Level Up!

Level up your guitar game with 13 creative solo ideas

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Introduction

Oh no, another guitar book! Leave me alone, I still have to get the fingering chart with the 1500 most important ones Memorize chords, and I haven’t read all of John Petrucci’s books either. What do you want from me now?

Well, good question, why did I write this book and want you to read it too?

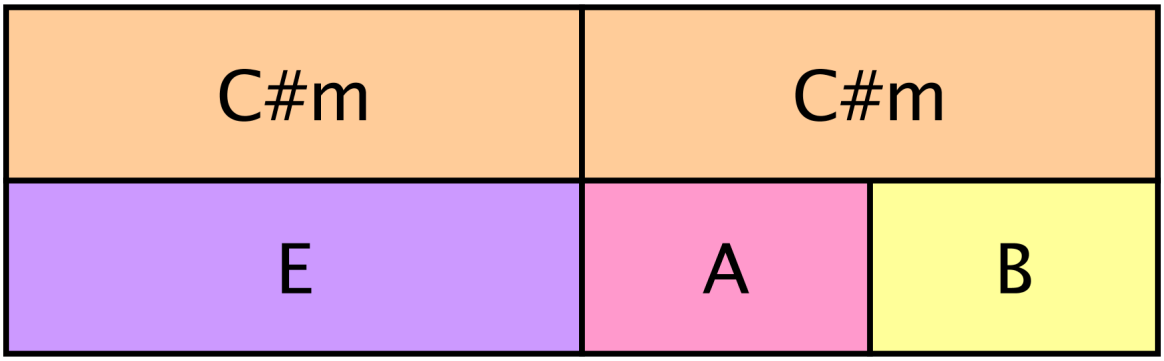
1. A book against the senseless tinkering of pentatonic scales: I want to show you that there can also be life according to the A minor pentatonic on the 5th fret, in which you learn to understand when you can play which notes.
2. Help for self-help: I will show you techniques and rules that will help you develop your own solos.

What is this book not?

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!

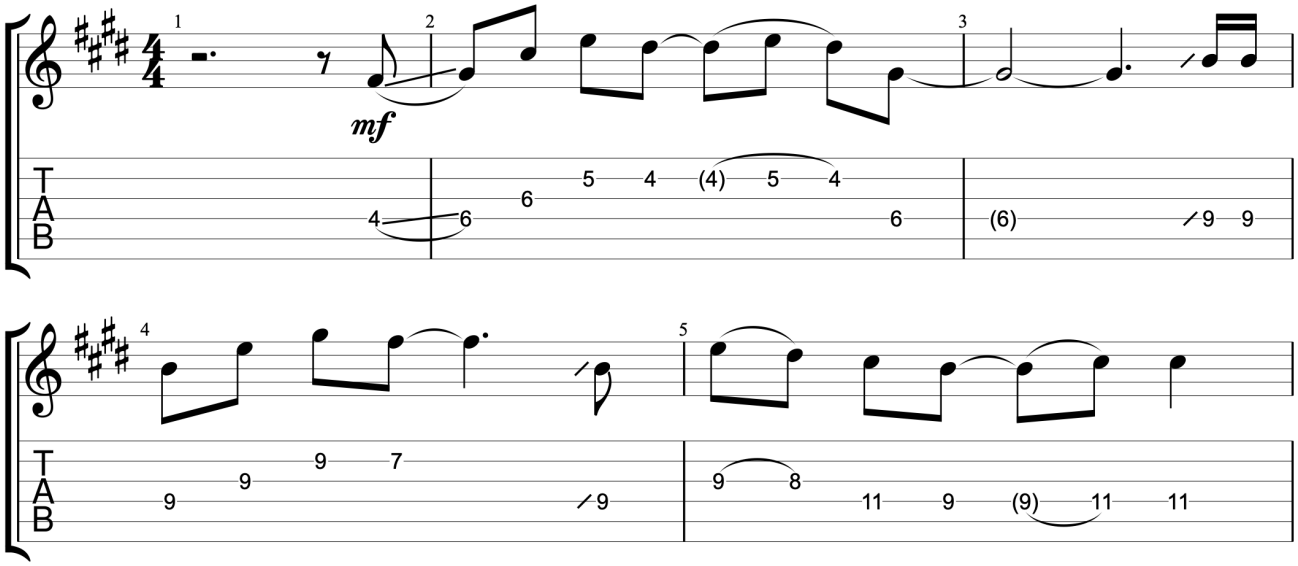
Cream Cheese

Key



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

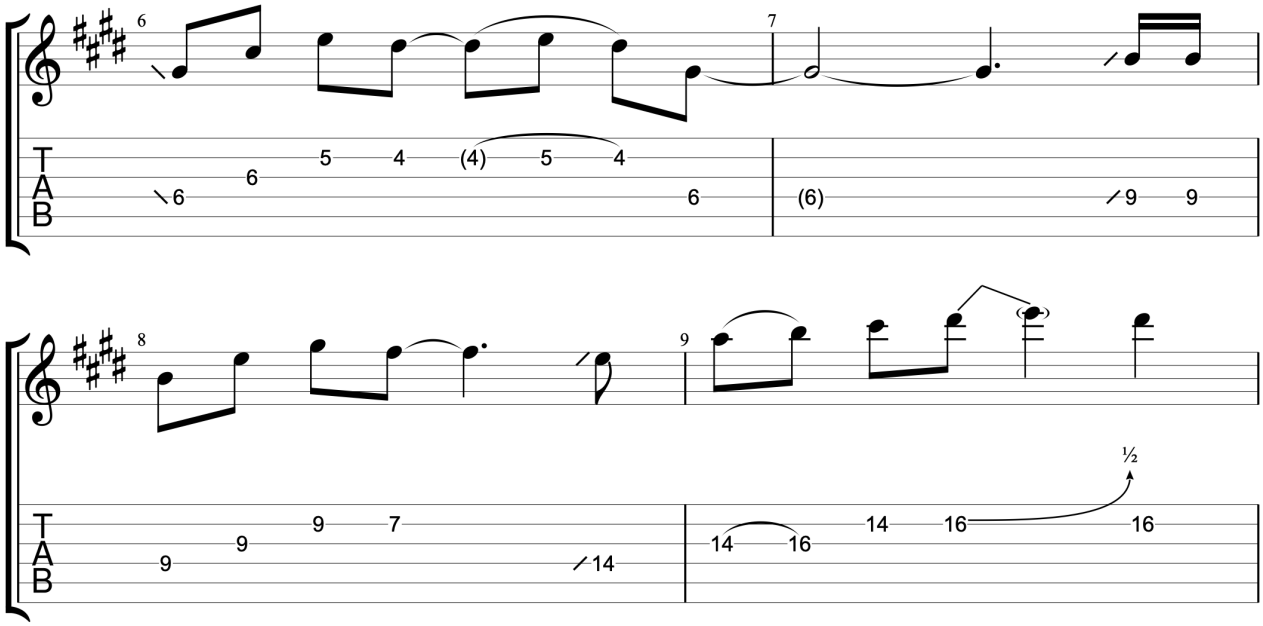
Bars 1 to 5



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.

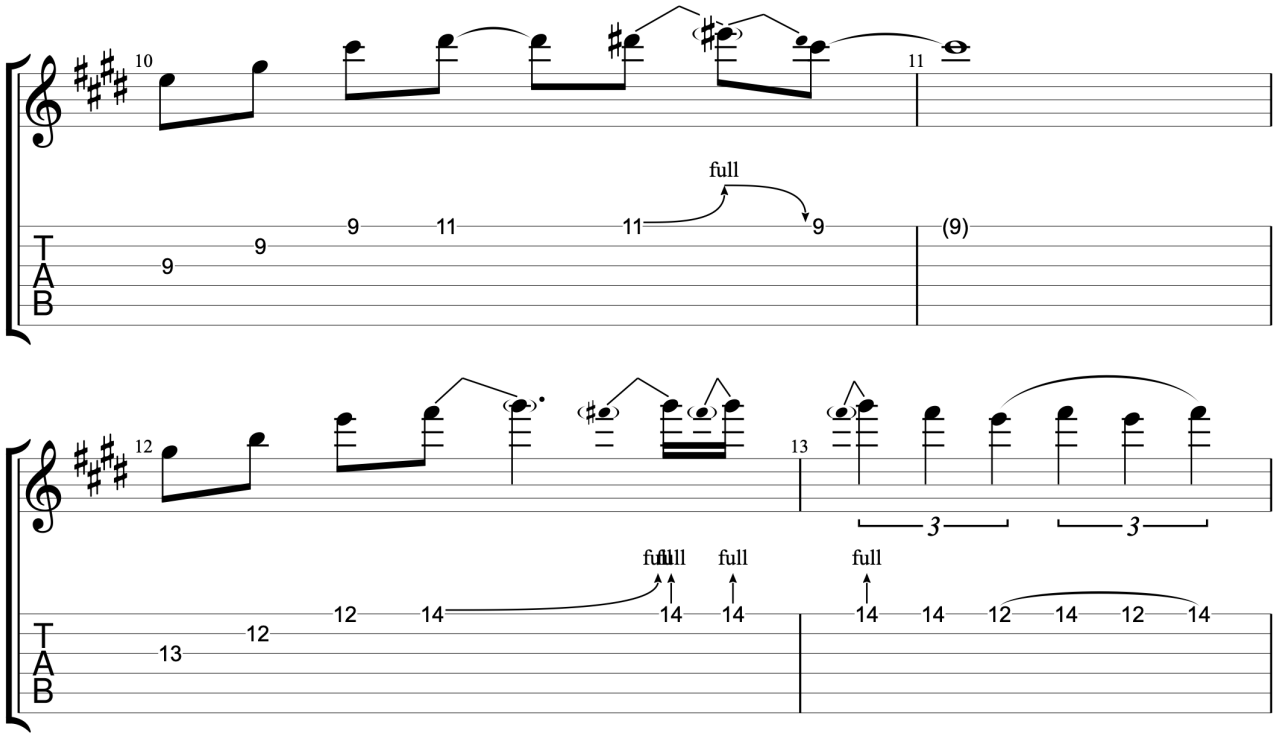
In bar 4 we then bring an E major arpeggio, again with a major ninth (F sharp). The phrase ends with a small run with the target note C#, the major ninth of B. What a surprise! :-)

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.

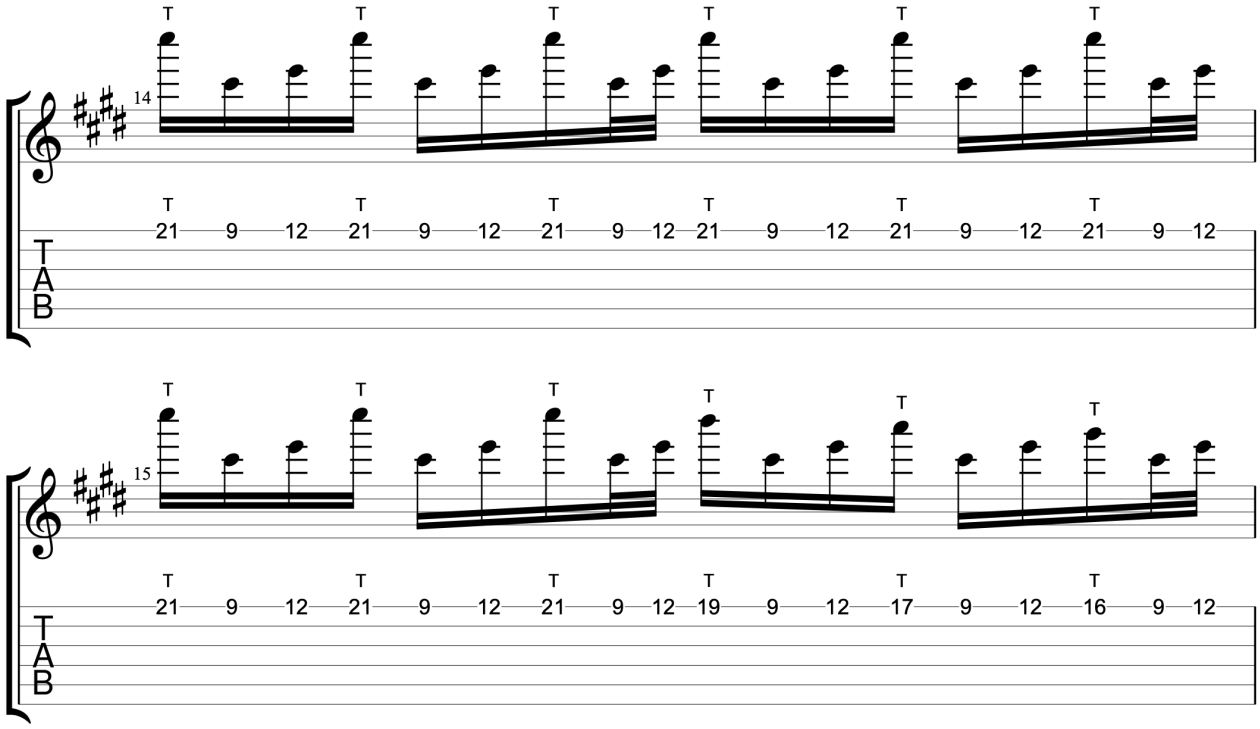
Bars 10 to 13



In the third round we play a C sharp minor arpeggio again, but a few positions

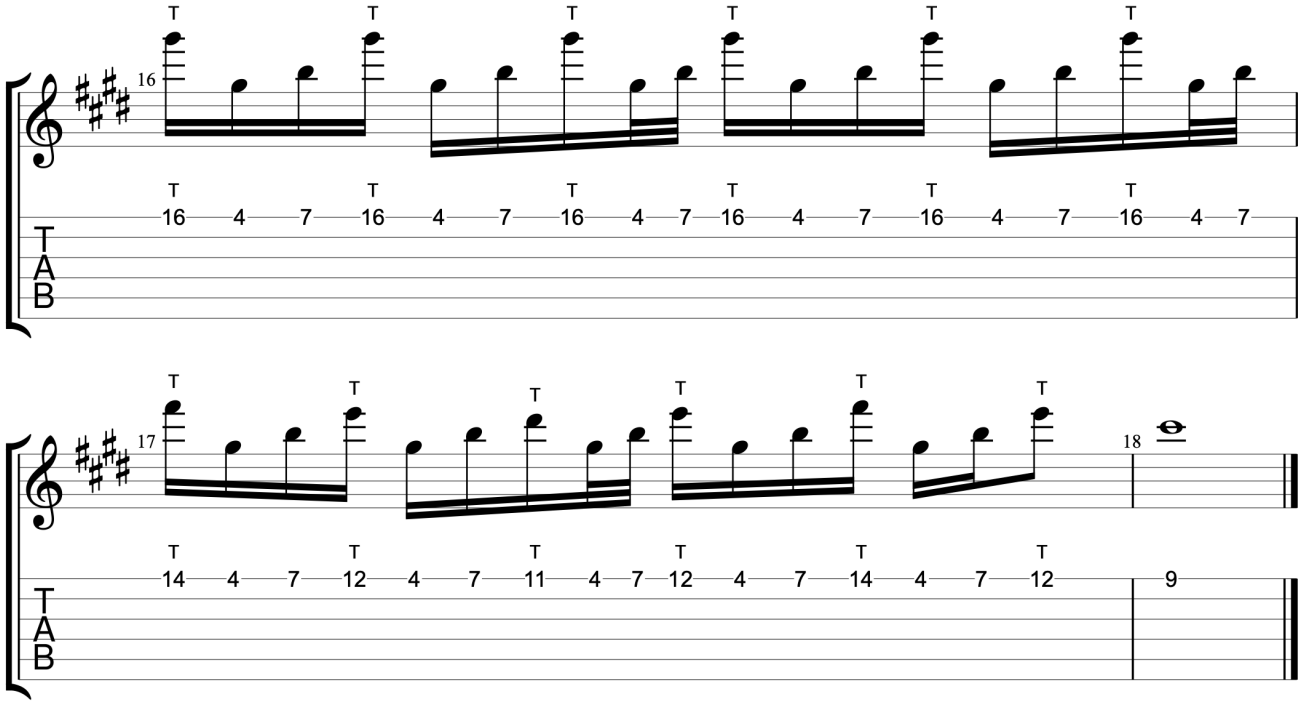
higher. For those who want to know more, this is the first inversion of the minor triad. Rhythmically we imitate the original phrase so that the new phrase can be recognized as further development. In bar 12, the E major arpeggio follows in the root position.

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 keynote of C sharp minor. Voilá!

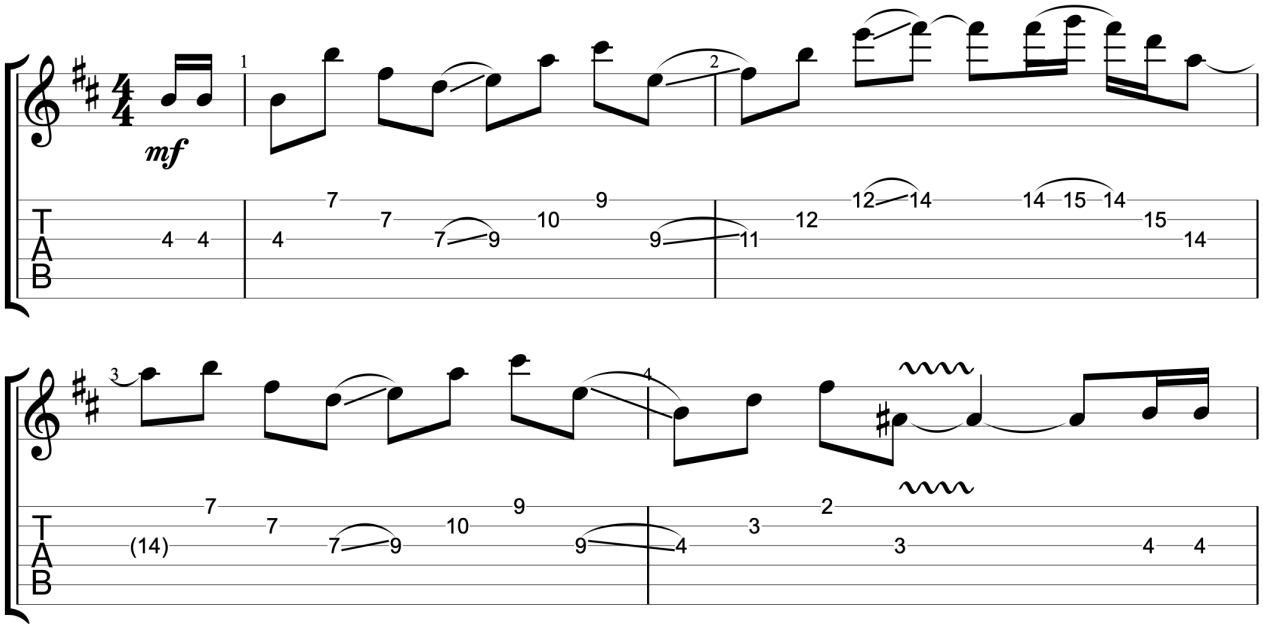
Brand New Start

These are the chords:

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

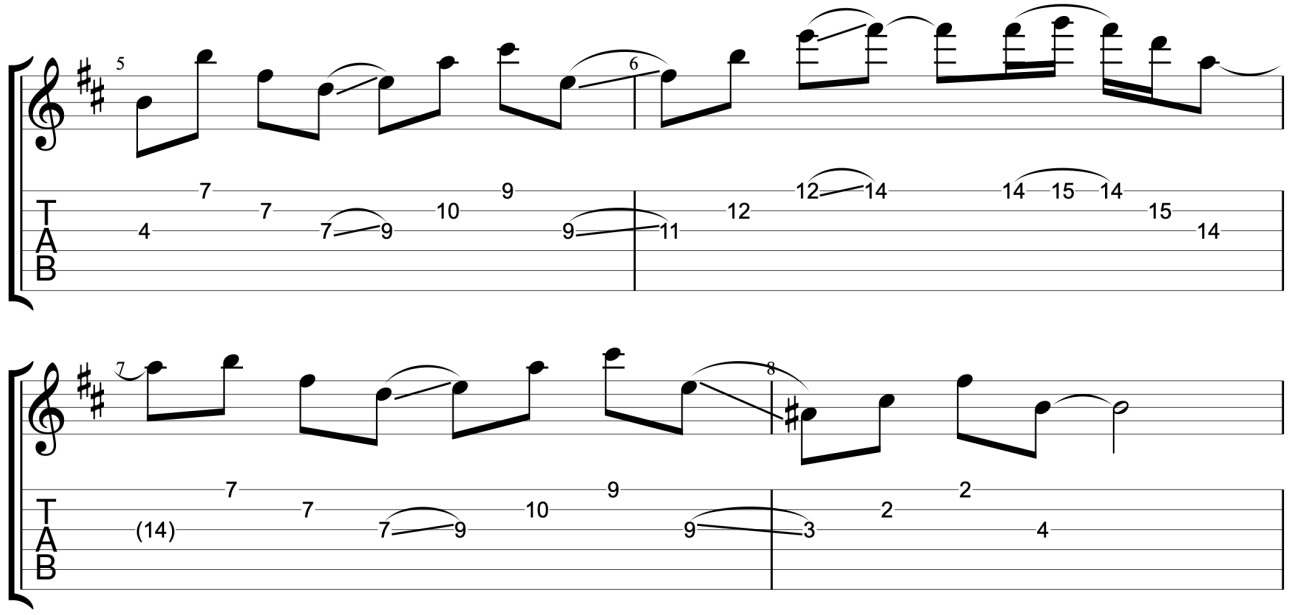
The Chords point to a very distinct B minor tonality

Bars 1 to 4



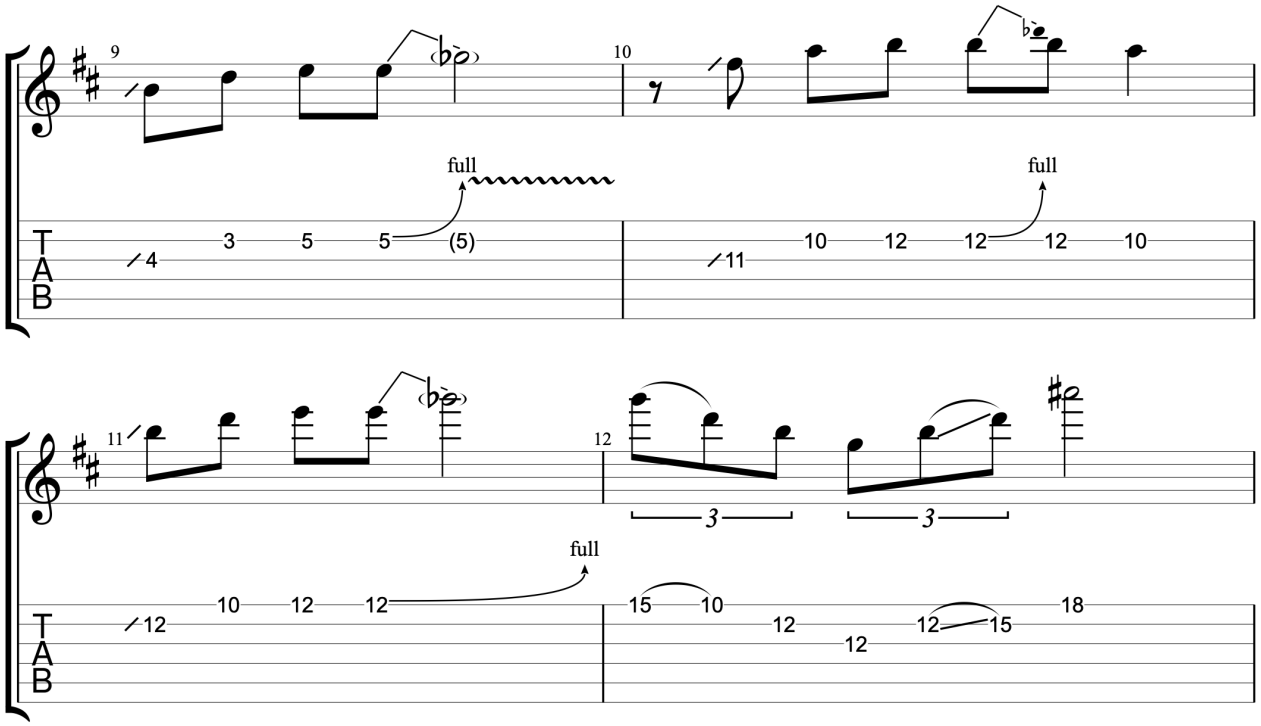
Starting on an upbeat is the key to happiness! Followed by a lot of arpeggios in B minor, A major, B minor again , D major and finally B minor. A# is played to underline the character of B harmonic minor as a scale. With this note F#5 becomes an F# major, because A# is the major third of the F# major 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

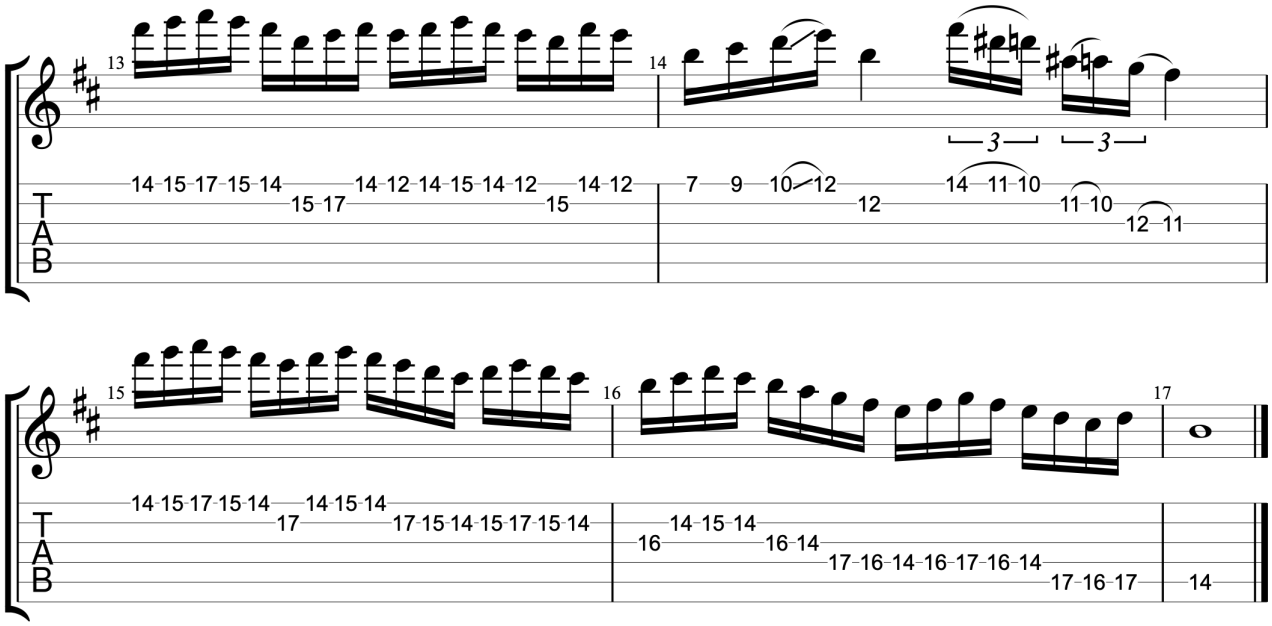
Bars 9 bis 12



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

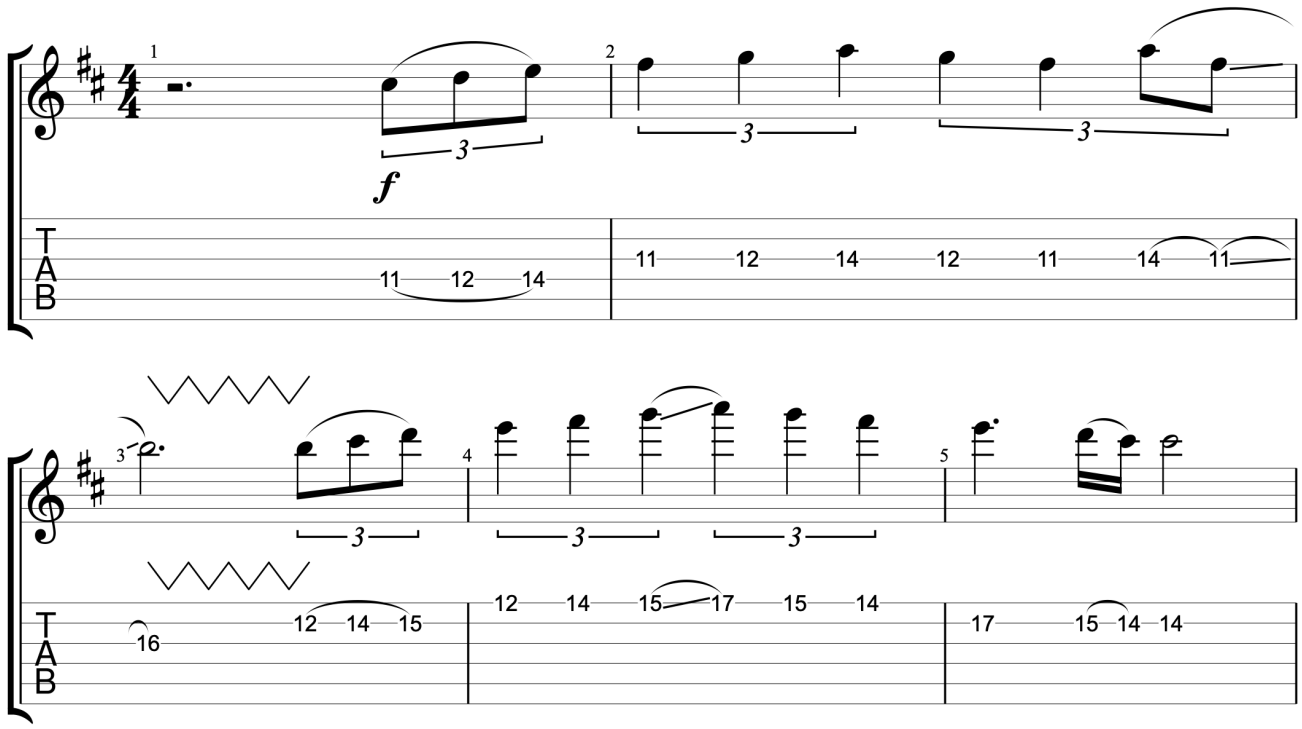
The chords are exclusively power chords. Keynote and fifth. Let’s take them apart:

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.

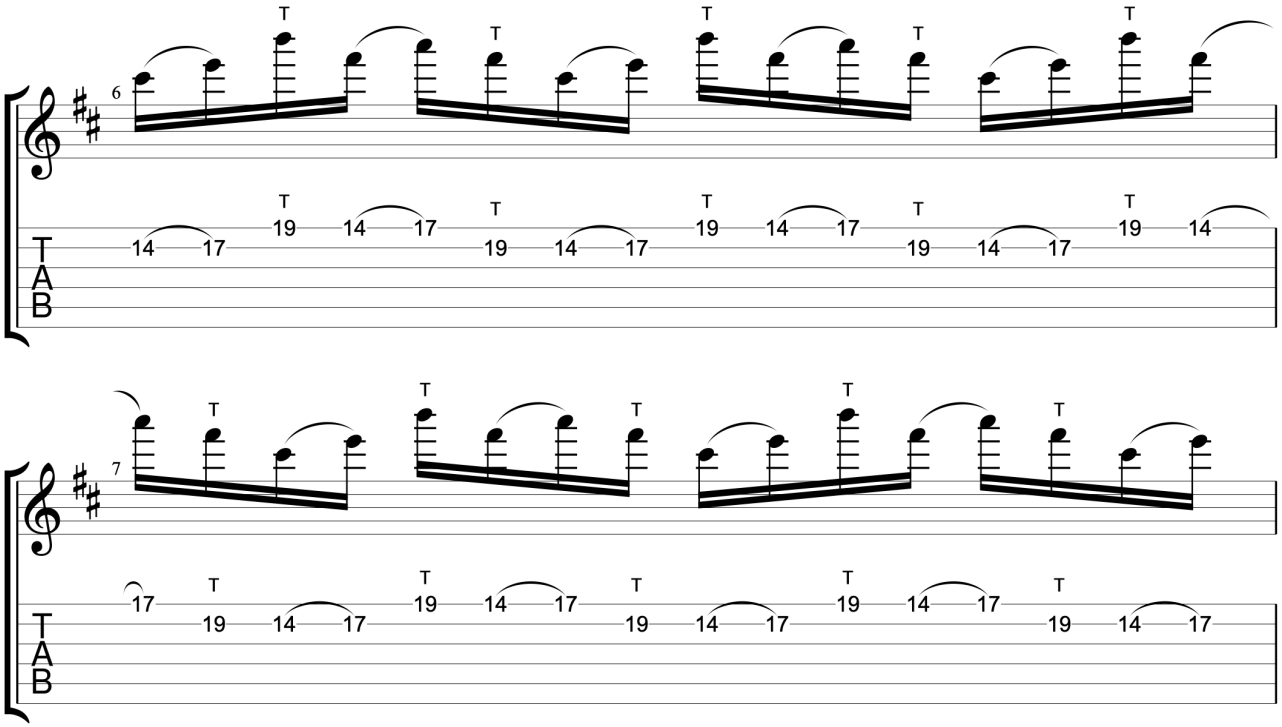
Bars 1 to 5



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!

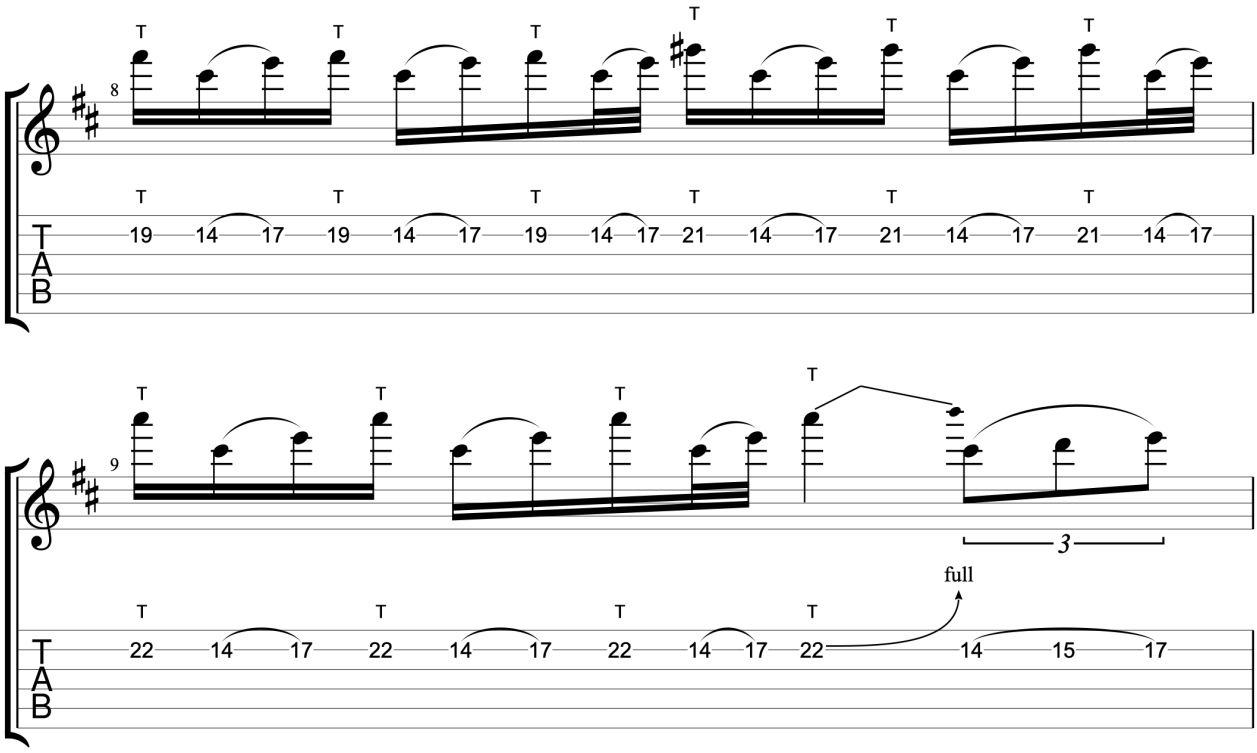
Our first motif consists mainly of triplets. Quarter triplets are great for relaxed soloing even at high speed and still get an interesting motif.

Bars 6 to 7



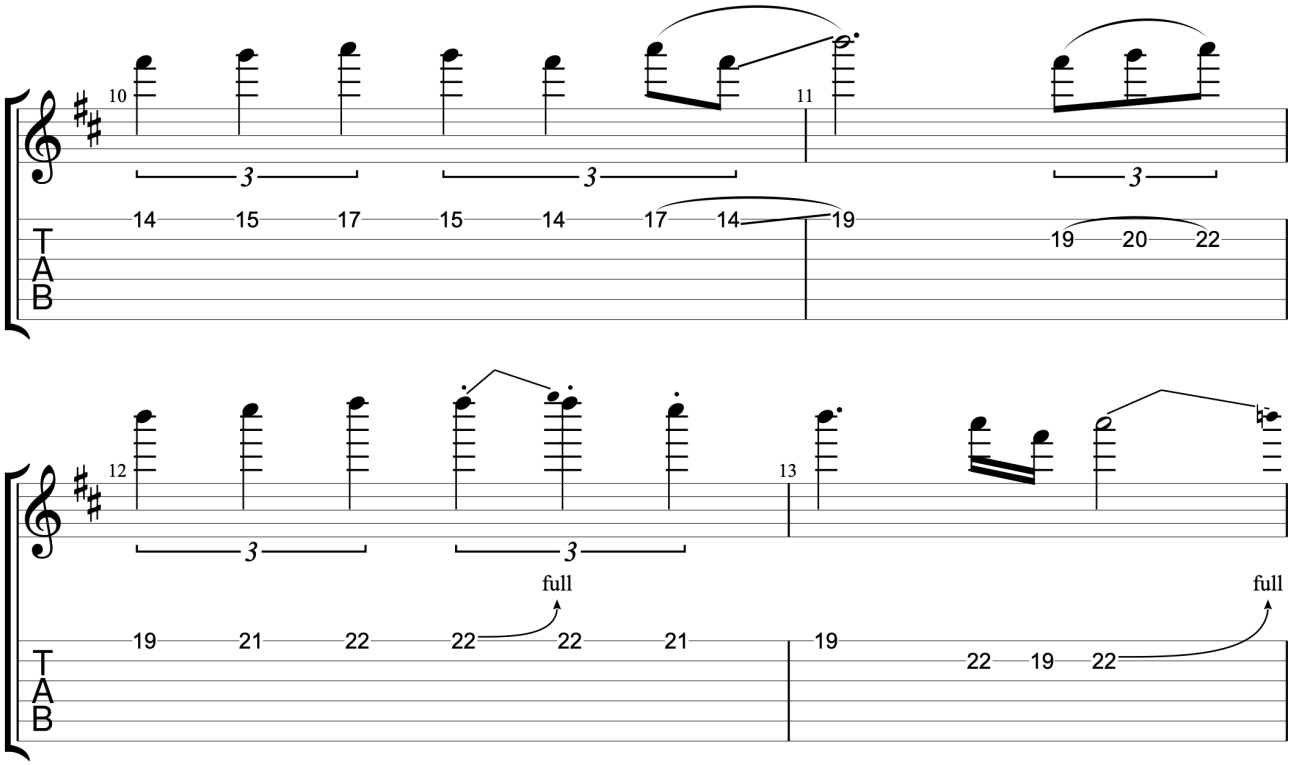
Now the cow flies! This little tapping lick consists of 6 notes and is repeated 5 times. This creates a cool accent shift.

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.

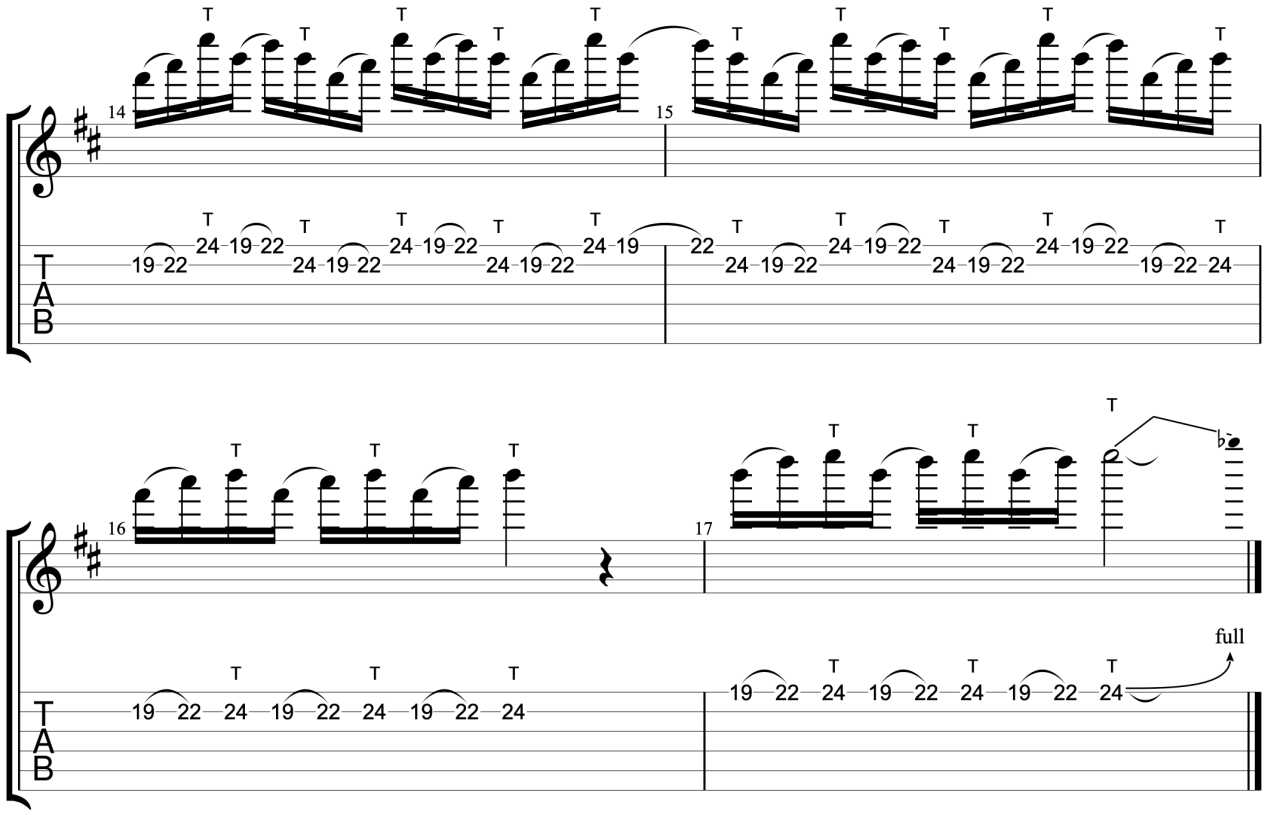
Bars 10 to 13



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.

Acknowledgements

I say thanks to

- my family for support
- Christoph Zeller for proofreading and #lmftfy :-)