

Contents

Introduction.....	3	Harmonic Minor (Root Position)	31
About Dave Martone.....	3	The A Harmonic Minor Scale and	
		Tips on Creating Patterns.....	31
Blues Scales Lesson 1: Connecting Boxes	4	A Harmonic Minor Pattern	32
Connecting Boxes 1, 2, and 3	4	Starting the A Harmonic Minor Scale	
Connecting Boxes 2, 3, and 4	5	on the 5th String	33
Connecting Boxes 3, 4, and 5	6	Cool Solo Lick (A Harmonic Minor).....	34
		Extra Harmonic Minor Scale Practice.....	34
Blues Scales Lesson 2: Two-String Patterns	8		
Lick No. 1: Three Notes Per String	8	Melodic Minor (Root Position).....	36
Lick No. 1 Variation.....	8	Melodic Minor Formula.....	36
Lick No. 2: Three Octaves from Box 2	10	Low-High-Mid Pattern	37
Lick No. 2 Variation.....	10	5th-String Root A Melodic Minor	37
Lick No. 3: Three Octaves from Box 5	12	High-Low-Mid-High-Mid-Low Pattern	38
Lick No. 3 Variation.....	12		
Advanced Minor Scales and Modes: Lesson 1.....	14	Modal Interchange	39
D Aeolian Formula	14	Definition and Application	39
F Major Scale (Relative Major of D Natural Minor)...	15	Substituting Different Tonal Colors	40
Three-String Modal Patterns	16	Implying Two Key Changes	40
The Mother Lode: Seven Six-String Modal Patterns...	17	Extra Modal Interchange Practice	41
Playing All Seven Six-String Modal Patterns.....	18		
Advanced Minor Scales and Modes: Lesson 2.....	20	Creative Use of Pentatonic Scales	42
G Dorian Formula.....	20	Box 3 Built on the Root.....	42
Playing G Dorian	20	Box 4 Built a Half Step Below the Root.....	42
Dorian Domination.....	22	Box 1 Built a Whole Step Above the Root	43
		Congratulations!	43
Advanced Minor Scales and Modes: Lesson 3.....	24	Appendix: Pentatonic and Blues Scale Box Shapes	44
A Phrygian Formula	24	Guitar TAB Glossary.....	46
Playing A Phrygian	24		
Phrygian Freak-Out!	26		
Advanced Minor Scales and Modes: Lesson 4.....	28		
E Locrian Construction	28		
Playing E Locrian	28		
Locrian Finale.....	30		

TUNE UP

In the DVD menu, select Tuning. It will take you to a page where you will hear an audio track that will play each string several times, starting with the 1st string, high E. Compare your strings to this audio track to get in tune with the DVD.

A NOTE ABOUT THE VIDEO

The DVD video corresponds to lessons in the book and the two are intended to be used together. For lessons that use Jam Tracks, go to the DVD menu and select Jam Tracks, where you can access the tracks that correspond with specific lessons. The video lessons included on this DVD were filmed at various times over the period of a year; thus, you will note wardrobe and lighting changes from lesson to lesson.

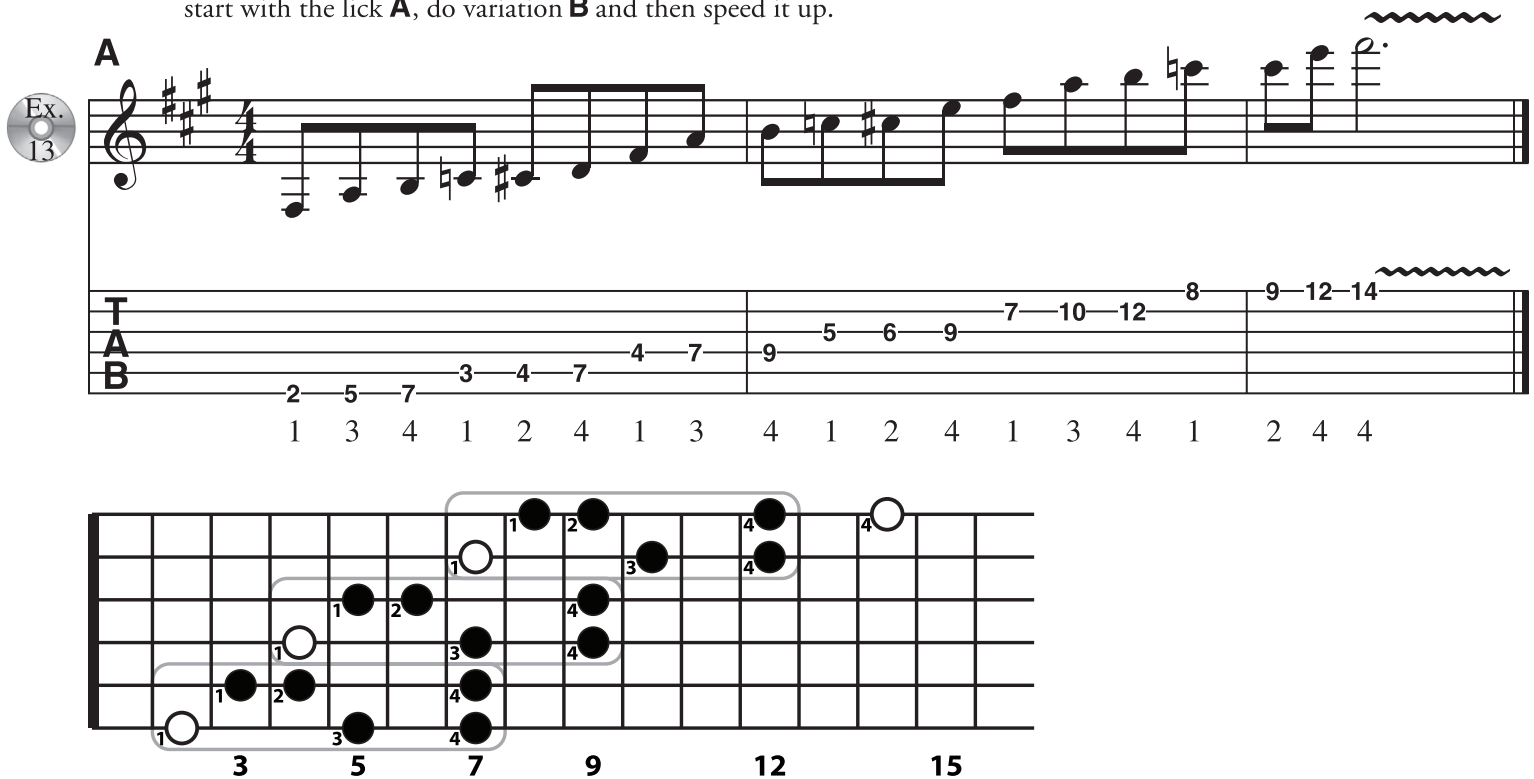
Blues Scales Lesson 2: Two-String Patterns

Okay, most of you like playing three-note-per-string scale patterns, I assume. Well, this lesson will not disappoint you. We'll connect the box shapes for a massive three-octave blues scale. Keep in mind that these three-note-per-string patterns will require some stretching of your fretting hand.

LICK NO. 1: THREE NOTES PER STRING

In the previous lesson, we used three-string shapes; here, we'll use two-string shapes. See the fretboard diagram below the music for an illustration of the repeating two-string shape. We'll start with the lick **A**, do variation **B** and then speed it up.

A



Ex. 13

LICK NO. 1 VARIATION

Following is a variation of Lick No. 1. Just play every two-string pattern ascending, descending, and ascending again—and end with a whole-step bend at the 12th fret of the 1st string.

Practice the whole lick slowly at first, then bring it up to tempo.

B



PLAYING ALL SEVEN SIX-STRING MODAL PATTERNS

How do you feel after all that work? Tired? I hope not, because it's time to make music! On the video, we'll be playing over a backing track consisting of the chords D Minor and C Major (see diagrams to the right). This progression outlines an Aeolian sound in the key of D Minor, or the relative F Major. We'll play all the box shapes ascending and descending, starting from F Major, all the way to the Locrian pattern. If all of these patterns are played over this progression, everything will sound Aeolian.

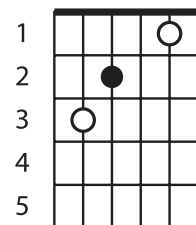
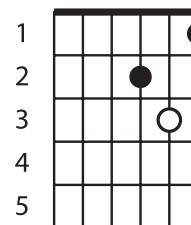
Ex.
26

Dmin

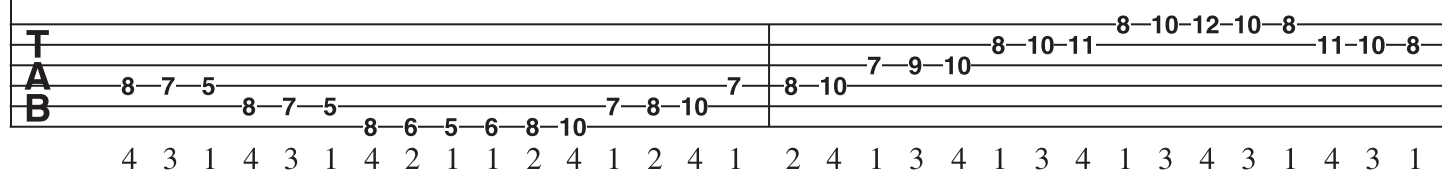
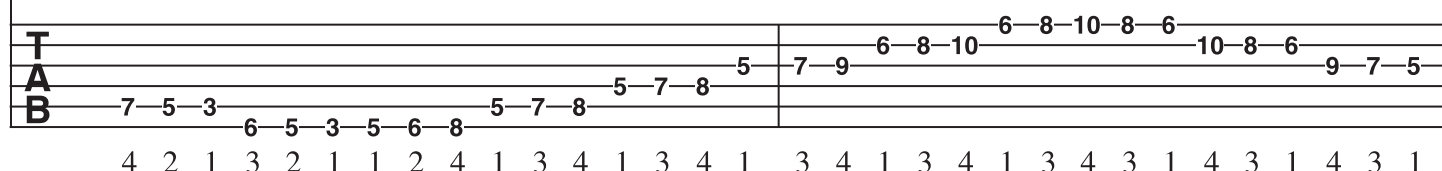
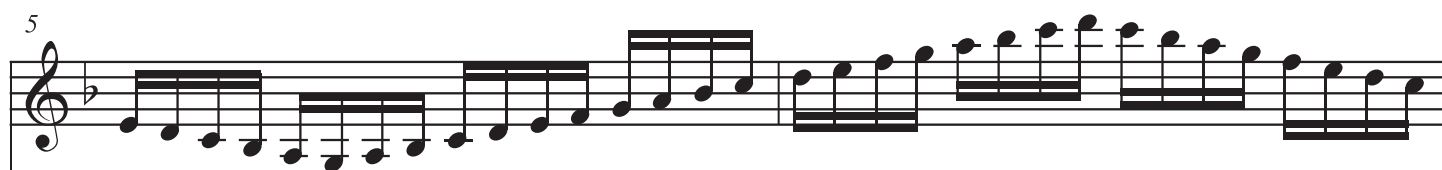
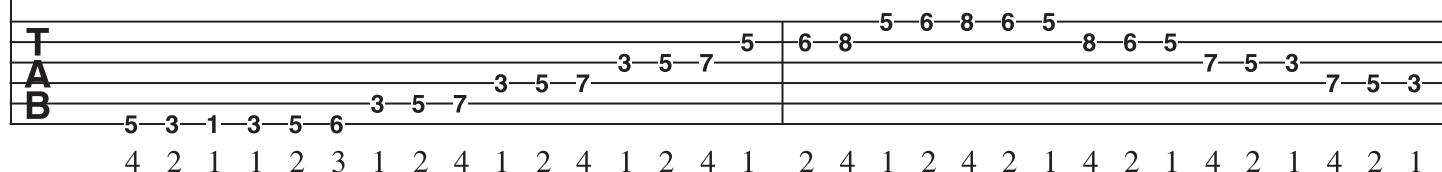
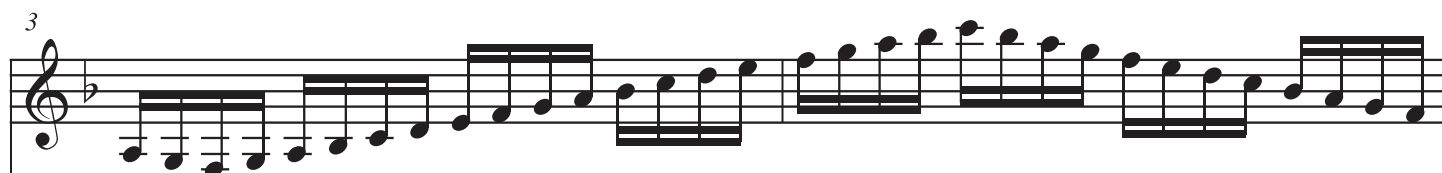
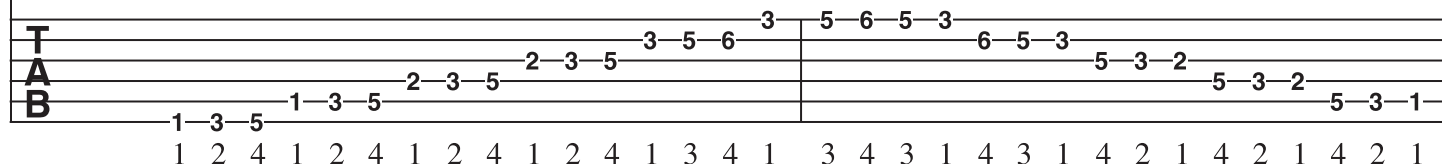
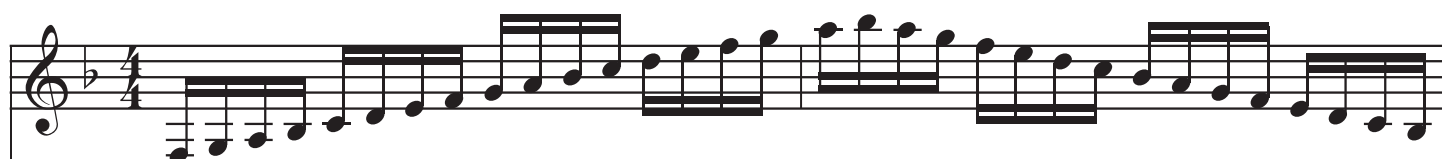
C

x x 0 2 3 1

x 3 2 0 1 0



Ex.
27



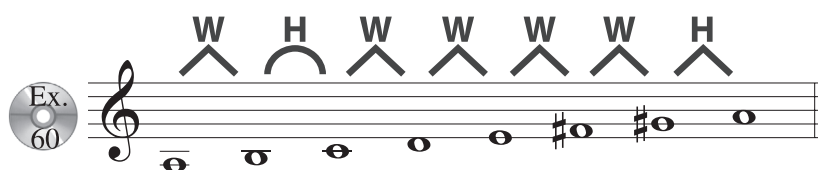
Melodic Minor (Root Position)

I used to hate this scale; but now that I know how to use it, I love it. I remember listening to certain solos from artists and wondering: What is that? Why can't I do that? What is that sound? It was because I foolishly dismissed the melodic minor scale. Well, I'm here to make sure you don't make the same mistake. Let's begin!

MELODIC MINOR FORMULA

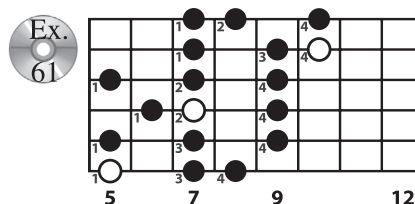
Are you aware that you almost know this scale already? I'm sure you can play a major scale by now... Melodic minor has only one note different from the major scale: a $\flat 3$. So the step formula for a melodic minor scale is: whole-half-whole-whole-whole-whole-half.

A Melodic Minor



Now, let's play the melodic minor shape below, ascending and descending. Notice the interesting major and minor sound.

A Melodic Minor (6th-String Root)



On the video, we'll play it again with a backing track using the chord Amin(Maj7). This is the first chord in the melodic minor family. Here we go.

T
A
B

5-7-8 5-7-9 6-7-9 7-9-10 7-8-10-8-7 10-9-7 9-7-5 9-7-6 9-7-5 8-7-5 (5)

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