

# Soloing in the Real World

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**Solo**

$\text{♩} = 115$

The sheet music consists of six staves of musical notation for guitar, with tablature provided for each staff. The notation includes various note heads, stems, and rests, along with specific markings such as wavy lines, a circled '3', a 'tr.', and a circled '10'. The tablature below each staff shows the fingerings for the corresponding notes and chords. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom.

Guitar tablature with three staves. The top staff shows a continuous pattern of sixteenth-note chords. The middle staff shows a repeating sequence of notes with tablature below it:

T	12	13	10	13	8	13	11	13	10	13	8	13	10	12	10	13
A																
B																

The bottom staff shows another sequence of notes with tablature below it:

T	12	13	10	13	8	13	11	13	10	13	8	13	11	13	10	13	10	12	10	13
A																				
B																				

The final section starts with a sixteenth-note chord followed by a series of eighth-note patterns with tablature below it:

T	12	13	10	12	10	13	11	13	10	11	12	10	12	9	10	12	9	10	12	10
A																				
B																				

Annotations include a 'full' arrow pointing to the first note of the first measure, and circled numbers (14), (12), (10), (9) indicating specific notes or positions.

## 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.

The diagram shows seven guitar chord diagrams with their corresponding fingerings:

- Dm: 5fr (index on 5th string)
- Gm: 3rd string muted
- C: 3rd string muted
- F: 3rd string muted
- B♭: 3rd string muted
- G/B: 3rd string muted, 2nd string muted
- C: 3rd string muted

Below the chords is a musical staff with notes corresponding to the chords above. At the bottom is a fretboard diagram with fingerings:

T	5	3	3	3	1	1	(3)	3
A	6	3	5	1	3	4	5	5
B	7	3	5	2	3	3	5	5
	B	5	5	3	3	1	2	3
		3		1	0			

### 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.

The diagram shows a musical staff with a scale line and a fretboard diagram below it. The scale line consists of eighth-note strokes. The fretboard diagram shows fingerings for the first position of the Dm scale:

T									
A									
B	10	12	13	10	12	13	10	12	13

### 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.

The diagram shows a musical staff with a solo sequence and a fretboard diagram below it. The solo sequence starts with an eighth note on the 10th fret of the 6th string, followed by an eighth note on the 13th fret of the 5th string, and an eighth note on the 11th fret of the 2nd string. The fretboard diagram shows the fingerings for this sequence:

T									
A									
B	12			10	13	11			

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.

Musical notation for sequence one. The top staff shows a Gm chord with a hammer-on/pull-off from the 3rd string at the 9th fret to the 3rd string at the 10th fret. The bottom staff shows a C chord with the 3rd string at the 9th fret. Fingerings 3 and C are indicated above the notes.

### 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.

Musical notation for the whole sequence of the solo. It consists of two staves. The top staff shows a melodic line with various slurs and grace notes. The bottom staff shows the corresponding fingerings for the guitar strings (T, A, B). The sequence includes a Gm chord followed by a C chord.

### 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 reoccurring pattern here: targeting chord tones for soloing.

Musical notation for sequence 2 of the solo. It consists of two staves. The top staff shows a melodic line with slurs and grace notes, leading into an F chord (targeting the 3rd string at the 10th fret) and then a Bb chord (targeting the 3rd string at the 7th fret). The bottom staff shows the corresponding fingerings for the guitar strings (T, A, B).

### 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.

Musical notation for sequence 3 of the solo. It consists of two staves. The top staff shows a melodic line leading into a G chord (targeting the 3rd string at the 9th fret). The bottom staff shows the corresponding fingerings for the guitar strings (T, A, B).

### 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.

Musical notation for the last C chord section. It shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The treble staff has a continuous eighth-note scale run. The bass staff shows a repeating sequence of notes: T (3), A (5), B (7), 3, 5, 7, 4, 5, 7, 5, 6, 8, 5, 7, 8, 7, 5, 8, 6, 5, 7, 5, 4, 7, 5, 3, 7, 5, 3, 5, 7, 3. The bass staff is labeled with T, A, and B below the strings.

### 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.

Musical notation for the repetition of the melody section. It shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The treble staff has a continuous eighth-note scale run. The bass staff shows a repeating sequence of notes: T (5), A (7), B (8), 10, 8, 10, 10, 8, 7, 8, 7, 10, 8, 7. The bass staff is labeled with T, A, and B below the strings.

### 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.

Musical notation for Repetition - Sequence 2. It shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The treble staff has a continuous eighth-note scale run. The bass staff shows a repeating sequence of notes: T (7), A (7), B (8), 5, 8, 7, 5, 8, 7, 5, 8, 7, 5. The bass staff is labeled with T, A, and B below the strings.

### 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.

Musical notation for the end of the repetition section. It shows a treble clef staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The treble staff has a continuous eighth-note scale run. The bass staff shows a repeating sequence of notes: T (5), A (6), B (5), 8, 7, 7, 5, 8, 7, 7, 5, 8, 7, 8. The bass staff is labeled with T, A, and B below the strings.

## Diminished 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.

The image shows a musical score for a six-string guitar. The top half is a standard staff notation with a treble clef, a key signature of one flat, and a 'C' time signature. It features a wavy line at the beginning, followed by a series of eighth and sixteenth note patterns. The bottom half is a tablature, labeled 'T A B' on the left, showing the string numbers (6, 5, 4, 3, 2, 1) across six horizontal lines representing the fretboard. The tablature includes numerical markers above the strings: 8, 8, 7, 10, 8, 10, 9, 12, 10, 11, 13, 10, 12.

## **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.

Guitar tablature for the first measure of the solo. The staff shows a treble clef, a key signature of one flat, and a common time signature. The tab includes a note head with a vertical stem and a horizontal bar indicating the string to play. The TAB line below shows the fingerings: 12, 13, 10, 13, 8, 13, 11, 13, 10, 13, 8, 13, 10, 12, 10, 13.

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.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one flat, and a common time signature. It consists of eight measures of music, each containing sixteenth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings and string notes for each measure. The tablature uses vertical tick marks to indicate which strings are played.

Sheet music and tablature for guitar. The tablature shows the following fingerings:

T	12	13	10	12	10
A	13	11	13	10	11
B	12	10	12	9	10

Second half of the tablature:

	12	9	10	12	8	10	12	9	10	12	9	12	10
	12	10	12	8	10	12	8	10	12	12	10		

## **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.

The musical score consists of two staves. The top staff is in treble clef and shows a melodic line with several grace notes indicated by small dots and parentheses. The bottom staff is a tablature (TAB) showing the fret positions for each note. Arrows point from specific notes in the melody to their corresponding fret numbers in the tablature. The first note in the melody is at fret 12, labeled 'full' above the arrow. The second note is at fret 14, labeled '(14)' above the arrow. The third note is at fret 12, labeled '12' below the arrow. The fourth note is at fret 10, labeled '10' below the arrow. The fifth note is at fret 12, labeled '12' below the arrow. The sixth note is at fret 10, labeled '10' below the arrow. The seventh note is at fret 9, labeled '9' below the arrow. The eighth note is at fret 12, labeled '12' below the arrow.