

# CONTENTS



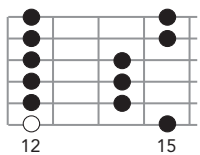
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## Lesson 5: Soloing in a Blues Style

One of the great things about the blues is that it makes full use of the expressive potential of the guitar. That means becoming as fluent as possible with the expressive techniques covered in the rock chapter, like bending, slides, hammer-ons, and pull-offs. The following blues solo licks also feature an extensive use of *vibrato*, a “warbling” effect produced by a series of quick, tiny bends. Combine these expressive techniques with a strong knowledge of the fretboard, and you have the makings of a killer blues solo. Where can you get some of that good note knowledge? Scales are a great place to start.

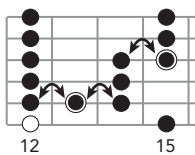
The three scale patterns below illustrate how to take a common pentatonic scale and turn it into two more useful scales: the *blues scale*, and the *composite blues scale*. It can't be overemphasized how much mileage you can get from these three related patterns. First, take a look at how these scale shapes are connected. Then, try out some of the classic blues licks that follow. Once you get some of these riffs under your fingers, try to play them over the blues tunes in this chapter. All of these riff examples are in the key of E Minor, but they can all be transposed to any key and they can be used over a dominant blues or a minor blues. Also, some (but not all) of the following blues riffs come directly from the three scale patterns below. See if you can figure out which ones correspond.

This familiar pentatonic scale pattern with the root on the 6th string provides an incredibly strong foundation for blues soloing.



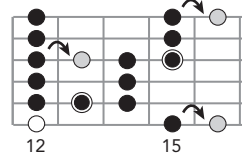
1) The pentatonic scale

Now, add the  $\flat 5$  (known as a *blue note*) to create the blues scale. Feel free to approach the blue note (indicated below with  $\bullet$ ) from above or below.



2) The blues scale

Finally, add the major 3rd (indicated below with  $\circ$ ) to your scale. This note sounds great when it is approached from below by way of a slide or hammer-on.



3) The composite blues scale

### Blues Licks



**A**

3 | | 3 | 3 | | 3

---

= Vibrato

---

= Bend and release. Bend up to the indicated pitch then bring the string back down to the original pitch.

---

**B**

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

---

= Prebend and release. Before sounding the string, bend it up to the indicated pitch. Pick the string, then release the bend to its original note.

---

## Lesson 3: The Renaissance and Baroque Periods

The three examples that follow were composed before the modern classical guitar was invented. “Greensleeves” is a famous theme from the Renaissance period (ca. 1400–1600) that would have originally been played on a lute. The  $\frac{6}{8}$  time signature indicates six eighth notes per measure. It is counted as two groups of three: “1-&-ah, 2-&-ah.”



### Greensleeves

Track 41

Musical score for Greensleeves, Track 41. The score is in 6/8 time and consists of two systems of music. Each system includes a treble clef staff with a melody line and a guitar staff with fret numbers. The melody is marked with fingerings (i, m, a, m, i) and dynamics (p). The guitar staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first system covers measures 1-4, and the second system covers measures 5-8.

The best-known composer from the Baroque period (ca. 1685–1750) is Johann Sebastian Bach. Here are the first eight bars (with a full D chord at the end for a sense of finality) of the prelude from Bach’s “Cello Suite No. I.” It features a D bass note that is repeated throughout, while the harmony changes above it (this is called a *pedal tone*). The pedal tone is facilitated by *drop D tuning*, in which the 6th string is tuned down a whole step from E to D.



### Cello Suite No. I (Prelude)

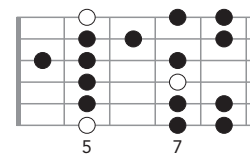
Track 42  $\textcircled{6} = \text{D}$

Musical score for Cello Suite No. I (Prelude), Track 42. The score is in 4/4 time and consists of two systems of music. Each system includes a treble clef staff with a melody line and a guitar staff with fret numbers. The melody is marked with fingerings (i, a, i, a, i) and dynamics (p). The guitar staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first system covers measures 1-4, and the second system covers measures 5-8. A circled 6 indicates drop D tuning.

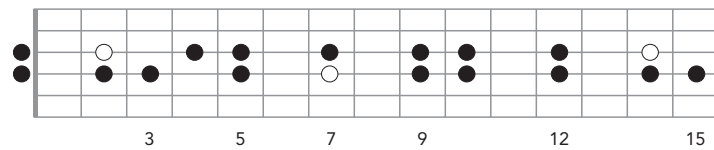
## Lesson 5: Shredding Tricks

Alternate picking involves maintaining a strict down-up-down-up pattern at all times. Economy picking is a cross between alternate picking and sweep picking (when switching to adjacent strings, sweep in the direction of the switch). Then, there's hybrid picking, which is a technique that involves using the pick and the fingers at the same time. In order to practice hybrid picking, try out this A Aeolian mode (one of metal's most used scales), visualized along the middle two strings. (For more on modes, see page 92.)

A Aeolian



A Aeolian



The A Aeolian mode can be played on six strings (above) or two strings (to the left).

### Hybrid Picking



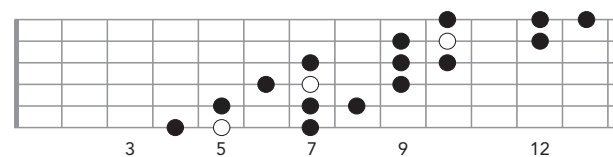
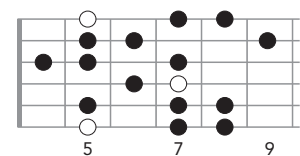
Track 62

Amin  
With pick in hand, try hybrid picking with your middle finger.

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

In the neo-classical metal genre, one of the most heavily used modes is the *harmonic minor scale*. To the right is a diagram illustrating the A Harmonic Minor scale in fifth position. Below is a fretboard pattern that works great in a harmonic minor context. It's connected with *legato* (smoothly played) hammer-ons. It was also used in the "Malmsteen Madness" tune on page 65.

A Harmonic Minor



### Harmonic Minor Mayhem



Track 63

H H H H H H H H H H H H

4 5 7 5 7 8 6 7 9 7 9 10 9 10 12 10 12 13 12

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

## Lesson 7: Latin Jazz

One of the most significant styles of Latin jazz is the bossa nova, made popular in the early 1960s through the celebrated compositions of Brazilian maestro Antônio Carlos Jobim. In particular, nylon string guitar legends João Gilberto and Charlie Byrd played a formative role in defining the bossa nova sound. The following tune, in the style of Jobim's classic "How Insensitive," starts with a basic bossa nova fingerpicking pattern, then proceeds through a few choice rhythmic variations. It features many of the chord voicings introduced on the previous page.



### How Syncopated

Track 93

Sheet music for the guitar piece "How Syncopated" in 4/4 time. The piece consists of 16 measures, divided into four systems of four measures each. Each system includes a treble clef staff with chord voicings and a guitar tablature staff with fingerings and a rhythmic pattern below it.

**System 1 (Measures 1-4):** Chords: Dmin9, C#dim7. Rhythmic patterns: 4 3 2 | 4 3 2 | 5 4 3 | 5 4 3.

**System 2 (Measures 5-8):** Chords: Cmin7, F13, Bmin7b5. Rhythmic patterns: 2 2 1 | 2 4 1 | 4 4 3 | 4 4 2.

**System 3 (Measures 9-12):** Chords: BbMaj7, Bb6, EbMaj9, Eb6/9. Rhythmic patterns: 4 2 3 | 4 2 3 | 3 3 2 | 3 3 2.

**System 4 (Measures 13-16):** Chords: Emin7b5, Aaug7, Eb9, Dmin9, Eb9, Dmin6/9. Rhythmic patterns: 4 2 3 | 4 2 3 | 4 4 2 | 4 4 2 | 4 4 2 | 4 2 3.