

The  
**Rock  
House**  
METHOD

BULLET FOR MY VALENTINE  
MICHAEL 'PADGE' PAGET

# LEADS & RIFFS

CREATIVE CONCEPTS FOR METAL

BOOKLET







*Presents*

# LEADS & RIFFS

## CREATIVE CONCEPTS FOR METAL

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# BACKING TRACK LISTING

Go to the *Lesson Support Site* at [www.RockHouseMethod.com](http://www.RockHouseMethod.com) to download all of the Backing Tracks that correspond with your program.

Track 1: Lead Pivot Riff "4 Words To Choke Upon"

Track 2: "Tears Don't Fall" - Lead Section

Track 3: Melodic Soulful Lead - "Say Good Night"

Track 4: Heavy Tremolo Picking Riff - "Scream Aim Fire"

Track 5: Creating a Metal Lead - "Hit The Floor"

Track 6: Complete Lead - "End Of days"

Track 7: Improvising With The Natural Minor Scales - "The End"

Track 8: Constructing a Metal Lead - "Last To Know"

Track 9: Complete Lead - "Waking The Demon"

Track 10: Complete Lead - "Her Voice Resides"

Track 11: Creating a Metal Lead - "Disappear"

Track 12: Arpeggio Sweep Lead - "Eye Of The Storm"

Track 13: Complete Lead - "Scream Aim Fire"

Track 14: Complete Lead - "The Poison"

Track 15: Creating a Metal Lead - "Deliver Us From Evil"

## ABOUT THE INSTRUCTOR



Michael  
"Padge"  
Paget



Welsh born Metal core guitarist Michael "Padge" Paget is the lead guitarist of the band "Bullet For My Valentine." As the lead guitarist for BFMV, Padge has several studio albums (including a gold record) under his belt as well as major festival events and world tours with artists such as Rob Zombie to his credit.

Padge's playing style has been said by many to be drawn from the likes of artists such as Metallica, Iron Maiden and Slayer. Padge has a keen sense of melody and melodicism in his playing that makes him stand out amongst other guitarists. Padge also tends to play leads that border-line between shred and contemporary Metal styles. This fusion of these styles has given Padge his own signature sound that is unmistakable to the ears.





## INTRODUCTION

Welcome to **The Rock House Method®** system of learning. You are joining millions of aspiring musicians around the world who use our easy-to-understand methods for learning to play music. Unlike conventional learning programs, **The Rock House Method®** is a four-part teaching system that employs DVD, CD and 24/7 online lesson support along with this book to give you a variety of sources to assure a complete learning experience. The products can be used individually or together. The DVD that comes with this book matches the curriculum exactly, providing you with a live instructor for visual reference. In addition, the DVD contains some valuable extras like sections on changing your strings, guitar care and an interactive chord library. The CD that we've included lets you take your lessons with you anywhere you go.

## HOW TO USE THE LESSON SUPPORT SITE

Every Rock House product offers FREE membership to our interactive Lesson Support site. Use the member number included with your book to register at [www.RockHouseMethod.com](http://www.RockHouseMethod.com). You will find your member number on the sleeve that contains your DVD and CD. Once registered, you can use this fully interactive site along with your product to enhance your learning experience, expand your knowledge, link with instructors, and connect with a community of people around the world who are learning to play music using **The Rock House Method®**. There are sections that directly correspond to this product within the *Additional Information* and *Backing Tracks* sections. There are also a variety of other tools you can utilize such as *Ask The Teacher*, *Quizzes*, *Reference Material*, *Definitions*, *Forums*, *Live Chats*, *Guitar Professor* and much more.

## ICON KEY

Throughout this book, you'll periodically notice the icons listed below. They indicate when there are additional learning tools available on our Lesson Support site for the section you're working on. When you see an icon in the book, visit the member section of [www.RockHouseMethod.com](http://www.RockHouseMethod.com) for musical backing tracks, additional information and learning utilities.

### BACKING TRACK



Many of the exercises in this book are intended to be played along with bass and drum rhythm tracks. This icon indicates that there is a backing track available for download on the Lesson Support site.

### ADDITIONAL INFORMATION



The question mark icon indicates there is more information for that section available on the website. It can be theory, more playing examples or tips.

### METRONOME



Metronome icons are placed next to the examples that we recommend you practice using a metronome. You can download a free, adjustable metronome from our support site.

### TABLATURE



This icon indicates that there is additional guitar tablature available on the website that corresponds to the lesson. There is also an extensive database of music online that is updated regularly.

### TUNER

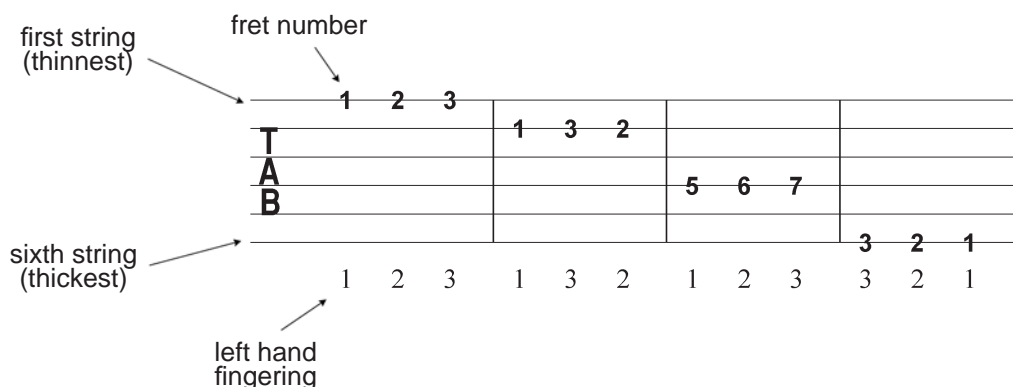


Also found on the website is a free online tuner that you can use to help tune your instrument. You can download the free online tuner from [www.RockHouseMethod.com](http://www.RockHouseMethod.com).

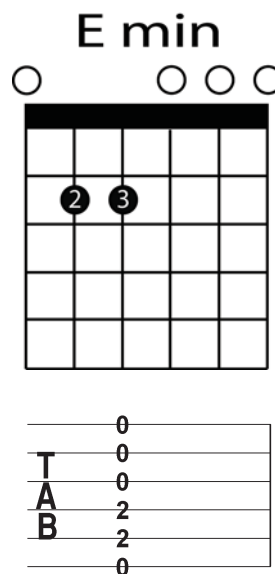
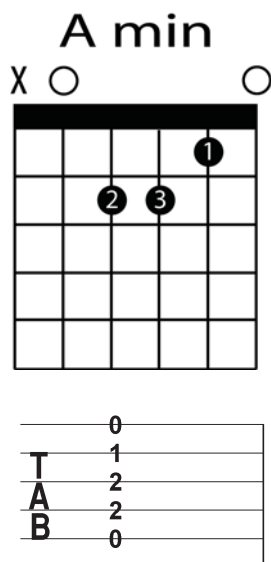
## TABLATURE EXPLANATION

Tablature (or tab) is a number system for reading notes on the neck of a guitar. It does not require you to have knowledge of standard music notation. This system was designed specifically for the guitar. Most music for guitar is available in tab. Tablature is a crucial and essential part of your guitar playing career.

The six lines of the tablature staff represent each of the six strings. The top line is the thinnest (highest pitched) string. The bottom line is the thickest (lowest pitched) string. The lines in between are the 2nd through 5th strings. The numbers placed directly on these lines show you the fret number to play the note. At the bottom, underneath the staff, is a series of numbers. These numbers show you which left hand fingers you should use to fret the notes.



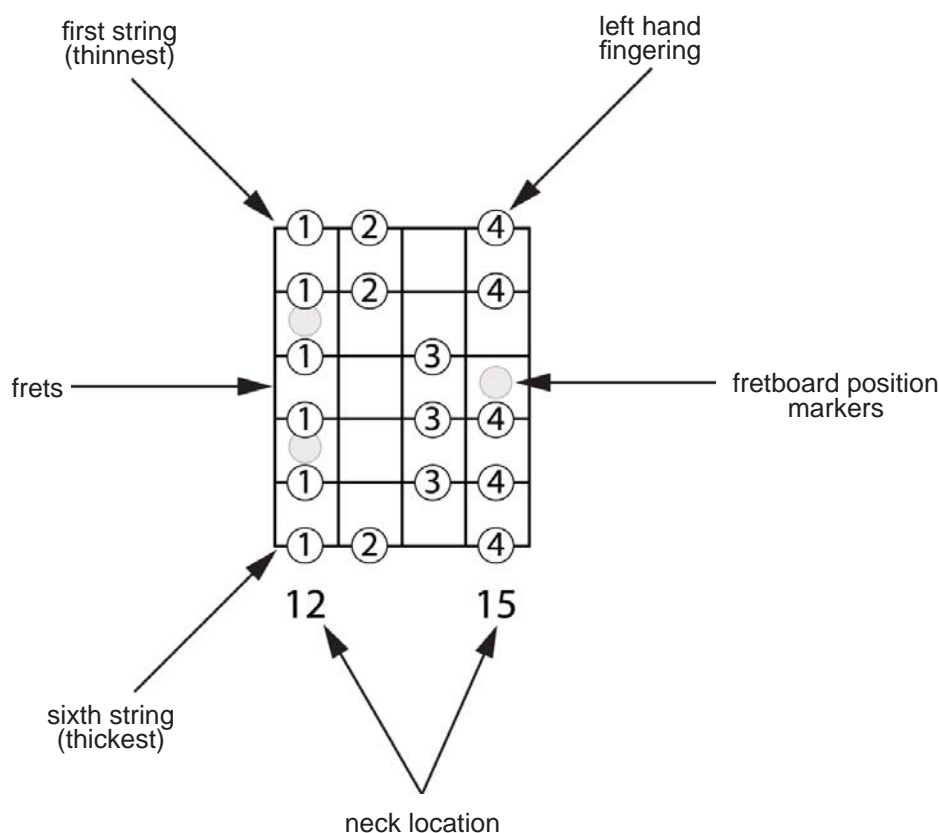
Chords can also be written in tab. If there are several numbers stacked together in a column, those notes should be played or strummed at the same time. Here are the Am and Em chords with the tablature written out underneath each diagram. Since the fingerings are shown on the chord diagrams, we won't bother to repeat them underneath the tab.





## READING A SCALE DIAGRAM

Scale diagrams are used to visually show you a scale pattern on the neck of a guitar. The six lines that go from left to right represent each of the six strings. Like you just learned with the tablature, the top line is the thinnest (highest pitched) string. The bottom line is the thickest (lowest pitched) string. The lines in between are the 2nd through 5th strings. The lines running from top to bottom are the frets. The numbered dots placed directly on these lines show you which finger to play at a specific fret. Each of these dots will have a number inside of it. These numbers indicate which left hand finger to fret the note with (1 = index, 2 = middle, 3 = ring, 4 = pinky). The numbers underneath the diagram show you where on the neck the scale is located, in this diagram the scale begins at the 12th fret.



- ① = first finger
- ② = second finger
- ③ = third finger
- ④ = fourth finger

# TUNING

Throughout the program Padge uses two different tunings. The tunings used are the “D” Tuning and the Drop “C” tuning. Below are the tuning notes for you to follow along with. Each lesson will have the corresponding tuning to go with it at the beginning of the lesson.

## D Tuning

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

## Dropped C Tuning

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



## PENTATONIC SCALE PATTERNS KEY OF "A"

D Tuning

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

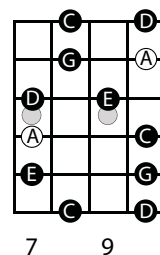
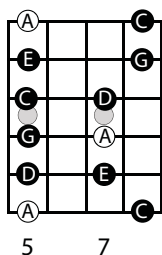


The Minor Pentatonic scale is the most widely used scale in Rock, Blues and Metal music. The word "Penta" is Greek for five and there are five different name notes in each Minor Pentatonic Scale. The way I like to look at this scale is that you isolate a group of notes from the Natural Minor Scale (the full minor scale) by taking the 1st, 3rd, 4th, 5th, and 7th notes of the Natural Minor Scale and the Minor Pentatonic scale is born. When you play this group of notes you get a unique sound that has that Rock/Blues feel that makes these scales so popular.

The two Minor Pentatonic Scale positions that we go through in this program are just different places of playing the same five notes on the neck. Unlike other instruments, with guitar you can play the same exact note in more than one place on the neck. The "A" Minor Pentatonic Scale is comprised of these notes A, C, D, E, G and the full Natural Minor scale's notes are as follows A, B, C, D, E, F, G. Often times players will use a combination of both of these scales while soloing. Make sure you memorize all five positions in all keys so that you can use them to improvise creatively.

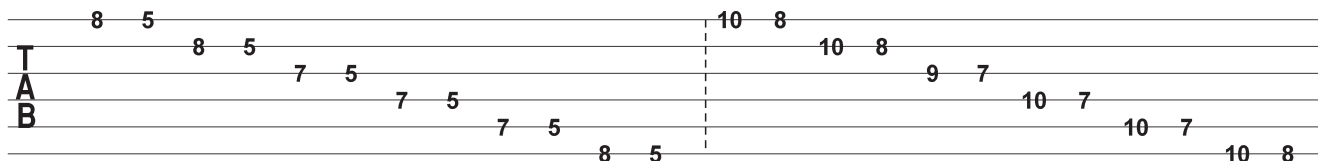
Think of these scales as building blocks sort of like Legos, the second half of the first scale is the first half of the second scale. The chart below shows you how the first and second scales connect.

To learn the other three patterns of the Minor Pentatonic Scale, go to the Lesson Support Site at [www.RockHouseMethod.com](http://www.RockHouseMethod.com).



First Position

Second Position



## LEAD TECHNIQUES - “BENDING”

D Tuning

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

Bends are a very soulful way of creating emotion with the guitar, using flesh against steel to alter and control pitches. All guitarists have their own unique, signature way of bending notes.

	Double Scream Bend	Double Pump Bend	Semi-Tone Bend	Step & 1/2 Bend
T				
A	15 14	15 (15)	14	15
B				

Diagram illustrating four types of guitar bends on a fretboard (T, A, B strings):

- Double Scream Bend:** Shows a full bend from fret 14 to 15 on the A string.
- Double Pump Bend:** Shows a full bend from fret 15 to 16 (labeled as 15) on the A string.
- Semi-Tone Bend:** Shows a 1/2 tone bend from fret 14 to 15 on the A string.
- Step & 1/2 Bend:** Shows a 1 1/2 tone bend from fret 15 to 17 on the A string.



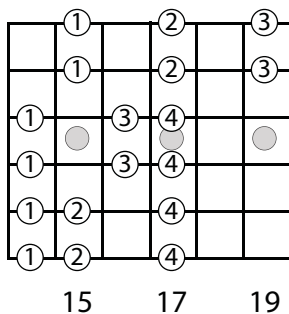
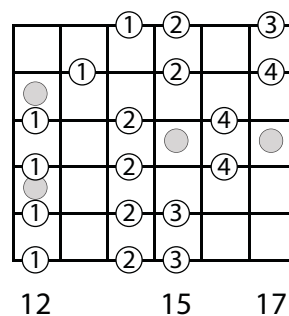
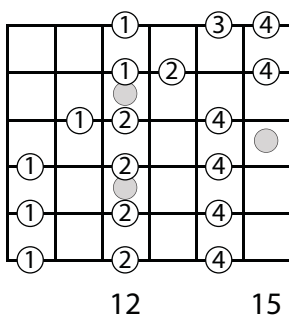
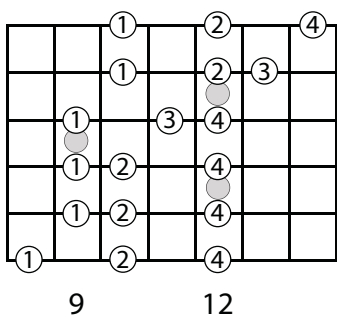
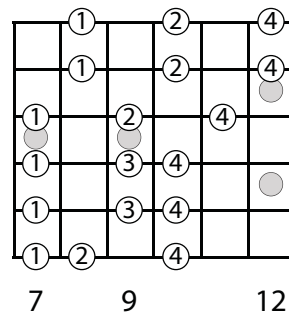
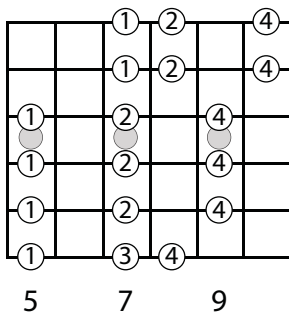
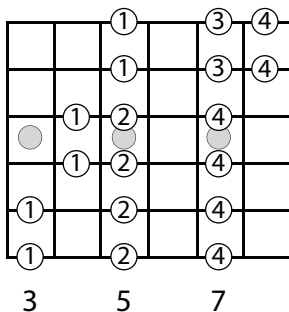
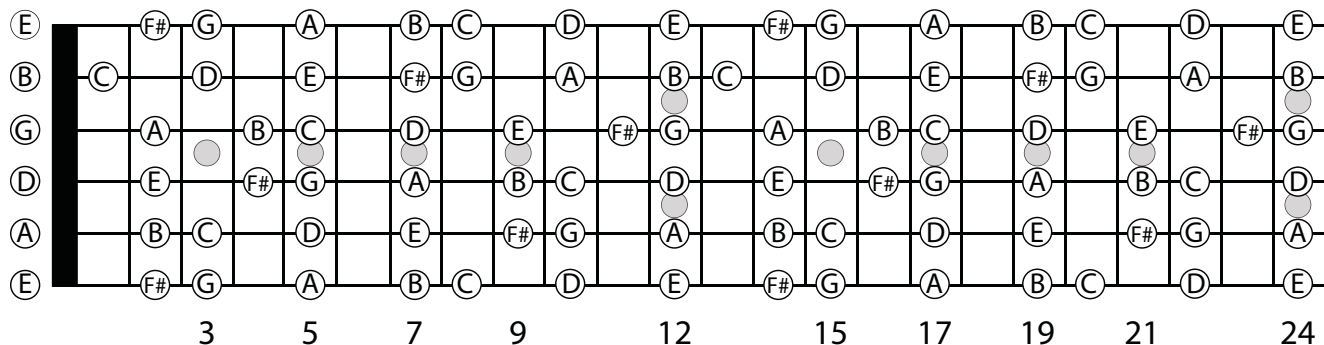


# LESSON 3

## SEVEN NOTE SCALE PATTERNS - KEY OF "E"

D Tuning

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



7th pos.

Year	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
T																
A																
B	14	15	17	14	15	17	14	16	17	14	16	17	15	17	19	15



# LESSON 4

# LEAD PIVOT RIFF

## “4 WORDS TO CHOKE UPON”

## Dropped C Tuning

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

[illegible]

	P.M.--			P.M.--			P.M.			P.M.--			P.M.--			P.M.											
T	15	15	20	15	15	20	15	20		10			10			10			11			11			11		
A							:	7	7		7	7		7	10		7	7		7	7		7	11		:	
B																											



## 3 STRING SWEEP ARPEGGIOS

D Tuning

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



An Arpeggio is defined as the notes of a chord played separately. Major and minor arpeggios contain three different name notes: the root note (which is the same note as the arpeggio or chord's letter name), the third (which is the third scale step and letter name up from the root note), and the fifth (the fifth scale step and letter name up from the root note). Full major and minor chords on the guitar are actually groups of root notes, thirds and fifths in different octaves that your hand can reach within that position. Once you know the theory behind which individual notes belong in the chord and where they are on the fretboard, you can create your own chords. More information on arpeggio and chord theory can be found at [www.RockHouseMethod.com](http://www.RockHouseMethod.com).

The diagram shows four 3-string sweep arpeggio exercises on a guitar fretboard. Each exercise is for a different chord: Em, D, C, and B. The exercises are labeled 'P' for 'Picking' and 'S' for 'Sweep'. The fret numbers are indicated on the strings. The exercises are separated by double bar lines.

Chord	String	Fret
Em	1	19
	2	15
	3	15
D	1	17
	2	14
	3	14
C	1	15
	2	12
	3	12
B	1	14
	2	11
	3	11



# LESSON 6

## LEAD SECTION “TEARS DON’T FALL”

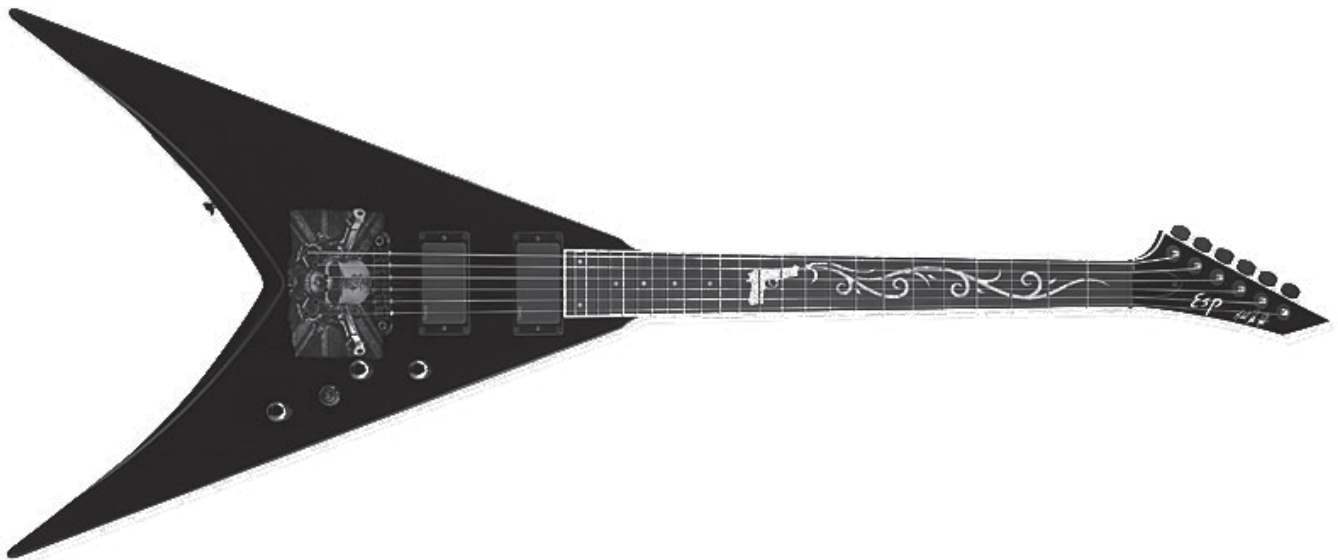


D Tuning

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

	P	P	P	P	P	P	P	P	P	P	P	P	P	P
T	20	17	20	17	20	17	20	17	20	17	20	17	20	17
A														
B														

	full	P	P	P	P	P	full	H P	H P	full	
T	19	20	17	20	17	20	17	10	8	12	8
A								9			
B											



## HAMMER PULL OFF EXERCISE



D Tuning

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

Hammer ons and pull offs are two more widely used lead techniques. On the staffs below, you'll see a slur (a curved line) connecting one tab number to the next. This indicates that only the first tab number is picked; the second note is not struck. The "H" above the slur indicates a hammer on, and the "P" indicates a pull off.

To play a hammer on, pick the first note and then push down the next note using just your left hand finger (without picking it). Play through the series of hammer ons in the first measure below to see how you can use these with the minor pentatonic scale.

Pull offs are the opposite of hammer ons. Pick the first note and pull or snap your finger off the string to get the second note. Your first finger should already be in place, fretting the second note in advance.

### Exercise 1

HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH

HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH

H P H H P H H P H H P H H P H H P H

## Exercise 2

HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH

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

T  
A  
B

H P H H P H H P H H P H H P H H P H

3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

T  
A  
B

## Exercise 3

HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 2 5 2 5 2 5 2 5 2 5

T  
A  
B

HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH HPH

3 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6 4 7 4 7 4 7 4 7 4 7

T  
A  
B



## CHROMATIC EXERCISE



### D Tuning

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

The exercise Padge teaches in this lesson is based off of the Chromatic scale. The Chromatic Scale is constructed of all half steps. There is only one Chromatic Scale and it can start on any note. The Chromatic Scale is divided into 12 tones called half-steps. If the first note of the Chromatic Scale were to begin on "A," we would have an "A" Chromatic Scale. The Chromatic Scale has no beginning and no end; it is infinite. Think of high frequency sounds such as a dog whistle which the human ear can't hear and sub-sonic sounds like low bass notes. These are all tones found within the Chromatic Scale. On the guitar we have a lowest and highest note that can be played within this scale, the lowest tone is the open, fattest string and the highest tone is the last fret of the thinnest string.

Since the guitar is a chromatic half-step instrument, the Chromatic Scale is essential for building technique, Modal knowledge, advanced lateral movement and finger independence of the fingering hand.

4 3 2 1	4 3 2 1	2 3 4 5
T	4 3 2 1	2 3 4 5
A	4 3 2 1	2 3 4 5
B	4 3 2 1	2 3 4 5
	4 3 2 1	2 3 4 5
	4 3 2 1	2 3 4 5

6 5 4 3	6 5 4 3	4 5 6 7
T	6 5 4 3	4 5 6 7
A	6 5 4 3	4 5 6 7
B	6 5 4 3	4 5 6 7
	6 5 4 3	4 5 6 7
	6 5 4 3	4 5 6 7

# LESSON 9

# MELODIC SOULFUL LEAD

## “SAY GOODNIGHT”

## D Tuning

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



Musical score for TAB (Tape Automated Bass) showing a sequence of notes and fret numbers. The score is divided into measures by vertical bar lines. Annotations include "full" (indicating a full fret) and "P" (indicating a pull-off).

Measure 1: 15 (full) → (15) (full)

Measure 2: 12 14

Measure 3: 14 (full) → 14 (P) → 12 15

Measure 4: 15 (full) → 15 (full)

Measure 5: 12 14

Measure 6: 12 15

Measure 7: 12 14

Measure 8: 12 15

Measure 9: 12 14

Measure 10: 12 15

Measure 11: 12 14

Measure 12: 12 15

Measure 13: 12 15

Measure 14: 12 15

Measure 15: 12 15

Measure 16: 12 15

Measure 17: 12 15

Measure 18: 12 15

Measure 19: 12 15

Measure 20: 12 15

Measure 21: 12 15

Measure 22: 12 15

Measure 23: 12 15

Measure 24: 12 15

Measure 25: 12 15

Measure 26: 12 15

Measure 27: 12 15

Measure 28: 12 15

Measure 29: 12 15

Measure 30: 12 15

Measure 31: 12 15

Measure 32: 12 15

Measure 33: 12 15

Measure 34: 12 15

Measure 35: 12 15

Measure 36: 12 15

Measure 37: 12 15

Measure 38: 12 15

Measure 39: 12 15

Measure 40: 12 15

Measure 41: 12 15

Measure 42: 12 15

Measure 43: 12 15

Measure 44: 12 15

Measure 45: 12 15

Measure 46: 12 15

Measure 47: 12 15

Measure 48: 12 15

Measure 49: 12 15

Measure 50: 12 15

Measure 51: 12 15

Measure 52: 12 15

Measure 53: 12 15

Measure 54: 12 15

Measure 55: 12 15

Measure 56: 12 15

Measure 57: 12 15

Measure 58: 12 15

Measure 59: 12 15

Measure 60: 12 15

Measure 61: 12 15

Measure 62: 12 15

Measure 63: 12 15

Measure 64: 12 15

Measure 65: 12 15

Measure 66: 12 15

Measure 67: 12 15

Measure 68: 12 15

Measure 69: 12 15

Measure 70: 12 15

Measure 71: 12 15

Measure 72: 12 15

Measure 73: 12 15

Measure 74: 12 15

Measure 75: 12 15

Measure 76: 12 15

Measure 77: 12 15

Measure 78: 12 15

Measure 79: 12 15

Measure 80: 12 15

Measure 81: 12 15

Measure 82: 12 15

Measure 83: 12 15

Measure 84: 12 15

Measure 85: 12 15

Measure 86: 12 15

Measure 87: 12 15

Measure 88: 12 15

Measure 89: 12 15

Measure 90: 12 15

Measure 91: 12 15

Measure 92: 12 15

Measure 93: 12 15

Measure 94: 12 15

Measure 95: 12 15

Measure 96: 12 15

Measure 97: 12 15

Measure 98: 12 15

Measure 99: 12 15

Measure 100: 12 15

Measure 101: 12 15

Measure 102: 12 15

Measure 103: 12 15

Measure 104: 12 15

Measure 105: 12 15

Measure 106: 12 15

Measure 107: 12 15

Measure 108: 12 15

Measure 109: 12 15

Measure 110: 12 15

Measure 111: 12 15

Measure 112: 12 15

Measure 113: 12 15

Measure 114: 12 15

Measure 115: 12 15

Measure 116: 12 15

Measure 117: 12 15

Measure 118: 12 15

Measure 119: 12 15

Measure 120: 12 15

Measure 121: 12 15

Measure 122: 12 15

Measure 123: 12 15

Measure 124: 12 15

Measure 125: 12 15

Measure 126: 12 15

Measure 127: 12 15

Measure 128: 12 15

Measure 129: 12 15

Measure 130: 12 15

Measure 131: 12 15

Measure 132: 12 15

Measure 133: 12 15

Measure 134: 12 15

Measure 135: 12 15

Measure 136: 12 15

Measure 137: 12 15

Measure 138: 12 15

Measure 139: 12 15

Measure 140: 12 15

Measure 141: 12 15

Measure 142: 12 15

Measure 143: 12 15

Measure 144: 12 15

Measure 145: 12 15

Measure 146: 12 15

Measure 147: 12 15

Measure 148: 12 15

Measure 149: 12 15

Measure 150: 12 15

Measure 151: 12 15

Measure 152: 12 15

Measure 153: 12 15

Measure 154: 12 15

Measure 155: 12 15

Measure 156: 12 15

Measure 157: 12 15

Measure 158: 12 15

Measure 159: 12 15

Measure 160: 12 15

Measure 161: 12 15

Measure 162: 12 15

Measure 163: 12 15

Measure 164: 12 15

Measure 165: 12 15

Measure 166: 12 15

Measure 167: 12 15

Measure 168: 12 15

Measure 169: 12 15

Measure 170: 12 15

Measure 171: 12 15

Measure 172: 12 15

Measure 173: 12 15

Measure 174: 12 15

Measure 175: 12 15

Measure 176: 12 15

Measure 177: 12 15

Measure 178: 12 15

Measure 179: 12 15

Measure 180: 12 15

Measure 181: 12 15

Measure 182: 12 15

Measure 183: 12 15

Measure 184: 12 15

Measure 185: 12 15

Measure 186: 12 15

Measure 187: 12 15

Measure 188: 12 15

Measure 189: 12 15

Measure 190: 12 15

Measure 191: 12 15

Measure 192: 12 15

Measure 193: 12 15

Measure 194: 12 15

Measure 195: 12 15

Measure 196: 12 15

Measure 197: 12 15

Measure 198: 12 15

Measure 199: 12 15

Measure 200: 12 15

Measure 201: 12 15

Measure 202: 12 15

Measure 203: 12 15

Measure 204: 12 15

Measure 205: 12 15

Measure 206: 12 15

Measure 207: 12 15

Measure 208: 12 15

Measure 209: 12 15

Measure 210: 12 15

Measure 211: 12 15

Measure 212: 12 15

Measure 213: 12 15

Measure 214: 12 15

Measure 215: 12 15

Measure 216: 12 15

Measure 217: 12 15

Measure 218: 12 15

Measure 219: 12 15

Measure 220: 12 15

Measure 221: 12 15

Measure 222: 12 15

Measure 223: 12 15

Measure 224: 12 15

Measure 225: 12 15

Measure 226: 12 15

Measure 227: 12 15

Measure

*From the desk of*



In this lesson, you will use the following techniques we have learned so far:

- double pump bends

**- double scream bends**

- *hammer-ons & pull-offs*

- “E” scale patterns

# LESSON 10

## HEAVY TREMOLO PICKING RIFF “SCREAM AIM FIRE”



D Tuning

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

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

T																										
A																										
B	10	0	0	9	10	0	0	0	0	0	9	10	12	10	9	10	9	0	0	0	10	9	0	0	0	0

P.M.---|      P.M.-----|      trem pick-----|      P.M.-----|      wavy

P      P.M.-----|

T																			
A																			
B	0	0	0	12	0	10	9	9	9	9	11	12	14	9	11	12	7	:	9

□ √ □ √ etc.

As you work through this lesson, pay close attention to Padge’s right hand while he is tremolo picking. Notice how he straightens his hand and changes the pick angle to get the most efficiency from his picking hand. The attack is best seen during the playing demonstrations.





## CREATING A METAL LEAD “Hit the Floor”



D Tuning

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

sl.                      let ring-----|                      H P sl.                      let ring--|

15 19 17 14 (14) 15 14 15 14 12 14 12 10 8 (8) 10 12 10

T																	
A																	
B																	

sl.                      let ring-----|                      H P sl.                      let ring--|

15 19 17 20 (20) 15 14 15 14 12 14 12 10 8 (8) 10 12 10 12

T																	
A																	
B																	



# LESSON 12

## CREATING A METAL LEAD “END OF DAYS”

Dropped C Tuning

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



	P	P	P	P	P	P
T	17 13	17 13	17 13	17 13	15 13	15 13
A	17	17 13	17	17 13	17	17 13
B						

	P	P	Trem Pick	Bend is only heard on the studio recording	let ring
T	15 13	15 13	15	13 13	15 13 15 17 15 13 (15)
A	17	17 13	17	17 13 15 17	17
B					

	let ring -	sl.	let ring - -	let ring - - - - -   P.M. - - - - -	1/2
T	(13) 17	13 17 13	(13) 17	10 11 13	12 13
A	17	15 15 15 13	17	9 10 12	
B					

	sl.	let ring - - - sl - -	let ring - -	sl.	let ring - - -
T	15	13 17 13	(13) 17	13 17 13	(13) 17
A	15	15 15 15 13	17	15 15 15 13	17
B					

		11	12	12 13 15	15 13 15 10
T	10	11 13 15	11 13 15	15 13 11 13 15	
A	10 12 14	10 12 14	14 12 10 12 14		
B	10 12 14	14 12 10 12 14			

## IMPROVISING WITH NATURAL MINOR SCALES “THE END”

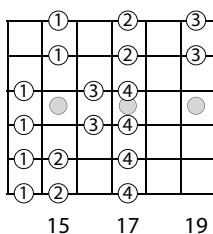
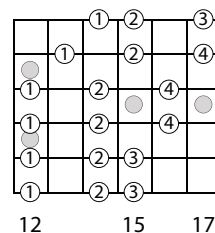
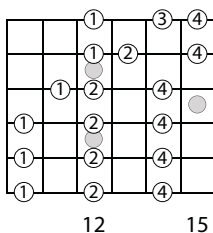
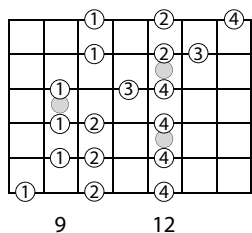
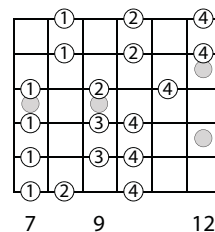
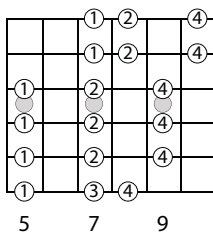
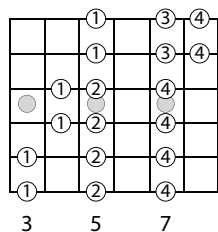
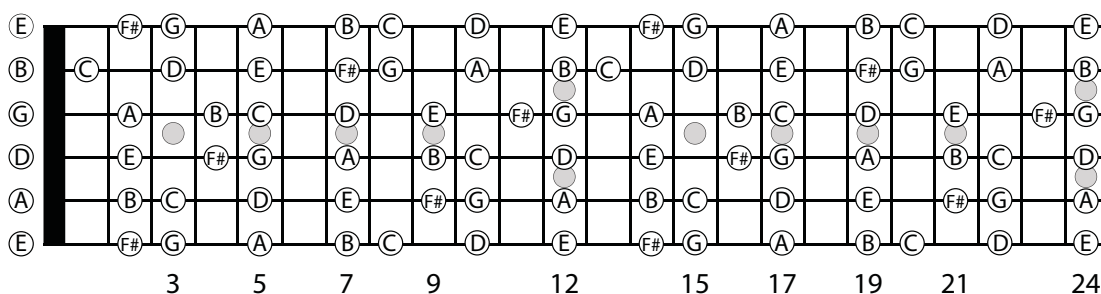
Dropped C Tuning

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



The Pentatonic scales Page covered in the first lesson are an abbreviated version of the complete, full natural minor scale. The Pentatonic scale contains five notes; the natural minor scale contains seven notes. Minor scales can be used to create more complex and interesting melodies. These scales are usually just called minor scales; the word natural refers to the fact that the scale is in its original, unaltered state. These patterns are the same as the seven note scale patterns we covered before as well.

Below are the seven three note per string positions of the E natural minor scale:





## CONSTRUCTING A METAL LEAD “LAST TO KNOW”



D Tuning

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

hold bend-----↓

sl.    sl.

~~~~~

full    full

15    (15)

15    14    14    15    14    12    /9    /11

|   |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |

hold bend---↓

sl.

~~~~~

full    full    full

15    14    15    15    14    17    17    17    14    22    22    22    20    19    19    20    19    17

14

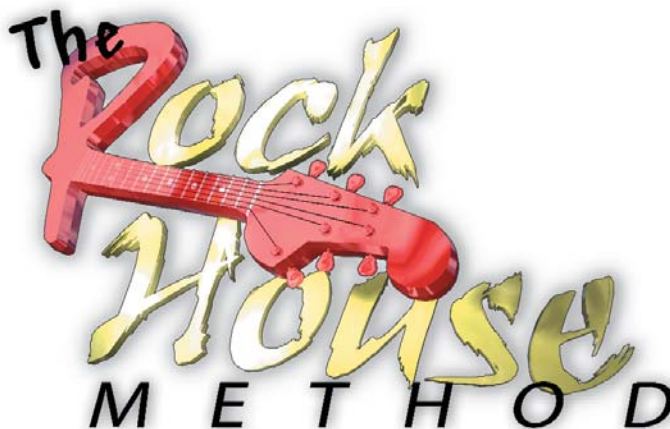
T																	
A																	
B																	

~~~~~

14    15    17    14    15    17    14    17    12    14    15    12    14    15    12    15    10    12    14    10    12    14    10    14    15    14    14    15    12

15    15    14    12

|   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |



# LESSON 15

## CREATING A METAL LEAD “WAKING THE DEMON”

Dropped C Tuning

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



|   |    |      |    |    |  |    |    |    |    |    |    |
|---|----|------|----|----|--|----|----|----|----|----|----|
|   | 17 | (17) | 14 | 17 |  | 17 | 21 | 17 | 16 | 17 |    |
| T |    |      |    |    |  |    |    |    |    |    |    |
| A |    |      |    |    |  |    |    |    |    | 16 | 14 |
| B |    |      |    |    |  |    |    |    |    |    |    |

|   |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|
|   |    |    |    |    |    |    |    |    | 19 | 19 |
| T |    |    |    |    |    |    |    |    |    |    |
| A |    | 14 | 14 | 16 | 14 | 16 | 18 | 14 | 16 | 21 |
| B | 18 | 14 | 16 | 18 | 16 | 18 |    |    |    |    |

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|   | 17 | 19 | 17 | 16 | 17 | 16 | 16 |    | 17 | 14 | 17 | 14 | 17 | 14 | 17 | 14 | 17 | 14 | 17 |
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A |    |    |    |    |    |    |    | 18 |    |    |    |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

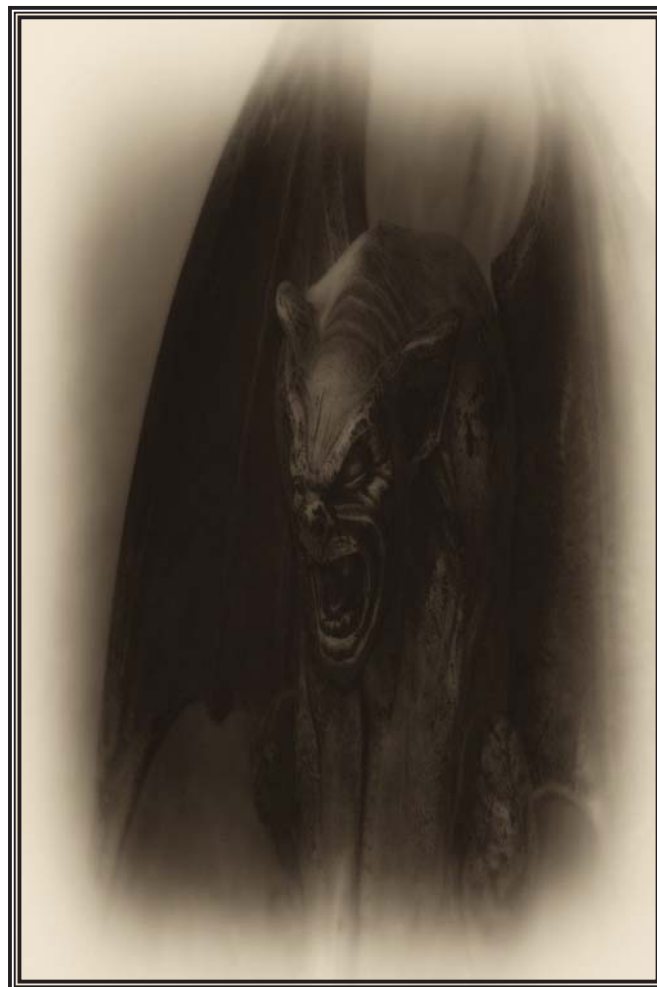
|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|   | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 | 16 | 13 |
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

1.

|     |           |           |   |     |           |    |           |     |
|-----|-----------|-----------|---|-----|-----------|----|-----------|-----|
| P   | PHP       | PHP       | P | PHP | PHP       | P  | PHP       | PHP |
| 9 5 | 5 9 5 9 5 | 5 9 5 9 5 | 5 | 7 4 | 4 7 4 7 4 | 4  | 4 7 4 7 4 | 4   |
| 7   | 7         | 7         | 5 | 5   | 5         | 10 | 10        | 10  |
| TAB |           |           |   |     |           |    |           |     |

2.

|     |           |           |    |      |             |      |
|-----|-----------|-----------|----|------|-------------|------|
| P   | PHP       | PPH       | P  | PHP  | PHP         | full |
| 7 4 | 4 7 4 7 4 | 4 7 4 5 4 | 4  | 12 9 | 9 12 9 12 9 | 9 12 |
| 5   | 5         | 7         | 10 | 10   | 10          | 12   |
| TAB |           |           |    |      |             |      |






# COMPLETE LEAD “HER VOICE RESIDES”

## Dropped C Tuning

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



TAB      H H      H H      H H      H H       *tr*       H P      *tr*  *sl.*

7 8 10      7 8 10 8 10 12      9 10 12      12      12 10      12      10 (12)      10 12 10      9 (10) 7

H T H T H T H T H T H T H T H T H T H T H T sl.

10 13 17 10 13 17 10 13 17 10 13 17 8 12 15 8 12 15 8 12 15 8 12 15 6 10 13 6 10 13 6 10 13 6 10 13 6

T  
A  
B





# CREATING A METAL LEAD “DISAPPEAR”

## D Tuning

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

[illegible]

**P**            **P**   **P**            **P**    **P**            **P**   **P**            **P**    *sl.*    *sl.*    *sl.*            **H H**   **H H**   **H H**   **H H**

[illegible]

H H H H H H H H 

# LESSON 18

## ARPEGGIO SWEEP LEAD "EYE OF THE STORM"

D Tuning

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



H P HH

19 (19) 15 17 16 17 15 19 15 17 16 17 15

T A B

P H P H P H P H H

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

T A B

1.

P H P H P H P H

19 15 17 16 17 15 17 14 15 14 15 12 13 12 15 12 13 12 13 12

T A B

P H P H P H P H P

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

T A B

2.

\*trem pick

8 10 12 10 12 13 12 13 15 17 15 13 14

T A B

# LESSON 19

# COMPLETE LEAD “SCREAM AIM FIRE”

## D Tuning

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



|  |                                              |                                   |          |
|--|----------------------------------------------|-----------------------------------|----------|
|  | <b>T</b>                                     | <b>A</b>                          | <b>B</b> |
|  | T<br>A<br>B                                  |                                   |          |
|  | 15 12 12 12 14 12 12 12 15 12 12 17 12 12 12 | 11/2 ↗<br>15                      |          |
|  |                                              | ~~~~~                             |          |
|  | 17                                           | H P      H P                      |          |
|  | 16                                           | (15 19 15)    (15 19 15)          |          |
|  |                                              | 17                  17         17 |          |
|  |                                              | 16                                |          |
|  |                                              |                                   | 16       |

[illegible][illegible]

|   | T  | P  | H  | T  | P  | H  | T  | P  | H  | T  | P  | H  | T  | P  | H  | T  | P  | H  |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
|   | 19 | 12 | 14 | 19 | 12 | 14 | 19 | 12 | 14 | 19 | 12 | 14 | 19 | 12 | 14 | 19 | 12 | 14 |
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

|   | H | H | H | H | H | H | full        | full  |
|---|---|---|---|---|---|---|-------------|-------|
|   |   |   |   |   |   |   | 14 15 17 17 | 12 15 |
| T |   |   |   |   |   |   | 13 15 17    |       |
| A |   |   |   |   |   |   |             |       |
| B |   |   |   |   |   |   |             |       |

12 14 15    12 14 15    12 14 16    12 14 16



# LESSON 20

## COMPLETE LEAD “THE POISON”

Dropped C Tuning

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



H T H T H T H T H    H P    H P    P    P    H *wavy*

|                   |                  |                   |           |         |
|-------------------|------------------|-------------------|-----------|---------|
| 7 8 17 7 8 15 7 8 | 17 7 8 19 7 8 10 | (10) 8 10 8 7 8 7 | 7 9 9 7 9 | 7 7 7 9 |
|                   |                  |                   |           |         |
|                   |                  |                   |           |         |

P    P    P    P    P    P    P    P    P    P    P    P    P

|          |          |          |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 | 15 12 12 |
| 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 | 16 16 12 |
|          |          |          |          |          |          |          |          |          |          |          |          |          |

P    P    *sl.*    H P

|             |    |                |          |                |             |    |          |    |
|-------------|----|----------------|----------|----------------|-------------|----|----------|----|
| 14 12 12 14 | 12 | 17 15 14 15 14 | 17 16 17 | 14 15 17/19 19 | 15 19 15 15 | 15 | 17 17 17 | 16 |
|             |    |                |          |                |             |    |          |    |
|             |    |                |          |                |             |    |          |    |

H P    *wavy*    full    full    full    full    full    H P    full    H P    full    H P    full    H P    full

|                |       |             |             |             |             |             |             |             |             |
|----------------|-------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 19 15 19 15 15 | 17 17 | 12 14 15 17 | 15 17 18 20 | 19 19 22 19 | 19 22 19 22 | 19 22 19 22 | 19 22 19 22 | 19 22 19 22 | 19 22 19 22 |
|                |       |             |             |             |             |             |             |             |             |
|                |       |             |             |             |             |             |             |             |             |



# LESSON 21

## COMPLETE LEAD “DELIVER US FROM EVIL”

Dropped C Tuning

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



P T P P sl. P.M.-----

full

8 7 5 4 5 14 4 5 16 4 5 2

5 5 7 5 7 7 5 5 8 8 5 8 8 5 8

full

T  
A  
B

full

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

12 8 10 10 8 12 8 10 10 8

9 9

T  
A  
B

P P P P full

15 12 13 13 12 15 12 13 13 12 19 15 17 17 15 19 15 17 17 15 19 (19) 17 15 17

12 12 16 16

T  
A  
B

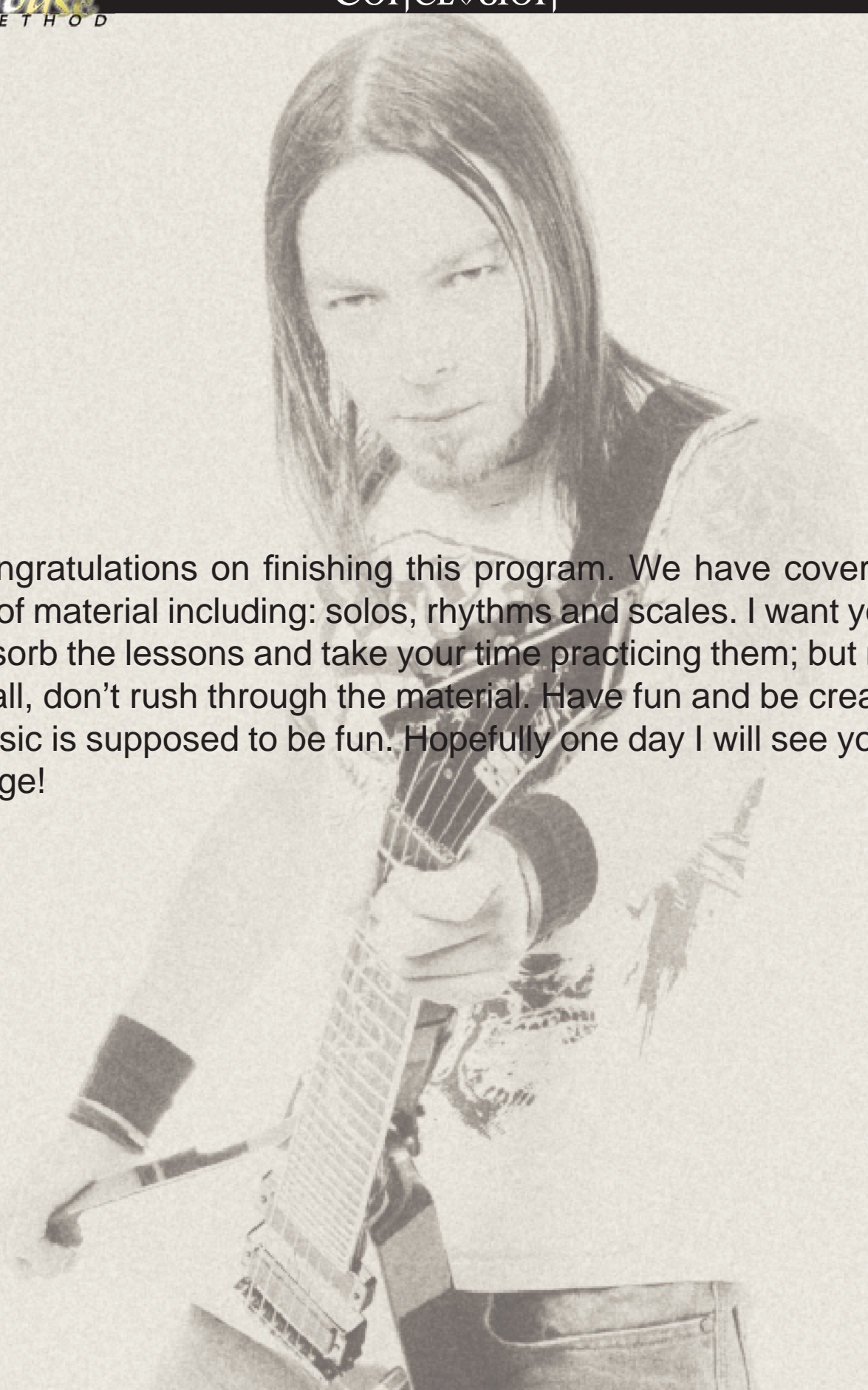
From the desk of



In this lesson, you will use the following techniques:

- double scream bends
- minor pentatonic scales
- natural minor scales
- right hand tapping

## CONCLUSION



Congratulations on finishing this program. We have covered a lot of material including: solos, rhythms and scales. I want you to absorb the lessons and take your time practicing them; but most of all, don't rush through the material. Have fun and be creative. Music is supposed to be fun. Hopefully one day I will see you on stage!



