GUITAR

MONSTER SCALES AND MODES

A COMPLETE COMPILATION OF SCALES, MODES, EXOTIC SCALES, AND THEORY

BY DAVE CELENTANO



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SAN 683-8022
ISBN 0-931759-59-5

Paste-up - Wes Middlebrook
Guitar Graphics - Angela Marchionno
Layout and Production - Ron Middlebrook

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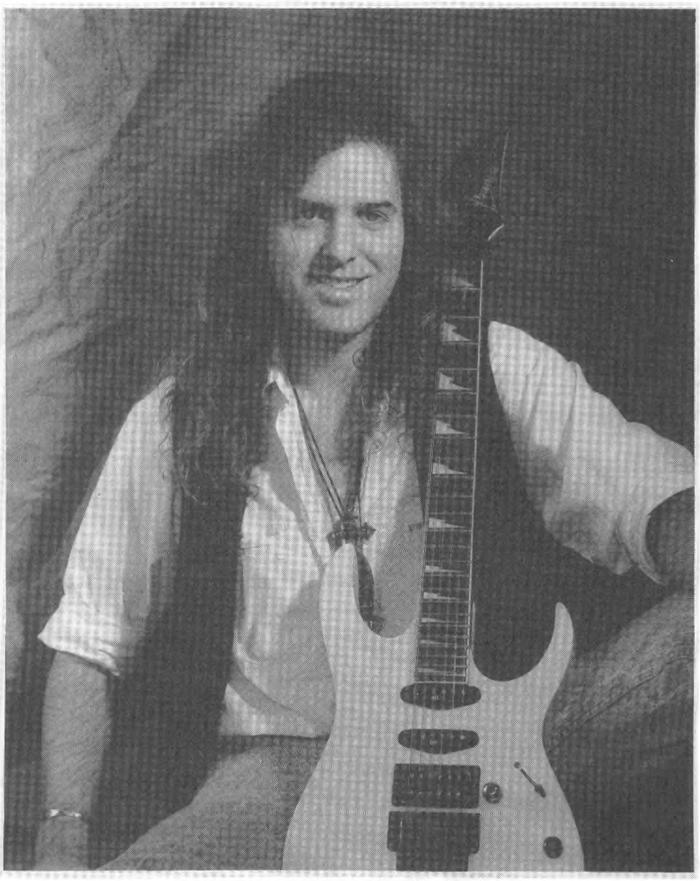
CONTENTS

Authors page..... 3
Introduction..... 4
Music Terms and Fundamentals..... 5
The Major Scale..... 6
Chart of all Major Scales..... 7
Natural Minor Scale..... 10
Major Pentatonic..... 12
Minor Pentatonic..... 14
Blues Scales..... 16
Modes..... 18
- Ionian Mode..... 18
- Dorian Mode..... 20
- Phrygian Mode..... 22
- Lydian Mode..... 24
- Mixolydian Mode..... 26
- Aeolian Mode..... 28
- Locrian Mode..... 30

Harmonic Minor Scales..... 32
Melodic Minor..... 34
Diminished Scales..... 36
Whole Tone Scales..... 37
Exotic Scales..... 38
- Ehglimatic, Hirajoshi (Japan)..... 38
- Kumor (Japan), Oriental, Pelog..... 39
- Kokin Joshi (Japan), P'yongio, Iwato (Japan)..... 40
- Chinese, Japanese, Egyptian..... 41
- Scriabin, Hungarian Gypsy, Hungarian Major..... 42
- Romanian, Persian, Hindustan..... 43
- Neopolitan Minor, Neopolitan Major, Overtone..... 44
- Prometheus, Ritusen, Arabian..... 45



Dave Celentano was fortunate to have a high school buddy named Marty Friedman as a guitar teacher in his early years. After graduating G.I.T. in 1986, Dave went on to write five guitar books: ' The Magic Touch', 'Flying Fingers', 'Rock Licks', 'Speed Metal', and 'The Art of Transcribing'. All the books are published by Centerstream Publishing and can be found in your local music store or ordered from Hal Leonard Publishing. Also to Dave's credit are a series of Star Licks videos including 'Randy Rhoads style', 'Eric Clapton style', 'Guitar Tricks', 'Scorpions', 'Aerosmith', and 'Bon Jovi'. He also appeared in Guitar Player Magazine's 'Spotlight' column in May, 1991.

Currently Dave is writing columns and transcribing for Guitar School magazine, teaching full time at Waltrips Music Centers in Arcadia, California and performing clinics regularly at G.I.T. and music stores in the Los Angeles, San Diego and Las Vegas areas featuring his eight finger tapping technique.

Introduction

This book covers all the most common scales and exotic scales, theory on how they're constructed and practical applications. No prior music theory is necessary, since every section is broken down and explained very clearly.

The knowledge of many scales can add color and character to your solos. Depending on the scale, you can make a solo sound scary and mystical or bright and melodious.

Your ultimate goal should be to take these scales and use them to enhance your own playing.



Music Terms and Fundamentals

Before you dive into this book, there's a few musical terms and fundamentals you must first understand:

1.) **Half step**- The distance between any two notes that are one fret apart

Example - C to C#, C# to D, D to D#, etc.
These are all half steps.

2.) **Whole step**- The distance between any two notes that are two frets apart.

Example - C to D, D to E, E to F#, etc.
These are all whole steps.

3.) **Sharp (#)**- The sharp symbol indicates the raising of a note by one half step (one fret).

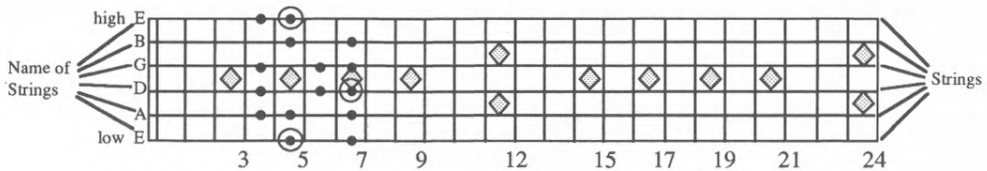
4.) **Flat (b)** - The flat symbol indicates the lowering of a note by one half step (one fret).

5.) **The music alphabet**- In music we deal with seven natural letters (A, B, C, D, E, F, G) and five accidental letters indicated by a sharp (#) or flat (b) symbol (A# or Bb, C# or Db, D# or Eb, F# or Gb, G# or Ab). Here's what the music alphabet looks like in order:
A, A# or Bb, B, C, C# or Db, D, D# or Eb, E, F, F# or Gb, G, G# or Ab, A, (repeat)

Notice that there's no sharp or flat between B-C and E-F. Also note that the accidentals (notes with a sharp or flat) have two possible names.
Example - A# can also be called Bb, F# can also be called Gb, etc.

If you don't understand why these notes have two possible names, then just take it as fact and memorize which ones they are. By the time you've completed this book you'll understand this more clearly.

6.) The scales in this book are charted out on a graph neck diagram like this:



black dots = fingerings
shaded diamonds = position markers
circled dots = root of scale

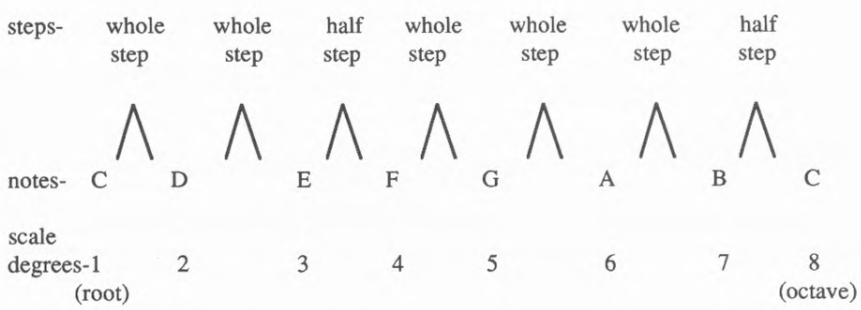
The Major Scale
(mother of all scales)

The Major scale is the mother of all scales. All scales, whether they're Pentatonic, Blues, Minor, etc., will be constructed using the Major scale of the same name as a reference.

Example - C Pentatonic will be constructed from the C major scale, A Blues will be constructed from the A major scale, etc.

Pay particular attention to the ideas and concepts of the Major scale as we will be constantly referring back to it. Re-read this information if you have to. Let's move forward and see how the Major scale is constructed.

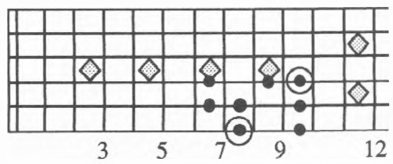
C Major scale



The first degree of any scale is usually referred to as the root or tonal center. The number under each letter represents the scale degree of that note.

Example- The 3 under E means that E is the third scale degree in C Major. The 6 under A means that A is the sixth scale degree in C Major.

Now play the Major scale and get the sound of it in your ears. Try playing it ascending and descending.



C Major Scale

The Major scale is a seven note scale. The eighth note is an octave of the first note (root). Octave means the same note played eight scale degrees higher or lower, depending on the situation.

Each note in the Major scale is either a whole step or half step apart. The formula pattern for whole and half steps for all major scales goes like this:

<u>whole, whole, half, whole, whole, whole, half.</u> Memorize this! If you want to build any major scale, just follow this formula.

For your reference I've included a chart of all the major scale keys. Notice that there's different amounts of sharps and flats for each scale key. This is so that each scale will correspond with the major scale formula (whole, whole, half, whole, whole, whole, half).

	whole	**whole**	**half**	**whole**	**whole**	**whole**	**half**	
Key of C -	C	D	E	F	G	A	B	C
" " G -	G	A	B	C	D	E	F#	G
" " D -	D	E	F#	G	A	B	C#	D
" " A -	A	B	C#	D	E	F#	G#	A
" " E -	E	F#	G#	A	B	C#	D#	E
" " B -	B	C#	D#	E	F#	G#	A#	B
" " F# -	F#	G#	A#	B	C#	D#	E#	F#
" " C# -	C#	D#	E#	F#	G#	A#	B#	C#
" " F -	F	G	A	Bb	C	D	E	F
" " Bb -	Bb	C	D	Eb	F	G	A	Bb
" " Eb -	Eb	F	G	Ab	Bb	C	D	Eb
" " Ab -	Ab	Bb	C	Db	Eb	F	G	Ab
" " Db -	Db	Eb	F	Gb	Ab	Bb	C	Db
" " Gb -	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
" " Cb -	Cb	Db	Eb	Fb	Gb	Ab	Bb	Cb

C Major Scale

The Major scale is a seven note scale. The eighth note is an octave of the first note (root). Octave means the same note played eight scale degrees higher or lower, depending on the situation.

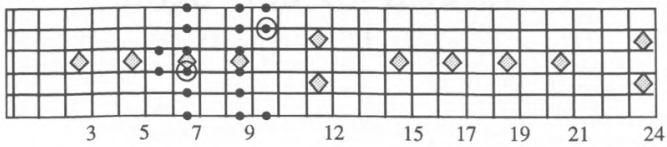
Each note in the Major scale is either a whole step or half step apart. The formula pattern for whole and half steps for all major scales goes like this:

<u>whole, whole, half, whole, whole, whole, half.</u> Memorize this! If you want to build any major scale, just follow this formula.

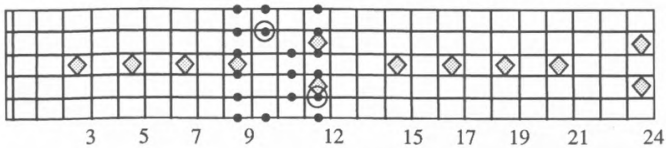
For your reference I've included a chart of all the major scale keys. Notice that there's different amounts of sharps and flats for each scale key. This is so that each scale will correspond with the major scale formula (whole, whole, half, whole, whole, whole, half).

	whole	**whole**	**half**	**whole**	**whole**	**whole**	**half**	
Key of C -	C	D	E	F	G	A	B	C
" " G -	G	A	B	C	D	E	F#	G
" " D -	D	E	F#	G	A	B	C#	D
" " A -	A	B	C#	D	E	F#	G#	A
" " E -	E	F#	G#	A	B	C#	D#	E
" " B -	B	C#	D#	E	F#	G#	A#	B
" " F# -	F#	G#	A#	B	C#	D#	E#	F#
" " C# -	C#	D#	E#	F#	G#	A#	B#	C#
" " F -	F	G	A	Bb	C	D	E	F
" " Bb -	Bb	C	D	Eb	F	G	A	Bb
" " Eb -	Eb	F	G	Ab	Bb	C	D	Eb
" " Ab -	Ab	Bb	C	Db	Eb	F	G	Ab
" " Db -	Db	Eb	F	Gb	Ab	Bb	C	Db
" " Gb -	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
" " Cb -	Cb	Db	Eb	Fb	Gb	Ab	Bb	Cb

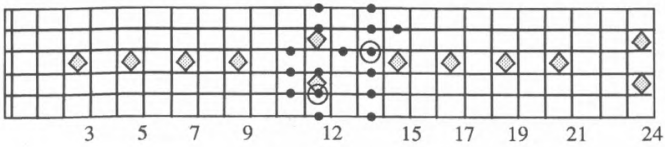
Pattern #3



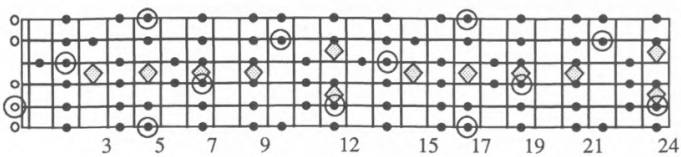
Pattern #4



Pattern #5



"A" Major scale covering the entire fretboard:



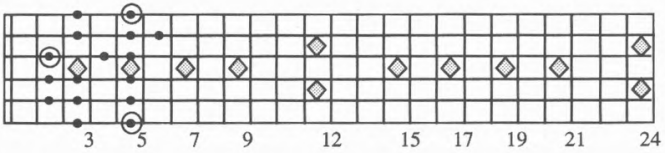
The Major scale is a bright, happy sounding scale. This scale is used more often in jazz and country music than rock. Generally, the Major scale works over a major chord, major 7th chord or power chord of the same name.

Example - Play the 'A' Major scale over an A major chord, A major 7th chord or A power chord. Play the 'D' Major scale over a D major chord,D major 7th chord or D power chord.

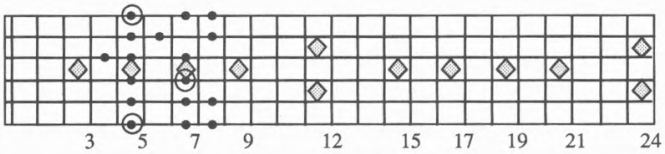
Natural Minor Scale
(Relative Minor)

	A	B	C	D	E	F	G	A
Formula -	**1**	**2**	**b3**	**4**	**5**	**b6**	**b7**	**8**

Pattern #1



Pattern #2



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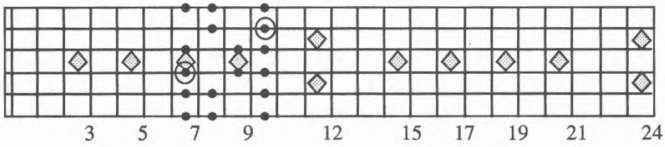

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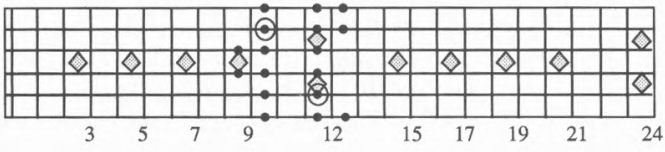

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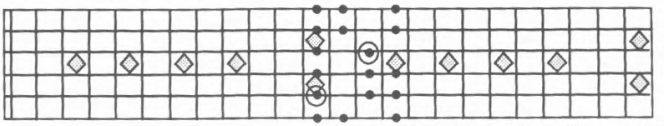
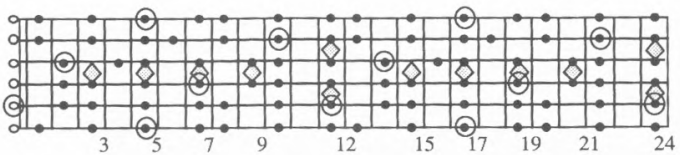


'A' Natural Minor covering the entire fretboard:



By flatting the 3rd, 6th and 7th notes of any Major scale by a half step, you have the Natural Minor scale. The Natural Minor scale is darker sounding than Major. Generally, the Natural Minor scale works over a minor chord, minor 7th chord or power chord of the same name.

You're probably wondering what 'Relative Minor' means. Well, every Major scale has Relative Minor scale within it. The Relative Minor contains the same notes as its Major, except that it starts and ends on the 6th degree of the Major scale.

Example - C Major

	C	D	E	F	G	A	B	C
ormula -	1	2	3	4	5	6	7	8

Notice that the sixth note in C Major is 'A'. That means that the Relative Minor (Natural Minor) of C Major is 'A' Relative Minor (A B C D E F G A).

Example - G Major

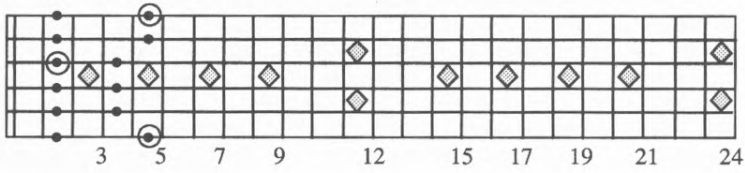
	G	A	B	C	D	E	F#	G
Formula -	1	2	3	4	5	6	7	8

The sixth note in G Major is 'E'. That means 'E' is the Relative Minor (Natural Minor) of G Major. 'E' Relative Minor (E F# G A B C D E).

Major Pentatonic

	A	**B**	**C#**	**E**	**F#**	**A**
Formula -	**1**	**2**	**3**	**5**	**6**	**8**

Pattern #1



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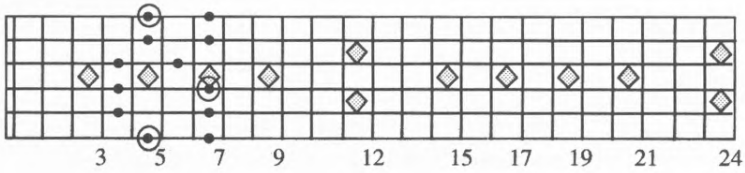

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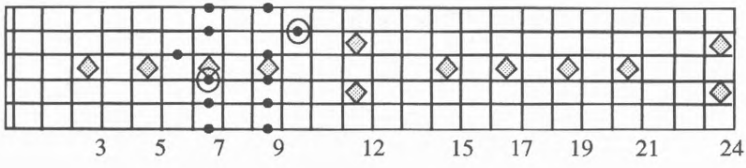

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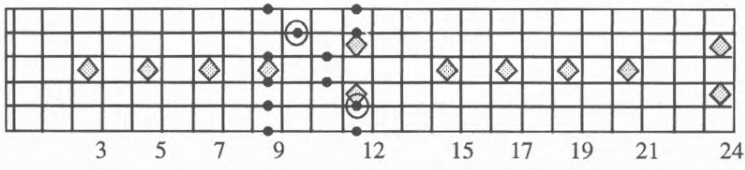

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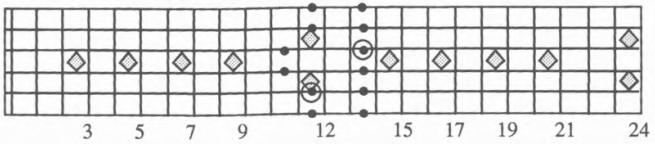
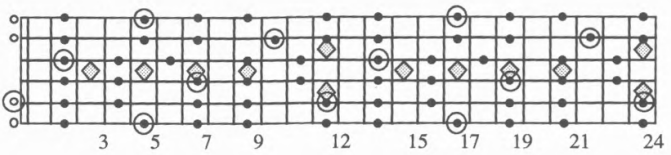
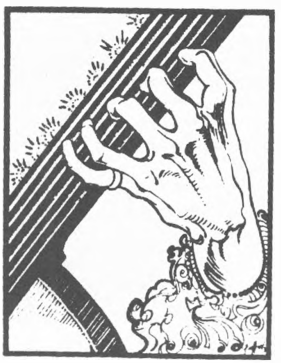


'A' Major Pentatonic covering the entire fretboard:



By deleting the 4th and 7th notes of any Major scale, you have the Major Pentatonic scale. The Major Pentatonic scale is similar to the Major scale in its application. It has a country or country rock flavor. Generally, the Major Pentatonic works over a major chord or power chord of the same name.

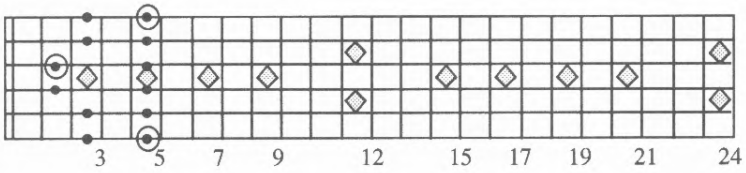
The name "Pentatonic' is derived from 'penta', meaning 5 in Greek and 'tonic', meaning tone. So the Pentatonic scale is a five tone scale. 'A' Major Pentatonic has only five different notes - A, B, C#, E and F#. All the other notes are just repeated an octave higher.



Minor Pentatonic

	A	C	D	E	G	A
Formula -	**1**	**b3**	**4**	**5**	**b7**	**8**

Pattern #1



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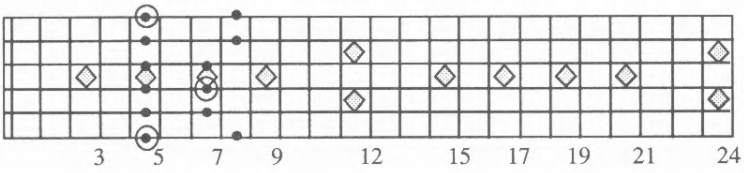

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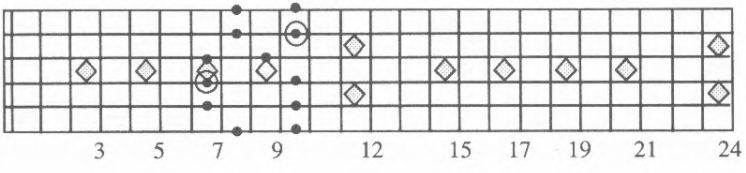

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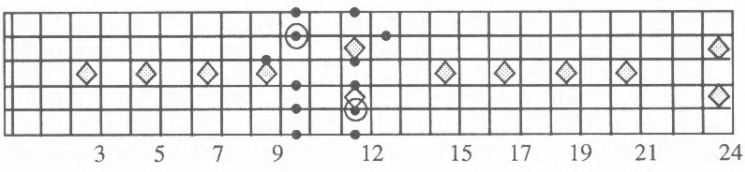
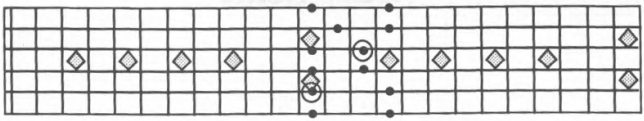
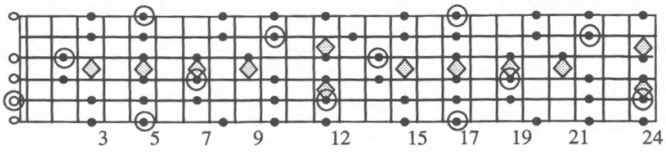




'A' Minor Pentatonic covering the entire fretboard:



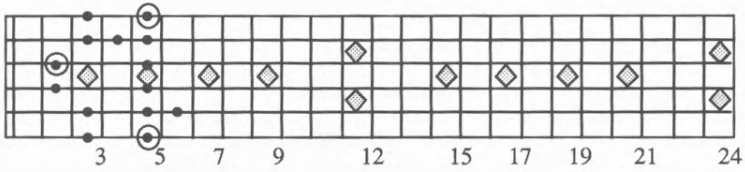
By flatting the 3rd and 7th notes of any Major scale by a half step and deleting the 2nd and 6th notes, you have the Minor Pentatonic scale. The Minor Pentatonic is similar to the Natural Minor in its application. The scale was used almost exclusively by legendary sixties guitarists Eric Clapton and Jimi Hendrix. Today it still remains one of the most often played scales, and players like Eddie Van Halen, Randy Rhoads and Yngwie Malmsteen often combine it with other scales like Natural Minor, Harmonic Minor and Diminished. Generally, Minor Pentatonic works over a minor chord, minor 7th chord or power chord of the same name.



Blues Scale

	A	**C**	**D**	**Eb**	**E**	**G**	**A**
Formula -	**1**	**b3**	**4**	**b5**	**5**	**b7**	**8**

Pattern #1



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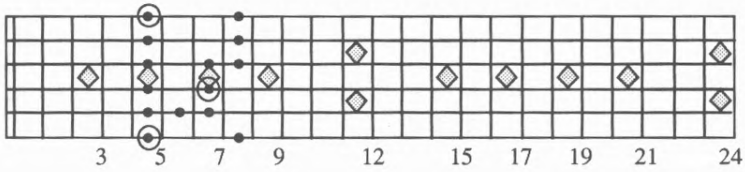

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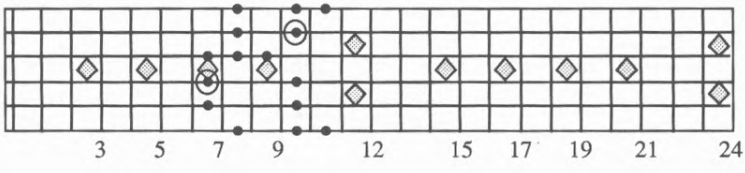

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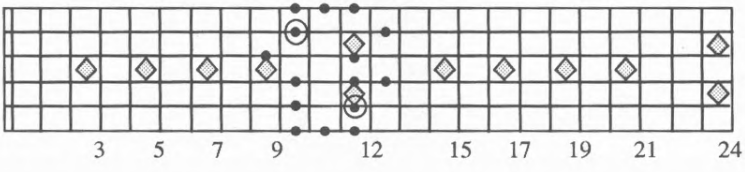
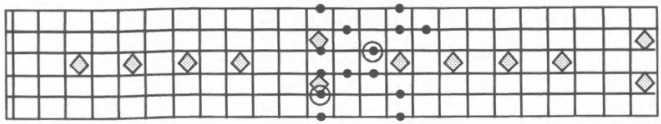
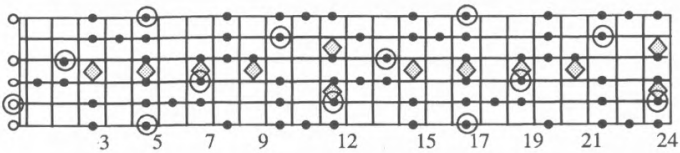
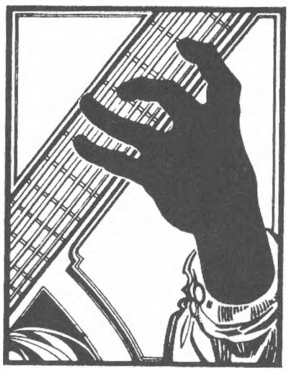




'A' Blues covering the entire fretboard:



The Blues scale is exactly the same as the Minor Pentatonic, except an additional note is added. That additional note is called the 'flatted fifth' (b5), or more commonly known as the 'blues note'. The addition of the blues note creates a tension or unresolved sound. Usually, the blues note is played as a 'passing tone', which means that it is used to pass from one note to another (the 5th to the 4th scale degrees). For the most part, the blues note is not a good note to end a lick or phrase on because of its unresolved sound. This scale works over a minor chord, minor 7th chord or power chord of the same name



Modes

This section is on the modes. These little guys can get pretty confusing, so read carefully. In a nutshell, a mode is just an inversion of the Major scale (an inversion is the rearranging of the order of notes). Below are the notes of the C Major scale and the mode names corresponding with each scale degree:

C	D	E	F	G	A	B	C
Ionian	**Dorian**	**Phrygian**	**Lydian**	**Mixolydian**	**Aeolian**	**Locrian**	**Ionian**

Memorize the order of these modes and their names.

An easy way to remember whether a particular mode works over a major or minor chord is to look at the third scale degree in the formula. If the third note is flatted (a flat sign before it), then the mode works over a minor chord. If the third note is a natural (no flat sign before it), then the mode works over a major chord.

Since Ionian is the first mode and starts and ends on the first note of the Major scale, the Ionian mode is simply just the Major scale. The second mode is the Dorian and starts on the second note in the Major scale. This means you play the C major scale beginning on 'D' and ending on 'D'. The Dorian mode looks like this:

	D	E	F	G	A	B	C	D
Formula -	**1**	**2**	**b3**	**4**	**5**	**6**	**b7**	**8**

The third mode is Phrygian and starts on the third note in the Major scale. This means you play the C Major scale beginning on 'E' and ending on 'E'. The E Phrygian mode looks like this:

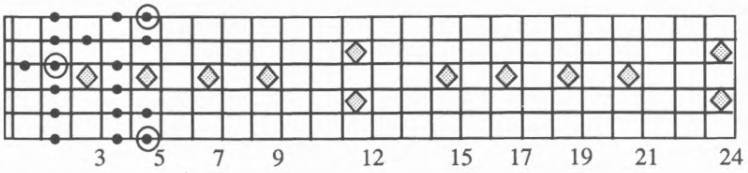
	E	F	G	A	B	C	D	E
Formula -	**1**	**b2**	**b3**	**4**	**5**	**b6**	**b7**	**8**

The same process is used to complete the rest of the modes. Notice that there are seven different modes, one for each note of the Major scale.

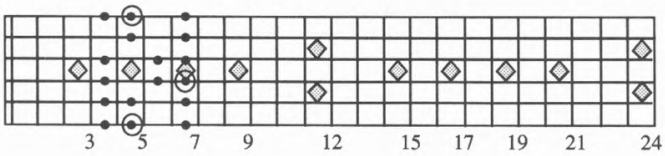
Ionian Mode

	A	B	C#	D	E	F#	G#	A
Formula -	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**

Pattern #1



Pattern #2



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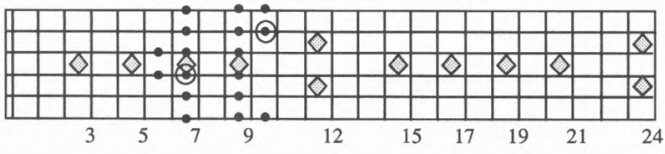
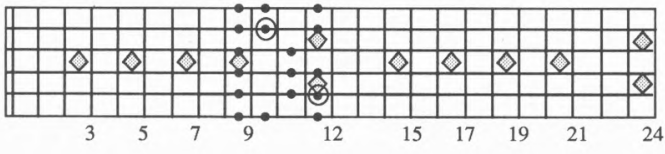
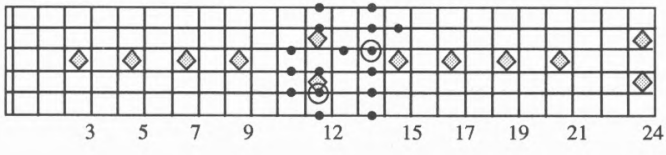


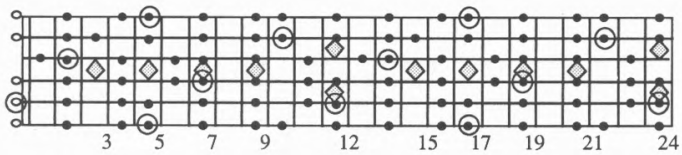
Pattern #4



Pattern #5



'A' Ionian covering the entire fretboard:

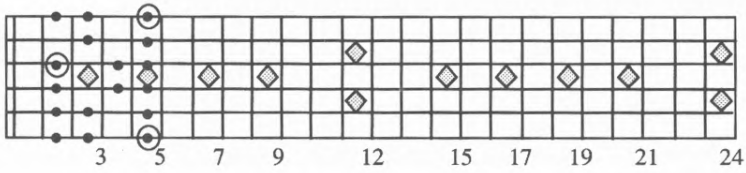


The application of Ionian is the same as the Major scale. Generally, Ionian works over a major chord, major 7th chord or power chord of the same name.

Dorian Mode

	A	B	C	D	E	F#	G	A
Formula -	**1**	**2**	**b3**	**4**	**5**	**6**	**b7**	**8**

Pattern #1



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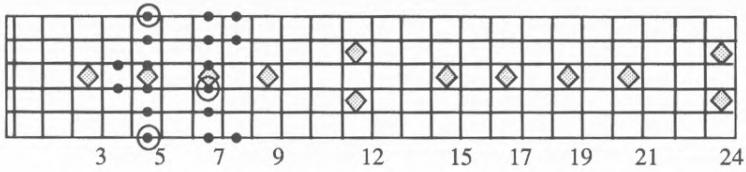

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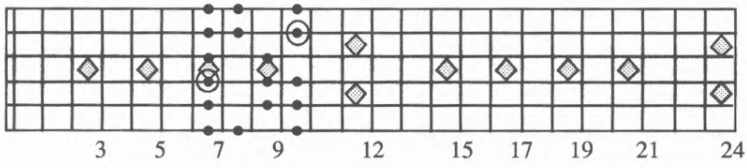

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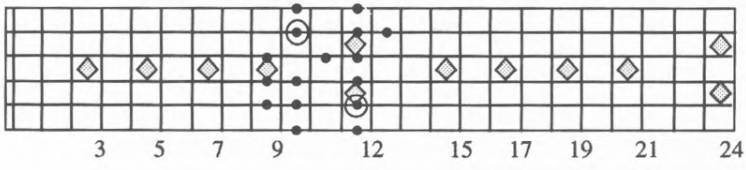
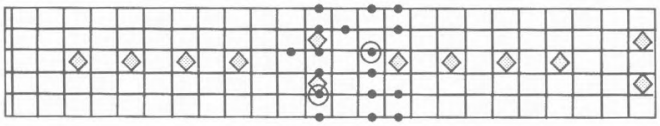
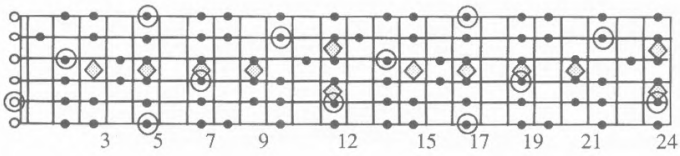


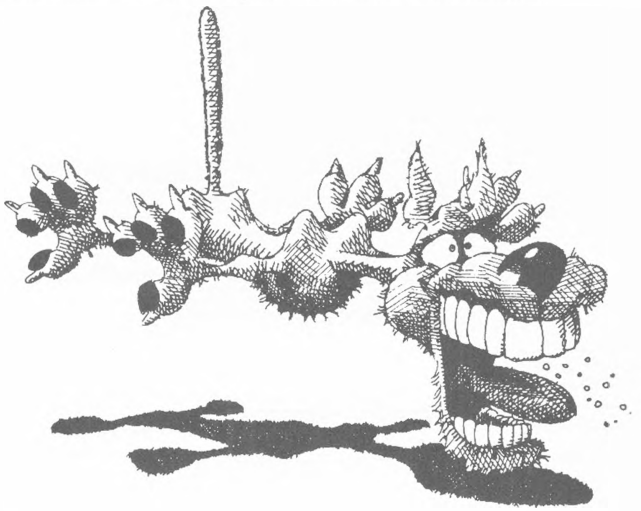


'A' Dorian covering the entire fretboard:



By flatting the 3rd and 7th notes of any Major scale by a half step, you have the Dorian Mode.

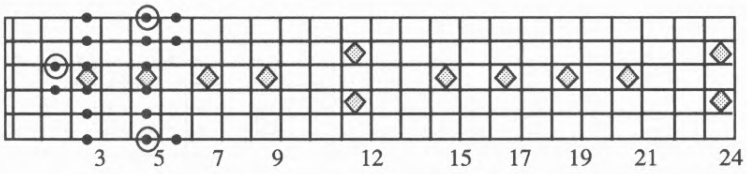
Dorian's soulful sound lends itself greatly to the blues. This mode is used often by Carlos Santana and generally works over a minor chord, minor 7th chord or power chord of the same name.



Phrygian Mode

	A	Bb	C	D	E	F	G	A
Formula -	**1**	**b2**	**b3**	**4**	**5**	**b6**	**b7**	**8**

Pattern #1



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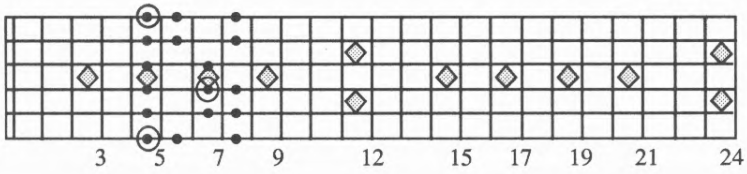

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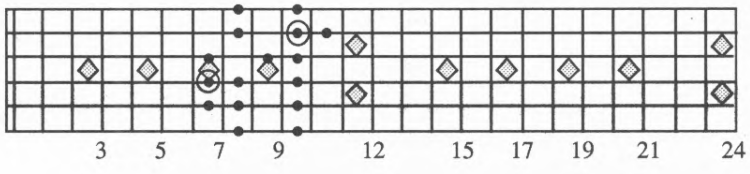
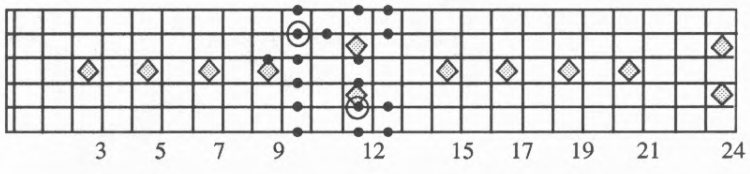
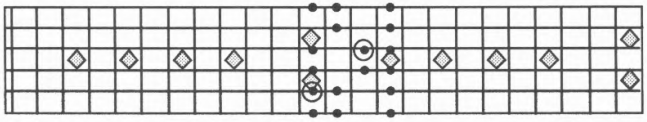
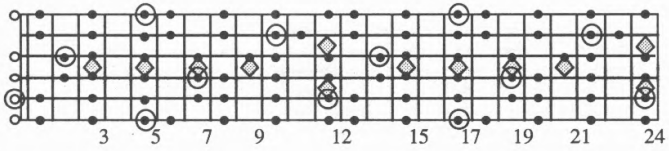


Pattern #4



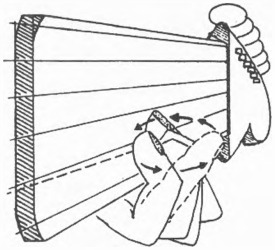


'A' Phrygian covering the entire fretboard:



By flatting the 2nd, 3rd, 6th, and 7th notes of any Major scale by a half step, you have the Phrygian mode.

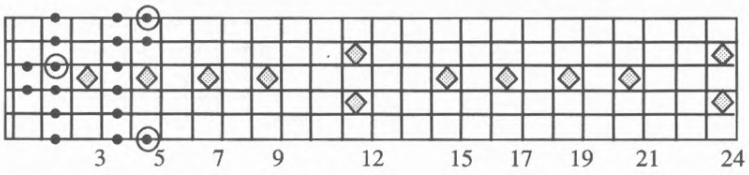
This eerie sounding scale is used extensively by Al Di Meola and Yngwie Malmsteen. Generally, Phrygian works best over a minor chord, minor 7th chord or power chord of the same name.



Lydian Mode

	A	B	C#	D#	E	F#	G#	A
Formula -	**1**	**2**	**3**	**#4**	**5**	**6**	**7**	**8**

Pattern #1



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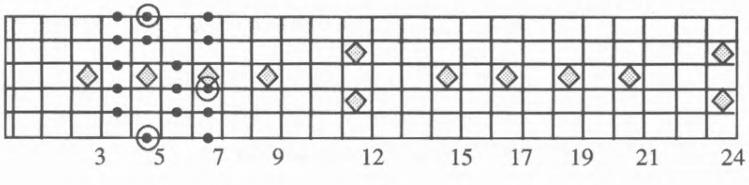

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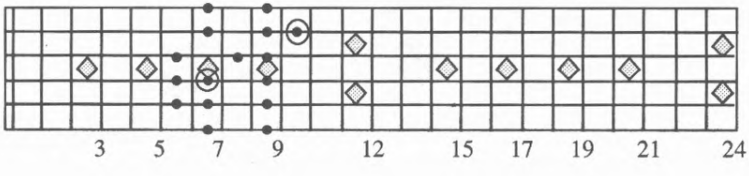

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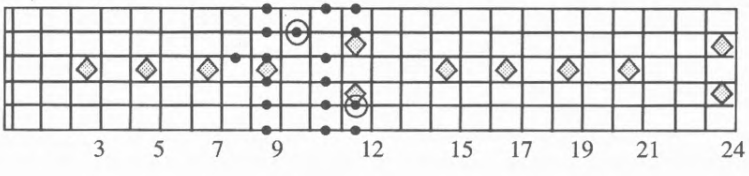
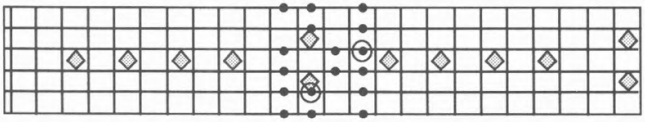
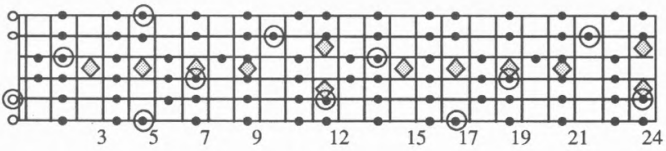




'A' Lydian covering the entire fretboard:



By sharping the 4th note of any Major scale by a half step, you have the Lydian mode.

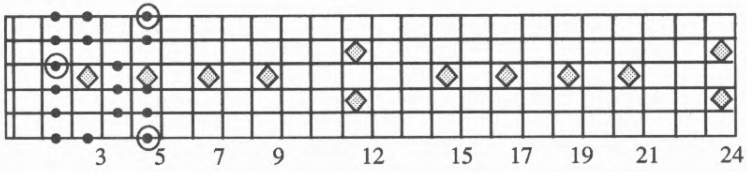
This mode is common in jazz, but you can hear rockers Joe Satriani and Steve Vai use it often. Generally, Lydian works over a major chord, major 7th chord or power chord of the same name.



Mixolydian Mode

	A	B	C#	D	E	F#	G	A
Formula -	**1**	**2**	**3**	**4**	**5**	**6**	**b7**	**8**

Pattern #1



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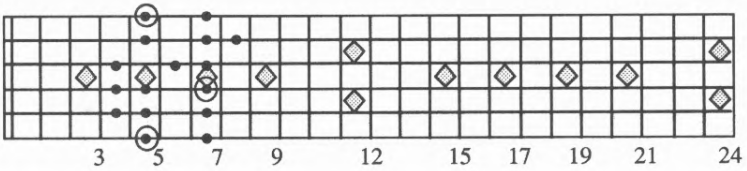

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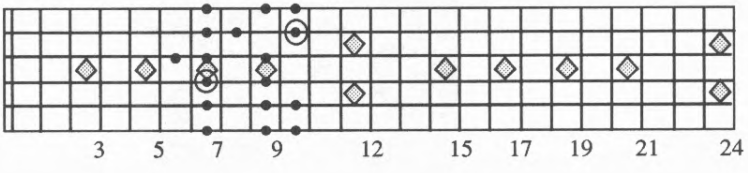
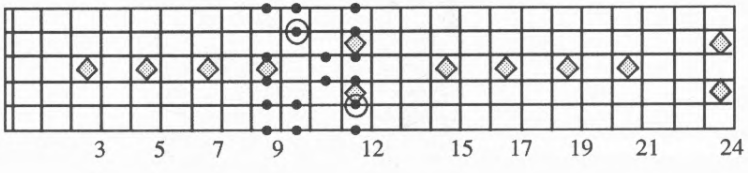
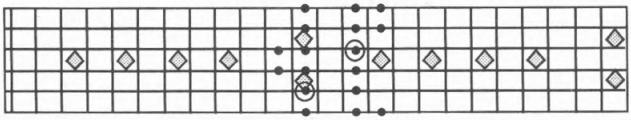
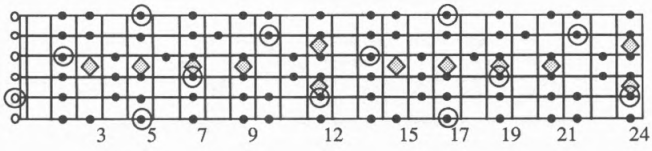


Pattern #4





'A' Mixolydian covering the entire fretboard:



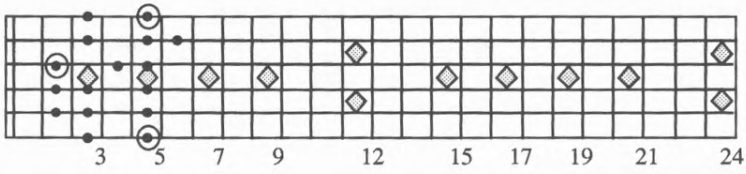
By flatting the 7th note of any Major scale by a half step, you have the Mixolydian mode.

This bluesy sounding mode is often used in three chord rock and roll. Generally, Mixolydian works over a major chord, dominant 7th chord or power chord of the same name.

Aeolian Mode

	A	B	C	D	E	F	G	A
Formula -	**1**	**2**	**b3**	**4**	**5**	**b6**	**b7**	**8**

Pattern #1



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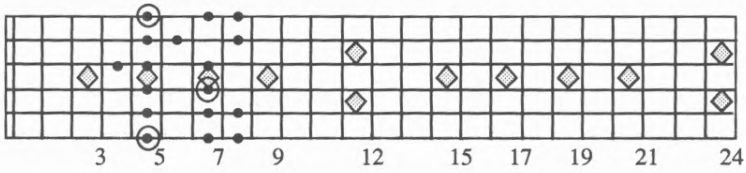

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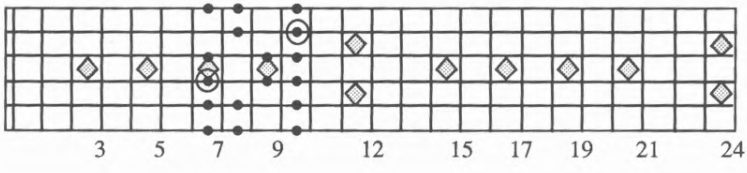

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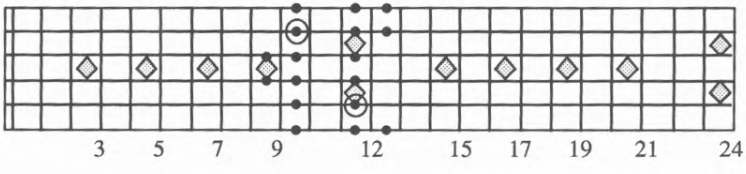

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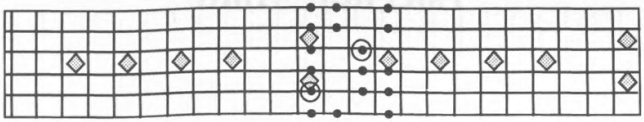
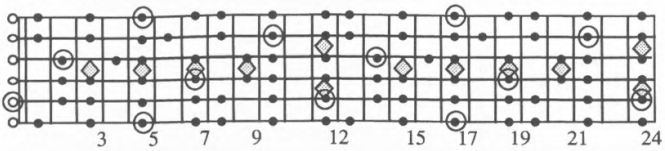


'A' Aeolian covering the entire fretboard:



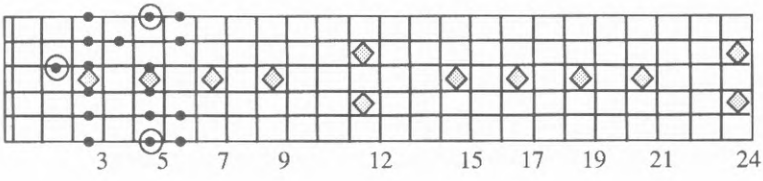
By flatting the 3rd, 6th and 7th notes of any Major scale by a half step, you have the Aeolian mode.

The Aeolian mode is exactly the same as the Natural Minor scale. This dark sounding mode is one of the most frequently used scales in rock and heavy metal. Generally, Aeolian works over a minor chord, minor 7th chord or power chord of the same name.

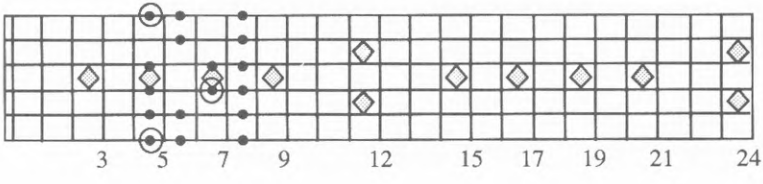
Locrian Mode

	A	Bb	C	D	Eb	F	G	A
Formula -	**1**	**b2**	**b3**	**4**	**b5**	**b6**	**b7**	**8**

Pattern #1



Pattern #2



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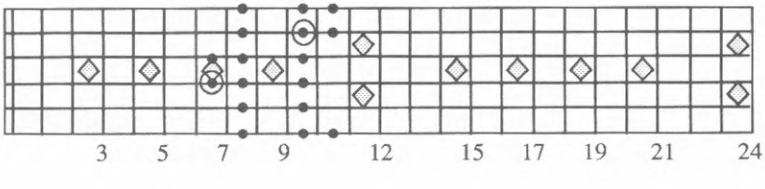

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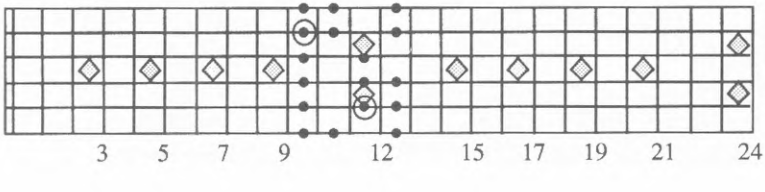

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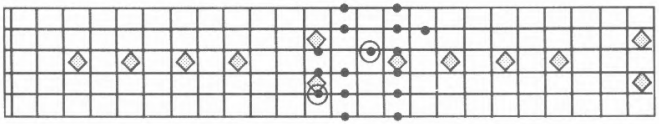
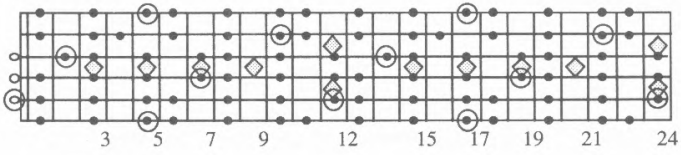
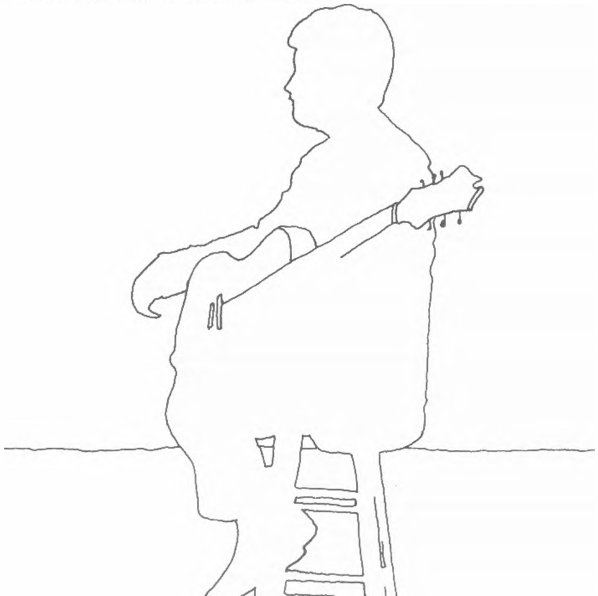


'A' Locrian covering the entire fretboard:



By flatting the 2nd, 3rd, 5th, 6th and 7th notes of any Major scale by a half step, you have the Locrian mode.

Used primarily in jazz, Locrian works over a minor 7th b5 chord or diminished triad of the same name.

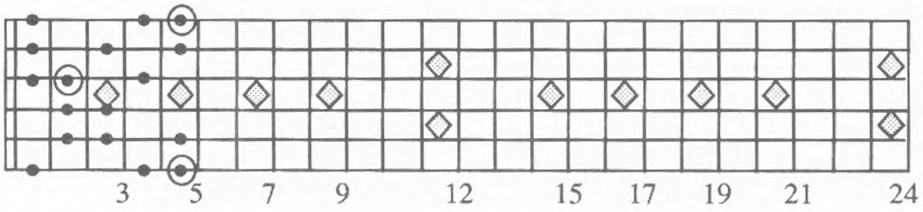


Harmonic and Melodic Minor Scales

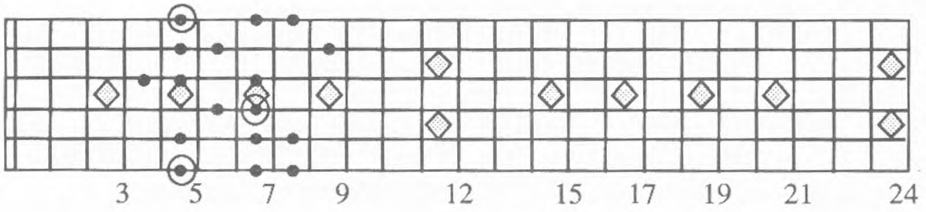
Harmonic Minor

	A	B	C	D	E	F	G#	A
Formula -	**1**	**2**	**b3**	**4**	**5**	**b6**	**7**	**8**

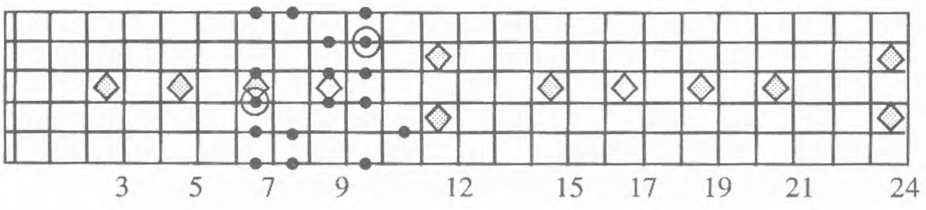
Pattern #1



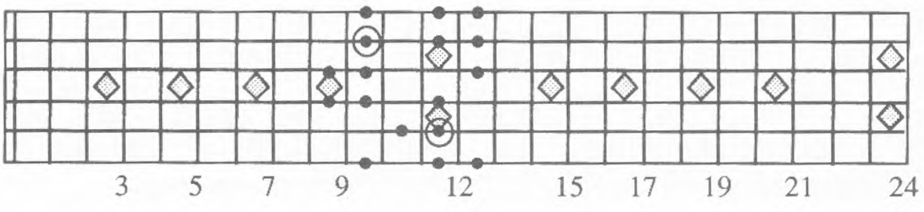
Pattern #2

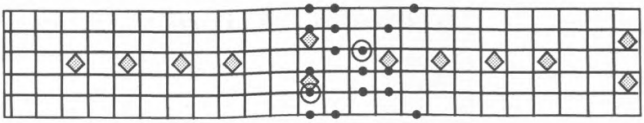


Pattern #3

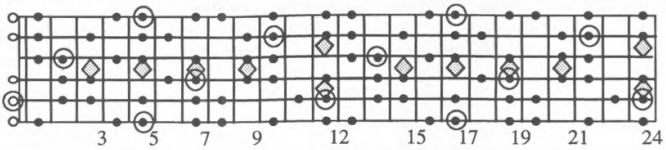


Pattern #4





'A' Harmonic Minor covering the entire fretboard:



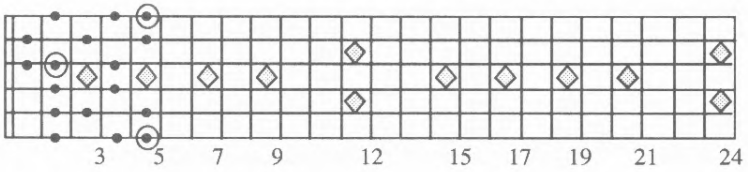
By flatting the 3rd and 6th notes of any Major scale by a half step, you have the Harmonic Minor scale.

Harmonic Minor has a haunting and evil sound, making it the choice scale for guitarists such as Randy Rhoads and Yngwie Malmsteen. This scale sounds very classical too. Harmonic Minor works over a minor chord or power chord of the same name.

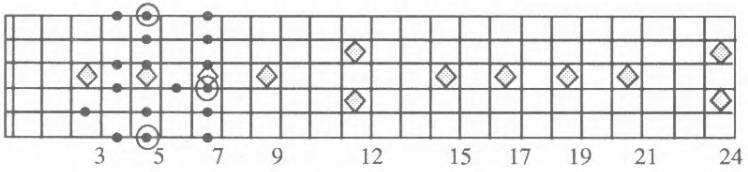
Melodic Minor

	A	B	C	D	E	F#	G#	A
Formula -	**1**	**2**	**b3**	**4**	**5**	**6**	**7**	**8**

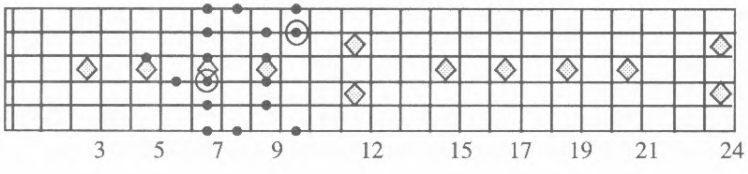
Pattern #1



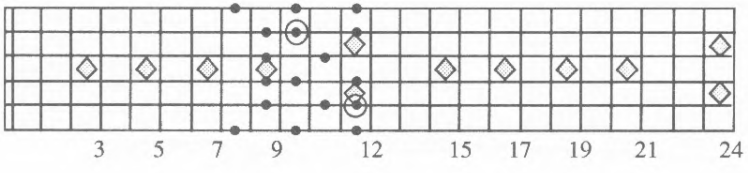
Pattern #2

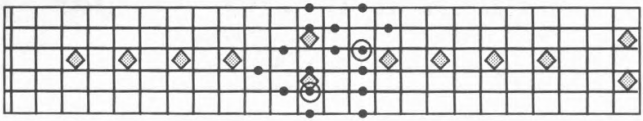


Pattern #3

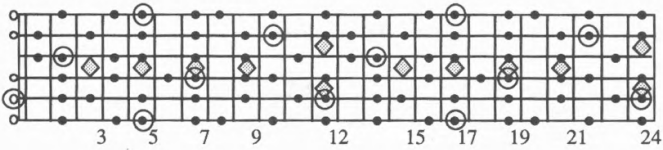


Pattern #4





'A' Melodic Minor covering the entire fretboard:



By flatting the 3rd note of any Major scale by a half step, you have the Melodic Minor scale.

The Melodic Minor scale is used most in jazz. The traditional way of playing this scale is to ascend with Melodic Minor and descend with Natural Minor (Aeolian mode). Generally, Melodic Minor works over a minor chord or power chord of the same name.



Diminished and Whole Tone Scales

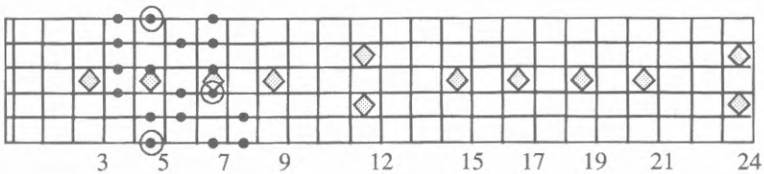
The last two scales, Diminished and Whole Tone, are often dubbed 'symmetrical scales'. Symmetrical meaning scales that have repeating finger patterns, making them easy to memorize and play. Because the finger patterns are repeating, there will only be two finger patterns presented.

For Diminished, move the finger pattern up <u>three</u> frets and repeat. For Whole Tone, move the finger pattern up <u>two</u> frets and repeat. Continue this process all the way up the neck for both scales.

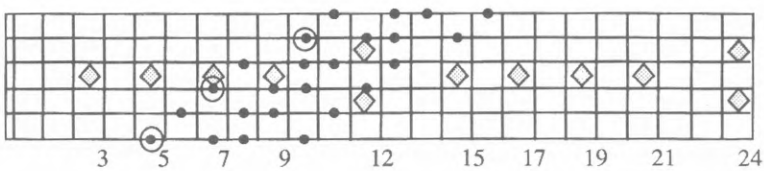
Diminished Scale

A	B	C	D	Eb	F	F#	G#	A
Formula - 1	**2**	**b3**	**4**	**b5**	**b6**	**6**	**7**	**8**

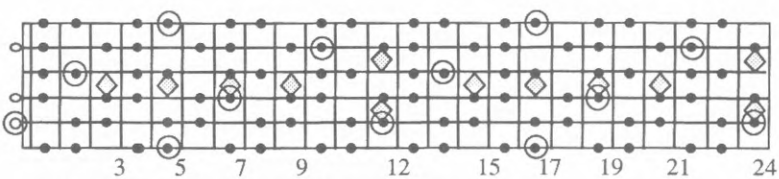
Pattern #1



Pattern #2



'A' Diminished covering the entire fretboard:



The Diminished scale is another eerie sounding scale. Unlike all the other seven note scales (except Pentatonic), the Diminished scale has <u>eight</u> different notes.

Diminished works well over a major chord, dominant 7th chord or power chord, but start the Diminished scale one half step higher than the root of the chord.

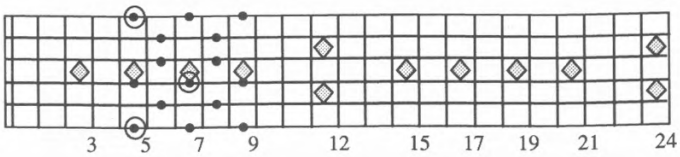
Example - For a 'A' power chord, play 'A#' Diminished scale.
- For a 'B' dominant 7th chord, play 'C' Diminished scale.

The Diminished scale also works over a diminished chord of the same name.

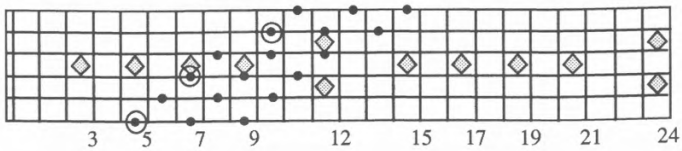
Whole Tone Scale

A	B	C#	D#	F	G	A
Formula - 1	**2**	**3**	**#4**	**b6**	**b7**	**8**

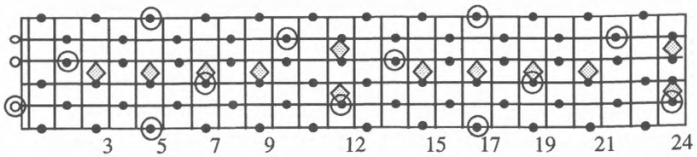
Pattern #1



Pattern #2



'A' Whole Tone covering the entire fretboard:



The Whole Tone scale is used most often in Jazz.. Notice this scale has <u>six</u> different notes.

Generally, the Whole Tone is played over a dominant 7th chord of the same name. This scale isn't too practical in rock, so if nothing else, it makes a great stretching exercise.

Exotic Scales

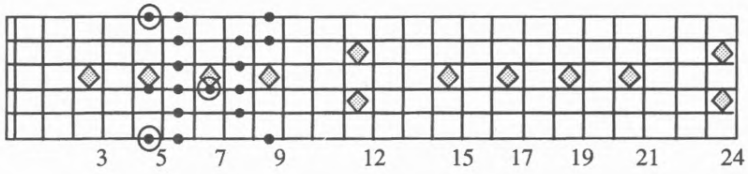
These exotic scales come from an array of cultures around the world, therefore many of them may sound unorthodox. Given some time though, some of these scales may become acceptable to your ear. By exploring these exotic scales, many new licks and ideas may come to surface.

For each scale I've included only one finger pattern, which I felt consisted of the easiest and most comfortable fingerings. But don't let this stop you from inventing your own fingerings. If you find the sound of one of these exotic scales pleasing, learn the scale all over the fretboard.

Englimatic

	A	Bb	C#	Eb	F	G	G#	A
Formula -	**1**	**b2**	**3**	**b5**	**b6**	**b7**	**7**	**8**

Pattern

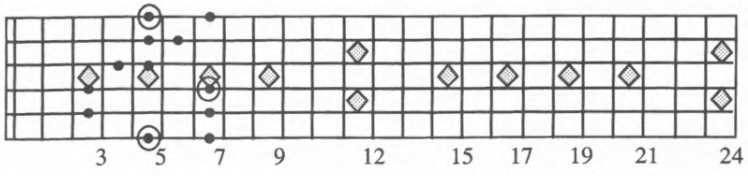


Play Englimatic over a minor chord or power chord, but start the scale a half step below the root of the chord.

Hirajoshi (Japan)

	A	B	C	E	F	A
Formula -	**1**	**2**	**b3**	**5**	**b6**	**8**

Pattern

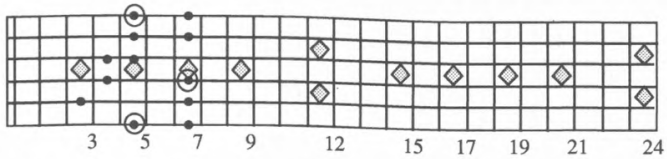


Play Hirajoshi over a minor chord or power chord of the same name.

Kumoi (Japan)

	A	B	C	E	F#	A
Formula -	**1**	**2**	**b3**	**5**	**6**	**8**

Pattern

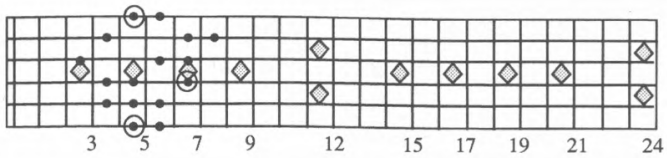


Play Kumoi over a minor chord or power chord of the same name.

Oriental

	A	Bb	C#	D	Eb	F#	G	A
Formula -	**1**	**b2**	**3**	**4**	**b5**	**6**	**b7**	**8**

Pattern

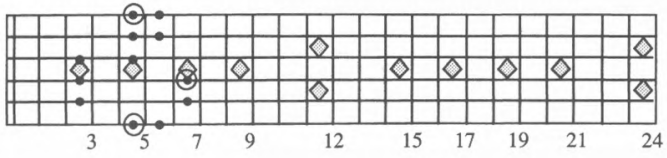


Play Oriental over a dominant 7th chord or power chord of the same name. Notice the tension caused by the b5 in this scale.

Pelog

	A	Bb	C	E	F	A
Formula -	**1**	**b2**	**b3**	**5**	**b6**	**8**

Pattern

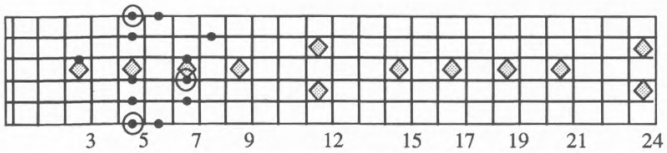


Play Pelog over a minor chord or power chord of the same name.

Kokin Joshi (Japan)

	A	Bb	D	E	G	A
Formula -	**1**	**b2**	**4**	**5**	**b7**	**8**

Pattern

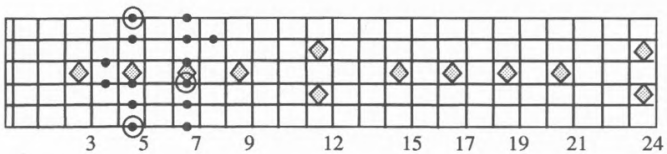


Play Kokin Joshi over a power chord of the same name.

P'yongio

	A	B	D	E	F#	G	A
Formula -	**1**	**2**	**4**	**5**	**6**	**b7**	**8**

Pattern

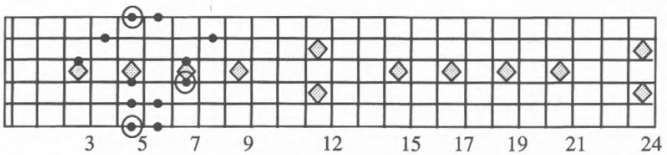


Play the P'yongio over a power chord of the same name.

Iwato (Japan)

	A	Bb	D	Eb	G	A
Formula -	**1**	**b2**	**4**	**b5**	**b7**	**8**

Pattern

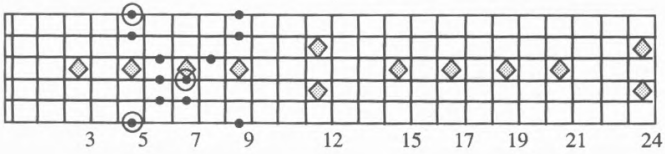


Play Iwato over a single bass note of the same name, since there are no common chord tones to build a chord from the root.

Chinese

	A	C#	D#	E	G#	A
Formula -	**1**	**3**	**#4**	**5**	**7**	**8**

Pattern

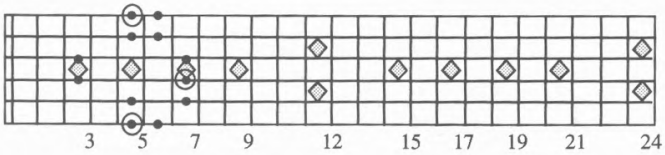


Play Chinese over a major chord or power chord of the same name.

Japanese

	A	Bb	D	E	F	A
Formula -	**1**	**b2**	**4**	**5**	**b6**	**8**

Pattern

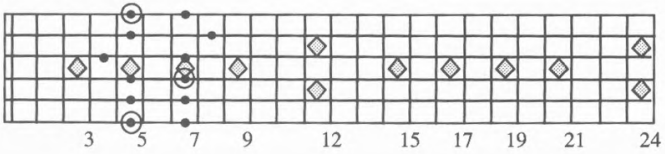


Play Japanese over a power chord of the same name.

Egyptian

	A	B	D	E	G	A
Formula -	**1**	**2**	**4**	**5**	**b7**	**8**

Pattern

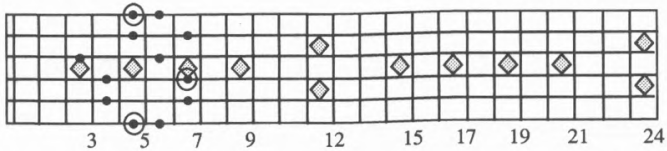


Play Egyptian over a power chord of the same name.

Scriabin

	A	Bb	C#	E	F#	A
Formula -	**1**	**b2**	**3**	**5**	**6**	**8**

Pattern

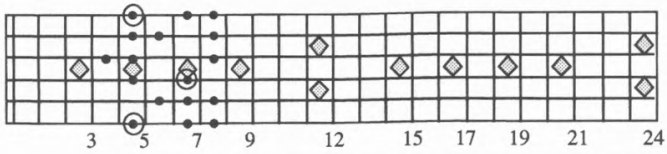


Play Scriabin over a major chord or power chord of the same name.

Hungarian Gypsy

	A	B	C	D#	E	F	G	A
Formula -	**1**	**2**	**b3**	**#4**	**5**	**b6**	**b7**	**8**

Pattern

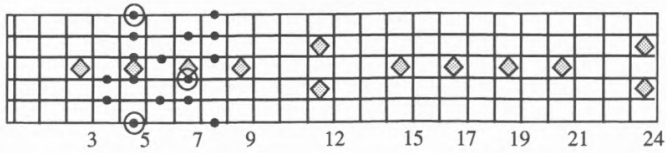


Play Hungarian Gypsy over a minor, minor 7th chord or power chord of the same name.

Hungarian Major

	A	C	C#	D#	E	F#	G	A
Formula -	**1**	**b3**	**3**	**#4**	**5**	**6**	**b7**	**8**

Pattern

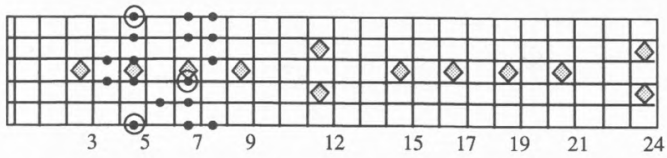


Play Hungarian Major over a major chord or power chord of the same name.

Romanian

	A	B	C	D#	E	F#	G	A
Formula -	**1**	**2**	**b3**	**#4**	**5**	**6**	**b7**	**8**

Pattern

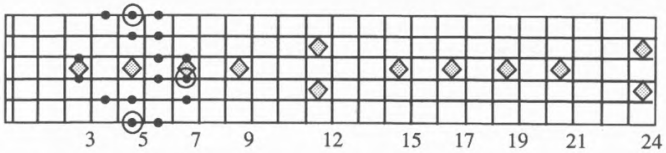


Play Romanian over a minor chord, minor 7th chord or power chord of the same name.

Persian

	A	Bb	C#	D	E	F	G#	A
Formula -	**1**	**b2**	**3**	**4**	**5**	**b6**	**7**	**8**

Pattern

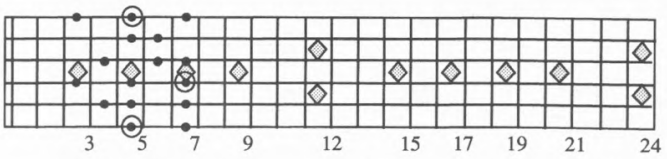


Play Persian over a major chord or power chord of the same name.

Hindustan

	A	B	C#	D	E	F	G	A
Formula -	**1**	**2**	**3**	**4**	**5**	**b6**	**b7**	**8**

Pattern

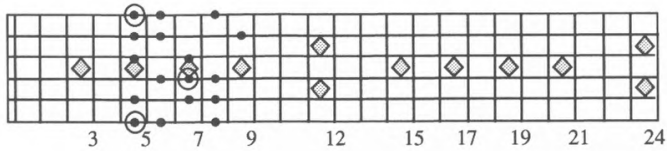


Play Hindustan over a major chord or power chord of the same name.

Neopolitan Minor

	A	Bb	C	D	E	F	G#	A
Formula -	**1**	**b2**	**b3**	**4**	**5**	**b6**	**7**	**8**

Pattern

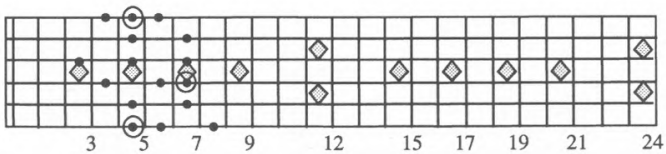


Play Neopolitan Minor over a minor chord or power chord of the same name.

Neopolitan Major

	A	Bb	C	D	E	F#	G#	A
Formula -	**1**	**b2**	**b3**	**4**	**5**	**6**	**7**	**8**

Pattern

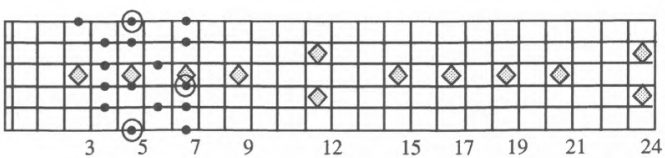


Play Neopolitan Major over a minor chord or power chord of the same name.

Overtone

	A	B	C#	D#	E	F#	G	A
Formula -	**1**	**2**	**3**	**#4**	**5**	**6**	**b7**	**8**

Pattern

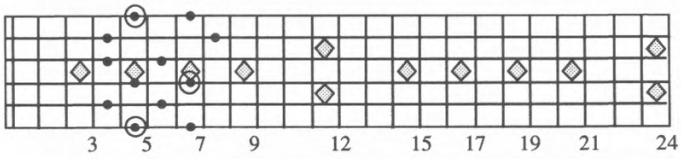


Play Overtone over a major chord, dominant 7th chord or power chord of the same name.

Prometheus

	A	B	C#	D#	G	A
Formula -	**1**	**2**	**3**	**#4**	**b7**	**8**

Pattern

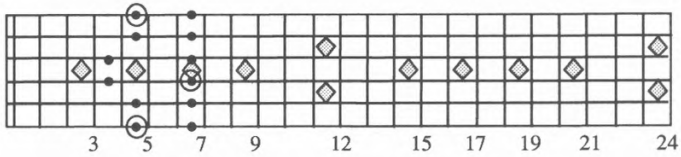


Play Prometheus over a bass note of the same name, since there are no common chord tones to build a chord from the root.

Ritusen

	A	B	D	E	F#	A
Formula -	**1**	**2**	**4**	**5**	**6**	**8**

Pattern

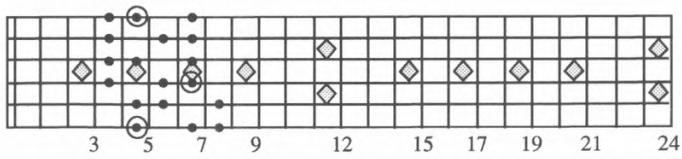


Play Ritusen over a power chord of the same name.

Arabian

	A	B	C	D	Eb	F	F#	G#	A
Formula -	**1**	**2**	**b3**	**4**	**b5**	**b6**	**6 7**	**8**	

Pattern



Play Arabian over a single bass note of the same name, or a Diminished chord of the same name.

Now that you have a clearer idea of the scales, modes and exotic scales, you need to work on understanding how each one sounds. A good way to develop this is to practice playing each scale or mode over the corresponding chords mentioned under each scale. Eventually, you should be able to recognize a scale just by hearing it.

Remember, the more scales you know and understand how to apply them, the more interesting and colorful you can make your solos. Scales are your only tools. What you make with them is up to you!

Keep on Rockin',
Dave Celentano

For free information on Dave's other books or questions regarding theory and the scales covered in this book, write to:

Flying Fingers Productions
P. O. Box 1994
Arcadia, California 91077-1994

GUITAR

MONSTER SCALES AND MODES

A COMPLETE COMPILATION OF SCALES, MODES, EXOTIC SCALES, AND THEORY

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U.S. $7.95

ISBN 0-931759-59-5

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