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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

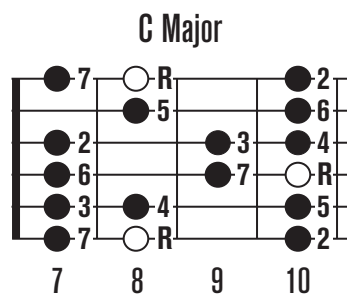
## Targeting Chord Tones in Scales

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.

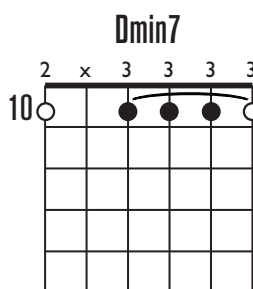
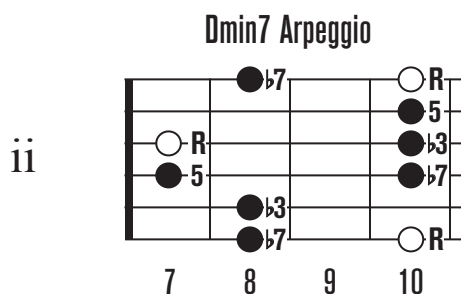
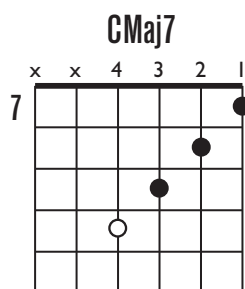
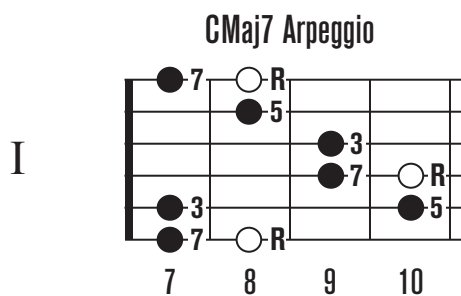
Generally, you want to start your melodic line on a chord tone and use the non-chord notes to travel from chord tone to chord tone. This is known as *spelling out the chord changes*. While this can take a bit of time to perfect, the following method should help you accelerate the process.

*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 10 7 9 10 | 10 7 8 9 | 7 9 10 9 9 9 9 7 10 9 (9) 8 9

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 10 7 8 10 | 7 8 9 7 | 10 7 9 8 10 7 10 7 | 8 9 8 9

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 10 10 8 12 10 8 7 10 | 8 | 9 6 7 9 10 10 7 12 10 7 8 8 9

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 10 9 7 10 9 7 8 9 | 10 9 7 10 9 10 8 | 9 10 10 10 10 9 10

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 Chords ..... 53  
 Maj7b5, Maj7#11, and Maj9#11 Chords ..... 53  
 Maj7#5#11 Chords ..... 54

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

**Dominant Chords (Altered)** ..... 59  
 7b5 Chords ..... 59  
 7#5 and 9#5 Chords ..... 62  
 7b9, 13b9, and 7#9 Chords ..... 64  
 7b5b9, 7#5#9, 13#9#11, and 7#5#9 Chords ..... 68  
 7#5b9 Chords ..... 71  
 9#11 and 13#11 Chords ..... 72

**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) Chords ..... 90

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

**Quartal-3 Chords** ..... 95

### SCALES

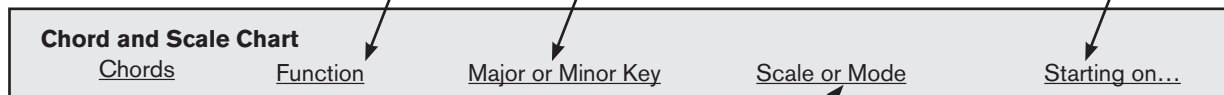
Aeolian (Natural Minor) ..... 74, 82, 84, 87  
 Blues Scale ..... 57, 61, 67, 70, 72  
 Diminished, Whole-Half ..... 60, 64, 65, 68, 69, 92  
 Dorian ..... 58, 67, 76, 79, 81, 84, 86, 89, 96  
 Dorian b2 ..... 76, 79, 80, 86, 89  
 Harmonic Minor ..... 75, 90  
 Harmonic Minor, 7th Mode ..... 93  
 Ionian #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 Dominant ..... 58, 63, 66, 71  
 Super Locrian ..... 61, 63, 66, 69, 71, 94  
 Whole Tone ..... 59, 62, 73

### Understanding the Chord and Scale Charts

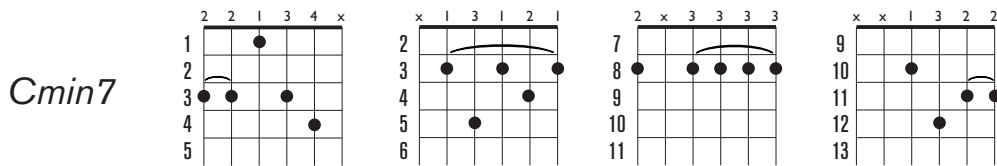
Function means the scale degree this chord is used with, such as I or vi.

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.



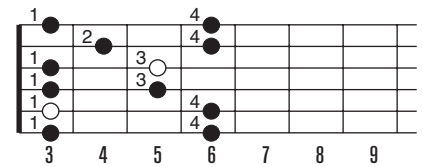
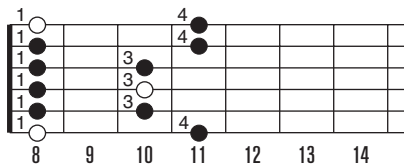
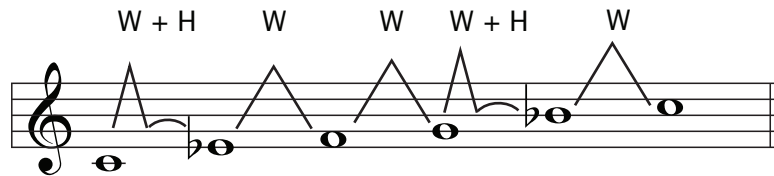
A scale that can be used with this chord.



Chords	Function	Major or Minor Key	Scale or Mode	Starting on...
min7	ii, iii, or vi.....Major } ii.....Minor }	.....Major	.....Minor Pentatonic	.....The root of the chord
		.....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.

