

Modern Shred

Lesson 1

43 Legato part

TAB 9 11 12 14 10 11 13 15 13 11 10 13 15 13 11 9 11 13 15 11 13 14 16 14 13 11 13 15 13 11 9 11

45 C#minor major arpeggio

TAB 11 12 14 16 14 12 11 13 15 15 13 11 9 11 13 11 10 11 13 15 13 11 10 14 12 11 9 12 11 10 11 9

47

TAB 13 13 9 11 12 14 12 11 9 13 13 9 11 10 11 12 9 16 17 16 18 17 15 17 18 16 17 19 17

49 Emajor7 #5

TAB 16 18 17 15 18 16 14 18 16 15 18 16 14 12 16 15 13 14 13 17 16 12 16 20 24 20 16 12 16 17 13 14

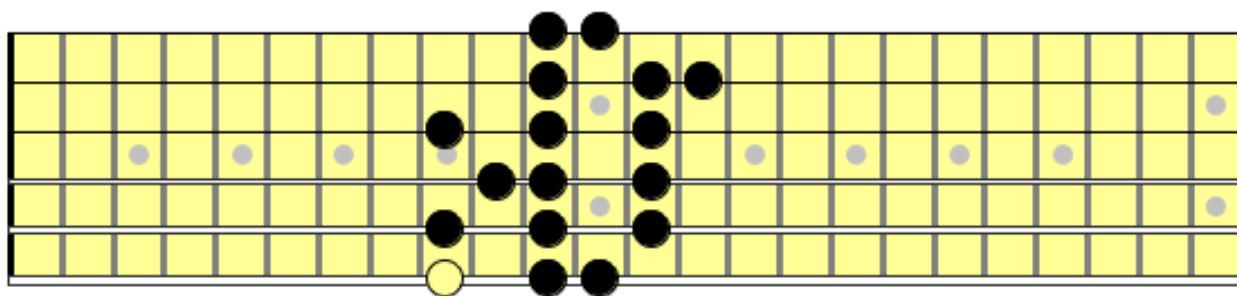
51

TAB 13 15 16 12

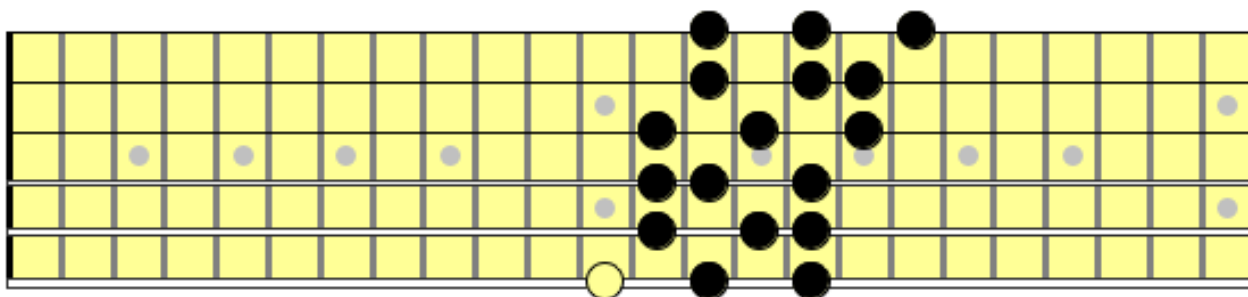
52

This lesson is used from the first position of the Melodic minor scale which is similar to the Dorian mode in the Major scale or minor with a natural sixth and raised seventh. Its a great idea to learn all seven positions of the Melodic minor scale to get the full potential of the scale and to move around on the complete neck of your guitar, then once you hit the first position of the scale and the low E string you break into the lick.

The same goes for the first Arpeggio that you play, the minor major seven arpeggio and the final Arpeggio which is a Major seven raised fifth starts from the third position of the Melodic minor scale, see the examples under here
First position



And under here you see the spot where to break into the last Arpeggio of the lick, the Major seven raised fifth



Lesson 2

Modern Shred Lesson 2

7 4 5 6 7 6 5 4 5 7 5 4 7 5 4 7 9 12 11 10 9 10 12 14 12 10 9 10 11 12 9 7

Here is a really sweet one that makes use of the Outside concept which means making use of notes that does not belong in the pertaining scale. The art of this concept is to break out of the pertaining scale and returning back into the pertaining scale after playing a serious of notes that are alien to the chord you play over, this gives you a sound of walking on thin ice and then returning home safe. As explained to excruciating detail in the video I kick it of playing an arpeggios with a major seventh, but the scale calls for a flat seventh, and after that I even play a cool chromatic sequence.

Then I play a lick that easily can be used as a stand alone Arpeggios, it has to be mentioned that make use of a natural sixth in the arpeggios even though the pertaining scale has a flat sixth, but thats cool as long as you don't use it over a minor flat thirteen chord, which seldom happens, this arpeggio is in Bm and then we end the lick in another easily implementable arpeggios, a D major seven with some additional phrasing to it, see the blow charts for application

Here you can see how to break into the minor seven and add the natural sixth to it as well, start it from the low E string

And the D major arpeggio with the added notes to the high E string starts from the D string of the seventh position of the Major scale

Lesson 3

Modern Shred Lesson 3

TAB
7 - 10 9 7 9 12 14 11 14 16 15 12 14 17 14 12 15 16 14 11 14 12 9 7 9 10 7

So this lick just fits into a few scales since its mostly a minor seven arpeggios and therefore becomes quite flexible

That was the Aeolian, so here is the Frygian and Dorian as well where you can start the lick too,

and you can also start it from the second position of the Melodic minor scale as you can see here below the second position of the Major scale

Lesson 4

Modern Shred Lesson 4

S-Gt

4/4

mf

V □ V □ □ V V □ V V V □ T T

TAB

15 16 15 12 13 12 15 16 13 15 14 12 15 13 16 15 14 12 14 16 12 14 16 19 13 14 16 17 18

TAB

T T T T T

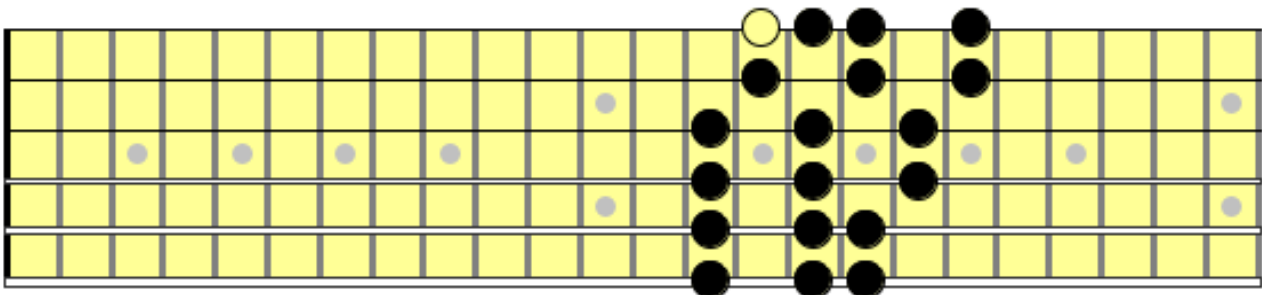
19 20 19 17 16 13 18 17 16 14 13 19 16 14 12

This one is so awesome sounding and this one makes use of a bit of outside playing and also some different techniques, as you can see in the tablature above we also use some Economy playing here which you also can do in lesson three actually

We both get a flattened ninth as well as a raised ninth added to this Dominant arpeggios type lick, then when we enter into the tapping arpeggio it goes crazy, here I play the raised seventh and the flat ninth in the four notes per string pattern. Then flat sixth and raised ninth when we enter the B string, I suggest playing the whole lick together as one since the tapping pattern is so weird in itself but of course you could both use it the fifth pattern of the Major scale and the fifth and sixth in the Harmonic minor but since theres so many different notes in it you could argue it could be used most everywhere so for now we will just use it as a Dominant step in the Major scale to limit it a little bit

Notice that I feel its easier to break into the lick from the high E string in the sixth position of the Major scale

Notice also that I need to go outside of the actual pattern to start it but if you watch the video you'll see that it makes sense to do it this way



Lesson 5

Modern Shred Lesson 5

21 17 19 19 18 19 18 14 16 17 16 12 14 10 9 12

20 16 12 16 19 18 15 19 17 21

This is very arpeggio sounding, which it also is but it works very much as a lick and not only as an arpeggios played up and down I think, if you watch the video you will see that I mostly use it as a descending lick and then I use the ascending part mostly as a way to get back to the beginning of the lick, the descending part kicks so much butt in my opinion, I like to use it and it works great both as a Lydian mode type lick as well as a Ionian mode type lick, in any case they touch on either a third step minor arpeggio which is a F# minor if you start in the fourth step, on the high E string and then it becomes an Aeolian type F# minor arpeggio if you start it seventh position of the Major scale

And the applications

Or

Lesson 6

Modern Shred Lesson 6

33 34

TAB: 8 9 11 9 8 11 10 8 10 11 8 9 11 9 8 6 8 9 8 6 10 8 6 8 10 6 8 9 8 6 5 6

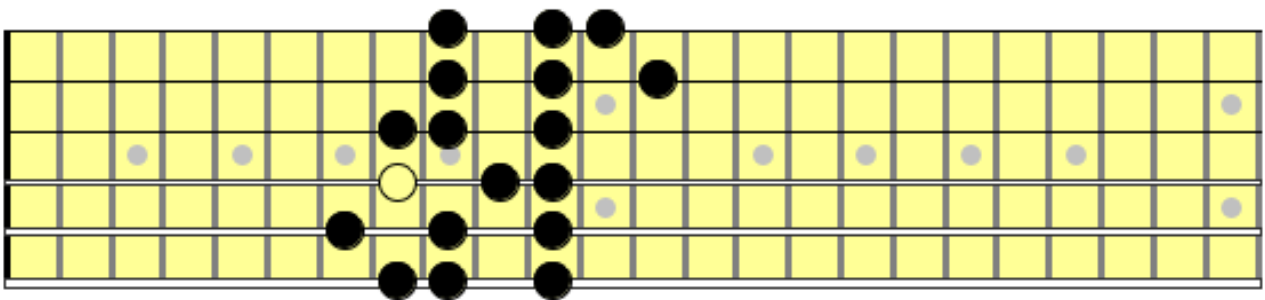
35 36

TAB: 8 6 5 8 6 4 6 4 7 4 7 6 7 6 4 6 4 4 8 6 4 6 8 5 8 9 7 4 6

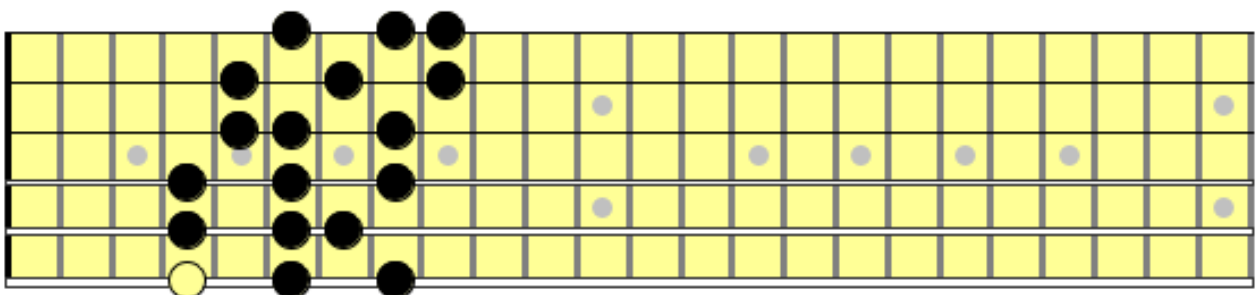
37

TAB: 8 T 12 8 6 4 7 9 8 5 8 6 4 6 8 4

So this is a relatively simple legato lick compared to the remaining lessons, except for the sweet sounding arpeggio at the end of the legato line. As I also talk about in the video the legato concept is easy to replicate in any other scale pattern but for this one I have created it from the Melodic minor scale. If you play the full lick it fits into the seventh position of the Melodic minor scale



The arpeggio is a dominant nine flat thirteen which fits into the fifth position of the Melodic minor scale

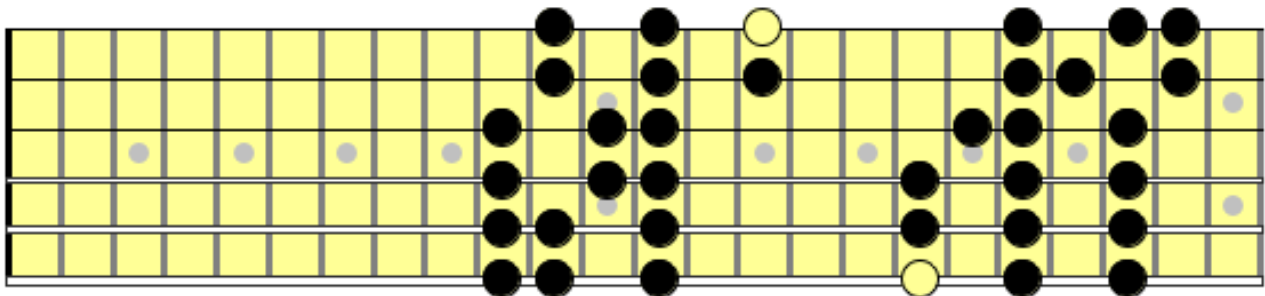


Lesson 7

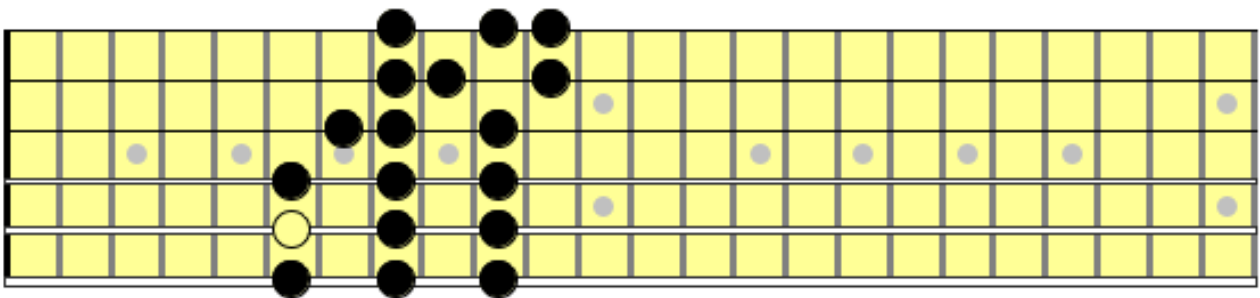
Modern Shred Lesson 7

The image shows three systems of musical notation for a guitar lesson. Each system consists of a standard musical staff and a guitar tablature (TAB) staff. The first system covers measures 11 and 12, the second covers measures 13 and 14, and the third covers measures 15 and 16. The tablature includes various fret numbers and techniques such as bends and slides.

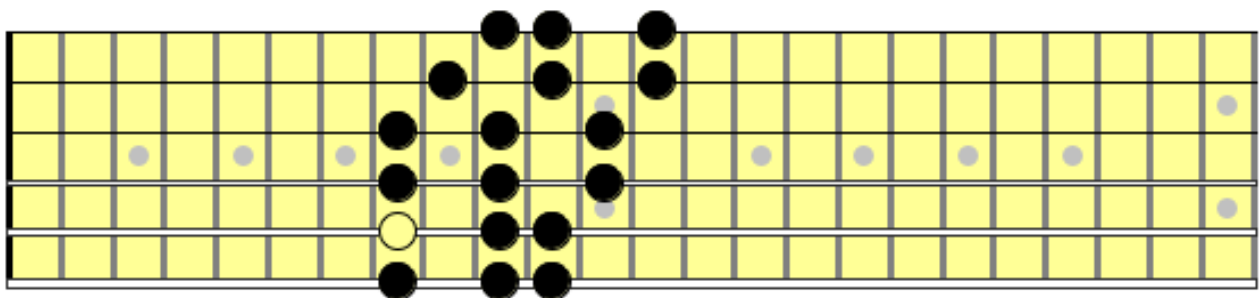
So if we start of playing the complete lick we can do so from the seventh position of the major scale and as you can see from the chart below I also added the position we end the lick in further up the fret board. Its the fifth position of the major scale that we end in. Whenever we get a lick that does not start end end in the same position I will add the both positions on the same fret board chart. What this does is to make sure you can go from and to the lick in a natural way so it does not sound org look like you go through a thinking process into the lick which would result in a pause that does not sound cool



Since this is quite a long lick chances are that we have more than one lick or parts of the phrase where we can sort of jump in to the lick or dissect the full lick into more individual licks, so the first I think of is the major seven arpeggio on the A string, under here you see the chart to start of the lick or solely play that arpeggio



Next thing we can do is to go in to the minor seven arpeggio from the next scale pattern, its in F and we can both start the extremely cool sweep slide minor seven arpeggio as well as the extreme stretch legato arpeggio, see the application below

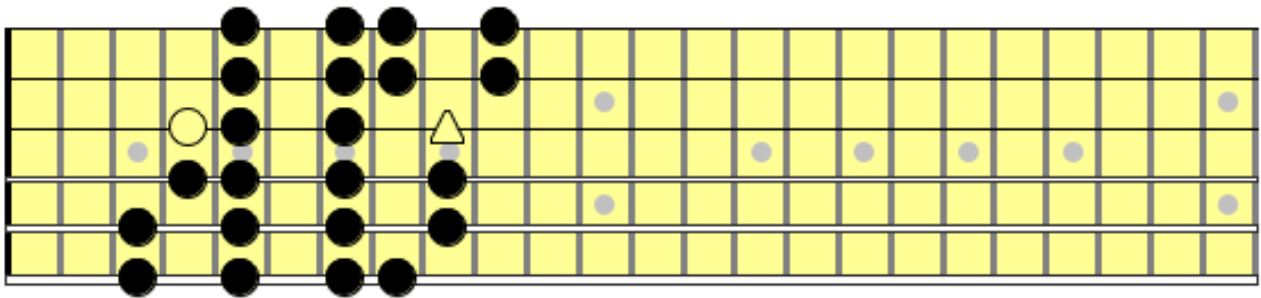


Lesson 8

Modern Shred Lesson 8

This lick again like the previous start and end in two different positions, its started in the first position of the major scale and ends in the second position of the major scale, so here you have to be alert since these two position intertwine so it looks a little funny or like its four notes per string pattern with repeated notes on each string, but it is two separate positions, the first and second, also notice that you start in the circle and end on the triangle which can be seen the the chart below

This is clearly also the lick that makes use of a crazy amount of chromaticism, but you return home in the pertaining scale in the second position



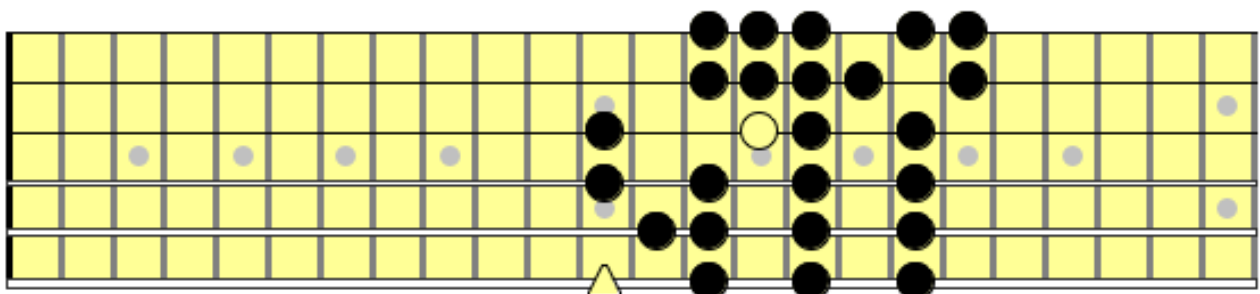
Lesson 9

Modern Shred Lesson 9

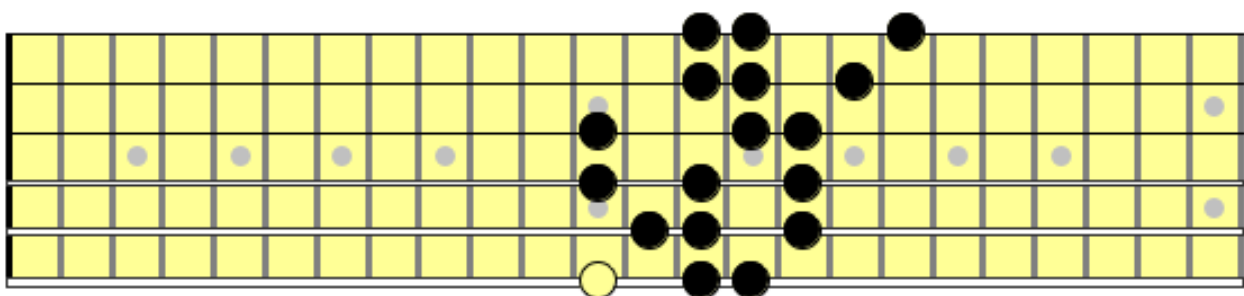
The score is divided into three systems, each with a musical staff and a guitar tablature (TAB) staff. The first system (measures 4-5) shows a complex sequence of notes with a key signature of one sharp. The second system (measures 6-7) continues the sequence with various slurs and ties. The third system (measures 8-9) concludes the lick with a final note and a rest.

So we are almost at the end if you have followed the recipe on how to use this program as I explain in the video, here is the ninth and its a scale combination of the Major scale and Harmonic minor scale. The example of playing two major triads one semi note next to each other comes from the fifth and sixth step of the Harmonic minor scale. We kick it of in a chromatic sequence and right after that we move into a Mixolydian mode which quickly moves into the fifth step of the Harmonic minor and the whole lick end in the fourth step of the Harmonic minor step and you will of course notice that in the chart I jotted down the fifth step of the Major scale is where you start it even though its chromatic on the on the G string, when you move into the D string it starts out in the Mixolydian mode or fifth step of the Major scale and immediately move into the fifth step of the Harmonic minor scale, see the chart below

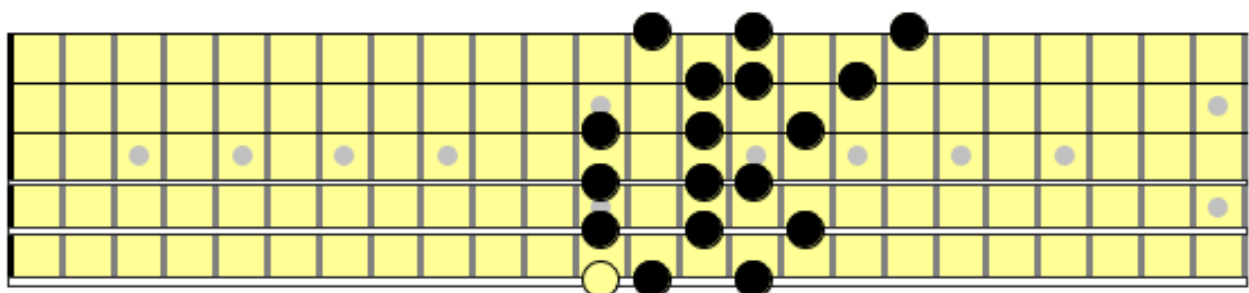
Also notice that we get some chromatic notes on the B string and high E string is because I combined to different scales, the fourth position of the Harmonic minor scale starting from B and the fifth position of the Major scale from C sharp



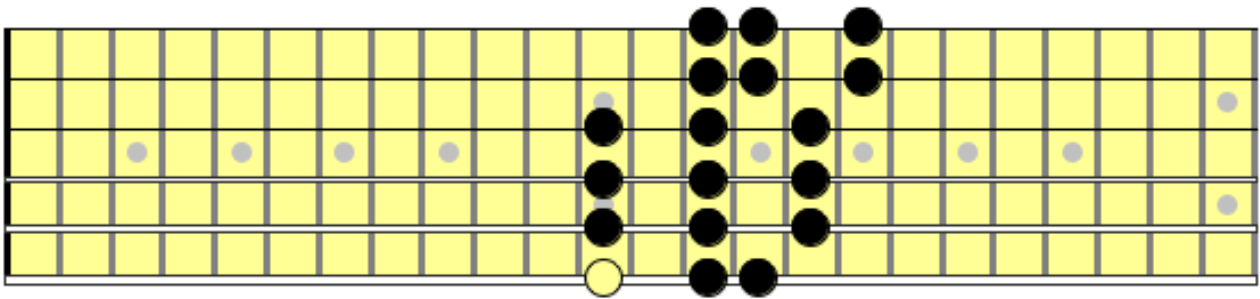
If you want to start the minor seven arpeggio alone you can of course start it either from the fourth position of the Harmonic minor scale, the second position of the Melodic minor scale or second, third and sixth position of the Major scale, see the below charts



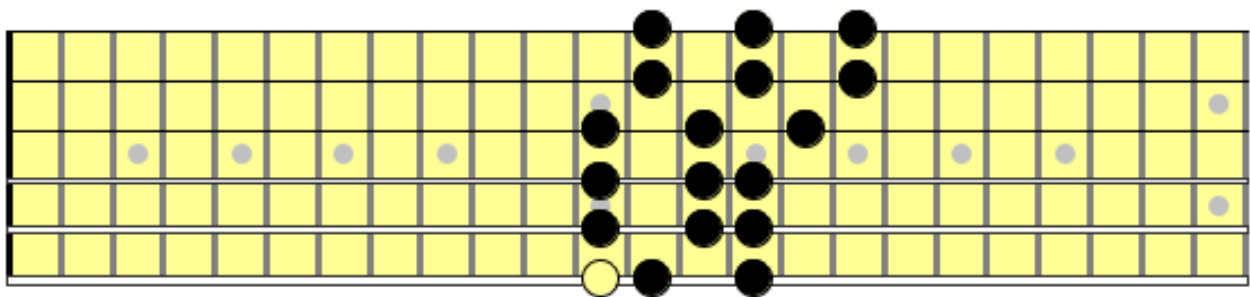
Above is fourth position of the Harmonic minor scale, below here is the second position of the Melodic minor scale



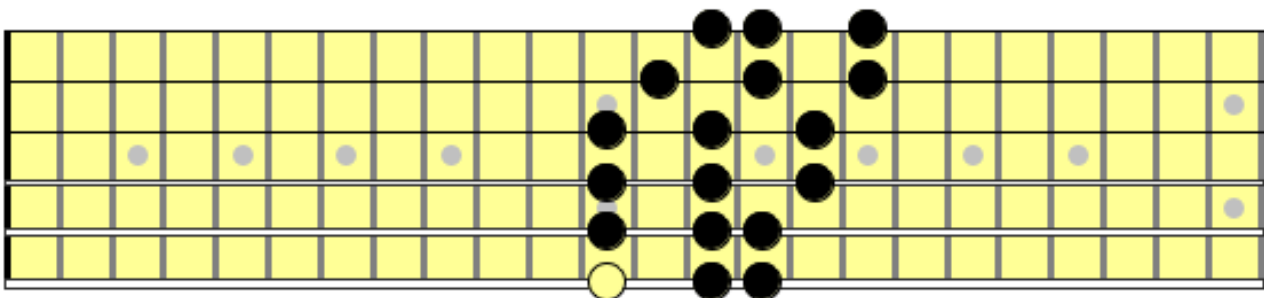
And here comes the three positions from the Major scale, first off is the second position of the Major scale



Then the third position of the Major scale



And finally the sixth position of the Major scale



Lesson 10

So you have made it to the final lesson and as you can hear in the video and see on the Tablature that it is a long lick. But lets get into the theoretical side of things so you can start using either the whole thing in your own playing or the different tasty arpeggios. We start out in a A Dominant arpeggio that I start from the fourth position of the Major scale and if you play the full lick you end in the fifth position of the Major scale

Modern Shred Lesson 10

23 24 25

TAB 9 5 8 9 6 7 5 7 9 5 9 7 5 7 6 9 8 5 9 5 8 8 5 12 9 10 9 10 9 17 15

26 27

TAB 12 14 14 12 14 16 12 16 14 12 14 14 12 14 15 17 T T T 20 21 20 17 15 14 12 14 14 12 14 16 12 10 14 12

28 29

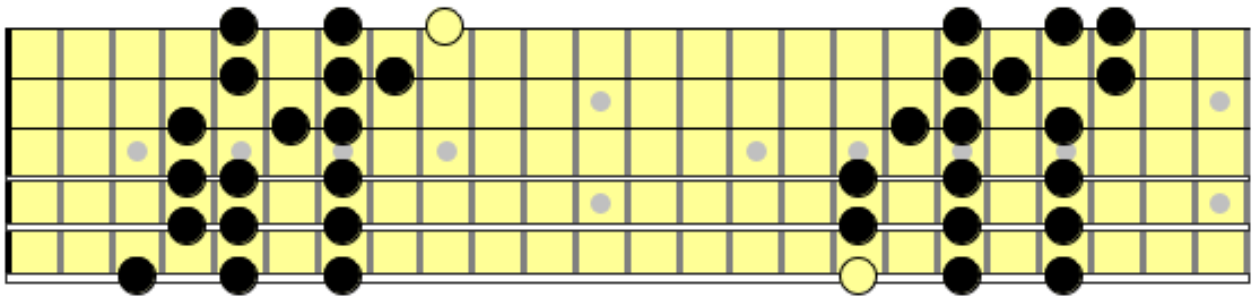
TAB T T T T T 11 12 12 10 14 15 19 21 22 21 19 15 14 10 12 12 11 12 14 12 14 16 18 11 13 15 17 15 13 11 18 16

30 31

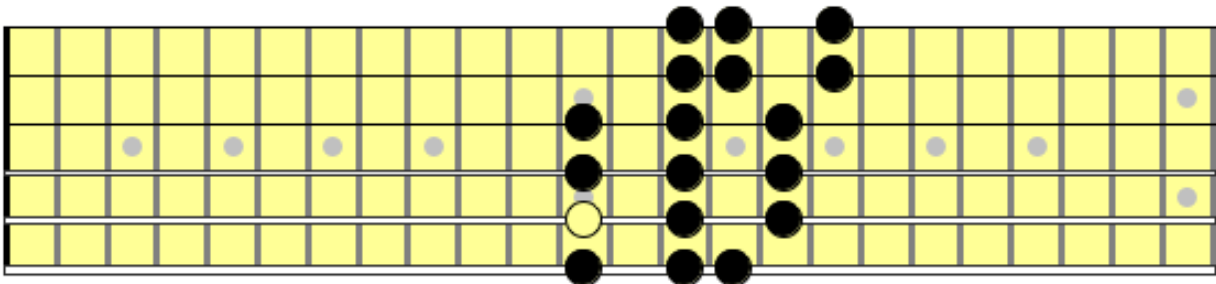
TAB 14 12 14 16 18 11 13 15 17 10 12 14 16 10 12 14 16 9 11 13 15 17 15 12 14 14 12 14 14 12 15 17

32

TAB 21 17 20 21 18 19 17 19 21 17



If you want to use the Dominant arpeggio with the added natural sixth and sharp nine you can do so from the second position of the Major scale or if you dare from the fourth and fifth position of the Melodic minor and second position from the Harmonic minor scale, but it sounds especially cool from the Major scale second position as showed below



And finally the awesome G major seven share eleven from the A string as well as the previous Dominant arpeggio

