Level Up!

Level up your guitar game with 28 creative solo ideas

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Dash Daring

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Introduction

What's up beautiful people!

This is the book I wish I've had when I started to play the guitar.

My guitarist idol was and still is Slash from Guns'n'Roses. Have you see him standing in the middle of a field playing the solo of November Rain? Can it get any cooler than that?

And his guitar tone…

Later on I encountered players like Joe Satriani. And wondered how they get their game on.

What this book isn't

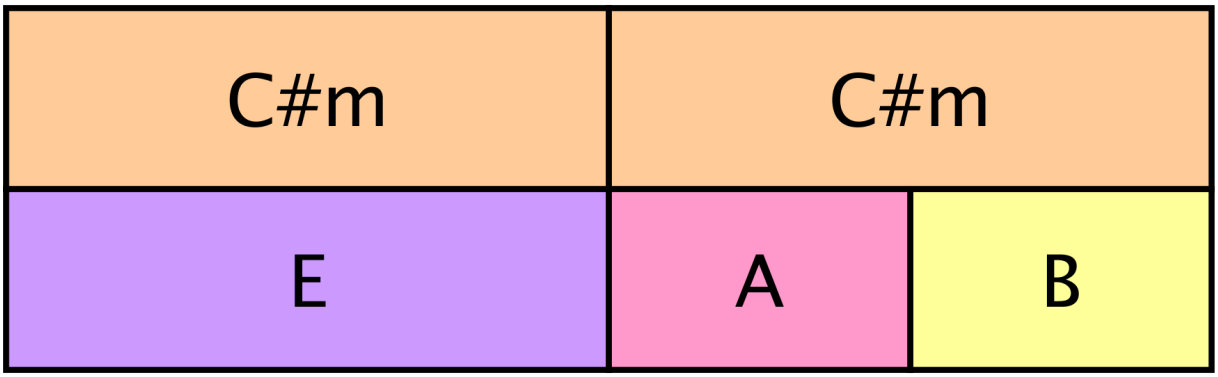
I only show you things that I have written myself, the thousandth "This is how you play Thunderstruck from AC / DC" you won't find here!

Cream Cheese

Meaning of the Solo

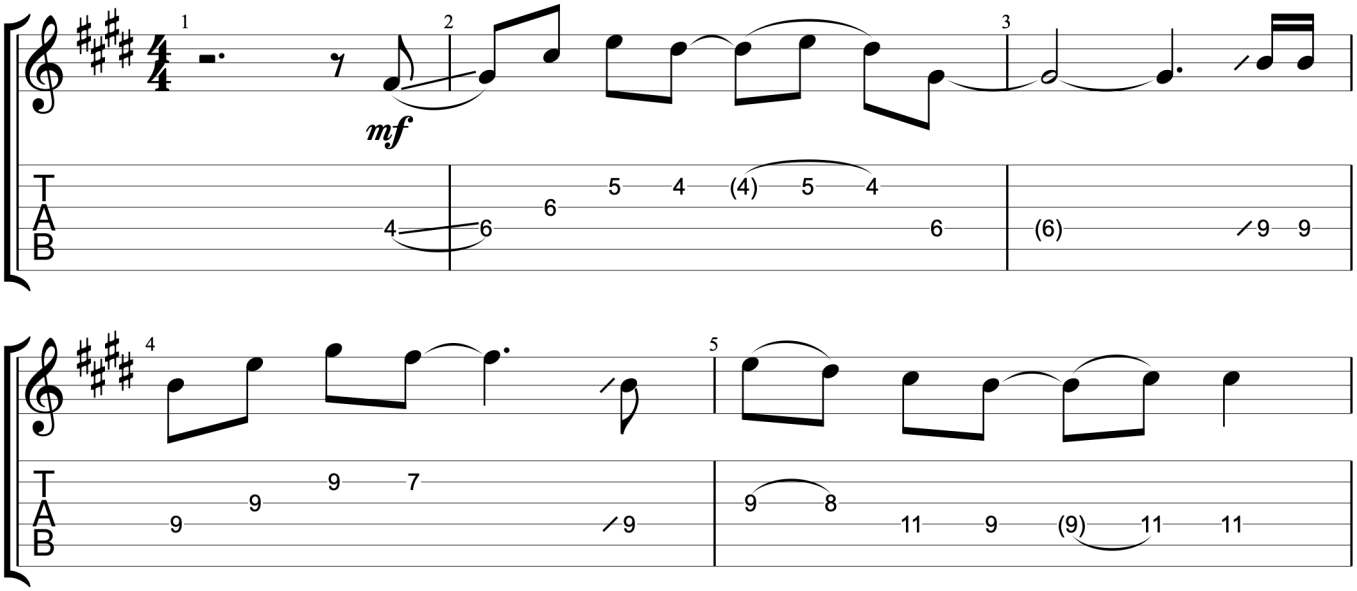
Cream Cheese is cheese with between 60% and 87% fat. Fat. And the solo is supposed to sound like that!

Tonal analysis



These are the chords we play. Looks suspiciously like a C sharp minor key. Now, let's get down to the solo:

Bars 1 to 5

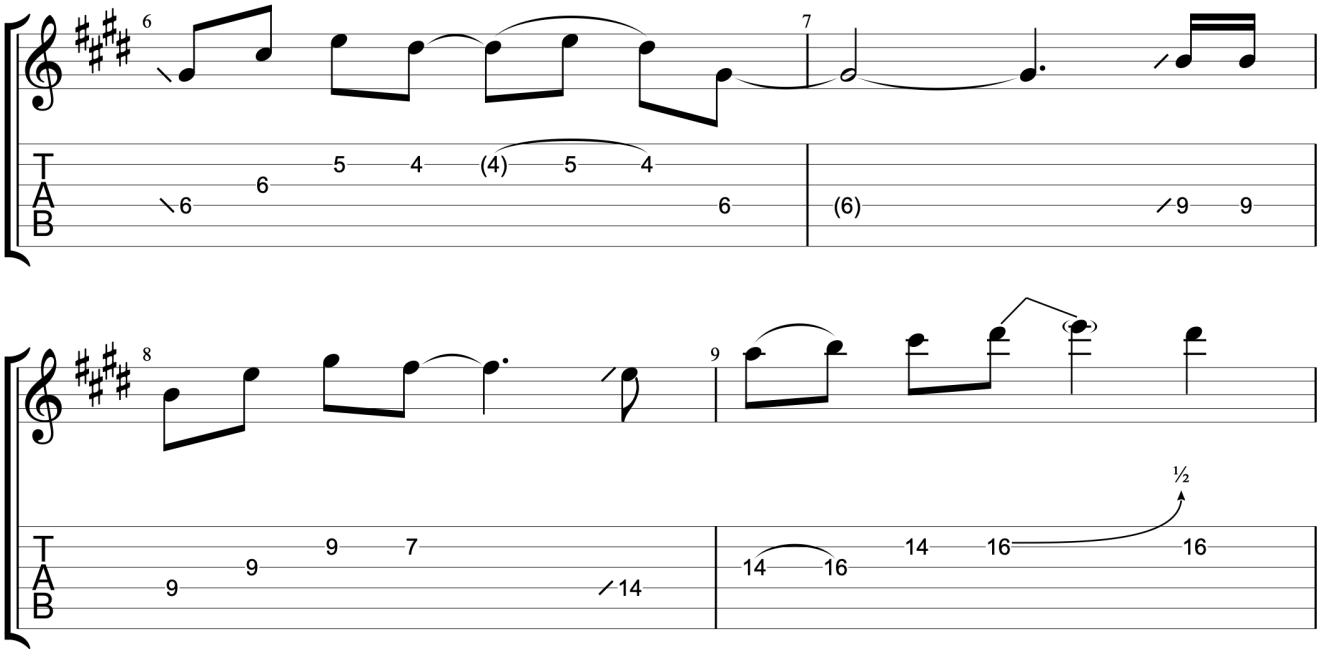


We start relaxed with a C sharp minor arpeggio. With the D# an additional note comes into

play, the big ninth. As you surely know, you can easily attract attention with an upbeat, play the notes syncopated and you have a catchy melody.

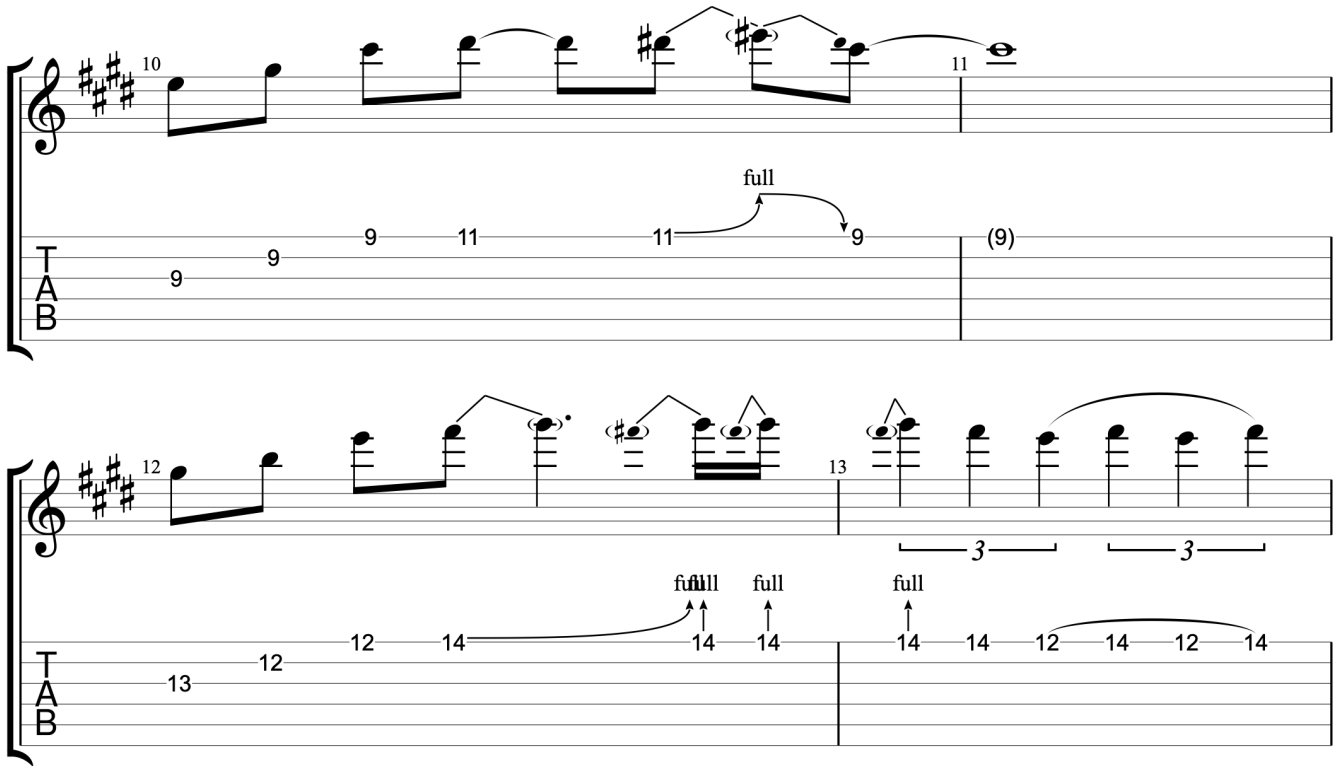
In bar 4 we then bring an E major arpeggio, again with a major ninth (F sharp). The phrase ends with a small run with the target note C#, the major ninth of B. What a surprise! :-)

Bars 6 to 9



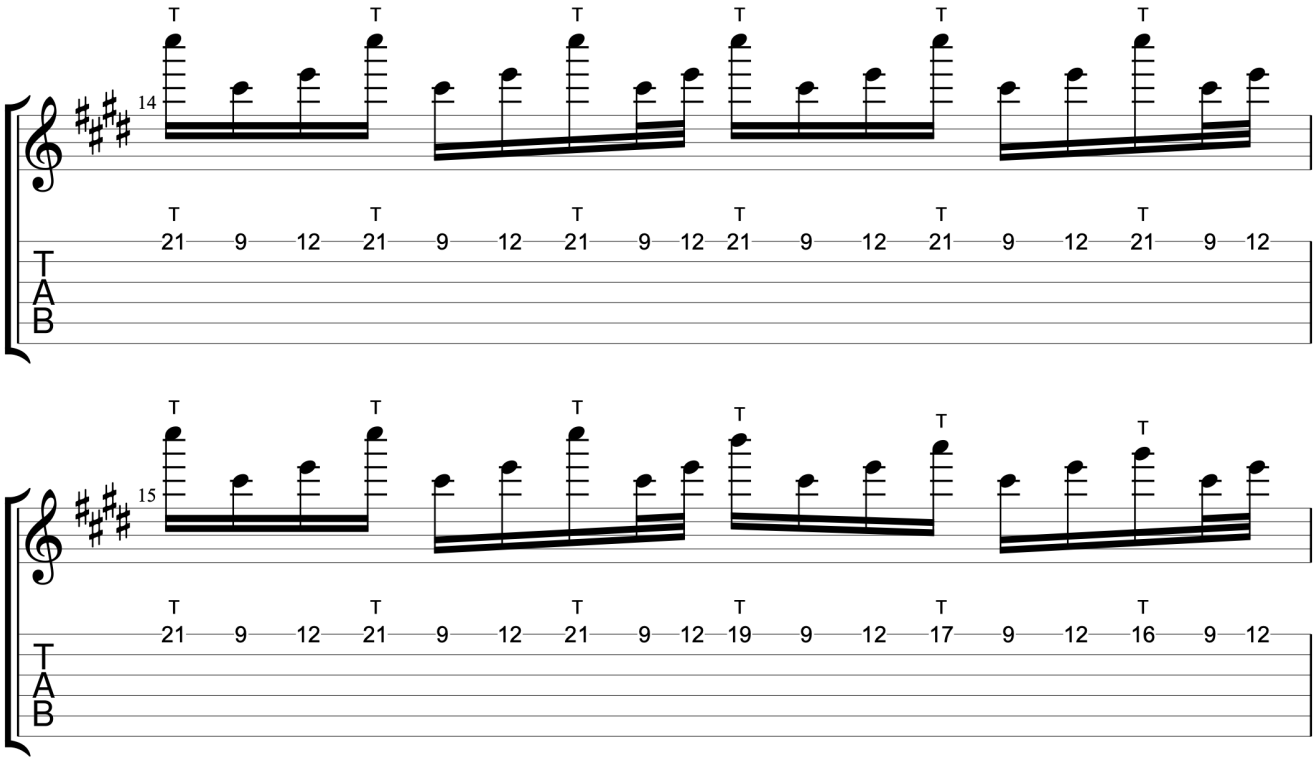
In the second run we repeat the motif first but end with an A major arpeggio, which dissolves with the D sharp in the third from B major. Nice.

Bars 10 to 13



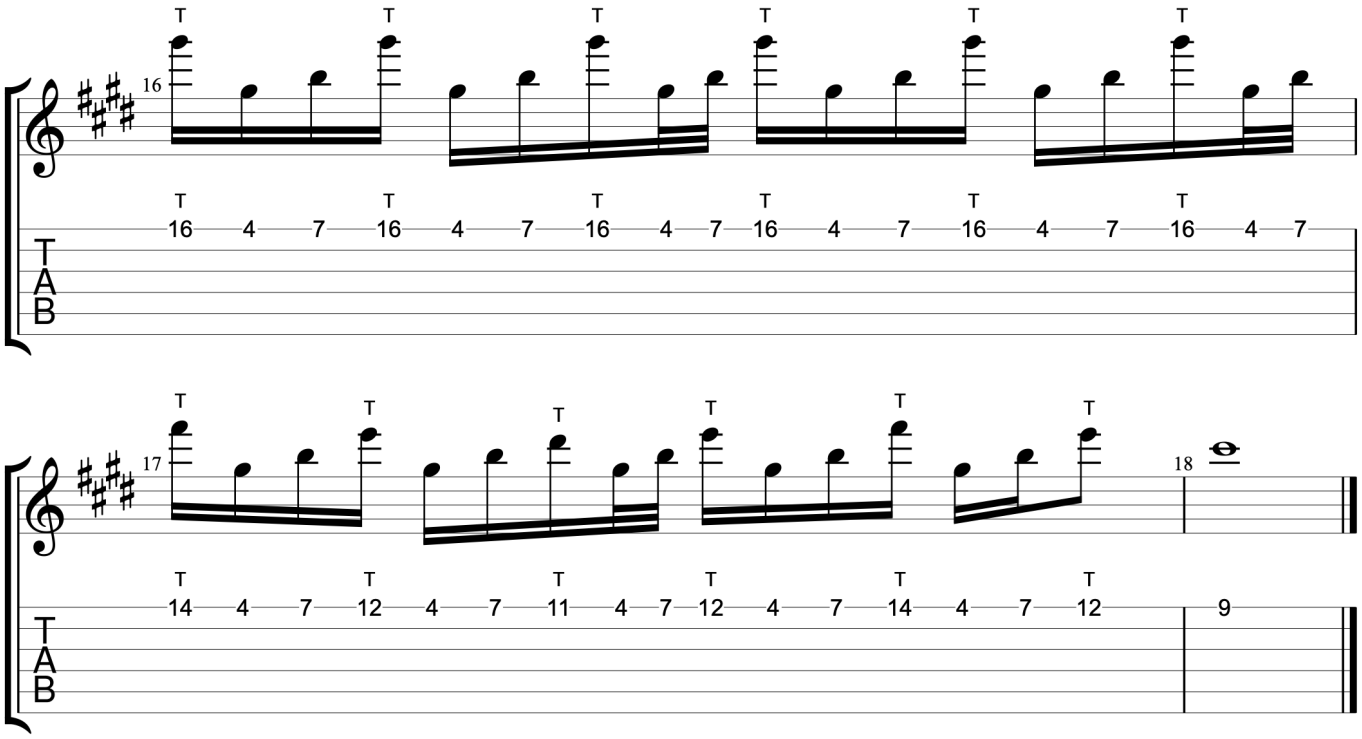
In the third round we play a C sharp minor arpeggio again, but a few positions higher. For those who want to know more, this is the first inversion of the minor triad. Rhythmically we imitate the original phrase so that the new phrase can be recognized as further development. In bar 12, the E major arpeggio follows in the root position.

Bars 14 to 15



Hell breaks loose! In the fourth run, we bring some badass tapping action! In bar 14, we start with the C# minor triad, in bar 15 we move down with our tapping hand, playing the melody.

Bars 16 to 18



Since I like this so much, we repeat the pattern again with the E major triad, but play a slightly different melody tapping and end up in bar 18 with the C# in the root of C sharp minor. Voilá!

Brand New Start

Meaning of the Solo

Like a new year's resolution this solo is meant to kickstart your ass!

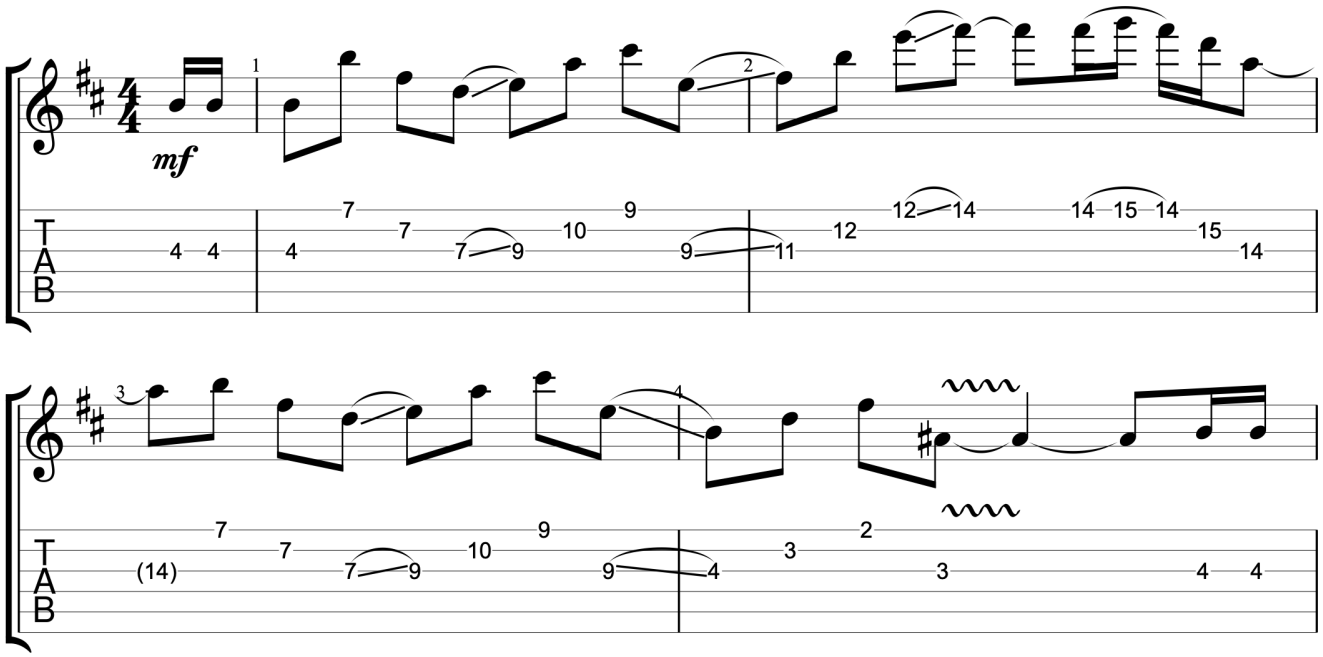
Tonal analysis

These are the chords:

B5	A5	E5	D5	B5	A5	G5	F#5
B5	A5	E5	D5	B5	A5	F#5	G5

The Chords point to a very distinct B minor tonality

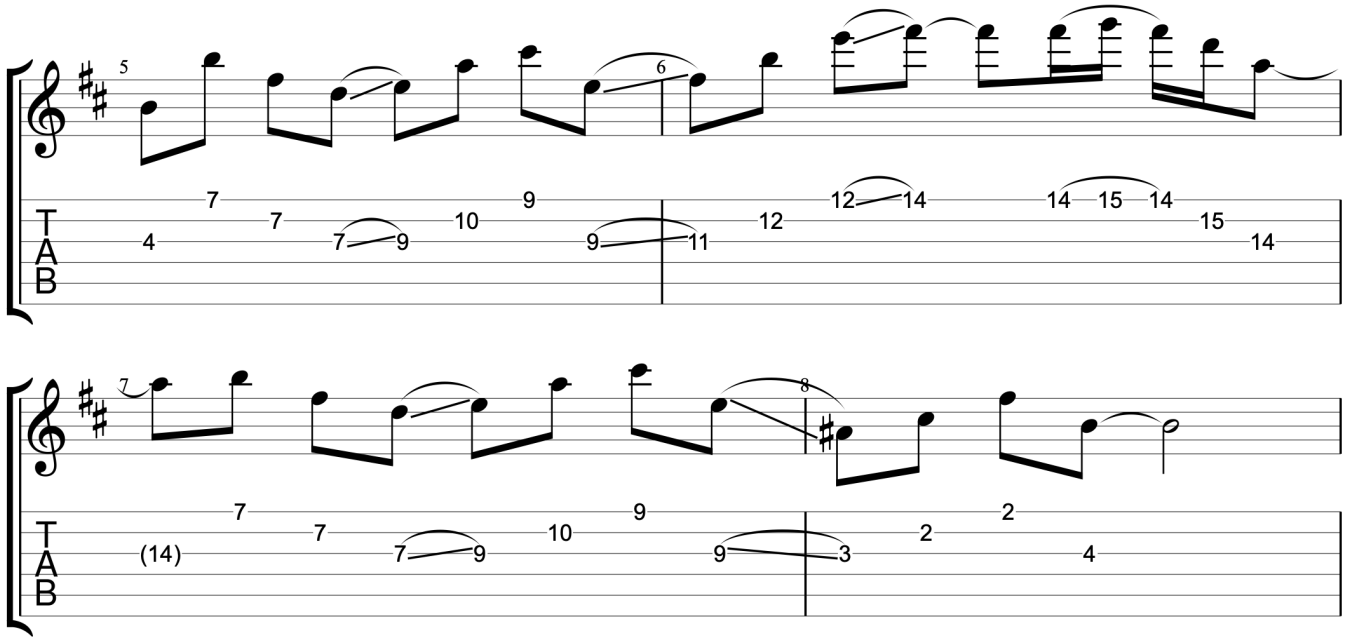
Bars 1 to 4



Starting on an upbeat is the key to happiness! Followed by a lot of arpeggios in B minor, A

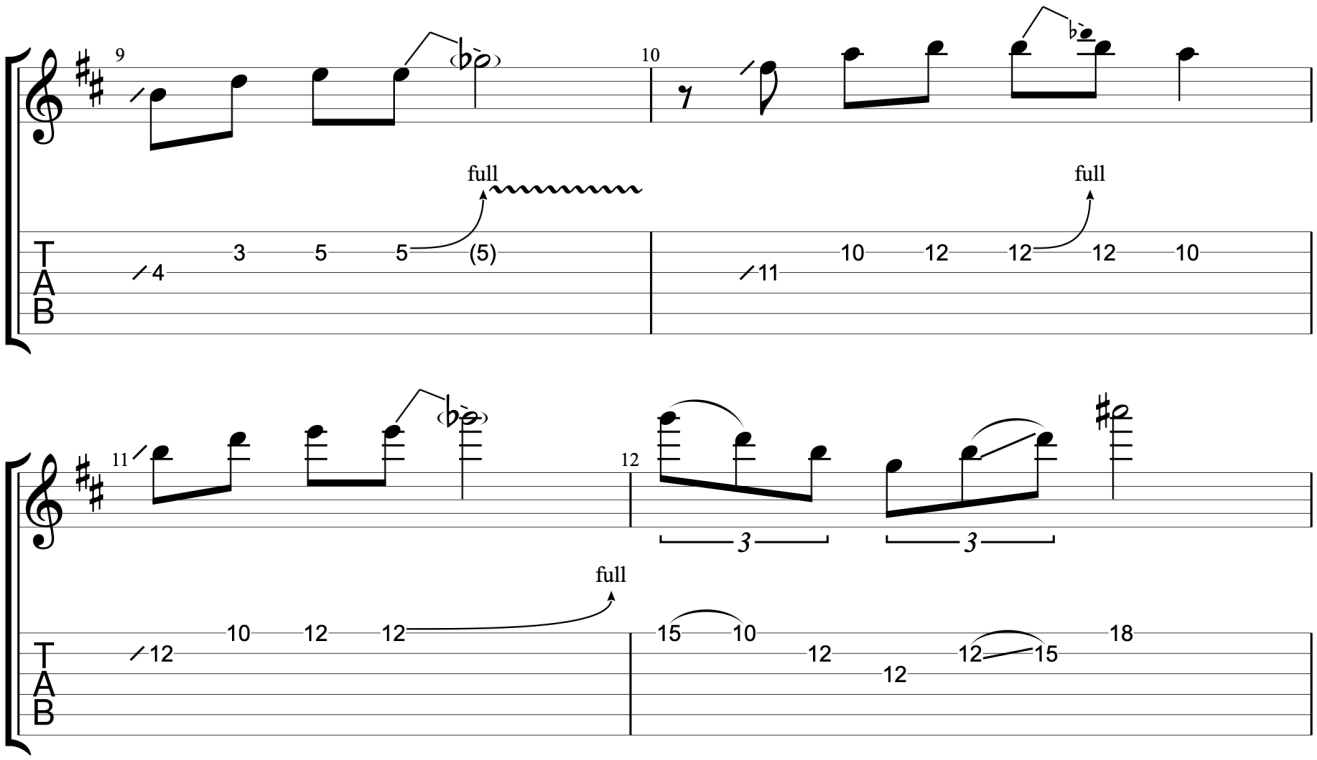
major, B minor again , D major and finally B minor. A# is played to underline the character of B harmonic minor as a scale. With this note F#5 becomes an F# major, because A# is the major third of the F# major chord.

Bars 5 to 8



There is no shame in repeating a good melodic phrase. The only difference is last note B the major third of the underlying G major chord

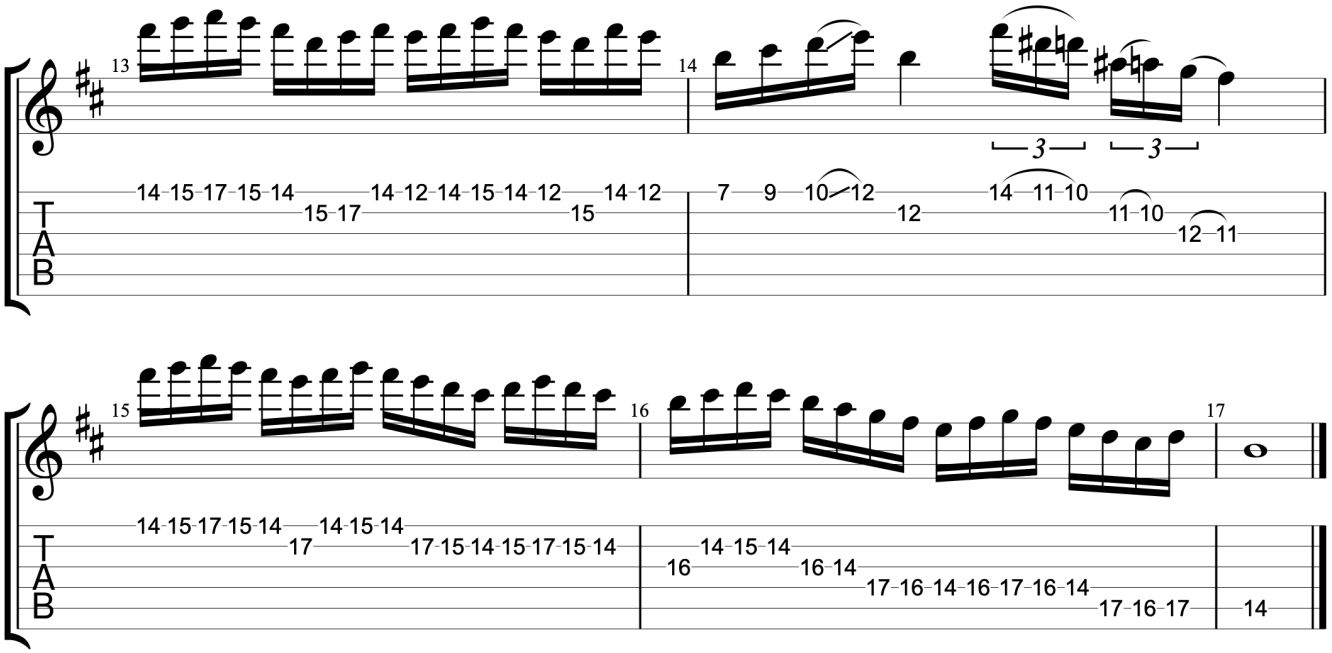
Bars 9 bis 12



Let's move on with another B major arpeggio.

In this case the perfect fifth F# is bended upwards from the E. In bar 10 I play a F# minor arpeggio which adds to the underlying E5 chord the options F# (major ninth), A (perfect fourth) and C# (major sixth). I land on the A as the perfcet fith of the upcoming D chord. In bar 11 I play the same B minor arpeggio just one octave higher. Bar 12 brings us a G major arpeggio with A# as the target note. The underlying chord is F#5 so we turn it into an F# major by playing this A# as the major third.

Bars 13 bis 16



Closing in with some nice melodies based on the B minor scale. But always look at the target notes: in bar 13 it's F# as the perfect fifth of B and the E as perfect fifth of A. In bar 14 the B as major third of G and the F# as the root note. The arpeggio on beat 3 in bar 14 sounds a bit exotic by adding the notes D and D# (minor and major sixth), A and A# (minor and major third) as well as the G (minor ninth) Awesome! The final phrase needs some stamina, so start practicing slow. The end of the run is of course the root note B.

Beyond The Veil

Meaning of the Solo

There is always something happening invisible for the public eye. It is our plight to bring it into daylight! Most of the time it's a cat behind the curtain.

Tonal analysis

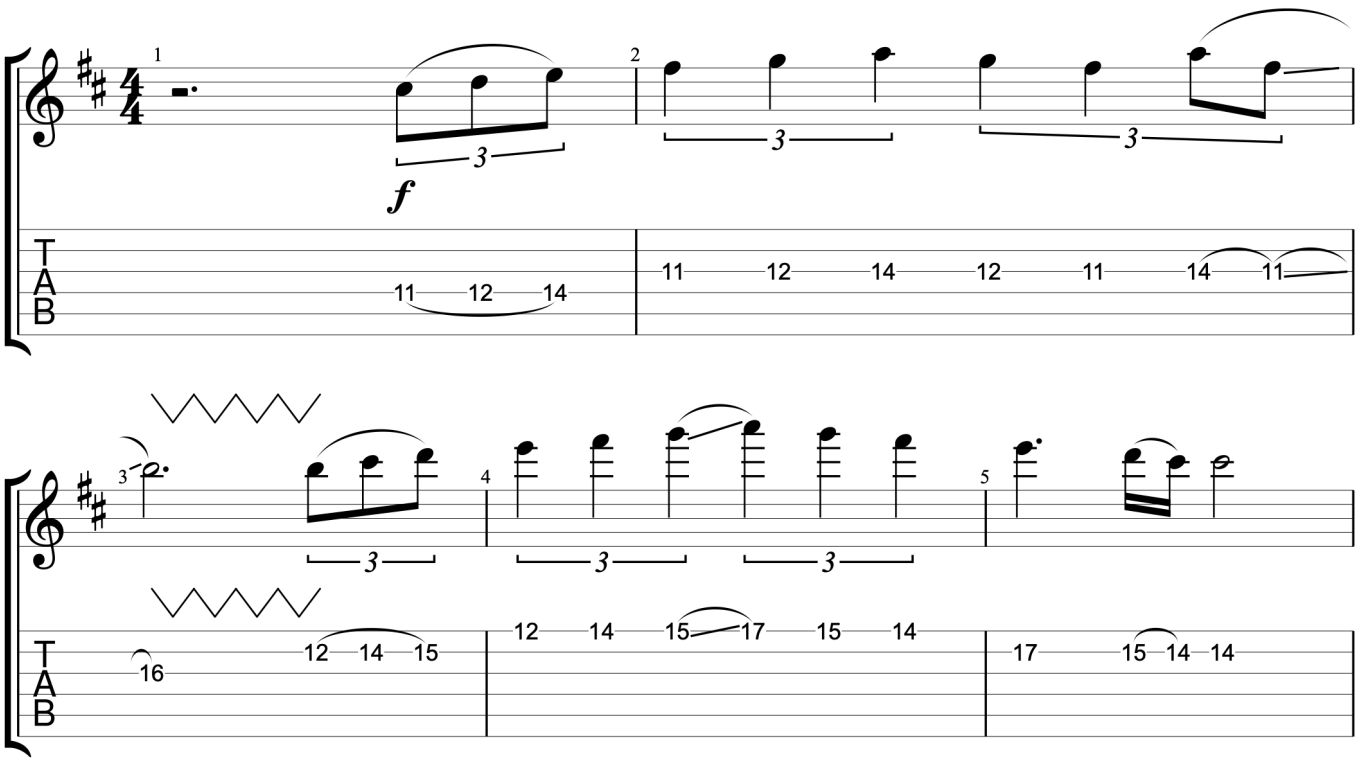
The chords are exclusively power chords. Keynote and fifth. Let's take them apart:

B5	E5	E5	D5	E5	A5	G5	A5
B5	E5	E5	D5	E5	F#5	G5	E5

Akkord	H5	E5	D5	A5	G5	Fis5
Quinte	Fis	B	A	E	D	Cis

Two accidentals indicate D major and B minor.

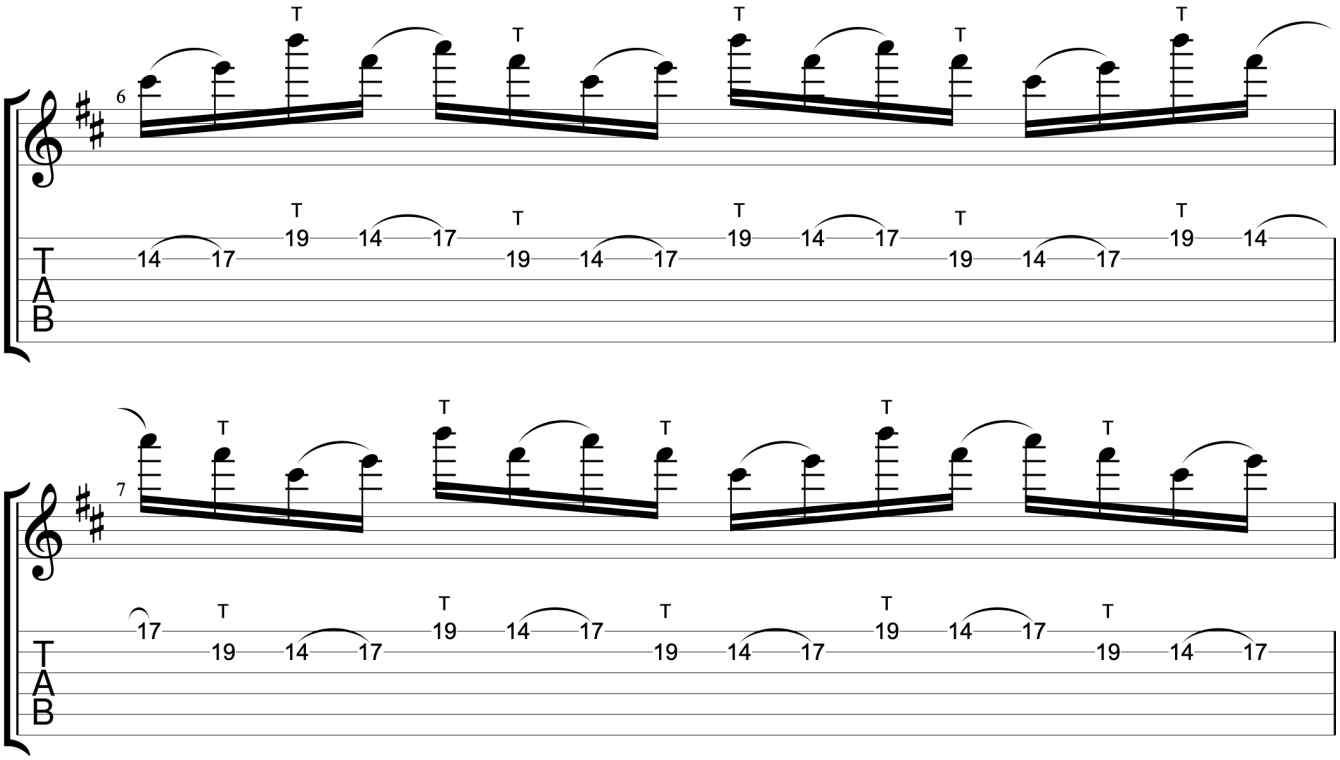
Bars 1 to 5



Upbeat is the first round. As you know now, you always attract more attention with an upbeat than if you start on the 1 of the first bar. Word!

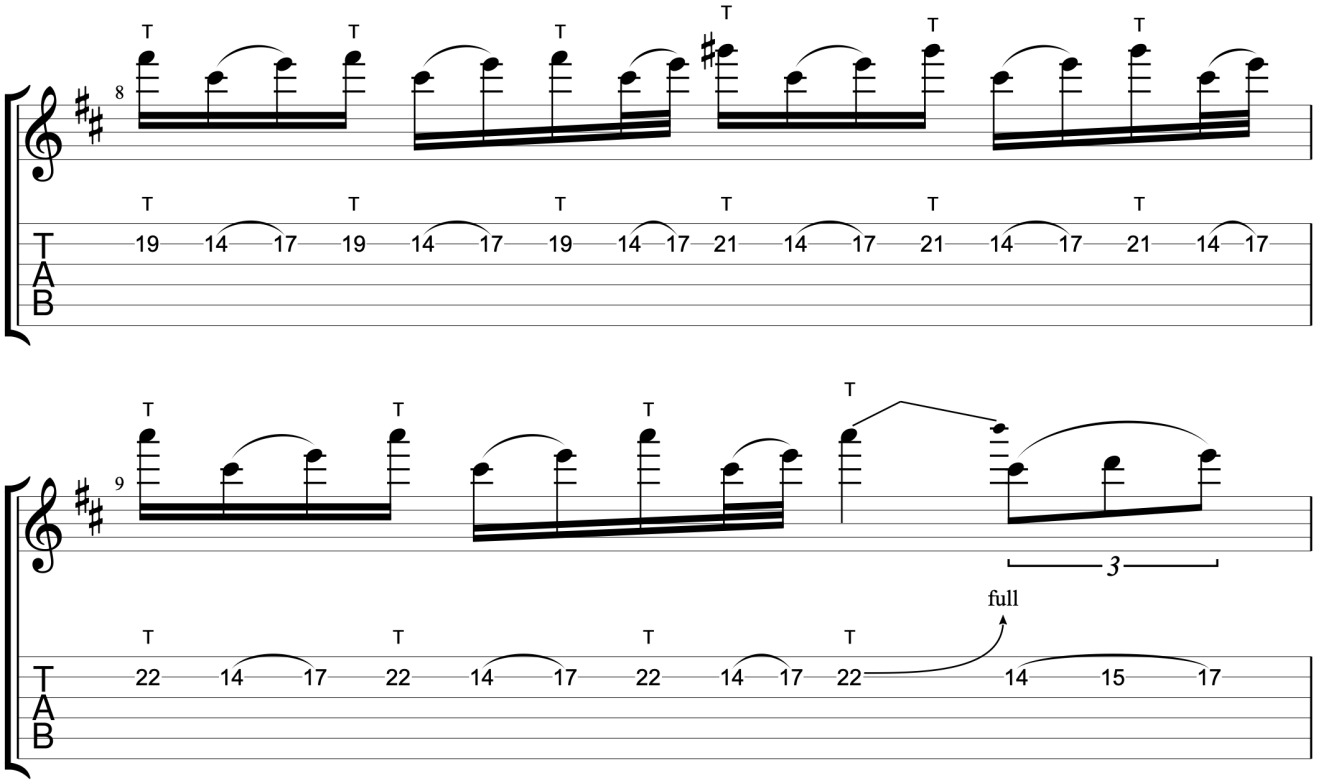
Our first motif consists mainly of triplets. Quarter triplets are great for relaxed soloing even at high speed and still get an interesting motif.

Bars 6 to 7



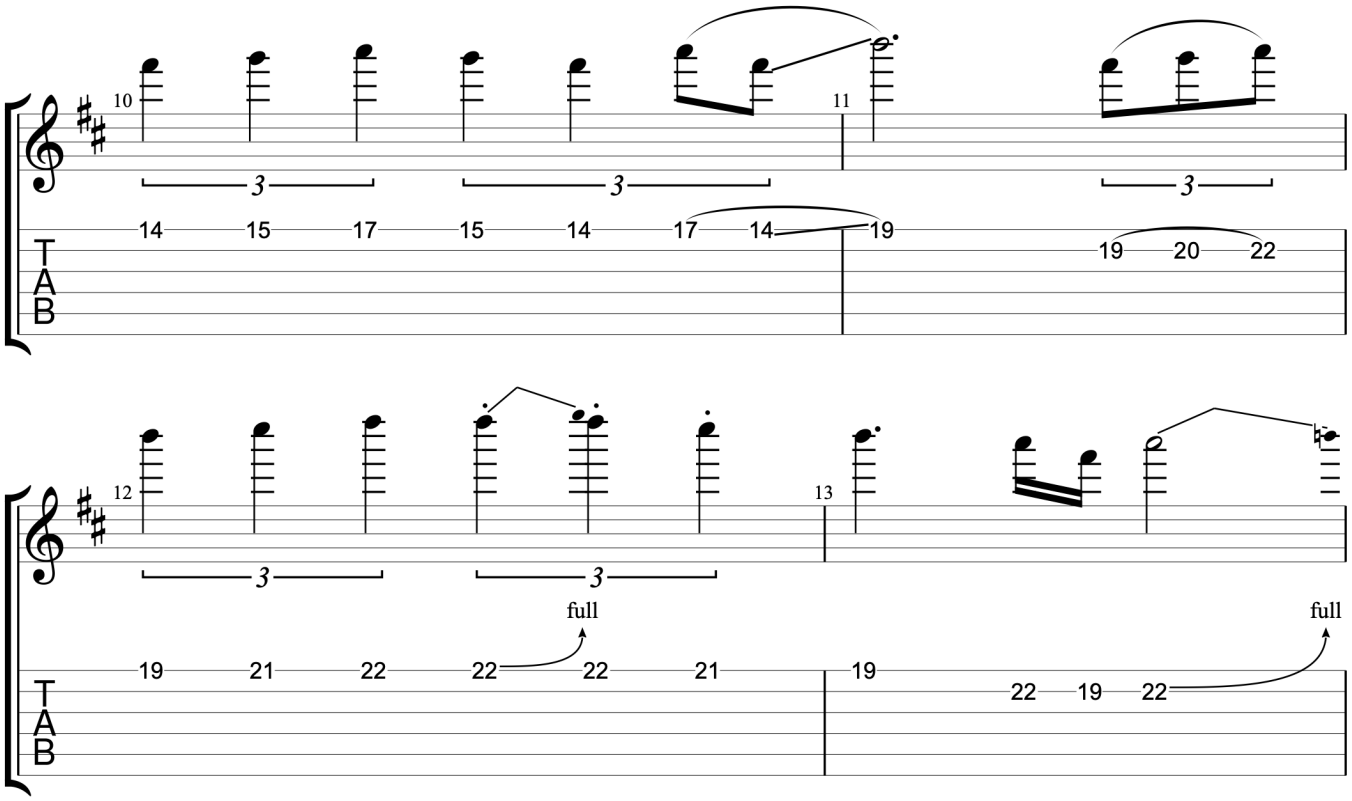
Now the cow flies! This little tapping lick consists of 6 notes and is repeated 5 times. This creates a cool accent shift.

Bars 8 to 9



This is where Accent Shifting comes in. At count time 3 in bar 9, a treat is waiting for us. A tapped bend. How does it work? You tap the 22nd fret and then pull the string with both the tapping finger and the grabbing hand.

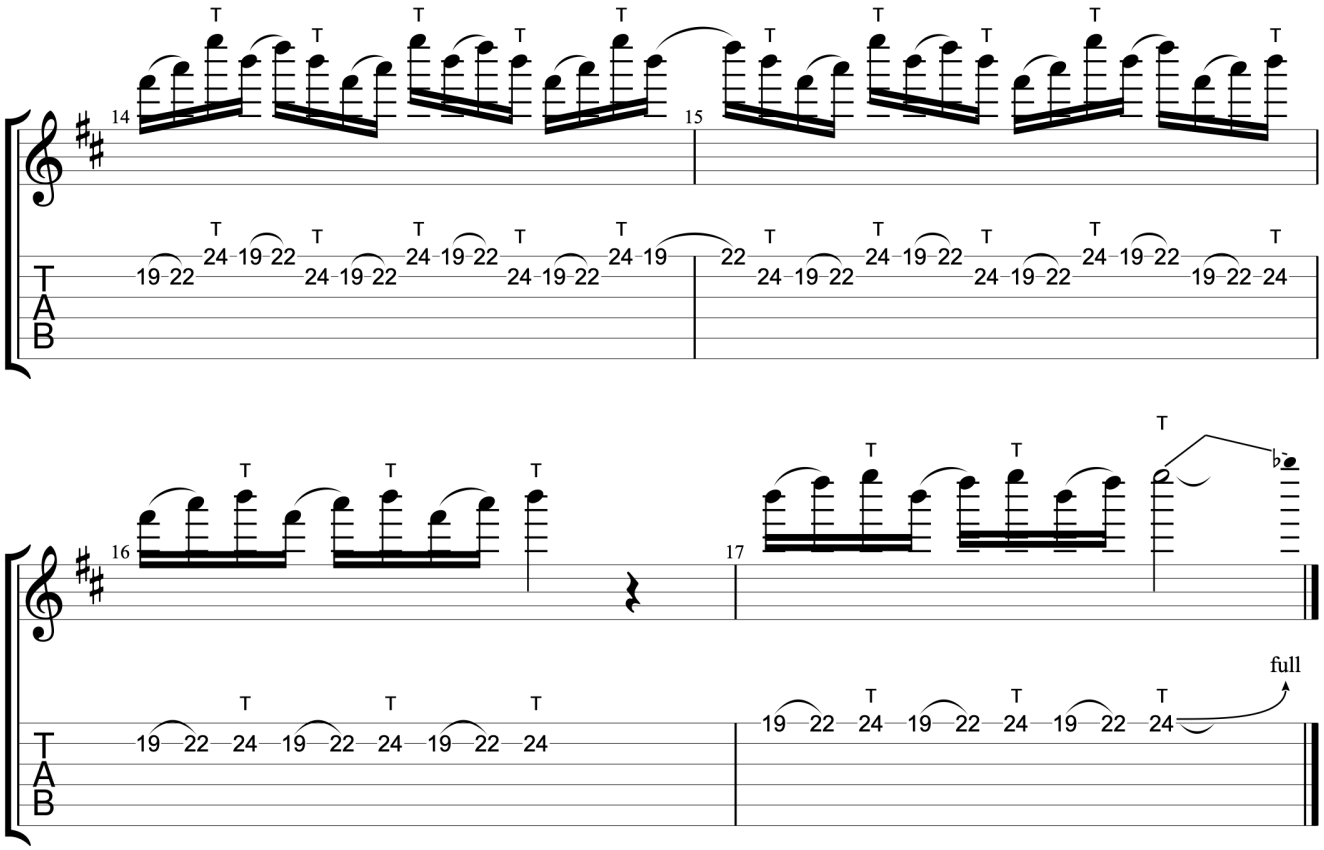
Bars 10 to 13



We repeat the motif from the beginning, but one octave higher.

In bar 12 we add a bending and play the triplet staccato down to bring in some variety.

Bars 14 to 17



The tapping idea is also repeated, but the ending is a bit simplified because the fretboard is unfortunately already at its end. Once again, a tapped bending at the end.

The Author

This is me:

As a book author, guitarist and producer I help others to succeed.

Bio

I'm a passionate guitar player. I got my first real six string at age 14 and have been playing ever since. With my first band "Endeavour" I practiced from age 16 to age 20 in my uncle's nuclear shelter and we played whopping three gigs overall.

From age 19 to 23 I also worked as a sound technician / stage hand on several gigs with my friend's band Queen Mom.

In 2004 I revived together with Metal Maik his band Excess Pressure and we played together for almost 11 years.

Due to change in band members, family planning, careers and stuff we stopped working together in 2015. We look back at more than 40 gigs with highlights like Schlossplatzfest and Metal C(h)amp Tolmin.

We even made it to Metal Hammer as Newcomer of the Month!

Viktor Smolski During my time with Excess Pressure I took guitar lessons from Viktor Smolski (Ex-Rage, Almanac). He inspired my songwriting and with his guidance I could improve my picking technique.

Guitar Teacher From 2010 to 2016 I worked as guitar teacher.

I had around 30 student per week and created a butt-load of articles on this blog.

Creative Break After I had my last gig in 2015 I focused on my family: we built a house, had our second child.

Mercenary In 2019 I started to work as a hired gun. I had my first live gig with RuvyRed and supported Lost in Salvation on their Slaying May Tour.

Social Media In 2019 I've also started my YouTube Channel PrestissimoGuitar

Acknowledgements

Oh, baby I get by - By with a little help from my friends - The Beatles

I say thanks to

- my family for support
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- Timo Schmiade for helping with LaTex and build system