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CHAPTER 4: ECONOMY PICKING

Economy picking is a highly efficient method of picking in which the pick follows the path of least resistance. It is very closely related to *sweep picking* (page 16) but applies to scales as well as arpeggios. With economy picking, if you move down a string (toward the floor) then you play a downstroke and if you move up (toward the ceiling) then you play an upstroke. For any notes that are on the same string you simply alternate pick. Many players fall into economy picking by accident while attempting to alternate pick. This is because they fail to notice that the pick has gone down twice in a row or up twice in a row while shifting from one string to another.

The following example is an economy-picked three-note-per-string A Dorian scale. Notice how the pick executes two consecutive downstrokes to shift from string to string while ascending, and two consecutive upstrokes to shift while descending.

Exercise 7

8

5-7-8 5-7-9 5-7-9 7-8-10 7-8-10-10-8-7 10-8-7 | 9-7-5 9-7-5 9-7-5 8-7-5-5

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

Here's a smokin' A Minor rock 'n' roll riff that uses economy picking.

Exercise 8

9

8va -----

H H P P H H P P H

11-12-15-12-11 15 11-12-15-12-11 15

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

Play 3 times

Here are more arpeggio forms for practicing sweep picking:

Exercise 16

E Major

17

Exercise 17

E Minor

18

Exercise 18

A Major

19

Exercise 19

A Minor

20

Exercise 20

C/E

21

Exercise 21

Bdim/D

22

Here's another one in the style of Jimmy Page. It works well in E Minor or G.

Riff #9

55

Musical notation for Riff #9. The treble clef staff shows a 4/4 time signature with a sequence of eighth notes and triplets. The guitar staff shows fret numbers: 12, (12)14, (14)12, 14, 12, (12)14, (14)12, 14, 12, (12)14, (14)12, 14, 12, (12)14, (14)12, 14. Fingerings are indicated as 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3. The notation includes accents (v), slurs, and a 'P' (palm mute) marking.

This riff is in the style of Ace Frehley. It incorporates the $\flat 5$ and works well over E Minor, E7, or G.

Riff #10

56

Musical notation for Riff #10. The treble clef staff shows a 4/4 time signature with a sequence of eighth notes and a half note. The guitar staff shows fret numbers: 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14. Fingerings are indicated as 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3. The notation includes accents (v), slurs, and a 'P' (palm mute) marking.

This is another take on Riff #10.

Riff #11

57

Musical notation for Riff #11. The treble clef staff shows a 4/4 time signature with a sequence of eighth notes and a half note. The guitar staff shows fret numbers: 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15. Fingerings are indicated as 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. The notation includes accents (v), slurs, and a 'P' (palm mute) marking.

This riff combines Riffs #10 and #11.

Riff #12

58

Musical notation for Riff #12. The treble clef staff shows a 4/4 time signature with a sequence of eighth notes and a half note. The guitar staff shows fret numbers: 12, 15, 12, 14, 12, 15, 12, 15, 12, 15, 12, 14, 12, 15, 12, 15. Fingerings are indicated as 1, 4, 1, 3, 1, 4, 1, 4, 1, 4, 1, 3, 1, 4, 1, 4. The notation includes accents (v), slurs, and a 'P' (palm mute) marking.

This exercise features quintuplets and is in the style of Eddie Van Halen's solo on Michael Jackson's hit "Beat It." Try it over an F# Minor chord.

Exercise 66

85

(on repeat)

(H) T P P P H T P P P H T P P P H T P P P H

12-14-12-10-9 12-14-12-10-9 12-14-12-10-9 12-14-12-10-9

4 i 4 2 1 4 i 4 2 1 4 i 4 2 1 4 i 4 2 1

Exercise 67 uses the same concept as above but adds a tapped slide. Tap the 14th fret of the 1st string and then slide the tapping finger along the string to its destination (the 16th fret).

Exercise 67

86

(on repeat)

(H) T P P P H T S S P P P H T P P P H T S S P P P H

12-14-12-10-9 12-14-16-14-12-10-9 12-14-12-10-9 12-14-16-14-12-10-9

4 i 4 2 1 4 i-i-i 4 2 1 4 i 4 2 1 4 i-i-i 4 2 1

This cool quintuplet riff is in the style of Van Halen's "Spanish Fly."

Exercise 68

87

(on repeat)

(H) T P P P H T P P P H T P P P H T P P P H

7-12-7-5-0 7-12-7-5-0 7-12-7-5-0 7-12-7-5-0

3 i 3 1 0 3 i 3 1 0 3 i 3 1 0 3 i 3 1 0

This example sequences the previous concept on two adjacent strings.

Exercise 69

88

(on repeat)

(H) T P P P H T P P P H T P P P H T P P P H

7-12-7-5-0 7-12-7-5-0 7-12-7-5-0 7-12-7-5-0

3 i 3 1 0 3 i 3 1 0 3 i 3 1 0 3 i 3 1 0

CHAPTER 14: WHAMMY-BAR TECHNIQUES

Does your whammy bar dangle uselessly from your guitar or worse yet, stay out of sight, permanently entombed in your guitar case? Why not use it to play endless creative riffs in the styles of Jimi Hendrix, Steve Vai, Joe Satriani, and others? Many types of vibrato, dive bombs, sirens, grace notes, and other effects can be achieved with a few flicks of the bar. So don't be afraid to "dive" in. The examples here will get you off to a great start.

The "dive bomb" is the most basic and common whammy technique. Just hit a note and depress the bar until the strings are slack. Bombs away!

Exercise 74

93

↘ = Dive bomb.

This dive bomb resolves to a natural harmonic that is sustained with wide vibrato. Depress the whammy bar enough to lower the pitch an octave and then release it back to the original pitch. You should try this very cool trick over an E Minor chord.

Exercise 75

94

8 Nat. Harm.

Use whammy bar to bend down and up the octave.

Exercise 76 is an example of using the whammy bar to manipulate the feedback of a sustained chord. This has been done by Tom Scholz of Boston, Jimi Hendrix, Joe Satriani, and many others.

Exercise 76

With distortion and feedback

95

A5

Use whammy to bend down and up one whole step.

CHAPTER 21: “THE FLIGHT OF THE BUMBLEBEE”

This flamboyant piece of music was written in the Romantic period by the great Russian composer Rimsky-Korsakov. It is from the opera *The Legend of Tsar Saltan* and was originally penned for violin and orchestra. Here you will find it arranged for electric guitar solo (with someone playing the chords, it can also be a duet). It is the ultimate example of chromatic scales in action and is not only a beautiful piece of music but a very challenging speed-picking drill as well.

Many rock musicians have either toyed with this piece or actually performed it. The most authentic recorded rock guitar version is probably Jennifer Batten’s completely finger-tapped rendition from her album *Above Below and Beyond*. Nuno Bettencourt of Extreme played around with it on *Pornograffiti*. There is also an amusing version called “Sting of the Bumblebee,” played on eight-string bass guitar by the metal group Manowar. This tune presents such a challenge that there must be many more guitar versions floating around out there.

The version you will find here is very authentic. The only difference between this and the orchestral version is that it skips one repeat. In case you wish to perform it as a duet, the chords are shown below. Good luck!

The image displays 20 guitar chord diagrams arranged in three rows. Each diagram shows a six-string guitar fretboard with fingerings and fret numbers indicated above the strings. The chords are as follows:

- Row 1:** E7(1) (frets 11-15), E7(2) (frets 6-10), E7(3) (frets 1-5), Amin (frets 4-8), Dmin (frets 4-8), E7(4) (frets 4-8).
- Row 2:** A7 (frets 4-8), G (frets 2-6), B^b7 (frets 5-9), D7 (frets 4-8), E^b7 (frets 5-9), Gmin (frets 2-6).
- Row 3:** F (frets 4-8), F⁺ (frets 4-8), Ddim (frets 4-8), A (frets 4-8).