

BLUESGUITAR
MASTER.COM

♩ = 120

E-Gt

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Harmonising the Harmonic Minor Scale

PART 1 - THE SCALE

Ok, so let's begin by actually seeing what the harmonic minor scale is, then, just like any other scale, we can harmonize it to create 7 chords that you can use in the key! If you are unsure about the term 'harmonizing', it basically means to create chords using ONLY the notes available in that particular scale. So here are the scale notes for A harmonic Minor:

A B C D E F G# A

Now, in comparison to the natural minor scale (the normal one!) we have raised the 7th degree (the G to a G#). This is the key part of the harmonic minor scale so it must be remembered. The raised 7th degree will seriously affect the harmonisation of the A minor scale as we now have a different note to use!

PART 2 - HARMONISING

So, let's just take our A harmonic minor scale and create basic three note chords (triads), to see what we have. The basic principal is that for each note (A,B,C,D,E,F,G#) we can create a triad chord. This will give us 7 chords that we can use. The triad chords will either be major, minor, diminished or augmented (these are the basic triad chord types). So, if we start on A, we can use the notes A, C and E to create an A minor chord. Notice that we absolutely could not create a major chord here as A major contains the notes A, C# and E - We clearly do not have a C# available. Starting to get the idea? How about B - We can take the notes B, D and F to create the chord B diminished! We cannot do B major (B F# C#) or B minor (B F# C), but B diminished fits beautifully!

That is the process, and once you harmonize all 7 notes, you get:

A minor B diminished C augmented D minor E major F major G#diminished

Great! So this gives us our A harmonic minor key. Remember that the same chords will apply to any harmonic minor key, you simply need to remember that the 1st is minor, 2nd dim, 3rd aug, 4th minor, 5th major, 6th major, and 7th dim.

PART 3 - COMPARING TO NATURAL MINOR SCALE

We can now compare that to the harmonization of the natural A minor scale. Using the scale:

A B C D E F G A

We harmonize to create these chords:

A minor B diminished C major D minor E minor F major G major

PART 4 - CHORDS CHORDS CHORDS!

So, if we use the key of A minor we can not only draw from the A natural minor scale and harmonized chords, BUT WE CAN ALSO USE THE A HARMONIC MINOR! So this gives us a huge range of chords to pick and choose. Play any of the chords listed on the previous page for both scales, and they will work. Remember that the harmonic minor scale is a little bit darker sounding than the natural minor, and therefore the chords are also. So try to be smart about which chords you use at what time. If you want a slightly more edgy sound, then turn to the harmonic minor chords and use an extra diminished or augmented chord... if you want a more straight ahead minor vibe, then stick with the natural minor chords.

In the chord section we will be looking at a Gary Moore style progression that very neatly uses the two scale forms to create a superb chord progression!

Virtuoso Blues



Chord Study

♩ = 70

E-Gt

Dm7 let ring ----- F/G -----

T	12	5	6	5	7	3	2	1	2	3
A	8									
B	8	5	7	3	2	1	2	3		

Cmaj7 let ring ----- Cmaj7/E ----- F maj7 ----- Bm7b5 let ring ----- E7 -----

T	4	4	5	5	5	6	7	7	5	7
A	3	5	7	5	8	7	5	7	6	7
B	3	7	5	8	7	5	6	7	6	7

Am let ring ----- Am/B ----- Am/C ----- Dm7 ----- F/G -----

T	1	2	2	2	2	2	2	2	6	5
A	0	2	2	2	2	2	2	2	7	5
B	0	2	2	2	2	2	2	2	3	2

Cmaj7 let ring ----- Cmaj7/E ----- Fmaj7 ----- Bm7b5 let ring ----- E7 -----

T	4	4	5	5	5	6	7	7	5	7
A	3	5	7	5	8	7	5	7	6	7
B	3	7	5	8	7	5	6	7	6	7

Am let ring ----- E7 ----- (Exact repeat of previous bars) -----

T	5	7	7	5	7	6	7	5	7	6
A	5	7	7	5	7	6	7	5	7	6
B	5	7	7	5	7	6	7	5	7	6

let ring ----- let ring -----

T	4	4	5	5	5	6	7	7	5	7
A	3	5	7	5	8	7	5	7	6	7
B	3	7	5	8	7	5	6	7	6	7

let ring -----

T	1	2	2	2	2	2	2	2	6	5
A	0	2	2	2	2	2	2	2	7	5
B	0	2	2	2	2	2	2	2	3	2

let ring ----- let ring -----

T	4	4	5	5	5	6	7	7	5	7
A	3	5	7	5	8	7	5	7	6	7
B	3	7	5	8	7	5	6	7	6	7

let ring ----- Am -----

T	5	7	7	5	7	6	7	5	7	6
A	5	7	7	5	7	6	7	5	7	6
B	5	7	7	5	7	6	7	5	7	6

T	
A	
B	

Virtuoso Blues

Licks

♩ = 120

LICK 1: BENDS AND VIBRATO!

E-Gt

4/4

15

full

(15)

13

full

(13)

12

1/2

14

12

14

LICK 2: HARMONIC MINOR SPEED PICKING LICK (in B minor)

5

5

5

2

3

2

4

3

5

4

2

5

4

2

1

3

2

2

2

LICK 3: BLUES ROCK LICK

full

13

10

12

10

11

10

13

10

13

12

10

12

10

13

10

12

10

13

10

12

10

10

10

LICK 4 - QUICK PENTATONIC LICK

full

14

12

12

12

15

12

14

12

full

14

12

14

14

14

12

14

full

The logo for BluesGuitarMaster.com features the text "BLUESGUITAR" in a bold, sans-serif font, with "BLUES" in blue and "GUITAR" in black. Below it, "MASTER.COM" is written in a smaller, black, sans-serif font. The text is centered within a circular graphic composed of several concentric, slightly irregular gray rings, resembling a target or a stylized sound wave.

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EXECISE 2: ALTERNATE PICKING LICK (In A Minor)

EXERSICE 3: LEGATO TRAINING (A minor scale)

EXERCISE 4: LEGATO LICK (A minor and A Harmonic Minor)

EXERCISE 5 - COMBINING ALTERNATE AND LEGATO LICK (A minor pentatonic)

T
A
B

Virtuoso Blues

Solo Study

♩ = 70

E-Gt

12 8

full full full

15 16 15 13 12 14 12 13

13 13 12 (12) 13 14 12 12 12 12 10 13 14 12 13 15 12 13

12 13 12 12 15 13 15 13 14 12 14 12 13 (13) 10 12 10 13 10 13 10 10 10 13 10 10 10 13 10 10

8 8-7-5-5 7 5-5 8 6 5 5 8 5 5-5 7 5 5 7 5 5-5 7 15 15 15 15 15 15

full full full full full full full full

20 20 17 20 17 19 17 19 (19) 17 19 19 17 19 17 17 20 17 19 17 19 17 19 19 17 19