

- 1) Have note repetitions. Play some notes numerous times in a row within your phrases.
- 2) But also: have phrase repetitions.
- 3) Be aware of what the notes are that you're playing while playing them.
- 4) Play more behind the beat. (More lazy)
- 5) Focus on playing cool rhythmic patterns with notes. (This prevents a solo sounding too scalar)
- 6) Focus on shorter phrases.
- 7) Play 1-note rhythmic patterns every couple of phrases.
- 8) Double stops: More harmony (playing multiple notes simultaneously)
- 9) Dynamics 1:
 - a. Play loud phrases, quiet phrases.
 - b. Let your guitar whisper quietly, and scream super loudly, and everything in between.
 - c. Exaggerate: play notes that nobody can hear, they are important too.
- 10) Dynamics 2:
 - a. make every individual note count by giving every note its own volume
 - b. Accent certain notes in phrases.
- 11) This is so important: **"it's not about which notes you play... it's about how you play them."**
 Another way of saying this, is that you should focus as much (if not more) on the **"how"**, as you focus on the **"which/what"** notes you choose to play. You're telling a story, not just reciting a couple of sounds of your choosing.
- 12) Pick notes on different locations on the string, to create different timbres
- 13) Start every new phrase you play, with the ending of the previous play.
- 14) Make sure you go beyond only playing pentatonic phrases.
- 15) Pinching notes
- 16) Whammy bar
- 17) Space and silence are important.
 - a. Over playing, seems to be a common guitar player's "disease".
 - b. Experiment having longer silences between phrases
 - c. Experiment leaving more silences between phrases.
 - d. Play less.
 - e. Let your music breath.
- 18) Have the occasional intervallic leap within your phrases. Avoid playing in stepwise, scalar motion too much.
- 19) String Skip Soloing.
- 20) Mutes: percussive hits
- 21) Pedal point
- 22) Palm mute lines
- 23) Open string fun
- 24) Chromatic passing notes
- 25) Chromatic approach notes
- 26) Chromatic passing double stops
- 27) Chromatic approach double stops
- 28) Triad arpeggios
- 29) Arpeggio substitutions
- 30) Pent substitution
- 31) Make your placement (time) more elastic.
 - a. Drag notes behind the beat, push notes in your phrases ahead of the beat
 - b. Don't get locked into the rhythm section. Speak your phrases rhythmically freely over the rhythmic grid the rhythm section provides. You can speak your notes and phrases wherever you feel like over that grid.
- 32) Focus on cool rhythmic combinations**
 - a. Combinations of 8ths, 16ths, tied notes, syncopations, etc.
 - b. This might seem obvious, yet it is amazing how very often I hear guitar players (or students) who aren't very rhythmically creative. It's all too common to hear solos where too many phrases in a row, consist of perfectly even eight notes only. This sounds unnatural because no-bo-dy-e-ver-talks-like-that. Keep in mind: you're telling a story when you solo. Soloing is communication.
- 33) Combine even rhythmic divisions with the occasional triplet or even quintuplet.

- 34) Rhythmic displacement of a phrase
- 35) Listen to your band. Listen to the people you play with.
- 36) Rely more on your ear when you improvise.
 - a. Really focus on crafting great, moving melodies on the spot.
 - b. Avoid just playing visual patterns and stock phrases that are merely inspired by scale shapes.
- 37) Move around more.

Avoid staying in the same range too long for too many notes.
- 38) Cool thing to do:

jumping 12 fret distances back and forth between a pentatonic shape, and the same shape up/down an octave.
- 39) Avoid playing too many phrases in a row in the bass range.
- 40) Being more melodic, means... lesser 2-note phrases.
- 41) Focus on playing 3-4 note phrases
- 42) Vibrato.

Makes your notes come to life. You want vibration, not flat lining.
- 43) Octave lines
- 44) Alternate pick
 - a. Avoid only using downstrokes.
- 45) Tapping 1: tapping the occasional note in a phrase
- 46) Tapping 2: having full fledged tapping sections in a solo
- 47) Finger picking your solo
- 48) Hybrid picking
- 49) Slide guitar
- 50) Switch pick ups more often
- 51) Harmonics
 - a. Natural harmonic
 - b. Pinch harmonics
 - c. Tapped harmonics
 - d. Picked harmonics.
 - e. Harp harmonics.
- 52) Strive for rhythmic randomness in balancing long sustained vs. short notes.

"Avoid playing too many long sustained notes.
- 53) Staccato
- 54) Soloing with intervals: harmonized lines.
- 55) Soloing with chords
- 56) Unisons. Hit 2 different versions of the same note on different strings.
- 57) Play melodies linearly on 1 string, hitting a neighboring open string.
- 58) Try to play a whole solo with only 3 or 4 notes. BB King style.
- 59) Playing interval fingerings (i.e. 3rds) melodically (separating the 2 notes),
- 60) List of things you can do to make a solo more expressive:
 - a. Dynamics
 - b. Pinch harmonics
 - c. Mutes, muted hits
 - d. Palm mute
 - e. Legato
 - f. Tap notes
 - g. Pluck notes with fingers
 - h. Pick on different string locations. (closer to bridge, closer to the neck)
 - i. Slides from far below
 - j. Slides from the scale note below
 - k. Slides from far above
 - l. Slides from the scale note above
 - m. Wide bends
 - n. Bends from the note below
 - o. Pre bend
 - p. Release
 - q. Hammer ons
 - r. Pull offs

- s. Thrill
 - t. Harmonics
 - u. Pick tapping
 - v. Tremolo picking
 - w. Micro bends
 - x. Pick scratches
 - y. Tapped harmonics
 - z. Oblique bends
 - aa. Unison bends
 - bb. Whammy bar
 - cc. Press strings behind the nut
 - dd. Vibrato
- 61) Incorporating canned phrases/ clichés
 - 62) Incorporating parts of a well known song in your solo
 - 63) Incorporating parts taken from other solos
 - 64) Practice composed lines till they show up in your solo
 - 65) Composing a solo.