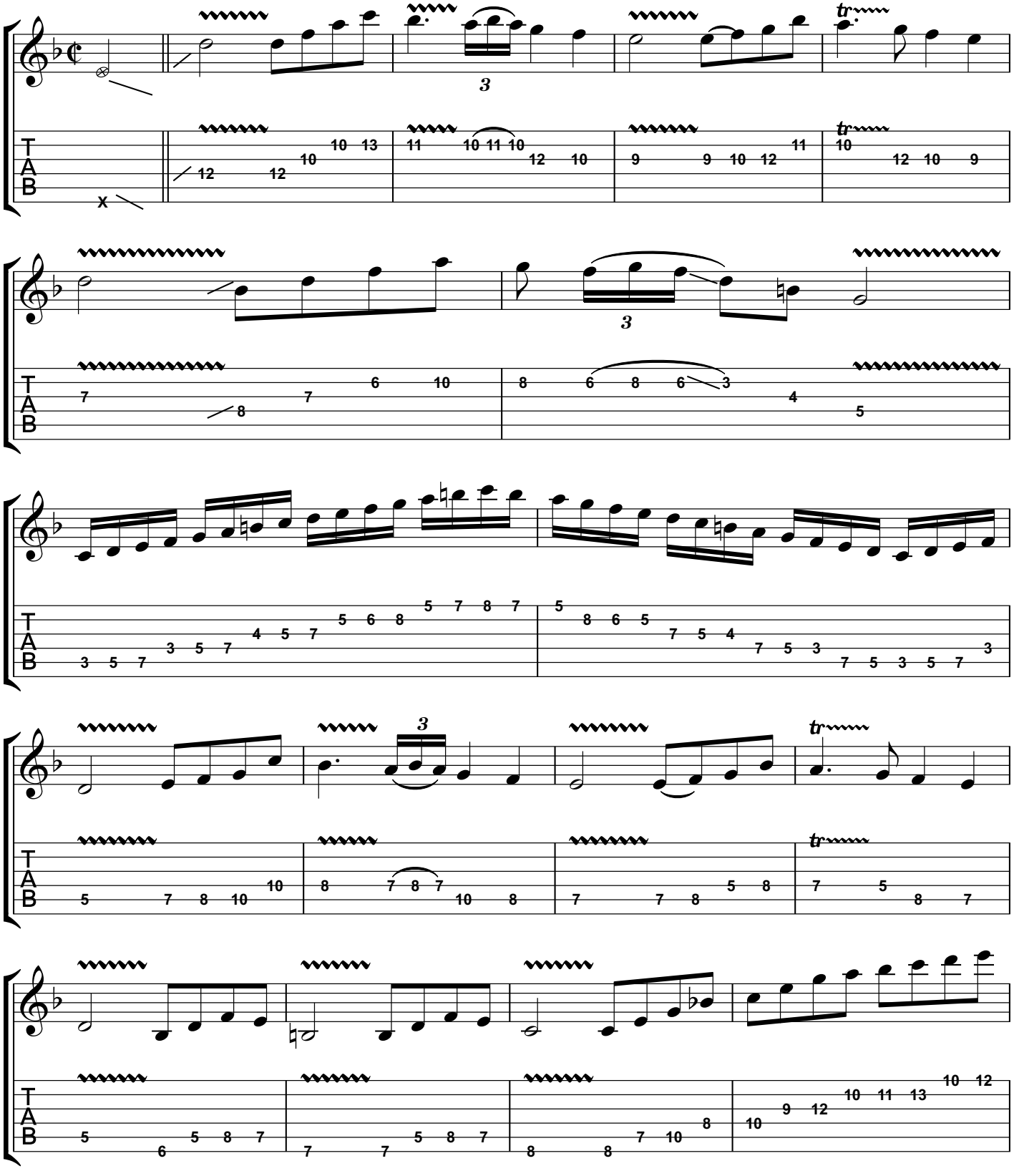
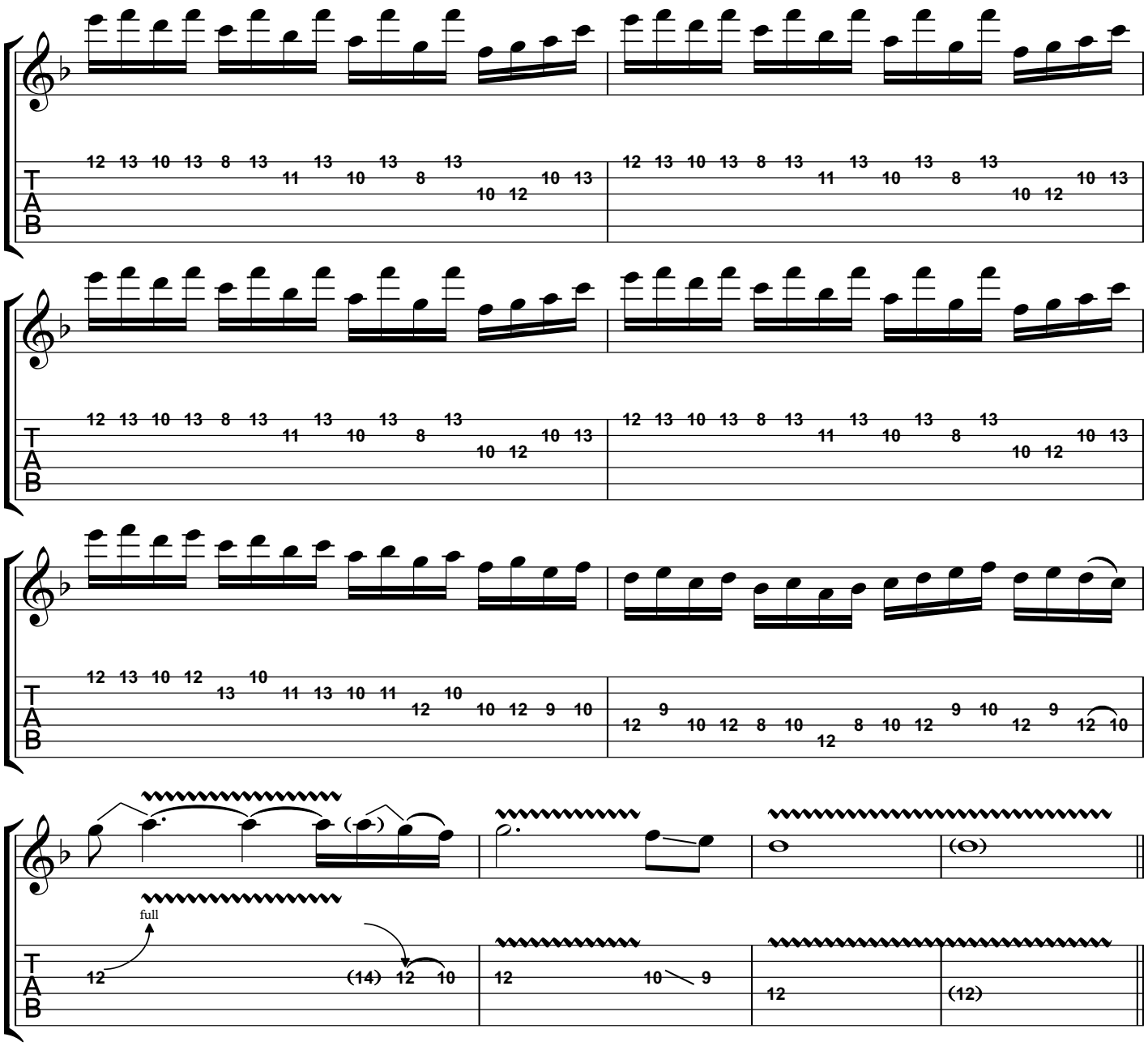
Soloing in the Real World

Steve Stine

Solo

♩ = 115

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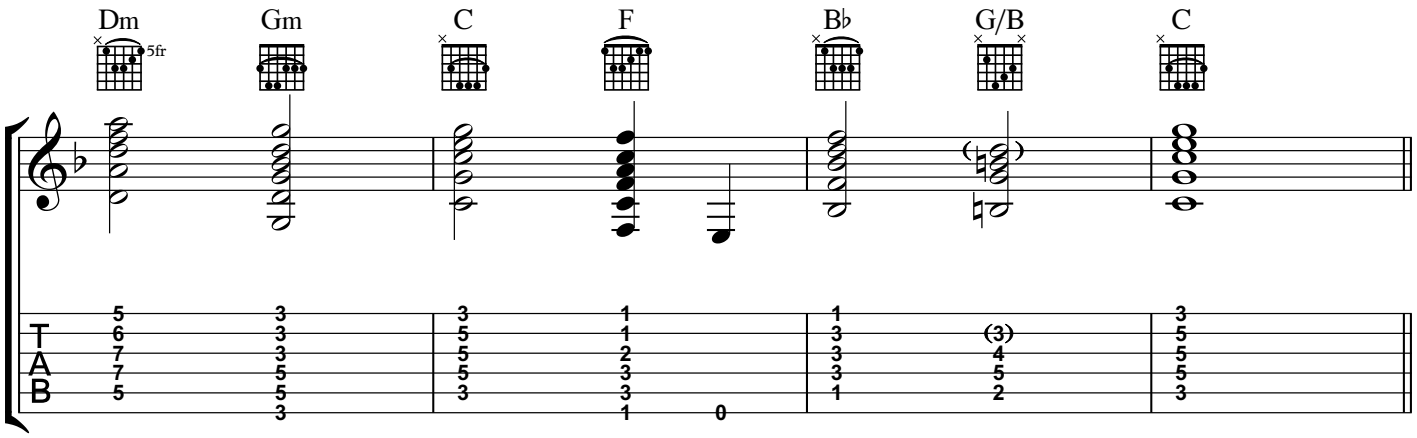
Lesson

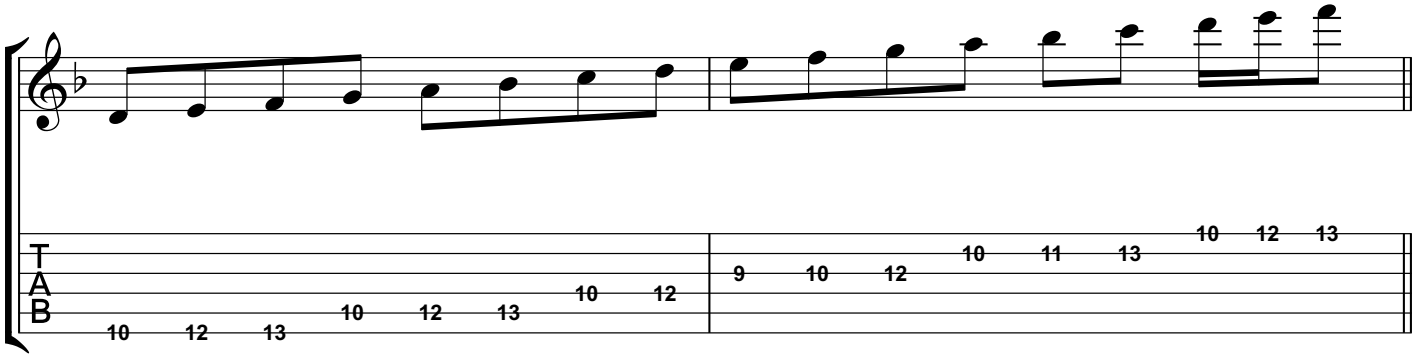
Chords

Here we are working almost exclusively with chords from our normal Dm Scale but the point of this lesson is to focus on what to do when chords that aren't derived from our normal scale tones pop up. In this case, the G/B chord is the odd chord out that needs special attention if we're to solo over top of it.



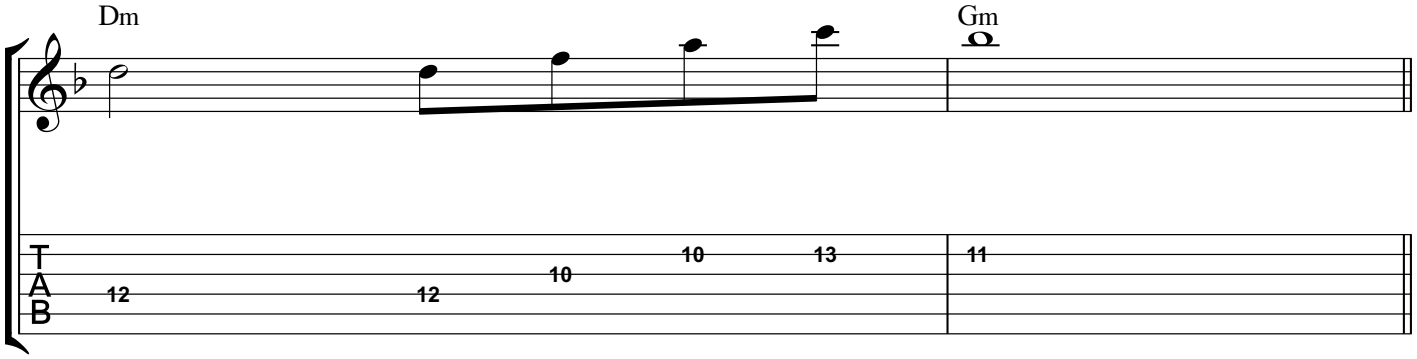
Dm Scale

You can play the Dm Scale many places in many ways but we're going to start our solo in the first position . Notice the difference in sound between this and a normal pentatonic scale. Adding the 2nd and 6th tones of the minor scale really bring it that sad minor flavor that the pentatonic scale is lacking.

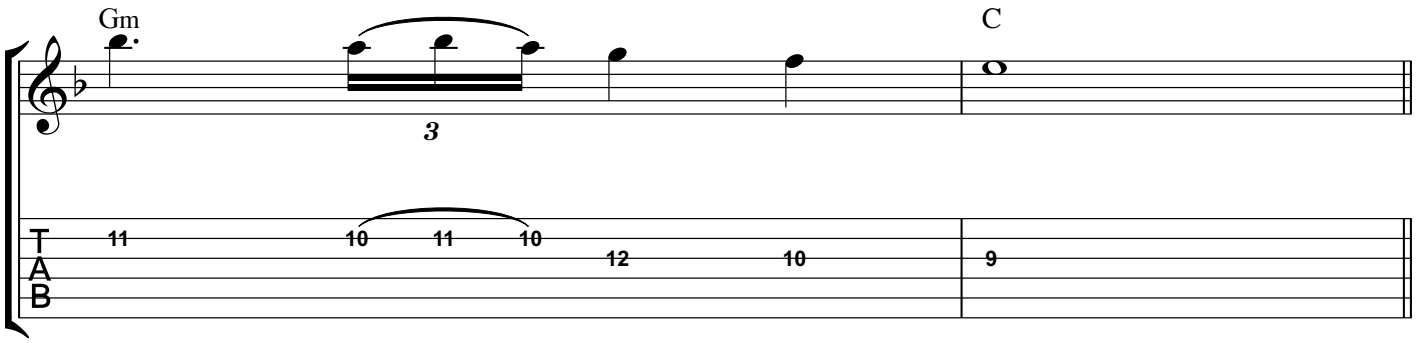


Building the Solo - Sequence 1

Our first chord is Dm so where is a good place to start? D! With a simple arpeggio we outline the Dm chord and then target the 3rd of our Gm chord in the next bar, the 11th fret of the 2nd string.

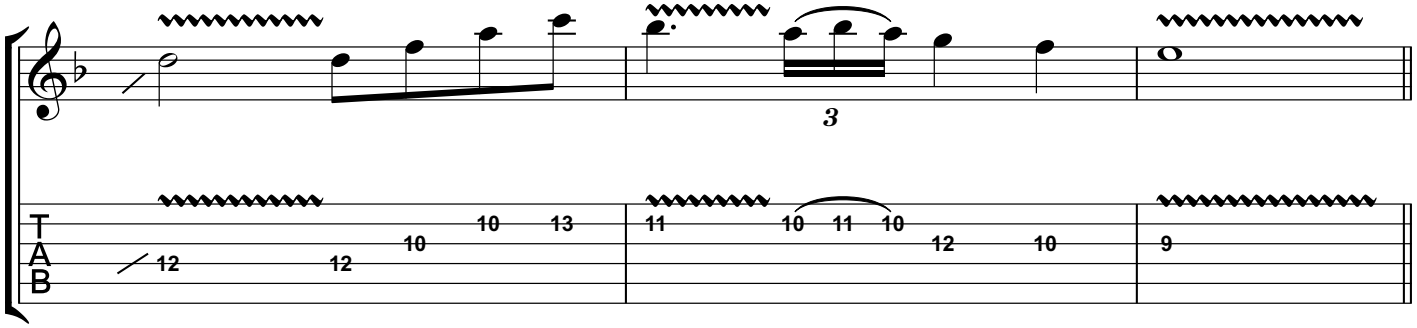


Here we add a hammer-on/pull-off and then target our next chord, C, by playing its 3rd on the 9th fret of the 3rd string.



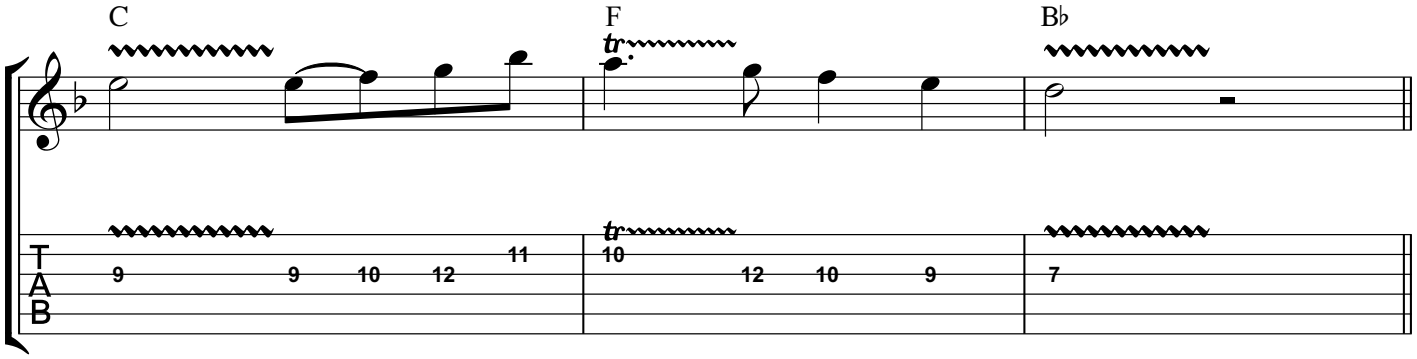
Whole Sequence

Understanding how the solo is working with the chords is our focus, but of course don't forget about being able to physically play the solo! Let's practice sequence one.



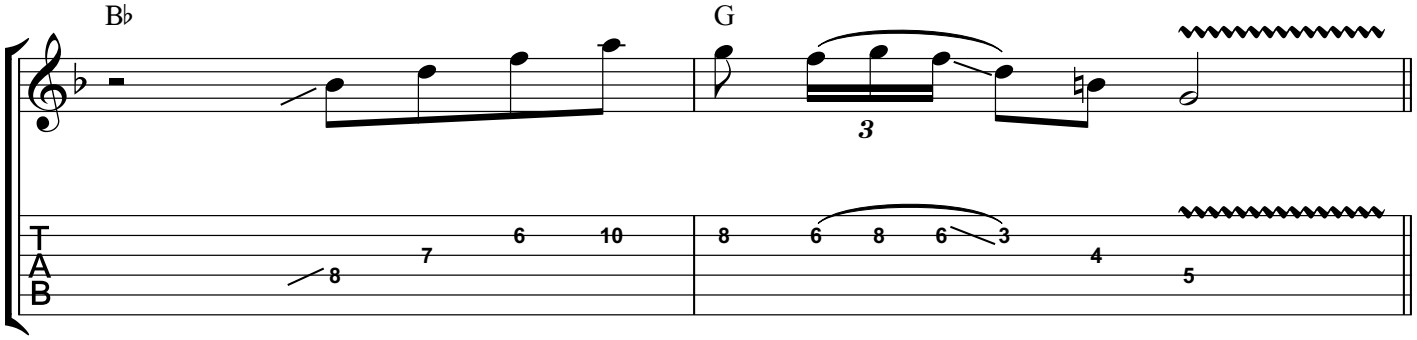
Building the Solo - Sequence 2

After our C chord we target the 3rd of the F (A on the 10th fret of the 2nd string) and the 3rd of the Bb (7th fret of the 3rd string). You'll notice a reoccuring pattern here: targeting chord tones for soloing.



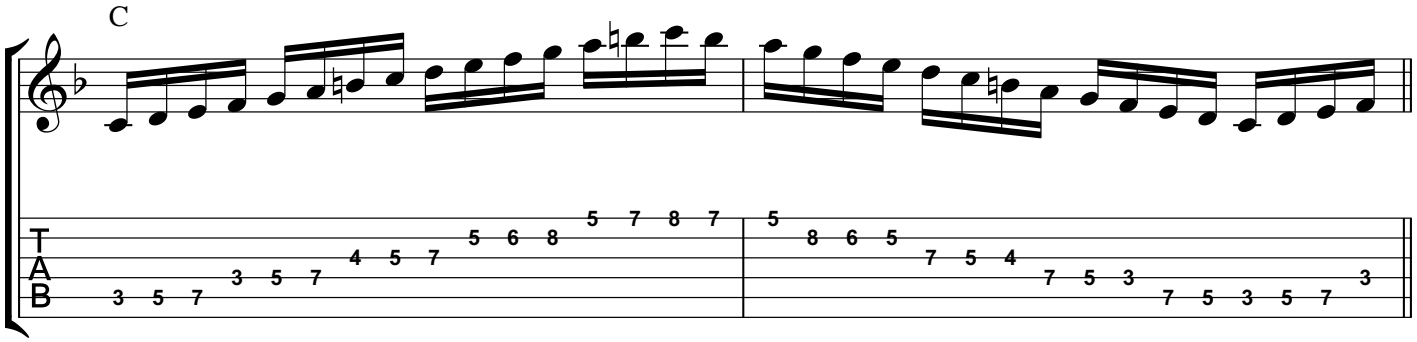
Building the Solo - Sequence 3

After the Bb we know that "outside" G major chord is coming up so in order to highlight that new chord we can simply play a G arpeggio. This is one way to play over non-diatonic chords that is guaranteed to work every time. If you're playing chord tones you just can't go wrong.



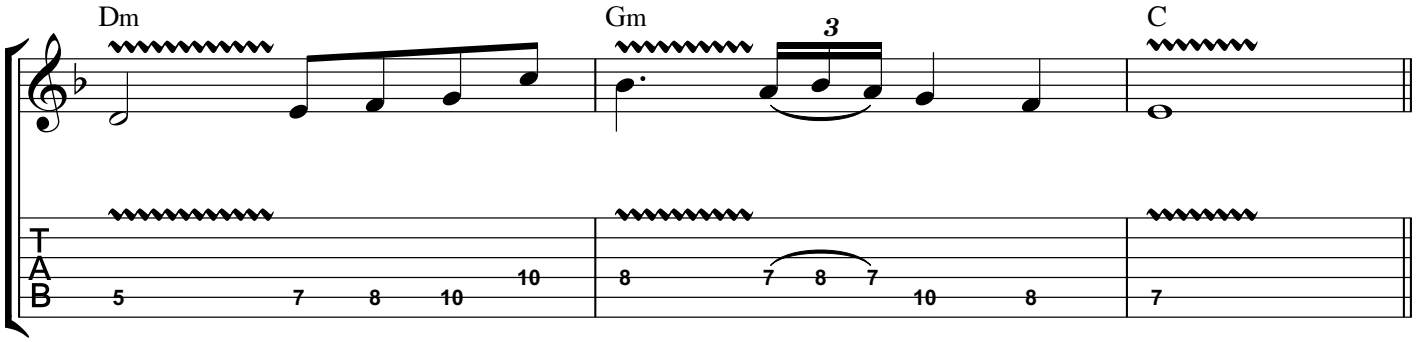
Last C Chord

Here is another interesting idea that could work as well. Over this C chord Steve decides to disregard the key of F major//D minor and simply play up and down the C Major scale. Perhaps because this scale has a B natural, like our oddball G major chord we just played, our ears are more ready to accept it.



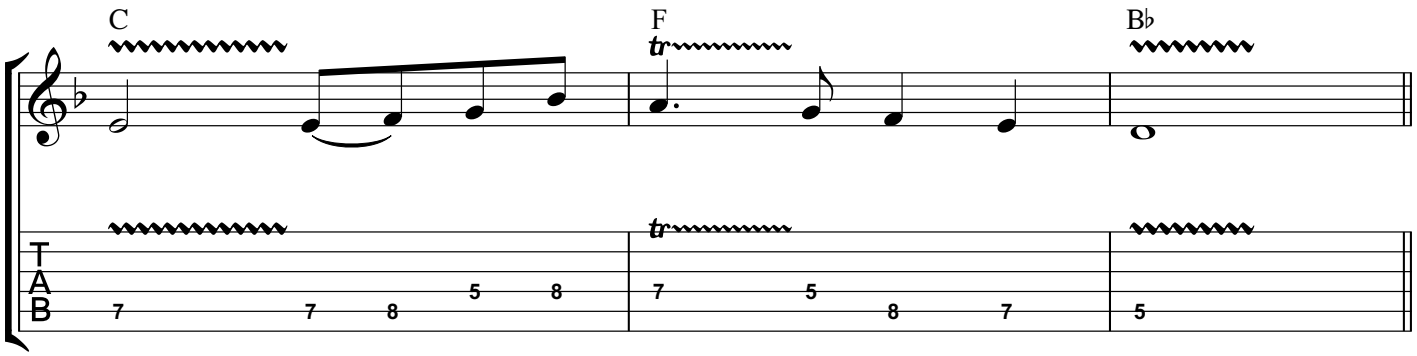
Repetition of Melody

Here we're going back to the top of our chord sequence and repeating the melody an octave down. Repeating it note-for-note could get a bit stale, so we do change it a tiny bit to keep it fresh and interesting.



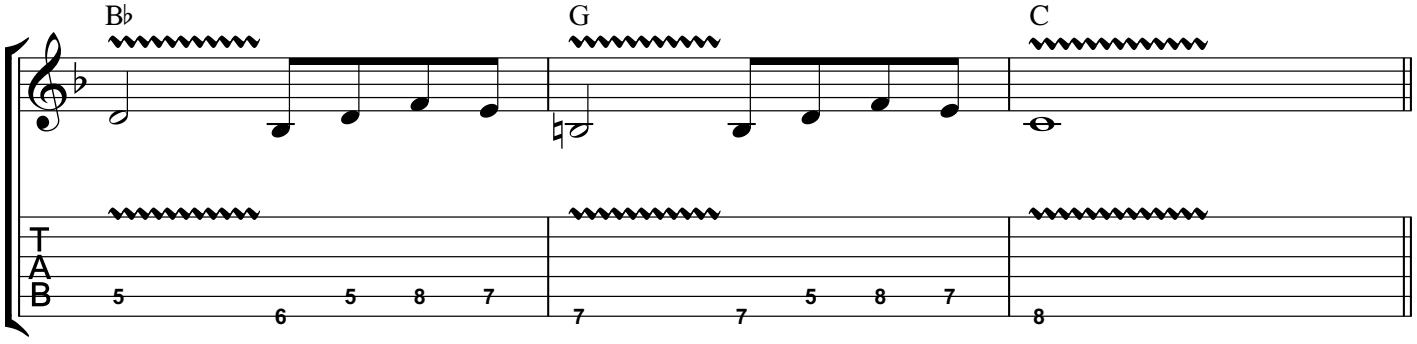
Repetition - Sequence 2

This sequence is actually a note-for-note repetition of our first melody but again, simply brought down an octave for a different feeling. This works oppositely as well. Play something lower then repeat it up an octave.



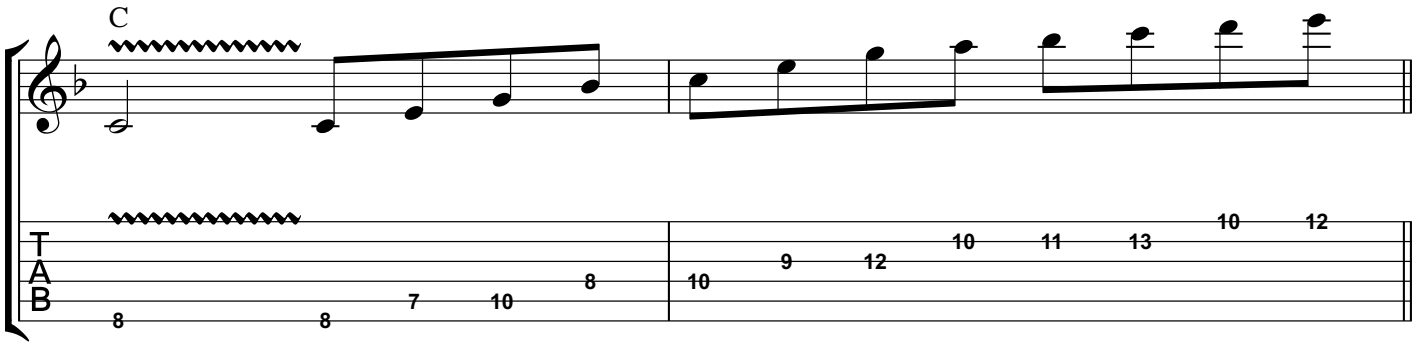
End of Repetition

Here we feel like we've repeated enough of our original melody so we add a little something new. Once again Steve is targeting the notes from that G chord in order to bring it out in his solo. The 7th fret on the 6th string is a B, the 3rd of a G major chord, which we otherwise wouldn't play in a normal D minor scale.



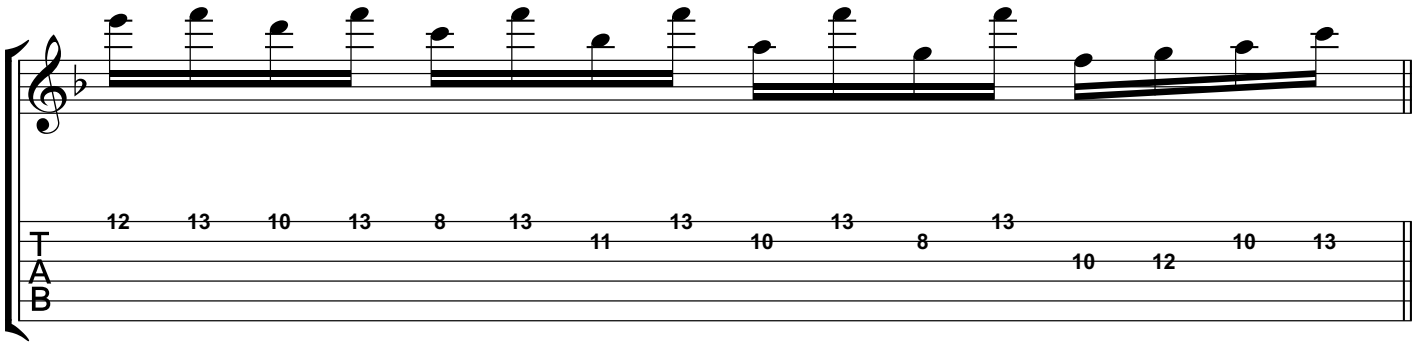
Dimished Scale

We have a lot of time to fill over that C chord so Steve uses a shape derived from a diminished scale that works its way into the top end of our first position Dm scale.



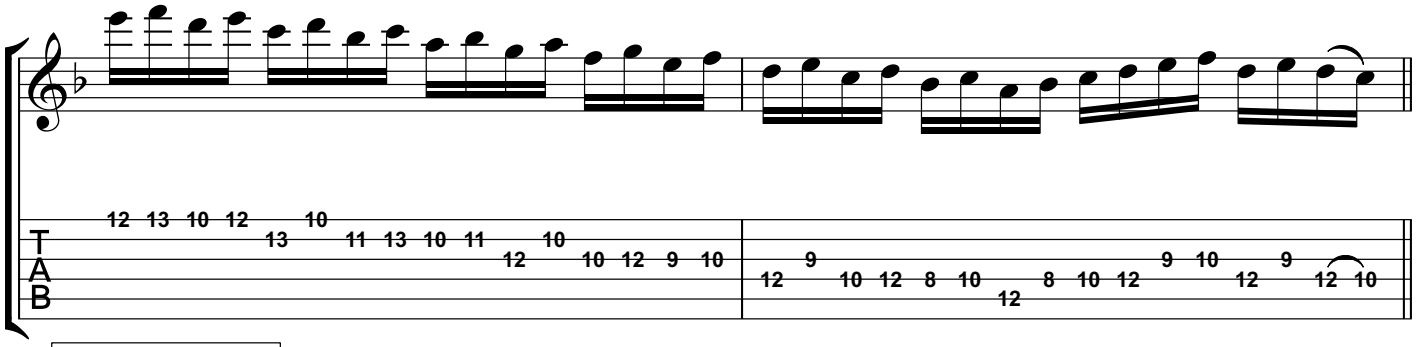
Pattern Playing

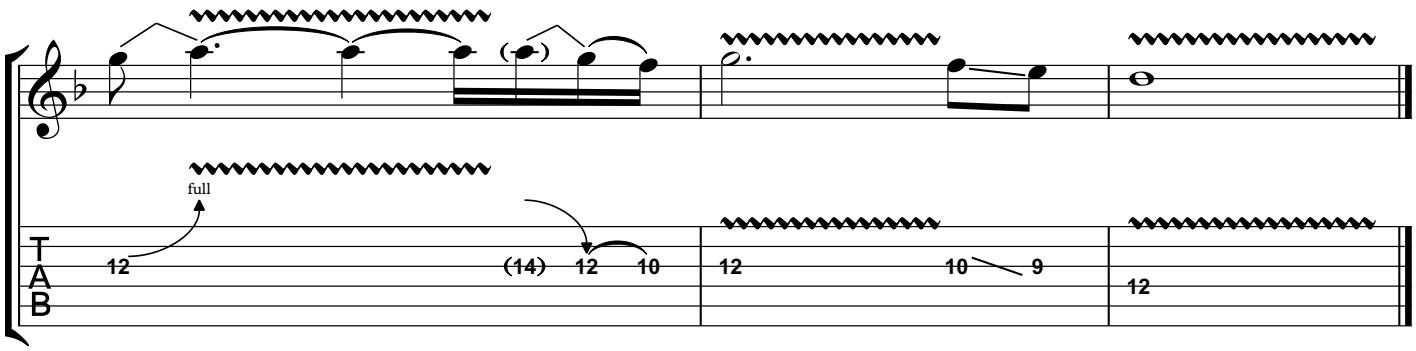
Now we come to this fast pattern that we play over four bars. Basically we are targeting that 13th fret on the 1st string and descending with our Dm scale every other note. To repeat the pattern we use a little pentatonic at the end to bring it back to the beginning.



End of Pattern

To end our pattern we simply walk down the Dm scale with a kind of backwards pattern involving playing up one scale tone and then jumping down two. Once we get near the C chord we bring the scale back up to our big bend.



Finishing Bend

End with a big bend is a kind of classic way to finish a solo. When you feel comfortable with the concepts and the solo itself go back to the beginning and play along with Steve.