

Lick 2. Lick 3.

Lick 4.

Lick 5.

Exercise 1. Simply the E minor pentatonic up and down. Become familiar with this scale before moving on.

Exercise 2. This time the notes of the scale are doubled up. Maintain alternate picking (down, up, down, up etc. with the plectrum) throughout.

Exercise 3. This one involves 'string skipping' across the scale. If this appears daunting, make sure to play it slowly first to ensure each note sounds clearly. As well as being good technique practise, string skipping is a great way of helping you see the scale differently, which is important for learning to solo creatively.

Exercise 4. So many phrases in guitar solos are built out of repeating patterns and are in fact less complicated than they first appear. The pattern here is 3 up, go back a note, 3 up again, go back a note etc.

Lick 1. A very classic Blues lick using double stops (two notes at a time), 1/4 note bends and hammer-on triplets.

Lick 2. Putting the string skipping exercise into practise, this lick uses plenty of legato (hammer ons and pull offs)

Lick 3. This is basically the reverse of Exercise 4 – down 3, then up 1 etc. The addition of legato makes this lick sound fluid and also makes it easier to play fast – a lick like this makes a great 'finale' to a solo.

Lick 4. Carrying on from the double stops idea in Lick 1, the different types of harmony used in this lick blurs the line between chordal playing and what we might consider lead playing – lead playing doesn't have to mean playing single notes all of the time.

Lick 5. Strictly speaking this final lick is off topic from the rest of this document as it contains a note from the E Major pentatonic scale (1st fret on G string) in addition to the notes of the E minor pentatonic scale. This mixing of Major and minor is very common in Blues/Rock playing and used to great effect by players such as BB King and Angus Young (AC/DC).