

Guitar Method

All Scales

And

Arpeggios



LESSONS MENU

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Chapter 1 Lesson 1 - The Basics

Guitar Notes

The diagram below shows the names of the NOTES, on the guitar fretboard. These notes are permanent and you must memorize them over the entire fretboard. Remember, the notes repeat, every twelfth fret.

This is the guitar fretboard showing all the notes including sharps.

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F

The "#" (sharp) symbol means to raise a note a half step (one fret). There is only a half step separating the E and F notes and a half step separating the B and C notes. There is really no such note as an E# or a B# note. All the other notes have a whole step (two frets) of separation.

The notes in between the whole steps have the name of either a sharp(#) or a flat(b). The diagram above shows these notes as sharp(#). The diagram below shows the in between notes as flats(b).

This is the guitar fretboard showing all the notes including flats.

E	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F
B	C	D ^b	D	E ^b	E	F	G ^b	G	A ^b	A	B ^b	B	C
G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F	G ^b	G	A ^b
D	E ^b	E	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b
A	B ^b	B	C	D ^b	D	E ^b	E	F	G ^b	G	A ^b	A	B ^b
E	F	G ^b	G	A ^b	A	B ^b	B	C	D ^b	D	E ^b	E	F

The "b" (flat) symbol means to lower a note a half step. There is only a half step separating the E and F notes and a half step separating the B and C notes. There is really no such note as an F^b or a C^b note. All the other notes have a whole step (two frets) of separation.

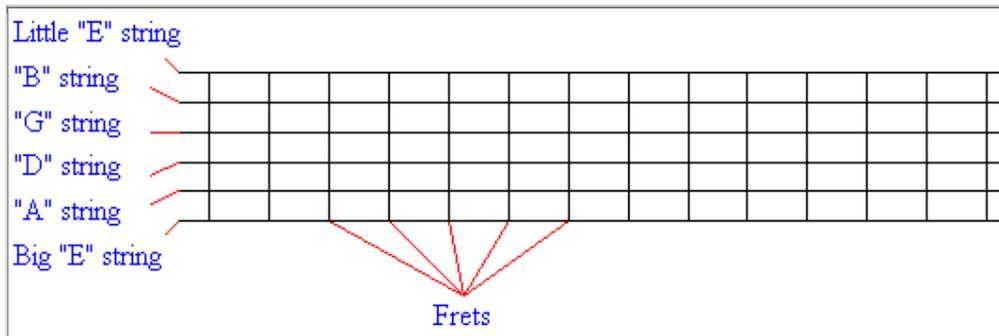
An F# note is the same as a G^b note. The G# is the same as the A^b. The A# is the same as the B^b. The C# is the same as the D^b and the D# is the same as the E^b.

Chapter 1 - The Basics

guitar lesson 2
STRING NAMES

In the diagram below, there is an illustration of a guitar fretboard. All through this book there are similar such diagrams. This is one of the only diagrams that has the names of the strings included in it, so memorize the string names now. In all the diagrams, the big "E" string is at the bottom of the fretboard diagram, the little "E" string is at the top.

The horizontal lines are the guitar strings.



The vertical lines are the guitar frets.

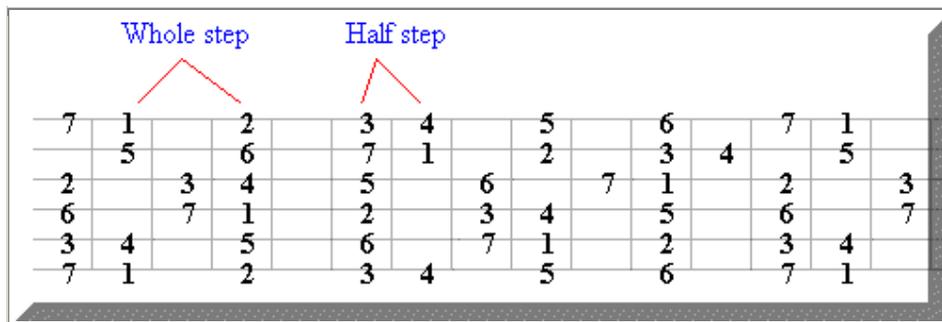
As you go through this book, notice that there are no fret markers or fret dots on most of the diagrams. This is because the diagrams are just a section of an imaginary, infinite length, fretboard.

Chapter 1 - Guitar Basics

guitar lesson 3
DEGREES

The diagram below, shows an illustration of the infinite length guitar fretboard, with the numbers 1 through 7 on it. Notice that the numbers count from 1 to 7 and then repeat.

This is the entire major scale for guitar.



The number 1 is the FIRST DEGREE or ROOT. The number 2 is the SECOND DEGREE. Number three is the third degree and so on.

Notice that the distance between the first and second degree is two frets or a whole step, same with second and third degree. The distance between the third and fourth degree however, is only one guitar fret or a half step.

The distance, between the degrees, determines the name of the guitar scale. The name of the above diagram is the MAJOR scale, because of the half step between the third and fourth degrees and the half step between the seventh and first degrees. If the half steps were in any other position on the guitar, the scale would not remain major.

Chapter 1 - The Basics

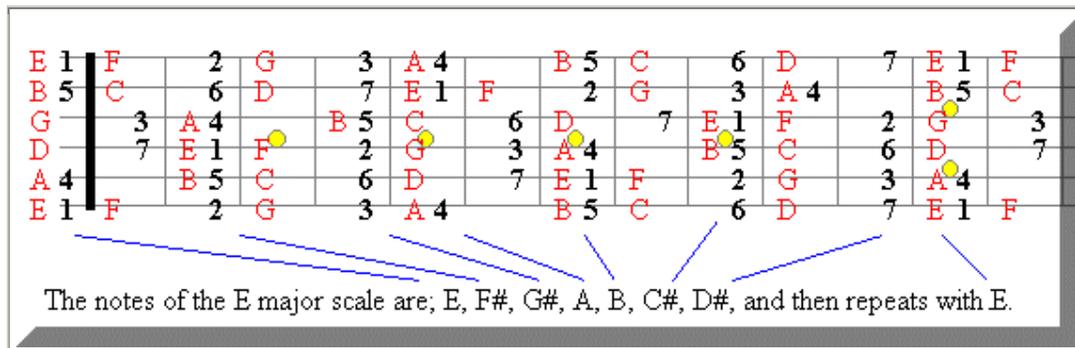
guitar lesson 4 MAJOR SCALE

The diagram below places the number pattern, of the entire major scale (in black), with the set notes, of the guitar fretboard (in red). As a result the entire major scale, is now in the key of "E" major. This is because the first degree of the major scale, is on the "E" note, If the major scale started on any other note, the key would become the name of the note that first degree is on.

The numbers indicate the entire movable major scale pattern.

The letters indicate the permanent note-names of the frets.

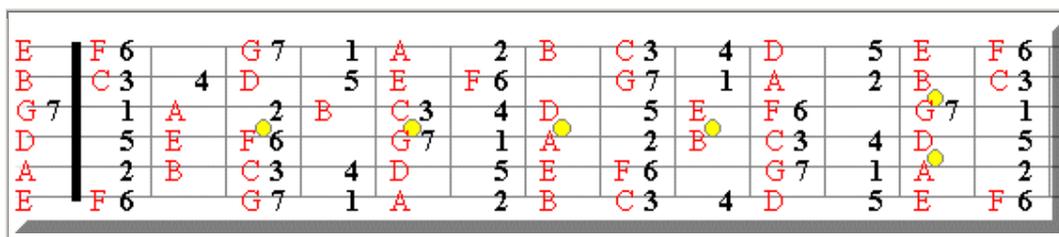
The placement of the entire major scale starts on the "E" note, therefore this an "E" major scale.



Notice that all the number ones are on the "E" note, all the twos are on the "F#" note and so on.

To play a scale in the key of "G#," place the entire major scale pattern, starting with the first degree, on the "G#" fret. The second degree will naturally fall on "A#," the third on "C," and so forth.

This is the entire major scale in the key of G# major.



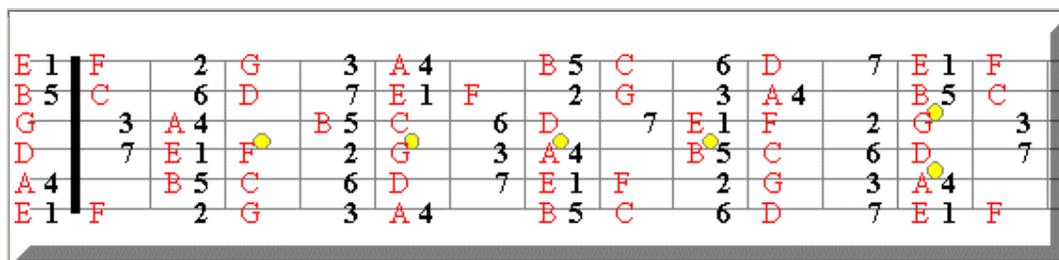
Chapter 1 - The Basics

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KEY TRANSPOSITION

The entire major scale pattern is moveable to anywhere on the guitar fretboard, but only as a whole. The placement of the entire major scale on the fretboard, can identify the KEY NAME of the scale. Every scale has two key names, MAJOR or MINOR. The first degree (number 1) indicates the major key. The sixth degree (number 6) indicates the minor key.

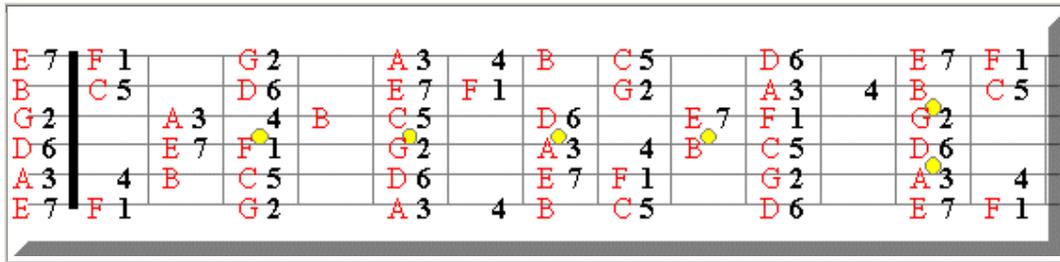
This is the entire "E" major scale



This is also the entire "C#" minor scale.

To change keys from "E" major to "F" major, simply move all the degrees up one fret so that the first degree is on "F". In the diagram below, notice that the first degree is now on the "F" note, the second degree is on "G", the third on "A" and so on. As a result the scale is now in the key of "F" major.

This is the entire major scale in the key of "F" major.



This is also the entire "D" minor scale.

There a total of twelve keys (E, F, F#, G, G#, A, A#, B, C, C#, D, and D#).

Chapter 2 - The Modes

guitar lesson 1 CHURCH MODES

The entire major scale contains 7 smaller scales, known as the CHURCH MODES. Each mode starts on a different degree, 1 through 7. Each mode has a specific name, such as Ionian or Aeolian. Each mode is also a specific type of scale, such as major or minor.

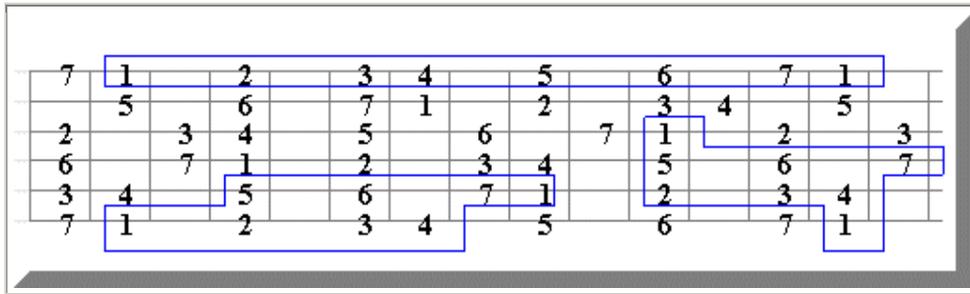
<u>Degree</u>	<u>Name</u>	<u>Type</u>
1-First	Ionian	Pure Major
2-Second	Dorian	Minor
3-Third	Phrygian	Minor
4-Fourth	Lydian	Major
5-Fifth	Mixolydian	Major
6-Sixth	Aeolian	Pure Minor
7-Seventh	Locrian	Diminished

The Ionian mode is the PURE MAJOR scale, because it starts on the first degree. As mentioned earlier the first degree indicates the starting point or home base of a song that is in a major key. The Aeolian mode is the PURE MINOR scale, because it starts on the sixth degree. The sixth degree is the starting point or home base for a song that's in a minor key.

There are countless possible ways to play each of the modes. In most cases, any scale that starts at the first degree, of the entire major scale and travels through the degrees to the next first degree, is an Ionian mode. Any scale that starts at the second degree and travels through the degrees to the next second degree, is a Dorian mode. Any scale that starts at the third degree and travels through the degrees to the next third degree, is a Phrygian mode and so on.

In the diagram below, look for a few possible ways to play the Ionian mode. Three possibilities of the Ionian mode, have boxes around them.

This is the entire major scale, showing three possible Ionian modes.



The Ionian mode is a 1, 2, 3, 4, 5, 6, 7, 1. The Dorian mode is a 2, 3, 4, 5, 6, 7, 1, 2. The Phrygian mode is a 3, 4, 5, 6, 7, 1, 2, 3 and so on.

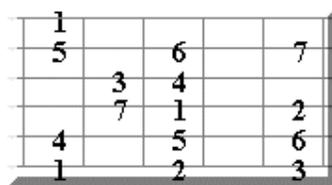
Chapter 2 - The Modes

guitar lesson 2 IONIAN MODE

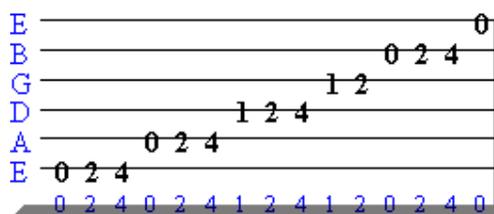
The mode that starts on the FIRST degree of the entire major scale, is the Ionian mode. It is the PURE MAJOR scale.

The pattern in the diagram below, contains two Ionian modes, hooked together. This is one of the most beneficial patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Ionian mode.

This is just one possible way to play the Ionian mode.



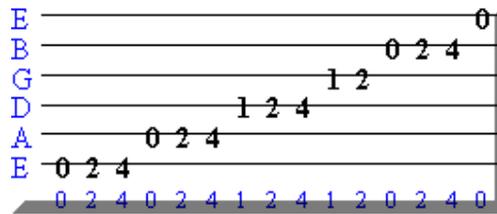
This is the tablature for the above Ionian mode, in the key of "E" major.



Remember the first degree indicates the major key name.

Memorize the Ionian mode pattern in the diagram above. Play it repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses an up and down picking stroke, not just all down strokes.

This is the entire major scale in the key of "E" major.



An Ionian mode, in the key of "E" major, consists of an E, F#, G#, A, B, C# and a D#.

Notice that the Ionian mode, is part of the entire major scale.

Chapter 2 - The Guitar Modes

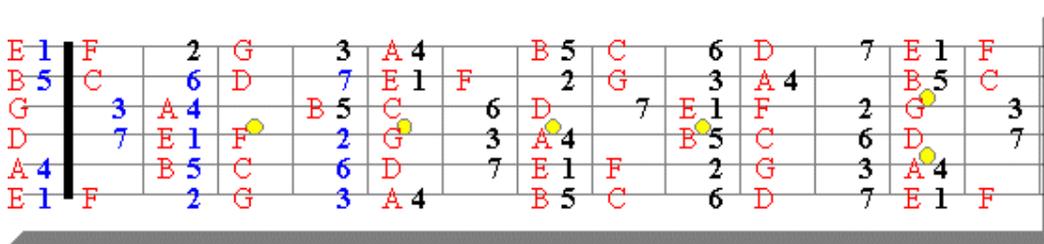
guitar lesson 3

MAJOR ARPEGGIO (IONIAN MODE)

An arpeggio is a set of three or more degrees, played on the guitar one note at a time (like a scale). The most popular arpeggio is the triad arpeggio. It consists of the first, third and fifth degrees of a mode.

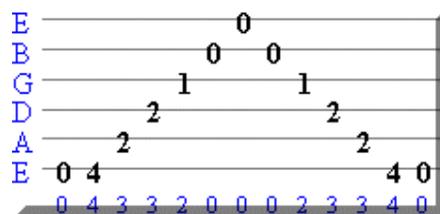
There are many ways to play a triad arpeggio on the guitar. The diagram below, contains the arpeggio that best fits the already discussed, Ionian mode. This arpeggio is MAJOR.

This is a major triad arpeggio, for the Ionian mode.



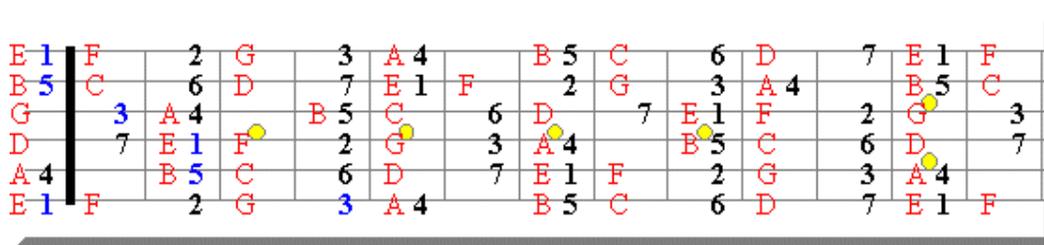
A major arpeggio consists of a 1, 3, and 5.

The tablature contains an "E" major arpeggio in the key of "E" major.



Play the arpeggio just like a scale, one note at a time.

This is the entire major scale in the key of "E" major.



The "E" major arpeggio in the key of "E" major consists of an E, G#, and B.

Chapter 2 - The Guitar Modes

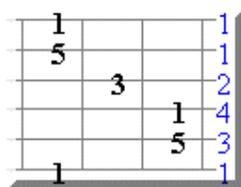
guitar lesson 4

MAJOR CHORD (IONIAN MODE)

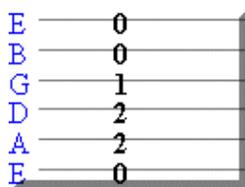
A guitar CHORD is just like an arpeggio. The main difference is, that the chord plays all the notes at once. The arpeggio, only plays, one note at a time. As a result a guitar chord can only contain only one note per string. The arpeggio, can contain many notes per string.

The most popular guitar chord is the common chord. It's based off the triad arpeggio. It consists of the first, third and fifth degrees of a mode. There are many ways to finger a common chord. The diagram below contains the chord, that most closely relates, to the previously mentioned major arpeggio. This chord is MAJOR.

This is the major common chord, for the Ionian mode.



The tablature contains an "E" major chord in the key of "E" major.



Make sure to leave all the indicated fingers, firmly, on the appropriate guitar fret, until finished playing the chord. All the notes must ring out.

This is the entire major scale in the key of "E" major.

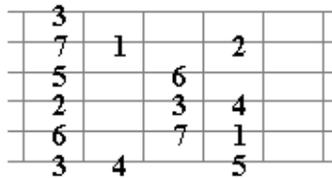
Chapter 2 - The Guitar Modes

guitar lesson 8
PHRYGIAN MODE

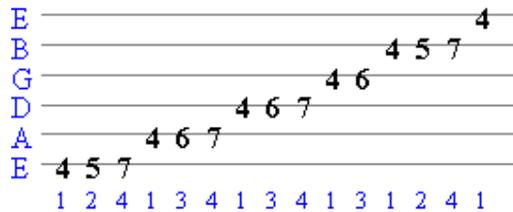
The mode that starts on the **THIRD** degree of the entire major scale, is the Phrygian mode. It is a **MINOR** scale.

The pattern in the diagram below, contains two Phrygian modes, hooked together. This is one of the most beneficial patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Phrygian mode.

This is just one of the possible ways to play the Phrygian mode.



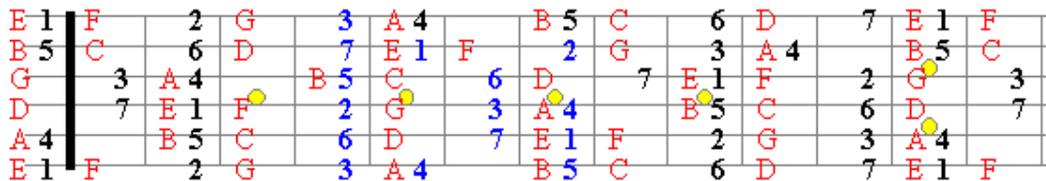
This is the tablature to the above Phrygian mode in the key of "E" major.



Remember the first degree indicates the key name.

Memorize the Phrygian mode pattern in the diagram above. Play it repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses the up and down picking stroke.

This is the entire major scale in the key of "E" major.



The Phrygian mode in the key of "E" major consists of an G#, A, B, C#, D#, E, and an F#.

Notice that the Phrygian mode is part of the entire major scale.

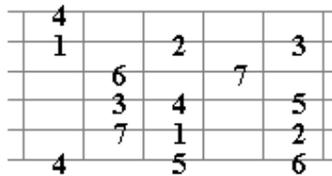
Chapter 2 - The guitar modes

guitar lesson 11
LYDIAN MODE

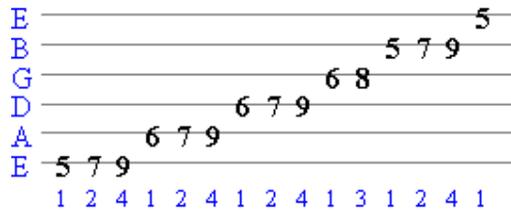
The guitar mode that starts on the **FOURTH** degree of the entire major scale, is the Lydian mode. It is a **MAJOR** scale.

The pattern in the diagram below, contains two Lydian modes, hooked together. This is one of the most beneficial guitar patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Lydian mode.

This is just one of the possible ways to play the Lydian mode.



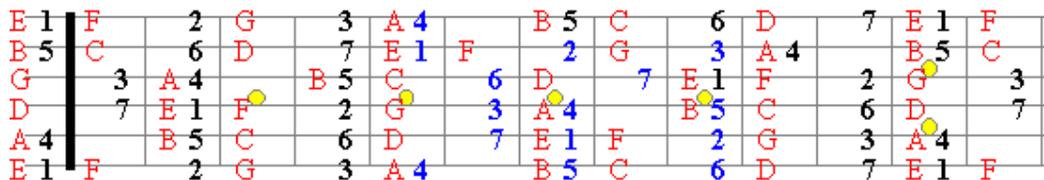
This is the guitar tablature to the above Lydian mode in the key of "E" major.



Remember the first degree indicates the key name.

Memorize the Lydian mode pattern in the diagram above. Play it on your guitar repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses the up and down picking strokes.

This is the entire major scale in the key of "E" major.



The Lydian mode, in the key of "E" major, consists of an A, B, C#, D#, E, F#, and a G#.

Notice that the Lydian mode, is part of the entire major scale.

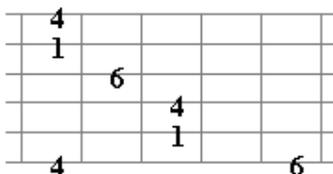
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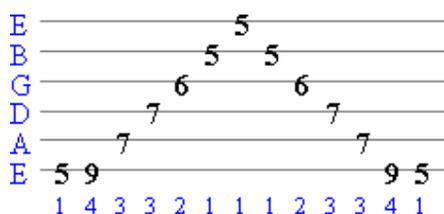
MAJOR ARPEGGIO (LYDIAN MODE)

The guitar diagram below, contains the arpeggio that best fits the already discussed, Lydian mode. This arpeggio consists of the FOURTH, SIXTH, AND FIRST degrees of the entire major scale, or the FIRST, third, and fifth degrees of the Lydian mode. This arpeggio is MAJOR.

This is a guitar major triad arpeggio, for the Lydian mode.

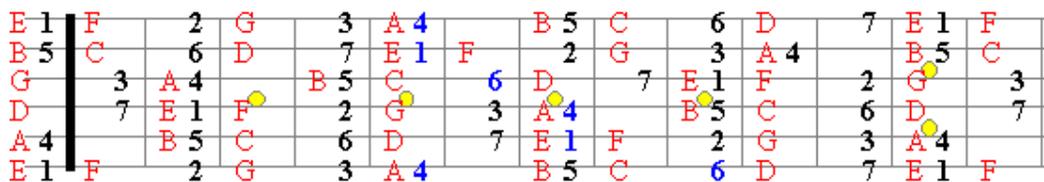


The guitar tablature contains an "A" major arpeggio in the key of "E" major.



Play the arpeggio just like a scale, one note at a time.

This is the entire major scale in the key of "E" major.



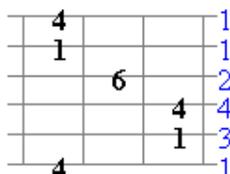
The "A" major arpeggio, in the key of "E" major, consists of an A, C#, and E.

Chapter 2 - The guitar modes

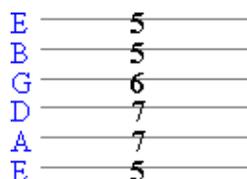
guitar lesson 13
MAJOR CHORD (LYDIAN MODE)

The guitar diagram below, contains the chord that best fits the already discussed, major arpeggio. This chord consists of the **FOURTH, SIXTH, AND FIRST** degrees of the entire major scale, or the **FIRST, third, and fifth** degrees of the Lydian mode. This chord is **MAJOR**.

This is the major common guitar chord for the Lydian mode.

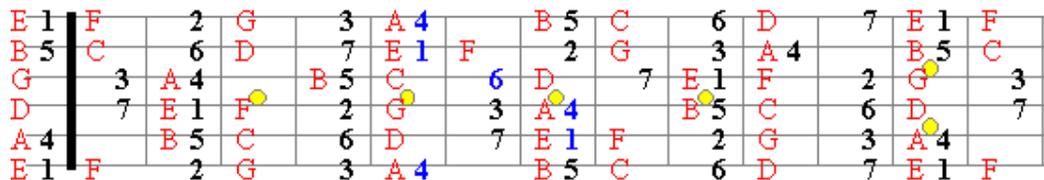


The guitar tablature contains an "A" major chord in the key of "E" major.



Make sure to leave all the indicated fingers, firmly, on the appropriate guitar fret, until finished playing the chord. All the notes must ring out.

This is the entire major scale in the key of "E" major.



The "A" major chord, in the key of "E" major, consists of an A, C# and E.

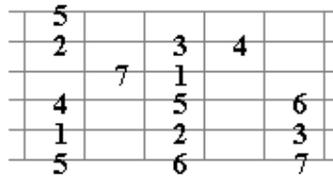
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guitar lesson 14 Mixolydian mode

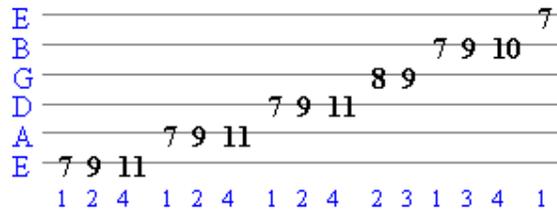
The guitar mode that starts on the FIFTH degree of the entire major scale, is the Mixolydian mode. It is a MAJOR scale.

The pattern in the guitar diagram below, contains two Mixolydian modes, hooked together. This is one of the most beneficial patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Mixolydian mode.

This is just one of the possible ways to play the Mixolydian mode on the guitar.



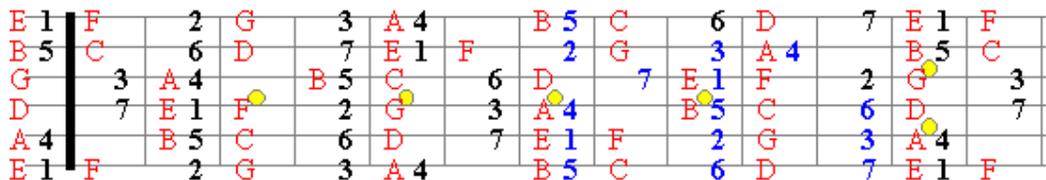
This is the guitar tablature to the above Mixolydian mode in the key of "E" major.



Remember the first degree indicates the key name.

Memorize the Mixolydian mode guitar pattern in the diagram above. Play it repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses the up and down picking strokes.

This is the entire major scale in the key of "E" major.



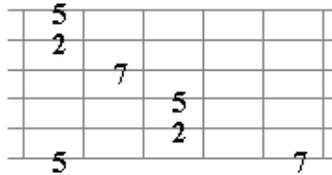
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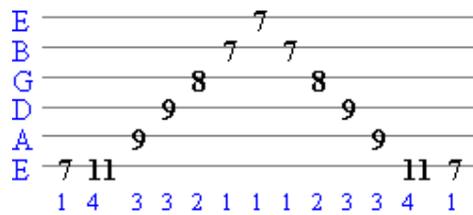
MAJOR ARPEGGIO (MIXOLYDIAN MODE)

The guitar diagram below, contains the arpeggio that best fits the already discussed, Mixolydian mode. This arpeggio consists of the FIFTH, SEVENTH, and SECOND degrees of the entire major scale, or the FIRST, third, and fifth degrees of the Mixolydian mode. This arpeggio is MAJOR.

This is a major triad arpeggio, for the Mixolydian mode.

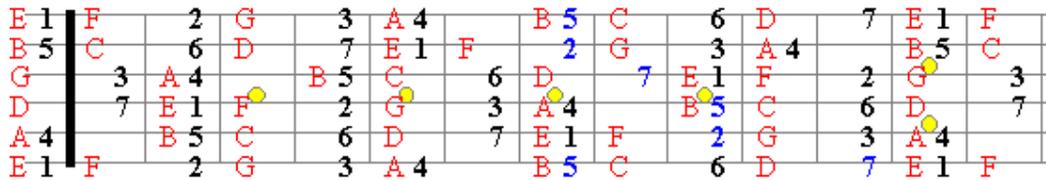


The guitar tablature contains a "B" major arpeggio in the key of "E" major.



Play the arpeggio just like a guitar scale, one note at a time.

This is the entire major scale in the key of "E" major.



The "B" major arpeggio in the key of "E" major, consists of a B, D# and F#.

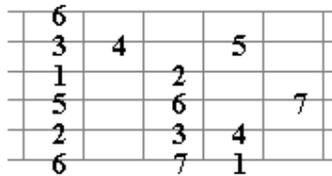
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AEOLIAN MODE

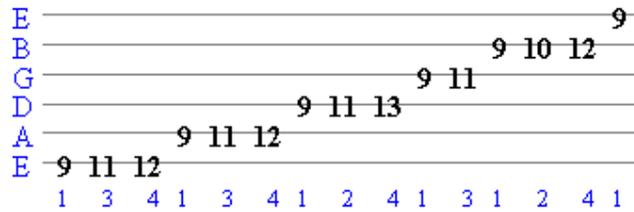
The mode that starts on the SIXTH degree of the entire major scale, is the Aeolian mode. It is the PURE MINOR scale.

The pattern in the diagram below, contains two Aeolian modes, hooked together. This is one of the most beneficial patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Aeolian mode.

This is just one of the possible ways to play the Aeolian mode.



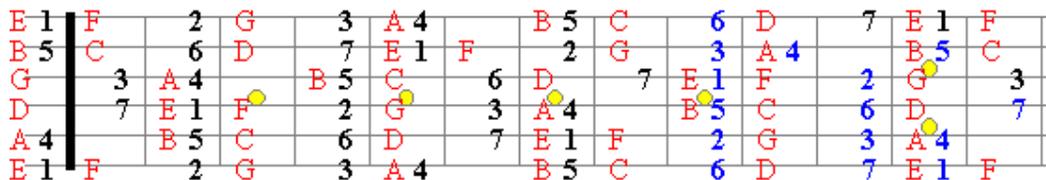
This is the tablature to the above Aeolian mode in the key of E major.



Remember the first degree indicates the key name.

Memorize the Aeolian mode pattern in the diagram above. Play it repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses the up and down picking stroke.

This is the entire major scale in the key of "E" major.



The Aeolian mode in the key of "E" major consists of a C#, D#, E, F#, G#, A, and a B.

Notice that the Aeolian mode is part of the entire major scale.

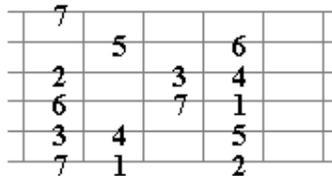
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guitar lesson 19
LOCRIAN MODE

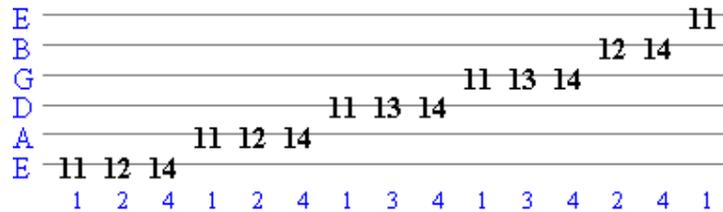
The mode that starts on the SEVENTH degree of the entire major scale, is the Locrian mode. It is a DIMINISHED scale.

The pattern in the diagram below, contains two Locrian modes, hooked together. This is one of the most beneficial patterns to learn. This pattern will make it a lot easier, to understand some of the chords and arpeggios that relate to the Locrian mode.

This is just one of the possible ways to play the Locrian mode.



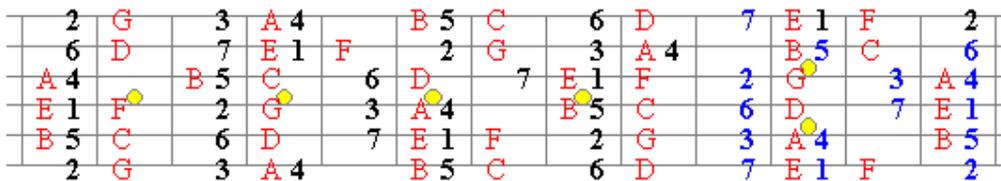
This is the tablature to the above Locrian mode in the key of "E" major.



Remember the first degree indicates the key name.

Memorize the Locrian mode pattern in the diagram above. Play it repeatedly, both forwards and backwards, until it's easy to recall and play. Make sure that the picking hand uses the up and down picking stroke.

This is the entire major scale in the key of "E" major.



The Locrian mode in the key of "E" major consists of a D#, E, F#, G#, A, B, and a C#.

Notice that the Locrian mode is part of the entire major scale.

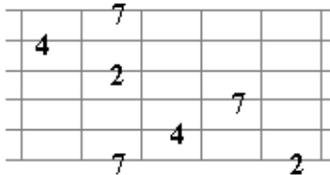
Chapter 2 - The Modes

guitar lesson 20

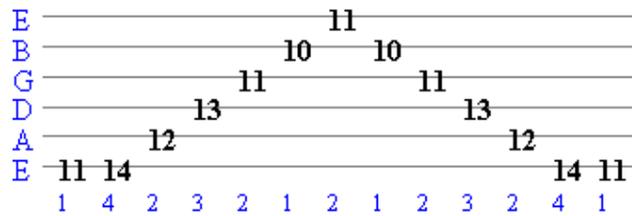
DIMINISHED ARPEGGIO (LOCRIAN MODE)

The diagram below, contains the arpeggio that best fits the already discussed, Locrian mode. This arpeggio consists of the SEVENTH, SECOND, FOURTH degrees of the entire major scale, or the FIRST, third, and fifth degrees of the Locrian mode. This arpeggio is DIMINISHED.

This is a diminished triad arpeggio, for the Locrian mode.

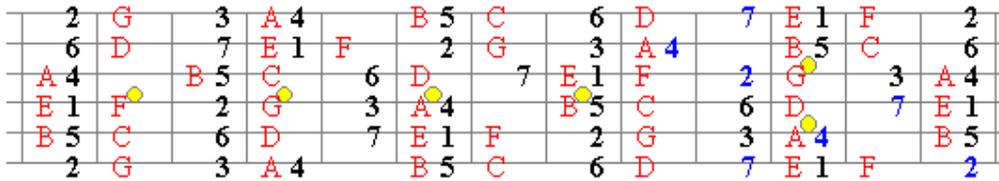


The tablature contains an "D#" diminished arpeggio in the key of "E" major.



Play the arpeggio just like a scale, one note at a time.

This is the entire major scale in the key "E" major.



The "D#" diminished arpeggio in the key of "E" major consists of a D# F# and A.

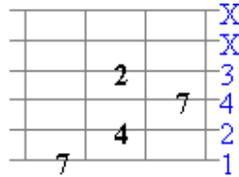
Chapter 2 - The Modes

guitar lesson 21

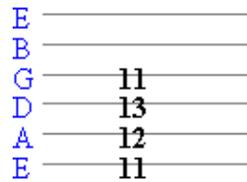
DIMINISHED CHORD (LOCRIAN MODE)

The diagram below, contains the chord that best fits the already discussed, diminished arpeggio. This chord consists of the SEVENTH, SECOND, FOURTH degrees of the entire major scale, or the FIRST, third, and fifth degrees of the Locrian mode. This chord is diminished.

This is the diminished common chord for the Locrian mode.

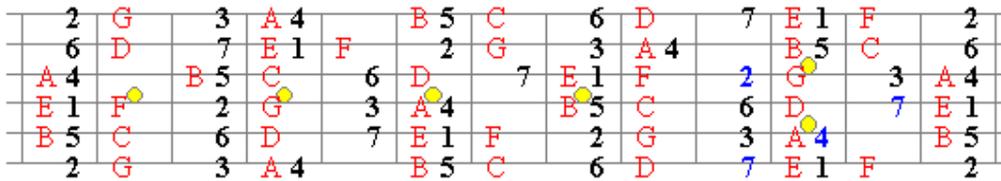


The tablature contains an "D#" diminished chord in the key of "E" major.



Make sure to leave all the indicated fingers, firmly, on the appropriate fret, until finished playing the chord. All the notes must ring out.

This is the entire major scale in the key "E" major.



The "D#" diminished chord in the key of "E" major consists of a D#, F# and A.

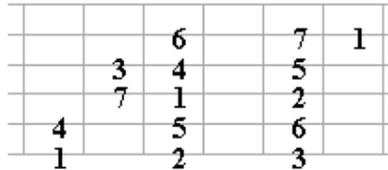
Chapter 2 - The Modes

guitar lesson 22

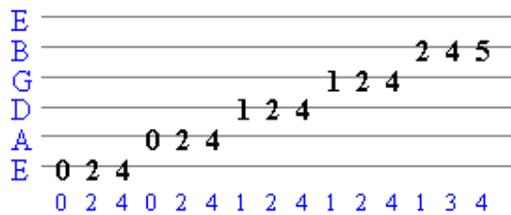
OTHER WAYS TO PLAY THE MODES

There are many ways to play all the different modes. The diagrams below, contain a few different ways, to play the Ionian mode.

This is an "E" string extended Ionian mode.

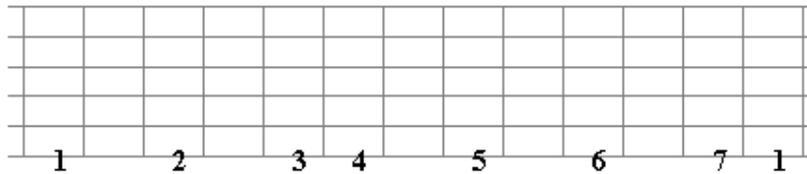


The tablature is in the key of "E" major.



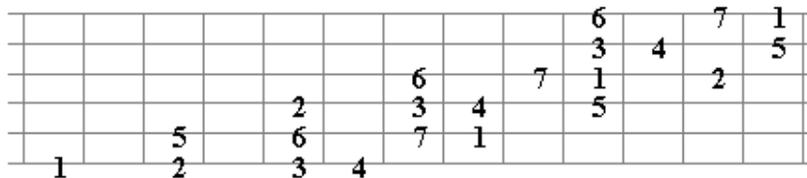
Built for speed, this pattern contains exactly three notes per string.

This is a single string scale. Sometimes it can be very useful.



This single string scale is applicable to any of the strings.

This is a very long Ionian mode. It's built to get the guitar player up the neck fast.



This Ionian mode shows the notes on the other side of the root.

6		7	1	
3	4		5	
1		2		3
5		6		7
2		3	4	
			1	

This pattern shows the possibilities of chords and arpeggios behind the root note.

Apply these patterns and ideas to the other modes. Try make up some of your own versions. These are some examples of modes that start on the "E". There are five other strings that a scale can start from. The main goal is not to memorize a group of patterns. The goal is to be able to get around the entire major scale, fluently and without thinking about it.

Chapter 3 - Song Writing

guitar lesson 1
THE BASICS

The first thing to do as a beginning song writer, is to establish a key to write the song in. To make thing simple, the following little song is in the key of "E" major.

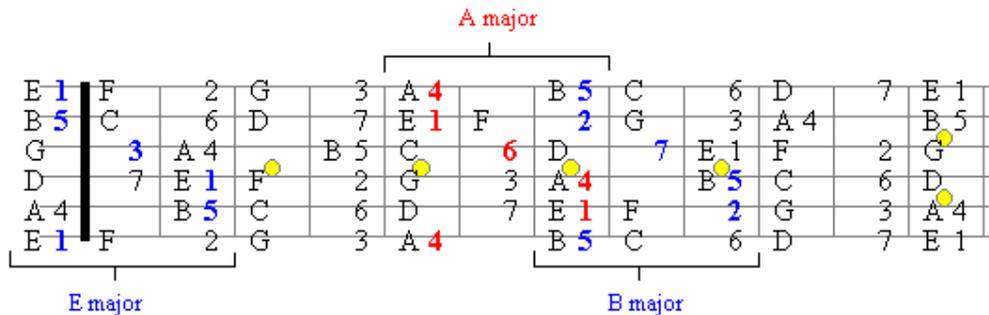
This song contains just chords.

E MAJ.	A MAJ.	E MAJ.	B MAJ.	A MAJ.	E MAJ.	B MAJ.
0	5	0	7	5	0	7
0	5	0	7	5	0	7
1	6	1	8	6	1	8
2	7	2	9	7	2	9
2	7	2	9	7	2	9
0	5	0	7	5	0	7

Play it over and over until it is smooth.

This is a popular style of playing called a "Twelve bar progression". Simply play the "E" major chord four times, an "A" major chord two times, an "E" twice, a "B" major once and so on.

Here are the three chords from the diagram above.



This is the entire "E" major scale.

In the key of "E" major, the "E", "A" and "B" chords represent the first, fourth and fifth degrees. All three chords are major.

Since the song is in a major key it's an uplifting and happy sounding song. A popular minor progression contains the sixth, second, and third degree chords, which sound sad and down.

This progression is being expanded upon in the next few pages, so memorize it here.

Chapter 3 - Song Writing

guitar lesson 2
SONG WRITING (Part 2)

The twelve bar progression is a very simple song, that is expandable to an endless amount of possibilities. One way to do this, is to play the whole thing, several times. Another way to expand it, is to double the amount of chord strums. An example of this is to play the "E" chord eight times instead of four, the "A" chord four times instead of twice, the "E" four times, the "B" twice and so on. It can also be doubled again.

Another way to expand the chord progression, is to add different chords.

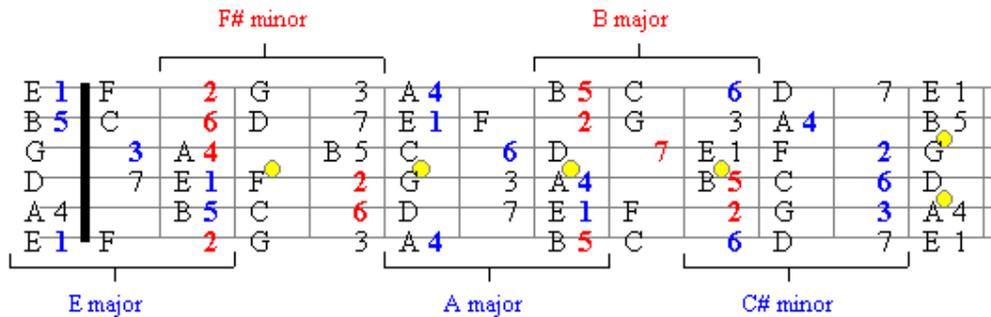
This song contains the twelve bar progressions, with some filler chords.

E	F#	A	B	E	F#	B	C#	A	B	E	F#	B	B
0	2	5	7	0	2	7	9	5	7	0	2	7	7
0	2	5	7	0	2	7	9	5	7	0	2	7	7
1	X4	2	X4	6	X2	8	X2	1	X2	2	X2	8	X2
2	X4	4	X4	7	X2	9	X2	2	X2	4	X2	9	X2
2	4	7	9	2	4	9	11	7	9	2	4	9	9
0	2	5	7	0	2	7	9	5	7	0	2	7	7

This progression and all its chords are part of the entire "E" major scale.

Notice that all three original chords are still there. The other added chords are FILLER CHORDS. The filler chords can be any chord, as long as they come from the entire major scale, in the key that's being played. In this case, it is the key of "E" major.

This diagram contains the entire major scale with the chords from the diagram above.



This is the entire "E" major scale.

In the key of "E" major, the "E" major is the first degree chord, the "F#" minor is the second degree chord, the "G#" minor is the third, the "A" major is fourth, the "B" major is fifth, the sixth is "C#" minor and the seventh is "D#" diminished. If this is not perfectly understood, go back to the chapter on modes and reread it.

Chapter 3 - Song Writing

guitar lesson 3
SONG WRITING (Part 3)

Another possibility for expanding the twelve bar progression, is to add arpeggios. One way to add an arpeggio, is to play an arpeggio that matches the chord.

This is the basic twelve bar progression in "E" major with arpeggio fillers.

The diagram consists of two guitar fretboard diagrams. The first diagram shows measures 1-4: E major (4x), E major arpeggio, A major (2x), and A major arpeggio. The second diagram shows measures 5-7: E major (2x), B major, and A Major.

Notice that some arpeggios are shorter than others. This is because of the timing that it takes, to play each arpeggio. Notice that in the first measure, the "E" major arpeggio contains 16 notes. That is equal to four sets of four notes. This works fine after playing the "E" chord four times. The same format applies to the "A" chord. The arpeggio after the "A" chord contains eight notes or two sets of four note. This works fine, with the playing of two "A" chords. The same format applies for the rest of the progression. Try to keep everything counted evenly.

Here are the arpeggios, that are used, in the diagram above.

The diagram shows the E major scale on a guitar fretboard. The notes are: E (1), F (2), G (3), A (4), B (5), C (6), D (7), E (1). The E major arpeggio (E-G-B-E) is highlighted in blue. The B major arpeggio (B-D-F-B) is highlighted in red.

This is the entire "E" major scale.

Chapter 3 - Song Writing

guitar lesson 4
SONG WRITING (Part 4)

Another possibility for expanding on the twelve bar progression, is to add scales. One way to add a scale, is to play a scale that matches the chord.

This is the basic twelve bar progression in "E" major, with scale fillers.

E major		Ionian scale		A major		Lydian scale	
0				0 0	5		
0				0 2 4	5		
1	X4			1 2	6	X2	
2			1 2 4		7		6 7
2		0 2 4			7		6 7 9
0	0 2 4				5	5 7 9	

E major		B major Mixolydian		A major	
0		7		5	
0		7		5	
1	X2	8		6	
2		9		7	etc...
2		9	7	7	6
0	0 2 4	7 7 9 11		5 5 7 9	

Notice that some scales are shorter than others. This is because of the timing that it takes, to play each scale. Notice that in the first measure, the Ionian scale contains, 16 notes. That is equal to four sets of four notes. This works fine after playing the "E" chord four times. The same format applies to the "A" chord. The Lydian scale, after the "A" chord, contains eight notes or two sets of four notes. This works fine, with the playing of two "A" chords. The same format applies for the rest of the progression.

There are endless different ways to write songs. The best way to write a song, is by experimentation and listening. Use the twelve bar progression as a foundation, then build around it.

There are no real rules, just a few examples of what other people have done. If it sounds good, then it's probably okay.

The next few chapters contain alternative chords, scales, arpeggios and approaches that are usable as substitutes to the ones already discussed. This will give the guitar player an even larger amount of possibilities.

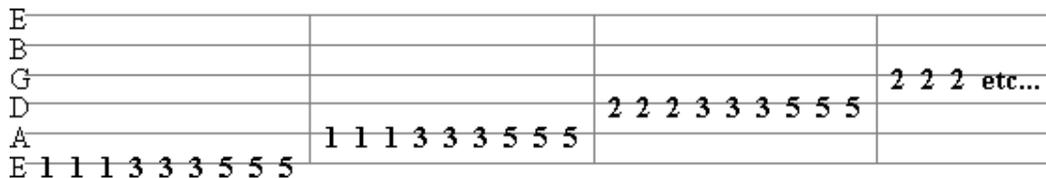
Chapter 4 - Approaches

guitar lesson 1
APPROACHES (Part 1)

When playing scales in a song, it can become boring if a guitar player simply plays all the scale straight through. To solve this problem, use **APPROACHES**. Approaches give a guitar player style and dexterity. The chart to the right shows some approach formulas. The numbers represent the degrees of any mode. The number 1 represents the first degree, the number 2 is the second degree, and so on. These are just some of the possibilities.

The first approach in the chart is a "1-1-1" approach. To apply it to a mode, simply play the first degree three times. Then play the second degree three times (2-2-2), then the third three times (3-3-3) and so on. The diagram below illustrates an example of the "1-1-1" approach.

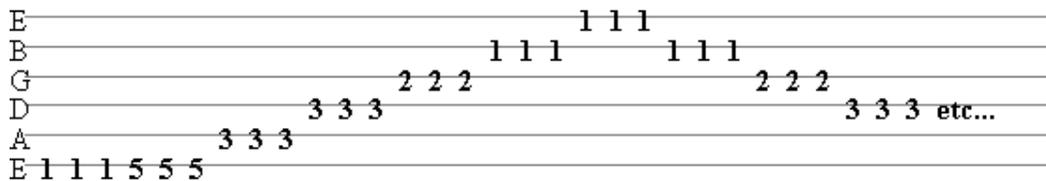
This is a "1-1-1" approach, applied to an Ionian mode, in the key of "F" major.



When descending, play 7-7-7, 6-6-6, 5-5-5 and so on.

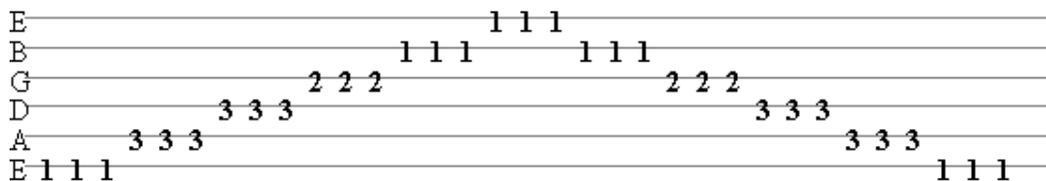
Approaches also apply to the arpeggios.

This is a "1-1-1" approach, applied to an "F" major arpeggio, in the key of "F" major.



Approaches also apply to chords. These chords become arpeggios.

This is a "1-1-1" approach, applied to an "F" major chord, in the key of "F" major.



Make sure to leave all the fingers, firmly placed until the chord's finished.

Chapter 4 - Approaches

guitar lesson 2
APPROACHES (Part 2)

Let's skip through some of the approaches to the very popular, 1-2-3 approach. As mentioned earlier, the numbers represent the degrees of any mode. The number 1 represents the first degree, the number 2 is the second degree, 3 is the third, and so on.

To apply a 1-2-3 approach to a mode, play the first degree, the second degree and the third degree. Then move to the second degree and play the same pattern. Continue this pattern all the way through the scale (3-4-5, 4-5-6, 5-6-7, etc.).

The diagram below gives an example of the 1-2-3 approach.

This is the tablature of an 1-2-3 approach, to the Ionian mode, in the key of "F" major.

E									
B									
G							2	2 3	2 3 5 etc...
D				2	2 3	2 3 5 3 5	5		
A	1	1 3	1 3 5 3 5	5					
E	1 3 5 3 5	5							

When descending, play 7-6-5, 6-5-4, 5-4-3, and so on.

This is a "1-2-3" approach, applied to an "F" major arpeggio, in the key of "F" major.

E								1 1	
B					1	1		1	1
G				2	2	2		2	2
D		3	3	3	3			3	3
A	3	3	3					3	3
E	1	5	5					5	5 1

This is a "1-2-3" approach, applied to an "F" major chord, in the key of "F" major.

E								1 1	
B					1	1		1	1
G				2	2	2		2	2
D		3	3	3				3	3
A	3	1						3	3
E	1								1

Make sure to leave all the fingers, firmly placed until the chord's finished.

Chapter 4 - Approaches

guitar lesson 3
APPROACHES (Part 3)

Just to make sure that the approach concept is fully understood, let's skip to another popular approach, the 3-2-1. This approach is a backwards one.

Start on the third degree of a mode and then move back to the second and then the first degree. After that, start on the fourth degree and play the approach backwards again for three notes. As with the other approaches, continue this pattern all the way through the scale (5-4-3, 6-5-4, 7-6-5, 1-7-6, and so on).

The diagram below gives an example of the 3-2-1 approach.

This is the tablature of an 3-2-1 approach, for the Ionian mode, in the key of "F" major.

E									
B									
G						2	3 2	5 3 2	5 3 2 etc...
D				2	3 2	5 3 2	5 3	5	
A	1	3 1	5 3 1	5 3	5				
E	5 3 1	5 3	5						

When descending, play 5-6-7, 4-5-6, 3-4-5 and so on.

This is a "3-2-1" approach, applied to an "F" major arpeggio, in the key of "F" major.

E				1			1		
B				1		1	1		1
G			2	2		2 2	2		2
D	3	3	3	3		3	3		3
A	3	3	3				3		3
E	5 1	5					5		1 5

This is a "3-2-1" approach, applied to an "F" major chord, in the key of "F" major.

E				1			1		
B				1		1	1		1
G			2	2		2 2	2		2
D	3	3	3	3		3	3		3
A	3	3	1				3		3
E	1						1		

Make sure to leave all the fingers, firmly placed until the chord's finished.

Chapter 4 - Approaches

guitar lesson 4
APPROACHES (Part 4)

Any three or four-note approaches are very popular in today's music. This is because most of the music is set in either a three or a four-beat tempo. Here are some four-note approaches.

These are a few four note approach possibilities.

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

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

This is an example of a Ionian mode, played in a 1-1-1-1 approach, in the key of "F" major.

A guitar fretboard diagram for the Ionian mode in F major. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are: E (1 1 1 1 3 3 3 3 5 5 5 5), B (1 1 1 1 3 3 3 3 5 5 5 5), G (1 1 1 1 3 3 3 3 5 5 5 5), D (1 1 1 1 3 3 3 3 5 5 5 5), A (1 1 1 1 3 3 3 3 5 5 5 5), and E (1 1 1 1 3 3 3 3 5 5 5 5). The diagram shows a 1-1-1-1 approach for each note, with the sequence of fret numbers for each string being 1 1 1 1 3 3 3 3 5 5 5 5.

Approaches are not limited to just three and four notes. Five, six, seven, eight and even larger approaches are often used.

Another approach is the MIXED APPROACH. It is a combination of two or more approaches played in turn, and back and fourth. This type of approach is a little more complicated than the straight forward approach, but it gives the guitar player even more versatility and style.

Here is an example of a 1-2-3, 1-1-1, mixed approach.

A guitar fretboard diagram for a mixed approach in F major. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are: E (1 3 5 1 1 1 3 5), B (1 3 5 1 1 1 3 5), G (1 3 5 1 1 1 3 5), D (1 3 5 1 1 1 3 5), A (1 3 5 1 1 1 3 5), and E (1 3 5 1 1 1 3 5). The diagram shows a 1-2-3 approach for the first three notes (E, B, G) and a 1-1-1 approach for the last three notes (D, A, E).

There is an infinite amount possibility for the different types of approaches, including the even more complicated, multi-dimensional approach, (approaches within approaches).

Guitar players become very versatile and stylish, when they add a large variety of the approaches to their vocabulary. Learn as many approaches as you can and make up a bunch of your own.

Chapter 5 - Major Chords and Arpeggios

guitar lesson 1 FORMULAS

When writing a song, some times it may become boring, if a guitar player uses the same chords or arpeggios all the time. To solve this problem there are thousands of other chord forms that can substitute the simple chords and arpeggios.

Chords and arpeggios are categorized into three main groups, MAJOR, MINOR and DOMINANT. The major group is generally bright and happy in sound. The minor group is generally dark and sad in sound. The dominant group creates a tension building sound.

The chart below shows a list of some popular major chords and arpeggios. A chart for some popular minor and dominant chords is found further on.

Sometimes it is impossible or undesirable, to play a chord or arpeggio using all the notes of the formula. The chart below shows, the most important degrees to use, in case this happens.

The chart also contains, the relative modes, in which the chord or arpeggio fits. A major chord for example fits well over a major mode such as the Ionian, Lydian or Mixolydian (1, 4, or 5).

In the chart, there are some formulas that contain a number that is higher than seven. The simplest way to understand this is to just continue counting past the seventh degree 1, 2, 3, 4, 5, 6, 7, 8 instead of 1, 9 instead of 2, 10 instead of 3 and so on.

All the formulas are in comparison to the pure major scale (1, 2, 3, 4, 5, 6, 7).

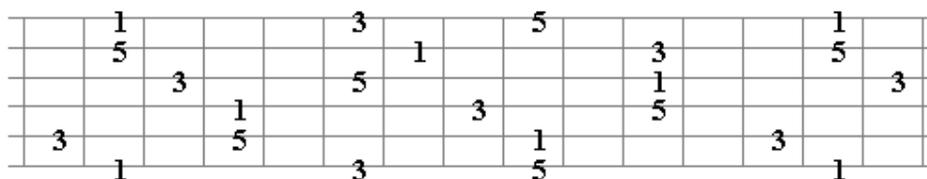
Name	Formula	Most important degrees	Relative modes
Major	1, 3, 5	1, 3	1, 4, 5
Major 6th	1, 3, 5, 6	1, 3, 6	1, 2, 4, 5
Major 6/9	1, 3, 5, 6, 9	1, 3, 6, 9	1, 4, 5
Major 7th	1, 3, 5, 7	1, 3, 7	1, 4
Major add 9	1, 3, 5, 9	1, 3, 9	1, 4, 5
Major 9th	1, 3, 5, 7, 9	3, 7, 9	1, 4
Major 13th	1, 3, 5, 7, 9, 11, 13	3, 7, 13	1

The next few pages contain an illustrated example of these chords and arpeggios. The examples contain only a few possible ways to play these chords and arpeggios. Try to figure out some other ways to play them. There are also chords not listed in the chart above. Try to figure out a few on your own.

guitar lesson 2
MAJOR TRIAD ARPEGGIO

The MAJOR triad arpeggio belongs to the MAJOR arpeggio group. The formula consists of a first, a third, and a fifth degree (1, 3, 5). The diagram below contains all notes of the major arpeggio, across the entire major scale. The third and fifth degrees (3, 5) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this arpeggio.

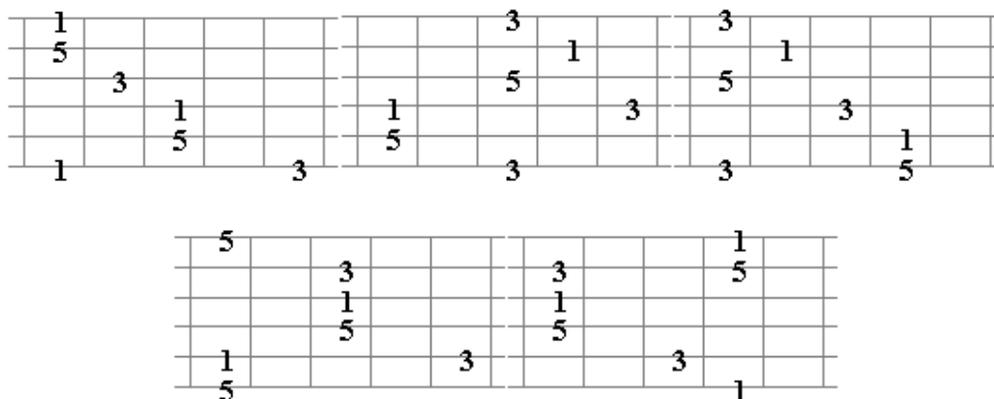
This is the entire fretboard pattern, for the major arpeggio (1, 3, 5).



A major arpeggio is obtainable by using just the 3, and 5.

There are many ways to play a major arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major arpeggio.



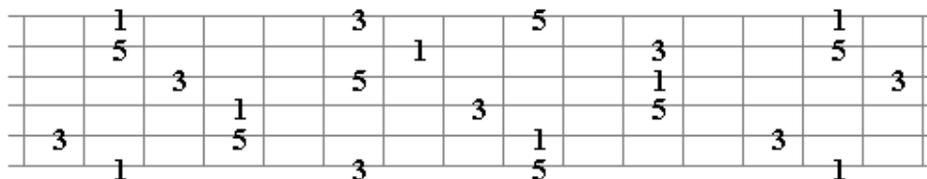
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major arpeggio (F).

Chapter 5 - Major Chords and Arpeggios

guitar lesson 3
MAJOR TRIAD

The MAJOR triad belongs to the MAJOR chord group. The formula consists of a first, a third, and a fifth degree (1, 3, 5). The diagram below contains all notes of the major chord, across the entire major scale. The third and fifth degrees (3, 5) are of most importance here. The 1st, 4th, and 5th degree modes, relate to this chord.

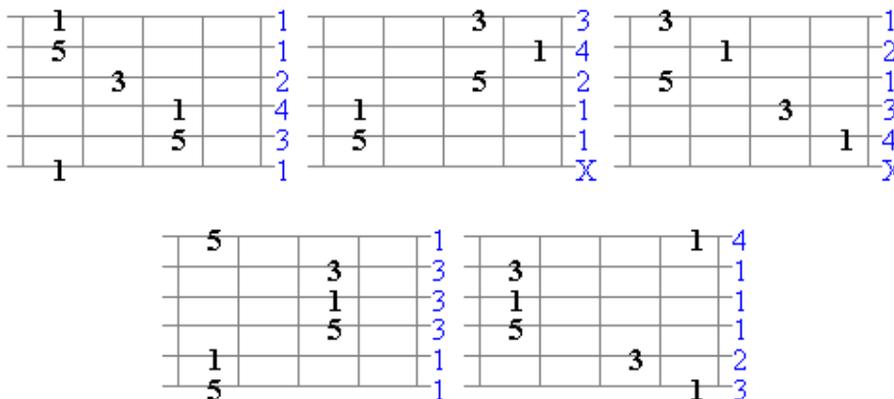
This is the entire fretboard pattern, for the major chord (1, 3, 5).



A major chord is obtainable by using just the 3, and 5.

There are many ways to play a major chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major chord.



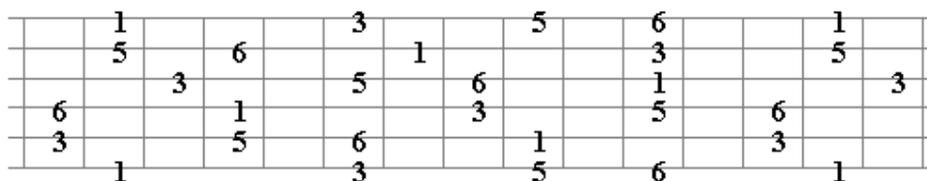
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" major chord (F).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

guitar lesson 4
MAJOR ADD SIX ARPEGGIO

The **MAJOR SIXTH** arpeggio belongs to the **MAJOR** arpeggio group. The formula consists of a first, a third, a fifth and a **SIXTH** degree (1, 3, 5, 6). The diagram below contains all notes of the major sixth arpeggio, across the entire major scale. The first, third and sixth degrees (1, 3, 6) are of the most importance here. The 1st, 2nd, 4th, and 5th degree modes, relate to this arpeggio.

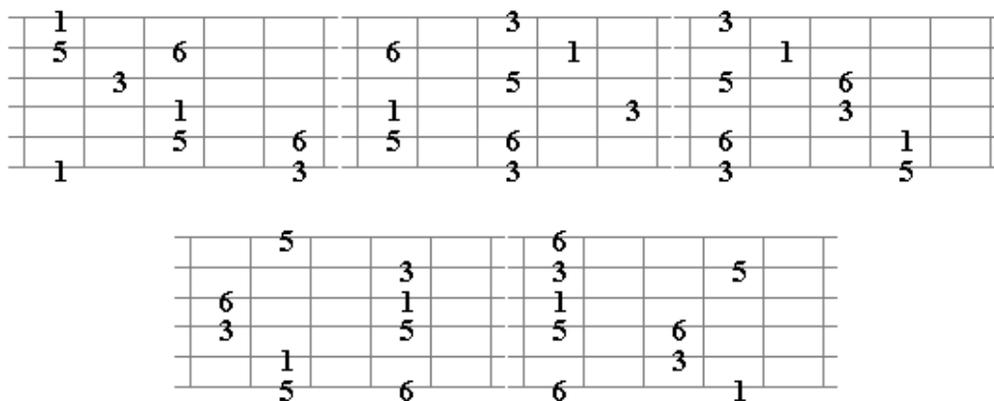
This is the entire fretboard pattern, for the major sixth arpeggio (1, 3, 5, 6).



A major sixth arpeggio is obtainable by using just the 1, 3, and 6.

There are many ways to play a major sixth arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major sixth arpeggio.



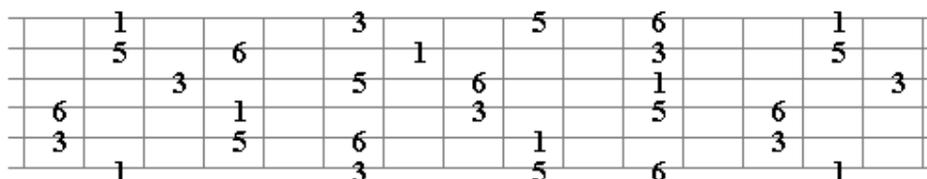
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major sixth arpeggio (F6).

Chapter 5 - Major Chords and Arpeggios

guitar lesson 5
MAJOR ADD SIX CHORD

The MAJOR SIXTH chord belongs to the MAJOR chord group. The formula consists of a first, a third, a fifth and a SIXTH degree (1, 3, 5, 6). The diagram below contains all notes of the major sixth chord, across the entire major scale. The first, third and sixth degrees (1, 3, 6) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this chord.

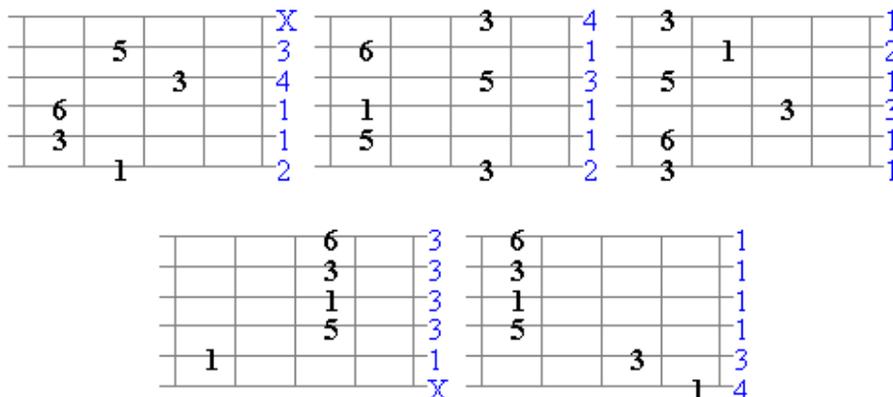
This is the entire fretboard pattern, for the major sixth chord (1, 3, 5, 6).



A major sixth chord is obtainable by using just the 1, 3, and 6.

There are many ways to play a major sixth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are six possible examples of a major sixth chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" major sixth chord (F6).

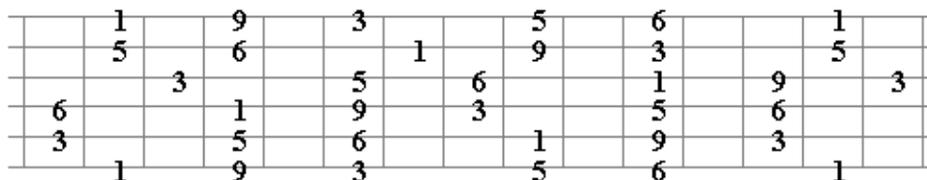
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

guitar lesson 6
MAJOR SIX/NINE ARPEGGIO

The MAJOR SIX/NINE arpeggio belongs to the MAJOR arpeggio group. The formula consists of a first, a third, a fifth, a SIXTH and a NINTH degree (1, 3, 5, 6, 9). The diagram below contains all notes of the major six/nine arpeggio, across the entire major scale. The first, third, sixth and ninth degrees (1, 3, 6, 9) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this arpeggio.

This arpeggio is also a major six add nine (maj. 6add9) arpeggio.

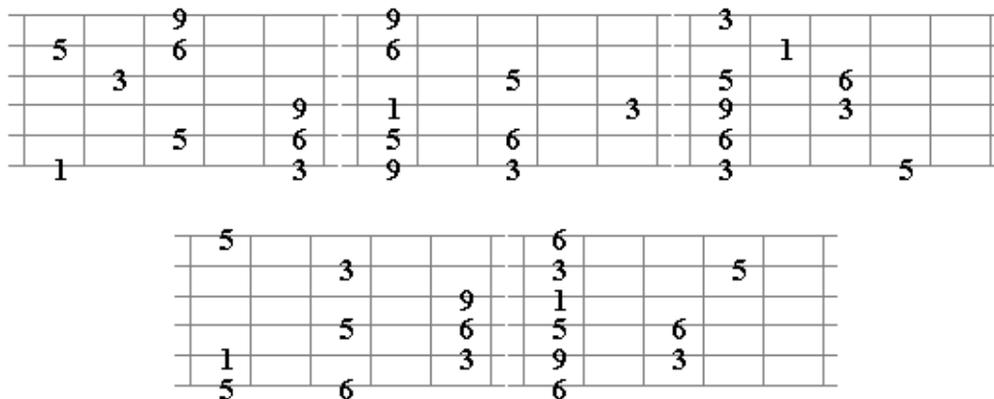
This is the entire fretboard pattern, for the major six/nine arpeggio (1, 3, 5, 6, 9).



A major six/nine arpeggio is obtainable by using just the 1, 3, 6, and 9.

There are many ways to play a major six/nine arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major six/nine arpeggio.



Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major six/nine arpeggio (F6/9).

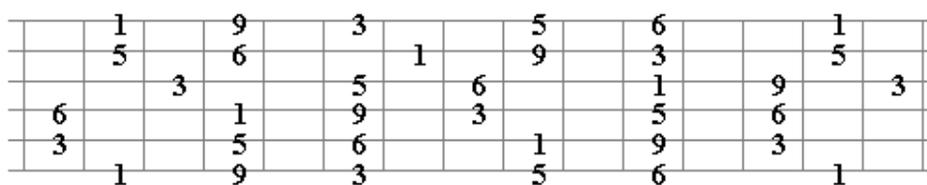
Chapter 5 - Major Chords and Arpeggios

guitar lesson 7
MAJOR SIX/NINE CHORD

The **MAJOR SIX/NINE** chord belongs to the **MAJOR** chord group. The formula consists of a first, a third, a fifth, a **SIXTH** and a **NINTH** degree (1, 3, 5, 6, 9). The diagram below contains all notes of the major six/nine chord, across the entire major scale. The first, third, sixth and ninth degrees (1, 3, 6, 9) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this chord.

This chord is also a major six add nine (maj 6add9) chord.

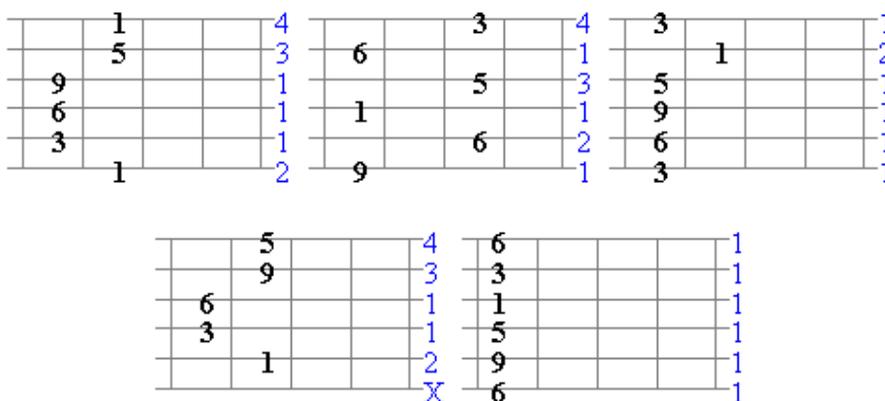
This is the entire fretboard pattern, for the major six/nine chord (1, 3, 5, 6, 9).



A major six/nine chord is obtainable by using just the 1, 3, 6, and 9.

There are many ways to play a major six/nine chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major six/nine chord.



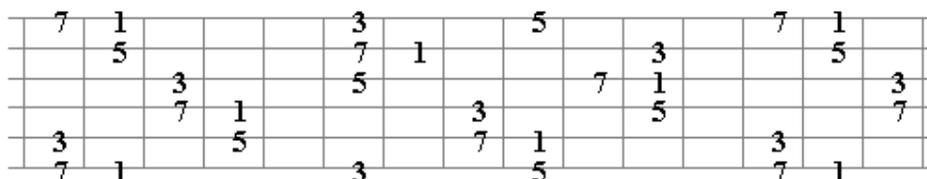
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" major six/nine chord (F6/9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MAJOR SEVENTH ARPEGGIO

The MAJOR SEVENTH arpeggio belongs to the MAJOR arpeggio group. The formula consists of a first, a third, a fifth and a SEVENTH degree (1, 3, 5, 7). The diagram below contains all notes of the major seventh arpeggio, across the entire major scale. The first, third, and seventh degrees (1, 3, 7) are of the most importance here. The 1st, and 4th degree modes, relate to this arpeggio.

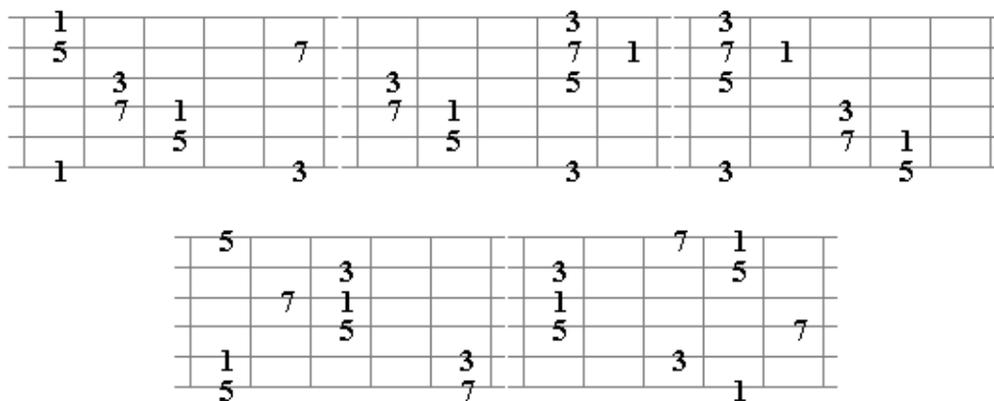
This is the entire fretboard pattern, for the major seventh arpeggio (1, 3, 5, 7).



A major seventh arpeggio is obtainable by using just the 1, 3, and 7.

There are many ways to play a major seventh arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major seventh arpeggio.

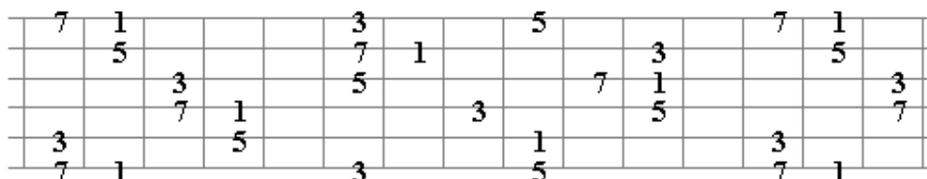


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major seventh arpeggio (FM7).

guitar lesson 9
MAJOR SEVENTH CHORD

The **MAJOR SEVENTH** chord belongs to the **MAJOR** chord group. The formula consists of a first, a third, a fifth and a **SEVENTH** degree (1, 3, 5, 7). The diagram below contains all notes of the major seventh chord, across the entire major scale. The first, third, and seventh degrees (1, 3, 7) are of the most importance here. The 1st, and 4th degree modes, relate to this chord.

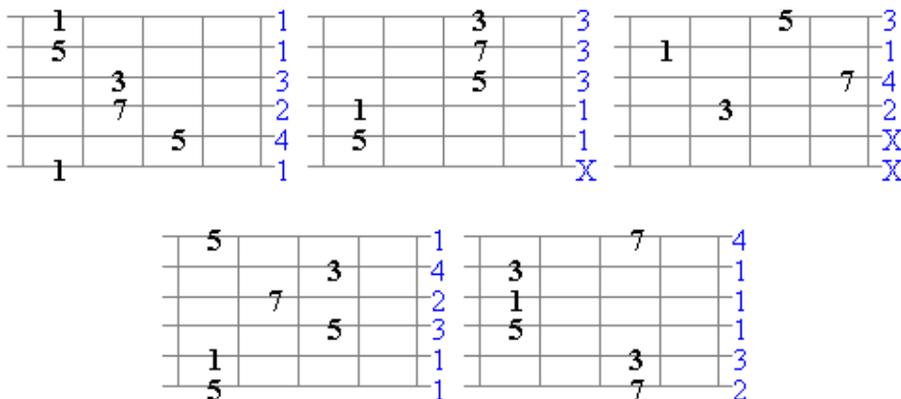
This is the entire fretboard pattern, for the major seventh chord (1, 3, 5, 7).



A major seventh chord is obtainable by using just the 1, 3, and 7.

There are many ways to play a major seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are six possible examples of a major seventh chord.



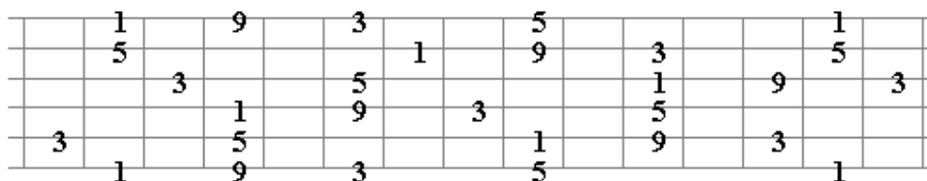
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" major seventh chord (FM7).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MAJOR ADD NINE ARPEGGIO

The MAJOR ADD NINE arpeggio belongs to the MAJOR arpeggio group. The formula consists of a first, a third, a fifth and a NINTH degree (1, 3, 5, 9). The diagram below contains all notes of the major add nine arpeggio, across the entire major scale. The first, third, and ninth degrees (1, 3, 9) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this arpeggio.

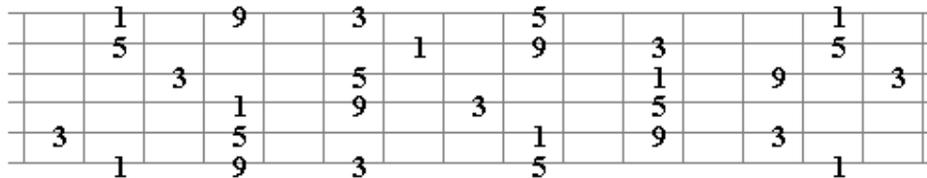
This is the entire fretboard pattern, for the major add nine arpeggio (1, 3, 5, 9).



MAJOR ADD NINE CHORD

The MAJOR ADD NINE chord belongs to the MAJOR chord group. The formula consists of a first, a third, a fifth and a NINTH degree (1, 3, 5, 9). The diagram below contains all notes of the major add nine chord, across the entire major scale. The first, third, and ninth degrees (1, 3, 9) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this chord.

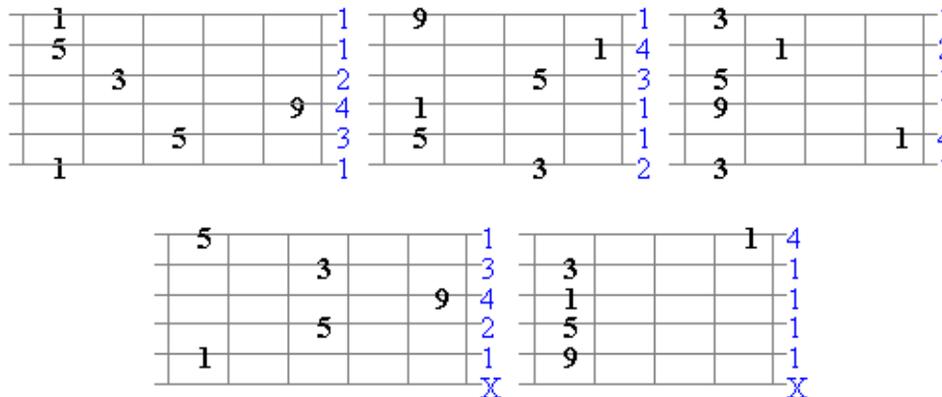
This is the entire fretboard pattern, for the major add nine chord (1, 3, 5, 9).



A major add nine chord is obtainable by using just the 1, 3, and 9.

There are many ways to play a major add nine chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major add nine chord.



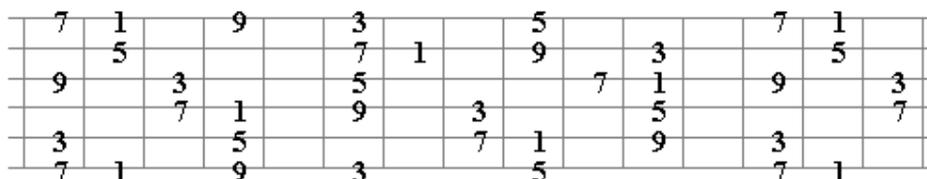
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" major add nine chord (Fadd9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MAJOR NINTH ARPEGGIO

The MAJOR NINTH arpeggio belongs to the MAJOR arpeggio group. The formula consists of a first, a third, a fifth a SEVENTH and a NINTH degree (1, 3, 5, 7, 9). The diagram below contains all notes of the major ninth arpeggio, across the entire major scale. The third, seventh and ninth degrees (3, 7, 9) are of the most importance here. The 1st, and 4th degree modes, relate to this arpeggio.

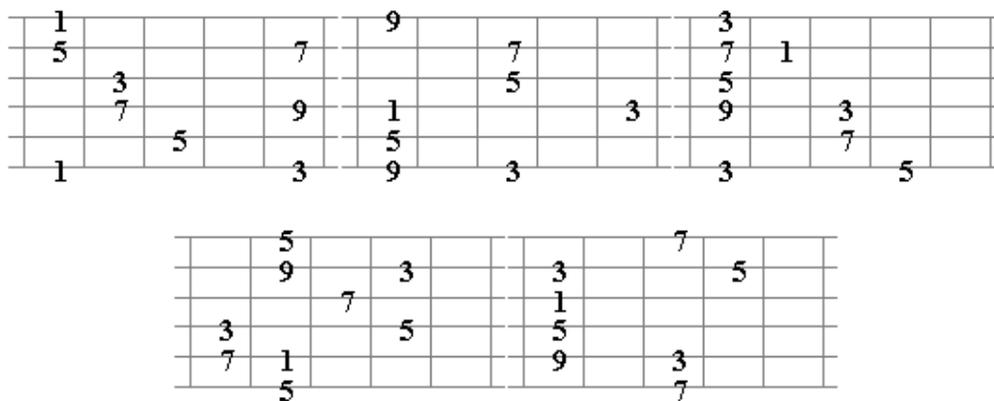
This is the entire fretboard pattern, for the major ninth arpeggio (1, 3, 5, 7, 9).



A major ninth arpeggio is obtainable by using just the 3, 7, and 9.

There are many ways to play a major ninth arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major ninth arpeggio.



Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major ninth arpeggio (FM9).

Chapter 6 - Minor Chords and Arpeggios

guitar lesson 1 FORMULAS

The chart below shows a list of some popular minor chords and arpeggios. A chart for some popular dominant chords is found further on.

Sometimes it is impossible or undesirable, to play a chord or arpeggio using all the notes of the formula. The chart below shows, the most important degrees to use, in case this happens.

The chart also contains, the relative modes, in which the chord or arpeggio fits. A minor chord for example fits well over a minor mode such as the Dorian, Phrygian or Aeolian (2, 3, or 6).

In the chart, there are some formulas that contain a number that is higher than seven. The simplest way to understand this is to just continue counting past the seventh degree 1, 2, 3, 4, 5, 6, 7, 8 instead of 1, 9 instead of 2, 10 instead of 3 and so on.

All the formulas are in comparison to the pure major scale (1, 2, 3, 4, 5, 6, 7).

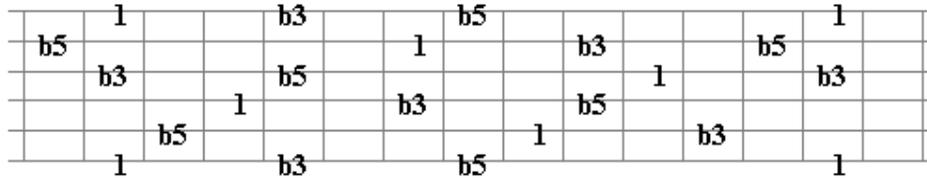
Name	Formula	Most important degrees	Relative modes
Minor	1, b3, 5	1, b3	2, 3, 6
Diminished	1, b3, b5	1, b3, b5	7
Minor 6th	1, b3, 5, 6	1, b3, 6	2
Minor 6/9	1, b3, 5, 6, 9	1, b3, 6, 9	2
Minor 7th	1, b3, 5, b7	1, b3, b7	2, 3, 6
Minor 7 flat 5	1, b3, b5, b7	b3, b5, b7	7
Minor add 9	1, b3, 5, 9	1, b3, 9	2, 6
Minor 9th	1, b3, 5, b7, 9	b3, b7, 9	2, 6
Minor 11th	1, b3, 5, b7, 9, 11	b3, b7, 11	2, 6
Minor 13th	1, b3, 5, b7, 9, 11, 13	b3, b7, 13	2

The next few pages contain an illustrated example of these chords and arpeggios. The examples contain only a few possible ways to play these chords and arpeggios. Try to figure out some other ways to play them. There are also chords not listed in the chart above. Try to figure out a few on your own.

guitar lesson 2
DIMINISHED ARPEGGIO

The DIMINISHED triad belongs to the MINOR arpeggio group (in some cases it belongs to the dominant group). The formula consists of a first, a FLAT third, and a FLAT fifth degree (1, b3, b5). The diagram below contains all notes of the diminished arpeggio, across the entire major scale. All three degrees are of importance here. The 7th, degree mode, relates to this arpeggio.

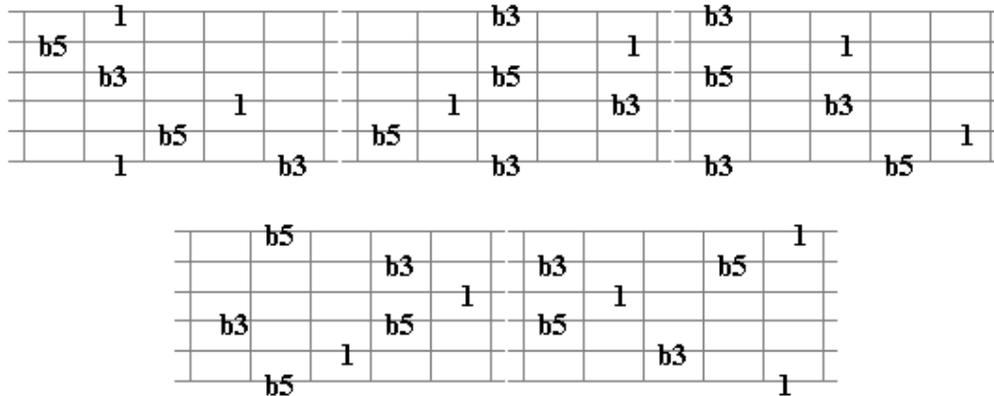
This is the entire fretboard pattern, for the diminished arpeggio (1, b3, b5).



A diminished is only obtainable by using all three degrees (1, b3, b5).

There are many ways to play a diminished arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a diminished arpeggio.



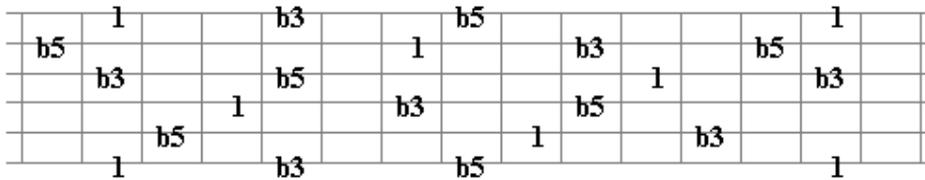
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" diminished arpeggio (Fdim).

Chapter 6 - Minor Chords and Arpeggios

guitar lesson 3
DIMINISHED CHORD

The DIMINISHED chord belongs to the MINOR chord group (in some cases it belongs to the dominant group). The formula consists of a first, a FLAT third, and a FLAT fifth degree (1, b3, b5). The diagram below contains all notes of the diminished chord, across the entire major scale. All three degrees are of importance here (1, b3, b5). The 7th, degree mode, relates to this chord.

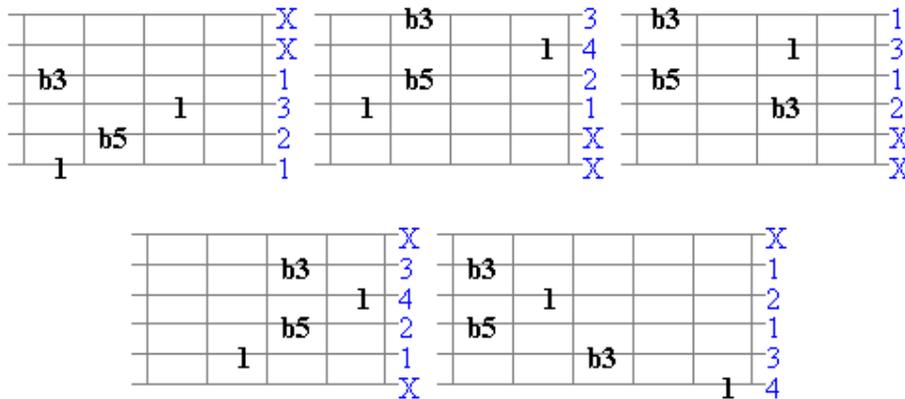
This is the entire fretboard pattern, for the diminished chord (1, b3, b5).



A diminished is only obtainable by using all three degrees (1, b3, b5).

There are many ways to play a diminished chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a diminished chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" diminished chord (Fdim).

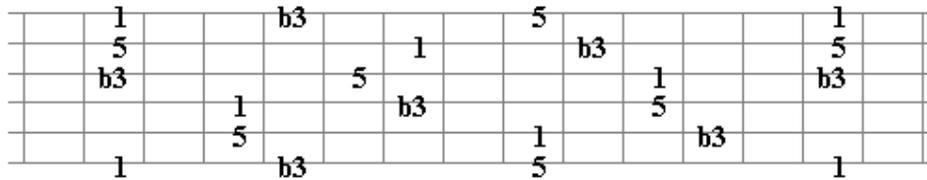
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

Chapter 6 - Minor Chords and Arpeggios

guitar lesson 4
MINOR ARPEGGIO

The MINOR arpeggio belongs to the MINOR arpeggio group. The formula consists of a first, a FLAT third and a fifth degree (1, b3, 5). The diagram below contains all notes of the minor arpeggio, across the entire major scale. The first and third (1, 3) degrees are the most important here. The 2nd, 3rd, and 6th degree modes, relate to this arpeggio.

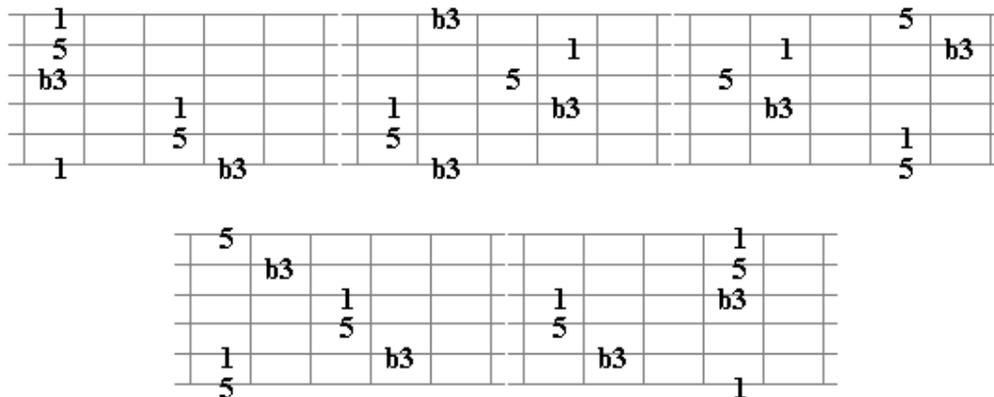
This is the entire fretboard pattern, for the minor arpeggio (1, b3, 5).



A minor arpeggio is obtainable by using just the 1 and the b3.

There are many ways to play a minor arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor arpeggio.



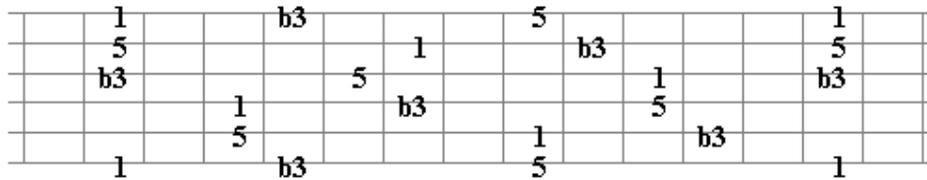
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor arpeggio (Fm).

Chapter 6 - Minor Chords and Arpeggios

guitar lesson 5
MINOR CHORD

The MINOR chord belongs to the MINOR chord group. The formula consists of a first, a FLAT third and a fifth degree (1, b3, 5). The diagram below contains all notes of the minor chord, across the entire major scale. The first and third (1, 3) are of the most importance here. The 2nd, 3rd, and 6th degree modes, relate to this chord.

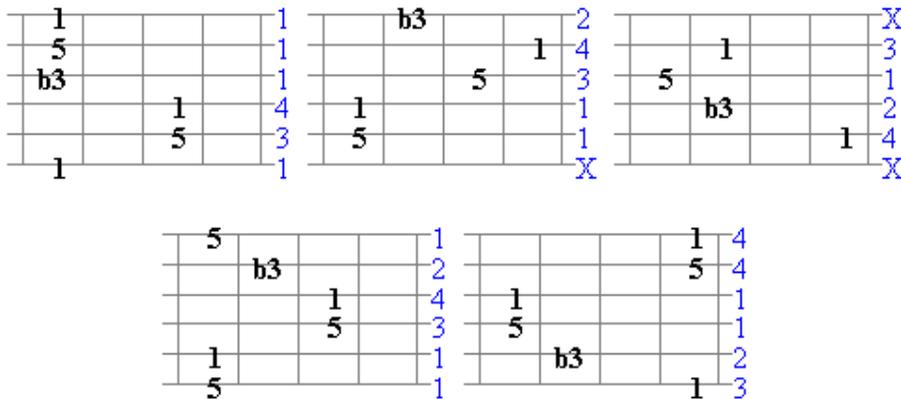
This is the entire fretboard pattern, for the minor chord (1, b3, 5).



A minor chord is obtainable by using just the 1 and the b3.

There are many ways to play a minor chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor chord (Fm).

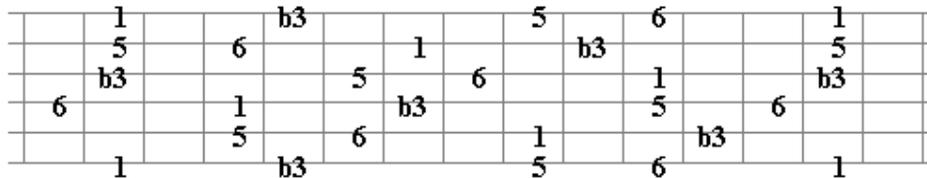
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

Chapter 6 - Minor Chords and Arpeggios

guitar lesson 6
MINOR SIX ARPEGGIO

The **MINOR SIXTH** arpeggio belongs to the **MINOR** arpeggio group. The formula consists of a first, a **FLAT** third, a fifth and a **SIXTH** degree (1, b3, 5, 6). The diagram below contains all notes of the minor sixth arpeggio, across the entire major scale. The first, flat third, and sixth degrees (1, b3, 6) are of the most importance here. The 2nd, degree mode, relates to this arpeggio.

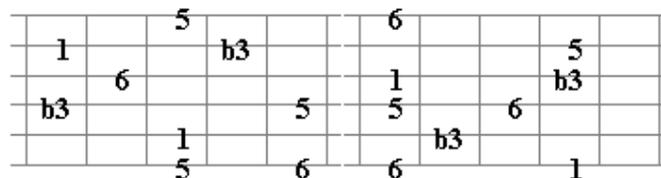
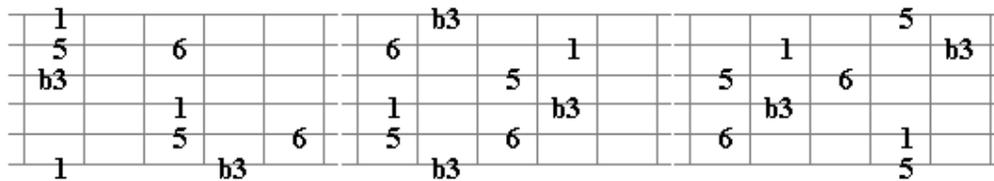
This is the entire fretboard pattern, for the minor sixth arpeggio (1, b3, 5, 6).



A minor sixth arpeggio is obtainable by using just the 1, b3, and 6.

There are many ways to play a minor sixth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor sixth arpeggio.

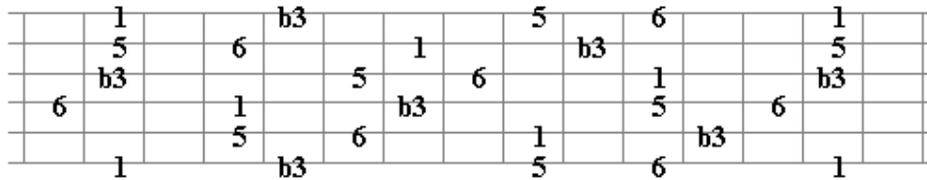


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor sixth arpeggio (Fm6).

guitar lesson 7
MINOR SIX CHORD

The **MINOR SIXTH** chord belongs to the **MINOR** chord group. The formula consists of a first, a **FLAT** third, a fifth and a **SIXTH** degree (1, b3, 5, 6). The diagram below contains all notes of the minor sixth chord, across the entire major scale. The first, flat third, and sixth degrees (1, b3, 6) are of the most importance here. The 2nd, degree mode, relates to this chord.

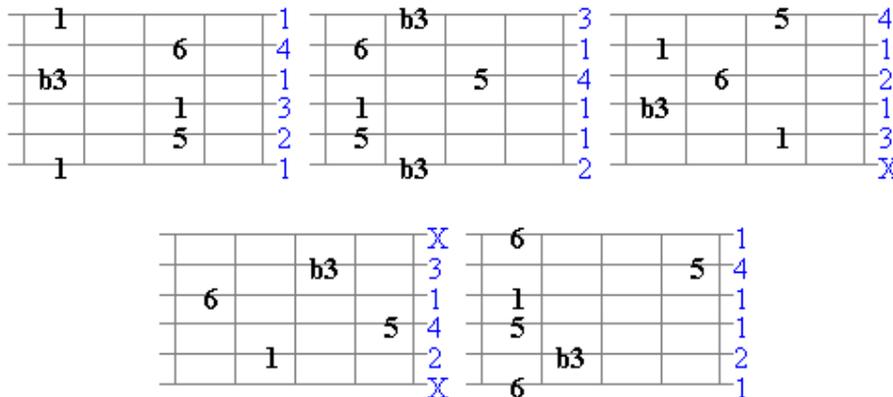
This is the entire fretboard pattern, for the minor sixth chord (1, b3, 5, 6).



A minor sixth chord is obtainable by using just the 1, b3, and 6.

There are many ways to play a minor sixth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor sixth chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor sixth chord (Fm6).

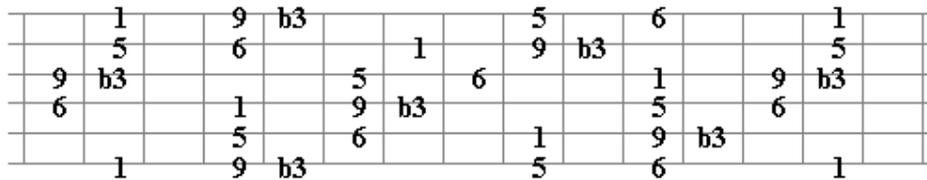
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

guitar lesson 8
MINOR SIX/NINE ARPEGGIO

The **MINOR SIX/NINE** arpeggio belongs to the **MINOR** arpeggio group. The formula consists of a first, a **FLAT** third, a fifth a **SIXTH** and a **NINTH** degree (1, b3, 5, 6, 9). The diagram below contains all notes of the minor six/nine arpeggio, across the entire major scale. The flat third, sixth and ninth degrees (b3, 6, 9) are of the most importance here. The 2nd, degree mode, relates to this arpeggio.

This arpeggio is also a minor sixth add nine (min6add9) arpeggio.

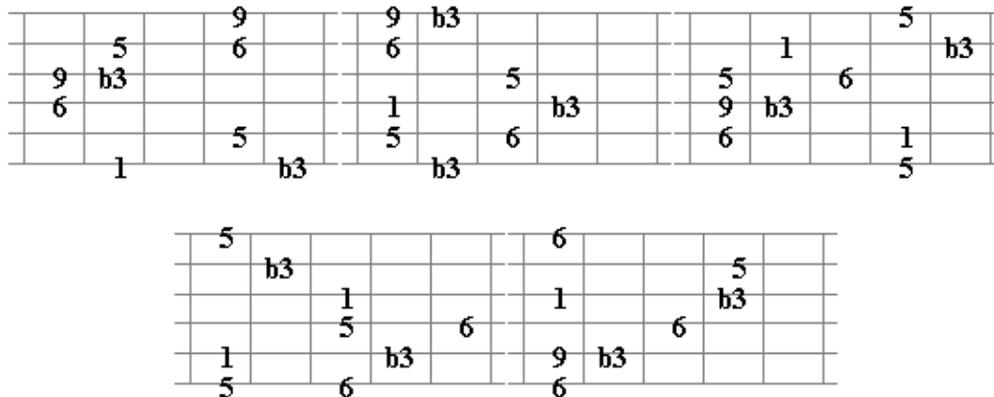
This is the entire fretboard pattern, for the minor six/nine arpeggio (1, b3, 5, 6, 9).



A minor six/nine arpeggio is obtainable by using just the b3, 6, and 9.

There are many ways to play a minor six/nine arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor six/nine arpeggio.



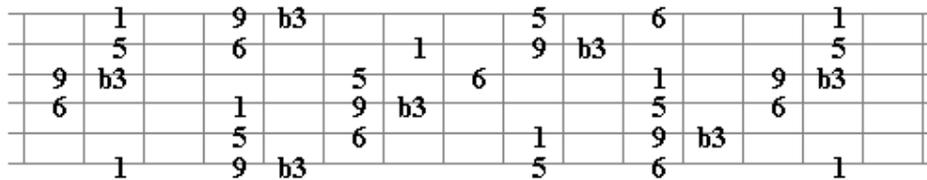
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor sixth/nine arpeggio (Fm6/9).

guitar lesson 9
MINOR ADD SIX/NINE CHORD

The MINOR SIX/NINE chord belongs to the MINOR chord group. The formula consists of a first, a FLAT third, a fifth a SIXTH and a NINTH degree (1, b3, 5, 6, 9). The diagram below contains all notes of the minor six/nine chord, across the entire major scale. The flat third, sixth and ninth degrees (b3, 6, 9) are of the most importance here. The 2nd, degree mode, relates to this chord.

This chord is also a minor sixth add nine (min6add9) chord.

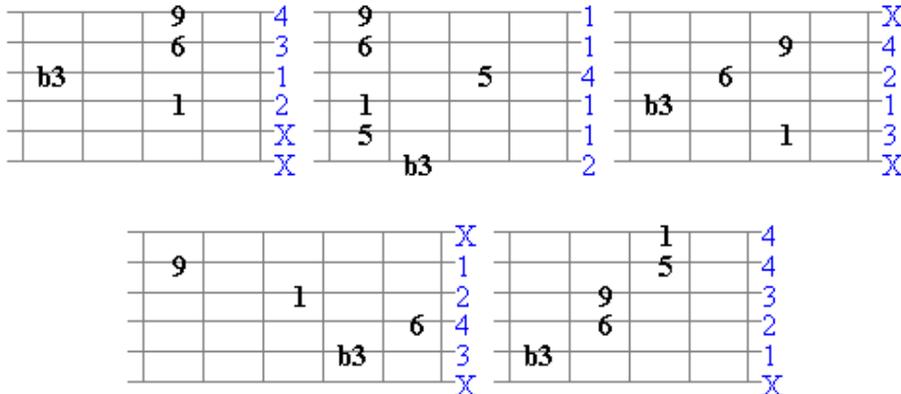
This is the entire fretboard pattern, for the minor six/nine chord (1, b3, 5, 6, 9).



A minor six/nine chord is obtainable by using just the b3, 6, and 9.

There are many ways to play a minor six/nine chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor six/nine chord.



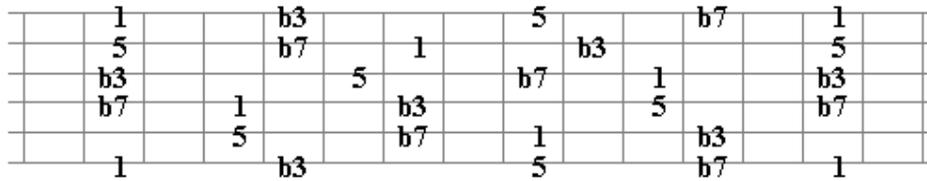
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor sixth/nine chord (Fm6/9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

guitar lesson 10
MINOR SEVENTH ARPEGGIO

The **MINOR SEVENTH** arpeggio belongs to the **MINOR** arpeggio group. The formula consists of a first, a **FLAT** third, a fifth and a **FLAT SEVENTH** degree (1, b3, 5, b7). The diagram below contains all notes of the minor seventh arpeggio, across the entire major scale. The first, flat third, and flat seventh degrees (1, b3, b7) are of the most importance here. The 2nd, 3rd, and 6th degree modes, relate to this arpeggio.

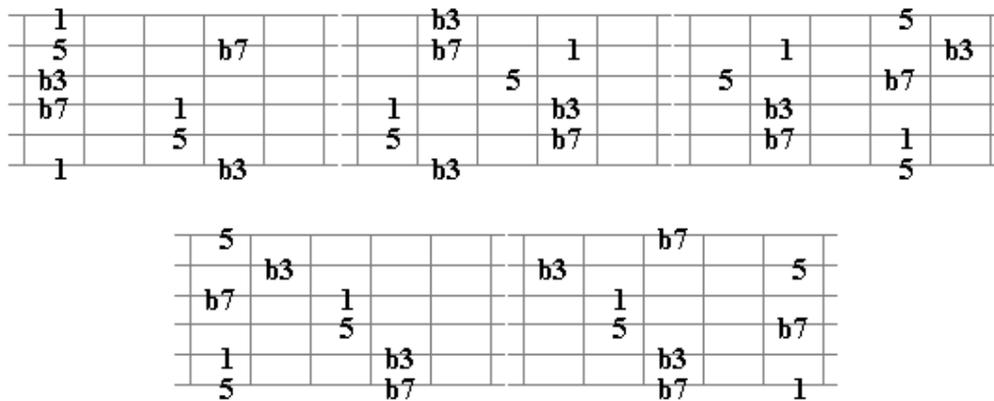
This is the entire fretboard pattern, for the minor seventh arpeggio (1, b3, 5, b7).



A minor seventh arpeggio is obtainable by using just the 1, b3, and b7.

There are many ways to play a minor seventh arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor seventh arpeggio.

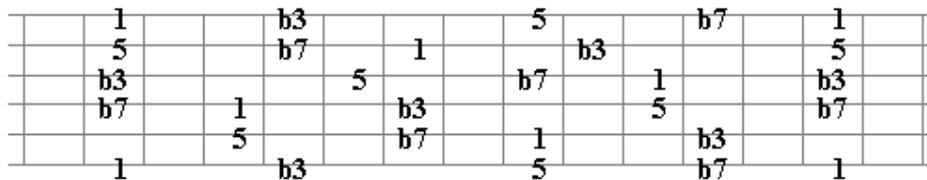


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor seventh arpeggio (Fm7).

guitar lesson 11
MINOR SEVENTH CHORD

The **MINOR SEVENTH** chord belongs to the **MINOR** chord group. The formula consists of a first, a **FLAT** third, a fifth and a **FLAT SEVENTH** degree (1, b3, 5, b7). The diagram below contains all notes of the minor seventh chord, across the entire major scale. The first, flat third, and flat seventh degrees (1, b3, b7) are of the most importance here. The 2nd, 3rd, and 6th degree modes, relate to this chord.

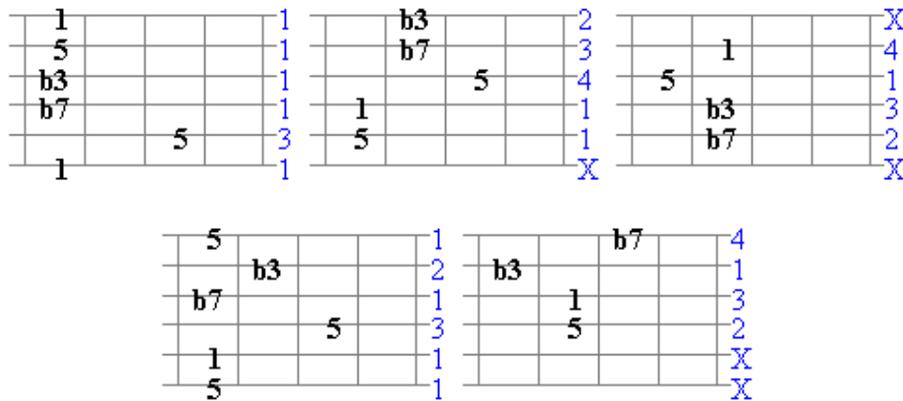
This is the entire fretboard pattern, for the minor seventh chord (1, b3, 5, b7).



A minor seventh chord is obtainable by using just the 1, b3, and b7.

There are many ways to play a minor seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor seventh chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor seventh chord (Fm7).

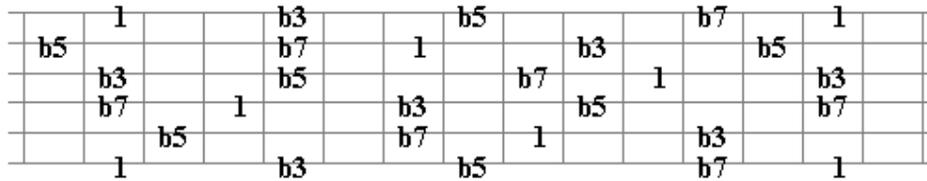
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MINOR SEVEN FLAT FIVE CHORD

The MINOR SEVENTH FLAT FIVE chord belongs to the MINOR chord group (in some cases it belongs to the dominant group). The formula consists of a first, a FLAT third, a FLAT fifth and a FLAT SEVENTH degree (1, b3, b5, b7). The diagram below contains all notes of the minor seventh flat five chord, across the entire major scale. The flat third, flat fifth and flat seventh degrees (b3, b5, b7) are of the most importance here. The 7th, degree mode, relates to this chord.

This chord is also a diminished minor seventh (dim7) or a half diminished seventh chord.

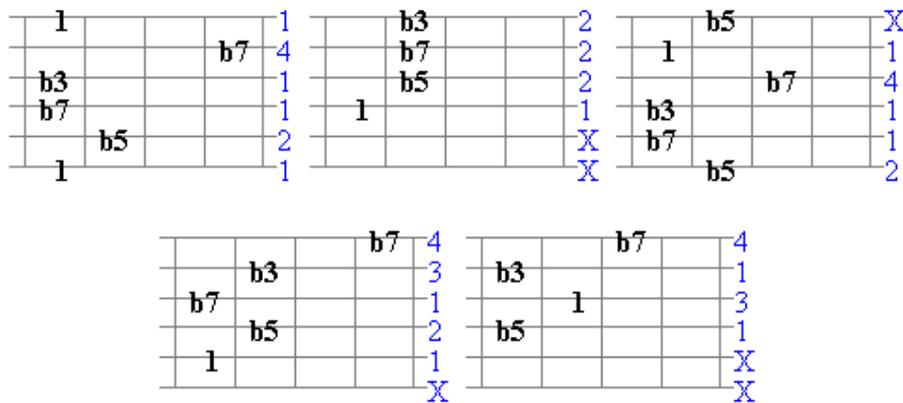
This is the entire fretboard pattern, for the minor seventh flat five chord (1, b3, b5, b7).



A minor seventh flat five chord is obtainable by using just the b3, b5, and b7.

There are many ways to play a minor seventh flat five chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor seventh flat five chord.

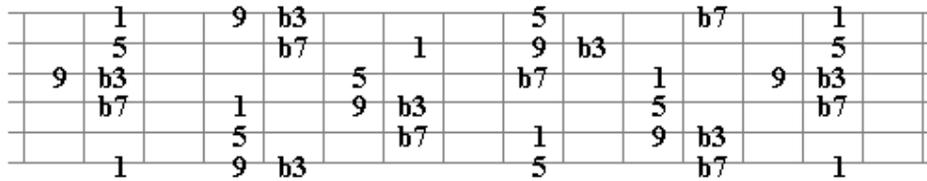


Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor seventh flat five chord (Fm7b5).

guitar lesson 14
MINOR NINTH ARPEGGIO

The **MINOR NINTH** arpeggio belongs to the **MINOR** arpeggio group. The formula consists of a first, a **FLAT** third, a fifth a **FLAT SEVENTH** and a **NINTH** degree (1, b3, 5, b7, 9). The diagram below contains all notes of the minor ninth arpeggio, across the entire major scale. The flat third, flat seventh and ninth degrees (b3, b7 9) are of the most importance here. The 2nd, and 6th degree modes, relate to this arpeggio.

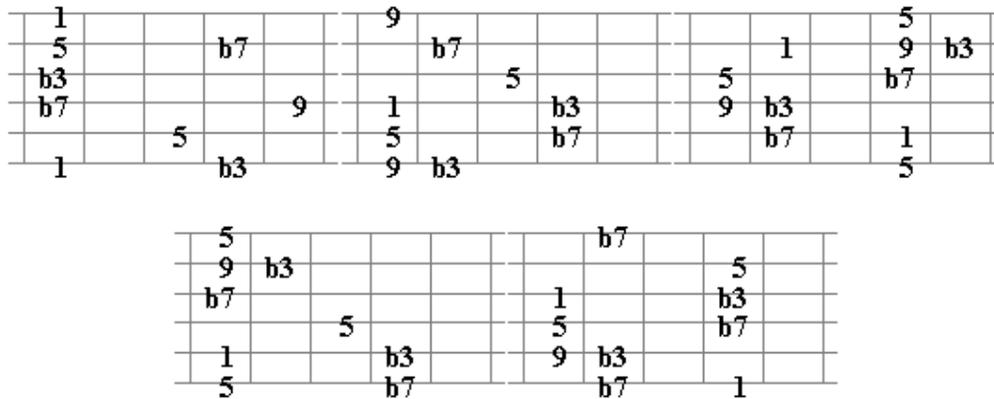
This is the entire fretboard pattern, for the minor ninth arpeggio (1, b3, 5, b7, 9).



A minor ninth arpeggio is obtainable by using just the b3, b7 and 9.

There are many ways to play a minor ninth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor ninth arpeggio.

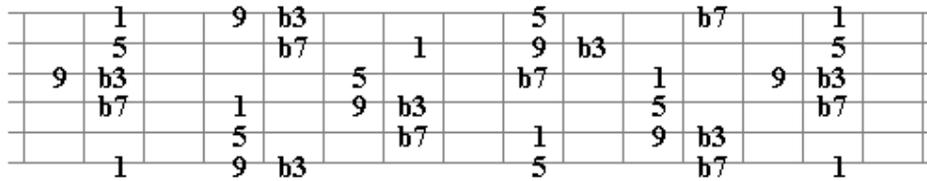


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor ninth arpeggio (Fm9).

guitar lesson 15
MINOR NINTH CHORD

The **MINOR NINTH** chord belongs to the **MINOR** chord group. The formula consists of a first, a **FLAT** third, a fifth a **FLAT SEVENTH** and a **NINTH** degree (1, b3, 5, b7, 9). The diagram below contains all notes of the minor ninth chord, across the entire major scale. The flat third, flat seventh and ninth degrees (b3, b7 9) are of the most importance here. The 2nd, and 6th degree modes, relate to this chord.

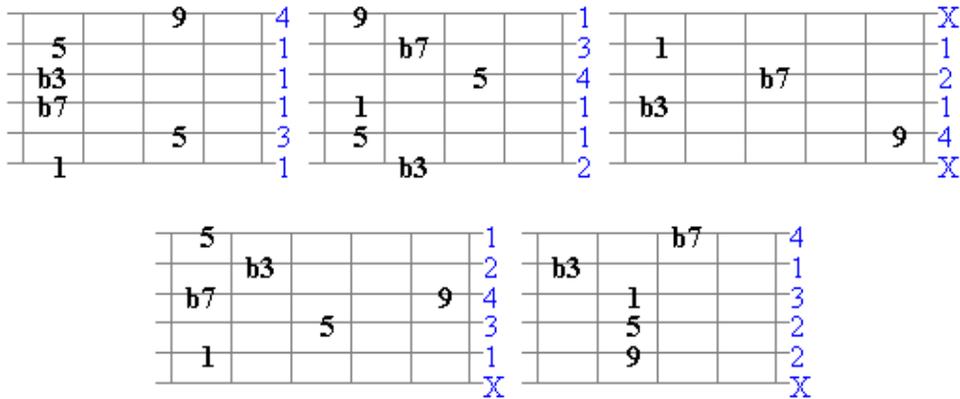
This is the entire fretboard pattern, for the minor ninth chord (1, b3, 5, b7, 9).



A minor ninth chord is obtainable by using just the b3, b7 and 9.

There are many ways to play a minor ninth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor ninth chord.



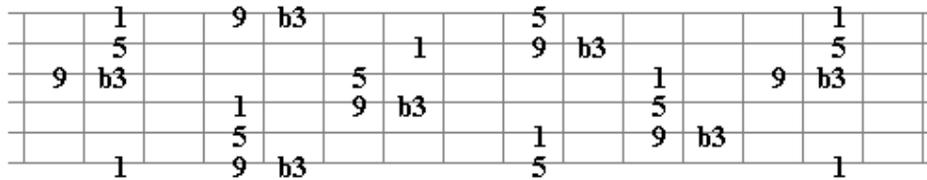
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor ninth chord (Fm9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

guitar lesson 16
MINOR ADD NINE ARPEGGIO

The **MINOR ADD NINE** arpeggio belongs to the **MINOR** arpeggio group. The formula consists of a first, a **FLAT** third, a fifth and a **NINTH** degree (1, b3, 5, 9). The diagram below contains all notes of the minor add nine arpeggio, across the entire major scale. The first, flat third, and ninth degrees (1, b3, 9) are of the most importance here. The 2nd, and 6th degree modes, relate to this arpeggio.

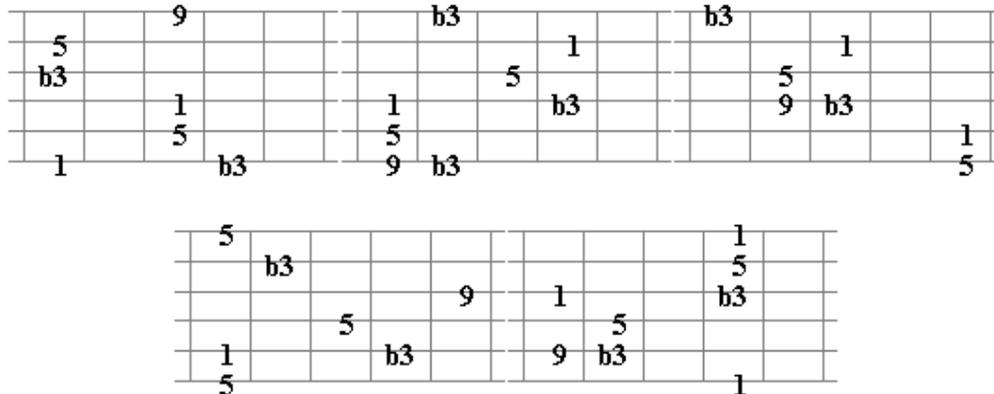
This is the entire fretboard pattern, for the minor add nine arpeggio (1, b3, 5, 9).



A minor add nine arpeggio is obtainable by using just the 1, b3, and 9.

There are many ways to play a minor add nine arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor add nine arpeggio.

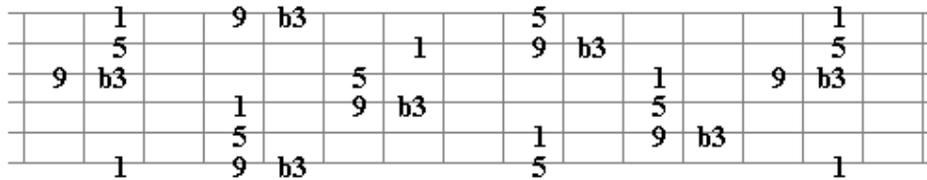


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor add nine arpeggio (Fmadd9).

guitar lesson 17
MINOR ADD NINE CHORD

The MINOR ADD NINE chord belongs to the MINOR chord group. The formula consists of a first, a FLAT third, a fifth and a NINTH degree (1, b3, 5, 9). The diagram below contains all notes of the minor add nine chord, across the entire major scale. The first, flat third, and ninth degrees (1, b3, 9) are of the most importance here. The 2nd and 6th degree modes, relate to this chord.

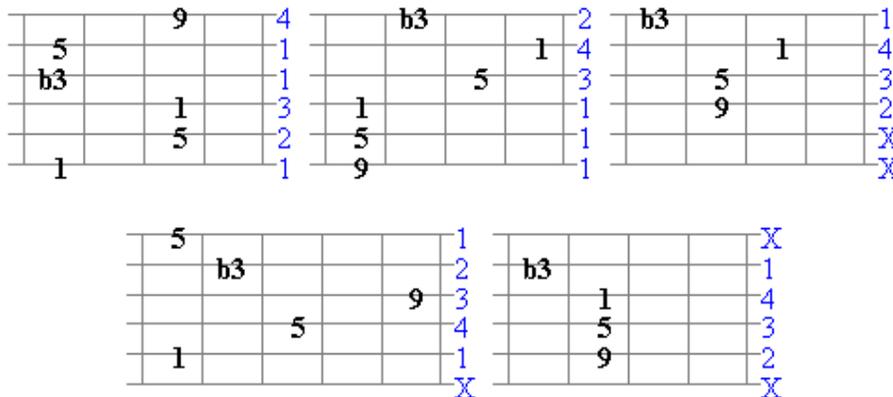
This is the entire fretboard pattern, for the minor add nine chord (1, b3, 5, 9).



A minor add nine chord is obtainable by using just the 1, b3, and 9.

There are many ways to play a minor add nine chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor add nine chord.



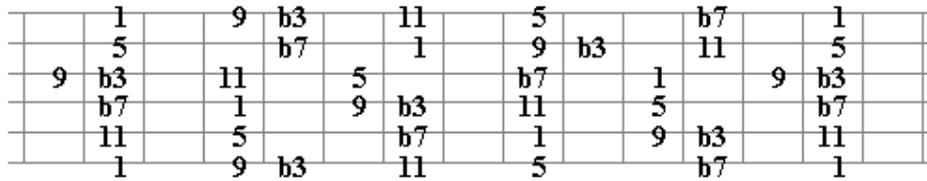
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor add nine chord (Fmadd9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MINOR ELEVENTH ARPEGGIO

The MINOR ELEVENTH arpeggio belongs to the MINOR arpeggio group. The formula consists of a first, a FLAT third, a fifth a FLAT SEVENTH a NINTH and an ELEVENTH degree (1, b3, 5, b7, 9, 11). The diagram below contains all notes of the minor eleventh arpeggio, across the entire major scale. The flat third, flat seventh and ninth degrees (b3, b7, 11) are of the most importance here. The 2nd, and 6th degree modes, relate to this arpeggio.

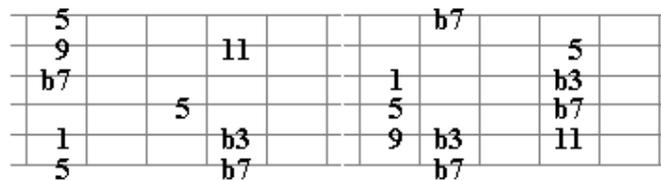
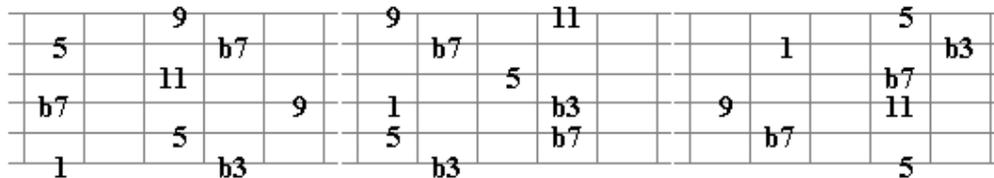
This is the entire fretboard pattern, for the minor eleventh arpeggio (1, b3, 5, b7, 9, 11).



A minor eleventh arpeggio is obtainable by using just the b3, b7 and 11.

There are many ways to play a minor eleventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor eleventh arpeggio.

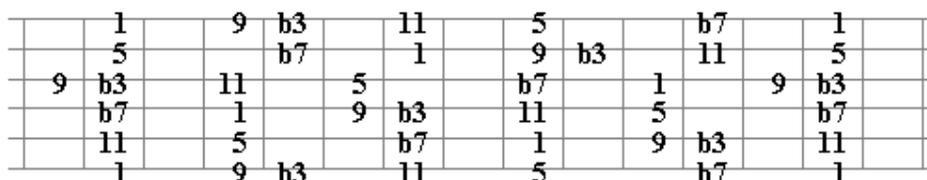


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor eleventh arpeggio (Fm11).

MINOR ELEVENTH CHORD

The MINOR ELEVENTH chord belongs to the MINOR chord group. The formula consists of a first, a FLAT third, a fifth a FLAT SEVENTH a NINTH and an ELEVENTH degree (1, b3, 5, b7, 9, 11). The diagram below contains all notes of the minor eleventh chord, across the entire major scale. The flat third, flat seventh and ninth degrees (b3, b7, 11) are of the most importance here. The 2nd, and 6th degree modes, relate to this chord.

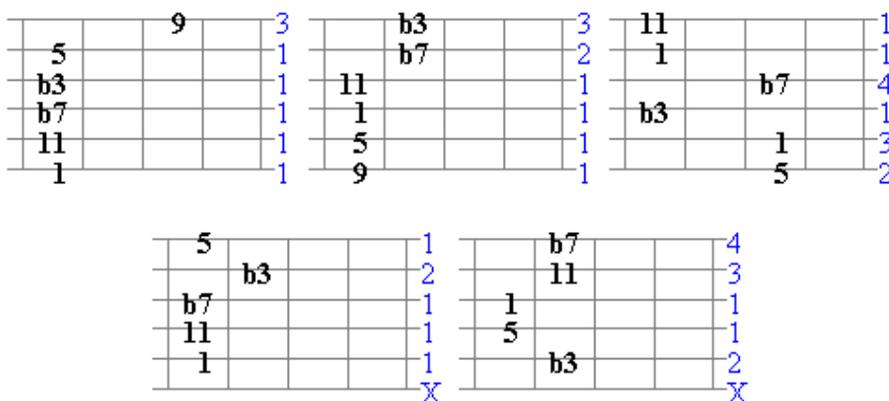
This is the entire fretboard pattern, for the minor eleventh chord (1, b3, 5, b7, 9, 11).



A minor eleventh chord is obtainable by using just the b3, b7 and 11.

There are many ways to play a minor eleventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor eleventh chord.



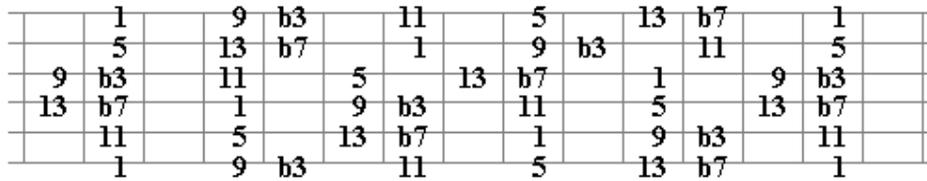
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor eleventh chord (Fm11).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MINOR THIRTEENTH ARPEGGIO

The MINOR THIRTEENTH arpeggio belongs to the MINOR arpeggio group. The formula consists of a first, a FLAT third, a fifth a FLAT SEVENTH a NINTH an ELEVENTH and a THIRTEENTH degree (1, b3, 5, b7, 9, 11, 13). The diagram below contains all notes of the minor thirteenth arpeggio, across the entire major scale. The flat third, flat seventh and thirteenth degrees (b3, b7, 13) are of the most importance here. The 2nd, degree mode, relates to this arpeggio.

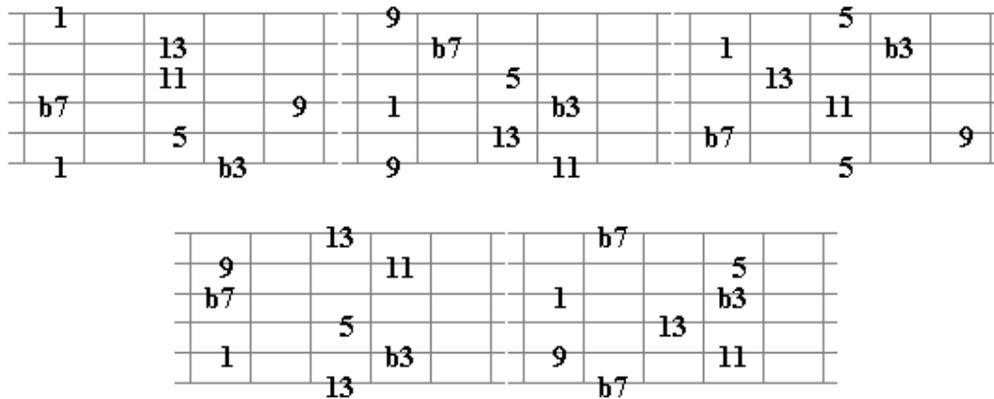
This is the entire fretboard pattern, for the minor thirteenth arpeggio (1, b3, 5, b7, 9, 11, 13).



A minor thirteenth arpeggio is obtainable by using just the b3, b7 and 13.

There are many ways to play a minor thirteenth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor thirteenth arpeggio.



Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor thirteenth arpeggio (Fm13).

Chapter 7 - Dominant Chords and Arpeggios

guitar lesson 1 FORMULAS

The chart below shows a list of some popular dominant chords and arpeggios. A chart for some popular minor and major chords are found in previous pages.

Sometimes it is impossible or undesirable, to play a chord or arpeggio using all the notes of the formula. The chart below shows, the most important degrees to use, in case this happens.

The chart also contains, the relative modes, in which the chord or arpeggio fits. A dominant chord for example fits well over a dominant mode such as the Mixolydian (5).

In the chart, there are some formulas that contain a number that is higher than seven. The simplest way to understand this is to just continue counting past the seventh degree 1, 2, 3, 4, 5, 6, 7, 8 instead of 1, 9 instead of 2, 10 instead of 3 and so on.

All the formulas are in comparison to the pure major scale (1, 2, 3, 4, 5, 6, 7).

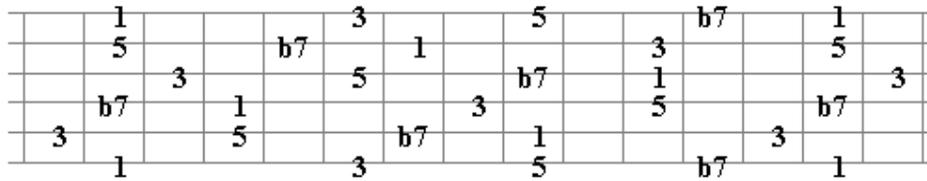
Name	Formula	Most important degrees	Relative modes
Dominant 7	1, 3, 5, b7	1, 3, b7	5
Dominant 7 sus 4	1, 4, 5, b7	4, 5, b7	2, 3, 5, 6
Dominant 9	1, 3, 5, b7, 9	3, b7, 9	5
Dominant 11	1, 3, 5, b7, 9, 11	3, b7, 11	5
Dominant 13	1, 3, 5, b7, 9, 11, 13	3, b7, 13	5
Suspended 2nd.	1, 2, 5	1, 2, 5	1, 2, 4, 5, 6
Suspended 4th.	1, 4, 5	1, 4, 5	1, 2, 5, 6
Suspended 9th.	1, 4, 5, b7, 9	4, b7, 9	2, 5, 6

The next few pages contain an illustrated example of these chords and arpeggios. The examples contain only a few possible ways to play these chords and arpeggios. Try to figure out some other ways to play them. There are also chords not listed in the chart above. Try to figure out a few on your own.

DOMINANT SEVENTH ARPEGGIO

The **DOMINANT SEVENTH** arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a third, a fifth and a **FLAT SEVENTH** degree (1, 3, 5, b7). The diagram below contains all notes of the dominant seventh arpeggio, across the entire major scale. The first, third, and flat seventh degrees (1, 3, b7) are of most importance here. The 5th, degree mode, relates to this arpeggio.

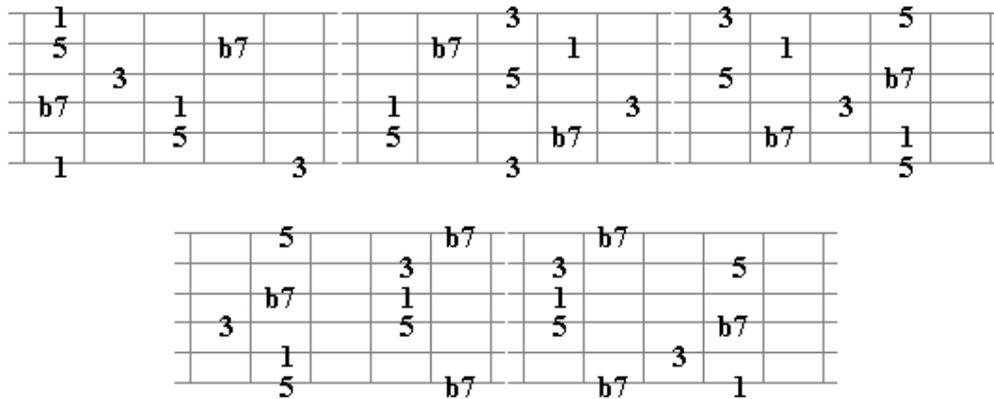
This is the entire fretboard pattern, for the dominant seventh arpeggio (1, 3, 5, b7).



A dominant seventh arpeggio is obtainable by using just the 1, 3, b7.

There are many ways to play a dominant seventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant seventh arpeggio.

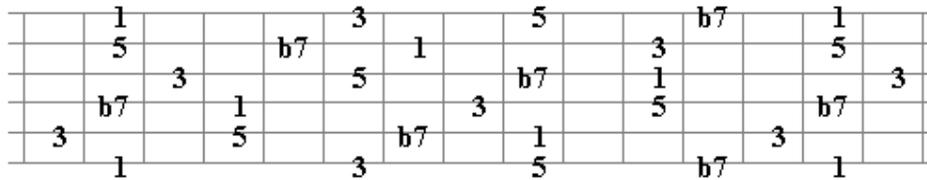


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" dominant seventh arpeggio (F7).

DOMINANT SEVENTH CHORD

The **DOMINANT SEVENTH** chord belongs to the dominant chord group. The formula consists of a first, a third, a fifth and a **FLAT SEVENTH** degree (1, 3, 5, b7). The diagram below contains all notes of the dominant seventh chord, across the entire major scale. The first, third, and flat seventh degrees (1, 3, b7) are of most importance here. The 5th, degree mode, relates to this chord.

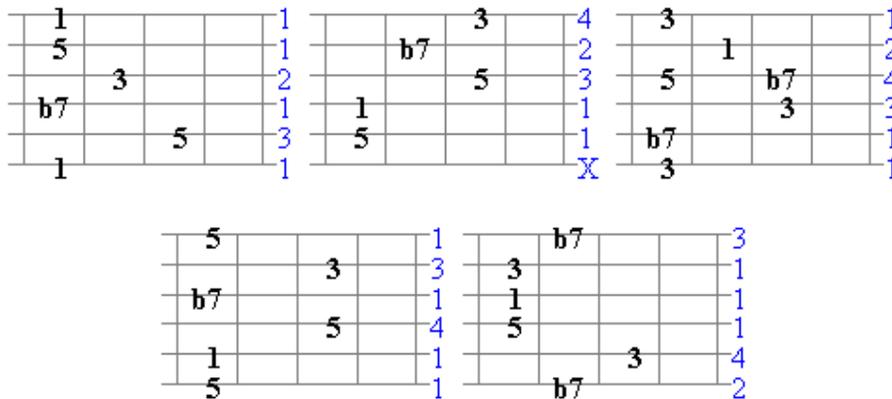
This is the entire fretboard pattern, for the dominant seventh chord (1, 3, 5, b7).



A dominant seventh chord is obtainable by using just the 1, 3, b7.

There are many ways to play a dominant seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant seventh chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant seventh chord (F7).

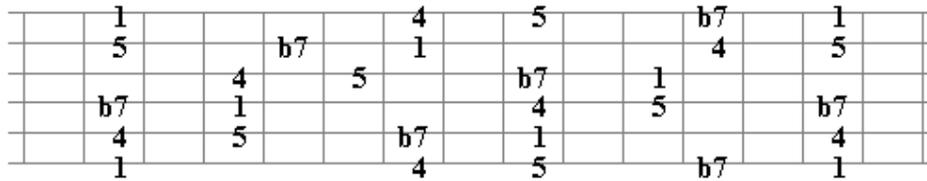
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

DOMINANT SEVENTH SUSPENDED FOURTH ARPEGGIO

The **DOMINANT SEVENTH SUSPENDED FOURTH** arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a **FOURTH**, a fifth and a **FLAT SEVENTH** degree (1, 4, 5, b7). The diagram below contains all notes of the Dominant Seventh Suspended Fourth arpeggio, across the entire major scale. All four degree are of most importance here. The 2nd, 5th, and 6th degree modes, relate to this arpeggio.

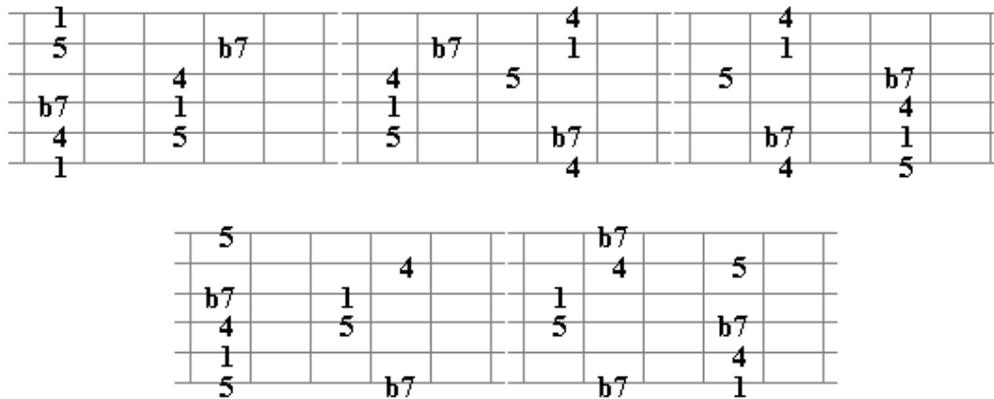
This arpeggio is also a Suspended 7th (sus7).

This is the entire pattern, for the Dominant Seventh Suspended Fourth arpeggio (1, 4, 5, b7).



There are many ways to play a Dominant Seventh Suspended Fourth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a Dominant Seventh Suspended Fourth arpeggio.



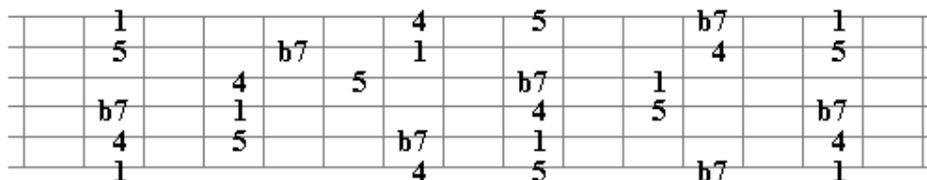
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" Dominant Seventh Suspended Fourth arpeggio (F7sus4).

DOMINANT SEVENTH SUSPENDED FOURTH CHORD

The **DOMINANT SEVENTH SUSPENDED FOURTH** chord belongs to the dominant chord group. The formula consists of a first, a **FOURTH**, a fifth and a **FLAT SEVENTH** degree (1, 4, 5, b7). The diagram below contains all notes of the dominant seventh suspended fourth chord, across the entire major scale. All four degrees are of most importance here. The 2nd, 3rd, 5th, and 6th degree modes, relate to this chord.

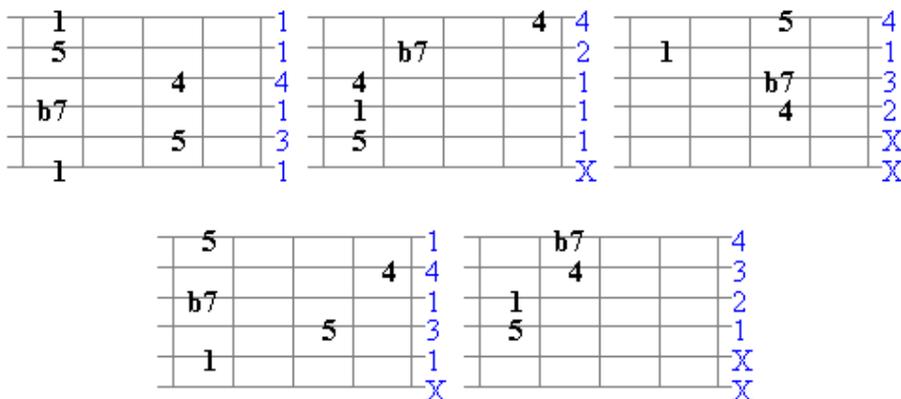
This arpeggio is also a **Suspended 7th (sus7)**.

This is the entire fretboard pattern, for the dominant seventh suspended fourth chord (1, 4, 5, b7).



There are many ways to play a dominant seventh suspended fourth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant seventh suspended fourth chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant seventh suspended fourth chord (F7sus4).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

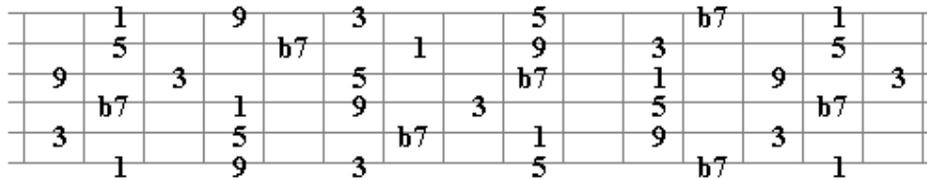
Chapter 7 - Dominant Chords and Arpeggios

guitar lesson 6

DOMINANT NINTH ARPEGGIO

The **DOMINANT NINTH** arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a third, a fifth a **FLAT SEVENTH** and a ninth degree (1, 3, 5, b7, 9). The diagram below contains all notes of the dominant ninth arpeggio, across the entire major scale. The third, flat seventh and ninth degrees (3, b7, 9) are of most importance here. The 5th, degree mode, relates to this arpeggio.

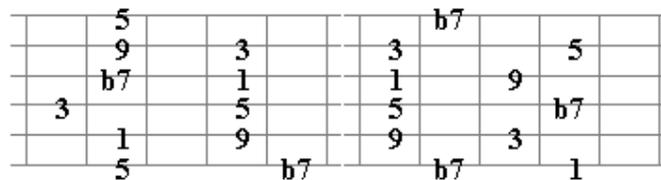
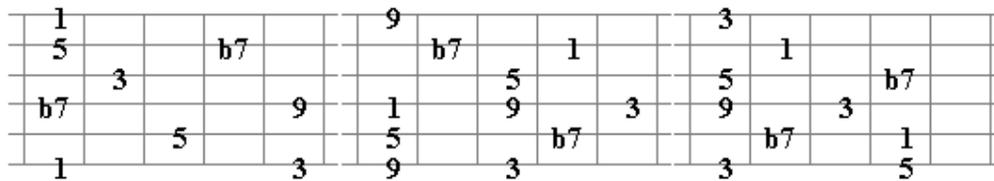
This is the entire fretboard pattern, for the dominant ninth arpeggio (1, 3, 5, b7, 9).



A dominant ninth arpeggio is obtainable by using just the 3, b7 and 9.

There are many ways to play a dominant ninth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant ninth arpeggio.



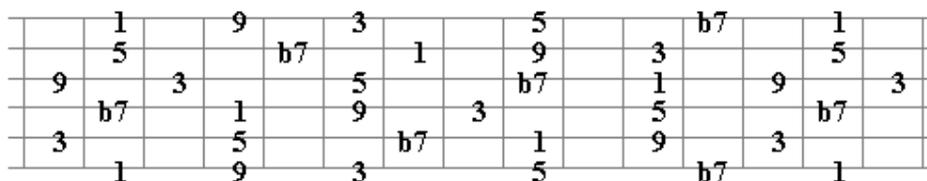
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" dominant ninth arpeggio (F9).

guitar lesson 7

DOMINANT NINTH CHORD

The DOMINANT NINTH chord belongs to the dominant chord group. The formula consists of a first, a third, a fifth a FLAT SEVENTH and a ninth degree (1, 3, 5, b7, 9). The diagram below contains all notes of the dominant ninth chord, across the entire major scale. The third, flat seventh and ninth degrees (3, b7, 9) are of most importance here. The 5th, degree mode, relates to this chord.

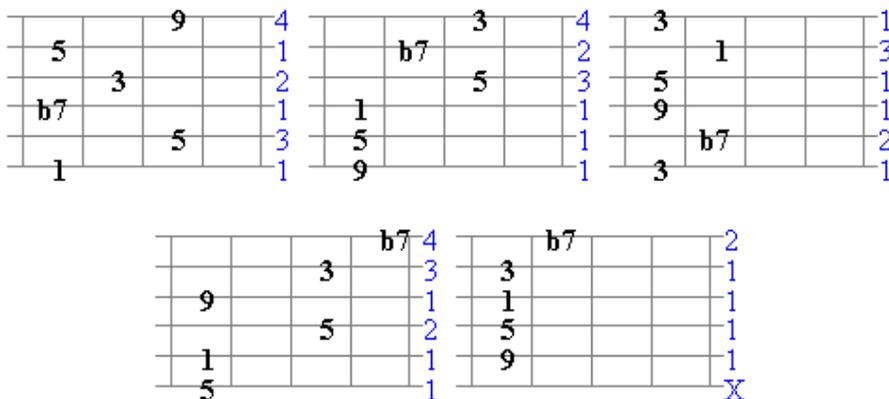
This is the entire fretboard pattern, for the dominant ninth chord (1, 3, 5, b7, 9).



A dominant ninth chord is obtainable by using just the 3, b7 and 9.

There are many ways to play a dominant ninth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant ninth chord.



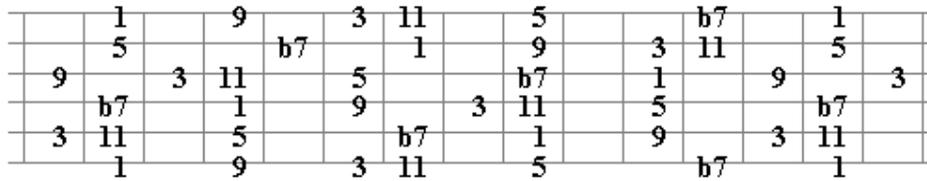
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant ninth chord (F9).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

DOMINANT ELEVENTH ARPEGGIO

The **DOMINANT ELEVENTH** arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a third, a fifth a **FLAT SEVENTH** ,a ninth and an **ELEVENTH** degree (1, 3, 5, b7, 9, 11). The diagram below contains all notes of the dominant eleventh arpeggio, across the entire major scale. The third, flat seventh and ninth degrees (3, b7, 11) are of most importance here. The 5th, degree mode, relates to this chord.

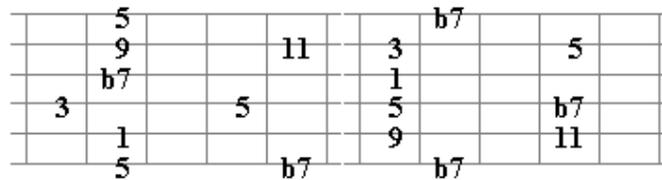
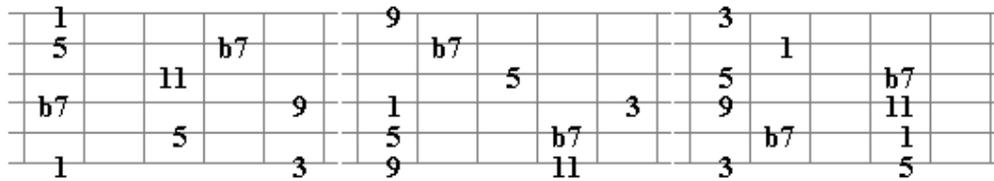
This is the entire fretboard pattern, for the dominant eleventh arpeggio (1, 3, 5, b7, 9, 11).



A dominant eleventh arpeggio is obtainable by using just the 3, b7 and 11.

There are many ways to play a dominant eleventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant eleventh arpeggio.

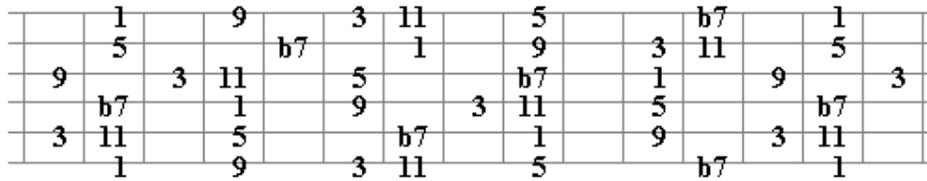


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" dominant eleventh arpeggio (F11).

DOMINANT ELEVENTH CHORD

The **DOMINANT ELEVENTH** chord belongs to the dominant chord group. The formula consists of a first, a third, a fifth a **FLAT SEVENTH** a ninth and an **ELEVENTH** degree (1, 3, 5, b7, 9, 11). The diagram below contains all notes of the dominant eleventh chord, across the entire major scale. The third, flat seventh and ninth degrees (3, b7, 11) are of most importance here. The 5th, degree mode, relates to this chord.

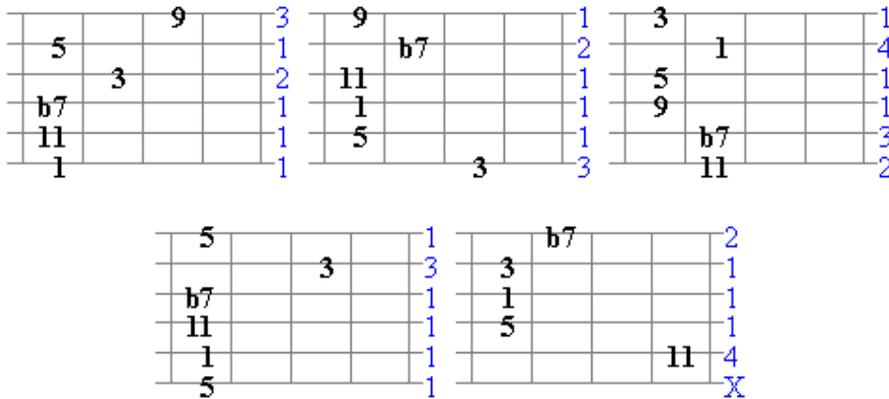
This is the entire fretboard pattern, for the dominant eleventh chord (1, 3, 5, b7, 9, 11).



A dominant eleventh chord is obtainable by using just the 3, b7 and 11.

There are many ways to play a dominant eleventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant eleventh chord.



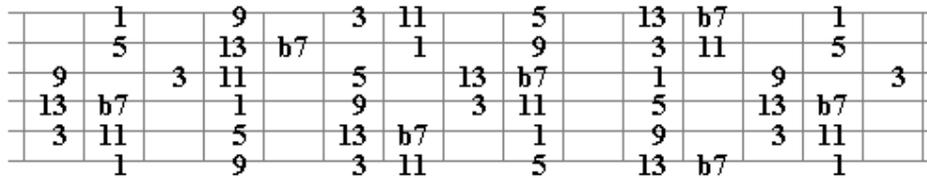
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant eleventh chord (F11).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

DOMINANT THIRTEENTH ARPEGGIO

The **DOMINANT THIRTEENTH** arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a third, a fifth a **FLAT SEVENTH** an **ELEVENTH** and a **THIRTEENTH** degree (1, 3, 5, b7, 9, 11, 13). The diagram below contains all notes of the dominant thirteenth arpeggio, across the entire major scale. The third, flat seventh and thirteenth degrees (3, b7, 13) are of most importance here. The 5th, degree mode, relates to this arpeggio.

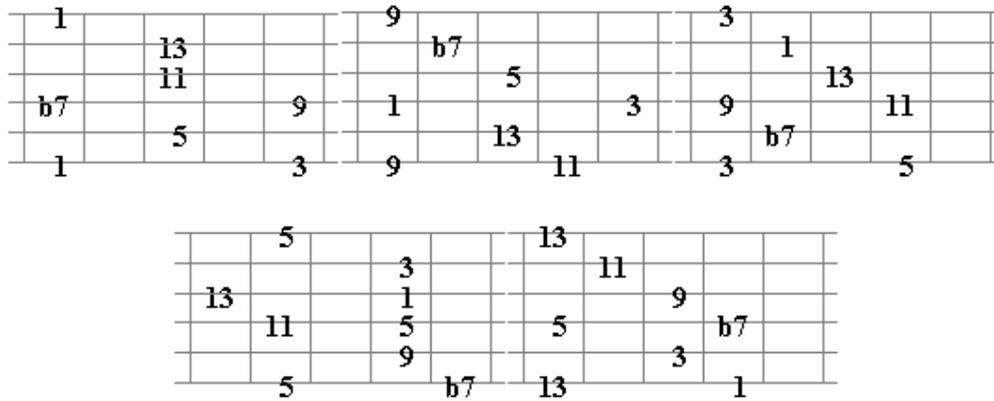
This is the entire fretboard pattern, for the dominant thirteenth arpeggio (1, 3, 5, b7, 9, 11, 13).



A dominant thirteenth arpeggio is obtainable by using just the 3, b7, and 13.

There are many ways to play a dominant thirteenth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant thirteenth arpeggio.

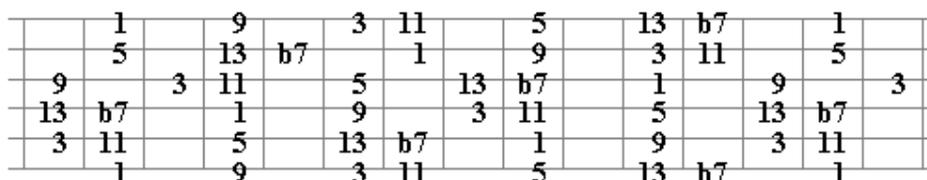


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" dominant thirteenth arpeggio (F13).

DOMINANT THIRTEENTH CHORD

The **DOMINANT THIRTEENTH** chord belongs to the dominant chord group. The formula consists of a first, a third, a fifth a **FLAT SEVENTH** an **ELEVENTH** and a **THIRTEENTH** degree (1, 3, 5, b7, 9, 11, 13). The diagram below contains all notes of the dominant thirteenth chord, across the entire major scale. The third, flat seventh and thirteenth degrees (3, b7, 13) are of most importance here. The 5th, degree mode, relates to this chord.

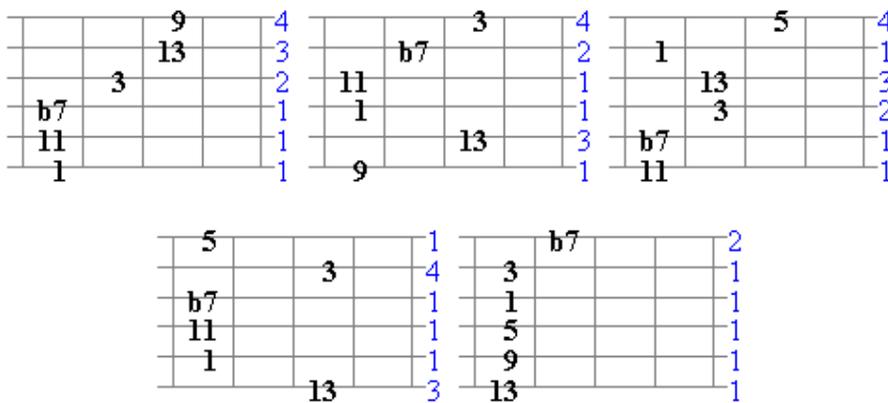
This is the entire fretboard pattern, for the dominant thirteenth chord (1, 3, 5, b7, 9, 11, 13).



A dominant thirteenth chord is obtainable by using just the 3, b7, and 13.

There are many ways to play a dominant thirteenth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant thirteenth chord.



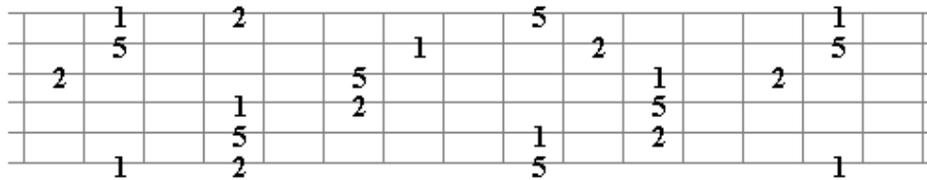
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant thirteenth chord (F13).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

SUSPENDED SECOND CHORD

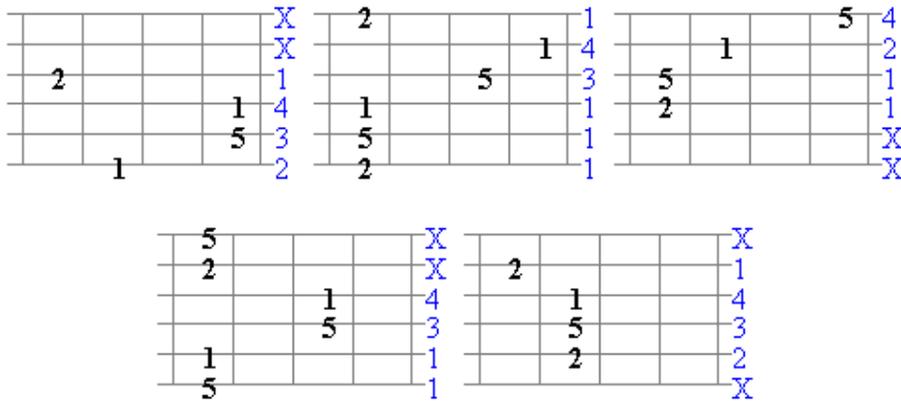
The **SUSPENDED SECOND** chord belongs to the dominant chord group. The formula consists of a first, a **SECOND** and a fifth degree (1, 2, 5). The diagram below contains all notes of the suspended second chord, across the entire major scale. All three degrees (1, 2, 5) are of the most importance here. The 1st, 2nd, 4th, 5th, and 6th degree modes, relate to this chord.

This is the entire fretboard pattern, for the suspended second chord (1, 2, 5).



There are many ways to play a suspended second chord. The diagram below contains six examples. Each chord example contains a root from a different string. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a suspended second chord.



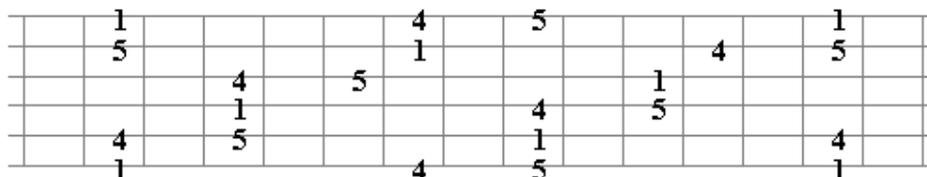
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" suspended second chord (Fsus2).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

SUSPENDED FOURTH ARPEGGIO

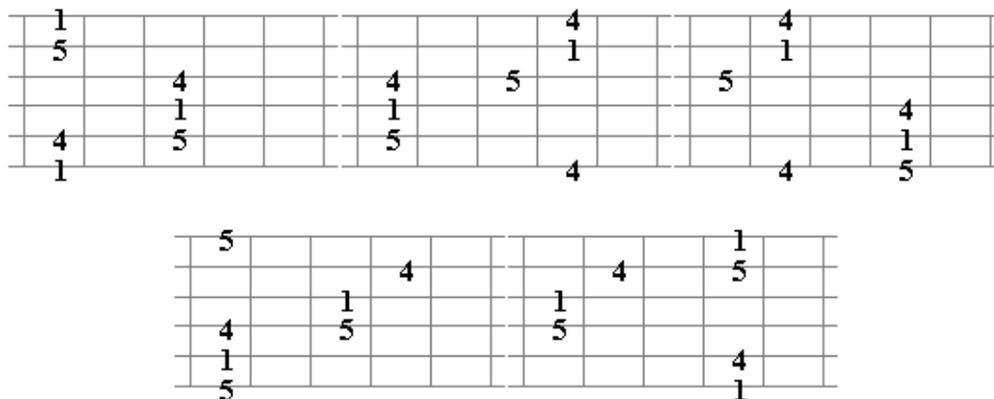
The SUSPENDED FOURTH arpeggio belongs to the dominant arpeggio group. The formula consists of a first, a FOURTH, and a fifth degree (1, 4, 5). The diagram below contains all notes of the suspended fourth arpeggio, across the entire major scale. All three degrees are of importance here. The 1st, 2nd, 5th, and 6th degree modes, relate to this arpeggio.

This is the entire fretboard pattern, for the suspended fourth arpeggio (1, 4, 5).



There are many ways to play a suspended fourth arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a suspended fourth arpeggio.

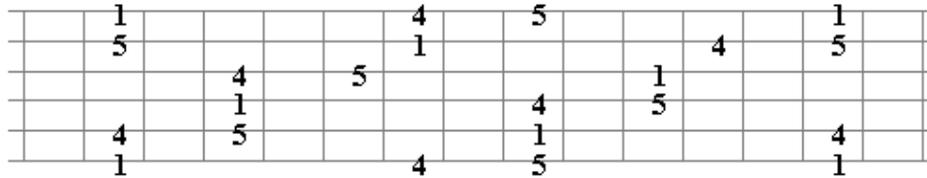


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" suspended fourth arpeggio (Fsus4).

SUSPENDED FOURTH CHORD

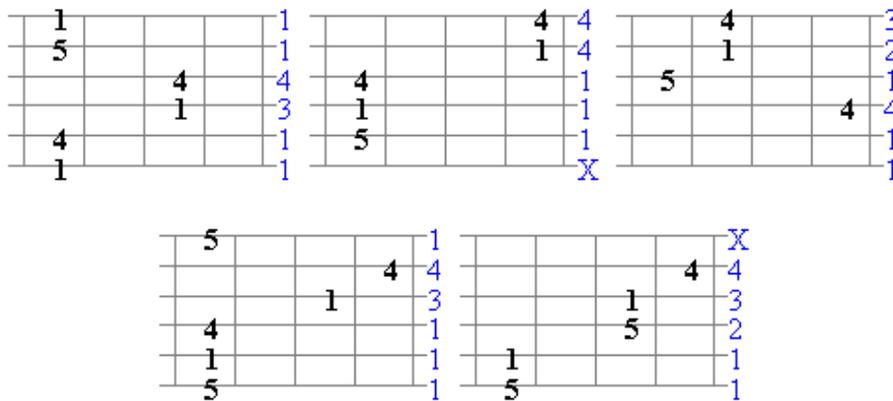
The SUSPENDED FOURTH chord belongs to the dominant chord group. The formula consists of a first, a FOURTH, and a fifth degree (1, 4, 5). The diagram below contains all notes of the suspended fourth chord, across the entire major scale. All three degrees are of importance here. The 1st, 2nd, 5th, and 6th degree modes, relate to this chord.

This is the entire fretboard pattern, for the suspended fourth chord (1, 4, 5).



There are many ways to play a suspended fourth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a suspended fourth chord.



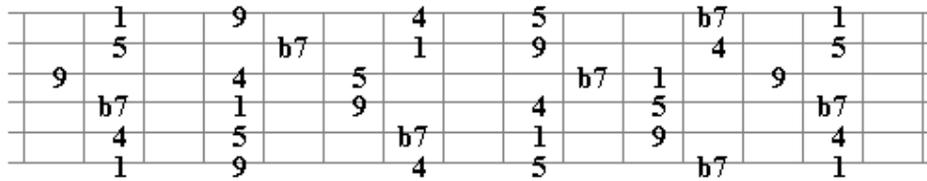
Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" suspended fourth chord (Fsus4).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

SUSPENDED NINTH ARPEGGIO

The **SUSPENDED NINTH** chord belongs to the dominant chord group. The formula consists of a first, a **FOURTH**, a fifth a **FLAT SEVENTH** and a ninth degree (1, 4, 5, b7, 9). The diagram below contains all notes of the suspended ninth chord, across the entire major scale. The fourth, flat seventh and ninth degrees (4, b7, 9) are of the most importance here. The 2nd, 5th, and 6th degree modes, relate to this arpeggio.

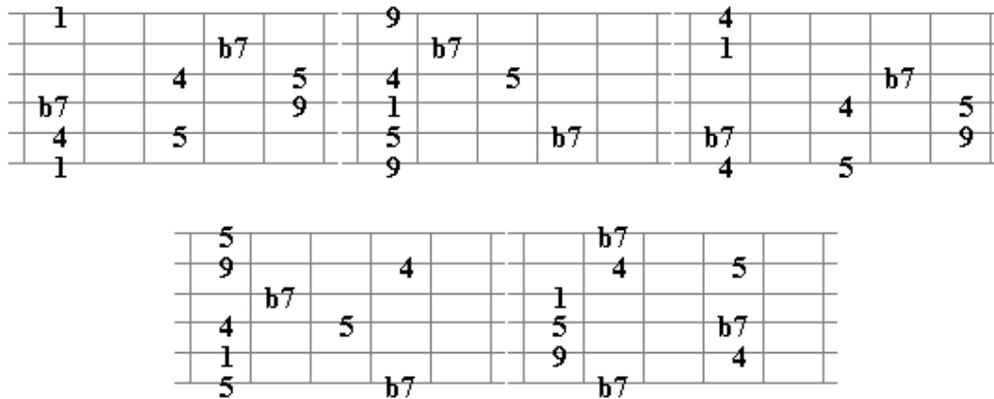
This is the entire fretboard pattern, for the suspended ninth chord (1, 4, 5, b7, 9).



A suspended ninth chord is obtainable by using just the 4, b7, and 9.

There are many ways to play a suspended ninth chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a suspended ninth chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" suspended ninth chord (Fsus9).

Chapter 8 - Altered Chords and Arpeggios

guitar lesson 1
FORMULAS

Each group can contain an **ALTERED** version of a chord or an arpeggio. An altered chord or arpeggio contains a note that does not fit any of the seven modes, such as a sharp five. An altered chord or arpeggio creates more tension than an unaltered one.

The chart below contains some popular altered chord and arpeggio formulas.

Name	Formula	Most important degrees	Group	Relative modes
Augmented	1, 3, #5	1, 3, #5	altered major	altered 1, 4, 5
Augmented 7th.	1, 3, #5, b7	3, #5, b7	alt. dominant	alt. 1, 4, 5
Diminished 7	1, b3, b5, bb7	1, b3, b5, bb7	alt. dominant	alt. 2, 4, 6, 7
Dominant 7 flat 5	1, 3, b5, b7	3, b5, b7	alt. dominant	alt. 1, 4, 5
Major 7 flat 5	1, 3, b5, 7	3, b5, 7	altered major	altered. 1, 4, 5
Minor/major 7th.	1, b3, 5, 7	1, b3, 7	altered minor	altered 2, 4, 6

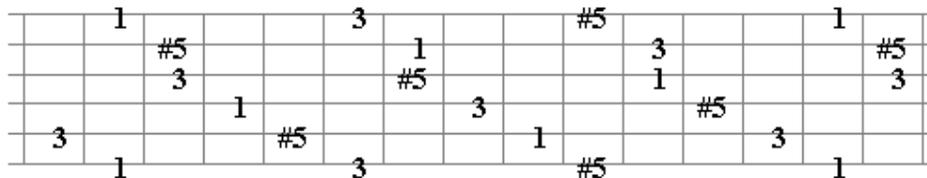
The next few pages contain an illustrated example of these chords and arpeggios. The examples contain only a few possible ways to play these chords and arpeggios. Try to figure out some other ways to play them. There are also chords not listed in the chart above. Try to figure out a few on your own.

Chapter 8 - Altered Chords and Arpeggios

guitar lesson 2
AUGMENTED ARPEGGIO

The **AUGMENTED** arpeggio belongs to the **ALTERED** dominant arpeggio group. The formula consists of a first, a third, and a sharp fifth degree (1, 3, #5). The diagram below contains all notes of the augmented arpeggio, across the entire major scale. All the degrees are of importance here. The 1st, 4th, and 5th, degree modes, relate to this arpeggio.

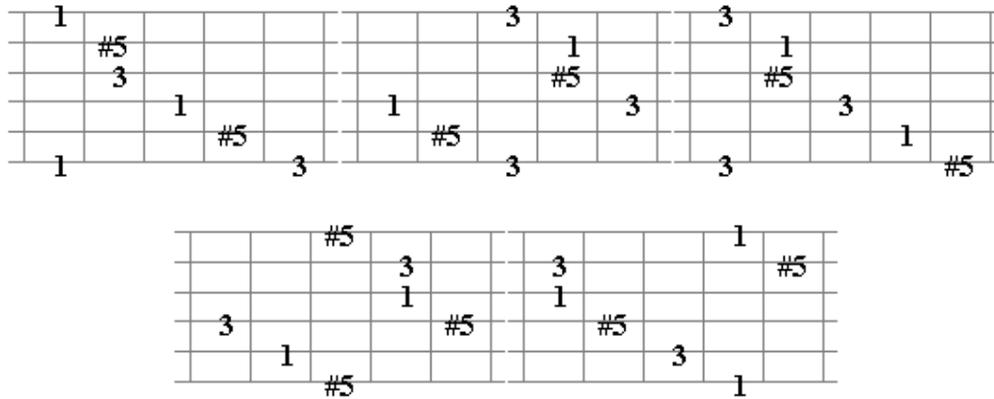
This is the entire fretboard pattern, for the augmented arpeggio (1, 3, #5).



The augmented arpeggio is obtainable only by using all the degrees (1, 3, #5).

There are many ways to play an augmented arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of an augmented arpeggio.



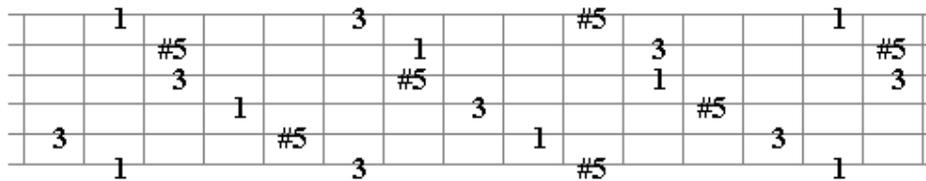
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" augmented arpeggio.

Chapter 8 - Altered Chords and Arpeggios

guitar lesson 3
AUGMENTED CHORD

The AUGMENTED chord belongs to the ALTERED dominant chord group. The formula consists of a first, a third, and a sharp fifth degree (1, 3, #5). The diagram below contains all notes of the augmented chord, across the entire major scale. All the degrees are important here. The 1st, 4th, and 5th, degree modes, relate to this chord.

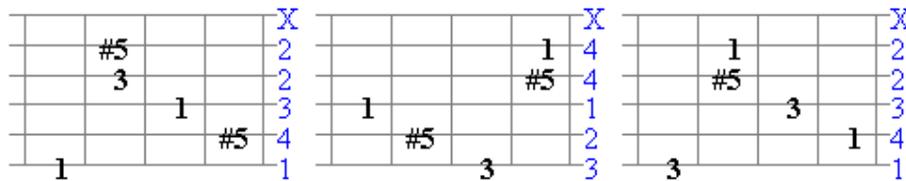
This is the entire fretboard pattern, for the augmented chord (1, 3, #5).

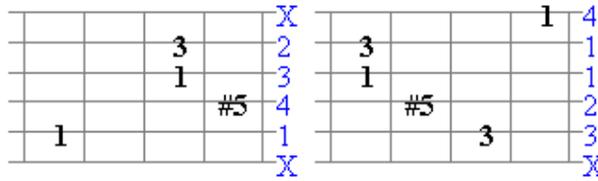


The augmented chord is obtainable by only using all the degrees.

There are many ways to play an augmented chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of an augmented chord.





Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" augmented chord.

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

Chapter 8 - Altered Chords and Arpeggios

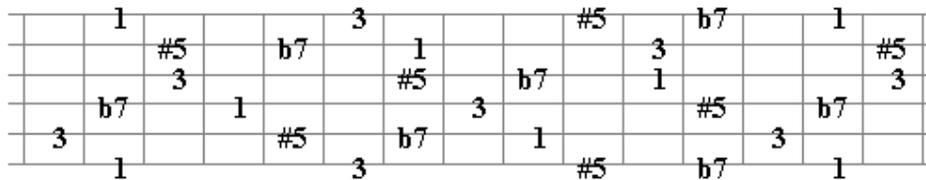
guitar lesson 4

AUGMENTED SEVENTH ARPEGGIO

The AUGMENTED SEVENTH arpeggio belongs to the ALTERED dominant arpeggio group. The formula consists of a first, a third, a sharp fifth and a FLAT SEVENTH degree (1, 3, #5, b7). The diagram below contains all notes of the augmented seventh arpeggio, across the entire major scale. The third, sharp fifth and flat seventh degrees (3, #5, b7) are of most importance here. The 4th, and 5th, degree modes, relate to this arpeggio.

This arpeggio is also a dominant seven sharp five (dom7#5) or an Augmented dominant seventh arpeggio.

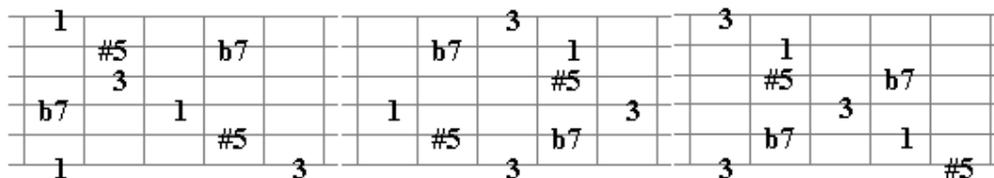
This is the entire fretboard pattern, for the augmented seventh arpeggio (1, 3, #5, b7).

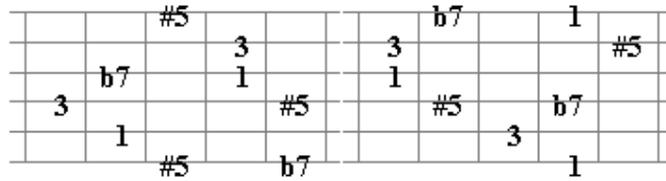


An augmented seventh arpeggio is obtainable by using just the 3, #5, and b7.

There are many ways to play an augmented seventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of an augmented seventh arpeggio.





Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" augmented seventh arpeggio (F7#5).

Chapter 8 - Altered Chords and Arpeggios

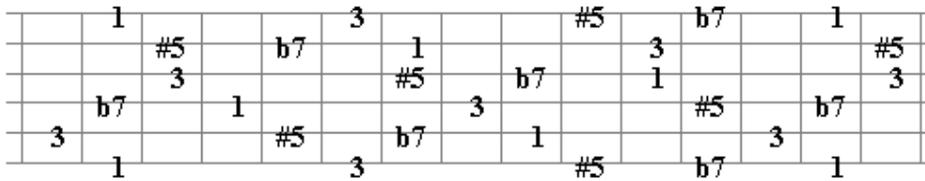
guitar lesson 4

AUGMENTED SEVENTH CHORD

The AUGMENTED SEVENTH chord belongs to the ALTERED dominant chord group. The formula consists of a first, a third, a sharp fifth and a FLAT SEVENTH degree (1, 3, #5, b7). The diagram below contains all notes of the augmented seventh chord, across the entire major scale. The third, sharp fifth and flat seventh degrees (3, #5, b7) are of most importance here. The 4th, and 5th, degree modes, relate to this chord.

This chord is also a dominant seven sharp five (dom7#5) or an Augmented dominant seventh chord.

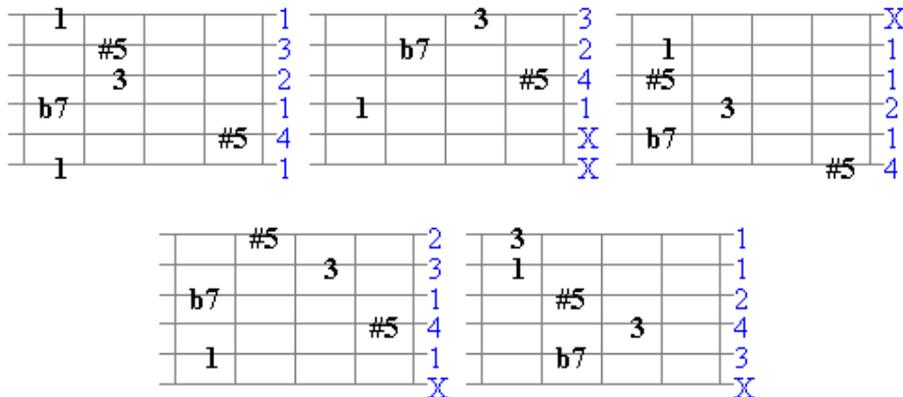
This is the entire fretboard pattern, for the augmented seventh chord (1, 3, #5, b7).



An augmented seventh chord is obtainable by using just the 3, #5, and b7.

There are many ways to play an augmented seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of an augmented seventh chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" augmented seventh chord (F7#5).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

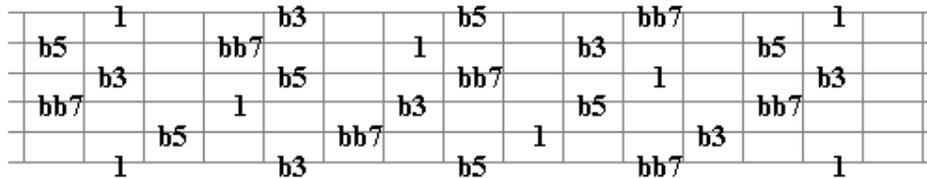
Chapter 8 - Altered Chords and Arpeggios

guitar lesson 6

DIMINISHED SEVENTH ARPEGGIO

The DIMINISHED SEVENTH arpeggio belongs to the ALTERED dominant arpeggio group. The formula consists of a first, a FLAT third, a FLAT fifth and a DOUBLE FLAT SEVENTH degree (1, b3, b5, bb7). The diagram below contains all notes of the diminished seventh arpeggio, across the entire major scale. All four degrees are of importance here. The 7th, degree mode, relates to this arpeggio.

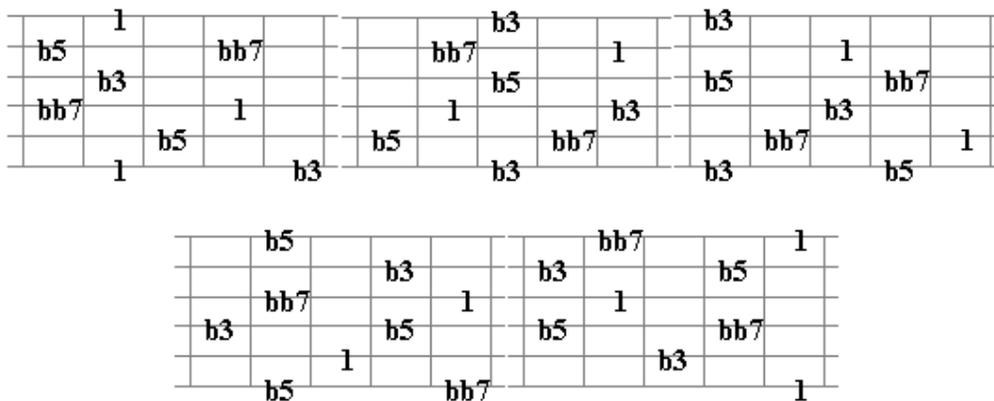
This is the entire fretboard pattern, for the diminished seventh arpeggio (1, b3, b5, bb7).



A diminished seventh arpeggio is only obtainable by using all four degrees (1, b3, b5, bb7).

There are many ways to play a diminished seventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a diminished seventh arpeggio.

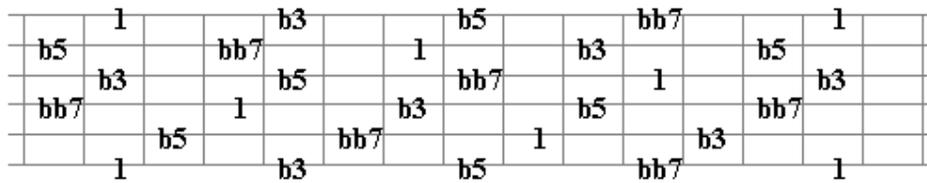


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" diminished seventh arpeggio (Fdim7).

DIMINISHED SEVENTH CHORD

The **DIMINISHED SEVENTH** chord belongs to the **ALTERED** dominant chord group. The formula consists of a first, a **FLAT** third, a **FLAT** fifth and a **DOUBLE FLAT SEVENTH** degree (1, b3, b5, bb7). The diagram below contains all notes of the diminished seventh chord, across the entire major scale. All four degrees are of importance here (1, b3, b5, bb7). The 2nd, 4th, 6th and 7th degree modes, relate to this chord. The 7th, degree mode, relates to this chord.

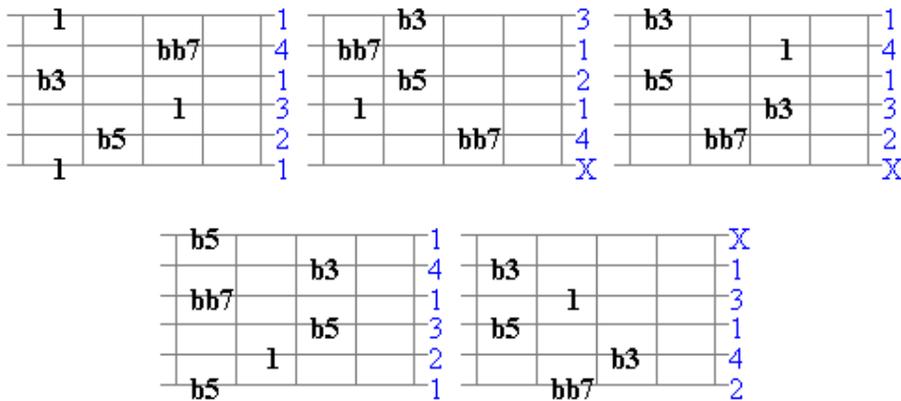
This is the entire fretboard pattern, for the diminished seventh chord (1, b3, b5, bb7).



A diminished seventh chord is only obtainable by using all four degrees (1, b3, b5, bb7).

There are many ways to play a diminished seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a diminished seventh chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" diminished seventh chord (Fdim7).

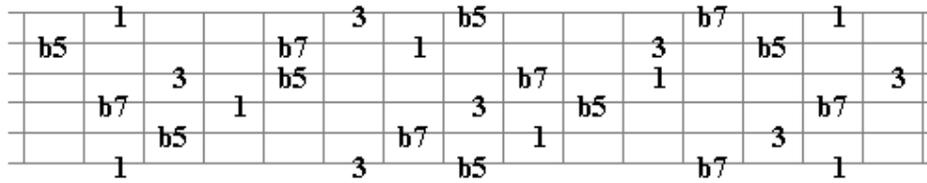
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

DOMINANT SEVENTH FLAT FIVE ARPEGGIO

The **DOMINANT SEVENTH FLAT FIVE** arpeggio belongs to the **ALTERED** dominant arpeggio group. The formula consists of a first, a third, a **FLAT fifth** and a **FLAT SEVENTH** degree (1, 3, b5, b7). The diagram below contains all notes of the dominant seventh flat five arpeggio, across the entire major scale. The third, flat fifth and flat seventh degrees (3, b5, b7) are of the most importance here. The 5th, and 7th, degree modes, relate to this arpeggio.

This arpeggio is also a dominant seven sharp eleven (dom7#11) arpeggio.

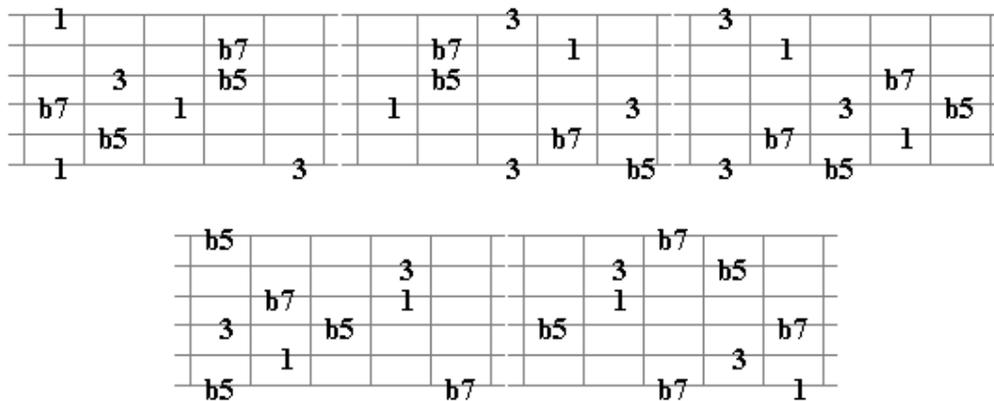
This is the entire fretboard pattern, for the dominant seventh flat five arpeggio (1, 3, b5, b7).



A dominant seventh flat five arpeggio is obtainable by using just the 3, b5, and b7.

There are many ways to play a dominant seventh flat five arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant seventh flat five arpeggio.



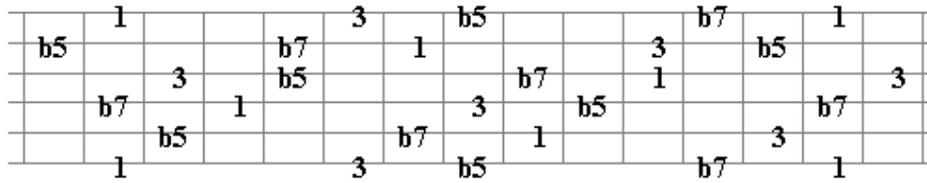
Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" dominant seventh flat five arpeggio (F7b5).

DOMINANT SEVENTH FLAT FIVE CHORD

The **DOMINANT SEVENTH FLAT FIVE** chord belongs to the **ALTERED** dominant chord group. The formula consists of a first, a third, a **FLAT** fifth and a **FLAT SEVENTH** degree (1, 3, b5, b7). The diagram below contains all notes of the dominant seventh flat five chord, across the entire major scale. The third, flat fifth and flat seventh degrees (3, b5, b7) are of the most importance here. The 1st, 4th, and 5th degree modes, relate to this chord.

This chord is also a dominant seven sharp eleven (dom7#11) chord.

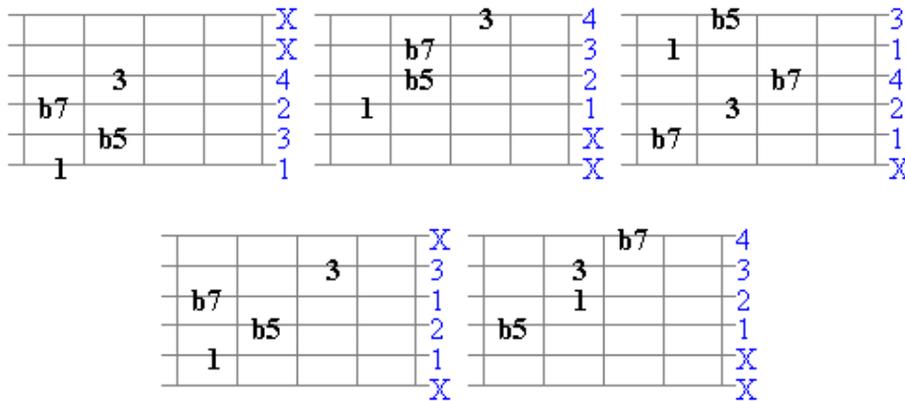
This is the entire fretboard pattern, for the dominant seventh flat five chord (1, 3, b5, b7).



A dominant seventh flat five chord is obtainable by using just the 3, b5, and b7.

There are many ways to play a dominant seventh flat five chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a dominant seventh flat five chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" dominant seventh flat five chord (F7b5).

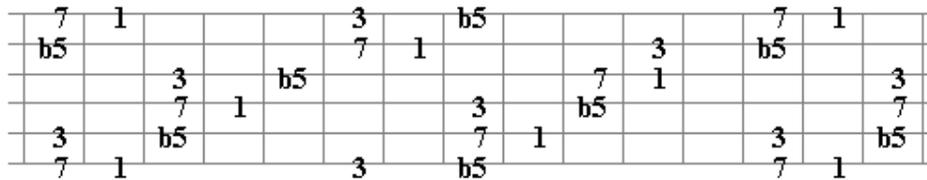
Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

MAJOR SEVENTH FLAT FIVE ARPEGGIO

The MAJOR SEVENTH FLAT FIVE arpeggio belongs to the ALTERED MAJOR arpeggio group. The formula consists of a first, a third, a FLAT fifth and a SEVENTH degree (1, 3, b5, 7). The diagram below contains all notes of the major seventh flat five arpeggio, across the entire major scale. The third, flat fifth and seventh degrees (3, b5, 7) are of the most importance here.

This arpeggio is also a major seven sharp 11 (maj7#11) arpeggio.

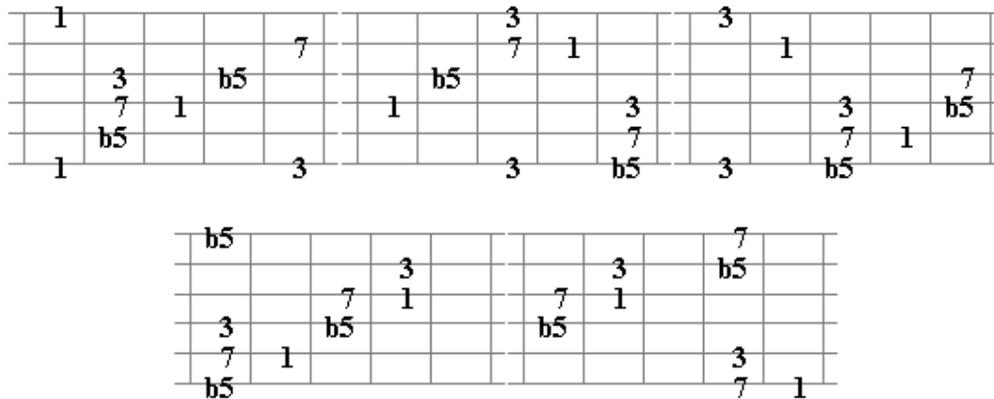
This is the entire fretboard pattern, for the major seventh flat five arpeggio (1, 3, b5, 7).



A major seventh flat five arpeggio is obtainable by using just the 3, b5, and 7.

There are many ways to play a major seventh flat five arpeggio. The diagram below contains five examples. Each arpeggio example contains a root from a different string. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a major seventh flat five arpeggio.

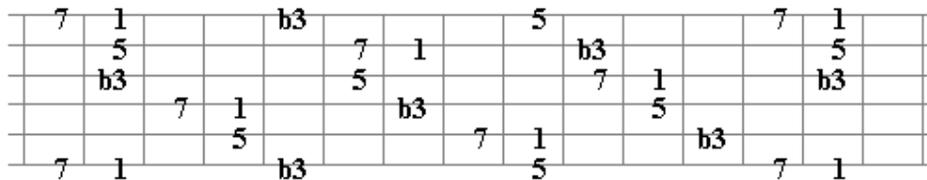


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" major seventh flat five arpeggio (Fmaj7b5).

MINOR/MAJOR SEVENTH ARPEGGIO

The MINOR/MAJOR SEVENTH arpeggio belongs to the ALTERED MINOR arpeggio group. The formula consists of a first, a FLAT third, a fifth and a SEVENTH degree (1, b3, 5, 7). The diagram below contains all notes of the minor/major seventh arpeggio, across the entire major scale. The first, flat third, and seventh degrees (1, b3, 7) are of the most importance here. The 2nd, 3rd, and 6th, degree modes, relate to this arpeggio.

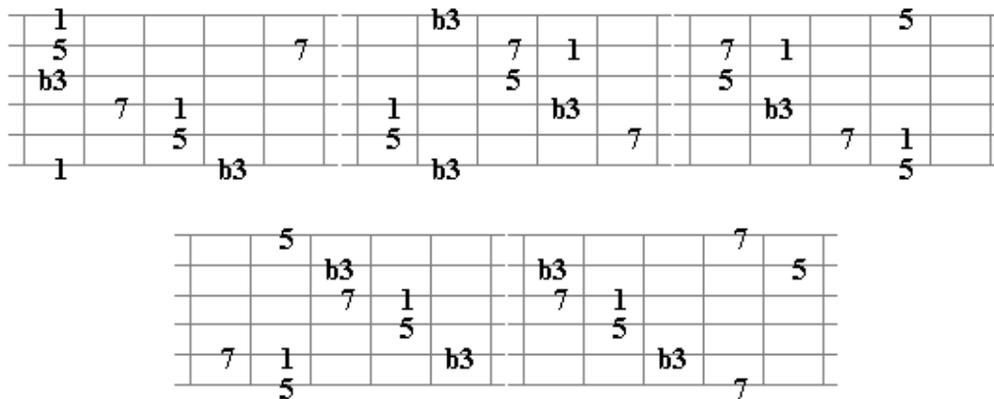
This is the entire fretboard pattern, for the minor/major seventh arpeggio (1, b3, 5, 7).



A minor/major seventh arpeggio is obtainable by using just the 1, b3, and 7.

There are many ways to play a minor/major seventh arpeggio. The diagram below contains five examples. These arpeggios are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor/major seventh arpeggio.

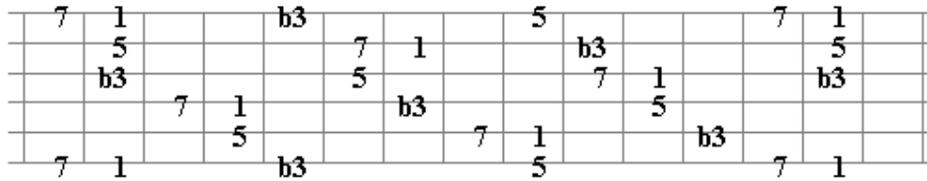


Remember that the first degree in these arpeggio patterns, indicates the name of the arpeggio. If the first degree is on an "F" note, then the arpeggio is an "F" arpeggio. In this case, it is an "F" minor/major seventh arpeggio (Fm/M7).

MINOR/MINOR SEVENTH CHORD

The MINOR/MAJOR SEVENTH chord belongs to the ALTERED MINOR chord group. The formula consists of a first, a FLAT third, a fifth and a SEVENTH degree (1, b3, 5, 7). The diagram below contains all notes of the minor/major seventh chord, across the entire major scale. The first, flat third, and seventh degrees (1, b3, 7) are of the most importance here. An altered 2nd, 3rd, and 6th degree mode, relates to this chord. The 2nd, 3rd, and 6th, degree modes, relate to this chord.

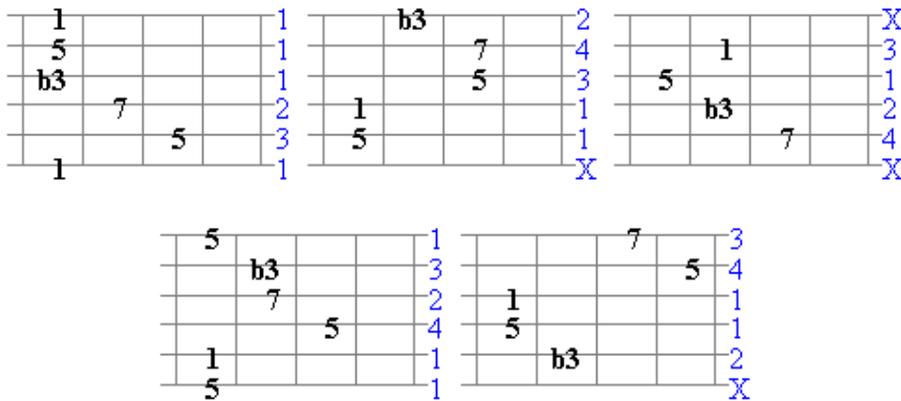
This is the entire fretboard pattern, for the minor/major seventh chord (1, b3, 5, 7).



A minor/major seventh chord is obtainable by using just the 1, b3, and 7.

There are many ways to play a minor/major seventh chord. The diagram below contains five examples. These chords are in order, in accordance to root position, up and down the neck of the guitar.

These are five possible examples of a minor/major seventh chord.



Remember that the first degree in these chord patterns, indicates the name of the chord. If the first degree is on an "F" note, then the chord is an "F" chord. In this case, it is an "F" minor/major seventh chord (Fm/M7).

Remember to keep all the indicated fingers placed firmly on the appropriate fret, until finished playing the chord.

Chapter 9 - Common Guitar Scales

guitar lesson 1

FORMULAS

Some guitar players substitute one type of scale for another. This creates **TENSION** or mood changes. Most the time the substitutions relate to the scale it replaced.

The chart below shows the names of the some of the most popular scales, the formula (in comparison to the Ionian mode) and the **RELATIVE**.

NAME	DEGREES	RELATIVE
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PURE MAJOR SCALE

1st. degree Ionian (pure major)	1, 2, 3, 4, 5, 6, 7	major
2nd. Dorian	1, 2, b3, 4, 5, 6, b7	minor
3rd. Phrygian	1, b2, b3, 4, 5, b6, b7	minor
4th. Lydian	1, 2, 3, #4, 5, 6, 7	major
5th. Mixolydian	1, 2, 3, 4, 5, 6, b7	major, dominant
6th. Aeolian (pure minor)	1, 2, b3, 4, 5, b6, b7	minor
7th. Locrian	1, b2, b3, 4, b5, b6, b7	diminished, minor

HARMONIC

1st. degree	1, 2, 3, 4, #5, 6, 7	major, augmented
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MELODIC*

*In jazz, the melodic scales change back to the church modes, when descending.

1st. Lydian augmented	1, 2, 3, #4, #5, 6, 7	major, augmented
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PENTATONIC

1st. Major pentatonic	1, 2, 3, 5, 6	major
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DIMINISHED

Diminished 1	1, 2, b3, 4, b5, b6, 6, 7	diminished
--------------	---------------------------	------------

Diminished 2	1, b2, b3, b4, b5, 6, b7	diminished
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WHOLE TONE

All degrees	1, 2, 3, #4, #5, #6	major, augmented
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CHROMATIC

All degrees	1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7, 7	any
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BLUES

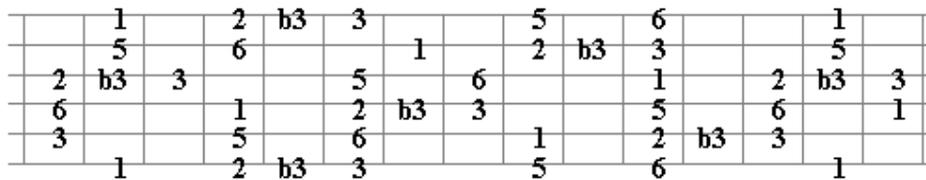
All degrees	1, b3, 3, 5, 6	major, minor
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Chapter 9 - Common Scales

guitar lesson 2
BLUES SCALE

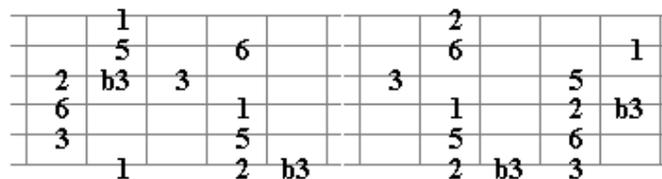
The diagram below contains the entire BLUES scale. It is a six-note scale consisting of the FIRST, SECOND, FLAT THIRD, THIRD, FIFTH, and SIXTH degrees (1, 2, b3, 3, 5, 6) of the entire major scale.

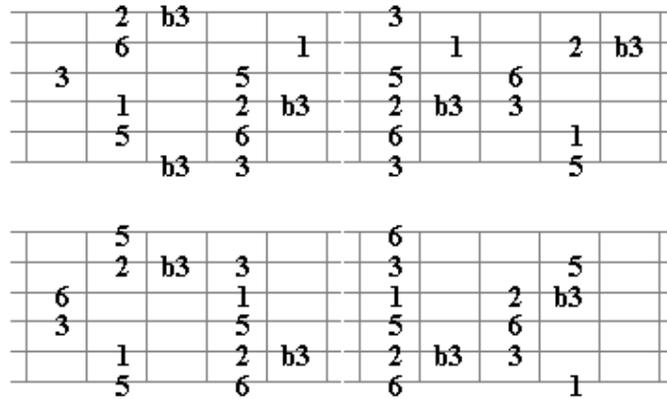
This is the entire Blues scale.



The formula is: 1, 2, b3, 3, 5, 6.

This is an example of the Blues scale broken down into six individual modes.





This scale is identical to the Pentatonic scale except for the additional flat third degree.

Chapter 9 - Common Scales

guitar lesson 3
CHROMATIC SCALE

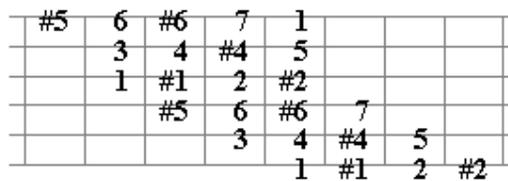
The diagram below contains a CHROMATIC scale. It is a twelve-note scale consisting of all the notes on the fretboard (1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7).

This is the entire chromatic scale.



The formula is: 1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7.

All the modes are identical to the one in the diagram below.



Chapter 9 - Common Scales

guitar lesson 4
DIMINISHED SCALE

The diagram below contains a DIMINISHED scale. It is an eight-note scale consisting of the FIRST, SECOND, FLAT THIRD, FOURTH, FLAT FIFTH, FLAT SIXTH, SIXTH, and SEVENTH degrees (1, 2, b3, 4, b5, b6, 6, 7) of the entire major scale.

This is the entire diminished scale.

7	1	2	b3	4	b5	b6	6	7	1
b5	b6	6	7	1	2	b3	4	b5	6
2	b3	4	b5	b6	6	7	1	2	b3
6	7	1	2	b3	4	b5	b6	6	7
7	4	b5	b6	6	7	1	2	b3	4
7	1	2	b3	4	b5	b6	6	7	1

The formula is: 1, 2, b3, 4, b5, b6, 6, 7.

This is the diminished scale, broken down into eight individual modes.

7	1			2		2	b3		
b5	b6	6		6		7	1		
2	b3	4		4	b5	b6	4	b5	b6
6	7	1		7	1	2	b3	1	2
	4	b5	b6	b5	b6	6		b6	6
1	2	b3		2	b3	4		b3	4

	4			4	b5			b6	
	1	2	b3	1	2	b3		b3	4
	b6	6	7	b6	6	7		7	1
2	b3	4	b5	b3	4	b5	4	b5	b6
6	7	1	b6	7	1	2	1	2	b3
	4	b5	b6	b5	b6	6		b6	6

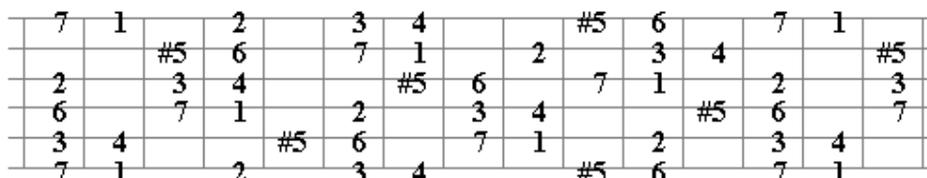
	b6	6			7	1			
	b3	4	b5		b5	b6	6		
	7	1	2		2	b3	4		
	b5	b6	6		b6	6	7	1	
	2	b3	4		b3	4	b5		
	6	7	1		7	1	2		

Chapter 9 - Common Scales

guitar lesson 5
HARMONIC SCALE

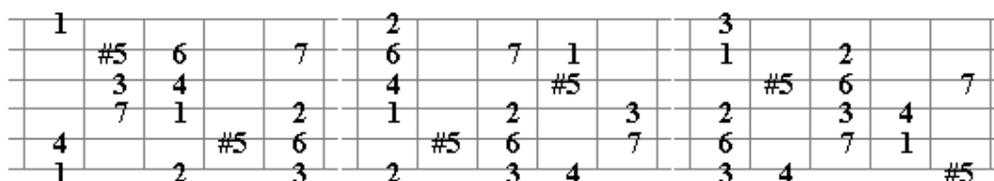
The diagram below contains a harmonic scale. It is a seven-note scale consisting of the FIRST, SECOND, THIRD, FOURTH, SHARP FIFTH, SIXTH, and SEVENTH degrees (1, 2, 3, 4, #5, 6, 7) of the entire major scale.

This is the entire Harmonic scale.



The formula is: 1, 2, 3, 4, #5, 6, 7.

This is an example of the Harmonic scale broken down into seven individual modes.

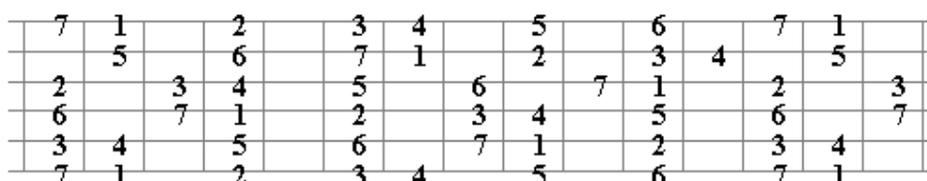


Chapter 9 - Common Scales

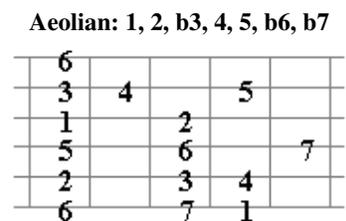
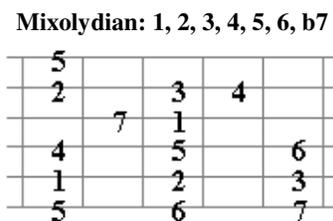
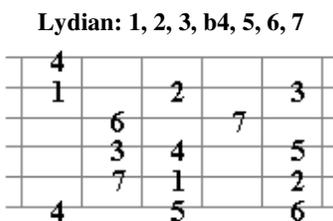
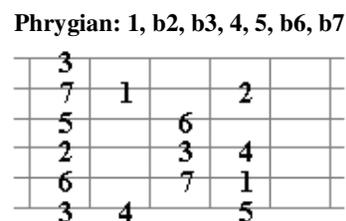
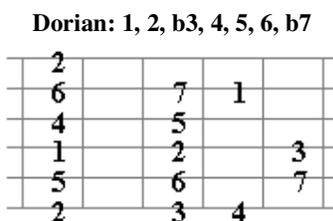
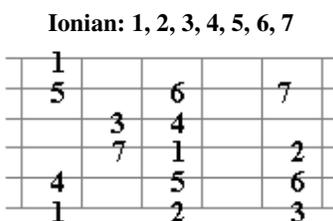
guitar lesson 6
MAJOR SCALE

The diagrams below contain the entire Major scale. Everything in this book is based, off the Major scale.

This is the entire Major scale.



This is an example of the Major scale broken down into seven individual modes.



Locrian: 1, b2, b3, 4, b5, b6, b7



Chapter 9 - Common Scales

guitar lesson 7
MELODIC SCALE

The diagram below contains the MELODIC scale. It is identical to the major scale except the fourth and fifth degrees are sharp (1, 2, 3, #4, #5, 6, 7).

The melodic scale is famous for being played forward using the sharp fourth and fifth (1, 2, 3, #4, #5, 6, 7) and backwards using the church mode pattern (7, 6, 5, 4, 3, 2, 1).

This is the entire melodic scale.

7	1	2	3	#4	#5	6	7	1
#4	#5	6	7	1	2	3	#4	#5
2	3	#4	#5	6	7	1	2	3
6	7	1	2	3	#4	#5	6	7
3	#4	#5	6	7	1	2	3	#4
7	1	2	3	#4	#5	6	7	1

The formula for the melodic scale is 1, 2, 3, #4, #5, 6, 7 (ascending) and 7, 6, 5, 4, 3, 2, 1 (descending).

This is an example of the Melodic scale broken down into seven individual modes.

1	#5	6	7	6	7	1	3	7	1	2
	3	#4	2	1	#4	#5		#5	6	
	7	1	2	1	2	3	2	3	4	#4
	#4	#5	6	#5	6	7	6	7	1	#5
1	2	3	2	3	#4	3	#4	#5		

#4	2	3	#5	#5	3	#4	6	#4	#5
6	7	1	#5	7	1	2	1	2	
3	#4	#5		#4	#5	6	#5	6	7
7	1	2		1	2	3	2	3	#4
#4	#5	6		#5	6	7	6	7	1

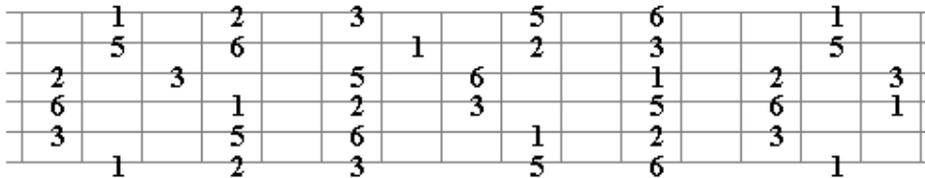
7			
#4	#5	6	
2	3		
6	7	1	
3	#4	#5	
7	1	2	

Chapter 9 - Common Scales

guitar lesson 8
PENTATONIC SCALE

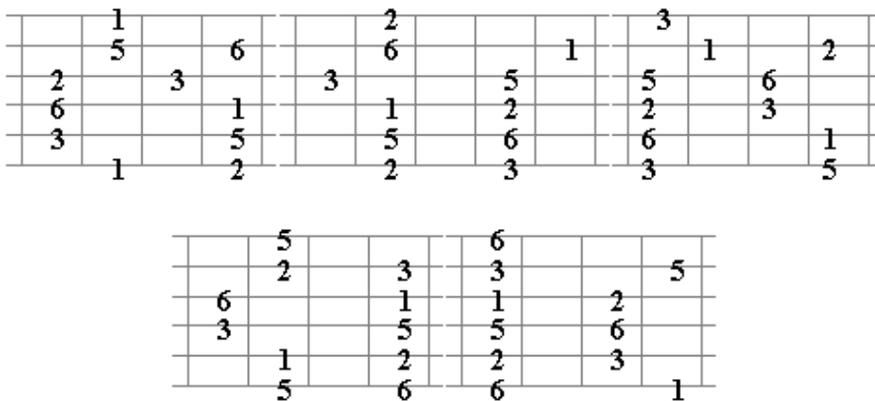
The Pentatonic scale is the same as the Major scale except the 4th. and the 7th. degrees are omitted (1, 2, 3, 5, 6).

This is the entire Pentatonic scale.



The formula is: 1, 2, 3, 5, 6.

This is an example of the Pentatonic scale, broken down into five individual modes.



The pentatonic scale is the base scale used in most of today's popular music. The fourth and seventh degrees, from the major scale, are commonly used as filler notes.

Chapter 9 - Common Scales

guitar lesson 9
WHOLE TONE SCALE

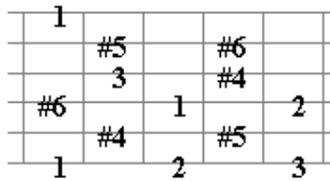
The diagram below contains a WHOLE TONE scale. It is a five-note scale consisting of the FIRST, SECOND, THIRD, SHARP FOURTH SHARP FIFTH and SHARP SIXTH degrees (1, 2, 3, #4, #5, #6) of the entire major scale.

This is the entire Whole tone scale.



The formula is: 1, 2, 3, #4, #5, #6.

All the modes are identical to the one in the diagram below.



Chapter 10 - Exotic Scales

guitar lesson 1
[FORMULAS](#)

The chart below shows the names of the some of the most popular EXOTIC scales, the formula (in comparison to the Ionian mode).

NAME	DEGREES
Arabian	1, 2, b3, 4, b5, b6, 6, 7
Balinese	1, b2, b3, 5, b6
Chinese	1, 3, #4, 5, 7
Composite	1, b2, b3, 3, #4, 5, b6, b7
Egyptian	1, 2, 4, 5, b7
Enigmatic	1, b2, 3, #4, #5, #6, 7
Hinduston	1, 2, 3, 4, 5, b6, b7
Hungarian	1, #2, 3, #4, 5, 6, b7
Hungarian gypsy	1, 2, b3, #4, 5, b6, b7
Japanese	1, b2, 4, 5, b6
Neapolitan major	1, b2, b3, 4, 5, 6, 7
Neapolitan minor	1, b2, b3, 4, 5, b6, 7
Oriental	1, b2, 3, 4, b5, 6, b7
Overtone	1, 2, 3, #4, 5, 6, b7
Pelog	1, b2, b3, 5, b6
Persian	1, b2, 3, 4, b5, b6, 7
Romanian	1, 2, b3, #4, 5, 6, b7
Scribian	1, b2, 3, 5, 6
Symmetrical	1, b2, b3, 3, #4, 5, 6, b7

These scales make great mood changes. The first degree mode of each of these scales are the most popular. Like the entire major scale each of these scales has individual modes.

The next few pages contain illustrated examples of some of the scale from the chart above.

Chapter 10 - Exotic Scales

guitar lesson 2
ARABIAN SCALE

The diagram below contains the entire ARABIAN scale. It is an eight-note scale consisting of the FIRST, SECOND, FLAT THIRD, FOURTH, FLAT FIFTH, FLAT SIXTH, SIXTH and SEVENTH degrees (1, 2, b3, 4, b5, b6, 6, 7) of the entire major scale.

This is the entire Arabian scale.

7	1		2	b3		4	b5		b6	6		7	1
b5		b6	6		7	1		2	b3		4	b5	
2	b3		4	b5		b6	6		7	1		2	b3
6		7	1		2	b3		4	b5		b6	6	
7	4	b5		b6	6		7	1		2	b3		4
7	1		2	b3		4	b5		b6	6		7	1

The formula is: 1, 2, b3, 4, b5, b6, 6, 7.

This is an example of the Arabian scale broken down into eight individual modes.

Notice how the pattern repeats it self, every other mode.

7	1					2			2	b3				
b5		b6	6			6		7	1		6	b3	7	1
2	b3		4			4	b5		b6	4	b5		b6	
6		7	1		7	1		2	b3	1		2	b3	
	4	b5		b6	b5		b6	6			b6	6	4	7
1		2	b3		2	b3		4		b3		4	b5	

	4				4	b5					b6				
	1		2	b3		1		2	b3		b3		4	b5	
	b6	6		7		b6	6		7		7	1		2	
2	b3		4	b5		b3		4	b5		4	b5		b6	6
6		7	1			7	1		2		1		2	b3	
	4	b5		b6		b5		b6	6		b6	6		7	

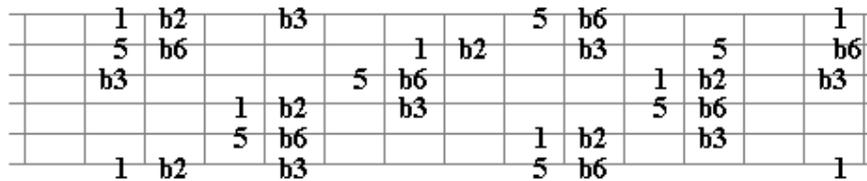
	b6	6						7	1						
	b3		4	b5				b5		b6	6				
	7	1		2				2	b3		4				
	b5		b6	6				b6	6		7	1			
		2	b3		4			b3		4	b5				
		6		7	1			7	1		2				

Chapter 10 - Exotic Scales

guitar lesson 3
BALINESE

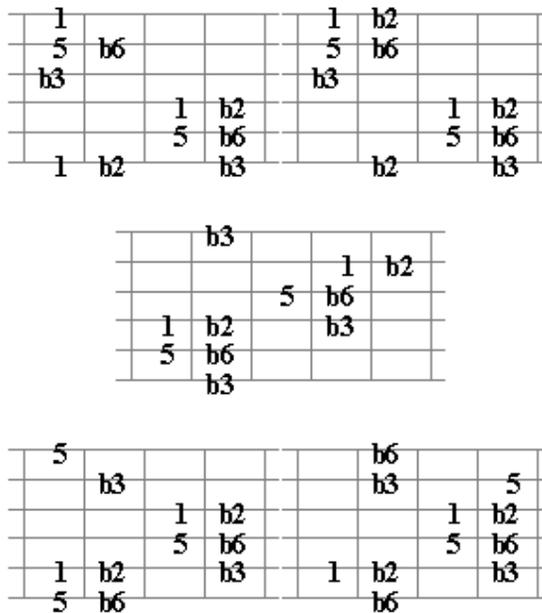
The diagram below contains the entire BALINESE scale. It is a five-note scale consisting of the FIRST, FLAT SECOND, FLAT THIRD, FIFTH and FLAT SIXTH, degree (1, b2, b3, 5, 6) of the entire major scale.

This is the entire Balinese scale.



The formula is: 1, b2, b3, 5, 6.

This is an example of the Balinese scale broken down into five individual modes.



Chapter 10 - Exotic Scales

guitar lesson 4
CHINESE SCALE

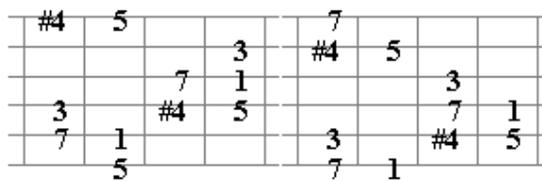
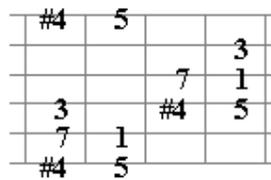
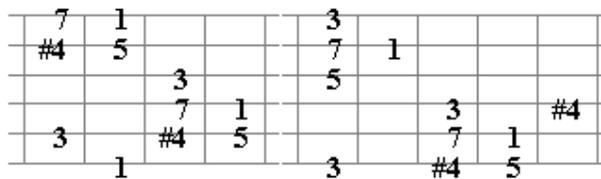
The diagram below contains a CHINESE scale. It is a five-note scale consisting of the FIRST, THIRD, SHARP FOURTH, FIFTH, and SEVENTH degrees (1, 3, #4, 5, 7) of the entire major scale.

This is the entire Chinese scale.



The formula is: 1, 3, #4, 5, 7.

This is an example of the Chinese scale broken down into five individual modes.



Chapter 10 - Exotic Scales

guitar lesson 5
COMPOSITE SCALE

The diagram below contains a COMPOSITE scale. It is an eight-note scale consisting of the FIRST, FLAT SECOND, FLAT THIRD, THIRD, SHARP FOURTH, FIFTH, FLAT SIXTH and FLAT SEVENTH degrees (1, b2, b3, 3, #4, 5, b6, b7) of the entire major scale.

This is the entire Composite scale.

	1	b2		b3	3		#4	5	b6		b7		1
#4	5	b6		b7		1	b2		b3	3		#4	5
	b3	3		#4	5	b6		b7		1	b2		b3
	b7		1	b2		b3	3		#4	5	b6		b7
3		#4	5	b6		b7		1	b2		b3	3	
	1	b2		b3	3		#4	5	b6		b7		1

The formula is: 1, b2, b3, 3, #4, 5, b6, b7.

This is an example of the Composite scale, broken down into eight individual modes.

1					1	b2					b3		
5	b6		b7		5	b6		b7			b7		1
b3	3		#4		b3	3		#4			#4	5	b6
b7		1	b2		b7		1	b2			1	b2	b3
	#4	5	b6			#4	5	b6		5	b6		b7
1	b2		b3	3		b2		b3	3		b3	3	#4

b3	3				3		#4			#4	5		
b7		1	b2			1	b2		b3	b2		b3	3
#4	5	b6			5	b6		b7			b7		1
b2		b3	3			b3	3		#4	3		#4	5
b6		b7		1		b7		1	b2		1	b2	b3
	3		#4	5			#4	5	b6		5	b6	b7

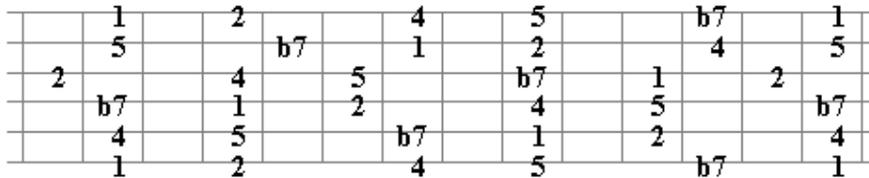
5	b6					b6		b7					
	b3	3		#4			3		#4	5			
	b7		1	b2			1	b2		b3			
		#4	5	b6			#4	5	b6		b7		
1	b2		b3	3		b2		b3	3				
	b6		b7					b7		1			

Chapter 10 - Exotic Scales

guitar lesson 6
EGYPTIAN SCALE

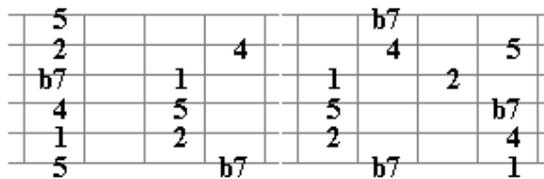
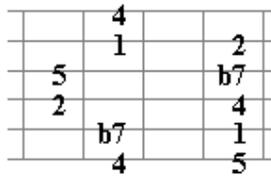
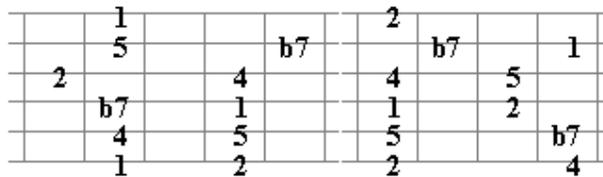
The diagram below contains an EGYPTIAN scale. It is a five-note scale consisting of the FIRST, SECOND, FOURTH, FIFTH, and FLAT SEVENTH degrees (1, 2, 4, 5, b7) of the entire major scale.

This is the entire Egyptian scale.



The formula is: 1, 2, 4, 5, b7.

This is an example of the Egyptian scale, broken down into five individual modes.



Chapter 10 - Exotic Scales

guitar lesson 7
ENIGMATIC SCALE

The diagram below contains an ENIGMATIC scale. It is a seven-note scale consisting of the FIRST, FLAT SECOND, THIRD, SHARP FOURTH, SHARP FIFTH, SHARP SIXTH, and SEVENTH degrees (1, b2, 3, #4, #5, #6, 7) of the entire major scale.

This is the entire Enigmatic scale.

7	1	b2		3		#4		#5		#6	7	1
#4		#5		#6	7	1	b2		3	#6	#4	
		3		#4		#5		#6	7	1	b2	
	#6	7	1	b2		3		#4		#5		#6
3		#4		#5		#6	7	1	b2		3	
7	1	b2		3		#4		#5		#6	7	1

The formula is: 1, 2, 3, #4, #5, #6, 7.

This is an example of the Enigmatic scale, broken down into seven individual modes.

7	1			b2				3				
			#6	#5		#6	7			1	b2	
		3		#4	3	#4				#5		#6
	#6	7	1	b2	7	1	b2				3	#4
3		#4		#5	#4	#5		#6		#6	7	1
	1	b2		b2			3		3	#4		#5

#4					#5				#6			
b2			3			3	#4		3	#4		#5
	#6	7	1		#6	7	1	b2		1	b2	
3		#4		#5		#4		#5		#5		#6
7	1	b2			1	b2		3			3	#4
#4		#5		#6		#5	#6	7		#6	7	1

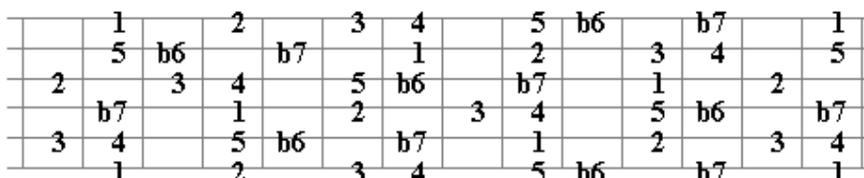
	#6	7										
3		#4		#5								
1	b2											
	#5		#6	7								
		3		#4								
		7	1	b2								

Chapter 10 - Exotic Scales

guitar lesson 8
HINDUSTON SCALE

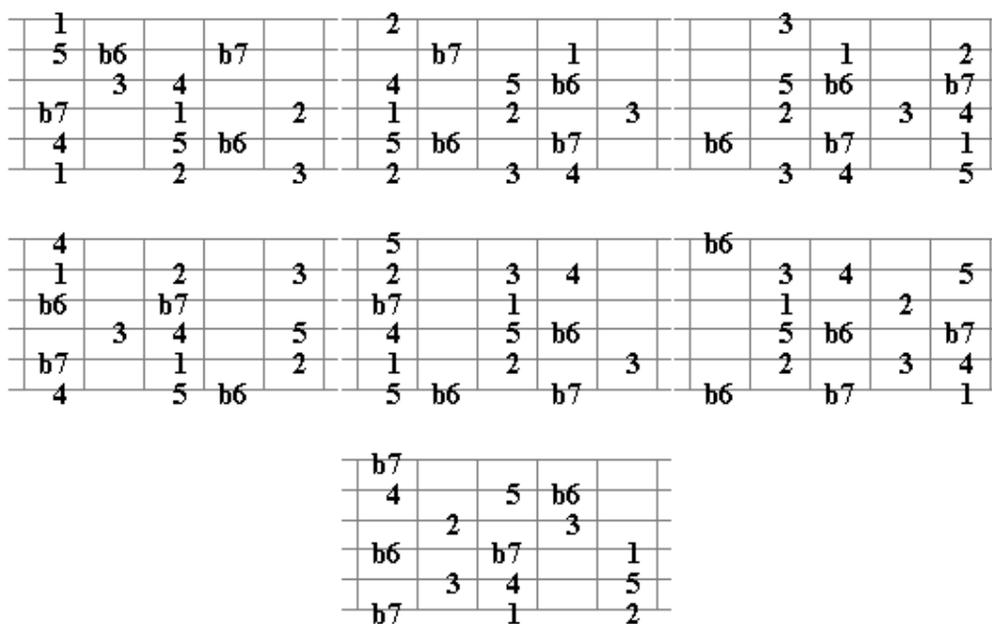
The diagram below contains a HINDUSTON scale. It is a seven-note scale consisting of the FIRST, SECOND, THIRD, FOURTH, FIFTH, FLAT SIXTH, and FLAT SEVENTH degrees (1, 2, 3, 4, 5, b6, b7) of the entire major scale.

This is the entire Hinduston scale.



The formula is: 1, 2, 3, 4, 5, b6, b7.

This is an example of the Hinduston scale broken down into seven individual modes.



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guitar lesson 9
HUNGARIAN SCALE

The diagram below contains a HUNGARIAN scale. It is a seven-note scale consisting of the FIRST, SHARP SECOND, THIRD, SHARP FOURTH, FIFTH, SIXTH, and FLAT SEVENTH degrees (1, #2, 3, #4, 5, 6, b7) of the entire major scale.

This is the entire Hungarian scale.

	1			#2	3		#4	5		6	b7		1
#4	5		6	b7		1		#2	3		#4	5	
	#2	3		#4	5		6	b7		1		#2	3
6	b7		1		#2	3		#4	5		6	b7	
3		#4	5		6	b7		1		#2	3		1
	1			#2	3		#4	5		6	b7		1

The formula is: 1, #2, 3, #4, 5, 6, b7.

This is an example of the Hungarian scale broken down into seven individual modes.

	1				#2				3				
	5		6	b7		b7		1					#2
	#2	3		#4		#4	5		6		5	6	b7
	b7		1		1		#2	3		#2	3		#4
3		#4	5		5		6	b7		6	b7		1
	1			#2	#2	3		#4		3		#4	5

	#4	5			#4	5				6			
1			#2	3		#2	3			3		#4	5
	6	b7		#4	5	6	b7		1		1		#2
#2	3		#4	5	3	#4	5		#4	5		6	b7
b7		1				1		#2			#2	3	
	#4	5		6		5		6	b7		6	b7	

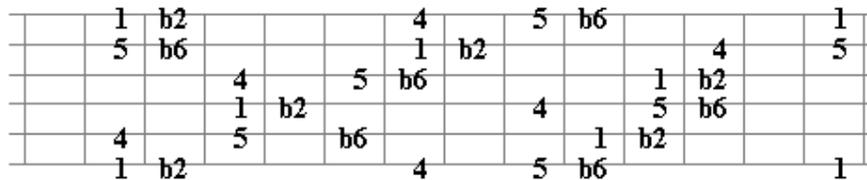
	6	b7											
	3		#4	5									
	1			#2									
	5			6	b7								
		#2	3		#4								
		b7			1								

Chapter 10 - Exotic Scales

guitar lesson 10
JAPANESE SCALE

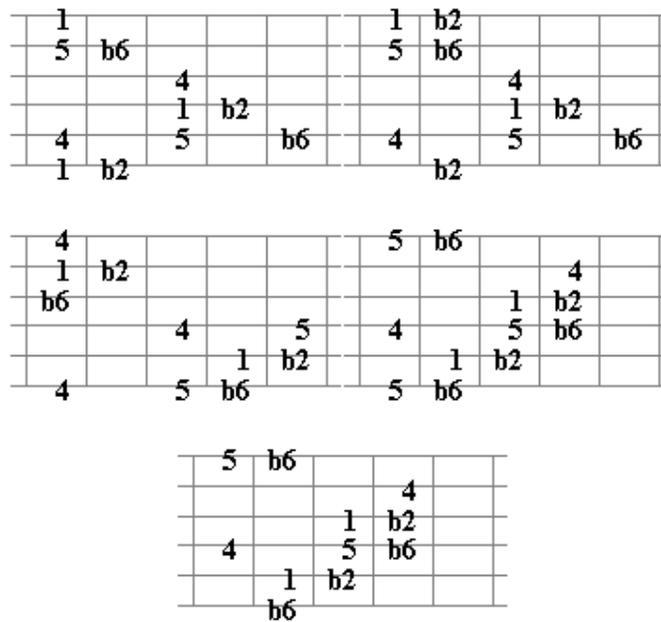
The diagram below contains a Japanese scale. It is a five-note scale consisting of the **FIRST, FLAT SECOND, FOURTH, FIFTH, and FLAT SIXTH** degrees (1, b2, 4, 5, b6) of the entire major scale.

This is the entire Japanese scale.



The formula is: 1, b2, 4, 5, b6.

This is an example of the Japanese scale broken down into five individual modes.

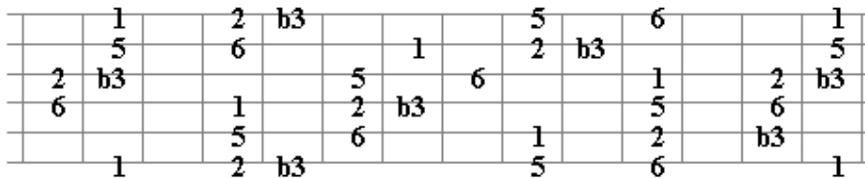


Chapter 10 - Exotic Scales

guitar lesson 11
KUMOI SCALE

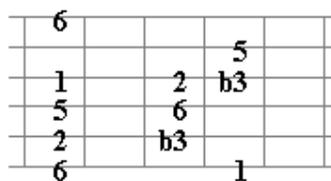
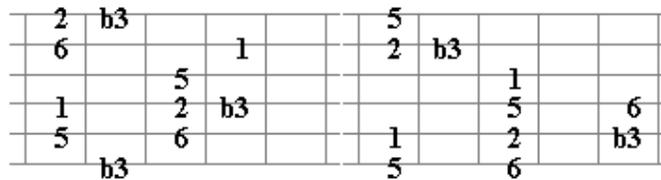
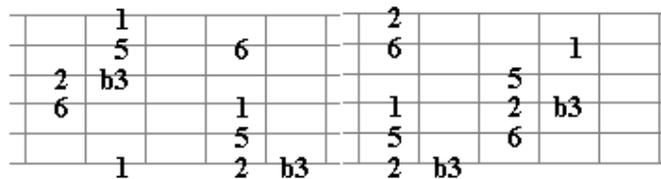
The diagram below contains a Kumoi scale. It is a five-note scale consisting of the FIRST, SECOND, FLAT THIRD, FIFTH, and SIXTH degrees (1, 2, b3, 5, 6) of the entire major scale.

This is the entire Kumoi scale.



The formula is: 1, 2, b3, 5, 6

This is an example of the Kumoi scale broken down into five individual modes.

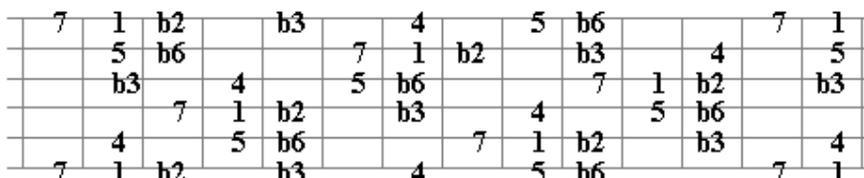


Chapter 10 - Exotic Scales

guitar lesson 13
NEAPOLITAN MINOR SCALE

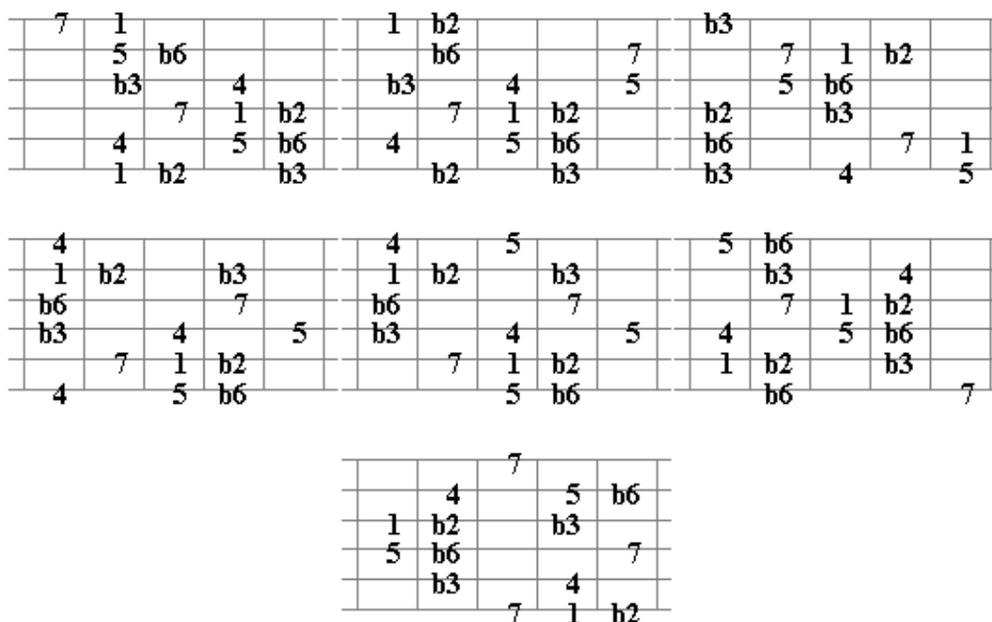
The diagram below contains a NEAPOLITAN MINOR scale. It is a seven-note scale consisting of the FIRST, FLAT SECOND, FLAT THIRD, FOURTH, FIFTH, FLAT SIXTH and SEVENTH degrees (1, b2, b3, 4, 5, b6, 7) of the entire minor scale.

This is the entire Neapolitan minor scale.



The formula is: 1, b2, b3, 4, 5, b6, 7.

This is an example of the Neapolitan minor scale broken down into seven individual modes.

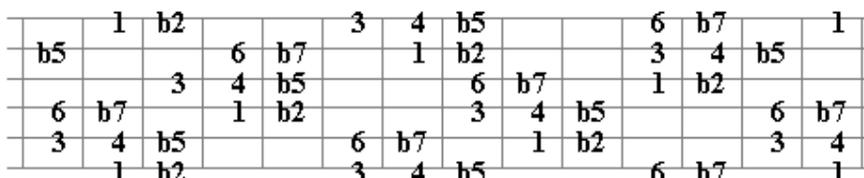


Chapter 10 - Exotic Scales

guitar lesson 14
ORIENTAL SCALE

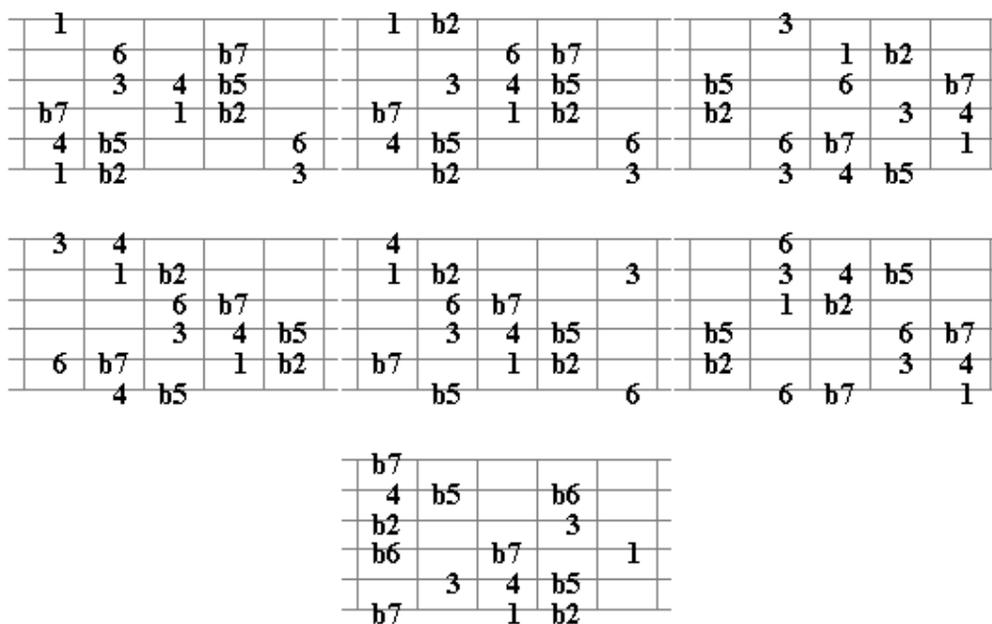
The diagram below contains a **ORIENTAL** scale. It is a seven-note scale consisting of the **FIRST, FLAT SECOND, THIRD, FOURTH, FLAT FIFTH, SIXTH** and **FLAT SEVENTH** degrees (1, b2, 3, 4, b5, 6, b7) of the entire minor scale.

This is the entire Oriental scale.



The formula is: 1, b2, 3, 4, b5, 6, b7.

This is an example of the Oriental scale broken down into seven individual modes.

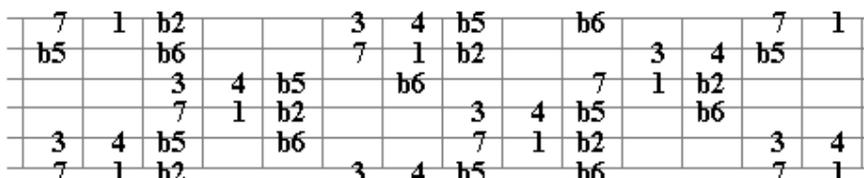


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guitar lesson 15
PERSIAN SCALE

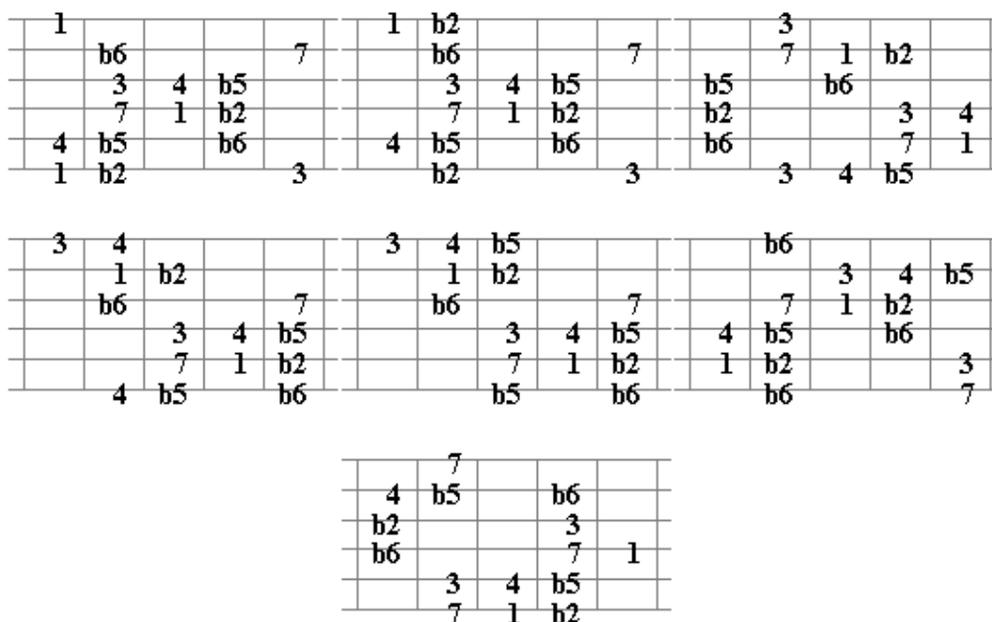
The diagram below contains a PERSIAN scale. It is a seven-note scale consisting of the FIRST, FLAT SECOND, THIRD, FOURTH, FLAT FIFTH, FLAT SIXTH, and SEVENTH degrees (1, b2, 3, 4, b5, b6, 7) of the entire major scale.

This is the entire Persian scale.



The formula is: 1, b2, 3, 4, b5, b6, 7.

This is an example of the Persian scale broken down into seven individual modes.



Chapter 10 - Exotic Scales

guitar lesson 16
SYMMETRICAL SCALE

The diagram below contains a SYMMETRICAL scale. It is a eight-note scale consisting of the FIRST, FLAT SECOND, FLAT THIRD, FIFTH, and FLAT SIXTH degrees (1, b2, b3, 3, #4, 5, 6, b7) of the entire major scale.

This is the entire Symmetrical scale.

	1	b2		b3	3		#4	5		6	b7		1
#4	5		6	b7		1	b2		b3	3		#4	5
	b3	3		#4	5		6	b7		1	b2		b3
6	b7		1	b2		b3	3		#4	5		6	b7
3		#4	5		6	b7		1	b2		b3	3	
	1	b2		b3	3		#4	5		6	b7		1

The formula is: 1, b2, b3, 3, #4, 5, 6, b7.

This is an example of the Symmetrical scale broken down into eight individual modes.

1					1	b2					b3		
5		6	b7		5	6	b7				b7		1 b2
b3	3		#4		b3	3	#4				#4	5	6
b7		1	b2		b7		1	b2		1	b2		b3 3
	#4	5		6		#4	5		6	5		6	b7 #4
1	b2		b3	3		b2		b3	3		b3	3	

b3	3					#4				#4	5		
b7		1	b2			1	b2		b3	3		b2	b3 3
#4	5		6			6	b7			6	b7		1
b2		b3	3			b3	3		#4	5		3	#4 5
	6	b7		1		b7		1	b2		1	b2	
	3		#4	5		#4	5		6		5		6 b7

		6				6	b7						
		3		#4	5		3		#4	5			
		1	b2		b3		1	b2		b3			
#4	5		6	b7		5		6	b7				
b2		b3	3				b3	3		#4			
	6	b7		1			b7		1	b2			

