

BOOK

Rapid Fire Rock Licks

By Steve Stine



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Lick 01

This first lick is in A minor pentatonic and involves a series of hammer-ons and pull-offs spanning the 1st and 2nd strings. Here we have the entire lick as performed:

Moderately Fast ♩ = 130

Ex.1

The best way to learn a lick is to break it down into small segments, learn each segment SLOWLY, and then assemble the entire lick by putting the learned segments together. The first component of the lick involves playing these three notes on the 1st string (frets 10, 8 and 5) played descending through a series of pull-offs:

Ex.2

We then add two more notes by hammering on to the 8th fret and then immediately performing a pull-off back to the 5th fret. To play the entire lick cleanly, we need to **mute all other strings with our picking hand**.

Ex.3

Lick 02

Lick 02 involves a blues note and utilize the the A minor pentatonic at the second position.

Ex.6

7

T
A
B

10 7 10 7 10 7 8 7 10 7 10 7 10 7

Using the second position of the A minor pentatonic scale, we start the lick at the 4th string 10th fret and then pulling off to the 7th fret:

Ex.7

8

T
A
B

10 7

Next, we move up to the 5th string 10th fret and move back down to the 4th string 7th fret. The most efficient way to play these two notes is to use a single downstroke (a sweep).

Ex.8

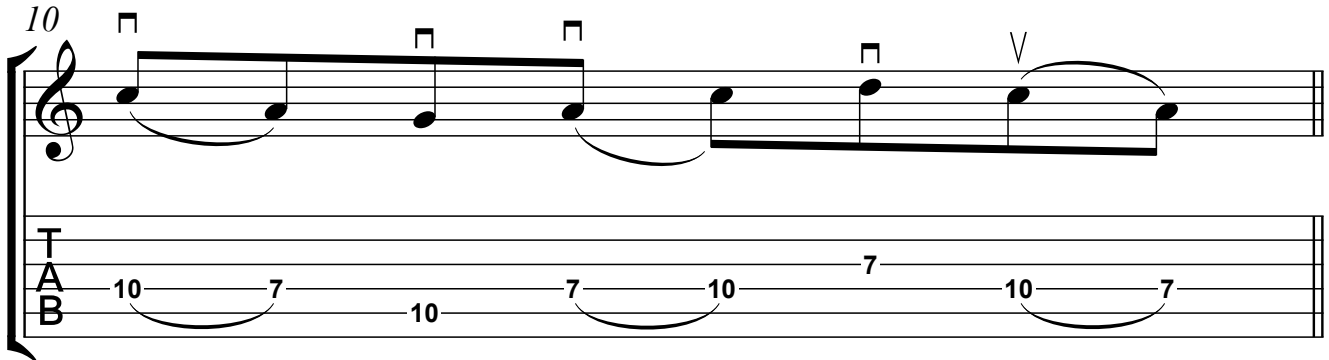
9

T
A
B

10 7 10 7

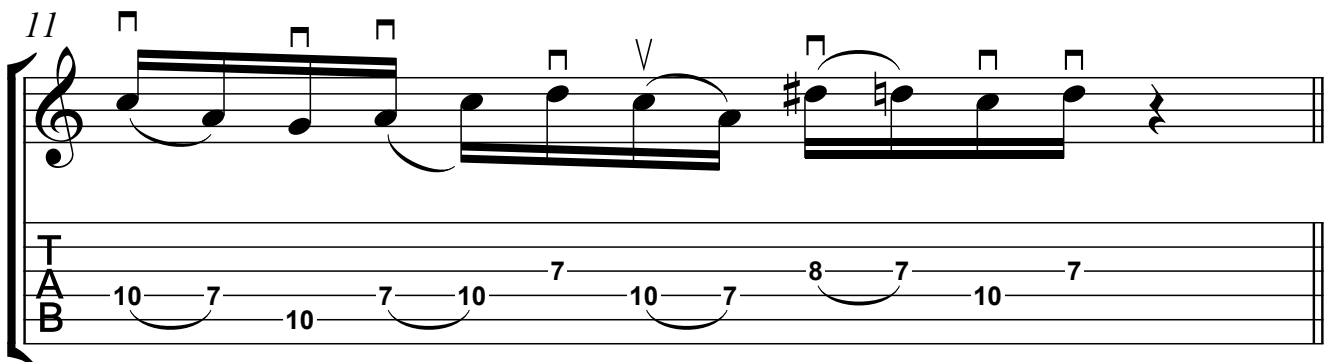
Continue the lick by playing these sequentially: 4th string 10th fret, 3rd string 7th fret, return to 4th string 10th fret and then pull-off to 7th fret. We now have the first half of the lick:

Ex.9



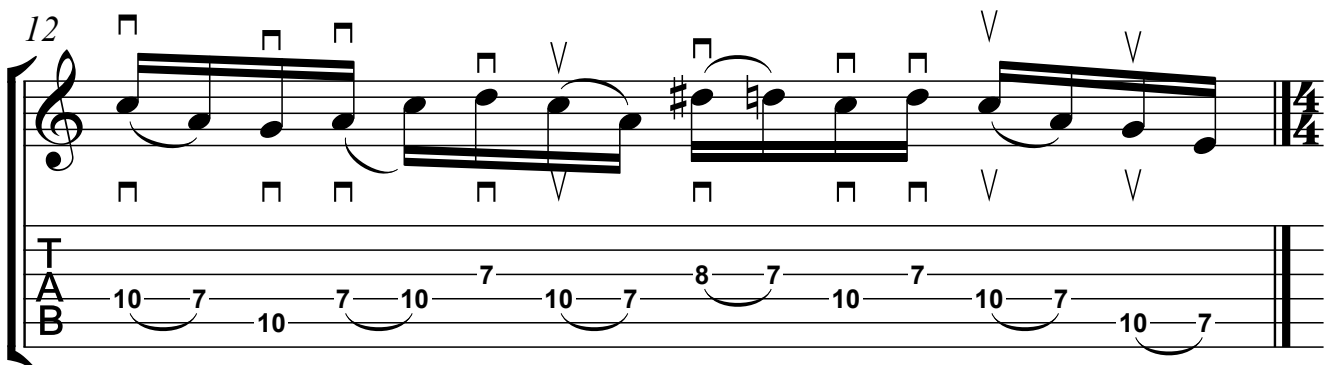
The second half of the lick starts off with the blue note at the 3rd string 8th fret, pulling off to the 7th fret, moving to the 4th string 10th fret and then a pull-off to the 7th fret:

Ex.10



We can now complete the lick by playing the 4th string 10th fret, a pull-off to the 7th fret, a move upwards to the 5th string 10th fret, and then terminating at the 5th string 7th fret. As seen in Ex. 6, cycling through the lick a few times can sound awesome. With all the licks demonstrated in this lesson, palm-muting makes it seem that every note is picked rather than slurred.

Ex.11



Lick 03

This lick is in the E minor pentatonic. It combines both first and fifth positions of the minor pentatonic to create a really good sounding lick that would walk along the fretboard from the bottom up.

Ex.12

13

T
A
B

14

T
A
B

We can begin this lick by using three notes of the E minor pentatonic on the 1st string (frets 15, 12 and 10). Start at the 15th fret and play the 12th and 10th fret notes through pull offs. Deaden the 2nd string with the tip of the index finger and the rest of the strings using the picking hand. Move up to the 2nd string 12th fret to play this four-note pattern. It is very important to follow the picking pattern because the double downpicking shown here allows us to return to the string below for the next section of the lick:

Ex.13

16

T
A
B

The next four note pattern after Ex. 13 starts at the 1st string 12th fret, a pull-off to the 10th fret, a move upwards to the 2nd string 12th fret and then a pull off to the 10th fret. It is very important to take note of the picking pattern used when playing Ex. 13 and 14 together as the start of the lick:

Ex.14

Ex. 14 shows a four-note pattern on the 1st string. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody consists of four eighth notes: G12 (1st string, 12th fret), F10 (1st string, 10th fret), A12 (2nd string, 12th fret), and G10 (2nd string, 10th fret). This pattern is repeated three times. The TAB below shows the fret numbers: 15, 12, 10, 12, 12, 10, 12, 10. The first three notes are grouped with a slur, and the last two notes of each group are connected by a pull-off line.

The next sequence of notes follows a similar pattern shown in Ex. 14. We add another similar four-note pattern starting with the 2nd string 15th fret followed by two pull-offs (12th then 10th fret):

Ex.15

Ex. 15 shows a four-note pattern on the 2nd string. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody consists of four eighth notes: G15 (2nd string, 15th fret), F12 (2nd string, 12th fret), A12 (3rd string, 12th fret), and G10 (3rd string, 10th fret). This pattern is repeated three times. The TAB below shows the fret numbers: 15, 12, 10, 12, 12, 10, 12, 10, 15, 12, 10, 12.

In Ex. 16, we add another set of four notes, this time starting at the 2nd string 12th fret, a pull-off to the 10th fret, moving up to the 3rd string 12th fret the a pull-off to the 9th fret. It's a similar pattern to the previous ones with the exception of the 9th fret note, which is part of the fifth position of the E minor pentatonic:

Ex.16

Ex. 16 shows a four-note pattern on the 2nd string. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody consists of four eighth notes: G12 (2nd string, 12th fret), F10 (2nd string, 10th fret), A12 (3rd string, 12th fret), and G9 (3rd string, 9th fret). This pattern is repeated four times. The TAB below shows the fret numbers: 15, 12, 10, 12, 12, 10, 12, 10, 15, 12, 10, 12, 12, 10, 12, 9.

We add four more notes to our lick. We play these notes starting with the 3rd string 14th fret and successive pull-offs to the 12th and 9th frets, and then a move up to the 4th string 12th fret.

Ex.17

Further extending the lick are the following notes: 3rd string 12th fret then pull off to 9th fret, and 4th string 12th fret and pull off to 9th fret:

Ex.18

We finish the lick by adding a series of notes at the 5th and 6th strings, following similar patterns as previously discussed until we terminate at the 6th string 12th fret.

Ex.19

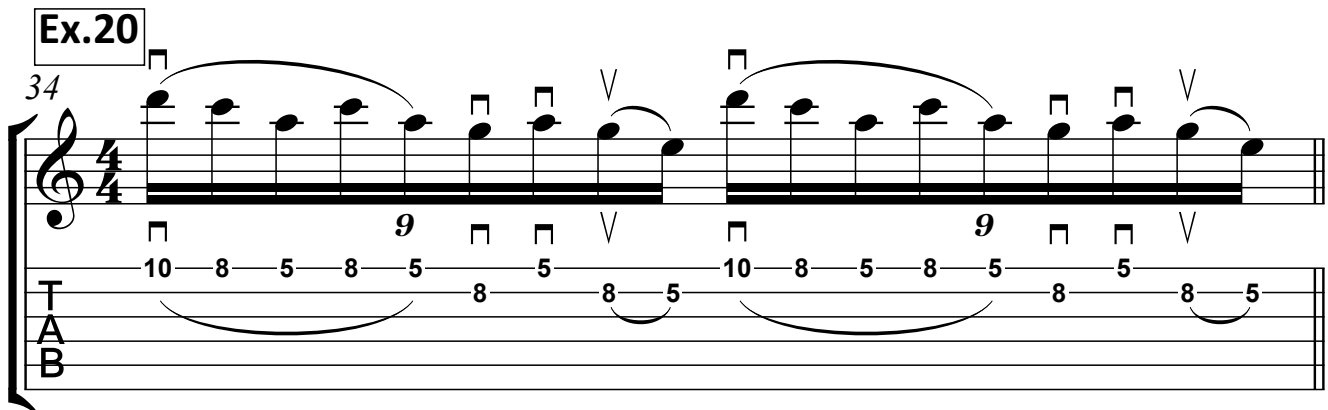
Putting Them All Together/Application

All three licks shown here use a sort of sporadic speedy kind of feel. Play them really slow and they don't have the same effect.

In most cases, the difficult part in these licks is the transition from one string to the next. This is why it is essential to take note of the picking suggestions in this course along with slow practice. Once the licks become second nature via slow practice, a lot of interesting things can be achieved.

In a song or piece with a 4/4 time signature (four beats per measure), lick 01 can be difficult to implement rhythmically because it has nine notes. One strategy that can be implemented is to cram all nine notes of lick 01 within the space of two beats as shown in the example below:

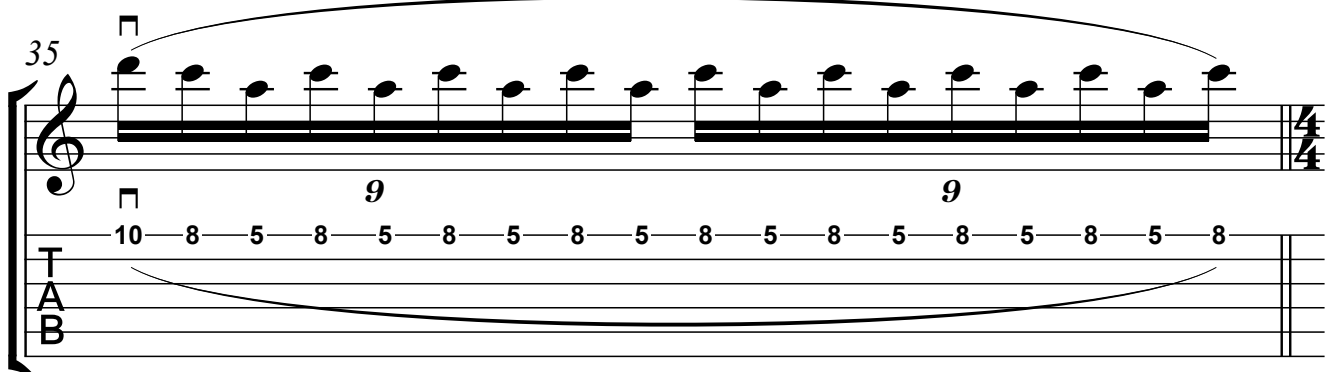
Ex.20



34

10 8 5 8 5 8 5 8 5 10 8 5 8 5 8 5 8 5

Another thing about lick 01 is that you can easily follow it up with a trill because the first half of the lick naturally facilitates trilling:

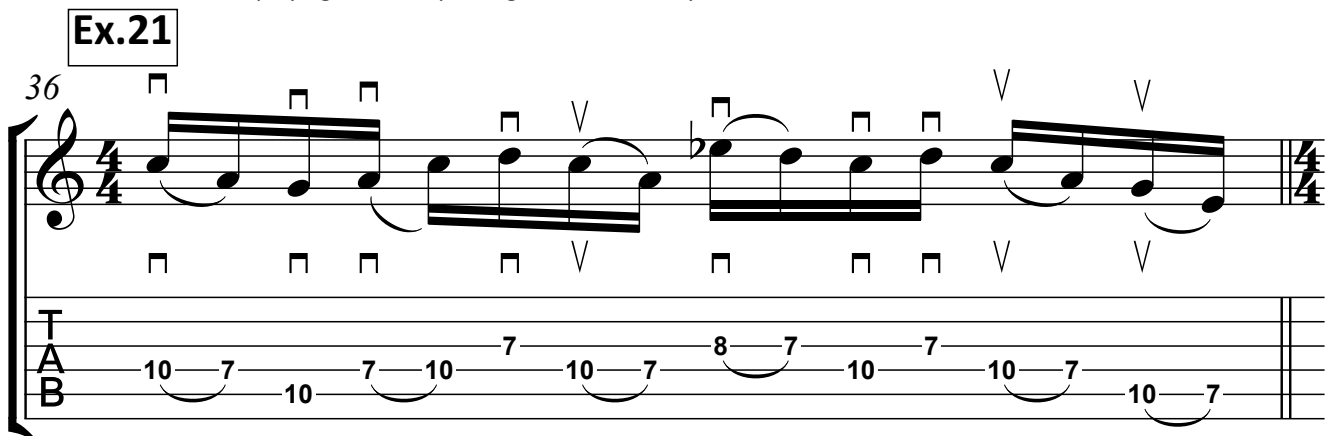


35

10 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8

Lick 02, on the other hand, will fit nicely within a 4/4 time signature. The lick in total has 16 notes, and so we can think about playing this lick by fitting four notes every beat:

Ex.21



36

10 7 10 7 10 7 8 7 10 7 10 7 10 7

Lick 03, will also fit nicely within a 4/4 time signature because we tend to group four notes per beat with this lick:

Ex.22

When practicing these licks, some of the difficulties you will encounter include:

1. Wide stretches from three-note per string patterns.
2. Transitioning from one string to the next.
3. Playing the licks to speed.

Dealing with wide stretches demands practice to get used to them. Things like warmups, stretching and slow practice will help develop the required flexibility for these licks.

Transitioning from one string to the next, as mentioned earlier, is probably the most difficult aspect any player will deal with as they practice these licks. To resolve this problem, slow and focused practice is required along with careful attention to the picking patterns as suggested in this sheet music and the video itself.

Playing these licks to speed can become easy once the licks become second nature. It takes putting in the time to practice each lick.

Again it is always advised to do the following things when practicing these licks:

1. Practice slowly.
2. Practice each pattern or segment of the lick individually.
3. Once each segment has been mastered, bring segments together to form the lick, and then practice the lick as a whole.

Given the fact that A minor and E minor are closely related, we can easily string these licks together, especially licks 02 and 03:

Ex.23

40

15-12-10 12-10 12-10-15-12-10 12-10 12-9 14-12-9 12-9 14-12-9 12-9 12-9

42

10-7 7-10 7 10-7 8-7 10 7 10-7 10-7 10-7 10-7 10-7 10 7-10 10-7 8-7 10 7 10-7 10-7 10-7

44

14-12-9 12 12-9 12-10 14-12-10 12 12-10 12-10 12