

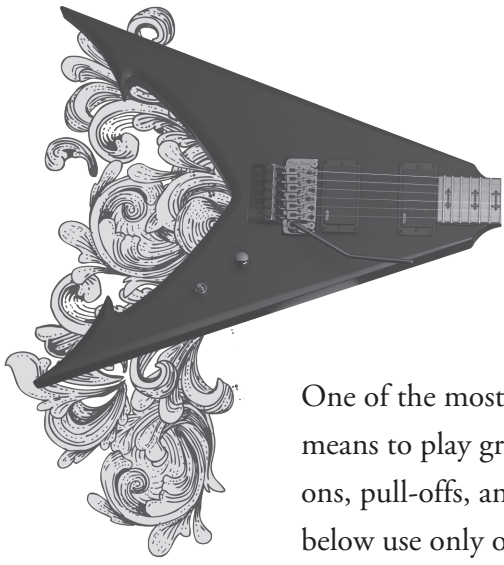
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Online audio is included with this book. Using the recording will help make learning more enjoyable and the information more meaningful. Listening to the audio will help you correctly interpret the rhythms and feel of each example. The symbol to the left appears next to each song or example that is performed in the recording. Example numbers are above the symbol. The track number below each symbol corresponds directly to the example you want to hear.

**NOTE ABOUT THE TUNING:** On the recording, the guitar has been tuned down a whole step for an authentic death metal sound. So, the “standard” tuning used throughout (except where indicated) is D–G–C–F–A–D. The music, however, is notated as if regular standard tuning (E–A–D–G–B–E) is being used. Track 1 will help you tune to the audio.



# LEGATO TECHNIQUE

One of the most important techniques used by metal lead guitarists is playing *legato*, which means to play groups of notes smoothly and connectedly. Different techniques, like hammer-ons, pull-offs, and sliding, can be combined to achieve this flowing effect. The examples below use only one pick attack per string; all of the notes that follow the pick attack are connected with hammer-ons, pull-offs, and/or slides. Concentrate on achieving pull-offs that match the volume of the hammer-ons. Your fingers should not move too far from the fretboard and should pull off in a downward, scooping motion.

H = Hammer-on  
 P = Pull-off  
 SL = Slide

Example 7 is a standard legato rudiment. Make sure to play the rhythm exactly as written—it's easy to rush the timing of the pull-offs. You can leave your index finger in place on the fretboard throughout this example.

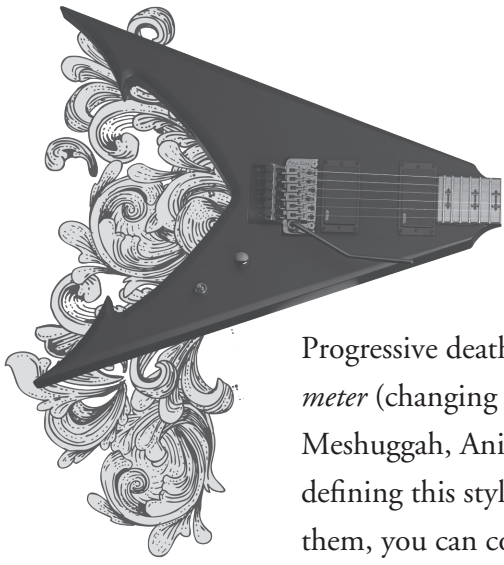


Example 8 focuses on changing strings while using the legato technique. In this example, do not leave any finger down. Each finger should come off the fretboard after it has been played.



The next example combines the previous techniques with sliding. This is a great way to link the shapes together and ascend the neck. Remember that you only pick the first note of each phrase on a string.





# PROGRESSIVE DEATH METAL

Progressive death metal is a genre with heavy riffs and complex rhythmic ideas, such as *mixed meter* (changing of time signatures within a song) and *offset rhythmic phrasing*. Groups like Meshuggah, Animals as Leaders, Tool, Gojira, The Faceless, and Textures lead the way in defining this style. Remember, the riffs are grouped according to tempo, so once you learn them, you can combine and jam on them from one to the next.

## Riffs at 90bpm

One of the defining elements of progressive death metal is the use of odd time signatures, and our first example is a clean intro in  $\frac{5}{4}$ . Within a concert set, this type of section is great for wiping the slate clean before a heavy, high-energy riff kicks in.

77  
58

Clean

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

3

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

Next is an example of offset rhythmic phrasing, which means the same phrase can be thought of and played in different time signatures—in the first time signature, the phrase starts and ends at the same place in the measure every time it is repeated, but in the second time signature, each iteration of the pattern starts and ends at a different place in the measure. Example 78 can be viewed as being in  $\frac{5}{4}$  or  $\frac{4}{4}$ . The band Meshuggah often uses this kind of riff, with guitarist Fredrik Thordendal and drummer Tomas Haake approaching it in  $\frac{4}{4}$ .

First, here is the groove as a repeatable pattern in  $\frac{5}{4}$ .

78  
59

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

2 2 (2) 2 (2) 2 (2) 2 (2) 2 (2) 2 (2) 2

Here is the phrase from the bottom of the previous page, but written over  $\frac{4}{4}$ .

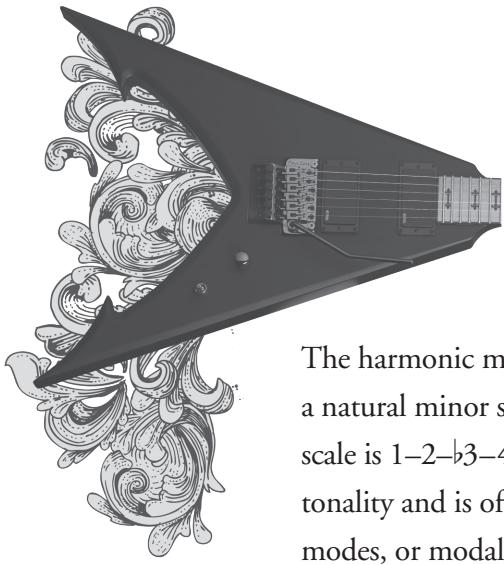
79  
60

Below is an example of how heavy riffs can be offset within a  $\frac{4}{4}$  groove. The phrasing is key here, and the shifting starting points are meant to throw the listener off a bit. The whole riff is six bars of  $\frac{4}{4}$ , but the eighth-note phrasing can be broken down to 9–10–9–11–9.

80  
61

The next offset groove is focused around the dotted eighth note.

81  
62



# HARMONIC MINOR MODAL FINGERINGS

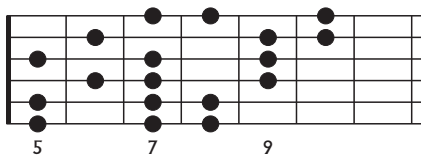
The harmonic minor scale adds exotic depth to your playing and composing. It is the same as a natural minor scale except it has a natural 7th. Remember, the formula for a harmonic minor scale is 1–2–♭3–4–5–♭6–7. In A, this is spelled A–B–C–D–E–F–G♯. This is a very neoclassical tonality and is often used in various genres of metal. Just as the natural minor scale has seven modes, or modal fingerings, so does the harmonic minor scale. One of the easiest and most effective ways to learn these fingerings is to relate them to the natural minor modes covered on page 56, but with a new altered note.

The modes of the harmonic minor scale are:

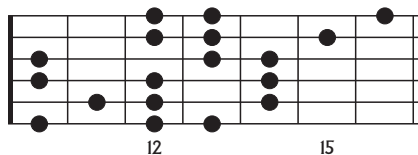
Aeolian ♭7 (harmonic minor)	A–B–C–D–E–F–G♯
Locrian ♭6	B–C–D–E–F–G♯–A
Ionian ♯5	C–D–E–F–G♯–A–B
Dorian ♯4	D–E–F–G♯–A–B–C
Phrygian ♯3 (Phrygian Dominant)	E–F–G♯–A–B–C–D
Lydian ♯2	F–G♯–A–B–C–D–E
Mixolydian ♯1	G♯–A–B–C–D–E–F

## A Harmonic Minor Modes

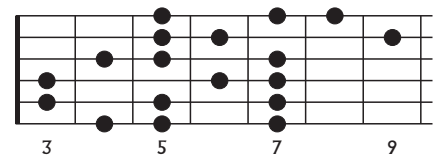
A Aeolian ♭7



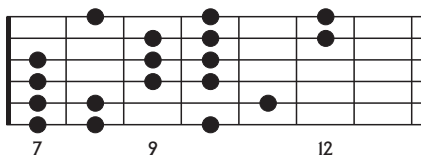
D Dorian ♯4



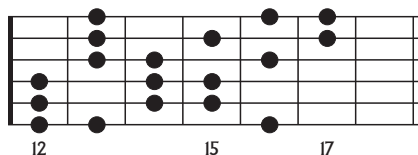
G Mixolydian ♯1



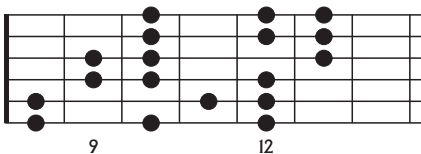
B Locrian ♭6



E Phrygian ♯3



C Ionian ♯5



F Lydian ♯2

