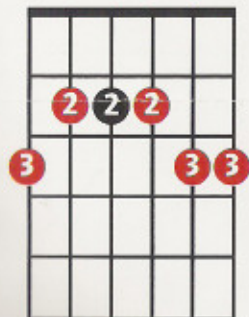


# THE FUNDAMENTAL SCALES

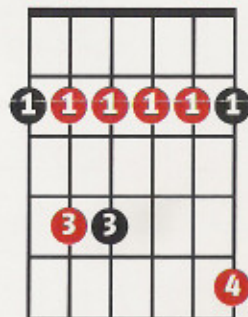
## Minor & Major Pentatonics using open strings

o o o o o o



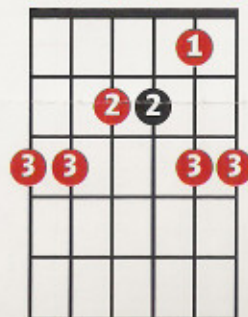
*E minor pentatonic*

o o o o



*F# minor pentatonic*

o o o o o



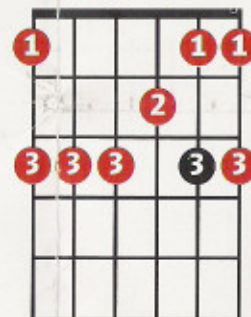
*A minor pentatonic*

o o o o



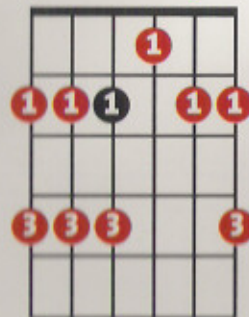
*C# minor pentatonic*

o o o



*D minor pentatonic*

o o o o



*E major pentatonic*

o o o o o o



*G major pentatonic*

o o o o o



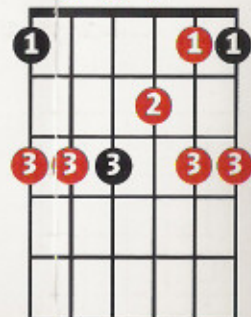
*A major pentatonic*

o o o o o



*C major pentatonic*

o o o

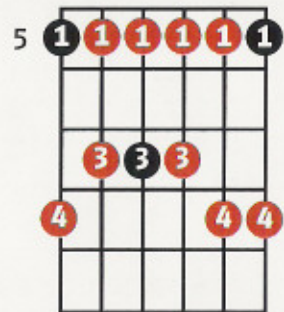


*F major pentatonic*

**FORMULA:** Minor Pentatonic (R b3 4 5 b7) **FORMULA:** Major Pentatonic (R 2 3 5 6)

The Pentatonic scale is a five note scale and forms the first steps towards playing Blues and Rock solos from Eric Clapton to Noel Gallagher. As the use of open strings for chords and scales is a major component to guitar playing, these ten examples will provide the fundamentals to get you whizzing around in the first position in no time.

# The 5 Minor Pentatonic shapes & the 5 Blues scales (moveable)



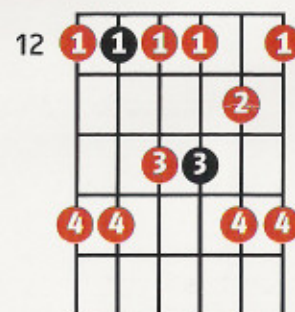
A minor pentatonic shape 1



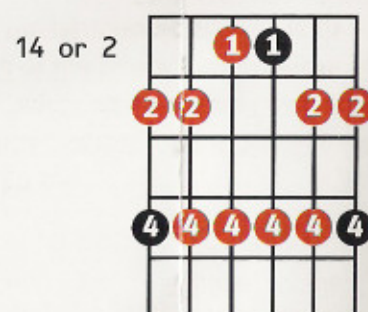
A minor pentatonic shape 2



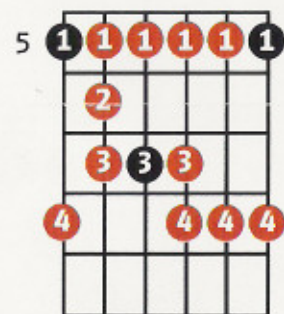
A minor pentatonic shape 3



A minor pentatonic shape 4



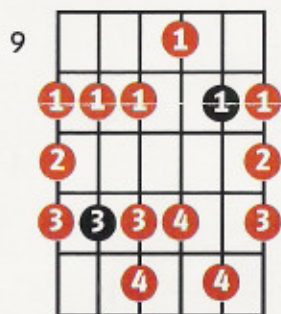
A minor pentatonic shape 5



A blues scale shape 1



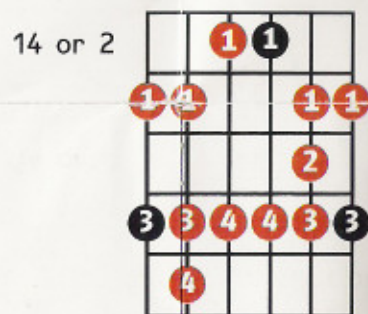
A blues scale shape 2



A blues scale shape 3



A blues scale shape 4

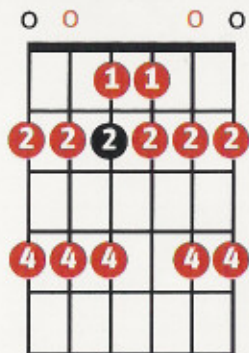


A blues scale shape 5

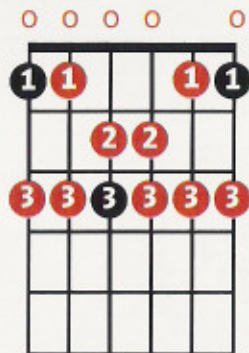
**FORMULA:** Minor Pentatonic (R b3 4 5 7) A MINOR PENTATONIC – A C D E G **FORMULA:** Blues Scale (R b3 4 b5 5 7) A BLUES SCALE – A C D Eb E G

Learning the pentatonic scale with shapes based off each of the scale's five notes (in this case, A minor pentatonic's notes A C D E G) enables mapping the scale all over the fretboard as well as providing shapes that can be moved around so you can play in other keys – eg for B minor pentatonic, move all shapes up two frets (start on the 7th fret for shape one). Bear in mind also, that knowing these five minor shapes means you've learnt the major shapes as well – Shape 2 of the minor pentatonic is Shape 1 of the major pentatonic (eg A minor pentatonic Shape 2 is also C major pentatonic Shape 1). As may be expected, the ordering of the pentatonic shapes is the same as what you've already learnt for the minor – all you're doing is starting off on a different shape. The remaining five scale shapes concern the blues scale which is the minor pentatonic scale augmented by the 'blue note' (ie a flattened 5th). Along with the minor pentatonic, this is the most favoured scale for rock/blues solos.

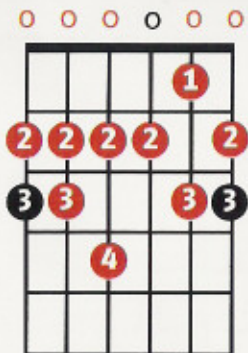
# Major scales using open strings



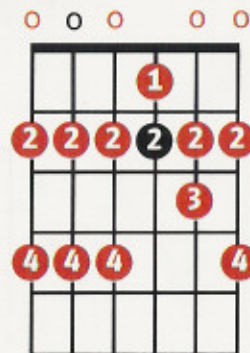
E major



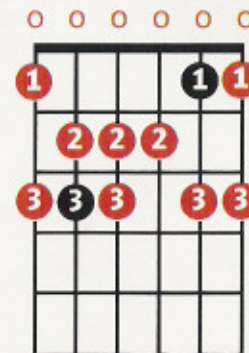
F major



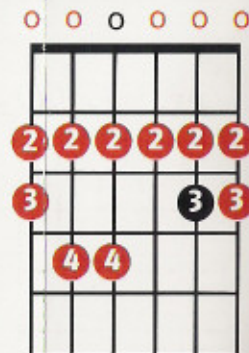
G major



A major



C major

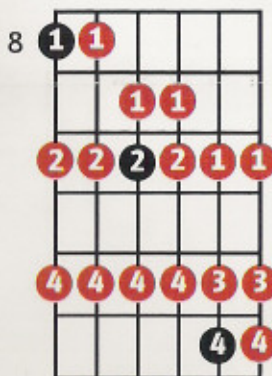


D major

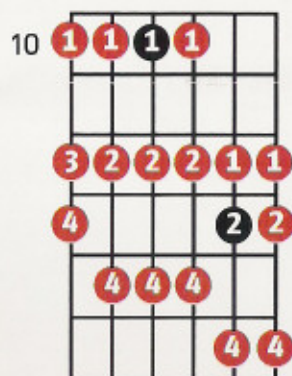
**FORMULA: Major Scale (R 2 3 4 5 6 7)**

Possessing two more notes than the major pentatonic (ie a 4th and 7th) to make seven notes, the major scale is the building block of most western music - it's the 'do re me fa sol la ti do' scale Julie Andrews sang of in 'The Sound Of Music'. Although you'll learn other major shapes, these encourage Van Halen-like speedy runs for solos.

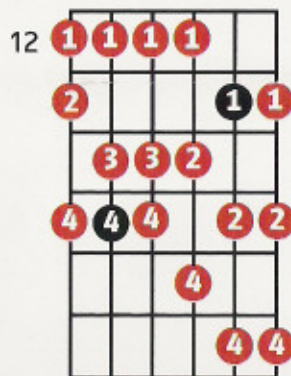
# 7 major scale shapes using 3 notes per string (moveable)



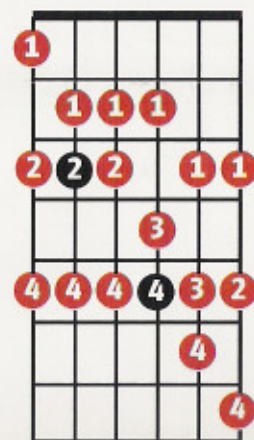
C major shape 1



C major shape 2



C major shape 3



C major shape 4



C major shape 5

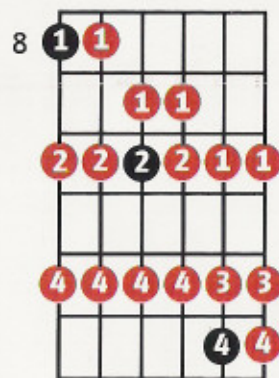


C major shape 6

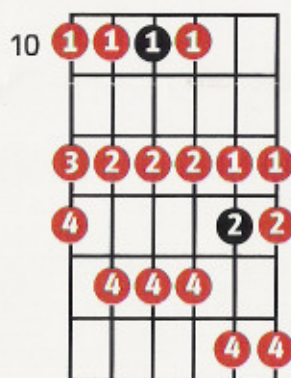


C major shape 7

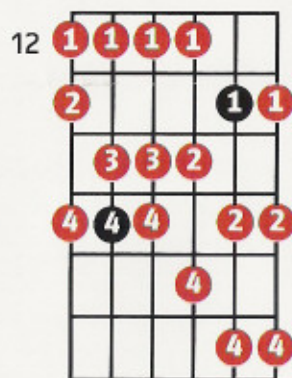
## 7 major scale shapes using 3 notes per string (moveable)



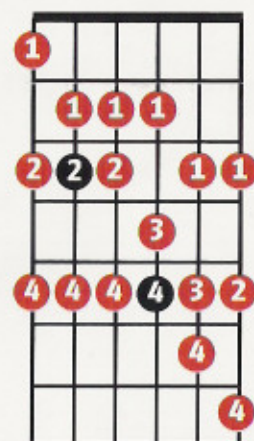
*C major shape 1*



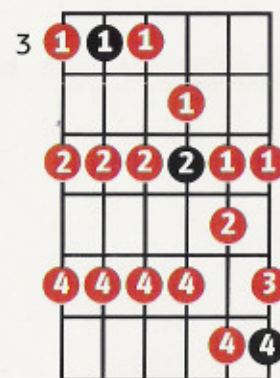
*C major shape 2*



*C major shape 3*



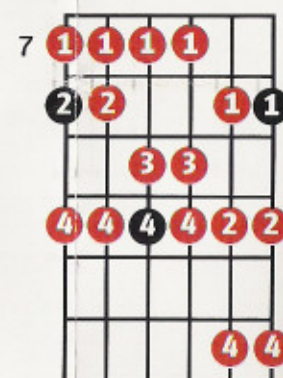
*C major shape 4*



*C major shape 5*



*C major shape 6*

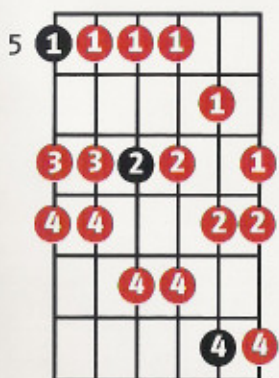


*C major shape 7*

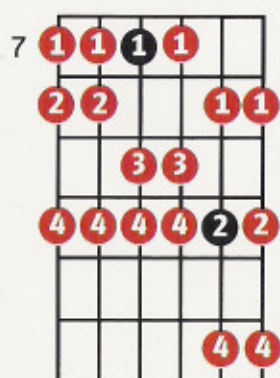
**FORMULA: Major Scale (R 2 3 4 5 6 7) C MAJOR - C D E F G A B**

In a similar way that the pentatonic scale's five shapes used the standard two note per string system, so these seven shapes map out the major scale from each degree of the scale using a three note per string system. Some of the shapes require some stretches but three notes per string makes for lots of speedy and modern ideas.

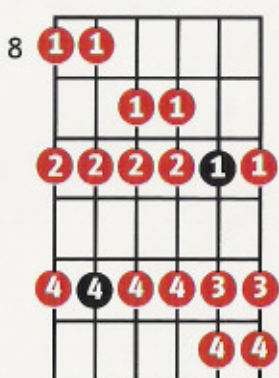
## 7 natural minor shapes using 3 notes per string (moveable)



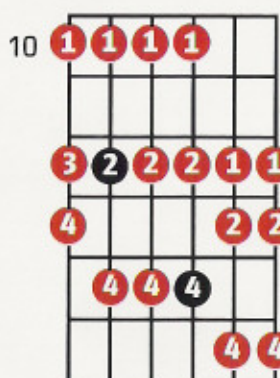
*A minor shape 1*



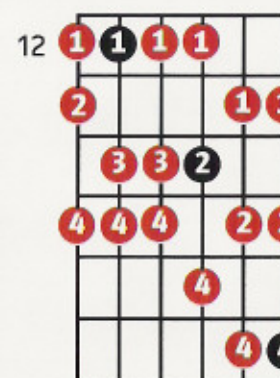
*A minor shape 2*



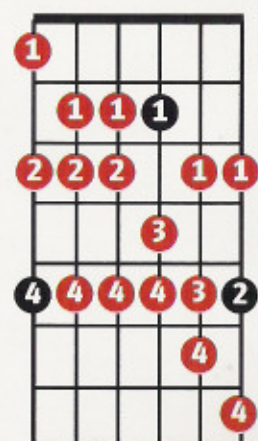
*A minor shape 3*



*A minor shape 4*



*A minor shape 5*



*A minor shape 6*



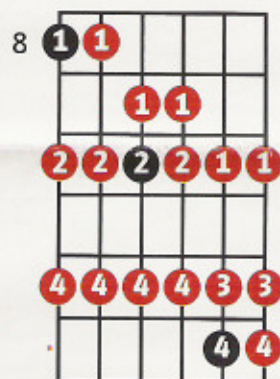
*A minor shape 7*

**FORMULA: Natural Minor Scale (R 2 b3 4 5 b6 b7) A NATURAL MINOR - A B C D E F G**

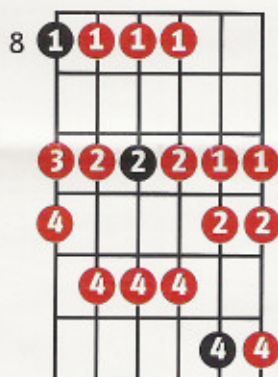
The natural minor scale can be viewed as an extension of the minor pentatonic by two notes (ie 2 and b6) making for a total of seven notes. Whilst the major scale can be too 'twee' in some musical situations, the natural minor scale (along with the minor pentatonic) can work in virtually all musical styles based in a minor key – so milk it!

# THE ADVANCED SCALES

## The Modes using 3 notes per string (moveable)



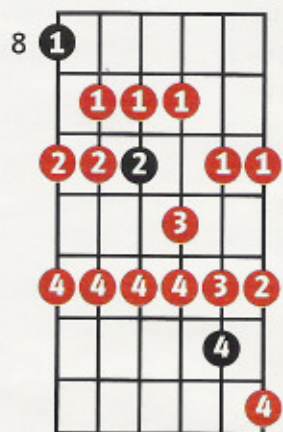
C Ionian  
(C major)



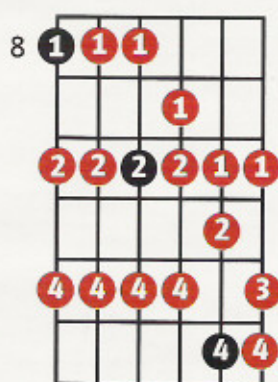
C Dorian  
(2nd mode of B<sub>b</sub> major)



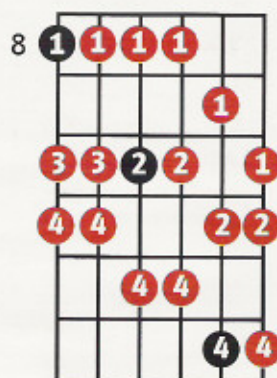
C Phrygian  
(3rd mode of A<sub>b</sub> major)



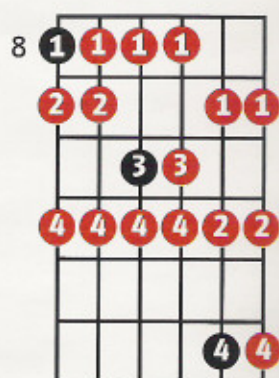
C Lydian  
(4th mode of G major)



C Mixolydian  
(5th mode of F major)



C Aeolian  
(6th mode of E<sub>b</sub> major)



C Locrian  
(7th mode of D<sub>b</sub> major)

**FORMULA:** Ionian/Major Scale (R 2 3 4 5 6 7).

Mode 1 from the major scale. Use over a major chord eg Cmaj7. Think Mark Knopfler.

As illustrated above: C IONIAN – C D E F G A B.

**FORMULA:** Dorian (R 2 b3 4 5 6 b7)

Mode 2 from the major scale. Use over a minor chord eg Cm7. Think Santana/George Benson/Chic.

As illustrated above: C DORIAN – C D E<sub>b</sub> F G A B<sub>b</sub>.

**FORMULA:** Phrygian (R b2 b3 4 5 b6 b7)

Mode 3 from the major scale. Use over a minor chord eg Cm7. Think Al Di Meola/Metallica/Yngwie Malmsteen.

As illustrated above: C PHRYGIAN – C D<sub>b</sub> E<sub>b</sub> F G A<sub>b</sub> B<sub>b</sub>.

**FORMULA:** Lydian (R 2 3 #4 5 6 7)

Mode 4 from the major scale. Uses over a major chord

eg Cmaj7. Think Steve Vai or a Hollywood epic movie. As illustrated above: C LYDIAN – C D E F<sup>#</sup> G A B.

**FORMULA:** Mixolydian (R 2 3 4 5 6 b7)

Mode 5 from the major scale. Use over a major chord eg C7. Think Larry Carlton or a major key based blues.

As illustrated above: C MIXOLYDIAN – C D E F G A B<sub>b</sub>.

**FORMULA:** Aeolian/Natural Minor (R 2 b3 4 5 b6 b7)

Mode 6 from the major scale. Use over a minor chord eg Cm7. Think Gary Moore/AC/DC/Deep Purple.

As illustrated above: C AEOLIAN – C D E<sub>b</sub> F G A<sub>b</sub> B<sub>b</sub>.

**FORMULA:** Locrian (R b2 b3 b4 b5 b6 b7)

Mode 7 from the major scale. Use over a minor b5 chord eg Cm7b5. Think Metallica/Thrash Metal.

As illustrated above: C LOCRIAN – C D<sub>b</sub> E<sub>b</sub> F<sub>b</sub> G<sub>b</sub> A<sub>b</sub> B<sub>b</sub>.

## The Harmonic Minor Scale

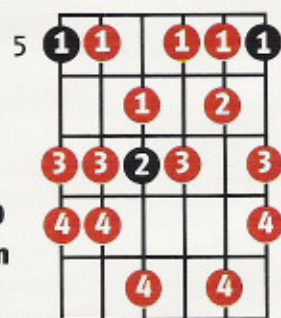
**FORMULA:** Harmonic Minor Scale (R 2 b3 4 5 b6 7)

**A HARMONIC MINOR** – A B C D E F G<sup>#</sup>

**CHORDS IT SUITS:** Am, Am(maj7), Am(maj9)

The harmonic minor scale differs from the natural minor by one note – the major 7th as opposed to the natural minor scale's minor 7th. In use, the harmonic minor can sound both classical and middle eastern Eg Use A

harmonic minor scale (A B C D E F G<sup>#</sup>) for the progression Am E7 Am as the G<sup>#</sup> is the major third in E7 and pulls towards the A tonic note of Am.



A Harmonic minor

## The Jazz Minor Scale

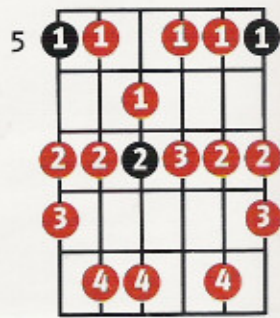
**FORMULA:** Jazz Minor Scale (R 2 b3 4 5 6 7)

**A JAZZ MINOR** – A B C D E F<sup>#</sup> G<sup>#</sup>

**CHORDS IT SUITS:** Am, Am(maj7), Am(maj9), Am6

The jazz minor scale is basically the ascending version of the melodic minor scale with a minor 3rd, major 6th and major 7th – the melodic minor's descent flattens the 6ths and 7ths but contemporary music tends to discard this hence the favouritism of the jazz minor.

As the name suggests, it's a great scale to sound jazzy over minor chords.



A Jazz minor

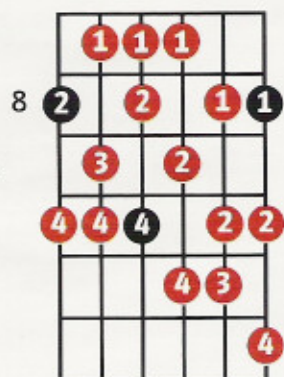
## The Lydian Dominant Scale

**FORMULA:** Lydian Dominant Scale (R 2 3 #4 5 6 b7)

**C LYDIAN DOMINANT** – C D E F<sup>#</sup> G A Bb

**CHORDS IT SUITS:** C7, C7<sup>#</sup>11, C9

The fourth mode from the melodic minor scale is a bit like the Lydian (#4) and the Mixolydian (b7) modes fused together. As suggested by the dominant tag, this works great as a jazzy/fusion scale when dom7 chord needs a little more spice. A favourite with blues/rock/jazz players like Robben Ford and Scott Henderson.



C Lydian Dominant

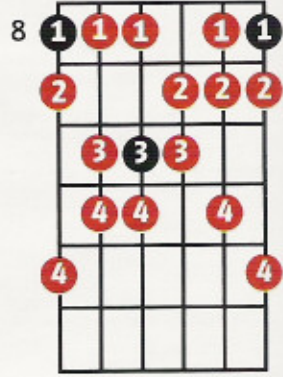
## The Phrygian Dominant Scale

**FORMULA:** Phrygian Dominant Scale (R b2 3 4 5 b6 b7)

**C PHRYGIAN DOMINANT** - C Db E F G Ab Bb

**CHORDS IT SUITS:** C7, C7b9, C7<sup>#</sup>5

The fifth mode of the Harmonic Minor is a bit like the Phrygian (b2 b6) and Mixolydian (3 b7) modes fused together. Like the Lydian Dominant, the Phrygian Dominant works well over a dom7 chord although use in small doses as it's pretty tense sounding for long solo phrases.



C Phrygian Dominant

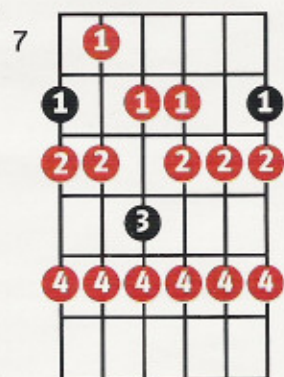
## The Altered Dominant Scale

**FORMULA:** Altered Dominant/Super Locrian (R b2 b3 b4 b5 b6 b7)

**C ALTERED DOMINANT** – C Db Eb E Gb Ab Bb

**CHORDS IT SUITS:** C7b5, C7<sup>#</sup>5, C7b9, C7<sup>#</sup>9

This is the seventh mode of the melodic minor, hence the 'super' tag to suggest it's a tweaked version of the Locrian mode, although jazz players prefer simply calling it the altered scale. Used in small doses, it will give a twisting jazz or fusion sound over a dom7 chord.



C Altered Dominant

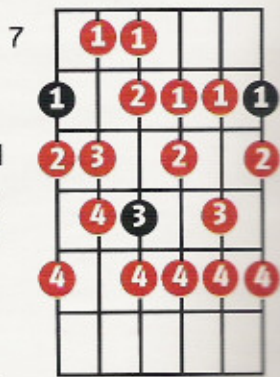
## The Half Whole Scale

**FORMULA:** Half Whole Scale (R b2 b3 3 #4 5 6 b7)

**C HALF WHOLE** - C Db Eb E F<sup>#</sup> G A Bb

**CHORDS IT SUITS:** C7, C7b9, C7<sup>#</sup>11

The half whole scale is so called due to the scale being made of alternating semitone and tone intervals. As well as being useful over a dom7 chord sharing the same root name, it also works well for diminished chords (again with the same root name). Apparently, this is the scale Robben Ford was shown by fusion pioneer Larry Coryell to sound more jazzy.



C Half Whole

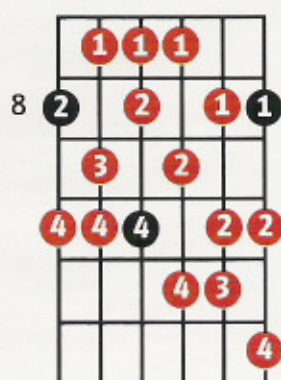
## The Lydian Dominant Scale

**FORMULA:** Lydian Dominant Scale (R 2 3 #4 5 6 b7)

**C LYDIAN DOMINANT** – C D E F# G A Bb

**CHORDS IT SUITS:** C7, C7#11, C9

The fourth mode from the melodic minor scale is a bit like the Lydian (#4) and the Mixolydian (b7) modes fused together. As suggested by the dominant tag, this works great as a jazzy/fusion scale when dom7 chord needs a little more spice. A favourite with blues/rock/jazz players like Robben Ford and Scott Henderson.



*C Lydian Dominant*

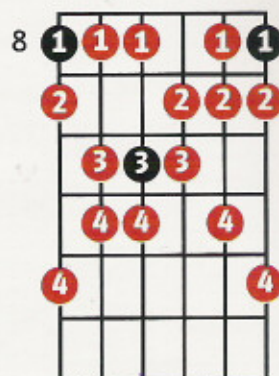
## The Phrygian Dominant Scale

**FORMULA:** Phrygian Dominant Scale (R b2 3 4 5 b6 b7)

**C PHRYGIAN DOMINANT** - C Db E F G Ab Bb

**CHORDS IT SUITS:** C7, C7b9, C7#5

The fifth mode of the Harmonic Minor is a bit like the Phrygian (b2 b6) and Mixolydian (3 b7) modes fused together. Like the Lydian Dominant, the Phrygian Dominant works well over a dom7 chord although use in small doses as it's pretty tense sounding for long solo phrases.



*C Phrygian Dominant*

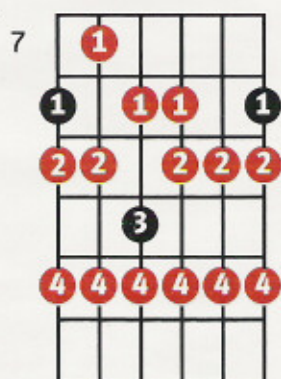
## The Altered Dominant Scale

**FORMULA:** Altered Dominant/Super Locrian (R b2 b3 b4 b5 b6 b7)

**C ALTERED DOMINANT** – C Db Eb E Gb Ab Bb

**CHORDS IT SUITS:** C7b5, C7#5, C7b9, C7#9

This is the seventh mode of the melodic minor, hence the 'super' tag to suggest it's a tweaked version of the Locrian mode, although jazz players prefer simply calling it the altered scale. Used in small doses, it will give a twisting jazz or fusion sound over a dom7 chord.



*C Altered Dominant*

## The Half Whole Scale

**FORMULA:** Half Whole Scale (R b2 b3 3 #4 5 6 b7)

**C HALF WHOLE** - C Db Eb E F# G A Bb

**CHORDS IT SUITS:** C7, C7b9, C7#11

The half whole scale is so called due to the scale being made of alternating semitone and tone intervals. As well as being useful over a dom7 chord sharing the same root name, it also works well for diminished chords (again with the same root name). Apparently, this is the scale Robben Ford was shown by fusion pioneer Larry Coryell to sound more jazzy.



*C Half Whole*

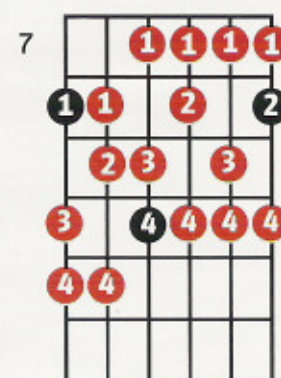
## The Diminished Scale

**FORMULA:** Diminished/Whole Half Scale (R 2 b3 4 b5 b6 6 7)

**C DIMINISHED** – C D Eb F Gb Ab A B

**CHORDS IT SUITS:** Cm, Cmb5, Cmb5(maj7), Cm6b5

The diminished scale is also known as the whole half scale – it alternates between tone and semitone intervals. Suited to dim chords, it also spices up dom7 chords based on the fourth degree from a chord's root. eg use a tense C diminished over an F7 chord.



*C Diminished or Whole Half Scale*

## The Whole Tone Scale

**FORMULA:** Whole Tone Scale (R 2 3 #4 #5 b7)

**C WHOLE TONE** – C D E F# G# Bb

**CHORDS IT SUITS:** C7#5, C9#5, C7#11#5,

Called a "synthetic scale" as it isn't derived from the major/harmonic minor/melodic minor scales and is made up of only tone intervals. Used by composers as varied as Holst or John Williams to evoke wonderment, blues players also like it to create an edgy effect over dom7 chords – eg C whole tone over C7 works well.



*C Whole Tone*