

CRUSHING DAY

Music by Joe Satriani

The guitar solo in "Crushing Day" is the lengthiest guitar showcase Joe Satriani ever put on a studio recording, clocking in just shy of the two minute mark! Over the course of this spectacular solo, Satch crams in everything from three-note-per-string pentatonics, sweep-picked passages, and whammy bar wackiness, to a variety of double stops, alternate-picked sequences, and an aerobic arpeggio workout!

Figure 1 – Guitar Solo

This solo begins with a burning open-position G minor pentatonic (G-B \flat -C-D-F) lick comprised of hammer-ons and pull-offs performed mostly along the third and fourth strings (measures 1–8). Notice the repetitions of the note G (fifth fret, fourth string/open, third string) which is played on adjacent strings throughout. Satch then transposes the exact same lick—virtually verbatim—up one octave to the twelfth position, stretching out his fretboard fingers in a classic display of three-note-per-string pentatonic shredding (measures 9–16).

After a few measures of rockin' rhythm guitar (measures 17–20), Joe sets the scene for the next phase of his solo with eight measures of a repeated eighth-note motif phrased with intermittent pick harmonics, microtonal (1/4-step) bends, and other inflections (measures 21–28). At measure 29, the chop-fest resumes as Satch engages in a rare display of his *sweep picking* prowess. Sweep picking is a pickhand technique that makes it a breeze to blast through arpeggiated passages which involve primarily one note on each string by using just one pick stroke. In measures 29–36, Satriani employs this technique to a flurry of notes that outline G minor (G-B \flat -D), F major (F-A-C), and Dm7 (D-F-A-C) chords. Glancing at the tablature, it immediately becomes evident that these notes are grouped side-by-side on adjacent strings in a mostly one-note-per-string arrangement. Since many of these note groupings could actually be fretted simultaneously (like fingering a chord), it is important to notice that these notes need to be fingered separately in order to achieve the proper effect. In other words, don't let each note ring into the next so as to avoid creating a chordal sound. This can be accomplished by simply pressing each note to the fretboard one at a time the instant your pick "sweeps" through the string. The "sweeping" aspect of the pickhand is the central component of this technique. After picking the first note with a downstroke, allow the pick to fall into the next higher adjacent string so it rests up against it. Next, push the pick right on through this higher string and continue this motion until the pick has passed through each of the strings indicated, using one smooth "sweeping" motion. For the descending version of an arpeggio shape, use this same type of motion, beginning with an upstroke on the higher string, and pushing through each lower adjacent string. Satch follows up each of his swept arpeggio shapes in this section with a furious descending lick which also surfaced in a pair of his earlier tunes—"Not of This Earth" (measure 16) and "Memories" (measures 17–18).

Three-note-per-string pentatonics reign supreme throughout measures 37–44, spruced up with an occasional D \flat (twenty-first fret, first string/eighteenth fret, third string)—a \flat 5 chromatic passing tone that Satch squeezes in between the C and D notes inherent to G minor pentatonic. He also tosses in an occasional E, eluding to the G Dorian mode (G-A-B \flat -C-D-E-F). Notice how this three-note-per-string layout on the fingerboard produces some unison pitches on adjacent strings similar to this solo's outset—in this case, the pair of Gs (fifteenth fret, first string/twentieth fret, second string) found in measure 40. This pentatonic outburst is punctuated with some Chuck Berry-inspired, perfect-fourth double stops and broken sixths in measures 45–50, followed by some semi-traditional, bluesy phrases found within the G minor pentatonic "blues box" at the fifteenth position (measures 49–52).

If you're a fan of blazing, alternate-picked sequences, this next lick is for you—a barrage of sixteenth notes arranged in ascending groups of four, built off of each succes-

sive scale tone from G natural minor (G–A–B♭–C–D–E♭–F) beginning on each beat (measures 53–56). If you start this lick with a downstroke (using consistent alternate picking throughout), practice it for hours at a slow enough metronome setting so you don't make any mistakes, then gradually increase the tempo until you reach Satch's speed of 168 bpm, you'll be ready to rock out with the best of them! Seriously, though, if you want to be a hard-core shredder, these types of sequences should already be a regular part of your practice regimen. Having several variations of alternate picking sequences similar to this under your belt will provide you with the physical capability and technical foundation to be able to rip through passages like this almost immediately. By practicing sequential exercises along with a metronome you will be able to constantly monitor your progress and also be aware of your current speed threshold. Some people even keep a record of this information in their daily practice log.

As if your fingers haven't suffered enough already, Satriani commits the final *coup de grâce* with a staggering sprint through several inversions of arpeggios that are *diatonic* (found within the key) to G natural minor—E♭ (E♭–G–B♭), F (F–A–C), and B♭ (B♭–D–F)—in measures 61–64. These arpeggios are arranged so that Satch can alternate rapidly between the two highest notes using pull-offs—a feat made possible by positioning these two higher notes along the first string (as opposed to the one-note-per-string arpeggios encountered in the earlier sweep picking passage).

Fig. 1 1:52

Moderately Fast Rock ♩ = 164

G5
Gtr. 2 (dist.)

Gtr. 1 (dist.)

TAB

3

6

P.H. full

P.S.

pitch: F G F

14 **Featured Guitars:**
Gtr. 1 (panned hard L.)
Gtr. 2 (panned hard R.)

15 **16** **Slow Demos:**
Gtr. 1 (center of mix)
meas. 1-16
meas. 21-76

G5

loco

E ⑥ open

G5

loco

E ⑥ open

G5

loco

full

E ⑥ open

G5

Gm7 G7sus4 Gm7

Gtr. 1 tacet

loco

8va

P.H.L.

Rhy. Fig. 1

Gtr. 2

P.M.

G7sus4 Gm7 Dm7 D7sus4 Dm7 D7sus4 Gm7 G7sus4 Gm7

End Rhy. Fig. 1

Gtr. 1

loco

P.M.

1/4

22

G7sus4 Gm7 Dm7 D7sus4 Dm7 D7sus4 Gm7 G7sus4 Gm7

(8va) loco (8va) loco loco

P.H. P.H. semi-harm.

1/4 1/4 1/4 1/4 1/4 1/4

5 5 5 3 5 5 3 5 3 3 5 5 5 3 5

pitch: A pitch: A A

26

G7sus4 Gm7 Dm7 D7sus4 Dm7 D7sus4 Gm7

(8va) loco (8va) loco (8va) loco

P.H. P.H. P.H.

1/4 1/4 1/4 1/4 1/4

5 5 5 3 5 5 3 5 3 3 3 5 3 0 3 3

pitch: A A

(Gm7) G7sus4 G Gm7 G Gm7 Dm7

Rhy. Fig. 2 3fr 3fr 3fr

Gtr. 2 P.M. P.M. P.M.

29

Gtr. 1 (8va) rake rake rake rake rake

15 12 12 10 15 10 8 8 13 8 12 10 15 10 0 2 3 5 3 0 15 10 8 8 13 8 12 10 15 10

D7sus4 D Dm7 Dm7 Gm7

4 open 4 open 4 open

P.M. P.M. P.M. End Rhy. Fig. 2

31

(8va) rake rake rake rake rake

20 17 18 19 17 14 15 17 13 12 13 15 12 14 15 12 14 15 13 15 17 13 17 18 15 0 0

Gtr. 2: w/ Rhy. Fig. 2, 4 times

G7sus4 Gm7 Dm7

(8va) rake rake rake rake rake

33

0 14 12 12 10 15 10 8 10 8 13 8 10 10 15 10 0 2 3 5 3 0 X X 15 10 8 8 13 8 10 10 15 10

35 *δva* D7sus4 Dm7 Gm7

37 G7sus4 Gm7 Dm7

39 *δva* D7sus4 Dm7 Gm7

41 *δva* G7sus4 Gm7 Dm7

43 *δva* D7sus4 Dm7 Gm7 G7sus4 *loco*

46 Gm7 Dm7 D7sus4 Dm7 Gm7 *δva*...

Gr. 2: w/ Rhy. Fig. 2, 1st 3 meas. only

G7sus4

8va

Gm7

Dm7

D7sus4

49

Dm7 D

④

open

Dm7

D

④

12fr

Eb5

⑤

6fr

Eb5

⑤

6fr

Eb6

⑤

6fr

Eb5

⑤

6fr

Gr. 2

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

Gr. 1

8va

3

loco

52

Eb5

⑤

6fr

Eb5

⑤

6fr

Eb5

⑤

6fr

Eb5

⑤

6fr

F5

⑤

8fr

F5

⑤

8fr

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

55

F5

⑤

8fr

F5

⑤

8fr

F5

⑤

8fr

F5

⑤

8fr

F5

⑤

8fr

F5

⑤

8fr

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

> P.M.

58

Gr. 2: w/ Rhy. Fig. 3

Eb5

8va

Eb6

Eb5

61

63 *8va*

65 *F5*
8va

F5 *F* *F5* *F*
8fr *8fr*

Gr. 2: w/ Rhy. (Fig. 4)
C5 C(b5)

Gr. 1 *8va*

68

* pull up slightly while vibrating

71 *8va* C5 C(b5) N.C.

Rhy. Fig. 4
Gr. 2

C5 C(b5) N.C.