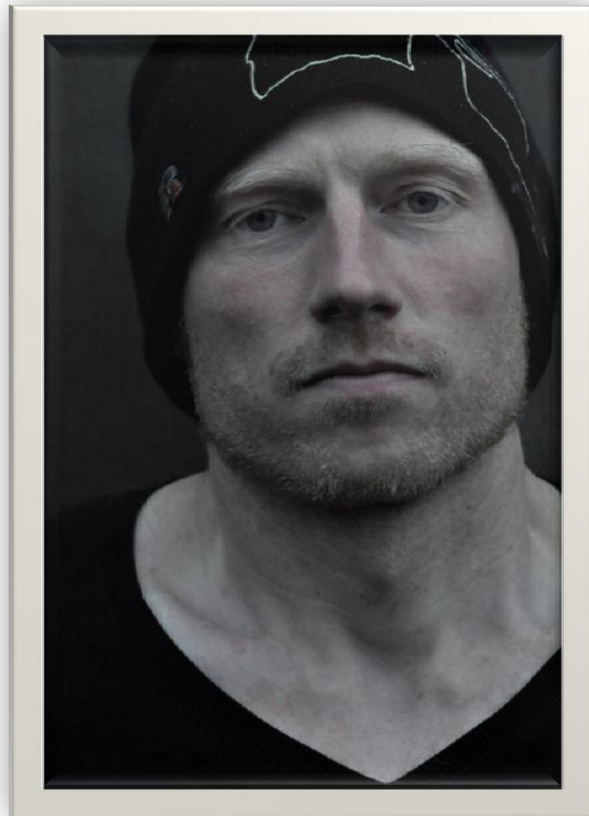


THE SECRET OF
IMPROVISING
WITH ADVANCED LICKS



The Secret of Improvising with Advanced
Chops
By Niels Vejlyt



Also by Niels Vejlyt

Instructional material

Extreme Tapping DVD (available on Chops from Hell)

Sweeppicking 8 fingertapping madness DVD (available on Chops from Hell)

Stunt Guitar Licks DVD (available on Shred Academy)

Advanced Tapping(book) (available on amazon.com or nielsvejlyt.dk)

Advanced Arpeggios Download (available on Chops from Hell)

CD's

Infinity Overture: Kingdom of Utopia (available on Lion Music)

Infinity Overture: The Infinite Overture pt. 1 (available on Lion Music)

Niels Vejlyt: Sthenic (available on Lion Music)

All texts and charts by Niels Vejlyt. Proof reading by Jakob Bundgaard

All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without the written permission of the publisher

Picture by Thomas Daugaard

Published by

Eternal Productions

Yderlandsvej 14

2300 Copenhagen S

Denmark

ISBN

Also visit for new Niels Vejlyt stuff:

nielsvejlyt.dk

Introduction

Welcome to The Secret of Improvising with Advanced Chops. This book and video is material and wisdom that I have gathered over the last fifteen to twenty years teaching guitar in and out of my guitar school based in Denmark, on my frequent connection to guitar players contacting me through my website and now also in my online guitar school - Next Generation Guitar School. The book and video is chock full of important material, which I wished would have been available, when I got an interest in extreme guitar playing. (Out of my own experience) I realized that a big percentage of the new chops I composed, I did not succeed in playing when I either practiced or composed a solo for a song, using a specific lick. I was getting frustrated because I knew all these cool new chops, but kept playing the old ones I had been using for years when I improvised, or was in a situation where I felt I had to impress people. So finally I realized I had to put a much bigger emphasis on the improvising part of my world of guitar. I made up a system that I started developing many years ago, and now put to perfection in this book.

I really hope you will improve your guitar playing with this important part of guitar playing.

So if you think it would be great to play insane licks at any time, in any style, in any situation. This is the book and you need to study. For me personally, it was also a new way of practicing, and I am the kind of guy who thinks that practicing is a labor of love. So if you feel the same way, you will probably be taken out of your rut quite a bit. So hang tough my guitar shredding friend

Indhold

Creating an overview

Incorporating sweeppicking triad licks

Incorporating Tapping arpeggios

Incorporating Advanced Sweeppicking

Incorporating Extreme licks

Harmonic minor

Melodic Minor

Altered chops

Express overview

Making music

Diatonic improvising

Improvising over chord changes

Creating an overview

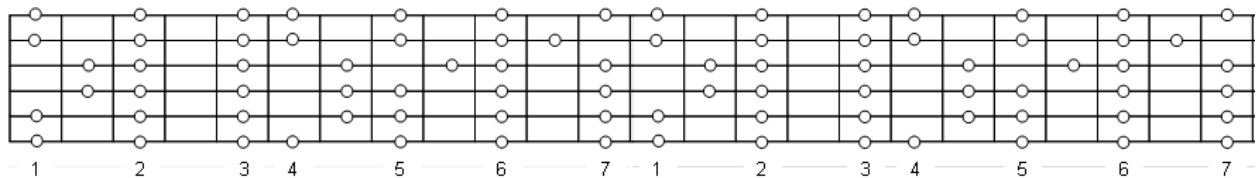
Welcome fellow guitarists to The Secret of Improvising with advanced chops. No matter if you shredding in a metal band, a fusion band or in a rock band - The method is always the same. I have been teaching thousands of students with different taste in music. Picture this. You are sitting at home, playing your guitar, with all the coolest licks but when you go and play or practice with your band, you seem to get stuck with your old playing. If this is you, then this book is for you, and I say this because this used to be me. This system always let the player relax and focus on creating melody over the chords he or she is playing. Now, you probably have a library of licks, but most people fail to use their licks when they are actually improvising, this method makes you use all your potential, and all your killer licks while improvising. A lot of people only use their cool licks when they compose solos, but this system makes it possible to play killer licks while improvising. To improvise, and adding all your cool licks, you have to have a strong basis in your scales, because in this system everything comes from the scales, and scales combine the licks, example: I start out creating melodies from a scale, then I reach a place in the scale where I have the possibility to play one of my licks - When the lick is done, I still see the scale, which makes it possible to weave in and out of licks, in an easy way, combining them with melody created from the scale

Scales and techniques

I am a firm believer in the three notes per string way of playing scales. Since this technique, makes the picking hand do the same movement in all modes, plus covering a larger part of the neck. The three notes per string way finish on the fourth instead of on the root, on the high E string. The typical way of playing scales on a guitar is starting on the root, and finishing two octaves higher, and on top of this, you shift between two and three notes per string - and It makes no sense to start and finish on the root when you improvise, because the scale positions only mission is to cover as much as possible of the neck. And since you are not going to play scales from the beginning to the end when you improvise, scales are just a convenient way for you to see which notes are the theoretically right ones to use, and from that you create your solo.

Scale chart

Here are the seven positions shown on the whole neck. This is what you must be really comfortable with, before you start improvising



These scale positions are really important to learn, you must find the boundaries between practicing them, and making them a lick, what this means is that as soon as you can play them without playing any wrong notes and looking through the changes in the book. Then you are ready to *play* them instead of *practicing* them

Overview techniques

Now I am going to show you some different ways to get a better view of the seven scales, which are crucial to master this way of improvising. The tough thing about this is that some of the ways of doing it is non-practical. This means that you, yourself has to come up with patterns within the scales, the reason some of the lessons are made like that, is that composed lessons can sometimes keep you from learning to see the combination of the scales.

So there are two ways to practice this, a visual and a practical.

The Visual side

Start by visualizing the first scale position, and I mean all six strings. You definitely have to get used to this, but I can tell you that this stuff really works. As soon as you get used to visualizing the first scale position, then you move to the second. When you can visualize the second position, it is time to combine both the first and second position.

And when you start to feel comfortable with combining the two positions, then move on to the third, fourth and so on.

So when you try this new way of seeing more than one position at the time, you will notice that this technique opens up your world of improvising, since you now have the ability to cover so much more of the fret board, which will let you move around more freely on the neck.

This new way of playing will (maybe) keep you from being musical for a while because all your focus are on mastering the positions and combining them, but that does not matter - yet. Right now in this learning process it is only a matter of learning to be as free as possible when you move around on the neck.

And as soon as you can focus on playing music of the notes, instead of remembering how the positions are combined, you will feel free to play anything your mind can think of.

I remember when I first had some success with this way of playing – it really made it fun to have all these opportunities to cover so much of the fret board, and to be completely free to do the most insane skips I could think of, both skipping positions and strings. You will also notice how doing string skipping, and skipping positions, makes you play some new and sometimes more interesting melodies than if you were playing up and down the scales. I found that this also improved my phrasing a lot.

I will show you a few ways to move from one position, to another, they are very simple, and you have probably heard them before, but they work. So now we are moving into the practical side

The Practical side

Here they are the practical side of the lesson. So fire up your guitar and get ready to play a lot of insane string and position skipping.

The thing that differ this section from when you learn lessons and licks in general is that when you play these lessons it is essential to visualize at the same time, and let me give you an example, let us say that you play example 1 below this text. As you go through it, notice how you move from the first scale position to the second. What I want you to do is to visualize the first position as you play from the D string through the G string, and now, before you jump with your index finger to the third fret, starting second position, I want you to see the complete second position in your head, so now you will see why it's possible to play exactly these notes, in the second position, and not just because it says so in the tablature. This way will quantum leap your overview like you would not believe. So this is mastering the Modes of the Major scale.

In the second exercise you (pretty much) also (just) shift position, and again, to get the full effect of the lesson, you must visualize the two positions, as you go through the exercise

Ex. 1

The image shows musical notation for Example 1. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, starting on the D string (open), moving to the G string (2nd fret), and then to the D string (3rd fret). The bottom staff is guitar tablature, labeled 'T', 'A', and 'B' on the left. The fret numbers are: 4-5-7 (on the D string), 4-5-7-5-7-9 (on the G string), and 9-7-5-7-5-4 (on the D string).

Ex. 2

This next example, has the same effect as the one before, now you just shift position in a slide, instead of in a jump

1

T
A
B

4-5-7 4-5-7-9-7-5 9-7-5-4

This does take quite some work, but it's worth the effort. I remember when I saw guys like Tony Macalpine move up and down the fret board, thinking, this is fantastic, I have got to learn this. And at some point you will get used to move between the positions. The next step is to add some licks. So here is an example in G major where I improvise and move back and forth between the two first scale positions, and I'm going to add this tapping lick in the first position, and add a little sweep picking lick in the second.

Ex. 3

T T T T T

T
A
B

7-4 5-7-4 5 5-3-7-10 4-5-9 3-7-8 7-3 9-5-4 5-7-9 8 7-10-7 8 7

These two licks are quite a workout if you are new to tapping and sweep picking, so you will (of course) have to practice the licks individually, if you want to use these in your own lick library. So before incorporating them into the scales and you're playing, practice the fingerings and techniques

The Three phases

When you want to learn a new lick, do the following: Learn the notes, decide on a fingering that fits you and your hand, learn the picking motion - then the important and new thing is, don't spend months on learning to play the licks, but as soon as you can actually play the lick, you should incorporate it into your playing, so you analyze where you can play it within the scales, either theoretically or practically. This way you learn the licks quicker, in a more musical and fun way, compared to the endless repetition of mastering a lick. There is one exception though. If you want to play extremely fast alternate picking and sweep picking, then you still need to do your picking workouts. Because fast alternate picking is much like being an athlete. I always compare it to being a fast runner, you can't skip your training even though you have your technique down

You have to keep in mind that there is another factor to soloing over chords. Since we have 7 different notes in the minor/major scale, not all of them sound equally good, this just means that you mainly stay on chord notes, when you decide to play long notes. This is in my opinion just where your ear plays a big part, so whenever you do hit an "avoid note" which in most cases is the fourth, but can also be the sixth and or second if you are soloing over triads. You might be a beginner in this game, but you will be sure to sound great, as long as you know your scales, and stay within those. In my experience that as soon as you get used to the scales, and you can start putting your focus on listening, while you are playing, you will not be staying on the avoid notes. Adding more and more positions and licks is the work you will be doing, but I cannot stress this enough, do not move on until you feel comfortable with the first few positions, and licks. The biggest mistake you can do is to think you can master all the positions, and then add licks in a rush, this does take some time to sink in. I did this mistake in the past all the time, and it only made me quitting the licks that I was learning, because the phrases were too long, or there were too many notes in the lick I was learning. Break everything up into sections as you learn new stuff, it will make you learn faster, and be faster.

Another thing is to do wide intervals along a string, what this means is that you skip scale positions. This makes it extremely important for you to know your scale positions. It's also a fantastic way to improve your overview of the neck, if you try to stretch your vision to more than one position, so you actually visualize 2 or more positions at a time. This way also makes it easy to jump around from one end of a position to another. This is such a cool way to play. When you skip positions, or play large intervals, it is also cool to use slides. It can make you sound a little bit like Steve Vai

Practicing versus Playing

When you have reached this level understanding of the scales, it's time to "play them" and not practice them. I also recommend you start to move between two positions, and getting comfortable with them before you add the chops

When this feeling of freedom is obtained in playing the two first positions, you can either add two licks, or add another position. If you add the licks to the first and second position, your quest is to incorporate them in such a way, that you execute the licks in a natural way, so they are done in a natural way that sounds like the scales and chops fit together, and does not sound too much like a lesson, and there's no doubt it will take some time. So the most important thing is to learn the positions, and then the licks are a major factor to make your solos awesome, but I really stress that you in the beginning don't incorporate more than one lick to each position, since I have seen many guitarists get frustrated with too many licks, "including myself" What I mean by that is having many licks to practice or incorporate, gives a large possibility to never being able to play them fast. You get much quicker results if you practice or incorporate few licks, or break the technically hard parts down, so you don't waste time on the parts you don't find difficult, and then can focus on the tough parts

Sweeppicking Triad Arpeggios

Ex. 4

7-3-5-4-5-4-5-3-7

12-8-10-9-10-9-10-8-12

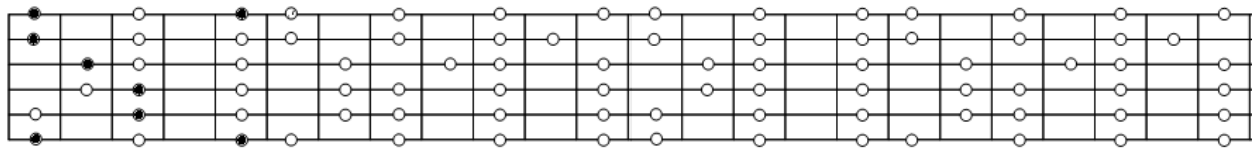
14-10-12-11-12-14-9-14-12-11-12

Ex. A

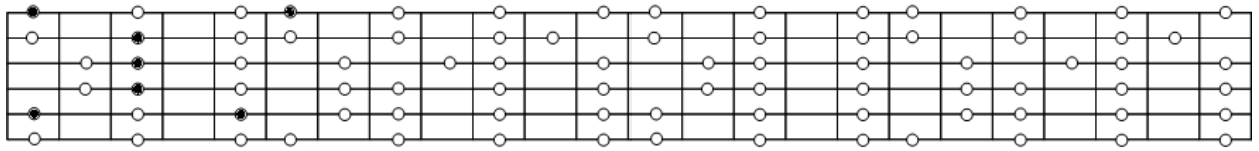
As you can see in this example from the high E string, that this minor arpeggio is playable from three positions in the scales, namely the third, fourth and the seventh, and if we talk about this example theoretically, we see that it's because of the Dorian, the Phrygian and the Aeolian mode, which are all minor modes

As you can see in this chart, I highlighted the sweep picking arpeggios, as they look from the scales

Ex. B

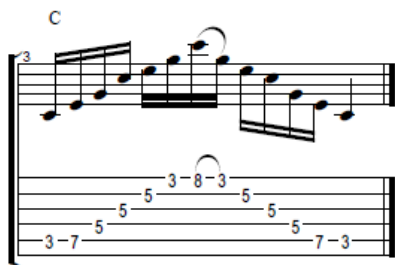
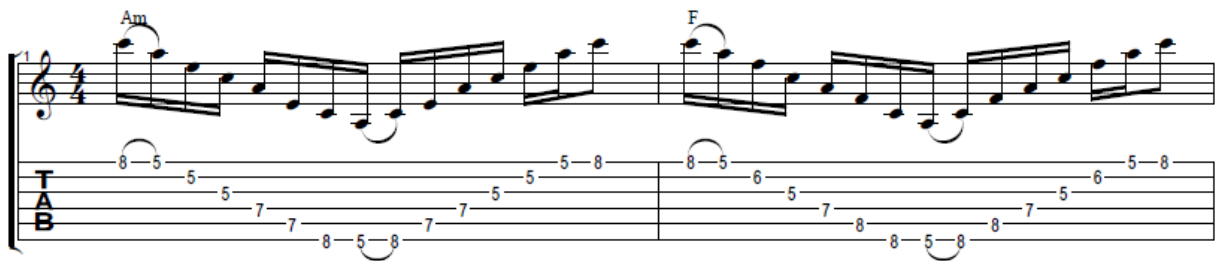


Bb



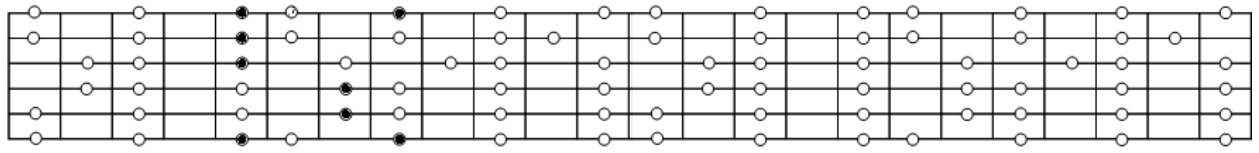
Second position

This is the second scale position. I can play three different triad arpeggios from this one

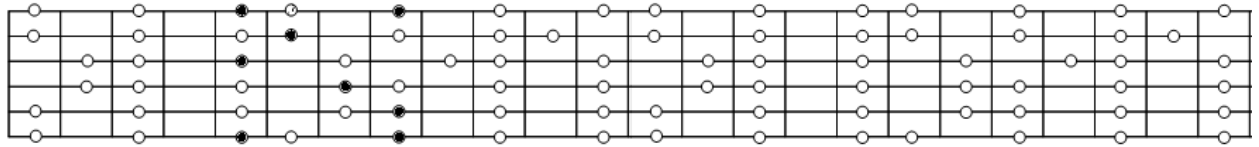


Appendix

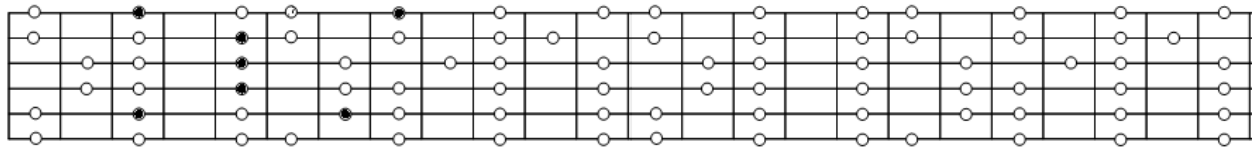
Am



F



C



Third position

Here is the third position, where I show you all the triad arpeggios, I can use in this position, both from the high E string, the A and the E string. In this particular position, I have four arpeggios

1

Gm Dm

3

Am Bb

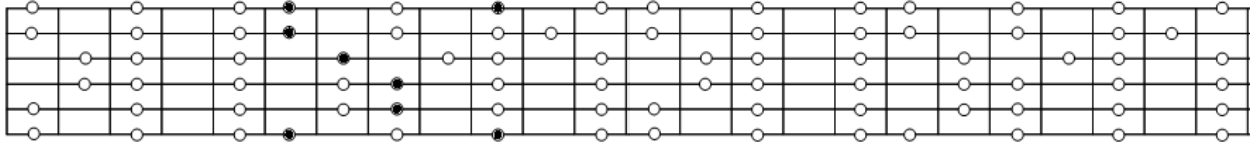
Appendix

Gm

Dm

Am

Bb



Fourth position

1 *Gm* *C*

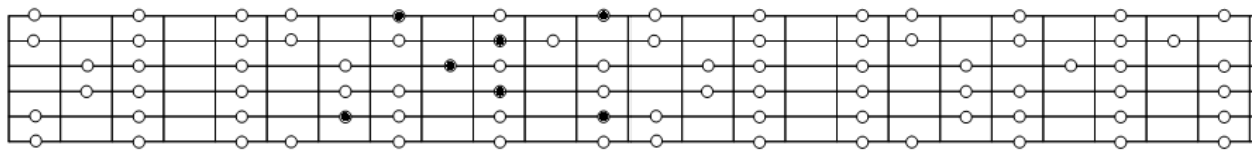
T
A
B

Bb

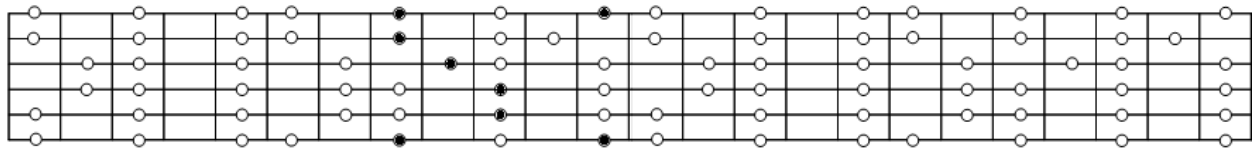
3

Appendix

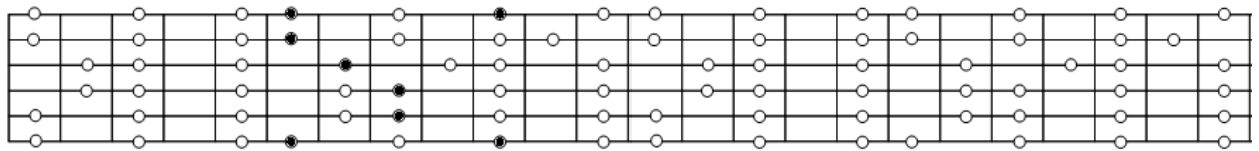
Gm



C



Bb



Fifth position

1

Dm Bb

T
A
B

13-10 10 10-13 13-10 11 10-13

12 12 13-10-13 12 12 10 10 11 10-13

13-10-13 13 12 10 11 10-13

3

C F

8-12-8 8 9 10-12-8 8-13-8 10 10 10 10 10 10 12-8

8-12 10 9 8 10 10 10 10 10 10 10 12-8

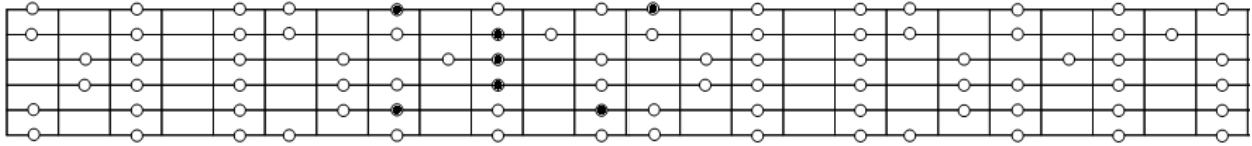
Application

Dm

Bb

C

F



The sixth position

1

C

Dm

T
A
B

Gm

3

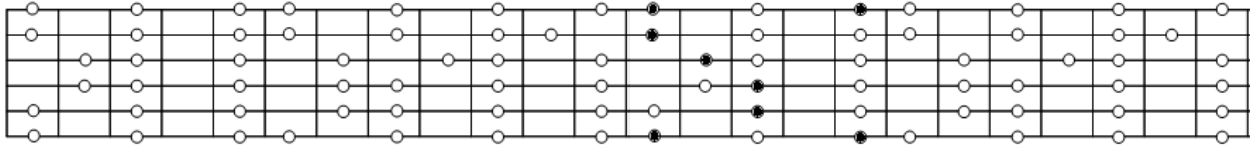
T
A
B

Application

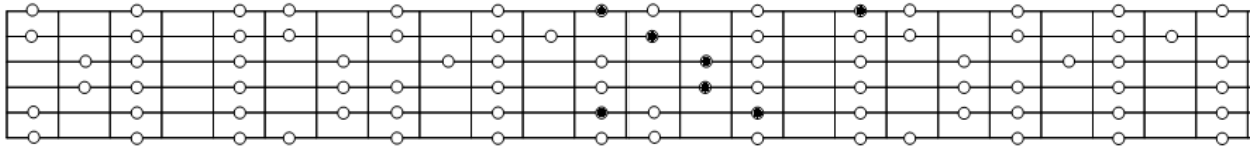
C

Dm

Gm



Application C



That completes triad arpeggio sweep picking from all the seven major and minor scale positions. And this is of course just from low-E, A-string and high E-string. So as you can see there is a lot of possibilities using this system.

Tapping arpeggios

This section presents something as technically challenging as playing string skipping tapping arpeggios, and using it in your improvising. The funny thing about these licks is that once you master using the technique of the actual playing of the tapping string skipping arpeggios, they are

pretty easy to incorporate. The reason for this is, because we play three notes per string scale patterns, visually they look much the same - the scales and the licks. And they are extremely useful, also because they are very flexible, since they can be started both from the E and A string. And the patterns themselves are completely similar.

Tapping arpeggio 1.

So here is an example. I'm going to start out with the Major seven arpeggio, and if you know anything about music theory, you will know that we have two modes in the major scale which are Major seven. These two modes are the first - which is the Ionian mode, and the fourth position - which is the Lydian mode.

So let's take it to the streets, and make it practical. If we are in the key of F major, we can use the version of this Major seven tapping arpeggio from the low E string from the first and the sixth fret, which is also the first and fourth position of the major scale.

Be sure to visualize the scale patterns in connection with the tapping arpeggio patterns, to gain the utmost from this material.

So to take this thing a step further, start the same tapping pattern from the A string. And here is a little assignment for you. Visualize the seven scale patterns, and see where the tapping arpeggio pattern fit into the scales from the A string. So before you read on, take a break and see if you can work this out by yourself

If you completed the assignment by yourself – great - if not, then here is the solution.

You can play the major seven tapping arpeggios in the key of F from the A string from the first and fourth scale position. And as you can see without knowing the theoretical reason, that's because the tapping pattern fits these scale patterns

Next thing I want to introduce before we move on to another type of technique, is a minor seven tapping arpeggio. This arpeggio is really flexible, If you know your music theory, you will know this arpeggio fits in the second, third and sixth mode of the major scale, which is also the Dorian, Phrygian and Aeolian. The way to incorporate this lick into your playing is the same as in the Major seven. So you can use this tapping arpeggio from six different places from the major scale. So as mentioned before, you can play this one from the low E string from the second, third and sixth position, and from the A string you can play it from the third, sixth and seventh. So you will notice that the third and sixth scale position that arpeggio can be played from both the E and A string which can give a nice tapping combo sound.

Gm7 Am7

T T T T T T T T T T

3-6-8-6-3 3-5-8 8-5-3 5-8-10-8-5 5-7-10 10-7-5

3-6-10 10-6 3 5-8-12 12-8 5

Dm7 Dm7

T T T T T T T T T T

10-13-15-13-10 10-12-15 15-12-10 5-8-10-8-5 5-7-10 10-7-5

10-13-17 17-13 10 5-8-12 12-8 5

Gm7 Am7

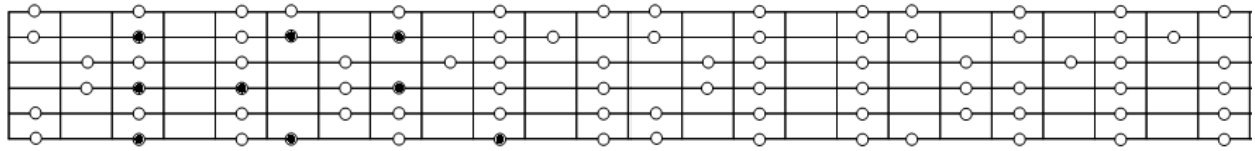
T T T T T T T T T T

10-13-15-13-10 12-15-17-15-12

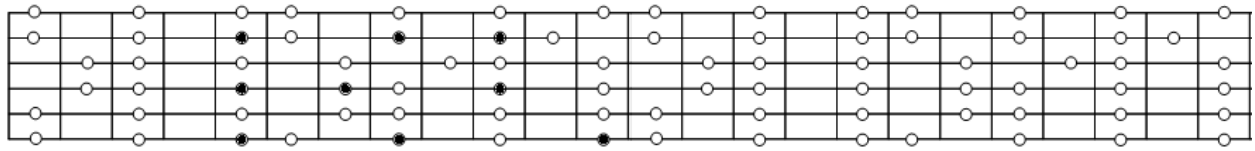
10-12-15 15-12-10 12-14-17 17-14-12

10-13-17 17-13 10 12-15-19 19-15 12

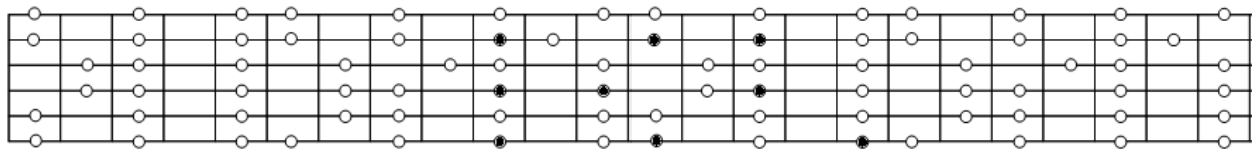
Application A



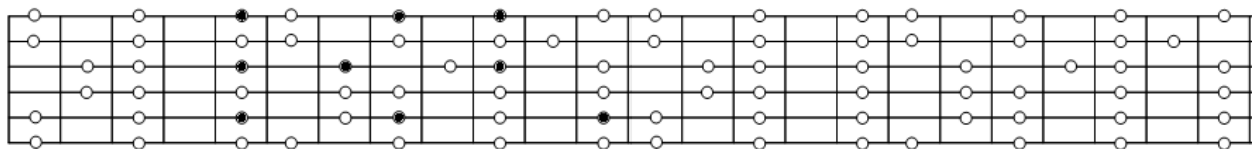
Application B



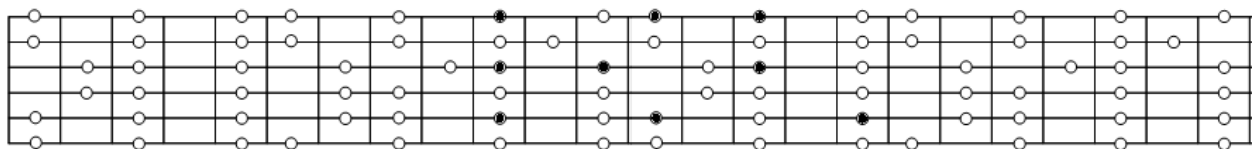
Application C



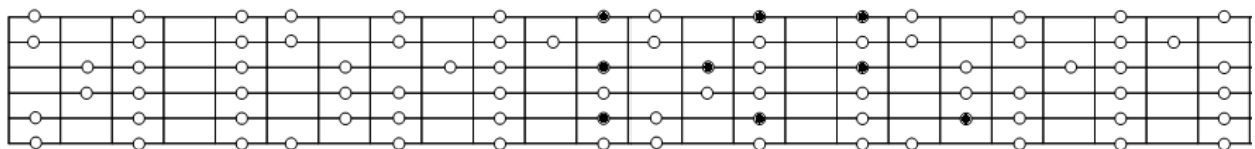
Application D



Application E



Application F



Four note advanced arpeggios

Now I want to present to you some new chops and techniques I invented. I wanted to play four note arpeggios, and wanted that sweet sound of hammer on and pull offs also. The combination of those two techniques made me come up with a long row of wonderful chops. Here is a fraction of those, so you can see that they are also really useful for improvising (if you want to go more into that specific technique and licks, please check out my downloadable video - Advanced Arpeggios available on my website nielsvejlyt.dk or the Chops From Hell site chopsfromhell.com

These chops are also extremely easy to incorporate into your playing, since the more notes the chops and arpeggios contain, the less flexible the licks become, because they pertain to a certain scale.

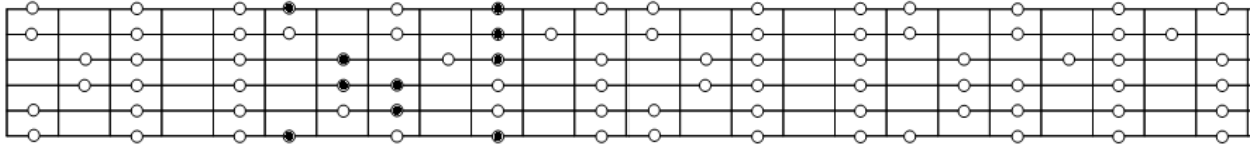
The first few chops start from the low E string, and right after the same arpeggios are played from the A string. They follow the scale positions close. So here is a Major seven arpeggio again, and it can be used from the first and fourth scale position. And once you master the technique, it will be really easy, fun and awesome to use in your playing.

The image shows four musical examples of arpeggio chops. Each example consists of a standard musical staff with a treble clef and a bass staff with guitar tablature. The first two examples are labeled 'F major7' and 'Bb major7'. The last two examples are labeled 'Bb major7' and 'F major7'. The tablature includes numbers 1-10 to indicate fret positions and symbols for hammer-ons and pull-offs.

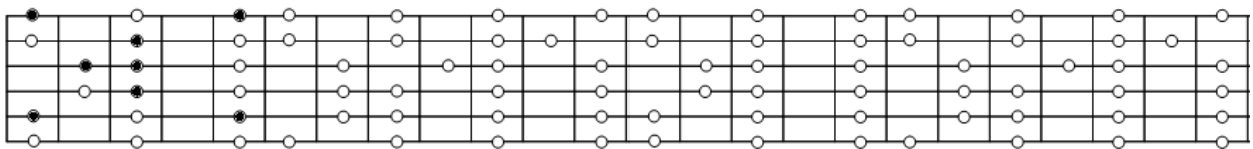
Application A

The image shows a guitar fretboard diagram with six strings and 12 frets. It displays a sequence of chords or notes across the strings and frets, likely representing the application of the arpeggio technique.

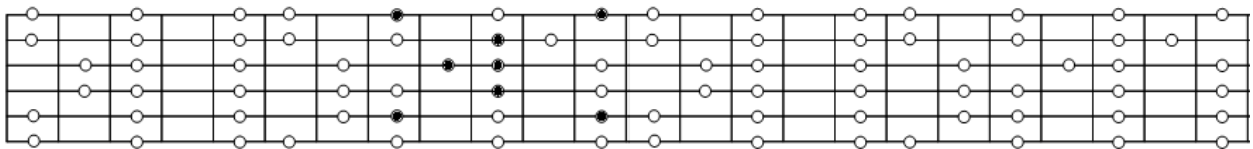
Application B



Application C



Application D



The next is a Minor seven arpeggio, and as you saw in the previous tapping arpeggio examples, you can use these minor seven arpeggios from the same scale positions, namely the second, third and sixth position.

A nice way to start seeing the sweep picking patterns is if you in the beginning just focus on either the intervals on the low E string or the high E string. And as you see the minor third interval on those strings you will notice that you can start the minor seven sweep picking arpeggios from the scale positions which contains the same interval from the low or high E string, with the exception of the seventh position, which contains a flat five

Gm7 Am7

3-6 5-3 5-3 7-6 6-3 6-3 7-3 5-3 5 6-3 5-8 7 5-7 5-9 8 5-8-5 8 9-5 7-5

Dm7

7 8-5 10-13 12 10-12 10-14 13 10-13 10 13 14-10 12-10 12 13-10

Dm7 Gm7

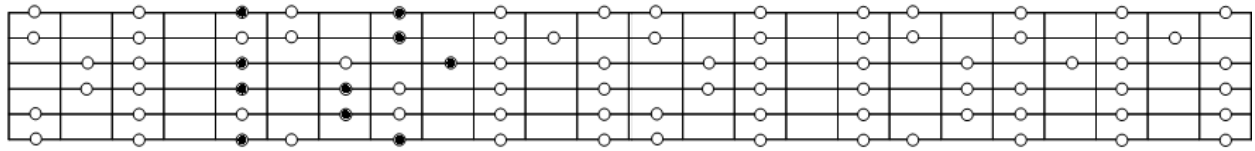
5-8 7 5-7 6 5-8-5 6 7-5 7 8-5 10-13 12 10-12 11 10-13 10 11 12-10 12 13-10

Am7

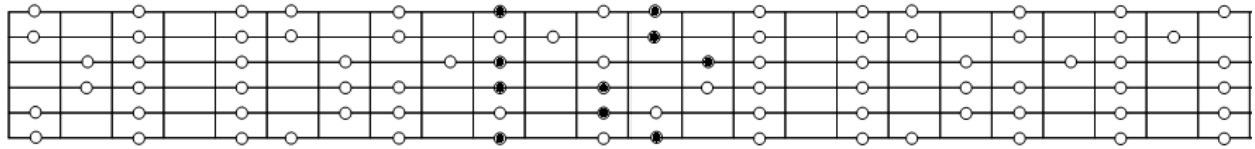
12-15 14 12-14 13 12-15-12 13 14-12 14 15-12

Appliacton A

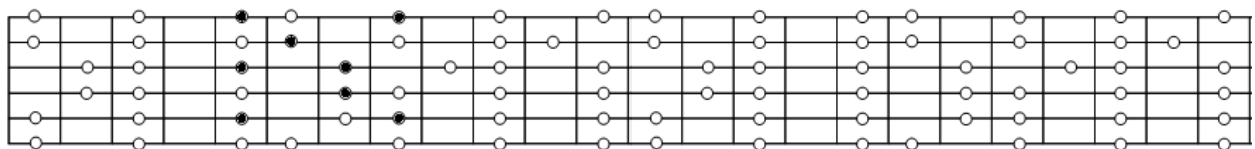
Application B



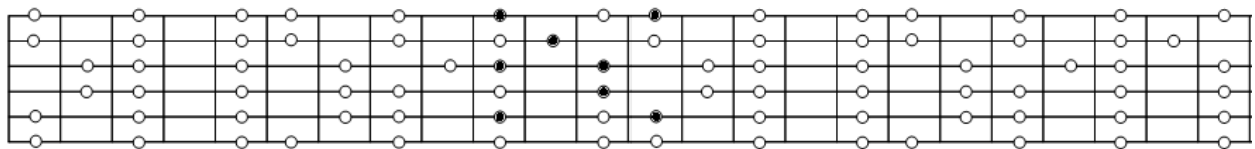
Application C



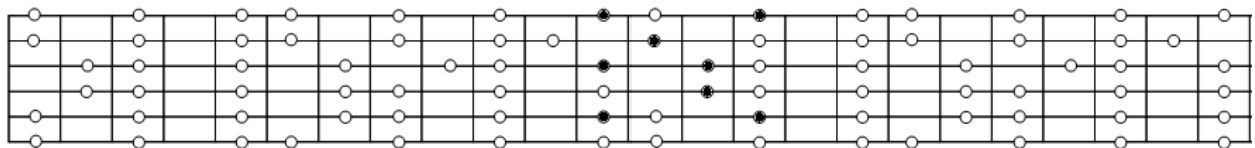
Application D



Application E



Application F



Extreme techniques

Here comes what you've probably been looking forward to - extreme chops used in a improvisation situation

I find that a very large percentage of the time guitarists use extreme chops, they are part of a composed solo, not that there is anything wrong with that, I too make use of that way of playing solo, but almost only if I want to play a specific melody, which is then combined with some extreme chops. Please understand that I don't judge that way of playing solo, and many of my favorite solos are created that way, and in some music, that way of playing does have its place (in Infinity Overture too)

But as I described in the introduction of this book, I was really frustrated with the fact that I almost never used all my awesome chops in any situations other than when I composed a solo with it, or when I was just practicing. So I was looking for a system that could utilize my new and awesome chops in a natural way. This is presented in this book. And you will probably find this system a little different in the beginning.

If you are into heavy practicing, and mostly the technical side of guitar playing.

Then you will probably be a little on new ground here. I say this because when I first started to practice this system, I felt a bit like I was unproductive, and not really practicing, but I very soon found that I was really making some quantum leaps a way that I had not done before. So I soon realized this was a system that made me take a quantum leap in an extremely positive and fun way. Firstly because after a short time of feeling on new ground, I found that this was a really fun and much more musical way of practicing my chops. And even more surprising, I actually improved faster on the chops when I used them in the improvisation situation, instead of only practicing the chops with a metronome. I think it is because of the chances you take when you improvise, you just **play**, and don't think "I can't play this chop full speed" and to my surprise, I experienced that when I just went for it, and played the chops full speed, no holds barred, then I succeeded in executing some very advanced chops, I probably would not have been able to do in a normal technique practicing situation.

So let us dig in to some crazy ass extreme chops. The first one is a chop which I dubbed Arabian prince, it is a combination of triad sweep picking, sliding and large interval tapping. The nice thing about this one is that it starts with an arpeggio from the high E string, so without any theoretical knowledge I can start to incorporate the chop just by finding the same pattern which is in the lick within the scale pattern. Now, a chop of this caliber covers a lot of fret board, therefore it's very important that you also know what scale position the chop ends in, because it is a great success if you can continue you're playing after such a monster lick that covers several scale positions.

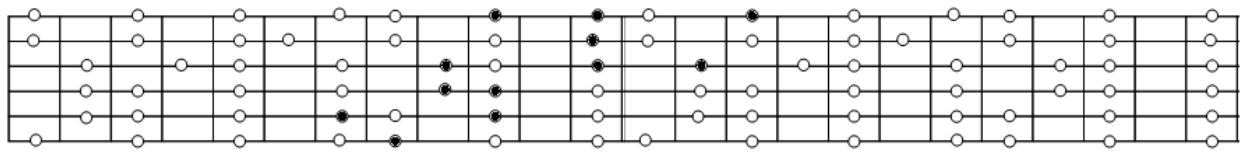
Application A

In this application, I had to divide the lick up to be able to show all of it

Example 2

This next extreme chop is a Major thirteen arpeggio. It utilizes a variety of different techniques – sweep picking, sliding, hammer on’s and pull offs. Theoretically it’s not very flexible, since this chop contain all seven notes of the major scale. So you can actually only use from the first position of the major scale. The lick returns to the same note it started on

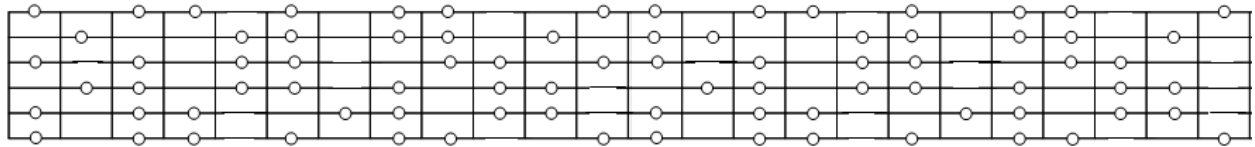
Application A



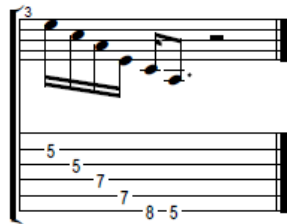
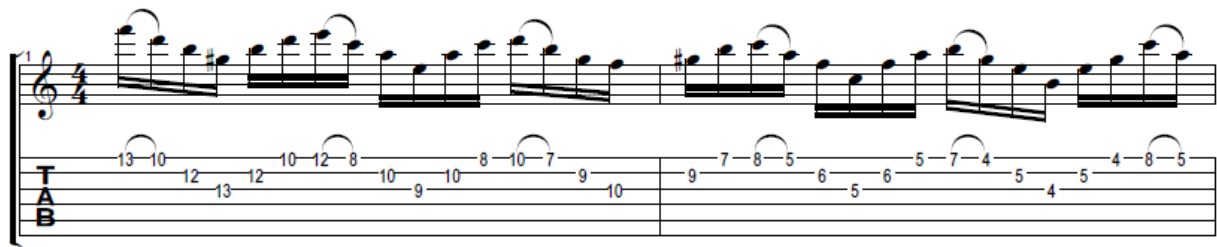
Harmonic Minor

We are now going to explore another scale, The Harmonic Minor. The Harmonic minor is a great scale to improvise in, because the intervals in the scale makes it really easy to make awesome melodies

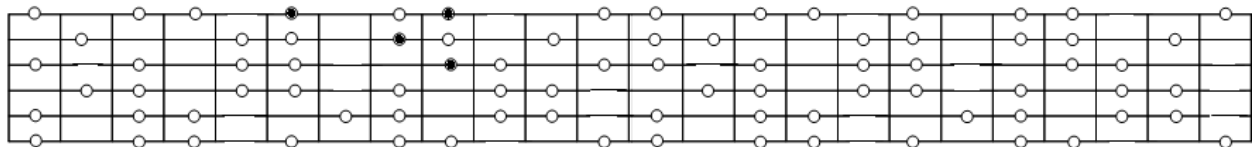
But as you did with the Major scale, you need to learn seven new scale positions to have the freedom to improvise all over the neck. And also really know them by heart, so you can use them to their full potential



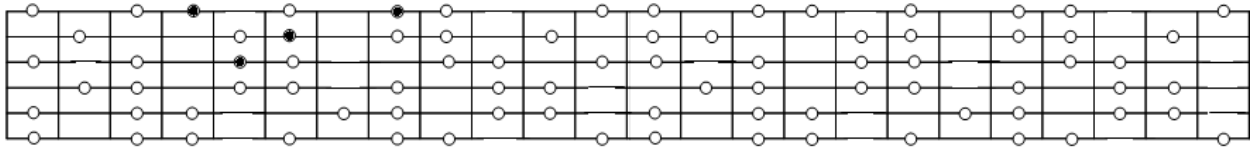
Next thing is of course to incorporate some chops. I will show you some Neoclassical style chops and some Fusion style chops. First up is a Bach-like chop that can be incorporated from the third scale position of the Harmonic minor scale. And it ends in the second scale position



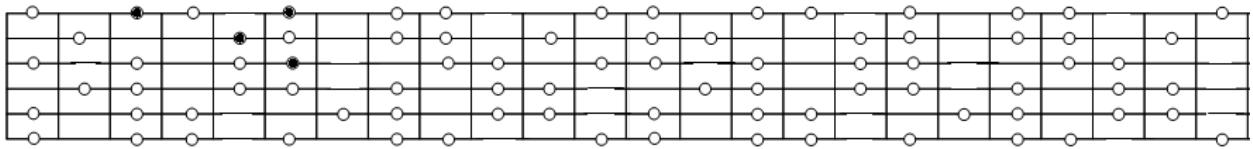
Application A



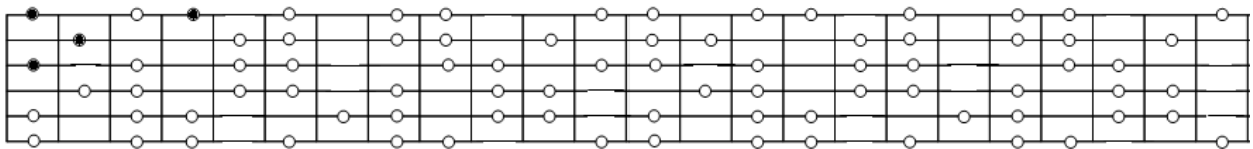
Application B



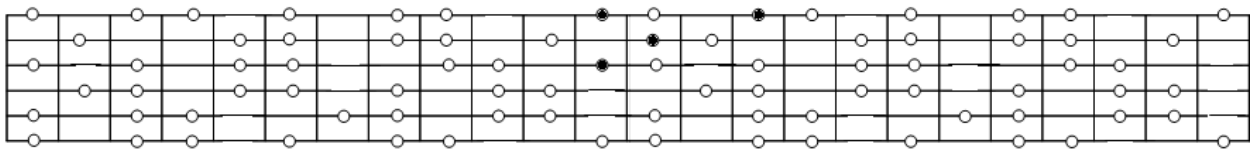
Application C



Application D

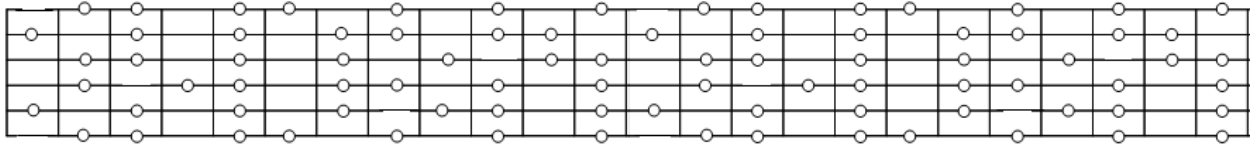


Application E

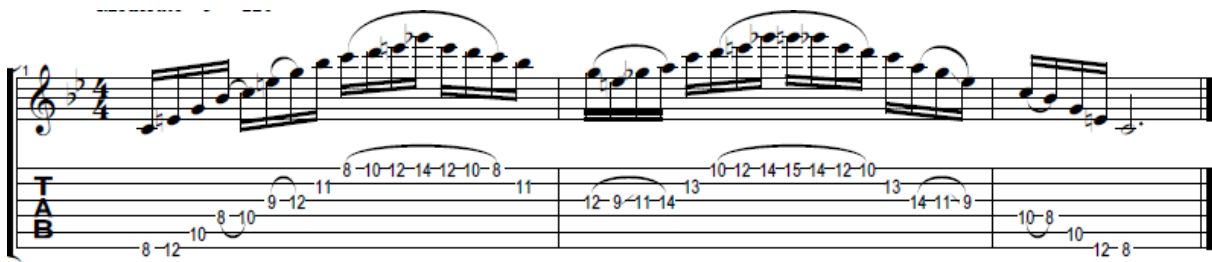


Melodic Minor

The next scale we are going to work with is the Melodic Minor scale. This scale is very Jazz/Fusion like in its sound, and is actually the same as the Dorian mode of the Major scale, but with a raised seventh step. This makes 7 new modes again, and these modes are very different sounding than the ones in the Major scale and the modes in the Harmonic Minor scale.

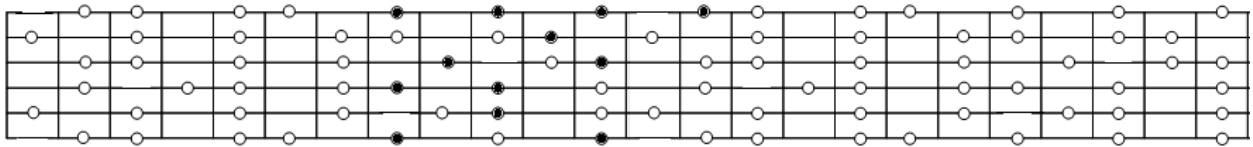


The chops that I will show you in this mode are some really fun and great sounding arpeggios, the techniques used to execute these chops are sweep picking, hammer-on/pull-offs and tapping.

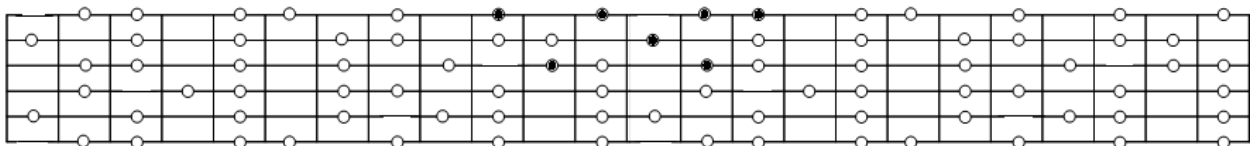


I have also divided this lick into two applications

Application A



Application B



Here is a four finger legato and tapping lick

The image shows two systems of musical notation for a guitar lick. The first system consists of a standard musical staff in 4/4 time with a treble clef, and a guitar tablature staff below it. The tablature staff is labeled 'T' and 'B' for Treble and Bass. The lick starts on the 10th fret of the D string and moves up to the 14th fret, then continues with a series of notes on the G, B, and D strings, ending with a tapping sequence on the D string from the 11th to the 16th fret. The second system is a continuation of the lick, starting with a triplet of notes on the G string (14-12-11) and moving down to the 10th fret on the D string.

Application A

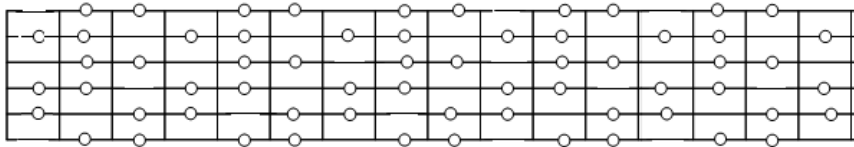
The diagram shows a guitar fretboard with six strings and 24 frets. Black dots indicate the starting and ending positions of the lick on the D string: fret 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24. The dots are placed on the D string line of the fretboard grid.

As you can see, this lick covers a lot of the scale positions, but after you have learned the lick from the tablature, you will learn that it starts and ends on the D string in the first scale position making it pretty easy to use in your improvisation

Altered chops

Here are a few altered chops that have a great sound, quite a bit like the ones in the Melodic Minor. They are among others taken and inspired from the Diminished Eight Note Scale, which is also a symmetrical scale that only contains two different modes. I will also show you a few chops made up from the Augmented or whole tone scale, which is also a symmetrical scale. Symmetrical scales are made up of the same intervals repeated over and over, which means that the chops and arpeggios made up of those scales can also be repeated over and over again

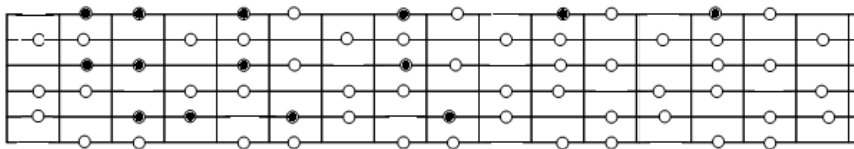
Here is the Diminished or eight note scale, as you can see it consists of only two different positions



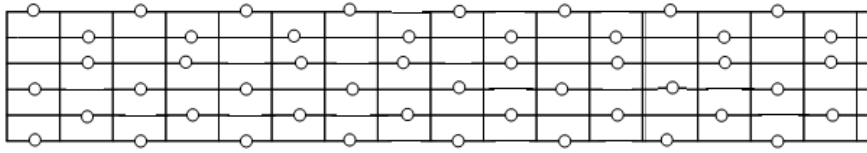
And here is a nice little Diminished Tapping lick made up of the Eight note scale

Tapping Lick: 6-7-9-12-15-18-15-12 (T) 9-7-6 (T)
 Bass: 7-8-10-13 (T) 12-9-7-6 (T) 13-10-8-7 (T)

Application A



And so, here is presented the Whole Tone scale. And as you can see, there is only one position

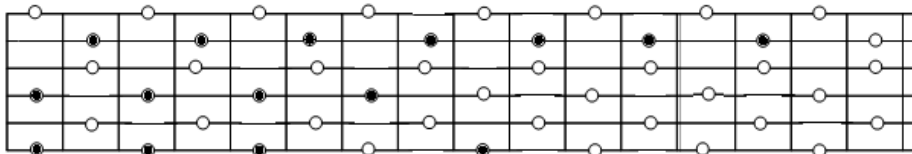


Here is a fun and great sounding Whole Tone arpeggio/scale

T
A
B

7-9-11-15 8-10-12-16-18-20-18-16 12-10-8-18-16-14-12-10-8 13-11-9-7 15-11-9-7

Application A



Licks - The Express version

I am also going to reveal a little nugget of a secret. I made a cool system, to incorporate new licks into your playing. Let's say you have a new four note arpeggio you want to incorporate into your playing, which does take some work. A cool way of making this a little easier and faster is to combine new licks with old ones. For example, let us combine a B minor arpeggio, with D major seventh arpeggio, here is a easy way to combine those two

Application A

So if you are used to play the B minor triad. Then combining the two is an easy way to quickly get to use the Major seventh arpeggio.

So the idea of this method is just to combine new licks with licks, themes or melody that you already know how to use.

Here is another example; lets combine a sweep picking arpeggio and a tapping arpeggio. Let's take the B minor sweep picking arpeggio again, and then combining it with a B minor 7, and E minor 7 tapping arpeggio

Wasn't that smooth?

I have also used this system to make some of my old chops more fun and interesting again. Now I want you to try this for yourself. If you have some old chops you have played many times, try to take some of my chops, either from this book, or Advanced Tapping vol. 1, or even something completely different, and combine the two in to some crazy Frankenstein lick.

Making music

An important thing to practice, is just jamming to either Jam tracks or just your own cd's. This is a great and fun way to build you sense of creating melody of the scales. If you don't have the theoretical knowledge to just put a cd on hearing the key and start soloing - Then start out with the first position, wherever you like. And if the notes do not sound good, playing them over the music, just move the position up a half step, until you reach a position where all the notes or almost all the notes sound good. The reason I say almost, is because, as we went through earlier, not all the notes will be chord notes. So all 7 notes of the scale will not be sounding equally good

The reason I think you should try to play a scale, and move it around until you hit the right notes, is of course only if you don't have the theoretical knowledge. So if you do not have the knowledge of the relation between chords and scales, then I would suggest that you read a theory book, and until then you can try this system, because early on you will get a grasp of creating melody, and in my opinion, that's the key to making great solos

Soloing over chord changes

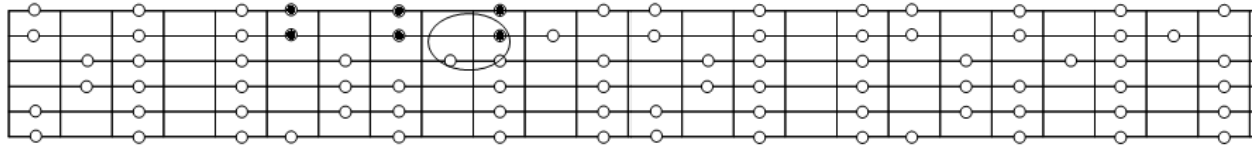
In this section, we will discuss soloing over chord changes. Here your skill of shifting between the scales comes to the test of time. This way of soloing, takes a lot of focus and practicing of the scales, so I will give you a few lessons that can learn this kind of shredding.

Let's take a simple chord progression where you have to change scales twice between the major scale like: A6 - F#m7 - G7 - Cmajor7. I am going to give you an idea how I do stuff like that. The rules are simple - Take the A major scale for the two first bars, and the C major scale for the third and fourth bar. And here comes the tough part, when you start the improvising, leave the scale position you started in as soon as possible, and move into the next. The meaning of this lesson is that when you hear the chord that shifts the key, you must see the new position from where you are in the previous key, The quickest way to get access to this is, find the nearest note, which is the root note of the key that you are moving into, for example if you started in the first position of the major scale that started on the fifth fret on the low E string, and you may be moved through four positions, so you ended up on the fourth position of the major scale, which then would be the twelfth fret on the low E string, And if you was on the G string in that position, when you hear the change of keys, then you see the nearest C "which is the next root" on the thirteenth fret on the B string. Now you must see the C major scale from the B string, which you will notice is also the same as the Phrygian mode, if you see it from the low E string.

To be able to have this kind of overview of the scales on the neck, you have to imagine the scale position you want to play on any given string. So if we use the example from before where we previous wanted to play the C major scale from the B string from around the twelfth fret (because of where we ended in the key that just ended) I see it as I have the B and high E string to fit the same pattern as I'm used to see from the low E string, obviously I can't play the full pattern I'm used to from the low E string, on the B string instead, so what I do is I just play as I normally would from the low E, and then when I run out of notes on the high E string, I just continue back, beyond the B string, to the G string and so on. Then I think, what scale pattern looks like the pattern that starts on the low E string, instead on the B and high E string, so the trick is to quickly recognize the scale positions. There are two options, namely the third or seventh position. The difference between the two is, there is one semitone between the first note I play on the B string, and the note I play if I go back to the G string instead of up to the next on the B string. This must mean that the note I play on the G string when ascending, instead of descending the scale, is a major seventh. And if I do the same, but in the seventh position, it will be a flat seventh. And I know that the seventh step in the Major scale is a major seventh - then it must be the third position I end up in, if I see the pattern on all six strings.

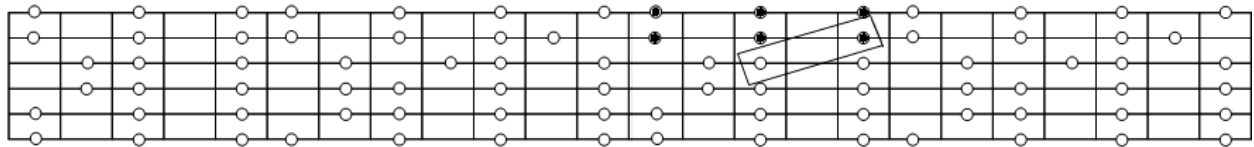
Application A

Moving back in the Major scale (starting from the B string) a semi tone to the Major seventh



Application B

Moving back in the Major scale (starting from the B string) a whole tone to the flat seventh, which then will make it a Mixolydian scale



This is still a minimum of effort I have to do to recognize the scale pattern. And as soon as I recognize one scale position, I should know all seven, which then makes me free to move around as I please on the fret board, even when I have to change scales, improvising.

The next phase of improvising over chord changes to incorporate one lick in each scale. It is really important never to overdo stuff like this, so make it a slow improvement, that way you will see results much quicker. And it is really fun to see that it is actually possible to improvise over chord changes, and also get some crazy chops going.

As you can imagine, as soon as you get the one chop going while improvising, it is time to move on, and add another one to each key. And as you progress and start to master this, then you must get a more subtle chord progression.

Hearing the changes

One last thing about improvising over chord changes is, you will need some kind of focus on the chords you are playing over, so you are sure when to shift between scales. And in the beginning it can be a help to having the combining musician tell you when to change scales in. But as soon as you get just a fraction of relaxation of the soloing you do. You must start to focus as well on the music that you solo over, both so you know when to change scales, and to let the music guide you through the music you are creating. So in other words, the stronger your foundation is in the scales, the easier it will be to improvise over chord changes and in general.

Thank you so much for purchasing this book, I really hope you will use it to further explore the guitar and good luck with all your improvising

Sincerely
Niels Vejlyt

Eternal Productions
Yderlandsvej 14
2300 Copenhagen S
Denmark

US \$27.95 DK kroner 160.00 EUR 21.00

ISBN

