

BLUESGUITARMASTER.COM PRESENTS...

LEAD GUITAR SECRETS

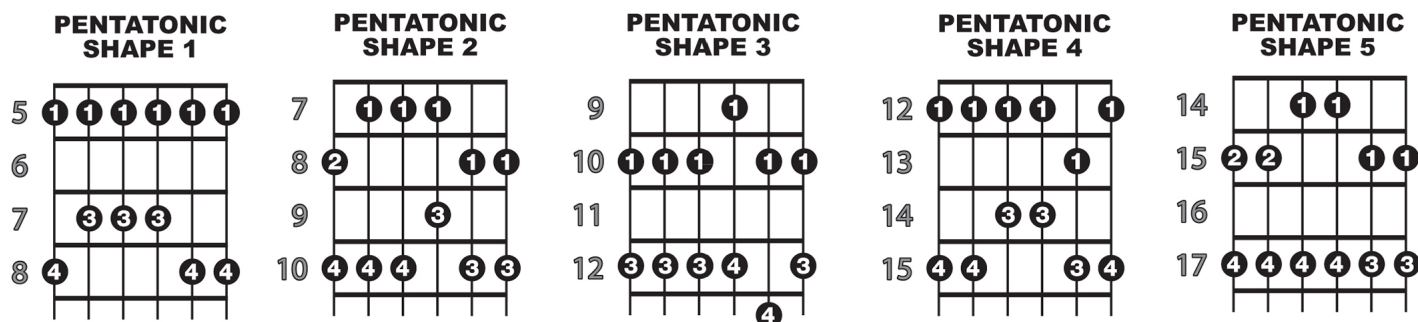


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THE 5 ESSENTIAL STEPS TO BECOMING
A LEAD GUITAR SOLOING MONSTER!

THE 5 PENTATONIC SHAPES

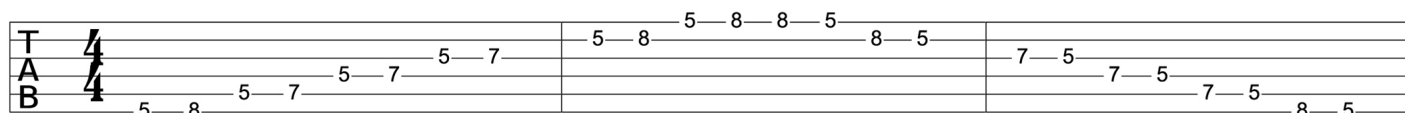
Here we have all 5 pentatonic scales in the key of A minor. We'll begin by learning the following shapes in this key first. Then, we'll move on to learning how to play them across every key. Take some time out, grab your guitar and play through the 5 shapes until you have at least the first pattern memorized.



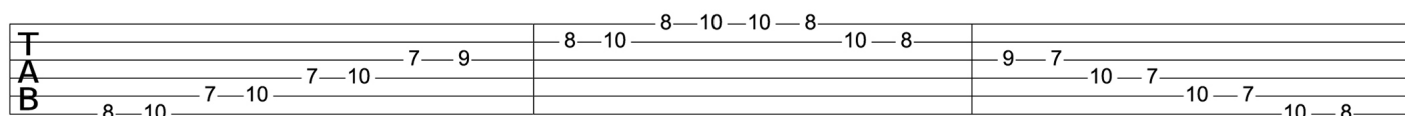
WARMING UP

To get these shapes into your head and under your fingers, let's begin by walking up and down each pattern. Take a look at the diagrams above to see which fingers to use for each note. Then, take a look at the tab below to see how to walk through each pattern.

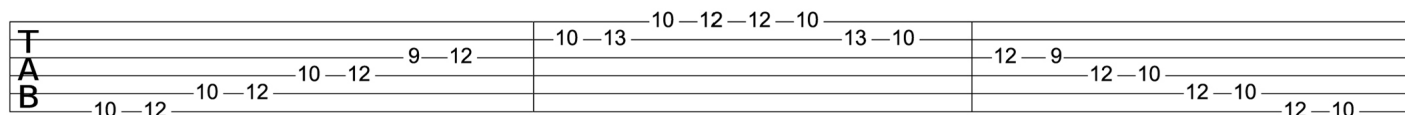
pentatonic shape 1



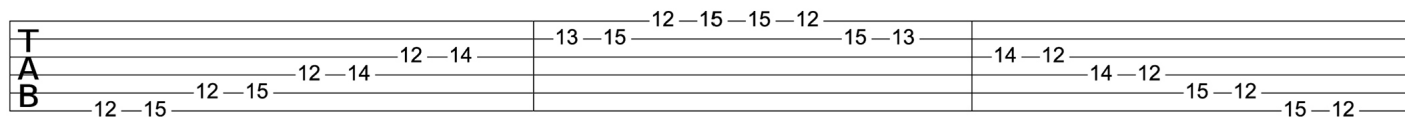
pentatonic shape 2



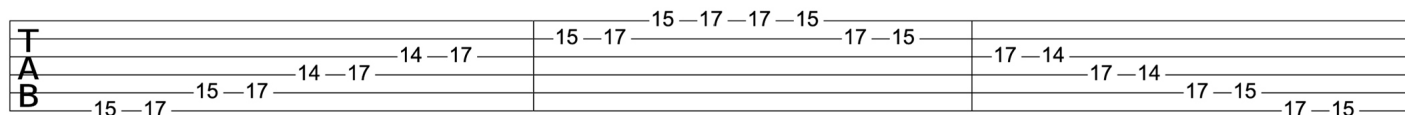
pentatonic shape 3



pentatonic shape 4



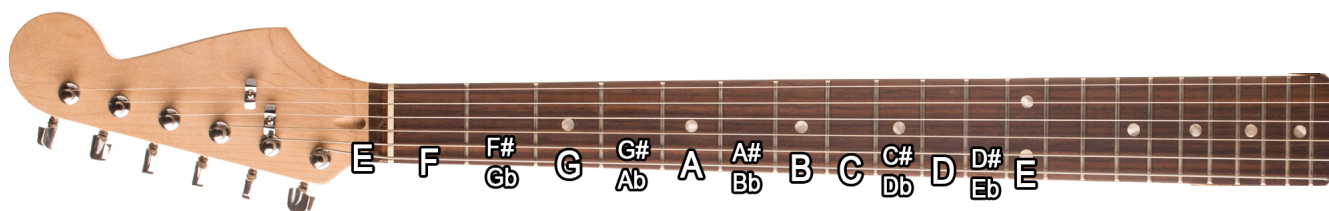
pentatonic shape 5



PLAYING IN DIFFERENT KEYS

Once you're used to playing the 5 pentatonic shapes across the neck in A minor, the next step is to get comfortable playing in different keys. The good news is, it's actually pretty simple. All you need to do is learn the notes along the low E string and move the shapes up and down the neck to match. More on that in a moment.

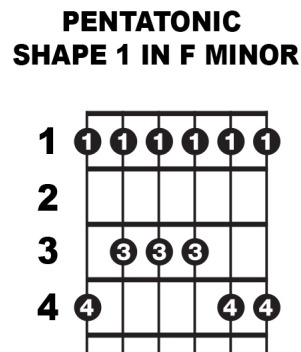
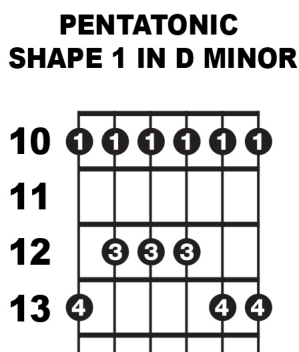
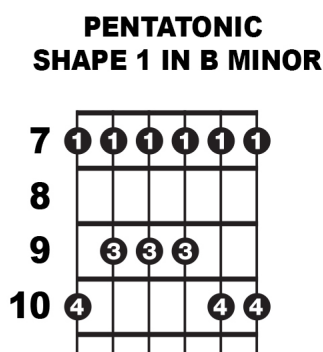
First, let's take a look at the notes along the bottom string of the guitar.



At this point, don't worry about why some of the notes have two names (like F# and Gb) or why some notes have sharp/flat notes while others don't. That's a little beyond the scope of this guide and not something you need to worry about at this stage of the game.

In order to play your pentatonic scale in different keys, the best place to start is with pattern 1. To put it simply, whichever note you start the pattern on will be the key you're playing in. For example if you start pattern 1 on the 5th fret (an A note), you'll be playing in A minor. If you start the pattern on the 1st fret (an F note), you'll be playing in F minor. If you started at the 10th fret (a D note), you'll be playing in D minor. The other shapes simply follow up the neck.

If you're still not sure, take a look at these examples. You'll see they're exactly the same shape, just played at different parts of the neck. The numbers on the notes signify which fingers you'll use, and the numbers on the left side indicate which frets you'll be playing.



[illegible]

HOW TO CHANGE KEYS WITH LICKS

We've already learned how to change keys with the pentatonic scale. The good news is, it works in exactly the same way with licks.

All of the phrases on the previous page are in the key of A minor. So what if you want to use one of those licks in B minor instead? Simple; you again use the notes on the low E string and count how many frets there are between A and B. In this case, B is 2 frets higher so we simply move the entire lick up 2 frets.

If you want to play that same lick in G minor, you'll use the low E string to work out that the G note is 2 frets below A, then you'll move the whole lick down 2 frets to match. The lick would now be in G minor. It's that easy!

Simple "hacks" like this are what we love here at Blues Guitar Master. So often, you'll see online lessons where things are presented in super complicated ways, when ultimately it really doesn't need to be that difficult.

THE SECRET SAUCE

So far, we've covered the one scale you need to play great guitar solos and you've learned how to play that scale in all 12 keys. You've learned 6 killer licks and how to play them in all 12 keys.

Each one of these steps is absolutely essential if you want to become a killer lead guitar player. Skip any of these steps, and you'll be leaving a serious gap in your skill set. However, that's not all you need.

In order to improvise solos and rip up and down the neck effortlessly, you'll need to know how to put all of these steps together. This is where 90% of guitarists falter. They'll learn some licks or even some of their favourite solos, but they never learn how to blend it all together. You know how some guitar players can simply put on a backing track and bust out an amazing solo without even thinking about it? Well. . . that's where the "secret sauce" comes in.

A great comparison is learning to speak a language. You start with the basics and learn individual letters (with lead guitar, this is learning your scales). Then, you learn to combine the letters to make words (which is just like learning licks on the guitar). Finally, you put different words together to form complete sentences (like putting licks together to form guitar solos).

Again, this last step of actually blending licks together to form full solos is where so many people fail. The good news is, there's a methodical way to do it, and that's what I call the "secret sauce."

HOW TO PLAY YOUR OWN SOLOS

So what is the “secret sauce”? How do you learn to put everything together and learn how to play and improvise your own guitar solos?

It all comes down to the art of reverse engineering your favourite guitar solos. By learning your pentatonic scales and truly mastering them, you’ll have the blueprint for nearly every guitar solo you’ve ever heard. Now, I am slightly exaggerating there. Of course there are different scales, arpeggios, and other ways of playing lead guitar. But, when it comes to playing rock and blues, you’ll be surprised by the number of solos that just use the basic pentatonic scale alone.

So, how do you actually apply this knowledge?

Simple. You begin by learning how to play an existing solo. Then, you break down each and every lick and figure out what scale shape it uses. Before long you’ll have a blueprint of how that solo was written. Next, you learn another solo and follow the same process. Then, take your favourite parts of the two solos and experiment with blending them together to make a new solo with your own spin on it.

Next, learn a new solo and repeat this process again and again and again.

Over time, you’ll gradually develop your own style of playing and improvising based on all of the solos you’ve learned. That’s all there is to it. You learn from your heroes, you blend their styles together and voila! The end result is YOUR OWN style of playing.

Don’t believe me? Just read some interviews with any classic guitar player and you’ll hear stories of how Eric Clapton would copy Albert King’s licks, or how Stevie Ray Vaughan copied Jimi Hendrix. The difference is, these guys would use those licks as inspiration and then take it to the next level by blending in all their other influences and adding their own spin on it.

That’s why when you listen to SRV play, you can definitely hear the influence of someone like Jimi Hendrix, but it’s still unmistakably Stevie’s unique sound.

INTERESTED IN LEARNING MORE?

My course, Blues Guitar Master takes you by the hand and leads you through this entire process. It gives you the overall “masterplan” and system you need to reverse engineer any guitar solo, as well as 500 blues licks, 50 backing tracks and 10 solos in the style of classic guitar players.

Not only will you learn how to play like Clapton, BB King, David Gilmour, Chuck Berry, Jimi Hendrix and more of your heroes, you’ll also learn how to take things to the next level and use those players as a platform to create your own style of playing effortless lead guitar. The best part is, Blues Guitar Master will show you how to do that in only 20-30 minutes per day.



Head over to
BluesGuitarMaster.com
now to learn more!