



Level Up!

Level up your guitar game with 28 creative solo ideas

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Dash Daring

Contents

Introduction	1
Cream Cheese	2
Brand New Start	7
Beyond The Veil	11
The Author	16
Acknowledgements	18

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

C#m		C#m	
E	A	B	

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

The image shows the musical notation for the first five bars of the 'Cream Cheese' solo. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef staff with notes and a guitar tablature staff below it. The first bar starts with a rest, followed by a series of notes and a triplet. The second bar continues the melodic line. The third bar features a triplet and a slash indicating a bend. The fourth bar continues the melodic line. The fifth bar ends with a triplet and a slash indicating a bend. The tablature staff shows fingerings and bends for each bar.

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

The image displays musical notation for Bars 6 to 9. The top staff shows a guitar melody in treble clef with a key signature of three sharps (F#, C#, G#). The melody starts in bar 6 with a syncopated eighth-note pattern, followed by a series of eighth and quarter notes, and ends with a small run. The bottom staff shows a fretboard diagram with two lines, labeled 'T' (Treble) and 'B' (Bass). The diagram includes fret numbers and fingerings for both hands. In bar 6, the treble hand starts on the 6th fret and moves down to the 4th, while the bass hand starts on the 6th fret and moves down to the 4th. In bar 7, the treble hand continues the melody, and the bass hand moves to the 6th fret. In bar 8, the treble hand continues the melody, and the bass hand moves to the 9th fret. In bar 9, the treble hand continues the melody, and the bass hand moves to the 14th fret. The diagram also includes a half-note (1/2) symbol in bar 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

The musical notation for bars 10 to 13 is as follows:

- Bar 10:** Treble clef, key signature of three sharps (F#, C#, G#). The TAB system shows fret numbers 9, 9, 9, 11, 11, 9, and (9). A 'full' annotation is above the 11th fret.
- Bar 11:** Treble clef, key signature of three sharps. The TAB system shows fret numbers 13, 12, 12, 14, 14, 14, 14, 14, 12, 14, 12, 14. A 'full' annotation is above the 14th fret.
- Bar 12:** Treble clef, key signature of three sharps. The TAB system shows fret numbers 13, 12, 12, 14, 14, 14, 14, 14, 12, 14, 12, 14. A 'full' annotation is above the 14th fret.
- Bar 13:** Treble clef, key signature of three sharps. The TAB system shows fret numbers 13, 12, 12, 14, 14, 14, 14, 14, 12, 14, 12, 14. A 'full' annotation is above the 14th fret.

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

The image displays musical notation for guitar bars 14 and 15. Each bar is represented by a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). Below each staff is a guitar tablature (TAB) line. In bar 14, the TAB line shows a sequence of tapping (T) and fretting (9, 12, 21) patterns. In bar 15, the TAB line shows a similar sequence, but with a change in the fretting pattern to 19, 9, 12, 17, 9, 12, 16, 9, 12.

Bar 14:

TAB: T 21 9 12 T 9 12 T 9 12 T 9 12 T 9 12

Bar 15:

TAB: T 21 9 12 T 9 12 T 19 9 12 T 17 9 12 T 16 9 12

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

The image shows musical notation for guitar, covering bars 16 to 18. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, and the fretboard positions are indicated by numbers below the staff. The TAB system below the staff shows the fret numbers for each string.

Bar 16: The melody starts on the 16th fret, moves to the 4th, then the 7th, and back to the 16th. This pattern is repeated four times. The TAB below shows the fret numbers: 16, 4, 7, 16, 4, 7, 16, 4, 7, 16, 4, 7, 16, 4, 7.

Bar 17: The melody starts on the 14th fret, moves to the 4th, then the 12th, and back to the 14th. This pattern is repeated four times. The TAB below shows the fret numbers: 14, 4, 7, 12, 4, 7, 11, 4, 7, 12, 4, 7, 14, 4, 7, 12.

Bar 18: The melody ends on the 9th fret. The TAB below shows the fret number: 9.

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

The image displays musical notation for the first four bars of a guitar solo. The notation is presented in two systems, each consisting of a standard musical staff and a corresponding guitar tablature (TAB) staff. The key signature is B minor (two sharps: F# and C#), and the time signature is 4/4. The first system (bars 1-2) begins with a mezzo-forte (*mf*) dynamic marking. The musical staff shows a series of eighth and sixteenth notes, with some notes beamed together. The TAB staff shows fret numbers (4, 4, 7, 7, 7, 9, 10, 9, 11, 12, 12, 14, 14, 15, 14, 15, 14). The second system (bars 3-4) continues the melodic line with similar note values and includes some trills or grace notes indicated by wavy lines. The TAB staff shows fret numbers (14, 7, 7, 7, 9, 10, 9, 4, 3, 2, 3, 4, 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

The image displays musical notation for two systems, each representing a melodic phrase. The first system (top) is for Bars 5 to 6, and the second system (bottom) is for Bars 7 to 8. Both systems are written in treble clef with a key signature of two sharps (F# and C#). The melodic lines are accompanied by guitar tablature (TAB) below them, indicating fret numbers and string positions. The TAB for the first system shows frets 4, 7, 7, 9, 10, 9, 11, 12, 12, 14, 14, 15, 14, and 15. The TAB for the second system shows frets (14), 7, 7, 9, 10, 9, 3, 2, 2, and 4. The melodic lines feature various intervals, including octaves and chromatic movements, and are marked with fingerings (5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15).

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

The image displays musical notation for four bars (9-12) in a key of D major (two sharps). Each bar is represented by a standard musical staff and a corresponding guitar tablature (TAB) staff.

- Bar 9:** The standard staff shows a sequence of notes: D4, E4, F#4, E4, D4. The TAB shows fret numbers 4, 3, 5, 5, with a 'full' vibrato mark over the final 5. A 7 is written above the staff.
- Bar 10:** The standard staff shows a sequence of notes: D4, E4, F#4, E4, D4. The TAB shows fret numbers 11, 10, 12, 12, 12, 10, with a 'full' vibrato mark over the final 12.
- Bar 11:** The standard staff shows a sequence of notes: D4, E4, F#4, E4, D4. The TAB shows fret numbers 12, 10, 12, 12, with a 'full' vibrato mark over the final 12. A 3 is written above the staff.
- Bar 12:** The standard staff shows a sequence of notes: D4, E4, F#4, E4, D4. The TAB shows fret numbers 15, 10, 12, 12, 12, 15, 18, with a 'full' vibrato mark over the final 12. A 3 is written above the staff.

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 perfect fifth 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

The musical score consists of two systems, each with a treble clef staff and a guitar tablature (TAB) staff. The key signature has one sharp (F#).

System 1 (Bars 13-14):

- Bar 13:** Treble staff shows a rapid ascending and descending run of eighth notes. The TAB staff shows fret numbers: 14-15-17-15-14, 15-17, 14-12-14-15-14-12, 14-12.
- Bar 14:** Treble staff continues the run and includes a triplet of eighth notes. The TAB staff shows fret numbers: 7, 9, 10-12, 12, 14-11-10, 11-10, 12-11.

System 2 (Bars 15-16):

- Bar 15:** Treble staff shows a descending run of eighth notes. The TAB staff shows fret numbers: 14-15-17-15-14, 17, 14-15-14, 17-15-14-15-17-15-14.
- Bar 16:** Treble staff shows a descending run of eighth notes. The TAB staff shows fret numbers: 16, 14-15-14, 16-14, 17-16-14-16-17-16-14, 17-16-17, 14.

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

1

2

3

3

3

3

f

TAB

11 12 14 11 12 14 11 14 11

3

4

5

3

3

3

p

TAB

16 12 14 15 12 14 15 17 15 14 17 15 14 14

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

The image displays musical notation for two bars, labeled 6 and 7. Each bar is represented by a system with a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and triplets, along with fret numbers (14, 17, 19) and a 'T' symbol indicating a tapping technique. The tablature staff for each bar shows the fret positions for the strings, with the 'T' symbol placed above the notes it applies to.

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

The image displays musical notation for two bars of a guitar piece. Bar 8 is shown in standard notation on a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth notes with ties, starting on a high note and moving down. The guitar tablature below the staff shows fret numbers: 19, 14, 17, 19, 14, 17, 19, 14, 17, 21, 14, 17, 21, 14, 17, 21, 14, 17. Bar 9 continues the melody in standard notation. The guitar tablature for Bar 9 shows fret numbers: 22, 14, 17, 22, 14, 17, 22, 14, 17, 22, followed by a 'full' bend (indicated by an upward arrow) and then 14, 15, 17. A triplet of three eighth notes is marked with a '3' over it.

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

10 11

3 3 3

14 15 17 15 14 17 14 19 19 20 22

TAB

12 13

3 3

full full

19 21 22 22 22 21 19 22 19 22

TAB

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

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