

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 2 3 1 1 1 5 5 1 7 7 1 8 2 2 8 2 10 4 10 4 10 2 8 2 8 7 1 7 1 5 1 5 1

2

Left-hand fingers: 1 1 1 3 1 1 1 5 5 1 7 7 1 8 2 2 8 2 10 4 10 4 10 2 8 2 8 7 1 7 1 5 1 5 1

3

Left-hand fingers: 1 1 1 3 1 1 1 5 5 1 7 7 1 8 2 2 8 2 10 4 10 4 10 2 8 2 8 7 1 7 1 5 1 5 1

4

Left-hand fingers: 1 1 1 3 1 1 1 5 5 1 7 7 1 8 2 2 8 2 10 4 10 4 10 2 8 2 8 7 1 7 1 5 1 5 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.

3

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

The sheet music consists of two staves. The top staff is for the guitar, featuring a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains six measures of eighth-note patterns. The bottom staff is a tablature for three strings (T, A, B) from left to right, showing fingerings and string muting. Below the tablature are the corresponding fret numbers for each note.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a time signature of three. It consists of two measures of sixteenth-note patterns followed by a repeat sign and another two measures of sixteenth-note patterns. The bottom part is a tablature for a 6-string guitar, showing the strings T, A, and B. Below the tab are the corresponding fingerings: 2-4-2-1-2-4-2-1, 7-9-7-5, 7-9-7-5, 7-9-7-5, 14-12-14-12, 14-12-14-12, 14-12-14-12, 14-12-14-12, and finally a 0 at the end. The tablature uses vertical lines to represent the strings and horizontal dashes to represent the frets.