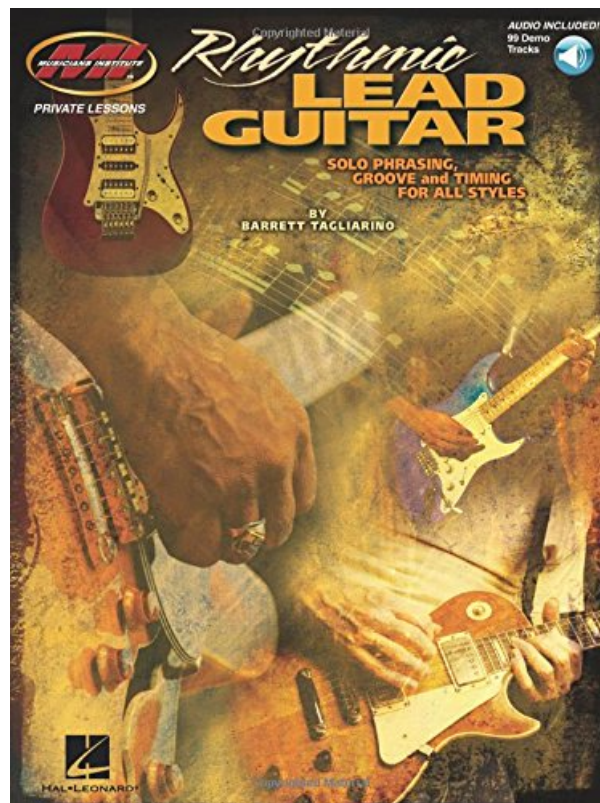
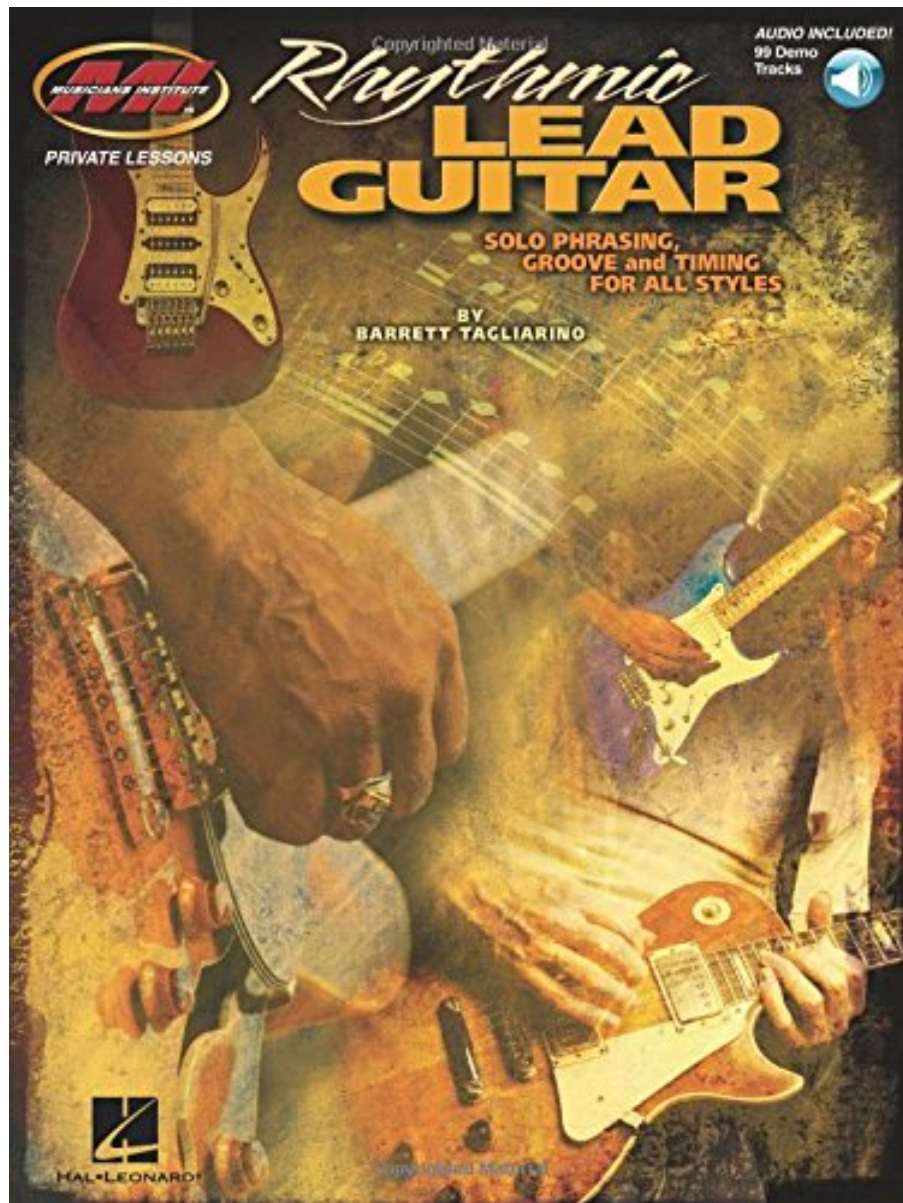


RHYTHMIC LEAD GUITAR: SOLO PHRASING, GROOVE AND TIMING FOR ALL STYLES BY BARRETT TAGLIARINO



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About the Author

Barrett Tagliarino's previous books include the Guitar Reading Workbook, Chord Tone Soloing, and the Guitar Fretboard Workbook. He's been an instructor at Musicians Institute since 1989, and has two instrumental CDs to his credit: Throttle Twister(2009) and Moe's Art (1998).

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PDF

(Musicians Institute Press). The notes of any solo are only half the story; the other, equally crucial element is the rhythm. Though there are leagues of books teaching you the scales, modes, and arpeggios that are used when soloing, there's been a great void in the available material with regards to teaching the concept of rhythm. We don't instinctually possess knowledge of which notes to use, so why would we instinctually know which rhythms to use when playing these notes? This is where Rhythmic Lead Guitar comes into play. In this book, you'll learn the timing of notes from the ground up, helping you to develop a solid, internal sense of rhythm that will stick with you throughout your career. You'll be armed with an intimate knowledge of a beat's anatomy, and you'll possess the tools necessary to manipulate the timing of any phrase as you see fit. With a strong command of rhythm, your solos will sound more authoritative, unique and memorable. Includes online audio access.

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About the Author

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43 of 44 people found the following review helpful.

A neglected aspect of soloing

By Travis Pierce

After reading Rhythmic Lead guitar, I am twice the lead player I was this time last week. I must confess, I am not painstakingly going through the book and doing all of the exercises, but let me briefly tell about the insight this book has given me.

I am a pretty good chord-tone guy (check out Barrett's Chord-Tone Soloing book), and unlike most pretenders, I do reasonably well over diatonic progressions, especially major key stuff. My problem was

really the opposite of most players--my theory is rock solid and my fretboard mastery is good--but for some reason unknown to me, my phrasing was always a choppy train wreck when it came to everyday minor pentatonic wanking. Well, no more.

Rhythmic Lead Guitar made me really sit down and analyze the different available beat subdivisions, and it also helped me realize the differences between a shuffle (my band plays a lot of three-chord boogies) and a straight feel, and more specifically, between straight and swung 8th notes. I have a Fender G-Dec amp and first practiced all of these subdivisions with a metronome at different tempos and then practiced soloing over a looped shuffle for hours. Like a lightbulb coming on after 15 years of frustration, I literally and figuratively found my groove like a seasoned pro. I think I had been trying to play straight eighth notes over shuffles, and my use of triplets was underutilized.

From there, I moved on to songs with a straight feel, which too have always given me fits. My main problem with these songs is that my 8th-note phrasing stunk because I tried to use too many notes. I thought great players just "played faster" than the rest of us. Well, they do, but I realize now that it is all about fitting those faster notes into each beat in a rhythmically even way.

Another side effect of analyzing different beat subdivisions is that when playing fast triplets or sixteenth notes (still very difficult) that could only be accomplished with hammer-ons and pull-offs, I was forced to examine all of my pentatonic boxes for different options, and within a day, I was seeing and connecting all of the shapes like never before. Unbelievable!

Some of the material in this book is beyond my scope and my interest, but by just focusing on the beat subdivisions (and hearing examples of them) and by learning the difference between a swung eighth note and a regular one, I have started on the fast track to becoming the lead guitar player I have always wanted to be. Thank you very much, Barrett.

35 of 35 people found the following review helpful.

`A MUST' FOR EVERY DEDICATED GUITAR PLAYER

By saba

If you want to take your improvisation and rhythm awareness to a higher level than this is a must have book for you. This book takes you from the total beginning of rhythm, tapping your foot while playing and counting to a really advanced metric modulation, displacements and polyrhythms.

The beginning exercises may be simple but I took them seriously and really did every assignment at the end of the chapters and my improvising and over all sense for phrasing, phrase length is growing rapidly. There are lots of efficient exercises that are easy enough to understand. They really helped me with my soloing, they showed me how to really start feeling the rhythm and what's going on around you in music. This book definitely helped me with a lot of issues I had regarding rhythm and playing, I'm starting to feel what's happening around me in music in more detailed way as I did before. This book also comes with the CD with all recorded exercises played by the author so you really get the whole picture and you have a good comparison and instructions how the exercises should be done.

Even if you don't like learning thru books, this book will convince you the opposite, and it will give a you a much wider, new look and perspective on music itself.

44 of 46 people found the following review helpful.

Neglected subject dissected by a pro

By C. Wallace

If you're familiar with some of Barrett Tagliarino's other works(Guitar Fretboard Workbook, Chord Tone

soloing, etc.) you know that he is one of the finest writers on the guitar instruction book scene. There are tons of books out there with endless transcriptions and diagrams but most lack clear and concise explanations of the thinking, the theory, and the practical application to your own playing and creativity. There's not much use in learning a note for note solo if you have no idea how to create your own.

Barrett is a writer who not only cuts through all of that, he offers up precise and practical explanations of the concepts and their application. In short he teaches you to fish and doesn't just hand you one.

"Rhythmic Lead Guitar" is no exception to his already well-established reputation for writing great guitar books. What is completely different about this book is that it delves into areas virtually untouched by any other author. It starts simple, but ends up in very complex territory. For example, if you are into "math" rock you will find detailed explanations on how to work and count odd meter rhythms (7/4, 5/8, 7/8, etc.) When first learning these, I was lucky enough to stumble on a you tube video for drummers. Barret's book offers practical and hip examples and CD tracks demonstrating the techniques.

There's enough material to keep even advanced players busy for a long time. It starts simple, but quickly progresses into new territory. If you want to move your playing to the next level and start leveraging rhythmic concepts along with scale/chord tone soloing concepts, this is the book for you. Highly recommended!

See all 124 customer reviews...

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