

# Free Lesson

Get a taste of having a lesson with me by going through this guitar lesson on taking a learned solo and getting that Language into your own playing. You experience how I'll present materials and what kinds of resources and practice plans I will set up for my students.

We will be taking the solo from 'Your Sweet Eyes' by Eric Johnson, and looking at ways we can use this solo in our own playing.

## Full Solo

First things first, here's the link to me playing the solo. You can play along, slow it down, and even download the TABs here:

<https://www.soundslice.com/slices/8TQRc/>

## Listen to the Track

Spotify <https://open.spotify.com/track/6t7UiuXSJl4jMjobQowdtY?si=6c905a1330474f84>.

Apple Music <https://music.apple.com/us/album/your-sweet-eyes/1278459670?i=1278460460>

## Full Lesson

[Watch the full 30 minute lesson by clicking this link](#)

## Guitar Tone Preset

For my tone I used Neural DSP's Morgan Amps Suite. Here is the free preset if you'd like to try it:

<https://drive.google.com/file/d/1B7vDmgu-QKy2KNbsRBNbttq1N5nMosso/view?usp=sharing>

Just download the file onto your computer. Then in the Morgan Amps Suite, click the 3 dots next to 'Save/Save as'. Then you'll see 'import'. Click that and locate the Xml file on your computer.

## Lesson Notes

Once we've learned a solo we want to use what we learned in our own playing. You can take a huge number of qualities from any learned solo, such as Phrasing, Time feel, Language, Vibrato, and even specific techniques.

The main focus of this lesson is how to take language from a solo and use it. We looked at two specific licks.

# Lick 1 - Analyzing the Formula/Scale Degrees

1. Isolate one specific line. Here's a link to the one I used in the lesson:  
<https://www.soundslice.com/slices/k7QRc/>
2. Learn it in all positions of the neck to help your fretboard navigation, but also to help relate it to possible scale shapes you already know
3. Identify what the chord/scale tones are being used and build a relationship between the chord and the notes that are being played (either by ear or by 'number')
  - a. In F# Major the lick used the 6, 1, 2, 4, 3, 1
4. Play the lick over an isolated chord in the original key
  - a. [F#Major Backing Track](#)
  - b. [F#7 Backing Track](#) - Additionally try experimenting with adding a b7 to the lick by either moving the 6 up a half step, or moving the root down a whole step
5. Play that lick (and experiment with it) over other diatonic chords to create different sounds with it
  - a. A# Minor (Phrygian) - Reanalyzed to become the 4, b6, b7, b9, 1, b6. [Use this Backing Track](#)
  - b. D# Minor (Relative Minor) - Reanalyzed to become 1, b3, 4, b6, 5, b3. [Use this Backing Track](#)
6. Try working out / playing that Lick over this A Minor backing track - The natural minor version of the lick used 1, b3, 4, b6, 5, b3. [Use this Backing Track](#)

# Lick 2 - Using the Blueprint to create new licks

1. Refamiliarize yourself with the 5 shapes of the Major Pentatonic Scale in F# Major
  - a. E Shape <https://www.soundslice.com/slices/YWQRc/>
  - b. G Shape <https://www.soundslice.com/slices/3WQRc/>
  - c. A Shape <https://www.soundslice.com/slices/RWQRc/>
  - d. C Shape <https://www.soundslice.com/slices/2WQRc/>
  - e. D Shape <https://www.soundslice.com/slices/zWQRc/>
  - f. All Major Pentatonic Shapes Ascending and Descending <https://www.soundslice.com/slices/XWQRc/>
2. Learn the original Major Pentatonic lick and get comfortable with it - See video <https://www.soundslice.com/slices/PCmRc/>
3. Understand the pattern/muscle memory that you use to play it - What order the notes are played in relation to the shape itself
4. Use that same pattern to create a different line using the G Shape Major Pentatonic Scale - See video <https://www.soundslice.com/slices/DRmRc/>
5. Take that pattern through the 5 different pentatonic shapes - See Video <https://www.soundslice.com/slices/JWGRc/>
6. Try playing these patterns in a different key/Style - Over the previous backing tracks
  - a. [\*\*F# Major Backing Track\*\*](#)
  - b. [\*\*F#7 Backing Track\*\*](#)
  - c. [\*\*D# Minor Backing Track\*\*](#) (This one will still be in the same/original key, but listen to how different these licks will sound/feel)
  - d. [\*\*A# Minor Backing Track\*\*](#) (This one will still be in the same/original key, but listen to how different these licks will sound/feel)
  - e. [\*\*A Minor Backing Track\*\*](#) - Change the key of the licks to C Major - See video <https://www.soundslice.com/slices/9RmRc/>

# Practice Tips

If you find the tempo too fast/difficult, remember that you can ALWAYS slow things down. Additionally, whether you play the solo/individual licks at the 'full speed' or not is irrelevant. The purpose of this exercise is to create new language. Yes you can/should strive to play it at full speed, but you can use this language at any speed and in any style, to say whatever you want to say.

Every time you learn a new solo you should be breaking down the lines inside it and taking every bit of detail you can into your playing.

General Practice Tips for my students

- Know what you are going to practice before you start
- Divide your practice time up so that you can get to every item on the list each day

I will leave detailed notes about what you should practice after each lesson. This way you will always know how to divide your time between topics. It should feel like you are 'spinning multiple plates' at once. With consistency, this is the quickest way to improve.

- Set timers for yourself as you are practicing

This is an excellent way to make sure you leave time to get to everything. Even if you haven't

'mastered' something when the timer goes off, you should still move on - you'll come back to it

tomorrow. Setting timers is also a great way to stay focused while the timer is counting down!

- Find smaller pockets of time throughout the day

If you cannot find a one hour chunk in the day, you can still be just as successful by finding

smaller windows of time and creating several of them throughout the day. For example, set

your morning alarm 15 minutes earlier to find your first 15 minute chunk. If you have a lunch

break at work, use 15 minutes of it to find your next chunk. As soon as work is over, do another

15 minutes. Then before you go to bed you can spend a quick 15 minutes rounding off your

hour of practice for the day.

This approach has been extremely effective for many of my students that have very busy schedules.

By using all 4 of these steps correctly you will carve out the time to consistently improve your guitar playing and reach your goals!

# Conclusion

I hope you enjoyed this lesson. Whilst the content is unique for each student, you can expect lesson plans just like this and materials just like it to help you get the most out of the lesson itself, and your practice time outside of classes. Every student will have a personalized document with notes on each lesson and what they should be practicing. I can even break it down minute by minute if you struggle to plan/organize your practice.

I use your specific goals (both long and short term) to plan your lessons. You will never be asked 'what do you want to learn today', but instead "what do you want to achieve?". Then I will plan your path to success.

## Schedule your meeting

For more information and a free 30 minute consultation call, click this link to book a time on my calendar:

[Click here to Schedule](#)

Or contact me at [mike.chisnall.music@gmail.com](mailto:mike.chisnall.music@gmail.com)

Happy Practicing.

*Mike  
Chisnall*