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A compact disc is available with this book. Using the disc will help make learning more enjoyable and the information more meaningful. Listening to the CD will help you correctly interpret the rhythms and feel of each example. The symbol to the left appears next to each song or example that is performed on the CD. Example numbers are above the symbol. The track number below each symbol corresponds directly to the example you want to hear.

NOTE ABOUT THE TUNING: On the CD, the guitar has been tuned down a whole step for an authentic death metal sound. So, the “standard” tuning used throughout (except where indicated) is D–G–C–F–A–D. The music, however, is notated as if regular standard tuning (E–A–D–G–B–E) is being used. Track 1 will help you tune to the CD.



LEGATO TECHNIQUE

One of the most important techniques used by metal lead guitarists is playing *legato*, which means to play groups of notes smoothly and connectedly. Different techniques, like hammer-ons, pull-offs, and sliding, can be combined to achieve this flowing effect. The examples below use only one pick attack per string; all of the notes that follow the pick attack are connected with hammer-ons, pull-offs, and/or slides. Concentrate on achieving pull-offs that match the volume of the hammer-ons. Your fingers should not move too far from the fretboard and should pull off in a downward, scooping motion.

H = Hammer-on
 P = Pull-off
 SL = Slide

Example 7 is a standard legato rudiment. Make sure to play the rhythm exactly as written—it's easy to rush the timing of the pull-offs. You can leave your index finger in place on the fretboard throughout this example.



Example 8 focuses on changing strings while using the legato technique. In this example, do not leave any finger down. Each finger should come off the fretboard after it has been played.



The next example combines the previous techniques with sliding. This is a great way to link the shapes together and ascend the neck. Remember that you only pick the first note of each phrase on a string.

