



GUITAR SOLOING

NOTE: The Guitar Soloing course explores the different ways that a guitarist would apply techniques, scales, arpeggios, phrasing, rhythm and more to create solos.

1) Constructing a Solo on Guitar

Learn basic ideas involved with making solos. Explains limited note choices, unison tones, adding articulation and managing register in part one. Ascending & Descending lines and the contrast of speed Vs. slower phrasing are explained in part two.

2) Composing Your Way to Great Solos

Composing worked out solos will do wonders training your ability to take what you hear in your head and transfer it to the fingerboard. Several elements are covered in the lesson including phrasing, groove and recurring themes.

3) The Power of Recurring Melody

Melody lines that repeat will tend to capture the listeners attention. When a musician learns to have control over repeating lines, it will help their solos become more memorable. This lesson explains formulas that relate to repeating parts of a solo.

4) If You Can't Phrase - You Can't Solo

This lesson stresses the importance of learning the tools of phrasing. It takes sections of basic scales and teaches how to bring more life to them. Applies phrasing devices like slides, hammer-ons & pull-offs and advanced rhythmic elements.

5) Multiple Position Whole Neck Soloing

Whole neck soloing implies that large lateral regions of the fingerboard will be used when creating lead guitar parts. The exercises work on how to combine scale sections to create wider phrases and the importance of fingerings for ease of performance.



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6) Melodic Contrast Through Dissonance

Adding dissonant (outside the scale) tones to a melody line creates a very interesting sound in a solo or a melody. This lesson includes examples of how to include non-diatonic notes, chromatic ideas, altered tones and symmetrical scale ideas.

7) Often Overlooked Blues Scale Applications

Blues Scale is often overlooked when guitar players are soloing in minor keys, over altered dominant chords and when performing over the modes. This lesson introduces several ways that Blues scale can be applied to augment harmonies other than Blues.

8) Killer Solos with 3-Note Triads

Performing solos using 3-note triads allows for a very interesting blend of harmony and melody. Once melody lines can be inter-changed with 3-note chords, the impact of a lead takes on a whole new dimension. Lesson 008 explores this idea in detail.

9) Stronger Phrasing with Call & Response

Phrasing lines can be done in a much easier way when a concept known as “Call and Response” is applied. This method helps a guitarist pay more attention to the way a line begins and how it ends. This lesson explains it and offers several examples.

10) Tracking the Arrival of Chords

Next level soloing involves performing lines that track into a chord being performed at the moment. Chord tones can be tracked by way of analysis. Initially this work can be a little time consuming, but once the skill evolves, a player’s ear takes over.

11) Acoustic Lead for Skill & Confidence

Playing guitar solos on steel-string acoustic guitar can be challenging. The acoustic has higher action and thicker strings than electric guitar making articulations & embellishments more difficult. This lesson builds lead skills through acoustic soloing.



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12) Flashy Attention Getting Ideas

Study several ways to add speed and flash to your solos with attention getting licks. The lesson covers ideas on; economy (sweep) picking, legato (hammer-ons & pull-offs) technique, position shifting with slides, and different ways of using bend technique

13) Soloing with Dorian Mode

Develop the most common minor mode, Dorian. This mode has applications that include everything from modal jams to non-functioning minor chords. This in-depth lesson covers them all. Ideas for the most common applications are explained.

14) Soloing with Mixolydian Mode

Study one of the most important modes, Mixolydian. Often called the “Dominant Scale,” this mode is used to cover modal jams and non-functioning dominant chords. The lesson demonstrates the most common applications of this vital mode.

15) Soloing with Lydian Mode

Lydian mode offers soloists a way to cover altered major situations in the major tonality. The lesson demonstrates this mode in four ways. Using modal progressions, 7th-chord harmonies, altered Major 7th chords and non-functioning Major 7th's.

16) Covering Outside Chord Changes

In nearly all forms of jazz, chords will appear that do not relate to the underlying key center. These, “outside” chords need to be addressed properly when performing guitar solos. This lesson explores unique ways of covering these outside chord types.

17) Sequence Your Way to Great Solos

Performing a series of scale tones in a recurring manner will generate a sequence that can be repeated throughout a key. Referred to as “Scale Sequencing” the method can greatly enhance solos. This lesson explores how to apply several sequencing patterns.



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18) Better Lines with More Feeling

Building better guitar solos with more feeling is the long term goal of every soloist. Learn a series of techniques to help you move away from playing lines that sound too similar. From longer sustain to more lateral melody, this lesson covers it all.

19) Comping and Soloing Rhythms

This lesson focuses on the importance of learning the guitar solos of other players across different styles of music. Examples range from blues-rock ideas, to jazz lines. An emphasis is placed upon keys, neck regions and the resolution of licks & lines.

20) FINAL REVIEW: Tying it All Together

GUITAR SOLOING - FINAL REVIEW: This lesson completes the Guitar Soloing course. The lesson plan will cover critical topics including; constructing lines, phrasing melody, altering harmony, soloing across the whole neck... plus several other concepts.