

THE TROY STETINA SERIES



METAL

RHYTHM GUITAR

VOLUME ONE

Alternative Rock
Classic Metal
Hard Rock
Grunge
Thrash
Punk
Pop



NEWLY
REVISED
AND
UPDATED!



HAL LEONARD

METAL

RHYTHM GUITAR

VOLUME ONE

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ABOUT THE AUTHOR

Troy Stetina is internationally recognized as a leading author, teacher, musician, and critically-acclaimed guitar virtuoso. His books, methods and videos from the *TROY STETINA SERIES* have been applauded by the guitar magazines and used by teachers and players the world over. Troy has also been a contributing editor for *Guitar World*, *Guitar School*, and *Guitar One* magazines, and he has created rock and metal programs for workshops as well as a university-level program at the Wisconsin Conservatory of Music.

The youngest in a family of Olympic cyclists from Indianapolis, Troy grew up on the competitive U.S. cycling circuit and captured several National medals. But racing was more a family imperative than a personal choice, and music was his passion. At the age of 12, Troy had begun playing guitar in his spare time. Primarily self-taught, he was first

inspired by the hard rock rhythms of Kiss and then the lead guitar legends Eddie Van Halen and Randy Rhoads, on which he spent countless hours going over each and every note by ear. Later, he honed his technique on the classical music of Bach, Beethoven, Vivaldi, and the legendary violinist Nicolo Paganini. By the age of 18 Troy had his own ideas, and much to his parent's dismay he left athletics behind, chucked a full college scholarship and set out for a life of fame in rock and roll...

Troy moved to the revered and legendary city of beer—Milwaukee—in order to take a position on the faculty of the Wisconsin Conservatory of Music and form the rock and metal guitar program. There, as Director of Rock Guitar Studies, he carved out a niche as a top-level music educator with flawless technique, writing a number of best-selling metal guitar methods for Hal Leonard Corporation and performing solo “shred” guitar versions of the 24 Caprices, Perpetual Motion, and other technically demanding pieces at various Conservatory events. (Interestingly enough, the Conservatory happened to be less than a mile from the spot where he won the National Cycling Championships some years earlier, on the Milwaukee lakefront.)


Eventually his focus began to shift from guitar technique toward songwriting, which was reflected in his 1993 recording *Set the World on Fire* (Screamin’ Cat Records) with co-writer/vocalist Shauna Joyce. An accompaniment to the book *Secrets to Writing Killer Metal Songs*, this release received rave reviews from critics around the world with its well-crafted songs and striking guitar work.

Also that same year, Troy finally decided to leave the Conservatory in order to work with musicians in both New York City and Los Angeles. Now, from his 1700’s style home high in the countryside, he continues working with various musicians around the world, writing guitar methods and magazine columns, composing solo projects, as well as performing and teaching at guitar workshops and master classes.

For a list of books, methods, and videos in the *TROY STETINA SERIES*, see the last pages at the end of this book.

WELCOME TO THE "TROY STETINA SERIES"

The *TROY STETINA SERIES* is a complete system for mastering metal and building solid musicianship. Taken together, the methods of the series cover the full spectrum of playing from the beginning all the way up to the most advanced rhythm and lead concepts, fretboard pyrotechniques, theory, melodic principles, songwriting, and how to develop your own personal lead style. In short, the series will take you to a professional level of playing. It is written by someone who specializes in metal so each method gives you what you need to get playing quickly and correctly.

Brief descriptions of the books and videos of this series appear at the end of this book. You can use this to help you navigate through the series, selecting what is best for you. It is generally a good idea to use two or even three complementary books at a time, in order to have plenty of variety in your practice. Each book comes with accompanying audio so they can be used individually as well as with the guidance of a teacher.  indicates the CD track.

FOREWORD

The *Metal Rhythm Guitar* method is designed to get you—the beginning guitarist—playing serious metal guitar as quickly as possible. It jumps right into the real thing, and before you know it, you'll be jamming on metal tunes with a full backing band! You'll be learning the chording, riffs, rhythms and progressions used by leading bands—from **Guns 'N' Roses**, **Aerosmith**, **Van Halen**, **Metallica**, **Ozzy Osbourne**, **Alice in Chains**, **Soundgarden**, **Stone Temple Pilots**, **Nirvana**, and **Pearl Jam**, to other classic bands such as **Black Sabbath**, **AC/DC**, **Motley Crüe**, and the **Scorpions**.

As you probably know, metal in the '90s isn't just one style, but has progressed into a broad range of "substyles" which we could call pop metal, thrash metal, grunge metal, alternative metal, punk metal, progressive metal, rap metal, and so on. (The lines between them are often fuzzy.) Each embodies different attitudes and uses different stylistic elements, yet they also share quite a lot in common—they all use different applications of metal guitar. In this method, we'll shed some light on each of these categories, while we build the solid underlying musical foundation you need to play guitar well.

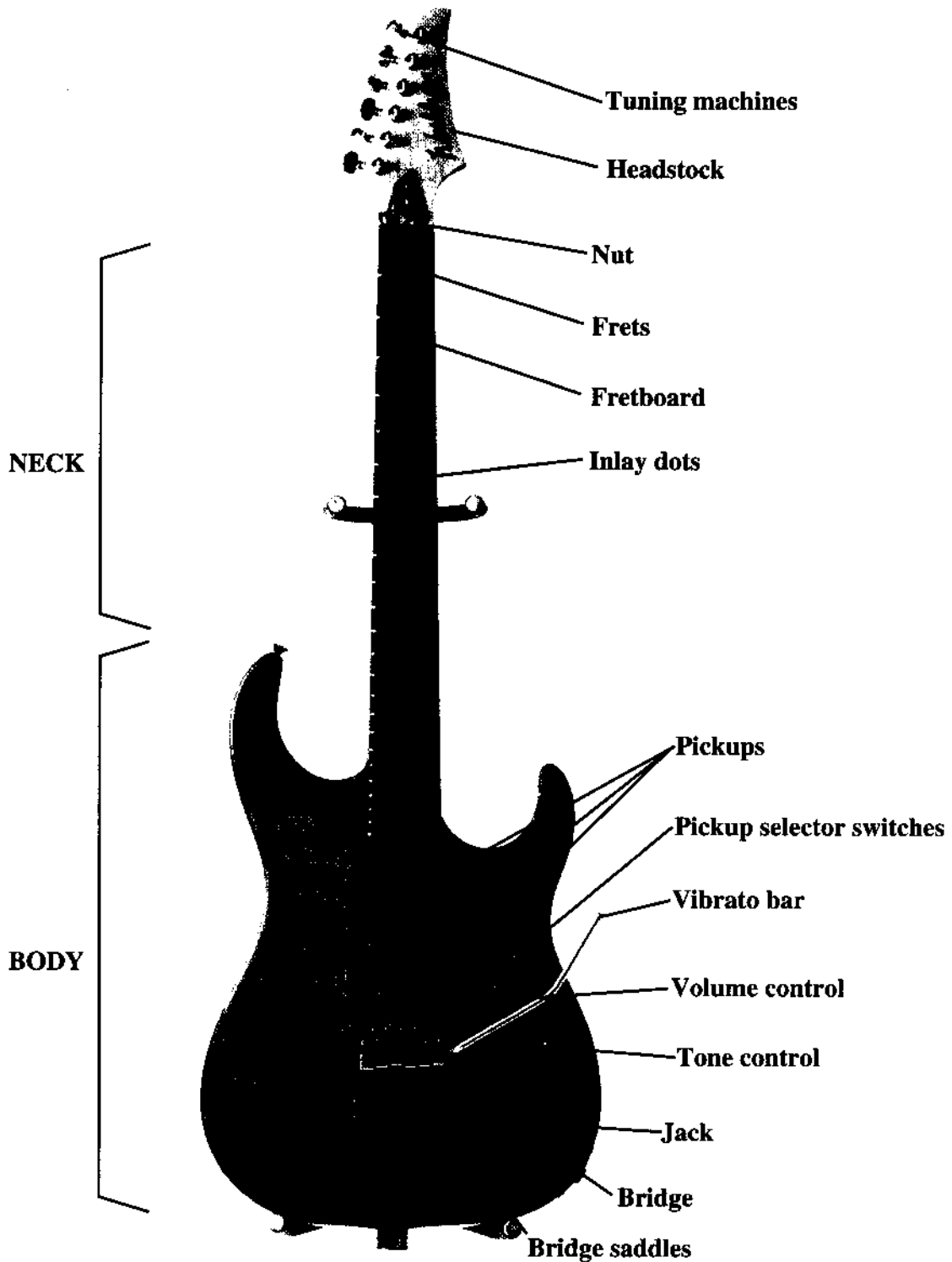
To teach all of this, *Metal Rhythm Guitar* employs a series of exciting "mini-songs," or jams with bass and drums, which progress from simple to advanced. And in case you are wondering, you don't have to wait to get to the good stuff. The first song appears right at the end of the first chapter. Volume 2 continues with the same format and concludes with the full instrumental tune "*Babylon*," which applies nearly all the concepts and techniques learned throughout *Metal Rhythm Guitar*. (The complete lead guitar track of "*Babylon*" likewise appears at the end of the companion lead guitar method.)

You may also find it helpful to supplement this book with others to keep more variety in your practicing. Check out *Metal Lead Guitar Primer* and/or the beginning rock videos mentioned at the end of this book.

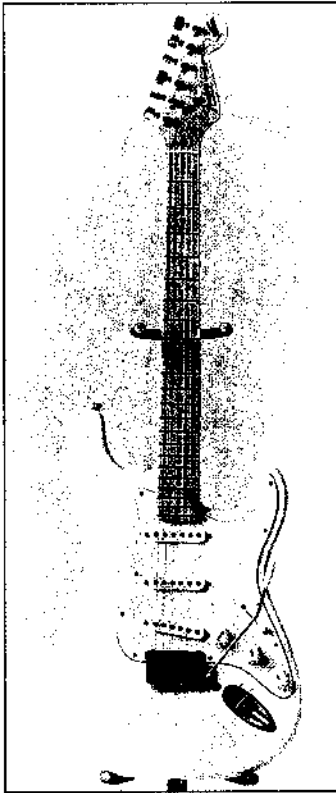
Good luck with your playing, and enjoy the method!

THE ELECTRIC GUITAR

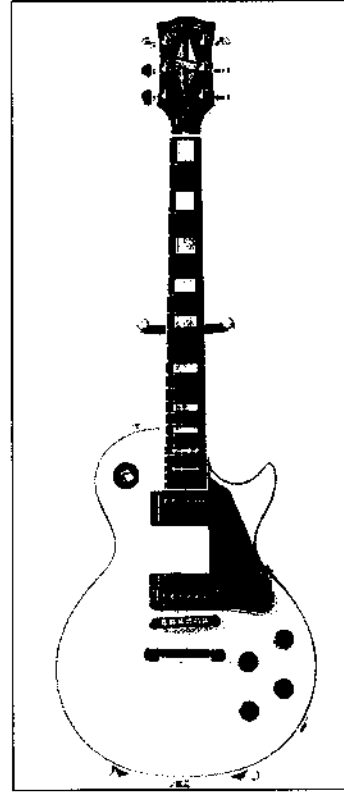
Below is an electric guitar typical of the kind used in metal. The parts are labelled so you can familiarize yourself with the terms.



Actually, there is no such thing as “metal guitar” per se—just about any electric guitar can be used to play metal. However, different guitars have different tones. The two most common, archetypal designs are the Fender Stratocaster and the Gibson Les Paul. The Strat is known for its thinner-sound, produced by its *single coil* pickups, while the Les Paul gives a meatier, higher output sound with its humbucking, or double coil, pickups.

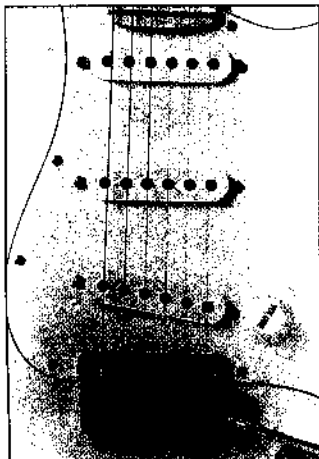


Strat

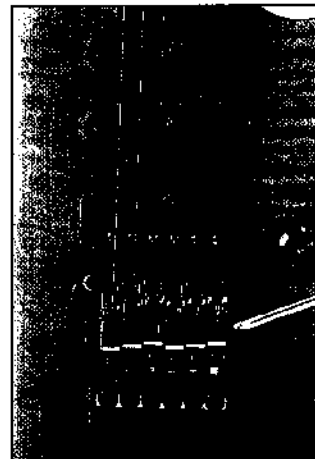


Les Paul

Today, many excellent brands of guitar duplicate these basic styles as well as offer many other variations and body styles. (Other common shapes include the Explorer, Flying V and Telecaster, for example.) Different pickup arrangements are also common. For example, the guitar on the previous page has a Strat body shape, but uses double coil type pickups. These are more common in metal—particularly in the heaviest styles. However the single coil sound is also relied on in many grunge and alternative style bands.



Single coil pickups produce a thinner sound with generally less output



Double coil, “humbucking,” pickups produce a thicker sound with generally higher output

POSITIONING

You can practice in both a sitting and a standing position. It is easiest to practice in the sitting position, but you also want to be equally comfortable in a standing position. When you stand up, the angle between your hands and the guitar neck changes a little, and it feels a bit different. So practice both ways. In either case, the guitar should rest in place, balanced on its own without you having to hold it up with either hand.



Sitting position with guitar in balance



Standing position with guitar in balance

The *left hand* is the fretting hand. (Reverse this if you're playing left-handed guitar.) The thumb rests on the back of the neck, and the fingers press the strings against the fretboard and the frets.



The *right hand* is the picking hand. (Again, reverse this if you're playing left-handed.) Hold the pick between your thumb and index finger as shown, or use whatever feels natural.



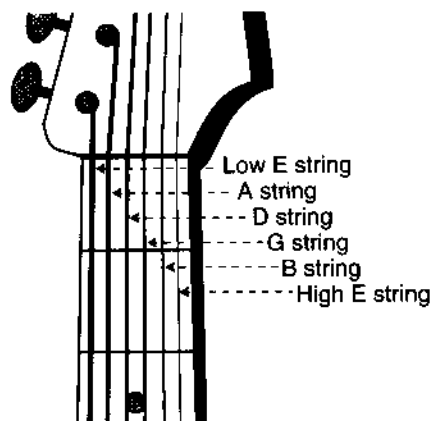
TUNING 2

Keeping your guitar in tune is very important. You should check your guitar's tuning every time you begin playing, or whenever you hear that some of the strings sound out of tune. There are several different methods of tuning you can use.

- **Use the tuning notes at the opening of the audio.**

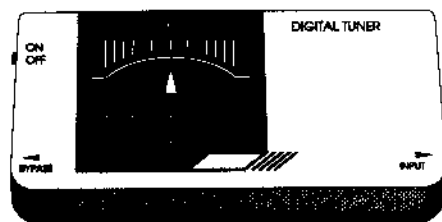
Listen to each string and adjust the tension of the tuning machines (or fine tuners if you have a locking vibrato system) up or down until the pitch is the same. Remember, you can replay the tuning notes as many times as you need. If you have a locking vibrato system, you may need to repeat the tuning process several times.

The pitches of the open strings from low to high are *low E, A, D, G, B, high E*. This is the sequence in which the tuning notes are given.



- **Use an electronic tuner.**

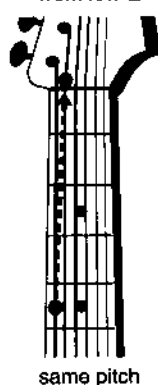
They are easy to use, accurate, and relatively cheap. Get one if you can, and simply follow the directions.



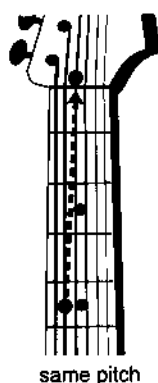
- **Get one string in tune (or assume its in tune) and use *relative tuning* for the rest.**

If the low E string is in tune, play it at the fifth fret and tune the A string to that pitch. Then do the same for each of the next strings. The pattern changes when tuning the B string, however. There you use the fourth fret rather than the fifth fret.

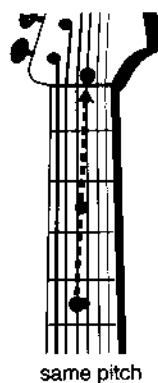
Tuning the A string,
from low E



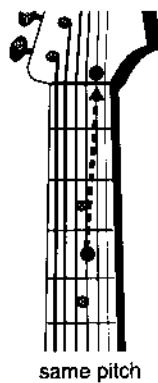
Tuning the D string,
from low A



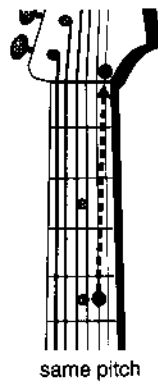
Tuning the G string,
from low D



Tuning the B string,
from low G



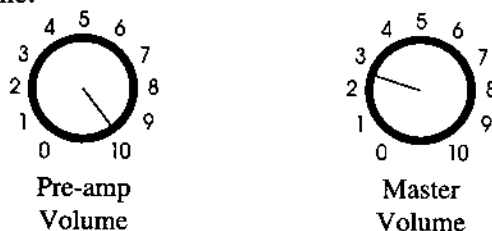
Tuning the E string,
from low B



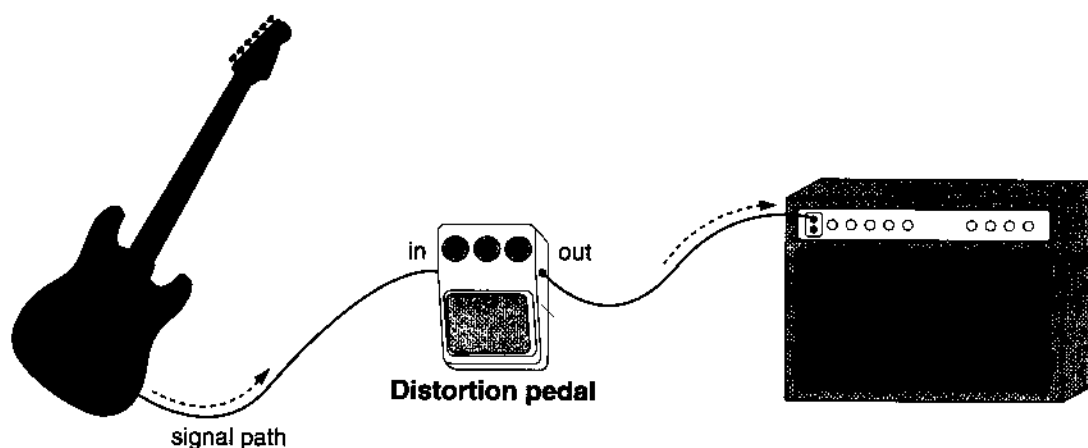
GETTING THE SOUND 3

Distorted vs. Clean

Metal guitar is distorted guitar. A wimpy sound just won't do, so let's talk about how to get a good metal distortion. Generally, guitar amplifiers use at least two different amplifier stages. The first stage—often called the “pre-amp”—can be overdriven to create a distorted sound. Then the second stage can be used to regulate the overall volume of that distorted tone.



A distortion “pedal” may be added in the signal chain between the guitar and the amp in order to get a heavier or a greater variety of distortion.



Sound is always a matter of personal taste. Try out a few different pedals with your particular guitar and amp setup and go with whatever you like best. (Or, do what I'd do and get 'em all! You just can't have too many of these things.) Example 1, below, demonstrates a typical distorted guitar sound. We call it a “dry” sound because there are no effects added to it.

- 1 Listen to a typical “dry,” distorted guitar. Distortion—also known as fuzz, overdrive, or a “dirty” sound on the guitar—is the power at the heart of and which drives metal music.

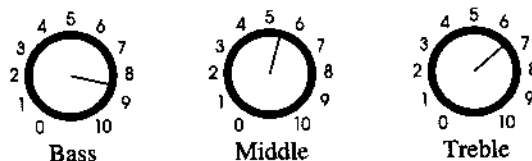
Sometimes it may be necessary to “clean up” the sound for softer parts in the music. If you're amp has channel switching, set one channel for distortion and set the other channel clean. (Keep the pre-amp stage low for a clean sound.) Then use the amp's footswitch to change between sounds. If your amp has just one channel, kick off you're distortion pedal and/or roll down the volume knob on your guitar to eliminate the distortion and clean up the sound.

- 2 Listen to a clean guitar sound. A clean, undistorted tone can provide a nice dynamic change. Although not the real basis of metal, it is not uncommon to hear clean guitar used in sections of metal songs.

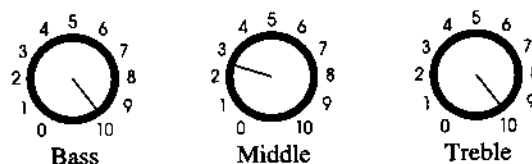
Tone and EQ

The *Tone controls* on the face of the amp regulate the “treblyness” and “bassiness” of the sound. Most amps have at least three tone controls labelled bass, middle, and treble. A fourth common tone control which affects the sharpness of the higher frequencies is called presence.

- 3 This typical metal guitar tone was produced using the following tone control settings on a standard Marshall amp.



- 4 Now listen to a heavier, Metallica-type thrash tone, with “scooped” mids. The tone settings to produce this sound look like this:



The tone (treblyness or bassiness) is also called “EQ,” which is short for “equalization.” Of course every guitar and amp setup will be a little different. Experiment with your amp controls and distortion pedal(s) to find something that sounds cool to you. There are no rules—it’s a matter of artistic taste.

Effects

Effects, or signal processing, can be added to enhance the basic, dry guitar tone and give it more depth. The three most common types are reverbs, delays, and pitch based effects (including flange and chorus). They can be found separately in pedal form, or combined into a single programmable, rack-mounted unit. In the following examples, each effect is demonstrated to give you an idea what they do.

- 5 **Reverb.** Reverb—short for “reverberation”—simulates the effect of playing in a room or larger hall. The sound bounces around, but there are no distinct echos. Reverb units offer control over the level of reverb and its rate of decay. More expensive units will offer more flexibility with the size of the room and the texture of the reverb. This example uses a relatively large room sound.
- 6 **Delay.** The delay effect creates distinct echos. Delay units typically offer control over the speed of the delay and the rate of decay (that is, the number of repeats). This example uses a “slapback” echo, set for one repeat at about 400ms (milliseconds).
- 7 **Flange.** A flanger is a pitch-based effect that creates a sound all its own. This example demonstrates a typical flanged guitar sound.
- 8 **Chorus.** A chorus effect is similar to the flange, but with a faster rate. Chorus is generally more subtle, creating the impression that more than one instrument is playing. A chorus effect works beautifully with a clean guitar sound and is commonly used this way, so that’s what I’ll demonstrate here. Keep in mind that any effect can be used on any sound, though.
- 9 **Combining effects.** Now, let’s try reverb, delay, and flange all together on a distorted guitar tone. This time, I’m playing the same exact thing as I did earlier in example 1, but with all the effects it sounds like I’m doing a bit more. These toys can be a lot of fun!

The guitar on the recording uses a slight amount of reverb to give it some depth, but you can use whatever effects you like—or none at all—as you play the songs and examples. Remember, there are no rules here!

READING MUSIC IN THIS BOOK

This method features a unique *tab-staff* notational system and grid diagrams, rather than using standard musical notation. This speeds up the learning process and allows you to focus right on the most important thing, *playing the guitar!* You see, standard notation really has nothing to do with the composing or the playing of metal guitar—Most metal players who are writing the songs you want to learn don't even read it. Furthermore, it makes metal appear more complicated than it truly is. Now I'm not saying that you shouldn't learn to read staff if you are so inclined, I'm only saying that it is unnecessary here. By focusing just on what *is* necessary, you'll learn faster. And that's what this system does. It also takes only half the space, which gives you get twice as much music in this book, to boot! And its so easy, whether you are already familiar with reading music or music is brand new to you, learning this will be a breeze. So let's get to it!

Tablature

Tablature, or TAB for short, is very easy to learn because it is tailor-made for the guitar (unlike standard notation, which is tailor-made for keyboard instruments). Tablature is a system that gives pitches, or notes, by showing the string and fret number where the note is to be found. The horizontal lines represent the string, with the bottom line corresponding to the low E string, or sixth string. The numbers on a particular string tell you what fret to play.

high E 1st string
B 2nd string
G 3rd string
D 4th string
A 5th string
low E 6th string

TAB 4 4 3 0 12

*Play the 3rd fret,
6th string*



*Play the open,
5th string*



Play the 12th fret,
1st string

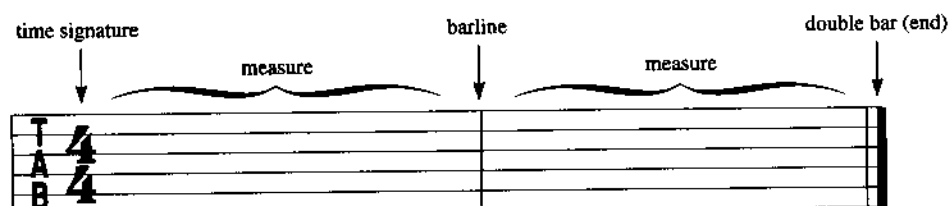


This tab system tells you *what* notes to play and *where* to find them, but it doesn't say anything about *when* to play them or *how long* they last. The timing of the notes is the other half of the story. For that, we will apply the rhythm figures of standard notation directly onto our tablature numbers.

Rhythm Notation

When you listen to music, you can generally sense an underlying pulse we call the *beat*. It's what you naturally tap your foot to. Every note you play will have a specific timing and duration in relation to this underlying beat, as this is the basis of the rhythm.

The beats are most often arranged into groups of four, counted "1...2...3...4...1...2...3...4." We separate these groups of four beats into *measures*, or *bars*. And we say the music is in *common time*, or *4/4 time*, when there are four beats per measure. *Barlines* separate measures, and a *double bar* indicates the end.

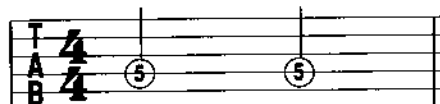


Here is a brief comparison of the time values of the notes, so you can familiarize yourself with them.

A note that lasts a **whole** measure
is called a **whole note**:



Notes that lasts a **half** measure
are called **half notes**:



Notes that lasts a **quarter** measure
are called **quarter notes**:

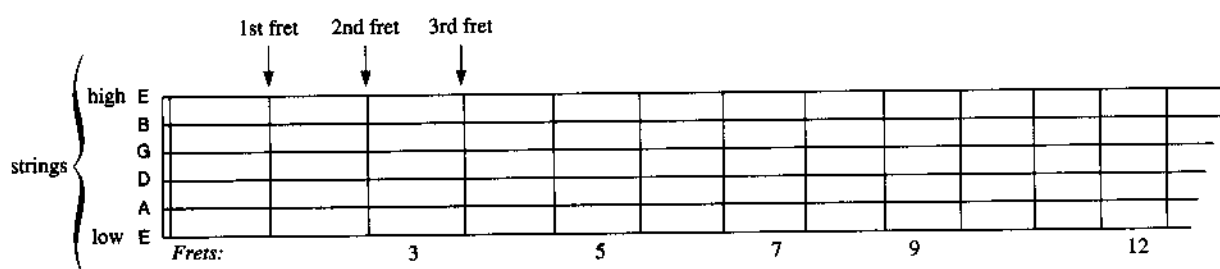


Notes that last an **eighth** measure
are called **eighth notes**:



Grid Diagrams

Grid diagrams are used to represent the fretboard graphically in order to show chord shapes and patterns. Imagine that you are looking down at the neck of your own guitar. The bottom line is the low E string, the headstock would be to the left and the body of the guitar would be on the right. The numbers below correspond to the dotted inlay marks on your fretboard.



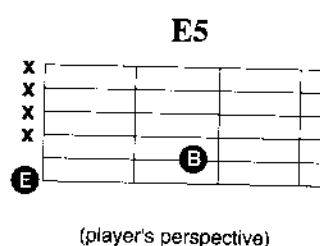
O.K., now you're ready to get started! Make sure your guitar is in tune, turn to Chapter 1, and let's rock!

CHAPTER 1

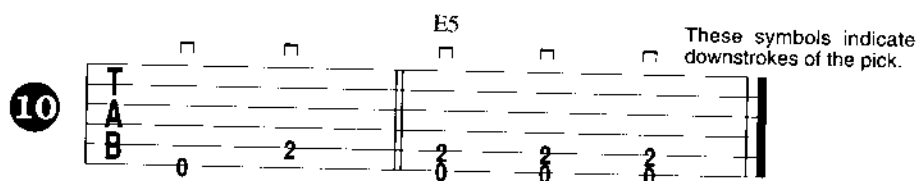
POWER CHORDS ON THE SIXTH STRING 4

A *chord* is several notes played together at the same time. The most common type of chord used in metal is a two note variety we call a *power chord*. These power chords consist of a root note, which names the chord, plus a second note a certain distance above.

Our first power chord is an *E5*. The root of the chord is the open sixth string—the low “E” note. The other note is a “B,” on the neighboring, fifth string. Put your first (index) finger on the fifth string, 2nd fret and push it down. First, pick the sixth and fifth strings separately to make sure each note is sounding. Then sound the chord by picking both strings with a single downstroke of the pick. Sounds pretty cool!



(viewer's perspective)



TIP: Lightly touch the other four strings with the side of your index finger to hold them quiet. That way, even if you accidentally hit them, they can't ring. But don't press down too hard or you'll fret these other strings instead of muting them!

Here's why we call it an *E5*. First of all, the root note is an E note so right away we know this is going to be some kind of an E chord. But what kind? Count up through the letter names between E and B below, beginning with the number 1 for E.

E	F	G	A	B
1	2	3	4	5

└──────────┘

Interval of a Fifth

You can see that the distance from E to B is a distance of five letter names, what we call an interval of a *fifth*. Hence the numeral “5” appearing in the chord name, *E5*. All chords with just a 5 following the letter name are power chord types, as opposed to some other type of chord such as major, minor, 7th, 9th, diminished, suspended, etc.

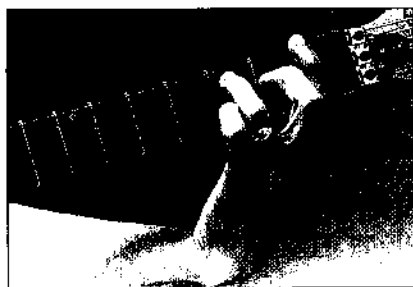
Let's imagine for a moment that the nut wasn't on the guitar, so you couldn't play that sixth string open, but had to fret it instead. What would that E5 chord shape look like? Lay your first (index) finger on the sixth string, right at the nut, and fret the B note with your *third* (ring) finger. This is shown in the photo below. Try it once.



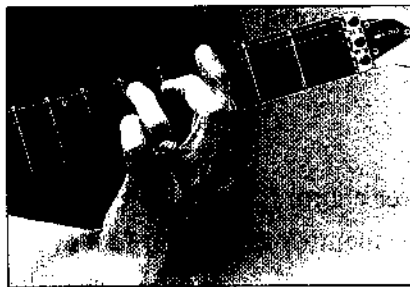
Now, we're simply going to slide this shape up the neck to play other power chords. Shift both fingers up one fret and you have an F5 chord. Shift up to the 3rd fret and you are playing a G5 chord. At the 5th fret you have an A5.

TIP: Press down with your fingertips on the strings hard enough to eliminate any excessive string buzzing or deadened strings. Pressing right behind the metal frets will help you get the strings to ring clearly with less pressure. Also, mute the other four strings with the side of your first finger, as before.

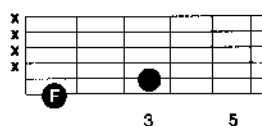
F5



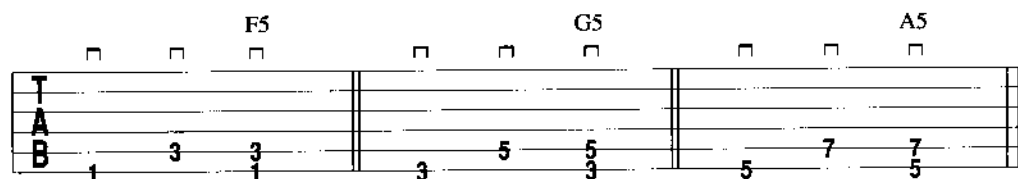
G5



A5



11



WHOLE NOTES, HALF NOTES, AND QUARTER NOTES 5

The following examples combine the moveable power chords you have just learned with specific rhythms. *Whole notes* are four beats long, so they last a whole measure in common (4/4) time. *Half notes* are half as long, or two beats each. *Quarter notes* are one beat each.

- First, listen to each example, following along with the written chords. And as you do, tap your foot along with the beat and count it out—"one, two, three, four, one, two, three, four..."
- Then, learn the chords and play along with the example, again, counting and tapping your foot with the underlying beat.
- Finally, play it by yourself, maintaining a steady and even count on your own.

Example 12 uses a common Scorpian's-style metal chord progression, with whole and half notes.

TIP: Don't lift pressure off of the fretboard as you change chords. But rather slide from one to the next.

12

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Next, let's shift between the open power chord, E5, and the moveable power chords. Example 13 introduces quarter notes, which are one per beat. Remember to tap your foot evenly along with the underlying beat as you practice. It also introduces the tie, which connects notes together. Play tied notes as if they were one long note.

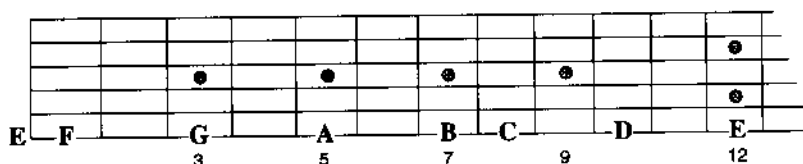
TIP: Mute the four strings muted throughout, so they don't make any unwanted noise.

13

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The diagram below shows the **letter names** of the notes on the sixth string continuing up to the 12th fret. Since the root of a chord names the chord, a corresponding power chord can be found at each position. Play through the power chords below, saying the names out loud until you have them all memorized.

Notes on the low "E" string



14

E5	F5	G5	A5	B5	C5	D5	E5	E5	D5	C5	B5	A5	G5	F5	E5
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Musical staff for exercise 14 in 4/4 time. The staff shows fret numbers for the sixth string: 0, 1, 3, 5, 7, 9, 10, 12, 14, 12, 10, 8, 7, 5, 3, 2, 0. The first measure contains the first 8 frets, and the second measure contains the remaining frets.

The heavier-sounding riff below uses several of these power chords found higher on the neck. It also introduces the *dotted half note*. A dot placed after a note increases its length by one-half, so a dotted half note lasts three beats.

TIP: Look before you leap. That is, locate the position of the next chord you are going to play, while the one you are currently playing is still ringing. Don't wait until its time to make the change or it may be too late—especially when the distance between chords is large.

15

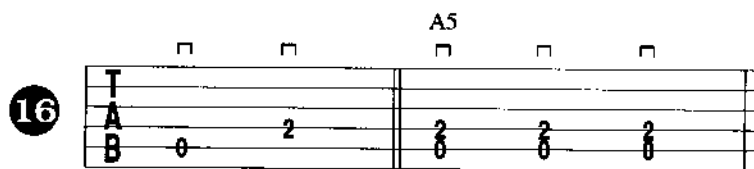
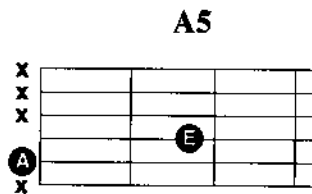
E5	F5	G5	F5	E5	F5	C5	B5	F5
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Musical staff for exercise 15 in 4/4 time. The staff shows chords and fret numbers for the sixth string: E5 (0), F5 (1), G5 (3), F5 (3), E5 (2), F5 (3), C5 (10), B5 (9), F5 (3). The first measure contains the first 4 beats, the second measure contains the next 4 beats, and the third measure contains the final 4 beats. The last note is a dotted half note.

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

POWER CHORDS ON THE FIFTH STRING 6

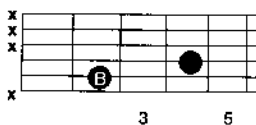
The power chord shapes you have just practiced can also be applied to the fifth string. Below is an open A5 power chord. Notice that its just like the open E5, except everything is shifted up one string. This time, pick the fifth and fourth strings together.



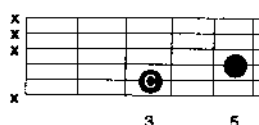
Use your thumb to lightly touch and mute the sixth string, as in the photo above.

Now let's shift this shape up the neck. At the second fret, we have B5, at the third fret we have C5, and at the fifth fret we have D5.

B5



C5



D5



TIP: When playing the moveable power chord shape, extend the tip of your first (index) finger up slightly to lightly touch and mute the sixth string. Or, you can use your thumb as above.

Example 18 is just like the riff you played earlier in example 13, except that here it is centered on A5 rather than E5. We say it has been *transposed* (or, changed) into a different *key*. Since it follows the same pattern, it will sound the same, only higher.

18

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Below are the letter names of the notes on the fifth string up to the 12th fret. Play through the corresponding power chords, saying the names out loud until you have their positions memorized.

Notes on the "A" string

A B C D E F G A

3 5 7 9 11 12 13

19

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Example 20 uses these power chords found higher on the neck, in an melodic, eight-bar chord progression with a ballad type of feel. Remember to "look before you leap," particularly when the distances are large.

20

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

"SWITCHING" BETWEEN STRINGS 7

So far, we have basically one shape, which we're moving up and down the neck on each string. Now let's take it up a level by switching between the sixth and fifth string power chords. Make the changes as quickly and as smoothly as possible.

TIP: Example 21 also uses a new type of E5, which combines the open low E string with the 7th fret power chord. Take care to stop the open sixth string, however, when you hit the C5 in the second measure.

21

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

22

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

23

BEAT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EIGHTH NOTES 8

Eighth notes are twice as fast as quarter notes. They subdivide the beat into downbeats and upbeats, counted "1...&...2...&...3...&...4...&..." Make sure that your foot is tapping down with the count, or beat, and is in the air on each "&."

24

BEAT: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4 1 2 3 4

SOUNDS OF SCIENCE 9

Spaces of silence with no notes sounding are called *rests*. Stop the strings and hold them quiet for the duration of the rest. The riff below gives a simple, punk metal type of feel, and mixes quarter and eighth notes with quarter and half note rests. As always, tap out the beat steadily as you play.

25

BEAT: 1 2 3 + 4 + 1 2 3 4 1 2 3 + 4 + 1 2 3 4

BEAT: 1 2 3 + 4 + 1 2 3 4 1 2 3 + 4 + 1 2 3 4

THE SLIDE 10

There are two different sliding techniques used in the riff below.

- First, it uses an *unpicked slide*. Pick G5 and slide up to A5 without picking.
- At the end of the riff, the slide symbol appears on the C5's—which are picked. This simply means to exaggerate the normal slide up to (and down from) the chord by dragging it more slowly. Listen carefully and copy the sound.

26

BEAT: 1 + 2 + 3 4 + 1 + 2 + 3 4 1 + 2 + 3 4 + 1 + 2 + 3 4

BEAT: 1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 + 3 4 + 1 + 2 + 3 4

This is a forward repeat sign. Play past it, and when you reach the next repeat, go back to here—not the beginning.

"Whips and Chains"—our first tune with full backing band—is a slow, plodding groove which combines an Ozzy "No More Tears"-style bass lick with classic metal chord changes reminiscent of bands like Black Sabbath, Dio, Scorpions, Judas Priest and Accept.

The overall structure, of form is **ABABA**, where "A" stands for one section of music and "B" represents another section. Don't confuse these letters with chord names. Here, they describe different sections of music—like chorus and verse. First you'll hear the whole band play it on the accompanying audio (complete with an accompanying lead guitar track, to fill it out for a more realistic full-band feel). Then it is repeated without the rhythm guitar part so you can put yourself in the band and play along. OK, let's rock!

WHIPS AND CHAINS

(Song #1) **11** **12**

Slow Metal Groove ♩ = 88

Bass lick intro
4

This symbol means to repeat the preceding two measures here.

The musical score is written for guitar (T) and bass (B) in 4/4 time. It consists of several sections labeled A and B.

- Section A:** Starts with a "Bass lick intro" of 4 measures. The main melody for guitar involves chords C5, D5, F5, G5, and A5, with specific fingerings (5, 7, 10, 8) and a repeat symbol indicating a two-measure repeat.
- Section B:** Features a "Pick scrape" (drag pick down strings lengthwise) and continues with the same chord progression and fingerings as Section A.
- Section A (Outro):** Repeats the main melody and includes a "Pick scrape" instruction.
- Section B (Repeat and Fade):** Repeats the main melody and includes a "Pick scrape" instruction, ending with a "Repeat and Fade" instruction.

Chord names (C5, D5, F5, G5, A5) are placed above the guitar staff. Fingerings (5, 7, 10, 8) are placed below the guitar staff. The bass staff shows a consistent pattern of 5 and 7 fingerings.

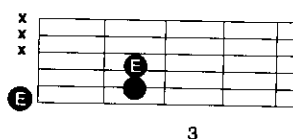
CHAPTER 2

EXPANDED POWER CHORDS 13

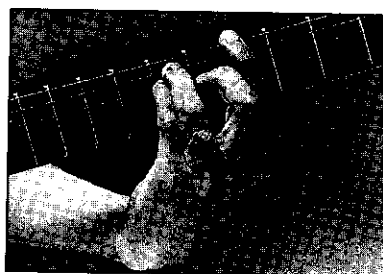
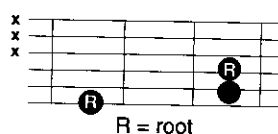
We can expand our two-note power chords by adding an *octave root*. That is, we will double the root, placing it on top of the top of the chord as well. Since it's the same root note, it won't change the type of chord. (We say it is a different *voicing* of the chord.) It simply sounds a little fuller, or thicker, than the two-note version.

Lay your first finger across the fifth and fourth strings, as shown below. Strike the lower three strings all together. Of course, you'll still want to mute the top three strings with the side of your first finger, as before. For the moveable chord shape, fret the new octave root with your fourth (pinky) finger.

E5



Moveable shape

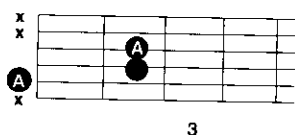


27

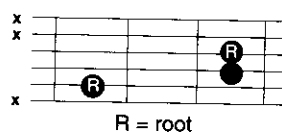
	E5	F5	G5	A5	B5	C5	D5
T							
A	4	3	5	7	9	10	12
B	2	3	5	7	9	10	12
	0	1	3	5	7	8	10

We can also expand the fifth string power chords. Below are diagrams of the three string version of the open A5, and its associated moveable chord shape. The fingering is just like that used for the sixth string chords.

A5



Moveable shape



28

	A5	B5	C5	D5	E5	F5	G5
T							
A	4	4	5	7	9	10	12
B	2	3	5	7	9	10	12
	0	2	3	5	7	8	10

Now go back to examples 3-13 and play them again, this time using these expanded power chords.

ECONOMY FINGERING 14

Examples 29 and 30, below, use the same chords as 22 and 23, except this time a type of *economy fingering* is applied. Play the sixth string power chords with their three note versions, and play all the fifth string power chords with your first (index) and *fourth* (pinky) finger. This way, you don't have to lift your fourth finger—its already in place. So the transition between chords is smoother and easier.

29

fingering: 4 3 1, 4 1, 4 3 1, 4 3 1, 4 1, 4 3 1, 1 1 0

30

fingering: 4 3 1, 4 3 1, 4 1, 4 1, 4 3 1, 4 3 1, 4 1, 4 1, 4 1, 4 1

Many guitarists prefer to use their first (index) and fourth (pinky) fingers to play two string power chords rooted on the fifth string. It can be more comfortable as well as more convenient with this type of economy fingering. You may also extend this index/pinky fingering to the sixth string power chords as well. Experiment with different fingerings and stick with whatever feels most natural for you.

Example 31 shows the riff from example 15, with another economy fingering approach. This time use your second (middle) finger to play the E5's, and you can change back and forth between E5 and F5 without shifting your hand position.

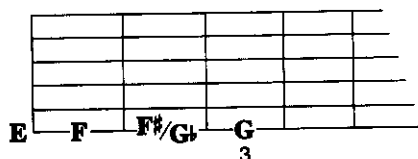
31

fingering: 2 0, 4 1, 4 1, 4 1, 2 0, 4 1, 4 1, 4 1, 4 1

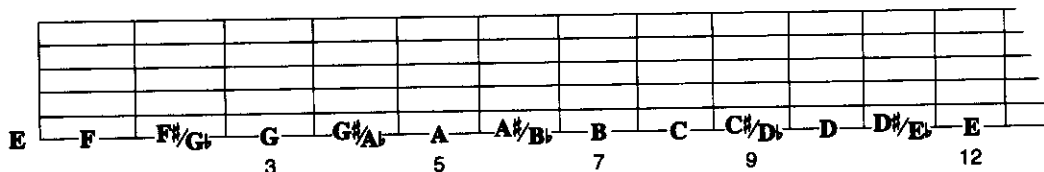
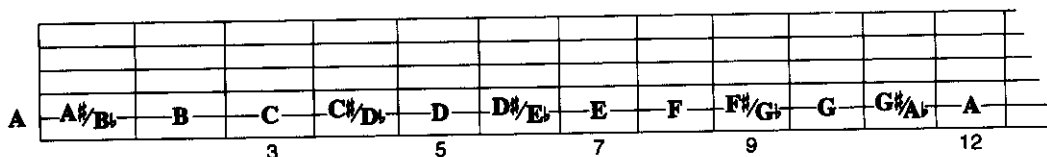
TIP: Fingerings are not written in stone. There are many possible variations and everyone will be a little different. Use what works best for you. Remember, the "rules" are always just guidelines.

SHARPS AND FLATS 15

Sharp and flat signs are used to name the notes on the fretboard which fall between the natural letter names. A *sharp sign* (#) raises the pitch of a note one fret. The opposite is a *flat sign* (b), which lowers the pitch of a note one fret. For example, the first fret on the sixth string is F. The second fret is an F#. It could also be called Gb, since it is a fret below G as well. Gb is said to be the *enharmonic equivalent* of F#. In other words, they are two different names for the same pitch.



Every note that lies between the natural letter names can be named with either a sharp or a flat like this. The musical context determines which name is used.



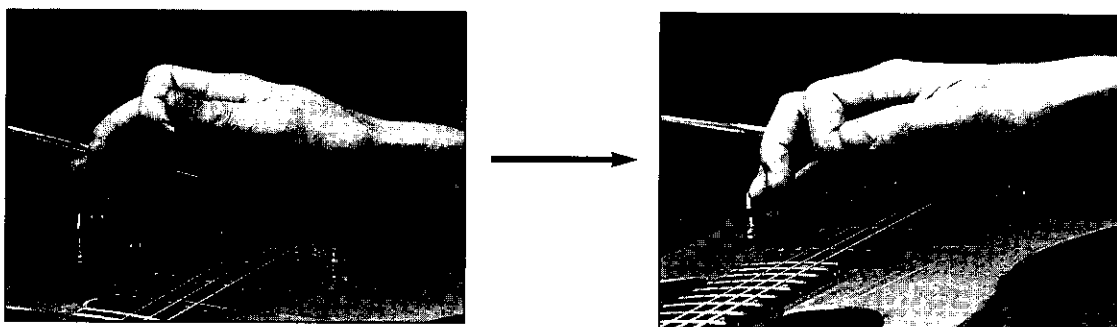
The following riff uses F# and Bb power chords in a progression of pure, retched evil. It also makes use of *multiple ending repeats*, to allow the riff to be written in less space. Play through the first ending and repeat back to the beginning. Then, on the second time through, skip the first ending and go directly to the second ending. The third ending is the same as the first, and the fourth is the same as the second.

32

MUTING MAYHEM 16

Palm muting is a very important metal technique. It is used in most metal riffs. Here, we'll cover the basic palm muting technique, and then throughout the method we'll develop it in different musical situations.

Palm muting is also sometimes called *pick hand muting*, or *right hand muting* because it is done with the picking hand, which is the right hand (assuming you're playing right handed). Lay the heel of your picking hand on the bridge saddles—where the strings meet the bridge—and lean your hand over as in the photos below, to cover the ends of the strings slightly and muffle them.



Notes played with a palm mute will have a different type of sound. There will be a *sharp, crunching attack* combined with a *thicker, bassier tone* of the note. If you mute too much of the string, you won't be able to hear the pitch of the notes at all—they will be completely choked. On the other hand, if you don't cover enough of the string, it will ring openly. Listen to the thick, aggressive tone of the palm mutes in the following examples and experiment to find the position that works best with your sound.

TIP: Rest your hand lightly on the strings for palm muting. Putting too much downward pressure on the strings will change their pitch noticeably.

33

(E) N.C.

Indicates that the notes are to be played with a palm mute

Open up palm mute here

Don't confuse palm muting with the type of string muting discussed earlier where the goal was to keep extra strings from making unwanted noise. Palm muting gives a distinct tonal characteristic to notes and chords.

Example 34 uses a palm mute throughout a single-note riff. The suggested left hand fingering appears below.

34

(E) N.C.

1., 3. 2., 4.

T 4/4
A 4/4
B 4/4

0 0 0 0 3 3 3 3 5 5 5 5 3 3 5 3 5 5 5 5 6 5 3 2

P.M. ————

fingering: 0 0 0 0 1 1 1 1 3 3 3 3 1 1 3 1 3 3 3 3 4 3 1 1

Next we'll add a *non-muted* chord along with open sixth string palm mutes. Lift your mute up and off the strings for the chord, then get right back to a tight palm mute. Although you don't necessarily pick the chord any harder, it will sound accented within the context of the muted notes.

TIP: Only press down and fret the chord when you want it to sound. During the open string mutes, use your first finger to mute all the other strings.

35

E5 G5 (E) G5 (E)

T 4/4
A 4/4
B 4/4

0 0

P.M. ———— P.M. ———— P.M. ———— P.M. ————

PEDALING THE ROOT 17

The next riff builds on the previous example, holding the E string mutes through a set of chord changes. Since a note held through a set of chord changes is called a pedal tone, this is sometimes called "*pedaling the root.*" This common musical device appears scattered throughout the metal vocabulary, in riffs from Black Sabbath and Motley Crue to Metallica and Stone Temple Pilots, for example.

36

G5 (E) A5 (E) B \flat 5 (E) A5 (E) G5 (E)

T 4/4
A 4/4
B 4/4

0 0

P.M. ———— P.M. ———— P.M. ———— P.M. ———— P.M. ————

Palm muting can also be applied to chords as well. This gives it an even heavier sound.

37

Now let's combine these chorded palm mutes with the pedal tone idea. Just listen to that twisted ugliness! Is this cool or what?!

38

"*Tales from the Crypt*"—our second tune with full band—is a moderately-paced bone-crusher with ominous progressions and pounding chord accents. Similar types of progressions may be found lurking within songs by bands like Metallica, Testament, and Slayer as well as Pantera, Stone Temple Pilots, and of course, the original black metal band, Black Sabbath. The form is **ABABA**, with the main riff (A) giving a chorus feel and the longer section (B) stretching out the verses (which in this case are guitar solos). A slightly extended intro section builds up the instrumentation one step at a time. This is a typical arrangement technique in metal.

TALES FROM THE CRYPT

(Song #2) 18 19

Heavy, Driving Metal ♩ = 120

Intro buildup (A)

A

CHAPTER 3

LEFT-HAND MUTING

Left-hand muting, or fret-hand muting, produces a percussive click with no definite pitch. Hold the strings quiet by lightly touching them with several fingers, and pick the strings. (Don't confuse this with palm muting.)

TIP: You can make your left hand mutes cleaner and sharper by using some right hand palm muting on them. Or, for a more “untamed” grunge/punk sound, leave the left hand mutes loose and noisy.

[illegible]

MORE OPEN POWER 

When we shift the two-note A5 power chord up a string, we arrive at an open D5. The three-string version of D5 has a slightly different shape, however.

D5

X				
X				
D				
X				
X				
X				

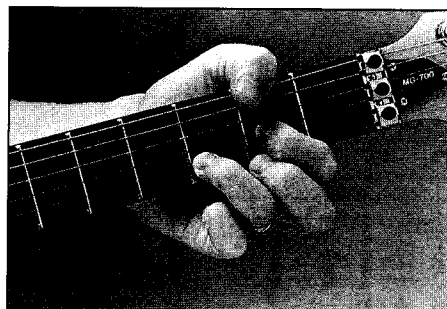
D5

x

D

x

y



40

			D5				D5
T							
A	0	2	2	0	2	3	3
B			0				0


TIP: You can use your thumb over the neck to mute the low strings, as you did with the A5 chord.

Example 41 uses open power chords in a simple AC/DC-style chordal riff.

[illegible]

The open G5 power chord is of a different shape altogether. It requires that you mute a string *in between* others that are played. Lightly touch and hold the fifth string muted with the side of your second (middle) finger, which is on the 3rd fret, sixth string.

G5



X

G

X

G

[illegible]

Use economy fingering as you shift between G5 and D5 in the progression below, by keeping your third (ring) finger down throughout both chords.

43

TAB

A5 G5 D5 G5 A5 G5 D5 G5 A5

2 2 0 3 0 x 3 3 0 0 3 0 x 3 2 2 0 3 0 0 3 0 x 3 3 0 0 3 0 x 3

Keep 3rd finger down.

UPBEAT ACCENTS 22

An *upbeat* is the point halfway between beats, marked by the “&.” Example 44, below, places a chord accent on the “& of 2”— that is, the upbeat exactly halfway between beats 2 and 3.

TIP: Tap your foot steadily along with the beat, *not* with the accented chord. Your foot should be in the air on each “&.” Otherwise you will lose the feel of the rhythm.

44

BEAT: 1 + 2 + 3 + 4 +

Now let's move that accented chord up to a G5, and use open E string mutes. Fret the G5 only when it is actually sounding. During the palm mutes, keep your third and fourth fingers in position, lightly touching and holding their respective strings quiet.

45

BEAT: 1 + 2 + 3 + 4 +

Example 46 adds a second chord accent into the rhythm—this time on the downbeat of 1.

TIP: To help get a solid feel of the beat as you play, you can exaggerate it at first. Tap in a mechanical “down/up” motion, stopping on both the down and the up points to mark their specific time location. When you get the hang of it, there is no need to tap out the beat like this although *you should always continue to feel it this way.*

46

BEAT: 1 + 2 + 3 + 4 +

Example 47 applies this double-accent rhythm to moving chords over an A pedal tone. Remember to tap your foot on the beat, so you can feel your rhythm move “against” the underlying beat.

47

Chords: C5 (A), C5 (A), D5 (A), D#5 E5 D#5 D5

BEAT: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Now let's substitute a rest into this rhythm. As you already know, to play a rest you have to stop the strings and hold them quiet. It's not a long space of silence, however. We have just a single eighth note rest on beat 3. The first line of example 48 sounds reminiscent of Ozzy Osbourne's "Mr. Tinkertrain."

48

Chords: F#5, F#5, F#5, F#5

BEAT: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Example 49 replaces the palm mutes with left hand, click-type mutes. Although the accents remain the same, notice the different feel this creates.

49

Chords: E5, E5, E5, E5

BEAT: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

RHYTHM VARIATIONS 23

The riffs below show a few rhythm variations which all incorporate an upbeat accent on the "&" of 2. See if you can play them just by reading the rhythm notation instead of listening to them first. After you try each one, then listen to it and check yourself to see if you played it right. Keep your beat steady!

50

BEAT: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 2 3 4

51

BEAT: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 +

52

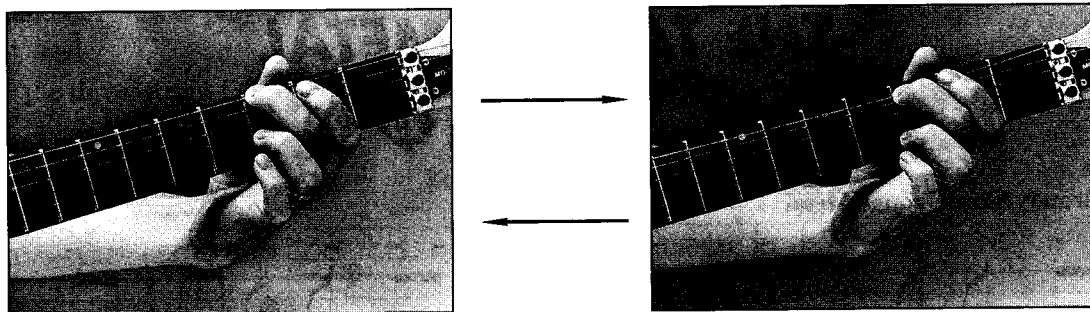
BEAT: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4

53

BEAT: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4

VIBRATO ARTICULATION 24

Finger vibrato adds a distinct liveliness to the notes. Listen to guitarist Zakk Wylde (Ozzy Osbourne) for a good example of some aggressive finger vibrato at work in rhythm guitar riffs. This type of vibrato is actually a wavering of pitch produced by stretching, or bending a string—thereby raising its pitch—and then releasing it back to original pitch, over and over again.



Example 54 is an exercise to help you develop a smooth finger vibrato, one step at a time. First, pull the string down to bend it and raise its pitch, then return it back to its original position. Then try two in a row. When you've got that, add another bend, then another...and slowly speed it up. Listen to the example and copy the way it sounds.

54

one bend two bends three bends slow vibrato

Now try it in time. Concentrate on making your bends smooth and controlled.

55

A5 N.C. E5 N.C. A5 N.C. A5

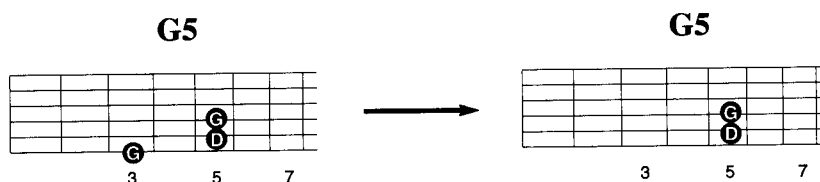
CHAPTER 4

FOURTH DIADS

27

A *diad* is the technical term for a two note chord. All those two-string power chords which we used in the first chapter were diads—"fifth diads," specifically, because they use the interval of a fifth. Now we're going to look into another way to play power chord diads.

Let's take the three-string G5 power chord below, and omit the low root note:



The two remaining notes still spell out a G5. After all, both the root note G and the fifth, D, are still present. But the shape looks different when the root is on top of the chord with the fifth is below it, instead of the other way around. This shape is an interval of a *fourth*. (The distance from G up to D is a fifth—G, A, B, C, D—but the distance from D up to G is only a fourth—D, E, F, G.)

Example 56 shows some fourth diad power chords. Fourth diads are generally played with just the first (index) finger, by laying it flat across both strings. But remember, fingering is always up to you, and you can use whatever feels easiest for you.

TIP: As you play fourth diads, look at the fretboard and mentally associate each chord with the position of its lower "ghost" root, even though you won't actually play it.

(all 4th diad shapes)

A5	G5	F5	E5	D5	D5	C5	B \flat 5	A5	G5
□	□	□	□	□	□	□	□	□	□

56

The riff below uses fourth diad power chords, à la Black Crowes' "Twice as Hard".

UPBEATS WITH TIES (SYNCOPATION) 28

The upbeat accents in the previous chapter—all on the & of 2—were followed by either a palm mute, left-hand mute, or a rest. In each case, a specific motion coincided with beat 3 (i.e. either playing a mute or stopping the strings). Now we are going to look at some upbeat accents which incorporate ties, so the accented chord will be *held* over the following downbeat. This is called *syncopation*.

A syncopated rhythm is slightly harder to play because not every subdivision of the beat is “attached” to a specific motion. In other words, the beat and the rhythm are becoming a step more independant of each other.

TIP: Just because you hold the chord over beat 3 doesn't mean that you should hesitate tapping out beat 3. That's a common tendency you want to avoid. Focus on keeping a steady beat, *especially there*. At that point, you won't be doing anything other than tapping out the downbeat.

58

BEAT: 1 + 2 (+ 3 4) 1 + 2 (+ 3 4) 1 + 2 (+ 3) 1 + 2 (+ 3) + 4 +

BEAT: 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 +

59

BEAT: 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3) + 4 +

60

BEAT: 1 + 2 + 3 + 4 + 1 + 2 (+ 3) + 4 + 1 + 2 (+ 3 +) 4 + 1 + 2 + 3 + 4 +

Getting a good feel for these syncopated rhythms is a must for every musician. We will continue to expand on syncopation and develop it throughout the method.

61

BEAT: (1 + 2) (+ 3 +) (4 + 1 2 3 4) / (1 + 2) (+ 3 +) (4 + 1 2 3 4)
dotted quarter notes = 1 1/2 beats

62

BEAT: P.M.----- P.M.-----
1 + 2 + 3 (+ 4 +) 1 + 2 + 3 (+ 4 +)

63

BEAT: 1 + 2 + 3 + 4 (+ 1) + 2 + 3 + 4 + 1 + 2 + 3 + 4 (+ 1) + 2 + 3 + 4 +

64

BEAT: (1 + 2 + 3 + 4) (+ 1 + 2 + 3 + 4) (+ 1) + 2 + 3 + 4 (+

29

The basic rock and roll comping pattern incorporates an interval of a *sixth*, which is found one whole step (two frets) above the location of the fifth. Below, the fifth and sixth diads are shown in E.



65

P.M.

66

P.M.

67

P.M.

12-BAR CHANGES 30

The 12-bar blues progression is another concept clearly rooted in the past. Early rockers including Chuck Berry, Elvis, the Beatles and the Stones borrowed it from Rhythm and Blues—hence the term “blues” progression. Over time, it came to form the backbone of rock and roll. And of course, metal later grew out of rock, so its not surprising that the influence of the blues progression can be heard in metal today. It is rarely used in its entirety, however. Rather, pieces of it—or aspects of it—are incorporated. Let’s take a look at the original thing first, then we’ll see how we can adapt it.

Below is the full 12-bar progression in the *key of A*. That is, the progression is centered on the pitch of A. It is made up of four, 4-bar phrases. Notice how the 6th comping gives it an authentic rock and roll feel.

TIP: To keep a running count of the measures as well as the beats, count like this: “1...2...3...4...2...2...3...4...3...2...3...4...4...2...3...4...5...2...3...4...,” replacing beat one with the current measure number each time.

68

The chords are commonly numbered to reflect their relationship to the tonal center, which in this case is A. Counting up through the letter names, look for the numbers associated with A, D, and E.

A	B	C	D	E
1	2	3	4	5

We use roman numerals to indicate chords relationships. So the A chord is the *I chord* (“one chord”), D is the *IV chord* (“four chord”), and E is the *V chord* (“five chord”). Using these numbers we can represent the 12 bar progression generally as:

I	I	I	I
IV	IV	I	I
V	IV	I	I

69

69

70

70

70

These chord changes are often called *blues changes*. Below, we'll take a heavier riff through these blues changes in E. We'll also use a common variation of holding the V chord instead of dropping to IV in bar ten.

TIP: Listen for the *feel* of the progression. Notice the brightening feel as it moves up to IV, the predictable drop back to I, and the characteristic tension of the V marking the climax of the chord sequence.

71

The notation shows three staves of guitar music, each with a treble (T) and bass (B) line. The first staff covers measures 1-4, the second staff covers measures 5-8, and the third staff covers measures 9-12. Chord changes are indicated above the staves: I (E5), G5 A5 G5 A5, E5, E5, IV (A5 simile), C5 D5 C5 D5, A5, I (E5), V (B5), D5 E5 D5 E5, B5, and I (E5). A variation is shown in measure 10 where the V chord is held instead of dropping to IV. Fingering numbers are provided for each note, and a 'P.M.' (pick mark) is indicated in measures 2, 4, 6, 8, 10, and 12.

Often, sections of this progression may be used without completing the entire 12-bar pattern. For example, check out the verses of Metallica's "Seek and Destroy." A riff similar to the one above moves through the E-A-E (I-IV-I) chord pattern, following the sequence of the first eight bars. Another common variation is to use just the I-V-I turnaround section. It is also common to see these changes adapted to progressions of lengths other than 12-measures. Listen for these types of "borrowing from the blues" in your favorite tunes and see what you can find. You may just be surprised just how common it really is!

"Rock 'N' Roller"—our fourth rhythm track—is a hard rock, Aerosmith/Motley Crue-style groove with a looser, struttin' rock and roll feel. Notice the comping figure and fourth diads woven into the main riff (A), as well as the blues changes at work. The B section features 6th comping and syncopations. Don't push it too much. Just roll along with the groove. And don't worry about always hitting the strings perfectly. The important thing here is that you get the feel and the attitude right. It all about attitude! Use a little creativity in your interpretation, in particular during that B section. Lay into some accents and back off in other places. Mix it up. You might also try standing and walking around a bit as you are playing, to loosen up your groove.

(Song #4) **31** **32**

A Moderately ♩ = 108

1., 3. 2. 4.

A5 (6) (6) (7) F#5 G5 D5 E5 C5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

T 4/4 2 2 4 2 2 4 0 5 11 12 12 7 9 5 4 5 3 2 3 3 2 3 3 2 3 3 2 3 3 2 3 3 6

A 4/4 0 0 0 0 0 0 0 0 9 10 10 7 9 5 4 5 3 2 3 3 2 3 3 2 3 3 2 3 3 6

B 4/4 0 0 0 0 0 0 0 0 9 10 10 7 9 5 4 5 3 2 3 3 2 3 3 2 3 3 2 3 3 6

P.M. - - - P.M.

[illegible][illegible]

C5 (6) F5 (6) D5 (6) G5 (6) D.C. al Fine

TAB

P.M. (loose)

P.M. (loose)

A **Outro**

1., 3., 5., 7.

2., 6.

4.

P.M. - - - P.M.

42

HAMMER-ON AND PULL-OFF ARTICULATIONS 33

Hammer-ons and *pull-offs* are techniques to sound notes without picking them. To play a hammer-on, you literally hammer your finger down onto the string to sound it. Pick the first note, below, and hammer your finger down on the fretboard to sound the second note. A pull-off is the opposite of a hammer-on. Pull your finger off and down to pluck and sound the string.

72

fingerings: 0 2 2 0

Example 73 uses hammers and pulls in a riff in E. Pay close attention to pick only the notes indicated.

[illegible]

Below, hammer-ons and pull-offs are played with both notes fretted. Hold your first finger down on the first C while you hammer with your third finger on D. Then apply that same idea in the second measure, using your first and second fingers.

74

fingering:

1 H 3 P 1

1 H 2 P 1

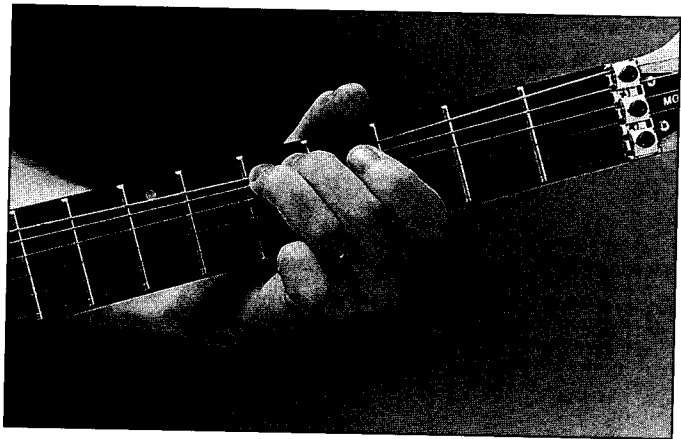
1 H 3 P 1 0

E5

G5

STRING BENDING 34

String bending isn't entirely new. You have already been bending the strings to produce vibrato since page 33. However, here we will be creating a very different effect. By stretching the strings and holding them in that position, we will intentionally raise the pitch of a note that is being played.



Example 75 demonstrates a one fret, or half-step, bend at the 5th fret, low E string. Play the first note and pull the string down to raise the pitch up the equivalent of one fret. The arrow up indicates a bend—raising the pitch—and the number in parenthesis tells you what the target pitch is. Keep in mind though, that you don't actually fret the target pitch. This bend takes place entirely at the 5th fret. The arrow down indicates that the bend is to be released back to its original pitch. Listen and copy the sound.

TIP: Use your second finger, behind the third finger, to reinforce and help bend the string as in the photo above.

75

fingering: 3 (2)

The "2" in parenthesis indicates that the 2nd finger is supporting the third, to help with the bend.

Example 76 incorporates a one fret bend into a single note riff in A. Notice that the bend can be picked or not picked.

76

N.C.

fingering: 0 0 1 3 (2)

The "2" in parenthesis indicates that the 2nd finger is supporting the third, to help with the bend.

DOUBLE UPBEAT ACCENTS 35

The phrases below incorporate back-to-back, or “double,” upbeat accents and syncopations. As always, make sure you keep your beat steady. Your foot should stay down on each downbeat and it should be in the air on each “&.”

Example 77 uses rests to separate its double upbeats. The chord progression, combined with this rhythm, gives a typical hard rock feel.

77

BEAT: 1 2 3 + 4 + 1 2 3 + 4 + 1 2 3 + 4 + 1 2 3 4

The next two riffs give heavier, White Zombie and Pantera-type thrash/grunge feels. Notice the back-to-back syncopations.

78

BEAT: 1 (+ 2) (+ 3) + 4 + 1 (+ 2) (+ 3) + 4 + 1 (+ 2) (+ 3) + 4 + 1 + 2 + 3 + 4 +

79

BEAT: 1 + 2 + 3 (+ 4) (+ 1) + 2 + 3 (+ 4) (+ 1) + 2 + 3 (+ 4) (+ 1) + 2 + 3 + 4 +

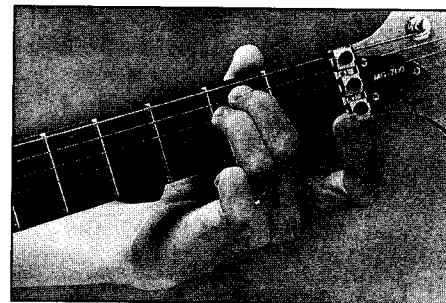
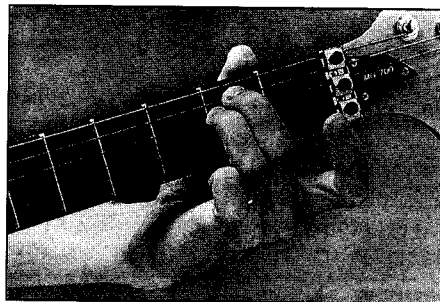
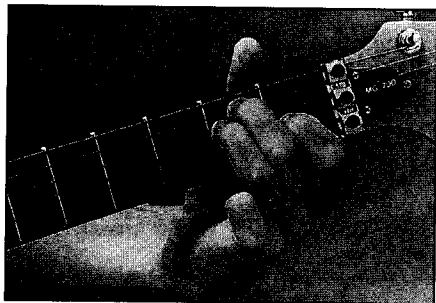
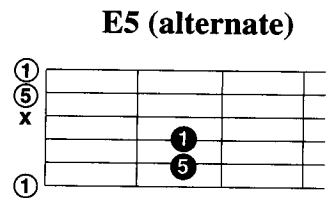
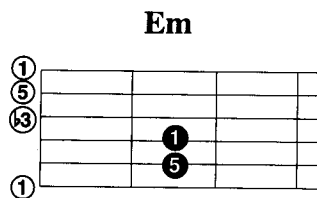
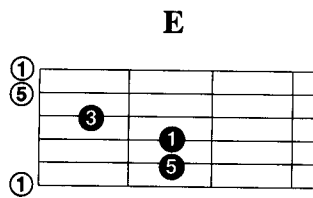
OPEN MAJOR AND MINOR CHORDS 36

As power chords consist of two different notes, a root and a fifth, major and minor chords consist of three different notes—a root, third, and fifth. Major chords add a *major third* tone, while minor chords contain a *minor third* tone. The third is sometimes referred to as the color tone because it “colors” the chord major or minor. These numbered tones which make up the chord types are called *chord formulas*, and they are shown below for comparison.

- power chord: 1, 5
- major chord: 1, 3, 5
- minor chord: 1, $\flat 3$, 5

E major, E minor, and Alternate E5

The E chords are shown below with their component tones labelled. E major is commonly referred to as simply “E” while E minor is abbreviated “Em.” Notice the position of the major and minor thirds. The minor third, or $\flat 3$, is always one fret below the major third. Also, in the alternative voicing of E5, notice that the third is omitted.

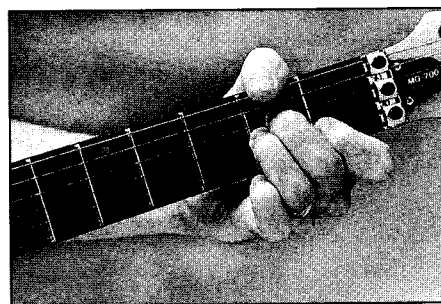
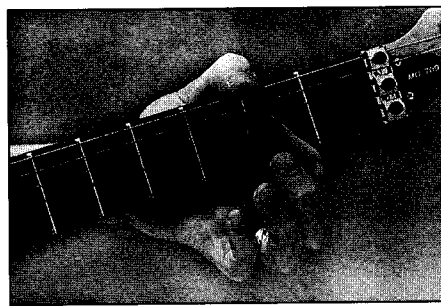
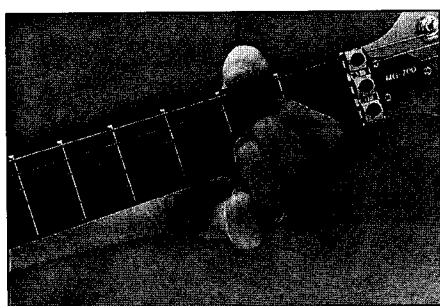
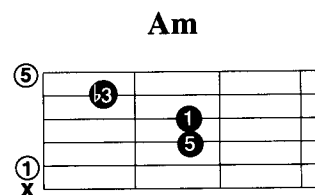
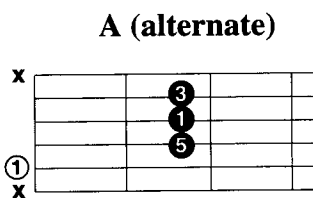
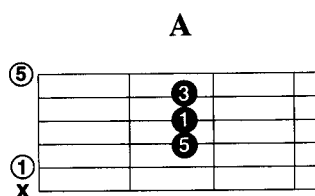


80

E major and E minor both share the same root note, but their differing thirds give them a different *color*, or quality. E major sounds brighter and happier, while E minor sounds darker or more sad. And E5 sounds stark or hollow in comparison to major and minor.

A major, A minor

Again, the tones are labelled, this time reflecting A as the root. Notice how the minor third is again one fret below the location of the major third. Also, notice the two alternative forms for A major.



81

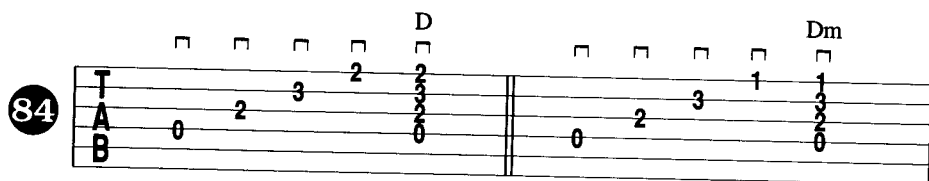
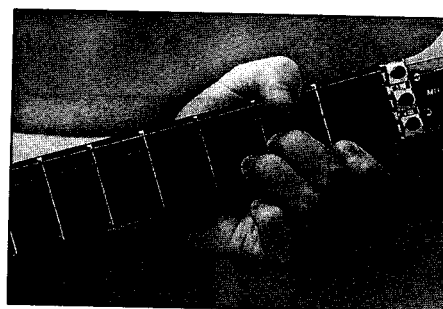
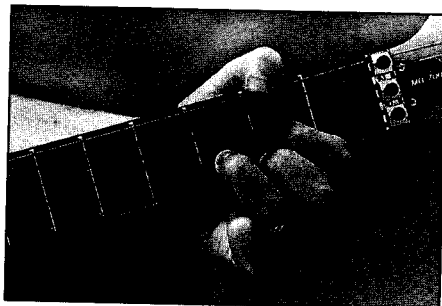
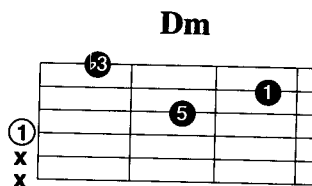
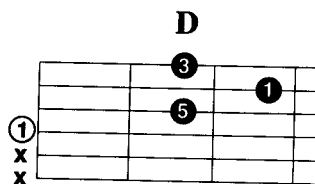
Now let's use some of these new chord shapes. Notice how the E and A major chords lend a brighter sound to the progression in example 82. Number 83 is similar to the chorus riff of Van Halen's classic "Ain't Talking 'Bout Love."

82

83

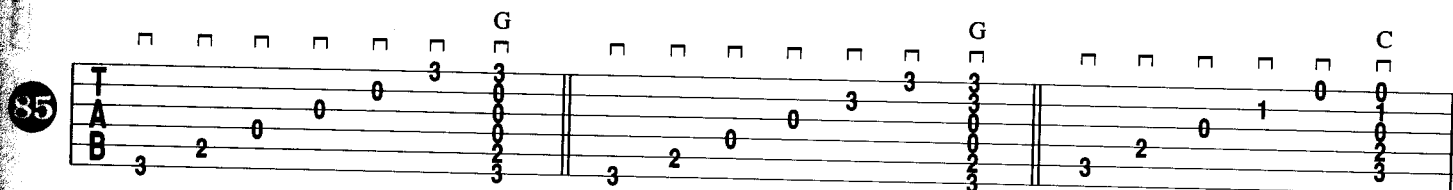
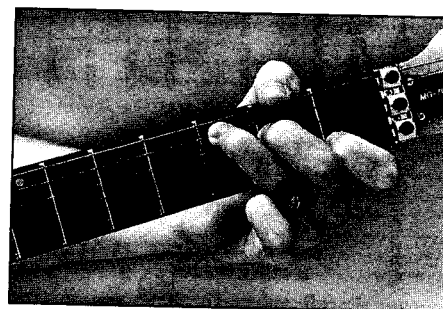
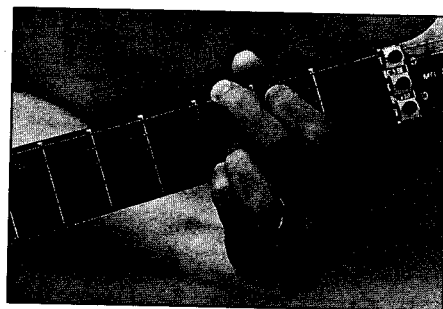
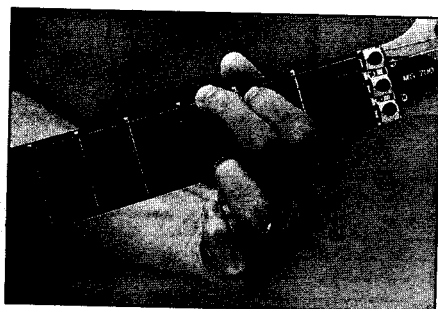
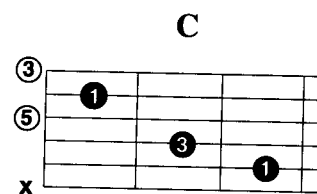
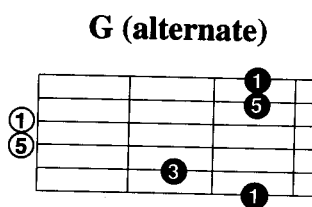
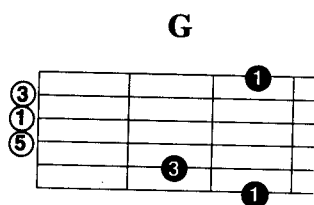
D major, D minor

D major and D minor are shown below, with their respective tones labelled. Although the shapes are a bit different, there are also some similarities. From low to high the sequence of chord tones is root, fifth, octave root, third. Notice that this is the same voicing used in the lower four notes of both the E and A chords as well.



G major and C major

The last two open chords, G and C, don't have convenient minor forms. So we'll just look at their major shapes. These chords share a similar structure in the lower strings, which is different from E, A, and D. This is because open G and C include the third tone within the first octave, unlike the other shapes.



Example 86 uses G, D, and C major. Practice until you can make each chord shape at will, without having to pause or suspend the beat. Also, it uses a staccato indication, which means to play a note very short. Staccato is indicated by a dot placed below a note.

86

ARPEGGIATION **37**

The term *arpeggio* means that the notes of a chord are played in sequence, one after another, instead of all at once. Hold each chord shape throughout its arpeggiated sequence.

TIP: To get a clean sound, turn off your distortion pedal and switch to a clean channel on your amp, and/or roll down the volume knob on your guitar.

87

Example 88 uses upstrokes of the pick to come down from the higher strings. This is a common method of picking for arpeggiation.

88

“On the Prowl” features a two-guitar, AC/DC or Kiss-style hard rock/metal groove. Learn each guitar part separately, then notice how they interact.

The structure of this tune is a little more involved, with a distinctly separate intro section (A), verses with their own intro bits (B), a pre-chorus (C), chorus (D), and guitar solo. Repeat everything between the big repeat signs as indicated. (There are repeats nestled within bigger repeats.) The arrangement is typical for this style of hard rock/metal. Although there are no vocals, the different sections are still quite clear. Hey, how about writing some lyrics and singing over it as well?! Remember, the only way to get good at anything—including singing—is to practice!

ON THE PROWL

(Song #5) 38 39

A Intro Moderate Hard Rock ♩ = 128

Guitar 1

Guitar 2

B Verse (2nd time, with short “intro” solo 3rd time, full guitar solo)

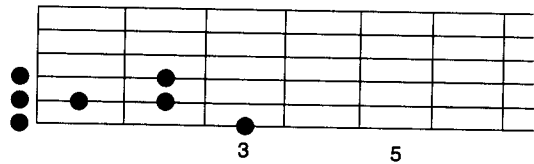
Gtrs. 1 & 2

CHAPTER 6

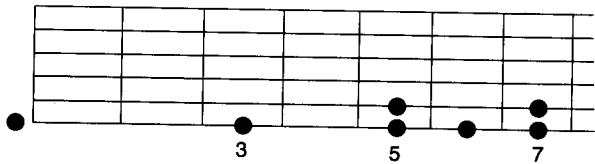
THE BLUES SCALE 40

The blues scale is at the heart of most metal riffs. Here it is, shown in E, in two positions.

E blues



E blues



E blues

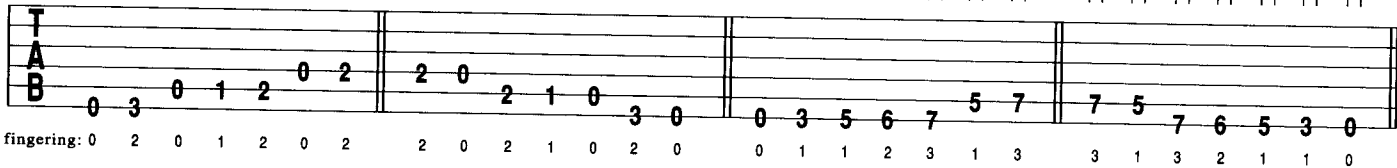
Ascending (up)

Descending (down)

Ascending

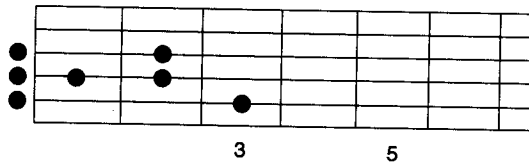
Descending

89

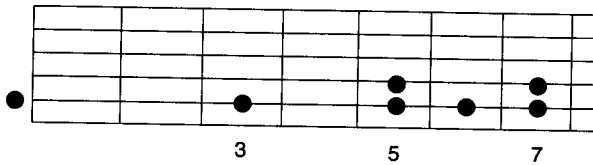


To change to the scale to A, we simply shift up a string. Below, the same two positions are shown, this time reflecting A as the root.

A blues



A blues



A blues

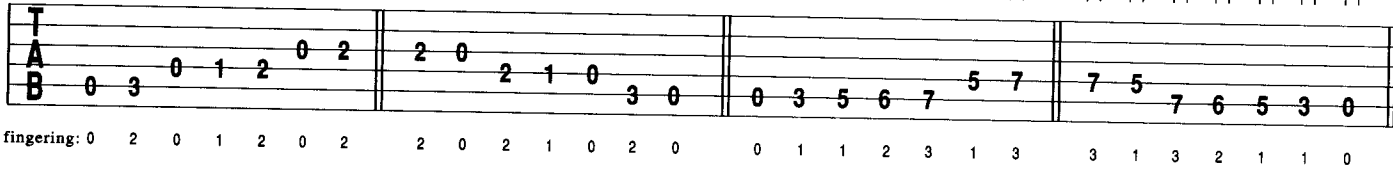
Ascending

Descending

Ascending

Descending

90



RIFFS IN THE BLUES SCALE 41

Example 91 shows a single note riff in the E blues scale.

E blues

91

N.C.

The next riff blends chordal and single note textures. This one uses the A blues scale.

A blues

92

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5

Although it is made up of chords, this riff is also derived from the blues scale. Specifically, the root of each chord can be traced to the E blues scale.

E blues

93

E5 G5 E5 B5 B^b5 A5 E5 G5 E5 B5 B^b5 A5

42

The riffs below feature repeated, back to back upbeat accents and syncopations. By this time you should know the drill—keep a steady beat throughout! I’m sure you won’t have any trouble with this. But if you do, it means that you haven’t put enough time into the previous upbeat and syncopation exercises. Go back and practice them more! Then come back to these rhythms and you’ll nail ’em.

TIP: Write out the count of the beat underneath each example. Then try tapping out each rhythm with your hand, while keeping your foot on a steady count. When you have that down, each example should be within easy reach.

94

95

A musical staff showing TAB notation for exercise 95. The staff has two tracks labeled T and B. The time signature is 4/4. Chord symbols A5, F#5, C5, and F#5 are placed above the staff. The notation includes various fret numbers (7, 5, 4, 3) and rhythmic values (quarter notes, eighth notes, dotted quarter notes). There are also some accidentals (sharps) and a double bar line at the end.

96

(E) B5 B \flat 5 F \sharp 5 G5 1., 3. (E) B5 C5 G5 F \sharp 5 2., 4. (E) B5 C5 D5 D \sharp 5

0 2 2 1 3 3 2 2 2 3 0 2 2 3 3 3 3 2 0 2 5 3 5 3 7 8

97

F5 G5 B \flat 5 C5 D5 F5 G5 F5 G5 B \flat 5 D \sharp 5 C5 D \sharp 5 F5 G5 F5

P.M. - - - - -

RHYTHMIC PATTERNS 43

A “rhythmic pattern” occurs when a set of notes is repeated over a different rhythmic grouping. The effect is that the set of notes “turns around” in relation to the underlying rhythm. This is very common in metal rhythms.

Example 98 demonstrates how this works, with a three note sequence played over eighth notes. Each three eighth notes, with a total time value of one and a half beats, is bracketed so you can see the repeating figure. Notice how it starts on a downbeat, then appears on an upbeat, then down, etc.

98

This concept has an unlimited range of variation. Let’s look at just a few possibilities here. In the first riff below, an eighth rest is used as part of the three note group. Notice how the rhythm interacts with the beat, turning one chord into a cool rhythm. Example 100 uses just a two note pattern reminiscent of Stone Temple Pilot’s “Vaseline.” And example 101 reverses the three note pattern shown above.

99

100

101

“As Darkness Gathers” has an intense Metallica-style groove, with riffs straight from hell (or the blues scale at least). This one begs for a tighter, slightly pushed feel. And make sure all the chord accents jump out from the surrounding palm mutes as much as possible. A few of the accents are indicated as upstrokes. When you attack the strings from the top, the higher ones pop out more, changing the tone of the chord.

It starts with a distinct, palm muting intro buildup (A), then it opens into the main riff (B) with typical, double-guitar, metal instrumentation. The next riff (C) has a verse feel. It is similar to the main riff and develops the arrangement a little more. This leads into another riff (D) which acts as a pre-chorus and moves the tonal center up temporarily to F#. It then repeats B, C, and D. Next it re-introduces the intro figure (A) as a bridge, and then moves in a brand new direction with a new riff (E) for the guitar solo. At that point, it uses a written repeat “D.S. al Coda” which means to repeat back to the sign (§) and play until it says “To Coda ⊕.” When you reach that spot, skip directly to the last section marked with the coda (⊕). (If all this seems confusing, just learn the parts and listen to the song awhile. You’ll get it in no time.) Hey, how about writing some lyrics and going for some vocals?

AS DARKNESS GATHERS

(Song #6) 44 45

A Intro

Brutal ♩ = 126

Gtrs. 1 & 2

E5

simile

accen

P.M.

B Riff 1 (development)

Gtr. 1

B5 G5 E5 B5 G5 E5 B5 G5 F#5 G5 F#5 G5 F#5 G5 E5

Gtr. 2

E5

P.M.

B5 G5 E5 B5 G5 E5 B5 G5 F#5 G5 F#5 G5 F#5 G5 E5

P.M.

Riff 1
Gtrs. 1 & 2

B5 G5 E5 B5 G5 E5 B5 G5 F#5 G5 F#5 G5 F#5 G5 E5

P.M.

[illegible]

D **Riff 3** (F#5)

E6 F#5 G5 F#5 B5 F5 E5

T A

P.M. - - - -

Guitar 2: P.M. - - - -

X X X

A Intro figure (revisited as bridge)
E5
T
A
B
P.M.
A5

E Riff 4 (Solo)
(A5) N.C.

Tablature notation for Riff 4 (Solo) on guitar. The notation is on a single staff with a key signature of one sharp (F#). It consists of two measures. The first measure contains a half note chord (A5) and a half note chord (N.C.). The second measure contains a half note chord (A5) and a half note chord (N.C.). The notation includes fingerings (1-4) and a 'P.M.' (Palm Mute) marking.

Intro as Outro

A E5 *simile* V

TAB

P.M.

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