

14 GREAT SOUNDS FOR YOUR STYLE

A MODAL MASTERY LAYOUT OF THE MODES
OF THE HARMONIC AND MELODIC MINOR SCALES



ADVANCED MODES

Claus Levin's

MODALMASTERY.COM

REVOLUTIONIZE YOUR SOLOING SKILLS

NICE TO KNOW BEFORE YOU BEGIN

1. Advanced Modes

Although the 14 modes in this book are called “advanced modes” it really just means that they are not commonly used in all styles of music, as with the modes of the Major scale.

When you are presented with the 7 modes of the Major scale, it can seem overwhelming at first. But that’s usually because you tend to work from a basis of “I have to learn everything there is to learn” But you don’t.

Becoming an absolute master of just one mode will totally change the way you play, the amount of control you have and the level of enjoyment you have when you play.

2. Names of the modes

When we enter into the modes of Harmonic and Melodic minor there isn’t really a working naming convention. These modes have a lot of names, some more descriptive than others. In this book I have chosen to go by the name that best describes the actual sound of the mode.

Instead of calling the fourth mode of Harmonic Minor “The Romanian Mode” Which is a common name - I call it “Dorian #4” because that gives you an idea of how it looks and sounds (If you know the Dorian Mode) Whereas “Romanian” gives you nothing but an idea that it probably sounds pretty exotic.

3. Building your own style

The most used modes are Ionian and Aeolian which are just modal names for Major and Minor. The Dorian mode is an amazing match for your Minor Pentatonic or the Blues Scale - and the Mixolydian mode is an enormous expansion of your Blues playing.

The Harmonic minor with it’s mode: Phrygian #3 is invaluable as an add on to your Aeolian (Minor) playing. It works very well over the Dominant Chord in the Minor Key which, in the case of A-Minor, would be the E Major Chord.

The Phrygian #3 is also absolutely necessary if you want to play neoclassical metal or Flamenco. But that's about it! Most other modes are used in advanced Fusion but rarely in other styles of music.

But that doesn't mean that you can't become excited about a mode that isn't used very much and start using it all the time or sometimes. Other people have popularized special modes in that way by using them as part of their playing and compositional style.

4. Playing the changes

In Jazz there's an expression called "Playing the changes" which really means playing over a chord progression and targeting each and every Chord in it. Instead of choosing one tool that goes with it all, you choose one tool per Chord. The tool can be an arpeggio a pentatonic scale or a third alternative that sounds very "at home" with the chord being played.

Approaching any solo in any style of music like this will produce amazing solos that sound precomposed even though they are not. This insight can be used in two ways:

5. Improvising or pre-composing your solos

If your goal is to be able to improvise using the modes, you must reach a relative high level of mastery over one mode before you can really relax and let the notes flow easily.

But if you are pre-composing your solos - which is the most common way of going about it in styles such as Pop, Rock, Metal and the like - you don't have to master every mode you use completely.

You can throw in a modal run here and a crazy arpeggio line there - and practice that before you play your solo. In this way the website and this book becomes a huge resource for new ideas and exciting solos. With nothing else than your ability to learn a couple of shapes in a couple of places on the fret board - and you can do this in minutes or hours.

6. How to hear a new mode

It's a good idea to experiment and play around with a mode before you decide to master it. The first step is to record yourself playing the chord of the mode. You will find this chord at the top of each page where it says "Chord/Arpeggio"

The easiest way to do it is if you have a delay pedal with a hold function, or a looper pedal that allows you to record yourself playing. When learning modes, having this little piece of equipment will make a big difference when you practice.

Then focus on learning just half a shape. Focus on the G, B and E string and learn to play the mode using just one Arpeggio shape over those three strings. Have the chord of the mode play in the background and then explore the sound of the mode by walking from arpeggio note to arpeggio note, using the scale notes as passing notes.

Sometimes you find a scale note that has a special kind of great sounding tension up against the chord. These notes tend to be the ones that more or less defines the sound of the mode so you will want to notice those.

If you're a metal player, be sure to kick in the distortion and really hear the mode in a metal context, if you're a jazz, rock, fusion or pop player, then do the same thing.

7. Stay open

Stay open to the sounds and work from a perspective of "Could this expand the style I am playing and how would it sound with a full blown band in the background?" There is absolutely no reason why you shouldn't be the one who introduces a new sound to a well known style.

But in order to take advantage of something new we haven't heard before, we must stay open and give things a try with no certainty of success.

8. No Rules

Remember there are no real rules. Only the ones that we use to describe what usually works. But *usually* isn't *all the time*. And if you feel that going from a regular Aeolian Minor to Melodic Minor halfway through your solo, then that's what makes sense to you and people who like what you like.

If you think it sounds amazing when you write Hard Rock songs in Melodic minor then go for it. Someone has to bring something new to the table and it might as well be you.

MODES OF HARMONIC MINOR

IN THE KEY OF A

1. HARMONIC MINOR

2. LOCRIAN #6

3. IONIAN #5

4. DORIAN #4

5. PHRYGIAN #3

6. LYDIAN #2

7. SUPERLOCRIAN

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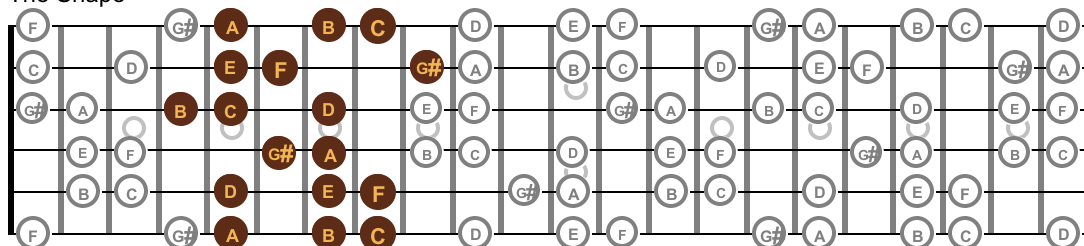
REVOLUTIONIZE YOUR SOLOING SKILLS



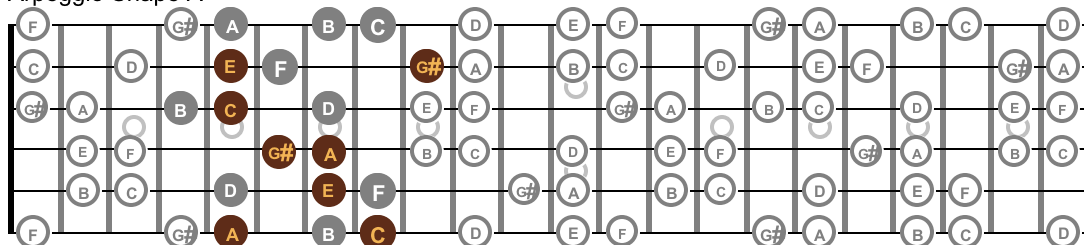
HARMONIC MINOR - SHAPE 1

PARENT SCALE: HARMONIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (9, b6, b12)

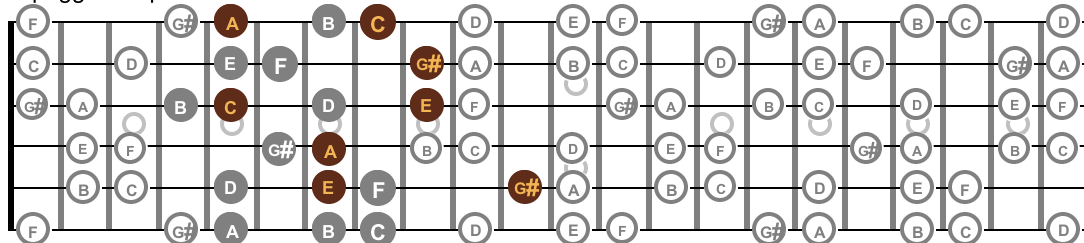
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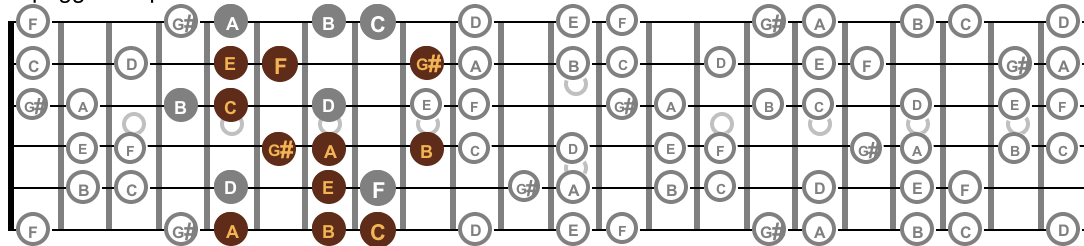
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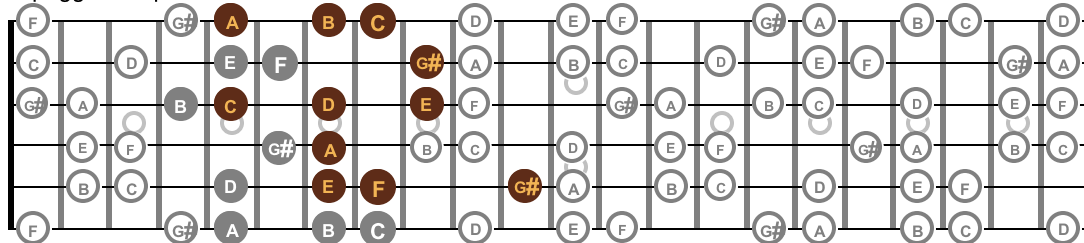
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

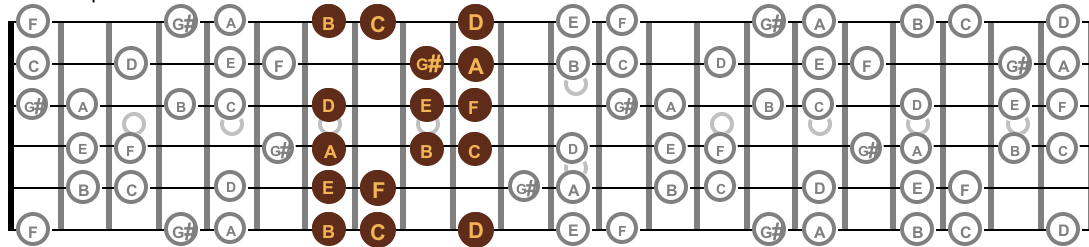


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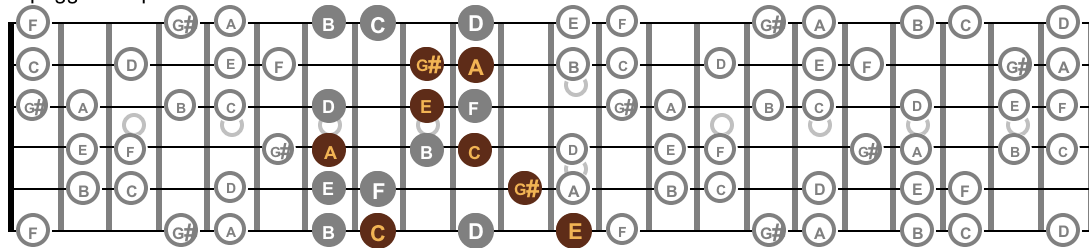
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 STEP: I
 CHORD/ARPEGGIO: Am#7 (9, b6, b12)



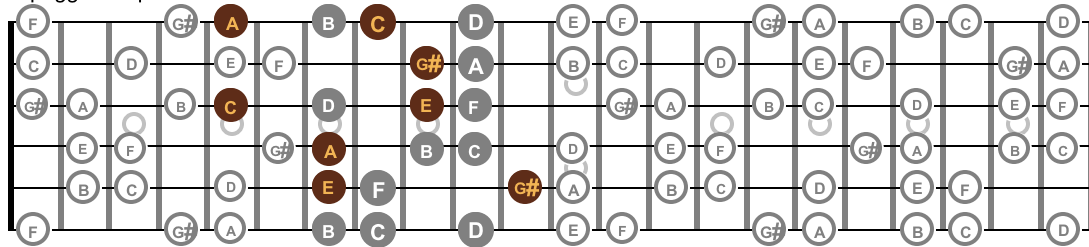
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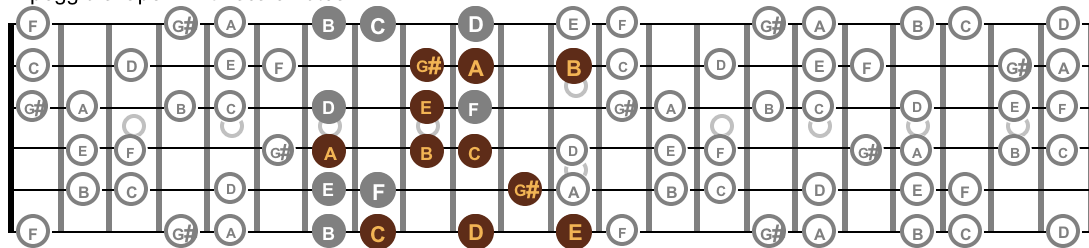
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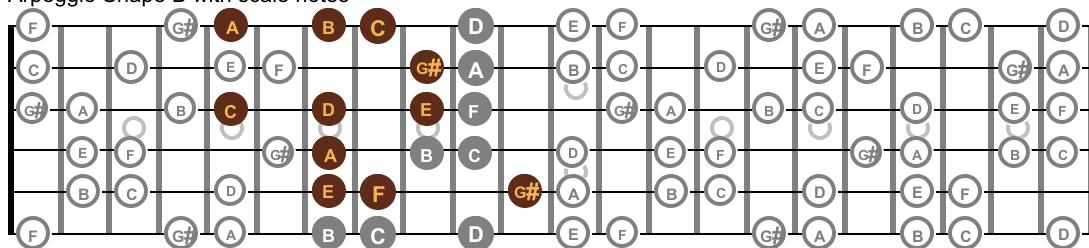
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

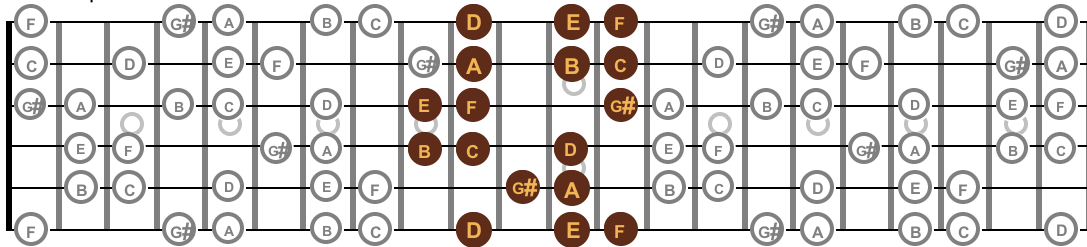




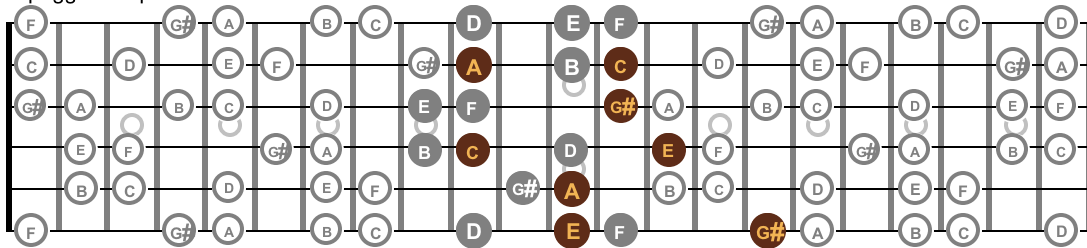
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 STEP: I
 CHORD/ARPEGGIO: Am#7 (9, b6, b12)

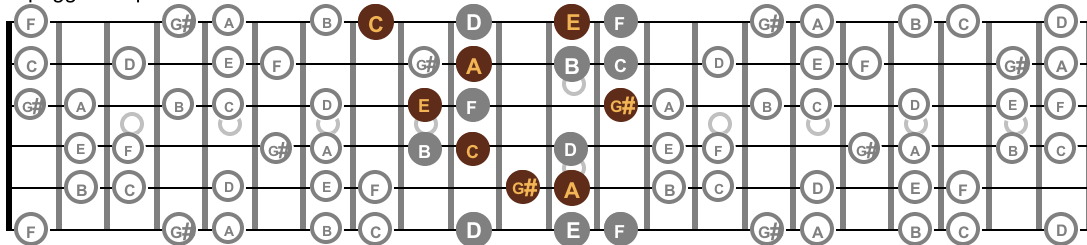
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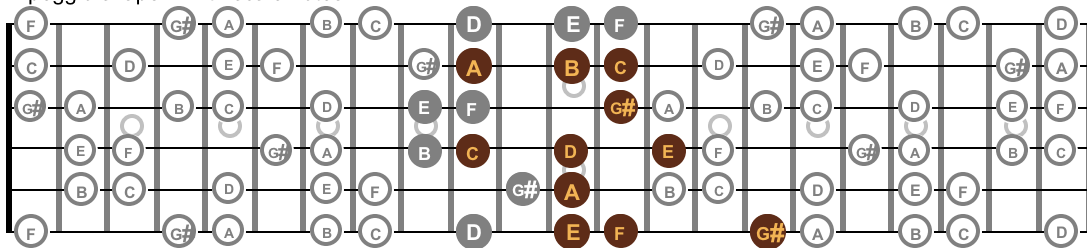
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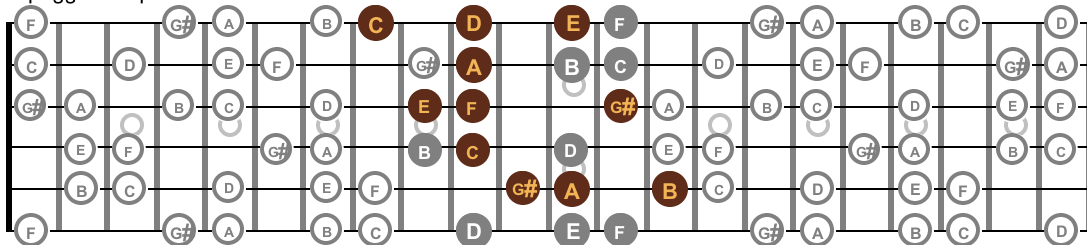
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

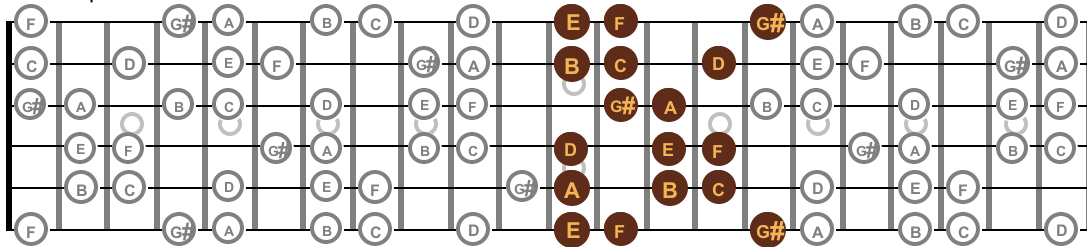




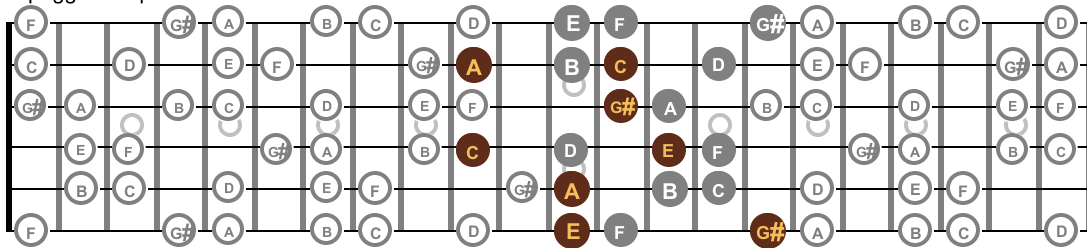
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PARENT SCALE: HARMONIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (9, b6, b12)

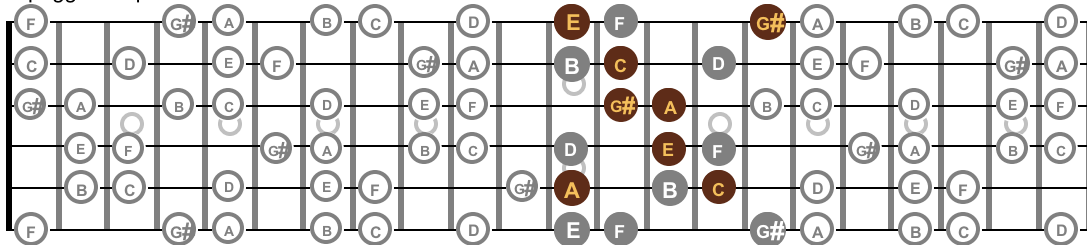
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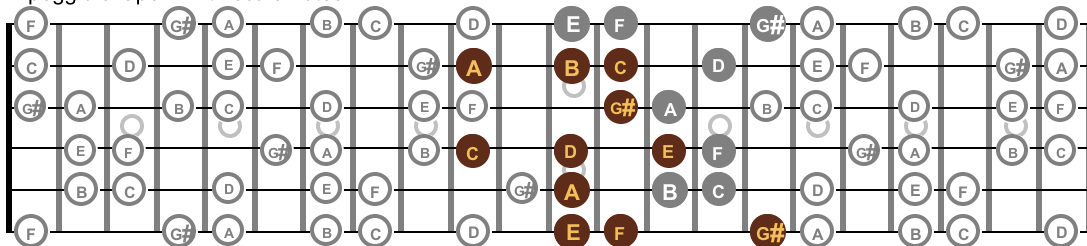
Arpeggio Shape A



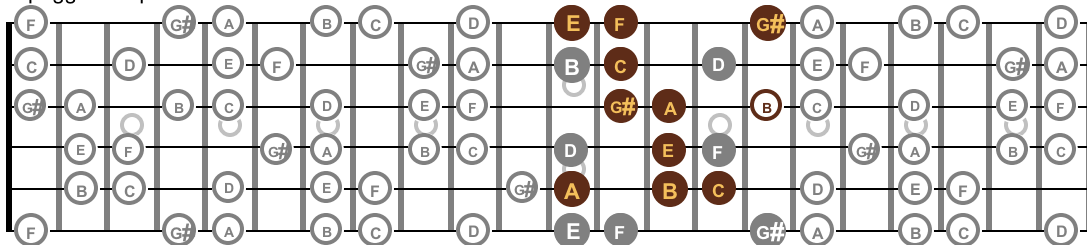
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

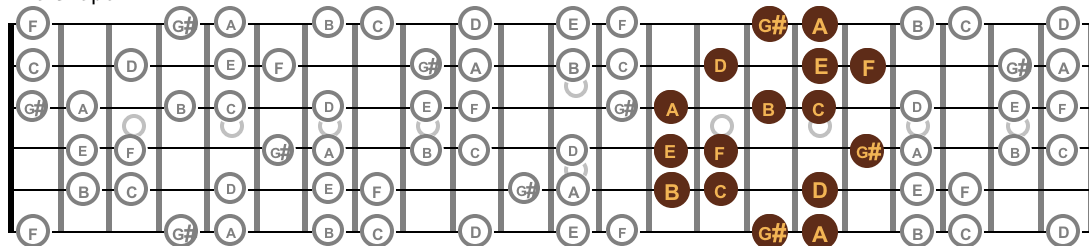


HARMONIC MINOR - SHAPE 5

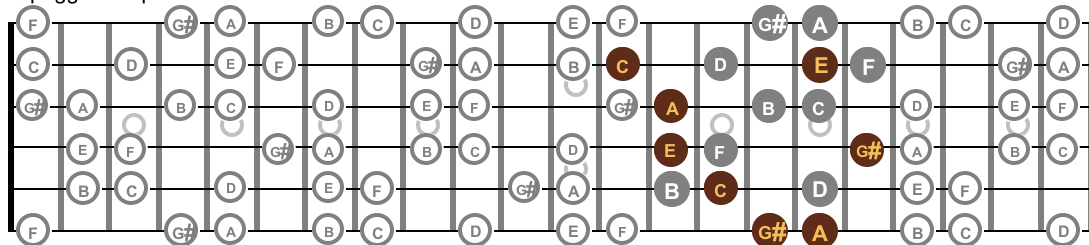
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 STEP: I
 CHORD/ARPEGGIO: Am#7 (9, b6, b12)



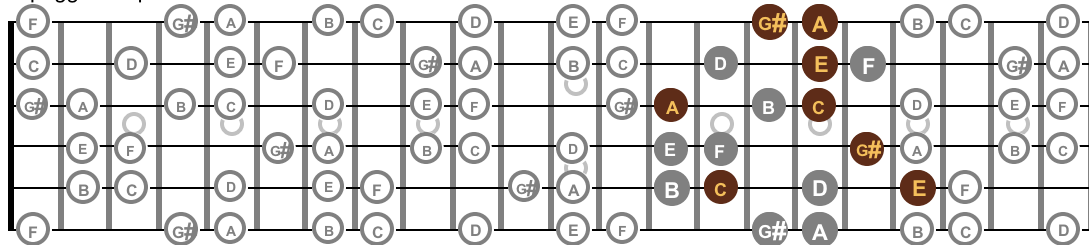
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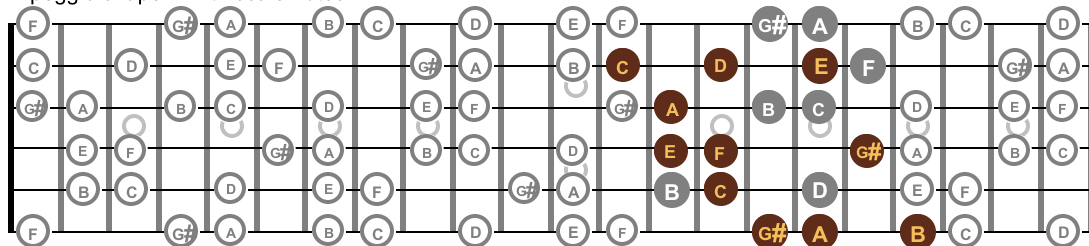
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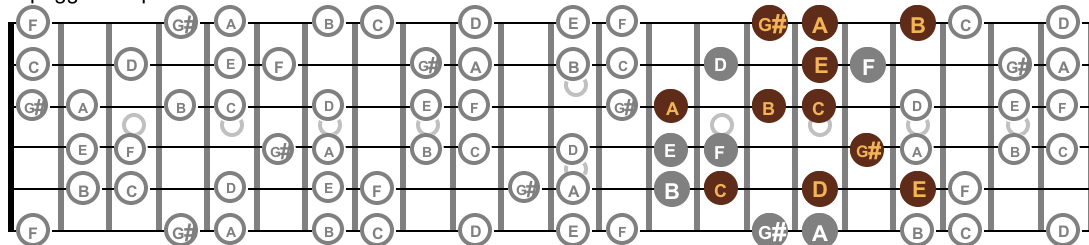
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

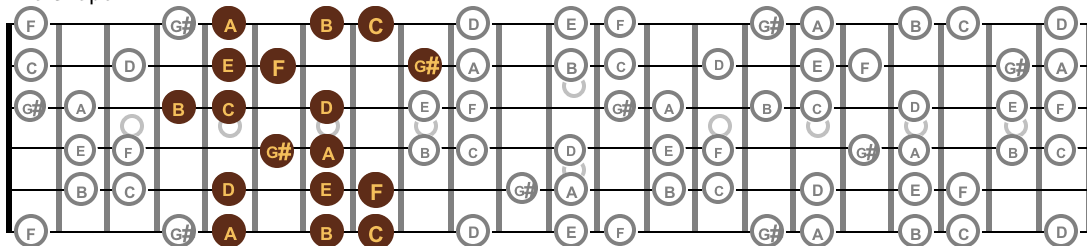


LOCRIAN #6 - SHAPE 1

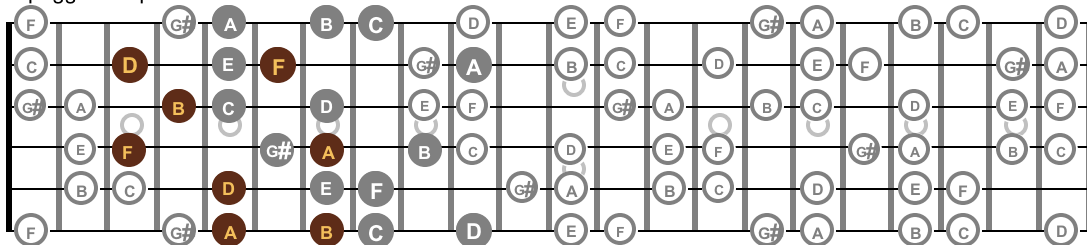
PARENT SCALE: HARMONIC MINOR
 STEP: II
 CHORD/ARPEGGIO: Bm7b5 (b9, 11, 13)



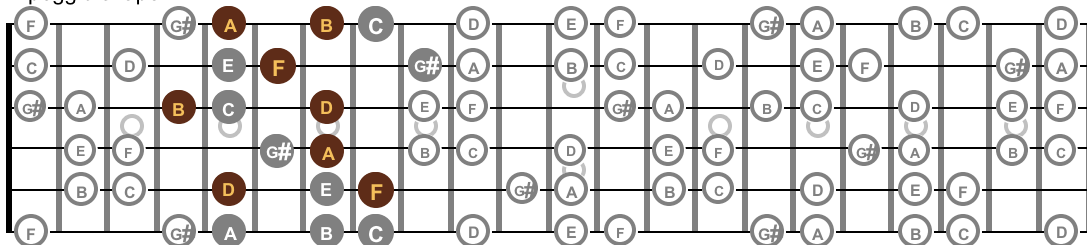
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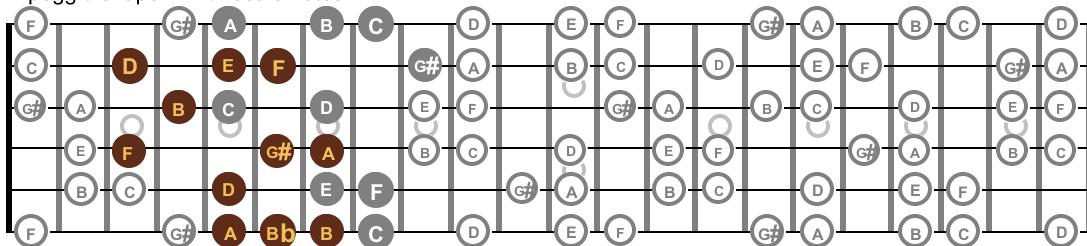
Arpeggio Shape A



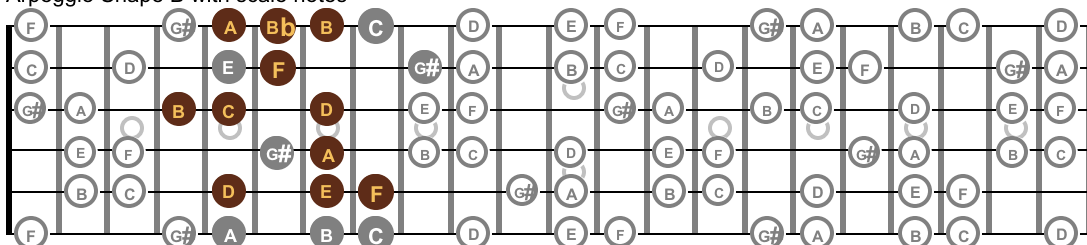
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

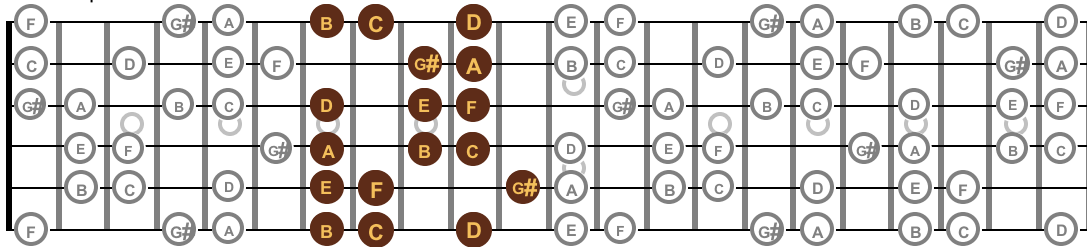




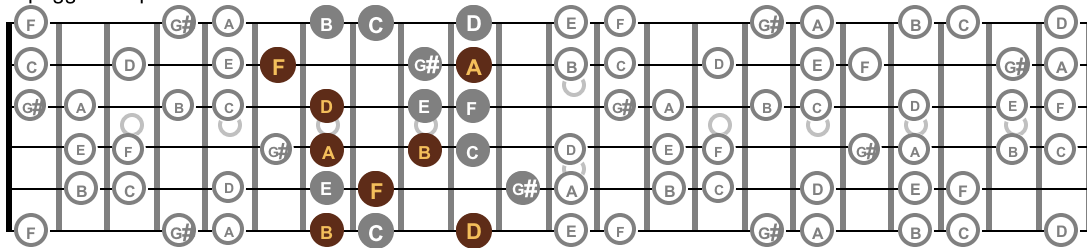
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 STEP: II
 CHORD/ARPEGGIO: Bm7b5 (b9, 11, 13)

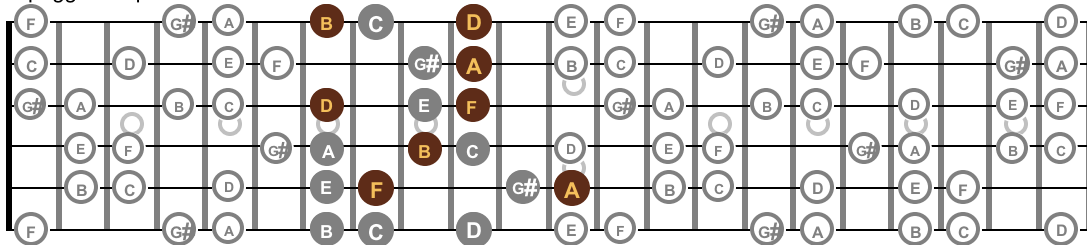
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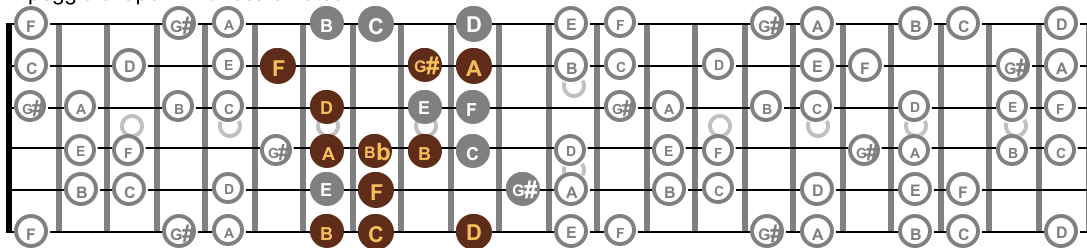
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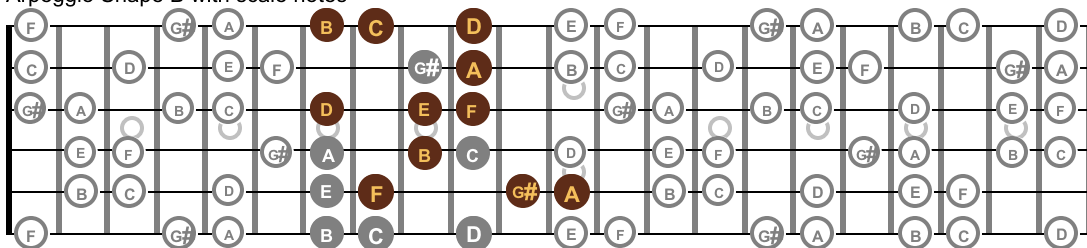
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

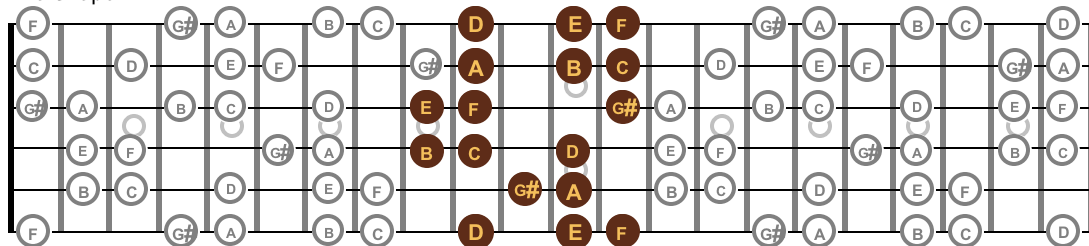


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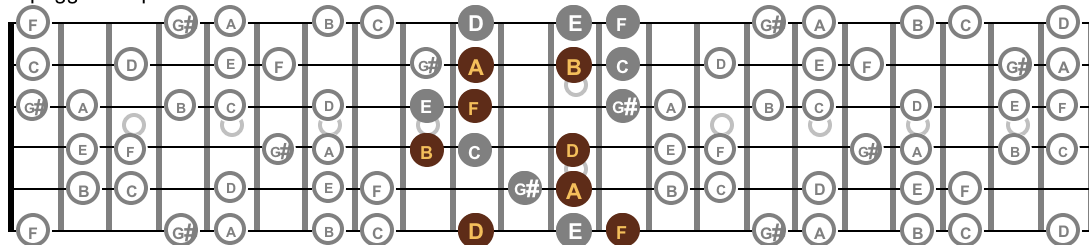
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 STEP: II
 CHORD/ARPEGGIO: Bm7b5 (b9, 11, 13)



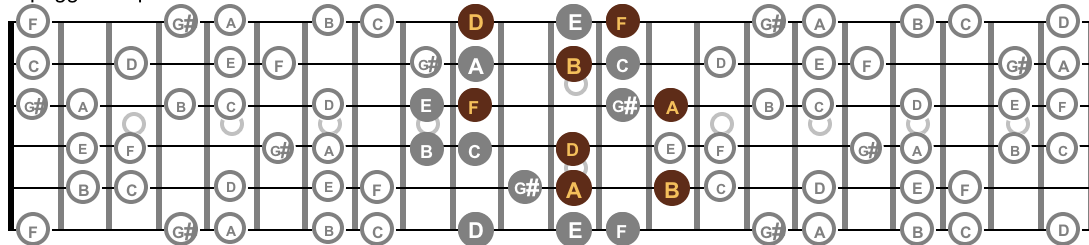
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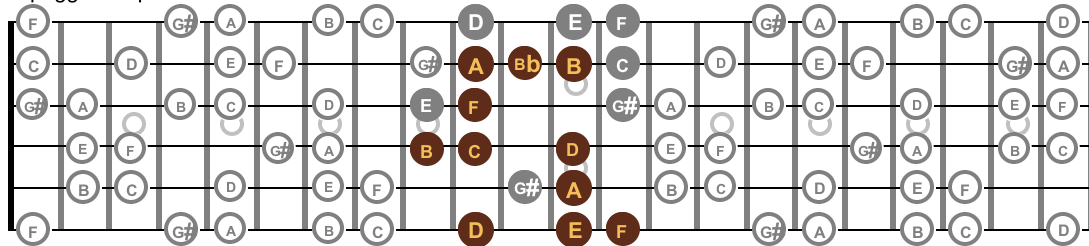
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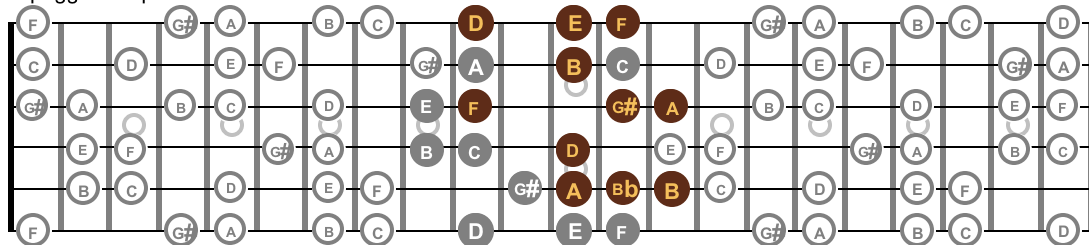
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN #6 - SHAPE 4

PARENT SCALE: HARMONIC MINOR
STEP: II
CHORD/ARPEGGIO: Bm7b5 (b9, 11, 13)



The Shape

Arpeggio Shape A

Arpeggio shape B

Arpeggio shape A with scale notes

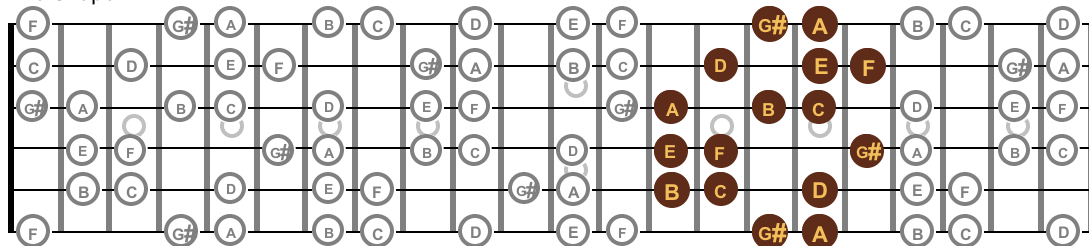
Arpeggio Shape B with scale notes

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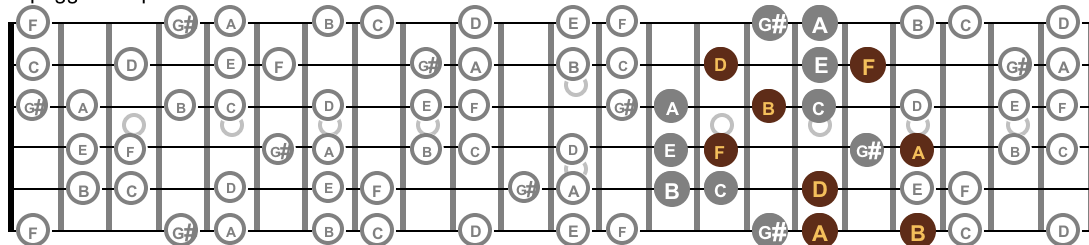
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 STEP: II
 CHORD/ARPEGGIO: Bm7b5 (b9, 11, 13)



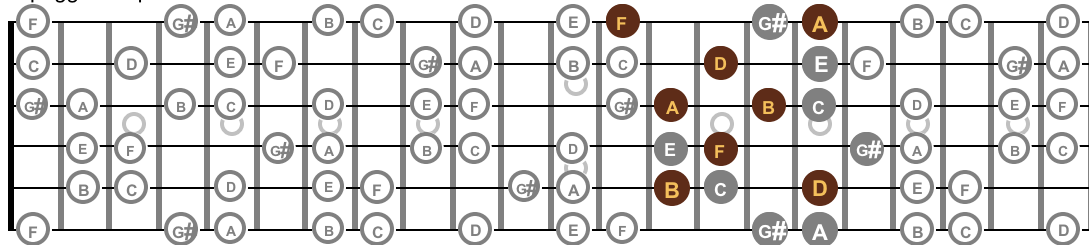
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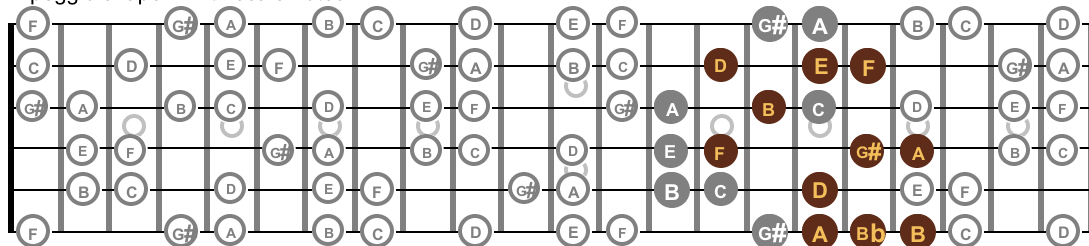
Arpeggio Shape A



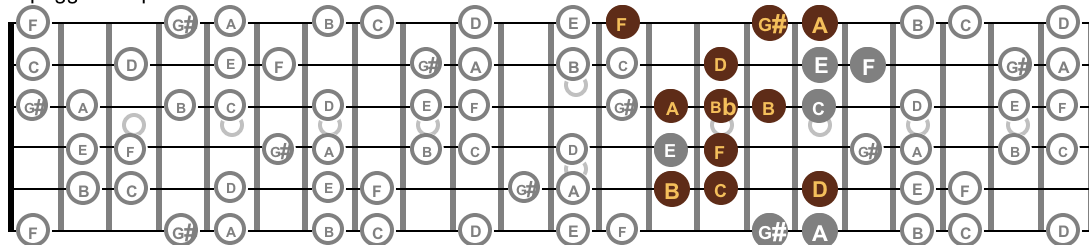
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

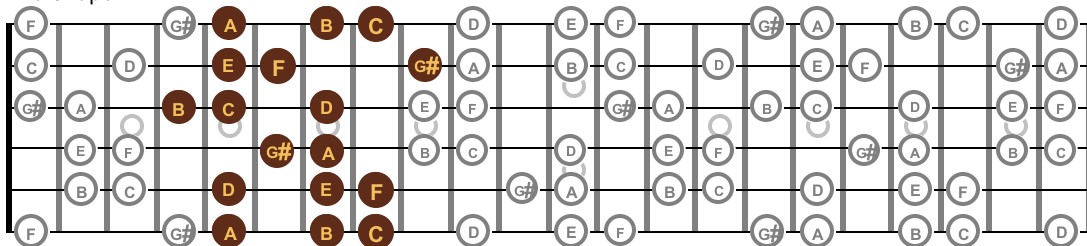


IONIAN #5 - SHAPE 1

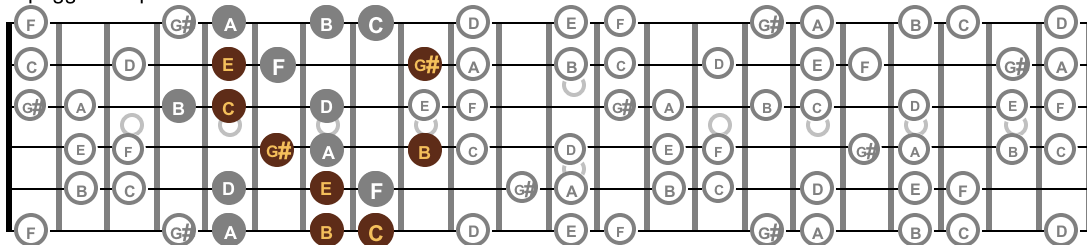
PARENT SCALE: HARMONIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, 11, 13)



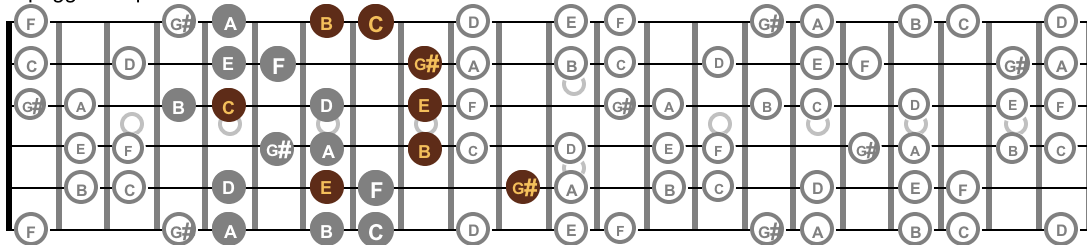
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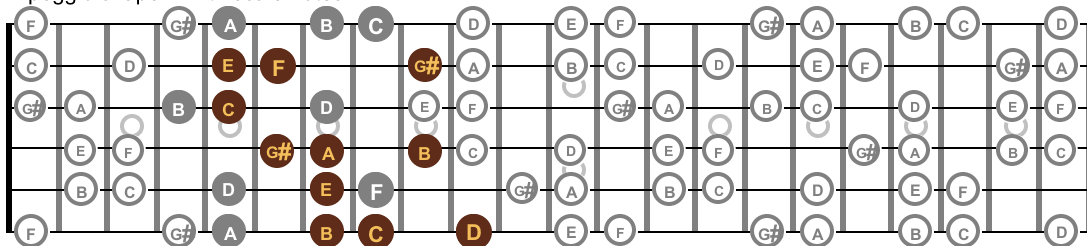
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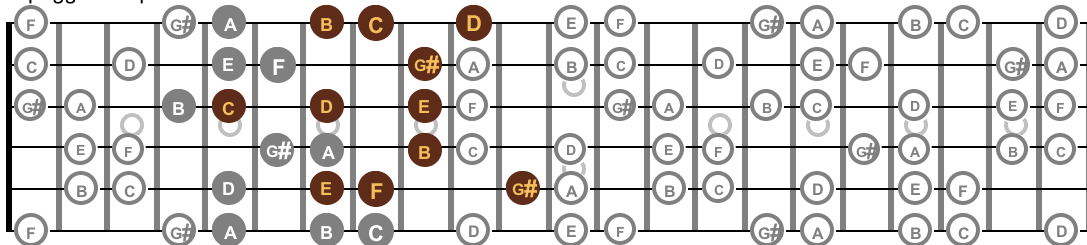
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

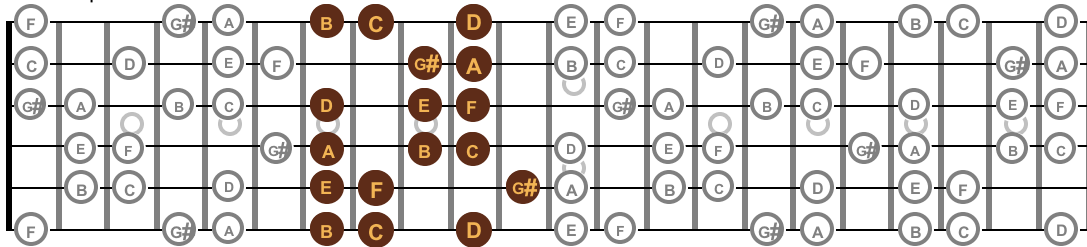




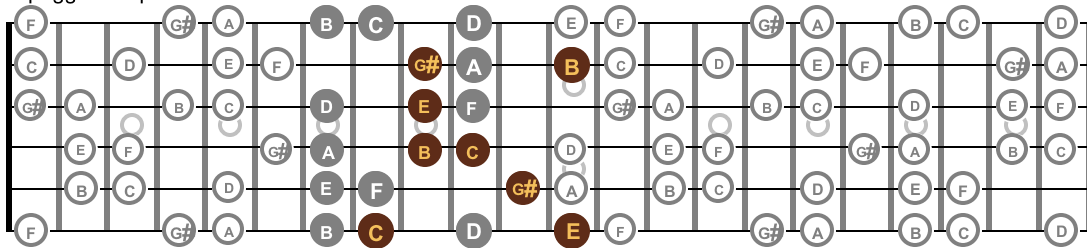
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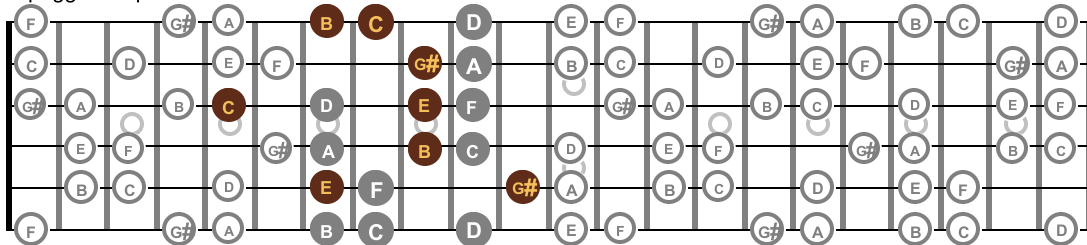
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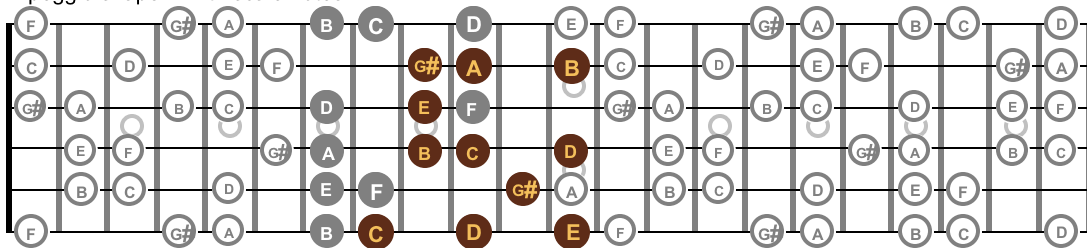
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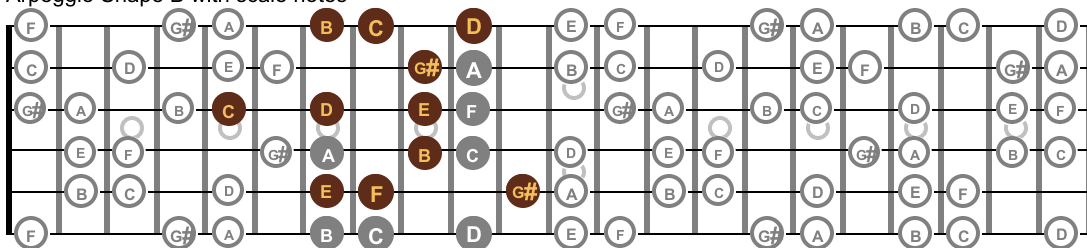
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

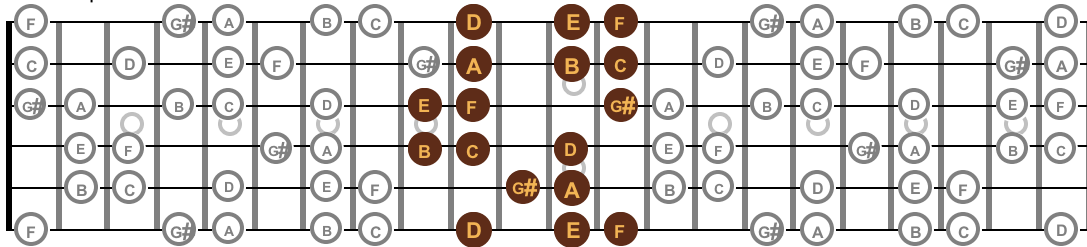




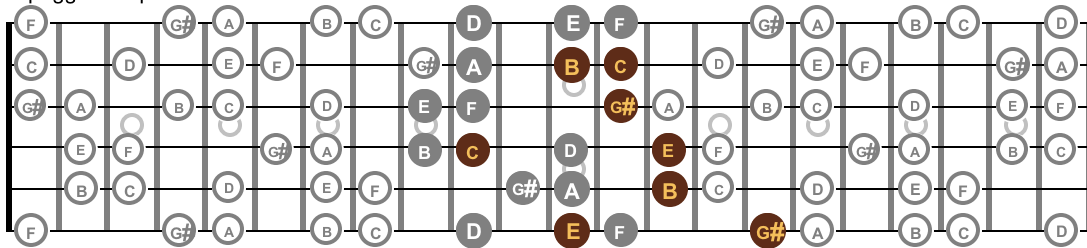
IONIAN #5 - SHAPE 3

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 CHORD/ARPEGGIO: Cmaj7#5 (9, 11, 13)

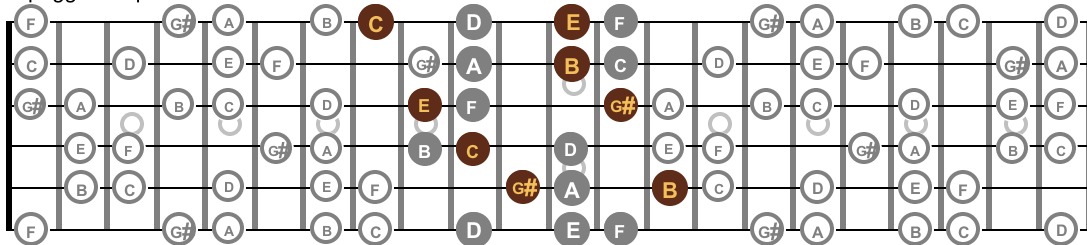
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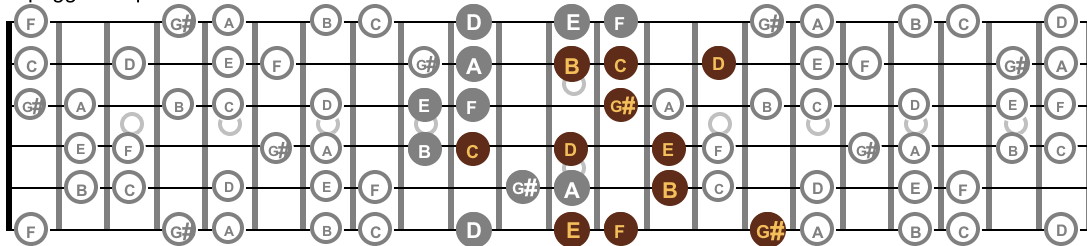
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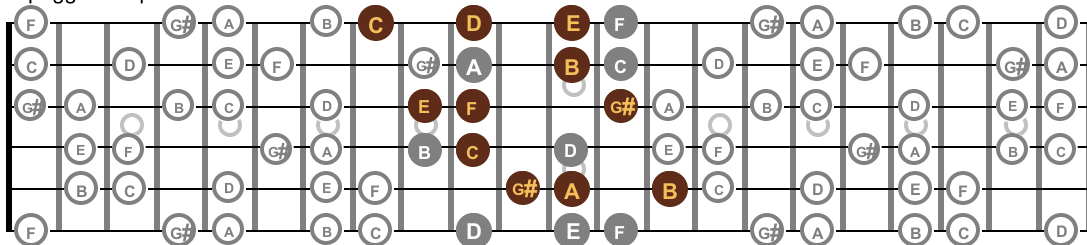
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

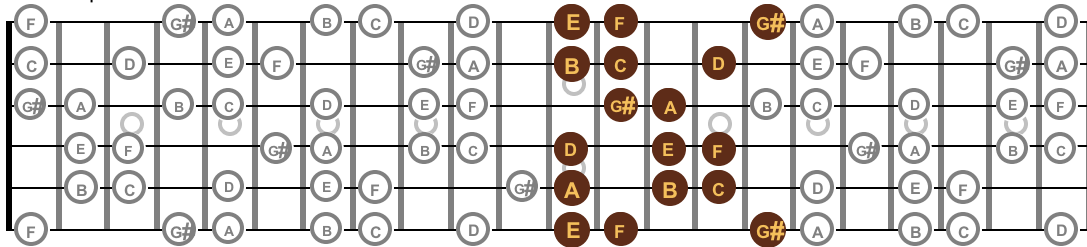


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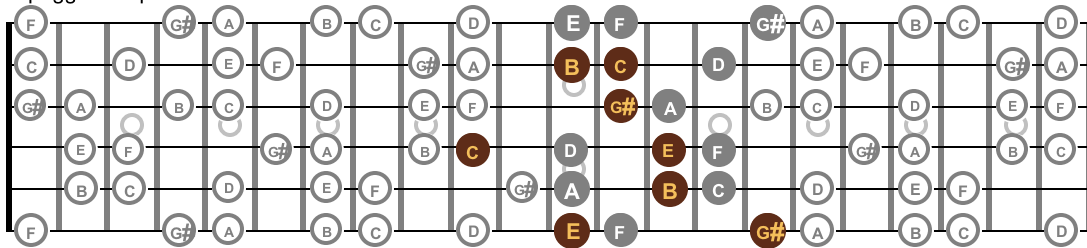
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 CHORD/ARPEGGIO: Cmaj7#5 (9, 11, 13)



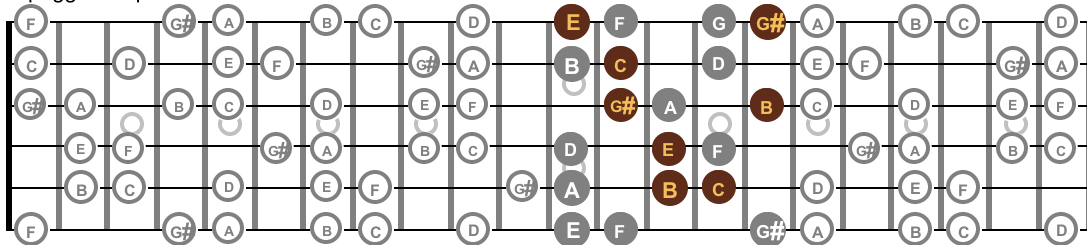
The Shape



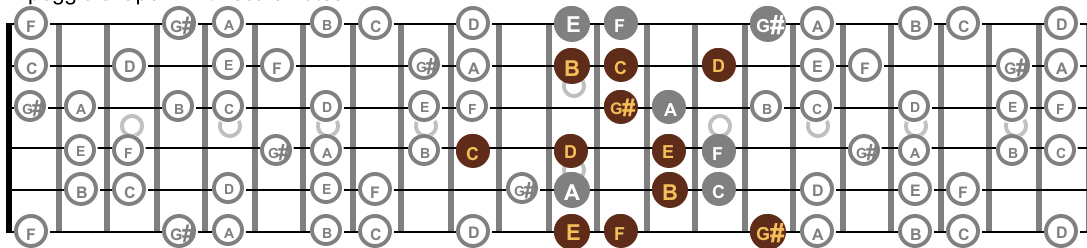
Arpeggio Shape A



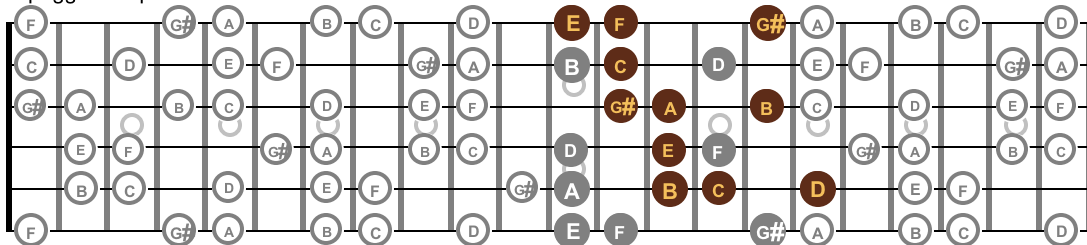
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



IONIAN #5 - SHAPE 5

PARENT SCALE: HARMONIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, 11, 13)



The Shape

Arpeggio Shape A

Arpeggio shape B

Arpeggio shape A with scale notes

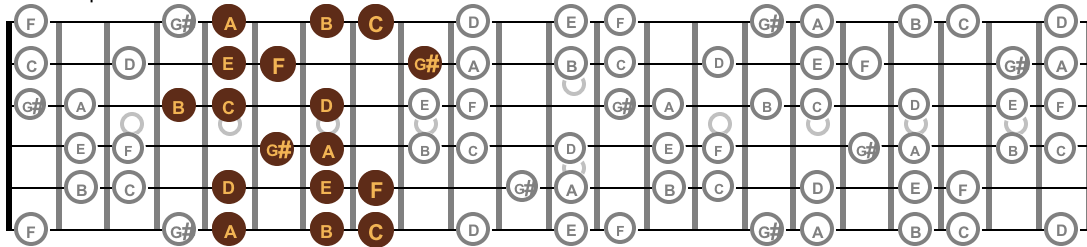
Arpeggio Shape B with scale notes

DORIAN #4 - SHAPE 1

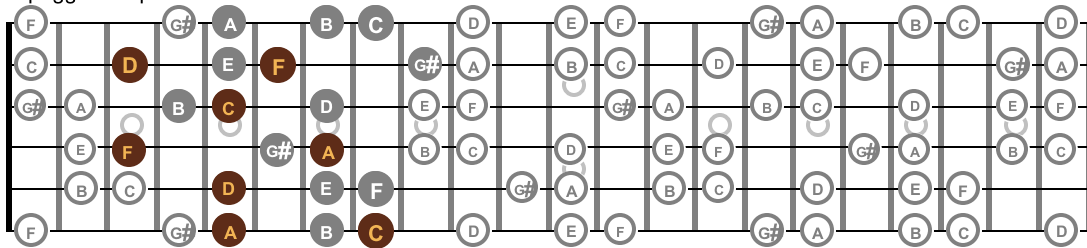
PARENT SCALE: HARMONIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: Dm7 (9, #11, 13)



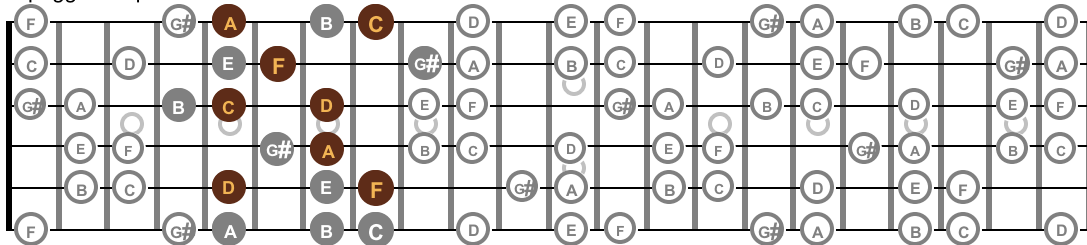
The Shape



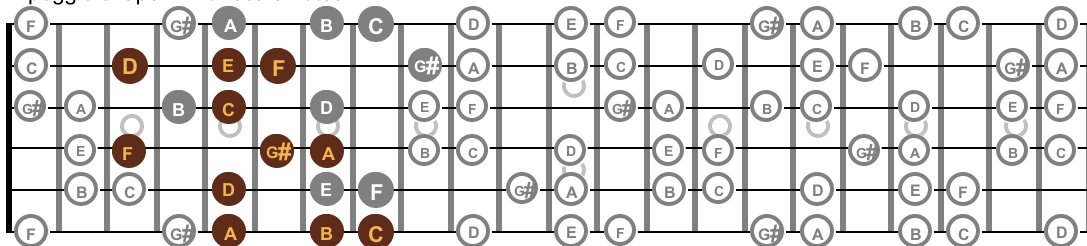
Arpeggio Shape A



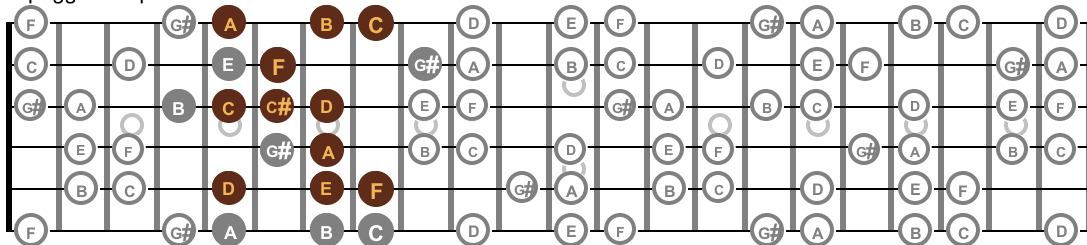
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

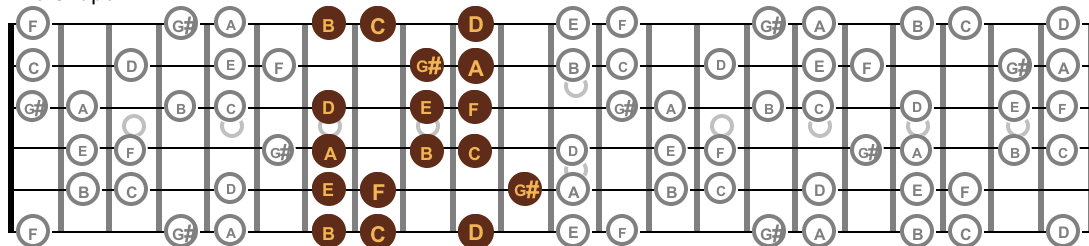


DORIAN #4 - SHAPE 2

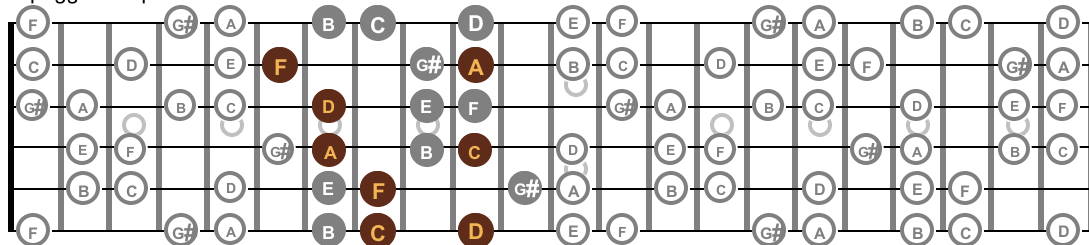
PARENT SCALE: HARMONIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: Dm7 (9, #11, 13)



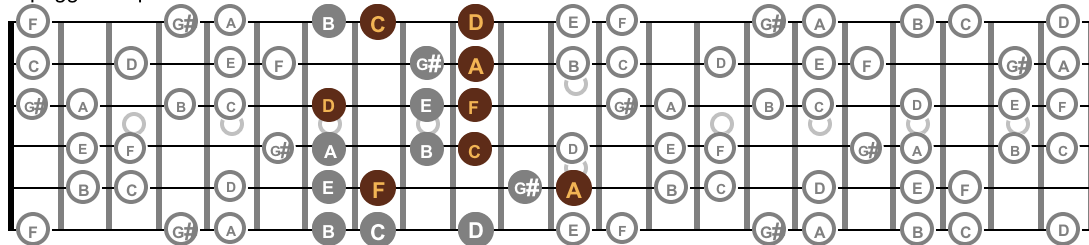
The Shape



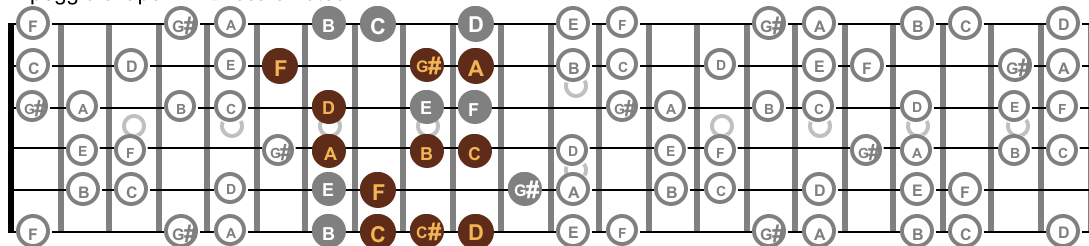
Arpeggio Shape A



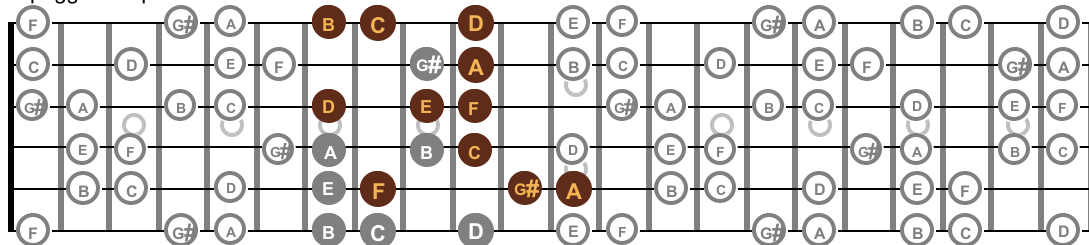
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

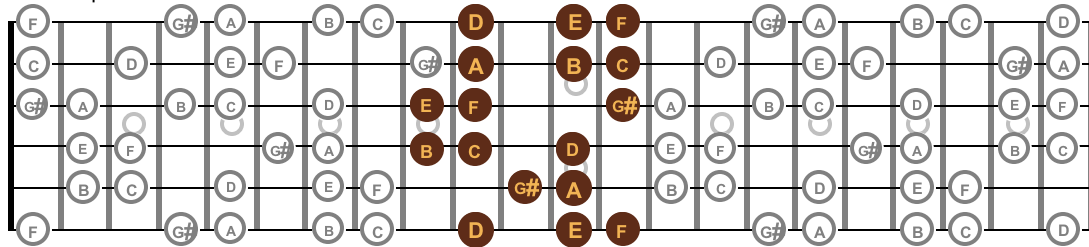


DORIAN #4 - SHAPE 3

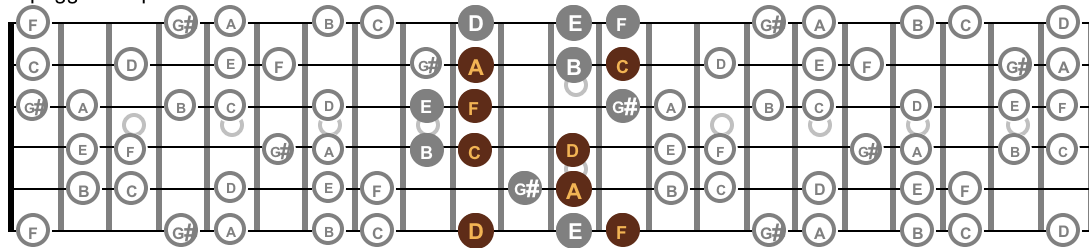
PARENT SCALE: HARMONIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: Dm7 (9, #11, 13)



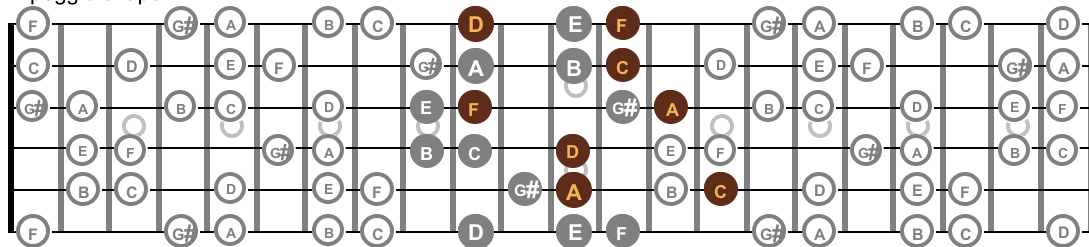
The Shape



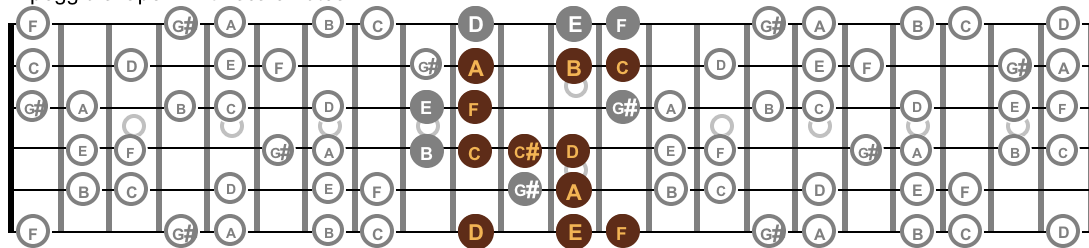
Arpeggio Shape A



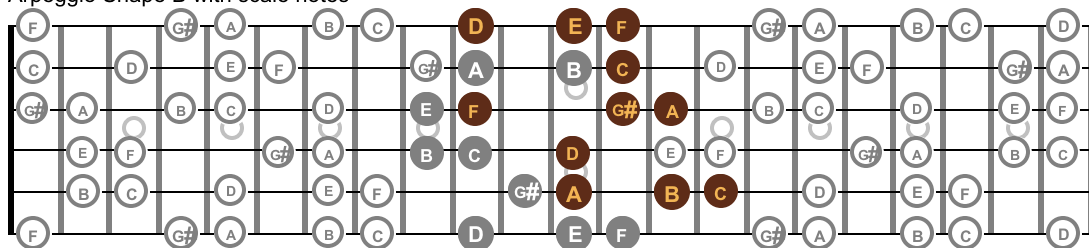
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

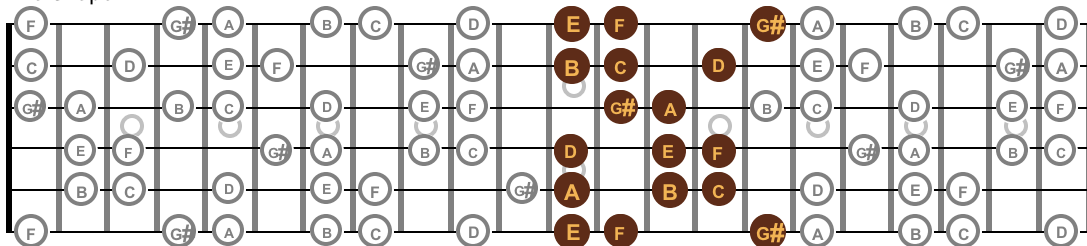


DORIAN #4 - SHAPE 4

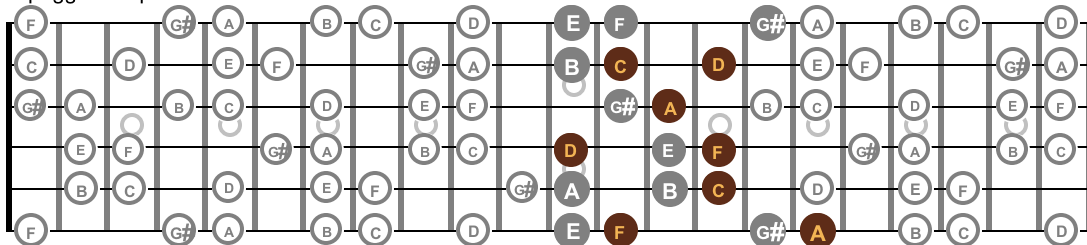
PARENT SCALE: HARMONIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: Dm7 (9, #11, 13)



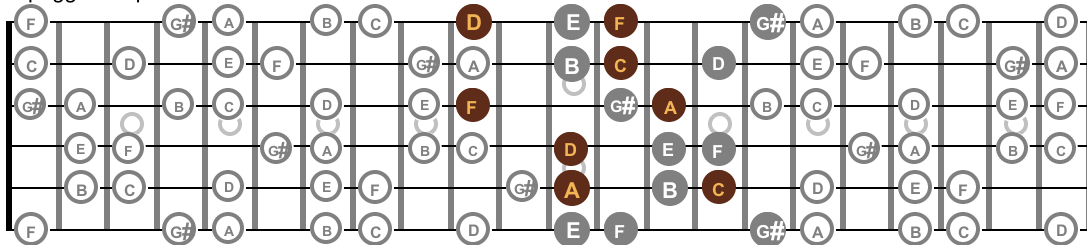
The Shape



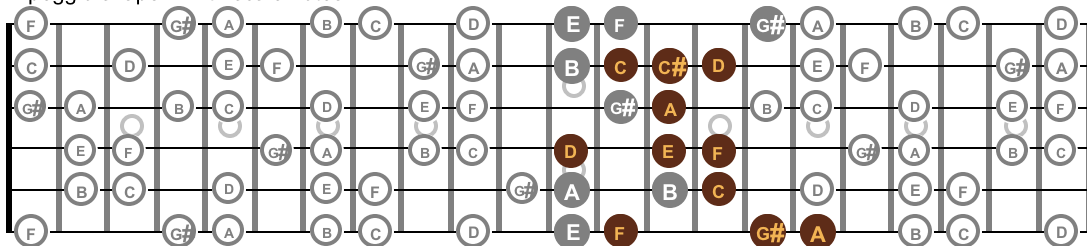
Arpeggio Shape A



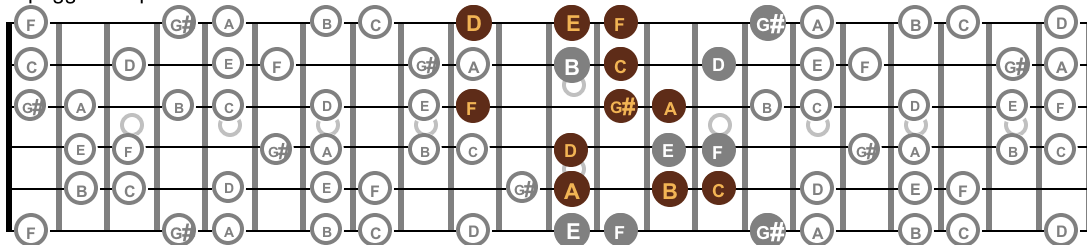
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

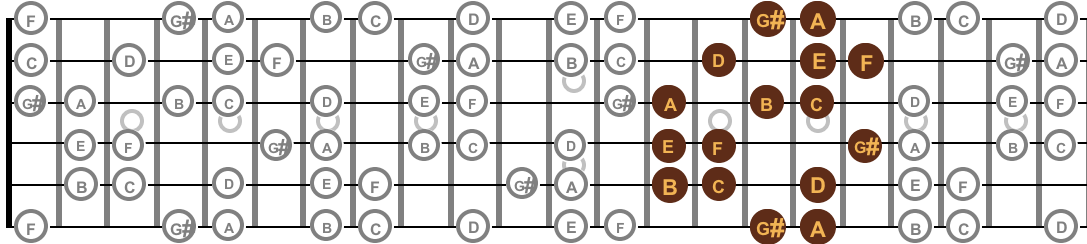


DORIAN #4 - SHAPE 5

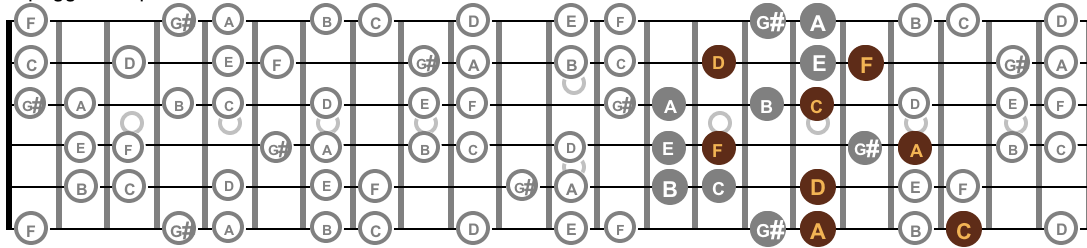
PARENT SCALE: HARMONIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: Dm7 (9, #11, 13)



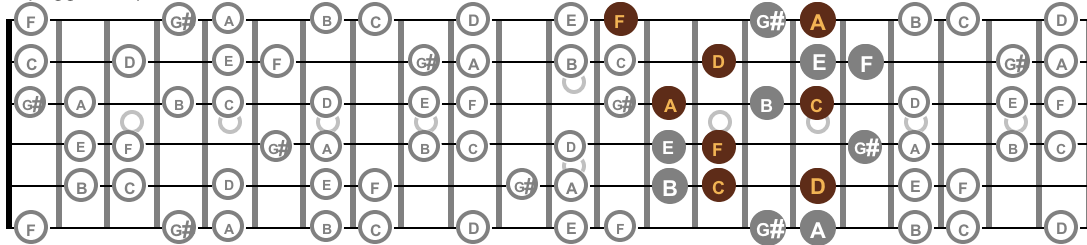
The Shape



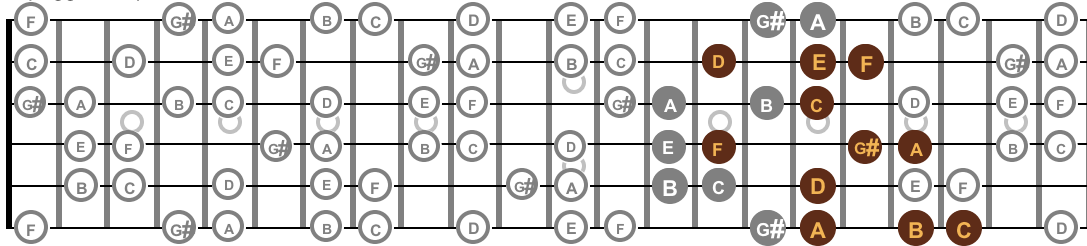
Arpeggio Shape A



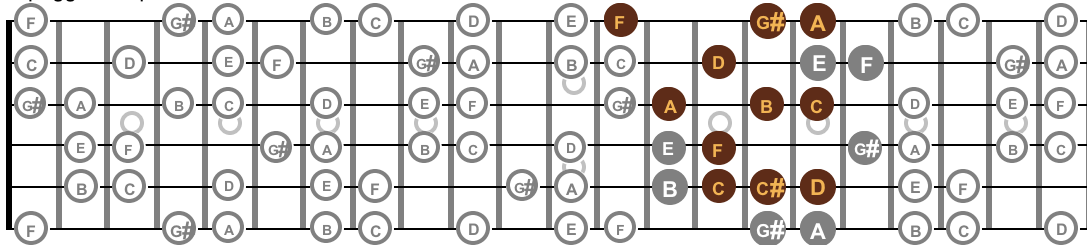
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

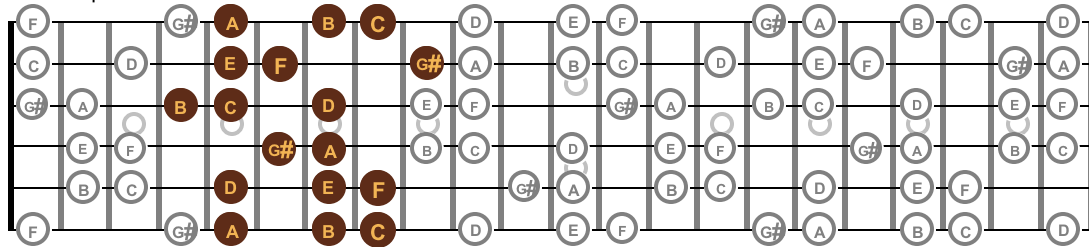


PHRYGIAN #3 - SHAPE 1

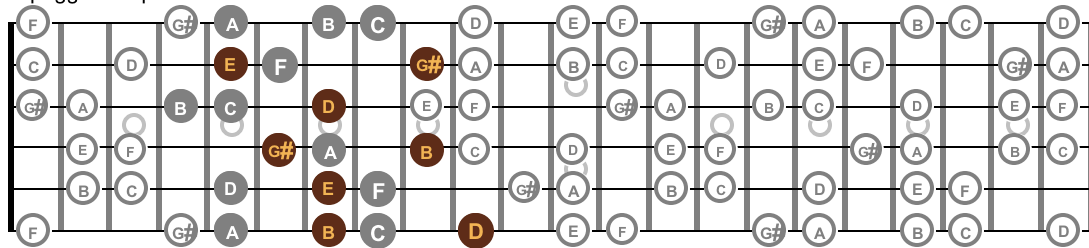
PARENT SCALE: HARMONIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (b9, 11, 13)



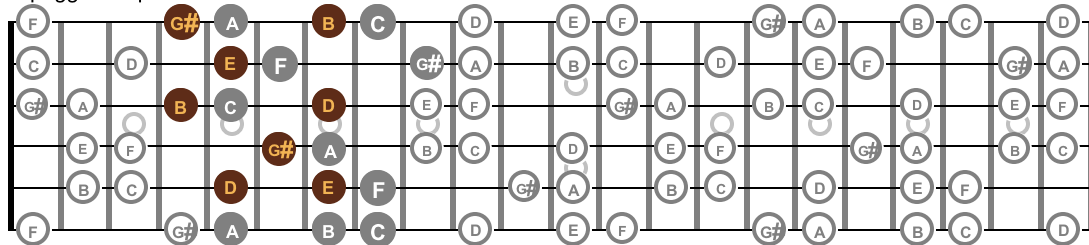
The Shape



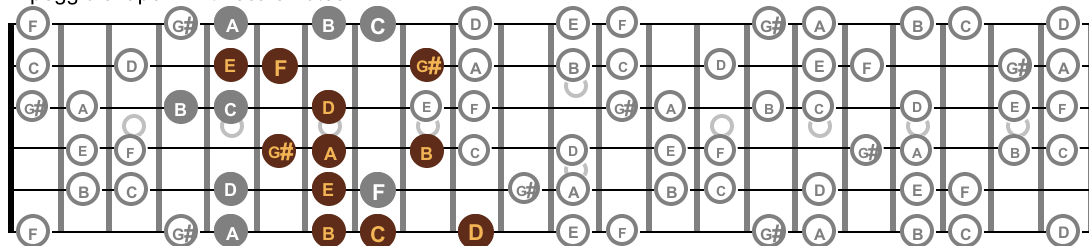
Arpeggio Shape A



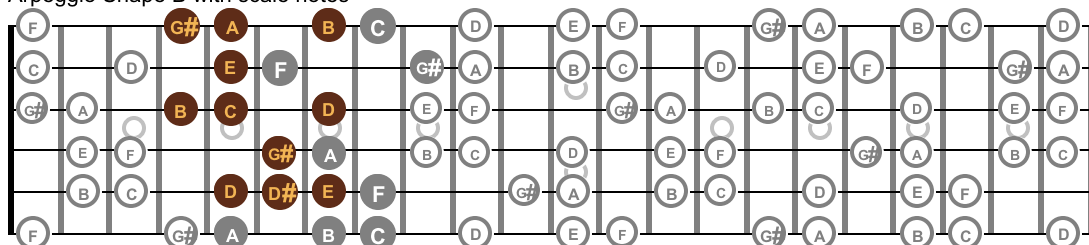
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

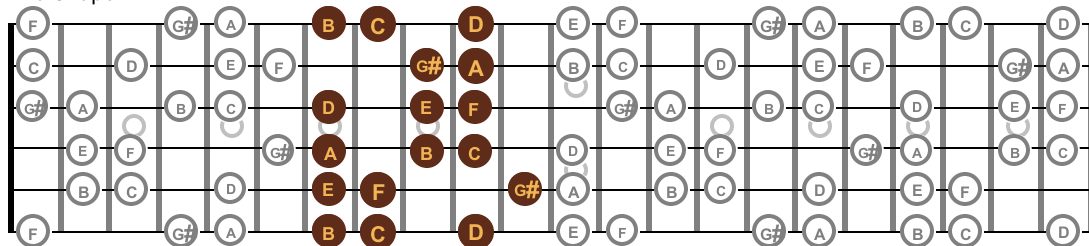


PHRYGIAN #3 - SHAPE 2

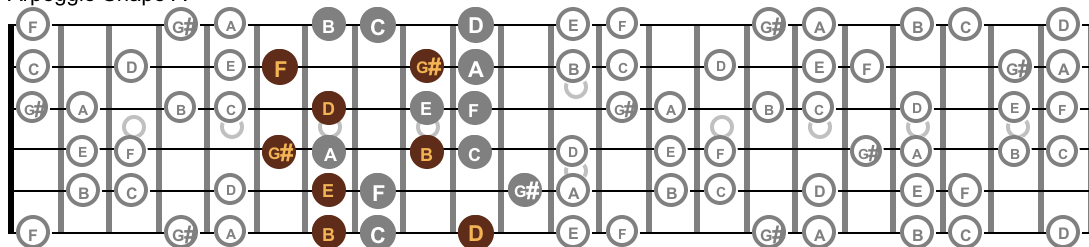
PARENT SCALE: HARMONIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (b9, 11, 13)



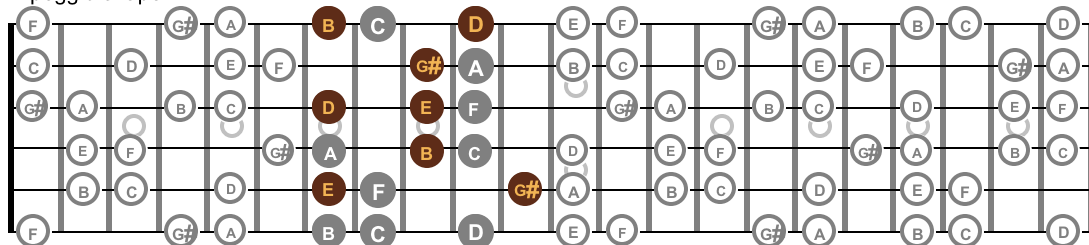
The Shape



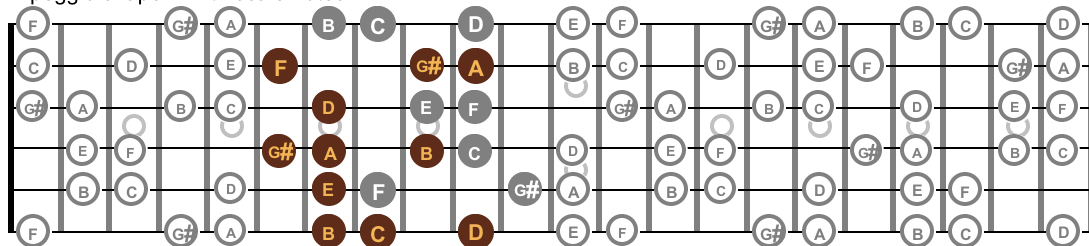
Arpeggio Shape A



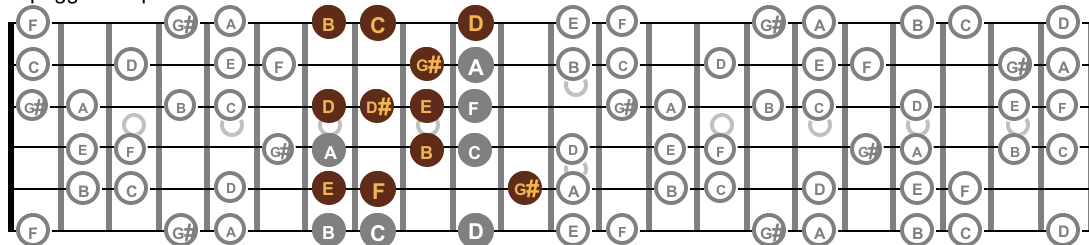
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

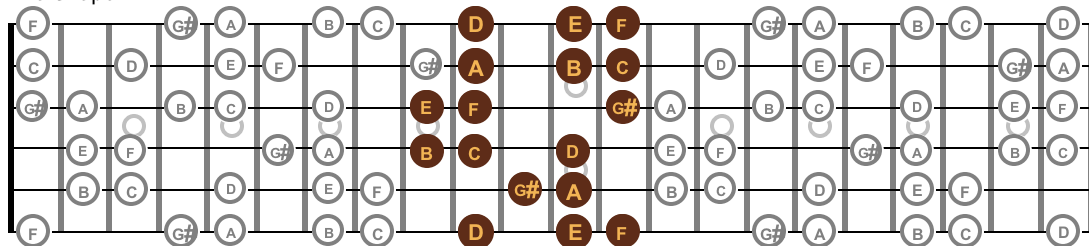


PHRYGIAN #3 - SHAPE 3

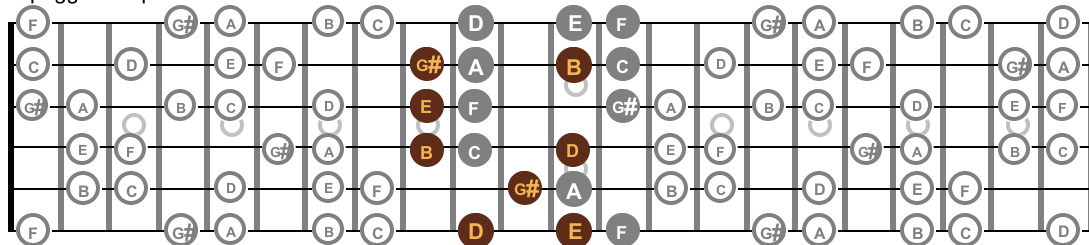
PARENT SCALE: HARMONIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (b9, 11, 13)



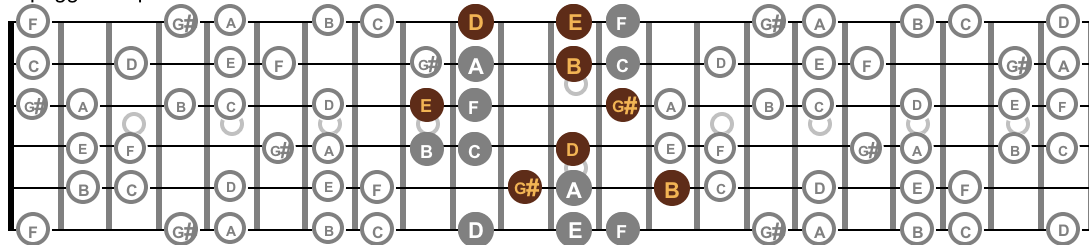
The Shape



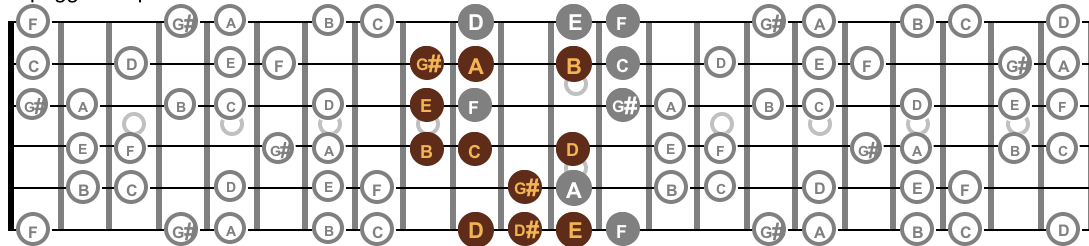
Arpeggio Shape A



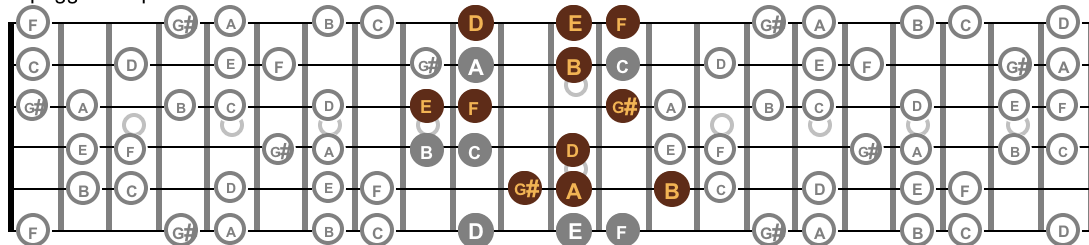
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

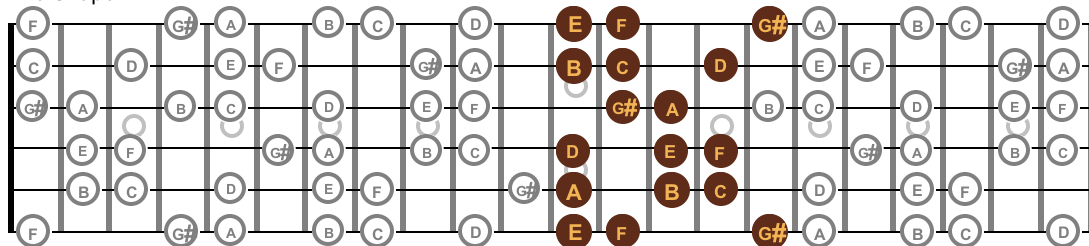


PHRYGIAN #3 - SHAPE 4

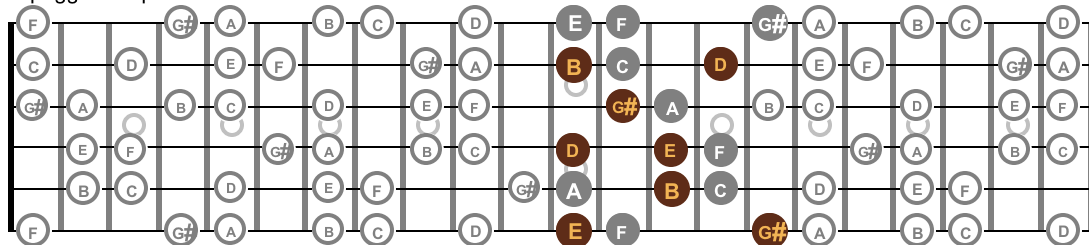
PARENT SCALE: HARMONIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (b9, 11, 13)



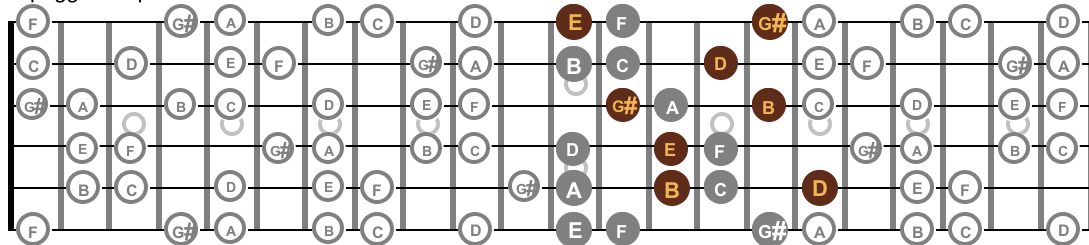
The Shape



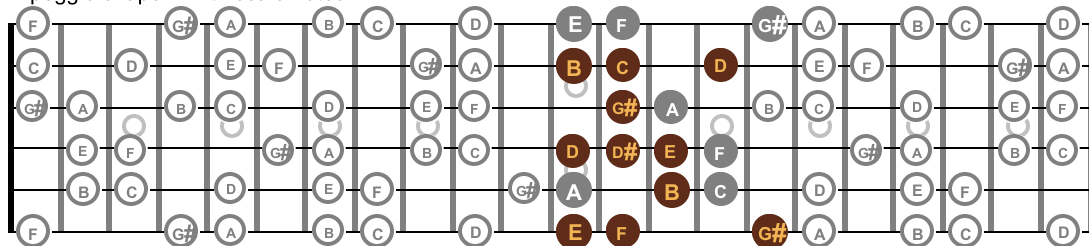
Arpeggio Shape A



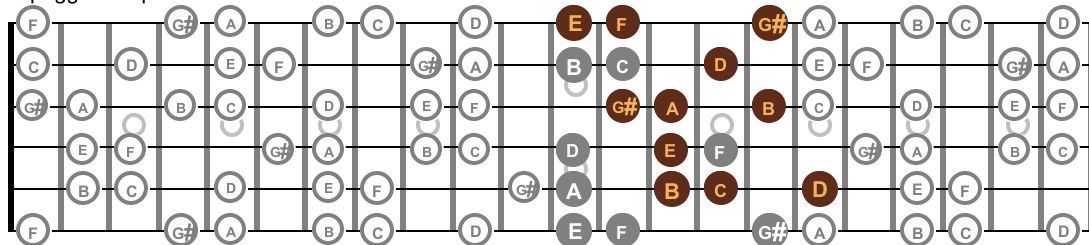
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

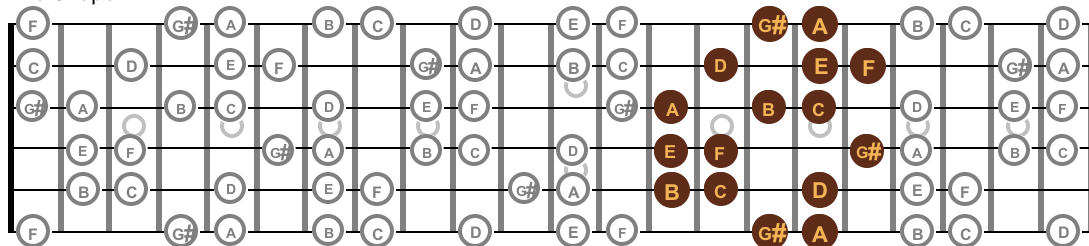


PHRYGIAN #3 - SHAPE 5

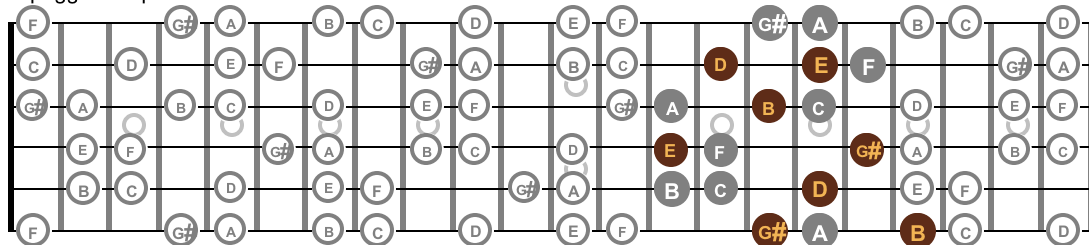
PARENT SCALE: HARMONIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (b9, 11, 13)



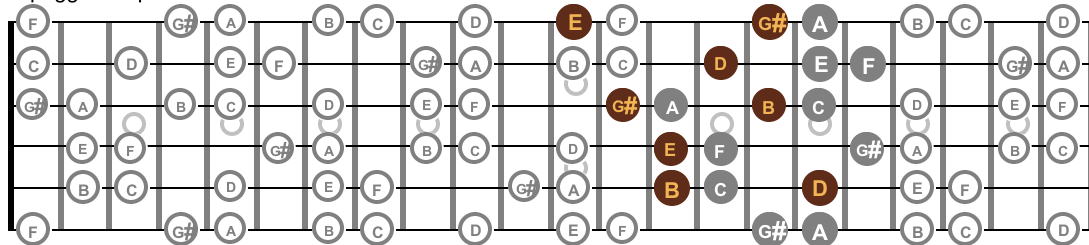
The Shape



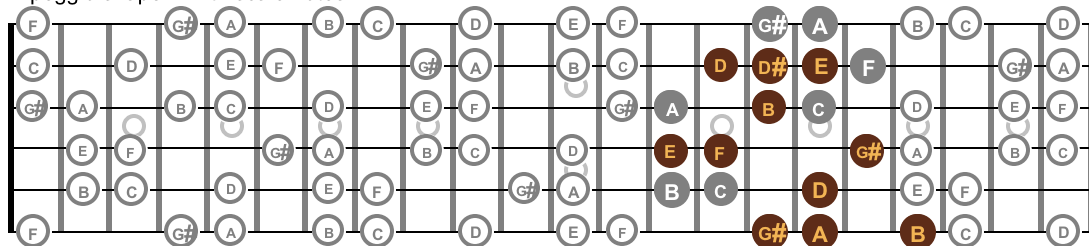
Arpeggio Shape A



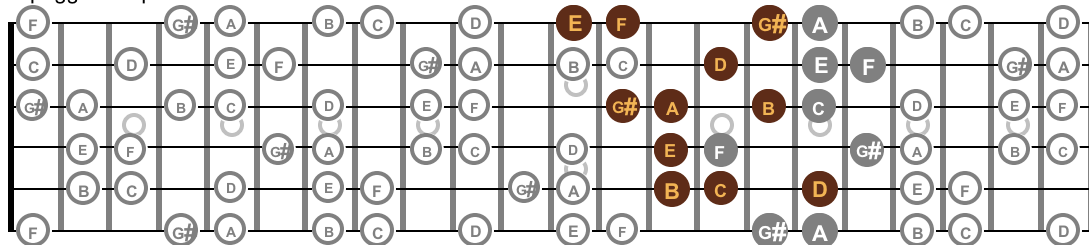
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

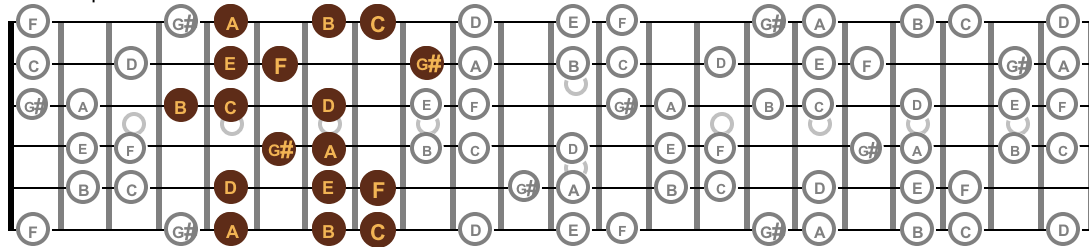


LYDIAN #2- SHAPE 1

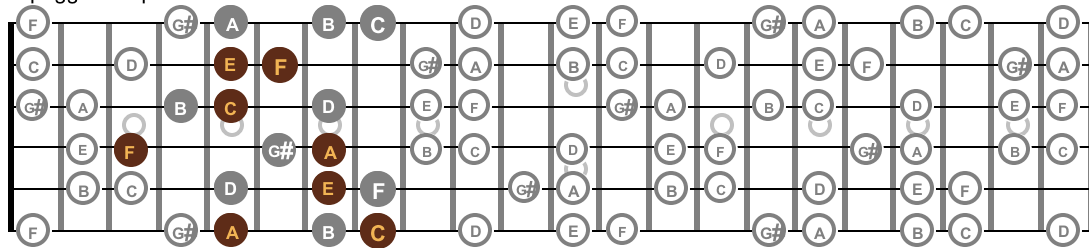
PARENT SCALE: HARMONIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: Fmaj7 (#9, #11, 13)



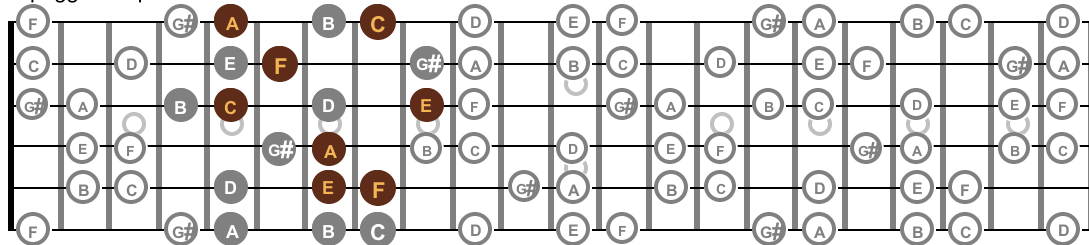
The Shape



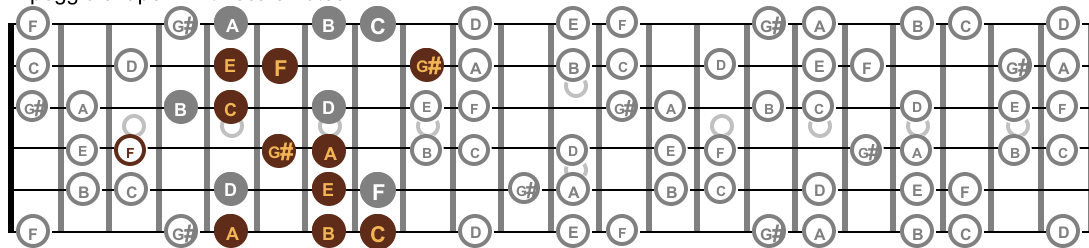
Arpeggio Shape A



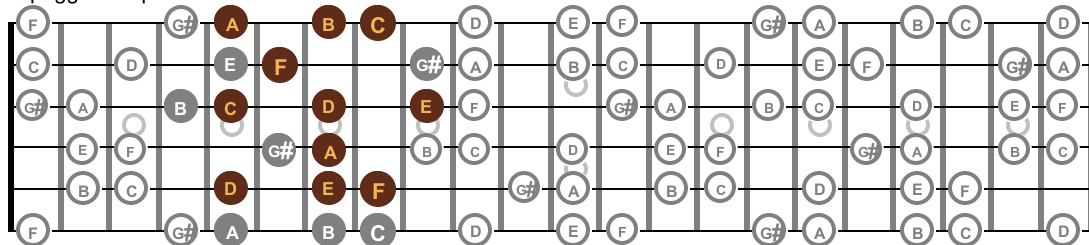
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

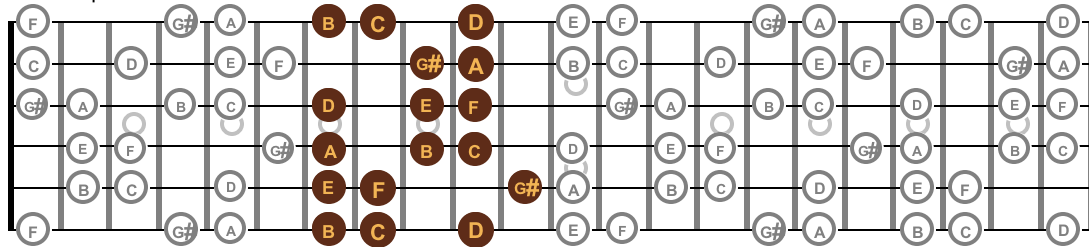


LYDIAN #2- SHAPE 2

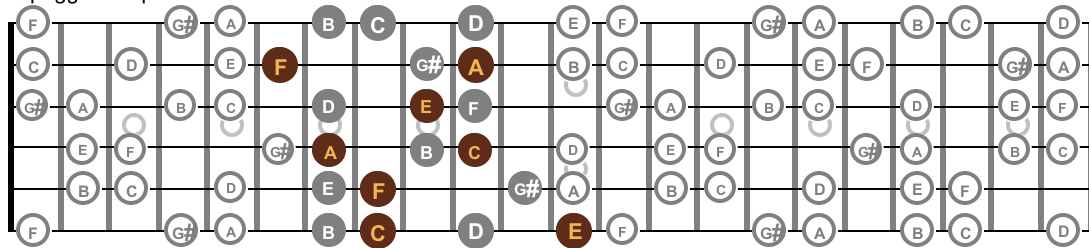
PARENT SCALE: HARMONIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: Fmaj7 (#9, #11, 13)



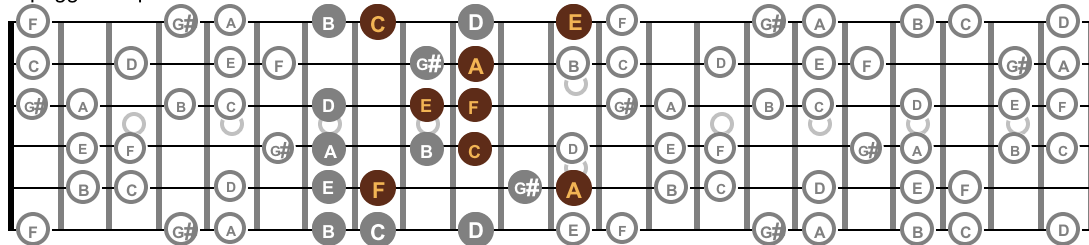
The Shape



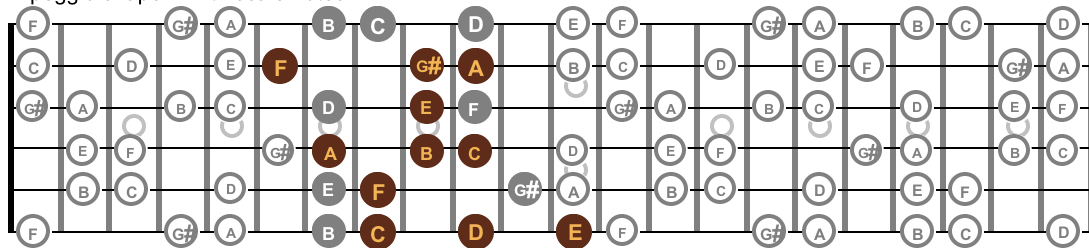
Arpeggio Shape A



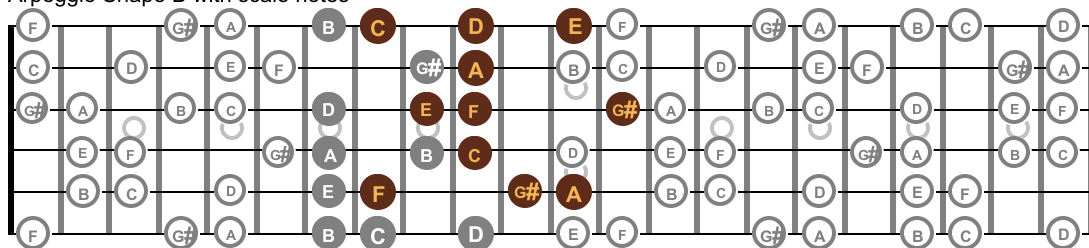
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

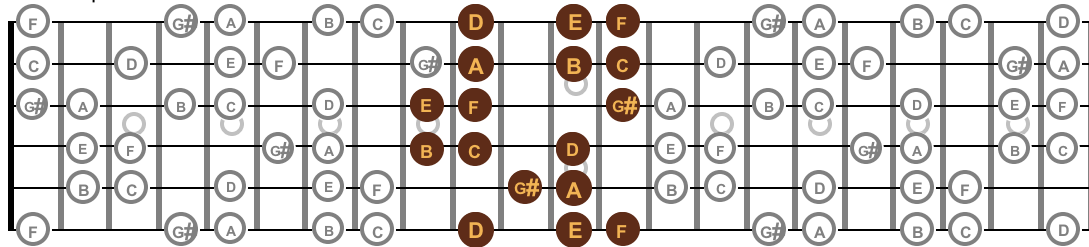


LYDIAN #2- SHAPE 3

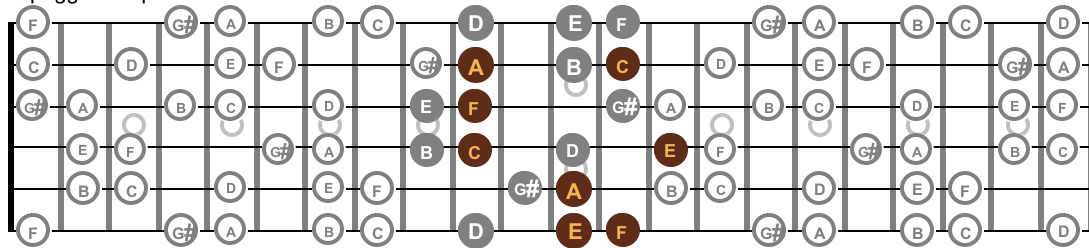
PARENT SCALE: HARMONIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: Fmaj7 (#9, #11, 13)



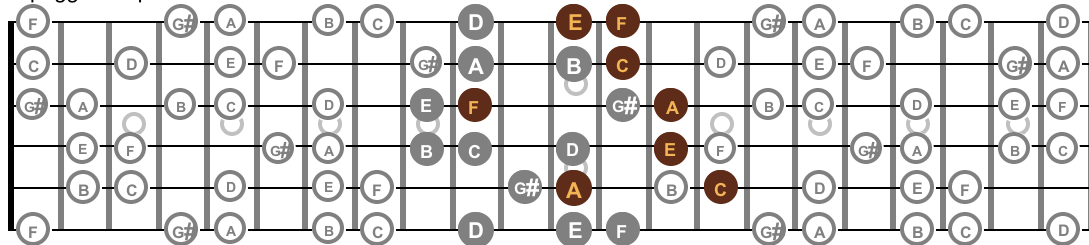
The Shape



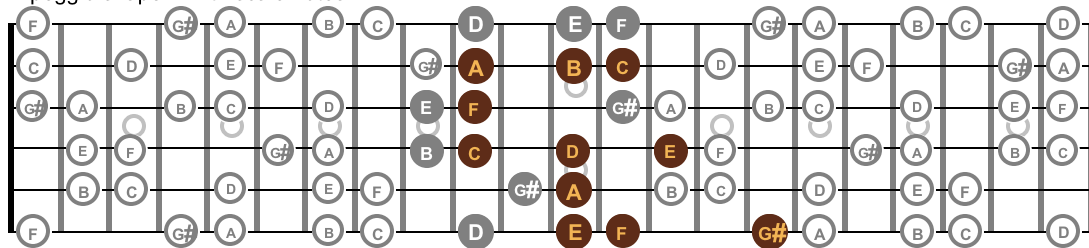
Arpeggio Shape A



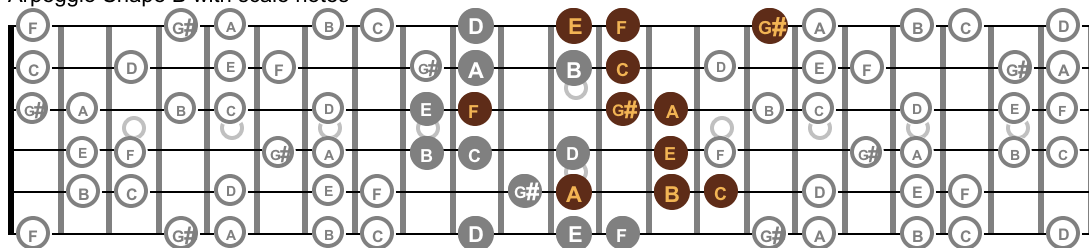
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

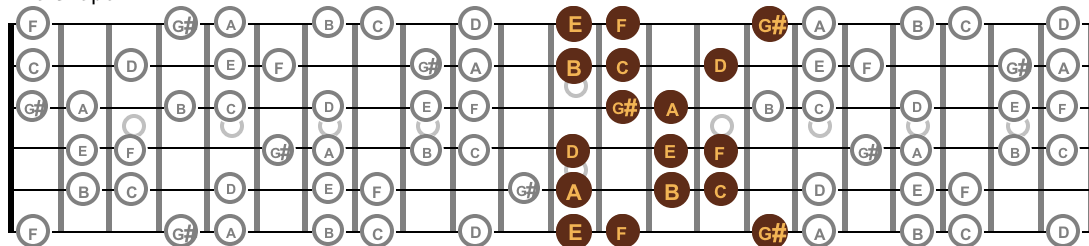


LYDIAN #2- SHAPE 4

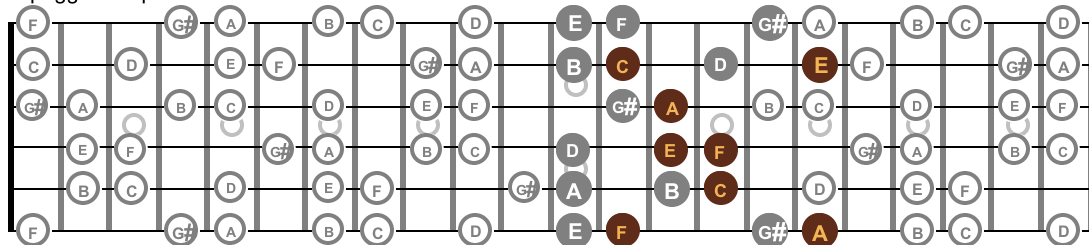
PARENT SCALE: HARMONIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: Fmaj7 (#9, #11, 13)



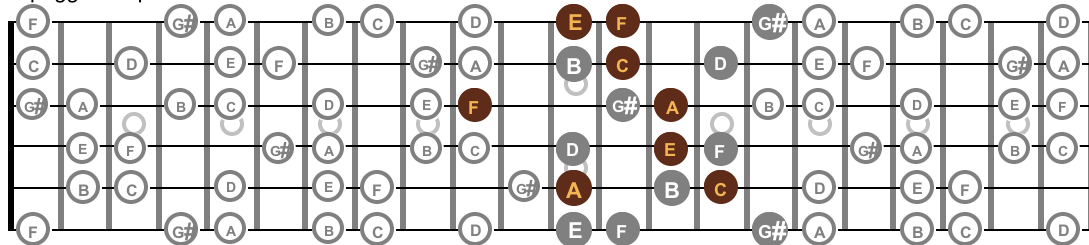
The Shape



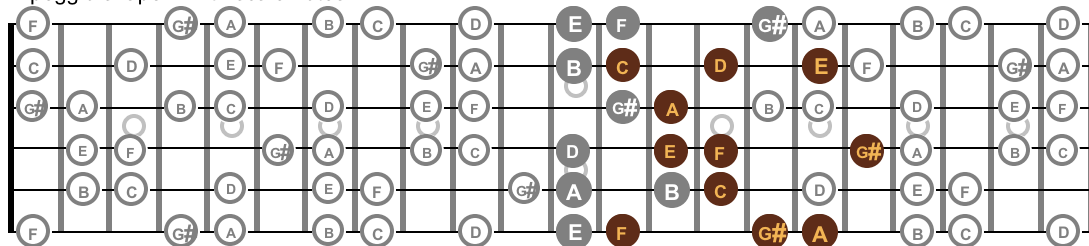
Arpeggio Shape A



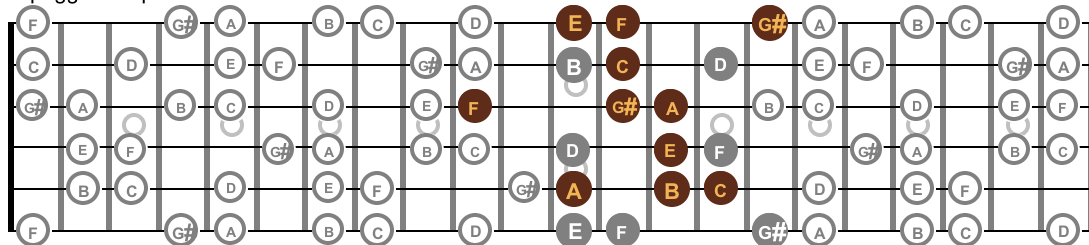
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

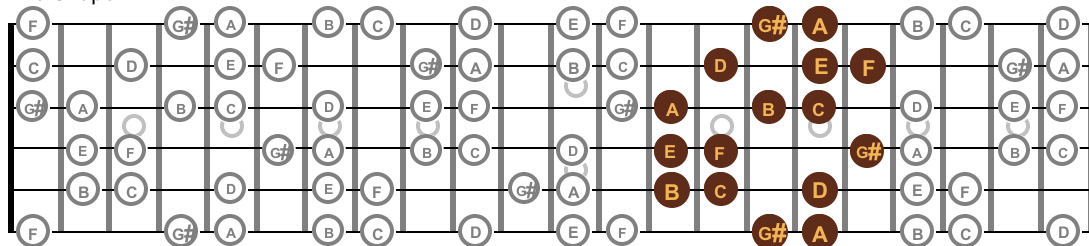


LYDIAN #2- SHAPE 5

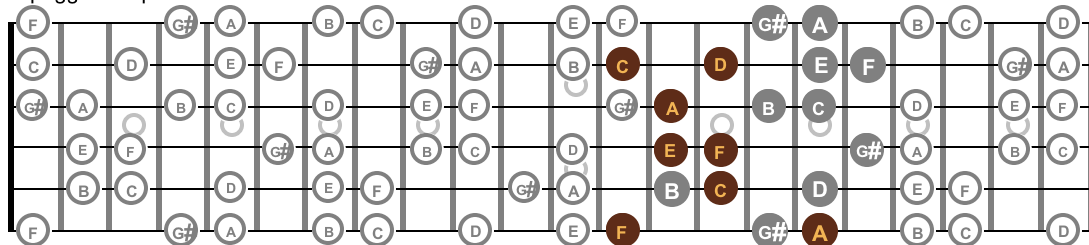
PARENT SCALE: HARMONIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: Fmaj7 (#9, #11, 13)



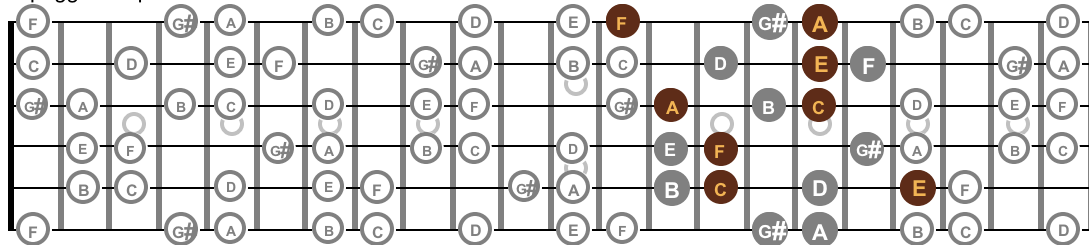
The Shape



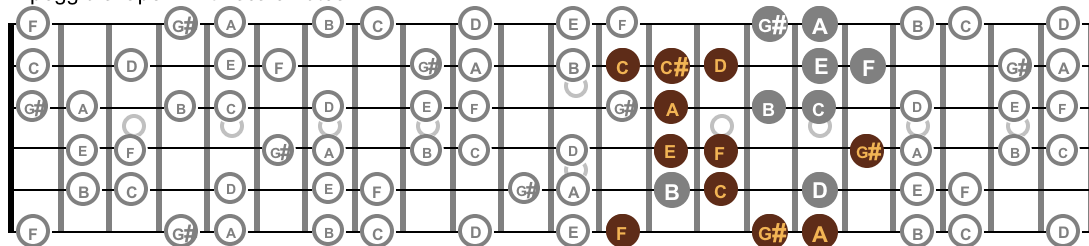
Arpeggio Shape A



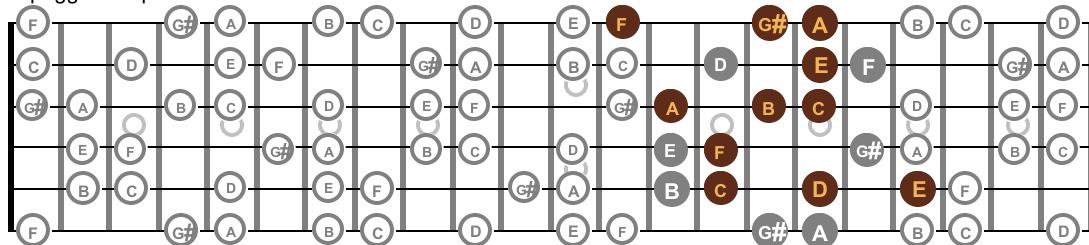
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

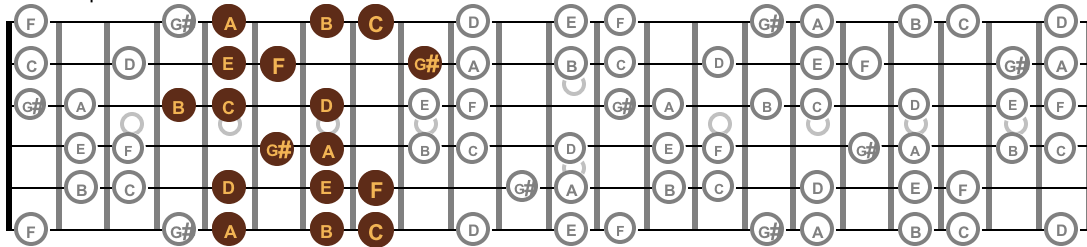


SUPERLOCRIAN - SHAPE 1

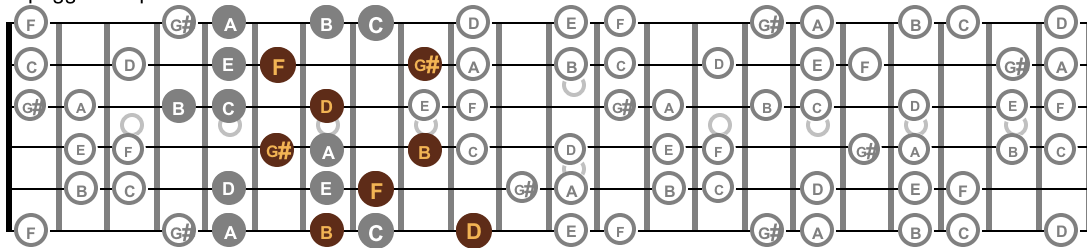
PARENT SCALE: HARMONIC MINOR
 STEP: VII
 CHORD/ARPEGGIO: G#dim (b9, 11, 13)



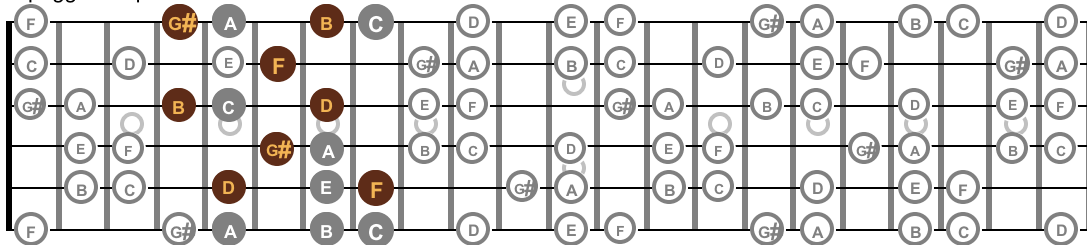
The Shape



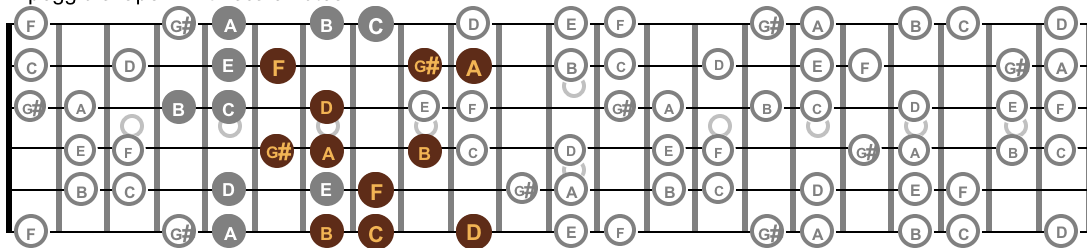
Arpeggio Shape A



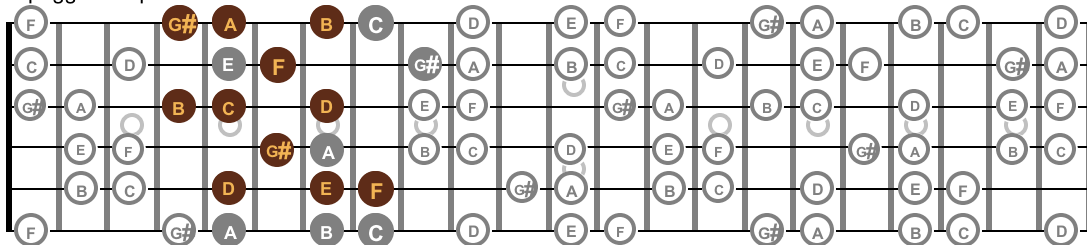
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

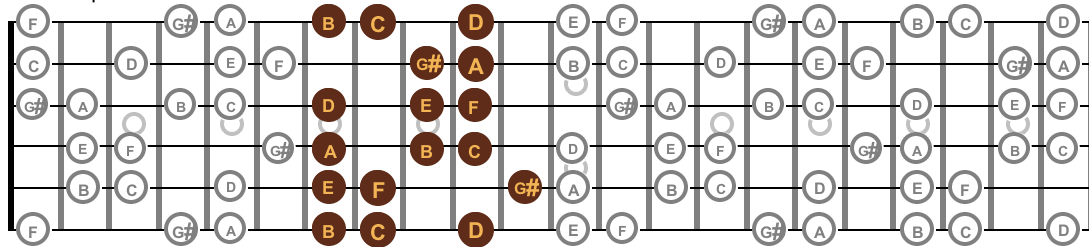


SUPERLOCRIAN - SHAPE 2

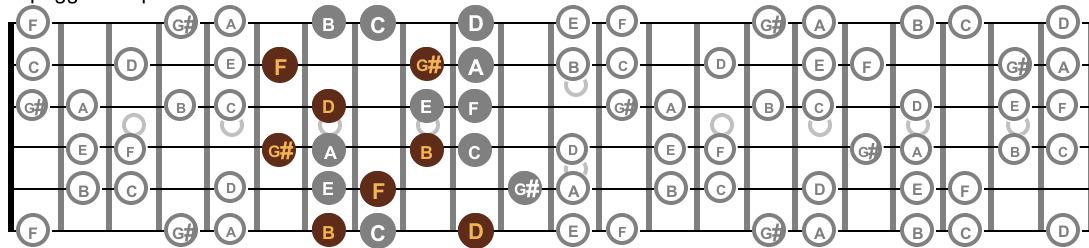
PARENT SCALE: HARMONIC MINOR
 STEP: VII
 CHORD/ARPEGGIO: G#dim (b9, 11, 13)



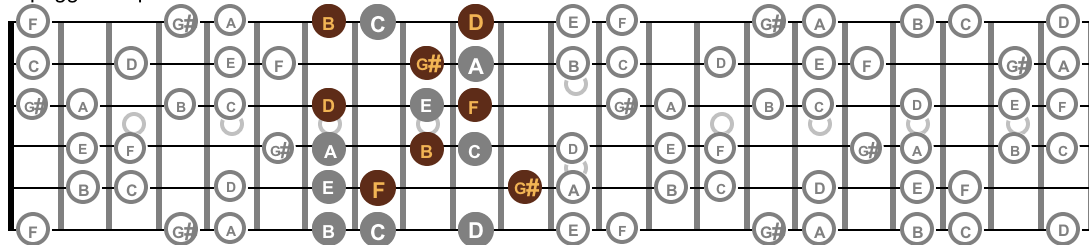
The Shape



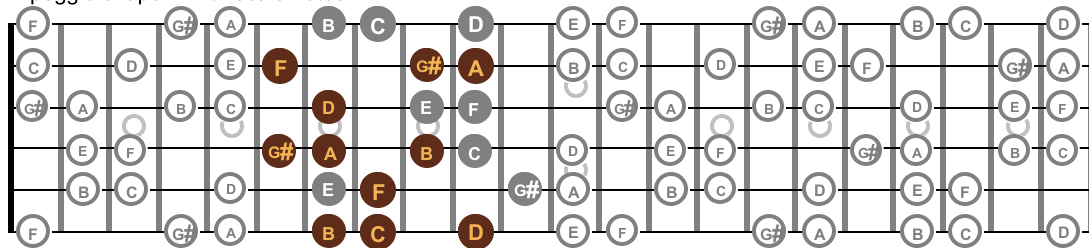
Arpeggio Shape A



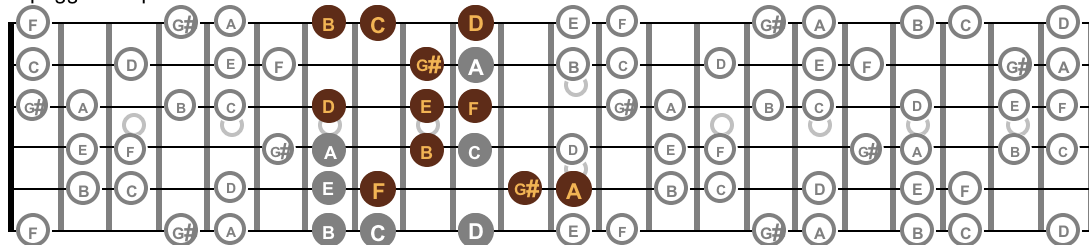
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



SUPERLOCRIAN - SHAPE 3

PARENT SCALE: HARMONIC MINOR
 STEP: VII
 CHORD/ARPEGGIO: G#dim (b9, 11, 13)



The Shape

Arpeggio Shape A

Arpeggio shape B

Arpeggio shape A with scale notes

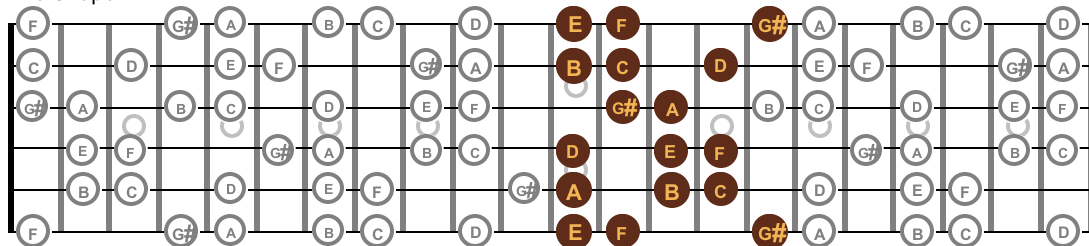
Arpeggio Shape B with scale notes

SUPERLOCRIAN - SHAPE 4

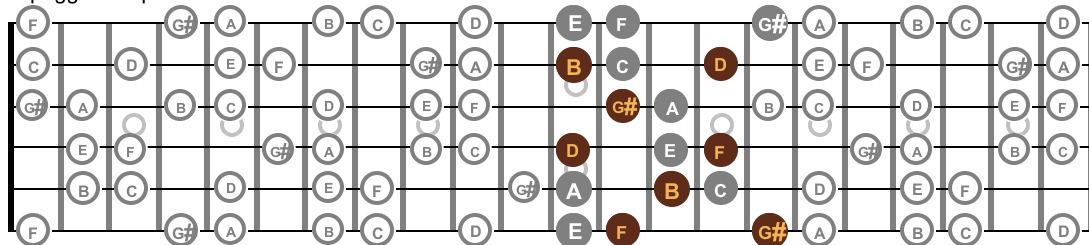
PARENT SCALE: HARMONIC MINOR
 STEP: VII
 CHORD/ARPEGGIO: G#dim (b9, 11, 13)



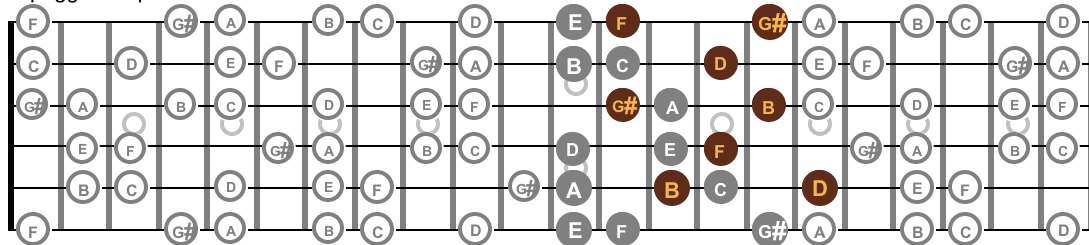
The Shape



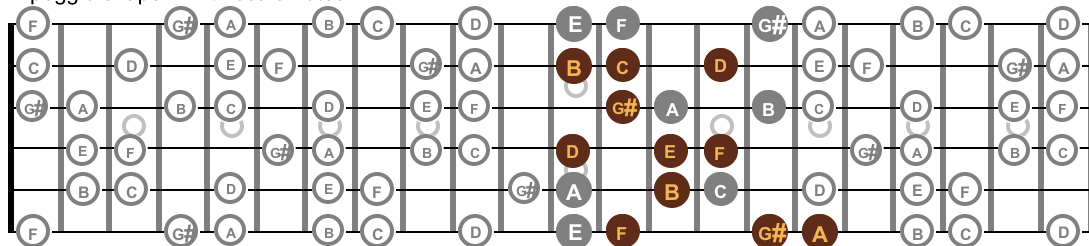
Arpeggio Shape A



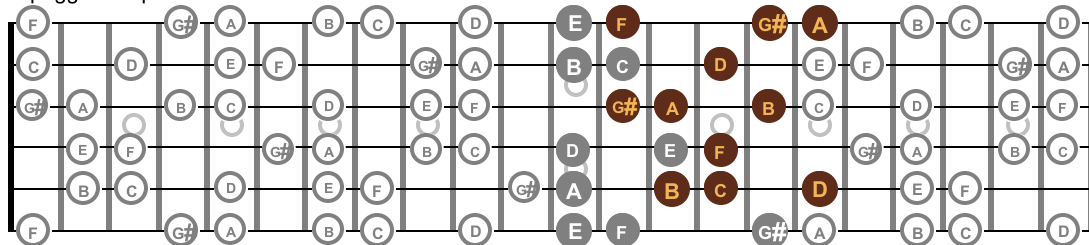
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

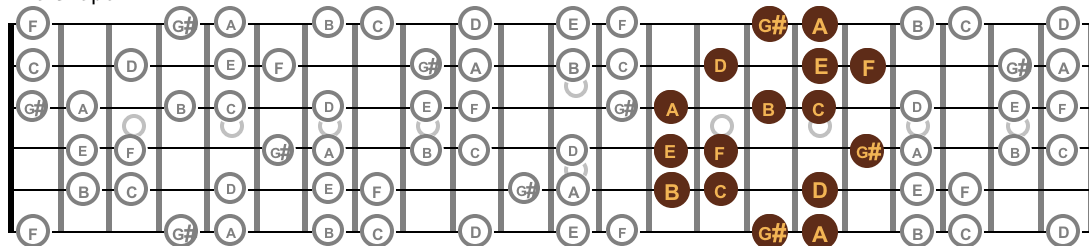


SUPERLOCRIAN - SHAPE 5

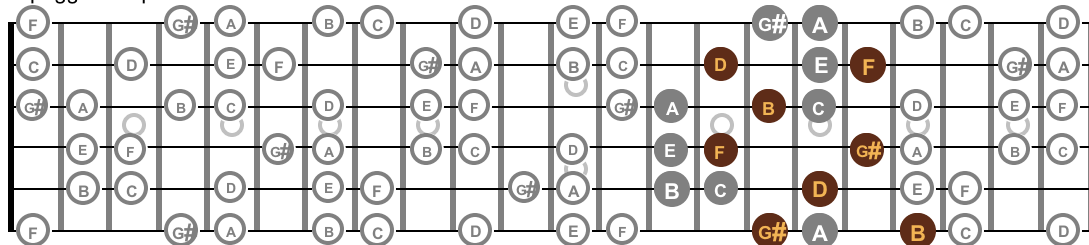
PARENT SCALE: HARMONIC MINOR
 STEP: VII
 CHORD/ARPEGGIO: G#dim (b9, 11, 13)



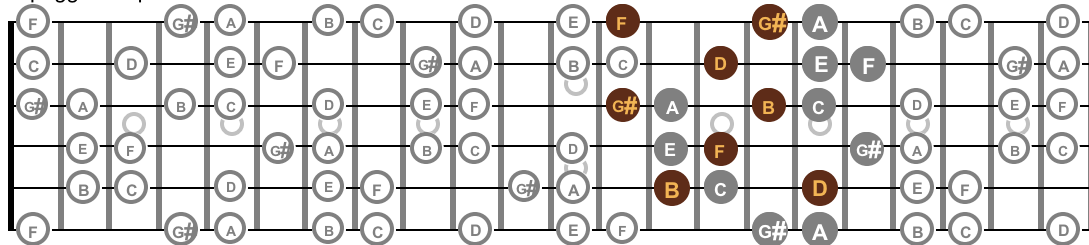
The Shape



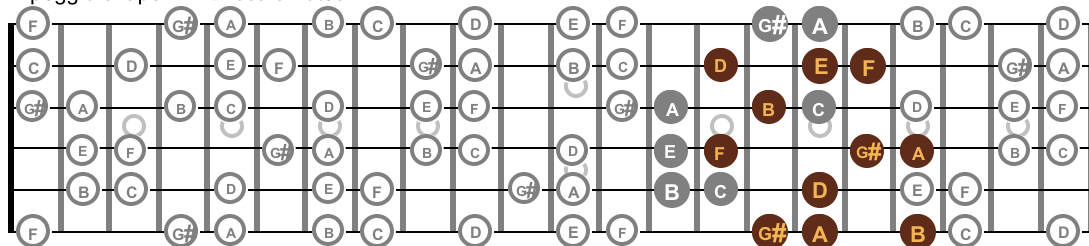
Arpeggio Shape A



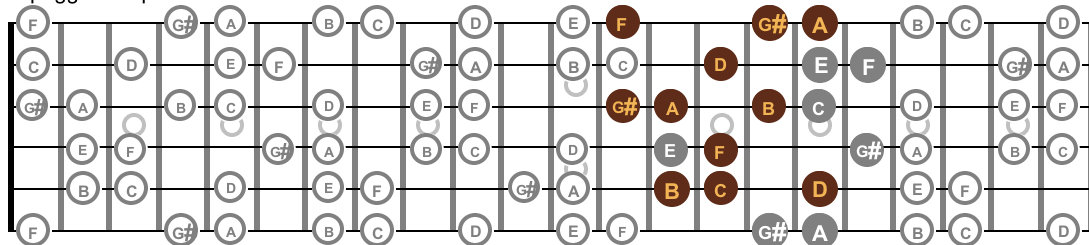
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



MODES OF MELODIC MINOR

IN THE KEY OF A

1. MELODIC MINOR

2. DORIAN B2

3. LYDIAN #5

4. MIXOLYDIAN #4

5. MIXOLYDIAN B6

6. AEOLIAN B5

7. LOCRIAN B5

Claus Levin's

MODALMASTERY.COM

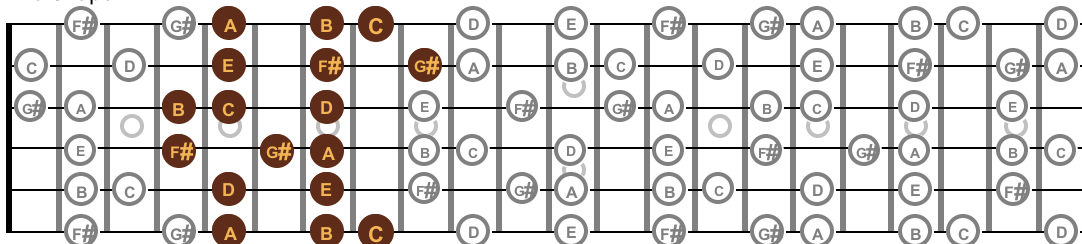
REVOLUTIONIZE YOUR SOLOING SKILLS

MELODIC MINOR - SHAPE 1

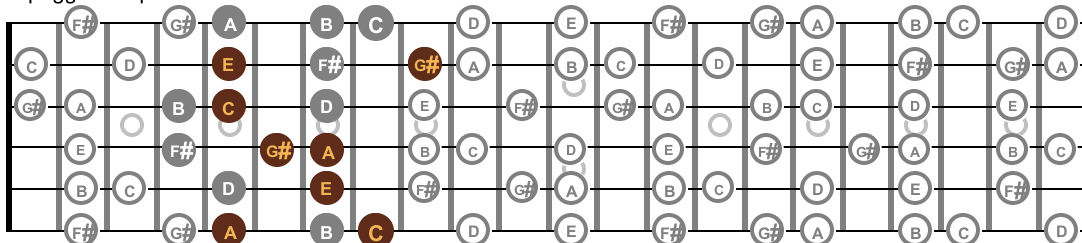
PARENT SCALE: MELODIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (b9, 11, 13)



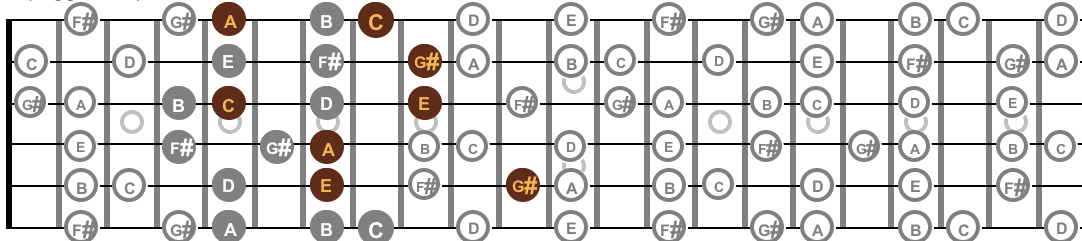
The Shape



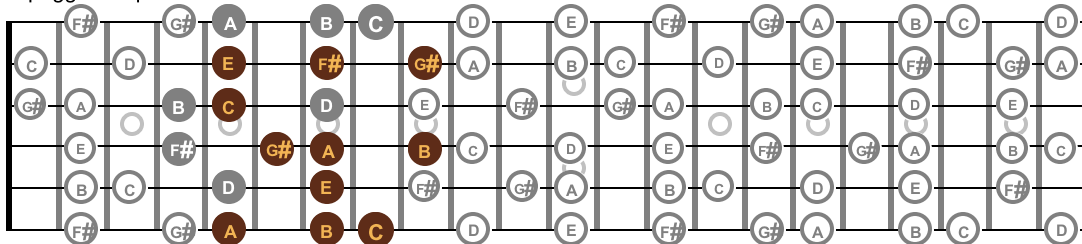
Arpeggio Shape A



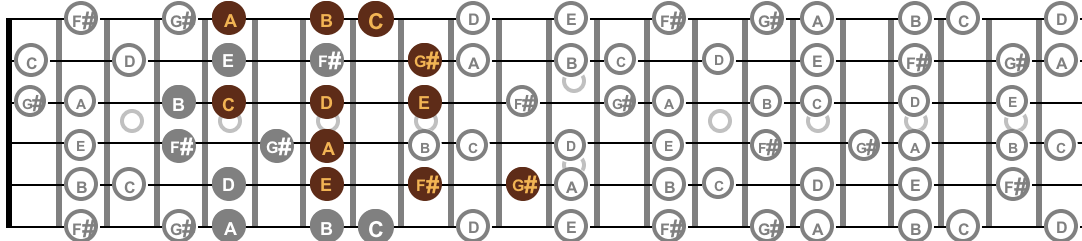
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

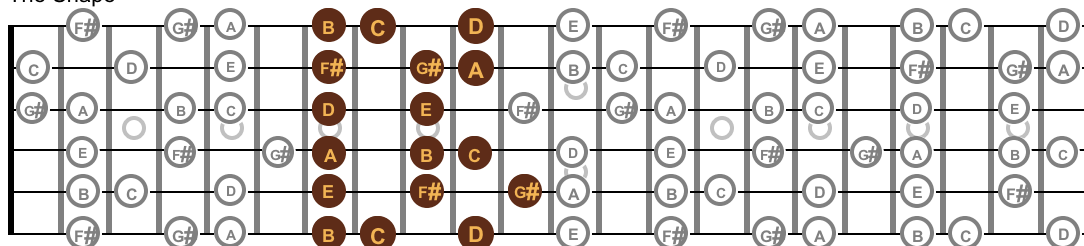


MELODIC MINOR - SHAPE 2

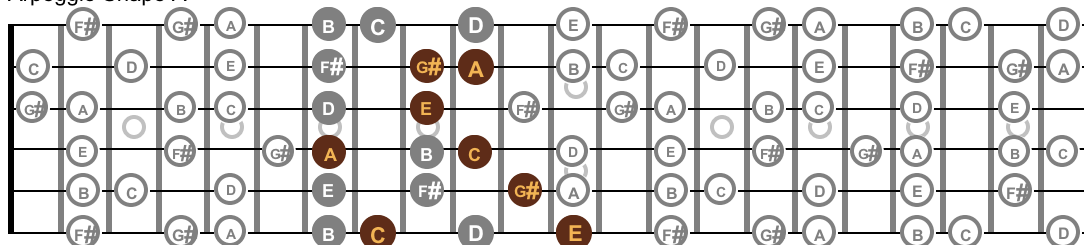
PARENT SCALE: MELODIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (b9, 11, 13)



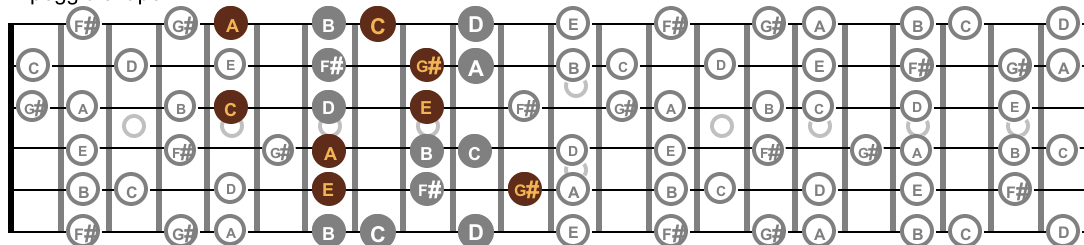
The Shape



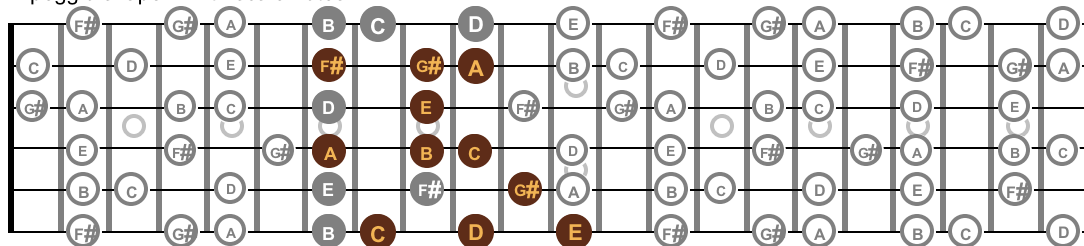
Arpeggio Shape A



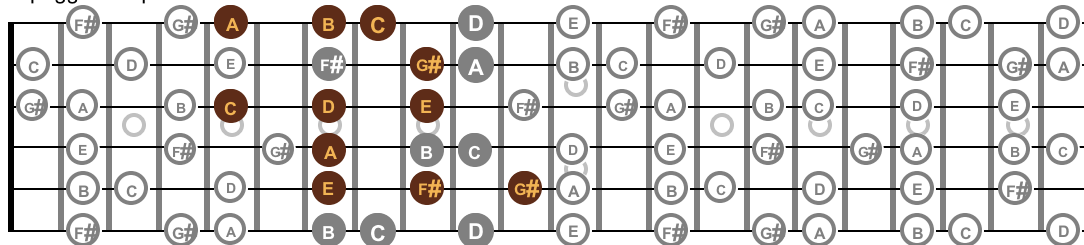
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

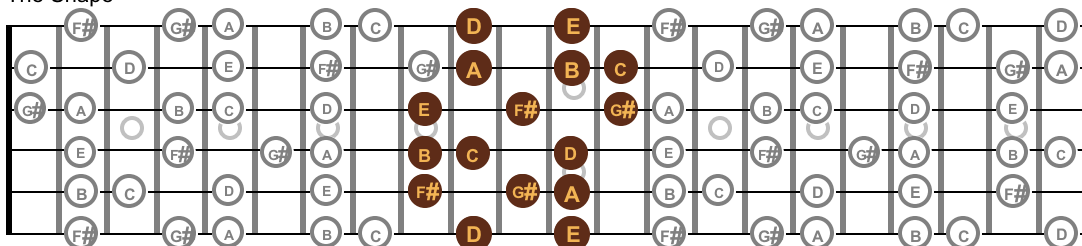


MELODIC MINOR - SHAPE 3

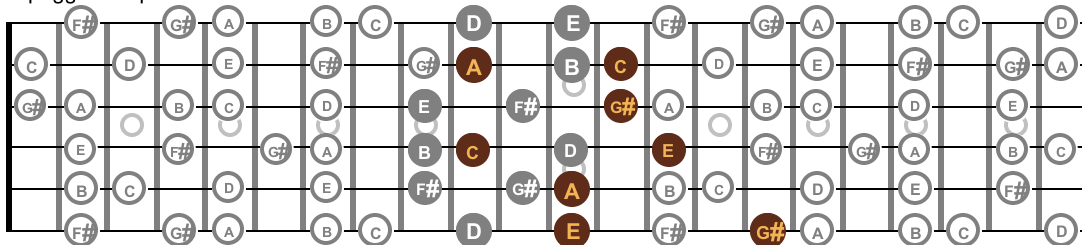
PARENT SCALE: MELODIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (b9, 11, 13)



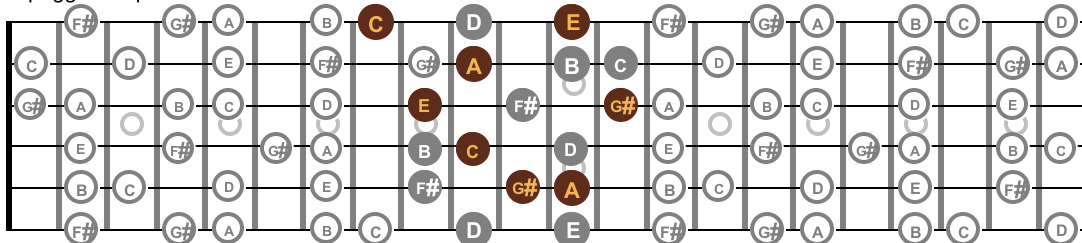
The Shape



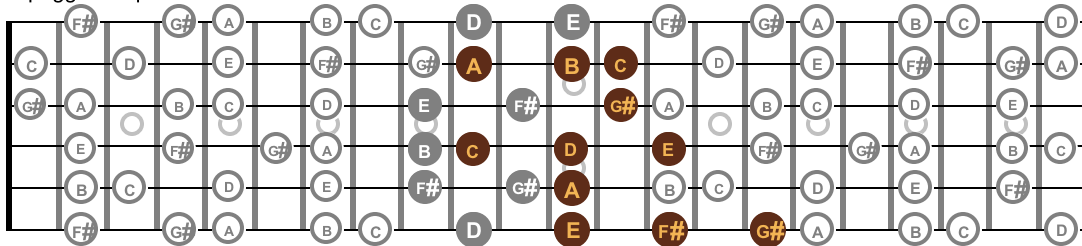
Arpeggio Shape A



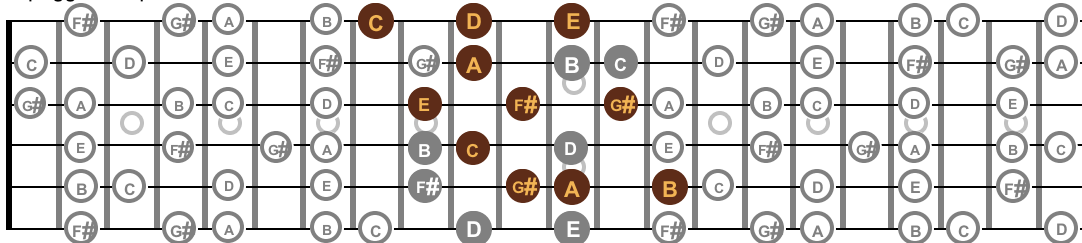
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

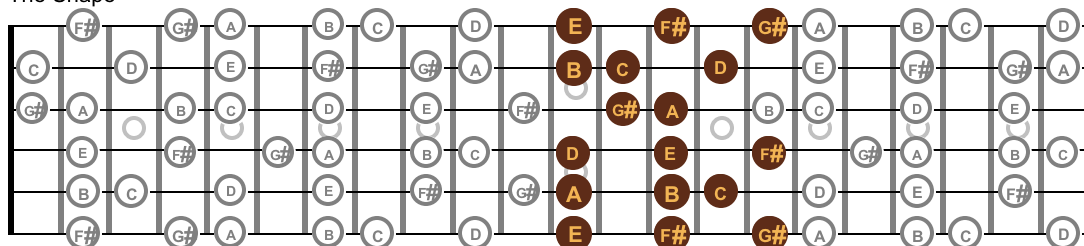


MELODIC MINOR - SHAPE 4

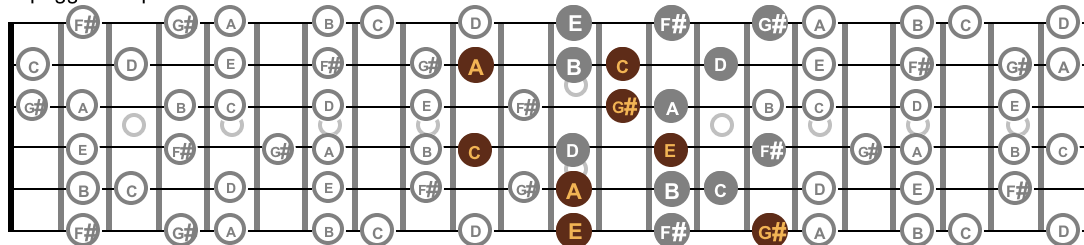
PARENT SCALE: MELODIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (b9, 11, 13)



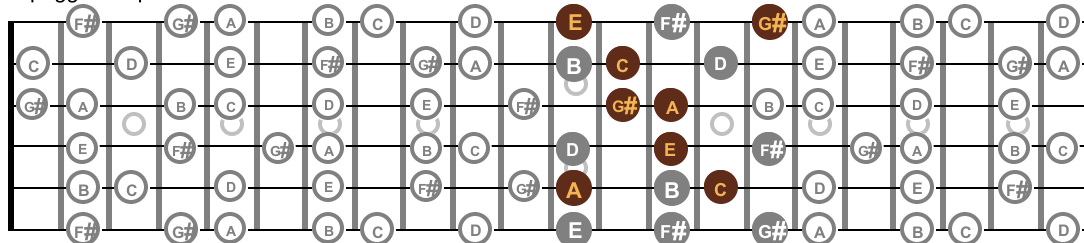
The Shape



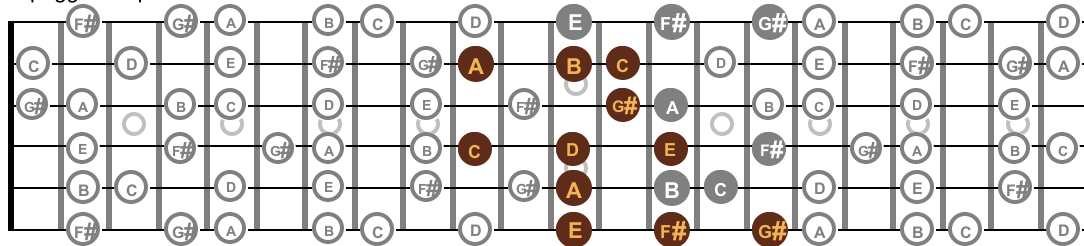
Arpeggio Shape A



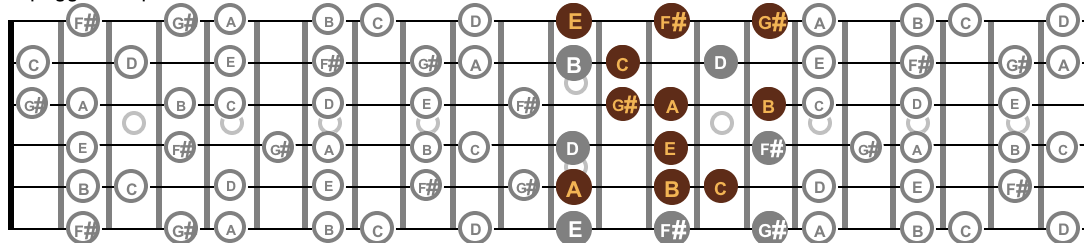
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

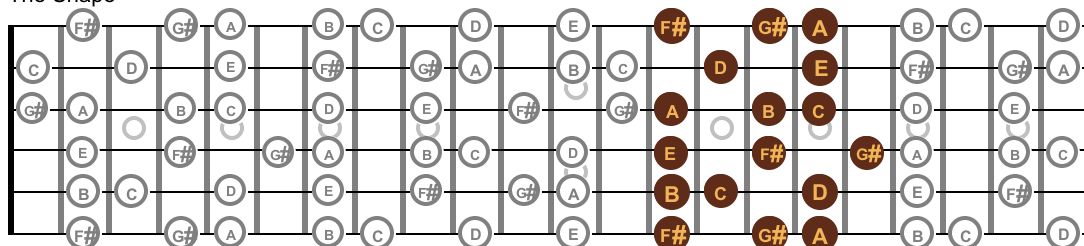


MELODIC MINOR - SHAPE 5

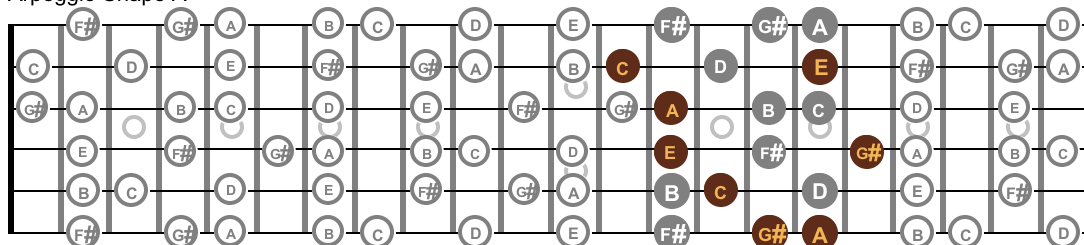
PARENT SCALE: MELODIC MINOR
 STEP: I
 CHORD/ARPEGGIO: Am#7 (b9, 11, 13)



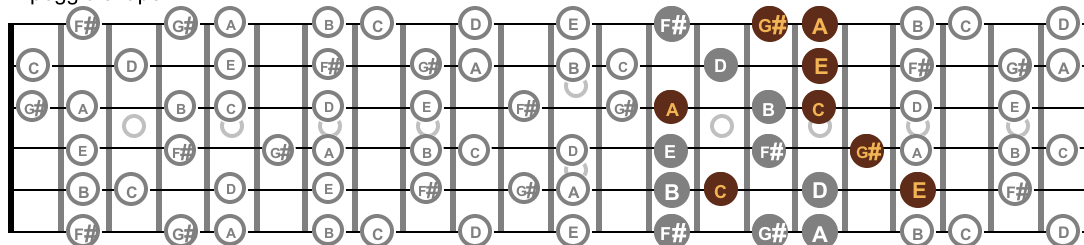
The Shape



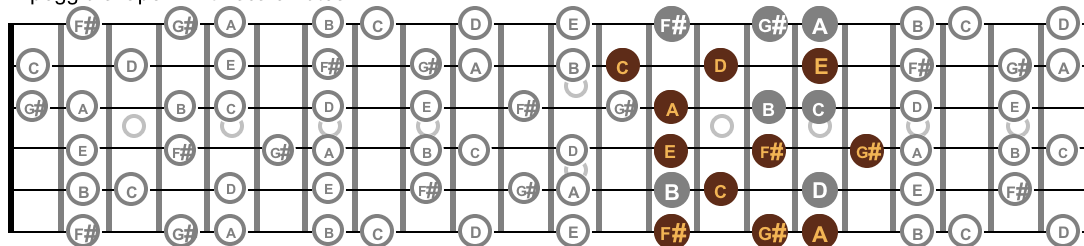
Arpeggio Shape A



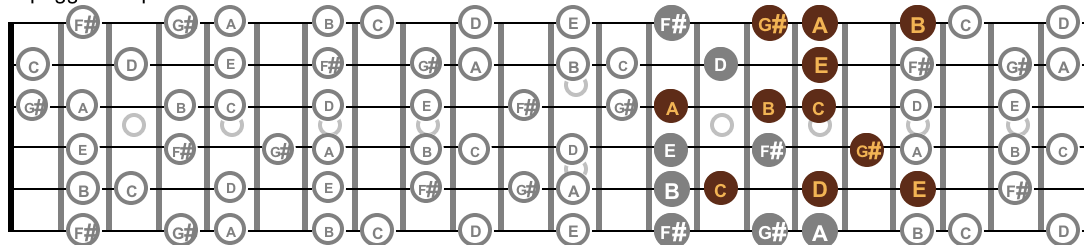
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

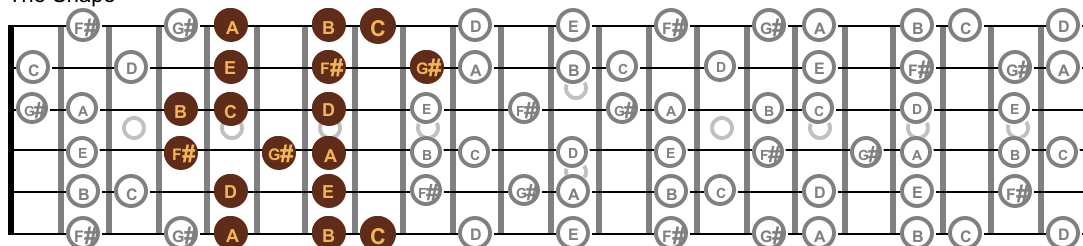


DORIAN b2 - SHAPE 1

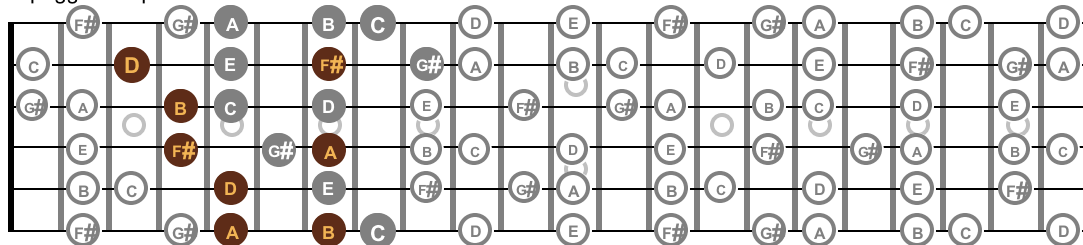
PARENT SCALE: MELODIC MINOR
 STEP: II
 CHORD/ARPEGGIO: Dm7 (b9, 11, 13)



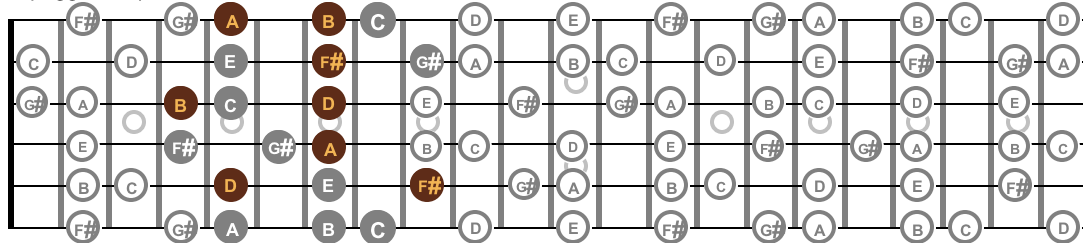
The Shape



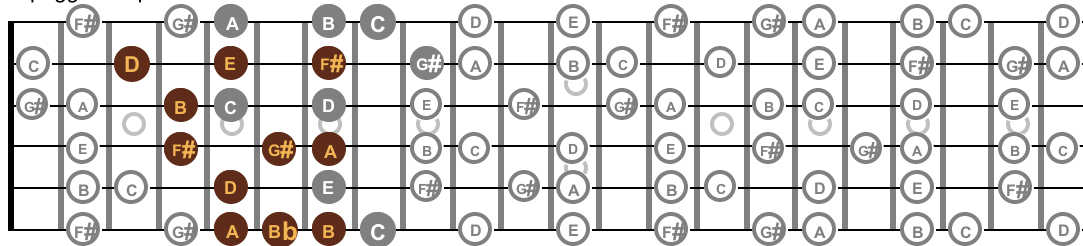
Arpeggio Shape A



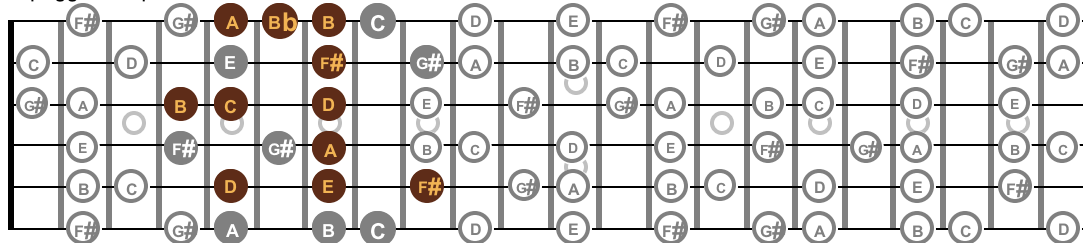
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

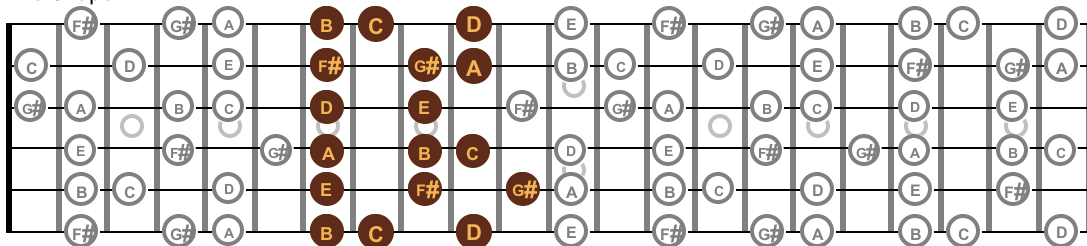


DORIAN b2 - SHAPE 2

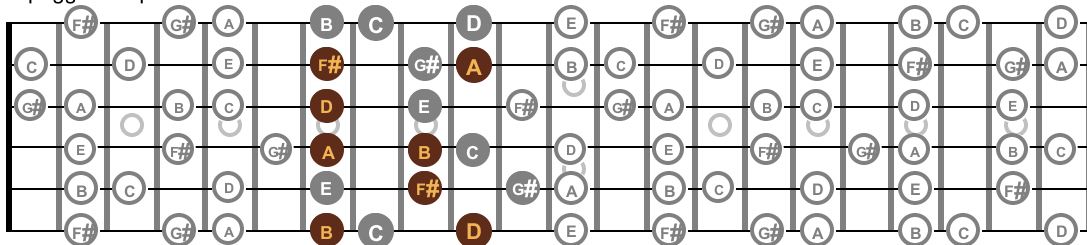
PARENT SCALE: MELODIC MINOR
 STEP: II
 CHORD/ARPEGGIO: Bm7 (b9, 11, 13)



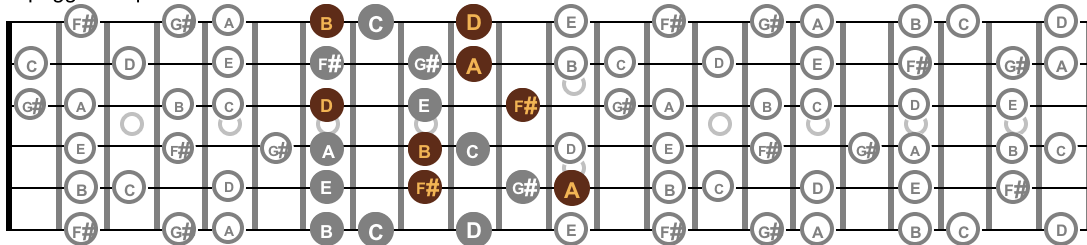
The Shape



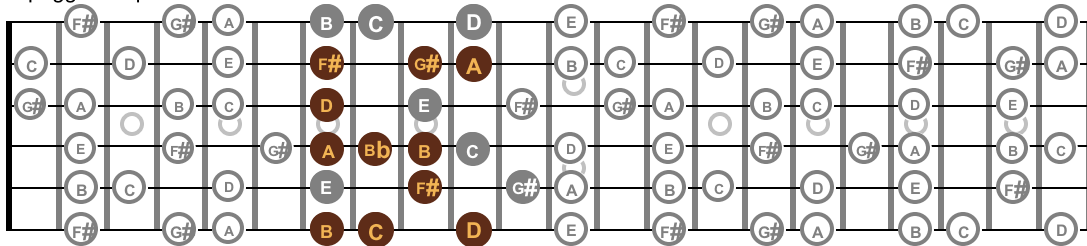
Arpeggio Shape A



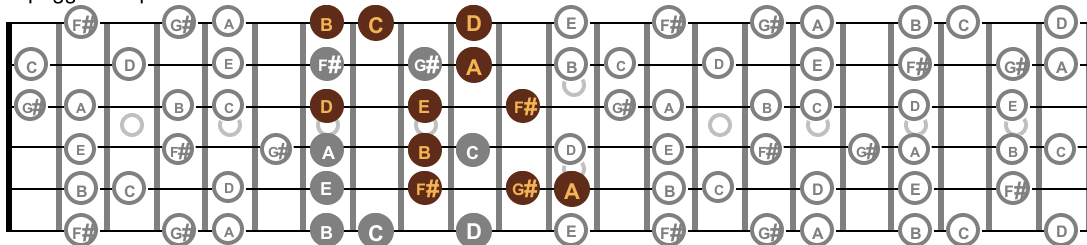
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

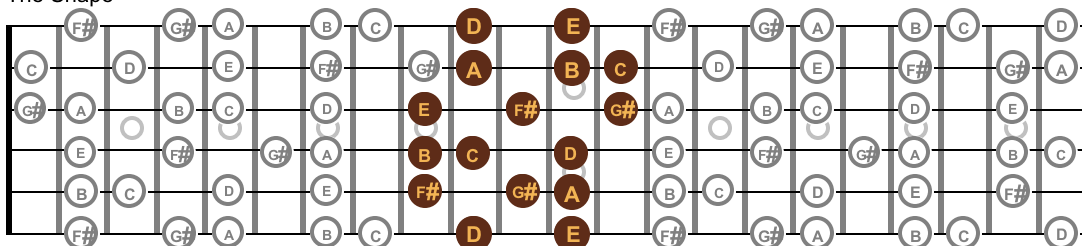


DORIAN b2 - SHAPE 3

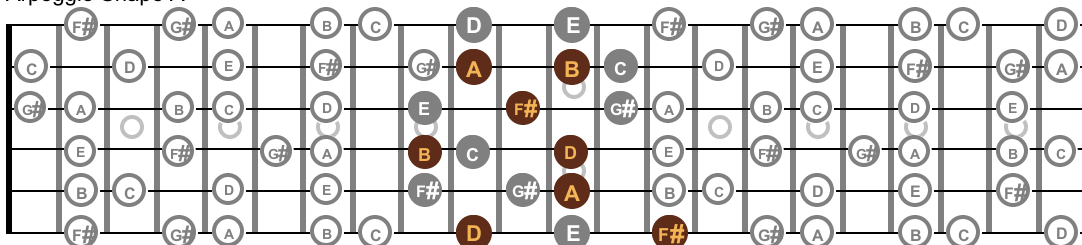
PARENT SCALE: MELODIC MINOR
 STEP: II
 CHORD/ARPEGGIO: Bm7 (b9, 11, 13)



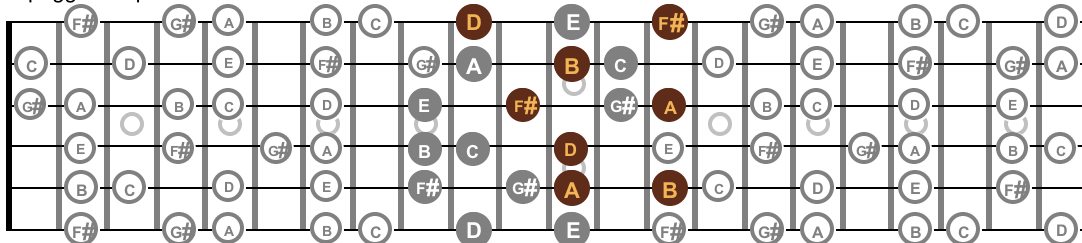
The Shape



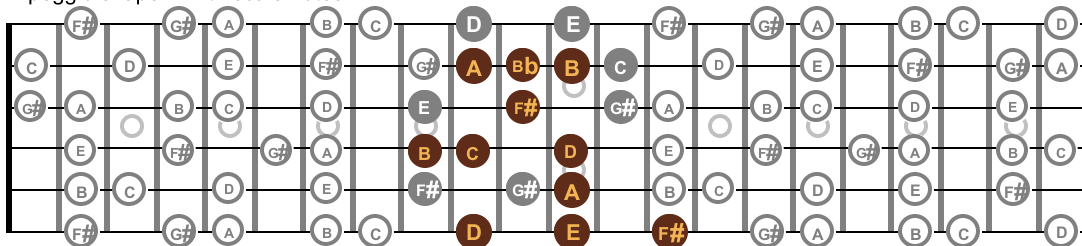
Arpeggio Shape A



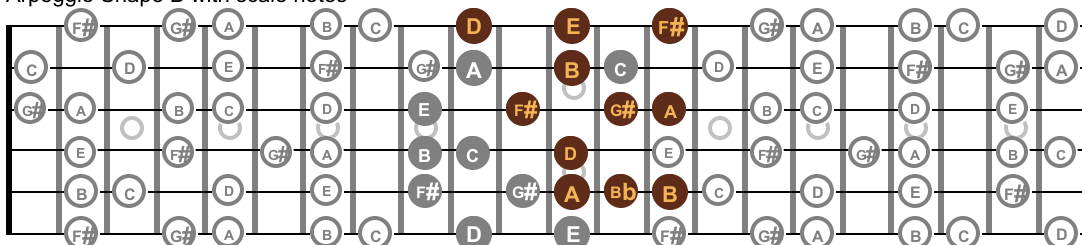
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

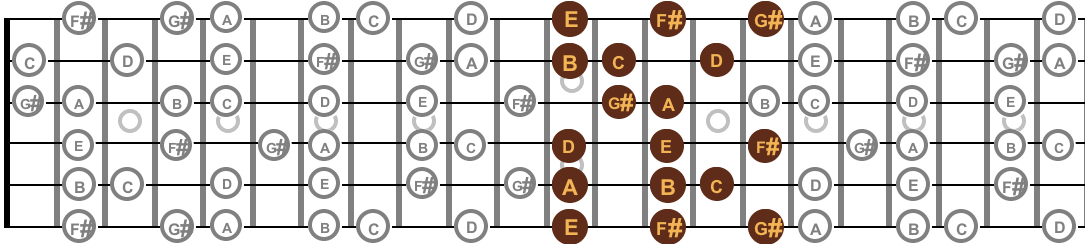


DORIAN b2 - SHAPE 4

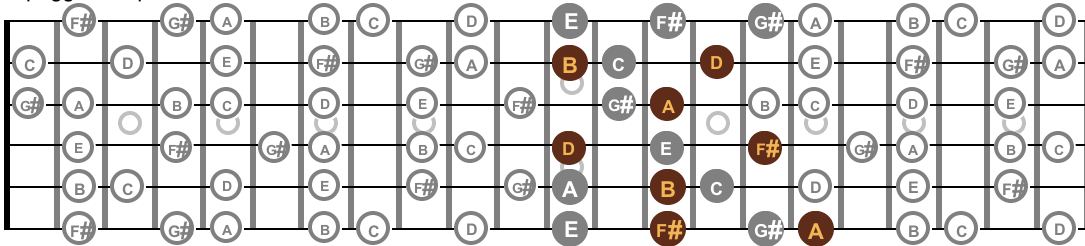
PARENT SCALE: MELODIC MINOR
 STEP: II
 CHORD/ARPEGGIO: Bm7 (b9, 11, 13)



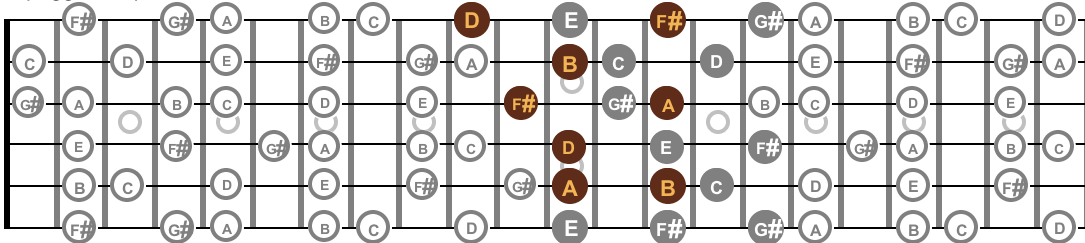
The Shape



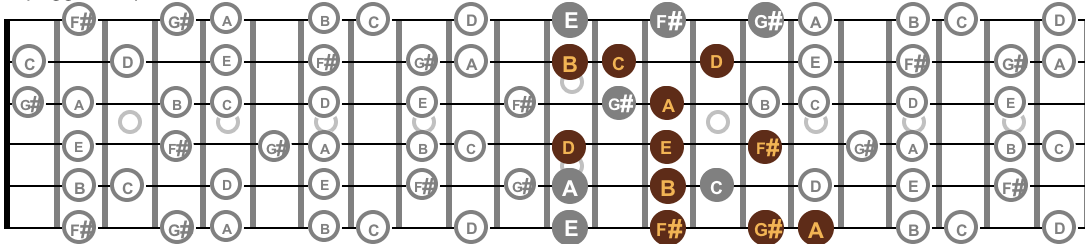
Arpeggio Shape A



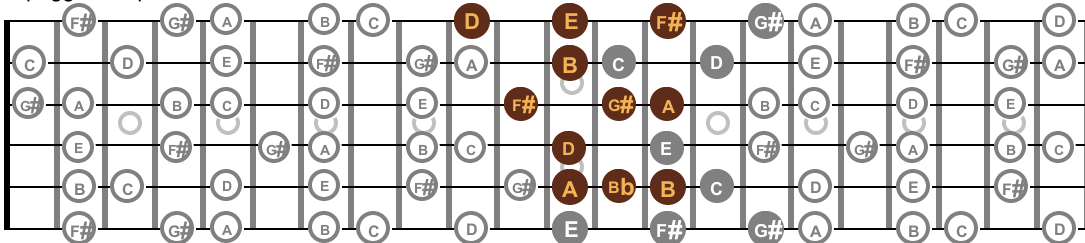
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

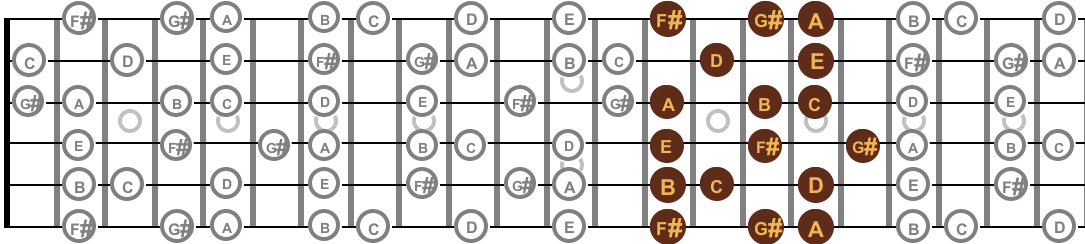


DORIAN b2 - SHAPE 5

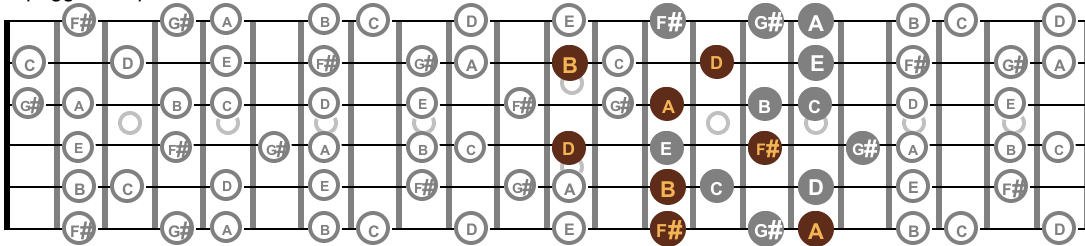
PARENT SCALE: MELODIC MINOR
STEP: II
CHORD/ARPEGGIO: Bm7 (b9, 11, 13)



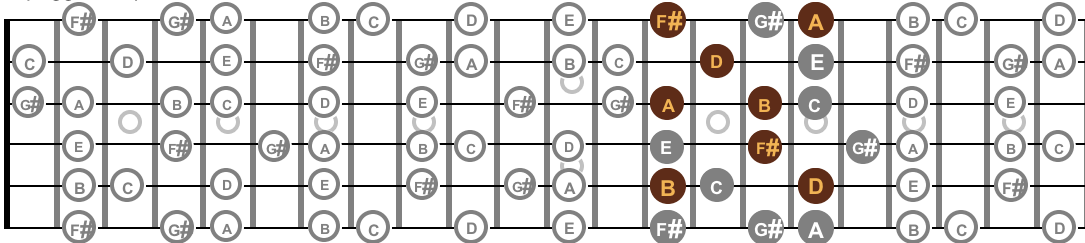
The Shape



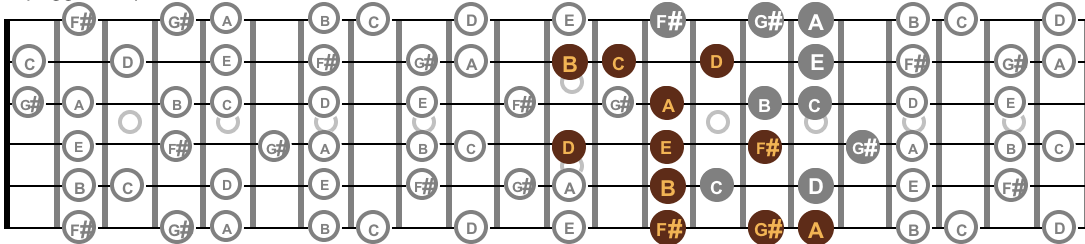
Arpeggio Shape A



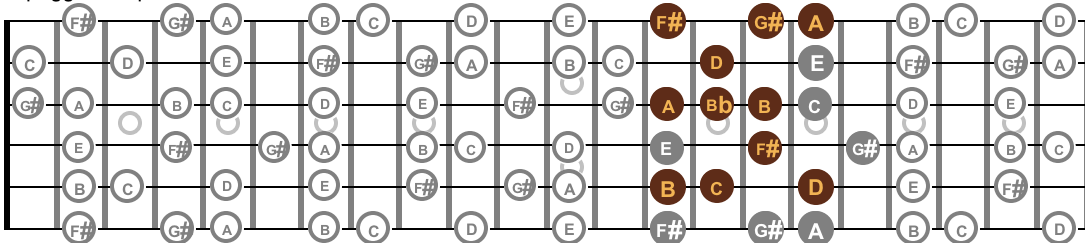
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

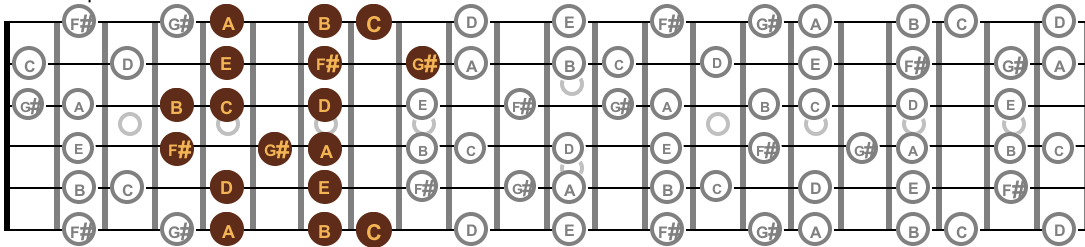


LYDIAN #5 - SHAPE 1

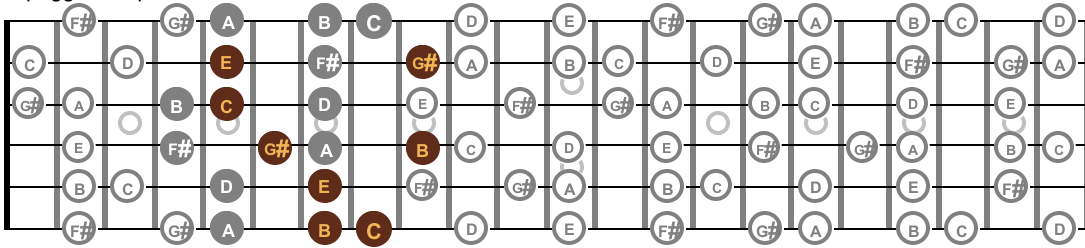
PARENT SCALE: MELODIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, #11, 13)



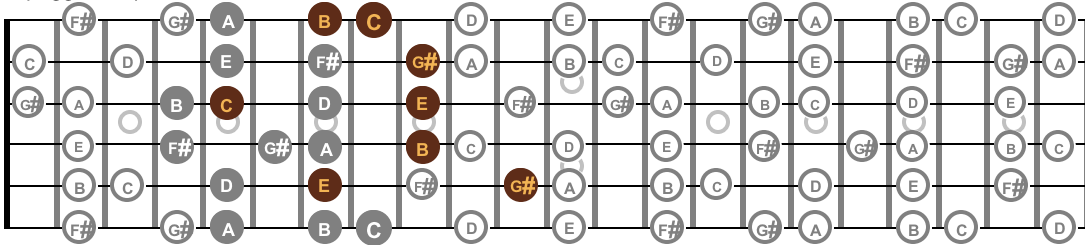
The Shape



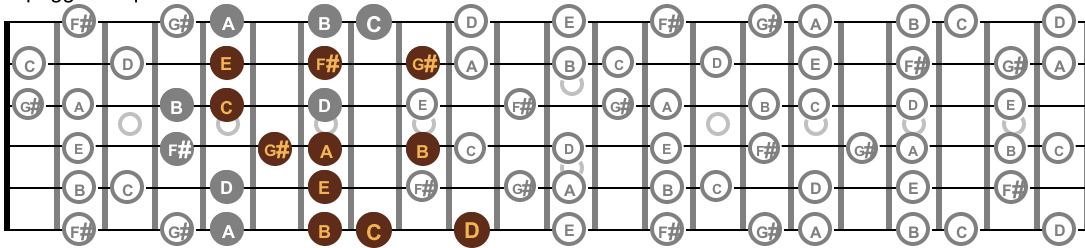
Arpeggio Shape A



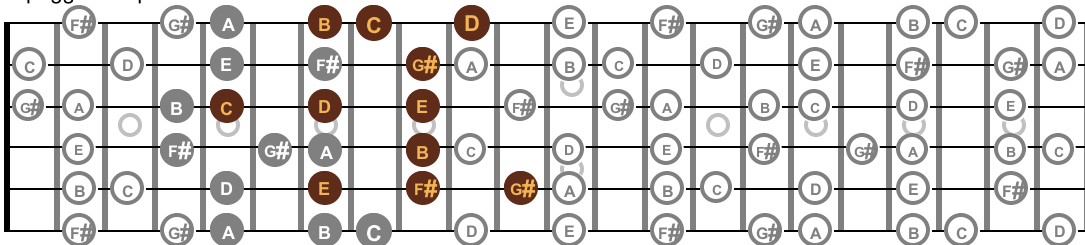
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

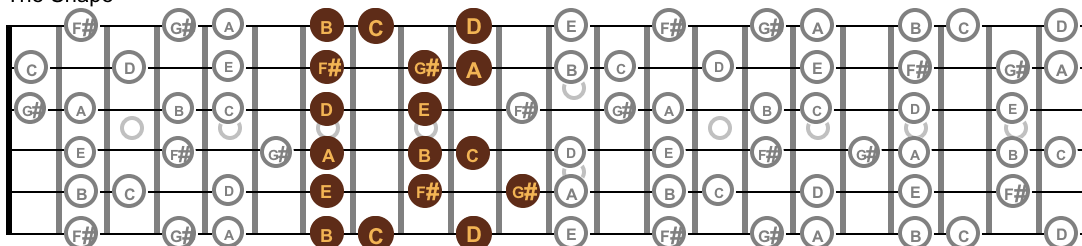


LYDIAN #5 - SHAPE 2

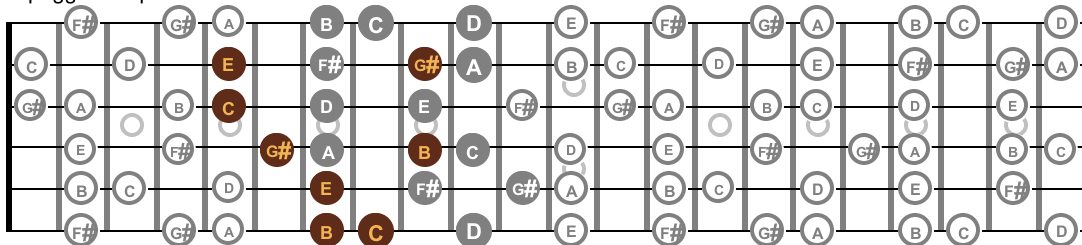
PARENT SCALE: MELODIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, #11, 13)



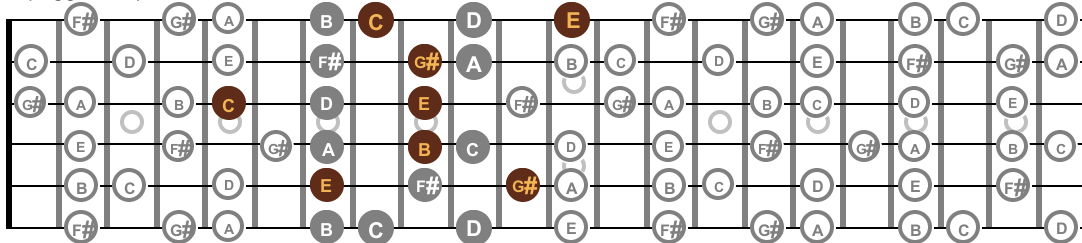
The Shape



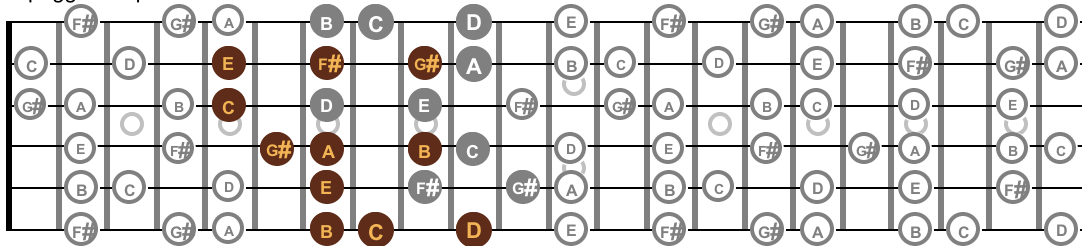
Arpeggio Shape A



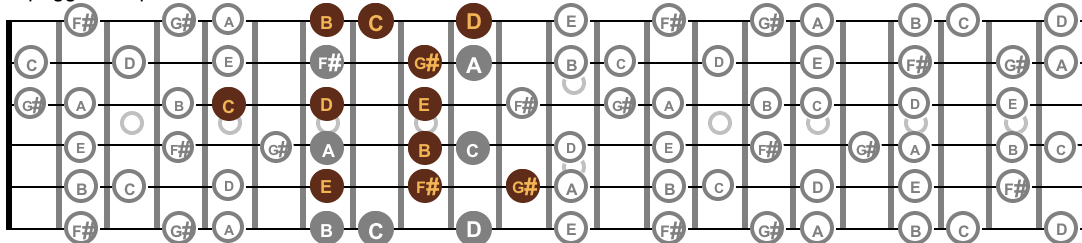
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

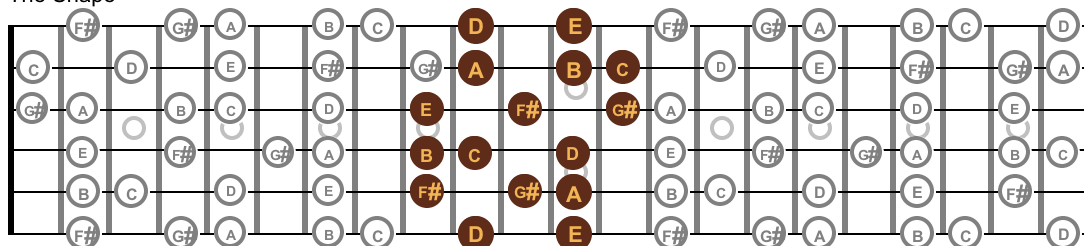


LYDIAN #5 - SHAPE 3

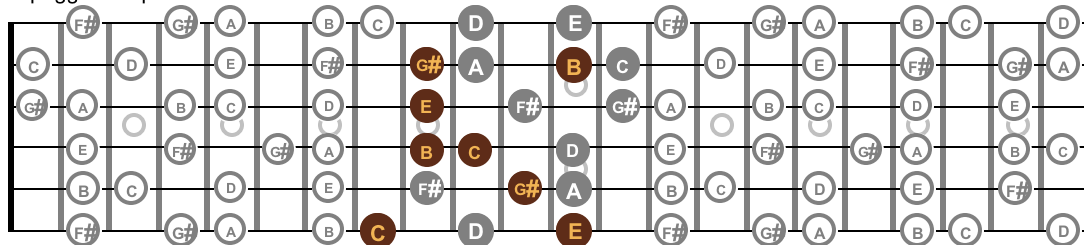
PARENT SCALE: MELODIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, #11, 13)



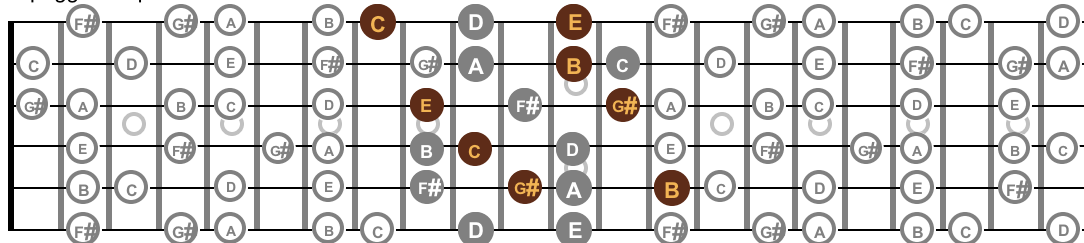
The Shape



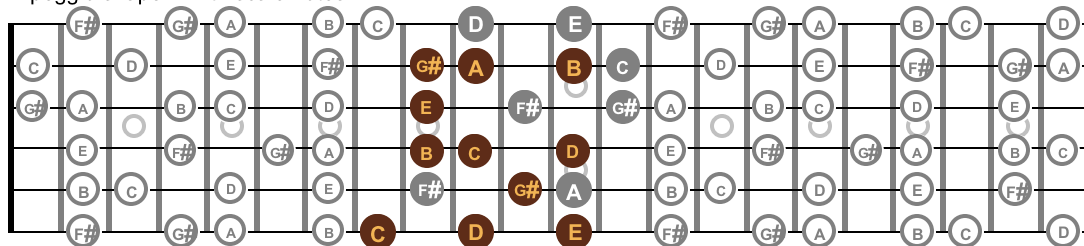
Arpeggio Shape A



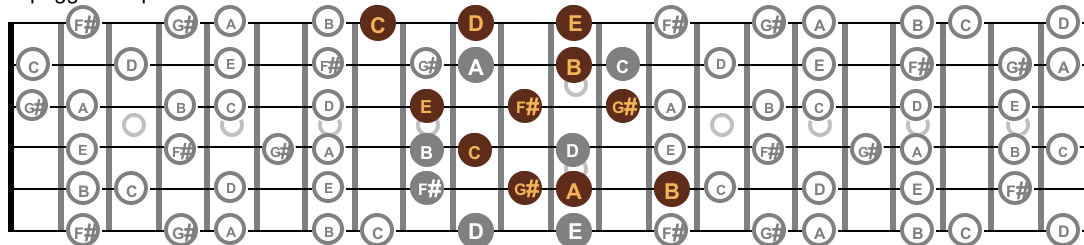
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

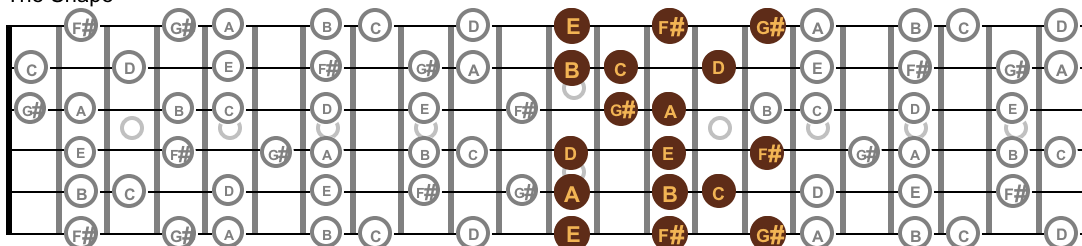


LYDIAN #5 - SHAPE 2

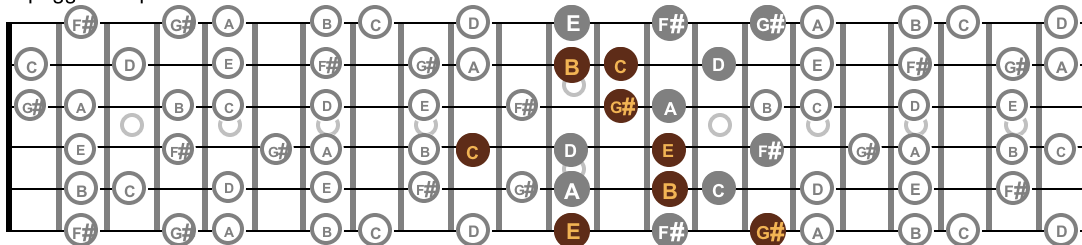
PARENT SCALE: MELODIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, #11, 13)



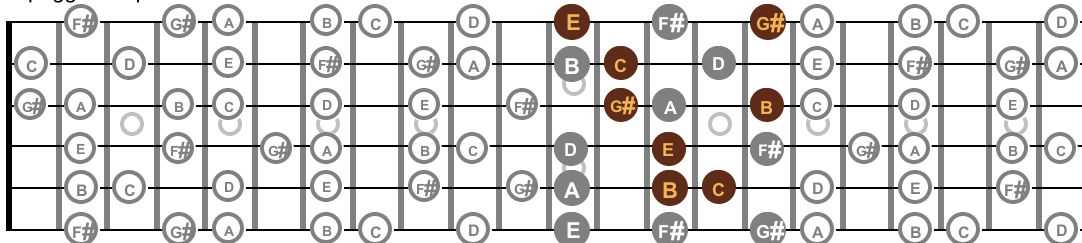
The Shape



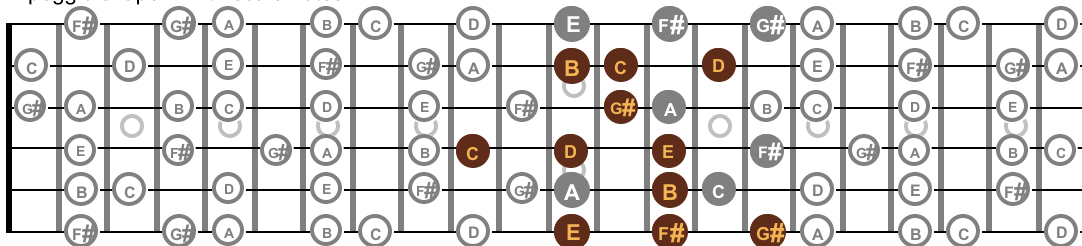
Arpeggio Shape A



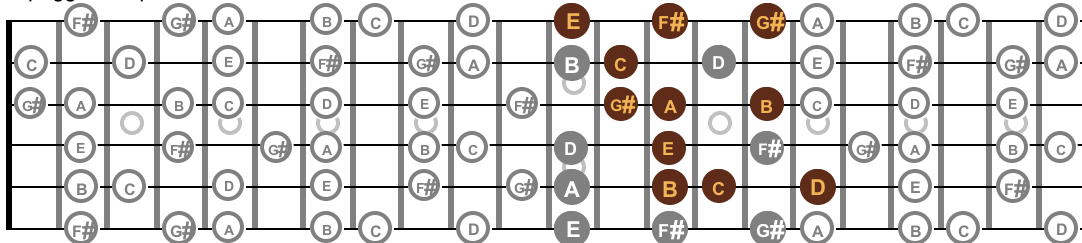
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

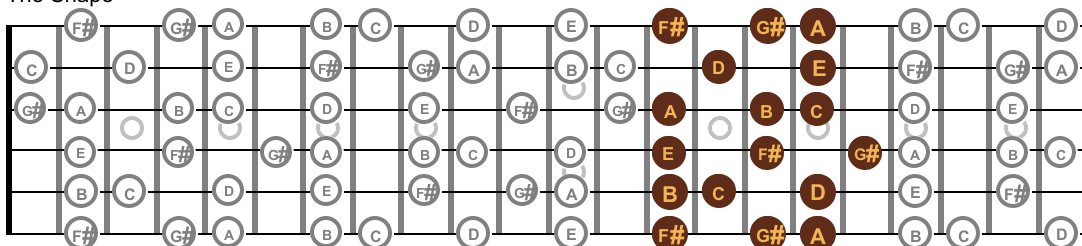


LYDIAN #5 - SHAPE 5

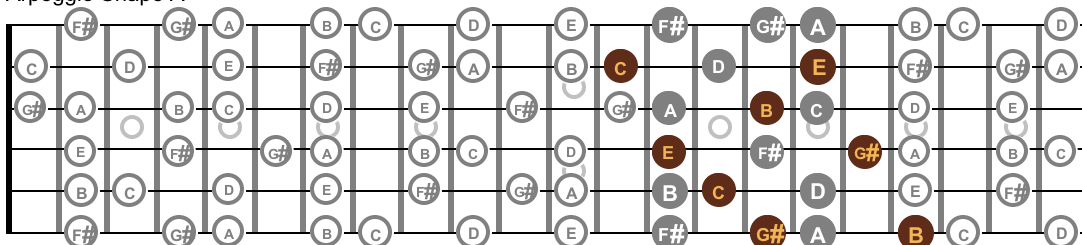
PARENT SCALE: MELODIC MINOR
 STEP: III
 CHORD/ARPEGGIO: Cmaj7#5 (9, #11, 13)



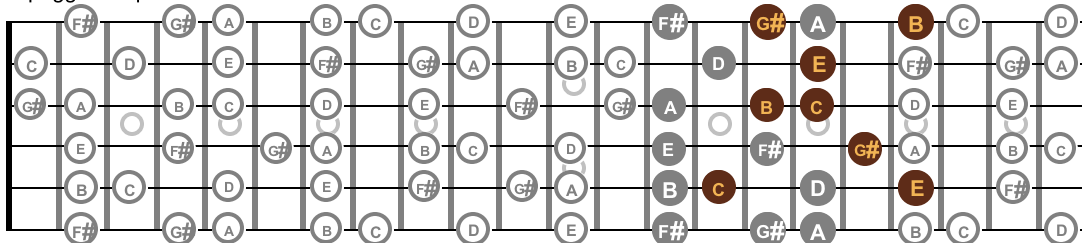
The Shape



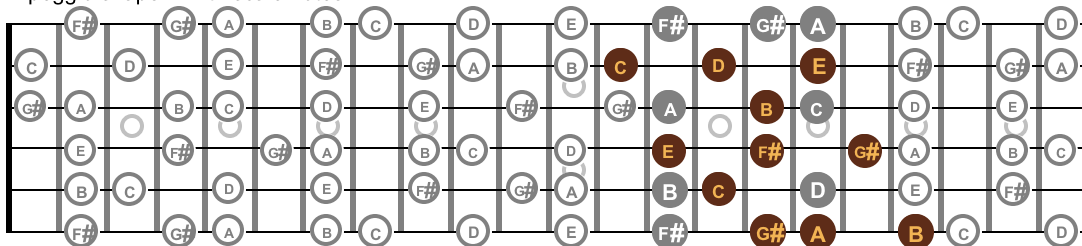
Arpeggio Shape A



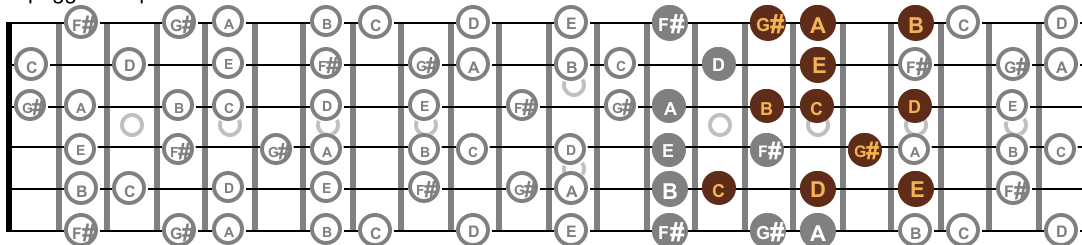
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

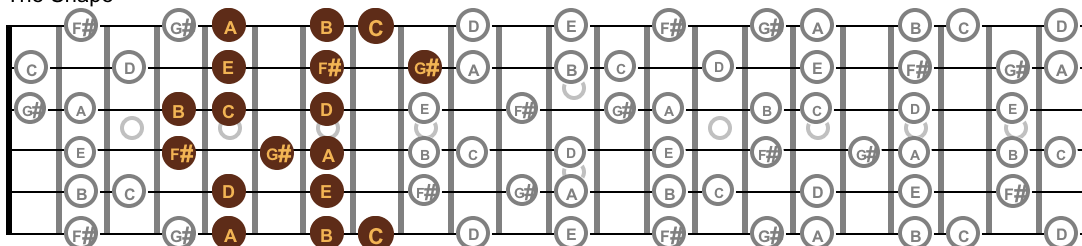


MIXOLYDIAN #4 - SHAPE 1

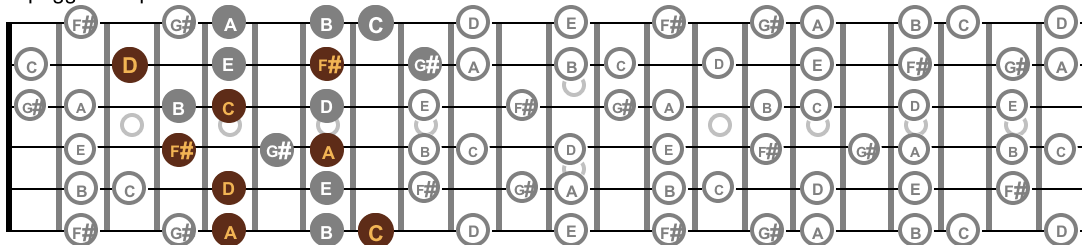
PARENT SCALE: MELODIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: D7 (9, #11, 13)



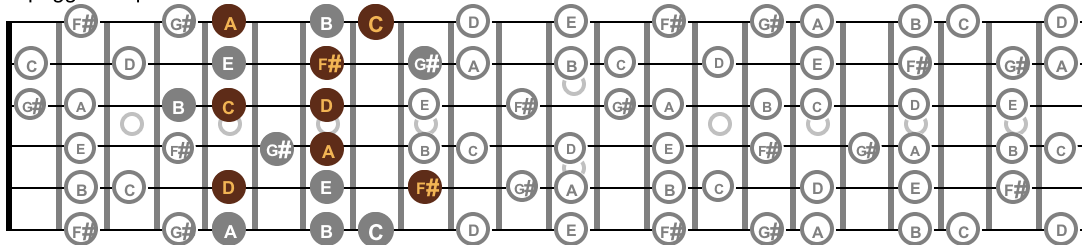
The Shape



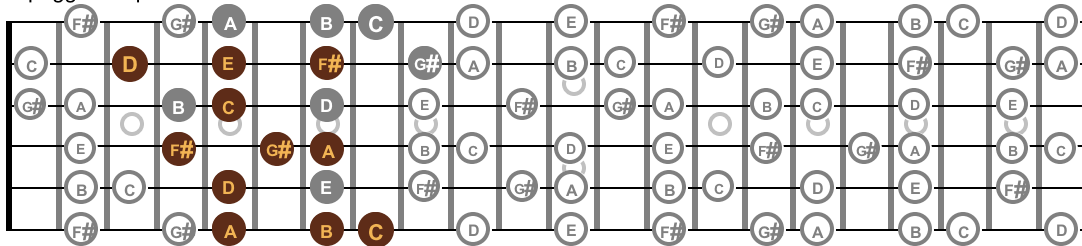
Arpeggio Shape A



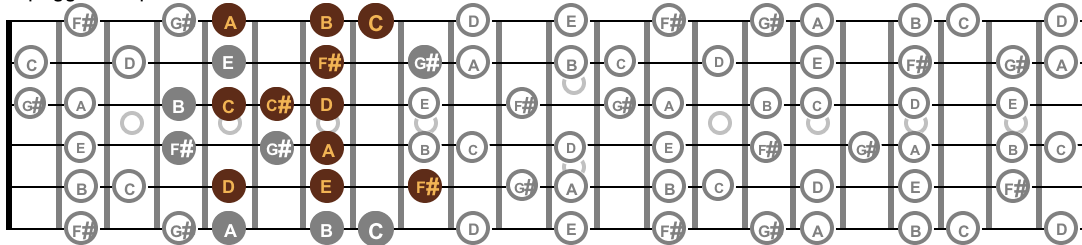
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

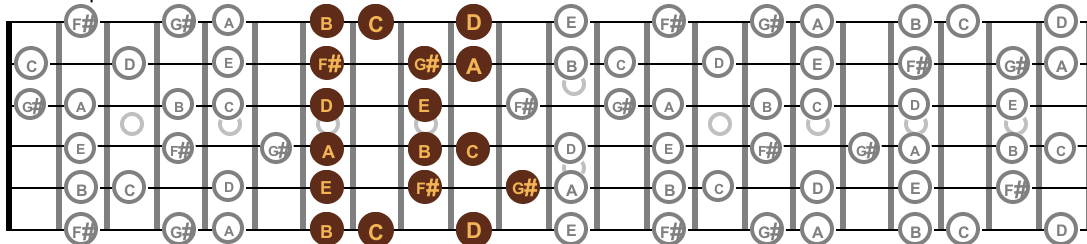


MIXOLYDIAN #4 - SHAPE 2

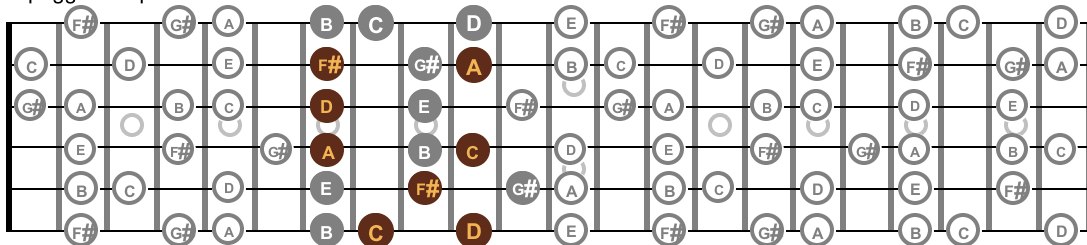
PARENT SCALE: MELODIC MINOR
STEP: IV
CHORD/ARPEGGIO: D7 (9, #11, 13)



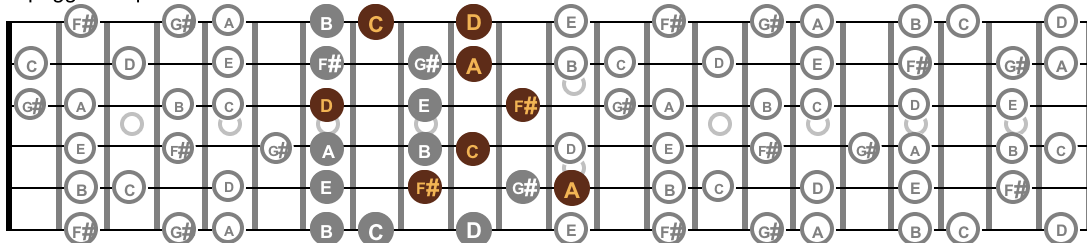
The Shape



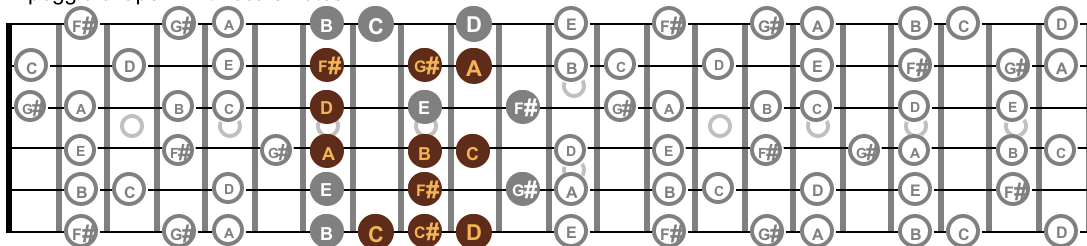
Arpeggio Shape A



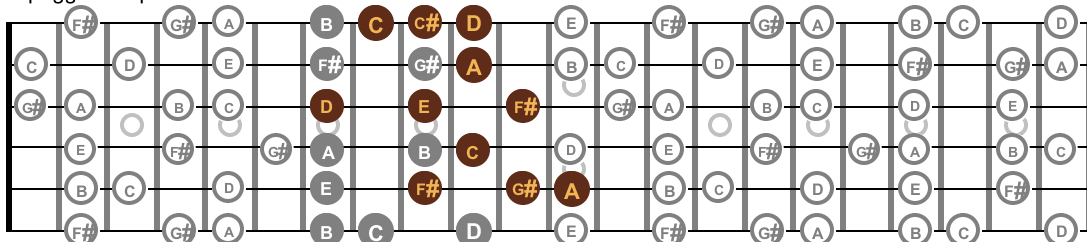
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

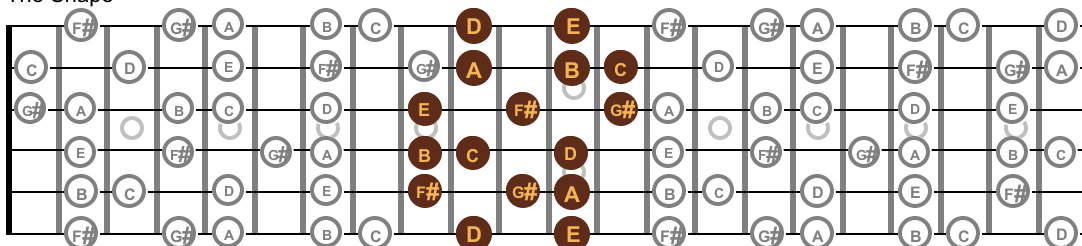


MIXOLYDIAN #4 - SHAPE 3

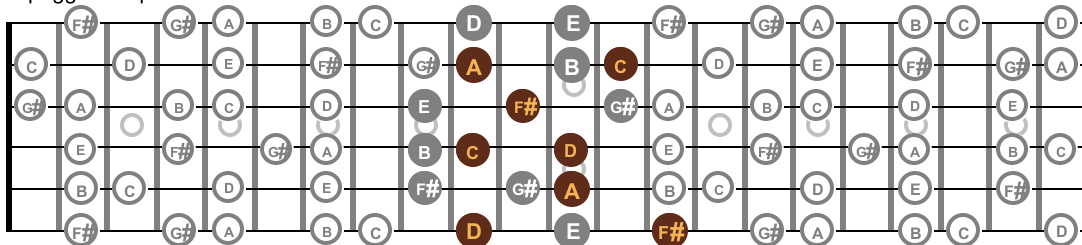
PARENT SCALE: MELODIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: D7 (9, #11, 13)



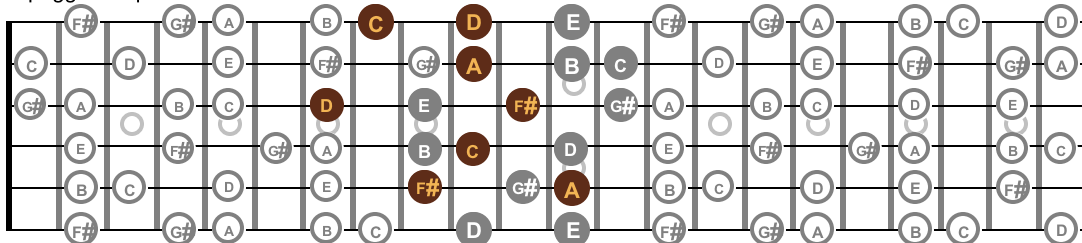
The Shape



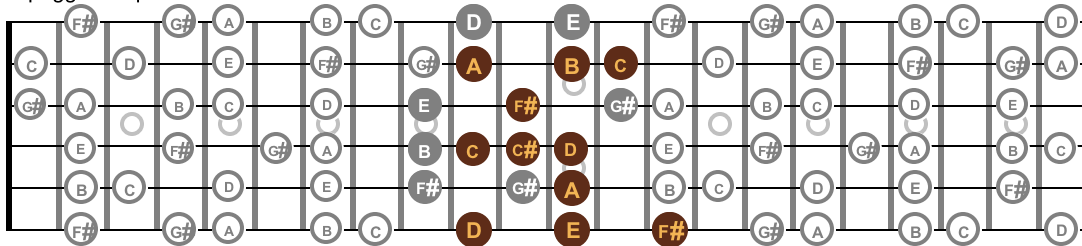
Arpeggio Shape A



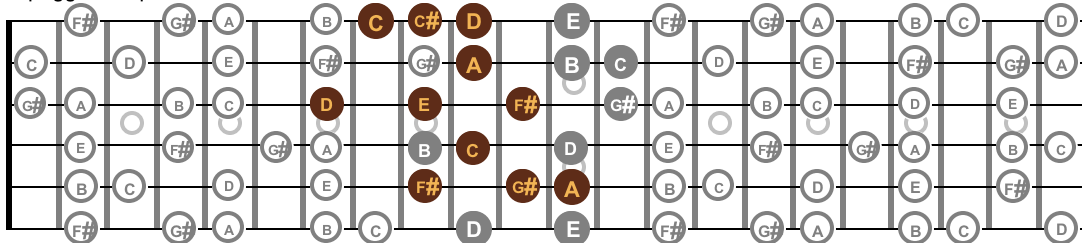
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

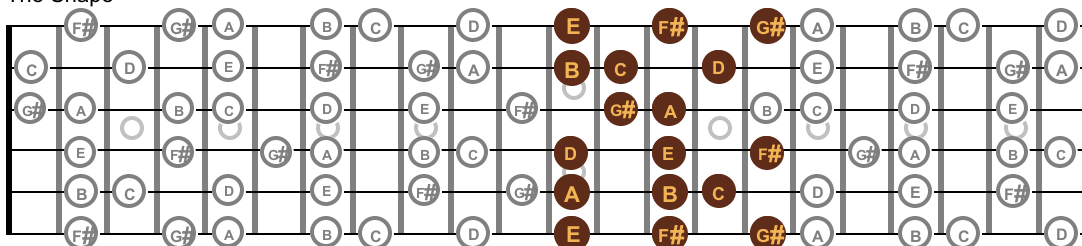


MIXOLYDIAN #4 - SHAPE 4

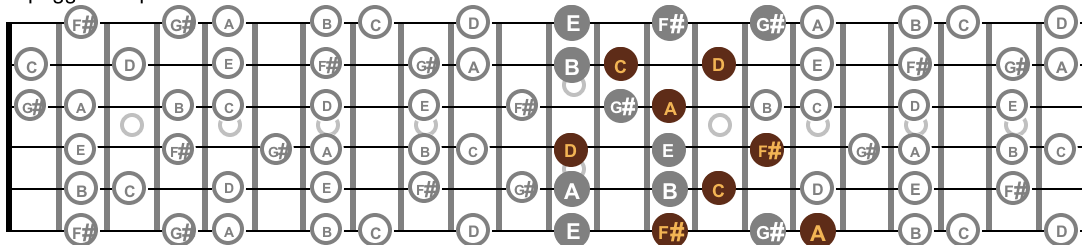
PARENT SCALE: MELODIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: D7 (9, #11, 13)



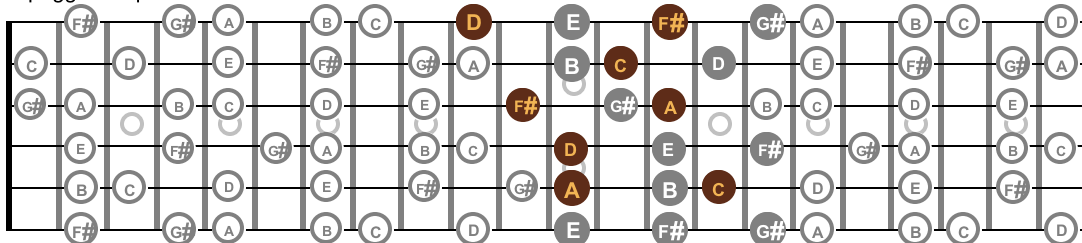
The Shape



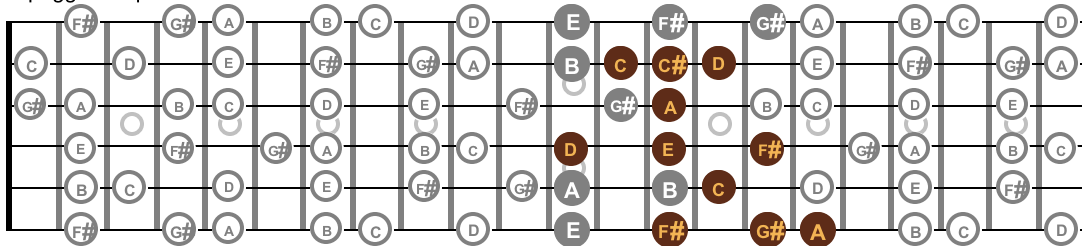
Arpeggio Shape A



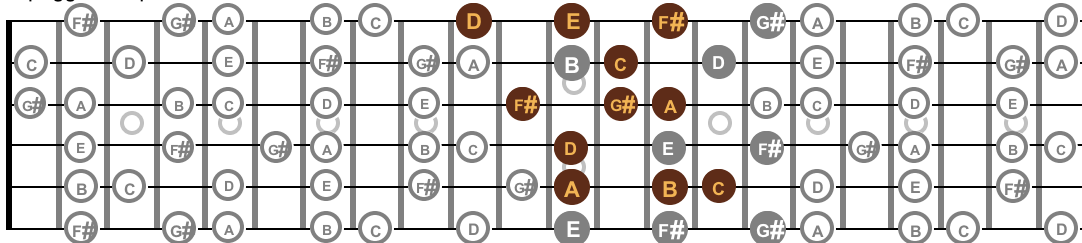
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

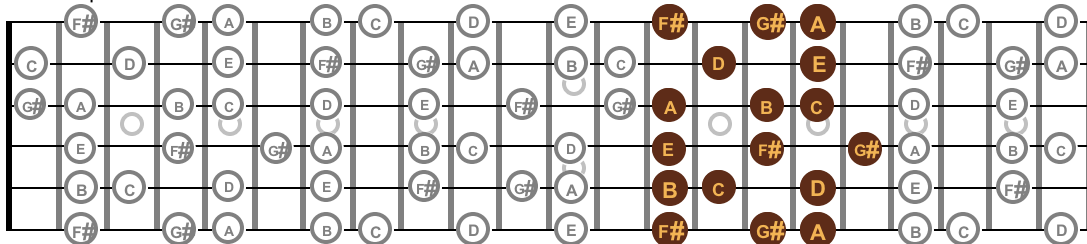


MIXOLYDIAN #4 - SHAPE 5

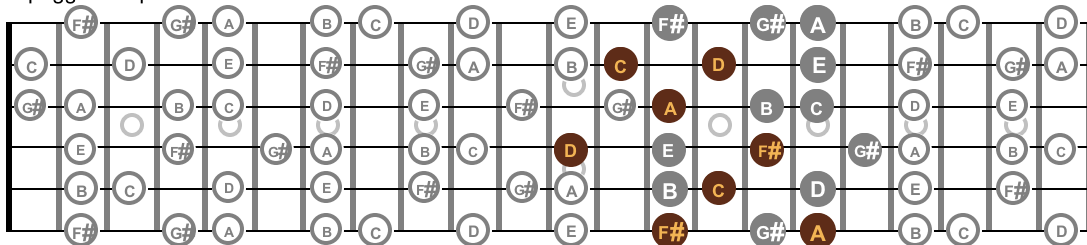
PARENT SCALE: MELODIC MINOR
 STEP: IV
 CHORD/ARPEGGIO: D7 (9, #11, 13)



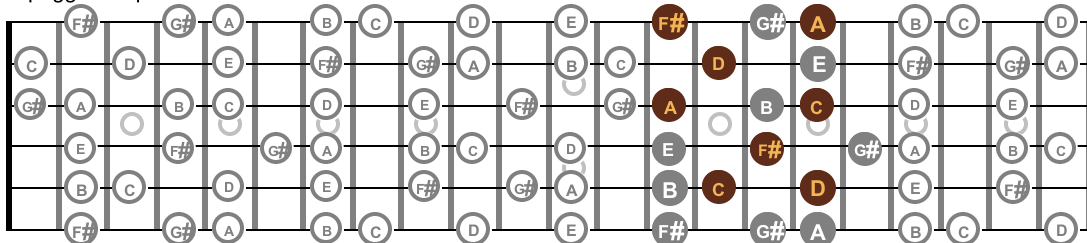
The Shape



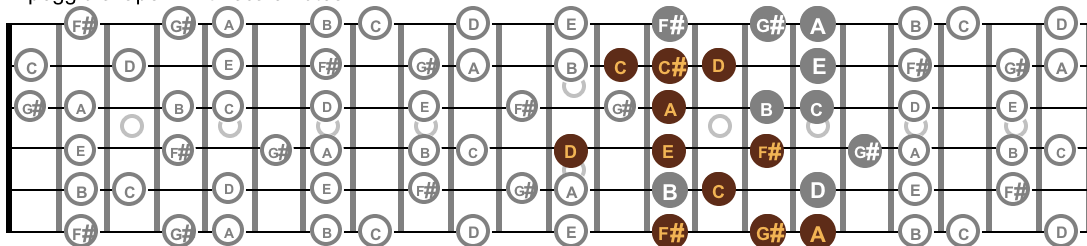
Arpeggio Shape A



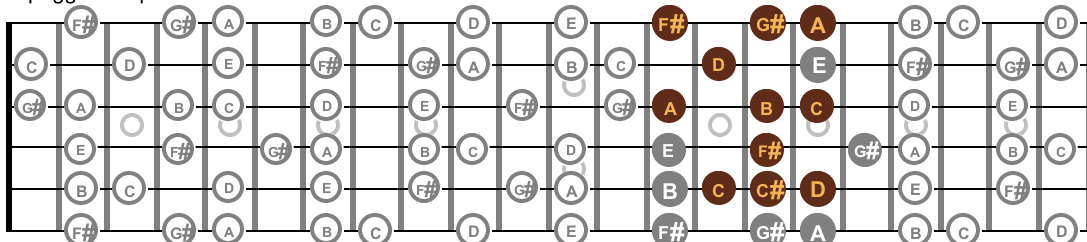
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

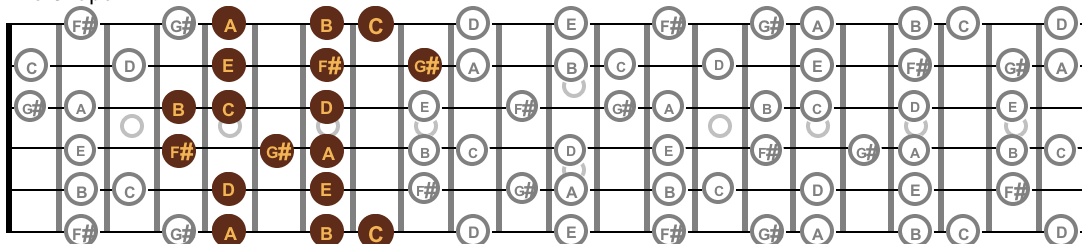


MIXOLYDIAN b6 - SHAPE 1

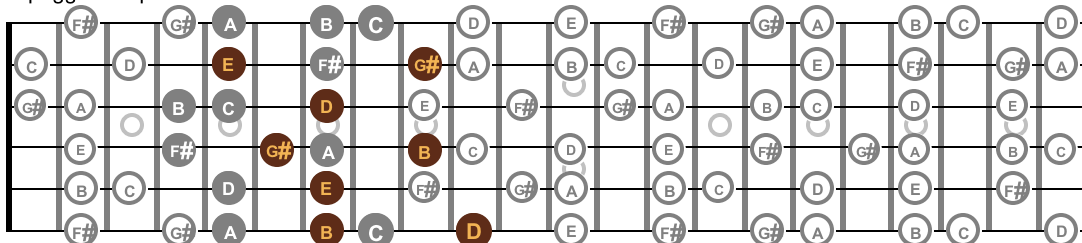
PARENT SCALE: MELODIC MINOR
STEP: V
CHORD/ARPEGGIO: E7 (9, 11, b13)



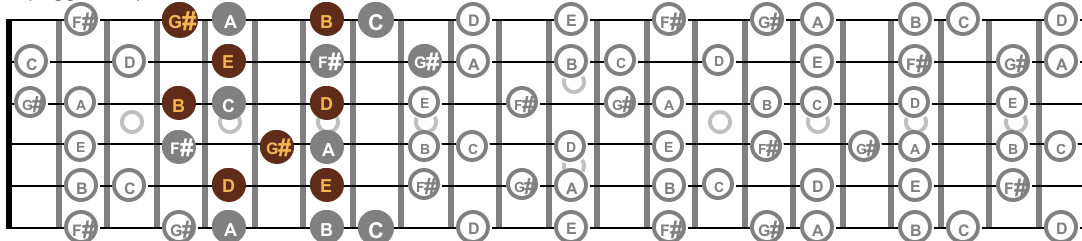
The Shape



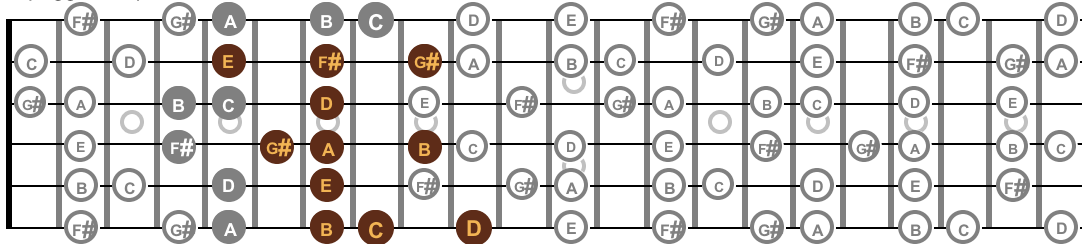
Arpeggio Shape A



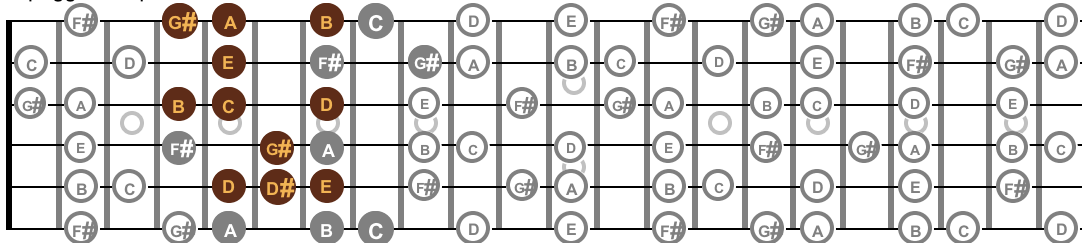
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

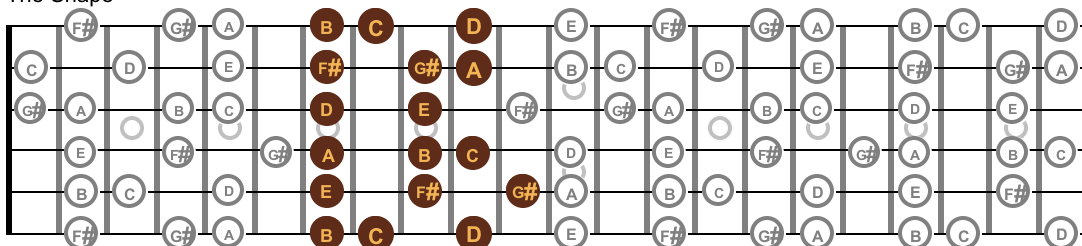


MIXOLYDIAN b6 - SHAPE 2

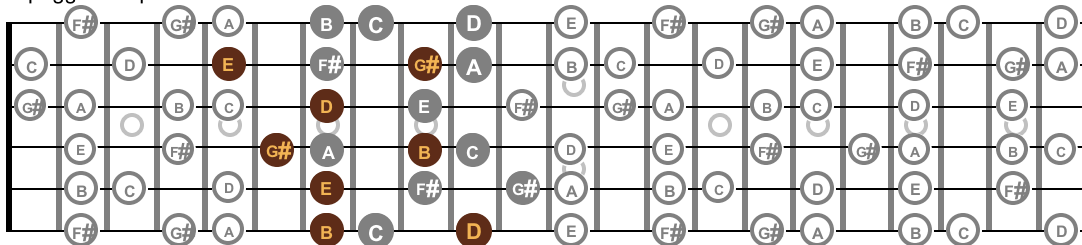
PARENT SCALE: MELODIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (9, 11, b13)



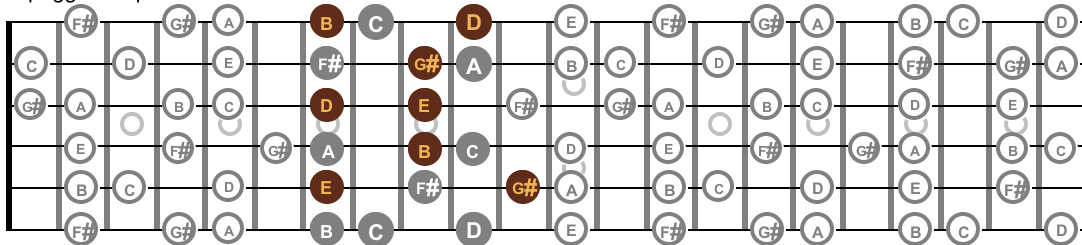
The Shape



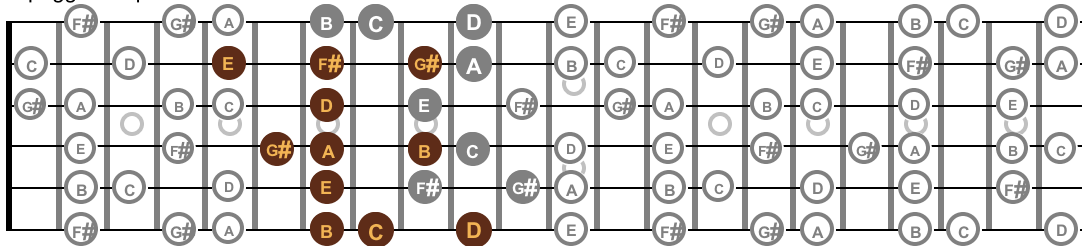
Arpeggio Shape A



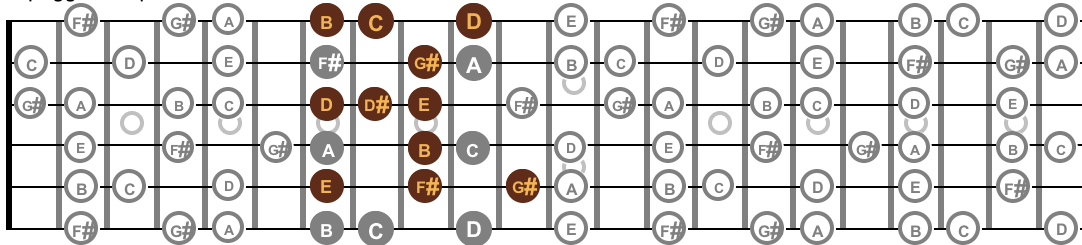
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

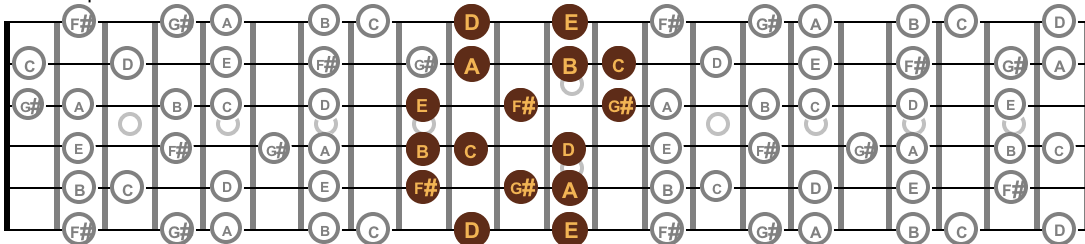


MIXOLYDIAN b6 - SHAPE 3

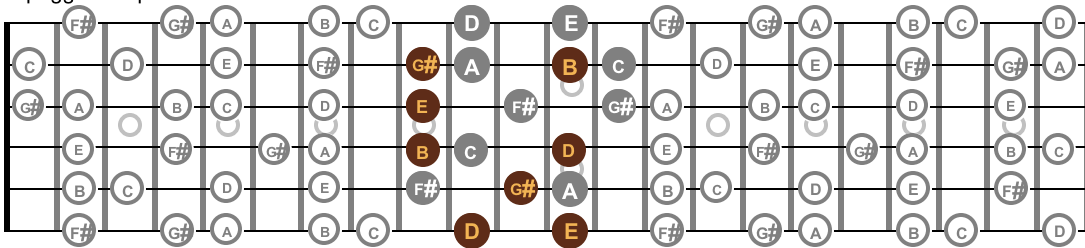
PARENT SCALE: MELODIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (9, 11, b13)



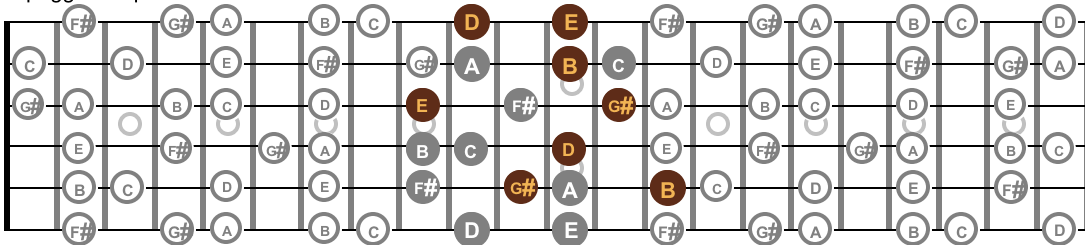
The Shape



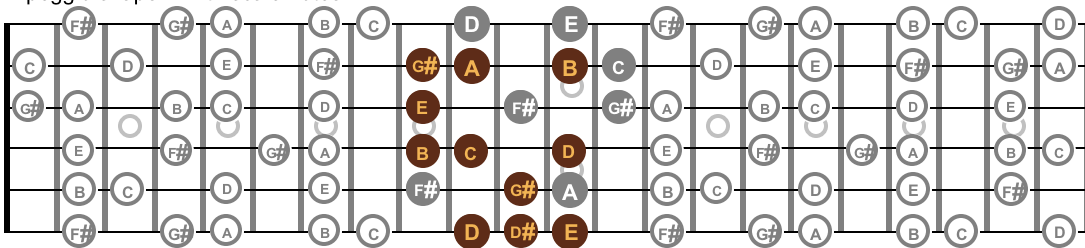
Arpeggio Shape A



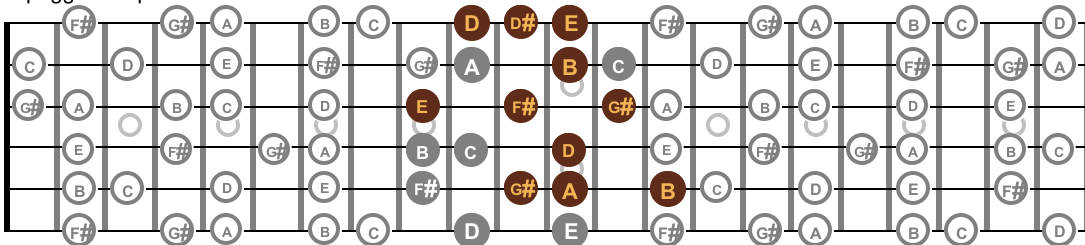
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

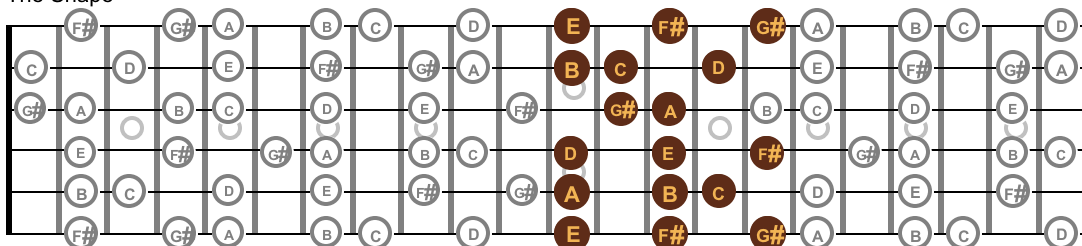


MIXOLYDIAN b6 - SHAPE 4

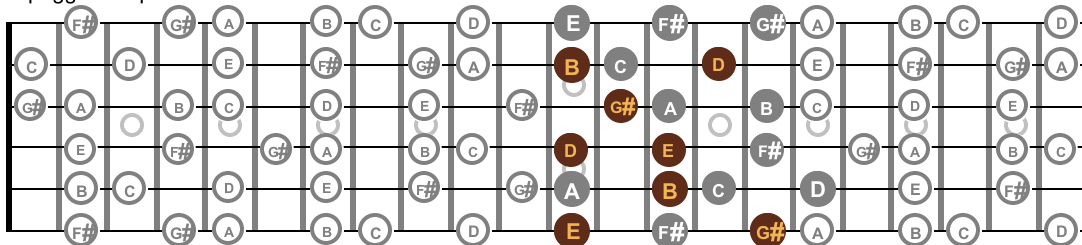
PARENT SCALE: MELODIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (9, 11, b13)



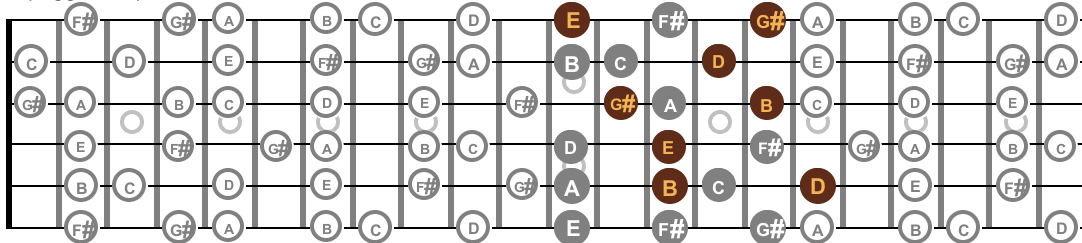
The Shape



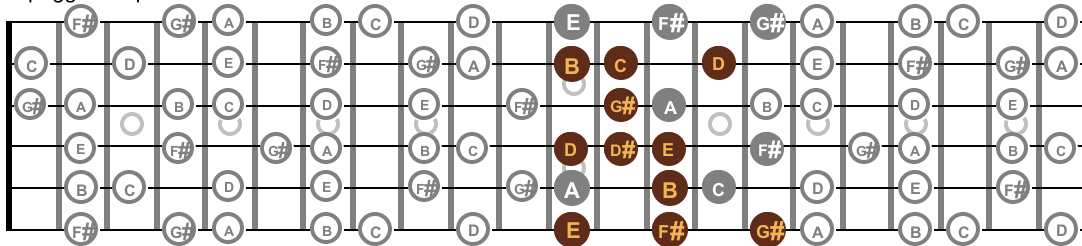
Arpeggio Shape A



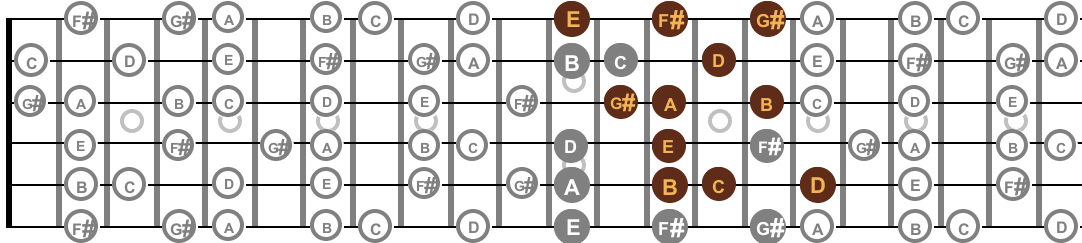
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

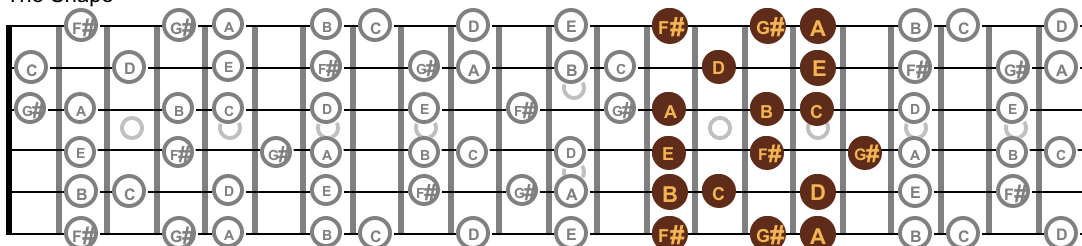


MIXOLYDIAN b6 - SHAPE 5

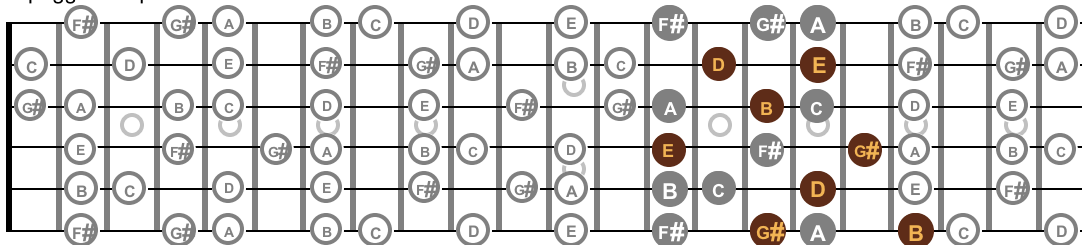
PARENT SCALE: MELODIC MINOR
 STEP: V
 CHORD/ARPEGGIO: E7 (9, 11, b13)



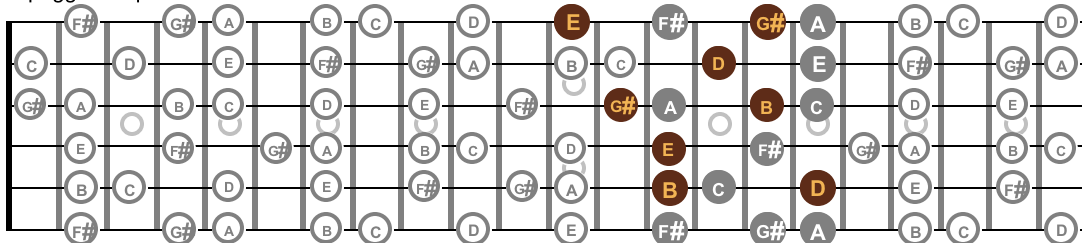
The Shape



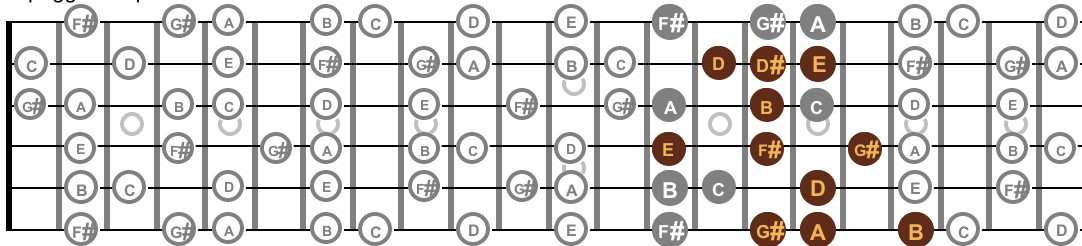
Arpeggio Shape A



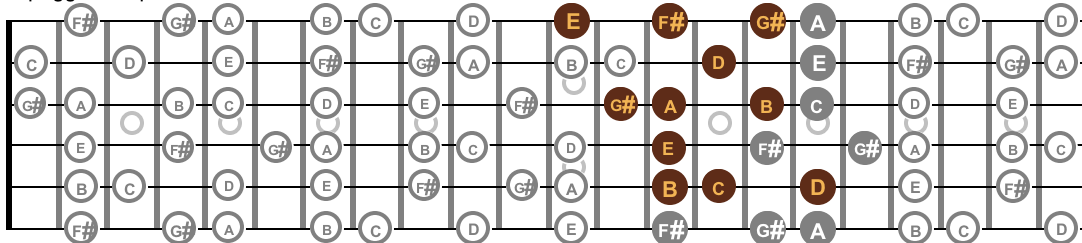
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

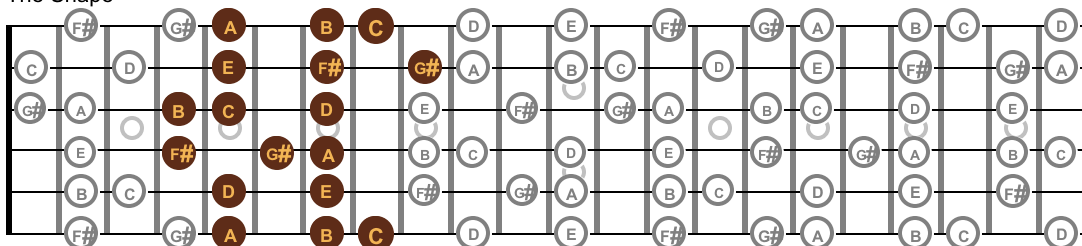


AEOLIAN b5 - SHAPE 1

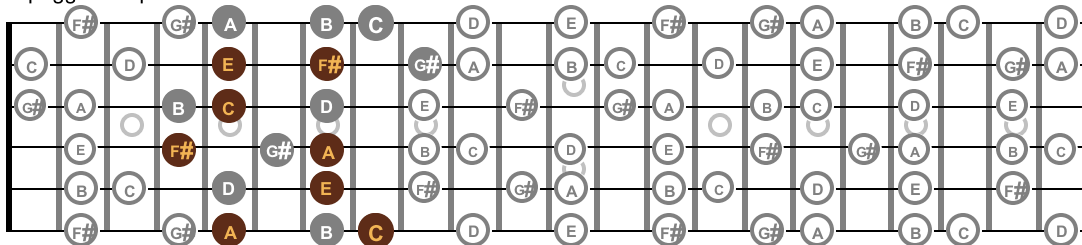
PARENT SCALE: MELODIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: F#m7b5 (9, 11, 13)



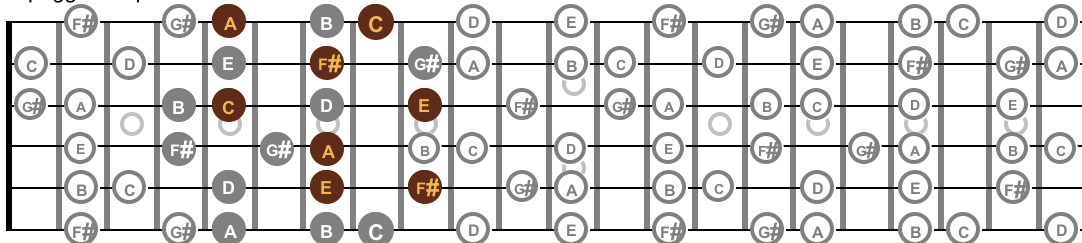
The Shape



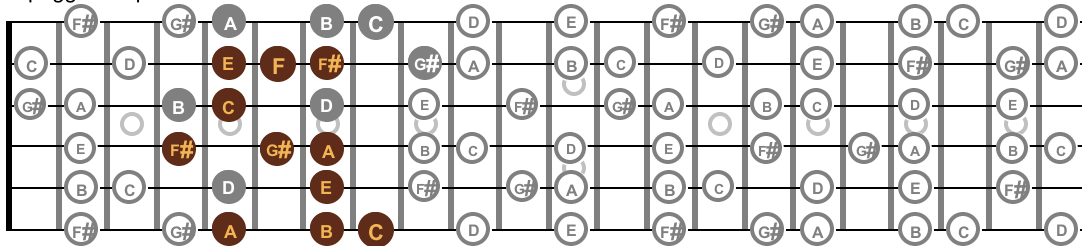
Arpeggio Shape A



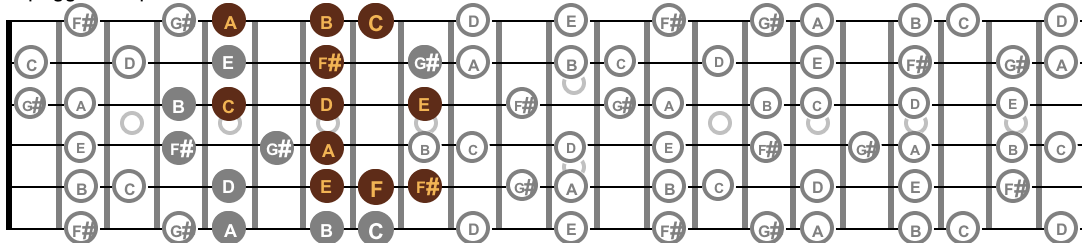
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

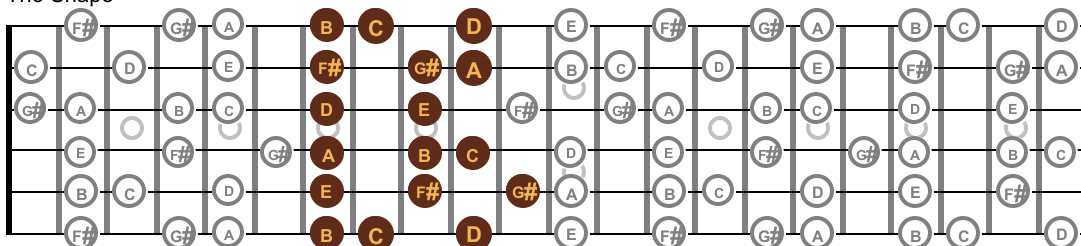


AEOLIAN b5 - SHAPE 2

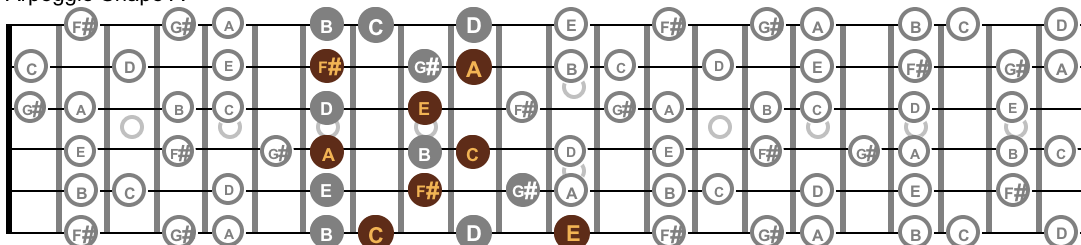
PARENT SCALE: MELODIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: F#m7b5 (9, 11, 13)



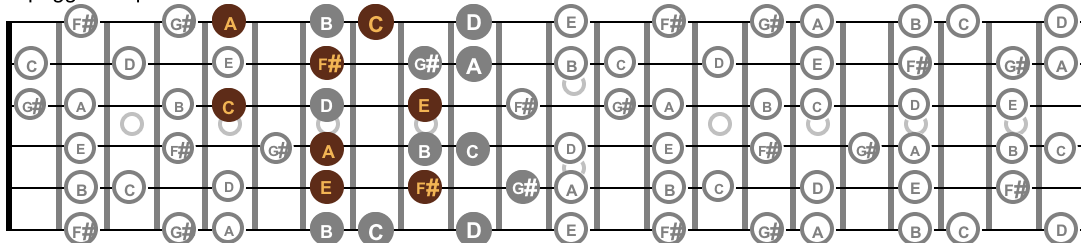
The Shape



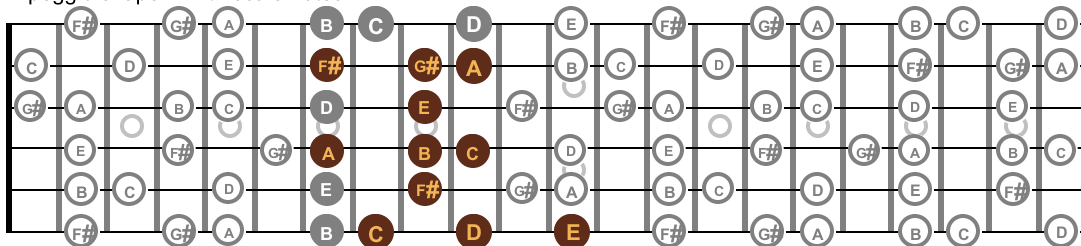
Arpeggio Shape A



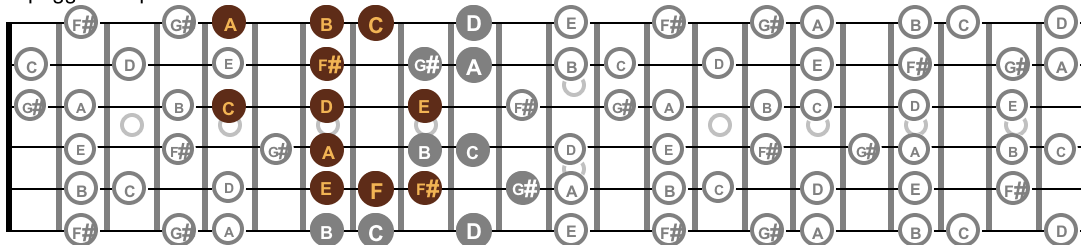
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

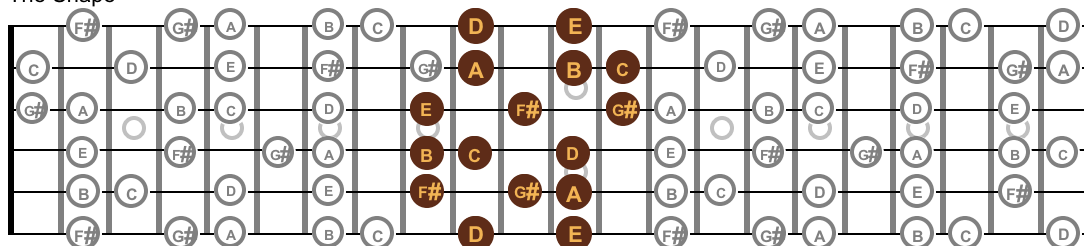


AEOLIAN b5 - SHAPE 3

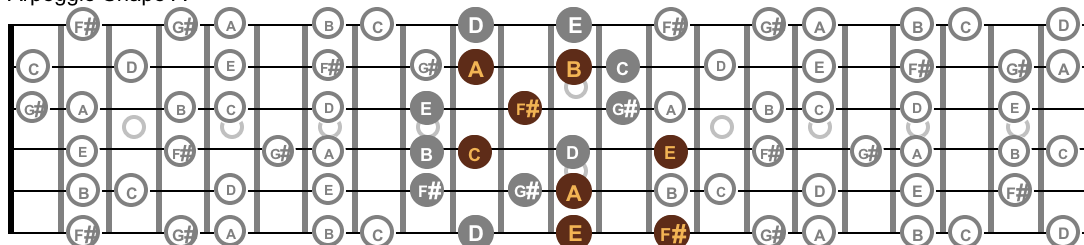
PARENT SCALE: MELODIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: F#m7b5 (9, 11, 13)



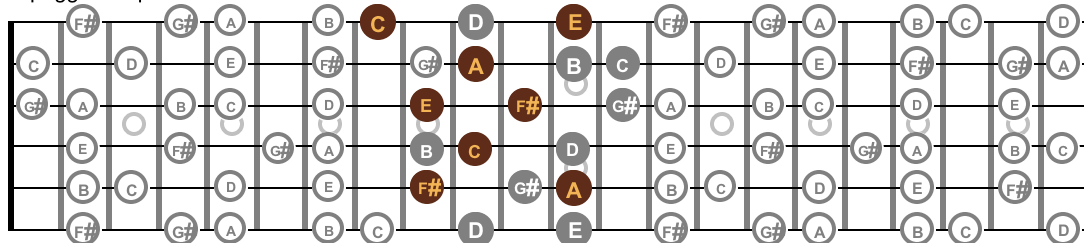
The Shape



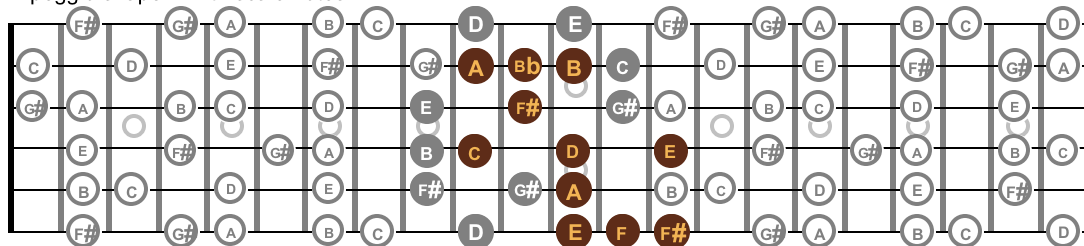
Arpeggio Shape A



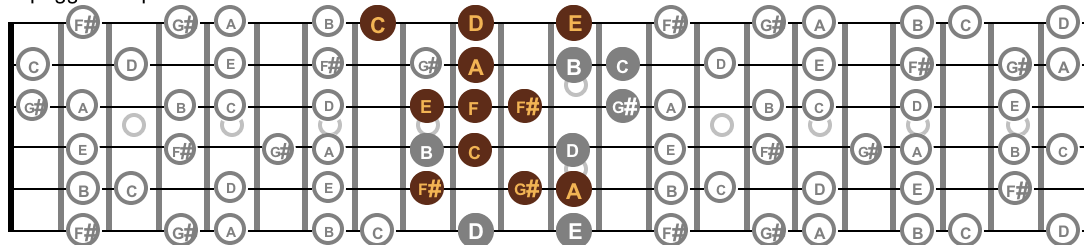
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

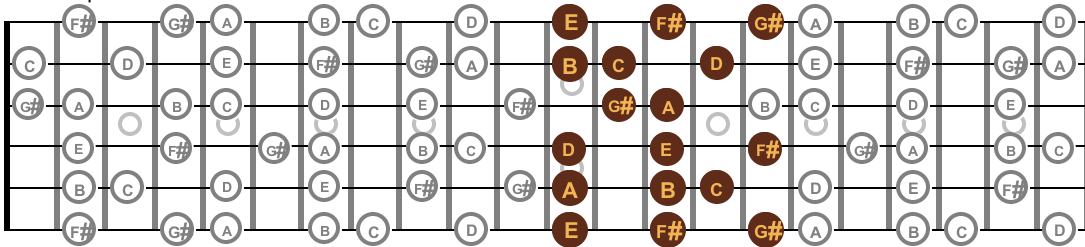


AEOLIAN b5 - SHAPE 4

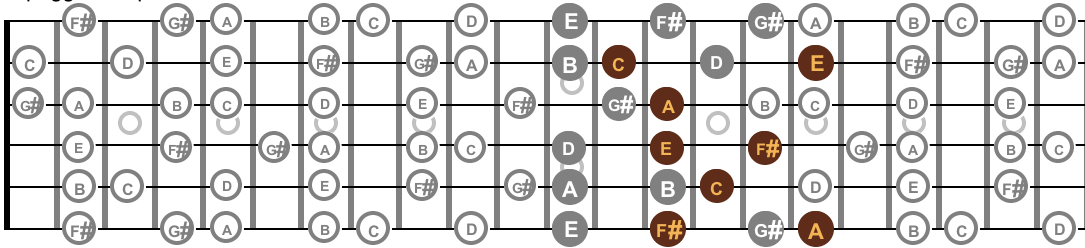
PARENT SCALE: MELODIC MINOR
STEP: VI
CHORD/ARPEGGIO: F#m7b5 (9, 11, 13)



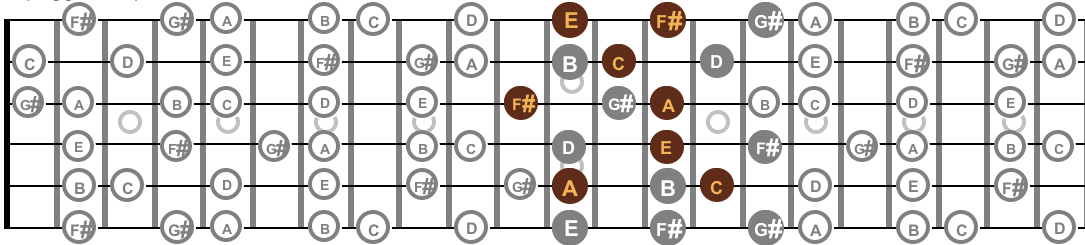
The Shape



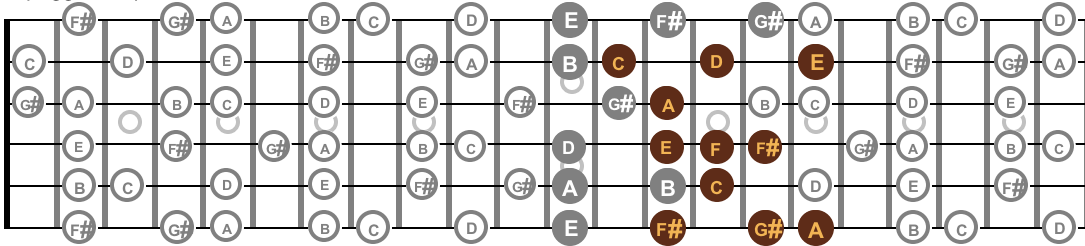
Arpeggio Shape A



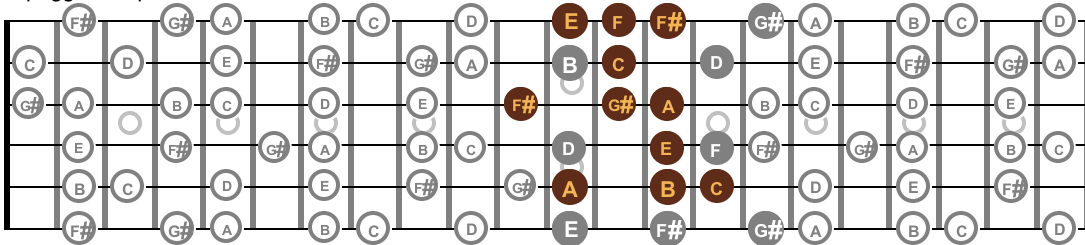
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

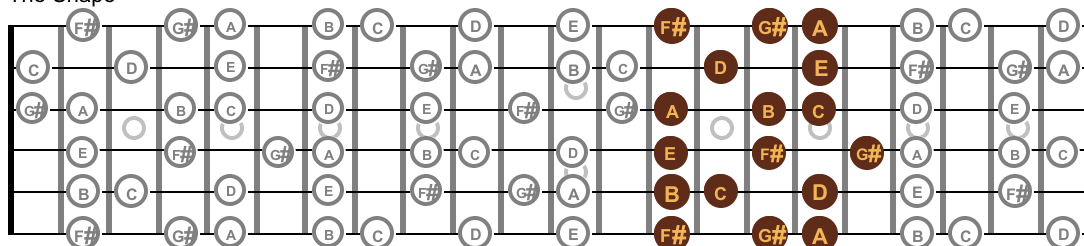


AEOLIAN b5 - SHAPE 5

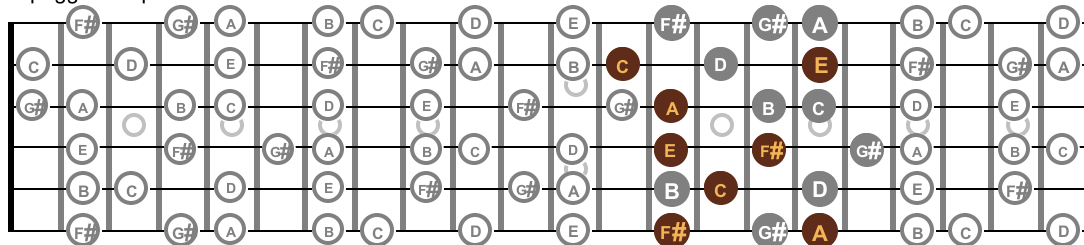
PARENT SCALE: MELODIC MINOR
 STEP: VI
 CHORD/ARPEGGIO: F#m7b5 (9, 11, 13)



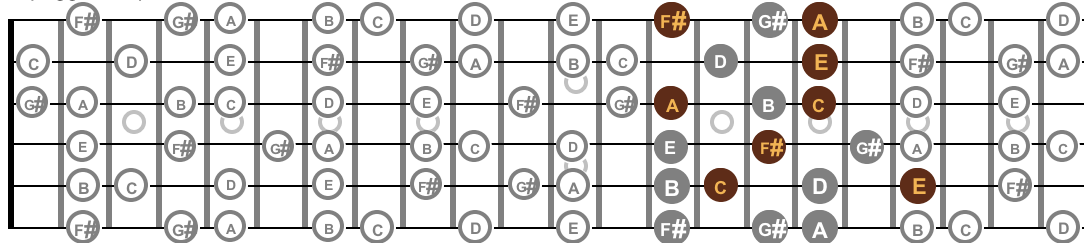
The Shape



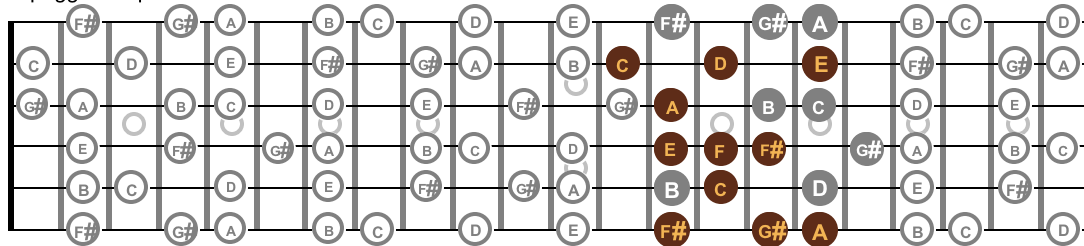
Arpeggio Shape A



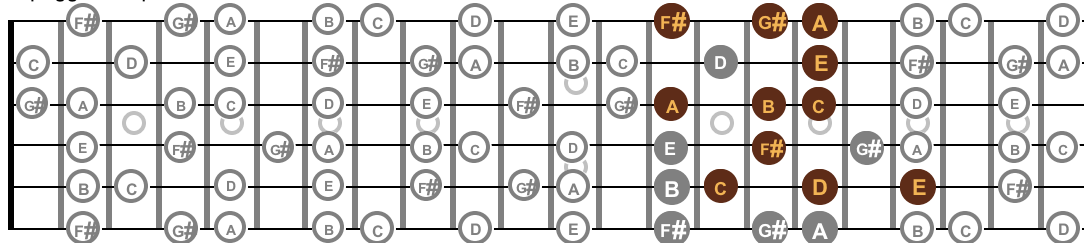
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN b4 - SHAPE 1

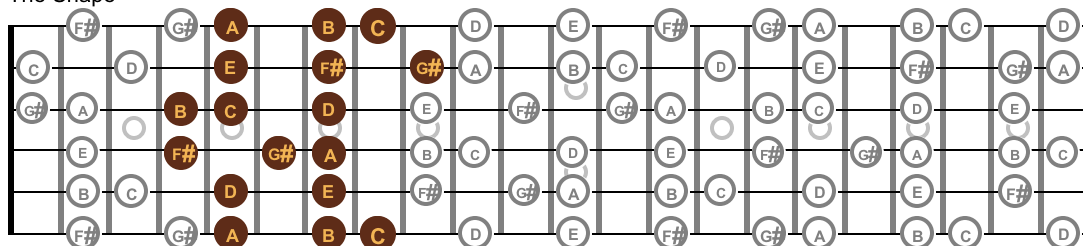
PARENT SCALE: MELODIC MINOR

STEP: VII

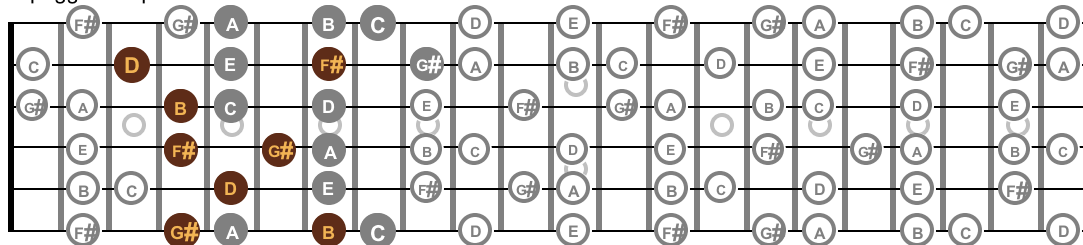
ARPEGGIO: G#m7b5 (b9, #11, b13)



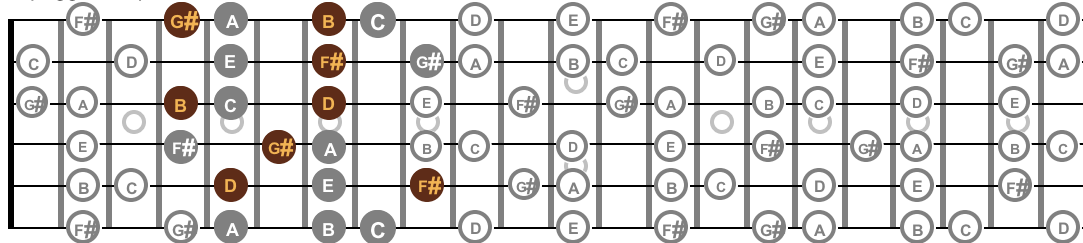
The Shape



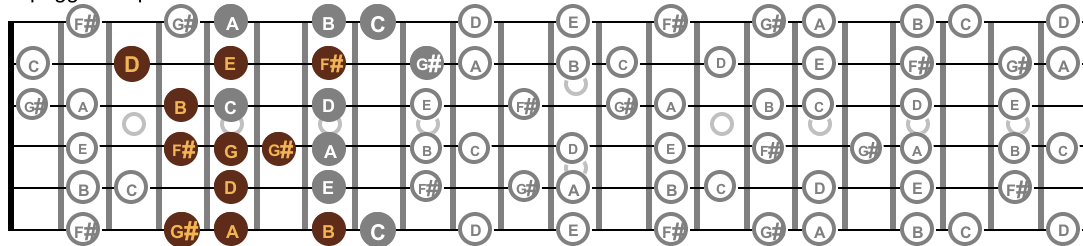
Arpeggio Shape A



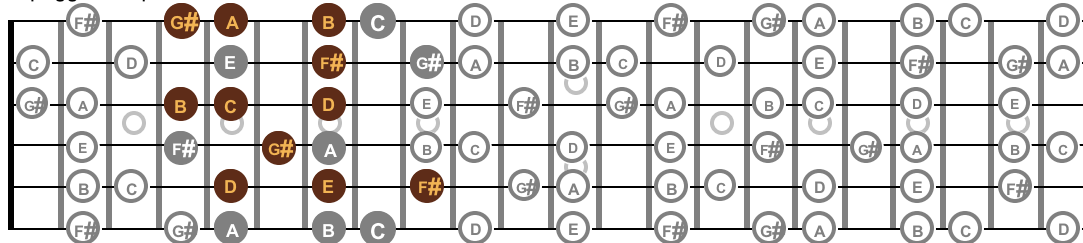
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN b4 - SHAPE 2

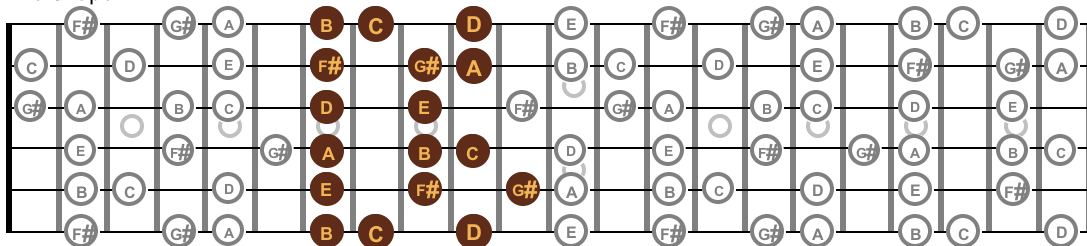
PARENT SCALE: MELODIC MINOR

STEP: VII

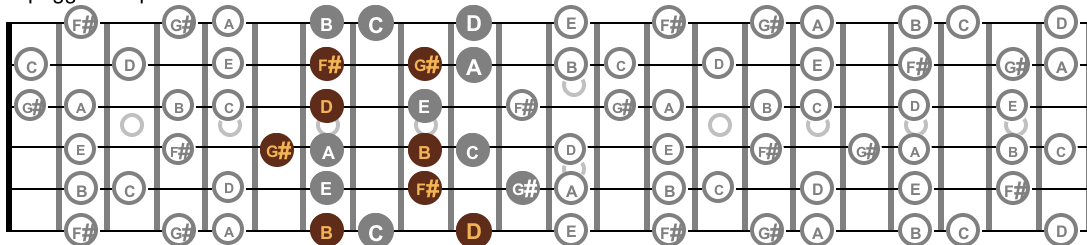
ARPEGGIO: G#m7b5 (b9, #11, b13)



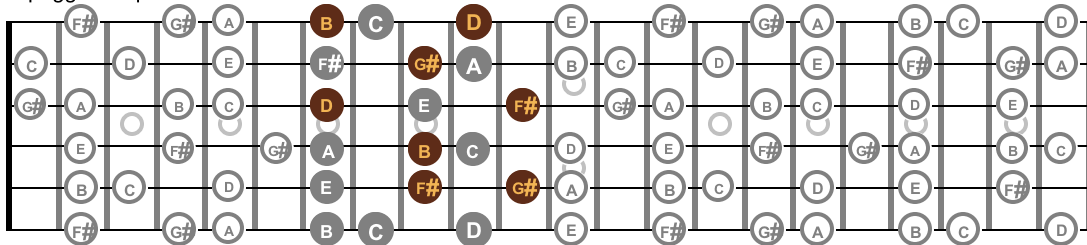
The Shape



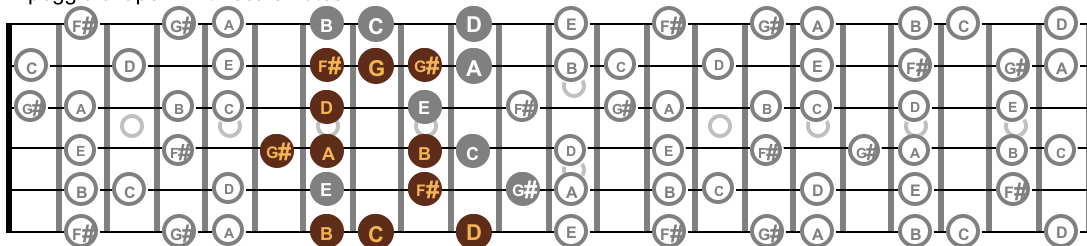
Arpeggio Shape A



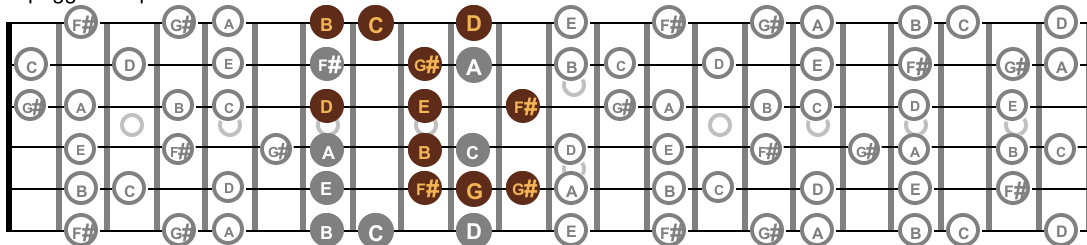
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN b4 - SHAPE 3

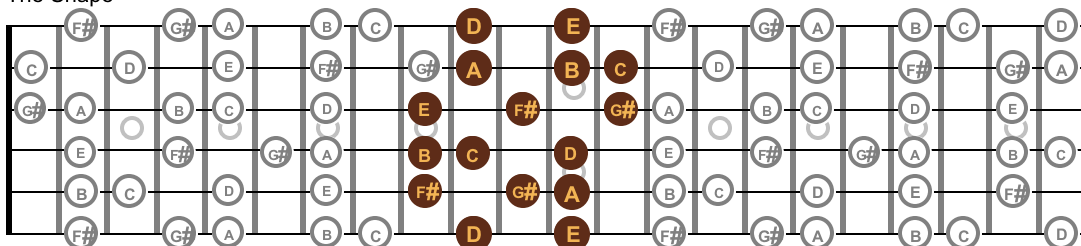
PARENT SCALE: MELODIC MINOR

STEP: VII

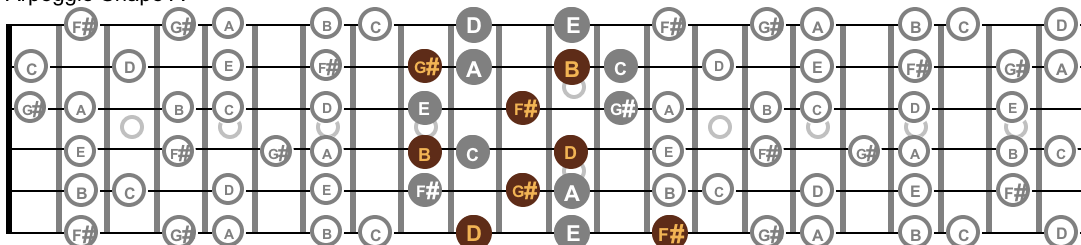
ARPEGGIO: G#m7b5 (b9, #11, b13)



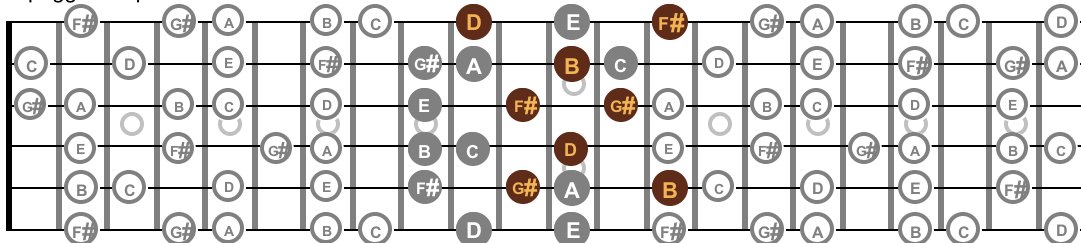
The Shape



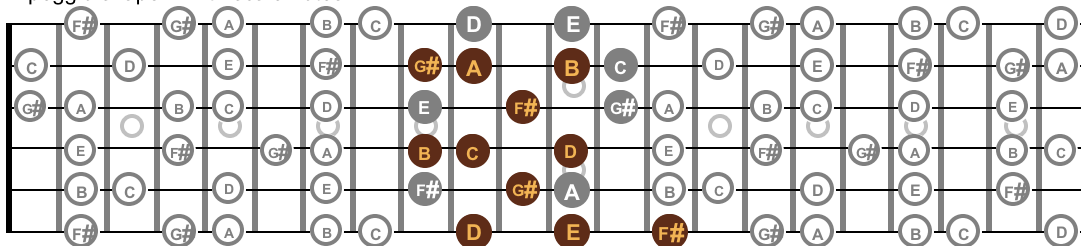
Arpeggio Shape A



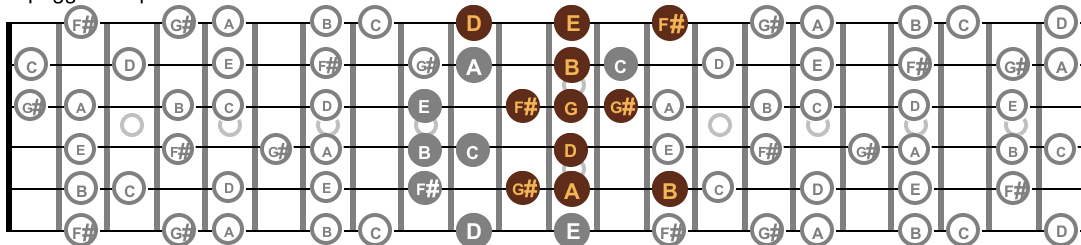
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN b4 - SHAPE 4

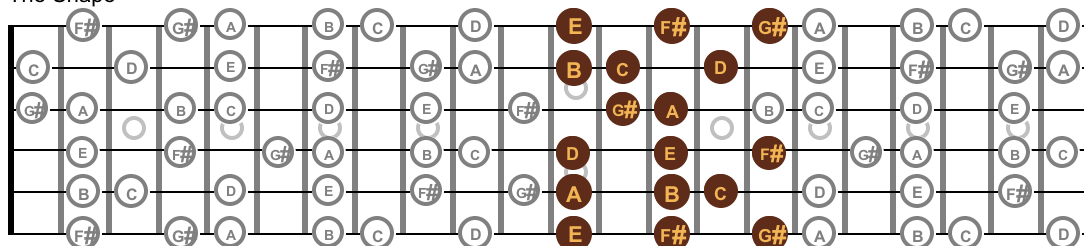
PARENT SCALE: MELODIC MINOR

STEP: VII

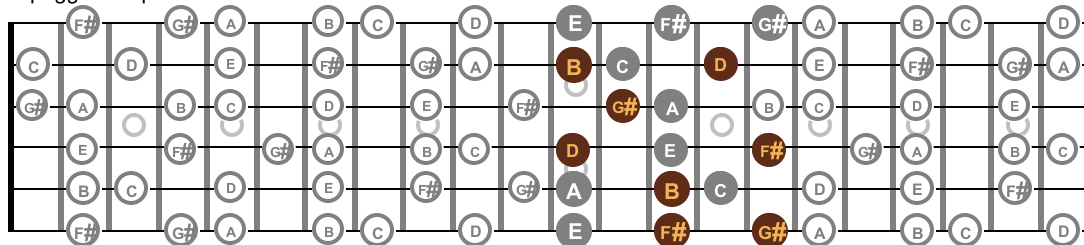
ARPEGGIO: G#m7b5 (b9, #11, b13)



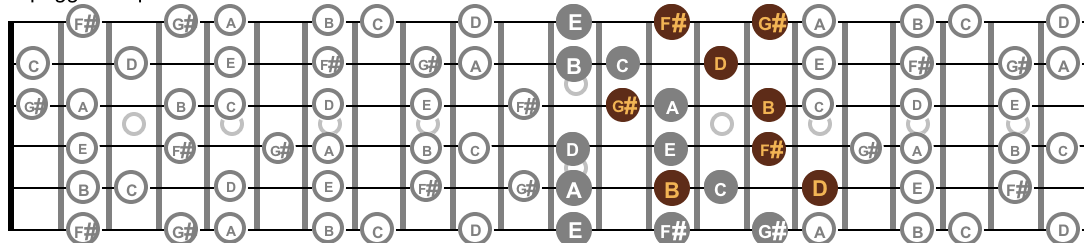
The Shape



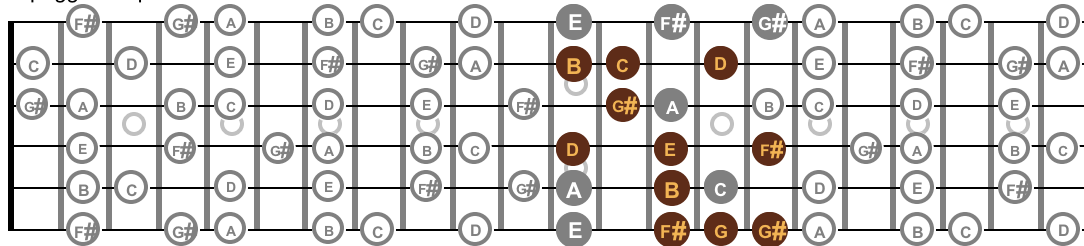
Arpeggio Shape A



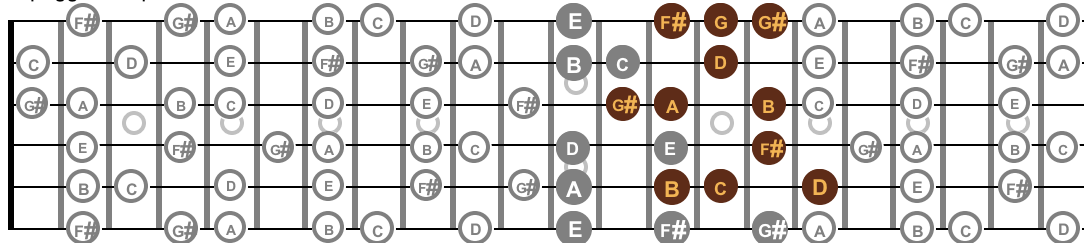
Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes



LOCRIAN b4 - SHAPE 5

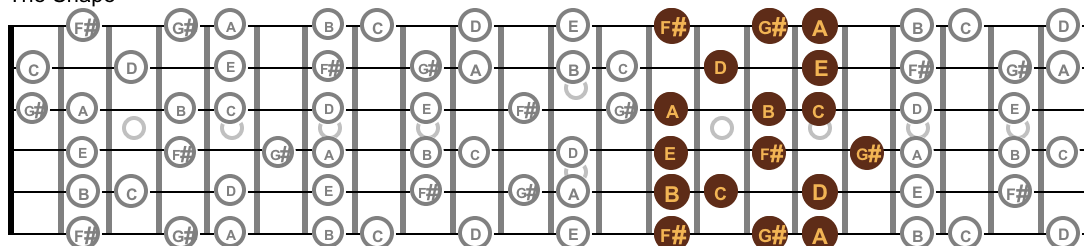
PARENT SCALE: MELODIC MINOR

STEP: VII

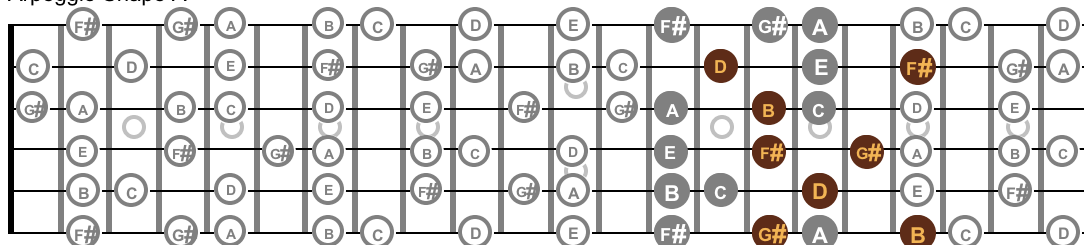
ARPEGGIO: G#m7b5 (b9, #11, b13)



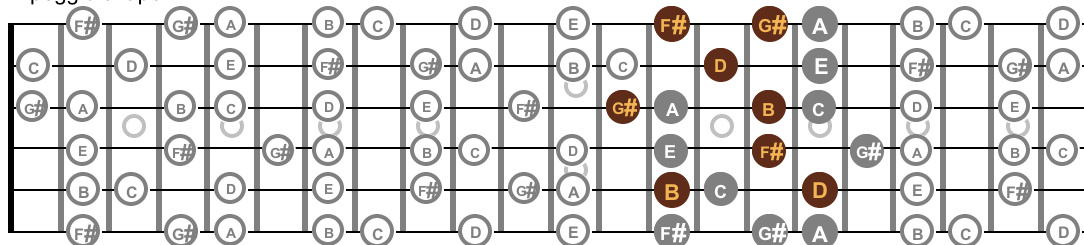
The Shape



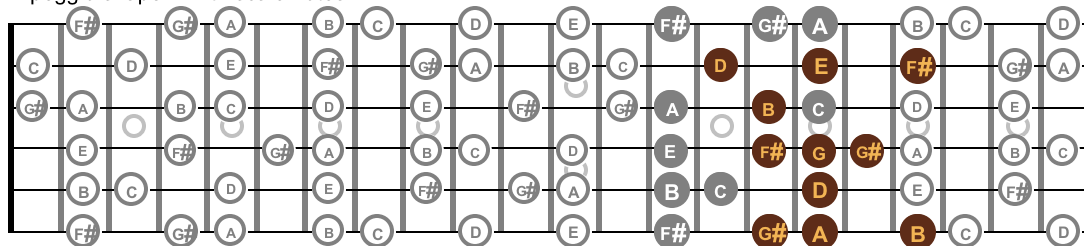
Arpeggio Shape A



Arpeggio shape B



Arpeggio shape A with scale notes



Arpeggio Shape B with scale notes

