

(Book 5.) Lesson 1b.

Modal variations derived from the "relative harmonic minor scale."

When improvising in a minor key, these scales would be appropriate in the same manner in which the modal variants would be used in relation to Major keys. Notice that we have added the scale from the 7th degree of the chord.

	R	3rd	5th	7th	
"A"		AmMaj7	Fmaj7	Dm7	Bm7b5
"B"		Bm7b5	G#dim7	E7	C+maj7
"C"		C+maj7	AmMaj7	Fmaj7	Dm7
"D"		Dm7	Bm7b5	G#dim7	E7
"E"		E7	C+maj7	AmMaj7	Fmaj7
"F"		Fmaj7	Dm7	Bm7b5	G#dim7
"G#"		G#dim7	E7	C+maj7	AmMaj7

How do I finger these scales? How should I practice these scales? Do I have to go through the same ordeal with these scales as with all of the modal scales related to major keys?

Suggestions: Practice one octave scales using any and all three string combinations. All previously learned fingering devices are available. Extension fingering and slides at the half tones or direct position changes may be used.

You might also work out two octave versions of these scales using all six strings.

Some students may wonder about the modal names of these scales. Just think of them as either their starting letter or their numerical relationship to the minor key. As an example: The second scale on this page is the "B" mode in the key of A Minor or the "2nd mode" in the key of A Minor.

If you find it impossible to come up with logical fingerings, chances are that you have completed the previous books without paying any attention to them. A good review may be in order.