

# Key signature & chord analyzing

In rock and blues you will often solo over progressions that are in either major key or minor key. In blues usually its major key and often using dominant chords. But you want to have the tools to be able to solo over both major and minor key.

Knowing the key is important, and a good place to start. But to go deeper you have to analyze the chords that make up the progression to get the complete roadmap for soloing options. Always start with what are the chords and what is the key.

Soon these techniques will become automatic. But first applying these concepts in a systematic and methodical approach will get you used to these devices.

Remember there are many lead guitar avenues to choose from, so explore them all and see what sounds best to your ears.

**KEY POINT:** Analyze the chords to determine what are the soloing avenues. It's the chords that give the complete roadmap, the key signature is only part of the equation.

It's important to understand why these principles and techniques work so that you can solo and improvise over any song or jam. Armed with this knowledge and practicing in a musical context will give you the lead guitar confidence to solo over any progression.

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

## Key Points To Determine Soloing Avenues:

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

**2. Analyze the chord progression** – it's the chords that will give you the complete roadmap to what you can utilize for soloing and improvisation. Analyzing the chords is a critical step to get the full lead guitar picture.

The concepts listed throughout these materials are guidelines to get you started, not rules forged in stone. Often you have to use your discretion. You want to learn the principles and techniques so you have a solid jump off point. Then you can get creative and start bending the rules as you develop your own style.

## Minor Pentatonic & Blues Scales - four 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.



# The Choices When Soloing:

When soloing/improvising there are TWO CHOICES:

**1. Solo with what “relates to all”** – use the same scale or 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 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 described below.

Or you can:

**2. Treat each chord like a “separate event”** - this choice is more challenging but yields a very 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 technique 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 won't be 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.

At first practice with the coinciding jam tracks that have slow moving changes to perfect this technique. You want 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”, then switch it up and play what “relates to all”. Toggle back and forth and get lost exploring the possibilities within the jam tracks. And give yourself plenty of “fun time” on that guitar!

## KEY POINTS:

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 remember.....  
**YOU CAN DO IT!**



# Minor Key Soloing

You want to be comfortable soloing in both minor key and major key. If a progression is in minor key you can usually solo with Minor Pentatonic & Blues Scales over ALL the chords, (with a few exceptions).

So minor pentatonic over minor key should be a default setting. As soon as you hear or see minor key, you know one option is to solo over all the chords with Minor Pentatonic & Blues Scales as they *"relate to all"*.

Also if it's a major key bluesy I-IV-V progression, one option is to solo over all the chords with Minor Pentatonic & Blues scales. An exception to this rule is if it's a minor key progression with a major V chord. You have to be careful over that major V, one option is to use Harmonic Minor Scale over just that V chord.

A minor mode will also work over all the chords in minor key. Usually it's Aeolian or Dorian. To determine which one you have to analyze the chords. For now just memorize the below key point for soloing in minor key over all the chords:

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

Aeolian mode is the same thing as Natural Minor or Pure Minor.

## Use Minor Pentatonic & Blues Scales (4 applications):

1. Over all the chords in a minor key, (few exceptions).
2. Over all chords in major key I-IV-V blues, shuffles, and swings.
3. Over any minor type chord when treating each chord as a *"separate event"*.
4. Over all the chords in rock type jams, or jams using power or 5th chords, (as long as the jam is not ballad/major sounding, if so then use major pentatonic or possibly full major scales).
5. Use the same key Pentatonic scale over different chords. At times you can play different key pentatonic scales over the same chord, not just the root scale. See the jam track application suggestions later in this eBook for more info on this technique.

## Minor Pentatonic & Blues Scales - four 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.



# Major Key Soloing

You want to get comfortable soloing in both minor key and major key. If a progression is in major key one choice is you can usually solo using Major Pentatonic scales over ALL the chords.

So major pentatonic over major key should be a default setting just like minor pentatonic over minor key. As soon as you hear major key, you know one option is to solo over all the chords with Major Pentatonic, as it *“relates to all”* the chords.

Major pentatonic produces that sweet, bright, major sound. Be sure to play the scale and listen to the sounds created. Its a very different sound than the bluesy Minor Pentatonic scale. Like I always say, its all about the sounds and mood.

## MAJOR KEY I-IV-V blues, shuffles, and swings:

You will hear these rhythms all the time in blues music. If a progression is a major key I-IV-V blues, swing, or shuffle there are MANY avenues to utilize when soloing and improvising, it's wide open.

You can solo with what *“relates to all”* and also by treating each chord as a *“separate event”*. Here are some suggestions to try over these type very common progressions:

1. Try **Minor Pentatonic & Blues** scales over all the chords in the key of the progression. This yields that dark, bluesy, minor sound. (Minor Pentatonic & Blues – 1,b3,4,b5,5,b7)
2. Try **Major Pentatonic** scales over all the chords in the key of the progression. This produces that sweet major sound ala BB King/Allman Brothers. This will be a totally different sound than Minor Pentatonic. (Major Pentatonic – 1,2,3,5,6)
3. **Mix Minor Pentatonic & Blues and Major Pentatonic.** You will hear this a lot in the lead playing of Eric Clapton and BB King. The switching and mixing of Minor and Major Pentatonic is an awesome sound. (Minor & Major Pentatonic 1,2,b3,3,4,5,6,b7)
4. Try the **Dorian Mode** over all the chords. Dorian is the second mode of the major scale. It is considered more of a minor mode but it's intervals have elements of both minor, (b3, b7), and major (2nd, 6th). Dorian works great in any situation where you know both Minor Pentatonic and Major Pentatonic will work. Give it a try over I-IV-V blues progressions, its killer! (Dorian Mode – 1,2,b3,4,5,6,b7)
5. Try the **Mixolydian Mode** as it works great over dominant chords like 7th and 9th chords. Try to play this mode over each chord independently in the key of the chord. (Mixolydian Mode is the fifth mode of the major scale – 1,2,3,4,5,6,b7).

## Major Pentatonic Scale applications:

1. Over all chords when in a major key.
2. Over any major type chord when treating each chord as a separate event. (especially dominant 7th chords in blues jams - very popular choice).
3. Over all the chords in major key I-IV-V blues jams, swings, and shuffles.
4. Over all the chords in rock major sounding jams and especially major ballads.

## Soloing in major key:

Be careful as there is not as much room for error in major key and “sour” notes will really stick out. You can at times combine major pentatonic with minor pentatonic to produce hybrid scales with elements of both minor and major.





# Minor Pentatonic - The Basic Box Shape

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

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

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

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

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

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

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

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

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

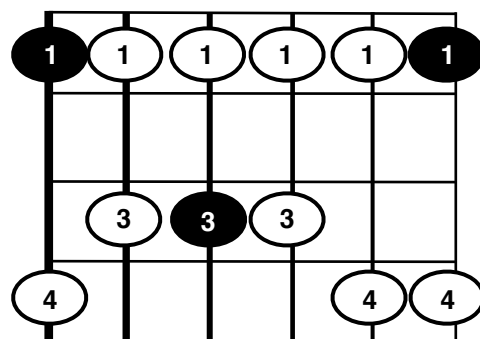
Much like moveable bar chords this scale can be moved up and down the guitar neck and the root note will determine the key you are playing. Practice the scale in all keys and apply it over the jam tracks as per the video lessons and jam track application suggestions.

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

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

## Minor Pentatonic

### Basic #1 Box



● root notes

○ # fingering to utilize



# String Bending in Minor Pentatonic

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

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

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

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

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

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

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

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

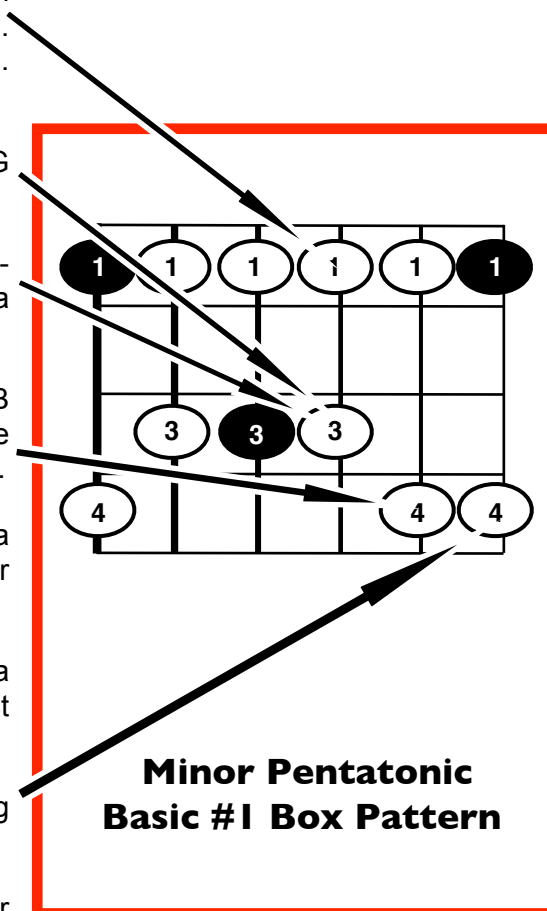
**5. Unison bend.** Use your 4th finger to bend the G note 8th fret B string a whole step to an A note while playing the A note 5th fret high E string with your 1st finger.

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

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

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

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



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

# Minor Pentatonic - The Five Box Shapes

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

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

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

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

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

Another critical element when learning scales is to not only memorize the scale but also learn it's application. Learn how to apply it in a musical context - over what chords, in what key. Start by memorizing and practicing the four applications for minor pentatonic as listed in this eBook on page nine. Practice these scales as per the video lessons and use the jam tracks in various keys.

### #1 Box

### #2 Box

### #3 Box

### #4 Box

### #5 Box

root notes

fingering to utilize

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

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

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

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

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

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

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

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

Find the root notes and blast away from there!

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

**Minor Pentatonic  
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 and add them to your soloing repertoire.

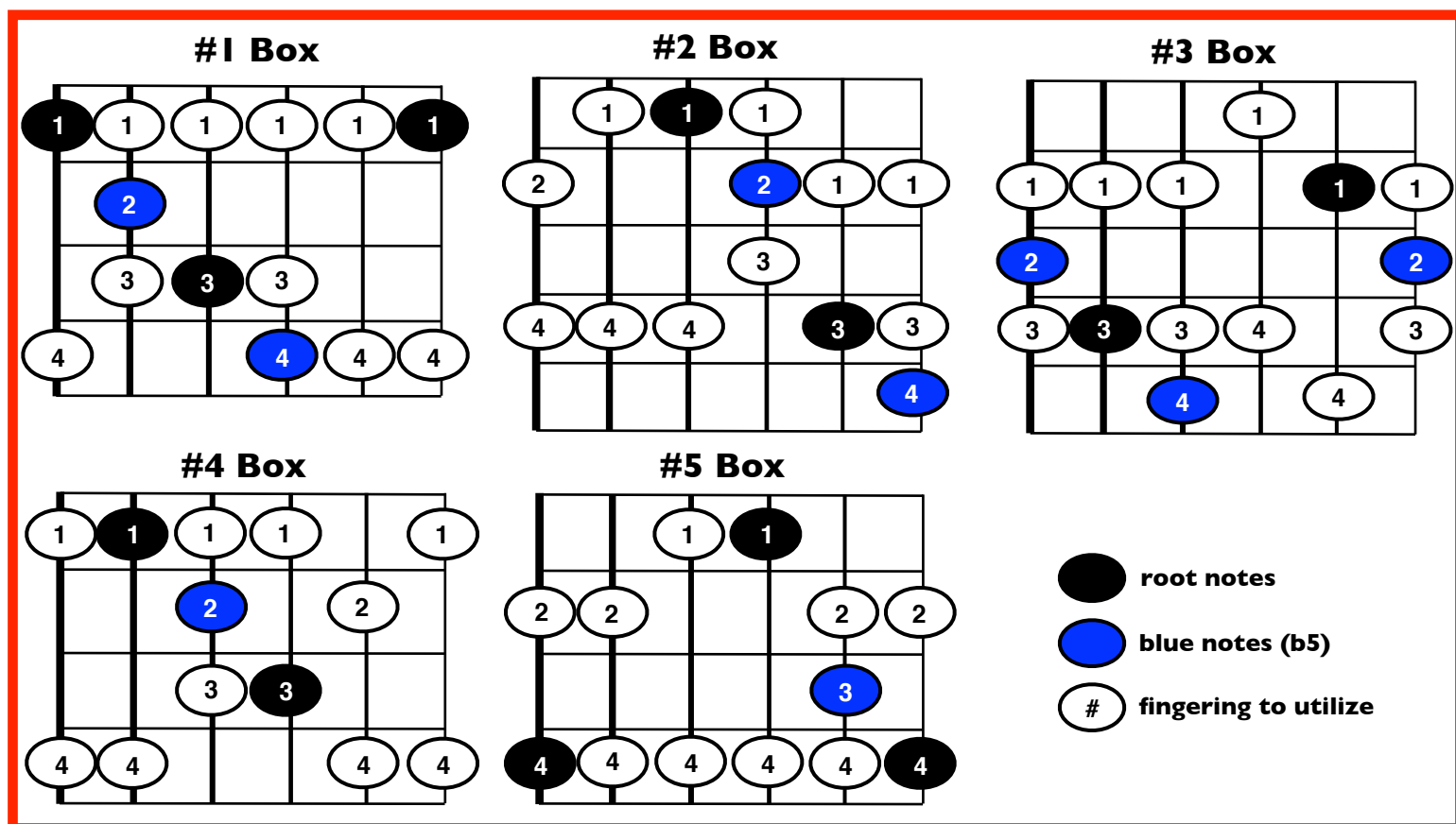
Most of the time when soloing with minor pentatonic scales you can also use the blues scale. To be safe, at first, use the blue note more in passing for color, don't hang on it too long. Hanging on that flat five too long can sound a bit dissonant. It's a great note though, so experiment with it and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

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

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

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

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



# Minor Pentatonic & Blues- The Expanded 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 within your grasp, but these expanded scales really open the pathways and guitar avenues. You will utilize these expanded scales all the time, they are invaluable.

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

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

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

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

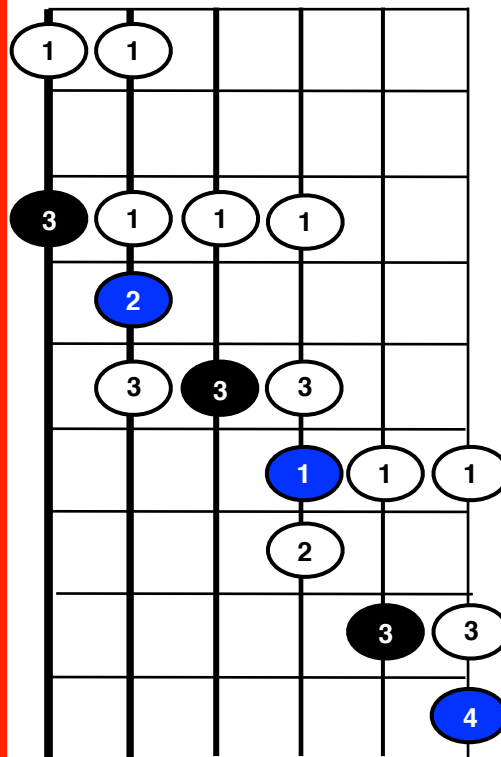
To play the expanded I scale in the key of G minor, start with your third finger on the 3rd fret of the low E-string and play the shape. Third fret low E-string is a G note.

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

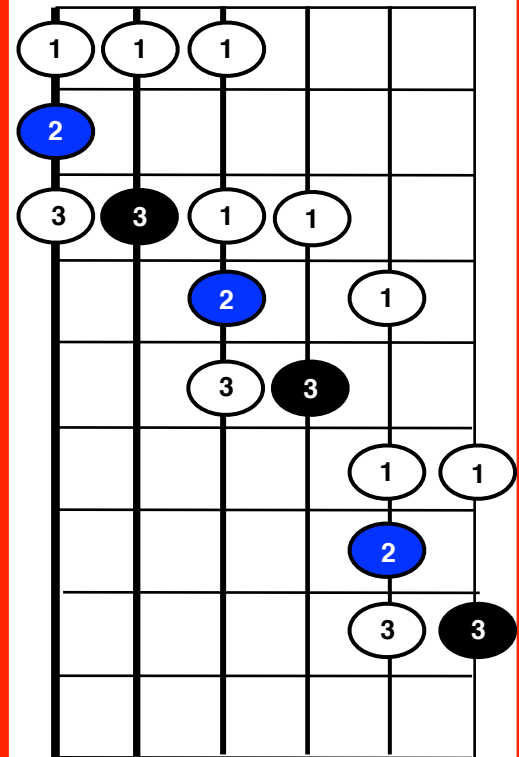
To locate these scales fast find the low root note. The expanded I uses 3rd finger root on the low E-string and the expanded II uses 3rd finger root on the A-string.

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

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



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



● root notes  
● blue notes (b5)  
# fingering to utilize

# The Major Pentatonic Scale

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

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

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

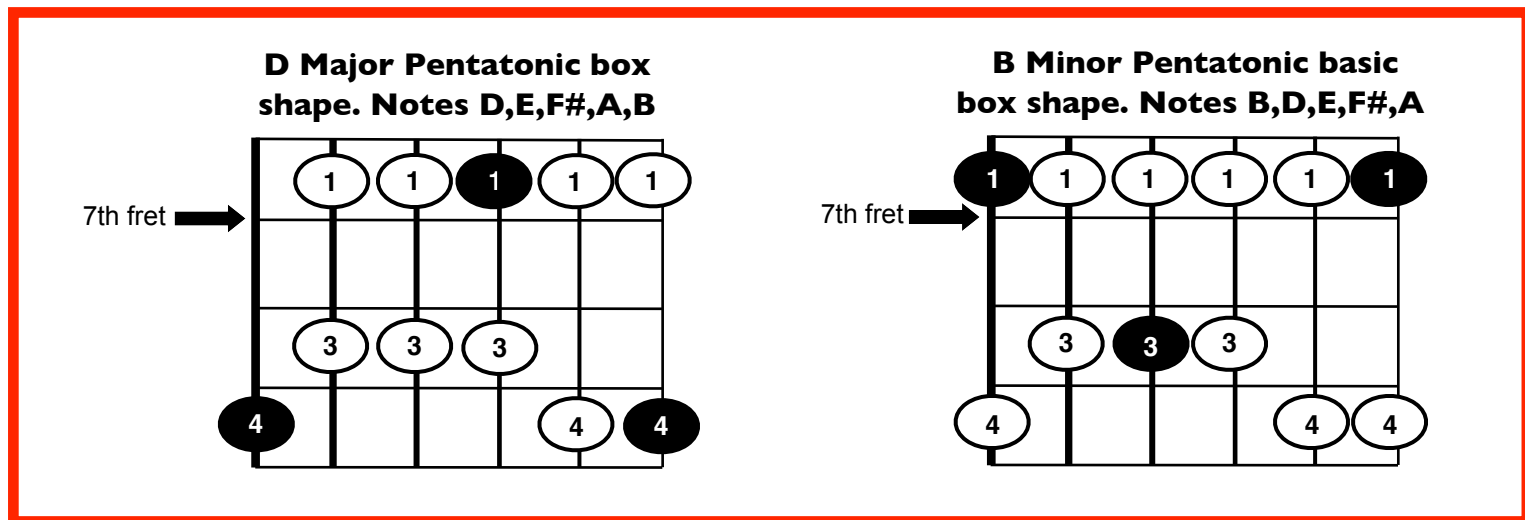
For every major key there is a relative minor key with exactly the same notes. We will use this to help find where these major pentatonic scales “live” on the fretboard. Minor pentatonic lives a minor 3rd, or three frets away, below the major pentatonic.

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

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

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

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



# The Major Pentatonic Scale - Key Points

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

1	2	3	4	5	6	7	= major scale
1	2	3		5	6		= major pentatonic scale
1	2	b3	4	5	b6	b7	= natural minor scale
1		b3	4	5		b7	= minor pentatonic scale

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

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

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

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

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

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

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

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

## KEY POINTS:

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

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

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





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

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

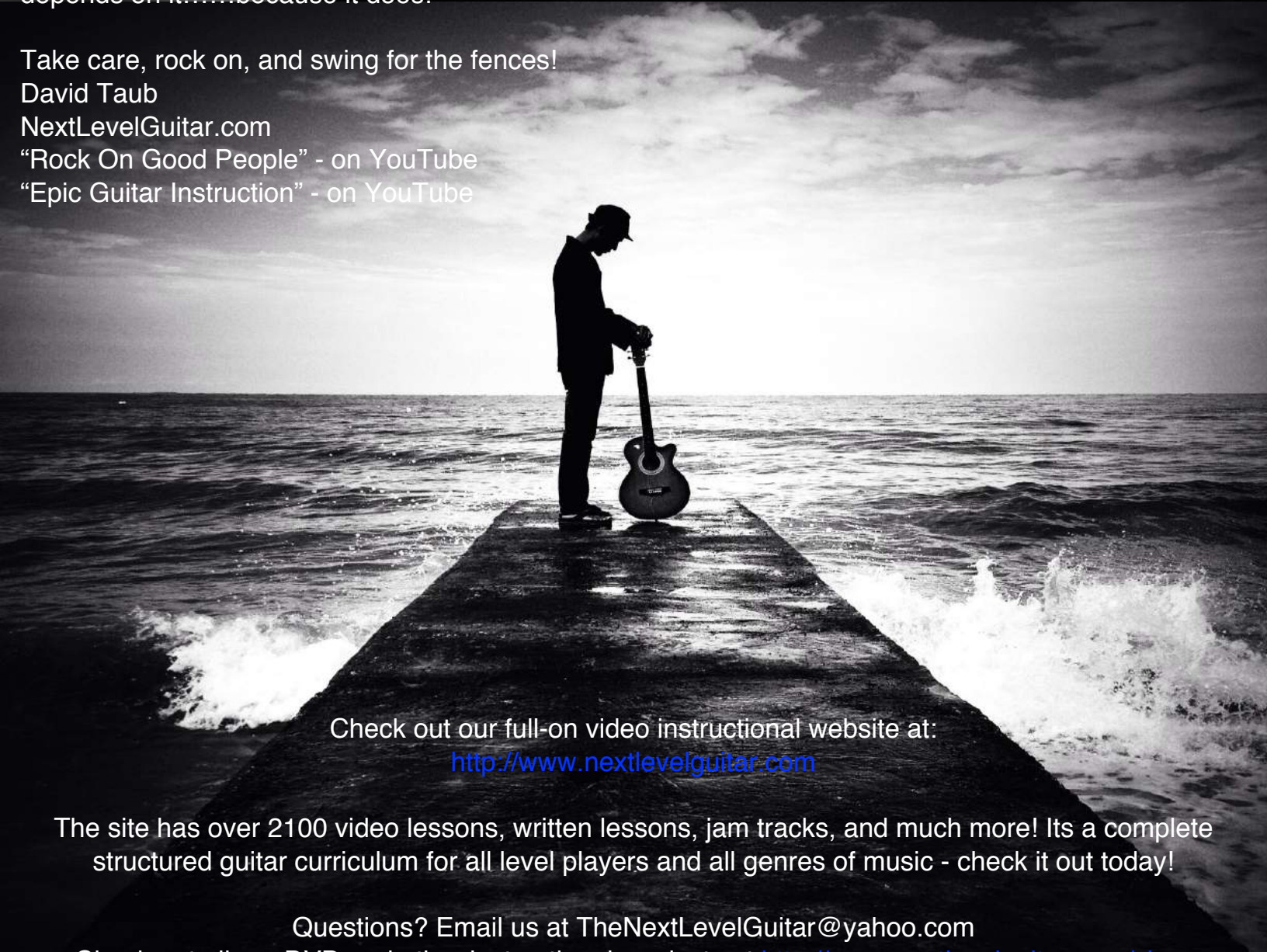
Take care, rock on, and swing for the fences!

David Taub

NextLevelGuitar.com

“Rock On Good People” - on YouTube

“Epic Guitar Instruction” - on YouTube



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

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

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

Check out all our DVD and other instructional products at <http://www.nextlevelguitar.com/shop>

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