



# SLASH INSPIRED

## GUITAR LESSON SERIES EBOOK

**WRITTEN BY DAVID TAUB**

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The content throughout this eBook are guidelines, not necessarily rules forged in stone. Often you have to use your discretion when jamming and let your ear guide you. Remember, if it sounds good.....it is good.

Remember to experiment, be creative, and continually challenge yourself on the guitar. Be bold and try new things and eventually come up with other lead guitar avenues that work within your playing style.

Keep in mind that after the theory, and the “why” things work, there needs to come a point when you take a break from learning theory and scales 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 that you want to get across in your playing. So yes, practice and study up, but strike a balance, be inspired, and then just get out there and jam and have fun.

**You know what I always say, “If it’s not fun.....why do it?”**

# Introduction to Slash & Learn!

Hello, David Taub here from Next Level Guitar. Welcome to our Slash inspired lesson series. This course is a deep dive into the playing style and techniques of Slash.

The course consists of this eBook, five jam tracks, and nineteen video lessons. In these lessons you will learn all kinds of techniques, devices, scales, licks, riffs, and soloing strategies in the style of Slash.

Slash is one of the most ferocious and recognizable players of modern times. This is true not just because of his “look”, but also because of his timeless and melodic playing style, driving riffs, his songwriting abilities, and his uncanny knack for melody.

We feel any player can learn and be inspired by Slash. And if you did not know Slash’s real name is Saul Hudson. His playing has many components and facets. His playing often draws from his influences of bluesy licks and riffs of the classic rock era of the early to mid 1970’s.

Slash has stated that his influences include Jeff Beck, Jimmy Page, and Angus Young. And his identifiable tone is associated with the Gibson Les Paul electric guitar and Marshall amplifiers.

Slash’s lead guitar style is a mix of melodic blues-rock phrasing, fast legato, pedal tones, palm muting, mixing minor and major pentatonics, and heavy doses of the wah pedal. And we will cover all these techniques throughout this lesson series.

Slash has the abilities to go from all out fast ferocious playing, to soulful, melodic, bluesy playing. All this is seasoned with his own greasy, gritty, nasty, organic quality that we just cant get enough of.

You don't have to master a particular lesson in this course to then move on to the next. You can hop around and enjoy multiple lessons and work on multiple concerts together.

Be sure to explore the coinciding jam tracks inspired by this style. Jam tracks are an invaluable tool for the practicing guitarist to work on application and to apply what you are learning in a musical situation.

Practicing and playing along to jam tracks helps develop and hone your rhythm & timing, scale knowledge, technique, tone, creativity, musical awareness, and enhances your overall musical experience.

Stay positive and remember that your playing is an evolution that takes time and patience.

Be inspired, and mostly have fun while doing it!

**“As soon as I could put together three or four notes that made up, like, sort of a rock and roll lick, like a Chuck Berry kind of thing, I was off and running. Just completely taken over.” -Slash**

**“Risk isn't a word in my vocabulary. It's my very existence.”  
-Slash**

**“I always loved rock guitar. I just never put it together that that's what I'd end up doing. I had no aspirations to be a musician, but I picked up a guitar for two seconds and haven't put it down since.” -Slash**

# Things to keep in mind

Keep in mind that our teaching philosophy here at Next Level Guitar focuses on giving students a well rounded musical education. This does not mean you have to master every lead guitar avenue or scale before moving on to the next. You will want to work on multiple things at once by dividing up your practice time.

Throughout this eBook and video lessons series we teach many lead guitar avenues so feel free to hop around. Some are more challenging than others and take more time to learn and apply.

With practice, you will find the principles and techniques sink in and will eventually become automatic. Then you can let your ear take you to all the right notes. You won't have to think about techniques and application so much, but rather focus on emotion and feel.

It can be overwhelming with so much to learn and so many learning materials readily available. Try not to take on too much at once as you may become overwhelmed and frustrated. You don't want to rush things and then end up skimming over important topics leaving voids in your playing. Chip away a little each day and remember, it's not a race, it's a journey.

It's critical to take the extra time to learn "why" things work. Learning the "whys" will give you the musical knowledge to blast these principles and techniques across all your playing. It will give you the lead guitar confidence to be able to instantly know what avenues are possible when soloing and improvising.

Use these lessons as "templates" to learn the "whys" and then develop them into your guitar arsenal through practical application. Then you will have the tools and confidence to blast these playing techniques across all your playing at any given time, in any given key, in any given jam,

As you further develop your lead guitar skills you want to keep developing your rhythm skills. Your rhythm and groove are critical elements to your overall abilities on the guitar.

Your lead playing will really only ever be as good as your rhythm playing. No matter how good a solo is, it's the song that will always be remembered.

**KEY POINT:** 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 and refining your art.

## Key Points:

**Keep in mind not to neglect your rhythm playing. Your lead playing will only ever be as good as your rhythm playing.**

**Keep in mind that no matter how good a solo is....in the end it's the song that will be remembered.**

**Keep in mind to keep developing your ear. Its one of the most important and under-rated tools of the guitar player and musician.**

# Practice Items & Tips

Below are some general study avenues for rock and blues guitar. Because students of various levels will be reading this eBook these are broad jump off points for your consideration. Work down the list and see which you are comfortable with and which may need some work. Many of the below items will be addressed in detail throughout this eBook.

Remember your guitar playing is an evolution. Use some of the below items to set musical goals and then chip away at them a little each day. Set some goals, then get out there and achieve them!

- **Learn the notes on the neck** cold. No way around this one, it is super critical.

-As you study lead guitar, **continue to learn chords and work on your rhythm playing**. You will be playing rhythm often so your lead playing will really only ever be as good as your rhythm playing.

-**Learn some music theory**. It will help propel you faster along in your guitar journey as well as you will be able to better communicate the language of music.

-**Don't just learn scales alone**. Learn the scale but also learn how to apply it. Learn when it works, over what chords, and how to play it in all keys. Knowing the scale itself is only half the battle.

-Kick off your lead guitar journey by **learning the Minor Pentatonic scale**. Start with the basic box shape and then learn all five boxes and expanded scales. Pentatonic scales are the cornerstone for blues rock soloing.

-**Learn how to convert minor pentatonic scales into major pentatonic scales** by using the concept of major to relative minor. This is a huge help as you won't have to learn another full neck of scales.

-**Don't just learn shapes**. Take the extra time to learn the notes of the scales you are playing and the notes that are in chords. This will help you immensely in so many ways along your guitar journey.

-Be sure to know how to solo comfortably in **both minor AND major key**.

-**Always try to compliment the song with your lead lines**. Remember, no matter how good a solo is, in the end it's the song that will be remembered. Play for the song, not for yourself.

-**Learn some triads and arpeggios**. They really open up your playing, add color and variety, and get you out of playing straight scales. They are super useful and can be super melody builders.

-After you have a firm grasp on pentatonics scales and how to apply them start to **learn Major and Natural Minor Scales**. These are the building blocks to learn the modes of the major scale.

-**Learn the modes of the major scale**. For rock and blues playing start with Aeolian, Dorian, and Mixolydian.

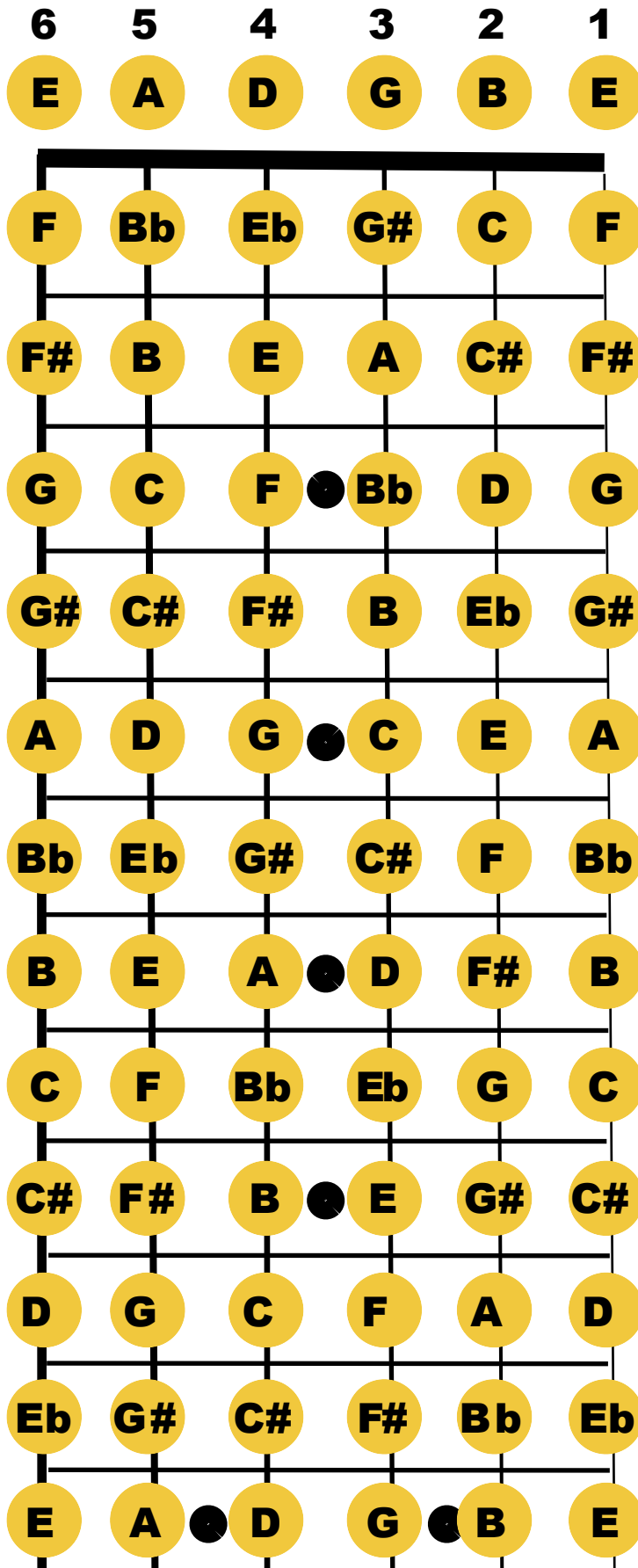
-**Study and learn the leads of some of your favorite players**. Learn why their leads work and what you like about them. Then make their licks your own, put your own spin on them. Also try imitating the melody of a vocal line on your guitar. This really helps to understand and build melodies on the instrument.

-**Practice soloing and improvising over jam tracks**. Know the chords of the rhythm track and just get lost in it. It's critical to practice and apply what you are learning in a musical context. Jam tracks are both an invaluable practice tool and a lot of fun.

-**Develop your ear**, don't rely solely on tablature. Try to learn songs and licks by ear. Listen for the color of chords and try any ear training that you can get your hands on. It's hard work, but well worth it.

-**And remember.....you can't learn less!**

# Notes On The Fretboard



Open Strings

Eddie Ate Dynamite Good Bye Eddie

# = Sharp

b = Flat

The twelve-note scale consists of:

**A, Bb, B, C, C#, D, Eb, E, F, F#, G, G#**

Memorize the order of the 12-note scale as the notes always appear on the guitar neck in the above order.

Examine the notes along one string vertically. Notice how the notes always repeat in this same order. The notes then repeat every 12 frets.

Once you have the 12-note scale memorized start applying it to the frets on the guitar and memorizing where the notes live on the fretboard.

Take it slow and work on one string at a time. Start with the low E string. Once you memorize that string you will also know the note names on the high E string as the note names on those two strings are the same.

Once you have the E strings memorized then move on to the A string, then the D string, and so on. Chip away at getting each string down a little each day. Add learning the notes to your daily practice regimen - you can do it!

# The Five Jam Tracks

This course comes with five Jam Tracks that are utilized throughout the video lessons. The tracks were designed as practice tools for learning and exploring the sounds and moods that can be created by utilizing various scales and modes in this style of play.

The tracks are wide open so there are a TON of different soloing and improvisational avenues to explore over each track. In the coming pages, we go over the tracks one by one and explain various soloing avenues and why they work.

Practicing in a musical situation, like over jam tracks, is a critical part of your soloing and improvisational growth as a guitar player. Often in jamming there is lots of room for improvisation and creativity. You have to use your discretion and determine what sounds best to your ears. Only you can determine which sounds and moods that you like best.

Keep in mind to analyze the chords that make up each track. It's the chords that give the complete roadmap to all the soloing and improvisation avenues. Like I always say there is just no substitute for studying the sounds and relationships between chords and scales and developing your ear.

You will want to try all the different moods and textures that can be created and see which you like best. Practicing and playing along to jam tracks helps develop and hone your rhythm & timing, scale knowledge, technique, tone, creativity, musical awareness, and enhances your overall musical experience.

To get the complete solo picture, it's the chords that give you the full roadmap to what to try when soloing and improvising. Get in the habit of always analyzing the chords.

Remember when soloing you have two options. The first is playing what "*relates to all*". And the second is treating each chord as a "*separate event*". Playing over each chord independently is more challenging than playing what "*relates to all*" as you have to listen for the chord changes and change your scale, mode, or arpeggio as the chords change. It is challenging, but yields a more sophisticated sound.

Don't worry if you don't know all the options listed for the tracks in the coming pages. Try what you are comfortable with at this point in your guitar journey and the other options can be attempted down the road. If you are not sure of the scales listed for each track, they are diagrammed out in the coming pages of this eBook.

## **The five jam tracks in this series:**

1. Fast trippy rocker in A jam track
2. Flangey rocker in D jam track
3. Open rocker in E jam track
4. G major ballad jam track
5. C major ballad jam track

# Fast Trippy Rocker in A Jam Track

**1. Fast trippy rocker in A jam track** - In this track the chords are A, C, and D for the double-stops. Then an E chord for the change and then the chorus section is D, A, to E. Then there is a long vamp on a static A chord.

This is a fun rock jam that presents some very interesting soloing possibilities. Even though the chords are mainly major we still suggest utilizing some minor devices for that rock feel. Plus with the long vamp on the A chord we can try A Harmonic Minor to exude some different exotic sounds.

Since we are in a rock type jam but want a more minor feel consider utilizing A Minor Pentatonic & Blues as one soloing option over the chords:

A Minor Pentatonic & Blues – A, C, D, Eb, E, G

We also want to analyze the chords and try a minor mode over the chords. The jam is in the key of A. At first I would consider Aeolian or Dorian. But when you analyze the chords the jam has a very prominent D chord movement. And that D chord has an F# note. That note is in A Dorian but in A Aeolian it's an F natural note.

A Dorian = A, B, C, D, E, F#, G

A Aeolian = A, B, C, D, E, F, G

So my choice would be to utilize A Dorian for this jam. The Dorian Mode is a seven-note scale often used in blues, rock, and many other musical genres. Dorian is considered a minor mode and is always the 2nd mode in any major key. Since Dorian is the second mode in any major key, to play A Dorian in this jam we have to ask what major scale's 2nd note is an A note. The answer is G. G Major has the same notes as A Dorian:

A Dorian = A, B, C, D, E, F#, G

G Major = G, A, B, C, D, E, F#

(Same notes – just emphasize the root of the mode, A.)

Try playing G major scales but start on and emphasize the A notes and you will be playing in A Dorian. Try it and see how you like the sounds. Combine it with Minor Pentatonic and go back and forth between the two.

On the long vamp on the A chord try blasting A Harmonic Minor over that chord. While there is only one major scale there are three types of minor scales, Natural minor (Aeolian Mode), Harmonic Minor, and Melodic Minor. The Harmonic Minor scale is a very exotic sounding scale that will add color and depth to your sound.

Harmonic Minor is often played in neo-classical, metal, and shred guitar, flamenco, East European, Middle Eastern, and Indian music, as well as mainstream rock, jazz, and even bluegrass.

Harmonic Minor has a very distinctive tone, kind of Spanish or Middle Eastern sounding. It is a Natural Minor scale with a raised seventh. Natural minor has a flatted seventh while Harmonic minor has a natural 7th. Remember the keynote in the scale is that 7th, and it is always a half step behind the root note. The scale degrees are almost the same as Natural Minor except for the 7th:

Harmonic Minor – 1, 2, b3, 4, 5, b6, 7

Natural Minor – 1, 2, b3, 4, 5, b6, b7

Try A Harmonic Minor over the long vamping A chord and see how you like the exotic sound. For more info on Harmonic Minor please see the coinciding written lessons later in this eBook.

A Harmonic Minor – A, B, C, D, E, F, G#

A Natural Minor – A, B, C, D, E, F, G



# Flangey Rocker in D Jam Track

**2. Flangey rocker in D jam track** - This is a fun jam track in the key of D that has a lot of dynamics. So you can really bring the playing intensity up with your soloing as the track changes intensity. There is also a lot of different soloing avenues to try over this track.

With this jam you can get both major and minor tonalities utilizing pentatonics. Technically this jam is in the key of D major. But because it's a rock jam with power chords you can also treat it with minor devices if you want that dark minor bluesy vibe. As with many rock styles Minor Pentatonic and Blues is one choice over all the chords.

D Minor Pentatonic & Blues – D, F, G, Ab, A, C

For a sweeter and happier sound try D 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 and consist of the same notes:

D Major = D, E, F#, G, A, B, C#  
B Natural Minor = B, C#, D, E, F#, G, A

If you think more in terms of Minor Pentatonic or just know those shapes then play all your B Minor Pentatonic scales, but start on and emphasize the D notes and it will be D Major Pentatonic. By shifting those scales to the root, D, they take on that real major happy sweet sound as opposed to the darker, bluesy minor sound.

D Major Pentatonic – D, E, F#, A, B  
B Minor Pentatonic – B, D, E, F#, A  
(Same notes – just emphasize the root of the mode, D.)

Remember that it all comes down to the sounds. What moods and textures that you want to create with the music. So try lots of soloing avenues and see what sounds best to your ears. I also utilize the Dorian mode over all the chords in this track. You have to use your discretion as modal playing is all about the sounds and moods. I personally like the darker minor rock sounds over this jam so I suggest try soloing with D Dorian.

The Dorian Mode is a seven-note scale often used in blues, rock, and many other musical genres. Dorian is considered a minor mode and is always the 2nd mode in any major key. Dorian produces a mystical, minor sound that is a bit sweeter than Aeolian. There is only one note difference between Dorian and Aeolian – the 6th note:

Dorian Mode = 1, 2, b3, 4, 5, 6, b7  
Aeolian Mode = 1, 2, b3, 4, 5, b6, b7

Remember that Dorian is the second mode in any major key. So to play D Dorian in this jam we have to ask what major scales 2nd note is a D note. The answer is C. C major has the same notes as D Dorian:

D Dorian = D, E, F, G, A, B, C  
C Major = C, D, E, F, G, A, B  
(Same notes – just emphasize the root of the mode, D.)

So try playing all your C Major scales but start on and emphasize the D notes and you will be playing in D Dorian. Give it a try and get creative. If you want to learn more about modal playing, major scales, and Dorian please see the coinciding written lessons later in this eBook.

Try mixing D Minor Pentatonic & Blues as well as D Dorian over all the chords. Cool sounds can be created by switching from the 5-note pentatonic scales to the 7-note Dorian scales. Also listen for the different sounds you can create with minor and major tonalities as well as mixing them together. Fun stuff, give it a try and keep on rocking!

# Open Rocker in E Jam Track

**3. Open Rocker in E Jam Track** - This jam track has various parts. The main rhythm is a low riff pointing to E minor tonality. The power/5th chords utilized are Bb, A, G, and Em. It has the chords ringing out on the Em and G chords. And finally the bridge section chords are B, C, and A. It's a cool jam that allows different playing dynamics and intensity through the various song parts. Being that it is a rocker and that the main riff points toward minor tonality you can explore various minor devices over the track.

Because it's a rocker and utilizes a lot of power chords we can instantly consider using E Minor Pentatonic & Blues scales as one soloing option over all the chords:

E Minor Pentatonic & Blues = E, G, A, Bb, B, D

In this jam both Natural Minor and The Dorian mode sound good. Try both and see which one you like best. The two are very similar modes and there is only one note difference between Dorian and Aeolian, the 6th interval:

Aeolian Mode = 1, 2, b3, 4, 5, b6, b7

Dorian Mode = 1, 2, b3, 4, 5, 6, b7

Try Natural Minor, (Aeolian Mode), to exude a sad, modern, and dark sound. The Aeolian Mode is a seven-note scale often used in blues, rock, jazz, and many other musical genres. It is also called Natural Minor or Pure Minor. Aeolian is considered a minor mode and is always the 6th mode in any major key. Aeolian produces a sad, dark, and mournful sound that is different than minor pentatonic and Dorian.

The Dorian Mode is a seven-note scale often used in blues, rock, and many other musical genres. Dorian is considered a minor mode and is always the 2nd mode in any major key. Dorian produces a mystical, minor sound that is a bit sweeter than Aeolian.

Both Aeolian and Dorian scales sound great over minor chords. And, at times, you can also use both Aeolian and Dorian over all the chords in a minor key progression and in major key rock jams with power chords like this jam.

If you are not familiar with Aeolian you can use the concept of major vs. relative minor to play major scales and just move the root notes. Every major key has a relative minor key that has exactly the same notes. The relative major of E minor is G major. E natural minor scales, (E Aeolian), have the exact same notes as G major scales:

E Aeolian = E, F#, G, A, B, C, D

G Major = G, A, B, C, D, E, F#

(Same notes – just emphasize the root of the mode, E.)

So if you know some major scales or just more familiar with major scales, play G major scales but start on and emphasize the E notes and it will then become E Aeolian. This is the crux of playing in the modes, shifting emphasis to the root of the mode. In this case, to the E notes.

Dorian is always the 2nd mode in any major key. To play in E Dorian we have to ask, what major scales 2nd note is an E note. The answer is D. D major has the same notes as E Dorian:

E Dorian = E, F#, G, A, B, C#, D

D Major = D, E, F#, G, A, B, C#

(Same notes – just emphasize the root of the mode, E.)

Try playing D Major scales but start on and emphasize the E notes and you will be playing in E Dorian. Keep resolving to E notes to shift the tonal center to E. That will exude the minor sounds of the Dorian Mode. Also try and mix Minor Pentatonic & the Modes listed above. You can create killer sounds going between five-note pentatonic scales and seven note diatonic scales. Get creative and keep on rocking!

# G Major Ballad Jam Track

**4. G Major Ballad Jam Track** - This is a very major sounding ballad in the key of G major. The chords are G, D, Em, and C. Since it is so major sounding 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 just that one minor chord, Em, individually. So don't throw Minor Pentatonic out the window as yet.

Try G Major Pentatonic over all the chords. For any major key jam you can usually use Major Pentatonic over all the chords. Major Pentatonic relates to all in this jam. Major Pentatonic = 1, 2, 3, 5, 6

G Major Pentatonic is the same as E Minor Pentatonic. G Major and E Minor are relative major and minor and consist of the same notes:

G major = G, A, B, C, D, E, F#  
E Natural Minor = E, F#, G, A, B, C, D,  
(Same notes – just emphasize the root of the mode, G)

If you think more in terms of Minor Pentatonic or just know those shapes then play all your E Minor Pentatonic scales, but start on and emphasize the G notes and it will be G Major Pentatonic. This will yield that happy, sweet, major sound as opposed to the darker, bluesy, minor sound.

Also try playing full G Major Scales over all the chords. Full major scales in a major sounding ballad jam usually sound awesome. 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 as the chords change.

Major is also called the “Ionian” mode and the relative Minor of G major is E minor. So if you know your Natural Minor scales play all your E Natural Minor scales over all the chords but emphasize the G notes to make it sound major.

G major = G, A, B, C, D, E, F#  
E Natural Minor = E, F#, G, A, B, C, D  
(Same notes – just emphasize the root of the mode, G)

In this jam there is a full measure on each chord. This lends well to treating each chord as a separate event. Try mixing it up with these suggestions.

Over the G chord play G Major Pentatonic, G major scales, and 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 yields the sharp 4th, (#4), of the Lydian mode. This sticks out and you need to check that one out for yourself to see if you feel it's a pleasing note to your ear.

Lydian is the fourth mode of the major scale. So to play in G Lydian you have to ask what major scale's 4th note is a G note. The answer is D. The fourth note of a D major scale is G. So play D major scales but start on and emphasize the G notes for G Lydian, G Lydian=D major:

G Lydian = G, A, B, C#, D, E, F#  
D Major = D, E, F#, G, A, B, C#  
(Same notes – just emphasize the root of the mode, G.)

Over the D chord play D Major Pentatonic, D major scales, D major type arpeggios.

Over the Em chord play E Minor Pentatonic, E Aeolian, E Dorian, and E minor type arpeggios.

Over the C chord play C Major Pentatonic, C major scales, and C major type arpeggios.

Experiment and try different avenues while getting lost in the track - rock on!

# C Major Ballad Jam Track

**5. C Major Ballad Jam Track** - This is another major sounding ballad in the key of C major. The chords are C, Em, Am, and G. Since it is so 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 the minor chords individually, Em & Am. There is a full measure on each chord, which is great for treating each chord as a separate event. So this jam presents lots of soloing options.

Try C Major Pentatonic over all the chords. For a major key jam you can usually 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 and consist of the same notes.

C Major = C, D, E, F, G, A, B  
A Natural Minor = A, B, C, D, E, F, G  
(Same notes – just emphasize the root of the mode, C.)

If you think more in terms of Minor Pentatonic or just know those shapes then play all your A Minor Pentatonic scales, but start on and emphasize the C notes and it will be C Major Pentatonic. By shifting those scales to the root, C, they take on that happy, sweet, major sound as opposed to the darker, bluesy minor sound.

C Major Pentatonic – C, D, E, G, A  
A Minor Pentatonic – A, C, D, E, G  
(Same notes – just emphasize the root of the mode, C.)

Always remember that it all comes down to the sounds – what moods and textures that you want to create with the music.

Try full C Major scales. Full major scales in slower major sounding ballad jams work great. At first emphasize and resolve to the C notes. Then for a bolder solo statement try landing on the chord tones of each individual chords when the chords change.

Major is also called Ionian mode and the relative Minor of C major is A minor. So if you know your Natural Minor scales play all your A Natural Minor scales over all the chords but emphasize the C notes to make it sound major. The relative major and minor are constructed of the same notes as illustrated above.

The chords in this track change fairly slow. So this lends to treating each chord as a separate event and soloing over each chord independently. Over the C major chord play C Major Pentatonic, C Major scales, and C major type 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 yields the sharp 4th, (#4), of the Lydian mode. This notes can stick out and you need to check that one out for yourself to see if you feel it's a pleasing note to your ear. C Lydian = G major.

C Lydian = C, D, E, F#, G, A, B  
G major = G, A, B, C, D, E, F#  
(Same notes – just emphasize the root of the mode, C.)

Over the Em chord play E Minor Pentatonic & Blues, E Dorian, E Aeolian, and E minor type arpeggios.  
Over the Am chord play A Minor Pentatonic & Blues, A Aeolian, A Dorian, and A minor type arpeggios.  
Over the G chord play G Major Pentatonic, G Major scales, and G major type arpeggios.

# Scales Defined

Learning and understanding scales is a critical element in your guitar journey. Scales are the building blocks to creating licks and the roadmap to the fretboard. Pentatonic Scales are the most common scales used in most genres of music so they are a great place to start, especially for blues and rock.

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 utilized 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 color. Just like certain chords have a mood to them, scales also produce a certain sound or mood.

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 note “home base”. Most other notes seem to want to resolve to the root as it’s the tonic center for the scale. Often you can determine the key of a given progression by just listening for what sounds like home base, what all the chords are pulling toward.

When learning scales, always make mental notes as to where the root notes are in that scale. In all my educational materials as well as in this eBook the root notes are illustrated with black ovals. It’s critical to know your root note locations.

The successive notes in a scale are divided by steps, or tones. A half step is also called a semi-tone and is one fret on the guitar. A whole step is also called a whole tone and is two frets. A minor third is three frets and a major third is four frets.

The table below illustrates some common scales and their intervals. Scales listed below in red text are the modes of the major scale. When learning scales also learn their application and how to play them in all keys.

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
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	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

# Minor Pentatonic - The Basic Box Shape

Pentatonic scales are the most commonly used scales in most genres of music. You will want to get very comfortable with them. Often they are the first scales students learn on their lead guitar journey.

Penta is Latin for five. Like a penta-gram has five sides and a pentagon has five sides, pentatonic scales are constructed from five notes.

The minor pentatonic scale is constructed from five notes of the natural minor scale. The intervals in minor pentatonic are root or 1, b3rd, 4th, 5th, and b7th.

The scale illustrated on the right is the most common basic “box” position. This scale has its low root played with the first finger on the low E string. The root notes are illustrated with black ovals and the numbers inside the circles indicate the fingering to be utilized when playing this scale. At first try utilizing one finger per fret.

We are going to build upon this scale in coming lessons. Eventually you will need to learn this scale in all positions all over the neck, and in all keys.

Start with this basic box, then on to the Expanded I, and eventually all five box shapes as illustrated in the coming pages of this eBook.

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.

The key signature is determined by which root note is played. If you play this scale starting at the third fret on the low E string it is a G minor pentatonic scale consisting of notes G, Bb, C, D, and F.

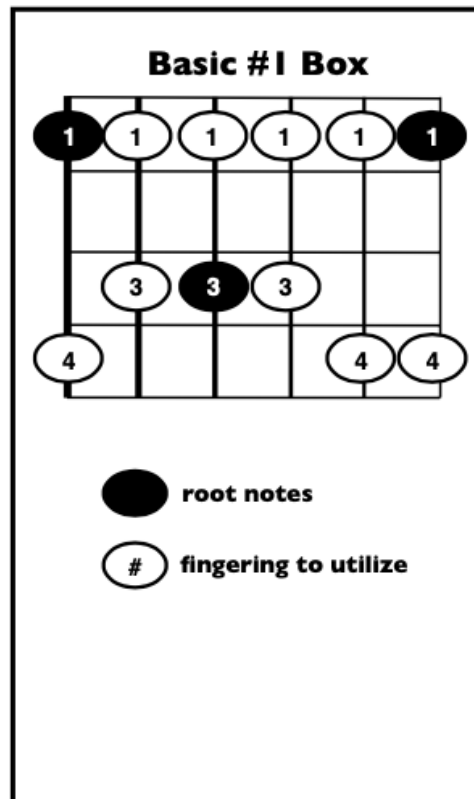
If you were to play this scale starting on the 8th fret, it would be a C minor pentatonic scale consisting of notes C, Eb, F, G, and Bb.

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 and apply it over the jam tracks as per the video lessons and jam track application suggestions.

This scale will form the building block of many concepts in the coming lessons. You want to be very familiar with this scale pattern, but do not rely on it exclusively.

Next we will be expanding this scale across the fretboard. This will produce a more fluid sounding scale that you can move laterally across the neck combining multiple box positions. Get ready to rock!

## Minor Pentatonic



# String Bending in Minor Pentatonic

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 that has a needle 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 string tension-wise, as well as hear the bend in pitch match to the target note.

Play the box pattern scale illustrated on the right with a fifth fret low-E string root. That root note would make this an A minor pentatonic scale. Once you learn the string bends listed below, practice them using different shapes and in all keys. For now try the bends in A minor pentatonic using the basic box shape.

**1. b3rd to major 3rd bend.** Bend the b3rd or C note 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 this bend all the time.

**2. Bend the 4th a half step to the blue note.** Bend the D note 7th fret G string up one half step to the Eb note. This is a very popular blues bend.

**3. Bend the 4th degree a whole step to the fifth.** Bend the D note 7th fret 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 b7th a whole step up to the root.** Bend the G note 8th fret 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.

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

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

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

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

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

Experiment and get creative with these string bending ideas. Remember to keep checking your bends to ensure you are bending in pitch.

# Minor Pentatonic - The Five Box Shapes

The five minor pentatonic box shapes illustrated below cover the entire guitar neck. These are “must-know” scales, especially for blues and rock. Take your time learning them, chip away a little each day. As you move through each scale make a mental note of when you pass through a root note, which are illustrated in black.

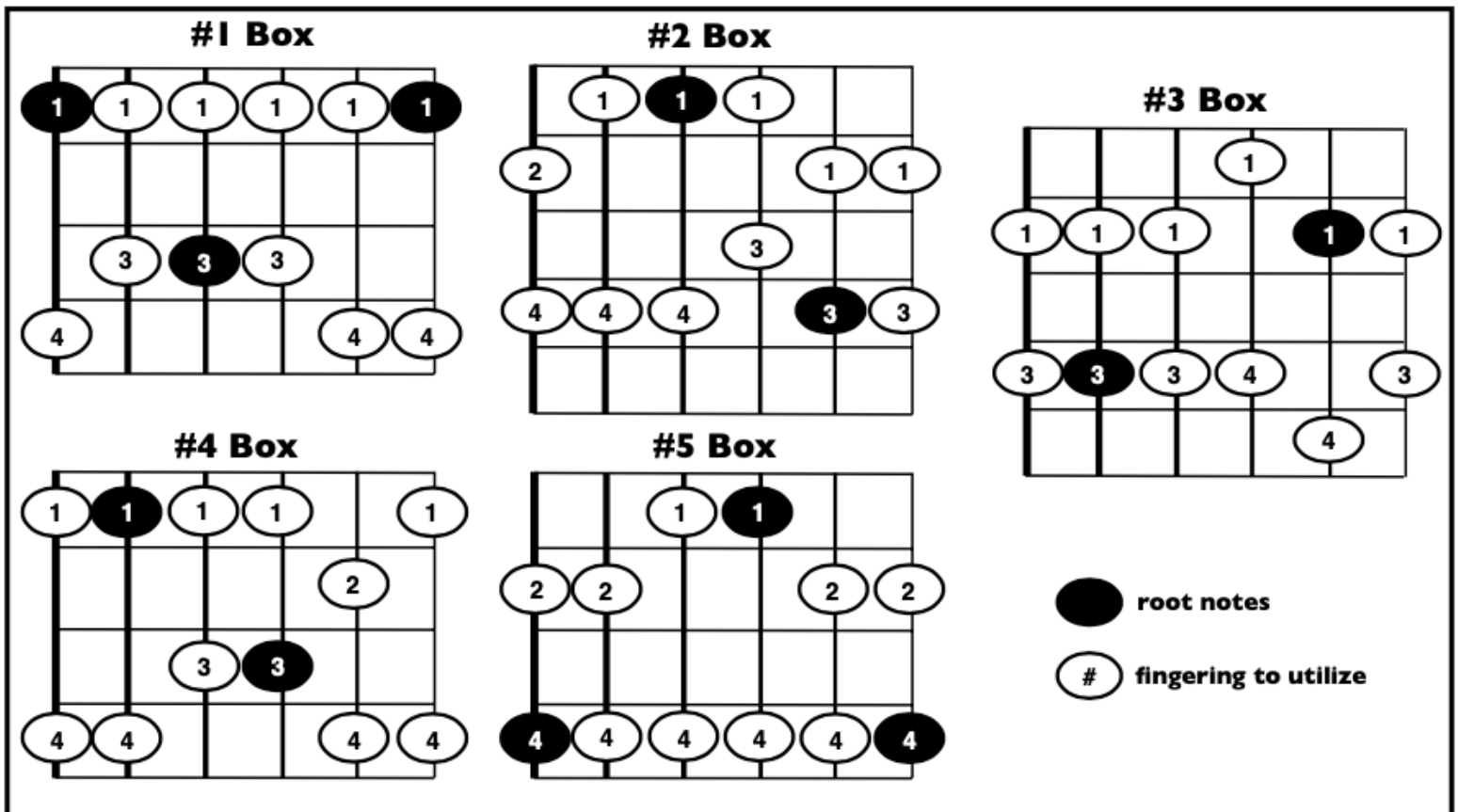
These five positions are the architecture to build endless licks and runs. They also connect into longer expanded scales that you will learn in the coming pages. To avoid getting stuck in one position be sure to learn ALL the positions and practice them in different keys over the included jam tracks.

These scale shapes are moveable and the key is determined by the low root note. For example, if you want to solo with Box #1 in G minor pentatonic use your first finger starting at the third fret on the low E-string and play the shape. Third fret low-E string is an G note. That makes the scale an G minor pentatonic scale with the notes G, Bb, C, D, and F.

To try another pentatonic box in G minor play box #3 using your 3rd finger at the 10th fret A-string. Fret ten on the A-string is a G note. You are playing the same five notes as in the above example, G, Bb, C, D, and F, just in a different position on the guitar neck.

Along with memorizing the scale shapes it is also critical to know what notes you are playing and how to apply these scales. Too often, guitarists memorize only shapes. Don't just learn scale shapes, take the time to also learn the notes and how to musically apply the scale, in the end it will make you a better musician.

Another critical element when learning scales is to not only memorize the scale but also learn it's application. Learn how to apply it in a musical context - over what chords, in what key. Practice these scales as per the video lessons and use jam tracks in various keys.





# Minor Pentatonic - The Expanded Scales

Let's build on the minor pentatonic scales that you learned in the previous lesson. We will expand the scale two frets in each direction combining three box shapes to double the playing area. These expanded scales will get you playing ACROSS the neck and eliminate the "stuck in the box" scenario.

We are still going to play the same five-note pentatonic scale but these expanded scale produce a more fluid sound as opposed to staying in just one vertical box. You certainly want to have all the box patterns in your playing arsenal, but these expanded scales open the pathways and lead guitar avenues. You will utilize these expanded scales all the time, they are invaluable.

Illustrated below, are three box patterns encapsulated within each of the longer shapes. The expanded shapes are stretched two frets in each direction combining three adjacent boxes. The expanded I scale combines boxes 5, 1, and 2 while the expanded II scale combines boxes 3, 4, and 5.

These expanded pentatonic scales double the fret span of the single box patterns. Practice these expanded scales in different keys and add them to your playing arsenal.

Just like the box patterns these expanded scales are moveable and the root note determines the key. Same principle applies to finding them in the proper key as with the individual box shapes.

To play these expanded scales in G minor first find the G notes.

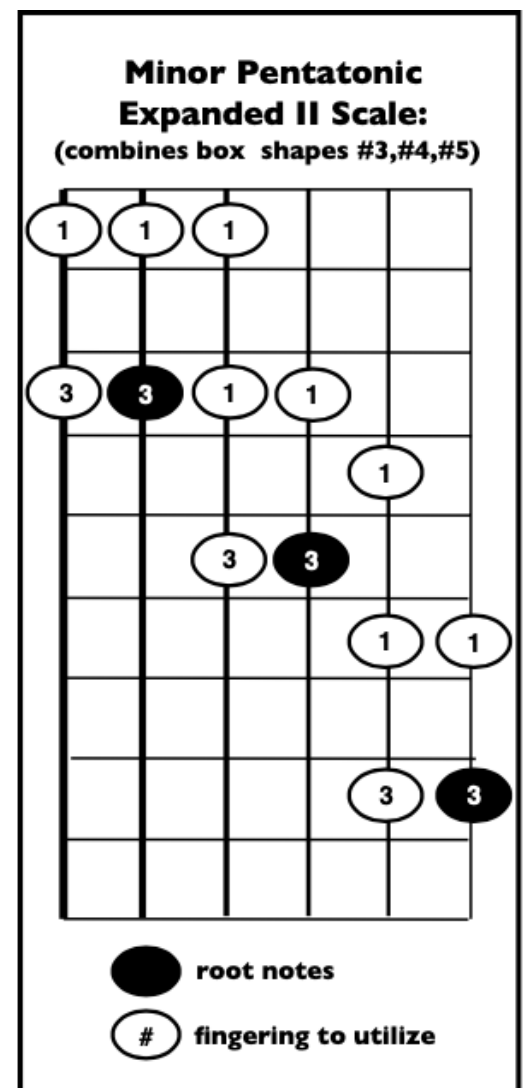
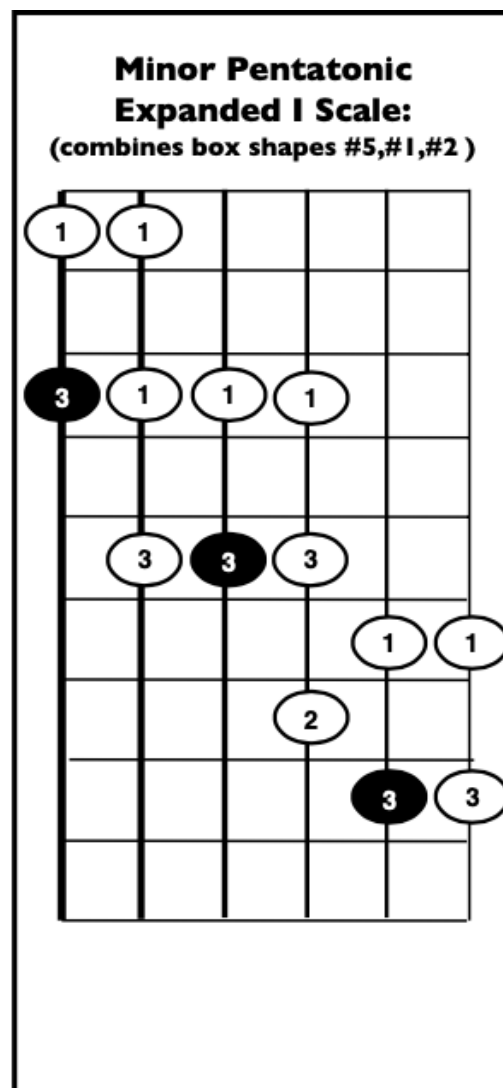
To play the expanded I scale in G minor, start with your third finger on the 3rd fret of the low E-string and play the shape. Third fret low E-string is a G note.

To play the expanded II scale in G minor, start with your third finger on the 10th fret of the A-string and play the shape. Tenth fret A-string is a G note.

To locate these scales fast, find the low root note. The expanded I uses 3rd finger root on the low E-string and the expanded II uses 3rd finger root on the A-string.

Find the root notes and blast away from there!

Practice in all keys and over the included jam tracks. Put on the tracks and just get lost in them!



# Minor Pentatonic & Blues- The Five Box Shapes

Now we will add one note to the minor pentatonic scale and turn it into the six-note blues scale. Pentatonic & Blues scales are the most commonly used scales in most genres of music.

We can add the flat 5, (b5), or blue note to the pentatonic scale, making it a six-note scale called the Blues Scale. That b5, or blue note, adds a lot of tension and color to the scale. These are “must-know” scales especially for blues and rock so be sure to memorize them and add them to your soloing repertoire.

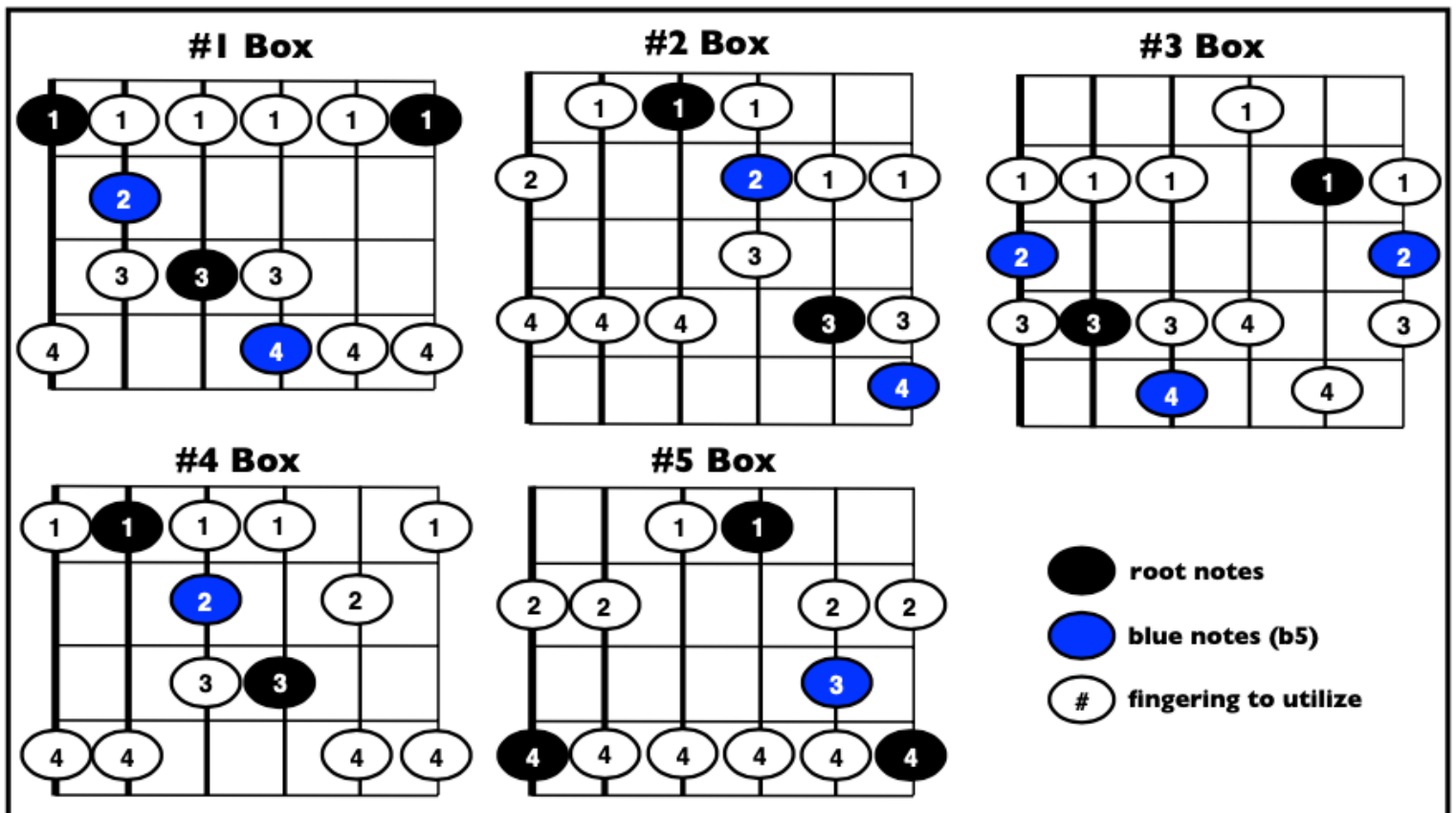
Most of the time when soloing with minor pentatonic scales you can also use the blues scale. To be safe, at first, use the blue note more in passing for color, don't hang on it too long. Hanging on that flat five too long can sound a bit dissonant. It's a great note though, so experiment with it and let your ear guide you.

The five box shapes illustrated below cover the entire neck. These five positions are the architecture to build licks and runs as well as to connect into longer expanded scales. To work freely across the entire neck you will want to memorize all five positions as well as the two expanded scales illustrated on the next page.

These scale shapes are moveable. The key is determined by the root notes illustrated in black. If you want to solo in G minor pentatonic play box #1 using your first finger starting at the 3rd fret on the low E-string and play the shape from there. Third fret low-E string is a G note. That makes the scale a G minor pentatonic & blues scale consisting of the notes G, Bb, C, Db, D, and F.

Remember that along with memorizing the scale shapes it is also critical to know what notes you are playing. Too often, guitarists memorize only shapes and forget what notes they are actually playing. Don't just learn scale shapes, take the time to also learn the notes.

To avoid getting stuck in one position be sure to learn ALL the positions and practice them in different keys. Use the blue notes in passing, resolve often to the root notes, and land on strong chord tones.



# Minor Pentatonic & Blues- The Expanded Scales

Let's build on the minor pentatonic & blues scale that you learned in the previous lesson. Now we will expand the scale two frets in each direction thus combining three box shapes and doubling the playing area. These expanded scales will get you playing ACROSS the neck and eliminate being "stuck in the box".

We are still going to play the same six-note scale. However, the expanded scales exude a much more fluid sound that set up additional lick opportunities. You certainly want to have all the box patterns within your grasp, but these expanded scales really open the pathways and guitar avenues. You will utilize these expanded scales all the time, they are invaluable.

Illustrated below you can see part of three box patterns encapsulated within each longer shape. The shape is expanded two frets in each direction combining three adjacent boxes. The expanded I scale combines boxes 5, 1, and 2 while the expanded II scale combines boxes 3, 4, and 5.

These expanded blues scales double the fret span of the box patterns. Practice these in different keys over the jam tracks and add them to your practice regimen.

Like the box patterns these expanded scales are moveable with the root note determining the key.

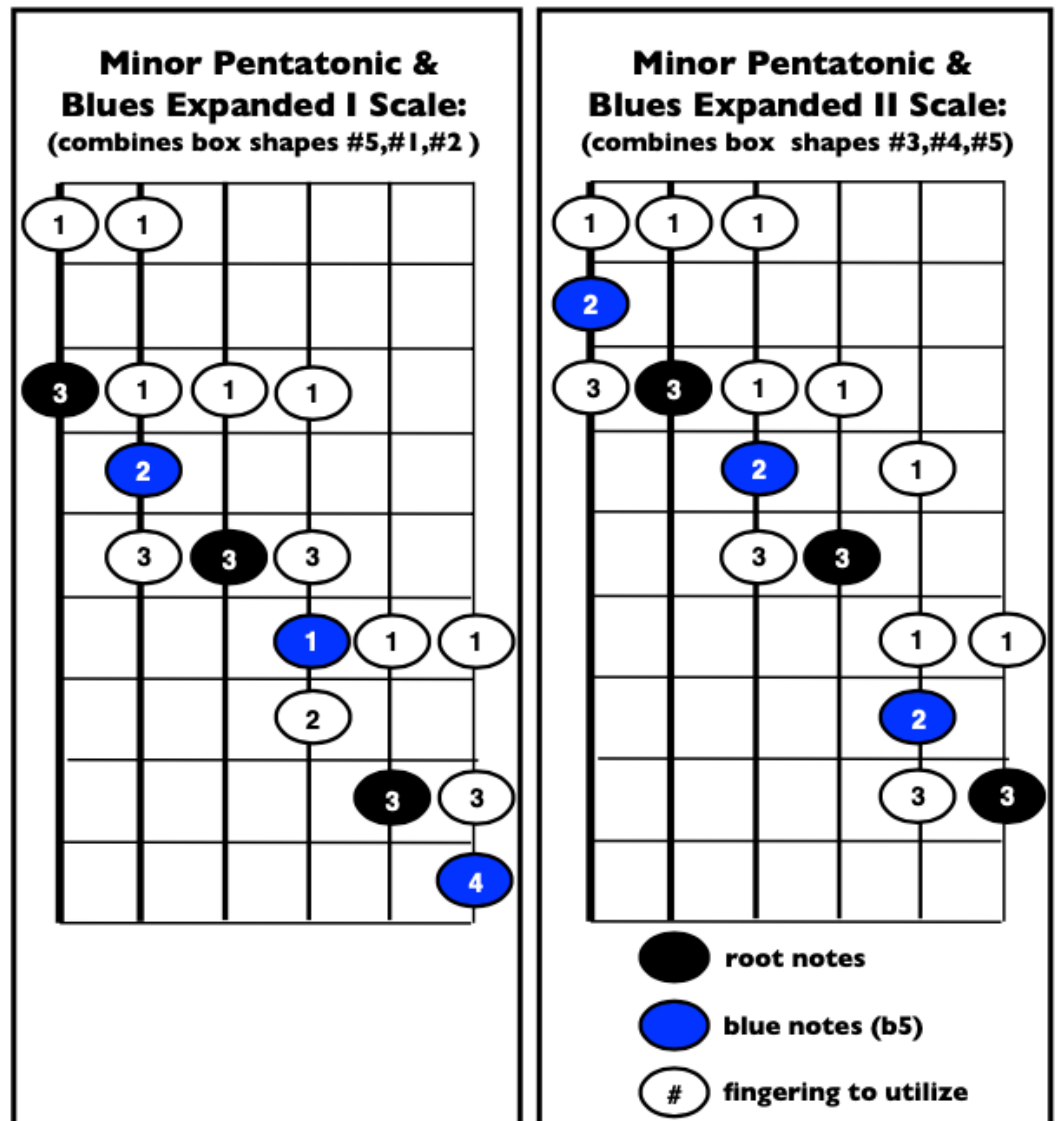
Same principle applies to finding the expanded scales in the proper key. To play these scales in G minor, first find the G notes.

To play the expanded I scale in the key of G minor, start with your third finger on the 3rd fret of the low E-string and play the shape. Third fret low E-string is a G note.

To play the expanded II scale in G minor, start with your third finger on the 10th fret of the A-string and play the shape. Fret ten on the A-string is a G note.

To locate these scales fast find the low root note. The expanded I uses 3rd finger root on the low E-string and the expanded II uses 3rd finger root on the A-string.

Find the root notes and blast away from there - enjoy!



# The Major Pentatonic Scale

The major pentatonic scale is a five-note scale consisting of five notes from the major scale. The intervals are 1, 2, 3, 5, 6. You do not play the 4th and 7th degrees of the major scale. This incredibly useful scale produces a sweet, happy, major sound and is utilized often in blues, rock, and other musical genres.

Major pentatonic often works over all the chords in major key when playing what “relates to all”. Also, utilize major pentatonic over most major type chords when treating each chord as a “separate event”.

You can locate major pentatonic scales all over the neck by going through the minor pentatonics. You won't 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 scales across the neck.

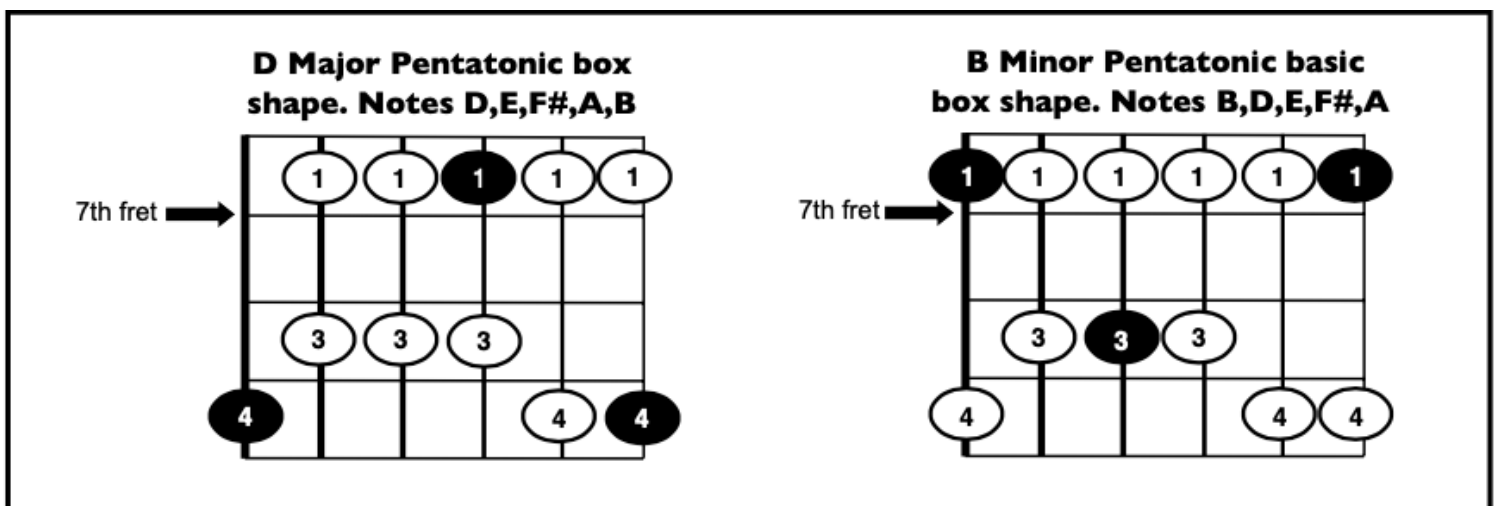
For every major key there is a relative minor key with exactly the same notes. We will use this to help find where these major pentatonic scales “live” on the fretboard. Minor pentatonic lives a minor 3rd, or three frets away, below the major pentatonic.

Illustrated below is the “basic box shape” D major pentatonic. Find it easily by using your fourth finger on the root note low E-string. It's relative minor, B minor pentatonic is illustrated on the right. D major pentatonic scales can also be viewed as B minor pentatonic scales. Both scales consist of the same notes D, E, F#, A, and B. There are lots of ways to look at these, personally I think of pentatonics more in terms of minor.

The starting and emphasis notes determine which scale you will be playing. D major pentatonic and B minor pentatonic consist of the same notes, just different starting and emphasis notes. It all comes down to what notes you are emphasizing, emphasis is critical.

Play both scales starting and ending with the roots. Listen how the major pentatonic is sweet and happy sounding when starting on and emphasizing the D notes. Play the same shape but start and end on the B notes and you get the darker, bluesy, minor sound. Same notes, just different start and emphasis points, and you have two very different sounding scales.

One scale gives you the sweet, bright, major sound while the other gives you the dark, bluesy, minor sound. Try playing minor pentatonic over minor chords and major pentatonic over major chords within the same jam track. Be sure to change scales as the chords change and listen for the sound differences between the major and minor, get lost in the fun.



# The Major Pentatonic Scale - Key Points

The major pentatonic scale is constructed from five notes of the major scale. This is similar to how the minor pentatonic scale is constructed from five notes of the natural minor scale, (see below table).

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

Remember that you can find all the major pentatonics by going through the relative minor pentatonic scales. Just flip the minor pentatonic shapes to their relative major pentatonic and change emphasis notes. Here are all the major keys and their corresponding relative minors:

A major = F# minor	Bb major = G minor	B major = G# minor
C major = A minor	C# major = Bb minor	D major = B minor
Eb major = C minor	E major = C# minor	F major = D minor
F# major = Eb minor	G major = E minor	G# major = F minor

For that sweet major pentatonic sound utilize all of your minor pentatonic scales, but emphasize the root major. For example, when playing in D major pentatonic think of the relative minor B minor pentatonic. Just start and emphasize on the D notes, not the B notes, to sound major.

The blue note does not always apply to major pentatonic and, at times, can sound sour. Experiment with it and see how it sounds to your ears.

The major pentatonic lives three frets ahead of the minor pentatonic. For example, if you want to play in D major pentatonic put your pinky finger on the D note 10th fret low E-string. Using one finger per fret, the relative minor will always be three frets back.

Your first finger will always fall on the relative minor. In this case, the B note at the 7th fret of the low E-string. Find the relative minor of any major key using this device.

There is not much room for error when soloing in major key as sour notes can really stick out. You also can't slur passing tones like when using minor pentatonic.

Be careful with your note choices and let your ear help guide you. Practice these scales in all keys and listen for the sound differences between minor and major. Its all about the sounds and moods that these scales produce - stay creative and keep on rocking!

## KEY POINTS:

**For every major key there is a relative minor key with exactly the same notes.**

**When soloing in major key use major pentatonic over all the chords when playing what “relates to all”. Also use it over any major type chord when treating each chord as a “separate event”.**

**Find major pentatonic scales by going through the relative minor pentatonic scales. Memorize majors and their corresponding relative minors.**

# The Major Scale

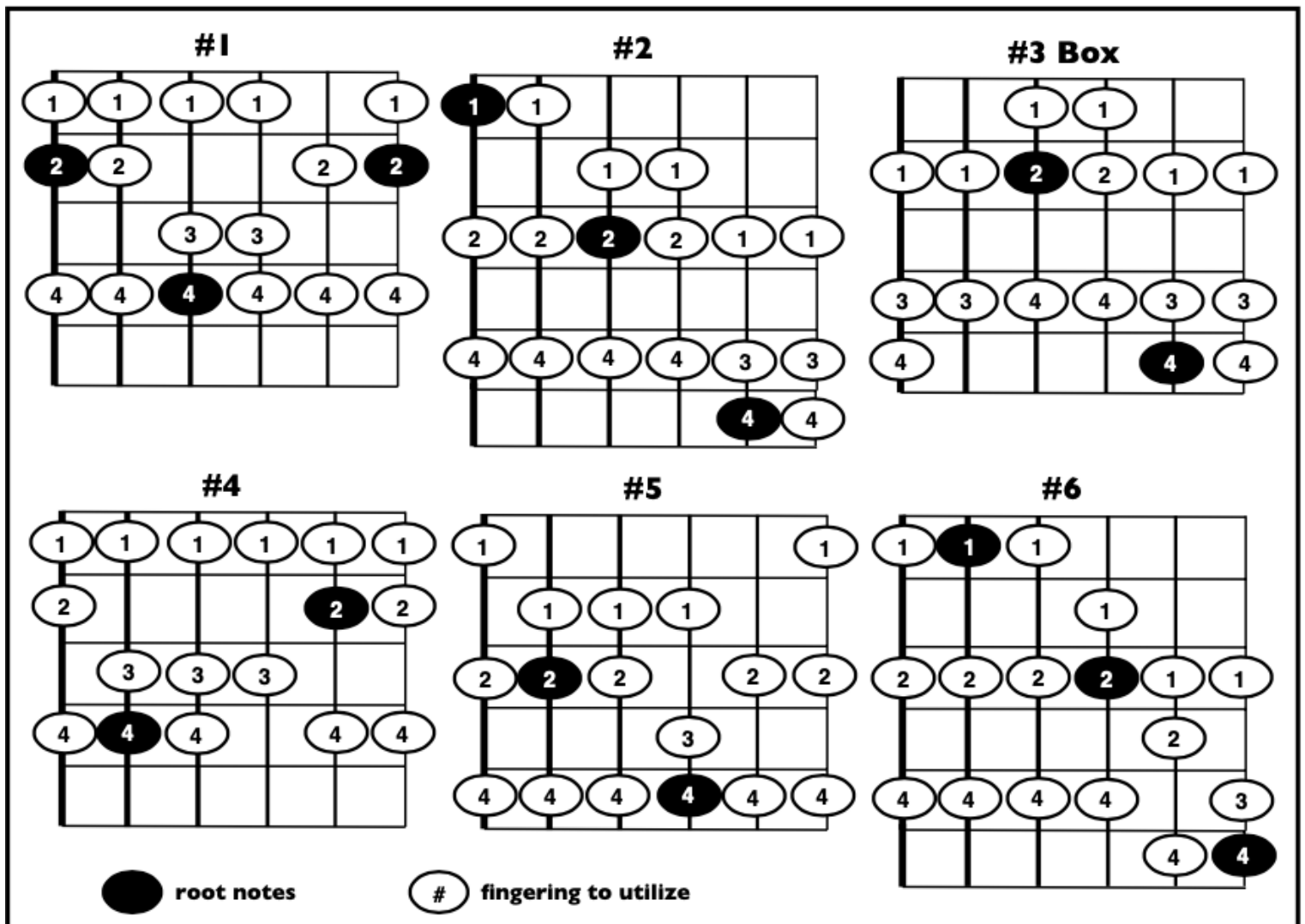
All music theory compares back to the major scale. You are probably familiar with the sound of the major scale – do, re, mi, fa, so, la, ti, do. We all sang that song endless times in elementary school. There are many different fingerings and ways to play major scales all over the guitar neck.

Below is a system of six major scales. With all six memorized, you can utilize the entire guitar neck. The scales overlap each other, and on the next page you will learn to link these scales together.

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. Take your time learning them, perhaps chipping away a little each day. As you move through each scale make a mental note of when you hit the root notes, 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 major. The scales line up nicely in G, so G major is a good place to start. 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. These scales can be moved up and down the guitar neck and should be practiced in all keys. Know your major scales cold and then you will also know all the modes of the major scale. More on that to come later in this eBook as we will be utilizing some major scales in the coinciding video lessons.



# Major Scale Links

Now that you know six major scales from the previous lesson, 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. Both utilize easy to remember repeated fingerings. These scale links help you to practice lateral playing across the neck. Shift with your first finger for both these examples when you get to the D and the B strings. Shift up a whole step or two frets, with the first finger for the 1-1 finger combination. Practice these links in all keys, they are super useful.

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. Be sure to always make mental notes when passing through root notes. Just like the other scales we have discussed in this eBook, these scale links are moveable with the root note determining the key.

To locate these scales fast, first find the low root note. To play these links in G major, first find the G notes. To play the Link 1 in G major, start with your 2nd finger on the 3rd fret of the low E-string and play the shape. Third fret low E-string is a G note.

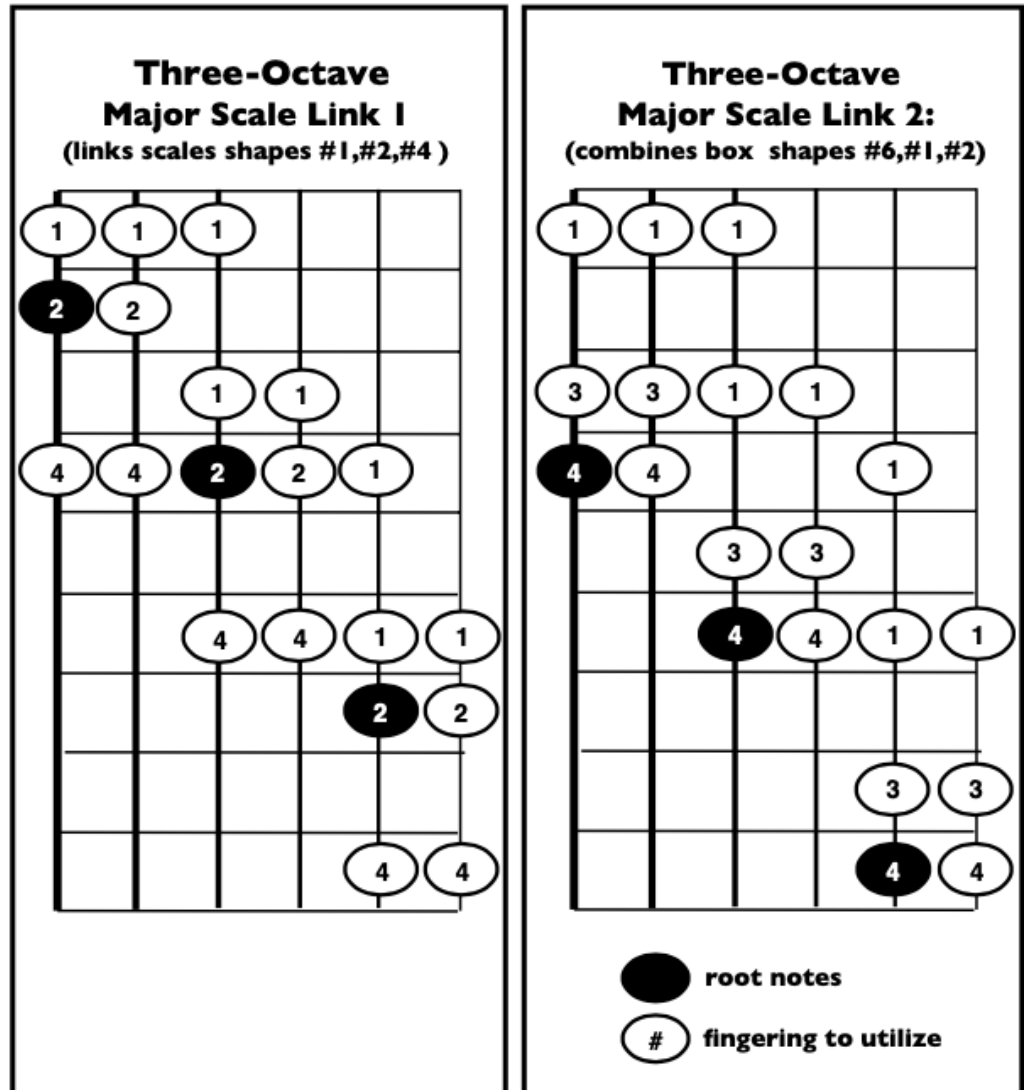
To play Link 2 in G major, start with your 4th finger on the 15th fret of the low E-string and play the shape. The 15th fret low E-string is a G note.

Find the root notes and blast away from there!

If you have a minor key jam, for example, let's say a jam in the key of A minor, you can still utilize these major scales in the parent scale of C major. C major's relative minor is A minor. Use major and relative minor as discussed in previous lessons.

Convert both of these shapes back to the parent scale of C major and start on and emphasize the A notes for A Aeolian, (A natural minor). Remember, its all about emphasis and mood.

More to come on that device in the "Modes" lessons coming up later in this eBook. Rock on!





# The Modes Of The Major Scale - Overview

There are seven modes of the major scale and each one has its own “mood”, or distinct sound. Knowing the modes gives you the ability to create various moods and textures. They also open the door to additional soloing options.

Modal playing is often thought as an abstract and mysterious entity, one that requires a black belt in music theory to understand. That is not true. You can be playing modally with just a little coaching and practice.

Utilizing the modes will generate interval structures that are different than the major scale and therefore produce unique sound qualities.

Each mode has its own unique sound or “mood” due to its unique interval structure. Some modes are more major sounding and some more minor sounding. My modal methodology requires that you first know your major scales. We will get to all seven modes through the major scales.

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.

There are seven notes in the major scale and each one corresponds with a different mode. So there are seven modes of the major scale and they always appear in this order: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Memorize the mode names and their order. The order of the modes is very important.

Learn the major scales and how to link them as they are diagrammed out in this eBook. Once you know your major scales you don't have to learn a whole new set of scales for each mode. You will then know all the modes of the major scale because you will be using those same major scale shapes to play all the modes.

You will be starting on any of the six shapes on a note other than its root. Keep in mind it's all about the mood or distinct sound of each mode - that's the key, it's all about the sounds.

Besides knowing your major scale, (Ionian Mode), get proficient with the Aeolian Mode, Dorian Mode, Lydian, and then Mixolydian mode. These modes are used most often in blues and rock and we will focus on them in the coming pages of this eBook and in the video lessons.

## THE SEVEN MODES OF THE MAJOR SCALE

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)

7th mode – **Locrian** (dissonant, same as Phrygian with a b5th)

## KEY POINTS:

**Think of the Modes simply as variations of the major scale.**

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

**Each mode has its own unique sound or “mood” due to the unique interval structure of each mode.**

**Some modes are more major sounding and some more minor sounding.**



# The Modes Of The Major Scale - Application 1

The key to understanding the modes is to look at the interval structure that defines each mode and then match them with corresponding chords and progressions. Let's discuss each mode and how to apply them.

With any mode or scale it's not enough just to know the scale, you also have to know how to use it and apply it in a musical situation.

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

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. Knowing this will help guide you to utilizing the correct mode over a given chord or progression.

<u>#mode</u>	<u>name</u>	<u>intervals</u>	<u>type of mode</u>
1	<b>Ionian</b>	1,2,3,4,5,6,7	<b>major mode</b>
2	<b>Dorian</b>	1,2,b3,4,5,6,b7	<b>minor mode*</b>
3	<b>Phrygian</b>	1,b2,b3,4,5,b6,b7	<b>minor mode</b>
4	<b>Lydian</b>	1,2,3,#4,5,6,7	<b>major mode</b>
5	<b>Mixolydian</b>	1,2,3,4,5,6,b7	<b>major mode</b>
6	<b>Aeolian</b>	1,2,b3,4,5,b6,b7	<b>minor mode</b>
7	<b>Locrian</b>	1,b2,b3,4,b5,b6,b7	<b>minor mode</b>

\*Dorian is considered a minor mode because it has strong elements of minor (b3, b7), along with major (2,6). However, 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 the Dorian sound.

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, you have to use your discretion and find what sounds best to your ears. Experiment and be creative when utilizing the modes and practice over the included jam tracks. Listen for which modes sound best to your ears and get creative with them!

## KEY POINTS:

**With any mode or scale it's not enough just to know the scale shape, you also have to know how to use it and apply it in a musical situation.**

**Memorize which are the major modes - Ionian, Lydian, and Mixolydian, and which are the minor modes - Dorian, Aeolian, Phrygian, and Locrian.**

**Each mode has its own unique mood and tone.**

# The Modes Of The Major Scale - Application 2

## KEY POINTS TO APPLYING THE MODES:

1. **Understand your choices when soloing and improvising.** You can solo over the entire chord progression with what “*relates to all*”, or play over each chord independently, treating each chord as a “*separate event*”.

2. **Know and analyze the chords you are playing over.** The chords provide the complete roadmap to what you can utilize for soloing and improvisation. Just knowing the key signature is not enough. Know what chords are in the progression, and then analyze them to determine what scales, modes, and landing notes to utilize.

## The “ACE” principle for modal playing:

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.

This is a very systematic and methodical approach to analyzing chords for determining 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 analyzing chords and progressions while honing your skills to a sharp edge.

The above three steps are absolutely critical to your success playing in the modes. This will take a good amount of practice. So chip away a little each day and you will get it rocking very soon. Remember you are creating a mood - feel it!

**KEY PRACTICE:** At first try playing a mode over the whole progression or what relates to all the chords of a jam track.

Eventually you will want to try and treat each chord as a separate event and play a different mode over each chord. Get creative and give it a try.

Take your time, don't overwhelm yourself, and practice utilizing the jam tracks. Really hone in and listen for the chord changes and the moods you create with the different modes.

## KEY POINTS:

**Understand your options when soloing and improvising. Know and analyze the chords you are playing over.**

**To apply the modes just remember “ACE” – Analyze, Convert, Emphasize.**

**Remember that it's all about MOOD and EMPHASIS when playing in the modes.**

# The Modes Of The Major Scale - Aeolian

The Aeolian Mode is a seven-note scale often used in blues, rock, jazz, and many other musical genres. It is also called Natural Minor or Pure Minor. **Aeolian is considered a minor mode and is always the 6th mode in any major key.**

Aeolian produces a sad, dark, and mournful sound that is different than minor pentatonic and Dorian. It adds melodic half steps and more lick and string bending avenues. The scale degrees are 1, 2, b3, 4, 5, b6, and b7.

Play this mode over minor chords when treating each chord as a “*separate event*”. Also utilize Aeolian over ALL the chords in a minor key jam **UNLESS** the IV chord is major or the ii chord is minor.

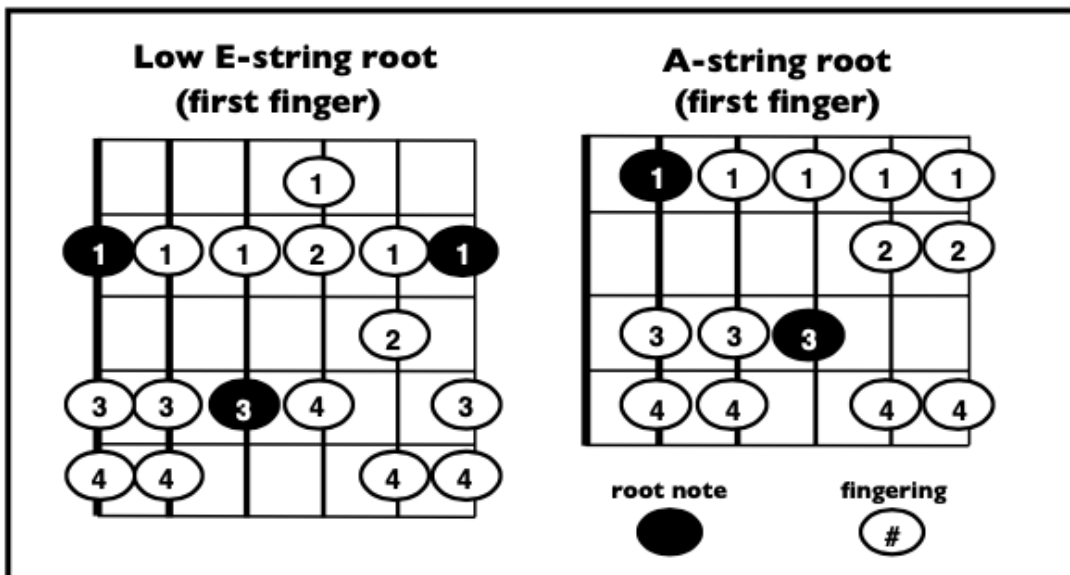
If you want to play G Aeolian first utilize the “ACE” principle as taught in the previous lesson. Aeolian is the 6th mode. To play in G Aeolian ask yourself what major scale’s sixth note is a G? The answer is Bb. The sixth note of a Bb major scale is a G note.

To play in G Aeolian start on the sixth note in a Bb major scale and play from the G note to the G note and you have G Aeolian. As you can see below, Bb major and G Aeolian are both constructed from the same notes.

**G Aeolian = G, A, Bb, C, D, Eb, F**  
**Bb Major = Bb, C, D, Eb, F, G, A**  
**major and relative minor**

Remember, it’s all about MOOD and EMPHASIS when playing in the modes. Depending on the note you start on and emphasize, gives you the different moods and textures of each mode.

Below are two common shapes for Aeolian. One has the low root note on the low E-string and the other has the low root on the A-string. Find these patterns fast by using your first finger on the low root. Start with these, but learn all the shapes to play Aeolian across the whole neck as per the major scale lessons in this eBook.



## KEY POINTS:

**Aeolian is always the 6th mode of any major key.**

**Starting on and emphasizing the 6th note of any major scale produces the Aeolian Mode.**

**Aeolian is also called Natural Minor or Pure Minor.**

**Remember, it’s all about MOOD and EMPHASIS when playing in the modes**

# The Modes Of The Major Scale - Lydian

The Lydian Mode is a seven-note scale often used in jazz and rock. **Lydian is a major mode and is always the 4th mode in any major key.**

Lydian is very similar to a major scale, (Ionian Mode), except it has a #4. This one alteration gives the mode a very pretty, emotive mood, almost mesmerizing. The Lydian mode scale degrees are 1, 2, 3, #4, 5, 6, and 7.

Lydian is not as commonly utilized as Ionian, but it brings a hip tension with that sharp fourth interval. Simply raise the 4th degree of any major scale a half step, and you have Lydian.

Play this mode over maj7, maj9, maj6, and maj6/9 chords when treating each chord as a “*separate event*”. Also try it over Lydian modal chord progressions, power chords and major triads. Lydian also sounds great over rock ballads.

Lydian always is the 4th mode. To play in E Lydian ask yourself what major scale’s fourth note is an E? The answer is B. The fourth note of a B major scale is an E note.

Start on the fourth note in a B major scale and play from the E note to the next E note and you have E Lydian. As you can see below, B major and E Lydian are both constructed from the same notes.

**E Lydian = E, F#, G#, A#, B, C#, D#**

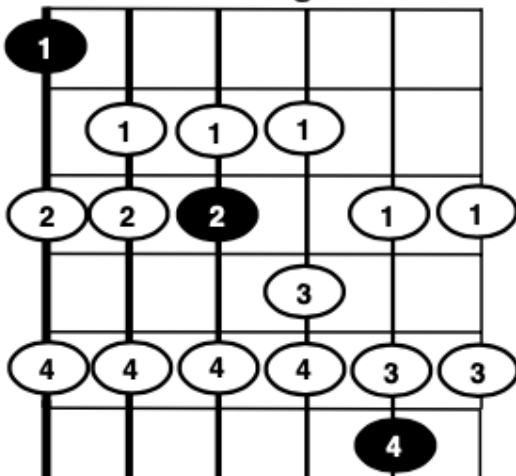
**B Major = B, C#, D#, E, F#, G#, A#**

Remember, it’s all about MOOD and EMPHASIS when playing in the modes. Which note you start on and emphasize produces the different moods and sound textures of each mode.

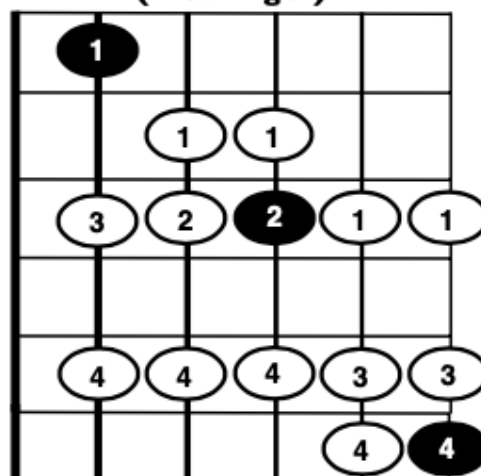
Below are two common shapes for Lydian. One has the low root note on the low E-string and the other has the low root on the A-string. As you can see they are almost identical to a major scale except your play a #4.

Find these patterns fast by using your first finger on the low root. Learn all the shapes to play Lydian across the whole neck as per the major scale lessons in this eBook.

**Low E-string root  
first finger**



**A-string root  
(first finger)**



## KEY POINTS:

**Lydian is always the 4th mode of any major key.**

**Starting on and emphasizing the 4th note of any major scale produces the Lydian Mode.**

**Lydian is often the mode of choice over major 7th and major 9th chords.**

**Remember, it’s all about MOOD and EMPHASIS when playing in the modes**

# The Modes Of The Major Scale - Phrygian

The Phrygian Mode produces a very distinctive dark, exotic, Spanish type of sound. Often its called the Spanish Minor Scale. **Phrygian is a minor mode and is always the 3rd mode in any major key.**

Often you will hear the Phrygian mode played in hard rock, metal, fusion, and flamenco guitar. You don't hear this mode utilized as often as Aeolian or Dorian, but it is super fun to experiment with and get some killer exotic tones.

You can try this mode over minor chords, but it can sound a tad exotic, some may say dissonant. Often its the mode of choice when you see a b2 chord, or play it over a m7 chord, minor triad, or power chords.

Phrygian has only one note different than the Aeolian. Phrygian has a flatted 2nd, (b2), while Aeolian has a natural 2nd. The scale degrees of Phrygian are 1, b2, b3, 4, 5, b6, b7.

Phrygian is always the 3rd mode in any major key. To play in E Phrygian ask yourself what major scale's third note is a E? The answer is C. The third note of a C major scale is E. Play C major scales but emphasize the E notes. C major and E Phrygian consist of the same notes.

**C Major scale - C, D, E, F, G, A, B**

**E Phrygian - E, F, G, A, B, C, D**

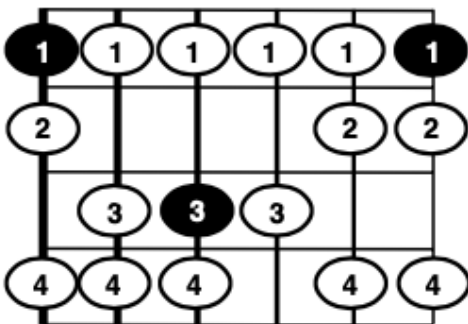
Remember, it's all about MOOD and EMPHASIS when playing in the modes. Which note you start on and emphasize produces the different moods and sound textures of each mode.

Below are two common shapes for Phrygian. One has the low root note on the low E-string and the other has the low root on the A-string. Find these patterns fast by using your first finger on the low root.

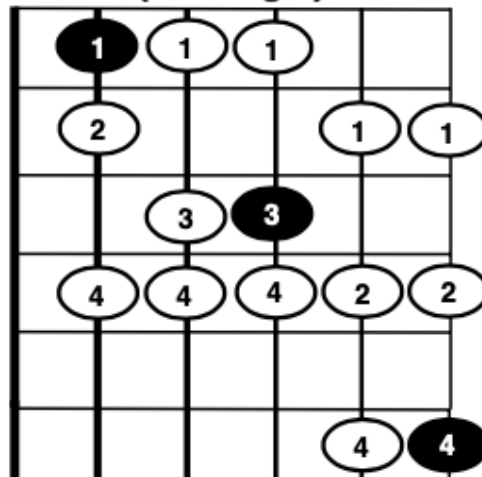
Don't think of "shapes" or "positions" as modes. Get in the habit of looking at the entire fretboard as the vehicle for the mode, not just a certain position.

Learn the mode and its interval structure across the entire fretboard. Start with the scales below, but learn all the positions as per the major scales lessons in this eBook to play across the entire neck. Try to get creative with this mode and let your ear guide you to what sounds best - enjoy!

**Low E-string root  
(first finger)**



**A-string root  
(first finger)**



## KEY POINTS:

**Phrygian is always the 3rd mode of any major key.**

**Starting on and emphasizing the 3rd note of any major scale produces the Phrygian Mode.**

**Remember, it's all about MOOD and EMPHASIS when playing in the modes.**



# The Modes Of The Major Scale - Dorian

The Dorian Mode is a seven-note scale often used in blues, rock, and many other musical genres. **Dorian is considered a minor mode and is always the 2nd mode in any major key.**

Dorian produces a mystical, minor sound that is a bit sweeter than Aeolian. The Dorian scale degrees are 1, 2, b3, 4, 5, 6, and b7. There is only one note difference between Dorian and Aeolian - the 6th.

I find myself using Dorian all the time as it sounds awesome in rock, hard rock, blues, and even in some jazzy scenarios.

Utilize Dorian over all the chords in a minor key jam when there is a major IV chord or a minor ii chord. You can also use Dorian over minor type chords when treating each chord as a "separate event".

Remember Dorian is the 2nd mode in any major key. To play A Dorian the question is what major scale's 2nd note is an A note? The answer is G major. A Dorian would be converted back to its parent scale of G major.

To play in A Dorian start on the 2nd note in a G major scale and play from the A note till the next A note and you have A Dorian. You are playing a G major scale from the A to the A and voila', you have A Dorian.

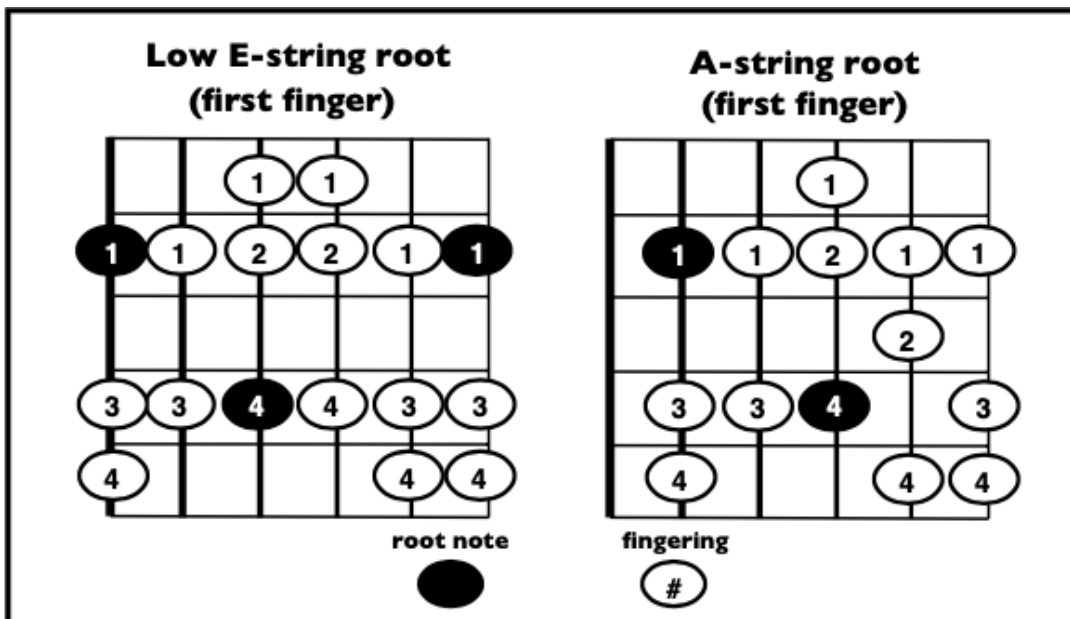
Playing G major scales starting on the 2nd note and emphasizing the A notes, not the G notes, produces A Dorian. This establishes the tonal center as A. G major and A Dorian are constructed from the same notes.

**G Major scale – G, A, B, C, D, E, F#**

**A Dorian scale - A, B, C, D, E, F#, G**

Below are two common shapes for Dorian. One has the low root note on the low E-string and the other has the low root on the A-string. Find these patterns fast using your first finger on the low root.

Start with these scales below, then learn all the shapes to play Dorian across the neck. Refer to the major scale lessons taught earlier in this eBook.



## KEY POINTS:

**Dorian is always the 2nd mode of any major key.**

**Starting on and emphasizing the 2nd note of any major scale produces the Dorian Mode.**

**Dorian has one note difference than Aeolian. Dorian has a natural 6th while Aeolian has a b6. Dorian has a bit more sweeter, mystical sound than Aeolian.**

# The Modes Of The Major Scale - Mixolydian

The Mixolydian Mode is a seven-note scale often used in blues and rock. **Mixolydian is considered a major mode and is always the 5th mode in any major key.** Often its the mode of choice played over dominant chords, like dominant 7ths and 9ths.

Mixolydian is basically a major scale, (Ionian Mode), but with a b7. The scale degrees are 1,2,3,4,5,6,b7. Try this mode over dominant chords like 7th and 9th chords when treating each chord as a “*separate event*”.

Mixolydian is the 5th mode and the key is to shift the tonal center to the root of the mode. For example, to play G Mixolydian over a G7 chord ask yourself what major scale’s fifth note is a G? The answer is C.

The fifth note of a C major scale is a G note. Play C major scales over a G7 chord but emphasize the G notes for G Mixolydian. C major and G Mixolydian consist of the same notes:

**C Major scale - C, D, E, F, G, A, B**

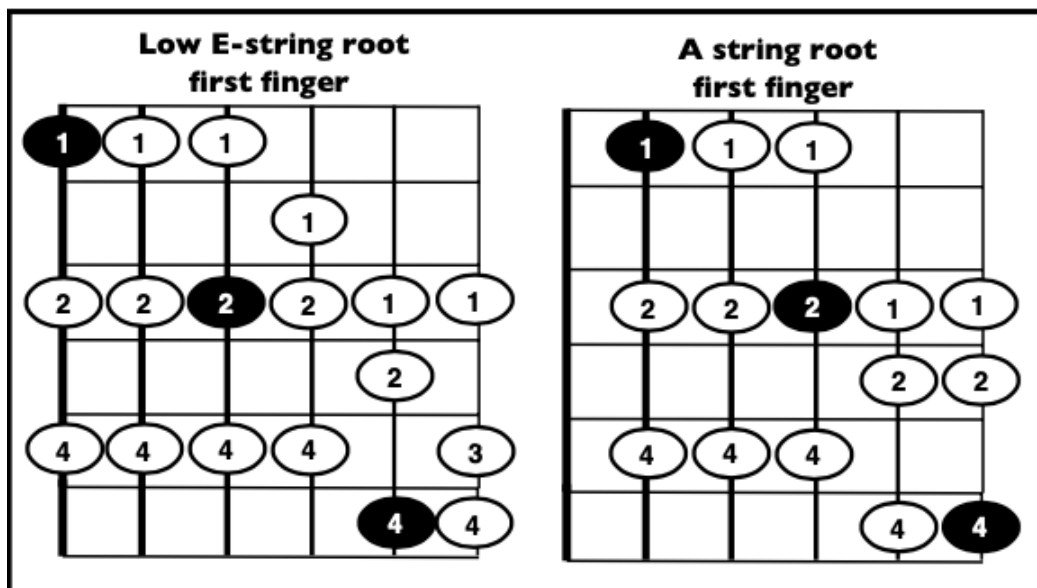
**G Mixolydian - G, A, B, C, D, E, F**

This is an incredibly useful mode, especially for blues and jazz playing. To play E Mixolydian over an E7 chord ask yourself what major scale’s fifth note is a E? The answer is A.

The fifth note of a A major scale is an E note. Play A major scales over an E7 chord but emphasize the E notes. A major and E Mixolydian consist of the same notes.

Remember, it’s all about MOOD and EMPHASIS when playing in the modes. Which note you start on and emphasize produces the different moods and sound textures of each mode.

Below are two common shapes for Mixolydian. One has the low root note on the low E-string and the other has the low root on the A-string. Find these patterns fast by using your first finger on the low root and try them in various keys over the appropriate jam tracks - and have fun!



## KEY POINTS:

**Mixolydian is always the 5th mode of any major key.**

**Starting on and emphasizing the 5th note of any major scale produces the Mixolydian Mode.**

**Mixolydian is often the mode of choice over dominant 7th chords.**

# The Harmonic Minor Scale

While there is only one major scale there are three types of minor scales. Natural minor (Aeolian Mode), Harmonic Minor, and Melodic Minor. The Harmonic Minor scale is a very exotic sounding scale that will add color and depth to your sound.

While you hear Harmonic Minor played often in neo-classical, metal, and shred guitar, the scale is also utilized in flamenco, East European, Middle Eastern, Indian music, as well as mainstream rock, jazz, and even bluegrass music.

Harmonic Minor has a very distinctive tone, kind of Spanish or Middle Eastern sounding. It is a Natural Minor scale with a raised seventh. Natural minor has a flatted seventh while Harmonic minor has a natural 7th. Remember the key note in the scale is that 7th, and it is always a half step behind the root note.

The scale degrees are almost the same as Natural Minor except for the 7th:

**Harmonic Minor - 1, 2, b3, 4, 5, b6, 7**

**Natural Minor - 1, 2, b3, 4, 5, b6, b7**

The modal scales hidden within the Harmonic Minor scale are fantastic. One awesome mode within is the Phrygian Dominant scale. This scale is the 5th mode of the Harmonic Minor Scale and we get to that mode by going through the Harmonic Minor Scale.

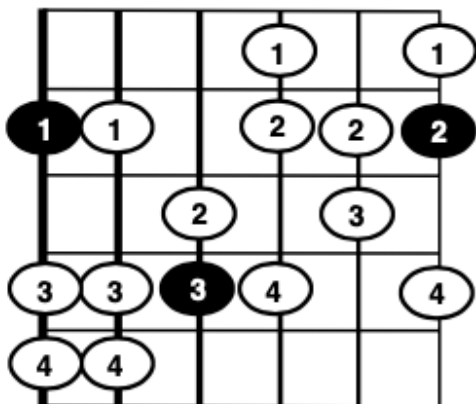
Phrygian Dominant is always the 5th mode of the Harmonic Minor scale. To play in E Phrygian Dominant we have to determine what scales 5th note is an E. The answer is A. So to play in E Phrygian Dominant play all your A Harmonic Minor scales but start on and emphasize the E notes.

Harmonic minor also sounds great when played over a major V chord in a minor key progression and over minor plus seven chords. Try resolving the 7th degree to the root for a nice tension and release feel.

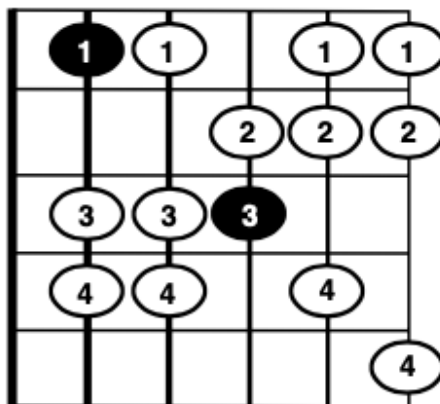
You can also play the scale over straight minor chords and over minor key vamps, but it will sound a bit exotic. Experiment with the scale and see what sounds best to your ears.

Below are two scale shapes that you can grab fast and easy in any key. Play the root note with your first finger on the 6th string root in the one shape and the 5th string root in the other. Over time learn this scale over the entire neck as well as the harmonic minor scale link diagrammed out in the next page in this eBook.

**Low E-string root  
(first finger)**



**A string root  
(first finger)**



## KEY POINTS:

**Harmonic Minor produces a super cool and different exotic tone.**

**Phrygian Dominant is always the 5th mode of the Harmonic Minor Scale.**

**Harmonic Minor has just one note difference than the Aeolian mode. Harmonic Minor has a major 7th while the Aeolian mode has a flatted 7th.**



# Harmonic Minor Link & Phrygian Dominant

Now that you know a few Harmonic Minor scale patterns let's link them together and play them laterally across the neck. Below is a three-octave Harmonic Minor scale link that will take you over half the neck.

This scale link is incredibly useful and easy to play as it utilizes repeated fingerings. Slide up a half step with your first finger when playing the low-E, D, and B strings. Shift up a half step, or one fret, with the first finger for the 1-1 finger combinations. **Remember, the key note in Harmonic Minor is that 7th, and it is always a half step behind the root note.**

Practice this link in all keys and be sure to make mental notes when passing through root notes. This scale link is moveable with the root note determining the key. To locate these scales fast, first find the low root note.

A killer mode within the Harmonic Minor Scale is the Phrygian Dominant scale. This scale is the 5th mode of the Harmonic Minor Scale and we get to that mode by going through the Harmonic Minor Scale. Phrygian Dominant is more a major mode that sounds fantastic when played over a long ringing major chord.

Phrygian Dominant is also called the Spanish Phrygian Scale. Its like a major version of the Phrygian mode. Phrygian has a minor 3rd, while Phrygian Dominant has a major 3rd - all the other notes are the same.

**Phrygian Dominant - 1, b2, 3, 4, 5, b6, b7**

**Phrygian - 1, b2, b3, 4, 5, b6, b7**

Get to Phrygian Dominant by going through the Harmonic Minor scale. Phrygian Dominant is always the 5th mode of the Harmonic Minor Scale.

So to play in E Phrygian Dominant you want to determine what Harmonic Minor scale's 5th note is an E. The answer is A.

To play this Harmonic Minor Scale link in the key of A start with your 1st finger on the 4th fret of the low E-string and play the shape. You start a half step below the root and slide with that first finger on the low E-string.

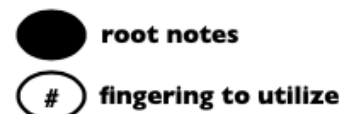
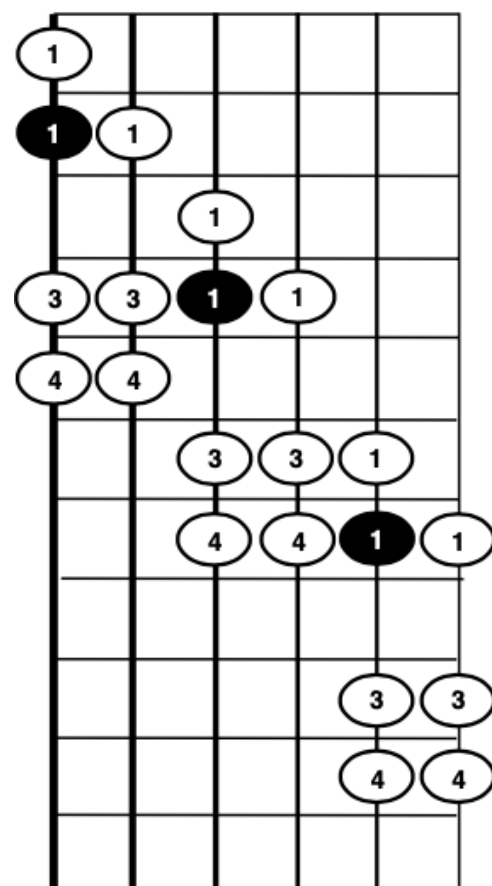
Utilize the 1-3-4 fingering to play the entire link and slide up a half step on the low E, D, and B strings. Find the root notes and blast away!

Play A Harmonic minor but start on and emphasize the E notes for E Phrygian Dominant. Keep going back to and landing on those E notes to emphasize E Phrygian Dominant.

To determine which parent scale to convert use the same techniques that we discussed in the modal lessons earlier on in this eBook. Utilize the Analyze, Convert, and Emphasize - the "ACE" principle.

Remember that it's all about the sounds and moods that you create. Be sure to listen to the sounds of harmonic minor and Phrygian dominant and their textures over certain chords and chord changes. Get familiar with the sounds, experiment, and, as always, be creative.

## Three-Octave Harmonic Minor Link Scale Link:



# Soloing Review Tips

## 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 noodling around on the guitar, always know what key you are playing. Many guitarists make the mistake of just looking solely at the key – that won't give you all the needed information.

2. **Analyze the chord progression** - It's the chords that 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 the key is only part of the equation. The chords provide the road map for what scales, modes, and arpeggios you will want to utilize. The chords also point to the strong notes to land on, resolve to, and emphasize.

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”*, then switch it up and play what *“relates to all”*.

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.

A critical key in unlocking all the potential of these scales and modes is in learning their interval structure and listening to the mood of each one and how it sounds over a given chord. This way you will know when it is appropriate to apply each in a given soloing or improvisation scenario.

## Two goals of lead guitar playing:

1. **Compliment the song** – in the end, no matter how great a solo is, it's the song that will be remembered. Play for the song, not for yourself.

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 will they play next?”

Take the listener on a musical journey with ups and downs, great emotion, and passion. Play from the heart while telling a story, and always be aware of melody.

Remember to experiment, it's okay to bend and break the “rules”. Nothing is etched in stone. Work on developing your own style and pulling from all your musical influences.

Keep up all that hard work on that guitar and keep honing your skills and refining your art - YOU CAN DO IT!

## KEY POINTS:

**It's the chords that give the complete roadmap to all the soloing and improvisation options.**

**Take the listener on a musical journey - draw them into your solo and have them latch onto what you are playing.**

**Even when you are just noodling around on the guitar, always know what key you are playing in.**



I hope this eBook, coinciding video lessons, and jam tracks help you along in your guitar journey. As a teacher my goal is to educate, empower, and inspire students to help them reach their guitar and musical goals.

I wish you the best in all your musical endeavors. Please feel free to email me any questions at the email address listed below. Keep up all the hard work on that guitar and remember that your guitar playing is an evolution. It takes time, patience, and dedication. Go after your dreams like your life depends on it.....because it does!

Take care, rock on, and swing for the fences!

David Taub

NextLevelGuitar

TheNextLevelGuitar@yahoo.com

“Rock On Good People” - on YouTube

“Epic Guitar Instruction” - on YouTube

Check out our full-on video instructional website at:  
<http://www.nextlevelguitar.com>

The site has 2000+ video lessons, written lessons, jam tracks, and much more! Its a complete structured guitar curriculum for all level players and all genres of music - check it out today!

Questions? Email us at [thenextlevelguitar@yahoo.com](mailto:thenextlevelguitar@yahoo.com)  
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