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## INTRODUCTION

Provide 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<sup>b</sup>), let's dive right in to Chapter 1, Lesson 1 — good luck.! **CHAPTER** I

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

he 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:		G# 3					
E Mixolydian:		G# 3					

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	67
		(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  $\flat$ 7), E9 (1 3 5  $\flat$ 7 9), E11 or D/E (1  $\flat$ 7 9 11), and E13 (1 3  $\flat$ 7 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)  $\flat$ 7. 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( $\flat$ 7), 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.

#### **CHAPTER 2**

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

he 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:				D# 7			C# 13
E Lydian:				D# 7			C# 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.

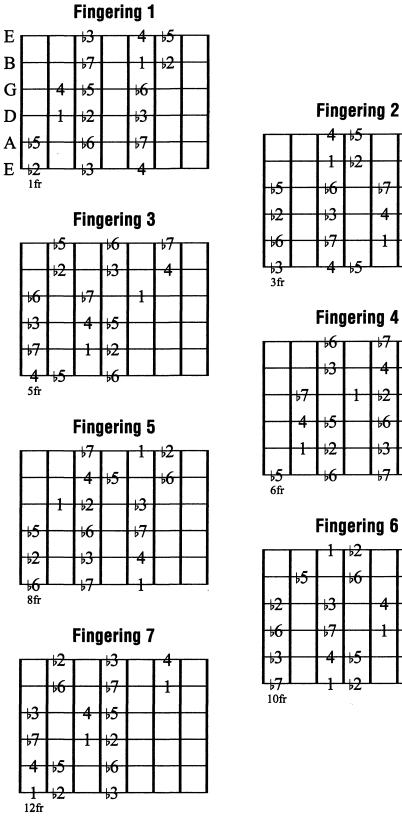
Lydian:	1	2	3	#4	5	6	7
		(9)		(#11)		(13)	

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  $\frac{9}{8}$ #11 chord, which is more commonly referred to as a major triad over a bass note which is one-whole-step lower. For E $\frac{9}{4}$ #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.

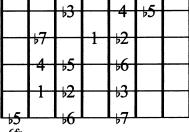
**LESSON** I

#### **SCALE FINGERINGS FOR E LOCRIAN**

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



57 **Fingering 4** 



#### **Fingering 6**

