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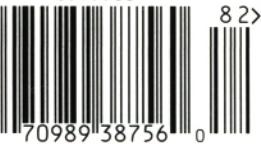
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1 Introduction

FIGURE 1 hammer-ons and pull-offs

The tablature shows the following sequence of notes and chords:

- Measure 1: T (open), A (5), B (8), 5
- Measure 2: 7 (downstroke)
- Measure 3: 7 (downstroke)
- Measure 4: 5-7-5 (upstroke), 7 (downstroke)
- Measure 5: 7-5-7 (upstroke)
- Measure 6: 5-7-5 (upstroke)
- Measure 7: 7-5-7-5-3 (upstroke)
- Measure 8: 5 (downstroke), 5 (downstroke)
- Measure 9: 3 (downstroke), 5 (downstroke), (5) (downstroke), 3 (downstroke)
- Measure 10: 5 (downstroke), 5 (downstroke), (5) (downstroke), 3 (downstroke)

Annotations include:

- A circled asterisk (*) above the first measure.
- A circled 1/2 above the 5-7-5 pattern in measure 4.
- A circled 1 above the (5) in measure 9.
- A wavy line above the 3 in measure 10.
- A circled *repeat prev. beat below the 7 in measure 2.
- A brace under the 5's in measure 10.

FIGURE 2 *a la* John McLaughlin/Al DiMeola

\square = downstroke \vee = upstroke

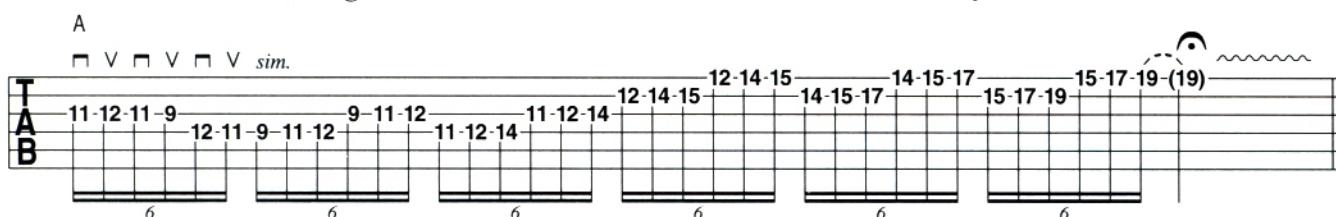


FIGURE 3 McLaughlin riff

FIGURE 4

Am

2 Ultimate Warm-up

FIGURE 5 fifth position

$\square \equiv$ downstroke $\vee \equiv$ upstroke

index-middle

index-pinkie

Fretboard diagram for 'Lumber Jack' showing a repeating eighth-note pattern across the first four strings. The pattern consists of eighth-note pairs (e.g., 5-8, 8-5) connected by curved弓heads. Fingerings are indicated above the notes: 5-8, 5-8, 5-8, 5-8, 8-5, 8-5, 8-5, 8-5, 6-7, 6-7, 6-7, 6-7, 7-6, 7-6, 7-6, 7-6.

middle pinkie

ring-pinkie

FIGURE 6 first position

FIGURE 7 17th position

3 “Rainforest”

Tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).
All notes and chords sound in the key of E \flat , one half step lower than written.

FIGURE 8 main theme

Moderately ♩ = 130
N.C.(E) P.M. P.M. 1.-3. P.M. 4. F5 > G#5

T A B 4 4 4 | 0 2 2 3 2 0 1 (1) 2 1 | 0 2 3 2 | 0 1 (1) 4 | 0 3 (3) 6 4

FIGURE 9 main theme w/connecting riff

N.C.(E) F5 G#5

N.C. verse Am etc.

FIGURE 10

(repeat many times)

FIGURE 11

FIGURE 10

(repeat many times)

FIGURE 11

FIGURE 12 first solo

Moderately $\downarrow = 132$

Fmaj7

A diagram of a guitar string showing a sequence of notes with fingerings. The string has six positions marked by vertical lines. Fingerings above the string are: 10-12-13, 12-13-12-10, 13-12-10-12-13, 10-12-13, 12-13-15, 12-13-15-13-12, 13-12-10-12-13, 12-13-15, and 13-15-17. Below the string, the positions are numbered 1 through 9. The first two groups of three positions each are grouped by a bracket under the number 9.

Am

G

FIGURE 13 bridge

N.C.

P.M. throughout

FIGURE 14 bridge

N.C.

P.M. throughout

Fretboard diagram for guitar string 6, showing a scale pattern starting at fret 9. The diagram includes finger placement (1, 2, 3) and note heads. The notes are: 9, 8, 14, 15, 17, 14, 16, 17, 14, 16, 17-16-14, 17, 16, 14, 17, 15, 14, 15, 17. The diagram ends at fret 7.

F#5

Fretboard diagram for guitar string 4. The diagram shows a scale pattern starting at fret 14 and moving up to 16. The notes are marked with vertical tick marks above the strings. The first note is at fret 14, the second at 15, and the third at 16. The notes are grouped by vertical lines. The diagram includes fingerings: 7 at the start, 8 below it, and 16 in parentheses at the end. There are also three '3' markings below the strings.

FIGURE 15 intro

Moderately Fast ♦ = 132

The figure consists of three horizontal guitar tabs. The top tab shows chords Am, E7(b9), Am, G#dim7, F#m, and C#dim7. The middle tab shows chords Dm, C#dim7, Bm, A#dim7, F, and G#dim7. The bottom tab shows chords Edim7, E5, and Em. Each tab includes fingerings (e.g., 1, 2, 3, 4) and specific techniques like 'sim.' (similans).

4 “Prog”

FIGURE 16 rhythm part

Moderately Slow $\bullet = 88$

Moderately slow

A5 B♭5B5 A5 B♭5B5 A5 B♭5B5 A5 B♭5B5 C5 A5 B♭5B5 A5 B♭5B5 A5 B♭5B5 A5 B5 Asus2

T > > > > > sim.

TAB 4

2	3	4	2	3	4	2	3	4	5	2	3	4	2	3	4	2	3	4	5	0
2	3	4	2	3	4	2	3	4	5	2	3	4	2	3	4	2	3	4	5	0
0	1	2	0	1	2	0	1	2	3	0	1	2	0	1	2	0	1	2	3	0
0	1	2	0	1	2	0	1	2	3	0	1	2	0	1	2	0	1	2	3	0

A5 B♭5 B5 A5 B♭5 B5 A5 B♭5 B5 A5 B♭5 B5 C5 B5 B♭5 > Asus2

> > > > > > >

TAB 4

2	3	4	2	3	4	2	3	4	5	0	4	4	0	4	0	3	0	2	0	0
2	3	4	2	3	4	2	3	4	5	0	4	4	0	4	0	3	0	2	0	0
0	1	2	0	1	2	0	1	2	3	0	2	2	0	2	0	1	0	2	0	0
0	1	2	0	1	2	0	1	2	3	0	2	2	0	2	0	1	0	2	0	0

F# Phrygian mode

FIGURE 17 melody

N.C.(F#5)

FIGURE 18 fast picking run

N.C.(F#5)

□ V □ V □ V □ V sim.

P.M. throughout

FIGURE 19 second solo

Moderately Slow $\text{♩} = 88$

F#5

□ = downstroke √ = upstroke

5 Scalar Riffs

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 20 A Dorian mode, three notes per string

FIGURE 21a

FIGURE 21b

FIGURE 21c

6 Sweep Picking

FIGURE 22

Guitar tablature diagram showing chords Gm, Cm, F, B \flat , E \flat , Cm, and D7 across six strings. The diagram includes a staff with six horizontal lines and a 4/4 time signature. Chord shapes are indicated by ovals around specific string patterns.

Chord	String 1	String 2	String 3	String 4	String 5	String 6
Gm	3	3	3	4	4	3
Cm	3	4	5	5	3	3
F	1	1	2	3	3	1
B \flat	1	3	3	3	3	1
E \flat	6	8	8	8	6	6
Cm	3	4	5	5	3	3
D7	5	7	5	7	5	5

FIGURE 23

$\text{J} = 104$

Gm

Guitar tablature for the first section of the solo, featuring chords Gm, Cm, F, and Bb. The tab shows fingerings and picking patterns for each chord.

FIGURE 24

FIGURE 25

FIGURE 2

♪ = 84

Gm
sweep picking

Cm
(repeat
prev.
beat)

F

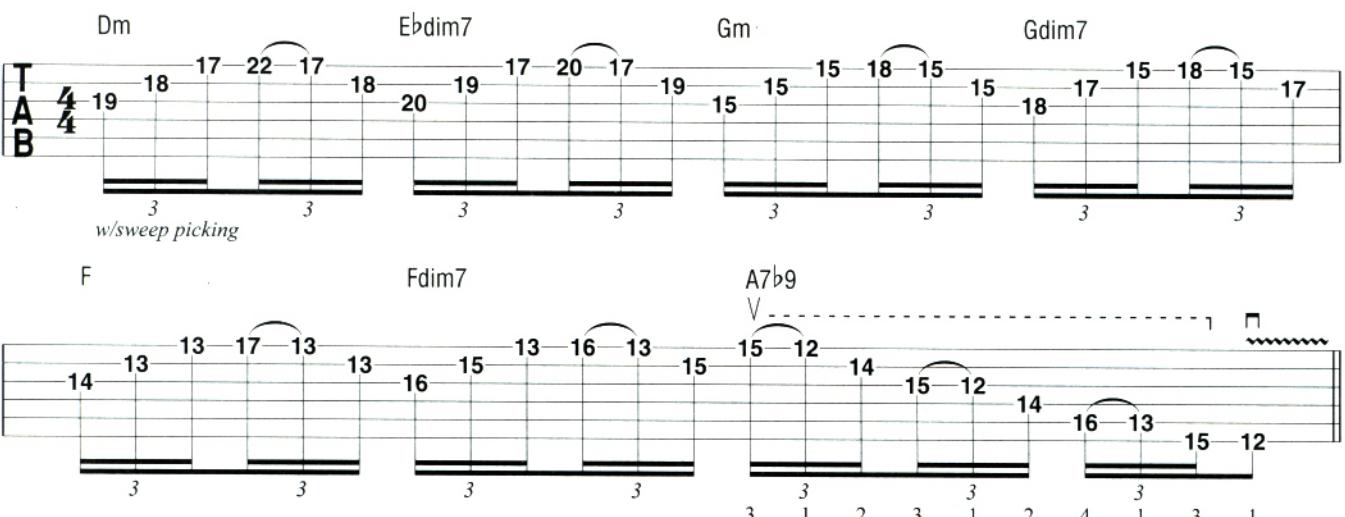
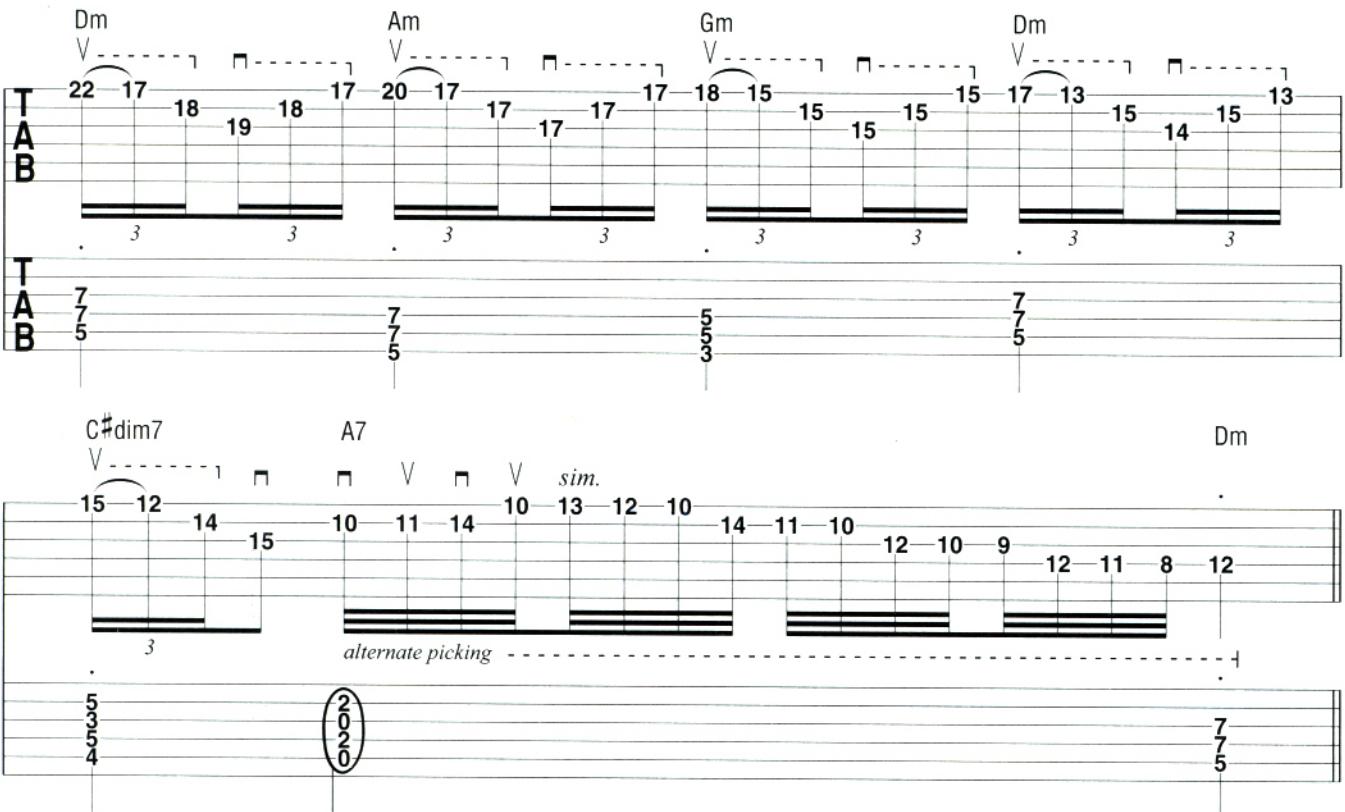
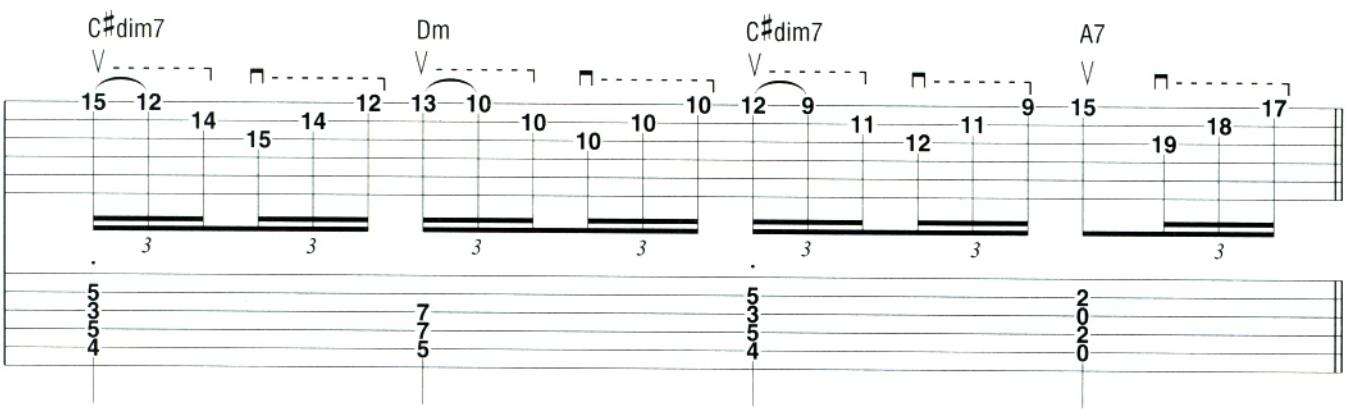
B_b

E_b

Cm

D7

FIGURE 26



7 Using Wide Stretches with Unusual Scales and String Skipping

FIGURE 29 B whole-tone scale riff

□ = downstroke √ = upstroke

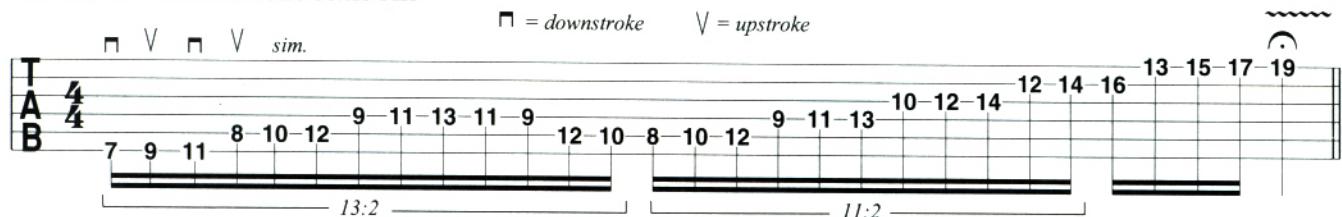


FIGURE 30a B whole-tone scale in two octaves

FIGURE 30b B augmented chord and arpeggio

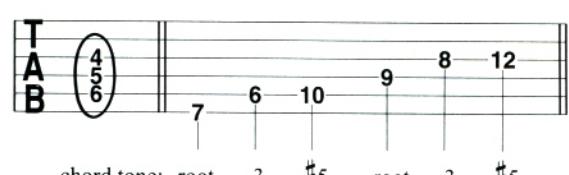
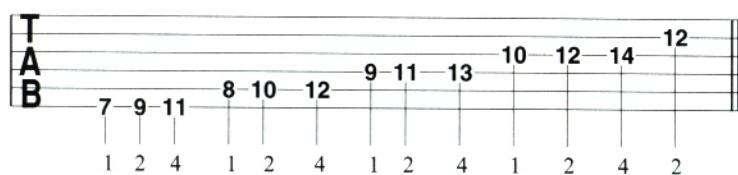


FIGURE 31

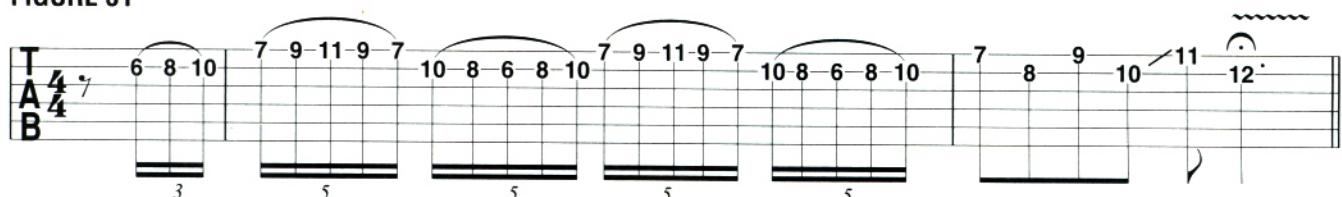


FIGURE 32

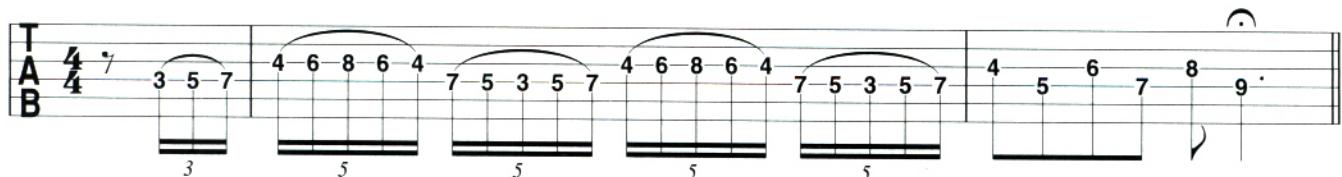


FIGURE 33 wide stretches and string skipping

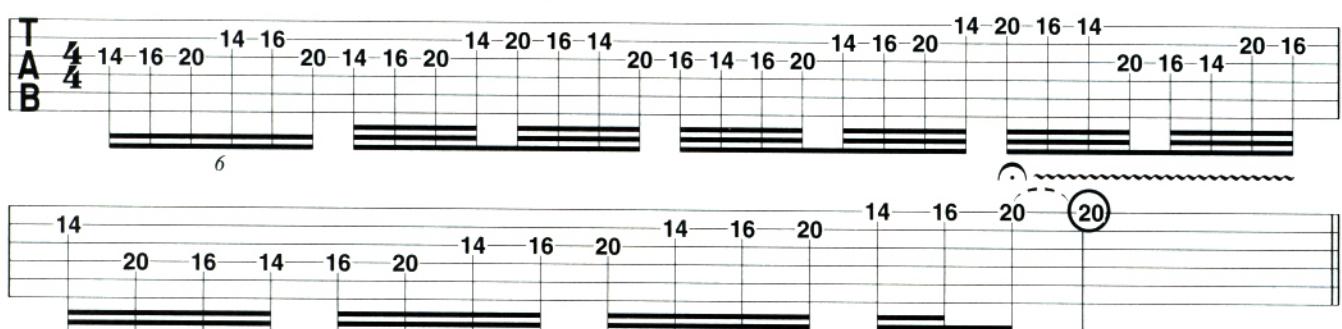


FIGURE 34

c#dim7

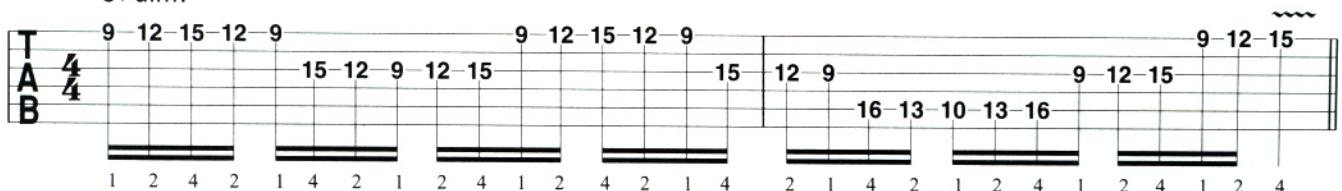


FIGURE 35

T A B

FIGURE 35

□ = downstroke **▽ = upstroke**

FIGURE 36

T A B

FIGURE 36

8 Tapped Riffs Incorporating String Skipping

FIGURE 37

Fast ♩ = 176

Gmaj7

(play 4 times)

FIGURE 38

Em7

(play 4 times)

FIGURE 39

Gmaj7

(play 4 times)

Em7

(play 4 times)

FIGURE 40

D7 (play 4 times)

T T T T T T
11 5 7 11 7 5
12 5 9 12 9 5 (5)

1 4 1 3 1 4 4 1 3 1 4 1

FIGURE 41

Gmaj7 (8va-----)

T T T T T T
15 10 14 15 14 10
16 11 12 16 12 11
17 10 14 17 14 10
1 4 1 2 1 4 2 1 4 1

Em7 (8va-----)

T T T T T T
12 7 10 12 10 7
12 9 7 14 10 7
14 7 10 12 5 9
1 4 1 3 1 4 4 1 3 1 4 1

D7 (8va-----)

T T T T T T
10 5 8 10 8 5
11 5 7 12 5 9
11 7 5 12 9 5 (5)
1 4 1 3 1 4 4 1 3 1 4 1

9 Tapped Riffs Executed as Sweeps

Tune down one half step (low to high, E♭ A♭ D♭ C♭ B♭ E♭).

FIGURE 42a tapping

Em (repeat prev. beat)

T 3
A 4
B
12 5 8 12 5 8 12
1 2 3 2 1 4 1 2 3 2 1
5 8 12 5 8 13 5 8 13 5 8 13
3 3 3 4 1 1 2 1 1 4 1 1 2 1 1
C
5 8 13 5 8 13 5 8 12
3 3 3 4 1 1 2 1 1 4 1 1 2 1 1

FIGURE 42b sweep arpeggios

Em

T 4
A 4
B
8 7 12 7 8 9 8 7
3 2 1 4 1 2 3 2 1
12 7 8 9 8 7
3 1 1 2 1 1 4 1 1 2 1 1
C
12 8 8 9 8 8
4 1 1 2 1 1 4 1 1 2 1 1
12
4

Rhy. Fig. 1

T 4
A 4
B
0 0 2 2 0 0
5 5 3 3 3 3
P.M. P.M.

* □ = downstroke; \ = upstroke

FIGURE 42c

FIGURE 4-20

The figure shows a guitar tablature with two sections: Em and C. The tuning is A major (A4-D4-G4-C4-E4-A4). The Em section starts at the 12th fret of the A string. The C section starts at the 15th fret of the E string. The tab includes fingerings, slurs, and grace notes. The A and B strings are muted throughout.

FIGURE 42d

w/Rhy. Fig. 1

sim.

Em

C

T A B

4 4

15 17 15 | 19 15 17 17 15 | 19 15 17 17 15 | 19 15 17 17 15 | 19 |

16 16 | 17 17 | 17 17 | 17 17 | 17 17 | 19 |

1 2 1 | 4 1 2 | 1 2 1 | 4 1 2 2 1 | 4 1 2 2 1 | 4 1 2 2 1 | 4 |

FIGURE 42e

w/Rhy. Fig. 1

Em

C

Diagram illustrating a guitar solo for Figure 1, featuring a 12-bar blues progression in E minor (Em) followed by a 12-bar progression in C major. The solo is played on a 12-fret guitar with the following fingering:

- Em Chorus:** T 20, A 21, B 19 (downstroke), T 20, A 21, B 19 (upstroke); T 20, A 21, B 19 (downstroke), T 20, A 21, B 19 (upstroke).
- Chorus Break:** T 20, A 21, B 20 (downstroke), T 20, A 21, B 20 (upstroke); T 20, A 21, B 20 (downstroke), T 20, A 21, B 20 (upstroke).
- C Chorus:** T 20, A 21, B 20 (downstroke), T 20, A 21, B 20 (upstroke); T 20, A 21, B 20 (downstroke), T 20, A 21, B 20 (upstroke).

The harmonic analysis below the solo shows the progression: 3-2 | 4-3 | 2-3 | 2-1 | 4-3 | 2-1 | 2-1 | 4-1 | 1-2 | 1-1.

FIGURE 42f 22-fret version of previous phrase

FIGURE 43

Gtr. 1

Gtr. 2
Rhy. Fig. 1

FIGURE 44

J = 132 Gtr. 2 plays Rhy. Fig. I

Gtr. 1

Fm

sim.

D5

E5

A

F#m

10 How to Break out of a Rut

FIGURE 45a

J = 104

Guitar tablature for the Cm7 chord. The tab shows a 6-string guitar neck with the strings labeled T (top) and B (bottom). The tuning is A4. The tab includes a 4/4 time signature, a key signature of one sharp, and a Cm7 chord label. The notes are indicated by vertical stems with numbers above them, representing the fret number. The first measure shows an open string (T) followed by a note at the 8th fret. The second measure shows a note at the 10th fret. The third measure starts with a note at the 8th fret, followed by a note at the 11th fret, which is highlighted with a circled '1'. The fourth measure shows notes at the 11th, 8th, and 10th frets. The fifth measure shows notes at the 8th, 11th, and 8th frets. The sixth measure shows notes at the 11th, 10th, and 8th frets. The seventh measure shows notes at the 10th and 8th frets. The eighth measure shows an open string (T) followed by a note at the 8th fret. The ninth measure shows an open string (T) followed by a note at the 10th fret.

FIGURE 45b

Cm7

Guitar tablature for the first measure of the solo. The tab shows a 4/4 time signature, a key signature of one sharp, and a C major chord. The notes are: T (open), A (open), B (open), rest, open, 8th note (8), 10th note (10), 11th note (11). The tab includes a measure line, a bracket under the 8th, 10th, and 11th notes, and a fermata over the 11th note.

FIGURE 46

Cm7

T A B

4 - 10-11-12 10-11-10 12-10 12-11-10-8 10-10 8-10-8 10-8 10-8 -

3 3

FIGURE 47

Cm7

T A B

4 - 8-10-11 8 11-10-8 11-8 11-10-8 10-10 8-10 8 11-11 -

3 3

11 Symmetrical Riffs with Wide Stretches**Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).***All notes and chords sound one half step lower than written.***FIGURE 48**

Fast ♩ = 184 □ = downstroke √ = upstroke

Gtr. 1 E5 F#5

11 12 15 12 11 15 12 11 15 12 11 11 12 15 15 11 12 15 15 12 14 17 14 12 17 14 12 17 14 12 14 17 12 14

T A B

4 - 11 12 15 12 11 15 12 11 15 12 11 11 12 15 15 11 12 15 15 12 14 17 14 12 17 14 12 17 14 12 14 17 12 14

FIGURE 49

Gtr. 1 E5

16-17 19-17-16 19-17-16 19-17-16 19-17-16 17-19-21 17-19-21 17-19-21 17-19-21 16-17

T A B

4 - 16 17 19 16-17-19 (19) 17-19 21-19-17 21 19 17 21-19-17 19 21 17-19 21 17-19-21 17-19-21 17-19-21 17-19-21 16-17

*1st time only

F#5

16 17 19 16-17-19 (19) 17-19 21-19-17 21 19 17 21-19-17 19 21 17-19 21 17-19-21 17-19-21 17-19-21 17-19-21 16-17

*1st time only

FIGURE 50

Gtr. 1 E5

19-16-14 18-15-13 17-14-12 16-13-11 15-12-10 14-11

T A B

4 - 19 16 14 19 16 14 18 15 13 17 14 12 16 13 11 15 12 10 14 11

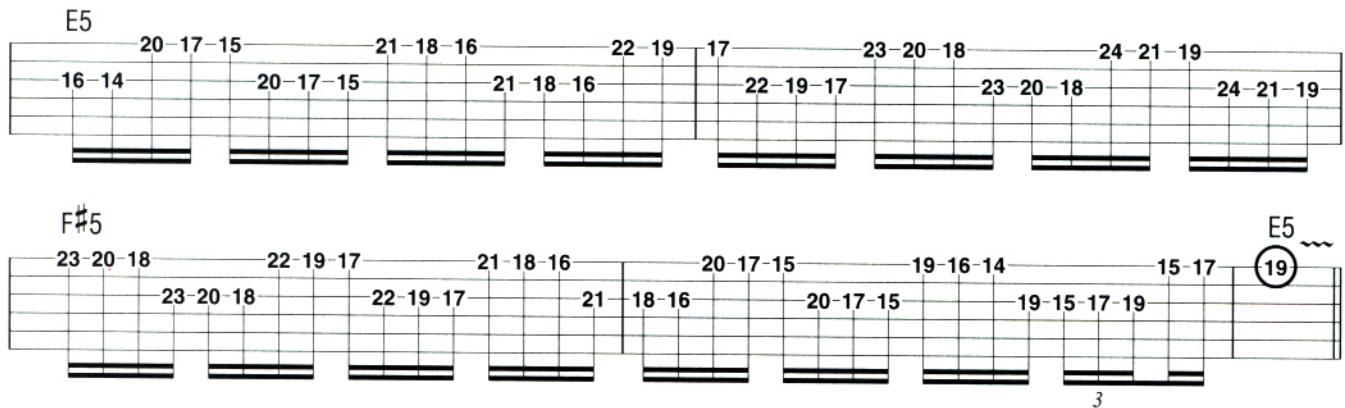
F#5

15-12-10 16-13-11 17-14-12 18-15-13 19-16-14

14-11-9 15-12-10 16-13-11 17-14-12 18-15-13 19-16-14

T A B

4 - 15 12 10 16 13 11 17 14 12 18 15 13 19 16 14



12 How to Create Harmonized Lines

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 51

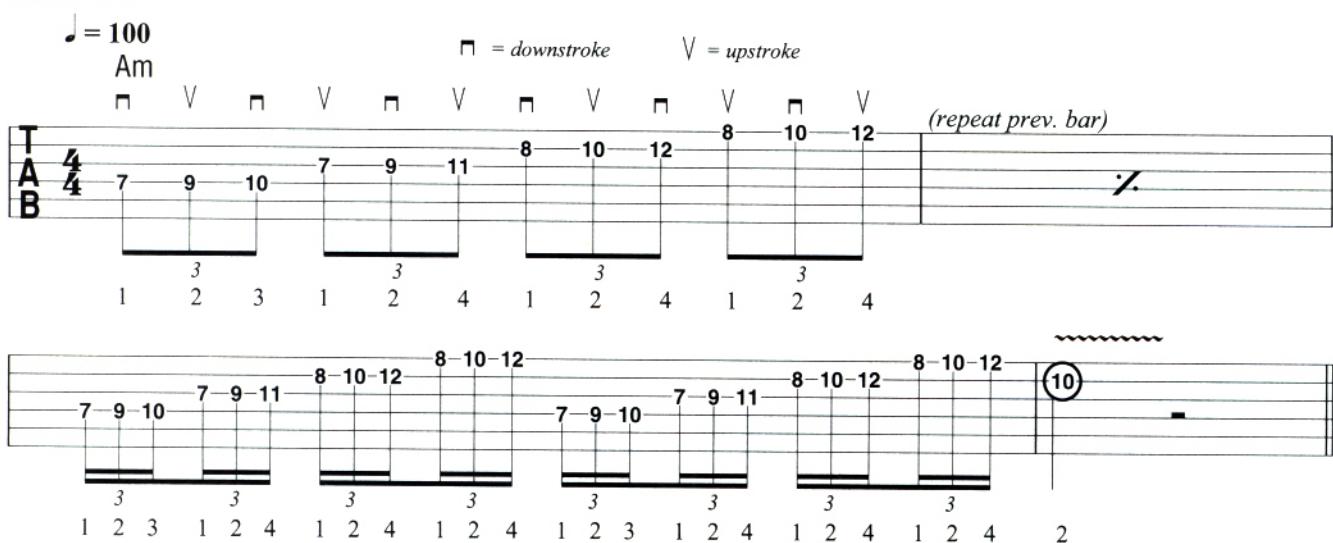


FIGURE 52

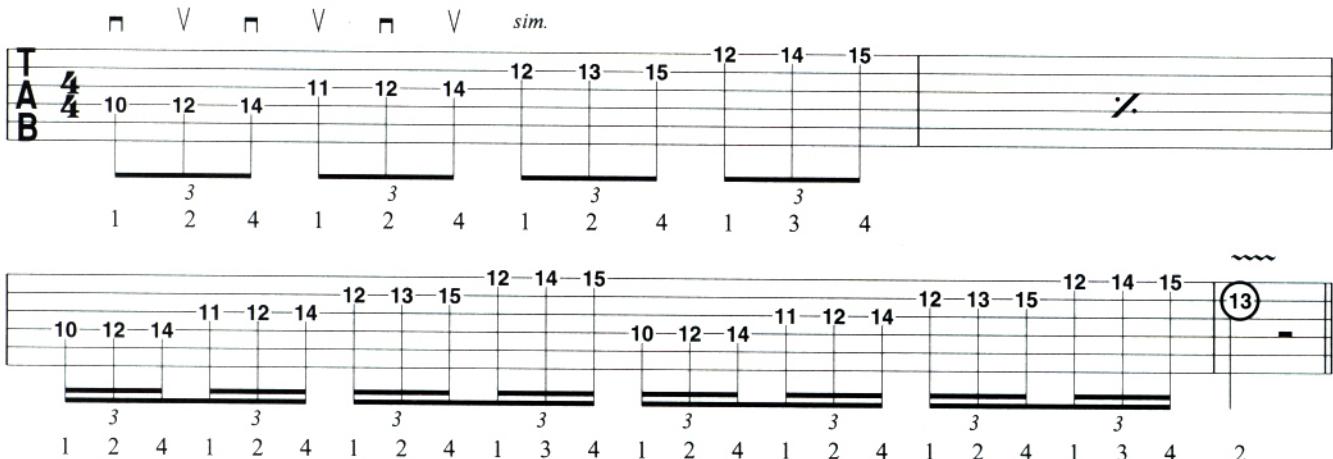


FIGURE 53

□ V □ V sim.

T
A 4
B

14 16 17 14 16 17 15 17 19 15 17 19

1 2 3 1 2 3 1 2 3 1 2 4 1 2 3 1 2 4

14 16 17 14 16 17 15 17 19 14 16 17 15 17 19 15 17 19

1 2 3 1 2 3 1 2 4 1 2 3 1 2 4 1 2 3 1 2 4 2

FIGURE 54 A harmonic minor

ascending ----- 1 descending ----- 1

T
A
B

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

scale degree: 1 (root) 2 b3 4 5 b6 7 8 (octave) 7 b6 5 4 b3 2 1 (root)

FIGURE 55a melody

$\text{♩} = 190$

Am

T
A 4
B

* □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

12 14 15 12 14 15 13 14 16 14 13 15 14 12 15 14 14 13 14 13 14 12 14 .

fingering: 1 3 4 1 3 4 1 2 4 2 1 4 3 1 4 3 1 3 2 3 2 3 1 3

FIGURE 55b first harmony (a third higher than the melody)

□ V □ V sim.

T
A 4
B

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

fingering: 1 2 4 1 3 4 1 2 4 2 1 4 3 1 4 2 1 2 2 4 2

FIGURE 55c second harmony (a fifth higher than the melody; a third higher than the first harmony)

□ V □ V sim.

T
A 4
B

14 15 18 14 16 17 15 17 18 17 15 17 16 14 18 15 14 17 15 17 17 18 17 .

fingering: 1 2 4 1 3 4 1 3 4 1 4 3 1 4 2 1 3 1 3 3 4 3

* □ = downstroke; √ = upstroke

"Dream lofty dreams,
and as you dream,
so you shall become.
Your vision is the
promise of what you
shall one day be;
your ideal is the
prophecy of what
you shall at last unveil."

James Allen

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