

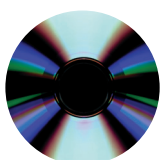
c h r i s k o r b l e i n

# SOLO solutions 4guitar

3 steps to successful lead guitar playing  
techniques

scales

projects



**CD included**

*Everything should be made as simple as possible, but not simpler*  
Albert Einstein

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Cover design by: OZ, Essen (Christian Brackmann & Katrin Nacke)

VOGGENREITER PUBLISHERS  
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ISBN: 3-8024-0344-4

# PREFACE

Hey there:

Here's a new guitar book. About ...

- how to become faster than lightning in three weeks?
- alterations for youngsters??
- 62.738.857.937.768 essential scales for beginners???
- ????

Nope. The title already implies, that this course exclusively covers the solo guitar. It contains suggestions and strategies to help the reader develop "his own, individual style". On our way to individual artistic expression we will cover all the main aspects of lead guitar playing. I will show you how to create an individual style and be a better musician on the instrument, by understanding music in global terms.

What's new about this is an extensive analysis of what you do and don't need in order to avoid being overloaded by the amount of topics. All the concepts are always illustrated with examples, so there's no dry and impractical theory between yourself and your guitar.

Many of us seem to be caught in a vicious circle; lost somewhere between not satisfied with our playing on the one hand and "too much theory" on the other. Some players seem to accept the fact that less and less people can follow them musically (meaning: willing to listen), when they think that learning more scales and more technical chops makes us musically successful.

If you work with this book, you will be able to avoid many of these learning mistakes.

Further, advanced players will be shown new approaches and suggestions in STEP 3 "Projects". The first two steps of the book will be helpful, in order to manifest the technical background most "advanced players" will already have.

Less advanced players can use the "Inventories" of the first two steps to learn and complete their technical knowledge and then, in STEP 3, lay the groundwork for individual and inspired soloing with "Projects". This book works both ways: as a guideline for private lessons or for private studies of self-taught players.

Thank you for choosing Solo Solutions and a big THANKS to everyone who contributed to this book.



Please visit my website at: <http://www.korablein.com>

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## How this Book Works

**Solo Solutions** contains a “Playing Technique Inventory”, as well as a “Music Theory Inventory” and features an exclusive plan, designed to enhance the guitarist’s artistic expression. It is not about boring the reader with scales and runs that have been explained a million times before. It aims to show you how to round off what you know already, and turn it into music. This book is for the medium advanced to very advanced musician, who’s willing to take a major step towards a recognizable and individual style.

Moreover in STEP 3, “Projects”, there are specific exercises helping your own creativity to flourish.

The book is divided up into three steps. The first step, “Playing Technique Inventory”, deals with various aspects of the technical side of soloing. We will look at the right hand and left hand separately, in order to detect possible weaknesses directly at the source.

In STEP 2, “Music Theory Inventory”, I will give an overview of the most important aspects of music theory. This chapter focuses on topics that are both practical and necessary musically.

The third step, “Projects”, is the largest one and deals with specific playing situations, combining the “Inventories” with easy to follow, real-life exercises. While “Playing Phrases” talks about playing single phrases and the principle of short melody lines, in “Solo Structure” you get to arrange a full length solo. Finally, “Improvisation” gives you practical hints to make your playing more musical.

Consequently, and step by step, Solo Solutions leads the studying guitarist from small musical pieces and isolated technical analysis towards creating his/her own, individual solo. Still, the book respects the preferences and taste of the student. It’s not about telling you what to do and what not to do, but about giving answers and helping you find your own, individual style.

### **CD 1** Solo Solutions Welcome Track

## Your “Own, Individual Style”

Many guitarists like to play leads and, as a natural consequence, learn an enormous amount of solos by other players, and familiarize themselves with many different playing techniques. This works well, and all their friends and family can’t stop being stunned by how *“you can play just like ...”*.

But, if you think of music or musicians as something like the rather scary word “art” or “artist”, it becomes evident that copying or only playing chunks of technical exercises in a row cannot be satisfying.

Your “own, individual style” - *What exactly is that?*

With some guitarists, it's easy to tell who they are after only hearing three seconds of their playing. This special “voice” decides not only how recognizable one's style is, but also whether one likes a player or not. You cannot like someone you don't recognize, right? This is not so much about playing technique, as about articulation, note choice and musical “powers of persuasion”.

The more characteristic a voice is, the more recognizable it is, which drastically affects a musician's or band's success. Guitarists with a very distinctive style (meaning very recognizable) are for example: *Brian May, Steve Vai, Keith Richards, Gary Moore, Eddie van Halen, Steve Lukather, Neil Schon, Mark Knopfler ...*

Many of these players are successful, but not because of their playing technique. Technique seems to be more like a tool for them to get to their own, individual style.

*Can you learn this?*

Yes, but you will have to tackle your own playing. You have to learn to listen to your own playing and first make some sort of “inventory” and find out for yourself: what do I know already, where do I want to go with my playing and what will I have to learn to get there. On the practical side, there are specific exercises that help prevent common problems.

At the same time, you should think about sound, tonal versatility and tempo in improvisations. The structure and length of composed solos are other important factors. In order to attract and keep the listener's attention, you have to follow some sort of “tension curve”. Make sure you walk the fine line between consonance (simplicity, or “harmony”) and dissonance (complexity, or “chaos”).

My three-step plan aims to make the guitarist a better musician and give answers to questions like “*why is my playing not really improving?*”, “*when I am playing, everything always sounds the same*” or, “*what do I need, in order to sound more individual?*”. In fact, these questions alone form a tremendous part of our musical problems, and seem to keep us from progressing.

Most of us definitely do not need more technical exercises, licks and tricks. We also have enough transcriptions of popular solos. Consequently, we should start making decisions about how we want to sound ourselves and how we want to sound different from other players. This will also be just a transitional stage, at the end of which our playing will intuitively sound individual and recognizable. Let's tune first...

# CD TRACKS

- Track 1: "Solo Solutions / Welcome"  
Track 2: Tuning Notes

## Step 1

- Track 3: Hammer-On / Pull-Off I  
Track 4: Hammer-On / Pull-Off II  
Track 5: Slides  
Track 6: Bending  
Track 7: 3 Half Step Bends  
Track 8: Pre Bend  
Track 9: Chord Tone Bends  
Track 10: Flageolet  
Track 11: Double Stops  
Track 12: Double Stop Bends  
Track 13: Eighth Notes  
Track 14: 16 Sixteenth Note Combinations  
Track 15: Sixteenth Note Example  
Track 16: Triplets  
Track 17: Sixtuplet Lick  
Track 18: Sweep Picking  
Track 19: Mini Sweep  
Track 20: String Skipping I  
Track 21: String Skipping II  
Track 22: Palm Mute  
Track 23: Finger Picking  
Track 24: One-Note Tapping  
Track 25: Bend Slide Bend  
Track 26: Bend Release Alternative  
Track 27: Open Strings  
Track 28: Bend and Half Tone  
Track 29: Volume Swell

## Step 2

- Track 30: Sequences: Groups of four  
Track 31: Sequences: In thirds  
Track 32: Sequences: Groups of three  
Track 33: Pentatonics: Groups of four (asc.)  
Track 34: Pentatonics: Groups of four (desc.)  
Track 35: Pentatonics: Groups of three (asc.)  
Track 36: Pentatonics: Groups of three (desc.)  
Track 37: PLAYALONG TRACK: Major Blues  
Track 38: PLAYALONG TRACK: Minor Blues  
Track 39: Double Stops  
Track 40: PLAYALONG TRACK: Dorian  
Track 41: PLAYALONG TRACK: Phrygian  
Track 42: PLAYALONG TRACK: Spanish Phrygian  
Track 43: PLAYALONG TRACK: Lydian  
Track 44: PLAYALONG TRACK: Mixolydian  
Track 45: PLAYALONG TRACK: THE PROGRESSION

## Step 3

- Track 46: One Note Per Bar  
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Track 49: Chord Tones (Bending Notes)  
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Track 53: Melodic sequencing IV  
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Track 56: One Bar Repetition III  
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Track 62: Rhythmic Articulation II  
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Track 71: Pedal Tones II  
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Track 73: "Three-Notes-Per-String Scales" (asc.)  
Track 74: "Three-Notes-Per-String Scales" (des.)  
Track 75: Sixteenth Note/Sixtuplet Exercise  
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Track 77: Technical Sequences II  
Track 78: Technical Sequences III  
Track 79: Technical Sequences Example  
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Track 81: PLAYALONG TRACK: Progression 2  
Track 82: PLAYALONG TRACK: Solo Progression 1  
Track 83: Solo Progression 1 / Solution Chris  
Track 84: PLAYALONG TRACK: Solo Progression 2  
Track 85: PLAYALONG TRACK: Improv. Progression 1  
Track 86: PLAYALONG TRACK: Improv. Progression 2  
Track 87: "Bored Beyond Belief"