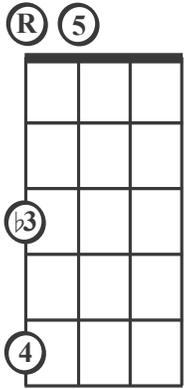


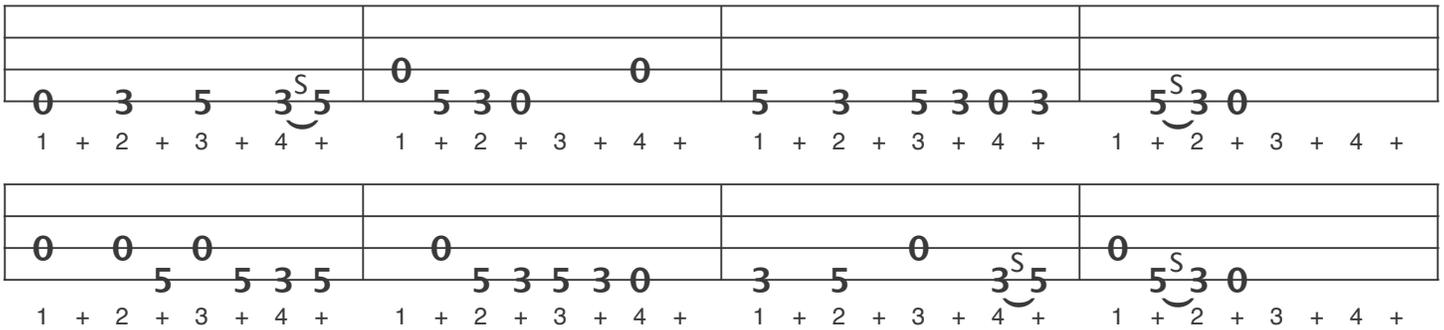
It may seem tedious, adding one note at a time, but here's the thing: Most people try to stuff too many notes into their solos. It's like they were vaccinated with a phonograph needle (yes, I am 100 years old). As we go on, I hope you'll see that *less is more* when it comes to a tidy, tuneful solo. It's up to you figure out how far to push it.



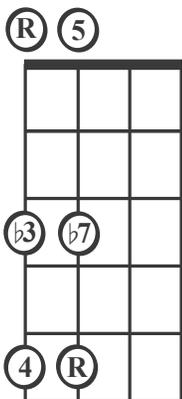
Okay, let's really fling the gates wide open this time and add....a fourth note, the **5th** degree of the **G Pentatonic Minor Scale**. It's a D note, but who cares? It's the **5th**, which together with the **Root**, comprise the Power Chord.

I want to mention something about **alternate picking**, which is the steady stream of Downstrokes and Upstrokes that you should maintain when you are playing several Eighth notes in a row: *Down* on the numbered counts, *Up* on the "and" counts. It doesn't matter so much with Quarter notes, but try to keep alternating the Eighth notes, **even when you're changing strings**, something you'll be doing a lot of.

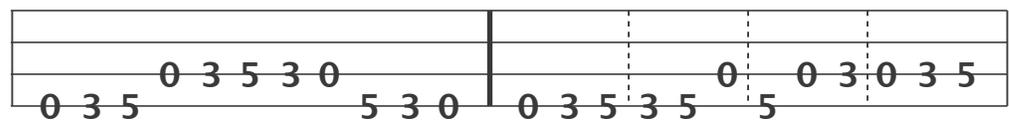
The following phrases will last 4 bars, which would fit the first 4 bars of a Twelve Bar Blues. I'll also introduce the **slide**---just keep pressing down as you move between frets. BTW, these left-hand ornaments---hammer-ons, pull-offs and slides---are collectively known as **slurs**. Use your 2nd finger for all the slides, both the ones that go up and the ones that go down.



You know, I'm sick of waiting, let's just go *cuh-razy* and add both the flatted-**7th** AND the next **Root Note** at the same time, so that we'll have a full octave of the scale. Now we'll have the opportunity to practice a few scale runs, up and down the octave in several patterns. This would be a good way to work up a little speed.



Straight up and down the scale, then up 2 notes, back 1, up 2 and so on.



The same in reverse.

