

Next Level Guitar®

Classic Blues Rock Guitar Blueprint

Santana Inspired

eBook, Video Lessons, Jam Track



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Hello, David Taub here from Next Level Guitar. Welcome to our Santana inspired lesson blueprints. This eBook was designed along with the Santana inspired jam track and coinciding video lessons.

These three learning tools, the jam track, 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 all kinds of techniques, devices, scales, and approaches to soloing in the Santana style. His style of play focuses on passion and energy combined with blending rich harmonic textures with earthy scales.

Santana's unique style blends blues, rock, jazz fusion, salsa, Afro-Cuban, and Latin music together. He has a certain touch and feel that is all his own and instantly recognizable. His playing is always in control, melodic, and very pure.

Other key elements in his style include trademark trills, long sustained notes without vibrato, unison bends, repeated rhythmic motifs, and melodically simple but rhythmically complex phrases.

His melodic blues based guitar lines set against Latin and Afro-Cuban rhythms brought a new flavor to rock music. As did the inclusion of percussion instruments like timbales and conga drums. His music is often referred to as "Latin-rock".

Early in his career Santana played Gibson SG and Yamaha guitars. Today he plays custom made Paul Reed Smith Santana model electric guitars through overdriven Mesa Boogie tube amps.

His tone has evolved throughout his career from his early, very raw overdriven unpolished sound, to a now more modern day rich, thick, harmonically saturated tone.

His playing is heavily blues influenced and his first band was formed in 1967 and was originally called the "*Carlos Santana Blues Band*". His playing has influenced countless guitarists all over the world.

Although Santana's style focuses mainly on Minor Pentatonic and Blues Scales he also often utilizes notes from other minor type scales like the Dorian and Aeolian Modes. We will be examining all these throughout these learning materials.

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. Have fun with these materials and remember that your playing is an evolution!

Santana's melodic blues based guitar lines set against Latin and Afro-Cuban rhythms brought a new flavor to rock music.

Santana's unique guitar style is a blend of blues, rock, jazz fusion, salsa, Afro-Cuban, and Latin music rolled into one.



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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 get out there and play 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. You play what works over ALL the chords.

This is the most common choice and 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 solo with a different scale or mode over each chord. You change your scale or mode with each chord change. You don't stay within the confines of the same scale as with what *“relates to all”*.

With this approach you must listen to what is going on underneath your soloing. You have to listen to which chords are sounding and also for the changes. Then you time your playing and change scales depending on which chord you are soloing over.

Employ this technique when you have enough time on a given chord. If the chords are flying by fast, you won't have enough time to treat each as a *“separate event”*.

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

The Santana inspired jam track is quicker tempo and the chords change fast so you will be soloing more with what *“relates to all”*.

KEY POINT: The above two choices are NOT mutually exclusive, you can mix them both together. Treat each chord as a *“separate event”* for a while, then switch it up and play what *“relates to all”*.

KEY POINTS

Be creative and try new things. There is no substitute for learning scales and studying the sounds and relationships between chords and scales.

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



Santana Inspired Jam Track

Key - B minor Time Signature: 4/4

Tempo - 114 BPM Length of Track - 10:52

Chords: Bm - E

This Latin-rock inspired jam track is in the key of B minor and is a simple two chord change. This is a very up tempo, rhythmic progression custom made for soloing in the Santana style.

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).

It's the chords that always reveal the complete roadmap to what to try when soloing and improvising. Get in the habit of always analyzing the chords.

In this jam the chords are changing fast so you don't have much time to solo on each chord independently. Because of this we will concentrate mainly on soloing with what "*relates to all*".

Let's examine the two soloing options.

1. What Relates to all the chords:

A. Since we are in minor key, **B minor pentatonic & blues scales** works over both chords. No matter which chord you are playing over, solo with B minor pentatonic & blues scales as those scales "*relate to all*" the chords.

B. **B Dorian Mode** - 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, (E), we can play B Dorian over both chords, B Dorian = A Major.

C. **Mix both B Dorian and B minor pentatonic & blues scales** over both chords for some killer sounds. Be creative and try to resolve your licks on strong chord tones and also resolve to the root note, B, as per the examples in the video lessons.

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.



Treat Each Chord As A Separate Event

2. Treat each chord as a separate event:

Now lets 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 dont 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 in your playing.

If you are not sure of the scales discussed beow, I have them diagrammed out in the coming pages of this eBook.

In this Bm Santana inspired jam there is not much time on each chord. Usually slow changing chords provide more opportunity to treat each chord as a separate event. But if you are quick you can squeeze a few quick licks in there.

A. 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). So if you know your major scales try in those keys but focus and emphasize the root of the mode when playing over the B minor chord - the B notes.

B. Over the E major chord try E major pentatonic and E major type triads and arpeggios. Emphasize the root of the mode when playing over the E major chord - the E 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 dont try and do too much, leave lots of space. Remember, it's not just what you play, but also what you dont play. And this style of play often calls for lots of space to hold out notes.

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. 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

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 the Santana inspired jam track we are in the key of B 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 track are Bm to E, a 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 B 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 there IS a major IV chord, the E chord. We can use the Dorian mode over both chords. So we have determined for this jam when soloing over both chords, or what "relates to all", we can solo with B minor pentatonic & blues scales as well as the B Dorian mode.*

Two 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 B minor pentatonic & blues scales over both chords and also the B Dorian mode over both chords.*

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. You change your scale with each chord change. This technique works best when you have a lot of musical time on each chord. *The chords in the Santana inspired jam track are changing very quickly so there isn't much musical time to play over each chord independently. With this jam track most players utilize choice one, what "relates to all". However, you can try to squeeze a little over each chord if you are quick. Try changing the root of the scale to match the root over the chord.*



Try B minor pentatonic & blues and B Dorian over the Bm chord then switch to E major pentatonic or play E major type arpeggios over the E chord. You have to move quick so not to get caught over the wrong chord but give it a try as per the video lessons.

Get creative and discover what sounds best to your ears. Listed above are just a few suggestions of the infinite possibilities! Put on the track and just get lost in it. Be sure to experiment, be creative, and most of all have FUN!

Minor Pentatonic - The Five Box Shapes

Pentatonic scales are the most commonly used scales in most genres of music. In the Santana style of play they are utilized extensively, so you will want to get very comfortable with them.

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

The five 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 pass through a root note, which are illustrated in black.

These five positions are the architecture to build 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 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 B minor pentatonic over both chords in the Santana inspired jam track then play box #1 using your first finger starting at the 7h fret on the low E-string. Seventh fret low-E string is a B note, that makes the scale a B minor pentatonic scale with the notes B, D, E, F#, A.

To try another pentatonic box in B minor over the track play box #5 using your 4th finger at the 7th fret low E-string. Fret seven on the E-string is an B note. You are playing the same five notes as in the above example, B, D, E, F#, A, 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, in the end it will make you a better musician.

The diagram illustrates five box shapes for the minor pentatonic scale on a guitar fretboard. Each box is labeled #1 through #5. Root notes are shown in black circles, and fingering numbers are in white circles. A legend indicates that black circles represent root notes and white circles with numbers represent fingering to utilize.

- #1 Box:** Root notes on E1, A1, D2, G2, B2.
- #2 Box:** Root notes on E2, A2, D3, G3, B3.
- #3 Box:** Root notes on E3, A3, D4, G4, B4.
- #4 Box:** Root notes on E4, A4, D5, G5, B5.
- #5 Box:** Root notes on E5, A5, D6, G6, B6.

Minor Pentatonic - The Expanded Shapes

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 scales 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 you can see part of 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 B minor over both chords in the Santana inspired jam track, first find the B notes.

To play the expanded I scale in B minor, start with your third finger on the 7th fret of the low E-string and play the shape. Seventh fret low E-string is an B note.

To play the expanded II scale in B minor, start with your third finger on the 14th fret of the A-string and play the shape. The 14th fret on the A-string is an A note.

To locate these scales fast just 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 jam tracks - enjoy and keep on rocking!

Minor Pentatonic Expanded I Scale:
(combines box shapes #5,#1,#2)

● root notes
fingering to utilize

Minor Pentatonic Expanded II Scale:
(combines box shapes #3,#4,#5)

● root notes
fingering to utilize

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 add them to your playing arsenal.

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. For example, if you want to solo in B minor pentatonic & blues over both chords in the Santana inspired track then play box #1 using your first finger starting at the 7th fret on the low E-string. Seventh fret low-E string is an B note. That makes the scale an B minor pentatonic & blues scale consisting of the notes B,D,E,F,F#, and A.

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. In the end it will make you a better musician.

To avoid getting stuck in one position, be sure to learn ALL the positions and practice them in different keys.

The diagram illustrates five box shapes for the minor pentatonic and blues scales on a guitar fretboard. Each box is labeled #1 through #5. A legend indicates that black circles represent root notes, blue circles represent blue notes (b5), and white circles with a # represent fingering to utilize.

- #1 Box:** Root notes (black) are on the 1st, 3rd, 5th, and 7th frets of the low E-string. Blue notes (blue) are on the 2nd fret of the G-string and the 4th fret of the D-string.
- #2 Box:** Root notes (black) are on the 3rd, 5th, and 7th frets of the low E-string. Blue notes (blue) are on the 4th fret of the G-string and the 6th fret of the D-string.
- #3 Box:** Root notes (black) are on the 5th, 7th, and 9th frets of the low E-string. Blue notes (blue) are on the 6th fret of the G-string and the 8th fret of the D-string.
- #4 Box:** Root notes (black) are on the 7th, 9th, and 11th frets of the low E-string. Blue notes (blue) are on the 8th fret of the G-string and the 10th fret of the D-string.
- #5 Box:** Root notes (black) are on the 9th, 11th, and 13th frets of the low E-string. Blue notes (blue) are on the 10th fret of the G-string and the 12th fret of the D-string.

Minor Pentatonic & Blues- 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 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 in your playing arsenal, but these expanded scales really open the pathways and lead 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 jam tracks and add them to your playing arsenal.

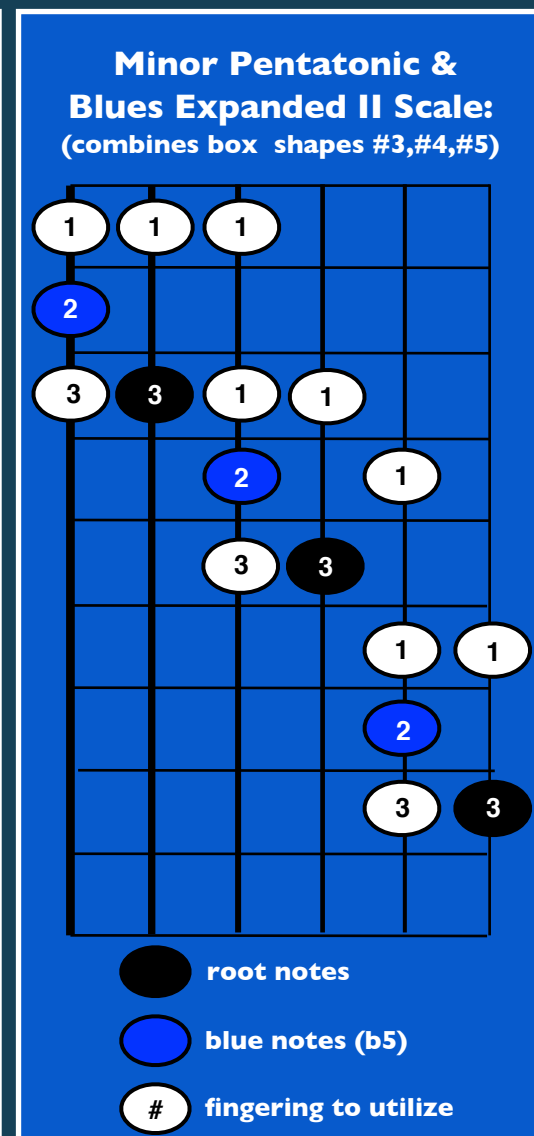
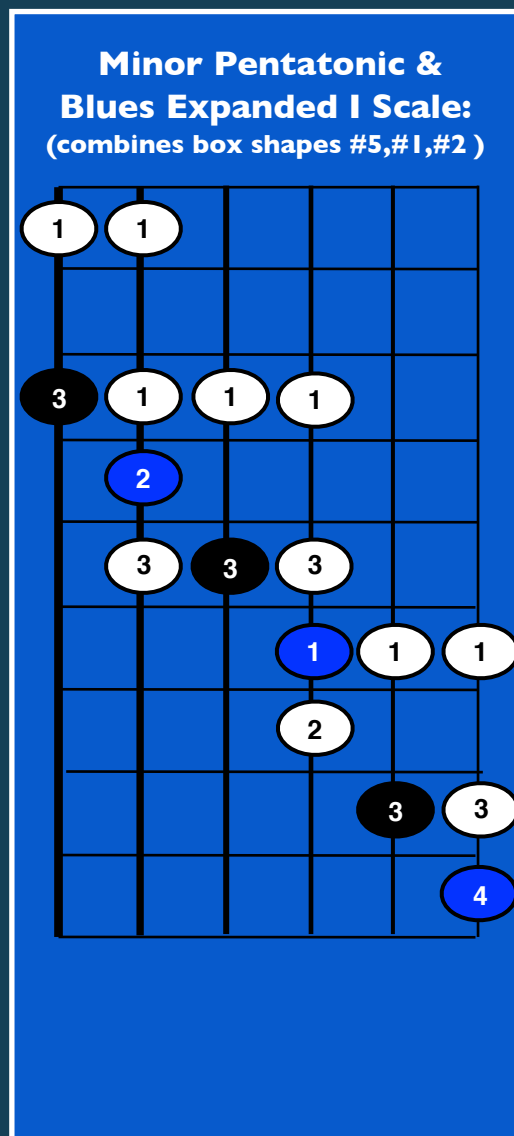
Just like the box patterns these expanded scales are moveable with the root note determining the key.

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

To play the expanded I scale in B minor, start with your third finger on the 7th fret of the low E-string and play the shape. Seventh fret low E-string is a B note.

To play the expanded II scale in B minor, start with your third finger on the 14th fret of the A-string and play the shape. Fret fourteen on the A-string is a B 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!



Minor Key Soloing Theory

Since the Santana inspired Jam Track is in minor key its important to examine some minor key solo theory. Most of the time when jamming you will be soloing in either minor key or major key.

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, you can 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 also "*relates to all*", 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.

The Santana inspired jam track is in the key of B minor. So we instantly know B minor pentatonic & blues is an option. When we analyze the chords, Bm-E, we see there is a major IV chord - the E. So we then know we can utilize B Dorian over both chords.

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 the wrong sixth note over the corresponding chord it will sound sour, so it's super important you play the right mode over all the chords.

Remember we are talking about playing over all the chords in a minor key progression, playing what "*relates to all*".

One critical key in unlocking all the potential of these scales and modes is in learning their interval structure and memorizing the key points listed throughout this eBook. 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 and understanding which mood or emotion you want to apply. Its all about the sounds and what emotion and mood you want to get across in your playing.

Thats the beauty of the modes, each have their own unique mood. More on that later in this eBook, stay tuned!

KEY POINTS

When soloing in minor key you can often 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.

Analyze the chords to determine the soloing avenues. Its the CHORDS that give the full roadmap to the various soloing options.



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 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.

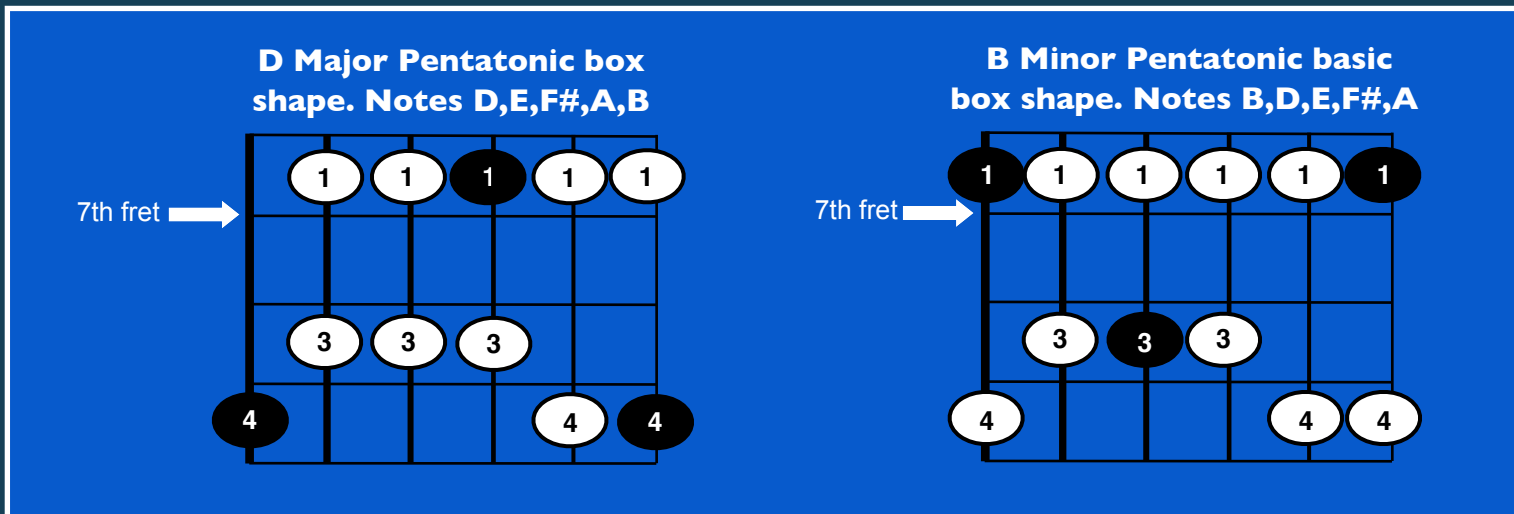
For every major key there is a relative minor key with exactly the same notes. We will use this to help find where these major pentatonic scales “live” on the fretboard. Minor pentatonic lives a minor 3rd, or three frets away, below the major pentatonic.

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 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 pentatonic scale. 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, and get lost in the fun. In the Santana inspired jam track try B minor pentatonic over the B minor chord and E major pentatonic over the E major chord.



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
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. 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 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 mood, emphasis notes, and the sounds and moods the scales produce.

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 – doe, re, me, fa, so, la, ti, doe. 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, chip 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 solo utilizing B Dorian, (A Major), over the chords in the Santana inspired jam track.

The diagram shows six guitar scale shapes, labeled #1 through #6, arranged in two rows of three. Each shape is represented on a six-string fretboard grid. Fingerings are indicated by numbers 1-4 in circles. Root notes are indicated by a black circle with a # inside. A legend at the bottom left shows a black circle with a # for 'root notes' and a white circle with a # for 'fingering to utilize'.

- #1:** Root note on E3 (3rd fret, low E string). Fingering: 1-1-1-1-1-1 on strings 1-6; 2-2 on strings 2-6; 3-3 on strings 3-4; 4-4-4-4-4-4 on strings 4-6.
- #2:** Root note on G3 (3rd fret, low E string). Fingering: 1-1 on strings 1-2; 1-1 on strings 2-3; 2-2-2-2-1-1 on strings 3-6; 4-4-4-4-3-3 on strings 4-6; 4-4 on strings 5-6.
- #3:** Root note on B3 (5th fret, low E string). Fingering: 1-1 on strings 1-2; 1-1-2-2-1-1 on strings 2-6; 3-3-4-4-3-3 on strings 3-6; 4-4 on strings 4-6; 4-4 on strings 5-6.
- #4:** Root note on D4 (5th fret, low E string). Fingering: 1-1-1-1-1-1 on strings 1-6; 2-2 on strings 2-6; 3-3-3 on strings 3-4; 4-4-4-4-4-4 on strings 4-6.
- #5:** Root note on G4 (7th fret, low E string). Fingering: 1-1-1 on strings 1-3; 2-2-2-2-2-2 on strings 2-6; 3-3 on strings 3-4; 4-4-4-4-4-4 on strings 4-6.
- #6:** Root note on B4 (9th fret, low E string). Fingering: 1-1-1 on strings 1-3; 1-1 on strings 2-3; 2-2-2-2-1-1 on strings 2-6; 2-2 on strings 3-4; 4-4-4-4-4-4 on strings 4-6; 3-3 on strings 5-6; 4-4 on strings 5-6.

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 playing laterally 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! Use these links in the key of A major, (B Dorian), to play over both chords the Santana inspired jam track.

The Santana inspired track is in B minor so you can utilize these major scales in the parent scale of A major.

Convert both back to the parent scale of A major and start on and emphasize the B notes for B Dorian. Remember, its all about emphasis and mood.

More to come on that in the "Modes" lessons coming up next in this eBook.

Three-Octave Major Scale Link 1
(links scales shapes #1,#2,#4)

● root notes
fingering to utilize

Three-Octave Major Scale Link 2:
(combines box shapes #6,#1,#2)

● root notes
fingering to utilize

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 a very abstract and mysterious entity. One that requires 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 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 Dorian Mode, Aeolian Mode, and then the Mixolydian mode. These three modes are used most often in blues and rock.

Practice B Dorian, (A major), over the Santana inspired track as per the video lessons. Listen to how the Dorian mode sounds over the chords and emphasize the B notes. Be sure to mix B Dorian with B minor pentatonic & blues for some additional killer sounds.

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 note 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	Ionian	1,2,3,4,5,6,7	major mode
2	Dorian	1,2,b3,4,5,6,b7	minor mode*
3	Phrygian	1,b2,b3,4,5,b6,b7	minor mode
4	Lydian	1,2,3,#4,5,6,7	major mode
5	Mixolydian	1,2,3,4,5,6,b7	major mode
6	Aeolian	1,2,b3,4,5,b6,b7	minor mode
7	Locrian	1,b2,b3,4,b5,b6,b7	minor mode

*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.

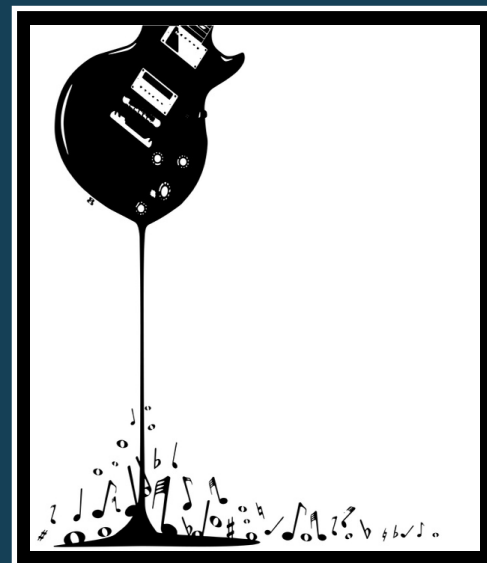
Like with many lead guitar avenues, you have to use your discretion and find what sounds best to your ears. Experiment and be creative when utilizing the modes and practice over jam tracks. Listen for which modes sound best to your ears and try B Dorian over the Santana inspired track.

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. 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.

KEY POINTS

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

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.

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

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

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

These three steps are absolutely critical to your success playing in the modes. This will take a good amount of practice, chip away a little each day and you will get it. 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. Try B Dorian, (A Major), over the Santana inspired jam track and emphasize those B notes!

If there is enough time on each chord try treating each chord as a “*separate event*” and play a different mode over each chord. Get creative and give it a try with some other jams.

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, its all about the sounds.



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.

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".

The Santana inspired jam track is in the key of B minor. The chords are Bm to E. So we are in minor key with a major IV chord, E. Therefore, B Dorian will work over both chords as it "relates to all" the chords in this track.

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

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

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

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

Try soloing with B Dorian by playing A major scales and emphasizing the B notes. Keep going back to establish that B as home base, as the tonal center.

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 but learn all the shapes to play Dorian across the neck as in the major scale lessons taught earlier in this eBook.

Low E-string root (first finger)

root note

A-string root (first finger)

fingering

#

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 - 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 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 additional lick and string bending opportunities. 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.

The chords change quickly on the Santana inspired track so you will be soloing mainly with what “*relates to all*”. The track is designed more for B Dorian, not Aeolian as there is a major IV chord.

Just for educational purposes let’s pretend that we could use B Aeolian over the track just to practice how to apply this mode. Remember, Aeolian is the 6th mode. To play in B Aeolian ask yourself what major scale’s sixth note is a B? The answer is D. The sixth note of a D major scale is a B note.

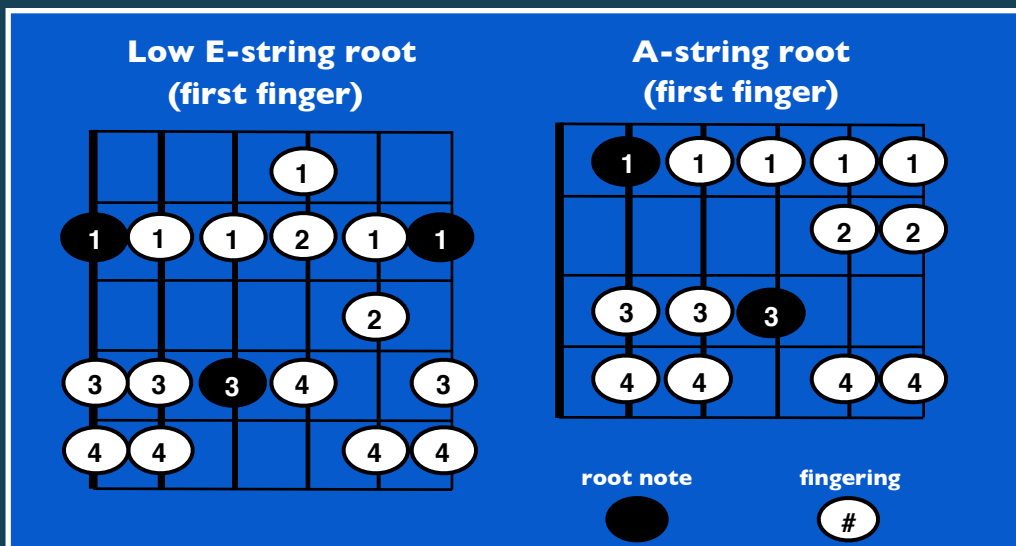
To play in B Aeolian start on the sixth note in a D major scale and play from the B note to the next B note and you have B Aeolian. As you can see below, D major and B Aeolian are both constructed from the same notes.

D Major scale – D, E, F#, G, A, B, C#
B Aeolian scale - B, C#, D, E, F#, G, A
major and relative minor

Aeolian sounds great when played over minor type chords when treating each chord as a “*separate event*”.

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



Arpeggios - Defined & Application

An arpeggio is the notes of a chord played individually. You can get creative with arpeggios and generate all kinds of unique sounds. Arpeggios can be utilized to outline chords, create melody lines, build riffs, add notes for color, and much more - the sky is the limit!

There are a few key points to consider when playing arpeggios. The first is you want to hear the arpeggio one note at a time. You don't want the arpeggio to sound like a strummed chord. You want to hear each note of the arpeggio individually.

The goal is to infer the color of the chord with the arpeggio. Kill each successive note after it is played by muting the strings so the notes don't bleed into each other.

Another key to good arpeggio playing is mixing arpeggios together with scales, modes, and licks. Mix them into your lead lines as per the video examples. Try creating musical phrases combining arpeggios with scales and licks.

Another key point is knowing where the arpeggios "live" within a scale. You want to be able to grab arpeggios quickly. Over utilizing the same three note triads up and down the neck can often sound a bit sterile and non-melodic. So be sure to mix the arpeggio in with other scales and licks.

Often when playing arpeggios you may need to utilize the same finger for two or more adjacent strings. You want "roll" your finger down the strings from one adjacent string to the next. This rolling motion of the finger works the best as opposed to barring your finger when playing arpeggios.

This rolling finger technique produces a smoother sound that is often utilized for sweep picking arpeggios. The rolling of the finger lifts the pressure off the notes so each note sounds distinct and doesn't bleed into the next.

Illustrated on the next page are arpeggio examples. These examples can be played in any key by grabbing the root note off the low E, A, or D strings as per the illustrations. Root notes are illustrated in black ovals.

A major chord or major triad is constructed from the intervals of 1st, 3rd, and 5th degrees of the major scale. To play a major arpeggio just play those three notes one at a time and then repeat as per the illustrations.

A minor chord or minor triad is constructed from the intervals of 1st, b3rd, and 5th. Play the 1st, b3rd, and 5th, one at a time and you have a minor arpeggio.

First get familiar with the fingerings and the sound of each arpeggio. Then practice the examples in different keys all over the neck by moving the root notes. Then try playing an arpeggio over its corresponding chord in the Santana inspired jam track as per the video lessons for some cool sounds.

KEY POINTS

Arpeggios are the notes that make up a chord.

Be sure to sound each note of the arpeggio individually. You don't want the arpeggio to sound like a strummed chord.

Good arpeggio playing mixes arpeggios together with scales, modes, melodic phrases, and various licks.

Learn what scales your favorite arpeggios "live in".



Arpeggio Examples

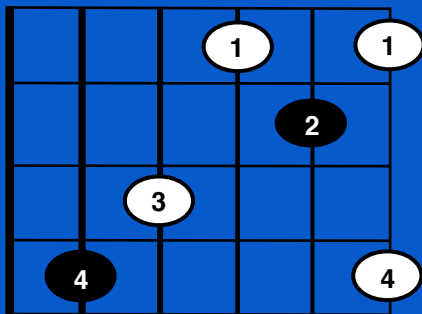
A cool Santana inspired device is playing short arpeggios over the chord changes. Illustrated below are some common moveable arpeggios that you can add to your playing arsenal. Some of these can be utilized over the Santana inspired jam track. These arpeggios can be found quickly by locating the low root note on the low E, A, or D strings.

The chords in the Santana inspired track are changing quickly so you have very little time on each chord. However, there is just enough time to try a few notes of an arpeggio over each chord. Try treating each chord as a "separate event", and play an arpeggio over each chord. Change arpeggios as the chord changes and be careful not to play over the wrong chord. refer to the video lessons for demonstrations of these arpeggio devices.

As per the list below try adding a b7, or 9th for some extra color. Mix in the arpeggios with riffs and melodic phrases. The progression is Bm - E. Try the below arpeggios over each chord and remember to listen for the sounds and moods these arpeggios can create. Be creative and experiment, try other arpeggios and see which sound best to your ears.

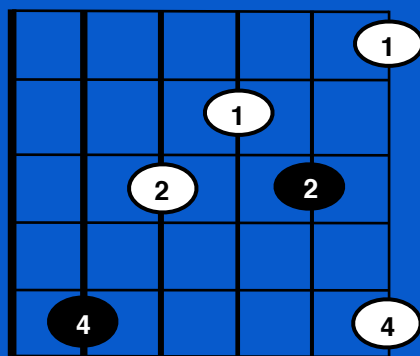
- Over the Bm chord - Bm, Bm7, and Bm9 arpeggios, Dmaj7 arpeggio (adds b7 & 9th).
- Over the E chord - E7 arpeggio, E major arpeggio.

major arpeggio - 1,3,5



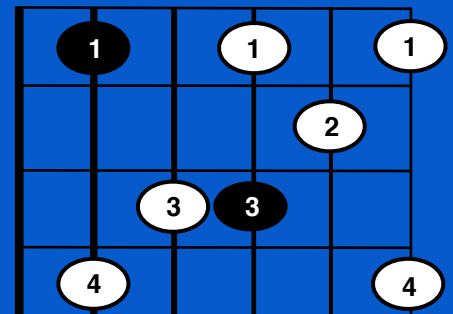
4th finger root A-string

minor arpeggio - 1,b3,5



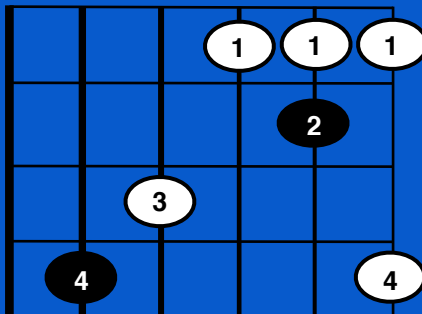
4th finger root A-string

minor 7th arpeggio - 1,b3,5,b7



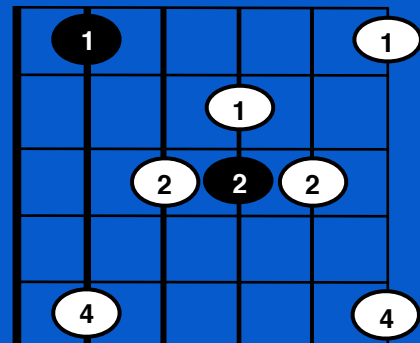
1st finger root A-string

maj7 arpeggio - 1,3,5,7



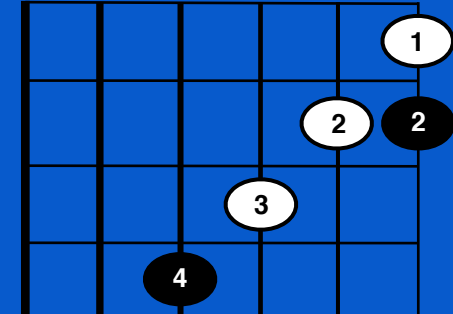
4th finger root A-string

maj7 arpeggio - 1,3,5,7



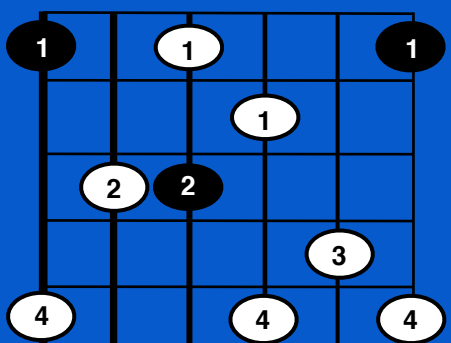
1st finger root A-string

maj7 arpeggio - 1,3,5,7



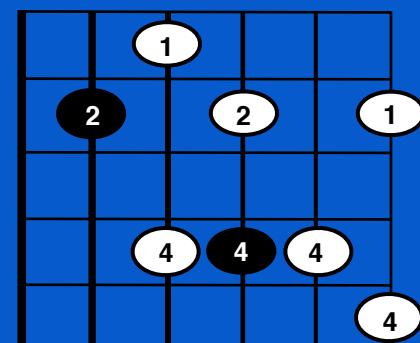
4th finger root D-string

7th arpeggio - 1,3,5,b7



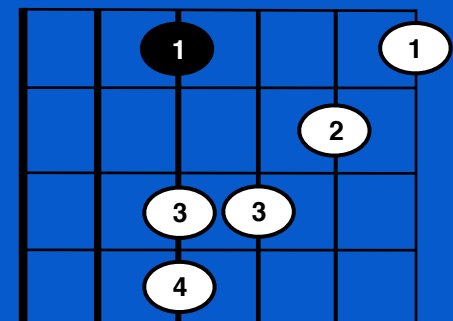
1st finger root low E-string

7th arpeggio - 1,3,5,b7



2nd finger root A-string

minor 9th arpeggio - 1,b3,5,b7,9



1st finger root D-string

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.

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 the complete roadmap to all the various 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.



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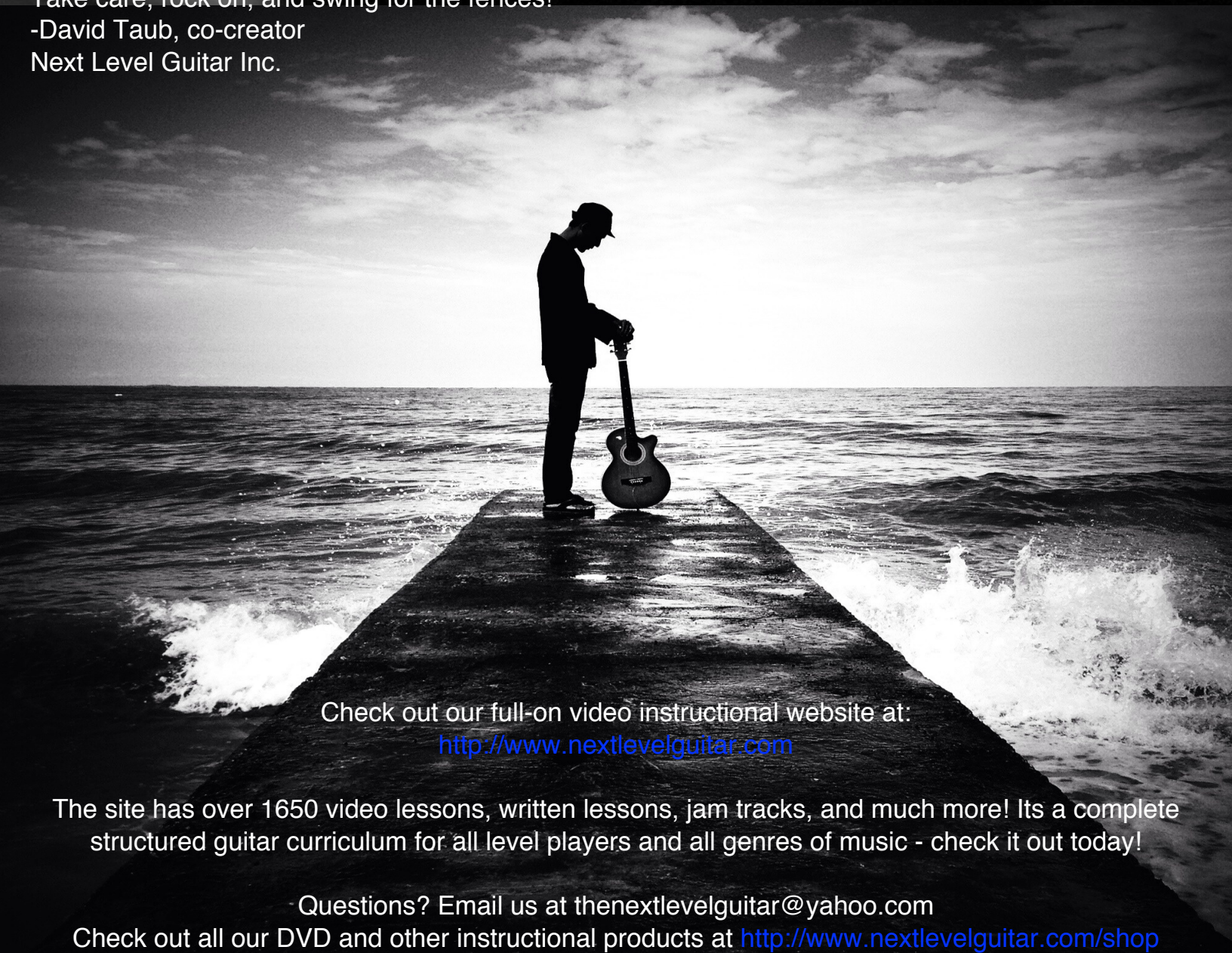
I hope this eBook, coinciding video lessons, and jam track helps you along in your guitar journey. As a teacher my goal is to educate, empower, and inspire students to help them reach their guitar and musical goals.

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, co-creator

Next Level Guitar Inc.



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

The site has over 1650 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

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