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PACK  
LESSONS

500

>>> EXPERT <<<

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GUITAR  
DVD

# LICK

# PACK

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# LICK 1

## Gus G: “Losing My Mind” Tapping

In this first lick, expect a barrage of single-string tapped arpeggios, forming a ripping lead. It's part of a guitar/keyboard duel section at the end of my solo in the Firewind song "Losing My Mind." I play the lick as if it were in the key of E minor, but because my guitar is tuned down a whole step (low to high, D G C F A D) it sounds in the key of D minor, a whole step lower.

When tapping arpeggios like this, it's important to strive for a consistent note volume. This means that the notes you tap with your pick hand should be as strong as possible in order to maintain the momentum throughout the pull-offs and hammer-ons that follow each tap. When pulling off with either hand, try to flick the string slightly downward (toward the floor). This will keep the string vibrating sufficiently to maintain volume note to note.

Unless you have large hands, you'll probably need to perform the hammer-ons with your pinkie, which is likely your weakest finger, so it

may take some practice to get the hammer-ons to sound equally strong. Since they're the last note in each group, you can be forgiven for losing a little "oomph" there, but that's not an excuse to get sloppy, so try to make all your hammer-ons quick and firm.

Some of the tapping shapes are spread farther apart than others, with the gaps between those in bars 1 and 2, 5 and 6, and 6 and 7 requiring the biggest and thus quickest position shifts. When making those transitions, use a fret-hand index-finger slide in place of the last hammer-on in the measure, as indicated with the last two notes of bar 1. Smooth movement between the tapping shapes is the key to making this lick sound flashy, fluid and fast.

Also, focus on jumping from the G string to the high E at the end of bar 4. Try to make this transition as clean as possible, utilizing both left- and right-hand muting techniques to suppress unwanted string noise. The same applies to bar 8.

① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

**Moderate**     ♩ = 190

The sheet music shows a treble clef staff with eight measures. The key signature changes from F#m7 to Fm7. Measures 1-4: The first measure starts with a bass note (3) followed by a sixteenth-note pattern (F#-E-G-F#). Measures 2-4: The bass notes are 9, 6, and 9 respectively. Measures 5-8: The bass notes are 9, 6, 9, and 9 respectively. Below the staff, a bass line is indicated with the numbers 14, 9, 6, 9, 14, 9, 6, 9, 14, 9, 6, 9, 13, 8, 5, 8, 13, 8, 5, 13, 8, 5, 13, 8, 5.

The sheet music consists of two staves. The top staff is for Treble clef instruments and features a dashed horizontal line above the staff. The bottom staff is for Bass clef instruments. Both staves have a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a repeating pattern of bass notes (15, 10, 7) followed by treble notes (10, 7, 10). Measures 5-7 show a similar pattern: bass notes (15, 10, 7) followed by treble notes (10, 7, 10). Measures 8-10 show a different pattern: bass notes (18, 15) followed by treble notes (10, 15). Measures 11-13 show a final pattern: bass notes (18, 15) followed by treble notes (10, 15). Measure 14 concludes the section with a bass note followed by a treble note. The vocal line consists of eighth-note patterns. The lyrics "T (E7)" appear at the beginning of the section, and "T (Gm7)" appears in measure 5.

## LICK 2

### Joel Hoekstra: Two-Hand Pentatonic Taps

This lick takes the A minor pentatonic scale (A C D E G) and moves it across the strings in an up-and-down fashion using two-hand tapping. Instead of tapping in the conventional way, however, in which you're tapping with one finger and your pick hand is almost parallel to the neck, your hand will be perpendicular to the neck, like your fret hand, but on top, and you'll be using multiple fingers to tap. In the notation, the pick-hand index finger is indicated by the abbreviation "T1," the ring finger is shown as "T3," and the pick-hand pinkie is "T4."

I start by hammering on the very first note "from nowhere" with my fret-hand index finger. This and all hammer-ons should be quick and firm in order to get the string vibrating and to produce sufficient volume. After that, there are three factors at play here. First, unless you do this

kind of thing all the time, you're probably not used to tapping with anything other than your pick-hand middle or index finger, so it'll take a bit of practice to develop good tapping strength and coordination in all your fingers of both hands.

Second, along the same lines, you'll need to get accustomed to performing pull-offs effectively with your pick-hand fingers in this perpendicular posture. Be sure to pull the strings slightly upward as you let go of them.

Finally, notice that we're only tapping on the low E, D and B strings, which means you'll need to skip over the unused A and G strings, so make sure your aim is accurate, and take care to keep the idle strings silent by muting them with your fret hand. As with any difficult technique, take it slowly at first and work your way up to shred speed.

① = E    ④ = D  
② = B    ⑤ = A  
③ = G    ⑥ = E

Moderately  $\text{♩} = 100$

N.C. (Am)

TAB

Fret positions: 5-8-10-12; 5-7-10-12; 5-8-10-13-15-13-10-8-5; 12-10-7-5; 12-10-8; 5

# LICK 3

## Rob Math: Wide-Stretch String Skipping

This is a wide-stretch string-skipping run based on the E minor pentatonic scale (E G A B D) and played entirely on the A, G and high E strings. It's played in a 16th-note triplet rhythm and involves fingering three notes per string in a fluid, legato fashion, using double hammer-ons and pull-offs as you skip back and forth among the three strings.

I start with a down-pick on the E note at the A string's seventh fret, fretted with the index finger, and hammer on to G (10th fret) and A (12th fret) with my ring finger and pinkie. I then skip over to the G string and perform the series of hammer-ons and pull-offs to D (seventh fret), E (ninth fret) and G (12th fret) with my index finger, middle finger and pinkie, respectively.

Skipping back over to the A string's 12th-fret A note in the middle of

beat two, I firmly hammer my pinkie onto the string without picking. This same "hammer-on from nowhere" technique is used three more times throughout the remainder of the run and is indicated in the notation by the letter "H" appearing above the note or tab number.

The best way to play through the wide-interval stretches encountered throughout the lick is to drop your wrist a bit and move your thumb behind the fretboard. This allows your fingers to open up much wider than if your thumb is hooked around the side of the guitar neck (which is what you would want to do when bending a string). You'll see in the video that there is no hint of my fret-hand thumb sticking above the neck. It's almost directly beneath my middle finger behind the fretboard.

Moderately  $\text{♩} = 105$

Em

E5

T  
A  
B

7-9-12-7-9-7-      7-9-12-7-9-7-      7-9-12-      12-9-12-7-9-7-      7-10-12-7-10-7-      12-10-12-7-5-      9-(9)-      7-(7)-X

# LICK 4

## Jeff Loomis: Vice-Versa Sweeps

This lick is built from a series of three-string upstroke and downstroke sweeps that alternate and kind of zigzag diagonally up and across the neck. I refer to the lick as “vice-versa” because it starts by alternating between diminished and augmented triad shapes, which are both symmetrically structured but different in form. The lick is played in a rhythm of 16th-note triplets, for which the second half of each beat is a sort of visual mirror image of the first half.

I begin bar 1 with an upstroke sweep across the D, A and low E strings at the 12th, 11th and 10th frets, respectively. I then do a down-

stroke sweep, reversing the order of the strings (low E to A to D) and the sequence of frets—this time, it's 12, 11 and 10, going the opposite way.

The entire lick is played in this fashion, though the fretboard shape is altered a bit starting at the third beat of bar 1, owing to the tuning of the B and G strings. The arpeggios from this point forward are diminished as a result.

Practice the lick slowly with a metronome, gradually working your way up to full tempo. You may find it helpful to first isolate and loop each six-note group on its own, then put them all together.

① = D# ④ = C#  
② = A# ⑤ = G#  
③ = F# ⑥ = D#

Moderately Fast  $\text{♩} = 138$

N.C.(E)

## LICK 5

### Zane Carney: "Amelie" Double Picking

This is a passage I play during my solo in the song "Amelie" by my band, Carney. It's a single-note run, performed in a rhythm of steady 16th notes with the use of "double picking," whereby each note in the melody is picked twice in a row, using alternate (down-up) picking. So the actual melody, in terms of the pitches, is really just eighth notes, with each note quickly "echoed" using an upstroke.

A good way to practice this lick at first is to dispense with the double picking and play each note of the melody only once instead of twice, in an eighth-note rhythm, using all downstrokes. Once you are familiar and comfortable with the fingering, switch to double picking each note in a 16th-note rhythm, using a quick downstroke followed by an upstroke.

Strive to keep your pick hand relaxed and the picking movements small and economical.

Also, strive to keep your fret-hand fingers directly above the strings, being sure not to press your palm against the back of the neck. This will give your hand a little more "reach" and will facilitate clean execution of the lick.

I end the phrase by picking the open low E string and allowing it to ring as I play a series of jazzy 6/9 chord voicings, playing E6/9 then sliding into G6/9 twice, from two frets below, before resolving to E6/9. I fret each 6/9 chord by barring my index finger across the D and G strings and fretting the top two strings with the tips of my ring finger and pinkie, respectively.

Moderate  $\text{♩} = 147$

alternate picking  
N.C. (Cmaj9 #11)

(Cdim7-B7b9)

(E6/9)

E6/9    G6/9    F6/9-G6/9    E6/9

3

6 6 9 9 8 8 6 6 9 9 7 7 6 6 9 9 7 0

# LICK 6

Joel Hoekstra: **Legato Kitchen Sink**

I call this lick the “legato kitchen sink” because, as the old expression implies, it encompasses a variety of legato techniques, with multiple hammer-ons, pull-offs, hybrid picking and wide stretches used as well.

Bars 1–3 are phrased in six-note sequences, but I play most of the notes in the rhythm of 32nd notes in order to create a more interesting and less predictable melodic pattern. Each phrase in bars 1–3 switches to 16th-note triplets on beat four.

I begin in sixth position, with my index finger reaching back to fret the high A note on the first string’s fifth fret. I then use my pinkie, middle and ring fingers to perform the double pull-off from the ninth to the seventh to the sixth fret on the third string, followed by a double hammer-on back up the third string.

The lick is based on the A major scale (A B C# D E F# G#), and the

initial pattern repeats five times, with one variation: the highest note alternates between A and C# (ninth fret). When moving from the C# to E on the third string’s ninth fret, I barre my pinkie across the top three strings to fret both notes.

In bar 2, I transpose the lick down two frets and one whole step, to G major, and in bar 3 I move the entire pattern down another whole step, to F, but with a slight variation: over F, I substitute the F Lydian mode (F G A B C D E) for the F major scale. The lick ends with a fast legato pattern based on E Phrygian dominant (E F G# A B C D).

Regarding my pick hand, I begin each pattern with a middle-finger pluck on the high E string, followed by a downstroke with the pick on the G string. In bar 4, I alternate between the finger and pick more often. Also, I like to incorporate a light palm mute on the lower notes on the G and D strings to attain a more percussive sound.

Moderate  $\text{♩} = 84$   
w/P.M.  
N.C.(A)

(G)

(F)

(E7b9)

# LICK 7

## Jimmy Brown: Brecker-Style “Out” Sax Run

Here's an “outside-sounding” modern-jazz run inspired by the late, great tenor saxophonist Michael Brecker.

The first part of the lick (bars 1-4) is played over an implied E7 altered-dominant tonality (E7#9b5), which creates a lot of musical tension and drama that is satisfactorily released as the line eventually resolves to a sophisticatedly pretty, but dark, Am9 sound in bar 4.

I begin with a quick double pull-off on the low E string then proceed to move across the strings to the high E in the area of the 12th-13th positions, using a sawtooth-like climbing melodic pattern and strict alternate picking. Everything up to the middle of bar 3 is based on the E diminished whole-tone scale (E F G G# Bb C D), also known as the E super-Locrian mode.

Midway through bar 3, I proceed to travel down the neck on the top

two strings using a symmetrical pattern based on the slightly different and equally “out”-sounding E half-whole diminished scale (E F G G# Bb B C# D), using a four-note shape, or “module,” that I abruptly shift down the neck three times in three-fret increments, or what's known as minor thirds.

Note that the alternate picking is unconventional in that I use up-strokes on the downbeats and downstrokes on the upbeats.

I resolve the run in bar 5 with an Am9 arpeggio (A C E G B), for which I combine a little bit of sweep picking with some quick pull-offs, hammer-ons and legato finger slides to create a “slippery” sax-like phrasing, ending with some decorative finger vibrato, which brings the lick back to guitar land.

Moderately  $\text{♩} = 120$

N.C. (E7b5#9)

(Am9)

Fretboard diagrams for the bottom staff:

- Bar 1: 10, 11, 9, 7, 6, 6, (6)
- Bar 2: 6-7, 3, 5, 5-4, 5
- Bar 3: 3-7/10
- Bar 4: (10), 9, 8, 7

## LICK 8

### Glenn Proudfoot: E Major Roller Coaster Sweeps

For this lick, I'm sweep picking over two arpeggiated chords: E6add9 (E F# G# B C#) and Esus2 (E F# B). I would recommend first spending some time getting your fingers accustomed to the fretboard shapes that are required for each arpeggio.

For the Esus2, you'll need to shift positions to reach the higher notes during the ascending arpeggio on the third beat, then shift again for the descent on the fourth beat. Specifically, when transitioning from the D string to the G string at the 16th fret, you'll need to bring your index fin-

ger up to where your pinkie was, and vice versa when descending.

The sweep itself is a controlled movement of the pick along the strings in a downstroke, then upstroke, motion. Again, spend some time, preferably with a metronome, coordinating your hands so that, during the course of a sweep, you're fretting the appropriate note just as the pick is hitting the string. After you strike a note, immediately lift your finger from the fretboard. Don't let any notes ring into each other; each note should be clearly delineated to maximize the effect of the sweep.

Moderately Fast  $\text{♩} = 150$

The musical score consists of four measures. The first measure shows an E6add9 chord (E, F#, G#, B, C#) with a bass note on the A string. The second measure shows an Esus2 chord (E, F#, B) with a bass note on the A string. The third measure shows an E6add9 chord with a bass note on the D string. The fourth measure shows an Esus2 chord with a bass note on the D string. Below the staff is a guitar neck diagram with fret numbers 12, 14, 16, 17, 19, and 19. The neck shows a sixteenth-note pattern starting on the 12th fret of the B string, moving up to the 14th, 16th, 17th, and 19th frets, then back down to the 12th, 14th, 16th, 17th, and 19th frets. This pattern repeats across the neck.

# LICK 9

Glenn Proudfoot: Diminished Roller Coaster

Today's lick is a roller-coaster-like run consisting of a series of diminished-seven arpeggio shapes and incorporating fret-hand position shifts and finger slides to ascend the neck in a smooth, fluid motion.

When playing through this lick, I'm using specifically chosen fingerings that help me facilitate a smooth transition from one arpeggio shape to the next. The exact fingerings for each arpeggio are shown in the

notation. The number "1" represents my index finger, the "2" my middle finger and so on.

To master the lick, you really need to study only the fingerings for the first two beats of bar 1. After that, I use the same fingerings and picking method for the following arpeggios, just shifted up into the fifth, eighth and 11th positions.

Moderately Fast  $\text{♩} = 146$

Edim7

The sheet music consists of two staves. The top staff is a treble clef staff with sixteenth-note arpeggios. The bottom staff is a bass staff with note heads and fingering numbers (e.g., 1, 4, 2, 1, 4, 4, 1, 2, 4) above them. The music is in 4/4 time. Fingerings are indicated above the notes in the treble staff, and bass notes have corresponding fingering numbers below them. The bass staff also shows some grace notes and slurs.

# LICK 10

## Mike Errico: Diminished Bebop Blues

Inspired by legendary jazz saxophonist Charlie Parker and played over an E tonal center, this bebop jazz-style line combines an E minor-seven arpeggio (E G B D) with notes from the E half-whole diminished scale (E F G G♯ A♯ B C♯ D), which includes a lot of chromatic tones surrounding the Em7 arpeggio. In terms of phrasing and melodic contour, I'm employing a compositional-improvisational technique whereby neighboring chromatic notes are interspersed among the primary notes of a melody to create a cascading effect and a dissonant, "outside" sound.

I begin by outlining an E minor-seven arpeggio in the first two beats of bar 1, with a chromatic "lower neighbor" tone kicking things off. On beat three, I proceed to play a pattern through the E half-whole diminished scale. This is actually less complicated than it sounds, as I'm following a set pattern as I descend across the strings. You may want to isolate these two beats to get used to the sequence before moving on.

More chromaticism follows in the first two beats of bar 2, leading to a standard, familiar E minor pentatonic (E G B A D) fretboard pattern that concludes the lick and brings it back "inside."

Moderately  $\text{♩} = 118$

Em7

V    □ □ V    V □    V    V □ V    □    V □ V □ V □ V □    V □ V □

# LICK 11

## **Joel Hoekstra: Rock of Ages Is Like Paradise**

This is a lick I came up with for the intro to David Lee Roth's "Just Like Paradise," which starts the Broadway show *Rock of Ages*. The director wanted to extend the intro, so I needed to do something appropriately flashy and Eighties-like, and I figured a multi-finger tapping solo would do the trick.

You'll need to carefully position your picking (tapping) hand so that it's directly over the fingerboard in order to effectively tap with your index, middle and ring fingers on the same string. This preliminary finger alignment is the key to performing the lick correctly. But once you have that down, the rest should follow easily, as the fretting pattern, which outlines a major add9 arpeggio, is exactly the same on each of the strings used.

I begin by plucking the open G string with my pick-hand index finger. From that point on, each note is either hammered on, tapped or pulled off (either from the left hand or right hand). The goal here is to make all the notes project with equal volume. To do that, make sure all your hammer-ons and taps are quick and firm. When pulling off with either hand, be sure to pull the string slightly sideways, in toward the palm, as you release it. So the fret-hand notes will be pulled downward and the pick-hand notes will be pulled upward.

The vibrato on the final note of the lick, which is tapped, comes from the fretting hand, rather than the tapping hand. In other words, tap the last note, then apply vibrato from the fretting hand.

Moderately  $\text{♩} = 136$

i

G

T B

D

A

T B

T T T

T T T

T T T

T

12 14 12 7 4 0 4 7 12 14 16 14 12 7 4 0 4 7 12 14 16 14 12 7 4 0 4 7 12 14 12 7 4 0 4 7 12 14 16 14 12 7 4 0 4 7 12

## LICK 12

Alex Skolnick: Montgomery Modal Chromatics

Inspired by the great Wes Montgomery, today's lick is a challenging, modal-jazz sweeping and alternate-picking fest. It's based mostly on the C Dorian mode (C D E♭ F G A B♭), with some chromaticism in the second bar and plenty of hammer-ons and pull-offs to keep your fret hand busy!

As I say in the video, the lick is easily split in two, broken by the two bars, so focus on learning one and then the other. As a rule, if it's possible

to use a hammer-on or pull-off in this lick, do so. It's fast, and your pick hand is going to need the rest wherever it can get it.

Each of the hammer-ons on the G string in bar 2 is considered to be "from nowhere," as it is not preceded by a lower, picked note. Ensure that you hammer firmly and with purpose, to maximize the sound you're getting from them.

Moderate  $\text{♩} = 130$

N.C. (Cm9)

Cm13

# LICK 13

Joel Hoekstra: **Diminished Tapping Mayhem!**

Today's lick is a blistering neoclassical metal-style run consisting of diminished-seven arpeggios played up and across the neck using two-hand tapping. Unlike typical tapping licks, however, this one has you tapping with two fingers of your pick hand, the index and ring, with the pick hand taking more of a piano-like approach and facing the strings from above the top side of the fretboard.

Once you learn the initial six-note tapping sequence that I describe in the video, the next challenge will be making a smooth transition from string to string as you shift your hands across and up the fretboard on each successive beat. If you watch my fret hand in the video closely, you'll notice that I'm actually relying on an index-finger barré for the

higher-string notes rather than attempting to make any fret-hand angle adjustments on the fly. Economizing my fret-hand motion like this is key to working the lick up to speed, but it also has an additional benefit in that my middle and ring fingers remain available for muting the idle low E and A strings while I'm tapping on the higher strings. Silencing unplayed strings like this is crucial in keeping the lick sounding clean.

When performing the pick-hand tapping, notice how I keep my pick-hand's thumb pressed against the top side of the neck throughout the entire lick. The thumb provides leverage for the pull-offs and serves as a guide, or "brake," to help control the amount of pick-hand movement that occurs as the hand slides up the neck at the end of each beat.

Moderately  $\text{♩} = 104$

N.C (G#dim7)

TAB

7-10-4-7-1-4 8-11-5-8-2-5 9-12-6-9-3-6 10-13-7-10-4-7 12-15-9-12-6-9 13-16-10-13-7-10-17 (17)

LICK 14

## Gary Potter: Neoclassical Neighbors

Today's lick is an alternate-picked 16th-note run in A minor that incorporates the use of neighbor tones on the same string, which enables me to create a blazing neoclassical metal shred sound.

This lick is actually not as difficult to play as it sounds. I'm "dancing around" one of the tones of each chord in a single position and on a single string, which makes alternate picking much easier than it is when crossing strings often. I play eight 16th notes for each chord and abruptly move to a different position every two beats, leading off with a different fretting finger in each subsequent position.

The trickiest part of playing the lick is shifting the fret hand quickly

and accurately after eight notes and making sure your fingers are properly aligned to play each eight-note group. With one exception, I fret all the notes with my first, second and fourth fingers, the exception being the first eight notes of bar 4, for which I use my third finger at the 12th fret. There are a couple of wide stretches required, so make sure your hands are thoroughly warmed up before you dive into the lick.

Practice each eight-note group slowly at first, then work on making the transitions from one position to another, gradually increasing the speed while striving to make your picking as clean and efficient as possible, with no wasted movement. Try to keep the pick strokes “small” and efficient.

**Moderate** ♩ = 180

2 1 2 4 2 1 2 1 4 1 2 4 2 1 2 1  
A5 C5

2 1 2 4 2 1 2 1 4 1 2 4 2 1 2 1  
G5 E5

1 13 12 13 15 13 12 13 12 17 13 15 17 15 13 15 13  
T 15 14 15 17 15 14 15 14 19 15 17 19 17 15 17 15  
A B

2 1 2 4 2 1 2 1 4 1 2 4 2 1 2 1 3 1 2 3 2 1 2 1 4 1 2 4 2 1 2 1  
F5 G5

3 13 12 13 15 13 12 13 12 17 13 15 17 15 13 15 13 12 10 12 13 12 10 15 12 13 15 13 12 13 12  
3

# LICK 15

## Jeff Loomis: “Mercurial” Exotic Melody

This riff comes from a song of mine called “Mercurial,” the first track on my solo album, *Plains of Oblivion*. The lick is based on the C $\sharp$  Phrygian-dominant mode (C $\sharp$  D E $\sharp$  F $\sharp$  G $\sharp$  A B), which is the fifth mode of the F $\sharp$  harmonic minor scale (F $\sharp$  G $\sharp$  A B C $\sharp$  D E $\sharp$ ). What this means is that we can start from the fifth note of the scale, C $\sharp$ , and continue to C $\sharp$  one octave higher within this scale structure to form the C $\sharp$  Phrygian-dominant mode.

strength and control. I also use the pinkie, backed by the ring finger, for the vibrato-ed high E $\sharp$  note in bar 4.

Through the next three bars (5–7), I play a steady stream of 16th notes that remain *diatonic* to (i.e., within the structure of) C<sup>#</sup> Phrygian dominant, using a combination of pull-offs, hammer-ons and alternate (down-up) picking. You will encounter some wide fret-hand stretches through this section, so work through each beat slowly before attempting to play these lines up to speed.

① = D# ④ = C#  
② = A# ⑤ = G#  
③ = F# ⑥ = D#

**Moderate**     = 152

N.C. (C#)

1

**TAB**

10 11 9 12 12 12 9 10 13 13 10 14-13-10 14 13-10 10 14-12-10 14-12-10 14-12-10 14-12-10

6

12-10-9 11-10-9 11-10-7 10-11-10-7 10-7-6 9 7-6 6 9-7-6 7 9-7-6 8

# LICK 16

Michael Angelo Batio: **Classical Triplets**

Here is a classical-style lick in the key of A minor that's based on a series of arpeggios that move down the neck on the top three strings and are executed with *sweep picking*. Sweep picking is a technique wherein a succession of notes on adjacent strings are sounded by dragging the pick across the strings in a single downstroke or upstroke (as opposed to using separate pick strokes on each string).

I begin the lick with an A minor arpeggio (A C E) in 10th position, starting with an upstroke sweep from the high E to the B string. I pick the initial high E note with an upstroke, fretted with the pinkie, then pull off to C, fretted with the index finger, followed by A, fretted with the middle finger on the B string, which is picked with a continuation of the upstroke from the first note on the high E string.

The next three notes (bar 1, beat two) are sounded with a downstroke sweep across the G, B and high E strings. I fret the E note at the G string's ninth fret with my index finger. As soon as I've picked that note, I move

that finger over to the eighth fret on the high E string to fret the C note. This move has to be performed quickly, before the pick reaches the high E string.

This same picking pattern is repeated for the next arpeggiated shape, which implies an E7b9 chord (E G# B D F) and is built from the notes D, B, G# and F. I then move down the neck to lower inversions of both Am and E7b9 arpeggios and end the lick on a vibrato-ed A note on the high E string's fifth fret, fretted with the middle finger.

When playing sweep-picked arpeggios like this, strive for clarity and evenness throughout the passage and try to keep the pick hand relaxed, which will help you change direction more smoothly and efficiently.

Regarding the fret hand, whenever you sweep pick an arpeggio, it's important to let go of each fretted note right after you pick it, because if you continue to hold the notes together, as you would when playing a chord, they will ring into each other and sound muddy.

Fast  $\text{♩} = 196$

TAB

V V V V V V V V V V V V V V

# LICK 17

**Joel Hoekstra: The Big Pentatonic!**

Here is fast, slinky, legato-phrased heavy-metal run spanning three octaves of the A minor pentatonic scale (A C D E G). It involves using wide fret-hand finger stretches in conjunction with consecutive hammer-ons and pull-offs and position shifts to diagonally traverse the fretboard, climbing from fifth position to 17th position in an unbroken stream of 16th-note triplets.

When performing the wide finger stretches, I make sure to drop my wrist and rotate my hand so that my thumb is on the backside of the fretboard, almost opposite the G and D strings. Positioning my hand like

this makes it easier for my fingers to fan out across the neck and achieve maximum fretboard reach. Watch the video closely and notice how my thumb practically disappears behind the neck as I play through the lick.

The best way to master an advanced lick like this is to break it down into small chunks that you can more easily tackle, perhaps one or two beats at a time. Memorize the lick as soon as possible so that you can focus all of your attention on the fretboard and your fingering choices. The key here is to anticipate the ascending position shifts and make sure your index finger is in position to play the first note on each higher string.

Moderately Fast  $\text{♩} = 120$

N.C. (Am)

Fretboard diagram (A minor pentatonic scale positions):

A	B			
5 - 8 - 10	7 - 10 - 12 - 10 - 7 - 10	10 - 12 - 14	12 - 14 - 17 - 14 - 12 - 14 - 17	14
			15 - 17 - 20	17 - 20 - 22 - 20 - 17 - 20

# LICK 18

## Jimmy Brown: Classical Add9 Arpeggios

This is a classical-violin-like single-note run built from what are known as “add9,” or “add2,” arpeggios. It involves the use of alternate-picked 16th notes (down-up-down-up) and a couple of wide, five-fret stretches, which aren’t too terribly demanding, as the lick is played high up the neck, where the frets are spaced closer together.

I'm essentially taking a C major arpeggio (C E G) and adding the second/ninth, D, to create a four-note sequence—C D E G—that fits neatly into the rhythm of 16th notes. I then repeat the same note sequence an octave higher, moving up and across the neck with a couple of position shifts. When I get to the highest note on the high E string, I

turn around and play the sequence in reverse, again using position shifts.

In bar 2 I do almost the same exact thing—playing a pattern across two octaves and back—except here I alter one note in each octave, substituting the minor third of C, E $\flat$ , for the major third, E. The result is a Cm(add9) arpeggio—C D E $\flat$  G. Note the slightly different fingerings used (the middle finger instead of the ring).

When making the big, five-fret leap from the index finger to the pinkie on the G and high E strings, be sure to reach high enough so as not to undershoot the pinkie note by one fret. You'll find it helpful to visually target the G string's 17th fret and the 20th fret on the high E string.

# LICK 19

Joel Hoekstra: “Growin’ Up in California”

This lick is a solo excerpt from the song “Growin’ Up in California,” off the album *Somewhere in California* by my band, Night Ranger. The lick features a blistering sequence of notes based on the A Mixolydian mode (A B C# D E F# G) and ascends the top two strings, via a series of position shifts, with lots of hammer-ons, single and double pull-offs and hybrid picking used along the way. (The abbreviation “m” in the notation indicates that a note is plucked with the middle finger.)

The lick is built around a nine-note phrasing sequence that is successively applied to different groups of notes as I ascend the neck. Diatonic note sequences like this are challenging to memorize because they lack the repeating finger patterns you might find in more symmetrical or

shape-based licks. Therefore, the best way to learn this lick is to practice each nine-note phrase individually and repeatedly.

Working on the lick in short sections like this will also teach you how to play the A Mixolydian mode on the top two strings. Although there are no simple repeating “shapes” in this lick, you can still take advantage of your guitar’s fretboard inlays as position markers.

I play each nine-note phrase “in position,” which involves incorporating my pinkie for the higher notes right up until the end of the lick. However, if your hand or fingers feel cramped when using the pinkie to play the notes located above the 12th fret, there’s no shame in using just your index, middle and ring fingers to play through the second half of the lick.

Fast  $\frac{1}{16}$  = 170

1 7 9 7 5 8 7 5 8 5 9 10 9 7 10 9 7 10 10 12 10 9 12 10 9 12 14 12 10 14 12 10 14

3 14 15 14 12 15 14 12 15 17 15 14 17 15 14 17 19 17 15 19 15 19 21 19 17 20 19 17 20 17 20 (20)

# LICK 20

## **Jimmy Brown: Soloing on “Confirmation”**

This is a bebop jazz-style solo, played over the chord changes to the Charlie Parker tune “Confirmation.” The overall progression is in the key of F but touches upon several different tonal centers, via the ubiquitous use of “ii–V” progressions that briefly lead up to various chords in the key of F.

As an improvisation strategy, I'm using a sort of "paint-by-numbers" method of targeting a strong chord tone on the downbeat of each chord change, in most cases the third, fifth or seventh of the chord, which creates a pleasing musical counterpoint with the underlying root motion (the bass line). In between these targeted tones, I'm using arpeggios, scale tones and chromatic passing tones as melodic "fill."

In terms of technique and rhythmic phrasing, I'm mostly alternate picking swing eighth notes, using my own unusual approach of picking "up-

“down” on each pair of eighth notes, as opposed to the standard “down-up” technique employed by most guitarists when alternate picking.

To vary the phrasing and keep it from sounding too “sing-song-y,” I break up the continuous swing eighth-note rhythm with an occasional eighth-note triplet (which actually makes the line swing more!) and, in bar 8, a legato flurry of 16th notes, using a combination of hammer-ons, pull-offs and finger slides. This kind of “double-time” phrasing is something Parker would often use to add some breathtaking “flash” to his lines.

I end the solo with a nod to my rock influences by sliding into a whole-step bend and vibrato on the high E string, for which I reinforce my fret-hand ring finger with my middle finger for added strength and control.

# LICK 21

Joel Kosche: "My Days"

This is a moderately fast eighth-note-triplet run that makes use of arpeggios to outline a dramatic, classical-style chord progression.

Note the wide fret-hand stretches used throughout the lick. You'll be required to span four to five frets at any given time, so be sure to limber up your fret hand. Also, every note on the high E string is pulled off, either from the pinkie to the index finger (for which that finger needs to be pre-positioned in order to "catch" the pull-off) or from the index finger to the open string. In either case, the finger that's pulling off needs to yank the string in toward the palm slightly as it releases it in order to keep the string vibrating.

Hybrid picking is used to facilitate the constant string crossing. Use

your middle finger, instead of the pick, wherever a downstroke symbol is missing in the tab. This will help conserve energy in your picking hand.

You'll also notice that this lick is based on a pattern; the notes are arranged in an organized way. Once you become acquainted with the fingerpick/pull-off/pick sequence on each beat in bars 1–3 and 6–7 and the pick/pull-off/pick motif of bars 4–5, it's simply a matter of plugging in the correct notes.

My guitar is tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭), so while the lick is shown and played as if it were in the key of C, it sounds in B.

Moderately Fast  $\text{♩} = 164$

w/pick and middle finger

① = D♯ ④ = C♯  
② = A♯ ⑤ = G♯  
③ = F♯ ⑥ = D♯

# LICK 22

## Jimmy Brown: Brubeck Bebop Lines

Today's lick is a bebop jazz-style single-note melody, played over the chord changes to the Dave Brubeck song "In Your Own Sweet Way," which features lots of quickly moving chords (two changes per bar) and key changes.

As I did with an earlier jazz-style lick, I'm taking a sort of paint-by-numbers method-improvisation approach here, whereby I'm playing mostly arpeggios and strategically targeting the third or seventh of each chord when it arrives and using other chord tones and chromatic passing tones as "fill" between each chord change.

The lick is mostly alternate picked, but you'll notice that I use up-

strokes on the first and third 16th note of each beat and downstrokes on the second and fourth 16th note, which is unorthodox. That's just the way my style evolved, an approach that was guided by trying to optimize all the string crosses so as to minimize any arduous "inside-the-strings" picking.

There are a couple of pull-offs and finger slides here and there, so be sure to check out the fret-hand fingerings in the notation.

The final chord has a rather haunting sound, which I accentuate by using my guitar's volume control to simulate a tremolo effect as the chord rings out.

LICK 23

## Zane Carney: Coltrane Tyner Martino Django

This jazzy riff is reminiscent of sax great John Coltrane and his virtuosic pianist McCoy Tyner, as well as jazz guitarists Pat Martino and Django Reinhardt. It's played in the key of D minor and descends across the strings, staying mostly in 10th position.

The lick is interval-driven, built around the use of fourths and minor and major thirds, which are phrased in four-note groups that begin with a pull-off on the last 16th note of each successive beat in bar 1.

Strive for clean execution and an even flow of 16th notes when moving from the pull-offs to the picked notes.

In bar 3, I switch to alternate picking and introduce a bit of chromaticism with the use of a series of descending notes that are half steps, or one fret, apart. I end the phrase with a downward “rake” across all of the strings while fretting a very Django-esque Dm6/9 chord.

Moderate  $\text{♩} = 132$

N.C. (Dm9)

Dm6-9

TAB

R

# LICK 24

## Andy Timmons: Creamy Fusion Lick

This lick is a slinky-sounding fusion-style lead built around chord tones that outline a “ii-V-I” chord progression in the key of A (Bm7-E7-Amaj7). Techniques involved include pull-offs, finger slides and some string bending.

Notice how, going into bar 2, I use both my middle and index fingers together to bend the F# note at the G string’s 11th fret. Reinforcing the bend like this helps me control intonation (pitch) and keep the string from slipping out from underneath my finger.

You can practice string bends like these by first fretting each bend’s equivalent “target pitch” (the note you’re striving to bend up to) as an unbent note higher up the same string prior to bending. One fret equals one half step, so to learn what the pitch of a whole-step bend is supposed

to sound like, you would first play the note two frets above the note you’re going to bend. Therefore, when the bend reaches a one-and-one-half-step interval, like the one in beat two of bar 2, it should sound like the unbent note three frets higher (in this case, the A at the 14th fret).

Playing the unbent equivalent of each bend’s target pitch like this will keep the pitch fresh in your ear as you learn to push the string the appropriate distance. Once you start getting the hang of proper bend intonation, it’s important to repeatedly practice bending the correct distance until it becomes second nature. String bends are often played too quickly for your ear to make adjustments, so you need to rely on muscle memory to push the string just the right distance.

Moderately Fast  $\text{♩} = 130$

The diagram below the tab shows a horizontal line with arrows indicating the bending distance. It starts at a vertical tick labeled "full" with an upward arrow. From there, a curved arrow goes down to another vertical tick labeled "1 1/2" with an upward arrow. From "1 1/2", a curved arrow goes down to a vertical tick labeled "1/4" with an upward arrow. Finally, a curved arrow goes down to a vertical tick labeled "full" with a downward arrow. This visualizes the bending intervals between the target notes on the tab.

# LICK 25

## Joel Hoekstra: Hybrid-Picked Arpeggios

This is a flowing, almost classical-flavored single-note run played across the top four strings and based on stationary arpeggio shapes, with melodic extensions on the high E string.

I begin in 10th position and fret a Csus2 arpeggio, with my fret-hand index finger at the 10th fret, the middle finger at the 12th fret and the ring finger at the 13th fret. This is a little bit of a “stretch grip,” as there are two frets between the index and middle fingers.

To facilitate fast, efficient note articulation as I move across the strings, I employ hybrid picking throughout, picking the D string with a downstroke of the pick and plucking the G, B and high E strings with my middle finger, ring finger and pinkie, respectively. These fingerpicking “string assignments” remain constant through the entire lick and are indicated in the notation in bar 1 by the standard abbreviations m, a and o.

In bars 1 and 2, notice that the notes on beats one and three are exactly the same. On beats two and four, I hammer onto higher notes on

the first string, followed immediately by a pull-off back to the “fixed” note at the 10 fret.

In bars 3 and 4, I take the same approach and move up a minor third to E♭ major, with subtle variations added: on beat two, instead of hammering onto the minor third on the high E string, I now hammer onto the major third; and on beat four I hammer onto the sharp four (instead of the natural four, as I had done with the Cm arpeggio), which is also the case on beat four of bar 4.

Practice each measure individually and slowly at first before increasing the tempo, striving for a steady 16th-note rhythm and an even volume from note to note. If you’re not used to fingerpicking with your pinkie, it will take a little practice to get used to. Also, make sure your hammer-ons are firm, and when pulling off be sure to pull the string in toward your palm slightly as you release it to ensure that the following note rings with sufficient volume.

Moderate  $\text{♩} = 136$

m a o      a m      m a o      a m      simile  
N.C.(Cm)

(Eb)

3 M A O      A M      M A O      A M

# LICK 26

## Glenn Proudfoot: **Blue Notes in B**

Today's lick is a smooth 16th-note run based on the B blues scale (B D E F F# A B) that makes good use of the flat-five blue note, F, to create a hybrid of country and traditional blues playing.

I use a blend of alternate picking and pull-offs. Since none of the pull-offs are to open strings, it's important to pull off with strength and precision and to ensure that the finger that is to "catch" each pull-off (the finger playing the note that you are about to pull off to) is pre-fretted. Try to keep licks like this as smooth and legato sounding as possible, and

strive for an even volume from note to note.

The key things to focus on here are the two position shifts that occur in bar 1. At the end of beat two, I use the F “blue note” on the B string’s sixth fret as a pivot note to shift from fifth position down to third position. I do this by fretting the F note with my ring finger, then quickly sliding that finger down to E at the fifth fret. On beat four of bar 1, I shift down to second position by fretting the last B note (G string, fourth fret) with my ring finger instead of the middle finger, as I had done on beat three.

LICK 27

# Jimmy Brown: 7#9 Zigzag Arpeggio

This is a spooky-sounding single-note run that climbs and cascades through a D7<sup>#9</sup> arpeggio (D F# A C F), minus the fifth, A. The resulting four-note arpeggio is based on the "Hendrix" 7<sup>#9</sup> chord, in this case D7<sup>#9</sup>.

What I'm doing is taking an eight-note sequence and playing it in three octaves up and across the neck. Instead of just ascending through the arpeggio, I'm "zigzagging" back and forth across the strings, using hybrid picking—alternating between downstrokes with the pick and upstroke plucks with the middle finger, beginning with a downstroke.

Regarding the fret hand, I'm fingering the notes in pairs, using an index-finger barre every time there are two consecutive notes played at the same fret on adjacent strings. I don't want the notes to ring together, however, as that would sound muddy when played with distortion, so I apply a pick-hand palm mute (P.M.) to the strings in front of the bridge,

which also gives the notes an almost country-like “quack.” There are a couple of wide stretches as you traverse the G and B strings, but nothing too arduous, thanks to the high fretboard position.

A good way to visualize and memorize the fretboard pattern is to first “map out” the fingering pairs and play them as double-stops—play the first two notes together, then the next two, and so on. Notice, however, that I don’t begin the run squarely on the beat (you could, if you prefer), but rather one 16th note “early,” on the last 16th note of beat four. This creates an interesting syncopation and gives the line a neat rhythmic twist.

For the bend at the end of the lick, I use my middle finger, supported from behind by the index finger, using both fingers to pull the string downward and produce the finishing vibrato effect.

# LICK 28

# Dave Reffett: Classical Arpeggio Etude

Here's a classical-flavored arpeggio etude in the key of B minor. It's based on four similarly structured arpeggio shapes that have you moving down the neck as the lick unfolds. The whole thing is played entirely on the top three strings and is mostly alternate picked, with a few pull-offs added on the high E string to help smoothen out the line.

There's a lot of string crossing involved, and the pick hand is working pretty hard, so try to make your picking movements small and efficient. I palm mute the unused D, A and low E strings to keep them from ringing, so as to prevent any unwanted string noise.

Regarding the fret hand, I'm using just my first, second and fourth

fingers. There are some fairly wide stretches between the first and fourth fingers on the high E string, especially during beat three of bars 1 and 2, wherein I reach up to the 15th fret and pull-off to the 10th, so make sure your hands are nice and limbered up before diving into the lick.

I finish the phrase with a nice half-step bend up to the B root note from one fret below, at the sixth fret on the high E string (A $\sharp$ ), which I then adorn with a hearty bend vibrato. I bend this note with my second finger, backed up by the first finger at the fifth fret for extra “push pressure” and control. Listen carefully and first try to center the “target pitch” of the bend, B, then add the vibrato, striving for a wide, even pulsation.

# LICK 29

## Jimmy Brown: **Bird & Dizzy Minor Bop ii-V-i**

This lick is inspired by two titans of the bebop-jazz era of the Fifties, alto saxophonist Charlie Parker (nicknamed Bird for his soaring, acrobatic melodies) and trumpeter Dizzy Gillespie, whose talent and single-note artistry were in the same league as Bird's.

The lick outlines a "ii-V-i-V-i" chord progression in the key of D minor and is for the most part an unbroken stream of alternate-picked swing eighth notes, with a brief flurry of legato 16th notes in bar 3.

As I'm often inclined to do when playing in this style, I'm doing the opposite of what most players do when alternate picking, using upstroke on the downbeats and downstrokes on the eighth-note upbeats. To me, playing the lick this way seems to make it swing better, and it also makes the string crosses much easier to negotiate, as the pick doesn't have to ardently change direction from the previous stroke.

For the 16th notes, I briefly interrupt the alternate picking and switch to legato technique, using a combination “hammer-on, double pull-off and slide” to make the notes fly off the string with minimal effort.

Breaking up the eighth-note rhythm like this also helps make the phrase sound unique and more interesting.

In terms of theory, I'm basing the line mostly on arpeggios, strategically touching upon the third, fifth or seventh of the underlying chord each time it changes. Also notice how the shape of the line, with its numerous changes in direction, creates an angular melodic contour with lots of peaks and valleys, which help make the line swing harder.

I also use a few scalar passing tones, most notably during the 16th-note legato flurry in bar 3. Here, over the A7 $\flat$ 9 chord, which is considered the “altered dominant,” I’m using notes from the A diminished whole-tone scale, also known as the A super Locrian mode (A B $\flat$  C C# E $\flat$  F G), which creates a dramatic feeling of harmonic tension that gets released when the chord resolves to Dm7.

For the final chord, I take advantage of the guitar's open strings and use them to create a dense tone-cluster voicing of Dm6/9maj7.

# LICK 30

Zane Carney: **Diminished Waterfall**

Inspired by the great Django Reinhardt, this lick is a gypsy jazz-style run that's based primarily on the enigmatic-sounding E half-whole diminished scale (low to high, E F G G♯ A♯ B C♯ D E). What I'm doing here is playing the scale in a melodic pattern of 16th notes that cascade down and across the fretboard, creating a tense, E altered-dominant tonality that eventually resolves to A minor.

The cool thing about this lick is that, although it's fast and harmonically

complex, the fingering scheme repeats as you move from string to string. There's a consistent fretboard pattern in each four-note group, so you can concentrate more on the finger slides (for position shifts) and string crossings.

Although you could pick every note, I prefer to pick only the first three or four notes on each string and employ legato finger slides, hammer-ons and pull-offs to sound the remaining notes the achieve a smooth, flowing sound.

① = E    ④ = D  
② = B    ⑤ = A  
③ = G    ⑥ = E

Moderately Fast     $\text{♩} = 140$

N.C. (E7b9)

(Am)    Am6/9

Sheet music for Lick 30: Diminished Waterfall. The music is in 4/4 time at a moderately fast tempo of  $\text{♩} = 140$ . The key signature is A minor (Am), indicated by the (Am) and Am6/9 chords. The notation includes two staves: the top staff for the right hand (fretboard) and the bottom staff for the left hand (bass/tapping). The right hand staff features sixteenth-note patterns with grace notes and slurs. The left hand staff shows bass notes and tapping patterns with fingerings such as 12-13-12-10-9-10-9. Fingerings are indicated above the strings, and a dynamic marking 'N.C.' (No Chords) is shown.

# LICK 31

Marty Friedman: **Chromatic Blur in D**

This lick demonstrates how chromatic notes can help create unique and exotic-sounding leads. I'm loosely basing the line on the D blues scale (D F G A♭ A C), played in 10th position. For those unfamiliar with the term "chromatic note," it's simply a note a half step, or one fret, away from a scale tone in the key. For example, the second note of this lick, F♯ (G string, 11th fret), is considered a chromatic note as it occurs between the notes F natural (10th fret) and G (12th fret), which are both part of the scale.

I start by hammering on the first three notes of the lick, then slide my ring finger up to the A♭ on the G string's 13th fret. I then move over to the B string and pick A at the 10th fret, followed by a return to the A♭ on the G string, allowing both notes to ring together to produce a "chromatic blur" effect. I then do this same fretting-and-picking sequence for the

next six notes but on the B and high E strings.

Following the double pull-off from the high F♯ (14th fret) on the high E string at the end of bar 1, the lick begins descending back down across the strings. I deliberately mix up the descending note sequence from the ascending one in order to avoid sounding predictable.

When dealing with the additional picked notes in bar 2, you may find it helpful to observe the picking strokes indicated in the music. However, be aware that these are my personal technique choices and are really only a suggested approach to picking this lick. You may find that your own style of playing demands a different approach. Experiment with various techniques and phrasing options, and trying moving notes around to create your own "chromatic blur" variations.

Moderately Fast  $\text{♩} = 145$

The musical notation consists of two bars. Bar 1 starts with a hammer-on from the 10th fret to the 11th fret on the G string (T), followed by a slide up to the 12th fret (A), then a return to the 11th fret (G), and finally a hammer-on from the 11th fret to the 12th fret (G). This pattern repeats for the next six notes, transitioning to the B and high E strings. Bar 2 continues the descending chromatic blur pattern, ending with a double pull-off from the 14th fret (E) to the 13th fret (B) and 12th fret (E).

# LICK 32

## Jeff Loomis: Exotic Scale Lick in B

This is an unusual and exotic-sounding lick from my song “Requiem for the Living,” from my album, *Planes of Oblivion*. It’s in the key of B and can be analyzed in a couple of different ways: it can be thought of as being based on the B Phrygian mode (B C D E F# G A) with the exclusion of the minor third, D, suitable to play over a Bm chord; it can also be thought of as being based on the B Phrygian-dominant mode (B C D# E F# G A) with the exclusion of the major third, D#, suitable to play over a B major chord.

In bar 1, I move diagonally up and across the fretboard through the scale in a primarily ascending manner, with lines based on a consistent

rhythm of 16th-note triplets (three notes per half beat, or six notes per beat). Notice the subtle use of finger slides, hammer-ons and bends, which serve to produce a legato (smooth and connected) sound.

At the end of the lick, I descend through the entire scale very quickly, starting with a double pull-off on beat three of bar 2, moving from the pinkie to the ring finger to the index finger of the fret hand, followed by consistent alternate (down-up) picking throughout the remainder of the lick. Be sure to practice this one slowly at first and then gradually build up speed.

① = D# ④ = C#  
② = A# ⑤ = G#  
③ = F# ⑥ = D#

Moderately slow  $\text{♩} = 69$   
N.C. (B5)

## LICK 33

### Jimmy Brown: Mixolydian Leprechuan Dance

This is a bouncy, Irish-flavored, “leprechaun”-like lick based on the six-note A Mixolydian-hexatonic scale (A B C♯ D E G), which is essentially the A Mixolydian mode (A B C♯ D E F♯ G) minus the sixth, F♯.

The lick is built from recurring patterns that alternate between two arpeggios and move up and across the neck, spanning over two octaves, then back down again to the starting note, A. For the ascending part, I’m alternating between Aadd9 (A B C♯ E) and Em7 (E G B D) arpeggios in a way that creates an interesting melodic contour and a satisfying sense of harmonic tension and release, or “push-pull.” For the descending part, I use a similar approach, alternating between A major (A C♯ E) and G major (G B D) arpeggios.

Two things to be mindful of here are the wide finger stretches and quick position shifts. Use the fingerings indicated in the notation, and take it slowly at first until you train your hand to shift quickly. Be sure to warm up thoroughly before diving into the lick to prevent any cramping or soreness.

Regarding the pick hand, I’m using strict alternate picking throughout, with the exception of the double pull-off at the very beginning of the lick. Notice that I’m using an upstroke on each downbeat, not a downstroke. This picking method is a bit unorthodox, but I find that it makes the string crosses much less arduous than they would be if I began each beat on a downstroke.

Moderately  $\text{♩} = 110$

4 2      1 2 4 2 1 2 4 3 1 2 4 2 1 2 4 4  
N.C. (Aadd9)(Em7) (Aadd9) (Em7)

1 2 4 2 1 4 1 4 2 1 \ 1 4 2 4 1 4  
(A) (G) (A) (G)

2 2 1 4 2 4 1 4 2  
(A) (G) (A)

TAB

Fretboard diagram:

- 1st string: 9-7
- 2nd string: 5-7-9
- 3rd string: 7-5-7-10
- 4th string: 9-7-9-11
- 5th string: 12-10-12-14-12-8-12-10
- 6th string: 9-6-9-7
- 7th string: 9-5-9
- 8th string: 7
- 9th string: 7-4-7-5
- 10th string: 7-3-7-5

String crossings:

- 1st string: 9-7
- 2nd string: 5-7-9
- 3rd string: 7-5-7-10
- 4th string: 9-7-9-11
- 5th string: 12-10-12-14-12-8-12-10
- 6th string: 9-6-9-7
- 7th string: 9-5-9
- 8th string: 7
- 9th string: 7-4-7-5
- 10th string: 7-3-7-5

Chord progression:

- 1st measure: N.C. (Aadd9)(Em7)
- 2nd measure: (Aadd9)
- 3rd measure: (Em7)
- 4th measure: (A)
- 5th measure: (G)
- 6th measure: (A)
- 7th measure: (G)
- 8th measure: (A)
- 9th measure: (G)
- 10th measure: (A)

# LICK 34

## Joel Kosche: Classical Keyboard Lick in D Minor

This is a classical keyboard-style triplet arpeggio run that's based on a fretboard shape and one-bar pattern that I move around to various locations on the neck to outline different chords. The lick is played as if it were in the key of D minor, but as my guitar is tuned down one half step (low to high, D# G# C# F# A# D#), it actually sounds in C# minor.

I start out in bar 1 with a Dm (D F A) arpeggio pattern, using pull-offs and hybrid picking, which makes it much easier for the pick hand to perform the string crosses, especially during the string skips that occur on beats three and four. Any notes not marked with a downstroke picking direction (excluding pull-offs) are plucked with the middle finger. Doing this will save you the effort of having to alternate pick,

making it easier to cross strings.

The pull-off on beats one and three requires a wide, four-fret stretch between the index finger and pinkie, so ease into it and make sure your fret hand is limbered up before diving into the lick.

In bar 2, I move each note over to the next higher string and apply the same pattern to a Gm arpeggio (G Bb D). Following this, in bar 3, I shift my fret hand up three frets to play Bbm (Bb Db F), using the same pattern and group of strings.

Finally, in bar 4, I shift up four more frets, to 10th position, and play the pattern once again in Dm, this time an octave higher than where I began the run.

① = D# ④ = C#  
② = A# ⑤ = G#  
③ = F# ⑥ = D#

Moderately  $\text{♩} = 170$

w/pick and middle finger throughout

Dm

# LICK 35

Michael Angelo Batio: **Chromatically Descending Shred Run**

This fast, shred-style run is built from symmetrical major-scale patterns that descend the fretboard chromatically, or one fret at a time. The lick is played entirely on the top two strings and is executed with steady alternate picking (down, up, down, up, etc.). It begins with notes from the D major scale (D E F# G A B C#) played in a steady rhythm of consecutive 16th notes.

I start in 19th position, using the fret-hand index finger for all notes at the 19th fret, the ring finger for notes at the 21st fret, and the pinkie for notes at the 22nd fret.

Staying within the scale structure of D major, the riff simply ascends, descends and re-ascends six notes from this scale until the last 16th note.

of beat three, at which point I shift down one half step and begin a similar pattern based one half step lower, on the C $\sharp$  major scale (C $\sharp$  D $\sharp$  E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$  B $\flat$ ).

I anticipate the chromatic shift downward with the last five notes of each successive bar. For example, the last five notes of bar 3 are based on the C major scale (C D E F G A B), setting up the change to the backing C chord on beat one of bar 4.

This process is repeated through each bar until the end of the run, for which I sustain a high A note, sounded over the A chord and decorated with some finger vibrato.

# LICK 36

**Joel Kosche: “You Wouldn’t Last a Day”**

This is a lead melody featured in my song “You Wouldn’t Last a Day,” from my solo CD, *Fight Years*. It’s played in the key of D minor, but as my guitar is tuned down one half step, it sounds in C# minor.

I begin the lick by raking into a high A note on the first string's 17th fret. Palm mute the D, G and B strings while deadening them with the fret hand, then sweep them with a downstroke, with the pick landing on the high E string to play the A note. This is followed by four- and five-fret stretches throughout the remainder of the lick.

A key element of this lick is the use of hybrid picking, whereby the fingers of the pick hand are used in conjunction with the pick to articulate notes. In this case, you'll be using your middle finger to pick any notes not marked with a downstroke (excluding any pull-offs). Having the equivalent of two picks, instead of one, should make it much easier to execute the quick string crossing required to play the lick. The lick is based over the A chord and decorated with some finger vibrato.

① = D#   ④ = C#  
 ② = A#   ⑤ = G#  
 ③ = F#   ⑥ = D#

Moderately  = 140

w/pick and middle finger throughout

1 Dm

T A B

17 (17) 13 13 17 (17) 15 17 15 18 13 13 17 13 14 13 14 10 14 10 12

½

4 G

12 8 8 10 8 10 12 10 12 10 12 10 15 10 12 10 13 10 12 10 15 10 12 10 13 (13)

full

## LICK 37

### Michael Angelo Batio: Quick Alternate Picking on Two Strings

This quick-moving and entirely alternate-picked lick is based on the E Mixolydian mode (E F♯ G♯ A B C♯ D) and is played in a steady rhythm of consecutive 16th notes.

I begin in 12th position, using my fret-hand index finger to fret all notes that fall at the 12th fret, the ring finger for notes at the 14th fret, and the pinkie for the 15th and 16th frets. On beat three of bar 1, I use the pinkie to initiate a shift up to 14th position, and I descend the high E string by moving from the pinkie to the middle finger to the index.

When I cross over to the B string, I substitute the middle finger for the ring, maintaining the standard four-fret/one-finger-per-fret posture.

The fret-hand position moves up one more time in bar 2, starting at the fourth 16th note of beat one. This note D, second string/15th fret—is fretted with the index finger, and from this point forward I use only the index finger, middle finger and pinkie to fret the notes. These position shifts may present a challenge, so I suggest practicing the lick very slowly at first. Gradually increase the tempo while striving to maintain smoothness and accuracy.

Moderately Fast ♩ = 145

## LICK 38

### Glenn Proudfoot: Malmsteen-Style Diminished Arpeggio Lick

This lick, inspired by guitarists Yngwie Malmsteen and Shawn Lane, is based on three-string diminished arpeggios in the key of E minor.

Following each arpeggio's hammer-on, notice how Glenn quickly and efficiently "rakes" his pick across the strings to sound the remaining notes one at a time (see the tablature pick strokes). This technique is called "sweep picking" and is largely responsible for the lightning-fast speed with which Glenn performs his arpeggios. As you execute each sweep, practice coordinating your pick- and fret-hand finger pressure so that notes sound

only when picked and that they do not ring together like a chord. When playing a descending arpeggio, similarly perform a reverse rake, also known as an upstroke "sweep," following the pull-off on string one.

As Glenn mentions in the video, the beauty of these diminished arpeggios is that they all use the same fingerings. This means that once you master the basic fingering and sweep technique for the first two beats, you only need to focus on moving your hand up the neck and into the proper position for the next arpeggio.

Moderately Fast  $\text{♩} = 145$

Edim

1  $\frac{4}{4}$

T A B

9 12 12 11 9 12 15 12 14 15 12 15 14 12 15 18 15 17 18

2

15 18 18 17 15-21 18 20 21 18 21 21 20 18-21 15 12 14 15 12 14 12 14 13 12 (12)

# LICK 39

## Gus G: "Embrace the Sun" Lick

This melodic lick is played in the key of F# minor and is from the beginning of Gus's solo on the Firewind song "Embrace the Sun." Gus's guitar is tuned down one whole step (low to high, D G C F A D), so all notes sound in the key of E minor, one whole step lower than written.

Gus begins by outlining an F# minor arpeggio (F# A C#), topped off with a whole-step bend up to the F# root note. In the video, notice how Gus uses his middle finger to help his ring finger bend the string. This

extra finger "muscle" helps provide maximum control for the bends' intonation and the subsequent vibrato. Watch, listen and memorize the feel of this standard bending technique.

The second half of the lick features a descending four-note pattern running down the F# minor pentatonic scale (F# A B C# E), with G# notes thrown in for a hint of F# natural minor "flavor." Practice this section slowly at first, striving for clean, precise execution and minimal movement.

① = D   ④ = C  
② = A   ⑤ = G  
③ = F   ⑥ = D

Moderate  $\text{♩} = 124$

## LICK 40

**Joe Satriani: Fast Legato Hammer-Ons and Pull-Offs in E**

This is a fast lick based on the E Mixolydian mode (E F♯ G♯ A B C♯ D). Usually, when I play a lick like this, I haven't determined ahead of time what I'm going to play; I'm just reacting to the musical moment. That said, my technique is based on a few cornerstones, such as using multiple pull-offs, hammer-ons and slides, and picking the string only once every three or four notes, depending on the specific phrase.

Remember to spread your fret-hand fingers out to accommodate the wider stretches and to use all four fingers of the fret hand. Anytime you need a little extra "power," throw in a pick stroke to keep the string ringing.

There are many different articulations one can use when playing a lick like this, so feel free to experiment with different combinations of picks strokes, hammer-ons, pull-offs and finger slides at various tempos.

① = D#   ④ = C#  
② = A#   ⑤ = G#  
③ = F#   ⑥ = D#

Moderately  $\text{♩} = 120$

The musical notation consists of two parts. The top part is a sixteenth-note pattern on a treble clef staff in 4/4 time, with a key signature of E major (no sharps or flats). The pattern features hammer-ons and pull-offs between specific notes. The bottom part is a bass tablature (TAB) for an electric guitar, also in 4/4 time and E major. It shows a continuous line of notes with fingerings above them, indicating which fingers to use for each note. The TAB starts with T, A, and B on the first three strings respectively, followed by a series of notes connected by hammer-ons and pull-offs.

# LICK 41

## Gus G: Lick “The Ark of Lies” Solo

This lick is from Gus's guitar solo in the Firewind song "The Ark of Lies," from the album *Days of Defiance*. His guitar is tuned down one whole step (low to high, D G C F A D), so everything sounds one whole step lower than written.

The melody is based predominantly on arpeggios and outlines a repeating E-F-G-F chord progression, which is based on the E Phrygian (E F G A B C D) and E Phrygian-dominant modes (E F G♯ A B C D). (Gus refers to this mode in the video as "E Phrygian-major".)

The opening phrase (bar 1, beats one and two) is built around an E7add4 arpeggio (E G♯ A B D). It's played in a rhythm of straight 16th notes and incorporates the use of hammer-ons and an ascending finger slide, performed with the pinkie, that shifts the fret hand from 12th position up to 16th.

Beginning on beat three, Gus proceeds to sweep pick an E major (E G♯ B) arpeggio shape across the top three strings in a faster, 16th-note-triplet rhythm. He shifts this same shape up one fret to F major (F A C), then up two more frets to G major (G B D), and back down to F again. The E-F-G-F

sweep sequence is then repeated. Be sure to follow the pick strokes indicated above the tab. The consecutive upstrokes should be played as a single upstroke across strings 1, 2 and 3.

When sweep picking in general, the key is to keep the notes detached from one another and not allow them to ring, or "bleed," together, which would sound like a strummed chord rather than an arpeggio. The way to do this is to try and finger each note individually and let go of each string with the fret hand right after you pick it. This technique is actually not too terribly difficult to perform, requiring coordination more than strength (kind of like juggling). Practice it slowly with a metronome (or while tapping your foot in a steady pulse), gradually increasing the tempo once you can perform the technique gracefully and cleanly.

Gus concludes the lick with a cascading three-notes-per-string run that's mostly alternate picked, moving from the high E string to the B and then the G. This final run is based on the aforementioned E Phrygian-dominant mode.

① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = D

Moderately  $\text{♩} = 102$   
N.C. (E7)

## LICK 42

### Michael Angelo Batio: B Blues-Scale Run

This lick, based primarily on the B blues scale (B D E F# A), combines alternate picking with hammer-ons, pull-offs and slides, and sounds great for blues, rock or metal. It also demonstrates an effective way to move from one scale position to another in a seamless manner.

I begin in ninth position with a quick hammer-pull between the ninth and 10th frets on the high E string, fretted with the index and middle fingers, respectively. Beat two consists of four chromatically descending 16th notes, moving down the B string one fret at a time, from B, at the 12th fret, to G#, at the ninth fret. These notes are all alternate (down-up)

picked, as are all four notes on beat three.

On beat four, I shift from ninth position to seventh by sliding the index finger down from E, at the ninth fret, to D, seventh fret, quickly hammering on back to E before moving down to A, fourth string/seventh fret.

The rest of the lick remains in seventh position, with all notes alternate picked except the first note on beat four, which is sounded as a pull-off from the previous note.

This lick also incorporates a few notes from the B Dorian mode (B C# D E F# G# A)

Moderately  $\text{♩} = 132$

B5

Moderately  $\text{♩} = 132$

T A B

9 10 9 12 12 11 10 9 11 11 10 9 7 7 9 9 7 9 7 9 9 8 7 10 7 9

## LICK 43

Glenn Proudfoot: **Arpeggios from the Minor Pentatonic Scale**

This is a sweep-arpeggio lick based on the E minor pentatonic scale (E G A B D), with the flat-five “blue” note, B $\flat$ , substituted for the natural fifth, B. This results in a cool and somewhat dark-sounding Em7 $\flat$ 5 arpeggio (E G B $\flat$  D).

Notice in bar 1 how I use hammer-ons and finger slides for notes sounded on the same string. This allows my pick to continue raking across the strings in one direction while adding a smooth legato feel to the lick. Be sure to immediately let go of each note with the fret hand

after it's sounded so that notes on adjacent strings don't ring together and sound like a strummed chord.

The slide up to the high E note on beat three of bar 1 provides a nice setup to perform a reverse rake, or upstroke sweep, back down another Em7 $\flat$ 5 arpeggio. The lack of hammer-ons and pull-offs in this and in the final arpeggio make for an easier sweep technique, as the pick can continue in one direction without pausing.

Fast  $\text{♩} = 160$   
(Em7 $\flat$ 5)

T  
A  
B

7 10 8 7 9 8 6 10 12 10 11 12 12 13 13 15 12 13 14 13 11 15 (15) (15)

V V V V V V

# LICK 44

Michael Angelo Batio: **Descending Economy-Picking Run**

This is a scalar run based on the A Dorian mode (A B C D E F♯ G) that involves the use of both alternate picking and economy picking. Economy picking entails using the same type of pick stroke, either a downstroke or an upstroke, two or more times in a row to pick consecutive notes played across adjacent strings.

I begin by raking the pick in a downward motion across the top three strings, sounding the notes of an A minor triad (A C E). The next three notes are played on the high E string and are articulated with alternate

picking, starting and ending with an upstroke.

Economy picking comes into play again as I use consecutive up-strokes to move from the high E string to the B string to sound the seventh note in the phrase.

As the lick continues, in most instances I use consecutive upstrokes when crossing from a higher string to a lower one. Be sure to strive for even articulation, rhythmic flow and volume level from note to note.

**Moderately fast**      ♩ = 148

Am

1

**TAB**

14 13 12 15 14 12 15 13 12 14 12 11 14 11 14 12 10 14 10 14 12 10 14 10 12

# LICK 45

## Gus G: “When All Is Said and Done” Solo

This lick follows a D-E-F#m chord progression. As Gus's guitar is tuned down one whole step (low to high, D G C F A D), all notes sound one whole step lower than written, so it actually sounds like C-D-Em.

Gus outlines the first chord in the progression with a string-skipping lick based on a D major arpeggio (D F# A). To perform the lick cleanly at full speed, try to emulate Gus's alternate-picking technique, following the pick strokes indicated in the sheet music and tab.

In bar 2, Gus simply moves the same fingering pattern from bar 1 two frets higher, effectively transposing the arpeggio up one whole step, from D to E.

In bar 3, Gus resolves the lick over the F# minor chord by ripping on the F# blues scale (F# A B C C# E), incorporating more hammer-ons and pull-offs to contrast the mostly alternate-picked arpeggios played earlier. Alternate picking is not required for this section, so use whichever pick strokes feel most comfortable and natural to you.

(1) = D    (4) = C  
(2) = A    (5) = G  
(3) = F    (6) = D

Moderately    $\text{♩} = 120$

F#m

# LICK 46

## Glenn Proudfoot: **Blazing Country/Blues Run**

This run is based on the E minor pentatonic scale (E G A B D), played in open position (meaning using open strings where possible and fretted low on the fretboard).

The quarter-step bends in bars 1 and 2 add character to the phrase. Hinting at (but not quite hitting) the G $\sharp$  note, I bend the G at the third

fret using the ring finger and reinforcing it with the middle. Also note the grace-note pre-bend and release immediately following each quarter-step bend. To do this, simply pick the string again before releasing the bend, then quickly release it, after which you pull-off to the open high E, as shown in the tab.

Sheet music for guitar in 4/4 time, key of E major (3 sharps). The tempo is marked as 'Fast' with a quarter note value of 172. The tablature below shows the guitar strings with fingerings and picking patterns. The first measure starts with a downstroke (upward arrow) at the beginning of the string. Subsequent measures show various picking patterns, including upstrokes and downstrokes, indicated by arrows above the strings. Measures 1-4 end with a fermata. Measures 5-6 end with a fermata. Measures 7-8 end with a fermata. Measures 9-10 end with a fermata. Measures 11-12 end with a fermata. Measures 13-14 end with a fermata. Measures 15-16 end with a fermata. Measures 17-18 end with a fermata. Measures 19-20 end with a fermata. Measures 21-22 end with a fermata. Measures 23-24 end with a fermata. Measures 25-26 end with a fermata. Measures 27-28 end with a fermata. Measures 29-30 end with a fermata. Measures 31-32 end with a fermata. Measures 33-34 end with a fermata. Measures 35-36 end with a fermata. Measures 37-38 end with a fermata. Measures 39-40 end with a fermata. Measures 41-42 end with a fermata. Measures 43-44 end with a fermata. Measures 45-46 end with a fermata. Measures 47-48 end with a fermata. Measures 49-50 end with a fermata. Measures 51-52 end with a fermata. Measures 53-54 end with a fermata. Measures 55-56 end with a fermata. Measures 57-58 end with a fermata. Measures 59-60 end with a fermata. Measures 61-62 end with a fermata. Measures 63-64 end with a fermata. Measures 65-66 end with a fermata. Measures 67-68 end with a fermata. Measures 69-70 end with a fermata. Measures 71-72 end with a fermata. Measures 73-74 end with a fermata. Measures 75-76 end with a fermata. Measures 77-78 end with a fermata. Measures 79-80 end with a fermata. Measures 81-82 end with a fermata. Measures 83-84 end with a fermata. Measures 85-86 end with a fermata. Measures 87-88 end with a fermata. Measures 89-90 end with a fermata. Measures 91-92 end with a fermata. Measures 93-94 end with a fermata. Measures 95-96 end with a fermata. Measures 97-98 end with a fermata. Measures 99-100 end with a fermata.

# LICK 47

## Jimmy Brown: Hammett Meets Holdsworth

This is a “twisted nightmare” run that’s part Alan Holdsworth (bars 1 and 2), part Kirk Hammett (bar 3) and part Stevie Ray Vaughan (bar 4). It’s in the key of E and sounds great when played over an E7#9 chord or just an E bass note.

Bars 1 and 2 are based on the E half-whole diminished scale (E F G G $\sharp$  B $\flat$  B C $\sharp$  D) and a four-note string-skipping pattern with hammer-ons that moves up the neck and alternates between the D and B strings and the G and high E. Be sure to use the picking strokes indicated to

ensure smooth execution.

Bar 3 has you repeatedly tapping and performing a double pull-off on the high E string, which is fairly easy to do once you get the hang of it. When pulling off, be sure to flick the string down toward the floor.

The big bend and shake in bar 4 is best performed with the ring finger, supported by the middle finger. When bending, you'll find it helpful to hook your thumb around the top side of the neck.

Moderately  $\text{♩} = 120$

E7#9

The sheet music consists of four staves. The top staff shows a melodic line with eighth-note pairs and sixteenth-note patterns. The second staff shows harmonic bass notes with grace note slurs. The third staff shows a harmonic bass line with eighth-note pairs and sixteenth-note patterns. The bottom staff shows a harmonic bass line with eighth-note pairs and sixteenth-note patterns. The tempo is moderately slow at  $\text{♩} = 120$ . The key signature is E7#9. The time signature is common time (4/4). The bass clef is used throughout.

# LICK 48

## Michael Angelo Batio: **Shred-Style String-Skipping Run**

This is a fast shred-style run, all alternate-picked, that incorporates string-skipping: as the lick progresses, I consistently alternate between jumps to non-adjacent strings (strings that are not next to one another), as well as to adjacent strings (strings that are next to one another).

The lick is based on the E Dorian mode (E F♯ G A B C♯ D) and starts on the high E string in 12th position (index finger at the 12th fret). A three-notes-per-string approach is maintained throughout the run. I begin with the notes E, F♯ and G, which ascend and then descend, after which I string-skip across to the G string and play the notes A, G and F♯, first descending and then ascending.

Starting on beat three of bar 2, this “melodic shape” is then repeated

on the B and D strings, maintaining the three-notes-per-string pattern and staying diatonic to (within the scale structure of) E Dorian. The idea is repeated in the same manner (beginning from one string lower each time) at bar 3, on the upbeat of beat one, and on beat four, carrying through to bar 4, the upbeat of beat two.

At this point I reverse the string-skipping pattern, jumping up two strings and then down one string. Also, the melodic shape changes to three ascending notes per string, until the last two beats of bar 5, where I revert to ascending and descending notes on the top two strings, ending with a whole-step bend and vibrato on the B string.

# LICK 49

## Glenn Proudfoot: Major/Minor Shred Run in E

This run is based on the E minor pentatonic scale (E G A B D) with an added major third (G $\sharp$ ).

In bar 1, you'll be cycling up the scale, sliding from the minor third (G) to the major third each time the minor third appears. When you reach the high G♯ at the end of the third beat, you'll be coming back down the

scale for the duration of this riff, substituting each minor third with the major third.

There's a bit of a stretch with the fret hand on the high E string in bar 1. Use your index finger, middle finger and pinkie on beat three. After sliding with the pinkie, pull off (don't pick) to the index finger at the 12th fret.

# LICK 50

## Gus G: Fluid Legato Run in D Dorian

This melodic lick is played in the key of F# minor and is from the beginning of Gus's solo on the Firewind song, "Embrace the Sun." As Gus's guitar is tuned down one whole step (low to high, D G C F A D), all notes sound in the key of E minor, one whole step lower than written.

Gus begins by outlining an F# minor arpeggio (F# A C#), topped off with a whole-step bend up to the F# root note. In the video, notice how Gus uses his middle finger to help his ring finger bend the string. This

extra finger “muscle” helps provide maximum control for the bends’ intonation and the subsequent vibrato. Watch, listen and memorize the feel of this standard bending technique!

The second half of the lick features a descending four-note pattern running down the F $\sharp$  minor pentatonic scale (F $\sharp$  A B C $\sharp$  E), with G $\sharp$  notes thrown in for a hint of F $\sharp$  natural minor “flavor.” Practice this section slowly at first, striving for clean, precise execution and minimal movement.

① = D    ④ = C  
 ② = A    ⑤ = G  
 ③ = F    ⑥ = D

Fast = 210

1 2