



NEXT LEVEL GUITAR®

**MODERN & CLASSIC BLUES ROCK MASTERS
GUITAR WRITTEN LESSON MANUAL**

-written by David Taub

<u>Written Lesson</u>	<u>Page</u>
Table of contents	2
Introduction	3
Blues Masters DVDs lesson menu contents	4
Getting started	5
Lead Playing – Tone	6
Lead Playing – rhythm, the ride, note choice, & phrasing	7
Scales defined and drawn out	8
Key Signature and chord analyzing	9
The choices when soloing	10
Soloing choices study guide illustration	11
Minor & major key soloing application	12
Minor Pentatonic uses study guide illustration	13
Musical template examples 1-3	14-16
Minor key solo theory	17
Minor key musical template examples	18-20
Lead playing application for jam tracks	21
Delta/Chicago Blues Jam Tracks CD – track by track	22-29
Blues Jam Tracks CD – track by track	30-37
Rock Jam Tracks CD – track by track	38-43
Blues rhythms - The I-IV-V 12-bar blues	44
Chord Charts	45-48
Notes on the fretboard	49
The Minor Pentatonic scale	50
String bending with the Minor Pentatonic Scale	51
The Minor Pentatonic Expanded I Scale	52
The Minor Pentatonic Expanded II Scale	53
The Minor Pentatonic scale – five box scales	54
The Blues scale	55
The Blues Expanded II Scale	56
The Blues scale all five box scales	57
Spicing up Minor Pentatonic & Blues Scales	58-59
The Major Pentatonic scale	60-61
Major Pentatonic Sus4 scale	62
Major Pentatonic Sus4 scale links	63
The Major scale	64-65
Major scale links	66
Introduction to the modes of the major scale	67
Modal overview	68
The modes drawn out on paper	69-71
The modes of the major scale individually	72
Applying the Modes of the Major scale	73-74
The Natural Minor Scale - Aeolian Mode	75-76
The Dorian Mode	77
Aeolian and Dorian examples	78-80
The Mixolydian Mode	81-82
Soloing techniques review	83
The Harmonic Minor scale	84
Harmonic Minor 3-octave scale link	85
Get started playing arpeggios	86
Playing arpeggios and modes over each chord	87
More arpeggio playing exercises over chords	88
Sus4 and 7Sus4 long form arpeggios	89
Minor Pentatonic madness over chords	90
Major Pentatonic madness over chords	91
Finger Exercises	90
Top ten tips to get your playing to the next level	93-94
Chord construction	95-96
Building chords from the Major scale	97
Circle of fifths	98
Order of sharps & flats	99
Blank tablature staff paper (document your favorite licks & riffs)	100-102
Blank chord boxes to notate chord diagrams	103-104

T
A
B
L
E

O
F

C
O
N
T
E
N
T
S

-Written by David Taub, co-creator, Next Level Guitar Inc.®

Copyright © Next Level Guitar Inc., 2013 - all rights reserved – unauthorized duplication or distribution of any part of this book is prohibited

INTRODUCTION:

Hello good people! David Taub here and I want to take a second to thank you for purchasing this instructional product. This book was designed to coincide with the Modern & Classic Blues Rock Masters. But this book can also be used on its own as a stand alone reference guide to scale diagrams, lead guitar soloing strategies, modal playing, learning to play over chord changes, and much more.

This Next Level Guitar Blues Masters DVD course comes complete with seven DVDs and three audio jam track CDs. These instructional DVDs, audio CDs, and this book of written lessons is an excellent tool for the guitarist to develop and enhance their lead guitar playing, improvisation skills, music theory knowledge, scale and mode learning, rhythm, fretboard knowledge, and much more.

Remember that the points I list throughout these materials are guidelines to get you started - not necessarily rules forged in stone. Often in jams 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 continue to move your playing forward.

Keep accurate records in your practice log of the items you are working on, what needs work, chord changes, progressions, songs, original material, scales, etc. Date the entries and keep track of your progress as you move forward in your guitar journey. Just like setting goals in life you want to set musical goals.....and then go out there and achieve them.

Remember to follow my structured curriculum, practice 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 and become proficient at – be patient.

One of the keys is consistency. Keep trying to put those guitars in your hands every day, even if it's only for ten or fifteen minutes. You don't necessarily need an hour block of time each day to learn guitar. Those little pockets of time where you can practice for just ten minutes or so really add up. Know that if you practice these techniques, work hard and keep honing your skills and refining your art 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 email me at thenextlevelguitar@yahoo.com

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

I wish you the best in all your musical endeavors.
Thanks again, enjoy the journey, and as always.....ROCK ON!
David Taub
www.nextlevelguitar.com

MODERN & CLASSIC BLUES ROCK MASTERS DVDS LESSON MENU CONTENTS:

This DVD set contains seven DVDs and three Audio Jam Track CDs. Below is a listing of each DVD and listings of the lessons within each one.

As soon as you pop in any DVD the main menu screen appears and there will be music playing and pictures scrolling across the screen. On the left of the main menu screen written in white text are main menu items. To navigate through the DVD menus move the cursor to the left of any menu item, (written in white text), to get the black dot to appear. Then click on the black dot to get to the submenu screen. At the submenu screen repeat the process of clicking on the black dot just to the left of any lesson title written in white text. This will take you to the lesson. Keep repeating throughout all the DVDs – same protocol for all DVDs – enjoy!

LESSON MENUS ON EACH DVD:

DVD 1 – DVD Introduction, Gary Moore style, Warren Haynes style

DVD 2 – Stevie Ray Vaughan style, Joe Bonamassa style

DVD 3 – Slash style, Billy Gibbons style, Robin Trower style

DVD 4 – Robert Cray style, Dan Auerbach style

DVD 5 – Jimi Hendrix style, Carlos Santana style

DVD 6 – David Gilmour style, Johnny Winter style

DVD 7 – Michael Schenker style, Jimmy Page style, Eric Clapton style

JAM TRACK AUDIO CDs:

1. Delta/Chicago Blues Jam Tracks Audio CD
2. Blues Jam Tracks Audio CD
3. Rock Jam Tracks Audio CD

GETTING STARTED:

While working through these lessons first take the lead guitar paths that you are most comfortable with. Throughout these materials I teach many different lead guitar avenues and some will take a bit more practice than others to sink in and digest. Don't put any undue pressure on yourself and try not to overwhelm yourself.

As I have written in the lessons throughout this book, it's vital to learn about the "why" things work. Learning the "whys" will give you the power to blast these lead guitar avenues and techniques across all your lead playing. It will give you the lead guitar confidence to be able to instantly know what avenues are possible when soloing and improvising. Then you will have the tools to blast these lead playing techniques across all your playing at any given time, in any given jam, and in any given song.

Remember, even though you may work tirelessly on lead guitar, you want to keep practicing and working on your rhythm skills. Rhythm and timing are critical elements to overall abilities on the guitar. Never forget that lead playing will really only ever be as good as your rhythm playing.

Some of the methodical lead guitar techniques will seem a bit daunting at first. However, these will soon become second nature and be automatically ingrained in your playing style. You won't have to think about what to play, as it will eventually become more automatic.

Soon you will be letting your ear take you to all the right notes and chords. You won't have to think about techniques and application but rather you will focus on the emotion and feeling in your playing. The more you practice and apply these materials the faster you will be on "autopilot".

Even though you will often utilize minor pentatonic scales over blues and rock jams, I suggest trying to learn additional lead guitar avenues. Many big name players and rock bands have no doubt made careers using pentatonic scales. However, I urge you to try some of the other avenues taught in this book, as you don't want to limit yourself.

You will at least want to get comfortable with the Dorian and Aeolian modes in addition to the Pentatonics. They sound killer over blues and rock rhythms. You will soon discover that modal playing will open up all kinds of new lead guitar avenues.

KEY POINT: At this stage of your lead guitar journey, there is 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.

LEAD PLAYING - TONE

Lead playing is something that can identify a player like a signature or fingerprint. Players like Stevie Ray Vaughan, Jeff Beck, Eddie Van Halen, BB King, Eric Clapton, and Carlos Santana can be identified with a single note. They have a very signature sound and identifiable lead playing tone and technique that identifies them as soon as you hear them.

As you continue your lead guitar studies you will find your playing will evolve over time. An element of lead playing which may seem simple, like vibrato, can take months and months to develop into a signature statement in your lead guitar bag of tricks.

GEAR/EQUIPMENT – Sometimes guitarists think that if they purchase the same guitar, amp, and effects of their favorite guitarist that they will cop their signature sound and replicate their tone. You will find that this is not the case. Here is a quick story to illustrate this point.

When Van Halen was first starting out they opened for some name acts of the time. Eddie Van Halen was so revolutionary with his guitar playing that he virtually floored the guitar community. One show Van Halen was opening for Ted Nugent and Ted watched in amazement as Eddie played during sound check. Ted couldn't believe the sounds he was hearing. After Eddie left the stage Ted then talked Eddie's guitar tech into letting him plug into Eddie's rig. Ted Nugent started playing through Eddie's gear and guess what - he sounded like Ted Nugent.

The point is that your tone comes mainly from your fingers and your technique, not the amp or effect. Tone is truly in your hands and in your heart. Gear can surely be motivating and empowering and point you in a certain direction, but ultimately your tone is in your hands.

Eddie Van Halen can play any guitar through any amp or effect and will still sound like Eddie Van Halen. You want to play through the best gear that you can afford, but spend more time developing **your** technique and tone and not someone else's.

What you want to accomplish with your lead guitar playing is two-fold:

- 1. Compliment the song** – in the end it's the song that will be remembered.
- 2. Draw people into your solo** – you want the listener to latch onto what you are playing and to be on the edge of their seat wondering, "what is he going to play next"? Try taking the listener on a musical journey with ups and downs and great emotion and passion. Play from the heart while telling a story and always be aware of melody.

At times, many guitarists forget the above two items and are off soloing in their own "little world". They forget about the song, the chord changes, and what the other musicians in their band are doing. What happens then is the song suffers, or the band has to "reel" the guitarist back into the groove. Below are four critical parts to great lead playing. Work on all four of these aspects by studying each individually, and then apply them.

LEAD PLAYING - Rhythm, The Ride, Note Choice, & Phrasing:

Lead guitar consists of combinations of these four components:

1. Rhythm – The rhythm of your notes and licks is very important. It's the way we take the notes and do musically interesting things with them. This quite possibly could be the most important element of lead guitar. Repetition and variance is a key to good melody and phrasing. The way we vary and repeat our licks can make huge solo statements.

You don't have to play your licks the exact same way every time in a lead line, but rather keep them the same in concept. Noodle around on the guitar until you find a killer sounding lick, find that magic, and then dig into that idea and keep repeating it. Repeat it, but try playing it a little different rhythmically each time or by varying the notes slightly. Maybe hit the same note two or three times, insert a bend, vary it and create a theme.

Learn to vary your magical licks. Learn a rhythm or rhythmic phrase and then apply it to some of your favorite licks across all the strings. So when you noodle around and get into a little cool idea, keep it going and turn the rhythm around and exploit it. Remember rhythm and melody are key!

2. The Ride – By the ride I mean the ups and downs, peaks and valleys, highs and lows in your lead playing. It's the way your lines move up and down the neck and how they sound dynamically. It is critical to have these peaks and valleys in your lead lines. You just don't want to be rambling on and on with straight across the board flat line playing. You want to move your listeners and draw them into your solo. Your solos should incorporate ups and downs and twists and turns, loud and soft. You don't want only flat straight lines lacking musical melody.

3. Note choice – Note choice may seem pretty obvious, but knowing which notes to play is equally as important as knowing which notes not to play. Note choice is often considered most important, but most players can benefit from building their rhythm and ride vocabularies. For example, if you are playing the blues you have only have five or six main notes to choose from so note choices are limited. You should build a very big rhythm and ride bag of tricks because that is what is going to make your lead lines sound interesting. Also remember the power of space. Leave some space in your lead lines where you are not playing at all and it will act as a breathe of fresh air. Remember that no one likes the guy who talks too much.

4. Phrasing – A phrase is a group of notes that compose a musical thought. Phrasing is all about how you connect your notes, scales, and musical ideas. You want to phrase and connect your lead lines in a manner that makes good musical sense. When you don't have a lot of note choices then you really have to concentrate on your phrasing to keep things interesting. Some players really excel at phrasing and it's very clear when someone is good at it. Listen to the playing of Stevie Ray Vaughan. The music just flows out of him. His playing is smooth and effortless with his musical thoughts and ideas phrasing effortlessly into one another. Its as if he had a direct channel between his brain, heart, and fingers. Work on your own personal channel and musical connections - its invaluable.

SCALES DEFINED:

Understanding and learning scales is a critical element in your guitar journey. Scales are the roadmap to the fretboard that will allow you to eventually master the guitar neck.

Basically scales are a group or collection of notes in ascending or descending order that we use in music. Scale notes are listed out in order and usually sound from low to high.

The order of the notes used in a scale is crucial, as that order provides a measure of musical distance. The distance between notes is called an **interval**. How scale notes line up, or the intervals, will give the scale not only its name but also its mood or musical flavor. Just like certain chords have a mood to them, scales also evoke certain moods.

One critical aspect of a scale is its **root note**. The root note is the starting note and note which all the other scale notes gravitate toward. I like to call the root “home base”. Most other notes seem to want to resolve to it and it’s the tonic center for the scale. Many times I know instantly the key of a given song or progression by just listening for what sounds like home base. What are all the chords or notes pulling toward? The root is very significant and we will be discussing it often throughout these lessons.

When learning scales, always make mental notes as to where the root notes are in that scale. In every scale that I diagram out I always illustrate the root notes with black filled in ovals. It’s critical to know your root note locations.

The successive notes in a scale are divided by steps, or tones:

Half step = 1 fret (also called a semi-tone)

Whole step = 2 frets (also called a whole-tone)

Minor Third = 3 frets

Major third = 4 frets

The table below illustrates some common scales and their intervals that we will be discussing in the coming lessons:

Major Scale	1, 2, 3, 4, 5, 6, 7
Natural Minor Scale	1, 2, b3, 4, 5, b6, b7
Minor Pentatonic Scale	1, b3, 4, 5, b7
Minor Pentatonic & Blues Scale	1, b3, 4, b5, 5, b7
Major Pentatonic Scale	1, 2, 3, 5, 6
Major Pentatonic Sus4 Scale	1, 2, 3, 4, 5, 6
Ionian Mode (Major Scale)	1, 2, 3, 4, 5, 6, 7
Dorian Mode	1, 2, b3, 4, 5, 6, b7
Phrygian Mode	1, b2, b3, 4, 5, b6, b7
Lydian Mode	1, 2, 3, #4, 5, 6, 7
Mixolydian Mode	1, 2, 3, 4, 5, 6, b7
Aeolian Mode (Natural Minor Scale)	1, 2, b3, 4, 5, b6, b7
Locrian Mode	1, b2, b3, 4, b5, b6, b7
Harmonic Minor Scale	1, 2, b3, 4, 5, b6, 7

Modes of the Major Scale

KEY SIGNATURE & CHORD ANALYZING:

It's important to understand why the following principles and techniques work. Armed with this knowledge and practicing in a musical context will give you the lead guitar confidence to solo over any progression, song, or jam. So take the time to learn the whys – it's a critical step.

KEY POINT: Analyze the chords to determine what solo avenues to take – it's the chords that give the roadmap to the various soloing avenues – the key signature is only part of the equation.

Key Points 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.

Remember the points I list throughout these materials are 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 principles and techniques so you have a solid jump off point to get creative and then start bending the rules a bit.

Keep in mind that you want to find a balance. After studying and learning the whys there has to come a point when you take a break from learning scales and the theory behind them and just play music. Music is so much more than just the logical application of theories and melodies. There is a human emotional element to music and that is what you want to get across in your playing. So bone up yes, but get out there and PLAY!

Be creative and keep in mind that 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 while honing your skills and refining your art.

KEY POINT: Remember that as soon as you hear that very identifiable I-IV-V blues, swing, or shuffle rhythm, you know instantly that the jam is wide open as there will be many different soloing avenues and choices to try.

THE CHOICES WHEN SOLOING:

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

1. Play “**what relates to all**” – Here 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.

This is the most common choice among guitarists and definitely what most players do when first learning and developing their soloing skills. Start with what relates to all. You want to get good at this first before moving on to the next choice.

OR YOU CAN:

2. “**Treat each chord like a separate event**” - this choice is much more challenging but will yield 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*.

With this approach you really have to listen to what is going on underneath your soloing. Listen to what chords are going by and listen for the changes. You then have to time your playing and change your scales depending on what chord you are soloing over.

Employ this technique when you have enough time on a given chord. If the chords are flying by fast, you won't have enough time to treat each one as a separate event. This technique takes practice but it will skyrocket your playing to the next level. Practice this technique at first with slow tempo progressions where there is lots of time on each chord.

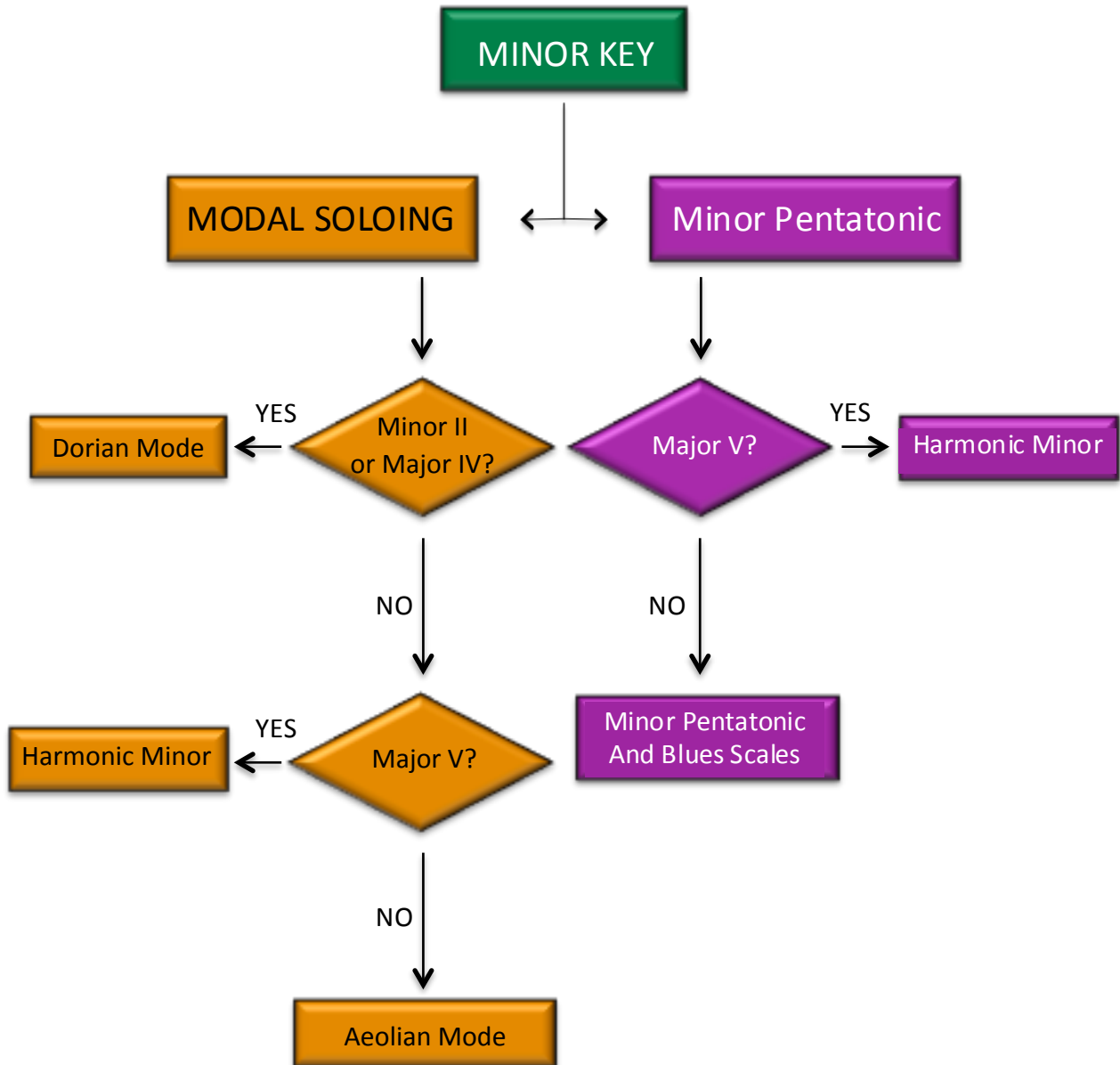
KEY POINT: The above two choices are **NOT** mutually exclusive to one another. You can mix them both together. Treat each chord as a separate event for a while, then switch it up and play what relates to all. At times you can use both major and minor scale elements as well as modal playing. At times you can throw a bunch of different soloing applications into the soup, all depending on the chords you are playing over.

KEY POINTS 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 the equation

SOLOING: WHAT RELATES TO ALL



Remember, by no means are these two paths mutually exclusive. Within the same solo you can mix and match modal playing with Pentatonics, scales, arpeggios, and other soloing elements.

MINOR & MAJOR KEY SOLOING APPLICATION:

MINOR KEY

1. If a song is in minor key or if it's a major key I-IV-V blues, swing, or shuffle you can solo using Minor Pentatonic & Blues over all the chords. That should be a default setting. An exception to this rule is if there is a major V chord, then one option is to use Harmonic Minor over that chord.

2. 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 chords. Memorize the key point below 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 major IV chord or minor II chord, then use the DORIAN mode. (Exception - If there is a V major chord then use Harmonic Minor over the V)

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

1. **Over all the chords** in a minor key progression (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 type jams, or jams using power or 5th chords (except real ballad/major sounding jams, then use major pentatonic or possibly full major scales).

MAJOR KEY

-If a song is in major key you can solo using Major Pentatonic over all the chords. That should be another default setting. As soon as you hear major key, one option is to solo over all the chords with Major Pentatonic.

-MAJOR KEY I-IV-V blues, shuffles, or swings - If a song is a major key I-IV-V blues, swing, 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 a la BB King/Allman Brothers.

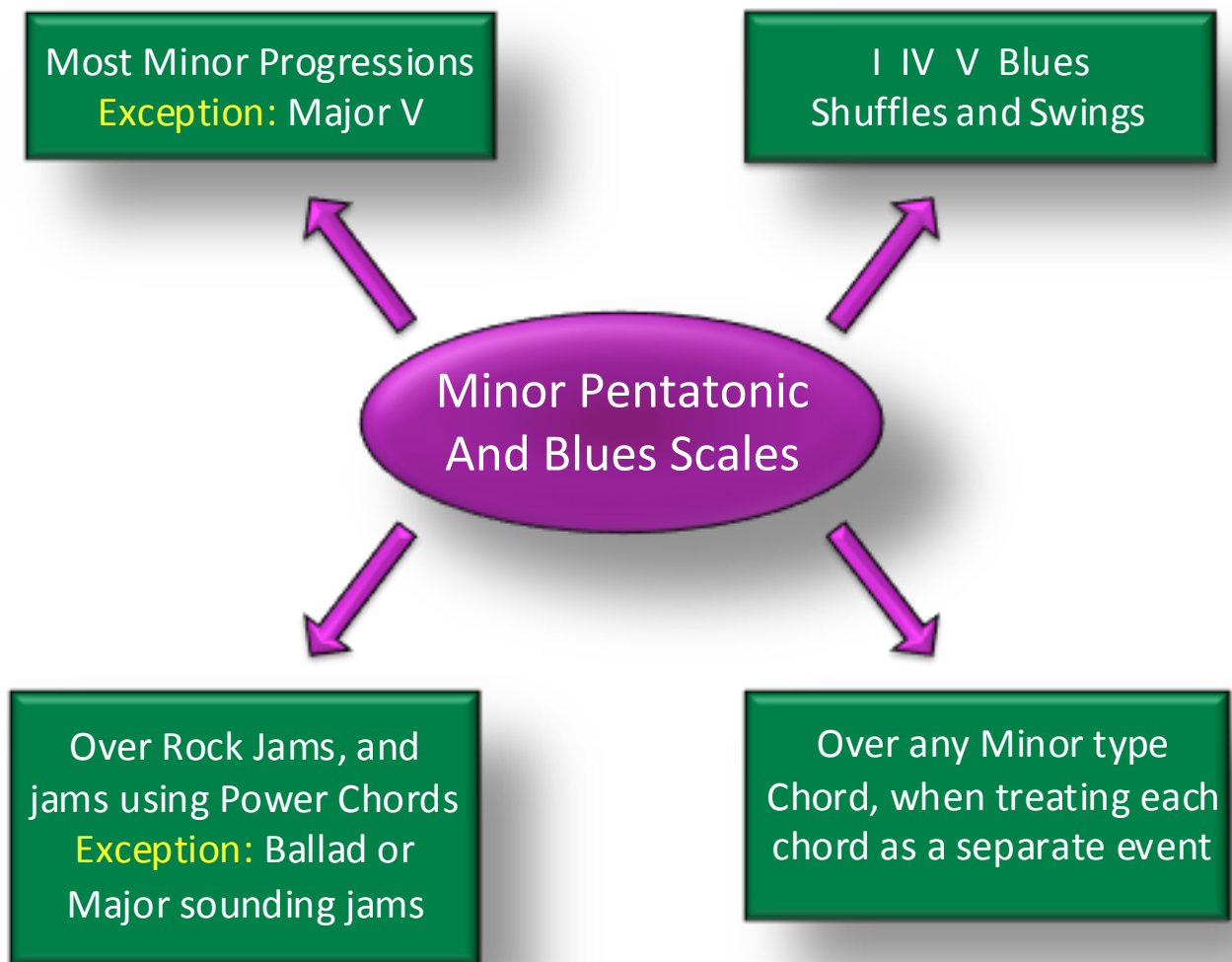
-Try **mixing both Minor Pentatonic & Blues and Major Pentatonic**. You will hear this a lot in the lead playing of Eric Clapton and BB King.

-Try the **Dorian mode**. Dorian is considered more of a minor mode as 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.

-Try the **Mixolydian mode** as it works great over dominant chords like 7th and 9th chords which are used often in blues progressions.

PENTATONIC MINOR

4 GREAT APPLICATIONS



MUSICAL TEMPLATE EXAMPLE 1:

To illustrate soloing avenues, let's analyze three musical examples and use them as templates to demonstrate soloing choices and applications. Break down progressions as demonstrated below to determine the soloing options and to learn why what works over what.

EXAMPLE PROGRESSION 1: Bm – Em - F#m

This example is a 12-bar progression in the key of B minor. This is track nine on the Blues Jam Tracks Audio CD. With 12-bar progressions you have a lot of time on each chord. This is perfect for treating each chord as a separate event. This jam is in the key of B minor using all minor chords, Bm-Em-F#m. Remember our two-step process from the above lessons, determine the key signature and then analyze the chords.

1. **Determine the key signature** – All minor chords in a I-IV-V tells us the key is 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 as 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 over all the chords. Bm relates to all.
2. **Analyze 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. When analyzing the chords the IV chord is minor (Em). This tells us we can play B Aeolian mode (B Natural Minor), over all the chords. Whether playing over the Bm chord, the Em chord, or the F#m chord we can play B Aeolian scales over all the chords in this progression.

Treat each chord as a separate event – For a more sophisticated sound, try treating each chord as a separate event and play over 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.

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 type arpeggios.

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 type arpeggios.

Each chord change gets treated as a separate and independent event. Listen for the chord changes to time your lead playing as the chords change. Experiment and listen for hip sounding landing notes and resolve notes to strong chord tones over each chord.

Remember, it will take time to become proficient in this technique. It is much harder treating each chord as a separate event than playing what relates to all. So be patient and know this skill will take time and patience to develop - stay positive! Practice over the jam tracks and let your ear guide you – if it sounds good.....it is good!

MUSICAL TEMPLATE EXAMPLE 2:

Let's further explore soloing avenues with a progression consisting of three power 5th chords. This is track one from the Rock Jam Tracks Audio CD.

EXAMPLE PROGRESSION 2: E5 – F5 – G5

Fifth or power chords contain just two notes, a root and the 5th and they are often utilized in rock and metal rhythms. There is no 3rd in the chords so nothing will clash against the flat 3rd in minor pentatonic. That is why minor pentatonic sounds awesome in rock and metal jams. Because there are few notes in the chords this jam is wide open to various soloing avenues. We are in the key of E and the chords in this jam are a I–b2–b3 or E-F-G and it is not real major sounding or a ballad jam, so E minor pentatonic works over all the chords.

There is a b2 chord in this progression. As soon as you see a flat 2 (b2) chord in a jam, you want to examine the **Phrygian mode** as a possibility.

KEY POINT: Whenever you see a b2 chord in a progression, especially if in minor key, you want to examine Phrygian mode as a possibility for soloing.

What relates to all the chords:

-**E Minor Pentatonic & Blues** – minor pentatonic sounds awesome over rock and metal jams.

-**E Phrygian** - Phrygian is the 3rd mode of the major scale. E Phrygian is the same as C major. Play C major scales but start on and emphasize the E notes to make it E Phrygian. If we examine all the chords we have an E5 (E and B notes), an F5 (F and C notes), and a G5 (G and D notes). E Phrygian is E,F,G,A,B,C,D. It's the same as C major, no sharps or flats. Notice how that will work over the chords in this jam: no rubs at all. Try it over all the chords as E Phrygian relates to all and you will discover it sounds killer (**E Phrygian=C Major**).

If this is unclear please refer to the lessons on the modes starting on page 67.

-**E Aeolian** can be played over all the chords but you have to be careful because in the scale there is an F# note and that will rub if you hit that note over the F5 chord. E Phrygian is a better choice over all the chords. The F5 chord is going by fast, so it will be minimal - that is why I list E Aeolian as a possibility. E Aeolian is the same as G major. Play G major scales starting and emphasizing the E notes and you have E Aeolian (**G major = E Aeolian**).

-Mix **E Phrygian** and **E Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event: In this jam the chords are moving by very fast so there is not much time to solo independently over each chord. You are probably going to solo more with what relates to all. The F5 chord is especially fast so very little time is spent on that chord. There is a little more time on the E5 and G5 chords, so try a few different things independently over those chords.

-**E Aeolian** - (=G major), or E Dorian (=D major), over the E5 chord or some E arpeggios over the E5 chord. The minor arpeggios work best here, they sound dark and cool. Try Em, Em7, or Em9 arpeggios over the E5 chord.

-There is enough time to blast a G major arpeggio or G major lick over the G5 chord.

MUSICAL TEMPLATE EXAMPLE 3:

In this example we will analyze a minor key groove that will fit into an exception rule. This is track ten on the Rock Jam Tracks Audio CD.

EXAMPLE PROGRESSION 3: Bm – F#

This is a cool, mellow rhythm in the key of B minor. The chords are moving fairly slow, with tons of musical time on each chord. So this jam lends well to treating each chord as a separate event. Even though there is an F# major chord in the progression, this jam has a real dark minor vibe to it. That should tell you automatically that major sounding lead elements will probably not work well. Analyzing the chords, we have a I minor chord (Bm), going to a V major chord (F#). This minor key jam with a V major chord is the exception to the Minor Pentatonic rule I spoke of earlier. This jam screams out Harmonic Minor over the V chord.

Exception rule:

When you have a jam or song with a I minor chord going to a V major chord you have to be careful. Even though we are in minor key, Minor Pentatonic & Blues would not sound great over that major V chord (F#). That scale won't relate to that V major chord, just the Bm chord.

In this jam the V chord is F#. That chord is made of the notes F#, C#, Bb. In the B Minor Pentatonic scale the notes are B, D, E, F#, A. The b7 is an A note. So if you play that scale over the F# chord and you hold on that A note over the F# chord there will be a rub as the F# chord has a Bb note. Another less than perfect note is if you play a B or D over the F# chord. Again the F# would rather hear resolution to the Bb note or C# note as both notes are in the F# chord.

Treat each chord like a separate event:

-Over the Bm chord try B Minor Pentatonic & Blues, B Aeolian, B Dorian, B Minor arpeggios.

-Over the F# chord try **B Harmonic Minor** – Harmonic Minor sounds awesome over the V chord in a minor key jam.

KEY POINT: As soon as you see a V major chord in a minor key jam then **BAM!** – hit the V major with Harmonic Minor over that chord.

-Try B Aeolian over the Bm chord then switch to B Harmonic Minor over the F# chord and you will be wowed!

KEY POINT: Remember that the keynote in the Harmonic Minor Scale is the major 7th. It's located one half step behind the root. You get great tension and release playing that 7th, and then going up a half step resolving to the root – try it as it is awesome!

MINOR KEY SOLO THEORY:

Let's analyze some minor key examples and be very structured about the progression and include the key points of application. Over time your ear will develop to the point where you won't have to write out the structure. Your ear will eventually guide you to the hip sounding notes, but that takes time and practice to develop.

Before we move to other scales let's keep it basic and examine when to utilize Minor Pentatonic, relative major scales, Aeolian Mode, and the Dorian Mode.

For this lesson we will work on the first choice, from back on page ten, and play what **relates to all** over the changes. We will examine using the same scale, mode, or arpeggios over all the changes. Practice this first to analyze the chords and play a mode over all the changes.

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

The above rule is absolutely critical and I strongly suggest that you burn it into your brain. You will be utilizing this rule all the time because many songs and progressions are in minor key. When soloing in minor key, minor pentatonic and blues should be your default setting. In a minor key progression, you can utilize Minor Pentatonic and Blues over all the chords (unless there is a major V chord).

If there is not a change to a II or IV chord, then Aeolian is implied and you can utilize the Aeolian mode over all the chords as well as the default setting of using Minor Pentatonic & Blues scales. So always think Aeolian unless you see a major IV or V chord, or minor II chord.

There is only one note difference in the Dorian and Aeolian modes: the sixth. Aeolian has the b6 while Dorian has the major 6th. If you hit the wrong one over that chord it will sound extremely out of key. So it's super important you play the right mode over all the chords.

If you are soloing over all the chords in minor key and there is a major IV or minor II chord somewhere in that progression, then you don't want to play Aeolian mode over all the chords. This may result in a very sour note, the b6, being played over the IV or II chord. So, with a major IV chord or minor II chord in the progression you want to use Dorian mode over all the chords. Dorian will yield the 6th, not the b6th – so no possible rub on the chords.

The reverse also applies. If you are utilizing Dorian over all the chords in a progression with a minor IV chord, you will hit a very sour note over that IV minor chord, the major 6th. You want to play the b6th, that is why Aeolian would be the choice mode to play over all the chords in this scenario.

Minor pentatonic works regardless as there is no 6th in that scale, it's a root, b3rd, 4th, 5th, and b7th. The examples below illustrate this very important rule. Remember we are talking about playing over **all** the chords in a minor key progression: playing **what relates to all**.

MINOR KEY SOLOING MUSICAL TEMPLATE 1:

EXAMPLE PROGRESSION 1: Dm - Gm

By analyzing the chords we determine we are in the key of D minor. The progression is a I minor chord, Dm, to a IV minor chord, Gm. Lay this change down on a practice jam track with a slow groove and two measures per chord.

What relates to all the chords:

-**D minor Pentatonic & Blues** scales over all the chords. Remember this is the default setting. We are in the key of D minor, with no major V chord so we know that D minor Pentatonic & Blues will work over all the chords.

-**D Aeolian mode** over both chords relates to all. By analyzing the progression there is no IV major or II minor chords. As per our rule we can play D Aeolian mode over all the chords. D Aeolian is the same as F major (minor & relative major). **D Aeolian = F major**. Play all the F major scales but start on and emphasize the D notes. Emphasis on the D makes D the tonal center and it will then sound minor. If you emphasize the F notes it will sound major and we don't want that because this is a very minor sounding progression.

The D minor chord contains the chord tones D (root), F (b3rd), and A (5th). The G minor chord contains the chord tones G (root), Bb (b3rd), and D (5th). When the chord changes to the Gm try landing on a G, Bb, or D note. Listen to how strong those landing notes sound. They sound very bold because they are strong notes that make up the Gm chord you are playing over. Do the same thing when the chord changes to the Dm chord - land on a D, F, or A note. Listen for the strong chord tones, it's a big wow and makes very strong solo statements.

The non chord tones that are in the scale you are using will surely still work and sound good, but the chord tones may be stronger choices. Remember, there is good and then there is better. Use your ears and play what sounds best to you.

KEY PRACTICE: As an exercise, try landing on a different chord tone each time the chords change. Practicing gets your ear dialed into strong landing notes. In the above example, when changing to the Gm chord first time around, try landing on the Bb note. The second time around, try landing on the D note when the change goes to the Gm chord. Next time at the change, land on the G note. Listen to how strong those chord tones are, and hit the note right when the chord changes. Then, try landing on one of the Dm chord tones when changing to that chord. Landing on the root, b3rd, or 5th kills! Try it and really listen to the chord changes underneath. This way you can time your changes exactly and make bold solo statements.

MINOR KEY SOLOING MUSICAL TEMPLATE 2:

EXAMPLE PROGRESSION 2: Dm - G

By analyzing the chords, we determine we are in the key of D minor. D minor really sounds like home base. The progression is a I minor chord, Dm, to a IV major chord, G. Lay this change down with a slow groove and two measures per chord.

KEY POINT: Examine the notes in each chord of the progression to determine the hip landing and resolution notes. Try landing on these target notes as the chord changes to make strong solo statements.

What relates to all the chords:

-**D Minor Pentatonic & Blues** scales over all the chords. Remember this is the default setting. We are in the key of D minor, with no major V chord, so we know that D minor Pentatonic & Blues will work over all the chords as it relates to all.

-**D Dorian mode** over both chords also relates to all. By analyzing the progression, there is a I minor changing to a IV major chord. Looking at our minor key rule for playing over all the chords, we see there is a IV major chord in this minor progression. We know we can play D Dorian mode over all the chords.

D Dorian is the same as C major. Remember you have to emphasize the D notes to sound minor. So play all the C major scales but remember to shift to the root of the mode: D. Start on and emphasize the D notes and make that D the tonal center. **D Dorian = C Major**

- Try landing on the hip chord tones when the changes come up.
 - D minor chord contains the chord tones D-F-A
 - G major chord contains the chord tones G-B-D

MINOR KEY SOLOING MUSICAL TEMPLATE 3:

EXAMPLE PROGRESSION 3: Am7 – Bm7

In this example we are in the key of Am. It's a I minor chord changing to a II minor chord.

What relates to all the chords:

-**A Minor Pentatonic & Blues** scales over all the chords, as it relates to all.

-**A Dorian mode** over both chords. By analyzing the chords we see there is a II minor chord, so we know from our rule to use A Dorian to solo over all the chords. A Dorian is the same as G major. Play all your G major scales but start on and emphasize all the A notes. **A Dorian = G major**

-Try landing on the hip chord tones when the changes come up.

-Am7 chord contains the chord tones A-E-G-C

-Bm7 chord contains the chord tones B-F# -A-D

KEY POINT: Keep in mind that at this stage of your lead guitar playing there is no substitute for studying and listening for the sounds and relationships between chords, intervals, and scales.

A critical key in unlocking all the potential of these scales and modes is in learning their interval structure and memorizing the above key points. This way you will know when it is appropriate to apply each in a given soloing or improvisation scenario. Another key is listening and studying the relationships between chords and scales. Examine each interval structure as 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
Dorian mode	1 (root)	2	b3	4	5	6	b7
Pentatonic Minor scale	1 (root)	-	b3	4	5	-	b7
Blues scale	1 (root)	-	b3	4	b5	5	b7

As you can see above, Dorian is very similar to Natural Minor with the exception that the sixth degree is not flattened. Natural Minor has a minor 6th, while Dorian has a major 6th. Although C major and D Dorian contain the same notes, their interval structure is different. This is what gives each its own unique sound. Dorian and Natural Minor also contain the same intervals as Minor Pentatonic, but add the 2nd and 6th or b6th degrees.

LEAD PLAYING APPLICATION FOR JAM TRACKS:

Listed on the pages below is an outline of each track on all three Jam Track CDs followed by a breakdown of the chords, progressions, key signature, and beats per minute (BPM). Following each track is a list of suggestions on what you can try soloing and improvisation-wise over the chords and progressions.

KEY POINT: Use the track listings below as a template to follow when analyzing a song or jam to determine soloing options. This will give you the lead guitar confidence to determine soloing options over any song or any jam that you may encounter.

On each jam track below notice how I first take the time to analyze the rhythm and chords of the track. This is an absolutely crucial step that you want to get down cold. The rhythm and chords will unlock the soloing and improvisation possibilities.

Work on what you know best at first and then move into the more advanced techniques. Don't overwhelm yourself. Remember with major key blues there are many lead avenues to choose from, so why not explore them all, get creative, and see what sounds best to your ears.

KEY POINT: As soon as you hear that very identifiable I-IV-V blues, swing, or shuffle, it's wide open and there will be many different soloing avenues to try.

Get creative and challenge yourself to try new things and eventually come up with other lead guitar avenues within your personal playing style. Use these jams as examples to practice and learn what works over what so you will be well prepared to jam over any progression. Use these jams as vehicles to get your playing to the next level.

Use the jam tracks on the CDs to get comfortable soloing in different keys and over different grooves. You may also want to consider purchasing a looper pedal or getting some computer software that will allow you to create your own jam tracks.

KEY POINT: Analyze the chords to determine what solo avenues to take – it's the chords that give the roadmap to the various soloing avenues – the key signature is only part of the equation – always analyze the chords!

THE JAM TRACKS ONE BY ONE FROM EACH AUDIO CD:

DELTA/CHICAGO BLUES JAM TRACKS AUDIO CD:

NEXT LEVEL GUITAR DELTA/CHICAGO BLUES JAM TRACKS AUDIO CD

Track 1 – Shuffle in C	118 BPM	4:10 min
Track 2 – Slow Blues in A	65 BPM	4:37 min
Track 3 – Flat Tire in D	116 BPM	4:14 min
Track 4 – Two-beat Rolling in G	104 BPM	4:42 min
Track 5 – Box Groove in A	119 BPM	4:10 min
Track 6 – Slow Blues in E	63 BPM	4:44 min
Track 7 – Grinder in D	99 BPM	4:32 min
Track 8 – Mambo in A	146 BPM	4:07 min
Track 9 – Train Beat in G	136 BPM	4:16 min
Track 10 – Grinder in E	92 BPM	4:16 min

TRACK 1 – Shuffle in C C9-F9-G9 I-IV-V 12-Bar Blues slow change 118 BPM Key of C 4:10min

This is a major key I-IV-V blues jam in the key of C major. C is the I chord, F is the IV chord, and G is the V chord. This jam is what's called a "slow change" to the IV chord (read all about slow and fast changes to the IV chord on page 44). So, you are staying on the I chord at first for four bars before it switches to the IV chord for two bars.

The first thing to note about this jam is that it is a major key I-IV-V blues progression, so it is wide open for soloing options. Soon you will get used to hearing these I-IV-V blues type shuffle progressions and will be able to identify them immediately, as soon as you hear them – BAM! – you know they are wide open for soloing opportunities.

What Relates to all the chords: There are many soloing avenues with major key I-IV-V blues progressions, so a lot will depend on your playing style and what type of mood or sounds you want to create. Try some of these:

-For that minor bluesy sound try **C Minor Pentatonic & Blues** over all the chords. Be sure to try and spice up those scales with all the extras I teach about in the lessons on *Spicing up Minor Pentatonic* on pages 58-59.

-For that sweet major sound try **C Major Pentatonic** over all the chords. This will give you a bluesy sound that is quite different than the above minor sound. Remember that 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 you 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 major sound.

-**C Dorian** over all the chords. Because we know that both Major Pentatonic & Minor Pentatonic will work we then know that **the Dorian mode** will also work. Dorian is considered more of a minor mode (1,2,b3,4,5,6,b7), but works great over major key I-IV-V blues, swing, and shuffle progressions.

Dorian has the minor elements in it (b3, b7) but also has some major elements (2nd, 6th). So in these blues progressions the Dorian mode will give you that hybrid kind of minor/major sounds as it combines the elements of both minor and major.

Dorian is the 2nd mode in any major key and C Dorian is the same as Bb major (C Dorian = Bb major as C is the 2nd note in the Bb major scale). So play all your Bb major scales but emphasize and start on the C notes. Resolve to and emphasize those C notes and you will now be playing in C Dorian. If this sounds unclear please refer to my modal lessons beginning on page 67.

-Mix both **C Minor Pentatonic** and **C Major Pentatonic as well as C Dorian** over all the chords for some killer sounds.

Treat each chord like a separate event: with bluesy 12-bar progressions like in this jam you have time on each chord: perfect for treating each chord as a separate event. Remember to listen to the rhythm and time your changes so you change your scale or landing notes as the chords change. Be careful not to get caught on the wrong chord. Be sure to time your changes appropriately. Here are a few avenues to try:

-Move Minor Pentatonic & Blues over each chord:

- Play C Minor Pentatonic & Blues over the C chord
- Play F Minor Pentatonic & Blues over the F chord
- Play G Minor Pentatonic & Blues over the G chord

-Move Major Pentatonic over each chord

- Play C Major Pentatonic over the C chord (C Major Pentatonic = A Minor Pentatonic)
- Play F Major Pentatonic over the F chord (F Major Pentatonic = D Minor Pentatonic)
- Play G Major Pentatonic over the G chord (G Major Pentatonic = E Minor Pentatonic)

-Mix the Minor Pentatonic and Major Pentatonic over each chord – this is a very cool device that many blues players like BB King often utilize.

- Play C Major Pentatonic over the C chord or I chord – then switch to C Minor Pentatonic over the F chord or IV chord – then try C Major Pentatonic over the G chord or V chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit: maybe the next time around the progression try C Minor Pentatonic & Blues over the G chord. Try it out!

-Move the Mixolydian mode over each chord – because the chords used in this jam are 9th chords Mixolydian would be a great mode to utilize. Whenever you see 7th or 9th chords you instantly want to think of Mixolydian mode (1,2,3,4,5,6,b7), as a possibility.

Dominant 7th and 9th chords have a b7 in them, so Mixolydian is a perfect modal choice as it is considered more a major mode and has that b7 interval in the mode (1,2,3,4,5,6,b7). Mixolydian is the 5th mode of the major scale. To determine the conversion for C Mixolydian just ask yourself what major scales' fifth note is a C. The answer is F: the 5th note of a F major scale is C. So to play C Mixolydian over the C9 chord just play all your F major scales starting on and emphasizing the C notes, and its C Mixolydian. Follow the same formula for the F and G chords.

- Play C Mixolydian (= Fmajor) over the C9 chord
- Play F Mixolydian (= Bb major) over the F9 chord
- Play G Mixolydian (= C major) over the G9 chord

TRACK 2 – Slow Blues in A A9-D9-E9 I-IV-V 12-Bar Blues fast change 65 BPM Key of A 4:37 min
Here we have a major key I-IV-V 12-bar slow blues with the fast change to the IV chord. This jam utilizes 9th chords much like Track one. Dominant 7th and 9th chords are very common in the blues.

This is a slower tempo blues jam so you have a long time on each chord, perfect for treating each chord as a separate event. You should hear that identifiable major key 12-bar I-IV-V pattern that alerts you to a wide-open jam. As well as soon as you hear 9th chords consider using Mixolydian mode over each chord.

What Relates to all the chords: you have many options here so much depends on what type of sounds you prefer or what you want to get across – minor bluesy or sweet major or both, try these:

-A Minor Pentatonic & Blues over all the chords for that minor bluesy vibe.

-A Major Pentatonic over all the chords for that sweet major sound. A Major Pentatonic is the same as F# Minor Pentatonic. A Major and F# Minor are relative major and minor. Play all your F# Minor Pentatonic scales, but start on and emphasize the A notes and it will be A Major Pentatonic.

-A Dorian over all the chords. Dorian works great over major key I-IV-V blues, swing, and shuffle progressions. A-Dorian is the same as G major, (A-Dorian=G major). So play all your G major scales but emphasize and start on the A notes and you have A-Dorian.

-Mix A Minor Pentatonic and A Major Pentatonic as well as A Dorian over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the A chord try A Minor Pentatonic & Blues or A Major Pentatonic
- Over the D chord try D Minor Pentatonic & Blues or D Major Pentatonic
- Over the E chord try E Minor Pentatonic & Blues or E Major Pentatonic

-Mixolydian mode over each chord: Mixolydian works great over 9th chords as there is that b7 in the 9th chord, (1,3,5,b7,9), as well as in the Mixolydian mode (1,2,3,4,5,6,b7)

- Over the A9 chord try A Mixolydian (=D Major)
- Over the D9 chord try D Mixolydian (=G Major)
- Over the E9 chord try E Mixolydian (=A Major)

-Mix Minor Pentatonic and Major Pentatonic over each chord –

- Play A Major Pentatonic over the A9 chord, then switch to A Minor Pentatonic & Blues over the D9 chord, then try A Major Pentatonic again when you get to the E9 chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit - maybe the next time around the progression try A Minor Pentatonic & Blues over the E9 chord instead of the Major, or maybe Dorian – get creative!

TRACK 3 – Flat Tire in D D7-G7-A7 I-IV-V 12-Bar Blues slow change 116 BPM Key of D 4:14 min

In this jam we have a very cool Flat Tire groove or what is also known as a Texas Backbeat Shuffle. It is a 12-Bar I-IV-V in the key of D major and utilizes 7th chords and a slow change to the IV chord.

From analyzing the chords and rhythm we know several avenues right off the bat. First, we hear major key, and that the jam is a I-IV-V 12-Bar pattern. That tells us this jam track is wide open for soloing avenues. Next, we hear 7th chords so we know that Mixolydian mode can be employed as well as many other soloing avenues.

What Relates to all the chords:

-D Minor Pentatonic & Blues over all the chords for that minor bluesy vibe.

-D Major Pentatonic over all the chords for that sweet major sound. D Major Pentatonic is the same as B Minor Pentatonic. D Major and B Minor are relative major and minor. Play all your B Minor Pentatonic scales, but start on and emphasize the D notes and it will be D Major Pentatonic.

-D Dorian over all the chords. 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 and you have D Dorian.

-Mix D Minor Pentatonic and D Major Pentatonic, as well as D Dorian over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the D7 chord try D Minor Pentatonic & Blues or D Major Pentatonic
- Over the G7 chord try G Minor Pentatonic & Blues or G Major Pentatonic
- Over the A7 chord try A Minor Pentatonic & Blues or A Major Pentatonic

-Mixolydian mode over each chord: Mixolydian works great over 7th chords as there is that b7 in the 7th chords (1,3,5,b7), as well as in the Mixolydian mode (1,2,3,4,5,6,b7)

- Over the D7 chord try D Mixolydian (=G Major)
- Over the G7 chord try G Mixolydian (=C Major)
- Over the A7 chord try A Mixolydian (=D Major)

-Mix Minor Pentatonic and Major Pentatonic over each chord –

-Play D Major Pentatonic over the D7 chord, then switch to D Minor Pentatonic & Blues over the G7 chord, then try D Major Pentatonic again when you get to the A7 chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit: maybe the next time around the progression try D Minor Pentatonic & Blues over the A7 chord instead of the Major, or maybe Dorian – get creative!

TRACK 4 – Two-beat Rolling in G G7-C7-D7 I-IV-V 12-Bar Blues slow change Key of G 104 BPM 4:42 min

This jam track is in the key of G and it's a 12-Bar blues I-IV-V slow change progression utilizing 7th chords.

What Relates to all the chords: Many options in this jam as it's a major key I-IV-V 12-bar blues, a lot will depend on your playing style and what type of mood or sound you will want to create.

-G Minor Pentatonic & Blues over all the chords for that minor bluesy vibe. Minor Pentatonic is awesome and often one of the first choice amongst blues players over I-IV-V blues progressions.

-G Major Pentatonic over all the chords for that sweet major sound. G Major Pentatonic is the same as E Minor Pentatonic. G Major and E Minor are relative major and minor. Play all your E Minor Pentatonic scales all over the neck, but start on and emphasize the G notes and it will be sweet sounding G Major Pentatonic.

-G Dorian - Dorian works great over major key I-IV-V blues, swing, and shuffle progressions. In these blues progressions the Dorian mode will give you that hybrid kind of minor/major sound. It combines elements of both major and minor. Try **G Dorian** over all the chords. Dorian is the 2nd mode of the major scale so ask yourself what major scales' 2nd note is a G. The answer is F. So G Dorian is the same as F major (G Dorian=F major). So play all your F major scales, but emphasize and start on the G notes and you have G Dorian.

-Try mixing **G Minor Pentatonic** and **G Major Pentatonic** as well as **G Dorian** over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the G7 chord try G Minor Pentatonic & Blues or G Major Pentatonic
- Over the C7 chord try C Minor Pentatonic & Blues or C Major Pentatonic
- Over the D7 chord try D Minor Pentatonic & Blues or D Major Pentatonic

-Mixolydian mode over each chord: Mixolydian mode works great over 7th chords as there is that b7 in the 7th chords (1,3,5,b7), as well as in the Mixolydian mode (1,2,3,4,5,6,b7). Mixolydian would be one mode of choice over the chords.

- Over the G7 chord try G Mixolydian (=C Major)
- Over the C7 chord try C Mixolydian (=F Major)
- Over the D7 chord try D Mixolydian (=G Major)

TRACK 5 – Box Groove in A A9-D9-E9 12-Bar Blues slow change Key of A 119 BPM 4:10 min

Here we have what is known as a Box Groove jam. It is a major key I-IV-V 12-bar blues with the slow change to the IV chord in the key of A. Much like track 2 on the CD this jam also uses 9th chords in the key of A, but it is a much faster tempo and a different groove. This track has a totally different feel than the Slow Blues In A jam track.

Again, you should hear that very identifiable major key 12-bar I-IV-V pattern that alerts you to a wide-open jam. Also, as soon as you hear 9th chords consider using Mixolydian mode as one viable option.

What Relates to all the chords:

-A Minor Pentatonic & Blues over all the chords.

-A Major Pentatonic over all the chords. A Major Pentatonic is the same as F# Minor Pentatonic. A Major and F# Minor are relative major and minor. Play all your F# Minor Pentatonic scales, but start on and emphasize the A notes and it will be A Major Pentatonic.

-**A Dorian** over all the chords. Dorian works great over major key I-IV-V blues, swing, and shuffle progressions. A-Dorian is the same as G major, (A-Dorian=G major). So play all your G major scales but emphasize and start on the A notes and you have A-Dorian.

-Mix **A Minor Pentatonic** and **A Major Pentatonic as well as A Dorian** over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the A chord try A Minor Pentatonic & Blues or A Major Pentatonic
- Over the D chord try D Minor Pentatonic & Blues or D Major Pentatonic
- Over the E chord try E Minor Pentatonic & Blues or E Major Pentatonic

-Mixolydian mode over each chord:

- Over the A9 chord try A Mixolydian (=D Major)
- Over the D9 chord try D Mixolydian (=G Major)
- Over the E9 chord try E Mixolydian (=A Major)

-Mix Minor Pentatonic and Major Pentatonic over each chord –

-Play A Major Pentatonic over the A9 chord, then switch to A Minor Pentatonic & Blues over the D9 chord, then try A Major Pentatonic again when you get to the E9 chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit: maybe the next time around the progression try A Minor Pentatonic & Blues over the E9 chord instead of the Major, or maybe Dorian.

TRACK 6 – Slow Blues in E E-A-B7 I-IV-V 12-Bar Blues slow change Key of E 63 BPM 4:44 min

Here we have a slow blues jam in the key of E. It's a I-IV-V 12-Bar progression with a slow change to the IV chord. This is a very slow tempo blues track so you have lots of time on each chord if you choose to solo by treating each chord as a separate event.

What Relates to all the chords:

-For that minor bluesy sound try **E Minor Pentatonic & Blues** over all the chords.

-For that sweet major sound try **E Major Pentatonic** over all the chords. E Major Pentatonic is the same as C# Minor Pentatonic. E Major and C# Minor are relative major and minor. If you think more in terms of Minor Pentatonic or you just know those shapes, then play all your C# Minor Pentatonic scales, but start on and emphasize the E notes and it will be E Major Pentatonic. This will have that real major happy sweet sound.

-**E Dorian** - Dorian is the 2nd mode in any major key. So ask yourself what major scales' 2nd note is an E – answer is D. So E Dorian is the same as D major, (E Dorian=D major). Play all your D major scales but emphasize and start on the E notes – resolve to and focus on those E notes and you are playing in E Dorian.

-Mix both **E Minor Pentatonic** and **E Major Pentatonic as well as E Dorian** over all the chords for some killer sounds.

Treat each chord like a separate event: In this jam the chords are moving pretty slow so you have a lot of time on each chord: perfect for treating each chord as a separate event. Remember to listen to the rhythm and time your changes so you change your scale or landing notes as the chords change. Here are a few avenues to try:

-Move Minor Pentatonic & Blues over each chord:

- Play E Minor Pentatonic & Blues over the E chord
- Play A Minor Pentatonic & Blues over the A chord
- Play B Minor Pentatonic & Blues over the B7 chord

-Move Major Pentatonic over each chord

- Play E Major Pentatonic over the E chord
- Play A Major Pentatonic over the A chord
- Play B Major Pentatonic over the B7 chord

-Mix up the above Minor Pentatonic and Major Pentatonic over each chord:

-Play E Major Pentatonic over the E chord or I chord – then switch to E Minor Pentatonic & Blues over the A chord or IV chord – then try E Major Pentatonic over the B7 chord or V chord. Listen to how well this technique outlines and implies the chord changes.

-B Mixolydian over the B7 chord. Remember that Mixolydian is one of the modes of choice when soloing over 7th and 9th chords. Mixolydian is the 5th mode of the major scale. Ask yourself what major scales' 5th note is a B? The answer is E. B Mixolydian=E major. Play some E major scales and licks but start on and emphasize the B notes and you are now playing in B Mixolydian.

TRACK 7 – Grinder in D D-G-A I-IV-V 12-Bar Blues slow change Key of D 99 BPM 4:32 min

Here we have a standard major key 12-bar blues progression known in the industry as a Grinder. It's one of the more common rhythm grooves that you will find in the blues. Lots of time on each chord and this groove is often played as it is here with 5th chords and embellished with 6th chords.

What Relates to all the chords:

-D Minor Pentatonic & Blues over all the chords.

-D Major Pentatonic over all the chords. Remember that for most major key jams you can use Major Pentatonic over all the chords. D Major Pentatonic is the same as B Minor Pentatonic. D Major and B minor are relative major and minor. Play all you're B Minor Pentatonic scales, but start on and emphasize the D notes and it will be D Major Pentatonic and have that sweet major sound.

-D Dorian - Dorian is considered more of a minor mode but works great over major key I-IV-V blues, swing, and shuffle progressions. So try **D Dorian** over all the chords. 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.

-Mix both **D Minor Pentatonic** and **D Major Pentatonic as well as D Dorian** over all the chords.

Treat each chord like a separate event: Be sure to time your changes over each chord and really listen to the rhythm to ensure you don't get caught playing the wrong scale over a given chord.

-Move Minor Pentatonic & Blues over each chord:

- 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

-Move Major Pentatonic over each chord:

- Play D Major Pentatonic over the D chord
- Play G Major Pentatonic over the G chord
- Play A Major Pentatonic over the A chord

-Move the Dorian mode over each chord – because the rhythm of this jam is embellished with 6th chords, Dorian is a great choice as that is a key interval 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

TRACK 8 – Mambo in A A6-D7-E9 I-IV-V 12-Bar Blues slow change Key of A 146 BPM 4:07 min

Here we have a Mambo groove in the key of A starting off with a cool A6th chord slide. Again it's a 12-bar I-IV-V with a slow change to the IV chord. So, it's pretty wide open for soloing opportunities.

What Relates to all the chords:

-**A Minor Pentatonic & Blues** over all the chords.

-**A Major Pentatonic** over all the chords Remember that for most major key jams you can use Major Pentatonic over all the chords. A Major Pentatonic is the same as F# Minor Pentatonic. A Major and F# minor are relative major and minor. Play all you're F# Minor Pentatonic scales, but start on and emphasize the A notes and it will be A Major Pentatonic and have that sweet major sound.

-**A Dorian** - Dorian is considered more of a minor mode but works great over major key I-IV-V blues, swing, and shuffle progressions. So try **A Dorian** over all the chords. A Dorian is the same as G major, (A Dorian=G major). So, play all your G major scales but emphasize and start on the A notes and it's A Dorian.

-Mix both **A Minor Pentatonic** and **A Major Pentatonic as well as A Dorian** over all the chords.

Treat each chord like a separate event: Be sure to time your changes over each chord and really listen to the rhythm to ensure you don't get caught playing the wrong scale over a given chord.

-**Move Minor Pentatonic & Blues** over each chord:

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

-**Move Major Pentatonic** over each chord:

- Play A Major Pentatonic over the A chord
- Play D Major Pentatonic over the D chord
- Play E Major Pentatonic over the E chord

-**Mixolydian mode over the D7 and E9 chords:** Mixolydian works great over 7th and 9th chords. You don't have much time on each chord as they are moving by pretty fast, but you can sneak a cool lick in there for sure!

- Over the D7 chord try D Mixolydian (=G Major)
- Over the E9 chord try E Mixolydian (=A Major)

TRACK 9 – Train Beat in G G7-C7-D7 I-IV-V 12-Bar Blues slow change Key of G 136 BPM 4:16 min

This Train Beat jam track is in the key of G and it's a 12-Bar blues I-IV-V slow change progression utilizing 7th chords. The chords are rolling by pretty fast, as it is an up-tempo groove. But, you still have time on each chord to solo over them independently if you choose.

What Relates to all the chords:

-**G Minor Pentatonic & Blues** over all the chords.

-**G Major Pentatonic** over all the chords. G Major Pentatonic is the same as E Minor Pentatonic. G Major and E Minor are relative major and minor. Play all your E Minor Pentatonic scales all over the neck, but start on and emphasize the G notes and it will be sweet sounding G Major Pentatonic.

-**G Dorian** over all the chords. Dorian is the 2nd mode of the major scale. So ask yourself what major scales' 2nd note is a G? The answer is F. So, G Dorian is the same as F major (G Dorian=F major). So play all your F major scales but emphasize and start on the G notes and you have G Dorian.

-Mix **G Minor Pentatonic** and **G Major Pentatonic as well as G Dorian** over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the G7 chord try G Minor Pentatonic & Blues or G Major Pentatonic
- Over the C7 chord try C Minor Pentatonic & Blues or C Major Pentatonic
- Over the D7 chord try D Minor Pentatonic & Blues or D Major Pentatonic

-Mixolydian mode over each chord: Mixolydian mode works great over 7th chords as there is that b7 in the 7th chords (1,3,5,b7), as well as in the Mixolydian mode (1,2,3,4,5,6,b7). Mixolydian would be one mode of choice over each of the chords.

- Over the G7 chord try G Mixolydian (=C Major)
- Over the C7 chord try C Mixolydian (=F Major)
- Over the D7 chord try D Mixolydian (=G Major)

TRACK 10 – Grinder in E E-A-B I-IV-V 12-Bar Blues slow change Key of E 92 BPM 4:16 min

Here we have another Grinder track. In track 7 we had a Grinder track in D. This one is a Grinder in E. Again it's a very traditional major key 12-bar blues progression with a slow change to IV chord. So it's wide open for soloing opportunities and improvisation.

What Relates to all the chords:

-E Minor Pentatonic & Blues over all the chords.

-E Major Pentatonic over all the chords. E Major Pentatonic is the same as C# Minor Pentatonic. E Major and C# minor are relative major and minor. Play all you're C# Minor Pentatonic scales, but start on and emphasize the E notes and it will be E Major Pentatonic and have that sweet major sound.

-E Dorian - Dorian is considered more of a minor mode but works great over major key I-IV-V blues, swing, and shuffle progressions. So try **E Dorian** over all the chords. E Dorian is the same as D major (E Dorian=D major). So play all your D major scales but emphasize and start on the E notes.

-Mix both **E Minor Pentatonic** and **E Major Pentatonic as well as E Dorian** over all the chords.

Treat each chord like a separate event: Be sure to time your changes over each chord and really listen to the rhythm to ensure you don't get caught playing the wrong scale over a given chord.

-Move Minor Pentatonic & Blues over each chord:

- Play E Minor Pentatonic & Blues over the E chord
- Play A Minor Pentatonic & Blues over the A chord
- Play B Minor Pentatonic & Blues over the B chord

-Move Major Pentatonic over each chord:

- Play E Major Pentatonic over the E chord
- Play A Major Pentatonic over the A chord
- Play B Major Pentatonic over the B chord

-Move the Dorian mode over each chord:

- Play E Dorian (=D major), over the E chord
- Play A Dorian (=G major), over the A chord
- Play B Dorian (=A major), over the B chord

THE JAM TRACKS ONE BY ONE FROM EACH AUDIO CD:

BLUES JAM TRACKS AUDIO CD:

NEXT LEVEL GUITAR BLUES JAM TRACKS AUDIO CD

Track 1 – E Walking Slow Blues	80 BPM	3:40 min
Track 2 – G minor Blues	82 BPM	3:36 min
Track 3 – A Gritty Blues	142 BPM	3:28 min
Track 4 – C 12 Bar Blues	124 BPM	2:56 min
Track 5 – B minor Jazzy Blues	88 BPM	2:38 min
Track 6 – A7 Shuffle Blues	102 BPM	3:23 min
Track 7 – D Slow Blues	65 BPM	3:05 min
Track 8 – E Acoustic Blues	132 BPM	3:23 min
Track 9 – B minor Blues	102 BPM	3:34 min
Track 10 – G 12 Bar Blues	124 BPM	2:55 min

TRACK 1 – E Walking Slow Blues E5-A5-B5 80 BPM Key of E 3:40min

This jam is in the key of E and it's a I-IV-V 12-Bar blues progression. E is the I chord, A is the IV chord, and B is the V chord. The turnaround is on the V chord, B (if the chord numbering sounds foreign to you check out the lesson on chord construction on page 19). The first thing to note about this jam is that it is a major I-IV-V blues progression. Even though the chords used are 5th chords, which only have roots and fifths, they are still considered major in this progression as they are embellished with the 6th. Soon you will get used to hearing these I-IV-V blues type progressions and will be able to identify them immediately. This will point you toward very definite lead guitar avenues as major key I-IV-V progressions are wide open for many different soloing options.

What Relates to all the chords: There are many avenues here so a lot will depend on your playing style and what type of mood or sound you want to create. Try some of these:

-For that minor bluesy sound **E Minor Pentatonic & Blues** over all the chords. Be sure to try and spice up those scales with all the extras as I teach in the lessons on *Spicing up Minor Pentatonic* on pages 58-59.

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

-**E Dorian** - Because we know that both Major Pentatonic & Minor Pentatonic & Blues will work we then know that **the Dorian mode** will also work. Dorian is considered more of a minor mode (1,2,b3,4,5,6,b7), but works great over major key I-IV-V blues, swing, and shuffle progressions. Dorian has the minor elements in it (b3, b7) but also has some major elements, (2nd, 6th). So in these blues progressions the Dorian mode will give you the hybrid kind of minor/major sound as it combines the elements of both minor and major. So try **E Dorian** over all the chords. As I will explain in the lessons on modes later in this book Dorian is the 2nd mode in any major key and E Dorian is the same as D major (E Dorian=D major). So play D major scales but emphasize and start on the E notes. Remember to resolve and focus on those D notes. If this is unclear check out the lessons on modal playing starting on page 67.

-Mix both **E Minor Pentatonic & Blues** and **E Major Pentatonic as well as E Dorian** over all the chords for some killer sounds.

Treat each chord like a separate event: In this jam the chords are moving pretty slow so you have a lot of time on each chord - perfect for treating each chord separately. Remember to listen to the rhythm and time your changes so you change your scale or landing notes as the chords change. Here are a few avenues to try:

-Move Minor Pentatonic & Blues over each chord:

- Play E Minor Pentatonic & Blues over the E chord
- Play A Minor Pentatonic & Blues over the A chord
- Play B Minor Pentatonic & Blues over the B chord

-Move Major Pentatonic over each chord

- Play E Major Pentatonic over the E chord
- Play A Major Pentatonic over the A chord
- Play B Major Pentatonic over the B chord

-Mix up the above Minor Pentatonic and Major Pentatonic over each chord – this is a very cool technique that many blues players like BB King utilize all the time.

- Play E Major Pentatonic over the E chord or I chord – then switch to E Minor Pentatonic & Blues over the A chord or IV chord – then try Major Pentatonic over the B chord or V chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit: maybe the next time around the progression try Minor Pentatonic & Blues over the B chord. Try it out!

-Move the Dorian mode over each chord – because the rhythm of this jam is embellished with the 6th and b7th off the E and A chords, Dorian again is a perfect choice as those intervals are in the mode (1,2,b3,4,5,**6,b7**).

- Play E Dorian (=D major), over the E chord
- Play A Dorian (=G major), over the A chord
- Play B Dorian (=A major), over the B chord

TRACK 2 – Gm Blues Gm7-Cm7-Eb-D turnaround on D7#9 82 BPM Key of Gminor 3:36 min

Here we are in a minor key blues jam in the key of G minor. This is not the easily identifiable major key standard 12-bar I-IV-V blues like above – so we have to analyze the chords further and think more in minor key terms. Note that in this jam the chords are moving by fairly slow, so it's a great jam for treating each chord as a separate event. Remember that if the chords are flying by very fast you don't have enough time to solo on each chord independently. In those cases you would be playing more of *what relates to all*.

What Relates to all the chords: Remember we are in minor key here and like always we have to analyze the chords to get the full solo opportunity picture.

-G Minor Pentatonic & Blues over all the chords, except the D major chord - or be extra careful around that D major chord (V major chord in a minor key progression – we are in a minor key jam but it does have a major V chord, remember the rules for minor key soloing as stated above). So whether we are playing over the Gm7, Cm7, or Eb chords, play G Minor Pentatonic & Blues scales all day long in this jam. The D chord moves by pretty fast so if you are careful you can steer around it while using Minor Pentatonic & Blues. The issue is that the D major chord is made of the notes D, F#, A – so the chord really wants to resolve to that F# note - not necessarily the G note which is the tonality we are playing in with G Minor Pentatonic. So just be cognizant of which notes you are landing on over the D chord and try to not hang on the G note while on that chord – just back it up a half step to F#. It will resolve better on that one chord. Also, be sure to try another option on just that D chord as listed below.

-G Aeolian (G Natural Minor) over all the chords. In minor key a minor mode usually will relate to all, so we can usually play a minor mode over all the chords. Since we are in a minor key jam and when analyzing the chords the IV chord is minor (Cm7), this tells us we can play G Aeolian mode (G Natural Minor) over all the chords (1,2,b3,4,5,b6,b7). G minor is the relative minor of Bb major. So, play all your Bb major scales, but to make them G Aeolian, start on and emphasize the G notes (G Aeolian = Bb major).

-Mix both **G Aeolian** and **G Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event: In this jam the chords are slow moving with lots of time on most of the chords, so here is a great opportunity to play over each chord and treat each chord as a separate event.

- Over the Gm7 chord try G Minor Pentatonic & Blues, G Aeolian, G Dorian, or G minor arpeggios.
- Over the Cm7 chord try C Minor Pentatonic & Blues, C Aeolian, C Dorian or C minor arpeggios.
- Over the Eb chord try some Eb major licks or an Eb major arpeggio.
- Over the D chord try some D major licks or a D major arpeggio, or G Harmonic Minor (remember that Harmonic Minor works awesome over the V chord in a minor key progression). The keynote in the Harmonic Minor Scale is the major 7th: it's located one half step behind the root. You get great tension and release playing that 7th and then going up a half step resolving to the root. Learn more about the Harmonic Minor scale in the lessons starting on page 84.

***Note** - remember you don't have a lot of time on the Eb and D chords in this jam – just enough to rip a cool major lick or arpeggio over each chord. Be sure to get off in time when the chords change so you don't get caught playing the wrong scale in the wrong key over the wrong chord.

TRACK 3 – A Gritty Blues A5-D5-E5 142 BPM Key of A 3:28 min

Here we have a gritty I-IV-V 12-bar blues rocker in the key of A. It has a real minor sound to it because the pull-off embellishing notes on each chord are the b3rd and b7th of each chord. So it has a minor feel even though the chords are 5th chords. Like I always state, it is so important to analyze the chords to get the full solo opportunity roadmap. This is important because here it steers us more toward minor type soloing avenues. You can certainly try some Major Pentatonic but to my ear minor sound better as the major is just a little too sweet sounding in this jam. But certainly try and see what sounds best to your ears. Here are some choices to try:

What Relates to all the chords:

-A Minor Pentatonic & Blues over all the chords. This would probably be the first choice for most blues players as the minor notes over the major type chords give that real bluesy sound and feeling.

-A Dorian over all the chords. As explained above Dorian works great in I-IV-V major key blues jams. The Dorian mode will give you that hybrid kind of minor/major sound as it combines the elements of both. Where as full major pentatonic may be a bit too sweet sounding in this jam, Dorian works great over all the chords. A Dorian is the same as G major (A Dorian=G major). So play G major scales but emphasize and start on the A notes. Remember to resolve and focus on those A notes and you have A Dorian – voila!

Treat each chord like a separate event: This jam is a 12-bar so you have ample time on each chord to try treating each chord as a separate event and soloing over each chord independently. Try mixing it up with these:

-Move Minor Pentatonic & Blues over each chord:

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

-Move the Dorian mode over each chord:

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

TRACK 4 – C 12-Bar Blues C-F-G 124 BPM Key of C 2:56 min

Here is a very traditional standard I-IV-V 12-bar blues in the key of C. It has the most common pattern, or length of time on each chord for a 12-bar. Again, as soon as you hear this jam it should kick off in your head that this is a standard I-IV-V blues jam and that there will be many soloing options. Like many blues jams this one starts off on the V chord. You will often hear in blues – “let's take it from the V” - a very common way to start a blues jam. This jam features a pinky embellishment on each chord adding the 6th – another very traditional element in blues rhythm playing.

What Relates to all the chords:

-**C Minor Pentatonic & Blues** over all the chords – Since this is a major I-IV-V blues progression Minor Pentatonic & Blues will give a killer bluesy sound and probably would be the first choice.

-**C Major Pentatonic** over all the chords. Major Pentatonic will give you that sweet major bluesy sound. Remember that for most major key jams you can use Major Pentatonic over all the chords. 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 A-Minor Pentatonic scales, but start on and emphasize the C notes and it will be C Major Pentatonic.

-**C Dorian** - Because we know that both major pentatonic & minor pentatonic will work we then know that **the Dorian mode** will also work. Remember Dorian is considered more of a minor mode but works great over major key I-IV-V blues, swing, and shuffle progressions. So try **C Dorian** over all the chords. C Dorian is the same as Bb major (C Dorian=Bb major). So play Bb major scales but emphasize and start on the C notes.

-Mix both **C Minor Pentatonic & Blues** and **C Major Pentatonic as well as C Dorian** over all the chords.

Treat each chord like a separate event: With this 12-bar blues jam there is enough time on each chord to treat each chord as a separate event. Be sure to time your changes over each chord and really listen to the rhythm to ensure you don't get caught playing the wrong scale or in the wrong key over a given chord.

-**Move Minor Pentatonic & Blues** over each chord:

- Play C Minor Pentatonic & Blues over the C chord
- Play F Minor Pentatonic & Blues over the F chord
- Play G Minor Pentatonic & Blues over the G chord

-**Move Major Pentatonic** over each chord:

- Play C Major Pentatonic over the C chord
- Play F Major Pentatonic over the F chord
- Play G Major Pentatonic over the G chord

-**Move the Dorian mode over each chord** – because the rhythm of this jam is embellished with the 6th, Dorian again is a perfect choice as that is a key interval in the mode (1,2,b3,4,,5,6,b7)

- Play C Dorian (=Bb major), over the C chord
- Play F Dorian (=Eb major), over the F chord
- Play G Dorian (=F major), over the G chord

TRACK 5 – Bm Jazzy Blues Em7-A7-Dmaj7-Gmaj7-C#m7b5-F#7-Bm 88 BPM Key of Bm 2:38 min

Here is a killer track composed of all the chords in the key of B minor. It is a slow jam with 2 measures on each chord so lots of time to solo independently on each chord. I have a separate lesson on arpeggio playing over each chord for this track on page 88. Check out that lesson and try some arpeggios over the chords. As always, we need to analyze the chords, as they will give you the road map to what you can utilize for soloing.

What Relates to all the chords:

-**B Minor Pentatonic & Blues** over all the chords. Since we are in minor key we know that one choice is to utilize B Minor Pentatonic & Blues over all the chords as that relates to all.

-**B Aeolian (B Natural Minor)** over all the chords. We are in minor key, so we must analyze the chords to see what works modally. We must look to see if there is a IV chord and/or a II chord and if they are minor or major. Remember the rules of soloing in minor key for playing over *all the chords*: you can always use Aeolian mode unless the IV chord is major or the II chord is minor, then use Dorian mode. The IV chord is minor, Em7, so Aeolian looks pretty good so far. At first look the two-chord, C#m7b5 seems minor but actually the m7b5 is also known as the "half diminished" chord. A half-diminished seventh chord is a seventh chord built from the seventh degree of a major scale. It's considered "half-diminished" because a true diminished seventh has a double-flatted seventh, making it the same as a major sixth. The half-diminished seventh chord uses a minor seventh over a diminished triad. It consists of the root, minor third, flatted fifth, and a dominant seventh. The minor seven flat five chord is found at the seventh degree of the major scale, and the second degree of the minor scale. Since it's built off the seventh it's more of a major family chord than minor family so we can utilize B Aeolian, same as D major. Emphasize the B notes, over all the chords (B Aeolian = D Major). Play D Major scales but start on and emphasize the B notes making it B Aeolian.

Treat each chord like a separate event: In this jam there are two full measures on each chord and the chords move slowly. So there is lots of time on each chord to play over them independently. Check out the arpeggio lesson on page 88 for an in depth study on playing arpeggios over each chord in this progression. Try some of these over each chord:

-**Over the Em7 chord** try E Aeolian (=Gmajor), E Dorian (=Dmajor), E Minor Pentatonic & Blues, and Em, Em7, and Em9 arpeggios.

-**Over the A7 chord** try A Mixolydian mode (remember that Mixolydian mode works great over 7th chords and A Mixolydian = D Major). Also try A Major Pentatonic, and A Major and A7 arpeggios.

-**Over the Dmaj7 chord** try D Major Scales, D Lydian (=A major) - D major and D Lydian differ by one note as Lydian has a #4 and many players prefer that that the natural 4th over maj7 chords. Also try D Major Pentatonic, and Dmaj7 arpeggios.

-**Over the Gmaj7 chord** try G Major Scales, G Lydian (=Dmajor), G Major Pentatonic, and G maj7 arpeggios.

-**Over the C#m7b5 chord** try C# Locrian (=D major) – Locrian is the mode of choice over m7b5 chords. Also try C#m7b5 arpeggios.

-**Over the F#7 chord** try F# Mixolydian (=Bmajor), F# Major Pentatonic, and F# Major and F#7 arpeggios

-**Over the Bm chord** try B Aeolian (=D major), B Dorian (=A major), B Minor Pentatonic & Blues; and Bm, Bm7, and Bm9 arpeggios.

TRACK 6 – A7 Shuffle Blues A7-D7-E7 Key of A 102 BPM 3:23 min

Here we have a I-IV-V 12-bar blues shuffle feel featuring all 7th chords. Dominant 7th chords are very common in the blues. Remember that the formula for a 7th chord is 1,3,5,**b7**. It has that b7 or dominant 7th in it - very important for blues. Again you should hear that identifiable 12 bar I-IV-V pattern that alerts you to a wide-open jam. Also, as soon as you see 7th chords consider using Mixolydian mode over each chord.

What Relates to all the chords: you have many options here, much depends on what type of sound you prefer or what mood you want to get across, minor bluesy or sweet major or both, try these:

-**A Minor Pentatonic & Blues** over all the chords for that minor bluesy vibe.

-**A Major Pentatonic** over all the chords for that sweet major sound. A Major Pentatonic is the same as F# Minor Pentatonic. A Major and F# Minor are relative major and minor. Play all your F# Minor Pentatonic scales, but start on and emphasize the A notes and it will be A Major Pentatonic.

-**A Dorian** over all the chords - Dorian works great over major key I-IV-V blues, swing, and shuffle progressions. A-Dorian is the same as G major (A-Dorian=G major). So play G major scales but emphasize and start on the A notes and you have A-Dorian.

-Mix **A Minor Pentatonic & Blues** and **A Major Pentatonic as well as A Dorian** over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

-Over the A7 chord try A Minor Pentatonic & Blues or A Major Pentatonic

-Over the D7 chord try D Minor Pentatonic & Blues or D Major Pentatonic

-Over the E7 chord try E Minor Pentatonic & Blues or E Major Pentatonic

-Try **Mixolydian mode over each chord:** Mixolydian works great here because both the Mixolydian scale and 7th chords both contain the b7.

-Over the A7 chord try A Mixolydian (=D Major)

-Over the D7 chord try D Mixolydian (=G Major)

-Over the E7 chord try E Mixolydian (=A Major)

-Mix Minor Pentatonic and Major Pentatonic over each chord – this is a very cool technique that many blues players like BB King utilize all the time. Play A Major Pentatonic over the A7 chord, then switch to A Minor Pentatonic & Blues over the D7 chord, then try A Major Pentatonic again when you get to the E7 chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit: maybe the next time around the progression try Minor Pentatonic & Blues over the E7 chord instead of the Major, or maybe Dorian – get creative!

TRACK 7 – D Slow Blues Dm-Gm-Am 65 BPM Key of D minor 3:05 min

Here we have another 12-bar blues I-IV-V progression. This one is very slow tempo-wise and is in the key of D minor. Again 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, 5th, and b7th. The end result of this progression is more of a minor sound than major.

So this is an interesting jam as we really have to analyze and study the chords to get the complete solo picture. We have to go by sound and use our discretion here as the chords do not have that tell tale 3rd in them. Often that's how we tell the difference between a minor chord and major chord – look at the third. Major chords will have major 3rds, and minor chords will have b3rds. A major chord is made of the intervals 1,3,5 – while a minor chord is made of the intervals 1,b3,5.

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 - those solo avenues are just too "sweet" sounding over these chord changes. Again, at times you must use your discretion. Try these:

-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 Minor Pentatonic & Blues scales will be one option for sure.

-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 6th 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 6th while the note in the D Aeolian would be a Bb or flat 6th. Because it is a prominent note, you could use Aeolian and steer around it, but I suggest to go with 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 C major scales but emphasize and start on the D notes - really focus on resolving to those D notes.

-Mix **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. Try some of these suggestions:

-Move Minor Pentatonic & Blues over each chord:

- 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

-Move the Dorian mode over each chord – because the rhythm of this jam is embellished with slides to the 6th of each chord, Dorian is a perfect choice as that 6th 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

TRACK 8 – E Acoustic Blues E7-A7-B7 132 BPM Key of E 3:23 min

This acoustic jam is in the key of E and it's a 12-Bar blues I-IV-V progression utilizing 7th chords. E7 is the I chord, A7 is the IV chord, and B7 is the V chord. Like many turnarounds, the turnaround here is on the V chord, B7. Note that it is a major I-IV-V blues progression and wide open for many different soloing opportunities. Also, as soon as you see 7th chords, consider using Mixolydian mode over each chord.

What Relates to all the chords: Many options in this jam as it's a major key I-IV-V 12-bar blues, so a lot will depend on your playing style and what type of mood or sound you will want to create.

-**E Minor Pentatonic & Blues** over all the chords for that minor bluesy vibe. Minor Pentatonic is awesome and often the first choice amongst blues players over I-IV-V blues progressions.

-**E Major Pentatonic** over all the chords for that sweet major sound. E Major Pentatonic is the same as C# Minor Pentatonic. E Major and C# Minor are relative major and minor. If you think more in terms of Minor Pentatonic or just know those shapes then play all your C# Minor Pentatonic scales, but start on and emphasize the E notes and it will be sweet sounding E Major Pentatonic.

-**E Dorian** - Dorian works great over major key I-IV-V blues, swing, and shuffle progressions. In these blues progressions the Dorian mode will give you a hybrid kind of minor/major sound as it combines the elements of both major and minor. So try **E Dorian** over all the chords. E Dorian is the same as D major (E Dorian=D major). So play D major scales, but emphasize and start on the E notes and you have E Dorian.

-Mix **E Minor Pentatonic & Blues** and **E Major Pentatonic as well as E Dorian** over all the chords.

Treat each chord like a separate event:

-Switch Pentatonics over each chord:

- Over the E7 chord try E Minor Pentatonic & Blues or E Major Pentatonic
- Over the A7 chord try A Minor Pentatonic & Blues or A Major Pentatonic
- Over the B7 chord try B Minor Pentatonic & Blues or B Major Pentatonic

-**Mixolydian mode over each chord:** Mixolydian mode works great over 7th chords as there is that b7 in the 7th chords (1,3,5,b7), as well as in the Mixolydian mode (1,2,3,4,5,6,b7). Mixolydian would be the mode of choice over the chords.

- Over the E7 chord try E Mixolydian (=A Major)
- Over the A7 chord try A Mixolydian (=D Major)
- Over the B7 chord try B Mixolydian (=E Major)

-**Dorian mode over each chord** – even though Mixolydian mode would be the mode of choice in this jam, Dorian will also work and you may want to try it over each chord to see how it sounds to your ears. Dorian is considered more a minor mode but works over major key I-IV-V blues progressions (1,2,b3,4,5,6,b7)

- Play E Dorian (=D major), over the E7 chord
- Play A Dorian (=G major), over the A7 chord
- Play B Dorian (=A major), over the B7 chord

-**Mix Minor Pentatonic and Major Pentatonic over each chord** – this is a very cool technique that many blues players like BB King utilize all the time.

- Try E Major Pentatonic over the E7 chord, then switch to E Minor Pentatonic & Blues over the A7 chord, then try E Major Pentatonic again when you get to the B7 chord. Listen to how well this technique outlines and implies the chord changes. Mix this up a bit - maybe the next time around the progression try Minor Pentatonic & Blues over the B7 chord. Get creative and have fun!

TRACK 9 – B Minor Blues Bm-Em-F#m 98 BPM Key of B minor 3:34 min

Here we have a cool bluesy minor key I-IV-V 12-bar blues. With 12-bar progressions you have a lot of time on each chord. This is perfect for treating each chord as a separate event. This jam is in the key of B minor using all minor chords: Bm-Em-F#m, and an F#7#9 chord used in the turnaround. Treat the 7#9 chord like a minor chord if soloing over just that chord.

What Relates to all the chords:

-B Minor Pentatonic & Blues over all the chords. Since we are in a minor key with no major V chord, we instantly know we can solo with minor pentatonic & blues scales over all the chords. These 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 in this jam.

-B Aeolian over all the chords. Most of the time in minor key we can play a minor mode over all the chords, as a minor mode usually will relate to all. In this jam we are in minor key and when analyzing the chords we have a minor IV chord (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. B minor is the relative minor of D major. So play D major scales but to make them B Aeolian start on and emphasize the B notes (B Aeolian = D major).

-Mix both **B Aeolian** and **B Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event:

-Over the Bm chord try B Minor Pentatonic & Blues, B Aeolian, B Dorian, or B minor arpeggios.

-Over the Em chord try E Minor Pentatonic & Blues, E Aeolian, E Dorian, or E Minor arpeggios.

-Over the F#m chord try F# Minor Pentatonic & Blues, F# Aeolian, F# Dorian, or F# minor arpeggios.

TRACK 10 – G 12-Bar Blues G-C-D 124 BPM Key of G 2:55 min

This jam is a traditional I-IV-V 12-bar blues in the key of G and has many soloing options. Like many blues jams this one starts off on the V chord. This jam features a pinky embellishment on each chord adding the 6th to each chord – very traditional blues rhythm here. This is a variation on the 12-bar pattern that you may not be used to. It is a different 12-bar pattern than the rest of the jams on this CD, but it is a common pattern used in the blues. So be careful when soloing over each chord independently on this track. First you will want to become familiar with the pattern or number of measures on each chord. I suggest playing the rhythm a few times until you feel comfortable with this 12-bar pattern.

What Relates to all the chords:

-G Minor Pentatonic & Blues over all the chords – Since this is a major I-IV-V blues progression minor pentatonic & blues will give killer bluesy sounds and will often be the first choice for many blues players on this type of jam.

-G Major Pentatonic over all the chords. Major Pentatonic gives that sweet major bluesy sound. G Major Pentatonic is the same as E minor Pentatonic. G Major and E minor are relative major and minor. So play E Minor Pentatonic scales, but start on and emphasize the G notes and it will be G Major Pentatonic. Make strong solo statements with strong landing chord tones.

-G Dorian over all the chords. Because we know that both major pentatonic & minor pentatonic will work we then know that **the Dorian mode** will also work. G Dorian is the same as F major (G Dorian=F major). So play F major scales but emphasize and start on the G notes.

-Mix **G Minor Pentatonic & Blues** and **G Major Pentatonic as well as G Dorian** over all the chords.

Treat each chord like a separate event: With this 12-bar pattern there is not as much time on each chord as the other 12-bar patterns on this CD. But there is enough time on each chord to treat each chord as a separate event. Just time your changes over each chord and really listen to the rhythm to ensure you don't get caught playing the wrong scale or in the wrong key over a given chord.

-Move Pentatonics over each chord:

-over the G chord play G Minor Pentatonic & Blues or G Major Pentatonic

-over the C chord play C Minor Pentatonic & Blues or C Major Pentatonic

-over the D chord play D Minor Pentatonic & Blues or D Major Pentatonic

-Move the Dorian mode over each chord – because the rhythm of this jam is embellished with the 6th, Dorian is a perfect choice for each chord as that is a very key interval in the mode (1,2,b3,4,,5,6,b7)

-play G Dorian (=F major), over the G chord

-play C Dorian (=Bb major), over the C chord

-play D Dorian (=C major) over the D chord

THE JAM TRACKS ONE BY ONE FROM EACH AUDIO CD:

ROCK JAM TRACKS AUDIO CD:

NEXT LEVEL GUITAR ROCK JAM TRACK AUDIO CD

Track 1 – E Heavy Rock	E5-F5-G5	122 BPM	4:18 min
Track 2 – D Power Cord Rock	D5-F5-G5	100 BPM	2:49 min
Track 3 – G Major Ballad	G-D-Em-C	74 BPM	4:15 min
Track 4 – E Rock	E-G-D-A	92 BPM	3:55 min
Track 5 – B Minor Blues	Bm-Em-F#m	98 BPM	3:30 min
Track 6 – C Half Step Rock	C5-C#5 F5-F#5	130 BPM	3:05 min
Track 7 – G Rock	G-A-C-D	98 BPM	3:46 min
Track 8 – A Minor Rock Out	Am-F-G	85 BPM	4:16 min
Track 9 – C Major Ballad	C-Em-Am-G	102 BPM	3:56 min
Track 10 – Bm Mellow Groove	Bm-F#	100 BPM	3:58 min

TRACK 1 – E Heavy Rock E5-F5-G5 122 BPM Key of E 4:18 min

By analyzing the chords we determine this is rock jam using 5th or “power” chords. 5th chords contain just two notes - a root and the 5th. There are no 3rds in power 5th chords so nothing to clash against the flat 3rd in minor pentatonic scales. That is why minor pentatonic sounds so awesome in rock jams. Because there are so few notes in the chords, this jam is wide open for a few different solo avenues to try. We are in the key of E, and the chords in this jam are a I-b2-b3, E-F-G. Its not very major sounding or a ballad jam so minor pentatonic works.

There is a b2 chord in this progression. As soon as you see a flat 2 (b2) chord in a jam you want to examine Phrygian mode as a possibility.

KEY POINT: Whenever you see a b2 chord in a progression you want to examine Phrygian mode as a possibility for soloing.

What Relates to all the chords: This is a wide open jam so try a few things over all the chords.

-**E Minor Pentatonic & Blues** over all the chords – minor pentatonic sounds awesome over rock jams. Be sure to try and spice up that scale with all the extras I teach in the lessons on spicing things up on pages 58-59.

-**E Phrygian** over all the chords. Phrygian would be the mode that applies to all the chords. Phrygian is the 3rd mode of the major scale and E Phrygian is the same as C major. Play C major scales but start on and emphasize the E notes making it E Phrygian. Learn more about the modes on pages 67-74. Phrygian mode is the same as Aeolian mode but it has a b2. If we examine the notes in the chords we have an E5 (E and B notes), an F5 (F and C notes), and a G5 (G and D notes). E Phrygian is E,F,G,A,B,C,D. It's the same as C major, no sharps or flats. Try it as E Phrygian relates to all and sounds killer (E Phrygian=C Major).

-**E Aeolian** can be played over all the chords but you have to be careful as there is an F# note and that will rub if you hit that note over the F5 chord. E Phrygian is a better choice over all the chords. Remember the only difference between Phrygian and Aeolian is Phrygian has a flat 2nd while Aeolian has a natural 2nd. Now the F5 chord is going by fast so that is why I list it E Aeolian as an avenue as most players are more familiar with Aeolian than Phrygian. E Aeolian is the same as G major. Play G major scales but start on and emphasize the E notes and you have E Aeolian, G major = E Aeolian

-Mix both **E Phrygian** and **E Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event: The chords are moving very fast so there is not much time to solo independently over each chord. You are probably going to solo with what relates to all. There is a little more time on the E5 and G5 chords to try a few things over those chords.

-Try E Aeolian, G major, or E Dorian, D major, over the E5 chord or some E arpeggios over the E5 chord. The minor arpeggios work best here and sound dark and cool like Em, Em7, or Em9 arpeggios over the E5 chord.

-There is enough time to blast a G major arpeggio or G major lick over the G5 chord – give that a try.

TRACK 2 – D Power Cord Rock D5-F5-G5 100 BPM Key of D 2:49 min

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

What Relates to all the chords:

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

-**D Dorian** over all the chords. Dorian would be the mode that applies to all chords and it is the 2nd mode of the major scale. D Dorian is the same as C Major. So play C major scales but start on and emphasize the D notes for D Dorian. The tip off to why to use Dorian is that we have a IV major chord in the progression. When there is a IV major chord or a II minor chord you want to use Dorian instead of Aeolian.

-Mix 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. There is not much time to solo independently over each chord. You are probably going to solo with what *relates to all* as explained above. You have the most time on the D5 and G5 chords.

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

-Blast a G major arpeggio or G major lick over the G5 chord.

TRACK 3 – G Major Ballad G-D-Em-C 74 BPM Key of G 4:15 min

In this jam we have a very major sounding ballad in the key of G major. Since it is so ballad major sounding we know that minor pentatonic and blues will NOT work over all the chords. We have to seek out other soloing options that gel with the major feel of the jam. However, we can use Minor Pentatonic & Blues over the minor chord, Em, individually – so just don't throw Minor Pent out the window for this jam as yet.

What Relates to all the chords:

-**G 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. G Major Pentatonic is the same as E Minor Pentatonic. G Major and E Minor are relative major and minor. If you think more in terms of Minor Pentatonic or just know those shapes then play E Minor Pentatonic scales, but start on and emphasize the G notes. It will then be G Major Pentatonic and have that real major happy sweet sound as opposed to the darker, bluesy minor sound.

-**G Major Scales** - major scales in a ballad jam usually work well. At first emphasize and resolve to the G 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 G major is E minor. So if you know your Natural Minor scales play E Minor scales over all the chords but emphasize the G notes to make it sound Major.

Treat each chord like a separate event: In this jam the chords are moving slower than the previous two jams and you have a full slower measure on each chord. This lends more to treating each chord as a separate event and soloing over each chord independently. Try mixing it up with these:

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

Some like the sound of the Lydian mode over major chords but I prefer using the Lydian mode over major7 chords. In this jam G Lydian over the G major chord will sound the sharp 4 (#4) of the Lydian mode. This note sticks out and you need to check it out for yourself to see if you feel it's a pleasing note (G Lydian=D major). Remember that with the modes you have room for creativity, use your discretion.

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

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

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

TRACK 4 – E Rock E-G5-D5-A5 92 BPM Key of E 3:55 min

Here is a fun rock jam in the key of E using power 5th chords. Power 5th chords really lend to the rock Minor Pentatonic sounds. The chords in this jam are a I-b3-b7-IV, or E-G-D-A

What Relates to all the chords:

-**E Minor Pentatonic & Blues** over all the chords. Minor Pentatonic sounds awesome over rock jams. This is not a real major sounding ballad and there is no major V chord, Minor Pentatonic & Blues scales work very well.

-**E Dorian** over all the chords. Dorian would be the mode that would apply to all the chords in this jam as all the notes in all the chords are in the E Dorian mode (E,F#,G,A,B,C#,D). Dorian is the 2nd mode of the major scale and E Dorian is the same as D major. So play D major scales but start on and emphasize the E notes to make it E Dorian. The tip off to why to use Dorian over all the chords in this jam for that minor sound is that we have a IV major chord (A) in the progression and you don't want to play a C note over the A chord as it will rub – you want to play a C# - and that is in the E Dorian mode as opposed to E Aeolian which has the C note.

-Mix both **E Dorian** and **E Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event: The chords are moving pretty quick as you only have a half measure 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 can try and pop a few things in independently over each chord but don't get caught playing the wrong scale or arpeggio over the wrong chord.

TRACK 5 – B Minor Blues Bm-Em-F#m 98 BPM Key of B minor 3:30 min

Here we have a cool bluesy jam. It's a minor key I-IV-V 12-bar blues. With 12-bar progressions you have a lot of time on each chord. This is perfect for treating each chord as a separate event. This jam is in the key of B minor and uses the minor chords Bm-Em-F#m, and an F#7#9 chord used in the turnaround. Treat the 7#9 chord like a minor chord if soloing over just that chord.

What Relates to all the chords:

-**B Minor Pentatonic & Blues** over all the chords. 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 – 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 in this jam.

-**B Aeolian** over all the chords. We can play a minor mode over all the chords. In minor key a minor mode relates to all. We are in minor key and when analyzing the chords the IV chord is minor (Em). This tells us we can play B Aeolian mode (B Natural Minor) over all the chords. B Aeolian *relates to all* the chords in the progression. B minor is the relative minor of D major. So play D major scales but start on and emphasize the B notes and it will then be B Aeolian (B Aeolian = D major).

-Mix both **B Aeolian** and **B Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event:

-Over the Bm chord try B Minor Pentatonic & Blues, B Aeolian, B Dorian, or B minor arpeggios.

-Over the Em chord try E Minor Pentatonic & Blues, E Aeolian, E Dorian or E Minor arpeggios.

-Over the F#m chord try F# Minor Pentatonic & Blues, F# Aeolian, F# Dorian or F# minor arpeggios.

Track 6 – C Half Step Rock C5-C#5 F5-F#5 Key of C 130 BPM 3:05 min

This is an interesting rock jam where the power 5th chords move up a half step from C to C# and F to F#. You have a measure and a half on the C and F chords and only half a measure on the C# and F# chords. When analyzing the chords we see half steps. The C to C# and F to F# are a I to a b2 so that b2 always points us to check if Phrygian will work. Listening to the progression, we know it has that rock vibe and with the 5th chords we know Minor Pentatonic & Blues will probably work well.

What Relates to all the chords:

-**C Minor Pentatonic & Blues** over all the chords. It's a rock track that is not a ballad or major sounding and uses power 5th chords, so it tips us off that Minor Pent will be one avenue. Just be wary that over the F# chord there can be a slight rub, but that chord comes and goes very fast so you have some leeway.

Treat each chord like a separate event:

-Over the C5/C#5 play **C Minor Pentatonic & Blues** and **C Phrygian**. C Phrygian is a perfect modal avenue as the chords change from C to C# or I to a b2. That b2 tells us to check out Phrygian, and it works great over the C5 and C#5 chords. C Phrygian=G# Major. Play G# major scales but start on and emphasize the C notes.

-Over the F5/F#5 play **F Minor Pentatonic & Blues** and **F Phrygian**. If we look at just the F to F# change as a separate event then just like in the previous change we see a I chord going to a b2. So Phrygian would be the mode to try. F Phrygian=C#major. Play C# major scales but start on and emphasize the F notes.

-**Switch Pentatonics** and play C Minor Pentatonic & Blues over the C chords and then when the change happens switch to F Minor Pentatonic & Blues over the F chords.

-**Switch modally** and play C Phrygian over the C chords and when the change happens switch to F Phrygian over the F chords. This sounds amazing over this jam – give it a try!

TRACK 7 – G Rock G5-A5-C5-D5 98 BPM Key of G 3:46 min

Here is a rock jam using power 5th chords. Minor Pentatonic & Blues really lends itself to that rock vibe. So when you see power 5th chords one possible choice may be Minor Pentatonic & Blues. There is not a lot of time on each chord. The chords move by fast with just a half measure per chord; so this jam lends itself more to playing what *relates to all* then treating each chord separately. An interesting thing is that it's a little major sounding, so we want to explore and possibly try a few new things. This is where you need to use your ear and your discretion.

What Relates to all the chords:

-**G Minor Pentatonic & Blues**. Minor Pentatonic sounds awesome over rock jams with power and 5th chords.

-**G Dorian**. Dorian would be the safest mode that would apply to all the chords in this jam. Dorian is the 2nd mode of the major scale and G Dorian is the same as F major. So play F major scales but start on and emphasize the G notes making it G Dorian. G Dorian = F Major

-Mix both **G Dorian** and **G Minor Pentatonic & Blues** over all the chords for some killer sounds.

-**G Major Pentatonic**, but you have to use your ear as the jam sounds a bit happy sounding. There are no major rubs with G Major Pent so give it a try as it does work and sounds a bit sweeter than the bluesy Minor Pent. Remember your relative majors and minors. G Major Pentatonic is the same as E Minor Pentatonic. So if you think of your Pentatonics as minors play all your E Minor Pentatonic scales but start on and emphasize the G notes which make it G Major Pentatonic. For a complete list of Majors and their Relative Minors check out the lesson on the Circle of Fifths on page 98.

-Switch back and forth between G Minor Pentatonic and G Major Pentatonic

Treat each chord like a separate event: In this jam the chords are moving pretty quick as you only have a half measure 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. Try and pop a few arpeggios over each chord but you have to move quickly – give it a shot!

TRACK 8 – A Minor Rock Out Am-F-G 85 BPM Key of A minor 4:16min

Here is a minor key rock jam in the key of A minor. Remember, in minor key always see if there is a major IV chord or minor II chord. The chords are Am-F-G so there is no IV chord or II chord. The chords move relatively fast. You only have half a measure on the Am and F chords, and a full measure on the G chord. So you will probably be playing more what relates to all in this jam.

What Relates to all the chords:

-**A Minor Pentatonic & Blues** over all the chords. 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 – those scales relate to all.

-**A Aeolian** over all the chords. We also know we can play a minor mode over all the chords. Since we are in minor key and when analyzing the chords there is no IV chord and no II chord to worry about that tells us we can also play A Aeolian mode (or A Natural Minor) over all the chords. A Aeolian relates to all the chords in the progression and will work over all the chords. A Aeolian is the same as C major. Play C major scales but focus on and emphasize the A notes. A Aeolian = C Major

-Mix both **A Aeolian** and **A Minor Pentatonic & Blues** over all the chords for some killer sounds.

Treat each chord like a separate event:

-Since the Am and F chords move pretty fast there is not a lot of time to treat each as a separate event. However, the G chord is held for twice as long so try treating the G chord as a separate event and try using G major scale licks and G major arpeggios over just the G chord.

Track 9 – C Major Ballad C-Em-Am-G 102 BPM Key of C 3:56 min

In this jam we have a very major sounding ballad in the key of C major. Since it is so ballad type major sounding we know that Minor Pentatonic & Blues will NOT work over all the chords. We have to seek out other soloing options that gel with the major feel of the jam. However, we can use Minor Pentatonic & Blues over some of the minor chords (Em & Am) individually, just don't throw Minor Pent out the window yet. By listening to the progression we hear that there is a full measure on each chord. So, there is a lot 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 A Minor Pentatonic scales, but start on and emphasize the C notes and it will be C Major Pentatonic. This will then have a 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 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: The chords are moving fairly slow as you have a full measure on each chord. This lends itself to treating each chord as a separate event. Try mixing it up with these applications:

-Over the C chord play C Major Pentatonic, C Major scales, C Major arpeggios. 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 produces the sharp 4 (#4) of the Lydian mode. This note sticks out and you need to check for yourself to see if you feel it's a pleasing note. 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

Track 10 – B minor Mellow Groove Bm-F# 100 BPM Key of Bm 3:58 min

This is a cool mellow groove in the key of B minor. The chords are moving fairly slow and you have two full measures on each chord. So this jam really lends itself to treating each chord as a separate event. Even though there is an F# major chord in the progression, this jam has a real dark minor vibe to it. That tells me automatically that major sounding lead elements will probably not work well. Analyzing the chords, we find a I minor chord (Bm), going to a V major chord (F#). A minor key jam with a V major chord is the exception to the Minor Pentatonic rule I spoke of earlier. This jam screams out Harmonic Minor over the V chord.

Exception:

When you have a jam with a I minor chord going to a V major chord you have to be careful. Even though we are in minor key Minor Pentatonic & Blues would not sound great over that major V chord in these instances. That scale won't relate to that V major chord. So this jam is an example of the exception. Now if there were a lot more chords in the progression and that major V chord didn't come up for a while then you may be able to play Minor Pentatonic over the other chords and hang on it for a while, until that major V comes up, then switch or you will be playing some sour notes over that V major chord.

To illustrate further in this jam the V chord is F#. That chord is made of an F#, C#, and Bb. In B Minor Pentatonic the notes are B, D, E, F#, A. The b7 is an A note. So if you play that scale over the F# chord and you hold on that A note over the F# chord there will be a rub as the F# chord has Bb note - not so pleasing to the ear. Another less than ideal note is if you play that root note B or D over the F# chord as again the F# would rather hear resolution to the Bb note or C# note as both notes are in an F# chord.

Treat each chord like a separate event: For this jam treating each chord as a separate event is the way to go.

-Over the Bm chord try B Minor Pentatonic & Blues, B Aeolian, B Dorian, or B Minor arpeggios

-Over the F# chord try **B Harmonic Minor** – Harmonic Minor sounds awesome over the V chord in a minor key jam. (Note – use B Harmonic Minor over the F# chord, not F# Harmonic Minor)

KEY POINT: As soon as you see a V major chord in a minor key jam then BAM! – hit the V major with Harmonic Minor.

-Try B Aeolian over the Bm chord then switch to B Harmonic Minor over the F# chord and you will be wowed! There is only one note difference between the two scales so this may be the easiest avenue for you to try at first.

Remember, the keynote in the Harmonic Minor Scale is the major 7th – it's located one half step behind the root. You get great tension and release playing that 7th and then going up a half step resolving to the root. Learn more about the Harmonic Minor scale on pages 84-85.

BLUES RHYTHMS – THE I-IV-V 12-BAR BLUES

Understanding the chords within the rhythmic structure of a jam is crucial - it's the chords you will be soloing over. You need to know and understand the various chord structures and pattern variations so you can readily adapt your solo skills to play over the chords.

There are many types of blues rhythms but the most common is the I-IV-V 12-bar blues. If you are not familiar with the numbering system of the chords then please check out the lesson on chord construction on pages 95-96. Often these blues progressions will contain dominant chords such as 7th or 9th chords.

The "12-bar" means that the song or jam is divided into 12 parts or bars. You just keep repeating that same 12-bar pattern over and over for the length of the song. Other common blues progressions include the 8-bar, 16-bar, and 24-bar blues.

The traditional 12-bar blues has a total of 12 bars or measures of the I-IV-V chords that keep repeating in 12-bar blocks over and over. Two of the most common 12 bar patterns are the slow change and the fast change. You will need to be VERY familiar with both.

The only difference between them is the 2nd bar. The slow change stays on the I chord for 4 bars while the fast change goes from one bar on the I chord to one bar on the IV chord then back to the I chord for two bars (see diagram below).

12 Bar Slow Change:

Measure:	1	2	3	4	5	6	7	8	9	10	11	12
Chord:	I	I	I	I	IV	IV	I	I	V	IV	I	V

12 Bar Fast Change:

Measure:	1	2	3	4	5	6	7	8	9	10	11	12
Chord:	I	IV	I	I	IV	IV	I	I	V	IV	I	V

The fast change is often used for slower tempo blues. With a little practice you will soon know the patterns by heart and be able to whip them out instantly, they will become automatic.

These 12 bar patterns are the rhythmic standards of the blues and soon they will be instantly recognizable to you. Ever wonder why any group of blues musicians can just sit down together and instantly play with a vibe? It's because these standard progressions are so common in blues music. Everyone knows them, and they are ingrained in the musicians' musical vocabulary.

Feel the changes and how long you are on each chord. It won't take long before you get the hang of these standard blues progressions. Then you can go about making strong solo statements by outlining the chord changes with your lead lines and landing on strong chord tones. To dial in your rhythm chops as well as to develop your ear play these rhythms to jam tracks – use the ones included in these materials.

Keep in mind that your rhythm playing is absolutely critical, so do not neglect it. I see that mistake made by guitar players over and over again. They focus too much on lead playing and not enough on rhythm playing. Keep things balanced and remember in most band situations that you will be playing rhythm guitar way more than you will be playing solo guitar. Your lead playing is really only ever as good as your rhythm playing.

CHORDS – Dominant 7th chords

Blues music makes heavy use of dominant 7th chords, so you want to arm yourself with a thorough knowledge of them. These chords are denoted by adding the superscript “7” after the letter of the chord.

Typically, the dominant 7th chord is built off the fifth or “dominant” degree of the major scale. The dominant 7th chord is constructed from the scale degrees of root, 3rd, 5th, and b7th. The dominant 7th is so useful and popular because it is a major type chord with a very strong sound and strong resolution qualities to the ear.

The dominant 7th is utilized in all genres of music, but is most commonly seen in blues and jazz. The b7 is what gives the chord its color - making it sound twangy and bluesy compared to the sweet and jazzy sounds of major seventh chords.

Commit the following dominant seventh chords to memory and try to incorporate them into your daily practice regimen. Some have various voicings that provide slightly different timbre. You will be utilizing these chords often when playing blues.

7th chords - (1, 3, 5, b7)

A7	A7	B7	C7	D7
X 0 1 0 2 0	X 0 1 2 3 4	X 2 1 3 0 4	X 3 2 4 1 0	X X 0 2 1 3
E7	E7	E7	G7	
0 2 0 1 0 0	0 2 0 1 4 0	0 2 3 1 4 0	3 2 0 0 0 1	
6th string root 7th bar chord	5th string root 7th bar chord			
1 3 1 2 1 1	X 1 3 1 3 1			

Low **LEGEND** High

Nut
1st fret
2nd fret
3rd fret
4th fret

CHORDS – Open position Major 7th chords

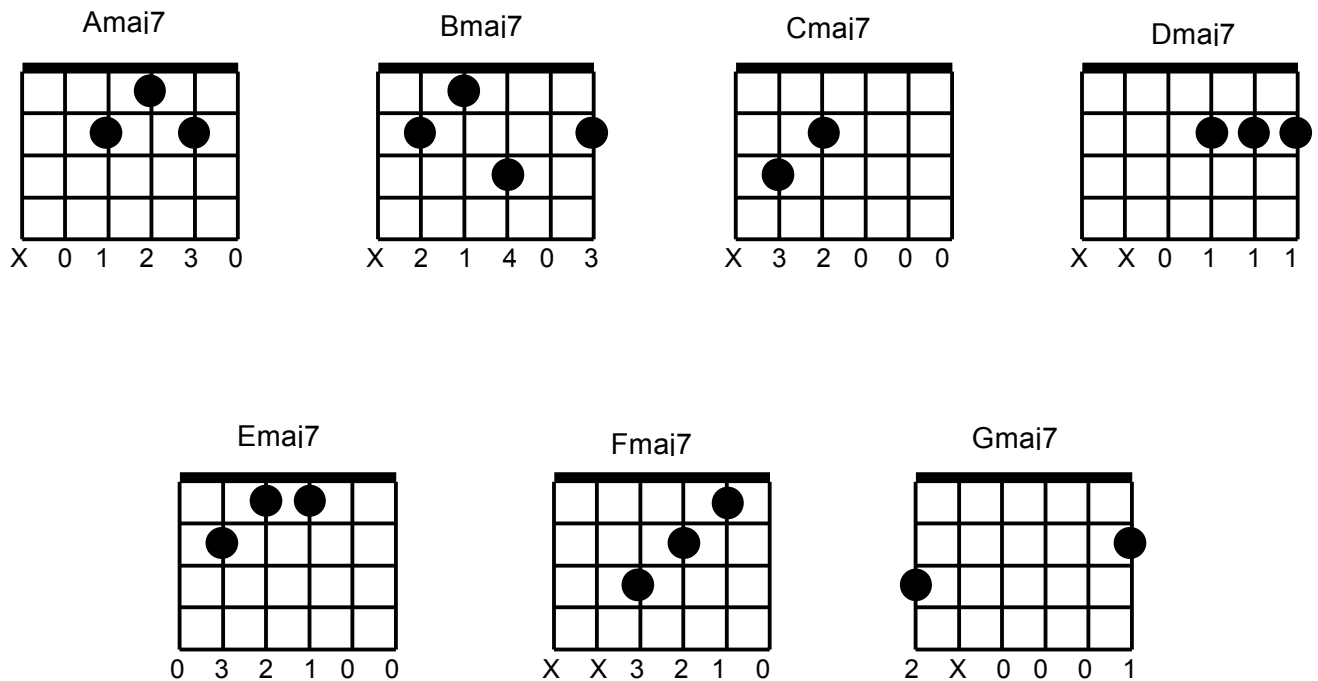
Major seventh chords are very sweet, jazzy, and dreamy sounding chords. Illustrated below are some of the common open position major seventh chords. These are not to be confused with dominant seventh chords.

The difference between the two is in the 7th degree. A major seventh chord is built from the formula 1,3,5,7. The dominant seventh chords are built from the formula 1,3,5,b7. That's the difference - the major seventh chords have a major 7th in the chord, while the dominant 7th chord has the dominant or flatted seventh in the chord.

These two chords often get mixed up but need to be kept distinct, as they both sound very different. The major seventh has the sweet and jazzy sound while the dominant seventh has the twangy and bluesy sound.

Commit these major seventh chords to memory and try to incorporate them into your daily practice regimen. You will find yourself utilizing them over and over again in a myriad of different playing scenarios. They sound awesome on both the acoustic and electric guitars.

Major 7th (root, 3rd, 5th, 7th)

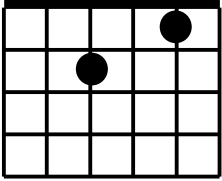
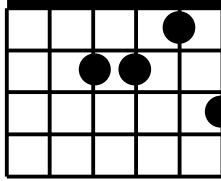
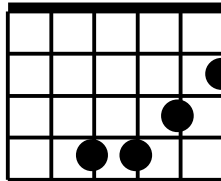
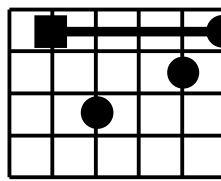
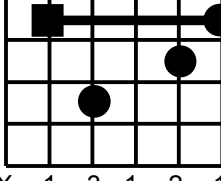
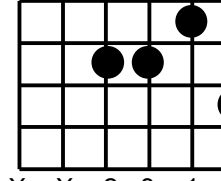
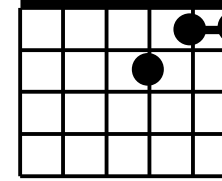
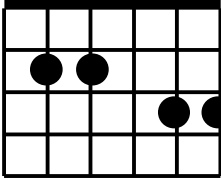
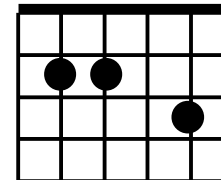
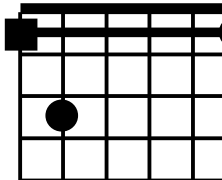


CHORDS - Minor 7th chords

Minor seventh chords add a little extra flavor to a straight minor chord and are often used in blues and rock. Illustrated below are some common minor seventh chords. These are not to be confused with dominant seventh chords or major 7th chords.

A major seventh chord is built from the formula 1,3,5,7. The dominant seventh chords are built from the formula 1,3,5,b7. Notice these two chords both have a major 3rd interval. The minor 7th chord has a b3 in it and its formula is 1,b3,5,7. Often you can tell the difference between a major type chord and a minor type chord by looking at that third degree. Major type chords have major 3rds in them while minor type chords have flat 3rds in them.

Minor 7th chords - (root, b3rd, 5th, b7th)

<p>Am7</p>  <p>X 0 2 0 1 0</p>	<p>Am7</p>  <p>X 0 2 3 1 3</p>	<p>Bm7</p>  <p>X 0 3 4 2 1</p>	<p>Bm7 (2nd fret)</p>  <p>X 1 3 1 2 1</p>
<p>Cm7 (3rd fret)</p>  <p>X 1 3 1 2 1</p>	<p>Cm7 (4th fret)</p>  <p>X X 2 3 1 4</p>	<p>Dm7</p>  <p>X X 0 2 1 1</p>	
<p>Em7</p>  <p>0 1 2 0 3 4</p>	<p>Em7</p>  <p>0 1 2 0 3 0</p>	<p>Fm7</p>  <p>1 3 1 1 1 1</p>	

CHORDS - Suspended, Add, and Major 7th chords

Below are chord illustrations for some common chords that you can use to spice up your playing and create melody. These can be peppered in and substituted to create interest and melody lines in your songs and progressions. Below we examine suspended 2nd and 4th chords, add chords, and major 7th chords. These chords can be very rich, lush, and "big" sounding .

Suspended 2nd and 4th chords have no third interval, it is suspended. So the third is either raised to the 4th or lowered to the 2nd scale degree. Remember from past lessons a major chord or major triad is made of the formula 1,3,5. A minor chord or minor triad is made of the formula 1,b3,5. You can easily tell a major chord from a minor chord by looking at that third degree, whether it is a major third or a flatted third. Suspended 2nd and 4th chords do not have thirds, so they are technically not major or minor chords and they work equally well when used with both major AND minor chords.

Add chords differ from suspended chords in that an interval is not removed from the chord but rather added. An add2 chord has the 1,3,5 and then on top of that adds a 2nd - so the formula becomes 1,2,3,5. Where suspended 2nd and 4th chords remove, or suspend an interval, the add chords leaves that in and then adds another.

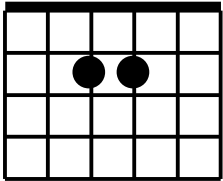
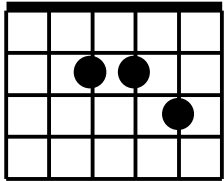
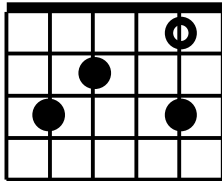
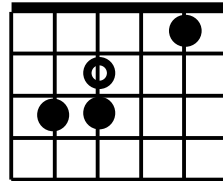
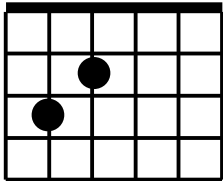
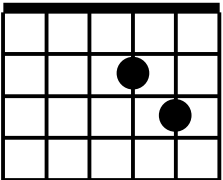
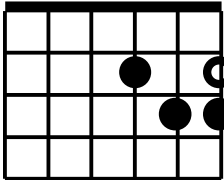
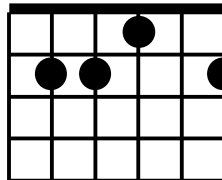
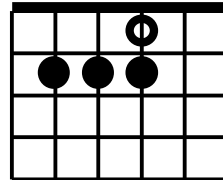
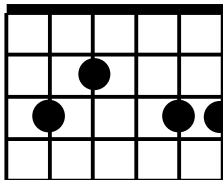
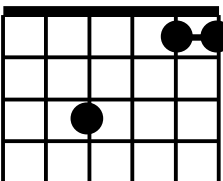
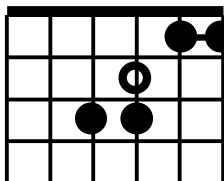
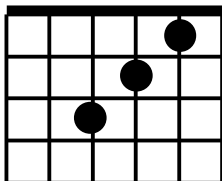
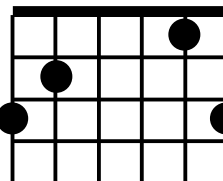
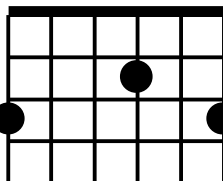
Below are some chords that can really add tremendous interest and melody to your playing. Try peppering them in while strumming in time. Think melodically and start off strumming slow with 8th note strum patterns. Work up to 16th note patterns and then try adding them to your progressions. Always play in time and think melodically.

CHORD FORMULAS:

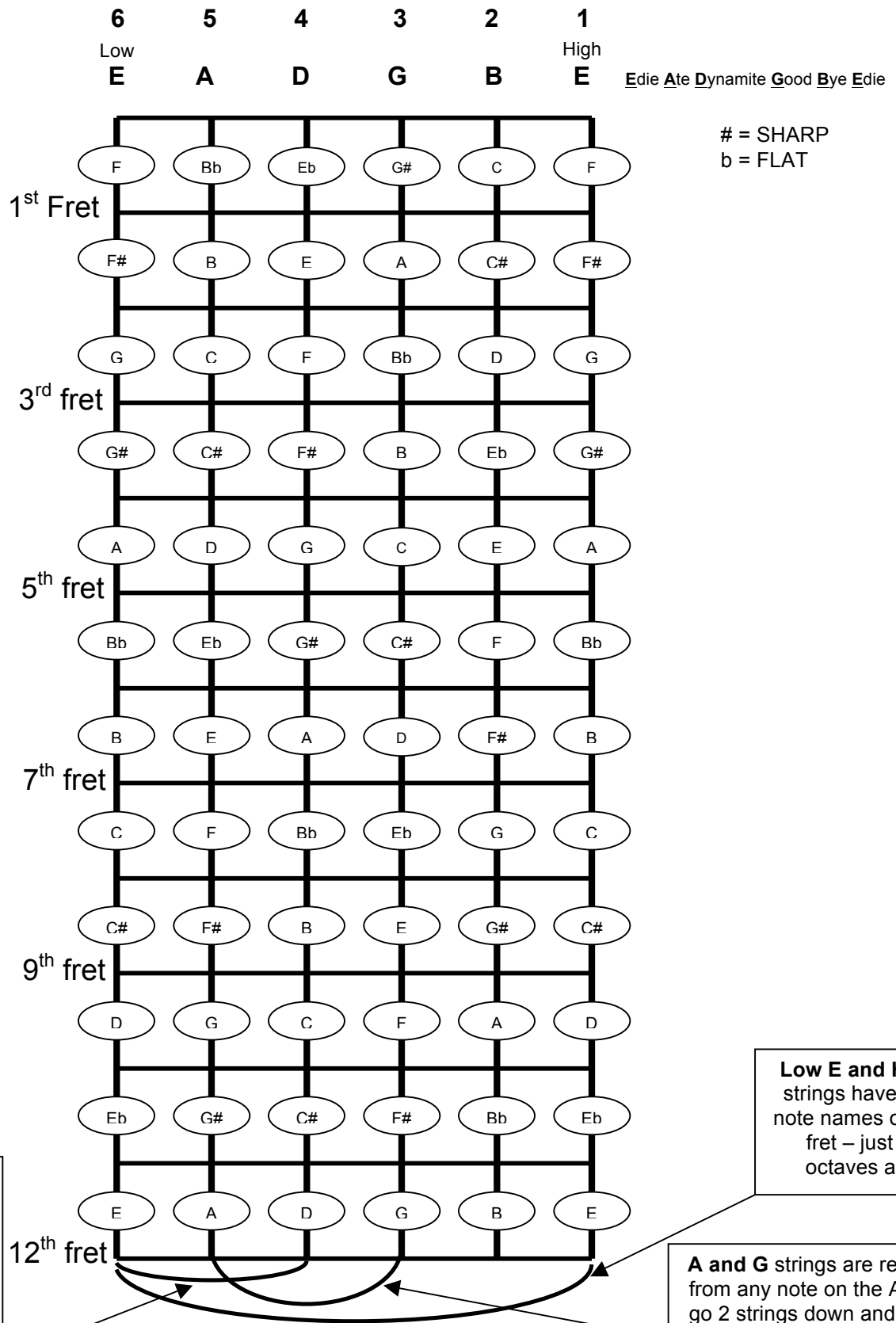
Suspended 2nd (Sus2) = 1,2,5
Add2 = 1,2,3,5

Suspended 4th (Sus4) = 1,4,5
Add4 = 1,3,4,5

Major 7th (maj7) = 1,3,5,7
● = leave finger in position

<p>Asus2</p>  <p>X 0 1 2 0 0</p>	<p>Asus4</p>  <p>X 0 1 2 3 0</p>	<p>Cadd2</p>  <p>X 3 2 0 4 0</p>	<p>Cadd4</p>  <p>X 3 4 0 1 0</p>	<p>Cmaj7</p>  <p>X 3 2 0 0 0</p>
<p>Dsus2</p>  <p>X X 0 1 3 0</p>	<p>Dsus4</p>  <p>X X 0 1 3 4</p>	<p>Eadd2</p>  <p>0 2 3 1 0 4</p>	<p>Esus4</p>  <p>0 2 3 4 0 0</p>	<p>Cadd9</p>  <p>X 2 1 0 3 4</p>
<p>Fsus2</p>  <p>X X 3 0 1 1</p>	<p>Fsus4</p>  <p>X X 3 4 1 1</p>	<p>Fmaj7</p>  <p>X X 3 2 1 0</p>	<p>Gadd4</p>  <p>3 2 0 0 1 4</p>	<p>Gadd2</p>  <p>3 0 0 2 0 4</p>

NOTES ON THE FRETBOARD



= SHARP
b = FLAT

E and D strings are related – from any note on the E string go 2 strings down and 2 frets over and you have the same note an octave higher on the D string

Low E and High E strings have same note names on each fret – just two octaves apart

A and G strings are related – from any note on the A string go 2 strings down and 2 frets over and you have the same note an octave higher on the G string

The twelve-note scale consists of:
A, B \flat , B, C, C \sharp , D, E \flat , E, F, F \sharp , G, G \sharp

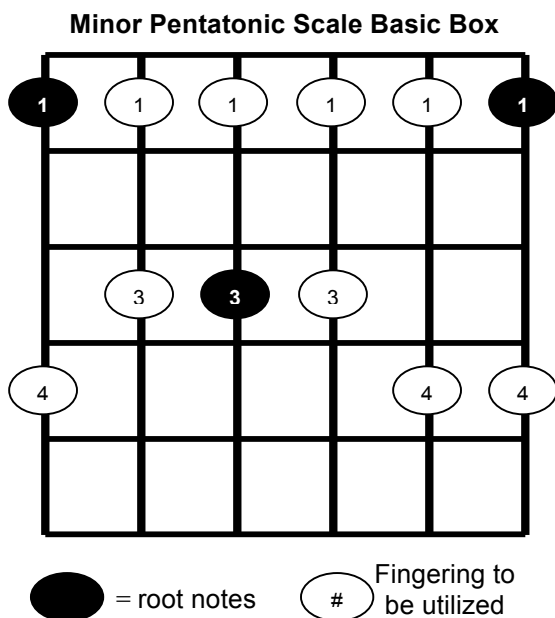
THE MINOR PENTATONIC SCALE

The Pentatonic scale is one of the most commonly utilized scales in just about all genres of music. Penta is Latin for five. Much like a penta-gram has five sides, Pentatonic scales are constructed from five notes.

The Minor Pentatonic scale is constructed from five notes from the Natural Minor Scale (also called the Aeolian mode). The Minor Pentatonic scale is built from the scale degrees of root, $b3^{rd}$, 4^{th} , 5^{th} , and $b7^{th}$.

The scale illustrated below is the basic “box” position and has its low root played with the first finger on the low E string. The root notes are illustrated with black circles and the numbers inside the circles indicate the fingering to be utilized when playing this scale.

It’s important to learn this basic scale first, as we are going to build upon it in coming lessons. Eventually you will need to learn this scale in all positions all over the neck, and in all keys. Many other scale shapes and scale connecting links are diagrammed out in the following pages.



Practice the scale utilizing the fingerings illustrated. Sound each note clean, with no string buzzes or overtones. As you move through the scale make a mental note of when you hit the three root notes (illustrated with the black circles).

The key signature is determined by which root note is played. For example if you play this scale starting at the fifth fret on the low E string it is an A Minor Pentatonic scale consisting of the five notes A, C, D, E, and G. If you were to play this scale on the 8th fret it would be a C Minor Pentatonic scale consisting of the five notes C, Eb, F, G, and Bb.

Much like moveable bar chords this scale can be moved up and down the guitar neck and the root note will determine the key you are playing. Practice the scale in all keys.

This scale will form the building block of many concepts to come. You want to be very familiar with this scale pattern, but do not rely on it exclusively. We are going to build on this scale extensively. Soon we will be spicing it up and expanding it, and making it a more fluid sounding scale that you can move laterally across the neck. You will not be limited to box to box type lead playing.

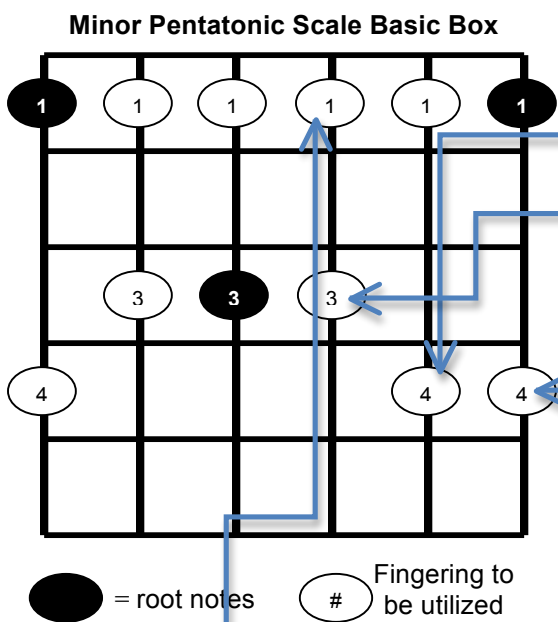
STRING BENDING WITH THE MINOR PENTATONIC SCALE:

Bending strings is one of the most expressive things you can do on the guitar. You will want to get very proficient and accurate with string bending - it's an art.

When bending strings it is imperative that you are bending notes in pitch to the proper target note. You don't want to over bend or under bend notes, as they will then sound sharp or flat. Practice bending strings and then check the pitch by sounding the note you are attempting to bend to - your target note. This is a good self-check to ensure you are bending in pitch.

You can also practice string bending in pitch by plugging into an electronic tuner and watching the needle as you bend a note and ultimately see it hit pitch. Keep doing it over and over until you feel the bend strength and string tension-wise, as well as hear the bend in pitch matching to the target note.

For purposes of learning where the hip string bends are, play the box pattern scale with a fifth fret root A Minor Pentatonic scale as diagrammed out below. Once you learn the bends then practice them as you learn more scale patterns and in all keys.



1. Bend the b7th a whole step up to the root. Bend the G note at the 8th fret of the B string up one whole step to the A root note. You can also bend the same note an octave lower at the G note at the 5th fret on the D string up one whole step.

2. Bend the 4th a half step to the blue note. Bend the D note on the 7th fret of the G string up one half step to the Eb note.

3. Bend the 4th degree a whole step to the fifth. Bend the D note on the 7th fret of the G-string up one whole step to the E note. The 4th or D note can be bent either a whole or a half step.

4. Bend the b3rd a full step to the 4th. Bend the C note at the 8th fret of the high E string one whole step to the D note.

5. Unison bend. Use your 4th finger to bend the G note on the 8th fret of the B string a whole step to an A note while playing the A note at the 5th fret of the high E string with your 1st finger.

6. Unison bend. Use your 3rd finger to bend the D note on the 7th fret of the G string a whole step to an E note while playing the E note at the 5th fret of the B string with your 1st finger.

7. Double stop bend. Bend two strings a half step each with your 3rd finger by barring across the fret with one finger. Bend the D note at the 7th fret of the G string one half step while also bending the F# note at the 7th fret of the B string one half step.

8. Double stop bend. With your 3rd finger bend the D note at the 7th fret of the G string a whole step while playing the G note on the B string with your 4th finger.

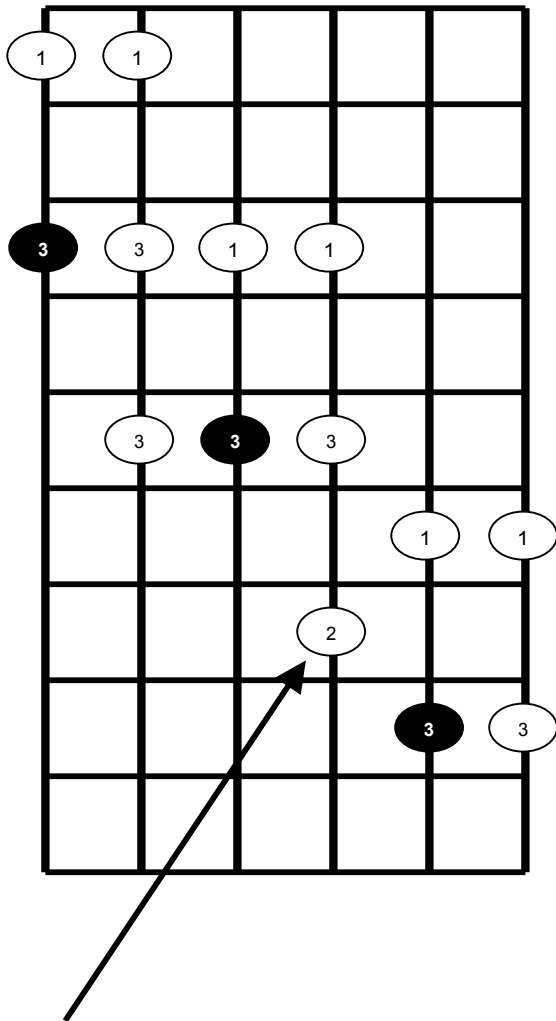
9. b3rd to major 3rd bend. Bend the b3rd or C notes a quarter to a half step to the major 3rd. This is a very cool bend as the b3rd is a very ambiguous note in this scale. It sometimes will sound great as the b3rd but also as a major 3rd. This note has some play in it and you don't have to be exact with the bend - play with it and you will soon be utilizing it all the time.

THE MINOR PENTATONIC EXPANDED I SCALE:

Let's build on the minor pentatonic basic box shape scale that you learned in the previous lesson. We are now going to expand the scale two frets in each direction combining three box shapes (all five box shapes are diagrammed out on page 54).

We are still going to play the same five-note scale. However, the expanded scale exudes a much more fluid sound and sets up many additional runs and licks than just staying solely in the basic "box" shape. You certainly want to have all the pentatonic scales in the box patterns in your arsenal, but this expanded scale really opens the pathways and lead guitar avenues. Commit it to memory and practice it in all keys. You will find yourself using these expanded scales often when playing in the Pentatonics – they are invaluable.

Expanded I Minor Pentatonic Scale



Analyzing this expanded scale you can see part of the basic box pattern you learned in the previous page encapsulated in the middle of the shape. The shape is expanded two frets in each direction using the neighboring two boxes. Now you have a Pentatonic shape that **doubles** the fret span of the basic box pattern.

As always when learning a new scale, take your time and play the scale slow and in time. Sound each note clean, with no string buzzes or overtones. As you move through the scale make a mental note of when you hit the three root notes (illustrated with the black circles). Practice the scale utilizing the fingerings illustrated. Notice the shift in fingering when you get to the G-string: there is a one – three – two finger combination. Utilize your second finger when playing the third note on the G-string as that will set you up for the two and three note combinations and licks to be played with the G, B, and high E strings. As always, you want to utilize the proper fingerings that set you up for the next lick, run, or chord.

Much like the first pentatonic scale in the basic box pattern the key signature for the expanded scale is determined by which root note is played on the 6th string. Play that note with your third finger. For example if you play this shape starting at the fifth fret on the low E string it is the Expanded I **A** minor pentatonic scale consisting of the five notes A, C, D, E, and G. If you were to play this scale starting with your 3rd finger on the 10th fret it would be the Expanded I **D** minor pentatonic scale consisting of the five notes D, F, G, A, and C. Practice this scale in all keys up and down the fret board.

For the G string pivot with your **second finger** for the 1,3,2 fingering combination

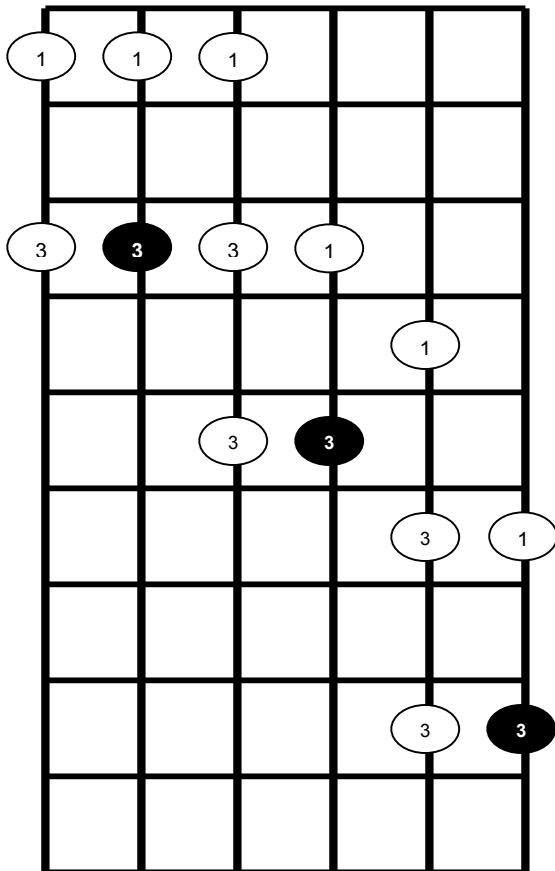
KEY POINT: You can grab the two above scales fast if you memorize them as:

1. Basic Box Position Minor Pentatonic Scale – 1st finger root on the low E string
2. Expanded I Minor Pentatonic Scale – 3rd finger root on the low E string

THE MINOR PENTATONIC EXPANDED II SCALE:

Now that you are familiar with the Minor Pentatonic scale in the basic box position and in Expanded I form, lets learn the Minor Pentatonic Expanded II scale. This scale will have its root note on the 5th or A string and you can start with your 3rd finger. Illustrated below is the Expanded II Minor Pentatonic scale. With both Expanded scales and the basic “box” shape you can cover just about the entire fretboard. Practice these scales in all keys up and down the fret board. Commit them to memory and practice applying them over the jam tracks in all different keys. You will find yourself grabbing these expanded scales all the time.

Expanded II Minor Pentatonic Scale



Take your time when first learning this scale pattern and sound each note clean, with no string buzzes or overtones. As you move through the scale make a mental note of when you hit the three root notes (illustrated with black circles). Practice the scale utilizing the fingerings illustrated and work up this scale up in all keys. Just use the first and third fingers to play the entire scale.

With the Expanded II scale the key signature is determined by which root note is played with the third finger on the 5th or A string. That is how you can find all the different scales quickly, by identifying the root notes. For example if you play this shape starting at the tenth fret on the low E string it is the Expanded II **A** Minor Pentatonic scale consisting of the five notes A, C, D, E, and G. This is due to the root note being played on the 12th fret of the A string – an “A” note. If you were to start this scale on the 12th fret of the low E string it would be the Expanded II **B** Minor Pentatonic scale.

KEY POINT: Grab the above scales fast by memorizing them as:

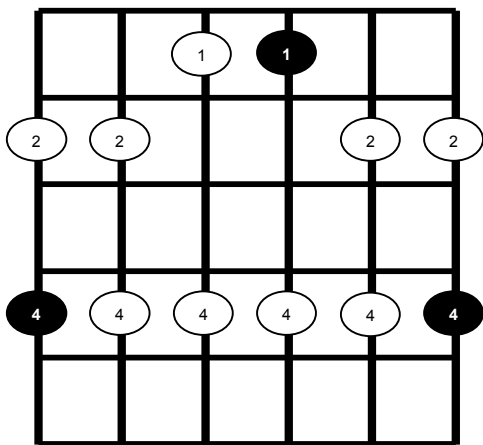
1. Box Position Minor Pentatonic Scale – 1st finger root on the low E string
2. Expanded I Minor Pentatonic Scale – 3rd finger root on the low E string
3. Expanded II Minor Pentatonic Scale – 3rd finger root on the A string

THE MINOR PENTATONIC SCALE – the 5 box scales:

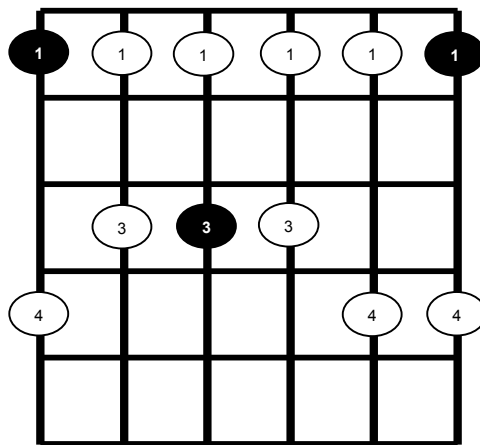
Below are five shapes for the Minor Pentatonic scale. I find I play the expanded scales more often, but you should know all 5 box positions so you can utilize the entire neck. Practice these in all keys and remember to make a mental note of where the root notes lie. Start learning the scales below in the key of Am as they line up across the fretboard nicely. You can start the number 1 box with your 4th finger on the 5th fret of the Low E string on the A note.

Commit all the shapes and notes to memory and you will soon be gliding across the neck in Pentatonic heaven. Remember, it is critical to memorize what notes you are playing, not just the shapes. You want to be able to pick out and land on any given note depending on what chord changes you are playing over. Too many times guitarists just memorize shapes and forget what notes they are actually playing. So spend time learning the notes in all keys and you will benefit greatly with this extra work. These box shapes will give you many different riff ideas and runs. Remember to practice and learn these scales in all keys and practice linking them together. Soon you will be able to see the entire fretboard mapped out as one large scale that travels up and down the entire neck.

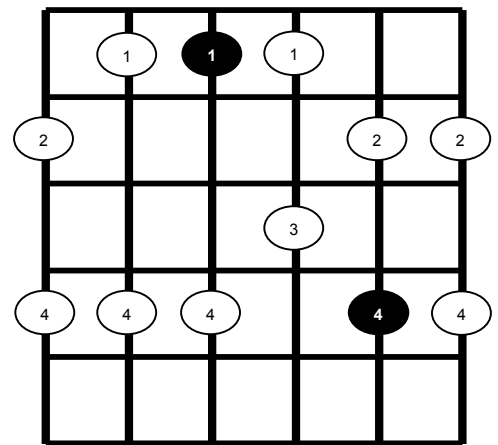
#1 box – in Am start with 4th finger on the 5th fret, low E string on the A note.



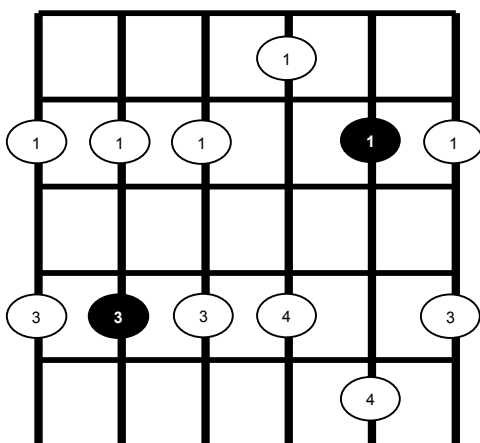
#2 box – in Am start with 1st finger on the 5th fret, low E string on the A note. (the basic box shape)



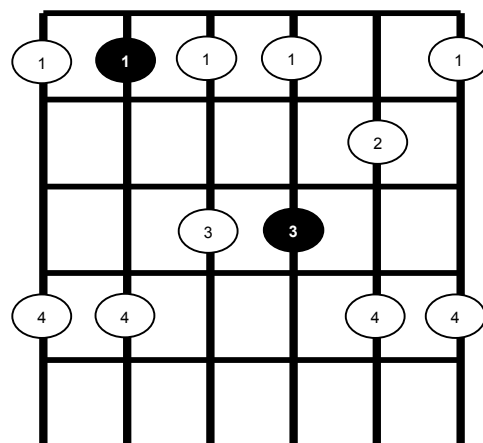
#3 box – in Am start with 2nd finger on the 8th fret, low E string on the C note. (these first three boxes make the Expanded 1)



#4 box – in Am start with 1st finger on the 10th fret, low E string on the D note.



#5 box – in Am start with 1st finger on the 12th fret, low E string on the E note. (these last two boxes and the first one combine to form the Expanded 2 shape)



THE BLUES SCALE:

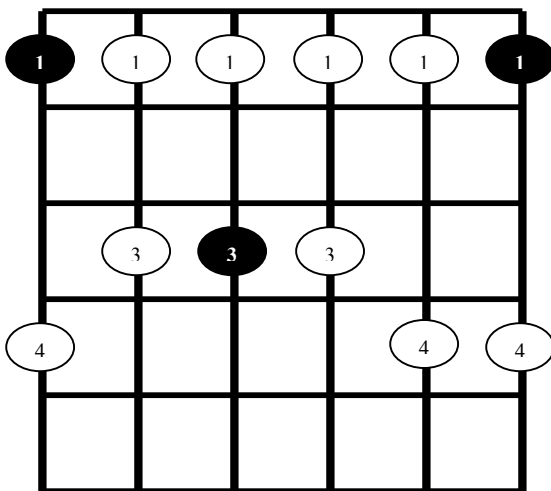
The Blues scale is built from the Minor Pentatonic scale with one added note - the flatted 5th, or *blue* note. The b5 note adds color and tension. The blues scale is not solely utilized in blues music, but in many musical genres including rock, country, jazz, pop, metal, and punk. When playing Minor Pentatonic Scales you can almost always add that b5 and play the Blues Scale.

By adding the b5 note we get a six-note scale: 1, b3rd, 4th, b5th, 5th, and b7th. Below left is the basic box shape for the Minor Pentatonic Scale. Below that is the Blues Scale. They only differ by one note - the b5th illustrated in blue. Below to the right is the Expanded I Blues scale.

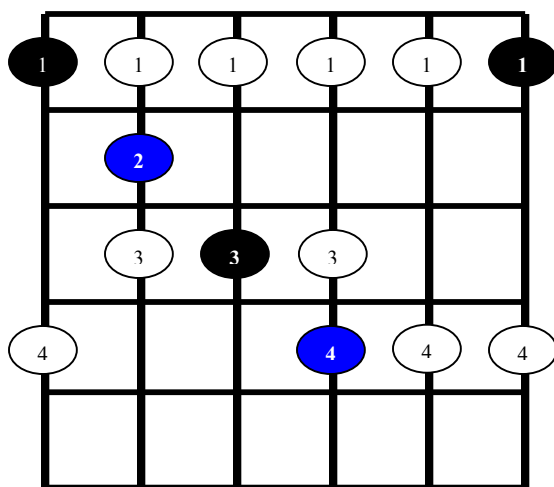
Students often think of scales in box patterns: they stay in one box, then stop, move to the next box, and so on. This can have a fragmented sound. Students benefit by learning to play ACROSS the neck laterally. The ultimate goal is to see the entire neck as one big inter-connected scale. Then to change key, just move the whole chunk back and forth as one group. The expanded scales pull you out of the traditional boxes that can have a boxy sound.

Utilize consistent fingering and practice these scales in all keys. Learn the scales up and down the neck. Then apply them by practicing over the jam tracks. Make strong solo statements by emphasizing strong chord tones.

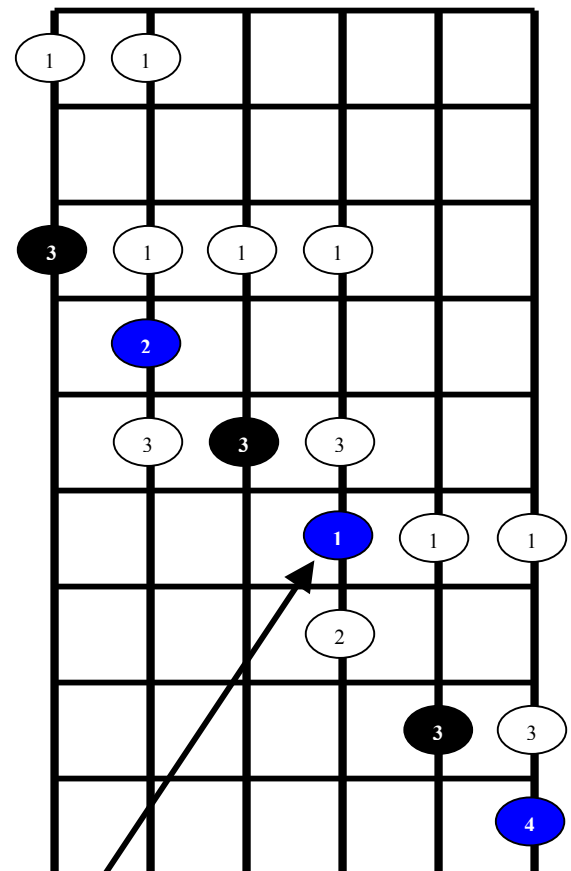
Basic Box Minor Pentatonic Scale



Blues Scale



Expanded I Blues Scale



When ascending the scale at the G-string pivot with your 1st finger, playing 1,3 then 1,2. Then descend using a 3,2,1,1 finger combination on the G string

● = root note ● = blue note (b5)

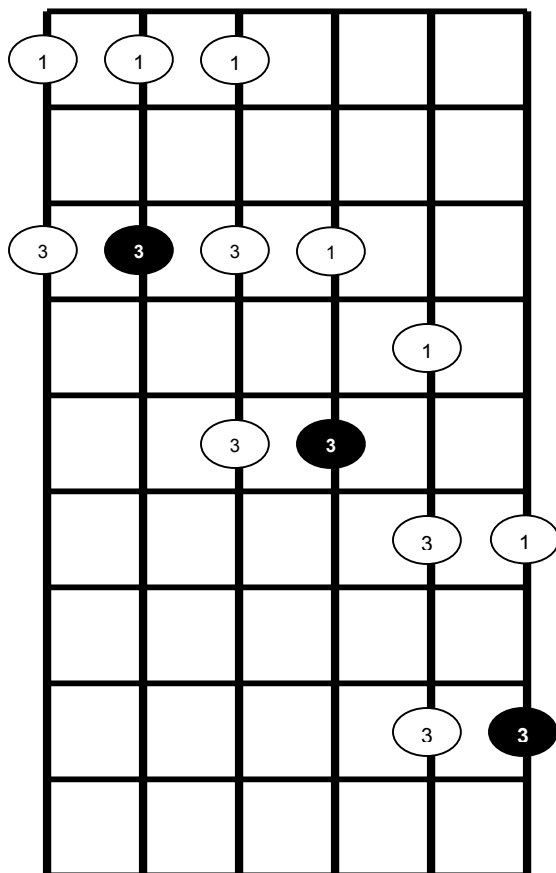
THE BLUES SCALE EXPANDED II:

Let's continue to add the b5th, or blue note, to the Minor Pentatonic Scale to build the Expanded II Blues Scale. Below left is the Expanded II Minor Pentatonic scale. By adding the blue note we now get the Expanded II Blues scale (below right).

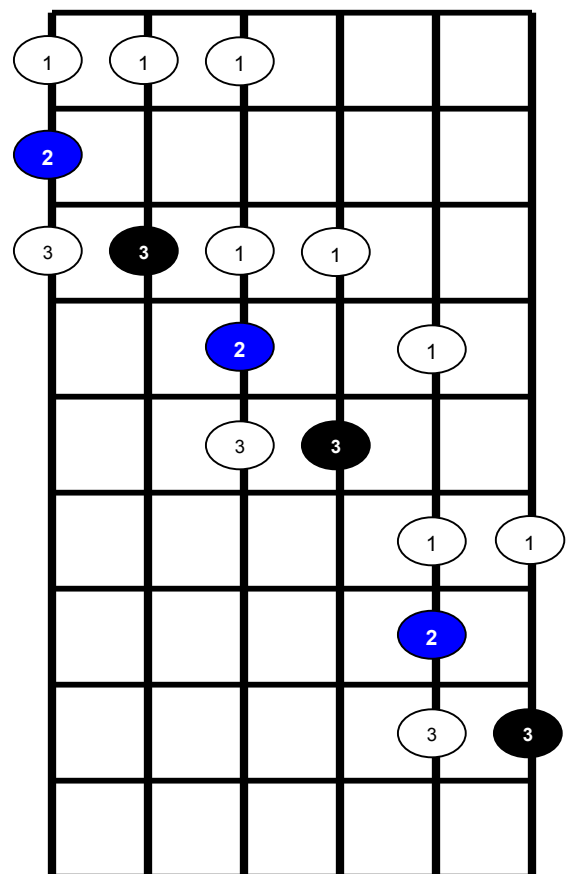
Examine the fingering carefully as it varies slightly between the two scales. The fingering shown below puts your fingers in the proper place on the fretboard to set up for the next part of the scale. Remember, it is crucial to always have your fingers in the right position, setting yourself up for the next lick. Practice the scales below in all keys.

When playing through these scales remember to make mental notes when hitting the root notes and the blue notes. Also don't just memorize the fingering for scales, or just the scale shapes. Take the extra time to learn the notes and intervals that you are playing in a given key. Taking a little extra time to do this will make you a much better musician in the long run.

Expanded II Minor Pentatonic Scale



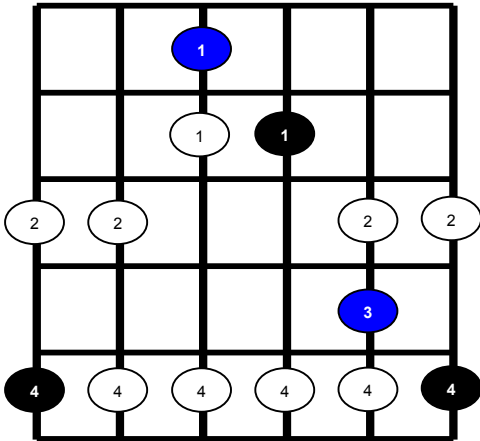
Expanded II Blues Scale



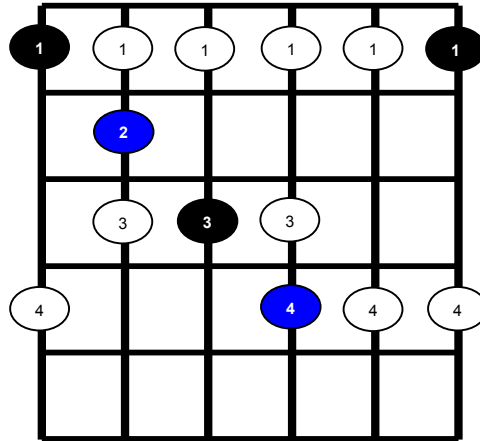
THE BLUES SCALE – ALL FIVE BLOCK SCALES:

Below are five box shape Blues Scales that complete the entire neck. Practice the Blues Scales in all keys and try to connect them with the rest of the shapes so you can play up and down the entire neck laterally. Connect them with the Expanded I and II Blues scales. Remember, try to see the connection points and the neck as one big scale and play laterally across it, not always in individual boxes.

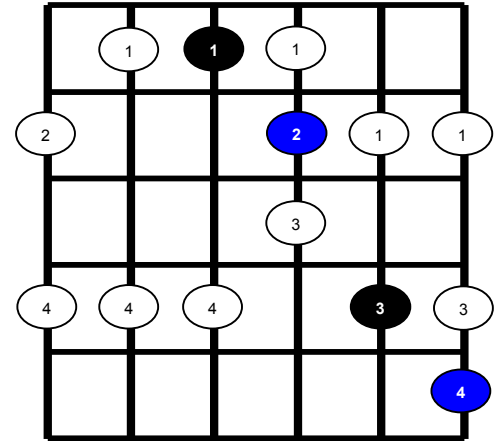
#1 box – in Am start with 4th finger on the 5th fret, low E string on the A note. Go outside for the blue note on the D string



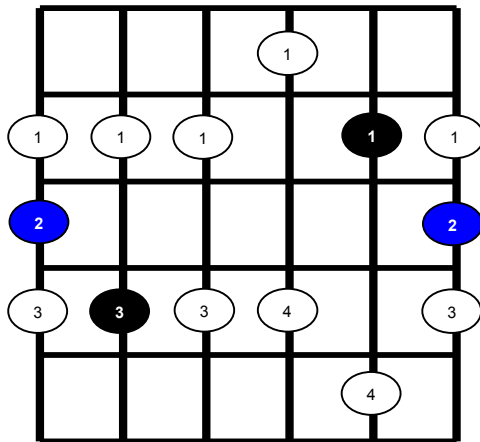
#2 “basic box” shape – in Am start with 1st finger on the 5th fret, low E string on the A note. Use 2nd and 4th fingers for blue notes



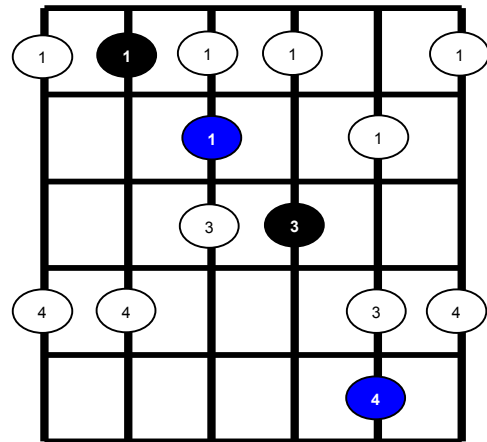
#3 box – in Am start with 2nd finger on the 8th fret, low E string on the C note. (the lower part of this box is that mini box in the expanded I scale)



#4 box – in Am start with 1st finger on the 10th fret, low E string on the D note. First three strings are first part of expanded II scale



#5 box – in Am start with 1st finger on 12th fret, low E string on E note. (last two boxes and the first one combine to form expanded II scale)



SPICING UP MINOR PENTATONIC AND BLUES SCALES:

Now that you have learned some Minor Pentatonic Scales and some Blues Scales lets look at how we can spice them up a bit and make them sound more musically interesting. In this lesson you will learn how to add color and texture to your playing when utilizing these scales.

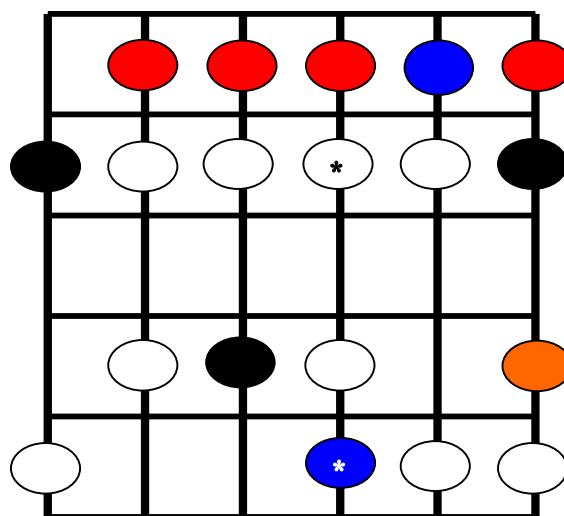
Its not enough just to know the scales. You also have to know how to use them – over what chords and in what keys. You also need to know how to take the notes and do musically interesting things with them.

Think of guitar playing as speaking a language. We are going to turn our notes, or words, into sentences. This is what some refer to as phrasing. Phrasing is the way we connect and play our thoughts musically on the guitar. Capturing your audience and drawing them into your solo is **so** important in lead guitar playing and improvisation. You want to speak to your audience musically in a way that is both easy to comprehend, and genuinely engaging.

For instructional purposes we are going to use the Minor Pentatonic basic box shape to illustrate these techniques. In the illustration below the black ovals are the root notes, the white ovals are the other notes in the scale, and the colored ovals are the various notes we will discuss below.

1. **Spice it up by doubling and tripling up on your notes.** Don't always go from one note to the next to the next. You have to bust them up a bit to make them sound more interesting. Play the same note in rhythmic combinations. Feel the rhythm of the line, don't just play it straight and the same way each time – variation is key. Say the phrase out loud, then change around the rhythm. Get into an idea that you like and keep repeating it; perhaps playing it a little different rhythmically each time. Learn a rhythm or rhythmic phrase and then apply it to some of your favorite licks across all the strings. So when you're noodling around and get into a cool idea, stay with it. Keep playing it, turn the rhythm around, exploit it and vary it. Remember - rhythm, repetition, and melody are the keys!

2. **Spice it up by slurring your notes with passing tones (red ovals in diagram).** Slide into your notes utilizing half step passing tones. It's a great sound, as you get the inference of the passing tone, and then the target note. Do not hang on passing tones and don't try to bend or vibrato them - get on and off them quickly. Bookend your passing tones with strong scalar notes. For example, if you are playing a five-note Pentatonic scale, you can utilize the other seven notes as passing tones. Try utilizing the passing tones in the diagram to the right. Slide from any note in **red** to the scale note one half step higher. The note in blue is the blue note (b5) and it makes a great note to use as a passing slide tone also. Double and triple up on these slides. These slurs will add great color and interest to your playing.

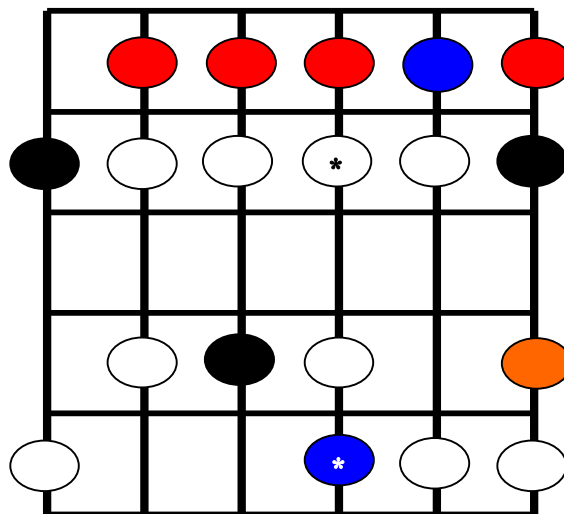


SPICING UP MINOR PENTATONIC AND BLUES SCALES:

3. **Spice it up by adding the ninth scale degree to the Minor Pentatonic scale (the ninth is illustrated below right as the orange oval).** This note adds great color and will work most of the time when using minor pentatonic. It's a great note to slide off, bend a half step, use in triplet patterns, and use in pull off and hammer licks. This outside sounding note will give you a little jazzy sound. So bend it a half step or slide from the ninth to the next note, the b3rd. Also, use the 9th on the G string and all over the fretboard for more cool licks!

4. **Spice it up by bending the b3rd on the G-string.**

The b3rd is illustrated to the right with the white oval with an asterisk. The b3rd is a very ambiguous note, especially when playing blues. It sometimes sounds best when played as a natural tone, but also can sound great bent up a quarter or half step. This technique can be used for added color depending on what chord its being played over or what chord is next in the progression. Pull that b3rd note down in a nice bend and really feel it. Slur in and out of it and you will find it will add a lot of texture to your playing. When playing in the box shape it is one of the few times where I like to bend with my first finger. It's an easy bend as you are only going up a quarter or half step so you don't need multiple finger strength to reach and hold the pitch. You can bend it slow or fast, but put a lot of feeling and passion into this bend and you will absolutely love the sound! It's one of the few bends where you have some leeway and don't have to bend it exactly perfect: anywhere in that quarter to half step range sounds great.



5. **Spice it up with reverse slides.** Instead of always sliding a note up the fretboard try sliding down the fretboard. A nice reverse slide is to slide the blue note one-half step back to the fourth. In the diagram above reverse slide from the blue oval with the asterisk back one half step. Really feel the slide and hear both notes. Repeat the slide two or three times in succession for a real cool riff.

THE MAJOR PENTATONIC SCALE:

The Major Pentatonic scale is a five-note scale consisting of five notes from the Major scale. At times full major scales may be inappropriate to play over a given progression as they may sound a bit stiff. So you will want to arm yourself with the Major Pentatonic scale – its an incredibly useful scale.

The major seventh note is a very “iffy” note, especially in rock music where sometimes it works and often times it doesn’t. Defaulting to the Major Pentatonic scale for that major sound in many of these instances will give you a killer sound. You hear the major pentatonic scale used often in blues, jazz, country, and rock music.

The Major Pentatonic scale is derived from five notes from the Major scale similar to how the Minor Pentatonic scale is derived from five notes from the Natural Minor scale (see the diagram below). The intervals of the Major Pentatonic are 1,2,3,5,6. You do not play the 4th and 7th degrees of the Major scale.

1 2 3 4 5 6 7 = Major Scale

1 2 3 5 6 = Major Pentatonic Scale

1 2 b3 4 5 b6 b7 = Natural Minor Scale

1 b3 4 5 b7 = Minor Pentatonic Scale

You can use major pentatonic over most major type chords when treating each chord as a separate event. It also works most of the time over all the chords in any major key when playing what *relates to all* (much like how minor pentatonic works over all the chords in any minor key).

KEY POINT: Use Major Pentatonic over all the chords in major key when playing what relates to all and over major type chords when treating each chord as a separate event.

So, how can we find these major pentatonic scales all over the neck? Well its pretty easy as we will get to them through the Minor Pentatonic scale. You wont have to memorize a whole new batch of scale shapes for Major Pentatonic. We will use the concept of major and relative minor to easily tackle Major Pentatonic.

For every major key there is a relative minor key with exactly the same notes. We will use this to help find where these major Pentatonic scales “live” on the fretboard. Minor Pentatonic is the relative minor of Major Pentatonic and lives a minor 3rd, or three frets away, below the Major Pentatonic. Refer to the handout on the circle of fifths on page 98 for a complete listing of every major key and its relative minor key.

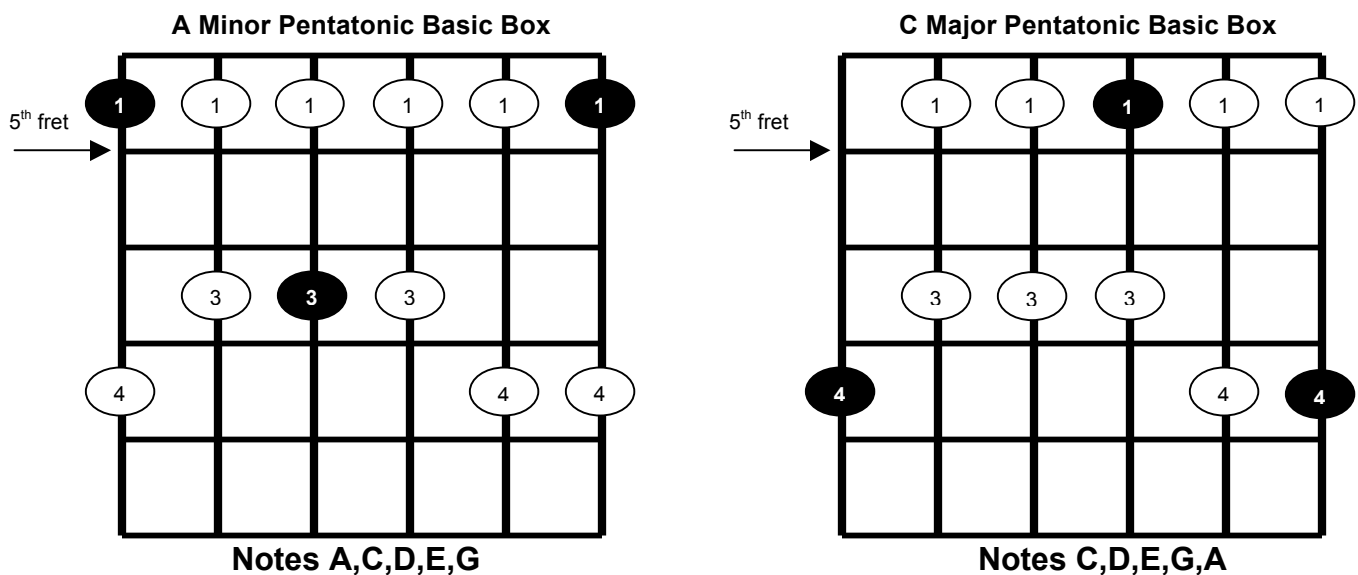
KEY POINT: For every major key there is a relative minor key with exactly the same notes.

THE MAJOR PENTATONIC SCALE:

Illustrated below right is the “basic box shape” C Major Pentatonic. It’s relative minor, A Minor Pentatonic is illustrated on the left. C Major Pentatonic scales can also be viewed as A Minor Pentatonic scales. Both scales consist of the same notes C,D,E,G, and A. Your starting and emphasis notes determine which scale you will be playing. C Major Pentatonic and A Minor Pentatonic are the same scale, just different starting and emphasis notes. It all comes down to what notes you are emphasizing - emphasis is so important!

Play both scales starting and ending with the roots. Listen to how the major pentatonic sounds sweet and major sounding when starting on and emphasizing the C notes. Play the same shape but start and end on the A notes. Now you get the darker bluesy minor pentatonic scale. Same notes, just different start and emphasis points. One scale gives you the happy major, Allman Brothers/BB King sound while the other gives you a darker, bluesy, minor sound.

Remember that you can find all the Major Pentatonics by going through the relative Minor Pentatonic scales. So you don’t have to learn any new shapes for Major Pentatonic if you already know your Minor Pentatonic scales. Just flip them to their relative Major Pentatonic.



The blue note does not always apply to Major Pentatonic and often will not sound very good. So use the straight Minor Pentatonic scales and Expanded scales without the blue notes.

There is not much room for error soloing in major key - sour notes really stick out. You also can't slur all those passing notes like we discussed when using Minor Pentatonic. So be careful with your note choices and let your ear help to guide you.

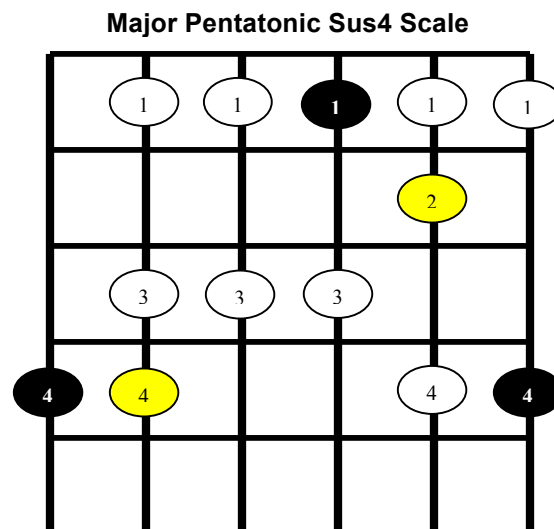
For that sweet Major Pentatonic sound utilize all of your Minor Pentatonic scales, but emphasize the root major. For example, when playing in C Major Pentatonic think of the relative minor: A Minor Pentatonic. Just start and emphasize on the C notes, not the A notes. You want to sound major, so you have to emphasize the major root notes, not the minor ones. Practice in all keys and all positions up and down the neck.

MAJOR PENTATONIC SUS4 SCALES:

A cool way to spice up the Major Pentatonic scale is to add the fourth degree to the scale. Instead of it being a five-note scale it will now be a six-note scale. Adding the fourth degree makes it a **Major Pentatonic Sus4 scale**. The intervals of the scale are now 1, 2, 3, 4, 5, and 6. Basically it's a major scale with the 7th degree left out. This scale works just about every time so try using it when playing in Major Pentatonic.

What's great about the Major Pentatonic Sus4 scale is that it leaves that major 7th note out all together. This way you don't have to worry about it at all and you get the added bonus of a real sweet sounding Sus4 note added into the scale. Try this scale over simple major key jams and ballads at first to get the fingerings down and make sure to make a mental note each time you pass through the root **AND** the Sus4 notes.

In the illustration below the root notes are in the black and the Sus4 notes are highlighted in yellow. This scale gives you many additional lick ideas as you have three notes per string with the half step on the A and B strings in the shape below. You also have a sweet bend is on the B string bending up to the Sus4 note with a nice half step bend with the first finger.



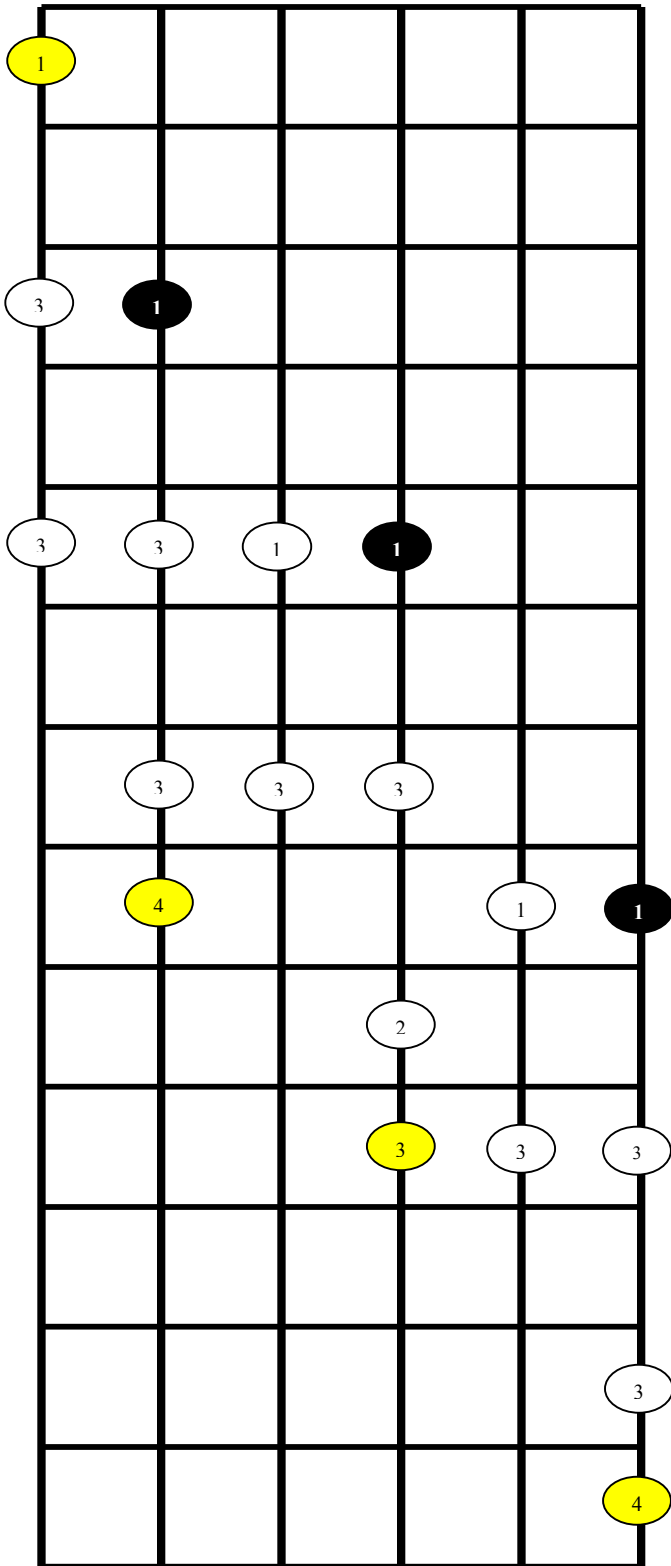
Example: Try playing a simple progression of C to F with two measures on each chord. That's a I major to a IV major change and its in the key of C major. Because we are in major key, instantly we know major pentatonic will work. So C Major Pentatonic would sound very good played over this progression. But for added spice play the C Major Pentatonic Sus4 scale.

Major I to IV changes are very common. That's why the Sus4 scales are so useful. Try to feel when the change happens and land on the strong chord tones of the chord changes. The strongest landing notes on the C chord will be the notes in that chord: C, E, or G. The strongest landing tones on the F chord will be the notes making up an F chord: F, A, or C. Practice your timing landing on a different chord tone each time the change comes up.

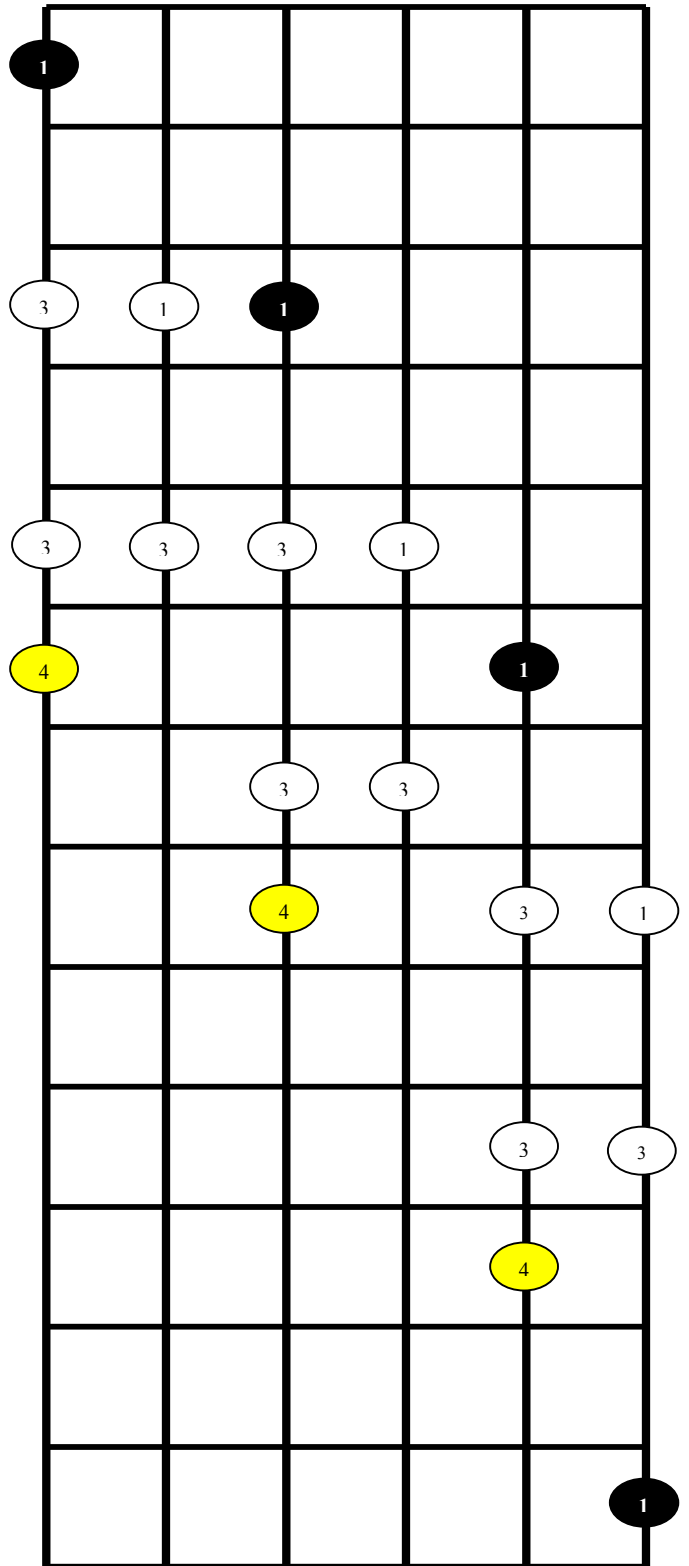
On the next page are scale links connecting the Major Pentatonic Sus4 scales over the entire fretboard. The expanded 1 can be found by the A string root first finger while the expanded 2 can be found with low E string root first finger. Work up all the scales over the entire fretboard in all keys – they are super useful and give the ability to play over the entire neck.


MAJOR PENTATONIC SUS4 SCALE LINKS:


Major Pentatonic Sus4 Expanded 1



Major Pentatonic Sus4 Expanded 2



 Root notes in black

 Sus4 notes in yellow

THE MAJOR SCALE:

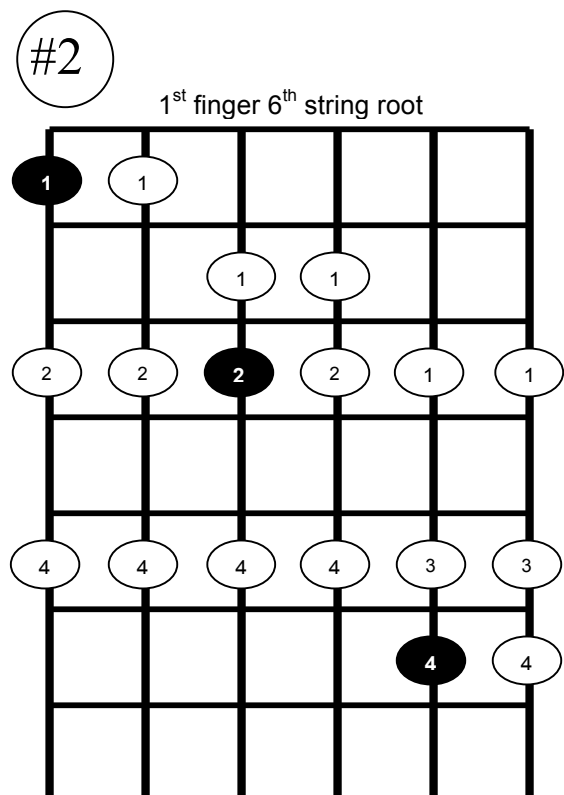
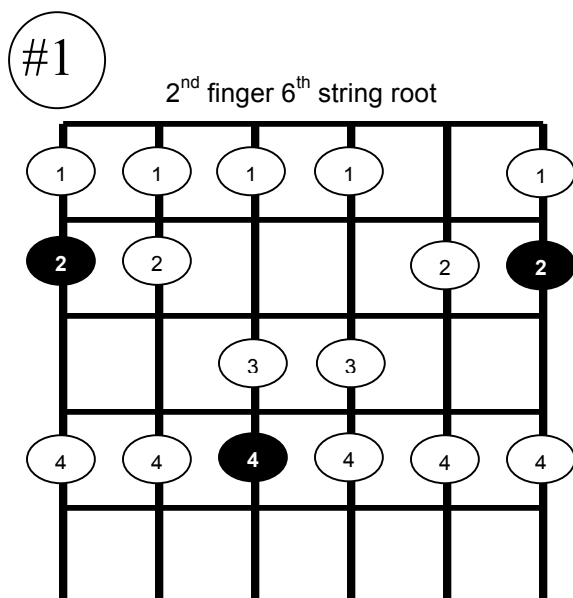
All music theory compares back to the major scale. You are probably familiar with the sound of the major scale – doe, re, mi, fa, so, la, ti, doe. There are many different fingerings and ways to play major scales all over the guitar neck. Over the next two pages you will learn a system of six major scales. With all six memorized, you can utilize the entire guitar neck. The scales overlap each other and this is how we will get you linking them together - through these overlaps, or linking points.

The major scale is constructed from seven notes built from the scale degrees of 1, 2, 3, 4, 5, 6, 7. Memorize the scales one at a time and take your time learning them. Play the scales slow and in time and work the speed up over time. As you move through each scale make a mental note of when you hit the root notes, which are illustrated in black.

The key signature for each scale is determined by its root note. First learn the scales below in the key of G. To play the #1 scale in G major put your 2nd finger on the 3rd fret on the low E string, (G note), and play the shape. You will now be playing a G major scale which consists of the seven notes G, A, B, C, D, E, and F#.

To play scale #2 in G put your first finger on the G note on the low E string at the 3rd fret and play the shape. Much like moveable bar chords these scales can be moved up and down the guitar neck and should be practiced in all keys.

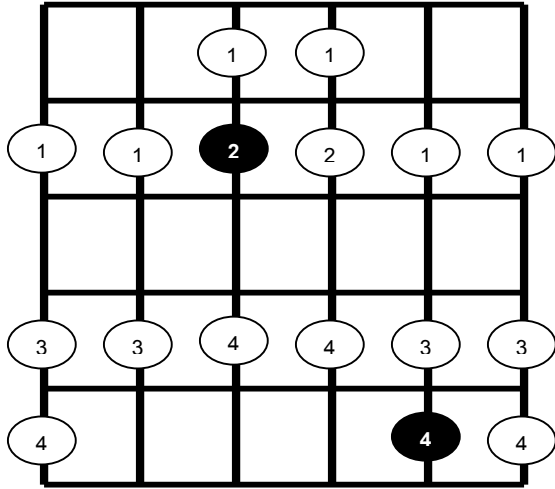
In the coming lesson you will learn to link these scales together. Then you can start to view the neck as one big scale and you will see the overlap and how they fit together. If you know your major scales you will then know all the modes of the major scale. It's critical to get these scales down cold!



THE MAJOR SCALE:

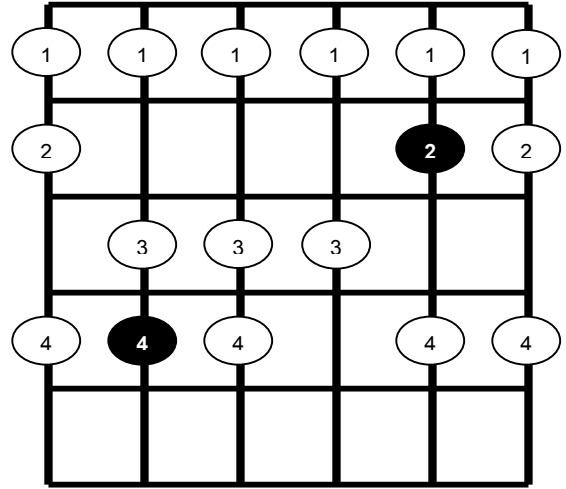
Below are four more major scale shapes. This will make six in total. Commit these to memory. In the next lesson we will learn a linking system so you can start linking them together and playing them laterally across the fretboard.

#3



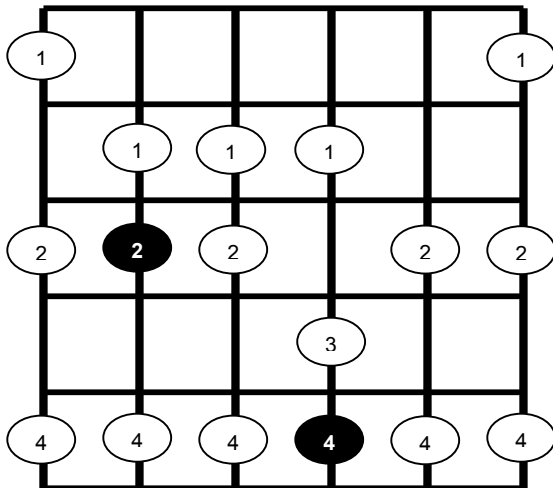
#4

4th finger root 5th string



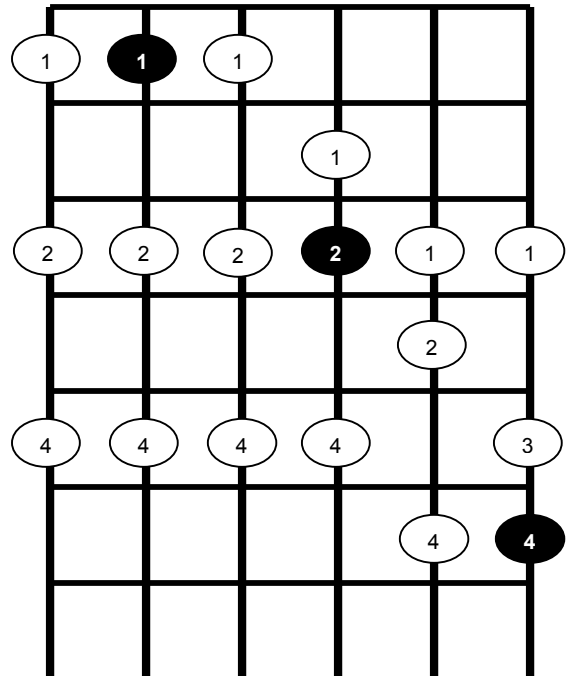
#5

2nd finger root 5th string



#6

1st finger root 5th string



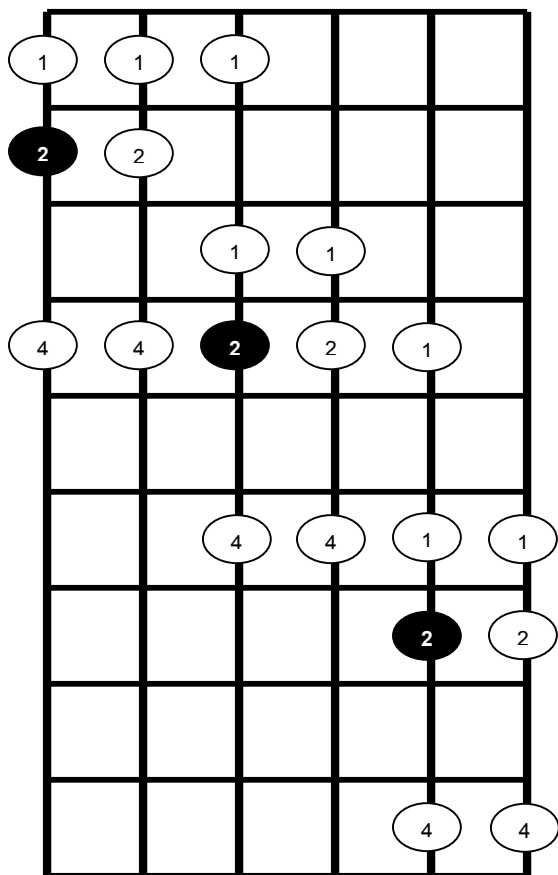
MAJOR SCALE LINKS:

Now that you know six major scales from the previous lessons, let's link them together and play them across the neck. These links help view the entire neck as one big scale.

Below are two examples of three octave major scale links that combine three shapes. These are incredibly useful and are easy to play as both utilize easy fingerings. These examples help you to practice playing laterally across the neck. You will need to shift with your first finger for both these examples when you get to the D and the B strings. Shift up a whole step (2 frets), with that first finger for the 1-1 finger combination. Remember to practice in all keys.

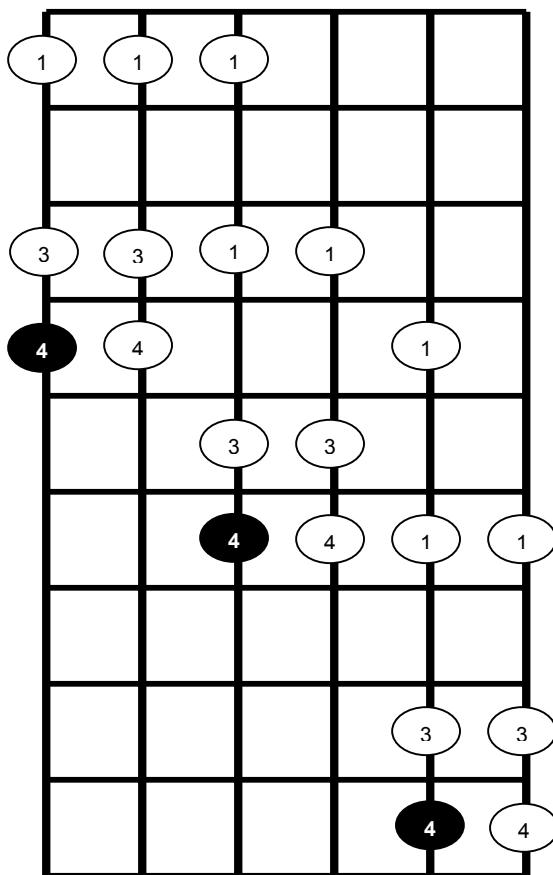
Link 1 utilizes 1-2-4 fingering to play the entire scale link. Shift up with the first finger as indicated. Link 2 utilizes 1-3-4 fingering to play the entire scale link. Again shift up with the first finger as indicated and make mental notes when playing the root notes. These scale links are awesome tools and you will find yourself utilizing them all the time.

3-octave Major scale link 1



Links scales 1, 2, and 4

3-octave Major scale link 2



Links scales 6, 1, and 2

● = root note

○# Fingering to be utilized

INTRODUCTION TO THE MODES OF THE MAJOR SCALE:

To get your lead playing to the next level you will want to learn the modes of the major scale. Don't let modal playing intimidate you. Over the next several lessons I am going to break down modal play and you will be surprised how easy it can be when taught in this manner.

Just think of the modes as being **variations of the major scale**. All you will be doing is starting on and emphasizing a note in the major scale other than the root note.

KEY POINT: Just think of the modes as variations of the major scale.

There are seven modes of the major scale and they always appear in this order:

Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

There is a general consensus in the guitar community that the modes are this real abstract and mysterious entity that you need a black belt in music theory to understand - that they are out of reach of most guitar players. That is totally not true and you can be playing in the modes very quickly if you put all that negativity about the modes aside.

In fact, you already may be playing in the modes and not even realize that you are doing it. You will amaze yourself at how fast you will be able to play in the modes with just a little understanding of how they work and how to apply them. Then you can practice applying them with included jam tracks.

Many instructors overcomplicate the teaching of the modes and make it so much harder than it needs to be. I will make it easy. My modal methodology requires that you know your major scales. We will get to all seven modes through the major scale. To play the modes of the major scale all you need to do is play variations of major scales.

KEY PRACTICE: Learn the major scales diagrammed out in the previous lesson. Know them cold and in all keys.

Spend some time and learn six major scales and how to link them together. The killer thing with my methodology is that you don't have to learn a whole new set of scales for each mode. You don't have to learn a whole new set of scales for Dorian, then six more new scale shapes for Phrygian, then six more new and different scales for Lydian, etc. Learning six new scale shapes for each mode is redundant and totally unnecessary.

With my system, once you learn the six major scales, you know all the modes of the major scale because you will be using those same six major scale shapes to play all the modes. You will just be starting on any one of the six shapes on a note other than its root.

Before we can examine each mode of the major scale, we need to overview the modes in general so you can have a clear understanding of their structure and sequence. This is crucial to understanding them and applying them in your playing.

MODAL OVERVIEW:

The major scale is a seven-note scale. For each of the seven individual notes of the major scale there is a corresponding mode associated with it. There are seven notes in the major scale, so there are seven modes of the major scale.

Utilizing the modes gives the guitarist the ability to generate an interval structure that is different than that of the major scale and therefore produces a unique sound quality. Each mode has its own unique sound or “mood”. This is due to the different interval structure of each mode. Some modes are more major sounding and some more minor sounding.

Besides knowing the Major Scale (Ionian Mode), you will want to learn at least the Aeolian Mode, Dorian Mode, and Mixolydian mode. These three modes are used most often in blues and rock music and we will focus on those three in the coming lessons.

KEY POINTS: Modal playing incorporates playing a major scale but starting on and emphasizing a note other than the root.

Anytime you play a major scale and start on and emphasize a note other than the root, you are playing in the modes.

Think of the modes as variations of the major scale. Illustrated below is the order for the seven modes. This sequence of the modes is **ALWAYS** the same. No matter what key you are in the modes always follow the order listed below. Dorian is always the second mode of the major scale, Phrygian is always the third mode of the major scale, etc.

- 1st mode - **Ionian** (same as the Major scale)
- 2nd mode – **Dorian** (same as Aeolian but with a raised 6th)
- 3rd mode - **Phrygian** (same as Aeolian but with a b2nd)
- 4th mode – **Lydian** (same as Ionian but with a #4th)
- 5th mode – **Mixolydian** (same as Ionian but with a b7th)
- 6th mode – **Aeolian** (same as Natural Minor or Pure Minor scale)
- 7th mode – **Locrian** (dissonant, same as Phrygian with a b5th)

KEY POINT: Remember that there are seven modes of the major scale and they are ALWAYS in the same sequence as listed above.

THE MODES DRAWN OUT ON PAPER:

To start digesting the modes let's examine the key of C major. Remembering the modal sequence, Dorian is always the 2nd mode of any major key. In the key of C major if you start the scale on the 2nd degree or 2nd note, you will start on a D note. Start on D and play the C major scale until the next D note comes up. You are playing a C major scale from the D to the D and voila', you have **D Dorian**. All you are doing is playing that same C major scale, but starting it on the 2nd note of the scale.

D Dorian is the second mode of C major and utilizes the exact same notes as C major but starting from the second degree, the D note. Look at it drawn out:

C Major scale – C,D,E,F,G,A,B
D Dorian scale - D,E,F,G,A,B,C

Same exact notes, just different starting points. D Dorian is just a variation of C major. Play both as listed above, first from the C to C and then from the D to D. They don't sound the same. The C major scale sounds happy and has that do, re, mi sound while the D Dorian has a darker minor vibe to it. The Dorian has its own mood and sound quality that is different than the major.

So to play in D Dorian you can play all the C major scales but start on and emphasize the D notes, not the C notes. In D Dorian you want to establish the tonal center as D. By emphasizing the D notes in a C major scale we arrive at a new scale sound that sounds different than C major because our ear hears the resolution to D. It sounds more minor because the Dorian mode has a b3rd and b7th.

Dorian is considered more of a minor mode. In the table below note that D Dorian has no sharps or flats, same as C major. Dorian is the 2nd mode in any major key, so taking any major scale and starting on the 2nd note of that parent major scale gives us the Dorian mode.

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

KEY POINT: taking any major scale and starting on the 2nd note of that parent major scale gives us the Dorian Mode.

THE MODES DRAWN OUT ON PAPER CONTINUED:

Dorian is an awesome mode, its used all the time in many genres of music including rock, blues, funk, metal, and jazz. It's especially cool for rock, blues and metal.

Continuing in the key of C major let's examine the 3rd mode of the major scale, Phrygian. From the order of modes we know Phrygian is the third mode in any major key. The third note of a C major scale is E (the 3rd in the key of C is E). So for **E Phrygian** we would start on the third note of the C major scale and play from the E note to the E note. You will get yet another sound quality or mood that is different than the happy C to C major sound. It will also be different from the minor sounding D to D Dorian. The Phrygian, or E to E in C major sounds a bit more exotic.

As you can see from the illustration below C major, D Dorian, and E Phrygian are all constructed from the same notes. **C Major = D Dorian = E Phrygian.**

Phrygian is also considered a minor mode and it has a very exotic sound. It's used often in rock and metal and sounds great over m7 chords.

Scale degrees	1	2	3	4	5	6	7	8	9	10
C major scale	C	D	E	F	G	A	B	C	D	E
2 nd mode – D Dorian		D	E	F	G	A	B	C	D	E
3rd mode - E Phrygian			E	F	G	A	B	C	D	E

KEY POINT: taking any major scale and starting on the 3rd note of that parent or mother major scale gives us the Phrygian mode.

E Phrygian is played starting on and emphasizing the E notes. The notes in each of the three above modes are the same but it's all about **EMPHASIS**. Which notes you start on and emphasize give you the different moods and sound textures of each mode. Start on the C and play to the C for the happy major tone. Start on the D and emphasize the D notes for the bluesy minor Dorian. Start on the E and emphasize the E notes for the dark, minor, exotic Phrygian tone.

THE MODES DRAWN OUT ON PAPER CONTINUED:

If you start any major scale on and emphasize the 2nd note, you are playing in the Dorian mode (Dorian is the 2nd mode in any major key). If you start on and emphasize the 3rd note you are playing in the Phrygian mode (Phrygian is the third mode in any major key). If you start on and emphasize the 5th note you are playing in the Mixolydian mode (Mixolydian is the 5th mode in any major key). If you start on and emphasize the sixth note you are playing in the Aeolian mode (Aeolian is the 6th mode in any major key).

KEY POINT: When you start on and emphasize a note in a major scale other than the root of that major scale, then you are playing in a mode.

Listed below are all seven modes constructed in the key of C major. Notice in each mode there are no sharps or flats, which is consistent with the key of C major. The Dorian mode begins on the 2nd degree of the C major scale, the D note. The Phrygian mode begins on the 3rd degree of the C major scale, the E note. The rest of the modes follow this same formula.

Utilize this same formula to examine the modes in all keys and then we can start learning how to apply these modes to your lead playing. You will be using them in your soloing and improvisation in no time.

MODE	1	2	3	4	5	6	7	8
C Major	C	D	E	F	G	A	B	C
D Dorian	D	E	F	G	A	B	C	D
E Phrygian	E	F	G	A	B	C	D	E
F Lydian	F	G	A	B	C	D	E	F
G Mixolydian	G	A	B	C	D	E	F	G
A Aeolian	A	B	C	D	E	F	G	A
B Locrian	B	C	D	E	F	G	A	B

C Major = D Dorian = E Phrygian = F Lydian = G Mixolydian = A Aeolian = B Locrian
It depends on what notes you start on and emphasize in the parent major scale

KEY POINT: – Know the notes that make up each chord. Get proficient at targeting these notes, or chord tones during solos. The chord tones, the roots, 3rds, b3rd if minor, 5ths, b7ths, etc. will be very strong landing notes, and you will want to land on and resolve to them.

THE MODES OF THE MAJOR SCALE INDIVIDUALLY:

In order to understand the modes we will need to look at the interval structure that defines each mode and then match them with corresponding chords and progressions. Let's discuss each mode in detail and how to go about applying them in your lead playing. Remember that with any mode or scale it's not enough just to know the scale but you also have to know how to use it and apply it in a musical situation.

KEY POINT: Remember that the modes are all just variations of the major scale. You will be playing the modes by shifting emphasis to a different note in the parent major scale other than the root note.

Many of the modes are very similar. Some have just one interval difference. But these slight differences create unique moods and tones. Each mode has its' own unique mood and tone.

KEY POINT: You can get to all seven modes through the major scales.

The table below shows each mode and its interval structure. The last column denotes which modes are considered major modes and which are considered minor modes. Memorize which are the major modes (Ionian, Lydian, and Mixolydian), and which are the minor modes (Dorian, Phrygian, Aeolian, and Locrian). This will help guide you to utilizing the correct mode over a given chord or progression.

1 st mode	IONIAN (Major)	1	2	3	4	5	6	7	Major mode
2 nd mode	DORIAN	1	2	b3	4	5	6	b7	Minor mode*
3 rd mode	PHRYGIAN	1	b2	b3	4	5	b6	b7	Minor mode
4 th mode	LYDIAN	1	2	3	#4	5	6	7	Major mode
5 th mode	MIXOLYDIAN	1	2	3	4	5	6	b7	Major mode
6 th mode	AEOLIAN (relative minor)	1	2	b3	4	5	b6	b7	Minor mode
7 th mode	LOCRIAN	1	b2	b3	4	b5	b6	b7	Minor mode

*Dorian is considered a minor mode. However, because it has strong elements of minor (b3, b7), and major (2,6), it can be played in some major key progressions. Dorian works great over all the chords in **major** key I-IV-V shuffle, blues, or swing type progressions. For those type progressions you can also use minor pentatonic for that minor bluesy sound, major pentatonic for that sweet major sound, or combine elements of both for Dorian.

Phrygian can also be used in some major key progressions that have a b2 chord. So, there is lots of room for creativity with the modes. Like with many lead guitar avenues, sometimes you have to use your discretion and find what sounds best to your ears.

APPLYING THE MODES OF THE MAJOR SCALE:

Key points when applying the modes:

1. Understand your choices when soloing and improvising. Remember from what we learned in previous lessons you have two choices when soloing and improvising. First, you can solo over the entire chord progression playing the same mode or scale over all the chords, (what “*relates to all*”). No matter what chord comes up you are playing the same scale or mode over all the chords. The second option is to play over each chord independently or what I call **treating each chord as a separate event**.

2. Know and analyze the chords you are playing over. Its the chords that provide the complete roadmap to what you can play solo and improvisational-wise. Just knowing the key signature is not enough. You want to know what chords are in the progression, and then you need to analyze them to determine what scales, modes, and landing notes to utilize.

Memorize these three steps for utilizing the modes (the “**ACE**” principle):

1. **ANALYZE** the chords and/or the progression to get the roadmap for which modes you can utilize.
2. Once you determine which mode or modes to use, **CONVERT** that mode back to its mother or parent major key.
3. Play the mode using the parent major scale patterns but shift to and **EMPHASIZE** the root of the mode.

KEY POINT: Just remember “ACE**” – Analyze, Convert, Emphasize.**

To determine what scales and modes we can utilize within a given progression, lets analyze the following chord progression; **Am7–D**. When starting modal theory, play a mode over the entire progression or use what relates to all. Get this down first, and then later you can start working on treating each chord like a separate event. With the below examples we will determine what mode relates to all the chords.

STEP 1: ANALYZE the chords to determine what mode or modes can be utilized.

The progression is Am7-D. We are in the key of A minor, we have a I minor chord (Am7), going to a IV major chord (D). As soon as we see a I minor chord (minor key), we know we can utilize Minor Pentatonic & Blues over all the chords as it relates to all. Analyzing the chords further we have a minor key progression where the IV chord (D), is major. So we can also use the Dorian mode over all the chords.

We have determined A Dorian will work over all the chords. Whenever you have a minor key progression you can almost always use either Aeolian or Dorian over all the chords. So always look for that IV chord or II chord when in minor key to determine what mode to use.

APPLYING THE MODES OF THE MAJOR SCALE:

STEP 2: Once determined which mode to use, **CONVERT back to the parent major scale.**

From the previous page we have determined to utilize A Dorian. Dorian is the 2nd mode of any major scale. So ask yourself, what major scale's 2nd note is an "A"? The answer is G major. The G major scale's 2nd note is an "A". So over this progression play all your G major scales but start on and emphasize the "A" notes and you have A Dorian. **A Dorian = 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
2nd mode – A Dorian		A	B	C	D	E	F#	G	A

STEP #3: Shift to and **EMPHASIZE the root of the mode.**

As per above we want to solo with A Dorian over all the chords in the Am7-D example progression. We determined A Dorian from the **ANALYZING** and **CONVERTING** steps listed above. **EMPHASIZE** all the A notes while playing G major scales and you have A Dorian. Don't think in terms of G major - rather think more in terms of A Dorian by emphasizing the A notes.

Visualize in G major and play those major scale patterns, but emphasize the A notes. Start on the A notes and go from there. This is critical, because if you start on or emphasize the G notes you will be playing in G major, not A Dorian. Then it will sound major sounding and we don't want that, as we are in minor key and want that Dorian minor key tonality.

Remember that each mode has its own mood. You want to exploit that and use the proper mode with the proper emphasis notes. In this example we want that dark, bluesy, rock, minor vibe. So emphasizing the A notes making it A Dorian will give us just that. Modal playing is really all about emphasis.

KEY POINT: Modal playing is really all about emphasis.

Overall this is a very systematic and methodical approach to analyzing chords to determine soloing options. Over time your ear will take you to the right notes and this whole process will be more organic. However, at the start there is value in systematically analyzing chords and progressions and honing your skills to a sharp edge till you become proficient at these devices.

KEY PRACTICE: These three steps are absolutely critical to your success playing in the modes - and you must be proficient at each step. This will take a good amount of practice. At first try playing a mode over the whole progression or what relates to all the chords. Eventually you will want to treat each chord as a separate event and play a different mode over each chord. Take your time, don't overwhelm yourself and practice utilizing the jam tracks.

AEOLIAN MODE - THE NATURAL MINOR SCALE:

There is only one major scale but there are three types of minor scales - Natural Minor, Harmonic Minor, and Melodic Minor. In this lesson we will focus on the Natural Minor scale, which is a seven-note scale and is also called Pure Minor or the **Aeolian mode**.

The Aeolian mode is the sixth mode of the major scale and utilizes all the notes in a major scale starting from the sixth degree. The Aeolian mode utilizes the scale degrees of 1, 2, b3, 4, 5, b6, and b7. The minor pentatonic scale takes its five notes from the Natural Minor scale. Natural Minor adds the 2nd and b6 to the Minor Pentatonic scale.

You can play this scale over most minor type chords when treating each chord as a separate event. You can also utilize Aeolian mode over **ALL** the chords in a minor key progression unless the four chord is major, the two chord is minor, or there is a major V chord.

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

For example, if you want to solo over a Am7 chord try A Aeolian. Remember that Aeolian is the 6th mode of the major scale. So as taught in previous modal lessons you want to **convert** to what major scale's 6th note is a A. The answer is C major. If you play a C major scale you will notice that its sixth note in the scale, or 6th, is an A note. So A Aeolian contains all the same notes as the C major scale, you are just starting on and emphasizing the A notes.

Note in the below illustration that if we draw out the C major scale its 6th note is A. Then we draw out A Aeolian. Notice for both scales there are no sharps or flats, which is consistent in the key of C major.

Scale degrees	1	2	3	4	5	6	7	8	9	10	11	12
C major scale	C	D	E	F	G	A	B	C	D	E	F	G
6th mode – A Aeolian						A	B	C	D	E	F	G A

Let's try another example. There is an Em chord in a progression we want to solo over using the E Aeolian mode. So we have to convert to what major scale's 6th note is an E note. The answer is G major. The sixth degree of an G major scale is an E. Check the illustration below and you will see that E Aeolian mode contains the same notes as the G major scale. Notice for both scales below there is only one sharp, the F#, which is consistent in the key of G major. So to play E Aeolian just play all your G major scales but start on and emphasize the E notes.

Scale degrees	1	2	3	4	5	6	7	8	9	10	11	12
G major scale	G	A	B	C	D	E	F#	G	A	B	C	D
6th mode –E Aeolian						E	F#	G	A	B	C	D E

AEOLIAN MODE - THE NATURAL MINOR SCALE:

The Aeolian mode can be utilized often in blues and rock soloing, as well as in many other musical genres. In the table below you can see how this scale's intervals compare to some other common scales and modes.

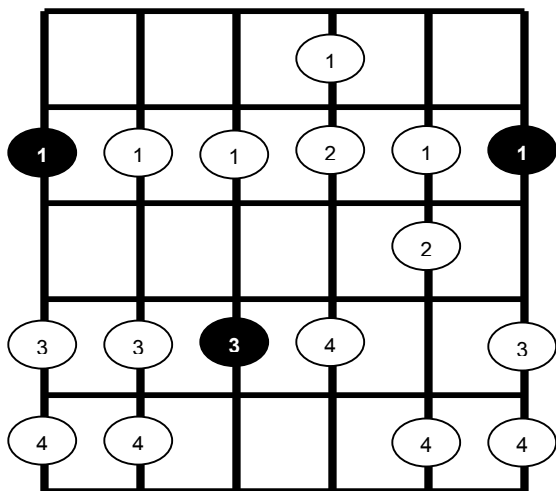
Major scale, (Ionian mode)	1 (root)	2	3	4	5	6	7
Natural Minor scale, (Aeolian mode)	1 (root)	2	b3	4	5	b6	b7
Harmonic Minor scale	1 (root)	2	b3	4	5	b6	7
Dorian mode	1 (root)	2	b3	4	5	6	b7
Pentatonic Minor scale	1 (root)	-	b3	4	5	-	b7
Blues scale	1 (root)	-	b3	4	b5	5	b7

You can play this scale over most minor type chords when treating each chord as a separate event. You can also utilize Aeolian mode over **ALL** the chords in a minor key progression unless the four chord is major, the two chord is minor, or there is a major V chord.

Below are two scale patterns for Natural Minor that you will find incredibly useful. Number one has the root on the low E string and number two has the low root on the A string.

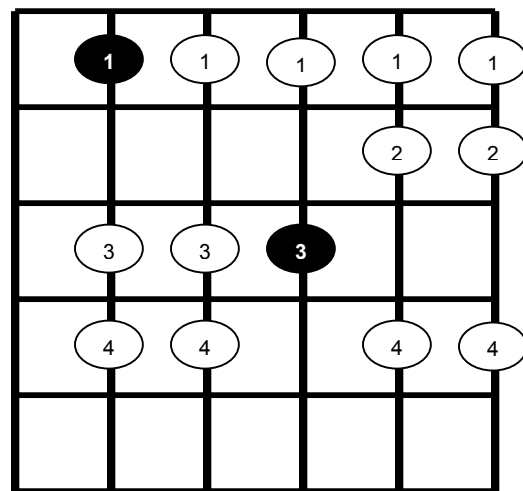
These two patterns are easy and fast to find as you utilize the first finger on the root. If you are just using minor pentatonic scales you really want to add Natural Minor to your playing repertoire. Natural minor adds the melodic half steps, and it provides more lick and string bending opportunities. Get creative with them!

1. Natural Minor scale low E string root



● = root note

2. Natural Minor scale A string root



○# Fingering to be utilized

THE DORIAN MODE

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. The Dorian mode utilizes the scale degrees of 1, 2, b3, 4, 5, 6, and b7.

Dorian can be utilized over minor chords and at times over all the chords in a minor key progression. If you play a lot of blues, rock, or metal you definitely want to add the Dorian mode to your playing arsenal.

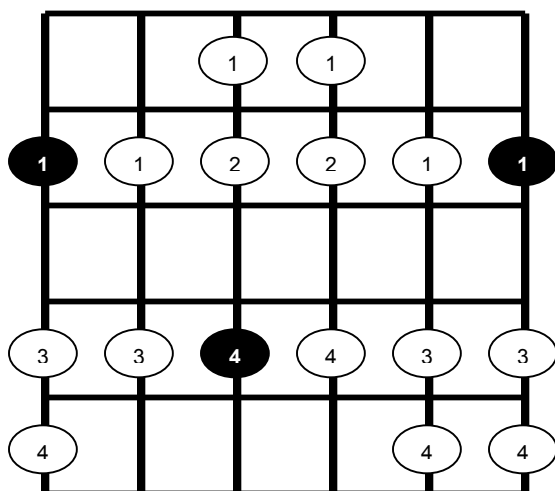
The Dorian mode is very similar to the Aeolian Mode with the exception that the sixth degree is not flattened. In other words Natural Minor has a minor 6th, while Dorian has a major 6th. There is just the one half step difference between these two scales.

Dorian mode	1 (root)	2	b3	4	5	6	b7
Aeolian Mode	1 (root)	2	b3	4	5	b6	b7

The Dorian mode is a minor sounding mode. Although rocked out and bluesy, it is very soulful and sophisticated. It contains all the same intervals as a Minor Pentatonic scale, but adds the 2nd and 6th scale degrees.

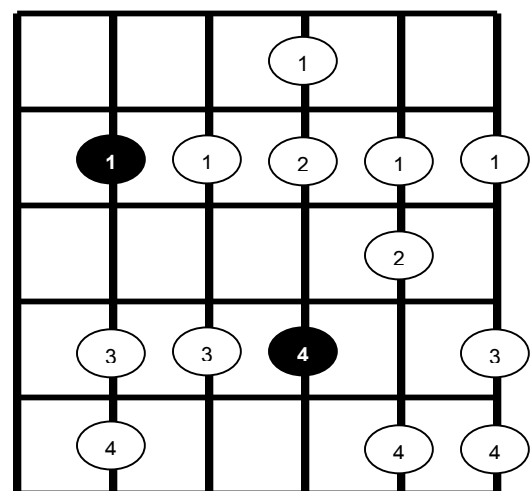
Below are two patterns for the Dorian mode with root notes off the Low E and A strings. Remember not to think of “shapes” or “positions” as modes. You want to get in the habit of looking at the entire fretboard as the vehicle for the mode, not just a certain position. Try to work up to the point of learning the mode and its interval structure across the entire fretboard.

1. Dorian scale low E string root



● = root note

2. Dorian scale A string root



○# Fingering to be utilized

AEOLIAN AND DORIAN EXAMPLES:

We are going to examine some basic minor key examples and be very structured about writing out the progression and the key points of application. Over time your ear will develop to the point where you won't have to write out the structure, as we will do below. Your ear will eventually guide you to all the right notes and you will be doing it on the fly. But that takes time and practice to develop and get proficient. As I always state, one of the most important things to do as a guitarist is to **DEVELOP YOUR EAR**.

When soloing in minor key, minor pentatonic and blues should be your default setting. In a minor key progression (where the I chord is minor), you can pretty much always utilize Minor Pentatonic and Blues (unless there is a major V chord).

If there is not a change to a II or IV chord then Aeolian mode is implied and you can utilize the Aeolian mode over all the chords as well as the default setting of using Minor Pentatonic & Blues. So always think Aeolian unless you see a major IV or V chord or minor II chord.

If you are soloing over all the chords in a minor key and there is a major IV or minor II chord somewhere in that progression, whether that chord comes up 2nd, 4th, or 10th, you don't want to play Aeolian mode over that chord because you will hit a very out of key note, the b6. So with a major IV chord or minor II chord in the progression you want to use Dorian mode over all the chords, when playing what *relates to all*.

The reverse also applies. If you are soloing over all the chords and a IV minor chord comes up in the progression, and you are mistakenly using the Dorian mode over all chords, then you will hit an out of key note over that IV minor chord, the major 6th.

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

There is only one note difference in the Dorian and Aeolian modes, that sixth. Aeolian has the b6 while Dorian has the major 6th. If you hit the wrong one over that chord it will sound very out of key. So it's super important you play the right mode over all the chords. Minor pentatonic works regardless as there is no 6th in that scale. Check out the examples below to illustrate this super important rule. Remember we are talking about when playing over all the chords in a minor key progression, or playing what *relates to all*.

Dorian mode	1 (root)	2	b3	4	5	6	b7
Aeolian Mode	1 (root)	2	b3	4	5	b6	b7

AEOLIAN AND DORIAN EXAMPLES:

EXAMPLE PROGRESSION 1: Dm to Gm

By analyzing the chords we determine we are in the key of D minor. Dm to Gm is a I minor chord to a IV minor chord. Lay this progression down with a looper pedal or on your computer, playing the chords a few measures each with a slow, laid back groove.

What Relates to all the chords:

-D minor Pentatonic & Blues scales over all the chords. Remember that's the default setting. Since we are in the key of D minor, with no major V chord, we know that D minor Pentatonic & Blues will always work over all the chords all day long.

-D Aeolian mode over both chords as it also relates to all. Now we must use the **ACE** principle. **A**nalyzing the progression we see it is a I minor changing to a IV minor. There is no IV major or II minor chords in this progression so as per our rule we can play D Aeolian mode over all the chords. We next need to **C**onvert so Aeolian is the sixth mode of the major scale. So what major scale's sixth note is a D? The answer is F. D Aeolian is the same as F major (minor & relative major). So play all the F major scales but remember to start on and **E**mphasize the D notes. Make that D the tonal center and it will sound minor - that is what you want in this minor key progression. If you emphasize the F notes it will sound too major and not the mood we want as this is a very minor sounding progression. D Aeolian = F major.

Scale degrees	1	2	3	4	5	6	7	8	9	10	11	12	
F major scale	F	G	A	Bb	C	D	E	F	G	A	Bb	C	
6th mode – D Aeolian						D	E	F	G	A	Bb	C	D

-Land on the hip chord tones when the change comes up. Chord tones are defined as the notes that make up a given chord. The D minor chord contains the chord tones D (root), F (b3rd), and A (5th) and the G minor chord contains the chord tones G (root), Bb (b3rd), and D (5th). When the chord changes to the Gm try landing on a G, Bb, or D note. Listen to how strong those notes sound. Do the same thing when the chord changes to the Dm chord and at the change to Dm land on a D, F, or A note. Hear the strong chord tones pop out? That will be a big wow factor in your lead lines.

The non chord tones that are in the scale will still sound good, but the chord tones may sound a bit stronger resolution-wise. So think of it like there is good and then there is also better.

As an exercise try landing on a different chord tone each time the chords change. It will really get you ear dialed into strong landing notes. Try it and really listen to the chord changes underneath so you can time your change exactly and make a bold solo statement.

AEOLIAN AND DORIAN EXAMPLES:

EXAMPLE PROGRESSION 2: Dm to G major

By analyzing the chords we determine we are in the key of D minor. The progression is a I minor chord to a IV major chord. Lay this progression down with a looper pedal or on your computer. Play the chords a few measures each, with a slow laid back groove.

What Relates to all the chords:

-D Minor Pentatonic & Blues scales over all the chords. Remember that's the default setting. Since we are in the key of D minor with no major V chord, we know that D minor Pentatonic & Blues will always work over all the chords all day long.

-D Dorian mode over both chords as it *relates to all*. By analyzing the progression we know it's a I minor to a IV major. Looking at our minor key rule for playing over all the chords we see there is a IV major chord in this minor progression so we can play D Dorian mode over all the chords. D Dorian is the same as C major, but you have to emphasize D notes to sound minor. So play all the C major scales but remember to shift to the root of the mode, D. So start on and emphasize the D notes and make that the tonal center. D Dorian = C Major.

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

-Land on the hip chord tones when the changes come up.

-D minor chord contains the chord tones D-F-A

-G major chord contains the chord tones G-B-D

KEY POINT: Remember to examine the notes that make up each chord of the progression to determine the hip landing notes when changing chords.

THE MIXOLYDIAN MODE

The last mode we will examine in these materials will be the Mixolydian mode. The Mixolydian mode is the fifth mode of the major scale and utilizes all the notes in a major scale starting from the fifth degree. This mode utilizes scale degrees of 1, 2, 3, 4, 5, 6, and b7. It is very similar to the Ionian mode, or Major scale, except it has a flat 7th degree.

Mixolydian is considered a "major" mode and works especially well over 7th type chords and when used in bluesy progressions. So try blasting Mixolydian over dominant chords like 7ths, 9ths, and 13ths. You will often find these chords in bluesy and jazzy progressions so Mixolydian is used often for improvisation in blues and jazz. Mixolydian is also used over power or 5th chords in a rock type scenario.

For example, if you want to solo over a G7 chord try G Mixolydian. Mixolydian is the 5th mode of the major scale. So as taught in previous modal lessons you want to convert to what major scale's 5th note is a G. The answer is C major. If you play a C major scale you will notice that its fifth note in the scale, or 5th, is a G note. So G Mixolydian contains all the same notes as the C major scale, you are just starting on and emphasizing the G notes.

Note in the below illustration that if we draw out the C major scale its 5th note is a G. Then we draw out G Mixolydian. Notice for both scales there are no sharps or flats, which is consistent in the key of C major.

Scale degrees	1	2	3	4	5	6	7	8	9	10	11	12
C major scale	C	D	E	F	G	A	B	C	D	E	F	G
5th mode – G Mixolydian					G	A	B	C	D	E	F	G

Let's try one more example. There is a D9 chord in a progression we want to solo over using the D Mixolydian mode. So we have to determine what major scale's 5th note is a D note. The answer is G major. The fifth degree of a G major scale is an D. Check the illustration below and you will see that D Mixolydian mode contains the same notes as the G major scale. Notice for both scales below there is only one sharp - F# which is consistent in the key of G major. So to play D Mixolydian just play all your G major scales but start on and emphasize the D notes.

Scale degrees	1	2	3	4	5	6	7	8	9	10	11	12
G major scale	G	A	B	C	D	E	F#	G	A	B	C	D
5th mode – D Mixolydian					D	E	F#	G	A	B	C	D

THE MIXOLYDIAN MODE :

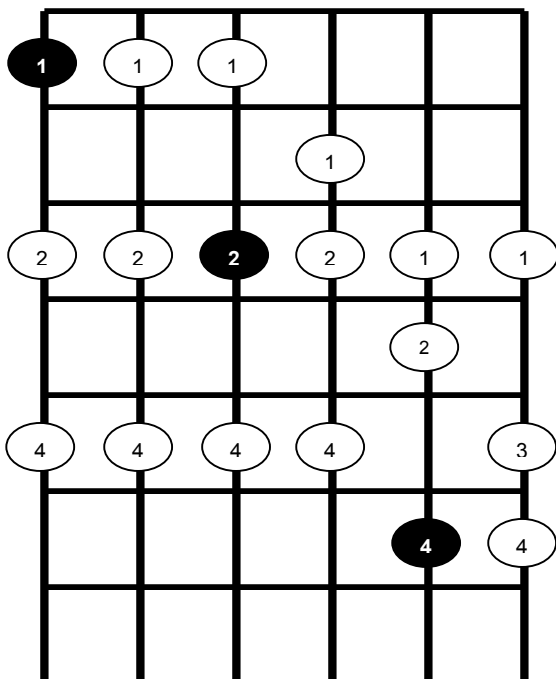
Examine the interval structure of the Mixolydian Mode versus the others listed in the table below. Notice it is similar to the Ionian mode (major), except it has a flatted 7th.

Major scale, (Ionian mode)	1 (root)	2	3	4	5	6	7
Mixolydian mode	1 (root)	2	3	4	5	6	b7
Natural Minor scale, (Aeolian mode)	1 (root)	2	b3	4	5	b6	b7
Dorian mode	1 (root)	2	b3	4	5	6	b7
Pentatonic Minor scale (blues add b5)	1 (root)	-	b3	4		5	b7

Let's examine a few common scale shapes for the Mixolydian mode based off of sixth and fifth string roots. Eventually you will want to expand the mode to play across the entire fretboard. At first that can be a bit overwhelming, so let's break it down to some bite size pieces that are easier to digest.

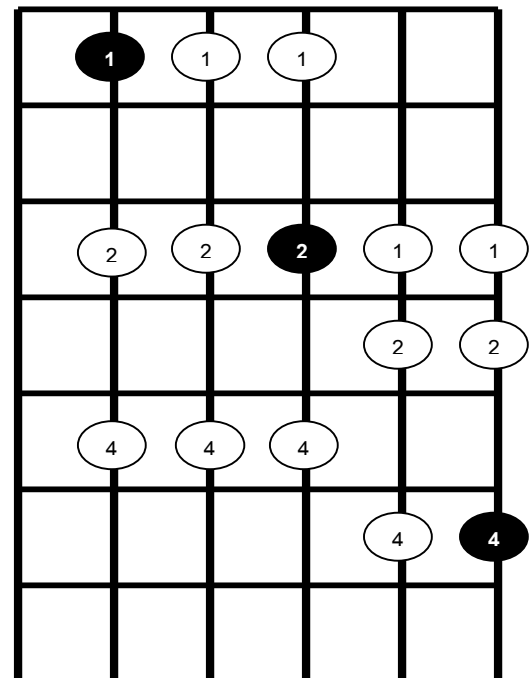
Illustrated below are two shapes for the Mixolydian mode with root notes off the sixth and fifth strings. Remember not to think of "shapes" or "positions" as modes. You want to get in the habit of looking at the entire fretboard as the vehicle for the mode, not just a certain position. A certain position is not a mode. Eventually try to work up to the point of learning the mode and its interval structure across the entire fretboard.

Mixolydian scale low E string root



● = root note

Mixolydian scale A string root



○# Fingering to be utilized

SOLOING TECHNIQUES REVIEW:

KEY POINTS 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 the equation.

When soloing and improvising it is absolutely critical to thoroughly examine and analyze the chords and chord changes in the song or progression. Many guitarists make the mistake of just looking solely at the key – that won't give you all the needed information.

KEY POINT: Analyze the chords to determine what solo avenues to take – it's the chords that give the roadmap to the various soloing avenues.

The chords provide the road map for what scales, modes, and arpeggios you will want to utilize, and they point to the strong notes to land on and emphasize. Without examining the chords you won't have all the needed information to know what you can fully utilize for lead playing and improvisation.

KEY POINT: Keep in mind that at this stage of your lead guitar playing there is just no substitute for studying and listening for the sounds and relationships between chords, intervals, and scales.

Remember that you can mix soloing techniques. Mix what relates to all with treating each chord as a separate event. Treat each chord as a separate event for a while, then switch it up and play what relates to all.

KEY POINT: Remember that as soon as you hear that very identifiable I-IV-V blues, swing, or shuffle rhythm, you know instantly that the jam is wide open as there will be many different soloing avenues and choices to try – like Minor Pentatonic, Major Pentatonic, The Dorian Mode, and more!

At times you can also use both major and minor scale elements as well as modal playing. In those examples you can throw a bunch of different soloing applications into the soup, all depending on the chords you are playing over.

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

THE HARMONIC MINOR SCALE

The Harmonic Minor scale is a very interesting sounding scale that will add color and depth to your sound. It is a very exotic sounding scale with a very distinctive color: almost Spanish or Middle Eastern sounding. This scale is used often in rock and metal.

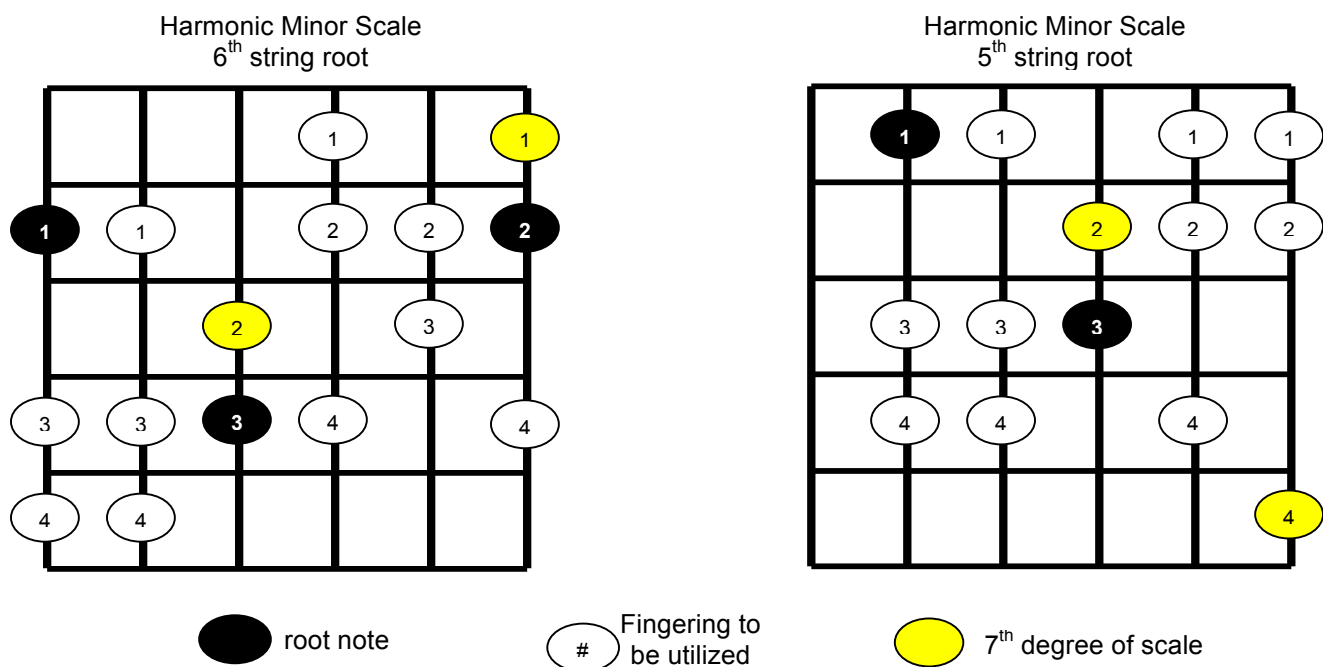
The scale is a Natural Minor scale with a raised seventh. This form of minor scale is called Harmonic Minor because when harmonies are constructed in minor-key music, it often tends to utilize the raised 7th, especially in dominant harmony. In the table below you can see how the Harmonic Minor scale intervals relate to some other scales and modes.

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
Harmonic Minor scale	1 (root)	2	b3	4	5	b6	7
Dorian mode	1 (root)	2	b3	4	5	6	b7
Pentatonic Minor scale	1 (root)	-	b3	4	5	-	b7
Blues scale	1 (root)	-	b3	4	b5	5	b7

The scale sounds great when played over a major V chord in a minor key progression or over minor plus seven chords (minor/maj7). It's also used over dominant chords like the V7 or even over straight minor chords if you don't mind sounding exotic, as the 7th is such a strong note.

KEY POINT: As soon as you see a major V chord in a minor key jam, **BAM!**
– hit that V chord with Harmonic Minor

Below are two Harmonic Minor scale patterns with first finger roots on the 6th and 5th strings. Over time, learn the scale down the entire neck and practice in all keys. Remember that the key note in the scale, the major 7th, is always located a half step behind the root note.

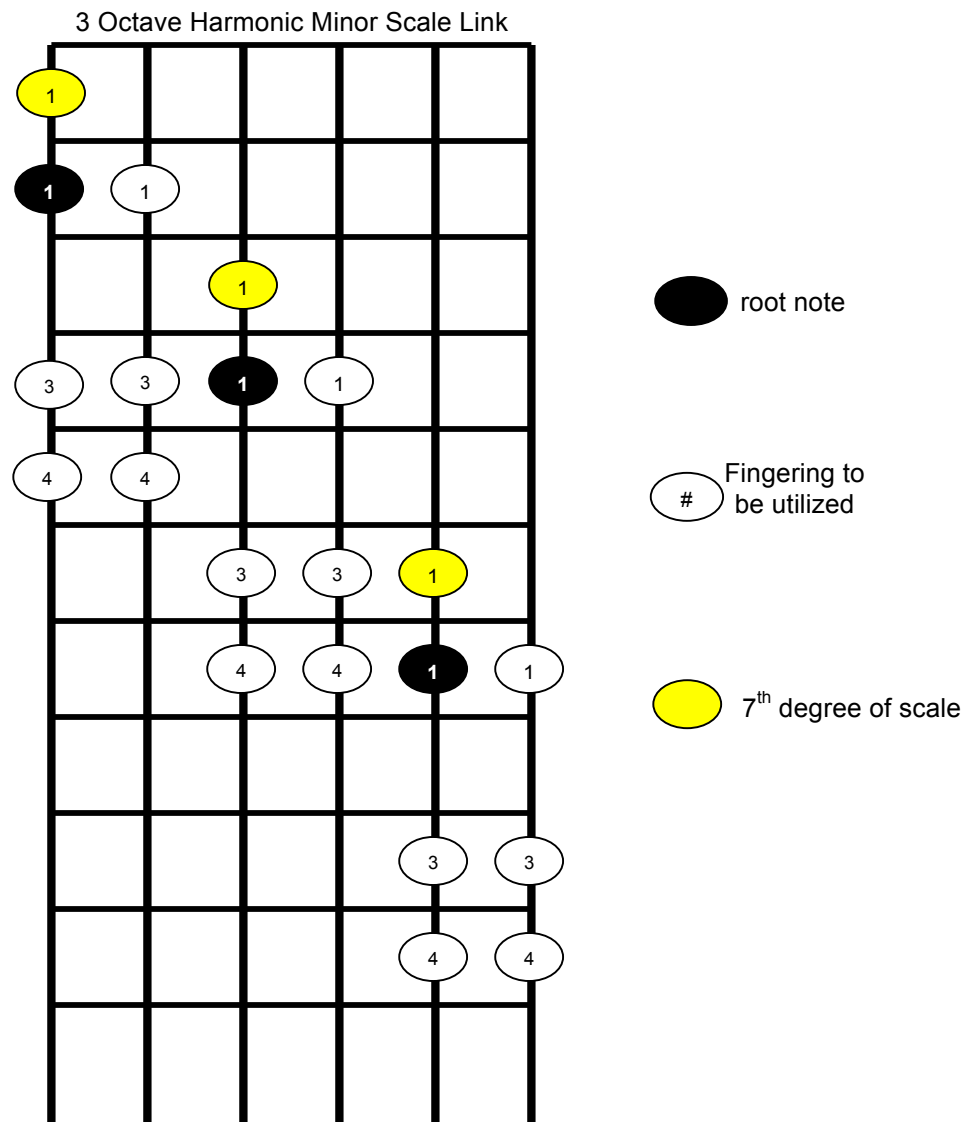


HARMONIC MINOR 3-OCTAVE SCALE LINK:

Below is a three-octave Harmonic Minor scale link that will take you over half the neck. This will get you attaching the individual box patterns and playing across the neck laterally. You can play all three octaves utilizing a 1-3-4 fingering. Slide up with that 1st finger to play the strings with the 1-1-3-4 fingerings as outlined in the below scale diagram.

Practice this link in all keys and memorize the root notes and major 7th note locations. Experiment with the scale and get creative with it as some players like to use it over minor chords, especially in rock and metal.

KEY POINT: Remember that the killer note in the Harmonic Minor scale is the major 7th. That note is always located a half step behind the root. If you know your root notes, the 7th is very easy to find, just back up a half step.



GET STARTED PLAYING ARPEGGIOS:

Arpeggios are notes of chord played separately. They are super useful as they can be utilized throughout your soloing and improvisation. You can build riffs out of them, or create melody lines with them. Arpeggio playing will take your soloing to a whole new level. They will add some zing to any genre of music you play.

When played over the proper corresponding chord, arpeggios will yield a different sound than playing a straight scale. The intervals of arpeggios are spaced wider than adjacent scale notes. And over the right chord, there is just nothing like it!

One key to being able to phrase your arpeggios fluidly is being able to grab them quickly. You want to know where they are located and in what scales they live. In this lesson we will examine a few arpeggios that have first finger roots or pinky roots on the 6th or 5th strings. You want to learn the arpeggio in all positions, much like your scales, but to get started these points are what I have found students grab onto the fastest.

KEY POINT: Learn in what scale a certain arpeggio lives and how to grab it fast off its root note.

Another key to good arpeggio playing is mixing them in with your scales and riffs, not necessarily just playing them straight up and back, as that can get very sterile sounding. You also want to be sure you are playing one note at a time. You don't want the arpeggio to sound like a chord strummed all at once - you want to infer the color of the chord with the arpeggio. So kill each successive note after it is played by muting the strings.

KEY POINT: Good arpeggio playing mixes arpeggios in with your scales and licks.

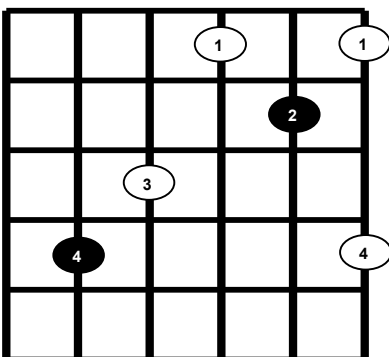
When playing certain arpeggios, sometimes you will have to utilize the same finger for two or more strings as you move down or up the arpeggio. This is crucial, especially if you want to eventually get into sweep picking. You want to try and "roll" your finger down the strings from one string to the next. The rolling motion of the finger works best as opposed to barring your finger when playing arpeggios. This rolling of the finger technique produces a much smoother sound and the notes don't bleed into each other and contaminate the pure arpeggiated sound. This technique takes a little while to get down, but keep practicing and it will come in time.

The examples below are a basic major, minor, and minor 7th arpeggio. You can grab them in any key by grabbing the root note off the 5th string (A string), with your pinky finger, or first finger for the minor 7th.

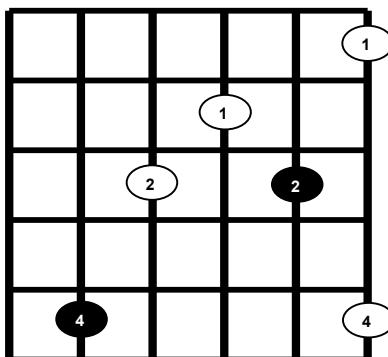
A major chord is constructed from the intervals of 1, 3, and 5. To play a major arpeggio play those three notes, one at a time and then repeat as per the illustration below. A minor chord is constructed from the intervals of 1, b3, and 5. Play these three notes one at a time and you have a minor arpeggio. Then add the b7 to the minor for a minor 7th arpeggio. Once familiar with the fingerings, practice the examples below in different keys all over the neck, utilizing the shapes below. Just move the root note along the 5th string and find the root with your pinky.

Now apply these by playing the major arpeggio over a major type chord and the minor arpeggio and minor 7th over minor type chords. Practice over the jam tracks.

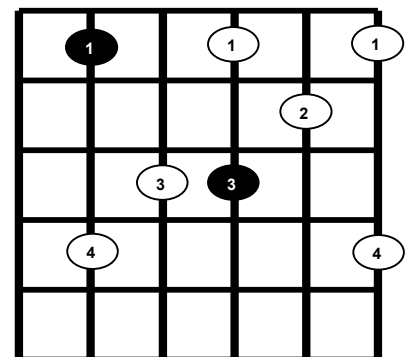
major arpeggio - 1,3,5



minor arpeggio - 1,b3,5

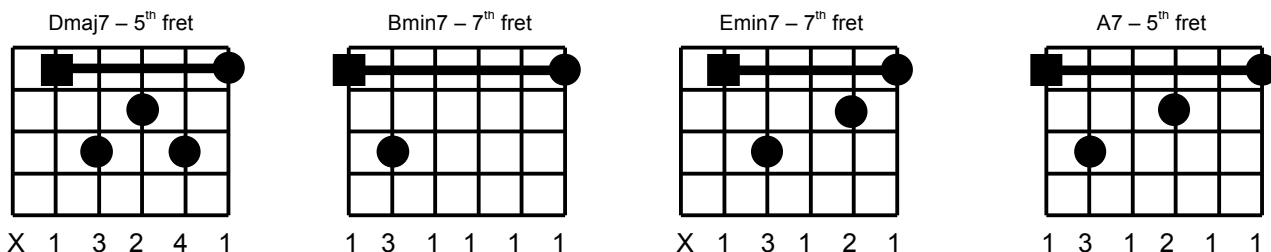


m7th arpeggio - 1,b3,5,b7



PLAYING ARPEGGIOS AND MODES OVER EACH CHORD:

In this lesson we will learn a few more arpeggios and also apply what you have been learning to a four-chord progression. This progression is not on the Jam Track CDs but will be easy enough for you to lay down. Play the chords slowly with two measures per chord. Analyze the chords, as that gives the roadmap to what you can utilize for soloing and improvisation. We have a I–VI–II–V progression in the key of D major. Utilize D major scales over the whole progression as D major **relates to all**. In fact, D major scales work well over all the chords. Another avenue is to treat each chord as a separate event. Below are some suggestions of a few scales, modes, and arpeggios that work over each chord. There are a myriad of options and I list a few below to get you started. Listen for the chord changes and try to end your phrases on strong chord tones. Illustrated below you can learn a maj7 arpeggio two ways, minor9th arpeggio, and dominant 7th arpeggio – add these to your arsenal.



Dmaj7 – Bm7 – Em7 – A7

1. **Play what relates to all** – D major scales, (Ionian mode), over all the chords, D Major Pentatonic will also work over all

2. **Treat each chord as a separate event**

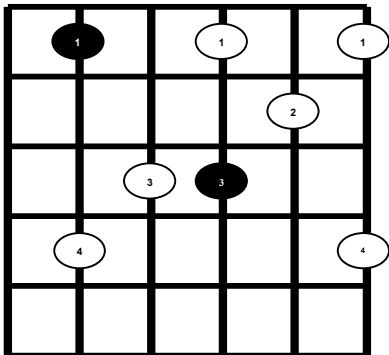
-Over the **Dmaj7 chord** – try D Major Scales, D Lydian, and Dmajor7 arpeggios

-Over the **Bm7 chord**– play B Aeolian, B Dorian, B Minor Pentatonic & Blues, and Bm, Bm7, and Bm9 arpeggios

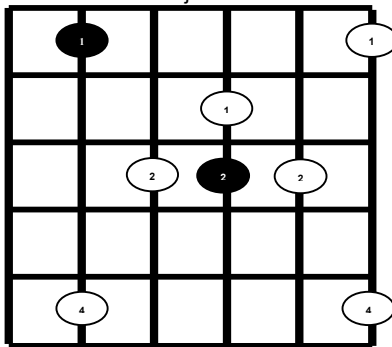
-Over the **Em7 chord** - play E Aeolian, E Dorian, E Minor Pentatonic & Blues, and Em, Em7, and Em9 arpeggios

-Over the **A7 chord** – play A Mixolydian, A Major Pentatonic, and A Major and A7 arpeggios

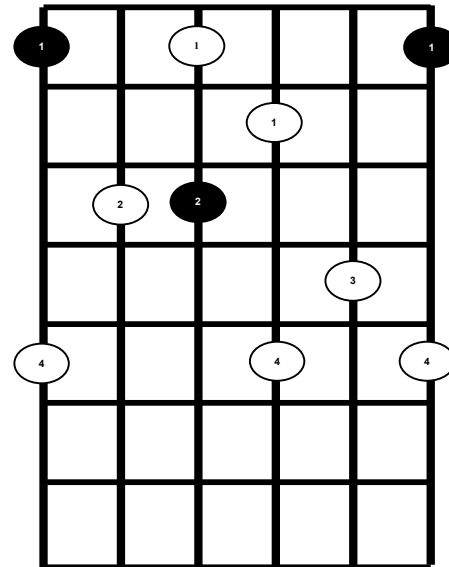
m7 arpeggio – play over the Bm7 and Em7 chords



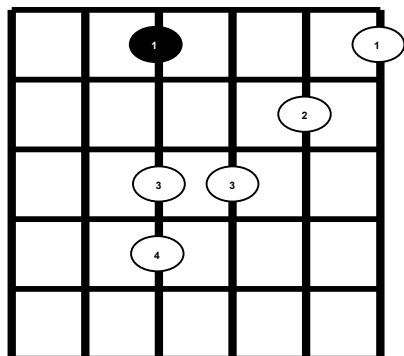
Maj7 arpeggio – play over the Dmaj7 chord



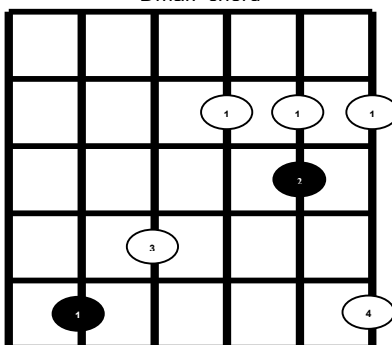
7th arpeggio – play over the A7 chord



m9th arpeggio – play over the Bm7 or Em7 chords



Maj7 arpeggio – play over the Dmaj7 chord



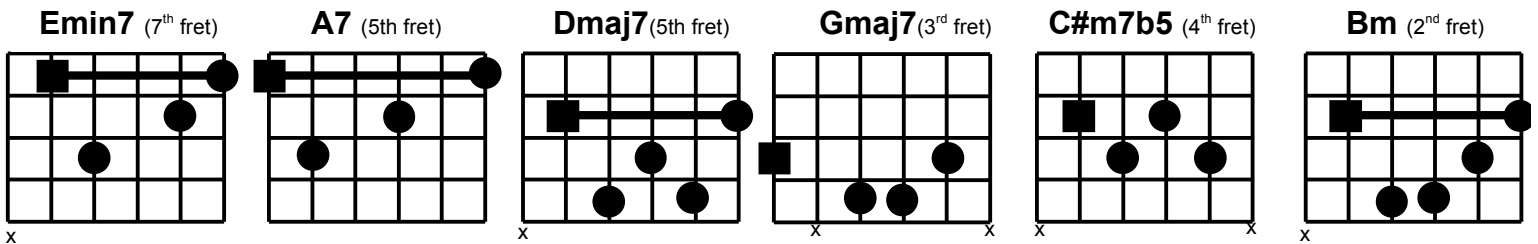
Copyright Next Level Guitar Inc., 2013
All rights reserved – unauthorized
duplication or distribution is prohibited

MORE ARPEGGIO EXERCISES PLAYING OVER EACH CHORD:

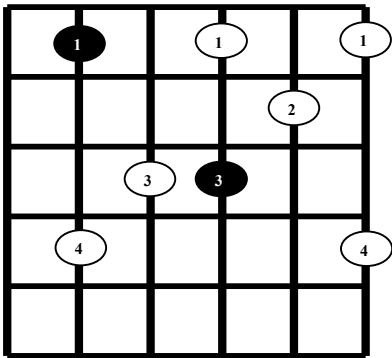
Here we continue practicing playing arpeggios over chords. This progression is Track 5 on the Blues Jam Tracks Audio CD. One goal of this exercise is to be able to play an arpeggio over each chord, treating each chord like a separate event.

Below is a progression utilizing all of the chords in the key of B minor. Since we are in the key of B minor we know that one choice is to utilize B Minor Pentatonic & Blues over all the chords as that relates to all. We are in minor key, so we must look to see if there is a IV chord and/or a II chord and if they are minor or major. The four chord in this progression is minor (Em7), so Aeolian looks pretty good so far. However, at first look the two chord (C#m7b5), seems minor but actually the m7b5 is also known as the "half diminished" chord. A half-diminished seventh chord is a seventh chord built from the seventh degree of a major scale. It's considered "half-diminished" because a true diminished seventh has a double-flatted seventh, making it the same as a major sixth. The half-diminished seventh chord uses a minor seventh over a diminished triad. It consists of the root, minor third, flatted fifth, and a dominant seventh. The minor seven flat five chord is found at the seventh degree of the major scale, and the second degree of the minor scale. Since it's built off the seventh its more of a major family chord than minor family, so we can utilize B Aeolian (same as D major emphasizing the B notes), over all the chords. Below are the shapes and fingerings for some different arpeggios that you can blast over each chord. Watch the root notes and your timing, as you don't want to get caught playing the wrong arpeggio over the wrong chord. When you get these down cold remember good arpeggio playing mixes arpeggios in with your scales and modes - not necessarily just playing an arpeggio straight up and down. So mix them in with this progression and with B minor Pentatonic and Blues and the B Aeolian mode.

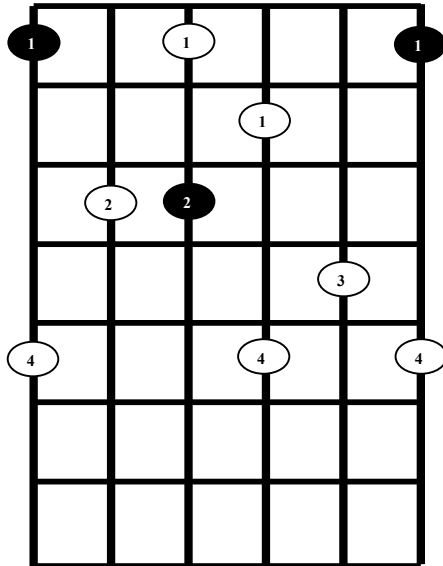
Em7 – A7 – Dmaj7 – Gmaj7 – C#m7b5 – F#7 – Bm



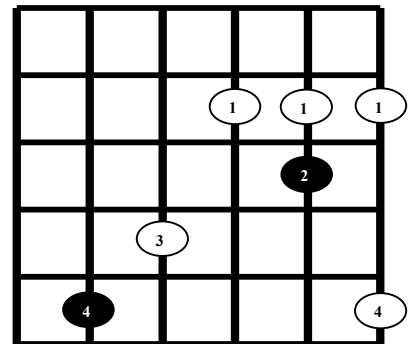
m7 arpeggio – play over the Em7 and Bm chords



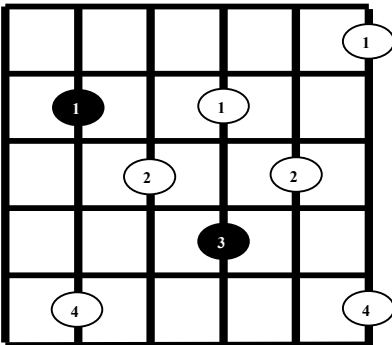
7th arpeggio – play over the A7 and F#7 chords



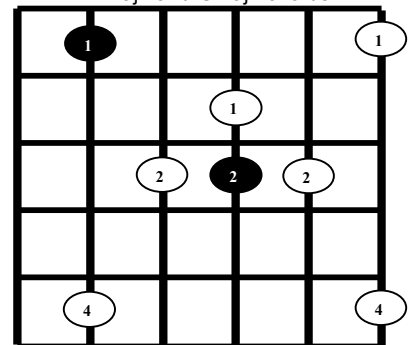
Maj7 arpeggio – play over the Dmaj7 and Gmaj7 chords



m7b5 arpeggio – play over the C#m7b5 chord



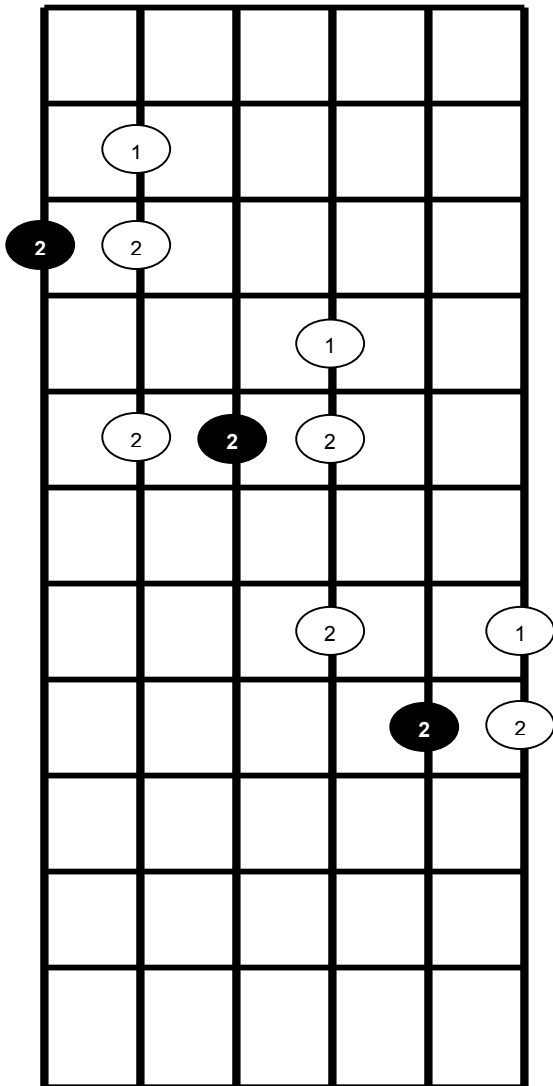
Maj7 arpeggio – play over the Dmaj7 and Gmaj7 chords



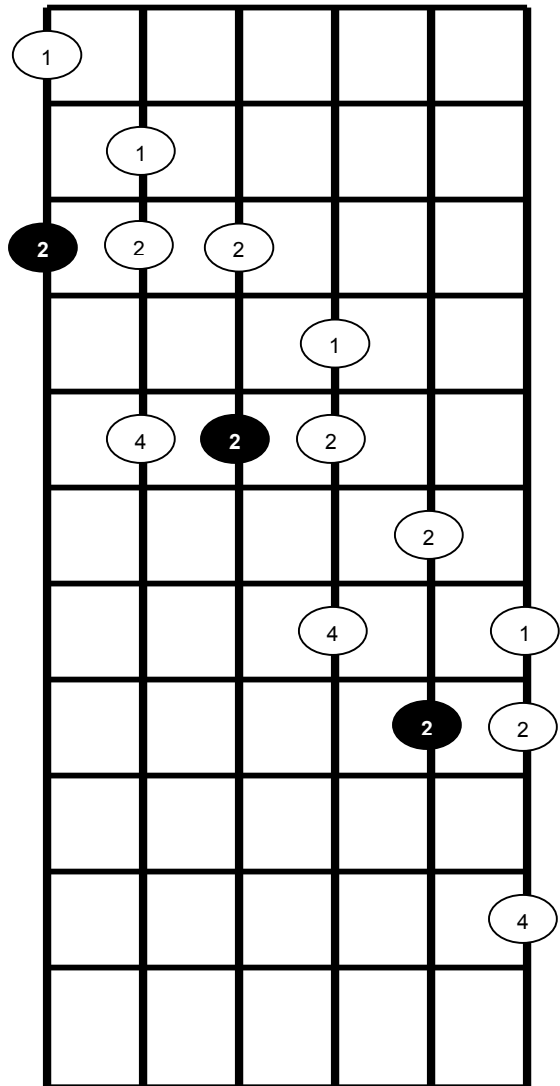
SUS4 & 7th SUS4 LONG FORM ARPEGGIOS:

Illustrated below are Suspended fourth arpeggios. The one on the left is a G suspended 4th arpeggio (Gsus4), and the one on the right is a G7sus4, suspended fourth arpeggio. Basically the 7sus4 is the same, but adds the b7th notes. You can also slide into the fingerings utilizing your second finger as a pivot. They sound great when played in a descending line over suspended and 7th chords, respectively. Finger the black dot on the root note and practice these in all keys.

Gsus4 arpeggio



G7sus4 arpeggio



● = root note

○# Fingering to be utilized

MINOR PENTATONIC MADNESS OVER CHORDS:

Let's examine how we can use the pentatonic scale in ways that can give you different and unique sounds. Pentatonic scales are made from five notes (penta is Latin for five). The minor pentatonic scale consists of five notes from the Natural Minor scale (1, b3rd, 4th, 5th, and b7th). We will take minor pentatonic first, and then Major Pentatonic in the next lesson.

1. MINOR PENTATONICS OVER MINOR TYPE CHORDS

Lets examine how we can use the Minor Pentatonic scale over minor chords in other ways then just playing the minor pentatonic scale over the root. For example, lets take an E minor seventh chord. An Em7 chord is made from the notes E-G-B-D. Basically you are adding a D note, or b7th to an E minor triad, E-G-B.

Em7 chord – 1, b3rd, 5 th , b7th	E-G-B-D
E Minor Pentatonic – 1,b3, 4, 5, b7	E-G-A-B-D
E Dorian mode – 1, 2, b3, 4, 5, 6, b7	E-F#-G-A-B-C#-D (E Dorian adds the 2 nd , F#, and 6 th , C# to E minor pent scale)

At times you can utilize **THREE** minor pentatonic scales over a minor type chord – over Em7 chord play:

1. **the one off the root** – E minor pentatonic E – G – A – B – D
2. **go up a whole step** – F# minor pentatonic F# - A – B - C# - E adds the 2nd (F#) and 6th (C#)
3. **go up a fifth** - B minor pentatonic B – D – E – F# - A adds the 2nd (F#)

KEY POINT: At times you can utilize **THREE Minor Pentatonic scales over minor type chords**

Examine the notes that you will play utilizing each minor pentatonic scale over the Em7 chord. As illustrated above all three Minor Pentatonics that you can utilize over the Em7 chord have all the notes in the E Dorian mode. So this technique gives you a real Dorian sound. Most guitarists would just utilize the Minor Pentatonic scale over the root, but this technique gives you three super useful scales to play over a minor type chord. The cool thing about using three Pentatonic minor scales over a minor type chord is that you can play the same licks in each shape. Changing the key gives each a unique sound over the progression so you get three different sounds. Try mixing them up and play off each one and get three different tonal variations. Try this technique over other minor chords and in different keys as per the jam track cds.

Remember that utilizing the three Minor Pentatonics off the root, 2nd, and 5th, gives you the Dorian scale. So when playing over all the chords in which the Dorian mode would work, then the three Pentatonics over all the chords would work too! You can also use the three over each different minor chord in the progression.

Example: Am7- D progression. As always your first step should be to analyze the chords to get the roadmap of what to use improvisation and solo wise. The progression is in the key of A minor. Its basically a I minor to a IV major. So by examining the chords lets look at a few options that we can use for solo and improvisation.

-Am Pentatonic and Blues scales over both chords. Remember you can use Minor Pentatonic and blues any time you are playing in a minor key without a major V chord – that should be your default setting.

-A Dorian (=G major). We know Dorian works over both chords because you have a minor key progression where the IV chord is major, so that means A Dorian is an option when playing over all the chords.

-Try the three minor pent scales for the Dorian flavor over all chords since you know Dorian works over all:

1. off the root – use all your **A Minor Pentatonic scales**
2. go up a whole step and use all your **B Minor Pentatonic scales**
3. up a fifth and use all your **E Minor Pentatonic scales**

-use Am, Am7, Am9 arpeggios over the Am7 chord

-use D maj arpeggios over the D chord

-use A Phrygian (=Fmajor), over the Am7 chord – produces an exotic sound characterized by the b2 (Bb note)

-use A Aeolian (=C major), over the Am7 chord

MAJOR PENTATONIC MADNESS OVER CHORDS:

The Major Pentatonic scale consists of five notes pulled from the major scale (1, 2nd, 3rd, 5th, and 6th). Much like Minor Pentatonic, as discussed in the previous lesson, there are three Major Pentatonic scales that can be played over major type chords. The three scales are based off the root, fourth and fifth of the major chord (I,IV,V).

Major Pentatonics over major type chords:

So let's examine how we can use Major Pentatonic scales in different ways to get unique tones. Let's look at the key of G. The I-IV-V chords in the key of G are G, C, and D. So over a Gmaj7 chord you can play all three Major Pentatonics – G major Pentatonic, C Major Pentatonic, and D Major Pentatonic. All the combined notes of these three scales gives you a Major scale sound.

- 1. one off the root** - G Major Pentatonic – G, A, B, D, E
- 2. the one off the 4th** - C Major Pentatonic – C, D, E, G, A (adds the 4th, the C note)
- 3. the one off the 5th** - D Major Pentatonic - D, E, F#, A, B (adds the 7th, the F# note)

As illustrated above, if we put all fifteen notes together from the three Major Pentatonic scales, there is really only seven notes - G, A, B, C, D, E, F# - which are the notes in G major. So you can play similar licks from the three different major pentatonic scales and get three different sounds. This is super useful when soloing and improvising.

KEY POINT: Look for the three Major Pentatonic scales when improvising over major type chords – one off the root, one off the fourth, and one off the fifth, (I-IV-V).

TIP: If you think more along the lines of Minor Pentatonic and see the Minor Pentatonic shapes and intervals more clearly than Major Pentatonic, then simply convert the Major Pentatonics to their relative Minor Pentatonics. This conversion will help you see the entire fretboard more easily. For our example above playing off the Gmaj7 chord here are the conversions: **think Minor Pentatonic up a 6th, up a whole step, and up a third.**

- 1. Major Pentatonic off the root** converts to **Minor Pentatonic scale up a 6th** – E minor pent=G maj pent
- 2. Major Pentatonic off the 4th** converts to **Minor Pentatonic scale up a whole step** - A minor pent=Cmaj pent
- 3. Major Pentatonic off the 5th** converts to **Minor Pentatonic scale up a third** – B minor pent=Dmaj pent

Example: Dmaj7 vamp – no chordal movement, just a vamp on a Dmaj7 chord, so it's pretty wide open.

- D Major scales (will work but I prefer Lydian mode over major 7th chords)
- D Major Pentatonic (=B Minor Pentatonic)
- G Major Pentatonic (=E Minor Pentatonic)
- A Major Pentatonic (=F# Minor Pentatonic)

-D Lydian mode (=A major) Lydian sounds great over major 7th chords as it has that cool sounding #4 note. In D Lydian the #4 is a G# note instead of the G natural in a straight D major scale.

-E Major scales – playing the major scale up a whole step over maj7 chords will give you a very outside sound as it will add a b9 (Eb note), and the Lydian #4 note (G# note).

-Play arpeggios or triads off each I-IV-V. Play the D major triad (D,F#,A), the G major triad (G,B,D), and the A major triad (A, C#, E). All three have the notes in the D major scale. Play all three major arpeggios in different positions on the neck and get different cool tones.

-Similar to the point above you can play the major seventh arpeggios off the I-IV-V. All add the major 7th note which sounds very cool. Play D maj7 arpeggio which adds the C# note, the G maj7th arpeggio will add the F# note, and the real hip one is the A maj 7th arpeggio which will add the G# note or #4 – there is that Lydian note again – very cool indeed! Experiment and listen to all the added textures and see what sounds best to your ears.

FINGER EXERCISES:

Finger exercises are a critical element of a guitar players practice regimen. When finger exercises are done properly and consistently they work wonders. They build strength, dexterity, picking accuracy, speed, they tie the pick and fret hands together, and help clean up your playing. They may seem boring, but they work – and fast. Add these to your practice regimen for 5-7 minutes every day and your playing with benefit immensely.

The exercises below will increase in difficulty with each new set. Remember, Rome was not built in a day, so it will take some time to master each one. Play each exercise slow and clean, with no overtones, dinks, sloppiness, or missed notes. Play them slow at first to get used to the patterns and get every note to ring true. Then slowly bring up the speed. When you're ready you can play to the click of a metronome to ensure that you're playing in time. I cannot emphasize enough to always play slow, clean, and in time rather than fast and sloppy.

Whenever you have a spare few minutes pick up the guitar and blast a few exercises down the neck. The exercises are written out in tablature. The numbers are the fret numbers that you will play. The finger pattern is the order of your fingers that you will be using during the entire exercise.

Start each exercise on the low E string at the fret indicated and play every note on the fretboard with the given finger pattern. Keep your fingers as close to the fretboard as possible. Do not let your fret hand come way off the fretboard and out of position. Utilize strict alternate picking – up, down, up, down, etc.

Remember to keep your thumb anchored on the back of the neck and do not have it slide up and out of position. Continue with the finger pattern up the fretboard utilizing all six strings all the way until your first finger hits the 12th fret on the high E string. Then go back and repeat the exercise 2-4 more times. When you get to the end of a given exercise it is important to repeat it. To build strength the exercise must be played over and over again. If you feel pain, stop - shake your hand out, give it a rest, and confirm that you are utilizing the proper technique. Then start again after a little rest.

Exercise I – finger pattern 1,2,3,4

At this point shift up one fret and start with 1st finger on the 2nd fret on the high E string

At this point shift up one fret and start with 1st finger on the 3rd fret on the low E string

Exercise II – finger pattern 4,3,2,1

Practice each pair of patterns below every day for 2 weeks or until you have them down cold. Then, move on to the next pair. Remember to do each one 2-4 times each up and back on the neck. Try to master one set before moving onto the next set, but keep doing the previous sets as you move forward. Keep at it every day!

Set 1 - 1,2,3,4 and 4,3,2,1
 Set 4 – 2,1,4,3 and 3,4,1,2
 Set 7 – 1,3,4,2 and 4,1,3,2
 Set 10 – 2,4,1,3 and 3,1,2,4

Set 2 - 2,3,4,1 and 3,2,1,4
 Set 5 – 1,2,4,3 and 4,3,1,2
 Set 8 – 2,3,1,4 and 3,2,4,1
 Set 11 – 1,3,2,4 and 4,2,3,1

Set 3 – 1,4,3,2 and 4,1,2,3
 Set 6 – 2,1,3,4 and 3,4,2,1
 Set 9 – 1,4,2,3 and 4,2,1,3
 Set 12 – 2,4,1,3 and 3,1,4,2

TOP TEN TIPS TO GET YOUR PLAYING TO THE NEXT LEVEL:

There are certain principles that every guitar player should consider tackling to help evolve their playing to the next level. Some concepts and techniques are harder than others, and take quite a bit of work to master. However, in the end you will be glad you took the extra time to learn the principles outlined below, as they will make you a better guitarist and a better musician. Go slowly at first and don't overwhelm yourself. These are processes that take time, remember that your playing is an evolution. Take stock in your playing and see if you are deficient in one or more of these areas and then really work hard on getting each up to speed. Keep honing your skills, refining your art, and stay positive!

TIP 1: Use what you learn in lessons as templates – not isolated individual events

You want to be able to take what you are learning and apply it to real musical situations. Don't just learn a lick or an exercise. Use lessons as practical playing vehicles for you to practice and hone your lead guitar playing skills. Take what you learn in an individual lesson and try applying it in a musical context to other jams, songs, and progressions.

TIP 2: JUST DON'T LEARN LICKS.....LEARN FROM THE LICKS

Often guitarists spend too much time just learning licks and stopping there. If you just learn a lick here and there in the end you know a few licks. What good is that, really? You want to **LEARN FROM THE LICK** – what scale is that lick from?, how is it used?, over what changes can it be played?, over what chords can it be played?, how can I vary that lick to turn that one lick into twenty licks?, how can I use the lick in a musical context? Then you're arming yourself with the necessary tools to take your playing to the next level.

TIP 3: ANALYZE THE CHORD PROGRESSION - knowing the key alone is not enough

I have seen this hold guitar players back time and time again. They focus solely on what key they are playing in, and that's all they tune into. This can be very limiting as knowing just the key will only get you so far. Knowing what key you are playing in is important, but to fully develop your lead playing and improvisation skills you need to know more. You need to start analyzing the chords and progressions.

You want to know what chords are in a progression and then analyze them to determine what scales, modes, and landing notes to utilize. In many instances you need to determine if there is a IV chord or V chord in a progression, and if the chords are major or minor. You need to know which notes make up the chords that you are playing over so you can use their respective chord tones as strong landing or emphasis notes. You will need to know the chords and their structure to fully understand and apply which mode you want to solo with.

KEY POINT: It's the chords that you are playing over that give you the full roadmap to what will work for soloing and improvisation purposes.

Get in the habit of writing out the chord progression and thoroughly examining all the chords to get a clear picture of the soloing options. Consider this very methodical approach at first as training to solidify your musical muscle memory. This way eventually your ear will be developed enough to take you to all the right notes. I have found that learning this methodical approach first will get you there the fastest.

TIP 4: DEVELOP YOUR EAR

One of the most important things that you can do as a musician is to **DEVELOP YOUR EAR**. This opens the door to amazing musical applications. Once your ear starts developing you will be able to hear strum patterns and rhythms and play them by ear without the worry of learning the strum pattern up and down strums. You will hear the color of chords and be able to discern major chords from minor chords from 7th chords and so on. When songwriting, you will be able to put together chords that give off a certain color or emotion. You will be able to figure out and transcribe songs by ear. Your ear will also take you to those sweet sounding landing and emphasis notes and link the proper scale or mode to a given chord or set of chords. I can go on and on – develop that ear – its HUGE!

TOP TEN TIPS TO GET YOUR PLAYING TO THE NEXT LEVEL:

TIP 5: KNOW A LARGE CATALOGUE OF CHORDS

Knowing a large vocabulary of chords is absolutely critical. Unless you want to be relegated to playing stock everyday, A, D, and E all day long. Being able to play a lot of different chords proficiently and knowing how to embellish them is a difficult task, but so worthwhile. Knowing a large catalog of chords will open many doors and allow you to embellish and decorate your playing with all kinds of new musical melodies, rhythms, and endless song writing possibilities. Why play a stock, sterile, every day Aminor chord when you can play a much more interesting and harmonically rich Asus2, Am7, or Am9 chord? Embellishing chords is a great way to spark new ideas and infuse new life into old progressions and songs. Having chordal options makes it fun and exciting not only for the guitarist but also more musically interesting for the listener.

TIP 6: KNOW HOW TO PLAY SOLID RHYTHM

Knowing a large catalog of chords is the first step. Next is being able to play solid rhythm. Music is more than just soloing, notes, and chords, it is also about rhythm and meter. As a guitarist you will be playing rhythm 90% of the time. Some guitarists think they can just concentrate solely on soloing and improvisation. But they are in for a huge surprise first time they start playing with a band or jamming with other people. Your lead playing will pretty much only ever be as good as your rhythm playing. Your rhythm playing is huge so don't overlook it.

KEY POINT: Don't neglect your rhythm playing - your lead playing will only ever be as good as your rhythm playing

TIP 7: KNOW THE NOTES ON THE NECK

Strive to learn the notes on the neck cold. You will always be a better musician and be able to speak the language of music if you take the extra time to learn the notes that make up each chord, each scale, and the notes on the fretboard. This will also allow you to grab a needed note quickly at any time. Knowing the notes on the neck is a huge undertaking, so make it a point to learn them over a period of time. Take things slow and learn one string at a time, then go to the next string. Utilize octaves to make the learning process a bit easier.

TIP 8: DON'T RELY SOLELY ON TABLATURE OR JUST LEARNING SHAPES

The problem with tablature and just learning scale shapes is that you don't learn the notes that make up the chords or the scales. Don't rely solely on tablature, then you are just learning finger position, fret numbers, and shapes. Try not to become too dependent on tablature. Tablature only tells you what fret number to play, it does not tell you the note that you are playing or the notes that make up the chords. Tablature is a fun way to learn songs so certainly use it and have fun with it, but don't fall into the trap of using it exclusively and not taking the time to develop your ear. Along with tablature learn the notes on the neck and which notes and intervals make up each chord. So keep developing your ear so you eventually wont need tabs.

TIP 9: DON'T JUST LEARN SCALES ALONE - ALSO LEARN HOW TO APPLY THEM

Too often players will learn dozens and dozens of scales, but they don't learn how to use them and when to apply them. Learning a scale by itself is not enough. Knowing when to utilize the scale and over which chords is just as important. Knowing all the scales ever created in the history of music will do you absolutely no good unless you know how to utilize them and under which musical circumstances to apply them into your playing. Learn the scale, but also learn how to apply it.

TIP 10: KNOW YOUR PENTATONICS, BUT KNOW YOUR MAJOR SCALES AS WELL

This is invaluable for the lead guitar player. Knowing your major scales in all positions across the neck will help give you so many additional tools necessary for lead playing and improvisation. Too many players just stop learning scales after they learn the Pentatonics. Knowing the major scales up and down the neck will be the springboard to knowing the modes of the major scale, relative major and minor, and many other important concepts. So learn those major scales in all positions. Don't stop after learning Pentatonic scales, keep pushing into new territories and you will push yourself to that next level of lead guitar playing.

CHORD CONSTRUCTION:

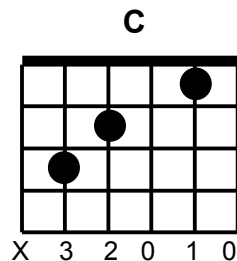
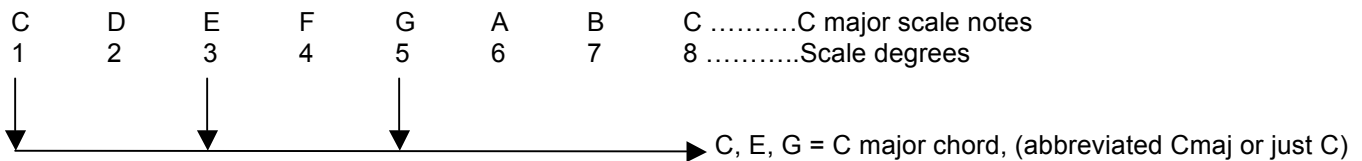
Understanding chord construction will give you the knowledge of why certain notes make up certain chords. Analyzing chord construction will also illustrate the relationships between notes, chords, and scales. It will tie many concepts together that I have discussed throughout these materials. A good grasp of chord construction will help your lead playing, you will then know to land on the notes that make up the chords, or chord tones. You will also know what interval each chord is referred to like what is the one chord (I), four (IV) chord, five chord (V), etc.

Chords are built from notes in scales. A scale is a series of sounds arranged by order of pitch, or alphabetically, from any given note to its octave. In order to analyze chord construction we need to look at scales and the notes that make them up. All major keys are constructed in the same fashion and all music theory is derived from the major scale. The major scale is the standard in music that all is compared to. You have probably heard the major scale - doe, re, me, fa, so, la, ti, and then back to doe.

Lets examine the C major scale. The key of C major has no sharps or flats. C is the only major key with no accidentals (a sharp or flat is also referred to as an accidental).

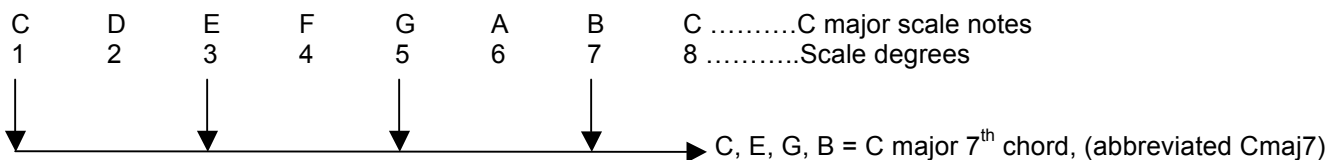
C major scale = C, D, E, F, G, A, B

The three notes that construct a major chord are a root or 1st degree, 3rd, and 5th (1,3,5). To illustrate the relationship between the key signature, chords, and notes lets draw out the C major scale and start counting. Remember that the scale is always listed in order and each successive note is assigned a number or degree. If we start on the C and count to the third degree, we have an E note. In the key of C major the third is the E. Now count to the 5th degree or 5th note starting from the C note and we have a G note. In the key of C major the 5th is a G. Now put the three notes together as shown in the illustration below and you have a C major chord – root, 3rd, and fifth or C, E, G.



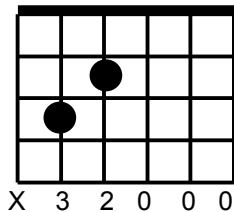
Illustrated on the left is an open C major chord. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of C major the notes would be C, E, and G as constructed from the C major scale. Playing these notes on the guitar neck is a C major chord. Grab these three notes from anywhere on the guitar neck, play them together, and you have a C major chord or some inversion of a C major chord.

Expanding on this concept lets build a C major 7th chord (Cmaj7). Major 7th chords are constructed from the root, 3rd, 5th, and 7th (1,3,5,7), degrees of the major scale. The major 7th chord is actually built off the major as it has the root, 3rd, and 5th degrees in it and then we add the 7th making it a major 7th chord. In the key of C major the root or 1st degree is a C, the 3rd is an E, and the 5th is a G. Let's draw out the C major scale again and begin counting degrees. The 7th degree in C major is a B. So put all the notes for a C major 7th chord together and we have the root, 3rd, 5th, and 7th. If we count degrees as illustrated below we have C, E, G, and B.



CHORD CONSTRUCTION:

Cmaj7



Illustrated on the left is an open position Cmaj7 chord. Like all major 7th chords it is constructed from the root, 3rd, 5th, and 7th degrees of the major scale. In the key of C major the notes would be C, E, G, and B, constructed from the C major scale illustrated on the previous page. Playing these notes on the guitar neck creates a C major 7th chord. So you can grab these four notes from anywhere on the guitar neck, play them together, and you have a Cmaj7 chord or some inversion of a Cmaj7 chord.

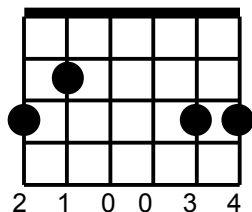
Lets try this same principle but this time we are going to change keys to G major. Remember, as discussed in the lesson above, all major keys are constructed in the same fashion. The G major scale has one sharp (F#). The key of G major is the only major key with one sharp. Here are the notes of the G major scale:

G major scale = G, A, B, C, D, E, F#

Let's draw out the G major scale and start counting. Starting on the root note G, count to the third degree and you have a B note. In the key of G major the third is the B. Now count to the 5th degree and you have a D note. In the key of G major the 5th is a D. Now put the three together as shown in the illustration below and you have a G major chord – root, 3rd, fifth or G, B, D.

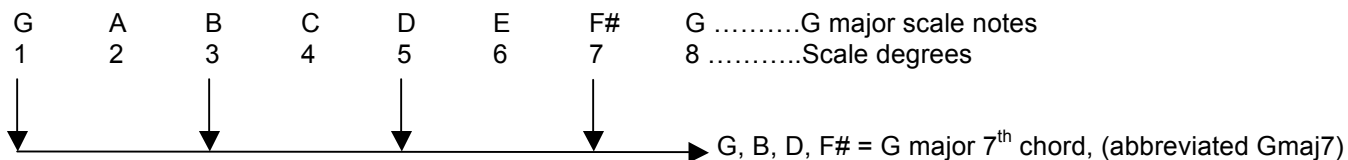


G

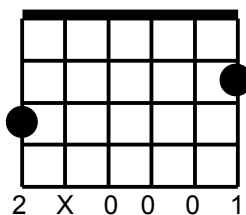


Illustrated on the left is an open position G major chord. Like all major chords it is constructed from the root, 3rd, and 5th degrees of the major scale. In the key of G major the notes would be G, B, and D as constructed from the G major scale illustrated above. Playing these notes on the guitar neck creates a G major chord. So you can grab these three notes from anywhere on the guitar neck, play them together, and you have a G major chord or some inversion of a G major chord.

Expanding further with the G major scale let's build a G major 7th chord (Gmaj7). Major 7th chords are constructed from the root, 3rd, 5th, and 7th degrees of the major scale as discussed above. In the key of G major the root or 1st degree is a G, the 3rd is a B, and the 5th is a D. Let's draw out the G major scale again and begin counting degrees. The 7th degree in G major is an F#. So put all the notes for a G major 7th chord together and we have the root, 3rd, 5th, and 7th. If we count degrees as illustrated below we have G, B, D, and F#.



Gmaj7

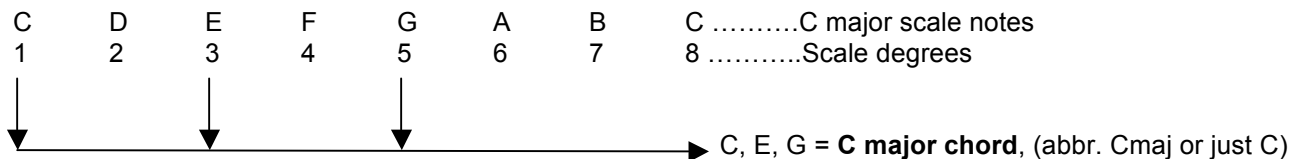


Illustrated on the left is an open position Gmaj7 chord. Like all major 7th chords it is constructed from the root, 3rd, 5th, and 7th degrees of the major scale. In the key of G major the notes would be G, B, D, and F#, as constructed from the G major scale illustrated above. Playing these notes on the guitar neck creates a Gmaj7 chord or some inversion of a G major7 chord.

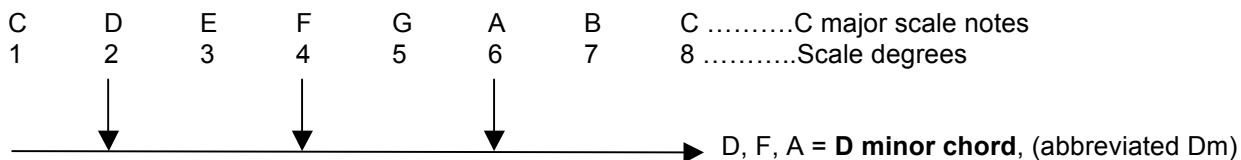
BUILDING CHORDS FROM THE MAJOR SCALE:

In the previous lessons we have learned that all music theory falls back to the major scale. The major scale is the standard in music to which all is compared. In this lesson we will build chords from each degree of the major scale. Knowing how to do this you will then understand which chords are in any given major key. To find the notes in any major key, (major scale), start at the root and go up following this pattern: **whole step, whole step, half step, whole step, whole step, whole step, half step**. This will take you to the root one octave higher than where you began, and will include all seven notes in the major key in that octave. In a song or progression, any chord *might* show up in any given key, however, certain chords are much more *likely* to be in a given key than others. The most likely chords to show up in a given key are the chords made from combinations of the notes in that key's major scale. The *pattern* of major and minor type chords is always the same for any major key. Let's examine the C major scale and build the chords in that key right. Follow this template to build chords in any key.

To build a major scale we need to stack thirds. If you start on C and skip every other note in the scale three times you have built a C major chord. The major chord follows the formula 1,3,5. So a C major chord is constructed from the three notes C, E, and G: the root of the scale, the third note of the scale, and the fifth note of the scale.



Now do the exact same thing stacking thirds except this time start on the D note. The D is the second degree or 2nd note of the C major scale – so just keep stacking thirds. We then have the three notes that construct a D chord and if we examine those three notes D,F,A, we see it's a D minor chord, as illustrated below.



Continue stacking 3rds up in the major scale until you have a total of 7 chords. Each note of the scale refers to a chord - seven notes in the scale, so seven chords. Each major key will have a total of seven chords.

C D E F G A B C – E,G,B =Em (**E minor chord**)

C D E F G A B C – F,A,C =F (**F major chord**)

C D E F G A B C D – G,B,D =G (**G major chord**)

C D E F G A B C D E - A,C,E =Am (**A minor chord**)

C D E F G A B C D E F - B,D,F = B^o (**B diminished chord**)

Because major scales are always built from stacking thirds, the pattern is always the same for every major key. The chords built on the **first, fourth, and fifth** degrees of the scale are major type chords (I, IV, and V). An easy way to remember this is all the major type chords are built of the scale degrees that begin with the letter “**F**”. The chords built on the second, third, and sixth degrees of the scale are minor type chords (ii, iii, and vi). The chord built on the seventh degree of the scale is a diminished chord.

KEY POINT: When building chords in any major key the pattern will always be the same.
Major....Minor....Minor....Major....Major....Minor....Diminished
Commit this pattern to memory!

THE CIRCLE OF FIFTHS:

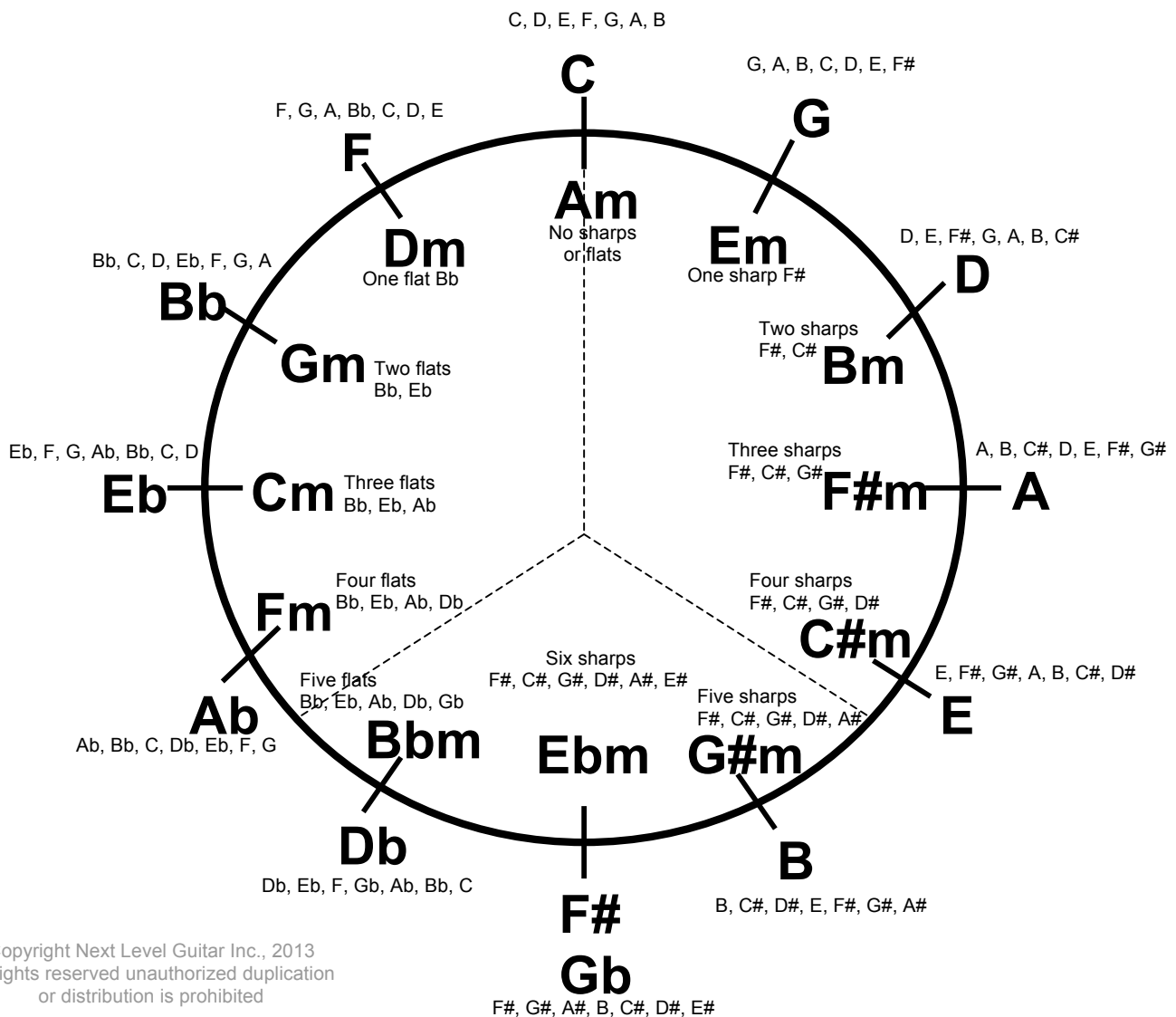
The circle of fifths is a great visualization and reference tool to illustrate the relationships between major and relative minor keys, chords, and sharps and flats. As per the illustration below there are 12 notes corresponding to the 12 numbers on a clock. Perfect fifths separate each key, hence the name "CIRCLE OF FIFTHS". The fifth note in a C major scale is G. The fifth note in a G major scale is D, and so on around the circle. Each time you move one step clockwise you go up a perfect fifth.

Along the outside of the circle are major keys and their corresponding RELATIVE MINOR keys are illustrated on the inside of the circle. C major has Am as its relative minor, G major has Em as its relative minor. This means the notes in C major - C,D,E,F,G,A,B are the same notes as in Am - A,B,C,D,E,F,G. And so on around the circle.

C major is at the 12 o'clock position and has no sharps or flats. G major is at the one o'clock position and has one sharp, F#. D major is in the 2 o'clock position and has two sharps, F# and C#. A major is in the three o'clock position and has the F#, C#, and now adds the G#. Notice the sharps and flats are added in a sequential order. This is the "order of sharps and flats" which will be discussed more in the next lesson.

Moving counterclockwise to the next neighboring key you go down a perfect fifth. Looking at each key you have the dominant chord to its right and its subdominant to its left. For example in the key of C major you have the subdominant F chord directly to the left of C, and the dominant G chord directly to the right, 1, 4, 5 or C, F, and G chords in the key of C major. In the circle of fifths you always have the three primary chords next to one another, the tonic or root in the center, the subdominant on the left, and the dominant on the right.

Moving clockwise you either add one sharp or deduct one flat as you move from key to key. Moving counter clockwise you either deduct one sharp or add one flat. This illustrates that there is only one note difference between a key and the next key a fifth away. For example, going from C major with no sharps or flats, clockwise a fifth away to its neighbor G major, has one sharp. The F note is raised a half step to an F# - one half step difference between the two keys. Going counterclockwise you would just flatten the B note, B to Bb. Follow this same formula around the circle.



ORDER OF SHARPS AND FLATS:

In this lesson we write out the notes in the circle of fifths, going clockwise for sharps, counter clockwise for flats. We then insert them into a table. As illustrated below you can see the sequential order when we go up or down in fifths as we add sharps or flats. The sharps or flats **always appear in the same order in all key signatures**. This is the same order in which they are added, as keys get sharper or flatter.

The first table illustrated below is the table of sharps. The order of fifths is listed going down column one starting with C and going clockwise around the circle of fifths. Row one states the key of C major has zero sharps. Row two displays that G major has one sharp, F#. D major has two sharps - F#, and then add the next sharp in the order C#. If a key has only one sharp, then you know it must be an F#, as F# is the first sharp in the order of sharps. You also then know that the key must be G major (E minor), as G major is the only key with one sharp. D major is the only key with two sharps. A major has three sharps - F#, C#, and the third sharp, G#. The order of sharps is: F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and B sharp.

C	0#							
G	1#	F#						
D	2#	F#	C#					
A	3#	F#	C#	G#				
E	4#	F#	C#	G#	D#			
B	5#	F#	C#	G#	D#	A#		
F#	6#	F#	C#	G#	D#	A#	E#	
C#	7#	F#	C#	G#	D#	A#	E#	B#

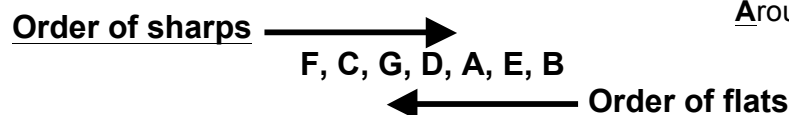
Order of sharps:
F#, C#, G#, D#, A#, E#, B#

The table below illustrates the order of flats. Like the table above the order of fifths is listed going down column one starting with C, going counterclockwise around the circle of fifths. The order of flats is the reverse order of sharps: Bb, Eb, Ab, Db, Gb, Cb, Fb. So the key with only one flat, F major (D minor) has a B flat; the key with two flats, B flat major (G minor) has the B flat and next note in the order, E flat; and so on. F is the only major key with one flat, Bb – and so on down the table.

C	0b							
F	1b	Bb						
Bb	2b	Bb	Eb					
Eb	3b	Bb	Eb	Ab				
Ab	4b	Bb	Eb	Ab	Db			
Db	5b	Bb	Eb	Ab	Db	Gb		
Gb	6b	Bb	Eb	Ab	Db	Gb	Cb	
Cb	7b	Bb	Eb	Ab	Db	Gb	Cb	Fb

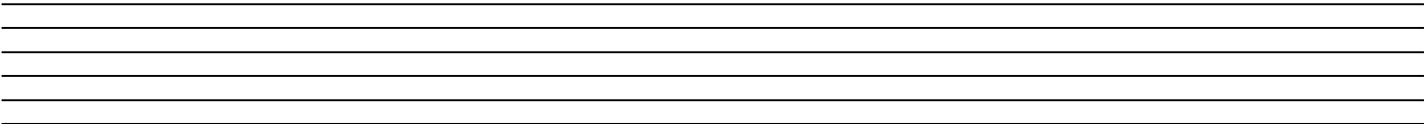
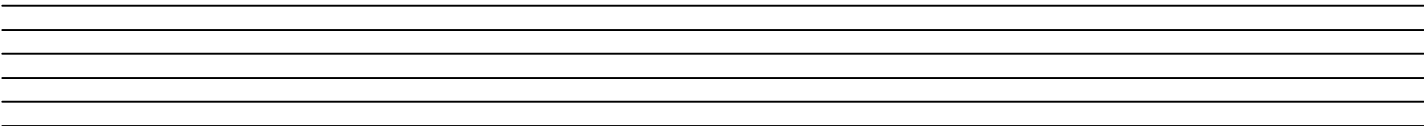
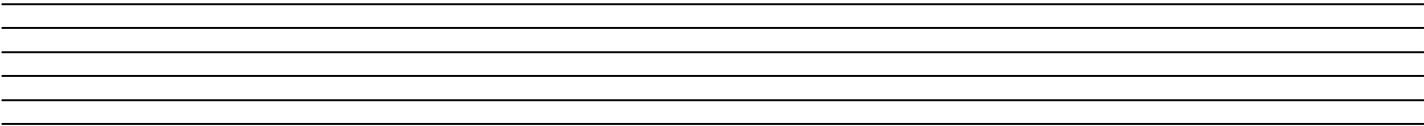
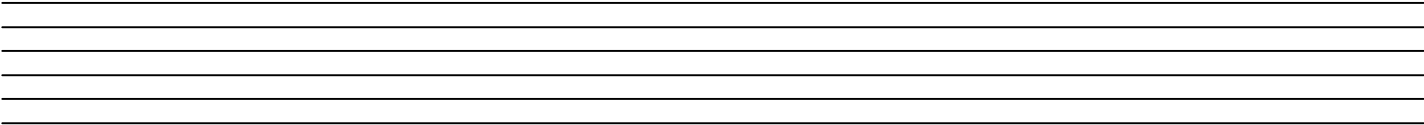
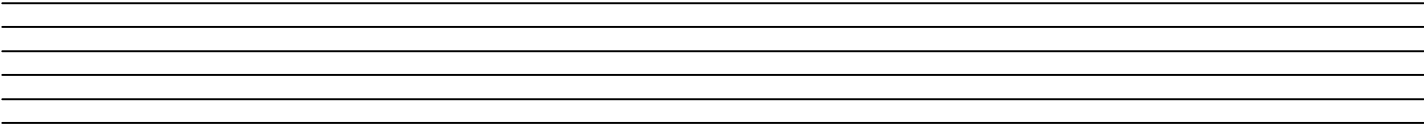
Order of flats:
Bb, Eb, Ab, Db, Gb, Cb, Fb

KEY POINT:
To remember the order:
Fast Cars Get Driven
Around Every Boulevard

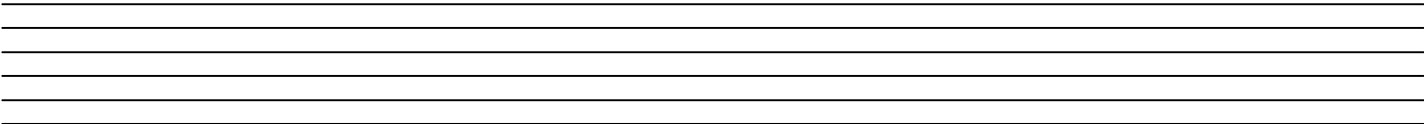
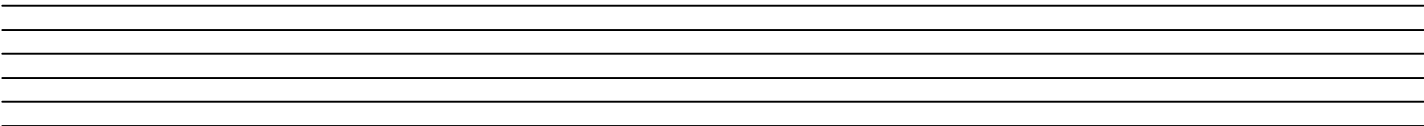
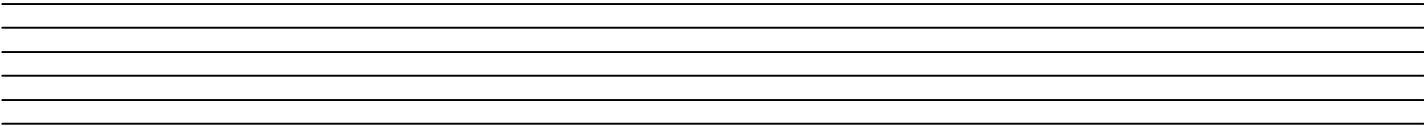
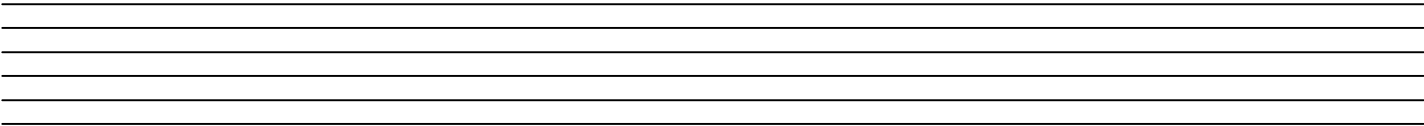
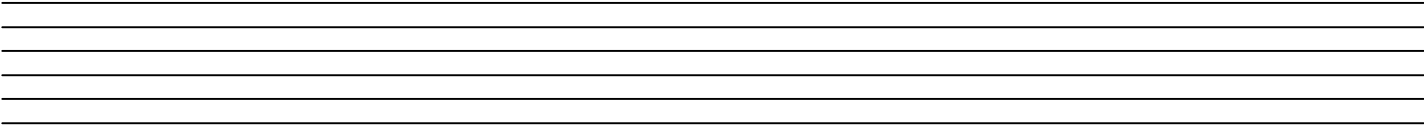
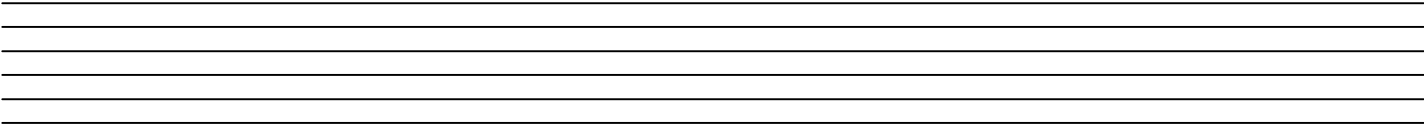


These tables are very useful when determining how many, and which sharps or flats are in a given key. If you know the order of sharps and flats and know your circle of fifths, then you don't even need to look at your instrument to figure out all the notes in any given major key or relative minor key. For example, E major is at the four o'clock position on the circle of fifths. Therefore it has 4 sharps. Knowing the order of sharps, they must be F#, C#, G#, and D#. Fill in the rest of the notes starting from the E and you have E, F#, G#, A, B, C#, and D# - all the notes in an E major scale. Apply these formulas to all keys.

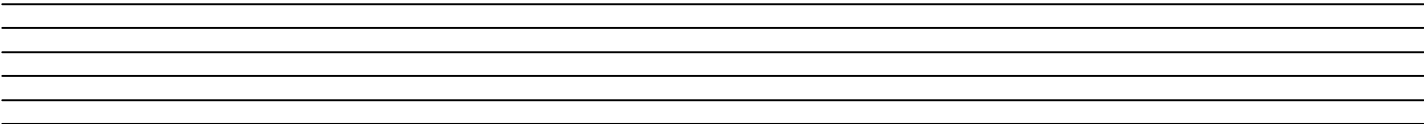
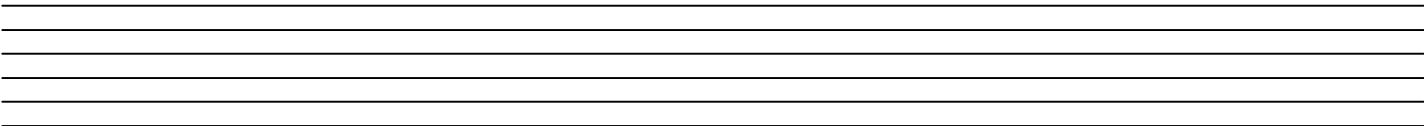
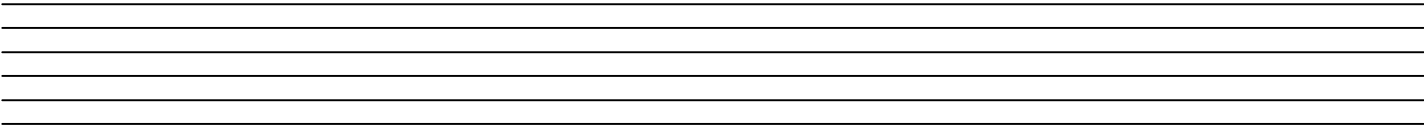
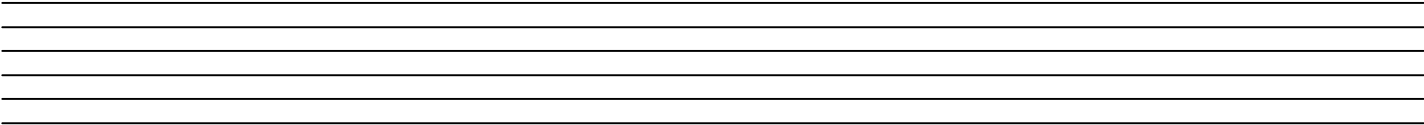
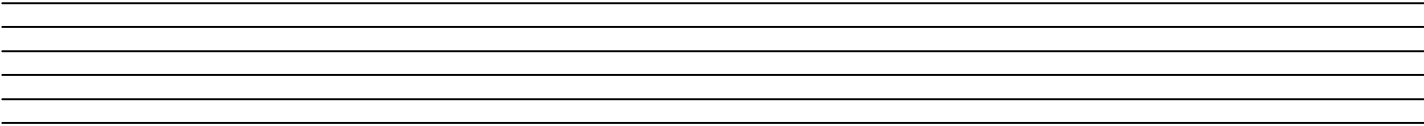
Blank tablature staffs to write out your favorite licks



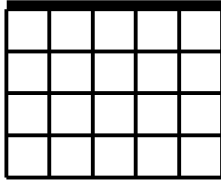
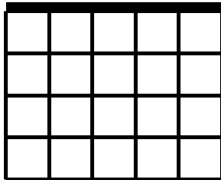
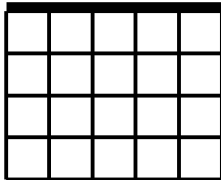
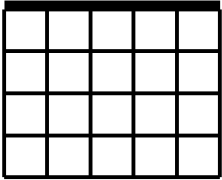
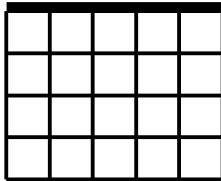
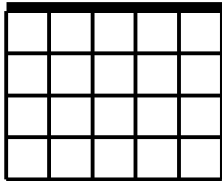
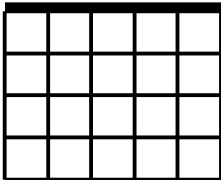
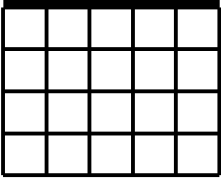
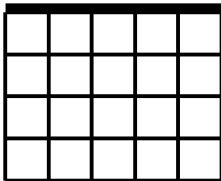
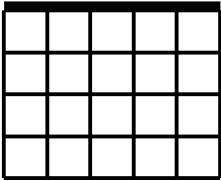
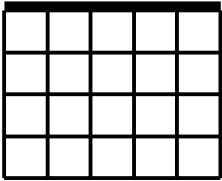
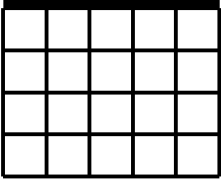
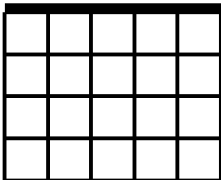
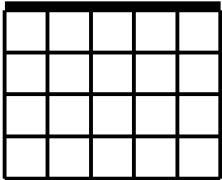
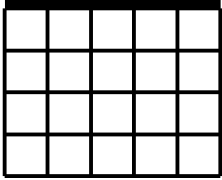
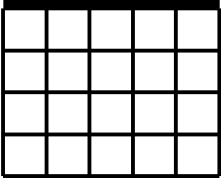
Blank tablature staffs to write out your favorite licks



Blank tablature staffs to write out your favorite licks



BLANK CHORD BOXES TO NOTATE CHORD DIAGRAMS:



BLANK CHORD BOXES TO NOTATE CHORD DIAGRAMS:

