

# Secrets

Why playing guitar has secrets?

That's the tricks of guitarist pro creativity

There is nothing more satisfying than the discovery of a particular lick played by your favourite guitarist. In this tricks we will reveal 10 techniques most frequently employed by many popular recording artists today. Each of the 10 techniques are explained in writing as well as musical tablature. All examples given in musical tablature are actual licks in use today.

In the development of these instructions we chose to use clear, concise diagrams of musical tablature rather than longwinded written instructions which tend to confuse rather than clarify. Remember to practice slowly at first and then as you become more proficient you may increase your speed. Clicking on a chosen article below will bring you to a description of how to perform the trick as well as a diagram in tablature format.

## String Bending and Vibrato

Whether you're a novice or an intermediate guitarist, the object here is to become as tasteful a string bender as you possibly can. To accomplish this you must know where you want to bend to. Most bends are either 1/2 step or a whole step higher. To achieve a Standard Bend you must pick the note indicated in the tablature and then bend to the following note in parentheses. On the other hand, in a Release Bend you must bend to the indicated note first then pick that note while releasing to the following note in parenthesis. Try the following examples:

Vibrato is a technique that requires you to wiggle a string fairly rapidly at the note you choose to apply it to. Since the vibrato is a tricky technique to master we suggest that you start slow and gradually increase your speed. The technique is fairly simple: pick the note indicated, bend to the following note in parentheses and then pull it back to the original note. You pick only once on the first note, however the process may be repeated. The index or ring fingers are usually employed for this technique. Vibrato may be used for normally fretted notes or with string bending.

## Hammer-Ons

Here again the technique is fairly easy to explain yet takes time to master. Start slowly and gradually increase your speed. Fret the first note indicated on the tablature with your index finger and pick it.

Immediately after you pick the first note bring your ring finger down like a little hammer to strike and hold the next note indicated. You only pick the first note once. Hammer-ons may be executed in the 3 fret positions ahead of your index finger.

Try the examples on the right.

## Pull-Offs

Pull-offs are most often used in conjunction with Hammer-Ons. First we will deal with the Pull-off and secondly with the combination of the two.

To accomplish a Pull Off place your index and ring fingers as shown in Tablature Diagram A. Now without using your pick or picking hand at all pull your ring finger down slightly then away from the string. In other words you pull your ring finger off the string in this manner to cause the string to ring which in turn causes the note your index finger is fretting to sound. Tablature Diagram B is the combination of the two. So you place your index finger on the first note then Hammer-on the second note with your ring finger. Then instead of holding that note, as soon as you Hammer-on with your ring finger you immediately pull that finger off of the string.

When you get this down pat no pick is required since the Pull-off itself actually plucks the string for you. However, in the beginning we suggest you start slowly and gradually increase your speed as well as using your pick to strike the first note

your index finger is fretting. With practice you won't need to pick. Tablature Diagram C is a variation on the combination using an open string in conjunction with a Hammer-On and Pull-off. Try the above examples.

### Finger Taps

These are fairly easy to do and should be learned properly since they are instrumental to learning Techniques 5 & 6. To accomplish a Finger Tap you must use the middle finger of your picking hand and tap down (Hammer-On) the fret indicated as in Example #1. This is the basic Finger Tap which is sometimes used as a fancy way of fretting a note (with your picking hand) on the same string and above where your fingering hand is playing.

In Example #2 we combine a Finger Tap with a Pull-off while fretting the note indicated with your fingering hand. So that frets the first note, Finger Tap (Hammer-On) and Pull-off. The reason to use the middle finger of your picking hand is that you can retain your hold on your pick with your thumb and index finger so there's no fumbling. Remember the Finger Tap (Hammer-On) and/or the Pull-off can sound the string. You don't need to pick.

Keep your index finger on fret 5 while you Finger Tap then Pull-off repeatedly on the indicated frets above. Play slowly at first then more rapidly as you progress.

### Combination of Trick 2, 3 & 4

To accomplish this technique requires patience and practice because for it to sound right it must be done fast.

Using the index of your fingering hand fret the first note indicated in Example #1 (click the image to view #2).

Now using the middle finger of your pick hand Finger Tap (Hammer-On) the second note indicated, then immediately Pull-Off that second note with the same finger so that the first note sounds. As the first note sounds you immediately Hammer-On the third note indicated using the ring finger of your fingering hand. So that frets the first note, Finger Tap (Hammer-on), Pull-off, Hammer-On. It feels awkward at first but persevere, since you now know the mechanics you will get it with practice. Timing is Important!

Please Note:

- Some artists use their pick sometimes instead of their middle finger. (Carlos Cavazo/Quiet Riot)
- The middle finger (pick hand) may be moved up or down to create the ascending or descending sound. You may also move your fingering hand up or down. Experiment.
- Example is on G string. May also be played on B & E strings.

### Extension of Trick 5

This one is fairly difficult and should not be tried until you're quite good at #5.

To accomplish this technique you must place your pick between your teeth or under your pickguard, and use the index and middle fingers of your pick hand. This technique is the same as #5 except you will alternately Hammer-on and Pull-off first the index and then the middle finger of your pick hand.

To avoid striking the string above the one you're playing on, pull it back slightly and hold it down with the ring or pinky finger of your pick hand. This also acts as an anchor that makes Hammering-on and Pulling-off easier for your pick hand. Try this example:

### Pick Harmonics

This technique is fairly tricky to master. To accomplish it you must strike the string with your pick and your thumb at the same time.

The trick here is to expose a very small portion of the tip of your pick (approx. 1/16" or so), so that your thumb will always just barely touch the string as you pick it. When you get it right you'll hear a high pitched whistling sound which is the harmonic of that note.

Try above example.

### Muting

This technique is used quite often in all styles of music and sounds something like dead notes. The notes sound but don't ring. It's a kind of staccato effect.

To accomplish this technique you simply place the side of your pick hand (heel portion of palm) on top of the bridge saddles, and play the notes you wish to be sounded. When you get it right it can offer you greater control over your sound as well as being a nice effect.

### Volume Control Trick

This is the technique that gives the notes you play that Violin Effect. To accomplish this you must first turn your volume control to 1 or 0.

Now strike a note or chord, and using your pinky, twirl the volume control smoothly up to 8 or 9. Quickly move it back to 1 or 0 and repeat as you wish. The trick here is to learn to increase the volume smoothly as soon as you've picked the note or chord, and then decrease it quickly.

### Pick Drag Trick

This technique is used quite often in heavy metal and high energy rock. To accomplish this trick you simply take the side of your pick (angled towards the head of the guitar) and scrape it along the fifth and/or sixth strings.

You need a fair bit of distortion for the best effect and you must have Round-Wound strings for it to work at all. This trick sounds great between chord changes and lead breaks or just before the last chord that ends a song.

Enhance your tricks with more secrets from the pro:

- 8 Ways of Secret
- Tone Modifications
- Electronic Units
- Accessory Devices by [guitarsecrets.info](http://guitarsecrets.info)