

SPEED PICKING

by FRANK GAMBALE

DEDICATION

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Thanks Mates

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Speed Picking

Over the years of playing, performing and teaching guitar, one of the biggest problems encountered is not with the left hand fingerings as much as with the right hand picking technique. Many guitarists openly admit that their picking is pretty bad.

Unfortunately, there is not much written on this particular subject and that is the purpose of this book, to give you an insight into the techniques that I have been developing and using that really work. The basic idea has been with us for many years and can be used to achieve mind-boggling speed and flawless accuracy while being completely relaxed in the right hand.

I refer to this style of picking as SPEED PICKING (sometimes referred to as sweep picking). A lot of us know at least one SPEED PICKING lick:

Example #1

Musical notation for Example #1. The treble clef staff shows notes on the 3rd, 2nd, 1st, and 4th frets. The guitar staff shows fretting on the 7th, 6th, 5th, and 8th frets. A hammer-on is indicated from the 5th to the 8th fret.

In this example of SPEED PICKING, one down stroke is used for the first 3 notes and a Hammer-on for the last note. Most guitarists have played this simple lick at some time or another and leave the technique at that, little knowing how far this germ of an idea may be taken.

The most common style of picking today is 'Alternate' picking (down up down) or the reverse (up down up) which is an excellent way to pick and I am by no means trying to talk anyone out of it. What I am trying to do is broaden your horizon. Alternate picking is fine for scale-type runs but just doesn't cut it for arpeggios or lines where there is only one note per string for example.

SPEED PICKING is actually partly alternate picking except, whenever a string is crossed, one stroke is used for the two notes whether going from low to high or the reverse.

Example #2

Musical notation for Example #2. The treble clef staff shows notes on the 1st, 2nd, 4th, 1st, 2nd, 4th, 1st, 2nd, 4th, 1st, 2nd, 4th, 1st, 3rd, 4th, 1st, 3rd frets. The guitar staff shows fretting on the 5th, 7th, 9th, 5th, 7th, 9th, 6th, 7th, 9th, 7th, 9th, 10th, 7th, 9th frets. Picking strokes are indicated by 'V' for down and '∩' for up.

So as you can see in example #2, each time you change string, a single down stroke is used in each case. So, this is the most fundamental pattern for this picking approach (down up down down up down down up etc).

Another important thing is the use of scale patterns with three (3) notes per string. SPEED PICKING lends itself to these, but be sure that when you practice these patterns to keep the notes 8th's or 16th's. Because of the three note system it's easy to play everything as triplets. Also, there is a tendency at first to accent the first note of every string, like accenting the first note of every triplet. This situation is normal and just takes a little time to get used to the feeling of using a single stroke when crossing strings. You can see almost immediately that the amount of right hand picking is reduced by 1/3, a lot less work required to play the same amount of notes.

Now that you've played the scale from low to high, you're probably wondering how to get back down. Conveniently, the last notes in example #2 on the first string were played with a down then an up stroke, so we can go directly back to the second string and continue with the picking strokes in reverse. Also, note that there are only two notes on the 1st string.

Example #3

The musical notation for Example #3 consists of a treble clef staff with a key signature of two sharps (F# and C#). The notes are: G4 (1), A4 (3), B4 (4), C5 (3), D5 (1), E5 (4), F5 (2), G5 (1), A5 (4), B5 (2), C6 (1), D6 (4), E6 (2), F6 (1), G6 (4), F6 (3), E6 (2), D6 (1). Below the staff, the strings are labeled T (Treble), A (A), and B (Bass). Picking directions are indicated by 'V' (down) and '□' (up). The sequence of picking directions is: □, V, V, □, V, V, □, V, V, □, V, V, □, V, V, □, V, □, V, □. Fingering numbers (1-4) are placed above the notes to indicate fingerings.

So basically, when picking a scale from low to high, it is DOWN UP DOWN DOWN UP etc., and from high to low it is UP DOWN UP UP DOWN etc. Notice that when picking in one direction either low to high or high to low, the number of notes per string is odd (1, 3 or 5). When a change of direction is needed, an even number of notes on a string is required (2 or 4). As you can see when you played the scale there were 3 notes per string (odd) until the 1st string, then there was 2 notes on the 1st string (even) to change direction then back to 3 notes per string (odd) until the 6th string where there was 4 notes (even) to change direction.

WARNING: This technique will feel awkward for a while until you get the hang of it, but believe me it's well worth the effort. It reduces the amount of picking required to play, and the beauty of it is, as you will see after going through this book, is that it works equally well for scales, arpeggios, licks etc.

Examples 2 and 3 are designed to give you the idea of going up the scale then connecting it to come back down, so here we have some more examples of scales and related modes;

Example #4

Bm7

Here are two short exercises to strengthen the UP stroke (example #5) and both the UP and DOWN strokes in example #6.

Example #5

Am7

Example #6

Am7

Remember to keep all the notes separate, like playing staccato. I suggest that to begin with, the Major scales and related modes (Dorian, Phrygian, Lydian etc) be played three (3) notes per string with two (2) notes on the 1st string enabling you to reverse the picking direction to come back down, then four (4) notes on the 6th string. This pattern is 4 bars of 8th notes or 2 bars of 16th notes. So the scales and modes will look like this:

Example #7

(G Major scale)

Position 2, Dorian scale has already been given in example #4. Simply transpose it down a whole step to the key of G and begin on A.

Example #8

(B Phrygian Mode)

Pentatonic Scales and Speed Picking

Let's now apply all you've learned so far to some Pentatonic scales. I'll warn you now that these fingerings are probably somewhat different to what you're used to. Once again they require you to stretch about 6 frets or more, the results are well worth it though.

Example #12

A Minor Pentatonic

Example #12 shows the A Minor Pentatonic scale in first position. The scale is written on a treble clef staff with fingerings: 1 4 1 2 4 2 1 2 4 3 1 3 3 4 2 1. The guitar tablature below shows the strings (T, A, B) and frets (5, 7, 8, 9, 10) with pick directions (V for downstroke, □ for upstroke).

The next position for A Minor Pentatonic looks like this:

Example #13

A Minor Pentatonic

Example #13 shows the A Minor Pentatonic scale in second position. The scale is written on a treble clef staff with fingerings: 2 4 1 3 4 3 1 2 4 2 1 2 4 1 2 4 2 1 3 4 3 1. The guitar tablature below shows the strings (T, A, B) and frets (7, 9, 10, 12, 11) with pick directions.

Example #14

A Minor Pentatonic

Example #14 shows the A Minor Pentatonic scale in third position. The scale is written on a treble clef staff with fingerings: 1 2 4 2 1 2 4 2 1 3 4 2 4 4 3 1 3 4 2 1 2 4 2 1. The guitar tablature below shows the strings (T, A, B) and frets (10, 12, 14, 15, 12, 10) with pick directions.

Remember, with these ideas, you don't have to play the whole scale. If there's a section of it that grabs you, take it out, mess with it, and create your own ideas from it.

This one is a very common Pentatonic pattern ala Jean-luc Ponty. The notes are orthodox but the way it is played is unorthodox.

Example #4

The next one is a cycle pattern which can be used for building intensity in a solo. It has a ten (10) note repeating phrase then leaps out at the end. This is a saxophone-type lick.

Example #5

One more Cmaj7 arpeggio.

Example #17

Musical notation for Example #17, showing a Cmaj7 arpeggio in treble clef. The notation includes fingerings (numbers 1-4) and guitar tablature for Treble (T), Middle (A), and Bass (B) staves. The treble staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, G4, F4, E4, D4, C4. The tablature shows fret numbers and techniques like bends (V) and triplets (3).

Meeting with Major Sevenths

In this piece of music, only Cmaj7 and Dbmaj7 arpeggios are used. Cmaj7 is equal to Am9, Fmaj9#11, so I have harmonized this piece with diatonic (from the major scale) chords, so you see, one major 7 arpeggio can be used over many different chords. This type of information is very important to remember because it reduces the amount of learning needed, and can make playing changes considerably easier.

Musical notation for 'Meeting with Major Sevenths'. The notation includes a treble clef staff with a melodic line and guitar tablature for Treble (T), Middle (A), and Bass (B) staves. Chords indicated above the staff are Emin7#5, G/F, F/G, and Amin11. The tablature shows fret numbers and techniques like bends (V) and triplets (3).

Here's a minor 7th arpeggio with the same picking pattern as the major 7th arpeggio.

Example #18

Musical notation for Example #18: Cm7 arpeggio. The top staff shows a treble clef with a key signature of one flat (Bb) and a Cm7 chord symbol. The notes are G4, F4, Eb4, D4, C4, Bb3, Ab3, G3. The bottom staff shows guitar strings T, A, B with fret numbers and picking patterns (V for downstroke, □ for upstroke).

An important point to remember is to see the chord shape when you play these arpeggios. All an arpeggio is, is a chord broken up and played with the individual notes. So, in the example above, on strings 4, 3, 2 and 1, it is simply the shape of a Cm7 chord voicing 1, b3, 5, b7, and the shape of a straight C minor descending. So don't forget the chord shapes while soloing with SPEED PICKING.

You can also use all the diatonic scale arpeggios over a static (non-moving) chord. For example, try using all the arpeggios of C major (Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bm7b5) all over a Dm7 chord. The notes of Cm7 are also the notes of Eb6, Abmaj9 (without the root), F11, Eb/F (no root), so once again, one arpeggio can have many applications.

Yet another Cm7 arpeggio.

Example #19

Musical notation for Example #19: Cm7 arpeggio. The top staff shows a treble clef with a key signature of one flat (Bb) and a Cm7 chord symbol. The notes are G4, F4, Eb4, D4, C4, Bb3, Ab3, G3. The bottom staff shows guitar strings T, A, B with fret numbers and picking patterns (V for downstroke, □ for upstroke).

Let's say that you want to play extensions on these shapes e.g., maj9, min9, dom9, just add the 9th's to familiar arpeggio shapes like the following exercises;

Example #20 Cmaj9 arpeggio

Example #21 Cm11 arpeggio

I wish to emphasize and repeat that these arpeggios are interchangeable, i.e., Ebmaj7 = Cm9, Cm7 = Eb6, Cm11 = Ebmaj9, try to think of as many applications as possible for one shape, one arpeggio can go a long way.

Example #22 C9 arpeggio

Another C9 arpeggio shape.

Example #23

Exercise #23 is a difficult one to execute cleanly, what I suggest here, as with all the exercises in this section, try not to keep your left hand in one fixed position, try to leave it free to move over the 6 or so frets, poised, ready for the notes required. Don't try to stretch these unless you have unusually large hands and are capable of making this stretch with little effort. Be sure to keep all the notes separate and clean and as I said, move the poised hand position.

Now we'll look at a couple of altered arpeggios.

Example #24

C7#5#9 arpeggio

These altered arpeggios are not completely strict in the sense that they do not always include the notes from the chord in each octave, though they do capture the required notes over the entirety of the exercise.

Example #25

C7#5b9 (same as DbmMaj7 arpeggio)

Triad Arpeggios and Speed Picking

Now at this point we'll look at some straight ahead Major and Minor arpeggios. I have left them until this point because they are the most difficult to play. Triad playing is very important in 80's music, because of the abundant use of slash chords i.e., triad chords with different bass notes, e.g., Bb/C, this chord creates a C11 sound although it is not, technically speaking, because of the absence of the 3rd and 5th from C major. Bb/C is a voicing of its own, having its own sound. If we analyze this voicing, it is a Bb triad, Notes Bb, D and F, which is the b7, 9 and 11 of C major, plus of course the C root.

This is just one possibility of a slash chord, all combinations have been used, and all are very much a part of modern music. Getting back to the arpeggios, when you play a straight A major (1 3 5) arpeggio over an A/B chord, it's very "hip" sounding and certainly doesn't sound like a regular 1, 3, 5 triad.

Here are the other possibilities of slash chords using an A major triad from inside to the most outside sounding ones.

1. A/B (usually a V chord in E major)
2. A/D (Dmaj9 sound without the 3rd, I or IV chord)
3. A/F# (same as F#m7)
4. A/C# (like a C#m7#5, III or VI chord)
5. A/E (popular suspension chord)
6. A/G (same as G6/9#11 or A7 with 7th in bass, IV chord)
7. A/F (same as Fmaj7#5, III chord of D Melodic minor)
8. A/G# (like an Amaj7 with the 7th in bass, III chord of E major)
9. A/Bb (A chord with b9 in bass, Diminished Half-Whole from the A root)
10. A/C (like C13b9 less b7, Diminished Half-Whole of C)
11. A/Eb (like an A7b5b9 less the 3rd)

Example #26

A major arpeggio

Musical notation for Example #26: A major arpeggio. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a sequence of notes: A4, C#5, E5, G5, A5, C#6, E6, G6, A6. Below the staff are three lines labeled T, A, and B, representing the guitar strings. Fingerings are indicated by numbers 1-4. Techniques like vibrato (V) and bends (represented by squares) are shown. Fret numbers are indicated by numbers 5, 7, 9, 10, 12.

Example #27

This one covers a lot of territory very quickly.

Musical notation for Example #27. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a sequence of notes: A4, C#5, E5, G5, A5, C#6, E6, G6, A6. Below the staff are three lines labeled T, A, and B, representing the guitar strings. Fingerings are indicated by numbers 1-4. Techniques like vibrato (V) and bends (represented by squares) are shown. Fret numbers are indicated by numbers 5, 7, 9, 10, 12.

Example #28

D major arpeggio

Musical notation for Example #28: D major arpeggio. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a sequence of notes: D4, F#4, A4, C#5, D5, F#5, A5, C#6, D6. Below the staff are three lines labeled T, A, and B, representing the guitar strings. Fingerings are indicated by numbers 1-4. Techniques like vibrato (V) and bends (represented by squares) are shown. Fret numbers are indicated by numbers 5, 7, 10.

Example #29 F major arpeggio

Musical notation for Example #29: F major arpeggio. The top staff shows a treble clef with notes F4, A4, C5, A4, F4, C5, A4, F4, C5, A4, F4, C5, A4, F4. The bottom staff shows guitar fretboard diagrams for the T, A, and B strings with fingerings and techniques like vibrato (V) and bends (b).

Example #30 D minor arpeggio

Musical notation for Example #30: D minor arpeggio. The top staff shows a treble clef with notes D4, F4, A4, D5, F4, A4, D5, F4, A4, D5, F4, A4, D5. The bottom staff shows guitar fretboard diagrams for the T, A, and B strings with fingerings and techniques like vibrato (V) and bends (b).

Example #31 A minor arpeggio

Musical notation for Example #31: A minor arpeggio. The top staff shows a treble clef with notes A3, C4, E4, A4, C5, E5, A4, C5, E5, A4, C5, E5, A4. The bottom staff shows guitar fretboard diagrams for the T, A, and B strings with fingerings and techniques like vibrato (V) and bends (b).

Example #32 E major arpeggio

Treble clef, key signature: two sharps (F# and C#).
 Notes: E2, F#2, G#2, A2, B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, E4.
 Bass line fret numbers: 7, 12, 11, 9, 9, 13, 12, 12, 16, 16, 12, 12, 13, 9, 9, 11, 12, 7.

Example #33 E suspended 4 arpeggio

Treble clef, key signature: one sharp (F#).
 Notes: E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G#3, A3, B3, C#4, E4.
 Bass line fret numbers: 7, 12, 12, 9, 9, 14, 12, 12, 17, 17, 12, 12, 14, 9, 9, 12, 12, 7.

Example #34 F sus 4 arpeggio (somewhat easier than the last)

Treble clef, key signature: one flat (Bb).
 Notes: F2, G2, A2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, F4.
 Bass line fret numbers: 8, 8, 8, 5, 6, 6, 8, 8, 6, 6, 5, 8, 8, 8, 8.

Example #35 C augmented (could be used over Bb13 or E7#9)

Musical notation for Example #35: C augmented. The top staff shows a melodic line in treble clef with notes and fingerings: 3, 2, #1, 3, 2, #2, 1, 3, 4, 1, 2, 2, 3, 1, 2, 3. The bottom staff shows guitar fretboard diagrams for strings T, A, and B with fret numbers and picking directions (V for downpick, □ for uppick).

Don't forget, you can play these exercises without cross picking by using three (3) notes on the D and only two (2) notes or four (4) on the 1st string i.e., add a Bb note on the D string.

Example #36 C Diminished arpeggio (B7b9)

Musical notation for Example #36: C Diminished arpeggio (B7b9). The top staff shows a melodic line in treble clef with notes and fingerings: 1, b4, b2, 1, 4, b3, 2, 1, 4, 1, 2, 3, 4, 1, 2, 4, 1. The bottom staff shows guitar fretboard diagrams for strings T, A, and B with fret numbers and picking directions (V for downpick, □ for uppick).

Triads and You

Note that in this piece I have used different harmonization for the same arpeggios i.e., in bar 1, the arpeggio is E major and the chord is also E major. In bar 2 however, the arpeggio is D major but the chord is Bm7. Feel free to reharmonize this piece remembering that you can use 12 different slash chord possibilities for every bar that is a straight major triad (nearly every bar).

Handwritten annotations above the staff: E, Bmin7, F#min7

Handwritten annotations above the staff: C/D, Gmin7#5

Handwritten annotations above the staff: Emin7#5, A°/E

Triads and You (cont'd)

A°/E

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

T 7 8 10 7 9 7 5 5 10 7 8 10 7 9 7 5 5

A 7 8 10 7 9 7 5 5 10 7 8 10 7 9 7 5 5

B 7 9 7 5 5 10 7 8 10 7 9 7 5 5

A/C# **B/C#** **A/B** **B**

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

T 10 7 9 9 9 7 6 7 7 6 9 7 7 7 7 7 9

A 9 9 9 7 6 7 7 6 9 7 7 7 7 7 7 9

B 9 9 9 7 6 7 7 6 9 7 7 7 7 7 7 9

A/B

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

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

A 9 9 12 12 11 9 10 12 11 12

B 9 9 12 12 11 9 10 12 11 12

Speed Picking Licks

Lick #1 Am7 or C/D (D11) or Em7#5

Musical notation for Lick #1. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are triplets over the first three notes (G4, A4, B4) and the last three notes (B4, A4, G4). The TAB staff shows fret numbers: 2, 1, 2, 3, 4, 3, 1, 2, 1, 4, 4, 2, 1, 2, 2, 3, 2, 1. Picking directions are indicated by 'V' (down) and '□' (up).

Lick #2 Am7 or C/D (D11) or Em7#5

Musical notation for Lick #2. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are triplets over the first three notes (G4, A4, B4) and the last three notes (B4, A4, G4). The TAB staff shows fret numbers: 2, 2, 1, 4, 2, 1, 2, 2, 4, 1, 1, 2, 4, 1, 3, 1, 2, 4, 2, 1, 4, 1, 1, 4, 1, 2, 4, 2, 1, 2, 4. Picking directions are indicated by 'V' (down) and '□' (up).

Musical notation for Lick #3. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are triplets over the first three notes (G4, A4, B4) and the last three notes (B4, A4, G4). The TAB staff shows fret numbers: 8, 8, 5, 8, 9, 7, 5, 5, 7, 5, 7, 4, 5, 7. Picking directions are indicated by 'V' (down) and '□' (up).

Lick #6 Em7, A7#5, Dm7

Em7 A7#5b9 Dm7

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

T 10 7 7 7 10 13 10 10 10 13 11 12 13 11 12 10 13 14 12 10

A 7 8 9 7 10 11 10 10 13

B 8 9 7 10 11 10 13 14 12 10

Lick #7 Em7, A7#5#9, Dm7

Em7 A7#5#9 Dm7

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

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

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

B 7 10 9 11 8 10 10 8 10 11 10 8 10 12

Lick #8 Em7b5, A7#5#9, Dm7

Em7b5 A7#5#9 Dm7

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

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

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

B 10 9 7 10 9 8 8 10 11 10 11 9 8 10 12 12

Lick #9

Em7, A7#5#9, Dmaj7

Em7 A7#5#9 Dmaj7

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

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

TAB: 7 5 8 5 8 9 7 8 6 8 10 10 8 10 10 9 7 9 10 9 10 9

The fingerings for these examples are optional. I use them and they work for me. I suggest trying to use them because they facilitate the position changes.

Exercise #10 incorporates a scale type sequence idea that builds throughout the line. This line sounds great at high speed.

Lick #10

Bmin7 E7#9

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

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

TAB: 7 9 5 7 9 6 7 7 9 6 7 9 9 6 7 9 5 7 9 6 8 7 9 6 8 9 8 6 9 8 6 7

Amaj7

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

TAB: 9 6 6 7 9 6 7 7 9 6 9

Lick #11

Bm7b5, E7#9, Am7

Musical notation for Lick #11. The treble clef staff shows a melodic line with notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. Chords are indicated above the staff: Bm7b5, E7#9, and Am7. Fingering numbers are written below the notes: 4 1 2 4 1 2 3 3 1 2 3 1 2 4 1 4 3 1 2 3. The guitar tablature below shows fret numbers for strings T, A, and B.

Lick #12

Bm7b5, E7#9, Amaj7

Musical notation for Lick #12. The treble clef staff shows a melodic line with notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. Chords are indicated above the staff: Bm7b5, E7#9, and Amaj7. Fingering numbers are written below the notes: 2 3 2 2 1 2 2 3 1 2 4 3 1 4 2 1 4 2 1 2 3 4 3 1 2. The guitar tablature below shows fret numbers for strings T, A, and B.

Lick #13

E9 or Bb7#5b9

Top part of musical notation for Lick #13. The treble clef staff shows a melodic line with notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. Chords are indicated above the staff: E9 or Bb7#5b9. Fingering numbers are written below the notes: 1 1 1 1 4 4 1 4 1 1 1 4 2 2 4 1 2 4 1 1 2. The guitar tablature below shows fret numbers for strings T, A, and B.

Bottom part of musical notation for Lick #13. The treble clef staff shows a melodic line with notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. Chords are indicated above the staff: E9 or Bb7#5b9. Fingering numbers are written below the notes: 2 4 2 1 2 4 2 3 1 1 4 3 1 3 1 1 1 3. The guitar tablature below shows fret numbers for strings T, A, and B.

Lick #14

G/A or Em7

G/A or Em7

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

TAB: 5 5 4 7 6 5 5 7 8 7 9 6 7 7 9 7 7 9 9 10 10 7 8 7 10 10 14 12 10 14 12 10 12 14 12 14 12

Lick #15

Cm7

Cm7

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

TAB: 9 10 8 9 10 10 8 13 11 10 12 13 12 9 10 10 10 8 12 10 10 11 13 12 12 10

Lick #16

Fmaj7

Fmaj7

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

TAB: 12 10 9 8 8 12 10 8 10 12 12 10 9 12 10 10 13 12 10 15 17

(8va)

Techno-Rocker Flashmaster

E_{min} **B_{min}** **C** **D** **B**

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

TAB: 10 7 8 10 7 7 9 7 9 10 9 8 10 10 12

E_{min} **B_{min}7** **A_{min}7**

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

TAB: 10 7 8 10 7 7 9 8 9 7 9 10 7 9 10 7

E_{min} **B_{min}** **C** **D**

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

TAB: 7 10 10 9 7 9 10 7 7 10 9 8 8 12 14 10 10 12 12 10 14 12

E_{min}

B_{min}⁷ **A_{min}⁷**

T 4

A V

B 14

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

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

14 17 14 15 12 13 12 14 12 15

E_{min}

B_{min} **C** **D**

T 3

A V

B 14

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

V 10 V 8 V 9 V 7 V 12 V 9 V 12 V 9 V 7 V 7 V 5 V 10 V 8 V 7 V 10

12 9 9 7 7 7 7

E_{min}

B_{min}⁷ **A_{min}⁷**

T 2

A V

B 8

1 2 1 4 2 2 4 2 1 2 4

V 7 V 8 V 9 V 7 V 9 V 7 V 7 V 7 V 5 V 4 V 5 V 7

Handwritten musical notation for guitar, featuring a treble clef and a 4/4 time signature. The piece is divided into four measures with the following chord labels: **B13sus4**, **E maj7**, **B^b13sus4**, and **B^b7#5b9**. The notation includes a melodic line with accidentals and a bass line with fret numbers and fingering. A *PO* (pizzicato) marking is present in the third measure.

Measure 1: Chord **B13sus4**. Fingering: 2 2 1 3 4 1 2 2 4 1.

Measure 2: Chord **E maj7**. Fingering: 4 4 4.

Measure 3: Chord **B^b13sus4**. Fingering: 4 4 2 3 1. Marking: *PO*.

Measure 4: Chord **B^b7#5b9**. Fingering: 1 2 2 4 4 1 2 4 4.

Bass line fret numbers: 7, 7, 9, 8, 9, 8, 8, 8, 8, 8, 8, 8, 7, 5, 7, 7, 9, 8, 4, 5, 7.

Handwritten musical notation for guitar, featuring a treble clef and a 4/4 time signature. The piece is divided into two sections, 1. and 2., with the following chord labels: **E^b maj7** and **D^b/E^b**. The notation includes a melodic line with accidentals and a bass line with fret numbers and fingering.

Section 1: Chord **E^b maj7**. Fingering: 2 1 1 4. Fingering: 4 1 2 2 4 2 1 4.

Section 2: Chord **D^b/E^b**. Fingering: 2 2 1 4 1 1 1 3 1 3 4 1.

Bass line fret numbers: 6, 5, 5, 8, 10, 7, 8, 8, 10, 8, 7, 10, 6, 6, 5, 8, 6, 6, 6, 9, 8, 10, 8, 10, 8.

Handwritten musical notation for guitar, featuring a treble clef and a 4/4 time signature. The piece is divided into three measures with the following chord labels: **E^b/A^b**, **D^b/G^b**, and **F^{min}11(7)**. The notation includes a melodic line with accidentals and a bass line with fret numbers and fingering.

Measure 1: Chord **E^b/A^b**. Fingering: 1 1 3 1. Fingering: 2 4 3 1 3 4 1 1.

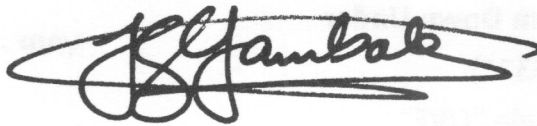
Measure 2: Chord **D^b/G^b**. Fingering: 3.

Measure 3: Chord **F^{min}11(7)**. Fingering: 1 1 3 2.

Bass line fret numbers: 8, 8, 10, 8, 10, 12, 8, 13, 9, 9, 11, 11, 13, 12.

Note from the Author

Well fellow guitarists, that's about it! I know there are exercises in this book that will be difficult to play, but I know from my teaching experience at G.I.T. (Guitar Institute of Technology) that they are indeed possible to play with practice. Besides, there is a certain ecstasy one feels when conquering a difficult piece of music. I fully intended the book to present challenges otherwise there would be no benefit to you. Just remember that this is a new approach to guitar playing so be patient. I feel sure that you will obtain lots of useful information from these pages and help break down some barriers between you and the guitar and make you what you ultimately want to be, a MONSTER SPEED GUITARIST. Good luck to you!

A handwritten signature in black ink, reading "Frank Gambale". The signature is stylized and enclosed within a large, horizontal oval flourish.