



### Section #1 - The I Chord - Amaj

When playing over the 1 chord, our secret weapon arpeggio lick is drawn from the major scale in C position.

A Major Scale (C Position)      Amaj Chord (C Shape)      Lick Over Amaj

Tablature for Section 1:  
 Treble: 12 9 11 12 9 10 12 9 10 12 | 9 10 12 | / 9 10 9 12 10 11  
 Bass: 12 9 11 12 9 11 9 10 12 | 9 10 11 12 | / 9 10 9 12 10 11

### Section #2 - The IV Chord - Dmaj

Let's review the common G position of the A major pentatonic scale, then transpose the techniques from section #1 to accommodate soloing over the IV chord, Dmaj. Because many iconic solos derive from this major pentatonic pattern, it's useful to have a ready-made lick for responding to a I-IV change.

A Major Pentatonic      D Major Scale (C Position)      Dmaj (C Shape)      Lick Over Dmaj

Tablature for Section 2:  
 Treble: 5 2 4 2 4 2 5 2 5 | 5 2 4 5 2 3 5 2 3 5 | 2 3 5 | / 2 3 2 3  
 Bass: 5 2 4 2 4 2 4 2 5 | 5 2 4 5 2 4 2 3 5 | 2 3 4 5 | / 2 3 2 3 2 5 3 4

### Section #3 - The V Chord - Emaj

Let's review the common E position of the A minor pentatonic scale, then transpose the techniques from section #2 up a whole step to accommodate soloing over the V chord, Emaj. Because many iconic solos derive from this minor pentatonic pattern, it's useful to have a ready-made lick for responding to the V chord in a typical blues progression.

A Minor Pentatonic      E Major Scale (C Position)      Emaj (C Shape)      Lick Over Emaj

Tablature for Section 3:  
 Treble: 5 8 5 7 5 7 5 8 5 8 | 7 4 6 7 4 6 4 5 7 4 5 7 | 4 5 7 | / 4 5 4 5  
 Bass: 5 8 5 7 5 7 5 7 5 8 | 7 4 6 7 4 6 4 5 7 4 5 7 | 4 5 6 7 | / 4 5 4 5 7 5 6

### Section #4 - Lick Embellishment

The following embellishment adds an ascending arpeggio and chromatic walk-up to our "secret weapon" lick. Shown here in the key of A, this idea can be applied to IV and V chords as well.

Tablature for Section 4:  
 Treble: 9 11 10 9 10 11 12 | / 9 10 9 12 10 11 | sl. 10  
 Bass: 9 11 10 9 10 11 12 | / 9 10 9 12 10 11 | sl. 10