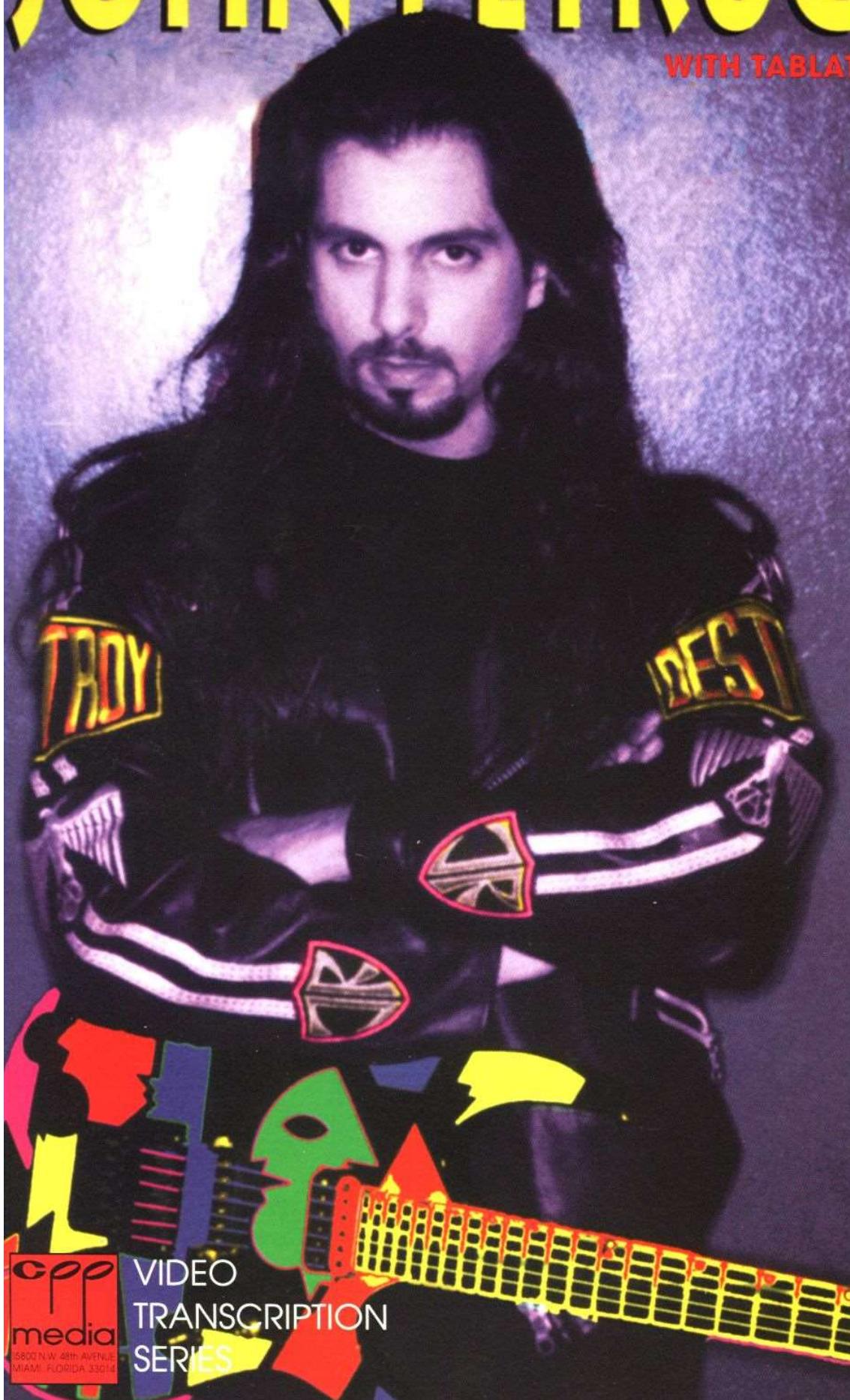


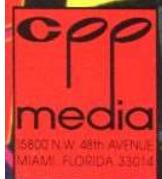
JOHN PETRUCCI



WITH TABLATURE



ROCK
PUNK
SLIP
LINE



VIDEO
TRANSCRIPTION
SERIES

JOHN PETRUCCI

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Preface

About Influences . . .

John first began playing guitar at age 12 and had some of the typical influences that many other kids his age had at that time; Black Sabbath, Led Zeppelin, The Who, and Iron Maiden. As he progressed, he became drawn to players that really had a unique style; Alex Lifeson of Rush, Steve Howe of Yes, and Randy Rhoads from Ozzy Osbourne. When he heard Steve Morse's "The Bash," a burning country tune by the Dixie Dregs, he purchased every Dixie Dregs and Dregs album. Also, players like Al Di Meola, Allan Holdsworth and Stevie Ray Vaughan have been a never-ending source of inspiration.

Lessons and Berklee . . .

John never really took any formal guitar lessons prior to his studies at Berklee School of Music. He did study some classical based music theory during his last two years of high school, but spent the majority of the time developing technique and chops.

Berklee introduced whole new areas of musicianship such as arranging, sight singing, and jazz harmony. Jazz harmony provided chord structure and progressions that have since proved to be an invaluable resource for both composition and improvisation. Most importantly, studying music in such a disciplined environment taught John how to continue to learn, enabling him to continue to develop his level of musicianship throughout his life. There is an unlimited resource of materials to draw from and having the ability to absorb, understand and apply this information, provides any artists with the ability to grow infinitely. However, you have to seek out this type of information. John remembers classmates at Berklee who diligently applied themselves; at the library, in the listening rooms, and they always attended concerts and recitals. They continued to excel as a result of their dedication while other students who sat around, expecting all of this information to be spoon-fed to them, eventually left.

Writing with the Band . . .

The majority of the band's compositions are spawned from jam sessions; someone comes in with a riff, chord progression or groove, and everyone proceeds to develop it. Out of some of these jams, all of which are performed as the tape is rolling, many solid ideas start to happen and the band begins to work on arrangements. Not only does John function as the cornerstone for the band's innovative song structures, he also contributes many of the lyrics. He is constantly aware of the importance of the song's melodic and lyrical content, and how they contribute to the song as a whole.

It is fortunate that each of the band members shares the same influences; Rush, Yes, The Dregs, Genesis and Frank Zappa. Many of the attributes of Dream Theater's style, odd time signatures and experimental harmonies, are the natural result of these common influences.

On Practicing. . .

In order to maintain and develop technique during a given practice session, John subdivides his technical needs into four different categories and proceeds to study examples and exercises that pertain specifically to each of these categories. This workout consists of: 1. Scalar, or linear examples 2. arpeggios 3. legatos and 4. sweep picking.

John has extensive files containing information from instructional videos, books, lessons, etc., organized according to specific topics. If for example he comes across an arpeggio example in a magazine, he will rip it out and file it in the arpeggio section. He continuously updates and revises the contents in these files and logs them on a master list that he keeps handy. This gives him a vast resource to tap into when it comes time to practice. Instead of overwhelming himself with all of the materials he has filed over the years, John will sit down and customize a practice session each day. If he has about two hours to practice on a given day, he will find an example or exercise from each of these four categories and study each of them for thirty minutes. Two hours of this disciplined and highly productive approach will cover the entire topic of technique.

Equipment

Guitars: John uses five different custom Ibanez guitars made of basswood. Each guitar has a rosewood, 24 fret fretboard. The fret width is .61. The custom paint work was by Dan Lawrence. Two of these guitars are seven-string models, with the low 7th string tuned down to the note B.

Strings: John uses D'Addario strings, exclusively. The string gauges on the six-string guitars go from .09 to .46. The low B string on the seven-string guitars has a diameter of .56.

Pickups: Each guitar features two DiMarzio humbuckers; one in the neck and one in the bridge, direct-mounted into the body. The pickups were custom designed to John's specifications by Steve Blucher.

Picks: Jim Dunlop Jazz III for electric playing and a Jim Dunlop .71mm for acoustic. The lighter gauge is ideal for strummed passages.

Rack: Everything in the rack (designed by Mark Snyder) is wired through a multi-pin system that goes directly to a Mesa/Boogie Abacus pedal board, including the Noise-Gate, Crybaby, Volume and Parameter pedals. This makes his live set-up as hassle-free as possible. The rack also has an Alesis Data Disk that allows you to save, or re-load any midi programs for the Lexicon PCM70, T.C. Electronics 2290, and the pre-amps. John programmed many different patches that he uses to vary his clean and distorted tone using delays, choruses and other effects. A parameter pedal varies the amount of reverb or delay during solos or other sections in real time. This enables him to instantly reduce these effects during faster passages to avoid washing out the sound.

Pre-Amps: Incorporating a switching system into a custom designed rack-mounted set-up, allows John to choose among three different pre-amps: Two Triaxis pre-amps and a Mesa/Boogie Mark IIC Plus.

Speaker Cabinets: Mesa/Boogie speaker cabinets loaded with Celestion vintage 30-watt speakers.

Intro Music

To start things off, here's a transcription of an extended jam that showcases many of the techniques which will be discussed throughout this book. This was recorded live with Dream Theater's John Myung (bass), Mike Portnoy (drums) and Kevin Moore (keyboards).

*N.C.(Am)

A.H.
(8va)

(fade in)

A.H. 1 1

T A B
3 (3) (3)

8 10 8 12 10 (10) 7 8 9 7

*Tonality implied by rhythm section (throughout)
A.II. Pitch: C♯

P.M. - 4

P.M. - + semi-harm.

grad. release
P.M.

8 Intro Music

T 3-4 5 7 4-5 7 4-5 7 | 8-10 | (8)

hold-

T (12) 12-13 12-15 15-13-14 | 15-12 12-15 14-13-12 14-12 | 14-12-11 12-12 11-12 13-14 10-11 | 12-12 14-14

1

T 14 12 14 12 15-17 14 17 17 | (17) 16-15-14 15-14 17-15 (6) 15-12 |

T 15-12 15-14-12 15-12-14 15-15 | 14-12 15-12 12-15 17-15 15-17 19-15 |

T 17-15-17 19-17-15 17-15-13 15-13-12 14-12-15 15-15 | 12-15-12 14-12-11 12-12 11-12 14-11 12-12-14 | 12-14

The musical score consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a melodic line with various note heads and stems. A wavy line labeled "harm." points to a specific note on the 12th fret of the 6th string. The bottom staff is a tablature staff with three horizontal lines representing the strings. It shows a sequence of notes with fingerings: T(8), A(7), B(10), and then a harmonic scale starting at the 9th fret. The tablature is labeled with "12" at the bottom.

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, featuring a melodic line with various note heads and stems. The word "harm." appears twice above the staff, indicating harmonic techniques. The bottom staff is a tablature staff with six horizontal lines representing the guitar's strings. It shows a series of fret numbers (12, 7, 10, 9, 12) followed by a vertical bar line. To the right of the bar line, the tablature continues with a sequence of numbers: 15 17 (17), 15 17 19 17 15, 17 15, 17 19 17 15, and 17 15. The first number in each group is positioned above the first string, while the subsequent numbers are placed below the strings to indicate which ones to play.

Musical score for guitar tablature. The top staff shows a six-string guitar neck with note heads and vertical stems. The bottom staff is a tablature staff with six horizontal lines representing the strings. Below the tablature are numerical fret numbers. A brace labeled "1 1/2" groups the last two measures of the tablature.

6 6 6 6 6 6 3

17 19 17 15 17 15 17 15 15 17 15 12 15 12 15 12 15 17 15 12 15 13 15 17 15 12 15 13 15 (15) 15 12

TAB

1 1/2

10 Intro Music

Guitar tablature for the first section of the intro music. The top staff shows a melodic line with various bends and grace notes. The bottom staff provides a detailed tab with note heads and stroke patterns.

grad. bend

T 15 12 17 15 12 17 15 12 15 (15) 15 (15) 13 15 13 14 12 14 12 10 12
A
B

Guitar tablature for the second section of the intro music. The top staff features a rhythmic pattern with grace notes and a Dm chord. The bottom staff continues the tab with specific note heads and stroke patterns.

(Dm)

T 9 12 9 10 12 14 12 15 (15) 0 13 (13) 15 17 12 (12) 13 15 10 (10) 12 13 8 (8) 10 12
A
B

"Hi, my name is John Petrucci..."

Guitar tablature for the "Hi, my name is..." section. The top staff shows a melodic line with grace notes and a tremolo bar. The bottom staff provides a detailed tab with note heads and stroke patterns.

w/bar (next 2 bars)

trem. bar 6

T 11 12 13 10 12 17 (17) 12 (12) 13 15 10 13 8 5 10 5 (5) 6 5 7 4 5
A
B

Guitar tablature for the Am section. The top staff shows a melodic line with grace notes and a tremolo bar. The bottom staff provides a detailed tab with note heads and stroke patterns.

(Am)

T 7 5 4 7 5 3 7 5 3 7 3 5 × 7 10 7 9 12 9 (9) 13 13 17 17 17 17 17 17 15
A
B

Guitar tablature for the final section of the intro music. The top staff shows a melodic line with grace notes and a tremolo bar. The bottom staff provides a detailed tab with note heads and stroke patterns.

T 17 17 17 17 17 16 17 (17) 17 17 17 17 17 17 17 19 16 17 19 16 17 19 16 17 19 15 17 17 15
A
B (15) 15 × × 17 15 15 × × 15

6 6 6 6 6
6 6

T
A
B (15)(15) 15 16 17 15 17 16 15 16 17 15 17 16 15 16 17 15 16 17 15 16 17

15 16 17 15 17 16 15 16 17 15 17 16 15 16 17 15 16 17 15 16 17

6 6 6
6

T
A
B 15 16 17 15 17 16 15 16 17 15 17 16 15 16 17 15 16 17 17 16 15 16 17

15 16 17 15 17 16 15 16 17 15 17 16 15 16 17 15 16 17 17 16 15 16 17

6 6 6 6
6 6

T
A
B 15 16 17 15 16 17 18 19 17 19 18 17 18 19 17 19 18 17 18 19 17 18 19

15 16 17 15 16 17 18 19 17 19 18 17 18 19 17 19 18 17 18 19 17 18 19

6 6 6 6
6 6

T
A
B 17 18 19 17 19 18 17 19 19 19 18 17 18 19 17 18 19 17 18 19 17 19 18

17 18 19 17 19 18 17 19 19 19 18 17 18 19 17 18 19 17 18 19 17 19 18

6 6 6 6
6 6

T
A
B 17 18 19 19 19 18 17 19 19 19 18 17 18 19 19 19 18 17 18 19 17 18 19

17 18 19 19 19 18 17 19 19 19 18 17 18 19 19 19 18 17 18 19 17 18 19

12 Intro Music

Musical notation and TAB for the first section of the intro music. The notation shows a treble clef staff with sixteenth-note patterns. The TAB below shows the strings (T, A, B) with fingerings: 17, 19, 20, 17, 20, 19, 17, 19, 20, 17, 20, 19, 20, 17, 20, 17, 19, 17, 19, 17.

Musical notation and TAB for the second section of the intro music. The notation shows a treble clef staff with sixteenth-note patterns. The TAB below shows the strings (T, A, B) with fingerings: 20, 17, 20, 17, 19, 17, 20, 17, 20, 17, 19, 17, 22, 17, 22, 17, 19, 17, 22, 17, 20, (22), (22), 20, 17, 20, 20, 17, 20, 19, 17, 20, 17.

grad. release

Musical notation and TAB for the third section of the intro music. The notation shows a treble clef staff with sixteenth-note patterns. The TAB below shows the strings (T, A, B) with fingerings: 20, 19, 17, 20, 17, 19, 20, 20, 1, 20, 20, (20), 20, (20), 20, (20), 20, (20), 19, (19), 20, 17, 19.

Musical notation and TAB for the fourth section of the intro music. The notation shows a treble clef staff with sixteenth-note patterns. The TAB below shows the strings (T, A, B) with fingerings: 20, 17, 20, 17, 20, 19, 17, (19), (19), (19), (19), 16, 17, 19, 17, 19, 20, 17, 20, 19, 17, 20, 19, 17.

grad. release *wide vib.*

Musical notation and TAB for the fifth section of the intro music. The notation shows a treble clef staff with sixteenth-note patterns. The TAB below shows the strings (T, A, B) with fingerings: 20, 19, 19, 20, 19, 17, 20, 19, 18, 17, 19, 17, 19, 17, 19, 17, 19, 17, 16, 17, 16, 17, 18, 16, 19, 15, 16, 17, 19, 17, 16, 17, 19.

Music staff and TAB (Tablature) for the first section of the intro. The music consists of two measures of eighth-note patterns. The TAB shows fingerings: 3, 3, 3, 3, 6, 6.

Music staff and TAB for the continuation of the intro. The music consists of two measures of eighth-note patterns. The TAB shows fingerings: 6, 6, 6.

Music staff and TAB for the final section of the intro. The music consists of two measures of eighth-note patterns. The TAB shows fingerings: 2, 1, 1, 1, 1/2, 1/2.

(Dm)

Music staff and TAB for the Dm section. The music consists of two measures of eighth-note patterns. The TAB shows fingerings: 10, 12, 10, 12, 13, 12, 13, 12, 12, 9, 10, 9, 12, 12, 9, 10, 9, 12, 8, 7.

Fade

Music staff and TAB for the final fading section of the intro. The music consists of two measures of eighth-note patterns. The TAB shows fingerings: 7, 10, 9, 7, 10, 9, 7, 10, 9, 10, 12, 8, 9, 10, 9.

Part I

Warm-Up Exercises

(Left Hand)

This section is comprised of a series of exercises that focus on the stretching and independence of the left hand. The goal for this type of exercise is not to develop mega-speed, but rather to simply warm up the left hand, making it easier and more comfortable to perform more difficult technical tasks during a practice session, rehearsal or gig.

The first installment from this series of exercises deals with "mirror shapes." These types of fingerboard shapes involve each of the left hand fingers in order to equally develop the strength and coordination of each finger while navigating through a handful of permutations of the exercise's original starting pattern. All four fingers are arranged in a manner that is exactly opposite the original pattern (like a mirror!).

Example 1 (Part 1)

Walking through Part 1 of the first exercise, notice how the two outside fingers (1 and 4) remain stationary, while the two inside fingers are reversed (beat 2). Next, the two inside fingers (2 and 3) remain stationary, while the two outside fingers are reversed (beat 3). To achieve a perfect "mirror image" of the original starting pattern, simply reverse the two inside fingers again (beat 4). This exercise is then transferred to the next lower string group and repeated.

Freely

T 10 11 12 13 10 12 11 13 12 11 10
A 10 11 12 13 10 12 11 13 12 11 10
B 10 11 12 13 10 12 11 13 12 11 10

T 10 11 12 13 10 12 11 13 12 11 10
A 10 11 12 13 10 12 11 13 12 11 10
B 10 11 12 13 10 12 11 13 12 11 10

Example 1 (Part 2)

The second part of this exercise begins with the left hand in basically the same position as it was at the beginning of the third bar of the previous example. However, this pattern is varied slightly with the incorporation of a stretch between the 1st and 2nd fingers. Here, fingers 2 - 4 remain stationary, while the 1st finger reaches down 1/2 step to the 9th fret. The exercise is then performed in an identical manner to Part 1, this time from the lowest string group to the highest.

Freely

TABULATURE FINGERINGS:

- Staff 1: 9 11 12 13 | 9 12 11 13 | 13 12 11 9 | 9 11 12 13 | 9 12 11 13 | 13 11 12 9
- Staff 2: 9 11 12 13 | 9 12 11 13 | 13 12 11 9 | 9 11 12 13 | 9 12 11 13 | 13 11 12 9

Example 1 (Part 3)

In Part 3 of this exercise, the left hand fingers are arranged in a manner similar to the beginning of the third bar in Part 2, the only variation being a stretch between the 2nd and 3rd fingers. Here, fingers 1, 3 and 4 remain stationary, while the 2nd finger reaches down 1/2 step to the 10th fret.

Freely

TABULATURE FINGERINGS:

- Staff 1: 9 10 12 13 | 9 12 10 13 | 13 12 10 9 | 9 10 12 13 | 9 12 10 13 | 13 10 12 9
- Staff 2: 9 10 12 13 | 9 12 10 13 | 13 12 10 9 | 9 10 12 13 | 9 12 10 13 | 13 10 12 9

Example 1 (Part 4)

The final part of this exercise involves a stretch between fingers 3 and 4. At the conclusion of Part 4, the entire exercise (Parts 1-4) can then be repeated 1/2 step lower from its original starting point by repositioning the left hand in a manner similar to the third bar of Part 4, and then lowering the 4th finger 1/2 step so each finger is again one fret apart as in the first bar of Part 1.

Freely

Example 2 (Part I)

This second exercise is a variation of the first in that the chord shapes are strummed as opposed to arpeggiated. It also makes use of a "double-stretch." The primary chordal figure is similar to that of the first bar of Example 1 (Part I), but here the 1st finger is lowered 1/2 step to B (9th fret of 4th string) and the 4th finger is raised 1/2 step to F# (14th fret of 1st string), thus the "double-stretch." The left hand fingers are then shifted in exactly the same manner as they were in the previous exercise.

Freely

Example 2 (Part 2)

For the final variation of this exercise, a stretch occurs between each of the left hand fingers. If this stretch, or any of the earlier stretches are a little uncomfortable, try moving the entire exercise up to a higher region on the fingerboard where the frets are closer together. After finding an area that is comfortable, begin moving the exercise downward, gradually increasing the amount of stretching your left hand will have to endure.

Freely

T	14	14	8	8	14	14	8	8	14	14	8	8
A	12	10	10	12	10	12	10	12	10	12	10	12
B	8	8	14	14	8	8	14	14	8	12	10	12

Example 3

Once comfortable with the earlier examples, Example 3 should be the next challenge. In this exercise, some of the previous chordal shapes are stretched out so that the left hand is forced to cover the entire width of the fingerboard. To accomplish this, the 2nd and 5th strings are skipped, forcing the left hand fingers to grab the familiar chord shape on the 6th, 4th, 3rd and 1st strings. This figure is then played arpeggio style and permuted using the same "mirror image" approach encountered previously. The stretches involved also get increasingly more difficult as the exercise progresses.

Freely

T	10	10	7	7	11	11	6	6
A	8	9	8	9	8	9	8	9
B	7	7	10	10	6	6	11	11

T	11	11	5	5
A	9	7	9	7
B	5	5	11	11

Part II Warm-Up Exercises

(Right Hand)

Now that the left hand is warmed up, it's time to give it a rest and focus on the right hand. The exercises that follow are based on the arpeggio figure depicted below which is derived from a familiar moveable major barre chord shape with the root on the 6th string, and an added 3rd on the 1st string. In the case of an A triad (spelled 1 [A] 3 [C#] 5 [E]), the 3rd is C#. The figure itself is two bars in length and is moved along the fingerboard to imply the chords A, C, E, C#, G, B and F#.

The intervallic string skips in this exercise require precise articulation and pickhand efficiency. This becomes particularly difficult when using alternate picking (consistent alternation between down- and up-strokes) beginning with a down-stroke.

In order to be comfortable using alternate picking in any situation that may arise, it is recommended that any exercise practiced to perfection using alternate picking beginning with a down-stroke should also be practiced starting with an upstroke. This forces the right hand to become equally adept at picking any arrangement of notes. Play the primary figure of Example 4 and see how reversing the picking trips up its picking potential.

Example 4

Musical notation for Example 4 (Variation 1) in G major. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard guitar tab with strings T, A, and B. The first measure consists of eighth-note pairs: (B, D), (E, G), (A, C), (D, F#). The second measure consists of eighth-note pairs: (G, B), (C, E), (F#, A), (D, F#). The third measure consists of eighth-note pairs: (B, D), (E, G), (A, C), (D, F#).

Musical notation for Example 4 (Variation 1) in F# major. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard guitar tab with strings T, A, and B. The first measure consists of eighth-note pairs: (D, F#), (G, B), (C, E), (F#, A). The second measure consists of eighth-note pairs: (B, D), (E, G), (A, C), (D, F#). The third measure consists of eighth-note pairs: (G, B), (C, E), (F#, A), (D, F#).

Example 4 (Variation 1)

Create variations of this exercise by playing each of the notes from the arpeggio more than one time. In the first variation, each note is played twice in a steady eighth-note rhythm using alternate picking beginning with a down-stroke. As discussed earlier, as a means of making an exercise even more challenging, use alternate picking starting with an up-stroke instead of a down-stroke. To make this exercise as interesting as possible, try playing through the entire chord sequence using this new variation.

Musical notation for Example 4 (Variation 1) in G major. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard guitar tab with strings T, A, and B. The notation indicates a rhythmic pattern of eighth-note pairs: (B, D), (E, G), (A, C), (D, F#). The tablature shows the corresponding fingerings: (1, 2), (3, 4), (5, 6), (7, 8). The word "simile" is written above the staff, indicating a change in tempo or style.

Musical notation for Example 4 (Variation 1) in F# major. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a standard guitar tab with strings T, A, and B. The notation indicates a rhythmic pattern of eighth-note pairs: (D, F#), (G, B), (C, E), (F#, A). The tablature shows the corresponding fingerings: (1, 2), (3, 4), (5, 6), (7, 8).

Example 4 (Variation 2)

In this next variation, each note from the arpeggio is played three times. This generates a handful of eighth-note triplets, or three notes per beat. Because there are an odd number of notes per beat, this makes it a little tricky when it comes to alternate picking — especially when starting with an up-stroke.

Example 4 (Variation 3)

The final variation involves four notes per beat, or 16th notes. Again strive to consistently alternate pick strokes, picking down, up, down, up, etc. Repeat the entire exercise again reversing the picking; up, down, up, down strokes.

Part III

Warm-Up Exercises

(Synchronization of Both Hands)

Example 5 (Part 1)

After focusing on the right and left hands individually, the next step is to work on the synchronization of both hands by practicing exercises where each is implemented equally. The first exercise involves some of the “mirror shapes” discussed earlier, and alternate picking through string skips similar to those encountered in Example 3. This challenges both hands because the pick needs to choose the correct string to strike, and the left hand fingers need to be there to fret the note at the exact moment it is struck. This is called “efficiency of motion.” This exercise should be taken all the way up to the 12th fret or higher.

Example 5 (Part 2)

Example 5 (Part 2) is a descending, retrograde of Part 1. Instead of beginning the pattern with the 1st finger on the 6th string, the pattern starts on the 1st string with the 4th finger. Again, a one-bar pattern is used and repeated as it descends chromatically. The higher the starting point for this exercise, the more of the fingerboard both hands will have to traverse, providing a thorough addition to any warm-up routine. To further hone picking chops, try performing both parts of this exercise using alternate picking beginning with an up-stroke as discussed in Example 4.

Example 6 (Part 1)

This example uses the same four-note shape but re-arranged to provide a much more complex workout for both hands because of the string skips. Once the first bar is under control, start moving it up chromatically to the higher frets. Note that the fingering is consistently 1 - 3 - 4 - 2.

The musical score consists of two staves of music in 4/4 time with a treble clef. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for a six-string guitar, with the strings labeled T (top), A, and B from left to right. Fret numbers are indicated below the strings. The first measure starts at fret 4 (T), goes to 1 (A), then 2 (B), then 4 (T). The second measure starts at 5 (T), goes to 2 (A), then 3 (B), then 4 (T). The third measure starts at 4 (T), goes to 3 (A), then 4 (B), then 5 (T). The fourth measure starts at 2 (T), goes to 4 (A), then 3 (B), then 5 (T). The fifth measure starts at 5 (T), goes to 7 (A), then 6 (B), then 8 (T). The sixth measure starts at 6 (T), goes to 5 (A), then 4 (B), then 7 (T). The seventh measure starts at 4 (T), goes to 6 (A), then 5 (B), then 7 (T). The eighth measure starts at 5 (T), goes to 7 (A), then 6 (B), then 8 (T).

Example 6 (Part 2)

Part 2 is a retrograde of Part 1 descending chromatically. Note that the fingering is consistently 4 - 2 - 1 - 3.

The musical score consists of two staves of music in 4/4 time with a treble clef. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for a six-string guitar, with the strings labeled T (top), A, and B from left to right. Fret numbers are indicated below the strings. The first measure starts at 15 (T), goes to 13 (A), then 12 (B), then 14 (T). The second measure starts at 12 (T), goes to 15 (A), then 14 (B), then 13 (T). The third measure starts at 14 (T), goes to 12 (A), then 11 (B), then 13 (T). The fourth measure starts at 11 (T), goes to 13 (A), then 12 (B), then 14 (T). The fifth measure starts at 13 (T), goes to 11 (A), then 10 (B), then 12 (T). The sixth measure starts at 11 (T), goes to 12 (A), then 10 (B), then 13 (T).

Part IV

Technique

(Speed and Accuracy)

In order for any artist to reach their own creative vision, it is essential that the performer develop technique. This can be cultivated by meticulous study of the rudiments unique to their instrument. Such disciplined learning is a fundamental requirement for any performer that wishes to play with a high degree of competency and control. One area most noticeably affected by technique is the ability or inability to play rapid passages with precision. This section explores technical exercises used to specifically develop this ability.

One way to develop speed is to set and achieve a series of short-term goals. In order to set these goals, measurements of speed must be understood. That's where using a metronome comes into play. A metronome, in addition to being an invaluable aid in developing your sense of time, is also a great tool for monitoring your progress.

Example 7

Memorize the A major scale in the 4th position. In the forthcoming musical examples, notes from this fingering will be used to demonstrate many ways to incorporate a metronome into a practice session.

Example 8 (Part 1)

Set the metronome to click at a rate of 66 beats per minute. Play the A major scale in sync with the metronome one note per beat (quarter notes). Although this may seem like a relatively slow tempo, trying to time the delivery of each note precisely with each click may come as a surprising challenge. This exercise will point to some improvements that may need to be made insofar as time feel is concerned. Also, this pulse will have to be maintained when advancing to smaller rhythmic divisions of the beat. In each of these examples, make sure that strict alternate picking is maintained throughout.

Example 8 (Part 2)

Obviously, you can increase the speed by increasing the tempo, but you can also bring up speed by subdividing each beat into smaller parts. The more you divide the beat the faster you play.

Play the A major scale at double the speed by playing two notes for each beat; one note on the beat (down-beat) and one note in the middle of the beat (up-beat). Rhythmically, you're subdividing the quarter note into two equal parts called eighth notes.

Example 8 (Part 3)

Subdividing the quarter note into three equal parts results in eighth note triplets. One obstacle you will encounter is how the pattern of up-strokes and down-strokes reverses with each beat. If you play the first down-beat with a down-stroke then the next down-beat will be played with an up-stroke.

Example 8 (Part 4)

Sixteenth notes subdivide the beat into four equal parts by dividing each eighth note in half.

Example 8 (Part 5)

Sixteenth-note triplets subdivide the beat into six parts by either dividing eighth notes into three parts or dividing eighth-note triplets in half.

Example 8 (Part 6)

The last subdivision in this series of examples is 32nd notes (eight notes per beat). Remember, even though this is much faster than what was played in Part 1, the actual pulse hasn't changed, only the division of the pulse has.

Example 9

Once you achieve a certain level of confidence playing the different subdivisions to a metronome, it's time to work on developing accuracy at high speeds. The basic procedure is to start with a slow tempo on the metronome, play a given exercise as many times as it takes to master it at that tempo, gradually increase the metronome speed (approximately 8 beats per minute), and repeat the exercise until it is flawless. Continue to increase the speed of the metronome and practice the exercise until you reach the desired tempo.

The exercise that follows incorporates chromatics (successive half steps) into a four-note-per-string pattern played in steady 16th notes (four notes per beat). Developments 1A - D are variations of this exercise demonstrating the use of the metronome to achieve your goal tempo. Although the fingerings are different in many of the developments, they are still the same basic exercise presented in this example transposed up to higher positions.

Staff 1:

simile

Fingerings: 1 2 3 4 5 6 7 8 9 10

Staff 2:

Fingerings: 11 12

Example 9 (Development 1A)

Accent the down-beat while making sure each group of 16th notes falls evenly between metronome clicks. This will clearly define the subdivision of 16th notes. As things get faster, this accent will help function as a reference point to clearly indicate where each beat should occur.

Staff 1:

Fingerings: 1 2 3 4 5 6 7 8 9 10 11 12

Staff 2:

Fingerings: 13 14

Example 9 (Developments 1B - D)

This next series of developments continue to move the original exercise to higher positions. Development 1B is demonstrated on the recording at 176 beats per minute. Development 1C, which immediately follows in the audio, is identical to the last four bars of Development 1B but played at 184 beats per minute. Development 1D demonstrates these exact same four bars with distortion at a tempo of 200 beats per minute.

Musical score and tablature for Development 1B. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three horizontal lines representing the strings, with vertical tick marks indicating fingerings. Fingerings for the first measure are 12-13-14-15. For the second measure, they are 12-13-14-15, followed by 12-13-14-15. For the third measure, they are 12-13-14-15, followed by 16-15-14-13, 16-15-14-13, 16-15-14-13, and 16-15-14-13. For the fourth measure, they are 14-15-16-17, followed by 14-15-16-17, 14-15-16-17, and 14-15-16-17.

Musical score and tablature for Development 1C. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three horizontal lines representing the strings, with vertical tick marks indicating fingerings. Fingerings for the first measure are 18-17-16-15. For the second measure, they are 18-17-16-15, followed by 18-17-16-15. For the third measure, they are 18-17-16-15, followed by 18-17-16-15, 14-15-16-17, 14-15-16-17, 14-15-16-17, and 14-15-16-17. For the fourth measure, they are 16-15-14-13, followed by 16-15-14-13, 16-15-14-13, and 16-15-14-13.

Musical score and tablature for Development 1D. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three horizontal lines representing the strings, with vertical tick marks indicating fingerings. Fingerings for the first measure are 14-15-16-17. For the second measure, they are 14-15-16-17, followed by 14-15-16-17. For the third measure, they are 18-17-16-15, followed by 18-17-16-15, 18-17-16-15, 18-17-16-15, 18-17-16-15, 18-17-16-15, and 18-17-16-15. For the fourth measure, they are 16-17-18-19, followed by 16-17-18-19, 16-17-18-19, and 16-17-18-19.

Musical score and tablature for Development 1D with distortion. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows three horizontal lines representing the strings, with vertical tick marks indicating fingerings. Fingerings for the first measure are 20-19-18-17. For the second measure, they are 20-19-18-17, followed by 20-19-18-17. For the third measure, they are 20-19-18-17, followed by 20-19-18-17, 16-17-18-19-18-17-16-15, 16-17-18-19-18-17-16-15, and 16-17-18-15. For the fourth measure, they are 18-17-16-15, followed by 18-17-16-15, and 14.

Example 9 (Development 2)

If at any point you feel the execution of an exercise is not as clean and precise as desired, back the metronome down to a slower speed to re-establish comfort. Development 2 adds similar four-note-per-string patterns to Developments 1A - B with different string sets and different positions. The recording is demonstrated at about 170 beats per minute.

Musical score for Example 9, Development 2, first section. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B. Below the tablature are fingerings: 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 15 16 17 14 15 16 17 14 15 16 17.

Musical score for Example 9, Development 2, second section. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B. Below the tablature are fingerings: 18 17 16 15 16 17 18 19 16 17 18 19 16 17 18 19 20 19 18 17 20 19 18 17 20 19 18 17 20 19 18 17.

Musical score for Example 9, Development 2, third section. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B. Below the tablature are fingerings: 16 17 18 19 18 17 16 15 18 17 16 15 18 17 16 15 14 15 16 17 14 15 16 17 14 15 16 17.

Musical score for Example 9, Development 2, fourth section. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff with three horizontal lines labeled T, A, and B. Below the tablature are fingerings: 14 15 16 17 14 15 16 17 14 15 16 17 14 15 16 17 14 15 16 17.

Musical staff and TAB for technique 29, measures 18-15 and 19-16. The staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The TAB shows the strings (T, A, B) and the frets (18, 17, 16, 15) being played.

18 17 16 15 18 17 16 15 19 18 17 16 19 18 17 16

Musical staff and TAB for technique 29, measures 20-17 and 20-16. The staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The TAB shows the strings (T, A, B) and the frets (20, 19, 18, 17) and (20, 19, 18, 17) being played.

20 19 18 17 20 19 18 17 20 19 18 17 16 17 18 19

Musical staff and TAB for technique 29, measures 18-15 and 16-14. The staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The TAB shows the strings (T, A, B) and the frets (18-15, 16-14) and (16-15, 14-13, 17-16, 15-14, 18-17, 16-15, 19-18, 17-16) being played.

18-15 16-14 16-15 14-13 17-16 15-14 18-17 16-15 19-18 17-16

Musical staff and TAB for technique 29, measures 19-16 and 19-14. The staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The TAB shows the strings (T, A, B) and the frets (19-16) and (19-18, 17-16, 19-18, 17-16, 15-16, 17-18, 14) being played.

19-16 19-18 17-16 19-18 17-16 15-16 17-18 14

Example 9 (Development 3)

More variations on the original pattern.



Tablature and musical staff showing a sixteenth-note pattern starting at the 14th fret. The tab shows a continuous sixteenth-note stroke from the 14th fret down to the 14th fret. The musical staff shows the corresponding notes on the strings.

Musical staff showing a sixteenth-note pattern starting at the 14th fret. The pattern consists of a sixteenth note followed by a sixteenth rest, repeated eight times. The key signature is one sharp (F# major).

Tablature and musical staff showing a sixteenth-note pattern starting at the 14th fret. The tab shows a continuous sixteenth-note stroke from the 14th fret up to the 17th fret. The musical staff shows the corresponding notes on the strings.

Musical staff showing a sixteenth-note pattern starting at the 14th fret. The pattern consists of a sixteenth note followed by a sixteenth rest, repeated eight times. The key signature is one sharp (F# major).

Tablature and musical staff showing a sixteenth-note pattern starting at the 14th fret. The tab shows a continuous sixteenth-note stroke from the 14th fret up to the 19th fret. The musical staff shows the corresponding notes on the strings.

Musical staff showing a sixteenth-note pattern starting at the 14th fret. The pattern consists of a sixteenth note followed by a sixteenth rest, repeated eight times. The key signature is one sharp (F# major).

Tablature and musical staff showing a sixteenth-note pattern starting at the 14th fret. The tab shows a continuous sixteenth-note stroke from the 14th fret up to the 19th fret. The musical staff shows the corresponding notes on the strings.

Musical staff showing eighth-note patterns on the treble clef staff. Tablature below shows fingerings: T (16), A (17), B (16), T (15), A (14), B (15), T (16), A (17), B (18), T (18), A (17), B (16), T (15), A (16), B (17), T (17), A (18), B (19).

Musical staff showing eighth-note patterns on the treble clef staff. Tablature below shows fingerings: T (20), A (19), B (18), T (17), A (18), B (19), T (20), A (21), B (20), T (19), A (18), B (17), T (17), A (19), B (18), T (18), A (17), B (16).

Musical staff showing sixteenth-note patterns on the treble clef staff. Tablature below shows fingerings: T (19) A (18) B (17) 16, T (15) A (16) B (17) 10, T (14) A (15) B (16) 17, T (14) A (15) B (16) 17, T (14) A (15) B (16) 17.

Musical staff starting with "8va....." followed by a sixteenth-note pattern. The tablature shows fingerings: T (14) A (15) B (16) 17, T (14) 17, (17) (17), (17) (17). The instruction "(Both notes vib.)" is written between the two sections of tablature.

Example 9 (Development 4)

After deciding on a target tempo, it may be advantageous to start with a slightly faster tempo marking. For example, if you set 208 beats per minute in your sights, make an attempt to overshoot this new goal tempo by turning the metronome to a higher setting of about 216. This forces both hands to work harder than ever before. Then back off the metronome again to 208 and see if things fall into place.

Development 4 is the same four measures as before preceded by six measures of single-note subdivisions and followed by a lick based on the A minor pentatonic. The tempo of the recording is $\text{♩} = 208$. Notice the A minor pentatonic (A C D E G) bonus lick at the end.

Musical notation and TAB for the first six measures of Development 4. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The TAB shows a bass staff with three strings (T, A, B) and a sixteenth-note subdivision pattern of 14 repeated six times. The first six measures of the lick are also shown above the TAB.

Musical notation and TAB for the next six measures of Development 4. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The TAB shows a bass staff with three strings (T, A, B) and a sixteenth-note subdivision pattern of 14 repeated six times. The next six measures of the lick are also shown above the TAB.

Musical notation and TAB for the final six measures of Development 4. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The TAB shows a bass staff with three strings (T, A, B) and a sixteenth-note subdivision pattern of 14 repeated six times. The final six measures of the lick are also shown above the TAB.

Musical notation and TAB for the bonus A minor pentatonic lick at the end of Development 4. The notation shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The TAB shows a bass staff with three strings (T, A, B) and a sixteenth-note subdivision pattern of 14, 15, 16, 17, 14, 15, 16, 17, 14, 15, 16, 17. The lick consists of eighth-note patterns based on the A minor pentatonic scale (A, C, D, E, G).

Musical staff and TAB for the first measure of Technique 33. The musical staff shows a series of notes on the treble clef staff. The TAB below shows the strings (T, A, B) and the fingerings: 18, 17, 16, 15, 16, 17, 18, 19, 16, 17, 18, 19, 16, 17, 18, 19.

1.

Musical staff and TAB for the second measure of Technique 33. The musical staff shows a series of notes. The TAB below shows the strings (T, A, B) and the fingerings: 20, 19, 18, 17, 20, 19, 18, 17, 20, 19, 18, 17, 20, 19, 18, 17.

Musical staff and TAB for the third measure of Technique 33. The musical staff shows a series of notes. The TAB below shows the strings (T, A, B) and the fingerings: 16, 17, 18, 19, 18, 17, 16, 15, 18, 17, 16, 15, 18, 17, 16, 15.

2.

Musical staff and TAB for the fourth measure of Technique 33. The musical staff shows a series of notes with grace notes indicated by dashed lines. The TAB below shows the strings (T, A, B) and the fingerings: 20, 20(20), 17, 20, 20, 17, 19, 17, 19(19), 17, 19, 19, 19, 17, 19, 17, (17). The text "steady gliss." is written above the TAB.

Example 10

Use this next exercise to demonstrate how speed and accuracy can be developed by using a metronome to monitor progress. This time 16th-note triplets (six notes per beat) derived from the E minor scale (E F♯ G A B C D) are arranged in a three-note-per-string pattern.

The sheet music consists of six staves of guitar tablature, each with a treble clef and a key signature of one sharp (F♯). The first staff shows a six-note triplet on the B string (string 3) with fingerings 6, 6, 6, 6, 6, 6. The second staff starts with a six-note triplet on the A string (string 2) with fingerings 12, 14, 15, 12, 14, 15, followed by a six-note triplet on the B string with fingerings 14, 15, 17, 14, 15, 17, and so on. The third staff continues this pattern. The fourth staff begins with a six-note triplet on the A string with fingerings 16, 17, 19, 16, 17, 19, followed by a six-note triplet on the B string with fingerings 17, 19, 20, 17, 19, 20, and so on. The fifth staff begins with a six-note triplet on the A string with fingerings 15, 17, 19, 15, 19, 17, followed by a six-note triplet on the B string with fingerings 16, 17, 19, 15, 17, 19, and so on. The sixth staff concludes the exercise with a six-note triplet on the A string with fingerings 14, 15, 17, 14, 16, 17, followed by a six-note triplet on the B string with fingerings 14, 15, 17, 14, 16, 17, and a final six-note triplet on the A string with fingerings 12, 14, 15, 12, 14, 15.

Part V

Technique

(Scale Fragments and Sequences)

Another good way to develop speed is to work on small, isolated scale fragments or segments which can be practiced and perfected before they are combined into longer, technically challenging runs. In a sense, this approach is like taking small bites at a time out of a complex lick instead of attempting to start right off swallowing it whole. The fragments that follow, offer a handful of melodic patterns that can be practiced over and over with the eventual goal of incorporating them into longer, flowing licks to be used in improvising.

Example 11

Fragment 1

The image shows a musical score and its corresponding tablature. The score consists of four measures of music in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'F#'). The music is written on a staff with a treble clef. Each measure contains six eighth-note pairs. Below the staff, each measure is labeled with the number '3' under a bracket, indicating a three-count rhythm. The tablature is located below the staff, showing a six-string guitar neck. The strings are labeled from bottom to top as E, B, G, D, A, and E. The tablature shows a repeating pattern of notes across the strings, corresponding to the music above.

Fragment 2

Fragment 3

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of four measures of music in common time (indicated by a '4') and a key signature of one sharp (indicated by a 'F#'). Each measure contains a eighth-note chordal pattern. Below the score is a tablature staff with six horizontal lines representing the strings. The first string (top) has three vertical tick marks. The second string has two vertical tick marks. The third string has four vertical tick marks. The fourth string has five vertical tick marks. The fifth string has two vertical tick marks. The sixth string (bottom) has five vertical tick marks. The letters 'T', 'A', and 'B' are positioned above the first, second, and third strings respectively.

Fragment 4

Fragment 5



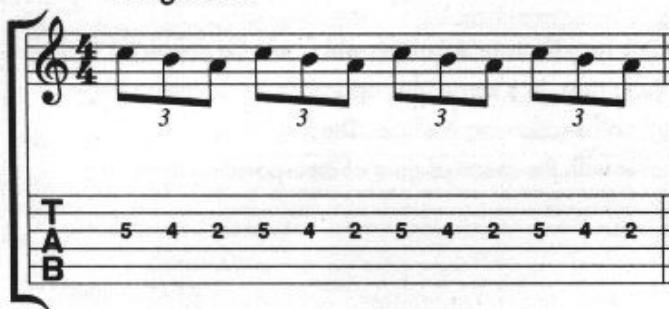
Musical notation for Fragment 5. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (7, 5, 4).

Fragment 6



Musical notation for Fragment 6. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (7, 5, 4).

Fragment 7



Musical notation for Fragment 7. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (5, 4, 2, 5, 4, 2, 5, 4, 2).

Fragment 8



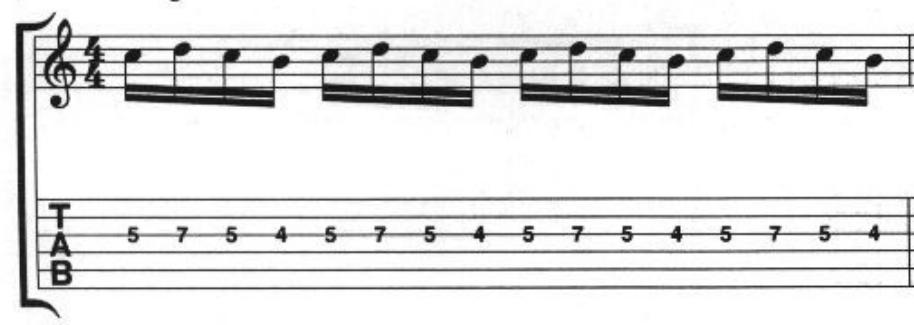
Musical notation for Fragment 8. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (5, 4, 2, 5, 4, 2, 5, 4, 2).

Fragment 9



Musical notation for Fragment 9. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (2, 4, 5, 2, 4, 5, 7, 5, 4, 7, 5, 4, 2, 4, 5, 2, 4, 5, 7, 5, 4, 7, 5, 4).

Fragment 10



Musical notation for Fragment 10. It consists of two staves. The top staff is a five-line staff with a treble clef, showing eighth-note patterns grouped by vertical bar lines. The bottom staff is a standard guitar TAB staff with three horizontal lines, showing fingerings (T, A, B) and note positions (5, 7, 5, 4, 5, 7, 5, 4, 5, 7, 5, 4, 5, 7, 5, 4, 5, 7, 5, 4).

Fragment 11

Musical notation and TAB for Fragment 11. The musical notation shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of four measures of eighth-note patterns. Below it is a TAB staff with three horizontal lines. The first line is labeled 'T' (Treble), the second 'A' (Alto), and the third 'B' (Bass). The TAB shows a repeating pattern of notes across the three voices.

Fragment 12

Musical notation and TAB for Fragment 12. The musical notation shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of four measures of eighth-note patterns. Below it is a TAB staff with three horizontal lines. The first line is labeled 'T' (Treble), the second 'A' (Alto), and the third 'B' (Bass). The TAB shows a repeating pattern of notes across the three voices.

Fragment 13

Musical notation and TAB for Fragment 13. The musical notation shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of four measures of eighth-note patterns. Below it is a TAB staff with three horizontal lines. The first line is labeled 'T' (Treble), the second 'A' (Alto), and the third 'B' (Bass). The TAB shows a repeating pattern of notes across the three voices.

Fragment 14

Musical notation and TAB for Fragment 14. The musical notation shows a treble clef, a key signature of one sharp, and a 4/4 time signature. It consists of four measures of eighth-note patterns. Below it is a TAB staff with three horizontal lines. The first line is labeled 'T' (Treble), the second 'A' (Alto), and the third 'B' (Bass). The TAB shows a repeating pattern of notes across the three voices.

Fragment 15

Musical notation for Fragment 15. The top staff is a treble clef staff with a 4/4 time signature. It consists of two measures of eighth-note patterns. The first measure starts with a sixteenth note followed by three eighth notes. The second measure starts with a sixteenth note followed by four eighth notes. The bottom staff is a tablature staff for a guitar, showing the strings T (top), A, and B. The tablature indicates fingerings: the first measure has '5' under the T string and '5' under the B string; the second measure has '5' under the T string and '5' under the B string.

Fragment 16

Musical notation for Fragment 16. The top staff is a treble clef staff with a 4/4 time signature. It consists of six measures of eighth-note patterns. The first measure starts with a sixteenth note followed by three eighth notes. Subsequent measures follow a similar pattern. The bottom staff is a tablature staff for a guitar, showing the strings T, A, and B. The tablature indicates fingerings: the first measure has '5' under the T string and '5' under the B string; the second measure has '5' under the T string and '5' under the B string; the third measure has '5' under the T string and '5' under the B string; the fourth measure has '5' under the T string and '5' under the B string; the fifth measure has '5' under the T string and '5' under the B string; the sixth measure has '5' under the T string and '5' under the B string.

Fragment 17

Musical notation for Fragment 17. The top staff is a treble clef staff with a 4/4 time signature. It consists of four measures of eighth-note patterns. The first measure starts with a sixteenth note followed by three eighth notes. Subsequent measures follow a similar pattern. The bottom staff is a tablature staff for a guitar, showing the strings T, A, and B. The tablature indicates fingerings: the first measure has '5' under the T string and '5' under the B string; the second measure has '5' under the T string and '5' under the B string; the third measure has '5' under the T string and '5' under the B string; the fourth measure has '5' under the T string and '5' under the B string.

Fragment 18

Musical notation for Fragment 18. The top staff is a treble clef staff with a 4/4 time signature. It consists of four measures of eighth-note patterns. The first measure starts with a sixteenth note followed by three eighth notes. Subsequent measures follow a similar pattern. The bottom staff is a tablature staff for a guitar, showing the strings T, A, and B. The tablature indicates fingerings: the first measure has '5' under the T string and '5' under the B string; the second measure has '5' under the T string and '5' under the B string; the third measure has '5' under the T string and '5' under the B string; the fourth measure has '5' under the T string and '5' under the B string.

Example 11 (Development 1)

Each of the previous scale fragments were in the key of G major (G A B C D E F#). These patterns can be played anywhere on the neck, between any two strings. They can also be moved up or down a string in a chromatic (up/down in half-steps) or diatonic (within the parameters of a chosen scale) fashion.

(chromatic)

Musical notation: Treble clef, 4/4 time, key signature of G major. The pattern consists of sixteenth-note pairs. The first measure shows a chromatic ascent from G to F#. The second measure shows a chromatic descent from F# back to G.

Tablature: T 5 7 5 4 5 7 5 4 5 7 5 4 | 6 8 6 5 6 8 6 5 6 8 6 5

Musical notation: Treble clef, 4/4 time, key signature of G major. The pattern consists of sixteenth-note pairs. The first measure shows a chromatic ascent from G to F#. The second measure shows a chromatic descent from F# back to G.

Tablature: T 7 9 7 6 7 9 7 6 7 9 7 6 7 9 7 6 | 7 9 7 6 7 9 7 6 7 9 7 6

(diatonic)

Musical notation: Treble clef, 4/4 time, key signature of G major. The pattern consists of sixteenth-note pairs. The first measure shows a diatonic ascent from G to F# via notes A, B, C, D, E, and F#. The second measure shows a diatonic descent from F# back to G via notes E, D, C, B, A, and G.

Tablature: T 4 5 4 2 4 5 4 2 4 5 4 2 | 5 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4

rit.

Musical notation: Treble clef, 4/4 time, key signature of G major. The pattern consists of sixteenth-note pairs. The first measure shows a diatonic ascent from G to F# via notes A, B, C, D, E, and F#. The second measure shows a diatonic descent from F# back to G via notes E, D, C, B, A, and G.

Tablature: T 7 9 7 5 7 9 7 5 7 9 7 5 | 9 11 9 7 9 11 9 7 11 12 11 9 11 12 11 9

Musical notation: Treble clef, 4/4 time, key signature of G major. The pattern consists of eighth-note pairs. It features a 'hold' instruction above the staff, indicated by a vertical line and a dash.

Tablature: T 0 0 0 0 | 0 0 0 0

Example 11 (Development 2)

Scale fragments can be practiced with a metronome as discussed earlier, or by playing the exercises over and over in free time beginning with a slow tempo, gradually increasing the speed, then backing off to a slower tempo again. In a way, this acceleration and deceleration is similar to the revving of an automobile or motorcycle engine. Try varying the degree of dynamics in conjunction with these changes in speed. In other words, play louder as the tempo increases, and quieter as things slow down. On the recording for the following example, the tempo fluctuates from approximately 58 beats per minute, to around 200.

Freely

play 7 times

play 8 times

Example 11 (Development 3)

Another way to develop speed is to play the exercise over and over, maintaining a slow to moderate tempo, and then periodically blasting out a quick flurry of notes. In other words, jog for a bit, then sprint, then go back to jogging. This is a way to build stamina, as well as speed.

$\text{♩} = 84$

Musical notation and TAB for a guitar exercise. The notation shows a sixteenth-note pattern starting in 4/4, transitioning to 3/8, and ending in 2/4. The TAB shows the corresponding fingerings: 4 5 4 2 4 5 4 2 | 4 5 4 2 4 5 4 2 | 4 5 4 2 4 5 4 2.

Musical notation and TAB for a guitar exercise. The notation shows a sixteenth-note pattern starting in 2/4, transitioning to 5/4, and ending in 7/4. The TAB shows the corresponding fingerings: 4 5 4 2 4 5 4 2 | 5 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 | 4 5 7 5 4 5 7 5 4.

Musical notation and TAB for a guitar exercise. The notation shows a sixteenth-note pattern starting in 2/4, transitioning to 5/4, and ending in 7/4. The TAB shows the corresponding fingerings: 5 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 | 5 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4.

Musical notation and TAB for a guitar exercise. The notation shows a sixteenth-note pattern starting in 2/4, transitioning to 5/4, and ending in 7/4. The TAB shows the corresponding fingerings: 5 7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 | 5 7 5 4 5 7 5 4 5 7 5 4.

Musical notation and TAB for a guitar exercise. The notation shows a sixteenth-note pattern starting in 2/4, transitioning to 3/8, and ending in 4/4. The TAB shows the corresponding fingerings: 5 7 5 4 5 7 5 4 5 7 5 4 | 5 7 5 4 5 7 5 4 5 7 5 4 | 5 7 5 4.

Example 11 (Development 4)

Another fun thing to do with all of these exercises, since they're arranged in similar 16th-note or 16th-note triplet patterns, is to try spontaneously combining a few of them. Try to be as imaginative as possible. The following example is performed in free time.

Freely

Musical score for Example 11, Development 4, first section. The score consists of two staves. The top staff is a 16th-note pattern in 6/4 time, starting with a quarter note followed by six eighth notes. The bottom staff is a tablature for three strings (T, A, B) showing a continuous sequence of notes. The tempo is marked "Freely".

Musical score for Example 11, Development 4, second section. The score consists of two staves. The top staff shows a 16th-note pattern in 3/4 time, with the first three groups of notes each containing a "6" above them. The bottom staff is a tablature for three strings (T, A, B) showing a continuous sequence of notes. The tempo is marked "Freely".

Musical score for Example 11, Development 4, third section. The score consists of two staves. The top staff shows a 16th-note pattern in 4/4 time, with the first four groups of notes each containing a "6" above them. The bottom staff is a tablature for three strings (T, A, B) showing a continuous sequence of notes. The tempo is marked "Freely".

Musical score for Example 11, Development 4, fourth section. The score consists of two staves. The top staff shows a 16th-note pattern in 4/4 time, with the first four groups of notes each containing a "6" above them. The bottom staff is a tablature for three strings (T, A, B) showing a continuous sequence of notes. The tempo is marked "Freely".

The image shows a musical score for guitar. The top part is a staff with a treble clef and a key signature of one sharp. It features a melodic line consisting of eighth and sixteenth notes, with grace notes indicated by small '5' and '6' above the main notes. The bottom part is a tablature for a six-string guitar, with the strings labeled T (top) and B (bottom). The tablature shows a sequence of notes across the six strings, with a vertical bar line indicating a change in measure. The first measure starts with a grace note (string 5), followed by a sixteenth note on string 4, an eighth note on string 3, a sixteenth note on string 2, and an eighth note on string 1. The second measure begins with a grace note (string 5), followed by an eighth note on string 4, a sixteenth note on string 3, an eighth note on string 2, and a sixteenth note on string 1.

Musical score and tablature for guitar. The score shows six measures of sixteenth-note patterns on a treble clef staff with a key signature of one sharp. The tablature below shows the corresponding fingerings for each measure.

TAB

2 4 5	2 4 5	2 4 5	2 4 5	4 5 7	4 5 7	4 5 7
B				4 5 7	4 5 7	4 5 7

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and a 3/4 time signature. It consists of two measures. The first measure starts with a sixteenth-note grace note followed by eighth-note pairs. The second measure begins with a sixteenth-note grace note followed by eighth-note pairs. The tablature below shows the corresponding fingerings: 4, 5, 7, 4, 5, 7, 5, 4, 7, 5, 4, 5, 7, 4, 5, 7, 5, 4.

Musical notation and tablature for a guitar exercise in 3/4 time with a key signature of one sharp. The notation shows a continuous sixteenth-note pattern with slurs and grace notes. The tablature below shows the corresponding fingerings: T (thumb), A (index), and B (middle). The pattern consists of a repeating sequence of notes across the strings.

Musical notation and tablature for a guitar exercise in 4/4 time with a key signature of one sharp. The notation shows a continuous sixteenth-note pattern with slurs and grace notes. The tablature below shows the corresponding fingerings: T (thumb), A (index), and B (middle). The pattern consists of a repeating sequence of notes across the strings.

Musical notation and tablature for a guitar exercise in 3/4 time with a key signature of one sharp. The notation shows a continuous sixteenth-note pattern with slurs and grace notes. The tablature below shows the corresponding fingerings: T (thumb), A (index), and B (middle). The pattern consists of a repeating sequence of notes across the strings, with some notes labeled with the number 6 or 5 above them.

Musical notation and tablature for a guitar exercise in 3/4 time with a key signature of one sharp. The notation shows a continuous sixteenth-note pattern with slurs and grace notes. The tablature below shows the corresponding fingerings: T (thumb), A (index), and B (middle). The pattern consists of a repeating sequence of notes across the strings, with some notes labeled with the number 6 or 5 above them.

Example 12

As mentioned before, each one of these fragments can be used in the context of an extended run. The example that follows takes the patterns used in Fragments 4 and 6 from Example 11, transposes them to the key of A major (A B C# D E F# G#), and incorporates them into a longer sequence of notes, playing them on different pairs of strings.

Musical notation and TAB for the first section of Example 12. The music is in A major (two sharps) and 4/4 time. The notation shows a series of sixteenth-note patterns. The TAB below shows the notes on the 5th, 7th, and 9th frets of the B string. The TAB is labeled T, A, B.

Notes: 5, 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9

Musical notation and TAB for the second section of Example 12. The music continues in A major (two sharps) and 4/4 time. The notation shows a series of sixteenth-note patterns. The TAB below shows the notes on the 5th, 7th, 9th, 5th, 7th, 9th, 6th, 7th, 9th, 6th, 7th, 9th, 6th, 7th, 9th, 7th, 9th, 10th frets of the B string. The TAB is labeled T, A, B.

Notes: 5, 7, 9, 5, 7, 9, 5, 7, 9, 6, 7, 9, 6, 7, 9, 6, 7, 9, 6, 7, 9, 7, 9, 10

Musical notation and TAB for the third section of Example 12. The music continues in A major (two sharps) and 4/4 time. The notation shows a series of sixteenth-note patterns. The TAB below shows the notes on the 7th, 9th, 10th, 10th, 9th, 7th, 10th, 9th, 7th, 10th, 9th, 7th, 9th, 7th, 6th, 9th, 7th, 6th, 9th, 7th, 6th frets of the B string. The TAB is labeled T, A, B.

Notes: 7, 9, 10, 10, 9, 7, 10, 9, 7, 10, 9, 7, 9, 7, 6, 9, 7, 6, 9, 7, 6

Musical notation and TAB for the fourth section of Example 12. The music continues in A major (two sharps) and 4/4 time. The notation shows a series of sixteenth-note patterns. The TAB below shows the notes on the 9th, 7th, 6th, 9th, 7th, 5th, 9th, 7th, 5th, 9th, 7th, 5th, 5th, 5th, 7th frets of the B string. The TAB is labeled T, A, B.

Notes: 9, 7, 6, 9, 7, 5, 9, 7, 5, 9, 7, 5, 5, 5, 7

Example 13

This next sequence of notes is derived from combinations of both Fragments 10 and 11, as well as Fragments 15 and 16. The difference here is that the subdivision used to perform this passage is consistently 16th notes (four notes per beat) and the fragments are once again transposed to the key of A.

(ascending)

TAB

5 7 9 5 7 9 7 5 5 7 9 5 7 9 6 7 9 7 6 9 7 5 7 9 6 7 9

TAB

6 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 9 10 9 7 9 7 6 7 9 7 9 10

(descending)

TAB

7 9 10 7 9 10 9 7 10 9 7 9 10 7 9 10 9 7 9 10 9 7 9 10 9 7

TAB

9 10 9 7 9 10 9 7 9 10 9 7 9 10 9 7 10 9 7 9 10 7 9 10 9 7 10 7

TAB

9 10 9 7 9 7 6 7 9 7 9 10 9 7 9 6 7 9 7 6 9 7 6 7 9 6 7 9 7 6 9 6

Musical notation and TAB for Example 14, Fragment 17. The music is in 4/4 time, key of A major (two sharps). The TAB shows a string-skipping pattern: 7 9 7 6 | 9 7 5 7 9 | 6 7 9 7 6 | 9 5 | 7 9 7 5 | 9 7 5 7 9 | 5 7 9 7 5 | 9 5 |.

Example 14

Here's another example using versions of Fragments 17 and 18 in a 16th-note string-skipping passage transposed to the key of A major.

Musical notation and TAB for Example 14, Fragment 18. The music is in 4/4 time, key of A major (two sharps). The TAB shows a string-skipping pattern: 6 7 9 7 6 | 6 7 9 | 7 6 | 6 7 9 7 6 | 9 7 5 7 9 | 6 7 9 7 6 | 9 7 5 7 |.

Musical notation and TAB for Example 14, Fragment 17. The music is in 4/4 time, key of A major (two sharps). The TAB shows a string-skipping pattern: 6 7 9 7 6 | 6 7 9 7 6 | 9 7 5 7 9 | 6 7 9 7 6 | 9 7 6 7 9 | 5 |.

Musical notation and TAB for Example 14, Fragment 18. The music is in 4/4 time, key of A major (two sharps). The TAB shows a string-skipping pattern: 7 9 7 5 | 9 7 6 7 9 | 5 7 9 7 5 | 9 7 | 6 7 9 | 5 7 9 |.

Musical notation and TAB for Example 14, Fragment 17. The music is in 4/4 time, key of A major (two sharps). The TAB shows a string-skipping pattern: 7 5 | 9 7 6 7 9 | 5 7 9 7 5 | 9 7 6 7 | 9 6 7 9 7 6 | 9 7 5 7 9 | 6 7 9 7 6 | 9 7 5 |.

This is not the typical three-note-per-string scale fingering, this sequence stays in the same position in order to facilitate string skipping without awkward position shifts but note that the E on the 3rd string 9th fret is repeated by the E on the 2nd string 5th fret. However, the two E notes are never played back to back in this lick since string skipping is involved.

A major scale (5th position)

Example 15

Here's another sequence based on one of the fragments used earlier.

Example 16

The next example demonstrates how all the previously learned scalar techniques can be applied to improvising using primarily D dorian (D E F G A B C) and D aeolian minor (D E F G A B♭ C) scales. These types of runs are most effective when used as fills leading into or out of primary melodic ideas as a means of building dramatic tension. Listen to the recording first, then go back and try to implement some of these same types of ideas into your own playing.

A7♭5 Dm7

B♭maj9

Gm11

Musical score for Gm11. The top staff shows a treble clef, a key signature of one flat, and a tempo of $\frac{1}{4}$. The bottom staff shows a bass clef and a tempo of $\frac{1}{4}$. The guitar tab below shows the strings T, A, and B with fingerings: T (13, 10, 10), A (13, 10, 12, 10), B (12, 12, 12). The tab includes a vertical bar at the end of the first measure.

A7sus

Musical score for A7sus. The top staff shows a treble clef and a tempo of $\frac{1}{4}$. The bottom staff shows a bass clef and a tempo of $\frac{1}{4}$. The guitar tab below shows the strings T, A, and B with fingerings: T (9, 10, 11, 12), A (8, 10, 11, 12), B (9, 10, 11, 12). The tab includes a vertical bar at the end of the first measure.

A7

Musical score for A7. The top staff shows a treble clef and a tempo of $\frac{1}{4}$. The bottom staff shows a bass clef and a tempo of $\frac{1}{4}$. The guitar tab below shows the strings T, A, and B with fingerings: T (8, 10, 11, 12), A (8, 10, 11, 12), B (9, 10, 11, 12). The tab includes a vertical bar at the end of the first measure.

Dm7

Musical score for Dm7. The top staff shows a treble clef and a tempo of $\frac{1}{4}$. The bottom staff shows a bass clef and a tempo of $\frac{1}{4}$. The guitar tab below shows the strings T, A, and B with fingerings: T (15), A (15), B (15). The tab includes a vertical bar at the end of the first measure.

Musical score for the final section. The top staff shows a treble clef and a tempo of $\frac{1}{4}$. The bottom staff shows a bass clef and a tempo of $\frac{1}{4}$. The guitar tab below shows the strings T, A, and B with fingerings: T (10, 0, 12, 14), A (13, 13, 13, 13), B (13, 14). The tab includes a vertical bar at the end of the first measure. The score ends with a dynamic instruction "grad. release" and a tempo marking of 20.

B♭ maj9
(8va) - - - - -

loco

Gm11

52 Part V: Technique

A7sus

wide vib. (3)

T (18) (18) 18 17 15 17 15 14 15 17 15 14 17 13 14 15 17

A7

T 15 14 14 15 16 17 17 1/2 17 17 15 17 18 15 18

Dm7

8va -

T 17 15 16 18 15 18 20 17 18 20 (20) (20) 20 (20) 18 16 17 18 17~15 18 17 15 17 15

(8va) -

loco

T 14 17 14 17 14 17 16 (16) 15 13 17 15 (15) 13 13 12 13 12 10 13 10 12 12 10~9 10 12

B♭maj9

T 12 0 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10 12 13 12 10

T A B (12)

Musical score and TAB for the first measure of Technique 53. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fingerings: 12, 13, 12, 10, 13, 12, 10, 12, 13, 10, 12, 13, 12, 10, 13, 10, 11, 13, 11, 10, 12, 10, 9, 10, 12, 10, 11, 13, 11, 10, 12, 9.

Musical score and TAB for the second measure of Technique 53. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fingerings: 10, 12, 10, 9, 12, 10, 8, 10, 12, 9, 10, 12, 10, 9, 12, 9, 12, 10, 11.

Musical score and TAB for the third measure of Technique 53. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fingerings: 12, (12), 13, 12, 10, x, 9, 10, 7, 8, 10, 10, 12, 8, 10, 10, 12, 13, 13, 15, 14, 13. The label "Gm11" is above the score.

Musical score and TAB for the fourth measure of Technique 53. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fingerings: 12, 13, 12, 15, 13, (13), 9, 10, 11, 10. The label "A7sus" is above the score.

Musical score and TAB for the fifth measure of Technique 53. The score shows a treble clef, a key signature of one flat, and a time signature of common time. The TAB shows a six-string guitar neck with fingerings: 5, 6, 5, 6, 7, 6, 5, 7, 8, 7, (7). The labels "A7" and "Dm7" are above the score.

Part VI

Right Hand Technique

(Alternate Picking Arpeggios)

One of the more difficult techniques for most guitarists is using alternate picking through arpeggios since most of the notes within common arpeggio shapes are arranged in a one-note-per-string manner. When using alternate picking, there will be a few instances that require the pick to execute an up-stroke on a lower string after a down-stroke on a higher string. This "inside the string" picking technique is the most difficult pickstroke to master.

Example 17

The following etude focuses on this awkward technique. In general, whenever presented with an area of technique that needs to be refined, creating an etude (musical exercise) can make the process much more enjoyable.

Bm 3 3 3 3 Gmaj(#11) 3 3

A A#dim

Bm Cmaj(#11)

C[#]dim D B7/D[#]

This section shows three measures of right-hand technique. The first measure is in C[#]dim, featuring eighth-note patterns. The second measure is in D, also with eighth-note patterns. The third measure is in B7/D[#], continuing the eighth-note patterns. Below the staff is a standard six-string guitar tab with fingerings (3, 3, 3, 3, 3, 3).

Em Fmaj(#11)

This section shows two measures of right-hand technique. The first measure is in Em, and the second is in Fmaj(#11). Both measures feature eighth-note patterns. Below the staff is a standard six-string guitar tab with fingerings (3, 3, 3, 3, 3, 3).

F[#]dim G

This section shows two measures of right-hand technique. The first measure is in F[#]dim, and the second is in G. Both measures feature eighth-note patterns. Below the staff is a standard six-string guitar tab with fingerings (3, 3, 3, 3, 3, 3).

E7 Am

This section shows two measures of right-hand technique. The first measure is in E7, and the second is in Am. Both measures feature eighth-note patterns. Below the staff is a standard six-string guitar tab with fingerings (3, 3, 3, 3, 3, 3).

While the previous exercise focused on one type of picking situation that typically arises when alternate picking through arpeggios, the exercise itself didn't actually use arpeggio shapes as the means of developing this technique. Now apply the picking pattern in Example 17 to an arpeggio passage. The difficulty becomes immediately apparent in the arpeggiation of a G major triad (G B D) in the 7th position.

Example 18

Instead of practicing this same arpeggio over and over, the following etude adds some variety by incorporating major and minor arpeggio shapes into the chord progression: G, Bm, Am, Em7. There are also some tricky string skips.

Part VII

Left Hand Technique

(Legato Playing)

Legato means "to be performed smoothly, without any break between notes." This is typically indicated in the notation staff by a slur which appears as a curved line over or under a series of notes of different pitches. This type of technique is extremely demanding on the left hand, as it is required to articulate each note by a series of hammer-ons and pull-offs, with minimal picking activity.

Practice the following scale fragments independently, and then apply them to longer legato runs. Ideally, each of these fragments should be practiced for one minute each, without stopping, connecting each fragment into the next.

Example 19

Fragment 1

Fragment 2

Fragment 3

Fragment 4

Fragment 5

Fragment 6

Example 20

These fragments can also be played on any string, using a wider stretch between notes if desired. They can also be played in any position and any key — diatonically or chromatically.

play 5 times

Freely

Music staff: G major, 4/4 time. TAB staff: Fretboard diagram with strings T, A, B.

Measure 1: 6 8 6 5 6 8 6 5 | Measure 2: 7 9 7 5 7 9 7 5

play 3 times

Music staff: G major with sharps, 4/4 time. TAB staff: Fretboard diagram with strings T, A, B.

Measure 1: 7 9 7 5 7 9 7 5 | Measure 2: 7 9 7 6 7 9 7 6

play 3 times

Music staff: G major with flats, 4/4 time. TAB staff: Fretboard diagram with strings T, A, B.

Measure 1: 8 10 8 6 8 10 8 6 | Measure 2: 7 9 7 6 7 9 7 6

play 4 times

play 3 times

Music staff: G major with flats, 4/4 time. TAB staff: Fretboard diagram with strings T, A, B.

Measure 1: 8 9 8 6 8 9 8 6 | Measure 2: 9 10 9 6 9 10 9 6

play 3 times

Example 21

Now it's time to take the fragments studied in Example 19 and put them into expanded sequences through scales using very little picking.

Musical score and tablature for Example 21, first section. The score is in G major (two sharps) and 3/4 time. The tablature shows the left hand fingers (T, A, B) and the right hand picking pattern (5, 8). The score consists of three measures of eighth-note patterns with slurs and grace notes.

Musical score and tablature for Example 21, second section. The score is in G major (two sharps) and 5/8 time. The tablature shows the left hand fingers (T, A, B) and the right hand picking pattern (7, 5, 3). The score consists of three measures of sixteenth-note patterns with slurs and grace notes.

Musical score and tablature for Example 21, third section. The score is in G major (two sharps) and 3/4 time. The tablature shows the left hand fingers (T, A, B) and the right hand picking pattern (5, 8). The score consists of three measures of sixteenth-note patterns with slurs and grace notes.

A musical score and TAB (Tablature) for guitar. The score is in 5/8 time, key signature of A major (two sharps), and features a melodic line with various note heads and stems. The TAB below shows the strings (T, A, B) and fret positions (7, 9, 11, 9, 7, 11, 9, 7, 10, 9, 7, 9, 10, 9, 7, 5). The TAB includes a vertical bar line at the end of the first measure.

This exercise uses two different three-note-per-string fingerings for the A major scale (A B C♯ D E F♯ G♯). The ascending pattern is based on the fingering in the 5th position, while the descending pattern uses the 7th position fingering. These are both depicted in the example below.

A major scale (5th position)

A musical score and TAB for the A major scale in the 5th position. The score consists of sixteenth-note patterns across four measures. The TAB shows the strings (T, A, B) and fret positions (5, 7, 9, 5, 7, 9, 6, 7, 9, 6, 7, 9, 7, 9, 10, 7, 9, 10). The TAB includes a vertical bar line at the end of the first measure.

A major scale (7th position)

A musical score and TAB for the A major scale in the 7th position. The score consists of sixteenth-note patterns across four measures. The TAB shows the strings (T, A, B) and fret positions (7, 9, 10, 7, 9, 11, 7, 9, 11, 7, 9, 11, 9, 10, 12, 9, 10, 12). The TAB includes a vertical bar line at the end of the first measure.

Example 22

The sequence learned in Example 21 can be performed between any two positions using three-note-per-string scale fingerings, or even using random patterns that shift up or down in half-steps without making any reference to a specific tonal area. The latter is demonstrated in the example that follows.

Freely

T A B

T A B

T A B

T A B

T A B

Measure 1:

Measure 2:

Measure 3:

Measure 4:

Measure 5:

Measure 6:

Measure 7:

Example 23A

This legato pattern is in the key of E aeolian minor (E F# G A B C D) and requires a variety of shifts from the left hand. Example 23A is written out in steady sixteenth notes (four notes per beat) in an effort to make the passage more accessible. This exercise also employs fretboard tapping, which is indicated by a "+" above the notation and TAB staves. Here's the example as it is performed slow, out of time.

Em

TAB

2 3 5 3 2 3 5 2 3 5 3 2 3 5 7 5 | 3 5 7 4 5 7 5 4 5 7

TAB

7 9 7 5 7 9 7 8 10 8 7 8 10 7 8 10 12 10 8 10 12 15 12 15 12 10 8 10

TAB

12 17 12 17 12 10 8 10 12 15 12 10 8 10 12 10 8 7 8 10 8 7 10 8 7 8 10 8 7 9

TAB

7 5 7 9 7 5 4 5 7 5 4 7 5 3 5 7 5 3 2 3 5 3 2 5 3 2 3 5 3 2 0

Example 23B

When this exercise is performed to a steady pulse, it yields an array of unusual rhythmic subdivisions (note the groupings of 5). When written out in this manner, it becomes apparent that the ascending figure is based on a singular one-octave legato sequence that is then transposed up into the guitar's higher register. In analysis of the first measure, notice how the notes confined to this measure are repeated verbatim in the second measure, only one octave higher, then in the next higher octave in the third measure. Each octave is demonstrated independently in the audio. This is followed by the tapping section which is confined to the fourth bar. The remaining bars involve a descending version of the original one-bar lick transposed to each lower octave.

The musical score consists of four staves of music, each with a corresponding tablature below it. The tempo is marked as $\text{J} = 184$. The key signature is one sharp (F# major). The time signature is common time (indicated by a '4').

- Staff 1:** Shows a sixteenth-note pattern starting with a grace note. Fingerings 3, 5, 5 are shown above the notes. A '3' is above the eighth note of the second measure. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 5, 5 are shown above the notes.
- Staff 2:** Shows a sixteenth-note pattern. Fingerings 2, 3, 5, 3, 2, 3, 5 are shown below the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 4, 5, 7, 5, 4, 5, 7 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 3:** Shows a sixteenth-note pattern. Fingerings 3, 5, 5 are shown above the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings +, +, +, +, + are shown above the notes. Measures 5-6 end with a fermata.
- Staff 4:** Shows a sixteenth-note pattern. Fingerings 7, 8, 10, 8, 7, 8, 10, 12, 10, 8, 10, 12 are shown below the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 15, 12, 15, 12, 10, 8, 10, 12, 17, 12, 17, 12, 10, 8, 10, 12, 15, 12, 15 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 5:** Shows a sixteenth-note pattern. Fingerings 3, 5, 5 are shown above the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 3, 5 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 6:** Shows a sixteenth-note pattern. Fingerings 12, 10, 8, 10, 12, 10, 8, 7, 8, 10, 8, 7 are shown below the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 10, 8, 7, 8, 10, 8, 7, 9, 7, 5, 7, 9, 7, 5, 4, 5, 7, 5, 4 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 7:** Shows a sixteenth-note pattern. Fingerings 5, 3, 5, 5 are shown above the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 7, 5, 3, 5, 7, 5, 3 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 8:** Shows a sixteenth-note pattern. Fingerings 3, 5, 5 are shown above the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 5, 3, 5, 5 are shown above the notes. Measures 5-6 end with a fermata.
- Staff 9:** Shows a sixteenth-note pattern. Fingerings 7, 5, 3, 5, 5 are shown above the notes. Measures 1-3 end with a fermata. Measure 4 starts with a grace note. Fingerings 5, 3, 2, 3, 5, 3, 2 are shown above the notes. Measures 5-6 end with a fermata.

Tablature: The tablature shows the left-hand fingerings for each staff. The letters T, A, and B are used to indicate the thumb, index, and middle fingers respectively. The numbers below the tablature correspond to the fingerings shown above the notes in the musical notation.

Part VIII

Right Hand Technique

(Sweep-Picking)

Another type of left hand technique is often referred to as "sweep-picking." In some circles this technique is sometimes called "economy-picking." Typically, this technique is applied to arpeggiated shapes, as opposed to scalar examples, to achieve a fast flurry of notes.

In the exercises that follow, each arpeggiated shape involves primarily one note on each string. When played simultaneously, some of these shapes may even be reminiscent of some familiar moveable barre chord shapes. However, when using them in conjunction with sweep-picking, it is important to separate each of the notes played by the left hand by pressing them to the fretboard one note at a time. Don't let each note ring into the next so as to avoid creating a chordal sound. The "sweeping" aspect is the central component of this technique. When attempting to execute any sweep-picking passage, it is important that the pick articulate each string separately, in sync with the left hand, instead of using a strumming motion. To accomplish this, after picking the first note with a down-stroke, allow the pick to fall into the next string so that it rests up against it. Next, push the pick right on through this higher string and continue this motion until the pick has passed through each of the strings indicated, using one smooth "sweeping" motion. For the descending version of an arpeggio shape, use this same type of motion, beginning with an up-stroke on the higher string, pushing through to each lower adjacent string.

Example 24

8va throughout

simile

TAB

12	13	14	15	12	13	14	15	16	14	15	14	13	14	15	16	17	14	15	16	17	18	17	16	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

The image shows a musical score for electric guitar. The top part is a staff with sixteenth-note patterns in various positions. The bottom part is a TAB (Tablature) staff with sixteenth-note patterns. The TAB staff uses vertical tick marks to indicate note heads, and horizontal lines to indicate string numbers. The notes correspond to the sixteenth-note patterns above them.

Example 25

These types of shapes are not unlike some of the finger patterns encountered in the earlier warm-up exercises where "mirror shapes" were used. Here's the same exercise transferred to the next lower set of strings.

8va throughout

Example 26

This next exercise involves the same types of shapes encountered in the previous examples, only each left hand finger is stretched to access a different arrangement of notes. In the accompanying audio, this exercise is played up to speed at 176 beats per minute.

Example 27A

Here's one more sweep-picking exercise. This one is applied to triadic arpeggios. The note sequence of this exercise implies the chord progression D, F#, E/G#, A. Example 27A depicts this exercise in steady eighth notes and is an exact transcription of the audio. Notice that the F# and A arpeggios are the same fingerings used in the picking warm-up exercises in Example 4.

The musical notation for Example 27A consists of two staves of guitar tablature. The top staff begins with a D chord (F#-A-C#) and transitions to an F# chord (C#-E-G#). The bottom staff begins with an A chord (E-G#-B). Both staves use eighth-note sweep picking. Fingerings are indicated by numbers below the strings: for the D chord, 14, 17, 14; for the F# chord, 14, 16, 15; for the A chord, 14, 18, 14. The notation shows a continuous flow of eighth-note sweeps between these chords.

Example 27B

When played to a steady tempo, in order for each new chord change to land squarely on a beat, the descending versions of these arpeggios involve the performance of some odd rhythmic groupings. Notice how seven notes are crammed into the space of one beat on beats 2 and 4 of each measure.

The musical notation for Example 27B consists of two staves of guitar tablature. The top staff begins with a D/F# chord (F#-A-C#) and transitions to an F# chord (C#-E-G#). The bottom staff begins with an E/G# chord (G#-B-D#). Both staves use eighth-note sweep picking. Fingerings are indicated by numbers below the strings: for the D/F# chord, 6, 14, 17, 14; for the F# chord, 6, 14, 18, 14. The notation shows a continuous flow of eighth-note sweeps between these chords, with specific fingering patterns (e.g., 6, 7) used on beats 2 and 4 of each measure to align with the beat.

Part IX

Chordal Technique

(Building Chords)

Up to this point, much of the material has focused on technique and developing chops. Now it's time to switch gears and concentrate on building an effective chord vocabulary.

Example 28A

The examples that follow provide an armful of ever-faithful "power chords" (root and fifth), and mutated by including certain notes for added color and drama to the basic chord progression. Below is a common sequence of "power chords".

Example 28B

"Power chords" can be voiced in a few different ways. Since there are only two different notes in a chord (root and fifth), that automatically limits the number of variations the chord can have. Chord 1 below is a basic B "power chord" which consists of the root (B) and its fifth (F#). The B can be doubled one octave higher (Chord 2) as one variation. The fifth can also be played on the lowest sounding string, yielding the chord B5/F# (Chord 3).

Example 28C

Putting the fifth in the bass of a power chord is also an extremely effective compositional device that adds some meat to the texture of a song, especially if the bass player is playing the chord's root note below it.

The musical staff shows four chords: B5/F# (B, F#, A), C5/G (C, G, B), D5/A (D, A, C), and B5/F# (B, F#, A). Below the staff is a guitar neck diagram with fingerings: T (4), A (5), B (7), 4; T (2), A (3), B (5), 2.

Example 28D

One other type of power chord involves the addition of the chord's 9th (over a B5 chord the ninth is C#) to the basic root and fifth chord structure. On the fingerboard, this actually takes on the physical appearance of two power chords stacked on top of one another.

The musical staff shows four chords: B5/F# (B, F#, A), C5/G (C, G, B), D5/A (D, A, C), and B5/F# (B, F#, A). Below the staff is a guitar neck diagram with fingerings: T (6), A (4), B (2); T (6), A (4), B (2).

In order to thoroughly understand where chord tones and chord extensions originate, it is necessary to become familiar with the scales from which these notes are derived. Below are some common one-octave fingerings for the C major (Ionian), C minor (Aeolian) and C Mixolydian scales (R = root, 2 = 2nd note of the scale, etc.). Immediately to the right of each of these scales is an arpeggio beginning with the note C. These arpeggios access every other note of the scale. In the case of the C major scale — the scale's root (C), third (E), fifth (G), seventh (B), etc. It is this pattern that can be used to form a variety of different sounding chords, each with C as their root note. When the notes C, E, G and B (R - 3 - 5 - 7) are sounded simultaneously, the sonority that is generated is called a major seventh chord. That's because the chord consists of a major triad, spelled: R (C) 3 (E) 5 (G), and the next successive chord tone, the seventh (B). In chord construction, after the seventh note of a scale ("B" in this case), the notes that follow go beyond one octave and begin to access what are called "extensions." The ninth (D) is one octave and a whole step above the root note (C), but it is still really as if the second note of the scale were to be played in a stepwise manner from its point of origin (that's why the "2" is in parentheses next to the "9"). However, if a chord that's being played already consists of the four notes from the scale's arpeggio all the way up to the seventh, any additional note functions as an extension. That's where chord symbols like Cmaj9, Cmaj11 and Cmaj13 come from.

C major (Ionian)

C major (Ionian) chord tones and extensions

C minor (Aeolian)

C minor (Aeolian) chord tones and extensions

C Mixolydian

C Mixolydian chord tones and extensions

Example 29

Below are variations of a simple power chord altered with the addition of just one note:

- C5 is the basic power chord.
- Add the 3rd note from the C major scale (E) to create a C major chord (C).
- Add the minor 3rd (Eb), borrowed from the C minor (Aeolian) scale, for a C minor chord (Cm).
- Csus2 is the result of adding the 2nd note from the major scale (D). Remember, since this chord does not contain the 3rd, the D functions as a 2nd instead of a 9th.
- Introduce the fourth note of the major scale (F) to the basic power chord to form Csus. Since there isn't a 3rd present, the 4th is seen as suspending the 3rd to a 4th instead of functioning as an added 11th.

Example 30

Now let's repeat the process but this time add two notes to the C5 chord:

- Add the major third (E) and the major seventh (B) and you have a Cmaj7 chord.
- The addition of the minor third (Eb) and minor seventh (Bb) Cm7. If the major third (E) and minor seventh (Bb) are added to the C5, this yields the dominant chord C7.

The image shows three sets of musical notation. The first set, labeled 'Cmaj7', consists of a treble clef staff with three open circles (representing E, G, and B) and a guitar tab below it with the strings T, A, and B each having a '5' above them. The second set, labeled 'Cm7', has a treble clef staff with three filled circles (representing Eb, G, and Bb) and a guitar tab with strings T, A, and B each having a '3' above them. The third set, labeled 'C7', has a treble clef staff with three open circles (representing E, G, and B) and a guitar tab with strings T, A, and B each having a '5' above them. All three sets are separated by vertical double bar lines.

Example 31

Now add a 9th (D) to the top of the major and minor triads.

- C(9) can be described as a C5 with major 3rd (E) and the 9th (D) added.
- Cm(9) involves the addition of the minor third (Eb) and the ninth (D) to the C5.

The image shows two sets of musical notation. The first set, labeled 'C(9)', consists of a treble clef staff with four open circles (representing D, E, G, and B) and a guitar tab with strings T, A, and B each having a '5' above them. The second set, labeled 'Cm(9)', has a treble clef staff with four filled circles (representing Eb, D, G, and Bb) and a guitar tab with strings T, A, and B each having a '3' above them. Both sets are separated by vertical double bar lines.

Example 32

Now let's include the 11th:

- When added to the power chord, the addition of the major third (E) and the eleventh (F) creates a C(11).
- Add the minor third (Eb), minor seventh (Bb) and the eleventh (F) and you have a Cm11 chord. This chord voicing is arranged in a manner that allows for the 5th (G) to be played in the bass.

The image shows two sets of musical notation. The first set, labeled 'C(11)', consists of a treble clef staff with five open circles (representing D, E, G, B, and F#) and a guitar tab with strings T, A, and B each having a '5' above them. The second set, labeled 'Cm11', has a treble clef staff with five filled circles (representing Eb, D, G, Bb, and F#) and a guitar tab with strings T, A, and B each having a '3' above them. Both sets are separated by vertical double bar lines.

Example 33A

With this new information, it now becomes possible to take a basic chord progression, consisting of only power chords, and develop the sound of the chords to add some spice. For example, let's take a typical chord progression involving the chords A5, F5 and G5.

The image shows musical notation and tablature for a guitar. At the top, there are three staff lines labeled A5, F5, and G5. Below these are three horizontal lines representing the guitar strings, labeled T, A, and B from top to bottom. The first line (T) has a 7 above it. The second line (A) has a 5 below it. The third line (B) has a 3 below it.

Example 33B

You can make these simple chords sound much more interesting by:

- Taking the A5 and adding the minor 3rd (C) and 9th (B), creating an Am(9th).
- The F5 chord is transformed into Fsus2 with the addition of the 2nd (G).
- The G5 chord is mutated into Gsus2 as the chord's 2nd (A) is incorporated.

The image shows musical notation and tablature for a guitar. At the top, there are three staff lines labeled Am(9), Fsus2, and Gsus2. Below these are three horizontal lines representing the guitar strings, labeled T, A, and B from top to bottom. The first line (T) has a 0 above it. The second line (A) has a 5 above it. The third line (B) has a 2 above it.

Example 34A

This next example points to the importance of "orchestration." Orchestration is the act of assigning specific parts in a piece of music to specific instruments. When done well, this can add a new dimension to an ensemble. The example that follows demonstrates one way in which a band comprised of two guitars could take advantage of their instrumentation by creating two distinctly different parts. In an effort to maximize the effect of the chords studied previously, these types of extended sounds were played arpeggio style on a guitar using a clean tone so each of their dramatic colors can be distinguished. An additional guitar, with a distorted tone, adds the power chords from which these extended sounds were originally derived. Example 34A is the clean guitar part.

Example 34B

Before you tackle the forthcoming audio example, make sure you understand the following analysis. A side by side comparison of the original "5" chord to the full voicing makes it easier to see exactly how each of the basic chords were transformed. Notice how often the additional notes are the result of allowing open strings to ring that are otherwise muted or avoided when playing just the "power chord."

- Fig. 1: An A5 becomes Asus2 by adding the 2nd.
- Fig. 2: Depicts a B5 which, with the addition of its 4th, becomes Bsus.
- Fig. 3: By adding the 3rd and 7th to C5, Cmaj7 is created.
- Fig. 4: C#5 becomes C#m7 by adding the minor 3rd and minor 7th.
- Fig. 5: D5/A is completely reworked by eliminating the 5th (A), and adding the major 3rd and the 11th to get D(11).
- Fig. 6: Transform the C5 into C(9) by adding the major 3rd and 9th.
- Fig. 7: A5 becomes Am(9) with the incorporation of the minor 3rd and the 9th.
- Fig. 8: A G5 becomes Gsus2 by adding the 2nd.
- Fig. 9: Add a 2nd to D5 to create Dsus2. Add the 3rd in the bass and the 2nd becomes a 9th resulting in a D(9)/F#.
- Fig. 10: F#5 becomes F#m11 with the addition of the minor 3rd, minor 7th and the 11th.
- Fig. 11: F5 chord is transformed to Fsus2 when the 2nd is included.
- Fig. 12: E5 is expanded into Esus with the addition of that chord's 4th.
- Fig. 13: By replacing the 4th of the previous chord with a 3rd you have an open-position E.
- Fig. 14: F#5 with the addition of the 3rd, the minor 7th and 11th, results in F#7(11).
- Fig. 15: A5 becomes A(9) by adding the 3rd and 9th.
- Fig. 16: B5 becomes B(11) by adding the 3rd and 11th.
- Fig. 17: C#5 becomes C#m7 like Fig. 4.

In the accompanying audio, the "power chords" are played live, with a distorted guitar tone, against a programmed sequencer playing the arpeggiated part.

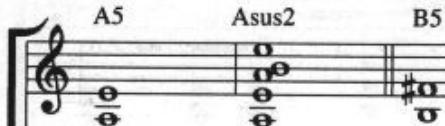
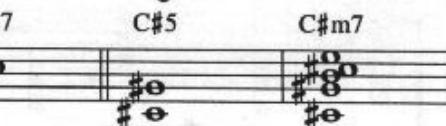
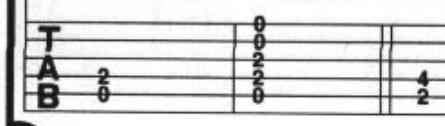
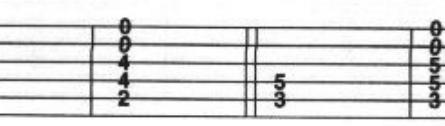
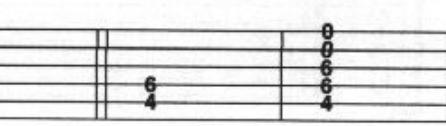
Fig. 1	Fig. 2	Fig. 3	Fig. 4
A5	Asus2	B5	Bsus
			
			

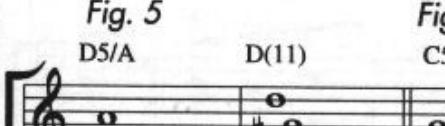
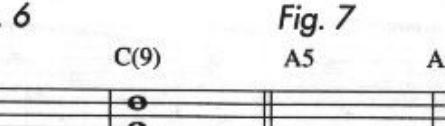
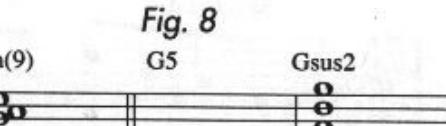
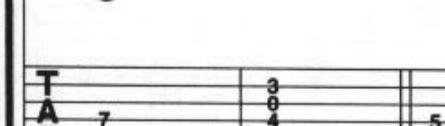
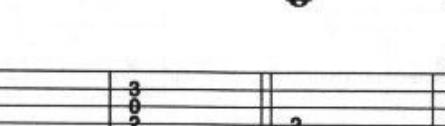
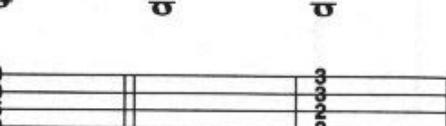
Fig. 5	Fig. 6	Fig. 7	Fig. 8
D5/A	D(11)	C5	C(9)
			
			

Fig. 9

D5 D(9)/F# F#5 F#m11 F5 Fsus2 E5 Esus

Fig. 10

F#5 F#m11

Fig. 11

F5 Fsus2

Fig. 12

E5 Esus

Fig. 13

E5 E

Fig. 14

F#5 F#7(11)

Fig. 15

A5 A(9)

Fig. 16

B5 B(11)

Fig. 17

C#5 C#m7

Example 35

The previous example involved a handful of chords that provide an interesting point of departure from typical "power chord" sounds. However, the progression in which these chords were played functioned more as a vehicle for learning, as opposed to a song-oriented chord cycle. The example that follows incorporates many of the same chords, but more like a real piece of music that could be used as a background to a vocal part, or to accompany a solo. Once again, the power chords were added with distortion while the sequencer plays the second guitar part.

Gtr. 1 (*Dist.*)

†Asus2 G/B C(9) D(9)/F# Gsus2 Fsus2

*Gtr. 2 (*Clean*)

Rhy. Fig. 1

mf hold throughout

*Sequencer arr. for gtr.

†Harmony derived from both gtr. parts combined (throughout)

Asus2 G/B C(9) D(11)

P.M. ----- 1 P.M. ----- 1

(Rhy. Fig. 1) ----- 1

C#m7 A(9) C#m7 F#7sus B5

Rhy. Fig. 2 ----- 1

1.

C♯m7 A(9) C♯m7 E5 B(11)

P.M. -----

(Rhy. Fig. 2) -----

2.

C♯m9 E5 B(11) Gtr. 1 Asus2 G/B C(9)

P.M. -----

w/Rhy. Fig. 1 (Gtr. 2) 2 times

D(11)/F# Gsus2 Fsus2 Asus2 G/B C(9) D(11)

TAB

2 5 3 3 3 | 2 0 2 5 2 3 2 | 0 3 5 2 5 |

Asus2 G/B C(9) D(11)/F# Gsus2 Fsus2 Asus2 G/B C(9)

TAB

5 7 9 | (9) 8 10 9 7 5 7 | 7 5 5 7 5 7 7 5 7 |

w/Rhy. Fig. 2 (Gtr. 2) 2 times

D(11) C#m7 A(9)

grad. bend

TAB

5 5 7 5 | 5 5 10 10 | 9 11 9 11 9 8 9 11 |

C#m7 F#7sus B5 C#m7 A(9)

TAB

7 9 11 9 11 | 11 9 7 9 | (9) 0 7 9 7 9 9 11 9 11 9 |

C#m7 E5 B(11) C#m7 A(9)

TAB

11 13 12 12 14 12 14 14 | 14 (14) (14) 12 14 | 12 14 12 14 12 16 12 14 16 |

C#m7 F#7sus B5 C#m7 A(9)

T
A
B

w/Rhy. Fig. 1 (Gtr. 2) 2 times

C#m7 E5 B(11) Asus2 G/B C(9)

T
A
B

D(11)/F# Gsus2 Fsus2 Asus2 G/B C(9)

T
A
B

D(11) Asus2 G/B C(9)

T
A
B

D(11)/F# Gsus2 Fsus2 Asus2 G/B 3 C(9)

T
A
B

w/Rhy. Fig. 2 (Gtr. 2) 2 times

D(11) C#m7 A(9) C#m7 F#7sus B5

TAB: 5-7-7-9-8-8-10 | 6-7-7-5-4 | 6-4-6-8-(9)-8 |

C#m7 A(9) C#m7 E5 B(11) C#m7 A(9)

TAB: 9-9-6-6-8-4-4-6 | 4-6-4-6-4-2-4 | 4-5-4-6-4-5-4-6-4 | (9) |

C#m7 F#7sus B5 C#m7 A(9)

TAB: 5-4-6-4-7-4-6-4-5-4-6-4-5-4-6-4 | 7-4-6-4-7-9-7-9-12-9-12-11 |

w/Rhy. Fig. 1 (Gtr. 2) 2 times

C#m7 E5 B(11) Asus9 G/B C(9)

TAB: 9-12-12-14-12-14-16-16 | 17-12-15-15-10-10-12-12 |

D(11)/F# Gsus2 Fsus2 Asus2 G/B C(9)

TAB: 12-15-12-17-12-15-12-14-13-12-14-12-14-12 | 12-14-12-10-12-12-10-12-14-12-14-13-12 |

D(11) Asus2 G/B C(9)

D(11)/F# Gsus Fsus2

Asus2 G/B C(9) D(11)

w/Rhy. Fig. 2 (Gtr. 2) 2 times

C#m7 A(9) C#m7 F#7sus B5

C#m7 A(9) C#m7 E5 B(11)

C#m7 A(9) C#m7 F#7sus B5

C#m7 A(9)

w/Rhy. Fig. 1 (Gtr. 2) 1¼ times

C#m7 E5 B(11) Asus2 G/B C(9)

D(11)/F# Gsus2 Fsus2 Asus2 G/B C(9)

D(11) Asus2 G/B C(9)



As the cornerstone for the innovative band Dream Theater, John Petrucci has rapidly become one of the most respected and talked about guitarists of the '90's. He has been featured in virtually every major guitar publication worldwide and was voted "Best Guitarist for 1994" in "Guitar" magazine and "Break Through Guitarist of the Year (1993)" in "Guitar For the Practicing Musician" magazine.

This powerful and all encompassing book starts with a valuable segment on warm-ups followed by up-to-date practice concepts that address dealing with today's information explosion. John has provided detailed lessons concerning speed and accuracy using rhythmic subdivisions, chromatic exercises, dynamics and scale fragments. Other topics include picking through arpeggios, string skipping, sweep picking, legato technique and how to expand the color and texture of basic "power chords."

Also included are detailed transcriptions and demonstrations of dozens of exercises, examples and special etudes ranging from easy-to-master to very challenging.

All music examples are contained on the included recording and written in both standard notation and tablature.

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International Music Publications Limited
Southend Road, Woodford Green, Essex IG8 8HN, England

Product # 4848A
ISBN # 1-57623-646-3