

Fretboard Frontiers: Exploring Scales and Modes

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I. Scale Theory Basics

Major Scale

Tone - Tone - Semitone - Tone - Tone - Tone - Semitone (T-T-S-T-T-T-S)

Whole - Whole - Half - Whole - Whole - Whole - Half (W-W-H-W-W-W-H)

Scale Degrees	1st	=	Tonic	=	Do
	2nd	=	Supertonic	=	Re
	3rd	=	Mediant	=	Mi
	4th	=	Subdominant	=	Fa
	5th	=	Dominant	=	Sol
	6th	=	Submediant	=	La
	7th	=	Leading Tone	=	Ti
	8th	=	Tonic	=	Do

Do Re Mi Fa Sol La Ti Do Ti La Sol Fa Mi Re Do

Single String Scale Along the Low E String

Do Re Mi Fa Sol La Ti Do



Minor Scales

Natural Minor

Tone - Semitone - Tone - Tone - Semitone - Tone - Tone

b3 - b6 - b7 in relation to the major scale



Harmonic Minor

Tone - Semitone - Tone - Tone - Semitone - Tone - augmented 2nd

b3 - b6 in relation to the major scale

natural minor with a raised leading tone



Melodic Minor

(natural minor descending)

Tone - Semitone - Tone - Tone - Tone - Tone - Semitone

b3 in relation to the major scale



natural minor with a raised submediant and leading tone

II. Keys

Order of Sharps - F# - C# - G# - D# - A# - E# - B#



Order of Flats - Bb - Eb - Ab - Db - Gb - Cb - Fb



C major/A minor - no sharps or flats!

G major/E minor - 1 sharp (F#)

F major/D minor - 1 flat (Bb)

D major/B minor - 2 sharps (F# - C#)

Bb major/G minor - 2 flats (Bb - Eb)

A major/F# minor - 3 sharps (F# - C# - G#)

Eb major/C minor - 3 flats (Bb - Eb - Ab)

E major/C# minor - 4 sharps (F# - C# - G# - D#)

Ab major/F minor - 4 flats (Bb - Eb - Ab - Db)

B major/G# minor - 5 sharps (F# - C# - G# - D# - A#)

Db major/Bb minor - 5 flats (Bb - Eb - Ab - Db - Gb)

F# major/D# minor - 6 sharps (F# - C# - G# - D# - A# - E#)

Gb major/Eb minor - 6 flats (Bb - Eb - Ab - Db - Gb - Cb)

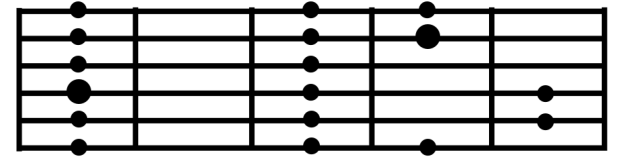
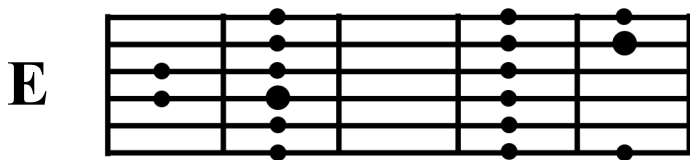
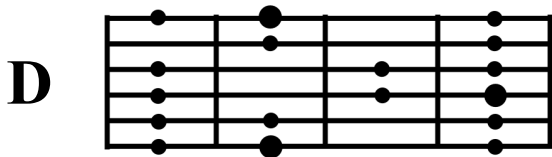
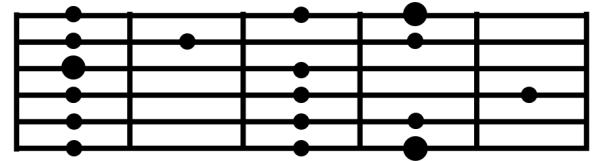
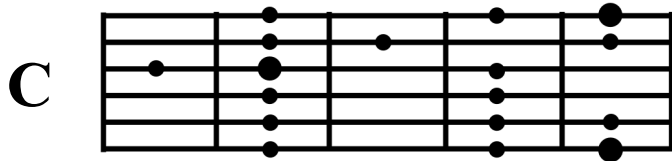
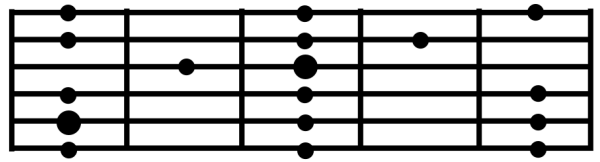
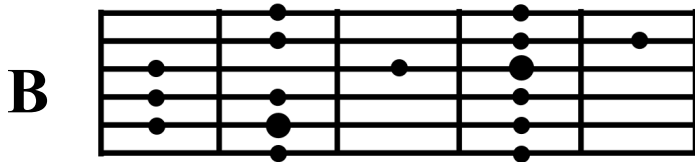
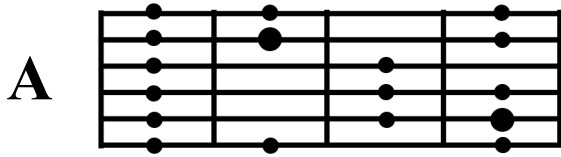
C# major/A# minor - 7 sharps (F# - C# - G# - D# - A# - E# - B#)

Cb major/Ab minor - 7 flats (Bb - Eb - Ab - Db - Gb - Cb - Fb)

• These have been arranged in the order of increasing number of accidentals (sharps and flats)

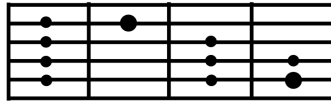
• Notice that three pairs overlap (B/Cb, Db/C#, and F#/Gb)

III. Positional Scale Shapes

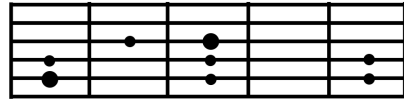
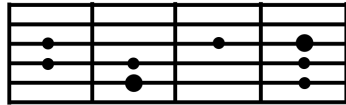


IV. One Octave Fragments

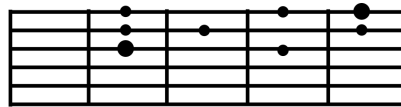
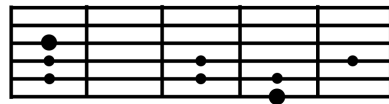
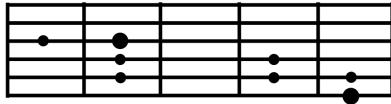
A



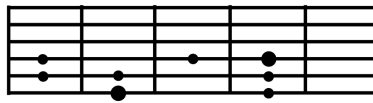
B



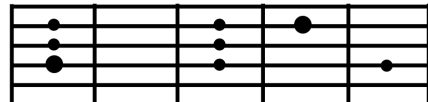
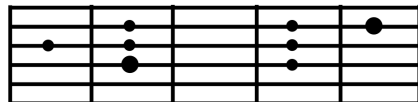
C



D



E



V. Mode Basics - Relative vs. Parallel

Relative

1 - C Ionian



2 - D Dorian



3 - E Phrygian



4 - F Lydian



5 - G Mixolydian



6 - A Aeolian



7 - B Locrian



Parallel

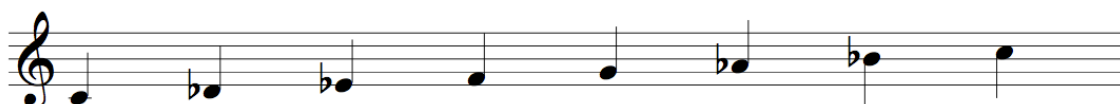
1 - C Ionian
Major Scale



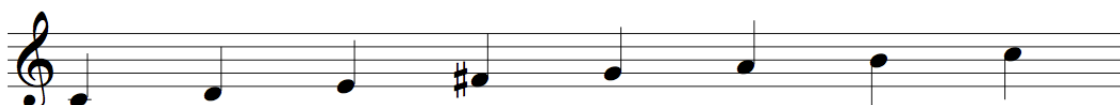
2 - C Dorian
Minor Scale with #6



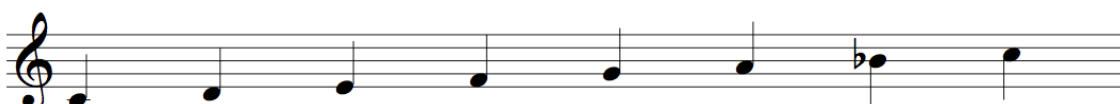
3 - C Phrygian
Minor Scale with b2



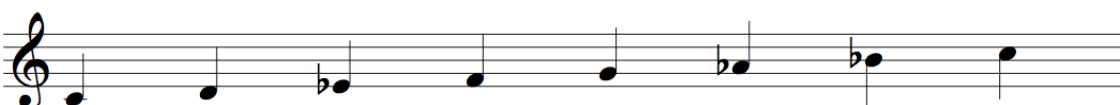
4 - C Lydian
Major Scale with #4



5 - C Mixolydian
Major Scale with b7



7 - C Aeolian
Minor Scale



7 - C Locrian
Minor Scale with b2 b5

