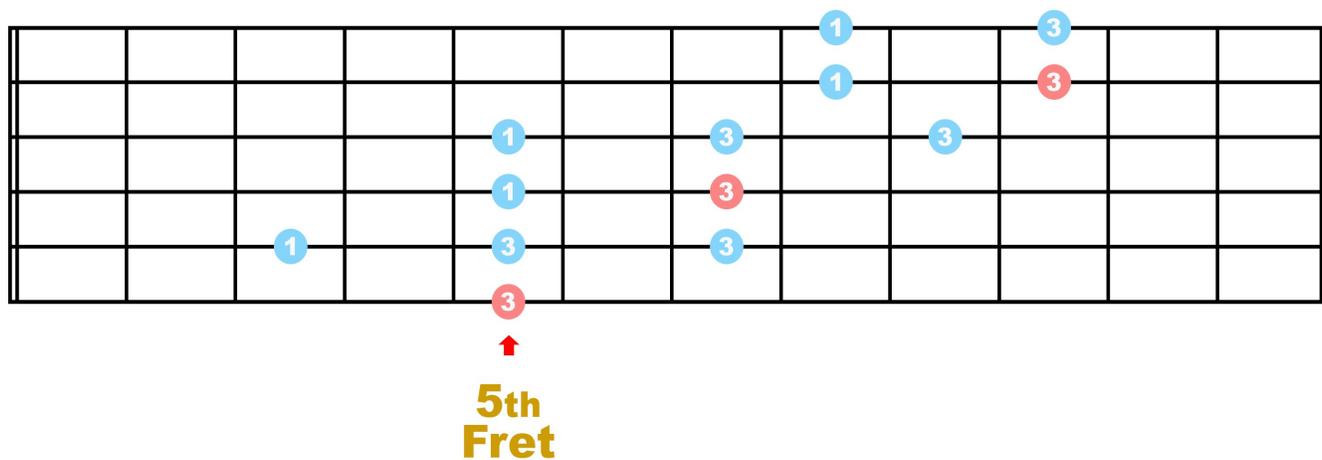


# How To Solo

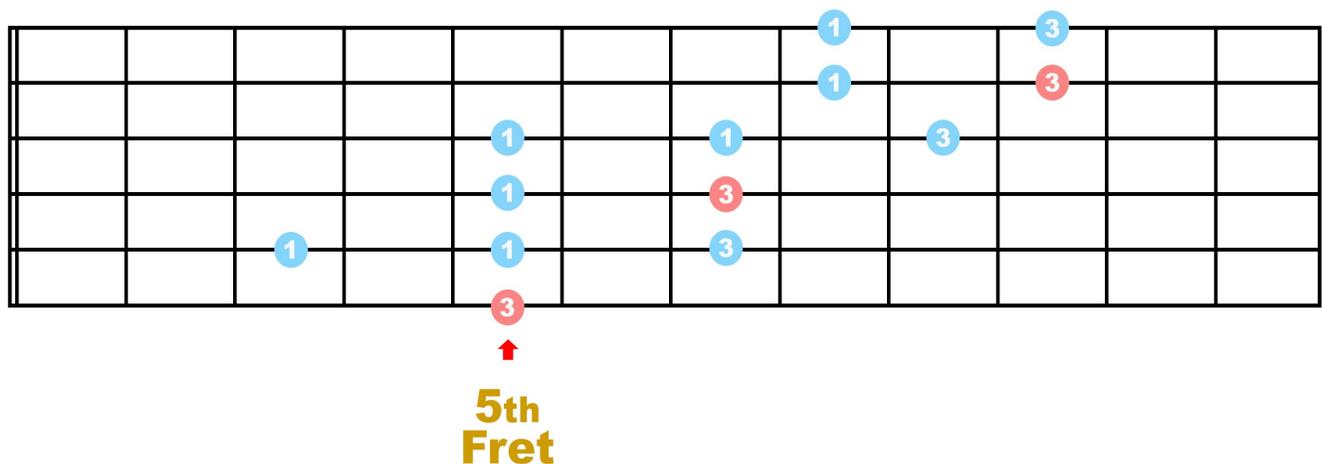
## Cheat Sheet

Chapter #1—Scale Fingering

### A Minor Pentatonic Version 1— Going Up



### A Minor Pentatonic Version 1— Going Down



# A Minor Pentatonic Version 1

Musical notation for 'A Minor Pentatonic Version 1'. The top staff is a treble clef in 4/4 time, showing a melodic line with eighth and quarter notes. The bottom staff is a guitar tablature with six strings and four frets, showing fingerings for the notes in the A minor pentatonic scale: 5, 3, 5, 7, 5, 7, 9, 8, 10, 8, 10, 8, 9, 7, 5, 7, 5, 7, 5, 3, 5.

Chapter #1 & 2—Chords for Jam Track

## 12 Bar Blues In A—Chord Progression

Chord progression for a 12-bar blues in A. The progression is shown across three staves, each with a treble clef and a slash indicating a whole note chord. The chords are: A, A7, A, A7 (first staff); D, D7, A, A7 (second staff, starting at measure 5); E, E7, D, D7, A, A7, E, E7 (third staff, starting at measure 9).

Chapter #3

# Hammer-On/Pull-Off Exercise

Musical notation for a Hammer-On/Pull-Off exercise. The top staff shows a melodic line in treble clef with eighth notes and hammer-ons/pull-offs. The bottom staff shows a guitar fretboard with fingerings: 3-5, 3-5, 5-7, 5-7, 5-7-7-9, 8-10, 8-10, 10-8, 10-8, 9-7-7-5, 7-5, 7-5-5-3, 5-3, 5.

Chapter #4

# A Minor Pentatonic Version 2

Fretboard diagram for the A Minor Pentatonic scale, Version 2. The diagram shows a 6-string guitar fretboard with fingerings: 1 (red) on the 5th fret of the 6th, 5th, 4th, and 3rd strings; 4 (blue) on the 7th fret of the 2nd and 1st strings; and 3 (blue) on the 7th fret of the 4th and 3rd strings. A red arrow points to the 5th fret, labeled "5th Fret".

Musical notation for the A Minor Pentatonic scale, Version 2. The top staff shows a melodic line in treble clef with eighth notes. The bottom staff shows a guitar fretboard with fingerings: 5-8, 5-7, 5-7, 5-7, 5-8, 5-8, 8-5, 7, 5, 7-5, 7-5, 8-5.

# A Minor Pentatonic Version 2 Exercise

The first system of the exercise consists of a treble clef staff and a guitar TAB staff. The treble staff contains a melodic line with eighth notes. The TAB staff shows the fretting for the strings, with numbers 5, 7, and 8 indicating fret positions. The first measure of the TAB is 5-8-5-8-8-5-7. The second measure is 5-7-7-5-7-5-7. The third measure is 5-7-5-7-7-7. The fourth measure is 5-8-5-8-5-8-8-5-8.

The second system of the exercise consists of a treble clef staff and a guitar TAB staff. The treble staff continues the melodic line. The TAB staff shows the fretting for the strings. The first measure of the TAB is 5-8-5-8-5-8-5-7. The second measure is 5-7-5-7-5-5-7-7. The third measure is 5-7-5-7-5-7-5-7. The fourth measure is 5-8-5-8-5-8-5.

# Imitate, Assimilate, Innovate

## Imitate

Start by imitating your favorite players. Copy their licks and transcribe their solos from recordings. Also attempt to emulate their sound and the subtle inflections that create the magic in their playing.

Here's what Clark Terry has to say about the first step:

“By imitating the players you love, you’ll begin to understand the music on a deeper level and begin to see a personal sound develop in your own approach to improvisation. Questions that can’t be answered by music theory or etude books, like how to play longer lines or how to articulate and swing, will reveal themselves as you start to imitate the masters.”

## Assimilate

Then go on to assimilate, or integrate, what you've been imitating. Allow your models phrasing and ornamentation to become a part of your own style.

Remember the licks and patterns or like words and sentences. In and of themselves they are not improvisation. A key element is to practice and integrate the phrases, scales, and patterns into actual playing and in context with the music.

Again from Clark Terry:

“Assimilation means ingraining these stylistic nuances, harmonic devices, and lines that you’ve transcribed into your musical conception. Not just mentally understanding them on the surface level, but truly connecting them to your ear and body. This is where the hours of dedication and work come in.”

## Innovate

Innovate what you've learned and make your own. Little by little change the licks. Experiment and try different things. Combine elements, alter them and make something new.

On to the third step from Clark Terry, innovation:

“Creating a fresh and personal approach to the music. Many young musicians want to skip to this step as soon as they start learning how to improvise... Innovation is the direct result of hours upon hours of imitation and assimilation.

Take a look at the great innovators that this music has already seen. Each one spent countless hours studying harmony, solos, form, tunes, etc. in order to realize their own personal concept.”

## Listen First

This three-step system is all based on the presupposition that you [listen first](#) and during all three stages.

- Listen to recordings from great players.
- Listen to your teachers and fellow musicians.
- Listen to what coming out of your instrument.

And finally, but most importantly, listen to that small voice inside yourself that is the fountain of all beauty and music were creating.

This is what guides your decisions and connects you to your inspiration.