

the
Next Level
GU T A R



NEXT LEVEL GUITAR®

*****SPECIAL EDITION*****

LEAD GUITAR AND JAM TRACK WRITTEN LESSONS

-Written by David Taub

Hello good people! David Taub here and I want to take a second to thank you for tuning into this “Special Edition” of written lessons and coinciding jam track.

Use these instructional materials to help open up guitar avenues and to examine lead guitar playing devices and techniques, music theory, scales, and the world of playing over chord changes. I design my backing tracks and lessons to give you the most complete and limitless lead guitar picture possible.

Remember to keep on practicing the right things, and to keep developing your ear. Don't overwhelm yourself by trying to take on too many new things at once. Take these lessons and techniques in stages and please remember that slow and steady wins the race. Some of the more advanced lead guitar avenues will take time to digest.

One of the keys to continually move your playing forward is consistency. Keep putting those guitars in your hands every day, even if it's only for ten minutes. You don't necessarily need an hour block of time each day to learn guitar. Those little pockets of time where you have a spare ten minutes or so that you can practice really add up.

Like with anything new and different on the instrument dive into these materials with an open mind. Know that if you practice these techniques, work hard, and keep honing your skills and refining your art, that these methods will bring you results.

Enjoy these materials and please let me know if you have any questions. I always welcome your insights and feedback as I am constantly tweaking my instructional products to make them the best they can be. You can always email me at thenextlevelguitar@yahoo.com

Stay positive and remember that your guitar playing is an evolution. Also please check out my full on video instructional website at www.nextlevelguitar.com

I wish you the best in all your musical endeavors.

Enjoy the journey, and as always.....ROCK ON!

David Taub

www.nextlevelguitar.com

INTRODUCTION and TIPS:

Keep in mind that I want to give you the most complete guitar curriculum possible. In these materials I teach many lead guitar avenues. Some will be more challenging than others and of course may take more time to learn and apply.

This does not mean you have to master every lead guitar avenue listed below before moving forward. In fact you may not understand some avenues listed under the jam track and that is okay.

At first take the lead guitar path that you are comfortable with or what I list out at the top of the jam first, playing “what relates to all”. Then continue to study these lessons and try moving down the list of suggestions with time.

It’s important to take the extra time to learn about the “why” things work as I write out in the lessons. Learning the “why things work” will give you the musical knowledge to blast these principles and techniques across all your playing. It will give you the lead guitar confidence to be able to instantly know what avenues are possible when soloing and improvising.

That’s the trick, to use this lesson as a “template” or “vehicle” to learn the why things work, and then develop them into your guitar arsenal through practical application. Then you have the tools to blast these playing techniques across all your playing at any given time, in any given jam, and in any given song.

When first starting the jam I suggest listening to the chords and then playing the rhythm progression a few times around so you can feel the amount of measures on each chord and get a good feel for the changes. Listening is an art, so really try and dial in your ear.

Don’t forget while you continue to develop your lead guitar skills you want to keep practicing and working on your rhythm skills. Your rhythm and timing are critical elements to your overall abilities on the guitar. Never forget that your lead playing will really only ever be as good as your rhythm playing.

Also keep in mind that these very systematic and methodical techniques will seem a bit daunting at first. However, these will soon become second nature and automatic, they will become engrained in your playing style. You won’t have to think about what to play so much as it will eventually become second nature.

Then you will be letting your ear take you to all the right notes and chords and not having to think about techniques and application so much but rather focus on emotion and feel in your playing. The more you practice and apply these materials the faster you will be on “autopilot”.

THE CHOICES WHEN SOLOING:

When soloing or improvising, you have **TWO CHOICES** – you can:

1. Play “what **relates to all**” – soloing with the same scale or mode over **all the chords**. No matter what chord is being played you solo utilizing the same scale or mode over each chord. You are playing what works over **ALL** the changes. You play the same scale or the same mode no matter what chord is going by in the rhythm, **what relates to all** the chords.

This is the most common choice among guitarists and what most players do when first learning or developing their soloing skills and chops. Start with what relates to all. Get good at this first before moving on to the next choice of playing over each chord independently.

OR YOU CAN:

2. “**Treat each chord like a separate event**” - By treating each chord as a separate event you solo with a different scale, mode, or arpeggio **over each chord**. You change your scale, mode, and/or arpeggio with each chord change. You don't stay within the confines of the same scale as with what relates to all.

This technique gives you a more sophisticated sound and is much more challenging to apply than playing what relates to all. You have to listen to what is going on underneath your soloing. You have to listen to what chords are going by and you have to listen for the changes.

You want to employ this technique when you have enough time on a given chord. Obviously if the chords are flying by fast you won't have enough time to treat each one as a separate event. So remember to listen to the chords and the amount of time on each chord to determine if this technique can be utilized. This technique takes practice getting used to but it will skyrocket your playing.

The above choices are **NOT** mutually exclusive to one another. You can mix them both. Most players do mix both techniques when soloing and improvising. You can treat each chord as a separate event for a while, then switch it up and play what relates to all or vice versa. It's a great combination to do both and you get some great effects from mixing them both together.

Sometimes you can even use both major and minor scale elements in certain jams as well as modal playing. In those type examples you can throw a bunch of different soloing applications into the soup.

KEY POINT: Keep in mind that at this stage of your lead guitar playing journey there is just no substitute for practicing the right things, learning scales, studying the sounds and relationships between chords and scales, developing your ear, practicing and honing your skills using jam tracks, and continually pushing yourself and refining your art.

To DETERMINE SOLOING AVENUES:

1. **Determine the key signature** - most of the time you will be soloing in minor key or major key. Knowing the key is the first step. Even when you are just noodling around on the guitar, always know what key you are playing in.

2. **Analyze the chord progression** – it's the chords that will give you the complete roadmap to what you can utilize for soloing and improvisation. Analyzing the chords is critical to get the full lead guitar picture. Knowing what key you are in is only part of it, **analyzing the chords gives you the full picture.**

The points listed throughout these materials are just guidelines to get you started. They are not necessarily rules forged in stone. Often you have to use your discretion.

Creativity is key and listening and learning how certain notes, scales, or arpeggios work over certain chords or progressions will get you to your guitar goals. Learn the rules, use your ear, practice trial and error, find what sounds best to your ears, and keep honing your skills.

And remember to keep honing your skills by practicing over jam tracks. Build up a big library of good sounding, motivating, and empowering tracks in the musical genre that you like. And remember to get tracks in all different keys so you can get solid at moving around the fret board in all the various keys.

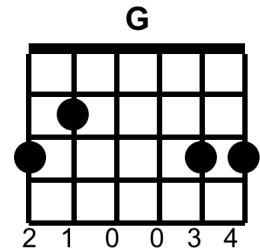
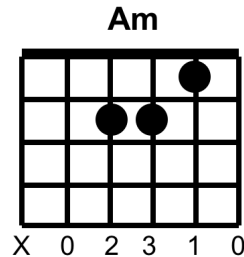
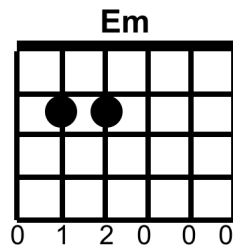
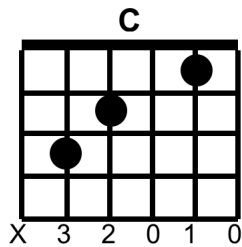
THE JAM TRACK:

C Major Ballad

C – Em – Am - G

102 BPM

Key of C Major



In this jam we have a very major sounding ballad in the key of C major. Since it is very **major** sounding we know that Minor Pentatonic & Blues in the key of C will NOT work over all the chords. We have to seek out other soloing options that gel with the major feel of the jam.

We can use Minor Pentatonic & Blues over the minor chords individually as well as you can play in the relative minor of C Major, which is A Minor. C Major and A minor contain the same notes. So you can play A minor pentatonic scales up and down the neck but focus on the C notes – so actually that is making it C Major Pentatonic (same as A minor Pentatonic).

There is a full measure on each chord. So there is lots of time on each chord, which is great for treating each chord as a separate event.

*What Relates to all the chords:

-Try **C Major Pentatonic** over all the chords. For any major key jam you can use Major Pentatonic over all the chords. Major Pentatonic relates to all in this jam. C Major Pentatonic is the same as A Minor Pentatonic. C Major and A Minor are relative major and minor. If you think more in terms of Minor Pentatonic or just know those shapes then play all your A Minor Pentatonic scales, but start on and emphasize the C notes and it will be C Major Pentatonic and have that real major happy sweet sound as opposed to the darker, bluesy minor sound.

-Try **C Major scales** - full major scales in ballad jams work well. At first

emphasize and resolve to the C notes. Then for a bolder solo statement try landing on the chord tones of each individual chord when the chords change. Major is also called Ionian mode and the relative Minor of C Major is A minor. So if you know your Natural Minor scales play all your A Natural Minor scales over all the chords but emphasize the C notes to make it sound major.

***Treat each chord like a separate event:**

In this jam the chords are moving fairly slow and you have a full measure on each chord. So this lends to treating each chord as a separate event and soloing over each chord independently. Try mixing it up with these applications:

-Over the C chord play C Major Pentatonic, C Major scales, C Major arpeggios

(Note: some like the sound of the Lydian mode over major chords but I prefer using the Lydian mode over major7 chords. In this jam C Lydian over the C major chord the sharp 4 (#4) of the Lydian mode sticks out and you need to check that one out for yourself to see if you feel it's a pleasing note to your ear). (C Lydian = G major).

-Over the Em chord play E Minor Pentatonic & Blues, E Dorian, E Aeolian, E minor arpeggios

-Over the Am chord play A Minor Pentatonic & Blues, A Aeolian, A Dorian, A minor arpeggios

-Over the G chord play G Major Pentatonic, G Major scales, G major arpeggios

KEY POINT: Keep in mind that at this stage of your lead guitar playing there is just no substitute for practicing the right things, learning scales, studying the sounds and relationships between chords and scales, developing your ear, practicing and honing your skills using jam tracks, and continually pushing yourself and refining your art.

Remember that your guitar playing is an evolution. Stay positive, keep with it and swing for the fences, Also remember to give yourself plenty of fun time on the guitar to go along with all the hard work and studying. Learn your favorite song, jam with friends, or just sit on the porch or on your couch at home and create some killer music.

.....**YOU CAN DO IT!**