

CONTENTS

About the Author	3
Introduction	3
Book Organization	3
How to Use This Book	4
PART 1: Learning and Using Scales	5
Chapter 1	5
What Is a Scale?	5
The Chromatic Scale	8
Major-Scale Fundamentals	9
Major-Scale Fingerings	11
Chapter 2	15
How to Learn Scales	15
Practicing Scales	17
Chapter 3	22
How to Use Scales for Improvisation	22
Chapter 4	25
Targeting Chord Tones in Scales	25
Chapter 5	34
Developing Melodic Ideas from Scales	34
Chromaticism	37
Chapter 6	41
Now What?	41
The Natural Minor Scale	41
The Harmonic Minor Scale	43
The Melodic Minor Scale	44
Other Important Scales for Altered Chords	46
Very Important Information	48
Content Details for Part 2	49
PART 2: Scales Over Chords	50
Major Chords (Unaltered)	50
Major Chords (Altered)	53
Dominant Chords (Unaltered)	55
Dominant Chords (Altered)	59
Augmented Triads	73
Minor Chords	74
Diminished Chords	91
Quartal-3 Chords	95



1

This symbol indicates that the example it is next to is on the recording. The track number below the symbol corresponds directly to the example you want to hear. Track 1 will help you tune your guitar to the recording.

CHAPTER 4

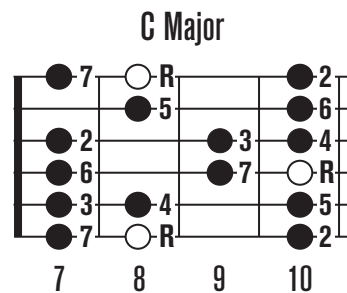
Targeting Chord Tones in Scales

If you have been working with the previous chord progressions and improvising using the correct major scale, you are probably starting to notice that your solos are sounding pretty good most of the time. But, you might also notice that it is possible to play a note from the scale that doesn't sound so great over a particular chord. This is because the best-sounding notes to use over a chord are the notes in the chord itself. This does not mean you should avoid using other notes in the scale.

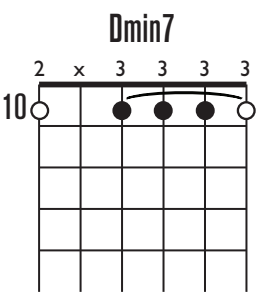
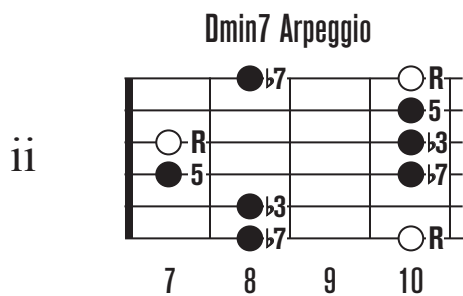
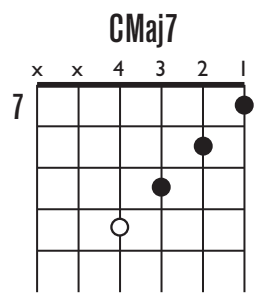
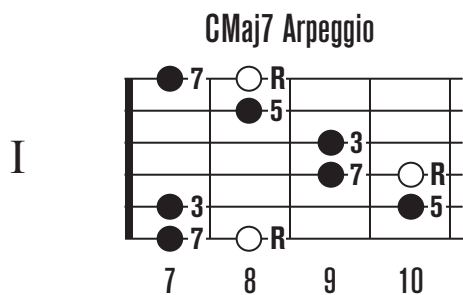
Generally, you want to start your melodic line on a chord tone and use the non-chord notes to travel from chord tone to chord tone. This is known as *spelling out the chord changes*. While this can take a bit of time to perfect, the following method should help you accelerate the process.

Arpeggios are the notes in a chord played consecutively rather than simultaneously. In the approach shown here, you will learn all the arpeggios for the seven diatonic chords within a particular major-scale fingering.

Here is the major-scale fingering that the arpeggio fingerings will be based on (2-E in C):



Here are the diatonic arpeggios and their corresponding chord shapes within this scale. Once you have learned the arpeggio shapes, practice them by playing the chord, followed by the arpeggio, and then the chord again. In time, you will learn to associate the arpeggio with the chord itself.



Chord Tone Exercise 5

With the same chord progressions you've been using for the previous exercises, you're going to apply both upper and lower neighbor tones in Exercise 5. Once again, you want the chord tone to land on beat 1 of the measure. This means one of the neighbor tones must be played on beat 4 while the other neighbor tone must be on the & of beat 4 of the previous measure. You'll do this every time the chord changes in the progression. Again, be sure to record at slow tempos to start. Both neighbor tones are circled.

15

Cmaj7 Emin7 Amin7

3rd 5th root

TAB

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

Dmin7 G7 CMaj7

3rd 3rd root

TAB

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

FMaj7 G7 Bmin7 (b5) Amin7

root root root 3rd

TAB

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

Dmin7 G7 CMaj7

3rd 7th 3rd

TAB

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

CONTENT DETAILS FOR PART 2

1. In the left column, look up the chord type you would like to solo over and learn which scales it works with. On those pages, you'll also find two to four voicings for the chord, and two fingerings for the scale.
2. In the right column, look up the scale you're interested in learning and discover which chord types it works with in a solo. Again, on those pages, you'll also find two fingerings for the scale, and two to four voicings for the chord.

Part 2: Scales over Chords 50

CHORDS

Major Chords (Unaltered) 50
 Major, 6, Maj7, Maj9, and Maj13 Chords.....50

Major Chords (Altered).....53
 Maj7#5 Chords53
 Maj7b5, Maj7#11, and Maj9#11 Chords.....53
 Maj7#5#11 Chords54

Dominant Chords (Unaltered)55
 7, 9, 11, 13, and 7sus4 Chords55

Dominant Chords (Altered)59
 7b5 Chords59
 7#5 and 9#5 Chords.....62
 7b9, 13b9, and 7#9 Chords.....64
 7b5b9, 7b5#9, 13#9#11, and 7#5#9 Chords.....68
 7#5b9 Chords71
 9#11 and 13#11 Chords72

Augmented Triads 73

Minor Chords 74
 Minor Triads 74
 min6 Chords 78
 min7 Chords 80
 min9 Chords 83
 min11 Chords.....85
 min13 Chords.....88
 min(Maj7) Chords90

Diminished Chords91
 dim, dim7, and min7b5 (half-diminished) Chords...91

Quartal-3 Chords.....95

SCALES

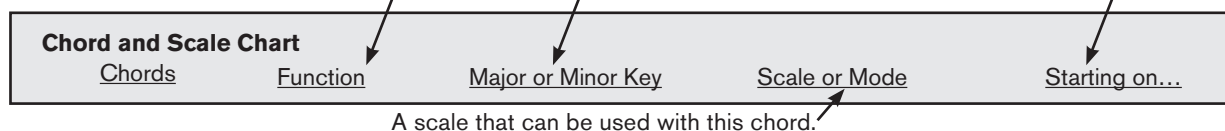
Aeolian (Natural Minor)..... 74, 82, 84, 87
 Blues Scale57, 61, 67, 70, 72
 Diminished, Whole-Half 60, 64, 65, 68, 69, 92
 Dorian 58, 67, 76, 79, 81, 84, 86, 89, 96
 Dorian b2.....76, 79, 80, 86, 89
 Harmonic Minor 75, 90
 Harmonic Minor, 7th Mode..... 93
 Ionian #5..... 53
 Locrian 93
 Locrian #2 94
 Locrian #6 93
 Lydian..... 52, 54
 Lydian #2..... 52
 Lydian Augmented 53, 54
 Lydian b3b7..... 77, 79, 82, 84, 87, 89
 Lydian b7 57, 61, 72
 Major 51
 Major Pentatonic.....51, 52, 56, 70
 Major Pentatonic (from the 9th)..... 54
 Melodic Minor 75, 78, 90
 Minor Pentatonic 56, 66, 75, 78, 80, 83, 85, 88, 95, 96
 Mixolydian 57
 Mixolydian b6..... 57, 63
 Natural Minor (Aeolian)..... 74, 82, 84, 87
 Phrygian..... 76, 81, 86
 Phrygian Dominant58, 63, 66, 71
 Super Locrian..... 61, 63, 66, 69, 71, 94
 Whole Tone59, 62, 73

Understanding the Chord and Scale Charts

Function means the scale degree this chord is used with, such as I or vi.

This chord will appear in either a major or minor key, or both.

Indicates the tone on which the scale is built. We don't always use a scale built on the root of the chord. For instance, we might start on the 9th, or the 4th.



min7 Chords

Cmin7

Chord and Scale Chart

Chords	Function	Major or Minor Key	Scale or Mode	Starting on...	
min7	ii, iii, or vi.....Major } ii.....Minor }Minor Pentatonic.....			The root of the chord
		ii.....Minor	Dorian $\flat 2$	The root of the chord	
	ii.....Major	Dorian	The root of the chord		
	iii.....Major	Phrygian	The root of the chord		
	iv.....Minor	Lydian $\flat 3 \flat 7$	The root of the chord		
	vi.....Minor	Natural Minor (Aeolian)	The root of the chord		

Minor Pentatonic

Use a minor pentatonic scale starting on the root of a min7 chord when it functions as ii in a minor key, or when it functions as ii, iii, or vi in major key.

Dorian $\flat 2$

Use the Dorian $\flat 2$ mode starting on the root of a minor triad when it functions as ii in a minor key.