

GUITARVIVO

An Intro to The Harmolian Minor Scale

By Luke Lewis



WELCOME

I hope you enjoy this eBook.

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Chapter 1

What is the Harmolian Minor Scale?

By Luke Lewis

The whole reason you got this pdf was probably just to answer this question. Let's start with some backstory.

If you've ever looked into the playing of Yngwie Malmsteen, then you've probably heard someone say, "He just plays the harmonic minor scale". Believe it or not, listening to this massive oversimplification held me back from years of progress.

I immediately looked up every harmonic minor position and set about working on how to get them up to scary Yngwie speeds. Needless to say, the result was disappointing.

The shortcomings of the fingerings seemed to be affecting me more than they were him.

How was he getting over the imposed speed humps that I was struggling with?

It was clear that he was playing *mostly* three note per string patterns, but he definitely wasn't playing the same positions I'd learnt. So, I looked a little bit deeper and found that his fluidity was coming from effortlessly switching between harmonic minor and natural minor scales, however, on further inspection you could see it wasn't random, it was done to specifically avoid undesirable fingerings.

I would keep seeing the same fingerings popping up, and other fingerings consistently avoided.

This could have just been a coincidence from the specific videos and performances I'd watched but it was still worth investigating. It eventually led to the fingerings in this book which in turn led to a breakthrough for me and my students' ability to get Yngwie sounds at YNGWIE SPEEDS.

So what exactly is a Hybrid Scale? Well, simply put, it's a scale built by combining the notes of multiple scales; it's also known as a composite scale.

If we were strict to the rules of combining scales then we would have more notes than I show in the diagrams, What we are going to do is selectively go between notes of the Harmonic minor scale and Aeolian scale to create shapes that are easier to play.

So, in simple terms, the Harmolian Minor scale is parts of the Harmonic minor scale combined with parts of the Aeolian (Natural Minor) scale.

Harmonic Minor
1-2-b3-4-5-b6-7

Aeolian (Natural Minor)
1-2-b3-4-5-b6-b7

The only difference between the two is which 7th degree we play. These shapes pick the 7th degree based on practicality as well as melodic potential.

Chapter 2

The Real Point of this eBook

Is the purpose of this book just to give you some scale shapes so you can shred a faux Harmonic minor scale?

Am I saying that we should alter scale choices just to make playing easier?

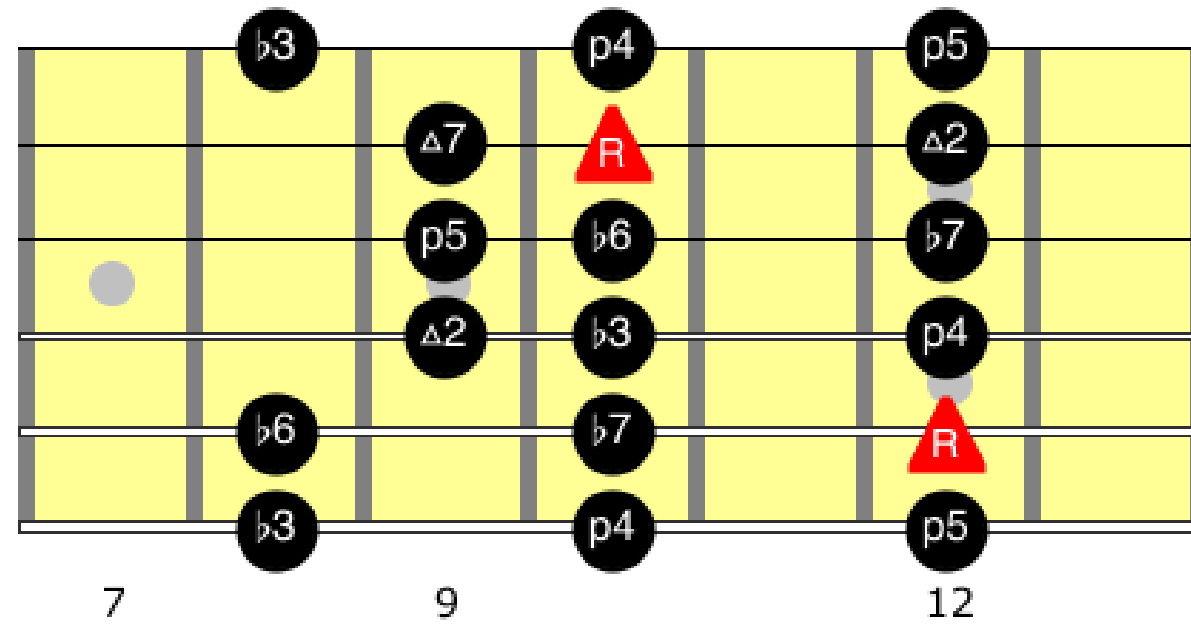
These are definitely not my true intentions, if you learnt anything from this PDF I hope it's one or all of the following:

- The Harmonic Minor Scale is not named after it's melodic potential. It's notoriously hard to make sound non-cliche. The gap between b6 and maj7 sticks out like a sore thumb. Combining Aeolian helps "disguise" the scale and it's possible clash with the harmony.
- Scales are not fixed rigid boxes that we must colour inside
- There are creative ways to overcome technical challenges
- To open your creativity to the concept of combining multiple scales for unique sounds
- No single scale system, (eg CAGED, 3nps, etc), is without fault, multiple systems should be studied
- Yngwie's playing is more complex than most people think
- Harmonic and Melodic choices are endless and come down to how you use them
- Sometimes what appears to be simple can be incredibly complex ideas that were just executed with ease

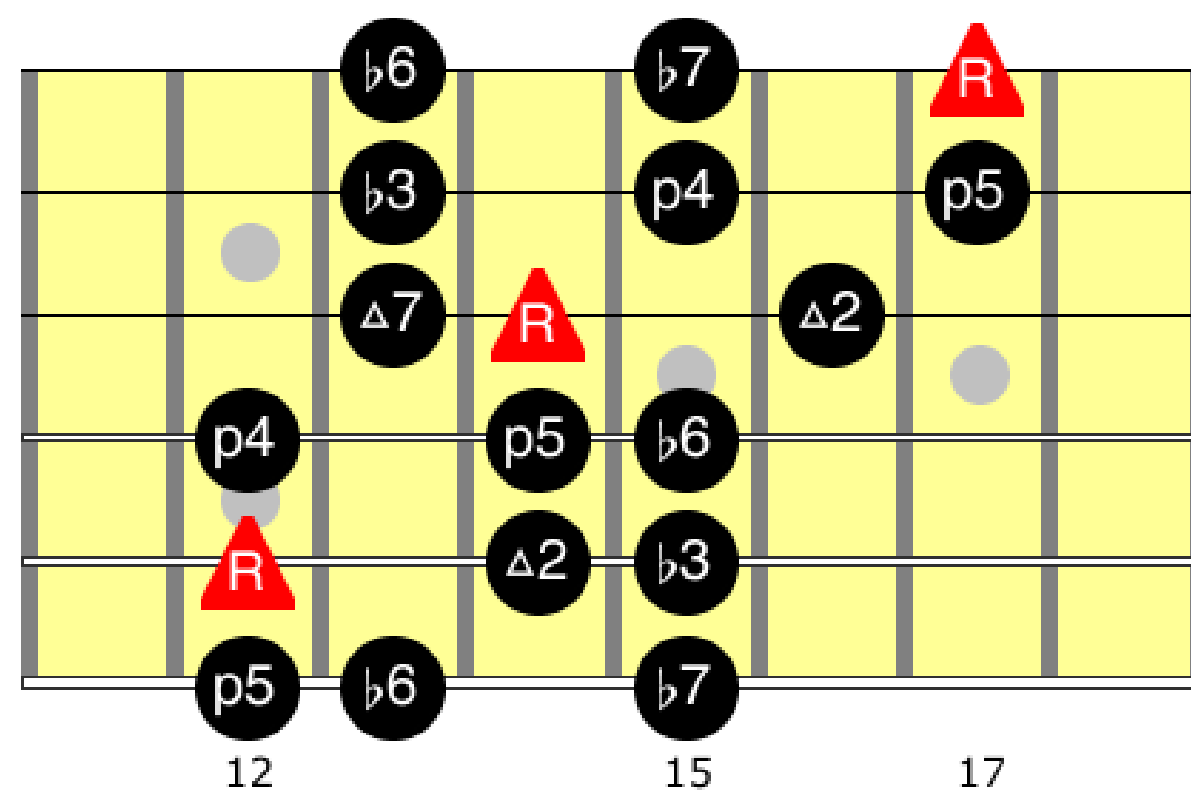
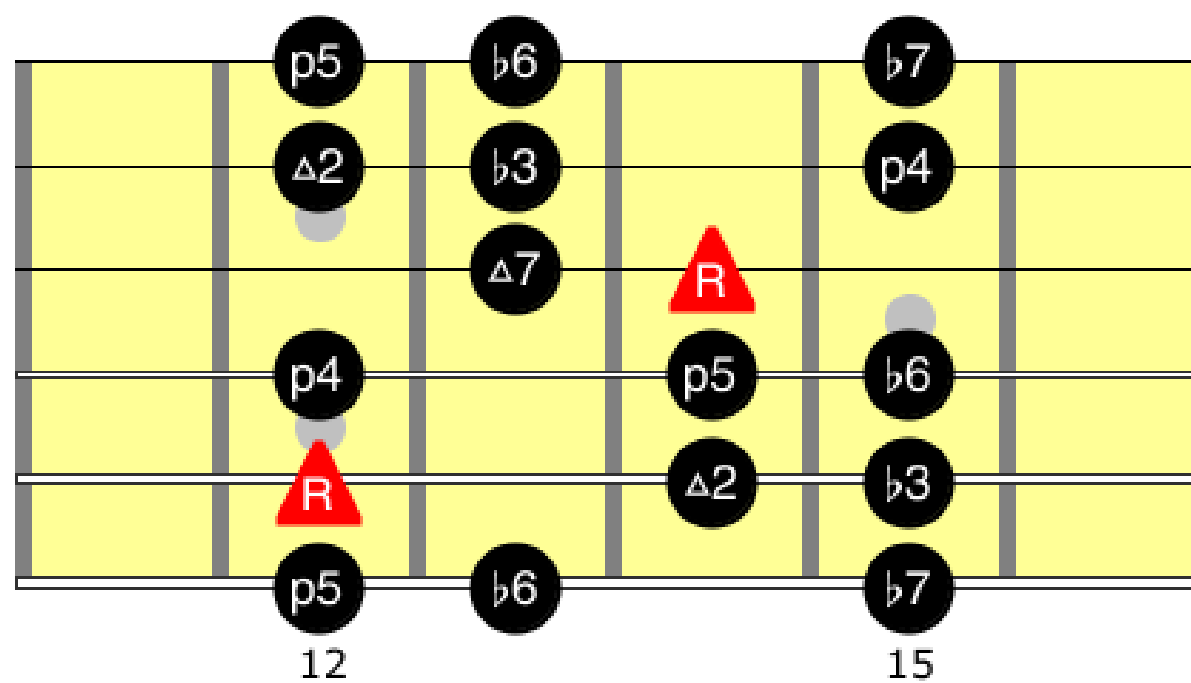
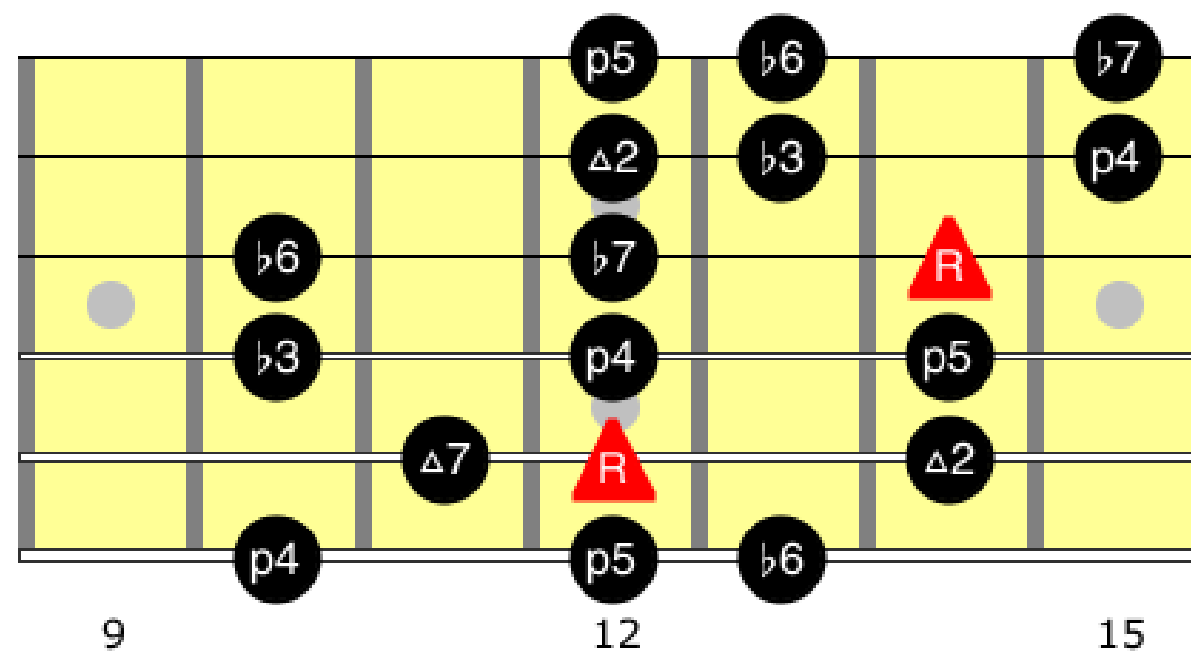
Chapter 3

The Shapes - 5th String Root

CAGED
SHAPE C

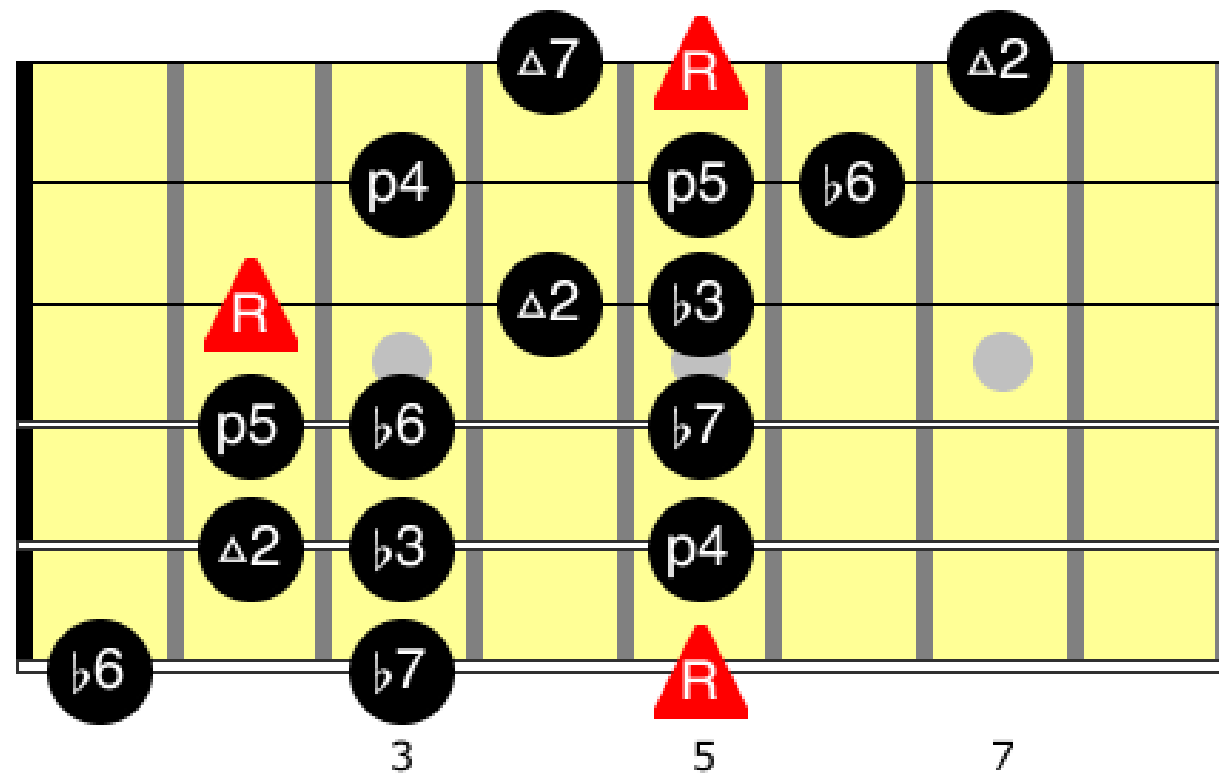


CAGED
SHAPE A

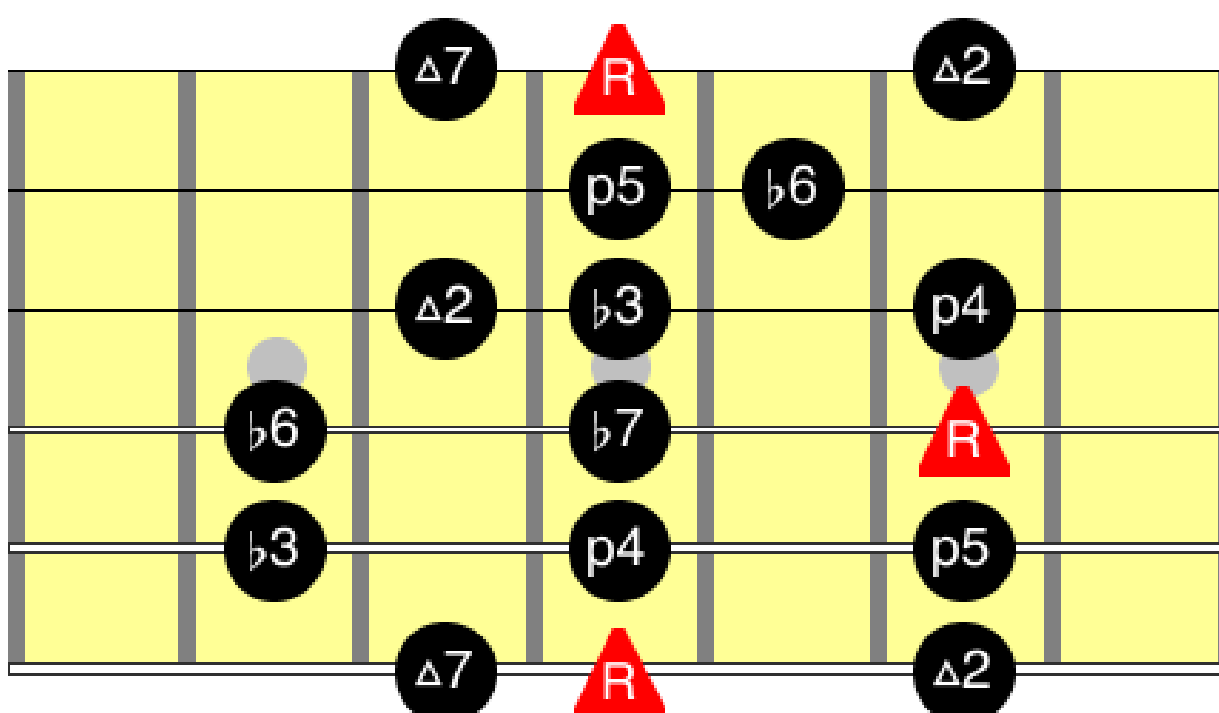
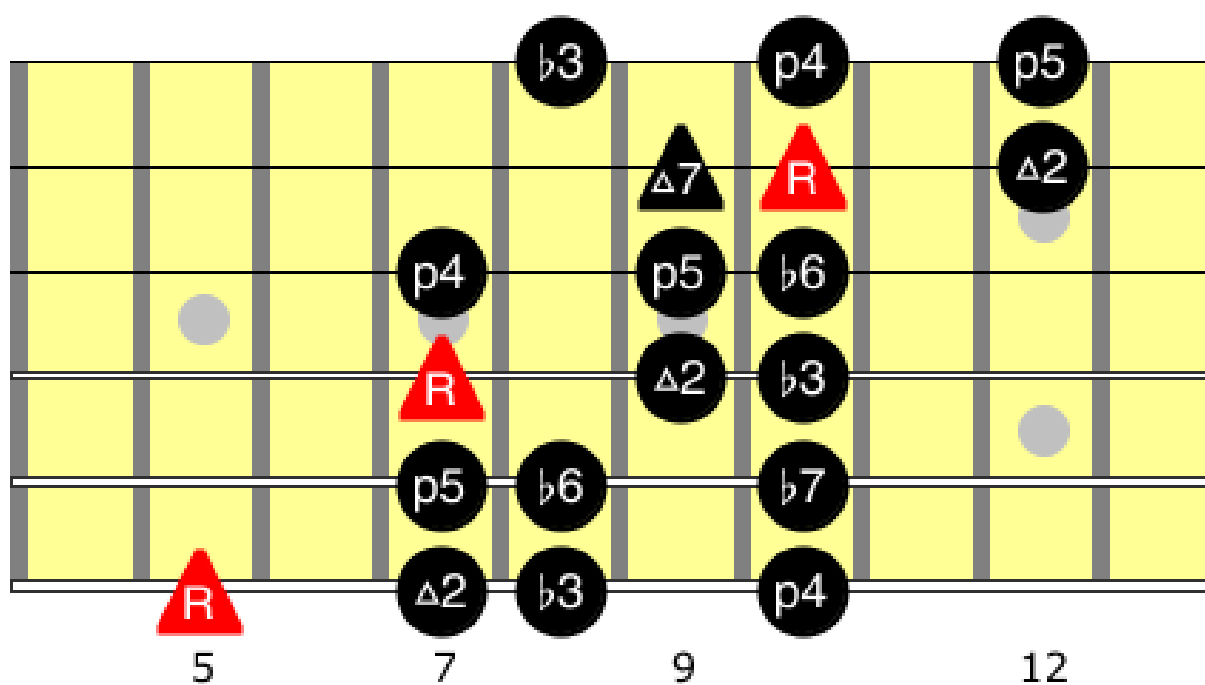
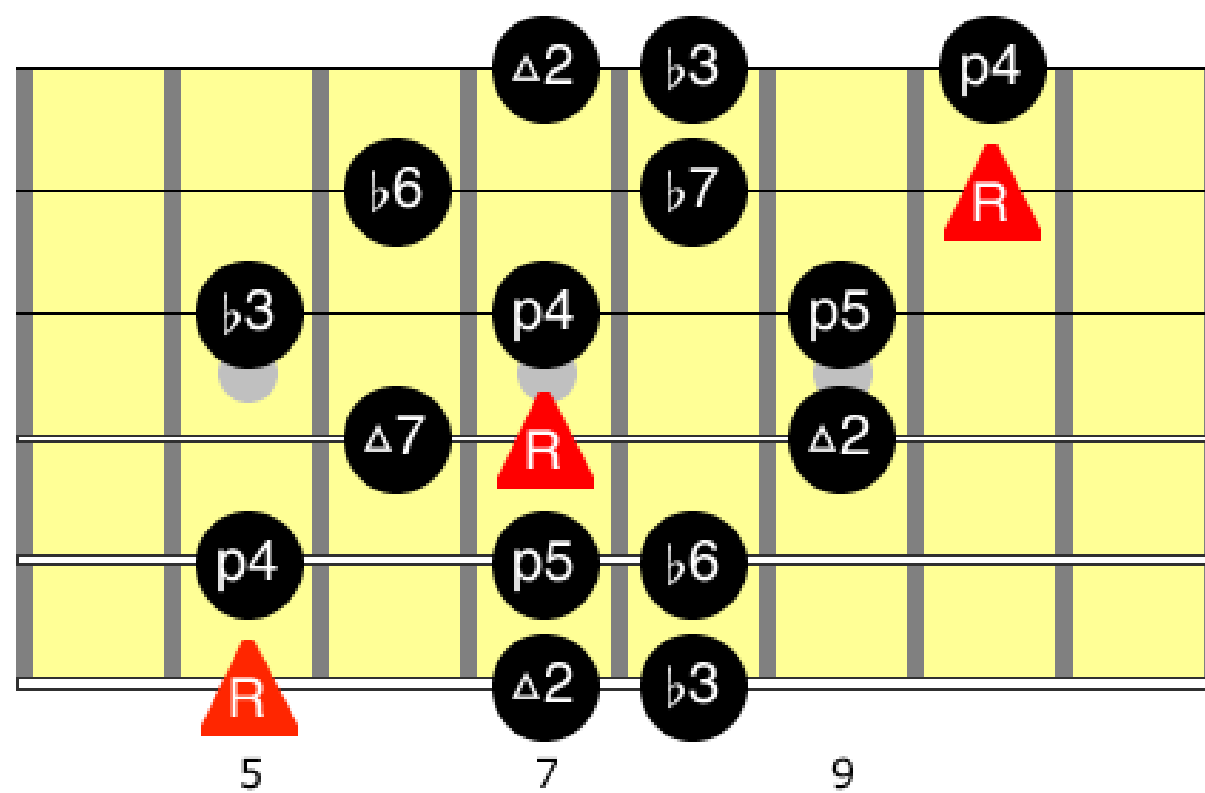


The Shapes - 6th String Root

CAGED
SHAPE G




CAGED
SHAPE E and
D



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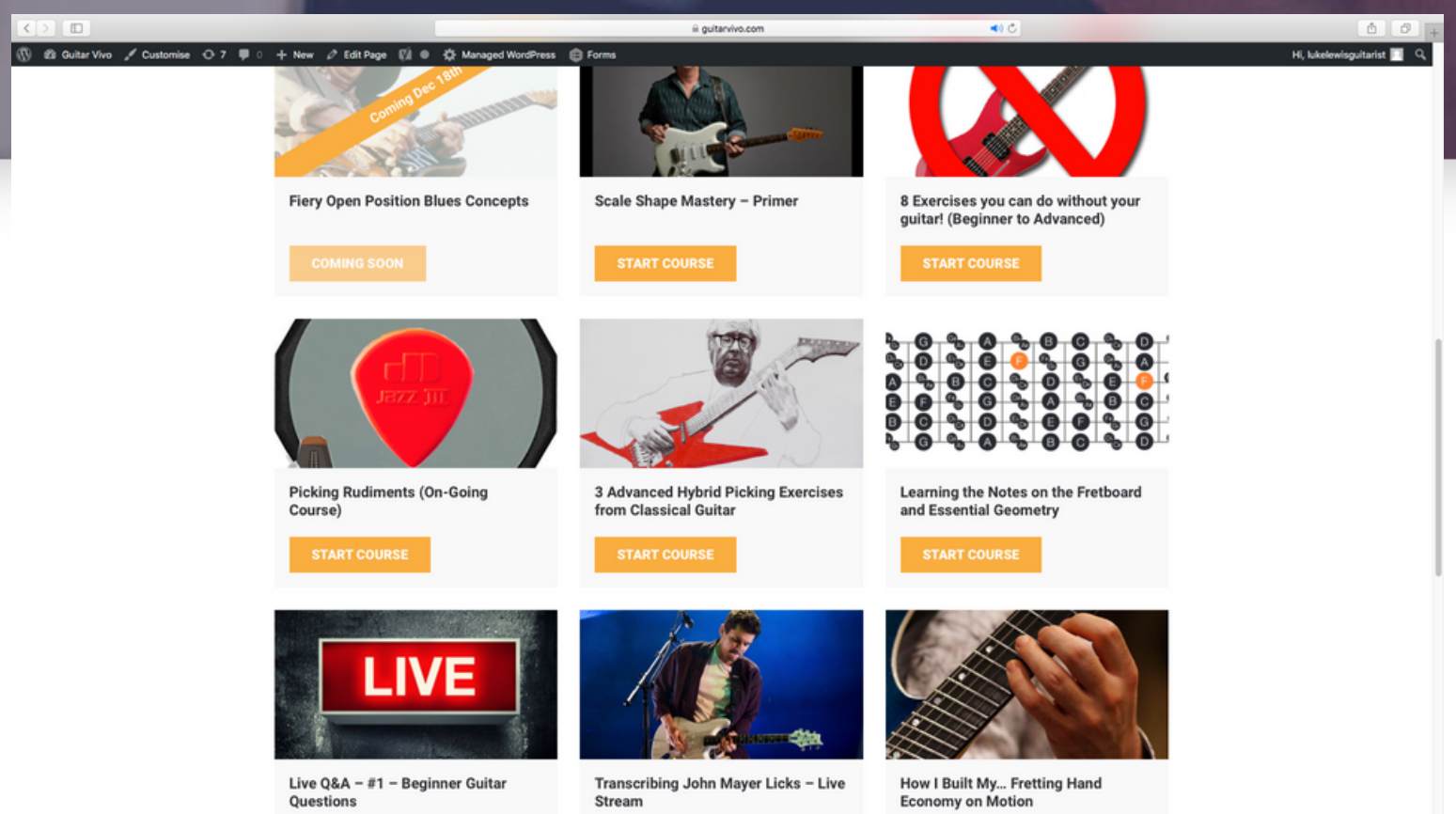
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