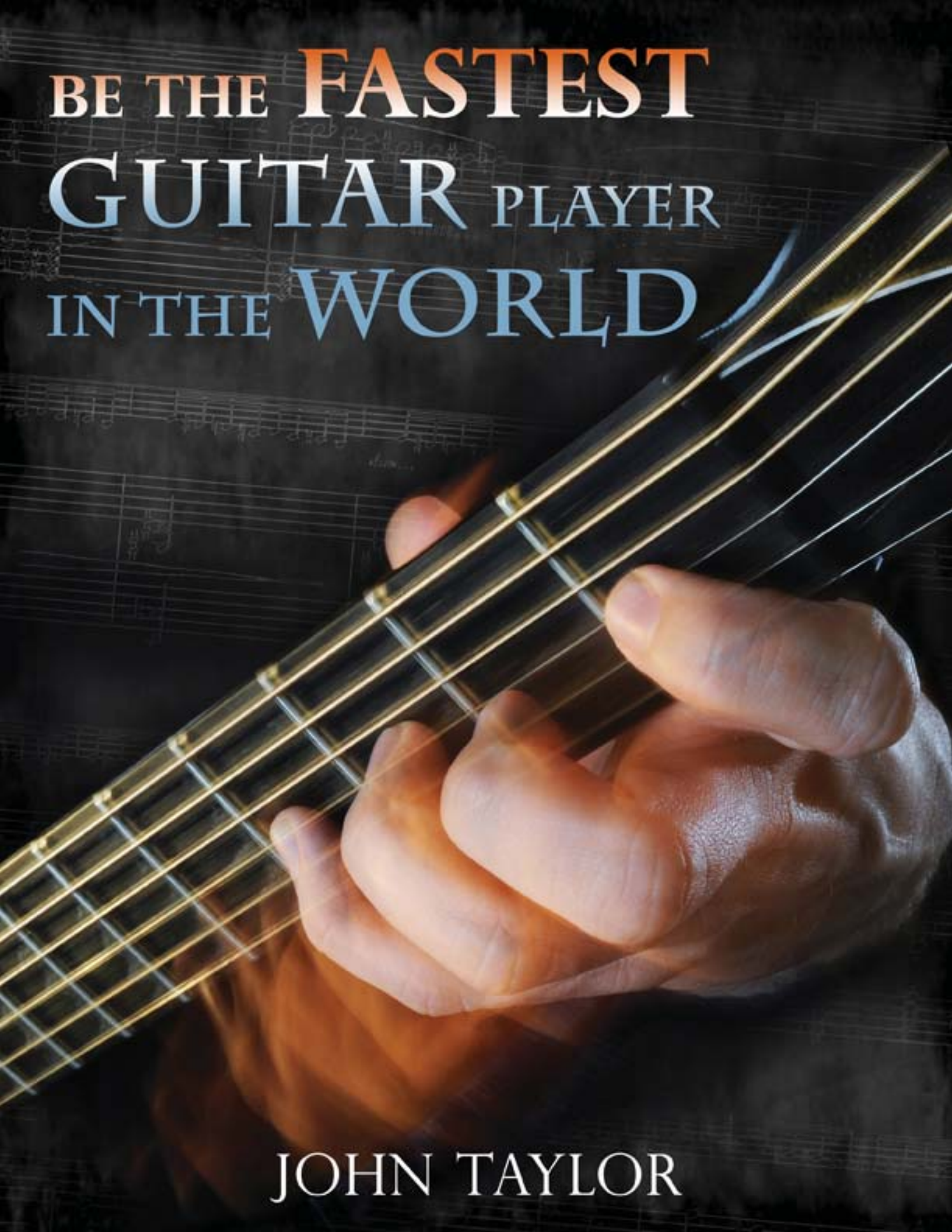




BE THE **FASTEST**
GUITAR PLAYER
IN THE **WORLD**

JOHN TAYLOR

It was time to go. Time to realize my dream. I grabbed my guitar, amp, pedal board, loaded up the car, and headed out. The closer I got the worse I felt. My nerves were on edge, my stomach was acting up, I felt like I was going to vomit. I needed to calm down. I needed to psych myself up for what I was about to attempt. I cranked some Iron Maiden, sang along, and finally reached my destination. The music helped, but I still felt sick.

I got on stage, set up my gear, and did all I could to mentally prepare myself for my event. The witnesses arrived, the audio engineer prepared his recording equipment, the cameras were put in place; it was time.

All of my years of hard work, patience, and dedication were going to be put to the test. It was time to break the Guinness record for the Fastest Guitar Player.

So what did I do to get to this point? What did I practice? What did I learn? If you want to know, read on, and I will tell you everything I believe you need to know to be the fastest guitar player in the world.



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Introduction

First of all, thank you for your purchase. I hope this e-book helps you in your journey, not only as a guitar player, but as a musician.

This e-book is broken into two different sections. The first section deals with fundamentals and principles I believe are essential in order to become your absolute fastest. The second section is based on my own personal musical journey which brought me to breaking the Guinness World Record™ for the “Fastest Guitar Player” in April 2011, and again on New Years 2012.

My goal with this e-book is to give you the knowledge to reach your goal of becoming the fastest guitar player you desire, and to give you some insight to music I've played and written; music that I believe contributed to my overall growth as a musician.

Not everything in this e-book will be played super fast, but that doesn't mean you won't get faster. Simply learning new and unfamiliar material is a great way to force your fingers to grow and improve as a guitarist. I cover this idea, and more, on various ways you can improve your playing to become better and faster.

Please approach the material in this e-book in any order you wish. For the second portion of this book, I have laid out the material I wrote and learned in chronological order, except for Flight of the Bumblebee. I purposely put that song at the end of the book because I felt that was the most appropriate place for it.

Regardless of your skill level, I hope you enjoy reading the information I have provided and have fun learning new things. After all, the most important aspect of music is to have fun, and I sincerely hope I can help you have more fun with your instrument.

About the Author

My name is John Taylor, aka: Dr. Hot Licks, and the founder of the Doctor Hot Licks' School of Rock and Metal in Colorado. The music school teaches guitar, bass, and drums for fans of rock and metal. I'm a **two-time Guinness World Records™ holder for the Fastest Guitar Player**. I give credit to my guitar teacher, Eric Morrison, who taught me all I needed to know to succeed. Eric currently resides in Sacramento, CA where he teaches at **Sac Valley Guitar**.

In my early teens is when I became a fan of music and was heavily influenced by bands such as Iron Maiden, Helloween, Slayer, and Morbid Angel. Yngwie Malmsteen was the guitarist to inspire me to play as fast as I could. Other bands that have had an influence on my playing and music include but are not limited to Opeth, Buckethead, Emperor, Origin, Cryptopsy, Type O Negative, Stratovarius, Summoning, Winter Reign, Envinity, and Norah Jones.

Currently, I'm playing in the band Envinity and in my spare time work on my side project, Locrian Mist. Locrian Mist also has a two man live act consisting of just drums and guitar on stage.

My endorsements/sponsors at the time of this e-book:

Sik Pik
The Speed Bridge

Monson Guitars
Warrior Cry Music Project

PreSonus
Colorado Public Radio

Be the Fastest Guitar Player in the World

So you want to be able to play guitar really fast? Maybe even faster than anyone else in the world? It's doable, but it's going to take a lot of hard work and perseverance. My goal for you, in the material you are about to read, is to give you all the tools and principles needed to become as fast as you wish.

The numbers found beneath the tablature represent my recommended fingerings.

Encouragement

Learning how to play guitar, or any instrument for that matter, is a lifelong experience that will never reach an end. No matter how much you learn there is always more to take in. No matter how good you are, you can always get better. The better you get, the more difficult it is to make any improvements. On your journey to becoming the musician you desire, there will be many bumps along the road.

So what happens when you reach a point that proves frustrating? Do you give up, keep pushing, or shake things up and try something new? Hopefully, giving up never happens. Every musician reaches times of difficulty in one form or another. Failure only occurs when you stop trying. One of the best pieces of advice I read is that there is no such thing as failure, only feedback.

If you are attempting to play a song and constantly mess up, that doesn't mean you failed. Your mistakes are just telling you that a new approach is needed in order to improve your performance. You only truly fail when you completely stop trying. As long as you keep trying you never fail, so keep trying!

Many times I've heard guitarists say they just want to give up playing because they hear someone way faster than they are, or a guitarist will play something that seems so amazing to someone that they feel as if they can never create something that wonderful so they feel defeated and want to quit. When I've heard several people that were faster than me, and/or played something that I felt was better than anything I ever wrote, it did not defeat me or make me want to quit; this made me feel inspired to dig deeper and keep trying – let another's musicianship inspire you to improve yourself and try new things.

No musician is perfect, not even me. I second guess myself all the time. Almost every take I do when recording something I wind up hating it. I always expect myself to do better. I get angry when I learn something new and can't play it perfectly on the first try.

When I first attempted to break the Guinness record, I was so nervous on my way to Guitar Center I felt like I was going to throw up. I was a complete nervous wreck during the month of waiting for Guinness to give me an answer. I had hoped to at least get 350 BPM as the new record; not once was I confident that I would get 600 BPM. I doubted myself every second, and even now I am just floored to have my Guinness record. Why am I telling you this? Because it's OK to doubt yourself. It's OK to feel frustrated over mistakes. In fact, I think it's a good thing because it shows that you care and that you want to improve.

If you ever feel this way, you are certainly not alone. It's all part of wanting the best from yourself. Do your best to learn from your mistakes rather than beating yourself up over a mistake. Keep trying, stay persistent, and you will improve. Never giving up is probably the most important thing you can do to reach any goal, whether it be in music or anything at all. Remain persistent and you will accomplish more than you could ever imagine.

I almost gave up before. I became frustrated and disillusioned with music and what I wanted to do with my life. When I was 16 years old I decided I wanted to be a professional musician. After a few years of trying to write music, start a band, join a band, I realized how much difficulty is involved with making yourself a success in music.

I am originally from California. I tried for at least 2 years to get my own band started, but never got a full lineup together. I even joined a band. I didn't get to stay in it for more than 3 shows.

I moved to Colorado when I was almost 19. I tried out for bands; even joined Envinity which was not a full band at the time. Trying to put together a full band for Envinity was one of the most difficult and stressful periods of my life.

Before a full band was ever put together for Envinity, I moved to North Carolina for a couple of years. I wasn't sure what to do with my life at that point. I was delivering pizza for a job. I wasn't devoting myself to music anymore. It felt terrible.

What changed my mind and reignited my passion was attending a local show. It really made me want to get back on stage. The crowd there loved what they were hearing, and I wanted to be a part of it. I believed I had the musicianship and stage presence to be part of a great show. So, I began the process of seeking out other musicians all over again.

Just like in California and Colorado, trying to find other people to form a band was a huge pain. All I found was one disappointment after another. Eventually, it was decided that moving back to Colorado and going back to Envinity was the best thing for me to do for my desired career in music.

As happy as I was to return to the band, which was then a full group, there were still problems within the band. We almost disbanded, but thankfully we have reached a point where we all understand and respect each other to get the best out of ourselves and our situation.

During the time Envinity almost split is when I decided I had enough of trying to make it in music the traditional way: get in a band and get big off of playing music the band writes. Unless everyone in the band has the same intentions, the same goals, and the same drive, someone will definitely be frustrated and I certainly was for quite a while. (I'm not anymore.) In fact, I'm pretty sure everyone was upset with how things were going at one point or another.

I did what my guitar teacher did, and decided to teach my favorite instrument. Being my own boss allowed me to focus all of my drive and energy into the task of teaching without getting in anyone's way. It took me about 3 years of constantly trying to build enough clientele that I could stop working a regular 9 to 5 job and sustain myself solely on teaching music. It was, again, frustrating, challenging, and a heck of a lot of hard work. In the end, after remaining persistent, it certainly paid off. Giving my two weeks notice to quit my "regular job" was a tremendous feeling. I was so thrilled to take the final plunge into being a full time professional musician.

As I am writing this e-book, I have been teaching guitar and bass for over 2 years. That's it. I have had to do no other job to support myself. As far as I'm concerned, I have made myself into a successful musician. And if you want to be successful in music, you can too. All you have to do is be persistent. Never give up. Fight through the frustrating and discouraging times. Learn from them. Learn from your mistakes. As long as you keep trying, stay focused on your end goal, and remain persistent, I truly believe that you will accomplish your dreams. If I can do it, you certainly can. I believe you can.

Guitar Basics

There are several ways to hold a guitar, and there is one way in particular that I feel will yield the best results in taking your playing to the best it can be. These two images show how I hold the guitar, and how many others do so as well.



The idea of holding the guitar on your left leg helps you angle the neck of the guitar so it's pointing up instead of laying flat. I have found that positioning the neck of the guitar at this angle enables my left hand to hit bigger stretches and positions my fingers and wrist in the most comfortable way to help me play very difficult pieces of music. Even if you don't hold the guitar on your left leg and insist on holding it on your right, I truly believe you will have better results in your playing by keeping the angle of the neck pointing up.

These next two images show how I recommend not holding the guitar. As you can see, the neck is flat; parallel to the ground.

How I Destroyed My Hands

I've had a lot of people ask me what I practiced to get as fast I am. That's what this material is all about; what I consider to be the most important music I've learned and written. I have included various scales and exercises that helped shape me; sweep arpeggios that greatly increased my dexterity, which is essential to reaching great speeds; music I've written and learned that, at times, made it feel as if I had destroyed my hands.

A minor Scale

One of the first scales I learned was the A minor scale. The A minor scale consists of these seven notes:

A, B, C, D, E, F, G

When I play lead, I mostly use scale shapes consisting of three notes per string. However, I still like to use this condensed scale shape and it is one of the first scales I teach to my students. I find this shape to be fairly easy to remember and is quite handy in playing leads and just writing in general.

Practice Tips:

When practicing this scale, be sure to use strict alternate picking. Remember, if your goal is to be as fast as you can possibly be, then you need to master alternate picking. However, when you are first learning how to make your left hand do what's needed, it may be too much to think about to include alternate picking right away if alternate picking is something you are still learning. If that is the case, then I advise on just concentrating on what the left hand is doing first. Once you have memorized the left hand part and feel comfortable with it, start focusing on alternate picking with the right hand.

1. 
Gtr I

These next three examples show some exercises I used to practice a lot.

In exercise #1 you will be performing four note coils. What does that mean? It means start out by going up four notes in the scale, then begin at the second note in the scale and go up another four notes from there. Then you start at the third note in the scale and go up another four notes. This pattern continues throughout; you go up four notes at a time and always start one note higher than the last note you started with. Once you reach the top note in the scale you will go backwards; go back four notes in the scale, then start at the second note heading backwards and go another four notes, etc.

In exercise #2 you will perform three note coils.

G Major Modes

Next, we will look at the seven scale shapes (modes) that are in the key of G/Em. The notes being used are:

G, A, B, C, D, E, F#

The mode names in order are as follows:

G Ionian (Major Scale)

A Dorian

B Phrygian

C Lydian

D Mixolydian

E Aeolian (minor scale)

F# Locrian

I use these scales all the time in my writing, chord construction, and lead playing. I used to practice running up and down these scales with a metronome nearly everyday of the week for many hours during the first 2-3 years when I started to play guitar. Committing these scales to memory not only made me a better guitar player, but it also helped me to be able to figure out music that I listen to by ear. I began to see how the scales were used in so many different songs. Even when being played in a different key, you will still find the same scale shapes; they just moved to a different position.

Practice Tips:

Just like before, make sure to practice these with strict alternate picking to reach maximum speed. Start with one scale/mode at a time. Memorize the G Major Scale before moving to A Dorian. Learning music, whether songs or scales, is always easier to digest when you break up what you're learning into smaller pieces. After you've memorized all of the scale shapes, begin practicing the scales one right after the other with no pauses or breaks in between when transferring from one scale to the next.

G Ionian (Major Scale)

1

Gtr I

T			5 7 8	8 7 5		
A		4 5 7			7 5 4	
B	3 5 7	3 5 7	4 5 7		7 5 4	7 5 3
	1 3 4 1 3 4	1 2 4 1 2 4	1 3 4 1 3 4	4 3 1 4 3 1	4 2 1 4 2 1	4 3 1 4 3 1

A Dorian

7

Gtr I

T			7 8 10	10 8 7		
A		5 7 9			9 7 5	
B	5 7 8	5 7 9	5 7 9		9 7 5	9 7 5
	1 3 4 1 3 4	1 3 4 1 3 4	1 2 4 1 2 4	4 2 1 4 2 1	4 3 1 4 3 1	4 3 1 4 3 1

Sweep Picking

I remember the first time my guitar teacher, [Eric Morrison](#), showed me sweep picking and told me that's what I get to learn that day. My jaw literally dropped and my eyes bugged out! I couldn't believe what I was seeing. I took to a very serious demeanor in practicing this new technique. After about 2-3 months of solid practice I felt I had some decent speed with the 3 string sweep arpeggio shapes. I think it was another 6 months before I was happy with the 5 string shapes. The 6 string shapes... well that was more like **3 years!**

In regards to the time it took me to feel content with my speed in sweeping all 6 strings I fully admit had I practiced just as seriously with these shapes as the 3 and 5 string shapes I would have had them down much sooner. Yes, they intimidated me... a lot! These shapes are hard. *Really* hard.

The idea of sweep picking is to let your pick fall through the strings, or “sweep” through in order to jump from one string to the next when you are picking one note on a string at a time. Some sweeps can be coupled with hammer-ons and pull-offs, or even two picked notes on one string. However, the goal is to keep your pick moving in the same direction as much as possible.

If you find yourself getting frustrated in learning how to sweep pick, don't worry, a lot of people become frustrated when learning how to sweep. I did. Try and take your time with this. It can be very difficult to master sweep picking. In my opinion, it's totally worth it. Not only will your fingers be ready to play super tough material but it's a ton of fun being able to sweep all over the place.

The arpeggios I have tabbed out for you are all in the key of G/Em and fit within all the scale shapes from the previous section.

I tabbed out each sweep shape four times so you can see what each shape looks like when repeated. I think it's a good idea to practice your sweep shapes by repeating them. This will help you get a really good feel for how the play them. After you reach the final sweep shape for either the 3, 5, or 6 string shapes I give examples of how you can connect them to take your sweep picking to a higher level of playing.

Practice Tips:

I believe you will have a much better time learning sweep picking by sticking with the order I have tabbed out for you. Starting with the 3 string shapes will set you up for the 5 string shapes. The 3 string shapes are all part of the bigger 5 string shapes. The 6 string shapes are a beast all on their own. True, they are still the same chords being arpeggiated, but the shapes made are quite different and far more difficult. Sweep picking is something you should slowly ease your way into. Be patient with yourself and you will love the results.

World Of Fools

This is a song I wrote shortly after becoming comfortable playing the seven scale shapes (modes) that occur in any natural key. This song happens to be written in A minor, for the most part.

I also just got a new effects processor that came with several drum beats preprogrammed that you could play over. One day I set a rock beat at 240 BPM, the fastest it could go, and just started playing. Eventually, my messing around turned into this song.

I decided to include this particular song in this e-book because it serves as a great exercise piece to push your endurance, and is a significant part of my musical story. The title “World Of Fools” is the original title. Parts of this song have since changed along with title. The completed song is now called “Trinity.” You can hear the final song here: [SoundCloud.com/LocrianMist/Trinity](https://soundcloud.com/LocrianMist/Trinity)

Practice Tips:

I do not feel as if there is anything too tricky with this song. I think it's pretty straight forward as most of the song just requires constant alternate picking and hitting a different note every single time you strum. As with any new piece of music, and as I say several times in the practice tips, break this song down into digestible pieces to make it easier to learn.

♩ = 240

1

Gtr I

T	9 7 9 10 9 10 12 10 12												9 7 9 10 9 10 7 5 7												9 7 9 10 9 10 12 10 12											
A	7												7												7											
B																																				
	1 3 1 3 1 4 3 3 4 3 4												1 3 1 3 1 4 3 4 3 1 3												1 3 1 3 1 4 3 3 4 3 4											

4

T	9 7 9 9 10 9 7												7 5 7 8 7 8 10 8 10												7 5 7 7 8 7 5											
A	7												5												5											
B	10 9 10																								8 7 8											
	1 3 1 3 1 3 4 3 1 4 3 4												1 3 1 3 1 4 3 3 4 3 4												1 3 1 3 1 3 4 3 1 4 3 4											

7

T	9 7 9 10 9 10 12 10 12												9 7 9 9 10 9 7											
A	7												7											
B													10 9 10											
	1 3 1 3 1 4 3 3 4 3 4												1 3 1 3 1 3 4 3 1 4 3 4											

You Choose

I wrote this song just after “World Of Fools”. The opening riff started as an exercise I came up with to push my left hand into new territory. I wanted something that used all of my fingers while staying in a specific key. I really liked how it sounded so I ended up turning it into a complete song. Just like “World Of Fools” is focused in the key of A minor, this song entitled “You Choose” is also in A minor.

This song, as far as I can remember, was the first time I wrote something that proved to be too difficult to play right away. The opening riff was something I had to work on with a metronome in order to play at the speed I wanted.

One of the most fun and interesting experiences I've had is when I write something that I can't play. I've had some people find this very strange, and confusing when I tell them about this idea of writing something too difficult to perform without practicing to get it up to speed.

This song was my gateway into writing material that proved too difficult for me. I don't do it all the time, but occasionally I will still write something that I need to practice in order to play, which in turn makes me a better guitar player.

My hope, with this song, is to inspire you to do the same: write something so new to your hands that it requires extra effort and practice just to be able to perform your own material. I think it's a very gratifying experience.

Practice Tips:

Just like any other song; break this into smaller pieces to make it easier to learn. I think the biggest challenge with this song is the riff presented at the beginning. Make that your priority when learning this song.

$\text{♩} = 200$

1

Gtr I

T	1817 2019 20	1817 2019 20	1817 2019 20	1817 2019 20
A	1716 19	1716 19	1716 19	1716 19
B				

3 2 1 3 2 4 3 4 3 2 1 3 2 4 3 4 3 2 1 3 2 4 3 4 3 2 1 3 2 4 3 4

5

T	1817 2019 20	1817 2019 20	18 17 18	1817 2019 20
A	1716 17	1716 17	1716 17	1716 19
B			15 17	

2 2 1 3 2 4 3 4 2 2 1 3 2 4 3 4 1 3 2 4 2 2 1 3 3 2 1 3 2 4 3 4

Envinity's Most Difficult Riffs

Envinity is a band I initially joined in the early 2000s. In 2009 we released our 3rd record called “Moira's Lake”. It is a progressive album designed to play like a soundtrack to a movie, and contains some of the most difficult material I have ever had to play. Some of the riffs I wrote, some of the riffs were written by Niko (the mastermind behind Envinity), and some we collaborated on. This section covers what I feel are the most difficult Envinity riffs on “Moira's Lake”. Get ready for your fingers to get their butts whipped!

You can download all three Envinity records for free at <http://www.envinity.org>

Practice Tips:

I feel the best advice I can give you in approaching this material is to do what I did; break each piece into smaller pieces and get each section faster than needed in order to play the music at the proper tempo. Trying to play everything from beginning to end and expecting to have it memorized in a decent amount of time is like trying to memorize a book by reading it from front to back over and over. You will have a far better chance of memorizing a book by doing so in portions. The same goes for music, especially complex pieces of music that require a lot of thought. Once you have separate sections of a piece of music memorized, only then do I recommend going for the whole thing. Even when practicing the entire piece of music you are learning, try playing that faster than the original tempo. If you can play it faster than needed then the original and slower tempo will be easier and therefore you will play it more accurately.

Riff #1 – Ch.2 “...And Her Name Was Fate” Starts at 0:12

This riff was something I came up with to beef up the beginning of Ch. 2. I took the notes of the chords being played and used them to build from. Each phrase of the riff was programmed into Power Tab during the writing process so I could play it back to see how it sounds. The full riff was way too difficult for me to play right away. I had to spend several nights working with my metronome to get this part of the song up to speed. It's also originally written in Drop D tuning, but since only one note is affected by that tuning I kept the tab for this e-book in standard tuning.

♩ = 135

Gtr I

T																														
A																12 10 9														
B	0 2 3 2 0 5 3 5 2 0 7 5 5															8 7 9 10 9 7 10 9 10 10 10 8														
	x	1	2	1	x	4	2	4	1	x	3	1	3	1	2	1	3	4	3	1	2	1	2	4	2	1	3	1		

Bleeding Mirror's Song 6

This song, working title “[Song 6](#)” was written by my good friend, Vadim, for his band, Bleeding Mirror, and is by far the most difficult piece of music I have ever played. Everything to me has felt like a walk in the park compared to this monstrosity. Vadim could very well be described as an eccentric person and this tech death masterpiece is just as eccentric as him.

I think I first heard the song in midi format either in 2006 or 2007. Vadim will admit he's not a good guitar player, but he can certainly write. He wrote the song, riff by riff, on guitar while programming everything into Guitar Pro. He e-mailed the song to me to see if I would be interested in learning it and then record it.

I was one of few people that actually liked the song. I always appreciated the complexity of it.

The tab that Vadim sent me needed some serious work done to it though. The way Song 6 was originally tabbed would have been impossible to play. I had to retab everything so the fingerings would make the song possible to play.

This task took quite a few years to accomplish. Working on Moira's Lake was a big reason Song 6 was set aside. I finally finished retabbing, learning, and recording the song in 2010.

Even after finally making the tab playable, it took me months of metronome work to learn everything well enough to be able to record it. It was easily the most frustrating musical task I ever put myself through, but I think it was more than worth it.

Most people who listen to this are put off with the constant onslaught of notes your ears are subjected to. As much of a beating your ears can take from listening to this song your fingers will surely feel it far worse. Learning this song, and being able to play it from start to finish, will increase your skills as a guitar player immensely. Get ready for possibly the biggest pummeling your hands have ever experienced.

Practice Tips:

Once again, piece by piece, by tiny, tiny, piece. This one took me a long time to finish. Several nights were spent with my guitar and metronome just to get two bars of this thing down so I could move on to the next two bars. Be patient with this one. Song 6 is brutally frustrating but brilliantly structured to catapult your guitar playing to the next several levels of butt kicking.

$\text{♩} = 270$

Gtr I

System	Measure 1	Measure 2	Measure 3
1	T: 1 3 2 1 4 3 2 3 A: 3 5 4 B: 7 6 7	T: 4 2 1 2 4 3 2 3 A: 6 4 3 4 B: 7 6 7	T: 3 1 4 1 2 4 1 4 A: 11 9 12 B: 7 6 7
2	T: 3 1 4 1 2 4 1 4 A: 11 9 12 B: 7 6 7	T: 4 2 1 2 4 3 2 3 A: 6 4 3 4 B: 7 6 7	T: 3 1 4 1 2 4 1 4 A: 11 9 12 B: 7 6 7
3	T: 3 1 4 1 2 4 1 4 A: 11 9 12 B: 7 6 7	T: 4 2 1 2 4 3 2 3 A: 6 4 3 4 B: 7 6 7	T: 3 1 4 1 2 4 1 4 A: 11 9 12 B: 7 6 7

Flight of the Bumblebee

This is it. This is the song chosen by Guinness World Records™ as the testing grounds for who is the Fastest Guitar Player. This is how I played “Flight of the Bumblebee” written by Nikolai Rimsky-Korsakov to break the world record not once, but twice. The first time was at 600 bpm, and the second time was at 620 bpm.

I have reworked the fingering for this song over and over and over again. The way I have presented this song is how I feel will produce the fastest and best results.

As of the release of this e-book, I am told Guinness has frozen the record for Fastest Guitar Player, and may discontinue the record entirely.

Practice Tips:

This song is, in a sense, is one big chromatic exercise; chromatic meaning one note right after the next that is directly adjacent to each other. There is almost no skipping of any notes in this song.

Just like everything else you've worked through, my advice is to take this song piece by piece. I think the biggest challenge with this song is memorizing the whole piece. Once you have it memorized, it becomes a matter of building up the endurance to constantly alternate pick throughout the whole song. As always, be patient with yourself and don't give up. If you want it, you can accomplish mastering this song along with anything else you want.

♩ = 170

1

Gtr I

T 121110 9 10 9 8 7 8 7 6 5 9 8 7 6 9 8 7 6 7 6 5 4 5 4 3 2 6 5 4 3

A

B

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

5

4x

T

A

B

7 6 5 4 5 4 3 2 7 6 5 8 7 6 7 6 5 5 6 7 6 5 5 9 8 7 9 8 7

4 3 2 1 4 3 2 1 3 2 1 4 3 3 2 1 3 2 1 4 3 4 1 2 3 2 1 4 1 4 3 2