

INTROSPECTIVE GUITAR

A photograph of a male musician with a beard, wearing a dark t-shirt with a graphic, playing a white electric guitar. He is looking down at the guitar with a focused expression. The background is dark with some stage lighting visible.

A MODERN APPROACH TO
NAVIGATING YOUR WAY
AROUND THE FRETBOARD

A photograph of a musician playing a double bass (upright bass) on stage. The musician is wearing a dark shirt and is partially visible. The background is dark with some stage lighting.

BY
MICHAEL ELSNER

Introspective Guitar

Introspective Guitar was written for the sole purpose of advancing the guitarist's knowledge of modal theory and application. This book goes *in-depth* in its discussion and application of the modes, with over 1,000 exercises and variations that give the student an extended modal vocabulary to draw from. Included are easy to learn concepts, that when applied to each mode, will help the guitarist visualize the modes over the entire fretboard as well as apply them to various chords and progressions.

Unique concepts such as the 10 Positions to all scales and modes, the Backwards Modal Approach, 12 Tone Rows and the Color Scale are covered in this book as well as numerous Exotic and Synthetic Scales. Each concept is elementary in its origin, but once learned, will open up new worlds of musical possibilities to the artist.

Introspective Guitar is intended for intermediate through advanced players with a desire to explore the musical possibilities acquired through the knowledge of modal theory. The player's basic knowledge of chords and progressions is assumed, as well as an understanding of how chords are derived from parent scales. It is also encouraged that the student has a previous knowledge of rhythmic patterns (eighth notes, triplets, etc...).

This book is broken up into 4 Sections. The first being an introduction to the makeup and origin of modes as well as an extensive Warm Up section devoted to preparing the guitarist for his practice session or performance. Section 2 contains 7 chapters, each one dedicated to a mode of the Major Scale. Section 3 is a broad overview of when and where to apply the modes as well as ideas on new ways to approach the use of modes. The last section contains a Scale/Chord Relationship diagram and a variety of Synthetic and Exotic Scales upon which the concepts learned in Sections 2 and 3 can be applied to create more unique sounding ideas and melodies.

Table Of Contents

➤	Introduction	
➤	Section 1	
◆	How To Build a Major Scale	6
◆	What is a Mode?	7
◆	What are the Modes?	8
◆	Warming Up	9
◆	Finger Independence	10
◆	12 Tone Rows	18
◆	Arpeggios	19
➤	Section 2	
◆	The Ionian Mode	26
◆	The Dorian Mode	32
◆	The Phrygian Mode	38
◆	The Lydian Mode	44
◆	The Mixolydian Mode	50
◆	The Aeolian Mode	56
◆	The Locrian Mode	62
➤	Section 3	
◆	Circle of 5 ^{ths}	69
◆	Putting It All Together	72
◆	Progressions	76
◆	The Color Scale	82
◆	Backwards Modal Approach	84
➤	Section 4	
◆	Scale / Chord Relationships	87
◆	Synthetic and Exotic Scales	89

Introduction

Welcome to *Introspective Guitar*. You may be wondering what the title of this book has to do with its contents. Well, the answer to that very question is what lies at the heart of this book. I believe that for us to fully express ourselves as musicians, we need to have total control and command over our instrument. Not only does this mean total mechanical control, but total creative control as well. In order to truly express what we hear in our head, both the mechanical and creative processes need to be working hand in hand with each other.

Over the last few decades, the process of recording and distributing modern music has evolved dramatically. The equipment we use to record and perform music has become much more powerful, leading to a change in the way that records are recorded, marketed and sold. However, despite this change, the concepts and techniques behind playing the guitar and creating music with it have remained the same.

Outlined in the following pages are the tools needed to bridge the gap between mechanical control of our instrument and the creative potential we have with it. All you need to do is sit down, dive into the exercises and commit some new patterns to memory.

I strongly recommend that you use a metronome while practicing the exercises in this book. This will keep your tempo constant as well as allow you to push yourself once you have the exercise down at your current tempo. Also, I have found it extremely beneficial to practice the exercises in this book in every key. This will help you familiarize yourself with playing in various keys, not just the typical A, E, and G that most guitar players fall into the rut of playing in.

The exercises in this book are meant to be fun and challenging. There is much room for your own variations on these themes, and I strongly recommend that you come up with as many new ideas as you can. Push yourself and you'll notice results fairly quickly.

There is one thing I'd like to say about scales, modes, and theory at large. I've heard the argument from a lot of musicians that if they learn any type of theory it'll stifle their creativity. I'd equate this mentality to a tourist in a foreign land navigating the complex highways and city streets without a map or any basic knowledge of the local language. You may eventually get to your destination, but you may have taken many unnecessary detours along the way. I'm not saying that you need to know how to write out music in 4 part harmony, or the theory behind the Neapolitan 6th, but I believe a solid foundation of theory is essential if you want to work with other musicians and have a fruitful career in music.

So, with that being said, I hope you enjoy playing through this book as much as I have enjoyed writing it. Now crank that amp up and let's get to work... or play... however you want to look at it.

-Michael Elsner

Section 1

How to Build a Major Scale

What is a Mode?

What are the Modes?

Warming Up

Finger Independence

12 Tone Rows

Arpeggios

How To Build A Major Scale

All scales are derived from a series of whole steps and half steps played in succession. For guitarists, a whole step is a note 2 frets away, forward or backward, from your starting note. A half step is a note 1 fret away, forward or backward, from your starting note.

Example 1 Whole Step



Example 2 Half Step



The Major Scale consists of 2 whole steps, 1 half step, 3 whole steps, and finally 1 half step (W,W,H,W,W,W,H). In C, this would be C,D,E,F,G,A,B,C.

Example 3 C Major Scale



The Major Scale is commonly written numerically as 1,2,3,4,5,6,7, leaving off the 8th degree, or octave, as it simply is a restatement of the root note of the scale.

In this book we will reference each scale/mode off of the Major Scale (1,2,3,4,5,6,7). For example, in the Natural Minor Scale (also known as the Aeolian Mode), the 3rd, 6th, and 7th degrees are each lowered a half step compared to the Major Scale. Therefore, the Natural Minor Scale (Aeolian) would be written as 1,2,*b*3,4,5,*b*6,*b*7. Comparing this to the major scale, we see that the notes in C Natural Minor (or C Aeolian) are C,D,E_b,F,G,A_b,B_b.

What Is A Mode?

When playing single note lines in music, scales and modes are often used as a guide for what notes will sound good over certain chords. Simply stated, a mode is nothing more than a collection of notes taken from a parent scale. That's all there is to it. Easy right? Well, it took me a long time to understand this idea and implement the concept into my playing.

In my quest to better myself as a musician and be able to perform in any given situation, I've come across some interesting ways to think about scales and modes and how to utilize them at the drop of a hat. My goal in this book is to get you thinking along these same lines so that you can utilize different scales and modes to their, and your, fullest potential.

The seven "classic" modes that we'll be covering in-depth in this book are based on the Major Scale, also known as the Ionian Mode. These modes simply start on the different degrees of the Major Scale (Ionian Mode), with each having its own harmonic and melodic implications.

What Are The Modes?

Now that we have an idea of what a mode is, let's explore this further using the key of C Major, spelled C,D,E,F,G,A,B.

The 1st mode of this scale is called Ionian (1,2,3,4,5,6,7), but the term Major is most often used to describe it as the true major scale. This mode starts on the root note (in this case C) and continues up to the same note an octave higher (C,D,E,F,G,A,B,C).

The 2nd mode of this scale is called Dorian (1,2,b3,4,5,6,b7), and has a minor tonality because of the lowered 3rd degree. This mode starts on the second note (in this case D) and continues to it's root an octave higher (D,E,F,G,A,B,C,D).

The 3rd mode is called Phrygian (1,b2,b3,4,5,b6,b7), and has a minor tonality as well. Phrygian starts on the third note (in this case E) and continues up (E,F,G,A,B,C,D,E).

The 4th mode is called Lydian (1,2,3,#4,5,6,7). It has a major tonality because of the major 3rd and starts on the fourth note of the Major Scale (in this case F) and continues (F,G,A,B,C,D,E,F).

The 5th mode is called Mixolydian (1,2,3,4,5,6,b7), and also has a major tonality. It starts on the 5th note of the Major Scale (in this case G) and ascends (G,A,B,C,D,E,F,G).

The 6th mode of the Major Scale is known as the Aeolian Mode but is more commonly referred to as the Natural (Pure) Minor Scale. It is considered the relative minor to it's parent scale (in this case C Major), but regardless of what name you choose to call it by, it is still spelled the same (1,2,b3,4,5,b6,b7). The Aeolian mode starts on the 6th note of the Major Scale and ascends (A,B,C,D,E,F,G,A).

The 7th and final mode of the Major Scale is called the Locrian Mode (1,b2,b3,4,b5,b6,b7). This is the least commonly used mode because of its diminished tonality as a result of the lowered 3rd and 5th degrees. The Locrian Mode starts on the 7th note of the Major Scale and ascends (B,C,D,E,F,G,A,B).

Warming Up

I used to hate this part of practicing. In fact, I hated it so much that I never did it. Then, as a result, I injured my hand pretty severely and had to put the guitar down for almost a year in order to recover. Since then I haven't had much of a choice about warming up since it is essentially the difference between working a day job or creating music for a living. I prefer the latter. So, as a result, I've chosen to not look at my warm up routine as a "Warm Up Routine," but more of an "Exercise in Finger Independence."

Ever notice how often your dog or cat stretches its muscles? If you have, then you most likely know where I'm going with this. Unlike a lot of humans, animals are pretty smart when it comes to taking care of their bodies. Stretching should be the first part of your warm up because it loosens tight muscles and tendons and increases flexibility, decreasing the risk of injury to your hands. After stretching out, massage the muscles used to play the guitar in order to increase the blood flow through these muscles. The nice thing about this part of warming up is that you can stretch and massage the muscles you use without even having to pick up the guitar. This can be accomplished on the way to a rehearsal, in the dressing room before a show, or on a couch while watching TV. Here are a few exercises to get you going...

Hold each stretch for 15 to 20 seconds and repeat them as often as you'd like. Don't pull too hard and **don't hurt yourself!**

- Stretching:**
- 1) Pull arm over head and feel the stretch along your side.
 - 2) Pull arm around front of body to stretch back and shoulder.
 - 3) With arm fully extended in front of you, pull fingertips down and in to stretch top of hand, wrist and forearm.
 - 4) With arm fully extended in front of you, pull fingertips up and back to stretch bottom of hand, wrist and forearm.
 - 5) With arm extended in a manner to shake hands with someone, pull thumb back to stretch inside of palm.

- Massaging:**
- 1) Massage each finger through to the tips.
 - 2) Massage palm of hand with thumb of other hand.
 - 3) Massage front of shoulder/collarbone area.
 - 4) Massage muscles around elbow.
 - 5) Massage forearm.

Finger Independence

When it comes to the “Finger Independence” part of warming up, separate your routine into two main categories, left hand and right hand.

Left Hand:

We can break our left hand warm up exercises into 3 sections.

- 1) Single String Variations
- 2) Adjacent String Variations
- 3) String Skipping Variations

The graph below outlines 24 fingering variations that can be used with each of the exercises in this section. The numbers simply refer you to which finger to use and when. For example, 1 represents your pointer finger and 4 represents your pinky.

1234	2134	3124	4123
1243	2143	3142	4132
1324	2314	3214	4213
1342	2341	3241	4231
1423	2413	3412	4312
1432	2431	3421	4321

It would be pointless to write out each variation for each exercise. Therefore, I have written each exercise using the first variation as an example. The exercise patterns are relatively easy to remember so you should have no problem incorporating the other 23 variations into each exercise.

It is extremely important to practice with a metronome. This serves two purposes. The first is that it keeps you honest about your timing which will help you realize what you need work on, and second, you can chart your progress and push yourself to attain a faster beat per minute tempo during your practice sessions.

Single String:

Exercise 1

Exercise 1 musical notation for Single String. The exercise consists of two systems of four measures each. The first system contains the following fingerings: 1 2 3 4 2 3 4 5, 3 4 5 6 4 5 6 7, 5 6 7 8 6 7 8 9, and 7 8 9 10 8 9 10 11. The second system contains: 12 11 10 9 11 10 9 8, 10 9 8 7 9 8 7 6, 8 7 6 5 7 6 5 4, and 6 5 4 3 5 4 3 2. The notation includes a treble clef staff and three string staves labeled T, A, and B.

Exercise 2

Exercise 2 musical notation for Single String. The exercise consists of two systems of four measures each. The first system contains the following fingerings: 1 2 3 4 5 4 3 2, 3 4 5 6 7 6 5 4, 5 6 7 8 9 8 7 6, and 7 8 9 10 11 10 9 8. The second system contains: 9 10 11 12 11 10 9 8, 7 8 9 10 9 8 7 6, 5 6 7 8 7 6 5 4, and 3 4 5 6 5 4 3 2. The notation includes a treble clef staff and three string staves labeled T, A, and B.

Exercise 3

Exercise 3 musical notation for Single String. The exercise consists of two systems of four measures each. The first system contains the following fingerings: 0 1 2 3 4 3 2 1, 0 2 3 4 5 4 3 2, 0 3 4 5 6 5 4 3, and 0 4 5 6 7 6 5 4. The second system contains: 0 7 6 5 4 5 6 7, 0 6 5 4 3 4 5 6, 0 5 4 3 2 3 4 5, and 0 4 3 2 1 2 3 4. The notation includes a treble clef staff and three string staves labeled T, A, and B.

Exercise 4

Exercise 4 musical score (Treble Clef, Key of D major):

Melody (Treble):

- Measure 1: 1 2 3 4 5 6 7 8
- Measure 2: 9 10 11 12 13 14 15 16
- Measure 3: 16 15 14 13 12 11 10 9
- Measure 4: 8 7 6 5 4 3 2 1

Bass staff: Empty.

Adjacent String:

Exercise 1

Exercise 1 musical score (Treble Clef, Key of D major):

System 1:

- Measure 1: 1 2 3 4 1 2 3 4
- Measure 2: 2 3 4 5 2 3 4 5
- Measure 3: 3 4 5 6 3 4 5 6
- Measure 4: 4 5 6 7 4 5 6 7

System 2:

- Measure 5: 8 7 6 5 8 7 6 5
- Measure 6: 7 6 5 4 7 6 5 4
- Measure 7: 6 5 4 3 6 5 4 3
- Measure 8: 5 4 3 2 5 4 3 2

Bass staff: Empty.

Exercise 2

Exercise 2 musical score (Treble Clef, Key of D major):

System 1:

- Measure 1: 1 2 3 4 1 2 3 4
- Measure 2: 5 4 3 2 5 4 3 2
- Measure 3: 3 4 5 6 3 4 5 6
- Measure 4: 7 6 5 4 7 6 5 4

System 2:

- Measure 5: 5 6 7 8 5 6 7 8
- Measure 6: 7 6 5 4 7 6 5 4
- Measure 7: 6 5 4 3 6 5 4 3
- Measure 8: 5 4 3 2 5 4 3 2

Bass staff: Empty.

Exercise 3

Exercise 3, first system musical notation and fingering.

Exercise 3, second system musical notation and fingering.

Exercise 4

Exercise 4, first system musical notation and fingering.

Exercise 4, second system musical notation and fingering.

* Try playing these examples using all 6 strings.

String Skipping:

Exercise 1

Exercise 1 musical score for strings (T, A, B) in treble clef, 4/4 time. The score consists of four measures, each with a melodic line and a corresponding string skipping pattern.

Measure 1: Melodic line starts on G4, moving up stepwise to D5. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 2: Melodic line starts on D5, moving up stepwise to A5. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 3: Melodic line starts on A5, moving up stepwise to E6. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 4: Melodic line starts on E6, moving up stepwise to B6. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 5: Melodic line starts on B6, moving down stepwise to G5. String skipping patterns: T (2 3 4 5), A (2 3 4 5), B (2 3 4 5).

Measure 6: Melodic line starts on G5, moving down stepwise to D4. String skipping patterns: T (2 3 4 5), A (2 3 4 5), B (2 3 4 5).

Measure 7: Melodic line starts on D4, moving down stepwise to G3. String skipping patterns: T (2 3 4 5), A (2 3 4 5), B (2 3 4 5).

Measure 8: Melodic line starts on G3, moving down stepwise to D3. String skipping patterns: T (2 3 4 5), A (2 3 4 5), B (2 3 4 5).

Measure 9: Melodic line starts on D3, moving down stepwise to G2. String skipping patterns: T (6 5 4 3), A (6 5 4 3), B (6 5 4 3).

Measure 10: Melodic line starts on G2, moving down stepwise to D2. String skipping patterns: T (6 5 4 3), A (6 5 4 3), B (6 5 4 3).

Measure 11: Melodic line starts on D2, moving down stepwise to G1. String skipping patterns: T (6 5 4 3), A (6 5 4 3), B (6 5 4 3).

Measure 12: Melodic line starts on G1, moving down stepwise to D1. String skipping patterns: T (6 5 4 3), A (6 5 4 3), B (6 5 4 3).

Exercise 2

Exercise 2 musical score for strings (T, A, B) in treble clef, 4/4 time. The score consists of four measures, each with a melodic line and a corresponding string skipping pattern.

Measure 1: Melodic line starts on G4, moving up stepwise to D5. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 2: Melodic line starts on D5, moving up stepwise to A5. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 3: Melodic line starts on A5, moving up stepwise to E6. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 4: Melodic line starts on E6, moving up stepwise to B6. String skipping patterns: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4).

Measure 5: Melodic line starts on B6, moving down stepwise to G5. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 6: Melodic line starts on G5, moving down stepwise to D4. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 7: Melodic line starts on D4, moving down stepwise to G3. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 8: Melodic line starts on G3, moving down stepwise to D3. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 9: Melodic line starts on D3, moving down stepwise to G2. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 10: Melodic line starts on G2, moving down stepwise to D2. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 11: Melodic line starts on D2, moving down stepwise to G1. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Measure 12: Melodic line starts on G1, moving down stepwise to D1. String skipping patterns: T (5 4 3 2), A (5 4 3 2), B (5 4 3 2).

Exercise 3

Exercise 3 musical notation and guitar tablature. The notation is in treble clef. The tablature consists of three parts: T (Treble), A (Acoustic), and B (Bass). The exercise is divided into two systems of four measures each.

System 1:

- Measure 1: T (1 2 3 4), A (1 2 3 4), B (1 2 3 4)
- Measure 2: T (5 6 7 8), A (5 6 7 8), B (5 6 7 8)
- Measure 3: T (9 10 11 12), A (9 10 11 12), B (9 10 11 12)
- Measure 4: T (13 14 15 16), A (13 14 15 16), B (13 14 15 16)

System 2:

- Measure 5: T (16 15 14 13), A (16 15 14 13), B (16 15 14 13)
- Measure 6: T (12 11 10 9), A (12 11 10 9), B (12 11 10 9)
- Measure 7: T (8 7 6 5), A (8 7 6 5), B (8 7 6 5)
- Measure 8: T (4 3 2 1), A (4 3 2 1), B (4 3 2 1)

Exercise 4

Exercise 4 musical notation and guitar tablature. The notation is in treble clef. The tablature consists of three parts: T (Treble), A (Acoustic), and B (Bass). The exercise is divided into two systems of four measures each.

System 1:

- Measure 1: T (3 4), A (3 4), B (1 2)
- Measure 2: T (3 4), A (3 4), B (1 2)
- Measure 3: T (1 2), A (1 2), B (1 2)
- Measure 4: T (3 4), A (3 4), B (3 4)

System 2:

- Measure 5: T (3 4), A (3 4), B (1 2)
- Measure 6: T (1 2), A (1 2), B (1 2)
- Measure 7: T (3 4), A (3 4), B (3 4)
- Measure 8: T (1 2), A (1 2), B (1 2)

A Word On Alternate Picking

Much of the left hand warm ups double as a great warm up for the right hand as well. It is especially important that you concentrate on your alternate picking during these exercises. The point here is not speed, but accuracy. You can increase speed over time, but only after you have achieved total accuracy at your current tempo.

Alternate picking is exactly that... alternate picking. If you start with a down stroke, then the next note you play will be with an upstroke regardless of what string you played the previous note on. If you're new to this concept, start by playing an open string in a *down up down up* picking pattern. When you feel comfortable with the pattern, start incorporating this way of picking into all the exercises in this book.

Right Hand:

The following exercises are not only great for building speed and accuracy but also truly put your alternate picking and string skipping skills to the test. Keep your metronome tempo the same for each exercise. This is designed to start off slow and build steadily by increasing the number of notes you play per beat. The full pattern is given in Exercise 1. Play through this progression for Exercises 2, 3 and 4. If you're feeling real adventurous, play 5 notes per beat (quintuplets) and 6 notes per beat (sextuplets). Have Fun!

Exercise 1

Exercise 1 musical notation and guitar tablature. The notation is in treble clef. The tablature shows strings T (Treble), A (Alto), and B (Bass). Fret numbers are indicated below the strings.

System 1:

Measure	T	A	B
1			5
2			7
3			7
4			7
5		6	7
6		7	7

System 2:

Measure	T	A	B
1			5
2			7
3			7
4			7
5		5	7
6		7	7

System 3:

Measure	T	A	B
1			8
2			10
3			10
4			10
5		8	10
6		10	10

System 4:

Measure	T	A	B
1			3
2			5
3			5
4			5
5		3	5
6		5	5

System 5:

Measure	T	A	B
1			2
2			4
3			4
4			4
5		2	4
6		4	4

Exercise 2

Exercise 2 musical notation. The treble staff shows a melody in G major. The vocal parts (T, A, B) are in three-part harmony. Fingerings are indicated by numbers 5, 6, and 7.

Exercise 3

Exercise 3 musical notation. The treble staff shows a melody in G major with triplet markings. The vocal parts (T, A, B) are in three-part harmony. Fingerings are indicated by numbers 5, 6, and 7.

Exercise 4

Exercise 4 musical notation. The treble staff shows a melody in G major. The vocal parts (T, A, B) are in three-part harmony. Fingerings are indicated by numbers 5, 6, and 7.

12 Tone Rows

Now that our left and right hands have gone through their own warm up exercises, let's put them to the test. The following patterns are called 12 Tone Rows. Simply stated, these exercises comprise of a repeating pattern of each of the 12 tones in the western scale. The idea of these patterns is that we never repeat a note. I have personally found this helpful in breaking my fingers out of any patterns that they have gotten used to during the previous warm ups. They are also helpful in that they contain some finger stretches and string skipping.

Here are 4 example exercises/patterns with the fingerings to get you going, but feel free to come up with as many new ones as you'd like. The one thing to remember while creating your own is to use each note only once. Get creative and have fun!

Fingering: 4 3 2 4 1 2 3 2 3 2 3 3

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

Fingering: 3 2 1 1 2 4 1 4 3 4 3 4

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

Arpeggios

This subject is one of my personal favorites. Besides being extremely fun to play, arpeggios, especially extended arpeggios, sound very cool at high speeds.

By definition, an arpeggio is ‘the sounding of the notes of a chord in rapid succession instead of simultaneously.’ The most basic arpeggio consists of the 1st, 3rd and 5th notes of the scale you are playing the arpeggio in. These are also the same scale degrees for the most basic major or minor chords.

Other scale degrees can be added to the basic arpeggio to make an extended arpeggio. An example would be the Major 7th arpeggio which consists of the 1st, 3rd, 5th and 7th degrees of the Major scale. These ‘extensions’ have the ability to bring out the different tonalities of each scale and mode. If this doesn’t make complete sense yet, don’t worry. As we progress through this book you’ll understand how the modes work and which arpeggios to play in each mode.

This section is broken down into 2 categories, Major Arpeggios and Minor Arpeggios. Within each section are the basic arpeggios beginning on the 5th and 6th strings as well as their various extensions.

Major Arpeggios:

C Major (1,3,5)

Two measures of C Major (1,3,5) arpeggio on the 5th string. The first measure starts on the 5th string, 3rd fret (C4) and the second measure starts on the 5th string, 8th fret (C5). The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The arpeggio is played in a descending pattern: 3rd fret (C4), 5th fret (E4), 7th fret (G4), 8th fret (C5), 7th fret (B4), 5th fret (G4), 3rd fret (E4), 2nd fret (C4). The second measure continues the pattern: 8th fret (C5), 7th fret (B4), 5th fret (G4), 3rd fret (E4), 2nd fret (C4), 1st fret (B3), 3rd fret (D4), 5th fret (F#4), 7th fret (A4), 8th fret (C5). The notation includes a 3/4 time signature and a repeat sign at the end of the second measure.

Fingering: 2 1 4 3 2 1 2 1 1 4 1 1 2 1 2 3 4 1

Two measures of C Major (1,3,5) arpeggio on the 6th string. The first measure starts on the 6th string, 3rd fret (C4) and the second measure starts on the 6th string, 8th fret (C5). The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The arpeggio is played in a descending pattern: 3rd fret (C4), 5th fret (E4), 7th fret (G4), 8th fret (C5), 7th fret (B4), 5th fret (G4), 3rd fret (E4), 2nd fret (C4). The second measure continues the pattern: 8th fret (C5), 7th fret (B4), 5th fret (G4), 3rd fret (E4), 2nd fret (C4), 1st fret (B3), 3rd fret (D4), 5th fret (F#4), 7th fret (A4), 8th fret (C5). The notation includes a 3/4 time signature and a repeat sign at the end of the second measure.

Fingering: 2 1 4 4 3 1 2 3 1 4 1 3 2 1 3 4 4 1

C Major 7th (1,3,5,7)

Fingering: 2 1 4 2 3 2 1 1 2 1 1 3 4 3 1 1 2 1 1 2 3 2 4 1

Fingering: 2 1 4 3 4 3 2 1 2 1 2 3 4 3 4 1 2 1

C Dominant 7th (1,3,5,b7)

Fingering: 2 1 4 1 3 2 1 4 2 1 1 3 4 3 1 1 2 4 1 2 3 1 4 1

Fingering: 2 1 4 1 3 2 1 4 1 4 1 2 3 1 4 1

C Major 6th (1,3,5,6)

Fingering: 2 1 4 1 3 2 1 3 2 1 1 2 4 2 1 1 2 3 1 2 3 1 4 1

Fingering: 2 1 4 1 4 3 1 3 1 3 1 3 4 3 1 3 2 3 1 3 4 1 4 1

C Add 2nd (1,2,3,5)

Fingering: 2 4 1 4 4 1 3 2 2 4 1 1 4 1 1 4 2 2 3 1 4 4 1 4

Fingering: 2 4 1 4 4 1 3 1 2 4 1 1 4 1 1 4 2 1 3 1 4 4 1 4

C Add 4th (1,3,4,5)

Fingering: 2 1 2 4 3 2 3 1 2 1 2 4 4 1 4 3 2 1 3 2 3 4 2 1

Fingering: 2 1 2 4 4 3 4 1 2 1 2 4 4 1 4 3 2 1 4 3 4 4 2 1

C Add #4th (1,3,#4,5)

Fingering: 2 1 3 4 3 2 4 1 2 1 3 4 4 1 4 3 4 3 2 1 2 4 3 1

Fingering: 2 1 3 4 4 3 4 1 2 1 3 4 4 1 4 3 2 1 4 3 4 4 3 1

Minor Arpeggios:

A Minor (1,b3,5)

T
A
B

Fingering: 0 2 1 3 1 1 3 1 1 4 1 2 2 1 2 4 1 2

T
A
B

Fingering: 1 4 3 4 2 1 3 2 1 4 1 2 3 1 2 4 3 4

A Minor 7th (1,b3,5,b7)

T
A
B

Fingering: 0 2 1 4 3 1 1 4 3 1 1 3 4 3 1 2 3 1 2 3 1 4 1 2

T
A
B

Fingering: 1 4 3 1 4 2 1 4 3 2 1 3 4 3 1 2 3 4 1 2 4 4 1 2

A Minor b6th (1,b3,5,b6)

T
A
B

Fingering: 0 2 1 2 3 1 1 2 3 1 1 2 4 2 1 1 3 2 1 1 3 2 1 2

T
A
B

Fingering: 1 4 3 4 4 2 1 2 3 2 1 1 4 1 1 2 3 2 1 2 4 4 3 4

A Minor 6th (1,b3,5,6)

Fingering: 0 2 1 3 3 1 1 3 3 1 1 2 4 2 1 1 3 3 1 1 3 3 1 2

Fingering: 1 4 1 3 4 2 1 3 3 2 1 1 4 1 1 2 3 3 1 2 4 3 1 4

A Minor Add 2nd (1,2,b3,5)

Fingering: 0 1 2 1 4 1 2 2 4 1 2 1 4 1 2 1 2 1 2 1 4 1 2 1

Fingering: 1 3 4 3 4 1 2 1 3 1 2 1 4 1 2 1 3 1 2 1 4 3 4 3

A Minor Add b2nd (1,b2,b3,5)

Fingering: 0 1 3 2 3 4 1 1 3 4 1 1 4 1 1 4 3 2 4 2 1 1 3 1

Fingering: 1 2 4 3 4 1 2 1 3 4 2 1 4 1 2 4 3 1 2 1 4 3 4 2

A Minor Add 4th (1,b3,4,5)

Diagram 1:

Treble clef staff: A4, A4, B4, C5, D5, E5, F#5, G5, A5, A4, A4, G4, F#4, E4, D4, C4.

Fretboard (T, A, B strings):

- String T: 10, 8, 10, 12, 17, 12, 15, 13
- String A: 0, 2, 7, 5, 7, 5
- String B: 0, 3

Fingering: 0 2 0 1 3 1 3 1 3 1 3 4 4 1 3 1 4 3 1 1 3 1 0 2

Diagram 2:

Treble clef staff: A4, A4, B4, C5, D5, E5, F#5, G5, A5, A4, A4, G4, F#4, E4, D4, C4.

Fretboard (T, A, B strings):

- String T: 14, 13, 15, 12, 17, 12, 15, 13
- String A: 5, 7, 12, 10, 12, 9
- String B: 5, 8

Fingering: 1 3 1 2 4 2 4 1 3 2 4 1 4 1 4 2 3 1 4 2 4 3 1 4

These patterns can be played in any position on the guitar. For example, if you wanted to play a D Major Arpeggio, play the C Major pattern 2 frets higher so you are starting on the D instead of the C. The same goes for the minor arpeggios.

To get some other interesting sounding arpeggios, try combining some of these to make other extended variations. To get yourself started, combine the Major 6th arpeggio with the Major 7th arpeggio and combine the Minor 6th arpeggio with the Minor Added 2nd arpeggio.

It's very important to practice these patterns with a metronome. Also, remember to concentrate on your alternate picking.

Section 2

Ionian Mode
Dorian Mode
Phrygian Mode
Lydian Mode
Mixolydian Mode
Aeolian Mode
Locrian Mode

The Ionian Mode

The first mode of the Major Scale is called the Ionian Mode (1,2,3,4,5,6,7), however this scale is generally referred to as simply the Major Scale. This is the parent scale from which all the other modes are derived.

The Ionian Mode is played over major chords or progressions based on the Major Scale. The most common chords would be Major, Major 6th, Major 7th, Major 9th, and Major 11th. Also suspended chords such as the suspended 2nd (1,2,5) and 4th (1,4,5) can be used. If desired, you can add other scale degrees to these chords such as the 6th or 7th for a more interesting sound. The general rule is to keep the degrees of the chord within the context of the mode you're using.

Be aware that the 4th note in this scale is often called the "avoid" note in that it has a very dissonant nature when played over the Major and Major 7th chords.

The 10 Positions of C Major

Position 1: T (C4), A (C4), B (C4) | 8 10 12 | 8 10 12 | 9 10 |

Position 2: T (C4), A (C4), B (C4) | 8 10 | 7 8 10 | 7 9 10 |

Position 3: T (C4), A (C4), B (C4) | 8 | 5 7 8 | 5 7 9 | 5 |

Position 4: T (C4), A (C4), B (C4) | 3 5 7 | 3 5 7 | 4 5 |

Position 5: T (C4), A (C4), B (C4) | 3 5 | 2 3 5 | 2 4 5 |

Position 6: T (C4), A (C4), B (C4) | 15 | 12 14 15 | 12 14 | 12 13 |

Position 7: T (C4), A (C4), B (C4) | 10 12 14 | 10 12 14 | 12 13 |

Position 8: T (C4), A (C4), B (C4) | 10 12 | 9 10 12 | 10 12 13 |

Position 9: T (C4), A (C4), B (C4) | 7 9 10 | 8 10 | 7 8 |

Position 10: T (C4), A (C4), B (C4) | 5 7 | 5 6 8 | 5 7 8 |

C Major 3 Note Per String Pattern

Musical notation for C Major 3 Note Per String Pattern. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a triplet of eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 8, 10, 12; Bass (B) 9, 10, 12; and Treble (T) 10, 12, 13.

C Major 4 Note Per String Pattern

Musical notation for C Major 4 Note Per String Pattern. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a group of four eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 8, 10, 12, 13; Bass (B) 10, 12, 14, 15; and Treble (T) 12, 14, 15, 17.

C Major Full Scale Patterns

Musical notation for C Major Full Scale Patterns. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a group of four eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 3, 5, 7, 9, 10; Bass (B) 7, 9, 10, 12, 13, 15; and Treble (T) 12, 13, 15, 17, 19, 20.

Musical notation for C Major Full Scale Patterns. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a group of four eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 3, 5, 7, 9, 10; Bass (B) 12, 9, 10, 12, 14, 15; and Treble (T) 12, 13, 15, 17, 19, 20.

Musical notation for C Major Full Scale Patterns. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a group of four eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 8, 10, 12, 14, 15; Bass (B) 12, 14, 15, 17, 19, 20; and Treble (T) 17, 18, 20, 17, 19, 20.

Musical notation for C Major Full Scale Patterns. The notation shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The pattern consists of three measures, each containing a group of four eighth notes. The first measure is on the G string (treble clef), the second on the D string (treble clef), and the third on the A string (treble clef). The fret numbers for the strings are: Treble (T) 8, 10, 12, 14, 15; Bass (B) 17, 14, 15, 17, 19, 20; and Treble (T) 17, 18, 20, 17, 19, 20.

Exercises

The best way to learn your way around the Ionian Mode, and all the other modes for that matter, is to practice the following exercises in all 10 Positions as well as the 3 and 4 Note Per String Patterns and the Full Scale Patterns where applicable. To get you started, I've included one fingering example for each exercise.

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system: Treble clef, 4/4 time. Notes: C4, D4, E4, F#4, G4, A4, B4, C5. Fingering: 8 10 7 8 10 7 8 10.

Second system: Treble clef, 4/4 time. Notes: C5, B4, A4, G4, F#4, E4, D4, C4. Fingering: 10 9 7 10 9 7 10 9.

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system: Treble clef, 4/4 time. Notes: C4, D4, E4, F#4, G4, A4, B4, C5. Fingering: 10 12 14 10 12 14 10 12.

Second system: Treble clef, 4/4 time. Notes: C5, B4, A4, G4, F#4, E4, D4, C4. Fingering: 12 15 13 12 15 13 12 15.

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

First system: Treble clef, 4/4 time. Notes: C4, D4, E4, F#4, G4, A4, B4, C5. Fingering: 8 10 12 8 10 8 12 10.

Second system: Treble clef, 4/4 time. Notes: C5, B4, A4, G4, F#4, E4, D4, C4. Fingering: 8 10 12 8 10 12 9 10.

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Part 1 of Exercise 4. The first staff shows a sequence of eighth notes, some beamed in groups of three. The fret numbers for the strings are as follows:

String	Notes (Fret Numbers)
T	15, 14, 15, 12, 15, 12, 14, 12, 14, 15, 14, 15
A	12, 15, 12, 14, 12, 14, 12, 14, 12, 13, 12, 13
B	15, 14, 15, 12, 15, 12, 14, 12, 14, 15, 14, 15

Part 2 of Exercise 4. The second staff shows a sequence of eighth notes, some beamed in groups of three. The fret numbers for the strings are as follows:

String	Notes (Fret Numbers)
T	15, 12, 15, 13, 15, 13, 12, 13, 12, 14, 12, 14
A	12, 14, 12, 15, 12, 15, 14, 15, 14, 12, 14, 12
B	15, 14, 15, 12, 15, 12, 14, 12, 14, 15, 14, 15

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Part 1 of Exercise 5. The first staff shows a sequence of eighth notes, some beamed in groups of three. The fret numbers for the strings are as follows:

String	Notes (Fret Numbers)
T	8, 5, 7, 8, 5, 7, 8, 5
A	7, 8, 5, 7, 8, 5, 7, 8
B	5, 7, 8, 5, 7, 9, 5, 7

Part 2 of Exercise 5. The second staff shows a sequence of eighth notes, some beamed in groups of three. The fret numbers for the strings are as follows:

String	Notes (Fret Numbers)
T	7, 9, 7, 9, 5, 7, 5, 7
A	9, 5, 9, 5, 7, 9, 7, 8
B	5, 7, 5, 7, 8, 5, 8, 5

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Part 1 of Exercise 6. The first staff shows a sequence of eighth notes, some beamed in groups of three. The fret numbers for the strings are as follows:

String	Notes (Fret Numbers)
T	3, 2, 5, 3, 2, 5, 3, 2
A	5, 4, 2, 5, 4, 3, 5, 5
B	6, 3, 5, 5, 3, 4, 5, 2

Ex. 7 (Positions 1-8; 2-9; 3-10; 4-10; 5-10)

Ex. 7 consists of four systems of guitar scales, each with a treble clef staff and a three-part tablature (T, A, B). The scales are: 1-8, 2-9, 3-10, 4-10, and 5-10. The notation includes fingerings and positions for each note.

System 1 (Positions 1-8):

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

System 2 (Positions 2-9):

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

System 3 (Positions 3-10):

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

System 4 (Positions 4-10):

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

The next example is a new way of looking at these patterns. Instead of just playing up and down the scale, play these scales backwards up and down.

Ex. 8

Ex. 8 consists of a single system of guitar scales, featuring triplets. The notation includes fingerings and positions for each note.

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

Ionian Arpeggios

The following Arpeggios can be played in the Ionian Mode. You'll notice that the scale degrees used in each arpeggio are from this mode. Feel free to add other scale degrees to these for more complex arpeggio exercises.

Major (1,3,5) Major 6th (1,3,5,6) Major 7th (1,3,5,7)
Added 2nd (1,2,3,5) Added 4th (1,3,4,5)

Alternating Scale / Arpeggio Exercises

The first exercise consists of a treble clef staff with a melody and a bass staff with fret numbers. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fret numbers are: 3, 5, 2, 3, 5, 7, 9, 10, 7, 9, 10, 8, 10, 7, 8, 8, 9, 10, 5, 2.

The second exercise consists of a treble clef staff with a melody and a bass staff with fret numbers. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The fret numbers are: 3, 2, 5, 10, 9, 8, 8, 12, 10, 8, 10, 9, 7, 10, 9, 7, 5, 3, 2, 5.

The Dorian Mode

The second mode of the Major Scale is called the Dorian Mode (1,2,b3,4,5,6,b7). This is one of the most popular modes used for soloing in rock music - it is used more often than the Natural Minor Scale (Aeolian Mode). This mode can be viewed in two ways. It can be looked at as a Major Scale with a lowered 3rd and 7th, or a Natural Minor Scale with a raised 6th. As we learned earlier, the lowered 3rd degree renders this a minor mode.

The Dorian Mode is played over minor chords or progressions. The most common chords would be Minor, Minor 6th, Minor 7th, Minor 9th and Minor 11th. As with the Ionian mode, suspended chords such as the suspended 2nd and 4th can be used. When used over a Minor 7th chord, there are no notes to avoid.

The 10 Positions of D Dorian

The diagram illustrates the 10 positions of the D Dorian mode across the guitar fretboard. Each position is shown with a musical staff and a corresponding guitar staff with fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

- Position 1:** T (D4), A (F4), B (G3). Frets: 10, 12, 13 (B3); 10, 12, 14 (D4); 10, 12 (F4).
- Position 2:** T (E4), A (G4), B (A3). Frets: 10, 12 (D4); 8, 10, 12 (E4); 9, 10, 12 (G4).
- Position 3:** T (F4), A (A4), B (B3). Frets: 10 (E4); 7, 8, 10 (F4); 7, 9, 10 (A4).
- Position 4:** T (G4), A (B4), B (C4). Frets: 5, 7, 8 (F4); 5, 7, 9 (G4); 5, 7 (A4).
- Position 5:** T (A4), A (C5), B (D4). Frets: 5 (G4); 5, 7 (A4); 3, 5, 7 (C5).
- Position 6:** T (B4), A (D5), B (E4). Frets: 5 (A4); 2, 3, 5 (B4); 2, 4, 5 (D5).
- Position 7:** T (C5), A (E5), B (F4). Frets: 12, 14, 15 (B4); 12, 14, 16 (C5); 13, 15 (E5).
- Position 8:** T (D5), A (F5), B (G4). Frets: 12, 14 (B4); 10, 12, 14 (D5); 12, 13, 15 (F5).
- Position 9:** T (E5), A (G5), B (A4). Frets: 12 (A4); 9, 10, 12 (B4); 10, 12, 13 (E5).
- Position 10:** T (F5), A (A5), B (B4). Frets: 7, 9 (B4); 6, 8, 10 (F5); 7, 8, 10 (A5).

D Dorian 3 Note Per String Pattern

T																			
A																			
B	10	12	13	10	12	14	10	12	14										

D Dorian 4 Note Per String Pattern

T																				
A																				
B	10	12	13	15	12	14	15	17	14	15	17	19	16	17	19	21	18	20	22	24

D Dorian Full Scale Patterns

T																				
A																				
B	5	7	3	5	7	9	10	12	9	10	12	14	12	13	15	17	13	15	17	19

T																				
A																				
B	5	7	8	5	7	9	10	12	14	10	12	14	16	13	15	17	13	15	17	19

T																				
A																				
B	10	12	8	10	12	14	15	17	14	15	17	19	16	17	19	21	18	20	22	19

T																				
A																				
B	10	12	13	10	12	14	15	17	19	15	17	19	21	17	19	21	18	20	22	19

Exercises

Practice the following exercises in all the 10 Positions, 3 and 4 Note Per String Patterns, and Full Scale patterns where applicable. Again I have included one fingering example for each exercise.

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 1: Treble clef, 4/4 time. Four measures of ascending eighth notes. Fingering: T (10, 12, 14), A (12, 14, 15), B (12, 13, 15).

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 2: Treble clef, 4/4 time. Four measures of eighth notes. Fingering: T (6, 9, 7), A (6, 9, 7), B (5, 7, 8).

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

First system of Exercise 3: Treble clef, 4/4 time. Four measures of eighth notes. Fingering: T (9, 10, 12), A (9, 10, 12), B (12, 13, 10).

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 4 consists of two systems of musical notation. The first system shows a treble clef staff with a sequence of eighth notes grouped in triplets, and a bass staff with fret numbers: T (empty), A (5, 3, 5), B (2, 5, 2, 3, 2, 3, 5, 3, 5). The second system continues the pattern, with the treble staff showing triplets and the bass staff showing fret numbers: T (empty), A (2, 5, 2, 4, 2, 4, 5, 4, 5), B (2, 4, 2, 5, 2, 5, 3, 5, 3, 2, 3, 2).

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 5 consists of two systems of musical notation. The first system shows a treble clef staff with eighth notes and a bass staff with fret numbers: T (empty), A (10, 12, 8, 10, 12, 13, 10, 12), B (13, 10, 12, 13, 10, 12, 13). The second system continues the pattern, with the treble staff showing eighth notes and the bass staff showing fret numbers: T (empty), A (14, 10, 14, 10, 12, 14, 12), B (14, 10, 12, 10, 12, 14, 14, 10, 12, 14, 12, 13, 10, 12, 10, 12, 13, 10, 12, 13, 12, 8).

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 6 consists of two systems of musical notation. The first system shows a treble clef staff with eighth notes and a bass staff with fret numbers: T (empty), A (10, 9, 12, 10, 10, 12), B (12). The second system continues the pattern, with the treble staff showing eighth notes and the bass staff showing fret numbers: T (empty), A (10, 13, 12, 10, 13, 15, 12, 13, 10, 12, 13, 10, 12, 13, 10, 12, 9), B (13, 10, 12, 12, 10, 10, 12, 9).

Ex. 7 (Positions 1-8; 2-9; 3-10; 4-10; 5-10)

Ex. 7 is a four-measure exercise for guitar, presented in a treble clef staff with eighth-note patterns. Below the staff is a three-part guitar tablature for Treble (T), Alto (A), and Bass (B) staves. The exercise is divided into four measures, each with specific fingerings indicated by numbers 1 through 10.

Measure	T (Treble)	A (Alto)	B (Bass)
1	7 8 9 10 7	7 8 9 10 7	10 7 8 9 10
2	7 8 9 10 7 9	7 8 9 10 7 9	7 8 9 10 7 9
3	7 8 9 10 7 9 10	7 8 9 10 7 9 10	8 9 10 7 8 9 10
4	7 8 9 10 7 9 10 8	7 8 9 10 7 9 10 8	10 7 8 9 10 7 8 9

Ex. 8

Ex. 8 is a four-measure exercise for guitar, presented in a treble clef staff with eighth-note patterns. Below the staff is a three-part guitar tablature for Treble (T), Alto (A), and Bass (B) staves. The exercise is divided into four measures, each with specific fingerings indicated by numbers 10 through 15, including triplets.

Measure	T (Treble)	A (Alto)	B (Bass)
1	15 13 12 15 13 12	14 12 10 14 12 10	13 12 10 14 12 10
2	12 13 15 12 13 15	10 12 14 10 12 14	10 12 14 10 12 14
3	12 13 15 12 13 15	10 12 14 10 12 14	10 12 14 10 12 14
4	12 13 15 12 13 15	10 12 14 10 12 14	10 12 14 10 12 14

Dorian Arpeggios

The following Arpeggios can be played in the Dorian Mode. Again, you'll notice that the scale degrees used in each arpeggio are derived from this mode.

Minor (1,b3,5)

Minor 6th (1,b3,5,6)

Minor 7th (1,b3,5,b7)

Minor Add 2nd (1,2,b3,5)

Minor Add 4th (1,b3,4,5)

Alternating Scale / Arpeggio Exercises

Exercise 1: Alternating Scale / Arpeggio Exercise (D Dorian Mode)

Scale: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6

Fretboard Diagram (T, A, B strings):

String	Fret	String	Fret	String	Fret
T	10	A	5	B	5
T	12	A	7	B	7
T	13	A	3	B	3
T	10	A	5	B	5
T	10	A	7	B	7
T	12	A	9	B	9
T	10	A	10	B	10
T	12	A	12	B	12
T	13	A	9	B	9
T	10	A	10	B	10
T	10	A	12	B	12
T	12	A	7	B	7
T	10	A	3	B	3

Exercise 2: Alternating Scale / Arpeggio Exercise (E Dorian Mode)

Scale: E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6

Fretboard Diagram (T, A, B strings):

String	Fret	String	Fret	String	Fret
T	10	A	5	B	5
T	10	A	3	B	3
T	10	A	7	B	7
T	13	A	12	B	12
T	12	A	10	B	10
T	10	A	10	B	10
T	12	A	10	B	10
T	10	A	12	B	12
T	9	A	10	B	10
T	12	A	9	B	9
T	10	A	7	B	7
T	9	A	5	B	5
T	7	A	3	B	3
T	5	A	7	B	7

The Phrygian Mode

The third mode of the Major Scale is called the Phrygian Mode (1,b2,b3,4,5,b6,b7). The lowered second makes this is a very dark, exotic sounding minor scale. The Phrygian Mode can be thought of as a Major Scale with lowered 2nd, 3rd, 6th and 7th degrees, or as simply a Natural Minor Scale with a lowered 2nd.

The Phrygian Mode is played over minor chords or progressions. The most common chords would be Minor, Minor 7b9, and the 7susb9. Because the lowered 2nd (which translates to a lowered 9th) can sound rather harsh, this mode is not normally played over a Minor 7th chord unless the flat 9th is explicitly stated. It gives a “spanish” sound over the “phrygian chord” (1,b2,4,5,b7) otherwise known as a 7susb9 chord.

The 10 Positions of E Phrygian

Position 1 Position 2 Position 3 Position 4

Position 5 Position 6 Position 7 Position 8

Position 9 Position 10

E Phrygian 3 Note Per String Pattern

T																			
A																			
B	12	13	15	12	14	15	12	14	15	12	14	16	13	15	17	13	15	17	

E Phrygian 4 Note Per String Pattern

T																				
A																				
B	0	1	3	5	2	3	5	7	3	5	7	9	5	7	9	10	8	10	12	13

E Phrygian Full Scale Patterns

T																				
A																				
B	7	8	5	7	9	10	12	14	10	12	14	16	13	15	17	18	15	17	19	20

T																				
A																				
B	7	8	10	7	9	10	12	14	15	12	14	16	17	15	17	18	15	17	19	20

T																				
A																				
B	12	13	15	12	14	15	12	14	15	17	19	16	17	19	17	18	20	22	19	20

T																				
A																				
B	12	13	15	12	14	15	17	19	20	17	18	21	22	19	21	22	20	22	24	20

Exercises

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T																			
A																			
B	12	10	12	8	12	8	10	8	10	12	10	12	9	12	9	10	9	10	12

T																			
A	10	12	10	9	10	9	12	9	12	10	12	10	9	10	9	12	10	12	10
B																			

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T																			
A																			
B	12	13	10	12	13	10	12	13	10	12	13	10	12	13	10	12	13	10	12

T																			
A	10	12	10	10	12	14	10	12	14	10	12	14	10	12	14	10	12	14	10
B																			

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T																			
A																			
B	12	10	14	12	12	13	12	15	13	12	15	17	13	15	12	13	15	12	13

Ex. 7 (Positions 1-8; 2-9; 3-10; 4-10)

Exercise 7 consists of four measures of music, each with a treble clef and a 4-measure phrase. The notation includes fingerings (1-5) and a tablature system with strings T, A, and B.

Measure 1:

T	
A	
B	12 13 15 12 14 15 12 14

Measure 2:

T	
A	
B	13 15 12 14 15 12 14 15

Measure 3:

T	
A	
B	15 12 14 15 12 14 15 12

Measure 4:

T	
A	
B	12 14 15 12 14 15 12 14

Measure 5:

T	
A	
B	14 15 12 14 15 12 14 12

Measure 6:

T	
A	
B	15 12 14 15 12 14 12 13

Measure 7:

T	
A	
B	12 14 15 12 14 12 13 15

Measure 8:

T	
A	
B	14 15 12 14 12 13 15 12

Measure 9:

T	12 15 13 12 14 12 15 14
A	
B	

Measure 10:

T	15 13 12 14 12 15 14 12
A	
B	

Measure 11:

T	13 12 14 12 15 14 12 15
A	
B	

Measure 12:

T	12 14 12 15 14 12 15 14
A	
B	

Measure 13:

T	
A	14 12 15 14 12 12
B	

Measure 14:

T	
A	12 15 14 12 15 14 12 15
B	

Measure 15:

T	
A	15 14 12 15 14 12 15 13
B	

Measure 16:

T	
A	14 12 15 14 12 15 13 12
B	

Ex. 8

Exercise 8 consists of four measures of music, each with a treble clef and a 4-measure phrase. The notation includes fingerings (1-5) and a tablature system with strings T, A, and B.

Measure 1:

T	
A	
B	15 13 12

Measure 2:

T	
A	
B	15 14 12

Measure 3:

T	
A	
B	16 14 12

Measure 4:

T	
A	
B	17 15 13

Measure 5:

T	
A	
B	17 15 13

Measure 6:

T	
A	
B	13 15 17

Measure 7:

T	
A	
B	13 15 17

Measure 8:

T	
A	
B	12 14 16

Measure 9:

T	
A	
B	12 14 15

Measure 10:

T	
A	
B	12 14 15

Measure 11:

T	
A	
B	12 13 15

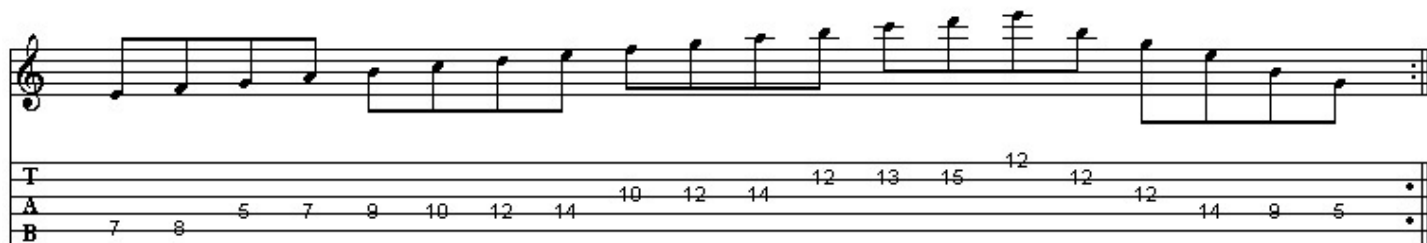
Phrygian Arpeggios

The following arpeggios can be played in the Phrygian Mode.

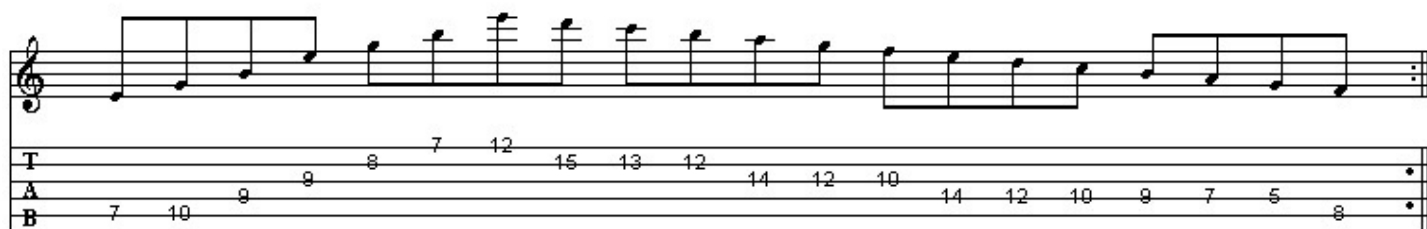
Minor (1,b3,5) Minor b6th (1,b3,5,b6) Minor 7th (1,b3,5,b7)

Minor Add b2nd (1,b2,b3,5) Minor Add 4th (1,b3,4,5)

Alternating Scale / Arpeggio Exercises



The first exercise consists of a musical staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth notes, alternating between ascending and descending scales. Below the staff, the fret numbers for the left hand (T, A, B strings) are indicated: T (7, 8, 5, 7, 9, 10, 12, 14, 10, 12, 14, 12, 13, 15, 12, 12, 12, 14, 9, 5).



The second exercise consists of a musical staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth notes, alternating between ascending and descending scales. Below the staff, the fret numbers for the left hand (T, A, B strings) are indicated: T (7, 10, 9, 9, 8, 7, 12, 15, 13, 12, 14, 12, 10, 14, 12, 10, 9, 7, 5, 8).

The Lydian Mode

The third mode of the Major Scale is called the Lydian Mode (1,2,3,#4,5,6,7). It is derived from the Major Scale by raising the 4th degree. The Lydian scale is used more often than the Major Scale in rock soloing.

The Lydian Mode is played over major chords or progressions. The most common chords would be Major, Major 6th, Major 7th, and Major 9th as well as the suspended 2nd chord. It is preferred over the Ionian Mode when playing over a Major 7th chord.

The 10 Positions of F Lydian

The following table summarizes the fretboard diagrams for the 10 positions of the F Lydian mode, showing the strings (T, A, B) and the frets used.

Position	T (Treble)	A (Middle)	B (Bass)
Position 1		1 3 5 2 3 5 2 3	
Position 2		13 15 12 14 15 12 14 15	
Position 3		13 10 12 14 10 12 14 10	
Position 4		8 10 12 9 10 12 9 10	
Position 5	8 10 7 9 10 7 9 10		
Position 6	8 5 7 9 5 7 9 6		
Position 7	3 5 7 4 5 7 5 6		
Position 8	3 5 2 4 5 3 5 6		
Position 9	15 12 14 16 13 15 17 13		
Position 10	10 12 10 12 13 10 12 13		

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The final note is a whole note C4.

[illegible][illegible][illegible]

Exercises

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 1 consists of two systems of guitar scale patterns. Each system includes a treble clef staff and a three-string staff (T, A, B). The first system shows ascending and descending patterns for the first four strings. The second system shows ascending and descending patterns for the last four strings.

System 1:

- Treble Staff:** Ascending scale from E4 to E5, followed by a descending scale from E5 to E4.
- String Staff:**
 - T (Treble):** 1 3 5 2 3 5 2 3
 - A (Alto):** 5 2 3 5 2 3 5 2
 - B (Bass):** 3 5 2 3 5 2 3 5

System 2:

- Treble Staff:** Ascending scale from A4 to A5, followed by a descending scale from A5 to A4.
- String Staff:**
 - T (Treble):** 4 2 5 3 2 5 3 2
 - A (Alto):** 5 3 2 5 3 2 5 3
 - B (Bass):** 3 2 5 3 2 5 3 1

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 2 consists of two systems of guitar scale patterns. Each system includes a treble clef staff and a three-string staff (T, A, B). The first system shows ascending and descending patterns for the first four strings. The second system shows ascending and descending patterns for the last four strings.

System 1:

- Treble Staff:** Ascending scale from E4 to E5, followed by a descending scale from E5 to E4.
- String Staff:**
 - T (Treble):** 12 14 15 12 14 16 12
 - A (Alto):** 14 16 13 14 16 13 15
 - B (Bass):** 13 15 17 13 15 17 13

System 2:

- Treble Staff:** Ascending scale from A4 to A5, followed by a descending scale from A5 to A4.
- String Staff:**
 - T (Treble):** 17 15 13 17 15 13 15
 - A (Alto):** 13 17 15 13 17 15 13 17
 - B (Bass):** 15 13 16 15 13 16 14 13

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Exercise 3 consists of a single system of guitar scale patterns. It includes a treble clef staff and a three-string staff (T, A, B). The pattern shows ascending and descending scales for the first four strings.

System 1:

- Treble Staff:** Ascending scale from E4 to E5, followed by a descending scale from E5 to E4.
- String Staff:**
 - T (Treble):** 3 5 2 4 5 4 2 5
 - A (Alto):** 3 5 2 4 5 3 5 6
 - B (Bass):** 3 6 5 3 5 3 5 6

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 4. The first staff contains a sequence of eighth notes with triplets. The second staff shows fingerings for strings T, A, and B.

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

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 5. The first staff contains a sequence of eighth notes. The second staff shows fingerings for strings T, A, and B.

T																			
A																			
B	13	15	12	13	15	12	13	15	12	14	15	12	14	15	12	14	15	12	14

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 6. The first staff contains a sequence of eighth notes. The second staff shows fingerings for strings T, A, and B.

T																			
A																			
B	13	12	10	14	12	10	14	12	10	14	12	10	14	12	10	14	12	10	14

Ex. 7 (Position 1-8; 2-9; 3-10; 4-10; 5-10)

T
 A
 B

8 10 12 9 10 12 9 10
 10 12 9 10 12 9 10 12
 12 9 10 12 9 10 12 10
 9 10 12 9 10 12 10 12
 10 12 9 10 12 10 12 13
 12 9 10 12 10 12 13 10
 9 10 12 10 12 13 10 12
 10 12 10 12 13 10 12 13
 13 12 10 13 12 10 12 10
 12 10 13 12 10 12 10 9
 10 13 12 10 12 10 9 12
 13 12 10 12 10 9 12 10
 12 10 12 10 9 12 10 9
 10 9 12 10 9 12 10 8

Ex. 8

T
 A
 B

17 15 13 17 15 14 17 15 14 18 17 15 18 17 15 15 17 18 14 16 17 14 15 17 14 15 17 13 15 17
 17 15 13 17 15 14 17 15 14 18 17 15 18 17 15 15 17 18 14 16 17 14 15 17 14 15 17 13 15 17
 17 15 13 17 15 14 17 15 14 18 17 15 18 17 15 15 17 18 14 16 17 14 15 17 14 15 17 13 15 17
 17 15 13 17 15 14 17 15 14 18 17 15 18 17 15 15 17 18 14 16 17 14 15 17 14 15 17 13 15 17

Lydian Arpeggios

The following Arpeggios can be played in the Lydian Mode.

Major (1,3,5)

Major 6th (1,3,5,6)

Major 7th (1,3,5,7)

Add 2nd (1,2,3,5)

Add #4th (1,3,#4,5)

Alternating Scale / Arpeggio Exercises

T
A
B 8 10 12 9 10 12 14 15 17 14 16 17 15 17 18 15 17 19 20 17 18 13 14 15 10 12

T
A
B 8 12 10 15 14 13 18 17 20 19 17 15 18 17 15 17 16 14 17 15 14 12 10 9 12 10

The Mixolydian Mode

The fifth mode of the Major Scale is called the Mixolydian Mode (1,2,3,4,5,6,b7). It is derived from the Major Scale by lowering the 7th degree. Mixolydian is the “darkest” of the major sounding modes.

The Mixolydian Mode is played mainly over Dominant 7th chords or other major chords not containing a Major 7th. The 4th degree is somewhat of an “avoid” note over the Dominant 7th chord, but with suspended chords there are no “avoid” notes. In G, the suspended chords would be Gsus2, Gsus4, and G7sus4. Some other chords that Mixolydian can play over in G would be F/G (F Major triad over G in the bass), Dm7/G (D Minor 7th over G in the bass), and G11.

The 10 Positions of G Mixolydian

The diagram illustrates the 10 positions of the G Mixolydian mode on a guitar fretboard. Each position is shown with a musical staff and a corresponding tablature (T, A, B strings).

Position 1: T (Treble Clef), A (3 5 7), B (3 5 7 3 5). Frets: 3, 5, 7, 3, 5.

Position 2: T (Treble Clef), A (3 5 2 3 5), B (3 5 2 3 5). Frets: 3, 5, 2, 3, 5.

Position 3: T (Treble Clef), A (12 14 15), B (15 12 14 15). Frets: 12, 14, 15, 12, 14, 15.

Position 4: T (Treble Clef), A (10 12 14), B (10 12 14). Frets: 10, 12, 14, 10, 12, 14.

Position 5: T (Treble Clef), A (9 10 12), B (9 10 12). Frets: 9, 10, 12, 9, 10, 12.

Position 6: T (Treble Clef), A (7 9 10), B (7 9 10). Frets: 7, 9, 10, 7, 9, 10.

Position 7: T (Treble Clef), A (5 7 9), B (5 7 9). Frets: 5, 7, 9, 5, 7, 9.

Position 8: T (Treble Clef), A (5 7 4 5 7), B (5 7 4 5 7). Frets: 5, 7, 4, 5, 7, 5, 7, 4, 5, 7.

Position 9: T (Treble Clef), A (5 2 4 5), B (5 2 4 5). Frets: 5, 2, 4, 5, 3, 5, 6, 3.

Position 10: T (Treble Clef), A (12 14), B (12 13 15). Frets: 12, 14, 12, 13, 15, 12, 13, 15.

G Mixolydian 3 Note Per String Pattern

Musical notation for G Mixolydian 3 Note Per String Pattern. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-3. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			5 6 8 5 7 8
A		3 5 7 4 5 7	
B	3 5 7 3 5 7		

G Mixolydian 4 Note Per String Pattern

Musical notation for G Mixolydian 4 Note Per String Pattern. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-4. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			12 13 15 17 13 15 17 19
A		7 9 10 12 9 10 12 14	
B	3 5 7 8 5 7 8 10		

G Mixolydian Full Scale Patterns

Musical notation for G Mixolydian Full Scale Patterns. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-4. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			19 20 22
A		14 16 17 15 17 18 20 22	
B	10 12 9 10 12 14 15 17		

Musical notation for G Mixolydian Full Scale Patterns. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-4. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			19 20 22
A		19 16 17 19 21 18 20 22	
B	10 12 14 10 12 14 15 17		

Musical notation for G Mixolydian Full Scale Patterns. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-4. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			12 13 15 12 13 15
A		7 9 10 12 9 10 12 14	
B	3 5 2 3 5 7 8 10		

Musical notation for G Mixolydian Full Scale Patterns. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The pattern is shown across three measures, with fingerings indicated by numbers 1-4. Below the staff, the fret positions for the strings are listed:

String	Measure 1	Measure 2	Measure 3
T			12 13 15 12 13 15
A		12 9 10 12 14 10 12 14	
B	3 5 7 3 5 7 8 10		

Exercises

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Tablature for Ex. 1:

Measure	T	A	B
1			3 5 7 3 5 7 3 5
2			7 3 5 7 3 5 7 3
3			5 7 3 5 7 3 5 7
4			3 5 7 4 5 7 4 5

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Tablature for Ex. 2:

Measure	T	A	B
1			10 7 9 10 7 9 10 7
2			9 10 7 9 10 7 9 10
3			7 9 10 7 9 10 8 9
4			10 8 10 10 8 10 12 8

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Tablature for Ex. 3:

Measure	T	A	B
1			5 2 4 5 3 5 4 2
2			5 2 4 5 3 5 6 3
3			5 3 6 5 3 5 6 3
4			5 3 6 5 3 5 4 2

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 4 consists of two systems of guitar scale patterns. Each system includes a treble clef staff with triplets and a six-string tablature staff with fret numbers.

System 1:

- Treble Staff:** Four measures of triplets (three eighth notes) ascending and then descending across the strings.
- Tablature Staff:**
 - Measure 1: 5 3 5 7 5 7 4 7 4 5 4 5
 - Measure 2: 7 5 7 5 7 5 6 5 6 8 6 8

System 2:

- Treble Staff:** Four measures of triplets (three eighth notes) ascending and then descending across the strings.
- Tablature Staff:**
 - Measure 1: 5 7 5 8 5 8 6 8 6 5 6 5
 - Measure 2: 7 5 7 5 7 5 4 5 4 7 4 7

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 5 consists of two systems of guitar scale patterns. Each system includes a treble clef staff and a six-string tablature staff with fret numbers.

System 1:

- Treble Staff:** Four measures of eighth notes ascending and then descending across the strings.
- Tablature Staff:**
 - Measure 1: 10 12 8 10 12 9 10 12
 - Measure 2: 9 10 12 9 10 12 9 10
 - Measure 3: 12 9 10 12 9 10 12 9
 - Measure 4: 10 12 9 10 12 10 12

System 2:

- Treble Staff:** Four measures of eighth notes ascending and then descending across the strings.
- Tablature Staff:**
 - Measure 1: 10 12 10 10 12 12 9
 - Measure 2: 10 12 10 12 9 10 9 10
 - Measure 3: 12 9 12 9 10 12 10 12
 - Measure 4: 9 10 9 10 12 9 12 8

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Exercise 6 consists of one system of guitar scale patterns. It includes a treble clef staff and a six-string tablature staff with fret numbers.

- Treble Staff:** Four measures of eighth notes ascending and then descending across the strings.
- Tablature Staff:**
 - Measure 1: 5 9 7 5 9 7 5 9
 - Measure 2: 7 6 9 8 6 10 8 7
 - Measure 3: 8 10 7 8 10 6 8 9
 - Measure 4: 6 7 9 5 7 9 5 7

Ex. 7 (Positions 1-8; 2-9; 3-10; 4-10; 5-10)

Exercise 7 consists of four measures of music. The first measure shows a treble clef staff with a melody and three-part harmony (T, A, B). The second measure continues the melody and harmony. The third measure shows a change in the melody and harmony. The fourth measure concludes the exercise with a double bar line.

Measure 1:

T			
A	12 14 15	12 14 15	12 14 15
B	15	12 14 15	12 14 15

Measure 2:

T			
A	12 14 15	12 14 15	12 14 15
B	14 15	12 14 15	12 14 15

Measure 3:

T			
A	12 14 15	12 14 15	12 14 15
B	14 15	12 14 15	12 14 15

Measure 4:

T			
A	12 14 15	12 14 15	12 14 15
B	14 15	12 14 15	12 14 15

Ex. 8

Exercise 8 consists of four measures of music. The first measure shows a treble clef staff with a melody and three-part harmony (T, A, B). The second measure continues the melody and harmony. The third measure shows a change in the melody and harmony. The fourth measure concludes the exercise with a double bar line.

Measure 1:

T			
A	19 17 15	19 17 15	19 17 15
B	19 17 15	19 17 15	19 17 15

Measure 2:

T			
A	19 17 15	19 17 15	19 17 15
B	19 17 15	19 17 15	19 17 15

Measure 3:

T			
A	19 17 15	19 17 15	19 17 15
B	19 17 15	19 17 15	19 17 15

Measure 4:

T			
A	19 17 15	19 17 15	19 17 15
B	19 17 15	19 17 15	19 17 15

Mixolydian Arpeggios

The following Arpeggios can be played in the Mixolydian Mode

Major (1,3,5) Major 6th (1,3,5,6) Dominant 7th (1,3,5,b7)

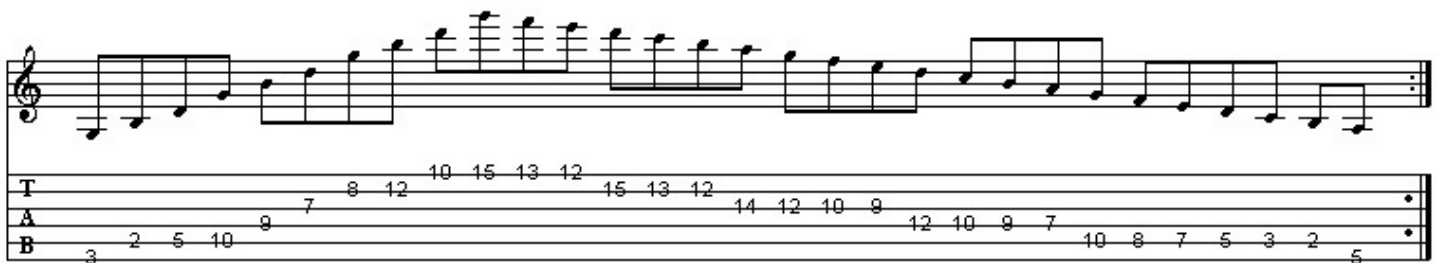
Added 2nd (1,2,3,5)

Added 4th (1,3,4,5)

Alternating Scale / Arpeggio Exercises



First exercise: Treble clef, key signature of one flat (B-flat). The scale is Mixolydian (B-flat major with a lowered 7th). The arpeggio is a dominant 7th chord (B-flat major triad with a lowered 7th). The exercise consists of 16 measures, alternating between the scale and the arpeggio. The scale is played in eighth notes, and the arpeggio is played in quarter notes. The exercise ends with a double bar line.



Second exercise: Treble clef, key signature of one flat (B-flat). The scale is Mixolydian (B-flat major with a lowered 7th). The arpeggio is a dominant 7th chord (B-flat major triad with a lowered 7th). The exercise consists of 16 measures, alternating between the scale and the arpeggio. The scale is played in eighth notes, and the arpeggio is played in quarter notes. The exercise ends with a double bar line.

The Aeolian Mode

The sixth mode of the Major Scale is called the Aeolian Mode (1,2,b3,4,5,b6,b7), and is generally referred to as the Natural Minor Scale or simply just the Minor Scale. It is derived from the Major Scale by lowering the 3rd, 6th, and 7th degrees. It is also known as the 'relative minor' scale to its parent major scale (example: A is the relative minor to C Major).

The Aeolian Mode is played over minor chords or progressions. The most common chords would be Minor, Minor 7th, Minor 9th, and Minor 11th as well as suspended 2nd and 4th chords depending on the tonality of the progression.

It should be stated however that the Aeolian Mode sounds fine over the Minor 7th chord, but the Dorian Mode is preferred.

The 10 Positions of A Aeolian

The following table summarizes the fingerings for the 10 positions of the A Aeolian mode across the T, A, and B vocal ranges and the bass line.

Position	T	A	B	Bass
Position 1			5 7 8	5 7 8
Position 2			5 7 3 5 7	3 5 7
Position 3			5 2 3 5 2 3 5 2	2 3 5
Position 4			12 14 15 12 14 15 12 14	12 14 15
Position 5		10 12 14 10 12 14	12 14	10 12 14
Position 6		8 10 12 10	12 9 10 12	8 10 12
Position 7		7 9 10 7 9 10 8 10	7 9 10	7 9 10
Position 8		7 9 5 7 9 6 8 10	7 9	5 7 9
Position 9	5 6 8 5	7 4 5 7		5 6 8
Position 10	2 4 5 3 5 6 3 5			2 4 5

A Aeolian 3 Note Per String Pattern

T:
 A:
 B: 5 7 8 5 7 8 5 7 9 5 7 9 6 8 10 7 8 10

A Aeolian 4 Note Per String Pattern

T:
 A:
 B: 5 7 8 10 7 8 10 12 9 10 12 14 10 12 14 16 13 15 17 18 15 17 19 20

A Aeolian Full Scale Patterns

T:
 A:
 B: 0 2 3 0 2 3 5 2 4 5 7 5 6 8 10 7 8 10 12 13 15 17

T:
 A:
 B: 0 2 3 5 2 3 5 7 9 10 12 9 10 12 14 12 13 15 12 13 15 17

T:
 A:
 B: 5 7 3 5 7 8 10 12 9 10 12 14 10 12 14 16 13 15 17 13 15 17

T:
 A:
 B: 5 7 8 5 7 8 5 7 9 10 12 9 10 12 14 12 13 15 17 13 15 17

Exercises

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system (Measures 1-4):

- Measure 1: Treble (F#, A, C), Bass (F, A, C)
- Measure 2: Treble (F#, A, C, E), Bass (F, A, C, E)
- Measure 3: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)
- Measure 4: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)

Second system (Measures 5-8):

- Measure 5: Treble (10, 8, 7, 10, 8, 7, 10, 8), Bass (7, 10, 8, 6, 10, 8, 6, 9)
- Measure 6: Treble (8, 6, 9, 7, 6, 9, 7, 5), Bass (9, 7, 5, 9, 7, 5, 9, 7)
- Measure 7: Treble (9, 7, 5, 9, 7, 5, 9, 7), Bass (9, 7, 5, 9, 7, 5, 9, 7)
- Measure 8: Treble (9, 7, 5, 9, 7, 5, 9, 7), Bass (9, 7, 5, 9, 7, 5, 9, 7)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system (Measures 1-4):

- Measure 1: Treble (F#, A, C), Bass (F, A, C)
- Measure 2: Treble (F#, A, C, E), Bass (F, A, C, E)
- Measure 3: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)
- Measure 4: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)

Second system (Measures 5-8):

- Measure 5: Treble (5, 9, 7, 5, 9, 7, 5, 9), Bass (7, 5, 8, 7, 5, 8, 7, 5)
- Measure 6: Treble (8, 7, 5, 8, 7, 5, 8, 7), Bass (5, 8, 7, 5, 8, 7, 5, 8)
- Measure 7: Treble (5, 8, 7, 5, 8, 7, 5, 8), Bass (5, 8, 7, 5, 8, 7, 5, 8)
- Measure 8: Treble (5, 8, 7, 5, 8, 7, 5, 8), Bass (5, 8, 7, 5, 8, 7, 5, 8)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

First system (Measures 1-4):

- Measure 1: Treble (F#, A, C, E), Bass (F, A, C, E)
- Measure 2: Treble (F#, A, C, E), Bass (F, A, C, E)
- Measure 3: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)
- Measure 4: Treble (F#, A, C, E, G, B, D, F#), Bass (F, A, C, E, G, B, D, F)

Second system (Measures 5-8):

- Measure 5: Treble (7, 9, 10, 7, 9, 10, 7, 9), Bass (7, 9, 10, 7, 9, 10, 7, 9)
- Measure 6: Treble (7, 9, 10, 7, 9, 10, 7, 9), Bass (7, 9, 10, 7, 9, 10, 7, 9)
- Measure 7: Treble (7, 9, 10, 7, 9, 10, 7, 9), Bass (7, 9, 10, 7, 9, 10, 7, 9)
- Measure 8: Treble (7, 9, 10, 7, 9, 10, 7, 9), Bass (7, 9, 10, 7, 9, 10, 7, 9)

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 4. Treble clef, 4/4 time. The staff shows a sequence of eighth notes with triplets. Below the staff are three lines for strings T, A, and B. The T line has no notes. The A line has notes 7, 5, 7, 4, 7, 4, 5, 4, 5, 7, 5, 7. The B line has notes 5, 7, 5, 6, 5, 6, 8, 6, 8, 5, 8, 5.

Second system of Exercise 4. Treble clef, 4/4 time. The staff shows a sequence of eighth notes with triplets. Below the staff are three lines for strings T, A, and B. The T line has notes 7, 8, 7, 5, 7, 5, 8, 5, 8, 6, 8, 6. The A line has notes 5, 6, 5, 7, 5, 7, 5, 7, 5, 4, 5, 4. The B line has no notes.

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 5. Treble clef, 4/4 time. The staff shows a sequence of eighth notes. Below the staff are three lines for strings T, A, and B. The T line has no notes. The A line has notes 9, 10, 9, 10, 9, 10, 12, 9, 10, 12, 9, 10, 12, 9, 10. The B line has notes 12, 10, 12, 12, 10, 12, 9, 10, 12, 9, 10, 12, 9, 10.

Second system of Exercise 5. Treble clef, 4/4 time. The staff shows a sequence of eighth notes. Below the staff are three lines for strings T, A, and B. The T line has notes 12, 13, 12, 10, 12, 10, 10, 12, 9, 10, 12, 10, 12, 9, 10, 12, 10. The A line has notes 12, 10, 12, 9, 10, 12, 10, 12, 9, 10, 12, 9, 10, 12, 10, 9, 10, 9. The B line has notes 12, 10, 12, 12, 10, 12, 9, 10, 12, 9, 10, 12, 9, 10, 12, 10, 9.

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

First system of Exercise 6. Treble clef, 4/4 time. The staff shows a sequence of eighth notes. Below the staff are three lines for strings T, A, and B. The T line has no notes. The A line has notes 12, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14, 12, 15. The B line has notes 12, 15, 14, 15, 14, 12, 15, 14, 12, 15, 14, 12, 15, 14, 12, 15.

Second system of Exercise 6. Treble clef, 4/4 time. The staff shows a sequence of eighth notes. Below the staff are three lines for strings T, A, and B. The T line has notes 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15. The A line has notes 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15. The B line has notes 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15, 12, 14, 15.

Ex. 7 (Positions 1-8; 2-9; 3-10, 4-10, 5-10)

First system of musical notation for Ex. 7. Treble clef, four measures of eighth-note patterns. Fingering: T (empty), A (2 3 5 2 3 5 2), B (5 2 3 5 2 3 5 2 4 3 5 2 4 5 3).

Second system of musical notation for Ex. 7. Treble clef, four measures of eighth-note patterns. Fingering: T (2 4 5 3 5), A (2 3 5 2 4 5 3 5 6), B (3 5 2 4 5 3 5 6 3 5 6 3 5).

Third system of musical notation for Ex. 7. Treble clef, four measures of eighth-note patterns. Fingering: T (5 3 6 5 3 5 4 2), A (3 6 5 3 5 4 2 5), B (6 5 3 5 4 2 5 3 5 3 4 2 5 3 2).

Fourth system of musical notation for Ex. 7. Treble clef, four measures of eighth-note patterns. Fingering: T (3 5 4 2 5 3 2), A (5 4 2 5 3 2 5 3), B (4 2 5 3 2 5 3 2 2 5 3 2 5 3 2 5).

Ex. 8

Ex. 8. Treble clef, two measures of eighth-note patterns. Fingering: T (10 8 6 10 8 7 7 8 10 6 8 10 5 7 9 5 7 9 5 7 8 5 7 8), A (8 7 5 8 7 5 9 7 5 9 7 5 10 8 6 10 8 7 7 8 10 6 8 10 5 7 9 5 7 9 5 7 8 5 7 8), B (8 7 5 8 7 5 9 7 5 9 7 5 10 8 6 10 8 7 7 8 10 6 8 10 5 7 9 5 7 9 5 7 8 5 7 8).

Aeolian Arpeggios

The following Arpeggios can be played in the Aeolian Mode.

Minor (1,b3,5)

Minor b6th (1,b3,5,b6)

Minor 7th (1,b3,5,b7)

Minor Add 2nd (1,2,b3,5)

Minor Add 4th (1,b3,4,5)

Alternating Scale / Arpeggio Exercises

First exercise: Scale and Arpeggio. The scale is played in the treble clef. The arpeggio is played in the bass clef. The fret numbers for the scale are: 5, 2, 3, 5, 7, 8, 10, 12, 9, 10, 12, 14, 10, 12, 14, 16, 13, 15, 17, 13, 15, 17, 12, 13, 10, 9, 10, 7, 2, 3. The fret numbers for the arpeggio are: 5, 2, 3, 5, 7, 8, 10, 12, 9, 10, 12, 14, 10, 12, 14, 16, 13, 15, 17, 13, 15, 17, 12, 13, 10, 9, 10, 7, 2, 3.

Second exercise: Scale and Arpeggio. The scale is played in the treble clef. The arpeggio is played in the bass clef. The fret numbers for the scale are: 5, 3, 2, 7, 5, 5, 10, 8, 12, 17, 15, 13, 17, 15, 13, 16, 14, 12, 10, 14, 12, 10, 9, 12, 10, 8, 7, 5, 3, 2. The fret numbers for the arpeggio are: 5, 3, 2, 7, 5, 5, 10, 8, 12, 17, 15, 13, 17, 15, 13, 16, 14, 12, 10, 14, 12, 10, 9, 12, 10, 8, 7, 5, 3, 2.

The Locrian Mode

The final mode of the Major Scale is called the Locrian Mode (1,b2,b3,4,b5,b6,b7). It is not common in Western Music, but used quite frequently in Eastern Music. This is the darkest sounding of all the modes because of its diminished quality, the result of it first being minor (b3), and second, having a lowered 5th degree.

When it is used, it is usually played over half diminished seventh chords like the Bm7b5, which is similar to a Bm7 but with a lowered 5th. When played in this situation, the 2nd degree of the scale is somewhat dissonant and therefore considered an avoid note.

The 10 Positions of B Locrian

The diagram illustrates the 10 positions of the B Locrian mode across the guitar fretboard. Each position is shown with a musical staff and a corresponding tablature with fingerings (T, A, B).

Position 1: T (7), A (8), B (10). Fingering: 7 8 10 7 8 10 7 9.

Position 2: T (5), A (7), B (8). Fingering: 7 8 5 7 8 5 7 9.

Position 3: T (3), A (5), B (7). Fingering: 7 3 5 7 3 5 7 4.

Position 4: T (14), A (15), B (17). Fingering: 14 15 17 14 15 17 14 16.

Position 5: T (12), A (14), B (15). Fingering: 12 14 15 12 14 16.

Position 6: T (10), A (12), B (14). Fingering: 10 12 14 10 12 14 12.

Position 7: T (9), A (10), B (12). Fingering: 9 10 12 9 10 12 10 12.

Position 8: T (7), A (9), B (10). Fingering: 7 9 10 7 9 10 8 10 12.

Position 9: T (5), A (7), B (9). Fingering: 5 7 9 6 8 10 7.

Position 10: T (4), A (5), B (7). Fingering: 4 5 7 5 6 8 5 7.

B Locrian 3 Note Per String Patterns

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

B Locrian 4 Note Per String Patterns

T																				
A																				
B	7	8	10	12	8	10	12	14	10	12	14	15	12	14	16	17	15	17	18	20

B Locrian Full Scale Patterns

T																				
A																				
B	2	3	5	2	3	5	2	4	5	7	9	10	8	10	12	13	10	12	13	15

T																				
A																				
B	2	3	5	7	3	5	7	9	5	7	9	10	8	10	12	13	10	12	13	15

T																				
A																				
B	7	8	5	7	8	10	12	14	10	12	14	15	12	14	16	17	15	17	18	15

T																				
A																				
B	7	8	10	7	8	10	12	14	15	12	14	15	17	14	16	17	15	17	18	15

Exercises

Ex. 1 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T			
A	14 15 17 14 15	14 15 17 14 15 17 14	15 17 14 16 17 14 16 17 14 16 17 15 16 17 15 17
B	14 15 17 15 17	17	

T	17 15 15	17 16 14 16 14	14
A	17 16 17 16 14	17 16 14 17 15	17 15 14 17 15 14 17 15 14 17 15 14
B			15 14 17 15 14 17 15 14

Ex. 2 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T			
A	4 5 7 4 5 7 5	7 5 6 7 5 6 8 5	6 8 5 6 8 5 7 8
B			

T	10 8 7 10 8 7 5 8	7 5 8 7 5 8 6 5	8 6 5 8 6 5 7 6
A			5 7 5 5 7 5 4
B			

Ex. 3 (All 10 Positions, 4 Note Per String, Full Scale Patterns)

T			
A	9 10 12 9 10 9 12 10	9 10 12 10 12 13 12 10 12 10 12 10 12 12 10 9 12 10	13 12 10 12 10 9 12 10
B			

Ex. 4 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T		
A		
B	14 12 14 15 14 15 12 15 12 14 12 14	15 14 15 12 15 12 14 12 14 16 14 16

T	13 15 13 16 13 16 14 16 14 12 14 12	
A		15 12 15 14 15 14 12 14 12 15 12 15
B		

Ex. 5 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

T			
A	10 10 12 10 12 10	12 14 10 12 14 10	10 12 10 10 12 14 10 12
B	14 12 14 14		14

T	13 15 13 12 13 12 14 12 13 12	14 12 14 10 12 14 12	10 12 10 10 12 14 10
A			12 14 12 10 12 10
B			14 12

Ex. 6 (All 10 Positions, 3 Note Per String, 4 Note Per String, Full Scale Patterns)

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

Ex. 7 (Positions 1-8; 2-9; 3-10; 4-10; 5-10)

Ex. 7 is a four-measure exercise in treble clef. The melody line and the three-part harmony (Tenor, Alto, Bass) are shown with fingerings. The exercise covers positions 1-8, 2-9, 3-10, 4-10, and 5-10.

Measure	T	A	B
1		7 8 10 7 9	7 8 10
2		8 10 7 8 10 7 9 10	8 10
3		10 7 8 10 7 9 10 7	10
4		7 8 10 7 9 10 7 9	7 8 10
5		8 10 7 9 10 7 9 10	8 10
6		10 7 9 10 7 9 10 8	10
7		7 9 10 7 9 10 8 10	7 9 10
8		8 10 7 9 10 8 10 12	8 10
9	12 10 8	10 9 7 10 9	10 9 7
10	10 8	10 9 7 10 9 7	10 9 7
11	8	10 9 7 10 9 7 10	10 9 7
12	10 9 7	10 9 7 10 8	10 8
13	9 7	10 9 7 10 8 7	10 8 7
14	7	10 9 7 10 8 7 10	10 8 7
15	10 9 7	10 8 7 10 8	10 8
16	9 7	10 8 7 10 8 7	10 8 7

Ex. 8

Ex. 8 is a four-measure exercise in treble clef. The melody line and the three-part harmony (Tenor, Alto, Bass) are shown with fingerings. The exercise covers positions 1-8, 2-9, 3-10, 4-10, and 5-10.

Measure	T	A	B
1		10 9 7 10 9 7 12 10 8	10 8 7
2		12 10 8 8 10 12 7 9 10	10 8 7
3		8 10 12 8 10 12 7 9 10	10 8 7
4		7 9 10 7 8 10 7 8 10	10 8 7

Let me take some time here to distinguish between Diminished Chords and Half Diminished Chords. The Diminished chord, or more correctly, the Diminished 7th Chord, is a chord consisting of 4 notes, the root, minor 3rd, flatted 5th, and a diminished 7th (which is a flatted minor 7th). The Half Diminished Chord consists of the root, minor 3rd, flatted 5th, and a minor 7th. So, for example, a B Diminished Chord contains the notes B,D,F, and Ab. The B Half Diminished consists of B,D,F, and A. The distinguishing difference is the 7th degree of the chord.

The Locrian Mode is played over the Half Diminished 7th Chord because the 7th degree of the chord matches the 7th degree of the scale.

The Diminished Scale is commonly played over the Diminished 7th Chord. This scale is different than the Locrian mode as you can see in its spelling (1,2,b3,4,b5,b6,bb7).

Just so that everything is covered, the symbol for the Diminished 7th Chord is the root followed by a small circle that looks like a degree mark. The symbol for the Half Diminished 7th Chord is the root followed by the circle with a slash through it.

Alternating Scale / Arpeggio Exercises

First exercise: Alternating scale/arpeggio exercise in B Diminished 7th chord. The notation shows a treble clef staff with a key signature of one flat (Bb). The scale is played in two directions: ascending and descending. The arpeggio is played in two directions: ascending and descending. The notes are: B, D, F, Ab (Bb). The scale is: B, C, D, Eb, F, G, Ab, Bb. The exercise is marked with fingerings (1-5) and includes a double bar line at the end.

Second exercise: Alternating scale/arpeggio exercise in B Half Diminished 7th chord. The notation shows a treble clef staff with a key signature of one flat (Bb). The scale is played in two directions: ascending and descending. The arpeggio is played in two directions: ascending and descending. The notes are: B, D, F, A. The scale is: B, C, D, Eb, F, G, A, Bb. The exercise is marked with fingerings (1-5) and includes a double bar line at the end.

Section 3

Circle of 5^{ths}

Putting It All Together

Progressions

The Color Scale

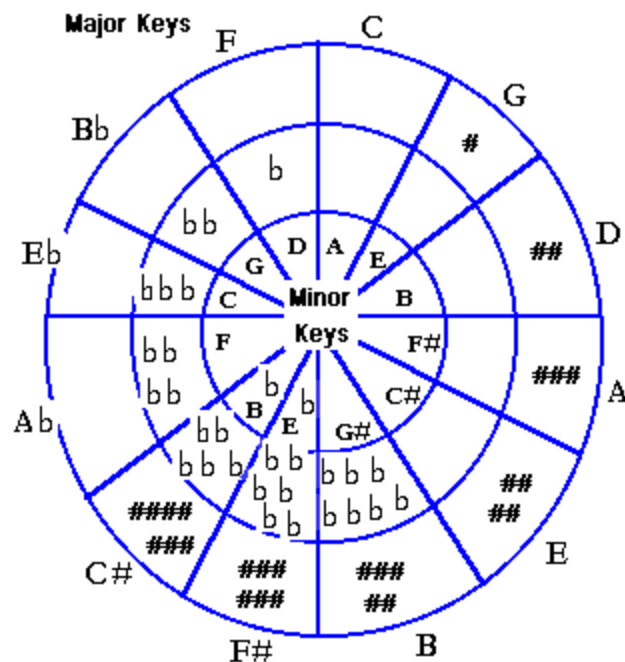
Backwards Modal Approach

Circle of 5^{ths}

One of the most useful tools for learning your way around the fretboard quickly, and rather easily, is the Circle of 5^{ths}. Its name comes from the fact that as you move clockwise, you go up a 5th from the previous key. For example, the 5th of C Major is G, the 5th of G Major is D, etc.

It has served two purposes for me over the years. The first is as a guideline for practicing exercises in every key, which I recommend you do with the exercises presented in this book, and second, it is also very useful in determining the key signatures for each key.

If we look at the diagram below, we see that it resembles the face of a clock. There are 12 scale degrees to it, one for each note in the Western music scale, arranged in 5^{ths} traveling clockwise around the face and in 4^{ths} traveling counter clockwise. Starting at C, as you go clockwise, the number of sharps increase by one, and going counter clockwise, the flats increase by one. In the center of the diagram are the relative minor keys for each Major Key.

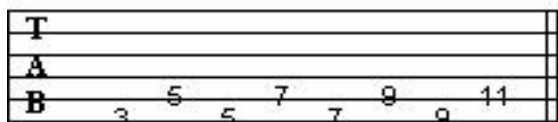
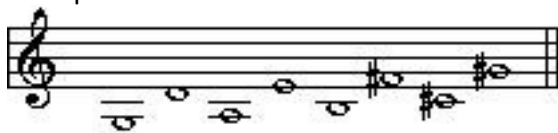


You'll also notice that the key of C# is also known as Db, F# is also called Gb, and Cb is also called B. However, it is more common to see Db and B instead of C# and Cb.

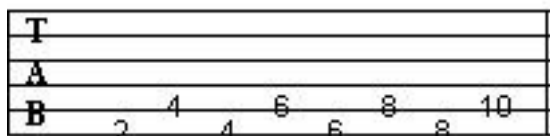
Sharps:

Here are two patterns that are useful in determining the number and name of sharp notes in any given key.

Example 1



Example 2

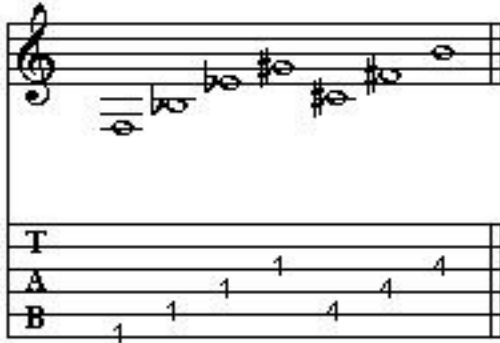


Because the key of 'C' has no sharps or flats, Example 1 will always begin on the note 'G'. If you follow along with the clockwise movement of the Circle of 5^{ths}, you will realize that, starting with 'G', each note from Example 1 corresponds to each consecutive note, or key, in the Circle. Therefore, if you need to know how many sharps are in the key of E, play Example 1 counting the notes until you reach 'E' (7th fret, A string). The answer would be 4 sharps. This is when Example 2 comes into play. We use this example to find out the names of the sharp notes. So, in the key of E, since we counted 4 notes to get to 'E' in Example 1, we count the first 4 notes in Example 2 to find out the names of the notes. They are F#, C#, G#, and D# respectively. From this we see that the key of E is spelled E, F#, G#, A, B, C#, D#.

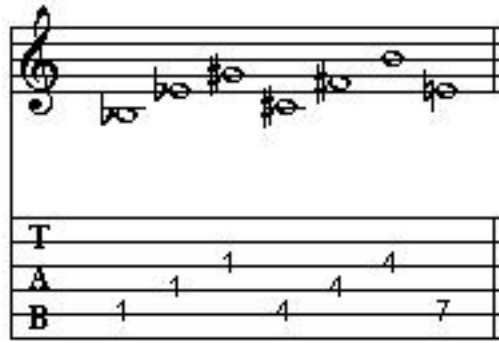
Flats:

Here are two examples that are useful in determining the number and name of flat notes in any given key.

Example 3



Example 4



The same principles for determining sharp notes works with flats as well, only we have two new patterns to learn for this. Let's take the key of Eb for example, and work the same way as we did in the previous example, only this time using Examples 3 and 4 as guidelines in order to determine the number and names of the flats. If we play Example 3, we play 3 notes until we get to Eb. Therefore, there are 3 flats in the key of Eb. Then, using Example 4, we see that the flat notes are Bb, Eb, and Ab respectively. From this we can devise that the key of Eb is spelled Eb, F, G, Ab, Bb, C, D.

Putting It All Together

Now that we have learned the various patterns and exercises for each of the seven modes of the Major Scale, it's time to put this knowledge to use in our everyday playing and practicing.

Practicing:

Thus far, we have learned to play each scale/mode in its respective patterns. Here we have a few ideas that incorporate all of the modes together into various exercises that are helpful in learning how the modes relate to each other all over the neck of the guitar.

Exercise 1

Exercise 1 consists of four musical staves, each representing a different scale/mode. Each staff has a treble clef and a key signature of one sharp (F#). The patterns are as follows:

- Staff 1:** Treble clef, key signature of one sharp. Fret numbers: 8 10 12 8 10 12 9 10, 9 12 10 8 12 10 8, 10 12 13 10 12 14 10 12, 10 14 12 10 13 12 10.
- Staff 2:** Treble clef, key signature of one sharp. Fret numbers: 12 13 15 12 14 15 12 14, 12 15 14 12 15 13 12, 13 15 17 14 15 17 14 15, 14 17 15 14 17 15 13.
- Staff 3:** Treble clef, key signature of one sharp. Fret numbers: 3 5 7 3 5 7 3 5, 3 7 5 3 7 5 3, 5 7 8 5 7 8 5 7, 5 8 7 5 8 7 5.
- Staff 4:** Treble clef, key signature of one sharp. Fret numbers: 7 8 10 7 8 10 7 9, 7 10 8 7 10 8 7, 8 10 12 8 10 12 9 10, 9 12 10 8 12 10 8.

You'll notice that the previous exercise utilizes the 1st Position of each mode in a successive progression upward through the modes. This exact idea can be duplicated for each of the 10 Positions

- ◆ All Modes, Position I in succession
- ◆ All Modes, Position II in succession
- ◆ All Modes, Position III in succession
- ◆ All Modes, Position IV in succession
- ◆ All Modes, Position V in succession
- ◆ All Modes, Position VI in succession
- ◆ All Modes, Position VII in succession
- ◆ All Modes, Position VIII in succession
- ◆ All Modes, Position IX in succession
- ◆ All Modes, Position X in succession

You can also play this progression backwards through the modes... as in the exercise below.

Exercise 2

The exercise is written for a single melodic line in treble clef, consisting of a sequence of eighth notes. The notation is divided into four measures, with the final measure ending in "Etc...". Below the staff is a tablature for three strings: T (Treble), A (Alto), and B (Bass). The tablature uses numbers 7, 8, 9, 10, and 12 to indicate fret positions.

Measure	T	A	B
1			8 10 12
2			8 10 12 9 10
3			9 12 10 8 12 10 8
4			7 8 10 7 8 10 7 9
5			7 10 8 7 10 8 7

Taking this idea and applying it to the 3 Note Per String Patterns gives us this exercise.

Exercise 3

Exercise 3 consists of two systems of musical notation. Each system features a treble clef staff with triplets and a three-string fretboard diagram with notes T, A, and B. The first system shows ascending and descending patterns on strings 8, 9, 10, 12, and 13. The second system shows ascending and descending patterns on strings 10, 12, 13, 14, and 15, ending with 'Etc...'.

*This progression can also be practiced backwards through the modes

*Apply this same principle to the 4 Note Per String Patterns and the Full Scale Patterns.

There are an infinite amount of variations that can be applied to this idea. Below is a simple exercise in which we ascend using one mode and descend using the next higher mode.

Exercise 4

Exercise 4 consists of two systems of musical notation. Each system features a treble clef staff with triplets and a three-string fretboard diagram with notes T, A, and B. The first system shows ascending and descending patterns on strings 8, 9, 10, 12, 13, and 15. The second system shows ascending and descending patterns on strings 12, 13, 14, 15, 17, and 19, ending with 'Etc...'.

Exercise 5

The previous 5 exercises should give you an idea of how the modes interact with one another ascending and descending over the neck of the guitar. Practice these exercises in every key (refer to the circle of 5^{ths}) and then come up with some of your own variations on these ideas. For starters, you can use some of the exercises in Section 2 as a basis for your own variations.

Progressions

When playing over a chord progression in which all the chords are derived from a single key, it can be highly efficient and effective to simply improvise using the scale of that key over the whole progression.

I C F Am G I

This progression comes directly from the key of C Major. Therefore, we can play in C Major throughout the whole progression. To make things a little more interesting, we can play a different mode over each chord if desired. For instance, you can play A Aeolian over the Am chord (which would keep you in the key of C), or you could play in A Dorian over the Am chord. The same can be said of the major chords.

The modes really come into play when you're playing over a progression in which the chords are not all from a single key.

I C F C G D I

This progression is in C Major, but the D major chord (D, F#, A) deviates from the key. The note F# is not in the key of C, but the C Major scale would work over this progression, as long as the F in the scale isn't played over the D.

The D Major chord is functioning as the ii chord which is minor in major keys. Therefore, if this progression stayed in key, the D would be a minor chord. Since this is not the case, we must find a way to play over the D Major chord while keeping true to the tonal center of the progression.

A more professional approach would be to use the C Lydian mode over the D Major chord. C Lydian contains the same notes as C major except for one. As we already know, the Lydian mode is a major mode with a raised 4th degree. In C, this 4th degree is an F, or in the Lydian mode, an F#.

You will often see chords written out in their numeric relation to the major key of the song. In a major key, the major chords are based off the 1st, 4th, and 5th notes of the scale. The minor chords are based off the 2nd, 3rd, and 6th notes of the scale. The half diminished chord is based off the 7th note of the scale. This should look familiar. The tonality of each mode is the same as the tonality of its respective chord in relation to the major scale.

When these chords are written out numerically, an uppercase roman numeral signifies a Major chord. A lowercase roman numeral signifies a Minor chord. A diminished chord is designated by a lower case roman numeral with a degree sign to its right.

Major

The chords in the major keys are spelled out: I ii iii IV V vi vii°. In the following examples, the chords that do not fit into the key of the progression are in italics.

Ionian

We already have one example above in which we used the Lydian Mode. Below is an example where we substitute the Mixolydian Mode.

I I ii IV V I I ii IV *vm* I

This progression stays in key until the last chord in bar 2. Here the V chord in the second bar becomes minor. In C, this would be a G minor chord spelled G Bb D. The Bb is a minor 7th degree in C major, therefore we can use the Mixolydian mode as a substitute for C Ionian over the G minor.

Lydian

Here are two progressions based around the Lydian Mode.

I IV I V ii I IV I V *bVII* I

Because this progression is based around the IV chord in the Major Scale, it becomes a Lydian progression. In the key of C, F Lydian would work over the whole progression, except for the bVII chord which would be Bb Major (Bb, D, F). We have a number of scale options to play over this chord... we could use F Mixolydian because of the natural 4th degree as well as F Ionian. We could also use Bb Ionian or Bb Lydian which would be the better choice of the two. Bb Mixolydian would not be a good choice because of the minor 7th (G#).

┌ IV *im*7 ii vi ┌ IV *im* vii° vi ┌

Basing this in the key of C, we can use the F Lydian mode for the majority of the progression. For the *im*7 chord (Cmin7), we can use Mixolydian. Cmin7 is made up of C, Eb, G, Bb. In F, the 2nd degree is G, the 4th degree is Bb, the 5th degree is C, and the minor 7th is Eb. Therefore, F Mixolydian would be a good scale to use over that chord. When we play the *im* chord (Cmin) in the second bar, we can choose between F Mixolydian and F Ionian because the 7th degree (Eb) has been left out of the chord.

Mixolydian

Here are two progressions based in the Mixolydian mode.

┌ V ┌ ii vi ┌ V ┌ *bviisus* IV ┌

The chord that is out of key is the *bviisus* chord, or Bbsus in the key of C. We have two options if we are to keep the tonal center of the progression in G as we play over this chord. The spelling of this chord is Bb, C, F. We can play a G Dorian mode or G Aeolian. The only difference between the two is the 6th degree which will either be E (Dorian) or Eb (Aeolian).

┌ V ii vi IV ┌ V ii VI ┌ ┌

Since the VI chord is major, the 4th degree of the Mixolydian mode will be raised. In the key of C, this would make the vi chord (Am) a major chord making the C into a C#. Therefore, you can play a G Lydian mode over this chord because it contains the raised 4th degree.

Minor

Often times chords based in minor keys are given the same roman numeral as in the major keys. For the times that this isn't the case, the minor chords are spelled out: i ii° III iv v VI VII. For the purposes of this book, we are going to approach the minor keys using the roman numerals for the chords in relation to the major keys since that is more commonly seen.

Dorian

Here are two progressions based in the Dorian mode.

I ii iii IV V I ii iii vi VII I

The chord that is out of key is the VII chord. If we're based in the key of C, you can play in D Dorian over every chord except the VII chord, which in this case would be B major. Because B major contains an F#, we would have to play a D Mixolydian scale over this chord instead of D Dorian.

I ii V ii I I ii bVII I I I

Again, the chord that is out of key is the VII chord, but this time it is flatted. In C, this would be a Bb major. The note in this chord that strays from the D Dorian scale is Bb. In order to play over this chord without the fear of any bad notes, we can play in D Aeolian. This lowers the 6th note of the Dorian mode from a B to a Bb.

Phrygian

Here are two progressions in the Phrygian mode.

| iii | V ii | iii | V // |

By now you should be able to notice that the II chord is out of key. In C, we can play E Phrygian throughout this progression, but over the II chord we will need to change modes. The easiest mode to play over this chord would be E Aeolian, but if the II chord is a major 7th chord, you could play in E Dorian.

| iii ii #v V | iii ii vi V |

This is an interesting sounding progression that utilizes a chord that has 2 notes in it that are out of key. The #v, or in C, the G#min, contains a G# and D# that would cause problems if we just played an E Phrygian scale throughout the piece. Since E Ionian contains both of these notes, that would be a good scale to use over this chord, with the F# that E Ionian provides adding some harmonic flavor.

Aeolian

Here are two progressions based in the Aeolian mode.

| vi | V ii | vi | bVII bVII |

In this first example, the bVII chord in the second measure is out of key. In C, this would be a Bb major chord (Bb, D, F). The note that strays from the key is the Bb. Playing an A Phrygian over this chord would work since the 2nd degree of the scale (B) is flat (Bb).

| vi iii V ii | vi iii viim | |

In this example, the viim chord is out of key. It would normally act as a diminished chord, but in this progression it is acting as a minor chord. In C, this would be a Bmin (B, D, F#). The out of key note is the F#. You can use A Aeolian through this progression except over the viim chord, in which case it would be best to use A Dorian because it contains an F# as the raised 6th degree.

Locrian

Here is a progression using the Locrian mode. Progressions based in this mode are rather uncommon.

I vii^{o7} vi7 V iii I vii^{o7} vi7 I // I

The chord that is out of key is the II which would normally be minor if we stayed in key throughout this progression. The Locrian mode can be played over this progression provided that the 5th degree isn't played or is raised while playing over the II chord. An easier approach would be to play the Phrygian mode over this chord since the only difference between it and the Locrian mode is the raised 5th degree.

These examples should give you a pretty good idea on how to use the modes and how to substitute them with one another throughout different progressions and over different chords. Hopefully this will help you to analyze the progressions that you play over in your own music so you can come up with creative melodic ideas.

The Color Scale

Musicians paint a picture with songs in the attempt to convey some type of mood or feeling to the listener. Like the different colored paints that an artist uses to bring a barren canvas to life, the scales that we use define the mood, or color, of the picture (song) that we are painting.

The diagram below is what's known as the Color Scale. It arranges the Modes that we have talked about in Section 2 in order from the brightest sounding to the darkest sounding. Obviously the 3 major modes will come first since the major tonality (the major third) has a bright and "happy" sound to it. The 3 minor modes come next because the minor tonality (the minor third) has a darker, "sad" sound. Last is the Locrian Mode since both the minor 3rd and diminished 5th make this scale the darkest and most sinister sounding of the 7 modes.

Color Scale Diagram:



To get a better idea of exactly what all this means and how these modes vary in their color, play the following scales over a C Major chord.

Lydian	Ionian	Mixolydian															
<table border="1"> <tr> <td>T</td> <td>0</td> <td>2</td> <td>0</td> <td>1</td> </tr> <tr> <td>A</td> <td>3</td> <td>0</td> <td>2</td> <td>4</td> </tr> <tr> <td>B</td> <td>3</td> <td>0</td> <td>2</td> <td>4</td> </tr> </table>			T	0	2	0	1	A	3	0	2	4	B	3	0	2	4
T	0	2	0	1													
A	3	0	2	4													
B	3	0	2	4													

Play the following scales over a C Minor chord.

Dorian	Aeolian	Phrygian																								
<table border="1"> <tr> <td>T</td> <td>0</td> <td>1</td> <td>3</td> <td>0</td> <td>2</td> <td>3</td> <td>1</td> </tr> <tr> <td>A</td> <td>3</td> <td>0</td> <td>1</td> <td>3</td> <td>0</td> <td>1</td> <td>3</td> </tr> <tr> <td>B</td> <td>3</td> <td>0</td> <td>1</td> <td>3</td> <td>0</td> <td>1</td> <td>3</td> </tr> </table>			T	0	1	3	0	2	3	1	A	3	0	1	3	0	1	3	B	3	0	1	3	0	1	3
T	0	1	3	0	2	3	1																			
A	3	0	1	3	0	1	3																			
B	3	0	1	3	0	1	3																			

To get the feel of that dark, sinister sound, play this last scale over a C half diminished chord, also known as a Cm7b5 chord (which is included in the diagram below).

Locrian

E A D G B E

3rd

T												
A				1		3		4		1	3	1
B		3	4									

If you don't hear the difference in "colors" at first, don't worry. It may take a little bit of time to train your ear to distinguish the differences between these scales. Keep practicing and listening. Before you know it, you'll be able to distinguish a Mixolydian Mode from a Phrygian Mode just by ear.

Backwards Modal Approach

Here is a fresh and exciting approach to improvising long, scalar runs. This is where knowing the 10 Positions for each mode will come in real handy as well.

The concept is extremely simple, take the 3 note per string idea and play the first 6 notes in the mode you're basing the run off of. Then, being sure to keep everything based on that scale, play the next 6 notes in the mode prior to the one you just used. Play the next 6 notes in the previous mode and so on.

Let's look at some examples. The first 2 examples are both based in the Key of C Major. The run in Example 1 begins in C Ionian, but you'll notice that after the first 6 notes, we are playing a Locrian pattern in B. The third group of notes is an A Aeolian pattern, and the final group of 6 notes constitute a G Mixolydian pattern. Do these look and sound familiar? What's happening is that we are going backwards in the modes of C Major, starting on C Ionian, then B Locrian, then A Aeolian and so on. Make sense?

Example 2 is the same thing, just starting on F Lydian. Because we're in the key of C (remember, F Lydian is the 4th mode of C Major), the next grouping of notes make up an E Phrygian pattern. The next pattern is D Dorian, and finally we end up on a C Ionian pattern.

Example 1

Example 1 shows a scalar run in the key of C Major, starting on C Ionian and moving backwards through the modes. The run is divided into four groups of six notes each, each played in a 3-note-per-string pattern. The modes are: C Ionian, B Locrian, A Aeolian, and G Mixolydian. The fretboard diagram below the staff shows the fingerings for each string (T, A, B) across the frets (8, 10, 12, 14, 15, 17, 14, 15, 17, 14, 16, 17, 15, 17, 18, 20, 22, 24, 20, 22, 24).

Example 2

Example 2 shows a scalar run in the key of C Major, starting on F Lydian and moving backwards through the modes. The run is divided into four groups of six notes each, each played in a 3-note-per-string pattern. The modes are: F Lydian, E Phrygian, D Dorian, and C Ionian. The fretboard diagram below the staff shows the fingerings for each string (T, A, B) across the frets (1, 3, 5, 2, 3, 5, 7, 8, 10, 7, 9, 10, 7, 9, 10, 8, 10, 12, 13, 15, 17, 13, 15, 17).

Now let's make this a little more difficult since most songs are not in C Major. Drawing from the example in the section on The Circle of 5^{ths}, let's look at a run in the key of E Major. We already know that E Major is spelled E, F#, G#, A, B, C#, D#. From this we can determine that the modes in E Major are E Ionian, F# Dorian, G# Phrygian, A Lydian, B Mixolydian, C# Aeolian, and D# Locrian.

Example 3 is a run based in G# Phrygian. So, with the Backwards Modal Approach, we construct this run starting with a G# Phrygian pattern, the next grouping of 6 notes is from an F# Dorian pattern and so on up the neck. Just a quick note... notice the key signature at the beginning of this example... (4 Sharps = Key of E Major)

Example 3

G# Phrygian F# Dorian E Ionian D# Locrian

T 4 5 7 4 6 7 8 11 12 9 11 13 14 16 18 14 16 18 16 17 19 16 17 19

These examples signify only one of many ways to play the scale. Try coming up with your own patterns and fingerings. For example, begin your run on the A string. You don't always have to make each grouping of notes a 3 note per string pattern. You could substitute another pattern from the 10 Positions into the run or just simply change directions. Another idea is to change the feel of the run from sextuplets to eighth notes or any other selection of note groupings mid way through the run. One last idea is to bend notes into pitch instead of fingering every note. By throwing some of these ideas into your playing, you'll start developing your own unique style.

Section 4

*Scale/Chord Relationships
Synthetic and Exotic Scales*

Scale / Chord Relationships

The chart below contains a list of scales that relate to different chords. You will notice that the chords are listed with the root of C. When you want to apply this chart to chords with other roots, just transpose the scales by the same interval as you would the chord. So, for example, if you want to find out what would work over an A chord, you should transpose the scales down a step and a half. This would give you A Ionian, A Lydian, A Major Pentatonic and E Major Pentatonic.

	<u>Chords</u>	<u>Common Scales</u>
<u>Major Chords</u>		
	C, C6, Cmaj7, Cmaj 9	C Ionian, C Lydian, C Major Pentatonic, G Major Pentatonic
	Cmaj7#11	C Lydian
	Cmaj7#5	C Lydian Augmented
<u>Minor Chords</u>		
	Cm, Cm6, Cm7 Cm11, Cm13	C Dorian, C Minor (except m13), C Minor Pentatonic, C Blues, F Major Pentatonic
	Cm(maj7)	C Harmonic Minor, C Melodic Minor
	Cm7b13, Cm7b6	C Minor, Ab Major Pentatonic
	Cm, Cm7, Cm7b9	C Phrygian
<u>Dominant Chords</u>		
	C, C7, C7sus, C9, C9sus Csus, C11, C13, C13sus Bb/C, Gm7/C	C Mixolydian, C Blues, C Major Pentatonic, F Major Pentatonic
	C7b5, C7#11	C Lydian Dominant
	C7b5, C7b9, C7b9b5	C Half Whole Diminished, C Phrygian Dominant, F Harmonic Minor

**Half Diminished &
Diminished Chords**

<i>C7#5, C7b13, C7b5</i>	<i>C Whole Tone, F Melodic Minor</i>
<i>C7#9, C7#9#5</i>	<i>F Harmonic Minor, C Super Locrian</i>
<i>C7susb9</i>	<i>F Harmonic Minor, C Phrygian, C Phrygian #6</i>
<i>Cdim, Cm7b5</i>	<i>C Locrian, C Locrian #2, Bb Harmonic Minor</i>
<i>Cdim, Cdim7,</i>	<i>C Diminished, C Whole Half Diminished</i>

Synthetic and Exotic Scales

Below are a number of other scales that have interesting tonal qualities to them. Although this section is beyond the scope of this book, try playing these over their respective major and minor chords to hear the sonic qualities inherent in each one. For quick reference, major chords consist of the 1st, 3rd, and 5th notes from the scale degree on which you are starting, while minor chords consist of the 1st, b3rd, and 5th degrees.

If you're feeling very adventurous, you can learn the scales that interest you in the 10 Positions, 3 and 4 Note Per String Patterns, and the Full Scale Patterns. Then practice them using the exercises in this book. Get creative and have fun!

Acoustic "Bartok" (1,2,3,4,5,b6,b7)

Aka Aeolian Dominant & Hindu

Aeolian Dominant (1,2,3,4,5,b6,b7)

Aka Acoustic "Bartok" & Hindu

Algerian (1,2,b3,#4,5,b6,7,8,9,b10,11)

Arabian (1,2,b3,4,b5,b6,6,7)

Augmented (1,b3,3,5,#5,7)

Balinese (1,b2,b3,5,b6)

BeBop (1,2,3,4,5,6,b7,7)

Blues (1,b3,4,b5,5,b7)

Byzantine (1,b2,3,4,5,b6,7)

Aka Double Harmonic & Gypsy

Chinese (1,3,#4,5,7)

Diminished (1,2,b3,4,b5,b6,bb7,)

Dominant Diminished (1,b2,b3,3,#4,5,6,b7)

Aka Half Whole Diminished & Symmetrical

Dorian, #4 (1,2,b3,#4,5,6,b7)

Double Harmonic (1,b2,3,4,5,b6,7)

Aka Byzantine & Gypsy

Egyptian (1,2,4,5,b7)

Enigmatic (1,b2,3,#4,#5,#6,7)

Gypsy (1,b2,3,4,5,b6,7)

Aka Byzantine & Double Harmonic

Half Whole Diminished (1,b2,b3,3,#4,5,6,b7)

Aka Dominant Diminished & Symmetrical

Harmonic Minor (1,2,b3,4,5,b6,7)

Aka Mohammedan

Hawaiian (1,2,b3,(4),5,6,7)

Aka Melodic Minor Ascending & Jazz Minor

Hexatonic (1,2,b3,4,5,b7)

Hindu (1,2,3,4,5,b6,b7)

Aka Acoustic "Bartok" & Aeolian Dominant

Hirajoshi (1,2,b3,5,b6)

Hungarian Gypsy (1,2,b3,#4,5,b6,b7)

Hungarian Major (1,#2,3,#4,5,6,b7)

Hungarian Minor (1,2,b3,#4,5,b6,7)

Iwato (1,b2,4,b5,b7)

Japanese (1,b2,4,5,b6)

Japanese (Traditional) (1,2,b3,5,b6)

Javanese (1,b2,b3,4,5,6,b7)

Jazz Minor (1,2,b3,4,5,6,7)

Aka Melodic Minor Ascending & Hawaiian

Jewish (1,b2,3,4,5,b6,b7)

Aka Phrygian Dominant & Spanish

Kumoi (1,2,b3,5,6)

Leading Whole Tone (1,2,3,#4,#5,#6,7)

Locrian Major (1,2,3,4,b5,b6,b7)

Locrian, #2 (1,#2,b3,4,b5,b6,b7)

Lydian Augmented (1,2,3,#4,#5,6,7)

Lydian Dominant (1,2,3,#4,5,6,b7)

Aka Overtone

Lydian Minor (1,2,3,#4,5,b6,b7)

Major Locrian (1,2,3,4,b5,b6,b7)

Melodic Minor Ascending (1,2,b3,4,5,6,7)

Aka Hawaiian & Jazz Minor

Mixo-Blues (1,#2,3,4,b5,5,b7)

Mohammedan (1,2,b3,4,5,b6,7)

Aka Harmonic Minor

Mongolian (1,2,3,5,6)

Neapolitan Major (1,b2,b3,4,5,6,7)

Neapolitan Minor (1,b2,b3,4,5,b6,7)

Oriental (1,b2,3,4,b5,6,b7)

Overtone (1,2,3,#4,5,6,b7)

Aka Lydian Dominant

Pelog (1,b2,b3,5,b6)

Pentatonic Major (1,2,3,5,6,)

Pentatonic Minor (1,b3,4,5,b7)

Persian (1,b2,3,4,b5,b6,7)

Phrygian Dominant (1,b2,3,4,5,b6,b7)

Aka Jewish & Spanish

Piongio (1,2,4,5,6,b7)

Prometheus (1,2,3,#4,6,b7)

Ritusen (1,2,4,5,6)

Romanian Minor (1,2,b3,#4,5,6,b7)

Scriabin (1,b2,3,5,6)

Six Tone Symmetrical (1,b2,3,4,#5,6)

Spanish (1,b2,3,4,5,b6,b7)

Aka Jewish & Phrygian Dominant

Spanish 8 Tone (1,b2,b3,3,4,b5,b6,b7)

Super Locrian (1,b2,b3,b4,b5,b6,b7)

Symmetrical (1,b2,b3,3,#4,5,6,b7)

Aka Dom. Diminished & Half Whole Diminished

Whole Half Diminished (1,2,b3,4,#4,#5,6,7)

Whole Tone (1,2,3,#4,#5,#6)

About the Author

Multi-platinum award winning guitarist Michael Elsner was raised in the artistic community of Woodstock, New York, and began playing the guitar at the age of 12.

In 2006, his solo album “Stained Voodoo, took home the award for Instrumental Album of the Year at the LA Music Awards.

An accomplished songwriter and producer, he currently has over 2000 placements of original music on TV Shows, Films, Commercials, and Movie Trailers, including, American Idol, The Voice, Cold Case, EXTRA, The Sing-Off, Impractical Jokers, The Ellen DeGeneres Show, Hannah Montana, High School Musical 2, Audi, Mazda, and Skechers.

His music has been featured in the trailers for Disney’s Cinderella, Amazon Prime’s Jack Ryan, Ocean’s 8, The Appearing, The Condemned 2, Mark Felt, and many others.

Michael is an endorsing artist for McPherson Guitars, Schecter Gutians, Kemper Amplifiers, Westone In-Ear Monitors, Truetone Guitar Pedals, EMG Pickups, Propellerhead Software and Klutz Guitar Cable.

To keep up to date on his endeavors, visit him online at www.MichaelElsner.com.