

# **Next Level Guitar®**

**Pink Floyd/David Gilmour Inspired**  
**eBook, video lessons, jam tracks**

**written by David Taub**  
**Next Level Guitar**

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Hello - David Taub here from Next Level Guitar. Welcome to our Pink Floyd/David Gilmour inspired lessons. This eBook was designed along with the two Pink Floyd inspired jam tracks and the coinciding David Gilmour inspired video lessons.

These three learning tools - the jam tracks, video lessons, and eBook, are designed to work together to help inspire you in this style while honing and developing your lead guitar skills.

In these lessons you will learn techniques, devices, scales, triads, and approaches to soloing in the David Gilmour style. The Gilmour style of play focuses on soaring lead guitar lines with melodic, bluesy, and very expressive playing utilizing tons of string bending and vibrato.

Other key elements in his style include vibrato, tremolo arm use, triads, outlining chords, and milking every note for all it's worth. This style of play is drenched with melody and captures emotions while telling a story. It produces a vibe that describes a story within a solo, or song within a song.

There is a heavy blues influence in his playing but what really sets him apart, in my opinion, is his melodic sense and how he builds solos into stories of their own. Plus the way he embellishes notes with vibrato, string bending and how he phrases his lines together is truly epic.

He savors every note and gives the notes room to breathe. Gilmour seems to be going for maximum emotional effect with every phrase. Nothing is wasted, all notes orchestrate together like a perfectly tuned symphony.

Although the Gilmour style focuses mainly on the minor pentatonic scale, we will also be examining the blues scale, natural minor scales, Dorian mode, and a few other scale avenues.

The materials discussed throughout this eBook are guidelines to get you started, they are not rules forged in stone. Often you have to use your discretion when jamming and let your ear guide you. Let's get started.....

## KEY POINTS

Always analyze the chord progression. It's the chords that give the complete roadmap that unlocks the soloing & improvisational avenues

Determine the key signature. Often you will be soloing in major or minor key. Knowing the key is the first step. Even when you are just noodling around on the guitar, always know the key in which you are playing

If it sounds good.....it is good!

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Remember to experiment, get 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 have fun.

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

# The Choices When Soloing

**When soloing or improvising there are TWO CHOICES:**

1. Solo with what “relates to all” – use the same scale/mode over all the chords. No matter what chord is sounding, play the same scale over each chord. This is what works over ALL the chords.

The above is the most common choice and definitely what most players do when first developing their soloing skills. Start with what relates to all. Get proficient at this before moving on to the next choice.

## OR YOU CAN:

2. Treat each chord like a “separate event” - this choice is more challenging but yields a more sophisticated sound. By treating each chord as a separate event you can solo with a different scale or mode over each chord. You change your scale or mode with each chord change and don't stay within the confines of the same scale as with what “relates to all”.

With this approach be sure to listen to what is going on underneath your soloing. Listen carefully to which chords are sounding and also for when the chords change. Then time your playing and change scales depending on which chord is being soloed over.

Practice this technique with slow tempo progressions when there is a big chunk of musical time on each chord. If the chords are flying by fast, you won't have enough time to treat each as a separate event.

This technique takes practice but it will skyrocket your playing to the next level. Practice this technique with slow tempo progressions where there is lots of time on each chord and remember to listen for the changes.

The Floyd inspired jam tracks are perfect for these techniques as the changes are slow and there is lots of time on each chord.

**KEY POINT:** The above two choices are NOT mutually exclusive, you can mix them both together. Mix both treating each chord as a separate in with playing over what relates to all.

## KEY POINTS

Be creative and keep in mind that there is no substitute for learning scales and studying the sounds and relationships between chords and scales

Keep developing your ear, practice using jam tracks, and continually push yourself to the next level. Stay positive, and remember.....  
**YOU CAN DO IT!**

# Em Floyd Inspired Jam Track

**Track Title - E Minor Floyd Inspired Track**

**Key - E minor      Chords: Em - Bm**

**Tempo - 60 BPM      Time - 10:46**

This track is in the key of E minor. Since we are in minor key we can instantly consider utilizing Minor Pentatonic & Blues as one soloing option, (memorize the four key minor pentatonic application points illustrated on the right).

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.

In this jam the chords are moving slow with lots of musical time on each chord. This track is great for treating each chord as a "*separate event*". Remember, if the chords are flying by fast, you won't have enough time to solo on each chord independently. In those cases you would be playing more of what "*relates to all*".

**Let's examine the two soloing options.**

## **1. What relates to all the chords:**

A. We are in minor key. E minor pentatonic & blues scales works over both chords. Whether you are playing over the Em or Bm chord, solo with E minor pentatonic & blues scales as those scales "*relate to all*".

B. E Natural Minor Scales, (E Aeolian mode) - In minor key a minor mode usually relates to all the chords. Since we are in minor key and there is no major IV chord or a minor ii chord, we can play E natural minor scales over all the chords. Remember, E Aeolian = G Major, (more to come on that later in this eBook).

C. Mix both E Aeolian and E minor pentatonic & blues scales over all the chords for some killer sounds. Be creative and try to resolve your licks on strong chord tones.

## **KEY POINTS**

### **Minor Pentatonic & Blues Scales - 4 great applications:**

1. Over all chords in minor key (except a major V chord)
2. Over any minor type chord when treating each chord as a separate event
3. Over all the chords in major key I-IV-V blues jams, swings, and shuffles
4. Over all the chords in rock jams or jams using power or 5th chords, (except major sounding jams and ballads)

### **Soloing in minor key:**

When playing over all the chords in minor key, what "*relates to all*", you can always use Natural Minor Scales, (Aeolian Mode), **UNLESS** there is a major IV chord or a minor ii chord, in those cases use the Dorian Mode.

## 2. Treat each chord as a separate event - Em Floyd jam

Now let's examine playing over each chord independently. This is more challenging than playing what relates to all as you have to listen for the chord changes and change your scale 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 below. 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 below, they are diagrammed out in the coming pages of this eBook.

In this Em inspired jam there is lots of time on each chord, a full two measures per chord. Slow changing chords provide great opportunity to treat each chord as a separate event.

**A. Over the Em chord** - try E minor pentatonic & blues, E natural minor, E Dorian, and E minor type triads and arpeggios (E natural minor = G major and E Dorian = D Major). So if you know your major scales try in those keys but focus and emphasize the root of the mode when playing over the E minor chord - the E notes.

**B. Over the Bm chord** - try B minor pentatonic & blues, B natural minor, B Dorian, and B minor type triads and arpeggios, (B natural minor = D major and B Dorian = A major.) Emphasize the root of the mode when playing over the B minor chord - the B notes.

You need to listen for the changes when treating each chord as a separate event. Be sure to get off in time as the chords change so you don't get caught playing the wrong scale or arpeggio over the wrong chord. This technique takes time and patience to master.

Put the track on and just get lost in it. At first don't try and do too much, leave lots of space. Remember, it's not just what you play, but also what you don't play. And this style of play calls for lots and lots of space.

Be expressive and use lots of bends and vibrato as per the video lessons. Milk those half and whole step bends and really work the notes. Get creative, play what sounds best to your ears, and most of all.....HAVE FUN!

### KEY POINTS

Always analyze the chord progression. The chords give the complete roadmap that unlocks the soloing & improvisational avenues

Often you will be soloing in major or minor key. Knowing the key is the first step. Even when you are just noodling around on the guitar, always know the key in which you are playing

If it sounds good.....it is good!

# Review steps to determine soloing avenues - Em Floyd jam track

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. In this jam we are in the key of E minor.

2. *Analyze the chord progression* – the chords will give you the roadmap to what you can utilize for soloing. The chords in this jam are Em to Bm. - simple and fun two-chord change.

If a jam 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. An exception to this rule is if there is a major V chord, then one option is to use Harmonic Minor over just that chord. In this minor key jam we can solo with E minor pentatonic & blues scales over both chords.

Usually a minor mode will work over all the chords in a minor key jam, either Aeolian, (natural minor), or Dorian. To determine which one will work over all the chords you have to analyze the chords and apply the minor key rule: When playing over all the chords in minor key, (what relates to all), you can always use natural minor **UNLESS** there is a major IV chord or a minor ii chord, in those cases use the Dorian Mode. In this jam we are in minor key and have no major IV chord or minor ii chord. We can use the natural minor scale over both chords. So we have determined for this jam when soloing over both chords, what “*relates to all*”, we can solo with E minor pentatonic & blues scales as well as the E natural minor scales.

## Two main choices when soloing:

1. Play “*what relates to all*” – solo with the same scale or same mode over all the chords. No matter what chord is being played in the progression play the same scale or mode over each chord. You are playing what works over ALL the chords. Try E minor pentatonic & blues scales over both chords and also E natural minor scales over both chords.

2. “*Treat each chord like a “separate event”*” - By treating each chord as a separate event solo with a different scale or mode over each chord. Change your scale with each chord change. The chords change slow so there is time to play over each one independently. Try changing the root of the scale to match the root over the chord. Play E minor pent & blues and E natural minor over the Em chord then switch to B minor pent & blues & B natural minor over the B minor chord. You can also use Dorian over each chord. Just like Aeolian, (natural minor), Dorian also works great over minor chords. Play E Dorian over the E minor chord and B Dorian over the B minor chord. Switch arpeggios over each chord and be sure to mix arpeggios and scales.

Get creative and discover what sounds best to your ears.  
These are just a few suggestions of the infinite possibilities!  
Put on the track and just get lost in it and have FUN.

And remember.....your playing is an evolution!

# Am Floyd Inspired Jam Track

**Track Title - A Minor Floyd Inspired Track**

**Key - A minor      Chords: Am - D, F - E**

**Tempo - 82 BPM    Time - 10:48**

This track is in the key of A minor. Since we are in minor key we can instantly consider utilizing minor pentatonic & blues as one soloing option, (memorize the four key minor pentatonic application points illustrated on the right).

Remember, 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.

In this jam, like the Em jam, the chords are moving fairly slow. So again, we have another jam that is awesome for treating each chord as a *"separate event"*.

Remember, if the chords are flying by 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"*.

## Let's examine the two soloing options.

### 1. What relates to all the chords:

A. We are in minor key. A minor pentatonic & blues scales work over both chords. Whether you are playing over the Am or D chords, solo with A minor pentatonic & blues scales as those scales *"relate to all"*.

B. A Dorian - In minor key a minor mode usually relates to all the chords. Since we are in minor key and there is a major IV chord, D major, we can play A Dorian over all the chords.

C. Mix both A Dorian and A minor pentatonic & blues scales over all the chords for some killer sounds. Be creative and try to resolve your licks on strong chord tones.

## KEY POINTS

### Minor Pentatonic & Blues Scales - 4 great applications:

1. Over all chords in minor key (except a major V chord)
2. Over any minor type chord when treating each chord as a separate event
3. Over all the chords in major key I-IV-V blues jams, swings, and shuffles
4. Over all the chords in rock jams or jams using power or 5th chords, (except major sounding jams and ballads)

### Soloing in minor key:

When playing over all the chords in minor key, (what relates to all), you can always use Natural Minor Scales, (Aeolian Mode), **UNLESS** there is a major IV chord or a minor ii chord, in those cases use the Dorian Mode.



## 2. Treat each chord as a separate event - Am Floyd jam

Now let's examine playing over each chord independently. This is more challenging than playing what relates to all as you have to listen for the chord changes and change your scale 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 below. At this point in your guitar journey do what you are comfortable and other options can be attempted down the road.

If you are not sure of the scales listed below, they are diagrammed out in the coming pages of this eBook.

In this Am inspired jam there is lots of time on the first two chords. Slow changing chords provide great opportunity to treat each chord as a separate event.

**A. Over the Am chord** try A minor pentatonic & blues, A natural minor, A Dorian, and A minor type triads and arpeggios, A natural Minor = C Major and A Dorian = G Major. If you know your major scales try it in those keys but focus and emphasize the root of the mode when playing over the A minor chord - the A notes.

**B. Over the D chord** try D major pentatonic and D major type triads and arpeggios, D major pentatonic = B minor pentatonic. Emphasize the root of the mode when playing over the D major chord - the D notes.

**C. Over the F and E chords** - there is very little time on these two chords but you can try and squeeze in a F major pent lick over the F chord and E major pent lick over the E chord. Or just stick with what relates to all and play A minor pentatonic over both chords.

Put the track on and just get lost in it. At first don't play too many notes, leave lots of space. Remember, it's not just what you play, but also what you don't play. This style of playing calls for room between notes and phrases.

Be expressive by using lots of bends and vibrato, as per the video lessons. Milk those half and whole step bends and really work the notes. Get creative, play what sounds best to your ears, and enjoy the journey!

### KEY POINTS

Always analyze the chord progression. It's the chords that give the complete roadmap that unlocks the soloing & improvisational avenues

Determine the key signature. Often you will be soloing in major or minor key. Knowing the key is the first step. Even when you are just noodling around on the guitar, always know the key in which you are playing

If it sounds good.....it is good!

# Review steps to determine soloing avenues - Am Floyd jam:

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. In this jam we are in the key of A minor.

2. *Analyze the chord progression* – it's the chords that will give you the roadmap to what you can utilize for soloing. The chords in this jam are Am to D, F-E.

If a jam 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. An exception to this rule is if there is a major V chord, then one option is to use Harmonic Minor over just that chord. In this minor key jam we can solo with A minor pentatonic & blues scales over the chords.

Usually a minor mode will work over all the chords in a minor key jam, either Aeolian, (natural minor), or Dorian. To determine which one will work over all the chords you have to analyze the chords and apply the minor key rule: When playing over all the chords in minor key, (what relates to all), you can always use natural minor **UNLESS** there is a major IV chord or a minor ii chord, in those cases use the Dorian Mode. In this jam we are in minor key and have a major IV chord, D. This tells us we can use the Dorian mode over the chords. When soloing over all the chords or what “*relates to all*”, we can solo with A minor pentatonic & blues scales as well as the A Dorian mode, (A Dorian = G major).

## Two main choices when soloing:

1. Play what “*relates to all*” – 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. Try A minor pentatonic & blues scales over both chords and also A Dorian over the chords, (A Dorian = G major).

2. Treat each chord like a “*separate event*” - By treating each chord as a separate event you solo with a different scale or mode over each chord. Change your scale with each chord change. The first two chords change fairly slow so there is time to play over each one independently. The F and E chords change faster, there is not as much time to solo independently over those two chords.

Change the root of the scale to match the chord root. Try A minor pent & blues, A Dorian, and A Aeolian over the Am chord, then switch to D major pentatonic over the D chord. You can also utilize A Dorian over the chords. A Dorian mode is the same as G major but emphasizes the A notes. Also you can switch arpeggios over each chord and mix arpeggios together with scales.

Get creative, experiment, and discover what sounds best to your ears.

These are just a few suggestions of the infinite possibilities!

Put on the track and just get lost in it!

# TRIADS - Defined & Application

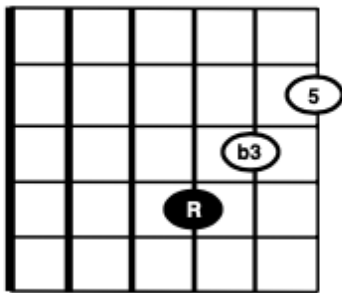
A triad is basically a three-note chord and you can utilize them in any style of music. The triad is simply the 1-3-5 of the scale for the chord you are playing over. Triads can really spice up your playing and give birth to all kinds of new sounds both for lead and rhythm guitar.

Triads are awesome as they can help you create a musical theme or melody. Melody is critical in the Gilmour style of play and he often utilizes triads. There are four main types of triads - major, minor, augmented, and diminished. For these Floyd inspired lessons we will focus mainly on the minor triad.

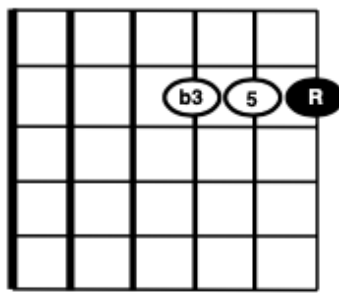
A minor triad is constructed from the intervals 1,b3,5. These are the notes that make up a minor chord. The notes that make up a chord are also called chord tones. So emphasizing these strong chord tones can really make your solos pop and be memorable.

Put triads together all over the guitar neck. To start memorize the basic shapes below. Play the notes of the minor triad over it's respective Em, Bm, and Am chords as tabbed out below per the video lessons. Get creative with them and they will open all kinds of soloing opportunities.

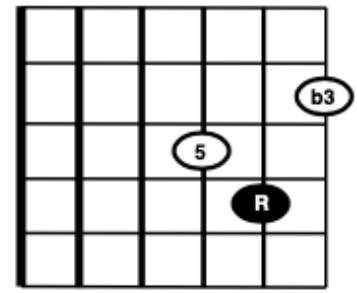
**minor triad root position**



**minor triad first inversion**



**minor triad second inversion**



As per the video lessons, below are Em, Bm, and Am triads tabbed out all over the fretboard. Find these triads inside their respective pentatonic scales and use them to create melodic themes and licks. Switch triads as the chords change and land on strong chord tones to make strong, memorable solo statements.

e	12	15	19	7	7	2	14
B	12	17	17	8	5	5	12
G	12	16	16	16	9	4	4
D	14	17	17	5	5	9	
A			19	7	10		
E							

Em Triads (E,G,B)

Bm Triads (B,D,F#)

e	5	8	12	12
B	5	10	10	13
G	5	9	9	14
D	7	10	10	
A		12		
E				

# Minor Pentatonic - The Five Box Shapes

Pentatonic scales are some the most commonly used scales in music. In the Floyd style of play they are utilized extensively. Get familiar with them and comfortable moving them around the guitar neck.

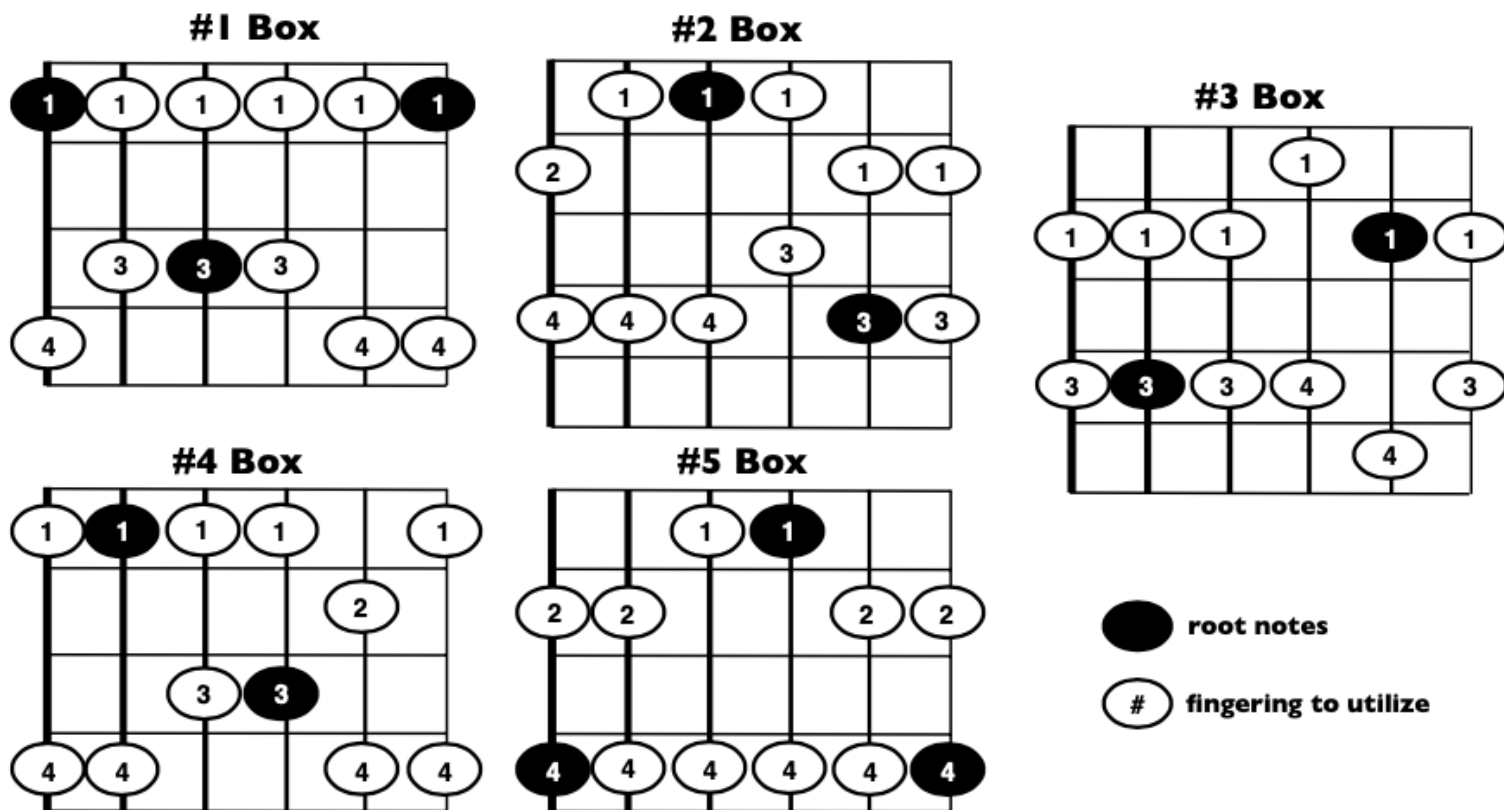
Penta is Latin for five. Much like a penta-gram has five sides and a penta-gon has five sides, pentatonic scales are constructed from five notes. The minor pentatonic scale is constructed of five notes from the natural minor scale, (1, b3rd, 4th, 5th, b7th).

The five box shapes illustrated below cover the entire neck. These are “must-know” scales, especially for blues and rock. These five positions are the architecture to build licks and runs as well as to 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 all types of jam tracks.

These scale shapes are moveable and the key is determined by the low root notes illustrated in black. For example, if you want to solo in E minor pentatonic over all the chords in the Em Floyd inspired jam track then play box #1. Use your first finger starting at the 12th fret on the low E-string. 12th fret low-E string is a E note, that makes the scale an E minor pentatonic scale, (E, G, A, B, D).

If you want to solo in A minor pentatonic over all the chords in the Am Floyd inspired jam track, play box #1 using your first finger starting at the fifth fret on the low E-string. Fifth fret low-E string is an A note, that makes the scale an A minor pentatonic scale, (A, C, D, E, G).

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





# Minor Pentatonic - The Expanded Shapes

Let's build on the minor pentatonic 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 the "stuck in the box" scenario.

We are still going to play the same five-note scale. However, the expanded scale exudes a much more fluid sound and sets up additional runs and licks rather than just staying solely in one box shape. Certainly you want to have all the box patterns in your arsenal, but these expanded scales really open the pathways and lead guitar avenues. You will find yourself using these expanded scales all the time – they are invaluable.

When analyzing the expanded scales illustrated below, notice part of the box patterns encapsulated within the longer shapes. 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.

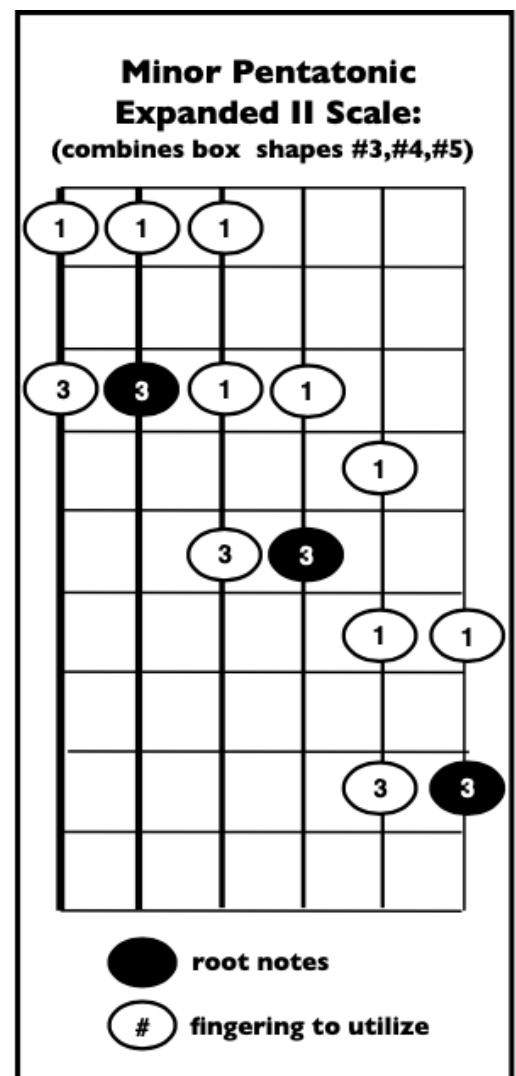
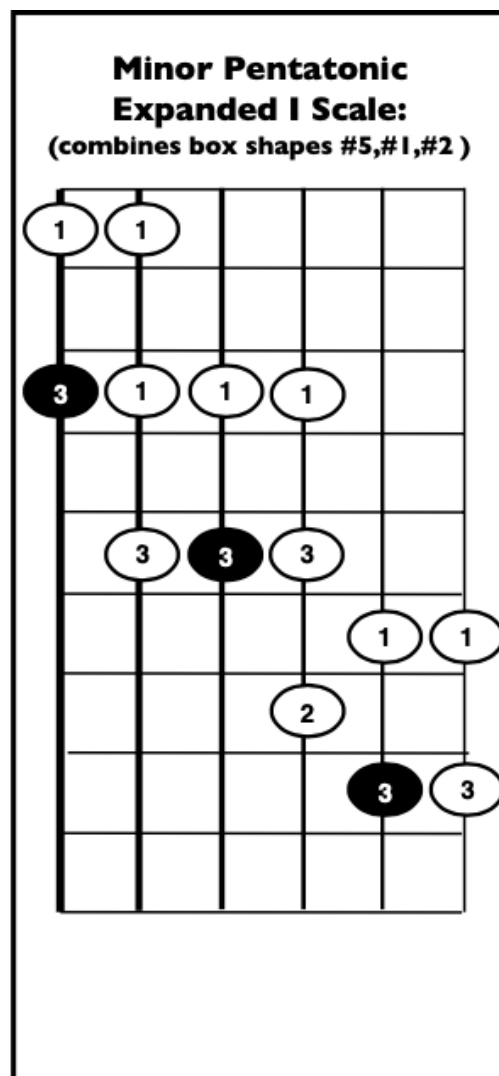
These expanded scales give you Pentatonic shapes that double the fret span of the box patterns. Practice these in different keys and add them to your playing arsenal. Just like the box patterns, these expanded scales are moveable. Again, the root note determines the key.

Locating these scales is simple. First locate the lowest root note in key. To play these expanded scales in E minor first find the E notes.

To play the expanded I scale in E minor, start with your third finger on the 12th fret of the low E-string and play the shape from there. That 12th fret low E-string is a E note.

To play the expanded II scale in E minor, start with your third finger on the 7th fret of the A-string and play the shape. The 7th fret A-string is an E-note.

Remember, to locate these scales quickly, 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!



# Minor Pentatonic & Blues Scales - The Five Box Shapes

Pentatonic & blues scales are the most commonly used scales in most genres of music. The minor pentatonic scale is constructed of five notes from the natural minor scale, (root or 1, b3rd, 4th, 5th, b7th).

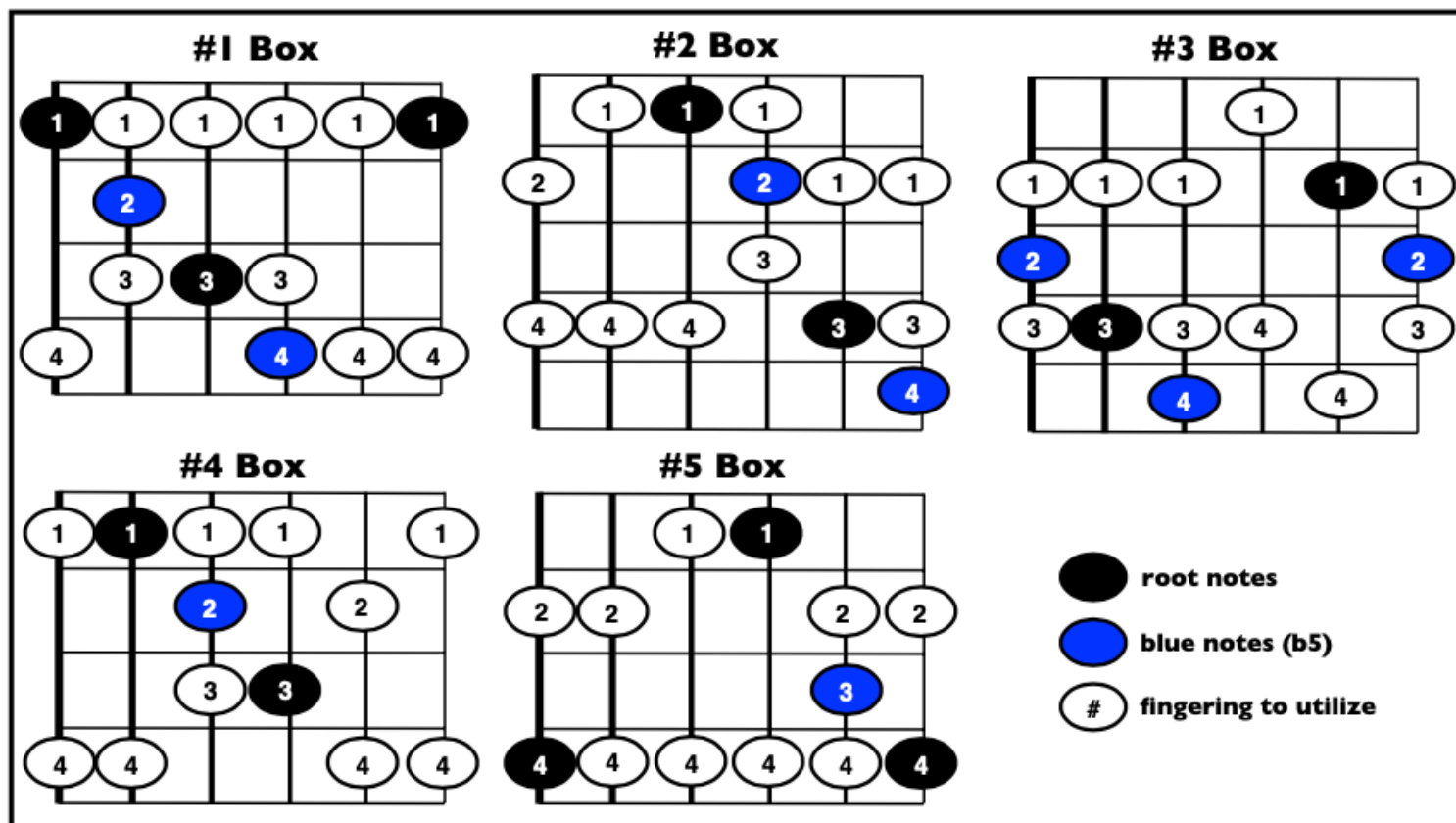
We can add the flat 5, (b5), or blue note, making it a six-note scale called the blues scale. The blue note adds tension and color to the scale. These are “must-know” scales, especially for blues and rock.

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 taught on the next page.

These scale shapes are moveable. The key is determined by the root notes illustrated in black. For example, if you want to solo in E minor pentatonic & blues over all the chords in the Em Floyd inspired track then play box #1 using your first finger starting at the 12th fret on the low E-string. 12th fret low-E string is a E note, that makes the scale an E minor pentatonic & blues scale, (E, G, A, Bb, B, D), Bb is the blue note.

To solo in A minor pentatonic & blues in the Am Floyd inspired jam track, play box #1 using your first finger starting at the fifth fret on the low E-string. Fifth fret low-E string is an A note, that makes the scale an A minor pentatonic & blues scale, (A, C, D, Eb, E, G), Eb is the blue note.

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 shapes, take the time to also learn the notes.



# Minor Pentatonic & Blues Scales - The Expanded Shapes

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 the "stuck in the box" scenario.

We are still going to play the same six-note scale. However, the expanded scale exudes a much more fluid sound and sets up more additional runs and licks than just staying solely in one box shape. You certainly want to have all the box patterns in your arsenal, but these expanded scales really open the pathways and lead guitar avenues. You will find yourself using these expanded scales all the time – they are invaluable.

When analyzing the expanded scales illustrated below, notice part of the box patterns encapsulated within the longer shapes. 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.

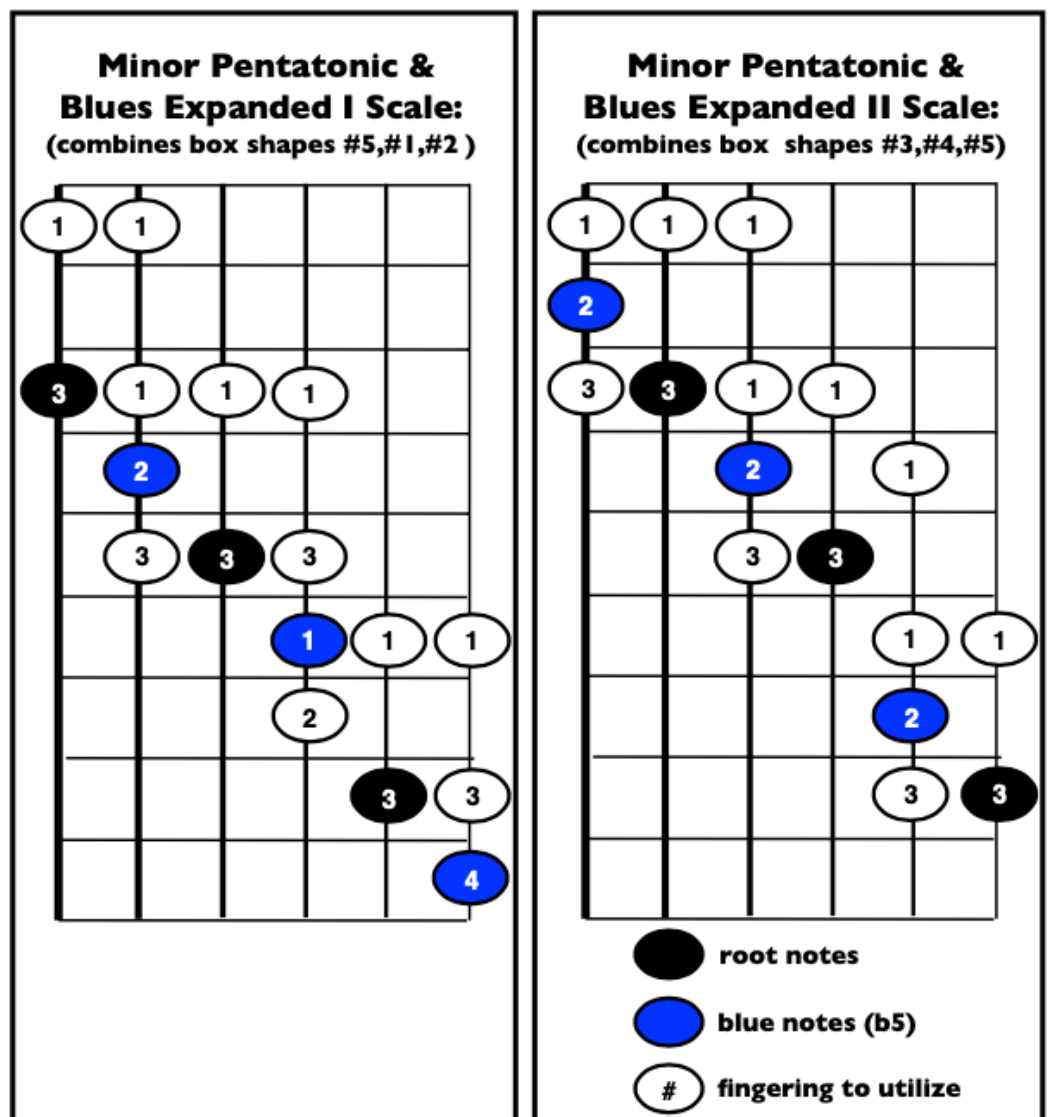
These expanded blues scales give you shapes that double the fret span of the box patterns. Practice these in different keys and add them to your playing arsenal. Just like the box patterns these expanded scales are moveable. Again, the root note determines the key.

Same principle applies to finding these scales in the proper key. To play these in E minor over all the chords in the E minor jam, first find the E notes.

To play the expanded I scale in E minor, start with your third finger on the 12th fret of the low E-string and play the shape from there. That 12th fret low E-string is a E note.

To play the expanded II scale in E minor, start with your third finger on the 7th fret of the A-string and play the shape. The 7th fret A-string is an E-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!



# Minor Key Soloing Theory

Since both Floyd inspired Jam Tracks are in minor key its important to examine some minor key solo theory. Remember that most of the time when jamming you will be soloing in either minor key or major key.

Throughout the coinciding video lessons and this eBook we are mainly examining when to utilize minor pentatonic & blues scales, relative major scales, the Aeolian mode, and the Dorian mode.

Let's first discuss minor key soloing with what relates to all. When soloing in minor key, minor pentatonic and blues should be your default setting. In a minor key progression, utilize minor pentatonic and blues over all the chords as it *"relates to all"*, (unless there is a major V chord).

When soloing in minor key usually a minor mode relates to all and its usually Aeolian or Dorian. To know which one to play over all the chords there is one principle that you need to memorize:

**\*\*When playing over all the chords in minor key, use the AEOLIAN mode .....UNLESS the IV chord is major or the ii chord is minor, then use the DORIAN mode.**

So in minor key over all the chords think minor pentatonic & blues as well as Aeolian unless you see a major IV or minor ii chord. An exception to this rule is if there is a major V chord, then you can try using the Harmonic Minor Scale over just the major V chord.

There is only a one note difference between the Dorian and Aeolian modes - the sixth. Aeolian has a b6 while Dorian has a major 6th:

AEOLIAN MODE: 1, 2, b3, 4, 5, b6, b7

DORIAN MODE: 1, 2, b3, 4, 5, 6, b7

If you hit one wrong note over the corresponding chord it will sound sour, it's vital you play the right mode over all the chords.

We are discussing playing over all the chords in a minor key progression - playing what *"relates to all"*.

A critical key in unlocking all the potential of these scales and modes is in learning their interval structure and memorizing the 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. Understand which mood or emotion you want to apply - its all about the sounds and what emotion you want to get across when playing.

## KEY POINTS

When soloing in minor key you can usually use a minor mode over all the chords. Use Aeolian Mode UNLESS the IV chord is major or the ii chord is minor, then use the Dorian Mode over all the chords

Analyze the chords to determine what soloing avenues to try - its the CHORDS that give the full roadmap to the various soloing choices



# 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 gives you that very sweet, happy, major sound.

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*”. As per the video lessons try playing D major pentatonic over the D chord in the Am Floyd inspired jam.

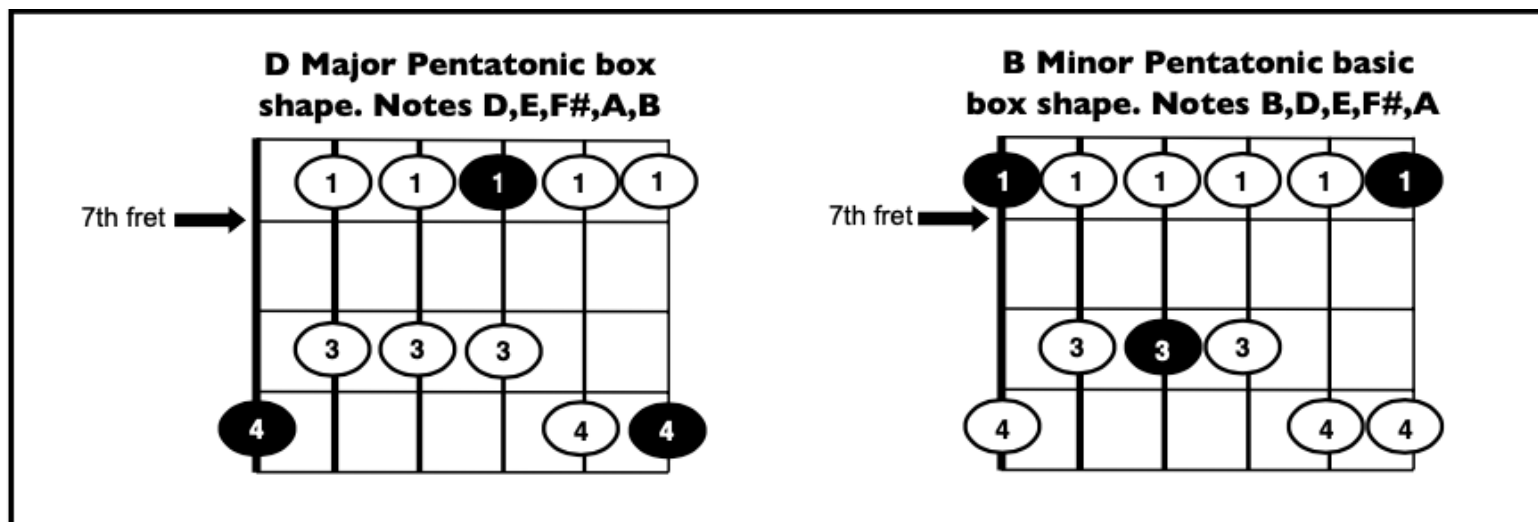
You can locate the major pentatonic scale all over the neck by going through the minor pentatonic. You won’t have to memorize a whole new batch of scale shapes for major pentatonic. We will use the concept of major and relative minor to easily tackle major pentatonic scales across the neck.

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 are the same scale, 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 pentatonic scale. Same notes, just different start and emphasis points, and you have two very different sounding scales.



# 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 pent shapes to their relative major pent and change emphasis notes. Here are majors 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
Ebmajor = 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. Try using straight minor pentatonic scales and the expanded scales without the blue note until comfortable.

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 using this device.

There is not much room for error when soloing in major key as sour notes really stick out. You also can't slur passing tones like when 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 - its all about the mood and the sounds.

## 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" and over any major type chord when treating each chord as a "separate event"

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

# The Major Scale

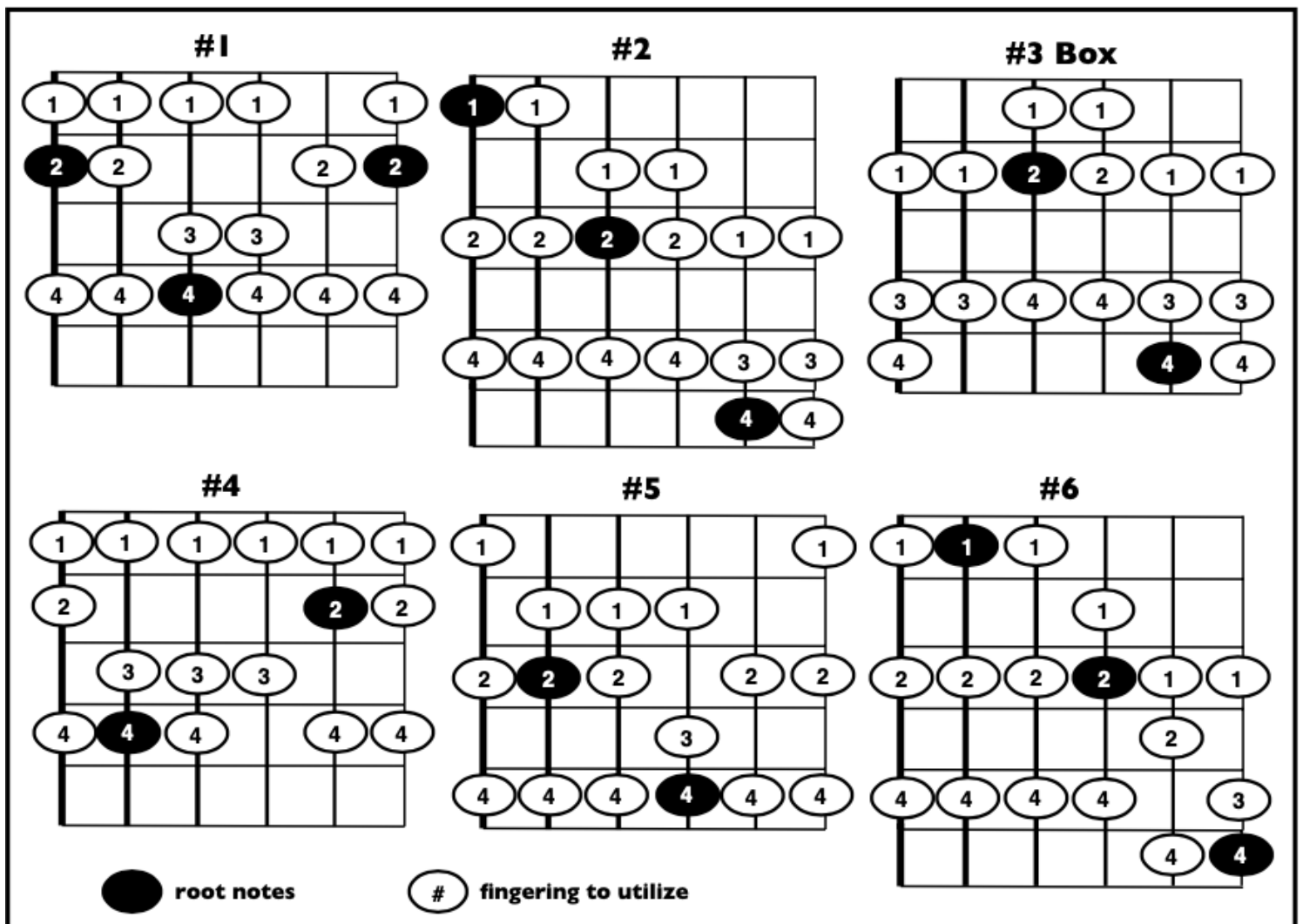
All music theory compares back to the major scale. You are probably familiar with the sound of the major scale – doe, re, me, fa, so, la, ti, doe. There are many different fingerings and ways to play major scales all over the guitar neck.

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, 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. By learning the major scales you will then know all the modes of the major scale.



# Major Scale Links Across The Fretboard

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 easy to play as they utilize repeated 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 that you will often utilize. Just like the other scales these scale links are moveable. Again, the root note determines the key. To locate these scales fast 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 from there. That 3rd fret low E-string is a G note.

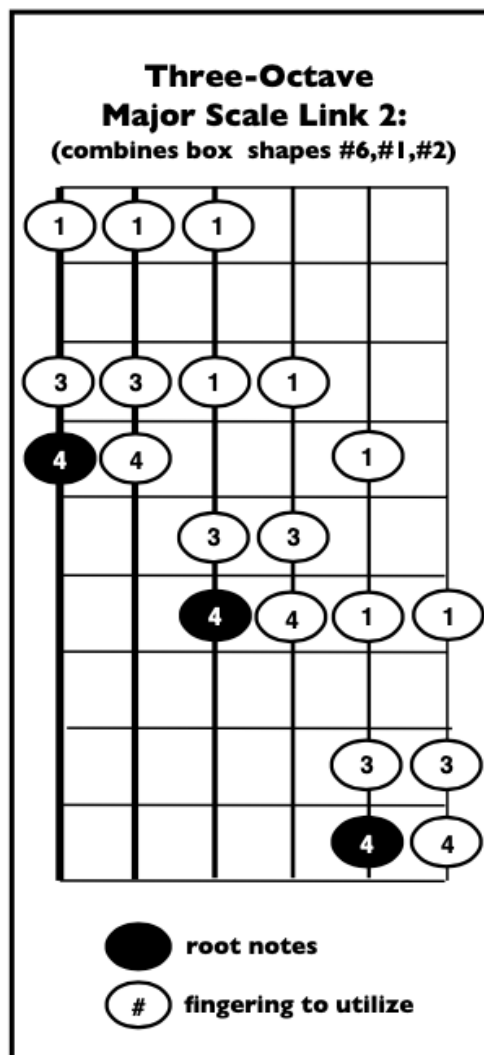
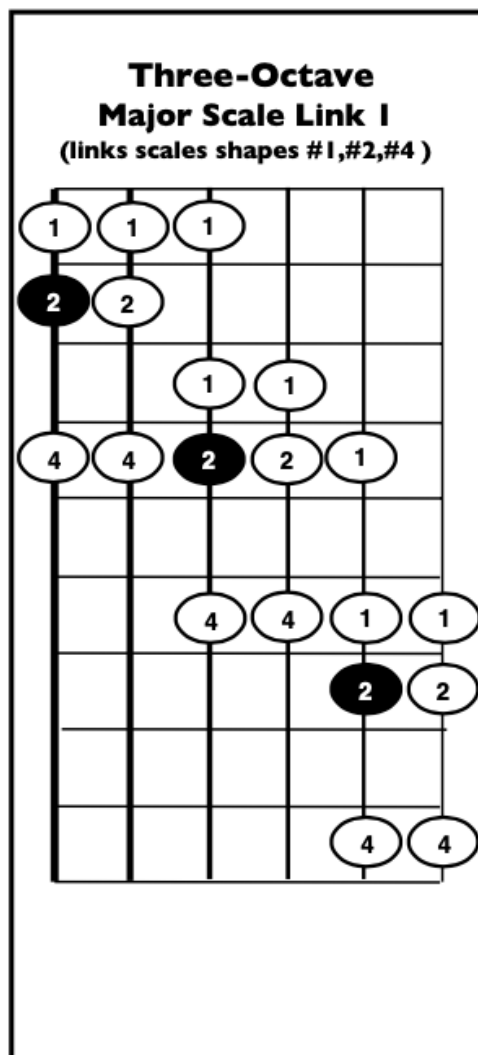
To play Link 2 in G major, start with your 4th finger on the 15th fret of the low E-string and play the shape. The 15th fret low E-string is a G note.

Find the root notes and blast away from there! Use these links to practice over both the Em and Am Floyd inspired jams.

When playing modally over the jams both jam tracks use the parent scale of G major.

E Aeolian for the Em Floyd jam and A Dorian for the Am Floyd jam.

Convert both scales to the parent scale of G major and start on and emphasize the E notes for E Aeolian and the A notes for A Dorian. It's all about emphasis and mood.





# The Modes Of The Major Scale - Overview

There are seven modes of the major scale and each one has a different “mood” or distinct sound. Knowing the modes gives you the ability to create moods on the guitar as well as opening up soloing options.

Often modal playing is thought as a very abstract and mysterious entity that you need a black belt in music theory to understand. That is not true and you can be playing modally with just a little coaching and practice.

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” due to the different interval structure of each mode. Some modes are more major sounding and some more minor sounding. My modal methodology requires that you know your major scales. We will get to all seven modes through the major scale.

Just think of the modes as being variations of the major scale - that’s it. 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 a 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 in this order.

Learn the six major scales and how to link them together as I have them 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 start on any one 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 scales, (Ionian Mode), first get proficient with the Aeolian Mode, Dorian Mode, and then Mixolydian mode. These three modes are used most often in blues and rock music.

Practice E Aeolian, (G major), over the Em Floyd inspired track and A Dorian, (G major), over the Am Floyd inspired track as per the video lessons.

## KEY POINTS

Think of the Modes 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 different interval structure of each mode

Some modes are more major sounding and some more minor sounding

## 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)

# The Modes Of The Major Scale - Application 1

In order to understand the modes we will need to look at the interval structure that defines each mode. Then match them with corresponding chords and progressions. Let's discuss each mode and how to apply them in your lead playing.

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. 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). 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 more a minor mode even though it has strong elements of minor (b3, b7), and 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. The modes allow lots of room for creativity.

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 jam tracks.

## 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, Phrygian, Aeolian, 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 have two choices when soloing and improvising. You can solo over the entire chord progression with what “*relates to all*”, and/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. Knowing the key signature alone is not enough. Learn 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 when 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.

These three steps are absolutely critical to your success playing in the modes, and you must be proficient at each step. This takes a good amount of practice, chip away a little each day and you will get it!

**KEY PRACTICE:** At first try playing a mode over the whole progression or what relates to all the chords. Try E Aeolian over the Em Floyd track and A Dorian over the Am Floyd track.

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 jam tracks. Really hone in and listen for the chord changes and the moods you create with the different modes.

## KEY POINTS

Understand your various choices when soloing. Know and analyze the chords you are playing over.

Mode Application: 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 and many other musical genres. It is also called Natural Minor or Pure Minor. Aeolian is considered a minor mode and is the 6th mode in any major key.

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

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

By analyzing the chords we determined to use E Aeolian over both chords in the Em Floyd track as it “*relates to all*”. Aeolian is the 6th mode. To play in E Aeolian ask yourself what major scale’s sixth note is an E? The answer is G. The sixth note of a G major scale is an E note.

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

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

Aeolian sounds great when played over minor type chords. By treating each chord as a “*separate event*” you can try B Aeolian, (D major), over just the Bm chord in the Em Floyd track. You can also try A Aeolian, (C major), over just the Am chord in the A Minor Floyd track.

Remember, it’s all about MOOD and EMPHASIS when playing in the modes. Depending on the note you emphasize it will deliver the unique sound textures of each mode.

Below are two 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.

## KEY POINTS

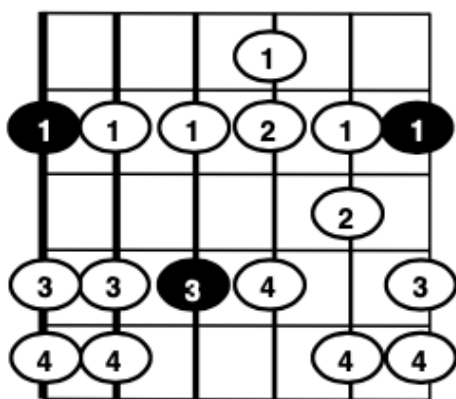
Aeolian is always the 6th mode of any major key.

Listen to the sound and mood of the Aeolian Mode. Start on and emphasize the 6th note in any major scale gives you Aeolian.

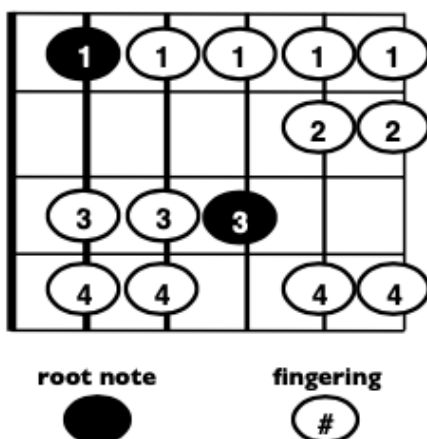
Aeolian is also called “Natural Minor” or “Pure Minor” - they are all the same.

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

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



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





# 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.

For application, use 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*”.

As per the video lessons, play A Dorian over the chords in the Am Floyd track. Dorian is always the 2nd mode of any major key. The question is, what major key's 2nd note is an A note? The answer is 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. This will give you A Dorian. You are playing a G major scale from the A to the A and voila', you have A Dorian.

All you are doing is playing that same G major scale, but starting it on the 2nd note of the scale and emphasizing the A notes when you solo, not the G notes. This establishes the tonal center as A. As you can see below, G major and A Dorian are both 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**

Dorian works great over minor type chords. Play Dorian over both minor chords in the Em Floyd track. Try E Dorian over the Em chord and B Dorian over the B minor chord. E Dorian converts back to its parent scale of D major and B Dorian converts back to its parent scale of A major.

Below are two moveable 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. To quickly find these patterns use your first finger on the low root. Start with these but learn all the shapes to play Dorian across the neck as in the major scale lessons.

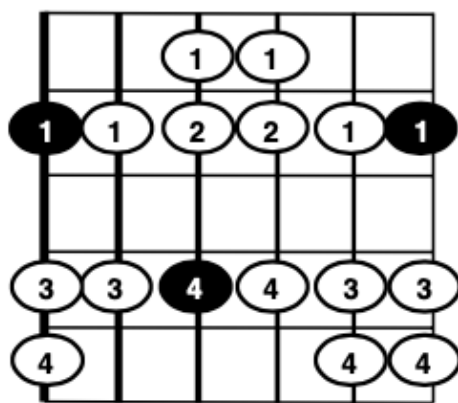
## KEY POINTS

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

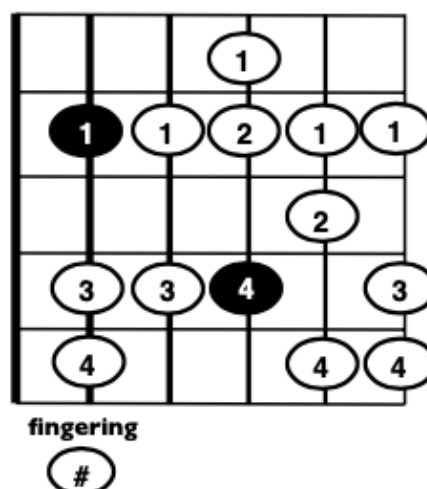
Taking any major scale and starting on and emphasizing the 2nd note of that parent major scale gives you the Dorian Mode.

Dorian has one note difference than Aeolian. Dorian has a natural 6th while Aeolian has a b6. When compared to Aeolian, Dorian has a sweeter, mystical sound.

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



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



# The Modes Of The Major Scale - Overview

## 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 what key you are in is only part of the equation. The chords provide the road map for what scales, modes, and arpeggios you will want to utilize. They 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"* for a while, 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, all depending on the chords you are playing over.

A critical key in unlocking all the potential of these scales and modes is in learning their interval structure and memorizing the key points. 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** – it's the song that will be remembered.

2. **Draw people into your solo** – Ideally 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.

At times, many guitarists forget these points 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. When this happens, the song suffers, or the band has to "reel" the guitarist back into the groove.

## KEY POINTS

It's the chords that give you the complete roadmap to what you can utilize for soloing and improvisation.

Take the listener on a musical journey and draw them into your solos. Get them to latch onto what you are playing and they will be on the edge of their seats!

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 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, both musical and otherwise, like your life depends on it.....because it does!

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

David Taub

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

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