Learn to solo in seven days

by Dan Denley
Read This First

Important Instructions For This Lesson

1. Watch all the video tutorials (screen capture video) for this lesson first
2. Use the musical examples to practice the concepts discussed in the tutorials
3. Watch the videos from the "Live video" section
4. Use the musical examples to practice the concepts discussed in the videos
5. Take action and do your assignments as quickly as possible!
Everything You Need To Know About Scales!

Play the following melodies using only notation. Practice using a steady rhythm. Use good phrasing and make each melody "sing". Watch the videos to check your work.

**C major played on multiple strings**
D major played on multiple strings
Harmonized D major scale
**Melodic minor**

---

**Compare C maj with C melodic min**

---

**Compare E maj with E melodic min**

---
Harmonic minor

Pentatonic major

Compare C maj (meas. 1-2) with C pent maj (meas. 3-4). Pentatonic major drops the 4th and 7th.

Pentatonic minor

Compare A min (meas. 1-2) with A pent min (meas. 3-4). Pentatonic minor drops the 2nd and 6th.
A minor harmonized scale

Compare A min (meas. 1-2) with A pent min (meas. 3-4). You can use the minor scale and the pentatonic minor as direct substitutes for each other. Notice how the harmonized scale results in nearly identical chords. Compare meas. 5-6 with meas. 7-8.
A blues scale (flat 5)

Use this scale as a direct substitute for the pentatonic minor (in the same key). Example, if you can use A pent. Minor, try substituting A blues. This trick works for any key.
Resources

Available from [http://www.chordbook.com](http://www.chordbook.com)

A free, online resource for guitar chords. The Guitar Chords section allows you to choose between electric or acoustic guitar, find any number of chords and hear them played on the virtual guitar. You can also make up your own chords and store them for later use. The Chord Search facility helps you to identify chords.

Steve Krenz’s Learn and Master The Guitar: The twenty DVDs contained in Learn & Master Guitar are really the heart of this course. Each lesson is clearly explained and demonstrated, so you know exactly what and how to practice. Includes instruction on how to read and play music (notation).

Available from: [http://www.learnandmastertheguitar.com](http://www.learnandmastertheguitar.com)
The major scale and the 7 modes
Major Scale & Modes
Major Scale Mode 1: Ionian (Major)

Movable Pattern: Ionian Mode

G Major Scale, Mode 1 (G Ionian)

Dan Denley
Movable Pattern: Dorian Mode

G Major Scale, Mode 2 (A Dorian)

Guitar

Gtr.

13
Movable Pattern: Phrygian Mode

G Major Scale, Mode 3 (B Phrygian)
Movable Pattern: Lydian Mode

G Major Scale, Mode 4 (C Lydian)
Note: The following movable pattern and tab *purposefully* do not match. This shows two ways of playing the same scale. Choose the one you like best, or try both!

**Movable Pattern: Mixolydian Mode**

![Movable Pattern: Mixolydian Mode](image)

**G Major Scale, Mode 5 (D Mixolydian)**

![G Major Scale, Mode 5 (D Mixolydian)](image)
Note: The following movable pattern and tab *purposefully* do **not** match. This shows two ways of playing the same scale. Choose the one you like best, or try both!

**Movable Pattern: Aeolian Mode**

**G Major Scale, Mode 6 (E Aeolian)**

Guitar

Gtr.
Movable Pattern: Locrian Mode

G Major Scale, Mode 7 (F# Locrian)
Midnight at the Speakeasy: Rhythm Guitar

Music By Dan Denley

G M7

Am7

B m7

C M7

G M7

Repeat meas. 1-4 five times

Final ending

Repeat meas. 1-4 five times

Final ending

Audio Track 87
Phrygian
Midnight at the Speakeasy: Phrygian

Music By Dan Denley
Audio Track 89

Midnight at the Speakeasy: Rhythm Guitar

Music By Dan Denley

Guitar

Guitar

Bm7

CM7

GM7

Repeat once, 1-4 five times

Repeat once, 1-4 five times

Final ending

Final ending

Final ending

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Midnight At The Speakeasy: Lydian
Audio Track 90

Midnight at the Speakeasy: Lydian

Music By Dan Denley

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar

Guitar
Midnight at the Speakeasy: Lydian

Music By Dan Denley

Guitar

Am7    Bm7    Em7

Gtr.

5

Am7    Bm7    Em7

Gtr.

9

Am7    Bm7    Em7

Gtr.

13

Am7    Bm7    Em7

Gtr.

17

Am7    Bm7    Am7    D9    Gm7
Note: The following movable pattern and tab *purposefully* do not match. This shows two ways of playing the same scale. Choose the one you like best, or try both!

**Movable Pattern: Mixolydian Mode**

![Movable Pattern Diagram](image)

**G Major Scale, Mode 5 (D Mixolydian)**

![G Major Scale Diagram](image)
Locrian
Movable Pattern: Locrian Mode

G Major Scale, Mode 7 (F# Locrian)
Pentatonic scales
The Pentatonic Scale

Pentatonic Minor Position 1

**F# Pentatonic Minor: movable pattern, 1st position**

**Note:** White dots indicate the root note (in this case, F#). Black dots indicate other degrees of the scale. Also, remember that this pattern can be moved any place on the fretboard. As it’s moved, you are transposing the scale into different keys.

![Diagram of F# Pentatonic Minor Position 1]

**Suggested fingering, 1st position**

**Note:** This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.

![Diagram of Suggested Fingering for F# Pentatonic Minor Position 1]
Notation for F# Pentatonic Minor, 1st position
**F# Pentatonic Minor: movable pattern, 2\(^{nd}\) position**

**Note:** White dots indicate the root note (in this case, F#). Black notes indicate other degrees of the scale. Also remember that this pattern can be moved any place on the fretboard. As it’s moved, you are transposing the scale into different keys.

![F# Pentatonic Minor Diagram](image)

**Suggested fingering, 2\(^{nd}\) position**

**Note:** This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.

![Suggested Fingering Diagram](image)
Notation for F# Pentatonic Minor, 2nd position
**F# Pentatonic Minor: movable pattern, 3rd position**

**Note:** White dots indicate the root note (in this case, F#). Black notes indicate other degrees of the scale. Also remember that this pattern can be moved any place on the fretboard. As it’s moved, you are transposing the scale into different keys.

![F# Pentatonic Minor Diagram](image)

**Suggested fingering, 3rd position**

**Note:** This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.

![F# Pentatonic Minor Fingering](image)
Notation for F# Pentatonic Minor, 3rd position
F# Pentatonic Minor: movable pattern, 4th position

Note: White dots indicate the root note (in this case, F#). Black notes indicate other degrees of the scale. Also remember that this pattern can be moved any place on the fretboard. As it’s moved, you are transposing the scale into different keys.

Suggested fingering, 4th position

Note: This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.
F# Pentatonic Minor, 4th position
**F# Pentatonic Minor: movable pattern, 5th position**

*Note:* White dots indicate the root note (in this case, F#). Black notes indicate other degrees of the scale. Also remember that this pattern can be moved any place on the fretboard. As it’s moved, you are transposing the scale into different keys.

![Diagram of F# Pentatonic Minor scale]

**Suggested fingering, 5th position**

*Note:* This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.

![Diagram of suggested fingering]
Notation for F# Pentatonic Minor, 5th position
Scale Possibilities
Pentatonic Major

Use the patterns provided for pentatonic minor. Remember, each pentatonic major pattern is found in the pentatonic minor scale. For pent major, simply start on the 2ⁿᵈ pattern of the pent min. This will be your starting point (1ˢᵗ position) for pentatonic major. Example...

<table>
<thead>
<tr>
<th>F# pentatonic minor</th>
<th>A pentatonic major</th>
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<tbody>
<tr>
<td>2ⁿᵈ position same as...</td>
<td>1ˢᵗ position</td>
</tr>
<tr>
<td>3ʳᵈ position same as...</td>
<td>2ⁿᵈ position</td>
</tr>
<tr>
<td>4ᵗʰ position same as...</td>
<td>3ʳᵈ position</td>
</tr>
<tr>
<td>5ᵗʰ position same as...</td>
<td>4ᵗʰ position</td>
</tr>
<tr>
<td>1ˢᵗ position same as...</td>
<td>5ᵗʰ position</td>
</tr>
</tbody>
</table>
Combining Scales
"Rawk On!" Solo Guitar

Music by Dan Dealey

Copyright 2007 by Dan Dealey
Audio Track 79

Rawk On! Rhythm Track

Music by Dan Denley

Guitar 1

Guitar 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

P.M. throughout

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Blues scale
**Blues pentatonic, flat 5**

The **Blues Pentatonic** scale (or sometimes just called the, "Blues scale") is based on the Minor Pentatonic scale. There is really only one difference: a **flatted 5th**.

Now, there are many different variations of the Blues Pentatonic scale. Some include the 2nd. Some include a raised 7th. But for simplicity’s sake, we’re only going to discuss two versions of the Blues Pentatonic: the flat 5 and the flat 5, natural seven.

Here are all the positions of the blues scale, flat 5:

**A Blues Pentatonic**

**Movable Pattern 1**

**Figure 22**

[Suggested Fingering]

**Figure 23**
A Blues Pentatonic, 1st position

Figure 24
Movable Pattern 2

Suggested Fingering

A Blues Pentatonic, 2nd position
Movable Pattern 3

Figure 28

Suggested Fingering

Figure 29

A Blues Pentatonic, 3\textsuperscript{rd} position

Figure 30
Movable Pattern 4

Figure 32
Suggested Fingering

A Blues Pentatonic, 4th position

Figure 33
Movable Pattern 5

Suggested Fingering

A Blues Pentatonic, 5th position

Figure 36
Harmonic Minor
The Harmonic Minor Scale

The harmonic minor scale is identical to the natural minor scale with one exception: it has a raised 7th. This raised seventh causes the five-chord to be major. When the five chord is harmonized in harmonic minor, you get the famous dominant-dominant-dominant-dominant seventh-seventh-seventh-seventh chord (commonly referred to as the „dominant“). This chord has a strong pull back to the tonic (the one chord). The five-to-one chord progression is found throughout every style of music from Beethoven to B. B. King.

The harmonic minor scale is one of the most difficult scales to play because of the large interval between the flat 6th and raised 7th degrees (and interval of an augmented second, same as a minor third).

This scale is a favorite among shredders like Yngwie Malmsteen, Steve Vai, Joe Satriani, and Marty Friedman. It's used a lot in heavy metal music and classically-influence players like Malmsteen.

It's not as widely used as the natural minor or pentatonic minor. Probably because it's more advanced harmonically speaking and because well... it's harder to play than those other scales.

One very nice way to use this scale is to substitute it where you would normally play the natural minor scale. Even if you only use it for a measure or two in your solo, it will definitely add spice to your improvisation especially if you use the 5th, 6th, 7th and 1st degrees of the scale.

Remember, the defining characteristic of the harmonic minor is the raised seventh degree. This is called a leading tone because the 7th wants to go the 1st degree of the scale. It „leads“ you there. This leading tone (the 7th degree) is also found in the dominant chord (the five chord). The presence of this note is what makes the five-chord want to resolve to the one chord as well.
**Time To Play!**

Just as with the major scale there are seven notes, the same is true with the minor scales. I've given you all seven positions of the harmonic minor in the key of G harmonic minor. There is no special significance to why I chose this key. I had to choose one to give you as an example. But that's all it is: an example.

What you really want to pay special attention to is the movable patterns. Because once you master those and understand how they relate to each other, the sky really is the limit. You'll be able to play the harmonic minor in any key, any place on the fretboard!

Practice each position with the tab that's been given. Then take the movable pattern for each position and try starting on a different note. Start memorizing all seven patterns for each position. This will allow you to start moving all over the fretboard with your improvisations. As you practice, try to think of what scale degree you're starting on. This will help you to relate the movable pattern with the position number.

Once you have a good understanding of each scale, jump right into the three examples. Follow the instructions for playing those examples.

Remember, the most important thing to remember is to have fun!

Now go grab your guitar and jam away!
Movable Pattern 2

G harmonic minor, 2nd position
Movable Pattern 3

G harmonic minor, 3rd position
Movable Pattern 4

G harmonic minor, 4th position
Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Harmonic Minor Scale

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I’ve written that are built on harmonic minor scale harmony.

Each chord progression comes from the harmonic minor scale. But each is in a different key. I’ve done the leg-work for you by matching the chord progression to the scale that you should use to improvise.

**How To Use Each Example**

Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from Radio Shack and record the rhythm guitar part (that's the chord progression). Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc.

Each scale is in that I've given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can.

But most importantly... Have fun!
Example 1: A harmonic minor
Play this chord progression:

Use this scale to improvise:
Example 2: D harmonic minor

Play this chord progression:

Use this scale to improvise:
Example 3: E harmonic minor

Play this chord progression:

Use this scale to improvise:
Harmonized Harmonic Minor Scale

Harmonization: Harmonic Minor Scale

Guitar

Amin  Bdim  Caug  Dmin  E  F  A#dim

3       9fr.  9fr.      9fr.    0fr.  0fr.  3fr.

Gtr.

Am(maj7)  Bm7(13)  C#7-5  Dmin7  E7  Fmaj7  Ab7

5       5fr.  1fr.  8fr.  0fr.  0fr.  3fr.

Gtr.

Harmonization: Harmonic Minor Scale (Roman)

Guitar

Imin  IIdim  IIIaug  IVmin  V  VI  #VIIdim

3       9fr.  9fr.      9fr.    0fr.  0fr.  6fr.

Gtr.

I1m(maj7)  II1m(13)  III-7-5  IVmin7  V7  VI1maj7  VII7

5       5fr.  1fr.  8fr.  0fr.  0fr.  3fr.

Gtr.
Harmonic Minor Ex. 1

Music by Dan Denley

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Position | 1 | 2 | 3 | 4 | 5 | 6 | 7
---|---|---|---|---|---|---|---
Quality | Min | Dim | Aug | Min | Dom | Maj | Dim
Chord |   |   |   |   |   |   |  
Audio Track 69

Scale possibilities: C harmonic minor

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<th>4</th>
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<td>Ddim</td>
<td>EbAug</td>
<td>Fm</td>
<td>G</td>
<td>Ab</td>
<td>Bdim</td>
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</tbody>
</table>

Harmonization: Harmonic Minor Scale

Movable scale patterns: Harmonic minor
Harmonic minor 1\textsuperscript{st} position. Use this pattern on C, (8\textsuperscript{th} fret, 6\textsuperscript{th} string). Note: the white dots are the root note, C.

Harmonic minor 5\textsuperscript{th} position: Spanish Phrygian mode. Use this pattern on G, (3\textsuperscript{rd} fret, 6\textsuperscript{th} string). Note: the white dots are the root note, C.
Melodic Minor
The Melodic Minor Scale

The melodic minor scale is also called the jazz minor scale. For good reason, too. It's found extensively in jazz music. Traditionally, the melodic minor scale has a flat 3rd and a raised 6th and 7th going up and a flat 6th and 7th going down. In other words, when the melodic minor scale is used in a passage of a solo that goes up the scale, you raise the 6th and 7th.

Then when you melody goes down the scale, you lower the 6th and 7th. But the jazz minor scale turns all of that on its head. The jazz minor simply keeps the 6th and 7th raised all the time. Ascending and Descending. And this, I have to admit, makes life much, much easier.

Since the jazz minor is much more common (not to mention a heck of a lot easier to remember how to play) we'll stick with it for all of our examples in this book.

The jazz minor scale is identical to the major scale with one exception: it has the flat 3rd. This is its defining characteristic. That's what makes things interesting. It's like a major scale in every respect except that for the flat 3rd. So you get a nice, mish-mash of major and minor harmonies from the jazz minor scale.

Time To Play!

Just as with the major scale there are seven notes, the same is true with the minor scales. I've given you all seven positions of the jazz minor scale in the key of G jazz minor. There is no special significance to why I chose this key. I had to choose one to give you as an example. But that's all it is: an example.

What you really want to pay special attention to is the movable patterns. Because once you master those and understand how they relate to each other, the sky really is the limit. You'll be able to play the jazz minor in any key, any place on the fretboard!
Practice each position with the tab that's been given. Then take the movable pattern for each position and try starting on a different note. Start memorizing all seven patterns for each position. This will allow you to start moving all over the fretboard with your improvisations. As you practice, try to think of what scale degree you're starting on. This will help you to relate the movable pattern with the position number. Once you have a good understanding of each scale, jump right into the three examples. Follow the instructions for playing those examples. Remember, the most important thing is to have fun! Now go grab your guitar and jam away!
Movable Pattern 1: Melodic Minor Mode

G jazz minor, 1st position
Movable Pattern 2: Dorian b2 Mode

G jazz minor, 2nd position
Movable Pattern 3: Lydian Augmented Mode

G jazz minor, 3rd position
Movable Pattern 4: Lydian Dominant Mode

G jazz minor, 4th position

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\[\text{Music notation graph}\]
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Movable Pattern 5: Mixolydian b6 Mode (or "Spanish Phrygian")

6 jazz minor, 5th position
Movable Pattern 6: Loerian #2 Mode

6 jazz minor, 6th position
Movable Pattern 7: Super Locrian (or "Altered Mode")

6 jazz minor, 7th position

3 notes, 3rd string method.

3 notes, 2nd string method.
Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Jazz Minor Scale

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I’ve written that are built on jazz minor scale harmony.

Each chord progression comes from the jazz minor scale. But each is in a different key. I’ve done the leg-work for you by matching the chord progression to the scale that you should use to improvise.

How To Use Each

Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from Radio Shack and record the rhythm guitar part (that’s the chord progression). Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc.

Each scale is in that I’ve given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can.

But most importantly... Have fun!
Example 1: C jazz minor
Play this chord progression:

Cm(maj7) 3fr.  Cm(maj7) 3fr.  G7 3fr.  G7 3fr.

Use this scale to improvise:

\[
\begin{align*}
\text{C} & \quad \text{D} \\
\text{B} & \\
8 & 10
\end{align*}
\]
Example 2: A jazz minor

Play this chord progression:

Use this scale to improvise:
Example 3: Eb Lydian Augmented (Third mode of C jazz minor)

Play this chord progression:

\[
\begin{array}{cccc}
E_bM7(\flat 5) & E_bM7(\flat 5) & C_maj7 & C_maj7 \\
1 & 4 & 2 & 3 \\
\bullet & \bullet & \bullet & \bullet \\
6fr. & 6fr. & 8fr. & 8fr. \\
\end{array}
\]

Use this scale to improvise:

\[
\begin{array}{cccccccccccc}
& b\dagger & \flat & b\dagger & \flat & b\dagger & \flat & b\dagger & \flat & b\dagger & \flat & b\dagger \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
1 & 1 & 3 & 1 & 3 & 1 & 3 & 1 & 3 & 1 & 3 & 1 \\
11 & 13 & 15 & 12 & 14 & 12 & 13 & 15 & 12 & 14 & 12 \\
\end{array}
\]
Harmonization: Melodic Minor Scale

Harmonization: Melodic Minor Scale (Roman)
Audio Track 71

Melodic Minor

Music by Dan Denley

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<table>
<thead>
<tr>
<th>Position</th>
<th>1</th>
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<th>3</th>
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<tr>
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<td>Maj</td>
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</tbody>
</table>

**Final Thoughts**

I hope you’ve enjoyed this book as much as I enjoyed writing it for you. Remember, the most important thing is to grab your guitar and try it! You’ll be amazed at the progress you’ll make just from jumping in and going for it.

All the best to you and your playing.

Cheers,

Dan Denley

www.AmazingGuitarSecrets.com