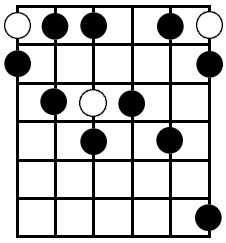
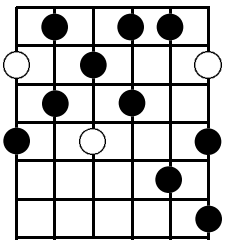
Exotic Synthetic and Altered Scales

Japan (Kokin Joshi)



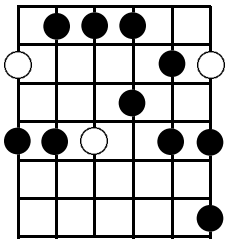
R 2 3 b5 b7

Promtheus



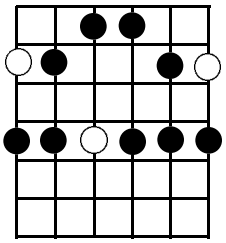
R 2 3 b5 b7

Pentatonic Major



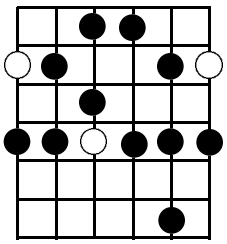
R 2 3 5 b7

Ritusen



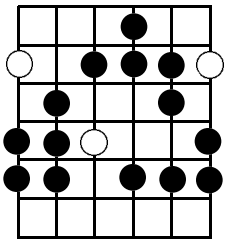
R 2 4 5 6

P'yongio



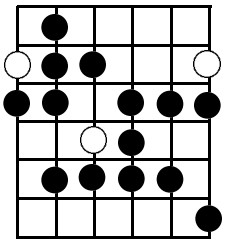
R 2 4 5 6 7

Hungarian Gypsy



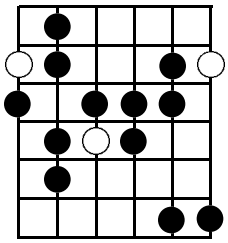
R 2 b3 #4 5 b6 b7

Oriental



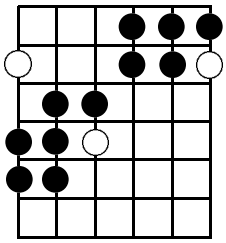
R b2 3 4 b5 b6 b7

Double Harmonic Minor



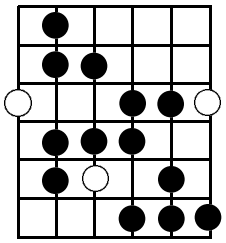
R b2 3 4 5 b6 7

Hungarian Minor



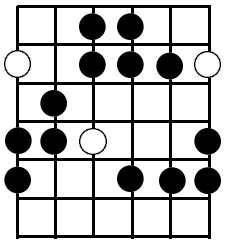
R 2 b3 #4 b5 b6 7

Hungarian



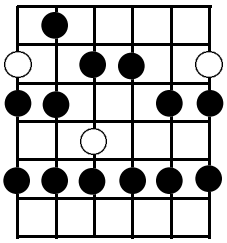
R #2 3 #4 5 6 b7

Rumanian



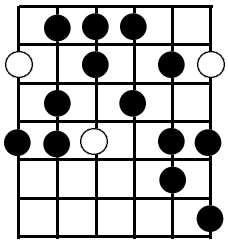
R 2 b3 #4 5 6 b7

Super Locrian



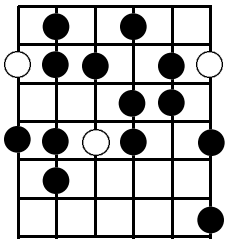
R b9 #9 b4 b5 #5 b7

Overtone



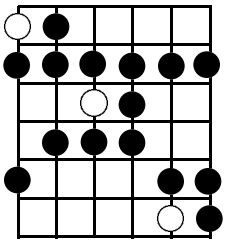
R 2 3 #4 5 6 b7

Hindustan



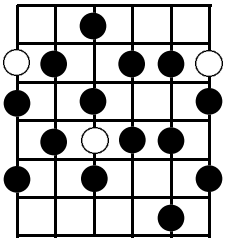
R 2 3 4 5 b6 b7

Persian



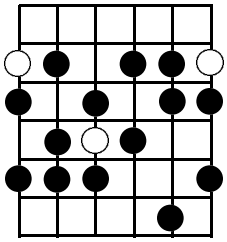
R b2 3 4 b5 b6 7

Neapolitan Major



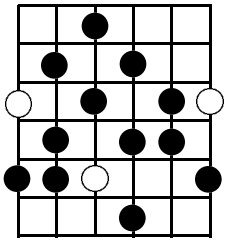
R b2 b3 4 5 6 7

Neopolitan Minor



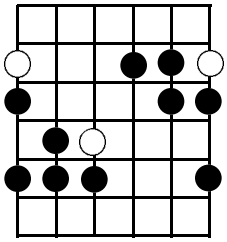
R b2 b3 4 5 b6 7

Lydian Minor



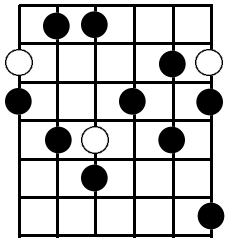
R 2 3 #4 5 b6 b7

Balinese



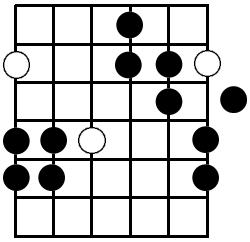
R b2 b3 5 b6

Scriabin



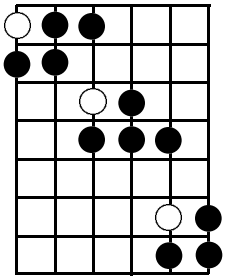
R b2 3 5 6

Hiro Joshi



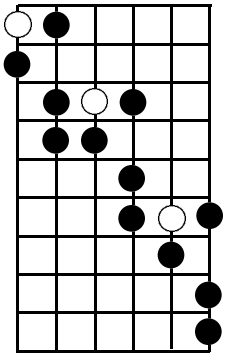
R 2 b3 5 b6

Iwato



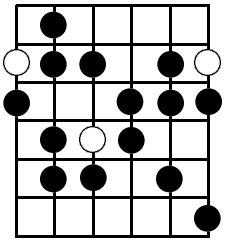
R b2 4 b5 b7

Kumoi



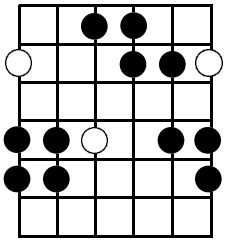
R b2 4 5 b6

Phygrian Dominant



R b2 3 4 5 b6 b7

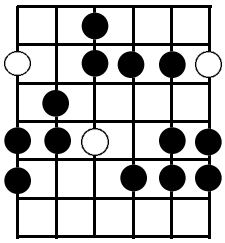
Hawaiian



R 2 b3 5 6

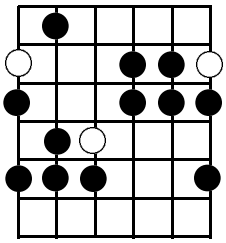
Exotic Synthetic and Altered Scales

Dorian #4



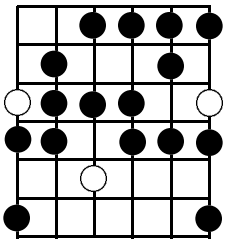
R 2 b3 #4 5 6 b7

Pelog



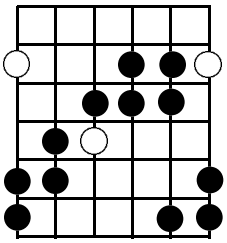
R b2 b3 3 #4 5

8 Tone Spanish



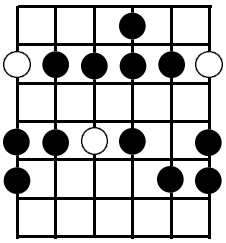
R b2 b3 3 4 b5 b6 b7

Augmented



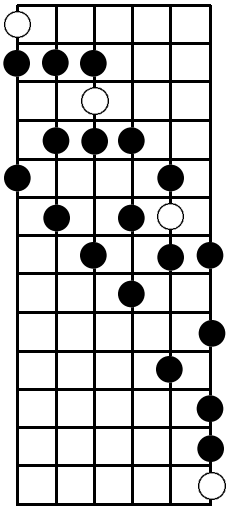
R b3 3 5 b6 7

Pentatonic add 9



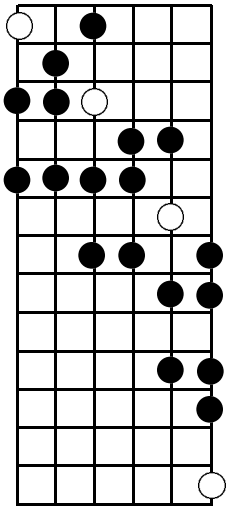
R 9 b3 4 5 b7

Enigmatic



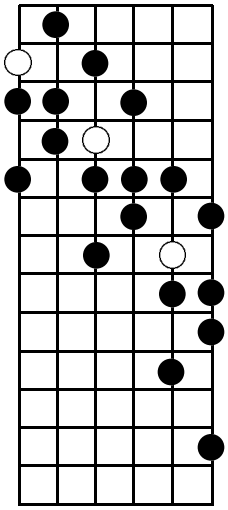
R b2 3 #4 #5 #6 7

Lydian Dominant



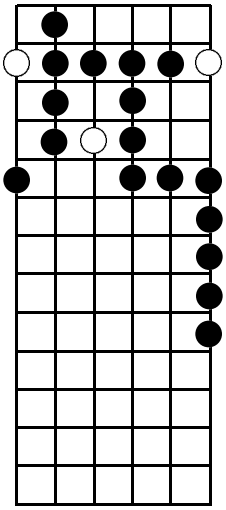
R 2 3 #4 5 6 b7

Half/Whole Diminished



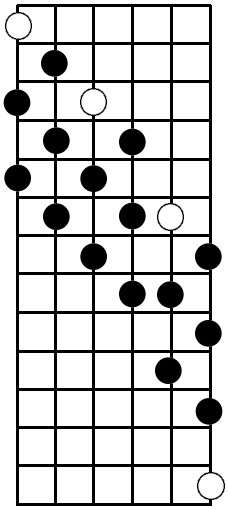
R b2 #2 3 #4 5 6 b7

Mixo-Blues



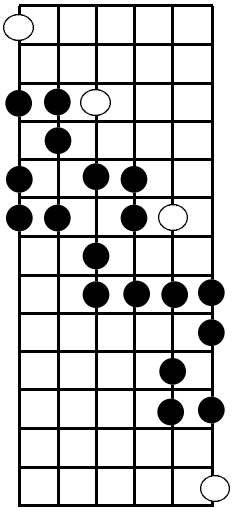
R b3 3 4 b5 5 b7

Wholetone



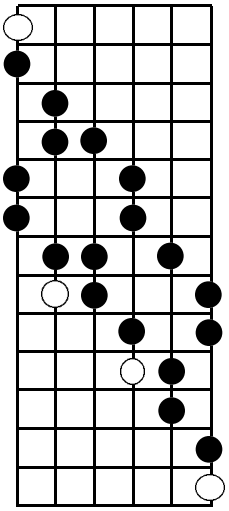
R 2 3 b5 b6 b7

Hindu



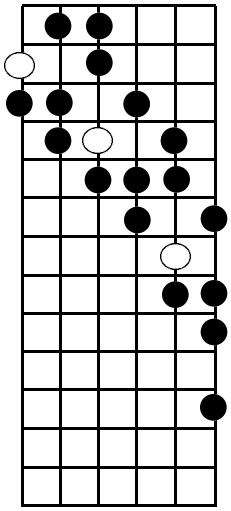
R 2 3 4 5 b6 b7

Gypsy/Double Harmonic Minor



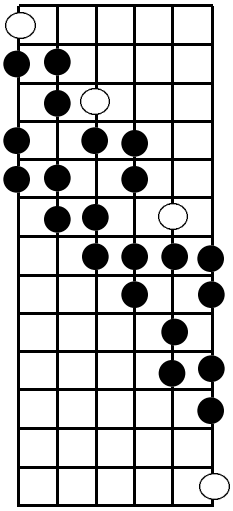
R b2 3 4 5 b6 b7

Hungarian



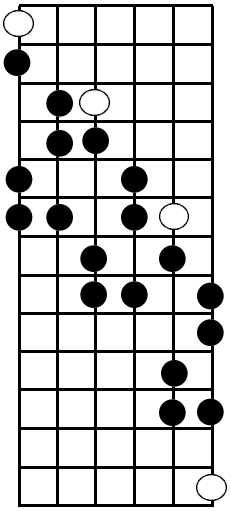
R #2 3 #4 5 6 b7

Symmetrical
Diminished - Half/Whole



R b2 #2 3 #4 5 6 b7

Phygrian Dominant



R b2 3 4 5 b6 b7

Exotic Synthetic and Altered Scales

Altered scales do not exist diatonically. They can not be played within any certain key. They require chromatic changes (adding sharps or flats).This gives them a distinctive outside sound. Used properly they can add a lot of interest to your solos. One way to force the scales to work is to create chords and partials from the notes of the scale, and incorporate them into the composition. This amounts to creating your own key.

Lydian Dominant
This scale is a cross between a Lydian and a Mixolydian scale. It can be used over IV chords, V chords, or any non diatonic dominant-7th chords. The result is a real jazzy feel. Also over 9#11 chords.

Half/Whole Diminished
There are two types of diminished scales, Half/Whole and Whole/Half. The half/Whole has more applications. You can use it over v7 chords and diminished chords. Also over 13b9 chords.

Phygrian Dominant
If you want an exotic Arabian/Egyptian sound this is the scale for you. This scale is a favorite among players like Marty Friedman and Joe Satriani. It is actually the 5th mode of Harmonic Minor. It is good for minor progressions that have a major V chord. (Em D C B). Also use over7b9 and 7#5#9.

Mixo-Blues
A blues scale with a major 3rd added to it is a Mixo-Blues scale. This is a warmer sounding version of a blues scale. The major 3rd helps to define either a dominant 7 or major chord sound.This is a favorite of Stevie Ray Vaughn, Billy Gibbons, Eric Clapton and other blues players.

Hindu
The Hindu scale is like a Mixolydian scale with a b6. Actually it is the 5th mode of the Ascending Melodic Minor Scale and otherwise known as Aeolian Dominant mode. It's good for soloing over augmented and 7#5 chords - also good over progressions with a I & VI (for example AMaj & Fmaj7)The quite verses on Led Zep's "Ten Years Gone" use the Hindu scale.

Gypsy
This scale is like a natural minor scale with a raised 4th. Use it to solo over minor or minor-b5 chords. I have found two interval spellings given to the name Gypsy. The one just described is R 2 3 #4 5 b6 b7. This spelling is also called Hungarian Gypsy. Joe Satriani speaks of a Gypsy scale with the intervals R b2 3 4 5 b6 7, which others call Double Harmonic Minor. It works over progressions with I - iv - bII (for example E - Am9 - - Fmaj+11 - E).

Whole-Tone
This scale is only made of whole steps R 2 3 #4 #5 #6. It can be used over altered dominant chords. This scale can be used to create a drifting in space feel. Use over dominant 7#5 or 7b5

Hungarian
Like the hindu scale, it has a dominant 7th feel to it. You can use it over 7#9 and 7b5 chords.

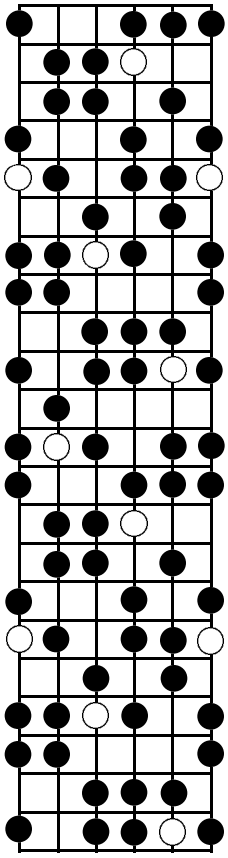
Hungarian Minor
This is kind of the reverse of the Hungarian scale. It has an unaltered 2, a b3, b6, and a 7. This is good for progressions that have minor major7th chords.

Harmonic Minor
This scale is considered both altered and unaltered. It is spelled R 2b3 4 5 b6 7. Since it is common practice to alter the 7th in songs written in minor keys, many people feel it is unaltered. It sounds real Spanish. Good in minor progressions especially ones with a Vmaj chord.

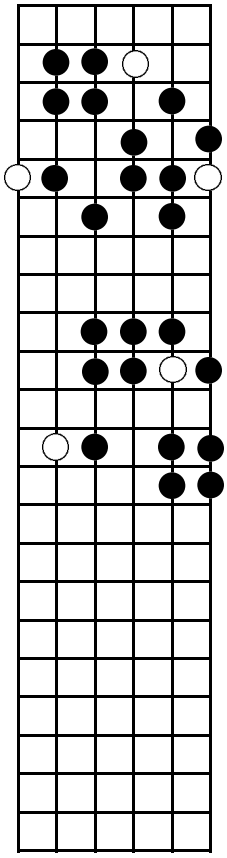
Jazz Minor
Jazz minor is the same as Melodic Minor Ascending R 2 b3 4 5 6 7. It can be used on altered dominant chords by raising the root of the scale a half step from the root of the chord (Bb Jazz Minor over A7#9), over minor 6th chords, and over any dominant IV chord that is preceeded by a major chord (in the progression Cmaj7 - F9, over the Cmaj7 you might play c major scale and then over the F9 play C Jazz Minor).
This scale also works over m(maj7) chords.

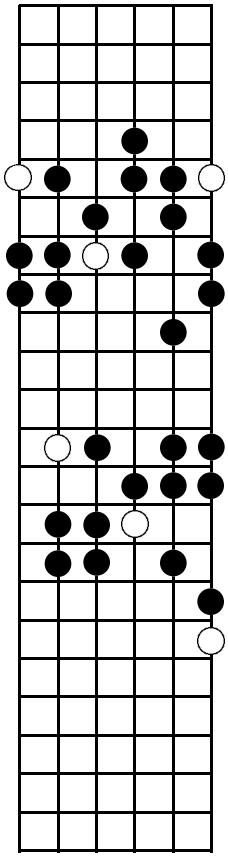
Harmonic Minor Scale Patterns

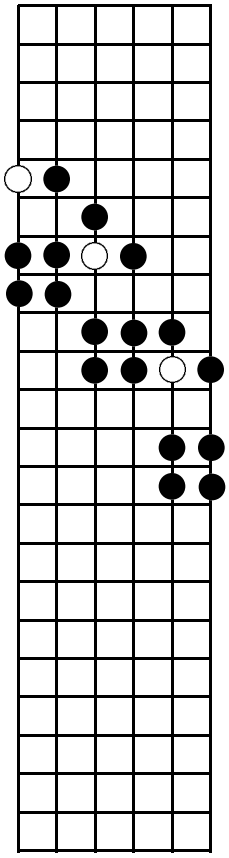
Harmonic Minor
Master Pattern

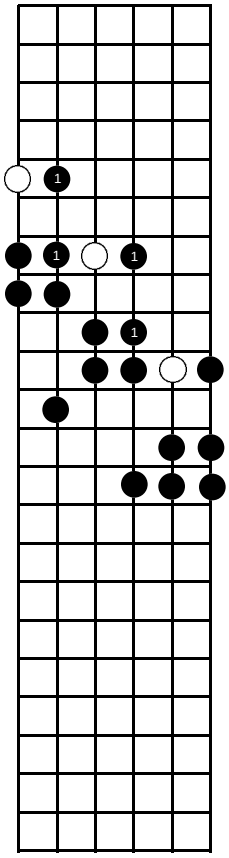


R 2 b3 4 5 b6 7

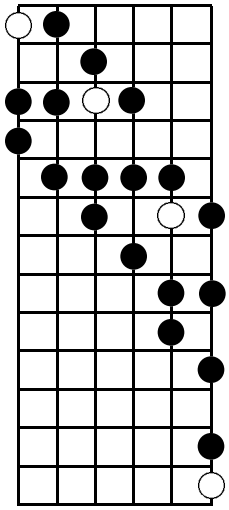








Jazz Minor



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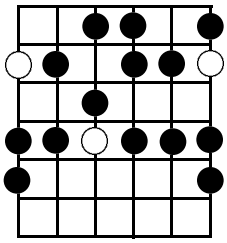

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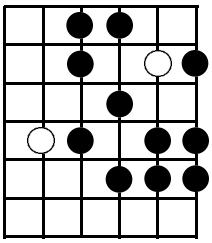

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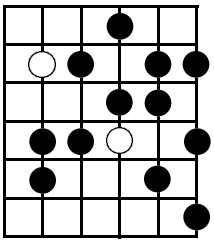

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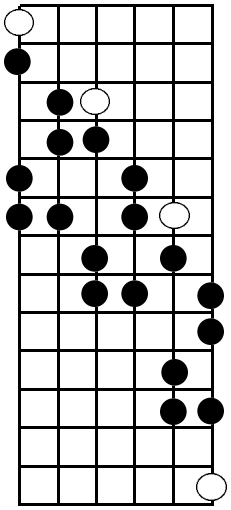

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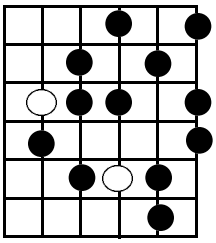

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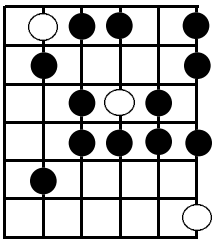

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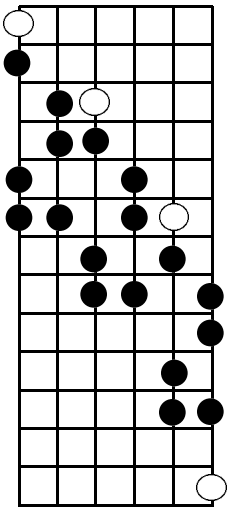

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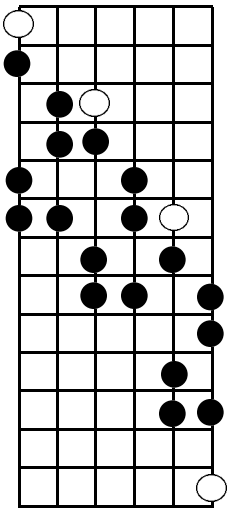

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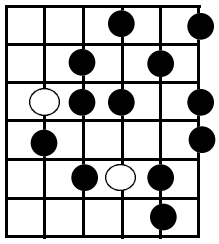
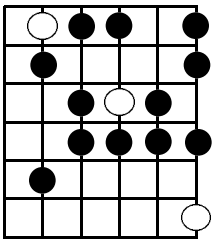
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