

TABLE OF CONTENTS

INTRODUCTION

CHAPTER 1

THE MIXOLYDIAN MODE (D/E, E7sus, G/A...) 5

- Lesson 1 Scale Fingerings for E Mixolydian 6
- Lesson 2 Scale Fingerings for A Mixolydian 7
- Lesson 3 Chord Voicings for D/E and G/A 8
- Lesson 4 Licks in E Mixolydian (Examples 1–3) 9
- Lesson 5 Licks in A Mixolydian (Examples 4–6) 10
- Lesson 6 Combination Licks in E and A Mixolydian (Examples 7–8) 11
- Lesson 7 Song Example Using 11th Chords (Example 9: "Mixotune") 12

CHAPTER 2

THE LYDIAN MODE (F#/E, Emaj7#11, B/A...) 13

- Lesson 1 Scale Fingerings for E Lydian 14
- Lesson 2 Scale Fingerings for A Lydian 15
- Lesson 3 Chord Voicings for F#/E and B/A 16
- Lesson 4 Licks in E Lydian (Examples 10–12) 17
- Lesson 5 Licks in A Lydian (Examples 13–15) 18
- Lesson 6 Combination Licks in E and A Lydian (Examples 16–18) 19
- Lesson 7 Song Example Using the Lydian Chord (Example 19) 20

CHAPTER 3

THE DORIAN MODE (Emin7, Emin9, Emin11...) 21

- Lesson 1 Scale Fingerings for E Dorian 22
- Lesson 2 Scale Fingerings for A Dorian 23
- Lesson 3 Chord Voicings for E and A Dorian Chords 24
- Lesson 4 Licks in E Dorian (Examples 20–22) 25
- Lesson 5 Licks in A Dorian (Examples 23–25) 26
- Lesson 6 Combination Licks in E and A Dorian (Examples 26–28) 27
- Lesson 7 Song Example Using the Dorian Minor 7 Chords (Example 29) 28

CHAPTER 4

THE IONIAN MODE (Emaj7, E(9)...) 29

- Lesson 1 Scale Fingerings for E Ionian 30
- Lesson 2 Scale Fingerings for A Ionian 31
- Lesson 3 Chord Voicings for E and A Ionian Chords 32
- Lesson 4 Licks in E Ionian (Examples 30–32) 33
- Lesson 5 Licks in A Ionian (Examples 33–35) 34
- Lesson 6 Combination Licks in E and A Ionian (Examples 36–38) 35
- Lesson 7 Song Example Using the Major 7 Chord (Example 39) 36

CHAPTER 5

THE LOCRIAN MODE (Emin7b5, Bb/E, Bbmaj7b5/E...) 37

- Lesson 1 Scale Fingerings for E Locrian 38
- Lesson 2 Scale Fingerings for A Locrian 39
- Lesson 3 Chord Voicings for E and A Locrian Chords 40
- Lesson 4 Licks in E Locrian (Examples 40–42) 41
- Lesson 5 Licks in A Locrian (Examples 43–45) 42
- Lesson 6 Combination Licks in E and A Locrian (Examples 46–48) 43
- Lesson 7 Song Example Using the Locrian Minor 7 Chords (Example 49) 44

CHAPTER 6

THE PHRYGIAN MODE (Emaj7b5/E, F/E, E5(b9), B°/E...) 45

- Lesson 1 Scale Fingerings for E Phrygian 46
- Lesson 2 Scale Fingerings for A Phrygian 47
- Lesson 3 Chord Voicings for E and A Phrygian Chords 48
- Lesson 4 Licks in E Phrygian (Examples 50–52) 49
- Lesson 5 Licks in A Phrygian (Examples 53–55) 50
- Lesson 6 Combination Licks in E and A Phrygian (Examples 56–58) 51
- Lesson 7 Song Example Using the Phrygian Chord (Example 59) 52

THE AEOLIAN MODE (Emin7#5, Emin11#5/E, Fmaj7/A...) 53

CHAPTER 7

- Lesson 1 Scale Fingerings for E Aeolian 54
- Lesson 2 Scale Fingerings for A Aeolian 55
- Lesson 3 Chord Voicings for E and A Aeolian Chords 56
- Lesson 4 Licks in E Aeolian (Examples 60–62) 57
- Lesson 5 Licks in A Aeolian (Examples 63–65) 58
- Lesson 6 Combination Licks in E and A Aeolian (Examples 66–68) 59
- Lesson 7 Song Example Using Minor 7#5 Chords (Examples 69) 60

THE LYDIAN b7 SCALE (E13#11, E9#11, E13...) 61

CHAPTER 8

- Lesson 1 Scale Fingerings for E Lydian b7 62
- Lesson 2 Scale Fingerings for A Lydian b7 63
- Lesson 3 Chord Voicings for E and A Lydian b7 Chords 64
- Lesson 4 Licks in E Lydian b7 (Examples 70–72) 65
- Lesson 5 Licks in A Lydian b7 (Examples 73–75) 66
- Lesson 6 Combination Licks in E and A Lydian b7 (Examples 76–78) 67
- Lesson 7 Song Example Using Lydian b7 Chords (Example 79) 68

THE SUPER LOCRIAN SCALE (E7#9, E7#5#9, E7b5#9...) 69

CHAPTER 9

- Lesson 1 Scale Fingerings for E Super Locrian 70
- Lesson 2 Scale Fingerings for A Super Locrian 71
- Lesson 3 Chord Voicings for E and A Super Locrian Chords 72
- Lesson 4 Licks in E Super Locrian (Examples 80–82) 73
- Lesson 5 Licks in A Super Locrian (Examples 83–85) 74
- Lesson 6 Combination Licks in E and A Super Locrian (Examples 86–88) 75
- Lesson 7 Song Example Using 7#9 Chords (Example 89) 76

THE HALF-WHOLE DIMINISHED SCALE (E13b9, E13b9#11, E7#9...) 77

CHAPTER 10

- Lesson 1 Scale Fingerings for E Half-Whole Diminished 78
- Lesson 2 Scale Fingerings for A Half-Whole Diminished 79
- Lesson 3 Chord Voicings for E13b9, A13b9, and Other Half-Whole Diminished Chords 80
- Lesson 4 Licks in E Half-Whole Diminished (Examples 90–92) 81
- Lesson 5 Licks in A Half-Whole Diminished (Examples 93–95) 82
- Lesson 6 Combination Licks in E and A Half-Whole Diminished (Examples 96–98) 83
- Lesson 7 Song Example Using 13b9 Chords (Example 99) 84

THE PHRYGIAN MAJOR SCALE (E(b9), Esus#9, Gmin#9/A...) 85

CHAPTER 11

- Lesson 1 Scale Fingerings for E Phrygian Major 86
- Lesson 2 Scale Fingerings for A Phrygian Major 87
- Lesson 3 Chord Voicings for E and A Phrygian Major Chords 88
- Lesson 4 Licks in E Phrygian Major (Examples 100–102) 89
- Lesson 5 Licks in A Phrygian Major (Examples 103–105) 90
- Lesson 6 Combination Licks in E and A Phrygian Major (Examples 106–108) 91
- Lesson 7 Song Example Using Harmonic Minor V Chords (Example 109) 92

THE AEOLIAN b5 SCALE (Eminb5, Emin9b5, Amin11b5...) 93

CHAPTER 12

- Lesson 1 Scale Fingerings for E Aeolian b5 94
- Lesson 2 Scale Fingerings for A Aeolian b5 95
- Lesson 3 Chord Voicings for E and A Aeolian b5 Chords 96
- Lesson 4 Licks in E Aeolian b5 (Examples 110–112) 97
- Lesson 5 Licks in A Aeolian b5 (Examples 113–115) 98
- Lesson 6 Combination Licks in E and A Aeolian b5 (Examples 116–118) 99
- Lesson 7 Song Example Using Aeolian b5 Chords (Example 119) 100

PUTTING IT ALL TOGETHER 101

EPILOGUE

- Song Example Using All the Chord Types Used (Example 120: “Modalawn”) 102

INTRODUCTION

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

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

CHAPTER I

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

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

E Mixolydian: E F# G# A B C# **D** E F# G# A B C#
 1 2 3 4 5 6 **b7** 8 9 10 11 12 13

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

Mixolydian: 1 2 3 4 5 6 b7
 (9) (11) (13)

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

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

CHAPTER 2

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

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

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

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

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

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

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

Fingering 1

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

1fr

Fingering 2

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

3fr

Fingering 3

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

5fr

Fingering 4

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

6fr

Fingering 5

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

8fr

Fingering 6

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

10fr

Fingering 7

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

12fr