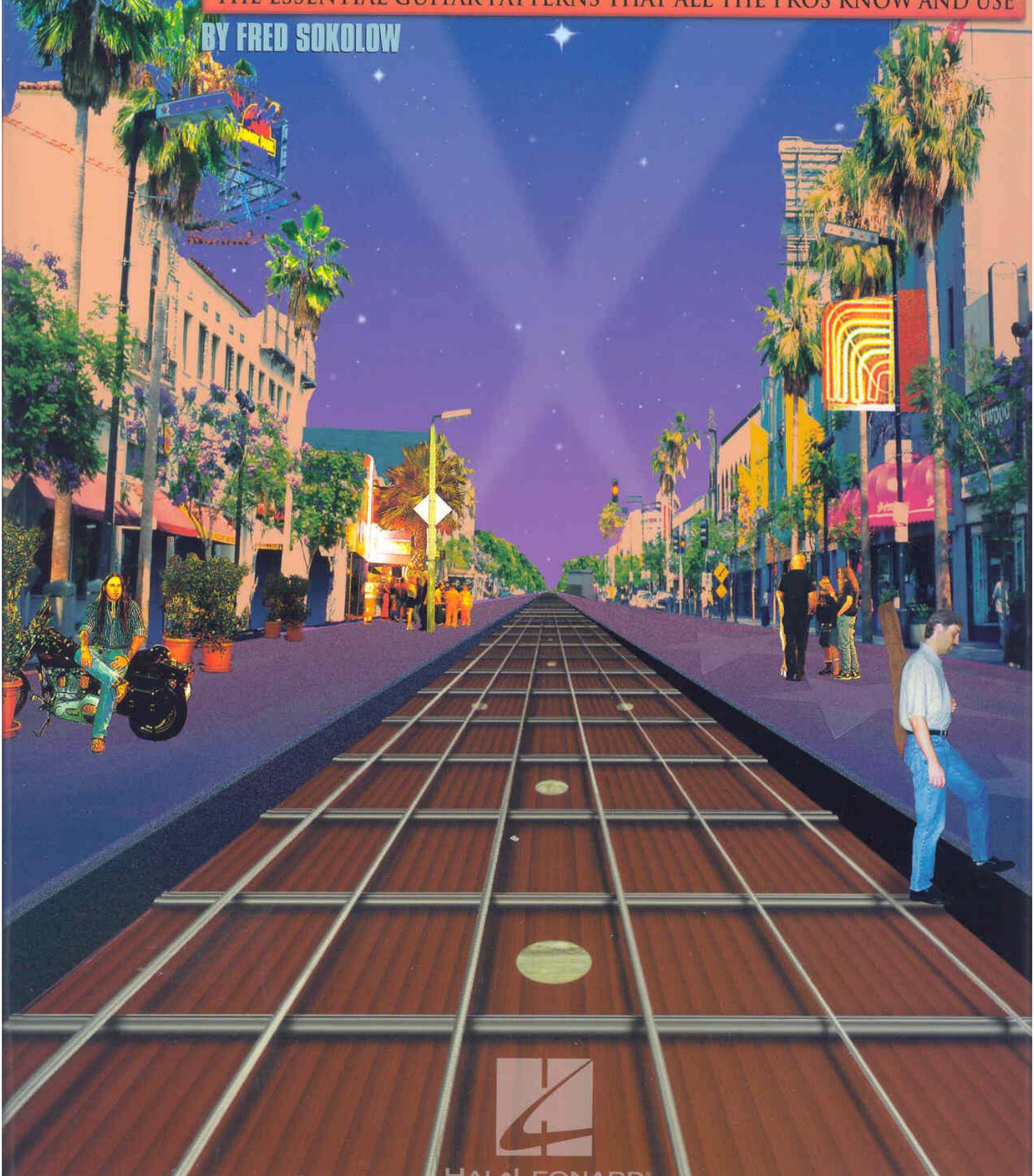




# FRETBOARD ROADMAPS **ROCK** GUITAR

THE ESSENTIAL GUITAR PATTERNS THAT ALL THE PROS KNOW AND USE

BY FRED SOKOLOW



HAL LEONARD

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# INTRODUCTION

Accomplished rock guitarists can *ad lib* hot solos and play backup in any key—all over the fretboard. They know several different soloing approaches and can choose the style that fits the tune.

There are moveable patterns on the guitar fretboard that make it easy to do these things. The pros are aware of these “fretboard roadmaps,” even if they don’t read music. If you want to jam with other players, *this is essential guitar knowledge*.

You need the fretboard roadmaps if...

- ▶ All your soloing sounds the same and you want some different styles and flavors from which to choose.
- ▶ Some keys are harder to play in than others.
- ▶ Your guitar fretboard beyond the 5th fret is mysterious, uncharted territory.
- ▶ You can’t automatically play any familiar melody.
- ▶ You know a lot of “bits and pieces” on the guitar, but you don’t have a system that ties it all together.

Read on, and many mysteries will be explained. If you’re serious about playing rock, the pages that follow can shed light and save you a great deal of time.

Good luck,

**FRED SOKOLOW**

**This book is a rock guitarist’s extension of Fred Sokolow’s *Fretboard Roadmaps* (Hal Leonard Corporation, HL00696514), which includes even more music theory for guitarists, along with musical examples, solos and licks. We urge you to use *Fretboard Roadmaps* as a reference, along with *Fretboard Roadmaps for the Rock Guitarist*.**

## THE RECORDING AND THE PRACTICE TRACKS

All the licks, riffs and tunes in this book are played on the accompanying recording.

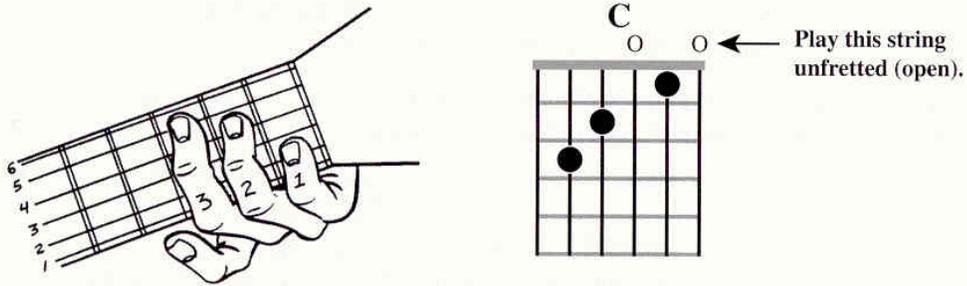
There are also four *practice tracks* on the recording. Each one has a standard rock groove and progression. They are mixed so that the lead guitar is on one side of your stereo and the backup band is on the other.

Each track illustrates the use of certain techniques, such as the first blues box or double-note licks.

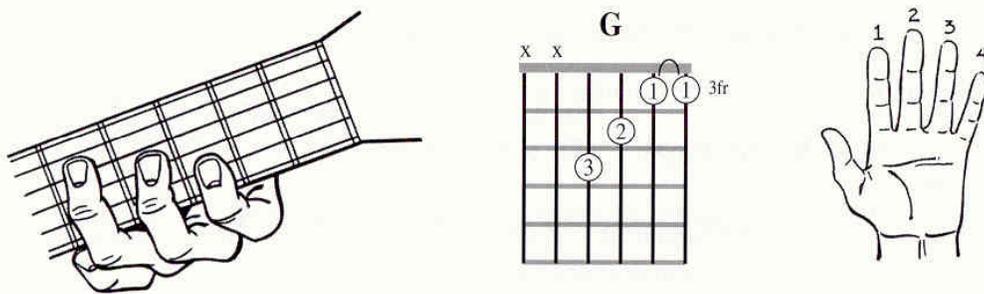
You can also tune out the lead guitar track and use the backup tracks to practice playing solos.

# HOW TO READ CHORD GRIDS

A *chord grid* is a picture of three or four frets of the guitar's fretboard. The dots show you where to fret (finger) the strings:



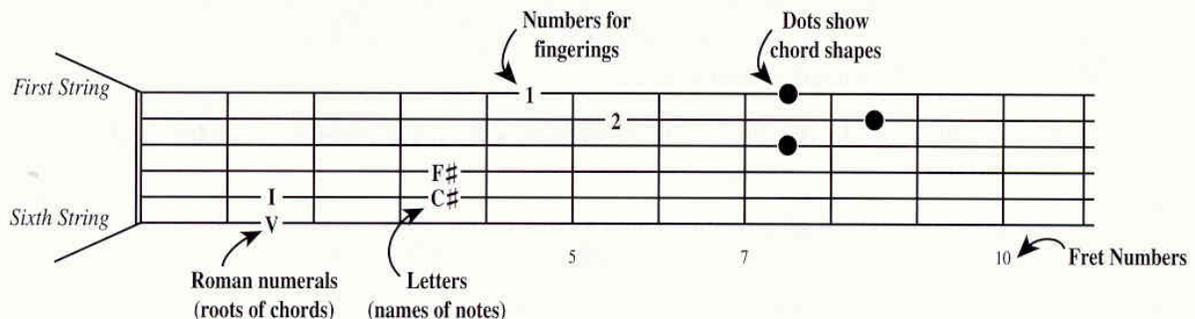
Numbers on a grid indicate the fingering. The number to the right of the grid is a *fret number*.



# HOW TO READ THE FRETBOARD DIAGRAMS

Each fretboard diagram is a schematic picture of the guitar's fretboard, as it appears when you look down at it while playing.

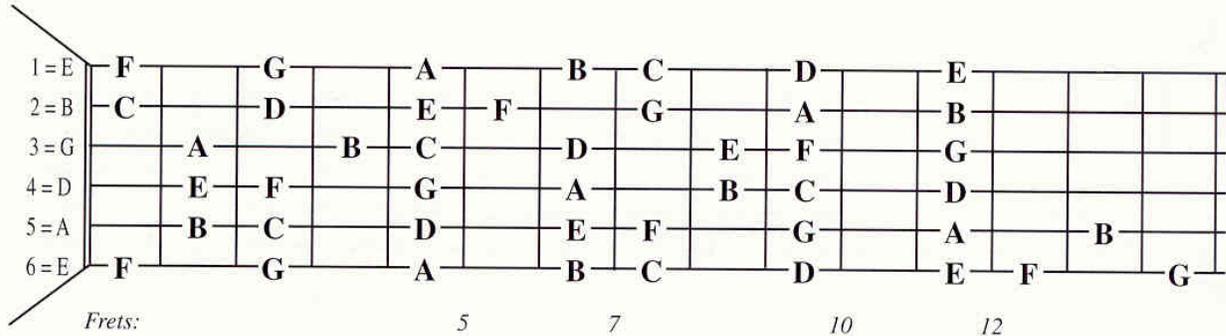
- ▶ The 6th, heaviest string is at the bottom; the 1st, lightest string is on top.
- ▶ Crucial fret numbers such as 5, 7 and 10 are indicated below the 6th string.
- ▶ *Dots* on the fretboard indicate where you fret the strings (as in chord grids).
- ▶ *Numbers* on the fretboard indicate which finger to use (1=index finger, 2=middle finger, etc.)
- ▶ *Letters* on the fretboard are "notes" (A, B $\flat$ , C $\sharp$ , etc.).
- ▶ *Roman Numerals* (I, IV, etc.) on the fretboard are roots of chords.





# NOTES ON THE FRETBOARD

## TIPS ON HOW TO LEARN THEM



### WHY?

- ▶ Knowing where the notes are (especially the notes on the 6th and 5th strings) will help you find chords and scales up and down the neck. It will help you alter and understand chords (e.g., *How do I flat the seventh in this chord? Why is this chord minor instead of major?*). It's also a first step toward reading music.

### WHAT?

- ▶ *The notes get higher in pitch as you go up the alphabet and up the fretboard.*
- ▶ *Whole steps and half steps:* A whole step is two frets; a half step is one fret.
- ▶ *Sharps are one fret higher:* 6th string/3rd fret = G, so 6th string/4th fret = G $\sharp$ ; 6th string/8th fret = C, so 6th string/9th fret = C $\sharp$ .
- ▶ *Flats are one fret lower:* 6th string/5th fret = A, so 6th string/4th fret = A $\flat$ ; 6th string/10th fret = D, so 6th string/9th fret = D $\flat$ .

### HOW?

- ▶ *Fretboard markings help.* Most guitars have fretboard inlays or marks somewhere on the neck indicating the 5th, 7th, 10th and 12th frets. Become aware of these signposts.

### DO IT!

- ▶ *Start by memorizing the notes on the 6th and 5th strings.* You will need these notes very soon, for **ROADMAP #3**.

### SUMMING UP—NOW YOU KNOW...

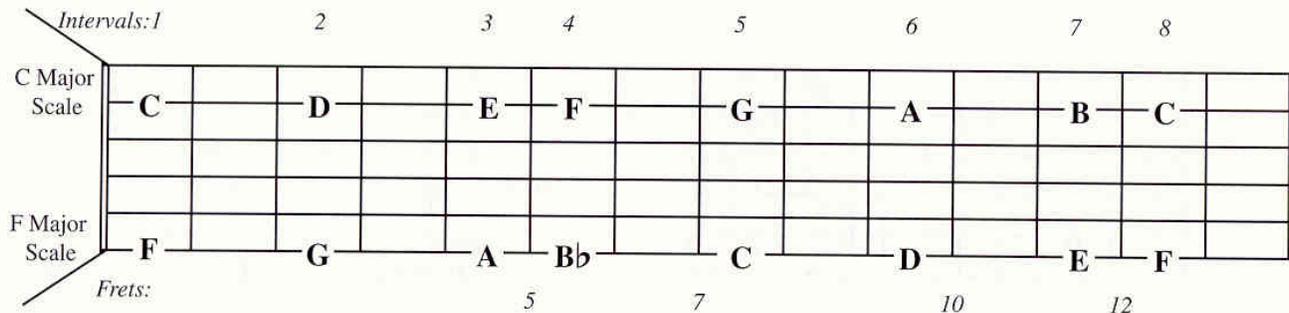
- ▶ *The location of the notes on the fretboard*
- ▶ *The meaning of these musical terms:*

whole step, half step, sharp, flat



# THE MAJOR SCALE

## UNDERSTANDING INTERVALS



### WHY?

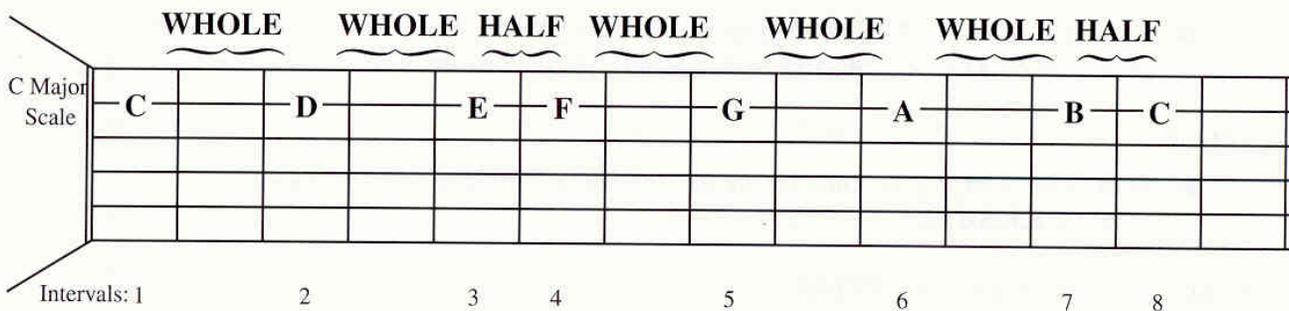
- ▶ To understand music and to communicate with other players, you need to know about the major scale. The major scale is a ruler that helps you measure distances between notes and chords. Knowing the major scale will help you understand and talk about chord construction, scales and chord relationships.

### WHAT?

- ▶ *The major scale is the “Do–Re–Mi” scale you have heard all your life.* Countless familiar tunes are composed of notes from this scale.
- ▶ *Intervals are distances between notes.* The intervals of the major scale are used to describe these distances. For example, E is the third note of the C major scale, and it is four frets above C (see above). This distance is called a *third*. Similarly, A is a third above F, and C# is a third above A. On the guitar, *a third is always a distance of four frets*.

### HOW?

- ▶ *Every major scale has the same interval pattern of whole and half-steps:*



In other words, the major scale ascends by whole steps (two frets at a time) with two exceptions: there is a half step (one fret) from the third to the fourth notes (E to F) and from the seventh to the eighth notes (B to C). It's helpful to think of intervals in terms of frets (e.g., a third is 4 frets).

- ▶ *Intervals can extend above the octave.* They correspond to lower intervals—a 9th is the same note as a 2nd, but it's an octave higher:

### C Major Scale

Intervals:

1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th
C	D	E	F	G	A	B	C	D	E	F	G	A
Frets:		5	7	10	12	15	17	20				

### DO IT!

- ▶ **2** *Learn the major scale intervals* by playing any note and finding the note that is a third higher, a fourth and fifth higher, etc.

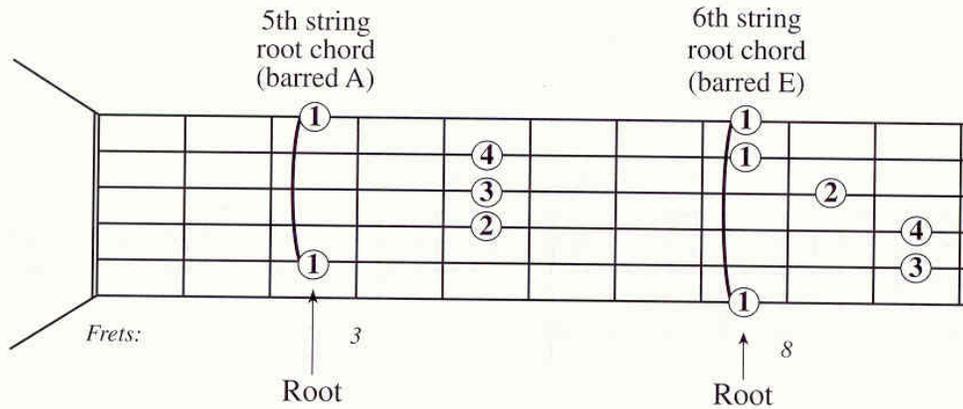
### SUMMING UP—NOW YOU KNOW...

- ▶ *The intervals of the major scale and the number of frets that make up each interval*

# #3

## TWO MOVEABLE MAJOR CHORDS

### BARRED E AND A CHORDS, ROOT NOTES, ROCK PROGRESSIONS



#### WHY?

- ▶ Moveable chords have no open (unfretted) strings, so they can be played (moved) all over the fretboard. The two moveable chords of **ROADMAP #3** will get you started playing chords up and down the neck.

#### WHAT?

- ▶ A **chord** is a group of three or more notes played simultaneously.
- ▶ A **moveable chord** can be played all over the fretboard. It contains no open (unfretted) strings.
- ▶ A **root** is the note that gives a chord its name.

#### HOW?

- ▶ **The 6th string identifies the 6th-string root chord.** It's G when played at the 3rd fret, because the 6th string/3rd fret is G. At the 6th fret, it's B $\flat$ , and so on.
- ▶ **The 5th string identifies the 5th-string root chord.** It's C at the 3rd fret because the 5th string/3rd fret is C. At the 9th fret, it's F $\sharp$  (G $\flat$ ), and so on.

#### DO IT!

- ▶ **Play the 6th-string root chords all over the fretboard**, naming the chords as you play them.
- ▶ **Play the 5th-string root chords all over the fretboard** and name them.
- ▶ **Play this rock progression using 6th string root chords.** It matches "Louie, Louie," "Twist and Shout," "La Bamba," "Wild Thing," "Good Lovin'" and many more classic rock tunes.

### 3

#### Key of G

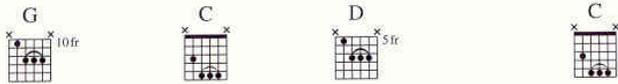


This progression is divided into *bars*, with four beats (strums) to a bar. The repeat signs **||: :||** tell you to repeat the two bars of music, or any music enclosed within them.

► *Play the same progression using 5th string root chords.*

4

Key of G



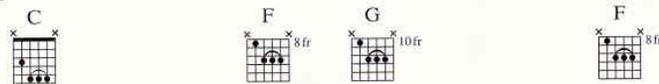
► *Play it in different keys.* This is easy if you observe the fret distances (intervals) between chords. For example, the second chord (C) in the “Louie, Louie”-style progression is five frets above (or seven frets below) the first chord (G). This is true in all keys. The other chord in the progression is two frets above the second chord. This is also true in any key.

5

Key of F:



Key of C:



► **Power Chords:** For decades, rock guitarists have played *power chords*—abbreviated versions of the two moveable major chords of **ROADMAP #3**. The resulting two- or three-note chords have a “5” in their name (G5, C5) because they consist of a root (or two roots) and a fifth, but no third.



► **Power Chord Rock Riffs:** There are an infinite number of rock riffs\* built on power chords. Play these examples, then play them with 5th string root chords:

6

G5      Bb5    C5      Bb5    F5 G5    F5 G5      Bb5    A5      F5

\* A *riff* is a brief, repeated phrase, often the signature lick of a rock tune.

G5                      Bb5 G5                      Bb5 A5                      Bb5 A5                      F5                      G5

► *Play this progression*, first with 6th string root chords, then with 5th string root power chords:

**7**

**Key of G**

4/4

► *Play the same progression in many different keys.* Remember to look at the intervals between chords (e.g., the second chord is two frets above the first chord, etc.).

**Key of C**

4/4

**Key of Bb**

4/4

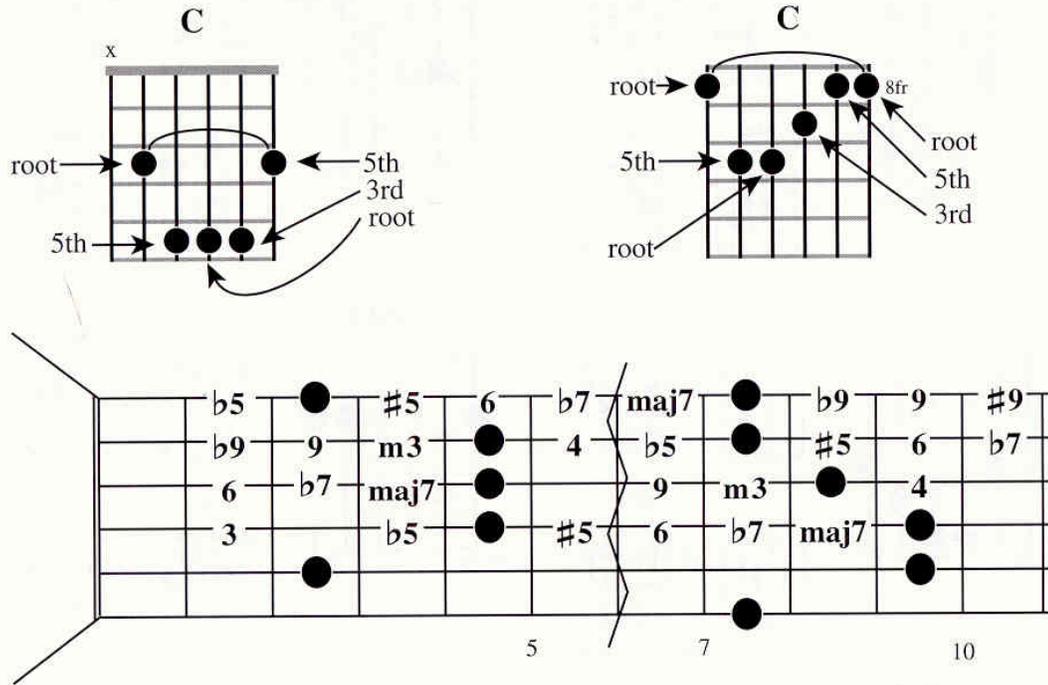
**SUMMING UP—NOW YOU KNOW...**

- *How to play any major chord two ways:* Using a moveable chord with a 6th string root and a moveable chord with a 5th string root.
- *How to play a basic “Louie, Louie”-style rock progression in all keys*
- *The meaning of these musical terms:*  
*chord, moveable chord, root, riff*



# VARIATIONS OF THE TWO MOVEABLE MAJOR CHORDS

## A SHORTCUT TO LEARNING CHORDS



### WHY

- ▶ You can play dozens of chords (ninths, minor sevenths, etc.) by altering slightly the two basic moveable major chords of **ROADMAP #3**. (For example, you can play one fret lower on one string to make a major chord minor.) This is an easy way to expand your chord vocabulary.

### WHAT?

- ▶ *The two moveable major chords (and all major chords) consist of roots, 3rds and 5ths.* Make sure you know the intervals in these two formations. The chord grids above **ROADMAP #4** identify the intervals (e.g., the 5th and 2nd strings in the barred E formation are 5ths).
- ▶ *You can relate other intervals (4ths, 7ths, etc.) to the intervals you already know:* A 4th is one fret higher than a 3rd, and a 6th is two frets higher than a 5th.

### HOW?

- ▶ *Compare every new chord you learn to a basic chord you already know.* Every small chord grid in the "DO IT" section that follows is a variation of a basic chord formation.

**DO IT!**

► *Here are the most-played rock chords.* Play them and compare each formation to the larger grid to the left, from which it is derived.

<p><b>Major</b></p>	<p>6</p>	<p>maj7</p>	<p><b>Major</b></p>	<p>6</p>	<p>maj7</p>	
	<p>sus</p>	<p>aug</p>		<p>sus</p>	<p>aug</p>	
<p><b>Minor</b></p>	<p>m7</p>	<p>m6</p>	<p><b>Minor</b></p>	<p>m7</p>	<p>m6</p>	
	<p>m9</p>	<p>m7b5</p>		<p>m9</p>	<p>m7b5</p>	
<p><b>Seventh</b></p>	<p>7+</p>	<p>7sus</p>	<p><b>Seventh</b></p>	<p>7sus</p>	<p>7+</p>	<p>7b9</p>

Here is another very useful seventh shape with a 5th string root.

<p><b>Seventh</b></p>	<p>9</p>	<p>7#9</p>
-----------------------	----------	------------

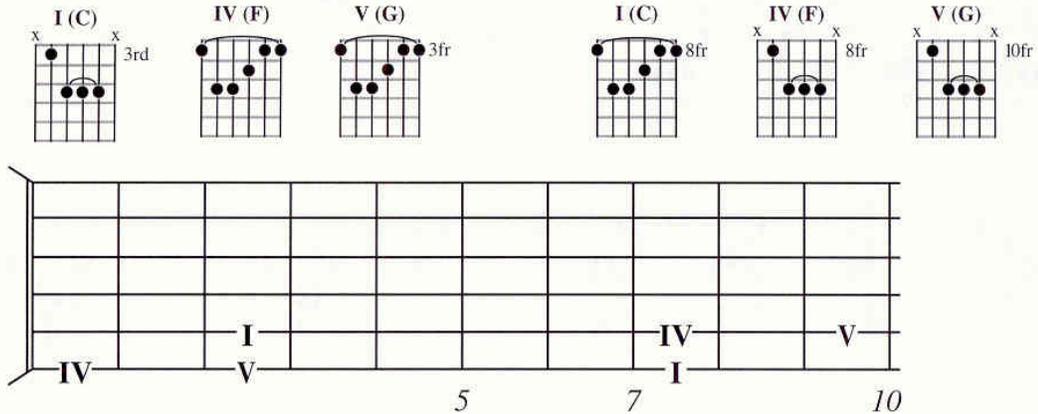
**SUMMING UP—NOW YOU KNOW...**

► *Two ways to play several chord types*—with a 5th string root and a 6th string root



# THE I-IV-V CHORD FAMILY

USING MOVEABLE CHORDS TO PLAY POWER CHORDS, BOOGIE LICKS, ROCK RIFFS



## WHY?

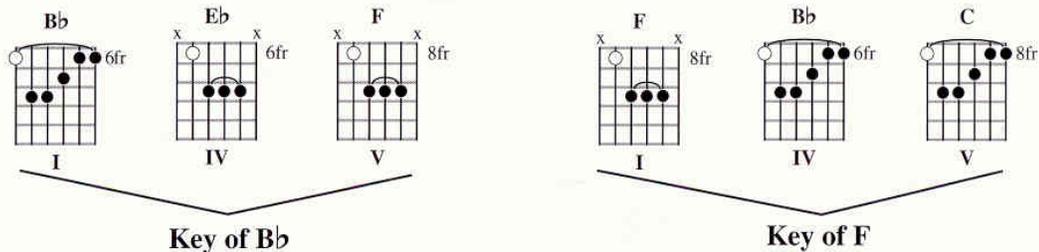
- ▶ The *I-IV-V chord family* is the basis for countless rock chord progressions.

## WHAT?

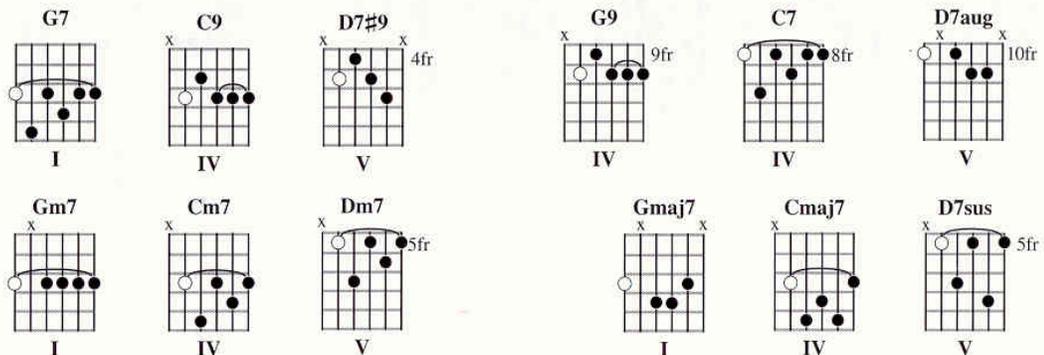
- ▶ *The Roman numerals in the chart above are the roots of the I, IV and V chords in the key of C.*
- ▶ *The numbers I, IV and V refer to the major scale of your key.*

## HOW?

- ▶ *The I-IV-V root patterns in the fretboard chart are moveable.*



*Variations of the two moveable major chords can be used in the chord family.* Rock tunes often consist of seventh or ninth chords, instead of major chords. There are also minor key rock songs in which the I and IV chords, or all three chords, are minors or minor 7ths. **Regardless of these variations, the I-IV-V root relationships are the same.** Here are some sample chord families. They are all in the key of G and all roots are white circles.



**DO IT!**

► *Play several chord families two ways:* First with a 6th string root/I chord, then with a 5th string root/I chord. Play the “Louie, Louie” progression (see **ROADMAP #3**) in several keys:

**8**

Row 1: G (I), C (IV), D (V), C (IV) or G (I), C (IV), D (V), C (IV)

Row 2: D (I), G (IV), A (V), G (IV) or D (I), G (IV), A (V), G (IV)

► *Play the 12-bar blues progression in several keys.* It’s the basis of countless early rock tunes, such as “Blue Suede Shoes,” “Hound Dog,” “Johnny B. Goode,” “Long Tall Sally,” “Whole Lotta Shakin’ Goin’ On,” “Kansas City” and “Shake, Rattle and Roll.” Here it is in A:

**9**

simile (continue the previous two-bar strum pattern)

Row 1: D9 (IV), A7 (I), A7 (I)

Row 2: E9 (V), A7 (I), A7 (I)

► Use the following chord families to play the blues progression in different keys, humming the tunes mentioned above while strumming the chords:

E9 (V), A7 (IV), B7 (V), C7 (I), F9 (IV), G7sus (V), D (I), G (IV), A7 (V)

- ▶ **Boogie Licks:** Many rock riffs and backup parts consist of *boogie licks*, borrowed from blues and boogie piano. You play boogie licks by adding extra, alternating (on-and-off) notes to power chords with the little finger of your fretting hand. Note that the C7 and F7 are a big stretch, so the chord grids below show an alternative way to play it.

10

C 8fr becomes C5 8fr or C6 8fr or C7 8fr

C5 C6 C5 C6 C5 C5 C6 C5 C7 C5 C6 C5

F 8fr becomes F5 8fr or F6 8fr or F7 8fr

F5 F6 F5 F6 F5 F5 F6 F5 F7 F5 F6 F5

- ▶ **Use the boogie lick as a backup.** Play these typical rock progressions. Then play them in different keys, with a 6th string root/I chord and with a 5th string root/I chord.

11

G5 D5 C5 G5

D5 C5 G5 D5

## SUMMING UP—NOW YOU KNOW...

- ▶ *Two different ways to play the I-IV-V chord family—in any key: with a 6th string root/I chord and with a 5th string root/I chord*
- ▶ *How to use many chord variations within the I-IV-V chord families*
- ▶ *How to play the 12-bar blues and many rock progressions in any key, two ways*
- ▶ *How to play power chords*
- ▶ *How to play boogie licks in any key*
- ▶ *The meaning of these musical terms:*

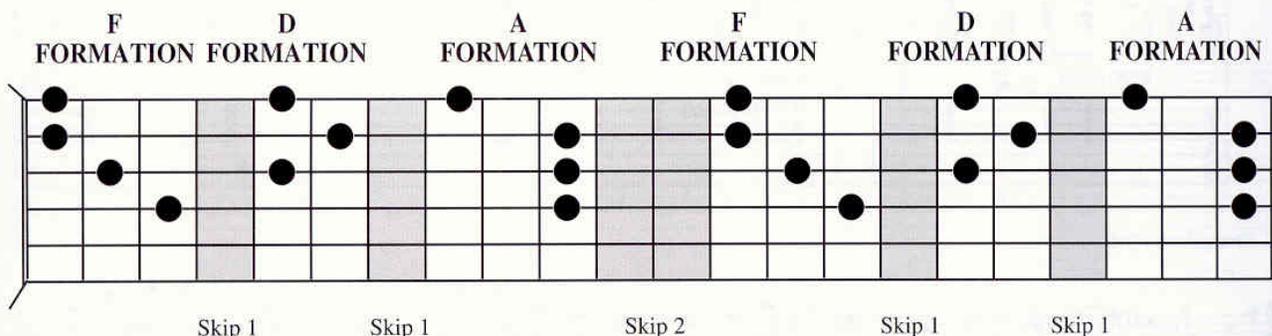
I chord, IV chord, V chord, chord family, 12-bar blues, boogie backup



# THE F-D-A ROADMAP

## USING THREE MAJOR CHORD FORMATIONS TO FOLLOW A CHORD THROUGH ITS INVERSIONS

All F Chords:



### WHY?

- ▶ *The “F-D-A” Roadmap* shows you how to play any major chord all over the fretboard, using three major chord formations.

### WHAT?

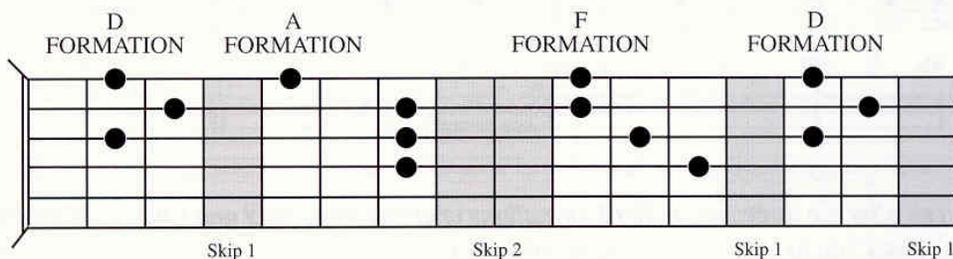
- ▶ The chords in the fretboard diagram above are all F chords.

### HOW?

- ▶ *To memorize this roadmap, remember: F-SKIP 1, D-SKIP 1, A-SKIP 2.* In other words, play an F formation, skip a fret, play a D formation, skip a fret, play an A formation, skip two frets.

Use the *F-D-A Roadmap* to play all the D chords:

All D Chords:



- ▶ Notice that you can climb the fretboard *starting with any chord formation*. The F-D-A Roadmap is a continuous loop that you can enter at any point. It can be the D-A-F or A-F-D Roadmap. The “skips” are always the same: one skip after F, one after D, two after A.

# DO IT!

► *Play the following rock solo, which makes use of ascending and descending chord fragments.* The first four bars have a ska rhythm feel, and the rest of the tune has a straight-eights rock beat.

12

Ska feel

G

F formation      D formation      A formation      F formation

TAB

Straight rock feel

D

Df.      Af.      Ff.      Df.

TAB

C      G

Ff.      Df.      Ff.      Df.

TAB

D      G

Ff.      Af.      Df.      Af.      Ff.      Af.      Ff.      Df.      Ff.

TAB

► *You can alter the three major chord formations to create 6ths, add9 and suspended chords.* This allows you to get more variety out of your F-D-A roadmap. Here's a solo that shows how.

13

Gadd9      G      Gsus      G      G6      G      GsusG

Af.      Df.      G6      GsusG

TAB

G6 G Gsus G D6 D Dadd9 D

Ff. Af.

D (sus) Dsus D

Ff. Df.

Here's another solo based on altered major chord formations. It borrows some licks from Jimi Hendrix and Curtis Mayfield.

14 C

Ff. Af.

F

Df. Af. Df.

Ff. Af. Ff.

### SUMMING UP—NOW YOU KNOW...

- ▶ *How to play three major chord fragments*
- ▶ *How to use them to play any major chord all over the fretboard (with the F-D-A Roadmap)*
- ▶ *How to play moveable rock licks using chord fragments*



G D C

Af. Ff. Df.

10 10 10 10 10 12 12 12 12 12 12 12 12

12 12 12 10 10 10 13 13 13 13 13 13 13

12 12 12 11 11 11 12 12 12 12 12 12 12

► The chord changes come a little faster in this I-IV-V-I rock progression. The solo shows how to use chord fragment/chord families to play signature licks and rhythm figures.

**16**

C F G C F G C

Af. Df. Ff. Af. Df. Ff. Af.

T / 5 5 3 5 5 5 5 4 4 4 5 5 5 5 5 5 5 4 4 5

A 5

B 5

C F G C F G C

Ff. Af. Df. Ff. Af. Df. Ff.

8 8 8 8 7 7 7 7 8 8 8 8 8 8 8 7 7 8 8 8 9 9 9 10 10 10 7 7 8

9 9 9 10 7 7 7 7 9 9 9 9 9 9 9 7 7 9 9 9 10 10 10 10 10 10 7 7 9

C F G C F G C

Df. Ff. Af. Df. Ff. Af. Df.

12 13 10 10 12 12 12 13 12 12 12 12 13 12 10 10 12 12 12 13 13 13 13 12 10 10 12 12 12 12

13 13 12 12 12 13 13 13 13 13 13 13 13 13 12 12 12 12 12 13 13 13 13 13 12 12 12 12 12 12

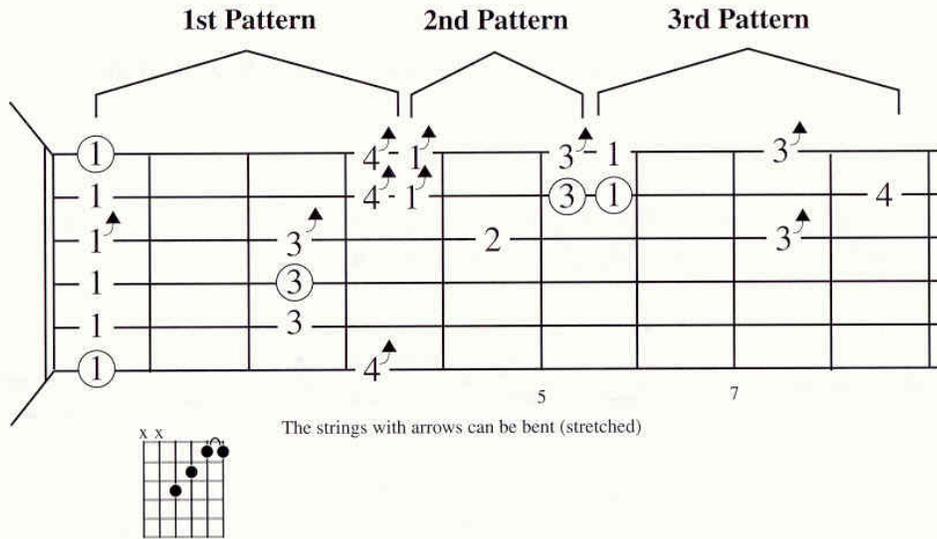
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# THREE MOVEABLE BLUES BOXES

## MOVEABLE PATTERNS FOR ROCK SOLOING UP THE NECK, SUBSTITUTING SCALES



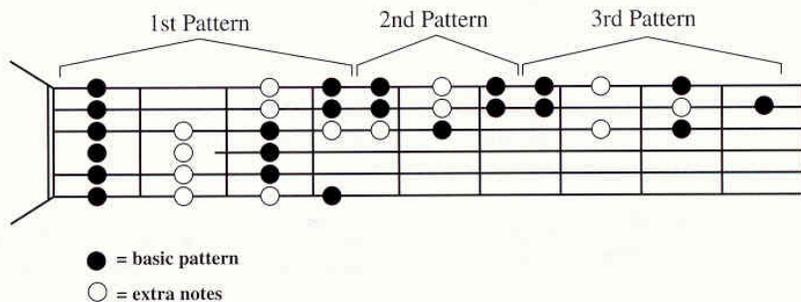
### WHY?

- ▶ The moveable scales of this *Roadmap*, often called *blues boxes*, are the basis for modern rock guitar.

### WHAT?

- ▶ *The three blues boxes above are G blues scales.* The root notes are circled. The numbers indicate suggested fingering positions.
- ▶ *Often, you can solo in one blues box throughout a song, in spite of chord changes.*
- ▶ *The blues boxes are pentatonic,* which means they contain five notes. However, you can add other notes and still sound bluesy.

### F Blues Scale with "Extra Notes"



## HOW?

- ▶ *To put your left hand in position for the first blues box, play an F formation at the appropriate fret:* For the key of G, play an F formation at the third fret, which is a G chord.
- ▶ *To put your left hand in position for the second blues box, play the root note on the second string string with your third (ring) finger.* In the key of G, play the G note on the 2nd string/8th fret with your ring finger.
- ▶ *To put your left hand in position for the third blues box, play the F formation of the IV chord.*

## DO IT!

- ▶ *Learn the following solos, which illustrate the use of all three blues boxes in a typical rock progression. The first is in the key of C; the second is in G.*

18

C5 Eb5 F5

1st box

full

full hold bend

full

TAB

10 (10) 8 10 8

11 11 11 11 (11) 8

11 11 11 8 11 8

8 10 8 10 8

C5 Eb5 F5

2nd box

full

full

TAB

12 11 12 11 13

11 13 11 13 13 11 13 13

13 13 13 13 (13) 11 13

11 12 11 13

C5 Eb5 F5

3rd box

8va

full

full

1/2

TAB

15 15 13

15 14 13 15 15 13

14 13 15 15 13 13 15 13 15 13 14



## Gambler's Blues

20

Am E7 Am

1st box

full full full

T  
A  
B

7 5 7 5 7 5 7 (7) 5 7 5 5

Dm Am E7

full full (8) 5 7 2nd box full hold bend (10) 8 10

Am G7 F7 E7 Am

1st box 1/2 (7) 5 7 (7)

- **Relative minor blues scale substitution:** Blues box licks may clash with pretty rock ballads, songs that have many “pop” chord changes and country-rock tunes. You can still use the first and second blues boxes in these songs if you play them *three frets lower than the song’s actual key*. For example, the following version of “Lonesome Road Blues” is in the key of C, and the solo makes use of first and second A blues boxes.

## Lonesome Road Blues

21

C G/B Am

1st blues box full full 2nd blues box

T  
A  
B

5 7 5 7 5 7 7 7 5 7 9 8

C/G F Ab Bb C

1st box 2nd box

Gm F Ab Bb C G/B

1st box

hold bend

Am F G C

2nd box

hold bend

**SUMMING UP—NOW YOU KNOW...**

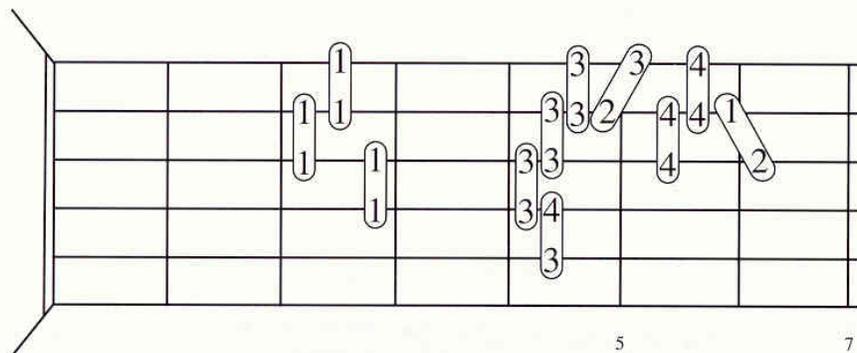
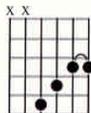
- ▶ *Three moveable blues boxes*
- ▶ *Many licks that go with each box*
- ▶ *How to use the boxes to improvise single-note solos in any key*
- ▶ *How to substitute the relative minor blues scale when blues boxes don't fit in a tune*

# #9

## "CHUCK BERRY-STYLE" DOUBLE-NOTE LICKS

A BLUES VARIATION FOR CHUCK BERRY-STYLE SOLOING

Key of G



### WHY?

- ▶ These double-note licks add flavor and depth to your rock solos. Chuck Berry popularized them in the 1950s, and they have been a mainstay of rock music ever since.

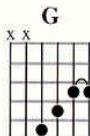
### WHAT?

- ▶ These "double-stops" are variations of the first blues box licks of **ROADMAP #8**. They are composed of notes from the first blues box. Think of them as first blues box licks played two-notes-at-a-time.
- ▶ They can be played throughout the chord changes of many rock songs, like other blues box licks. They can be mixed in with single-note licks.
- ▶ The "circled pairs of notes" in **ROADMAP #9** are played simultaneously. Here they are, arranged roughly in a descending scale:



### HOW?

- ▶ To put your left hand in position for most of these licks, play the appropriate *F* formation, as you do for the first blues box. To play double-note licks in G, play an F formation at the 3rd fret, which is a G chord.



► Here are some typical licks in the key of G:

**22**

**DO IT!**

► *Move the licks around.* Make sure you can play the above licks in Bb, C or any key. Here are the first few licks from the “HOW” section, above, in Bb:

**23**

► *The following rock solo relies heavily on double-note licks:*

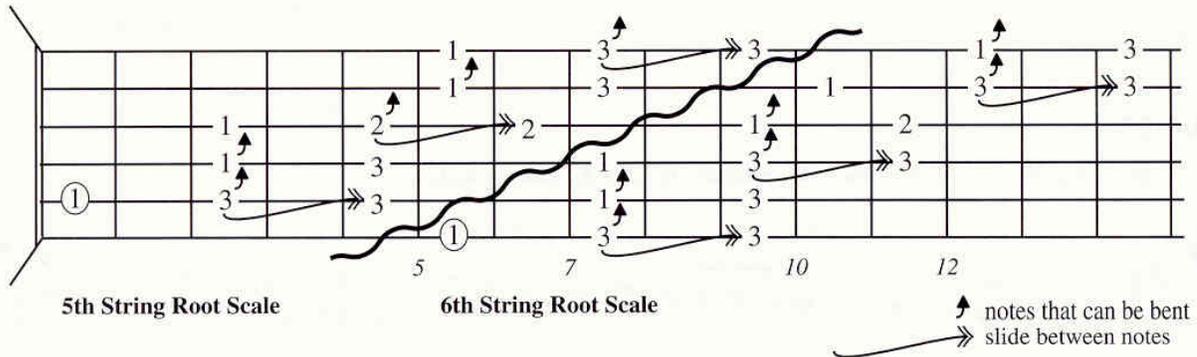
**24**



#10

# MAJOR "SLIDING" PENTATONIC SCALES

## TWO SLIDING SCALES AND HOW TO USE THEM FOR ROCK SOLOING



### WHY?

- ▶ These two versatile scales can help you solo and play backup licks whenever the blues boxes don't sound appropriate. They're useful in Southern rock, pretty rock ballads, songs with many chord changes, country rock tunes and some R&B songs. You can hear "sliding scale" soloing in classic rock tunes like the Allman Brothers' "Rambling Man," the Beatles' "Let It Be" and many Grateful Dead tunes.

### WHAT?

- ▶ There are two B $\flat$  scales in **ROADMAP #10**. One has a 6th string root, the other a 5th string root. Both roots are circled.
- ▶ These scales include "built-in" slides, indicated by arrows. As a result, each "sliding scale" spans ten frets.
- ▶ Numbers on the fretboard with arrows can be stretched (choked).
- ▶ Often, one sliding scale can be played throughout a tune. If a tune is in the key of C, you can use C sliding scales throughout.
- ▶ You can also "go with the changes" and use the sliding scale that matches each chord change, especially when a song stays on a chord for more than a few bars.
- ▶ The major pentatonic scale contains these five notes: 1, 2, 3, 5 and 6. In the key of C, that's: C(1), D(2), E(3), G(5), A(6). Just hum the "My Girl" (Temptations) riff to remember the major pentatonic sound.

### HOW?

- ▶ Play both sliding scales over and over to become familiar with them.

26

### C Sliding Scale (5th String Root)

### C Sliding Scale (6th String Root)

#### DO IT!

► Play this country-rock solo, which uses the C sliding scale:

**27**

F Em Dm

G C

► The following solo makes use of several sliding scales:

**28**

G A

G sliding A sliding

D G

D sliding G sliding

- ▶ “Double-stop” sliding licks have a raunchy, Southern rock sound. Play the following licks, in which you bend the second or fourth note of the pentatonic scale while holding a higher note.

**29**

G

G sliding

1/2

full

1/2

full

full

full

TAB

5 5 (5) 5 3

5 5 (5)

7 7 7 5

8 7 8 7 8 7

10 10 (10) 8

C

C sliding

1/2

full

1/2

full

TAB

5 5 (5) 5 3

5 5 (5)

8 7 8 7 8 7

8 8 8 8

- ▶ Play the following solo, which includes lots of “double-stop” sliding scale licks:

**30**

G A

G sliding

1/2

full

full

A sliding

full

full

TAB

7 7 7 5 7 5 7 5

8 7 (7) 8 7 (7)

9 9 9 7 9 7 9 9

D G

D sliding

full

full

full

1/2

G sliding

1/2

TAB

9 10 10 9 10 10 10 10 9 10 7

10 10 10 10 10 10 10 10 9

10 10 10 10 10 10 10 10

- ▶ Play along with recordings, using the sliding scales to improvise solos. Try staying in the tonic scale position throughout a tune. Try using a different sliding scale to match each chord change.

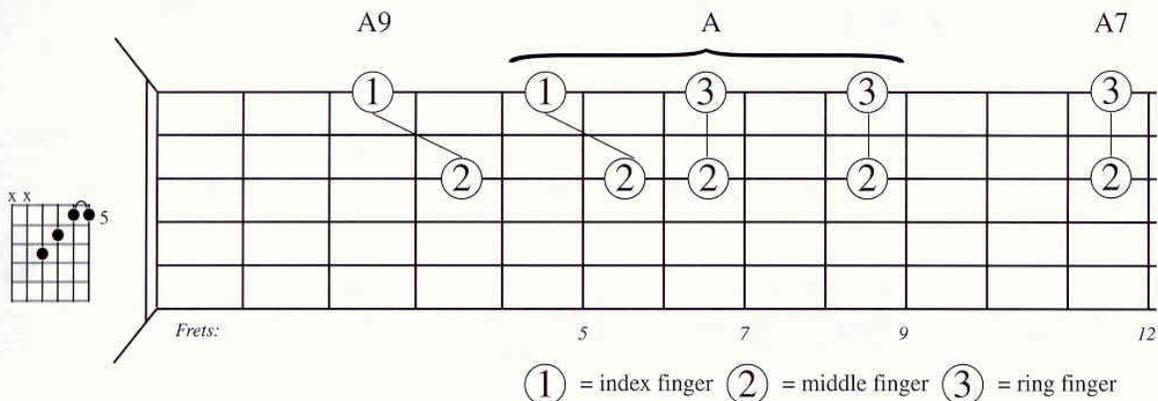
#### SUMMING UP—NOW YOU KNOW...

- ▶ Two sliding pentatonic scales for each key and how to use them for soloing
- ▶ A group of double-note rock licks based on the sliding scales

# #11

## A MOVEABLE DOUBLE-NOTE LICK

PLAYED ON THE FIRST AND THIRD STRINGS: USING IT IN RIFFS, SOLOS AND BACKUP



### WHY?

- ▶ This moveable double-note pattern opens up a whole “bag of licks.” It’s the source of many classic rock riffs.

### WHAT?

- ▶ “Home base” for this series of licks is the F formation. To play A licks, position your fretting hand at the fifth fret/F formation.
- ▶ There are countless double-note licks that spring from this roadmap. They can go up, down, or up and down, as shown by these variations on an A chord:

### 31

- ▶ These licks can be played as backup fills, during solos and as “riffs” (repetitious signature licks that give a tune a distinct character).
- ▶ The A9 and A7 (above the three bracketed notes notes in ROADMAP # 11) offer still more variations. See examples in the “DO IT” section.

### HOW?

- ▶ Change F formations with the tune’s chord changes: When there is a C chord, play double-note licks based on the F formation/C chord at the 8th fret.
- ▶ You can start a lick at any of the five positions of ROADMAP #11—not just at the F formation.

**DO IT!**

► *The following solo shows how to make the double-note licks into repetitious signature riffs:*

**32**

D C G D

T  
A  
B

D C G D

T  
A  
B

D C G D

T  
A  
B

► *“Stagolee,” below, illustrates how to use the double-note licks as fills (to backup singing), and in solos.*

**33**

G

T  
A  
B

C G

T  
A  
B

D G *Sva*

bad man, that cruel Stagolee.

12 13 14 12 10 15 19 17 15 15 12 13 14 12 11 16 19 17 16

Solo G G7

7 5 3 7 10 10

7 5 4 4 5 7 7 5 4 5 7 10 10

C G

8 12 12 10 8 8 10 10 10 8 7 7 5 7

9 12 12 10 9 9 10 10 10 9 7 7 5 7

D G

10 10 9 8 8 9 7 6 5 3 4 3 4

9 11 11 10 9 9 7 6 5 3 4 3 4

- ▶ Notice how the tonic 7th position (G7) leads to the IV chord in the fourth bar of the “Stagolee” solo. The 7th chord often “leads up a fourth.” The 9th position also leads up a fourth, as illustrated in the fourth bar from the last in the “Stagolee” solo.
- ▶ Play along with the practice tracks and try using the double-note licks.

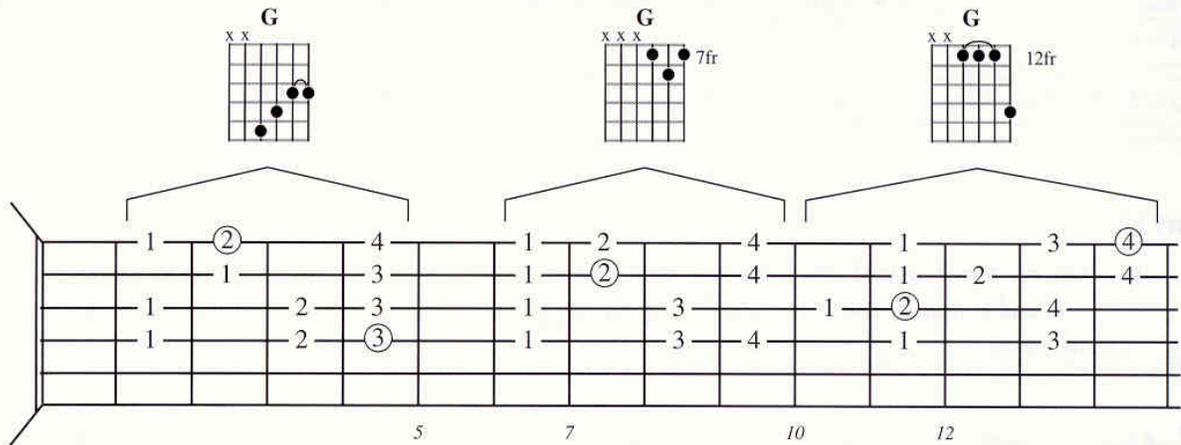
#### SUMMING UP—NOW YOU KNOW...

- ▶ How to play a series of double-note licks on the 1st and 3rd strings for solos or backups, in any key
- ▶ That 7th or 9th chords often lead “up a fourth”

# #12

## MOVEABLE MAJOR SCALES

ONE FOR EACH CHORD FRAGMENT; PLAYING MELODIES

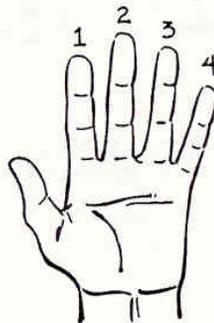


### WHY?

- ▶ *Countless rock and pop melodies are based on the major scale.* Familiarity with several moveable major scales allows you to find and play melodies without memorizing them in advance. It brings you a step closer to any player's goal: to be able to *play* whatever you can hear.

### WHAT?

- ▶ *The numbers on the fretboard in ROADMAP #12 are left-hand fingering suggestions.*



- ▶ *The three scales of ROADMAP #12 are based on the three chord fragments of ROADMAPS #6 and #7.* The root notes (all G's in this diagram) are circled. Play the appropriate chord fragment to get your fretting hand "in position" to play one of the major scales. For example, play an F formation at the 3rd fret to play the lowest G scale of ROADMAP #12.

### HOW?

- ▶ *Here are the three G scales that match the three G chord fragments.* Play the chord fragment before playing the scale. Start each scale with its root note so you can recognize the "do-re-mi" sound you have heard all your life!

“Three G scales that match the three G chord fragments”

Root Root Root Root Root Root

TAB 5 2 4 5 3 5 2 3 | 9 10 7 9 7 8 10 7 8 10 | 12 14 11 12 14 12 13 15 12 14 15

DO IT!

- *Become familiar with the scale patterns.* Use the F-formation scale pattern to play G, A, C, D and E major scales. Use the D formation pattern to play E, F, G and A major scales, and so on.

34

G D Em C

TAB 5 2 4 5 3 | 3 4 3 5 | 3 2 3 2 3 2 | 3 5 | 3 5 3 5 3

- *Use the scales to jam.* The following rock solo makes use of three G major scales:

G D Em C

TAB 7 8 10 | 8 7 8 7 10 8 | 9 8 10 8 10 8 9 | 8 8 8 9

G D Em C

TAB 15 14 15 14 14 12 | 15 12 15 12 | 15 14 12 15 13 12 13 | 12 12 13 12 12 13 12

etc.

- ▶ *Use the major scales to play melodic solos.* “Careless Love,” below, shows how to embellish a solo with string bends (bending up to the melody note from one or two frets back), slides and double-note licks.

**35**

G D G

Ff. major scale

T  
A  
B

D

Df. major scale

G C

Af. major scale Ff. major scale

G D G

**SUMMING UP—NOW YOU KNOW...**

- ▶ *How to play three moveable major scales for each key*
- ▶ *How to play melodies in all keys in two or three registers*
- ▶ *How to ornament a major-scale-based melody*

# USING THE PRACTICE TRACKS

The **ROADMAPS** illuminate many soloing styles, including:

- ▶ *chord fragment licks*
- ▶ *blues boxes*
- ▶ *substitute blues boxes*
- ▶ *Chuck Berry-style double-note licks*
- ▶ *sliding (major) pentatonic scales*
- ▶ *sliding scale double-note licks*
- ▶ *moveable (1st and 3rd string) double-note licks*
- ▶ *moveable major scales*

On the four practice tracks, the lead guitar is separated from the rest of the band—it's on one side of your stereo. You can tune it out and use the band as backup, trying out any soloing techniques you like. You can also imitate the lead guitar; here are the soloing ideas on each track:

- 36** #1 STAGOLEE (in G)—G, C and D sliding scales, with and without double-note licks, substitute (E) blues scales
- 37** #2 CARELESS LOVE (in G)—G major scales, chord fragment licks, the moveable double-note lick. The first time around the tune, soloing is based on the F formation/G chord at the 3rd fret; the second time, it's at the D formation/G chord at the 7th fret; the third time it's at the A formation/G chord at the 12th fret.
- 38** #3 GRUNGEFEST (in A)—A blues scales (1st and 2nd boxes), Chuck Berry-style double-note licks
- 39** #4 BOOGIE ROCK (in A)—Chuck Berry-style double-note licks during the verses, A blues scales (1st, 2nd and 3rd boxes) during the choruses

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