

RANDY RHODES



MR. CROWLEY:

As heard on Blizzard of Ozz

10 Awesome Licks

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Randall William Rhoads (December 6, 1956 – March 19, 1982) was an American [heavy metal](#) guitarist who played with [Quiet Riot](#) and [Ozzy Osbourne](#). A devoted student of classical guitar, Rhoads combined his classical music influences with his own heavy metal style. He died in a [plane accident](#) while on tour with Osbourne in [Florida](#) in 1982. Despite his short career, Rhoads, who was a major influence on [neoclassical metal](#), is cited as an influence by many guitarists and is included in several "Greatest Guitarist" lists.

"**Mr. Crowley**" is a song by British heavy metal vocalist [Ozzy Osbourne](#) about English occultist [Aleister Crowley](#). It was first released on Osbourne's debut solo album [Blizzard of Ozz](#) in September 1980 in the United Kingdom, and then a live version of the song was released as a single in November 1980. The song was written by Osbourne, [guitarist Randy Rhoads](#), and [bass guitarist/lyricist Bob Daisley](#).

The song starts with a keyboard solo by [Don Airey](#). The guitar solo by Randy Rhoads after the second strophe became one of the most known in the rock music. It was ranked on 28th place in the list of the best guitar solos by the readers of [Guitar World](#).

The song ranked on 23rd place in the list of the best heavy metal songs of all time, according to a readers preferences poll held by [Gibson](#).

References cited:

“Randy Rhoads.” Wikipedia. Wikipedia.org, https://en.wikipedia.org/wiki/Randy_Rhoads.

“Mr. Crowley.” Wikipedia. Wikipedia.org, https://en.wikipedia.org/wiki/Mr._Crowley.

Introduction:

The purpose of this guide is to study the licks and motives found in “Mr. Crowley” as a means to expand personal vocabulary as a player. As such, there are certain goals to keep in mind:

1. Be comfortable playing the example in isolation – ability to play the lick as written, as cleanly as possible.
2. Begin to practice transposing the example to various keys, eventually playing it in every key possible.
3. Experiment playing lines that either contain the example at the end, or in the beginning. Work towards pulling together your own vocabulary of licks and combining it into what you're learning now.
4. Experiment with changing the rhythmic content of the example, for instance, if the lick mainly contains 16th notes, try to vary it by juxtaposing sextuplets, or even removing fragments of the material, starting later or sooner.
5. Experiment with using only portions of the material and combining it with new material, or the same material an octave lower or higher.
6. Experiment with speed, if the example is fast, how could you use it at a slow tempo, but still retain it's original “spirit”?
7. Practice using everything you learn in real life situations, and reflect on what worked, and what did not.

The main objective of this guide is to learn the 'big moments' of Mr. Crowley, yes, and as the examples will show, there are plenty to get at. The deeper study that will impact your playing the most is in the above stated goals. Simply learning the material will only take you so far. Same with learning a new language, repeating a new word by rote is just one step towards mastery.

On Guitar Tone:

These examples were meticulously transcribed to show as much detail in the playing as possible. They should be followed exactly as written as a first step towards mastery. They should be practiced with 'real world' situations in mind. If you play using a lot of distortion, you should practice these examples the same way. That said, you should also make it a point to use a clean tone as well. Never rely on your own amp/pedal tone as a crutch for lack of technique. The examples can be played with any variety of tone settings. Delays and reverbs sound especially awesome, but the drawback is those same effects can mask certain issues with technique, whether picking, slides, or just muting noise.

With all that said, lets dive in!

Ex 1. Dm C5

A.H. (8va)

P.M. -----|

TAB

Example 1:

Used as a filler lick between D minor to C. Contains an Eb, giving it a Phrygian mode flavor.

Ex 1-A Em D5

A.H. (8va)

P.M. -----|

TAB

Example 1-A:

The same lick as example 1, but transposed to E minor. The starting note of the lick is on the B string, and is the root note of the chord. Try to experiment transposing the lick to as many chords as possible.

Ex 1-B F#m E5

A.H. (8va)

P.M. -----|

TAB

Example 1-B:

Example 1, but this time transposed for F# minor. This lick *could* also be used as a filler to get to any chord the next measure is leading into.

Ex 1-C Em

Example 1-C:

In this example, the lick is further expanded upon. A short improvised one bar lick sets up the original lick. This is a great way to practice new and old. Try to bolt an idea from your own vocabulary into the front of a lick you are studying.

Ex. 2 Dm

Example 2:

A D minor pentatonic “Chuck Berry” blues lick on steroids. Watch out for the repeating bend that happens *before* the next downbeat, repeating the pattern. Pick each bend hard.

Ex. 2-A[illegible]

Example 2-A:

The same lick as example 2, only transposed to C minor. Since all the notes are contained in the 'blues box', this pattern is very easy to move all over the neck and use in a variety of contexts.

Ex. 2-B[illegible]

Example 2-B:

Example 2, this time transposed for A minor. It could also be moved up by an octave, into 15th position.

Ex. 2-C[illegible]

Example 2-C:

A new idea is inserted before moving to example 2. The lick starts with a half step bend, giving it some dorian mode flavor before moving with sextuplets around the pentatonic box, then moving forward to example 2.

Ex. 3

Dm

6

6

6

6

full

full

TAB

13-10 13-10-13-10 12-10 12-10-12-10 10-10-12 12

Example 3:

Another well known Randy Rhoads lick. Lightning fast sequence down the pentatonic scale. Pull-offs help with navigating ones way around it. There is a pull off on every down beat, and the hammer on mid way on the 4th beat is in place to ascend back to the bend.

Ex. 3-A

Am

6

6

6

6

full

full

TAB

8-5 8-5-8-5 7-5 7-5-7-5 5-5-7 7

Example 3-A:

The same lick as example 3, transposed for A minor. In these examples, many will be transposed up and down the fretboard, as learning these in more than one place/key is very important.

Ex. 3-B[illegible]

Example 3-B:

Example 3, this time transposed to G minor. If the stretch from Bb to G proves difficult, be sure to slow down and do not try to 'play through' any discomfort or pain.

Ex. 3-C

3-C Dm

8 *P* *H P P* *P* *H P P* *P* *P* *sl.* 6

P 6 *H P P* *P* *H P P* *P* *P* *sl.*

TAB 13-10 13-10-12-13-12-10 13-10 10 12-10 12 12-10-12-13-12-10 12-10 11-10 12-10-9 10 12-10-8 10

Example 3-C:

A slightly more complex variation than any from previous examples. Here, the descending sequence is split up, with a lick in between, prolonging it. Also, a descending scale run is added in at the end, slightly moving out of the pentatonic box.

Ex. 4

Ex. 4 Dm

6 6 7 6

TAB 12-10-12-14 13-13-13-10-13 10-13-12-10-15-13-12-16-15-13-18-16-15-20-18-17 20

Example 4:

One of the hardest licks from Mr. Crowley. Position shifts, pull offs ascending on one string, and one beat that contains a grouping of 7 notes. Practicing this particular one can be tough, the best course of action being to land firmly on Bb on the downbeat of 4 (right after the 7 note grouping), as well as starting the that part of the lick right on beat 3.

Ex. 4-A

Am

8

full

7-5-7-9 8-8-8-5-8 5-8-7-5-10-8-7-11-10-8-13-11-10-15-13-12 15

Example 4-A:

The same lick as 4, transposed to A minor. One thing to help you square off where the lick starts is locating it's starting position, which is inside the minor pentatonic box. It quickly veers outside of the box, but knowing where it is in relation to the key is helpful.

Ex. 4-B

Em

8

full

14-12-14-16 15-15-15-12-15 12-15-14-12-17-15-14-18-17-15-20-18-17-22-20-19 22

Example 4-B:

Another transposition of lick 4, this time in E minor. The scalar climb here goes all the way to the upper end of the fretboard.

Ex. 4-C

Dm 8

20-18-17-18-16-15-16-18-16-15-18-15-16-15-13-15-13-12-13-15-13-12-15-13-13

Example 4-C:

This lick is based around the reversing of example 4, with a dissonant note added at the end to great effect.

[illegible][illegible]

Example 5:

Example 5 is a lightening fast sextuplet run in D minor, using the minor pentatonic box shape. The lick here alternates between two smaller motives. One motive is a sequence repeated twice, the other motive has less movement and more repetition of D.

Ex. 5-A

First system of musical notation for Example 5-A. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with eighth notes, slurs, and accents. Above the first measure is the chord symbol "Am" and a "P" (piano) dynamic. Above subsequent measures are "P" dynamics. The bottom staff is a guitar TAB with fret numbers 8 and 5, and a "6" indicating a barre. The TAB is labeled "TAB" vertically on the left.

Second system of musical notation for Example 5-A, continuing the melodic and TAB lines from the first system. It includes the same notation for notes, slurs, accents, and dynamics ("P") as the first system. The TAB staff continues with fret numbers 8 and 5, and a "6" for the barre. The system concludes with a double bar line.

Example 5-A:

Example 5-A is a transposition of the original lick into A minor.

Ex. 5-B Em

First system of musical notation for Example 5-B. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth notes with accents and slurs, and is marked with a 'P' (piano) dynamic. A bracket above the staff indicates a range of 8. Below the staff, a bass line is shown with fret numbers 15 and 12, and a 'P' dynamic. The system is labeled 'TAB' and 'B'.

Second system of musical notation for Example 5-B. It continues the melody from the first system, featuring the same eighth notes, accents, slurs, and 'P' dynamic. The bracket above the staff indicates a range of 8. The bass line continues with fret numbers 15 and 12, and a 'P' dynamic. The system is labeled 'TAB' and 'B'.

Example 5-B:

Example 5-B is the same as example 5, transposed for E minor. As with other examples, try this in as many keys as possible, if not, all keys.

Ex. 5-C

Em

Example 5-C:

This example uses some of #5, only instead of repeating the whole idea twice, the second bar shows a descending scale run of 3 octaves, leaving the pentatonic box but not veering too far from it.

Ex. 6

Dm

Example 6:

Example 6 shows has lots of little details you can start to incorporate into your playing. The first bar is a descending line, using the notes of the G string to backtrack into 5th position (another minor pentatonic box), then, in measure two, a bend is held out slowly, reaching it's intended

note (A) at the same time the double stop C is played.

Ex. 6-A

Example 6-A:

6-A is a transposition, to B minor. Traveling from 7th position down to 2nd. This proves to be difficult for people, as the size of the distance of the frets are larger. Practice slowly, and stop if you feel discomfort.

Ex. 6-B

Example 6-B:

Transposed for E minor. Another common “rock guitar” key. Try to arrange and practice licks in keys you find your music rests is the most. Although, it should in the long run be the goal to play these licks in every key possible.

Ex. 6-C

Em

8 6 P H P P P sl. P sl. P H

19-15-14-17-15-16-14-12-14-15-14-11-12-11-9-11-9-7-9-7-7-8-10

TAB

Example 6-C:

A variation on the original lick. The first note grouping is two arpeggios, E minor, quickly into B minor, ignoring the pentatonic run from the original. The rest of the lick is exactly the same as before, descending down to 7th position for E minor.

Ex. 7

Dm

8

8-measure exercise for Dm. The notation consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in eighth notes, with a 'P' (pizzicato) marking above each measure. The fretboard diagram below the staff shows the following fret numbers for each measure: 17-13, 15, 17-13, 15, 17-13, 15, 17-13, 15. The fretboard diagram is labeled 'TAB' and 'B'.

Bb

8

8-measure exercise for Bb. The notation consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written in eighth notes, with a 'P' (pizzicato) marking above each measure. The fretboard diagram below the staff shows the following fret numbers for each measure: 18-13, 15, 18-13, 15, 18-13, 15, 18-13, 15. The fretboard diagram is labeled 'TAB' and 'B'.

C

8

8-measure exercise for C. The notation consists of a treble clef staff with a key signature of no sharps or flats (C) and a common time signature (C). The melody is written in eighth notes, with a 'P' (pizzicato) marking above each measure. The fretboard diagram below the staff shows the following fret numbers for each measure: 15-12, 13, 15-12, 13, 15-12, 13, 15-12, 13. The fretboard diagram is labeled 'TAB' and 'B'.

F

8

8-measure exercise for F. The notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, with a 'P' (pizzicato) marking above each measure. The fretboard diagram below the staff shows the following fret numbers for each measure: 17-13, 13, 17-13, 13, 17-13, 13, 17-13, 13. The fretboard diagram is labeled 'TAB' and 'B'.

Example 7:

Example 7 is one of the most well known lines in Mr. Crowley. Arpeggios outlining D minor, Bb, C, and F major. Be aware that in order for this lick to sound as clean as possible, the note you play on the B string should be lifted up, or muted, otherwise it will ring out while playing the pull offs, and sound messy. Practice this motion of lifting your finger up slowly, and raise the bpm on the metronome when comfortable.

Ex. 7-A

8 **Em**

8 **Em**

6

19-15 17 19-15 17 19-15 17 19-15 17 19-15 17 19-15 17

TAB

8 **C**

8 **C**

6

20-15 17 20-15 17 20-15 17 20-15 17 20-15 17 20-15 17

TAB

8 **D**

8 **D**

6

17-14 15 17-14 15 17-14 15 17-14 15 17-14 15 17-14 15

TAB

8 **G**

8 **G**

6

19-15 15 19-15 15 19-15 15 19-15 15 19-15 15 19-15 15

TAB

Example 7-A:

The same lick transposed for E minor. Moving through C major, D major, G major arpeggios. Try to use these shapes and come up with your own progressions where they can be useful. Although this particular lick is used to modulate to G major, you can use it to great effect over any progression of chords.

Ex. 7-B₈

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a single line, starting on a G4 note. The first measure is a half note G4, followed by a half note A4. The second measure is a half note Bb4, followed by a half note C5. The third measure is a half note D5, followed by a half note E5. The fourth measure is a half note F5, followed by a half note G5. The fifth measure is a half note A5, followed by a half note Bb5. The sixth measure is a half note C6, followed by a half note D6. The seventh measure is a half note E6, followed by a half note F6. The eighth measure is a half note G6, followed by a half note A6. The ninth measure is a half note Bb6, followed by a half note C7. The tenth measure is a half note D7, followed by a half note E7. The eleventh measure is a half note F7, followed by a half note G7. The twelfth measure is a half note A7, followed by a half note Bb7. The thirteenth measure is a half note C8, followed by a half note D8. The fourteenth measure is a half note E8, followed by a half note F8. The fifteenth measure is a half note G8, followed by a half note A8. The sixteenth measure is a half note Bb8, followed by a half note C9. The seventeenth measure is a half note D9, followed by a half note E9. The eighteenth measure is a half note F9, followed by a half note G9. The nineteenth measure is a half note A9, followed by a half note Bb9. The twentieth measure is a half note C10, followed by a half note D10. The twenty-first measure is a half note E10, followed by a half note F10. The twenty-second measure is a half note G10, followed by a half note A10. The twenty-third measure is a half note Bb10, followed by a half note C11. The twenty-fourth measure is a half note D11, followed by a half note E11. The twenty-fifth measure is a half note F11, followed by a half note G11. The twenty-sixth measure is a half note A11, followed by a half note Bb11. The twenty-seventh measure is a half note C12, followed by a half note D12. The twenty-eighth measure is a half note E12, followed by a half note F12. The twenty-ninth measure is a half note G12, followed by a half note A12. The thirtieth measure is a half note Bb12, followed by a half note C13. The thirty-first measure is a half note D13, followed by a half note E13. The thirty-second measure is a half note F13, followed by a half note G13. The thirty-third measure is a half note A13, followed by a half note Bb13. The thirty-fourth measure is a half note C14, followed by a half note D14. The thirty-fifth measure is a half note E14, followed by a half note F14. The thirty-sixth measure is a half note G14, followed by a half note A14. The thirty-seventh measure is a half note Bb14, followed by a half note C15. The thirty-eighth measure is a half note D15, followed by a half note E15. The thirty-ninth measure is a half note F15, followed by a half note G15. The fortieth measure is a half note A15, followed by a half note Bb15. The forty-first measure is a half note C16, followed by a half note D16. The forty-second measure is a half note E16, followed by a half note F16. The forty-third measure is a half note G16, followed by a half note A16. The forty-fourth measure is a half note Bb16, followed by a half note C17. The forty-fifth measure is a half note D17, followed by a half note E17. The forty-sixth measure is a half note F17, followed by a half note G17. The forty-seventh measure is a half note A17, followed by a half note Bb17. The forty-eighth measure is a half note C18, followed by a half note D18. The forty-ninth measure is a half note E18, followed by a half note F18. The fiftieth measure is a half note G18, followed by a half note A18. The fifty-first measure is a half note Bb18, followed by a half note C19. The fifty-second measure is a half note D19, followed by a half note E19. The fifty-third measure is a half note F19, followed by a half note G19. The fifty-fourth measure is a half note A19, followed by a half note Bb19. The fifty-fifth measure is a half note C20, followed by a half note D20. The fifty-sixth measure is a half note E20, followed by a half note F20. The fifty-seventh measure is a half note G20, followed by a half note A20. The fifty-eighth measure is a half note Bb20, followed by a half note C21. The fifty-ninth measure is a half note D21, followed by a half note E21. The sixtieth measure is a half note F21, followed by a half note G21. The sixty-first measure is a half note A21, followed by a half note Bb21. The sixty-second measure is a half note C22, followed by a half note D22. The sixty-third measure is a half note E22, followed by a half note F22. The sixty-fourth measure is a half note G22, followed by a half note A22. The sixty-fifth measure is a half note Bb22, followed by a half note C23. The sixty-sixth measure is a half note D23, followed by a half note E23. The sixty-seventh measure is a half note F23, followed by a half note G23. The sixty-eighth measure is a half note A23, followed by a half note Bb23. The sixty-ninth measure is a half note C24, followed by a half note D24. The seventieth measure is a half note E24, followed by a half note F24. The seventy-first measure is a half note G24, followed by a half note A24. The seventy-second measure is a half note Bb24, followed by a half note C25. The seventy-third measure is a half note D25, followed by a half note E25. The seventy-fourth measure is a half note F25, followed by a half note G25. The seventy-fifth measure is a half note A25, followed by a half note Bb25. The seventy-sixth measure is a half note C26, followed by a half note D26. The seventy-seventh measure is a half note E26, followed by a half note F26. The seventy-eighth measure is a half note G26, followed by a half note A26. The seventy-ninth measure is a half note Bb26, followed by a half note C27. The eightieth measure is a half note D27, followed by a half note E27. The eighty-first measure is a half note F27, followed by a half note G27. The eighty-second measure is a half note A27, followed by a half note Bb27. The eighty-third measure is a half note C28, followed by a half note D28. The eighty-fourth measure is a half note E28, followed by a half note F28. The eighty-fifth measure is a half note G28, followed by a half note A28. The eighty-sixth measure is a half note Bb28, followed by a half note C29. The eighty-seventh measure is a half note D29, followed by a half note E29. The eighty-eighth measure is a half note F29, followed by a half note G29. The eighty-ninth measure is a half note A29, followed by a half note Bb29. The ninetieth measure is a half note C30, followed by a half note D30. The ninety-first measure is a half note E30, followed by a half note F30. The ninety-second measure is a half note G30, followed by a half note A30. The ninety-third measure is a half note Bb30, followed by a half note C31. The ninety-fourth measure is a half note D31, followed by a half note E31. The ninety-fifth measure is a half note F31, followed by a half note G31. The ninety-sixth measure is a half note A31, followed by a half note Bb31. The ninety-seventh measure is a half note C32, followed by a half note D32. The ninety-eighth measure is a half note E32, followed by a half note F32. The ninety-ninth measure is a half note G32, followed by a half note A32. The hundredth measure is a half note Bb32, followed by a half note C33. The hundred and first measure is a half note D33, followed by a half note E33. The hundred and second measure is a half note F33, followed by a half note G33. The hundred and third measure is a half note A33, followed by a half note Bb33. The hundred and fourth measure is a half note C34, followed by a half note D34. The hundred and fifth measure is a half note E34, followed by a half note F34. The hundred and sixth measure is a half note G34, followed by a half note A34. The hundred and seventh measure is a half note Bb34, followed by a half note C35. The hundred and eighth measure is a half note D35, followed by a half note E35. The hundred and ninth measure is a half note F35, followed by a half note G35. The hundred and tenth measure is a half note A35, followed by a half note Bb35. The hundred and eleventh measure is a half note C36, followed by a half note D36. The hundred and twelfth measure is a half note E36, followed by a half note F36. The hundred and thirteenth measure is a half note G36, followed by a half note A36. The hundred and fourteenth measure is a half note Bb36, followed by a half note C37. The hundred and fifteenth measure is a half note D37, followed by a half note E37. The hundred and sixteenth measure is a half note F37, followed by a half note G37. The hundred and seventeenth measure is a half note A37, followed by a half note Bb37. The hundred and eighteenth measure is a half note C38, followed by a half note D38. The hundred and nineteenth measure is a half note E38, followed by a half note F38. The hundred and twentieth measure is a half note G38, followed by a half note A38. The hundred and twenty-first measure is a half note Bb38, followed by a half note C39. The hundred and twenty-second measure is a half note D39, followed by a half note E39. The hundred and twenty-third measure is a half note F39, followed by a half note G39. The hundred and twenty-fourth measure is a half note A39, followed by a half note Bb39. The hundred and twenty-fifth measure is a half note C40, followed by a half note D40. The hundred and twenty-sixth measure is a half note E40, followed by a half note F40. The hundred and twenty-seventh measure is a half note G40, followed by a half note A40. The hundred and twenty-eighth measure is a half note Bb40, followed by a half note C41. The hundred and twenty-ninth measure is a half note D41, followed by a half note E41. The hundred and thirtieth measure is a half note F41, followed by a half note G41. The hundred and thirty-first measure is a half note A41, followed by a half note Bb41. The hundred and thirty-second measure is a half note C42, followed by a half note D42. The hundred and thirty-third measure is a half note E42, followed by a half note F42. The hundred and thirty-fourth measure is a half note G42, followed by a half note A42. The hundred and thirty-fifth measure is a half note Bb42, followed by a half note C43. The hundred and thirty-sixth measure is a half note D43, followed by a half note E43. The hundred and thirty-seventh measure is a half note F43, followed by a half note G43. The hundred and thirty-eighth measure is a half note A43, followed by a half note Bb43. The hundred and thirty-ninth measure is a half note C44, followed by a half note D44. The hundred and fortieth measure is a half note E44, followed by a half note F44. The hundred and forty-first measure is a half note G44, followed by a half note A44. The hundred and forty-second measure is a half note Bb44, followed by a half note C45. The hundred and forty-third measure is a half note D45, followed by a half note E45. The hundred and forty-fourth measure is a half note F45, followed by a half note G45. The hundred and forty-fifth measure is a half note A45, followed by a half note Bb45. The hundred and forty-sixth measure is a half note C46, followed by a half note D46. The hundred and forty-seventh measure is a half note E46, followed by a half note F46. The hundred and forty-eighth measure is a half note G46, followed by a half note A46. The hundred and forty-ninth measure is a half note Bb46, followed by a half note C47. The hundred and fiftieth measure is a half note D47, followed by a half note E47. The hundred and fifty-first measure is a half note F47, followed by a half note G47. The hundred and fifty-second measure is a half note A47, followed by a half note Bb47. The hundred and fifty-third measure is a half note C48, followed by a half note D48. The hundred and fifty-fourth measure is a half note E48, followed by a half note F48. The hundred and fifty-fifth measure is a half note G48, followed by a half note A48. The hundred and fifty-sixth measure is a half note Bb48, followed by a half note C49. The hundred and fifty-seventh measure is a half note D49, followed by a half note E49. The hundred and fifty-eighth measure is a half note F49, followed by a half note G49. The hundred and fifty-ninth measure is a half note A49, followed by a half note Bb49. The hundred and sixtieth measure is a half note C50, followed by a half note D50. The hundred and sixty-first measure is a half note E50, followed by a half note F50. The hundred and sixty-second measure is a half note G50, followed by a half note A50. The hundred and sixty-third measure is a half note Bb50, followed by a half note C51. The hundred and sixty-fourth measure is a half note D51, followed by a half note E51. The hundred and sixty-fifth measure is a half note F51, followed by a half note G51. The hundred and sixty-sixth measure is a half note A51, followed by a half note Bb51. The hundred and sixty-seventh measure is a half note C52, followed by a half note D52. The hundred and sixty-eighth measure is a half note E52, followed by a half note F52. The hundred and sixty-ninth measure is a half note G52, followed by a half note A52. The hundred and seventieth measure is a half note Bb52, followed by a half note C53. The hundred and seventy-first measure is a half note D53, followed by a half note E53. The hundred and seventy-second measure is a half note F53, followed by a half note G53. The hundred and seventy-third measure is a half note A53, followed by a half note Bb53. The hundred and seventy-fourth measure is a half note C54, followed by a half note D54. The hundred and seventy-fifth measure is a half note E54, followed by a half note F54. The hundred and seventy-sixth measure is a half note G54, followed by a half note A54. The hundred and seventy-seventh measure is a half note Bb54, followed by a half note C55. The hundred and seventy-eighth measure is a half note D55, followed by a half note E55. The hundred and seventy-ninth measure is a half note F55, followed by a half note G55. The hundred and eightieth measure is a half note A55

Example 7-B:

Transposed to C minor. Arpeggios outlining Ab major, Bb major, to Eb major. The lower down the fretboard this lick starts, the bigger the stretches. If the distance is too far, another alternative is to use your picking hand to tap the line.

Ex. 7-C

The image displays three systems of guitar notation for Example 7-C, each consisting of a musical staff and a corresponding TAB line. The notation is in C minor, indicated by a single flat (Bb) on the staff.

- System 1:** The musical staff shows an 8-measure arpeggio pattern. The first four measures are labeled *Dm* and the last four are labeled *Gm*. The TAB line shows fret numbers: 17-13-15, 17-13-15, 17-13-15, 17-13-15, 18-15-15, 18-15-15, 17-13-15, 17-13-15. Picking directions are indicated by 'P' (pick) and '6' (sixteenth notes).
- System 2:** The musical staff shows an 8-measure arpeggio pattern. The first four measures are labeled *C* and the last four are labeled *F*. The TAB line shows fret numbers: 15-12-13, 15-12-13, 15-12-13, 15-12-13, 17-13-13, 17-13-13, 15-12-13, 15-12-13. Picking directions are indicated by 'P' (pick) and '6' (sixteenth notes).
- System 3:** The musical staff shows an 8-measure arpeggio pattern. The first four measures are labeled *Bb* and the last four are labeled *Dm*. The TAB line shows fret numbers: 13-10-11, 13-10-11, 13-10-11, 13-10-11, 12-8-10, 8-12-8-10, 13-17-16, 13-17-16. Picking directions are indicated by 'P' (pick) and '6' (sixteenth notes). The final measure includes a *sl.* (slide) and a *1/2* (half note) marking.

Example 7-C

This is a unique variation inspired by the original example. Play around with these patterns and find something you like, then add more of your own vocabulary to it so it really stands out!

Transposed to B minor.

Ex. 8-C

Example 8-C is a guitar lick transposed to B minor. It consists of two measures. The first measure contains a Dm chord and a sequence of notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second measure contains a sequence of notes: D5 (half), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter). The lick is repeated twice, with the second measure being more bluesy. The notation includes a 1/2 step bend at the end of the lick.

Example 8-C:

A variation on the lick. The material in the first two beats are repeated exactly only one octave lower. The second measure has a sound and feel more bluesy than the original, with an F# 1/2 step bend to G.

Ex. 9

Example 9 is a guitar lick. It consists of two measures. The first measure contains a Bb chord and a sequence of notes: Bb3 (half), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter). The second measure contains a sequence of notes: Bb4 (half), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter). The lick is repeated twice, with the second measure being more bluesy. The notation includes a 1/2 step bend at the end of the lick.

Example 9:

Example 9 is technically easier than the previous examples, and also more useful in places where you need to fill in the space but not completely take over. This lick has a Hendrix vibe, use it over any major chord.

A variation starting with a “Slash-like” bend from B to C#, backtracking down into the stacked third hammer on pull off example, ending with the outline of E major.

Ex. 10

Dm

Ex. 10:

This lick has much in common with example 1, as well as example 9. More about taste than pure virtuoso speed. When you need to fill in a measure, something like this does the job very well. Example 9 outlined a major chord with hammer ons and pull offs in stacked thirds, this lick does the same thing, only for a *minor* chord.

Ex. 10-A

Cm

Ex 10-A:

Transposed for C minor. Useful in many applications.

Ex. 10-B Em

Ex. 10-B: Musical notation for a guitar lick in E minor. The top staff shows a treble clef with a key signature of one flat (Bb) and a common time signature. The lick starts with a power chord (B2-E3) held for 3+ beats, then a slide (sl.) down to a half note (H) on B2, followed by a quarter note on B2, a quarter note on B2, and a quarter note on B2 with a slide (sl.) up to a quarter note on B3. The bottom staff shows a bass clef with a key signature of one flat (Bb) and a common time signature. The lick starts with a power chord (B2-E3) held for 3+ beats, then a slide (sl.) down to a half note (H) on B2, followed by a quarter note on B2, a quarter note on B2, and a quarter note on B2 with a slide (sl.) up to a quarter note on B3. The fret numbers for the bottom staff are: 8, 9, 7, 7, 8, 7, 9, 10, 11, 10, 8, 11, 9.

Ex. 10-B:

Transposed to E minor. Spend some time practicing these, and try to combine them in unique ways! Chaining one into the other is a great way to start out, but your end goal should be to come up with hundreds of variations on each one.

Ex. 10-C

Ex. 10-C: Musical notation for a guitar lick in F# minor. The top staff shows a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lick starts with a power chord (F#2-C#3) held for 3+ beats, then a full step bend (full) on F#2, followed by a half note (H) on F#2, a quarter note on F#2, a quarter note on F#2, and a quarter note on F#2 with a slide (sl.) up to a quarter note on F#3. The bottom staff shows a bass clef with a key signature of two sharps (F# and C#) and a common time signature. The lick starts with a power chord (F#2-C#3) held for 3+ beats, then a full step bend (full) on F#2, followed by a half note (H) on F#2, a quarter note on F#2, a quarter note on F#2, and a quarter note on F#2 with a slide (sl.) up to a quarter note on F#3. The fret numbers for the bottom staff are: 4, 4, 2, 9, 11, 9, 10, 11, 9, 10, 12, 11, 13, 12, 10, 13, 11.

Ex. 10-C:

An example of how to expand the example. In F# minor, a simple full step bend is added in, instead of holding out the power chord for 3+ beats. The rest of the lick is the same as before.

About the Author:

Michael Campanile

Michael Campanile is teaching and providing lessons privately as well as with the Meridee Winters School of Music (www.mwschoolofmusic) for over 10 years. He is the owner of Delco Guitar Academy (<http://www.delcoguitaracademy.com>), which specializes in teaching guitar to groups of all ages. He performs live in multiple acts; Syberia, a Pennsylvania based metal band, Guitar Riot, a Stray Cats (rockabilly) cover band, and has recorded and performed with many acts locally as well as film scoring and production on the West Coast. Drawing from his education as a graduate of Temple University Ester Boyer College of Music and Dance, as well as his experiences performing and working with musicians of diverse backgrounds, Mike has cultivated long term working relationships with students, musicians, teachers, producers, and friends. He currently specializes in teaching beginner guitar, advanced guitar, songwriting, composition, improvisation, theory, lead guitar, as well as recording, production, and classical piano instruction. He currently has 10 recorded albums to his credit, ranging from punk rock, to ambient shoegaze, and his music can be heard via iTunes, songster, youtube, reverb nation, amazon, or locally in live venues.



