

- 6) Write down the counter number for each chorus. This will help you go directly to the chorus that you are working on that day. When you stop for the day, write down the counter number so you will know where to start tomorrow.
- 7) Get your manuscript paper barred out for the form of the entire solo. Remember to write in double bar lines when it is appropriate. Rehearsal or number markings in boxes above each chorus are very helpful.
- 8) Start with the first few bars. Never work on more than four bars at a time. It is better to work in two-bar increments.
- 9) Listen to the first few bars and sing the solo, first with the recording, then again without it.
- 10) Visualize the rhythm, then the actual pitches.
- 11) Write down the phrase on your manuscript paper.
- 12) Play along with the recording to check your work and make any necessary corrections.
- 13) Go back and add any dynamics and articulation.
- 14) If there is a difficult passage you are unable to figure out, write down the counter for later reference, and continue past it.
- 15) Proceed in the same fashion until you have completed your goal for the day.
- 16) At the beginning of each day, take another look at the problem passages from the previous day. Look at the chord change(s) for the problem area. Think of possible patterns that could be used. Test your theory with the tape. Is the soloist playing the chord or a substitution? What are the possible substitutions?
- 17) Always transcribe the most difficult passages first, preferably in the morning.

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Contrary to some teachings, I feel you do not have to transcribe the entire solo and learn it by ear before you put pencil to paper, although this method will work. If you use my method, you still need to learn to play the solo, but not until you've finished writing it down. I must admit that there are solos that I have transcribed for publication although I still cannot play them at tempo.