

## Legato technique

In this column I will look at playing with legato technique and describe a method that will allow you to utilize this technique in your own playing. There are a few fundamental elements to playing legato that need to be covered to allow you to adapt this sound to whatever musical style you play.

The first fundamental needed for playing legato technique confidently is a very clear understanding of the notes on the fret board. I have added a fret board diagram of the C major scale and would suggest you look for patterns within the diagram. A lot of legato playing is done on guitar by using groups of three to four notes across each string; look for these combinations of notes within the diagram. When you can see every note at once from whatever scale you are using, you can become more experimental with your note choices, allowing for more modern sounds. The first example shows one way you can reach the twelfth fret on the first string from the open sixth string using the legato technique and ascending straight up the C major scale. Another fundamental needed to achieve the legato sound is to keep your fingers close to the fret board, pick the first note on each string and hammer on/pull off or slide to each note as required. Make sure you concentrate on the sound of each note, keeping them all the same timbre whether they have been picked, slid to, hammered on or pulled off. Each note's length flowing into the next with no space between achieves the legato sound.

Example two shows how you can find a three note per string grouping within the scale then play an ascending and descending line that crosses between strings. The final example is an ascending scale pattern played on adjacent strings, incorporating slides to change between positions on the neck. Play along to the audio samples recorded for these examples and try to replicate the sound. Try adapting this technique to different scales.

Musical notation in 4/4 time signature, featuring a treble clef and a complex melodic line with various note values and rests.

**TAB**

0 1 3 5 2 3 5 7 3 5 7 4 5 7 9 6 8 10 12 8 10 12 10 8 12 10 8 6 9 7 5 4 7 5 3 7 5 3 2 5 3 1 0

fingering 0 1 2 4 1-1 2 4 1 2 4 1-1 2 4 1 2 4-4 1 2 4 2 1 4 2 1-1 4 2 1-1 4 2 1 4 2 1-1 4 2 1 0

Musical notation in 4/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets. There are two measures of rest indicated by a double bar line and a fermata.

**T**  
**A**  
**B**

5 7 8  
8 7 5  
8 6 5  
7 5 4 7 5 4  
7 5 3 7

4 5 7 3 5 7 5 6 8 4 5 7 5  
3 5 7

fingering 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 5 3

4/4

**T  
A  
B**

5 4 2 5 3 2 3 5 2 4 5 7 9 7 5 9 7 5 7 9 10 7 9 10 12 10 9 12 10 9 10

fingering 4 3 1 4 2 1-1 2 4 1-1 2 4 2 1 4 2 1-1 2 3 1-1 2 4 2 1 4 2 1 2

