

FREE
Q1 - 2011
Jan/Feb/Mar

Digital Guitar Lesson Magazine

Troy Stetina Series



LESSONS
AND MUSIC TIPS
FROM THE WORLD'S
TOP PLAYERS
AND TEACHERS

Troy Stetina
Jimmy Kane
Don Parkhurst
Jamie Andreas
Paul Tauterouff
Dale Celentano
Mark Tremonti

and more...

Artists helping Artists



What's New

First, we have gone to a quarterly format (every 3 months). There is just too much work involved to bring this out every month. Next, it is a bit shorter and we have tilted away from so many advanced lessons, focusing a bit more on the progressing guitarist. To this end, we bring on solo artist, instructor and guitarist Paul Tauterouff for a short introductory lead lesson with two-note sequences. Finally, I've also decided to throw my own hat in the ring with a lesson on rhythmic displacement—a concept that lies at the heart of many modern rock riffs, including a few on my new album. Enjoy!

Q & A

Can you please give some tips on how to reduce string whistle while playing on 5th and 6th strings?

Thank you,

P.P. Sreenivasan

By “string whistle” I presume you are referring to excess string noise—in other words, any sound other than the intended note ringing out. Its is absolutely critical to develop a playing technique whereby excess string noise is virtually eliminated.



Editor in Chief, Troy Stetina

Most players that have learned to effectively damp the unwanted strings from ringing are generally unaware of how they are doing this because it has become a totally unconscious habit for them. And that's what you want, too.

There are a number of different ways to damp the strings. For the lower strings, it may be accomplished with the picking hand, by laying the fleshy part of the base of the thumb area against the lower strings. Or sometimes, I may mute the low 6th string with my fret hand thumb, by reaching it over the top of the neck.

My left hand generally mutes strings immediately above and below any sounding string. This is done by laying the left hand fingers at enough of an angle that the side of the finger (particularly the index finger) can lightly touch and hold higher-sounding strings quiet. Also the tip of that same finger can extend and lightly touch and damp the next lower string, below the sounding string.

If you hear unwanted string noise, slow down and investigate exactly WHAT is ringing, then devise a plan to stop it. Often this is a simple matter of micro-adjustments.

—Troy Stetina

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Nov 2010



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Rhythm Guitar Corner

Don Parkhurst

Mastering Slide Technique

We're going to get real basic here. This month we will focus on the slide technique as it applies to shifting chords. This sounds like an easy thing to do but in the beginning it can be a challenge.

Common mistakes I've seen my students encounter when first trying this is that many will slide from one chord to the next far too quickly. They are also often at a loss as to exactly where to pick the chord in relation to the slide.



Take a look at the example below, taken from Troy's [Metal Rhythm Guitar Vol.1](#) book/CD method.

As you can see in the first measure the G5 chord at the 3rd fret slides up to the A5 at the 5th fret. It's very important that you hold the first chord for the first full half beat. You should not be hitting the A5 chord until you get to the + ("and") of 1.

First try it without a slide—just pick both chords. Then pick only the first and slide up to the second chord. Both should sound very similar as far as the duration that each chord

Exercise 26

mf

TAB

5 7 7 7 7 3 5 5 5 5 0 0 | 5 7 7 7 7 3 5 5 5 5 0 0 | 5 7 7 7 7 3 5 5 5 5 0 0 | 5 7 7 7 10 10 3 5 5 5 8 8 |

1 + 2 + 3 4 +

Rhythm Guitar Corner

Don Parkhurst



is played. If they don't sound similar, slow it down, play without the slide again and compare.

Another potential problem is getting the slide to sound smooth. It may be that you are cramming your fingers into the fretboard. If so, lighten up! Pull your fingers into the fret board only slightly. Less pressure will in turn make it easier to slide from one fret to another.

Try this experiment! Go to the 12th fret on the low E string and play a 5th power chord. Now slide the chord down the neck to the first fret but as you do this, do not let your right arm touch the body. If you dig into the fretboard with too much pressure, it won't work. (You'll pull the whole guitar with your hand.) A lighter amount of pressure is needed for sliding chords—just enough to sound the strings but nothing excessive.

Let's now talk about sliding into and out from chords. Take a look at the last two chords of exercise 26.

When sliding into the chord on beat 3, one common mistake most beginners make is they start the slide on the beat. It needs to start *before* the beat and you land on the target location (in this case C5 on 8th fret) on the downbeat of three.

So we start the slide a little before beat three and as we reach the beat we will be at our target chord. On the next C5 we slide down *after* striking the chord on beat four.

The last example, on the next page, is taken from Troy's [Thrash Guitar Method](#). It slides down the neck chromatically (every half step) in the style of Metallica. This is not one continuous slide. Each chord is picked separately, but it uses slides to transition from one to another.

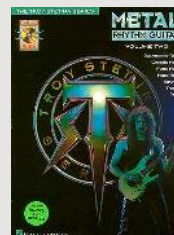
So the slide simply becomes a means of getting from one chord to the next. What you want to do is pick the chord, then slide downwards and as you get to the next one, you'll be ready to pick it on time. You don't want to play the chord, slide down to the next chord and then

[illegible]

Troy Stetina Series rhythm guitar methods:



Because rhythm and timing lie at the foundation of everything you play, its importance can't be underestimated. This series will give you that solid foundation you need.



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Let the mosh begin! Learn the techniques and principles used by the world's heaviest bands.

-5-

Lead Fundamentals

Paul Tauterouff



Two-Note Scale Sequencing

Do you sometimes fall into a rut and feel like you run out of ideas during your improvised guitar solos? Do you find yourself repeating the same old scale runs and patterns?

In this lesson you will learn a simple, easy-to-play sequencing idea that can help you to create some new and interesting sounds. And you can apply this to pretty much any style of guitar playing.

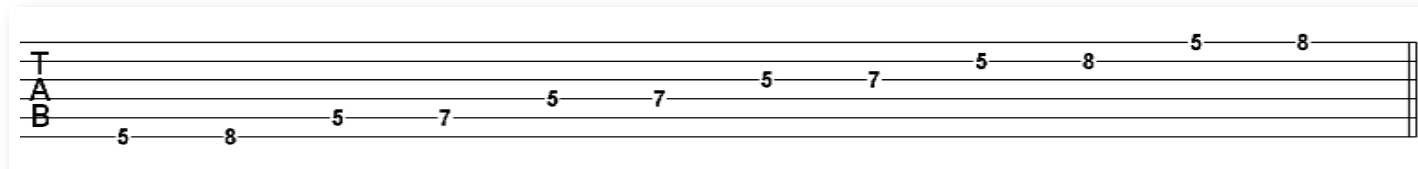
For this lesson we'll use the A minor pentatonic scale since you probably already know it.



In Figure 2 the two-note sequence has been applied to this scale. We are playing each two-note group *descending* as we move our way *up* the scale.

Note: When playing the same fret on two neighboring strings (as in the second and third notes in Fig. 2) try to “roll” the appropriate finger from one string to the next. This will enable you to play the lick more smoothly. In order to do this well, you must think a ahead a bit. If you are going to roll to the next higher string, make sure the preceding note is fretted on the finger tip. If you are going to roll to the next lower string, make sure you start the preceding note more on the flatter part of the fingertip (so your finger contacts at a greater angle).

Figure 1- A Minor Pentatonic Scale



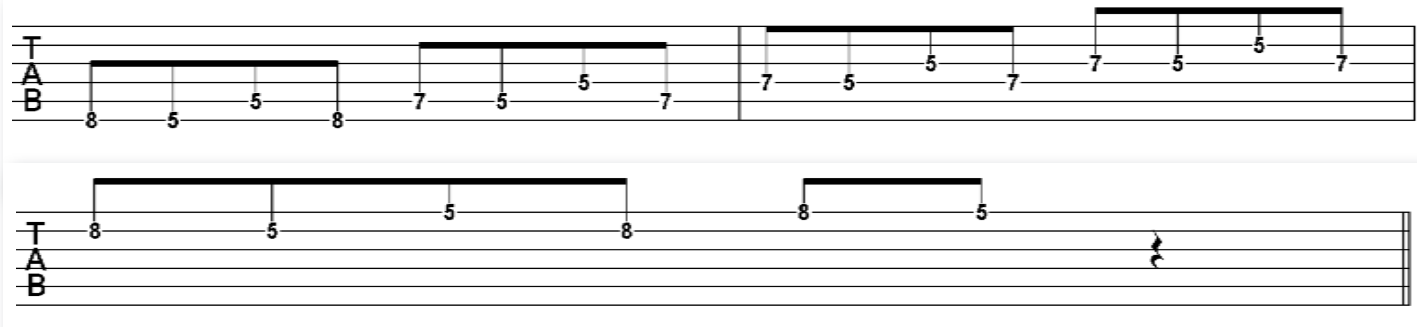


Two Note Sequences

Paul Tauterouff

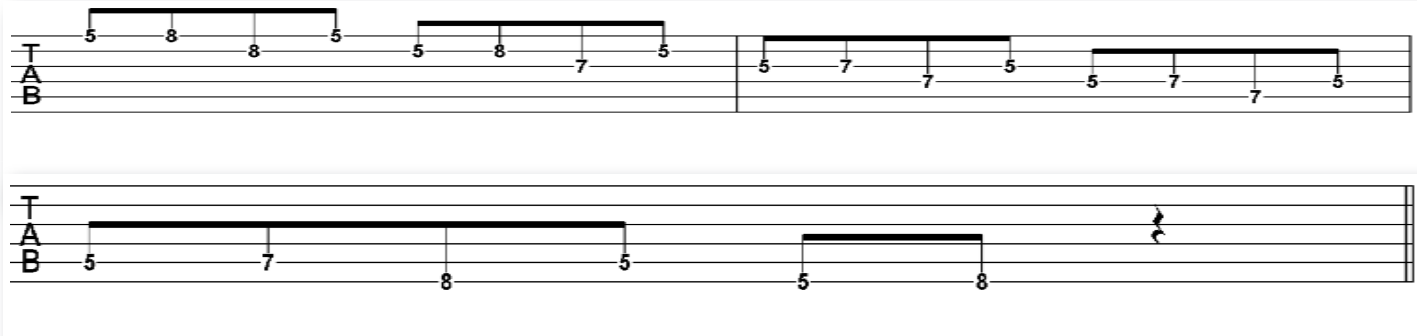
Even though this is a fairly simple sequence and common scale, it still creates an interesting sound, especially when compared to just playing straight up and down the scale.

Figure 2 - Ascending Two-Note Sequence



Now let's look at using the sequence to descend the pentatonic scale. Figure 3 is basically a mirror image of the ascending version. This time you will play two-note ascending groups while working your way down the scale.

Figure 3 - Descending Two-Note Sequence





Two Note Sequences

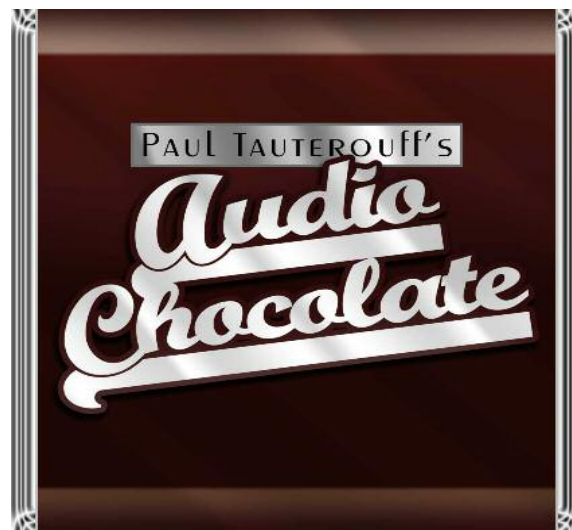
Paul Tauterouff

Note: When descending you can either “roll” your finger similar to the ascending version, or you can use a different finger to grab the note on the lower of the two strings. For example measure two could played 1st finger, 3rd finger, 2nd finger, 1st finger, 1st finger, etc.

Want to get more value from this lesson? Here are a few suggestions:

- Apply this concept to all positions of the minor pentatonic scale, the modes, and also any arpeggio shapes you know
- When using sequences in your solos you don't need to play whole scales or it may sound like an exercise. Small passages typically sound more musical
- Invest time into becoming very comfortable with this sequence so that you can break into it (and out) smoothly while soloing
- Don't just play the ideas written here - use this lesson as a springboard for new ideas of your own!

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!

Guitar Principles

Jamie Andreas



Hammers and Pulls on Guitar: Correct Execution

In our last lesson, we looked at how improper left hand development creates a world of trouble for guitar players. Now, we will get a bit more specific and look at one of the exercises in Troy Stetina's classic book/CD method, "Speed Mechanics for Lead Guitar."

I have used this book with students since it was published. I have found that there are various problems that virtually all students have as they work with this material (unless, of course, they have already thoroughly mastered correct hammer & pull execution).

So let's look at the problems associated with doing effective hammer-ons and pull-offs on the guitar. These are vital, yet deceptively complex actions. They are difficult to do really well, and easy to do badly!

The problems:

1. Lack of curvature in the joints of the fingers, partic-



ularly the last, or "distal" joint. This lack of bend in the joints as the fingers are placed on the strings makes it difficult to bring the necessary force to the string that produces clear notes on hammers and pulls.

2. Sympathetic Tension is in play. This is tension induced into a muscle that is not being used because of the action of another muscle that is being used. We will see how this destructive element—which must be overcome in all its forms in order for us to be good guitar players—can make basic rock moves, such as those found in "Speed Mechanics," difficult of even impossible for many.

In the video on the next page, I am going to give you some practice methods taken from my system for mastering guitar, "The Principles Of Correct Practice For Guitar" which you can use to train these bad habits out of your fingers. As you use them with the specific hammer/pull Exercises 9-12 from "Speed Mechanics" (also on the next page), you will see all your playing improve!

Guitar Principles

Jamie Andreas



4 will want to tense and pull away from the neck when you pull off with 3
If it does, you will have trouble getting 4 to the 2nd string in time, especially at fast speeds.

9

fingering: 1 3 4 3 1 4

11

fingering: 1 3 4 3 1 3 1 4

10

fingering: 1 4 1 3 1 4

12

fingering: 1 4 2 1 3 1 2 4

Guitar Principles

Jamie Andreas

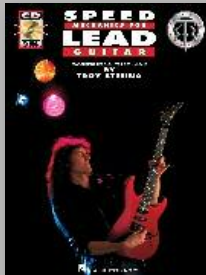


Jamie Andreas is the author of “The Principles Of Correct Practice For Guitar”, a system for learning to play guitar that is based on the laws of body learning. It is scientific, and works for everyone. Thousands of people around the world have used “The Principles” to begin guitar correctly, avoiding all bad habits, or to fix the playing problems they have. Jamie’s in-depth writings on the physical, mental, emotional, and spiritual aspects of achieving guitar mastery can be found at her website www.guitarprinciples.com.

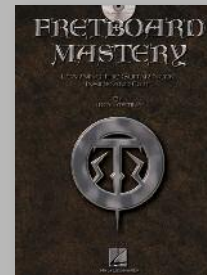
Check out Jamie's books & DVDs at:



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Randy Rhoads Style

Jimmy Kane

RANDY RHOADS STYLE CHROMATICS LESSON, Part 2

Last month in part one, we learned how to use Chromatics as a “solo building tool” which tailors the arrival of target pitches to specific beats or pulses, while maintaining a constant underlying rhythmic consistency to your solo.

This month we will use chromatics purely as a “flash” device. Here the chromatic ideas are presented for the sole purpose of creating sonic excitement outside of the melodic scope of the solo.

You can create just about any chromatic sequence your



musical imagination can dream up. However, difficulty can occur when you try to fit that interesting sequence seamlessly into your solo in a way that actually sounds good. You don't want it to sound awkward or out of place within the flow of the overall solo itself.

KEY CONCEPT:

Learn to use “bridging techniques” in order to allow the listener to perceive “outside” chromatic sequences as being part of a unified solo..

Below is an example that both bridges into the chromatic section (at the start) and back out to the natural key (at the end). It uses a one-beat repeating style lick.

4/4

f

Am ----- chromatic alterations ----- Am ----- full

5-8-5 8 5-8-5 8 6-9-6 9 7-10-7 10 8-11-8 11 9-12-9 12 10-12-15-12-15

T
A
B

Randy Rhoads Style

Jimmy Kane



What we have done here is to execute an old favorite “one beat repeating” style lick for a count of two beats, and then simply move the physical shape up the neck, one fret per beat, over then next four beats. This leaves us with two full beats to dedicate to our culmination notes of the phrase. So we deliver the entire line as a unified two measure phrase that both begins and ends in key.

Beats one and two set up the line and serve as a “launch pad” and the final two beats serve as a “landing pad.” The flashy Chromatic sequence is sandwiched in between and supported musically from both ends. Keep this soloing strategy in mind as you compose some chromatically-derived phrases of your own. Try different sorts of patterns. Also, remember that you can move down (descending) as well as up (ascending).

Jimmy Kane is the owner and director of Hunt’s Annex Studios and School of Music, located just outside of Philadelphia, PA. He has coached hundreds of private students step-by-step through Troy’s method book series over the past decade. Jimmy is currently accepting online students who wish to study the Stetina Methods in-depth over the internet, live from his new [Web-Cam Studio](#). Jimmy is also an authorized Jackson dealer and produces limited-run, unique Custom Conversions such as the “[Spider Explorer](#).” Email [Jimmy](#) with any questions or comments.





Classical for Electric Guitar

Dave Celentano

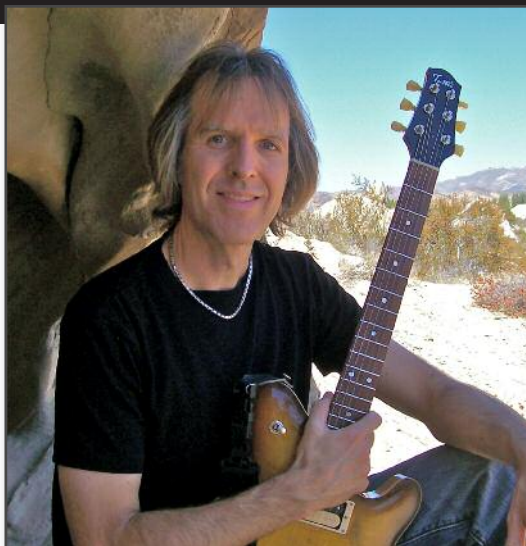
Pachelbel's 'Canon' (Part 1): Tapping Arpeggios

Practicing tapped arpeggio sequences is a fantastic way to get familiar with chords and their inversion shapes on the fretboard. Why?

Reason #1: Tapping the triad arpeggios on a single string helps you see the intervallic relationships in a linear manner.

Reason #2: Tapping arpeggios on multiple strings helps to visualize two or more triad chord shapes and inversions at the same time—therefore learning the shapes on the fret board twice as fast.

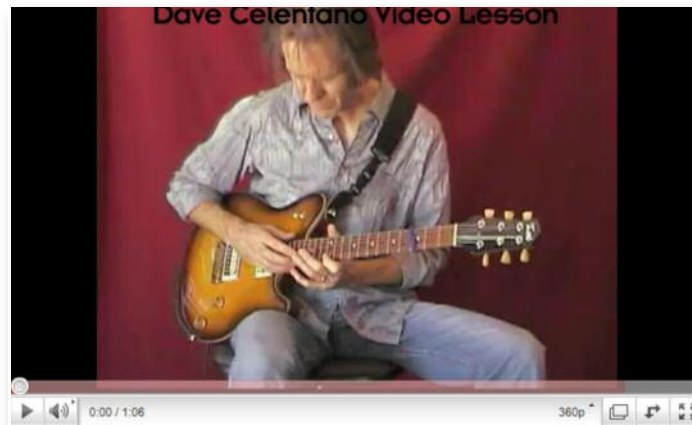
Now that I've stated my case, let's get started. An exercise I wrote based on Pachelbel's Canon in D is the vehicle used to explore these concepts. For this purpose I've transposed it from the original key of D up a 5th to A (the tapping ideas worked better in A for this exercise). First, click on my video performance of the complete exercise here to the right



to listen, and notice it retains the Canon sound even in the new key.

As an advancing guitarist, it is important to gain a solid understanding of chord theory—how chords are built using intervallic and numeric formulas. So this lesson will first cover a quick lesson on major and minor chord structures.

Triad chords each contain three notes, defined by their distance from one another (*intervals*). We have the “1st” which



Classical for Electric Guitar

Dave Celentano



is the root note of the chord and which names the chord (A in the key of A), the “3rd” which is the third tone of the scale up from root (A to C#), and the “5th” which is the fifth scale tone up from root (A to E). [Ed. Note: In music, we always count the starting note as “1” in interval distances. This is unlike standard measuring, which always begins at “0.”]

Now another bit of music lingo: Any two notes that are one fret apart on the same string are a *half step*, while notes two frets apart are a *whole step*.

So the interval structure for major chords is first, Root to 3rd = two whole steps (four frets), and then

3rd to 5th = one and 1/2 steps (three frets). See Example 1a below.

Minor chords have a sad or more delicate sound caused by flattening (lowering) the 3rd one half step. That gives us: 1st to b3rd = one and a half steps (three frets apart) and b3rd to 5th = two whole steps (four frets apart). See Example 1b below.

In addition, notes may be repeated in higher or lower octaves. This can result in one additional interval distance showing up. When the root is shifted up an octave, we may see a five fret interval appear between the 5th of the chord and the higher, octave root. Here are the notes for each chord:

Ex. 1a

fingers- 1 4 ②

Ex. 1b

fingers- 1 4 ②

Classical for Electric Guitar

Dave Celentano



Tapping Arpeggios with Pachelbel's 'Canon' (part 1)

by Dave Celentano

www.davecelentano.com

Ex. 2

Guitar

Guitar

fingers- ② 1 4 ④ 4 1

simile

simile

F#m

C#m

3

3 3 3 3

3 3 3 3

17 12 17 21 17 12 17 12 17 21 17 12

16 12 16 19 16 12 16 12 16 19 16 12

14 9 14 17 14 9 14 9 14 17 14 9

12 9 12 16 12 9 12 9 12 16 12 9

A: A-C#-E
E: E-G#-B
F#m: F#-A-C#
C#m: C#-E-G#
D: D-F#-A

We start on the high E string. I'm using the 2nd and 4th fingers (middle and pinkie respectively) of the right hand, and the 1st and 4th fingers of the left hand. Notice the fret hand 4th finger hammers on to the same note previously tapped by the 2nd finger.

Each six-note tapping sequence outlines one chord and takes two beats to unfold. Play this twice before moving to the E chord in measure 2. Continue following the remaining chords in this manner and for homework (what??!!) get familiar with these chord tones and their locations on the fret board as you are playing these examples.



Classical for Electric Guitar

Dave Celentano

Next month I'll detail the next 8 measures from the 'Canon' video example.

Daring tappers will want to check out my instructional DVD, [*ASAP Two Hand Tapping*](#) (Centerstream Publications/ Hal Leonard Corp). Until then, happy tapping!

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



ASAP Two Handed Tapping
by Dave Celentano
\$19.99

Many of the most engaging riffs utilize some type of rhythm displacement. What is this? It is the concept of repeating a short motif in such a way that the repetitions fall against the pulse differently and it is a very effective way of creating cool rhythms. You might be surprised just how common it is when you know what to look for. You will start seeing it everywhere!



you the same, however, because everything is turned

To show you what I mean, check out the riff below from the opening of Shine Down, off the Second Soul album *Beyond the Infinite*. Look at just the first beat and a half, and regard that as the rhythmic motif for a moment. Now look at the next beat and a half. Starting on the “&” of 2 and continuing to the end of beat 3, we have exactly the same rhythm. It doesn’t impact

Second Soul

① = D ④ = D
② = B ⑤ = A
③ = G ⑥ = D

[illegible]

and you can hear the rhythmic quality of the displacement. (Technically the 2nd repeat substitutes two sustained D notes in unison in place of the 2nd D5 chunk and rest, but it fills the same time space, and so, retains a similar rhythmic function.)

Now listen to the chorus section of “More Life” and see if you can identify that displacement simply by listening.

Play “More Life” Chorus (song 1 at 1:07)

You've probably heard this kind of thing in hundreds of songs from pop to rock to metal, but maybe never knew the idea behind it.

More Life

Second Soul

Motif - - - Motif - - - Motif - - - Motif - - - Motif - - - - - Motif - - - Motif - - - Motif - - -

A7sus4 D

mf

10 10 10 10 10 10 10 9 10 9 12 10 12 11 9 12

11 12 11 12 11 12 11 12 11 12 12 9 11 9 11 9 11 12 11 9 12

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



-20-

To descend, the pattern basically reverses, although it becomes groups of seven because there is no position shift.

After you get the stretch of it and the hammer/pulls are clean and controlled, this kind of lick really isn't all that dif-

ficult to play fast. In fact, it's relatively easy compared to how hard it *sounds*. I mean, it sounds really crazy. That's because it covers so much pentatonic ground and your ear isn't so accustomed to this.

Mark Tremonti - Alter Bridge

Stretched Pentatonics

Mark Tremonti



Here is the video demonstration:



To get it under your fingers better, repeat on this exercise for a while. Just speed it up slowly and make sure each finger lands correctly. You don't want to hear any extra string noise, so accuracy here is the key thing.

1

mf

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

T		-10-12-15-12-10-12-15-17-15-12-10-12-15-12-10-12-15-17-15-12-
A	-7-9-12-9-7-9-12-14-12-9-7-9-12-9-7-9-12-14-12-9-	
B		

Mark Tremonti is the guitarist for Creed and Alter Bridge. His most recent album is Alter Bridge III. You can friend Mark on Facebook [here](#).



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