

## Introduction

These solos on standard progressions were written to aid the serious student in reading and improvising. Although there is ample published solo material by many of the best guitarists, to the best of my knowledge, none of it has been fingered. I feel fingering is very important in giving the student an insight into a soloist's concept of the neck, making the solos much easier to play.

All solos should be analyzed as to the way the scales are mixed with the chord tones, tri-tone substitutions and rhythmic variety such as 3/4 and 3/8 against basic 4/4. Each solo should be played slowly without the companion CD until tempo can be increased to the marking at the top of each selection. Should the student not be able to play a solo straight through, play what is possible, leaving out the difficult parts and practicing them separately until mastered.

Each track is twice as long as the written solo allowing the student to play along with

the solo, then either play the solo again, or improvise on his own. Another approach is to listen to the recorded solo paying attention to phrasing, accents, and then play the written solo during the repeated part of the track. In most cases, phrasing on the eighth notes should be *even* with slight accents on the up beats and stronger accents where the player might feel them. Slides (---), pull-offs and hammer ons (Λ) should be observed to add interest and avoid dull monotonous phrasing. Stay in position (one finger to each consecutive fret) until another fingering moves you to a new position, except where extended fingering is indicated.

Moderate tempos have been chosen to make the solos available to the greatest number of players. However, advanced players should still be challenged. When the solos are learned the CD may be used as a straight play-along by turning off the left track.

*Some of the studies in this book have chord progressions similar to the following standards: "My Funny Valentine", "Indian Summer", "Bluesette", "Lament", "I'm Getting Sentimental Over You", "Yesterdays", "But Not For Me", "In Your Own Sweet Way", "I Hear A Rhapsody", and "You Stepped Out Of A Dream."*









B $\flat$  $\Delta$  3 E $\flat$  $\Delta$  3-3 4-4 Abm7 4 Db9 G $\flat$  $\Delta$  3 C $\flat$  $\Delta$  3

Cm7 $\flat$ 5 3 1-1 F7 B $\flat$  1

Am7 $\flat$ 5 1^ D7 Gm 1^ Cm7 1^ 3-3 F7 3-3 3 3 3 3 3 3 3

B $\flat$  $\Delta$  1 Eb $\Delta$  3 Abm7 1 Db7 1 G $\flat$  $\Delta$  3 C $\flat$  $\Delta$  3 Cm7 $\flat$ 5 F7

B $\flat$  3 Em7 3 A7 D 1 D 4^ 3

Em7 3 A7+ 1 3 1 D 1 3 Dm7 3 G7+

C 3-3 A7 $\flat$ 9 4-4 Ebm7 3 Ab7 1 Dm7 3 G7 1

Am7 $\flat$ 5 1 D7 3 Gm 1 Cm7 1 4 2 F7+ 1 3 B $\flat$  3 1

Abm7 1^ 2 4 Db7 1^ 2 4 G $\flat$  $\Delta$  1^ 2 4 C $\flat$  $\Delta$  1 2 4 Cm7 $\flat$ 5 F7 $\flat$ 9 B $\flat$

B $\flat$ 69 Ab69\* B $\flat$ 69 Ab69 G $\flat$ 69 E69 B $\flat$ 69