

# NEXT LEVEL GUITAR®

## JIMMY PAGE INSPIRED

EBOOK, VIDEO LESSONS, JAM TRACK

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# Next Level Guitar

Hello, David Taub here from Next Level Guitar. Welcome to our Jimmy Page inspired lesson blueprints. This eBook was designed along with the Led Zeppelin slow blues 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 Jimmy Page style.

Jimmy Page is one of the most influential rock guitarists of all time. He has written some of the greatest riffs and rock anthems in music history. He is widely considered a musical genius as he has excelled in so many different areas of music; as a guitarist, producer, arranger, and songwriter.

His playing style has always been bluesy and his heavy guitar riffs with Led Zeppelin arguably revolutionized rock guitar.

He started off as a studio musician and quickly became one of the most sought after session musicians in England. Jimmy was with the band the Yardbirds from 1966-1968 and went on from there to form Led Zeppelin in 1968.

Although he often played Fender Telecasters, especially in the studio early in his career, Page's signature tone is associated most with his Gibson Les Paul Custom and Gibson double-neck SG.

Page's main focus was the minor pentatonic scale and we will examine this scale in depth as well as other scales throughout

Page's brilliant playing has influenced countless guitarists all over the world. He is truly one of the greats, and we can all be inspired and empowered through his playing and his forty-plus year catalog of recordings.

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. Remember, if it sounds good.....it is good.

Now let's get started.....

"I believe every guitar player inherently has something unique about their playing. They just have to identify what makes them different and develop it".  
-Jimmy Page

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Remember to experiment, be creative, and continually challenge yourself on the guitar. Be bold and try new things and eventually try to develop new and unique 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 I-IV-V 12-Bar Blues:

It's critical to understand and analyze the chords in order to get the full roadmap of soloing avenues. It's the chords that give the complete lead guitar scenario. The key only gives you one piece of the puzzle.

You need to know what are the chords in the progression, when are chords changing, and how much musical time, or measures, are spent on each chord. This way you can play both the proper rhythm structure, and also know all available lead guitar avenues. Understanding the chords within the rhythmic structure of the song is crucial.

There are many types of blues rhythms. The most common is the I-IV-V 12-bar. The Led Zeppelin inspired slow blues jam track is a slow blues I-IV-V 12-bar with a slow change.

The "12-bar" means that the song is divided into 12 parts or measures. Then you just keep repeating that same 12-bar pattern over and over. Other common blues progressions are 8-bar, 16-bar, and 24-bar blues.

Two of the most common 12 bar patterns are the slow change and the fast change. You will need to be VERY familiar with both. The only difference between the two is the second measure. The slow change stays on the I chord for 4 bars at first while the fast change at goes from one bar on the one chord to one bar on the four chord then back to the one chord for two bars, (see diagram below).

## 12-Bar Slow Change:

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

## 12-Bar Fast Change:

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

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

These instantly recognizable 12-bar patterns are the meat and potatoes of the blues. Ever wonder why any group of blues musicians can just sit down together and instantly play with a vibe? It's because of these standard progressions that are so common in blues music. Everyone knows these and they are ingrained in the musicians' musical DNA.

I suggest practicing rhythm by playing the rhythms to jam tracks. This will dial in your rhythm chops as well as help develop your ear. Feel the changes and how long you are on each chord. It won't take long before you get the hang of these standard blues progressions. Try playing along with the Zeppelin inspired jam track.

Your rhythm playing, timing, and groove is absolutely critical, so do not neglect it. I see that mistake made by guitar players over and over again. They focus too much on lead playing and not enough on rhythm playing. You want to be able to totally lock in with a rhythm section and nail the feel or groove. Remember that in most instances you will be playing rhythm guitar way more than you will be playing lead guitar. So don't neglect your rhythm chops.

# The Choices When Soloing

When soloing there are TWO CHOICES:

1. **Solo with what “relates to all”** – use the same scale/mode over all the chords. No matter which 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 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 solo with a different scale or mode over each chord and change the scale or mode with each chord change. This techniques does not 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 the soloing. You have to listen to which chords are sounding and also for the changes. Then time your playing and change scales as the chords change.

Employ this technique whenever there is enough time on a given chord. If the chords are flying by fast, there isn't enough time to treat each chord 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 Led Zeppelin inspired jam track is 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. Treat each chord as a “separate event” for a while, then switch it up and play what “relates to all”.

KEY

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!**

# Led Zeppelin Inspired Jam Track

Key - D minor      Time Signature: 6/8

Tempo - 56 BPM      Length of Track - 10:21

Chords: Dm7 - Gm7 - Am7 (A7#9 turnaround) I-IV-V

This slow blues track is in the key of D minor and in 6/8 time. Count the beats like this: 1-2-3-4-5-6, 1-2-3-4-5-6. The track is a pretty standard slow blues I-IV-V progression. The I-IV-V change is the meat and potatoes of blues rhythms.

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 soloing picture you have to analyze the chords. The chords give the soloing roadmap. Get in the habit of always analyzing the chords.

On this slow blues track there is lot of time on each chord. This is a perfect track 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. **D minor pentatonic & blues scales** works over all the chords. No matter which chord you are playing over, solo with D minor pentatonic & blues scales as those scales “*relate to all*” the chords.

B. **D Natural Minor Scales**, (D 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, we can play D natural minor scales over all the chords, D Aeolian = F Major.

C. **Mix both** D Aeolian and D minor pentatonic & blues scales over all the chords for some killer sounds. Be creative and try to resolve your licks on strong chord tones and refer to the video lessons for playing examples.

## KEY

### 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

Playing over each chord independently is more challenging than playing what “relates to all”. It requires listening for the chord movements and changing your scale as the chords change. Its challenging at first, but yields a more sophisticated sound.

Don't worry if you are not familiar with all the options listed below. Try what you are comfortable with and the other options can be attempted later when you get proficient at them. If you are not sure of the scales and/or arpeggios listed below, they are all illustrated in the coming pages of this eBook.

The chords change slow on the Zeppelin inspired slow blues jam track. Slow changing chords provide great opportunity to treat each chord as a “separate event”.

When treating each chord as a “separate event”, be sure to switch tonal centers by emphasizing the root of the mode. The chords in the Zeppelin inspired jam track are:

Dm7 - Gm7 - Am7 (A7#9 turnaround) I-IV-V slow blues

### Over the Dm7 chord:

-D minor pentatonic & blues, (D,F,G,Ab,A,C). This is the scale of choice for most players. Minor pentatonic & blues scales sound great when played over minor type chords.

-D natural minor, (Aeolian Mode). D Aeolian = F major, (D,E,F,G,A,Bb,C)). Play F major scales but emphasize the D notes for D Aeolian. Natural minor scales sound great when played over minor type chords.

-D Dorian, D Dorian = C major, (D,E,F,G,A,B,C). Play C major scales but emphasize the D notes for D Dorian. Dorian sounds great when played over minor type chords.

-Dm and Dm7 arpeggios. Fmaj7 arpeggio adds the 2nd and b7th. Fm7b5 arpeggio takes it a step further and adds the 6th. Adding these notes add color and tension. Experiment and get creative.

-Am pentatonic, (A,C,D,E,G). This scale adds the 2nd or 9th - the E note. A very pretty note. Adding the minor pentatonic scale up a fifth from the root, D to A, produces this sound.

-Em pentatonic, (E,G,A,B,D). This scale adds the 2nd, E, and the 6th, B. This creates tension. Adding the minor pentatonic scale up a whole step from the root, D to E, yields this sound.

### Over the Gm7 chord:

-G minor pentatonic & blues, (G,Bb,C,Db,D,F). Cant go wrong with this scale choice - very popular.

-G natural minor (Aeolian mode). G Aeolian = Bb major, (G,A,Bb,C,D,Eb,F). Play Bb major scales but emphasize the G notes for G Aeolian. Natural minor scales sound great when played over minor type chords.

-G Dorian, G Dorian = F major, (F,G,A,Bb,C,D,E). Play F major scales but emphasize the G notes for G Dorian. Dorian sounds great when played over minor type chords.

-Gm and Gm7 arpeggios, Bbmaj7 arpeggio adds the 2nd and b7th. Am7 arpeggio also adds the 11th.

-Am pentatonic, (A,C,D,E,G). This scale adds the 2nd, A, and the 6th, E. Adding the minor pentatonic scale up a whole step from the root, G to A, yields this sound.

### Over the Am7 chord:

-A minor pentatonic & blues, (A,C,D,E,G). Cant go wrong with this scale choice - very popular.

-A natural minor (Aeolian mode). A Aeolian = C major, (A,B,C,D,E,F,G). Play C major scales but emphasize the A notes for A Aeolian. Natural minor scales sound great when played over minor type chords.

-A Dorian, A Dorian = G major, (A,B,C,D,E,F#,G). Play G major scales but emphasize the A notes for A Dorian. Dorian sounds great when played over minor type chords.

-Am and Am7 arpeggios, Bbmaj7 arpeggio adds the 2nd and b7th. Am7 arpeggio also adds the 11th.

-Bm pentatonic, (B,D,E,F#,A). This scale adds the 2nd, B, and the 6th, F#. Adding the minor pentatonic scale up a whole step from the root, A to B, yields this sound.

**-over the A7#9 turnaround** - just treat that chord like a minor chord - so all the above A minor devices will work. In general treat most 7#9 chords like minor chords.

# Minor Pentatonic - The Five Box Shapes

Pentatonic scales are the most commonly used scales in most genres of music. In the Page 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.

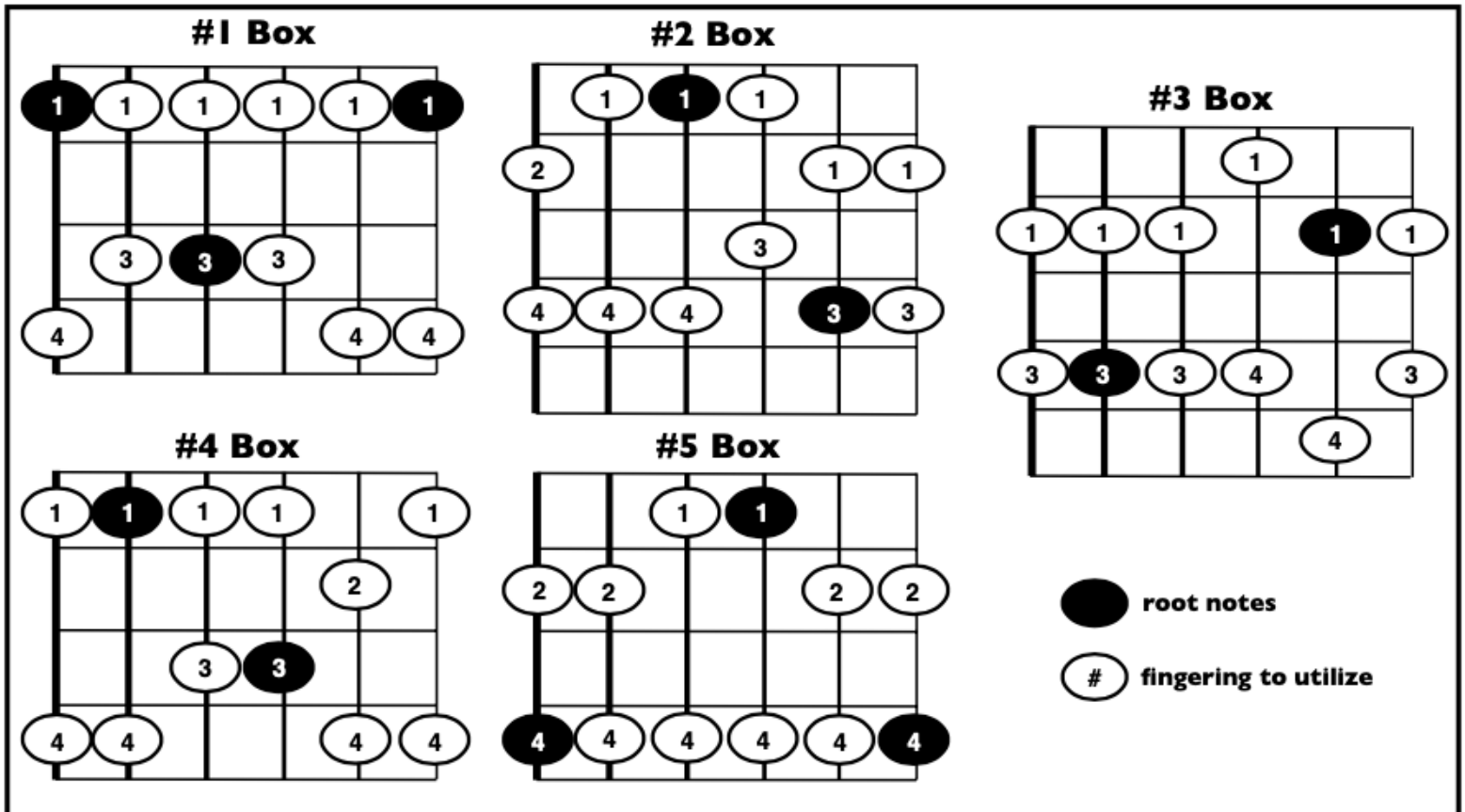
The five box shapes illustrated below cover the entire guitar neck. These are “must-know” scales, especially for blues and rock. Take your time learning them, chip away a little each day. As you move through each scale make a mental note of when pass through a root note, which are illustrated in black.

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 D minor pentatonic over all the chords in the Zeppelin inspired jam track then play box #1 using your first finger starting at the 10th fret on the low E-string. Tenth fret low-E string is a D note, that makes the scale a D minor pentatonic scale with the notes D, F, G, A, C.

To try another pentatonic box in D minor over the track play box #3 using your 3rd finger at the 5th fret A-string. Fifth fret on the A-string is a D note. You are playing the same five notes as in the above example, D, F, G, A, and C, 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.



# Minor Pentatonic - The Expanded

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

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

Illustrated below 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

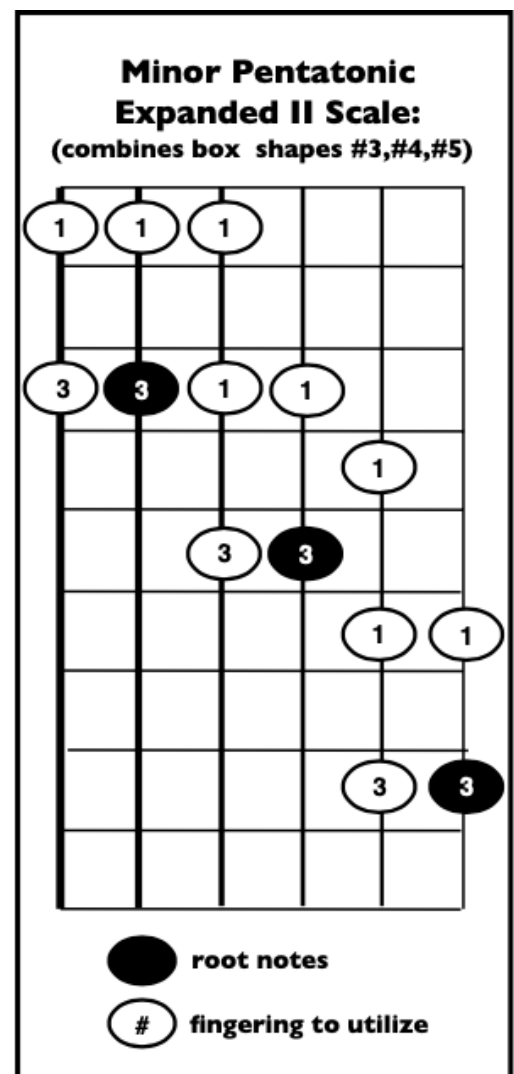
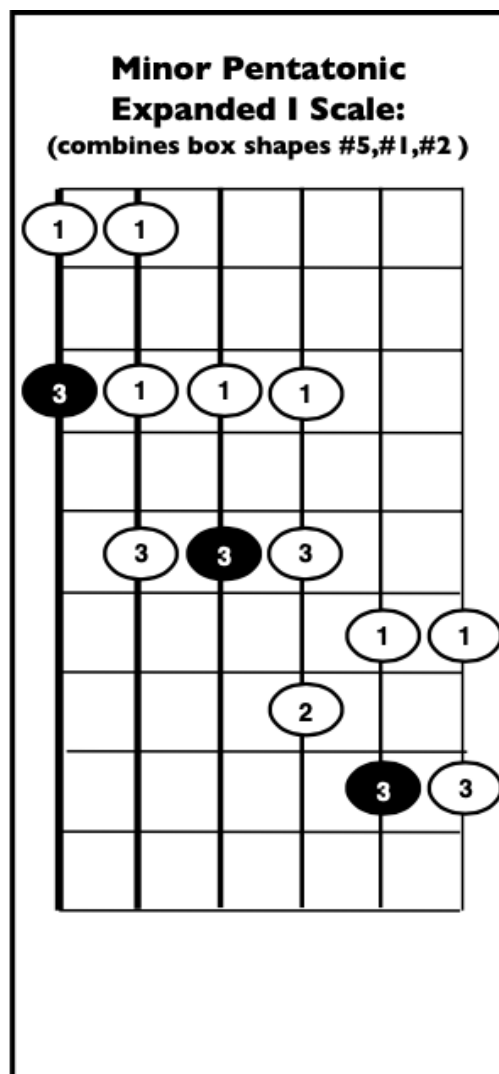
To play these expanded scales in D minor over all the chords in the Zeppelin inspired jam track, first find the D notes.

To play the expanded I scale in D minor, start with your third finger on the 10th fret of the low E-string and play the shape. Tenth fret low E-string is a D note.

To play the expanded II scale in D minor, start with your third finger on the 5th fret of the A-string and play the shape. Fifth fret A-string is an D 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 - keep on rocking!



# 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.

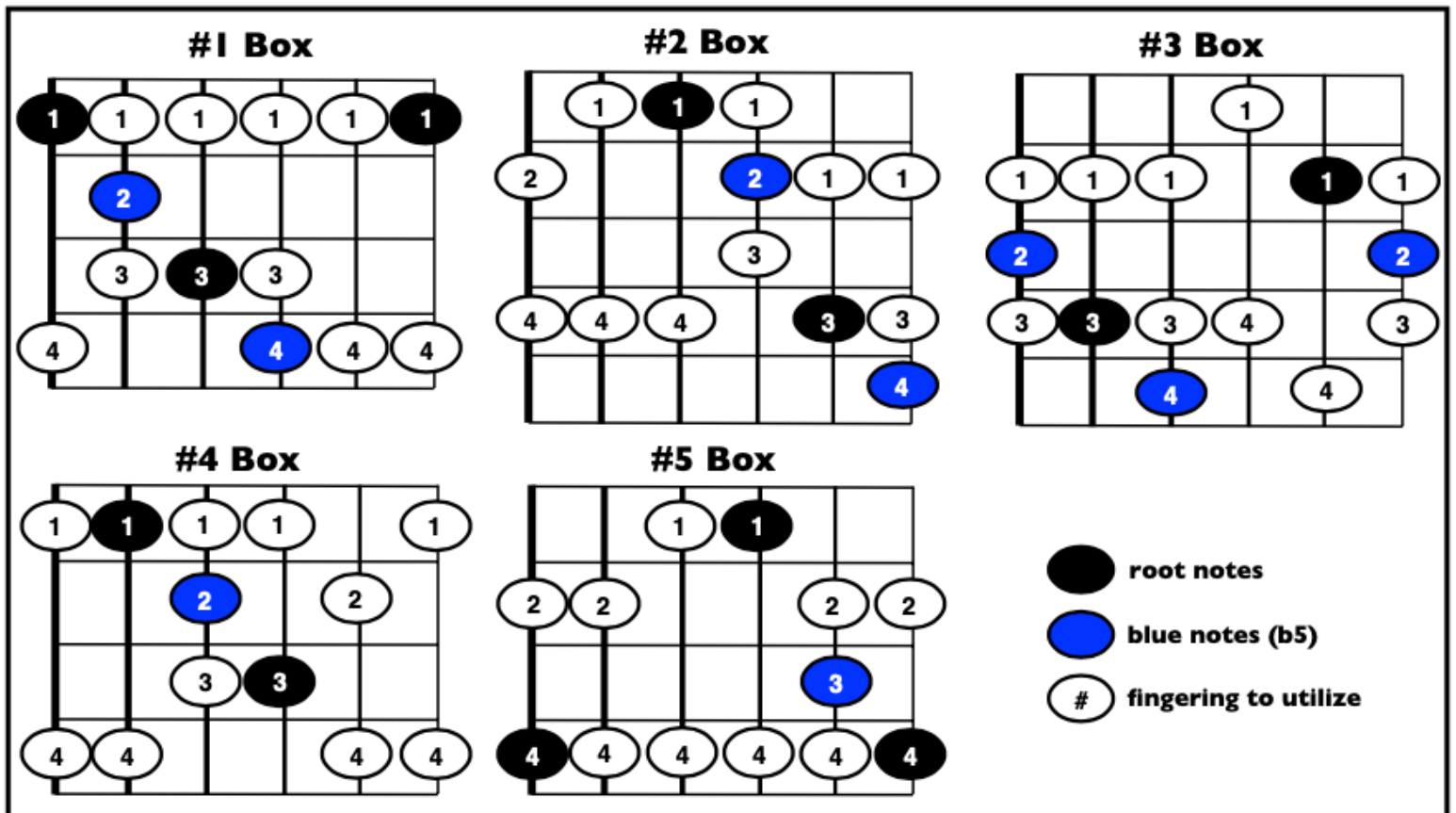
We can add the flat 5, (b5), or blue note to the pentatonic scale, making it a six-note scale called the blues scale. That b5, or blue note, adds a lot of tension and color to the scale. These are “must-know” scales especially for blues and rock so be sure to memorize them add them to your playing arsenal.

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 D minor pentatonic & blues over all the chords in the Dm Zeppelin inspired track then play box #1 using your first finger starting at the 10th fret on the low E-string. Tenth fret low-E string is a D note. That makes the scale a D minor pentatonic & blues scale consisting of the notes D, F, G, A, and C.

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.



# Minor Pentatonic & Blues - Expanded Scales

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

We are still going to play the same six-note scale. However, the expanded scales exude a much more fluid sound that set up additional lick opportunities. You certainly want to have all the box patterns 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.

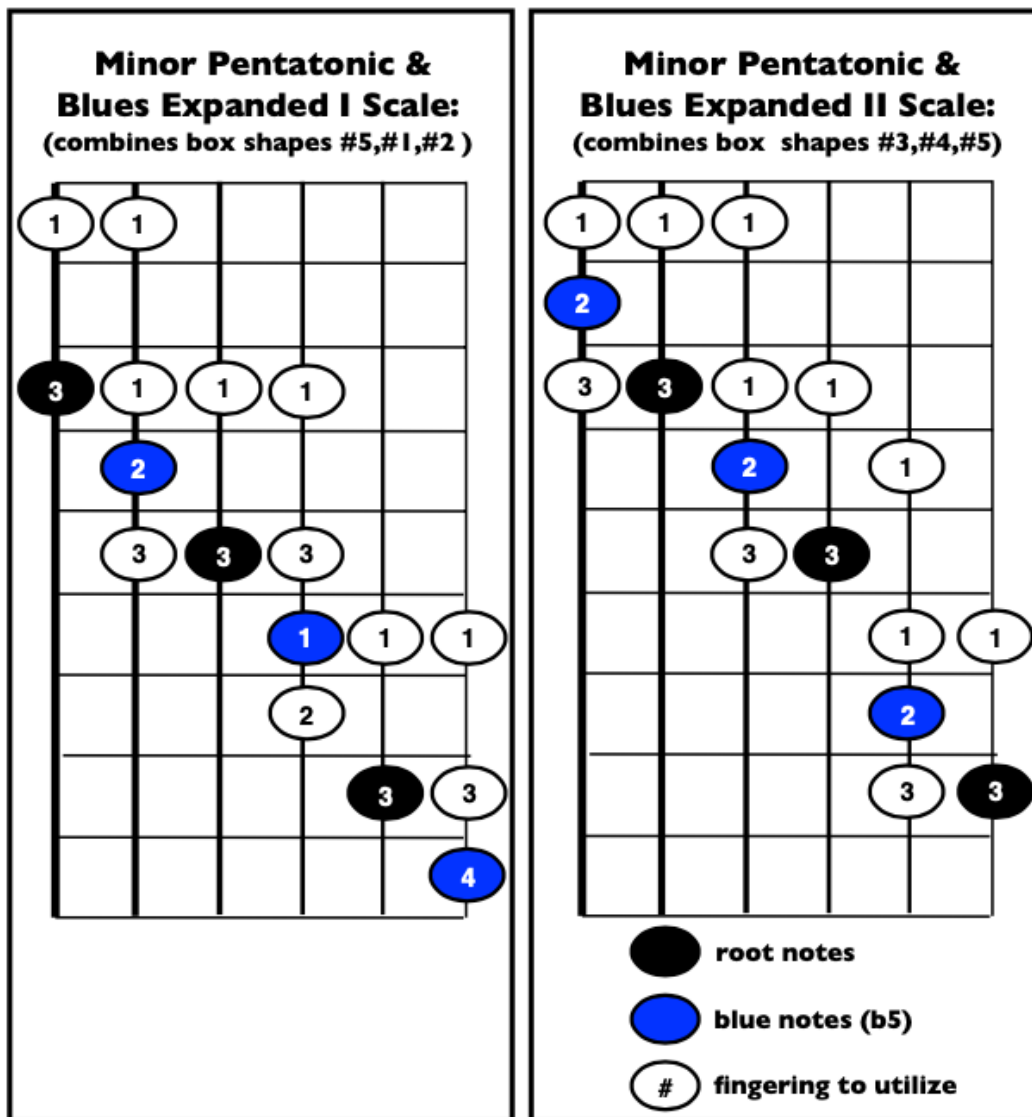
Like the box patterns these expanded scales are moveable with the root note determining the key.

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

To play the expanded I scale in D minor, start with your third finger on the 10th fret of the low E-string and play the shape. Tenth fret low E-string is a D note.

To play the expanded II scale in D minor, start with your third finger on the 5th fret of the A-string and play the shape. Fifth fret on the A-string is an D 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 Zeppelin 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.

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

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*".

In the Zeppelin inspired jam track we are in the key of D minor and the IV chord is minor. So we know that we can solo over all the chords with the Aeolian mode, (natural minor scales).

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

## KEY

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

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

# 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, perhaps chipping away a little each day. As you move through each scale make a mental note of when you hit the root notes, illustrated in black.

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

To play scale #2 in G put your first finger on the G note on the low E string at the 3rd fret and play the shape. These scales can be moved up and down the guitar neck and should be practiced in all keys. Know your major scales cold and then you will also know all the modes of the major scale. More on that to come later in this eBook, as you want to try D Aeolian or F major scales over the Zeppelin inspired track, stay tuned.

The diagram shows six guitar scale shapes on a fretboard grid. Each shape is labeled with a number (#1 through #6). Fingerings are indicated by numbers 1-4 in circles. Root notes are indicated by a solid black circle. A legend at the bottom shows a black circle for 'root notes' and a circle with a '#' for 'fingering to utilize'.

- #1**: Root note on E3 (3rd fret, low E string). Fingering: 1-2-3-4-2-1.
- #2**: Root note on G3 (3rd fret, low E string). Fingering: 1-2-2-2-1-1-4-4.
- #3 Box**: Root note on G3 (3rd fret, low E string). Fingering: 1-1-2-2-1-1-3-3-4-4-3-3-4-4.
- #4**: Root note on G3 (3rd fret, low E string). Fingering: 1-1-1-1-1-1-2-2-3-3-3-4-4-4-4-4.
- #5**: Root note on G3 (3rd fret, low E string). Fingering: 1-1-1-2-2-2-2-2-3-4-4-4-4-4.
- #6**: Root note on G3 (3rd fret, low E string). Fingering: 1-1-1-1-2-2-2-2-1-1-2-4-4-4-4-3-4-4.

# 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, 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.

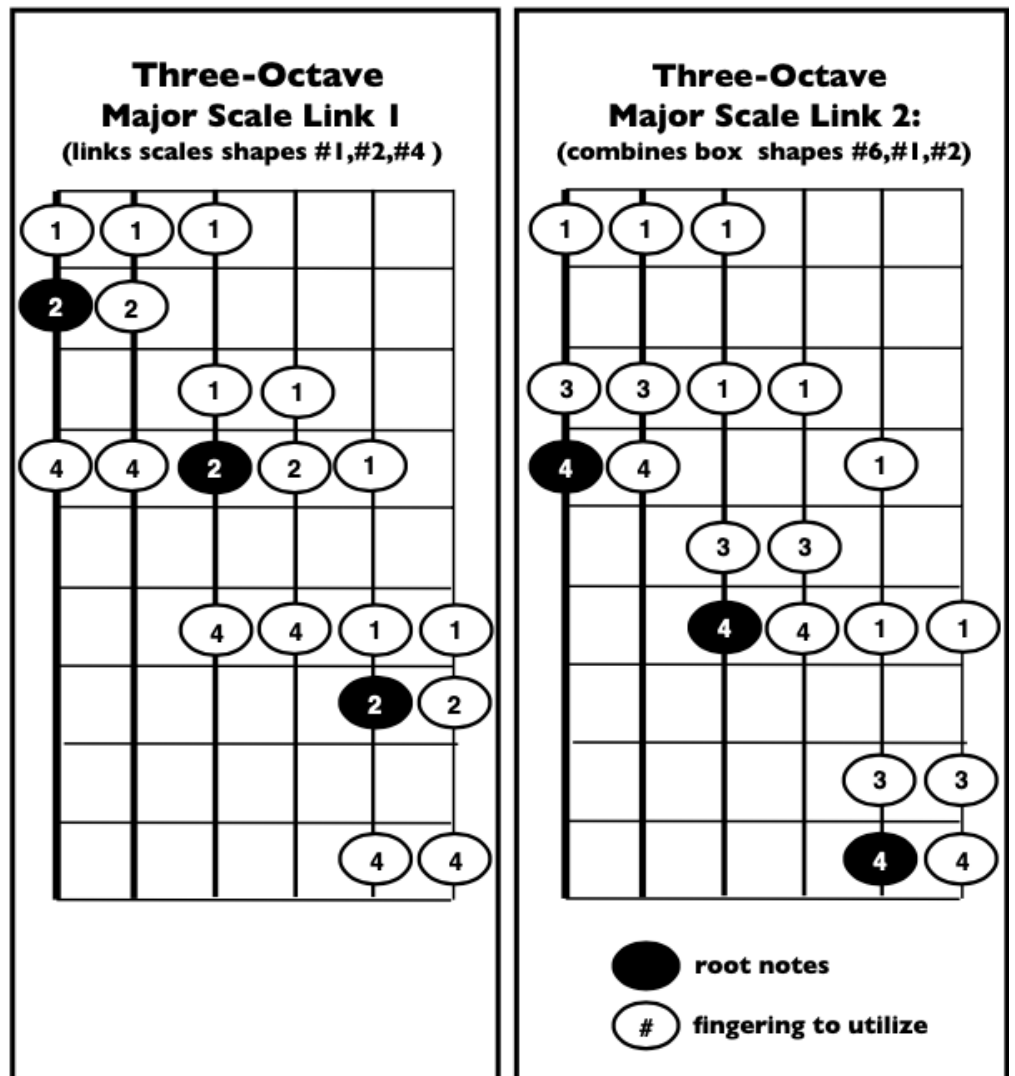
To play Link 2 in G major, start with your 4th finger on the 15th fret of the low E-string and play the shape. The 15th fret low E-string is a G note.

Find the root notes and blast away from there! Use these links in the key of F major, (D minor), to play over the Zeppelin inspired slow blues jam track.

The Zeppelin inspired track is in D minor so you can utilize these major scales in the parent scale of F major.

Convert both back to the parent scale of F major and start on and emphasize the D notes for D Aeolian. Remember, its all about emphasis and mood.

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



# 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 Aeolian Mode, Dorian Mode, and then Mixolydian mode. These three modes are used most often in blues and rock. We will focus on the Aeolian and Dorian modes in the coinciding video lessons and throughout this eBook.

Try D Aeolian, (F major), over the Zeppelin inspired track as per the video lessons. Try Dorian over each of the chords when treating each chord as a “separate event”. See what sounds best to your ears.

## KEY

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 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)

# The Modes Of The Major Scale - Application

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

\*Dorian is considered a minor mode because it has strong elements of minor (b3, b7), along with major (2,6). However, it can be played in some major key progressions.

Dorian works great over all the chords in major key I-IV-V shuffle, blues, or swing type progressions. For those type progressions you can also use minor pentatonic for that minor bluesy sound, major pentatonic for that sweet major sound, or combine elements of both for the Dorian sound.

Phrygian can also be used in some major key progressions that have a b2 chord. So, there is lots of room for creativity with the modes.

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

## KEY

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.

## 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 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.

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 D Aeolian, (F Major), over the Zeppelin inspired jam track.

Eventually you will want to try and treat each chord as a separate event and play a different mode over each chord. Get creative and give it a try. Try D Dorian over the Dm7 chord, G Dorian and G Aeolian over the Gm7 chord, and/or A Aeolian and A Dorian over the Am7 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, its all about the sounds.

**KEY**

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

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

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

# The Modes Of The Major Scale - Aeolian

The Aeolian Mode is a seven-note scale often used in blues, rock 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.

D Aeolian works over all the chords in the Zeppelin inspired slow blues jam track as it “*relates to all*”. Remember, Aeolian is the 6th mode. To play in D Aeolian ask yourself what major scale’s sixth note is an D? The answer is F. The sixth note of a F major scale is an D note.

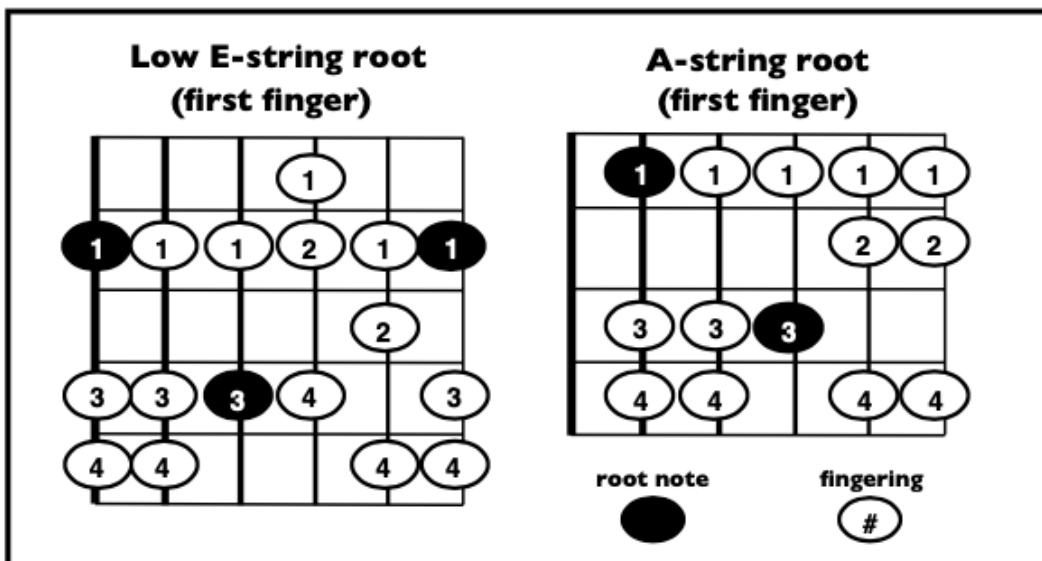
To play in D Aeolian start on the sixth note in a F major scale and play from the D note to the D note and you have D Aeolian. As you can see below, F major and D Aeolian are both constructed from the same notes.

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

Aeolian sounds great when played over minor type chords. By treating each chord as a “*separate event*” you can also try G Aeolian, (Bbmajor), over just the Gm7 chord and A Aeolian, (C major), over just the Am7 chord.

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**

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

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

Aeolian is also called Natural Minor or Pure Minor.

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

# The Modes Of The Major Scale - 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" - let's try that now.

Try Dorian over each minor chord in the Zeppelin inspired jam track. Try D Dorian over the Dm7, G Dorian over the Gm7, and A Dorian over the Am7.

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

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

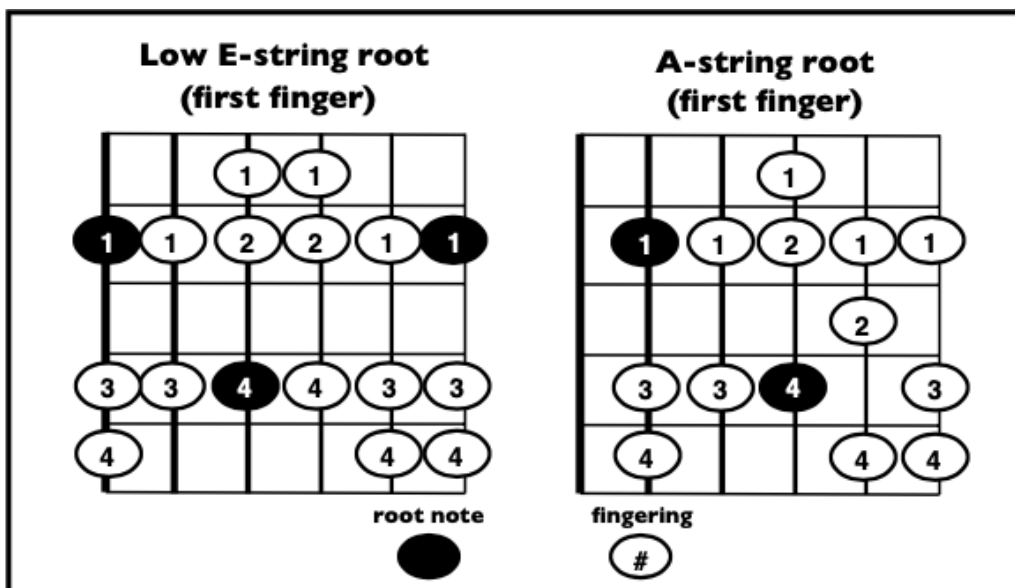
Playing C major scales starting on the 2nd note and emphasizing the D notes, not the C notes, produces D Dorian. This establishes the tonal center as D. Both C major and D Dorian are constructed from the same notes.

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

Repeat the same steps and try G Dorian over the Gm7 chord. G Dorian would be converted back to its parent scale of A major.

Remember when soloing over each chord as a separate event to listen for the changes underneath your soloing and change modes as the chords change.

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.



**KEY**

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.

# Arpeggios - Defined & Application

Arpeggios are the notes that make up 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 Zeppelin inspired jam track for some cool sounds.

## KEY

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 Over Each Chord

Illustrated below is a good mix of moveable arpeggios. Some of these can be utilized over the Zeppelin inspired jam track. Be sure to watch the arpeggio video lesson for more arpeggio examples to play over the track. These arpeggios can be found quickly by locating the low root note on the low E, A, or D strings.

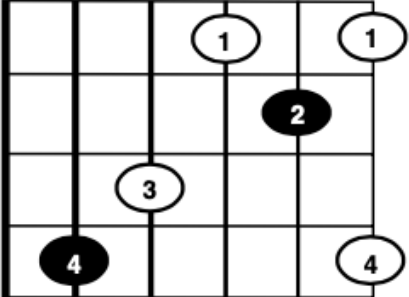
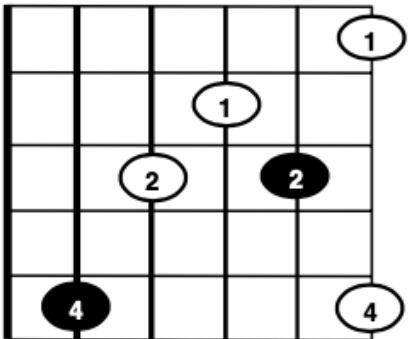
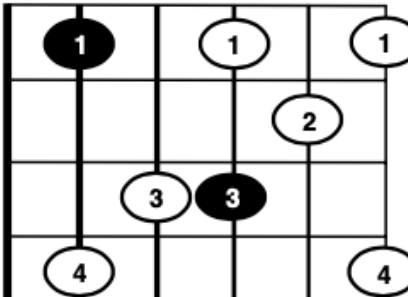
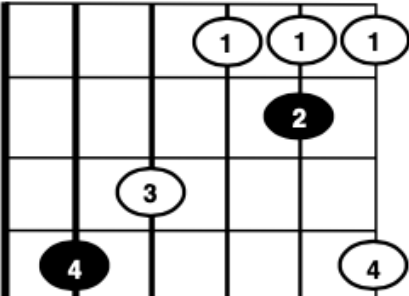
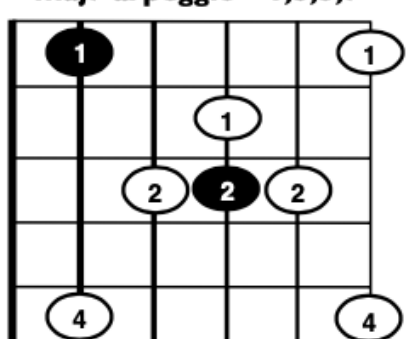
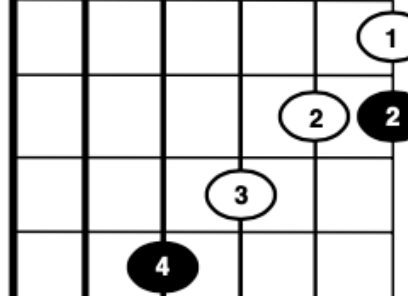
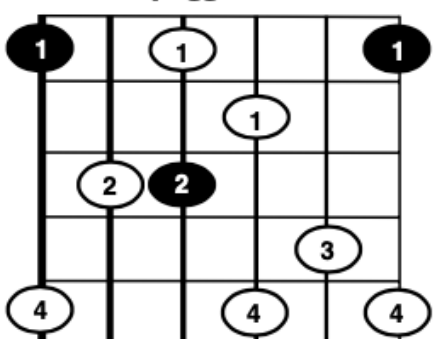
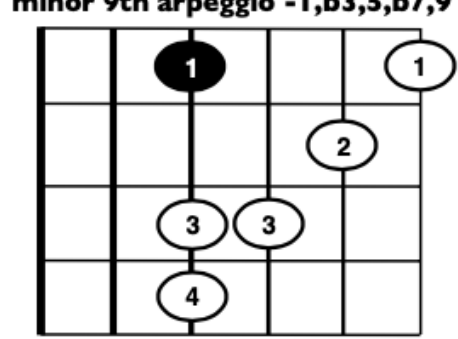
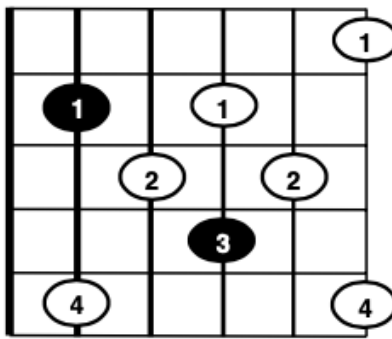
Treat each chord as a “*separate event*”, and play an arpeggio over each chord in the progression. Change arpeggios as the chord changes. Make a mental note when passing through the root notes of each arpeggio.

As per the list below try adding a b7, 9th, or 11th for some added color. Mix in the arpeggios with riffs, melodic phrases, and other scales. The Zeppelin inspired progression is Dm7 - Gm7 - Am7. Try the below arpeggios over each chord and remember to listen for the sounds and moods these arpeggios can create.

-over the Dm7 chord - Dm, Dm7, and Dm9 arpeggios, Am7 arpeggio (adds the 9th & 11th), Fmaj7 arpeggio (adds b7 & 9th).

-over the Gm7 chord - Gm, Gm7, and Gm9 arpeggios, Dm7 arpeggio (adds the 9th & 11th), Bbmaj7 arpeggio (adds b7 and 9th)

-over the Am7 chord - Am, Am7, and Am9 arpeggios, Dm7 arpeggio (adds the b6th & 11th), Cmaj7 arpeggio (adds b7 & 9th).

<p><b>major arpeggio - 1,3,5</b></p>  <p>4th finger root A-string</p>	<p><b>minor arpeggio - 1,b3,5</b></p>  <p>4th finger root A-string</p>	<p><b>minor 7th arpeggio - 1,b3,5,b7</b></p>  <p>1st finger root A-string</p>
<p><b>maj7 arpeggio - 1,3,5,7</b></p>  <p>4th finger root A-string</p>	<p><b>maj7 arpeggio - 1,3,5,7</b></p>  <p>1st finger root A-string</p>	<p><b>maj7 arpeggio - 1,3,5,7</b></p>  <p>4th finger root D-string</p>
<p><b>7th arpeggio - 1,3,5,b7</b></p>  <p>1st finger root low E-string</p>	<p><b>minor 9th arpeggio - 1,b3,5,b7,9</b></p>  <p>1st finger root D-string</p>	<p><b>m7b5 arpeggio - 1,b3,b5,b7</b></p>  <p>1st finger root A-string</p>

# 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

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

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

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



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

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

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

-David Taub

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