

## Pre-Training Schedule - Week 4

If you're like most players, you want to know how to quickly find, create and play better guitar licks & phrases that you can use in your own guitar solos.

The problem is, when you learn or create a cool guitar lick, it might sound great by itself or in another song, but when you try to use it in your own song, it never sounds as good.

Why does that usually seem to be the case?

Because you were thinking about *the lick* instead of thinking about the *chords underneath* the lick.

Take any lick you know and play it over an Am chord in the key of A minor.

Maybe it sounds ok.

Now play the same lick in the key of A minor, but over an Em chord.

How does it sound now?

How does it sound when you play that same lick over a Dm chord (still in the key of A minor)?

No matter what your lick is, it will sound better over *one* of those 3 chords and worse over the other 2.

Over one of the 3 chords, it may actually sound bad.

Our focus this week is: how to make the same lick fit nicely over every chord in a key.

That's like learning how to put a square peg in a round hole.

It *can* be done, and you can absolutely learn how to do that. This would be a great topic for us to learn and master in the future... but today, we're going to learn how to put *round* pegs in *round* holes, *square* pegs into *square* holes and *triangle* pegs into *triangle* holes. ☺

Keep reading...

## GHOST CHORD SOLOING®

One of the greatest ways to develop BOTH your overall creative improvising skills and your melodic creativity is to learn, train and master Ghost Chord Soloing®

What is Ghost Chord Soloing?

It's improvising/soloing over an imaginary chord progression (that means there won't be any actual chords played in the background) so that we can hear the flavor and feel of each chord in your soloing as if the chords were actually being played in the background.

Here's what to do:

**Step 1:** Record this simple 2-chord progression (repeat the chord progression many times): G D

Repeat those 2 chords over and over again in 4/4 time. That means you play the G chord for 4 beats, then you play the D chord for 4 beats.

Then repeat the chord progression many times. Now you have a basic rhythm backing track.

**Step 2:** Improvise over the two chords as you usually would (hint: this chord progression is in the key of G major)

**Step 3:** Repeat step 1 above, but this time don't play the D chord when you make your rhythm backing track. So you will play the G chord for 4 beats and then REST (play nothing) for 4 beats. Then repeat this cycle many times like this: ||: G | REST :||

**Step 4:** Now solo over the backing track you just created in step 3 above (the one with the rest where the D chord used to be in step 1).

YOUR GOAL is to improvise in a way where we can 'imagine' HEARING the missing D chord underneath your improvised solo even though the rhythm guitar backing track is resting at that moment (the D chord is not being played while you are soloing).

Doing this will require you to outline/target/emphasize the notes of the D chord (D F# A) in your phrases.

The D chord in this example is the *ghost chord*, because even though it's not present in the chord progression, the feeling of it IS present as a result of you emphasizing some or all of its notes.

Then, when the backing track plays the G chord again, you focus on emphasizing notes from the G chord in your solo.

Important note: you should NOT *only* play notes from each chord as that chord is being sounded (or ghosted), you should simply *emphasize* those chord tones as you also play other notes from the G major scale.

If any of this is confusing or unclear to you, ASK FOR CLARIFICATION AND HELP ON THE FORUM!!!! YOU WILL GET THE HELP YOU NEED.

**Step 5:** The next step is to replace the ghosted D chord in steps 3 and 4 with any other chord in the key of G major (besides G and D). Reminder: those chords are: Am, Bm, C, Em and F# diminished.

Obviously, you do not need to create a new backing track, the ones you used in step 3 can be used in steps 4 and 5.

To summarize:

Use the backing track in step 3: ||: G | REST :||

As you solo, *imply* the *ghosted chord* by emphasizing notes from that chord (but don't only play those notes because if you do, then you are simply playing arpeggios and not truly improvising phrases)

Here is the list of possible chord progressions (you should train with them all):

G chord		Ghosted D chord
G chord		Ghosted Am chord
G chord		Ghosted Bm chord
G chord		Ghosted C chord
G chord		Ghosted Em chord
G chord		Ghosted F# diminished chord

Remember, the goal here is to create the feeling of the ghosted chord in your solo even though the rhythm backing track isn't actually playing it. Once you can do this well, your solos will become much more melodic because you'll have the ability to 'outline' any chord perfectly. In addition, your phrases will sound like they fit each chord far better than simply 'playing licks in the right key'.