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ABOUT THE DVD



The DVD contains valuable demonstrations of the instructional material in this book. You will get the best results by following along with your book as you watch these video segments.

Musical examples that are not performed with video are included as audio tracks on the DVD for listening and playing along. The audio tracks are all accessible on your computer as MP3 files (see DVD-ROM Audio below). The symbol at the top left appears next to each song or example for which there is an audio track. Example numbers are above the symbol. The track number below each symbol corresponds directly to the song or example you want to hear. The symbol at the bottom left appears next to each song or example for which there is an accompanying video demonstration. Track 1 of the audio will help you tune your guitar.



DVD-ROM AUDIO

The accompanying DVD includes MP3 files that are playable on a computer, smartphone, or iPod®*. To access these files, place the disc in the DVD drive of your computer.

Windows users: double-click on My Computer, right-click on your DVD drive icon, select Explore, and then double-click on the DVD-ROM Materials folder.

Mac users: double-click on the DVD icon on your desktop, and then double-click on the DVD-ROM Materials folder.

*iPod is a trademark of Apple Inc.

POWER CHORD RIFFS

A *riff* is a catchy, repeated melodic idea that is the basis for a song. Notice the “x” signs in Example 22. These indicate *chucks*, or *cuts*: mute the strings with your left hand and strum with your right (we will cover this in-depth on page 52).

In the Style of Nirvana

22
Track 9

VIDEO
EXAMPLE

In the Style of Pantera

Tune down all your strings one whole step for this next one. Many modern bands tune down, sometimes as much as two whole steps. Also notice the E pedal tones.

23
Track 10

VIDEO
EXAMPLE

In the Style of Led Zeppelin

Note the *slur* marks (—) in this example. In a slur, only the first note is plucked. See Chapter 5 for more details.

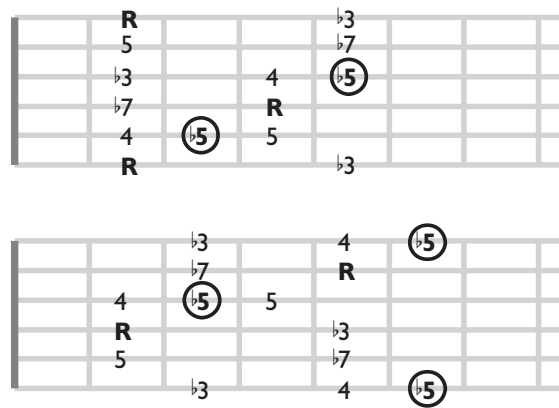
s = slide
— = slide up
— = slide down

24
Track 11

VIDEO
EXAMPLE

BLUES SCALES

The $\flat 5$ is frequently added to the minor pentatonic scale. The addition of this note creates the *blues scale*. Notice that the $\flat 5$ creates lots of tension—it leads us strongly to another note, usually down to the 4 or up to the $\flat 5$. The diagrams on the right show two common fingerings for the blues scale.



Ⓟ = $\flat 5$

116
Track
73

A) B) Swing

T
A
B

3 3 | 1 3 2 | 1 4 5 | | 5 7 5 8 7 5 7 5 (5)

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

C) D) VIDEO EXAMPLE

T
A
B

3 2 | 4 | 2 | 4 | 4 | 1 | | 3 2 | 4 3 | 3 3 (3) | 2 | 1

E) F)

T
A
B

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

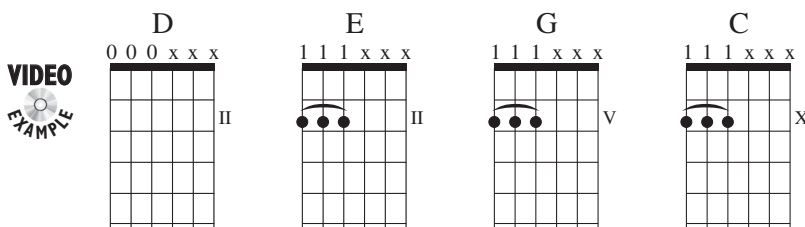
CHAPTER 10

Drop D Tuning

One of the biggest developments in modern rock guitar playing over the last 10 to 15 years is the increasing use of *drop D tuning*. Sometimes, this is also accompanied by a complete downtuning of the instrument anywhere from a half step to as much as two and a half steps below standard tuning. This creates a heavy low-end that lends itself to extreme metal styles and other modern rock genres.

VIDEO Drop D tuning is accomplished by dropping the pitch of the 6th string from the standard E note down one whole step to D. This produces a pitch that is one octave lower than the 4th-string D note.

In this tuning, the lowest three strings sound as D–A–D. Notice this gives us the interval of a 5th from D to A and a 4th from A to the higher D. This is the same *voicing*, or arrangement of notes, as in a standard power chord, but here, they are all available on one fret (or the three open strings). We can easily move this arrangement of notes by using one finger to barre the three strings at any fret—a pretty cool and easy way to play power chords. If we barre the 2nd fret on the 6th, 5th, and 4th strings, we have E–B–E, an E power chord, and likewise on any other fret, we have a power chord with the root on the 6th and 4th strings.



This tuning facilitates solid, finger-friendly power chords that can be incorporated into riffs even at very fast tempos. These riffs may involve open strings and single notes as well as power chords. The higher strings can be used for lead playing in the conventional way, but chords that include the 6th string need to be re-fingered to allow for the change in tuning.

Let's try a few examples. Following is an arpeggiated power-chord riff in the style of '90s grunge band Nirvana.

135
Track 84
VIDEO

⑥=D
A5 F5 D5 A5 F5 D D7

T
A
B

7 7 7 7 3 3 3 0 0 0 (0) 0 0 0 7 7 7 3 3 3 0 4 4 0 4 3 3 0

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