

TOTAL

ROCK

GUITAR

A Complete
Guide to Learning
Rock Guitar

By
Troy Stetina

CD INCLUDED

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FOREWORD

Over the years, I've been fortunate to have had the opportunity to write a number of guitar methods. I've also edited and proofed countless more, and I can tell you that *Total Rock Guitar* is quite unlike any other rock guitar method. Here, the idea of using music as the primary driving force has been taken to the extreme. Instead of just incorporating music within the method (a good idea, to be sure), this book takes it a step further—the music *is* the method! What could be better than learning how to play guitar by...well, playing guitar? Of course, this approach can only work well as a learning tool if all the hallmarks of a good method book are slipped inside the musical compositions and organized within them. First of all, the songs must begin easy and progress gradually, each building solidly, one upon the next. Great care has been taken to insure that they do exactly this. It is also crucial that the songs as a whole cover the wide range of rock styles and techniques. They do—both rhythm and lead. Finally, and perhaps most important of all, the songs have gotta ROCK!! They do.

The result is twenty-two songs that span the range of rock styles from 50s, 60s, 70s, 80s, and 90s rock, plus the modern rock of today. They start at a beginner level and progress gradually to advanced. All you have to do is start at the beginning and learn these tunes one at a time, and you will find all areas of your playing ability improving as you move forward. At the same time, you'll be gaining fundamental insights into just exactly what makes these different styles contrast one another. But the best part of all is, it's fun to play! This is the rock guitar "study book" for those of you who don't like to study.

So roll up yer sleeves, crank up your amp, and get ready for the most informative jam session you've ever had...

—Troy Stetina

ABOUT THE RECORDING

The accompanying audio CD is packed with 22 songs and has a running time of nearly 74 minutes. The rhythm guitar parts appear on the left stereo channel and the solos or melodies appear on the right channel. This enables you to use your stereo's balance control to listen primarily to just one guitar part or the other in order to assist in learning it. After you have learned and memorized a given part, you may then play along with just the backing track by turning the balance control fully to the opposite side (effectively silencing the recorded guitar track that you are playing). After each song, the next CD track plays the main riffs or licks with the guitar totally by itself and at a slower tempo.

Produced by Troy Stetina and Mike Wenz at *Artist Underground*, New Berlin, WI.

Guitars and Bass performed by Troy Stetina.

Drums performed by Scott Schroedl.

GETTING A TONE THAT ROCKS

Different guitars will all sound somewhat different. There are no absolute rules here. It's all a matter of personal taste and preference. Generally speaking, electric guitars with dual-coil ("humbucker") pickups are more common, but single-coil Strat sounds are also quite at home in many styles of rock.

When it comes to amps, though, one thing is certain: Rock guitar is distorted guitar. For best results, you may want to have a distortion pedal of some kind as well as an amp capable of achieving distortion on its own. First we'll mention the amp. Basically, distortion is the result of using separate pre-amp and master level controls. Turn the pre-amp up to 10 and you'll overdrive (i.e., distort) your sound, then adjust the overall volume with the master control. Conversely, keep the pre-amp down for a cleaner sound. Different manufacturers may label these two stages of gain differently: pre-amp/master, gain/volume, pre-gain/post-gain, etc.

You can add a "stomp box" distortion pedal into the signal chain to take it a bit further. In fact, many of the heavier modern rock styles use loads of distortion—a level on which most amps are likely to fall short. A distortion pedal can also give you a greater variety of distorted tones depending on exactly how you set drive, level, and tone knobs in combination with the amp's settings. Finally, if you set your amp for a clean tone and use the distortion pedal to achieve all the fuzz, you can switch between clean and distorted at the touch of a button...very useful in some styles, as you'll see in song #4 for example.

I used a Line6 POD (digital software modeling amp) and went direct. That is to say, all guitars on this CD were recorded with no actual amplifier or speaker cabinet and no mics. The POD is designed to effectively emulate many different amps at the flip of a switch—pretty handy for a recording like this. Most often I used the "British Hi Gain" setting (which models a Marshall JCM800) then applied various different EQs to tweak each tone just right for that particular mix. For the heaviest modern styles, I used the "Rectified" setting (Mesa Boogie Dual Rectifier). In addition, an Ibanez TS10 tube screamer sometimes helped push the distortion level a bit further. Also making appearances were the POD settings "Modern Class A" (Vox), "Black Panel" (Fender blackface), and "POD Clean" (Roland Jazz Chorus). Sometimes a slight bit of stereo reverb was added afterward during mixdown.

LESSON 1

Fourth-Dyad Power Chords

The most common type of power chord is a two-finger, fifth dyad shape. We'll get to that in lesson 3. Here we will consider an even easier way to play power chords, using one-finger, fourth-dyad shapes. First, a word about the terminology: The term *dyad* just means two notes played together as a chord. A *fourth* defines the musical interval, or distance, of four scale steps (the equivalent of five frets). On the guitar, laying one finger flat across two adjacent strings and picking both strings together creates fourth dyads. Nothing to it! Check out the diagrams below and play each chord. Make sure you strike both the lower-sounding string (string 4, or D string) and the next higher-sounding string (string 3, or G string) with a single downstroke of the pick.

The diagram shows five sets of guitar fretboards. Each set includes a small diagram at the top showing which strings to press, followed by a bass clef, a staff with a note, and a staff with a note. Below each staff is a 'picking' instruction (square for downstroke, circle for upstroke) and a 'fingering' instruction (number 0, 1, 3, 5, 6, or 8). The sets are labeled G5, Bb5, C5, Db5, and F5 from left to right.

Sliding Chords

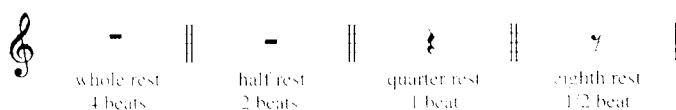
Sometimes chords may be sounded without picking. In the example below, pick C5 at the fifth fret and then slide your finger up to D \flat 5 (fret 6), maintaining pressure against the strings and fretboard as you slide. The D \flat 5 should continue to sound even though you haven't picked that chord. Then slide back down to C5 (fret 5). The second slide below is a two-fret move from B \flat 5 (fret 3) up to C5 (fret 5) and back down again. Move your whole fret-hand to shift the position in one solid move.

The diagram shows two sets of guitar fretboards. The first set shows a slide from C5 (fret 5) to D \flat 5 (fret 6). The second set shows a slide from B \flat 5 (fret 3) to C5 (fret 5). Both sets include a bass clef, a staff with a note, and a staff with a note. Below each staff is a 'picking' instruction (square for downstroke, circle for upstroke) and a 'fingering' instruction (number 5, 6, or 8).

Rests

A *rest* is a "hole" in the music—a moment of silence. On the guitar, silence doesn't happen by itself; you have to stop the strings when a rest appears. The most reliable method is to use both hands. For the fretting hand, release pressure on the chord so that you are no longer pushing the strings down. But don't lift your fingers off the strings entirely, or you'll allow them to ring openly. At the same time, move your picking-hand palm over to cover and lightly touch the strings over the pickups. With both hands holding the strings muted, your rests will likely be clean and relatively noise-free.

Below are the various rest symbols used in music notation. All of them sound the same. The difference is simply in their length of time (relative to the underlying pulse, or *beat*). If these symbols are new to you, don't worry about memorizing the exact length of every rest here now. Just recognize that when you see any of these symbols in the following music, you'll know it's time to stop the strings for a moment.



Song Prep: "Hair Rock"

If you are already familiar with reading music notation and rhythmic (timing) values of notes and rests, then by all means, put your knowledge to work here. However, if this is new to you, don't worry about it. Simply listen to the song and follow along with the tablature (TAB) notation. Each chord dyad that is struck will appear as a pair of TAB notation fret numbers, one above the other. The left-hand fingering appears below this (index=1, middle=2, ring=3, pinky=4). After a bit of listening, you should be able to pick up the rhythm by ear. Make sure you stop the strings on the rests! Extra credit: tap your foot with the underlying beat (or pulse) and not with the picked chords you are playing. For chords that rhythmically fall on *upbeats* (that's the moment in time halfway between beats), your foot should be up "in the air."

Now a word about the repeat indications. The symbols [: :] direct you to repeat all measures in between—that is, play them twice. Then on a larger scale, written repeats are used. The direction *D.C. al Fine* is an abbreviation (in Italian, originally the dominant language of music) that means go back to the beginning and play through to the end. Since standard practice (in classical music) is to omit symbol repeats the second time through, the direction "with repeats" appears in parentheses.

HAIR ROCK ♡ ♢

A Intro/ Chorus

Moderate Rock $\text{♩} = 114$

Gtr. 1 (dist.) G5 Bb5 G5 Bb5 G5

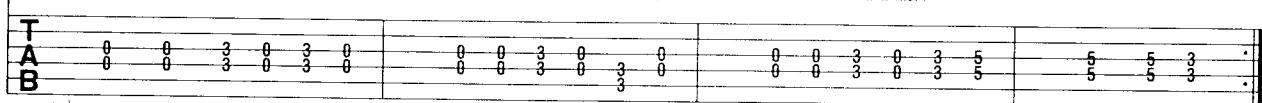
Bb5 G5 F5 G5

Bb5 G5 Bb5 C5

Bb5

suggested picking: □ □ □ □ □ □ □ □ □ □ □ □ □

sime, (all downstrokes)



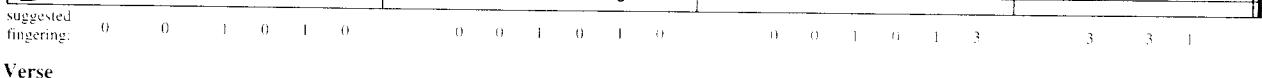
B Verse

G5

Bb5

C5

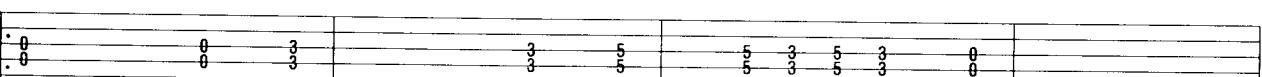
Bb5 C5 Bb5 G5



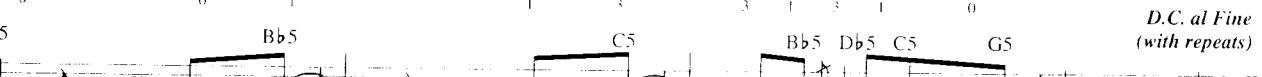
fingering:



fingering:



fingering:



fingering:



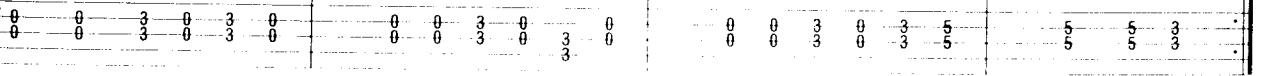
fingering:



fingering:



fingering:



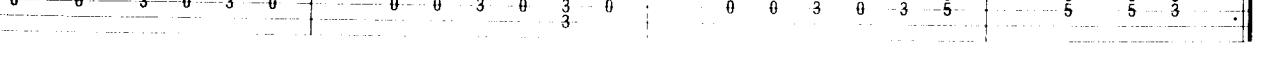
A Chorus/ Outro

G5 Bb5 G5 Bb5 G5

Bb5 G5 F5 G5

Bb5 G5 Bb5 C5

Repeat & Fade
Bb5



LESSON 2

Single-Note Riffs

Single-note riffs effectively add a different textural element, especially when set against chords. The main issue that arises when trying to play single note lines is keeping adjacent strings quiet, so they don't ring and "muddy up" the sound. Below, when you hold the low G note on string 6, let the side of your fret-hand ring finger come across and touch string 5 as well. This little positional detail will insure that even if string 5 is accidentally hit, it can't ring out. Next, when you play the B[♭] note on string 5, let the underside of your fret-hand index finger lightly touch and mute string 4. You may also use the tip edge of that finger to extend up and lightly touch string 6 as well if you wish.

“Rolling” String Changes

Sometimes a note must be played on one string at a given fret and followed by another on an adjacent string at the same fret. Typically in this situation, both notes are played using the same finger. But lifting off one string often allows for a lot of extra and unwanted noise. The answer is either to lift and move really fast, or better yet, just roll your finger off of one string and onto the next without ever taking pressure off the fretboard. Often, a combination of rolling and lifting may be required to change across strings quickly without undo noise. Try shifting between the notes below by rolling your third finger.

A musical score for guitar. The top staff is in treble clef, 4/4 time, and consists of a continuous melody of eighth notes. Below it is a bass staff in bass clef, also in 4/4 time, showing a bass line with quarter notes. Fingerings are indicated above the strings: '3' over the first string, '4' over the second, '5' over the third, and '3' over the fourth. Picking is indicated by small squares below the strings: 'p' over the first string, followed by alternating down-up strokes (square, square) across all four strings. The bass staff has 'T' at the top, 'A' in the middle, and 'B' at the bottom.

Hammer-Ons and Pull-Offs

A *hammer-on* is the common technique of hammering a finger down onto the fretboard and striking a string to sound that note without picking. Try it below. Pick the first note, then hammer your third finger down on fret 5 to sound the C note. The next combination is a *pull-off*. This time, pick the higher C note on fret 5 first. At the same time, make sure your first finger is in place on B \flat at fret 3. Then, while holding fret 3 with your first finger, pull your third finger off and slightly down to pluck and sound the second note. The third example is a *trill* performed by repeated hammers and pulls.

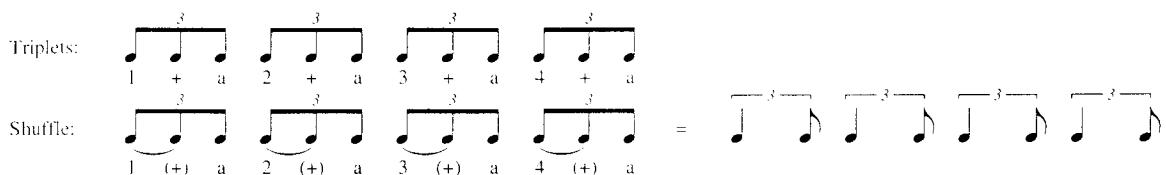
The image shows three examples of guitar techniques with corresponding TAB notation below each example.

- hammer-on**: Shows a note being played followed by a shorter note on the same string without picking again. TAB: 3 - 5
- pull-off**: Shows a note being played followed by a shorter note on the same string after picking again. TAB: 5 - 3
- trill (hammers & pulls)**: Shows a rapid alternation between two notes on the same string using hammer-ons and pull-offs. TAB: 3 - 5 - 3 - 5 - 3 - 5 - 3 - 5 - 3 - 5

Song Prep: "Liquified"

The key center, or *tonal center*, of this song is C. That is, the note C functions as “home base” and all other notes can be seen to gravitate back to this fundamental starting point.

Also, this tune uses a modern hip-hop shuffle groove. A *shuffle* means that the beat is subdivided differently than it is in common 4/4 time. Whereas eighth notes normally subdivide the beat into halves exactly at the midpoint (“one...and...two...and...three...and...four...and”), shuffle rhythms are based on a triplet figure (“one...and...uh...two...and...uh...three...and...uh...four...and...uh”). Tie the first two notes of each triplet, letting them ring as one, and the shuffle rhythm emerges:



As a practical matter, this moves the upbeat back in time to the last third of the beat. It is generally written as straight eighth notes with the added “shuffle $(\overline{\text{---}} \cdot \overline{\text{---}})$ ” indication at the start, because this looks much cleaner and less complex on the page than loads of triplet figures.

LIQUIFIED ♦ 4 ♦ 5

A Intro/Chorus

Moderate Rock $\text{♩} = 140$
Gtr. I
(dist.)
Half-Time Shuffle Feel $(\text{---} \cdot \text{---})$
N.C. (C7)

B Verse

N.C.(Cm)

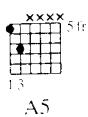
A Chorus

N.C.(C7)

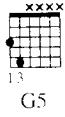
LESSON 3

fifth-Dyad Power Chords

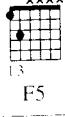
is it. The shape that has defined the sound of rock for more than 30 years. The power chord... specifically, fifth-dyad power chord. Place your first (index) finger on the sixth string note below and your third finger on the fifth string. Your first finger is playing the *root note*, which names the chord. Your third finger is always two plus one string higher. Notice on the last chord below how the shape appears when the sixth string root note goes to the "0" fret, or "open." It's really still the same thing—it only appears different because you don't have to fret the sixth string.



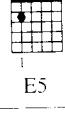
A5



G5

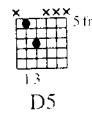


F5

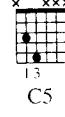


E5

You can also play these chords on other strings. Below are several fifth-dyad power chords all rooted on the 1 string.



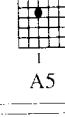
D5



C5



B5



A5

Since the root of each power chord names the chord, if you learn all the note names on strings 5 and 6, you'll be able to find every power chord. Play up and down the strings shown below with your first finger on each labeled note, saying its letter-name. Then play each as a fifth-dyad power chord.

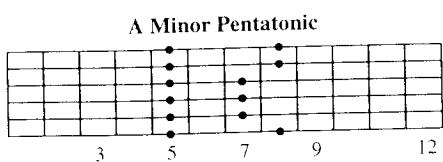
(above fret twelve, the pattern repeats)

Palm Muting

By your picking hand against the strings over the bridge area so the thicker rear portion of your palm contacts the ends of the strings roughly 1/2 inch to 1 inch or so. Now pick the strings and you'll hear the pitches will be altered, somewhat muffled tone. This type of *palm muting* is a cornerstone technique of rock guitar and is largely responsible for creating dynamics and tonal variety on a distorted electric guitar. The letters "P.M." between the staff and TAB indicate a palm mute.

A Minor Pentatonic Box 1

The minor pentatonic scale lies at the core of rock soloing. Here it is rooted on A, and shown in its most common “box 1” shape. Notice that the position is the same as for the A5 power chord, whose notes it contains.



Song Prep: “Alt./Grrl/Power Pop”

The tempo is up a bit. What's that? You're not having any trouble, are you guys? After all, a *girl* could play this! Use all downstrokes of the pick. The key is A minor, which means the tonal center is A and it favors notes of the minor scale.

A new type of space-saving repeat shorthand is employed in this song—recalling a *rhythm figure*. Notice the indication “Rhy. Fig. 1” in the first measure and “End Rhy. Fig. 1” at the end of measure 8. Now that we have established these eight measures as being *rhythm figure 1* we can recall it as needed, without writing the whole thing over and over. Check out the first measure of section B and you'll see “Gtr. 1: w/ Rhy. Fig. 1” (abbreviation for “guitar 1, with rhythm figure 1”). This tells you that guitar 1 continues by repeating rhythm figure 1, while guitar 2 enters playing its melody line.

Also notice the string bending indication in the last measure of the B section. Fret the note with your third (ring) finger and also put your second (middle) finger on the string next to it to help with the bend. Pick the note, then push the string up to raise its pitch the equivalent of two frets (a *whole step*). The peak of your bend at the seventh fret should therefore sound the same pitch as the ninth fret, unbent. This is a fairly quick bend up, followed by a release back down to the original pitch. Don't release pressure off the string when releasing the bend, but rather pull the string back to its unbent position while maintaining constant pressure against the fretboard. *Extra credit: On the fade out you'll hear a few extra measures of solo that are not transcribed. Listen and learn them by ear!* (Hint: they use the same bend as above.)

ALT./GRRL/POWER POP 6 7

A Chorus

Moderate Rock $\downarrow = 140$
 Gr. 1 A5 G5 A5
 (dist.) Rhy., Fig. 1

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The notes are: B (open), G (3rd fret), E (5th fret), C (7th fret), G (3rd fret), E (5th fret), B (open). The 7th fret is circled.

suggested 3 3 3 3 + 3 3
 fingering: 1 1 1 1 + 1 1 sim

4

A5 G5 A5

G5 A5

D5

C5 D5

F

A musical score for Gtr. 1, page 1. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows harmonic chords. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The page number '1' is at the top right.

1 Chorus w/ solo melody

Gtr. 1; w/ Rhy. Fig. 1

Gtr. 2 A5

300.2

G5 A5

D5 C5 D5

C5 D5

A musical staff with six measures. The first measure has notes 7, 7, 7, 5. The second measure has notes 7, 5, 7. The third measure has notes 7, 7, 5. The fourth measure has notes 7, 5, 7. The fifth measure is blank. The sixth measure ends with a double bar line.

3 3 3 1 3 1 3 sim

A musical score for a single melodic line. The staff begins with a treble clef and a common time signature. The melody consists of eighth-note patterns. The notes are labeled with their corresponding pitch names above the staff: A5, G5, A5, G5, A5, D5, C5, D5, F5, and G5. The notes are grouped by vertical bar lines. The first two groups of notes (A5, G5, A5) have a fermata over them. The notes for G5, A5, D5, C5, D5, F5, and G5 are grouped together by a single bracket underneath.

A handwritten musical score for guitar. The score consists of five measures. Measure 1 starts with a 'H.' followed by a blank box. Measures 2 through 4 show a repeating pattern of chords: 7-7-7-5. Measure 5 shows a progression: 7-5-7. Above the 7 in measure 5, the word 'full' is written with an arrow pointing to it. The measure ends with a bracketed '(7)'.

LESSON 4

Arpeggiation

Arpeggio is simply the notes of a chord played one after another rather than all at the same time. Play the arpeggiated chords below, holding each chord form and allowing all the notes to ring together.

The top row shows four chord forms: G5, Em, Am, and C. Below each form is a musical staff with sixteenth-note patterns. The staff starts with a downstroke (d) followed by a note. The instruction "let ring" with a dashed line indicates that the previous note's sound should continue. The staff ends with an upstroke (u). The bottom row shows the corresponding fingerings for each chord: G5 (2 0 0 0 2 0), Em (0 1 0 2 0 1), Am (0 2 0 2 0 2), and C (3 2 1 0 3 2).

Picking for arpeggio patterns is not written in stone. Basically, you may use whatever combination of downstrokes and upstrokes you prefer. It is somewhat more common, however, to pick with downstrokes while moving toward the higher-sounding strings, and with upstrokes while moving toward the lower-sounding strings. But free to experiment with other picking patterns.

Three-String Power Chords

When an octave root is added on top of a fifth-dyad power chord, we get a slightly fuller-sounding, three-string power chord. They may be played either with fingers 1-3-4, or with fingers 1-3 by laying the third finger down flat across two strings. Try both methods below.

The top row shows eight chord forms: A5, G5, F5, E5, A5, B5, C5, and D5. The first four chords are played with fingers 1, 3, and 4, while the last four are played with fingers 1, 3, and the third finger laid flat. The middle row shows the corresponding fingerings: A5 (134 (133)), G5 (134 (133)), F5 (134 (133)), E5 (11), A5 (11), B5 (134 (133)), C5 (134 (133)), and D5 (134 (133)). The bottom row shows the musical notation with fingerings: 4, 3 (or 3), 1; 5; 3; 2; 2; 4; 5; 7. The instruction "ring" with a dashed line indicates that the previous note's sound should continue. The instruction "sim." indicates a similar performance style.

Along the way, the astute guitarist may notice both the fifth-dyad power chord shape as well as the fourth-dyad shape (that we covered back in lesson 1) hiding within these three-string shapes. Can you find the fourth dyad? Drop out the low root note.

"Disturbing" Color Tones

When various non-chord tones are added into chords, we often find them interesting and tense-sounding. A few of these colorful additives that happen to be used in this lesson's song are shown below. Notice how these chords have been altered from their more standard counterparts. The "add" indication in the chord's name specifies the extra note's interval relationship to the root of the chord. Arpeggiate each chord.

Gadd#11



Em(add9)



Aadd9



Cmaj7



The most disturbing and tense interval of all is the tritone, or three whole steps. Intervallically, this is a flattened (diminished) fifth or sharpened (augmented) fourth. And did I mention, it *rules!*?! Below is a G5 dyad followed G(b5). Play one after the next and listen as the sound changes between a pure consonance and strong dissonance.

By the way, this same note (D♭/C♯ over G) happens to be the same culprit in the Gadd#11 chord above, except in that case it appears an octave higher. Removed from the immediate vicinity of the root, this unstable interval's characteristic dissonance is a bit less intrusive, but twisted and haunting nevertheless.

Song Prep: "Disturbed"

The symbol is another shorthand notation method, and it means to repeat the preceding two measures in the measures shown. A new written repeat also appears in this song, *D.S. al Fine*. This is similar to D.C. al Fine, but instead of going back to the beginning of the song, you repeat from the sign . This is essentially a fancy "S" with repeat dots, which you'll find at the start of the B section. One more repeat issue arises at the end of the song in the Outro section. Here, instead of simply playing the repeated measures a second time and moving on, the indication above the repeat symbol says "Play 4 times." I'll leave it to your imagination to figure out exactly what this means...

If possible, set up to switch between a clean tone and distortion using a pedal and/or an amp with channel switching. If you don't have either of these options, you'll have to wing it using your guitar's volume knob. Set up a distorted sound on the amp and roll back your trusty volume pot to a level of roughly 2 or 3. This will clean up the tone a bit. Yeah, it's a lousy clean sound, but at least it'll do the trick until you get it together and buy yourself a cool amp, or at the very least a distortion pedal.

DISTURBED

8 ♦ 9

A Intro

Moderate Rock $\text{♩} = 90$

Gtr. 1 Gadd#11
(clean)



w/ chorus
suggested let ring - - - - - sim.

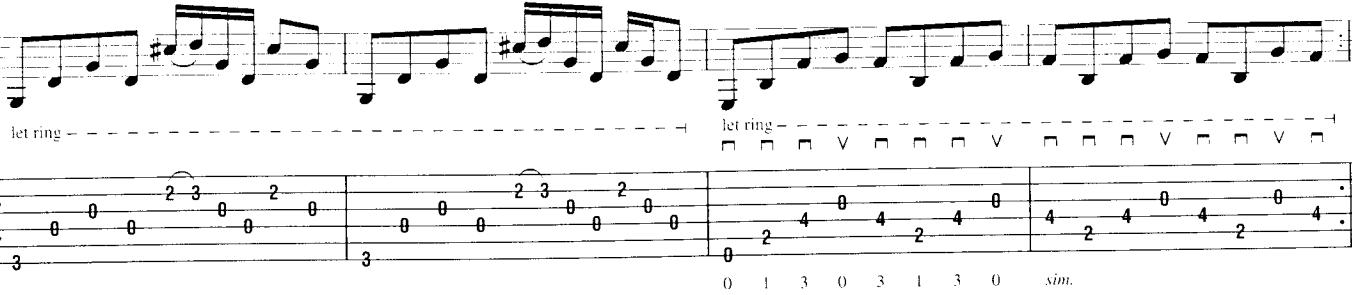
picking: □ □ V □ V V □ V □ V V □ V V □ V V □ V sim.
T A B 2 3 0 2 0 0 0 0 2 3 0 2 0 0 0 0

suggested fingering: 2 0 0 0 1 3 0 0 1 0 sim.

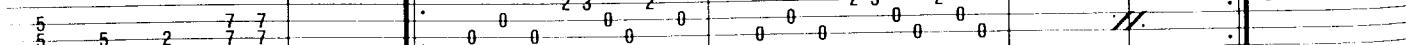
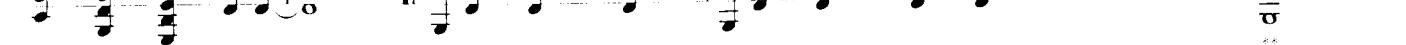
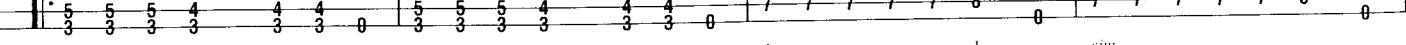
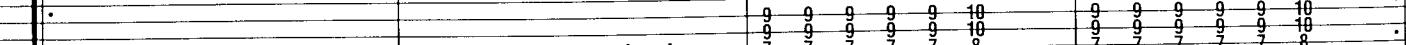
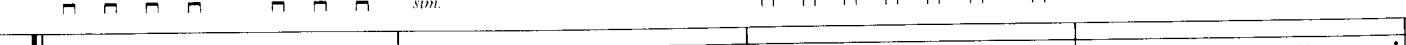
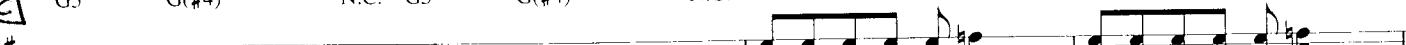
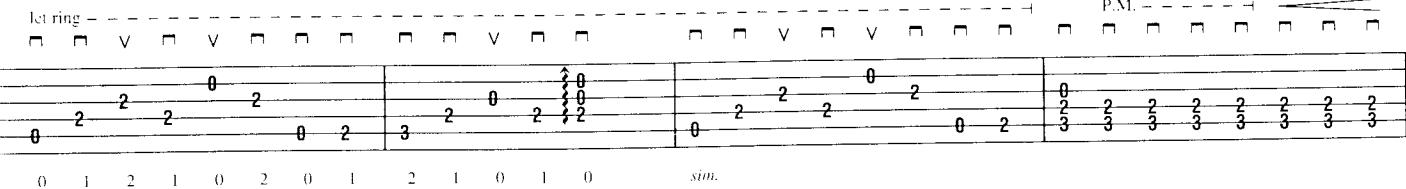
A Verse **S**

Gadd#11

Em(add9)



let ring - - - - - let ring - - - - - sim.

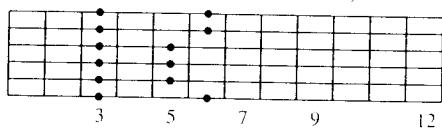


LESSON 5

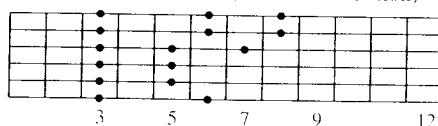
G Minor Pentatonic, Upper Extension

To play the minor pentatonic scale based on the tonal center of G, simply slide the whole pattern down two frets to place the root on the G note at fret 3. After playing up and down this box 1 shape in G, then look at the upper extension shown on the right. This is the same scale played over a different area of the fretboard.

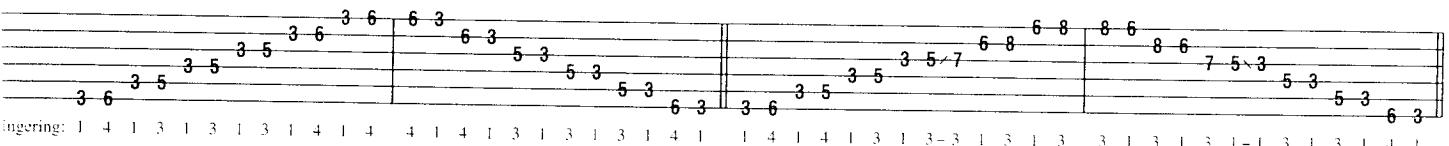
G Minor Pentatonic (box 1)



G Minor Pentatonic (box 1 w/ extension)



picking: □ sim.



Fingering: 1 4 1 3 1 3 1 4 1 4 4 1 4 1 3 1 3 1 4 1 1 4 1 4 1 3 1 3-3 1 3 3 1 3 1 3 1 3 1 4 1

By the way, the astute guitarist should notice that an A minor pentatonic upper extension exists in the same way, building upward from A minor pentatonic box 1. And furthermore, any letter-named minor pentatonic scale (both box 1 and its extension) can be played simply by shifting the entire pattern up or down the fretboard, to place the lowest root note of the scale on the desired note's position. For example, B is located on the sixth string, fret 7. Begin the minor pentatonic pattern there, in seventh position, and you have the B minor pentatonic scale.

String Bending

We had a taste of simple bending in song 3. Now we'll dig a bit deeper. First, a straightforward bend up from fret 5 is shown below. Use your third (ring) finger with your second (middle) finger behind it to help reinforce the bend and give added strength. The second bend then shows the cue note in parentheses and the bend arrow goes straight up. This indicates a "pre-bend," which means that you want to have the note fully bent up *before* picking. So you won't hear the pitch rise up to its destination—rather it will begin at its highest point. Then release the bend, pulling the string down to its unbent position. So a pre-bend is, in a sense, the opposite of the standard bend.

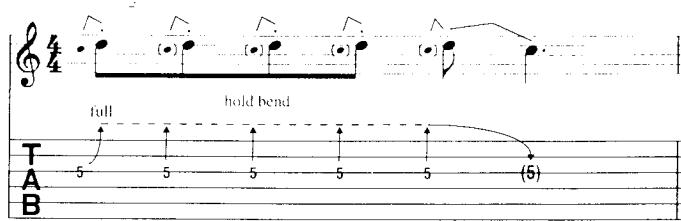
whole step bend

whole step pre-bend and release

picking: □ full

fingering: T A B 5 3 (2) 5 (5) 3 (2)

Now we'll add just one more element. A dot placed on a note tells you to play it very short, or *staccato*. Placed on a bent note, this adds a very cool, bluesy feel. Bend up, then quickly mute, stopping the strings with your right-hand palm. But do not release the string bend yet. Now pick again with the string still bent (a pre-bend). Try several more staccato attacks before finally releasing the bend.



Vibrato

Fifth vibrato is a technique closely related to string bending. In fact, it is also accomplished by bending the string, but it achieves a different musical end. Here we want to add a wavering quality to make the notes more interesting. Pick the note below. Then, while letting it ring out, pivot your fret-hand so as to pull your finger and release it is holding, and the pitch will rise as the string is bent slightly. Then pivot your hand back to its original position and allow the string to return to its unbent position. Repeat this pivoting motion back and forth and the note will waver up and down in pitch. As long as you consistently return to the fully unbent position, your ear will hear it not as a raising of the note's pitch (as with a bend), but as vibrato added to the original note.

Major Barre Chords

If we extend the three-string power chord further, we can build full major and minor barre chords. Here we will focus on just the major forms. They are called "barre" chords because one finger (in this case, the first finger) has to go across the strings to fret several at the same time. Let's do it.

To play a G major barre chord, lay your first finger flat across all six strings at the third fret. Then put your third and fourth fingers down on strings 5 and 4 two frets higher. Finally, add your second finger on string 3, fret 4. Much of this is already covered ground, actually. The lower three strings look just like the three-string power chord we learned, rooted on the sixth string. All we are doing here is adding the second finger and catching strings 1 and 2 with the side of the first finger. Play the other chords by simply sliding the whole thing up or down the neck.

Now play the example above once more and arpeggiate each note of each barre chord. You'll probably find a few dead or buzzing strings here and there. Try adjusting your position to get them all to ring out equally.

The next set of major barre chords is rooted on the fifth string. This time it's your third finger that does the barring across three strings. Be sure to raise your finger a bit so you don't also allow the first (or high E) string to become part of the barre (it should be held mute).

The diagram shows ten major barre chords on the fifth string (G major scale) with suggested fingerings:

- C: 1333 (3rd finger on 5th string)
- D: 1333 (3rd finger on 5th string)
- E: 1333 (3rd finger on 5th string)
- F: 1333 (3rd finger on 5th string)
- G: 1333 (3rd finger on 5th string)
- A: 1333 (3rd finger on 5th string)
- B: 1333 (3rd finger on 5th string)
- E: 1333 (3rd finger on 5th string)
- D: 1333 (3rd finger on 5th string)
- C: 1333 (3rd finger on 5th string)

picking: □ sim.

fingering: (above)

TAB

T A B T A B T A B T A B T A B T A B T A B T A B T A B

Song Prep: "Atlantis"

This tune uses a *sixteenth shuffle*. This is just like the shuffle indication we saw earlier in song 2, but applied at the level of sixteenth notes rather than eighths. Based in the key of G minor, it also uses lead licks drawn from the G minor pentatonic scale, both box 1 and its extension. Can't you just see the water coming everywhere? Or maybe it's just me...

ATLANTIS 10 11

A Intro

Moderate Rock $\text{♩} = 96$

Gtr. 1 Sixteenth Shuffle (=)
(dist.)

N.C.(G5)

let ring

suggested picking: □ V □ V □ V □ V □ V □ V sim.

T A B T A B T A B T A B T A B

suggested fingering: 0 1 0 0 1 0 1 sim.

B Verse

N.C.(Gm)

N.C.(G5)

full

full

let ring

5 (5) 5 (5) 5 3 5 5 (5) 3 0 3 0 0 3 0 0 3 0

3(2) 3(2) 3(2) 3(2) 3(2) 1

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat). It features a melodic line with various note heads and stems. Above the staff, there is a stylized letter 'S'. Below the staff, the label 'N.C.(Gm)' is present. The bottom staff is a six-string guitar tablature. It includes several performance instructions: 'full' with arrows pointing up at the beginning of two measures, 'full' with an arrow pointing up at the start of the third measure, and 'let ring' with a dashed line extending across the fourth measure. The tablature shows fingerings such as (5), 5, 6, 5-3-5, (5)-3, and 0-3-0-3-0-3. The final measure ends with a 'v' symbol.

The image shows a musical score for guitar. The top staff is in common time, treble clef, and has a key signature of one flat. The first measure consists of six eighth-note chords: G, B, D, E, A, and C. The second measure consists of six eighth-note chords: D, E, A, B, G, and C. The bottom staff is a six-string guitar neck diagram. The first measure shows a pattern of open strings (0) and three-finger chords (3). The second measure shows a similar pattern. The third measure begins with a vertical ellipsis (:) indicating a repeat or continuation of the pattern.

F C B_b N.C.(G5)

D Outro
N.C.(Gm7)

let ring - - - - -
□ V V V V V V V V

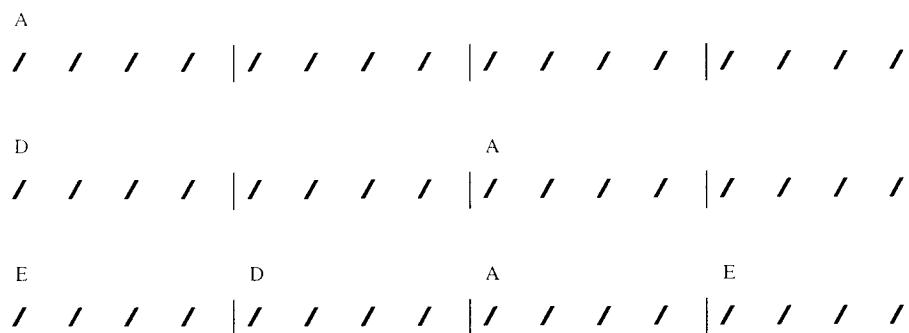
Guitar tablature for the first section of the solo, showing a melodic line with various note heads and stems. The tab includes a 'let ring' instruction above the first measure and a 'N.C(G5)' instruction above the second measure. Below the tab is a corresponding fretboard diagram with fingerings (e.g., 0, 6, 6, 0, 0, 8) and a harmonic series indicator (V). The tab ends with a 'Repeat & Fade' instruction.

LESSON 6

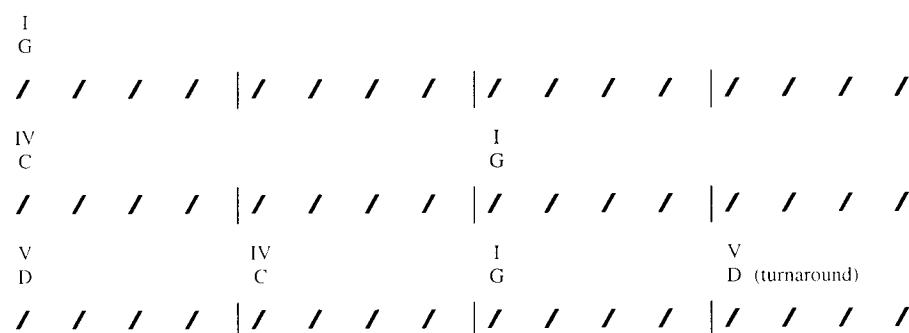
12-Bar Blues

The blues is the granddaddy of rock. Virtually every style of rock can be traced ultimately to its origins in blues music, and today many bands continue to draw heavily upon it. But the connection is most obvious in the early rock 'n' roll of the late '50s and '60s, as well as the more recent rockabilly 'revival' style. In fact, the early forms of rock were essentially just R&B played at a faster tempo and with a strong backbeat rhythm.

One key element drawn from the blues, and instantly recognizable, is the twelve-bar form or structure. Below it is shown in the key of A. Play it using barre chords.



Each chord in the progression is labeled with a Roman numeral to describe its relationship to the tonic chord, or "home base." In the key of A, the A chord is the I ("one") chord or tonic chord. D is the fourth tone of the A major scale, so the D chord is the IV ("four") chord. E is the fifth tone of the A major scale, so E is the V ("five") chord. This 12-bar progression, then, is a type of I-IV-V progression. It can be played in any key by maintaining the same relative intervals. Below, the 12-bar form is shown in the key of G. The final measure of the 12-bar progression is called the *turnaround*.



Seventh Chords

Dominant 7th chords, called simply "7th" chords for short, are major chords with an added $\flat 7$ th tone. Below are several different 7th barre chords with shapes rooted on both the sixth and fifth strings. After you get the hang of these chords, try playing the progressions above using all dominant seventh chords for more practice.

Diagram showing ten different dominant 7th barre chord shapes for guitar, labeled 131211 through 213 (alternate). Below each shape is a tablature example for G7, A7, C7, D7, C7, D7, C7, D7, C7, and D7. The tabs show the strings being muted (m) or plucked (p) and the frets being played. A note 'string (above)' is at the bottom left.

Comping Patterns

Also from the blues, the term "comping" is short for "accompanying." One common blues comping pattern which became equally associated with rock 'n' roll is *sixth comping*, also known as a "spread rhythm" because of the mean stretch it requires. Hold the A5 power chord with your first and third fingers, as usual. Then, without releasing pressure, reach out with your pinky and grab the ninth fret. The interval from the root A up to this note, F \sharp , is a major sixth. Hence the term *sixth comping*.

A5 A6
13 14

A5 A6 A5 A6 A5

picking: T A B T A B T A B

fingering: (above)

Notice how the rhythm above places the sixth intervals on beats 2 and 4, reinforcing the backbeat of the snare drum in a typical rock drumbeat. Now, go back to those twelve-bar blues progressions shown above and play them using sixth comping. Try it with a shuffle rhythm for an older bluesy feel. Straight-up eighths create a higher-energy Chuck Berry rock 'n' roll feel.

Another typical comping pattern uses a single-note approach and a minor-to-major 3rd move. Check this one out below, then apply it to the 12-bar progression shown above, too. When you get to the turnaround, however, try a seventh chord.

N.C.(A) min 3rd mag 3rd

A5 8 9 7 7 9 7

picking: T A B T A B T A B

fingering: 5 8 9 7 7 9 7

Song Prep: "Rockability"

Dial up a clean tone for this baby. And crank up some vintage spring reverb if you have it! Structurally, this tune uses a shorter eight-measure progression for its “chorus,” and straight-ahead 12-bar blues progressions act as verses. Check out the comping variations in sections C and D.

One new repeat symbol happens here. It's the symbol and it just means to repeat the previous measure wherever you see it. Also, this arrangement utilizes a *Coda* for its ending. When you see the written repeat *D.C. al Coda*, go back to the beginning and play up to the *to Coda* symbol. Then skip directly to the *Coda* at the end of the song. By the way, if based on reading this you deduced that another possible option exists—*D.S. al Coda*—and that it means to repeat back to the sign (as opposed to the beginning), play to the *to Coda* , then skip to the ending *Coda*, give yourself two gold stars!

The indication *rit.* at the ending is short for *ritard.* Contrary to popular belief, this doesn't really have anything to do with diminished intellectual capacity. It's a slowing of tempo and nothing more.

ROCKABILITY 12 13

Chorus

A Moderately Fast Shuffle () $\text{♩} = 164$

Gr. 1
(clean) N.C.(A)

N.C.(D)

The treble clef staff shows a shuffle rhythm pattern with eighth-note pairs. The bass staff shows chords T (open), A (3rd), and B (3rd, 4th). Fingerings are indicated below the bass staff: 0, 2, 3, 1, 3, 1; 0, 3, 4, 2, 4, 2; 0, 3, 4, 2, 4, 2; 0, 3, 4, 2, 4, 2. The instruction "sim." is placed under the first set of bass notes.

To Coda

The treble clef staff shows a shuffle rhythm pattern. The bass staff shows chords E7 (root position) and E (root position). Fingerings are indicated below the bass staff: 0, 3, 4, 2, 4, 2; 0, 3, 4, 2, 4, 2; 0, 3, 4, 2, 4, 2; 0, 7, 6, 7. The instruction "let ring" is above the bass staff, and fingerings 0, 3, 1, 2 are shown below the final bass note.

B Verse

A5 A6 A5 A6 A5 | / / / | / / / | D5 D6 D5 D6 D5 | / / /

slight P.M. - - - - - sim.

7 7 9 7 7 7 9 7 | / / / | / / / | 7 7 9 7 7 7 9 7 | / / /

A5 A6 A5 A6 A5 | E5 E6 E5 E6 E5 | D5 D6 D5 D6 D5 | N.C.(A) E

slight P.M. - - - - -

7 7 9 7 7 7 9 7 | 9 9 11 9 9 9 11 9 | 7 7 9 7 7 7 9 7 | 0 0

5 5 3 3 2 2 1 1 0 | 0 0 1 1 . | 5 5 3 3 2 2 1 1 0 | 0 0 1 1 .

C Verse

N.C.(A)

7 7 9 7 7 7 9 7 | 9 9 11 9 9 9 11 9 | 7 7 9 7 7 7 9 7 | 0 0

5 5 3 3 2 2 1 1 0 | 0 0 1 1 . | 5 5 3 3 2 2 1 1 0 | 0 0 1 1 .

N.C.(D) N.C.(A)

7 7 9 7 7 7 9 7 | 9 9 11 9 9 9 11 9 | 7 7 9 7 7 7 9 7 | 0 0

5 5 3 3 2 2 1 1 0 | 0 0 1 1 . | 5 5 3 3 2 2 1 1 0 | 0 0 1 1 .

N.C.(E) N.C.(D) N.C.(A) E

7 7 9 7 7 7 9 7 | 9 9 11 9 9 9 11 9 | 7 7 9 7 7 7 9 7 | 0 0

5 5 3 3 2 2 1 1 0 | 0 0 1 1 . | 5 5 3 3 2 2 1 1 0 | 0 0 1 1 .

D Verse

A5 (A6) A5 (A6) A5

D5 D6 A5 (A6) A5

E D5 N.C.(A) E

D.C. al Coda

⊕ Coda

N.C.(A) rit. A7 Free Time

LESSON 7

Accent-Muting Patterns

Palm mutes are often interspersed between full chord strikes, creating interesting accent rhythms. Our first accent pattern is simple enough. Hit the chord on beat 1, then palm mute on beats 2, 3, and 4. The second pattern doubles it up, with accents on beats 1 and 3. Repeat each measure until your picking hand is bobbing up and down without trouble—catching all the palm mutes but lifting fully for each chord accent.

G5

T
A
B
3 3 3 3 3 3 | 5 3 3 3 3 3

We'll continue with this throughout the book, developing accent muting rhythms that become increasingly complex. For now, though, just try this one.

G5

T
A
B
3 3 3 3 3 3 | 5 3 3 3 3 3

Alternate Picking

Alternate picking means that you are using both downstrokes and upstrokes of the pick. Generally, unless physics dictates otherwise, the best policy is to keep downstrokes on the downbeats and use upstrokes to play off upbeats. This tends to keep one's rhythm more solid. Try the muting patterns below with alternate picking as shown.

G5

T
A
B
3 3 3 3 3 3 | 5 3 3 3 3 3

D-Form Power Chords

Although we didn't use this terminology previously, power chords and barre chords rooted on the sixth string are sometimes called "E-form" chords, because their shape is based on that of the open E chord. Likewise, power and barre chords rooted on the fifth string are "A-form" because they derived their shape from that of the open A chord. The next chord type in line is the "D-form," based on the open D chord shape. That's what we'll consider here.

After each low power chord below, you'll see the higher "D-form" power chord that can be seen as an extension of the lower chord. In fact, notice that in each case, the root of the higher power chord is on string 4 and is the octave root note found in the lower chord. Alternatively, the fifth tone of the chord may also be included, making this new D-form chord into a power-mad four-string monster! Okay, maybe it's not *that* exciting, but it's a pretty cool chord. Also try the handy chord change shown on the right without lifting your first finger. Monstrous!

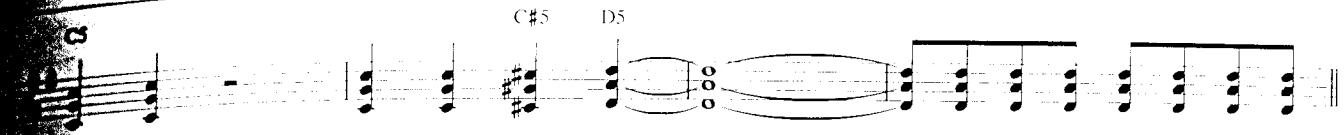
The image shows a guitar tablature with six horizontal lines representing the strings. Above the strings, there are two sets of diagrams for each of the following chords: G5, A5, D5, G5, D5, E5, A5, and E5. Each diagram shows a different finger position on the strings. Below the diagrams, the corresponding chord names are written: G5, A5, D5, G5, D5, E5, A5, and E5. The tablature itself consists of vertical strokes on the strings, with specific notes highlighted by numbers (e.g., 8, 10, 7, 5) and letters (e.g., a, b). The tablature is divided into measures by vertical bar lines.

Song Prep: "Upstanding Young Punks"

At 180 beats per minute, this tune is undoubtedly fast. Ideally, I'd suggest working up your downstroke speed to be able to play it all downstrokes for some true punk aggression. But alternate picking will also work fine for the faster eighth-note sequences.

Notice how the drums seem to drop to half the original tempo in section C (bridge). This is called a *half-time feel*. The notation, however, continues to deliver the music relative to its original, fast tempo. Also, a double chorus rides out the end of the song. On paper it's not as simple as using repeat signs, because when it repeats, it catches the C5 chord on the upbeat of the previous measure's beat 4 (a phenomenon termed *anacrusis*), instead of hitting the downbeat of 1 as it did at the beginning of the chorus. This little detail blows a simple repeat scheme and requires an extra bit of maneuvering. To wit: a seven measure Rhy. Fig. 2. Also, check out the "bird's eye" over the second to last measure. Technically, this little symbol is called a *fermata*, and it means to suspend the pulse and hold that note out a bit longer.

By the way, you might also notice that this song fits the typical song structure of verse, chorus, verse, chorus, bridge, verse, chorus. Most songs use this basic form with some slight alterations (adding an intro, solo instead of bridge, omit verse 3, etc.).

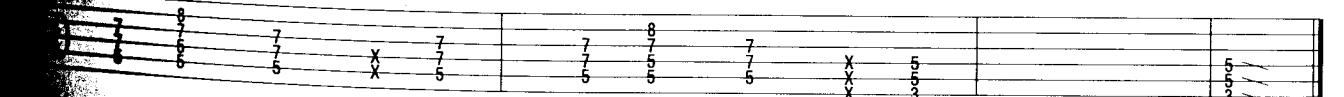
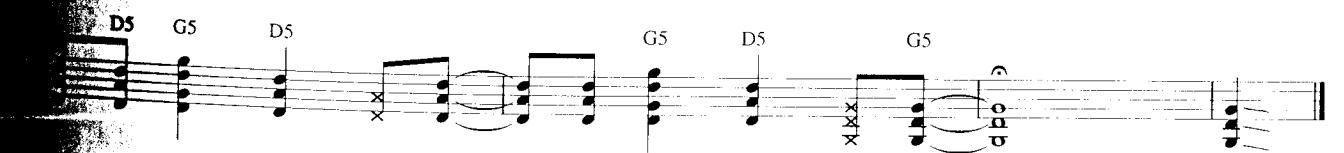
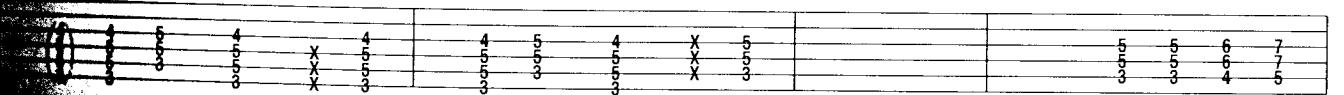
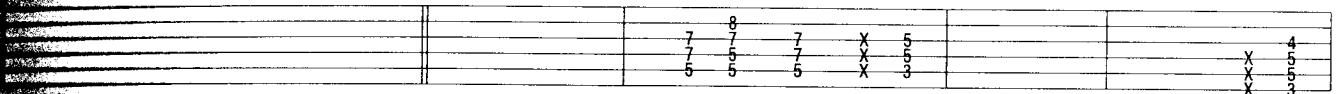
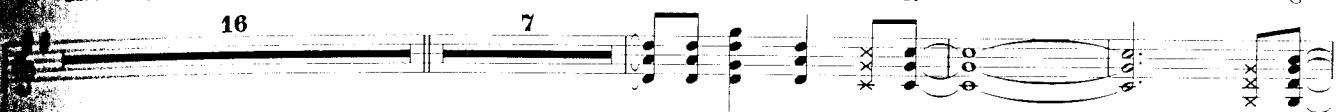


A Verse

Cor. 1; w/ Rhy. Fig. 1, 4 times

B Chorus

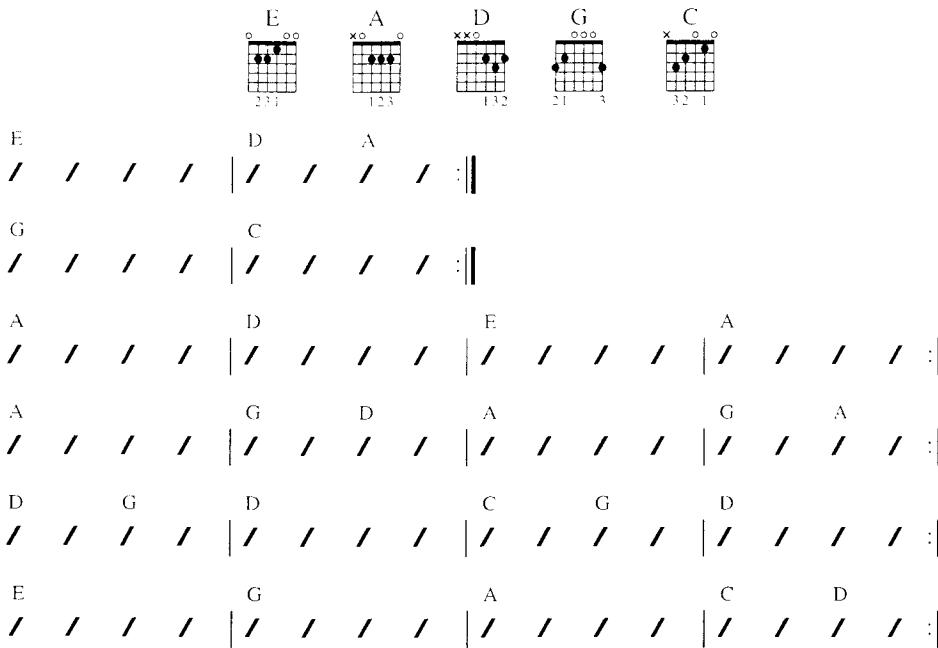
Gtr. 1; w/ Rhy. Fig. 2



LESSON 8

Open Chords

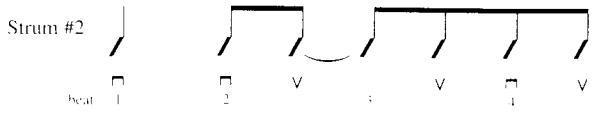
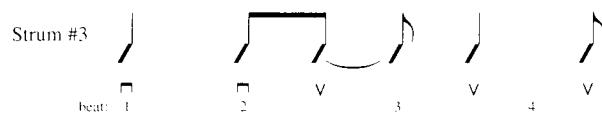
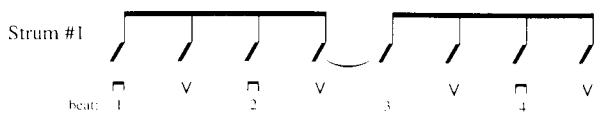
We've covered some open chords here and there, but not fully. So let's knock this out once and for all. Below are the five basic open chord shapes. Use them to play the progressions that follow.



Strumming Patterns

Strumming technique generally refers to a method of alternate picking for chords played in common syncopated rhythms. Syncopated? Sounds hard, but it's really not. It's just a fancy term that means any rhythm in which some upbeats hang over some stronger downbeats that follow. Actually, you've played a fair number of syncopated rhythms in this book already. Now we'll just put a name on it and look at the whole rhythm issue in a bit more detail.

Basically, the formula is that all downbeats are played with downstrokes, and upbeats are played with upstrokes. When a chord is tied, simply “miss” the strings for that stroke, but don’t let it stop the overall motion. One mental exercise that helps some people with these strums is to imagine a string tied between your foot and your picking hand. As you tap down and up with the beat, your hand moves exactly in tandem with your foot to keep the “string” taught. In any case, check out the first syncopated strum below. After you’ve got the hang of it, and can keep your tempo steady, try the others.



Now, take each of these strumming rhythms and apply them to each of the chord progressions above. If a chord changes on beat 3 of a measure (and the strum syncopates that beat), change to the new chord on the preceding upbeat strum.

Key of A Major

A “key” is a family of notes that can define the dominant pitches used in a song. Taken out of their musical context and arranged in order, we call these same notes a “scale.” So a key and a scale are really the same thing, just applied in a different way. The two main types of keys are major and minor. Major keys all sound essentially the same—bright and happy. Minor keys sound dark and perhaps powerful. Either type of key can begin on any pitch. The only difference between G major and A major, for example, is that one sounds a bit higher than the other.

Below we'll take a look at the notes in the key of A major (i.e., the A major scale). The notes are numbered 1–7. Then, since the eighth note, or octave, has the same letter name as the root, it's numbered 1 again.

A Major Scale

scale steps: 1 2 3 4 5 6 7 1

T A B
5 7 4 5 7 4 6 7

fingering: 2 4 1 2 4 1 3 4

If we build up chords on each note of this scale—using only notes within the scale—we wind up with seven different chords “natural to” the key of A major. These are the *diatonic* chords in this key. In chapter 18 we will do this one step at a time—a process called *harmonizing* the scale. For now, we're simply going to get right to the punch line so you can become familiar with these chords. Roman numerals are used to identify each chord's position relative to the key center, with major chords using capitals and minor chords using lower case numerals. Pay special attention to the primary chords—I, IV, and V. Also, notice that the three sharps in the key have been moved to the far left so they are only written once, but they apply to all notes on the staff. This is called a *key signature*.

I A	ii Bm	iii C [#] m	IV D	V E	vi F [#] m	vii ^o G [#] dim	I A
--------	----------	-------------------------	---------	--------	------------------------	--	--------

2 3 5 7 9 10 12 14

T A B
2 3 5 7 9 10 12 14

fingering: 1 2 3 4 5 6 7 8

If we pick out just the fifth and third of each chord (leaving out the root and octave root of each), we have the A major scale in sixths. If this sounds like Greek to you, don't worry about it. Just play the pattern below and memorize it. And listen. Your ear will tell you if you make a mistake.

let ring throughout

picking: □ v □ sim.

T A B
2 2 4 6 7 9 11 12 14

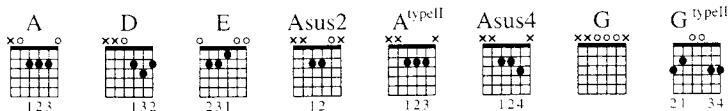
fingering: 2 3 5 7 9 10 12 14

Song Prep: “Strummer”

This song introduces a new notation format called “slash notation,” which is particularly effective for strummed, full-chord rhythms. Rather than writing out and tabbing every note of every chord strum, a set of chord diagrams appears at the start of the song. A rhythm notation line with “slash” noteheads then appears above the staff, and directly above these slashes, the name of the chord to be played at each point is written. By the way, the chords at the start of the song appear in exactly the same order that they are called upon for use in the music. When different fingerings of a chord with the same name are used, the second has a “type II” added to distinguish it from the first.

Pay close attention to the picking approach of the guitar 1 strums. Again, all downbeats are played with downstrokes, all upbeats with upstrokes. The lead part (gtr. 2) bends these rules a bit as needed in the chorus parts, to allow for the easiest method of crossing between strings. Nevertheless, it returns to a strict alternate-picking approach, as needed in the verse sections.

STRUMMER



A Intro/ Chorus

Moderately Fast Rock ♩ = 142

Verse

D Asus2 A^{II} ⑤ open Asus2 Asus4 A Asus2 A^{II} G

Gtr. 1 Gtr. 2

B

1 2 2 1 2 2 1 2 2 1 4 2 1 1 1 1 1 (2)

D Asus2 A^{II} ⑤ open A Asus2 Asus4 A^{II} Asus2 A^{II} G

Gtr. 1 Gtr. 2

14 15 15 14 15 15 14 15 15 14 17 15 2 2 3 2 2

14 14 14 14 14 14 16 16 14 14 16 14 2 1 1 2 1 1

1 2 2 1 2 2 1 1 1 1 1 1 1 3 3 1 1 1 3 1 1 1 1 1 1

G^{II} ⑥ ⑥ ⑥ 3fr 2fr open A^{II} Asus2 Asus4 A^{II} Asus2 A^{II} G

Gtr. 2: w/ Fill 1, 2nd time

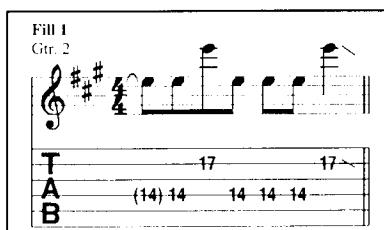
G^{II} ⑥ ⑥ ⑥ 3fr 2fr open E

0 2 2 4 4 2 2 0 (0) 2 2 4 4 2 0 6 (6) 2 (2)

0 1 1 - 1 1 0 1 1 - 1 1 - 1 0 - 1 1

12 14 14 16 16 14 14 12 (12) 14 14 16 16 14 12 16 14 14 (14) -

1 - 1 1 3 3 1 1 - 1 - 1 1 3 3 1 - 1 3 1 1



A Breakdown

Gtr. 2, w/ Riff A, 2 times

A Chorus

Gtr. 1: w/ Rhy, Fig. 1, 2 times
Gtr. 2: w/ Riff A, 2 times

Cite

A

180

A

10

E

Outro Solo

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. I; w/ Rhy. Fig. 1, 3 times

Gtr. 1, w/ Rhy. Fig. 1, 3 times

A D E A D E A

let ring → let ring → - → let ring → let ring → - → let ring → let ring → - →

7 5 7 5 7 5 7 6 7 6 7 6

Fade out

LESSON 9

Common Second-Position Moves

Perhaps the most common playing position used in hard rock from the 70s and 80s is based in second position. This allows easy access to open E5 and A5 using just your first finger. The second finger then takes the G note. Check out the chord/single-note moves below. Notice the bends and vibrato indicated on the single-note Gs. The bends are quarter-tone bends, which isn't much—just 1/2 of a 1/2 step. Make sure you don't hear any release after this slight bend. Rather, it should sound like the pitch rises slightly on its way up to A5. Also, the open G5 power chord requires muting the intervening fifth string with the underside of your middle finger.

E5 G5 A5 E5 N.C.(G) A5

T 3 A 2 B 2 G 0 T 0 A 2
A 2 B 0 G 3 T 1 A 2 B 0
B 2 G 3 T 0 A 0 B 0 G 0
G 0 T 1 A 0 T 1 A 2 B 0

Fingering: 1 (above) 0 1 0 1

1/4

E minor pentatonic

The E minor pentatonic box 1 shape appears at twelfth position. Play the scale below with the fingering shown. In the higher frets it is common to use somewhat different fingerings, as the fret spaces are narrower.

E Minor Pentatonic

T 9 A 12 B 15 G 17 D 19

A 12 B 15 G 17 D 19 A 15 B 12
B 15 G 17 D 19 A 15 B 12 G 14
G 17 D 19 A 15 B 12 G 14 D 12
D 19 A 15 B 12 G 14 D 12 A 12
A 19 D 19

Fingering: 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

Often, tones outside the scale are added to pentatonically based licks to spice things up a bit. One of these is the major 6th tone. Below, its location is shown relative to the minor pentatonic pattern. On the right is a typical rock 'n' roll lick that uses the major 6th in a dyad bending approach. Lay your third finger flat to fret both strings at fret 14, while your first finger takes the dyad at fret 12.

E Minor Pentatonic and Sixth

N.C.(Em)

T 12 A 14 B 12 G 14 D 12 A 14
A 12 B 14 G 14 D 12 A 14 B 12
B 12 G 14 D 12 A 14 B 12 G 14
G 12 D 14 A 14 B 12 G 14 D 12
D 12 A 14 B 12 G 14 D 12 A 14
A 12 B 14 G 14 D 12 A 14 B 12

Picking: □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

1/2

Fingering: 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

Vibrato on a String Bend

Until now, finger vibrato has been applied only to notes that were previously un-bent. Vibrato may also be added to a note already bent. This is a bit more difficult and requires some extra practice. Bend up to pitch in the example shown below, then release the bend slightly, push it back up, release slightly, back up again. Continue bending and releasing in this way, making sure that each bend back up to pitch hits the original target note of the bend. After you've got this down as a series of bends and releases, simply speed it up a bit and it begins to sound like vibrato.

3(2) 3(2)

Oblique Bends

An oblique bend is a dyad in which one note is played with a bend and a second string is played with no bend. Bend up the first note below to its target pitch, then while continuing to hold that bend, pick the second note and let the two strings ring together. Note the fingering.

let ring full 14 15 3(2) 4 let ring full V 14 15 3(2) 4 (hold bend) V 14 15 3(2) 4 V 14 15 3(2) 4

Song Prep: "Hard Rocker"

Here it's back to all downstroke picking for the rhythm guitar (both on downbeats and upbeats). But now it's time to really begin to separate your sense of pulse from your picking. Try to tap your foot steadily with the beat, even as the rhythm you are playing moves "against" and opposes the underlying beat. Every upbeat should coincide with your foot being "in the air" between taps. This may seem a bit tricky at first, but in the end it's an absolute requirement in order to have a fully developed and accurate sense of timing. (If you happen to need a little extra help getting your feel for rhythm up to this level, you can find it in my books *Metal Rhythm Guitar Vol. 1* and *2*, as these cover the whole rhythmic aspect in much more detail.)

The solo appears over the second verse, or B section. This song is in the key of E minor, so the solo is played entirely in the E minor pentatonic box 1 area. Notice the prominent finger vibrato, oblique bends, and major 6th dyad licks. And make Angus proud!

HARD ROCKER

18 19

Chorus

Moderate Rock $\text{♩} = 120$

A

E5 G5 A5 G5 E5 D5 E5

Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

B Verse

E5 N.C. A5 N.C. A5 N.C. E5 N.C. A5 N.C.

Rhy. Fig. 2

E5 N.C. A5 N.C. A5 N.C. E5 N.C. A5 N.C. N.C. End Rhy. Fig. 2

A Chorus

Gtr. 1; w/ Rhy. Fig. 1, 2 times

B Solo

Gtr. 1; w/ Rhy. Fig. 2, 2 times

Gtr. 2 (dist.)

The image shows two staves of sheet music for electric guitar. The top staff is a melodic line, starting with a grace note followed by eighth-note pairs. The bottom staff is a harmonic bass line, consisting of eighth-note pairs. Both staves feature various performance techniques such as wavy lines, dots, and crosses. Fingerings like '14' and '12' are indicated above the strings. Measure numbers 1 through 3 are marked below the staves.

A Chorus

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1, 2 times

Fade out

Fade out

16

LESSON 10

Mixolydian Tonality

In lesson 8 we covered the key of A major, and you learned that the two main “types of keys” were major and minor. The technical term for these different flavors or types of keys is *tonality*—we say a song uses a major or minor tonality. But actually, although these are the two main “camps,” there are a number of other possible tonalities as well, based upon other scales and modes. Here we’ll look at the Mixolydian mode and its derived tonality.

Below are the notes of the A and E Mixolydian modes. Relative to the major scale, the Mixolydian mode is identical except for its seventh tone, which is flattened a half step. This sounds basically major-ish and bright, but a bit more easygoing—perhaps less conclusive or pure. You can think of this mode as being rock's more typical “major” scale, as more often than not, songs that seem basically bright and happy are in fact using the Mixolydian mode and not the true major scale.

A Mixolydian

E Mixolydian

scale tones: 1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

T A B

5 7 4 5 7 4 5 7 0 2 4 0 2 4 0 2

We will concentrate for a moment on just this seventh step, since it is the variation point from major. Build a chord on this step, and we wind up with a major \flat VII chord instead of that messy diminished vii \circ . If we then throw the \flat VII chord into the mix with major's I-IV-V, we have four major chords to utilize. Check out the major-Mixolydian chord progressions below.

Top Chords:

I (Key of E) E	bVII D	IV A	V B
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Bottom Chords:

T A B	7 7 5	5 5 5	7 8 9 7
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Bottom Chord Progression:

bVII (Key of A) G	IV D	I A
----------------------	---------	--------

More E Minor Pentatonic Options

Another E minor pentatonic box 1 exists in the open position, exactly twelve frets below the box 1 shape we covered in the previous lesson. These two scale patterns are exactly one octave apart. All the same licks can be played in each and they will sound the same, except an octave higher or lower. The sample lick below is first played in the lower box, then shifted up an octave and *restated* (that's the technical term for playing the same basic idea again).

E Minor Pentatonic

The diagram shows the E Minor Pentatonic scale pattern across two octaves. The top part is a fretboard diagram from 3 to 17, with dots indicating the notes. The bottom part shows a musical lick in 4/4 time. The lick starts at the 0th fret (open string), goes to 3, 0, 2, then 12, 15, 12, 14, (14), 12, 14. Arrows labeled "full" indicate a full octave jump between the 2nd and 12th frets, and between the 14th and 12th frets. Fingerings are indicated below the strings: 0, 3, 0, 2, 0, 2, 1, 3, 1, 3 (2), 1, 3.

Let's consider another "spice tone" as well. This time it is the major 3rd tone. In a minor pentatonic scale? How can we do that? After all, you may recall that major and minor are considered the two main "opposing camps"—major is happy, minor is sad. So bringing these two opposites together might seem impossible. But in fact, rock thrives on such contrast and tonality conflict. These out-of-key notes are often the most interesting moments, full of tension. There's even a technical name for it—"borrowing from a *parallel tonality*." Below, the E minor pentatonic scale is shown with the location of the major 3rds highlighted. Then the lick below incorporates them. Listen for the telltale "twisting" quality to the ear as one absorbs the change of tonality from minor to major.

E Minor Pentatonic plus Maj 3rds

The diagram shows the E Minor Pentatonic scale with major 3rds highlighted by circles. The top part is a fretboard diagram from 3 to 17, with circles on the 5th, 11th, and 14th frets. The bottom part shows a musical lick in 4/4 time. The lick starts at the 12th fret (F#), goes to 15, 12, 14, 12, 14, 12, 14, then 12, 13. Fingerings are indicated below the strings: 1, 3, 1, 2, 1, 3, 1, 3, 1, 2.

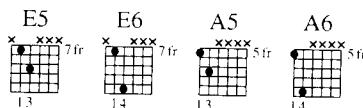
Song Prep: "Good Time Rock"

One prominent feature here is the use of blues 6th comping applied to a rock Mixolydian chord progression (rather than a blues progression). This a good example of how one stylistic element can be “borrowed” and intertwined with another idea, resulting in a sound that clearly moves away from the blues yet remains firmly attached to it.

In “Good Time Rock,” the verses are thoroughly overrun by guitar soloing. (As it should be, no doubt!) The solos, however, are more melodically inspired than the lick-based barrage we saw in the last lesson. The phrasing approach here is more akin to the blues. That is, rather than attacking each phrase from the start, we see plenty of space employed. Even the natural two-measure phrasing divisions are in fact obscured. This is a more easygoing solo style that one could easily imagine fitting between vocal phrases, as one finds in the blues. Also, the second half of each solo is a restatement of the first, up an octave. After a theme is established, the solo pretty much sticks with it, showing only small variations.

After you've learned it, the time has arrived for some *ear training*. The second verse/solo is very similar to the first but not exactly the same. And it is not transcribed. It's your job to listen carefully and learn the second verse/solo by ear. You will already know the licks from the first verse, so you know basically where to look for the right notes. Take it phrase by phrase and listen to each, over and over, until you can hum along...so you have memorized how it sounds. Then find the notes on the guitar and learn each lick. Gaining a well-trained ear is one of the most important skills you can develop. *Extra credit: After you've nailed verse/solo 2, try your hand at the outro solo.* Good luck!

GOOD TIME ROCK 20 21



A Chorus

Moderate Rock $\text{♩} = 124$

Gtr. 1 (dist.)
Rhy. Fig. 1

*(E) E5 E6 E5 E6 (D) D5 D6 D5 D6 (A) A5 A6 A5 A6 E5 (E)

*General tonality/ chord changes

(E) (D) (A) (E)

full

15 15 (15) 0 2 0 0 1 2

1 1 1 3 (2) 3 (2) 0 2 0 0 1 2

1

End Rhy. Fig. 1

This image shows the first ending of a rhythmic figure from a musical score. The score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of three sharps. The music is in common time. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The first ending concludes with a repeat sign and a double bar line, indicating that it can be repeated or followed by another section.

(E) (D) (A) (E)

□ V □ V □ V V □ V □ V □ V V □ V □ V

(2) X X X 14 12 14 14 14 14 X 0 2 0 0 1 2

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

} Verse w/ solo

(A) A5 A6 A5 A6 A5 A6 A5 A6 E5 (E) E6 E5 E6 E5 E6 E5 E6 E5

sim.

End Rhy. Fig. 2

(A) (E)

14 2 2 | 2 2 0 2 | 2(1) 2 0 1 | 2 0 1 | 2 0 3 | 0 3 | 0 3 2 0 2 | .

3(2) 3 2 2 | 2 2 0 2(1) 2 0 1 | 2 0 1 | 2 0 3 | 0 3 2 0 2 | .

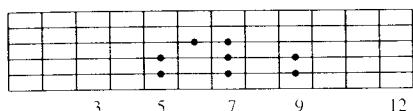
A Chorus

LESSON 11

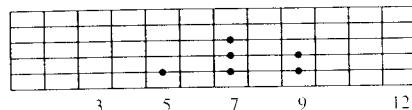
Major Pentatonic Scale

The major pentatonic scale is the major “parallel” of the minor pentatonic. Below, you’ll find the D major scale followed by the D major pentatonic. Since the full diatonic scale has seven tones, and all pentatonics have only five, two must be left out—the 2nd and 7th.

D Major



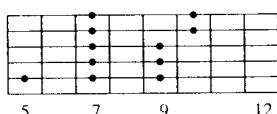
D Major Pentatonic



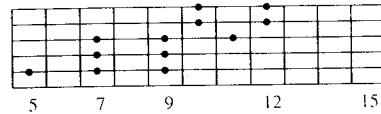
The image shows the first ending of a musical score for two voices. The top staff is for the soprano voice and the bottom staff is for the alto voice. Both staves are in common time and have a key signature of one sharp. The soprano part consists of a series of eighth-note chords: (1, 2), (3, 4), (5, 6), (7, 1), (1, 2), (3, 5), (6, 1). The alto part consists of a series of eighth-note chords: (5, 7), (9, 5), (7, 9), (6, 7), (5, 7), (9, 7). The vocal parts are separated by a vertical bar line.

Below is the full two-octave D major pentatonic scale. The astute guitarist may notice the curious fact that this happens to look a lot like the B minor pentatonic box 1 pattern. In fact, both scales share the same notes, and as a result, we say they are *related* to one another. In regard to their sound, however, although both are similar in the sense of being pentatonics ("angular" and somewhat more aggressive-sounding than the diatonic versions), they are worlds apart. The major pentatonic is happy and bright, and finds itself used in country, rockabilly, and bright rock sounds. The minor is dark and "bluesy" and is found in rock, blues, hard rock, and metal. But enough background...the major pentatonic awaits! Play it!

D Major Pentatonic (Box 1)



D Major Pentatonic (w/ extension)



Fingerings: 1 3 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

Moving Riffs Through a Progression

Sometimes you will see a riff, which basically outlines one particular chord, move intact through a larger chord progression. This is exactly what we saw back in lesson 6, for example (in the chorus of "Rockibillity"), where a single-note rock 'n' roll comping figure moved through a I–IV–V blues progression. Below, that same idea is applied using the major pentatonic scale with a I–VII–IV progression. The main thing to be aware of here is the relationship between the scale pattern and the barre chord that it outlines, sort of superimposed together. That is, even though you aren't actually playing the chords per se, you still see them "underneath."

The image shows musical notation and tablature for a guitar solo. At the top, there are three staff lines labeled D, C, and G, representing the notes of a D major pentatonic scale. Below these are two sets of tablature. The first set shows a continuous line of numbers (5, 7, 9, 7, 9, 7) across four strings, with a vertical bar indicating a change in position. The second set shows a more complex sequence of numbers (3, 5, 7, 5, 7, 5) across four strings, also with a vertical bar indicating a change in position. The tablature is labeled 'ring' at the bottom left.

Song Prep: "Southern Comfort"

This time we're heading down South with a clean tone, à la the band with a first name of Leonard (but spelled with a few "Y's). Note the familiar Mixolydian progression and prominent use of major pentatonics.

The solo brings up an interesting issue: Unlike the main Rhy. Fig. 1 lick underneath, which utilizes different major pentatonics, the solo itself sticks with D major pentatonic throughout. This works because the G (IV chord) and its associated major pentatonic lick are both firmly within the overall key of D Mixolydian. Stay inside the key and you just can't go wrong. Notice also the picking approach. Basically, the format is alternating picking for sixteenth notes (all eighth notes are downstroked). Whenever a sixteenth subdivision is skipped, whether due to a hammer, pull, tie, etc., you skip its associated pick without impacting the overall rhythmic motion—much like strumming. However, in the solo's third and fifth measures, this picking format gives way to a physically-dictated method, ruled not by rhythm but rather by the location of the strings. This is a good example of picking as it happens in real musical situations. No picking approach is ever "written in stone." Always feel free to bend the rules as you see fit, if it makes this easier for you.

SOUTHERN COMFORT

22 23

A Chorus

Slow Rock ♩ = 88

(C) (G)

(D)

(C) (G)

(D)

End Rhy. Fig. 1

5 5 7 9 7 9 7 9 3 | 3 3 3 5 7 5 7 5 | 5 5 7 9 7 9 7 9 3 | 3 3 5 7 5 7 5 7 5 | 1 1 1 3 1 1 3 1 1 3 1

B Verse

N.C.(D)
Rhy. Fig. 2

Rhy. Fig. 2

let ring - - - →
let ring →
let ring - - - →
let ring - →
let ring - - - →
let ring →

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

7 7 7 5 5 5
5 5 5 3 3 3
3 3 3 x x 5 7
5 5 5 3 3 3
3 3 3 5 5 5
5 5 5 3 3 3

1 1 3 3 3 1 3 3 1 1 1 2 1 3

A Chorus

Gtr. I; w/ Rhy. Fig. 1

Musical score for Gtr. 2, page 8. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with wavy lines indicating slight distortion. The bottom staff shows a harmonic bass line with sustained notes and fingerings (9, 7, (7), 7, 7, 7, 7). The score includes dynamic markings like 'full' and 'w/ slight dist.'.

Guitar tablature for the first section of the solo. The tab shows a series of eighth-note patterns with various slurs and grace notes. Fingerings are indicated below the strings: 2, 1, 2; 1, 2; 1, 2; 1, 3; 3, 3; 1, 3 + 3; 3 + 3; 3.

Guitar tablature for the second section of the solo. The tab shows a series of eighth-note patterns with slurs and grace notes. Fingerings are indicated below the strings: 10, 12; 10, 12; 10, 12; 10, 10; 10, 10; 10, 10; 10, 12; 12, 12; 12, (12); 10, 10.

Guitar tablature for the third section of the solo. The tab shows a series of eighth-note patterns with slurs and grace notes. Fingerings are indicated below the strings: 10, 12; 10, 11; 10, 12; 10, 11; 10, 11; 9, 9; 9, (9).

A Chorus Outro

Gtr. 2 tacet

Gtr. 1: w/Rhy. Fig. 1

N.C.(D)

(C)

(G)

(D)

Guitar tablature for the Chorus Outro section. The tab shows a rhythmic pattern starting with a bar of rests. The strings are labeled with fingerings: 5, 5, 7, 9, 7, 9, 3; 3, 3, 3, 5, 7, 5, 7, 5, 5.

Repeat & Fade

(D)

Guitar tablature for the repeating section of the Chorus Outro. The tab shows a rhythmic pattern with slurs and grace notes. The strings are labeled with fingerings: 5, 5, 7, 9, 7, 9, 3; 3, 3, 5, 7, 5, 7, 5, 5.

LESSON 12

F# Blues Scale

The blues scale is a minor pentatonic with an additional ♯5th tone. This is another “spice tone” which opens up a number of new and interesting possibilities. The blues scale is widely used in, well, blues, obviously...but it's also quite at home in the heavier hard rock and modern metal styles. Below it is shown in the second position, key of F#.

F# Blues

Guitar tablature for the F# Blues scale. The staff shows a repeating pattern of notes: 3, 5, 7, 9, 5, 2, 5, 2, 5, 4, 2, 4, 3, 2, 0, 2, 0, 2. The tab includes fingering (1, 4, 1, 2, 3, 1, 3, 1, 4, 1, 4, 4, 1, 4, 1, 3, 2, 1, 0, 1, 0, 1) and picking (sim., using low extension).

Minor and Minor-Seventh Barre Chords

Check out the new chord shapes shown below. These are minor barre chords and minor 7th types. Minor 7th chords are minor chords with an added ♭7th tone.

Guitar tablature for four chords: Gm, Gm7, Cm, and Cm7. The tab shows the strings being muted (m) and the notes being played (n).

Rhythmic Displacement

One common rhythmic technique you'll see everywhere in modern rock today is something called *rhythmic displacement*. This is the idea of taking a set of notes, or a *motif*, and repeating it in such a way that the same notes fall against the underlying beat differently. This creates an interesting rhythmic quality. Check out the rhythm below and notice that while the first set of four notes begins on a downbeat, the second set of those same four notes enters on an upbeat. To really get the right feel for this you must be able to tap your foot evenly with the beat, written out between the staff and tab.

N.C.(F#)

first time second time first time second time

beat: 1 e + a 2 e + a 3 e + a 4 etc.
picking: □ v □ v □ v □ v sim. sim.

Sixteenth-Note Offbeats

The first sixteenth note of any beat is always on the downbeat. The third sixteenth subdivision is on the “upbeat,” halfway between beats. The second and fourth sixteenths are a bit trickier. These are sometimes called “off-beats,” and rhythms that stress these sixteenth offbeats have a decidedly funk-inspired quality. Play the syncopated sixteenth note rhythms below, keeping a solid and even alternate picking motion throughout. Remember, you simply skip any tied sixteenth note without breaking the overall picking pattern. Sixteenth subdivisions are typically vocalized as “**one**...ee...and...uh, **two**...ee...and...uh,” etc.

Song Prep: “Rebellion Riff”

I'm not going to tell you which band's style this song is written in, but their initials are RATM. Notice the rhythmic displacement and funky sixteenth offbeats, and pay special attention to the picking. This "rhythmically determined" picking can help you keep your momentum and sense of timing through difficult offbeat accents.

The key here is F#m. Note the blues scale at work throughout. The verse riff also employs an out-of-key F natural (major 7th) passing tone on its way up from the b7th to the root. Basically any note can be “fair game” when employed as a passing tone like this. It doesn’t really impact the overall key or tonality significantly, but rather acts like a little extra “grease” to ease transition from one note to another.

Notice also how the chorus riff balances single notes against power chord textures. At the end, however, the chordal approach wins out and the entire riff is transformed into dyads.

REBELLION RIFF

A Intro/ Chorus

Moderately Slow Rock ♩ = 90

N.C.(F#m) A5

suggested picking:

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

TAB

0	2	2	2
0	2	2	2
0	2	2	3
0	2	2	2
0	2	2	2
0	2	2	2

suggested fingering:

0	1	1	1
0	1	1	1
0			
1	2		

sim.

N.C.(F#m) A5 E5

0 2 2 2 0 2 3 0 2 2 2 0 2 x 2 0

D.C. al Fine
(with repeats)

B Verse

N.C. (F#m)

A Chorus

E6 F#5
Rhy. Fig. 1

E6 F#5

E6 F#5

A5

B5

C5

E6 F#5

E6 F#5

A5

E5

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, until fade

F#m7

play 4 times

Repeat & Fade

LESSON 13

E Natural Minor Scale

The natural minor scale utilizes the tones 1, 2, \flat 3, 4, 5, \flat 6, and \sharp 7. In other words, if you take any major scale and drop its 3rd, 6th and 7th steps one fret, you'll have a natural minor scale of the same letter name. Below are several different places to play the same one-octave E natural minor scale.

E Natural Minor

E Natural Minor

scale tones: 1 2 \flat 3 4 5 \flat 6 \sharp 7 1

fingering: 0 1 2 0 1 2 0 1 0 1 2 3 0 2 3 0 2 3 4 1 2 3 5 2 3 5 7 1

Here is what we get when we make each scale note a root of its own power chord. Another way to say this is that we have added a harmony of parallel 5ths to each note.

E minor, in power chords

E5 F#5 G5 A5 B5 C5 D5 E5

fingering: 0 2 3 0 1 2 0 1 0 1 2 3 0 2 3 0 2 3 4 1 2 3 5 2 3 5 7 1

Now let's try a diatonic harmony in 3rds. That is, on top of each note we will add an additional note found two steps higher in the scale. This is called *harmonizing the scale in 3rds*. This is a bit more complicated than 5ths, because not all 3rds are the same—some are major 3rds and others are minor 3rds. To see it more easily, I've laid out the notes of E natural minor up string 5. The harmony notes appear on string 4.

E minor, in 3rds

min 3rd min 3rd maj 3rd min 3rd min 3rd maj 3rd maj 3rd min 3rd

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

These dyads by themselves do not fully spell out chords (for that we really need three notes each). But they do imply chords. For now, we will just consider a few. On the next page we start with the first dyad (Em) and drop down. The next dyad suggests D, then C, then Bm. To the right, the same dyads are shown raised up an octave.

Selected dyads

(Em) (D) (C) (Bm) (Dm) (D) (C) (Bm)

T 5 A 4 B 2 T 0 T 8 A 7 B 5 T 3

A 7 B 5 A 3 B 2 A 1 B 1 A 1 B 1

fingering: $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{1}$ $\frac{2}{3}$ $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{2}$

Finally, we will add another third harmony on top of the last, to create full chord triads. These shapes are “parallel” shapes because they are part of larger, full barre chords. Nevertheless, technically speaking they are complete chords. The minor chords consist of a root (on string 3), minor 3rd (on string 2), and 5th (on string 1). The major chords have a root (on string 3), major 3rd (on string 2), and 5th (on string 1).

Selected triads

Em D C Bm

T 7 A 5 B 3 T 2

T 8 A 7 B 5 T 3

A 9 B 7 A 5 B 4

fingering: $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$

We have just gone through a number of the steps involved in harmonizing the natural minor scale, but we stopped short of the final “wrap up.” We will get to that later. For now, just concentrate on the fact that as you play each example, you see that the root note of each dyad and triad happens to be a scale tone of the Em key, relative to the key center (in this case, E). And finally, you should be aware that full chords require three different notes (a root, third, and fifth tone) and that these can be created by stacking up third intervals on top of one another—a process called harmonizing.

Song Prep: “Toasterhead”

“Toasterhead” is in Em. The main riff, in fact, uses every note of the E natural minor scale in each descending passage. The rhythm part (gtr. 2) plies straight-ahead power chords throughout. In contrast, the “lead” part (gtr. 1) begins with a single-note version of the riff, doubling the root movement of gtr. 2. Then it splits off and goes into a harmony line, playing the 3rd of each chord. You might not recognize this by looking at gtr. 1 in isolation, but set each of these notes against the underlying root is played by the other guitar and the mystery is revealed.

The verse is a hammer-pull concoction with minimal harmonic underpinnings. In fact, it consists of only three different notes (E, A, D) plus octaves. A person could deduce an implied progression, however, if one searched for it (beats 1-2, Em; beats 3-4, D).

Something interesting happens in the C section of the verse, but you’d miss it if you don’t listen past the guitars. It is that the bass stays thumping on the tonic note, E, even as the guitars hold C5 and D5 power chords over this. The result is a bit of harmonic tension known as a *pedal tone*—the act of holding a bass note under a set of chord changes. The end of this C section features a quick turnaround measure as a setup for the ensuing chorus riff. Here we have a good example of rhythmic displacement in the form of two sixteenths followed by a sixteenth rest—a little three-note motif which is repeated four times, although the pitches change on each repetition. Also here, for the only time in the whole song, we temporarily borrow from outside the diatonic key. B \flat (\flat 5th) and D \sharp (major 7th) are the culprits.

Finally, take note of the outro chorus. Gtr. 1 goes for 3rd dyads instead of a single-note harmony line. Then it climbs up an octave. Finally, 5ths are added and you’ve got full triads working together with gtr. 2’s power chords.

TOASTERHEAD

26 27

A Intro/ Chorus

Gtr. 1 **Moderately slow Rock** ♩ = 88
 (dist.) N.C. (Emo)

TAB

0 0 0 0 5 7 (7) 2 3 | 3 5 5 5 5 3 5 5 5 5 2 3 3 3

Gtr. 2 N.C.(Em) D5 E5 B5 C5 G5 A5 G5 A5 F#5 G5
 (dist.) Rhv. Fig. 1 End Rhv. Fig. 1

Gtr. 1 Gtr. 2: w/ Rhy. Fig. 1, 3 times
N.C.(Em)

N.C.(END)

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

5 7 (7) 2 3 3 5 5 5 3 5 5 5 2 3 3 3

Sheet music for the right hand of 'The Blue Danube' waltz, page 10, measures 11-12. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The melody consists of eighth-note patterns. Measure 11 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 12 begins with a sixteenth-note pattern followed by eighth-note pairs. The piano part includes bass notes and harmonic indications like 'P.M.' and 'P.M.-'. The right-hand melody is written on a single staff above the bass line.

B Verse

N.C.(Em7)

Gtrs. 1 & 2

The musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (indicated by a '#'). It features a continuous sixteenth-note pattern starting on the first note of the first measure. The bottom staff shows the corresponding fingerings for a guitar neck, with the first measure starting at the 9th fret and the second measure starting at the 0th fret. The notes are grouped into pairs of eighth notes.

C Verse

E5 B5 C5 G5 C5 D5 E5 B5 C5

9 4 5 | x x 5 5 7 | 9 4 5
7 2 3 | 3 3 5

D.C. al Fine

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, featuring a melodic line consisting of eighth and sixteenth notes. The bottom staff is a tablature staff with six horizontal lines representing the guitar's neck, showing the frets and strings. The tablature includes numerical values above the lines to indicate specific notes or chords. Above the staff, there are labels for chords: C5, G5, D5, and N.C.(Em). The tablature below corresponds to the melody above, with the first measure starting at the 5th fret of the 3rd string.

A Outro Chorus

Gtr. 1 N.C.(Em) (D)

Gtr. I N.C. (Em) (D) (Em) (D)

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

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

4 5 (5) 0 2 3

3 3 3 3 3 3 3 3 3 2 3 2 3

Guitar tablature for the first section of the solo, showing chords and fingerings. The chords are N.C.(Em), (D), (Em), (Bm), (C), G, Am, G, Am, and Gmaj7. The tab includes fingerings (1-4) and picking patterns (P.M. - - - - -). The strings are numbered 6, 5, 4, 3, 2, 1.

Repeat & Fade
Gmaj7

The image shows a musical score for guitar. The top staff uses a treble clef and has a key signature of one sharp. It features a sequence of chords: N.C.(Em), D, Em, Bm, C, G, Am, and Gmaj7. The bottom staff shows the corresponding fingerings for each chord. The first four chords (N.C., D, Em, Bm) have fingerings: 5-7, 7-8, 7-9, and 2-3-5 respectively. The next three chords (C, G, Am) have fingerings: 4-5-5-5, 4-5-5-5, and 5-5-5-5. The final chord, Gmaj7, has a unique fingering: 5-7-7-7.

LESSON 14

Fret-Hand Muting

Lay your fretting hand fingers lightly across all six strings anywhere on the neck. Do not press down to the frets. Now pick the strings and you'll hear a clunking or clicking attack—essentially a rhythmic noise. At some points, you may hear high-pitched harmonics ringing. We'll cover that in a moment. But for now, try to find areas of the neck that are relatively “dead.” Another key ingredient for effective fret-hand muting is to make sure you are using *all* your fingers to hold the strings mute. This will tend to reduce the amount of high-pitched harmonics that may sound. Fret-hand muting is depicted by “X”s in the staff and tab.

The musical staff shows a treble clef, a 4/4 time signature, and a G5 chord. It features eighth-note patterns with 'X' marks indicating muted notes. Below the staff is a tablature for a 6-string guitar, labeled 'picking' with a downward arrow. The tab shows fingerings (T, A, B) and muted notes marked with 'X'. The tablature is as follows:

T	A	B			
5	5	3	X	X	X
5	3	X	X	X	X
			X	X	X
			X	X	X
					.

Natural Harmonics

Natural harmonics appear at any point along the string that divides its length into equal parts. These points are called *nodes*. The strongest is found at the twelfth fret, which divides the string length exactly into halves. To play a natural harmonic here, lightly touch the string with your finger above the fret—not above the fret space where you would normally play a note at the twelfth fret, but directly above the metal fret itself. The resulting note sounds one octave above the open string. Other strong natural harmonics appear at the 7th fret (which produces a pitch one octave and a 5th above open), the 5th fret (two octaves above open), and the 4th fret (two octaves plus a major 3rd). Try the harmonics indicated below.

The musical staff shows a treble clef, a 4/4 time signature, and a G5 chord. It features eighth-note patterns with harmonic points indicated by dashed vertical lines and 'f' markings. Below the staff is a tablature for a 6-string guitar, labeled 'harm.' with a dashed line. The tab shows fingerings (T, A, B) and harmonic points at the 12th, 7th, 5th, and 4th frets. The tablature is as follows:

T	A	B			
12	12	12			
			5	5	5
					12
					8va

Pinch Harmonics

Pinch harmonics are also known as “pick” harmonics or sometimes “artificial” harmonics, and they are created via an entirely different method. They can be applied to any picked note on any string. All you do is touch the string with a fingertip or side of your thumb (on your picking hand) at the very moment you strike a string with your pick, and that spot which you briefly touched is forced to act as a nodal point. Provided you have enough gain and sustain, and hit it well, a high-pitched harmonic “squeal” will ensue. Actually these squeals are always specific harmonics—octaves, fifths, thirds, etc., of the original source note—but their effect is most often not used to achieve certain exact pitches. Rather it's the general squeal effect we're after. Pretty much any high harmonic will fit the bill as well as any other.

Try leaning your picking position over a bit so that the side of your thumb can contact the string as you swipe and pick that string. In addition, try moving your picking position back and forth between the bridge and neck areas, picking and "harmonic-ify"ing" the note at different locations. Notice how different harmonics of the original note are created. Sometimes these happen by accident, which is always cool. But it's nice to be able to nail them just when you want them, too.

1/2-Step and Gradual Bends

Previously, all our string bending has been full, or whole-step bends. Bending 1/2 step is the same basic idea except the string is pushed up a smaller amount, obviously. For the bend exercise below, first play the unbent "target" pitch, then bend the string and listen carefully as you attempt to reach this target pitch exactly. First is the familiar whole-step bend, then a half-step bend.

A gradual bend is just that. Instead of pushing the string up right away, you push it up progressively throughout the note's duration, so you achieve the final target pitch only at the very tail end of the note. Check out the example below. The text "grad. bend" tells you not to play this like an unbent note on beat one and an abrupt bend on beat 2, but rather like a single note that lasts for a duration of two beats, beginning unbent and rising gradually until achieving its target at the very end of beat 2.

Song Prep: “Crank It!”

This retro rocker is based upon the tonal center E, drawing primarily from a minor pentatonic tonality. Notice the prominent fret-hand muting, as well as the natural harmonics that tag the end of the main riff in measure 4. This song also demonstrates a more fluid rhythm/lead approach that effectively blurs the lines between them—it's hard to say when the rhythm stops and the lead playing begins! And maybe that's as it should be. Rhythm and lead playing are really two sides of the same coin. After all, it's all guitar playing...it's all music...it's all just sounds arranged in time.

Check out the start of the C section (chorus) and you'll find a curious thing. The time signature changes to 6/4. This simply means that each measure contains six beats instead of the usual four. This plays a bit of havoc with one's natural sense of phrasing, in an otherwise 4/4 song, and offers a moment of rhythmic variety of the larger-scale level of phrasing.

CRANK IT! ♦28♦29

A Intro Verse
Moderate Rock ♩ = 92

Moderate Rock $\sigma = 2$

Gtr. 1 N.C.(Em)
(dist.) Rhy. Fig. 1

(dist.) Rhy. Fig. 1

P.M.

Gtr. 1: w/ Rhy. Fig. 1

G5

Gr. 1 w/Rhy Fig. 1

N.C. (Em)

15

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6

B Solo/ Verse

NFC (Em)

N.C.(Em)

3

full (2) 0 full (2) 0 full (2) 0

grad. bend

full

full

3

3

G5

Journal-based

full

182

N.C.(Em)

G5

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N.C.(Em)

C Chorus
F#add#11 Rhy. Fig. 2

grad. bend let ring - → let ring - - - →
full full full let ring throughout

full
14 (14)12 14 12 14 X X 12 X
14 (14)12 14 12 14 X X 12 X

0 0 X X

2 2 0 0 0 1

0 1

A Gtr. L w/ Rhy. Fig. 1
End Rhy. Fig. 2

F#add#11 Aadd9 E N.C. F#add#11 Aadd9 E N.C. F#add#11 Aadd9 E

4 3 0 2 0 0 | 4 3 0 2 0 0 | 4 3 0 2 0 0 | 4 3 0 2 0 0 |

C Chorus

Gtr. I: w/ Rhv., Fig. 2

E Solo Breakdown

Gtr. 1

grad. bend
full
1/2
full
full
let ring
V
full
1/2

Gtr. 2 (dist.)

* <
full
full
harm.
harm.
harm.
harm.
harm.
harm.
full
2
2
(0)
0
12 0 12 0
5 0 5 0 5 0 12 0 5 0
0 5 0 0 2 2

* Volume swell

D Outro Solo

Gtr. 1 Gtr. 2 tacet

Gr. 1

12 12 12 X X 12 12 12 12 12 | 12 12 12 12 12 12 12 12 | 14 14 12 14 (14) 12 14 14 (14) 12 14 | 14 (14) 12 14

Sheet music for guitar, measures 14-15. The music includes a melodic line with various techniques like hammer-ons, pull-offs, and grace notes. The tablature below shows fingerings and picking patterns. Measure numbers 14 through 15 are indicated.

Fade out

Sheet music for guitar, Treble Clef, Key of G major (two sharps). The music consists of six measures. Measure 1: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. Measure 2: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. Measure 3: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. Measure 4: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. Measure 5: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. Measure 6: Hammer-on at 15, pull-off at 15, grace note at 15, hammer-on at 15, pull-off at 15. The tablature below shows the fingerings: V (full), V (full), V (full), V (full), full, full, full, full, 1 1/2. The strings are numbered 14, (14), 12, 11, 12, 11, 9, 11, 9, 7, 9, (9).

LESSON 15

A Blues Scale

By now you should have the idea down about changing keys. You simply slide the entire scale pattern up or down to put its starting root on the new key center. Since you already know the blues scale in F#, moving to A is just a matter of raising it three frets. The A blues scale below is shown in four different incarnations: box 1, box 1 with upper extension, box 1 with lower extension, box 1 with both upper and lower extensions. Also shoot each of these up the neck exactly twelve frets to play an octave box version of each.

A Blues (box 1)

A Blues (upper ext.)

Fretting: 5 8 5 6 7 5 7 8 5 8 | 5 8 5 6 7 5 7 8 9 8 10 11

A Blues (low ext.)

A Blues (diagonal)

Fretting: 3 5 3 5 6 7 5 7 8 5 8 | 3 5 3 5 6 7 5 7 8 9 8 10 11 12

Sextuplets

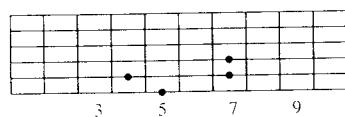
Although it may sound a bit exciting, I'm sorry to say that sextuplets have nothing to do with sex (nor do they have anything to do with a load of little kids). A sextuplet is merely a rhythmic grouping of six notes evenly spaced per beat. An alternative method of viewing and writing a sextuplet is as a pair of sixteenth-note triplets—one triplet beginning on the downbeat and another starting on the upbeat. Check it out:

First Inversion Chords

An *inverted* chord is one in which a note other than the root is found at the bottom, "in the bass." When the root is removed, the next chord tone up from there is the 3rd. So a chord with its 3rd in the bass is called a *first inversion* chord. Continuing this logic, a chord with its 5th in the bass is a *second inversion* chord. We'll concentrate here on first inversion major chords.

Look at the A major arpeggio below. When you play an A5 power chord, you are omitting the 3rd tone, of course, and by looking at this arpeggio shape you can see this graphically on the fretboard. Now try turning things around a bit and play the 3rd in place of the 5th. This is also not a complete chord in the technical sense, but it's close enough for rock 'n' roll. If we then drop off the low root, we have this minor 6th dyad, which is generally used as a first inversion major chord. As far as the naming scheme goes, the slash A/C♯ is read "A over C♯" and means an A major chord with C♯ in the bass, which just happens to be a first inversion A major chord (since C♯ is A major's 3rd).

A Major arpeggio



A major arpeggio

A5

A(no5th)

A/C♯

chord tones: 1 3 5 1 5 3 1 let ring - - - - - 1 5 1
picking: □ V □ V □ V □ □ □ □ □ □ □ □
T A B
5 4 7 7 4 5 5 7 7 5 4 7 4 4
fingering: 2 1 3 4 3 1 2 1 3 4 2 1 4 7 4

Song Prep: "Mindjammer"

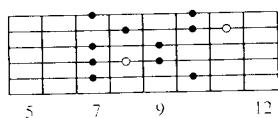
"Mindjammer" is in the key of A minor. Its central riff draws notes exclusively from the A blues scale. In terms of any chord progression, this single-note effort basically says a static Am chord, cycling incessantly. The chorus section is another story. Here we see a full-fledged progression: F5–E5–G5–D/F♯. Then after a quick transitory E5 we finish with F5–E5–A5. Notice how the chords resolve to the final A5 tonic chord. This momentum is the result of the fact that chords always have some tendency to move to the tonal center, where they can finally be at rest. The chorus then begins to repeat. However, on the second time around the final A5 resolution is omitted and we proceed directly to the riff (which effectively functions as a replacement Am chord). The seven-measure chorus leaves us with a bit of a feeling that something got cut off. It did. Measure eight is outta here... Groove on this psychedelica for a while.

LESSON 16

More E Minor Pentatonic/Blues Scales

Below is an E minor pentatonic scale patterns known as “box 4.” It cohabitates with the Em barre chord rooted on the fifth string, fret 7. In fact, you’ll find it useful to view the notes of this chord as “anchor points” from which the scale grows. Then add in the \flat 5ths and you have the blues scale version.

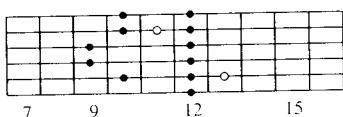
E Minor Pentatonic plus Blues (box 4)



The image shows a musical score for guitar. It consists of three main sections: 1) An Em chord, indicated by a treble clef, a sharp sign, and the letters 'Em'. 2) E Minor Pentatonic (box 4), shown as a sequence of notes on a staff. 3) E Blues (box 4), also shown as a sequence of notes on a staff. Below the staffs is a tablature staff with six horizontal lines representing the guitar's strings. Fret numbers are placed above the strings to indicate pitch. Fingerings are indicated by small numbers below the tablature: '1' for the first finger, '3' for the third finger, and '4' for the fourth finger. A 'T' is positioned above the first string, and a 'B' is positioned above the third string. The tablature starts with a '7' on the first string. The score includes a 'fingering:' label at the bottom left.

Now consider that E minor pentatonic box 4 together with the box 1 shape you learned earlier. Hiding in between is box 5. That is, take the upper portion of box 4 and the lower portion of box 1, and presto! You've got a new shape arising from this chromosomal splitting and pairing. Let's also add in b5ths and make this into a blues scale, too.

E Minor Pentatonic plus Blues (box 5)



E Minor Pentatonic (box 5) E Blues (box 5)

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

Sixteenth Offbeats with Fret-Hand Muting

Earlier we practiced syncopated sixteenth-note rhythms resulting from various tieing schemes. Now we'll get some rhythm happening by tossing in some fret-hand muting clicks.

The tablature shows a guitar neck with three staves. The top staff has a treble clef and a 4/4 time signature. It features sixteenth-note patterns with vertical strokes indicating muting. The middle staff shows the corresponding fretting (T, A, B) and the bottom staff shows the string numbers (9, 9, 7). Below the staffs are labels for 'pitching' and 'picking' patterns.

Rapid-Fire Repeating Licks

Check out the repeating figures below and work up your speed gradually.

The tablature shows a guitar neck with three staves. The top staff has a treble clef and a 4/4 time signature. It features sixteenth-note patterns with vertical strokes indicating muting. The middle staff shows the corresponding fretting (T, A, B) and the bottom staff shows the string numbers (12, 15, 14). Below the staffs are labels for 'picking' and 'fingering' patterns.

Song Prep: "Knives & Tulips"

Straight-ahead 90s hard rock a la...well, I'm sure you'll figure it out. The key is Em. Look for the blues scale hiding within the root movement of the opening (chorus) riff. The verse employs arpeggiated sus4 chord pull-offs in the lower energy (verse) measures, interspersed with hard-rockin' E5–A5 second-position moves. By the way, notice the same minor-to-major 3rd single-note idea we saw way back in lesson 6. Another example of blending the old with the new.

You'll find another shape of first-inversion major chords at work in measures 5-6 of the bridge, or C section. Listen to the change in quality and texture at this point. The solo that follows opens with a string *rake*. Mute the middle strings with both hands and rake across several of these muted strings on your way to hitting the first note. This adds a bit of extra grit. Very cool. The solo's opening lick is E blues, in box 5. It drops into box 4 briefly, then climbs up in harmonized 6ths, similar to the technique we saw back in lesson 8. The difference is that here we are in a minor key instead of major. Practice on those repeating licks will pay off near the end of the solo, when sixteenth-note triplet figures enter the picture.

KNIVES & TULIPS

32 33

A Intro/ Chorus
Moderate Rock $\text{♩} = 101$

Gtrs. 1 & 2 Rhy. Fig. 1
(dist.)

suggested
picking:

E5 D5 E5 A5 G5 N.C.

T A B End Rhy. Fig. 1

Gtrs. 1 & 2:
w/Rhy. Fig. 1

B Verse

D(sus4)

A(sus4)

E5 N.C. E5 N.C. A5

let ring let ring

1 3 4 3 3 3 0 1 3 1 1 1

E5 N.C. E5 N.C. A5

D(sus4)

Asus4

let ring let ring

2 2 2 2 2 0 5 7 0 2 3 2 2 5 X X

E5 N.C. E5 N.C. A5

E5

N.C. E5

B5

D5

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

Sheet music for guitar showing a sequence of chords and fingerings:

Chords: E5, N.C., E5, N.C., A5, E5, N.C., E5, N.C., A5

Fingerings: let ring - - →, let ring - - →, let ring - →, let ring - - - →, let ring - - →, let ring - →, let ring - - - - - - - - - - - - →

Fretboard diagram:

	8	10	12	12	14	15	17	17
9	9	11	12	11	12	16	16	17
2	1	2	2	1	2	3	2	3

End Rhy. Fig. 2

This image shows two staves of sheet music. The top staff is for the guitar, indicated by a treble clef and a key signature of one sharp. It features a wavy line above the first measure, followed by eighth-note patterns. The bottom staff is for the bass, indicated by a bass clef. It has a wavy line above the first measure, followed by eighth-note patterns. The music is in common time.

Gtr. 1: w/ Rhy. Fig. 2

Sheet music for guitar, Treble Clef, Key of G major (one sharp). The top staff shows a melodic line with various note heads and stems. The bottom staff shows a harmonic bass line with fingerings: 12, 15, 12, 14; 12, 15, 12, 14; 12, 15, 12, 15, 12, 15, 14, 12, 12; 14, 14, 12, 14, 12, 14, 12, 12, 14. Arrows labeled "full" point to the first two pairs of notes. The bass line starts at the 12th fret and moves down to the 14th fret. The right hand is indicated by "P.H." (pizzicato) above the strings.

A Chorus/ Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

Gtr. 1 & 2, w/ Riffy, Fig. 1, 4 times

16

E5
Gtr. 2

E5
Gtr. 2

16

Gtr. 1

LESSON 17

Sixteenth Offbeats with Rests

Perhaps the most difficult type of rhythms are those in which the syncopations and offbeat accents result from a lot of rests. And the sparser the notes are, the more difficult it is to play with an accurate and reliable timing. Try the series of exercises below, stopping the strings with both hands for all rests.

The image shows three sets of sixteenth-note exercises for guitar, labeled N.C.(F#), N.C.(A), and N.C.(B). Each set consists of two measures of music on a staff above a fretboard diagram. The first measure of each set contains sixteenth-note patterns with various note heads (solid, hollow, and with stems) and rests. The second measure contains mostly rests. Below the staff is a fretboard diagram with strings T, A, and B, and fingerings (2 or 2-2) indicating where to stop the strings. The first measure of each set has a 'miss' label under some notes.

Enough E Blues Scales?

Never! Try this one on for size. It's the biggest, baddest, meanest three-octave monster diagonal pentatonic/blues around for miles in every direction.

The image shows a three-octave diagonal blues scale for guitar, titled "Big Bad E Blues (diagonal)". It features a grid of dots representing notes on the fretboard, with numbers 3, 5, 17, 9, 12, 15, and 17 indicating specific frets. Below the grid is a musical staff with corresponding note heads. The bottom part of the image shows a fretboard diagram with fingerings (0, 1, 2, 3, etc.) and a fingering chart below it.

Song Prep: "The Machinist"

Besides having a really cool name, this tune rocks in a very simple but effective way. As you may have noticed, harder and faster is not always cooler. Sometimes, but not always. This song brings it back to the basics. True, the rhythm is a bit funked up, with a single missing sixteenth on beat 3 lending an interesting stutter. But the riff is simple. Also, listen for the question/answer-style phrasing within the riff itself. Measure 2 basically "answers" the question posed by measure 1. This is a blues-inspired idea. Another big throwback to blues is the overall chord progression itself. Can anyone say 12-bar blues? That's basically what it is, although it's not exactly that particular length. It's a rockin' 26-bar metal blues!

LESSON 18

Harmonizing the Major Scale

Back in lesson 8 you saw the A major scale, its tonal numbering, and the chords that arose from it. But we didn't go through the actual process of harmonizing that scale, to see exactly how those chords are built. That's what we'll do now.

Below, the notes of A major are laid out on the sixth string. Notice that there is a whole step between each tone except 3-4 and 7-8, which are half-step intervals. Next, the scale is harmonized in 3rds. Then an additional harmony, another 3rd interval, is added on top of that, giving us triads built on each scale tone. The crucial detail here is that *every* note in each chord is drawn from the A major scale. There are no "outsiders."

A major (string 6)

scale tones: 1 2 3 4 5 6 7 1

T
A
B
5 7 9 10 12 14 16 17

A major, harmonized 3rds

A Bm C♯m D E F♯m G♯dim A

T
A
B
4 5 7 9 11 12 14 16 17
5 7 9 10 12 14 16 17
fingering: 1 2 1 3 1 2 1 3 1 2

A major, harmonized triads

A Bm C♯m D E F♯m G♯dim A

T
A
B
2 4 6 7 9 11 12 14 16
4 5 7 9 10 12 14 16 17
5 7 9 10 12 14 16 17
fingering: 1 3 1 4 1 2 1 3 1 4

If we rearrange these triads into full barre chords, it looks like this. Check out the Roman numeral system: I–IV–V are major, ii–iii–vi are minor, and vii° is diminished.

I	ii	iii	IV	V	vi	vii°	I
A	Bm	C♯m	D	E	F♯m	G♯dim	A

T
A
B
5 7 9 10 12 14 17
6 8 10 11 13 14 16 18
7 9 11 12 14 16 17 19
5 7 9 10 12 14 16 17

These chord numerals are used to define progressions. Furthermore, the same numeral progressions will always sound essentially the same in any key—just a little higher or lower depending on the starting pitch. Below are a few common major progressions in various keys. Notice how the same numbered progression always retains the same relative fret spacing.

The image shows three sets of guitar tabs side-by-side, each representing a different key:

- Key of E Major:** Chords I (E), IV (A), vi (C♯m), V (B).
- Key of G Major:** Chords I (G), IV (C), vi (Em), V (D).
- Key of A Major:** Chords I (A), IV (D), vi (F♯m), V (E).

Each set includes a treble clef and a key signature of two sharps (E major). The tabs show the same relative fingerings and fret spacings across all three keys, demonstrating that the same numbered progression sounds the same regardless of the key.

Partial Chord Shapes

Partial chords are created by simply extracting a few strings from the larger barre chord shapes. As long as the chord has a root, 3rd, and 5th, it is a complete triad. The first chords below are drawn from the E-form barre chords. The second set comes from A-form barre chords, and the third set is from D-form barre chords.

The image shows three sets of guitar tabs illustrating partial chords:

- (E-form partial shapes):** G, Gm, A, Am.
- (A-form partial shapes):** C, Cm, D, Dm.
- (D-form partial shapes):** E, Em, F, Fm.

Below each set of tabs is a corresponding fingering diagram for the T (Treble) and A (Alto) strings. The fingering diagrams show which fingers are used to play each note in the partial chords.

Song Prep: “Too Happy”

This tune opens with a reggae-inspired rhythm using partial chords on strings 1–3. The progression is I–vi–V in the key of A major. Play this section with a clean tone, then switch over to distortion for the chorus. Still in the key of A major, this part adheres to a IV–V–iii–vi progression for the first four measures. Then we see a B to E movement (II–V) with some intervening passing chords. The ninth measure then resolves back to the tonic, A. Taken together, we see a II–V–I emerge—a progression most at home in jazz, actually. But it doesn’t stay on A long. It’s a descending, octave-based line that walks right down the A major scale, no doubt (pun intended).

TOO HAPPY

◆ 36 ◆ 37 ◆
A Intro/Verses

 Moderate Rock $\text{♩} = 83$

 Gtr. 1
(clean) A Rhy. Fig. 1

A

F#m

E

A

F#m

E

A

F#m

E

A

F#m

E

End Rhy. Fig. 1


B Chorus

 Double Time $\text{♩} = 166$

D

E

C#m

w/dist.

sim.

E[#]m

B

E[#] F

2 2 2 2 2 2 X
2 2 2 2 2 2 X
4 4 4 4 4 4 X
4 4 4 4 4 4 X
2 2 2 2 2 2 X

7 7 7 7 7 7
8 8 8 8 8 8
9 9 9 9 9 9
9 9 9 9 9 9
7 7 7 7 7 7

7 7 7 7 7 7 X 11 10
8 8 8 8 8 8 X 11 10
9 9 9 9 9 9 X 11 10
9 9 9 9 9 9 X 9 8

E

N.C.(A)

(G[#])

□ V □ V sim.

9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7

5 5 7 1 1 4 5 4 4 6
sim.

(F[#]) (E) (D) (E/B) (A)

4 2 0 0 1 0 2 5 5 5 5 4 7 5 (5) 0 2 4
2 2 2 0 0 1 0 2 2 2 2 1 4 5 (5) 0 2 4

(A) (G[#]) (F[#]) (E) (D) (E) (A) 2nd time, Fine

7 5 5 4 4 4 6 4 2 2 2 0 0 2 5 5 5 5 4 5 7 5 (5)
5 5 4 4 4 6 4 2 2 2 0 0 2 5 5 5 5 4 5 7 5 (5)

A Bass Solo

Gtr. I: w/Rhy, Fig. 1

8

D.S. al Fine

LESSON 19

Harmonizing the Minor Scale

Harmonizing the minor scale is done exactly the same way as the major. Below, the notes of A minor are shown on the sixth string. Then we add a harmony in 3rds, and another set of 3rds on top of that, creating the 5ths of each chord triad.

A minor (string 6)

scale tones: 1 2 b3 4 5 b6 b7 1

T
A
B 5 7 8 10 12 13 15 17

A minor, harmonized 3rds

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

T
A
B 5 7 8 10 12 13 15 17

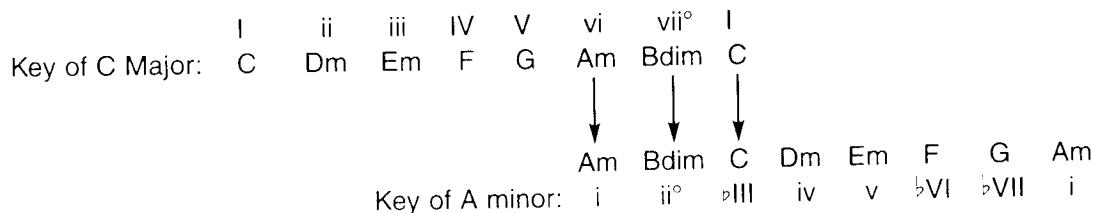
A minor, harmonized triads

i Am ii⁰ Bdim bIII C iv Dm v Em bVI F bVII G i Am

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

T
A
B 5 7 8 10 12 13 15 17

This pattern is actually just a renumbered version of the major scale pattern. This is because when you take any major scale and play from the notes beginning on its sixth step, you have a minor scale. It's the *relative minor* scale, since it uses all the same notes. For example, check out C major and A minor below. All the notes and chords are identical for both keys. The only difference is the tonal center and subsequent numbering scheme.



Palm-Muted Pedal-Tone Riffing

One trademark of heavy metal is a strong reliance upon the palm-muted pedal tone. Below, palm-muted tonic notes are interspersed between chord changes, giving their characteristic heavy rock feel. Most often the pedal tone utilizes open E or A strings, but fretted pedal tones may be employed as well.

Natural and Harmonic Minor Scales

Below are full A natural minor scale patterns in the box 1 and box 4 areas. Look inside these patterns for the pentatonic boxes you already know. The diatonic natural minor contains the minor pentatonic tones, plus adds two new tones per octave—a 2nd and ♯6th.

A Natural Minor

The harmonic minor scale is just like the natural minor except that it uses a major 7th tone. Here, instead of each 7th step being located two frets below each root, raise it up a fret to play the major 7th just one fret below each root. To wit:

A Harmonic Minor

Hybrid Scales and Chromatic Tones

A *hybrid scale* is the combination of two different scales. Below is the blues/Dorian hybrid shown in the A, box 1 areas of the neck. By the way, the Dorian mode is a minor scale with a major 6th tone (replacing natural minor's usual minor 6th).

The first section contains three fretboard diagrams. The first shows the notes 5, 7, and 9. The second shows the notes 5, 7, and 9. The third shows the notes 5, 7, and 9. Below these are two musical staves. The top staff is labeled "A Blues/ Dorian" and shows a sequence of notes. The bottom staff is labeled "T A B" and shows the corresponding fingerings for each note. The fingerings are: 1 3 4 1 2 3 1 2 4 1 1 3 4 1 3 4 1 3 4 1 3 4 1 2 3 1 2 3 1 1 2 3 1 2 3 1 2.

The issue of blending scales also tends to bring up the idea of *chromaticism*—using several scale tones separated by half steps. Actually, above it's the segment of the blues scale from 4→5→5 that gives rise to the appearance of chromatics. But as we have seen before, any note may be added as a passing tone for a little extra “grease.” In fact, the “greasiest” scale of all is the *chromatic scale*. It simply uses every half step. Finally, a bona fide license to get crazy! Every note on the fretboard is fair game.

The diagram shows a musical staff labeled "A Chromatic" and a fretboard diagram labeled "T A B". The musical staff has a series of notes. The fretboard diagram shows the notes 5, 6, 7, 8, 4, 5, 6, 7, 8, 4, 5, 6, 7, 8, 5, 6, 7, 8, 4, 5. Below the fretboard diagram are the fingerings: 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 1 2.

Song prep: “Death Match”

This one is in the key of Am. True to heavy metal, you won't find any 3rds in the chords—they are all played as power chords. But with all your knowledge of the fully harmonized A minor scale, isn't it nice to know all the implied harmonies? That is, you know exactly how each power chord *would* be harmonized (major or minor) if thirds were present. For example, we say the A5 power chord, as the tonic in a minor key, is an *implied* Am (i) chord. All the rest follow suit from the harmonized Am scale. By the way, the astute player may recognize one alteration from theory in the ii° chord. As a practical matter, its 5th is generally raised, altering it into a straight minor chord.

A few other things to take note of: Check out the harmonic minor scale at work in the verse melodies, and the serious chromatics happening in the “post-chorus” single-note descending line. The solo gets a bit wild with the fast sextuplets at the end, but fortunately, it's one of those situations that sounds a lot harder than it really is. Notice how the pattern simply repeats over and over. Once you get the hang of it and push up your speed, the whole lick fall right into place pretty easily.

DEATH MATCH

38 39

A Intro

Moderate Rock $\sigma = 97$

GURU A5

(dist.) Rhy. Fig. 1

C5 D5 C5 A5

N.C.(G) = A5

C5 D5 C5

B Verse

A5

Gtr. 2

C5 D5 C5 A5

G5 A5

C5 D5 C5

2

w/ delay and chorus

The image shows a musical score page with two staves. The top staff is for Gtr. 1 and the bottom staff is for Bass. The score consists of six measures. Measure 1: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Gtr. 1 has eighth-note pairs, Bass has eighth-note pairs.

The image shows a single staff of guitar sheet music. The melody begins with a sustained note (A5) followed by a sixteenth-note pattern. This is followed by a sixteenth-note run with a wavy line above it, labeled 'A5'. The next section features a sustained note (C5), a sixteenth-note run (D5), another sustained note (C5), and a sixteenth-note run (A5). The final section consists of a sustained note (G5) and a sixteenth-note run. Below the staff, a fretboard diagram indicates fingerings: (5), (5)~, 5, 7, 7-9, 8, 7, 5, 7, (7), and 5. A circled '7' is placed under the 5th string, and a circled '9' is placed under the 7th string. A circled '(7)' is placed under the 7th string. A circled '12' is placed above the 12th fret, with a curved arrow pointing from the 7th string to the 12th fret.

The image shows a musical score for guitar. The top staff is a treble clef staff with a melodic line consisting of eighth-note pairs and sixteenth-note chords. The bottom staff is a bass clef staff with a harmonic progression. The music is in common time. The first measure shows a C major chord (A, C, E) followed by a G major chord (D, G, B). The second measure shows an F major chord (C, F, A) followed by a C major chord. The third measure shows a G major chord followed by a D major chord (B, D, F#). The fourth measure shows an E major chord (B, E, G#) followed by a C major chord. The fifth measure shows a G major chord followed by a D major chord. The sixth measure shows an E major chord followed by a C major chord. The seventh measure shows a G major chord followed by a D major chord. The eighth measure shows an E major chord followed by a C major chord.

A5 B5 C5 D5 C5 B5 A5 B5 C5 D5 C5 B5 G5 N.C. A5

toco.

fdbk.

1/2 (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4)

fdbk. w/ bar

w/ bar

P.M. P.M. P.M. P.M. P.S.

1/4

D Interlude

Gtrs. 1 & 2

2 4 5 5/7 5 4 2
0 2 3 3/5 3 2 0

2 4 5 5/7 5 4 0
0 2 3 3/5 3 2 X

0 3 0 3 2 3
2 2 0

E Guitar Solo

To Coda

Gtr. 2 tacet
Gtr. 1 A5

5 6 5 4
5 2
6 2

2

P.H.

Gtr. 1 tacet

full

7 (7) 5 (X) 14

A musical score page featuring a treble clef staff with various rhythmic patterns and a corresponding tablature staff below it. The tablature staff shows fingerings and a tempo marking of 14.

∅ Coda

F Outro Solo

Gtr. 1; w/ Rhy. Fig. 1

Fade out

A musical score page featuring a staff with various rhythmic patterns and a corresponding tablature below it. The tablature uses numbers and symbols to indicate specific fingerings and techniques like 'scoop' and 'w/ bar'. Annotations include 'fdbk.' and '1 1/2'.

LESSON 20

Sixteenth Shuffle

The sixteenth shuffle groove, in various forms, is the basis of hip-hop beats. It can also be found in modern rock, pop, and smooth jazz styles, as all musical styles these days regularly borrow elements from one another. Let's take a deeper look at just exactly what makes this groove tick.

Below, a straight eighth-note rhythm first appears; tap your foot with the beat shown under the staff. In measure 2, the notes are still played at the exact same speed, but the indication "Half Time" suggests tapping your foot only on beats 1 and 3 here. Now, beats 2 and 4 act like upbeats and your foot should be "in the air" for them. If this were played with drums, the snare would appear on beats 2 and 4 of the first measure, then for half time it would fall only on beat 3, effectively creating the feeling of a two-beat measure, each beat lasting for a half note. Finally, consider that measure 3 is simply another way to notate measure 2. They sound identical.

♩ = 120
C5
beat: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
picking: □ v □ v □ v □ v □ v □ v □ v □ v
T A B 5 3 5 3 5 3 5 3 . . 5 3 5 3 5 3 5 3 . . 5 3 5 3 5 3 5 3 . .
Half-Time Feel
♩ = 60 (Half Time)

Now, let's do the same thing with a shuffle eighth-note groove. Remember, here the upstrokes are pushed back in time to fall on the last third of each beat. (If you have forgotten what the eighth note shuffle feels like, go back to lesson 6 and refresh your memory.) For measure 2, again just tap your foot in half time, on beats 1 and 3 only. Beats 2 and 4 become upbeats, requiring you to lift your foot—not tap. Finally, measure 3 is an alternative way to write out measure 2.

♩ = 120
Shuffle (♩ ♩ - >)
N.C.(Am)
beat: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +
picking: □ v □ v □ v □ v □ v □ v □ v □ v
T A B 5 5 3 5 3 5 3 5 3 . . 5 5 3 5 3 5 3 . . 5 5 3 5 3 5 3 . .
Half-Time Feel
same thing
♩ = 60 (Half Time)
Sixteenth Shuffle (> > - >)

Sliding Octave Dyads

Playing octaves can add a bit of extra “strength” to notes without adding any real harmony. Below, the octave shape is shown first as a *melodic interval*, then as a *harmonic interval*. A melodic interval is one in which the notes are played one after another, while a harmonic interval is one in which the notes are sounded together. To accomplish the harmonic octave intervals, lightly touch and hold the intervening string mute with the side of your index finger.

Octaves
(A) (D) (A) (D)

T A B 7 5 5 5 7 7 5 5

Now try the melody below using octaves. You have to shift your fret-hand position, sliding the whole shape to get to each new dyad.

Song Prep: “Da Funky Groove”

This tune is in Em. The A section is played with a straight sixteenth feel, and plenty of funky, offbeat syncopation. Then the groove turns on a dime at the B section, suddenly shifting gears for a shuffle sixteenth feel. Note the significant change here, as straight and shuffle grooves are juxtaposed against one another, back to back. Also, roll down your guitar’s volume knob to clean up the tone a bit (or switch to a cleaner sound via a pedal or channel-switching amp). This funk-style approach may take a bit of getting used to, as it utilizes a very different playing technique. Take it one phrase at a time, listen repeatedly until you’ve got it “in your ear,” and try it slowly. Then gradually pick up the pace.

A quick chromatic sequence appears at the end of the song’s second measure. On top of this, gtr. 2 adds a harmony, which is a bit different than the diatonic harmony we have seen earlier. Strange things tend to happen to harmony when the melody gets chromatically altered. In this case the harmony is all major 3rds, moving chromatically parallel to the melody.

For the outro, the harmony of gtr. 2 gets a boost, becoming octave dyads. This is a bit tricky to play, particularly in the last three octaves, because it requires two quick position shifts in a row. But hey, this is lesson 20...it’s time for a little challenge!

DA FUNKY GROOVE

40 41

A Intro/ Chorus

Moderate Rock $\downarrow = 96$

N.C. (Em)

B Verse

Sixteenth Shuffle Feel (=)

*roll back volume knob on gtr.

Detailed description: This block contains three measures of guitar tablature. The first measure shows a Em7 chord with a pick stroke at the 12th fret of the 6th string. The second measure shows a Gm7 chord with a pick stroke at the 10th fret of the 6th string. The third measure shows another Em7 chord with a pick stroke at the 12th fret of the 6th string. Below the tabs are two rows of sixteenth-note patterns for each measure, with specific fingers (1-4) and picks (up or down) indicated by x's and dots.

roll vol. knob
back up to full

C Pre-Chorus
Straight Sixteenth Feel

Chords: C5, D5, N.C.(Em)

Fingerings: 5/7, 3/5, 0 3 2 3 2 3 2 3 0 0

Chords: C5, D5, N.C.(Em), C5, D5, B7

Fingerings: 5/7, 3/5, 0 3 2 3 2 3 2 3 0 0, X X X | 5 5/7 3/5, 7 9 7 9 6

Text: D.C. al Fine, let ring

A Chorus

Gtr. 2: C5, D5, N.C.(Em)

Gtr. 1: P.H. full, P.M. - - - P.H. full

Bass: 12 0 0 0 0 0 12 0 1 2 1 2 1 3 2 1

P.H. full, P.M. - - - full

Bass: 12 0 0 0 0 0 12 0 12 12 12 12 12 0 1 2

LESSON 21

The Phrygian Mode

The Phrygian (pronounced “frig-e-un”) mode is a natural minor scale with a flattened 2nd step. This lowered 2nd, located one fret above each root note, has a very distinct quality—its tension pulls strongly and leans on the root, wanting to fall and resolve there. Characteristic of Spanish guitar music, this mode has also become a staple in the heaviest modern rock and metal styles.

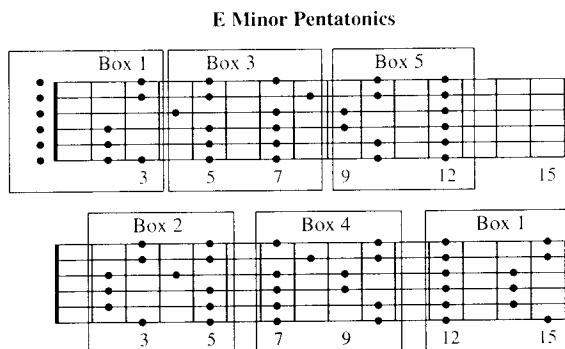
E Phrygian

The diagram shows a fretboard with dot markers at the 3rd, 5th, 7th, 9th, 12th, 15th, and 17th frets. Above the fretboard is a horizontal staff with sixteenth-note patterns. Below the fretboard is a tablature staff with vertical columns of numbers representing fingerings: T (thumb), A (index), and B (middle). The tablature starts at the 3rd fret and continues up to the 17th fret. Fingering numbers are provided for each string across the entire range.

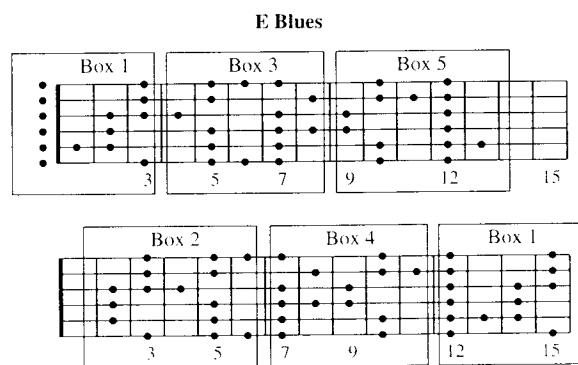
fingering: 0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3 1 2 4 1 3 4 1 2 4 1 2 4

E Minor Pentatonic/Blues Wrap-Up

This is it—the whole banana. Below, E minor pentatonic boxes 1-5 are shown first. Notice how the top of one box forms the bottom of the next. Above the twelfth fret, the sequence of patterns repeats.



And now for its close cousin, the blues scale. Just drop in \flat 5s, and presto!



Once you memorize these patterns in this key, Em, also try playing them in Am, Gm, Bm, F \sharp m, etc. Simply raise box 1 up to the appropriate position and start through the sequence. Above box 1 is always box 2, then 3, 4, and 5. The octave box 1 sits on top of that, etc. Also, to move down the neck, remember that below any box 1 is a box 5 pattern, then box 4, etc.

Accent vs. Alternate Picking

Check out the riffs below and notice the two different picking approaches. In alternate picking, the rhythm determines the picking pattern, basically “reserving” a downstroke and upstroke for each consecutive sixteenth note subdivision (whether picked or not). For skipped subdivisions of the beat, you skip that picking stroke. On the other hand, there is another picking approach that allows the physical location of the notes to determine the picking pattern. When applied to rhythm guitar riffs involving palm muting and accented chords, I call this approach “accent picking.”

The musical notation consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It starts with a measure labeled "N.C.(Em)" followed by a measure labeled "Bb5". Below the staff, the text "P.M. - - -" appears three times, indicating palm muting. The bottom staff shows a bass clef and a time signature of 4/4. It has four measures of alternating bass notes (D and G) with the text "P.M." above them. Below the staff, the text "P.M. - - -" appears three times. A legend at the bottom left indicates: "alternate picking: □ V" and "accent picking: □ V". The bottom staff also includes a tablature for the strings T, A, and B, with fingerings 0, 0, 3, 0, 0, 3, 0, 0, 3, 0, 0, 3.

Try playing the riff above with each picking method shown. You can use whichever is easiest for you—or (as I would suggest) master both approaches and use them alternately, at will. This frees you up big time, to be able to play any phrase however it strikes you at the moment.

Song Prep: “Meangroove”

Dial up a heavy tone with loads of distortion for this one. A “scooped” tone works best. That is, turn the treble and bass up and turn the midrange down. By the way, it’s called a “scoop” because on a graphic equalizer it looks like you are literally “scooping out” the midrange. Or you might prefer seeing it as making the EQ into a smile shape—but somehow I just can’t imagine Metallica, Pantera, and the rest of today’s heaviest bands calling their tone a “smile” tone!)

- The main riff uses a composite of tones—a scale hybrid—blending the blues scale with both natural minor and the Phrygian mode. Try to nail the upper-string dyad with a good pinch harmonic and bend slowly over the length of its duration.

The picking for the B section riff is first shown as alternate picking would have it. Underneath in parenthesis is the “alternative” to alternate picking, should you be so bold as to go there. And speaking of bold, check out the *extra credit 32nd notes* in the C section. I just couldn’t resist sticking those in sporadically. You may certainly ignore them and stick with straight sixteenths here. But it’s something to strive for, should you be so inclined. In the B section riff, as well as the D section and the E-Bb5 portion of the C section, short sixteenth-note rests define and help punctuate the rhythm. Use both hands to touch and mute the string on these quick rests. This requires a very specific technique that may take some getting used to. Good luck!

MEANGROOVE

42 43

A Intro

Moderate Rock $\bullet = 100$

N.C.(Em)

Gtr. I Rhy. Fig. 1
(dist.)

Half Time Feel (drums)

Gtr. 1; w/ Rhy. Fig. 1, 2 times

Gtr. 1: w/ Rhy. Fig. 1

4

8

B Verse

Faster $\downarrow = 108$

Faster $\theta = 100$

(2nd time, double time feel starts here)

Rhy. Fig. 2

0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 5

End Rhy. Fig. 2

Double Time Feel

Gtr. 1; w/ Rhy. Fig. 2

 Pro Chorus

3

N.C.

P.M. ——————

□ V □ V *sm.*

(□ V □ V)

The image shows a single line of drum sheet music. The top staff begins with a bass drum note followed by six eighth-note patterns. The first five patterns are identical, consisting of two pairs of eighth notes (one pair on each side of a vertical bar). The sixth pattern is different, featuring a single eighth note on the left, a vertical bar, and another single eighth note on the right. Above this staff, the text "N.C." is written. The bottom staff consists of ten sets of vertical stems, each ending in a small circle. Below this staff, the text "P.M." is written, followed by a dashed horizontal line.

D Chorus

G5 F#5 F5 D#5 G5 F#5 F5 D#5 E5 D#5

(□ V □ V □ V □ V □ V) □ V sim.

5 5 4 4 3 3 1 1 X X 5 5 4 4 3 3 1 1 2 1 X

The image shows a musical score for electric guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It features a series of chords: G5, F#5, F5, D#5, G5, F#5, F5, D#5, E5, and D#5. Below the staff are six horizontal lines representing the guitar strings. Fingerings are indicated above the strings: for the first measure, fingers 5, 5, 4, 4, 3, 3; for the second measure, fingers 1, 1; for the third measure, fingers X, X; for the fourth measure, fingers 5, 5, 4, 4, 3, 3; and for the fifth measure, fingers 1, 1, 2, 1.

4] Outro ♦ = 100

(drums out)
Gtr. 1: w/ Rhy. Fig. 4

(with toms)
Gtr, Lt w/ Rhy, Flg, Dr

Half Time Feel

Gtr. 1; w/ Rhy. Fig. 1, to fade

Fade out



LESSON 22

Tritone Motion

As we discussed earlier, the *tritone* is an interval of three whole steps (six frets) and has the distinguished ranking of being perhaps the most dissonant and tense of all intervals. In the heavier styles, its twisted attitude is often employed as the root movement of power chords set side by side as a melodic interval. Check out the chords below and listen for the telltale quality of the tritone, acting as a melodic interval.

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, indicating a key signature of one sharp (F#). The bottom staff is a guitar tablature staff with six horizontal lines representing the strings, labeled T (top), A, and B from left to right. The notation shows a sequence of power chords:

- E5 (T: 1, A: 2, B: 0)
- Bb5 (T: 2, A: 3, B: 0)
- E5 (T: 1, A: 2, B: 0)
- G5 (T: 3, A: 5, B: 3)
- Dbb5 (T: 4, A: 6, B: 3)
- G5 (T: 5, A: 6, B: 3)
- A5 (T: 6, A: 7, B: 5)
- Eb5 (T: 7, A: 8, B: 5)
- A5 (T: 8, A: 7, B: 5)

Tremolo Picking

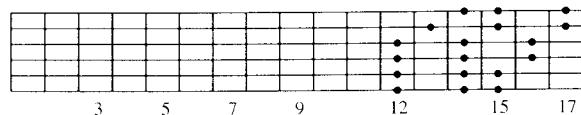
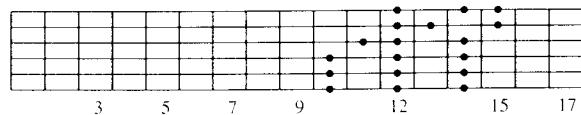
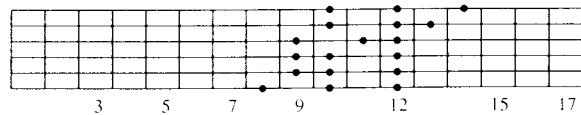
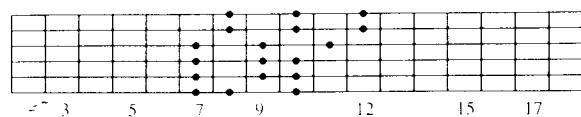
Tremolo picking is a technique of speed picking multiple alternating down/up strokes on notes, rather than each note getting a single pick. This is most often applied to a melody on a single string. Below is an example. The three slashes across the note stems, and in the tab, tell you that these notes are to be played with a tremolo picking technique.

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, indicating a key signature of one sharp (F#). The bottom staff is a guitar tablature staff with six horizontal lines representing the strings, labeled T (top), A, and B from left to right. The notation shows a melody on the A string (5th string). The first measure contains four eighth-note groups, each with three slashes across the stem, indicating tremolo picking. Subsequent measures show more eighth-note groups with similar tremolo markings. The tablature below shows the fingerings for the notes: 5, 7, 8, 10, 12, 10, 8, 7, 5.

Three-Note-Per-String Runs

Three-note-per-string diatonic scales are one approach to creating fast scale runs. Check out the E natural minor patterns on the next page. First they are played with hammers and pulls. Then all notes are picked. Notice that the leading note on each string appears as a downstroke, then upstroke. As far as the picking goes, each group of six notes is simply one repeated mechanical motion.

E Natural Minor



(diagram 1) (diagram 2)

Musical notation for E Natural Minor scale positions 1 and 2. The notation shows a continuous sequence of eighth-note patterns across two staves. The first staff starts at the 3rd fret and ends at the 17th fret. The second staff continues from the 12th fret. Fingerings are indicated below the staff.

Fretboard diagram for E Natural Minor scale positions 1 and 2. The diagram shows the scale across the first seven frets. Fingerings are indicated below the staff:

Position 1: 7 8 10 7 9 10 7 9 11 8 10 12
Position 2: 8 10 12 9 10 12 9 11 12 10 12 13 10 12 14

Fingerings: 1 2 4 1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 2 4 1 3 4 1 2 4

(diagram 3) (diagram 4)

Musical notation for E Natural Minor scale positions 3 and 4. The notation shows a continuous sequence of eighth-note patterns across two staves. The first staff starts at the 12th fret and ends at the 17th fret. The second staff continues from the 15th fret. Fingerings are indicated below the staff.

Fretboard diagram for E Natural Minor scale positions 3 and 4. The diagram shows the scale across the first seven frets. Fingerings are indicated below the staff:

Position 3: 10 12 14 10 12 14 11 12 14 12 13 15 12 14 15
Position 4: 12 14 15 12 14 15 12 14 16 12 14 16 13 15 17 14 15 17

Fingerings: 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 1 2 4 1 3 4 1 2 4 1 2 4 1 2 4

Song Prep: “Desolation Jam”

Congratulations! You’ve made it to the final song! And that is no small feat, as we have cranked up the difficulty factor in these last tunes quite a lot, to say the least. If you’ve made it through to here, though, this tune should fall into place as well—except maybe for its ending solo, which we’ll get to in a moment. First, the rhythm portions.

“Desolation Jam” brings up the concept of two-guitar rhythm composition. Check out the gtr. 1 riff that kicks things off (Riff A). Open E and B strings drone as common tones against a moving chromatic line, B–A♯–B–C. In measure 5, Gtr. 2 enters with an E5 buildup. All eighth notes should be played with downstrokes. Alternate on sixteenths. For measures 9–12, gtr. 2 changes to a chordal motion (Rhy. Fig. 1) that supports the chromatic melody of gtr. 1. This is our first glimpse of the song’s main riff, toward which it evolves gradually, step by step. Notice the tritone motion between both E5–B♭5 and B5–F5 here. The key is E minor with a bit of diminished tonality thrown in for good measure.

Drums break into a full beat in measure 13. Both rhythm guitars continue with the same parts at this point, but two new elements arrive—some strange static noises and a gtr. 3 whammy pedal pitch-shifting melody. (These are fun toys to play with. If you don’t happen to have a pedal, though, this effect is out of reach.)

Finally, at the B section, gtrs. 1 & 2 join for some serious headbanging. All ears turn back to the rhythm here, as the extra noise and melody subside. Notice that compositionally the song has evolved to this point by adding essentially just one new element at a time. Change too much at once and, as a general rule, it’s harder to absorb the new part. But add it one piece after another, and the listener can take it all in. One’s attention is shifted from one thing to the next, yet some underlying continuity ties it all together.

The C section (chorus) features fast tremolo picking over a new progression in A Phrygian. Industrial-sounding noise “bursts” also populate this section. For the curious, these are all just guitar chords (A5 and F5) run through *massive* post-recorded distortion.

Finally, a word about the ending solo. This is a significant jump in difficulty. Remember in lesson 19 when I mentioned that some things sound harder than they actually are? Well, the flip side is that some things sound hard and are...well, *really* hard! This is one of those things. I thought I would include it here just to give you a taste of where you can take it. But consider this to be “extra credit.” Work on it, but don’t be surprised if this doesn’t come to you on a breeze. In fact, if you are seriously bitten by the shred bug and this kind of thing lights a fire under your butt, check out my book/CD *Speed Mechanics for Lead Guitar*. This gives plenty of exercises and licks to push your technique up to this point and beyond. Anyway, good luck with this tune, and until next time...when maybe we will continue your guitar lessons in another book! See ya!

DESOLATION JAM

44 45

A Intro

Gtr. 1: Moderate Rock $\text{♩} = 125$

(dist.) Riff A

Gtr. 1: w/ Riff A, 2 times
(toms enter)

E5

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1
(drums enter)

(drums enter)

E5 Bb5 E5

B5 F5

C5

E5 Bb5

E5

B5 F5 C5

End Rhy. Fig. 1

Gtr. 3 (dist.)

P.M.

*w/ whammy pedal

*set for add two octaves when pushed forward (+), normal pitch when backed off (0).

Verse

Gtr. 3 tacet

E5 Bb5 E5

B5 F5

C5

E5

Bb5

E5

Rhy. Fig. 2

B Verse

Gtrs. 1 & 2, w/ Rhy. Fig. 2, 2 times

Music score for G65, Fig. 2, w/ Rhyth. Fig. 2, 2nd time. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of chords: E5, Bb5, E5, B5, F5, C5, followed by a series of rests. The bottom staff shows a bass clef and a common time signature. It features a sequence of notes: (7), 7, 6, (6), 8, 7, (7), (7), 10, (10), 15, (15). The score includes various performance instructions like 'full' and 'slur' markings.

D.S. al Coda

w

French

Gtr. 1

0 0 3 0 3 | 4 0 5 0 5 | 4 0 3 0 3 | 4 0 5 0 5

Graf 2

Musical score for piano, page 2, featuring four measures of music. The key signature is one sharp (F#). Measure 1: Treble clef, F# note (quarter note), rest (eighth note), rest (eighth note). Bass clef, two eighth notes. Measure 2: Treble clef, rest (eighth note), rest (eighth note). Bass clef, two eighth notes. Measure 3: Treble clef, rest (eighth note), rest (eighth note). Bass clef, two eighth notes. Measure 4: Treble clef, rest (eighth note), rest (eighth note). Bass clef, two eighth notes.

Gtr. 1: w/ Riff A

Gtr. 2

P.M.

cont. in notation

Gtrs. 1 & 2: w/ Rhy. Fig. 2, until fade out

Gus. 1 & 2: w/ Rh. Fig. 2, until
E5 Bb5 E5

E5

Gtr. 3

100

cont. in notation

cont. in notation

1000 B.C.

Gtr. 4
(dist.)

End Rift B

End Rift B

Gtr. 3 w/ Riff B

Gtr. 4

6
P.M.
V = - - - -

10 12 13 12 11 10 9 11 12 11 10 9 11 12 10 12 11 13 12 10 12 13 12 10 12 10 11 10 12 11 10

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

*serious, monstrous extra credit!

Gtr. 3 tacet

8 7 7 5 5 5 4 4 12 13 12 14 12 13 12 14 11 12 11 12 14 11 12

7 5 3 0 1 X 12 15 13 12 14 12 14 11 10 12 14 11 14

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

E5 Bb5 E5 B5 F5 C5

8va -----

Gtr. 3

w/ bar full w/ bar full w/ bar full

V = - - - - V = - - - - V = - - - -

Fade out

Gtr. 4

6
V = - - - -
P.M. - - - -

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