

LICK
PACK
LESSONS

20

* + * + * ESSENTIAL * + * + *

METAL LICKS

GUITAR
DVD

LICK PACK

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LICK 1

Two-Note Power Chords

The first lick in this high-gain extravaganza is an introduction to two key concepts: palm muting and the “chugging” motion of heavy metal rhythm guitar. Both are absolutely key to becoming a great metal guitarist, and the remaining licks in this Lick Pack DVD will give you lots of opportunities to practice these techniques in interesting ways.

Excluding the four double-stops at the end of the odd-numbered measures, this lick is played with consecutive downstrokes throughout. When playing any of the chugging notes (the open low E strings in consecutive eighth beats between the power chords and double-stops), remember to palm mute by pushing the palm of your pick hand down onto the low E string. Don’t worry if it covers the other strings a little too

much. As long as you pull your palm away when picking any beat with two notes, it will produce the alternating controlled chugs and savage bursts of metal rhythm.

When playing chug riffs such as this, it’s important to maintain a solid attack throughout, despite the alternating palm muting. Try to make every note sound as loud as the one that precedes and follows it, and strive for uniform picking intensity and position. You can achieve this by being disciplined about the position of your picking hand. Metal is all about taking the outrageous and keeping it tight, controlled and organized.

Techniques used: double-stops, downpicking/chugging, palm muting

Moderately Fast $\downarrow = 155$

1 E5 F5 E5 D5 E5 F5 Bb5 A5 G5 E5 F5 E5 D5 E5 F5 G5 G\$5

P.M. - | P.M. P.M. - | P.M. - | P.M. - | P.M. P.M. P.M. P.M.

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

E5 F5 E5 D5 E5 F5 Bb5 A5 G5 A5 E5 F5 E5 D5 E5 G5 G#5 F5

P.M. - | P.M. P.M. - | P.M. P.M. - | P.M. P.M. P.M. P.M.

-0-0-2-0-3-2-0-2-0-0-3-0-0-2-0-3-2-0-2-0-5-0-6-0-3-

LICK 2

Alternate Picking and Hammer-On Accents

This speedy lick works just as well at slower tempos, so don't be intimidated or feel that you have to learn it at full speed right away. The lick offers a great way to practice both palm muting and alternating between the fifth and sixth strings. This "bouncing" motion between steady palm muting on a lower string, broken up with unmuted notes on higher strings, is a staple of metal rhythm guitar.

As a rule, when playing hammer-ons such as the ones found in this lick, if the notes are two frets apart, aim to use your index and ring fingers. If the space is three frets, use your index finger and pinkie, and if the gap is just one fret, use your index and middle fingers. Forcing

yourself to do this will help each of your fingers gain independent dexterity, a key skill for some of the more complex riffs found later in the pack.

The timing of this lick is the same in all measures, excluding the final one, so focus on getting your picking hand comfortable with the alternate picking, then replicate it for the remainder of the lick. Remember that when hammering on, you don't pick that second note, so as far as your picking hand is concerned, you can count an eighth note, then four 16ths. Your fretting hand will make up the extra 16th note by hammering on.

Techniques used: alternate picking, hammer-ons, position shifting

Moderately Fast $\text{♩} = 165$

N.C. (E5)

1
N.C. (E5)

2
T
A
B

3
P.M. - - - - | P.M. - - - - | P.M. - - | P.M. - - - - | P.M. - - - - | P.M. - -

4
7-10 0-0-0-0 7-10 0-0-0-0 7-10 0-0 2-3 0-0-0-0 2-3 0-0-0-0 2-3 0-0

5
P.M. - - - - | P.M. - - - - | P.M. - - | P.M. - - - - | P.M. - - - - | P.M. - -

6
5-7 0-0-0-0 5-7 0-0-0-0 5-7 0-0 5-8 0-0-0-0 5-8 0-0-0-0 5-8 0-0

7
7-10 0-0-0-0 7-10 0-0-0-0 7-10 0-0 2-3 0-0-0-0 2-3 0-0-0-0 3-2 0-0

C5 B5

LICK 3

Two-Note Harmonies

Inspired by Scandinavian metal bands, such as At the Gates and In Flames, this lick makes use of the classic metal thirds harmony moved to various places along the A and D strings while you maintain the steady metal pulse with palm-muted chugging on the open low E string.

This lick is played entirely with downstrokes, save for the brief pairs of 16th notes at the end of bars 2 and 6, which require a quick down-up combination. This provides a short introduction to picking “gallops” inserted among steady eighth notes, but practice these parts well, as this technique crops up frequently in all styles of metal.

The concept of this lick is the introduction of minor- and major-third harmonies, interspersed with regular two-note root-fifth power chords. Thirds create a darker harmony, and they are widely used in all forms of rock music. Experiment with different harmonies as you move up the neck, and try playing this entire riff up one string, transposing it into the key of A for a slightly brighter sound.

Techniques used: double-stops downpicking/chugging, palm muting, position shifting

Fast $\text{♩} = 185$

Em D/E F/E C/E E5

TAB

5

Em D/E F/E B/D# E5

LICK 4

Bay-Area Thrash Melody

Here's a ripping hybrid lick inspired by Bay Area thrash-metal legends Metallica and Testament that has elements of rhythm and lead playing. It combines eighth-note-triplet lead phrases with a low E-string triplet at the beginning of each bar to create a more diverse lick that fulfills two roles simultaneously.

The lick is played mostly with alternate picking, which is interrupted briefly at the beginning of each bar by two consecutive downstrokes, which work better in these spots. Even though there are four notes on

beat one of each bar, they occur in the space of what would otherwise be the three notes on the eighth-note triplet, and picking them this way makes it so that the following beat begins with an upstroke.

The lick incorporates an extra beat in bars 2 and 4, alternating between bars of 4/4 and 5/4. Here, hold the B note (low E string, seventh fret) at the end of bar 2 and the final F power chord shape for a whole beat.

Techniques used: alternate picking, palm muting, scales

Moderately $\text{♩} = 124$

N.C. (Em)

F5

LICK 5

Pantera-Style Picking

Here's a chromatic lick in the style of the late great Pantera guitarist Dimebag Darrell. It mixes alternate picking with chugging downstrokes while incorporating a string-skipping element, jumping from the low E string to the D string and back.

Begin the lick by picking “open”—that is, without palm muting. Strive to make each note move smoothly into the next as you ascend chromatically, then hit the E note on the D string’s second fret and move back down the same way. In bar 2, the D note gets two turns as you bounce off the low E string.

Maintain alternate picking through the low E-string riff in bar 4 and move on to bar 5. From here, repeat the entire lick exactly with your fretting hand, but switch up your picking to consecutive downstrokes and really dig in with your palm. You can almost hear the slight ring of harmonics when using a heavier pick and scraping hard into low notes like these. A high-gain amplifier or stomp-box setting will enhance these subtle harmonic overtones.

Techniques used: alternate picking, downpicking/chugging, palm muting, string skipping

LICK 6

Pentatonic Wide-Stretch Lead

This lead lick combines two E minor pentatonic patterns, some wide stretches and lots of pull-offs to create a speedy and interesting descent that sounds much tougher to play than it actually is! Remember to warm up before trying to perform any wide stretches, no matter how big your hands might be.

Although the lick is played in a 16th-note rhythm, your picking hand will pick only twice every beat, on every other note, with each picked note pulled off to the 12th fret on the given string. The pattern moves down across all six strings, four notes on each string, with two down-picked notes, each followed by a pull-off. Try to move from string to

string smoothly and quietly, without producing unwanted noise. Since your index finger will remain at the 12th fret throughout, this shouldn't be too difficult.

When pulling off the higher notes, particularly when using weaker fingers, like your ring finger and pinkie, try to flick your finger away from the string as opposed to simply lifting it up. Doing so will ensure a strong attack on the subsequent note, which helps maintain uniform volume among picked and pulled-off notes.

Techniques used: arpeggios, pull-offs, wide stretches

Moderately $\text{♩} = 158$

N.C. (Em)

T
A
B

LICK 7

Power Chords and Trills

This Ozzy Osbourne–inspired lick combines power chords consisting of fourths on the D and G strings with a low 16th-note rhythm on the sixth string's second fret. The lick also includes a tasty trill, plus it has a tremolo-picked turnaround to provide you with a more diverse workout for practicing useful metal techniques and stylistic moves.

The power chords in this riff should stand out. Be sure to pick them confidently and with purpose. Although maintaining the low F♯ chug may be tricky when jumping to the higher D and G strings, it's those high notes that should be made to pop here, so make sure they aren't overshadowed by the chugging.

The trill that is repeated throughout the lick is most easily performed with the index finger, since it is naturally the strongest. Don't worry about hitting exactly eight notes. Trills such as these are all about style and flair, so as long as it sounds badass, you will too!

The tremolo-picked sections in bars 4 and 8 may seem a little tricky at first, particularly when switching strings, but practice them slowly, and make sure you know which direction your pick hand is moving (remember to observe alternate picking), and you'll soon be ripping through them.

Techniques used: alternate picking, double-stops, palm muting, tremolo picking, trills

Moderately $\text{♩} = 142$
N.C. (F#m)

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

TAB
B
5 4 2 0-2-0-2-0-2-0-2 | 5 4 2 0-2-0-2-0-2 | 5 4 2 0 5
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

3
P.M. - - - - | P.M. - - | P.M. - - - - |
5 4 2 0-2-0-2-0-2 | 2 2 2 2 5 5 2 2 4 4 2 2 3 3 2 2
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

5
P.M. - - - - - | P.M. - - | P.M. - - - - | P.M. - - - |
5 4 2 0-2-0-2-0-2 | 5 4 2 0 5
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

7
P.M. - - - - | P.M. - - | P.M. - - - - - |
5 4 2 0-2-0-2-0-2 | 2 2 2 2 5 5 2 2 4 4 2 2 3 3 2
2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 |

LICK 8

Climbing Hammer-Pull Riff

This ascending rhythm lick is based around a single phrase that is repeated twice, in three different positions, on the low E and A strings. It makes use of alternate picking until the final measure, which resolves with a syncopated bounce pattern using a muted open low-E pedal tone.

The riffs in measures 1–3 are virtually identical, so you can master the lick much faster if you start by learning the pattern and order of notes. Begin with the first half of bar 1—get it tight, and get it right. From there, move up one scale position and play the lick again, this time making sure

to note the slight variation in the last four notes of each iteration. This change continues into bar 3, as the riff moves up to a higher position.

For the ending of the lick, I switch to fast, consecutive downstrokes, but feel free to pick the notes on the A string with upstrokes to break them apart a little and add more tonal dynamism to the mix. End with a two-finger E power chord in seventh position and slide down off it.

Techniques used: alternate picking, hammer-ons, palm muting, position shifting, pull-offs

Moderately $\text{♩} = 100$

N.C. (Em)

E5

LICK 9

British-Style Metal Riff

This lick is inspired by the best of new-wave British metal bands, such as Bullet for My Valentine. It's not too challenging to play, and it uses familiar two-note chord shapes combined with pentatonic arpeggios to create a rocking rhythm riff. The lick is mostly in 4/4, with occasional bars of 3/4 inserted to create a galloping, build-up effect.

Begin with downpicking, making sure to bounce on and off your palm muting when playing the double-stops on the D and G strings in opposition to the muted open A string beneath them. The riff is somewhat syncopated: each double-stop is followed by two open notes, for a total of three

beats before repeating. But since the lick is primarily in 4/4, the end of each second measure resolves with a two-string hammer-on move.

The pentatonic scales used in bars 4 and 12 are the only places you should use alternate picking here. Otherwise, keep chugging away until the end. Doing so will keep the bulk of the lick sounding powerful and aggressive and will help those single-note arpeggios stand out from the rest of the composition.

Techniques used: alternate picking, arpeggios, double-stops, down-picking/chugging, hammer-ons

Moderately Fast $\text{♩} = 182$

C5/A D5/A C5/A N.C.

P.M. - | P.M. - | P.M. - - - | P.M. - | P.M. - | P.M. - | P.M. - |

TAB: 5 5 5 5 0 0 0 0 | 0 5 5 0 0 0 0 | 5 5 5 0 0 0 0 | 5 7 5 7 5 7 5 7

Moderately Fast $\text{♩} = 182$

C5/A D5/A C5/A Eb5 D5 C5 A5 C5 A5 C5 A5

P.M. - | P.M. - | P.M. - - - | P.M. - | P.M. - | P.M. - | P.M. - |

TAB: 5 5 5 5 0 0 0 0 | 0 5 5 0 0 0 0 | 5 5 5 0 0 0 0 | 8 7 5 7 5 7 5 7

Moderately Fast $\text{♩} = 182$

C5/A D5/A C5/A N.C.

P.M. - | P.M. - | P.M. - - - | P.M. - | P.M. - | P.M. - | P.M. - |

TAB: 5 5 5 5 0 0 0 0 | 0 5 5 0 0 0 0 | 5 5 5 0 0 0 0 | 5 7 5 7 5 7 5 7

Moderately Fast $\text{♩} = 182$

C5/A D5/A C5/A Eb5 D5 C5 A5 C5 A5 C5 A5

P.M. - | P.M. - | P.M. - - - | P.M. - | P.M. - | P.M. - | P.M. - |

TAB: 5 5 5 5 0 0 0 0 | 0 5 5 0 0 0 0 | 5 5 5 0 0 0 0 | 8 7 5 7 5 7 5 7

LICK 10

String-Skipping Arpeggios

Inspired by neoclassical metal, this tricky arpeggio lick may look like it's perfect for sweep picking, but it's actually a fantastic way to perfect your alternate-picking technique across multiple strings. Once you have that down, feel free to go back and practice the lick in a sweep-picking style, too. To do so, you may want to play the third and seventh notes of each bar transposed up one string. Doing so will give you the traditional "one-note-per-string" sweep-picking pattern.

Begin with a pull-off from the high E string's 12th fret to the eighth, then immediately skip over to the G string and pull off from the 12th fret to the ninth. This is the same as playing down the arpeggio normally,

except the usual eighth-fret note on the B string, G, has been moved down one string to the 12th fret of the G string, which gives the lick its string-skipping aspect.

Remember to use strict alternate picking, and do not pick when hammering on or pulling off. These legato articulations take the place of what would otherwise be a downstroke or an upstroke. End with a hearty finger vibrato, performed on the high E string's 15th fret by repeatedly pushing the string in toward the lower strings.

Techniques used: alternate picking, arpeggios, hammer-ons, position shifting, pull-offs, vibrato

Moderately $\text{♩} = 122$

N.C. (C) (A7)

(D) (B7)

(E) (Em)

LICK 11

Fast Alternate Picking

Inspired by Iced Earth, this syncopated “six-over-eights” lick is played almost exclusively on the low E string and bounces on the single string between palm-muted chugging and swift two-note hammer-ons. It’s fast, it’s angry, and it’s a great alternate-picking practice riff.

To help internalize the syncopation of the line, think of each pair of measures as “1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2, 1-2.” This pattern has four palm-muted open notes following each of the first four hammer-ons and just two following the last two. While this may seem complicated at first,

after some slow practice it should become clear and natural. Remember to think of the lick in pairs of bars to make this easier.

Start learning this lick slowly, and build up your speed. This is a great tip for learning any lick, but it’s particularly relevant to speedy passages with lots of notes on a single string, such as this.

Techniques used: alternate picking, double-stops, hammer-ons, palm muting

Moderately Fast $\text{♩} = 178$

N.C. (Em)

1 $\#$ 4
P.M. - - - - | P.M. - - - | P.M. - - -
T A B
5 - 6 - 0 - 0 - 0 - 0 - 5 - 6 - 0 - 0 - 0 - 0 - 3 - 5 - 0 - 0 - 0 - 0 - 0 - 5 - 6 - 0 - 0 - 6 - 8 - 0 - 0
█ █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V
3
P.M. - - - - | P.M. - - - | P.M. - - -
5 - 6 - 0 - 0 - 0 - 0 - 5 - 6 - 0 - 0 - 0 - 0 - 3 - 5 - 0 - 0 - 0 - 0 - 0 - 2 - 3 - 0 - 0 - 7 - 8 - 0 - 0
█ █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V
5
P.M. - - - - | P.M. - - - | P.M. - - -
5 - 6 - 0 - 0 - 0 - 0 - 5 - 6 - 0 - 0 - 0 - 0 - 3 - 5 - 0 - 0 - 0 - 0 - 0 - 5 - 6 - 0 - 0 - 6 - 8 - 0 - 0
█ █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V █ V
7 G5 F#5 G5 F#5 G5 F#5 G5 F#5
P.M. - - - - |
5 - 3 - 0 - 0 - 4 - 2 - 0 - 0 - 5 - 3 - 0 - 0 - 4 - 2 - 0 - 0 - 5 - 3 - 4 - 5 - 4 - 2 - 3 - 2 - 4 - 2 - 3 - 2 - 4 - 2
█ █

LICK 12

Low-Position Speed-Picking Riff

Taken from the title track of the Painmuseum album, *Metal for Life*, this lick lives up to its name, with speedy alternate-picked riffs racing around the first and third frets as well as double-stop power chords thrown into the mix for an added sense of urgency.

The key areas to focus on in this lick are the second halves of bars 2 and 6, and bars 4 and 8. The latter half of bar 2 has a somewhat tricky picking pattern that may take some time to get your fretting hand used to. It's important to play the lick slowly at first and to break it up into

sections to memorize it and ensure that your hands are familiar with the shapes. Only then should you begin to speed up.

Bars 4 and 8 contain some two-finger power-chord shapes that slide down one fret (from G to F#). These shouldn't be too tricky, but remember to take a one-note break from your alternate picking, as if you were playing a hammer-on or pull-off.

Techniques used: alternate picking, double-stops, pull-offs

Moderately Fast $\text{♩} = 166$

N.C. (Em)

1

T
A
B

1-0-0-0-0-0-1-0-0-0-0-0-1-0 3-0 1-0-0-0-0-0-0-0-0-0-2-1-3-1-2-3-2-0

■ ■ V ■ V ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V

3

G5 F#5 G5

1-0-0-0-0-0-1-0-0-0-0-0-1-0 3-0 1-0-0-0-0-0-3-2-0-0-2-0-0-4-2-3

■ ■ V ■ V ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V

N.C. (Em)

5

P.M. P.M. P.M. P.M.

1-0-0-0-0-0-1-0-0-0-0-0-1-0 3-0 1-0-0-0-0-0-0-0-0-0-2-1-3-1-2-3-2-0

■ ■ V ■ V ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V

7

G5 F#5 G5

1-0-0-0-0-0-1-0-0-0-0-0-1-0 3-0 1-0-0-0-0-0-3-2-0-0-2-0-0-4-2-3

■ ■ V ■ V ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V ■ ■ ■ ■ V

LICK 13

Slayer-Style Thrash Riff

This lick, while fairly easy on the fretting hand, is designed to get you up to speed with the popular metal convention of “galloping.” Heard in metal tracks ranging from Slayer to Iron Maiden and almost everywhere in between, the gallop—consisting of an eighth note followed by two 16ths on the same pitch—is an invaluable technique for any metal guitarist.

To make the riff truly leap out of your amplifier, the gallop should be

proud and confident. Take a look at the musical notation and see how the notes are grouped together in each beat. Being able to visualize the timing required will make perfecting the gallop a little easier.

Once you’ve mastered the gallop, add in the finger slides at the end of each bar and the two slides in bars 4 and 8. Note that the first slide of the final measure actually descends, unlike all of the others, which ascend.

Techniques used: alternate picking, double-stops, finger slides

Moderately Fast $\text{♩} = 176$

LICK 14

High-Position Open-String Pedal-Tone Lead

This lead lick is played in eighth-note triplets and combines high-fret and open-string notes on the top two strings to create an interesting musical contour that feels both disjointed and complex.

The entire lick is performed in an eighth-note triplet rhythm, and the third note of each group will always fall on either the open B or high

E string. Take note of which open string is coming at the end of each triplet, and, as always, break the lick into smaller sections to aid with memorization and familiarization.

Techniques used: alternate picking, vibrato

Moderately Fast $\text{♩} = 178$

N.C. (Em)

1
T 13 12 0 10 8 0 8 7 0 15 13 0 | 13 12 0 10 8 0 8 7 0 7 5 0

2
T 13 12 0 10 8 0 8 7 0 15 13 0 | 13 12 0 15 13 0 17 15 0 19 17 0 | 13 12 0 10 8 0 8 7 0 15 13 0

3
T 13 12 0 10 8 0 8 7 0 15 13 0 | 13 12 0 15 13 0 17 15 0 19 17 0 | 13 12 0 15 13 0 17 15 0 19 17 0

4
T 13 12 0 10 8 0 8 7 0 7 5 0 | 13 12 0 15 13 0 17 15 0 19 17 0 | 13 12 0 15 13 0 17 15 0 19 17 0

5
T 13 12 0 10 8 0 8 7 0 7 5 0 | 13 12 0 15 13 0 17 15 0 19 17 0 | 13 12 0 15 13 0 17 15 0 19 17 0

6
T 13 12 0 10 8 0 8 7 0 7 5 0 | 13 12 0 15 13 0 17 15 0 19 17 0 | 13 12 0 15 13 0 17 15 0 19 17 0

LICK 15

Syncopated Power-Chord Riff

This lick makes use of more power chords on the low E and A strings, interspersed between chugging open E notes, but interrupts them with alternate-picked single-note phrases and ends with a pair of speedy hammer-pull combinations.

When playing licks with fretted two-finger shapes that alternate with an open string like this, you may find it helpful to leave your middle finger on the A string throughout the entire bar as opposed to removing your hand from the frets each time you play the low open E note. Doing this

allows you to stay in position more easily and play the riff more fluidly.

In the alternate-picked measures, as always, strive for uniform picking intensity to make those parts sound rock solid. In the final bar of the lick, use your ring finger and pinkie to reach the third and fourth frets on the A string while keeping your index finger rooted at the first fret.

Techniques used: alternate picking, double-stops, downpicking/chugging, hammer-ons, pull-offs

Moderately Fast $\text{♩} = 182$

1
Bb5 A5 N.C.
P.M. - | P.M. P.M.
Bb5 A5 N.C.
P.M. - | P.M. P.M.

T
A
B
8 - 0 - 0 - 8 - 0 - 8 - 7 - | 0 - 5 - 6 - 5 - 8 - 7 - 5 - | 8 - 0 - 0 - 8 - 0 - 8 - 7 - | 0 - 7 - 8 - 7 - 10 - 9 - 7 -
6 - 0 - 6 - 0 - 6 - 0 - 5 - | 6 - 0 - 6 - 0 - 6 - 0 - 5 - | 6 - 0 - 6 - 0 - 5 - | 7 - 10 - 9 - 7 -
P.M. P.M. P.M. V V V V V V V V V V

Bb5 A5 N.C.
P.M. - | P.M. P.M.
E5 C/E Bb5 N.C.
P.M. - | P.M.

5
8 - 0 - 0 - 8 - 0 - 8 - 7 - | 0 - 5 - 6 - 5 - 8 - 7 - 5 - | 9 - 7 - 7 - 9 - 10 - (10) - 3 - | 3 - 4 - 3 - 1 - 3 - 4 - 3 - 1 -
6 - 0 - 6 - 0 - 6 - 0 - 5 - | 6 - 0 - 6 - 0 - 6 - 0 - 5 - | 7 - 7 - 7 - 7 - 7 - 7 - 1 - | 4 - 3 - 1 - 3 - 4 - 3 - 1 -
P.M. P.M. V V V V V V V V V V

LICK 16

Power Chords and Pull-Offs

Inspired by Jake E. Lee's playing with Ozzy Osbourne, this lick incorporates all the techniques we have learned so far: palm muting; power chords using the fifth, fourth and raised fifth; pull-offs; and tremolo picking. The result is a comprehensive and totally metal lick.

Break the lick into sections: learn bars 2 and 3 first, then add in bars 4 and 5, and, finally, master bars 8 and 9. These are the building blocks of the lick, and by piecing them all together you can more easily master the entire passage.

When performing the fast pull-offs in bars 8 and 9 (and their repeats in bars 16 and 17), remember to pull your pick-hand palm away from the bridge of your guitar so that you're not palm muting the strings on which you are pulling off. They need to stand out against the muted notes, so try to make them "pop" as much as possible.

Techniques used: alternate picking, double-stops, downpicking/chugging, pull-offs

Moderately Fast $\text{♩} = 176$

The tablature provides a detailed breakdown of the lick across seven bars (1-7). It includes:

- Bar 1:** Lead part starts with muted eighth-note pairs (x-x), followed by power chord strums (A5, F/A, C5/A, D5/A) with muting and vibrato.
- Bar 2:** Lead part continues with muted eighth-note pairs (x-x) and power chords (A5, F/A, C5/A, D5/A).
- Bar 3:** Lead part adds more power chords (Bb5, A5, Bb5, C5) while maintaining the muted eighth-note pattern.
- Bar 4:** Lead part introduces a 3/4 measure with muted eighth-note pairs (x-x) and power chords (N.C. (A5), C5, Bb5, A5, G5, A5).
- Bar 5:** Lead part continues with power chords (F/A, C5/A, D5/A) and muted eighth-note pairs.
- Bar 6:** Lead part ends with power chords (A5, F/A, C5/A, D5/A) and muted eighth-note pairs.
- Bar 7:** Lead part concludes with power chords (A5, F/A, C5/A, D5/A) and muted eighth-note pairs.

The rhythm part (bottom line) provides harmonic support with sustained notes and power chords corresponding to the lead part's chords. Fingerings such as 3-2-3-5 and 5-3-2-0 are marked above the tabs to indicate specific note strikes.

LICK 16

Power Chords and Pull-Offs (*continued*)

C5/A D5/A N.C. (Am)

15

P.M. - ↘

5 0 0 7 | 7 6 0 0 8 7 0 0 7 6 0 0 8 7 0 0 | 7 6 0 0 8 7 0 0 10 9 0 0 7 6 |

▀ ▀ V ▀ ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀ ▀ V ▀

LICK 17

Legato Arpeggios with String Skipping

This tricky set of string-skipped arpeggios requires three things to be truly mastered: a good warm-up for your fretting hand, rock-solid positioning of your index finger, and patience!

Begin by practicing the first six notes of the lick on their own. Head up to the highest note (the seventh fret of the high E string) and descend back down to the beginning. Then practice the same thing using the next six notes, moving down and then back up the strings.

Breaking the lick into each of the five positions used will give you greater control in each position, and once that control has been mastered,

you can move on to the position shifts themselves.

When shifting in this lick, you will always use a finger slide to take you there, and these slides will take place with your outside fingers—that is, your index finger and pinkie. You really need to be comfortable with the scale length of the guitar you’re using to be able to make these kinds of slides reliably, so learn to love your instrument!

Techniques used: arpeggios, finger slides, hammer-ons, vibrato, wide stretches

Moderately Slow $\text{♩} = 80$

N.C. (Cmaj7) (Em7) (Dm7) (Fmaj7) (G7)

T A B

4 5 9 7 5 7 10 9 12 8 10 12 10 14/15

3 7 10 7 5 8 12 8 12 8 10 14

LICK 18

Death Metal Alternate-Picking Workout

This death metal riff offers a great way to practice tremolo picking, i.e., very fast picking across multiple strings. The entire riff is picked alternately, excluding the final bar, which resolves using some two-finger power chords.

The toughest part of tremolo picking when changing notes is syncing the changes on your fretting hand with the rhythm of your picking hand. Since your picking hand is going to be playing steady 16th notes

throughout bars 1–7, you need to know exactly when to change positions with your fretting hand to ensure that exactly four notes are performed at each position.

Practice the lick slowly, particularly the ascent in bar 4. Apply palm muting throughout the entire lick, and gradually build up speed.

Techniques used: alternate picking, palm muting, tremolo picking

Fast $\text{♩} = 186$
N.C.
P.M.

T A B

0 0 0 0 2 2 2 2 5 5 5 5 2 4 5 4 2 0 0 0 0 2 2 2 2 5 5 5 5 5 5 8 8 8 8
▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V

3

P.M.

0 0 0 0 2 2 2 2 5 5 5 5 2 4 5 4 5 2 4 5 7 4 5 7 9 5 7 9 10 7 9 10
▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V

5

P.M.

0 0 0 0 2 2 2 2 5 5 5 5 2 4 5 4 2 0 0 0 0 2 2 2 2 5 5 5 5 8 8 8 8
▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V

(E5) G5 F#5 F5 (E5) G5 F#5 F5

7

P.M.

0 0 0 0 2 2 2 2 5 5 5 5 4 2 0 5 4 3 0 5 4 3
▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V ▀ V

LICK 19

Syncopated Accents Riff

Inspired by Dream Theater's John Petrucci, this lick provides some interesting sus2 power-chord shapes on the fretting hand as well as some conventional three-finger power chords.

Be sure to warm up before performing the wide stretches at the end of bars 2 and 6. These are conventional power-chord shapes, with the octave shifted up one tone to the ninth, creating a sus2, or add9, power chord.

During the build-up section in bars 7 and 8, note that the low rhythm

note being picked switches from the root of the chord on the A string to the low E string. While fretting the standard power-chord shape with your index finger, ring finger and pinkie, your middle finger should be playing those low E-string notes.

Techniques used: double-stops, downpicking/chugging, position shifting

Moderately Fast $\text{♩} = 180$

LICK 20

E Phrygian Lead Lick

Our final metal lick begins in E Phrygian and descends before climbing to the higher frets for a dramatic climax. The descending portion of the lick is played in 5/4 meter, after which the lick switches back to 4/4 for the ending section.

While it may be tempting to simply hammer on the first three notes, be sure to alternate pick them to give each note a definitive attack and maintain the power of the lick throughout. All the downward slides in the first three bars should be performed with the fret-hand index finger, with the subsequent notes on the D string performed with either

the middle or ring fingers.

Once the lick has shifted to 4/4, you can break with the alternate picking and use an upward sweeping motion to climb downward before returning to the standard slide shape for the end of bar 4. In bar 5, play octaves on the G and high E strings while sliding upward in minor thirds (three-frets increments), before ending with a wicked vibrato at the high E string's 17th fret.

Techniques used: alternate picking, finger slides, position shifting, vibrato

Moderately $\text{♩} = 112$
N.C.

TAB

0 9 10 9 7 5 4 (4)

0 10 12 10 9 7 5 (5)

■ V ■ V ■ V ■ V ■ V ■ V

■ V ■ V ■ V ■ V ■ V ■ V

0 12 14 12 10 12 10 9 7 (7)

17 14 15 14 12 14 12 11 12 9

12 15 18 17

■ V ■ V ■ V ■ V ■ V ■ V

■ V ■ V ■ V ■ V ■ V ■ V