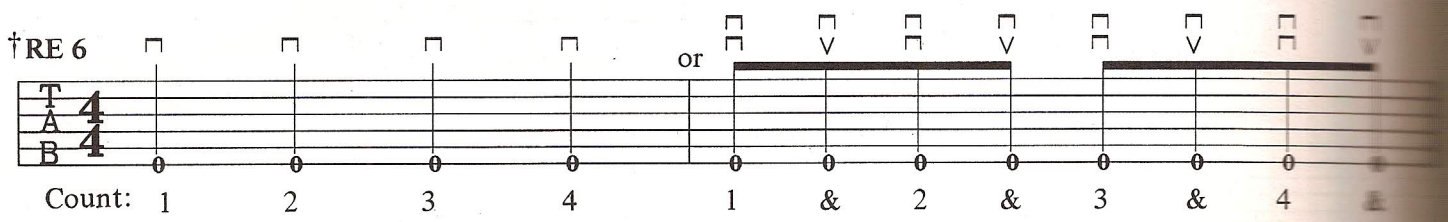
EIGHTH NOTES

An *eighth note* looks like a quarter note with a flag added to its stem: ♪

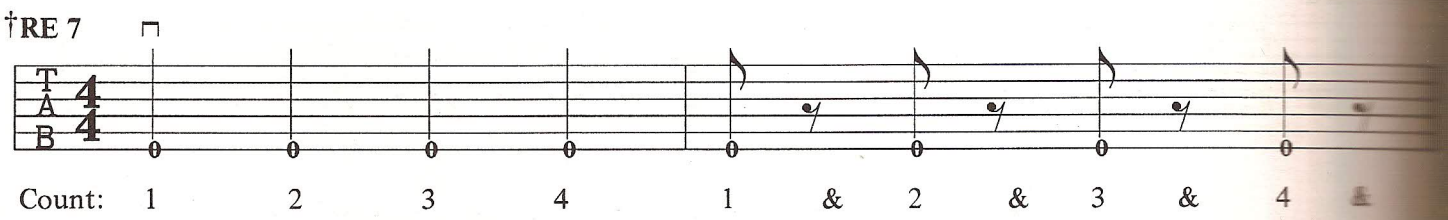
Two or more *eighth notes* are joined together by a beam: ♫

There are two eighth notes per beat.

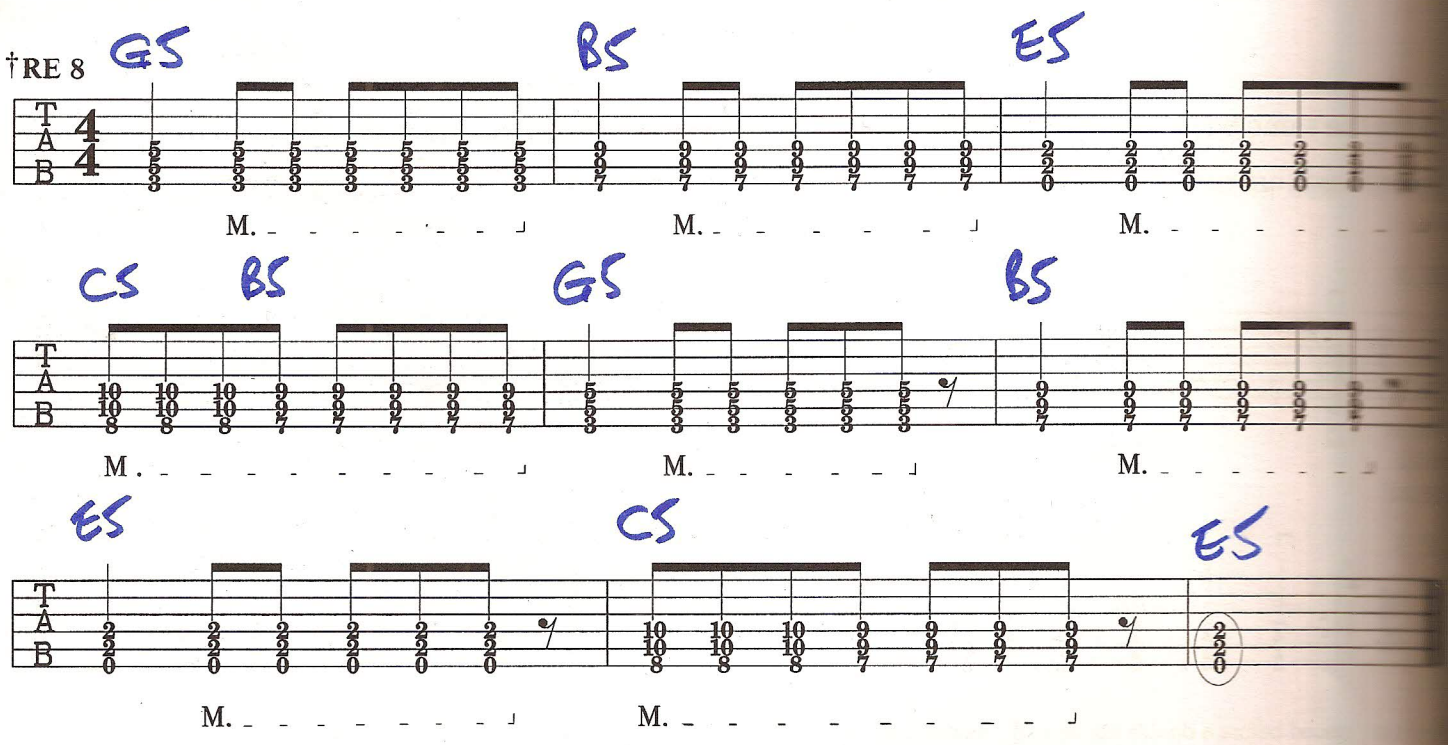
V = Upstroke.



There is also an eighth rest: 𝄾

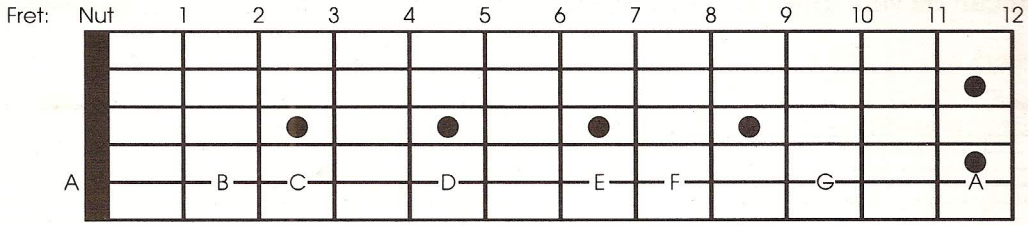


M = Mute. Gently rest palm of pickhand on strings, slightly in front of the bridge.

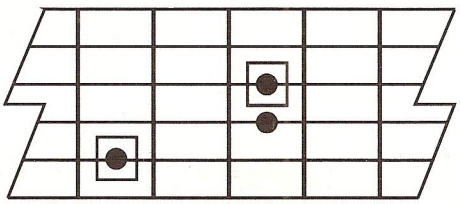


NOTES ALONG THE 5TH STRING

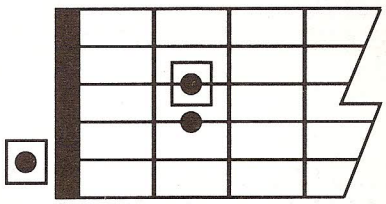
Memorize these notes:



POWERCHORDS w/Root on 5th string

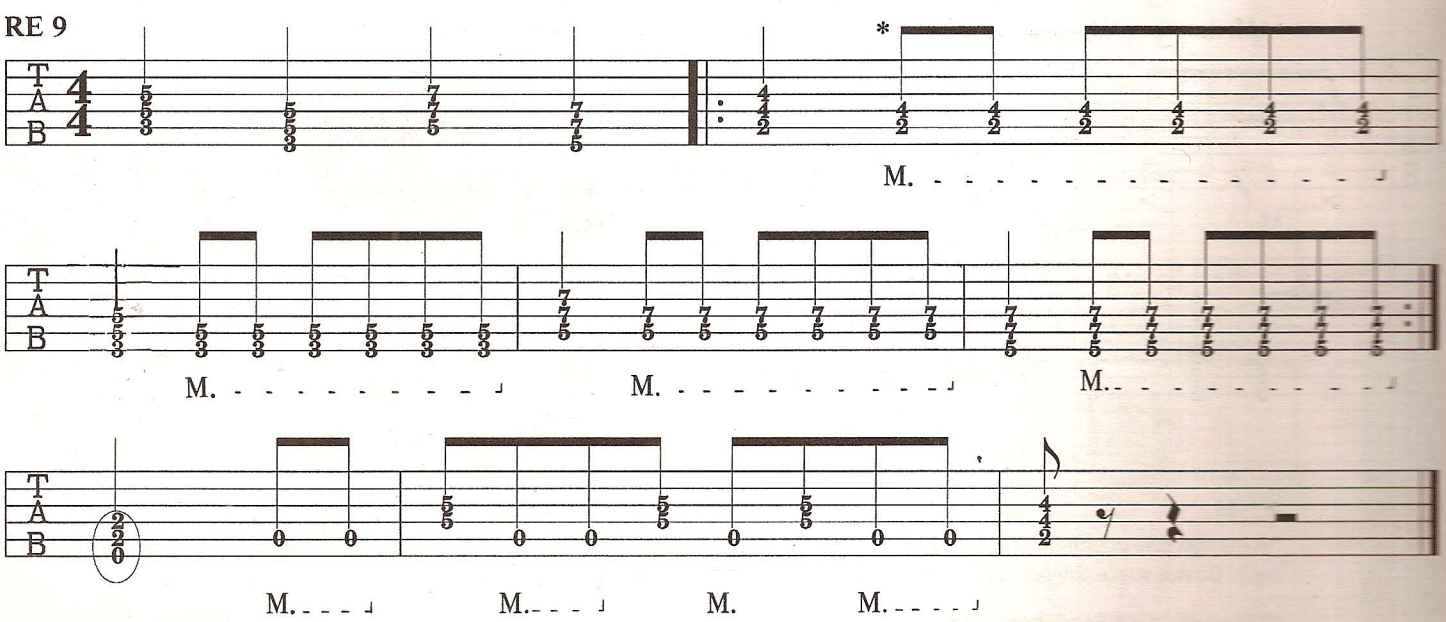


OPEN A POWERCHORD



Just as we created powerchords with the root on the 6th string, we can also move this familiar shape and put the root on the 5th string.

- Take special care to avoid striking the 6th string when playing the powerchords with the root on the 5th string.



*Some of the powerchords in this exercise have a root missing. They are, however, still the same powerchords.

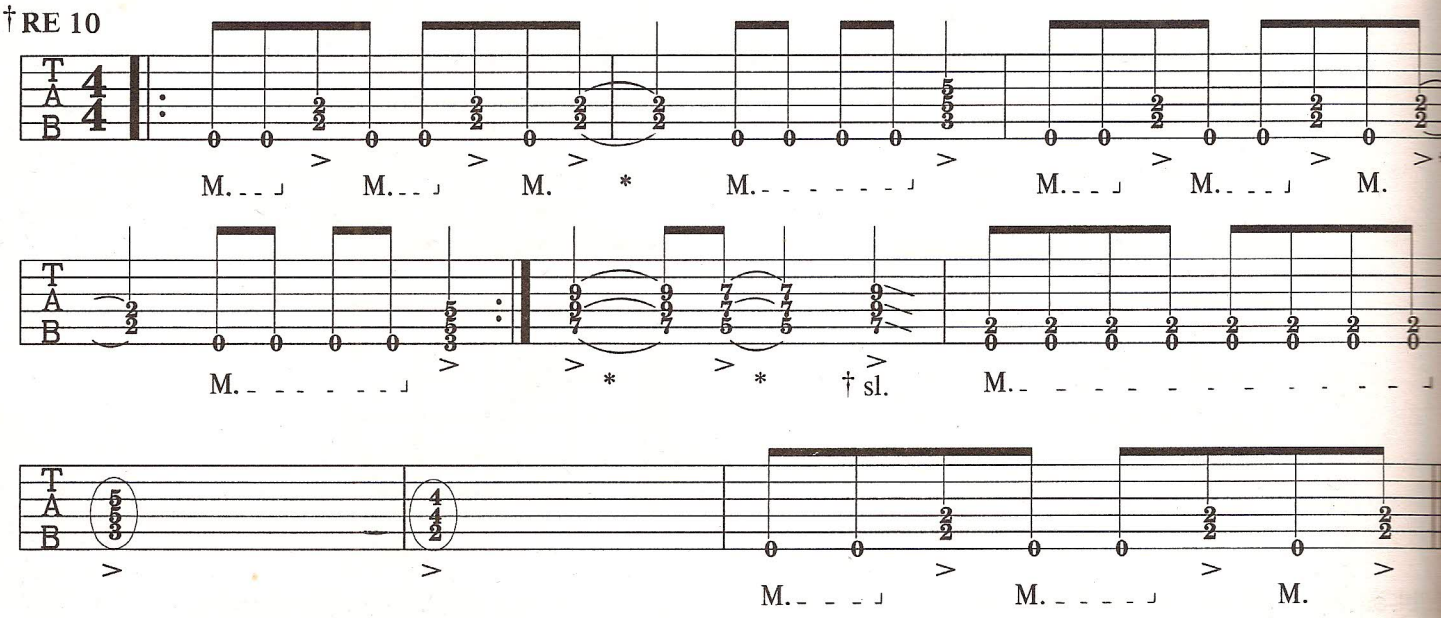
SYNCOPATION

Syncopation occurs when a temporary displacement of the regular metrical accent occurs, causing the emphasis to shift from a strong accent to a weak accent.

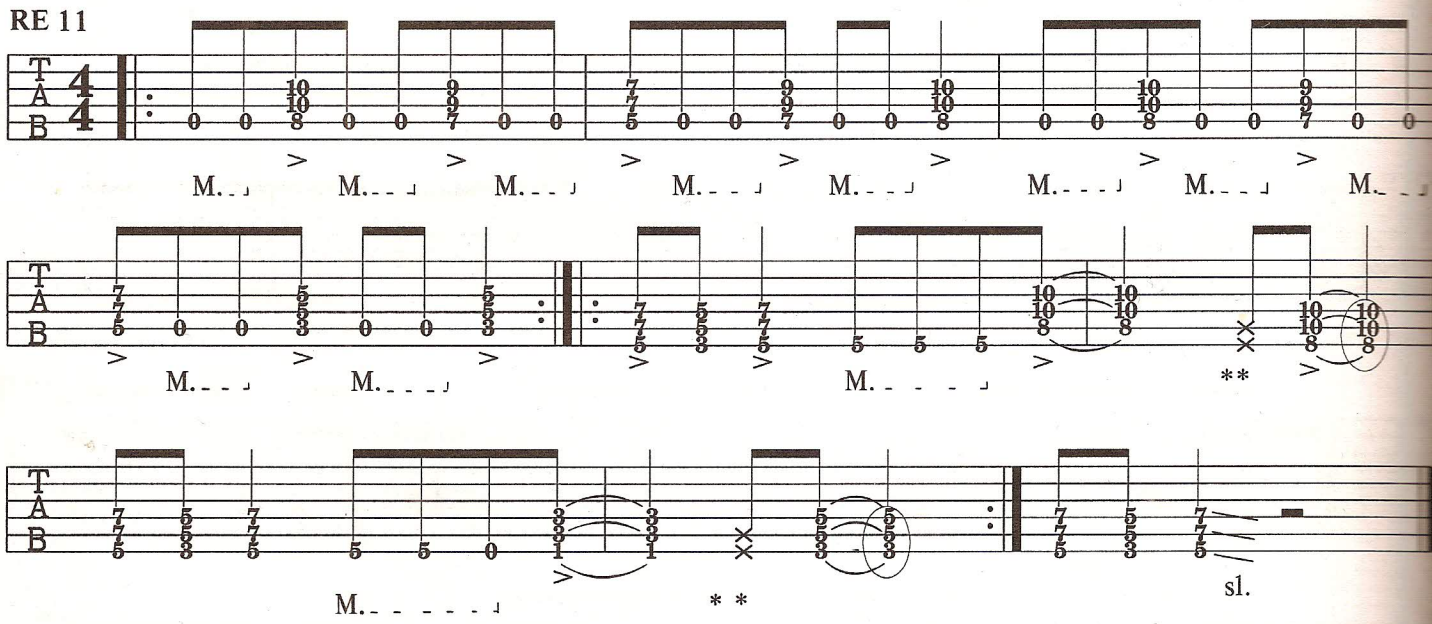
Syncopation can be very difficult to master so count and play each exercise very slowly at first.

(> = Accent)

†RE 10



RE 11

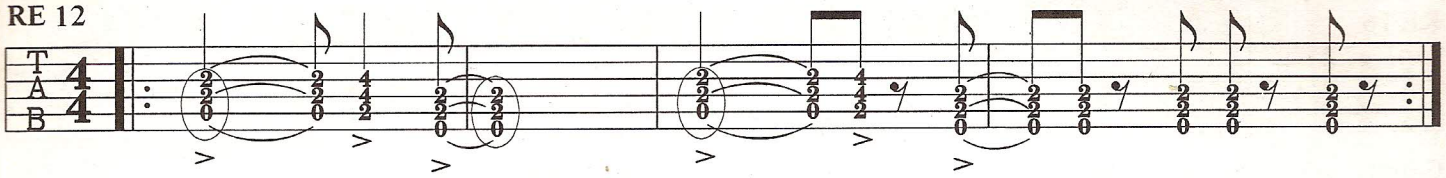


*A curved line connecting two notes of the same pitch is called a tie. Play the first note (or chord) and hold for the duration of both. Do not strike the second note.

†Slide—slide left hand down neck after striking chord.

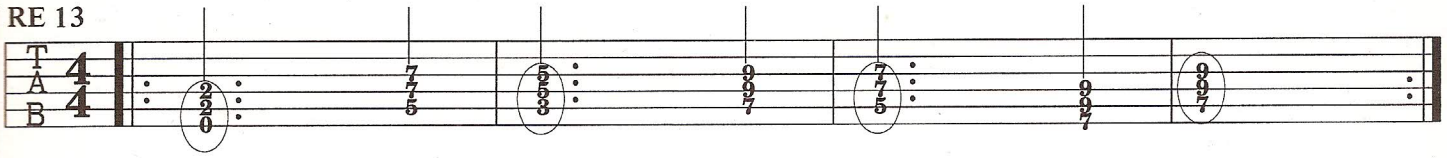
**Muffled strings. Left hand lies lightly across the strings deadening them as indicated strings are struck with pick.

RE 12

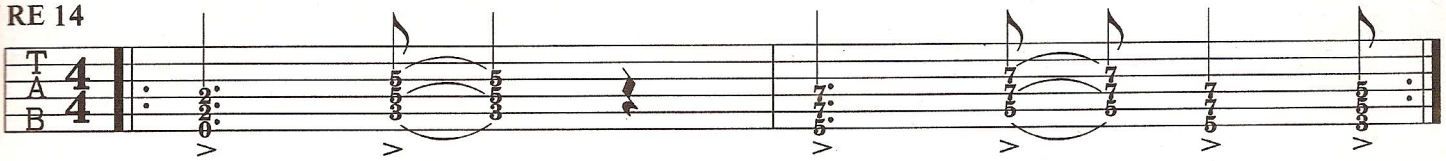


A dot (·) placed after a note increases its value by one-half the value of the original note. For example: 𝅗𝅥. = 𝅗𝅥 + ♩ or ♩. = ♩ + ♪

† RE 13

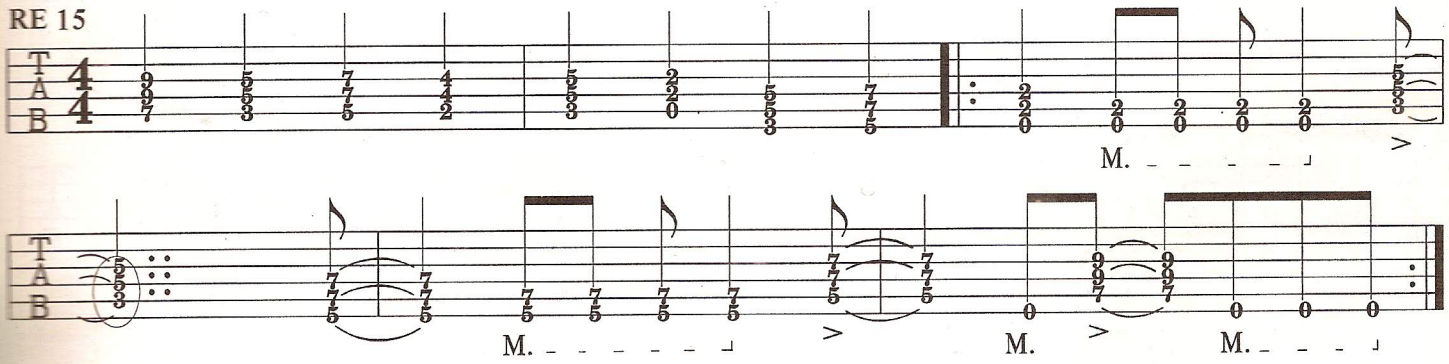


† RE 14



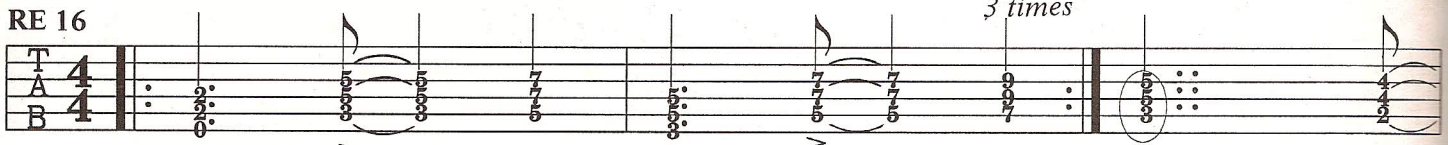
Double Dots: Two dots placed after a note increases its value by 3/4. For example: 𝅗𝅥.. = 𝅗𝅥 + ♩ + ♪

RE 15

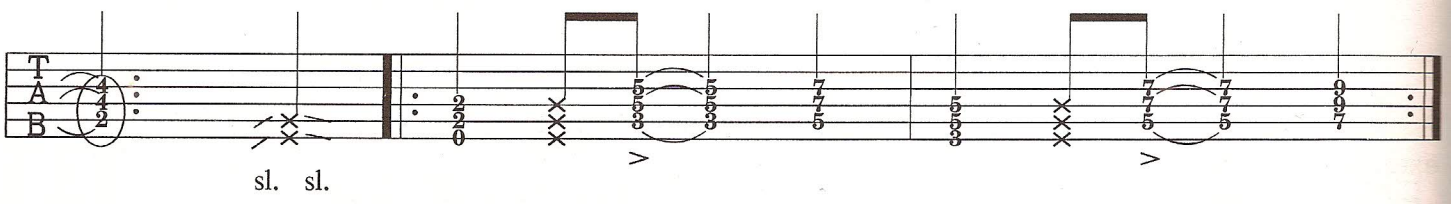


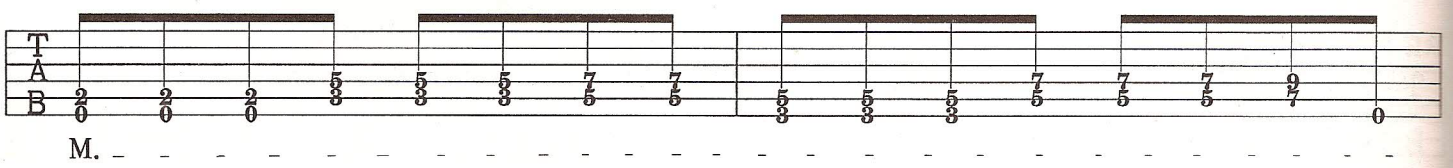
RE 16

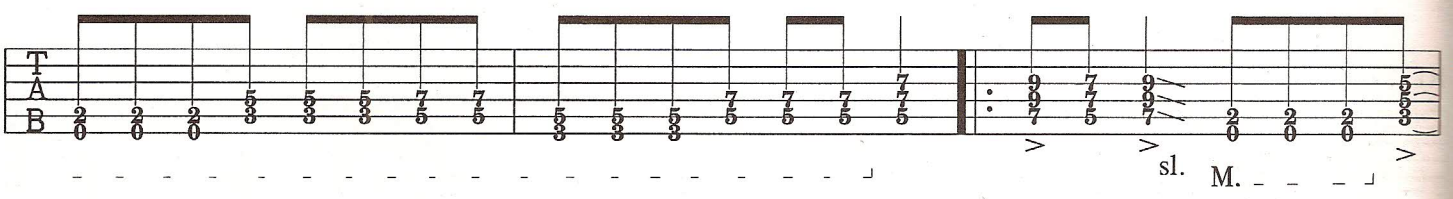
3 times

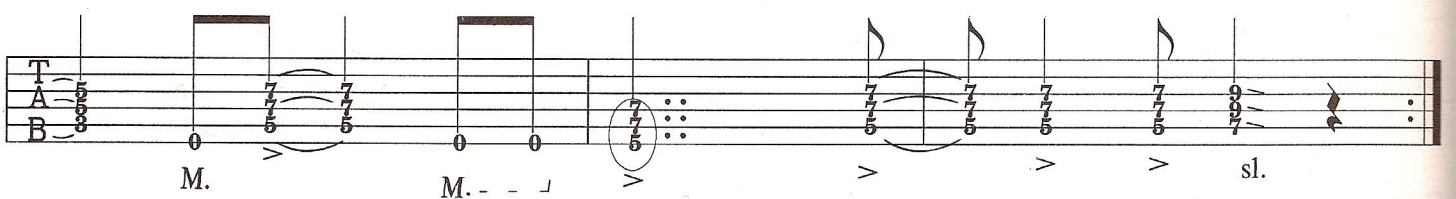


Count: 1 (2) & (3) 4 1 (2) & (3) 4 etc.



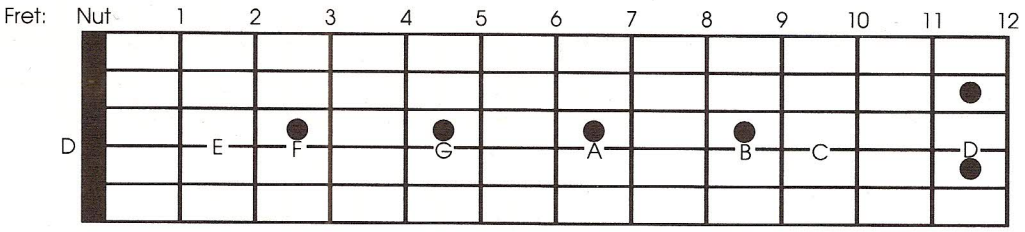




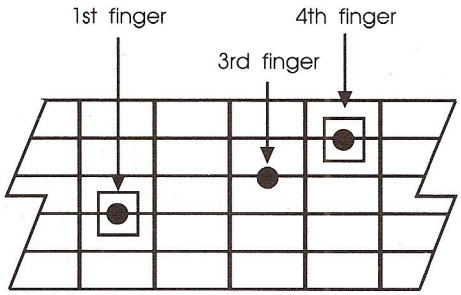


NOTES ALONG THE 4TH STRING

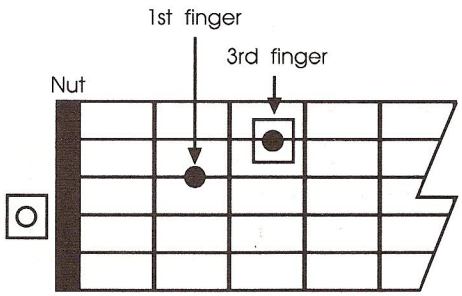
Memorize these notes:



POWERCHORDS w/Root on the 4th string

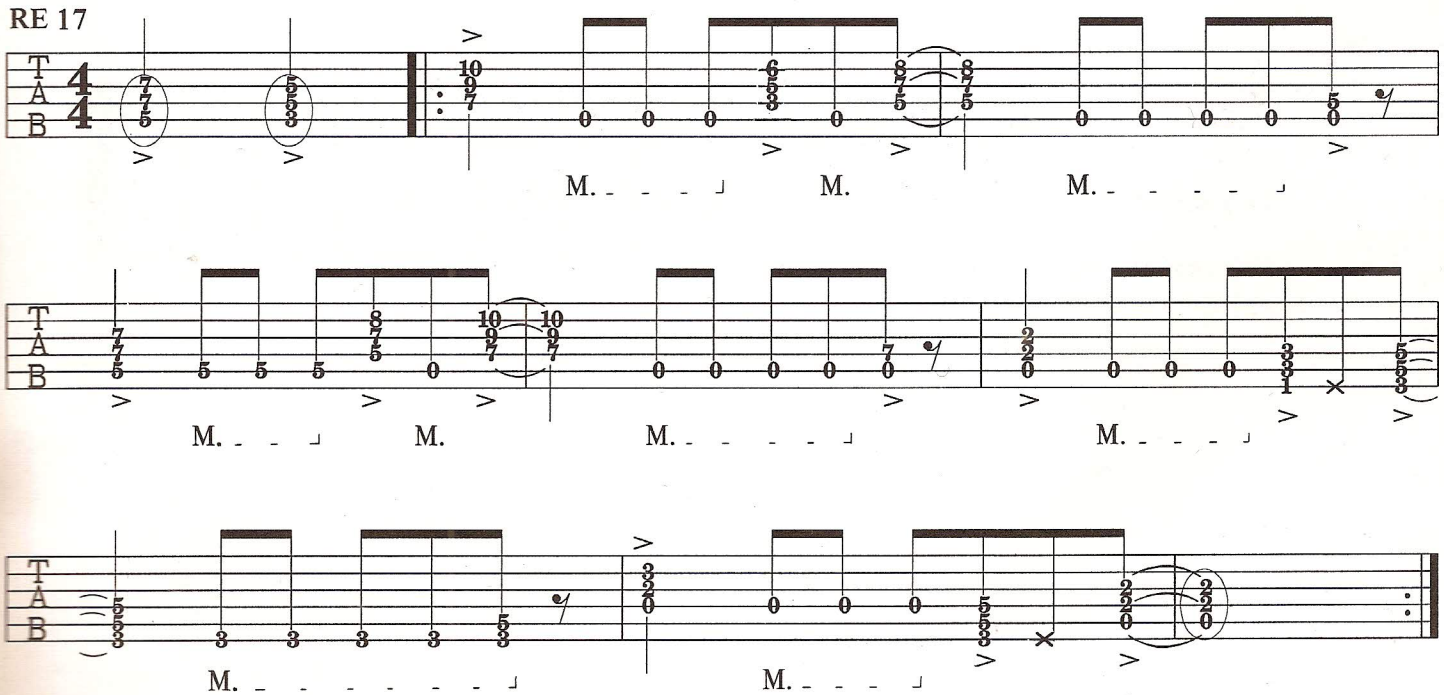


OPEN D POWERCHORD

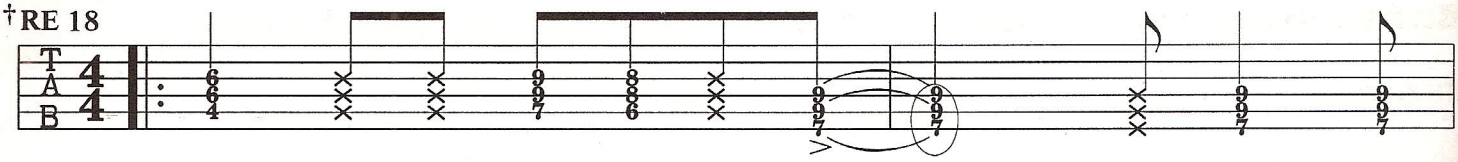


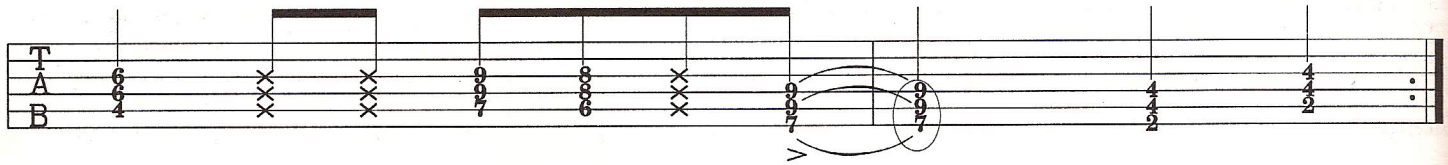
When we move the familiar powerchord shape to place the root on the 4th string, it must be slightly modified to accommodate the different tuning between the 2nd & 3rd strings.

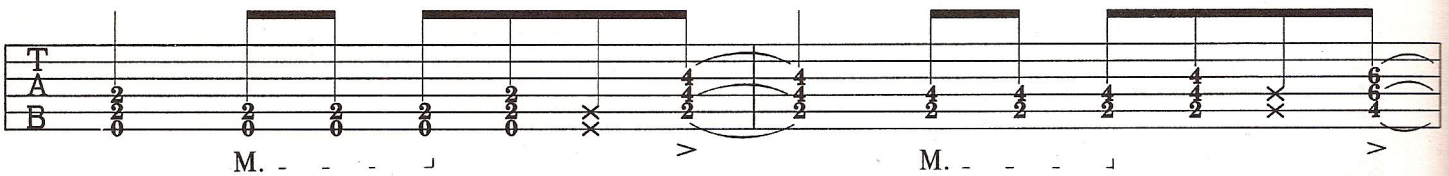
RE 17

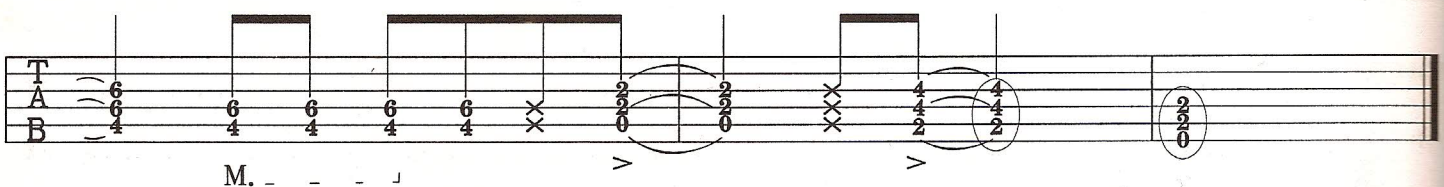


†RE 18

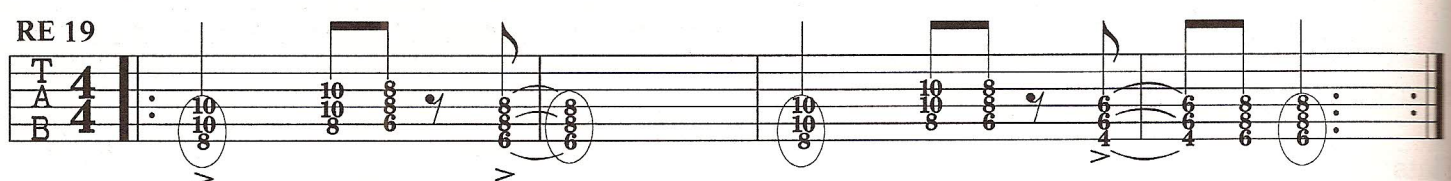






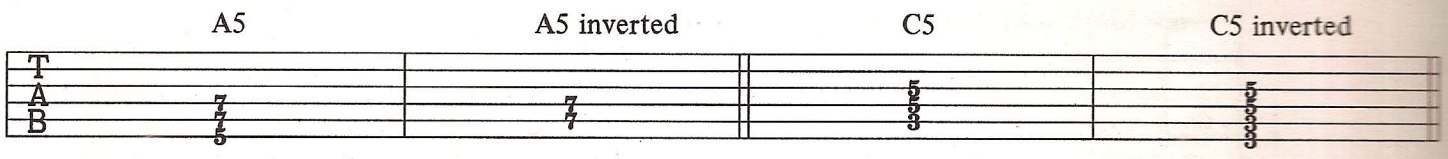


RE 19

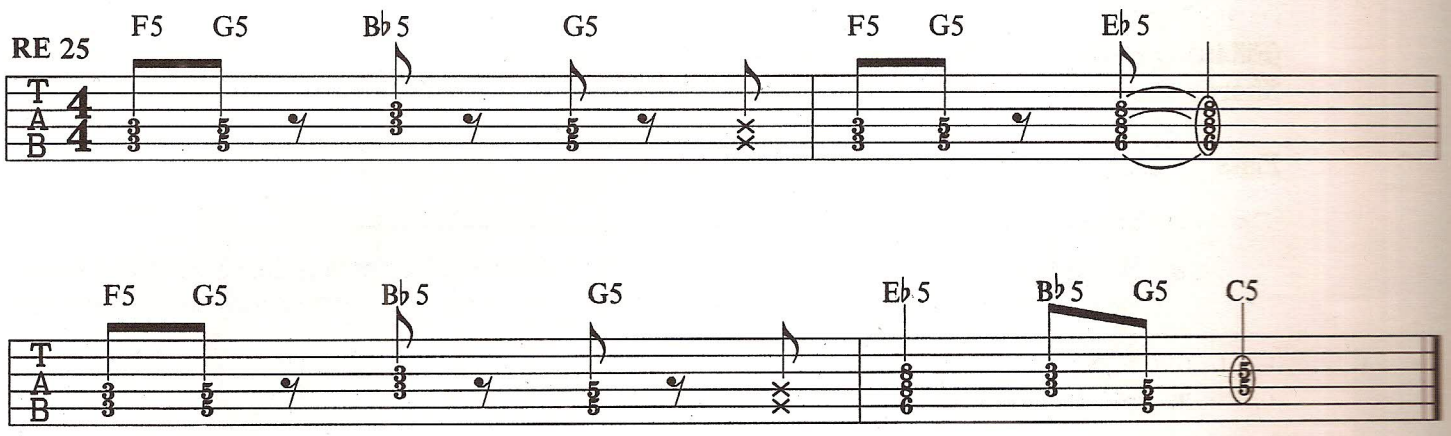


Compare the inverted powerchords with their root position counterparts:

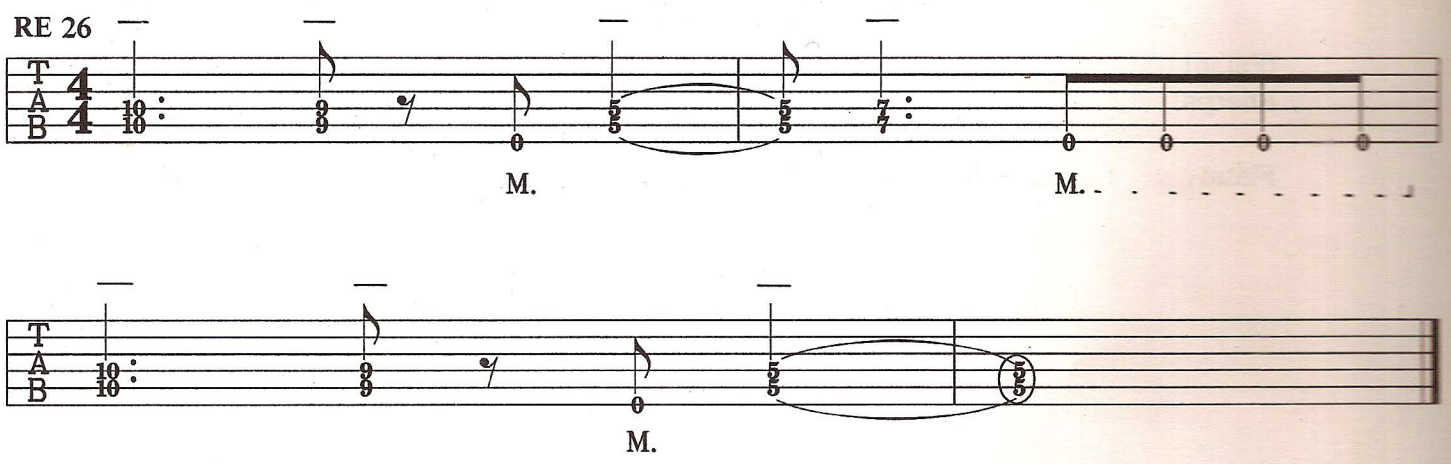
Example:



Though the effect is slightly different, notice that they imply the same chord.



Name the inverted powerchords in the following rhythmic example:

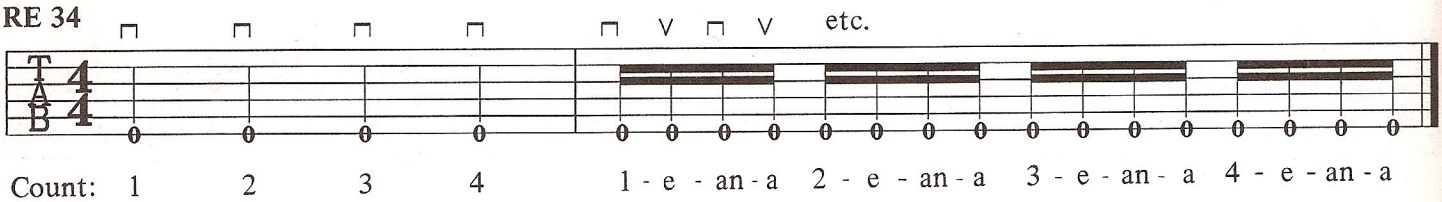


SIXTEENTH NOTES

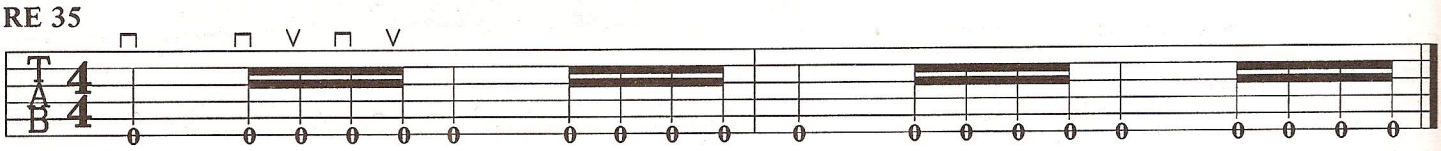
A *sixteenth* note looks like an eighth note with a second flag added to its stem: 𝅘𝅥𝅯

Two or more *sixteenth notes* are joined together by two beams: 𝅘𝅥𝅯𝅘𝅥𝅯

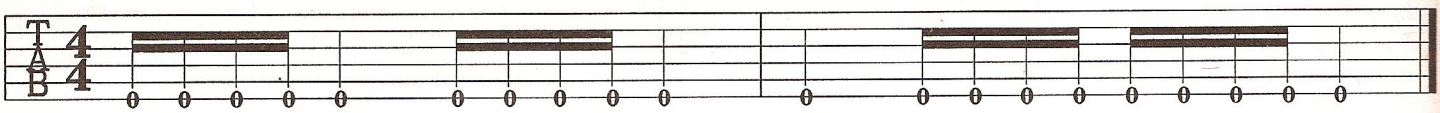
†RE 34



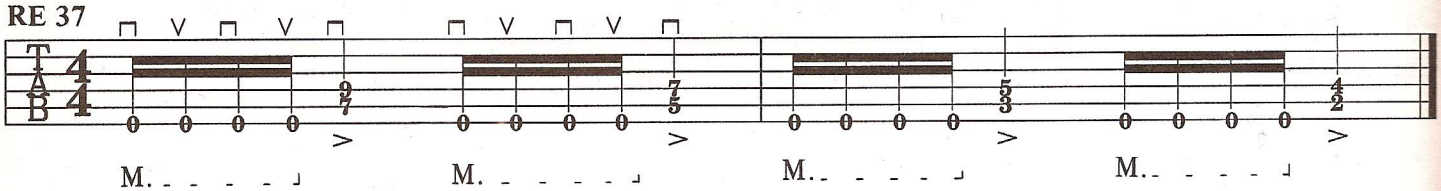
RE 35



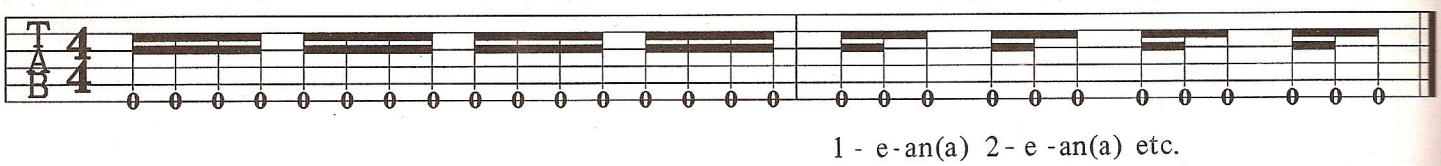
RE 36



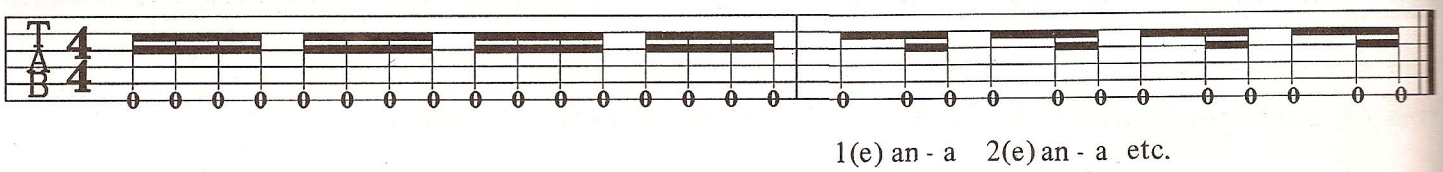
RE 37



†RE 38

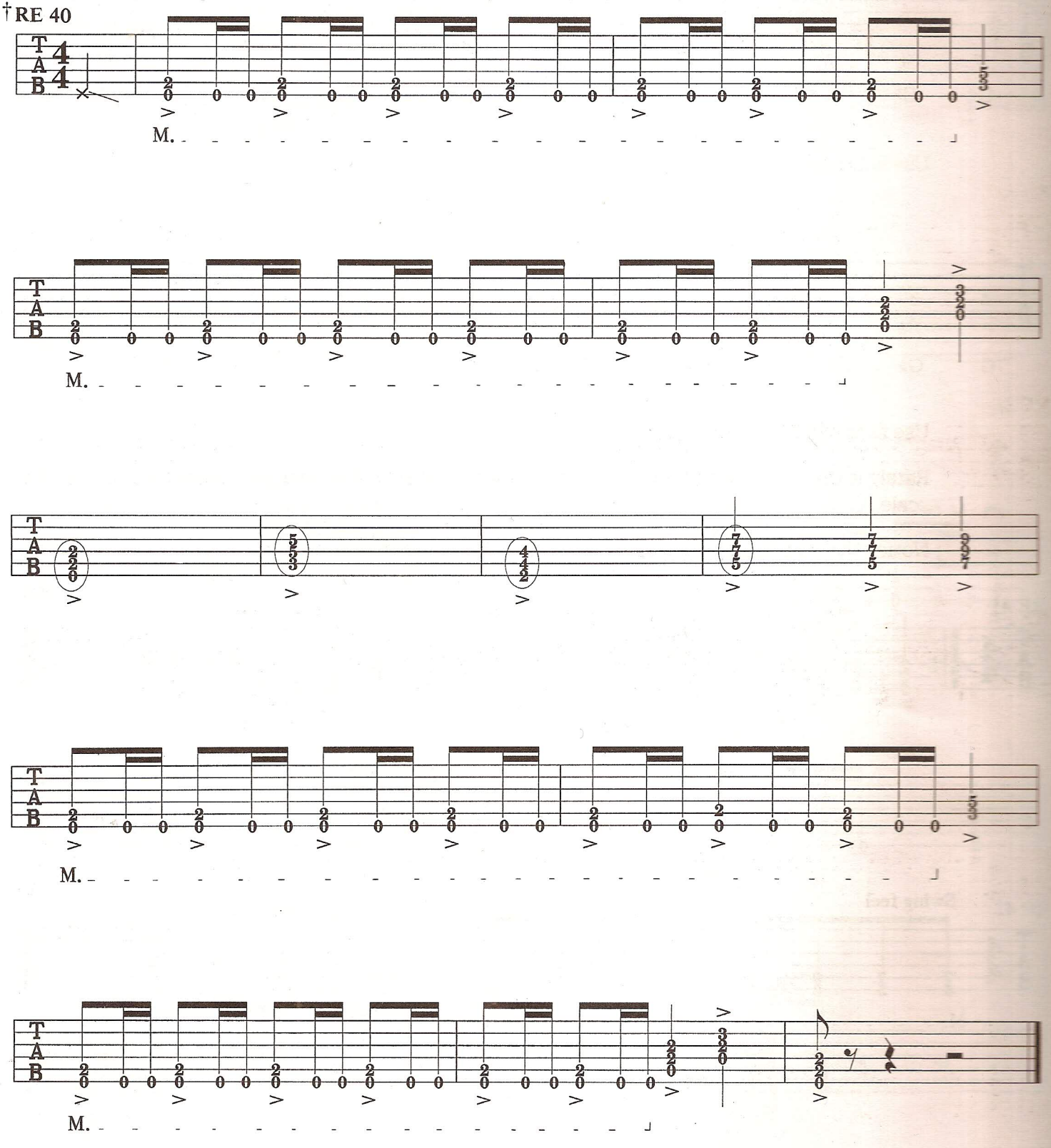


†RE 39



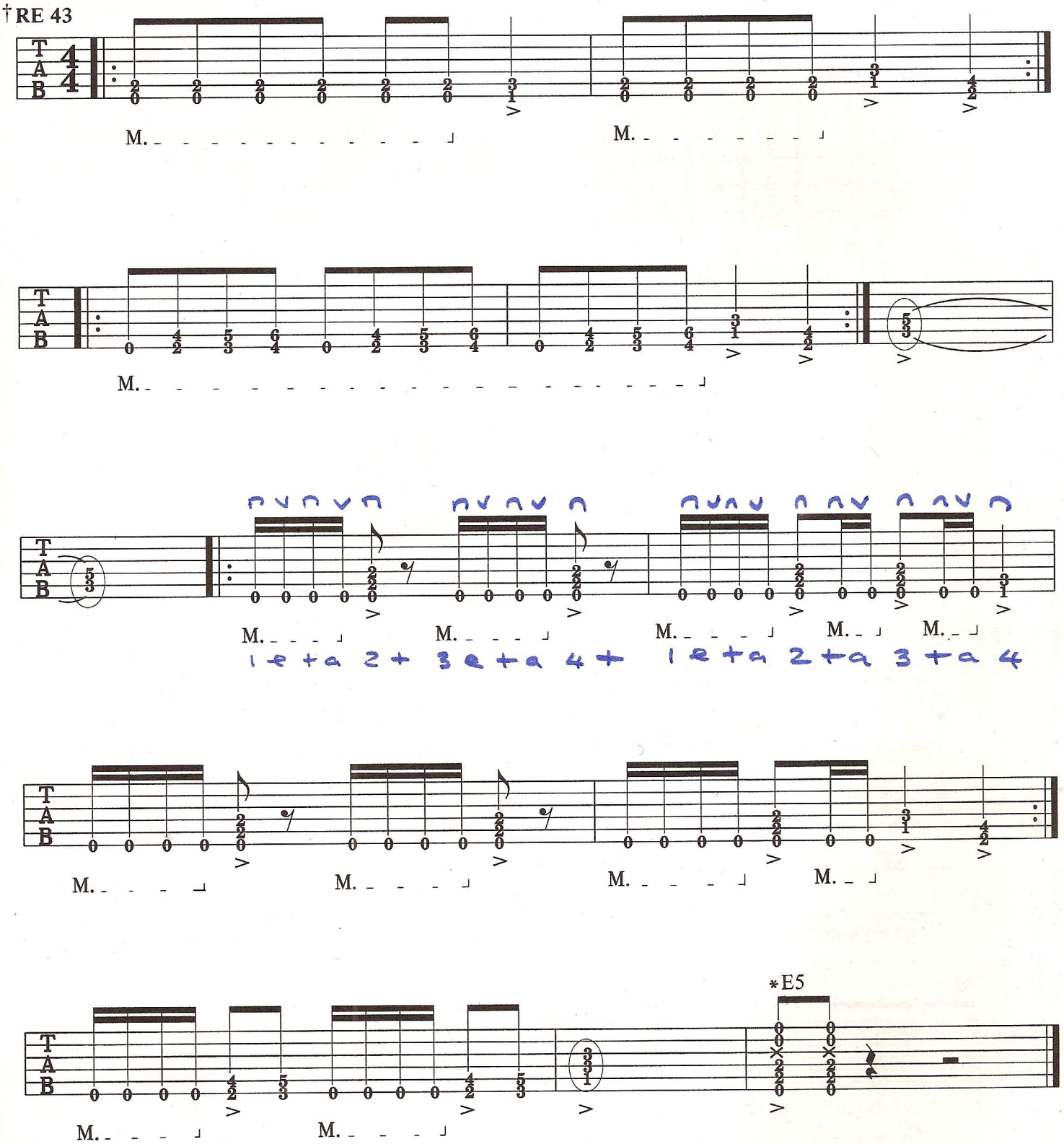
When the rhythmic figure (demonstrated in the second bar of RE 39) is played steadily and with a strong accent on the down beat, it produces a "galloping" effect. This sound has been utilized by heavy metal groups such as **Iron Maiden** and is demonstrated in RE 40.

†RE 40



"Mosh!" is a rhythm in a thrash style similar to that of **Metallica.** Can you find the chromatic movement?

"MOSH!"

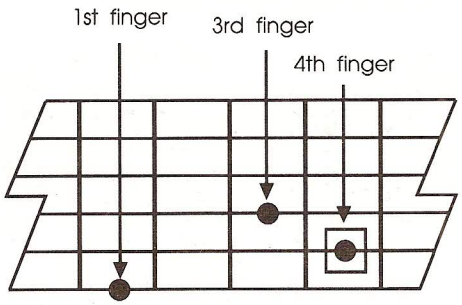


*Allow finger barring 2nd fret to touch 3rd string, muting it.

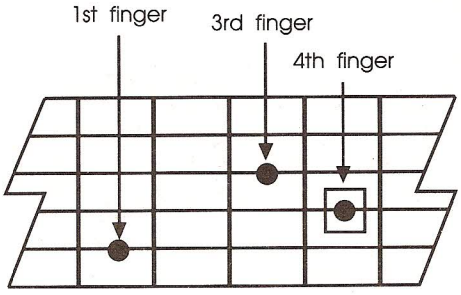
INVERTED MAJOR CHORD

(Implied)

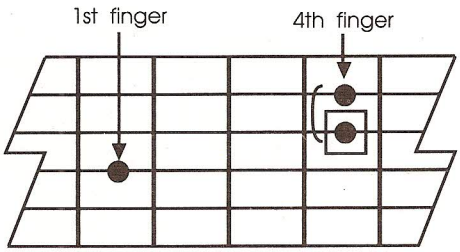
The inverted major chord shown here is not complete. In fact, it is a dyad since it consists of only the root and one other note. The inverted major chord is usually indicated in the same way as the root position major chord, by the letter name of the root.



Inverted Major Chord
w/root on 5th string

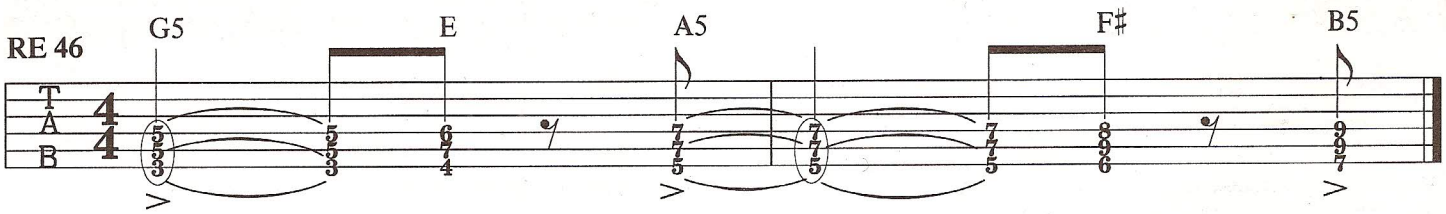


Inverted Major Chord
w/root on 4th string

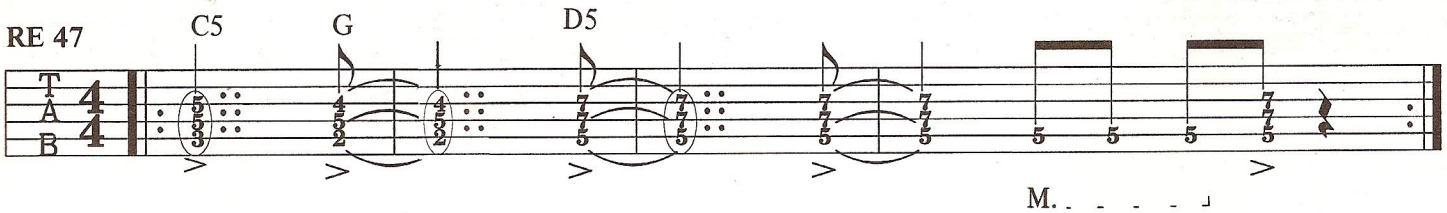


Inverted Major Chord
w/root on 3rd string

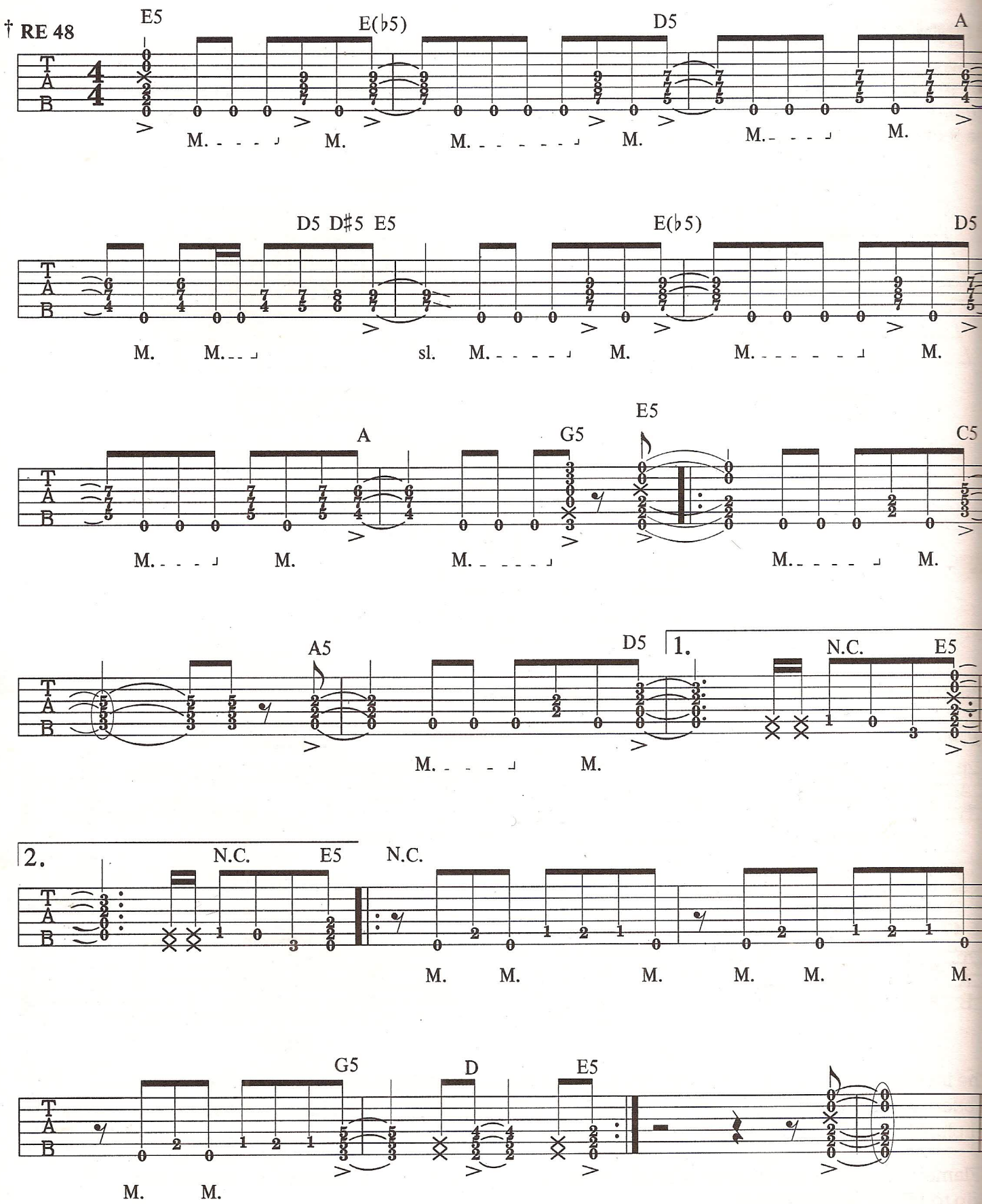
The inverted major chord can be used as a passing chord:



Or as a strongly accented major chord:



The inverted major chord and the tritone powerchord play important roles in the styles of many modern hard rock & heavy metal guitarists such as George Lynch. The following Rhythmic Example, "Flame," uses these chords in this modern style.

"Flame" contains a repeat with a 1st & 2nd ending. Play to 1.; go back to ||: ; repeat and skip to 2., and continue.

"FLAME"