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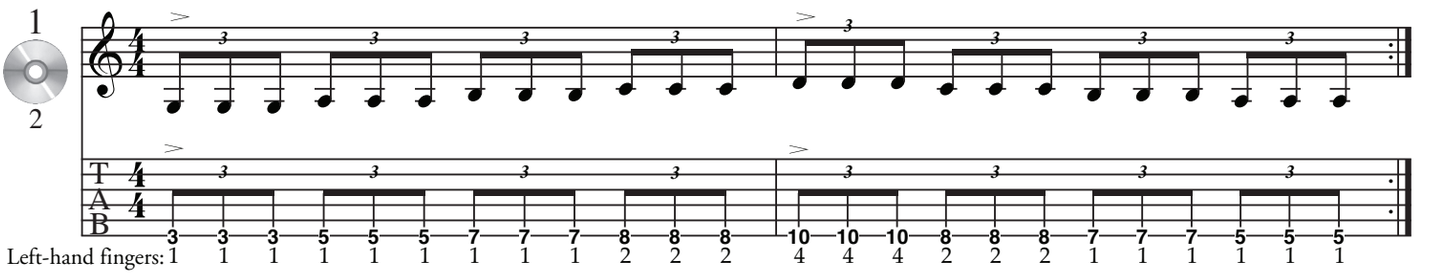
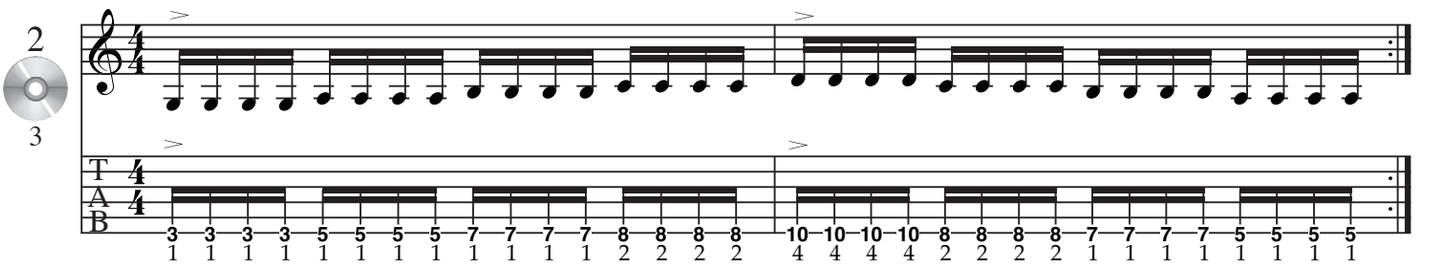
A compact disc is available with this book. Using the disc will help make learning more enjoyable and the information more meaningful. Listening to the CD will help you correctly interpret the rhythms and feel of each example. The symbol to the left appears next to each song or example that is performed 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.

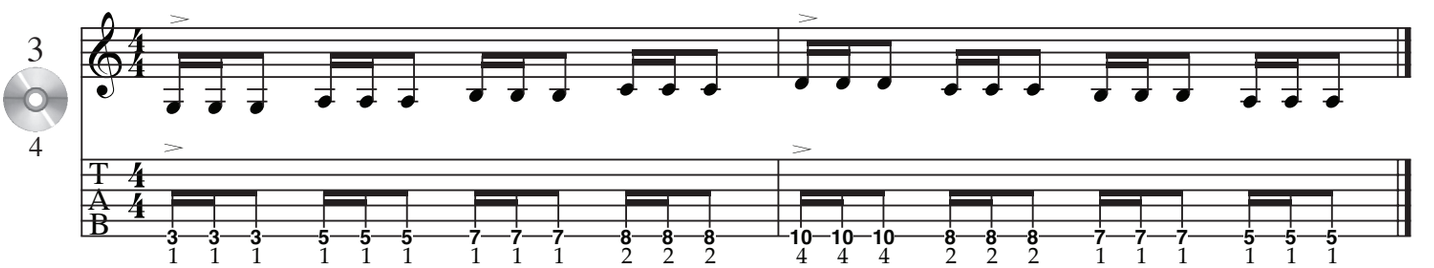
Rhythm Examples

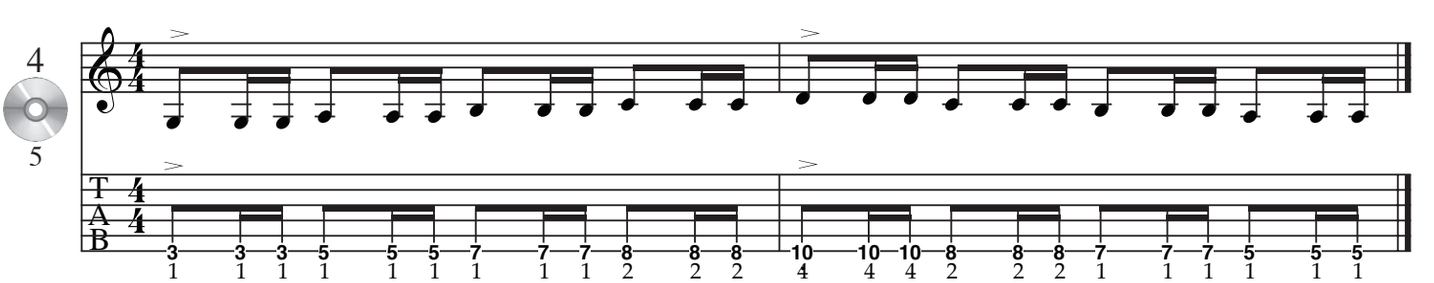
Now, we move on to actual patterns that resemble what you'll see in the next two chapters. Here, we are combining some of the rhythms from the previous pages with various scale and fingering patterns. The particular scales and patterns aren't important yet—the point here is to get you playing the rhythms 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.



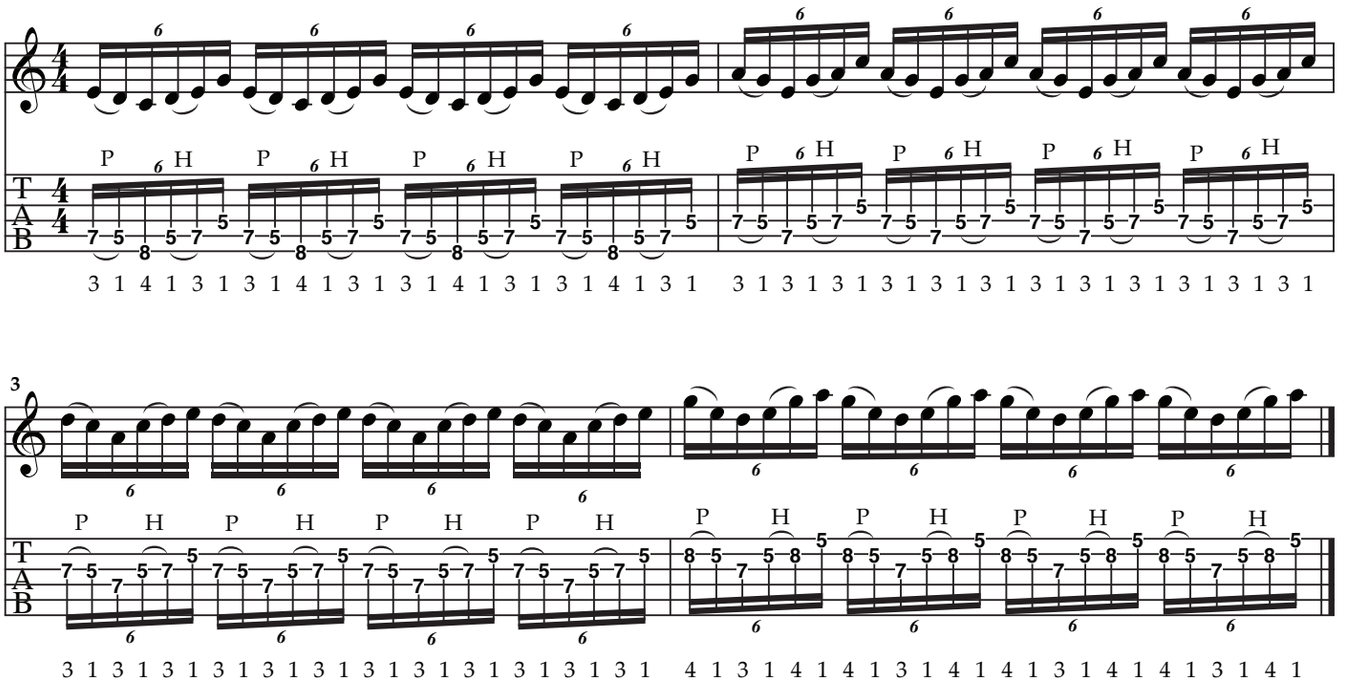






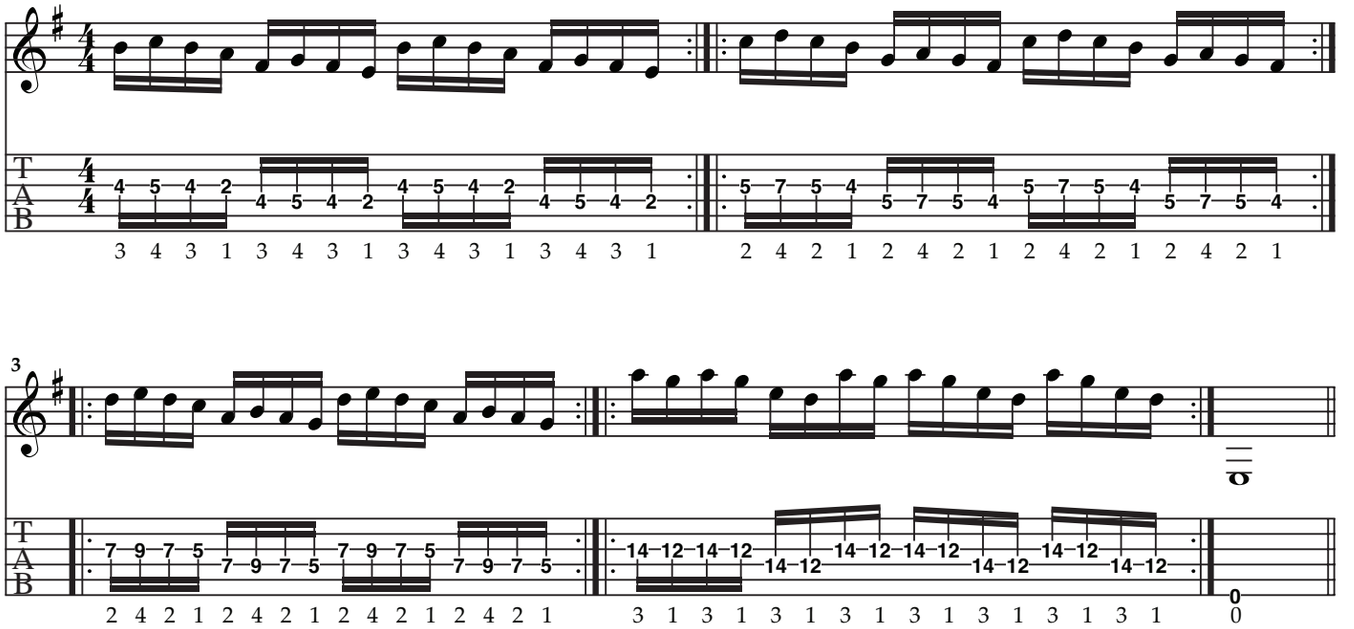
The A Minor Pentatonic sequence below combines pull-offs and hammer-ons. Played at top speed, this lick sounds incredible, especially on the acoustic guitar.

43
34



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.

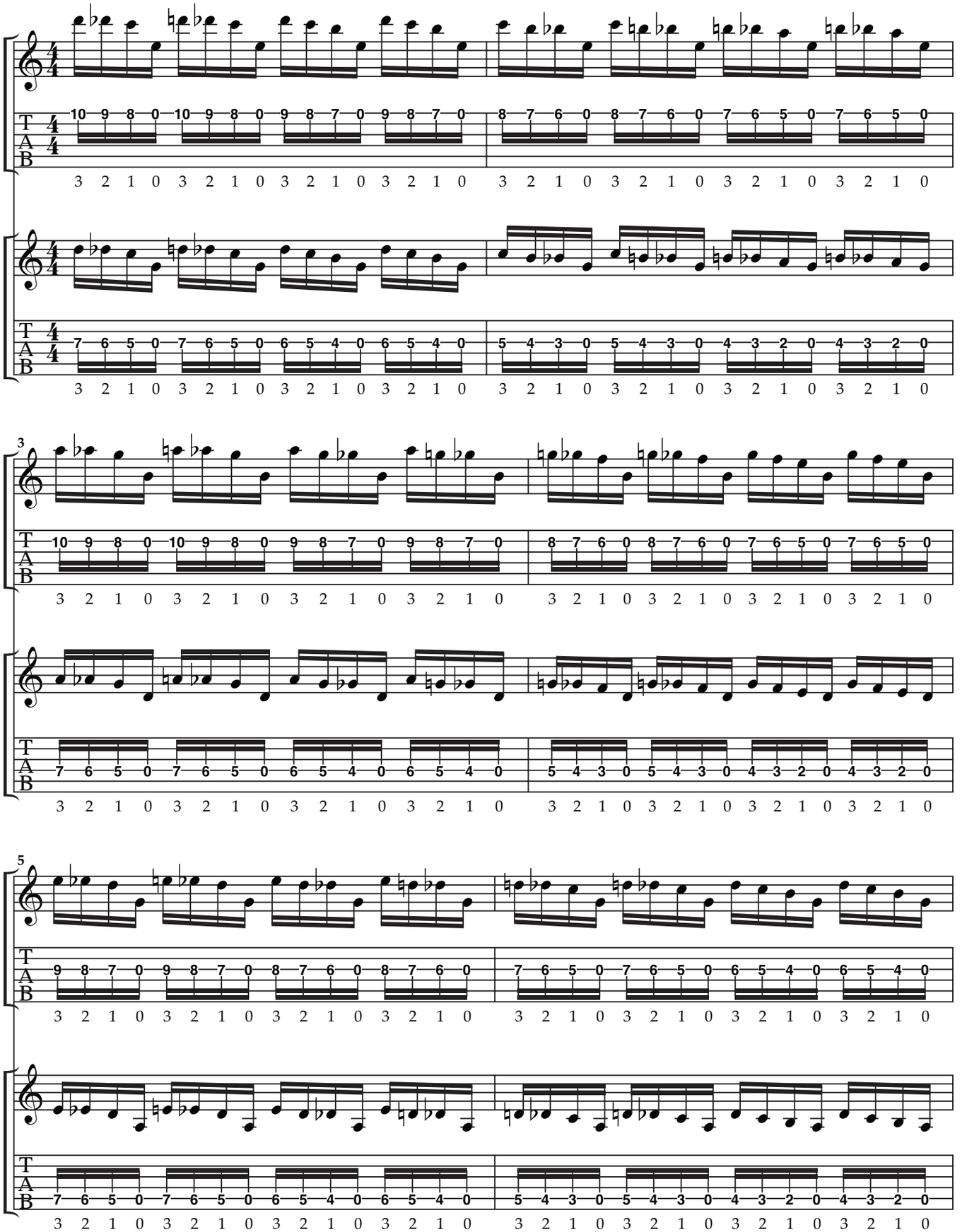
44
35



Shred Etude

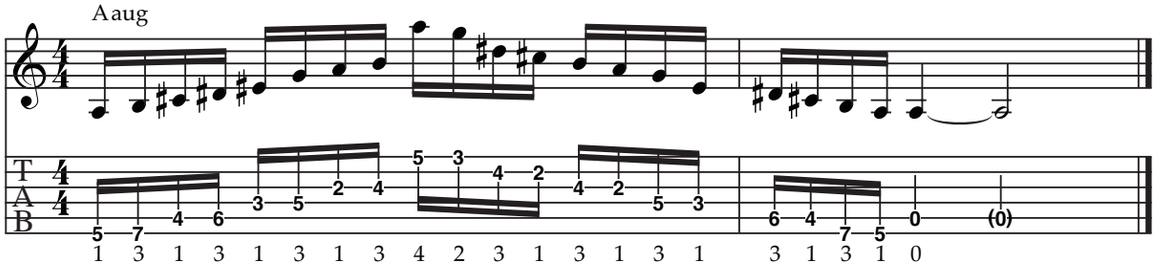
65

(Duet)

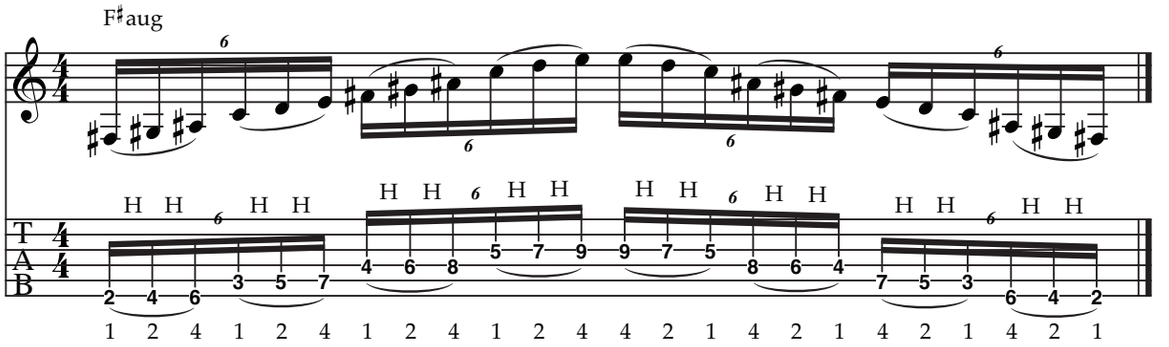


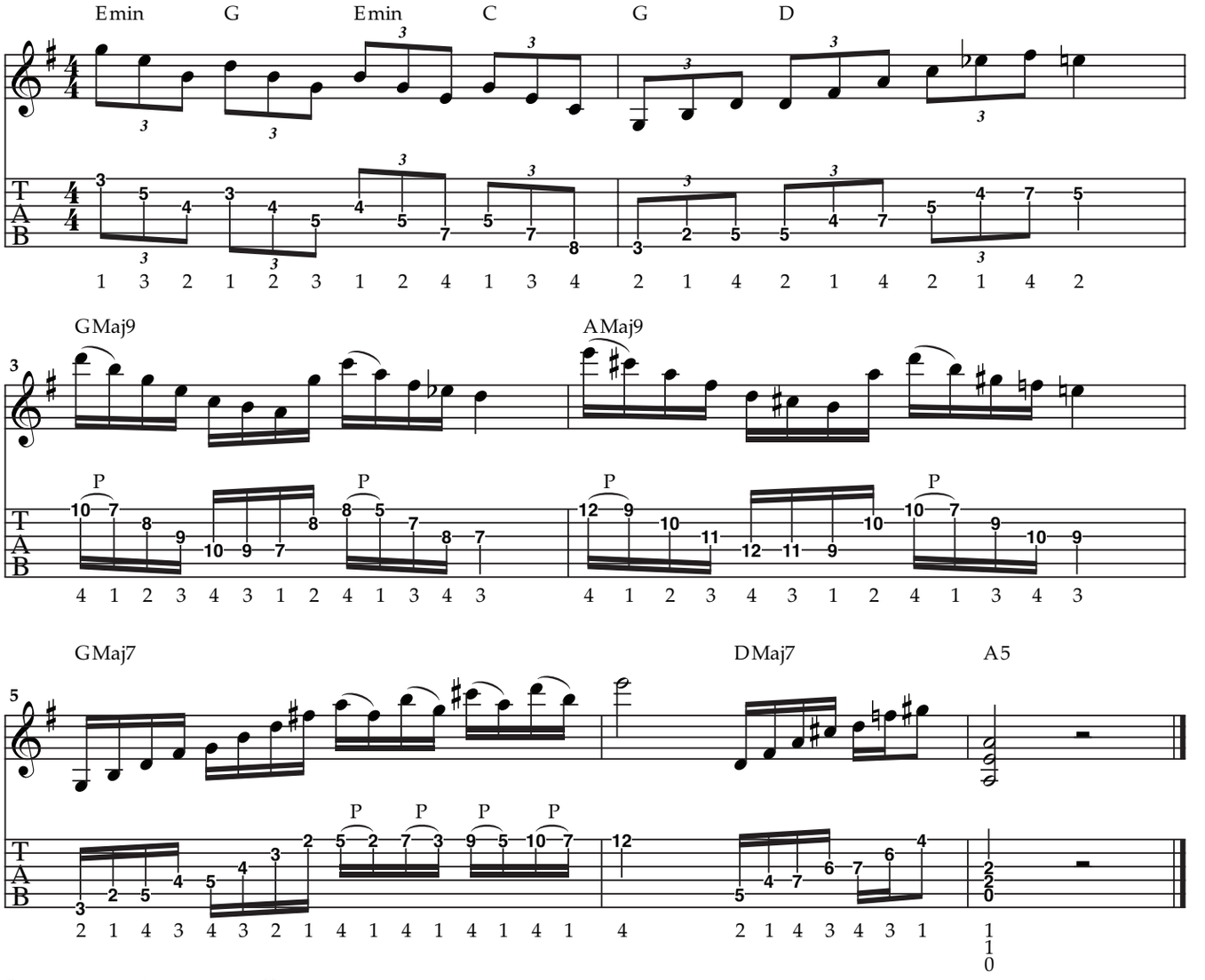
Following are two augmented runs made up mostly of whole steps. Example 88 can be played over Aaug, but also Baug, C♯aug, D♯aug, Faug, and Gaug. Example 89, which has a legato feel because of the consecutive hammer-ons and pull-offs, can be played over F♯aug, as well as G♯aug, A♯aug, Caug, Daug, and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

88
82



89
83



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

90
84