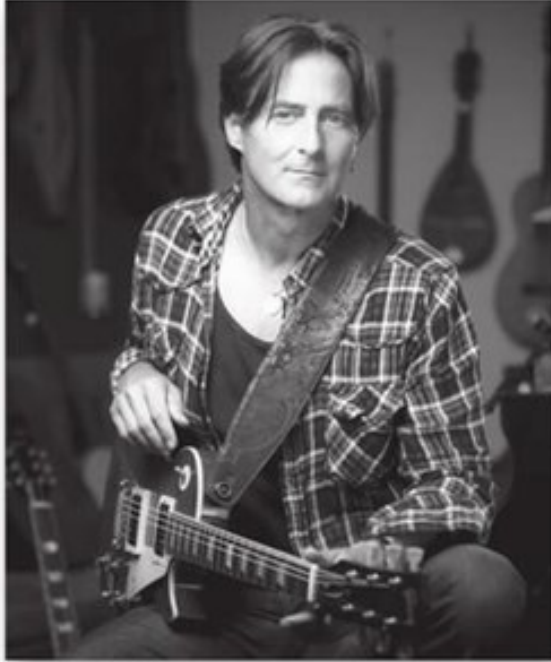


# About the Author



**Allen Hinds** has been an instructor at Musician's Institute since 1986 and also teaches at Shepherd University in Los Angeles. He has released four CDs under his own name and toured the world with Gino Vannelli, Randy Crawford, the Crusaders, and many more. For more information, please visit [AllenHinds.com](http://AllenHinds.com).

Photo by Peter Hastings.  
Special thanks to Joichiro Natori.

# Table of Contents

	Page	Track
Introduction	4	
Getting the Legato Sound	5	1
Technique Notation	6	2–5
The Approach: Strength and Exercises	8	6–13
Fingering Notation	10	14–15
Building Motifs	11	16–21
Combining Patterns	13	22–36
Stretches and Slides	17	37–45
Phrasing	20	46–72
Transcriptions	28	73–80

# Introduction

I am frequently asked about my legato approach to guitar. I find those inquiries a bit odd because, until a few years ago, I wasn't really aware that I had a "legato" approach.

I should note that, since I first picked up the guitar, I have held the pick wrong. When I say "wrong," I am referring to many guitar method books that I have seen through the years, as well as more than a few teachers along the way. I cradle the pick between three fingers, turn it sideways, and "stroke" the strings, rather than pick them.

My legato approach has proved to be both a curse and a blessing. Although it impairs my ability to play lead lines that are more easily performed with an alternate-picking approach, my legato approach has become a personal style and sound that people have come to appreciate and recognize. I love to hear folks tell me that, after listening to only a few notes, they recognize a guitar part as mine. Like many things in life, where there is a will, there is a way. What once was a weakness is now a strength.

Fortunately, I had a guitarist to guide me during my development, someone who was a pioneer in the world of legato playing. Like millions of other guitar players, the great Allan Holdsworth had a big impact on me. Although I wasn't always able to understand his complex harmonies, I *could* feel the emotion in his fluid legato style. And in those years, the Eighties, instrument manufacturers were making more efficient amps, pedals, and guitars. Consequently, more than ever before, one could play a run of notes, rarely picking with the right hand, and have all of the notes ring out with equal volume. By combining a light right-hand (pick hand) approach with strong left-hand fretting, I was able to create a smooth legato sound.

Although problems occasionally would arise due to my technique choice—like when I would be hired for a studio session that called for a fast alternate-picked phrase—with time, I learned to "wing" most styles with my legato approach. As a result, the legato style became *my* style—partly by default, and partly due to my determination to develop technique that came naturally.

Through the years, I have helped many students develop a legato approach, and I hope *Liquid Legato* can help even more, including you. That said, I keep an open mind, knowing that legato technique is not for everyone. Although perhaps different, I never tell a student that his technique of choice is "wrong," especially after considering my personal experience.

One of the coolest things about the guitar is that it is one of the most expressive instruments of all time. And, unlike many other instruments, it never has been successfully sampled. All of us like to hear the unorthodox licks of Jimi Hendrix, Jeff Beck, Amos Garrett, and Danny Gatton, just to name a few. Can you imagine some teacher telling Hendrix that he was doing something wrong?!

With that in mind, let *Liquid Legato* be just one page in your book of licks and approaches to this wonderful instrument. In that regard, I hope it can help—even if only a bit.

# The Approach: Strength and Exercises

As I mentioned in the book's introduction, I utilize a very light touch with my right (pick) hand. Consequently, strength in the fret hand is vitally important. Below are a few exercises to help improve your fret-hand strength. Be sure to pick only the first note of each exercise. (Note: In many of the audio examples, I have included a second, faster version of the same lick so you can really hear the fluidity of the line.)



Track 6

Musical notation for Track 6. The top staff is in 6/8 time with a treble clef. It shows a melodic line starting on the 9th fret, moving down to the 5th, then up to the 7th, and finally down to the 5th again. The line is divided into two measures, each containing three notes. A slur covers the entire line, and a fermata is placed over the final note. The bottom staff is a guitar tablature with strings labeled T, A, and B. The fret numbers are 9 5 7 9 7 5 for the first measure and 9 5 7 9 7 5 for the second measure.

Try a different string:



Track 7

Musical notation for Track 7. The top staff is in 6/8 time with a treble clef. It shows a melodic line starting on the 9th fret, moving down to the 5th, then up to the 7th, and finally down to the 5th again. The line is divided into two measures, each containing three notes. A slur covers the entire line, and a fermata is placed over the final note. The bottom staff is a guitar tablature with strings labeled T, A, and B. The fret numbers are 9 5 7 9 7 5 for the first measure and 9 5 7 9 7 5 for the second measure.

And wider intervals:



Track 8

Musical notation for Track 8. The top staff is in 6/8 time with a treble clef. It shows a melodic line starting on the 12th fret, moving down to the 7th, then up to the 9th, and finally down to the 7th again. The line is divided into two measures, each containing three notes. A slur covers the entire line, and a fermata is placed over the final note. The bottom staff is a guitar tablature with strings labeled T, A, and B. The fret numbers are 12 7 9 12 9 7 for the first measure and 12 7 9 12 9 7 for the second measure.

## Tip:

Whether it's practicing a lick, developing a solo, warming up, or performing live, I believe you, the student, must take the initiative to be creative. As simple as the previous lick may seem, take it a step further, skipping strings:



# Combining Patterns

As I previously mentioned, correct fingering choices are crucial to achieving the legato sound. Similarly, slides and stretches are important when combining conventional, stock patterns ("boxes") to visualize and cover more landscape on the fretboard.



Track 22

Here is a cool G Mixolydian lick that combines the motifs from the last three examples of the previous section. Notice that it starts in eighth position and ends in third position. Cool.

G7

T  
A  
B



Track 23

Here's another G7 lick:

G7

T  
A  
B



Track 24

This next lick exemplifies when fingering choices really makes a difference. This lick works well over an A7 chord.

A7

T  
A  
B

# Transcriptions

Since I have been using legato technique for years, and because most of the examples up to now have been just 2–4 bars long, I decided to include some transcribed excerpts from some of my personal recordings.



Track 73  
Full Band



Track 74

## "Some of This" From *Fact of the Matter*

*Ab*7sus *Ab*7

8va

TAB

*F*7sus *F*7

8va

TAB

*Ab*7sus *Ab*7

8va

TAB

*F*7sus *F*7

loco

TAB