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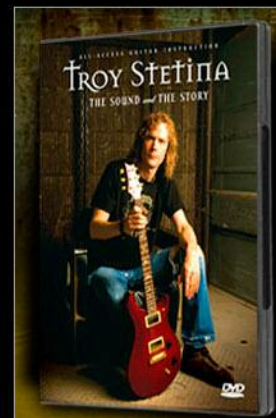
# Digital Guitar Lesson Magazine

## Troy Stetina Series



LESSONS  
FROM THE WORLD'S  
TOP PLAYERS  
AND TEACHERS

***SNEAK PEAK: A look inside  
Troy's new Fret12 DVD  
"The Sound  
and the  
Story"***



***Artists helping Artists***



# A Word from the Editor

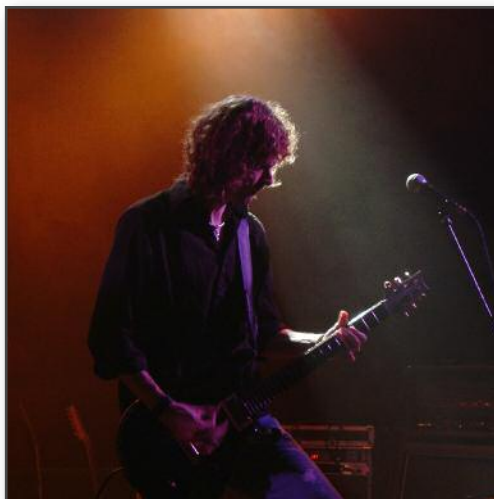
Apr-May-Jun 2011

## “The Sound and the Story” DVD by Fret12

I’m very pleased to tell you about my new Fret12 “Sound and Story” DVD. It is, in my opinion, the best instructional work I’ve done to date. (Yes, I think it even beats Speed Mechanics for Lead Guitar.) There is no instructional product on the market quite like this DVD in terms of depth and scope.

First I want to thank the staff at [www.Fret12.com](http://www.Fret12.com) for doing an outstanding job with the look and feel. This thing has over 3 and a half hours of footage and was quite an ordeal to compile and edit. Thank you!

This DVD gives a comprehensive view of my approach to playing and learning guitar—tying all my books together in a sense. It goes beyond guitar technique, with interviews and extended discussions on things like the “why” behind the principles of practice, my philosophy of music, songwriting, practicing and recording. These are the things you really need to understand if you truly want to take your musicianship to a level of mastery.



*Troy Stetina*

It is geared for intermediate (up to advanced) level. Having at least a year of serious playing under your belt is essential. I wouldn’t recommend it to anyone who hasn’t at least completed Metal Rhythm Guitar Vol 1 (or its equivalent).

Here I offer you a preview of just one of the concepts on the DVD. Of course this is just the tip of the TIP of the iceberg! Many other ideas, some quite revolutionary, are developed throughout the DVD.

Hope you get a lot out of myFret12 lesson excerpt, along with all the lessons here. We have a new Riff Accelerator lick, plus Don Parkhurst on power chord string-

switching for beginners, Paul Tauterouff on tips for keeping your hands healthy, Chris Buono on Blues extensions and comping, Dave Celentano with 2 handed tapping arpeggios, plus newcomers Eric Maldonado, Jonas Tomas and Levi Clay with more advanced “outside the box” ideas. Enjoy!

All the best,  
Troy

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# Fret12 DVD Sneak Peak

Troy Stetina

## A Path to Unlimited Speed

It's funny how in the search for better technique, people keep looking for the next "killer" lick or exercise. But the most valuable methods of honing the critical playing skills often come down to seemingly very simple things. The right exercises, properly approached, will make everything you play sound better, easier and you will find yourself playing faster and with less effort. And in the end, isn't that is worth a lot more than just another flashy trick?

This lesson is taken from the opening section of my new "Sound and Story" DVD by Fret12. Here I will give you a condensed version, which—if you spend a little time with it—can break you through to the next level. First, let's understand the concept here...

### *Top Down vs. Bottom Up*

I'm coining the term "Bottom Up" practice to mean the standard approach of starting slow (at the "bottom" of the tempo range) and building up. This is how control



is best established. Then as you repeat as faster and faster speed, this control "sticks" with you to a large degree.

However, as you well know, you will reach a point where your comfort zone ends. You tense up and begin to make mistakes more frequently. It can feel a lot like hitting a brick wall. You struggle to get just one metronome increment faster. Here you can plateau and play the same exercises for months

without making any significant progress. Is there a better way? Is it possible to break through these barriers?

Yes. What is happening is that you have adopted a technique (a set of motions/angles) that work well for the slower tempos, but cannot work at the higher speeds. The faster speeds requires a different feel, in the form of a reduced, more precise motion. But you can't adopt that new feel because you don't know exactly what it feels like—or you'd be doing it already!

Enter the "Top Down" approach. This means you jump



# Fret12 DVD Sneak Peak

Troy Stetina



to a speed faster than you are currently playing and seek to feel the motion that is *going to work* there. Practice for a while to engrain it. Then slow that motion down into the range of your current top controlled speed (i.e., your “barrier” speed). By keeping the reduced, faster motion at the slower speed, the tension fades. Now you can take the Bottom Up practice right on up through what used to be your barrier. It is now elastic!

Of course, you are not done yet. You still need a lot of correct repetition to build reliable control in the new speeds. Until you get that control, the new feel will be at times elusive. One day you may be in “the zone,” ripping it up effortlessly. The next day, your feel/motion has reverted to your old playing habits and the “barrier” is back in place!

No worries. You have played the other way for a long time, so expect to spend a while engraining the



new habit pattern before it is reliably there, spontaneously. Just start the Top Down process over again each time. And each time, you will “re-find” it a bit faster than before.

## *Effortless Picking*

Now that you understand the concept, let's get to it. Find out just

where your speed barrier is. Get out a metronome and start picking a single string in 16ths (4 notes per click: “down-up-down-up”). What is the fastest tempo you can reach before your hand begins to tense. And what is the fastest you can attain if you force it? This is the “range” of your barrier.

Turn off the metronome and concern yourself with just the picking motion itself. Simply alternate on a single string as fast as possible (“tremolo picking”). Use a tiny, relaxed motion, that doesn't go very deep into the plane of the strings. Play just on the tip of the pick. Adjust the angle and feel until there is no “catching” of the string.

# Fret12 DVD Sneak Peak

Troy Stetina



A few things can help:

1. Hold the pick firmly, yet with a little give
2. Play on just the tip of the pick - not too deep
3. If the string catches, adjust angle and/or grip
4. Reduce the width of the pick's travel
5. Play softly and quietly, with reduced tension

This “reduced travel” thing is profoundly important. When you reduce the tension in your hand, you also tend to pick softer and more quietly. But it's also natural then to increase the pick travel to a larger distance motion. And that's what we want to avoid.

What we want here is to achieve a reduced size of motion (with reduced tension) *and* increased speed. The ideal tremolo picking should feel like a machine; automatic, effortless, precise and smooth.

The notes you play in the fretting hand hardly matter here. However, if we just tremolo pick on a single note, we are going to get bored long before we see any real results. We need a variety of tremolo picking ideas to keep us interested.

Click the image below to watch a short excerpt from the DVD.



4

-6-



# Fret12 DVD Sneak Peak

Troy Stetina

Now make up some variants to keep it rolling:

1. Play it on all 6 strings
2. Change the scale to use other scale types such as major, Mixolydian, pentatonic, chromatic
3. Change the sequencing up and down the scale
4. Improvise melodies in the scale.

This can easily give you 15-20 minutes of continuous tremolo picking—and all this picking repetition without thinking about the pick at all!

Now try tremolo picking through the melody of example 2, below:



# Fret12 DVD Sneak Peak

Troy Stetina



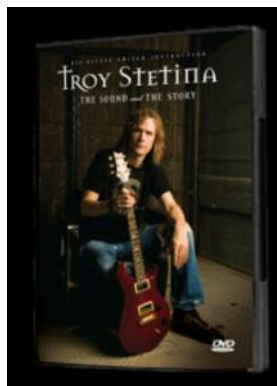
You don't need to spend 8 hours a day on this. Use the power of daily action. It is better off to spend maybe 30 minutes a day at this, then move on to play other things. It is by coming into this motion, then letting it "sit"—in alternating periods over and over—that you will best seat your new picking habits.

## *Next Steps: Timed Picking, Crossing Strings*

After a bit more trem picking, the DVD moves on to bring your new picking motion down to slower speeds, timed in both sets of four (sixteenth notes) and six (sex-tuplets). Then it progresses to cross the strings leading first with a downstroke. By taking these exercises in the sequence presented, we will roll your more-refined picking style throughout your entire technique, and build you up to a whole new level. Awkward string crossings and "hang ups" of the pick will disappear!

Of course, this is just the tip of the iceberg, as this overview covers only one concept of the nearly 50 explored on the DVD. But it gives you a good idea how it works. Just by taking it in the order presented, it will refine your entire playing technique from the ground up. If this interests you, check out the DVD and email me about your experience with it!

**Troy Stetina** is guitarist for the modern hard rock band *Second Soul* and author of over 40 instructional guitar methods and DVDs for Hal Leonard Corporation. Join the [Second Soul email list](#) to find out about shows and guitar workshops in your area.



Get the "Sound and Story" DVD bundled together with the physical CD (10 panel insert and jewel case)

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# Fret12 DVD Reviews

## Review #1

by Michael Mueller, [GuitarInstructor.com](http://GuitarInstructor.com), formerly Editor of GuitarOne

Guitarist Troy Stetina is a legend in the guitar education business, with over 1 million books/methods sold. His latest venture is an instructional guitar DVD from Fret 12 titled "The Sound and the Story," jam packed with 3-1/2 hours of video footage, including guest lessons from Mark Tremonti, Michael Angelo Batio, Eric Friedman, and Bill Peck, and a 36-page tab booklet.

Cool point #1 is that Troy doesn't just offer up three hours of "look at me" licks; rather, he focuses on the essentials of making music on the guitar. Whether covering such core topics as playing in time, picking control, and clear articulation or teaching and demonstrating advanced licks and phrasing, Troy consistently hammers home the advice that you practice purposefully and with a clear goal in mind.

The video starts with pick-hand exercises using tremolo picking in various rhythmic groups, then moves on to fret-hand legato exercises comprising various finger combinations, before putting it together to tackle synchronization. To his credit, Troy does not regurgitate the same old "1-2-3-4" shapes we've all seen a zillion times; instead, he offers more useful and musical shapes and, more importantly, shows you how to create your own exercises to address the trouble spots in your own playing that you discover along the way.

Troy next moves on to meatier topics like fretboard navigation, intervallic structure, secrets to writing killer riffs, and tips for playing in the pocket. But above all, Troy's "take-home point" is that playing guitar should be effortless—an activity as natural as feeding

yourself or tying your shoes. And knowing that Troy used the same exercises and concepts he's teaching to achieve his own stunning technique goes a long way in providing inspiration that you can do it, too. Like he says, "It's as simple as moving one finger at a time."

## Review #2

by Anthony Reno, Guitarist

To start with, I want to give two thumbs up to Fret12.com for doing an excellent job on putting this project together. Now on to the review!

Alright, where to start... There is seriously a LOT of information on this DVD. As always, Troy proves to be an incredibly motivational guitarist. He takes these incredibly complex topics and makes them sound like any pre-schooler should be able to master it, which inspires confidence in the listener, or watcher. I have watched the DVD AND just listened to it without watching. Doing so gives you a good idea of how good the instruction is by whether or not it makes sense without the visual component....and it did.

The topic of exercises is covered thoroughly, but not in a boring fashion. Troy gives clear advice as to what to practice and why. The why seems to be lacking in other instructional videos I have seen. I personally believe the why of the exercise is more important than the exercise itself. The reason is that if you know why, you can pin point problem areas....which Troy explains and actually puts emphasis on this....watch the DVD if you want to see what I am taking about.



# Fret12 DVD Reviews

Another point of interest was the teaching of the use of intervals, not just the fact that they exist. I have never seen this discussed in an instructional DVD. One thing I particularly liked was the incorporation of the musical flow and compositional aspects right along side of the shredding. Troy rips through passages and then explains why the simple parts are as important, if not more so, than the fast segments. Basically getting the point across that shredding is awesome but, for the love of God, make it sound tasteful!

The importance of metronome usage is explained in detail. All I have seen on any other DVD has been the whole "just use it" attitude, where you just have to take the word of the instructor. Not so with Troy! You will understand why it is important after watching this.

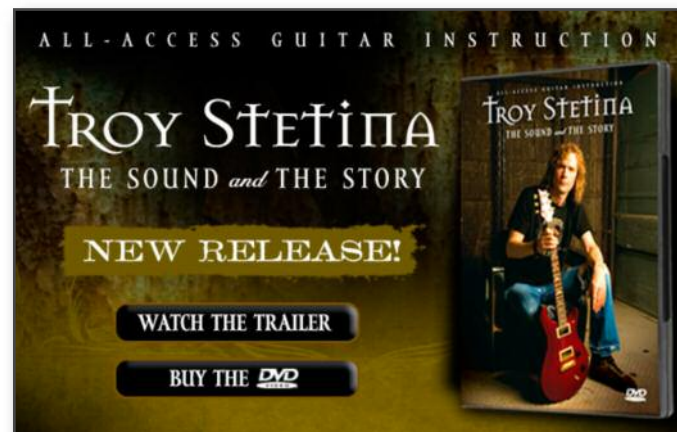
There are many other concepts covered in the DVD, but I will cut this short before it becomes a book! I do want to say the guest appearances have a lot of good examples that will help take your playing to a new level. For me the high point in the guest spots was the jam with Michael Angelo.....it was.....fun!

So to wrap this up, I give it 2 melted picks up!

## Review #3

by Mark Thompson, Shredknowledge.com

[Fret12 DVD review at Shredknowledge](#)  
[Second Soul CD review at Shredknowledge](#)



## DVD Highlights:

- *The role of effortlessness - how to reduce your playing tension*
- *The path to unlimited speed, control and articulation*
- *Ultimate shred picking secrets – building total picking control*
- *How and what to practice for maximum skill retention*
- *The role of exercises – how to choose them, how to use them*
- *Non-standard phrasing ideas and bending approaches*
- *Metronome techniques for greater rhythmic control*
- *Secrets to playing in the pocket*
- *Secrets to building engaging riffs*
- *Dozens of arrangement tips and compositional ideas*
- *An inside look at six songs from the debut Second Soul CD*
- *Over 3.5 hours of footage*
- *Tablature book*
- *Guest appearances by Mark Tremonti, Michael Angelo Batio, Eric Friedman, & Bill Peck*

>> **GET IT HERE** <<



# Riff Axelerator Lesson

Jason Vearing

## Troy Stetina's Deceiver Lick, part 3

The Riff Axelerator is an application that resides entirely in your web browser. Simply click the image to the right and allow it to load.

This issue's Riff Axelerator lesson is the third section of Troy Stetina's "Deceiver" solo from the Second Soul album "Beyond the Infinite." The staff/tab music appears in the main window. Click the power button to hear the lick at full speed (82bpm).

Then check out the video lesson walk-thru of this lick in the bottom right corner.

After learning the lick, it's time to use the Riff Axelerator function. Click the lowest NOTCH on the OUTSIDE of the left tempo knob and the lick begins at 40bpm. On each repetition the tempo increases, up to a max of 70bpm. Click the other knob's first notch to take the same lick from 60 up to 90 bpm. You can click other notches to begin playback at other tempos. To loop the lick at one tempo, click the "Loop" button, then click the tempo notch at which you want to loop.

Note the three options on the left: Click, Lead, Full. "Click" means you will hear the lead lick played to a click. "Lead" means you will hear the backing track (you take the "lead"). "Full" means you will hear the recorded lead and



backing parts together. You cannot change this "on the fly" however. For these changes to take effect, you must stop the playback, select a different playback mode, then restart by clicking a tempo notch.

*We want your input. Click the "Tell us what you think" button in the upper right and submit your comments!*





# Rhythm Guitar Corner

Don Parkhurst

## Power-Chord String-Shifting

Here we are going to practice switching between the sixth and fifth string power chords.

Let's start with diagraming out the chords themselves, then we will learn them in a more vertical direction (across the strings) as opposed to horizontally (up or down each string). This will allow us to mix and match the chords from both strings effortlessly.

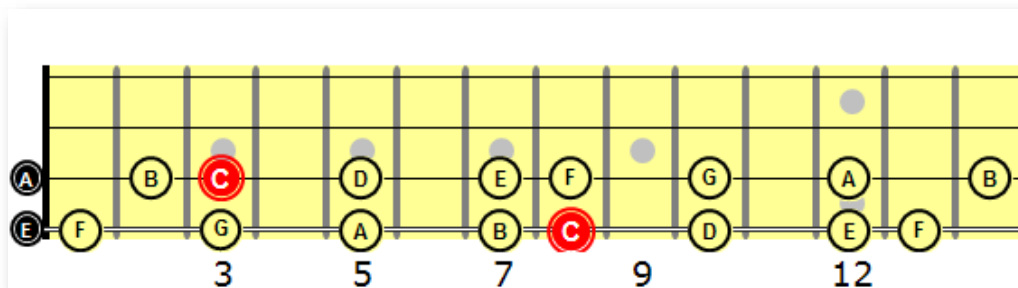
Here are the sixth- and fifth-string root notes for the power chords we'll be playing. The 5th chord (another



name for “power chord”) shapes stay exactly the same no matter where you play them so there is no need to include the fifth degree (the note you would play with your ring finger). The E and A at the beginning of the diagram are your open E5 and A5 chords.

Do you notice anything interesting going on in the diagram? All the chords on the fifth string are located directly beneath the chords located on the sixth string with the exception of the F5. To

make this easy to remember just memorize “All chords go straight down except for F. At F, go over one and then down.”



# Rhythm Guitar Corner

Don Parkhurst



Here is the sequence played with power chords. Practice this every day as part of your warm-up routine.

 Musical notation for a guitar sequence in 4/4 time. The top staff is in treble clef with a key signature of one sharp (F#). The sequence consists of eighth notes and power chords. The bottom staff shows the fretboard with fingerings: 2-0-3-2-5-3-7-5 for the first measure, 9-7-10-8-12-10-14-12 for the second, and 15-13-16-14 for the third. A dynamic marking of *mf* is present.

Click the image below to watch the video demonstration of the examples in this lesson.





# Rhythm Guitar Corner

Don Parkhurst

Now it's time to mix them up. In the following example from Metal Rhythm Guitar vol 1, we add a third note to our power chords starting on the sixth string. Play all three notes for chords rooted on the sixth string. When you switch to the fifth string chord you'll want to keep your pinky where it is and move your index finger to the root note of the chord located on the A string. This will make switching between the chords easier and smoother.

**Example 30**

Now let's transition between the sixth and fifth string chords while using the palm muting technique. I've developed this next exercise to work on your right hand technique when switching between chords on the sixth and fifth strings. What you'll do is play two palm muted peddle tones followed by an unmuted chord, two more palm muted chugs, unmuted chord and continue on like this through the progression. You'll play through this four times on the sixth string and then switch to the fifth string. Make the transition flow seamlessly!

# Rhythm Guitar Corner

Don Parkhurst



Don Parkhurst is a guitarist and instructor who runs a successful private lesson teaching studio in New England. He has been teaching with the Troy Stetina Series books for many years as well as other materials. You can visit him online at [www.rock-lessons.com](http://www.rock-lessons.com).



“Be heard...  
from a whisper  
to a shout”

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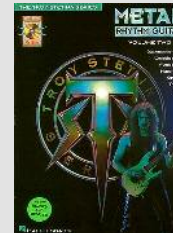


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# Guitarists' Hand Health

Paul Tauterouff



## Ulnar Tunnel Syndrome

*Disclaimer:* The information given in this article is for educational purposes only. It is not intended to be used for the treatment of illness or physical ailment. If you believe you are suffering from a repetitive stress injury seek care from a qualified medical professional.



This article will discuss an ailment that afflicts many musicians (especially guitarists), repetitive stress injuries or “RSI’s.” There are many types of these injuries. The most commonly known are tendonitis and carpal tunnel syndrome. The primary focus here will be on a lesser known but equally debilitating problem – Ulnar Tunnel Syndrome.

### *What Does It Feel Like?*

Have you ever awoken from a night’s sleep to find your hand or forearm numb or tingling? This is because you either slept on your arm or had your arm bent in such a way while sleeping that your ulnar nerve was stretched or pinched.

Maybe you’ve bumped your elbow and felt a strange tingling sensation up and down your forearm and into your hand? This is commonly known as “hitting your funny bone.” What has actually happened is that you have bumped your elbow where the ulnar nerve passes through and stimulated the nerve.

In both of the above scenarios symptoms typically go away after a short while. However if you continued to sleep night after night in a position that irritates your ulnar nerve the symptoms could become chronic.

### *About The Ulnar Nerve*

The ulnar nerve runs all the way from the front of your shoulder, between the biceps and triceps in the upper arm, through the ulnar tunnel in the elbow, along the forearm and finally through the wrist to the little finger and third finger. In its path along the forearm it is very vulnerable because it runs alongside the bone and is only protected by a layer of skin.



# Guitarists' Hand Health

Paul Tauterouff

If you've ever leaned on one your forearms on the edge of a computer bench while working or playing games and noticed numbness or tingling in your third or fourth fingers now you know why – you were literally pinching your ulnar nerve. If you continued this sort of behavior on a regular basis you could actually cause permanent damage to the nerve.

## *Ulnar Tunnel Syndrome*

People mistakenly refer to most type of hand issues as carpal tunnel syndrome, but Ulnar Tunnel Syndrome (aka Cubital Tunnel Syndrome) affects a different part of the hand than Carpal Tunnel. Symptoms of Ulnar Tunnel problems include numbness and tingling on the pinky and the half of the ring finger next to the pinky. If left untreated this may progress into weakness and pain in the fingers that can spread up the forearm and to the elbow.

Guitarists typically have Ulnar Tunnel issues in their fretting arm and hand due to the position of that arm while playing. The bent elbow and bent or arched wrist actually stretches the nerve and repetitive movement of

the fretting hand fingers can cause irritation.

Ulnar Tunnel issues can sometimes be treated through stretching. You may also need to take a break from any activities which may be causing the stress on your body (playing guitar, computer activities) for a while in order to allow your body to heal itself. As a last resort surgery may be required.

## **Quick Tips To Help You Avoid Ulnar Tunnel Syndrome:**

- Use good posture at all times. Do not slouch! Keep your shoulders back and your head up straight while playing your instrument or using a computer.
- Generally strive for a playing technique free of excessive tension.
- Remember that playing guitar is a physical activity. Warm up properly! Many professional musicians have stretching routines they perform before playing.
- Wear gloves during cold weather to protect your hands.

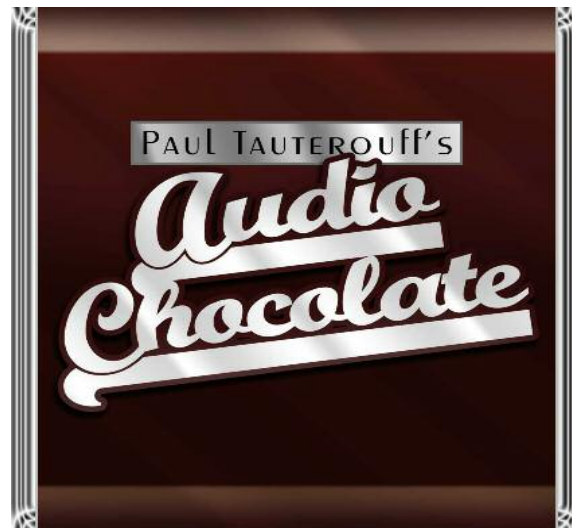
# Guitarists' Hand Health

Paul Tauterouff



- Avoid resting your arm on the open car window while driving.
- Drink plenty of water to ensure that your joints and ligaments stay lubricated
- Wash your hands in warm water to help loosen them up before playing.
- Take frequent rest breaks from any repetitive tasks.
- If you ever feel pain or numbness while playing guitar or performing any activity stop!
- Seek the advice of a qualified doctor or physical therapist at the first sign of any problems.

About the Author: Paul Tauterouff is a professional musician and guitar teacher in upstate New York in the US. Visit him online at <http://paultauterouff.com> to learn more about Paul and pick up his new CD "Audio Chocolate."



Click on the chocolate to check out Paul's new CD!



# Blues in the Present Tense

Chris Buono

## It's Really All About the Chords TONES, Part 2

### *Roll Call*

Hello Troy Stetina Series-junkies it is I, Chris Buono—content junkie. I'm excited to be back ("Back in the New York Groove"...sorry, but I love that tune) for the third installment of Blues in the Present Tense. Due to touring and filming commitments with [Karsh Kale](#) and [TrueFire](#) I had to bench myself for Troy's Q1 2011 issue, but I'm back in the saddle again ('nother great tune!). Since the November 2010 issue I'm psyched to report my tenth interactive course for TrueFire, [Guitar Lab: Blues Soloing](#), was released giving us even more fodder for this column!

For those of you tuning in for the first time this series of lesson articles started within the October 2010 premiere issue where a throng of essential 6th- and 5th-string rooted dominant chords were presented in a [four-page PDF chart](#). Filled with everything from essential drop 3 dom7's to solid-sounding 6/9's all the way to burly 13ths you got a handful (get it?) of phat-sounding harmonic devices to dig into. My previous lesson article, "It's Really All About the Chords



TONES, part 1," started to break down those chords and explain the how, what and why behind them. The focus was on explaining what made up a dominant chord, which is, well, the chord's tones! To get these chords into action, you got to get down with [Larry's Trick](#)—a simple 12-bar blues progression from my TrueFire course, [Guitar Lab: Blues Progressions](#).

In this lesson, Part 2, we continue this dominant chord tone probe by moving beyond the 1 3 5 7 formula. That's right, it's time to geek on what's known as the extensions—the 9 and 13. (If you're wondering where the heck the 11th is, sit tight and read on.) Just like Part 1 you will have a progression and jam track to jam with helping you put this newfound knowledge in motion. Ready? Here we go...

### *Not So Simple*

Any chord tones other than the 1 3 5 7 are not so simple to deal with, but definitely not impossible to understand. While there's myriad rules and loopholes to geek on we're just going to focus on what's going on in the [October 2010 PDF](#). The G9 seen in Figure 1 (also seen

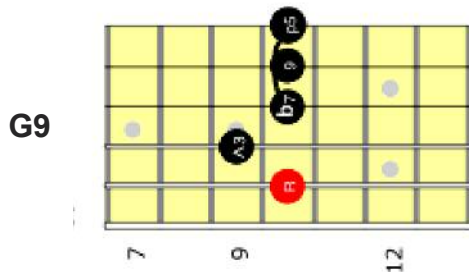




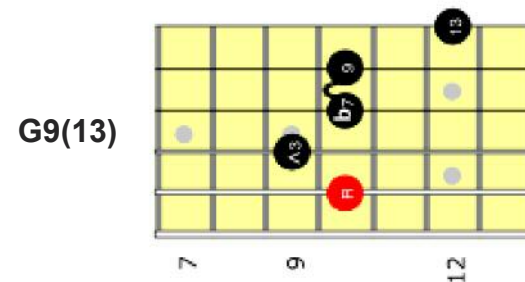
# Blues in the Present Tense

Chris Buono

on pg. 3 of the aforementioned PDF heading the second row) is voiced 1-3-b7-9-5 and contains you're first extension in the form of a 9th. That chord tone is actually the 2nd note of the G Mixolydian scale jacked up an octave as compared to the lowest root. Before we go any further it's crucial that you understand this concept: When adding extensions to the basic dom7 tetrad the b7th remains a b7th. Nothing happens to the 9th or any other extension unless notated in the chord name. All too often dom9 chords are thought to be 1-3-5-b7-b9 or even 1-3-5-7-b9. That's not the case—it's just 1-3-5-b7 plus 9. The dom9 is a great sounding chord that adds a bit of coolness to the dom7 texture. It can sound a bit hokey at times, however, when it's not voiced or voice led properly (we'll be getting into those ideas hardcore in the next installment Blues In the Present Tense so you never have anyone refer to your playing as... mmmm, gulp... hokey!)



The other extension seen extensively throughout the chart is the 13th. Check out the G9(13) below. In the same way that the 9th is a 2nd raised up an octave, the 13th is a 6th raised up an octave. Going through the chart you'll see plenty of 13ths with or without a 9th in the chord. Dominant chords with 13ths in them always sound beefy, especially when they're coupled with 9ths. If you want to get some real meat in your blues chord stew, then get some properly voiced chords that feature 13ths in the mix like the ones you have here.



If you're already a bit hip on extensions and compound intervals you may have noticed there's not an 11th in sight. Aye, right there isn't, and for good reason: The 11th is a perfect 4th up one octave and whatever range that chord tone is in it clashes with the 3rd in any dominant chord. Why is it considered a clash? A major 3rd

# Blues in the Present Tense

Chris Buono



and perfect 4th are only a half step apart and while that's sometimes a good thing in a chord, it's not when it comes to dominant chords as the deliciously crusty love fest between the 3rd and b7th does not want to be disturbed. Wanna get an 11th to sound cool in a dominant chord? Raise it a half step to a #11th (sharp 11th). That my friends, is an altered tone as compared to the ultimate parent scale—the major scale, which has a perfect 4th (11th). As for color tones, those are your extensions in their simple range, i.e. 2, 4, and 6. Looking through the chart you'll see a fair share of chords with a 6th in there in the form of 6/9 chords. The basic formula for those cool sounding chords is: 1 3 5 6 9. Take note: There's no b7th here, folks. But, these chords are bluesy beef stew-approved just the same *when voiced and voice led correctly*.

## Back Pedaling

Now that you have an idea as to what these chords are all about and better understand why it's all about the chord tones, it's time to play! Since we missed each other in the Q1 2011 issue, I'm going to give you something extra. Click here for the [Q2 2011 ZIP file](#) that contains a hefty PDF chart and not one but *three mp3 jam tracks*! In the PDF file you'll

find three choruses of a 12-bar blues called Back Pedaling taken once more from [Guitar Lab: Blues Progressions](#).

Back Pedaling makes use of many chords from the October 2010 PDF as well as some that are not. (Notice the very cool-sounding dim7 as well as a few choice altered dominant chords!) Spread throughout 10 pages will be lead sheets with chord grids above the staff followed by larger chord grids representing what you should play that features the chord tones. Look familiar? It should if you've already rocked Larry's Trick.

To get an idea of what the comping rhythms are and what these progressions will sound like overall, you have an mp3 for each one. Listen to it and play along. Through Back Pedaling we'll officially get into the concept of voice leading, which is the focus of the next installment, *Voicings Carry*, in the Q3 2011. Get ready for *that* deal. It may just change the way you approach chord progressions forever!



# Blues in the Present Tense

Chris Buono

Multi-media guitar madman Chris Buono is everywhere and doing it all. From session cat (Lava, Lion Music, RKM) to bandleader (Chris Buono) to sideman (Karsh Kale, Bumblefoot, Graham Haynes) to music journalist/columnist (Guitar Player, GuitarOne, Just Jazz Guitar) to educator (Berklee College of Music) to author (Alfred, Course Technology) to video clinician (TrueFire, GuitarOne); even product clinician (M-Audio, First Act, Source Audio)—this cat is bad-ass and busy. Not to be tied down to any one identity for too long, Chris Buono is perpetually morphing his chameleon-like media profile making it nearly impossible to pigeonhole his artistic output into a singular category. And get this: Instead of sleeping, he teaches privately and online through Skype. To find out how get on board [click here](#) or just go for it and [email Chris now](#).

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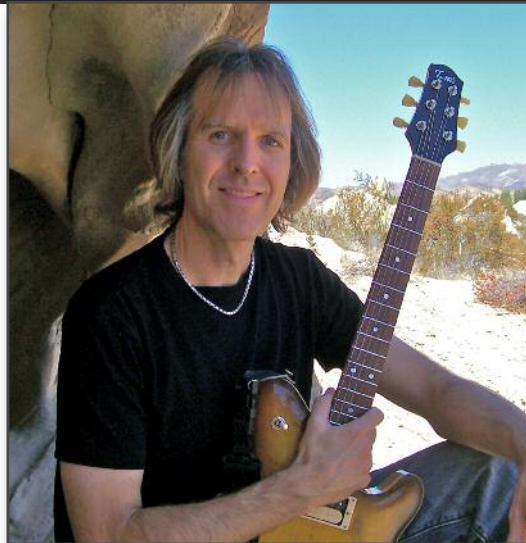


# Classical for Electric Guitar

Dave Celentano

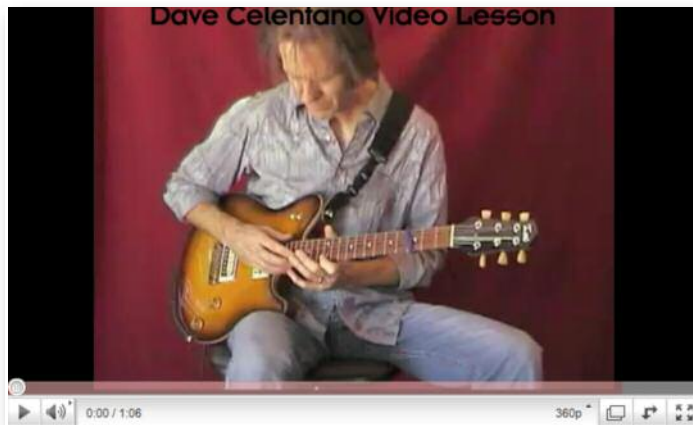
## *Pachelbel's 'Canon' (Part 2): Tapping Arpeggios*

Executing two octave arpeggios with sweep picking has become a commonplace technique for shred guitarists. My challenge for you is to learn and master the two octave arpeggios tapping style from the next eight measures of my youtube video "Pachelbel's Canon tapping by Dave Celentano." Click the image below to view the video:



The action begins at 0:15 through 0:25. Each measure outlines its respective chord with the exception of the last two notes, which can be considered pick up notes into the following chord. Your goal should be to make even and clean transitions while hopping from one string to another. Rehearse this by playing the first four notes in measure one (outlining an A chord), enforcing a smooth and audibly clean transition from the high E to D strings.

Tip: a string-dampening device (hair tie) like the one I use in the video helps to reduce inherent string noise.



Next, master the seven notes on the D string using the 1st and 4th fingers of both hands (similar to Jeff Watson's tapping style). And finally, connect the last three notes from measure one to the first three of measure two (moving from A to E chords). Repeat this for every measure and assemble the pieces only when the individual sections have been mastered. Always use a metronome whether practicing a small sections or the entire piece.

# Classical for Electric Guitar

Dave Celentano



## Tapping Arpeggios with Pachelbel's 'Canon' (part 2)

by Dave Celentano

[www.davecelentano.com](http://www.davecelentano.com)

0:15 - 0:25 on youtube video

Guitar

A E  
 \* = Hammer on from nowhere  
 fingers- ② 4 1 ④ ① 4 1 4 ① ④ 1 4 ② 4 1 ④ ① 4 1 4 ① ④ 1 4

F#m C#m D  
 simile  
 simile



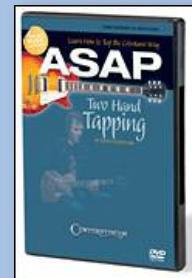
# Classical for Electric Guitar

Dave Celentano



Stay tuned for Tapping Arpeggios with Pachelbel's Canon (part 3) coming next. Keep those fingers flying!!

Since graduating from Musician's Institute in 1986 **Dave Celentano** has written over thirty-five guitar instruction books and DVDs, released two solo guitar CDs, and helped thousands of aspiring guitarists realize their dreams through private guitar lessons in Southern California for more than 25 years. For more online lessons, visit Dave at [www.davecelentano.com](http://www.davecelentano.com)



## **ASAP Two Handed Tapping DVD**

by Dave Celentano

\$19.99



# 3 Octave Devices

Eric Maldonado

## Swapping Octaves

Are you stuck repeating those same old blues licks everyone has heard before? Today we will get a handle on some new three-octave licks that will definitely break you out of that repetitive rut. Hi, I am Eric Maldonado and welcome to today's lesson on 3-octave devices.



Beach and so many more. You can apply this technique to pretty much any style of music you want to. It works great in Rock, Metal, Fusion, Country, & Jazz. It acts to stretch out your idea into a longer, more compelling and attention-grabbing lick. So today we will look at 3 rock shred licks in E minor. Grab your axe and let's get started!

A 3 octave device is a lick or sequence that is repeats through three octaves. In other words, we will play the same sequence three times: in the low octave, middle octave, and high octave. We may add a variation to the last part, however, rather than keeping it melodically identical. Countless shredders have used this technique, such as Steve Vai, Paul Gilbert, Michael Romeo, Reb

In the first lick, I'm using the E minor scale starting on F# (2nd). This is a lick reminiscent of Paul Gilbert in his Racer X days. We start in the lower register and work our way up to the higher octaves. We also add some variation to the last string, adding the 12th fret E note on the high E string. Notice that we are playing the exact same thing on each octave; same notes, same sequence and same fingering.

### Lick 1

Tablature for Lick 1:

String	Fret
T (Treble)	2, 3, 5, 2, 3, 5, 4, 5, 7, 4, 5, 7, 7, 8, 10, 7, 8, 10, 7, 8, 10, 12
B (Bottom)	2, 3, 5, 2, 3, 5, 4, 5, 7, 4, 5, 7, 7, 8, 10, 7, 8, 10, 12
A	
B	



# 3 Octave Devices

Eric Maldonado

Lick 2 uses a straight E minor scale with tapping, in the vein of Reb Beach. Now we are starting the lick off on the highest octave as opposed to the lower octave. We work our way down to the lower octave and end with a pull off to the open low E string. I use my middle finger of my picking hand to tap so I can keep my pick in my index and thumb. This one gives you a very smooth legato quality.

**Lick 2**

12 10 8 12 10 8 9 7 5 9 7 5 7 5 3 7 5 3 0

For lick 3 we have the D Mixolydian mode, which is also a relative of (uses the same notes as) E minor, in the style of Steve Vai. For this lick, we are up high on the neck, but the idea is the same one as our first lick. We end on the high E at the 24th fret. A cool thing to do if you do not have 24 frets is tap all the way up to the 22nd fret and bend it up a whole step to the high E note. It takes some finger strength but gives a cool sound.

**Lick 3**

10 12 14 10 12 14 12 14 16 12 14 16 15 17 19 15 17 19 20 19 22 19 24



## 3 Octave Devices

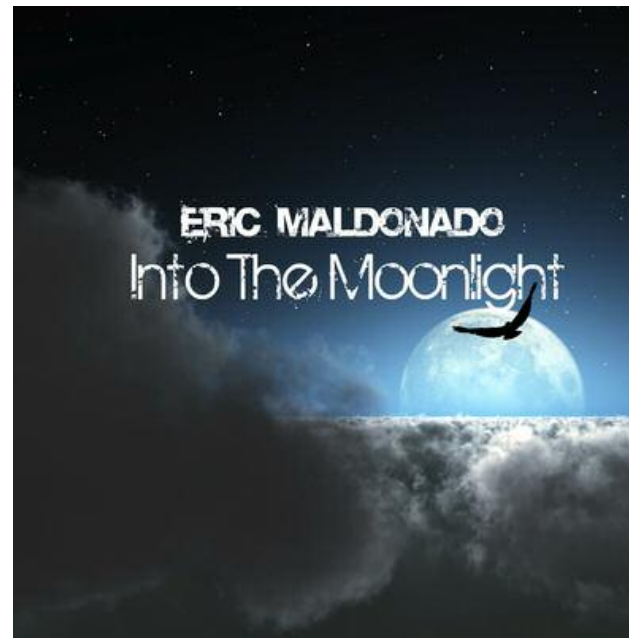
Eric Maldonado

I hope you enjoyed these 3 octave licks. Now experiment with some licks you already know and try to expand them into 3 octave ideas! It's a great way to get more mileage out of something you already know.

---

Eric Maldonado is a young guitarist, composer, instructor & producer from Simi Valley, California. Eric is the winner of Lincoln Brewster's "Show Me What You've Got" guitar contest. He recently launched into the instrumental shred guitar scene with his debut release "Into The Moonlight," on Elusive Sound Entertainment Records. Visit him online at [www.EricMaldonado.com](http://www.EricMaldonado.com) and check out his new CD!

**Click the image below to check out Eric's debut album release:**





# Progressive Guitar Madness

Jonas Tamas

## Using Lydian Dominant Flavors in Rock and Metal

Hi, and welcome to my Progressive Guitar Madness column! I feel honored to be your guide on this journey. Together, we will explore some new ways to create rioting riffs and meandering melodies. Today, I will show you a segment from the song “Locrian Locusts,” from my 2009 instrumental guitar album “Sharp Guitars From a Flat Planet.”

As you might guess from the its title, this song utilizes some arcane scales and modes such as the locrian natural 6 scale, which is derived from the harmonic minor parent scale. But let’s delve into the middle solo section, where I’ve used the lydian dominant scale for this lesson. First, give it a quick listen [here](#).

Lydian dominant is the fourth mode of the melodic minor scale. If you take, for instance, the B melodic minor scale, containing the notes B-C#-D-E-F#-G#-A#, and play these notes over an E drone (or an E major triad) you’ll start recognizing the special flavor of ly-



dian dominant. If you reorganize the above notes starting from E, you get this sequence: E-F#-G#-A#-B-C#-D. As you can see, the lydian dominant scale is somewhat similar to the E major scale, but with a raised fourth step (A#) and a lowered seventh step (D).

If you are familiar with the modes of the major scale, then you’ll immediately observe an interesting phenom-

enon: E lydian has a raised fourth compared to the E major scale, while E mixolydian has a lowered seventh. So we can safely bet that if at some point an E lydian and an E mixolydian scale would fall in love with each other, then their child would be an E lydian dominant!

The E lydian dominant integrates in itself the qualities of both the lydian and mixolydian, thus creating a really interesting and distinctive sound. You can use this scale to spice up your mixolydian blues chops, or to add a more unusual vibe to your lydian tunes. Or, you can go the eccentric ‘Jonas Tamas way’ of your humble instrumental guitar guide here, and use this mode in a progressive metal setting.





# Progressive Guitar Madness

Jonas Tamas

So let's look at that middle solo part of "Locrian Locusts" now. As you can see in the TAB, this segment alternates between 7/8 and 4/4. In the riff, I've used tritone and major third intervals on the A and low E strings, descending with a bizarre pattern: In bar 1, there are four E notes after each of the tritone and major third intervals, but in the last part of the bar, the number of the E notes has been halved from four to two. In bar 2, the 'halving' approach continues, but with only two E notes between the tritones and major thirds and with one E note in the last part of the bar. Weird, huh? But sounds cool!

Note that each interval uses at least one important degree from the lydian dominant: the first E-A# interval contains the root and the raised fourth, the second D-A# interval contains the lowered seventh and the raised fourth, the third D-G# interval contains the lowered seventh and the major third, and so on. At the end of bar 2, there is an outside note (B#), to be able to go on with the intervallic pattern, and at the end of bar 4, there is a cheerful chromatic ending with some sliding fifths.



# Progressive Guitar Madness

Jonas Tamas

Now, check out the solo that I've played over the above riff on the next page. I've arranged it into two guitar tracks, harmonized in sixths. Harmonizing in sixths is a really cool way to create great harmonies, because each sixth interval is an inversion of a third (which of course would be our first choice for harmonizing). So playing in sixths sounds very pleasant, but gives a more interesting sound than playing in thirds.

The approach of the solo was similar to the way I've composed the accompanying riff: I've tried to emphasize the important scale tones of the E Lydian dominant throughout. The first 4 notes of the higher guitar track contain the 4 most important degrees that define this tonality. In their order of appearance, we have b7-1-3-#4.

**Solo high**

1 2

TAB

12 14 13 15 13 14 12 14 13 15 13 14 12 16 13 16

12 16 19 16 18 19 18 16 17 16 15 18 15

**Solo low**

1 2

TAB

4 6 4 6 4 6 4 6 4 6 4 7 4 7

4 7 10 7 9 11 9 7 9 7 6 9 6



# Progressive Guitar Madness

Jonas Tamas

Use alternate picking throughout, with some sweep (economy) picking in bars 2 and 4. Note the string-skipping part between the last two notes of the first bar and the beginning two notes of the second bar. At the end of the third bar, the string skipping movement is a bit trickier. The last note of bar 3 must be fretted by your pinky on the G string (fret 16), and the next note must be grabbed by your index finger on the high E string (fret 16 again), so you have to shift positions with your

left hand. If necessary, practice this part separately with the metronome, and try to move your left hand quickly and accurately. You should only increase the tempo of the metronome when you have mastered this difficult hand movement at the previous tempo.

Enjoy! And look for more musical opportunities which lurk in the lydiant dominant mode! See ya next time—keep on rockin’.

# Progressive Guitar Madness

Jonas Tamas



Jonas Tamas is one of Hungary's best young guitar players. He finished in the top 6 of the international guitar contest, "Infamous Guitar," and his debut solo album received a review of 9 out of 10 points from Metal Hammer magazine as well as winner of the best instrumental award at OurStage. Check out Jonas' reviews and interviews at Guitar Noize, Fireworks Magazine, GuitarChef Magazine, Guitar Player Zen, Stringworks Magazine, MusicWaves, Shred Knowledge and more. The instrumental debut album of Jonas Tamas, entitled "Sharp Guitars From A Flat Planet," contains 12 progressive melodic shred instrumental guitar songs. It is available on CDBaby and iTunes. If you like John Petrucci, Joe Satriani and Steve Vai, you'll love this album! Visit Jonas on the web at:

Click the image below to check out the new release by Jonas Tamas:



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# Outside the Box

Levi Clay



## Applied Chromaticism

Hey all! Welcome to my first column for Troy's online magazine. For those of you who aren't familiar with my musical style (and that's probably most of you) let me introduce myself by taking you into the deep dark world of outside sounds, chromaticism and even (dare I say it?)... jazz.

When learning to play, we generally stick with diatonic scales such as the major scale. This gives us 7 of our 12 possible tones. (If we delve into the root of the word, "dia-tonic" literally means "seven tones.") In contrast, the chromatic scale includes all 12 tones of the western octave. The prefix "chroma" is the Greek word for



colour; it's rather poetic when you think about it, the chromatic scale is the scale offering the most colour, as it uses all possible notes of the western palette.

There are many approaches to using the chromatic scale in music, but in this lesson column I will present you with 3 simple methods. Experiment with these to introduce a little more colour into your own improvisation.

The first approach is very simple—the "filling in the gaps" approach. We take any scale shape you like to use on the guitar (lets use our simple box 1 A minor pentatonic) and fill in the spaces with the frets in between the pentatonic notes.



# Outside the Box

Levi Clay



Here is a lick using the same concept, but moving around the neck.

3

T 8 12 11 10 8 7 10 9 8 9 7 8 9 10 7 8 9 10 7 8 9 10 12

A 9 12 11 10 9 10 10 9 8 9 7 8 9 10 7 8 9 10 7 8 9 10 12

B 12 10 10 9 8 9 7 8 9 10 7 8 9 10 7 8 9 10 12

P P H P P P P H H P H H P H H sl.

The next approach is based on the concept of “chromatic neighbour tones.” This involves a little deeper understanding of the intervals you are playing in relation to your underlying chord. To start experimenting with the idea I recommend using a 3-note-per-string scale shape as a basis. In the following example in E Dorian, I start by playing the highest note on a given string, followed by the lowest note, then I play the non-diatonic note in between, then finally I play the remaining diatonic note on that string. There are many permutations with this idea, but this example and lick makes a good start, and combines the two concepts already covered.

6

T 15 12 13 14 15 12 13 14 14 13 11 12 13 14 12 17 15 12 15 12 12 15 12 13 14 11 21 11 10 12 12 10 12 9 10 11 9 7 7 8 9 8 9

A 15 12 13 14 14 13 11 12 13 14 12 17 15 12 15 12 12 15 12 13 14 11 21 11 10 12 12 10 12 9 10 11 9 7 7 8 9 8 9

B 15 12 13 14 14 13 11 12 13 14 12 17 15 12 15 12 12 15 12 13 14 11 21 11 10 12 12 10 12 9 10 11 9 7 7 8 9 8 9

P sl. P H P H P P P P P sl. sl. P P P P P sl. sl. H H



# Outside the Box

Levi Clay

The final approach involves substituting tones from parallel scales that don't belong within the key. For example, over a Bm groove we could introduce the B half-whole diminished scale: 1-b9-b3-3-b5-5-6-b7. This offers three tones (b9, 3, b5) outside the key of Bm. To make this really work, the key is to move to the "outside" sound (tones b9, 3, b5) in a way that seems to resolve back to your "inside" sound (tones 1-2-b3-4-5-b6-b7) smoothly.

7 8 10 11 7 9 10 10 9 7 9 7 7 7 10 18 9 10 10 3 4 1 12 15 14 7 6 4 17 16

P P P sl. P sl. P HH P P

Of course, there are many more techniques we can use to help us effectively play outside. Next time we will take a look at how we can use rhythm to make cruder outside licks work well. Cheers!

Levi Clay is a graduate of London's Guitar Institute where he studied jazz, fusion and bebop, as well as continued to develop his interest in a wide range of styles including country, funk, jazz, rock, slide and more. Levi is a professional guitar transcriber and teacher, and gigs with rock outfit Hellcat Molly. Vist him at [www.leviclay.com](http://www.leviclay.com) and see his [youtube channel](#).





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