

HEAVY METAL
RHYTHM GUITAR
Volume 1

by **Troy Stetina**

Teaches techniques used by
VAN HALEN, MOTLEY CRUE, KISS,
JUDAS PRIEST, OZZY OSBOURNE,
RATT, TWISTED SISTER and others.

HEAVY METAL RHYTHM GUITAR

Volume 1

by Troy Stetina

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ABOUT THE AUTHOR

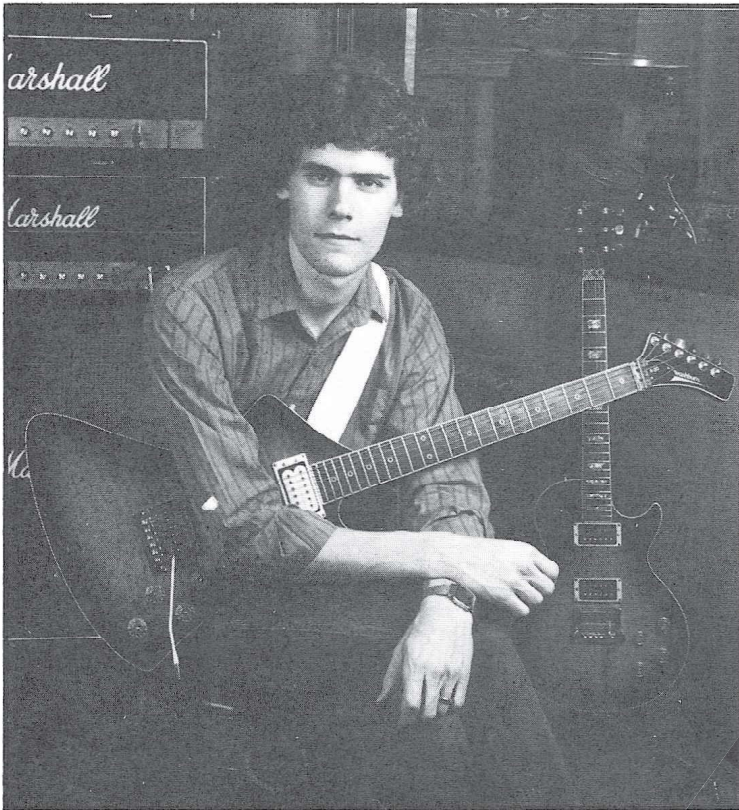


Photo by Robert Fisher

After achieving a gold and silver medal in the 1975 National bicycle Road and Track Championships and another silver medal in the 1978 National Road Championships, Troy Stetina turned from athletics to pursue music full time. Specializing in classically influenced heavy metal, Troy has taught private lessons for several years in Indianapolis, and has recorded and performed with rock bands in the area. He is currently the rock guitar instructor at the Wisconsin Conservatory of Music in Milwaukee.

FOREWORD

The **Heavy Metal Series** is designed to teach you how to master the techniques commonly used by groups like **Van Halen, Motley Crue, Kiss, Judas Priest, Ozzy Osbourne, Ratt, Twisted Sister, Iron Maiden, Dokken, AC/DC** and others.

Not only does the Rhythm Guitar Volume 1 and 2 cover the necessary chord forms and left and right-hand techniques, but it also concentrates heavily on rhythm and timing for the following reasons.

Rhythm is the most important aspect of playing guitar, and its importance is mostly overlooked. Most people are visually oriented and easily relate to left-hand chording because they can see where to put their hands. However, since rhythm is felt and not actually seen, it seems foreign to people. This series will make rhythm tangible and comprehensible for you. If you can learn to feel rhythm, you can play heavy metal.

If you're serious about playing heavy metal guitar, the **Heavy Metal Series** is a must for you.

HOW TO USE THIS BOOK

Good rhythm ability is an important skill that will take some time to develop. It does not develop over night.

Be sure that you have mastered the material in each section before you move on to new material. It can be very helpful to have a guitar instructor help you pace yourself and offer you material and/or exercises to overcome your specific trouble spots.

If you are a beginning student, it would be beneficial to find a good guitar teacher to help you through the book. Since playing guitar is important to you, find a teacher to help you learn correctly. Learning “wrong” can seriously limit your potential and, after all, it is easier to learn correctly the first time than to relearn and break established habits.

Intermediate and advanced guitarists would also benefit by finding a competent teacher to point out their mistakes and help them gain the most from this series.

Volume 2 completes the **Heavy Metal** Rhythm Guitar Method, and features the rhythm track to the song “Babylon” which is a heavy metal instrumental that ties together all of the material learned in the method.

HOW TO USE THE CASSETTE

Always make sure that you are in tune! If your guitar has a floating vibrato system, you should repeat the tuning process several times. When you see the symbol ,

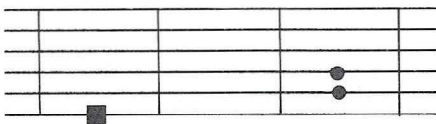
First, listen to the example on the cassette several times, while following along with the written music.

Then, practice very slowly by yourself until you can play evenly and accurately. Speed up as you feel comfortable, but it is more important to play evenly than it is to play fast.

Finally, play along with the example on the cassette.

The note that a chord is built on is called the **root** of that chord. The root of an **A** chord is an **A**, the root of a **G** chord is a **G**, etc.

This is the movable chord form:



The square represents the **root** of the chord form.

To play a **G** power chord:

- 1) Place your thumb in the middle of the back of the neck.
- 2) Lay your index finger lightly across all six strings at the third fret. Keep your finger straight and your palm from touching the back of the neck.
- 3) Press down only with the tip of your finger on the sixth string.
- 4) Place your ring finger on the fifth fret, fifth string.
- 5) Place your little finger on the fifth fret, fourth string. Your hand will act like a clamp; the thumb opposite the fingers.
- 6) Pick strings 6, 5, and 4 with a downstroke of the pick. The other three strings will be deadened by your index finger lightly touching them, and therefore unable to ring even if they are accidentally struck.
- 7) Play each of the three strings individually to make sure that they all sound. Eliminate "dead" strings and buzzing by pressing each string as close as possible behind the metal fret.

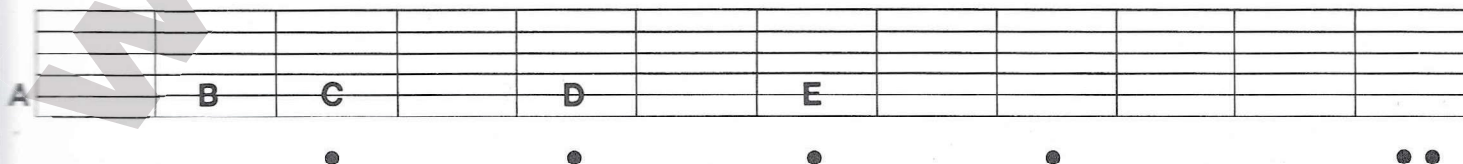
To play an **A** power chord:

- 1) Follow all directions to build a **G** chord, except place your first finger on the fifth fret, and the third and fourth fingers on the seventh fret.

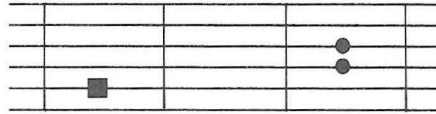
Slide the E-form chord up and down the neck to play chords with their roots on the E string.

Power Chords on the A String (A-Form)

Memorize these notes on the fifth string:



The movable A-form chord is:



To play a **D** power chord:

- 1) Place your thumb in the middle of the back of the neck.
- 2) Lay your index finger across strings 1, 2, 3, 4, and 5 at the fifth fret. Keep your finger straight and your palm from touching the back of the neck.
- 3) Press down only with the tip of your finger on the fifth string. Touch the sixth string with the very end of your index finger to deaden it.
- 4) Place your ring finger on the seventh fret, fourth string.
- 5) Place your little finger on the seventh fret, third string.
- 6) Pick strings 5, 4, and 3 with a downstroke. The other strings will be deadened by your index finger.

Slide this chord form up and down the neck to play chords with their roots on the A string.

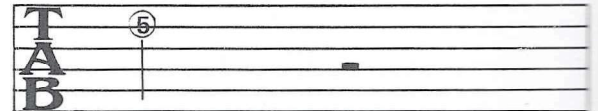
TIMING AND RHYTHM NOTATION

Most rock music can be divided into small sections, each with four beats. These sections are called measures or bars. A single note that lasts for a whole measure of four beats is called a whole note. A four-beat space with no playing is called a whole-note rest.

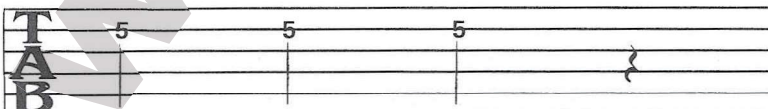
Whole note and rest:
four beats each:



Half note and rest:
two beats each:

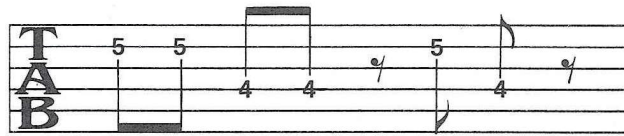


Quarter notes and rest:
one beat each:



The beat may be subdivided into two halves — the downbeat and the upbeat. When you tap your foot on each beat, halfway between counts there will be an up-beat. Notes that are one-half beat long are called eighth notes.

Eighth notes and rests:



Practice playing Exercise 1 with all downstrokes while tapping your foot only on the beats. Eliminate the tendency to tap your foot with each downstroke of the hand. **Your foot should be in the air on each “&”.**

1

A

Count → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

THE BLUES/ROCK PROGRESSION

Exercise 2 is an eight-bar blues/rock progression. Practice playing steady eighth notes while maintaining a strong beat with your foot. The symbol $\%$ means repeat the previous measure.

2

A

D

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

Go on to the next line

E

D

A

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

On beat 2, press your third finger down at the fourth fret, fifth string and pick the same two strings. This is still a form of an E chord (called E6) which is often used to accent rock rhythms.

Play the **A** chord in the same manner except shift up one string. Play the **B** chord with the first and third finger, adding in the sixth fret, on beats 2 and 4, with the fourth finger.

E A E

TAB

3

2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2 2 0 0 0 0 0 0 0 0 2 2 4 2 2 2 4 2 2 0 0 0 0 0 0 0 0 2 2 4 2 2 2 4 2 2 0 0 0 0 0 0 0 0

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

A

TAB

2 2 4 2 2 2 4 2

0 0 0 0 0 0 0 0

1 & 2 & 3 & 4 &

E

2 2 4 2 2 2 4 2

0 0 0 0 0 0 0 0

1 & 2 & 3 & 4 &

You should be able to play this pattern steadily with no hesitations and a **strong steady beat** with your foot before you move on to the next section.

PART I

SIMPLE UPBEAT RHYTHM

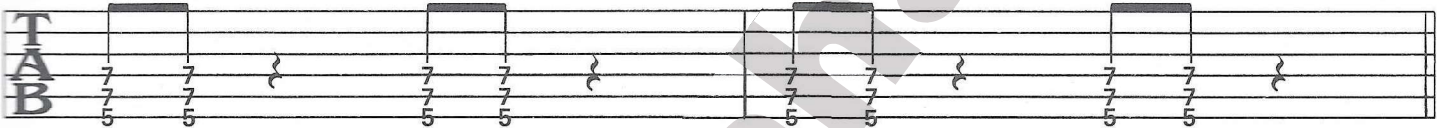
Playing Upbeats

To play rock guitar well, it is necessary to develop the ability to play upbeats while maintaining a steady beat with your foot. No matter how uncoordinated your foot feels now, anything is possible with practice. Some people may have a natural feeling for rhythm, but generally good rhythm is developed by practice. If you have difficulty with these exercises (and you probably will), find a guitar instructor to help you. You will find it helpful to have someone point out your errors and offer exercises to overcome your specific trouble spots.

Give yourself a four-beat count before you begin each exercise. Use the palm of your right hand to stop all the strings during the rest. **Practice slowly.**

 **A**

4



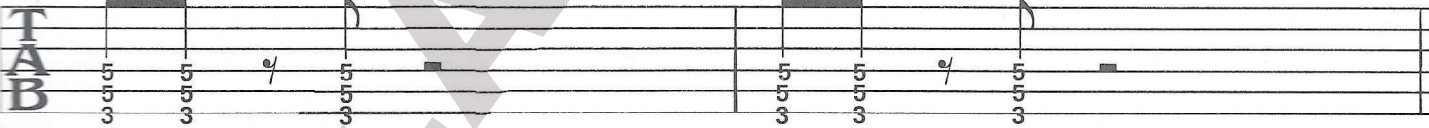
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Detailed description: This is a guitar tab for exercise 4. It consists of two measures. The first measure has a whole note chord on the 7th fret (TAB) and a whole note chord on the 5th fret (B). The second measure has a whole note chord on the 7th fret (TAB) and a whole note chord on the 5th fret (B). The rhythm is indicated by a 4-beat count: 1 & 2 & 3 & 4 &.

On exercise 5, be sure that the upbeat falls exactly halfway between beats 2 and 3. Your foot will be in the air on this upbeat.

 **G**

5



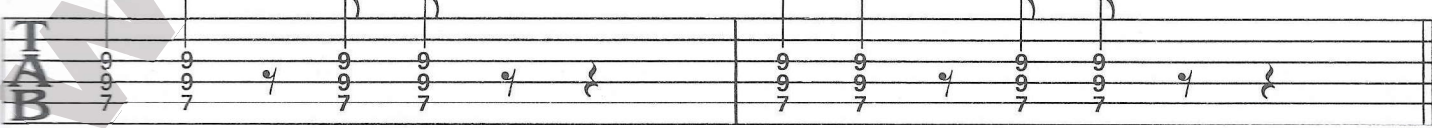
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Detailed description: This is a guitar tab for exercise 5. It consists of two measures. The first measure has a whole note chord on the 5th fret (TAB) and a whole note chord on the 3rd fret (B). The second measure has a whole note chord on the 5th fret (TAB) and a whole note chord on the 3rd fret (B). The rhythm is indicated by a 4-beat count: 1 & 2 & 3 & 4 &. Arrows point to the upbeats between beats 2 and 3 in both measures.

On exercise 6, be sure that your foot and your right hand hit both together on beat three.

 **E**

6



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

Detailed description: This is a guitar tab for exercise 6. It consists of two measures. The first measure has a whole note chord on the 9th fret (TAB) and a whole note chord on the 7th fret (B). The second measure has a whole note chord on the 9th fret (TAB) and a whole note chord on the 7th fret (B). The rhythm is indicated by a 4-beat count: 1 & 2 & 3 & 4 &. Arrows point to beat 3 in both measures.

Exercise 7 involves playing only on the downbeats, but stopping the strings with the right hand on the upbeats.

7 **C**

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

On exercise 8, be sure that the upbeat falls exactly halfway between beats 2 and 3. Your foot will have a tendency to rush the 3rd beat, so practice slowly.

8 **F**

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

Syncopation

Syncopation involves playing upbeats, but in a slightly different manner than we have learned in the last section. A syncopated rhythm is a rhythm that begins a note on the upbeat and continues it through the next downbeat. A tie is used to connect notes together. To play tied notes, play the first note and let it ring through the note tied to it.

9 **B**

1 (&) 2) & 3 & 4 & 1 (&) 2) & 3 & 4 &

Since an eighth note (♩) is $\frac{1}{2}$ beat long, two eighths tied together (♩♩) are equal to a quarter note.

10 **A**

1 & 2 (&) 3) & 4 & 1 & 2 (&) 3) & 4 &

Likewise, three tied eighth notes (♪♪♪) last one and one-half beats and can be substituted by either an eighth note tied to a quarter note (♪♪), or simply a dotted quarter note (♪.). A dot placed after a note increases its length by one-half.

In the following exercises, practice upbeat rhythms with chord changes. First, listen to the tape, tapping your foot with the beat and following the written rhythms. When you can follow and understand them well, practice them slowly.

14

15

E A G

1 & 2 & (3 4) 1 & 2 & 3 4

16

A B C B C G

1 & 2 (& 3) 4 1 & 2 (& 3 &) 4

17

E D A B

(1 & 2) (& 3 4) (1 & 2) (& 3 4)

Now make up some of your own rhythms similar to those we have studied. Write them in the empty tabs below.

TAB

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

TAB

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

PART II

MORE COMPLEX RHYTHMS

More Upbeats

Now, practice keeping a steady beat while playing two upbeat back to back.

18

A

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

Listen for two upbeats in a row in some of your favorite rock tunes. Some songs that use this are Kiss's "Heaven's on Fire" (in the verse), Ozzy Osbourne's "Can't Kill Rock and Roll" (in the chorus), and Motley Crue's "Ten Seconds to Love."

Exercise 19 uses another very common heavy metal rhythm which alternates downbeat/upbeat/downbeat. Listen for this rhythm in the beginning of AC/DC's "Flick of the Switch," and at the end of each verse in Dokken's "Breakin' the Chains."

19

F

(1 & 2) (& 3 & 4) (1 & 2) (& 3 & 4)

Exercises 20 and 21 are syncopated rhythms with three and four upbeats respectively. Listen for four consecutive upbeats before each chorus in AC/DC's "Jailbreak."

20

E

1 (& 2) (& 3) & 4 & 1 (& 2) (& 3) & 4 &

21

A

1 (& 2) (& 3) (& 4) & 1 (& 2) (& 3) (& 4) &

Rhythms with Chord Progressions

Follow along with the example on tape, then practice each exercise slowly at first. Remember to give yourself a four beat count before beginning each exercise. The symbol || means to repeat.

22

On the repeat, the first note on this exercise is tied to the last note.

23

24

Play E at the 12th fret, then slide down.

25

26

New Chords

Sharp (#) and **flat** (b) signs are called accidentals. A sharp sign raises a note one fret. For example, the first fret, sixth string is F. F# is located at the second fret.

A flat sign is the opposite of the sharp sign and lowers a note one fret. For example, B is located at the second fret, fifth string. Bb is located at the first fret.

Exercise 27 uses a F# chord as well as four consecutive upbeats.

Exercise 27: A guitar exercise featuring a sequence of chords and upbeats. The chords are E, B, A, G, F#, E, C, B, G, and F#. The exercise is marked with a cassette icon and a '27' in a box. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The chords are played as barre chords, with the left hand indicated by a 'T' and the right hand by a 'B'. The fret numbers for each string are shown below the staff. The exercise consists of 10 measures, with the first measure being an E chord (open strings), followed by a sequence of chords and upbeats. The upbeats are marked with '&' and the chords are marked with their respective letter names and sharp/flat signs. The exercise ends with a double bar line.

Exercise 28 uses two flats, Eb and Bb.

Exercise 28: A guitar exercise featuring a sequence of chords and upbeats. The chords are G, Eb, Bb, A, Bb, and A. The exercise is marked with a cassette icon and a '28' in a box. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The chords are played as barre chords, with the left hand indicated by a 'T' and the right hand by a 'B'. The fret numbers for each string are shown below the staff. The exercise consists of 10 measures, with the first measure being a G chord (open strings), followed by a sequence of chords and upbeats. The upbeats are marked with '&' and the chords are marked with their respective letter names and flat signs. The exercise ends with a double bar line.

Sometimes the G chord will be played open instead of an E-form barre chord because the open G has a brighter, stronger, and more ringing sound.

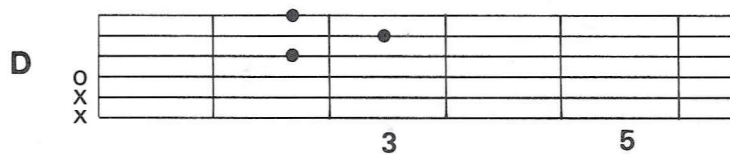
Place your second finger on G, third fret, sixth string, and allow the underside of your finger to lightly touch the fifth string to deaden it. Pick strings 6, 5, 4, and 3. (String 5 will not ring.)

Diagram illustrating the fingering for an open G chord. The diagram shows a guitar neck with the first five frets. The strings are labeled 1 through 5. The fret numbers 3 and 5 are indicated below the strings. The diagram shows the second finger on the third fret of the sixth string, and the fourth finger on the third fret of the first string. The strings are labeled 1 through 5, and the fret numbers 3 and 5 are indicated below the strings.

Open G is also commonly played using the first two strings. Add your third finger onto the third fret, second string, and your fourth finger onto the third fret, first string. Pick all six strings.

Diagram illustrating the fingering for an open G chord using the first two strings. The diagram shows a guitar neck with the first five frets. The strings are labeled 1 through 5. The fret numbers 3 and 5 are indicated below the strings. The diagram shows the third finger on the third fret of the second string, and the fourth finger on the third fret of the first string. The strings are labeled 1 through 5, and the fret numbers 3 and 5 are indicated below the strings.

Another chord commonly used with open G is the open **D** chord. Place your first finger on the second fret, third string. Place your second finger on the second fret first string. Place your third finger on the third fret, second string. Pick strings 1, 2, 3, and 4.



To change smoothly from open G to D, keep your third finger down during the change. Pick up your second finger and move it to second fret, first string. Pick up your fourth finger. Place your first finger on the second fret, third string.

29

30

Make up a few of your own rhythms similar to those we have studied in this section. Use some **sharps** and **flats**, and open **D** and **G** chords.

TAB

TAB

Pick-up Notes

Very often, songs do not begin on the downbeat of the first measure. Instead, there are one or more notes that lead into the first measure. The following exercises all begin ahead of the first beat. Listen to some popular rock and heavy metal songs and see if you can identify any pick-up notes.

31

1 2 3 4 (&) 1 (&) 2 & 3 & 4 (&) 1 (&) 2 & 3 & 4 &

32

1 2 3 4 (1 & 2) (& 3 &) 4 1 2 3 4

33

1 2 3 & 4 & 1 2 3 (& 4) 1 2 (3 4)

34

1 2 3 4 & 1 & 2 3 & 4 (&) 1 (&) 2 (3 & 4) &

On the repeat, return to the dots rather than the beginning.

Now choose several of your favorite songs that sound relatively simple, to analyze the rhythm of each song. (Choose rather slow songs to begin with.)

A phrase is a short segment of music, usually two or four measures long, that repeats over and over. Often the phrase will have a slight variation on the second and fourth repetition.

Listen for the first beat of a phrase. Stop the tape immediately. Was there a note of a chord struck on that downbeat? Was there a rest? Or did a previously struck note continue to ring? Listen for the pitch of the note, find it on the guitar, and write it down on the staff below. Play the tape again and listen for the upbeat of beat 1. Play the tape again and listen for beat 2. Continue in this manner until you finish the phrase. Write them down in the Tabs below.

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

[illegible]

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

T A B	
-------------	--

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

TAB		

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

Kiss

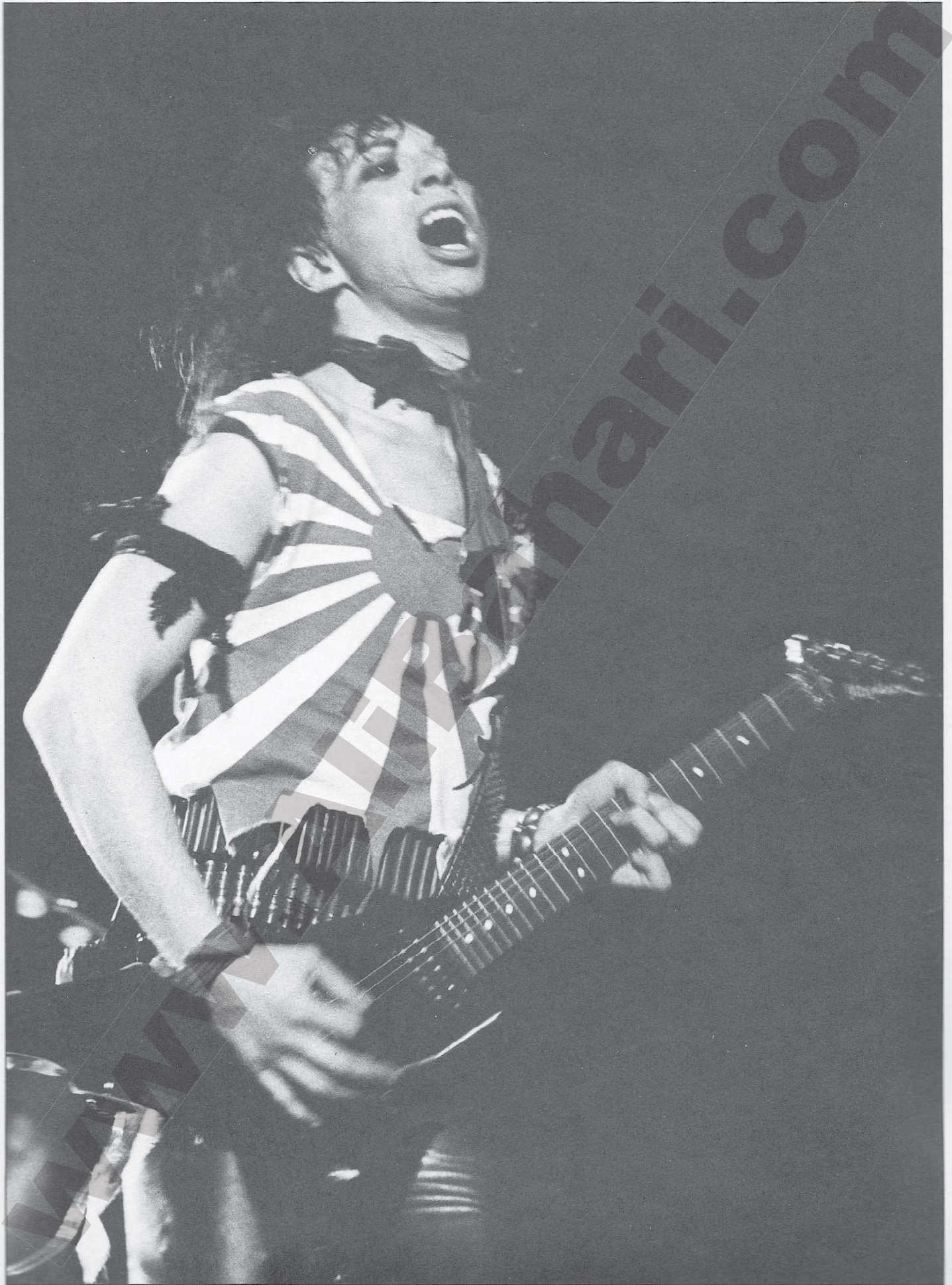
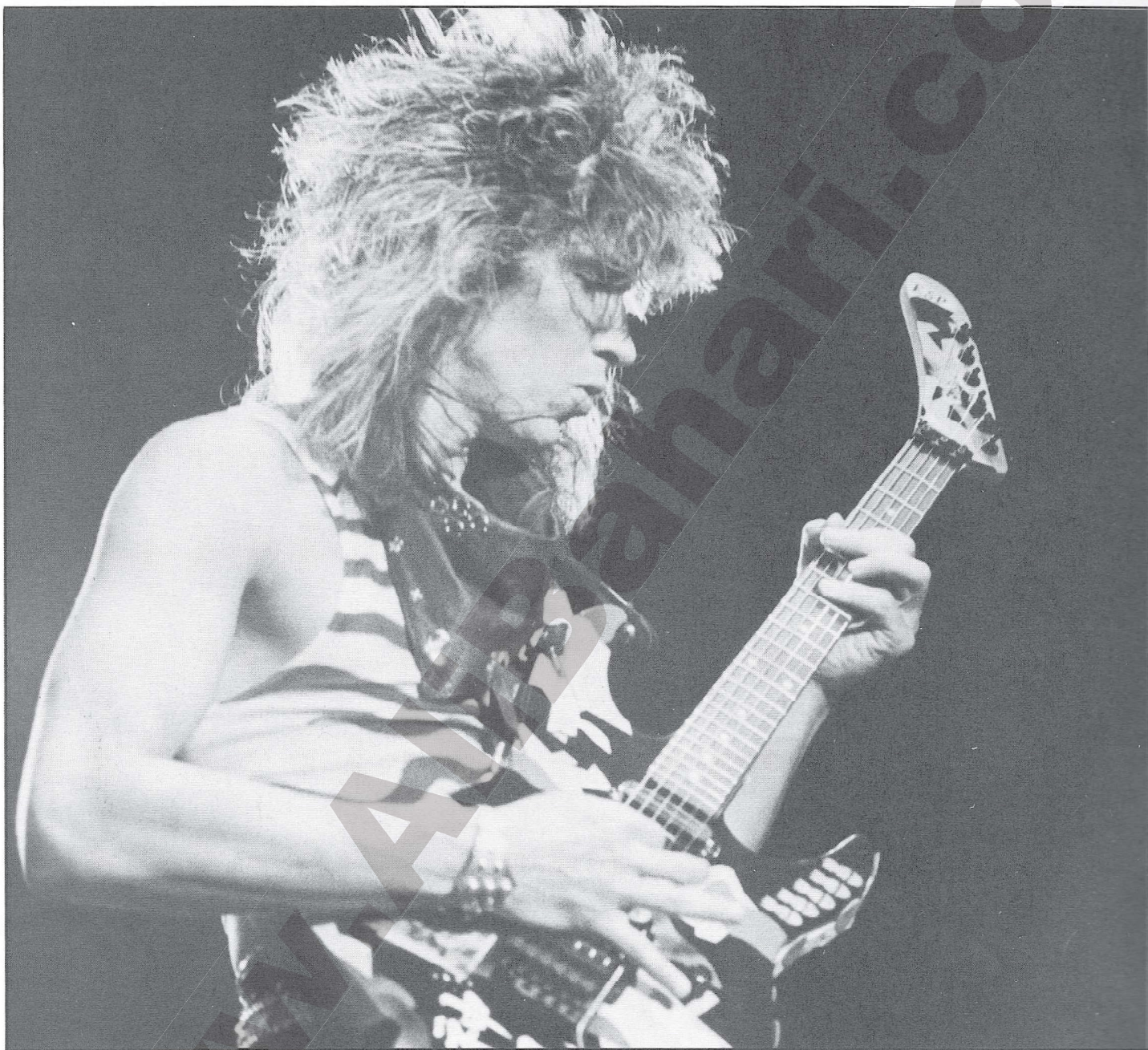


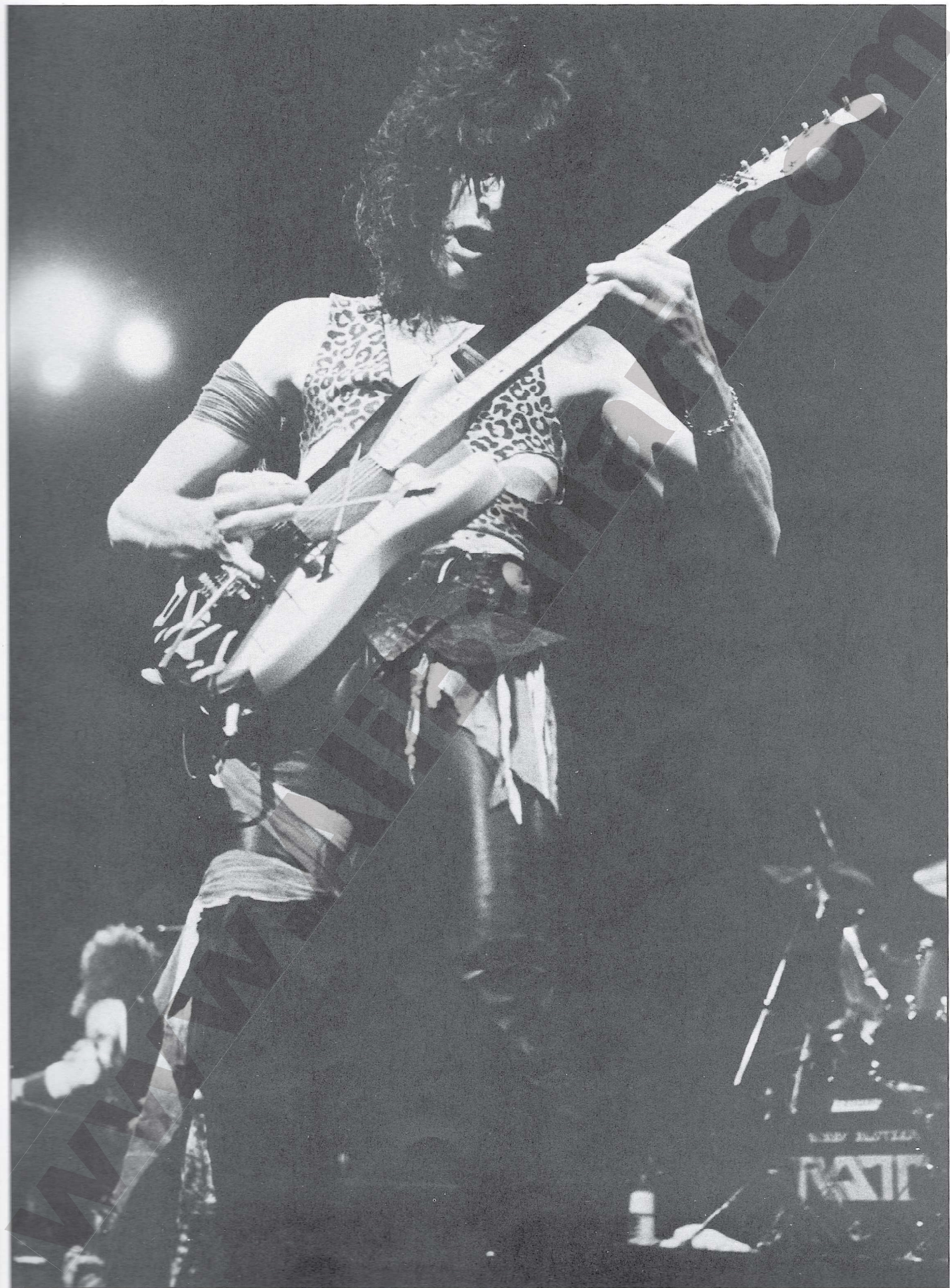
Photo by: Bob Gruen/Star File

Photo by: Anastasia Pantsios/Star File



George Lynch — *Dokken*

Warren Di Martini — *Ratt*



Vince Neil & Mick Mars — *Motley Crue*



Photo by: Chuck Pulin/Star File

Yngwie Malmsteen

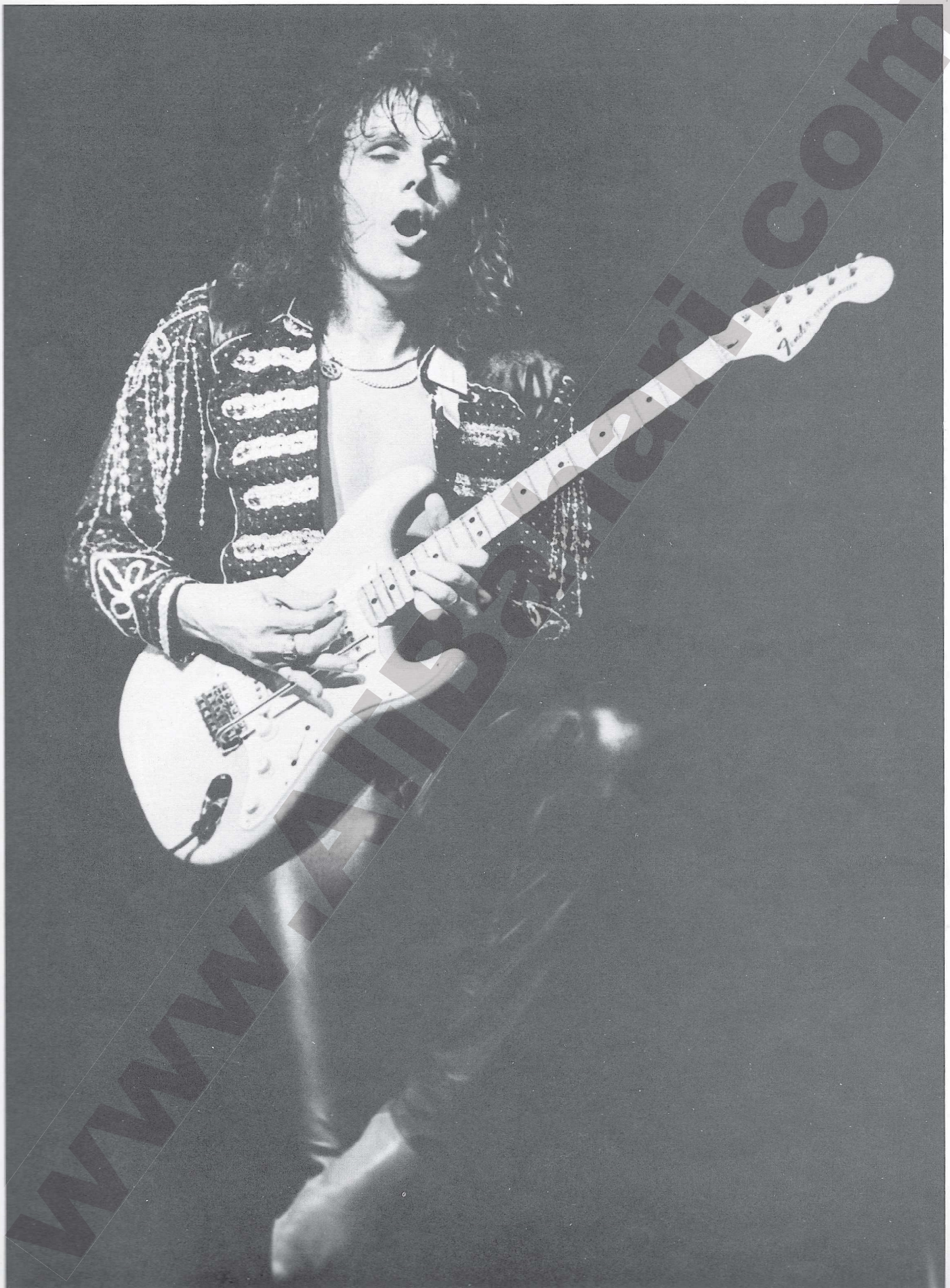


Photo by: Anastasia Pantsios/Star File

Eddie Van Halen

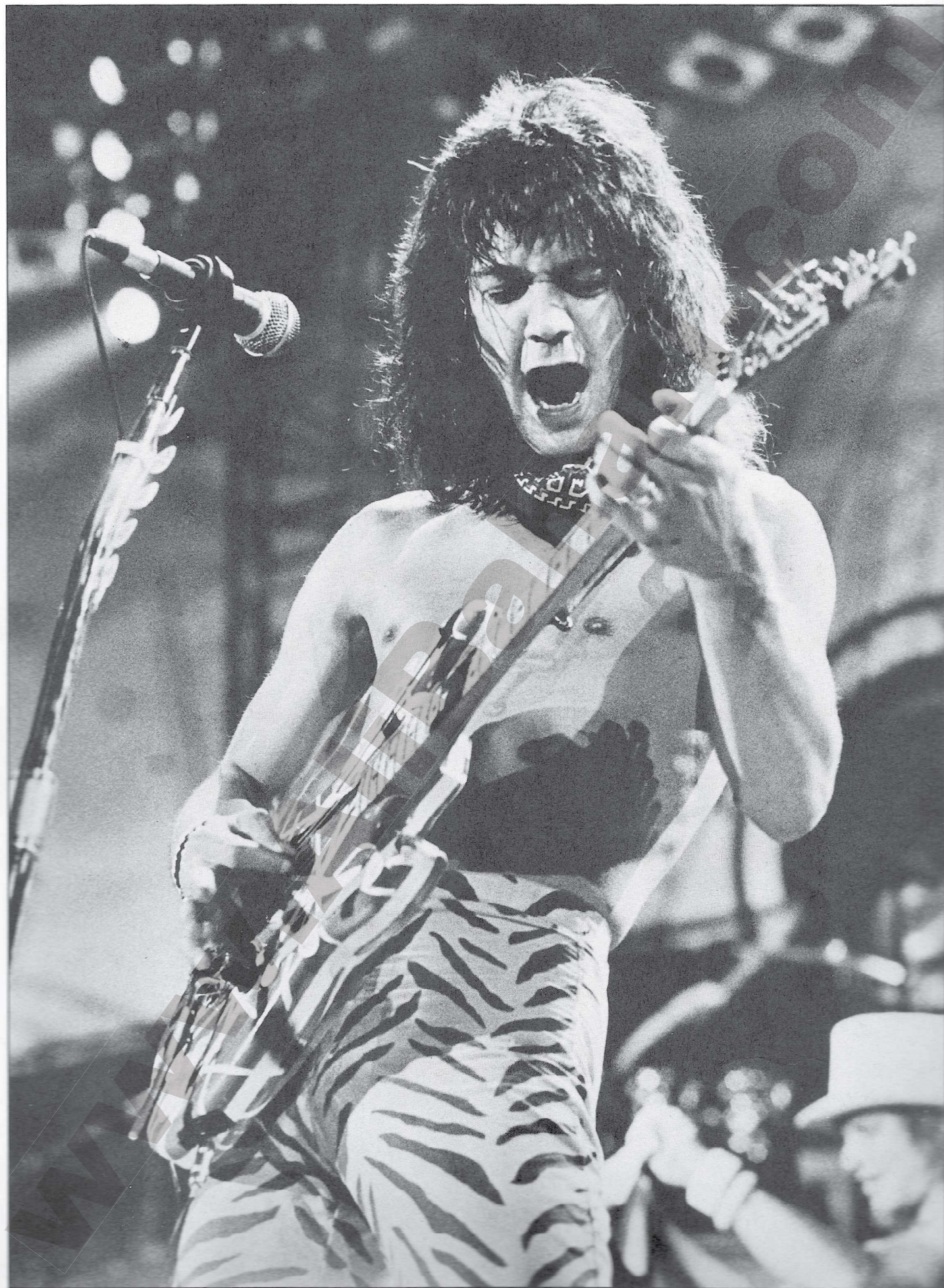


Photo by: Bill Warren/Star File

Jake E. Lee — *Ozzy Osbourne*



Photo by: Vinnie Zuffante/Star File

Photo by: Anastasia Pantsios/Star File



Rik Emmet — *Triumph*

Carlos Cavazo — *Quiet Riot*

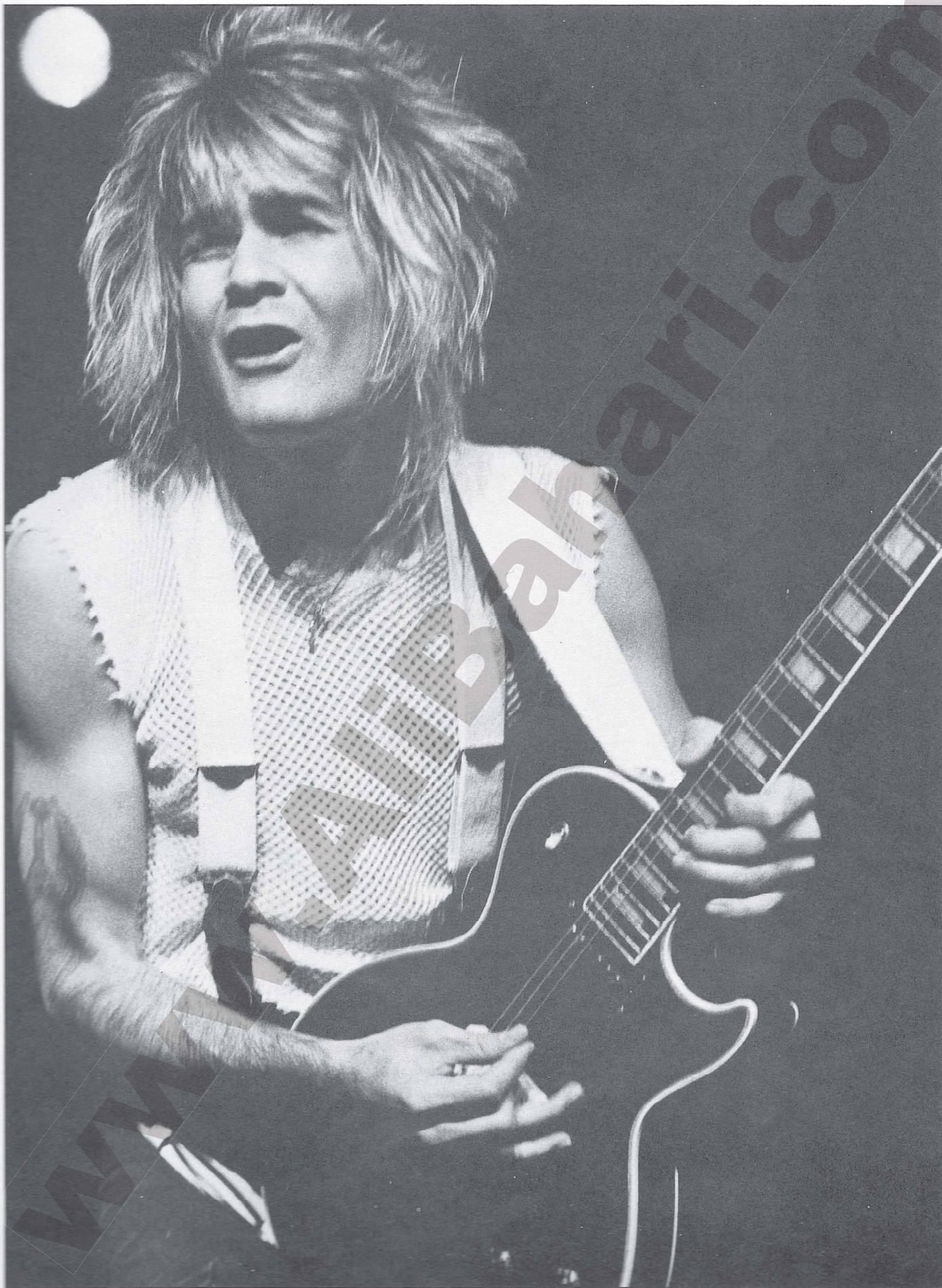
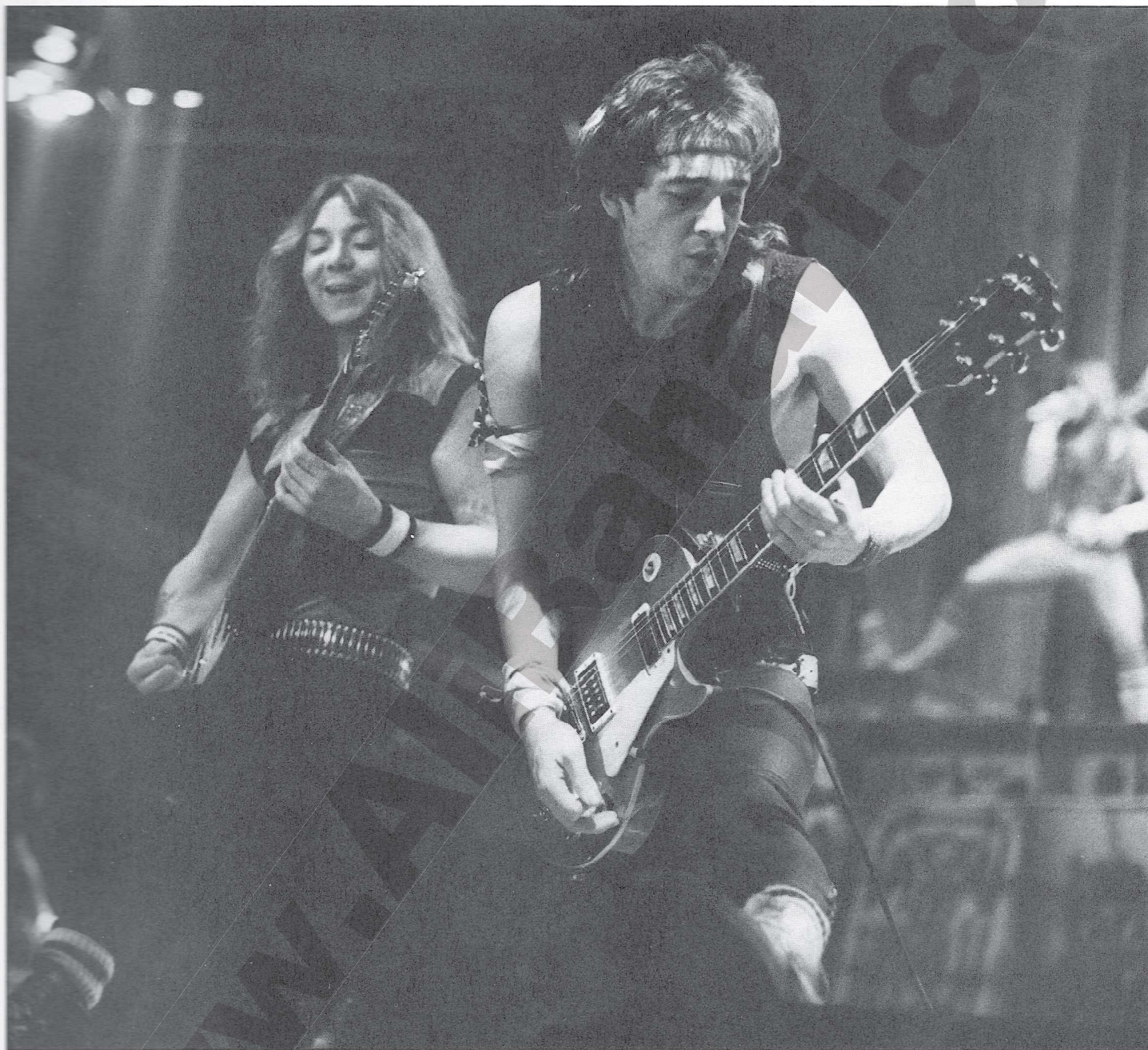


Photo by: Anastasia Pantsios/Star File



Angus Young — AC/DC

Photo by: David Seelig/Star File



Iron Maiden

PART III

RHYTHM THAT INVOLVES MUTING

Muting

Listen to the beginning of Kiss's "Lick It Up" or Judas Priest's "Another Thing Comin'." These are just two examples of songs that use right-hand muting on a straight 8th-note rhythm.

To create this muted sound, lay the heel of your right hand palm over the bridge saddles and the end of the strings. As you pick, you will hear the click of the pick and the bass tone of the string. Listen to example 35 and duplicate the muted sound.

If you do not hear the bass tone of the strings, your hand is choking too much of the strings. Just move your hand back toward the bridge. If you hear the string ringing too much, move your hand away from the bridge.

Practice muting the Low E string. An "x" above the staff indicates that the note is to be muted with the right hand.

35

The notation shows a single staff with a treble clef (T) and a bass clef (B). The rhythm is a straight 8th-note pattern. The notes are represented by '0' on the staff, indicating the Low E string. Above the staff, there are 'x' marks above every note, indicating right-hand muting. The rhythm is divided into two measures of four 8th notes each. The first measure has a bar line after the second note. The second measure has a bar line after the second note. The notes are numbered 1, 2, 3, 4, 1, 2, 3, 4, with an ampersand (&) after each number, indicating the 8th-note rhythm.

There are two kinds of muting involved in the next group of exercises — both left and right hand muting.

Left hand

Touch your fingers to the strings at the fret that you will be making the chord, but **do not** press the strings to the fretboard. Press the strings down only when you actually want the chord to sound. When the chord is not sounding, the left hand holds all of the strings mute.

Right hand

Mute with the right hand palm where it is indicated to do so. However, when a chord is played the right hand palm should come up slightly so that the chord is not muted.

A good combination of the left hand and right hand muting techniques is necessary to make your playing clean and precise.

36

E

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

The chords should ring loud and clear, and the muted string should sound tight with no extra ring.

37

E

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

38

E D C D

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

Rhythmic Patterns with a Continuous Bass Note

When we take a three note pattern and repeat it in eighth notes, the pattern will first begin on the downbeat. The second repetition on the pattern will fall on the upbeat. The third will be down, etc.

This is one of the most commonly used devices in today's heavy metal. Listen for this kind of a rhythm in Dio's "We Rock," and Motley Crue's "Looks that Kill."

39

E D C D

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

40

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

41

1 & 2 & 3 & 4 & 1 & 2 (& 3) & 4 &

Rhythms with a Fretted Bass Note

The types of rhythms shown in the previous section don't have to be played with an open bass string, although they usually are. In the next exercise, the bass note is F $\sharp$ at the second fret, sixth string.

To play A, press down the appropriate strings with the middle of your first finger and let up pressure on the sixth string. Your finger should rock back and forth, putting pressure only where it is needed and at the same time deadening the strings not needed.

42

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

Listen for this technique in Autograph's "Turn up the Radio" (which uses the bass note G), and Ozzy Osbourne's "Rock and Roll Rebel" (which uses the bass note F $\sharp$).

Now, make up and write down a few rhythms and chord progressions similar to those studied in PART III.

TAB

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

TAB

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

PART IV

NEW CHORD FORMS

The One-Finger Chord Form

Power chords with the root on the A string are often played with only the first finger, leaving out the bass note.



When playing this chord form, touch the A string with the end of your first finger to deaden it. This is especially important in the following exercises. Play slowly at first and listen to make sure that there is no unwanted string noise.

43

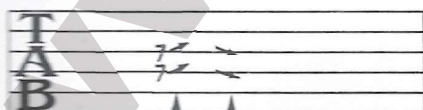
44

From this point in the book, only new chords will be labeled.

Vibrato

Sometimes **vibrato** is used on this one-finger chord form to make it sound more intense. Vibrato is a rapid series of bends and releases.

Play the chord and pull down slightly. This will bend the strings and cause the pitch to raise. Then, release the bend by returning the strings to their original position.



The arrow down means release bend to original pitch.

The arrow up means bend strings to raise their pitch.

Make sure that each bend releases fully to the original pitch or the chord will sound sharp (too high). Practice vibrato slowly at first to avoid this.

45

Wavy line indicates vibrato.

46

1 & 2 & 3 & 4 1 & 2 (3 4)

Pull-Offs in the "A" Position

Lay your first finger flat across strings three and four to play an A chord, but **do not** press down.

3 5 7

Now, without moving your first finger, place your second finger on C (third fret, fifth string). Play C, then pull the second finger down and off the string to sound open A.

pull-off

Put your second finger on G (third fret, sixth string) and pick it. Finally, lift up your second finger and press down your first finger (holding the A chord). And now, put it all together.

47

p

This symbol with a P above the staff indicates a pull-off.

8

1 2 & 3 4 1 & 2 (& 3) 4 &

On the third beat, exercise 49 uses part of the open G chord. Convenience in playing and the tone desired will determine what part of an open G is used in any particular song.

9

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

Another Look at the One-Finger Chord Form

Exercise 50 shows one more use for the one-finger chord form. Play an E chord at the seventh fret. Lift up your third and fourth fingers. Without moving your first finger, press down the third and fourth strings at the fifth fret (making a one-finger D chord). Be sure that you pick **only** the third and fourth string on this D chord.

1 & 2 & 3 & 4 (& 1 2) 3 & 4 &

Power Chord With Root On The D String (D-form)

Memorize these notes on the D string:

D	E	F	G	A	B				
---	---	---	---	---	---	--	--	--	--

The moveable chord form is:

Use the D-form bar chord in the following exercises:

53

1 2 & 3 (& 4) & 1 2 & 3 & 4 &

Now, write down some rhythms using these new chord forms from PART IV.

TAB		

1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

PART V

Sixteenth Notes

A single beat may be divided into four equal parts. These are called sixteenth notes and they are twice the speed of eighth notes. In a full beat of sixteenth notes, there are two notes on the downbeat and two notes on the upbeat. To play sixteenth notes, alternate picking continuously, so that each downbeat is played with a downstroke of the pick. If your pick seems to be catching on the upstrokes, turn the side of the pick (the side nearest the neck) downwards slightly. Sixteenth notes are counted 1 e & a, etc. (say: one-ee-and-ah).

Downstrokes of the pick are indicated by ▢. Upstrokes of the pick are indicated by ▽. These symbols appear above the staff. If they do not appear above the staff, assume all are downstrokes.

54

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

In exercise 55, mute the sixteenth notes with the right hand palm.

55

1 2 e & a 3 e & a 4 e & a 1 2 e & a 3 4 e & a

(1) 2) (3) 4)

To gain speed and accuracy with the pick, play exercise 56 regularly. The exercise begins in first position, which means that the left-hand index finger goes to the first fret, middle finger takes the second fret, ring finger takes the third fret, and the little finger takes the fourth fret. Second position means that the first finger is placed at the second fret, second finger at the third fret, third finger at the fourth fret, and fourth finger at the fifth fret. To be in third position, slide the left hand up one more fret. Position is determined by the fret at which the first finger is placed. Position is denoted by a Roman Numeral above the staff. Tap your foot with each beat.

I

56

TAB

fingering 1 2 3 4 etc.

TAB

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

TAB

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

II

TAB

fingering 1 2 3 4 etc.

TAB

2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5

TAB

2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5

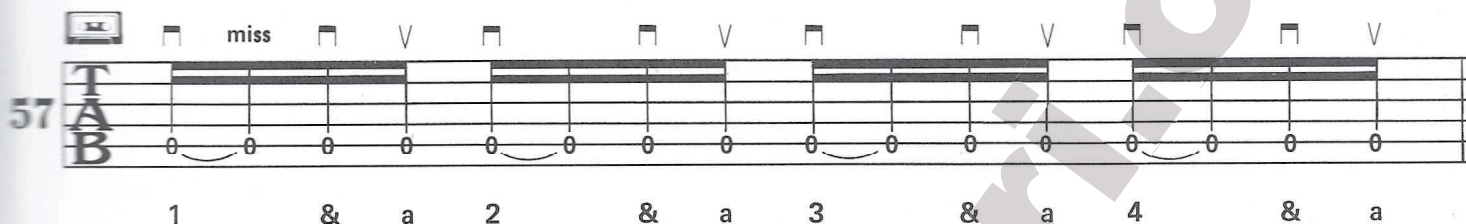
Repeat the above pattern in positions III and IV, then V and VI, VII and VIII, and IX and X.

Rhythmic Structure:

If we take a full beat of sixteenth notes, and tie together the first two (), the first sixteenth note will ring through the duration of itself and the note it is tied to. In other words, the second note will not be struck.

Listen to and play exercise 57.

57

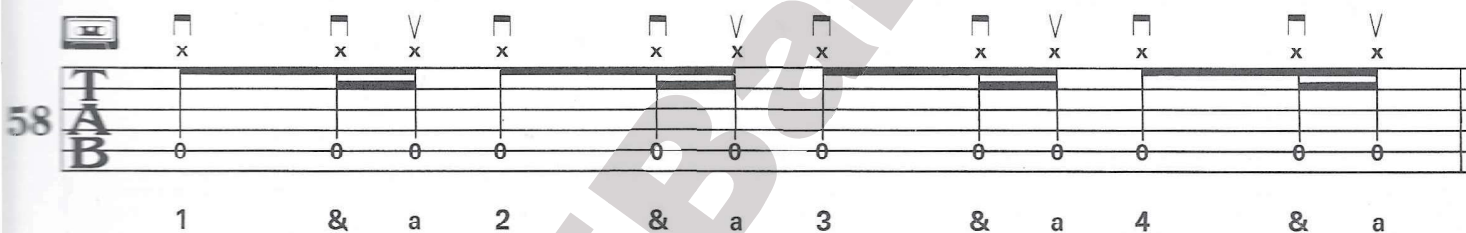


miss V

1 & a 2 & a 3 & a 4 & a

Since an eighth note is $\frac{1}{2}$ of a beat, and two sixteenth notes tied together are $\frac{1}{2}$ of a beat, we can substitute an eighth note for two tied sixteenth notes.

58

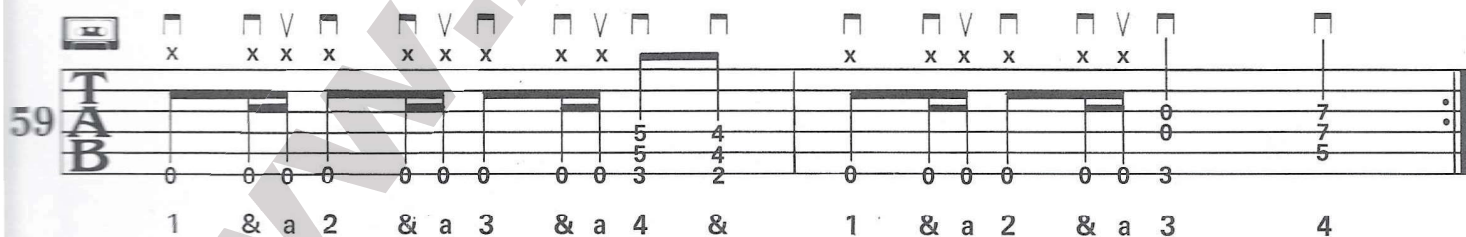


x V

1 & a 2 & a 3 & a 4 & a

This is a commonly used heavy metal rhythm. Listen for it in songs by groups like Iron Maiden (Run To The Hills), Sammy Hagar (Can't Drive 55), Dio (Holy Diver and Last In Line), and just about every other group.

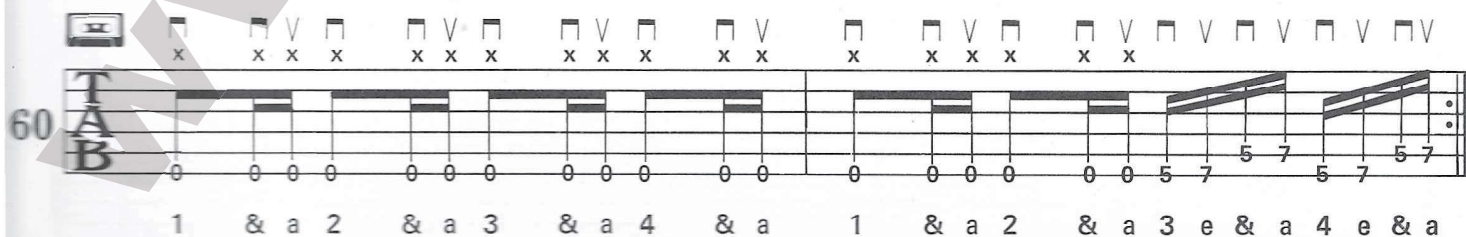
59



x V

1 & a 2 & a 3 & a 4 & 1 & a 2 & a 3 4

60



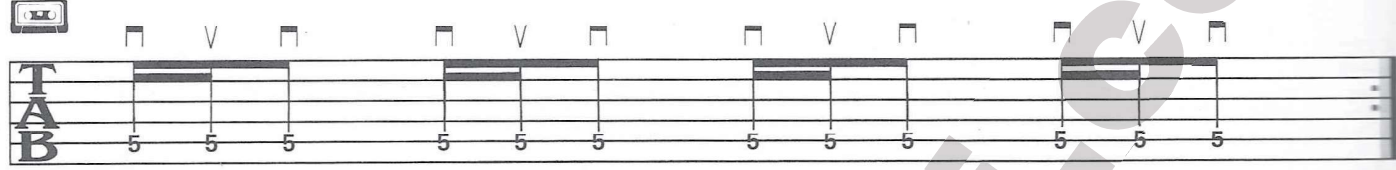
x V

1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 e & a 4 e & a

Rhythmic Structure:

Now, take a full beat of sixteenth notes and tie together that last two (). This may also be written  . In this configuration, the two sixteenth notes fall on the downbeat while the eighth note falls on the upbeat.

61



1 e & 2 e & 3 e & 4 e &

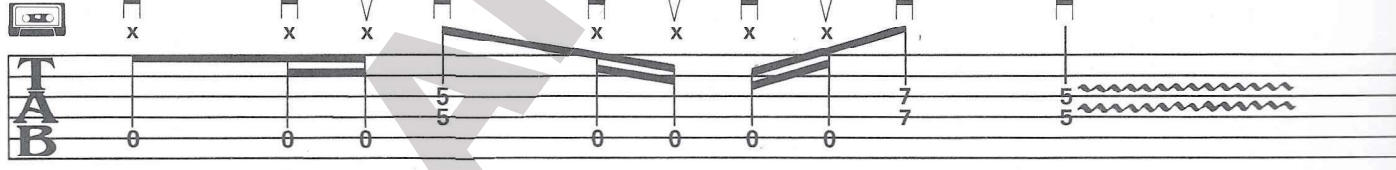
This rhythm is rarely, if ever, used by itself. It is, however, commonly used in conjunction with it's opposite:  . Practice exercise 62 slowly, only after you have listened to it several times.

62

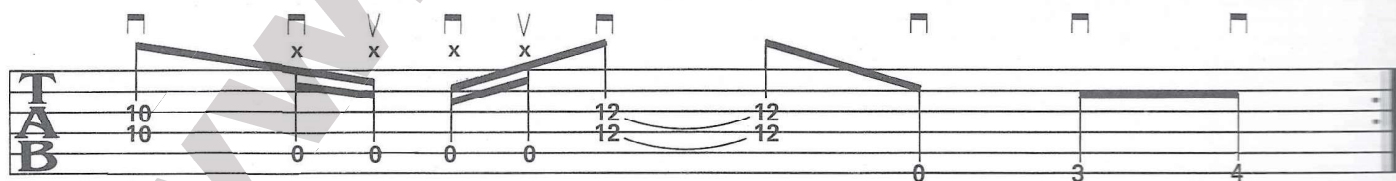


1 & a 2 e & 3 & a 4 e &

63

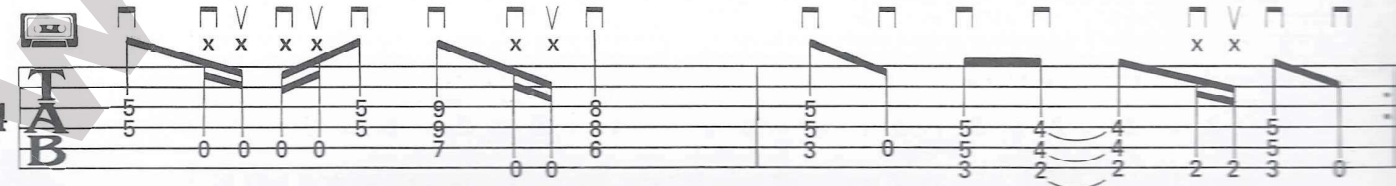


1 & a 2 & a 3 e & 4



10 10 12 12 12 12

64



5 5 0 0 0 0 5 9 7 0 0 6 5 5 0 5 5 4 4 4 2 2 2 2 3 0

Rhythmic Patterns with Sixteenth Notes

This alternating downbeat/upbeat has already been covered in PART III, with eighth note rhythms. Now, let's look at this pattern with sixteenth note rhythms.

As you recall, the alternating downbeat/upbeat pattern is a repeating rhythm that begins the first repetition with an accent on the downbeat. Then the second repetition begins with an accent on the upbeat. Third is down, fourth is up, etc. If the first repetition, however, is an upbeat, the pattern is reversed.

Listen to the following exercises and practice them slowly, making sure that the picking is correct. Notice that the accented chord below alternates down/up/down-beat. Each repetition is one and a half beats long.

65

1st 2nd 3rd 4th

1 & a 2 e & 3 e & a 4 & a

1 e & 2 e & a 3 & a 4 & a

Listen for this kind of rhythm in Ozzy Osbourne's "Crazy Train" and "Bark at the Moon."

66

1 2 3 4

1 & a 2 e & 3 e & a 4 & a

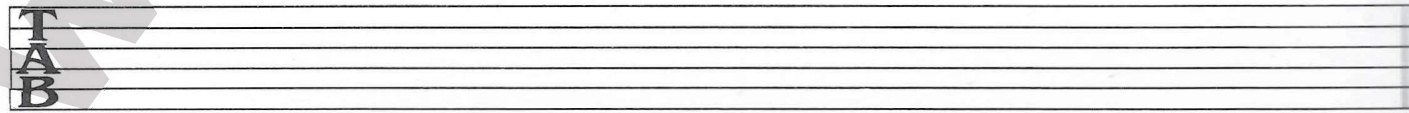
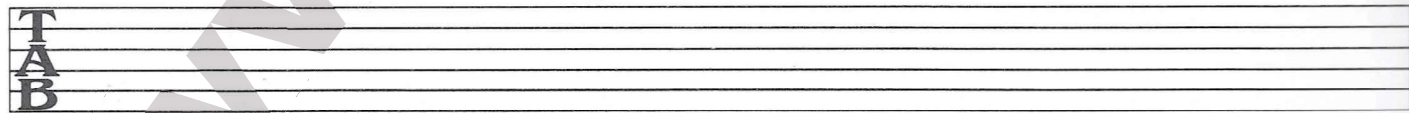
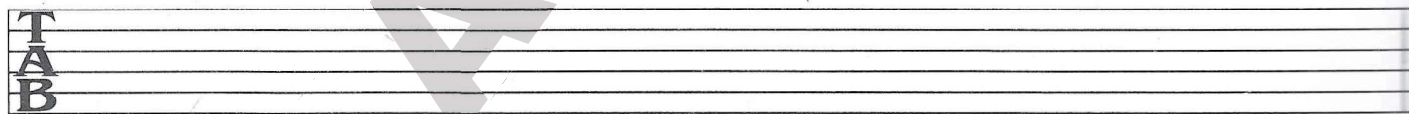
1 e & 2 e & a 3 & a 4 & a

67

1 e & a 2 & a 3 e & 4 e & a

1 & a 2 e & 3 e & a 4 &

Write down some rhythms similar to the exercises previously shown.



PART VI

BASIC CHORD CONSTRUCTION

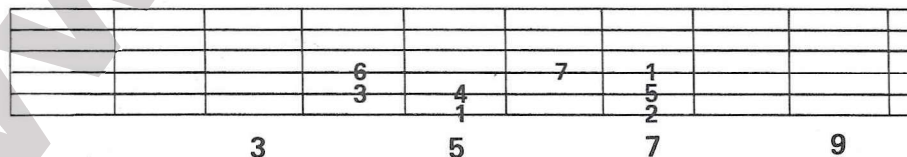
Chord-Form with the 3rd as a Bass Note

An A chord is built from the notes of the A Major scale:



This scale begins on A, which is the root. A is also called the **first degree** of the scale.

The notes of a scale are called degrees, and each degree is assigned a number. For example, as you play the notes of the A scale, A is the first degree, B is the second degree, C# is the third degree, D is the fourth degree, E is the fifth degree, F# is the sixth degree, G# is the seventh degree, and finally back to A, the eighth degree, which is called the octave. A is also the first degree again.

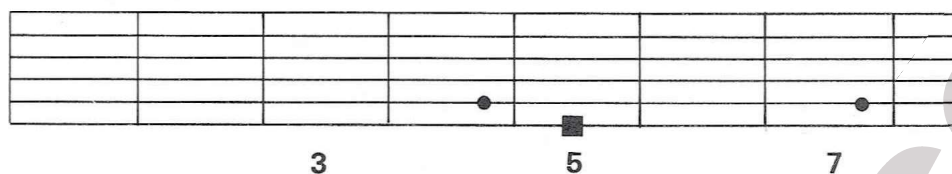


You can slide this scale form up and down the neck just like a power chord. The name of the major scale is determined by the note occupying the root position.

Major chords are built from the first, third, and fifth degrees of the respective major scale. To build a G major chord, play 1, 3, and 5 of the G major scale. To build an E major chord, play 1, 3, and 5 of the E major scale, etc.

This 1, 3, and 5 is called a chord formula. Each different type of chord (major, minor, diminished, augmented, 7th, 9th, etc.) has a different formula.

1, 3, and 5 in the key of A looks like this:

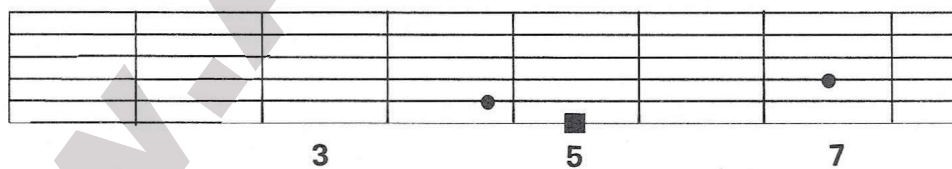


The notes are A, C#, and E, respectively. Notice that in the power chord A, we find only the notes A, E, and A, which corresponds to scale degrees 1, 5, and 1.

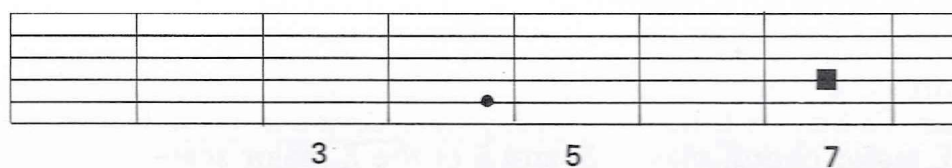


Sometimes this chord is referred to as A5 because of the use of the 5th degree. Theoretically this is not a complete A chord (because it lacks the 3rd degree) and harmonically would be referred to as playing "open 5ths." It is also referred to as A(no3rd).

Let's look at another incomplete way to play the A chord, this time leaving out the 5th and playing the 1, 3, and 1 degrees.



In heavy metal, this chord is used with the 3rd degree as the bass note. This chord is denoted A/C#, which is read, "A chord with C# in the bass."



In the following exercises, play all of the chords with the first and the fourth fingers, rather than with the first and the third fingers.

69

A/C# G/B

(1 & 2) (& 3 &) 4 (1 & 2) (& 3 &) 4

70

A/C#

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

71

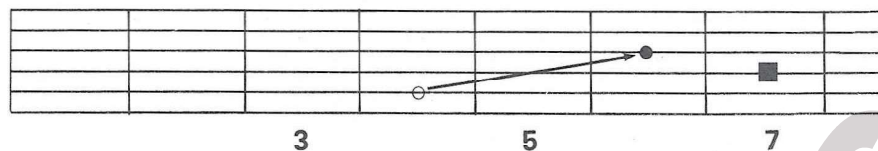
F/A

1 & 2 & 3 & 4 (& 1 2 3 4)

G/B

1 & 2 & 3 & 4 (& 1 2 3 4)

The chord form with the 3rd as the bass note, may be changed by raising the 3rd up an octave. In this form, the 3rd degree is no longer the bass note.



In exercise 72, play the one-finger chord form with your second finger. Then change to G major by bending the knuckle of your second finger (so that it stands up on the fingertip on the fifth fret, fourth string), and play the fourth fret, third string with the first finger.

72

fingering 2 1 0 0 0 0 2 1 0 0 0 0 2 2 1 2 2 2

In exercise 73, place your index finger on the third fret, sixth string. Play the fourth fret, third string with your second finger. Play fifth fret, fourth string with your third finger. Lay your third finger flat to play the one-finger bar chord at the fifth fret.

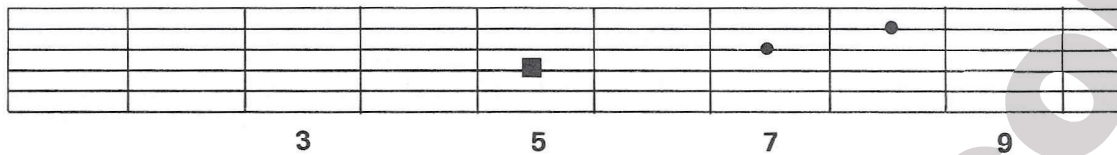
73

fingering 1 1 2 3 1 2 3 3 1 1 1 1 1 1 1 1

fingering 1 1 2 3 1 2 3 3 1 2 1 0 1 1 1 1

Major Chord Extension

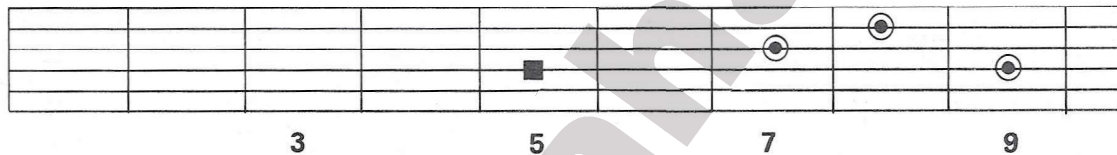
The following is a **G** chord (D-form)



Below is an extension chord built from the D-form chord.

This extension is a **G major** chord.

Play: Eighth fret, second string with the second finger;
seventh fret, third string with the first finger;
ninth fret, fourth string with the third finger.



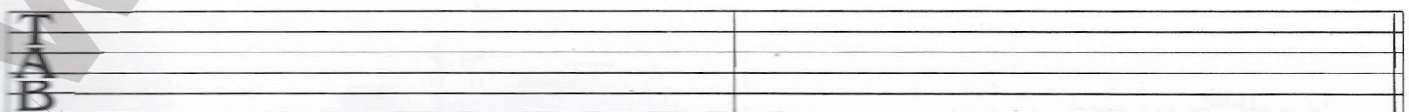
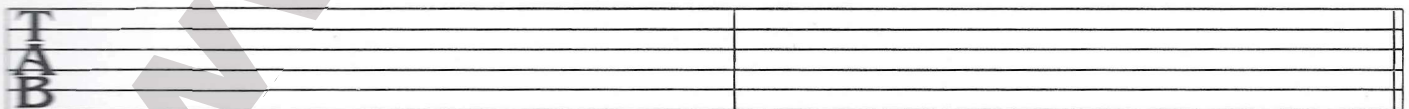
It is convenient to change to this chord from the one-finger bar chord, or visa versa.

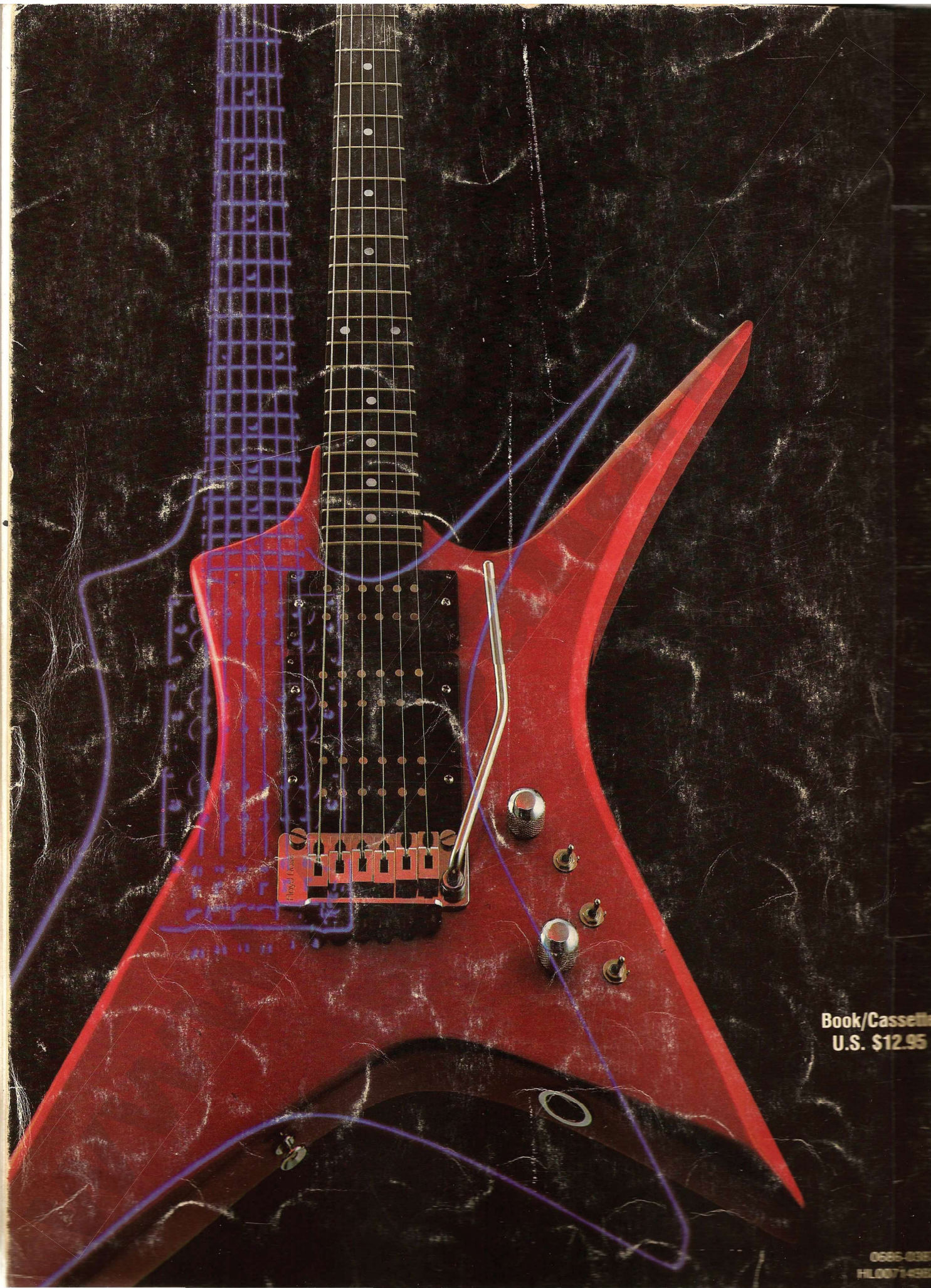
74

F C G D

Fingering 0 0 0 0 0 2 1 3 2 1 3 2 1 1 2 1 3 1 1

Write down some rhythms using chord forms that you have learned in PART VI.





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