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70 LESSONS

ALEXI LAIHO
2 DVD SET

IN YOUR FACE GUITAR

ADVANCED TECHNIQUES
& CONCEPTS

BOOKLET



Rock House

Presents

ALEXI LAIHO

IN YOUR FACE GUITAR

ADVANCED TECHNIQUES & CONCEPTS

Method By: John McCarthy

Adapted By: Jimmy Rutkowski

Supervising Editor: Joe Palombo

Music Transcribing & Engraving: Jimmy Rutkowski, Matt Warnock

Production Manager: Anna-Lisa Tedeschi

Layout, Graphics & Design: Jimmy Rutkowski

Music Transcribing & Engraving: Jimmy Rutkowski

Photography: Rodney Dabney

Copy Editor: Cathy McCarthy

Cover Art Direction & Design:

Paul Enea, Tovero & Marks

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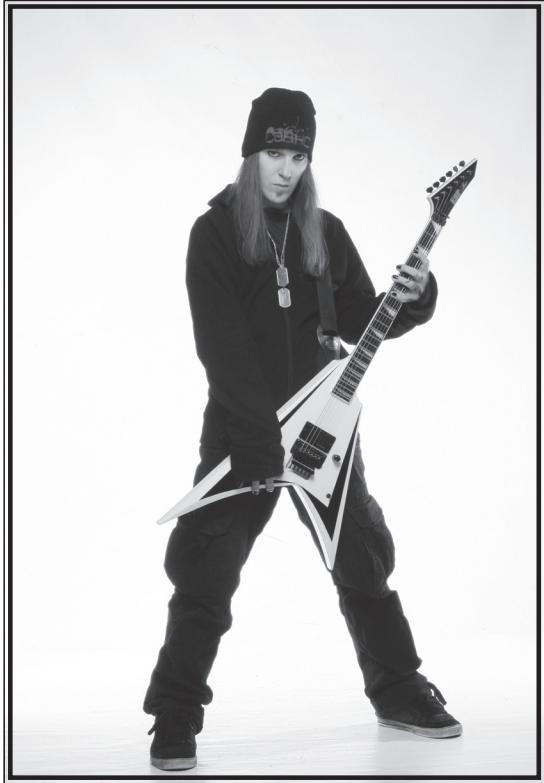
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ABOUT THE INSTRUCTOR



ALEXI LAIHO

Alexi is the founding member and lead guitarist of the Metal band “CHILDREN OF BODOM,” he has his own Signature Model ESP guitar, made Guitar World’s list of the top 100 metal guitarist of all time in 2004 and appeared on the cover of Guitar World in 2005 with Steve Vai and Zakk Wylde.

Originating from the town of Espoo, in Finland, Alexi began his musical training at an early age by learning the Violin. However, influenced by the music his sister listened to (heavy metal music) bands such as W.A.S.P., Poison and Stone; he ended up dropping the classical instrument at the age of 11, in favor of guitars. A taped live performance of Steve Vai's song “For the Love of God” (from the Passion and Warfare album) was especially influential in Alexi's decision to become a guitarist. He then began taking lessons at the Finnish Pop & Jazz Conservatory in order to study the instrument. At the conservatory he also studied the pianos. The development of his playing style was heavily influenced by Stone's Roope Latvala (who many years later became his band mate in Sinergy and then in Children of Bodom). His vocal influences came mostly from Phil Anselmo of Pantera and Mille Petrozza of Kreator.

He has dedicated his life to creating music and developing his technique. Alexi is known for his incredible six string momentum and melodic speed along with stern vocal strength.



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 teaching system that employs DVD and 24/7 online lesson support along with this booklet to give you a variety of sources to ensure a complete learning experience. The products can be used individually or together. The DVD that comes with this booklet matches the curriculum exactly, providing you with a live instructor for visual reference.

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 RockHouseMethod.com. You will find your member number in the package that contains your DVD. 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* as well as *Backing Track* 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.

REGISTER NOW



Click here now to use the member number included with your program to register for free at RockHouseMethod.com. Registering will also make all of the icon links in this booklet active links that will take you to the *Lesson Support* site.

ICON KEY

Throughout this book, you'll periodically notice the icons listed below. They indicate when there are additional learning tools available on our support web site for the section you're working on. When you see an icon in the book, visit the member section of RockHouseMethod.com for musical *Backing Tracks*, *Additional Information* and learning utilities.

BACKING TRACKS



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 or [click here](#).

ADDITIONAL INFORMATION



The question mark icon indicates there is more information for that section available, it can be theory, more playing examples or tips on the *Lesson Support* site or [click here](#).

METRONOME



Metronome icons are placed next to the examples that we recommend you practice using a metronome. You can download a free, adjustable metronome on the *Lesson Support* site or [click here](#).

TUNER

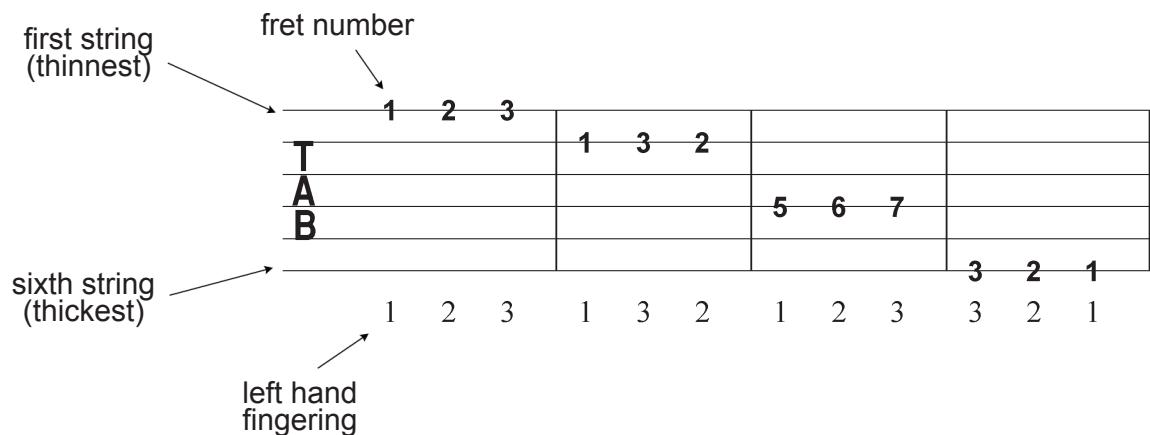


Also found on the web site is a free online tuner that you can use to help tune your instrument. You can download the free online tuner on the *Lesson Support* site or [click here](#).

READING TABLATURE

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 playing guitar.

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.



DVD 1

TUNING



Alexi Laiho uses two different tunings in his music. One tuning he uses is “D” tuning and the other is Drop “C” tuning. Below are the tuning notes for each, notice that the only difference between the two is the note on the 6th string. On each page you will see an icon for the tuning used in the example. The icons for each are shown below. If you do not have a tuner, go to the *Lesson Support* site at RockHouseMethod.com to download one for free.

“D” Tuning

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

Dropped “C” Tuning

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

CHAPTER ONE

SCALE PATTERNS

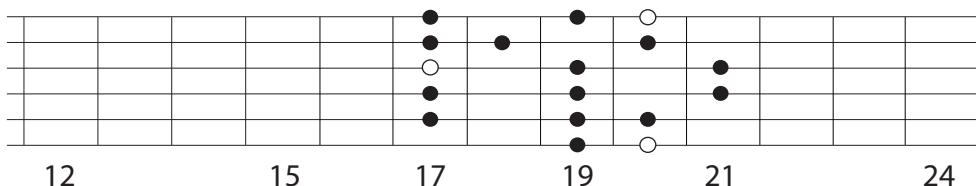
&

SEQUENCES

C MAJOR SCALE SEQUENCES



Pattern 1



T	A	B						
17	19	20	19	17	20	19	17	19
20	19	17	20	19	17	20	17	21
								21

T	A	B						
19	17	21	19	18	20	18	22	20
19	17	21	19	21			19	22
							20	

Pattern 2

Fretboard diagram for Pattern 2. Notes are marked at 7, 9, and 12. The 6th string has a circle at 7. The 5th string has a dot at 9 and a circle at 12. The 4th string has a dot at 9 and a circle at 12.

T	A	B						
8	10	12	8	10	12	9	10	12
9	10	12	9	10	12	9	10	12
						10	12	13
						10	12	13

T	A	B						
13	12	10	13	12	10	13	12	10
13	12	10	13	12	10	9	12	10
12	10	9	12	10	9	12	10	9
						12	10	8
						12	10	8
						12	10	8

E MINOR SCALE PATTERN #1



TAB

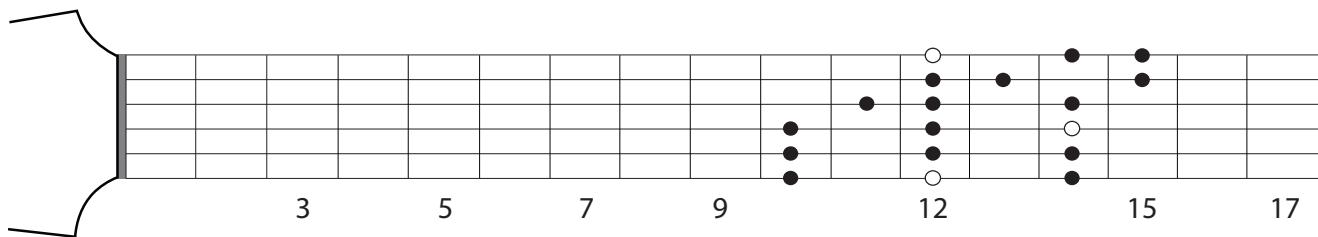
12 14 15 14 12	15 13 12	10 12 13 12 10	12 11 9	7 9 11 9 7	10 9 7	5 7 9 7 5	9 7 5	7
----------------	----------	----------------	---------	------------	--------	-----------	-------	---

E MINOR SCALE PATTERN #2

TAB

14 12 15 14 12	15 13 12	13 12 15 13 12	14 12 11	12 11 14 12 11	14 12 10	10 9 12 10 9	12 10 9	12 10 14 12 10	14 12 10	12
----------------	----------	----------------	----------	----------------	----------	--------------	---------	----------------	----------	----

E MINOR SCALE PATTERN #3



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

~~~~~

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A | 14 | 10 | 12 | 14 | 12 | 10 | 14 | 10 | 12 | 14 | 12 | 10 | 14 | 10 | 12 | 14 | 12 | 10 |
| B |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |



## Combining Patterns

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 15 | 12 | 14 | 15 | 14 | 12 | 15 | 13 | 12 | 13 | 15 | 13 | 12 | 14 | 12 | 11 | 12 | 14 | 12 | 11 |
| T  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| A  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

~~~~~

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

E Minor Scale Pattern #3 - Sixteenths

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

~~~~~

|   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| T | A | B | 12 | 14 | 12 | 10 | 14 | 10 | 12 | 14 | 12 | 10 | 14 | 10 | 12 | 14 | 12 | 10 | 12 |
|   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

E Minor Scale Pattern #3 - Triplets

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

~~~~~

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

FULL SCALE RUN #1
“IN YOUR FACE”



13	10	12	13	12	10	13	11	10	11	10	8	10	11	10	8	9	8	10	9	7
T	A	B																		

T	A	B	10	7	9	10	9	7	10	8	7	10	8	7	8	5	7	8	7	5

FULL SCALE RUN #2

“BODOM BEACH TERROR”

Basic Lick

17 19 20 17 19
20 17 19 20 17 19 20

Descending Neck Run in “Em”

17 19 20 17 19
20 17 19 20 17 19 20
14 15 17 14 15
17 15 17 13 15 17

10 12 14 10 12
13 10 12 13 10 12 13
7 8 10 7 8
10 8 10 7 8 10

3 5 7 3 5
7 3 5 7 3 5 7
5

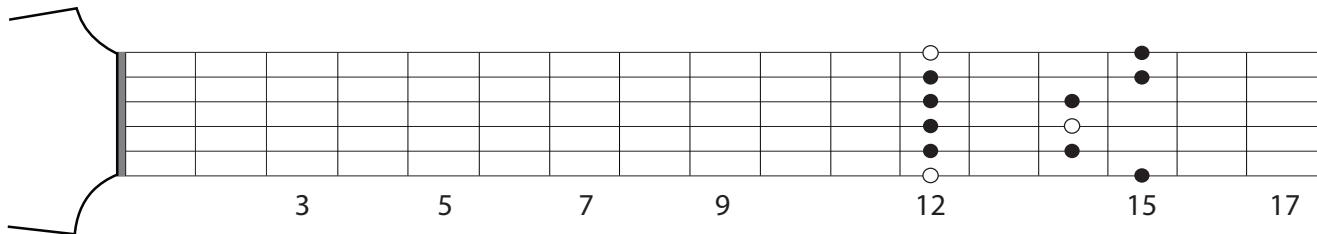
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# PENTATONIC SCALE SEQUENCES



The first two sequences will be played using the minor pentatonic scale diagrammed below.



### Sequence #1 Descending

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

15 12	15 12	15 12	14 12	14 12	14 12	14 12	14 12	14 12	14 12	15 12
T	A	B								

Sequence #2 Descending

15 12 12	15 12	15 12	14 12	14 12	14 12	14 12	14 12	14 12	14 12	15 14 12
T	A	B								

Sequence #3 Ascending

In the following sequence Alexi uses the same root position minor pentatonic scale, however; he adds a few extra notes into the pattern for more tonal color. Note the added $\flat 5$ and major 6th degrees within the scale as well as a 4th added on the 1st string 17th fret.

12 15	12 14	12 14	11 14	12 14	12 14	12 17	15
T	A	B					

1 1/2

COMBINING PENTATONIC SCALE PATTERNS

Pattern #1

Tablature for Pattern #1. The pattern consists of two measures. The first measure starts at string 17 (T) with notes 17, 15, 12, 15, 12, 17, 15. The second measure starts at string 12 (H) with notes 12, 17, 15, 12, 17, 15, 14, 12, 14, 14, 12, 13, 14. The tablature includes string numbers (T, A, B) and fret numbers (17, 15, 12).

Pattern #2 Two String Sequence

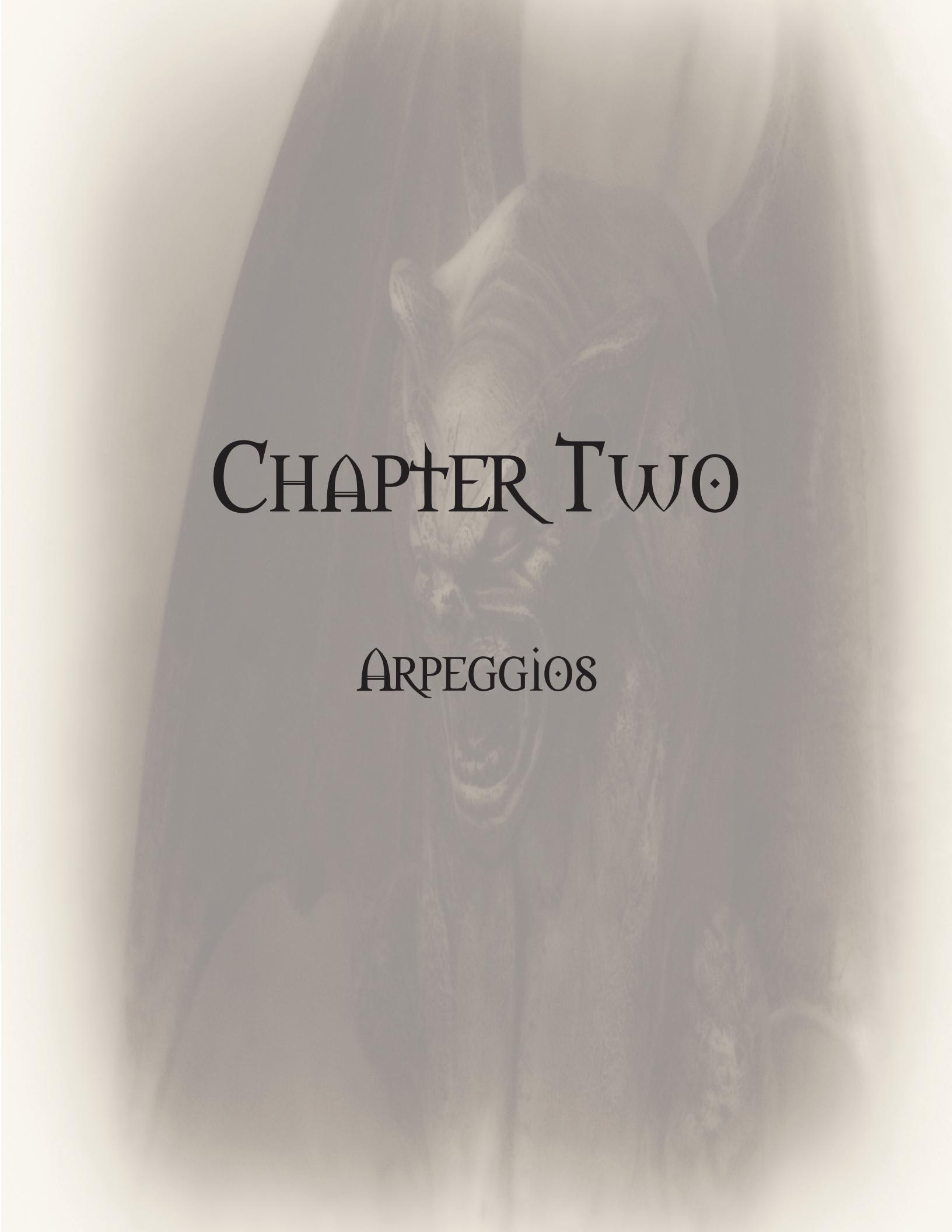
Diagram of a two-string sequence pattern on a guitar neck. The pattern is divided into five positions: 1st pos. (frets 3, 5), 2nd pos. (frets 7, 9), 3rd pos. (frets 12, 14), 4th pos. (frets 15, 17), and 5th pos. (frets 17, 15). The diagram shows a two-string sequence (e.g., B-A, E-D, G-F) moving up the neck. Brackets indicate the start of each position.

Repeat All 4x with P.M.

Tablature for a two-string sequence pattern. The pattern consists of four measures. The first measure has notes 5, 3, 5, 3. The second measure has notes ., 5, 3, ., 5. The third measure has notes 8, 5, 8, 5. The fourth measure has notes 8, 5, ., 10, 8, 10, 8. The tablature includes string numbers (T, A, B) and note heads (solid or open circles).

Tablature for a two-string sequence pattern. The pattern consists of four measures. The first measure has notes 12, 10, 12, 10. The second measure has notes 13, 10, ., 15, 12, 15, 12. The third measure has notes 15, 13, ., 17, 15, 17, 15. The fourth measure has notes 17, 15, ., 17, 15. The tablature includes string numbers (T, A, B) and note heads (solid or open circles).





CHAPTER TWO

ARPEGGIOS

THREE STRING ARPEGGIOS

**E Minor**

TAB

G Major

TAB

F# Diminished

TAB

Arpeggio Progression

H P H P H P H P

H P H P H P



STRING SKIPPING ARPEGGIOS



Em

P P H Amaj P P H

Dmaj

P P H F#dim P P H

SWEEP TAP SIX STRING ARPEGGIOS



Em

H H T P P C H H T P P

D

H H T P P F#Dim H H T P P

STRING SKIPPING DIMINISHED ARPEGGIO

<i>sl.</i>	<i>sl.</i>	<i>sl.</i>	<i>sl.</i>	<i>sl.</i>	<i>sl.</i>
1916	19\1512	14\1815	18\12	9	12\1512
T	1916	1512	1815	12 9	1512
A				9 6	9 6
B				12 9	6 3 0

D MAJOR STRING SKIP & TAP ARPEGGIO

Fretboard diagram showing a guitar solo with tablature and fingerings. The diagram consists of six horizontal lines representing the strings, with fret numbers 14, 10, 11, 14, 12, 11, 14, 15, 14, 15, 14, 17, 22, 17, 22, 17, 14, and 15 marked along the top. Above the strings, the following fingerings and slurs are indicated: P, P, H, H, sl., P, P, T, P, PT, P, P. The tablature below shows the corresponding fingerings: T (11), A (14), B (14), A (11), B (12), A (11), B (14), A (15), B (14), A (15), B (14), C (14), D (17), E (22), F# (17), G (22), A (17), B (14), and C (15).

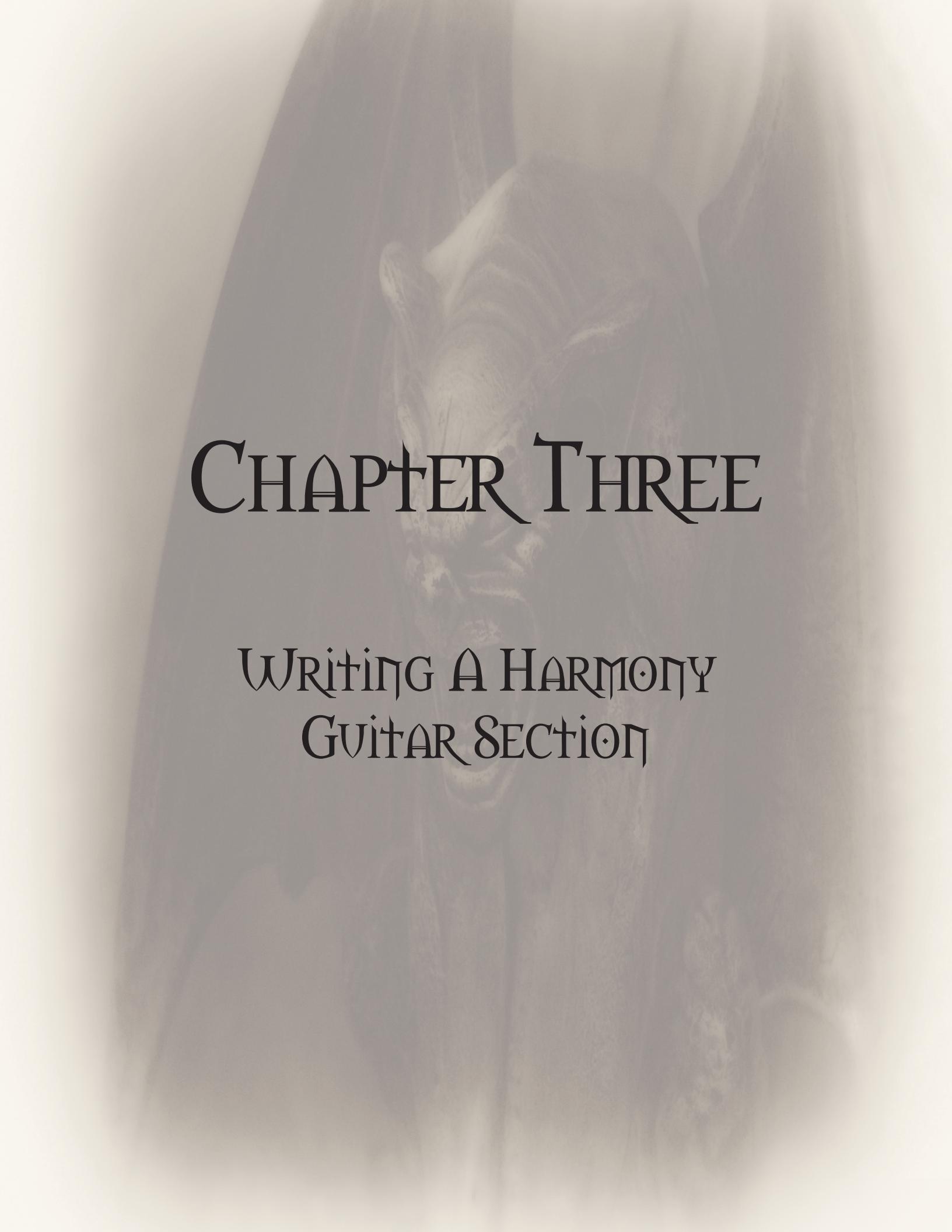
ARPEGGIO COMBINING TECHNIQUES

FIVE STRING ARPEGGIO PATTERN



Fretboard diagram for a B[♭] blues scale. The diagram shows the neck with six strings and twelve frets. The scale is played across the first seven frets. The notes are: E_m, P, P, H, P, P, B[♭]o, P. Fingerings shown include 19-15, 17, 16, 17, 16, 17, 19-15, 17, 16, 17, 18-15, 17, 18-15, 17, 15-18, 17, 17, 19, 17, 18, 17.



A person's hands are shown playing an acoustic guitar. The person is wearing a light-colored shirt. The guitar has a dark wood finish. A pick is visible between the fingers of the left hand. The background is dark and out of focus.

CHAPTER THREE

WRITING A HARMONY GUITAR SECTION

VERSE HARMONY SECTION



Dropped "C" Tuning

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

“BLOODDRUNK”

Guitar 1

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

TAB notation for guitar 1 showing chords across four measures. The strings are labeled T, A, B from top to bottom. The first measure shows chords 3 0 4, 0 0, 8 5, 6. The second measure shows chords 0 0 0 0, 2 0 3. The third measure shows chords 7 7 6, 10 7. The fourth measure shows chords 4 0 3, 0 0 0 0.

P.M. -----|

TAB notation for guitar 1 showing chords across four measures. The first measure shows chords 0 0, 8 5, 7 6. The second measure shows chords 0 0 0 0, 2 0 3. The third measure shows chords 0 0 6 0, 6 6 6. The fourth measure shows chords 8 8 8, 6 6 6.

Guitar 2 - Harmony

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

TAB notation for guitar 2 showing chords across four measures. The first measure shows chords 3 0 4, 0 0, 5 7 6. The second measure shows chords 0 0 0 0, 2 0 3. The third measure shows chords 10 9 8, 0. The fourth measure shows chords 10 9 8, 0.

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

TAB notation for guitar 2 showing chords across four measures. The first measure shows chords 4 0 3, 0 0, 5 7 6. The second measure shows chords 0 0 0 0, 2 0 3. The third measure shows chords 8 8 8, 6 6 6. The fourth measure shows chords 8 8 8, 6 6 6.

HARMONY SECTION

“FOLLOW THE REAPER”



Chorus Melody

TAB:

12	12	10	8	10	12	10	10	12	10	12	10	8	10
----	----	----	---	----	----	----	----	----	----	----	----	---	----

Harmony Line

TAB:

5	5	7	5	7	10	7	8	8	10	8	7	7	10	7
---	---	---	---	---	----	---	---	---	----	---	---	---	----	---

PIVOTING HARMONY SECTION

“SMILE PRETTY FOR THE DEVIL”



Melody

3x

TAB:

5	7	5	9	5	9	7	5	7	5	7	5	9	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---

TAB:

5	7	7	7	8	7	9	10	9	10	9	10	9	10
---	---	---	---	---	---	---	----	---	----	---	----	---	----

3x

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

10 12 10 14 10 12 10 .
10 12 10 14 10 12 10 .

T 10 12 12 14 15 14 16
A 12 10 .
B .

17 16 17 16 17 16 17 .
17 16 17 16 17 16 17 .

Harmony

3x

T 9 12 10 12 10 9
A 7 9 .
B .

12 9 12 9 10 12 9 12 .
12 9 12 9 10 12 9 12 .

T 9 12 8 10 8 10
A 7 9 .
B .

12 10 12 10 14 10 12 10 .
12 10 12 10 14 10 12 10 .

3x

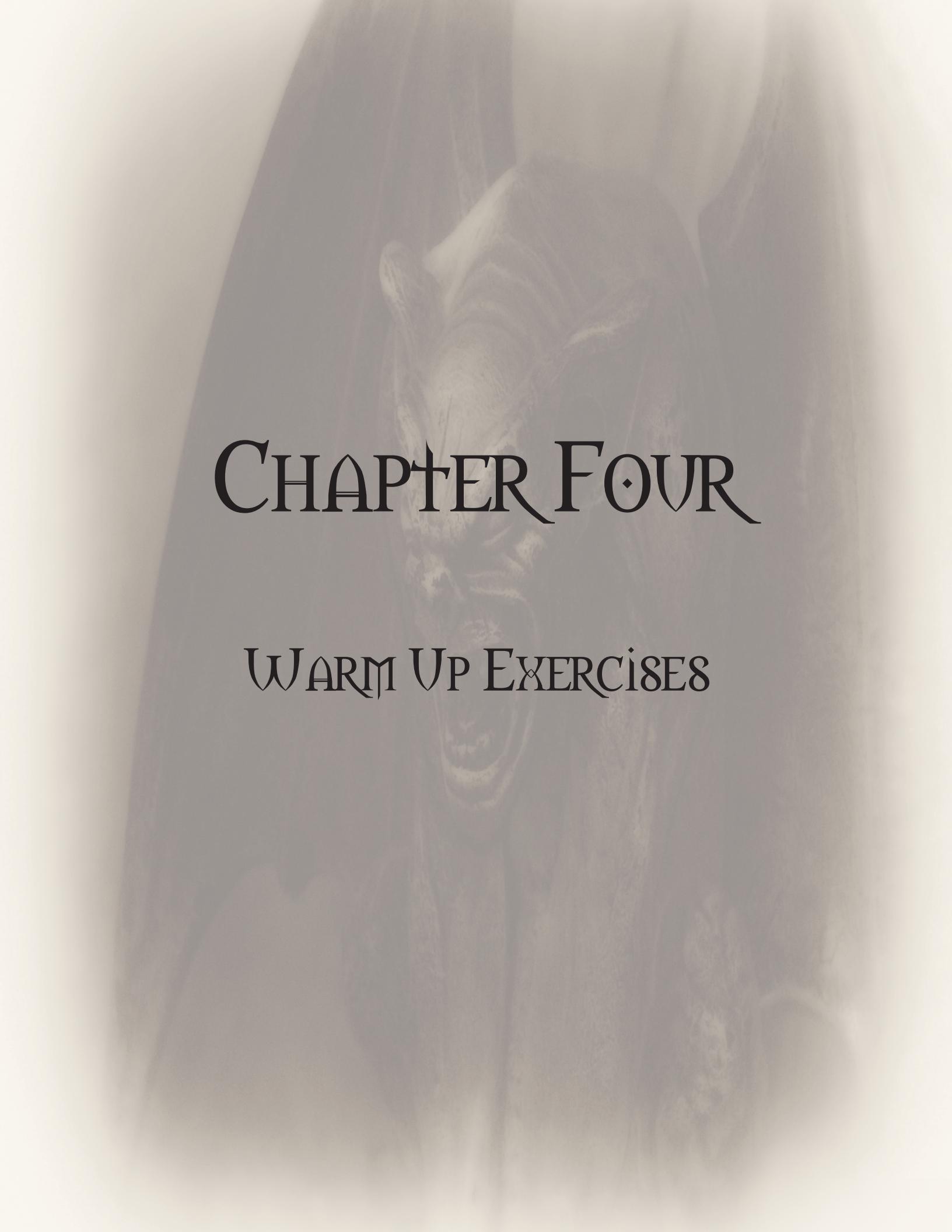
T 14 17 15 17 15 14
A 12 14 .
B .

17 14 17 14 15 17 14 17 .
17 14 17 14 15 17 14 17 .

~~~~~

T 14 17 15 17 15 17  
A 12 14 .  
B .

19 17 19 17 21 17 19 .  
19 17 19 17 21 17 19 .

A grayscale photograph of a person's face in profile, facing right. Their eyes are closed or heavily shadowed. Their hands are clasped together near their chin. The background is a plain, light-colored wall.

# CHAPTER FOUR

## WARM UP EXERCISES

## PIVOTING EXERCISE

**Basic Pattern**

10 13 12 13 10 13 12 13 10 13 12 13 10 13 12 13 | 10 13 12 13 7 10 8 10 8 12 10 12 5 8 7 8 | 7 10 8 10 4 7 5 7 5 |

T  
A  
B

**Variation Moving Across the Neck**

sl.

## PIVOTING EXERCISE #2

14 12 11 12 10 12 11 12 | 12 12 11 12 14 12 11 12 | 15 14 15 12 15 10 15 | 14 15 12 15 11 | ~~~~~

T  
A  
B

C O B H C



## CLASSICAL EXERCISE



sl.

## CLASSICAL BACH EXERCISE

sl.

H P

*tr*

T 2 0 1 3 2 0 | 0 0 2 0 0 | 1 1 1 (3) | 1 3 2 0 | 1 3 2 0 0 2 3 2 0 | 3

*w*

T 2 0 3 0 | 2 3 1 3 | 0 1 1 0 | 3 1 0 1 0 3 1 0 | 2 1 2 1 | 4 2 0 | 0 2 4 1 2 0 2 1 | 4 2 | 3

H P A.H *w*

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

*sl.*

T 2 0 1 0 1 0 | 3 5 6 3 5 6 | 2 6 5 3 6 5 3 | 0 0 3

*w*

N.H.-----|

T 2 2 0 2 2 3 2 2 3 | 1 3 2 0 3 3 0 2 3 | 3 0 2 3 3 2 0 (3) (3) | 3 3 3 3 3 3 3 3 | 3

# CHAPTER FIVE

## WRITING A LEAD

## WRITING A LEAD

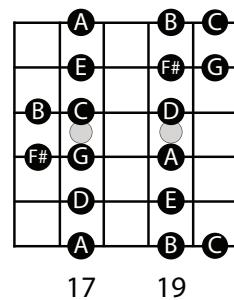
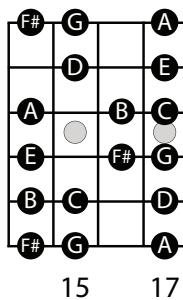
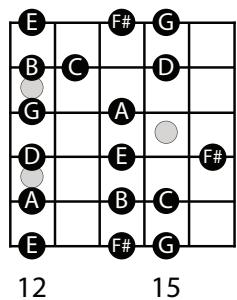


Dropped "C" Tuning

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

## “BLOODDRUNK” SOLO

In this lesson Alexi shows how he creates a lead by improvising over the rhythm and finding sections that work best each time to build a great lead. I have included the Blooddrunk rhythm so you can see the chord changes that correspond with the lead. The rhythm is played in drop C tuning but Alexi uses D tuning to play the lead.



## First Position

## Second Position

## Third Position

# WRITING A LEAD

## “BLOODDRUNK” SOLO

**Solo 1**

TAB

TAB

TAB

Tremolo Picked

P.M.-----

TAB

P.M.-----

TAB

w/bar---+

TAB

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

Solo 2 w/bar-----+

TAB

5 7 8 10 13

w/bar-----+ H rake -----+

TAB

12 0 14 17 17 17 17 17 15 15 15 15

TAB

17 (17) 14 17 14 16 14 14 16 15 16 15 14 16 14 17 14 17

sl.

TAB

17 17 14 18 14 17 21 17 21 17 19 19 18 17

TAB

21 24 21 17 19 19 18 17 21 24 21 17 19 19 18 17 21 24 21 17

T  
A  
B

21 20 19 17 19 17 19 17 19 17 19 17 19

19 17

H

~~~~~

Solo 3

14 16 17 16 14 17 14 16 17 16 14 17 14 16 17 16 14 17 14 16 17 16 14 17

T
A
B

14 16 17 16 14 17 14 16 17 16 14 17 19 16 17 19 16 17 19 16 17 19 16 17
T
A
B

hold bend-----|

w/bar -

hold bend-----+

A musical score for 'T.A.B.' on a treble clef staff. The score includes dynamic markings like 'w/bar' with a wavy line, 'hold bend' with a wavy line, '1/2', 'P', 'sl.', and 'P.H.'. There are also numerical values 15, 14, 16, and 4 placed above or below the staff. The staff ends with a '0' at the top and a '2' at the bottom.

w/bar -----|

hold bend-----|

T 15
A
B 14 14 16 | 14 14 16 (16) 14 16 4 | 0 2

P.H. - - -|

sl.

T 3 2 5 4 2 5 4 2 4 2 4 2 | 2 4 2 4 6 4 5 4 5

w/bar-----|

sl.

P

A.H. - - - - -|

T 7 5 7 9 7 5 0 | 7 7 3

Solo 4

w/bar - - -|

H

1/2 1/2 1/2 1/2

T 14 16 14 X 14 16 14 16 | 17 16 17 16 16 14 16 17 16 14 | 14

full full

H P T P H

full T P H

full T P H

full T P H

full

T 17 17 14 17 14 19 14 17 17 | 19 14 17 17 19 14 17 | 17 19 14 17 17 14 17

T
A
B 14 15 16 14 15 16 14 16 17 14 16 17

P P P P T P H
14 17 14 14 17 14 14 17 14 14 19 14 17 17 17 (17)

T
A
B

17 14 17 14 14 14 14 17 21 17 21, 18, 21 16 19 17 19

T
A
B

w/bar --- |
21 19 17 19 17 19 19 19 17 19 17 19

T
A
B

Lick 1

T P H T P 1/2
19 14 17 19 17 19 19 14 17 19 17 19 14 17 19 17

T
A
B

Lick 2

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

T
A
B

Lick 3

21 17 15 19 16 19 15
19 16 19
21 18 18 21 18 18

LEAD TECHNIQUE TAPPING SEQUENCE

Lick 1 H H H H T P T P P P T P T P P P

15 17 19 15 17 19 20 19 20 19 17 15
20 19 20 19 17 15

T P T P P P T P T P P P T P T P P P

21 19 21 19 17 16 24 19 24 19 17 16
21 19 21 19 17 16 24 19 24 19 17 16
21

Lick 2

T P H T P H T P H T P H T P H T P H T P H

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

T P H T P H T P H T P H

COMPLETE LEAD “EVERYTIME I DIE”

**Part I**

w/bar -----+ w/bar - - - +

Harm.-----+
w/bar - - - +

T full P P

Part II

w/bar - ↓ P P H

T A B

Part III

T A B

Part IV

T A B

Part V

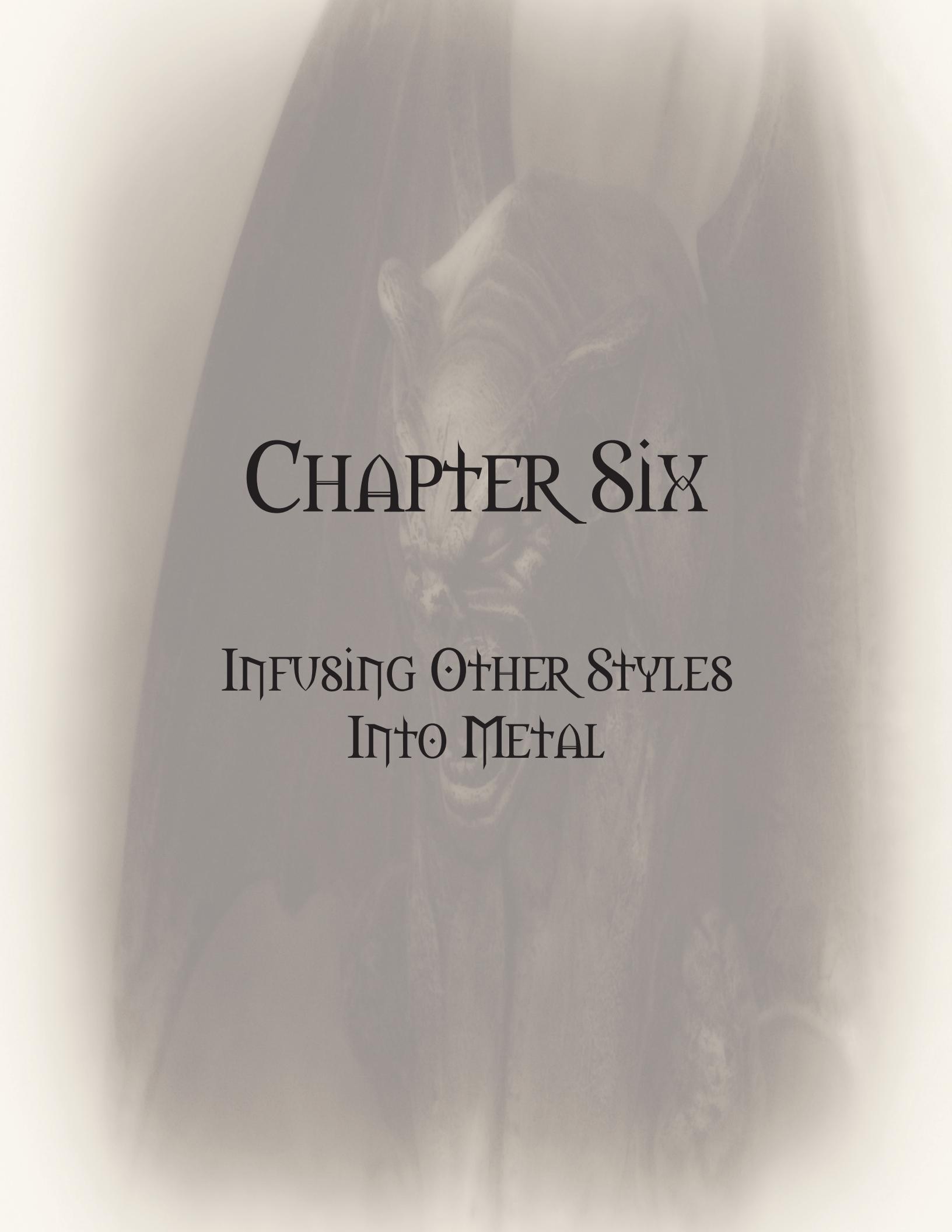
T A B

T A B

Part V

H

T A B



CHAPTER Six

INFUSING OTHER STYLES INTO METAL

FUNK TECHNIQUES FOR METAL GUITAR

Rhythm 1

Guitar tab for Rhythm 1. The tab shows two measures of sixteenth-note patterns on the E, B, G, D, A, and E strings. The first measure starts at the 15th fret of the E string. The second measure starts at the 12th fret of the E string.

Rhythm 2

Guitar tab for Rhythm 2. The tab shows two measures of sixteenth-note patterns. The first measure starts at the 15th fret of the E string. The second measure starts at the 12th fret of the E string.

Rhythm 3

Guitar tab for Rhythm 3. The tab shows two measures of sixteenth-note patterns. The first measure starts at the 15th fret of the E string. The second measure starts at the 12th fret of the E string.

Metal Riff

Guitar tab for Metal Riff. The tab shows a single measure of sixteenth-note patterns. The first half of the measure starts at the 2nd fret of the B string. The second half starts at the 5th fret of the B string.

With Palm Slide To Create Harmonics

Guitar tab for Metal Riff with harmonics. The tab shows a single measure of sixteenth-note patterns. The first half starts at the 2nd fret of the B string. The second half starts at the 5th fret of the B string. Above the tab, it says "With Palm Slide To Create Harmonics". Below the tab, it says "tr H P".

In Your Face Riff

Guitar tab for In Your Face Riff. The tab shows a single measure of sixteenth-note patterns. The first half starts at the 11th fret of the B string. The second half starts at the 14th fret of the B string. It features various techniques like hammer-ons, pull-offs, and slides.

BLUES TECHNIQUES FOR METAL GUITAR



Lick 1

Fretboard diagram for Lick 1. The strings are labeled T (top), A, and B (bottom). Fret positions are indicated by numbers above the strings: 13, 10, 13, 10, 12, 10, 12, 10, 12. The diagram shows a sequence of notes starting at the 13th fret of the top string, moving down to the 10th fret, then back up to the 13th fret, and so on.

Lick 2

Fretboard diagram for Lick 2. The strings are labeled T, A, and B. Fret positions are indicated by numbers above the strings: 13, 10, 13, 10, 13, 12, 10, 12. This lick involves a descending run from the 13th fret to the 10th fret, followed by an ascending run back up to the 13th fret.

Lick 3

Fretboard diagram for Lick 3. The strings are labeled T, A, and B. Fret positions are indicated by numbers above the strings: 13, 10, 12, 10, 12, 10, 12. This lick consists of a descending run from the 13th fret to the 10th fret, followed by a descending run back down to the 12th fret.

Lick 4

Fretboard diagram for Lick 4. The strings are labeled T, A, and B. Fret positions are indicated by numbers above the strings: 12, 13, 13, 12, 13, 12. This lick features a bend or pull-off technique indicated by a curved arrow labeled "1/2" above the 13th fret of the top string.

Rock House

Blues-Metal Solo

Guitar tab for the first section of the Blues-Metal Solo. The tab shows six strings (T, A, B, E, D, G) across six frets. Fingerings are indicated above the strings: 10 (1/2), 10, 10, 10, 10, 10; 13 (1/2), 10, 10, 10, 10, 10; 13 (1/2), 10, 10, 10, 10, 10; 13, 10, 15, 10, 13, 10; 13, 10, 12, 13, 12, 10. The tab ends with a vertical bar.

Guitar tab for the second section of the Blues-Metal Solo. The tab shows six strings (T, A, B, E, D, G) across six frets. Fingerings are indicated above the strings: 10, 10, 10; 13, 10, 12, 10; 12 (1/2), 10; 13, 12, 10, 10; 12, 12; 10, 12, 10, 10, 10, 10. The tab ends with a vertical bar. Above the tab, the text "P.H." is centered, and below the tab, the text "sl. sl. P sl." is centered.

Guitar tab for the third section of the Blues-Metal Solo. The tab shows six strings (T, A, B, E, D, G) across six frets. Fingerings are indicated above the strings: 10, 12, 12; 10, 12, 12; 10, 12; 10, 12, 12, 12; 10, 10; 13, 10, 12; 10, 10, 10, 10, 10, 10. The tab ends with a vertical bar.

Guitar tab for the fourth section of the Blues-Metal Solo. The tab shows six strings (T, A, B, E, D, G) across six frets. Fingerings are indicated above the strings: 10, 10, 10, 10, 10, 10; 13, 10, 12, 10, 10, 10; 12, 10, 12, 14; 13, 15, 13, 15. The tab ends with a vertical bar. Above the tab, the text "sl." is centered, and above the final notes, the text "full" and "P" are shown with arrows indicating a full bend.

DVD 2

CHAPTER SEVEN

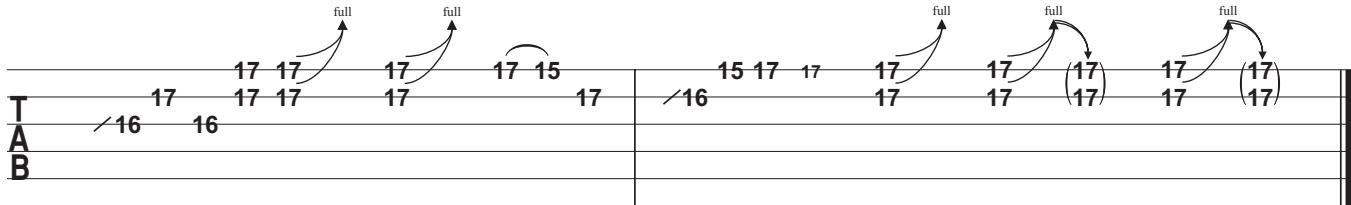
BENDING

THE SCREAM BEND

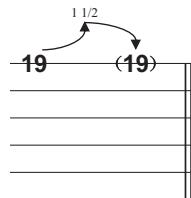
sl.

P

sl.



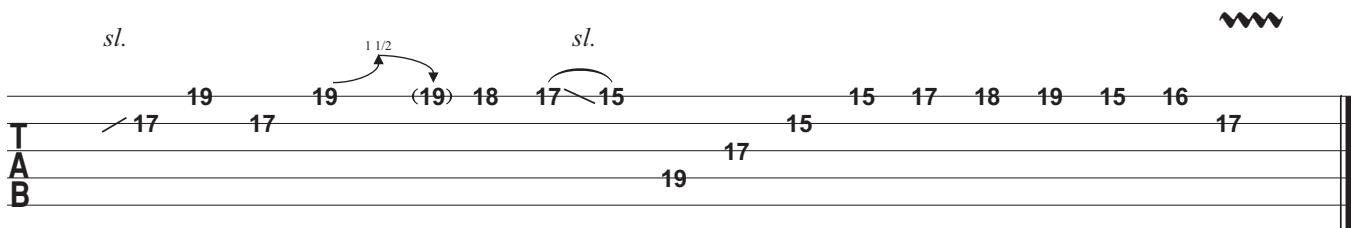
THE OVERBEND



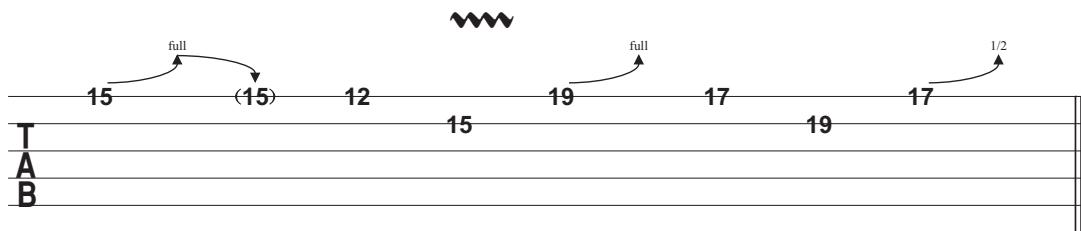
sl.

sl.

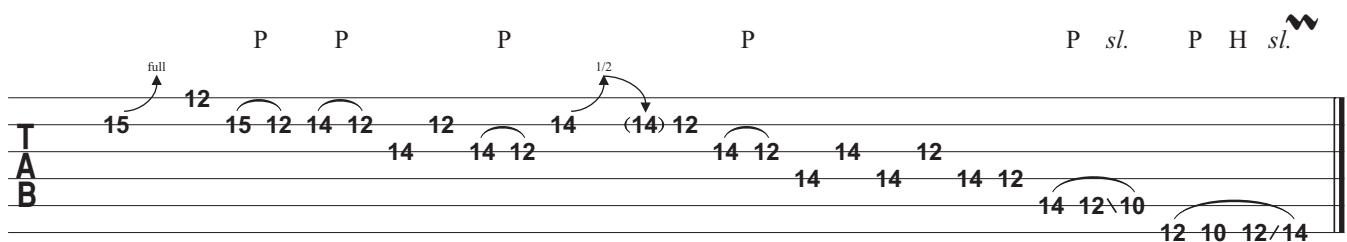
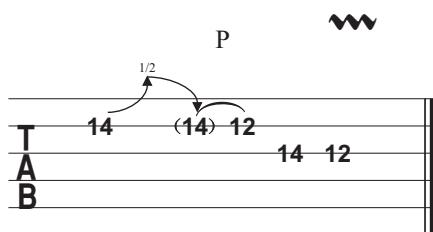
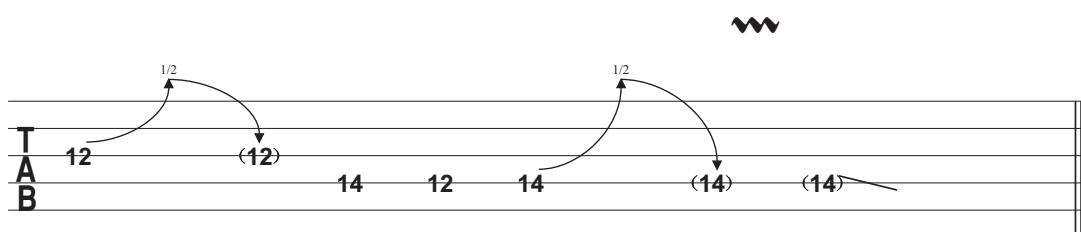
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INTRO A RIFF WITH A BEND



THE SEMITONE BEND



DOUBLE STOP WITH THE WHAMMY BAR

Two examples of double stops with the whammy bar:

- Example 1:** Shows a double stop at the 15th fret with a whammy bar bend. The tab shows a curve from the 15th fret up to a peak, then down to a wavy line labeled "-1". A checkmark indicates "w/bar".
- Example 2:** Shows a double stop at the 22nd fret with a whammy bar bend. The tab shows a curve from the 22nd fret up to a peak, then down to a wavy line labeled "-1". A checkmark indicates "w/bar".

The tabs are in standard guitar notation (T-A-B) with six strings.

BEND AND TAP

A bend and tap sequence:

- Start at the 15th fret (T).
- Perform a full bend to the 19th fret (P).
- Release the bend back to the 15th fret (P).
- Perform a full bend to the 14th fret (T).
- Release the bend back to the 15th fret (P).
- Perform a full bend to the 12th fret (P).

The tabs are in standard guitar notation (T-A-B) with six strings.

BENDING AS A RHYTHM TECHNIQUE

“LIVING DEAD BEAT”

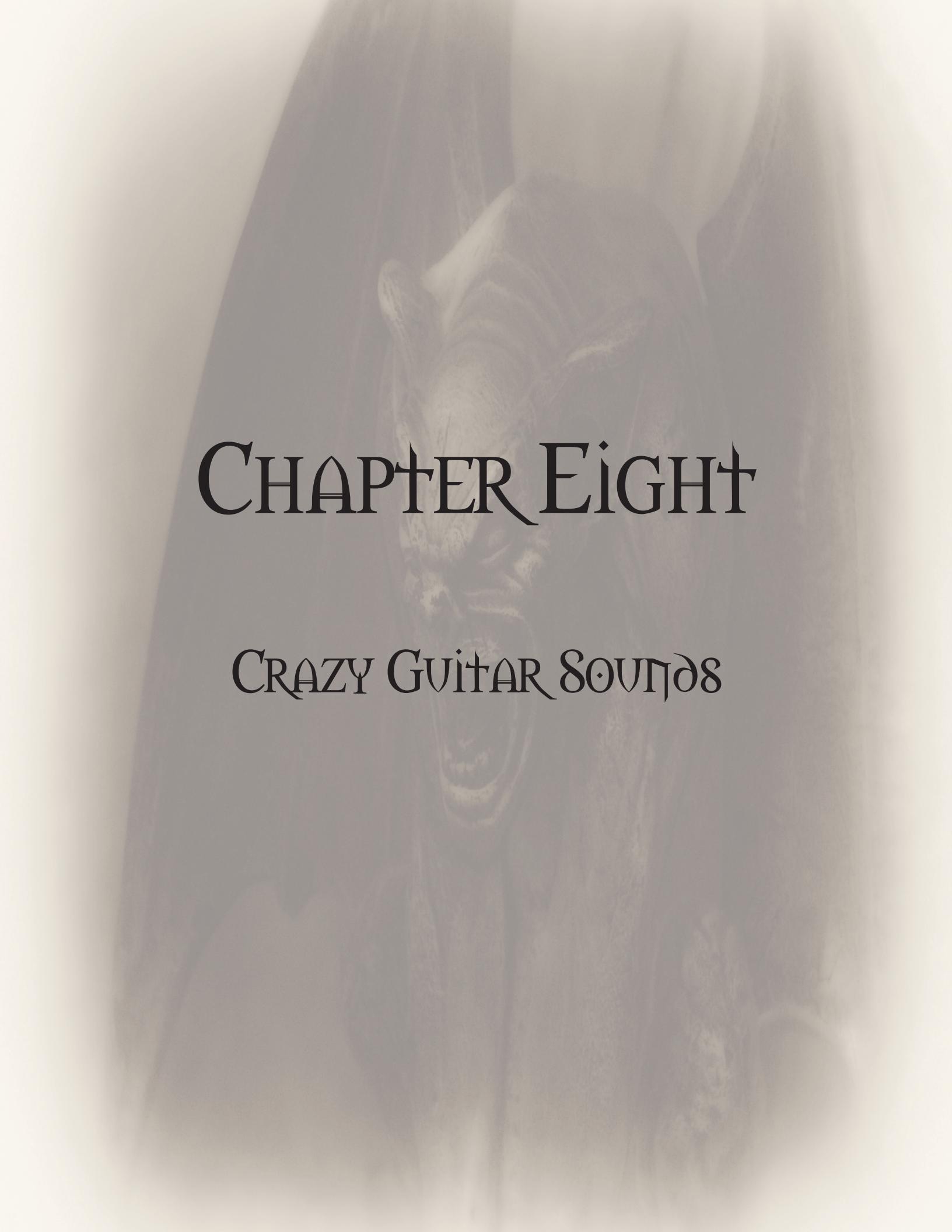
Dropped “C” Tuning

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

A bending technique for a “Living Dead Beat”:

- Start at the 3rd fret (P.M.).
- Perform a full bend up to the 0th fret (P.M.).
- Release the bend back to the 3rd fret (P.M.).
- Start at the 1st fret (P.M.).
- Perform a full bend up to the 0th fret (P.M.).
- Release the bend back to the 1st fret (P.M.).
- Play eighth-note patterns of 7s and 5s across the strings.

The tabs are in standard guitar notation (T-A-B) with six strings.



CHAPTER EiGHT

CRAZY GUITAR SOUNDS

PICK SCRAPES

Dropped "C" Tuning

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

Tablature for Pick Scrapes. The first three strings have 'x' marks above them, indicating they are muted or scraped. The fourth string has a single 'x' mark. The fifth and sixth strings have '0' below them, indicating open strings.

"The Hangover Hand"

Tablature for "The Hangover Hand". The first three strings have 'x' marks above them, indicating they are muted or scraped. The fourth string has two 'x' marks. The fifth and sixth strings have '0' below them, indicating open strings.

Tablature showing six strings. The first three strings have 'x' marks above them, indicating they are muted or scraped. The fourth string has a long continuous wavy line, indicating a sustained note or slide. The fifth and sixth strings have '0' below them, indicating open strings.

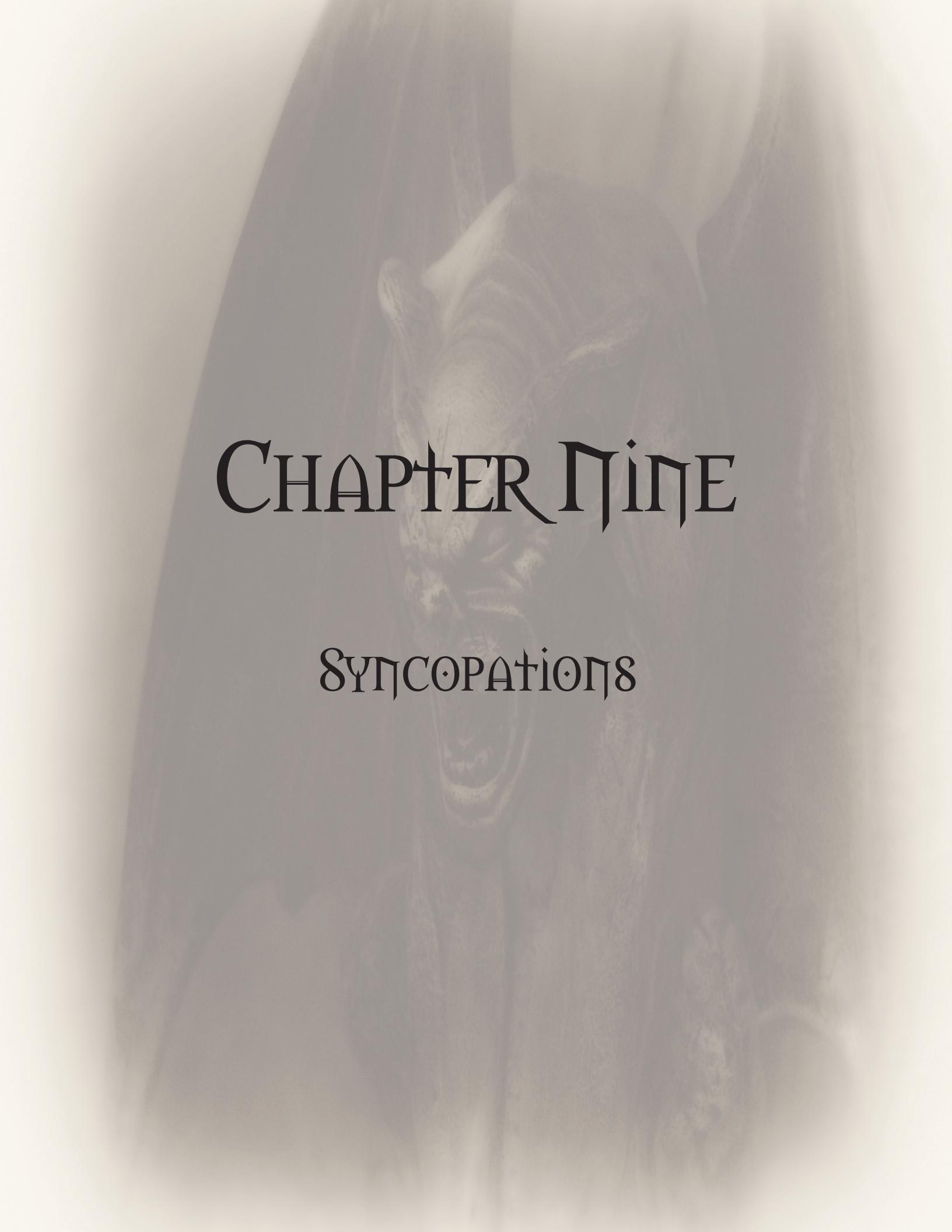
RAKE HARMONICS
“SIX POUNDER”

Dropped "C" Tuning

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

Tablature for Rake Harmonics. The first three strings have '(3)' above them, indicating a harmonic. The fourth string has a '0' below it, indicating an open string. The fifth and sixth strings have '(3)' below them, indicating a harmonic.

Tablature for "Six Pounder". The first three strings have '(3)' above them, indicating a harmonic. The fourth string has '(3)' above it, indicating a harmonic. The fifth and sixth strings have '(3)' above them, indicating a harmonic. The tablature includes a 'N.H.' (Natural Harmonic) marker, a 'sl.' (slide) marker, and a circled '5-4' with a '3-2' below it, indicating a specific technique.



CHAPTER Nine

SYNCOPATIONS

Dropped "C" Tuning

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

SYNCOPIATED RHYTHM

"ROADKILL MORNING"



TAB

0 0 X X X X X X V V V V X X X X X X

Riff

P.M.:-----|

P.M.:-----|

TAB

7 7 5 5 0 0 0 0 0 0 7 8 5 7 10 10 8 8 0 0 0 0 0 0 7 8 6 8

P.M.:-----|

P.M.:-----|

TAB

9 9 7 7 0 0 0 0 0 0 7 8 5 7 5 5 3 3 3 3 3 3 5 7 4 7 7 5 5

Children Of Bodom

Dropped "C" Tuning

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

SYNCOPIATED RHYTHM

"NEEDED 24/7"



TAB

0 0 x x x x x x | x x x x x x x x 0 x
 n V n V n V n V n V n V n V n V n V n

TAB

0 0 x x x x x x | x x x x x x x x 0 0 0 0 0 0
 n V n V n V n V n V n V n V n V n V n V n

Riff

P.M.-----|

TAB

10 9
8 7 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 n V n V n V n V n V n V n V n V n V n V n V n

Riff

P.M.-----|

TAB

10 9
8 7 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 n V n V n V n V n V n V n V n V n V n V n V n

SYNCOPEATED RHYTHM “LOBOODOMY”

Dropped “C” Tuning

① = D ④ = C
 ② = A ⑤ = G
 ③ = F ⑥ = C



Riff

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

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the first string, and frets 7-12 are on the second string. The scale pattern is: open, 0, 0; 0, 0, 0; 3, 7, 8, 5; 6. The 6th string is muted.

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

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the first string, and frets 7-12 are on the second string. Fingerings are indicated above the strings: T (thumb) at fret 1, A (index) at fret 2, B (middle) at fret 3, and index fingers at frets 4-12. The scale starts at the 0th fret (open string) and ascends through A, B, C, D, E, F#, G, A.

CHAPTER TEN

SONGWRITING DYNAMICS

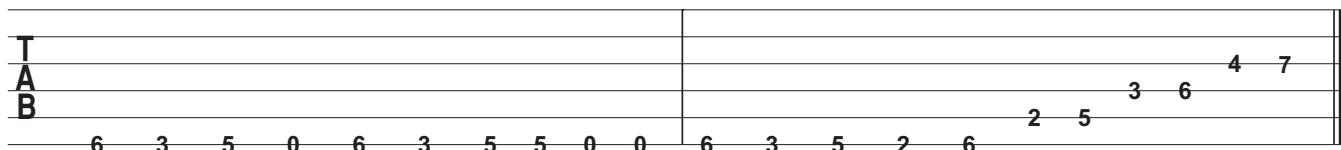
DYNAMICS - PLAYING AGGRESSIVE

"IN YOUR FACE"

Dropped “C” Tuning

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

P.M.:-----



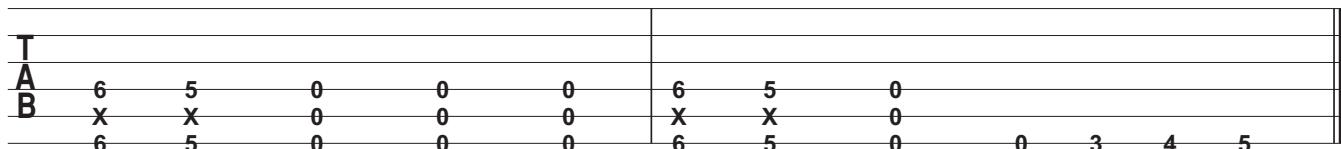
Dynamics - All Down Strums

Dropped “C” Tuning

① = D ④ = C
② = A ⑤ = G
③ = E ⑥ = C

“PUNCH ME I BLEED”

P M ----- P H



RockHouse



CHAPTER ELEVEN

PLAYING SLOW

PLAYING SLOW
“PUNCH ME I BLEED”



TAB

.	3	3	5	5	3	3	5	5	6	6	1	1	0	0	3	3	1	1	3	3	5	5
	2	2			5	5	2	2			0	0	0	0			0	0				
.																						

1.

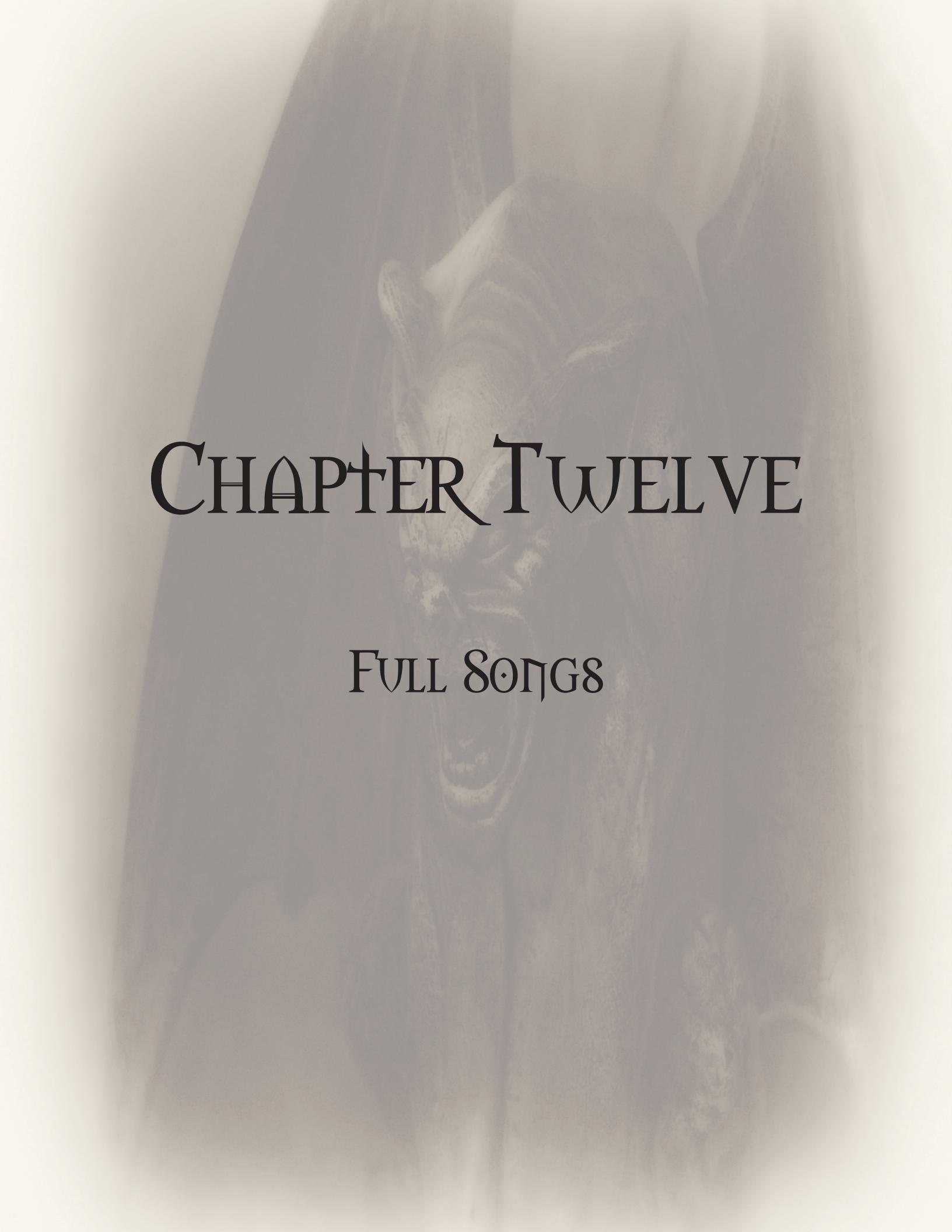
2.

w/bar- -

TAB

1	1	3	3	2	2	1	1	3	3	5	5	6	6	5	5	5	5	3	3	2	2	5	5	6	
0	0							2	2																
.																									





CHAPTER TWELVE

FULL SONGS

“BLOODDRUNK”



Dropped “C” Tuning

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

Intro

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

N.H.

Guitar tab for the Intro section. The tuning is Drop C (A, D, G, B, E, A). The tab shows a sequence of notes across six strings. The first measure starts with a power chord (A) on the 5th string. The second measure features a descending eighth-note scale. The third measure consists of a series of eighth-note chords. The fourth measure is a sustained note followed by a power chord. The fifth measure is a sustained note followed by a power chord. The sixth measure is a sustained note followed by a power chord.

Main Melody

Guitar tab for the Main Melody section. The tuning is Drop C (A, D, G, B, E, A). The tab shows a continuous line of notes across six strings. The melody begins with a power chord (A) on the 5th string, followed by a series of eighth-note chords. The notes are primarily on the 5th and 6th strings, with occasional notes on the 3rd and 4th strings. The melody ends with a sustained note followed by a power chord.

Guitar tab for the continuation of the Main Melody section. The tuning is Drop C (A, D, G, B, E, A). The tab shows a continuous line of notes across six strings. The melody continues from the previous section, featuring a power chord (A) on the 5th string, followed by a series of eighth-note chords. The notes are primarily on the 5th and 6th strings, with occasional notes on the 3rd and 4th strings. The melody ends with a sustained note followed by a power chord.

Verse Rhythm

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

Guitar tab for the Verse Rhythm section. The tuning is Drop C (A, D, G, B, E, A). The tab shows a rhythmic pattern of eighth-note chords. The notes are primarily on the 5th and 6th strings, with occasional notes on the 3rd and 4th strings. The rhythm is characterized by a steady eighth-note pulse.

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

Guitar tab for the continuation of the Verse Rhythm section. The tuning is Drop C (A, D, G, B, E, A). The tab shows a rhythmic pattern of eighth-note chords. The notes are primarily on the 5th and 6th strings, with occasional notes on the 3rd and 4th strings. The rhythm is characterized by a steady eighth-note pulse.

Harmony

P.M.-----|

P.M.

P.M.---|

P.M.-----|

P.M.

TABLATURE FOR HARMONY SECTION:

T	0	0	0	0	3	0	4	0	0	6	7	6
A	0	0	0	0	3	0	4	0	0	5		
B	0	0	0	0	3	0	4	0	0			
E	0	0	0	0	3	0	4	0	0			
D	0	0	0	0	3	0	4	0	0			
G	0	0	0	0	3	0	4	0	0			

P.M.-----|

P.M.

P.M.---|

P.M.-----|

TABLATURE FOR HARMONY SECTION (CONTINUED):

T	0	0	0	0	4	0	3	0	0	6	7	6
A	0	0	0	0	4	0	3	0	0	5		
B	0	0	0	0	4	0	3	0	0			
E	0	0	0	0	4	0	3	0	0			
D	0	0	0	0	4	0	3	0	0			
G	0	0	0	0	4	0	3	0	0			

Bridge

1.

2.

3.

4.

P.M.

P.M.

P.M.-----|

P.M.-----|

TABLATURE FOR BRIDGE SECTION:

T	2	2	0	2	2	2	2	2	2	2	2	2
A	2	2	0	2	2	2	2	2	2	2	2	2
B	2	2	0	2	2	2	2	2	2	2	2	2
E	2	2	2	2	2	2	2	2	2	2	2	2
D	2	2	2	2	2	2	2	2	2	2	2	2
G	2	2	2	2	2	2	2	2	2	2	2	2

5.

6.

7.

8.

P.M.-----|

P.M.---|

P

w/ bar

TABLATURE FOR BRIDGE SECTION (CONTINUED):

T	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2	2
E	2	2	2	2	2	2	2	2	2	2	2	2
D	2	2	2	2	2	2	2	2	2	2	2	2
G	2	2	2	2	2	2	2	2	2	2	2	2

Chorus

P.M.-----|

P.M.-----|

TABLATURE FOR CHORUS SECTION:

T	2	4	4	2	5	2	4	4	0	5	11	11	9	9	9	9	11	11	9	9	9	9
A	2	4	4	2	5	2	4	4	0	5	11	11	9	7	7	9	11	11	9	7	7	9
B	2	4	4	2	5	2	4	4	0	5	9	9	7	7	7	7	9	9	7	7	7	7
E	4	4	4	4	4	2	4	4	2	5	4	4	2	4	4	2	5	4	4	2	4	4
D	4	4	4	4	4	2	4	4	2	5	4	4	2	4	4	2	5	4	4	2	4	4
G	4	4	4	4	4	2	4	4	2	5	4	4	2	4	4	2	5	4	4	2	4	4

1. [1. 2.] H

Breakdown

P.M. ----- | 1. [1. 2.]

Keyboard Solo Rhythm

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

Guitar Lead

* P.S. = Pick Slide

sl. P.M. P.M.

24 24 24 21 21 22 24 22 22 24 21 19 21 22 19 17 19 19 19 14 15 16 17 15

T
A
B

2 2 0 2
2 2 0 2
2 2 2 0 2

“TIE MY ROPE”

Dropped “C” Tuning

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



Main Riff

1. 2. 3.

T
A
B

0 2 3 2 0 2 5 3 0 2 3 2 0 2 3 2 0 2 5 7 5 7 5 7 9 7 .

2. 3. P.H. - -

T
A
B

6 3 0 2 3 2 0 2 3 2 0 2 4 4 4 5 2 2 2 3 5 7 5 7 5 5 5 7 7 3 3 3 5 5 5 5 .

Verse

P.M. - - - - P.M. - - - - P.M. - - - - 1. P.M. - - - - - 2.

T
A
B

0 0 0 3 0 6 0 0 0 3 0 5 0 0 0 5 3 5 0 0 0 0 0 6 8 . 7 7 9 9 7 7 10 10

Bridge

P.H. - - P.H. - - P.H. - -

T
A
B

0 0 2 0 3 0 2 2 0 0 0 2 0 5 0 0 2 0 3 0 2 0 0 2 0 3 0 2 7 7 0 0 2 0 3 0 2 2 0 0 0 2 5 X X 12 X X 11 X X 12 X X 14 X X 12 X X 12 .

Breakdown

P.M.-----|

T
A
B 6 6 6 4 6 4 6
B 4 4 4 2 4 2 4 4 4 4 4

P.M.-----|

T
A
B 2 2 9 7 2 0 2
B 2 2 7 5 2 0 2 2 2 2 2 0
B 2 2 5 5 5

Chorus Melody

P.M.-----|

T
A
B . 15 15 13 17 15 13 13 13 13 13 13 13 15 15 15 15 15 15

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

2.

T
A
B 15 13 17 15 13 15 15 15 15 17 17 15 15 13 14 16 13
B 15 17 15 13 15 15 15 15 17 17 15 15 13 14 16 13
B 15 17 15 13 15 15 15 15 17 17 15 15 13 14 16 13

Keyboard Guitar Interlude

First Part

H H H H

T
A
B 13 13 11 14 13 11 13 13 11 11 11
B 11 11 14 13 11 13 13 11 11 11

H H

1/4

T
A
B 20 20 18 21 20 18 20 20 18 18 18
B 18 18 21 20 18 20 20 18 18 18

Second Part

Guitar tab for the Second Part. The left side shows a descending scale from 13 down to 10. The right side shows a descending scale from 17 down to 14. The strings are labeled T, A, and B.

Guitar tab for the continuation of the Second Part. It shows a descending scale from 20 down to 17. The strings are labeled T, A, and B.

Ending

Guitar tab for the Ending. It features a repeating pattern of hammer-ons (H) and pull-offs (P). The notes are 24, 17, 22, 21, 22, 17, 24, 17, 22, 21, 22, 17, 24, 17, 22, 21, 22, 17, 24. The strings are labeled T, A, and B.

Guitar Lead

Part I

Guitar tab for Part I of the Guitar Lead. It shows a descending scale from 17 down to 12. The strings are labeled T, A, and B.

Part II

Guitar tab for Part II of the Guitar Lead. It shows a descending scale from 15 down to 12. The strings are labeled T, A, and B. Annotations include "hold bend" with a dashed line, "rake" with a dashed line, "full" with an arrow, "T P", "T P", "P", and "1/2" with an arrow.

Part III

Guitar tab for Part III of the Guitar Lead. It shows a descending scale from 14 down to 12. The strings are labeled T, A, and B. Annotations include "1/2" with an arrow, "12", and "1/2" with an arrow.

Part II

Part II

Fretboard diagram showing a scale pattern across six strings. The notes are labeled with their corresponding fret numbers: 14, 13, 12, 14, 13, 12, 14, 12, 15, 14, 15, 12, 15, 12, 17, 15, 15, 17, 20, 17, 22, 17, 17, 15, 17, X, X, 17. Above the diagram, a legend indicates: hold bend (dashed line), rake (dash-dot line), and wavy line for vibrato. Specific technique markers include 'full' (curved arrow) above the 17th fret, 'T' (Tremolo) above the 20th fret, 'P' (Palm muting) above the 17th, 22nd, and 17th frets, and '1/2' (half note symbol) above the 17th fret.

Part III

Part III

The diagram shows a guitar tablature with six strings. The first measure (T) starts with a rest followed by notes at positions 12, 13, 14, and 12. The second measure (A) starts with a rest followed by notes at positions 12, 14, and 15. The third measure (B) starts with a rest followed by notes at positions 12, 13, 14, and 12. A vertical line separates the first two measures from the third. Above the vertical line, there is a wavy line above the 14th fret and a bracket labeled "1/2" indicating a half note value. Another wavy line is at the top right.

Part IV

15 19 17 15

T	17	17 15									
A	16	16 14	16 14	16 14	16 14	14	17 14	17 14	17 14	17 14	14
B	17	17 14	17 14	17 14	17 14	17 14	17 14	17 14	17 14	17 14	14

19

Whammy Dives

Fretboard diagram showing the notes of a B major scale across six strings. The notes are: B (14), A (14), G (12), F# (12), E (14), D (14), C# (11), B (11), A (12), G (12), F# (12), E (12), D (12). The diagram includes a vertical bar at the right end representing the nut.

“HATECREW DEATHROLL”



Intro

sl. sl. sl. sl.

T
A
B

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

1.

2.

T
A
B

2 2 2 2 5 5 5 5
0 0 0 0 3 3 3 3

9 9 9 9 7 7 7 7
7 7 7 7 5 5 5 5

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

T
A
B

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

1.

2.

sl.

T
A
B

2 2 2 2 5 5 5 5
0 0 0 0 3 3 3 3

7 9 9 X X X
5 7 7 X X X

X X X X

Verse

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

T
A
B

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

7 9 7 9
5 7 5 7

0 0 0 0

Rock House

IN YOUR FACE GUITAR

Bridge

Guitar tablature for 'The Star-Spangled Banner'. The left side shows measure 1, starting with a treble clef, a key signature of one sharp, and a common time signature. The right side shows measure 2, starting with a bass clef, a key signature of one sharp, and a common time signature. The tablature uses six horizontal lines representing the strings, with vertical tick marks indicating finger placement. The notes are eighth and sixteenth notes.

1. | 2.

T	8	8	8	7	7	7		8	8	8	7	7	7
A	9	9	9	7	7	7	:	9	9	9	8	8	8
B	9	9	9	9	9	9		9	9	9	8	8	8
	7	7	7	9	9	9		7	7	7	6	6	6
				7	7	7							

Bridge 2

3x

Transition Riff

Rock House

IN YOUR FACE GUITAR

A.H.-----|
w/bar -----|

Fretboard diagram for a B major chord on a 6-string guitar. The strings are labeled from left to right: 6, 5, 4, 3, 2, 1. The 6th string (low E) has a dot at the 0th fret. The 5th string (B) has a dot at the 0th fret. The 4th string (G) has a dot at the 5th fret. The 3rd string (D) has a dot at the 5th fret. The 2nd string (A) has a dot at the 3rd fret. The 1st string (E) has a dot at the 0th fret.

Bridge 3

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

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: T (index) on the 3rd string at the 1st fret, A (middle) on the 2nd string at the 1st fret, and B (ring) on the 1st string at the 1st fret. The 0th fret is also indicated. The strings are numbered 1 through 6 from left to right.

1.

2.

T	8	8	8	7	7	7	.	8	8	8	7	7	7
A	9	9	9	7	7	7	.	9	9	9	8	8	8
B	9	9	9	9	9	9	.	9	9	9	8	8	8
	7	7	7	9	9	9		7	7	7	6	6	6
				7	7	7							

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

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-4 are on the first string (A), frets 5-8 on the second string (E), and frets 9-12 on the third string (D). The diagram shows the scale starting at the 5th fret of the A string.

1.

1

w/t

A.H. - - - - +

T	8	8	8	7	7	7	.				
A	9	9	9	7	7	7	.	5	0	7	
B	9	9	9	9	9	9	.	5	0		
	7	7	7	9	9	9					
				7	7	7					

Chorus

T
A
B

13 12 15 14 12 13 10 12 12 15 14 12 15 15 15 15 12 15 12 .

Guitar tablature for the first section of the song. The strings are labeled T (Top), A, and B (Bottom). The tab shows a sequence of notes across four measures.

7 10 9	9	7 7 9 5 5 9	7 7 10 9 7 10	10
T 8	10	7 8 5	7	9 7 9 7
A 7	7			9 9 7
B				

Guitar tablature for the second section of the song. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures, with a sl. (slur) indicated above the third measure.

12 15 14	14	17 14 17 14	10 14	12 15 14 12
T 13	15	15	10	12 15 14 12
A 12	12			15 15 12 15 12
B				14

Solo

Guitar tablature for the solo section of the song. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures, with various弓 (bowing) markings: 1/2, full, and sl. (slur).

15	17 (17)	15 17	18 15 17 15 17 14 17 14	15 14
T 14	12	14		15 15 12 15 12 14
A				
B				

Guitar tablature for the third section of the song. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures, with various弓 (bowing) markings: sl., sl., and a wavy line (wavy).

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

Guitar tablature for the fourth section of the song. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures.

17 17 17 17 16 16 16	22 22 22 21 21 21	15 12 14 15 17 14 15 17
T		
A		
B		

Guitar tablature for the fifth section of the song. The strings are labeled T, A, and B. The tab shows a sequence of notes across four measures.

19 15 17 19 17 15	17 15	15 12 12 10 10 10 7
T		
A		
B		

w/bar-----|

hold bend -----|

T P T P P P T P T P P P T P T P P P

Rock House

IN YOUR FACE GUITAR

COBHC





IN YOUR FACE GUITAR

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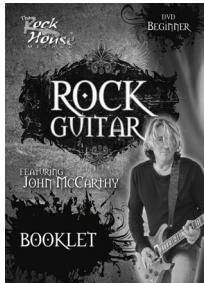
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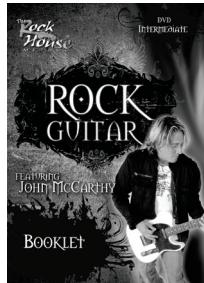
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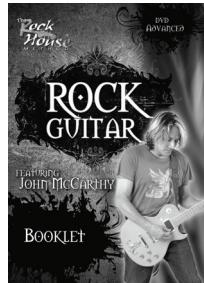
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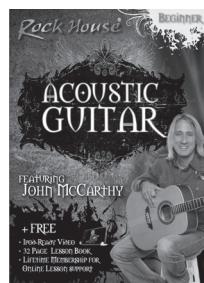
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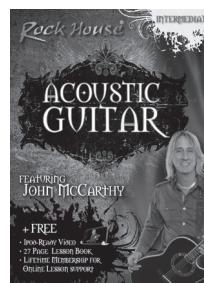
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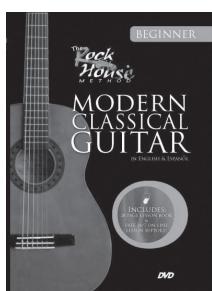
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Beginner



Intermediate



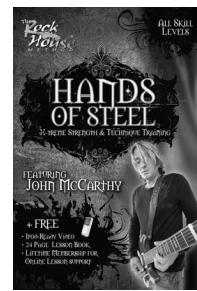
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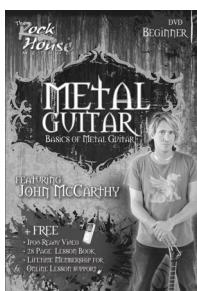
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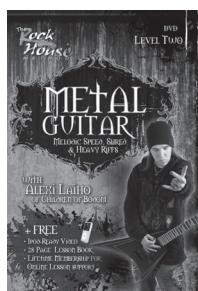


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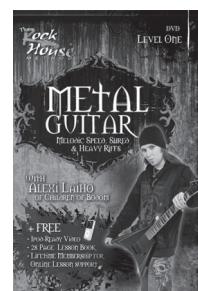
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Guitar



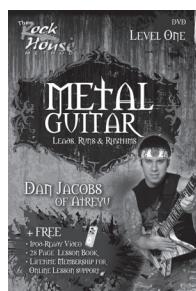
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Shred & Heavy
Riffs #1



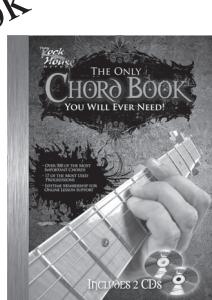
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Shred & Heavy
Riffs #2

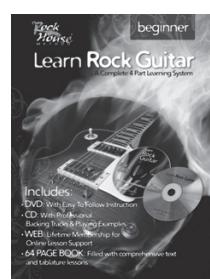


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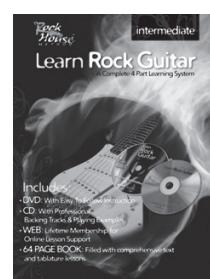
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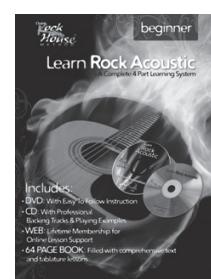
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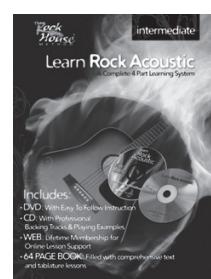
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