

How to sculpt an improvisation over a longer section

The notes at the end of each phrase shape the listener's perception as to whether the phrase has been resolved or not. Varying the note that ends the phrase is also a point of contrast as the improvisation develops.

G	C	G	G
	End on G		End on D

C	C	G	G
	End on E		End on G

D	C	G	D
End on A	End on E	End on B	End on D

You will build your ability to aim for certain notes and create a feeling of musical shape and development by starting out matching the note to the chord backing. Go for a pass where you just play and hear the target note against the chord, and leave space for the rest. It won't sound like a cool solo, but it will prepare the ground for you to play with intention. Count out loud to speed this process up.

Once you have done this a couple of times without getting lost, you can start adding phrases in before. Do not at this stage worry too much about how interesting the phrases are - at this stage we are training your ability to come in with some notes and still land on your chosen note.

When this feels manageable (and it may take a few goes) you can give more attention to the phrases you play first. The elements you can work with:

1. Rhythm - where you start in the bar and how long/short the notes are
2. Pitch direction - are you travelling up or down? Varying between phrases to alter that typically sounds good.
3. Note spacing - adjacent notes vs interval jumps.
4. Pitch register - moving from low to high. The string pair layout makes this very visually available as a tool for contrasting the sound as your solo progresses.