5		6	$\flat 7$		
	2	$\flat 3$		4		
	6	$\flat 7$		1		
$\flat 3$		4		5		

8fr

Fingering 6

		5		6	$\flat 7$	
		2	$\flat 3$		4	
	6	$\flat 7$		1		
$\flat 3$		4		5		
$\flat 7$		1		2		
4		5		6		

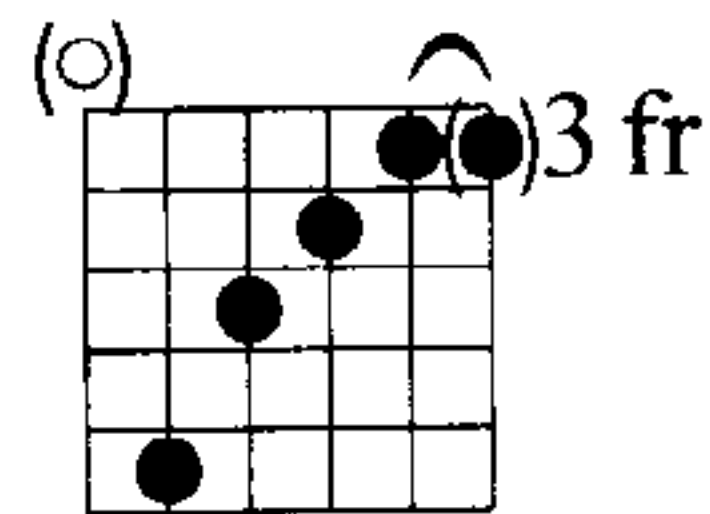
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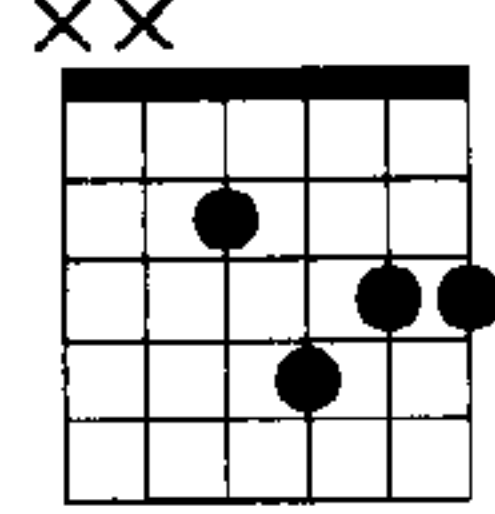
Fingering 7

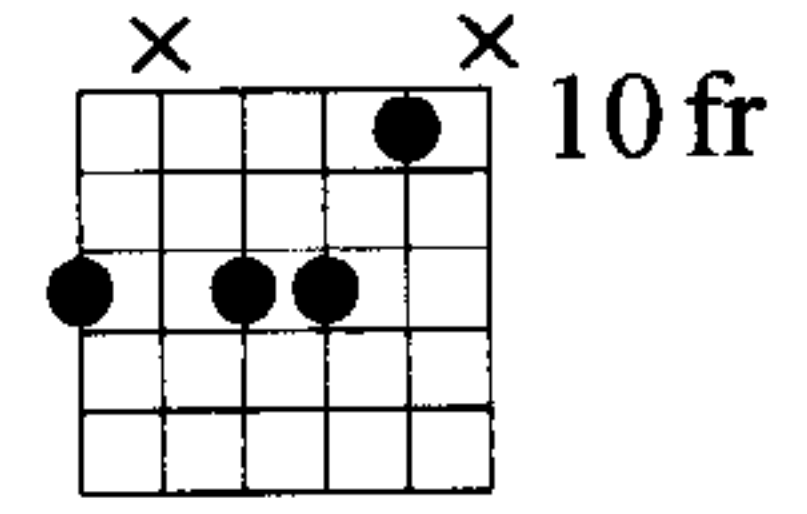
		6	$\flat 7$		1	
	$\flat 3$		4		5	
$\flat 7$		1		2		
4		5		6		
1		2	$\flat 3$			
5		6	$\flat 7$			

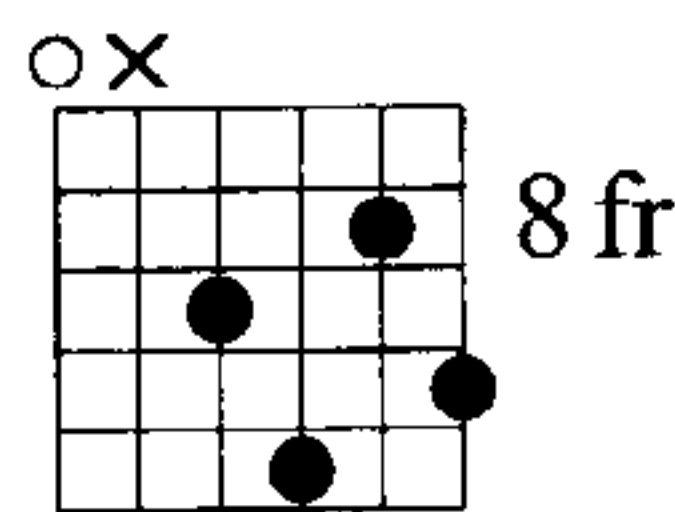
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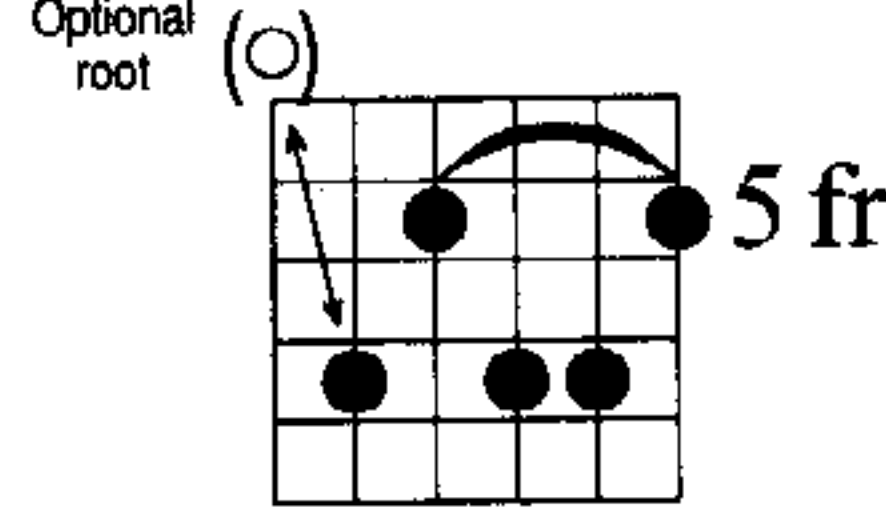
It is vital to have a strong chord vocabulary. Having lots of voicings for the Em7 and Am7 chords will be useful. Learn these voicings thoroughly. Be able to grab them without missing a beat.

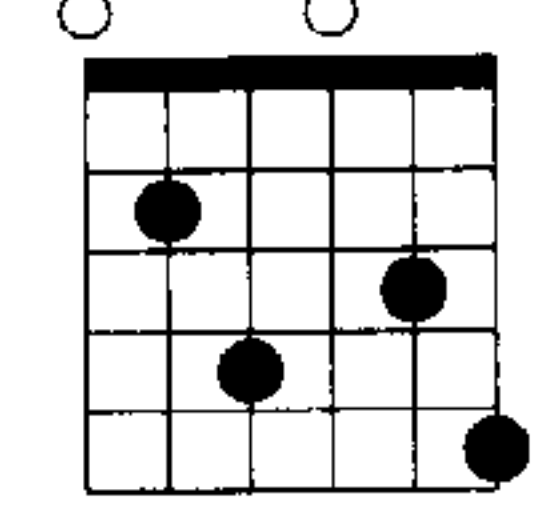
Em7

 4 3 2 1 1

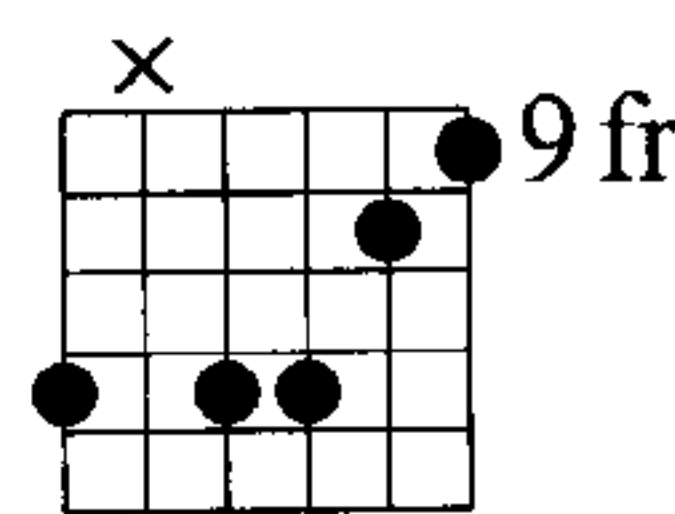
Em7

 1 3 2 2

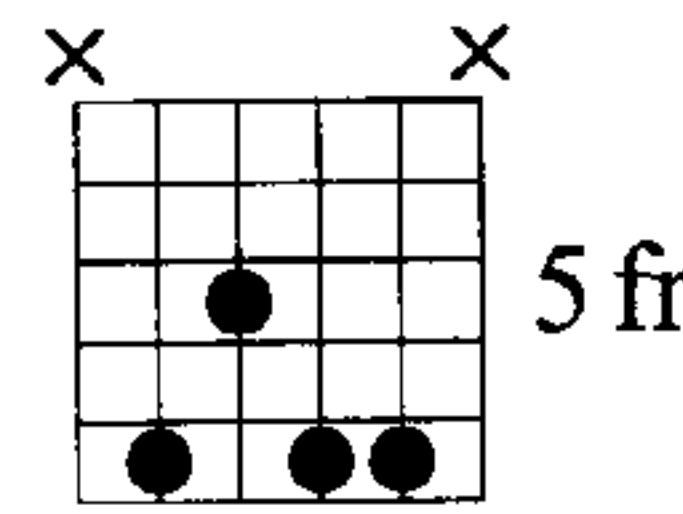
Em7

 2 3 4 1

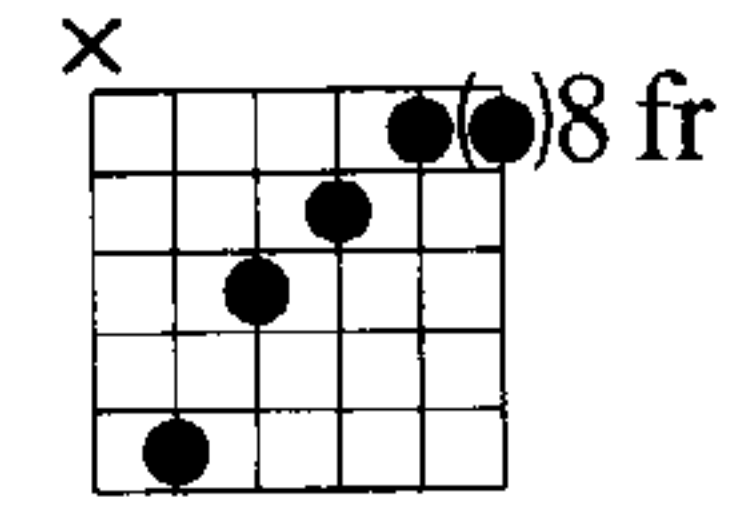
Em7

 2 4 1 3

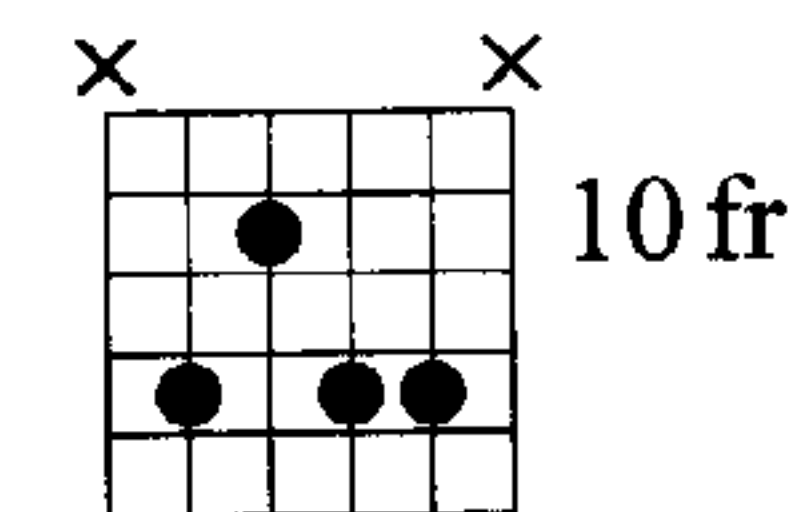
Em7

 2 1 3 4 1

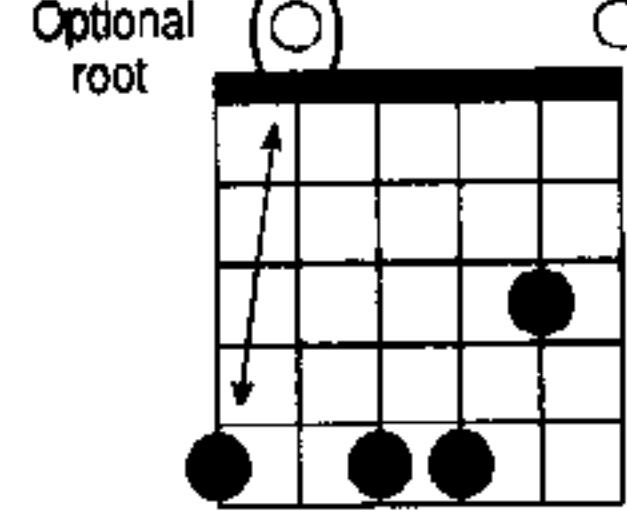
Em7

 1 3 2 4

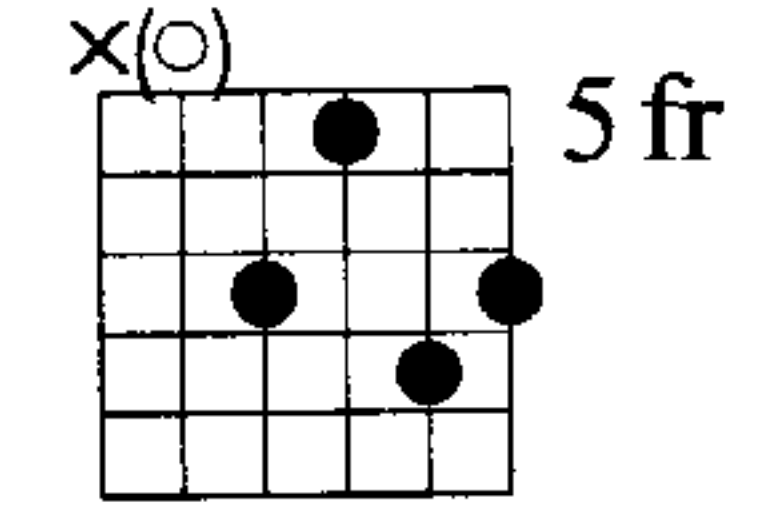
Em7

 3 4 4 2 1

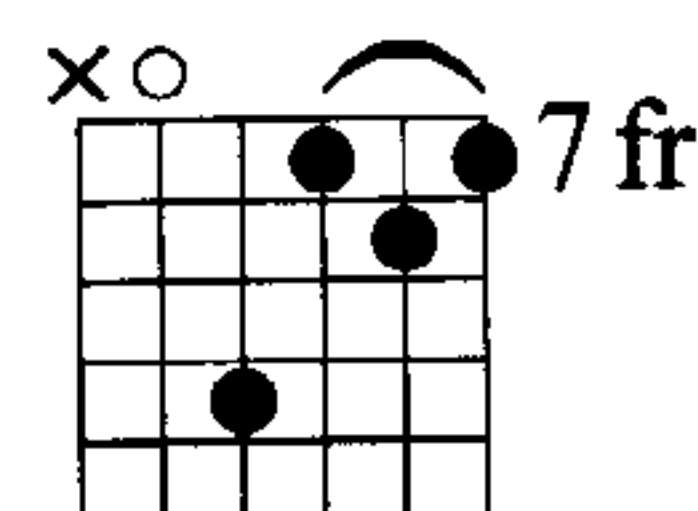
Em7

 2 1 3 4

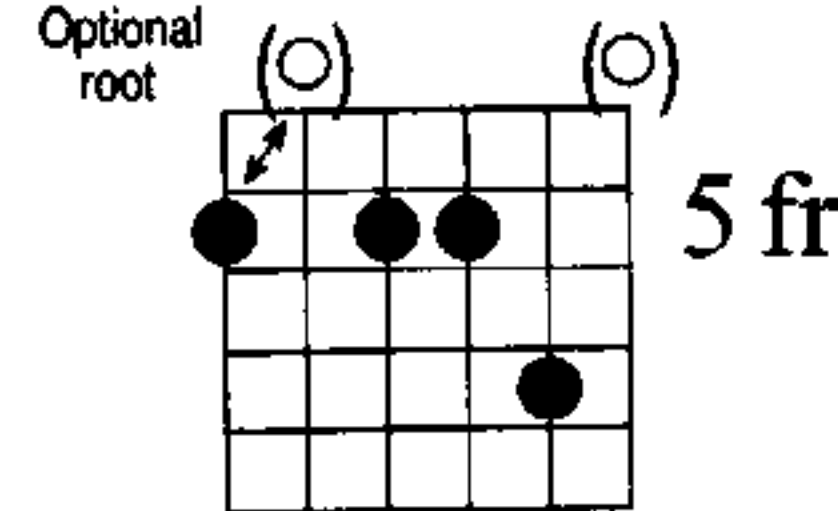
Em7

 4 3 2 1 1

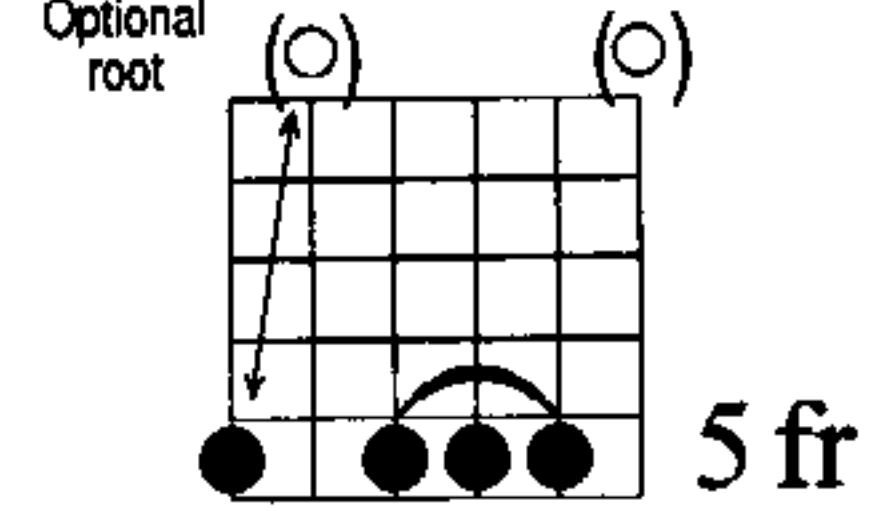
Em7

 2 1 3 4
 or 2 3 3 1

Em7

 2 3 4 1

Em7

 2 1 4 3

Em7

 4 1 2 1

Em7

 1 2 2 4

Em7

 2 3 3 3

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

CD 1
20
TRACK

* Em7

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

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

T 8 7 9 7 7 9 6 7 5 7 9 7 6 (6) 5 5 7 9 7 9 7 8 10 8 7 9

A

B

* Key signature denotes E dorian

Example 21

CD 1
21
TRACK

* Em7

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

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

T 10 7 8 9 10 7 7 9 9 7 8 7 7 9 9 10 9 (9) 10 9 7 9 9 11 9 8 10 12 10 8 9

A

B

* Key signature denotes E dorian

Example 22

CD 1
22
TRACK

* Em7

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

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

T 7 5 5 7 5 10 7 10 7 9 5 9 5

A 4 5 4 5 4 5 7 4 5 6 4 5 4 7 5 8 7

B

* Key signature denotes E dorian

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

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

T 7 8 5 7 7 6 7 5 6 7 5 7 5 4 7 4 7 5 5 7 7 5 7 5

A

B

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 □

TAB 9 7 5 7 5 5 7 5 7 5 7 (7) 5 7 9 8 7 10 10 8 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

TAB 8 7 8 9 7 8 9 7 5 7 7 5 5 7 5 4 5 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 3 1 4 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

TAB 7 5 7 5 7 5 7 5 8 5 8 5 8 10 12 10 8 10 8 10 8 10 8 10 9 10 8 8 7

* Key signature denotes A dorian

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

TAB 7 9 7 9 9 7 9 7 7 9 7 9 9 7 9 7 5 7 5 7 9 7 9 8 10 12 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

Em7 Am7

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

∩ ∩ V V V ∩ V ∩ V ∩ ∩ V V V ∩ V V ∩

T 7 11 12 11 9 12 10 12 9 12 12 13 12 10 8

A 9 7 11 12 11 9 12 10 12 9 12 12 13 12 10 8

B 9 10 9 7 11 12 11 9 12 10 12 9 12 12 13 12 10 8

Example 27

CD 1
27
TRACK

Em7 Am7

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

V ∩ ∩ ∩ V ∩ ∩ ∩ V ∩ V ∩ ∩ ∩ V ∩ ∩ ∩ V ∩ V

T 6 9 7 8 9 7 8 10 8 (8) 9 7 8 9 7 8 10 8

A 9 9 7 8 9 9 7 8 10 8 10 9 7 8 10 9 7 8 10 8

B 9 9 7 8 9 9 7 8 10 8 10 9 7 8 10 9 7 8 10 8

Example 28

CD 1
28
TRACK

Em7 Am7

8va *1 loco*

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

∩ V V ∩ V V V ∩ ∩ V ∩ ∩ V ∩ V V V ∩ V V ∩ ∩ V ∩ V ∩

T 14 10 12 10 10 12 12 9 8 10 8 10 7 10 7 8 8 9 8 9 10 7 5 7 5 7 8

A 14 10 12 10 10 12 12 9 8 10 8 10 7 10 7 8 8 9 8 9 10 7 5 7 5 7 8

B 14 10 12 10 10 12 12 9 8 10 8 10 7 10 7 8 8 9 8 9 10 7 5 7 5 7 8

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 1 2 3 2

V ∩ 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 10 9 9 10 12 12 10 13 12 12 9 12 8 9 10 9

A 7 10 9 12 7 10 9 12 10 10 11 9 10 9 9 10 12 12 10 13 12 12 9 12 8 9 10 9

B 7 10 9 12 7 10 9 12 10 10 11 9 10 9 9 10 12 12 10 13 12 12 9 12 8 9 10 9

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

Em7 Gm7

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

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

TAB 10 12 10 14 12 10 12 10 12 12 12 11 9 10 11 10 13 12 10 13 11 13 10 13 11 12

Em7 Gm7

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

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

TAB 10 12 10 14 12 10 12 10 12 12 12 11 9 8 10 8 12 10 8 10 8 10 10 10 9 7

Em7 Gm7 8va

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

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

TAB 10 12 10 14 12 10 12 10 12 12 12 11 9 13 15 13 17 15 13 15 13 15 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

TAB 11 13 14 15 14 14 11 9 11 12 11 11 12 9 12 12 9 12 11 9 11 9 12 9 10 9 11

**THE IONIAN MODE (Emaj7, E(9)...)

---**

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 2

	4		5		6	
	1		2		3	
5		6		7		
2		3	4			
6		7	1			
3	4		5			

4fr

Fingering 3

		5		6		7
		2		3	4	
	6		7	1		
	3	4		5		
	7	1		2		
4		5		6		

5fr

Fingering 4

		6		7	1	
		3	4		5	
	7	1		2		
4		5		6		
1		2		3		
5		6		7		

7fr

Fingering 5

		7	1		2	
	4		5		6	
1		2		3		
5		6		7		
2		3	4			
6		7	1			

9fr

Fingering 6

	1		2		3	
	5		6		7	
2		3	4			
6		7	1			
3	4		5			
7	1		2			

11fr

Fingering 7

		2		3	4	
		6		7	1	
	3	4		5		
	7	1		2		
4		5		6		
1		2		3		

12fr

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 2

	1		2		3	
	5		6		7	
2		3	4			
6		7	1			
3	4		5			
7	1		2			

4fr

Fingering 3

		2		3	4	
		6		7	1	
	3	4		5		
	7	1		2		
4		5		6		
1		2		3		

5fr

Fingering 4

		3	4		5	
		7	1		2	
4		5		6		
1		2		3		
5		6		7		
2		3	4			

7fr

Fingering 5

	4		5		6	
	1		2		3	
5		6		7		
2		3	4			
6		7	1			
3	4		5			

9fr

Fingering 6

		5		6		7
		2		3	4	
	6		7	1		
	3	4		5		
	7	1		2		
4		5		6		

10fr

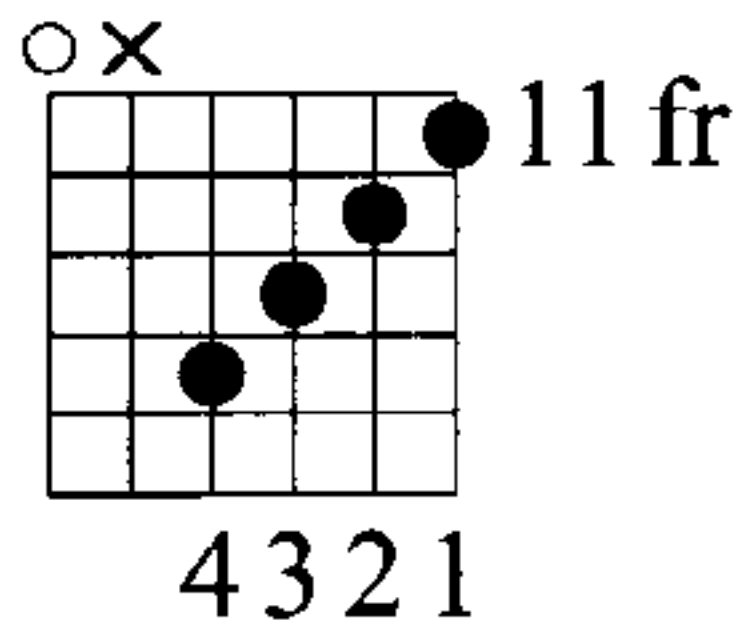
Fingering 7

		6		7		1
		3	4		5	
	7	1		2		
4		5		6		
1		2		3		
5		6		7		

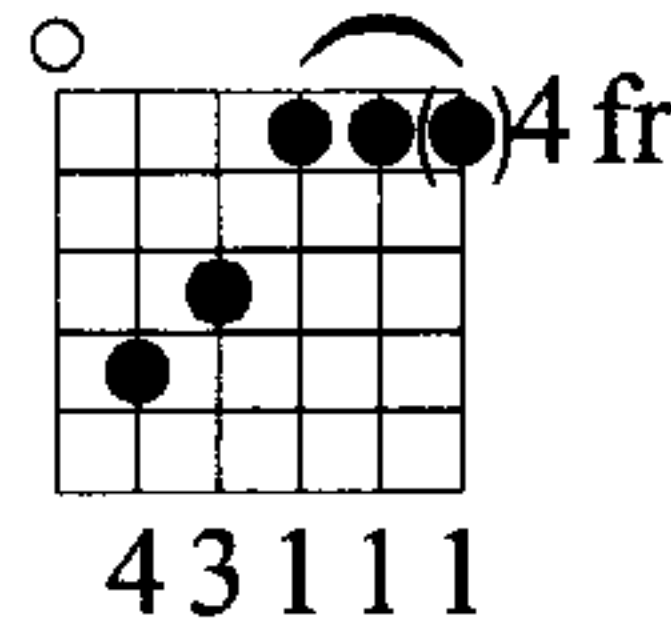
12fr

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!

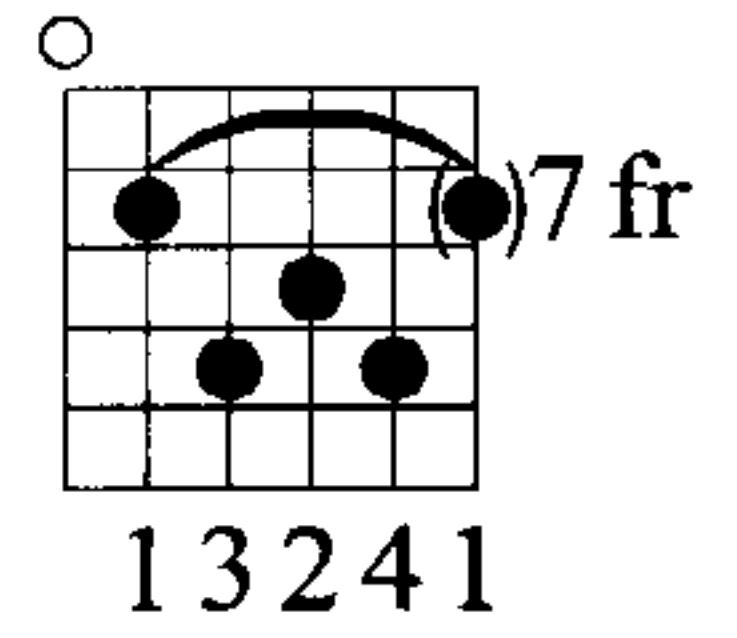
Emaj7



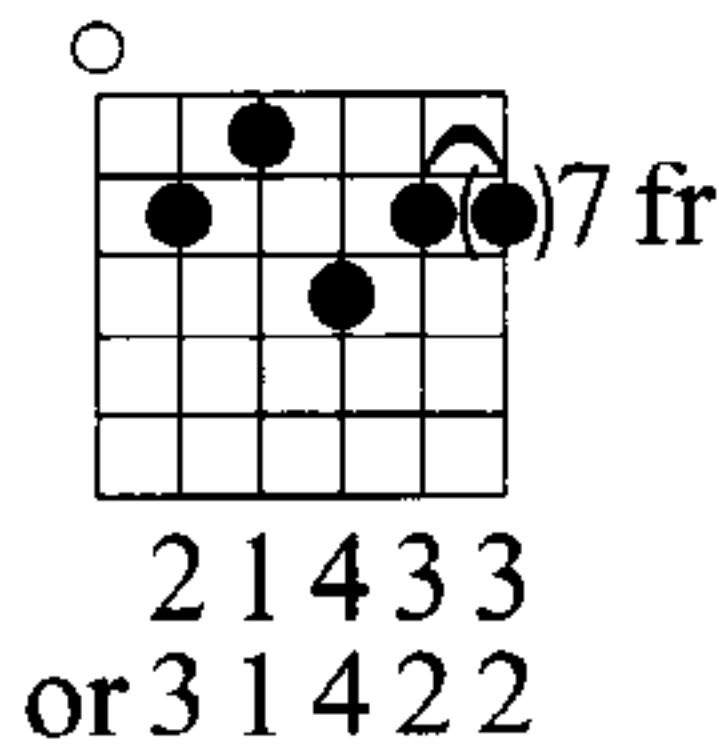
Emaj7



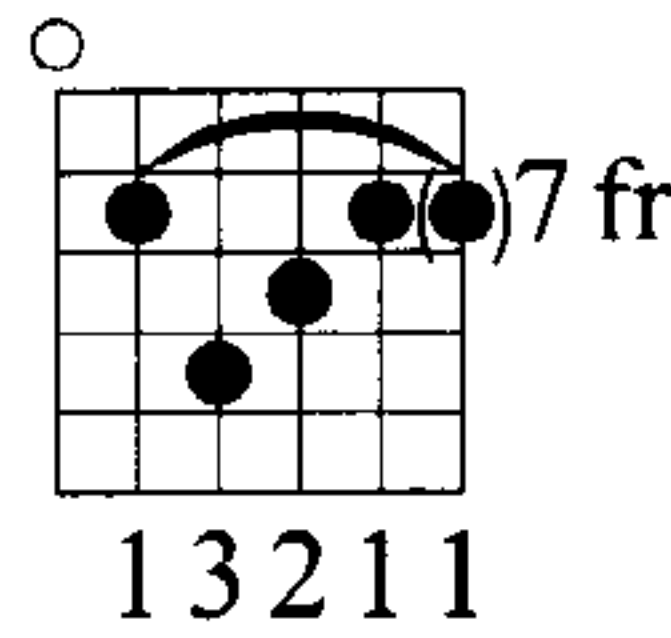
Emaj7



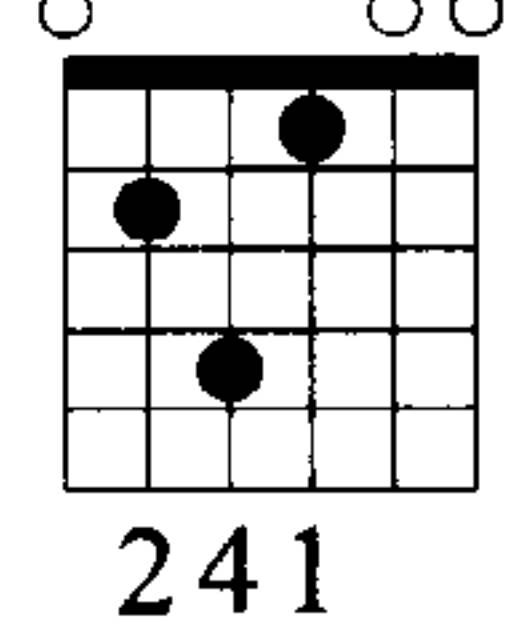
Emaj9



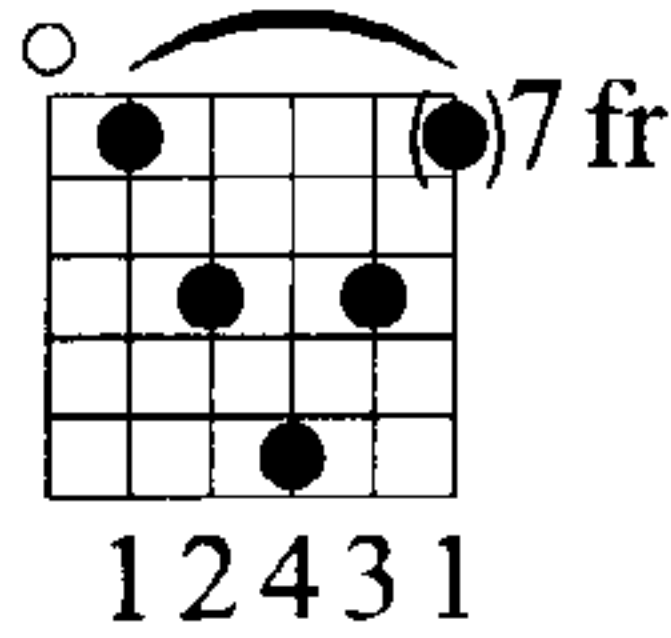
Emaj9



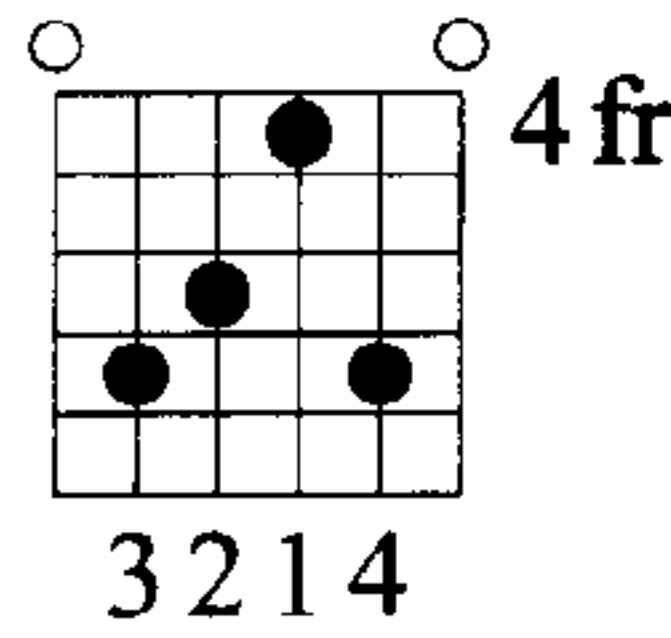
E(9)



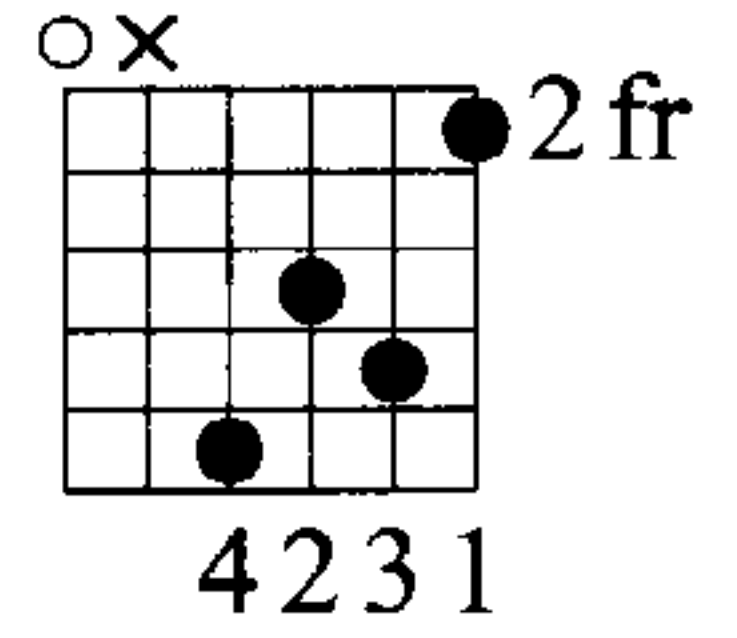
E(9)



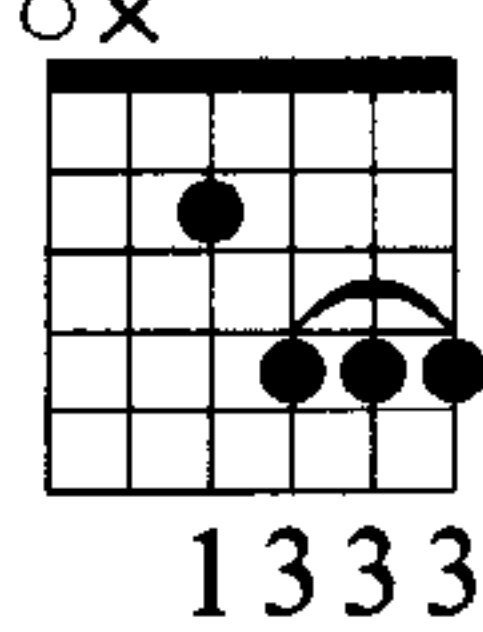
E(9)



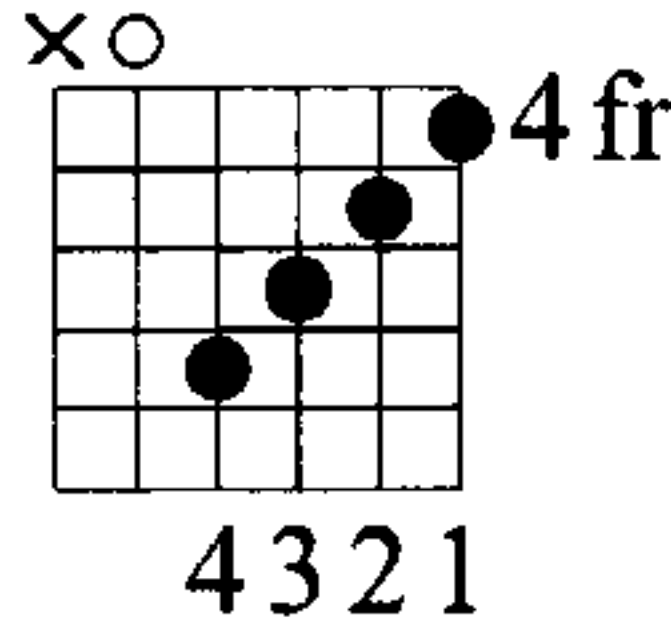
E(9)



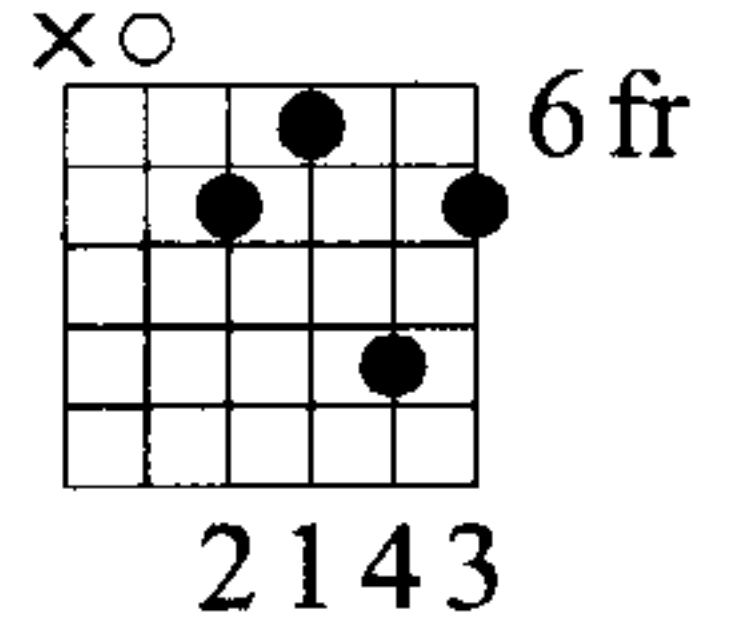
Emaj7



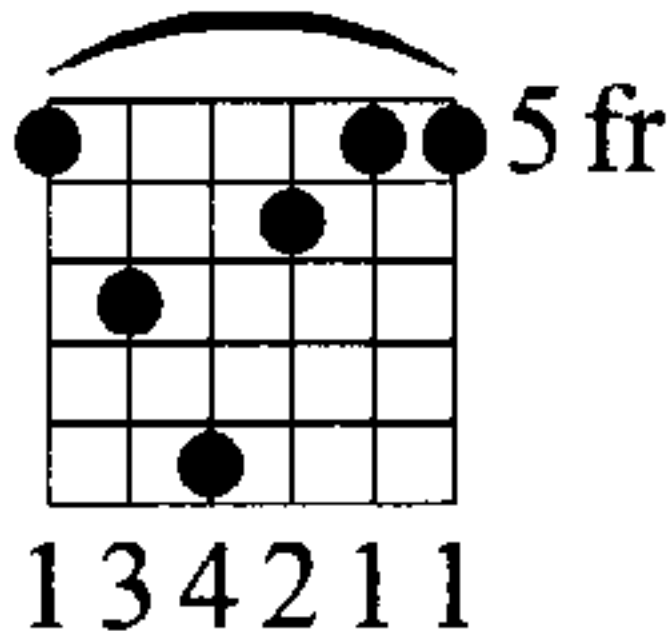
Amaj7



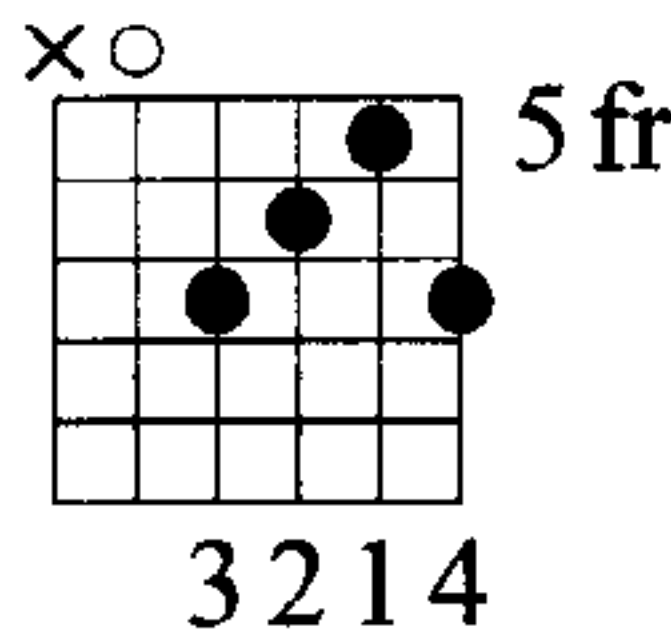
Amaj9



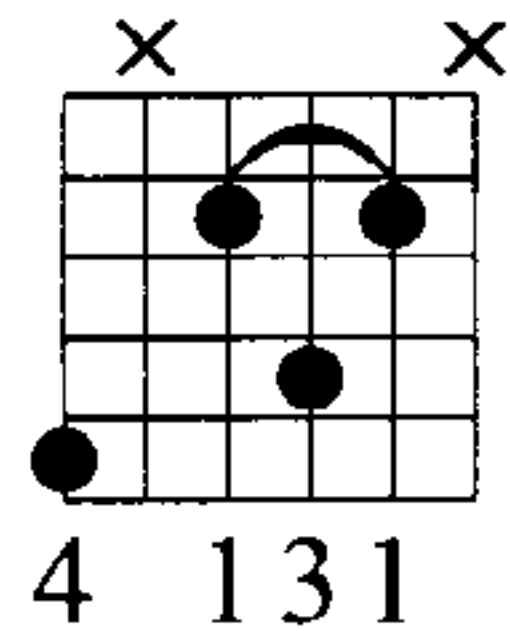
A(9)



A(9)



A(9)



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

Example 31

CD 1
31
TRACK

Emaj7

Example 32

CD 1
32
TRACK

Emaj7

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 □

T
A
B 4 5 4 7 5 4 7 6 4 7 6 4 4 6 6 5 4 6 5 4 7 5 4 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

T
A
B 4 7 6 6 5 4 7 7 6 4 6 6 7 4 7 4 7 7 4 7 6 4 6 4 6 5 9 7 5 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

T
A
B 5 9 7 6 9 7 6 5 9 7 7 6 4 6 6 9 7 6 9 9 12 10 9 14 14 12 14 13 11 13

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 □ □

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

LESSON 6

COMBINATION LICKS IN E AND A IONIAN

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

CD 1
36
TRACK

Emaj7 Amaj7 Dmaj7

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

□ □ √ □ √ □ □ √ √ √ √ √

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

A

B

Example 37

CD 1
37
TRACK

Emaj7 Amaj7 Dmaj7

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

√ √ √ √ √ √ □ √ □ √ □ √ □ √ □ √ √ □ □ √

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

A

B

Example 38

CD 1
38
TRACK

Emaj7 Dmaj7

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

□ √ √ □ √ √ □ √ √ □ √ √ □ √ √ □ √ √ □ √ √ □ √ □ √ □ √ □ √ □ √ □ √ □ □ □ √ √ √ □

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

A

B

Emaj7 Dmaj7

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

□ √ √ □ □ √ □ √ √ □ □ □ √ √ □ □ √ □ □ □ √ □ √ √ □ √ √ □ √ √ □ √ √ □ √ √ □ √ □

T 6 4 6 6 4 6 7 6 9 8 9 7 8 9 7 8 9 9 12 10 14 12 10 13 11 9 11 9 10 9 9 11 9 7 6

A

B

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.

CD 1
39
TRACK

Example 39

E(9) **B(9)**

1 2 4 2 1 3 1 1 2 1 1

V V V V V V V V V V V

TAB
7 9 11 9 7 9 7 7 8 7 7

D(9) **A(9)**

1 2 4 2 1 3 1 1 3 1 4

V V V V V V V V V V V

TAB
5 7 9 7 5 7 5 5 6 4 7

Cmaj7 **Gmaj7**

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

V V V V V V V V V V V V V V

TAB
7 5 7 9 7 9 8 10 (10) 7 9 7 10 7 9 7

Ama7 **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

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

THE LOCRIAN MODE

(Emin7^b5, B^bmaj7^b5/E...)

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^b 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^b 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 [#]	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 Locrian:	E	F	G	A	B ^b	C	D	E	F	G	A	B ^b	C
	1	^b 2	^b 3	4	^b 5	^b 6	^b 7	8	^b 9	^b 10	11	^b 12	^b 13

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	^b 2	^b 3	4	^b 5	^b 6	^b 7
		(^b 9)		(11)		(^b 13)	

You can see by this scale's interval content that the chords possible from locrian are minor chord characters: Emin7^b5 (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 \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7. Practice these scale fingerings at a medium tempo.

Fingering 1

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

1fr

Fingering 2

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

3fr

Fingering 3

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

5fr

Fingering 4

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

6fr

Fingering 5

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

8fr

Fingering 6

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

10fr

Fingering 7

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

12fr

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

1fr

Fingering 2

		1	$\flat 2$		$\flat 3$
	$\flat 5$		$\flat 6$		$\flat 7$
$\flat 2$		$\flat 3$		4	
$\flat 6$		$\flat 7$		1	
$\flat 3$		4	$\flat 5$		
$\flat 7$		1	$\flat 2$		

3fr

Fingering 3

	$\flat 2$		$\flat 3$		4
	$\flat 6$		$\flat 7$		1
$\flat 3$		4	$\flat 5$		
$\flat 7$		1	$\flat 2$		
4	$\flat 5$		$\flat 6$		
1	$\flat 2$		$\flat 3$		

5fr

Fingering 4

		$\flat 3$		4	$\flat 5$
		$\flat 7$		1	$\flat 2$
	4	$\flat 5$		$\flat 6$	
	1	$\flat 2$		$\flat 3$	
$\flat 5$		$\flat 6$		$\flat 7$	
$\flat 2$		$\flat 3$		4	

6fr

Fingering 5

		4	$\flat 5$		$\flat 6$
		1	$\flat 2$		$\flat 3$
$\flat 5$		$\flat 6$		$\flat 7$	
$\flat 2$		$\flat 3$		4	
$\flat 6$		$\flat 7$		1	
$\flat 3$		4	$\flat 5$		

8fr

Fingering 6

	$\flat 5$		$\flat 6$		$\flat 7$
	$\flat 2$		$\flat 3$		4
$\flat 6$		$\flat 7$		1	
$\flat 3$		4	$\flat 5$		
$\flat 7$		1	$\flat 2$		
4	$\flat 5$		$\flat 6$		

10fr

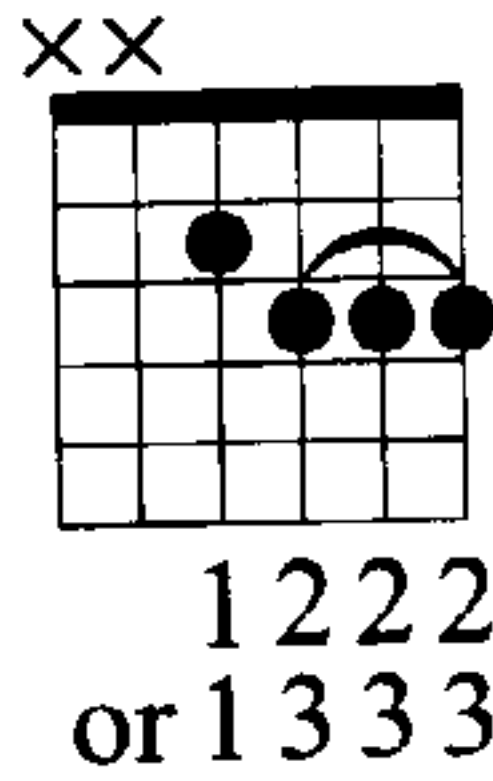
Fingering 7

		$\flat 6$		$\flat 7$	1
		$\flat 3$		4	$\flat 5$
	$\flat 7$		1	$\flat 2$	
	4	$\flat 5$		$\flat 6$	
	1	$\flat 2$		$\flat 3$	
$\flat 5$		$\flat 6$		$\flat 7$	

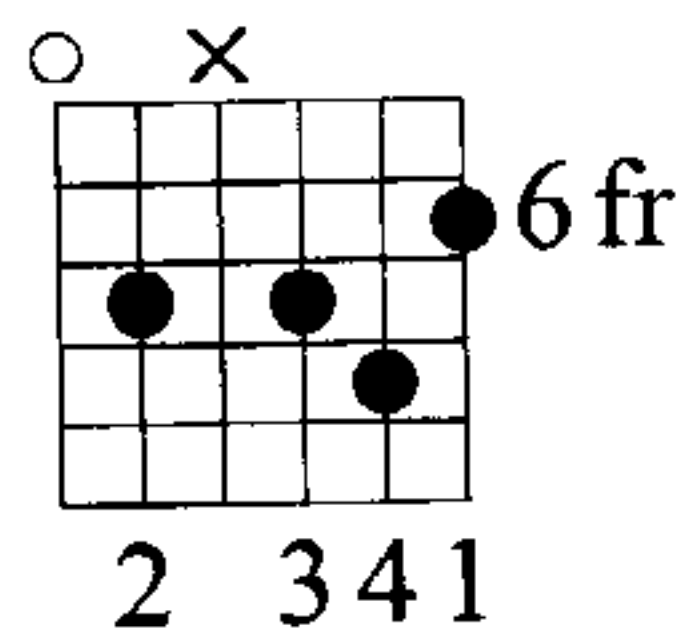
11fr

Having lots of voicings for the Emin7^b5 and Amin7^b5 chords will be useful. Learn these voicings thoroughly. Be able to grab them quickly.

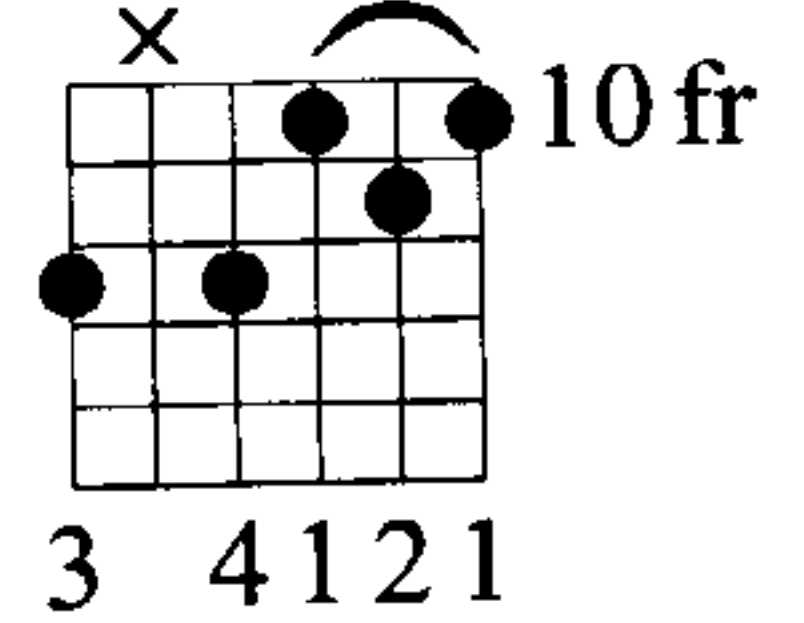
Emin7^b5



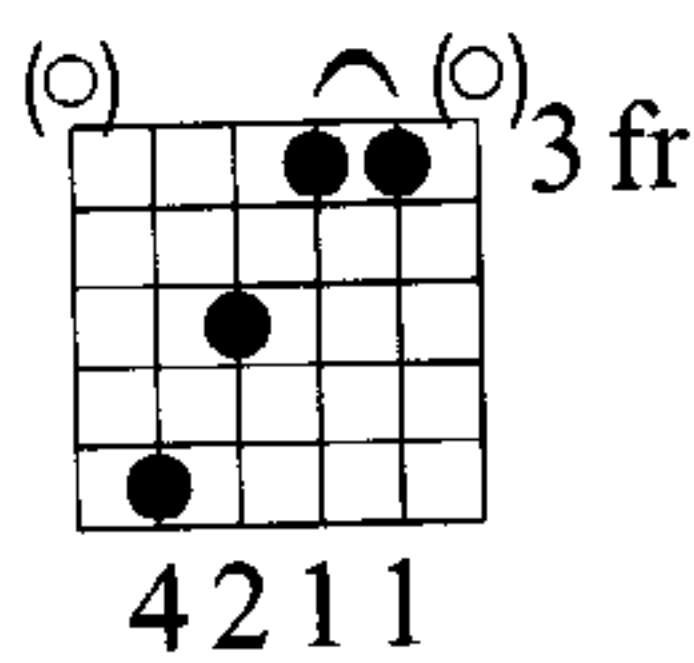
Emin7^b5



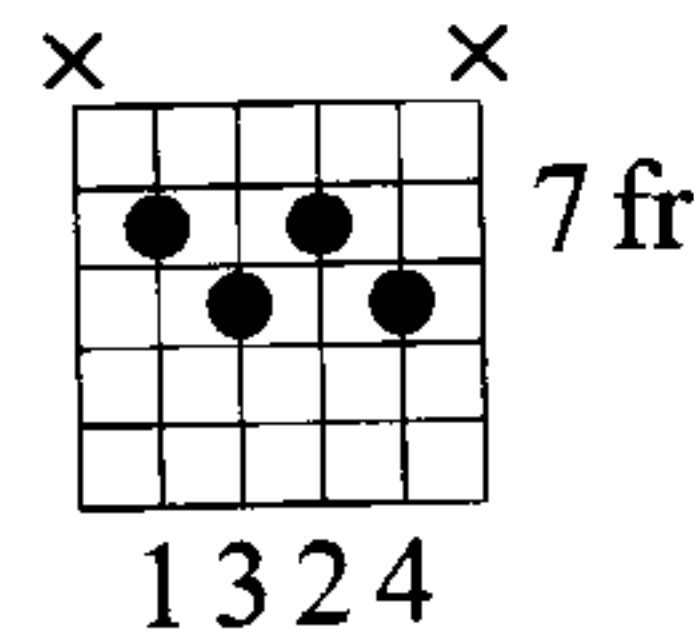
B^b/E



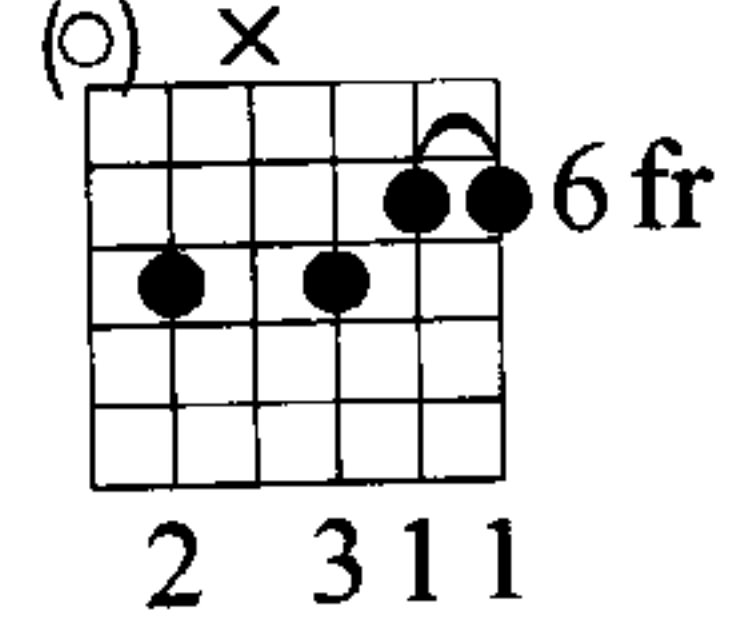
Emin7^b5



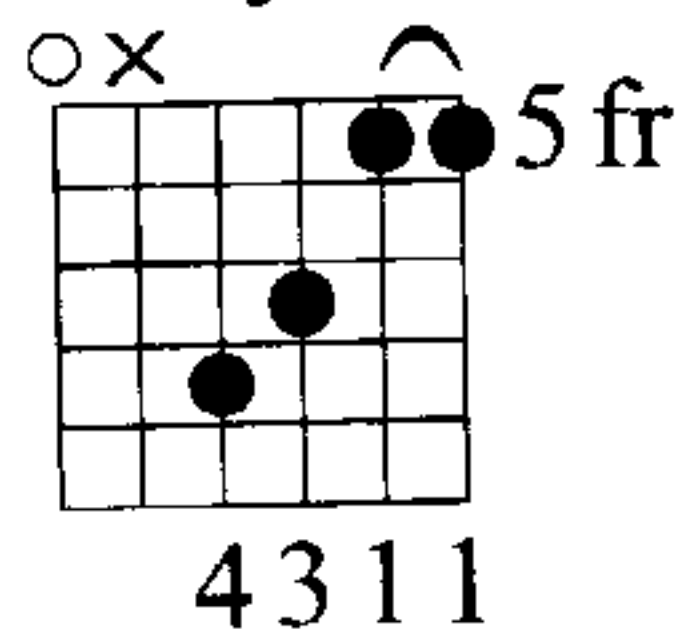
Emin7^b5



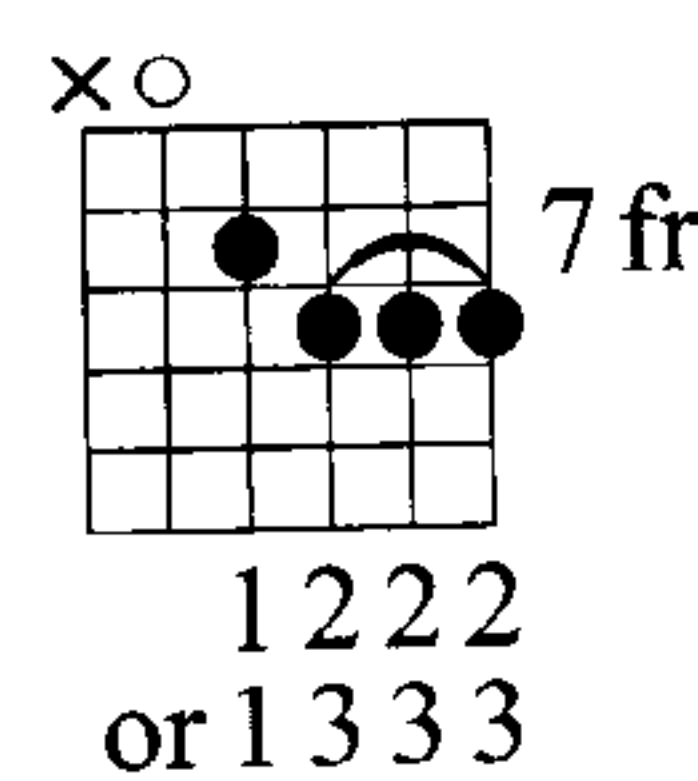
B^b/E



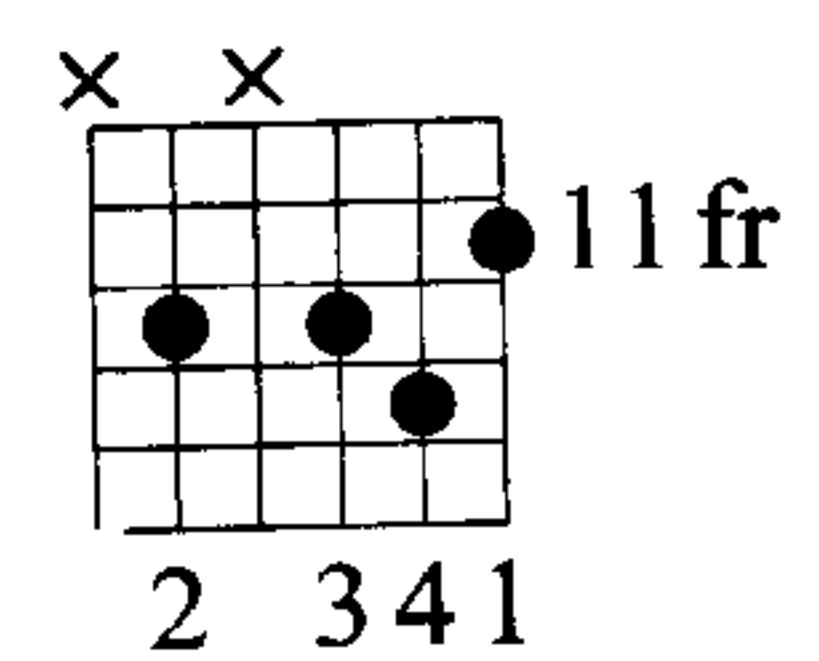
B^b maj7^b5/E



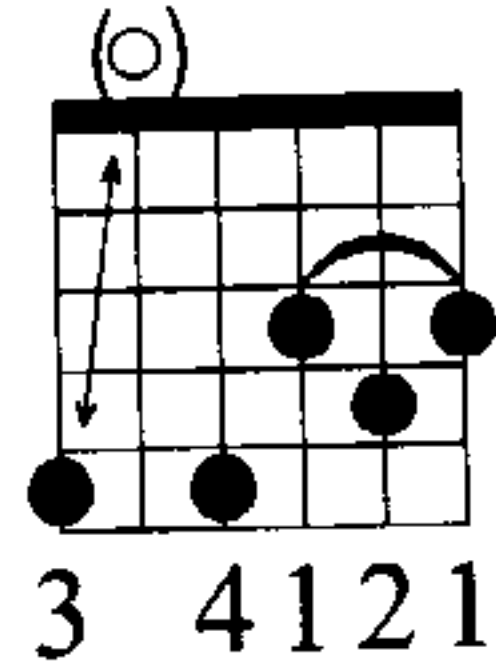
Amin7^b5



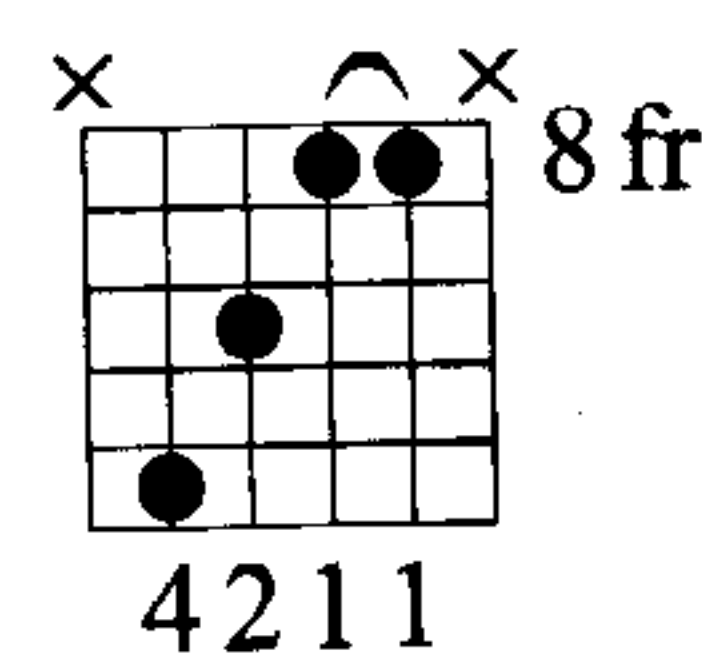
Amin7^b5



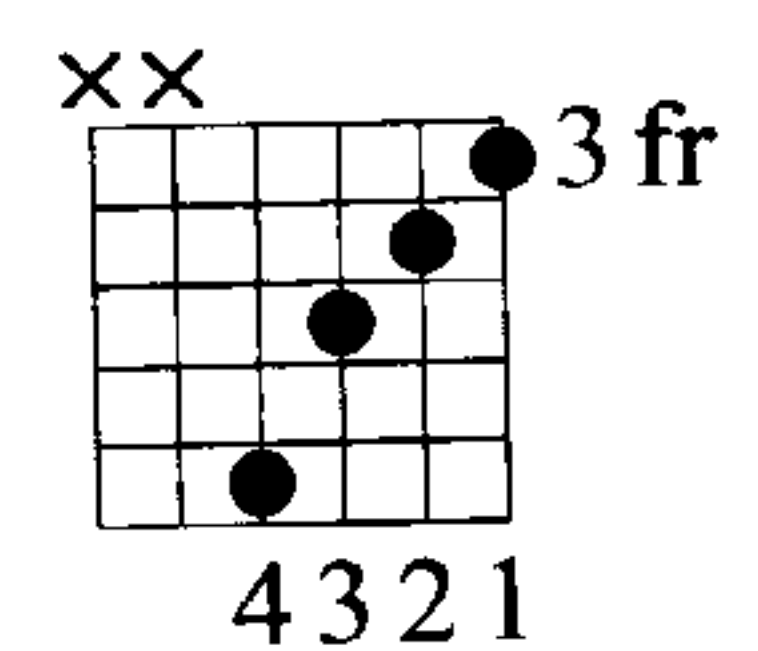
E^b/A



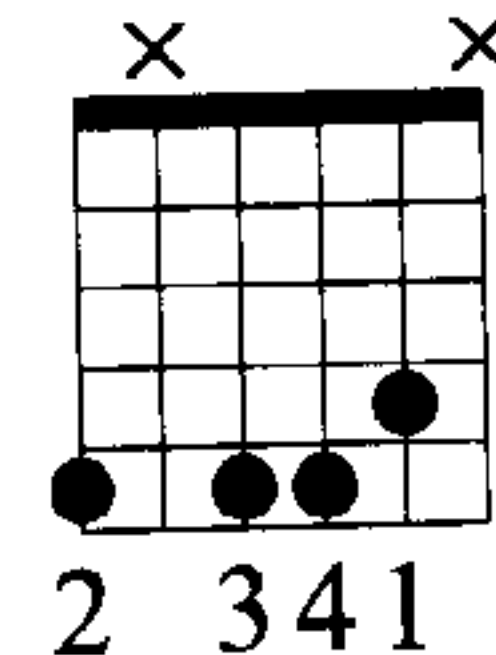
Amin7^b5



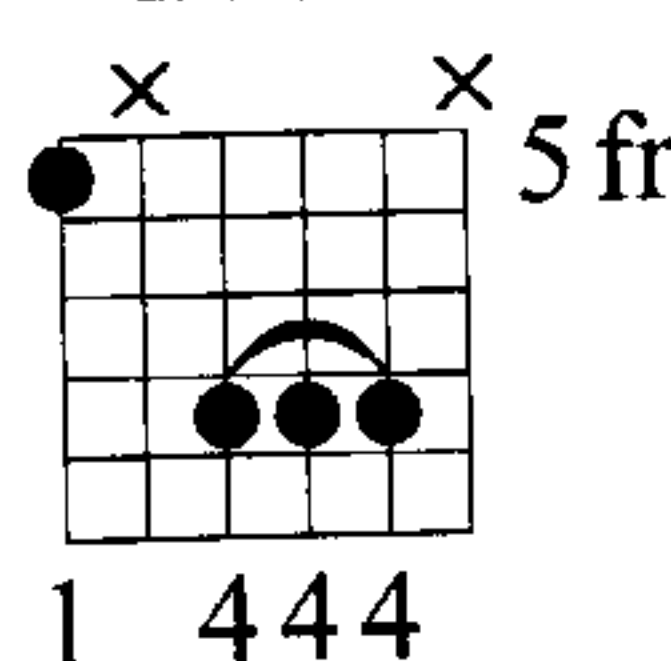
Amin7^b5



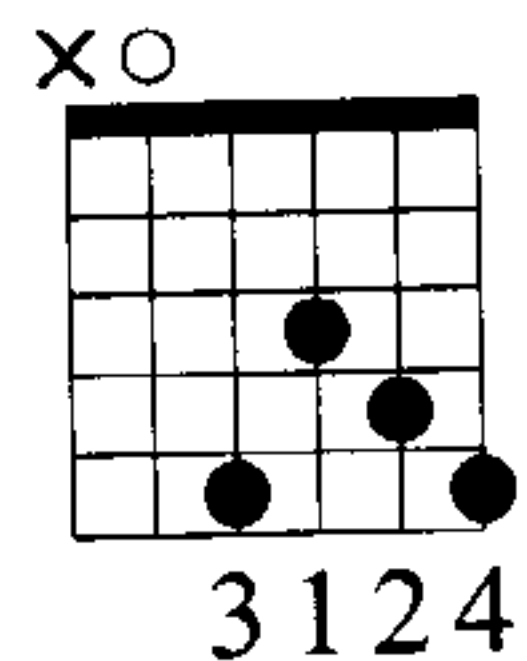
Amin7^b5



E^b/A



E^b/A



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

CD 1
40
TRACK

* Em7(b5)

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

A

B

* Key signature denotes E locrian

Example 41

CD 1
41
TRACK

* Em7(b5)

4 2 3 1 3 4 1 2 4 1 3 1 2 3 1 2 3 1 2 4 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 12 10 11 8 10 11 8 9 11 8 9 7 8 9 7 8 9 7 8 7 9 8 11 11

A

B 10 8 7 10 8 7 10 8 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 42

CD 1
42
TRACK

* Em7(b5)

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 □ □ V

T 11 10 8 9 10 8 9 8 9 7 8 9 7 8 9 7 8 7 7 8 7 6 5 7 5 7 5

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

* 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

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

A

B 7 5 7 8 7 5 7 5 8 10 7 9 7 10 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 4 3 1 3 1 4 3 1 3 1 4 1 3 2 1 1

T A B

* 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

T A B

* 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

T A B

* 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

T A B

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!



Example 49

Em7 C#m7(b5)

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

□ V □ V V V | □ V □ V V

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

A

B

F#m7(b5) A/B Em7

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

□ V □ V V V | □ V □ V □ | V □ V V V

T 10 12 13 12 10 11 | (11) 9 10 8 7 8 | (8) 10 12 10 8 9

A

B

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

1 3 4 3 1 | 1 3 3 4 | 1 4

□ V □ V V | □ V □ V | □ V

T 9 11 12 11 9 | 10 12 13 14 14 | 17 (17)

A

B

THE PHRYGIAN MODE (Fmaj7 \flat 5/E, F/E, E5 \flat 9, B $^{\circ}$ /E...)

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

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	\flat 2	\flat 3	4	5	\flat 6	\flat 7
		(\flat 9)		(11)		(\flat 13)	

You can see by this scale's interval content that the chords possible from phrygian are minor chord characters: Emin \flat 9 (1 \flat 3 5 \flat 9) and Fmaj7 \flat 5/E (1 4 5 \flat 9). These are just a few of the possibilities for chords available using the phrygian interval structure: 1 \flat 2(\flat 9) \flat 3 4(11) 5 \flat 6(\flat 13) \flat 7. The most popular E phrygian chord is undoubtedly the Fmaj7 \flat 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 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 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 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 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 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

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

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

1fr

Fingering 2

		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	$\flat 2$			

3fr

Fingering 3

	$\flat 2$		$\flat 3$		4	
	$\flat 6$		$\flat 7$		1	
$\flat 3$		4		5		
$\flat 7$		1	$\flat 2$			
4		5	$\flat 6$			
1	$\flat 2$		$\flat 3$			

5fr

Fingering 4

		$\flat 3$		4		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		

6fr

Fingering 5

		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		

8fr

Fingering 6

		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	$\flat 6$			

10fr

Fingering 7

	$\flat 6$		$\flat 7$		1	
	$\flat 3$		4		5	
$\flat 7$		1	$\flat 2$			
4		5	$\flat 6$			
1	$\flat 2$		$\flat 3$			
5	$\flat 6$		$\flat 7$			

12fr

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

Dmin⁶₉/E

10 fr
2 3 1 4 4

E5^b9

1 2 3 4

E5^b9

9 fr
1 2 4 4

Fmaj7^b5/E

1 3 2

Fmaj7^b5/E

6 fr
3 4 1 2

B^o/E

5 fr
3 4 2 1

B^b/A

12 fr
1 4 4 4

Gmin⁶₉/A

Optional bass (○)

2 3 1 4 4

B^b/A

5 fr
1 4 3 2

B^b maj7/A

5 fr
4 3 2 1

B^b maj7^b5/A

5 fr
4 3 1 1

E^o/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

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

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

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

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

* Key signature denotes E phrygian

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

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

T
A
B 10 9 10 12 10 12 10 8 10 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 □ □ □ V

5 6 8 6 5 5 7 5 8 6 5 7 8 8 7 7 5 7 8 5 7 7 8 7 8 5

* 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

8 7 8 7 9 8 8 8 10 11 10 13 12 12 15 15 15 12 13 15 14 14 13 12 13 14

* 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 □

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

* 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 9 8 6 9 7 8 10 11 10 8 11 8 10 8 8 9 6 5 5 7 5 3 3 5 3 3 2

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**

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

V V V V V V V V V V V V V V V V

T 10 10 11 10 8 10 9 10 12 10 10 11 10 12 10 9 12 12 14

A

B 7 7 7 10

B♭maj7(b5)/A **B♭/C** **Bm7** **B♭maj7**

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

V V

T 13 13 13 13 15 12 13 12 10 13 15 15 15 15 12 13 12 10 12 10 13

A 14 14 14

B

THE AEOLIAN MODE

(Emin7#5, Emin11#5, Fmaj7/A...)

CHAPTER 7

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#) 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# 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#	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 Aeolian:	E	F#	G	A	B	C	D	E	F#	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 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 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 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 5

		1		2	$\flat 3$		
		4		5	$\flat 7$		
	1		2	$\flat 3$			
	5	$\flat 6$		$\flat 7$			
	2	$\flat 3$		4			
$\flat 6$		$\flat 7$		1			

8fr

Fingering 6

		1		2	$\flat 3$		
		5	$\flat 6$		$\flat 7$		
	2	$\flat 3$		4			
$\flat 6$		$\flat 7$		1			
$\flat 3$		4		5			
$\flat 7$		1		2			

10fr

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

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

1fr

Fingering 2

		1	2	$\flat 3$	
		5	$\flat 6$	$\flat 7$	
	2	$\flat 3$	4		
$\flat 6$		$\flat 7$	1		
$\flat 3$		4	5		
$\flat 7$		1	2		

3fr

Fingering 3

		2	$\flat 3$	4	
	$\flat 6$		$\flat 7$	1	
$\flat 3$		4	5		
$\flat 7$		1	2		
4		5	$\flat 6$		
1		2	$\flat 3$		

5fr

Fingering 4

	$\flat 3$		4	5	
	$\flat 7$		1	2	
4		5	$\flat 6$		
1		2	$\flat 3$		
5	$\flat 6$		$\flat 7$		
2	$\flat 3$		4		

7fr

Fingering 5

		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		

8fr

Fingering 6

		5	$\flat 6$	$\flat 7$	
		2	$\flat 3$	4	
$\flat 6$		$\flat 7$	1		
$\flat 3$		4	5		
$\flat 7$		1	2		
4		5	$\flat 6$		

10fr

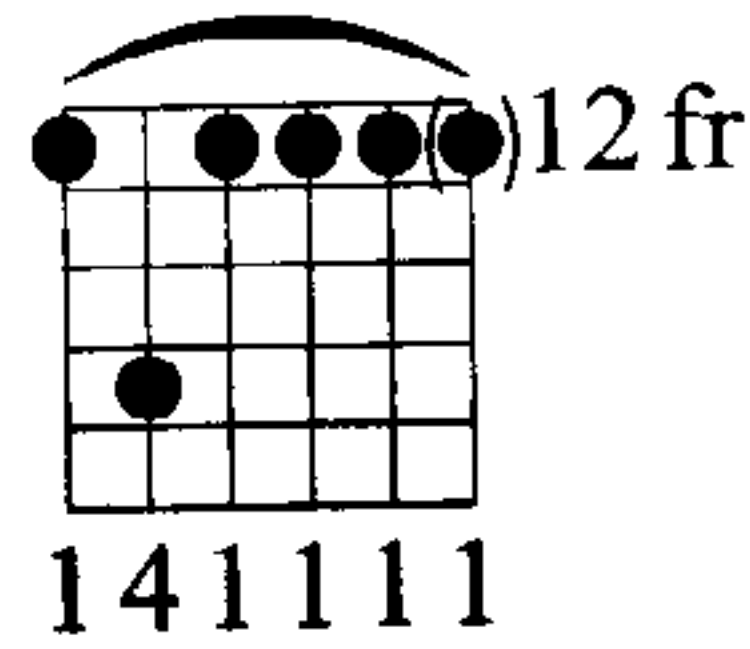
Fingering 7

	$\flat 6$		$\flat 7$	1	
	$\flat 3$		4	5	
$\flat 7$		1	2		
4		5	$\flat 6$		
1		2	$\flat 3$		
5	$\flat 6$		$\flat 7$		

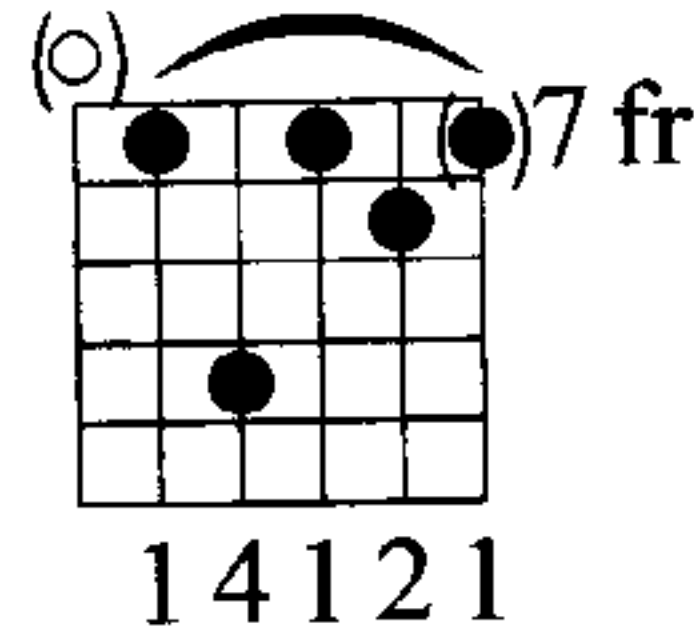
12fr

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

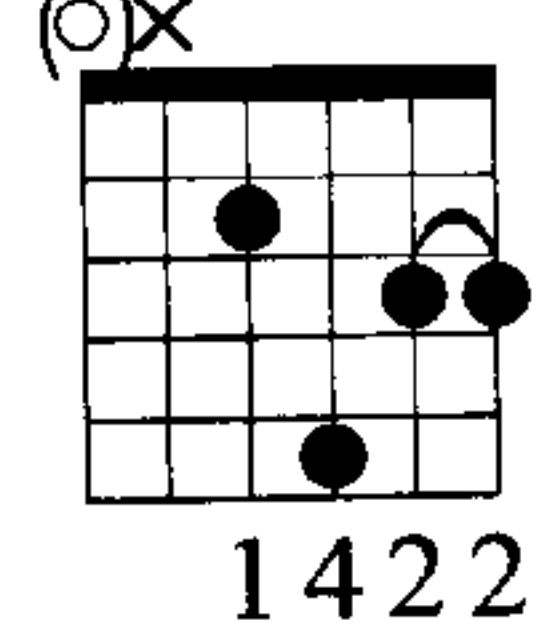
Emin7#5



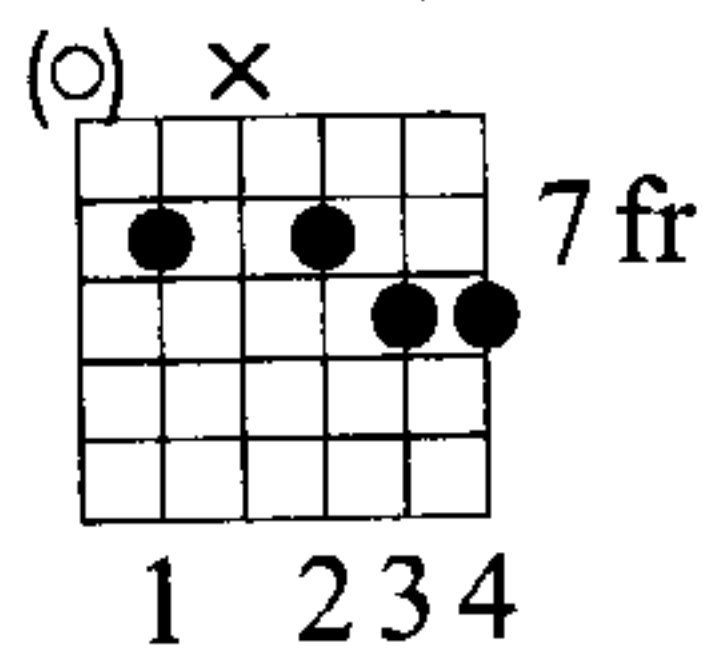
Emin7#5



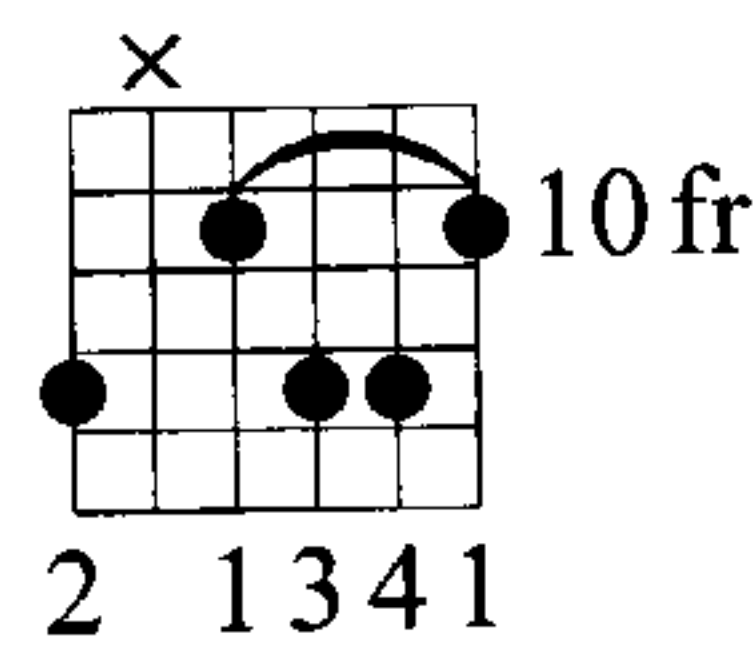
Emin7#5



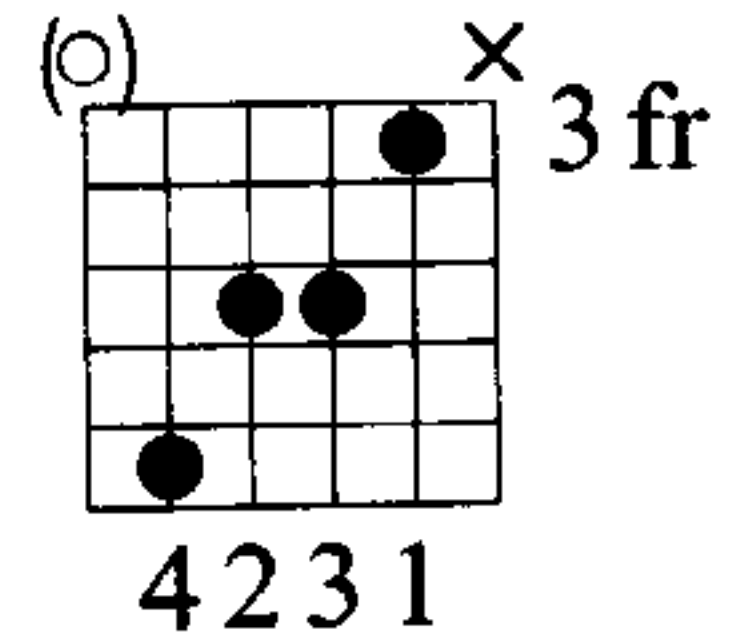
Emin7#5



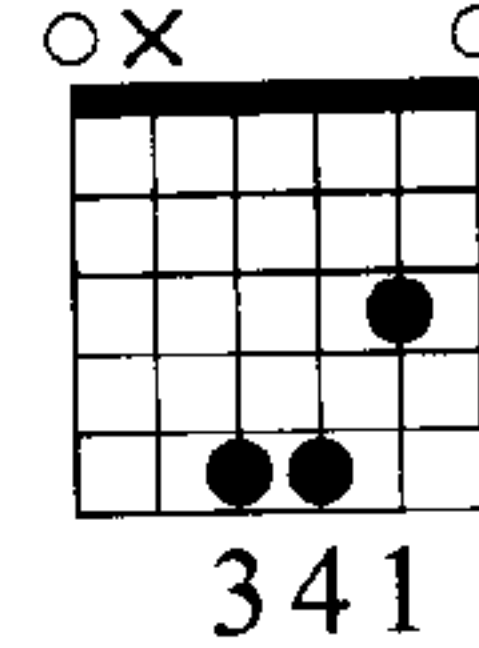
Emin7#5



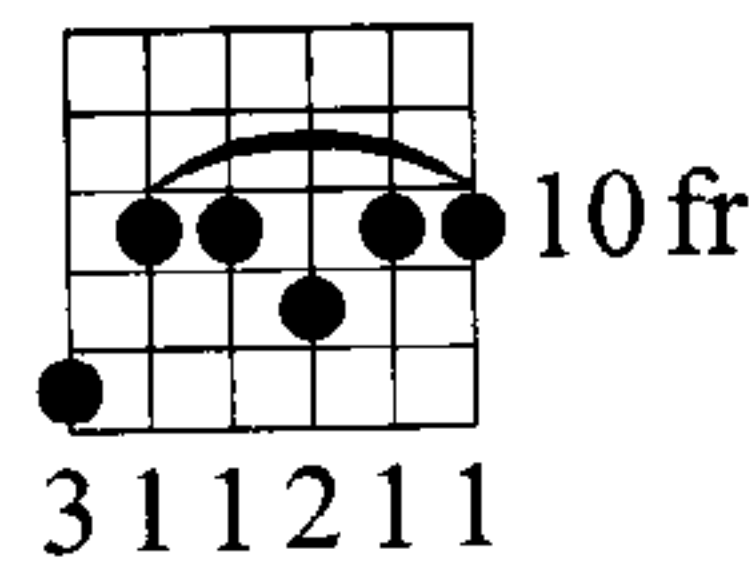
Emin7#5



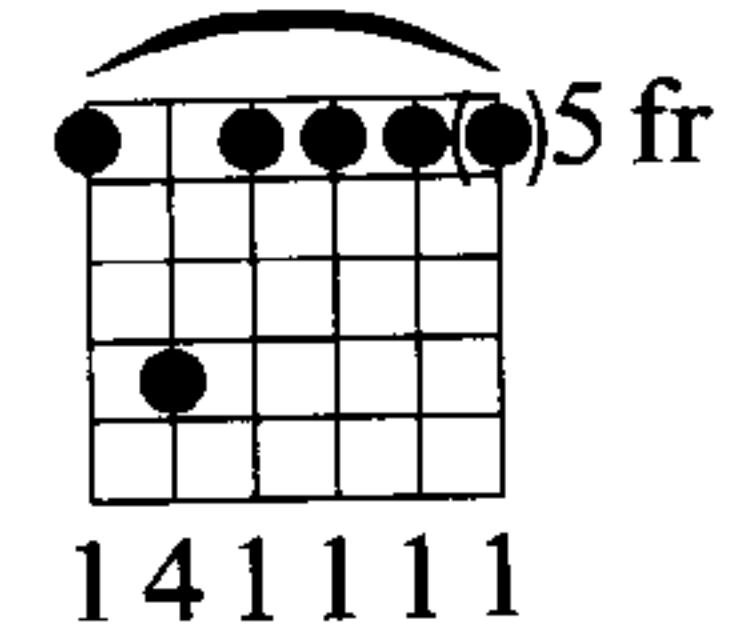
Emin7#5



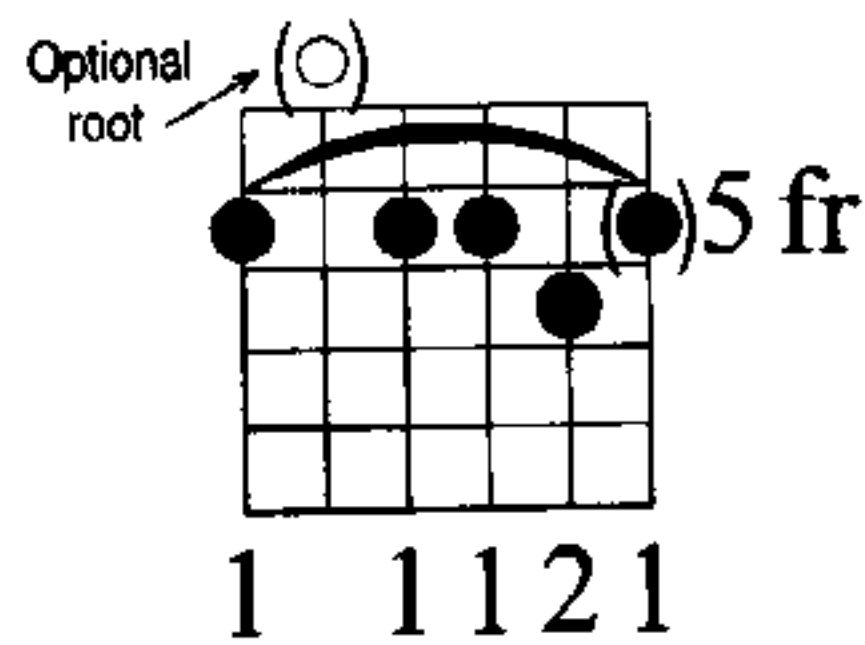
Emin11#5



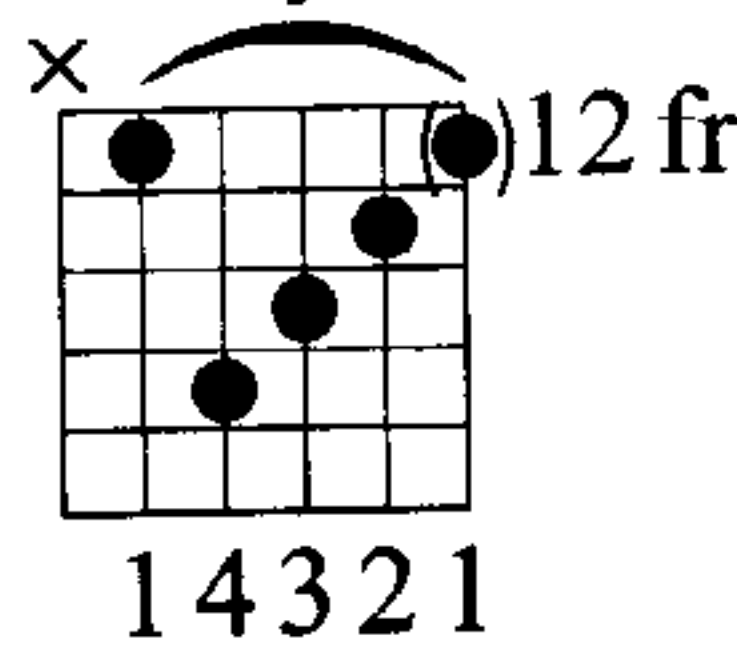
Amin7#5



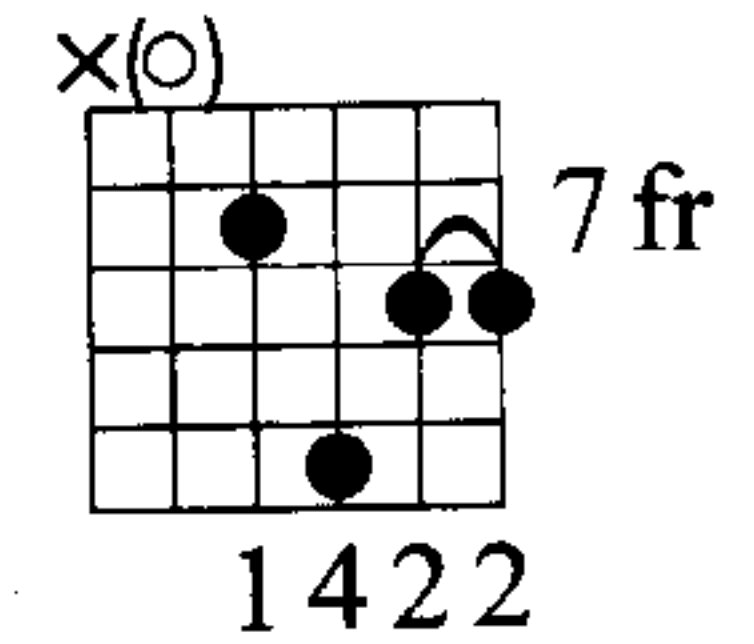
Amin7#5



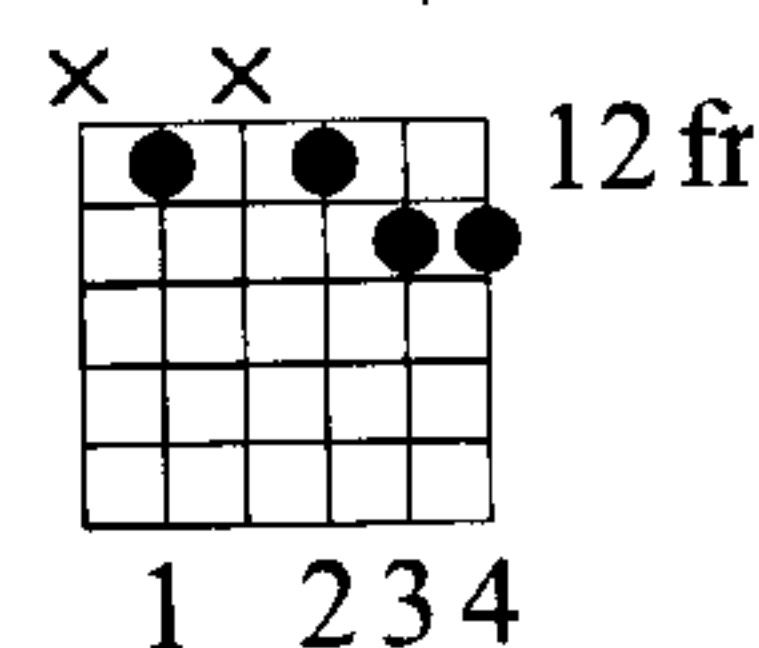
Fmaj7/A



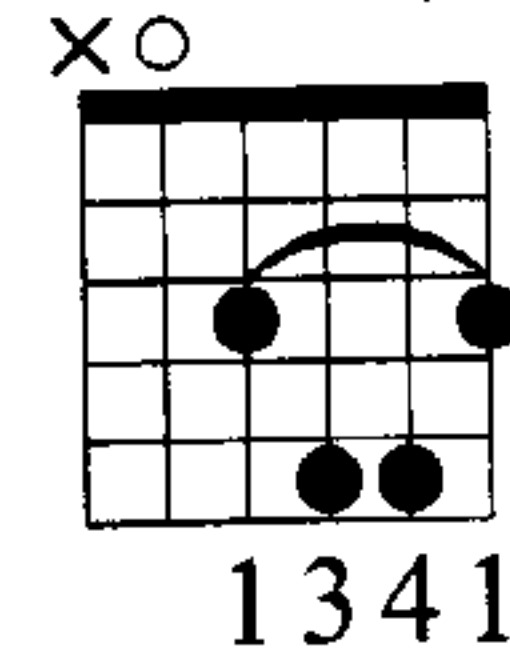
Amin7#5



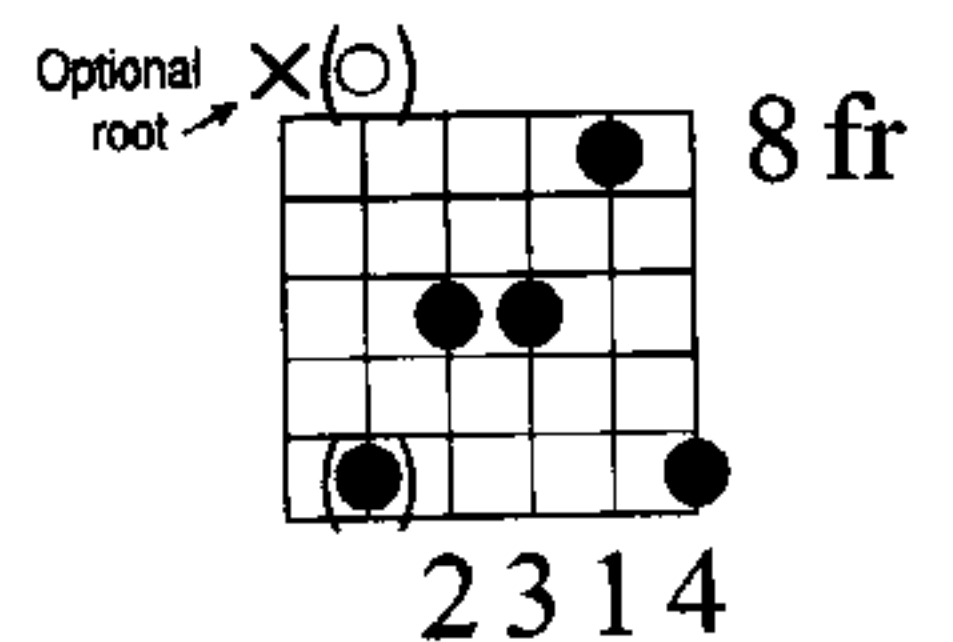
Amin7#5



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

CD 1
60
TRACK

Em7(#5)

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

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

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

A

B

Example 61

CD 1
61
TRACK

Em7(#5)

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

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

T 9 7 7 9 8 11 7 7 12 12 11 12 10 10 14 15 10 10 12

A

B 7 10 10 9 7 9 7 9 10 9 11 7 7 9 10 12 11 12 10 10 12

Example 62

CD 1
62
TRACK

Em7(#5)

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

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

T 3 3 5 3 5 4 7 5 7 5 5 5 7 5 7 5 5 7

A

B 2 5 2 5 4 3 5 3 5 4 7 5 7 4 5 4 7 5 5 7 5 5 7

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

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

T 5 10 7 10 8 7 9 7 9 9 10 9 11 10 10 12

A

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

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

CD 1
63
TRACK

Am7(#5)

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

V V V V V V V V V V V V V V V V

T 8 8 10 10 10 9 10 8 9 10 7 (7) 10 9 7 9 9 10 7

A

B

Example 64

CD 1
64
TRACK

Am7(#5)

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

V V

T 5 6 7 5 6 5 8 7 8 7 5 4 5 3 5 5 4 5 3 5 5 5 3

A

B

Example 65

CD 1
65
TRACK

Am7(#5)

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

V V

T 6 5 5 7 7 8 7 8 5 5 6 5 7 9 9 10 10 12 10 10 10 12 12 10 9 10 9

A

B

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

V V

T (9) 10 12 12 10 9 10 12 13 12 12 10 10 12 12 13 12 13 12 10

A

B

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

CD 1
66
TRACK

Em7(#5) *8va* Am7(#5)

Example 67

CD 1
67
TRACK

Em7(#5) Am7(#5)

Example 68

CD 1
68
TRACK

Em7(#5)

Am7(#5)

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



Example 69

Am7 Bm7(#5)

D/E Eb7(#5) C/D

C#m7(#5) Bb/C Em7(#5)

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

CHAPTER 8

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 \sharp D E F \sharp G \sharp A \sharp . If we begin these notes on E (the 4th note) we have the notes for the E lydian $\flat 7$ scale: E F \sharp G \sharp A \sharp B C \sharp 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 \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 Lydian $\flat 7$: E F \sharp G \sharp A \sharp B C \sharp D E F \sharp G \sharp A \sharp B C \sharp
 1 2 3 $\sharp 4$ 5 6 $\flat 7$ 8 9 10 $\sharp 11$ 12 13

Now you can see that the only differences are the $\sharp 4$ th 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 $\sharp 4$ 5 6 $\flat 7$
 (9) ($\sharp 11$) (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 $\sharp 11$ (1 3 $\flat 7$ $\sharp 11$ 13). These are just a few of the possibilities for chords available using the lydian $\flat 7$ interval structure: 1 - 2(9) - 3 - 4($\sharp 11$) - 5 - 6(13) - $\flat 7$. The most popular lydian $\flat 7$ chords are undoubtedly the 9th, 13th, and 13($\sharp 11$) 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 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 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 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 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 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

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

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 2

		1	2	3		
		5	6	$\flat 7$		
	2		3		$\#4$	
	6	$\flat 7$		1		
	3		$\#4$	5		
$\flat 7$		1	2			
	3fr					

Fingering 3

		2	3	$\#4$		
		6	$\flat 7$		1	
	3		$\#4$	5		
$\flat 7$		1	2			
	$\#4$	5	6			
1		2	3			
	5fr					

Fingering 4

		3	$\#4$	5		
	$\flat 7$		1	2		
	$\#4$	5		6		
1		2	3			
5		6	$\flat 7$			
2		3		$\#4$		
	7fr					

Fingering 5

		$\#4$	5	6		
	1		2	3		
5		6	$\flat 7$			
2		3		$\#4$		
6	$\flat 7$		1			
3		$\#4$	5			
	9fr					

Fingering 6

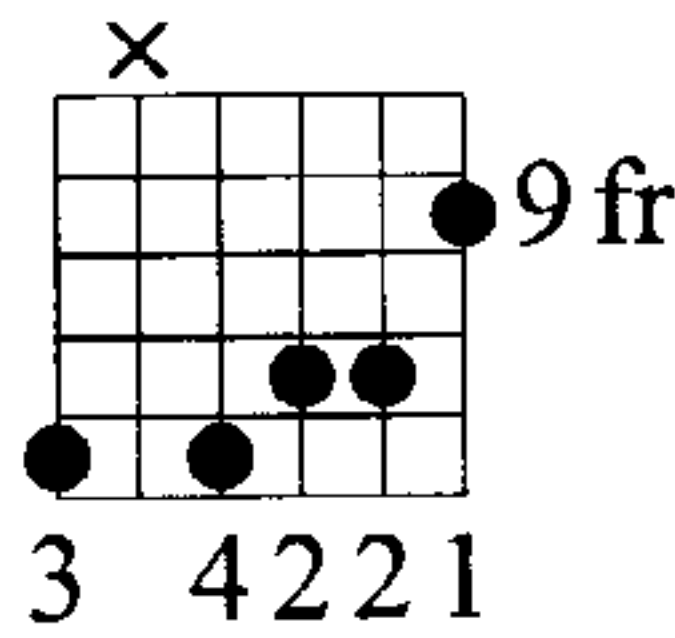
		5	6	$\flat 7$		
		2	3		$\#4$	
	6	$\flat 7$		1		
	3		$\#4$	5		
$\flat 7$		1	2			
	$\#4$	5	6			
	10fr					

Fingering 7

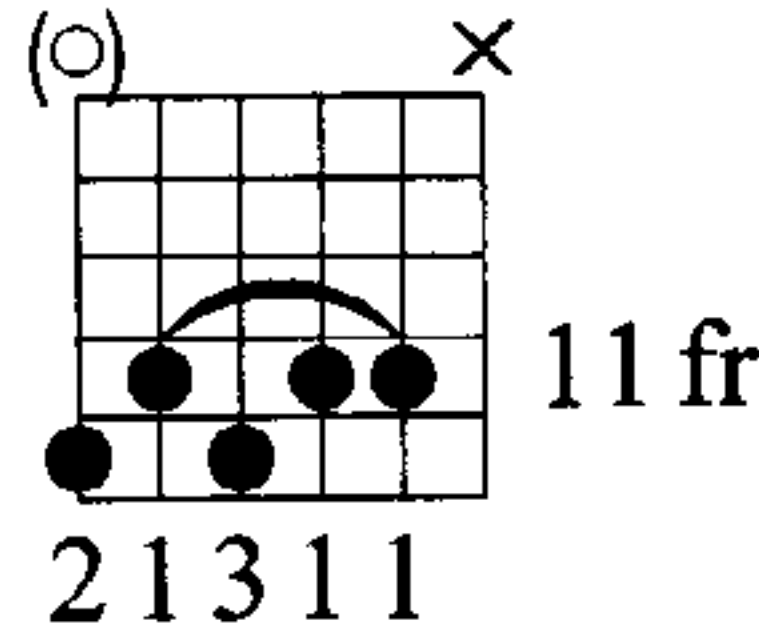
		6	$\flat 7$	1		
		3		$\#4$	5	
$\flat 7$		1	2			
	$\#4$	5	6			
1		2	3			
5		6	$\flat 7$			
	12fr					

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

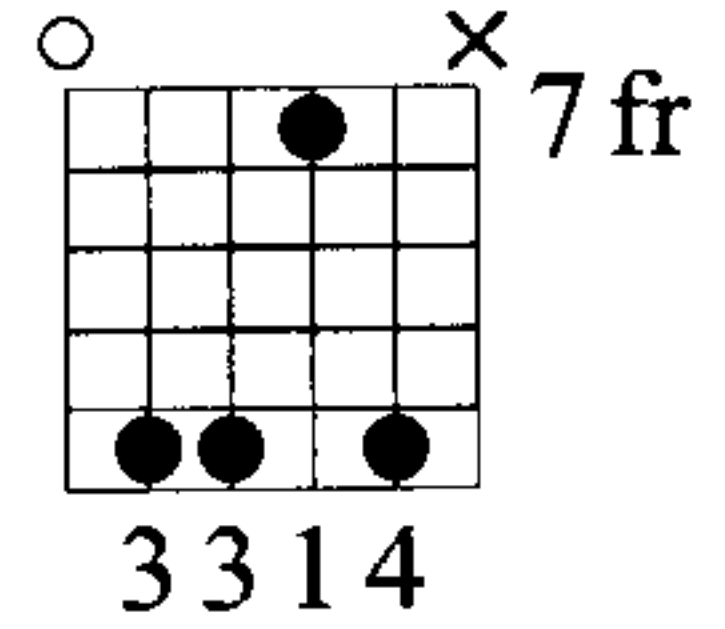
E13 \sharp 11



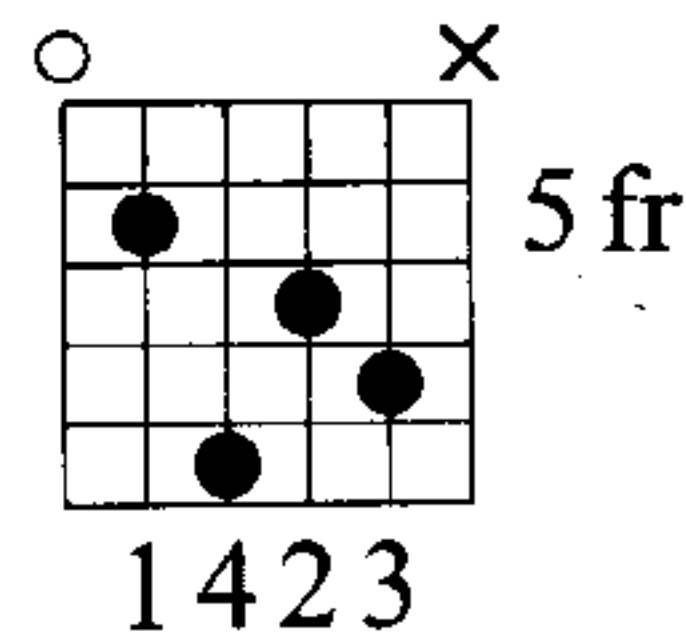
E9 \sharp 11



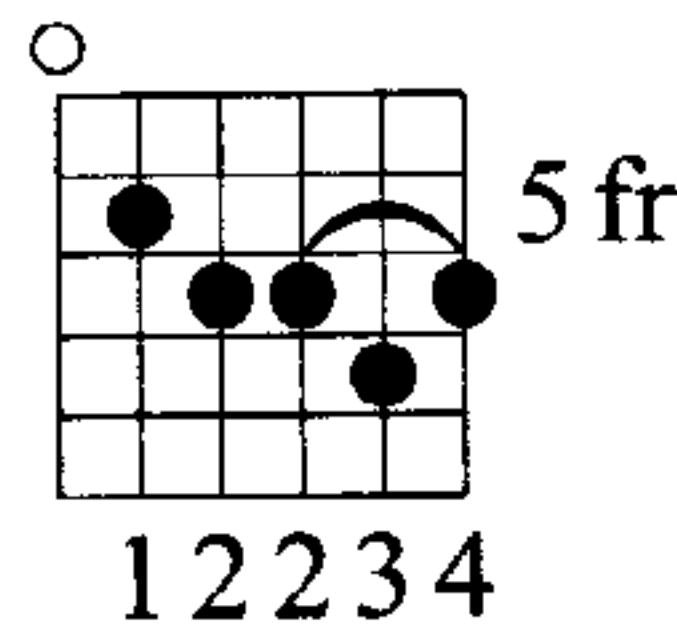
E13 \sharp 11



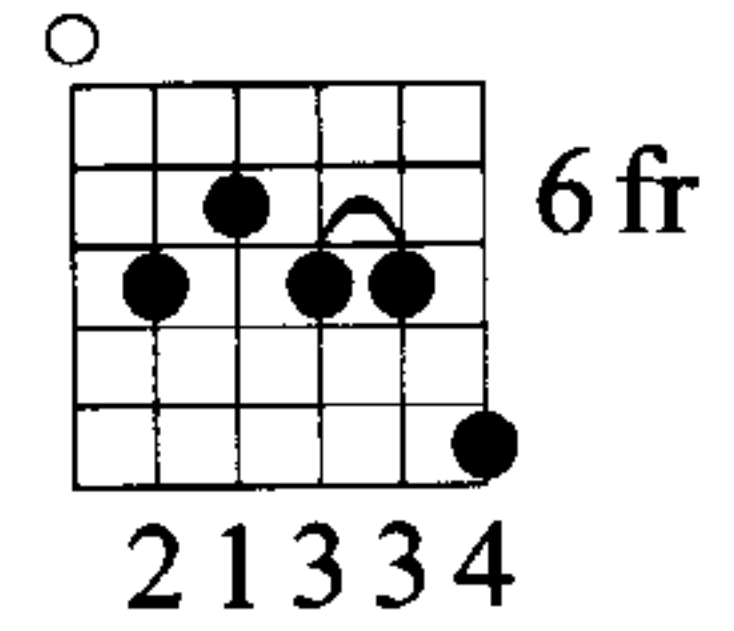
E13 \sharp 11



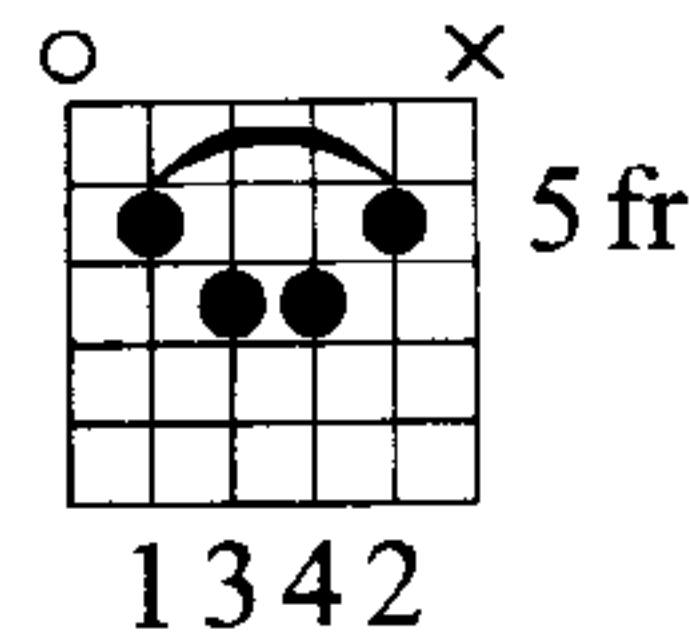
E13 \sharp 11



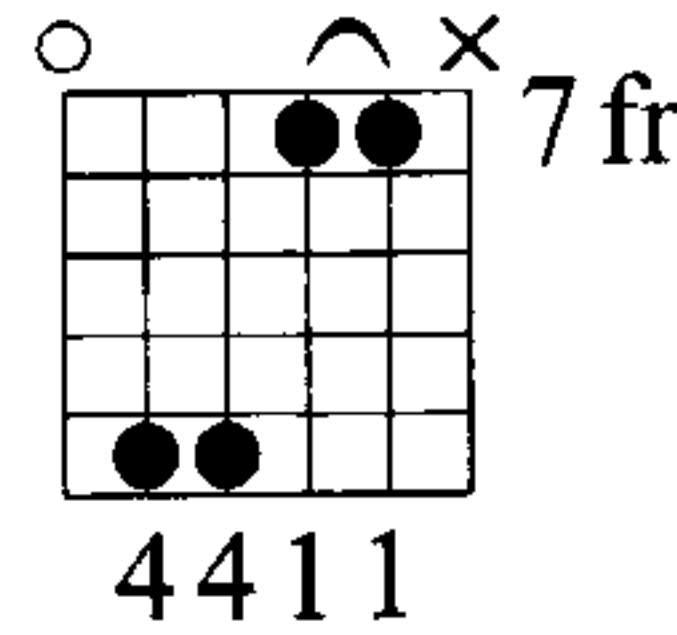
E13



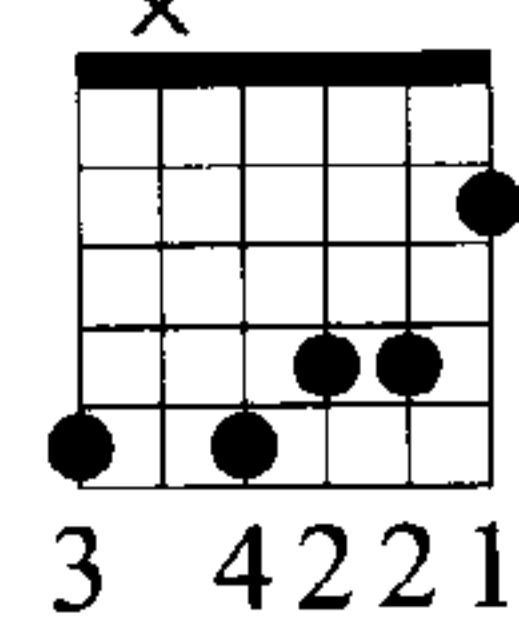
E13



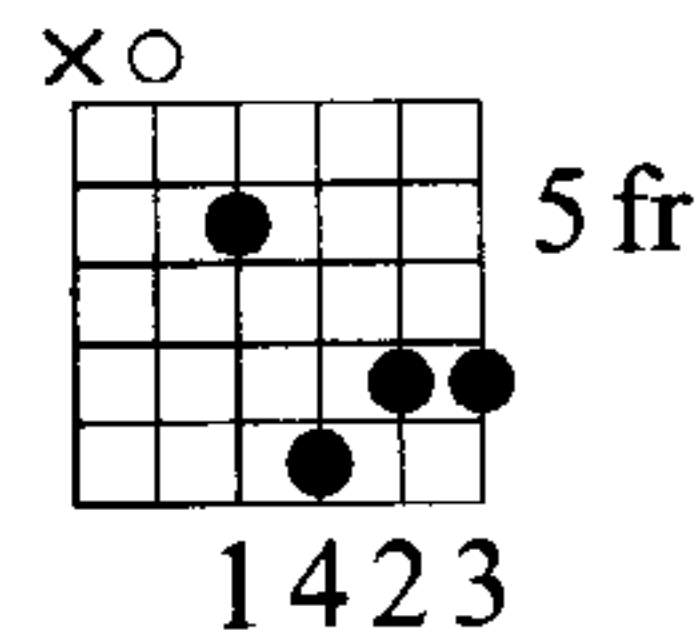
E13



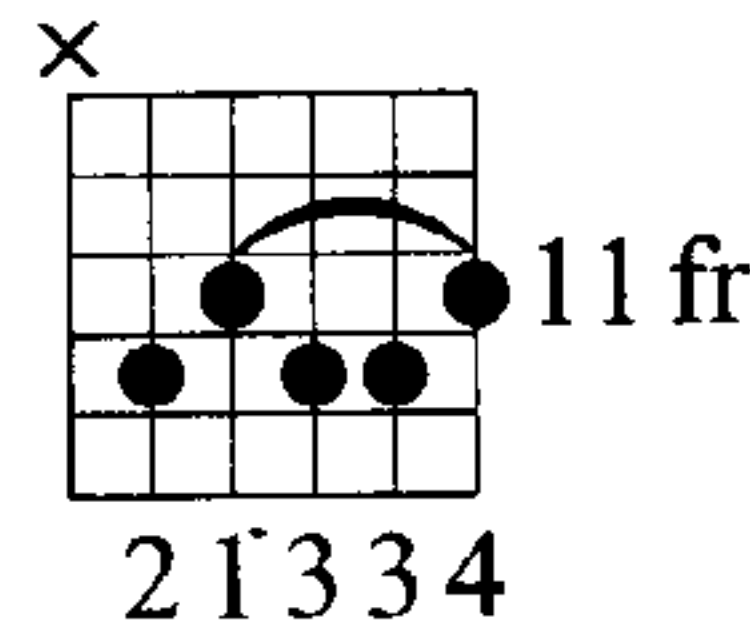
A13 \sharp 11



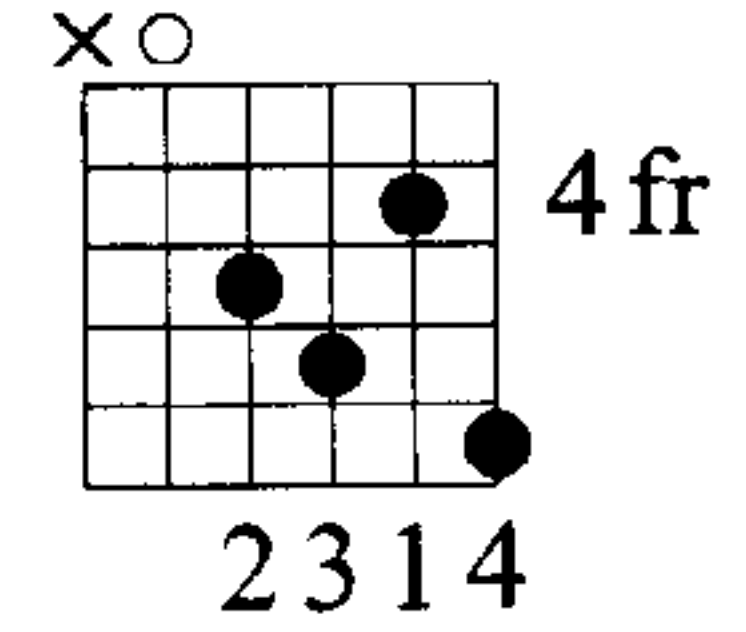
A13 \sharp 11



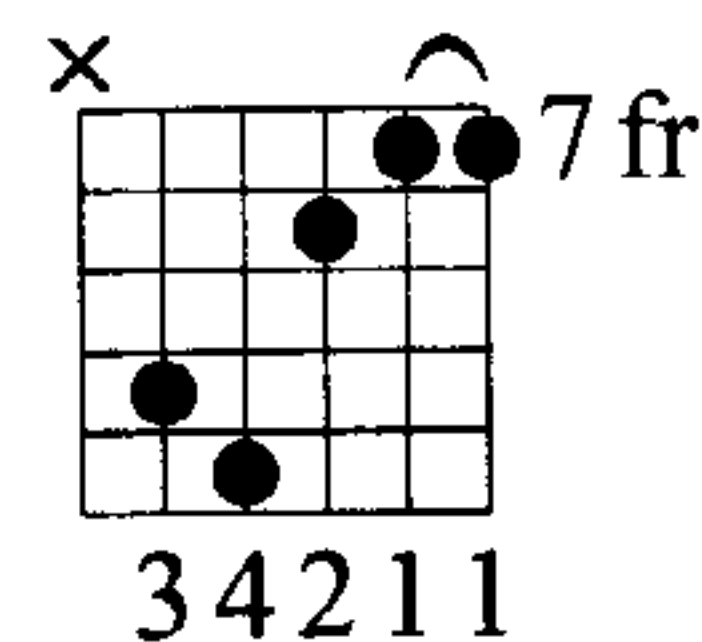
A9 \sharp 11



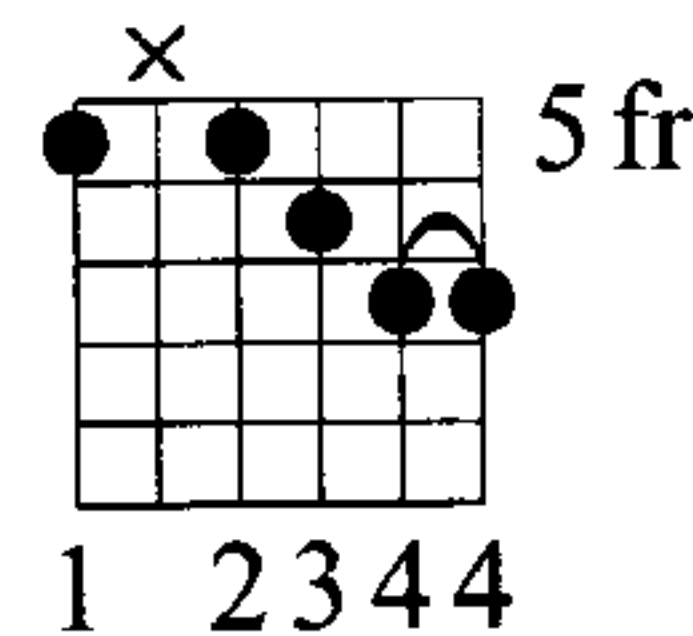
A9 \sharp 11



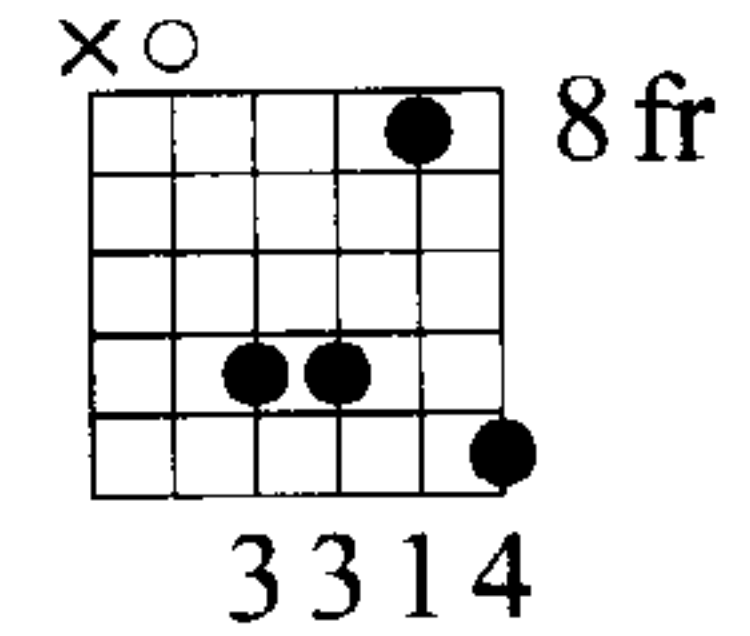
A13 \sharp 11



A13



A13



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

CD 2
1
TRACK

E9

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

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

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

A

B

Example 71

CD 2
2
TRACK

E9

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

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

T 9 10 9 11 11 9 11 12 11 12 12 11 12 12 11 12 12 14 14 12 14 15 13 14 11

A

B

Example 72

CD 2
3
TRACK

E9

0 1 3 1 4 1 3 1 2 2 1 2 4 1 4 4 1 3 1 4 1 3 1 4 1 3 1 4 1 3 2 4

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

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

A

B 0 2 4 2 5 4 6 4 7 7

E9

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

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

T 3 6 4 5 2 4 3 3 2 3 4 4 5 5 5 4 6 7 6 8 9 7 9 7

A

B

More licks, this time in A Lydian $\flat 7$. These licks will go from easy to hard and will all be over the A13 chord. Play them as accurately as possible.

Example 73

CD 2
4
TRACK

A13

Example 74

CD 2
5
TRACK

A13

Example 75

CD 2
6
TRACK

A13

LESSON 6

COMBINATION LICKS IN E AND A LYDIAN $\flat 7$

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

CD 2
7
TRACK

E9 A13

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

V V

TAB 9 10 6 9 7 7 7 9 9 7 6 9 9 6 7 9 7 7 7 9 11 7 7 8 7 7 8 9

Example 77

CD 2
8
TRACK

E9 A13

8va

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

V V

TAB 12 12 15 14 12 12 15 14 12 12 15 14 12 12 15 14 12 12 16 14 12 12 16 14 12 12 16 14 12 12 16 14

Example 78

CD 2
9
TRACK

E9

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

V V

TAB 10 11 12 9 10 12 14 10 12 10 12 12 10 12 11 9 9 11 9 11 12 9 9 11 11 9 11 9 11

A13

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

V V

TAB 12 13 14 11 12 14 12 14 14 12 11 9 11 9 9 10 9 11 8 9 8 10 8 9 10

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

T
A
B

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

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

T
A
B

7 9 12 11 12 11 9 11 (11) 9 10 10 8 7 8 10 8

THE SUPER LOCRIAN MODE

(E7#9, E7#5#9, E7b5#9...)

CHAPTER 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 \flat B \flat 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 \flat B \flat 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 \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 Super Locrian:	E	F	G	G \sharp	B \flat	C	D	E	F	G	G \sharp	B \flat	C
	1	\flat 2	\flat 3	3	\flat 5	\sharp 5	\flat 7	8	\flat 9	\sharp 9	10	\sharp 11	\flat 13

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 \flat 2 and \flat 3 are the same notes as the \flat 9 and \sharp 9, the latter of which you'll see occurring the most in chord symbols. You've no doubt seen a 7(\flat 9) chord more often than a 7(add \flat 2). So remember that point. Another thing to remember is that this scale also has a \flat 5 and \flat 6. The \flat 6 should be regarded as a \sharp 5 which is the way you'll see it appear the most. You'll never see a m7 \flat 6 chord. So be aware of this point also. One more thing: this scale also has a natural 3rd as well as a \flat 3rd. In a 7(\sharp 9) chord both notes are used, but remember that the \flat 3 in this case is regarded as a \sharp 9. The formula for this chord is 1 3 \flat 7 \sharp 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	\flat 2	\flat 3	3	\flat 5	\sharp 5	\flat 7
		(\flat 9)	(\sharp 11)		(\flat 13)		

You can see by this scale's interval content that the chords possible from super locrian are dominant 7 chords with a \sharp 5 and/or \flat 5, \sharp 9 and/or \flat 9 (and any combination thereof): E7#9 (1 3 \flat 7 \sharp 9), E7 \flat 9 (1 3 \flat 7 \flat 9), and E7#5 \flat 9 (1 3 \sharp 5 \flat 7 \flat 9). These are just a few of the possibilities for chords available using the super locrian interval structure: 1 \flat 2(\flat 9) \flat 3 \flat 4(3) \flat 5 \flat 6(\flat 13) \flat 7. The most popular super locrian chord is undoubtedly the 7(\sharp 9).

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(\flat 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 2

	3	\flat 5	\sharp 5		
	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 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		
3	\flat 5	\sharp 5			

4fr

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 5

		\flat 7	1	\flat 2	
	3	\flat 5	\sharp 5		
	1	\flat 2	\flat 3		
\flat 5	\sharp 5	\flat 7			
\flat 2	\flat 3	3			
\sharp 5	\flat 7	1			

8fr

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

Fingering 7

		\flat 2	\flat 3	3	
		\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		

11fr

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

1fr

Fingering 2

		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	$\flat 2$			

3fr

Fingering 3

		$\flat 2$		$\flat 3$	3	
		$\sharp 5$		$\flat 7$		1
	$\flat 3$	3		$\flat 5$		
	$\flat 7$		1	$\flat 2$		
3		$\flat 5$		$\sharp 5$		
	1	$\flat 2$		$\flat 3$		

4fr

Fingering 4

		$\flat 3$	3		$\flat 5$	
		$\flat 7$		1	$\flat 2$	
3		$\flat 5$		$\sharp 5$		
	1	$\flat 2$		$\flat 3$		
$\flat 5$		$\sharp 5$		$\flat 7$		
$\flat 2$		$\flat 3$	3			

6fr

Fingering 5

	3		$\flat 5$		$\sharp 5$	
		1	$\flat 2$		$\flat 3$	
$\flat 5$		$\sharp 5$		$\flat 7$		
$\flat 2$		$\flat 3$	3			
$\sharp 5$		$\flat 7$		1		
$\flat 3$	3		$\flat 5$			

8fr

Fingering 6

		$\flat 5$		$\sharp 5$		$\flat 7$
		$\flat 2$		$\flat 3$	3	
	$\sharp 5$		$\flat 7$		1	
	$\flat 3$	3		$\flat 5$		
	$\flat 7$		1	$\flat 2$		
3		$\flat 5$		$\sharp 5$		

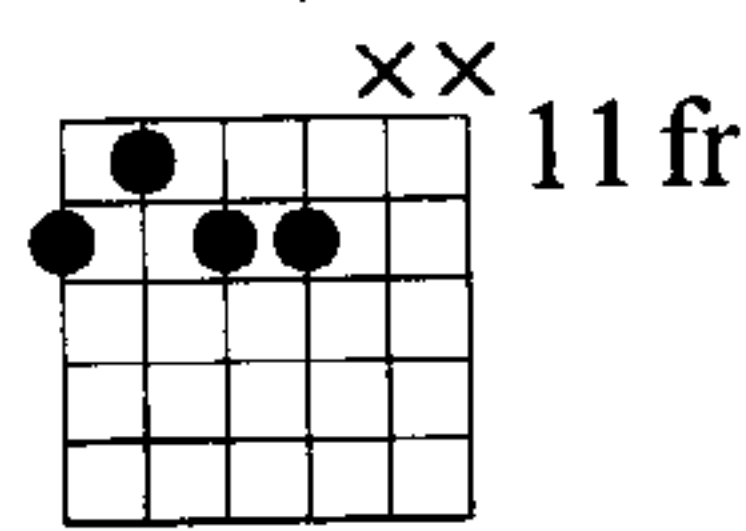
9fr

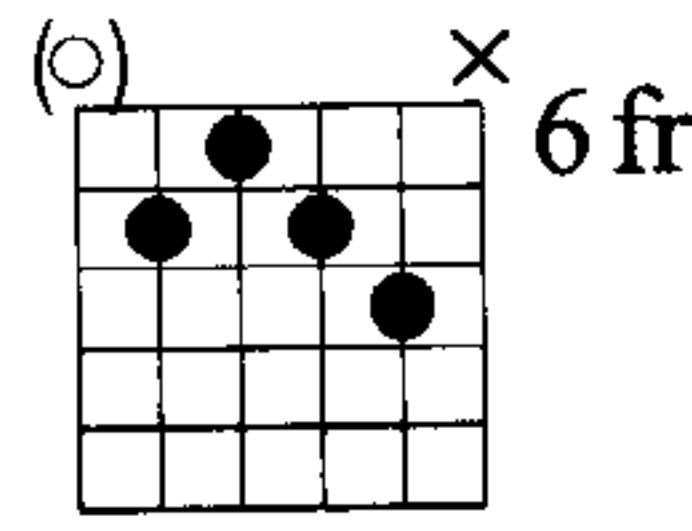
Fingering 7

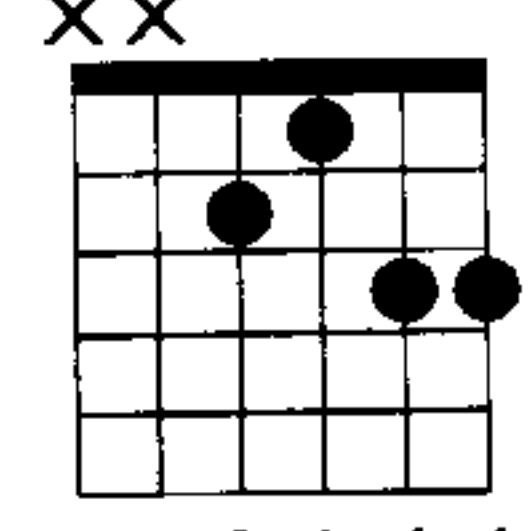
		$\sharp 5$		$\flat 7$		1
		$\flat 3$	3		$\flat 5$	
	$\flat 7$		1	$\flat 2$		
3		$\flat 5$		$\sharp 5$		
	1	$\flat 2$		$\flat 3$		
$\flat 5$		$\sharp 5$		$\flat 7$		

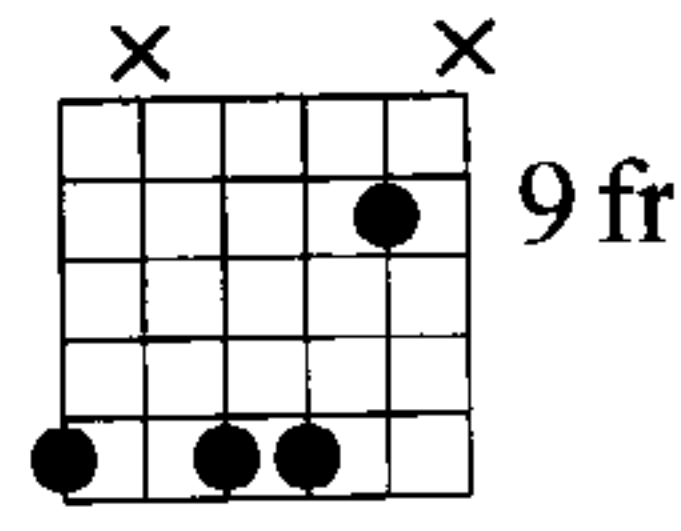
11fr

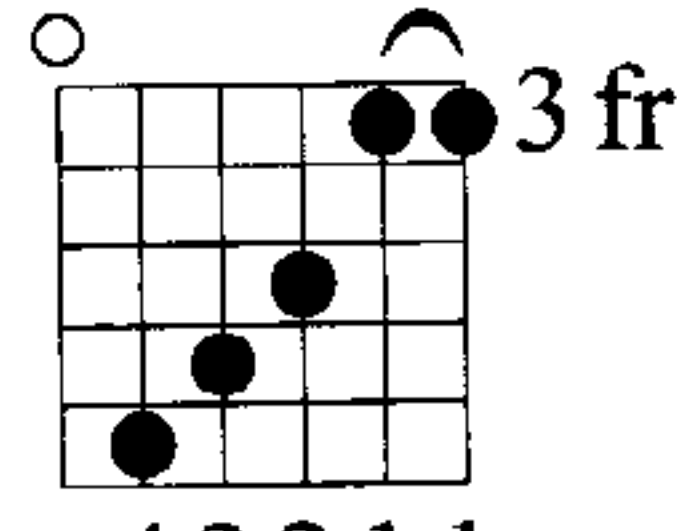
Here are some voicings for the E7#9, A7#9, and other chords available to us from the intervals unique to the super locrian scale.

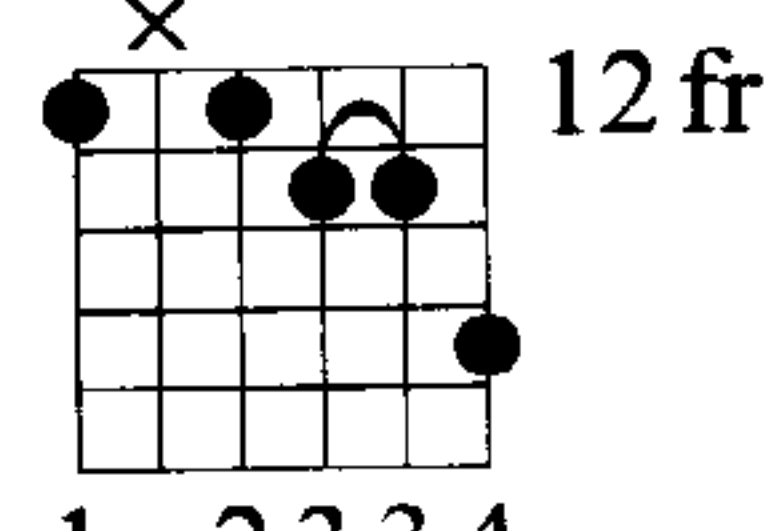
E7#9

 2 1 3 3

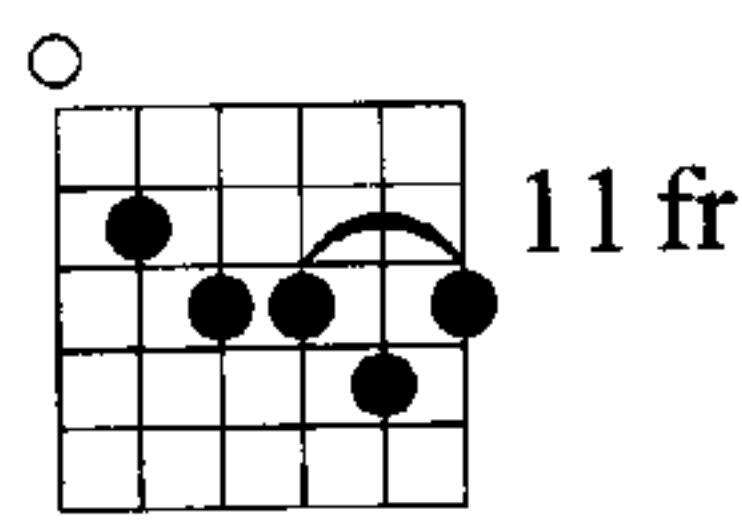
E7#9

 2 1 3 4

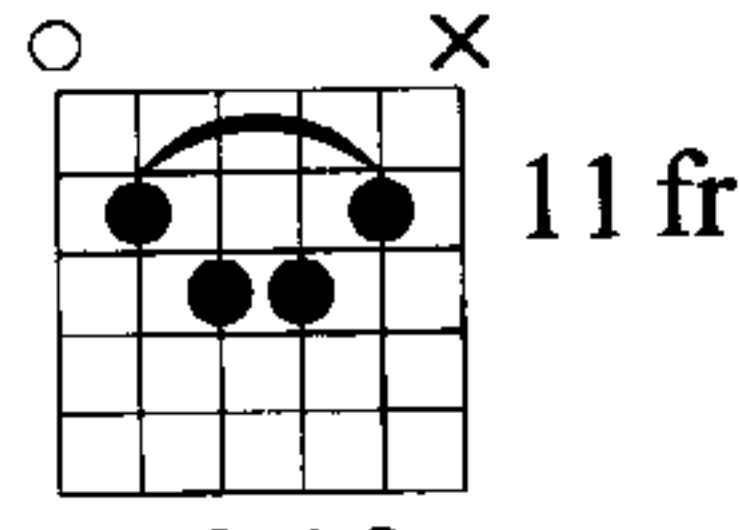
E7#9

 2 1 4 4

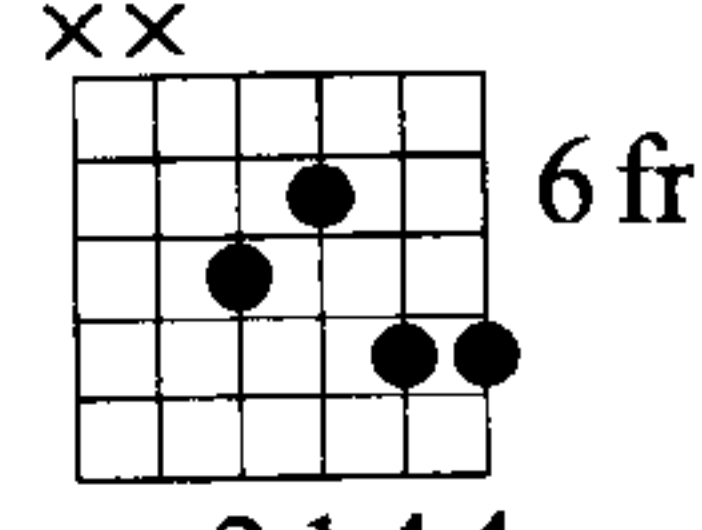
E7#9

 3 2 2 1

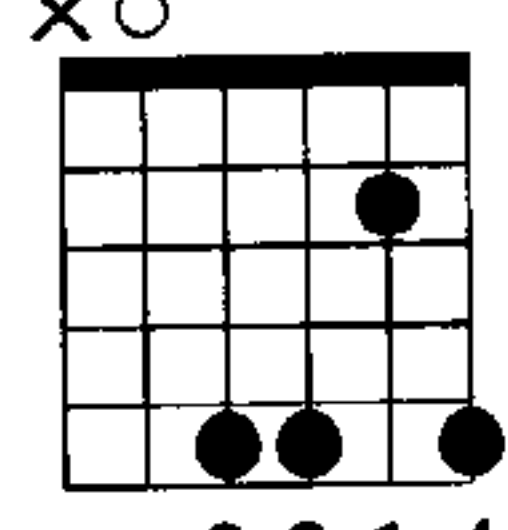
E7#5#9

 4 3 2 1 1

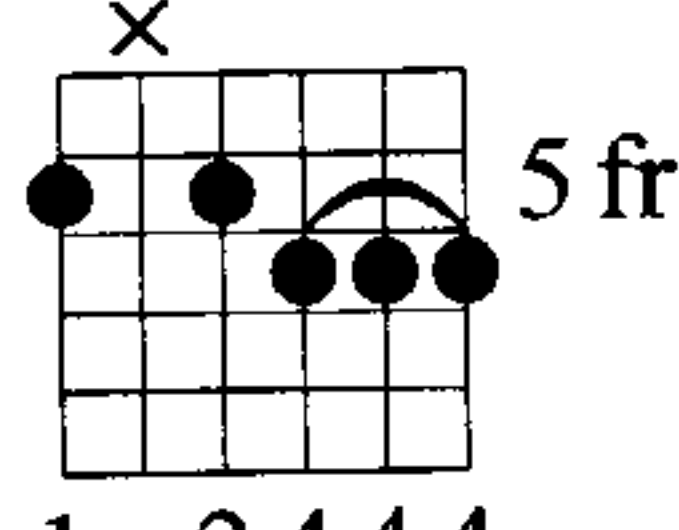
E7#5#9

 1 2 3 3 4

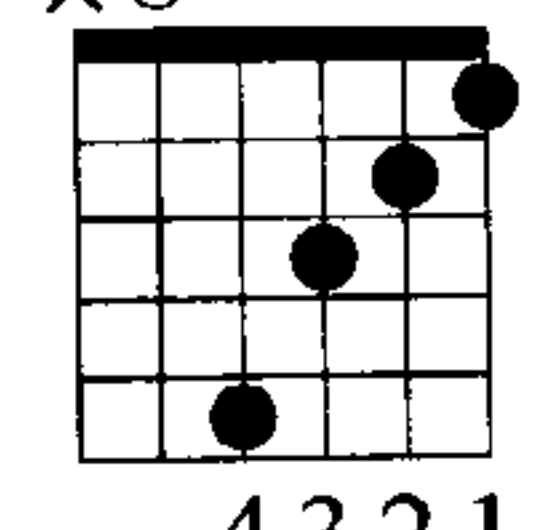
E7#5#9

 1 2 2 3 4

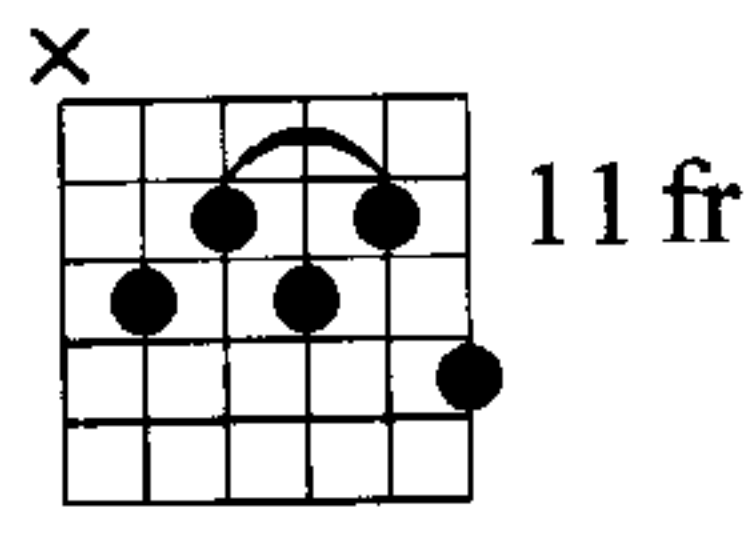
E7b5#9

 1 3 4 2

A7#9

 2 1 4 4

A7#9

 3 3 1 4

A7#5b9

 1 2 4 4 4

A7#5b9

 4 3 2 1

A7#5b9

 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

CD 2
11
TRACK

E7(#9)

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 7 8 5 6 5 7 5 8 6 5 7 5 6 8 7 8 10 7 9 10 9 8 8 9 10 11
 A
 B

Example 81

CD 2
12
TRACK

E7(#9)

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 □ □

T 6 5 3 5 5 7 5 3 5 5 7 8 6 5 9 7 5 6 6 5 8
 A
 B 7

Example 82

CD 2
13
TRACK

E7(#9)

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 7 5 6 6 5 8 6 5 8 7 5 5 7 6 5 8 9 6 8 7 6 7 5 9 5 7 5 5 6
 A
 B

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 8 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.

CD 2
14
TRACK

Example 83

A7(#9)

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

V V

TAB: 5 6 3 4 6 3 5 7 8 5 6 8 6 8 8 10 8 11 8 10 8

CD 2
15
TRACK

Example 84

A7(#9)

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

V V

TAB: 6 5 6 8 9 5 6 6 8 6 6 8 8 6 5 8 8 5 6 8 10 6 8 8 10 8 7 9 10 10

CD 2
16
TRACK

Example 85

A7(#9)

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

V V

TAB: 15 11 14 13 11 14 13 11 13 10 10 11 10 12 10 10 14 10 13 12 10 13 11 10 11 10 12 11 10 12 13 10

8va..... loco

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

V V

TAB: 13 10 11 10 14 10 12 11 14 11 13 11 15 11 13 14 11 13 14 11 12 14 10 12 13 10

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

Example 86 musical notation. The first staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff contains fret numbers for the guitar. The third staff contains fretboard diagrams for the treble (T), middle (A), and bass (B) strings. The piece is divided into two measures: the first measure is for E7(#9) and the second for A7(#5#9).

Example 87

E7(#9)

A7(#5#9)

CD 2
18
TRACK

Example 87 musical notation. Similar to Example 86, it features a melodic line in treble clef with a key signature of one sharp and a 4/4 time signature. The second staff shows fret numbers, and the third staff shows fretboard diagrams for T, A, and B strings. It is divided into two measures: E7(#9) and A7(#5#9).

Example 88

E7(#9)

CD 2
19
TRACK

Example 88 musical notation. It features a melodic line in treble clef with a key signature of one sharp and a 4/4 time signature. The second staff shows fret numbers, and the third staff shows fretboard diagrams for T, A, and B strings. It is divided into two measures: E7(#9) and A7(#5#9).

A7(#5#9)

Example 88 musical notation (continued). This section shows the melodic line and fret numbers for the second measure, which is for the A7(#5#9) chord. The fretboard diagrams for T, A, and B strings are also provided.

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!



Example 89

Chord progression: Gm7, D7(#9), Gm7, E7(#9)

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

□ V □ V V | □ V □ V □ V | □ V □ V V | □ V □ V □ V

TAB: 5 5 3 5 7 | (7) 5 3 4 3 3 5 | (5) 5 5 3 7 6 | (8) 6 8 8 6 10 8

Chord progression: Ebmaj7, Dm7, Cm7, D7(#9)

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

V □ V | V V V V | V □ V □ | V □ V □ V

TAB: (8) 6 8 6 | (6) 5 6 7 6 | (6) 4 6 6 8 10 | 11 11 15 13 11 13

THE HALF-WHOLE DIMINISHED SCALE (E13 \flat 9, E13 \flat 9 \sharp 11, E7 \sharp 9...)

CHAPTER 10

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. E half-whole diminished would have the notes E F G G \sharp A \sharp B C \sharp 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 \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 half-whole diminished: E F G G \sharp A \sharp B C \sharp D E F G G \sharp A \sharp B C \sharp
 1 \flat 2 \flat 3 3 \sharp 4 5 6 \flat 7 8 \flat 9 \sharp 9 10 \sharp 11 12 13

Now you can see that the differences are the \flat 2nd, \flat 3rd, \sharp 4th, and \flat 7th in the half-whole diminished scale. This scale has some peculiar intervals which I'd like to take a moment to explain. The \flat 2 is the same note as the \flat 9 and the \flat 3 is the same as the \sharp 9 (see below), the latter of which (\flat 9 and \sharp 9) you'll see occurring the most in chord symbols. This scale has a natural 3rd as well as a \flat 3rd. In a 7(\sharp 9) chord both notes are used, but remember that the \flat 3 is regarded as a \sharp 9. The formula for this chord is 1 3 \flat 7 \sharp 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 \flat 2 \sharp 2/ \flat 3 3 \sharp 4/ \flat 5 5 6 \flat 7
 (\flat 9) (\sharp 9) (\sharp 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 \sharp 9 and/or \flat 9, and a natural 6th (usually shown in the chord as a 13th): E13 \flat 9 (1 3 \flat 7 \flat 9 13), E7 \flat 9 (1 3 \flat 7 \flat 9), and E7 \flat 5 \flat 9 (1 3 \flat 5 \flat 7 \flat 9). These are just some of the possibilities for chords available using the half-whole diminished interval structure: 1 \flat 2(\flat 9) \sharp 2/ \flat 3(\sharp 9) 3 \sharp 4/ \flat 5(\sharp 11) 5 6(13) \flat 7. The most popular half-whole diminished chord is undoubtedly the 13(\flat 9).

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 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 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 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 2

	1	b2		b3		
	5		6	b7		
	b3	3		b5		
	b7		1	b2		
		b5	5		6	
		b2		b3	3	

5fr

Fingering 3

	b3	3		b5		
	b7		1	b2		
	b5	5		6		
	b2		b3	3		
		6	b7		1	
		3		b5	5	

8fr

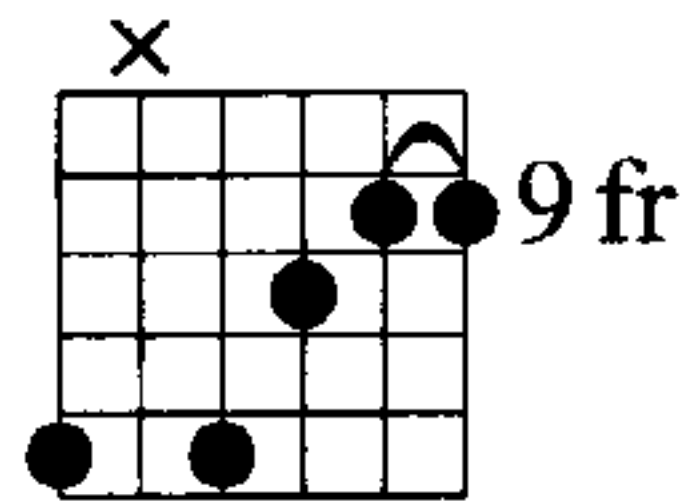
Fingering 4

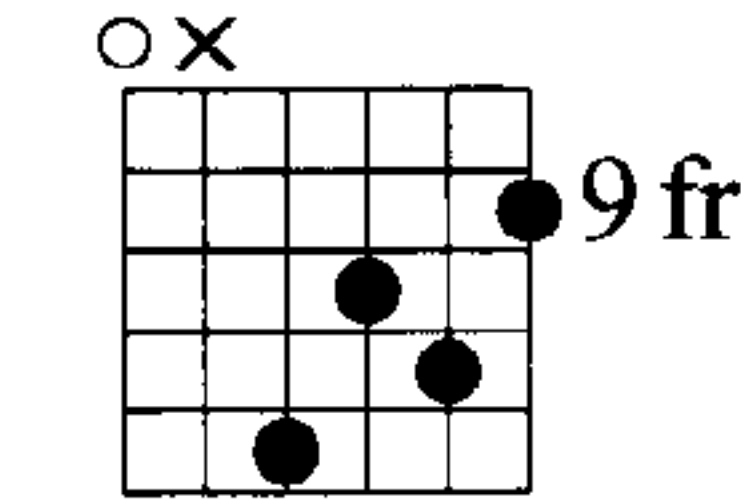
	b5	5		6		
	b2		b3	3		
	6	b7		1		
	3		b5	5		
		1	b2		b3	
		5		6	b7	

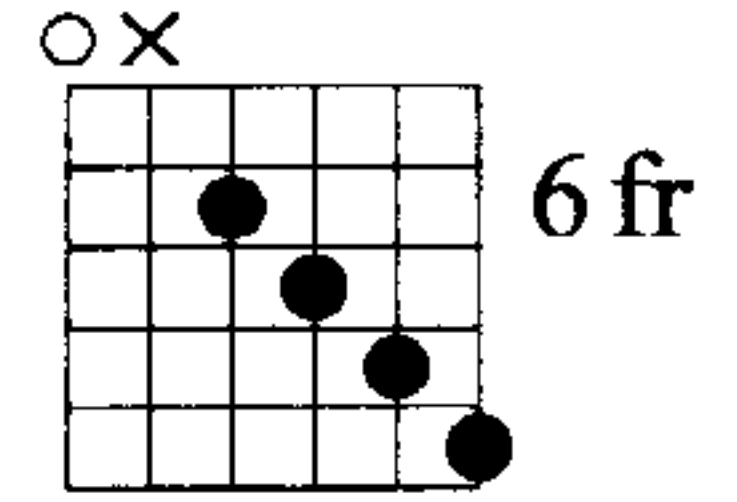
11fr

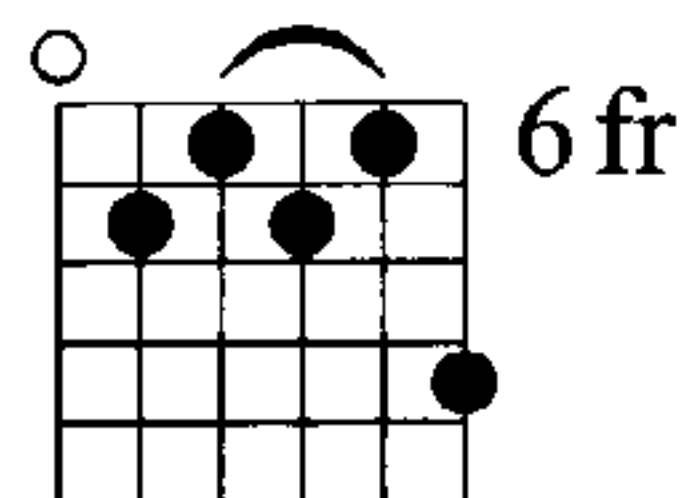
**CHORD VOICINGS FOR E13^b9, A13^b9,
AND OTHER HALF-WHOLE DIMINISHED CHORDS**

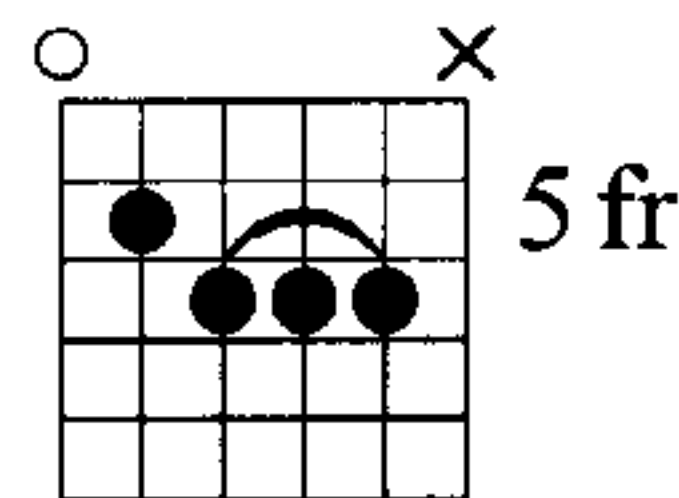
Here are some voicings for the E13^b9, A13^b9, and other chords available to us from the intervals unique to the half-whole diminished scale.

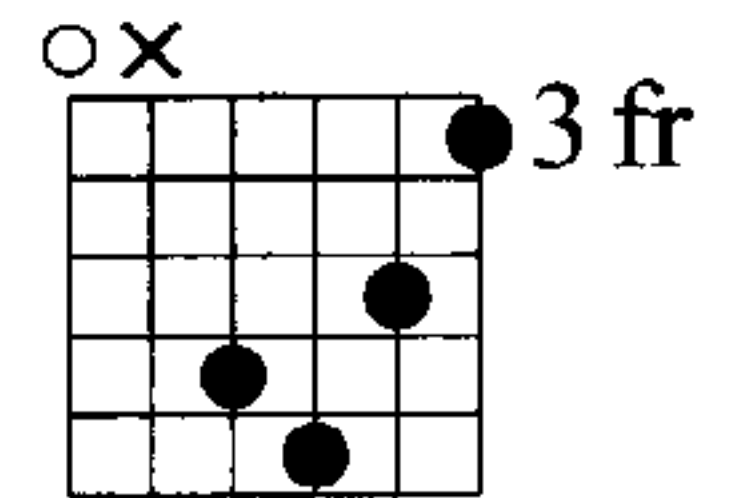
E13^b9

 3 4 2 1 1

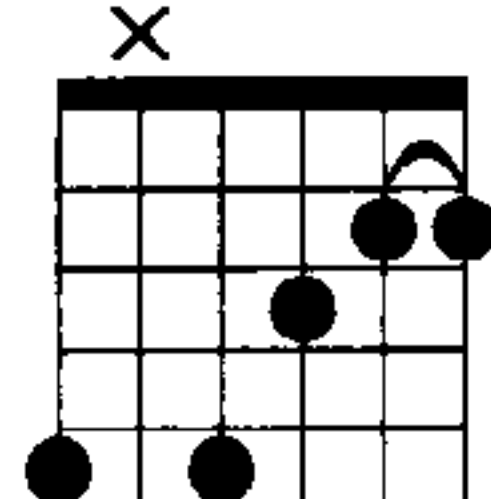
E13^b9#11

 4 2 3 1

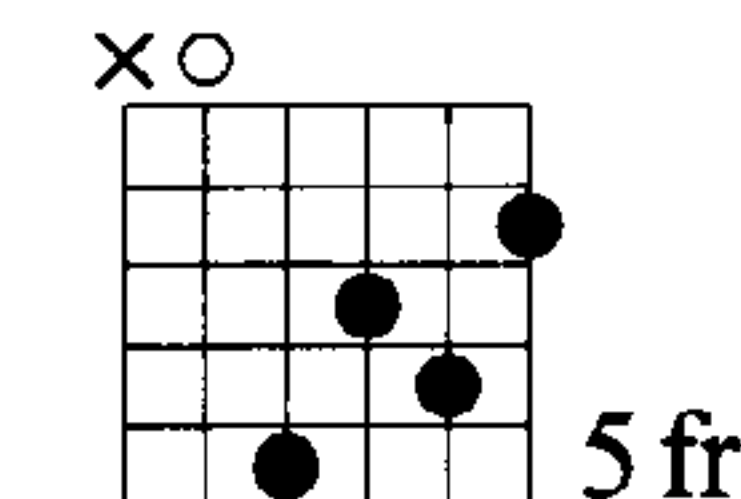
E13#9

 1 2 3 4

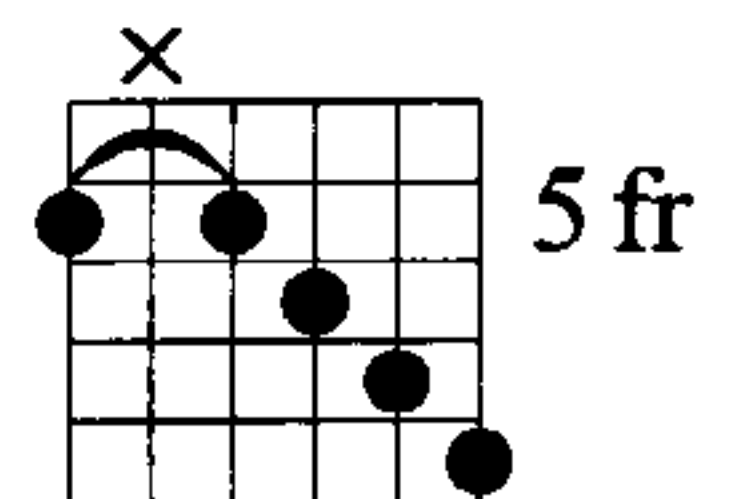
E13^b9

 2 1 3 1 4

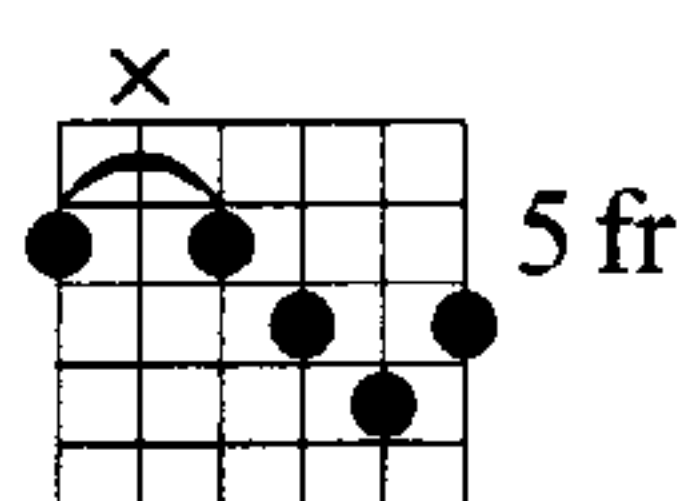
E13^b9

 1 3 3 3

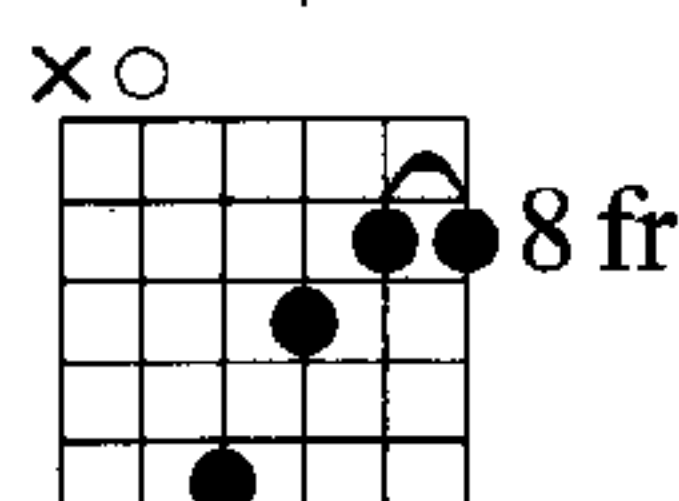
E7#9

 3 4 2 1

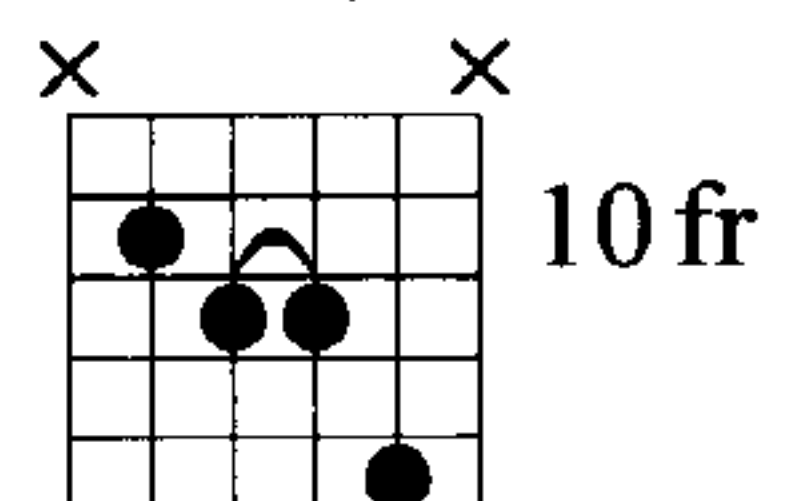
A13^b9

 3 4 2 1 1

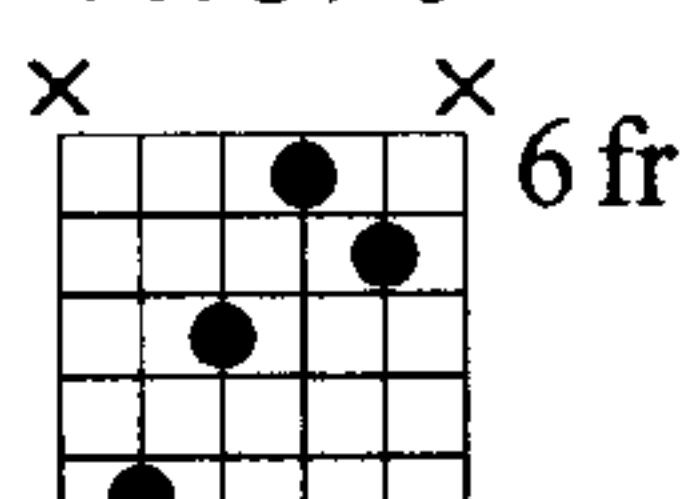
A13^b9#11

 4 2 3 1

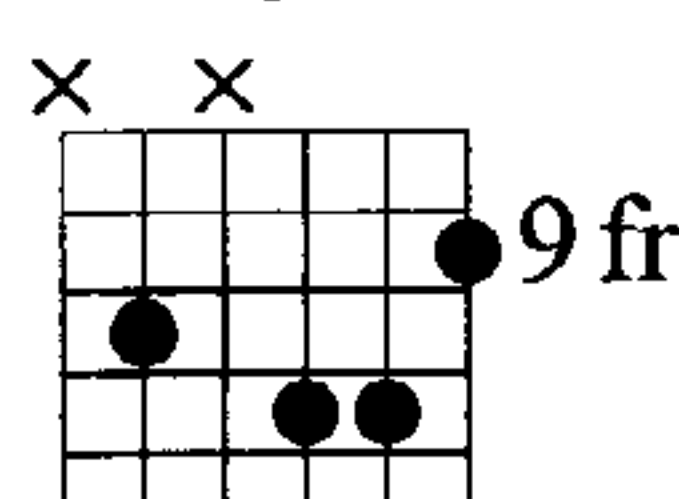
A13#9

 1 1 2 3 4

A13^b9

 1 1 2 4 3

A7#9

 4 2 1 1

A13#9

 1 2 2 4

A13^b9

 1 3 1 2

A13^b9

 2 3 4 1

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 for Example 90 including guitar tablature and fret numbers.

TAB: 6 7 5 7 6 5 6 8 9 | 6 9 6 7 6 6 9 | 7 8 7 9 9 9 6 6 8 9 5

Example 91

E13(b9#11)

CD 2
22
TRACK

Musical notation for Example 91 including guitar tablature and fret numbers.

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

Example 92

E13(b9#11)

CD 2
23
TRACK

Musical notation for Example 92 including guitar tablature and fret numbers.

TAB: 12 12 10 11 9 9 12 11 10 9 9 12 12 10 11 | 9 9 12 13 11 11 9 10 13 13 11 12 10 10 12 10

Musical notation for Example 92 including guitar tablature and fret numbers, with *8va* and *loco* markings.

TAB: 9 9 9 12 10 11 10 13 12 12 15 13 18 13 | 16 12 12 13 12 12 14 15 16

More licks, this time in A half-whole diminished. These licks will go from easy to hard and will all be over the A13^b9#11 chord. Play them as accurately as possible.

Example 93

CD 2
24
TRACK

A13^b9#11

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

T 7 8 10 10 11 6 11

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

B

Example 94

CD 2
25
TRACK

A13^b9#11

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

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

T 7 4 8 5 5 7 6 8 8 5 9 6 7 8 8 5 5 2 6 3 4 5 5 2 1 2 1

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

B

Example 95

CD 2
26
TRACK

A13^b9#11

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

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

T 6 5 8 6 5 8 6 5 8 7 5 8 7 5 8 6 5 8 6 5 8 7 5 3 2 5 3 2 5 4 2

A 8 7 5 8 6 5 8 6 5 8 7 5 8 7 5 8 7 5 3 2 5 3 2 5 4 2

B

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

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

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

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

B

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

CD 2
27
TRACK

E13(b9) A13(b9)

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

Example 97

CD 2
28
TRACK

E13(b9) A13(b9) 8va

4 1 1 2 4 1 1 2 4 1 1 2 4 1 1 2 2 1 1 4 2 1 1 4 2 1 1 4 2 1 1 4
□ V V V □ V V V □ V V V □ V V V □ □ □ V □ □ □ V □ □ □ V □ □ □ V
T 15 12 12 12 9 9 9 6 6 6 3 4 8 5 5 11 8 8 14 11 11 17 14 14 15
A
B

Example 98

CD 2
29
TRACK

E13(b9) 8va

1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4
V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V
T 9 9 12 12 9 9 12 12 9 9 12 12 9 9 12 12 9 9 12 12 9 9 12 12 9 9 12 12
A
B

A13(b9) 8va

1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1
V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V V □ □ V
T 8 8 11 11 8 8 11 11 8 8 11 11 8 8 11 11 8 8 11 11 8 8 11 11 8 8 11 11
A
B

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)

TAB

D/E

Em7(b5)

A13(b9)

TAB

Dm11

8va

Em7(b5)

A13(b9)

loco

TAB

Dm7(b5)

G13(b9)

Cmaj7

TAB

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 \flat 2 3 4 5 \flat 6 \flat 7. Practice these scale fingerings at a medium tempo, then gradually play them faster.

Fingering 1

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

1fr

Fingering 2

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

3fr

Fingering 3

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

5fr

Fingering 4

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

7fr

Fingering 5

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

8fr

Fingering 6

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

10fr

Fingering 7

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

12fr

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 2

		1	b2			3
		5	b6		b7	
b2			3	4		
b6		b7		1		
	3	4		5		
b7		1	b2			

3fr

Fingering 3

	b2			3	4	
	b6		b7		1	
	3	4		5		
b7		1	b2			
4		5	b6			
1	b2			3		

5fr

Fingering 4

			3	4		5
		b7		1	b2	
	4		5	b6		
	1	b2			3	
	5	b6		b7		
b2			3	4		

6fr

Fingering 5

		4		5	b6	
		1	b2			3
	5	b6		b7		
b2			3	4		
b6		b7		1		
	3	4		5		

8fr

Fingering 6

		5	b6		b7	
	b2			3	4	
b6		b7		1		
	3	4		5		
b7		1	b2			
4		5	b6			

10fr

Fingering 7

	b6		b7		1	
		3	4		5	
b7		1	b2			
4		5	b6			
1	b2			3		
5	b6		b7			

12fr

LESSON 3

**CHORD VOICINGS FOR
E AND A PHRYGIAN MAJOR CHORDS**

Here are some voicings for the E(b9), A(b9), and other chords available to us from the intervals unique to the phrygian major scale.

E(b9)

2 3 1

Esus4(b9)

1 3 2

E(b9)

1 2 4 3

E(b9)

1 3 3 3

8 fr

E7b9

2 3 1 4 4

10 fr

E7sus4(b9)

2 2 1 4

6 fr

A(b9)

1 2 1 4

A(b9)

1 2 4 3

8 fr

A(b9)

1 3 4 2 1 1

5 fr

A(b9)

4 2 1 1

5 fr

A(b9)

3 4 1 2

11 fr

A7b9

3 2 1 4

A7b9

1 3 1 4

11 fr

A7b9

2 3 1 4

11 fr

Gmin⁶_{9/A}

2 3 1 4 4

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

CD 2
31
TRACK

E7(b9)

Example 101

CD 2
32
TRACK

E7(b9)

Example 102

CD 2
33
TRACK

E7(b9)

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^b9 chord. Play them as accurately as possible.

Example 103

CD 2
34
TRACK

A7(b9)

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 □

T 12 9 11 12 9 11 10 8 9 10 8 9 10 8 9 7 6 8 9 6 8 9 6 8 7 5 7 7 5 7 5 4 6 5

A

B

Example 104

CD 2
35
TRACK

A7(b9)

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 □

T 8 5 8 5 6 5 8 5 5 8 5 7 6 11 8 11 9 10 9 11 8 9 11 8 10 9

A

B

Example 105

CD 2
36
TRACK

A7(b9)

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 □

T 5 6 4 7 5 4 5 6 5 7 5 8 7 5 5 7 7 8 6 9 7 6 7 8 7 9 8 11 10 8 9 10

A

B

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 □

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

A

B

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

CD 2
37
TRACK

E7(b9) A7(b9)

Fingerings: 4 1 4 3 1 2 3 1 2 4 2 3 4 1 3 4 1 2 4 1 4 3

Articulation: V V V V V V V V V V V V V V V V

Tablature (T/B):
 13 12 10 10 7 9 12 9 10 7 9 9 6 7 11 8 11

Example 107

CD 2
38
TRACK

E7(b9) A7(b9)

Fingerings: 3 1 1 1 4 3 1 3 2 1 2 2 2 4 2 3 2 1 2 4 3 1 3 1 1 1 2 1 1 3

Articulation: V

Tablature (T/B):
 9 7 7 10 9 7 9 7 6 7 7 9 7 7 6 7 8 7 5 7 7 7 8 7 7 9

Example 108

CD 2
39
TRACK

E7(b9)

Fingerings: 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

Articulation: V

Tablature (T/B):
 5 4 2 5 3 2 1 3 2 1 4 3 6 5 4 6 5 3 4 6 5 4 6 7 7 6 8 8 7 5 7 4

A7(b9)

Fingerings: 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

Articulation: V

Tablature (T/B):
 10 9 11 11 10 8 9 11 10 8 9 11 10 9 11 12 10 12 11 10 9 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!



Example 109

E7 **Fmaj7**

E7 **Dm7**

E7 **Fmaj7**

Cmaj7 **D7**

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

CHAPTER 12

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	$\flat 3$	4	$\flat 5$	$\flat 6$	$\flat 7$	8	9	$\flat 10$	11	$\sharp 11$	$\flat 13$

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 $\flat 3$ $\flat 5$ $\flat 7$ $\flat 9$) 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 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 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 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 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 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

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

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 2

		1	2	$\flat 3$	
	$\flat 5$		$\flat 6$	$\flat 7$	
	2	$\flat 3$	4		
$\flat 6$		$\flat 7$	1		
$\flat 3$		4	$\flat 5$		
$\flat 7$		1	2		
	3fr				

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 4

		$\flat 3$	4	$\flat 5$	
		$\flat 7$	1	2	
	4	$\flat 5$	$\flat 6$		
	1		2	$\flat 3$	
$\flat 5$		$\flat 6$	$\flat 7$		
	2	$\flat 3$	4		
	6fr				

Fingering 5

		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	$\flat 5$		
	8fr				

Fingering 6

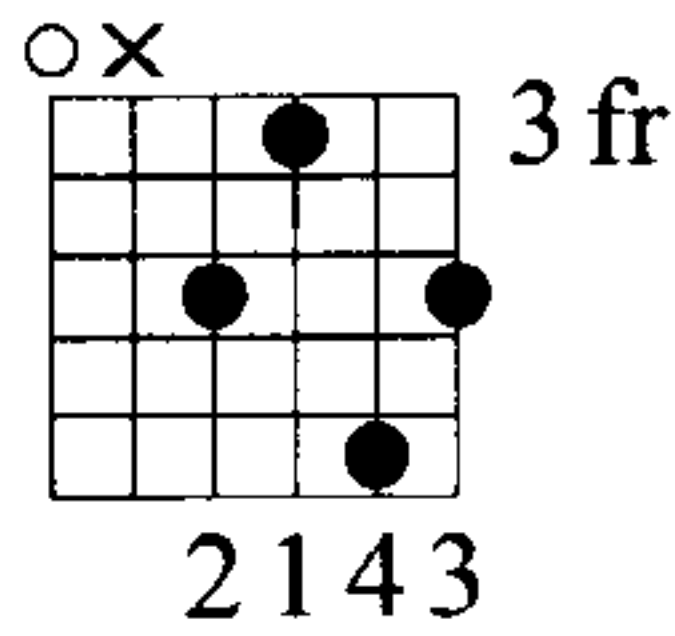
	$\flat 5$		$\flat 6$	$\flat 7$	
		2	$\flat 3$	4	
$\flat 6$		$\flat 7$	1		
$\flat 3$		4	$\flat 5$		
$\flat 7$		1	2		
4	$\flat 5$		$\flat 6$		
	10fr				

Fingering 7

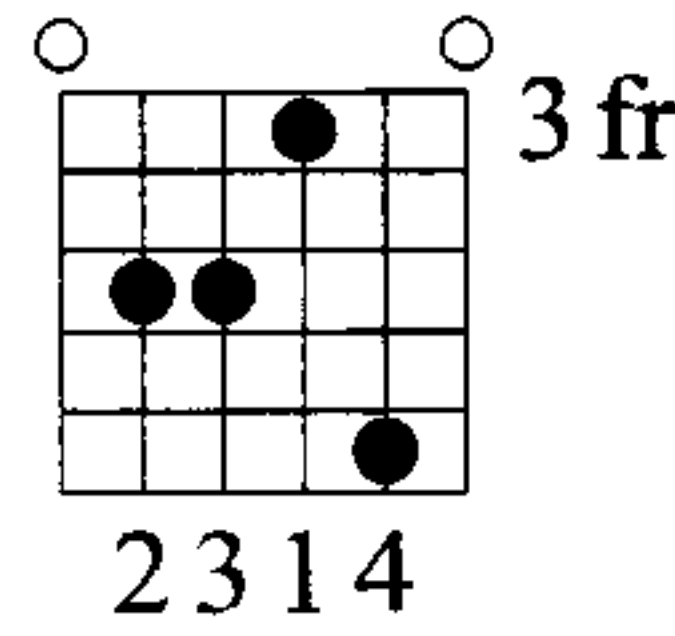
		$\flat 6$	$\flat 7$	1	
		$\flat 3$	4	$\flat 5$	
	$\flat 7$		1	2	
	4	$\flat 5$	$\flat 6$		
	1		2	$\flat 3$	
$\flat 5$		$\flat 6$	$\flat 7$		
	11fr				

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.

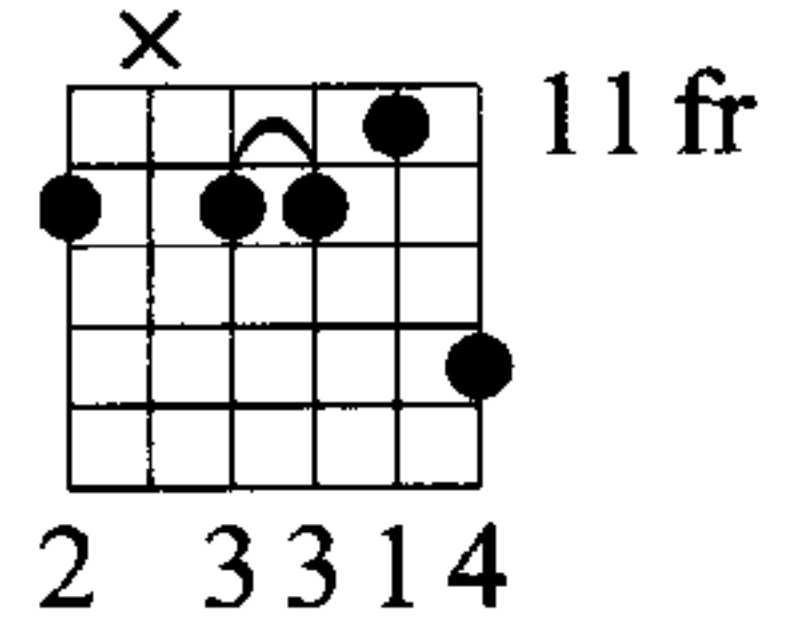
Emin11 $\flat 5$



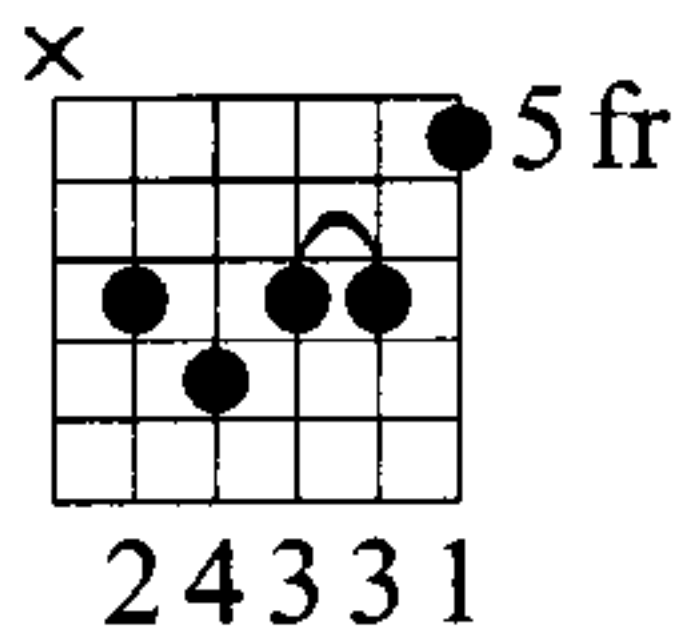
Emin9 $\flat 5$



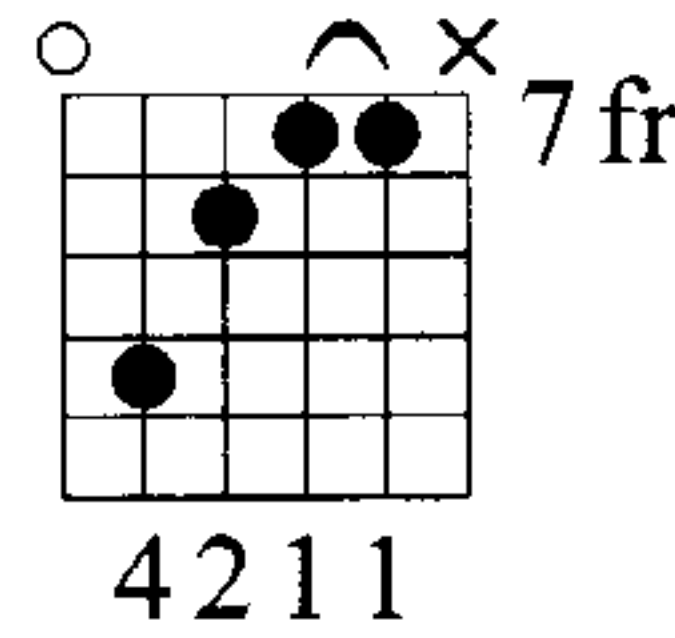
Emin9 $\flat 5$



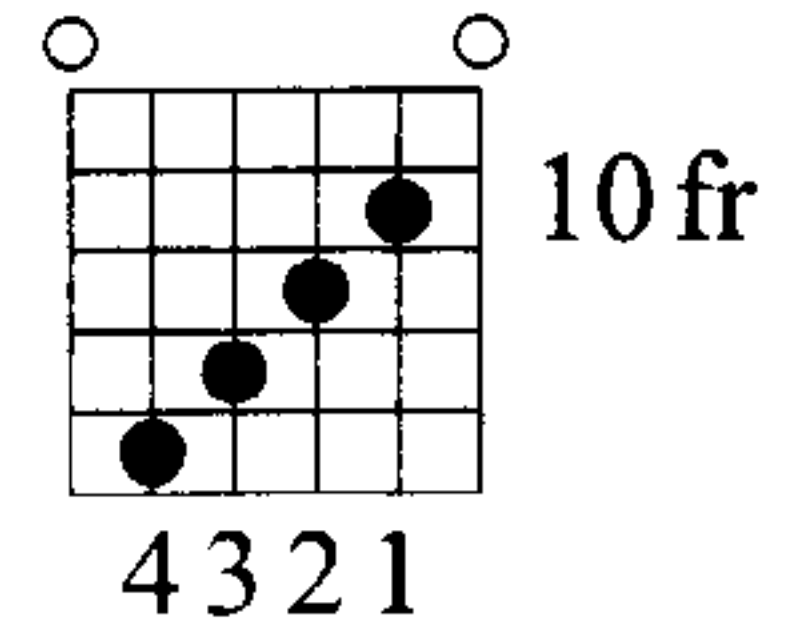
Emin11 $\flat 5$



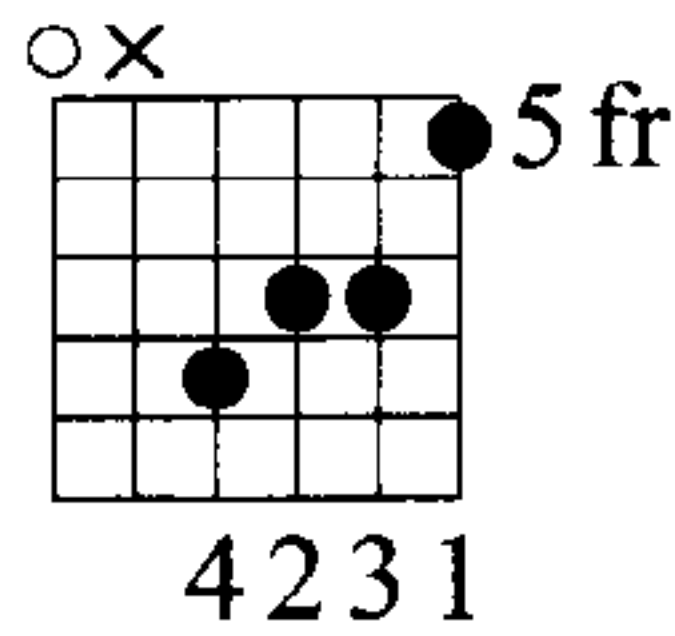
Emin9 $\flat 5$



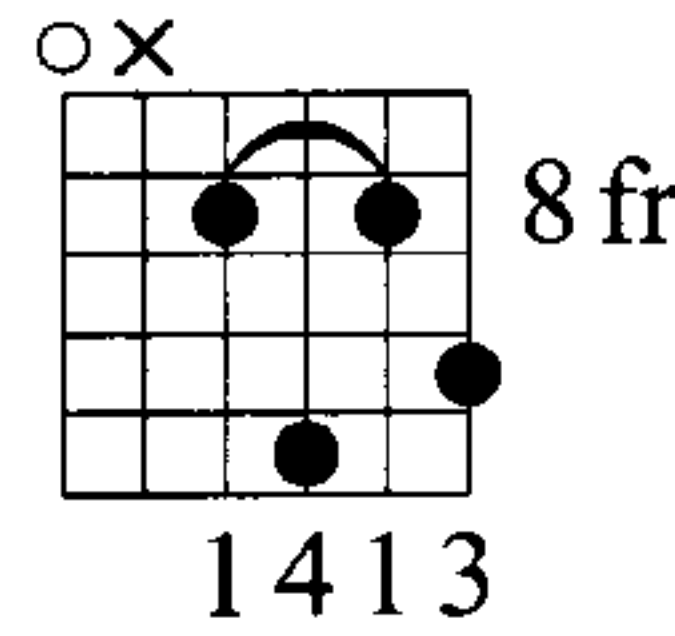
Emin11 $\flat 5$



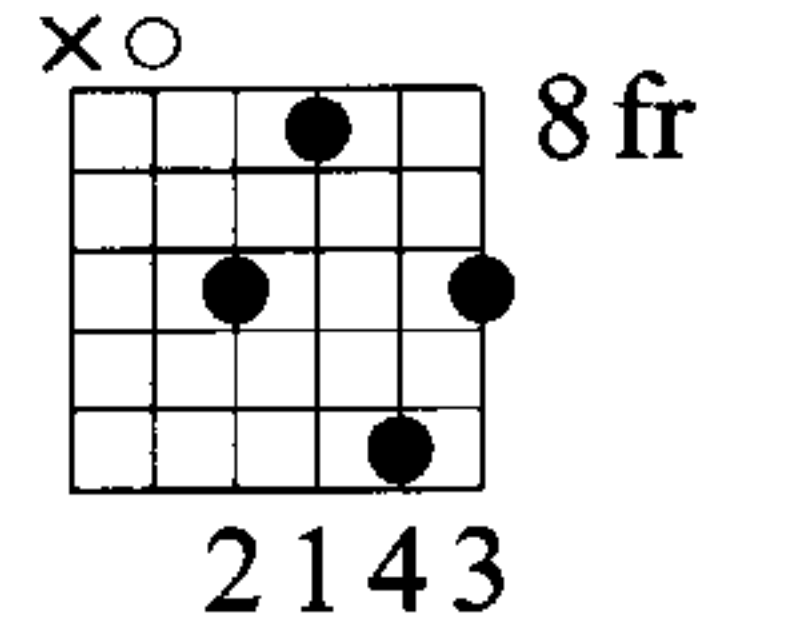
Emin11 $\flat 5$



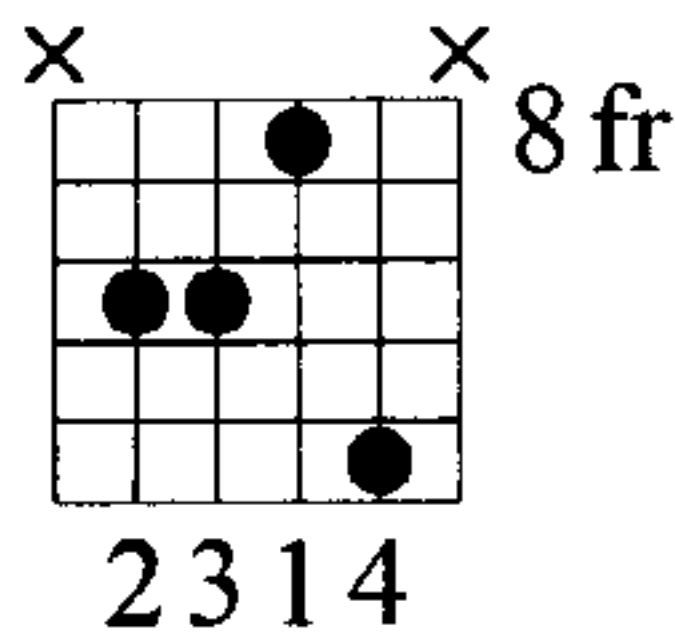
Emin9 $\flat 5$



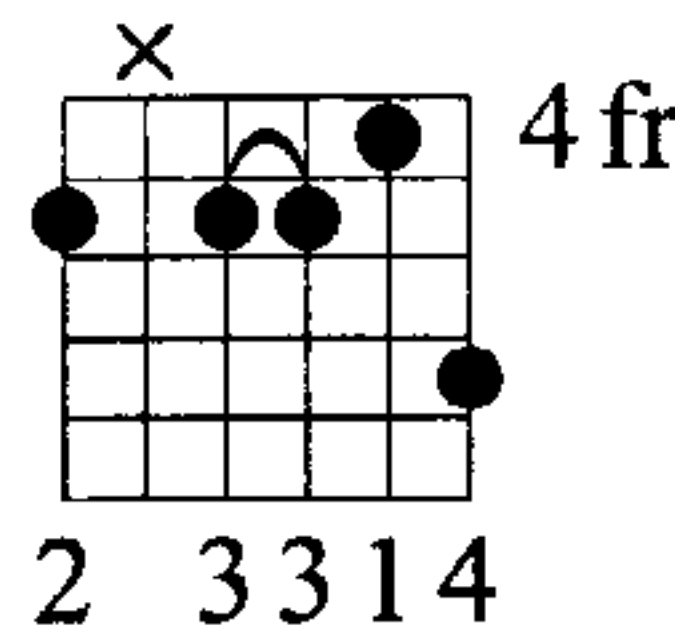
Amin11 $\flat 5$



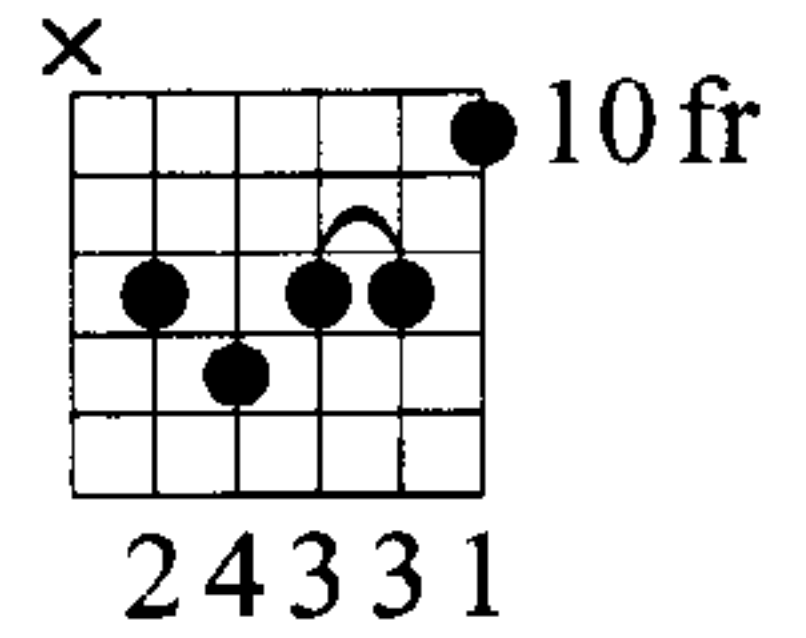
Amin9 $\flat 5$



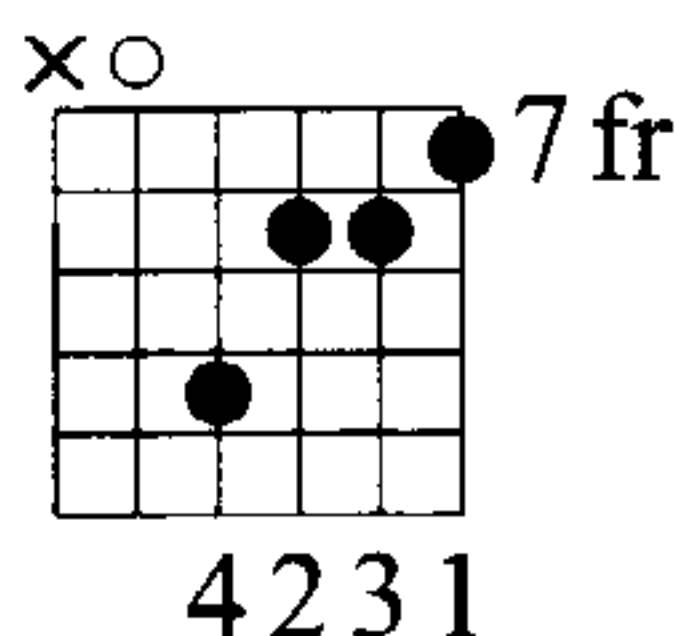
Amin9 $\flat 5$



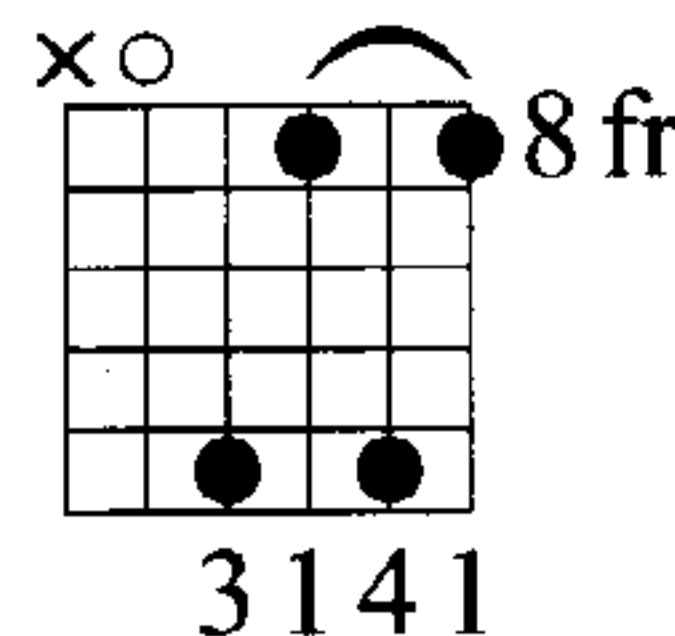
Amin11 $\flat 5$



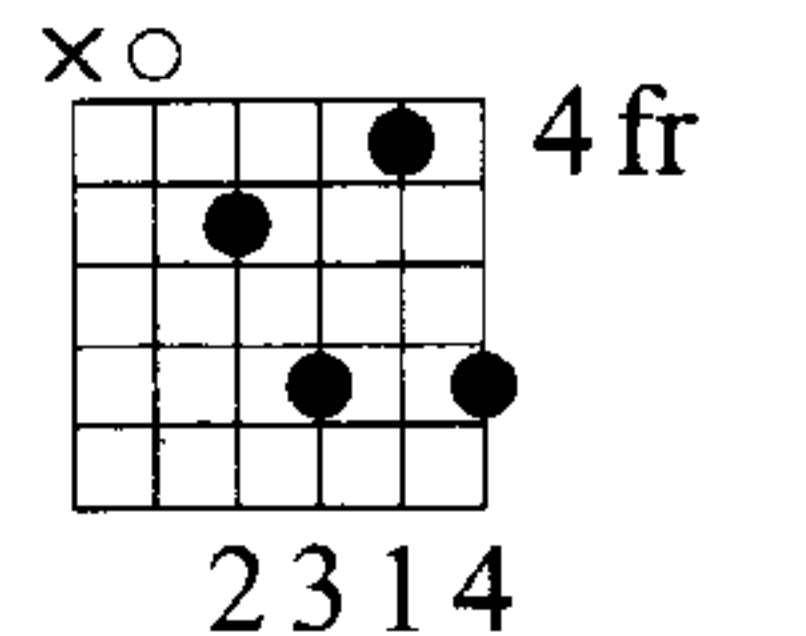
Amin9 $\flat 5$



Amin11 $\flat 5$



Amin11 $\flat 5$



Now it's time again for some more licks. These licks will go from easy to hard and will be over the Em9 $\flat 5$ chord. Have fun!

Example 110

Em9($\flat 5$)

CD 2
41
TRACK

Example 110 musical notation and tablature. The staff shows a melodic line in 4/4 time with notes and accidentals. Below the staff are fret numbers and a tablature section with strings T, A, and B.

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

Tablature strings: T, A, B

Example 111

Em9($\flat 5$)

CD 2
42
TRACK

Example 111 musical notation and tablature. The staff shows a melodic line in 4/4 time with notes and accidentals. Below the staff are fret numbers and a tablature section with strings T, A, and B.

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

Tablature strings: T, A, B

Example 112

Em9($\flat 5$)

CD 2
43
TRACK

Example 112 musical notation and tablature. The staff shows a melodic line in 4/4 time with notes and accidentals. Below the staff are fret numbers and a tablature section with strings T, A, and B.

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

Tablature strings: T, A, B

Example 112 musical notation and tablature (continued). The staff shows a melodic line in 4/4 time with notes and accidentals. Below the staff are fret numbers and a tablature section with strings T, A, and B.

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

Tablature strings: T, A, B

More licks, this time in A aeolian $\flat 5$. These licks will go from easy to hard and will all be over the Amin9 $\flat 5$ chord. Play them as accurately as possible.

CD 2
44
TRACK

Example 113

Amin9($\flat 5$)

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

Example 114

Amin9($\flat 5$)

CD 2
45
TRACK

4 3 1 1 1 4 2 1 2 1 4 3 1 2 1 4 2 1 2 3 4 2 1 2 2 4 2 1
 V \square V V V V \square V V V V \square V V V V \square V V V V \square V V V V \square V
 T 11 10 8 8 10 8 7 8 8 7 5 6 7 5 3 4 5 8 6 4 5 5 7 5 4
 A
 B

Example 115

Amin9($\flat 5$)

CD 2
46
TRACK

1 4 1 4 2 4 1 4 2 4 1 4 2 3 1 4 2 3 1 4 1 2 3 4 4 2 1 2 2 1 3 3
 V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V
 T 5 8 5 8 6 8 5 9 7 9 5 8 7 8 6 10 8 10 7 10 8 10 11 13 10 8 7 8 8 7 10 10
 A
 B

4 2 1 1 3 1 4 1 1 3 1 3 4 2 1 3 4 3 1 3 1 4 3 1 3 4 3 3 3 1
 V \square V V \square V V \square V V \square V V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V \square V
 T 12 10 8 8 10 8 10 7 8 10 8 10 10 8 7 9 8 7 5 7 5 6 5 3 5 6 5 5 3
 A
 B

LESSON 6

COMBINATION LICKS IN E AND A AEOLIAN $\flat 5$

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($\flat 5$) Am7($\flat 5$)

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

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

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

A

B

Example 117

CD 2
48
TRACK

Em7($\flat 5$) Am7($\flat 5$)

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

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

T 8 7 5 5 6 7 5 8 7 5 8 5 7 7 8 7 5 4 6 5 7 5 4 5

A

B

Example 118

CD 2
49
TRACK

Em7($\flat 5$)

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

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

T 5 3 2 3 3 7 5 3 3 5 7 5 3 5 5 7 5 4 5 5 6 5 7 5 8 7 10

A

B

Am7($\flat 5$)

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

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

A

B

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

CD 2
51
TRACK

(♩ = 125)

* 8va G/A (mixolydian)

Musical notation for G/A (mixolydian) mode, 8va. The piece is in 4/4 time with a tempo of 125 bpm. The notation includes a staff with notes, a picking pattern, and a fretboard (TAB) with fret numbers.

Picking: 1 3 4 3 1 3 2 3 3 1 1 1 2 1 3 1 3 1

TAB: 12 14 15 14 12 14 14 14 14 12 12 10 12 14 14 12 14 12

B/A (lydian)

Musical notation for B/A (lydian) mode. The notation includes a staff with notes, a picking pattern, and a fretboard (TAB) with fret numbers.

Picking: 3 2 4 1 2 4 1 3 3 3 1 1 3 3 1 1

TAB: 14 12 14 11 12 14 14 16 16 16 14 14 16 16 14 14

Fmin9 (dorian)

Musical notation for Fmin9 (dorian) mode. The notation includes a staff with notes, a picking pattern, and a fretboard (TAB) with fret numbers.

Picking: 2 1 3 4 3 1 3 2 3 3 1 3 1

TAB: 15 13 15 16 15 13 15 15 15 15 13 15 13

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

TAB 15 19 17 15 17 15 17 15 17 19 16 17 19 16 14 17 15 16 19 17 14 17

D♭maj7♭5/C (C phrygian)

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

∩ ∩ V ∩ ∩ V ∩ V ∩ V ∩ V ∩ V

TAB 15 16 18 18 16 15 18 16 15 16 17 18

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 ∩ V V

TAB 16 14 13 16 14 13 14 15 16 14 16 16 16 18 18 23 21 18 21 18 21 18 18

E♭maj9 (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 ∩ V V

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

E♭min7♭5 (E♭ aeolian ♭5)

A♭13♭9 (A♭ half-whole diminished)

3 2 1 2 4 2 3 2 1 2 3

∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩

TAB 16 14 13 14 16 13 14 13 11 13 14

Fmin7#5 (F aeolian)

Bb13#11 (Bb lydian b7)

Emin11 (E dorian)

A7#9 (A super locrian)

Fmaj7/G (G mixolydian)

Bmin7b5/E (E phrygian major)

E7b9 (E phrygian major)

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IONIAN	HALF-WHOLE DIMINISHED
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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 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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