

## *Hello and welcome to Rock Guitar Secrets.*

**Rock guitar secrets** ... is there really such a thing? The cult that has always been built around every important rock guitarist seems to lend them a mystical quality. Of course, any thing unknown always has an aura of mystery about it until one takes a closer look at it. And that's exactly what I intend with this book; to finally lift the veil from around the so-called "secrets" of rock guitar playing, if such things really exist. In the course of this book you'll find that most of these so-called secrets are relatively simple concepts or tricks which can easily be learned by anyone. Combining them skilfully and developing a sensible, individually-gearred practice plan while working with this book will work the real "magic".

As is my first book "**Masters of Rock Guitar**", "**Rock Guitar Secrets**" is put together modularly, meaning that you can pick out sections at will. If you've "always wanted to learn something about two-hand tapping or the melodic minor scale", no problem! As it's not necessary to follow a set order of modules, each chapter is complete in itself, you can jump in spontaneously wherever you want. You don't have to have read the chapter on pentatonic scales in order to be ready to work with the section on the use of the vibrato arm.

Of course you can also work through **Rock Guitar Secrets** from beginning to end, using it as a rock guitar "method".

The real idea behind the modular design, though, is to help you to develop your own practice program. You'll find suggestions on how to put one together in chapter 18: "Effective learning - practice planning".

Compared to the rock music world of ten or fifteen years ago, demands on guitar players' abilities are much greater today. Modern guitarists such as **Steve Vai** and his cohorts have infused the music with new concepts (eg. playing with **arpeggios**, **3-note-per-string scales**, and **string skipping**, to name just a few). Since I myself, a "working" guitarist, ardent researcher and student of the instrument, have yet to come across a book that deals with such innovative ideas, I felt it was time to write one that describes these concepts in a thorough and easily understandable manner.

To me, **Rock Guitar Secrets**, also means peering beyond the harmonic limitations of the music to see how demanding (actually jazz-derived) improvisational concepts, used today by guitarists like **Satriani**, **Vai** or **Kee Marcello**, can be employed in rock. In order to put them directly into practice, you'll find on the accompanying CD not only over eighty **licks** and **exercises**, but more than twenty **jam tracks** as well, playbacks without melodies, solos and licks, with which you can practice and apply the licks yourself.

If you look at the table of contents you will see that, beside all the standard **playing techniques**, easy to intermediate **improvisational concepts** are also included, so that **Rock Guitar Secrets** can also function as a comprehensive textbook for the modern guitar soloist.

At this point I would like to thank a number of people who have made my life and the writing of this book much easier: Birgit Fischer, Olaf Krüger, the Musicians Institute, Hollywood (especially Dan Gilbert and Carl Schroeder), as well as Frank Haunschild.

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**LOVE, PEACE** and the **UNIVERSE**  
**PETER FISCHER**