

*Extended
Edition*

MODERN SCALES CONCEPTS

by Vitali Tkachenka

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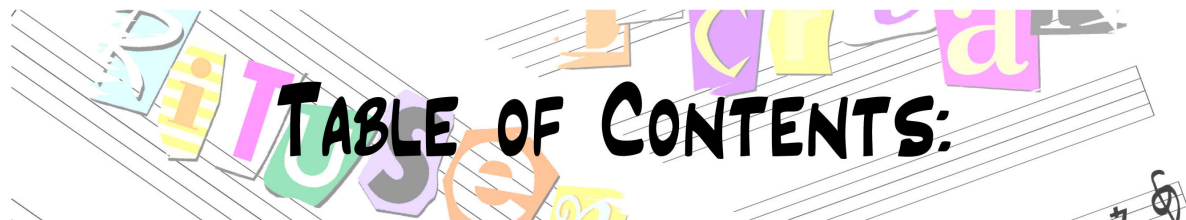


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ABOUT THE AUTHOR:



Vitali T – guitar player & composer from Belarus/USA: solo artist [Vitali T Project](#) and guitar faculty member at the [Atlanta Institute of Music](#) (USA).

The brightest in the rock fusion world move the music forward with an awareness of what came before them. That is certainly true of Vitali Tkachenka. A native of Belarus, Vitali began his formal music training under the guidance of widely respected Yuri Dzmitriev of the [Ethno-Trio Troitsa](#), and "National Artist of Belarus" – Vladimir Tkachenko, a widely admired Belarusian guitarist who is known particularly for his two-hand tapping technique. Due to his exposure to the two-hand tapping technique, Vitali began to incorporate it into his own style of playing. Following his experience Vitali went on to study guitar and music on a University level at the [Institute of Modern Knowledge](#).

Instead of starting his career as a full-time professional musician, as many before him have done, Vitali moved out of his hometown to learn more about the study of music and guitar. In 2006, Vitali transitioned out of Belarus and into the United States in order to study guitar at the [Atlanta Institute of Music](#) (AIM). At AIM, Vitali's focus and diligent study ethics led to his graduation as an honor student. Vitali assembles diverse elements in a way that feels natural. He pays homage to his musical roots while pushing beyond those sometimes limited boundaries, taking us on a delightful musical journey. His approach to rock fusion music is invigorating. He gives equal attention to playing, composing, and writing, choosing songs that embrace both traditional and modern sounds. In 2009, Vitali released a single "Fly Away", and in July 2011 Vitali released his debut solo record "Sides". In 2013 Vitali released books: "Diatonic Modes Concepts" (Atlanta Institute of Music & VTP Publishing) and "Killer Technique: Electric Guitar" as co-writer with jazz guitarist Corey Christiansen (Mel Bay Publications). Vitali continues as a guitar program faculty member at [Atlanta Institute of Music](#).

Audio files with scales sound bits and scales application examples are available for free download at

www.vitalitproject.com

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PENTATONIC MODES

Many of the five note scales from music culture were founded in an Asian region (which is pentatonic modes based on Major Pentatonic and Minor Pentatonic scales: Egyptian, Banshiki-Cho, Ritusen; pentatonic modes based on Kumoi scale: Japanese, Chinese, Hirajoshi, Iwato; and pentatonic modes based on Hon Kumoi Shiouzhi scale: In Sen, Lydian 13 Pentatonic, Aeolian 9(b13) Pentatonic, Locrian 11 Pentatonic) and have relations similar to the structure of diatonic modes relations (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian).

PENTATONIC MODES RELATIONS BASED ON THE MAJOR PENTATONIC SCALE.

MAJOR PENTATONIC - 1

1 2 3 5 6

2 - EGYPTIAN (SUSPENDED PENTATONIC)

1 2 4 5 b7

3 - BANSHIKI-CHO (MINOR b13 PENTATONIC)

1 b3 4 b6 b7

5 - RITUSEN (SUSPENDED 6 PENTATONIC)

1 2 4 5 6

MINOR PENTATONIC - 6

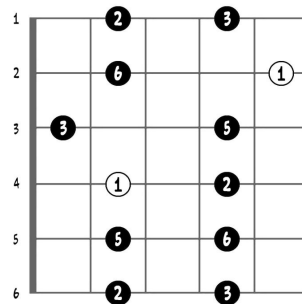
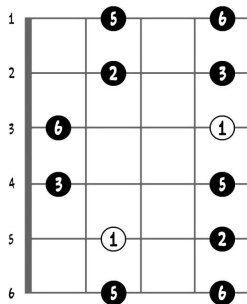
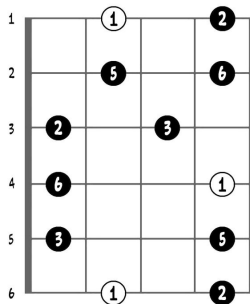
1 b3 4 5 b7

MAJOR PENTATONIC: 1 2 3 5 6

Might be used over following chord types: X , X_{SUS}^2 , X_{SUS}^4 , X_{ADD}^9 , X_{ADD}^{11} , $X_{ADD}^{\#11}$, X^6 , X_{MAT}^7 , X_{MAT}^9 , X_{MAT}^{11} , $X_{MAT}^{7(\#11)}$, X_{MAT}^{13} , X_{SUS}^7 , X_{SUS}^9 , X^7 , X^9 , X^{11} , X^{13}

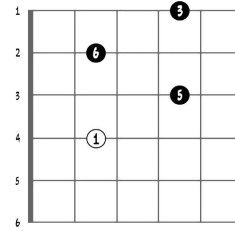
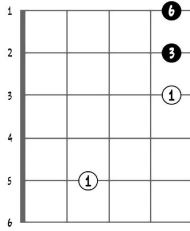
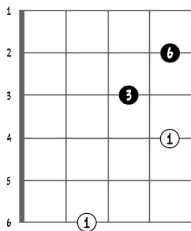
relations to other modes:

- Egyptian UP 2nd (from 2nd degree)
- Banshiki-Cho UP 3rd (from 3rd degree)
- Ritusen UP 5th (from 5th degree)
- Minor Pentatonic UP 6th (from 6th degree)

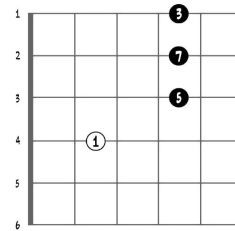
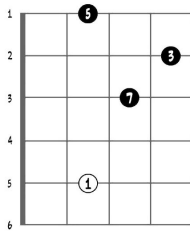
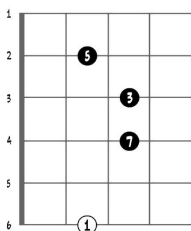


might be used as:

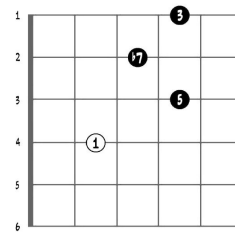
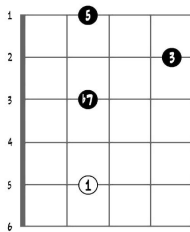
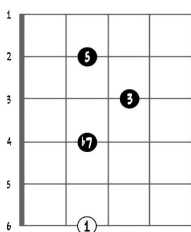
Ionian Pentatonic over the Major 6th chord - X^6



Lydian 9(13) Pentatonic over the Major 7th chord - X_{MAT}^7



Mixolydian Pentatonic over a non-altered Dominant 7th chord - X^7

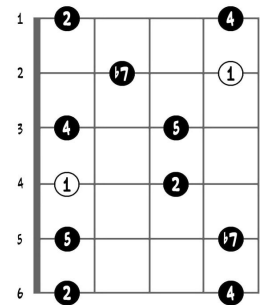
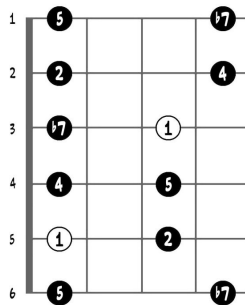
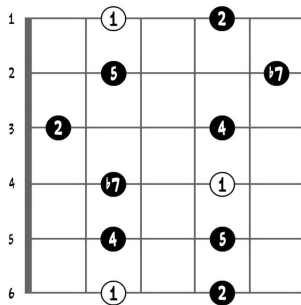


EGYPTIAN: 1 2 4 5 \flat 7

Might be used over following chord types: X , X_{SUS2} , X_{SUS4} , X_{ADD9} , X_{ADD11} , X_M , X_M_{ADD9} , X_M_{ADD11} , X_M^6 , X_M^7 , X_M^9 , X_M^{11} , X_M^{13} , X_{SUS7} , X_{SUS9} , X^7 , X^9 , X^{11} , X^{13}

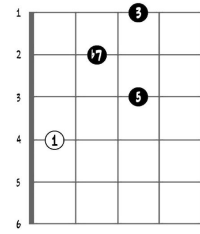
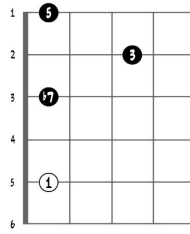
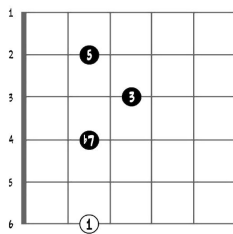
relations to other modes:

- Banshiki-Cho UP 2nd (from 2nd degree)
- Ritusen UP 4th (from 4th degree)
- Minor Pentatonic UP 5th (from 5th degree)
- Major Pentatonic UP \flat 7th (from \flat 7th degree)

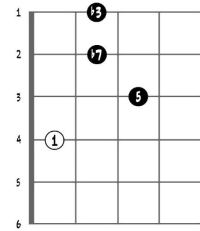
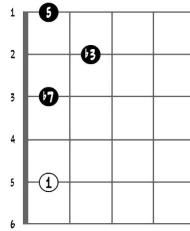
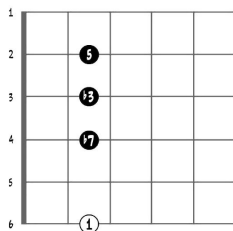


might be used as:

Mixolydian 11 Pentatonic or Suspended Pentatonic over a **non-altered Dominant 7th chord** - X^7



Aeolian 9 Pentatonic or Dorian 9 Pentatonic over the **minor 7th chord** - X_M^7

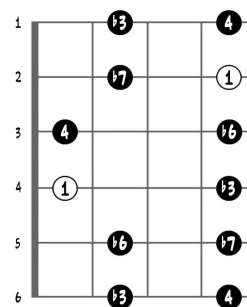
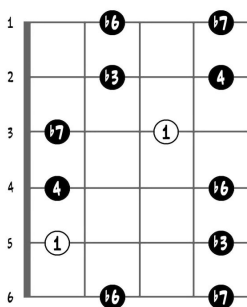
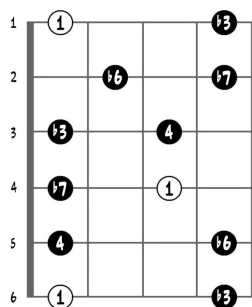


BANSHIKI-CHO: 1 \flat 3 4 \flat 6 \flat 7

Might be used over following chord types: X_M , X_{sus2} , X_{sus4} , $X_M ADD^9$, $X_M ADD^{\flat 9}$, $X_M ADD^{11}$, $X_M ADD^{\flat 6}$, X_M^7 , X_M^9 , $X_M^7(\flat 9)$, X_M^{11} , $X_M^7(\flat 13)$, $X^7(\sharp 5)$, $X^7(\sharp 9)$, $X^7(\flat 13)$, $X^7(\sharp 9)\flat 13$, $X^7(\sharp 5)\sharp 9$

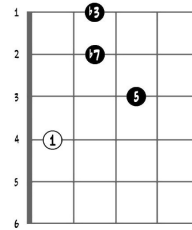
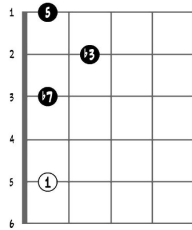
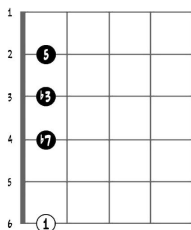
relations to other modes:

- Ritusen UP $\flat 3^{rd}$ (from $\flat 3^{rd}$ degree)
- Minor Pentatonic UP 4th (from 4th degree)
- Major Pentatonic UP $\flat 6^{th}$ (from $\flat 6^{th}$ degree)
- Egyptian UP $\flat 7^{th}$ (from $\flat 7^{th}$ degree)

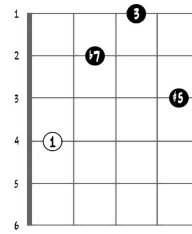
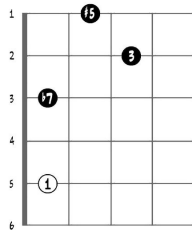
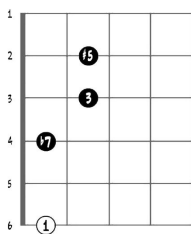


might be used as:

Aeolian $\flat 6$ Pentatonic or Phrygian $\flat 6$ Pentatonic over the minor 7th chord - X_M^7



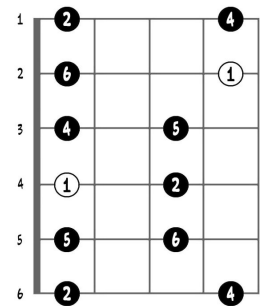
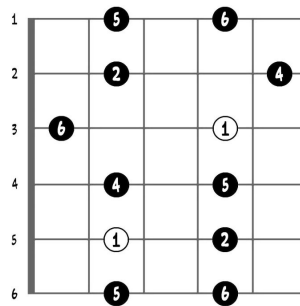
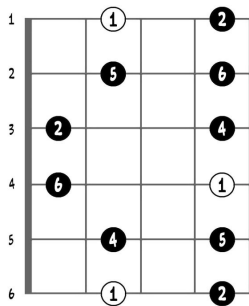
Altered Dominant $\flat 11$ Pentatonic over an altered ($\sharp 5$) Dominant 7th chord - $X^7(\sharp 5)$



RITUSEN: 1 2 4 5 6

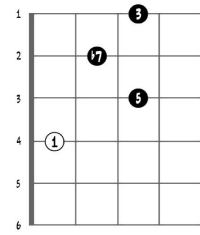
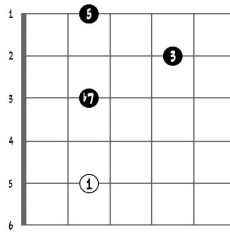
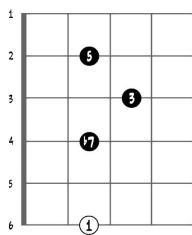
Might be used over many chord types: X , X_{SUS} , X_{ADD^9} , $X_{ADD^{11}}$, X^6 , X_{MAT^7} , X_{MAT^9} , $X_{MAT^{11}}$, $X_{MAT^{13}}$, X_M , $X_M ADD^9$, $X_M ADD^{11}$, X_M^6 , X_M^7 , X_M^9 , X_M^{11} , X_M^{13} , X_{MMAT^7} , X_{MMAT^9} , $X_{MMAT^{11}}$, $X_{MMAT^{13}}$, X_{SUS^7} , X_{SUS^9} , X^7 , X^9 , X^{11} , X^{13}

- relations to other modes:
- Minor Pentatonic UP 2nd (from 2nd degree)
 - Major Pentatonic UP 4th (from 4th degree)
 - Egyptian UP 5th (from 5th degree)
 - Banshiki-Cho UP 6th (from 6th degree)

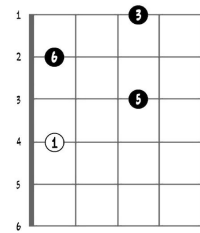
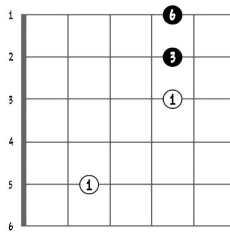
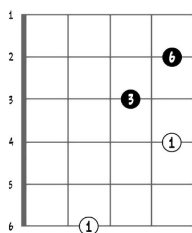


might be used as:

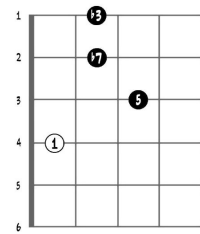
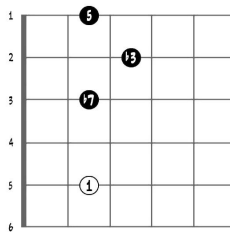
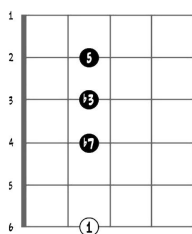
Mixolydian 13 or Sus. 6 Pentatonic over a **non-altered Dominant 7th chord** - X^7



Ionian 11 Pentatonic over the **Major 6th chord** - X^6



Dorian 11 Pentatonic over the **minor 7th chord** - X_M^7

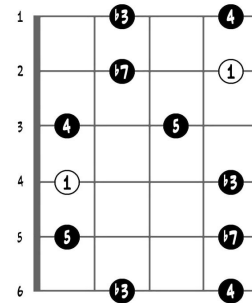
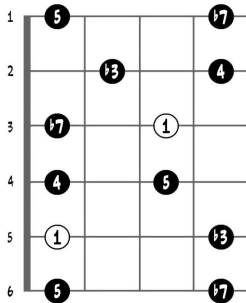
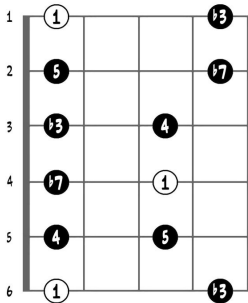


MINOR PENTATONIC: 1 \flat 3 4 5 \flat 7

Might be used over following chord types: X_M , X_{sus2} , X_{sus4} , $X_{M\text{ADD}9}$, $X_{M\text{ADD}\flat 9}$, $X_{M\text{ADD}11}$, $X_{M\text{ADD}\flat 6}$, X_M^6 , X_M^7 , X_M^9 , $X_M^7(\flat 9)$, X_M^{11} , $X_M^7(\flat 13)$, X_M^{13} , X^7 , X^9 , $X^7(\flat 11)$, $X^7(\flat 13)$, $X^7(\sharp 9)$

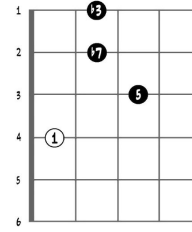
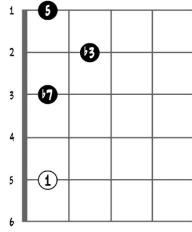
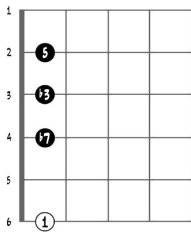
relations to other modes:

- Major Pentatonic UP $\flat 3^{\text{rd}}$ (from $\flat 3^{\text{rd}}$ degree)
- Egyptian UP 4^{th} (from 4^{th} degree)
- Banshiki-Cho UP 5^{th} (from 5^{th} degree)
- Ritusen UP $\flat 7^{\text{th}}$ (from $\flat 7^{\text{th}}$ degree)

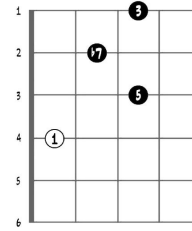
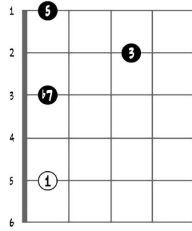
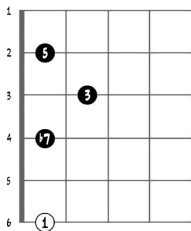


might be used as:

Aeolian 11 Pentatonic, Dorian 11 Pentatonic or Phrygian 11 Pentatonic over the **minor 7th chord** - X_M^7



Blues Pentatonic or Mixolydian $\sharp 9$ Pentatonic over the **Dominant 7th chord** - X^7



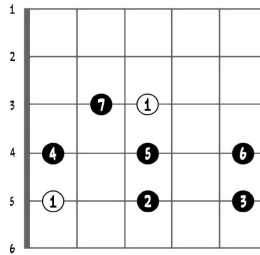
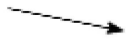
Note: all scales given in three shapes (with roots on 6th, 5th and 4th strings). All scales diagrams placed horizontally (low frets at the left, high frets on the right).

SPECIAL SIGN GLOSSARY:

Fretboard Diagram:

Strings

- 1 - high E
- 2 - B
- 3 - G
- 4 - D
- 5 - A
- 6 - low E



Frets

(Can be any fret. Depends on the name of the Root note.)

Other scale/mode degree



Root of the scale/mode

Scale/Mode Degrees:

- | | |
|---|--|
| 1 - Root (Unison) | |
| $\flat 2$ - minor Second | 2 - Major Second |
| $\flat 3$ - minor Third | 3 - Major Third |
| 4 - perfect Fourth | |
| $\sharp 4$ - augmented Fourth (Tritone) | $\flat 5$ - diminished Fifth (Tritone) |
| 5 - perfect Fifth | |
| $\flat 6$ - minor Sixth | 6 - Major Sixth |
| $\flat 7$ - minor Seventh | 7 - Major Seventh |

Chords choices over scales given as: any Root note (X) + type of the chord (7, maj7, m7, etc)

All scale forms in this book given in three shapes (with Roots on 6th, 5th and 4th strings).