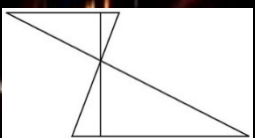


*A Technical, Practical,
Philosophical, and
Spiritual look into
Music, Scales and the
Guitar.*

Go from Advanced to Extremist



Chris G.

Go from Advanced to Extremist

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Published by Blak Soil Publications
Perth, Western Australia

v1.5



Always play for yourself; for if you play for others then inevitably you will begin to worry about their opinions; concerning yourself with other people's expectations of your performance as a measure of your musical worth.

- Chris G.

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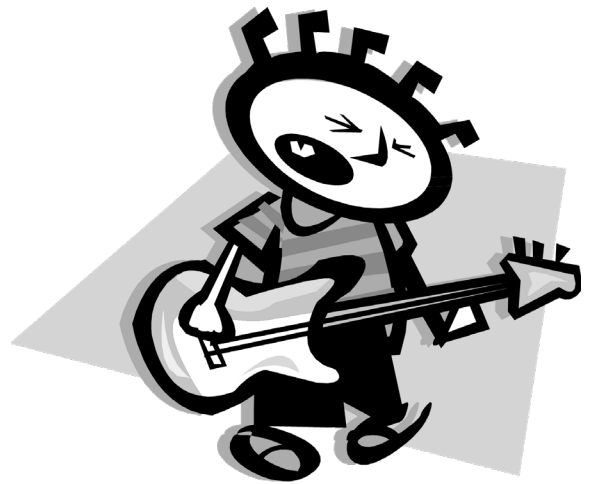
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About this Book

To maximize the utilization of this Book it is expected that the Reader will already have a basic knowledge of Music Terminology, Music Notation, and Guitar Tablature; and also a solid understanding of relevant Industry Standard Guitar graphical representations.



This Book does not specifically explain the implementation, common practices, and the relevancy of the within documented Chords and Scales, either their relationship to one another or their individual stature.



Overture

I have wanted to write this book for many years; in fact, it has been written for many years, but never compiled. The idea of this book, along with others in and out of this series, is to help fast-track the Musician; to be able to compress information in order to learn theoretical ideas and practical applications in months, and not years. This originally intended to be a book on Scales only, but was expanded to cover a few deeper principals of Music and namely the Guitar.



After completing a Diploma in music, and persisting with extensive study in Flamenco, Classical and Jazz, I came to realize the importance of the **Scale to Chord** relationship; I also began to notice my own limitations with the two. So, one day I decided to draw up a chart listing all possible Chords, each with a subsidiary list of Scales that were in Harmony with the relevant Chord's genetic build as defined by the 3rd, and where applicable, the 7th, whether Major, Minor, Diminished, etc, etc. However, I found that when I went outside of Diatonic Chord Harmony there were too many Scales to list on the chart.

Since I had not found a book at that point in my life that listed all the Chords and Scales in simple chart format, I decided to write one myself.

I hope this Book will be an asset to all Musicians, not just Guitarist's.

At the onset, I will say that if you are a beginner then this Book maybe more of a hindrance rather than a helpful device to the player who is taking their first steps in the Music World, if used incorrectly; but I still recommend reading the entire book anyway, in the 'light' of inspiration. Even many *Intermediate* players will have a hard time contending with some of the concepts.

You must try to look past being overwhelmed and discouraged; look past your fear of finding out how much you do not know. As with life, it is always good to keep having the fact being put in front of you that;

'There is no end to Knowledge;
There is no such point that an Individual arrives at where there is no more knowledge to be gained'.



If you are more of a *strummer* than a *picker* then this book can still open your mind to new ideas, since all Chords derive their genetic code from Scales. Scales will open your mind to different styles of music, and give you a better appreciation for what's involved in those styles. **The Scale** is the mathematical foundation for all music.

Blues
Classical
Hip-Hop
Heavy Metal
Funk
Gospel

Fusion
R n' B
Choir
Death Metal
Jazz
Country

Pop
Thrash
Flamenco
Rock n' Roll
Rap



I hope this Book will bring the Reader to a better understanding of all Music, and in the process, maybe even a better understanding of themselves, as Music can reveal many mysteries of the Human Spirit.

Whether or not the Reader continues on with Music is not as important as finding out what they can achieve with their Minds, and with their Imaginations in anything they do.

This Book will not just be another regular learning tool, but a study of many different and varied subjects outside the 'normal'; 'normality' as define by the actions of the majority.

Contained within music studies are many different fields. Eg;

Mathematics



All written Music contains Mathematics, in fact Music Notation is written Mathematics. And when we play or sing music we have an internal 'clock' that is continually counting beat and keeping time.

Geography



Where music came from, and what styles came from what Countries. European, African, and Western Styles are all different, from the diversity of 'Sound' to the 'Atmosphere' they produce.

History



Music is as old as Human Beings, and has long been a *medium* for expression and communication since forever. Music can tell us a lot about a certain era, culture, or race of people.

Culture and Race



Every culture has its own music and style of music; and as new cultures are created so are new styles of music – modern cultures within the Western World are changing very fast.

Language



Most musical terms are Latin, Italian or Greek. Most of the English language has links to these old languages; a little history in language should be covered by all Musicians.

Creativeness



All people need to be able to express themselves!
The creative side of a person needs to be explored!
It is my hope that the Reader will not necessarily continue on to become great musician, but will leave with a knowledge that they can be creative in whatever they do, whether they are an office worker or a sportsperson, etc, etc.

The Reader will come away with a deeper understanding of the world and how music plays, and has played a part in its shaping, for better or worse. Hopefully, the Reader continues on with music, if even just as a hobby.



Guitar Players are more Special

I personally believe that the Guitar is, by great length, the most expressive Instrument that has ever been created. Apart from being able to do what most other Melodic Instruments can do (play Bass, and play Harmony and Melody at the same time), and also do what some Percussive Instruments can, the Guitar can better this with the ability to bend, stretch and slide between Notes, and create micro tones; with the advantage of smooth sliding between Notes; with the expansion of being able to play Unison Notes – some Notes of the same Pitch up to 6 times.

The Guitar is second only to the Human Voice in its expressive abilities, but in some regards it exceeds even the Human Voice. **However**, Guitar Players are not above the '*Law*'. Guitar Players have a reputation amongst Musicians of other Instruments as being a bit *Cocky*, a bit *Arrogant*, and a little *Selfish*, and the sad news is that this reputation is warranted. Guitarists seem to think they are the exception, that they don't need Music Theory. Almost every Guitarist I've met is arrogant; the moment you say you play as well, they get defensive and go into challenge mode – '*have you heard of this Guitar Player?*', and it doesn't matter how long you've been playing for because they've been playing for at least five years more according to them. Then there's the old cliché – '*Hendrix didn't read Music*'.



You are neglecting your right to be informed by not knowing the whole story, and missing out on a part Music that is equally as important, and equally as enjoyable as Playing music by not learning at least basic Music Theory.

Some Guitarists will boast that they learnt by ear – *Big Deal!*

Musicians of all Instruments learn by ear!

With a good Theoretical Knowledge of Music a Guitar Player can double the speed of learning – this includes all aspects of being a Musician. Most Guitarists will have to put aside *childish thinking* in order to go from Advanced Guitarist to Extreme Guitarist. Enough Said!



*Master Your Theory – Dulcie Holland
Recommended Study*

The Theory of Theory

The Way of the Intercepting Fist

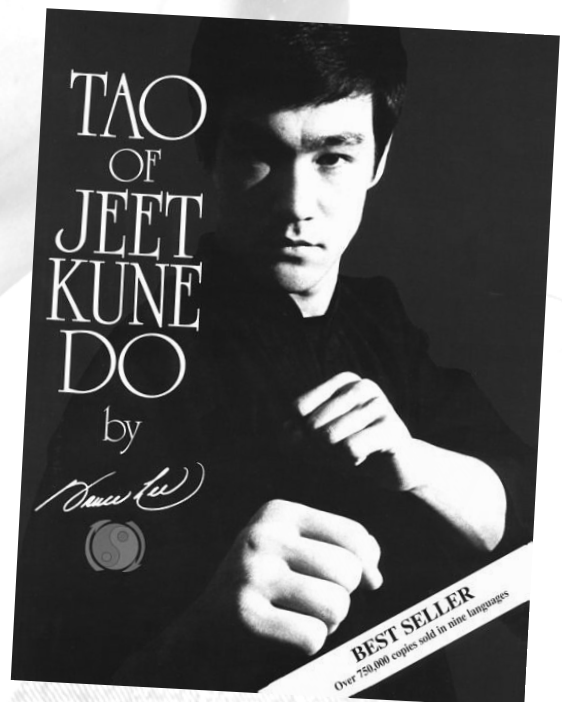
'Jeet Kune Do' was Bruce Lee's own approach to fighting and philosophy on Life – He was true in saying that, 'fighting is fighting'!

E.g.

If you were thrown into a Cage Fight with some huge 'killing machine' Man, and it was a fight till the death, the last thing on your mind is which style of fighting you should use. You're not going to be thinking if you should be doing Karate, Boxing, or Wrestling, etc, etc; you're going to do whatever is required to be the person who walks out of the Cage.

Bruce Lee came to the realization early in his life that fighting was beyond Theory and Technique; there needs to be Revelation in the Mind and Spirit. He absolutely believed in learning the Theory and Technique, but knew that to get to the 'Upper Levels' you have to forget all you know and trust that it will happen automatically.

Before you start questioning whether this Book is about Fighting or Music, have a think about the point I'm trying to make. The Guitar Player must learn good Theory and Technique so that he/she can be free of it. Also, like the *Jeet Kune Do* principle of adaptation, the Guitarist must also become what is necessary for the Sound and Song; more or less than what is needed for the 'message' to be perfect would result in the message being compromised!



Recommended Reading

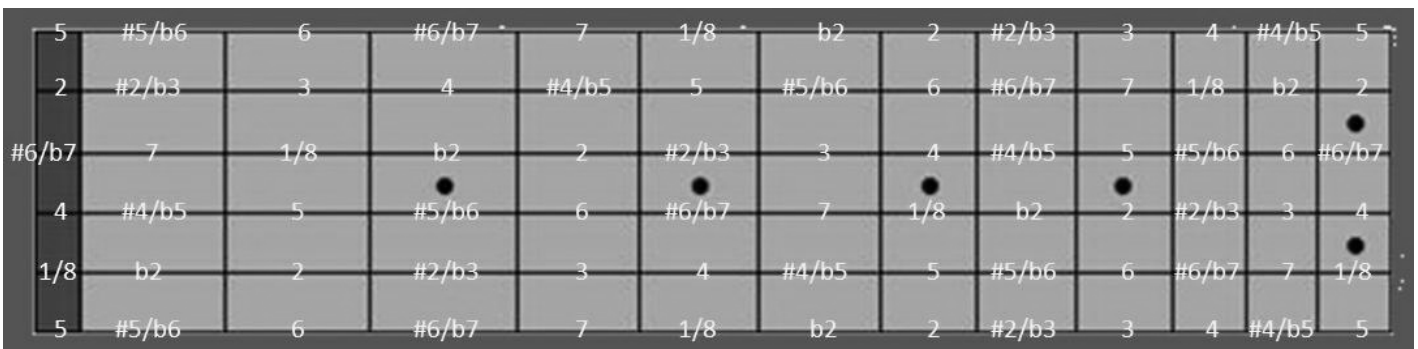
Spelling by Numbers

When Scales and Chords are written out as Formula, they are recorded as Numeric Characters; this is called *Spelling by Numbers*®. These Numbers correspond with the 'Scale Degree'; with the Tonic always being '1'.

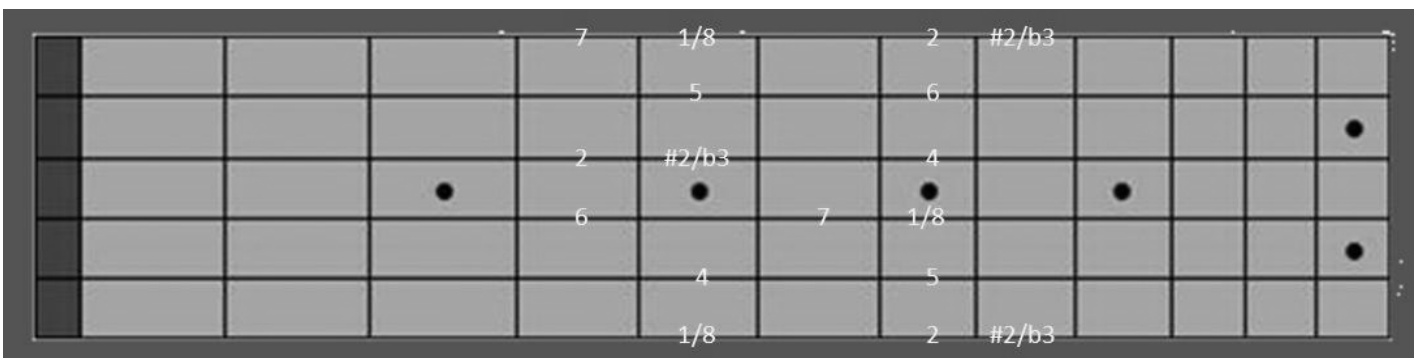
If a Note is required to be Flattened (b) or Sharpened (#), then the Scale/Chord Degree Number will be accompanied by the appropriate Accidental, which is always written in front of the Degree Number (as it is spoken).

Figure 1.1 shows the Degree numbers in the Key of 'A'.

Figure 1.1



The following example is an 'A' *Melodic Minor Scale* within a common two octave Guitar 'Box Pattern' (including the slight extension into the 3rd Octave):



Spanish Names

Well over half of the Scales and Modes in this Book have never been named, so I've *improvised*.

I've used Spanish Numeric Names to give the 'unnamed' an identity:

Cero	[thairo]	(0)
Uno	[oono]	(1)
Dos	[dos]	(2)
Tres	[tress]	(3)
Cuatro	[kwatro]	(4)
Cinco	[theenko]	(5)
Seis	[say-eess]	(6)
Siete	[s-yaytay]	(7)
Ocho	[ocho]	(8)
Nueve	[nwaybay]	(9)
Diez	[d-yeth]	(10)



Diatonic Scales and Modes

The *standard* Diatonic set of Scales and Modes are seven Notes in quantity, and forms the Basis of basic *Diatonic Chord Harmony*.

The 'C' Major Scale is dominant in the Western Worlds understanding of Sound as Music.

Only when we forget the Major Scale can we utilize it to its full potential.

1) Major Scale / Ionian Mode

1, 2, 3, 4, 5, 6, 7,

2) Dorian Mode / Japanese Hyogo Scale / Japanese Oshikicho Scale

1, 2, b3, 4, 5, 6, b7,

3) Phrygian Mode / Raga Hanumat Todi Scale / Bhairavi Raga Scale

1, b2, b3, 4, 5, b6, b7,

4) Lydian Mode

1, 2, 3, #4, 5, 6, 7,

5) Mixolydian Mode / Japanese Scale

1, 2, 3, 4, 5, 6, b7,

6) *Minor Scale / Natural Minor Scale / Aeolian Mode*

1, 2, b3, 4, 5, b6, b7,

7) *Locrian Mode*

1, b2, b3, 4, b5, b6, b7,



Synthetic Scales and Modes

Some people call these Scales 'Polyscales', because like Polychords they can be seen as a combination of two different entities. They might start as one Scales, and then, halfway through they will change to another.

1. Harmonic Minor Scale / Mohammedan Scale

1, 2, b3, 4, 5, b6, 7,

2) Locrian #6 Mode

1, b2, b3, 4, b5, 6, b7,

3) Ionian Augmented Mode

1, 2, 3, 4, #5, 6, 7,

4) Dorian #4 Mode / Roumanian Minor Scale

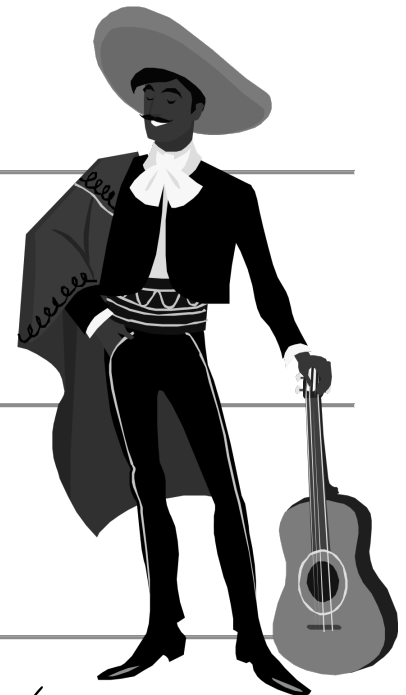
1, 2, b3, #4, 5, 6, b7,

5) Phrygian Dominant Mode / Jewish Ahaba Rabba Scale / Spanish Gypsy Scale

1, b2, 3, 4, 5, b6, b7,

6) Lydian #2 Mode

1, #2, 3, #4, 5, 6, 7,



7) *Super Locrian b7 Mode*

1, b2, b3, b4, b5, b6, bb7,



1) *Jazz Melodic Minor Scale / Hawaiian Scale*

1, 2, b3, 4, 5, 6, 7,

2) *Dorian b2 Mode / Javanese Scale*

1, b2, b3, 4, 5, 6, b7,

3) *Lydian Augmented Mode*

1, 2, 3, #4, #5, 6, 7,

4) *Lydian b7 Mode / Brazilian Scale / Lydian Dominant Mode*

1, 2, 3, #4, 5, 6, b7,

5) *Mixolydian b13 Mode / Hindu Scale / Hindustan Scale / Aeolian Dominant Mode*

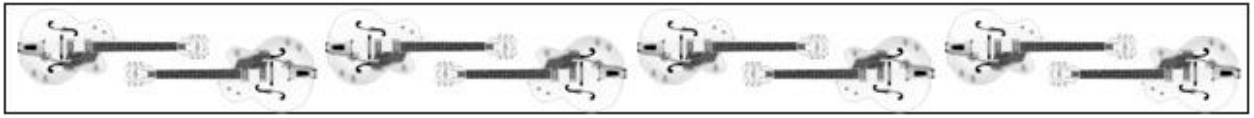
1, 2, 3, 4, 5, b6, b7,

6) *Locrian #2 Mode*

1, 2, b3, 4, b5, b6, b7,

7) *Super Locrian Mode / Altered Scale*

1, b2, b3, b4, b5, b6, b7,



1) *Double Harmonic Scale / Byzantine Scale / Hungarian Gypsy Persian Scale*

1, b2, 3, 4, 5, b6, 7,

2) *Minor #11 Mode*

1, b3, 3, #4, 5, b7, 7,

3) *Tres Mode*

1, b2, b3, 3, 5, b6, 6,

4) *Hungarian Minor Scale*

1, 2, b3, b5, 5, b6, 7,

5) *Cinco Mode*

1, b2, 3, 4, b5, 6, b7,



6) *Seis Mode*

1, b3, 3, 4, b6, 6, 7,

7) *Siete Mode*

1, b2, 2, 4, b5, b6, 6,



1) *Harmonic Major Scale*

1, 2, 3, 4, 5, b6, 7,

2) *Dorian Diminished Mode*

1, 2, b3, 4, b5, 6, b7,

3) *Phrygian b4 Mode*

1, b2, b3, b4, 5, b6, b7,

4) *Lydian b3 Mode*

1, 2, b3, #4, 5, 6, 7,

5) *Mixolydian b2 Mode*

1, b2, 3, 4, 5, 6, b7,

6) *Lydian Augmented #2 Mode*

1, #2, 3, #4, #5, 6, 7,

7) *Locrian b7 Mode*

1, b2, b3, 4, b5, b6, bb7,



1) *Neapolitan Scale*

1, b2, b3, 4, 5, 6, 7,

2) *Dos Dos Mode*

1, 2, 3, #4, #5, #6, 7,

3) *Dominant Augmented Mode*

1, 2, 3, #4, #5, 6, b7,

4) *Dos Cuatro Mode*

1, 2, 3, #4, 5, b6, b7,

5) Arabian Major Scale

1, 2, 3, 4, b5, b6, b7,

6) Dos Seis Mode

1, 2, b3, 3, #4, #5, #6,

7) Dos Siete Mode

1, b2, 2, 3, #4, #5, #6,



1) Neapolitan Minor Scale

1, b2, b3, 4, 5, b6, 7,

2) Lydian #6 Mode

1, 2, 3, #4, 5, #6, 7,

3) Mixolydian #5 Mode

1, 2, 3, 4, #5, 6, b7,

4) Aeolian #4 Mode

1, 2, b3, #4, 5, b6, b7,

5) *Oriental Scale*

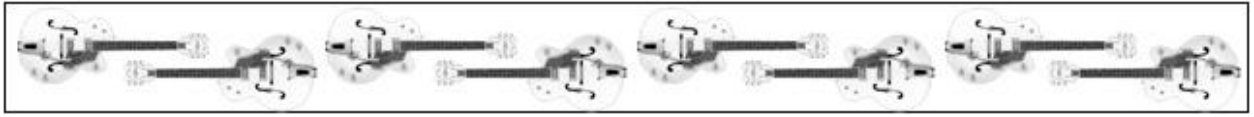
1, b2, 3, 4, b5, b6, b7,

6) *Ionian #2 Mode*

1, #2, 3, 4, 5, 6, 7,

7) *Tres Siete Mode*

1, b2, 2, 3, #4, #5, 6,



1) *Minor Blues add3 Scale*

1, b3, 3, 4, b5, 5, b7,

2) *Cuatro Dos Mode*

1, b2, 2, b3, 3, 5, 6,

3) *Cuatro Tres Mode*

1, b2, 2, b3, #4, #5, 7,

4) *Cuatro Cuatro Mode*

1, b2, 2, 4, 5, b7, 7,

5) *Cuatro Cinco Mode*

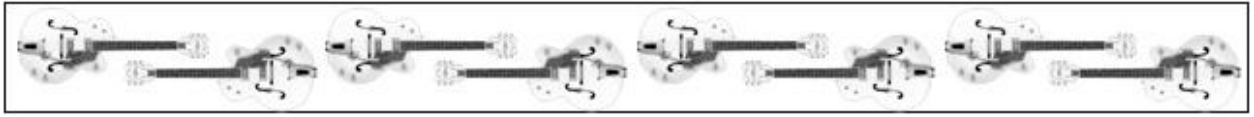
1, b2, 3, #4, 6, b7, 7,

6) *Minor Aug Mode*

1, b3, 4, #5, 6, b7, 7,

7) *Cuatro Siete Mode*

1, 2, 4, #4, 5, #5, 6,



1) *Enigmatic Scale*

1, b2, 3, #4, #5, #6, 7,

2) *2 Minor Scale*

1, b3, 4, 5, 6, b7, 7,

3) *Cinco Tres Mode*

1, 2, 3, #4, 5, b6, 6,

4) *Dom Dim Mode*

1, 2, 3, 4, b5, 5, b7,

5) *Cinco Cinco Mode*

1, 2, b3, 3, 4, #5, #6,

6) *Cinco Seis Mode*

1, b2, 2, b3, #4, #5, #6,

7) *Cinco Siete Mode*

1, b2, 2, 4, 5, 6, 7,



1) *Marva Raga Scale*

1, b2, 3, 4, b5, 6, 7,

2) *Seis Dos Mode*

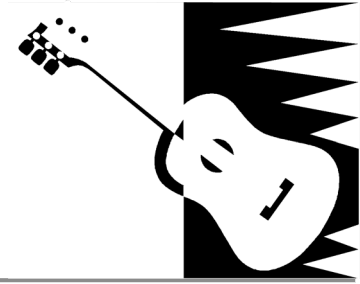
1, #2, 3, 4, b6, b7, 7,

3) *Seis Tres Mode*

1, b2, 2, 4, 5, b6, 6,

4) *Seis Cuatro Mode*

1, b2, 3, #4, 5, b6, 7,



5) *Half Dim Scale*

1, b3, 4, b5, 5, b7, 7,

6) *Seis Seis Mode*

1, 2, b3, 3, 5, b6, 6,

7) *Seis Siete Mode*

1, b2, 2, 4, b5, 5, b7,



1) *Persian Scale*

1, b2, 3, 4, b5, b6, 7,

2) *Siete Dos Mode*

1, #2, 3, 4, 5, #6, 7,

3) *Siete Tres Mode*

1, b2, 2, 3, 5, b6, 6,

4) *Siete Cuatro Mode*

1, b2, b3, #4, 5, b6, 7,

5) *Siete Cinco Mode*

1, 2, 4, b5, 5, #6, 7,

6) *Siete Seis Mode*

1, #2, 3, 4, #5, 6, b7,

7) *Siete Siete Mode*

1, b2, 2, 4, b5, 5, 6,



1) *Hungarian Scale*

1, #2, 3, #4, 5, 6, b7,

2) *Ocho Dos Mode*

1, b2, b3, 3, #4, 5, 6,

3) *Ocho Tres Mode*

1, 2, b3, 4, b5, b6, b7,

4) *Ocho Cuatro Mode*

1, b2, b3, 3, #4, 6, b7,

5) *Minor Major Aug Scale*

1, 2, b3, 4, #5, 6, 7,

6) *Ocho Seis Mode*

1, b2, b3, #4, 5, 6, b7,

7) *Ocho Siete Mode*

1, 2, 4, b5, b6, 6, 7,



Symmetrical Scales and Modes

Some people call these Scales '*Symmetrical Altered Scales*', because they fit well over Altered Chords. They have a reoccurring pattern between Degree Numbers. Some of these Scales and Modes have the same Interval between each Scale Degree, while others have one and one, meaning they have one Interval between the first and second Degree Numbers and a different Interval between the second and third Degree Numbers, and then both Intervals are continually repeated.

Chromatic Scale

1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7, 7,



1) *Dim Whole Half Scale / Arabian Minor Scale*

1, 2, b3, 4, b5, b6, 6, 7,

2) *Dim Half Whole Scale / Symmetrical Scale*

1, b2, b3, b4, b5, 5, 6, b7,



Whole Tone Scale

1, 2, 3, #4, #5, #6,



1) Augmented Scale / Augmented Six Tone Scale

1, #2, 3, 5, #5, 7,

2) Nueve Dos Mode

1, b2, 3, 4, #5, 6,



Octatonic Scales and Modes

There are a variety of Octatonic Scales and Modes, and their application is just as varied. My alias for these types of Scales is “Dark Chocolate™”; you know how Dark Chocolate is very rich and tastes good, but there’s only so much you can have before it becomes sickening?

These Scales have applications, but be careful and tasteful in such.

1) Algerian Scale

1, 2, b3, 4, #4, 5, b6, 7,

2) Once Dos Mode

1, b2, b3, 3, 4, b5, b6, 7,

3) Once Tres Mode

1, 2, b3, 3, 4, #5, 6, 7,



4) Once Cuatro Mode

1, b2, 2, b3, #4, 5, 6, b7,

5) Once Cinco Mode

1, b2, 2, 4, b5, b6, 6, 7,

6) *Once Seis Mode*

1, b2, 3, 4, 5, b6, b7, 7,

7) *Once Siete Mode*

1, #2, 3, #4, 5, 6, b7, 7,

8) *Once Ocho*

1, b2, b3, 3, #4, 5, b6, 6,



1) *Jazz Bebop Scale*

1, 2, 3, 4, 5, 6, b7, 7,

2) *Dorian addb6 Mode*

1, 2, b3, 4, 5, b6, 6, b7,

3) *Phrygian addb5 Mode*

1, b2, b3, 4, b5, 5, b6, b7

4) *Japanese Ichikotsucho Scale*

1, 2, 3, 4, b5, 5, 6, 7,

5) *Dorian add3 Mode*

1, 2, b3, 3, 4, 5, 6, b7,

6) *Jewish Adonai Malakh Scale*

1, b2, 2, b3, 4, 5, b6, b7,

7) *Lydian addb2 Mode*

1, b2, 2, 3, #4, 5, 6, 7,

8) *Locrian add7 Mode*

1, b2, b3, 4, b5, b6, b7, 7,



1) *Purvi Raga Scale*

1, b2, 3, 4, b5, 5, b6, 7,

2) *Doce Dos Mode*

1, b2, 3, 4, b5, 5, b6, 7,

3) Doce Tres Mode

1, b2, 2, b3, 3, 5, b6, 6,

4) Doce Cuatro Mode

1, b2, 2, b3, #4, 5, b6, 7,

5) Doce Cinco Mode

1, b2, 2, 4, b5, 5, b7, 7,

6) Doce Seis Mode

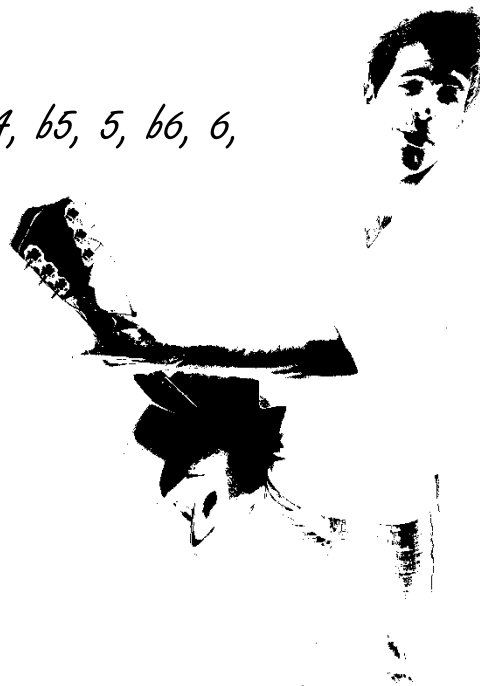
1, b2, 3, 4, b5, 6, b7, 7,

7) Doce Siete Mode

1, b3, 3, 4, #5, 6, b7, 7,

8) Doce Ocho Mode

1, b2, 2, 4, b5, 5, b6, 6,



Nonatonic Scales and Modes

1) Japanese Taishikicho Scale

1, 2, 3, 4, #4, 5, 6, b7, 7,

2) Diez Dos Mode

1, 2, b3, 3, 4, 5, b6, 6, b7,

3) Diez Tres Mode

1, b2, 2, b3, 4, b5, 5, b6, b7,

4) Diez Cuatro Mode

1, b2, 2, 3, 4, b5, 5, 6, b7,

5) Diez Cinco Mode

1, b2, b3, 3, 4, b5, b6, b7, 7,

6) Diez Seis Mode

1, 2, b3, 3, 4, 5, 6, b7, 7,

7) Diez Siete Mode

1, b2, 2, b3, 4, 5, b6, 6, b7,

8) Diez Ocho Mode

1, b2, 2, 3, #4, 5, b6, 6, 7,

9) Diez Nueve Mode

1, b2, b3, 4, b5, 5, b6, b7, 7,



Hexatonic Scales and Modes

1) Major Blues Scale

1, 2, b3, 3, 5, 6,

2) Trece Dos Mode

1, b2, 2, 4, 5, b7,

3) Trece Tres Mode

1, b2, 3, b5, 6, 7,

4) 2 Minor Aug Mode

1, b3, 4, #5, b7, 7,

5) Trece Cinco Mode

1, 2, 4, 5, b6, 6,

6) Minor Blues Scales

1, b3, 4, b5, 5, b7,



1) *Catorce Uno Scale*

1, b3, 4, #5, 6, b7,

2) *Catorce Dos Mode*

1, 2, 4, b5, 5, 6,

3) *Catorce Tres Mode*

1, #2, 3, 4, 5, b7,

4) *Catorce Cuatro Mode*

1, b2, 2, 3, 5, 6,

5) *Raga Todi Scale*

1, b2, b3, #4, b6, 7,

6) *Catorce Seis Mode*

1, 2, 4, 5, #6, 7,

Pentatonic Scales and Modes

1) Major Pent Scale / Chinese Mongolian Scale

1, 2, 3, 5, 6,

2) Egyptian Scale / Vietnamese Scale

1, 2, 4, 5, b7,

3) 3 Minor Aug Mode

1, b3, 4, #5, b7,

4) Sus Six Mode

1, 2, 4, 5, 6,

5) Minor Pent Scale

1, b3, 4, 5, b7,



1) Major Dim Scale

1, 3, b5, 6, 7,

2) *Asavari Raga Scale / Japanese Scale (2)*

1, 2, 4, 5, b6,

3) *Kumoi-type Scale*

1, b3, 4, b5, b7,

4) *Minor Six Mode*

1, 2, b3, 5, 6,

5) *Dom Sus b9 Mode*

1, b2, 4, 5, b7,



1) *Japanese Scale / Japanese Kumojoshi Scale*

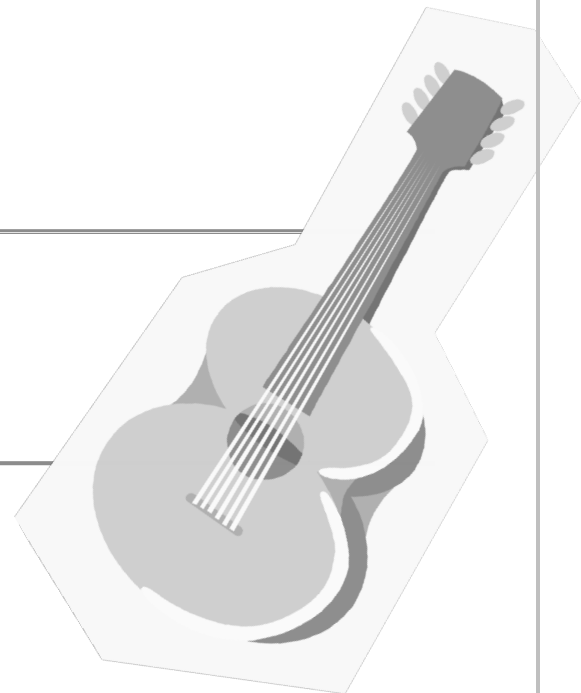
1, b2, 4, 5, b6,

2) *Chinese Scale / Hirajoshi-type Scale*

1, 3, #4, 5, 7,

3) *Quince Tres Mode*

1, 2, b3, 5, b6,



4) *Dom Sus Dim b9 Mode*

1, b2, 4, b5, b7,

5) *Quince Cinco Mode*

1, 3, 4, 6, 7,



1) *Indian Scale*

1, 3, 4, 5, b7,

2) *Diecieis Dos Mode*

1, b2, b3, #4, #5,

3) *Major Sus Mode*

1, 2, 4, 5, 7,

4) *Diecieis Cuatro Mode*

1, b3, 4, 6, b7,

5) *Diecieis Cinco Mode*

1, 2, #4, 5, 6,



1) *Balinese Scale*

1, b2, b3, 5, b6,

2) *Diecisiete Dos Mode*

1, 2, #4, 5, 7,

3) *Diecisiete Tres Mode*

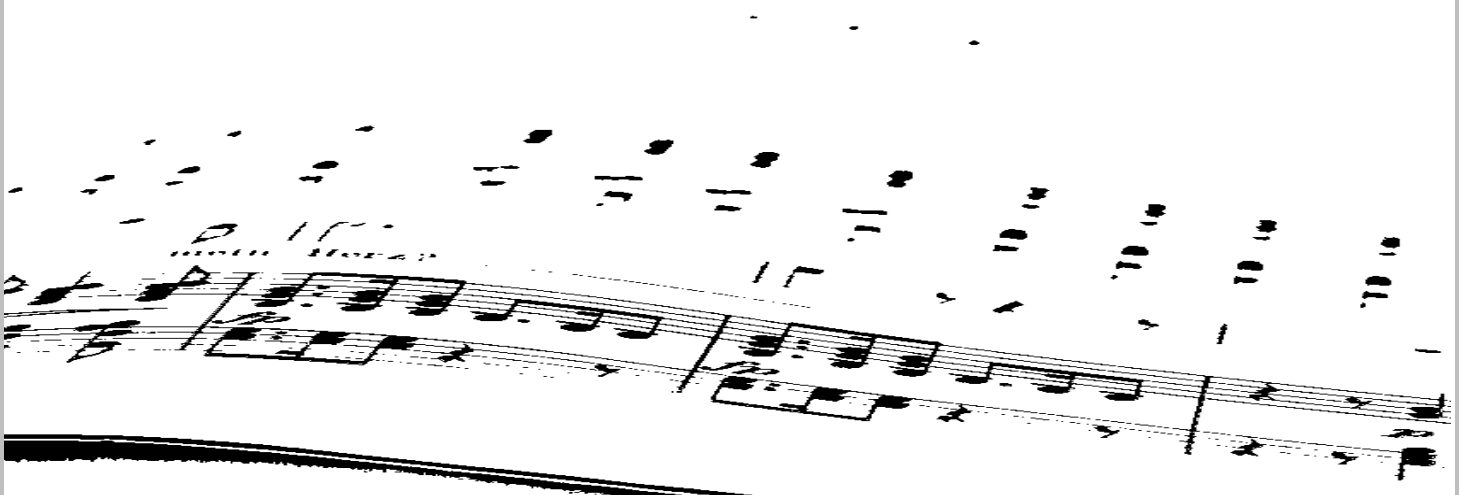
1, 3, 4, 6, b7,

4) *Japanese b5 Scale*

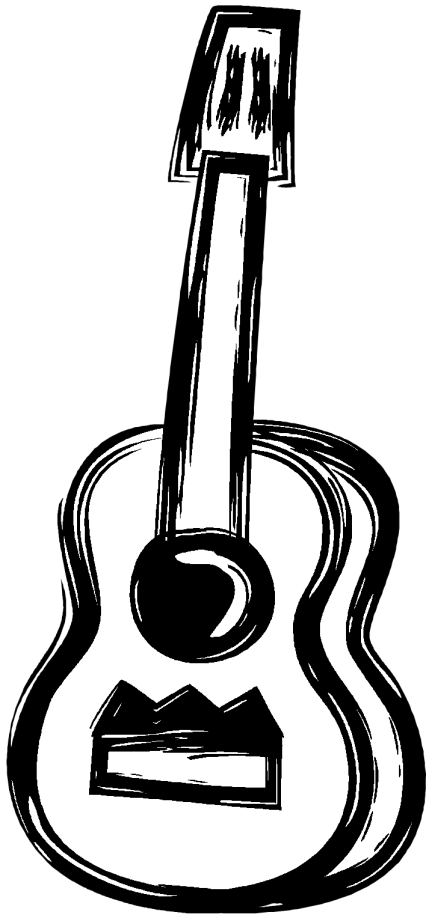
1, b2, 4, b5, b6,

5) *Pelog-type Scale*

1, 3, 4, 5, 7,



A New Level



Beyond all the above mentioned Scales is the virtual unknown province of Two Octave Scales; very little is known and written about them. Many Guitar Players are unknowingly walking the *fine Line* of Two Octave Scales already; but with a little theoretical knowledge they can expand on their existing skills. Some people will argue that two Octave Scales are nothing more than playing another separate Scale once you move into the second Octave; but can the same people argue that 9th, 11th, and 13th Chords are nothing more than one Chord stacked on top of one another?

Remember this always, Music Theory is not an exact science; it is a great base foundation for full creative exploration, but you can never take something that is a Medium of the soul and completely recreate it on paper.

Anyway, if the second Octave in a Two Octave Scale begins on the Tonic then we could assume that it probably is the beginning of another Scale and not really a Two Octave Scale; unless it reverts back to the original Scale on your way back down through the first octave. However, if the first Note of the second Octave in a Two Octave Scale does not begin on the Tonic, then it is probably more of a true Two Octave Scale; especially if it reverts back to the original Scale on your way back down through the first octave.

More than both of the above mentioned two ways of identifying Two Octave Scales is the following; if the second Octave in a Two Octave Scale does not begin on the Tonic nor does it have any of the same Scale Degree Notes as in the first Octave, then it can be called a True Two Octave Scale – this is similar to the Theory of big Chords; 9th, 11th, 13th, and 15th, etc.

A story about Learning

When I was 15 years old I left High School; which was in fact one of two choices presented to me by the school Principal; the other choice being expulsion. So, I left boarding school and went back to my hometown of 400 people.

Being illiterate and unemployed, I soon found comfort in an old Yamaha Acoustic Guitar that my father had owned since he was young; and that's when I really began to clock up some serious hours on the Instrument. Unfortunately, there was no others in such a small town that played not only Guitar, but any other Instruments, so guidance was absent in my progress.



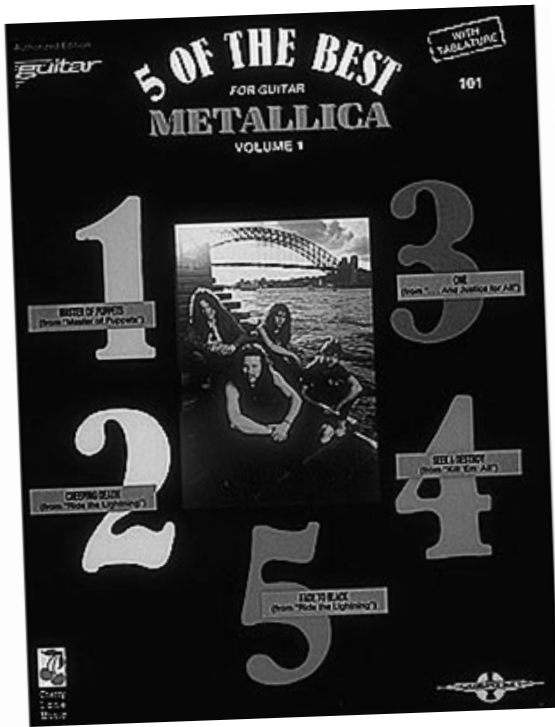
At this stage in my life the band Metallica was my main influence, and one day while visiting another town I came across a book called '*5 of the Best – Metallica*'; I borrowed \$20 and brought it. The book had the songs, *Master of Puppets*, *Creeping Death*, *One*, *Seek & Destroy*, and *Fade to Black*, and presented me with an opportunity to study and learn some of the most influential music and people at that stage in my life.

What I did not realize at that time is that these five songs are considered to be 'hard-to-learn' by beginning Guitar players; a realization that eluded me due to my isolation from the rest of the musical world.

I learnt these songs Acoustically, almost in full, before later managing to buy a generic brand electric Guitar and then having the option play all notes and in the correct cosmetic tone.

Over the next few years as I began to socialize with other Guitarists as they passed through my hometown; many of them would comment on my abilities, especially those who were familiar with the 5 Metallica songs; but even those who didn't know those songs were impressed with my technique

and knowledge which they didn't realize was a product of those 5 songs – techniques and knowledge that I had now rolled over to other songs and musical ideas.



Recommended Reading

I was puzzled as to why people believed that I was such an exceptional Guitarist, as I merely thought that I was simply playing music that surely any reasonable Guitarist could play.

Today, I know the answer to the abilities that others found fascinating in my youth!

The reason I was able to learn those five songs is simply because I had no knowledge of how hard they should have been to learn; I had no influence from people telling me that those songs were too hard for a beginner; I merely thought that if one was to play Guitar then they would need to simply play with such abilities.

Simply put, my learning psychology was not negatively influenced by other people's limitations that they had set in their own subconscious mind. This was purely by chance due to my physical isolation away from the rest of the world; but proves a point and teaches a lesson about the power of the mind, and more specifically how such power can be hindered or enhanced by other people's opinions and influence or the lack of other people's opinions and influence.

Sometimes the best intentions within guidance can create the greatest obstacle within learning!

Remembering, that Computers, the Internet, Mobile Phones, and Cable Television was absent from homes in 1993; and combine this with a small isolated town with a population of 400 people of which none are musically inclined, and a Newsstand with limited reading material, and the stubbornness of youth which can work for and against an individual, and the full picture of my musical isolation becomes extremely evident.

This is not to say that the above mentioned 'devices', namely the lack of such devices, can improve learning; in fact, the Learner should take advantage of any and all devices; but the Learner must filter such content very carefully as to not introduce negativity into the subconscious that would seem to be presented with good intent.



Metallica

Recommended Listening

For the Love of the Instrument



It was Said Long Ago;

‘In the Last Days many False Guitarists will Rise’.

How do we recognize false Guitarists?

False Guitarists are quite easy to identify; they are those who;

- believe their Style of Music that they play is the best Style.
- believe Music Theory is a waste of time, and that reading Music is worthless.
- hide behind Rock Music clichés like Tattoos, Black Clothing, Long Hair, Drugs, and Tainted Language.
- idolize and worship unworthy Guitarists and try to convince others to do the same.
- believe that the quality of Playing is determined by Speed alone.
- believe that ‘Fifth Chords’ are not legitimate; or the opposite, and believe you only need to know ‘Fifth Chords’.
- believe you must use every Scale and Mode you can in a Solo.
- parade around with a Guitar strapped to their back but never Play it.
- believe that the Six String has been exhausted and need to move to more strings; or the opposite, and believe that more strings is not valid. Etc, etc...

There is nothing wrong with loving the Style you Play, or not having as much knowledge as others, or having Tattoos, or the Clothes you wear, or enjoying the Music of the Great Guitarists, or the thrill of Shredding, or the versatility of the 'Fifth Chord', or the knowledge and applications of standard and exotic Scales. The problem begins when;

- we refuse to, or don't know how to learn more about the instrument.
- we keep trying to Play, and don't just Play.
- we reject the fact that, 'that there's not all these different styles and ways of Playing Guitar, there is just **Playing the Guitar**'!!!
- we snub other people idea's and teachings about the Guitar.
- we box ourselves, or others into categories or stereotypes to keep control.

Dedication to enhancing yourself on the Guitar does not involve Sacrifice, it involves Passion; it is a Medium for the Soul to speak through.

THERE IS NO GUITAR PLAYER THAT IS DEAD, THAT IS LIVING, AND THAT IS TO COME THAT CAN PLAY ANY BETTER THAN YOU.
IF YOU REALY WANT IT, YOU WILL HAVE IT!!!



Who Am I to tell You?

I'm just a Person sharing his knowledge and self-discoveries in regards to Music; in hope of fast-tracking others who have the same desire and passion to want to see the complete Musical *picture*.

My name is Chris G.

I was born in Carnarvon, Western Australia, in 1977.

I was first attracted to Music at a very early age, having seen my Father play Guitar on a few occasions around our family home. He had a Yamaha Acoustic Guitar which was old even when I was young. It had a beautiful sound, and on odd occasions I would have a mess-around on it. As the years rolled over the old Guitar slowly changed hands and became mine, which I still have to this day.

Fewer times than my meaningless Guitar playing was my Keyboard playing, which was done on a cheap keyboard my Father had brought in the late 80's. My Father was heavily into *Creedence Clearwater Revival*, and just as John Fogerty had greatly influenced my Father, I too was in awe of Fogerty's abilities on the Guitar. I would sneak out of the house and hide in the family car, and play *Creedence* tapes for hours at a time.



*Yamaha Acoustic Guitar
Recommended Playing*

I never really started Playing Guitar on a fundamental basis until High School, when I went away to Boarding School. In my fourth and final year of High School at age 15, my two *drug addict* roommates got me back into the Guitar (and luckily nothing more). They both had Guitars and allowed me to use them whenever I pleased, as I could not afford one. At this stage in my life there were two main influences that guided my Guitar exploration and musical growth, firstly Guns N' Roses, and secondly Metallica.



*Guns N' Roses
Recommended Listening*

Sometimes strange, is how our music intake affects us; though I favoured Guns N Roses to listen to, I preferred to learn Metallica songs on the Guitar.

I was drawn to the particular technique on the Guitar that the *Guys* from Metallica were utilizing; not necessarily the style of Music; though the style did *grow* on me as the years went past.

I loved the technical aspect of James Hetfield's and Kirk Hammet's Playing (the two guitar players in Metallica), and the way they attacked the strings. There was one part in one song in particular that really fascinated me, and that was the Intro to a Metallica song called *One*. The first time I heard the Intro it was like a Revelation; a new connection in my mind; I became aware of the beauty that came with simplicity. A great combination of single Note Rhythm and smooth melodic Lead, as only Metallica can. Although the whole song is awesome, I would just listen to the Intro over and over.

When I turned 17 I brought my first Electric Guitar, and six months later I brought my first Music Book called *5 of the Best - Metallica*; the book contained 5 five songs – obviously! It took me about a year on my own to

learn the Songs in their entirety. The great thing about these five particular Songs is the diversity in style, technique, and phrasing. Contained within these 5 Songs are Classical styles and intriguing Finger Picking techniques, and the use of many exotic and common Scales and Modes, and an assortment of plectrum offensive skills by Hetfield that are second to none. I'm not sure if *Cherry-lane Music* still publishes the Book, but it's a necessity to any Musical Library.

In 1999 at age 20, I moved to the city of Perth, Western Australia to Study Music. After four years of Study I received a **Diploma in Performing Arts** and my **Certificate Four in Music**, which served as a great foundation on which to do further studies. During this time, I also did Jazz Guitar studies with a brilliant Jazz Fusion Guitar player from Perth, and Flamenco Guitar with another. I would practice up till 12 hours a day whenever possible, but always did at least 5 hours a day. I did many hours a week on Aural Training, and studies on Tone and Pitch. My certificates in music were only about 15% of my theoretical and general Musical knowledge, as the other 85% I sought out on my own.

A few years after my studies I started teaching music at a Private Music College, where my speciality become Music Theory. I was a Lecturer for 3 years, teaching Music Theory, Styles, Band Rehearsals, Aural Training, etc, etc. I also studied the Drums for a few years during this time, and some Piano, Bass Guitar, and Vocals.

I've since taught Music on a full-time basis in Primary Schools and Prisons, and also countless Private Lessons.

Since 2000 I've kept low doing mostly Session Work on a variety of Albums and Songs by different local Artist's, and toying around with my own musical projects.



The Universal Language

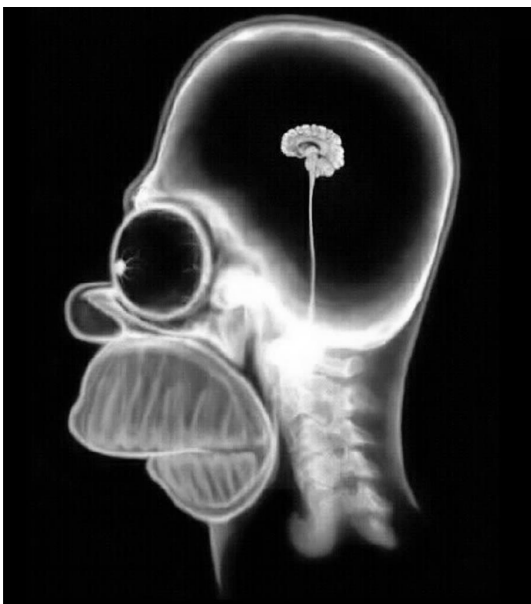
Music is the most common link between all Cultures, Races, Countries and Individuals – past and present. Like the *New World*, like strange exotic Animals, like distant Suns and Atoms; like these things Notes, Scales, Chords, Keys Signatures, Time Signatures and Rhythm all existed before they were known of.



Sound being the *Father of Music!*

It is written that the Heavens and the Earth were spoken into existence; now, whether or not you believe this is irrelevant, it proves that the ancients believed in the power of speech, of sound - that it could Create.

X ≥ Vibration ≥ Sound ≥ Tone & Pitch ≥ Music



- Vibration is a Governing ingredient in the Equation of the Universe.
- The Human Body Organs (especially the Brian) run on a certain amount of energy vibration (about 70 Megahertz).
- One of the theories in Quantum Mechanics is call *String Theory* – it is the belief that All that exists is made up of small vibrating strands of Energy call *Strings*.

The Simpsons
Recommended Viewing

- Indian and other Cultures that believe in Chakra's and Aura's believe that they can be stimulated through the different vibrations of Sound.



Sound is a perpetual entity of different pitches – we say that the pitch of middle Note 'A' vibrates at 440Hz. So, what about 441Hz or 439Hz, are they simply an 'A' Note that's a little *sharp* or *flat*?

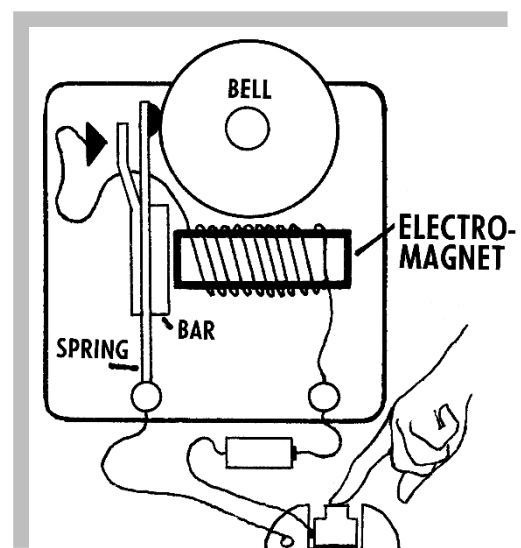
Modern Music Theory would have you saying *Yes*, but the true answer is *No!* Every single degree of Pitch as measured in Hertz is unique in its own right, and not just an anomaly of another.

Every single Hertz Degree of Sound stimulates the Heart, Mind, Body, Soul, and Spirit in a different way. Sound is ever present, because Vibration is ever present. There is never a time off Silence, as Silence does not exist; it is only that the Human Ear has limitation as to what it can Hear.

The Governing qualities of Sound;

Pitch, Tone, Tambour, Volume

It is quite strange; there was a time when Volume was believed to be solely a product of Vibration, namely how aggressive or tame the Vibration was. With James Clark Maxwell's combining on Electricity and Magnesium in the 1800's – *Electromagnetism* (EM); amongst many Revelations it conceived, it also changed the way Volume was produced. Nothing can be seen to embody Electromagnetism more than the Electric Guitar – for obvious reasons.



Chords - Synchronization

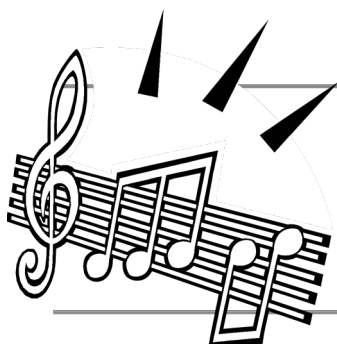
Dyad Chords

Major Dyad (M)

1, 3,

Minor Dyad (m)

1, b3,



Augmented Dyad (+ or #5)

1, #5,

Diminished Dyad (° or dim)

1, b5,

Suspended Fourth Dyad (sus or sus4)

1, 4,

Triad Chords

Major Triad (M)

1, 3, 5,

Minor Triad (m)

1, b3, 5,

Augmented Triad (+ or #5)

1, 3, #5,

Diminished Triad (° or dim)

1, b3, b5,

Suspended Fourth Triad (sus or sus4)

1, 4, 5,

Suspended Second Triad (sus2)

1, 2, 5,

Sixth Chords

Sixth (6)

1, 3, 5, 6,

Sixth (m6)

5, 6,

Sixth Nine (6/

1, 3, 5, 6, 9,

Minor Sixth Nine (9)

1, b3, 5, 6, 9,



Sixth Seven (6/7)

1, 3, 5, 6, b7,

Minor Sixth Seven (m6/7)

1, b3, 5, 6, b7,

Sixth Seven Suspended (6/7sus)

1, 4, 5, 6, b7,

Minor Sixth Seven Eleven (m6/7/11)

1, b3, 5, 6, b7, 11,

Sixth Augmented Five (6#5 or 6+5)

1, 3, #5, 6,



Seventh Chords

Major Seventh (maj7 or ^)

1, 3, 5, 7,

Dominant Seventh (7)

1, 3, 5, b7,

Minor Seventh (m7)

1, b3, 5, b7,

Diminished Seventh (dim7 or °7)

1, b3, b5, bb7,

Suspended Seventh (7sus or 7sus4 or 7+4)

1, 4, 5, b7,

Half Diminished / Minor Seventh Diminished Five (ø7 or m7-5)

1, b3, b5, b7,



Seventh Diminished Five (7-5)

1, 3, b5, b7,

Seventh Augmented Five (7+5)

1, 3, #5, b7,

Minor Major Seven (min/maj7 or m/^7)

1, b3, 5, 7,

Minor Major Nine (min/maj9 or m/^9)

1, b3, 5, 7(optional), 9,

Minor Major Eleven (min/maj11 or m/^11)

1, b3, 5, 7(optional), 9(optional), 11,

Major Seventh Diminished Five (maj7-5 or ^7-5)

1, 3, b5, 7,

Major Seventh Augmented Five (maj7+5 or ^7+5)

1, 3, #5, 7,

Major Seventh Augmented Five Augmented Eleven

(maj7+5+11 or ^7+5+11)

1, 3, #5, 7, #11,



Added Ninth Chords

Added Nine (add9)

1, 3, 5, 9,

Minor Added Nine (madd9 or m/9)

1, b3, 5, 9,



Ninth Chords

Major Ninth (maj9 or ^9)

1, 3, 5, 7, 9,

Dominant Ninth (9)_

1, 3, 5, b7, 9,

Minor Ninth (m9)

1, b3, 5, b7, 9,



Altered Ninth Chords

Seventh Flat Nine (7-9)

1, 3, 5, b7, b9,

Ninth Diminished Five (9-5)

1, 3, b5, b7, 9,

Ninth Augmented Five (9+5)

1, 3, #5, b7, 9,

Seventh Augmented Nine (7+9)

1, 3, 5, b7, #9,

Seventh Flat Nine Diminished Five (7-9-5)

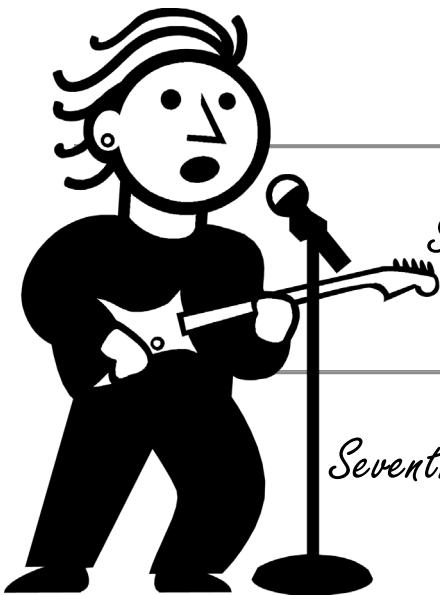
1, 3, b5, b7, b9,

Seventh Flat Nine Augmented Five (7-9+5)

1, 3, #5, b7, b9,

Seventh Augmented Nine Diminished Five (7+9-5)

1, 3, b5, b7, #9,



Seventh Augmented Nine Augmented Five (7+9+5)

1, 3, #5, b7, #9,

Minor Seventh Flat Nine (m7-9)

1, b3, 5, b7, b9,

Minor Ninth Diminished Five (m9-5)

1, b3, b5, b7, 9,

Minor Major Ninth (min/maj9 or m/^9)

1, b3, 5, 7, 9

Major Ninth Augmented Five (maj9+5 or ^9+5)

1, 3, #5, 7, 9,

Eleventh Chords

Dominant Eleventh (11)

1, 3, 5, b7, 9, 11,

Seventh Eleventh (7/11)

1, 3, 5, b7, 11, -

Eleventh Flat Nine (11-9 or 11b9)

1, 3, 5, b7, b9, 11,

Seventh Augmented Eleven (7+11)

1, 3, 5, b7, 9, #11,

Minor Eleven (m11)

1, b3, 5, b7, 9, 11,

Minor Seventh Eleven (m7/11)

1, b3, 5, b7, 11,

Minor Eleventh Diminished Five (m11-5)

1, b3, b5, b7, 9, 11,

Major Ninth Augmented Eleven (maj9+11 or ^9+11)

1, 3, 4, 5, 7, 9, #11,

Major Seventh Augmented Eleven (maj7+11 or ^7+11)

1, 3, 5, 7, #11,

Major Added Augmented Eleven (add+11)

1, 3, 5, #11,



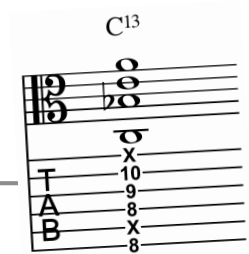
Thirteenth Chords

Major Thirteenth (maj13 or ^13)

1, 3, 5, 7, 9, 11, 13,

Dominant Thirteenth (13)

1, 3, 5, b7, 9, 11 (optional), 13,



Minor Thirteenth (m13)

1, b3, 5, b7, 9, 11 (optional), 13,

Thirteenth Diminished Nine (13-9)

1, 3, 5, b7, b9, 11, 13,

Thirteenth Suspended (13sus)

1, 4, 5, b7, 9, 13,

Thirteenth Augmented Nine (13+9)

1, 3, 5, b7, #9, 11, 13,

Thirteenth Augmented Eleven (13+11)

1, 3, 5, b7, 9, #11, 13,

Minor Thirteenth Eleven (m13/11)

1, b3, 5, 9(optional), 11, 13,



My List

Adam Fulara
Adrian Smith
Andres Segovia
Angus Young
Brett Garsed
Buddy Guy
Carlos Santana
Charlie Patton
Chuck Berry
Honeyboy Edwards
Dimebag Darrel
Django Reinhardt

Eddie Van Halen
James Hetfield
Jason Becker
Jeff Beck
John Fogerty
John Petrucci
Kerry King
Kirk Hammet
Malcolm Young
Mark Knofler
Michael Angelo
Ottmar Liebert

Paul Gilbert
Robert Fripp
Slash
Son House
Stanley Jordan
Steve Morse
Steve Trovato
Stevie Ray Vaughan
Tom Morello
Wes Montgomery
Yngwie Malmsteen
Zakk Wylde

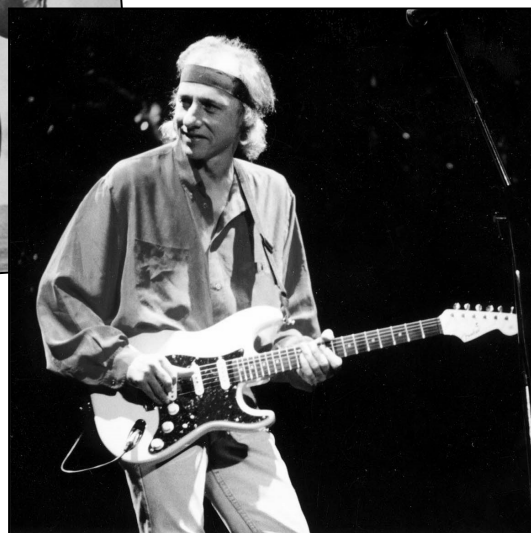
It is well worth any Guitarist time to have a closer look at these Guitar Players!

Simply conduct a YouTube search...



Django Reinhardt

Mark Knofler



Andres Segovia

My first Guitar influence was John Fogerty. When I was a child I thought he was brilliant; these days I think he's "supernatural".

John Fogerty is extremely underrated as a Guitar Player!

As far as I'm concerned, John Fogerty is at the top of the 'Mountain'.



A lot of Guitarist's claim to be "One" with their Guitar, and others put their Guitar's on a pedestal. To me' this is all "*Crap*". The Guitar should not be leading you; you should be piloting It.

Guitar's are created by Hand and Machine; they are from the thought process of another human Being.

Guitar's are made to be played, and played hard!



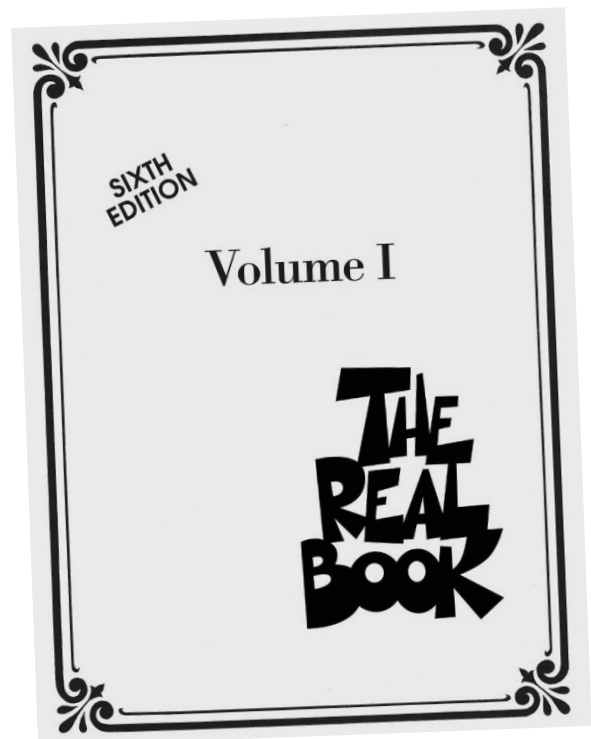
Where to from here?

Firstly, if you don't agree with the smallest amount of what I've stated in this book then you're on the true path; for if you were to 'blindly' except my words then your personal exploration would suffer. However, any disagreement needs to be implemented from a perspective of examination that is unbiased, logical, practical, and exceptional to what I have tried to impart; not out of stubbornness, arrogance, and ignorance!

If you want to go beyond the known world of Guitar, then get your hands on my other Book call *Go from Extremist to Supernatural*. The Book is the technical Guitarist dream manual; it focuses solely on Technique.

I guarantee that if the exercises are followed to the *letter*, then it won't be a matter of 'what can you play', but simply a case of 'what do you want to play'. Second to getting my other Book, you should be reading as much material as possible on the Guitarists mentioned in the *My List* section of this Book.

Thirdly, get some 500 page Jazz Books from anywhere you can. Jazz is at the extreme forefront of Music; a good understanding of Jazz is essential to the Guitar Player Extremist.



Recommended Reading

Books in this Trilogy

Book 1 – Go from Advanced to Extremist

Book 2 – Go from Extremist to Supernatural

Book 3 – Go from Supernatural to God

Also, track down a copy of my book;

Fifth Chords

