

Do You Feel Like We Do – 1st Solo Primer (from 2:22–3:02)

This awesome solo combines fluid blues/rock licks with beautiful jazzy melodic flow all at the same time. It is tricky, fast-paced solo, to be sure—not because the individual licks are so hard, but it is the seamless, effortless way Frampton strings them all together. The effort is worthwhile! It is great for your chops, phrasing, and technique.

When I begin a solo like this, I start slow, get the “lay of the land,” so to speak. Get the note sequences first, one lick or a ½ lick at a time. Next, get the inflections—the slides, hammer-ons, pull-offs, etc. Sometimes a faster lick may take me several days to work up to speed. If you want to learn it, don’t get discouraged; just keep chippin’ away—you will get!

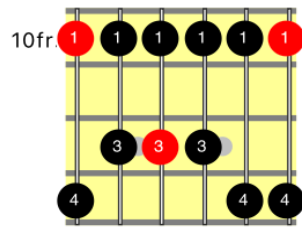
Frampton builds the solo primarily from the D minor pentatonic scale, then adds just enough Dorian color to make each phrase sound fresh and melodic. Every lick flows naturally into the next, with a beautiful balance of staccato and sustained notes that creates rhythmic excitement. Learn this solo, and you’ll develop better phrasing, stronger melodic ideas, and a deeper understanding of how to make simple scales sound extraordinary.

Scales Used

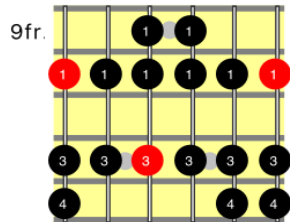
The left column is the full scale. Frampton is getting his note choices from these, but he does not use them in their entirety. The right column is the notes he is actually using out of those bigger scale positions. Get your fingers used to these positions, and you will more easily see how Frampton is connecting and bouncing in and out of all those cool phrases.

The Whole Scale

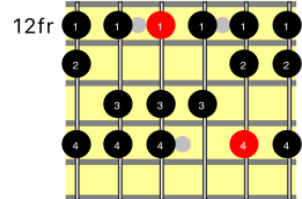
D Minor



D Dorian

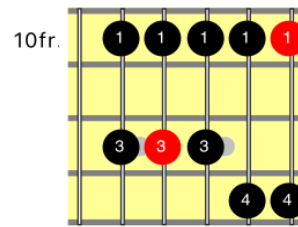


E phrygian (D Dorian)

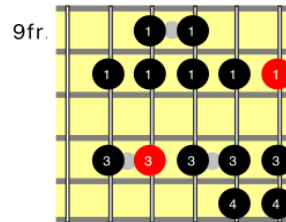


The Part Frampton Uses

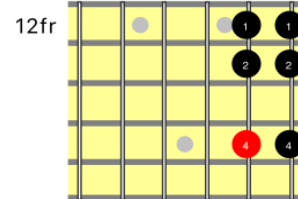
D Minor



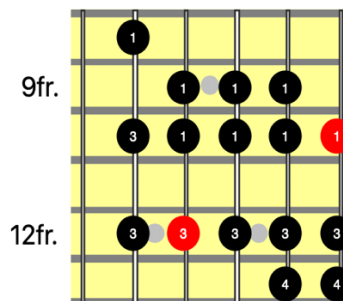
D Dorian



E phrygian (D Dorian)



The diagram below combines every note from the solo into one big scale. It is a D Dorian scale with a b5 thrown in. I don't think Frampton necessarily sees it this way, but the combination of his D min pentatonic licks combined with the E's, B's (from the Dorian scale), and the b5 blue note (Ab) he drops in gives you a cool hybrid scale.



I often do this with solos that combine pentatonics, modes, arpeggios, etc. I create a diagram from all the notes that are being played. I find it interesting to look at this way; it may help you to see the licks more easily once you see the layout of the notes.

Essential Techniques

Tripping over your fingers trying to play fast licks with bends, hammer-ons, slides, etc., while thinking, “Uh-oh, what comes next?” doesn’t work. If you want to match Frampton’s flow, ease of playing, and feel in this solo, the notes and techniques have to come together naturally. The key is one phrase or ½ phrase at a time. Break it all down into manageable pieces.

Isolating and practicing particular techniques used in a solo helps speed up the process of memorizing and playing it at tempo with flow and ease.

A few techniques used in this solo are:

1. In Tune Bends with Vibrato

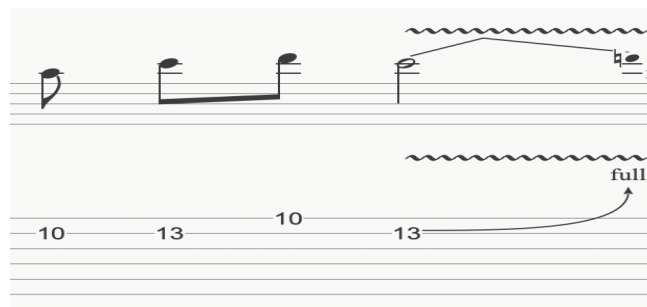
Good bending technique is essential for any rock or blues solo. For anyone beginning rock guitar or trying to improve your bending technique, these tips will help a lot. If you don’t have this together, bends sound out of tune, and it will slow you down every time.

- Hook the thumb slightly over the top of the neck.
- **Do not rely solely on finger strength. ALWAYS use more than one finger.**
- Turn the wrist and push the string up. Do not flatten your fingers; keep them curved while your wrist turns.

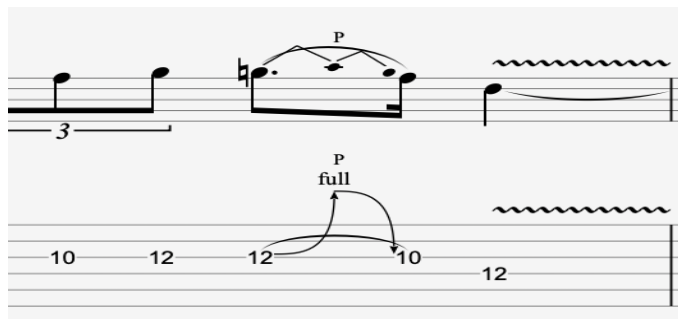
Watch my video again and pay close attention to what my hand is doing during the bends.

I also highly recommend watching any other favorite—Frampton, Page, Clapton, Hendrix, Gilmour, BB King, etc.—solo, and you will see exactly what I am describing.

This solo starts with a solid bend: 11th fret, B string.



2. Bend with Release and Pull Off

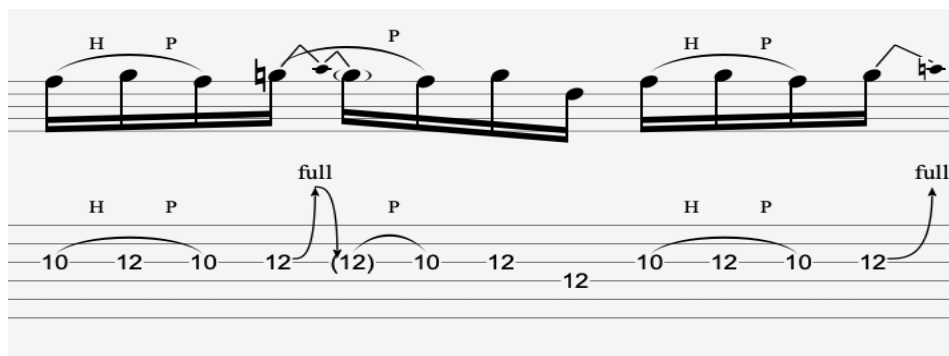


This looks easy, but I have seen many intermediate players struggle with it. The bend at 12 has to go up and down smoothly first, then go for the pull-off going to the 10th fret. It has to happen in one smooth up, down, pull-off sequence.

This is another technique that happens in almost all rock and blues solos. It essential to spend time perfecting it!

3. Hammer-On / Pull-Off / Bend / Pull-Off

This type of sequence is what gives the solo such a smooth, flowing vibe. The fast hammer-on, pull-off, into a quick bend-release pull-off—it is a mouthful, but this type of lick is quite common. The lick below, which happens at 2:33–2:35, is a perfect example of all these techniques flowing smoothly into one phrase. Go slow; let your fingers and pick acclimate to coordinating it all.



Keep in mind, the note you are hammering on to or pulling off from should be as close to the same volume as the note being picked. Keep the notes smooth, connected, and consistent in volume.

4. Position Shift from Dm Pent to D Dorian and Am Triad

This is a more unique lick, but not totally uncommon. Frampton shifts from the 10th-fret Dm pent position into a D Dorian lick at the 9th fret. With tricky licks and fast, smooth position changes, you must GO SLOW! Memorize the notes first, and slowly go through the lick, repeating it as many times as necessary until it is memorized. You will, in the transcription PDF, I break the solo into phrases. Phrase 6 starts out in Dm pentatonic at mid-phrase slide from the 10th fret to the 9th fret on the G string. Now you're set up to go into phrase 7 in 9th position. I must have repeated each phrase at least 50 times slowly before I could connect them smoothly. Be patient and consistent in your practice to get this!

Phrase 6

Phrase 7

5. The Fast Descending Pull-Off

Here is a lick that is definitely easier, but very effective and great for building up excitement in a solo. I also like to call these type of licks “the illusion of speed.” This means, once you can do this smoothly, the repetition creates the speed and excitement. You can find these types of licks in many of the greatest solos. The technique is easy enough, but it’s more about where you put the lick in the groove. Listen to how Frampton naturally just slips it into the right spot.

6. The “Chuck Berry” Lick

To me, this lick is the “Johnny B. Goode” lick, but just arpeggiated. It is another must-know lick. Frampton places it at the end of the solo as the climax and lays into it for 4 measures. The repetition creates tension and excitement as it resolves into the chorus. The biggest problem I hear students having it is, the bend must be silenced at the top. It should not into the next two notes.

Very slowly, it should be: bend at 12, kill the note by slightly releasing the pressure, then immediately hitting 10th-fret B string, followed by 10th-fret E string. Practice it very staccato; do not let the notes ring together.

The image displays a musical score for a guitar solo. The top staff is in treble clef, showing a sequence of notes with bends and slurs, starting at fret 15 and ending at fret 16. The bottom staff is in bass clef, showing the corresponding fret numbers (10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12) and includes the word 'full' above the bends, indicating a full bend. The notation is split into two measures by a vertical line.

These are techniques and scales that are used in countless rock solos. Isolating and practicing them will certainly help with any other tune you choose to tackle.

Good luck, ROCK ON!

Joe