

CD INCLUDED

BOOK of JOHN

WICKED GUITAR LICKS & TECHNIQUES
FOR THE MODERN SHREDDER

BY JOHN 5



HAL LEONARD®

CD
INCLUDED

BOOK OF JOHN

WICKED GUITAR LICKS & TECHNIQUES
FOR THE MODERN SHREDDER

BY JOHN 5

Edited by Kurt Plahna

Cover photo by Amy Nichole Harris

ISBN 978-1-4234-9249-8



**HAL•LEONARD®
CORPORATION**

7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.

4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: ausadmin@halleonard.com.au

Copyright © 2012 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

No part of this publication may be reproduced in any form or by any means
without the prior written permission of the Publisher.

Visit Hal Leonard Online at
www.halleonard.com

INTRODUCTION

Welcome, guitar fiends, to the *Book of John*! Inside you'll find my personal collection of 30 lessons for the intermediate to advanced guitar player. The lessons are designed to enlighten and terrify you with a variety of wicked guitar techniques, tricks, and licks. Each example includes a detailed explanation, note-for-note standard notation and tablature, and a performance on the accompanying audio CD.

NOW, GRAB YOUR GUITAR.
THE CEREMONY IS ABOUT TO BEGIN...



John 5 has one of the most impressive resumes in rock. He has worked with some of the biggest names in the music industry, across a variety of genres, and is known as one of the best modern shredders today. John recorded five critically-acclaimed solo albums featuring his unique and eclectic guitar wizardry, with styles varying from bluegrass to metal and beyond. In addition to having worked with David Lee Roth, Trent Reznor, and Rob Halford, John 5 served as guitarist for Marilyn Manson and Rob Zombie.

CONTENTS

Headstock Hijinks	4	Diminished Devilry	34
String-Skipping	6	Mosquito Tap.	36
Western Swing	8	Open-String Fricassee	38
Unique Technique	10	Spanish Ghosts.	40
Leaps and Bounds	12	Chromatic Climax	42
Licks Without Picks	14	Repeat as Desired	44
Variations on a Scream	16	Something Witchy	46
Hybrid Licks	18	Electric Gypsy	48
Barn Burnin' Bliss	20	Cornbread Rolls	50
A New Level	22	Flamenco Fury	52
Pedal Steel Bends	24	All Hands on Deck	54
If I Had a Hammer	26	Ready, Set, Django!	56
Shred Stew	28	Spastic Speed Pickin'.	58
Southern Hospitality.	30	Cadenza Mysterioso	60
Spider Tap	32	Finger Fitness.	62
		Guitar Notation Legend	64

HEADSTOCK HIJINKS

EXPLORE THE UNIQUE SOUNDS OF BEHIND-THE-NUT BENDS

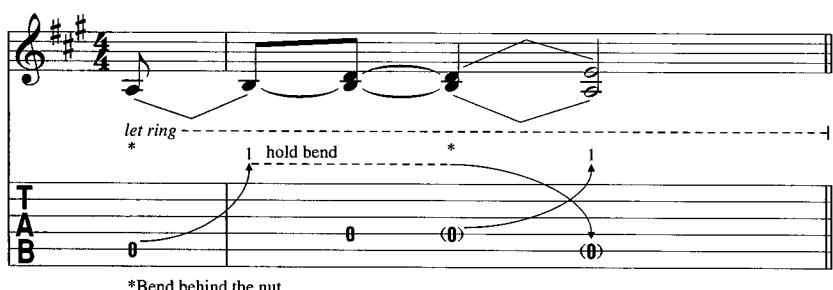
Our topic of choice in this lesson is the always enjoyable behind-the-nut bend. No, this isn't a torture device, but a relatively easy and cool-sounding technique that many guitarists employ. You can hear Jimmy Page use it in Zeppelin's "Dazed and Confused" and "Heartbreaker."

THE TECHNIQUE

The essence of this technique is to bend strings without fretting a note or using a whammy bar, though you can also use it with fretted notes. You just push down on the string at the headstock on the other side of the nut, off of the fretboard. Different types of guitars require varying degrees of pressure to achieve accurate bends (some involve pain), but you can reinforce your finger torque by pushing with two or three fingers together, similar to

traditional fretboard bending. (Note that you won't be able to do this with a locking nut.) One interesting sound you can create is that of a pedal steel guitar, so with that in mind, let's check out some country-flavored licks.

Fig. 1  Track 1



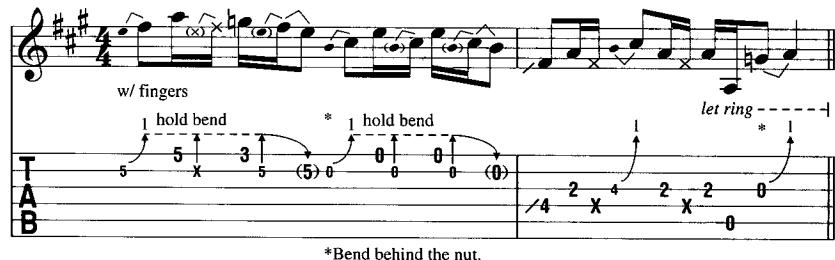
THE LICKS

The first lick [Fig. 1] is in the key of A and involves only the open A and D strings. First, pluck the open A string and bend it behind the nut up one whole step to B. Use your third (ring) finger to bend the string; you can support this finger with your middle and/or pinky finger if needed, but you'll want to keep your index free for what comes next. While holding the bend, pluck the open D string. As both strings continue to ring, bend the D string behind the nut up one whole step to E using your index finger, while simultaneously releasing the bend you've been holding on the A string. The resulting effect is two pitches bending in opposite directions—a sound you don't hear too often from a guitar, unless it's a pedal steel guitar, that is.

I play the next lick [Fig. 2] with my fingers to get a crispy chicken pickin' sound, but you can also use hybrid picking (pick and fingers). Essentially, you'll want to slightly mute the pitches shown with an "x" in the notation to achieve this effect. The muting can be done with your picking hand, fretting hand, or a combination of both. Perform the first bend with your third finger and play the A on the 1st string with your pinky. This leaves your index free to catch the following G on the 1st string. Next comes a behind-the-nut bend on the open B string; bend up a whole step to C♯ and alternate that with the open high E string. With these first two phrases, hold each of the bends while picking the subsequent notes on adjacent strings. Let the last several notes ring out as you bend the open G string behind the nut up one full step to A.

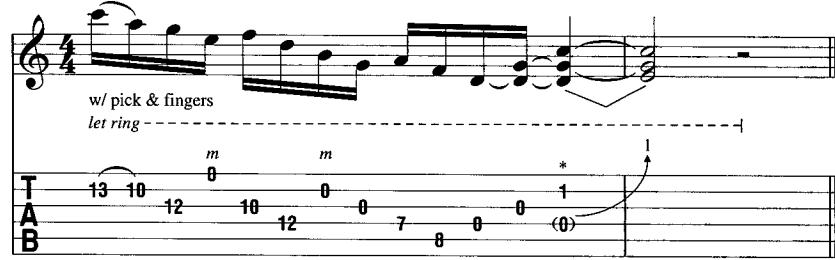
My final lick offering [Fig. 3] is a harp-like scalar passage in C that includes string-skipping and ends with some nice behind-the-nut love. I play this one with hybrid picking, so watch the notation to see which notes I pluck with my middle finger (m). Let everything ring together by keeping your fret-hand fingers arched enough to allow all the strings to vibrate. The open strings within the lick also give you time to shift positions. Fret the final C on string 2 with your pinky so your other fingers are available to execute the behind-the-nut bend on the D string. The D string will already be ringing from the "and" of beat 3. Bend it up a whole step to E for the Zen-like C major chord resolution.

Fig. 2  **Track 2**



*Bend behind the nut.

Fig. 3  **Track 3**



*Bend behind the nut.



STRING SKIPPING

ADVANCED LICKS FOR THE FRETBOARD PSYCHOPATH

String skipping is a somewhat overlooked technique that allows you to span large intervals quickly, even while remaining in one fretboard position. By skipping over one or more strings within a phrase, riff, or lick, you can create dramatic leaps in pitch, as well as other interesting effects. Many guitarists of varying styles—from country to metal—have taken string skipping to frightening degrees of difficulty, and I plan to give you no less in this lesson!

THE TECHNIQUE

Hybrid picking, or using both your pick and fingers together, is a great way to facilitate fast string-skipping licks. And by using hybrid picking in tandem with legato-style playing (hammers and pulls), your inner shredder will be duly summoned. But with all of these licks, be sure to start slow until you get everything under your fingers and then gradually increase your speed.

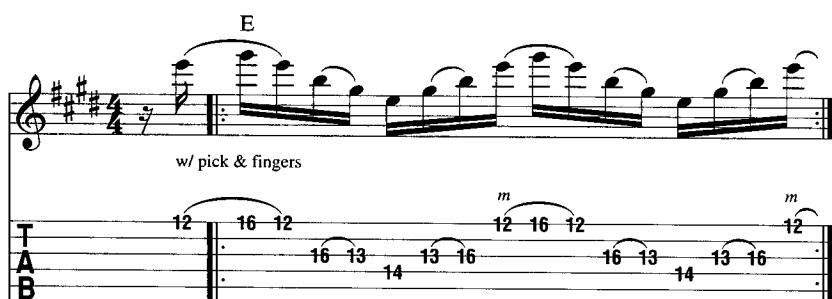
THE LICKS

In the first example [Fig. 1], I run through a repeating E major arpeggio lick that skips over the B string. Use your middle finger (*m*) to pluck the high E string and your pick for everything else. This way you won't have to jump back up to pick the E string every time, allowing for greater speed and efficiency. This is a great lick for warming up before practice.

The next one [Fig. 2] is a bit more challenging. Here I play fast legato runs in B minor and D minor while again skipping over the B string. I'm also incorporating some tapping

in the latter half of each phrase. Use your pick for all of the initial attacks and then switch to your middle finger to tap the indicated notes, so you can quickly alternate between picking and tapping. Focus on keeping the hammer-

Fig. 1  Track 4



ons and pull-offs nice and even so each note sounds clear. When executed up to speed, this lick is a frenzied blur, and the rhythms can easily get obscured. Use the eighth notes on the “and” of beats 2 and 4 as landing points to keep your phrasing tight.

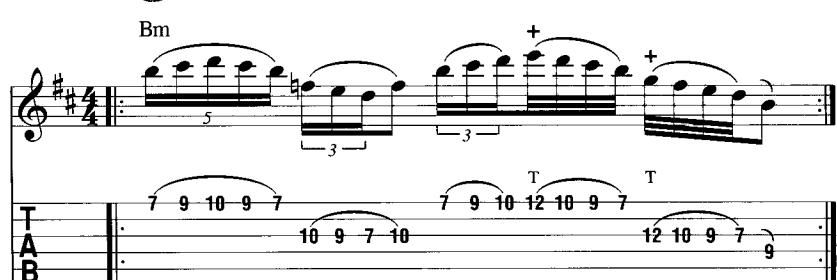
The third lick [Fig. 3] is a cool pull-off idea that involves the pick-hand thumb (*p*) and index finger (*i*). Use your thumb for all of the notes on the G string and your index for all of the pull-offs on the E string.

Work on keeping the timing between the pull-offs and the lower notes even and consistent. Move the shape around to different frets or scalar patterns for all kinds of interesting riffs and lines.

For an extra challenge, try playing all of these licks non-legato by picking every note instead. In other words, no hammer-ons, pull-offs, or tapping—just picking. You should also try writing your own string-skipping licks. Remember that they don’t necessarily have to lay out on parallel frets; they can span the whole fretboard if desired. Not only that, you can skip up to four strings. That’s more than three octaves, and more than a few possibilities.

Fig. 2  **Track 5**

Bm



Dm

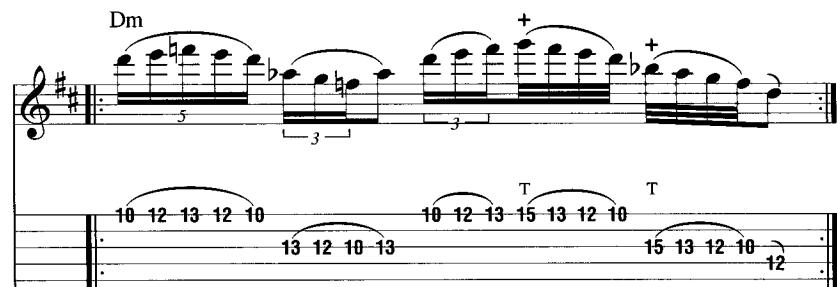
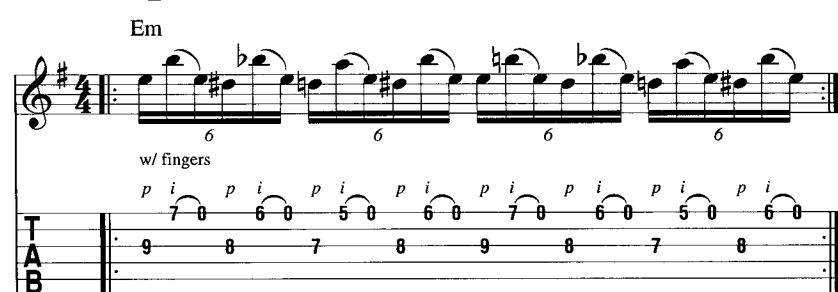


Fig. 3  **Track 6**

Em

w/ fingers



WESTERN SWING

LICKS FROM THE FRONTIER

This time we're taking things in a whole new direction—West, to be precise. Western swing is an eclectic style of music that combines elements of country, pop, jazz, and blues with up-tempo dance beats. This is a style you hardly ever hear rock guitarists play, but we're about to change that! I've composed a mini western swing solo for you to study and learn. It involves playing the bass and melody parts simultaneously. To accomplish this, we'll use the fingerpicking technique.

The solo follows an AABA form. The A section starts us off with the main theme (measures 1 and 2) followed by a cool octave run (measures 3 and 4). To begin, anchor your middle finger on the 6th-string G and your ring finger on the 2nd-string D. The bass line moves up chromatically from here as you snap off double-stops on the upper strings. Use your pinky to play the Ab bass note. To play the double-stops, you can either


A

G D G D N.C.

w/ fingers

T 3 3 3 2 0 5 3 3 2 0 5 7 7 8 4 5 4 5 6
A 3 4 0 3 4 0 9 9 10 6 7 4 5 6
B 3 4 0 3 4 0 9 9 10 6 7 4 5 6

1. 2.

To Coda
B

G G C A/C#

**T*

6 5 3 7 0 3 0 1 2 7 0 6 5 3 3 5 5 4 5 5 4 5

6 5 3 7 0 6 5 3 3 5 3 4 4

**T = Thumb on 6th string*
continued...



Track 7 (continued from previous page)

The sheet music consists of seven staves of musical notation for guitar. The first three staves are labeled G/D, D9, and A/C[#] respectively, with a key signature of one sharp. The fourth staff is labeled N.C. (No Coda). The fifth staff is labeled D.C. al Coda. The sixth staff is labeled Coda with a circle symbol. The seventh staff is labeled G and G6/9.

pluck the 2nd and 3rd strings together with two fingers, or you can brush upward with one finger to hit both strings. The final part of the main theme (measure 1, beats 3 and 4) involves a staggered rhythm with notes from the D chord. Use your thumb to pluck the open D string and fret the high A note with your pinky.

The B section goes to the IV chord (C) and involves yet another chromatic climb in the bass. Fret the upper double-stops with your ring and pinky fingers so your middle finger is free to perform the subsequent half-step hammer-ons from A♭. This motif continues up the fretboard to the V chord (D). The B theme repeats, ending with a blistering chromatic run down all six strings at the 5th fret, landing on the G bass note. This is played with all pull-offs, so it's actually easier to "pull off" than it sounds.

You should start at a very slow tempo and gradually work it up to 160 bpm or faster. Practice with a metronome to keep your rhythms tight. This flavorful little ditty is a great way to open new doors and expand your guitar knowledge. Enjoy!

UNIQUE TECHNIQUE

PULL-OFFS + OPEN STRINGS = FINGERSTYLE BLISS

In this lesson I plan to impart a special fingerstyle technique that involves pull-offs, open strings, and fingerpicking. We'll put it to use via a short fingerstyle piece. I'm using an alternate tuning for this that we'll call Open D5 tuning, since it's comprised of only roots and 5ths in the key of D. From low to high, the strings are tuned to D–A–D–A–A–D. So get tuned up and let's dive right in...

Use your pick-hand thumb, index, and middle fingers (*p–i–m*) throughout and follow the fingerings between the staves in the notation. The technique is actually a lot easier than it sounds, as I'm just sliding the same shape up and down the neck while I play the same fingerpicking pattern. The tricky part is keeping the pull-offs clean and the timing rhythmically consistent.

Keep your fretting fingers arched so all the strings can ring freely throughout. Fret the notes on string 3 with your ring finger and the notes on string 1 with your index and pinky fingers. Start each two-measure passage by plucking both the 1st and 6th strings together with *p* and *m*. Then follow this with a pull-off to the open 1st string (D). As you pick the subsequent open 2nd-string note (A) with your index, bring your thumb up so it's ready to man the 3rd-string note. Your thumb, index, and middle fingers (*p–i–m*) will stay planted on the 3rd through 1st strings for the majority of the piece, picking in the same pattern, almost like a banjo roll. Notice how each change in neck position is anticipated by sliding the shape to it early on the last 16th note of the beat (the “a” of “1–e–and–a”). When you get to measure 4, use your thumb to fret the bass notes on the 6th string—Hendrix style—and shift your fret-hand shape down one string-set to accommodate the chord changes.

Work this one out slowly at first and gradually increase your speed up to barn-burning velocities. I also encourage you to experiment with these open-string/pull-off concepts as well as with the Open D5 tuning. You'll be sure to discover a vast amount of new possibilities just waiting to be patented.

Track 8

Tuning:
(low to high) D-A-D-A-A-D

The sheet music consists of three staves of guitar tablature and musical notation. The top staff shows a melodic line with grace notes and fingerings (w/fingers, let ring throughout). The middle and bottom staves show chords and fingerings (T: 7-0, A: 0-9, B: 0). The second and third staves are identical. The bottom staff has a '0' at the beginning. The fourth staff starts with 'Fadd9' and 'Gsus2' chords, followed by a 'D5' chord. Fingerings include *T, m, p, i, and T. The bottom staff has a '3' at the beginning and a '12' at the end. A note on the 6th string is circled with 'Harm.' above it.

Top Staff:

D

w/fingers
let ring throughout

m

p i p m i p m i p m i p

T 7 0 0 9 0 0 4 0 2 0 0 4 0 0 9

A 0 9 0 0 4 0 0 4 0 0 4 0 0 9

B 0 0 9 0 0 7 0 0 4 0 0 4 0 0

Middle and Bottom Staffs:

m

p i p m i p m i p m i

7 0 0 9 0 0 4 0 2 0 0 4 0 0 9

0

Bottom Staff:

Fadd9 Gsus2 D5

*T m p i p m i p m i p i

3 0 0 5 3 0 0 5 0 0 7 5 0 0 5 0 0 12

3 5 0 0 5 12

Harm. m i

*T = Thumb on 6th string

LEAPS AND BOUNDS

AMP UP YOUR STRING-SKIPPING TECHNIQUE

In another lesson I gave you an overview of the string-skipping technique. This time we're going to take the concept up a notch with one of my favorite licks.

The lick is an arpeggio that spans the whole neck, from the low E string to the high E string, skipping over two strings—the A and B strings. Hammer-ons and pull-offs are employed to help increase the speed, but it's also a great exercise to try picking every note within the lick as well.

Begin with your index finger on the low E note (12th fret). From here, hammer on with your pinky to the G♯ at the 16th fret. Skip over the A string to the octave E on the 14th fret with your middle finger. Next play the G note on string 3 at the 12th fret with your index and hammer on to B at the 16th fret with your pinky. At this point, skip over the B string and go directly to the 12th-fret E on the 1st string. Fret this note by keeping your index finger barred across the 12th fret from the previous G note on the 3rd string. This way you don't have to move your index fingertip all the way up to the 1st string; you can just keep your index planted as a barre to fret both the G and high E, thereby increasing your left-hand efficiency. After reaching the peak, come back down the same sequence of notes to the E on string 4. You've just spanned three octaves in the blink of an eye! Next move the same lick down two frets to the D position at the 10th fret. Repeat as desired.

Another great attribute of this lick is its ambiguous tonality. It is rooted in E, but includes both a major and a minor 3rd (G♯ and G), making the lick a candidate for both major and minor keys. It works over major, minor, dominant, and minor seventh chords. The lick is also movable, meaning you can play the same pattern anywhere on the neck in any key. Try playing it in G at the 3rd fret for a good stretching exercise, or even down in open position for a different flavor. Remember to start slow and gradually amp up your speed. Try creating your own string-skipping licks as well, with different note combinations and patterns.



Track 9

E, Em, E7, Em7

Musical notation and TAB for Track 9, section E, Em, E7, Em7. The musical notation shows two measures of sixteenth-note patterns in 3/4 time. The TAB shows the strings (T, A, B) and frets (12, 14, 16) for each measure.

T	12	14	12	16	16	12	14
A	12	16					
B			12	16			

D, Dm, D7, Dm7

Musical notation and TAB for Track 9, section D, Dm, D7, Dm7. The musical notation shows two measures of sixteenth-note patterns. The TAB shows the strings (T, A, B) and frets (10, 12, 14, 16) for each measure.

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

E, Em, E7, Em7

Musical notation and TAB for Track 9, section E, Em, E7, Em7, concluding with a wavy line. The musical notation shows two measures of sixteenth-note patterns. The TAB shows the strings (T, A, B) and frets (10, 12, 14, 16) for each measure. The final note is a sixteenth-note at the 15th fret, with a wavy line above it.

T	12	10	14	14	10	12
A	10	14				
B			0	0	15	

LICKS WITHOUT PICKS

SHRED SOME METAL WITH YOUR BARE HANDS

There are more ways than one to attack a string, my metalhead friends! Sure, you can create an adequate sound with your trusty pick, but have you ever tried using just your fingers? Many new doors will open up for you as soon as you add different picking possibilities. Allow me to open one of them for you...

Track 10

The sheet music consists of four staves of guitar tablature. The first staff is in A minor (Am) and starts with a 'w/ fingers' instruction. The second staff is in F major (F) with a 'sim.' instruction. The third staff is in G major (G). The fourth staff continues the Am section. Fingerings and barre markings are provided for specific notes.

continued...

This lesson will focus on a classic shredder lick that you may have heard before, but now we will play it sans pick, using the thumb and index finger. The lick is comprised of a two-string arpeggio sequence based in A minor that progresses up the neck to F and G, ending with a tasty blues lick reminiscent of Ritchie Blackmore.

Use your pick-hand thumb (*p*) for all the notes on the 2nd string and your index finger (*i*) for all the notes on the 1st string. Barre your fret-hand index finger across the 5th fret on the top two strings for the first sequence. To play the arpeggio in F,

just add your middle finger to the F on the 6th fret. Then move this shape up two frets for the change to G. For the blues lick, make sure you perform a full step-and-a-half bend at the end. Check your target pitch for this bend by playing the fretted C at the 8th fret on the 1st string.

The trick to pulling off this lick is, well, the pull-offs. The timing of each attack within the three-note arpeggio (index/pull-off/thumb) is the

key to making this technique work. Strive for a subtle bouncing action between the two plucking fingers; this can help to keep your timing consistent. The thumb plucks downward followed by the index plucking upward. While one finger plucks, the other is moving in the opposite direction, ready to snap back for its subsequent pluck and carried by the momentum of the up-and-down motion. It also helps to pluck with the outer side edge of your thumb instead of the tip, yet plucking upward with the tip of your index. This keeps your pick hand in a natural, relaxed position, affording greater speed and accuracy. As always, start very slowly and work your way up to quicker tempos. The dual action of two fingers picking in alteration can result in furious speed, certain to send your God-fearing neighbors into hiding!



Track 10 (continued from previous page)

VARIATIONS ON A SCREAM

ARPEGGIOS FOR THE STRONG OF HEART

Let me take you on a trip to the netherworld with one of my favorite licks—an eerie string-skipping arpeggio spanning several octaves. It will give your fretting hand a great workout with expansive stretches at quick tempos. I'll also provide a few delicious variations to chew on. Remember to start slow and learn to play the licks cleanly before you crank up the speed.

For all of these licks, keep your index finger positioned at the 5th fret. You'll be skipping over the 5th and 2nd strings while employing hammer-ons and pull-offs as written. When you get to the C note on the 3rd string, barre your index finger across strings 1–3 so you can easily grab the high A note on the 1st string. The main lick [Fig. 1] contains the basic repeated arpeggio form. Notice how the downbeat of each triplet outlines the notes of A minor (A–C–E) and A diminished (A–C–E♭). However, many non-harmonic tones, such as C♯ and A♭, fill in the gaps between these chord tones, creating a dissonant haunted-mansion feel. This also gives the lick an ambiguous tonality, allowing it to work over other chords like A dominant seventh, C minor, C diminished, and so on.

Fig. 1  Track 11



For the first variation [Fig. 2], I've broken up the rhythm with a trill like move that incorporates 16th notes. Listen to the CD to get a feel for the rhythms. In the last variation [Fig. 3] there are mixed meters involved. Measures 2 and 4 are in 3/4 meter, giving the lick a disjointed "seven" feel, with its combination of alternating 4/4 and 3/4 meters. This is actually easier to play than it may seem. The last triplet is simply repeated.

These licks can be used in many different situations. Since they are movable, you can easily play them in any key. And as evidenced by the variations, you can readily change up the rhythm in a variety of ways. The only limit is your twisted imagination.

Fig. 2  **Track 12**

Am



A°



Fig. 3  **Track 13**

Am



A°



HYBRID LICKS

COUNTRIFY YOUR METAL WITH HYBRID PICKING

In this lesson, I'd like to give you a special lick that incorporates several of the techniques I've taught in some of my other lessons. It's a decidedly metal-flavored phrase that is executed primarily with the country guitar technique known as hybrid picking.

Hybrid picking involves plucking the strings with both your pick and fingers. Hold the pick between your thumb and index finger as usual, but keep your middle and ring fingers free and ready to fingerpick as needed. Typically, players will use the pick on the lower three strings (E, A, and D strings) and fingers on the upper three strings (G, B, and E). Players like Chet Atkins pioneered this handy technique, which allows greater flexibility and picking possibilities than when using a pick alone.

For the first half of the lick, use the pick on the repeated 4th-string A triplets while popping out the ascending notes with your middle finger (*m*). To make this work efficiently, use alternate picking on the triplet A notes in a down-up-down pattern. As you finish the last downstroke, continue the alternating motion by moving the pick upward and use this natural momentum to grab the notes on the upper strings with your middle finger. This way, you can use the up-and-down motion of alternate picking to aid in the hybrid effect. Be sure to use palm muting on the triplet A notes as well. This makes those higher notes pop out with contrast while maintaining the lick's metallic beauty.

Next we have a string-skipping arpeggio using hammer-ons and pull-offs that outlines the A minor tonality of the lick, along with a flavorful flat 5th (E♭). Use your middle finger to pluck the 1st string as shown in the notation. This arpeggio cascades up and down back to the root A on the 4th string.



Finally, the lick resolves with a sweep-picked A minor arpeggio from A to A. Use consecutive downstrokes across the top three strings to achieve the sweep technique. You can barre your index finger across the 5th fret for this move. Roll the barre slightly from low to high as you perform the sweep so the strings don't ring together too much. Cap off the lick with a bluesy slide up the 2nd string to the unison A at fret 10. So there you have it: metal, country, and blues all in one tasty little package.

Track 14

(Am)

w/ pick & fingers P.M. - - - - | m P.M. - - - - | m P.M. - - - - | m P.M. - - - - | m

T
A 7 7 7 5 5 8 5
B

m

5 8 5 8 5 7 5 5 5 8 / 10

BARN BURNIN' BLISS

USING THE BANJO ROLL FINGERPICKING TECHNIQUE

This lesson covers a cool bluegrass guitar technique called the banjo roll, which is based on a common plucking pattern used by banjo players. By plucking a combination of fretted notes and open strings and allowing them to ring together, you can create a fast, cascading effect that mimics the sounds of the bluegrass banjo. To demonstrate this, I've prepared a lick for you that features the technique in all its glory. Are you ready for some barnyard fun?



Track 15

The musical notation consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a 4/4 time signature. It contains two measures of banjo roll patterns labeled 'E' and 'D'. Below each measure is a set of fingerings: 'p i p m p p' for the first measure and 'p i p m p p' for the second. A note below the first measure specifies 'w/ fingers let ring throughout'. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. It contains two measures of guitar tablature labeled 'A' and 'B'. The first measure starts at the 9th fret of the A string and includes notes at the 11th, 11th, 11th, 11th, 13th, 13th, and 13th frets. The second measure starts at the 7th fret of the A string and includes notes at the 9th, 7th, 9th, 9th, 11th, 11th, and 11th frets. The tablature uses standard notation where 'T' is the treble clef, 'A' is the A string, and 'B' is the B string. The bottom section of the page contains two more staves of guitar tablature labeled 'A' and 'E'. Staff 'A' shows a banjo roll pattern with fingerings 'p i p m p p'. Staff 'E' shows a banjo roll pattern with fingerings 'p i p m i p'. Both staves include tablature for the A and E strings.



To begin, you should use your pick-hand thumb (*p*), index (*i*), and middle (*m*) fingers to pluck the strings. It helps to pick with your fingernails for a cleaner attack, but bare fingertips will also work just fine. With your fret hand, barre your index finger across the 9th fret to play an inverted E major chord on strings 2–4. Hammer on with your ring finger to the C♯ (4th string, 11th fret) while keeping the index finger barred. Hold this shape down while picking the first part of the banjo roll pattern (beats 1 and 2 of the first measure), and let all the notes ring together throughout.

For the second half of the first measure, shift your ring finger over to the F♯ (3rd string, 11th fret) and slide it up to the G♯ (13th fret). Fret the B (2nd string, 12th fret) with your middle finger. Notice that the picking pattern has now shifted up to strings 1–3. Keep your fretting fingers arched so the open high E string can ring along with the fretted notes. It might feel a little odd at first that the highest string in the pattern produces the lowest note, since it's the open 1st string ringing against fretted notes that are high on the neck, but on lower strings.

The rest of the lick follows the same picking patterns and chord shapes as in the first measure, progressing through an E–D–A harmony, and ending with an ascending chromatic roll pattern that resolves back to E. To execute this, you'll be plucking a reverse roll pattern that includes unison E drone notes, while the D on the 3rd string climbs chromatically underneath to the final E, resulting in three unison E notes ringing together. You can fret the climbing notes on the 3rd string with either your ring finger or pinky, and the E on the 2nd string, 5th fret with your index finger. As with everything, you should start slow and then build up your speed. Listen to the CD to hear this barn burner in action.

A NEW LEVEL

STRING SKIPPING RE-REVISITED

In other lessons, we've taken a good look at string skipping, which is a fantastic and often overlooked technique that I find extremely useful. In case you "skipped" out on class, string skipping is exactly what it sounds like—skipping over strings. So what? Well, by skipping over strings within a phrase, lick, or riff, you can facilitate large leaps between notes without necessarily changing your fret position. The concept is simple, but can provide many possibilities for the budding shredder. In this lesson, I plan to take string skipping a step further with a real beast of a lick.

The lick is only one measure long and resembles an example we've studied in another lesson, but here I've broadened the spectrum a bit with lots of notes and plenty of speed. As with any challenging piece of music, be sure to take it slow at first and then gradually increase the tempo. This is basically a repeating arpeggio in the key of E major, with several skips occurring over the course of the lick. The trick to executing the string skips is pick-hand accuracy. You need to gauge the distance of the jumps between strings in order to keep your timing and speed consistent. You might want to use a combination of up- and downstrokes to pick each string in the phrase. Once each string is picked, the subsequent hammer-ons and pull-offs allow your pick hand to skip to the next string without losing momentum. Let's take a look at some ways to attack this lick.

Probably the most obvious picking method to start with is a basic up- and downstroke alternating pattern: downstroke on the high E string, upstroke on the G string, downstroke on the D, upstroke on the G, etc. You can also try an economy picking pattern, in which you pick several downstrokes or upstrokes in succession as opposed to alternating back and forth between the two strokes. This way the momentum of each pick stroke leads smoothly to the next attack, allowing for greater picking efficiency and, likewise,



greater speed. To economy-pick this lick, try this type of pattern: upstroke on the high E string, up on the G string, up on the D, down on the G, up on the A, down on the D, down on the B, and finally, down on the high E. Even if you're uncomfortable with the technique at first, keep at it, as economy picking can increase your overall speed in many scenarios. Another option is hybrid picking, which involves using both your pick and fingers together. Pluck the notes on the high E and B strings with your middle or ring finger and pick the lower notes with your pick. By using this method, you no longer need to maneuver the pick across the entire breadth of the strings, thereby keeping the pick-hand movement to a minimum.

This lick can work well in a musical situation, but it also serves as a great exercise. For an extra challenge, try picking every note in the lick instead of using hammer-ons and pull-offs. Also try playing the lick in different keys, or even an octave down in open E position at the nut. Now get to work!

Track 16

E

Play 3 times

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a tablature staff showing the strings T (top), A, and B. Fingerings are indicated above the strings: 12 16 12, 16 13 14, 13 16 13, 14, 13 16, 12 16, and 12. Hammer-on and pull-off markings are also present. A instruction "Play 3 times" is written above the staff.

PEDAL STEEL BENDS

COUNTRY SOUNDS FOR THE ROCKER

Pedal steel guitars are practically synonymous with Nashville and the country music style, but rock and metal players can also benefit from learning how to emulate pedal steel sounds on standard guitar. Why? Because it sounds cool! The basic technique involves bending one or more strings while holding stationary notes and allowing them all to ring together. These are also known as oblique bends.

The featured music example is a laid-back arpeggio passage incorporating several pedal steel bends. I'm picking with my fingers only, but you could also use a pick if you'd prefer, or even a pick and fingers together. Plant your fret-hand ring and pinky fingers on the B and E notes, respectively, at the 14th fret. You'll want to keep those two fingers planted firmly as you perform the ensuing whole-step bend with your index finger. To execute the bend, use the tip of your index finger to pull the G string down toward the floor while allowing the previous plucked notes to ring along with it. It helps to keep all three fingers arched significantly so the strings aren't inadvertently muted. Hold the bend while continuing the arpeggio sequence and then release the bend in the rhythm shown. The same bend returns in the next measure, but this time it is played in a quicker bend-and-release grace note rhythm.

At this point the phrase moves to a B major chord at the 7th fret. Keep your fret hand in the same basic chord shape, with your ring and pinky fingers fretting the F# and B notes, respectively, at the 9th fret. The only difference here is that you need to fret the root note of the chord, B, with your fret-hand thumb at the 7th fret on the 6th string. For those of you who aren't used to fretting with your thumb, now is a great time to get started! Hug the neck with your fret hand so that your thumb is able to fret the note firmly. Angle your hand so that your index finger has enough reach to bend the C# on the G string at the 6th fret, pulling it down toward the floor. You might need to adjust your hand a few times to find the best position. The rest of the phrase unfolds in the same sequence, ending with a strummed open E chord.



The challenge with this example is keeping your ring and pinky fingers firmly planted so they don't move at all while you perform the bends. If you use the tip of your index finger instead of the finger pad, you should be able to gain some leverage on the bends while keeping the fretted notes stationary. Check your bend pitches by fretting the target notes (G♯ on the E chord and D♯ on the B chord) to hear if you are bending accurately and in tune. Have fun!

Track 17

E B

w/ fingers
let ring throughout

1 hold bend 1 *T T 1 hold bend

T A B

14 11 14 11 (11) 14 14 0 11 (11) 14 14 14 7 9 7 6 9 6 9

*T = Thumb on 6th string

1. 2.

E

T 1 T 1

IF I HAD A HAMMER

INFUSING TECHNIQUES FROM DIFFERENT STYLES

You may have already figured out that I love to take guitar techniques and ideas from different music styles and infuse them into my own rock and metal creations. Not only is it fun, but it's a great way to expand your vocabulary on the guitar and open doors to diverse ways of thinking about music. With that in mind, I've got a killer trick to show you using hammer-ons, pull-offs, open strings, and a quasi chicken-pickin' maneuver.

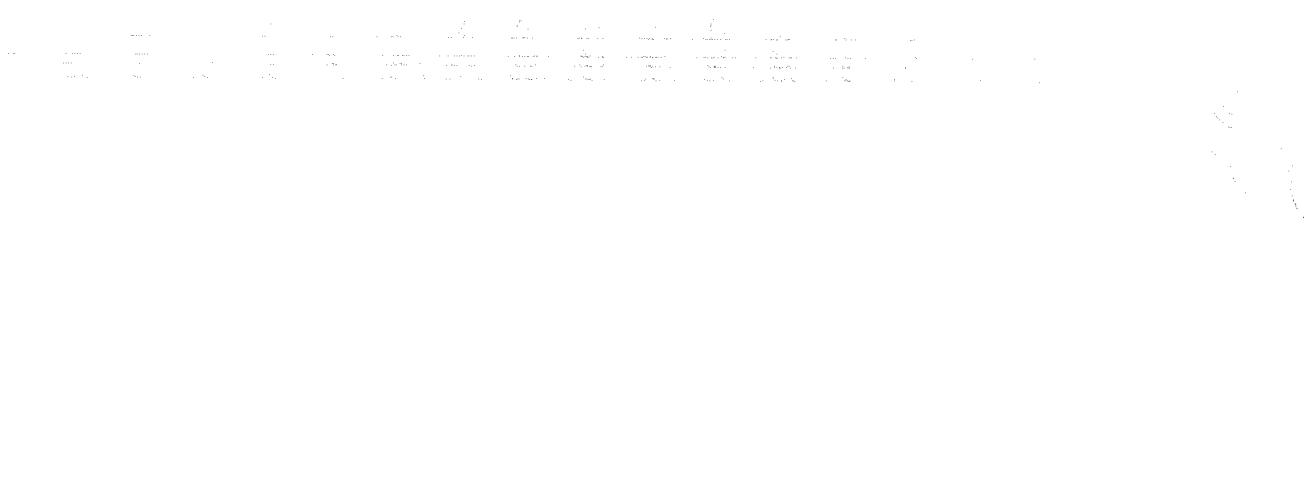
Track 18

B5

w/ fingers
let ring throughout

D5 A5 B5 D5

E5 B5 D5 A5 B5



The entire music example is performed exclusively on the B and D strings. Using your pick-hand fingers, pluck all the notes on the D string with your thumb and all the notes on the B string with your index finger. The first two beats give you the basic pattern for the entire example. To play the initial triplet on the D string, first pluck the open D string and then hammer your fret-hand index finger down onto the fingerboard to sound the 7th-fret A note, followed by another hammer with your ring finger onto the B at the 9th fret. Keep your ring finger anchored on the 9th-fret B. Next, sound two unison B notes by plucking the open B string with your index, followed by a thumb-pluck of the 9th-fret B. At beat 2, use your fret-hand index to fret the F♯ on the B string at the 7th fret and pull-off to the open B string. This pull-off is followed by the same move from the end of the first beat—unison B notes picked in succession with the index and thumb. You can move this same pattern all over the neck to create many interesting sounds. In the example, I take the pattern through a B minor progression by playing it at the 10th fret, 5th fret, and 12th fret.

Bouncing between the thumb and index finger is similar to the chicken pickin' technique—a favorite among country guitarists. If you focus on only the notes that are plucked, you'll see that the picking pattern alternates between thumb and index in a specific cross-rhythm. Practice this by just tapping your thumb (*p*) and index (*i*) on a tabletop to get a feel for it. The plucking rhythm is 8th (*p*)–16th (*i*)–16th (*p*), 8th (*i*)–16th (*p*)–16th (*i*). Getting the coordination down between the fret hand and pick hand is tantamount to learning this technique. Combined with hammer-ons and pull-offs from/to open strings (also common in country and bluegrass guitar), you can really get this one up to barn-burnin' tempos.

IF I HAD A HAMMER

SHRED STEW

STRETCHING-SWEEPING-SLIDING-TAPPING ARPEGGIO LICK

For this lesson, I've packed a full-course meal into one juicy morsel of a lick. Everything from tapped slides and sweep picking to a two-and-a-half-octave arpeggio is on the table, all within the space of one measure. If you can get this one under your fingers and up to speed, your friends will soon be buying you lunch.

Starting on the 6th string at the 12th fret and reaching all the way up to the 1st string, 19th fret, the lick outlines an E9 arpeggio (E-F♯-G♯-B-D), with some wide fret-hand stretches along the way. The ascending portion of the arpeggio involves the sweep picking technique, followed by a tapped-slide climax on the highest string.

Let's begin by focusing on the first two beats—the sweeping portion of the lick. You'll want to use a specific fret-hand fingering on this arpeggio, beginning with your ring finger on the first note. Fret the subsequent G♯ and B notes with your middle and index fingers, respectively, followed by a hammer-on stretch with your pinky all the way up to the 14th-fret E on the 4th string. Next, you'll sweep through a similar arpeggio shape using the same fingering sequence—ring—middle—index—to fret the G♯, B, and D notes, respectively. Then you have another hammer-on stretch with the pinky from the 10th-fret D on the 1st string up to the 14th-fret F♯.

At this point, use your pick-hand middle finger to tap the 16th-fret G♯ on the 1st string. Using your middle finger to tap allows you to keep your pick in the ready position between your thumb and index. Next, slide your tapping finger from the G♯ up to the B at the



19th fret and then back down to the G♯ in one fluid motion. Pull off your tapping finger to sound the 14th-fret F♯, then pull off your pinky to sound the 10th-fret D. Finally, pick the last note, B, at the 12th fret, 2nd string.

The real trick in making this lick work is being able to transition smoothly between the different techniques, and of course, playing it as fast and clean as possible. This lick is not only fun and flashy, but also a great exercise in combining multiple shred techniques in a musical fashion. As always, practice the lick slowly at first and focus on clear, precise, and even execution. Use a metronome with any speed-building work that you do and gradually increase the tempo each day. Now get to work!

Track 19

Play 3 times

T

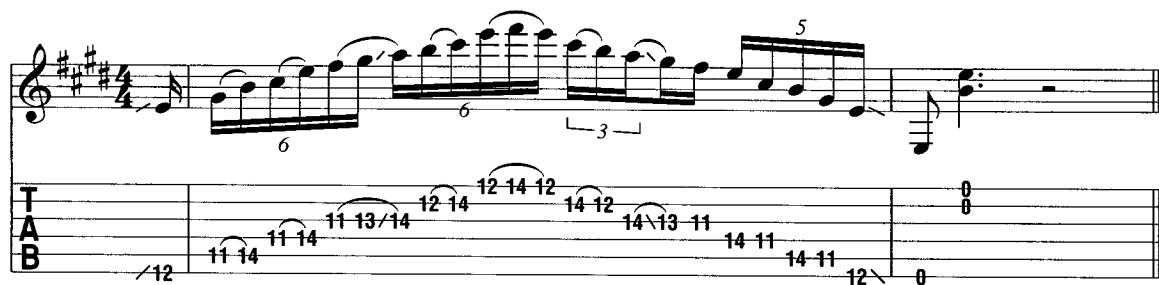
SOUTHERN HOSPITALITY

A COUNTRY RUN FOR EVERYONE

This lesson features a fast country-flavored lick that is relatively easy to play and sounds cool in either a country or rock setting. It works well in many different situations and you can easily alter it to fit whatever your heart desires. Add some distortion and it becomes a psychotic shred-fest, or dial up a sparkling clean tone for some down-home southern appeal. This lick also serves as a speed-building exercise or warm-up scale, taking you from one end of the neck to the other. We'll focus first on the lick by itself and then you'll get to use it in a more developed country phrase. Let's git 'er done!

As you can see in **Fig. 1** below, the lick is a single-note scalar run that outlines the E major pentatonic scale with an added 4th degree. If you use your fret-hand middle finger to slide into the first note, E, the rest of the fingerings for the lick lay out nicely. For the ascending portion I use hammer-ons whenever possible for a smooth, legato sound, and on the way back down the scale I mix it up with some alternate picking. Notice how the rhythm of the lick consists of even sextuplets, but the quintuplet at the end creates a slowing-down effect for some metrical interest. Start out slow and work on building up your speed over time. Strive for a clear and even sound.

Fig. 1  Track 20



The musical notation consists of two parts: a standard staff notation and a tablature. The staff notation is in E major (one sharp) and common time (4/4). The tablature shows the guitar strings (T, A, B) with specific fingerings and picking patterns. The lick starts on the 6th fret of the B string, moves up to the 7th fret, then down to the 5th fret, and so on, ending with a quintuplet on the 0th fret. Fingerings like 11, 14, 12, 14, 12, 14, 12, 14, 13, 11, 14, 11, 14, 11, 12, and 0 are marked on the tablature.



Fig. 2 features the same lick used in a country-style passage. It starts out in 9th position with a tasty whole-step bend from F♯ up to the major 3rd, G♯. Release the bend right away, silently, so the unbent note (F♯) is ready for the subsequent chicken pickin' phrase. Employ hybrid picking here (pick and fingers) and pop out the descending higher notes (E-D♯-C-B) with your middle or ring finger while bouncing off the F♯ with your pick. Also pay attention to the pre-bends that follow. To get the right country feel, play them in the notated rhythms and also be sure to bend them to their proper degrees (whole and half step). After this comes our **Fig. 1** lick capped off with a train-whistle pedal steel bend in the last measure.

Fig. 2  **Track 21**



SPIDER TAP

A CHAOTIC TAPPING LICK WITH BITE

As you may have learned from my other lessons, I enjoy playing things that are a bit unusual... and this example is no exception. It's a two-handed tapping lick that is similar to something I played in the song "Black Widow of La Porte," from the album *The Devil Knows My Name*.

This is a symmetrical lick in E minor that includes string-skipping, some pretty big fret-hand stretches, and a wicked cool atonality that can work over many rock or metal situations. I tap the whole thing with my pick-hand middle finger so I can still grip the pick with my thumb and index finger. While barring my fret-hand index finger across the top four strings at the 12th fret, I use my ring finger to perform all of the hammer-ons to the 16th fret. You could use your pinky instead, but the ring finger is generally stronger and can achieve a more even sound in this situation.

As you can see in the music figure, there's a consistent repeating pattern that moves across the top four strings, skipping over a string for each group of three notes. The pattern involves tapping the 18th fret, pulling off to the 12th fret, and then hammering on to the 16th fret each time. A slight change-up occurs in beat 3 of the lick, where instead of playing the hammer-on to fret 16 of the 1st string, I perform what is sometimes called the "hammer-on from nowhere" to the 16th fret of the 2nd string. This technique is very similar to a regular hammer-on, but in this case the string you are hammering to is not ringing, so you need to make sure you're landing your finger firmly on the fret. However, this is pretty easy to accomplish in this area of the fretboard, and again, using the ring finger instead of the pinky will probably help you to attain a solid hammer. Finally, the lick ends with a frantic repeat of the tapping pattern on the top two strings, culminating in a gradual whole step bend from D to E on the 2nd string.



If you play the lick slowly and mechanically, it sounds pretty ugly, but once you bring it up to speed, it's very cool and chaotic-sounding. One of the challenges of the lick is to eliminate unwanted string noise. You can do this by laying your pick-hand forearm over the lower strings while you're tapping. Also, as you skip across the strings to perform each three-note tap pattern, slightly roll your barred fret-hand index finger (on the 12th fret) back and forth toward each string you are playing. By doing this, you are stopping the previous string from ringing while also giving more fretting leverage to the current string. This is a very subtle thing, but can be extremely effective in executing the lick as cleanly as possible.



Track 22

SPIDER TAP

DIMINISHED DEVILRY

BRINGING OUTSIDE SOUNDS INTO METAL TERRITORY

Combining shred guitar techniques with jazz theory can create a whole new world of possibilities for the budding metal-head, so that's exactly what we're going to do in this lesson. I've written a lick idea for you to check out that takes dissonant, outside-sounding intervals and mixes them up with a heavy dose of legato-style playing via hammer-ons, pull-offs, and open strings.

There is a symmetrical pattern to this lick that cycles up and down the D–G–B string set [Fig. 1]. I'm picking the first note on each string with downstrokes and executing the subsequent tones with hammer-ons and pull-offs. The rhythm is a consistent triplet pattern, but since there are only two notes played on the middle string (G), the three-notes-per-string idea doesn't apply here. So work on getting the overall rhythmic feel into your head and fingers by taking it slowly and evenly at first, and then gradually building up your speed over time.

Fig. 1  Track 23

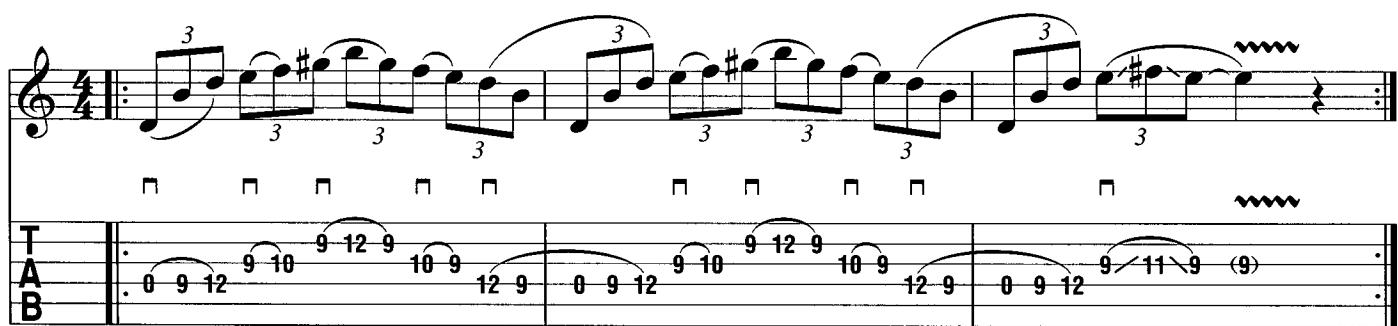
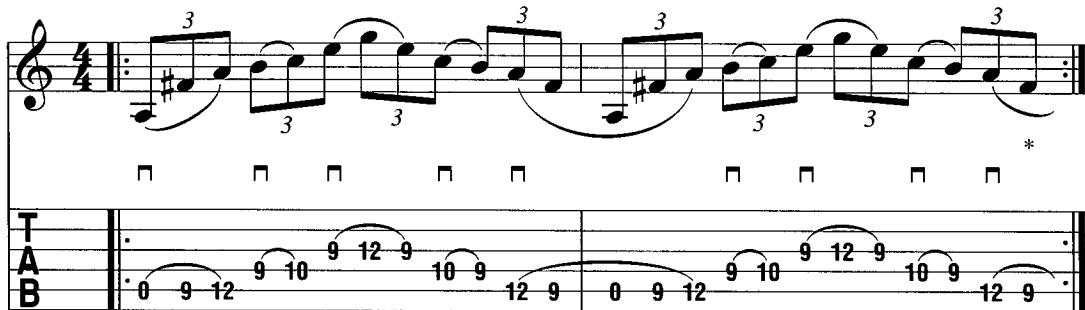


Fig. 2  **Track 24**



*Continue slur to
A on repeat.

In terms of music theory, I'm basically playing a D diminished whole-half scale (with a couple omitted notes): D–E–F–G♯–B. You could play this bad boy over any diminished chord or riff, and jazzers like to use it over altered dominant chords. For those theory buffs out there, you could also view this as the fourth mode of the harmonic minor scale—Dorian #4. The tritone, which is an interval of a ♭5th (or #4th), is the main component of the diminished sound, and in our lick this occurs in a bunch of different spots. The tritone was avoided in the days of yore because of its evil sound and association with Satan—which is exactly why it sounds awesome.

Another cool thing you can do is move the whole lick down to the A–D–G string set and play the same exact pattern [Fig. 2]. Since the B string isn't involved anymore, we now have a different set of intervals happening on the G string. This new version of the lick is now in the A Dorian mode, or the second mode of the major scale (with a missing 4th degree): A–B–C–E–F♯–G. Try alternating between both the A and D versions of the lick in a continuous cycle for some additional satanic fun.

MOSQUITO TAP

TAPPING WITH A PICK

Thanks to guitar innovators like Eddie Van Halen and Joe Satriani, two-handed fretboard tapping is now a staple of rock guitar. Countless variations of this technique have been introduced over the years, and in this lesson I'd like to show you a fun and out-of-the-ordinary tapping lick of my own.

I play a variation of this lick in the song "Black Widow of La Porte" from my album *The Devil Knows My Name*. Here it is in F# minor, with the root under my 1st finger at the 14th fret. I'm using all four of my fret-hand fingers in conjunction with a "bounce-style" tapping attack. It starts by moving chromatically downward with my fret hand in the first measure (A–G#–G–F#) and then I stretch my fret-hand position a bit for the rest of the lick, using notes from the F# minor scale (B–A–G#–F#). The tapped notes remain fairly constant throughout, bouncing on B, C#, D, and F#.

Instead of using my pick-hand finger to tap the fretboard, as is usually done, I'm using the side edge of my pick. With a pick I can more easily achieve the fast double-tap effect, plus it generates a clean, sharp attack. Turn your pick to its side edge and tap it down on the fretboard at a perpendicular angle.

Notice that the last tapped note of the figure occurs on the 26th fret. Wait a second, where's fret 26? Well, you probably don't have more than 22 or 24 frets on your guitar and neither do I (though über-fretted guitars do exist), but you can still eke out pitches on the strings beyond the fretboard over the pickup region. Experiment with this by tapping your pick on the high E string up past the neck until you hear an F#, which would occur at the hypothetical 26th fret—approximately over the neck pickup (if your guitar is equipped with one). Visualize where the imaginary fret would be located if it actually existed on your guitar by counting up from the final fret. The pitch won't sound as clean as a fretted note, but it should still be relatively audible.

As you practice this lick, allow the tapped notes to dictate the rhythm. In other words, focus on the tapped notes as the "leaders" of each beat, while the remaining notes are the "followers." The goal is to play this very fast, striving for a warbling, mosquito-like effect.



Track 25

8va -

*Tap w/ edge of pick throughout.

8va

8va

1.

2.

**Hypothetical fret location (approx. over neck pickup)

OPEN-STRING FRICASSEE FINGER-LICKIN' GOOD

Using open strings is a great way to traverse your fretboard quickly while also giving your licks a down-home country vibe. Legendary pickers like Albert Lee and Jerry Donahue have done some amazing things with this idea. In this lesson I'd like to show you my own take on this sweet technique with a couple tasty licks.

The first lick [**Fig. 1**], which is in the key of E, is an open-string ascending run that gets you rather quickly through three full octaves, starting on the open low E. And while it doesn't sound all that great played slowly, when you get it up to speed, it's pretty cool. The key here is to let all of the notes of each grouping ring out. You have to make sure you're staying on the tips of your fret-hand fingers so the open strings can ring. One option is to hit the 12th-fret natural harmonic on the high E string at the end of the lick. I like to use just my pick-hand fingers, or a combination of both my pick and fingers.

Fig. 2 is another open-string lick that cycles through the V and IV (B and A) chords in the key of E. It's a pedal-point lick that bounces off the open high E string and moves chromatically downward to the root of each chord. Here, too, you've got to stay on your fingertips to make sure all the notes ring out. I play this one fingerstyle as well, using my thumb on the descending notes and index finger on the high E string.

As always, work up these licks slowly at first and then gradually build up your speed.

They sound great with a clean tone or in a distorted rock context as well.

Fig. 1 Track 26

The musical score shows a treble clef, a key signature of four sharps, and a time signature of 4/4. The melody begins with an E note. Below the staff, the instruction "w/ fingers" is written. The tablature below shows the strings (T, A, B) and the frets (0, 2, 0, 7, 9, 7, 0, 9, 11, 9, 0, 12). The first two notes on the B string are slurred together.

Fig. 2 Track 27

The image shows a musical score and its corresponding tablature for a guitar. The score consists of three measures. The first measure is labeled 'B' and contains sixteenth-note patterns. The second measure is labeled 'A' and also contains sixteenth-note patterns. The third measure is labeled 'E' and begins with a single eighth note. Below the score is a tablature staff with six horizontal lines representing the strings. The tablature shows the following notes and fingerings:

String	Measure 1 (B)	Measure 2 (A)	Measure 3 (E)
6th string	0	0	0
5th string	7	5	7
4th string	0	0	6
3rd string	0	0	5
2nd string	0	0	4
1st string	0	0	2

A note below the tablature reads "w/ fingers".

OPEN-STRING FRICASSEE

SPANISH GHOSTS

FLAMENCO-STYLE FINGERPICKING

Flamenco is a Spanish form of song and dance that has its roots in classical and Gypsy music. It features lots of great techniques and concepts that you don't often hear in mainstream music. In this lesson I'd like to show you my take on the flamenco style.

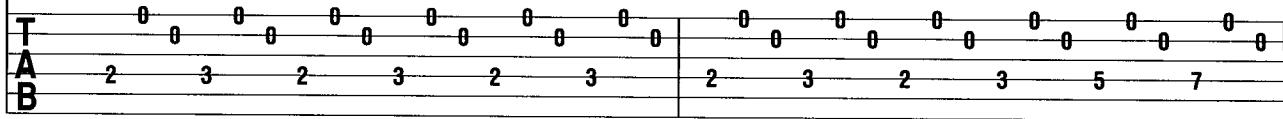
One of the flamenco sounds I like is the Phrygian mode—something you often hear used by metal guitarists. Phrygian is the third mode of the major scale, so if you play the C major scale starting on the third pitch, E, you get the E Phrygian mode: E–F–G–A–B–C–D. Phrygian's distinctive sound is the half step interval between its root and second tone—in this case, E to F. This opening half step gives Phrygian a very dark, mystical quality.

The example I came up with for this lesson is basically an ascending and descending scalar run through the Phrygian mode. I use my fingers to pick a repeating roll pattern throughout the figure. The top two open strings, E and B, provide a nice drone layer over the scalar run that moves up and down the D string. Use your thumb (*p* in the notation) to pick the fretted notes on the D string and your middle and index fingers (*m* and *i*) to pluck the open strings. When played up to speed, this has a pretty authentic flamenco feel.

Notice that there is one tone in the example that isn't in the Phrygian mode, A♯, which is the ♯4th (or ♫5th) degree. With the A♯, we could also think of this as the Locrian mode (the seventh mode of the major scale), which contains a ♫5th tone. But since the natural 5th degree (B) is so prominent in the drone throughout the example, it's probably more theoretically correct to call it Phrygian with a ♯4th degree. Regardless, it sounds cool, and that's what really matters!

 Track 28

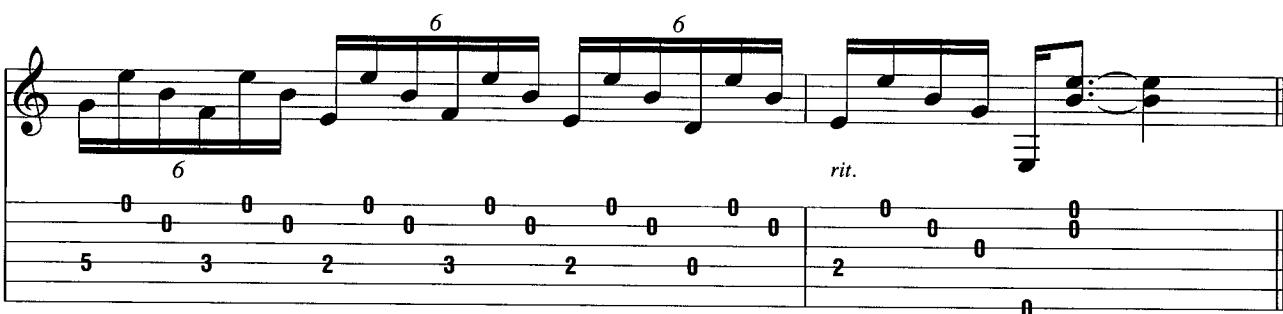
6 6 6 6 6
w/ fingers
p m i p m i sim.



T 0 0 0 0 0 0 | 0 0 0 0 0 0
A 2 3 2 3 2 3 | 2 3 2 3 5 7
B



6 6 6 6 6 6
0 0 0 0 0 0 | 0 0 0 0 0 0
8 10 12 10 8 7 | 8 7 5 7 5 3



6 6 rit.
0 0 0 0 0 0 | 0 0 0 0
5 3 2 3 2 0 | 2 0 0 0

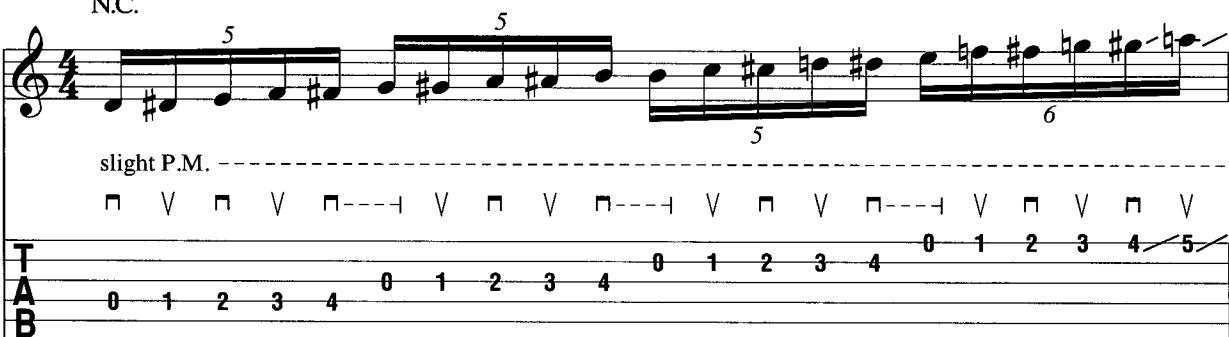
CHROMATIC CLIMAX

DJANGO-STYLE ENDING RUN

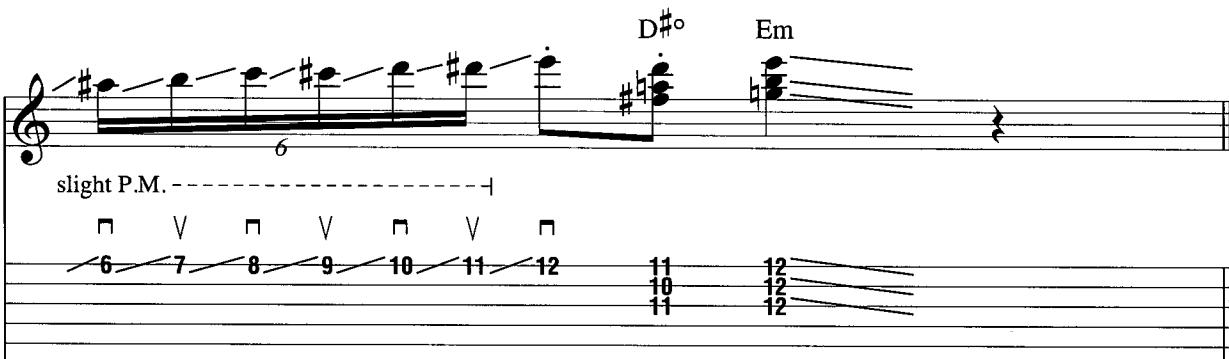
Decades before Eddie and Yngwie, legendary Gypsy jazz guitarist Django Reinhardt was the original shredder, tearing up the fretboard like a madman... and with only two fingers! Django's fretting hand was permanently damaged in a bad fire, yet this didn't stop him from becoming one of the most influential guitarists of all time. In this lesson, we'll take a look at one of my own Django-inspired licks—a fast, ascending chromatic run up the neck.

This is a lick in E minor that starts with the open D string and climbs chromatically up two octaves to the target note E, at the 12th fret of the high E string. It concludes with a chordal cadence of D \sharp ^o to Em, which serves as a great song ending. The first octave

 **Track 29**
N.C.



The musical notation shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The lick begins on the open D string (5th fret) and ascends through various positions on the neck. The tablature below shows the strings (T, A, B) and the corresponding fingerings (0-5) for each note. The text "slight P.M." is written above the staff.



The second part of the lick begins at the 6th fret and continues to the 12th fret of the high E string. The notation includes a D \sharp ^o chord and an Em chord. The tablature shows the strings and fingerings for the notes. The text "slight P.M." is written above the staff.

and a half of the lick is executed with the “one-finger-per-fret” arrangement at the 1st fret. Anchor your thumb on the back of the neck and arch your fingers so you can easily access frets one through four with your index, middle, ring, and pinky fingers, respectively.

For the picking hand, there are two ways to approach this lick. You could use strict alternate picking (alternating up/down strokes), or you could use a more efficient method known as economy picking. The basic idea behind economy picking is that you continue picking in the same direction whenever you cross strings. So in this lick you would use regular alternate picking for any consecutive notes on the same string, like the first five notes of the lick, but when crossing strings to play the open-string G note on beat 2, continue with a downstroke (■) instead of an upstroke (▽). This way you don’t have to waste time gliding your pick over the G string first to perform an upstroke; instead you’re continuing the forward momentum of the previous downstroke into another downstroke—kind of like a mini sweep. Refer to the picking directions in the music example to see what I’m talking about. Minute movements like this make all the difference when you’re picking at 1000 mph! Also try adding a slight palm mute with your pick hand. This can minimize string noise and tighten up your speed picking.

Play five-note groups on each string until reaching the 4th fret of the high E string. At this point, use only your pinky finger to play the rest of the E-string ascent by sliding it up one fret at a time, like a picked glissando. Continue to use rapid alternate picking while sliding your pinky up to the last note. The tricky part here is timing, as you should attempt to connect each pick attack with each consecutive fretted note.

Not only is this a cool lick to use as a song ending, but it’s also a great picking exercise. Remember to practice slowly at first and gradually strive for Django-like velocities!

REPEAT AS DESIRED

A HYBRID-PICKED REPEATING LICK

One of the ways I like to create licks and musical ideas on guitar is to take a shape or pattern that I like and repeat it in different places around the neck. This might sound kind of vague or obvious, so allow me to demonstrate its power with a killer repeating lick.

This is a frantic, tension-building lick in the key of B minor that includes some of the concepts discussed in other lessons—namely, hybrid picking and the Phrygian mode. Hybrid picking means to pluck the strings with your pick and fingers. Hold the pick between your thumb and index finger as usual, but keep your middle and ring fingers ready to pluck strings as well. In this lick, you'll simply be picking the D string with your pick and the B string with your middle finger.

The repeating pattern cycles through six notes in a sextuplet rhythm, but it's probably easier to think of this in groups of three. The first group begins with a picked note on the D string (a downstroke with your pick), followed by a hammer-on, and then another picked repeat of the hammered note. The next group of three starts with a fingerpicked note on the B string (picked with an upward motion of the middle finger, *m*), followed by a pull-off to the open B string, and then a repeat of the earlier picked note on the D string. To add more clarity and speed, use a slight palm mute to dampen the strings.

You can fret all of this with just your index and ring fingers. The index will bounce back and forth from the D string to the B string to assist with the hammer-on and pull-off, while your ring finger stays anchored on the D string as sort of a pivot point. Study the music carefully and take it slow at first.

This same picking pattern and fret-hand shape continues up and down the fretboard through notes of the B minor scale. Technically, this could be called the Phrygian mode because of the C \flat (the flat 2nd interval that defines the Phrygian sound), which lends an even darker quality than the minor scale (or Aeolian mode). Also notice how the unison notes, octaves, hammers, and pulls create the illusion of complexity, while the basic idea is relatively simple. Once you crank up the speed, however, things can get pretty gnarly!



Track 30

Sheet Music:

w/ pick & fingers &
slight P.M. throughout

Guitar Tab:

T	7	0	7	0	10	0	5	0						
A	7	9	9	9	7	9	9	10	12	12	12	5	7	7
B														

Sheet Music:

Guitar Tab:

7	9	9	9	7	9	9	9	10	12	12	12	12	14	14	14	14
---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----

Sheet Music:

Guitar Tab:

7	9	9	9	9	7	9	9	9	10	12	12	12	5	7	7	7
---	---	---	---	---	---	---	---	---	----	----	----	----	---	---	---	---

Sheet Music:

Guitar Tab:

7	9	9	9	10	12	12	12	12	14	14	14	14	16	16	16	16
---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----

REPEAT AS DESIRED

SOMETHING WITCHY

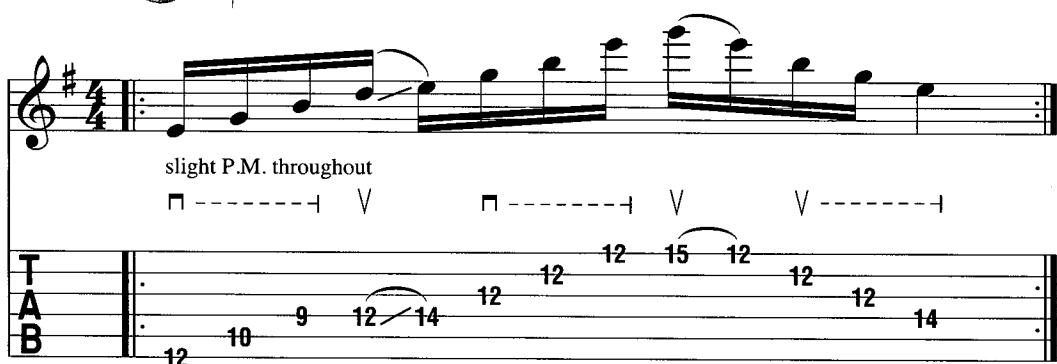
A SHORT BUT SWEEP ARPEGGIO LICK

No matter what style of music you're into, be it rock, jazz, bluegrass, or polka, sweep picking is a great technique to have in your arsenal. Let's jump on the broom and take a look at sweeping and its companion technique, the rake, and then we'll cap it off with a fast arpeggio lick that makes use of both techniques.

Sweeping involves picking arpeggios across multiple strings with one continuous pick stroke. Essentially, you're pushing (ascending) or dragging (descending) your pick across the strings—"sweeping" the strings—instead of using the conventional up-and-down approach of alternate picking. The successive notes of a sweep should not ring into each other like a chord; rather, each note should sound individually. Try using a slight palm mute to minimize extraneous noise and also release fret-hand pressure after each note sounds.

Try a sweep-picking exercise with an E minor arpeggio at the 12th fret [Fig. 1]. Follow the picking directions in the music that specify where to use down (**D**) and up (**U**) strokes. When

Fig. 1  Track 31



slight P.M. throughout

D ---+ U D ---+ U U ---+

T | | .
A | | .
G | | .
D | | .
B | | .
E | | .

12 10 9 12/14 12 12 15 12 12 12 14



you reach the notes G, B, and E on the top three strings, barre your index finger across the 12th fret, but roll your finger vertically as you ascend and descend so the notes don't ring together. Start slowly and deliberately with this exercise at first and repeat it in a loop. Use a metronome and gradually increase the tempo every day. Strive for a clean, tight sound.

A rake consists of the same picking mechanics as a sweep, but the rhythmic duration of the notes is much quicker. Many times a rake is executed with muted notes, giving more emphasis to a final target note. In this lesson's main lick [Fig. 2], I took the sweep picking exercise and made it more musical with a combination of sweeps, rakes, and lots of speed. The rakes are played quickly and notated with grace notes (indicating no rhythmic duration), whereas the sweeps are written in deliberate 16th-note rhythms.

Mastering these techniques can really expand your speed, range, and musicality. Listen to players like Yngwie Malmsteen and Frank Gambale and you'll hear what I mean!

Fig. 2  Track 32

The musical score consists of two parts. The top part is a treble clef staff with a 4/4 time signature and a key signature of one sharp. It features a series of 16th-note patterns, some with grace notes and some with vertical strokes indicating vertical movement. The bottom part is a guitar neck diagram with six strings labeled T, A, G, D, B, and E from top to bottom. Fret numbers 9, 10, 12, 14, 15, and 12 are marked along the neck, corresponding to the notes on the staff above. A note on the staff is preceded by the instruction "slight P.M. throughout".

SOMETHING WITCHY

ELECTRIC GYPSY

EXPLORING EXOTIC SOUNDS

Hgreat way to keep your playing fresh and interesting is to explore unfamiliar styles of music. You'll find that there's a goldmine of inspiration out there just waiting to be excavated. One of the styles I like to experiment with is flamenco, so in this lesson we're going to take a look at a cool, Spanish-flavored theme that includes fingerpicking and mysterious, Gypsy-inspired harmonies.

For starters, this whole piece can be fretted with the same, simple shape using the middle and index fingers on the D and G strings, respectively. Move this shape up and down the fretboard for the chord changes while the open B and high E strings are plucked against it. These harmonies are common in the flamenco realm; particularly the movement of a half step up from the root chord E—very metal!

The real work comes in with the fingerpicking pattern. Take a look at the fingerings listed in the music figure and follow them closely to achieve the proper effect (*p* = thumb, *i* = index, *m* = middle). Plucked by the thumb, the first note of the pattern is the bass note, which anticipates the downbeat and lends a feeling of forward momentum. This sets you up to start the quintuplet rhythm (five-note grouping) on the downbeat also with your thumb. The notes of the quintuplet should alternate as rapidly as possible between your thumb and index finger to create a trill-like effect. The trill serves as a lead-in to the target high E note, plucked with your middle finger on the “and” (upbeat) of each beat.

Keep your pick-hand fingers close to the strings and use as little motion as possible to pluck them. This helps to keep things efficient and fast. Watch a banjo player’s picking hand and you’ll see that there’s barely any visible movement going on, but the speed is ungodly fast. The same idea applies here.



Track 33

E **Fmaj7#11**

w/ fingers
p i p i p m p p i p i p m p sim.
let ring throughout

A 1 0 0 0 1 0 1 0 2 1 0 1 1 3
B 2 | 1 1 1 2 1 1 1 3 | 2 0 2 0 2 3 2 2 0 2 2 2

E **G6** **Fmaj7#11**

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

E **Fmaj7#11**

1 0 1 0 0 1 2 1 0 1 0 1 3 | 2 0 2 0 2 3 2 0 2 0 2 2

CORBREAD ROLLS

COUNTRY-STYLE ASCENDING RUN

In the days of my youth, watching the country variety show "Hee Haw" had a definite impact on my musical development. Hearing those awesome country guitar pickers gave me a deep appreciation for that style of music, and likewise, inspired my own guitar playing style. Today I use all kinds of country guitar techniques, including open strings and rolls, so I'd like to offer a tasty little morsel that features both of these delicious devices.

This lick works great for the end of a solo, when you want to amp up the energy with a fast ascending run. It progresses quickly up the neck through four positions, from the low open E string all the way up to the 12th fret of the high E string—three octaves! The notes of the lick are mostly from the key of E major, except for the open-string notes D and G, the ♯7th and ♯3rd, respectively. Both of these tones add a gritty touch of blues to the run, a common sound in great country solos.

Each of the four positions, or rolls, in this lick involves the same general fret-hand fingering: hammer-on from the open string with your ring finger (middle finger on the last roll), fretted note on the next string up with your index, followed by an open string on the next highest adjacent string. To achieve the right effect, you'll want to let all of the strings ring together. Arch your fret-hand fingers so you don't inadvertently mute any of the strings as you cascade up the neck.



I'm using my pick-hand fingers to pluck the strings, but you can also try hybrid picking (pick and fingers), a picking style that many country players employ. The fingerpicking sequence I use is thumb–index–middle on each roll. You are “rolling” your fingers in succession, a technique that's derived from banjo players (i.e., “banjo rolls”).

Since the last note of each roll is played as an open string, it gives your fret hand an “opening” to jump up to the next position without missing a beat. Not only does the open string give the lick its country “twang,” but it provides a seamless transition for your fret-hand to make large jumps around the neck. You'll hear country guitarists use this trick all the time. Check out James Burton, Albert Lee, and Brad Paisley for tons of great examples.



Track 34

E7

The musical example consists of two parts. The top part shows a treble clef staff with four measures of music in 4/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The bottom part shows a standard six-string guitar tablature (T-A-D-G-B-E) for the same four measures. The tablature includes fingerings above the strings and a dynamic instruction "w/ fingers let ring throughout" centered between the staves. Measure numbers 12 and 13 are indicated above the tablature.

FLAMENCO FURY

MINING CLASSICAL THEMES FOR INSPIRATION

In this lesson, we'll take another look at the flamenco guitar style. One of the most famous flamenco guitar themes is Isaac Albéniz's "Leyenda," written in the late 1800s. You've probably heard it countless times in movies and music. Check out "Spanish Caravan" by the Doors to hear Robby Krieger's take on it, or some of Tony Iommi's solo guitar work on the early Black Sabbath albums. The theme's dark and fast-moving minor riff, offset by a droning open string, is perfect metal material. So let us go forth and check out my own variation on this timeless classic.

Most of the riff occurs on the B and D strings [Fig. 1]. The E minor melody (in the bass) moves quickly up and down the D string, so you'll need to shift your fret-hand position frequently as you traverse the fingerboard. Meanwhile, the open B string is plucked every other note, and functions as a drone against the bass melody. I use my pick-hand thumb to play all the bass notes while my index finger plucks the open B string. You can achieve sort of a bouncing feel back and forth between the thumb and index finger to really get cooking. Take it slow at first until you get the basics down, then work with a metronome to increase your speed. To capture the right feel, this piece needs to be played über-fast!

Instead of moving up and down the D string, you could play the whole riff in 7th position, which is typically how classical guitarists perform the original Albéniz piece. Check out my alternate version [Fig. 2] to see how this is done. I've also added a drone variation by playing the B up an octave on the 7th fret of the high E string. You'll need to barre your index finger across the 7th fret while your other fingers fret the moving melody notes underneath. This is basically like holding down a B minor barre chord at the 7th fret. You could also try playing this 7th-fret version using the open B string. Just keep your fingers arched so the open drone string can ring through.

Notice how the fretted B and open B notes sometimes occur in succession [Fig. 1], giving a unison sound to the riff, and creating the illusion of a single-note pedal-point lick—á la Yngwie Malmsteen or other shredders. This is no coincidence, as many modern guitarists have borrowed techniques and styles from centuries-old classical music. Enjoy!

Fig. 1  Track 35

Em



*p i p i p i p i p i p i etc.
w/ fingers
let ring throughout*

T	0	0	0	0	0	0	0	0	0	0	0	0
A	9	10	7	9	5	7	4	7	9	10	7	9
B												

Fig. 2  Track 36

Em



*p i p i p i p i p i p i etc.
w/ fingers
let ring throughout*

T	7	7	7	7	7	7	7	7	7	7	7	7
A	9	10	7	9	10	7	9	7	9	10	7	9
B												

ALL HANDS ON DECK

RHYTHMIC TAPPING

If you've ever seen guitar players like Eddie Van Halen, Joe Satriani, or Stanley Jordan, you're probably aware that the possibilities of two-handed tapping are practically limitless. Once you experiment with this technique, you'll quickly find that the fretboard opens up into a sort of wild keyboard, allowing new and interesting sounds that simply aren't possible when playing guitar in the traditional manner. For this lesson I've composed a mini-piece that features what I call "rhythmic tapping," where the fret hand taps a single-note riff and the pick hand plays counterpoint with tapped dyads. Read on...

All of the notes in this riff are tapped—nothing is picked. Your fret hand “handles” all the single-note parts on the 5th string by hammering down on the desired frets. These are sometimes called “hammer-ons from nowhere” and are indicated in the notation with half slurs. While a regular hammer-on is started with a picked note (i.e., the string is already vibrating), here you are essentially tapping your fret-hand finger down on the note “from nowhere,” simultaneously fretting the note and causing it to sound with one swift move. Each tap should have just enough force to sound the note clearly, but not so much that you are violently slamming your finger into the fretboard (unless you’re into that kind of thing).

In addition to these taps, your fret hand will also perform regular hammer-ons and pull-offs on the 5th string throughout the riff. For instance, the riff starts with a D on the 5th fret that is “hammered from nowhere” and immediately followed by a regular hammer-on up to the 7th-fret E. There is also a “turn-around” hammer-pull combination that first appears at the end of the second measure. This entire move is accomplished with only the fret hand; strive to keep it nice and even.

Your pick hand, or shall we say your “tap” hand, performs all of the dyad taps on strings 4 through 2. I use my index and middle fingers together to tap these notes, which are shown in the notation with “T” and “+” signs. These are relatively easy throughout, but the real trick is coordinating your two hands together to play this in a syncopated 16th-note rhythm. Listen to the CD to help understand and absorb the correct rhythms.

Another cool aspect of this riff is the harmony. Notice how the riff starts out with basically tapped power chords; your fret hand taps the root note and your pick hand follows with the 5th and octave root note. You can clearly see the power chords in the fourth measure where the two hands climb up chromatically from E5 to G5. The second half of the riff is exactly the same, except your middle tapping finger moves over one string, creating a major harmony. You simply spread your two tapping fingers to hit the 4th and 2nd string instead of the 4th and 3rd string.

Track 37

The musical notation consists of four staves of guitar tablature. Above each staff is a corresponding musical staff with notes and rests. The first staff is in E5, the second in F5, the third in E5, and the fourth in G5. The tabs show various tapping patterns (indicated by 'T' under the strings) and chord shapes. The first two staves show power chords (E5, F5) followed by a transition. The third and fourth staves show a continuation of the riff with different harmonic structures (F, E, F, G).

Joe Satriani's "Midnight" features a similar take on this riff, where chords are tapped with both hands on the fretboard in a syncopated rhythm. Also check out some other tapping maestros, such as Steve Vai, Reb Beach, and Buckethead.

READY, SET, DJANGO!

DIMINISHED TRIAD FRENZY

Gypsy jazz master Django Reinhardt is still inspiring guitarists today—including myself—even decades after his death. With only two working fingers on his fret hand, Django's insanely fast licks and comps can still make us four-fingered guitarists weep. For this lesson, I've created my own Django-style lick using diminished triads and fingerpicking. Let's check it out!

This lick is based around a diminished triad shape on the top three strings. Instead of playing the triads as chords, however, I arpeggiate them one note at a time using a backward roll fingerpicking pattern. This picking pattern is loosely based on the idea of the banjo roll, where adjacent strings are plucked in succession using the pick-hand thumb (*p*), index (*i*), and middle fingers (*m*). In this case, it's a backward roll, so the picking pattern is reversed to *m-i-p*. Each roll is played in a triplet rhythm while the diminished shape is rapidly slid up and down the neck until reaching the climax at the 15th-fret G on the high E string. This lick is meant to be played about as fast as possible, so work on it slowly first and gradually build up to Django speeds.

The diminished harmony featured in this lick rears its head in all kinds of music, from classical and jazz to pop and metal. While major triads consist of the root, 3rd, and 5th of the major scale and minor triads include the root, \flat 3rd, and 5th, diminished triads, on the other hand, contain the root, \flat 3rd, and \flat 5th. These intervals produce a feeling of great tension that desperately needs to resolve. In this case, our resolution is the high G note at the end of the lick.

An interesting and helpful trick to understand about diminished chords is that they are symmetrical. The distance between every note is the same: a minor 3rd interval. So if you move any diminished chord up or down by a minor 3rd (or the distance of three frets), you get the same group of notes in a different arrangement. The same holds true for this lick—



every triad moves up or down the fretboard by a minor 3rd. If you compare the notes in the lick, you'll see that they are simply combinations of the same four notes: E, G, B \flat , and D \flat , or the root, \flat 3rd, \flat 5th, and $\flat\flat$ 7th of the E diminished seventh chord. (The $\flat\flat$ 7th is added to a regular diminished triad to create a diminished seventh chord.)

The music theory behind this is a much larger topic, but one other concept worth “noting” is that diminished chords, due to their symmetrical nature, can be named by any note within the chord. So if you look at the four notes of the E diminished seventh chord (E, G, B \flat , and D \flat), you can actually name it four different chords: E \circ 7, G \circ 7, B $\flat\circ$ 7, or D $\flat\circ$ 7. Whether you find this information helpful or not, at the very least you can use the knowledge that each shape in this lick is three frets apart, which can be a big help in spotting where you need to go next on the fretboard.

Track 38

E°7

m 3 i p m 3 i p m 3 i p m 3 i p
w/ fingers

T 0 2 3 2 6 5 9 8 9
A 3 3 3 5 6 6 8 9
B

etc.

6 5 9 8 12 11 9 8 12 11 12 15

SPASTIC SPEED PICKIN' CHORD TONE SEQUENCING

In this lesson I'd like to get back to some straight-up fast pickin'. Here's an interesting two-string speed picking sequence that follows a major and minor seventh chord progression. This will work your string-crossing technique, speed, and picking precision. It serves well as an exercise and also has a catchy harmony. So crack those knuckles and let's get started!

This is a little different than your typical shred fare in that we are playing through the chord tones of somewhat jazzy-sounding major and minor seventh chords: Emaj7-C#m7-Dmaj7-Bm7. Employ a slight palm mute to help keep the notes tight, and use alternate picking (up and down picking). The picking pattern stays the same for the whole etude until the last measure. In the notation, ▨ = downstroke, ▨ = upstroke. You'll see there are two sets of pull-offs in each sequence; skip the upstroke on the notes that follow these so all of your downstrokes connect with the downbeats. This will keep your picking pattern even and efficient.

The last measure involves sweep picking, where you'll pick with two downstrokes in a row—sort of a “mini sweep”—followed by an upstroke and pull-off. Basically, you're allowing the momentum of the first downstroke to carry through to the next string for another downstroke, instead of the alternate-picking method of crossing over the string and coming back with an upstroke.

In analyzing the harmony, for the major chords we play the 5th, 3rd, and root tones of each chord, and then alternate rapidly between the root and 7th. The same goes for the minor chords, substituted with the ♫3rd and ♫7th tones.

As you work on this, start slowly and gradually build up your speed. Using a metronome with this exercise and in your daily practice routine will really make a difference in your rhythm, timing, and speed skills. You can see how this etude also works your ability to shift up and down the neck at fast speeds. Be conscious of your picking precision; connect each pick attack with the fretted notes to produce clear, solid tones, no matter how fast you're going.

I also encourage you to experiment with this etude using different combinations of notes and chords. Try picking every note instead of playing the pull-offs, and/or try different picking patterns, such as economy picking. Economy picking is similar to what we did in the final measure with the mini sweeps. Every time you have two consecutive notes played on adjacent strings, use two downstrokes or upstrokes in a row to maximize your picking efficiency. Now go practice!

Track 39

Emaj7 **C♯m7**

etc.

slight P.M. throughout

T A B

Dmaj7 **Bm7** **E**

1.

Dmaj7 **Bm** **E**

2.

Dmaj7 **Bm** **E**

CADENZA MYSTERIOSO

GYPSY-INFUSED SCALAR RUN

In classical music, a cadenza is defined as a virtuosic solo passage, usually near the end of a piece, either pre-composed or improvised by the performer. In this spirit, I offer up a very cool cadenza lick from my album *The Art of Malice* that could work well as a song intro, at the end of a song, or even as a brief interlude. This is similar to something you might hear in the Gypsy folk music of Europe, in the style of the great jazz guitarist Django Reinhardt.

Starting out with the open E string, the lick moves through several positions of the E minor scale. Roll your index finger across fret 2 to play the B and E notes on strings 5 and 4, respectively. Then use your ring finger to slide from the 4th-fret F# up to G. By grabbing the following B note on the 3rd string with your index finger, you're ready to ascend to the next fretboard position. On the 2nd string, slide from E up to G with your middle finger and then proceed to the sequence of notes on the 1st string with your index finger in the lead.

Here you've reached the apex of the lick, which features a very tasty hammer-pull-slide sequence. The fermata symbol over the B note on the downbeat of measure 2 tells you to hold that note indefinitely. Notice the choice note of A# that precedes the held B. This is a b5th passing tone, which is not in the natural minor scale, but sounds much more mysterious and interesting here than the regular scale tone of A, plus it implies a feeling of changing to the V chord (B) at this point in the phrase.

Continuing on, the lick now rapidly descends through the E minor scale in a legato style. Strive to make the hammer-ons and pull-offs as clear and clean as possible as you rip through all six strings to the concluding high and low open E string finale. Notice the half-



step slide from E to D♯ and back to E on the 5th string. The D♯ is another tone outside of the E natural minor scale; this time it is borrowed from the E harmonic minor scale, adding another Gypsy-flavored morsel to the lick.

To play this in a cadenza style, use expressive techniques such as varying the dynamics (getting louder and softer) and tempo (speeding up and slowing down). You can also try coloring the notes with subtle devices such as picking close to the bridge on the lower notes at the start of the lick for a majestic effect, using vibrato, or picking every note instead of using hammers and pulls. Experiment!

Track 40

Em

T
A
B

0 2 3 2 4 5 4 5 8 7 8 10 8 7 8 7 6

B

6

7 5 7 8 7 5 8 7 5 7 5 4 7 5 4 7 6 7 0

Em

CADENZA MYSTERIOSO



FINGER FITNESS

A BASIC SHRED WORKOUT

To attain and maintain the level of speed and precision that is necessary for the modern shred guitarist, a dedicated and disciplined practice routine is essential. I'm always on the lookout for new and challenging warm-ups, exercises, etudes, songs, techniques, and music styles to study and practice. Here's a little something I came up with that is a basic speed picking workout on the top two strings. It'll get your fingers moving and your blood pumping.

The exercise consists of rapidly picked notes from the E minor scale, played in a six-note repeating sequence. Each sequence starts with a pull-off from the ♭3rd to the root, followed by alternating ♭6th and 5th notes. Played in a sextuplet rhythm throughout, the sequence repeats over the Em and Bm chords, jumping from the 12th position to the 7th position, respectively.

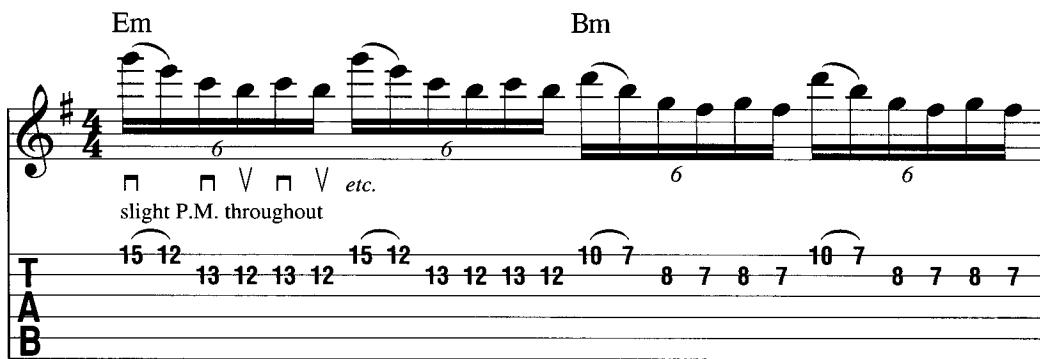
For the first half of the exercise, the sequence is played twice in each of the two positions. Then, at measure 3 we begin to play the sequence only one time per position, rapidly shifting back and forth between the two. Finally, the end of the exercise is like the sprint at the end of a race. Here you alternate positions even more quickly, playing only the first four notes of the sequence, and eventually scaling up the neck to a climactic 22nd-fret bend. This change-up in the pattern causes a time warp in the phrasing that feels weird, almost like you are speeding up, but you are actually still playing at the same speed and in the same rhythm as the rest of the exercise. Focus on continuing the even sextuplet rhythm through this part and land the final bent note on the downbeat of the last measure.

I use alternate picking (up and down picking) for this whole exercise and a slight palm mute throughout to tighten up the notes a bit. This is meant to be played about as fast as possible, but always remember to start slowly and gradually build up your speed. Work with a metronome every day and you will see results. Another great tool is the handheld recorder. Record yourself practicing and listen back with a critical ear. Identify what you like and don't like about your playing, and then focus on improving your weaknesses. Likewise, recognizing your strengths is a great way to cultivate your own sound and style.

I encourage you to experiment with this exercise and create your own guitar workouts. You could try picking every single note instead of playing the pull-offs to add another level of shred-osity, or use different sequences and picking patterns. The possibilities are infinite!

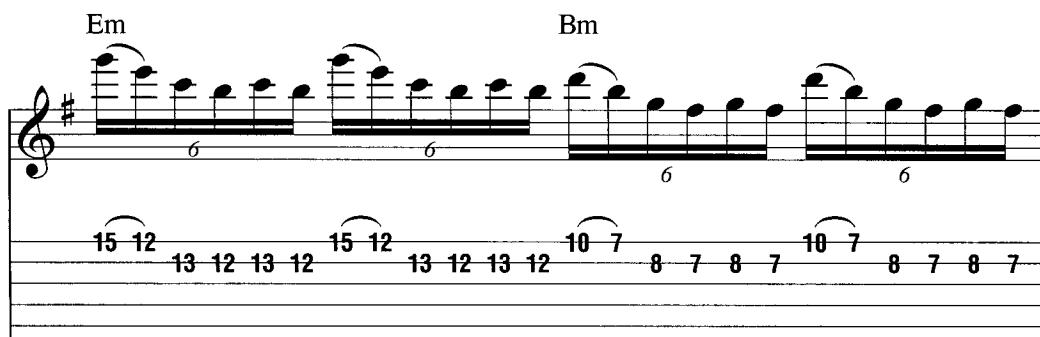
 Track 41

Em Bm



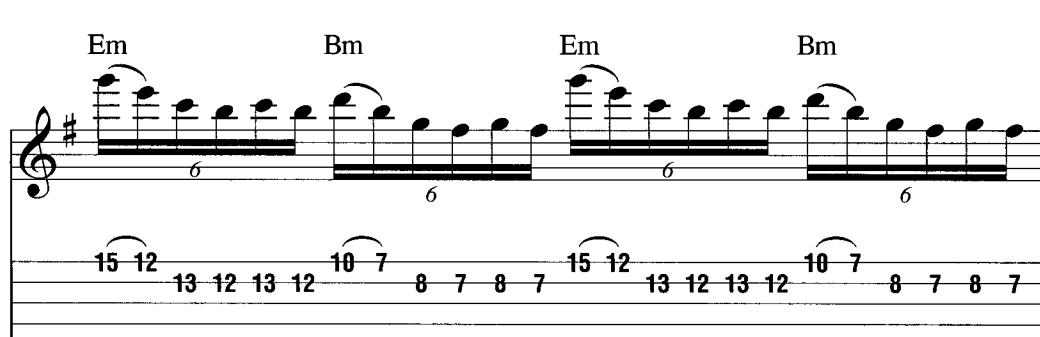
T
A
B

Em Bm



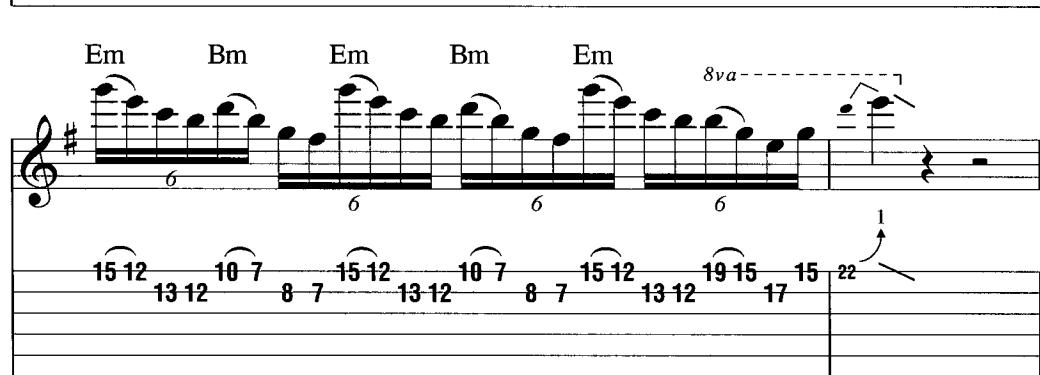
15 12 13 12 13 12 15 12 13 12 13 12 10 7 8 7 8 7 10 7 8 7 8 7

Em Bm Em Bm



15 12 13 12 13 12 10 7 8 7 8 7 15 12 13 12 13 12 10 7 8 7 8 7

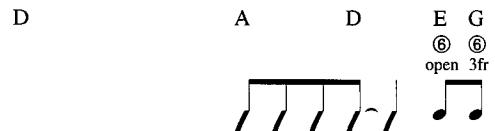
Em Bm Em Bm Em Bm



15 12 10 7 8 7 15 12 13 12 10 7 15 12 13 12 19 15 15 17 22

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

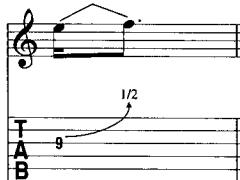


RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

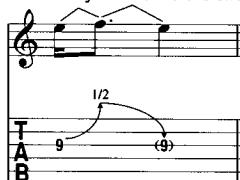
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

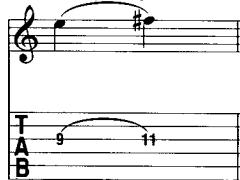
HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



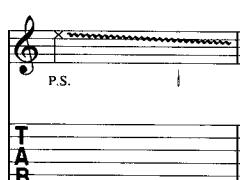
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:



Strings:

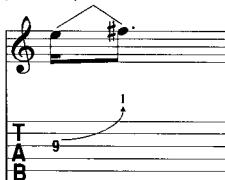
high	E	B	G	D	A	E
high	T					
	A					
low	B					

4th string, 2nd fret

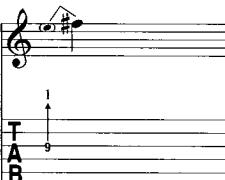
1st & 2nd strings open,
played together

open D chord

WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



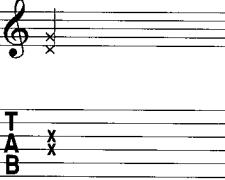
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



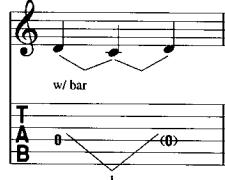
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



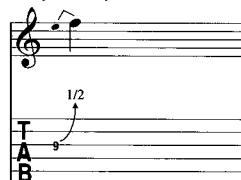
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



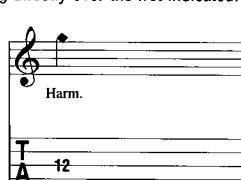
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



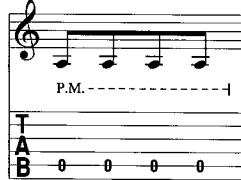
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



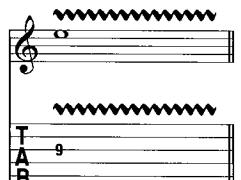
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



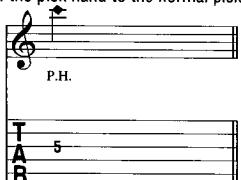
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



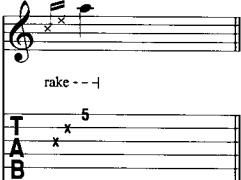
SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



BOOK of JOHN

Are you a rock or metal guitarist who wants to expand your technique vocabulary? Better yet, do you want to learn from a songwriter and composer who has played with the likes of Lita Ford, Rob Halford, David Lee Roth, Meat Loaf, Marilyn Manson, and Rob Zombie? If so, this collection of lessons by shredder extraordinaire John 5 is for you!

Lesson Topics Include:

- Arpeggio Licks
- Flamenco Fingerpicking
- String Skipping
- Speed Picking
- Country Sounds
- Tapping
- Infusing Techniques
- Hybrid Picking
- Exotic & Outside Sounds
- And More

Book \$9.99, CD \$10.00 = Pkg U.S. \$19.99

Parts not sold separately



8 84088 50035 1

HL 00606415



HAL • LEONARD®

ISBN 978-1-423

