

Here are a few lessons from the lead guitar manual that goes with the Rock Jam Tracks Plus and Blues Jam Tracks Plus packages. The lead guitar manual that come with the CDs are over 53 pages each – absolutely packed with jam track explanations, extensive lessons and lead guitar avenues for each track on the accompanying CD, scale diagrams, lessons, modal playing, theory, and much, much, more.

The lessons below give some examples of potential lead guitar avenues to play over the two jam tracks as well as some overall soloing tips and strategies. I break the two tracks down and explain the chord changes. Then I teach how to analyze a progression to know what are the possible lead guitar avenues. That is the secret – know how to analyze the chord changes to determine possible lead guitar avenues. It's the chord changes that give the roadmap to all possible soloing and improvisation avenues.

The audio jam tracks and the below written lessons are excellent tools for the guitarist to develop and enhance their lead guitar playing, improvisation skills, music theory knowledge, scale and mode learning, rhythm, and timing.

Use these instructional materials to help open up lead guitar avenues and to examine different lead guitar techniques, scales, modes, and the world of playing over chord changes. I designed these jam tracks and lessons to give you the most complete and limitless lead guitar picture possible.

Remember to follow my structured curriculum, keep on practicing the right things, and 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. Slow and steady wins the race. Some of the more advanced lead guitar avenues will take time to digest. Stay positive and remember that your guitar playing is an evolution.

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, keep honing your skills and refining your art that these methods will bring you results.....guaranteed.

Enjoy these materials and please let us know if you have any questions. We also always welcome your insights and feedback as we are constantly tweaking our products to make them the best they can be. You can email us at [thenextlevelguitar@yahoo.com](mailto:thenextlevelguitar@yahoo.com)

And please check out our full on video instructional website at [www.nextlevelguitar.com](http://www.nextlevelguitar.com)

.....now let's get to it!

I wish you the best in all your musical endeavors.

Thanks again, enjoy the journey, and as always.....ROCK ON!

David Taub

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### **THE CHOICES WHEN SOLOING** -written by David Taub

Remember when you are soloing or improvising, you have **TWO CHOICES** – you can:

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

This is probably the most common choice among guitarists and definitely what most players do when first learning or developing their soloing skills and chops. So start with what relates to all. You want to 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**” - this choice is much more challenging but will give you a more sophisticated sound. By treating each chord as a separate event you solo with a different scale, mode, or arpeggio **over each chord**. So you can 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 then have to time your playing and change your scales depending on what chord you are soloing over.

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 to the next level.

**KEY POINT:** Keep in mind **the above two choices are NOT mutually exclusive to one another**. You can mix them both. In fact I do that often when soloing. I 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. All depends on the chords you are playing over.

### **EXAMPLE PROGRESSION: Bm-Em-F#m - key of Bm**

To illustrate the above two choices let's use a progression that is on the jam tracks CD. The changes are Bm-Em-F#m. This jam is in the key of B minor. We instantly know since we are in minor key, with no major V chord, we can solo with Minor Pentatonic & Blues scales over all the chords. We are in the key of B minor so we can play B minor Pentatonic & Blues over all the chords – those scales relate to all. So whether we are playing over the Bm chord, the Em chord, or the F#m chord we can play B minor Pentatonic & Blues scales all day long over all the chords.

We also know, we can play a minor mode over all the chords. In minor key usually a minor mode relates to all. Since we are in minor key and when analyzing the chords the IV chord is minor, (Em), this tells us we can also play B Aeolian mode, (B Natural Minor), over all the chords. B Aeolian relates to all the chords in the progression and will work over all the chords. So again whether we are playing over the Bm chord, the Em chord, or the F#m chord we can play B Aeolian scales over all the chords– it relates to all.

In this jam we have at least a full measure on each chord so there is plenty of time on each chord to try choice number two and treat each chord as a separate event. What this means is you play what relates to each chord separately and treat each chord independently.

Over the Bm chord you can play something that relates specifically to that Bm chord, like B Minor Pentatonic & Blues, B Aeolian, B Dorian, or B minor type arpeggios. But then when the chords change to Em you then abandon all the B minor lead work and switch to scales, modes, or arpeggios that relate to the Em chord. Try E Minor Pentatonic & Blues, E Aeolian, E Dorian or E Minor arpeggio types. Then when the chord changes again to F#m you abandon all the Em work and switch to what relates to the F#m chord. Try F# Minor Pentatonic & Blues, F# Aeolian, F# Dorian or F# minor arpeggios. Each chord change gets treated as a separate and independent event and you time to change your lead playing as the chords change. It's an awesome technique that will really take your playing to a whole new level.

### **KEY POINTS TO DETERMINE SOLOING AVENUES**

(explained in depth in the coinciding book that comes with each jam track CD):

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**.

To get your playing to the next level eventually you will want to play in the modes. In the book I teach in depth the Major scale and modes of the Major Scale. These modes are all those Greek names you have probably heard of like Aeolian, Dorian, Phrygian, Lydian, Mixolydian, etc. Don't let modal playing intimidate you at all. Just think of the modes as just

being variations of the major scale. All you will be doing is starting and emphasizing a note in the major scale other than the root note. Here I give you a little taste below with a Dorian mode lesson.

Remember the points I list throughout these materials are really just guidelines to get you started off. They are not necessarily rules forged in stone. Often in jams you have to use your discretion. You want to learn the rules so to speak so then you can go ahead and break them. 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. Try new things and sometimes a “happy accident” can take you down a new unexplored lead guitar avenue.

#### **MINOR KEY:**

-In most instances if a song or jam is in minor key you can solo using Minor Pentatonic & Blues over all the chords. So that should be a default setting. As soon as you determine you are in minor key, you know one option is to solo over all the chords with **Minor Pentatonic & Blues scales**. (An exception to this rule is if there is a major V chord, then use **Harmonic Minor** over that chord, as I explain in depth in the book).

-Usually a minor mode will work over all the chords in a minor key jam. Usually it's either Aeolian or Dorian. To determine which one you have to analyze the chords and look for certain things. I will explain this in depth in the book but for now just memorize this critical point for soloing in minor key over all the chords:

**KEY POINT: When playing over all the chords in a minor key progression you can always use the AEOLIAN mode, UNLESS there is a IV major chord or II minor chord, then use the DORIAN mode. (Exception - If there is a V major chord then use Harmonic Minor over just that V chord)**

#### **When to use Minor Pentatonic & Blues Scales (4 great applications):**

1. Over all the chords in a minor key song, jam, or progression, (in most instances, few exceptions).
2. Over all the chords in major key I-IV-V blues, shuffles, and swings.
3. Over any minor type chord when treating each chord as a separate event.
4. Over all the chords in rock jams or jams using power or 5<sup>th</sup> chords, (as long as the jam is not real ballad/major sounding, if so then use major pentatonic or possibly full major scales).

Just to clear up some possible confusion - Aeolian mode is the same thing as Natural Minor or Pure Minor. They are all the same scales just with different names. **Aeolian mode = Natural Minor = Pure Minor**

#### **MAJOR KEY:**

-If a song or jam is in major key you can always solo using Major Pentatonic over all the chords. So that should be another default setting. As soon as you hear major key, you know one option is to solo over all the chords with Major Pentatonic, just like how for the most part you can use minor pentatonic over all the chords in minor key.

**-If a song or jam is a major key I – IV – V blues, swings, or shuffle there are many avenues to utilize when soloing and improvising. It's wide open and these I-IV-V progressions are extremely common.**

-Try Minor Pentatonic & Blues scales for that darker, bluesy, minor sound.

-Try Major Pentatonic for that sweet major sound ala BB King/Allman Brothers. This will be a totally different sound than Minor Pentatonic.

-Try mixing both Minor Pentatonic & Blues and Major Pentatonic. You will hear this a lot in the lead playing of Eric Clapton and BB King. The switching, combining, and mixing Minor and Major Pentatonics is an awesome sound!

-Try the Dorian mode. Even though Dorian is considered more of a minor mode it's intervals have elements of both minor, (b3,b7), and major (2nd, 6th). So Dorian works great in any situation where you know both Minor and Major Pentatonic will work.

-Mixolydian mode works great over dominant chords like 7<sup>ths</sup> and 9th chords, (often used in the Blues).

-Lydian mode sounds great over major 7<sup>th</sup> chords, (has that very cool #4 note in the scale)

## THE JAM TRACKS -written by David Taub

### 1<sup>st</sup> JAM TRACK - D Power Cord Rock D5-F5-G5 100 BPM Key of D

This track is a killer rock jam using power 5<sup>th</sup> chords. We are in the key of D, and the chords in this jam are a I-b3-IV or D-F-G. So we have a fairly wide-open jam with a few soloing avenues to try. In this jam there still is not that much time on each chord so you will probably be playing more of what relates to all than soloing over each of the chords independently.

#### \*What Relates to all the chords:

-Try **D Minor Pentatonic & Blues** over all the chords. Minor pentatonic sounds awesome over rock jams. This is not a real major sounding or a ballad jam so Minor Pentatonic & Blues works well.

-Try **D Dorian** over all the chords. Dorian would be the mode that applies to all chords here and Dorian is the 2<sup>nd</sup> mode of the major scale. D Dorian is the same as C Major. So play all your C major scales but start and emphasize the D notes and you have D Dorian. The tip off to why use Dorian here is that we have a IV major chord in the progression. And when soloing over all the chords in these minor modes like Dorian or Aeolian when there is a IV major chord in the progression or a II minor chord you want to use Dorian instead of Aeolian, (this is explained in detail below in solo theory on page 19-21.

-Try mixing both **D Dorian** and **D Minor Pentatonic & Blues** over all the chords for some killer sounds.

\*Treat each chord like a separate event: In this jam you don't have much time on each chord. So there is not much time to solo independently over each chord. You are probably going to solo more with what relates to all as explained above. You have the most time on the D5 and G5 chords.

-Try D Aeolian (=F major), or D Dorian (=C major), over the D5 chord or some Dm arpeggios over the D5 chord. Minor arpeggios will sound dark and cool like Dm, Dm7, or Dm9 arpeggios over the D5 chord.

-Blast a G major arpeggio or G major lick over the G5 chord – give that a try.

### 2<sup>nd</sup> JAM TRACK - D Slow Blues Dm-Gm-Am 65 BPM Key of D minor

Here we have a 12-bar blues I-IV-V minor key progression. This one is very slow tempo and is in the key of D minor. Like many blues jams we have the 12-bar pattern, but this one is in minor key, or leans toward minor key as the chords do not have 3rds in them. Each chord here is played with the root or 1, 5<sup>th</sup>, and b7<sup>th</sup>. But put all together in this progression there is more of a minor sound than major. So this is a very interesting jam as we really have to take special care in analyzing the chords to learn all the soloing avenues.

\*What Relates to all the chords: As stated above we lean more toward minor key in this jam and in fact if you try some Major Pentatonic or Mixolydian mode you will hear a few notes clash as those solo avenues are just too "sweet" sounding over these chord changes. At times when soloing you must use your discretion. Try these over all the chords:

-Try **D Minor Pentatonic & Blues** over all the chords – Since this is a I-IV-V blues progression, Minor Pentatonic & Blues gives that killer bluesy sounds and is often the first choice for soloing over all the chords. Plus this jam leans more toward minor key so you know D Minor Pentatonic & Blues scales will be one option for sure over all the chords.

-Try **D Dorian** over all the chords. I like the Dorian mode here more than the Aeolian mode because each chord slides up a whole step to the 6<sup>th</sup> of each chord. For example on the D chord when it slides up, the high note slides up to a B note, and it is very prominent. The B note is in the D Dorian scale as it is the 6<sup>th</sup> while the note in the D Aeolian would be a Bb or flat 6<sup>th</sup>. Because it is a prominent note, you could use Aeolian and steer around it, but I suggest to use Dorian here to be safe. Like I said above you really need to analyze what is going on chord wise and use your discretion. D Dorian is the same as C major, (D Dorian=C major). So play all your C major scales but emphasize and start on the D notes, really focus on those D notes and you have the D Dorian mode.

-Try mixing together **D Minor Pentatonic & Blues as well as D Dorian** over all the chords for some cool tones.

**\*Treat each chord like a separate event:** Slow tempo jams like this one are excellent to play over each chord as you have a lot of time on each chord before the change comes up. Try some of these suggestions:

-Try **moving Minor Pentatonic & Blues** scales over each chord independently:

- Play D Minor Pentatonic & Blues over the D chord
- Play G Minor Pentatonic & Blues over the G chord
- Play A Minor Pentatonic & Blues over the A chord

-Try **moving the Dorian mode over each chord** – because the rhythm of this jam is embellished with slides to the 6<sup>th</sup> of each chord, Dorian again is a perfect choice as that interval is in the mode (1,2,b3,4,5,6,b7)

- Play D Dorian, (=C major), over the D chord
- Play G Dorian, (=F major), over the G chord
- Play A Dorian, (=G major), over the A chord

Remember with modal playing you have to shift to and emphasize the root of whichever mode you are playing in. So with the above you really want to emphasize the root Dorian notes to capture the Dorian flavor – its all about emphasis!

## **THE DORIAN MODE** *-written by David Taub*

Utilizing the modes of the major scale gives one the abilities to generate an interval structure that is different than that of the major scale and therefore produces a unique sound quality. It's a different sound or mood because the interval structure is different and you are shifting the tonal center to the root of the mode.

Dorian is a great mode to use in many rock and blues applications. It is one of my favorite modes and I use it all the time and you will soon too. It often works over all the chords in a minor key progression as well as over I-IV-V major key blues, shuffles, and swings. As well as the mode can be played over most minor chords independently. It's a killer mode and super useful in many musical scenarios.

The Dorian mode is the second mode of the major scale and utilizes all the notes in a major scale starting from the second degree. Like all the modes its basically a variation of the major scale. The 2<sup>nd</sup> degree, or 2<sup>nd</sup> note, of a C major scale is a D. So the D Dorian mode will contain all the same notes as the C major scale, you are just starting on the D note, (see example illustrated below). Notice for both scales there are no sharps or flats, which is consistent in the key of C major. So anytime you take any C major scale and start on and emphasize the D notes, you are playing in D Dorian.

Scale degrees	1	2	3	4	5	6	7	8	9
C major scale	C	D	E	F	G	A	B	C	D
<b>2<sup>nd</sup> mode – D Dorian</b>		<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>

Similarly, the second degree of an G major scale is an A. Following the same formula, the A Dorian mode contains all the same notes as the G major scale, you are just starting on and emphasizing the A notes. Notice for both scales below there is only one sharp, the F#, which is consistent in the key of G major.

Scale degrees	1	2	3	4	5	6	7	8	9
G major scale	G	A	B	C	D	E	F#	G	A
<b>2<sup>nd</sup> mode – A Dorian</b>		<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>	<b>A</b>

The critical key in unlocking all the potential of the modes is in learning their interval structure. The Dorian Mode utilizes the degrees of 1, 2, b3, 4, 5, 6, and b7. Examine the interval structure of the Dorian Mode versus the others listed in the table below.

Major scale (Ionian mode)	1 (root)	2	3	4	5	6	7
Natural Minor scale (Aeolian mode)	1 (root)	2	b3	4	5	b6	b7
<b>Dorian mode</b>	<b>1 (root)</b>	<b>2</b>	<b>b3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>b7</b>
Pentatonic Minor scale	1 (root)	-	b3	4	5	-	b7
Blues scale	1 (root)	-	b3	4	b5	5	b7

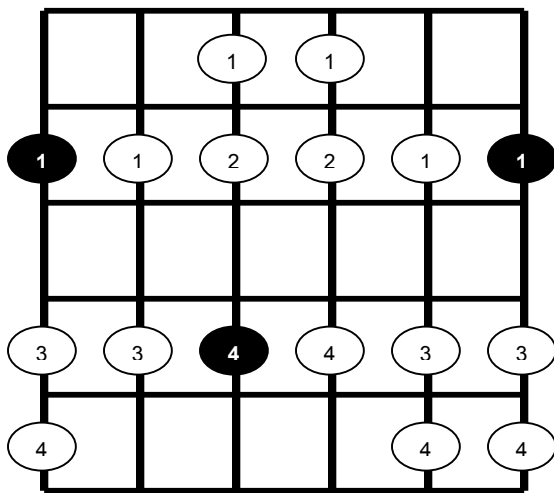
As you can see from the above chart the Dorian mode is very similar to the Natural Minor scale with the exception that the sixth degree is not flattened. In other words the natural minor has a minor 6<sup>th</sup>, while the Dorian mode has a major 6<sup>th</sup> – just the one half step difference between these two modes. Although C major and D Dorian contain the same notes, as illustrated above, their interval structure is different. This is what gives each mode its own unique sound.

The Dorian mode is a minor sounding mode, kind of rock and bluesy, also very soulful and sophisticated. It contains all the same intervals as a Minor Pentatonic scale, but adds the 2<sup>nd</sup> and 6<sup>th</sup> degrees. The notes which flavor Dorian with its unique sound are the root, which gives the scale its identity, the b3rd, which gives the scale its minor character, and the major 6<sup>th</sup>, which makes it a Dorian mode and distinguishes it from the natural minor or Aeolian mode.

If you are not sure of your major scales across the whole neck don't fret, you can still play the Dorian mode. Looking at the entire fretboard at first can be a bit overwhelming at first, so let's break it down to some bite size pieces that are easier to digest and go over some common fingerings in the scale diagrams below.

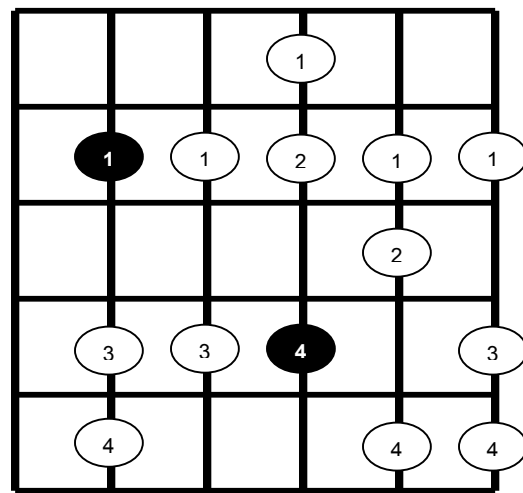
To get you started below are two fingerings for the Dorian mode with root notes off the Low E and A strings. These two scale patterns are incredibly useful and easy to find in any key as you just put your first finger on the root and away you go. Long-term you don't want to think of "shapes" or "positions" as modes as eventually you will want to get in the habit of looking at the entire fretboard as the vehicle for the mode, not just a certain position. Then once you learn your major scales over the entire neck you can then play any mode over the entire neck.

Dorian rooted on low E string



● = root note

Dorian rooted on A string



○# Fingering to be utilized