

Solo On Guitar

THE IMPROVISER'S TOOLKIT



DANIEL SERIFF

I just released a free mini course called the Creative Solo System Crash Course — and I think you're going to love it.

It includes 9 video lessons designed to help you break out of scale patterns and start creating more melodic, expressive solos.

You'll get:

Interactive call-and-response training

Licks and a solo you can use right away

Interactive tabs to make learning easier and more fun

Backing tracks to practice with

This is a streamlined intro to the methods I teach inside my full Creative Solo System course — and it's completely free.

 [Click here to get instant access](#)

Hope it brings some new inspiration to your playing,
Daniel

INTRODUCTION

Welcome and thank you for choosing to download "Solo On Guitar: The Improviser's Toolkit"! As an experienced guitarist, I understand how overwhelming it can be to navigate through the sea of books and lessons available to improve your soloing skills. That's why I have compiled this PDF to provide guitarists with practical tools that can help them take their solos to the next level.

Unlike other resources that bombard you with an endless array of scale and arpeggio combinations, the concepts and techniques outlined in this book have been carefully selected based on my personal experience as a professional guitarist. These are the same shapes and patterns that I use every day to create music and have taught to thousands of students, who have seen significant progress as a result.

If you have any questions or need further assistance, please don't hesitate to reach out to me at DanielSeriffMusic@gmail.com. I hope you find this book helpful in unlocking your potential and achieving amazing musical results.

Thank you and happy playing!

Daniel Seriff

What Is Solo On Guitar: PRO?

I get this question a lot—because let's be honest, courses can sometimes feel a little vague from the outside.

Solo On Guitar: PRO is designed to take everything from "Solo On Guitar: The Improviser's Toolkit" and bring it to life with video lessons and interactive tab, so you can turn scales, arpeggios, diagonal pentatonics, CAGED system hacks, and diagonal arpeggios into actual music—fast.

You'll learn my science-backed practice strategies to help you grow quickly, without getting stuck in endless exercises that don't translate to real playing. Plus, you'll get over 250 studio-quality backing tracks to apply everything in a real musical context.

Ready to start soloing with confidence? Grab your copy of Solo On Guitar: PRO today and get practicing!

CLICK HERE 

[Click Here To Learn More](#)
[And Take A Look Inside The PRO Version](#)



CLICK HERE



**A Quick Look
Inside
Solo On Guitar: PRO**

**Grab your copy today
and get practicing.**

**DIAGONAL
PENTATONIC
SCALE
SHAPES**

The diagonal pentatonic scale has been a game-changer for my guitar playing. Prior to discovering this scale, I felt confined to boxed positions on the neck and struggled to navigate the fretboard fluidly like my guitar heroes. The diagonal pentatonic and its blues scale counterpart have liberated my playing and allowed me to explore new musical avenues.

I'm excited for you to try out the diagonal pentatonic and incorporate it into your own playing. With this scale, you'll be able to visualize the fretboard in a new way and discover music in every corner. I hope that you find it as transformative as I have and that it opens up new creative possibilities for your guitar playing.

Daniel Seriff

Part 2 - The Basics

Important Basics and Notation Symbols:

I have used some customary symbols to represent the fretboard, diagrams, strings, and fingers as well as some unique to my method. Here is the description of how they will be written:

String Notation

Numbers in parentheses () will indicate strings

- (1) indicates the thinnest E string
- (2) indicates the B string
- (3) indicates the G string
- (4) indicates the D string
- (5) indicates the A string
- (6) indicates the thickest E string

I regularly use the indications of thickest string and thinnest string. Often times people are confused on low to high and high to low, in regards to strings. I feel like using the terms thickest and thinnest or using the actual string number is much more clear.

Left Hand - Finger Indications

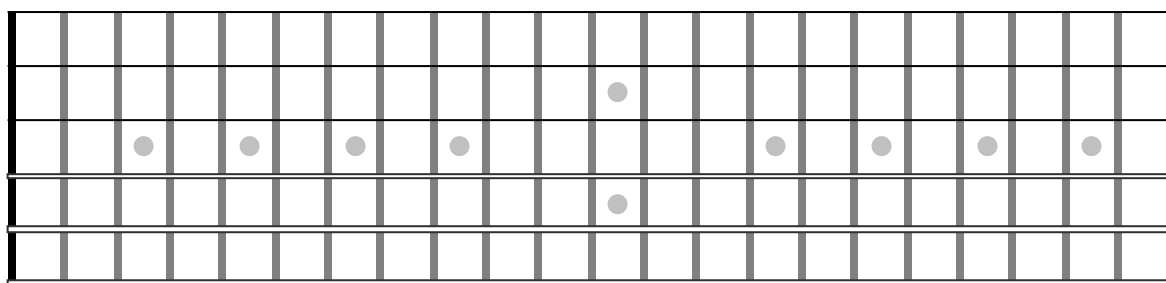
I indicates the index finger
M indicates the middle finger
R indicates the ring finger
P indicates the pinky finger

Many methods include left hand fingers described by the numbers 1-2-3-4. Using your actual finger names and the letters which reflect those finger names is simpler due to all the numerical values that we have to deal with including: scale degrees, string numbers, and fret numbers. In this book we will refer to them as I-M-R-P rather than 1-2-3-4

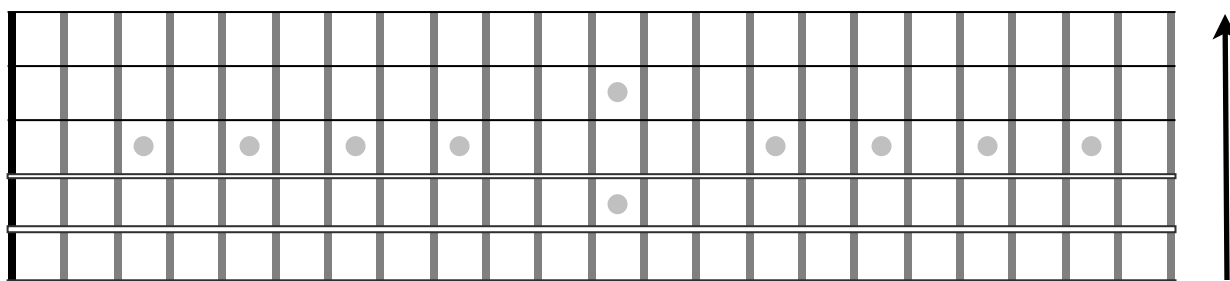
Part 2 - The Basics

Diagram Indications

The diagrams in this book will be labeled with a thicker E string and a thinner E string. As with most diagrams and tablature the lowest string in relationship to the page is the thickest string (6th) and the highest string in relationship to the page is the thinnest string (1st).



Ascending aka Shifting (towards the guitar body)



Ascending aka Crossing (playing across the strings from thickest to thinnest is also typically ascending)

What is up and what is down? Always describe your scales in a holistic musical way, not how they are arranged on the guitar. We should always aim to talk about pitch relative to high and low frequency, not to how it looks on the guitar neck in relationship to the orientation of floor/ceiling/up/down/walls/right/left.

Part 2 - The Basics

Half-Steps and Whole-Steps

- What Is A Half-Step? -

A half step on the guitar is movement from one fret up or down to the very next fret.

Ex.

Moving from the 3rd fret to the 4th fret is ascending one half-step.

Moving from the 10th to the 9th fret is descending one half-step.

- What Is A Whole-Step? -

A whole step on the guitar is movement from one fret, up 2 frets, or down 2 frets

Ex.

Moving from the 3rd fret to the 5th fret is ascending one whole-step.

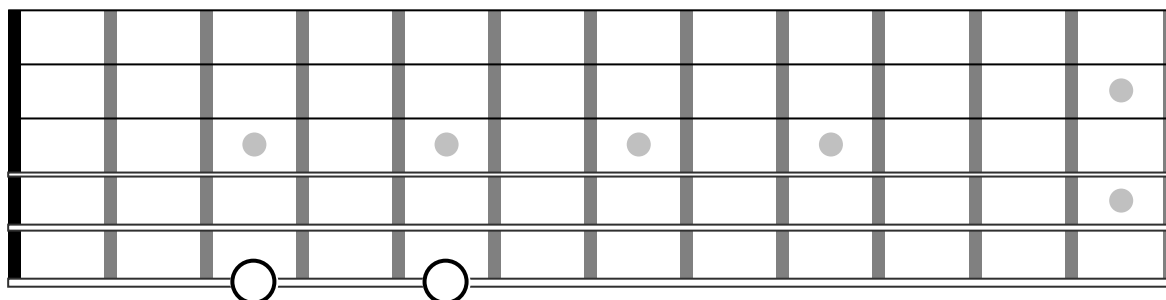
Moving from the 7th to the 5th fret is descending one whole-step.

2 and 3 Note Sets

In this method there are two very important sets/sequences on the guitar neck. We will call them 2 and 3 note sets.

This is what we will call a 2 note set:

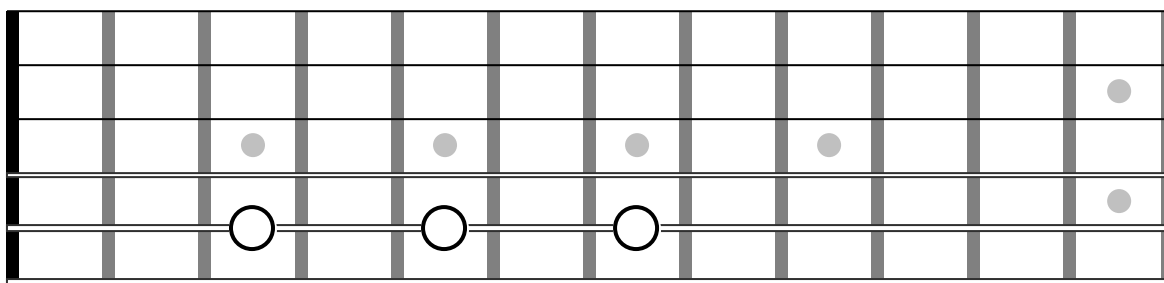
The diagram shows two notes separated by a whole step. I recommend playing these notes with your index and ring fingers. The notes in the diagram below are G and A on the thickest E string. A 2 note set can be placed on any string you wish, at any fret position.



Part 2 - The Basics

This is what we will call a 3 note set:

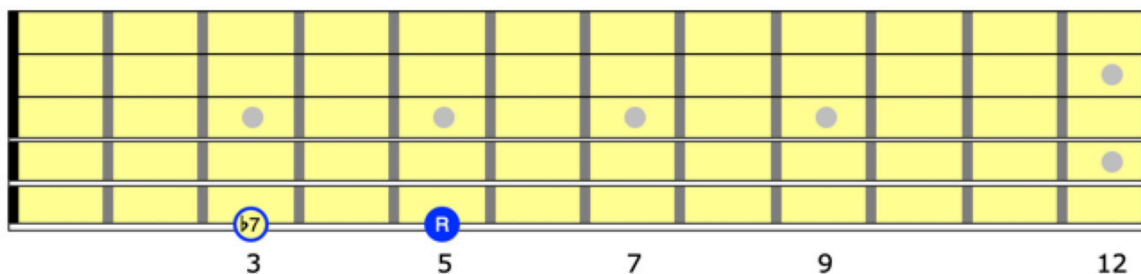
The diagram shows three notes separated by two whole steps. The fingering in its most basic form should be index and ring fingers, with a shift on the ring finger when ascending and a shift on the index finger when descending. This set includes 3 different notes, separated by two whole-steps. The notes in this diagram are C D and E on the A (5) String. The notes are a whole step apart whether you are on a 2 note set or a 3 note set. A 3 note set can be placed on any string that you'd like, at any fret position.



The terms “scale” and “shape” will be used interchangeably throughout the book, to describe the arrangement of notes in the Diagonal Pentatonic Patterns.

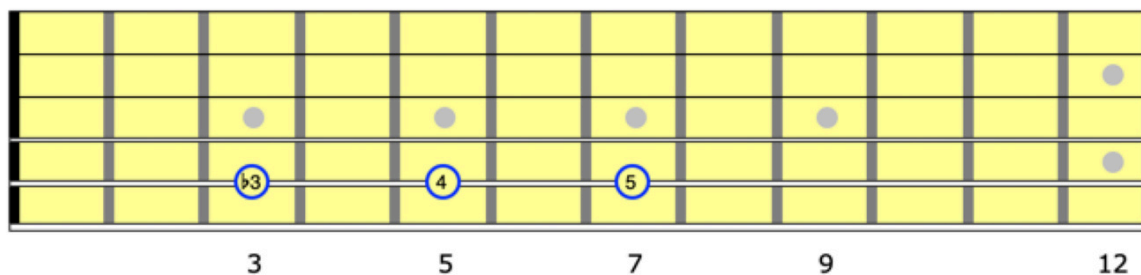
DIAGONAL MINOR PENTATONIC

2 NOTE SET

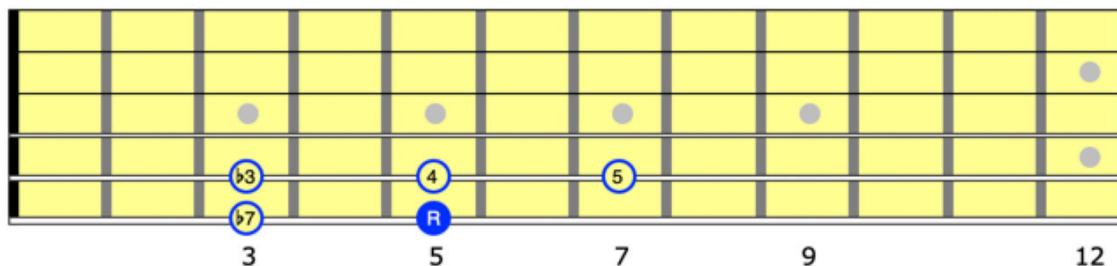


ONE TRICK: THE HIGHER NOTE IS THE
ROOT NOTE OF THE SCALE

3 NOTE SET



2-3 PATTERN FOR MINOR PENTATONIC

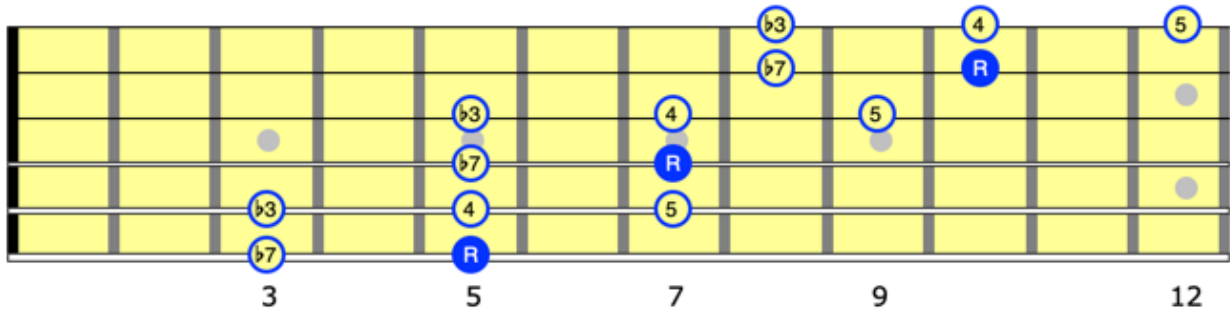


THE COMBINATION OF 2-3 PATTERN
CREATES A MINOR PENTATONIC ACROSS
THE GUITAR NECK.

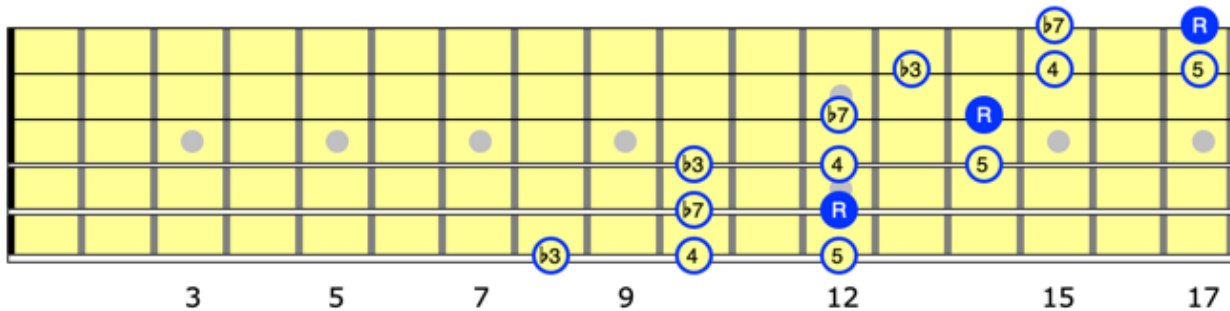
[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

DIAGONAL MINOR PENTATONIC 2-3 PATTERN

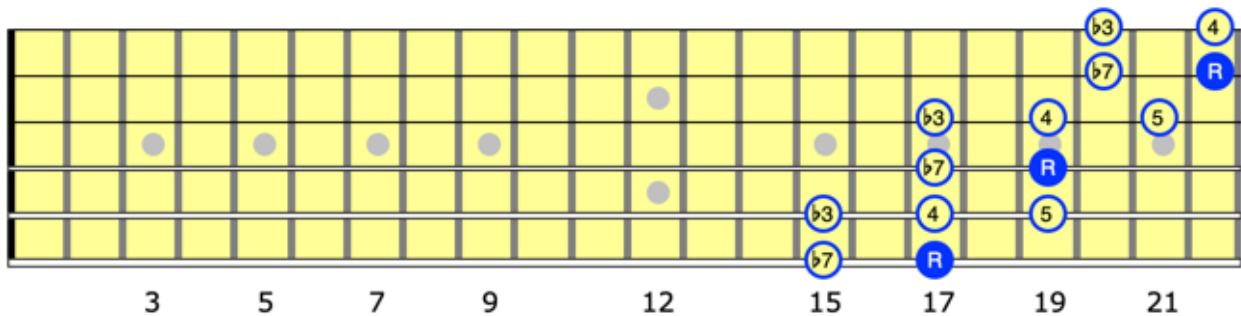
A MINOR PENTATONIC – ROOT ON E STRING



A MINOR PENTATONIC – ROOT ON A STRING



A MINOR PENTATONIC – ROOT ON E STRING



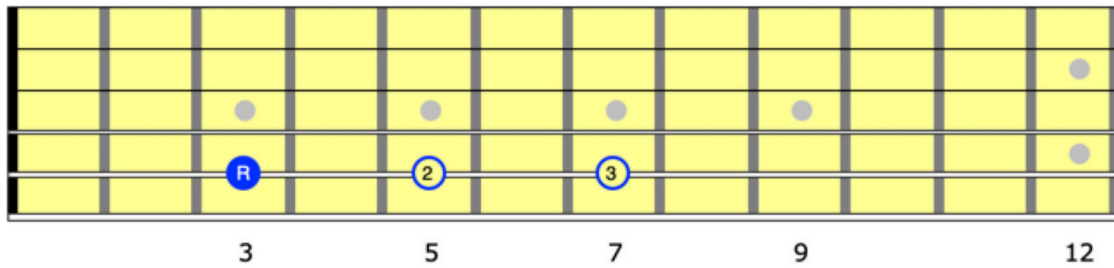


FREE
Video Lesson
On Diagonal
Minor
Pentatonic
w/Backing Track

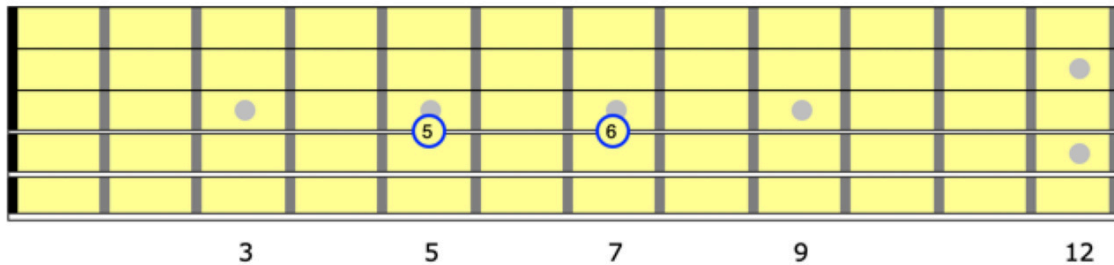
CLICK HERE

DIAGONAL MAJOR PENTATONIC

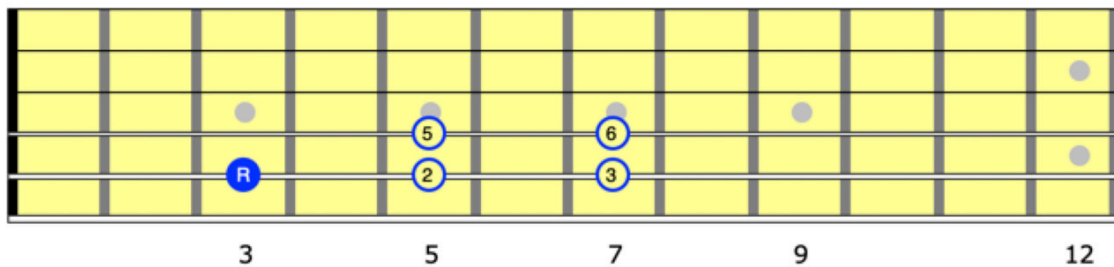
3 NOTE SET



2 NOTE SET



3-2 PATTERN FOR MAJOR PENTATONIC

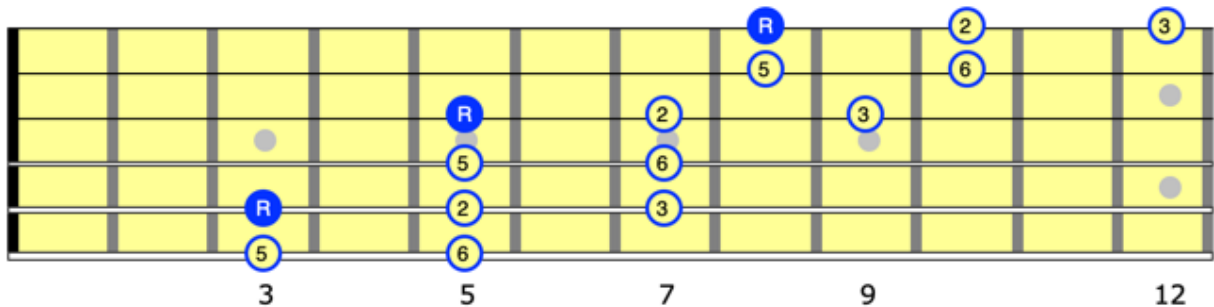


**THE COMBINATION OF 3-2 PATTERN
CREATES A MAJOR PENTATONIC ACROSS
THE GUITAR NECK.**

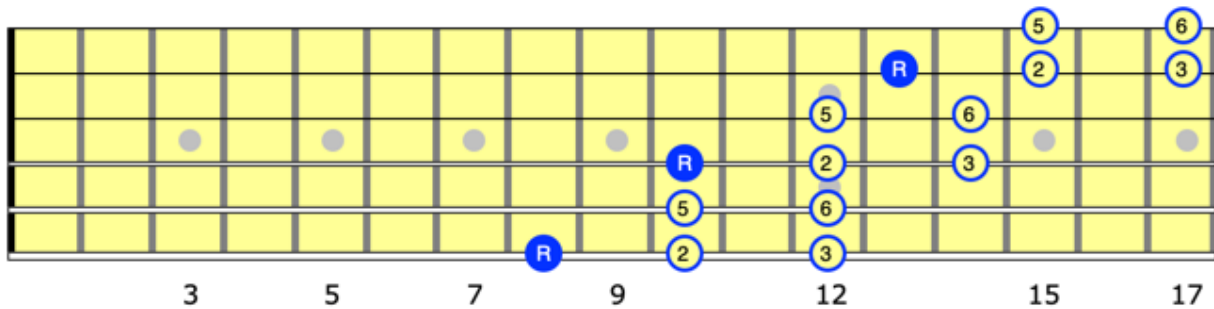
[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

DIAGONAL MAJOR PENTATONIC 3-2 PATTERN

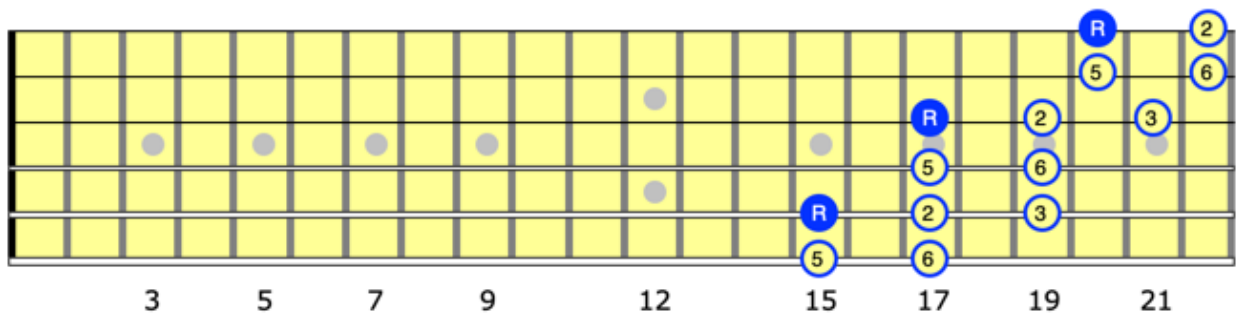
C MAJOR PENTATONIC - ROOT ON A STRING



C MAJOR PENTATONIC - ROOT ON E STRING



C MAJOR PENTATONIC - ROOT ON A STRING



FREE
Video Lesson
On Diagonal
Major
Pentatonic

w/Mixolydian
Backing Track

CLICK HERE



I just released a free mini course called the Creative Solo System Crash Course — and I think you're going to love it.

It includes 9 video lessons designed to help you break out of scale patterns and start creating more melodic, expressive solos.

You'll get:

Interactive call-and-response training

Licks and a solo you can use right away

Interactive tabs to make learning easier and more fun

Backing tracks to practice with

This is a streamlined intro to the methods I teach inside my full Creative Solo System course — and it's completely free.

 [Click here to get instant access](#)

Hope it brings some new inspiration to your playing,
Daniel

Terminology / FAQ

In writing about the Diagonal Pentatonic Method, I had to create certain language to describe some technical devices and concepts. Here are some clarifications of terms as well as some frequently asked questions.

What is a Diagonal Pentatonic Scale?

The Diagonal Pentatonic Scale is a term that I coined in order to describe a scale shape that is neither a static positional nor a single string scale. The “standard” five pentatonic shapes or “boxes” are all positional scales, meaning that they occur across the fretboard in a particular position (between frets x and y - typically within a four fret range). A single string scale would be played by shifting up and down a single string - the single string scale would be played, of course, with all the notes contained on one string. The Diagonal Pentatonic Scale shifts up the strings and crosses the fretboard simultaneously. The Diagonal Pentatonic Scales are a combination of positional and single string scales created both to simplify and expand the five pentatonic scale shapes.

What is a shift/shifting?

Shifting is the term used to describe the movement up and down a single string. An ascending shift means to move up the neck, from low frets (low fret numbers) to high frets (high fret numbers), towards the body of the guitar. A descending shift means to move down the neck, from high frets to low frets, towards the headstock of the guitar.

What is a cross/crossing?

Crossing is the term used to describe the movement across the frets from thickest string to thinnest string or from thinnest string to thickest string. I use the language of “thickest to thinnest” or “thinnest to thickest” to orient the player and aid in describing which direction to move across the fretboard. Many guitar players, even advanced, get confused using the numbers 6, 5, 4, 3, 2, 1 to describe the strings. I use a combination of the “thin vs. thick” language as well as the number system. Always remember the biggest number is the thickest string (6), and the smallest number is the thinnest string (1).

What is a set?

A set in the Diagonal Pentatonic Method is used to describe a group of two (2) notes with a whole step between the notes, or a group of three (3) notes with a whole step between each note. The initial concept of the method is based on two and three note sets. Check out “The Basics” chapter to see diagrams of 2 and 3 note sets.

Terminology / FAQ

What is a pattern? What is 2-3 and what is 3-2?

I use the term “pattern” to describe the combination of 2 and 3 note sets. In the Diagonal Pentatonic Method, there are two initial options. The Diagonal Minor Pentatonic Scale is a 2-3 pattern, and the Diagonal Major Pentatonic Scale is a 3-2 pattern.

What are I M R P?

In my teaching, I use I-M-R-P to describe index, middle, ring, and pinky fingers on the left hand rather than the standard 1-2-3-4 number system. I chose to use the letters associated with our finger names to simplify and limit the references to numbers used in describing guitar music. As guitarists, we have to deal with fret numbers, string numbers, scale degree numbers, chord numbers, and several other combinations of numbers. Simplifying this concept will make terminology easier for the student.

What does the letter H stand for and what is a half step?

The letter “H” represents the interval of a half-step, when describing scales and chords. A half-step is the measurement (interval) of space between two notes, equaling the distance of one fret up or down on the guitar neck. The guitar fingerboard is built of half steps. In order to move in half step increments on the guitar neck, play any note and move one fret up or down that same string, ascending towards the body of the guitar or descending towards the headstock of the guitar. By moving one fret up or down, you have moved the interval of one half-step up or one half-step down.

Examples:

- Play the 10th fret of the B string. Move one fret up to the 11th fret of the B string towards the body of the guitar. You have ascended one half-step.
- Play the 5th fret of the A string. Move one fret down to the 4th fret of the A string. You have descended one half-step.

What does the letter W stand for and what is a whole step?

The letter “W” represents the interval of a whole-step when describing scales and chords. A whole step is a measurement (interval) of space between two notes, equaling two frets. A whole-step is the combination of two half steps. In order to move in whole steps on the guitar, play any note and move two frets up or down on that same string, ascending towards the body or descending towards the headstock. By moving two frets up or down, you have moved one whole-step up or one whole-step down.

Examples:

- Play the 5th fret of the high E string (thinnest). Move two frets up to the 7th fret of the High E string, towards the body of the guitar. You have ascended one whole-step.
- Play the 2nd fret of the D string. Move two frets down to the open note of the D string. You have descended one whole-step.

Terminology / FAQ

*Note - Open strings count as notes, just like fretted notes. Don't forget that you can move in intervals to and from open strings. You can ascend from an open string by a half-step or whole-step to the 1st or 2nd fret. You can also descend to an open string by a half-step or whole-step from the 1st or 2nd frets.

What is a Major Pentatonic Scale?

I will cover this concept at greater length in my theory book, but a major pentatonic scale is essentially a five note scale, or what I call a "subset" of the major scale. A major scale is built on a formula of whole-steps and half-steps. The formula for a major scale, in ascending steps, is W - W - H - W - W - W - H or Whole - Whole - Half - Whole - Whole - Whole - Half. This scale contains seven notes that are numbered 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1. The major pentatonic scale is a subset of this scale because it is built via the same major scale formula, but excludes the 4th and 7th notes from the major scale. The major pentatonic scale is built by using 1 - 2 - 3 - 5 - 6 - 1. The first note of the scale is counted only once, even though the scale starts on the first note, follows the formula, and returns to the first note at the end of the scale in the next higher octave. This makes a five note scale, hence the name the major pentatonic scale, using the prefix "penta," meaning five.

What is a Minor Pentatonic Scale?

The minor pentatonic scale is likely the most popular scale on the guitar. I will cover this concept at greater length in my theory book, but a minor pentatonic scale is a five note scale, or what I call a "subset" of the natural minor scale. A natural minor scale is built on a formula of whole-steps and half-steps. The formula for the natural minor scale is W - H - W - W - H - W - W or Whole - Half - Whole - Whole - Half - Whole - Whole. This scale contains seven different notes that are numbered 1 - 2 - b3 - 4 - 5 - b6 - b7 - 1. The first note of the scale is counted only once, even though the scale starts on the first note, follows the formula, and returns to the first note at the end of the scale in the next higher octave. The minor pentatonic scale is built by using 1 - b3 - 4 - 5 - b7 - 1. The minor pentatonic scale is a subset of the natural minor scale because it is built via the same formula as the natural minor scale but excludes the 2nd and 6th from the scale. This makes a five note scale - hence the name "The Minor Pentatonic Scale," using the prefix "penta," meaning five.

What is a subset?

A subset is a partial scale of fewer notes that is derived from a parent or diatonic (7 note) scale, such as the major or natural minor scale. The pentatonic scales are subsets because they are derived from their parent major or minor scales. Typically a subset is only a portion of the parent scale. The pentatonic scale consists of five out of the seven notes from its parent scale.

Terminology / FAQ

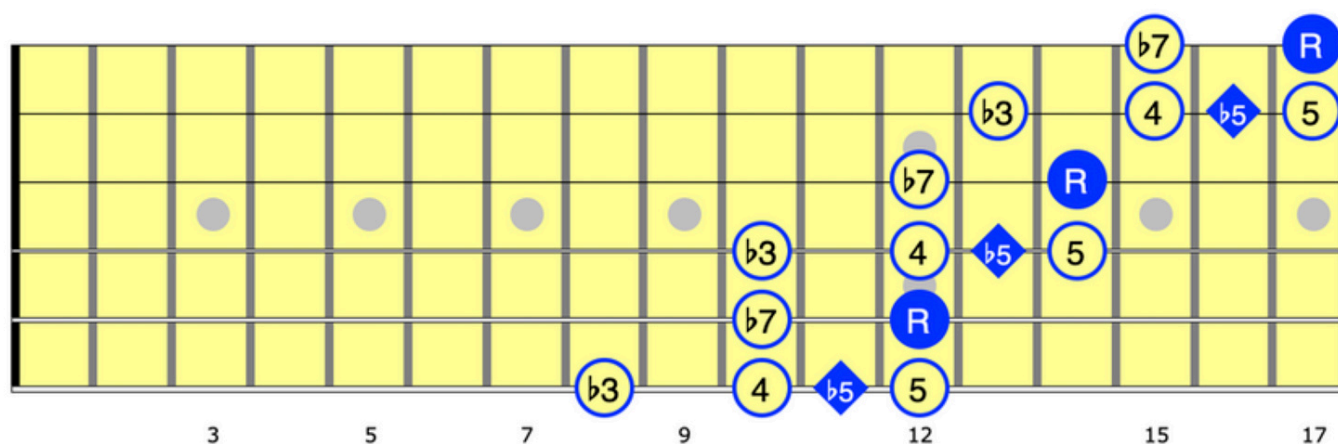
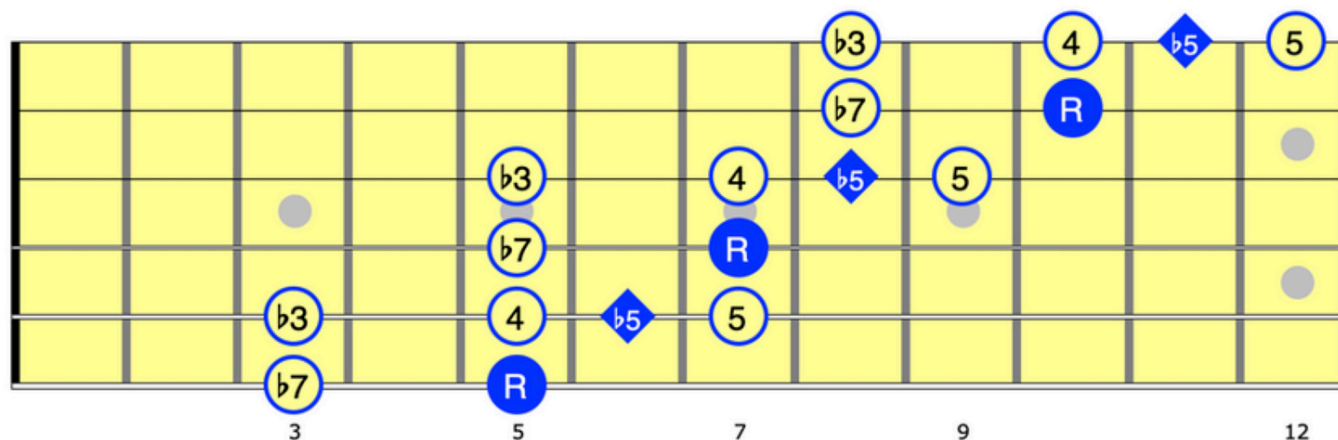
What is the difference between a Diagonal Pentatonic Major or Minor Scale and a regular major or minor pentatonic scale?

The only difference between the Diagonal Pentatonic Scales and standard pentatonic scales is their layout on the fretboard. Both types of scales contain the same five notes. The Diagonal Pentatonic Scales sequence the notes across the fretboard in a more simple and repeatable fashion than box based shapes. Either method will give you the exact same notes to play in your music whether you are composing or improvising. One of the real beauties of the Diagonal Pentatonic Method is the fluidity with which you can move between positions and octaves, maintaining similar looking and feeling shapes.

**DIAGONAL
BLUES
PENTATONIC
SCALE
SHAPES**

DIAGONAL BLUES MINOR PENTATONIC SCALE

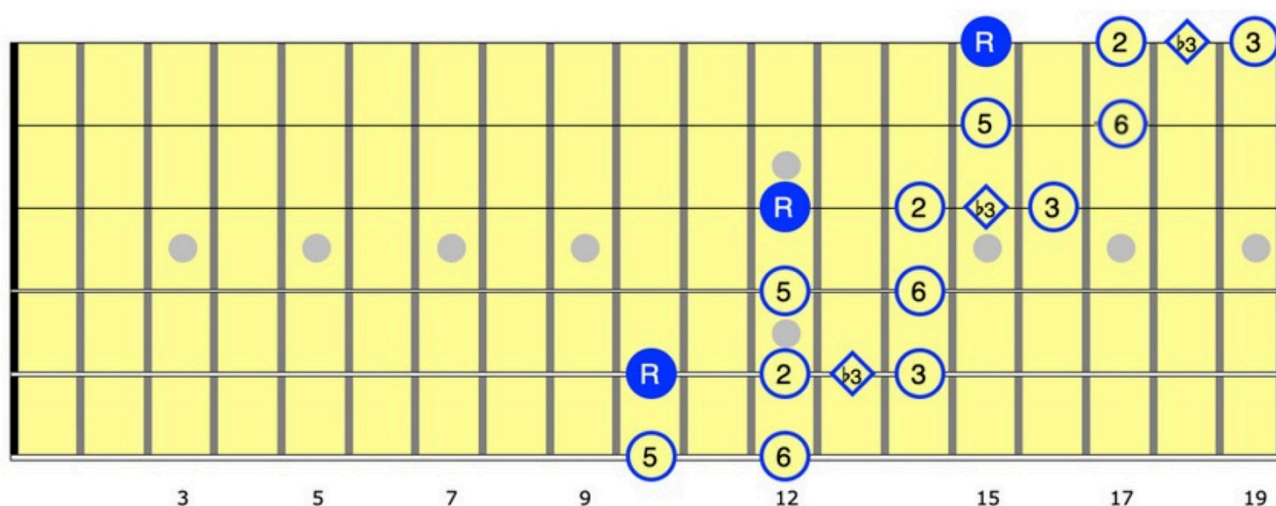
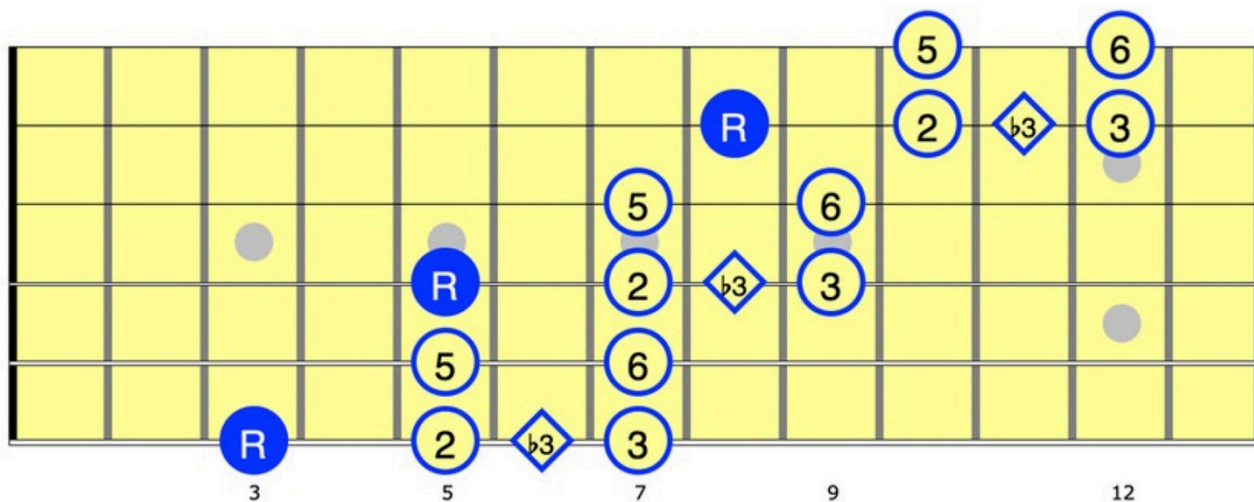
KEY OF A MINOR (BLUES)



[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

DIAGONAL BLUES MAJOR PENTATONIC SCALE

KEY OF G MAJOR (BLUES)



[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

CAGED

MAJOR

SCALE

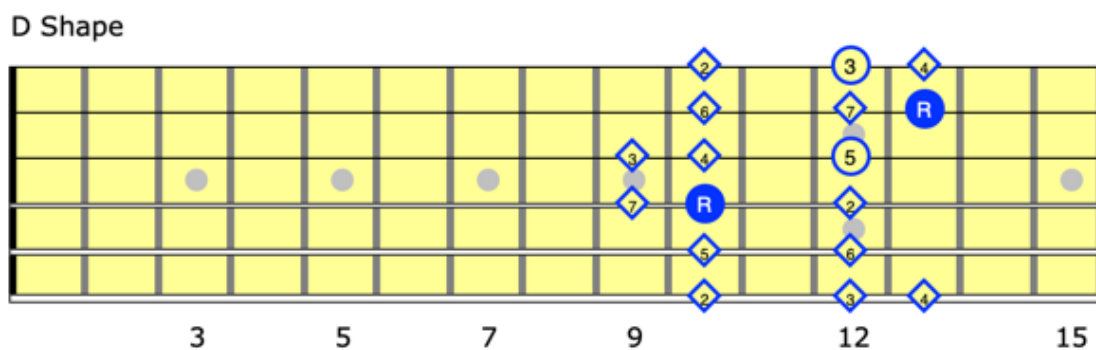
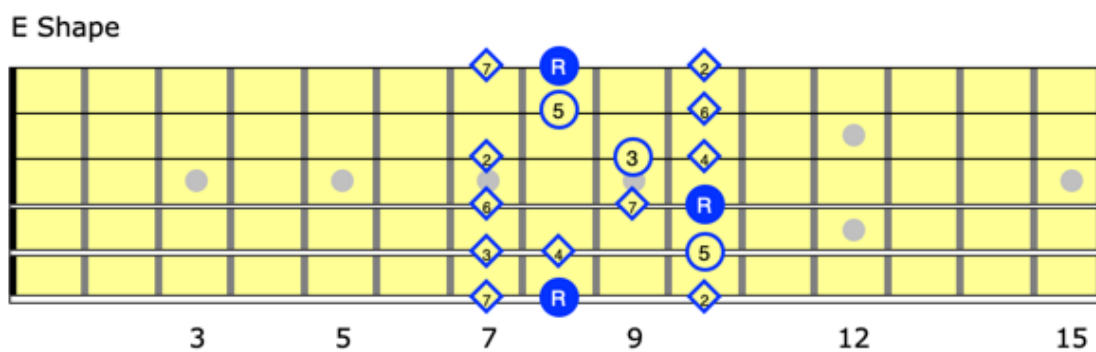
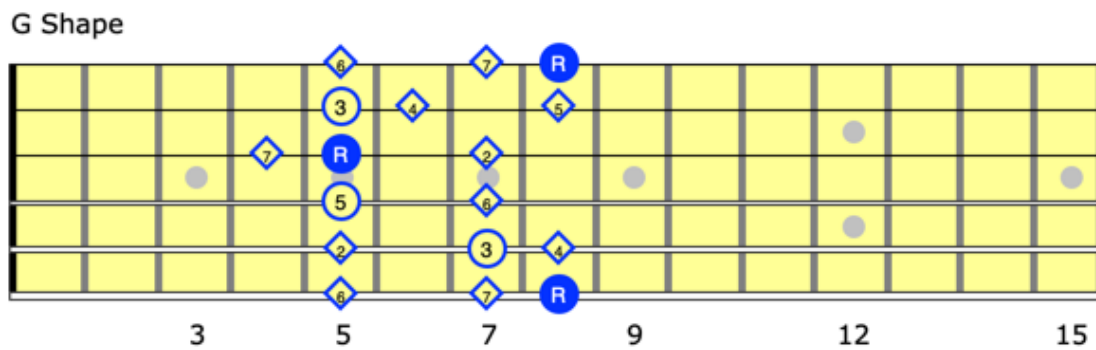
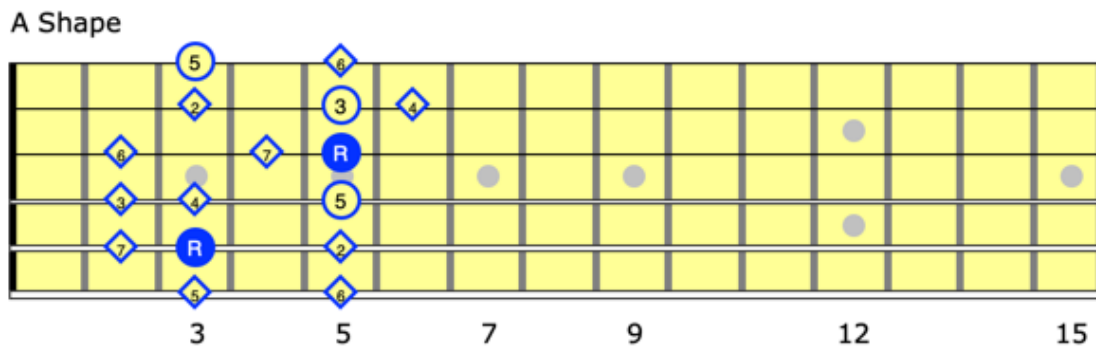
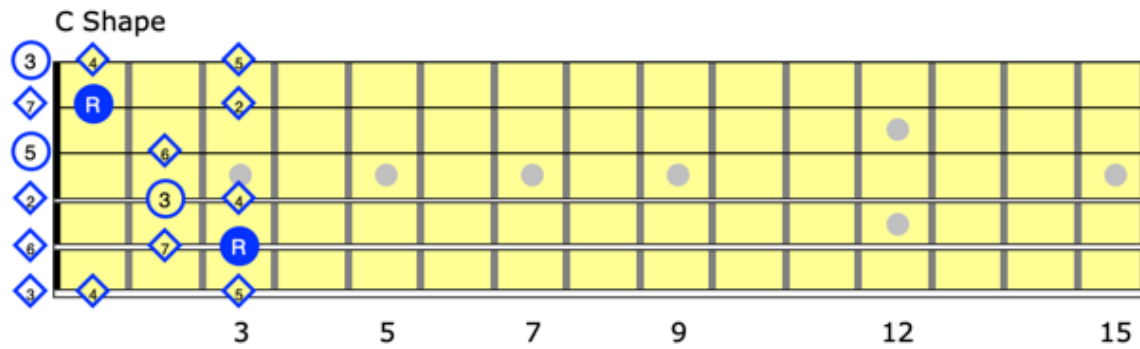
SHAPES

While I didn't initially learn the 5 shapes as part of the "CAGED system," they were still crucial in helping me understand the 7-note major scale. If you're already comfortable with pentatonic playing, these shapes can serve as a valuable tool for further development. It's important to note that these chord shapes contain embedded chord tones, which can aid in landing on the right notes when soloing. By incorporating these shapes into your playing, you'll be able to see how the chords are laid out across the fretboard and use this knowledge to your advantage in your solos.

So if you're ready to take your playing to the next level, give these 5 shapes a try and see how they can elevate your understanding of the fretboard and enrich your guitar solos.

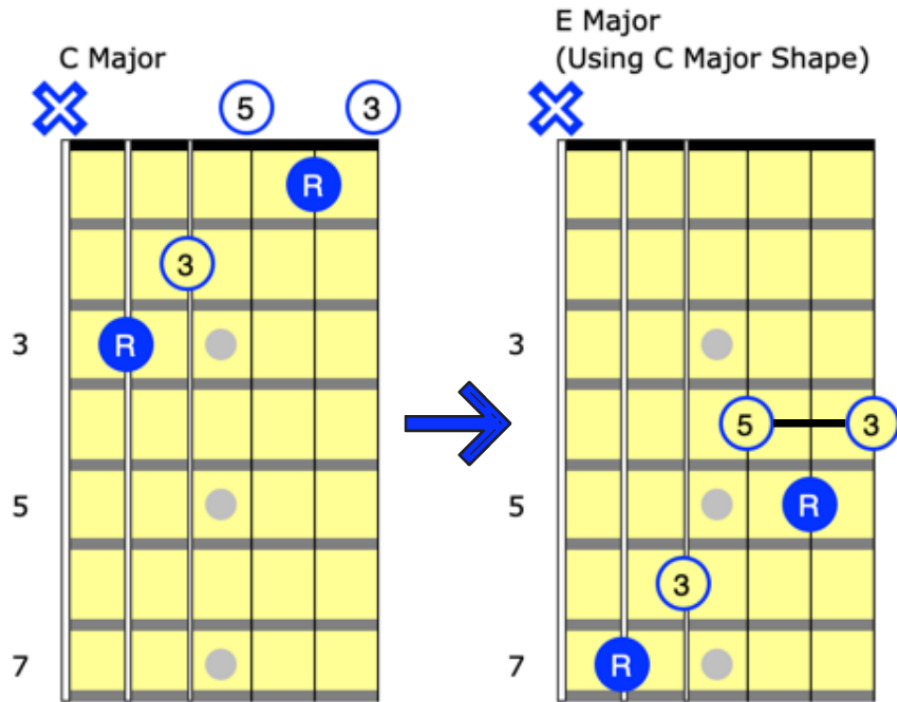
[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

CAGED SYSTEM - C MAJOR

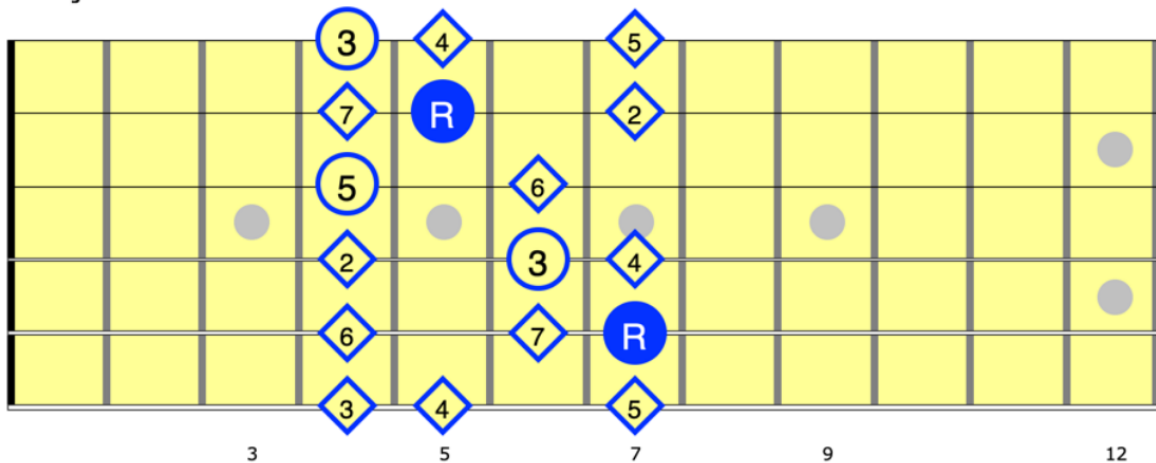


CAGED SYSTEM

C SHAPE



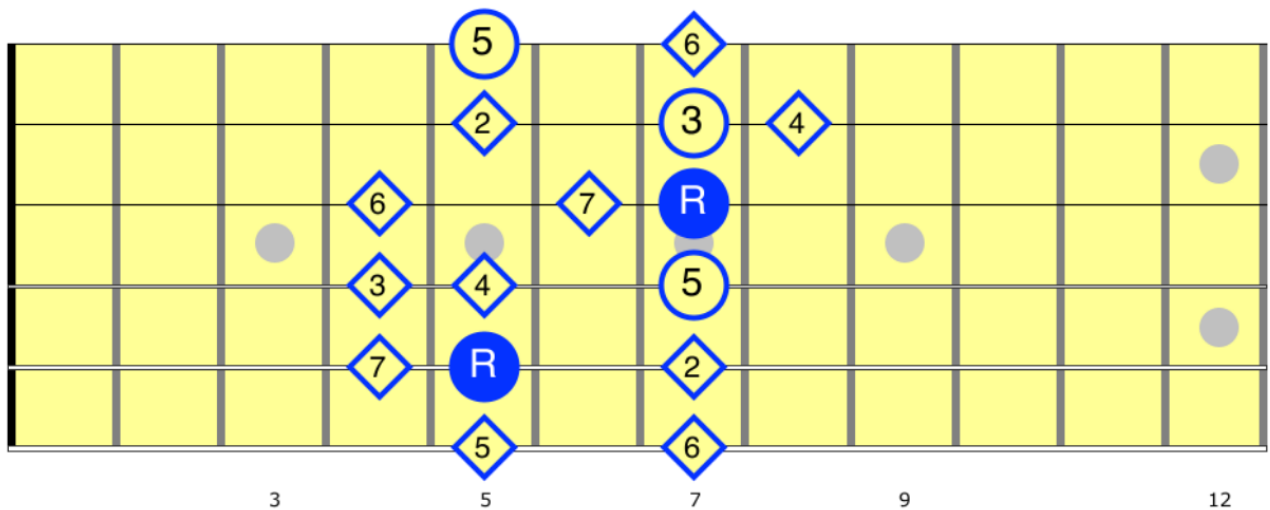
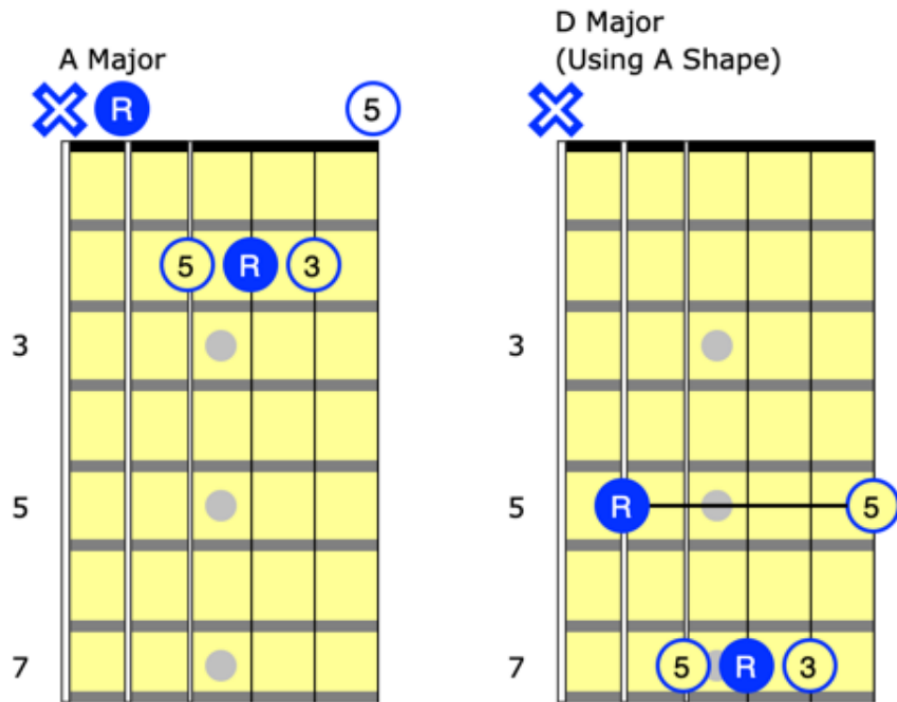
E Major Scale



E MAJOR SCALE
1 2 3 4 5 6 7 1

CAGED SYSTEM

A SHAPE



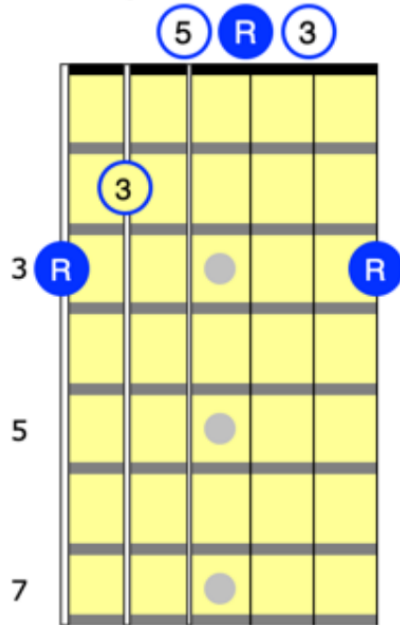
D MAJOR SCALE
D E F# G A B C# D

WWW.DANIELSERIFF.COM

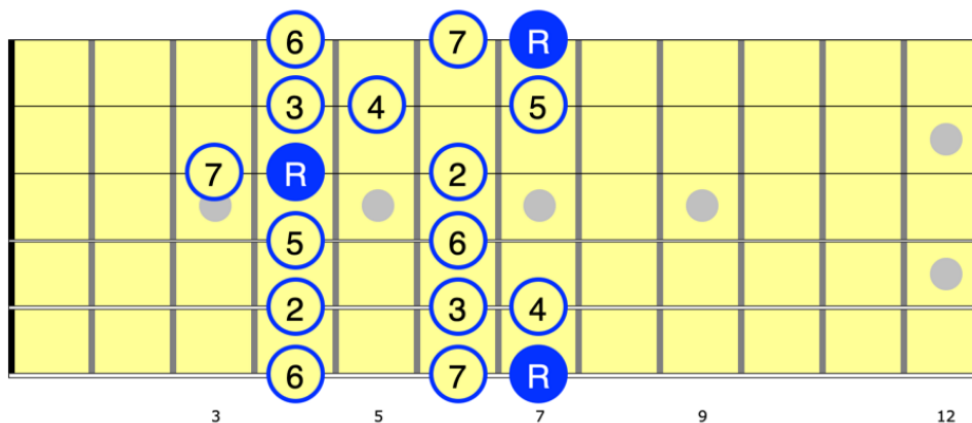
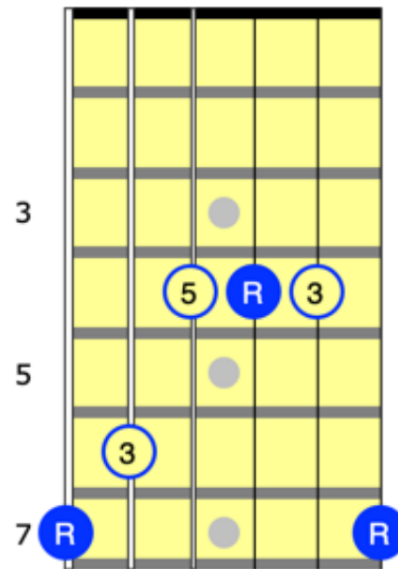
CAGED SYSTEM

G SHAPE

G Major for CAGED



B Major
Using "G Shape"



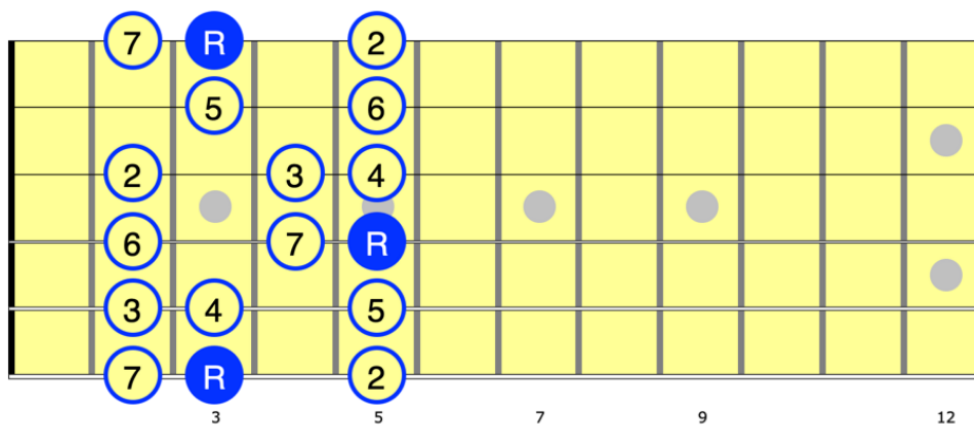
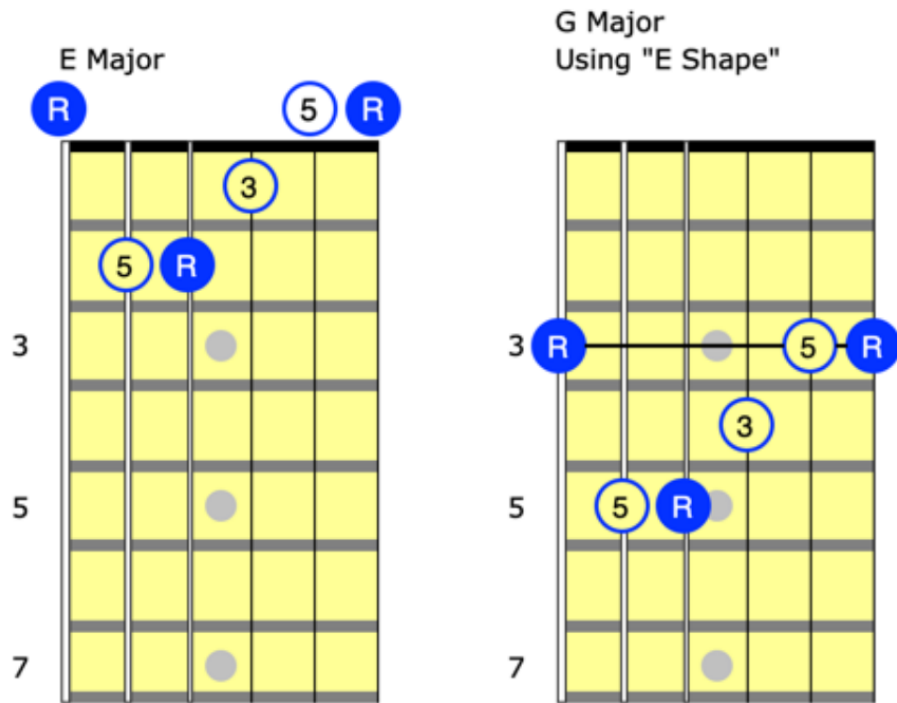
B MAJOR SCALE

B C# D# E F# G# A# B

WWW.DANIELSERIFF.COM

CAGED SYSTEM

E SHAPE

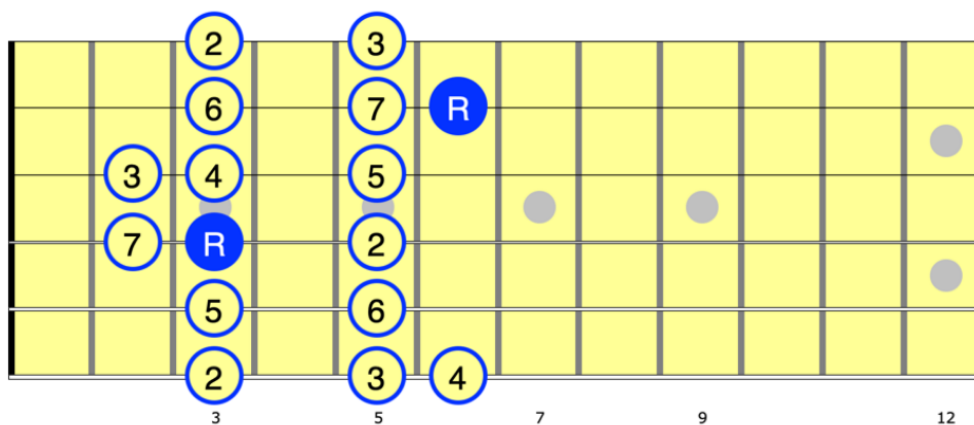
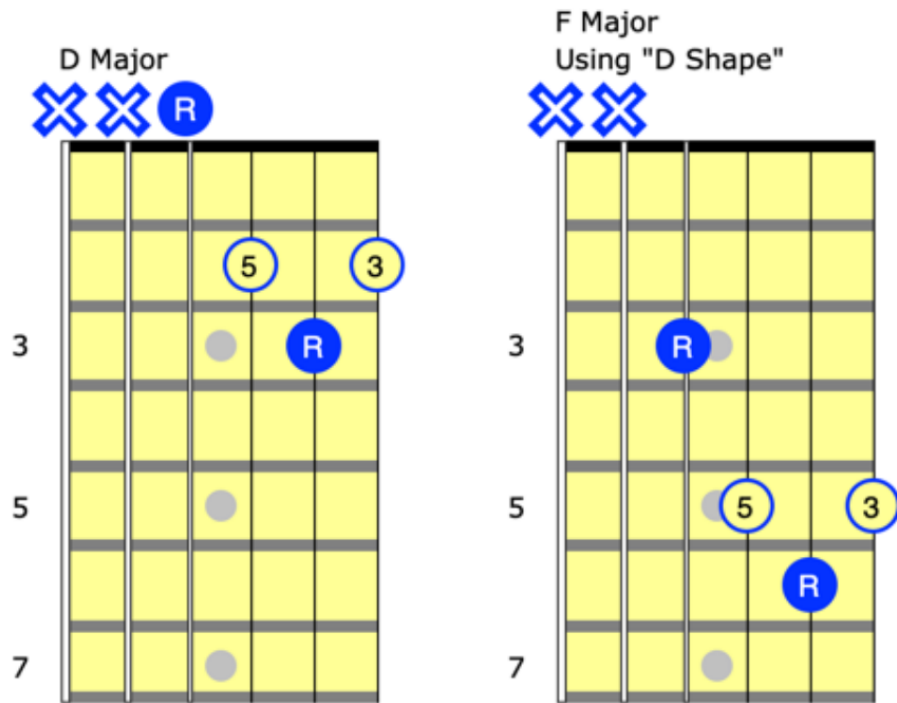


G MAJOR SCALE
G A B C D E F# G

WWW.DANIELSERIFF.COM

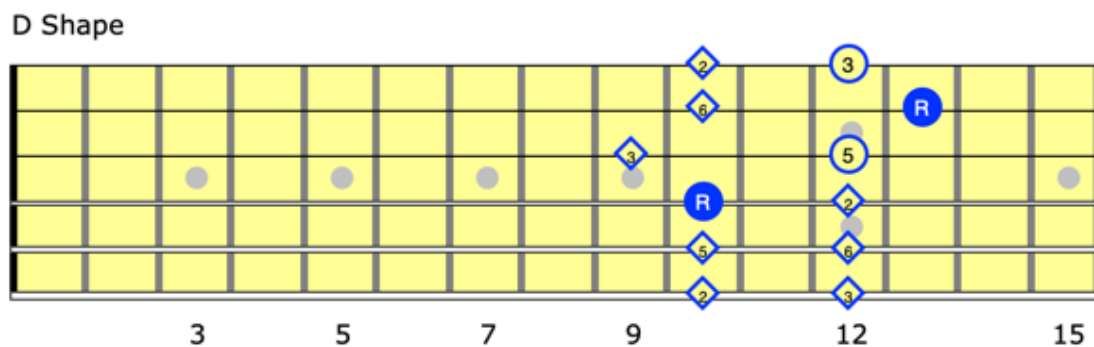
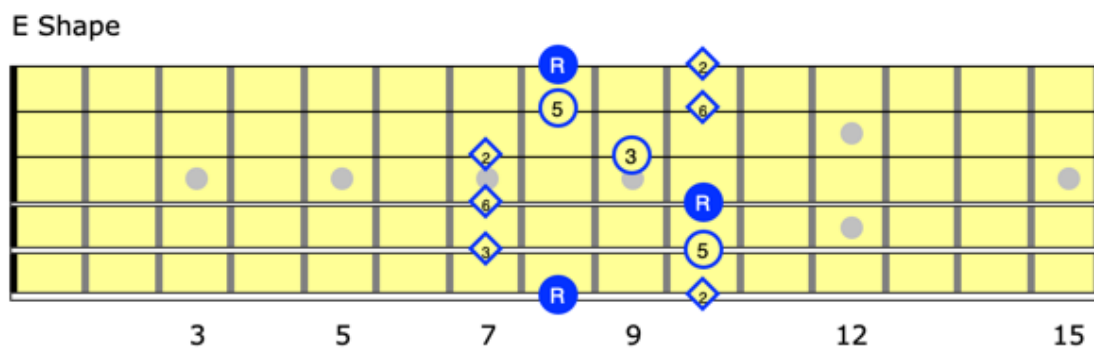
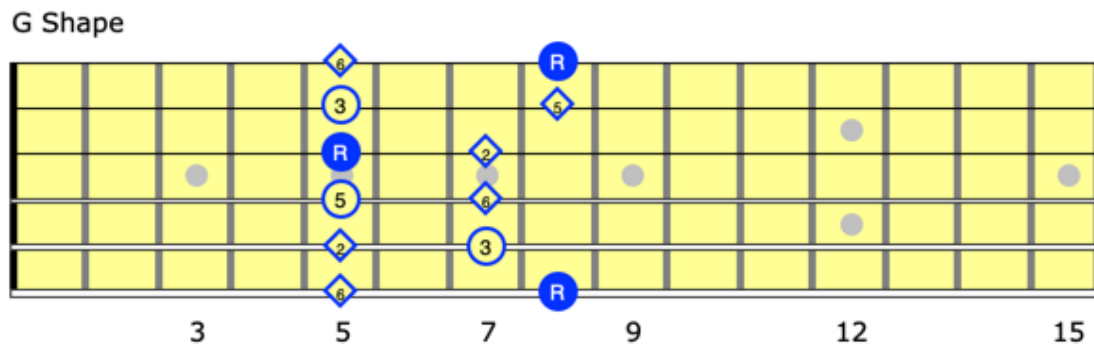
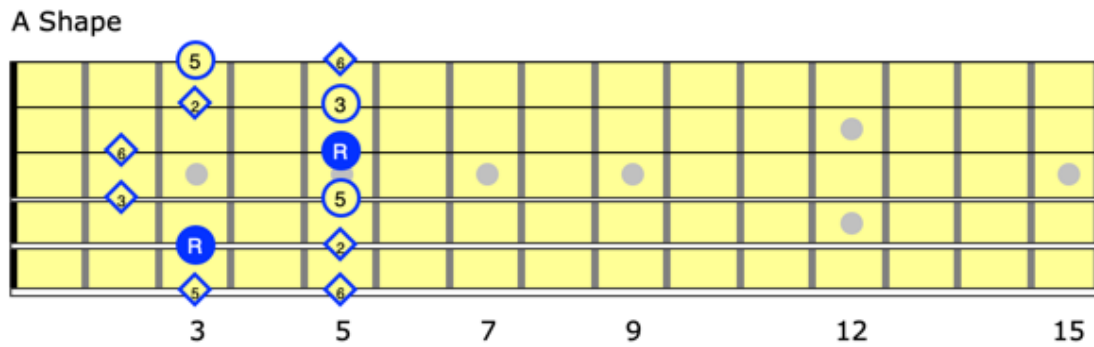
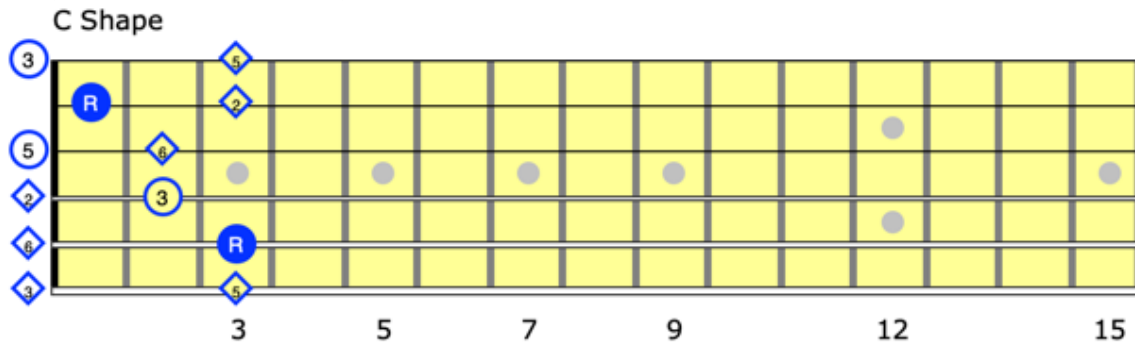
CAGED SYSTEM

D SHAPE

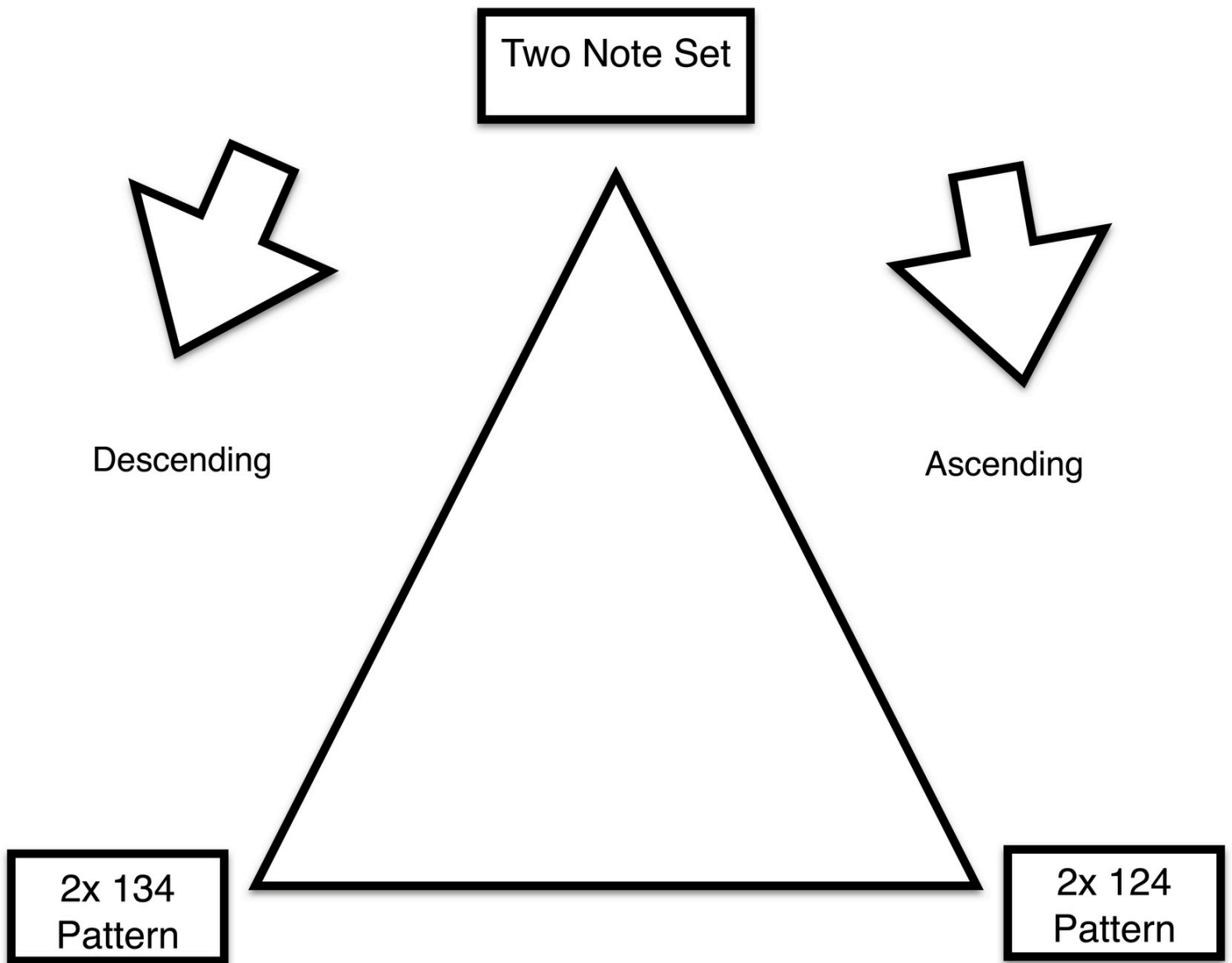


F MAJOR SCALE
F G A B $\flat$ C D E F

CAGED SYSTEM - C MAJOR PENTATONIC



Major Scale Secrets



In every shape, the 2 note set is 5th/6th scale degrees.

The 124s are either scale degrees 712 or 345.

The 134s are either 671 or 234.

[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

The grid shows a Latin square design with 6 rows and 22 columns. The columns are labeled 3, 5, 7, 9, 12, 15, 17, 19, 21. The rows are labeled E, B, G, D, A, E. The numbers 1-7 are placed in the grid cells, with some cells being empty. The numbers are arranged in a pattern that suggests a Latin square design.

**As a thank
you for
reading...
Make sure
to download
over 60
FREE backing
tracks.**

CLICK HERE

FRETBOARD KNOWLEDGE

As a guitarist, it is crucial to dedicate ample time to building your fretboard knowledge. While I have amassed a collection of books with pages of chromatic scales on the guitar, I've learned from teaching over 24,000 guitar lessons that this is not the most effective method for learning the notes on the guitar neck. Instead, I strongly recommend starting with the natural notes on the guitar neck and taking the time to master them first.

Once you have a solid understanding of the natural notes, you can then incorporate sharps and flats, also known as accidentals. This musical approach is the most practical way to learn the notes on the neck and will accelerate your learning process significantly. You'll be amazed at how much quicker you can learn and how you can instantly apply your knowledge to your music.

4. SPACING BETWEEN NATURAL NOTES

The distance between natural notes (ABCDEFGA) is not equal, but their spacing is easy to remember. Most commonly, the interval between natural notes will be a whole step.

The distance between each of these notes is a whole step.(two frets)

A to B

C to D

D to E

F to G

G to A

**Whole
Steps**

W

However, the distance between B-C and E-F are half steps! (one fret)
This is very important to memorize.

B to C

E to F

**Half
Steps**

H

When building scales or looking at natural notes, “whole step” is often abbreviated to “W” and “half step” is shortened to “H”.

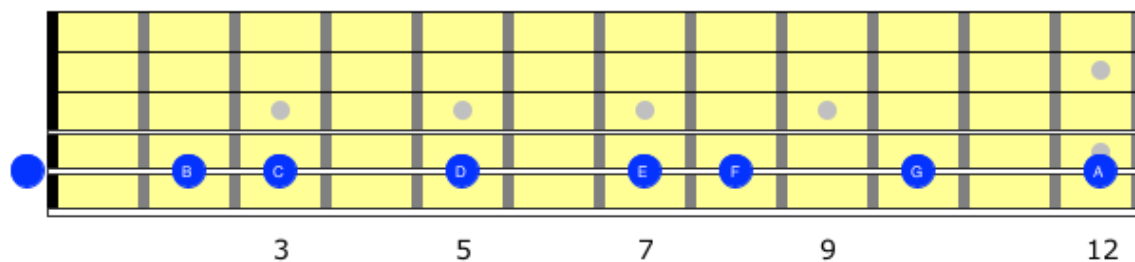
[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

When written down from left to right, the natural notes will look like this:

A w B h C w D w E h F w G w A

Since this is a guitar book, we should display them on a fretboard. Remember, a whole step is the distance of two frets and a half step is the distance of one fret. We can begin with the A string because it is the simplest.

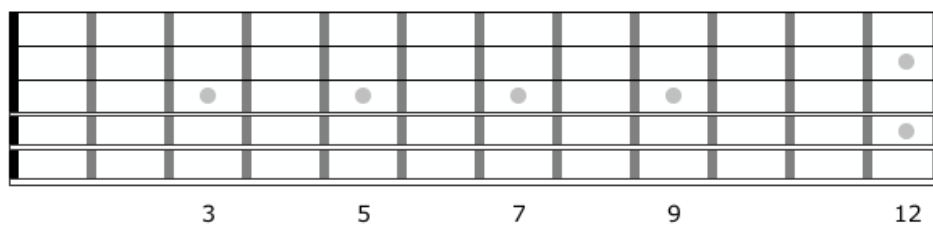
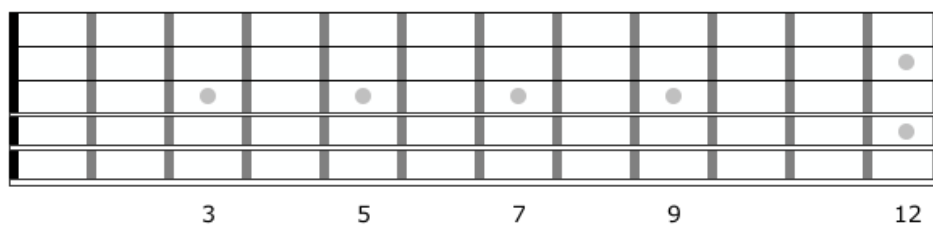
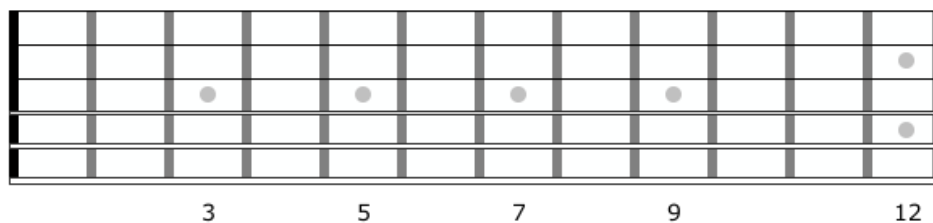
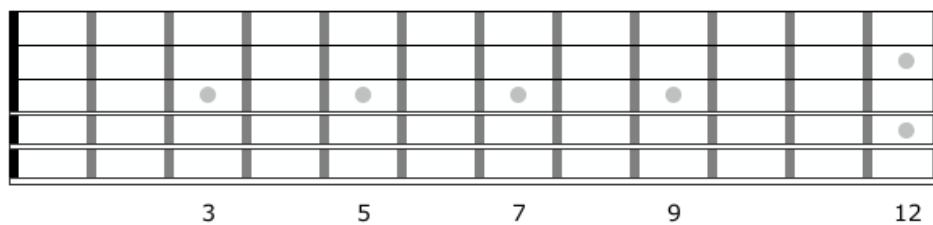
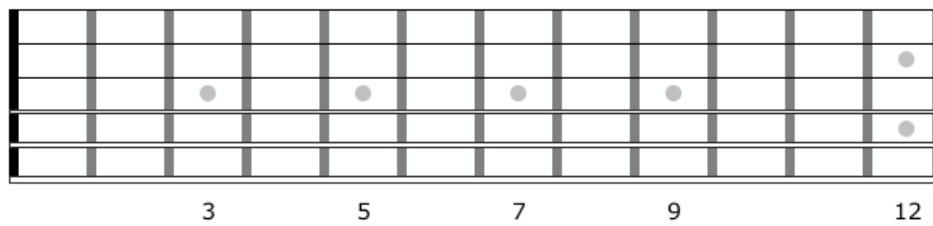
This is starting to look like what we might call a “scale”, which is a set of notes that work together to create tension and release in music. Some notes in the scale might have tension and want to resolve, while other notes sound like a resolution or resting point. The mixing of tension and release over time gives rise to music!



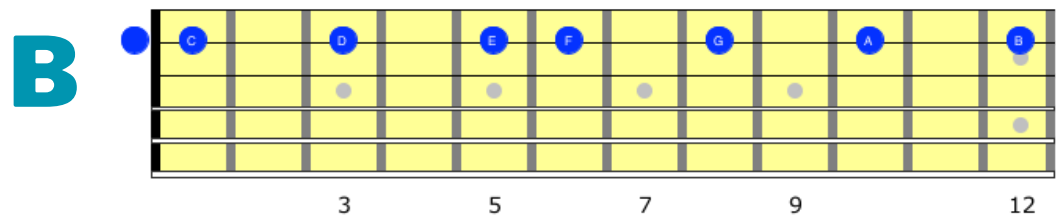
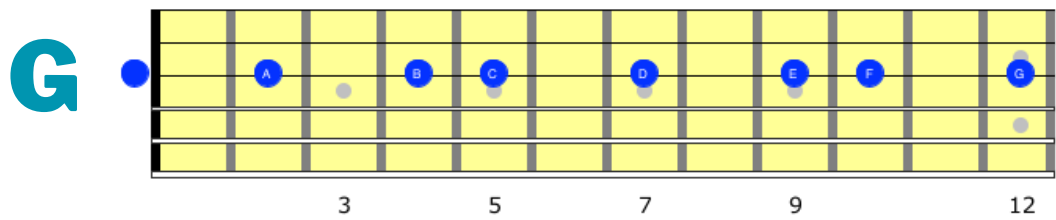
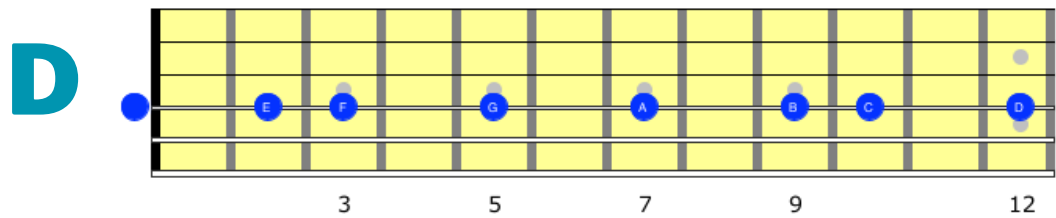
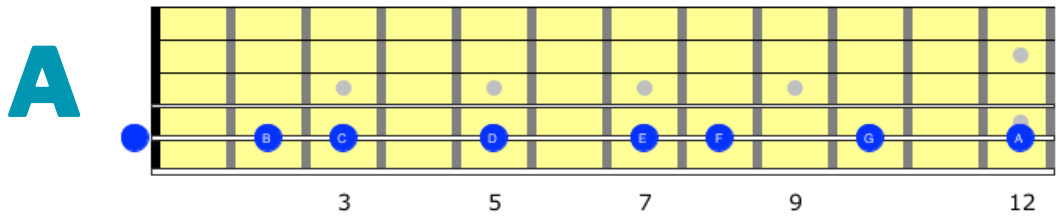
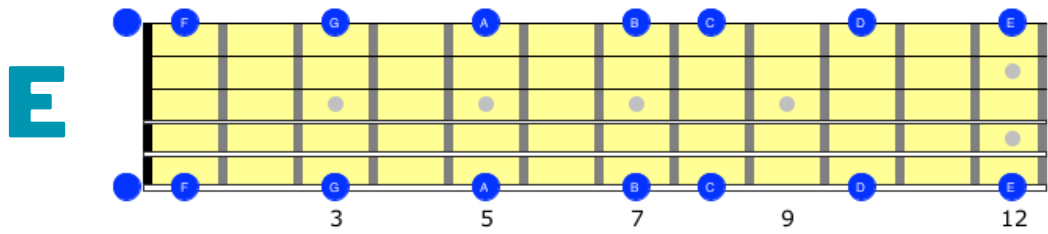
The natural notes laid out on the A string are displayed above, but it is important to learn the notes on the other strings as well! Included in this book is a diagram of 5 blank necks to the 12th fret; try to write out the natural notes on each string.

There is a cheat sheet below, but try to solve these fretboard diagrams on your own before referring to the answer key.

5 Blank Fretboards For Natural Notes



Natural Notes On Each String



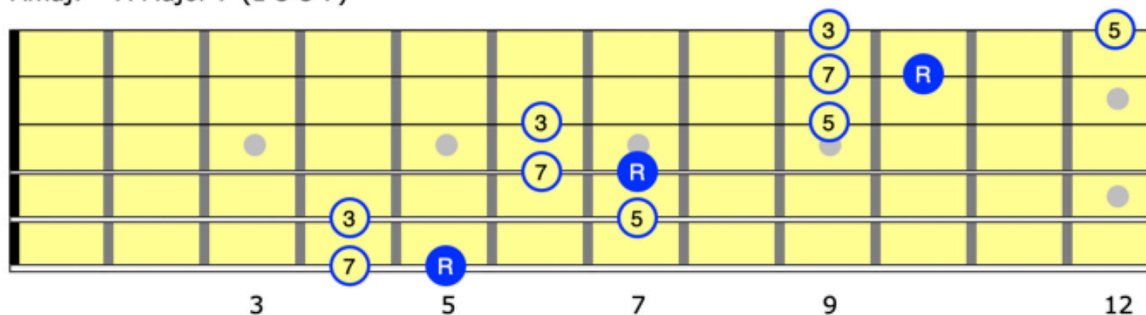
**TWO NOTE
PER STRING
ARPEGGIOS**

The two-note per string arpeggios that I'm sharing with you were first introduced to me by the legendary Kurt Rosenwinkel, whose unique approach to guitar has been a significant source of inspiration in my playing. Learning these arpeggios has greatly enhanced my ability to navigate the guitar neck diagonally and discover new and captivating sounds.

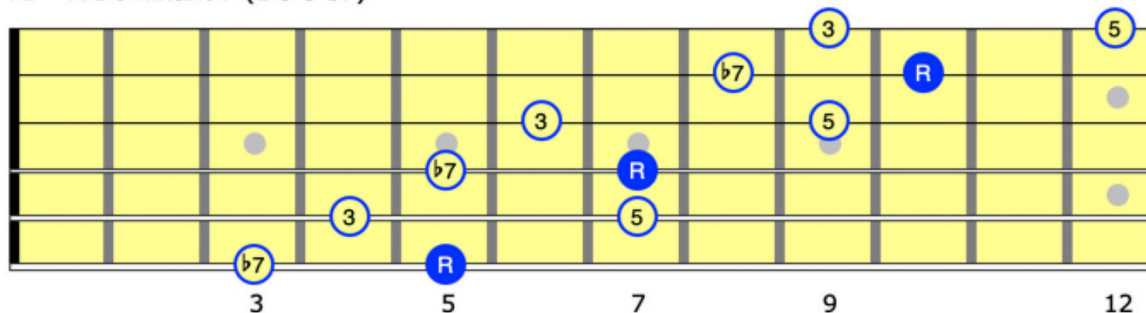
By using a diagonal approach to the guitar, you'll find that the instrument becomes simpler to play, much like the keyboard of a piano with its visually distinguishable and easily repeatable keys. I'm excited to share these arpeggios with you and hope that they bring fresh ideas and creative perspectives to your music.

DIAGONAL 7TH CHORD ARPEGGIOS

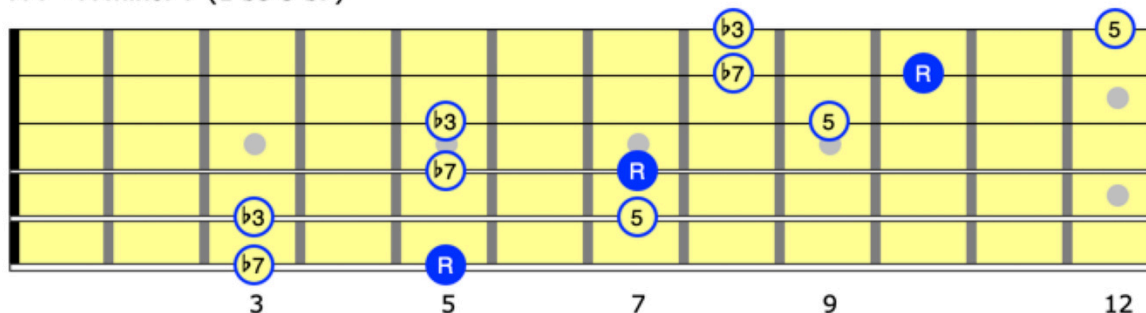
Amaj7 - A Major 7 (1 3 5 7)



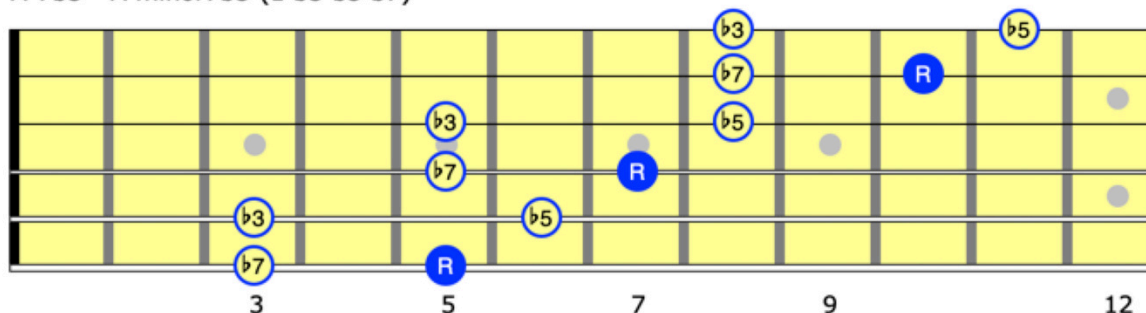
A7 - A Dominant 7 (1 3 5 b7)



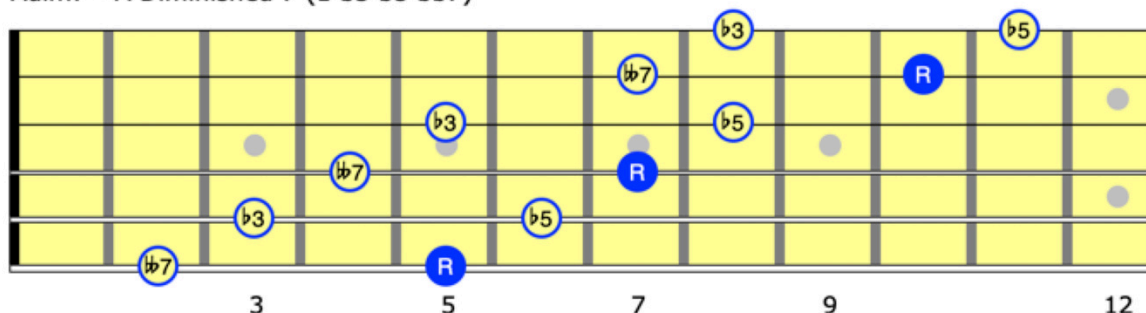
A-7 - A minor 7 (1 b3 5 b7)



A-7b5 - A minor7b5 (1 b3 b5 b7)



Adim7 - A Diminished 7 (1 b3 b5 bb7)



[Click For Video and Interactive Tabs](#)
[\(PRO Version Only\)](#)

Free Lesson
from my
course:

**Mastering
Diagonal
Arpeggios**

EXAMPLE PRACTICE SESSION

FREE

CLICK HERE

Who is Daniel Seriff, anyway?

Daniel Seriff was born and raised in Waxhaw, North Carolina, and began playing guitar at age 13. At 15, he moved to Winston-Salem to attend the North Carolina School of the Arts, where he studied classical guitar.

His early influences included Pink Floyd and Led Zeppelin, and he later transitioned to classical guitar for school. During his undergraduate studies at the North Carolina School of the Arts, he attended the National Guitar Workshop each summer, learning from master guitarists and mentors of all styles.

Daniel graduated in 2008 with a degree in classical guitar and remained in Winston-Salem, performing up to 300 gigs per year and teaching up to 60 guitar students. In 2018, he then pursued a master's degree in jazz guitar at the University of New Orleans on a full scholarship, where he performed locally and toured nationally with John Papa Gros.

His time in New Orleans deeply influenced his sound, incorporating elements of funk, jazz, and blues. After completing his master's degree, he moved to Asheville, North Carolina, in 2021.

Daniel has taught over 24,000 guitar lessons. Daniel has released a full-length record and regularly creates content for his YouTube and social media channels. He also offers full-length courses for intermediate guitarists. Currently, Daniel records and plays select shows with artists such as Travis Book, Jeff Sipe, and his own trio.

At this point, you might be saying to yourself:

“Wow, this is every scale and arpeggio that I really need to play across the guitar neck.”

And, well, you would be absolutely right.

HOWEVER, just because you know the scale shapes doesn't mean you can actually make music with them. What I pride myself on my guitar teaching is how to turn scales and arpeggios into music. Feel like you still sound scale-y when you solo and improvise? It's probably because you are wasting time practicing things in a way that doesn't lead to stronger improvisation and creative guitar playing. My courses are geared to teach you how to improvise more confidently, quicker, and actually see progress from your practice sessions.

Click the link and grab a copy of my flagship video course with interactive tab and level up your playing. “Solo On Guitar: PRO”

Go PRO Now: **CLICK HERE** 

Some of my student testimonials.



Aj Taylor

Daniel is the real deal. I'm learning so much about technique, musicianship, gear use, and becoming a better guitar player. Thanks Daniel!

3h Love Reply Hide



Brad Testimonial

I came to Daniel as an intermediate-level guitar player with knowledge of music theory, scales, CAGED, triads, etc., but difficulty executing these concepts fluidly across the fingerboard and organizing my practice sessions. Daniel, first and foremost, has taught me how to practice musically. Exercises are centered around drum and backing tracks, and encourage me to be deliberate about the note choices I make, which lends to concepts like improvisation. And thanks to Daniel's diagonal pentatonic method I'm finally starting to break out of the boxes move horizontally across the neck and connect scales with triads and chord shapes. I feel myself improving with each coaching session, so if you're an intermediate player who's stuck in a rut like me then I can't recommend Daniel enough!

Testimonial



I attribute my development to Daniel's commitment and unique, science-backed approach to teaching. Within the course itself you will get all of the great benefits of his instruction in an on-demand service. The course itself walks you through a number of different exercises to practice the diagonal arpeggios to quickly get them under your fingers. The variety of exercises will keep your arpeggio practice fresh and interesting. Most importantly, he walks you through ways to use them in your own improvisation and start practicing them in a musical context. Daniel is keen to make each video succinct and easy to follow with high quality production value. I highly recommend this course for beginner and intermediate musicians looking to improve their understanding of the fretboard and how to make their practice sound like music.

Colin S.



Testimonial



"Daniel has such a concise, yet very thorough way of teaching music theory. I've studied music theory for years and I've found that he gives me new ways of looking at musical concepts. His video modules and book are easy to follow for any level musician and definitely a must have for someone looking for thorough music theory knowledge as applied to the guitar."

Paul W.



Some of my student testimonials.

Hi Daniel. Thanks so much for this course! I'm self-taught and have been playing since the '70s - so this a belated effort on my behalf to learn a bit of discipline and to take the guesswork out of my playing. I ran a mile from playing scales when I was a beginner (I wish I'd bothered to stick with them, but hindsight is a wonderful thing...) and your diagonal method is the thing that's "clicked" for me. I'm steadily building up speed and accuracy - and great thing for me is beginning to be able to pick a string at any fret as a starting point. I'm really looking forward to the later creative exercises, but even getting this far has given me a new level of freedom and confidence around the fretboard. Thanks again and all the best, Rowan.



brian bogusz

to me ▾

12:31PM (40 minutes ago)



Thank you daniel for the the reply and the link !

I have barely scratched the surface with this course and already I can feel how much better I am becoming .



Steven Hewitt on "Introduction and PDF Download"

Great instructions, thanks!

41 minutes ago [Show context](#) [Reply](#)



Victor Lelis on "2. Diagonal Major Pentatonic "

good lesson I applied it right away

I love practicing it.

Thank you

Friday at 10:43pm [Show context](#) [Reply](#)



@Poco50guitar 10 days ago [32 subscribers](#)

I bought Daniel's "Diagonal Pentatonic Method" and it helped me beyond belief, i thought i had a mental block on learning the neck of the guitar....i can go all over the neck now....almost instinctively....im still amazed. Im 73 three yrs. old and learning the method of Daniel's gave me the desire to keep learning the guitar...Thanks Daniel....all the best....Gary Morse



1:08 AM



Really appreciate your vids. Very focused, simply explained, and very relevant, important points to focus on. I've been playing like 30 years, and have been basically plateaued for 10 years...my kids are growing and I have time to focus more on guitar again, really getting some tangible growth from your vids. Thank you.

Also, funny coincidence, but I'm a huge Stringdusters fan. I found your content independently but realized after a while that you play with Travis a bunch.

Really though just wanted to thank to for putting quality, skills focused, guitar content out there.

Some of my student testimonials.



Paul Hutchinson on "7. Diagonal Arpeggios"

Note Groups are becoming a game changer for me just months of workouts ahead I can feel. I've been adopting bubble parts to lock the arpeggio shapes in using the two and three note groups. The Dom 7 Arpeggio Drone in the backing tracks is in G not A like the others I noticed. I'm already sounding like somebody different to the old me "Good Job Dan" two thumbs up.

3 hours ago [Show context](#) [Reply](#)



Mitch Ribak

November 28, 2022 · 🌐



As many of you know, I've been playing guitar for a long time. The reality though, the past 30 years I hadn't gotten any better. I just maintained. Six weeks ago I hired a guitar coach to get me to another level.

[Daniel Seriff](#) is the real deal and he has come out with a new interactive training book. If you want to increase your guitar playing, you need to check this out.

In six short weeks my playing level has grown tremendously. I can't wait for the next six weeks. Congrats on the book Daniel.

Luke Testimonial

+ ⓘ I've been following Daniel's content on YouTube and social media for a while now and have always been impressed with the content, but this was my first time using one of his courses. I was not disappointed! Having seen his short video on the arpeggio approach inspired by Kurt Rosenwinkel I wanted to learn more and hopefully be able to utilise it in my own playing. As expected, the professional quality of his tuition material I had seen on line continues throughout the course. In addition, Daniel clearly has many years of tuition experience which shines out as he takes you through the lessons in a clear and logical way. This has really helped me join the dots from the theory to executing these concepts in a musical and individual way. The interactive tabs on Soundslice are also a very useful feature to help practice at your own speed and build it up. Overall a great course and I look forward to checking out more of Daniel's material.



Maria Calfa-De Paul

I'm so happy I found your lessons. I am finally moving across the fretboard. And this is just the beginning. You are an excellent teacher and guitar player and it all started with the free toolkit you give away so generously. I'm so happy I have two of your courses and I am impressed with the amount of material and how much I'm improving 😊. Thank you

13h [Love](#) [Reply](#) [Hide](#)



Author

Daniel Seriff Guitar Lessons

Maria Calfa-De Paul Woohoo!! Thank you, Maria. So glad to be here to help. You're awesome! 🎉

13h [Like](#) [Reply](#)



Maria Calfa-De Paul

Daniel Seriff Guitar Lessons you are most welcome 😊🙏

13h [Love](#) [Reply](#) [Hide](#)



Some of my student testimonials.



"Daniel's Diagonal Pentatonic Method has totally opened up my appreciation for and use of the entire fret board. It is remarkable that by knowing this simple pattern, I can easily recognize how to move around in a scale, improvise more easily, and overall become a much better guitarist and musician."

— Pete S., Wake Forest Professor



"Few people possess the ability to perform at a master level yet have the patience and talent to teach. Daniel not only helps me build repertoire but instills an understanding of music theory and how to put it to practical use. His approach is motivational yet challenging. I look forward to my session each week."

— L. Jernigan



"As studied and talented a musician as Daniel is, and that is considerably studied and talented, beyond that, he has a beautifully natural and intuitive gift for teaching"

— Rob S., Retired Educator



"Daniel Seriff is one of my favorite musicians and a terrific guitar teacher. I am a Finnish musician and guitar teacher, still very much interested in developing my musical skills. I really appreciate Daniel's work on the diagonal pentatonic method.

Daniel explains his concept in a crystal clear way in the videos. His use of technology to deliver the learning points, is spot on. Daniel's concept is a visionary and useful approach to breaking out of the use of stationary so called pentatonic boxes - a traditional approach that has led as many guitarists to get stuck as it has helped others advance.

All of the exercises are relevant and useful, and the backing tracks are damn sweet - stuff that you will go back to many times after the course. This is a great course that will help both players and teachers alike. Highly recommended!"

— Jukka Packalen, Musician - Helsinki, Finland

Testimonial



"Daniel is the by far the best teacher I've ever worked with. "Solo On Guitar: Pro" is an amazing resource. Learning how to navigate the fretboard in a different, more musical way has improved my playing and solo ideas dramatically. The lessons are easy to understand, and the backing tracks are high-quality and a great way to implement what you're learning. Highly recommended!"

Matt A.



Testimonial



I feel like one of the biggest things keeping an intermediate player from becoming an advanced guitar player is being locked into the scale boxes. We all learn pentatonics early and rapidly become stuck in our favorite box patterns rarely moving more than 3 frets. Daniel Seriff's solo on guitar, pro method, utilizes a diagonal pentatonic scale system that allows you to link these boxes together and utilize the entire neck of the guitar. If you have ever felt frustrated like you were playing the same thing over and over again to your YouTube jam tracks or loops that you've created this will definitely get you out of that rut. The interactive videos, and tracks that you can play along with help to reinforce the concepts that you learn in the PDF book, the biggest plus for me is that Daniel really knows how to teach things in a way that promotes retention and makes it fun.

Rueben B.



Testimonial



"As a semiprofessional guitar player I sometimes find it hard to keep practicing fresh. This ebook changed everything for me with good backing tracks that beat everything on YouTube. The lessons are well taught and full of beneficial information. If I had this tool when I was starting, my solos would be much better than they are."

James T.



"Thanks a lot for getting back to me so promptly, and explaining in more detail with regard to what the other course is about...I appreciate that a lot! As I mentioned earlier your teaching method on the diagonal scales/shapes has been a huge eye-opener for me as an intermediate player and in general compared to the bits & pieces of "music theory" and other info I've picked up over the years but struggled to make sense of in the past...so it's so far been a BIG welcomed change, that's for sure! I'm very eager to continue this and improve my playing and become a more confident & fluid guitarist. My love is mainly for the blues 😊 which is why I picked up the guitar. I'll definitely give your other course a shot, and thanks for offering me the original price too, much appreciated! Take care and chat later 🎸👍 Tom "

Thank you for downloading "Solo on Guitar: The Improviser's Toolkit." I hope that this PDF has been a valuable resource for you and has inspired new and exciting ideas in your guitar playing.

If you have any questions or require further assistance, please do not hesitate to reach out to me at DanielSeriffMusic@gmail.com. It's always a pleasure to help fellow guitarists in their musical pursuits.

Thank you once again for your interest and I wish you all the best in your guitar playing journey.

Daniel Seriff

www.DanielSeriff.com

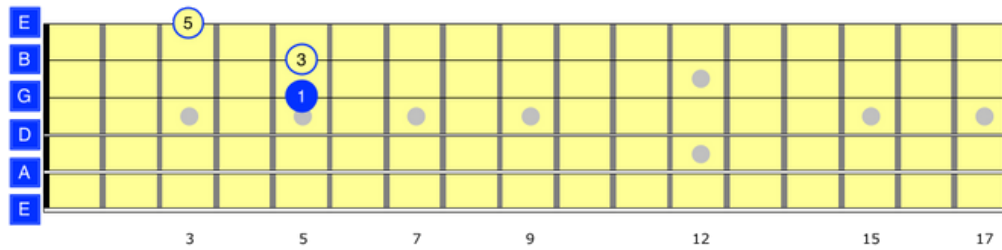




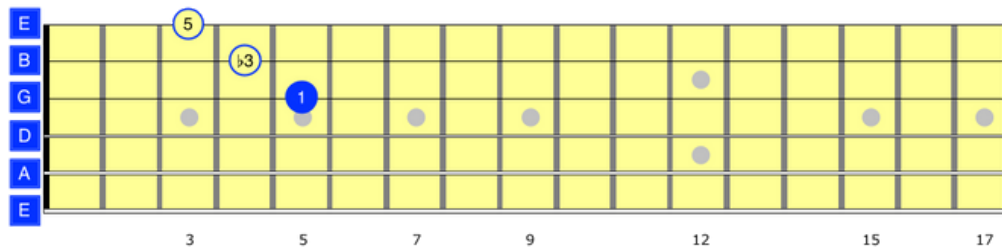
[Click To](#)
[Watch Lesson](#)

Root Position Triads

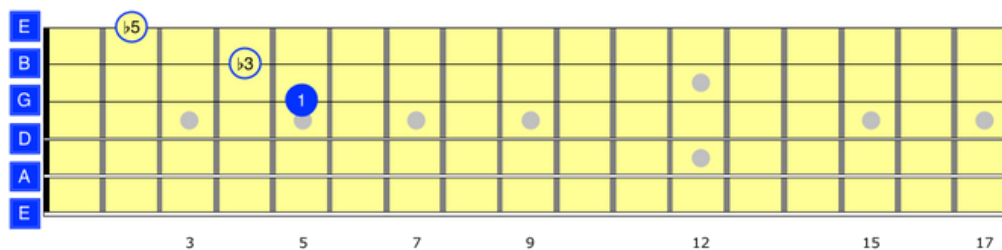
Major



Minor

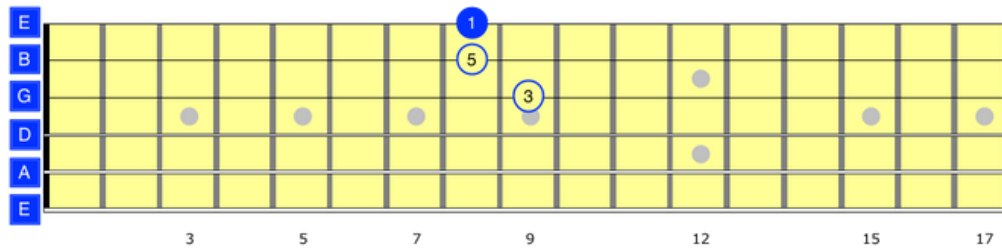


Diminished

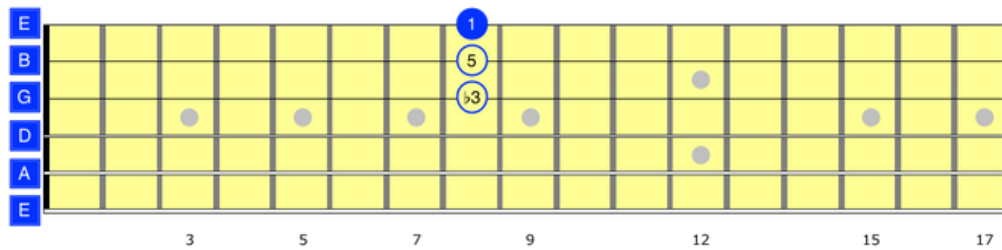


1st Inversion Triads

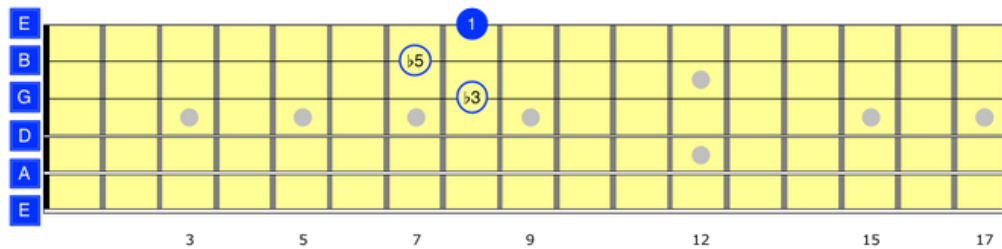
Major



Minor

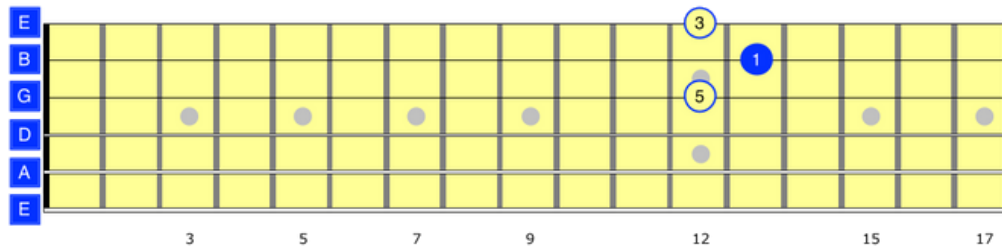


Diminished

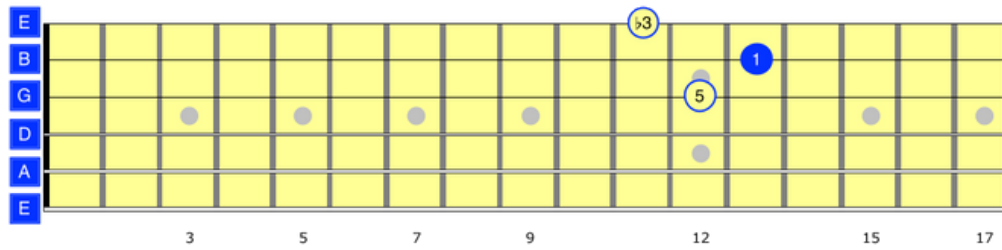


2nd Inversion Triads

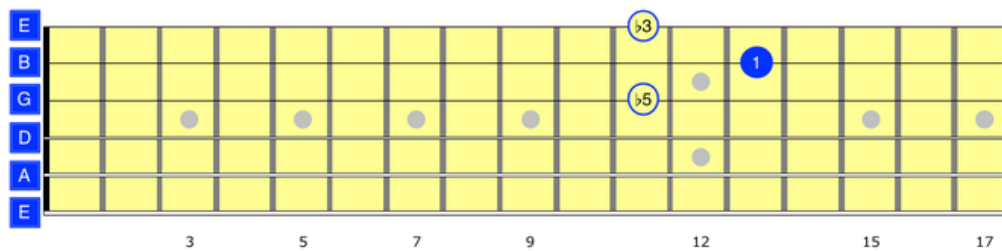
Major



Minor



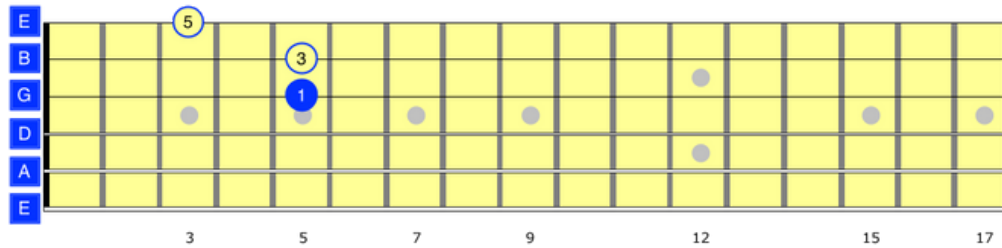
Diminished



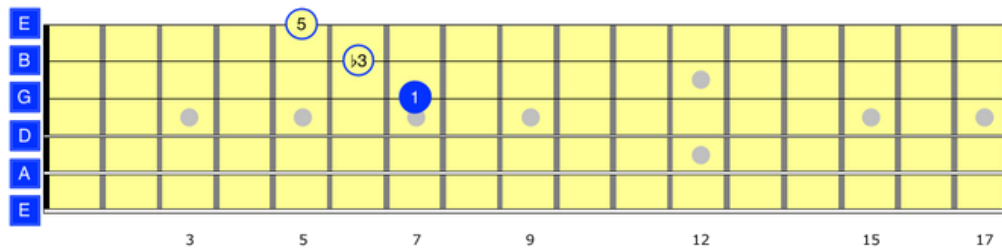
Diatonic Triads C Major

Root Position

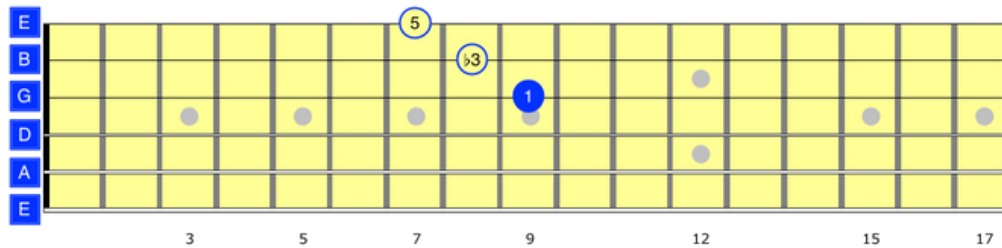
1 chord



2 minor



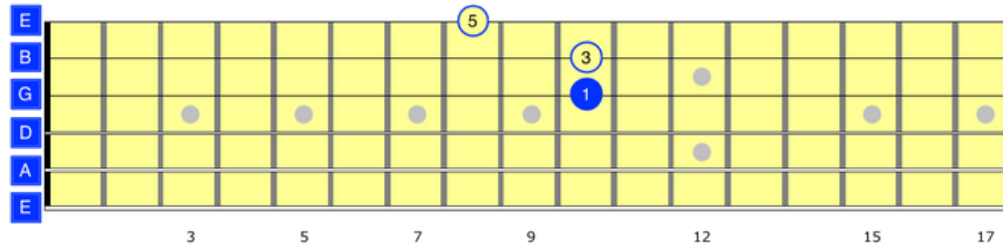
3 minor



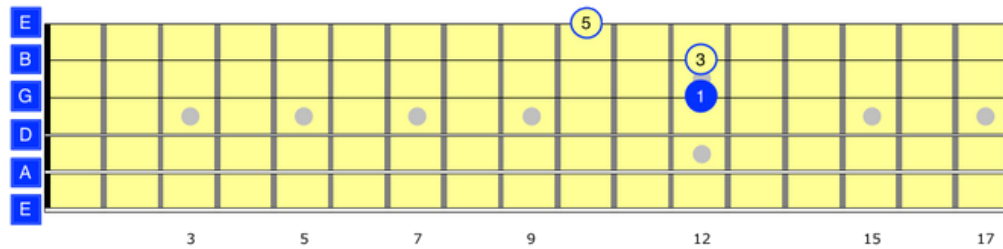
Diatonic Triads C Major

1st Inversion

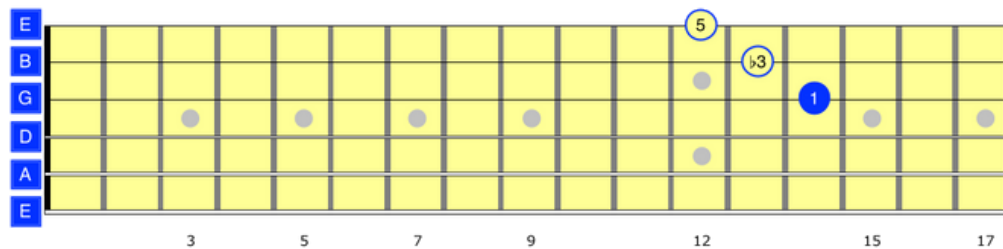
4 chord



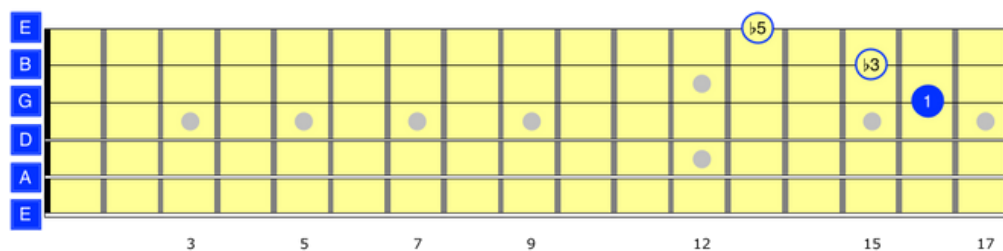
5 chord



6 chord



7 chord



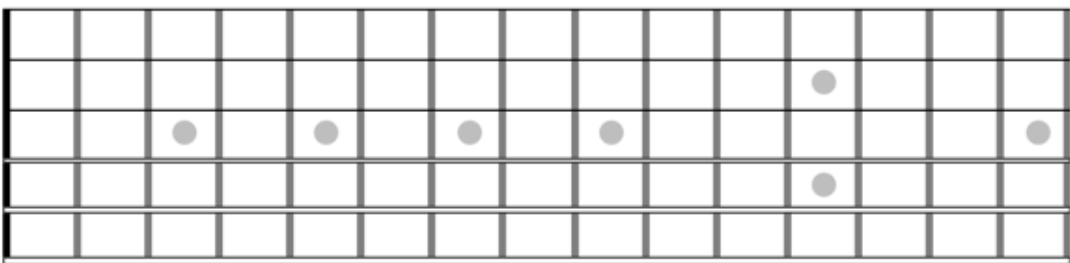
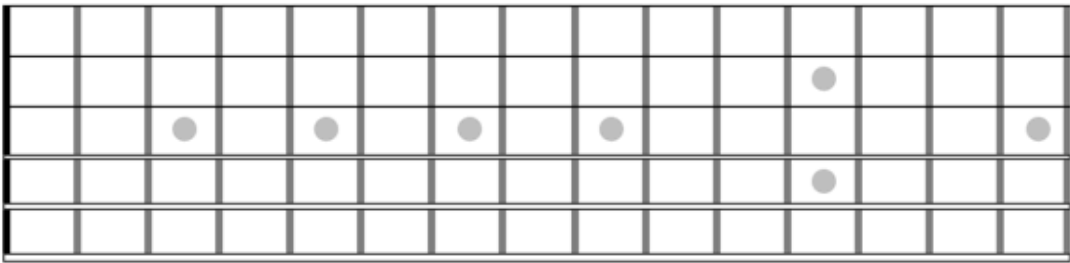
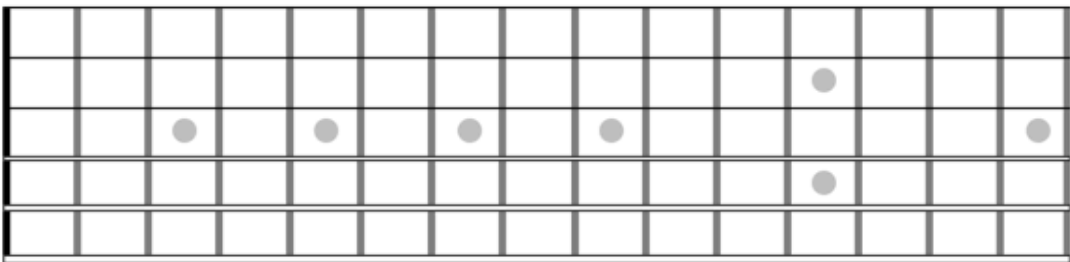
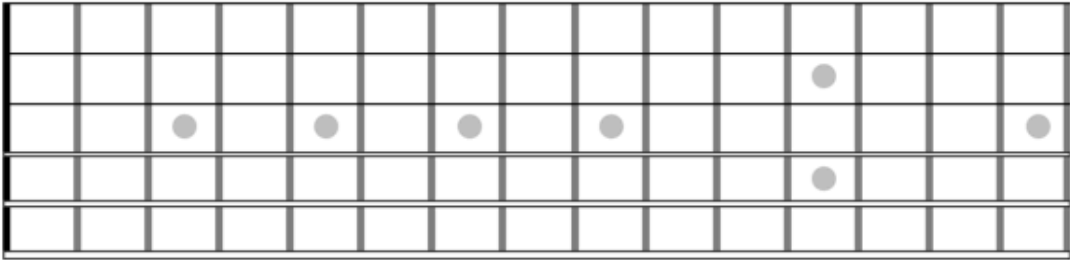
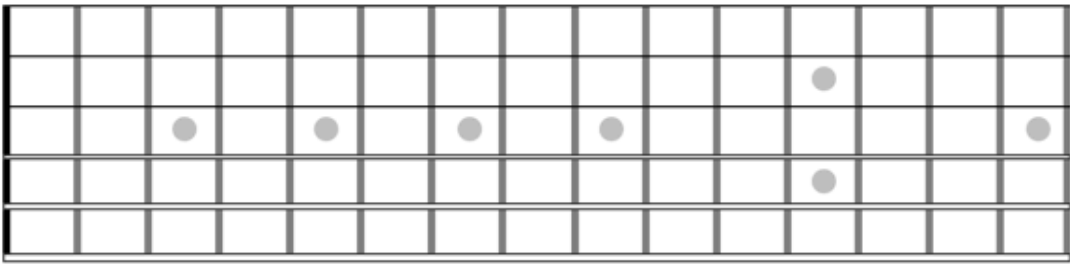
My Challenge To You:

**Write out
diatonic
triads in C major
using**

1st inversions.

Plus

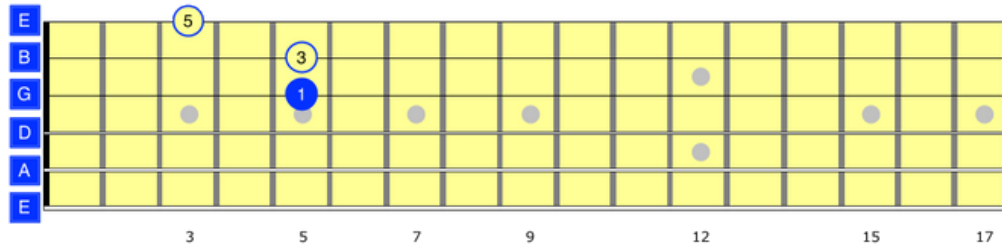
2nd Inversions



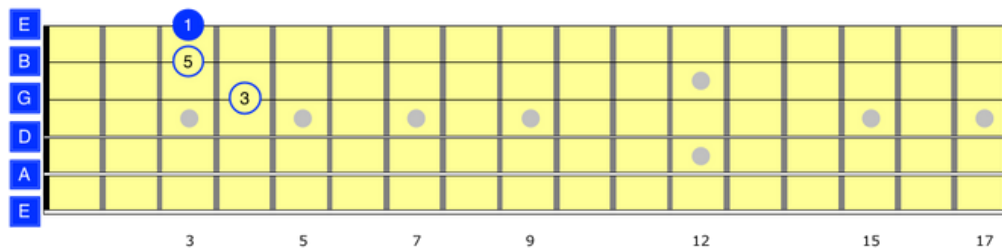
1 5 6m 4

Starting In 1st Inversion

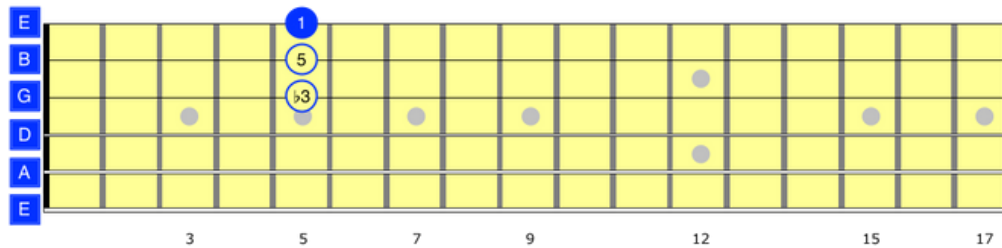
1 chord



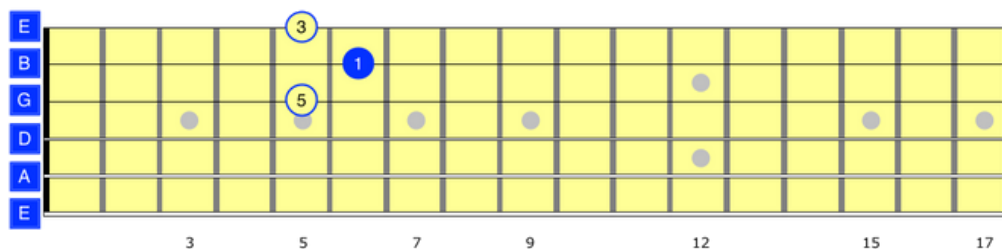
5 chord



6m chord



4 chord



My Challenge To You:

**Write out the
1 5 6 m 4
Starting On
1st Inversion C
Major**

**Then The Same
Starting On
2nd Inversion**

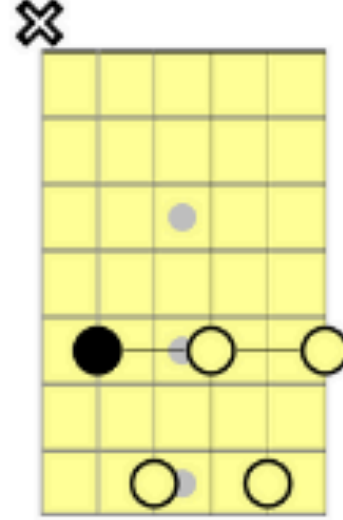
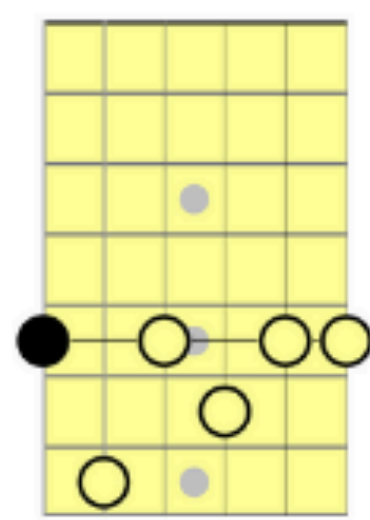


Click To
Watch Lesson

1 to 4 Blues Trick

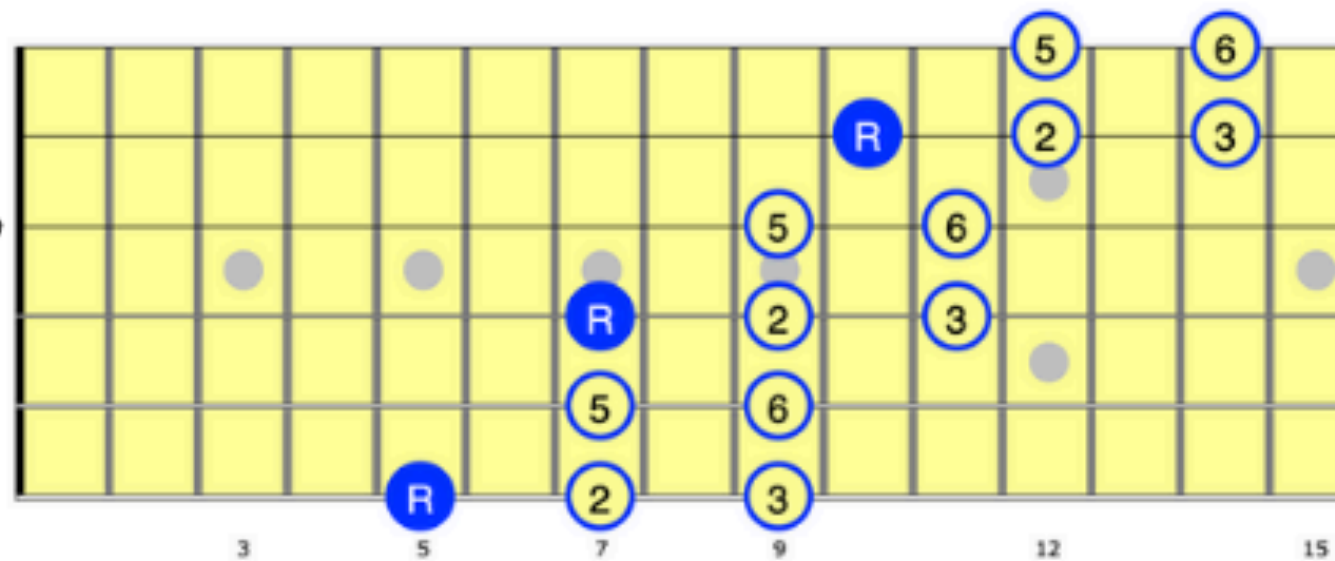
$\frac{4}{4}$ || **A₇**

| **D₇** ||

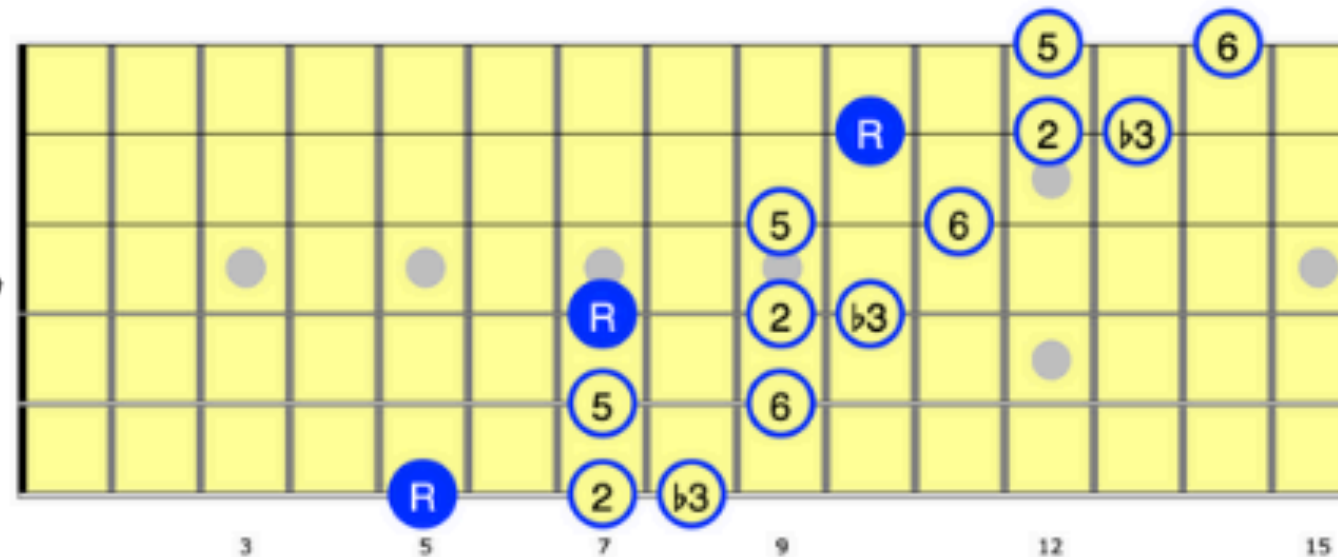


Just change one
note to
“play the changes.”

Play on A7 (the 1 chord)
A Major Pentatonic Scale



Play on D7 (the 4 chord)
A Major Pentatonic w/ b3

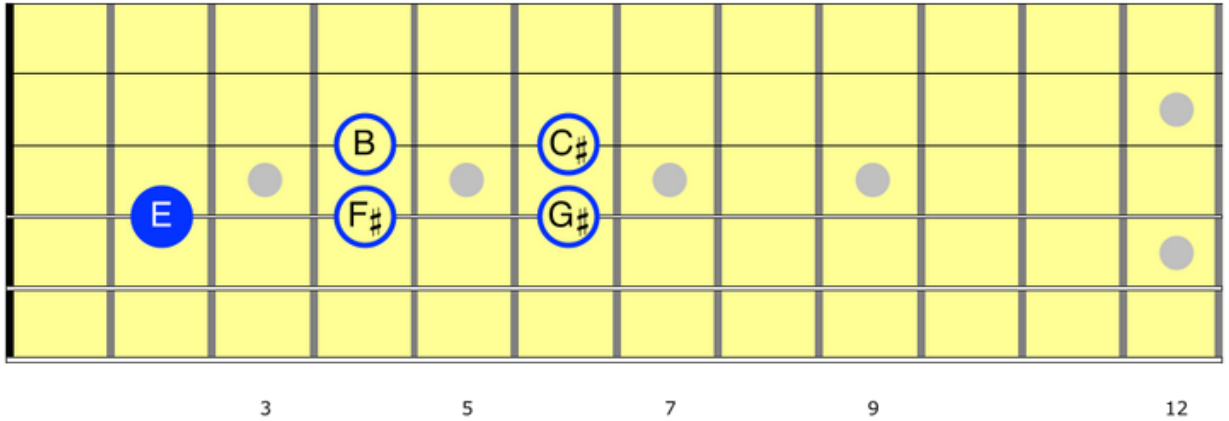




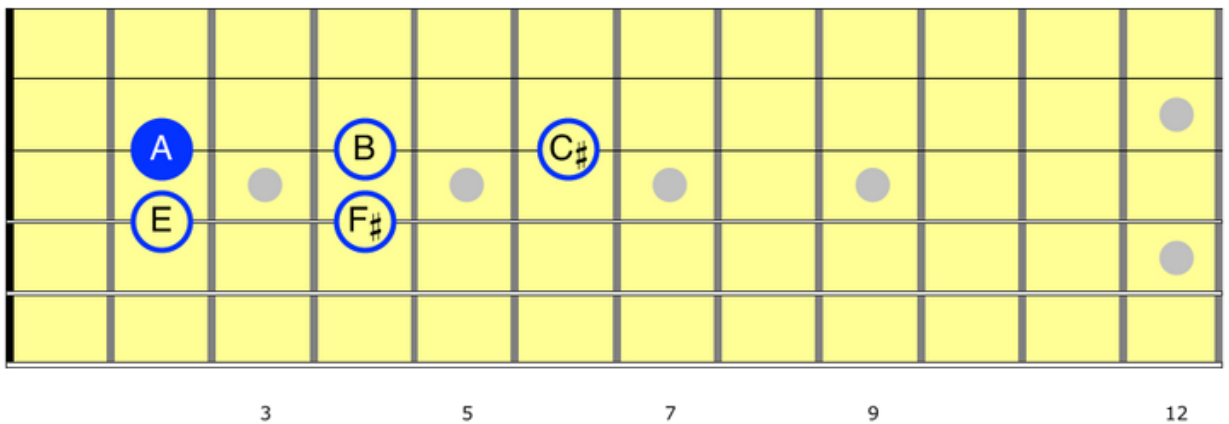
Click To
Watch Lesson

145 In E Major

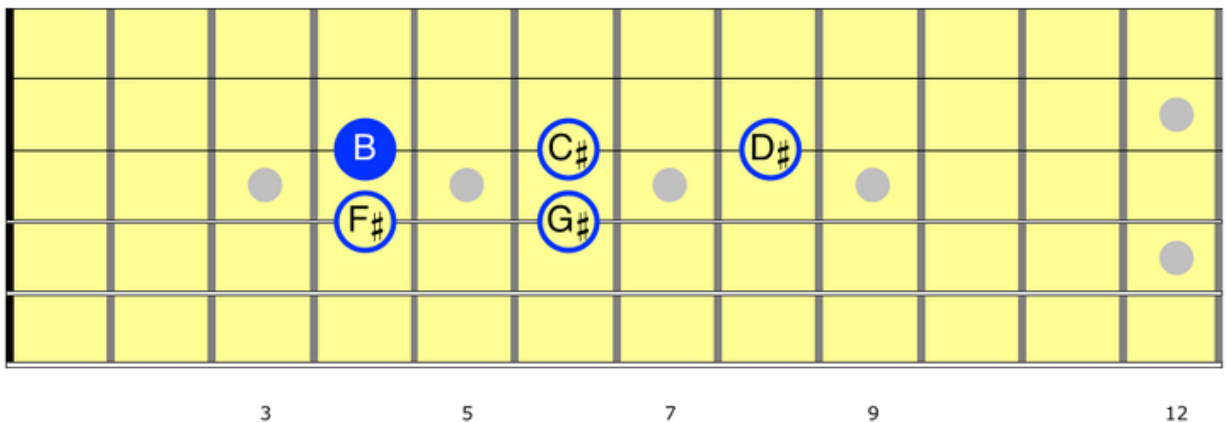
Chord Progression: E A B E



E Major Pentatonic for 1



A Major Pentatonic for 4



B Major Pentatonic for 5

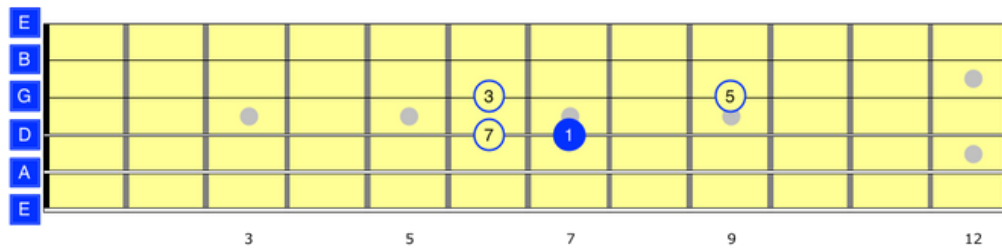
[Click Here For Backing Track](#)



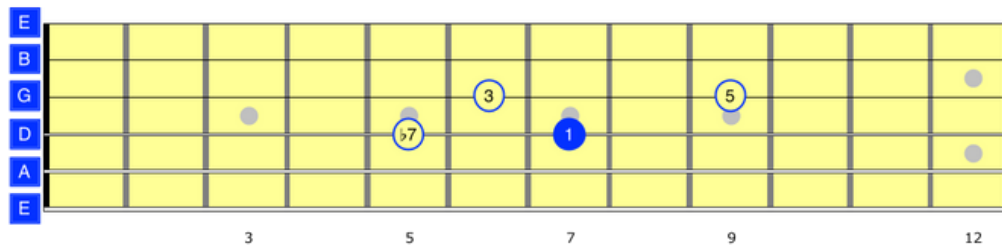
Click To
Watch Lesson

Easiest Patterns

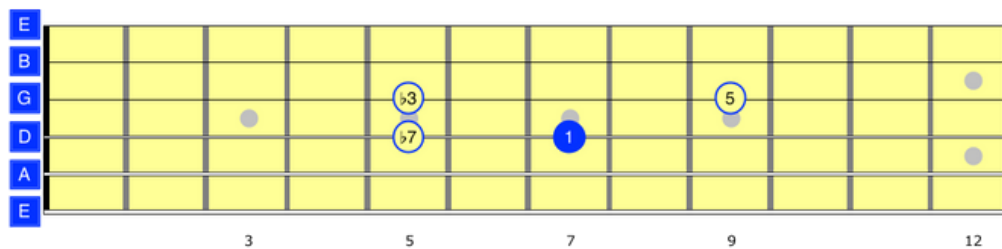
Major 7th Arpeggio



Dominant 7th Arpeggio

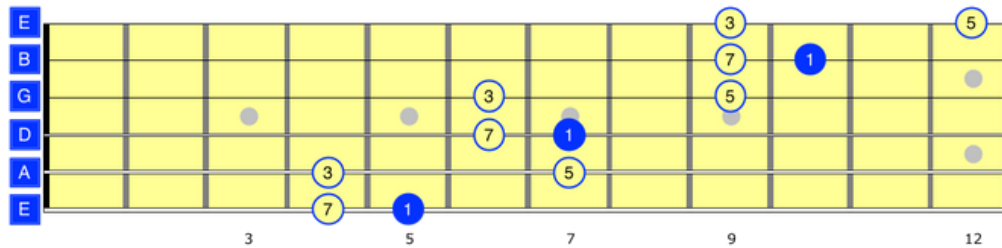


Minor 7 Arpeggio

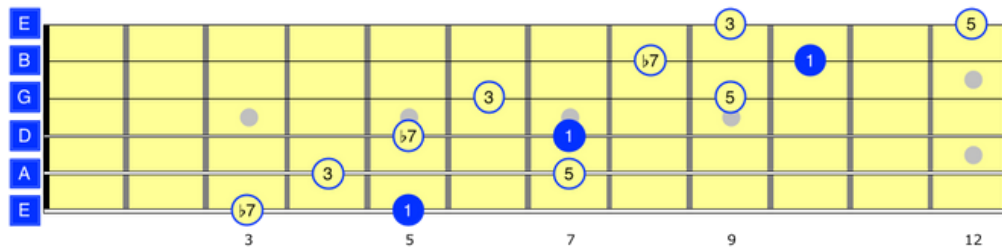


3 Octaves

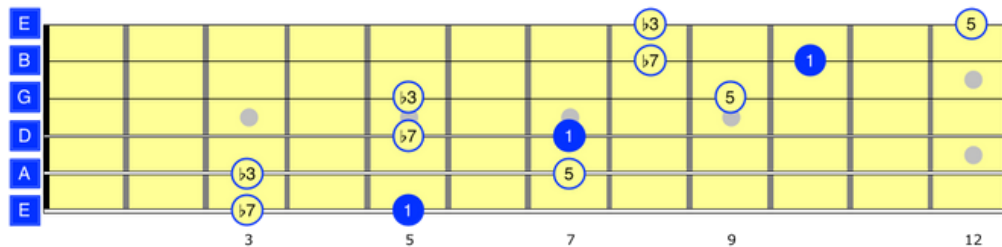
Major 7th Arpeggio



Dominant 7th Arpeggio



Minor 7 Arpeggio



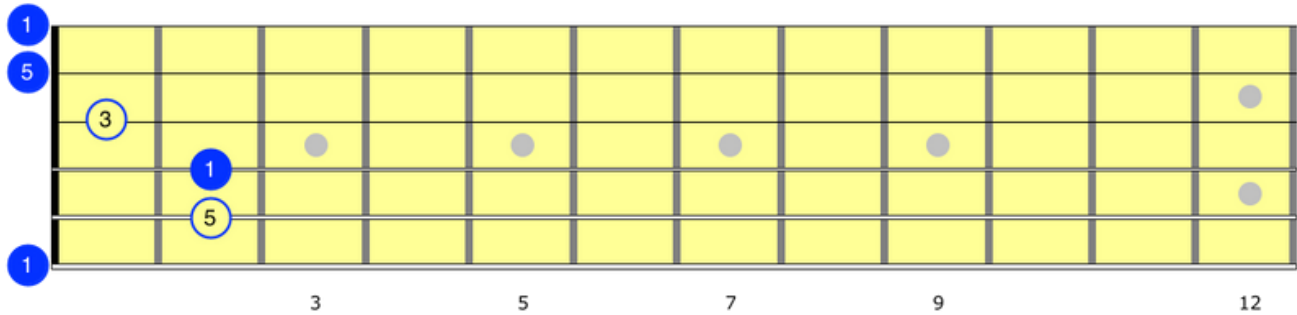


Click To
Watch Lesson

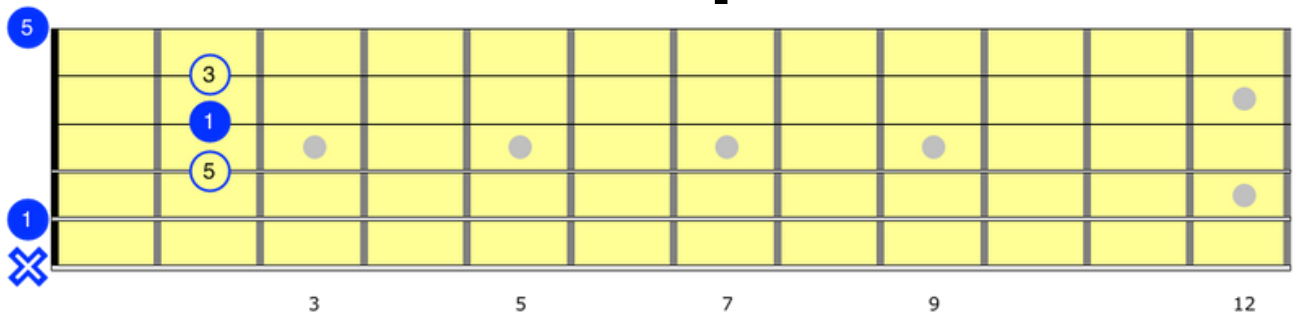
E Shape

Across The Neck

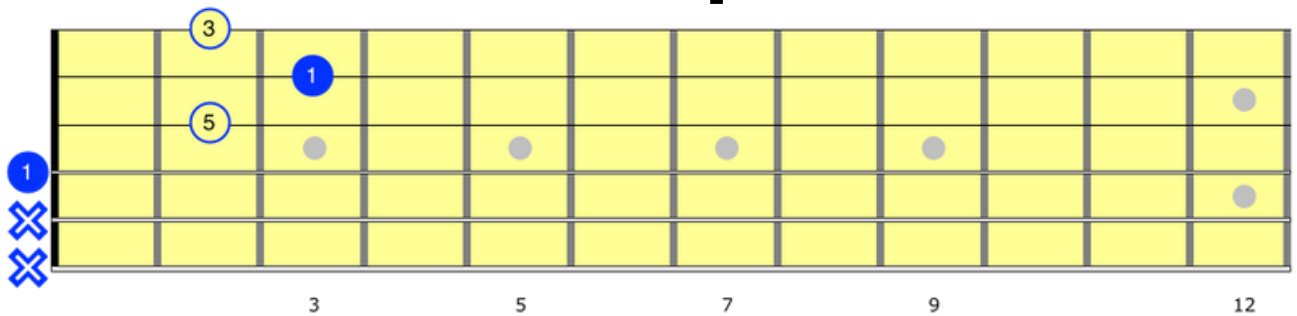
E Shape



A Shape

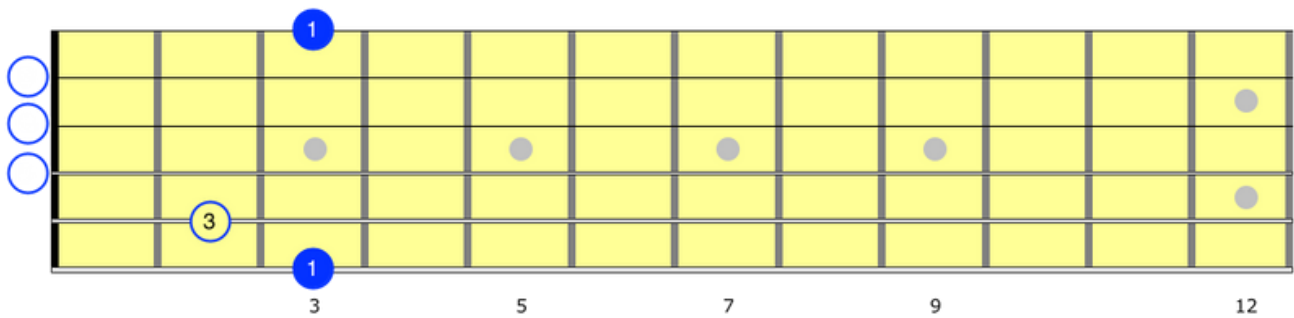


D Shape

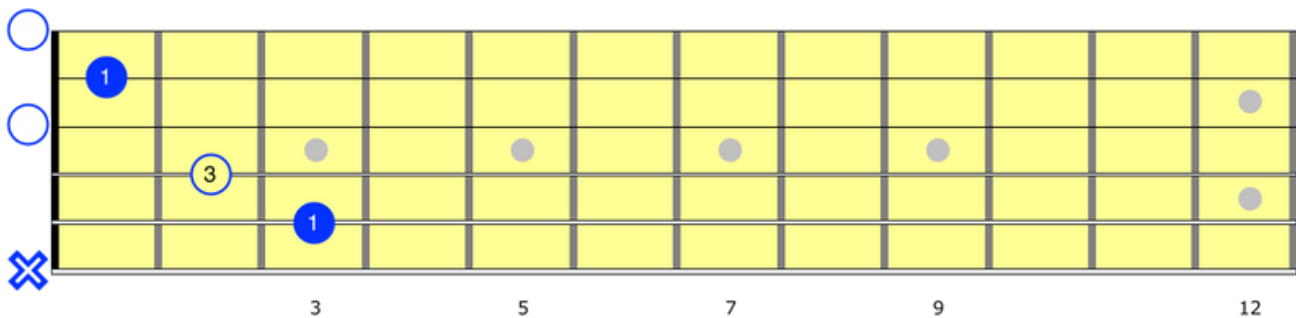


G Shape Across The Neck

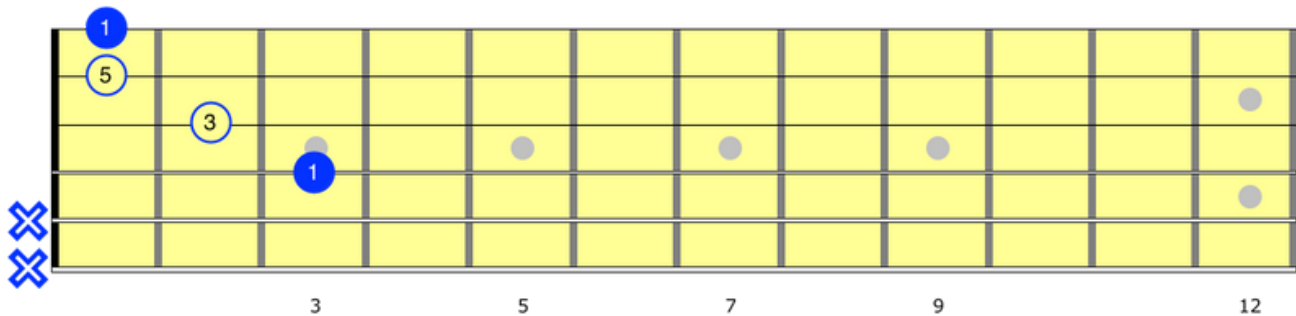
G Shape



C Shape



F Shape



I just released a free mini course called the Creative Solo System Crash Course — and I think you're going to love it.

It includes 9 video lessons designed to help you break out of scale patterns and start creating more melodic, expressive solos.

You'll get:

Interactive call-and-response training

Licks and a solo you can use right away

Interactive tabs to make learning easier and more fun

Backing tracks to practice with

This is a streamlined intro to the methods I teach inside my full Creative Solo System course — and it's completely free.

 [Click here to get instant access](#)

Hope it brings some new inspiration to your playing,
Daniel