

MARTY FRIEDMAN

Melodic Control



INSIDE EDGE PRODUCTIONS

Guitar Series

Stereo Hi-fi - VHS - 58 mn.

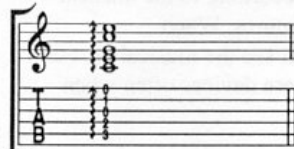
Introduction

Many of the following exercises are played essentially rubato, which means they are played with elasticity and freedom of tempo; in other words, there are slight accelerandos and ritardandos alternating according to the musical expression. Also, some of the exercises are in odd time signatures and/or changing time signatures. When transcribing this material, we grouped odd-meter measures in such a way as to help the reader see the musical phrase lengths. These odd groupings can also be played in common (4/4 or 3/4) time. Marty uses these devices often when playing in 4/4 or 3/4 time.

Guitar Tab Glossary



BEND:
Play the indicated note and bend the string until the desired pitch is reached.



BRUSH STROKE:
Drag the pick through the strings from low to high. Each note should sound separately.



GRACE NOTE:
A note printed in small type. It is played very quickly. Its rhythmic value is subtracted from the note it is slurred to.



SLUR MARKINGS:
Used to indicate both "hammer-ons" and "pull-offs." From a lower note to a higher note play the lower and then "hammer-on" the next note with another finger. From higher notes to lower notes play the higher note and then "pull-off" to the lower note. In both cases only the first note is attacked.



BEND & RELEASE:
Bend the string to the indicated pitch and then release to the original note.



DOWN & UP STROKE:
Indicates pick direction. Downstroke: ▽ Upstroke: ▽



SLIDE:
Play the 1st note and then slide to the 2nd. Only the 1st note is attacked.



VIBRATO:
The pitch of the note is varied by rapidly shaking the fret hand finger, wrist and forearm.

Hearing the Chords

Example 1

E

1

Hearing the Chords

Example 2

D

2

Example 2 continued

Example 2 continued shows two systems of guitar notation. The first system consists of two measures. The second system consists of two measures, with the second measure marked *rit.* (ritardando). The notation includes treble and bass staves with fingerings (e.g., 9, 10, 12, 10, 9, 12, 10, 9, 12, 9, 7, 9, 5, 3, 2, 0, (0), 2, 5) and slurs indicating phrasing. The second system includes a *rit.* marking and a final measure with a 3-measure rest.

3

Hearing the Chords

Example 3

Example 3 shows two systems of guitar notation. The first system consists of two measures, with the first measure marked *A* (accents) and the second measure marked *B* (bend) and *R* (release). The second system consists of two measures, with the first measure marked *B* (bend) and *R* (release). The notation includes treble and bass staves with fingerings (e.g., 2, 2, 2, 0, 6, 7, 6, 7, 7, 7, 9, 7, (9), 11, 10, 10, 10, 9, 9, 6, 6, 9, 9, 4, 4, 6, 6, 2, 2, 2, (4), 5, 4, 2, (4), 7, 6, 5, (7), 11, 9, 10, 9, 12, 9, 9, 5, 5, 7, 6) and slurs indicating phrasing. The second system includes a *rit.* marking and a final measure with a 3-measure rest.

4

Example 4

Example 7

The musical score for Example 7 consists of two systems, each with a treble and bass staff. The first system has three measures. The first measure is marked with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff. The second measure is marked with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff. The third measure is marked with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff. The second system has three measures. The first measure is marked with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff. The second measure is marked with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff. The third measure is marked with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a single eighth note on the treble staff and a whole note on the bass staff.

continued

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Hearing the Chords

Example 4 continued

Example 5: Scales

Pattern Combinations

Example 6: Patterns

5 6 5 6 5 8 5 6 5 8 6 5

7 8 7 8 7 10 7 8 7 10 8 7 5 7

7

Pattern Combinations

Example 7

6 5 8 6 5 7 6 8 7 6 8 7 7 8 7 5 7 5 4 6 5

Minor Keys

Example 8: Following the chords

Am Dm

continued

9

Minor Keys

Example 8 continued

Am Dm

continued

10

Example 8 continued

Example 8 continued

continued

11

Minor Keys

Example 8 continued

Example 8 continued

12

Example 8 continued

Example 8 continued musical score, showing two systems of piano and guitar notation. The first system includes chords Dm and F, and the second system includes chord E. Fingerings and slurs are indicated throughout.

System 1:

- Piano:** Treble clef. Chords Dm and F are indicated. Slurs and wavy lines are present.
- Guitar:** Treble clef. Chords Dm and F are indicated. Slurs and wavy lines are present.

System 2:

- Piano:** Treble clef. Chord E is indicated. Slurs and wavy lines are present.
- Guitar:** Treble clef. Chord E is indicated. Slurs and wavy lines are present.

13

Minor Keys

Example 9: Diminished

Example 9: Diminished musical score, showing two systems of piano and guitar notation. The score is in 6/4 time and features complex fingerings and slurs.

System 1:

- Piano:** Treble clef. Complex fingerings and slurs are present.
- Guitar:** Treble clef. Complex fingerings and slurs are present.

System 2:

- Piano:** Treble clef. Complex fingerings and slurs are present.
- Guitar:** Treble clef. Complex fingerings and slurs are present.

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Example 10: Diminished

Example 10: Diminished (Measures 1-16). The score is in 7/8 time and E major. It features a complex melodic line in the treble clef and a corresponding bass line in the bass clef. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers. The score is divided into two systems of eight measures each. The first system ends with a measure containing a 9/16 time signature. The second system ends with a measure containing a 9/8 time signature.

continued

15

Minor Keys

Example 10 continued

Example 10 continued (Measures 17-20). The score is in 9/8 time and E major. It features a melodic line in the treble clef and a corresponding bass line in the bass clef. The bass line includes fingerings for the thumb (T), index (A), and middle (B) fingers. The score is divided into two systems of four measures each. The first system ends with a measure containing a 9/8 time signature. The second system ends with a measure containing a 9/8 time signature.

Building a Melody

Example 11: Melody

Example 11: Melody. This musical score is in 4/4 time and consists of six measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The measures are labeled with chords: C, Em, Am, G, F, C, Em. The bass line includes fingerings and slurs, with some notes marked with a wavy line indicating a tremolo or rapid vibration. The score ends with the word "continued".

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Building a Melody

Example 11 continued

Example 11 continued. This musical score continues the melody from the previous page, consisting of two measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The measures are labeled with chords: Am, G, F. The bass line includes fingerings and slurs, with some notes marked with a wavy line indicating a tremolo or rapid vibration.

Example 12

Example 12. This musical score is in 4/4 time and consists of two measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The measures are labeled with chords: C, Em. The bass line includes fingerings and slurs, with some notes marked with a wavy line indicating a tremolo or rapid vibration.

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Example 12 continued

Musical score for Example 12 continued, featuring Am, G, F, and C chords. The score includes guitar fingerings (6, 7, 8, 9, 10, 12) and a slide (sl.) instruction. The bass line includes fret numbers (7, 12, 10, 9, 10, 9, 10, 8, 10, 8, 7, 9, 8, 7, 8, 7, 8, 7).

19

Arpeggios

Example 13: A Major

Musical score for Example 13: A Major. The score includes an A major arpeggio with guitar fingerings (12, 11, 9, 10, 9, 10, 9, 12, 9, 10, 9) and tempo markings (accel. rit.). The bass line includes fret numbers (12, 11, 9, 10, 9, 10, 9, 12, 9, 10, 9).

Example 14: C Major

Musical score for Example 14: C Major. The score includes a C major arpeggio with guitar fingerings (8, 10, 7, 10, 10, 9, 10, 9, 8, 8, 12, 8, 8, 9, 10, 10, 7, 8, 10, 7, 10, 10, 9, 10, 9, 8, 8, 12, 8, 8, 9, 10, 10, 7, 8). The bass line includes fret numbers (8, 10, 7, 10, 10, 9, 10, 9, 8, 8, 12, 8, 8, 9, 10, 10, 7, 8, 10, 7, 10, 10, 9, 10, 9, 8, 8, 12, 8, 8, 9, 10, 10, 7, 8).

20

Example 15: A minor and C Major

Am C

2 2

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

accel. 2 2

Am C

2 2

12 10 8 9 10 9 10 9 10 8 12

21

Expanding Arpeggios

Example 16: C Major

Example 17

C
8va

T 12 13 12 15 (15) sl. 20 15 20 15 17 15 sl. 12 15 12 15 12 13 12 sl. 9 10

A

B

loco

T 12 9 12 9 10 10 7 8 7 10 10 7 8 sl. 3 3 2 3

A

B

23

Picking

Example 18

C

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

A

B

Example 19

8va **Am**

T 17 20 17 19 17 20 15 17 15 17 15 17 13 15 13 14 13 15 12 13 12 14 12 13

A

B

24

Example 19 continued

loco

First system:
 Treble clef: Four measures of eighth-note patterns with slurs.
 Bass clef: Tablature with fingerings 10 12 10, 12 10 12, 8 10 8, 9 8 10, 6 8 6, 7 6 8, 5 6 5, 7 5 6.

Second system:
 Treble clef: Two measures, ending with a whole note and a wavy line.
 Bass clef: Tablature with fingerings 3 5 3, 5 3 5, 1 3 1, 2 1 3, and a wavy line on the second measure.

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Bending

Example 20: Target notes

D

First system:
 Treble clef: Five measures with target notes marked above the staff.
 Bass clef: Tablature with fingerings 7 9 7, (7) 8 7 8 (8), (7) 8 7 9 7, (8) 9 8 9 (9) 8 9, 6 7 (7) (7).

Second system:
 Treble clef: Five measures with target notes marked above the staff.
 Bass clef: Tablature with fingerings (7), 5 7 7 5 8, (8) 9, (9), (9) 6 7, 7 6 7, 7.

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Example 20 continued

continued

27

Bending

Example 20 continued

28

Example 20 continued

Musical score for Example 20 continued. The score is written for a single melodic line on a treble staff and a bass staff. The treble staff contains a sequence of notes with fingerings: (12) 13 12 13 13 12 (9) 10 10. The bass staff contains a sequence of notes with fingerings: (7) 8 7 8 7 8 7 5 7 (4) 5 4 7 (7). Above the treble staff, there are articulations: R.B. B R, R.B. B R B R sl, B R. Above the bass staff, there are articulations: R.B. B R B R, B R.

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Blues

Example 21

Musical score for Example 21. The score is written for a single melodic line on a treble staff and a bass staff. The treble staff contains a sequence of notes with triplets: 3 3 3 3. The bass staff contains a sequence of notes with fingerings: 13 15 15 13 14 13 15 13 14 13 15. Above the treble staff, there are dynamics: 8va, rit., accel. Above the bass staff, there are dynamics: rit., accel.

Put it Together

Example 22

Example 22 musical score, page 31. The score is in 4/4 time and features two systems of music. The first system contains three measures with chords E, F#m, and B. The second system contains two measures with chord E and a 'R.B.' (Right Brain) section. Fingerings are indicated by numbers 1-4 on the right hand and 1-7 on the left hand. Slurs and accents are used throughout.

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Put it Together

Example 22 continued

Example 22 continued musical score, page 32. The score continues with two systems of music. The first system contains two measures with chords G# and C#m. The second system contains three measures with chords F#, C, and B. Fingerings are indicated by numbers 1-10 on the right hand and 1-7 on the left hand. Slurs and accents are used throughout.

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Example 22 continued

Example 22 continued

System 1: Treble clef, key signature of one sharp (F#m). Bass staff: T, A, B. Fret numbers: 9, (9), 9, 9, 12, 10, 9, 10, 11, 11, (11), (11), 9, 10, 12, 10, 9, 11, 10, 9, 11, 9, 11, 9. Slurs and accents are present.

System 2: Treble clef, key signature of one sharp (B). Bass staff: T, A, B. Fret numbers: 8, 9, 8, 6, 7, 6, 4, 6, 4, 2, 4, 2, 4, 2, 1, 2, 1, 2, 1, 13, (13), 14, 13, 16, 12, 16, 12, 16, 12, 16, 14. Slurs and accents are present.

continued

33

Put it Together

Example 22 continued

Put it Together

Example 22 continued

System 1: Treble clef, key signature of one sharp (G#). Bass staff: T, A, B. Fret numbers: 13, (13), 13, 13, 16, 14, 14, 17, 16, 14, (15), 16, 15, (15), 17, 17, (17), 14, 17, 14, 17, 14, 12, 14, (12), (14), 12, 11, 12. Slurs and accents are present.

System 2: Treble clef, key signature of one sharp (F#). Bass staff: T, A, B. Fret numbers: 13, 15, (13), 15, 13, 11, 13, 10, 11, (10), 10, 3, 5, 7, 5, 5, 5, 7, 5, 3, (4), 6, 4, (4), 6, 4, 6, 4. Slurs and accents are present.

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continued

E

13 16 16 16 16 11 11 11 11 9 9 9 13 13 13 13 6 6 6 9 6 1 4

G#

C#m

6 5 4 (5) 7 (7) 5 5 4 7 5 (5) 7 5 7 (7) 5 4 5 4 6 6 (6) 6 (6) 8 6 8 6 4 6

Example 22 continued

F# **C** **B**

T 4 3 4 4 (4) 4 6 4 (6) 8 4 4 2 3 3 2 5 5 4 4 6 7 5 4 2

MARTY FRIEDMAN

With "Melodic Control," your soloing will soar to new heights as Marty Friedman demonstrates and explains how to gain **control** as a lead player and use your control to develop **creative melodic solos**. Not only will you learn numerous **arpeggios, scales, licks, position shifts, picking techniques** and **string bends**, but you will also develop **melodic control** by increasing your awareness of the chord progression and learning to follow each chord change while playing lead. Watch Marty play numerous examples and witness **exclusive close-up footage** of Marty soloing live over tracks from his solo album "Scenes." Watching Marty's melodic blistering leads, you'll understand one of the major reasons why **Megadeth** has become one of the hottest metal groups in the world. With the help of the enclosed **music and tablature** booklet, you'll be sure not to miss a note. Get "Melodic Control" and get the Inside Edge!



After recording a solo album, "Dragon's Kiss" and two albums with the group Cacophony for Shrapnel Records, Marty achieved worldwide acclaim for his thematic solos and blistering leads. Marty's career shifted into overdrive following the release of two albums with Megadeth, which enabled Marty to rank among the greatest players in the world and receive awards from International Reader's Polls. Recently, during a break from Marty's busy schedule with Megadeth, he wrote and recorded "Scenes," his second solo LP, on which Marty demonstrates his diversity and talent as a guitarist, songwriter and arranger.

Photos William Hames Jacket Design Fabienne Ridolfi

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cppmedia
15800 N.W. 48th Avenue
Miami, Florida 33014

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11301 West Olympic Boulevard, Suite 406
Los Angeles, California 90064

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