

CONTENTS

About the Author	3
Acknowledgements	3
Introduction	4
The 11 Rhythms	5
Using a Metronome	5
The Rhythms	6
<i>11 Rhythms Chart</i>	8
Rhythm Examples	9
Essential Scales and Fingerings	14
The Scales	15
Scale Examples	25
Sequences and Patterns	30
<i>G Major Sequential</i>	44
Sequences with a Traditional Latin Feel	46
Sequences with a Latin/Fusion Feel	47
Chromaticism	48
<i>Shred Etude</i> (Solo Guitar)	51
<i>Shred Etude</i> (Duet)	52
Arpeggio Madness	54
Tremolo Picking with One-String Modal Scales	60
One-String Scales	60
Tremolo Examples	62
Conclusion	63
Appendix	64
Major Scale Theory	64
Notation Key	64



A compact disc is available with this book. Using the disc will help make learning more enjoyable and the information more meaningful. Listening to the CD 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 on the CD. Example numbers are above the symbol. The track number below each symbol corresponds directly to the example you want to hear. Track 1 will help you tune to this CD.

Rhythm Examples

Now, we move on to actual patterns that resemble what you'll see in the next two chapters. Here, we are combining some of the rhythms from the previous pages with various scale and fingering patterns. The particular scales and patterns aren't important yet—the point here is to get you playing the rhythms in a musical context. If the following exercises are too challenging at first, try using only one note, as you did when learning Rhythms 1–11. Then, when you are comfortable with the rhythm, try it again with the notes as written.

The first four examples are all played on the low-E string. You may try them on the other strings as well. Remember, set your metronome to a comfortable tempo, then when you can play the exercise confidently and with a steady rhythm, increase the tempo slightly. Go back and forth between the newer, more challenging setting and the original timing. This will help develop speed, strength, accuracy, and coordination between the right and left hands.

1

Left-hand fingers: 1 1 1 1 1 1 1 1 1 1 2 2 2 4 4 4 4 2 2 2 1 1 1 1 1 1 1

2

Left-hand fingers: 1 1 1 1 1 1 1 1 1 1 2 2 2 2 4 4 4 4 2 2 2 2 1 1 1 1 1 1 1

3

Left-hand fingers: 1 1 1 1 1 1 1 1 1 1 2 2 2 4 4 4 4 2 2 2 1 1 1 1 1 1 1

4

Left-hand fingers: 1 1 1 1 1 1 1 1 1 1 2 2 2 4 4 4 4 2 2 2 1 1 1 1 1 1 1

The A Minor Pentatonic sequence below combines pull-offs and hammer-ons. Played at top speed, this lick sounds incredible, especially on the acoustic guitar.

43
34

Musical notation for Example 43, first system. It shows a treble clef staff with a 4/4 time signature. The melody consists of eighth notes with pull-off (P) and hammer-on (H) markings. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers and fingering (3 1 4 1 3 1 3 1 4 1 3 1 3 1 4 1 3 1 3 1 4 1 3 1).

Musical notation for Example 43, second system. It continues the melody from the first system. The tablature shows more complex patterns involving the 6th fret and includes a triplet of eighth notes in the final measure.

Here is a two-string sequence in E Minor that culminates, in the fourth measure, with a pattern from Example 34 on page 32. Remember to mix and match all of these ideas to create your own phrases and solos.

44
35

Musical notation for Example 44, first system. It shows a treble clef staff with a 4/4 time signature and a key signature of one sharp (F#). The melody is primarily on the 4th and 5th strings. Below the staff are guitar tablature lines for Treble (T), Middle (A), and Bass (B) strings, with fret numbers and fingering (3 4 3 1 3 4 3 1 3 4 3 1 3 4 3 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1).

Musical notation for Example 44, second system. It continues the two-string sequence from the first system. The tablature includes a triplet of eighth notes and a final measure with a double bar line and a '0' indicating an open string.



SHRED ETUDE

65

(Duet)

First system of music. Treble clef, 4/4 time signature. The staff contains a melodic line with various accidentals. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (10, 9, 8, 0, 7, 6, 5) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Second system of music. Treble clef, 4/4 time signature. The staff contains a melodic line. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (7, 6, 5, 0, 6, 5, 4, 0, 5, 4, 3, 0, 4, 3, 2, 0) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Third system of music, starting with a triplet '3'. Treble clef, 4/4 time signature. The staff contains a melodic line. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (10, 9, 8, 0, 9, 8, 7, 0, 8, 7, 6, 0, 7, 6, 5, 0) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Fourth system of music. Treble clef, 4/4 time signature. The staff contains a melodic line. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (7, 6, 5, 0, 6, 5, 4, 0, 5, 4, 3, 0, 4, 3, 2, 0) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Fifth system of music, starting with a triplet '5'. Treble clef, 4/4 time signature. The staff contains a melodic line. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (9, 8, 7, 0, 8, 7, 6, 0, 7, 6, 5, 0, 6, 5, 4, 0) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Sixth system of music. Treble clef, 4/4 time signature. The staff contains a melodic line. Below it are guitar tablature lines for Treble (T), Alto (A), and Bass (B) clefs. The tablature includes fret numbers (7, 6, 5, 0, 6, 5, 4, 0, 5, 4, 3, 0, 4, 3, 2, 0) and a rhythmic pattern of 3 2 1 0 repeated across the system.

Following are two augmented runs made up mostly of whole steps. Example 88 can be played over Aaug, but also Baug, C#aug, D#aug, Faug, and Gaug. Example 89, which has a legato feel because of the consecutive hammer-ons and pull-offs, can be played over F#aug, as well as G#aug, A#aug, Caug, Daug, and Eaug.

88

Aaug

82

1 3 1 3 1 3 1 3 4 2 3 1 3 1 3 1 3 1 3 1 0

89

F#aug

83

1 2 4 1 2 4 1 2 4 1 2 4 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

Here's an extended run to end the chapter; it features many different types of arpeggios.

90

Emin G Emin C G D

84

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

GMaj9 AMaj9

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

GMaj7 DMaj7 A5

2 1 4 3 4 3 2 1 4 1 4 1 4 1 4 1 4 1 4 5 4 7 6 7 6 4 2 1 1 0