

# ***THE SECRET MECHANICS OF LEGATO***

# DRILLS

## TECHNICAL DRILL 1.

Drill 1

S-Gt

TAB

*mf*

11-10-11-10-10-9-10-9-9-8-9-8-8-7-8-7

11-10-9-8-9-10-11

## TIMING

## TECHNICAL DRILL 2.

S-Gt

TAB

*mf*

8-9-10-11-10-9-8-9-10-12-10-9-8-9-11-12

11-9-8-9-11-13-11-9-8-10-11-13-11-10-8-10

12-13-12-10-8-10-12-14-12-10-8

Continue back



# LICK 1

S-Gt

mf

T  
A  
B

T  
A  
B

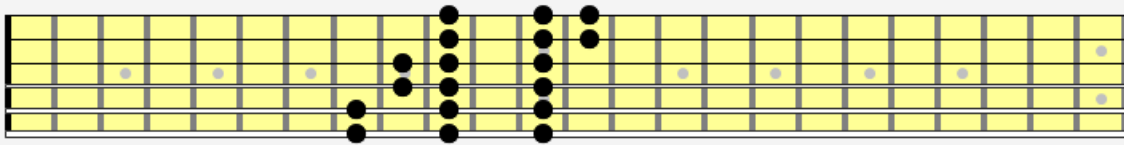
T  
A  
B

T  
A  
B

## IMPROVISING:

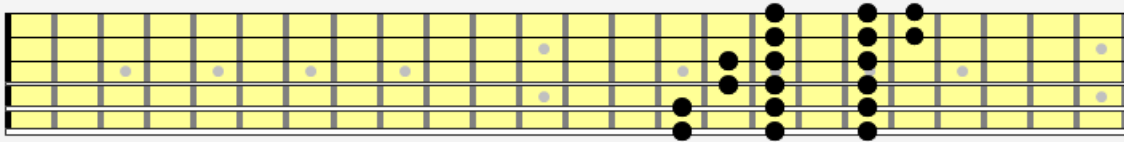
### ROCK TRACK

In this first lick what we are going to do to make it work in the major scale is to kick it off from the first position of the major scale. The Rock track is in A minor and you can use the Aeolian mode to play over the riff which is the same as the C Ionian scale so in praxis this means that you can kick the lick off from the first position which starts from the low E string on the eighth fret



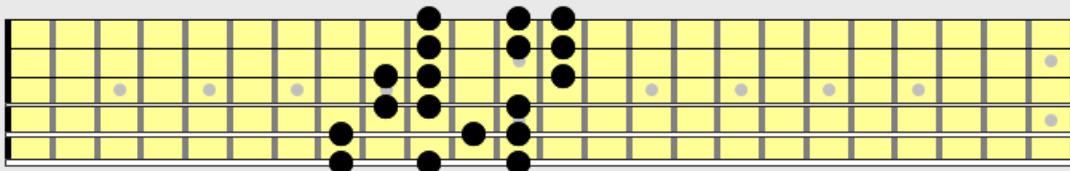
### BLUES TRACK

In the Blues which is in E minor we start it from the same position but now moved to G




### HARMONIC MINOR TRACK

When we use it in the Harmonic minor scale we use it from the third position and obviously one of the notes are different from the lick but it still works out fine



### EX. 1

The simplest way you can start working on your legato technique is this first example and remember. The Journey of a Thousand steps starts with one. Lau Tsu



Musical notation for Example 1. It consists of two staves: a standard musical staff for the guitar (S-Gt) and a tablature staff (TAB). The key signature is one sharp (F#) and the time signature is 4/4. The melody on the S-Gt staff starts with a first finger (1) on the high E string, followed by a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and a final quarter note G4. The TAB staff shows the fretting for the high E string: 15-14-12-14-15-14-12-14-15. The dynamic marking is *mf*.

### EX. 2


Now we add the B string and I only play one picking stroke on the E string when I return to that from the B string



Musical notation for Example 2. It consists of two staves: a standard musical staff for the guitar (S-Gt) and a tablature staff (TAB). The key signature is one sharp (F#) and the time signature is 4/4. The melody on the S-Gt staff starts with a first finger (1) on the high E string, followed by eighth notes: F#4, G4, A4, B4, C5, D5, E5, and a quarter rest. The TAB staff shows the fretting: 15-14-12 on the high E string, then 15-14-12-14-15 on the B string, and finally 12-14-15 on the high E string. The dynamic marking is *mf*.

### EX. 3

And we now add the G string and so this is the first time that we do the little turn around on the B string and end up with seven notes on the B string. Notice that I still only use the pick on the high E string so the rest is strictly hammer on's and pull off's



Musical notation for Example 3. It consists of two staves: a standard musical staff for the guitar (S-Gt) and a tablature staff (TAB). The key signature is one sharp (F#) and the time signature is 4/4. The melody on the S-Gt staff starts with a first finger (1) on the high E string, followed by eighth notes: F#4, G4, A4, B4, C5, D5, E5, and a quarter rest. The TAB staff shows the fretting: 15-14-12 on the high E string, then 15-14-12-14-15-14-12 on the B string, then 14-12-11-12-14 on the B string, then 12 on the high E string, then 14-15 on the B string, and finally 12-14-15 on the high E string. The dynamic marking is *mf*.

### EX. 4



## LICK 2

The image displays a musical score for a guitar lick, labeled "LICK 2". It consists of three systems, each with a standard musical staff for S-Gt (Solo Guitar) and a corresponding TAB (Tuning) staff. The music is in 4/4 time and features a melodic line with various fretting techniques and picking strokes.

**System 1:** The S-Gt staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo/mood is marked *mf*. The first measure contains a quarter note on the 11th fret, followed by eighth notes on the 12th and 14th frets. The second measure contains eighth notes on the 11th, 12th, and 14th frets. The third measure contains eighth notes on the 14th, 12th, and 11th frets. The fourth measure contains eighth notes on the 14th, 12th, and 11th frets. The fifth measure contains eighth notes on the 11th, 12th, and 14th frets. The sixth measure contains eighth notes on the 12nd, 14th, and 15th frets. The seventh measure contains eighth notes on the 14th, 12th, and 11th frets. The eighth measure contains eighth notes on the 12nd, 14th, and 15th frets. The TAB staff shows the fret numbers for each string: 11-12-14, 11-12-14-12-11, 14-12-11-12-14, 11-12-14, 12-14-15-14-12, 14-12-11-12-14, 12-14-15, and 12-14-15.

**System 2:** The S-Gt staff continues with eighth notes on the 14th and 12th frets. The TAB staff shows the fret numbers for each string: 14-12, 15-14-12-14-15, 12-14-15-14-12-10-12-14-12, 10, 14-12-10-12-14, 10-12-14-12-10-9-10-12-10-9.

**System 3:** The S-Gt staff continues with eighth notes on the 12nd, 10th, and 8th frets. The TAB staff shows the fret numbers for each string: 12-10-8-10-12, 9-10-12-10-9-7-9-10-9-7, 10, 8-7-8-10, 7-9-10-9-7-5-7-9-7-5, 8-7, and 5-7-6-4.

Notice in the video that I actually use picking strokes every time I go to a new string in the ascending part of the complete lick



**EX. 1**

EX. 1 is a guitar exercise in 4/4 time, marked *mf*. It consists of two systems. The first system has two measures. The first measure contains a sixteenth-note scale starting on the B string (F#) and ascending to the high E string (F#), with a first fingering (1) indicated. The second measure contains a similar scale starting on the high E string (F#) and descending to the B string (F#), with a second fingering (2) indicated. The second system has one measure with a third fingering (3) indicated, continuing the scale from the high E string (F#) down to the B string (F#). The tablature for the first system shows the following fret numbers: 11-12-14, 11-12-14-12-11, 14-12-11-12-14, 12-14-15-14-12, 14-12-11-12-14, 12-14-15, and 12-14-15. The tablature for the second system shows: 14-12, 15-14-12, 14-12-11, and 14-12-11.

**EX. 2**

So this is the first drill where the slides and hammer on's and pull off's are combined, I still only play picking strokes when I ascend into the high E string from the B string

EX. 2 is a guitar exercise in 4/4 time, marked *mf*. It consists of two systems. The first system has two measures. The first measure contains a sixteenth-note scale starting on the B string (F#) and ascending to the high E string (F#), with a first fingering (1) indicated. The second measure contains a similar scale starting on the high E string (F#) and descending to the B string (F#), with a second fingering (2) indicated. The second system has one measure with a third fingering (3) indicated, continuing the scale from the high E string (F#) down to the B string (F#). The tablature for the first system shows the following fret numbers: 12-14-15-14-12-10-12-14-12-10, 14-12-10-12-14, 10, 12-14-12-10, 12-14-15-14-12, 15-14-12-14-15, and 12-14. The tablature for the second system shows: 15-14-12-10.

**EX. 3**

Here we add just the next scale position to the two string patterns

S-Gt

*mf*

1 2

TAB

12 14 15 14 12 10 12 14 12 10 14 12 10 12 14 10 12 14 12 10 9 10 12 10 9 12 10 8 10 12 9 10

3 4

TAB

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

**EX. 4**

Here we finally add the fifth scale position to the drills

S-Gt

1 2

*mf*

T  
A  
B

12 14 15 14 12 10 12 14 12 10 14 12 10 12 14 10 12 14 12 10 9 10 12 10 9 12 10 8 10 12 9 10

3 4

T  
A  
B

12 10 9 7 9 10 9 7 10 8 7 8 10 7 9 10 9 7 9 10 12 10 9 12 10 8 10 12 9 10 12 10

5 6

T  
A  
B

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

7

T  
A  
B

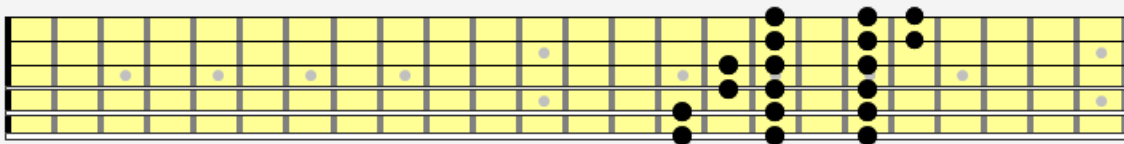
## LICK 3

The image displays the musical notation for Lick 3, consisting of three systems of guitar staff and TAB. The first system is labeled 'S-Gt' and includes a dynamic marking of *mf*. The notation is in 4/4 time and features a melodic line with slurs and accents. The TAB below the staff shows the fret numbers for strings T, A, and B. The second system continues the melodic line with slurs and accents. The third system concludes the lick with a final note and a double bar line.

## IMPROVISATION

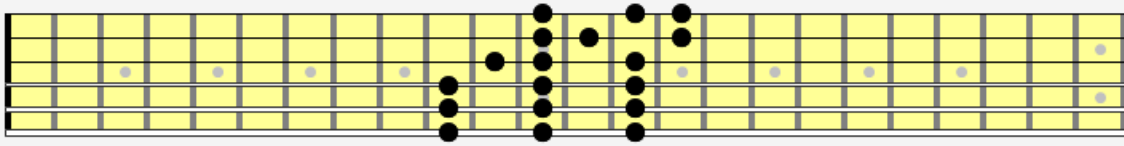
### ROCK TRACK

This lick is kicked off from the fifth position and to fit it to the rock track which is in A minor we have to start it from G since the minor scale fits the sixth position so it works out from G



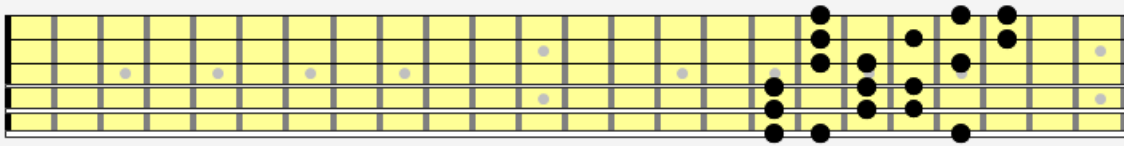
### BLUES TRACK

The Blues track is in E minor so we have to start the lick from D in order to make the notes fit the chords perfectly



## HARMONIC MINOR TRACK

Now to play the lick over harmonic minor we have to fit it over the fifth position of the harmonic minor which is a bit like the Mixolydian mode from the Major scale but with a flattened nine and sixth. To do this in praxis we kick the lick off from the the 17<sup>th</sup> fret



**EX. 1**

S-Gt  
*mf*  
TAB  
17-19-21  
17-19-21-19-17-16-17-19-17-16  
19-17-16  
17-19  
16-17-19-17-16-17-19-21-19-17  
21-19-17

**EX. 2**

S-Gt  
*mf*  
TAB  
17-19-21  
17-19-21-19-17-16-17-19-17-16  
19-17-16  
17-19  
16-18-19-18-16-14-16-18-16-14  
17-16-14-16

TAB  
17 14-16-18-16-14-16-18-19-18-16  
19-17-16-17-19  
16-17-19-17-16-17-19-21-19-17  
21-19-17

**EX. 3**

S-Gt  
*mf*  
TAB  
16-18-19-18-16-14-16-18-16-14  
17-16-14-16-17  
14  
16-18-16-14-16-18-19-18-16  
16-18

TAB  
19-18-16



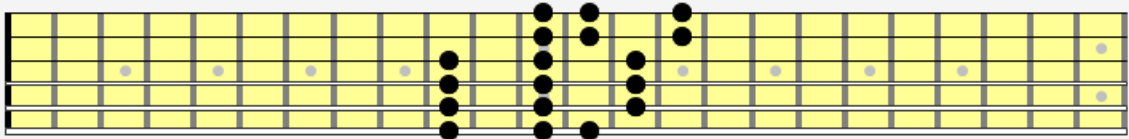
## LICK 4

The image shows a guitar lick in standard notation and guitar tablature. The standard notation is in 4/4 time, featuring a melodic line with slurs and accents. The guitar tablature below it shows the fret numbers for each string: 12 15 12 on the high E string, 16 12 16 12 9 12 9 on the D string, 14 10 12 10 14 on the G string, and 12 15 12 on the B string. The dynamic marking *mf* is present.

## IMPROVISATION

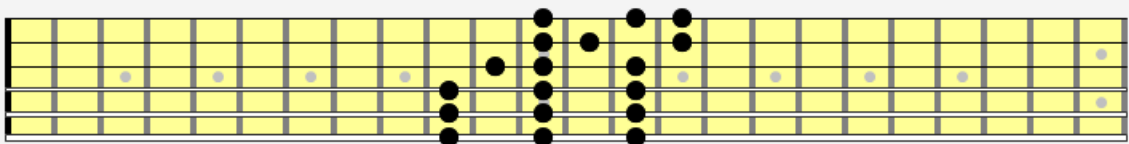
### ROCK TRACK

This is a minor arpeggio and only consists of three different notes and therefore very flexible, we can use it from the second, third and sixth position in the major scale, the example for the rock jam we use the E minor but we start it from the top of the second position of the major scale since the three notes per string scales are a little slanted so we actually also hit the root note on the high E string which is then the first note in the third position



### BLUES TRACK

Here we start it from the top of the fifth position of the major scale to make it fit the root note in the bottom which is also the first note of the sixth position which is the Aeolian minor



## HARMONIC MINOR TRACK

To fit the arpeggio into the harmonic minor we can either use it from the first or the fourth position.

**Important** remember when we start a lick somewhere in a scale it is not necessary the root note and therefore it may fit another mode

To make the arpeggio fit the fourth mode of the Harmonic minor scale we start it from the top of the third position of the Harmonic minor scale



**EX. 1**

S-Gt

*mf*

T  
A  
B

12 15 12 16 12 16 12 9 12 9 12 16 12 16 12 15 12

**EX. 2**

S-Gt

*mf*

T  
A  
B

12 10 14 9 12 9 12 16 12 9 12 9 14 10 12

**EX. 3**

S-Gt

*mf*

T  
A  
B

12 10 14 10 12 10 14 10 12 10 14 9 12 9 12 16 12 9 12 9 14 10 12

## LICK 5

S-Gt

*mf*

12 15-17-15-12 15-12-10, 12-15-17-15-12 14-12-9 12 14 16 14 12 14 12-9, 12 14 17 14 12 14 12 10

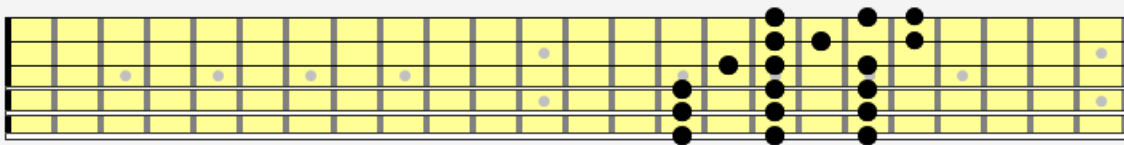
3

12 14 17 14 12 15 12 10 12

## IMPROVISATION

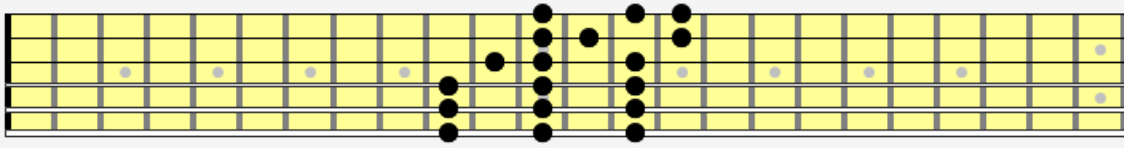
### ROCK TRACK

Here again the lick is taking off from the fifth position of the major scale from the high E string in order to fit the notes even though it's a blues scale. To fit it to the rock ballad we do it from the 17<sup>th</sup> fret on the high E string



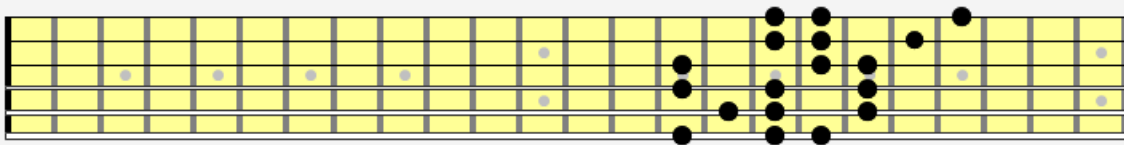
### BLUES TRACK

This is nice and easy because we just kick it off from what would be the first minor blues of Pentatonic shape or the fifth position again



## HARMONIC MINOR TRACK

I want to sort of fit it to the fifth position of the Harmonic minor scale but still we get a few outside notes but it sounds awesome anyway, so kick it off from the top of the fourth position of the Harmonic minor scale in order to get the best sound

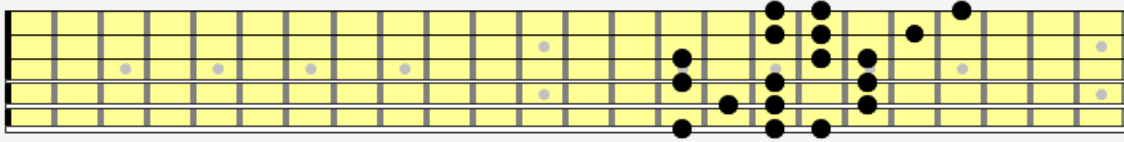






## HARMONIC MINOR TRACK

In order to make this pentatonic lick fit into a Harmonic minor sequence we hit it off from the top of the fourth position



### EX. 1

S-Gt

*mf*

TAB

### EX. 2

S-Gt

*mf*

TAB

TAB

### EX. 3

S-Gt

mf

T  
A  
B

7-8-9-8-7-5-7-8-7-5 | 7-5-2-5-7-10 | 7-5-7-10 | 7-8-9

## LICK 7

S-Gt

mf

T  
A  
B

10-12-15 | 9-12-14-12-9-12-14 | 8-12-8-12-15-17 | 15-12-15-17 | 15-19-22-19-15 | 17-15-12-8-12-8 | 14

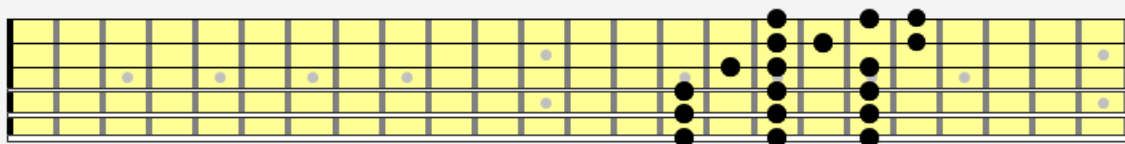
T  
A  
B

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

## IMPROVISATION

### ROCK TRACK

This lick fits the start of the fifth position of the major scale and in the case of A minor we have to start it from G



### BLUES TRACK

Same procedure here since we are making use of the same scale of the minor blues but just moved to E minor and therefore the fifth position this time is from D



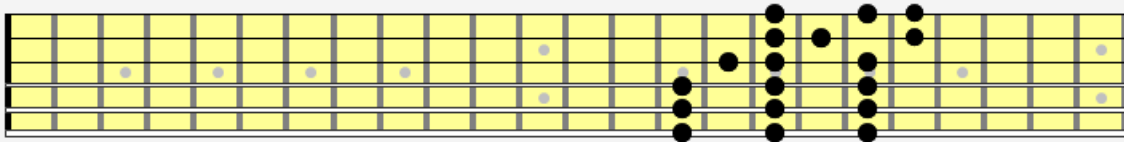
## LICK 8

The image shows the musical notation for Lick 8. It consists of three systems of notation. The first system is for the S-Gt (Solo Guitar) and includes a staff with a treble clef and a 4/4 time signature. The music starts with a first finger (1) on the first string, followed by a series of eighth notes and sixteenth notes, with a dynamic marking of *mf*. Below the staff is a TAB line with fret numbers: 10 12 15, 9-12 14 12-9, 12 14 17, 12 15 17-15 12, 10 12 15, and 12-15-17-19-17-15-12, 15-17-19-22-19-17. The second system continues the lick with a third finger (3) on the first string, followed by a series of eighth notes and sixteenth notes. The TAB line for this system includes: 15-12-15-17-19-17-15-12, 15-12-10-12-15-17-15-12, 17-14-12-9-12-14-12-9, and 15-12-10-12. The third system shows a final measure with a treble clef and a TAB line with fret numbers 15-12-10-12.

## IMPROVISATION

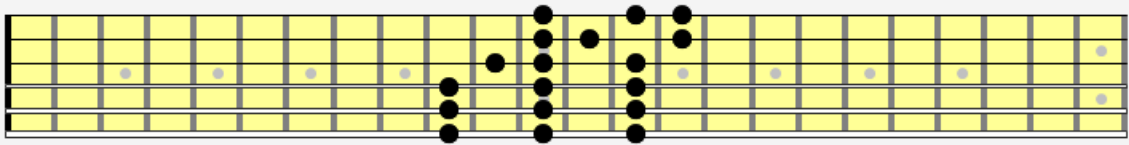
### ROCK TRACK

This lick fits the start of the fifth position of the major scale and in the case of A minor we have to start it from G



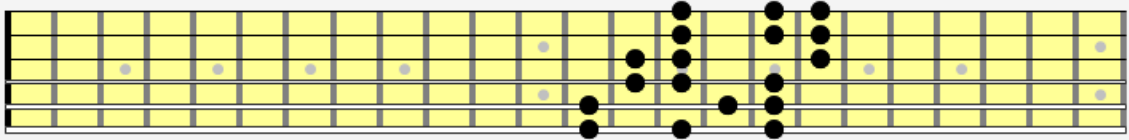
### BLUES TRACK

Same procedure here since we are making use of the same scale of the minor blues but just moved to E minor and therefore the fifth position this time is from D



## HARMONIC MINOR TRACK

To fit this naughty lick into the Harmonic minor scale we kick it off from the third position



### EX. 1

S-Gt

*mf*

TAB

15 17 19 22 19 17 15 17 19 22 19 17 15

### EX. 2

S-Gt

*mf*

TAB

12 15 17 19 17 15 12 15 17 19 17 15 12

### EX. 3

S-Gt

*mf*

T  
A  
B

12 15 17 19 17 15 12, 15 17 19 22 19 17 15 12

**EX. 4**

S-Gt

*mf*

T  
A  
B

12 15 17 19 17 15 12, 15 17 19 22 19 17 15 12 15 17 19 17 15 12 15 12 10 12 15 12 15 17 19

## LICK 9

The image shows the musical score for Lick 9, consisting of three systems of guitar notation and tablature. The first system is labeled 'S-Gt' and 'TAB' and includes a dynamic marking of *mf*. The second system is also labeled 'TAB'. The third system is labeled 'TAB' and ends with a double bar line. The notation includes treble clef, a 4/4 time signature, and various fret numbers and accidentals.

## IMPROVISATION

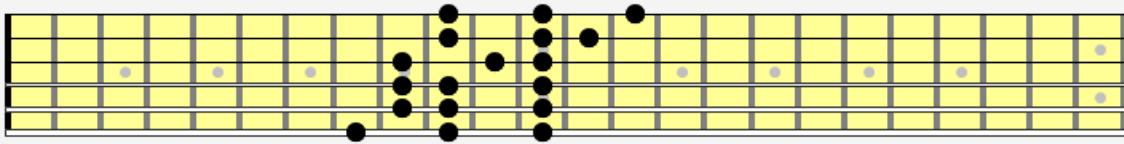
### ROCK TRACK

This lick is started on the G string and to be sure to get the notes to fit into the A Aeolian scale we start the lick from the fourth position of the Major scale



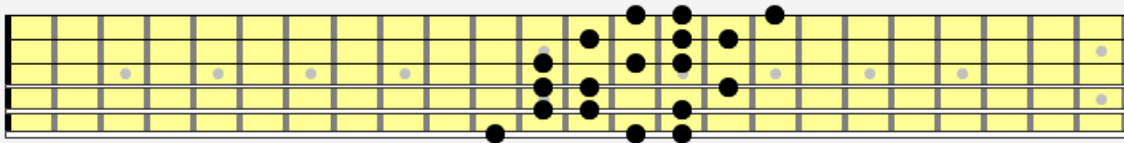
### BLUES TRACK

To use the lick in the blues use the same procedure but in E minor so the fourth position is now from C



## HARMONIC MINOR TRACK

To use the lick in the harmonic minor scale we use it from the sixth position of the Harmonic minor scale



### EX. 1

S-Gt

*mf*

T  
A  
B

### EX. 2

S-Gt

*mf*

T  
A  
B

### EX. 3

S-Gt

*mf*

T  
A  
B

17 18 20 22 20 18 17 15 17 18 20 18 17 15 13 15 | 17 18 17 15 13 15 17 18 20 18 17 15 17 18 20 22

## LICK 10

S-Gt

*mf*

T  
A  
B

12 14 15 17 15 14 12 14 15 17 19 17 15 14 12 14 | 15 17 15 14 12 10 12 14 15 14 12 10 12 14 15 17

T  
A  
B

15 14 12 | 19 17 16 14 16 17 19 21 19 17 16 14 16 | 17 19 17 16 14 12 14 16 17 16 14 12 14 16 17 19

T  
A  
B

17 16 14 | 22 21 19 17 15 17 19 21 19 17 15 14 15 | 17 19 17 15 14 12 14 15 17 15 14 12 | 15 14 12 10

T  
A  
B

## IMPROVISATION

## ROCK TRACK



S-Gt

*mf*

TAB

12 14 15 17 15 14 12, 14 15 17 19 17 15 14 12 14 15 17 15 14 12 10 12 14 15 14 12 10, 12 14 15 17

3 15 14 12 12 14 15 17 15 14 12 4

TAB

19 17 16 14 16 17 19 12

**EX 2**

S-Gt

*mf*

TAB

14 16 17 19 17 16 14 14 16 17 19 17 16 14

22 21 19 17 19 21 22

To send me an example on how your technique is progressing for a validation please send your video file by [yousendit.com](mailto:mail@nielsvejlyt.dk) to [mail@nielsvejlyt.dk](mailto:mail@nielsvejlyt.dk)

Be sure to have so much light so its easy to see what is going on, preferably right and left hand seperatly

Yours

Niels Vejlyt