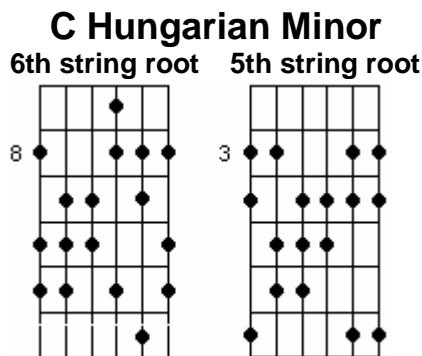


# Guitar Lessons

## Using exotic scales/modes



## The Hungarian Minor scale

C Hungarian Minor

Otherwise known as the **Gypsy Minor, Zingara, Egyptian or Snake Charmer**, this scale is part of the Double Harmonic family, so called because it contains two intervals of a minor third (3 frets).

This lends the Hungarian Minor an Eastern flavour intensifying its exoticness when compared to the Harmonic Minor scale (the scale for which it is most commonly substituted).

The easiest way to see this scale is as a Harmonic Minor with a raised 4th. If we compare these two scales from the root of C, we can see why it is often possible to substitute the Hungarian Minor for its Harmonic minor cousin when improvising/composing melodies.

	R		2	b3		4	#4	5	b6			7
<b>Harmonic Minor</b>	<b>C</b>		<b>D</b>	<b>Eb</b>		<b>F</b>		<b>G</b>	<b>Ab</b>			<b>B</b>
<b>Hungarian Minor</b>	<b>C</b>		<b>D</b>	<b>Eb</b>			<b>F#</b>	<b>G</b>	<b>Ab</b>			<b>B</b>

## Harmonisation

By harmonising a scale we can find out its true harmonic intentions. Where possible this is done firstly in triads and 7ths in order to see the basic chords which can be created from each degree of the scale. For the Major, Melodic and Harmonic minor scales this produces concise, clearly definable harmonies with for the most part commonly used chords.

	<b>R</b>	<b>2</b>	<b>b3</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>b6</b>	<b>6</b>	<b>7</b>
<b>Major</b>	Maj Maj7	min min7		min min7	Maj Maj7	Maj 7		min min7	dim min7b5
<b>Melodic Minor</b>	min min/maj7	min min7	+ Maj7#5		Maj 7	Maj 7		dim min7b5	(dim min7b5) Alt 7
<b>Harmonic Minor</b>	min min/maj7	dim min7b5	+ Maj7#5		min min7	Maj 7	Maj Maj7		dim dim7

When exotic scales are harmonised however, unusual chords are often created and some theorists believe it a largely pointless exercise, regarding the scale more as a linear melodic structure. Nevertheless it can be both challenging and rewarding to try to come up with chord sequences which are purely diatonic to an exotic scale (i.e. using only notes belonging to the scale). It's definitely worth trying at least once!

Below is a table of chords created from the harmonised Hungarian Minor.

<b>Hungarian Minor</b>	<b>R</b>	<b>2</b>	<b>b3</b>	<b>#4</b>	<b>5</b>	<b>b6</b>	<b>7</b>
<b>Triad</b>	min	Majb5	+		Maj	Maj, min	min Maj
<b>7</b>	Min/maj7 dim/maj7 min/maj7#5	7b5	Maj7#5, min/maj7#5		Maj7	Maj7,7,min7, min7b5, min/maj7,maj7b 5 dim/maj7	
<b>9</b>	min9/maj7	7b5b9	(Maj7#5#9)		(Maj7b9)		
<b>11</b>						Maj7#11	
<b>13</b>		13b5b9	Maj7/6				
<b>6</b>							min6 Maj6
<b>sus</b>	sus2			sus2b5	sus4		
<b>add 9</b>	min add9						add b9
<b>other</b>					Maj7sus4		

As you can see some degrees of the scale produce very few harmonic options whilst others throw up chords which can be difficult to place meaningfully in a progression. Moreover, it is possible through enharmonic equivalents for several contradictory harmonies to appear in the same degree (in this instance particularly on the 6<sup>th</sup>). Chords in brackets are seldom seen but could prove interesting in the right context!

For the purposes of this lesson however, I have chosen a different approach by harmonising the tune using non diatonic chords. In fact the progression is a typical minor key sequence using chords pooled from Melodic minor, Harmonic minor and Aeolian Harmony. I have however created the melody purely from the Hungarian minor.

### Summing Up

It is difficult to trace the exact origin of the Hungarian Minor but it appears in Gypsy and traditional music of the Middle East as well as in the western improvisations of many rock and jazz musicians.

In fact the Hungarian Minor can be used pretty much anywhere you would have used a Harmonic minor scale. It also fuses well with the Blues Scale in minor keys as it shares its #4 with the Blues Scale's enharmonically equivalent b5.

	R		2	b3		4	#4/b5	5	b6		b7	7
<b>Blues Scale</b>	<b>C</b>			<b>E<sub>b</sub></b>		<b>F</b>	<b>G<sub>b</sub></b>	<b>G</b>			<b>B<sub>b</sub></b>	
<b>Hungarian Minor</b>	<b>C</b>		<b>D</b>	<b>E<sub>b</sub></b>			<b>F<sub>#</sub></b>	<b>G</b>	<b>A<sub>b</sub></b>			<b>B</b>

Try the melody I penned for this lesson: ***Hungarian Minor Madness*** and then improvise using the Hungarian Minor scale over the chord sequence. You should then try using the scale as a substitute for the Harmonic Minor the next time you find yourself in a minor key!

Good luck!

Feel free to e mail me any questions about this lesson and particularly whether or not you found it interesting/helpful.

# Hungarian Minor Madness

Jasper Smith

**A**

Cmin Bb7 Ab7 Cmin Ab7 Cmin D7b9 G7

Musical notation for system 1, measures 1-4. The treble clef staff shows a melodic line in 4/4 time with a key signature of two flats. It features eighth notes, a triplet of eighth notes, and a quarter note. The bass clef staff shows a bass line with fingerings: 10, 8, 10, 7-8, 8, 11, 8, 12, 10-8-10-8, 8, 10, 8, 11, 8-11, 8, 10, 10, 8, 10, 8-7, 10, 9, 7.

Cmin Bb7 Ab7 Cmin Ab7 Cmin G7 Cmin

Musical notation for system 2, measures 5-8. The treble clef staff continues the melodic line, ending with a first ending bracket. The bass clef staff continues the bass line with fingerings: 10, 8, 10, 7-8, 8, 11, 8, 12, 10-8-10-8, 8, 10, 8, 11, 8-11, 8, 10, 10, 9, 10, 7, 10.

**B**

G7 Cmin Fmin Eb G7 Cmin Fmin Eb

Musical notation for system 3, measures 9-12. The treble clef staff shows a melodic line with a second ending bracket. The bass clef staff shows a bass line with fingerings: 9, 10, 7, 10, 7-8, 8, 9, 8, 9, 8, 8, 8, 7, 8, 7, 9, 10, 7, 8, 8, 9, 8, 8, 8, 7, 10.

Ab7 G7 Fmin Eb Ab7 G7 Cmin

Musical notation for system 4, measures 13-16. The treble clef staff shows a melodic line with a second ending bracket. The bass clef staff shows a bass line with fingerings: 9, 8, 11, 8, 12, 8, 11, 8, 9, 8, 9, 8, 12, 8, 10, 11, 8, 10, 12, 8.