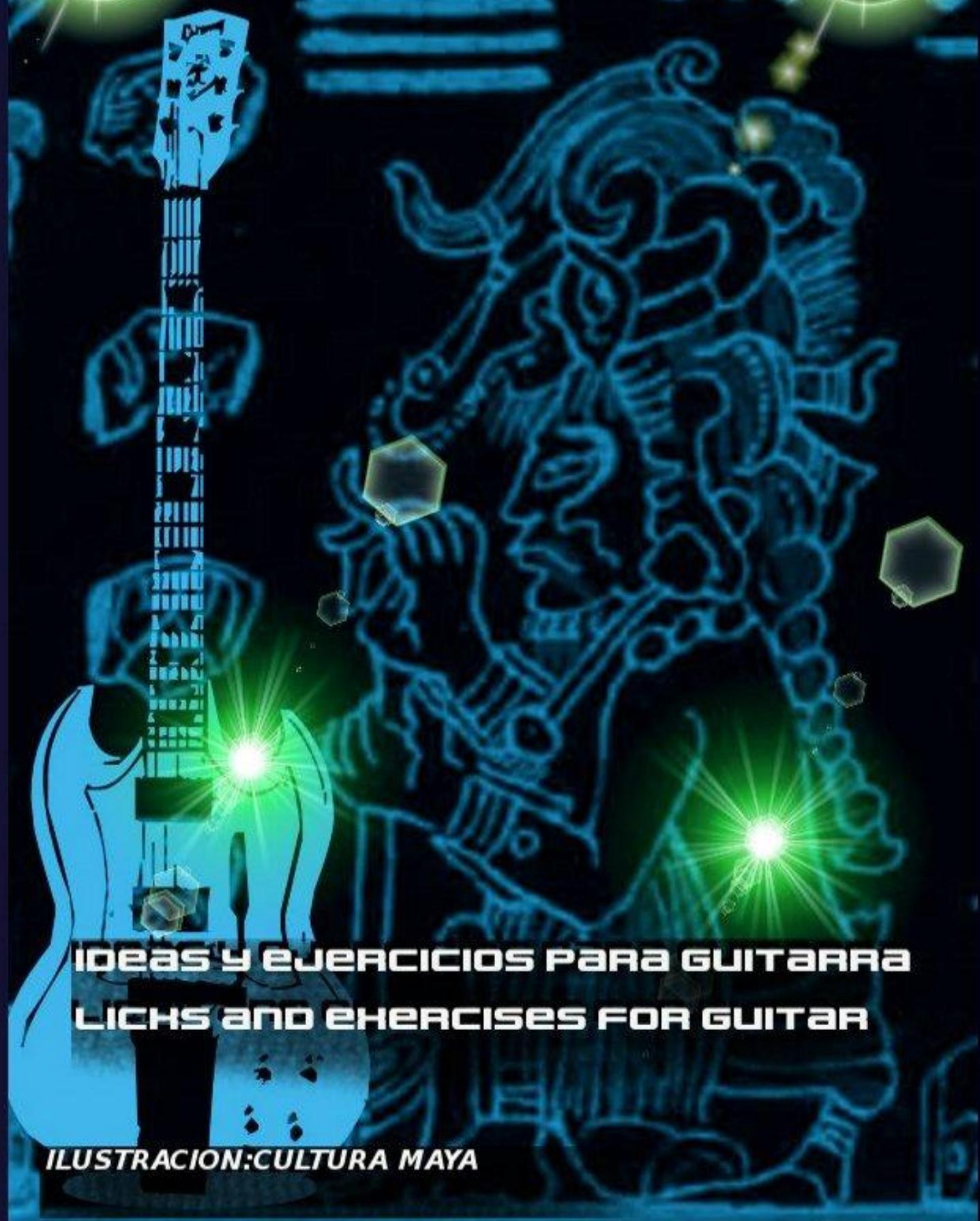


# Moises Olvera



**IDEAS Y EJERCICIOS PARA GUITARRA  
LICKS AND EXERCISES FOR GUITAR**

**ILUSTACION:CULTURA MAYA**

**Moises Olvera**  
**Ideas y Ejercicios para Guitarra.**  
**Licks and Exercises for Guitar.**

**Lo que tienes en tus manos es una colección de ideas que normalmente desarrollo y ejecuto en la guitarra diariamente, algunos de estos ejercicios los utilizo como material de estudio para mis alumnos, todos los licks e ideas deben de ser practicados y aprendidos, y una vez que formen parte de tu arsenal de recursos, puedes utilizarlos para incorporarlos en tus fraseos musicales.**

**Para escribir estas ideas utilicé un método muy divertido que consistió en escuchar discos de grupos de Heavy Metal como :Ufo, Rainbow, Kansas, Kiss, Ozzy Osbourne, Black Sabbath , Michael Schenker, Riot, Saxon, y muchos grupos más.**

**Algunas de las ideas mostradas aquí llegan a ser fraseos comunes utilizados por infinidad de guitarristas de Rock y Heavy Metal.**

**Los ejercicios te pueden servir para practicar y desarrollar tu técnica en la guitarra y de este modo poder expresar mejor tus ideas.**

**Sin más, espero te sean de utilidad y desarrolles tu musicalidad.**

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**Cualquier comentario puedes enviarlo a:**

**[moisesolvera@hotmail.com](mailto:moisesolvera@hotmail.com)**

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**What you have in hand is a collection of Licks and Exercises that I normally develop and perform each day, some of these exercises I use as material for study with my disciples, all the exercises and licks must be practiced and learned, and, when they form part of your arsenal of ideas, you can use and incorporate in your musical phrases.**

**For writing these exercises and licks I use a very funny method, I listened many records for bands as: Ufo, Rainbow, Kansas, Kiss, Ozzy Osbourne, Black Sabbath Michael Schenker, Riot, Saxon and many more.**

**Some of the ideas here exposed are normal phrases used by countless Heavy Metal Guitar Players.**

**The Exercises can be an exceptional tool for developing and practicing your Guitar Technique, and by this way you can better express your musical ideas. That's all for now, I hope these licks became useful for you and that you develop your musicality.**

**You can send comments to:  
[moisesolvera@hotmail.com](mailto:moisesolvera@hotmail.com)**

EJERCICIOS EN LA ESCALA PENTATONICA.  
EXERCISES ON THE PENTATONIC SCALE.

EJERCICIO N.1

Antes de comenzar a tocar su guitarra, asegúrense de haber calentado un poco los dedos, ahora bien, pasando a los ejercicios, primero veremos algunos en la escala pentatónica, el primer ejercicio utiliza grupos de cuatro notas, ascendiendo y posteriormente descendiendo sobre la escala pentatónica, utilízennet metronomo y practiquen lentamente para después adherir velocidad.

Before start the exercises you must warm up your fingers a little, and now, we'll go to the exercises, the first one is on the pentatonic scale and uses groups of four notes, start slowly and then add velocity.

Transcribed by Moises Olvera

Words and Music by Moises Olvera  
Arranged by Moises Olvera



Gtr I

## EJERCICIO N. 2

## EXERCISE N. 2

**El ejercicio n. 2 tambien esta escrito en la escala pentatónica,y se trata de un patron ascendente que se repite constantemente, de la misma forma comiencen a practicarlo lento y posteriormente adhieran velocidad.**

**Exercise n. 2** is also written in the pentatonic scale, and consists of an ascendent pattern that repeats constantly, you must practice slowly and then add speed.

EJERCICIO N. 3  
EXERCISE N.3

**El ejercicio n.3 utiliza grupos de seis notas en la escala pentatónica, este patrón lo puedes practicar con las técnicas de alternate picking o bien usando ligados, es muy útil para calentar los dedos.**

**Exercise n.3 uses six note groups of the pentatonic scale, you can practice this with alternate picking and also with legato, this one is very useful for warming up!!!.**

11

T                    A                    B

3 5                2 5                3 5  
3 5                2 5                2 5  
3 5                3 5                3 5

13

T                    A                    B

8 5                7 5                7 5  
7 5                7 5                7 5  
7 5                7 5                8 5

15

T                    A                    B

8 10              8 10              8 10  
7 9                7 9                7 9  
1210              1310              129  
129                1210              1210

17

T                    A                    B

1210              1210              1210  
1210              1210              1210  
1210              1210              1210

#### EJERCICIO N.4

El ejercicio 4 consiste en tocar tres notas por cuerda en la escala pentatonica, este les requerirá algo de destreza, lo pueden tocar con Alternate picking y con ligados y es muy util para agilizar los dedos.

Exercise n. 4 uses 3 notes per string of the pentatonic scale, you can play with alternate picking and also with the technique of legato, this is very useful for agilize your fingers.

#### EJERCICIO N.5

El ejercicio 5 es un fraseo de ligados, util para calentar los dedos

Exercise n. 5 is a phrase of legato useful for warming up.

#### I IDEA N.6

La idea n. 6 es un fraseo en la escala pentatonica que se puede ejecutar con plumilla y con ligados, esta vez traten de tocarlo lo mas rapido que puedan

Lick n. 6 is a phrase that can be performed with pick and also with legato, try as fast as possible.

## PENTATONIC SHREDDING

### Explorando la Escala Menor Pentatonica

Level: Intermediate

Written by Moises Olvera

### I IDEA N.7

la idea n.7 es muy similar a la n.5, solo que esta vez son grupos de seis notas por golpe, en si mucho mas rapido.

Lick n. 7 is very similar to n.5, this time is groups of 6 notes, you must try extra speed.

The musical notation consists of two parts. The top part is a treble clef staff with six-note groups separated by vertical bar lines. The bottom part is a bass staff with three horizontal lines labeled T, A, and B, representing the strings of a guitar. The T line has notes 8 5 8 5 8 5. The A line has notes 7 7 5 7 5 7 5. The B line has notes 7 5 7 5 7 5. The notes are grouped in pairs, with each pair followed by a vertical bar line. The first group of each line is underlined with a horizontal line above it, and the second group is underlined with a horizontal line below it. The third group is underlined with a horizontal line above it, and the fourth group is underlined with a horizontal line below it. The fifth group is underlined with a horizontal line above it, and the sixth group is underlined with a horizontal line below it. The notes are eighth notes. The bass staff ends with a double bar line and two dots at the end of the staff.

### I IDEA N.8

La idea n. 8 tambien la habiamos presentado anteriormente, solo esta vez es mas rapido

Lick n. 8 also has been presented before, this time is more faster.

The musical notation consists of two parts. The top part is a treble clef staff with six-note groups separated by vertical bar lines. The bottom part is a bass staff with three horizontal lines labeled T, A, and B, representing the strings of a guitar. The T line has notes 6 6 6 6 6 6. The A line has notes 2 5 2 5 2 5 2 5 2 5 3 5 3 5. The B line has notes 3 5 3 5 3 5 3 5 3 5 3 5. The notes are eighth notes. The bass staff ends with a double bar line and three dots at the end of the staff.

### I IDEA N.9

La idea n. 9 es parecida a la anterior, solo esta vez desciende.

Lick n. 9 is similar to the early, just this time is an descendant form.

The musical notation consists of two parts. The top part is a treble clef staff with six-note groups separated by vertical bar lines. The bottom part is a bass staff with three horizontal lines labeled T, A, and B, representing the strings of a guitar. The T line has notes 8 5 8 5 8 5 7 5 7 5 7 5 7 5 7 5. The A line has notes 6 6 6 6 6 6 7 5 7 5 7 5 7 5 7 5 7 5. The B line has notes 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5. The notes are eighth notes. The bass staff ends with a double bar line and one dot at the end of the staff.

IDEA N.10

**La idea n. 10 es un ejercicio que te exige concentración, y una vez aprendido suena excelente mezclado con otras ideas.**

**Lick n. 10** is an exercise that requires concentration, but once learned, it sounds very nice blended with other ideas.

A musical score for piano, page 9, featuring ten measures of music. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 begin with eighth-note patterns in the bass staff, followed by sixteenth-note patterns in the treble staff. Measures 5-8 show eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measures 9-10 conclude with eighth-note patterns in the bass staff.

T 5 8 5 7 5 7 5 7 | 5 8 5 8 5 5 8 7 5 5 7 7 5 5

A 5 8 5 7 5 7 5 7 | 5 8 5 8 5 5 8 7 5 5 7 7 5 5

B 5 8 5 7 5 7 | 5 8 5 8 5 5 8 7 5 5 7 7 5 5

A musical score page featuring a single treble clef staff. The staff begins with a measure containing six eighth notes, each consisting of a vertical stem with a small circle at the top. This pattern repeats three more times, creating a total of six measures of six eighth notes each. The page number '11' is located in the top left corner.

IDEA N.11

**Este fraseo es muy comun entre los guitarristas de Heavy Metal, lo puedes escuchar en discos de UFO, KISS, KANSAS o muchos mas**

**This phrase is very common in the Heavy metal repertoire, you can listen in many records of bands as : UFO, KANSAS, SCORPIONS etc.**

12

Full Full Full Full Full Full Full Full

T 5 8 5 A 5 8 5 B 5 8 5 | P P P P P P P P

(8) 8

### I IDEA N.12

El siguiente fraseo debe ser ejecutado con ligados , a gran velocidad y con mucha precisión.

The next lick must be executed with legato technique, great velocity and very much precision.

Sheet music for Idea N.12, measures 17-18. The music is in common time (indicated by a 'C') and treble clef. The first measure consists of two groups of sixteenth-note patterns. The second measure consists of two groups of eighth-note patterns. Below the staff, the tablature shows:  
T 15 15 15 15 15 15  
A 15 15 15 15 15 15  
B 15 15 15 15 15 15

Sheet music for Idea N.12, measure 19. The music is in common time (indicated by a 'C') and treble clef. The tablature shows:  
T 15 12 15 12 12 14 14 12 14 12 14 12 14 12 14  
A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14  
B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

### I IDEA N.13

El siguiente es un fraseo en la escala pentatónica de E menor.

Next is a pentatonic phrase in E minor.

Sheet music for Idea N.13, measures 21-22. The music is in common time (indicated by a 'C') and treble clef. The tempo is marked as  $\text{♩} = 80$ . The tablature shows:  
T 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15  
A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14  
B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

#### IDEA N.14 Otro fraseo en la escala pentatonica menor.

**Another pentatonic minor phrase.**

**T** 20 20 17 20 17 19      **A** 20 20 17 20 17 19      **B** 20 20 17 20 17 19

**T** 17      **A** 19 17 17      **B** 19 19 17 17

IDEA N.15

**El lick n. 15 es un fraseo en la escala de E menor pentatonica.**

**Lick 15, another E minor pentatonic phrase.**

Moderato ♩ = 90

25

Full      Full      Full      Full      Full      Full      Full

T      12 12      12 12      12      12 12 15 15 ) ( 15 15 12

A      14      14      14      14      15 12 15 12      15 14      12      12  
B

14 13 12

IDEA N. 16

**La idea n. 16 es una frase que utiliza ligados y abarca tres octavas, para ejecutes este deben de ser muy pacientes ya que requiere mucha agilidad.**

**Lick 16** is the one who requires a lot of agility in your fingers, is a phrase in three octaves, and you must be patient.

Allegro Vivace ♩ = 150

28

T A B

30

T A B

IDEA N.17

**La idea n. 17 es otra frase en la escala menor pentatónica.**

**Lick n. 17 is another pentatonic minor phrase.**

### IDEA N.18

En el siguiente fraseo podemos escuchar como sonaría una idea expresada anteriormente, en un contexto musical.

In the next phrase, we can listen how sounds an idea exposed early.

### IDEA N.19

El fraseo n. 19 es una mini improvisación en la escala pentatónica.

Lick 19, a mini improvisation in the pentatonic scale.

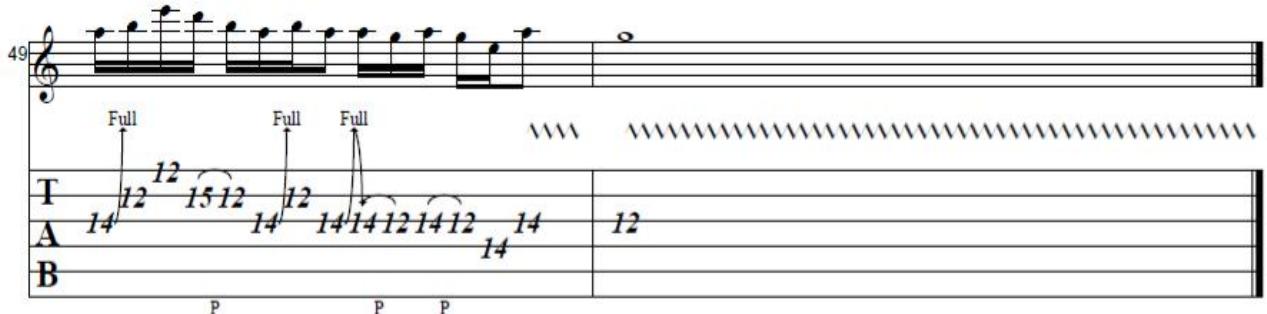
IDEA N.20  
El lick n. 20 utiliza la técnica de Tapping.

Lick n. 20 uses the technique of Tapping.

The musical score consists of three staves of guitar tablature. The top staff shows a sixteenth-note pattern. The middle staff (T, A, B) shows a tapping pattern with the following fingerings: **T**: 17 12 14; **A**: 17 12 14; **B**: 17 12 15, 17 12 14, 17 12 14. The bottom staff shows a sixteenth-note pattern. The middle staff (T, A, B) shows a tapping pattern with the following fingerings: **T**: 15, 17 12 15, 17 15 12; **A**: 17 15 12; **B**: 17 14 12, 17 14 12, 17 15 12. The bottom staff shows a sixteenth-note pattern. The middle staff (T, A, B) shows a tapping pattern with the following fingerings: **T**: (14); **A**: 14 12; **B**: 17 14 12, 17 12 14 12, 14, (14), (12). The bottom staff shows a sixteenth-note pattern.

### I IDEA N. 21

**Un mini fraseo en la escala pentatonica  
A mini phrase on the pentatonic scale.**



Musical score for Idea N. 21. The score consists of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows three guitar strings labeled T (top), A (middle), and B (bottom). The music starts with a series of eighth-note patterns on the treble clef staff, followed by a sixteenth-note pattern. On the guitar staff, there are various fingerings: 'Full' for the first three notes of each measure, and 'P' for the fourth note. Measures 12 through 15 are shown, ending with a sixteenth-note pattern. The score concludes with a final measure indicated by a vertical bar line.

### I IDEA N.22

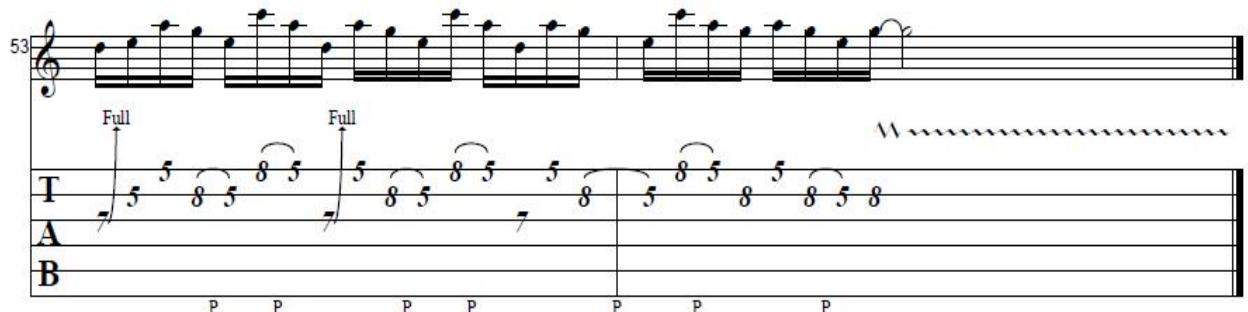
**Otra simple idea en la escala pentatonica.  
Another simple idea on the pentatonic.**



Musical score for Idea N. 22. The score consists of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows three guitar strings labeled T (top), A (middle), and B (bottom). The music begins with a sixteenth-note pattern on the treble clef staff, followed by eighth-note patterns. On the guitar staff, fingerings include 'Full' for the first two notes of the first measure and 'P' for the third note. Measures 8 through 11 are shown, ending with a sixteenth-note pattern. The score concludes with a final measure indicated by a vertical bar line.

### I IDEA N.23

**Mas ideas pentatonicas.  
More pentatonic ideas.**



Musical score for Idea N. 23. The score consists of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows three guitar strings labeled T (top), A (middle), and B (bottom). The music starts with a sixteenth-note pattern on the treble clef staff, followed by eighth-note patterns. On the guitar staff, fingerings include 'Full' for the first two notes of the first measure and 'P' for the third note. Measures 5 through 8 are shown, ending with a sixteenth-note pattern. The score concludes with a final measure indicated by a vertical bar line.

IDEA N.24

**La idea n. 24 utiliza la escala pentatónica y la escala menor.**

**Lick n. 24 uses the minor pentatonic and the minor natural scales.**

55

Full      Full      Full

T      5      8      8 5      8 5      5 8 10 8  
A      5 5      7      8 7 5      5 7 9  
B      5 5      7      5 7 7

P      P      P H      H H      H H P      P

57

T      5 10 8 5      9 7 5      (5)  
A      10 7 5 5      (5)

P      P      P P      P P

IDEA N.25

**La idea n. 25 es un ejercicio en la escala de C Mayor que puede ser practicado con alternate picking y tambien con ligados**

**Idea n. 25** is an exercise that can be played with alternate picking, and also with legato technique.

*Transcribed by Moises Olvera*

*Words and Music by Moises Olvera  
Arranged by Moises Olvera*

1

Gtr I

T A B

8 1012 8 1012 8 1012 8 1012 9 1210 8 1012 9 1012 9 1012 1210 9 10

3

T A B

9 1012 9 1012 10 1210 9 1012 101213 101213 10 1312101213 101213151312 15

5

T A B

1213151312 151312151312 14 12131513 12 141210141210 1012141210 14 141210

7

T A B

141210 1012141210 14 141210141210 1012141210 13 131210

I IDEA N. 26  
**El Lick n. 26 es una idea ejecutada en tres octavas.**

**Lick n. 26 is a phrase performed in three octaves.**

The musical notation consists of a treble clef staff with sixteenth-note patterns and a guitar neck diagram below it. The neck diagram shows the strings T (Top), A, and B, with fingerings: 3, 5, 7 for the first position; 5, 7, 9 for the second; 8, 10 for the third; 8, 10, 12, 10 for the fourth; 12, 10, 9, 7, 5 for the fifth; 7, 5, 7, 5, 3 for the sixth; and 5, 3 for the seventh. The staff begins at measure 9.

I IDEA N.27  
**La idea n. 27 es otro fraseo en la escala de E menor.**

**Lick 27, another pentatonic phrase in E minor.**

The musical notation consists of a treble clef staff and a guitar neck diagram. The neck diagram shows the strings T, A, and B. Fingering is indicated with numbers above the strings: 12, 12, 12 for the first position; 14, 14, 14 for the second; 14, 14, 14 for the third; 14, 14, 14 for the fourth; 12, 15, 12, 14 for the fifth; and 12, 15, 17, 15, 12 for the sixth. Performance markings include 'Full' (with arrows) and 'sl.' (at the beginning). Below the staff, there are labels H, H, T P P.

The continuation of the musical notation consists of a treble clef staff and a guitar neck diagram. The neck diagram shows the strings T, A, and B. Fingering is indicated with numbers above the strings: 15, 12, 15, 12, 17, 15, 12, 12 for the first position; 14, 14, 14, 14, 14, 14 for the second; and 14, 14, 14, 14 for the third. Performance markings include 'Full' (with arrows) and 'P' (at the beginning).

IDEA N.28

La idea 28 nos muestra como podria sonar la frase 26 en un contexto mas musical.

Lick 28 show us how can sound the idea 26 in a musical context.

The musical score consists of two parts. The top part shows a treble clef staff with sixteenth-note patterns and a bass staff with three horizontal strokes. The bottom part shows a guitar tablature for strings T, A, and B. The first measure starts with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows '12 12' on string T, '1512' on string A, and '(14)' on string B. The second measure continues with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows '14' on string T, '121416' on string A, and '1012' on string B. The third measure starts with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows '1517' on string T, '1214' on string A, and '101214' on string B. The fourth measure starts with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows '15171922191715121512' on string T, '1512' on string A, and 'P' on string B. The fifth measure starts with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows '1512' on string T, '14121412' on string A, and '1412 14' on string B. The sixth measure starts with a sixteenth-note pattern on the treble staff, followed by a bass stroke. The tablature shows 'P' on string T, 'P H P' on string A, and 'P' on string B.

### IDEA N.29

**El lick n. 29 es un mini-estudio en la tonalidad de E menor, este es uno de mis favoritos, y creo que lo voy a utilizar para hacer un estudio mas largo y mucho mas melodico, a mi me gustan mucho este tipo de ideas que tienen un sonido con un toque de musica clasica.**

**Lick n. 29 is a mini-etude in the E minor tonality, is one of my favorites and I think I will to use this for a etude more melodic and extense, I like this type of things because they have a sound like classical music.**

$J = 120$

19

T 3 5 7 3 5 5 7 3 7 5 3

A 5 4 4 5 7 5 4 5 7 5 7 5 7 8 5

B 7 7 9

21

T 7 7 8 7 11 8 7 10 8 7 9 8 8 3 2 3 5 2 3 3 5 2 5 3 2 5

A 5 4 2 4

B 5

23

T 4 1 4 5 2 3 5 1 1 1 4 1 2 1 1 1 3 1 2 1 0 1 3 1 2 10 1 2 1 1 9 1 1 1 2 1 1 1 2 1 4 1 0 1 2 1 3 1 2 1 3 1 5 1 1

A

B

25

T 12 14 15 12 12 12 9 10 8 12 10 7 8 7 5 8 7 3 5 4 5 7

A 14 12 14 12 10 10 9 7 10 9 7 5 4 5 7

B

27

T 4 2 5 4 5 7 5 7 8 7 8 10 8 | 10 12 15 12 12 14 10 10 14 12

A 4 5 7 5 7 8 7 8 10 8 | 10 12 15 12 12 14 10 10 14 12

B 6 10 9 | 10 9 7 5 4 5 7 6 4 2 5 9 7

29

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

A 7 9 7 5 4 5 7 6 4 2 5 9 7 | 10 9 7 5 4 5 7 6 4 2 5 9 7

B 10 9 7 5 4 5 7 6 4 2 5 9 7 | 10 9 7 5 4 5 7 6 4 2 5 9 7

IDEA N.30

**El lick n. 30 es un festín de bendings en la escala menor pentatónica.**

**Lick n. 30 is a bending fest in the minor pentatonic scale.**

IDEA N. 31

**La idea n. 31 es un fraseo de Tapping en la escala menor pentatónica.**

**Lick n. 31 is a tapping idea in the minor pentatonic scale.**

36

T  
A  
B

$\underline{125} \underline{8}$   $\underline{125} \underline{7}$   $\underline{125} \underline{7}$   $\underline{125} \underline{7}$

TP H TP H

12 5 7 12 5 7 12 5 7 12 5 8 12 5 7 12 5 8

12 8

39

T  
A  
B

Full

$\underline{125} \underline{8} \underline{125} \underline{8}$

IDEA N.32

**La idea n.º 32 es un fraseo que utiliza ostinatos en la Escala Menor Armónica**

**Lick n. 32 is a phrase of ostinatos in the Harmonic Minor Scale.**

*Transcribed by Moises Olvera*

*Words and Music by Moises Olvera  
Arranged by Moises Olvera*

1

Gr I

T 9 10 6 10 9 10 7 10 9 10 7 10 5 10 7 10 | 6 9 5 9 7 9 5 9 4 9 5 9 7 9 5 9

A

B

3

T 9 10 6 10 9 10 7 10 9 10 7 10 5 10 7 10 | 6 9 5 9 7 9 5 9 4 9 5 9 7 9 5 9

A

B

5

T 5 6 3 6 5 6 6 5 6 4 6 2 6 4 6 | 5 6 3 6 5 6 4 6 2 6 4 6 5 6 2 6

A

B

7

T 5 6 3 6 5 6 6 5 6 4 6 2 6 4 6 | 5 6 3 6 5 6 4 6 2 6 4 6 2 6 1 6

A

B

...

### IDEA N.33

La idea n. 33 es un fraseo que desarollé despues de escuchar algunas sonatas de Leopold Kozeluch (1747-1818), en ralidad es algo muy simple lo que hice, pero escuchando las Sonatas pueden surgir un completo arsenal de ideas.

Lick n. 33 is one that I developed after listening to some Sonatas of Leopold Kozeluch (1747-1818), what I made was very simple, but you can extract a lot of ideas after listening to the Sonatas, They are awesome and very melodic.

10

T 7 8 10 7 10 8 7 10 8 7 8 10 5 7 8 5 8 7 5 8 7 5 7 8 3 5 7 3 7 5 3 7  
A  
B

12

T 5 3 5 7 2 7 8 10 7 10 8 7 10 8 7 8 10 5 7 8 5 8 7 5 8 7 5 7 8 3 5 7 3 7 5 3 7  
A  
B

15

T 5 4 5 7 5 (5)  
A  
B

### I IDEA N. 34 HENRY VI EUXTEMPS

La idea n. 34 es un fragmento de un estudio de Henry Vieuxtemps (1820-1881), se trata de el Capricho n. 5 Opus 48, pero solo inclui los primeros compases, es un estudio muy virtuoso.

Idea n. 34 is a fragment of an etude of Henry Vieuxtemps (1820-1881), is the Etude n. 5 Opus 48, but I include just the first bars, is a very tricky study, very virtuoso.

The sheet music displays three measures of guitar music. Each measure is divided into two parts by a vertical bar line. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows the strings T (top), A, and B. The bottom staff shows the strings B, A, and T. Fingerings are indicated above the strings in each measure. Measure 17 starts with a common time signature. Measure 19 begins with a time signature of 5/8. Measure 21 begins with a time signature of 7/8.

**Measure 17:**

- String T: 3, 7, 3, 3, 3, 3, 3
- String A: 4, 5, 5, 5, 4, 4, 5
- String B: 3, 7, 5, 5, 5, 5, 3

**Measure 19:**

- String T: 5, 7, 5, 7, 8, 5, 5
- String A: 7, 5, 7, 5, 7, 5, 7
- String B: 5, 7, 9, 7, 9, 3, 5

**Measure 21:**

- String T: 3, 3, 7, 3, 10, 7, 8, 7, 8
- String A: 4, 4, 5, 5, 10, 10, 9, 9, 10
- String B: 7, 5, 7, 10, 10, 10, 8, 7

### IDEA N.35

La idea n. 35 es un fraseo que se transporta una octava, y a esto comunmente le llaman desplazamiento de octavas, es simplemente una melodía ejecutada entre un rango de dos octavas, pero con ingenio se pueden hacer cosas muy interesantes.

Line 35 is a phrase performed in a range of two octaves, simply is a melody performed between two octaves, with creativity you can make interesting things with these kind of ideas.

24

T 10 9 10 12 8 13      6 9 10 7 8 10 7 12  
A                            10 9 10 7 10 10      9 7 9 5 9 9  
B

26

T 5 6 9 5 7 8 5 10      3 5 6 4 5 7 4 5  
A 7 7 5 7 4 7 7      6  
B

### IDEA N.36

Este lick es un fraseo de arpegios que suena muy bien ejecutado a una velocidad moderada.  
 Lick 36 is an arpeggio idea very useful and with a nice sound when is performed at a moderate speed.

The musical score consists of three staves of musical notation. The top staff shows a treble clef and a key signature of one sharp. The middle staff shows the strings T (top), A, and B from top to bottom. The bottom staff shows the strings B, A, and T from top to bottom. Fingerings are indicated above the strings, such as '10' and '9' for string T, '12' and '9' for string A, and '12' and '10' for string B. Measure numbers 28, 30, and 32 are shown on the left side of the staves. A tempo marking '12/8' is placed above the strings in measure 30.

Bien, espero que les hayan agrado los ejercicios y las ideas presentadas en este libro, proximamente voy a hacer la segunda parte con mas ideas y fraseos super interesantes , e incluso tambien una tercera parte, por el momento es todo y esten pendientes.

Well, I hope you liked the exercises and licks presented in this method, in the future i will to do a second part, with more interesting ideas, and even a third part, by the way, this is all and stay practicing.

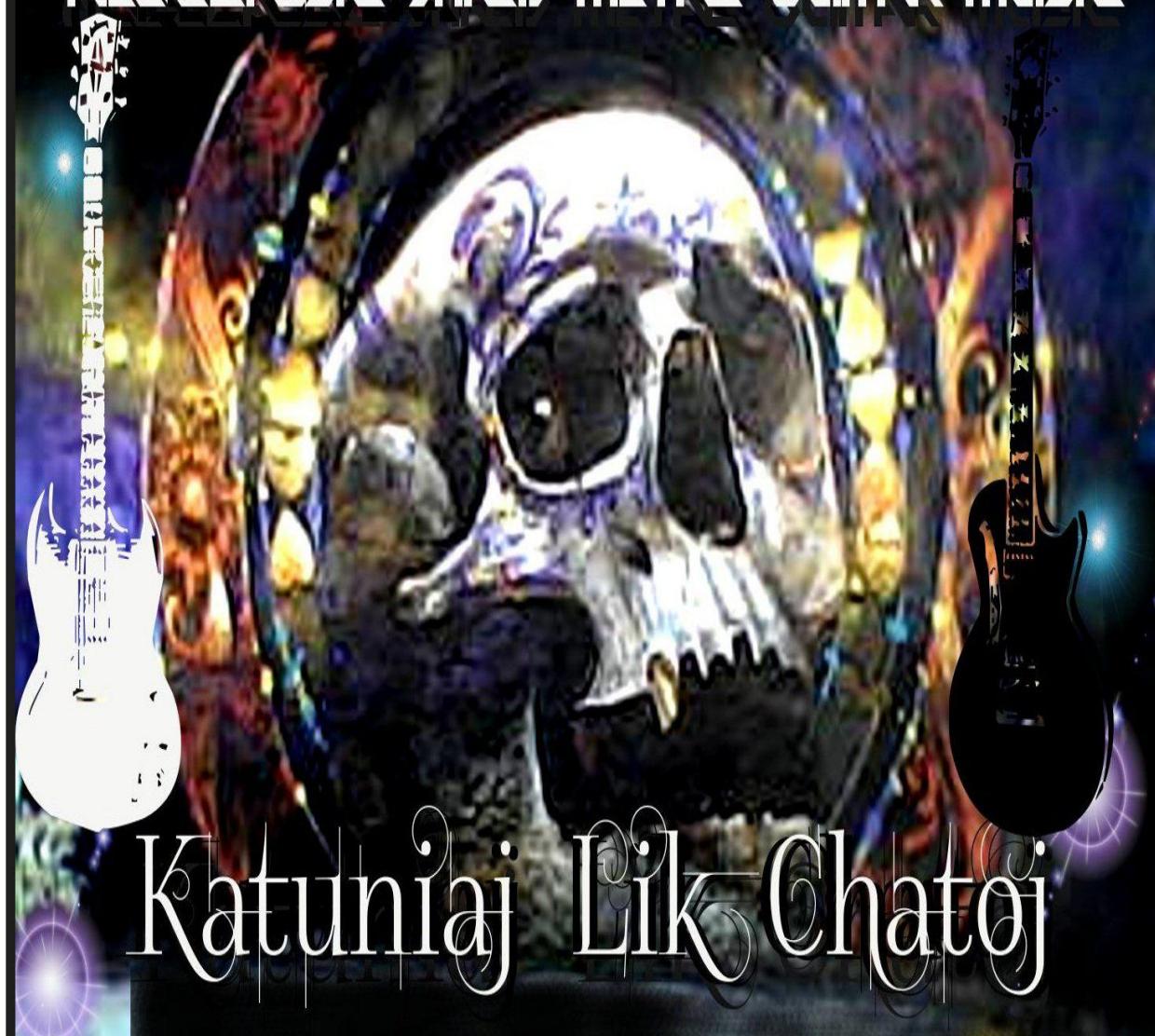
# MOISES OLVERA



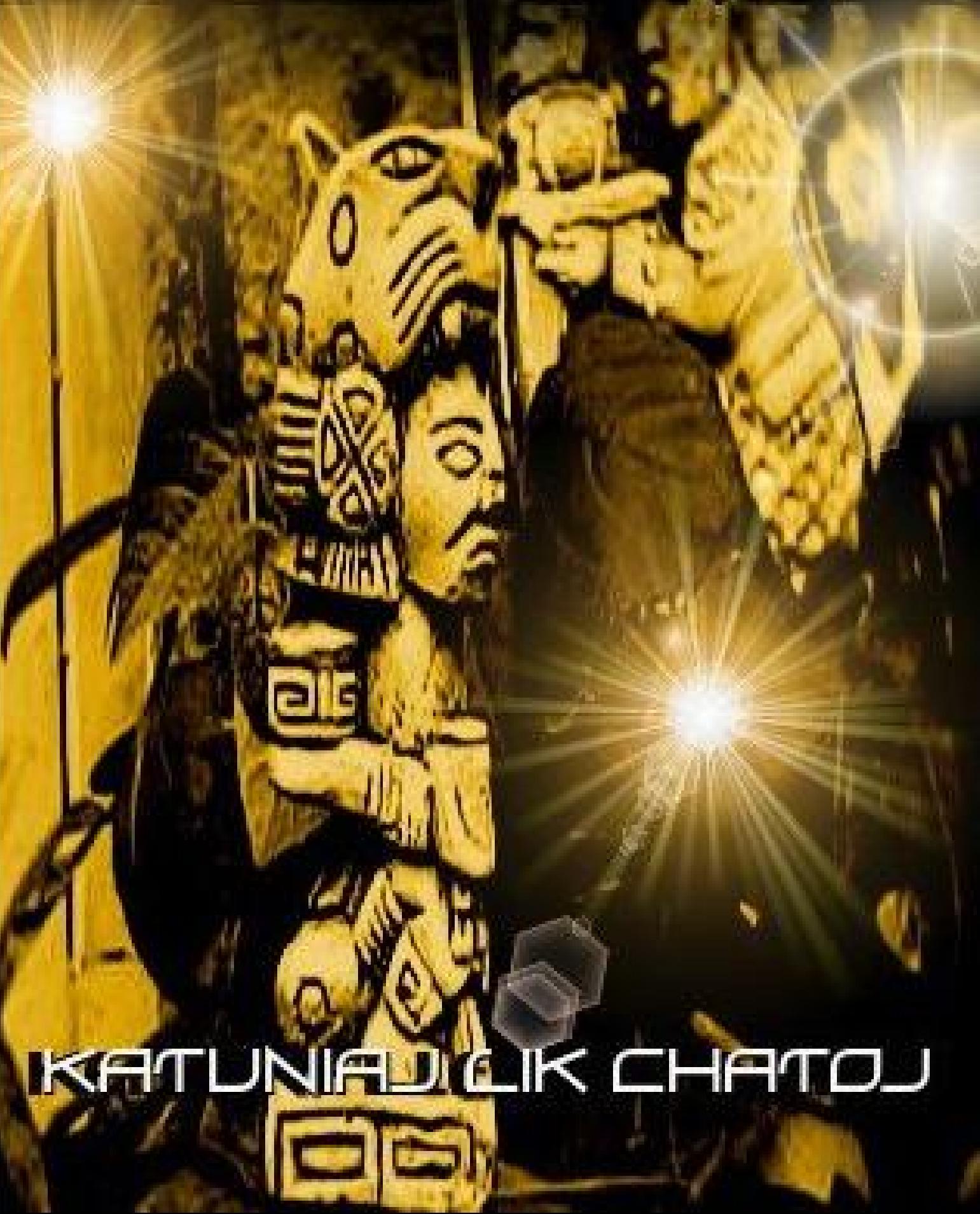
NEOCLASSIC SHRED METAL GUITAR MUSIC

# Moises Olvera

NEOCLASSIC SHRED METAL GUITAR MUSIC



# Moises Olvera



KATUNIAADLIK CHATOJ