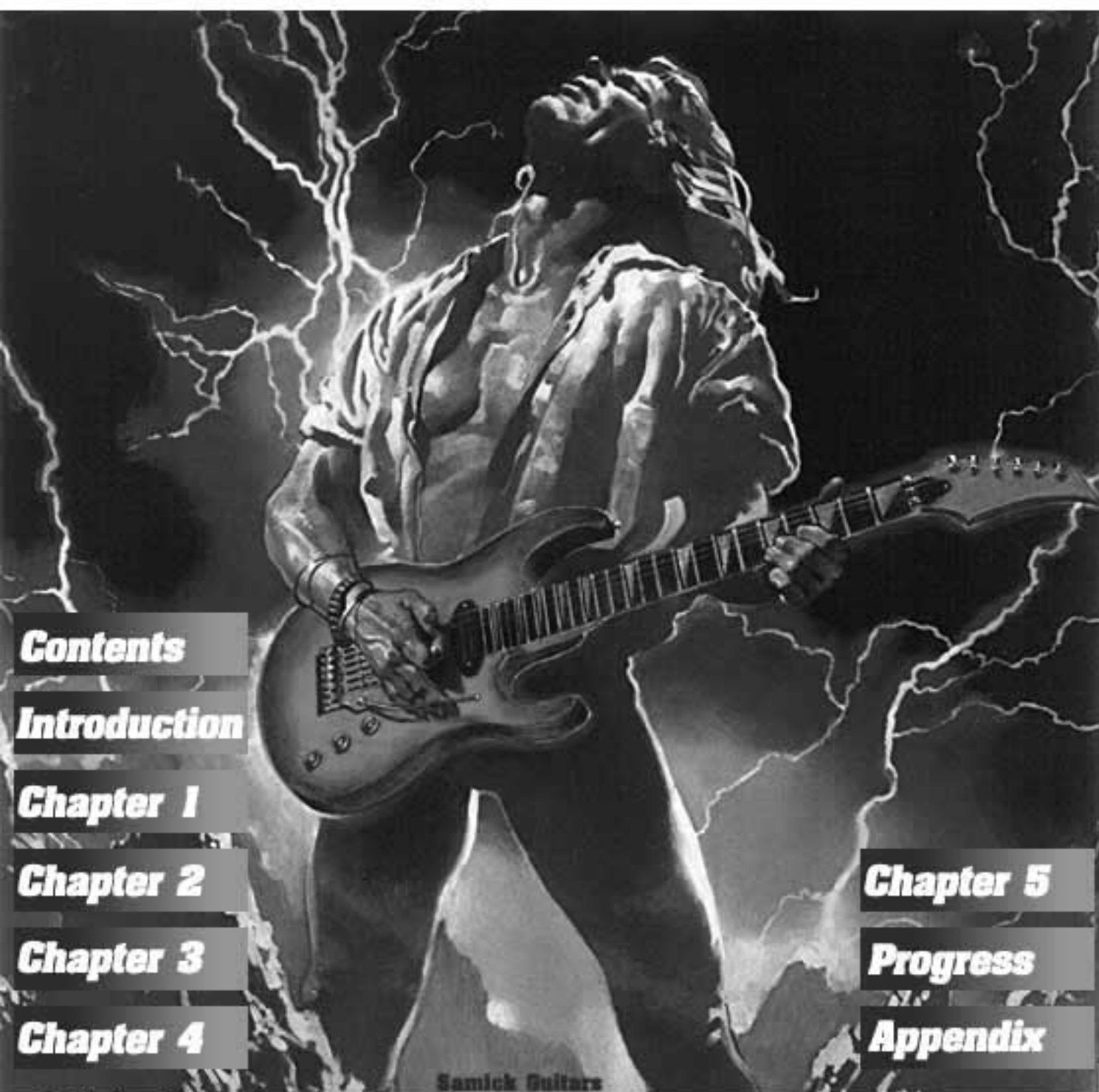


# ***Screamingfingers E-Book***



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# ***Screamingfingers E-Book***

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Release p-dl v2.2 12/26/04

**Comments?**



# **ScreamingFingers**

## **Speed Picking Secrets Of The Pros**

**The complete guide  
to fretboard excellence**

**BY**

**DAVID ALEXANDER**

# **ScreamingFingers**

**Speed Picking Secrets  
Of The Pros™**

**Saddrr Group Ltd.  
Third edition.  
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**Publisher's Note**

We have done our best to carefully research and compile this manual only from a source believed to be authentic and reliable. However we cannot guarantee total accuracy or completeness.

If you would be kind enough to bring to our attention any errors you may find, we will include your corrections in our next edition. We will also send you a complimentary bonus manual as a token of our appreciation.

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## **The Daily Pursuit, The Life-long Journey, The Never Ending Quest For Speed**

**T**here isn't a guitarist alive who hasn't at some time in their life dreamed about being the fastest six-string slinger on the face of this planet. If you were to be completely honest with yourself, you would have to admit that your motives for achieving such speed are not totally pure.

Oh yeah, I know, you want to express those deep innermost desires, those stirrings in your soul, that deep burning passion to play music. You want your finger-tips to talk to the world, but deep down I know you want to impress the hell out of your friends, the girls, and of course the music producer whose sitting out in the audience eyeing you for his next multi-million dollar find.

I guess that's why so many of us are captivated by those red-hot licks that some guitarists just seem to rip-off at a moments notice. I too hold in awe the limitless-fingered players who can spin out a ribbon of sixteenth and thirty-second notes between each tick of the drum beat.

This book is dedicated to that very issue, the daily pursuit, the life-long journey, the never ending...

### **Quest For Speed**

Am I trying to promote an "elite" mentality among musicians? Absolutely not! If your need for ego gratification will drive you to excel, then you must capitalize on that and get all you can from that.

When you take all your top role models and measure yourself against them, then that self-correcting mechanism kicks in. You see just how far you have to go, to get to their level of expertise. But, every famous guitarist who has achieved the "HOT LICKS" plateau will tell you, "He who lives by the "LICK" alone, will die by the "LICK" (alone)."

Something else to remember: Don't be afraid to strengthen the connection between your ear and your hands. Here in this manual, you will work on your eye - hand connections, but your ears are the most important tool you have when you're on the stage playing.

Once you hear something, you can train yourself to play it. When you can hear what your band is doing then you can pull up what you will learn here and use it.

Whatever style you prefer, and whatever your ability level is now, you will find more than enough here to increase, and to strengthen, and to refine your potential and your fingerboard fundamentals; to broaden your fret board literacy with technique; and to stretch the confines of your musical imagination.

### Book Overview

Each chapter will help you to build a foundation for your practice and your performing technique. In chapter one you'll get a quick overview of playing fast, but with a word of caution.

Chapter two will show you how to synchronize both hands so that you can begin to develop left and right-hand synchronization. If you find that your right hand is slower than your left, you will definitely need this chapter.

---

"He who lives by the LICK,  
will die by the LICK."

---

Chapter three is where you'll take-off in learning the fundamentals of playing fast. You will find exercises that every fast guitarist has had to practice for years to get where they are now.

In Chapter four you'll learn the ultimate secret that very few guitarists ever learn. The reason I guess is exposure. It's important to note here, this particular style is not for all guitarists, that's why I've included chapter four. Those of you who end up using this style will be very happy for years to come.

In chapter five you'll find the major, pentatonic, melodic minor, and the harmonic minor scales and their 5 positions for quick access for soloing. Don't get the "positions" mixed up with modes. Positions are very important when soloing. Everything is based around positions. When used correctly, everything else falls into place.

In chapter six (which really isn't a chapter at all) you'll find practice worksheets for each day of practice. Here you'll keep track of your results and watch your progress.

You'll find that this manual is not an easy way to increase your picking speed. In fact you'll see that you have a lot of hard work ahead of you. But don't despair, if you were to practice what you learn in this manual just one hour a day, everyday, for one year, you'll find that your picking speed will have at the bare minimum, doubled, tripled, and in some cases quadrupled.

So with that said, lets move on to chapter one and begin working on left-right hand synchronization.



## **Acquiring Speed**

**C**hops are something almost every guitarist wants, but so many don't know how to attain them efficiently. While scale facility is fundamental to all music and quite dazzling when played at high speeds on the guitar, it's also one of the instrument's most elusive and hardest skills to acquire.

With the help of this book, you will be able to gain some rare insight into fine-tuning your ability to play fast scales and solos. You'll find detailed, step-by-step instructions obtaining this rare commodity called speed.

### **Urgent WARNING!**

You are forewarned now! If you do not put in the required time; the daily practice it takes to achieve the results; the dedication required to reach the goals that you seek, you will not play fast... I repeat, you will not play fast.

You will become a loser and fall to the wayside. There will be no girls, no million-dollar record deals, no fans screaming out your name, and no fat residual income checks every month, from all the songs that you write!

---

“My right hand is anchored  
near the bridge.”

-Steve Morse

---

### **The Greats Did It**

Players such as John McLaughlin, Jorge Strunze, Yngwie Malmsteen, Frank Gambale, Joe Satriani, Steve Vai, to name a few have taken the guitar to dizzying new heights of extreme technical excellence.



"The way I hold my pick is derived from my electric guitar playing. My right hand is anchored near the bridge. The hand itself forms, a little bridge over, the strings as a home position, as shown above. Usually my right hand's little finger mutes the top E (first) string, If I need to use that string, the heel of my right hand "parks" on the lower strings, which mutes them and keeps them from accidentally sounding, I can also move the opposite way with my right hand if I have to play the lower strings. I've found that this right-hand movement allows me to selectively eliminate a lot of unnecessary sounds -- sounds that amplifiers and PA's can make very distracting. Some-times when my right hand cramps up, I lift the, whole hand upwards, with only my little finger anchored under the E string."

-Steve Morse

They have achieved a technical excellence that many of today's pros wished they had. They have it, because they paid their dues, they put in the time and the practice, sacrificing all other things in their life to achieve that impossible dream.

### More Than One Way To Play

If you have been playing for any length of time, I'm sure someone has told you, don't anchor your pinky, or wrist, or elbow, or any other bad habits that you pick up. In some respects, there are many different approaches to technique as there are guitarists. Some play with their wrist resting on the bridge, while others play with their pinky resting on the body, still others won't rest their hand on the guitar at all.

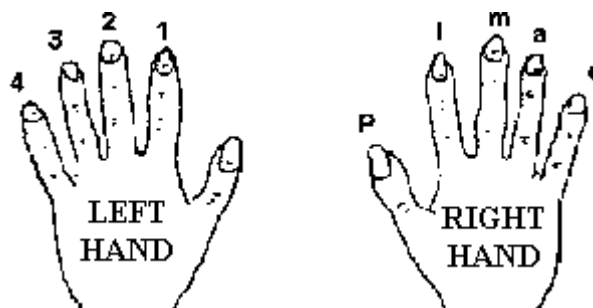
It is important to remember; that regardless of how you play, that's the way you play. Don't let someone else tell you that you must change the way you play, especially if he/she isn't making several million dollars a year as a pro. If you anchor your hand when you play, then, anchor it!

However, just about all-fast players agree on a number of aspects of finger speed development, which includes slow repetition, daily practice, the use of a metronome or any working drum machine, working systematically, and correcting mistakes.

This book is not for the faint at heart. It's for the guitarist who's ready to take on the challenge, who also has some knowledge of left-hand scale fingerings. Beginners that lack elementary fingerboard technique should get qualified instruction before attempting to do these exercises.

## Coordination Is Everything

High-speed playing requires precise coordination of the right and left hands. Novices need to focus in on both hands equally, while more advanced players often have one hand developed more than the other.



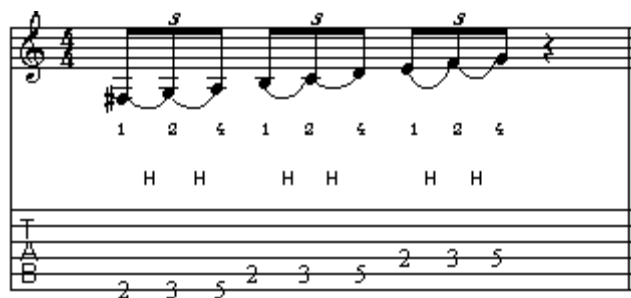
### Right hand symbols

- P = Pulgar (Thumb)
- I = Indice (Index)
- M = Medio (Middle)
- A = Anular (Ring)
- E = Extremo (Last)

To find out if you fit into this category go to Fig. 1-1. Do the following exercise. Play this sequence with only hammer-ons as fast and as evenly as you can. Then try to articulate each note with either a pick or your fingers at the same tempo.

If your right hand is not able to keep up with your left hand, then it needs some special attention. Chapter 2 will help you fix this problem.

The trickiest aspects of right-hand scale and fingerboard technique involves crossing from one string to the other. This one aspect alone, you will have to master or you will never catch the speed you want.



Always remember that technique is everything! Without technique, you're just another guitarist. And remember guitarists come a dime a dozen. If your technique is weak, then so is your playing. When you

practice, you must practice perfectly every time, otherwise you will make your mistakes a habit, and once you learn to play your habits, you will always have some form of sloppiness in your playing.

With that said, it's now time to jump into the lessons and begin the road to speed perfection. Remember: A journey of a thousand miles begins with the first step. Don't give up!

## **Synchronization Of The Left And Right Hand**

**T**he guitar is just one of a group of instruments that presents a certain difficulty at the bottom level, stemming from the fact that both hands must be coordinated together to produce a single clean note. Like some woodwind instruments, the problem is the same, whereas both hands must perform note selection at the same time while the mouth generates the initial sound.

Stringed instruments present a slightly different situation. Both hands are deployed differently and at different angles. One hand selects various notes while the other initiates the sound. This is a natural pattern especially for the dominant hand, (the right for a right-hander and the left for a left-hander). This is where you find your strength and you take initiative. The other hand is fitted to selective action, delicate action, or no action at all.

The left-handed person who tries to play right-handed (or vice-versa) may have some self-created problems of synchronization because the hands are being told to go against their natural order. Mixed dominants or ambidextrous hands may have less of these problems.

---

“The rate of progress the student makes  
increases proportionately with the  
amount of correct practice.”

-Christopher Parkening

---

But if a problem truly exists, (e.g. Unable to play cleanly and strongly at speeds in excess of 360 notes per minute [ $\downarrow$  = 90 in sixteenths]) it may pose the question of dual-hand coordination, and some investigation may be worthwhile to find out the cause of the messy or sluggish playing.

Both hands acting simultaneously is more important with plucked or picked strings than with bowed strings. (e.g. the violin) The poorly timed hand arriving at the note late will result in a strangled or muffled sound, but the continuing action of a bow allows a clear note

to emerge even if not quite at the right instant despite faulty coordination.

Obviously the picked strings are the more difficult of the two in this respect, and time spent on learning and acquiring accurate synchronization of both hands will be quite fruitful.

### What Synchronizes With What?

The production of a note calls for close cooperation (coordination) of both hands and the individual fingers respectively. That, in and of it self is obvious, it's the uncoordination that's responsible for lots of foolish things. (i.e. sloppy playing, muffled notes, hitting the wrong string etc...) The object of this whole process is to produce a note of music, and each note has it's own moment of birth... the very instant it's heard.

Each hand is responsible for bringing this about. So let's look at the process this way.

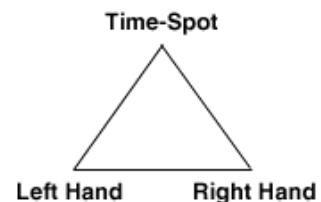
This triangle features a simple but important fact. If both hands act correctly, producing a note punctually, the two hands will be synchronized



"When I was alone, growing up on a Georgia farm many years ago, I used to try to play a melody as many ways possible. I learned to play in single notes, octaves, thirds, sixths, tenths, harmonics – anything I could think of."

- Chet Atkins

with each other. Then our objective is to coordinate each hand with the time-spot, the moment when the note is due, instead of being late or diverted by the slower hand.



If one hits the desired note or hits the time-spot, the result is the same; left-hand, right-hand coordination become natural by-products of your playing. Thus, the triangle automatically draws itself.

Keen attention to the time-spot is not only crucial, but is critical to precise synchronization of the hands. In the course of a short or long passage of music, the guitar pick, or the fingers of both hands move through a wide range of distances achieving the goal in performing their tasks.

The left-hand and the right-hand must be able to work together, as a set of gears so to speak. The "fingers" being the cogs on those gears, have the responsibility of synchronizing with each other.

The only common ground is the time-spot, the moment when each action is completed as far as the production of the note is concerned.

## THE LEFT-HAND

The first step now, is to set your metronome at a slow pace. This may feel a bit too easy and even a bit childish, but you need to find your starting point and build from there.

See Fig. 2-1. Start at 60 beats per minute, playing only the downbeats. Repeatedly strike the strings with a variety of left-hand fingerings. (Right-hand if you're left handed) Your goal here is to play each note on its exact time-spot, or on the downbeat.

Begin trying to feel the relationship between the sound and the action used to produce it. In the beginning do your best to use small movements, keep your fingers as close to the string as possible, without interrupting the vibration of the string. The more space between your fingertip and the string, the longer it takes for you to hit the time-spot, which results in slow or sloppy playing when playing at high speeds.



Fig. 2-1

As your results become unfailingly good, vary your exercises in the following ways: (keeping in mind that you want to hit your time-spot)

- 1) When you become comfortable, make the movements of your fingers larger and smaller while staying in time.
- 2) Once you're able to do that without mistakes, begin to increase the speed of the metronome. Don't do it abruptly, this will only get you used to playing your mistakes at high speeds.
- 3) Make use of dynamics. Playing loud then soft, use crescendos and decrescendos. Try playing with a legato or staccato feeling.

The time-spot on the guitar occurs the instant the string is struck and released. There's a significant distance that the finger must travel before the point of release is reached, and depending on the speed of attack on the string, there is a quantifiable amount of time. You must learn to assess this situation through deliberate and focused attention.

### The Right-hand

Here is an exercise if your picking hand is slow. See Fig. 2-2.

With the same setting on the metronome, (60) begin picking the string first with down beats only, (one sound per beat) then increase that to eighth notes (two notes per beat), and then increase that to sixteenth notes (four notes per beat). You must be able to play dozens of repetitions without mistakes. If you find your playing has any mistakes at all, slow down your metronome.

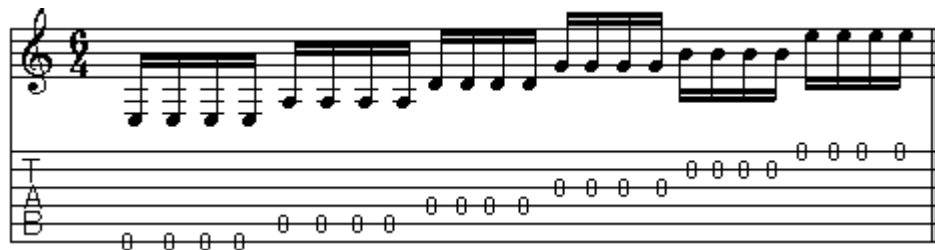


Fig. 2-2

This exercise will loosen up your wrist, and build up your wrists stamina. Once you can do this perfectly at 60 beats per minute, increase the metronome to 63 or 64 beats per minutes. As you become proficient at this exercise, begin to work the same way changing string to string, and skipping strings.

If you are able to do this exercise flawlessly at speeds of 90 to 120 beats per minute, you will be well on your way to becoming the speed demon you desire to be. However, the goals must be set and achieved

the right way. Playing sixteenth notes at 120 beats per minute is the goal you want to achieve now.

### Both Hands Together

Once you have worked your hands thoroughly apart from each other, it will then be time to use them together. Play the notes in Fig. 2-3. Again you do these at slow speeds and then increase your speed, as you become proficient.

Guitarists wishing to develop high speeds are often wisely advised to do a lot of slow practicing. This will enable you to feel the movements of the fingers, the accurate timing of the note, and the material relationship between the two. If practicing is done at high speeds this becomes very difficult, and ultimately achieving the speed you want becomes impossible.

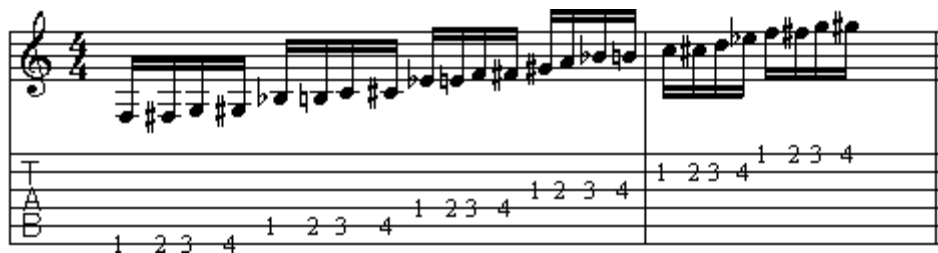


Fig. 2-3

High-speed synchronization occurs through a natural, linear progression of slow movements repeated over and over hundreds of times. Before you realize it, these motions become second nature to the point where you don't think about what you are doing. Thus you increase your playing speed without the mistakes that a lot of players are plagued with for their entire playing lives.

The following chapters will go more in depth for playing both hands together and achieving the dexterity and agility that you now seek.



## Speed Picking

**S**uper-shredding, mind-numbing, fret-melting speed, is only a means to an end, along with emotional content, contrast, and texture. When speed is combined with contrast, texture, tone selection, note selection and emotional content, such as anger, hatred, love, sorrow, pain, and any others that exist, you derive something totally different than just playing fast.

Speed, in and of itself can be a means to an end when used for technical discipline, designed to train your hands and fingers to understand and play in any tempo without limitations.

Melodic patterns of three and four note groupings are the most common ones found in music. They therefore play a crucial role in scale practice and speed development. (Because three note groups are short, it's best to combine them into six note groups).

When practicing groups of four or six notes, it is important to end each phrase on a downbeat (while you're learning). This simply makes it easier to get the feel of what you are playing. Eventually you will begin to connect these groupings and begin to create your own power phrases.

If you've been practicing the exercises from the last chapter, you'll see the importance of dual hand synchronization when you start doing these exercises.

### Practice Reports:

As mentioned in the introduction, chapter six has progress reports. Now is the time to go to the back of the book, and begin using those reports. The reports are pretty straightforward. If your current tempo is 60 beats per minute, then your week ending goal for week one should be 65 to 70 beats per minute. That means playing cleanly without mistakes. If you continually practice your mistakes, you may get a little faster, but you will always be sloppy.

## Lets Pick Up The Axe

We'll begin with a simple pattern on one string, this way you can gage your timing, find where you are on the metronome, and work from there. For this chapter, **you are only going to use strict alternate picking.** Also, each time you begin to play a pattern, you will start on a down stroke.

Look at Fig. 3-1. Set your metronome to a speed that you're comfortable playing sixteenth notes at. Play only one note at a time. Starting with the E note, play four notes to each beat, playing the last

note on the next downbeat and holding it for four beats (a total of 5 notes).

---

“In my own playing I use  
alternate picking generally.”

-Joe Pass

---

Move up to the next note and repeat the exercise. I realize this may feel silly, but until you get the feel of playing these groupings, you have to learn to crawl before you walk, and walk before you run etc.

As soon as you feel comfortable with these one-note patterns, it will be time to move up to our four note patterns on one string. (Remember, the ending downbeat actually makes it a five-note group)

Now lets play Fig. 3-1 a. This should be pretty easy, if it's not then slow down your metronome. Practice this pattern several times.



Fig. 3-1 a.

Fig. 3-1 b.

After practicing this several times, you should have a good feel for this pattern. Now let's loop Fig. 3-1 a., to create an eight-note group or pattern. See Fig. 3-1 b. Eventually you should be able to play this pattern over eight bars nonstop.

You should play short and long loops. Remember to stop on the downbeat. Your goal is to play this loop (and all other loops) at 100–120 beats per minute (Clearly) and eventually faster on your metronome. Once you achieve at least 75 beats per minute, it will be time to move on to the next exercise.

Now let's move up to two strings. We will now create an eight-note group to play over two strings, plus the ending on the last note downbeat. See Fig. 3-2 a. First play the eight-note group several times

to get the feel. As soon as this phrase feels natural, loop it together over several bars. Again, your goal here is to work up to, and play this pattern at 100-120 beats per minute, and eventually faster.

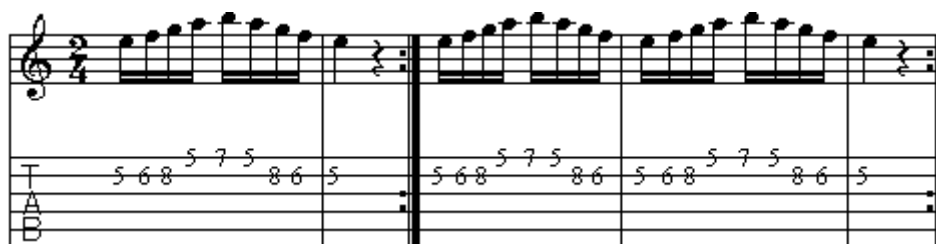


Fig. 3-2 a.

Fig. 3-2 b.

In Fig. 3-3. a., you see that we're playing six note groups, and in Fig. 3-3 b. they are looped together. To play these six note patterns, you must slow down the metronome to play at the same speed you are playing at now.

This is done by multiplying the tempo by .66. (e.g. your practice tempo setting is 70 bpm;  $70 \times .66 =$  a tempo of 46). Set your metronome at 46 beats per minute and play the six note groups for each beat.



Fig. 3-3 a.

Fig. 3-3 b.



Fig. 3-3 c.

Fig. 3-3 d.

Once you get the feel of playing these six note patterns, and can play them at tempos exceeding 90 beats per minute, not only will it show the level of your skill, but friends and band members will be quite impressed.

In time you will create your own exercises doing your own fingering sequences and string changes. Once you have your own library of these patterns, you'll begin to connect these patterns to create your own "super licks".

### **IMPORTANT RULE:**

When creating your own power phrases, write them out on paper. If you can't play your licks super fast then break them down into groups and practice the group until you can loop them all together into one phrase.

Once you're able to play Fig. 3-3, between 70-90 beats per minute, you'll be ready for your next challenge. Like Fig. 3-4. Everything you have learned up to this point had you ending a looped pattern on a downbeat. Now we're going to change things a little.

### Strange Sounds The Spice Of Life

If you're ready, I've added some spice to what you're about to play. Check out Fig. 3-4. Now we have four measures with eight six note patterns looped together, built on the Hungarian Gypsy minor scale. (root, 2, *b*3, #4, 5, *b*6, 7,). The two six note groups (measures one & two) are played in ascending octaves, playing over all six strings. Then to make things a bit interesting, I changed the patterns of bar 3 and 4.

Have a friend play a B7 resolving to an E minor in bar 5. The last note of the group should end either on an E or an F#, creating an E minor 9 chord. You can experiment with this group by changing all the E's to F's.

Some of the fastest pros today can play 13, 14, and 15 note bursts per one or two seconds of time. It's not impossible to do, and if you want to be one of those people you CAN BE!!

You'll have to put in a lot of time in practicing these types of exercises, to achieve the speed you want, especially if you want to achieve those kinds of speed-bursts. But remember what I said earlier, if you only practice one hour a day, every day, for eight weeks, you'll have at least

Perhaps the most universal approach used by fast players is the scale burst method of practicing short scale fragments.

#### **Speed Burst Tips:**

1. Don't repeat a burst over and over without pausing in between.
2. To comprehend each burst, visualize it before starting.
3. After the burst, observe the results and correct problem areas.
4. Play speed bursts when exhaling, not inhaling.

-David Tanenbaum

increased your clean playing speed by a bare minimum of 25%-50%. And after all, isn't that what we want anyway?



Fig. 3-4

If you have other licks that you can play now, but not super-fast, then apply this technique of grouping notes together to achieve the speed, and to ingrain the note patterns into your hand and your head.

The rest of the examples that I have enclosed here are very simple in nature. These are so you can continue to work on left and right-hand synchronization, as well as your speed.

Fig. 3-5., through 3-7., mix up both eighth notes and sixteenth notes. I left them pretty simple for you to get the feeling of playing mixed patterns grouped together.

Oh, one last example. Let's take a quick look at Fig. 3-8. You may want to wait a while before trying to tackle this one. This is an example of a speed burst. To play this burst in a tempo, all you have to do is cut your tempo in half. (e.g. you're able to play sixteenth notes at 70 beats per minute,  $70 \div 2 = 35$ . Set your metronome to 35 and play your 32nd notes).

Eventually you will be able to play all your licks in this fashion, but you must systematically improve your skill by playing slowly, over and over again. If you practice playing mistakes, you're condemned for the rest of your playing life.

Practice with perfection every time, and before you know it you'll be shredding with the best players in town.

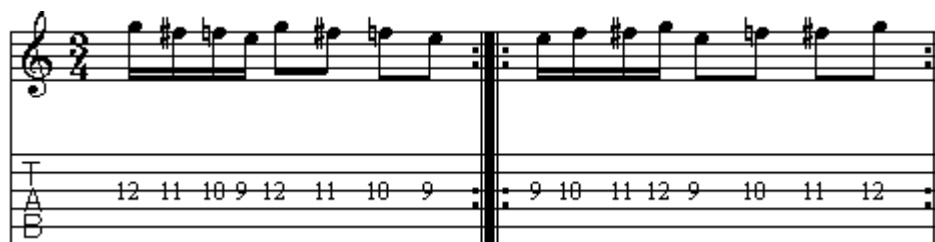


Fig. 3-5



Fig. 3-6 Does this one feel strange not having a downbeat to end on?



Fig. 3-7

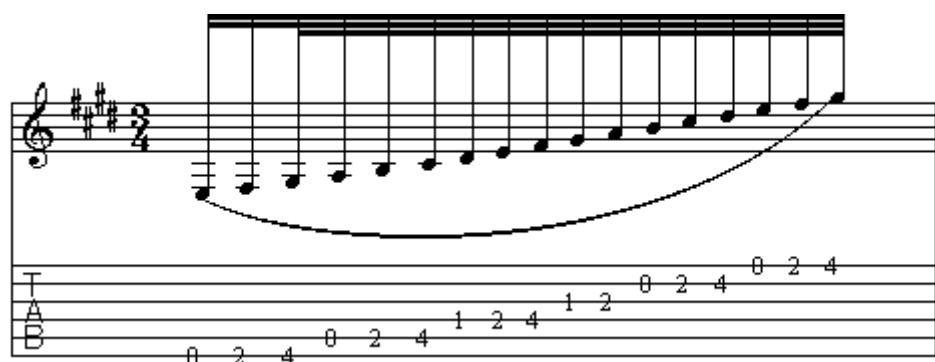


Fig. 3-8 Sample speed burst.

## **The Ultimate Speed Picking Secret**

**N**ow you're going to be exposed to what 999 out of 1000 guitarists never grasp onto, and run with! What you're about to learn is not for all guitarists; If you are one of those, revert back to chapter three.

One of the biggest proponents, and advancers of this style is Frank Gambale. Frank has probably done more to spread and expand the style you are about to learn, than any other guitarist alive today!

And it's a proven method that shreds. Get your hands on these recordings by Frank Gambale. I promise, you will not regret owning these.

- **Noteworker**
- **Show Me What You Can Do**
- **Thinking Out Loud**
- **Passages**

My own eyes have seen his wizardry! I have sat in the chair next to him in a small room at Musicians Institute on a couple of occasions, and left each time "AWE" struck.

In this chapter we throw away all inefficiencies, all wasted motions, all the excess baggage we guitarists carry that we thought were necessary to pick the strings!

---

"Many players use some sweep  
picking licks without realizing how  
far the approach can be taken."

-Frank Gambale

---

Please understand, what you just learned in chapter three, are the best exercises available to increase your picking speed. But there is one problem inherent to alternate picking. It has wasted motion, and inefficiencies built into it!

For example: When you play, you play down stroke, up stroke, down stroke, up stroke, etc. If you play this way on a single string you have

no wasted motion whatsoever. You see, you never pass over the string with out playing it.

### Lets Experiment

Walk through this exercise with me, play three notes on one string and then play a fourth note on the next string. It plays like this, down, up, down, up. Let's analyze that. You play three notes on let's say the sixth string (low E). You went down, up, down, passed over the string (with-out playing it I might add) and then played the fourth note with an up stroke.

Can you see how much time, distance, and motion was wasted just on that one little upstroke? Multiplied out, that's about 25,000 to 50,000 wasted strokes each time you play, practice, or perform. Random picking suffers from the same problems.

### You Get Used To Doing It One Way, Someone Comes And Changes Everything!

Again I'm letting you know, you're going to learn something a little different. Yes it'll feel weird, awkward, strange, and any other words you find to describe how it feels.

While you're on one string you always do your strokes in a "down, up" fashion. Here's where we change the picking. When you cross over to another string, you don't pass-over the string, and you don't move your pick in the opposite direction. Instead, if you're moving from low E to A you keep your pick moving in a down stroke fashion.

So it would look something like this: (E) down, up, down, (A) down, up, down, (D) down, up, down, etc.

Notice that when you changed strings, you didn't pick on an upstroke but on a down stroke. As you keep playing, on the same string, you continue with your regular "down, up" strokes until you're ready to change strings. When you change strings, your pick moves in the same direction as the next string.

Of course when you're going in the opposite direction, from high string to lower string you will play with an upstroke instead of a down stroke.



When you get adjusted to playing this way, you will feel the economy of your motion, you'll also notice that you're achieving speed quicker because there is no wasted motion. It will take you some time to really feel this kind of picking, but once you do, the world is yours.

**(Urgent Note:** A note to remember here. Don't allow your pick to go beyond another string in the middle of a stroke. This is also wasting time and motion and will slow you down considerably.)

### Picking Exercise

Please don't go to the music until you've had a chance to play these exercises. I won't be using any tablature for the moment so I can get you used to picking this way. Goal: 75 to 150 beats per minute.

- I. Play only open strings for this exercise. Play three notes on each string. Start from low E to high E. D = Down, U = Up.

6-e 5-a 4-d 3-g 2-b 1-e  
DUD DUD DUD DUD DUD DUD

- II. Again play only open strings for this exercise. Now we'll reverse the picking order. Play three notes on each string. Start from high E to low E. Once you're comfortable with this form of picking, combine both exercises into one continuous loop.

1-e 2-b 3-g 4-d 5-a 6-e  
UDU UDU UDU UDU UDU UDU

After you get your hands wet with three notes, try five notes.

- III. Play five notes to each string, same as above, starting from low E to high E.

6-e 5-a 4-d 3-g 2-b 1-e  
DUDUD DUDUD DUDUD DUDUD DUDUD DUDUD

- IV. Again reversing order, play only open strings for this exercise. Play five notes on each string. Start from high E to low E.

1-e 2-b 3-g 4-d 5-a 6-e  
UDUDU UDUDU UDUDU UDUDU UDUDU UDUDU

### Now Combine Both Hands

- I. Play the first three notes on the neck, on each string. Start from low E and work up to high E. D = Down, U = Up.

6-e 5-a 4-d 3-g 2-b 1-e  
DUD DUD DUD DUD DUD DUD

- II. Play five notes to each string, same as above, starting from low E to high E.

6-e 5-a 4-d 3-g 2-b 1-e  
UDUDU UDUDU UDUDU UDUDU UDUDU UDUDU

### Let's Reverse The Picking

- III. Play three notes to each string, same as above, starting from high E and work down to low E. D = Down, U = Up.

1-e 2-b 3-g 4-d 5-a 6-e  
UDU UDU UDU UDU UDU UDU

- IV. Play five notes to each string, starting from high E to low E.

1-e 2-b 3-g 4-d 5-a 6-e  
UDUDU UDUDU UDUDU UDUDU UDUDU UDUDU

By now you should be getting the drift of what's happening here! You're gliding or sweeping. As you can see, this kind of picking is not only challenging, but quite different. If you keep practicing this kind of picking, in a matter of weeks you will feel very comfortable and may even forget about alternate picking altogether.

---

"I found for me, that  
ascending sweeps felt more  
natural than descending sweeps."  
-Myself

---

### Time For Some Licks

Now let's move on to some actual licks that you can start playing. This is only the beginning for you. Once you've grasped these exercises, you're well on your way, but you can't stop there, you will have to start making your own licks, and converting licks you know now, to this kind of picking.

Okay, let's go to Fig. 4-1. Here's the A major scale. Because there are three notes to each string, you may want to give it a triplet feel. Don't! Do not play with a triplet feel. Play it in groups of two or four per beat, just as you did in chapter 3.



Fig. 4-1 A major scale

If playing ascending and descending is too hard to start out with, then just play the ascending part first, and then work on descending later.

## Important points:

Don't run the notes together. In the beginning play in a staccato fashion (short). Keep each note separate from the next. Beginners normally tend to run the notes together, and you can't tell they are playing a scale.

BEWARE the right hand! Make sure when picking across the strings, (from one to the next) that your pick is moving in a linear direction (the same direction you're moving).

It's critical that in this stage of the game that you only practice with a metronome or a drum machine. It's hard to sweep pick at slower tempos, so make sure that you get plenty of practice at tempos that allow you to play without making mistakes. Each note needs to be played clearly and even.

**RULE:** One important note: This kind of picking requires an odd number of notes per string. When you reverse your direction you will play an even amount of notes.

The patterns in Fig. 4-1 & 4-2, are critical because almost any scale and its modes can be fingered with three notes. This makes it very simple for you, because there aren't a billion patterns to learn.

There are only a few patterns, which makes it easy for you to remember the scales. It will also eliminate the problem spots such as two notes on a string when you're playing conventional scales.

The ideal scales, have three notes on the E, A, D, G, and B, strings, and two on the high E, which makes it extremely easy to reverse direction and your stroke.

If you rely on pentatonic scales for solos or blues you'll like Fig. 4-2. Here's an A minor pentatonic scale, but be careful, because you sweep across three strings and it can be a little tricky at first. Again the odd/even rule applies here as well.

When practicing this scale, start with an up stroke on the low E string, this way you won't lose yourself when playing, and everything else falls right into place when you cross strings. Be careful of string number four and number two, there is only one note on those strings in this scale. As mentioned earlier, there are two notes on the high E for easy reversal.

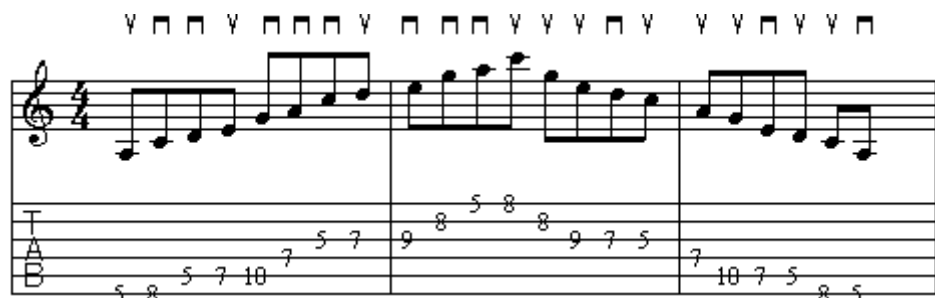


Fig. 4-2 A minor pentatonic

**There is some left-hand stretching here, so follow this advice.**

Allow your left thumb and fingers to move freely, this will help you reach the notes more easily. When you play fifth string D release it so that you can get to E, release the E so you can get to the G, so on and so forth. Instead of reaching for the notes, simply move your hand.

I realize that the fingerings are quite different from the conventional ones, the right-hand motion is very logical, very quick, and most of all it's very effortless.

## Arpeggios

I purposely left arpeggios out of chapter three for the simple reason that once you get alternate picking down, everything falls into place.

If you're anything like me, you'll find the shapes of arpeggios very exciting. After you get the feel of these, you'll be able to play these at mind-numbing speeds.

Lets look at Fig. 4-3. This A Maj7 pattern is one pattern that can be converted to other patterns by simply changing one or two notes. For example, to turn this pattern into a dominant cord just lower the G# half a step. To turn it into a min7 chord, lower the G#, and the C# a half step.

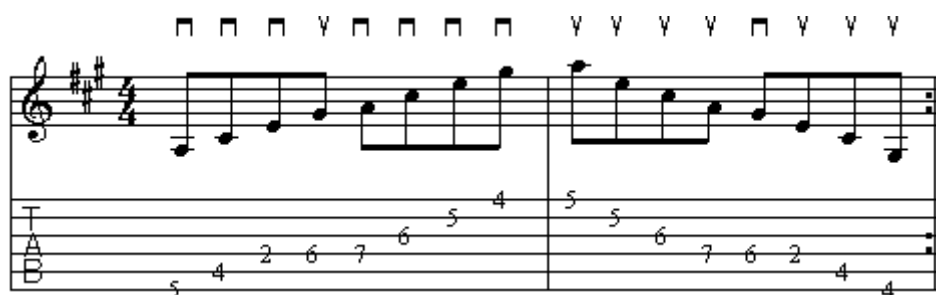


Fig. 4-3 A major7 arpeggio

The result of practicing these patterns will be ridiculous speed and lots of entertainment for those who watch you (not to mention the size of you ego, and the women who want you because you're so damn fast).

Now work on Fig. 4-4. Try doing this one with alternate picking. You'll find that it's very difficult, but with this sweep picking technique, it's a breeze.

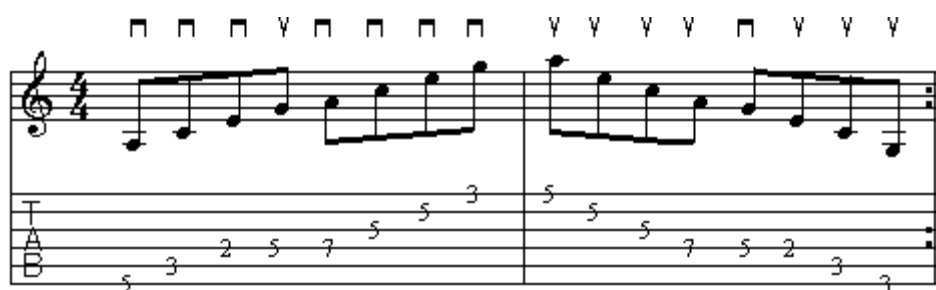


Fig. 4-4 A minor7 arpeggio

Fig. 4-5, 4-6, 4-7, and 4-8 are more exercises for you to work on once you have got a complete handle on what you're doing. Also, don't be afraid to loop these licks together to create some high-powered super-licks.

A journey of a thousand miles begins with the first step. I have attempted to show you the way here for your journey. You must now

go forward from here and practice at least six days a week. I promise you this: If you apply yourself, there is no reason you can't be next Steve Vai or Eric Clapton! I wish you all the best success. Please stay in touch and let me know of your progress.

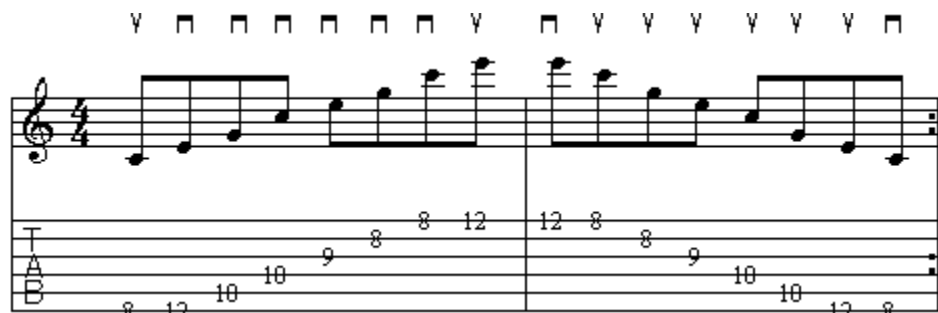


Fig. 4-5 C arpeggio



Fig. 4-6 E min7 arpeggio

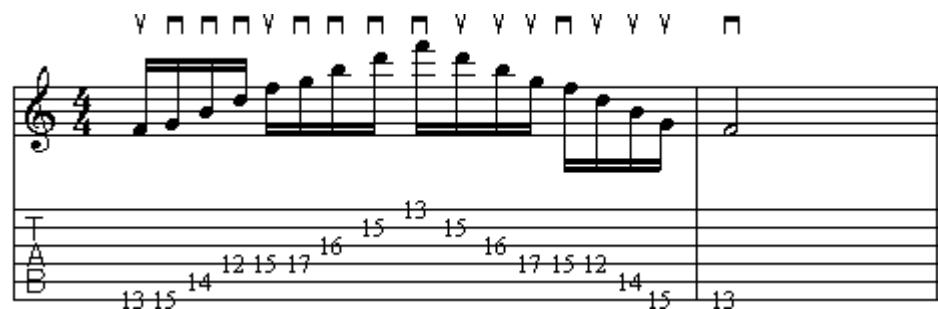


Fig. 4-7 G7 arpeggio

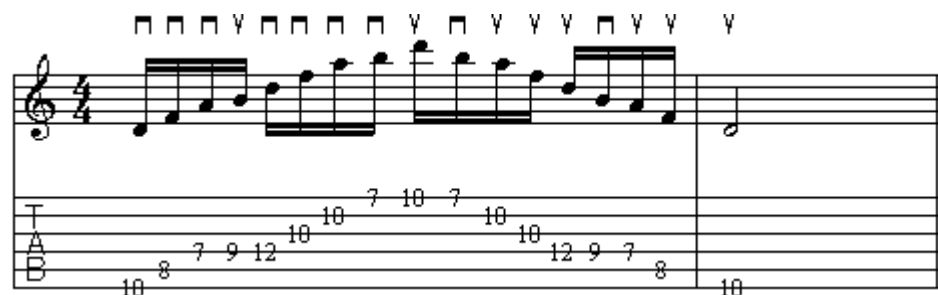


Fig. 4-8 B min7b5

# Gambale When Wet!

The musical score is presented in five systems. Each system contains a treble clef staff with a melody and a three-part guitar tablature staff (labeled T, A, B). The melody is written in a key with one sharp (F#) and features eighth-note patterns with slurs. The tablature includes various fret numbers (e.g., 10, 12, 14, 9, 11, 7, 6, 8, 5, 15) and bar lines. The piece is divided into five measures by vertical bar lines.

## Scale Positions

**I**ncluded are 11 scales and the 5 most important positions. Also included are modes. Once you know these positions, you can play the different modes and arpeggios within these scale shapes. Know these patterns like the back of your hand. Professionals use these positions for everything they do.

Each pattern may be moved up or down the fretboard for any key, including the open positions. When connecting one pattern to another, end to end, you extend your available working range, thus covering the entire fretboard. When you know these patterns, the options that you have available to you for soloing are just phenomenal.

All other scales can be produced through modifying these diatonic patterns, (using the same five basic forms). For example, the relative harmonic minor scales can be quickly learned by simply sharpening the fifth scale step of the diatonic scales, which is the same as sharpening the seventh of the relative minor scales.

Also, arpeggios are much easier to handle if they are played within a scale pattern that corresponds to the key center from which the chord is derived, e.g. the progression Dm7, Gm7, Cm7, F7 is a III, VI, II, V progression in the key of Bb. Therefore, one would select one of the five patterns for that key and play the arpeggios in that pattern.



"Maybe I've played fast over the years, but I've always done it with a little taste."

-Eddie Van Halen

Each pattern shown here starts with the lowest available note in the range of the pattern going to the highest, (not from tonic to tonic). The tonics are colored gray for clear visual targeting. For identification, I have arbitrarily numbered the patterns one through five in the key of C Major, starting with the open position as number one, then progressing to the next higher pitched pattern as number two and so forth. I have also included some others so you can see the application.

Each diagram is accompanied by the actual scale steps of the scale, along with the recommended fingerings. Feel free to change the fingerings to anything more comfortable. Also click the on the link below to see what chords you can play these scale types over.

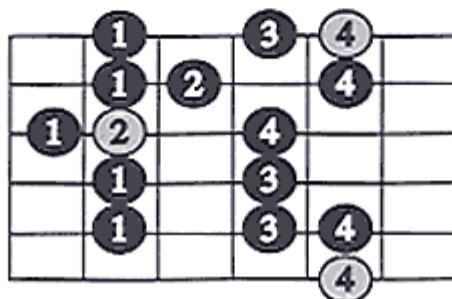
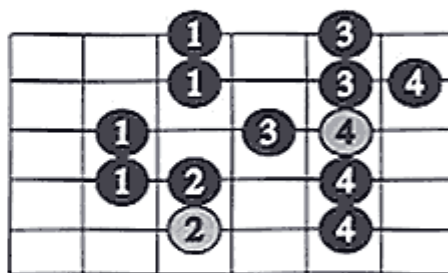
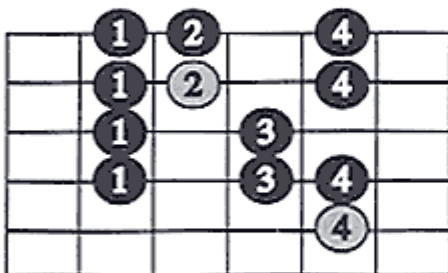
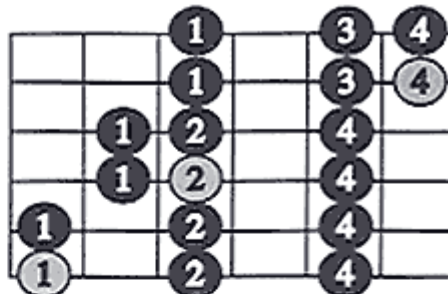
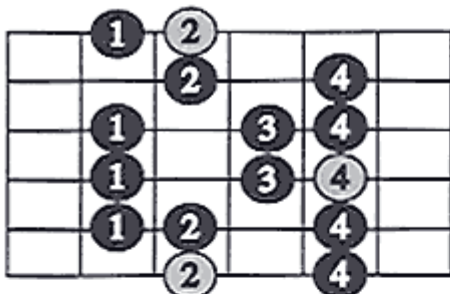


The most important thing here is to develop a strong visual imprint of the pattern itself, coupled with the tone sequence it produces (the sound) with the view that when improvising, the fingerings may be open to change at any time.

## Ionian (Major) Scale Patterns

**Scale Steps: 1 2 3 4 5 6 7 8**

Whole  
Whole Step   Whole Step   Half Step   Whole Step   Whole Step   Whole Step   Half Step

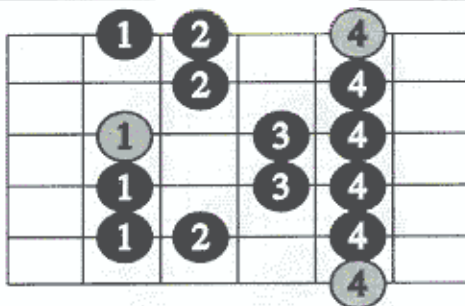
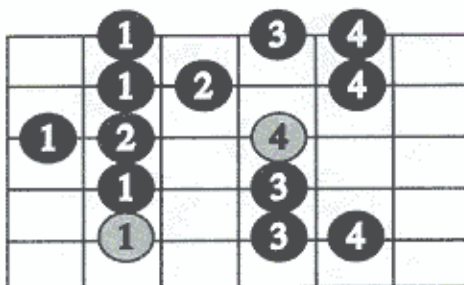
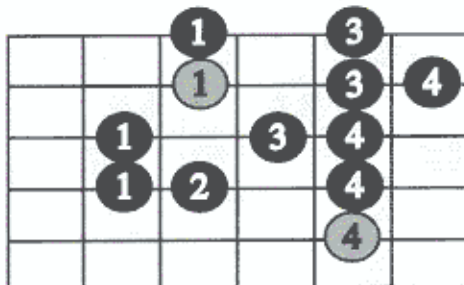
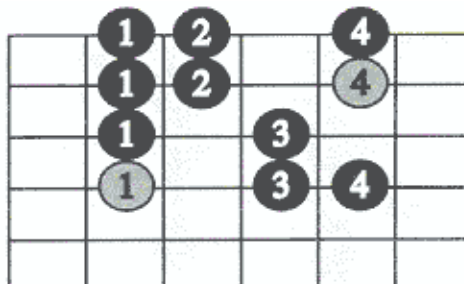
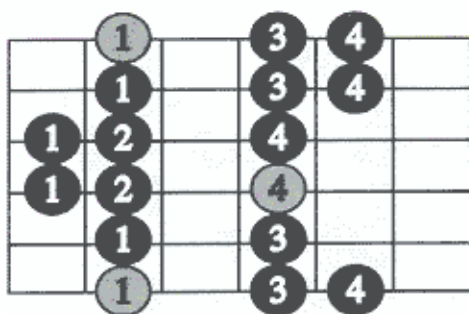


**Click [here](#) to see what chord types you can play this scale over!**

## Dorian Scale Patterns

Scale Steps: 1 2  $\flat$ 3 4 5 6  $\flat$ 7 8

Whole  
Whole Step   Half Step   Whole Step   Whole Step   Whole Step   Half Step   Whole Step

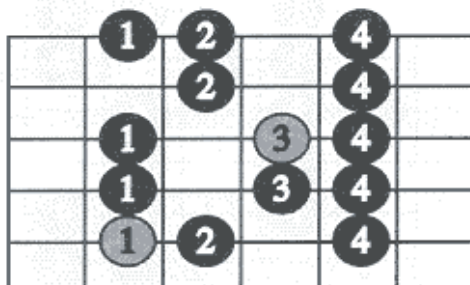
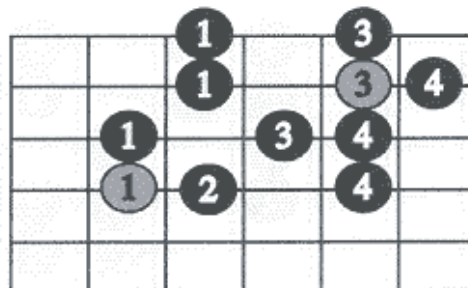
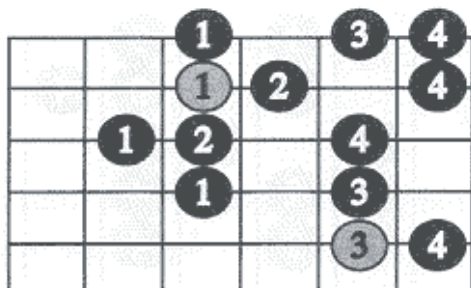
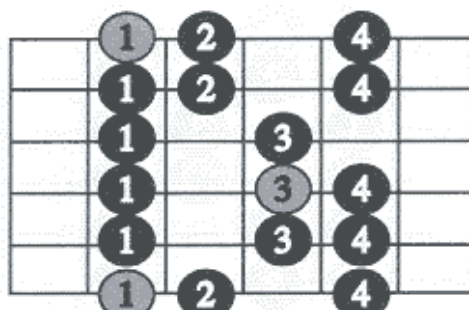
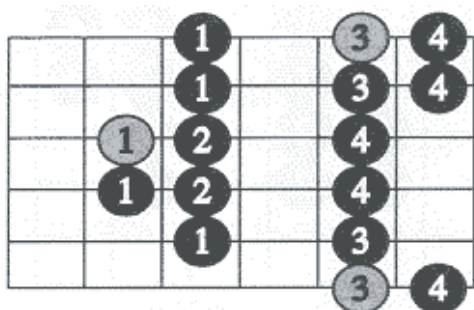


[Click here to see what chord types you can play this scale over!](#)

## Phrygian Scale Patterns

Scale Steps: 1  $\flat 2$   $\flat 3$  4 5  $\flat 6$   $\flat 7$  8

Whole  
Half Step Whole Step Whole Step Whole Step Half Step Whole Step Whole Step

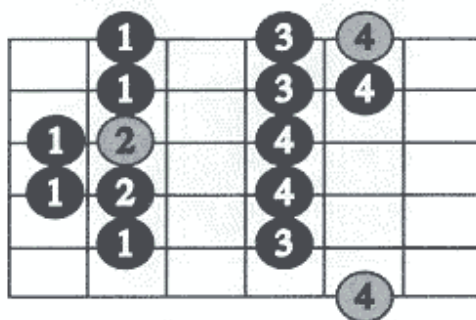
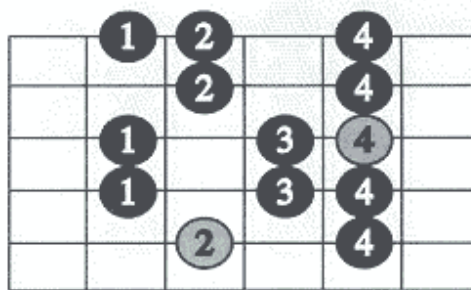
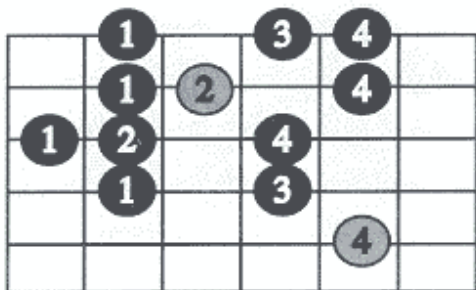
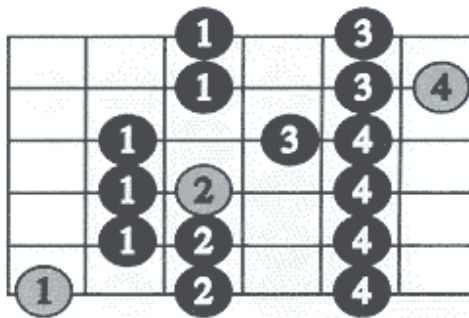
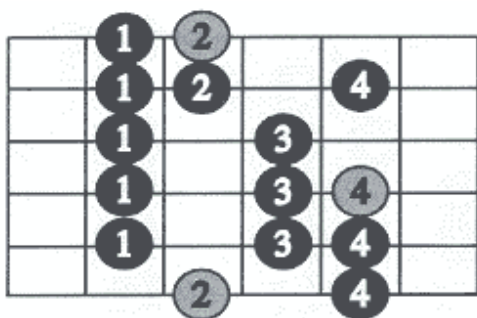


[Click here to see what chord types you can play this scale over!](#)

## Lydian Scale Patterns

**Scale Steps: 1 2 3 #4 5 6 7 8**

Whole  
Whole Step   Whole Step   Whole Step   Half Step   Whole Step   Whole Step   Whole Step

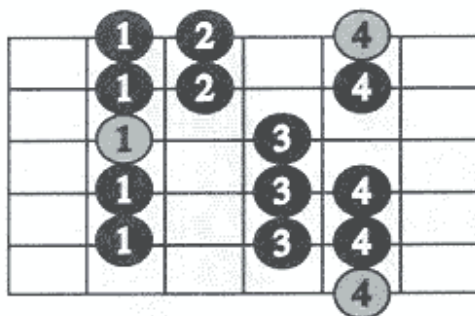
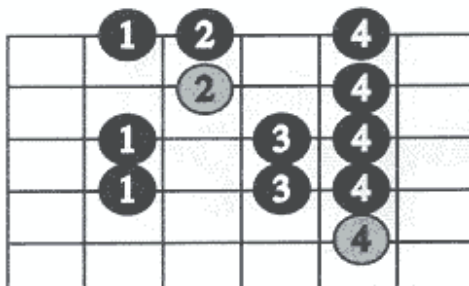
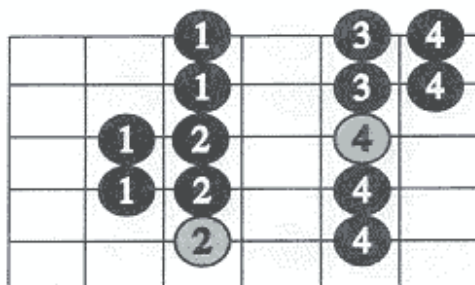
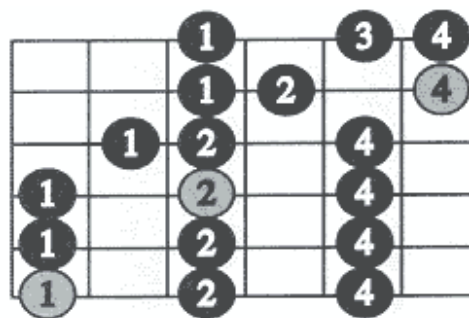
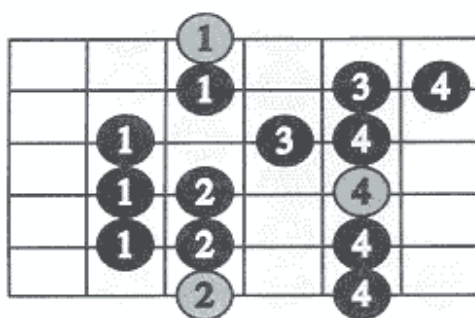


**Click [here](#) to see what chord types you can play this scale over!**

## Mixolydian Scale Patterns

Scale Steps: 1 2 3 4 5 6  $\flat 7$  8

Whole Step   Whole Step   Half Step   Whole Step   Whole Step   Half Step   Whole Step



[Click here to see what chord types you can play this scale over!](#)

## Aeolian (Minor) Scale Patterns

Scale Steps: 1 2  $\flat$ 3 4 5  $\flat$ 6  $\flat$ 7 8

Whole  
Step

Half  
Step

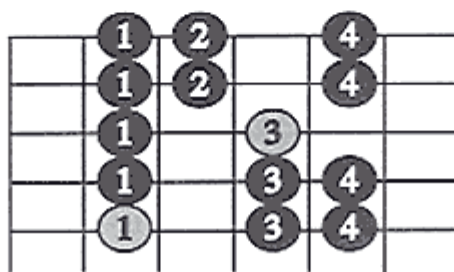
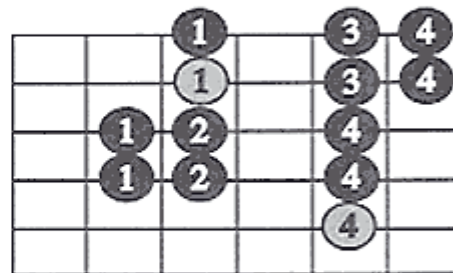
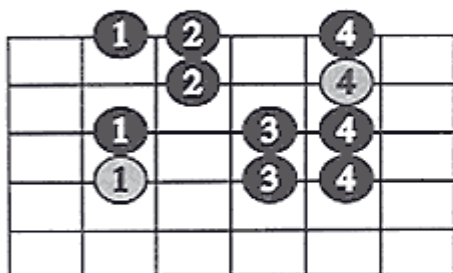
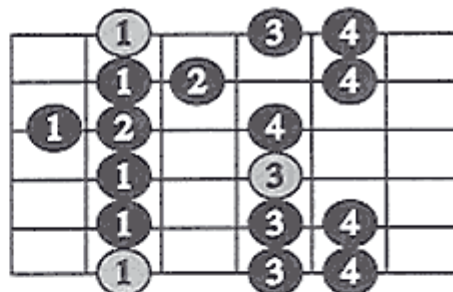
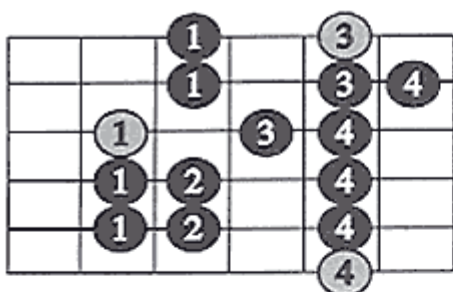
Whole  
Step

Whole  
Step

Half  
Step

Whole  
Step

Whole  
Step

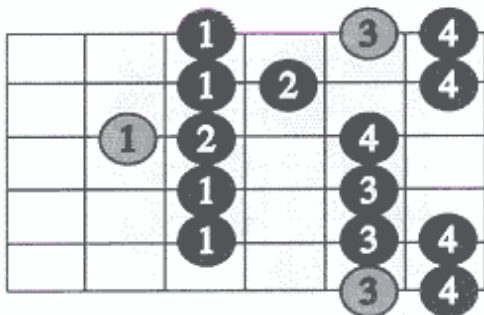
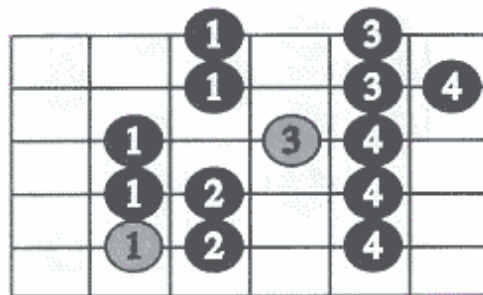
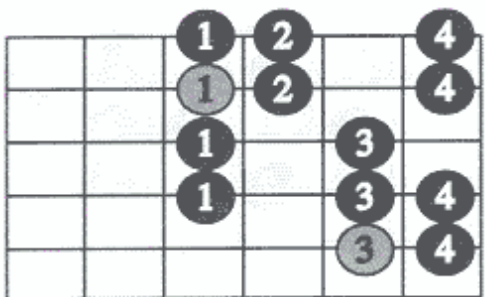
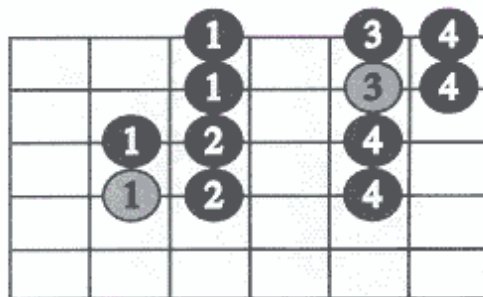
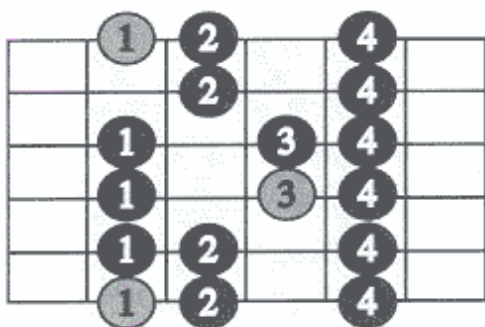


[Click here to see what chord types you can play this scale over!](#)

## Locrian Scale Patterns

Scale Steps: 1  $\flat 2$   $\flat 3$  4 5  $\flat 6$   $\flat 7$  8

Whole  
Half  
Step    Whole  
Step    Whole  
Step    Half  
Step    Whole  
Step    Whole  
Step    Whole  
Step



[Click here to see what chord types you can play this scale over!](#)



## Harmonic Minor Scale Patterns

Scale Steps: 1 2  $\flat 3$  4 5  $\flat 6$  7 8

Whole  
Step

Half  
Step

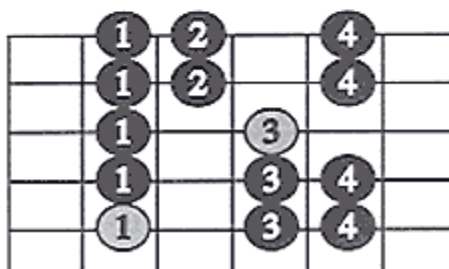
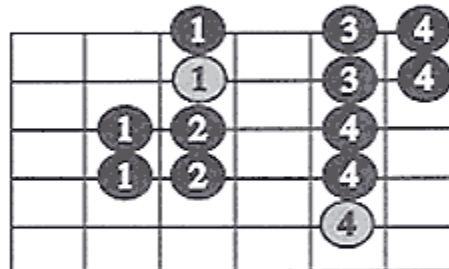
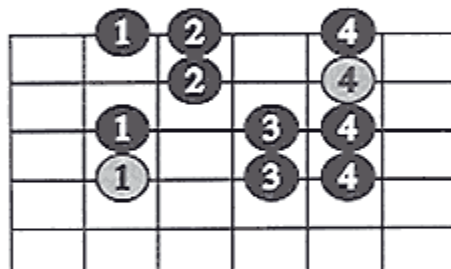
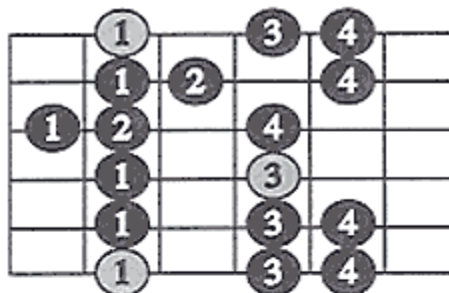
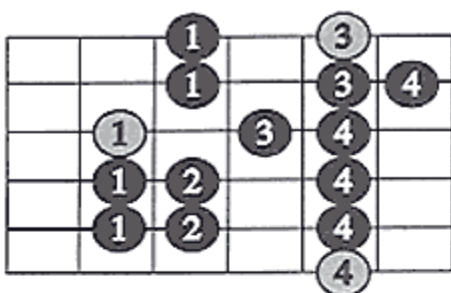
Whole  
Step

Whole  
Step

Half  
Step

1 1/2  
Steps

Half  
Step



[Click here to see what chord types you can play this scale over!](#)

## Melodic Minor Scale Patterns

Scale Steps: 1 2  $\flat$ 3 4 5 6 7 8

Whole  
Step

Half  
Step

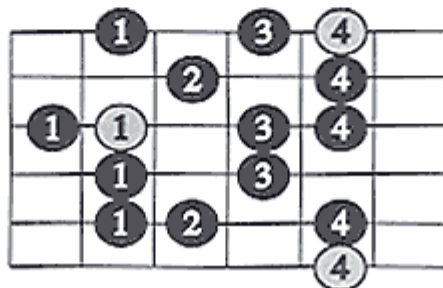
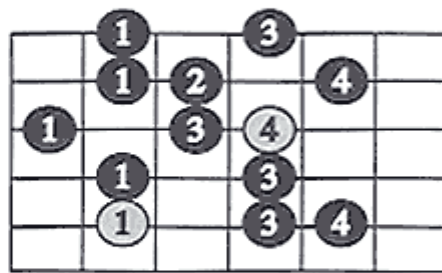
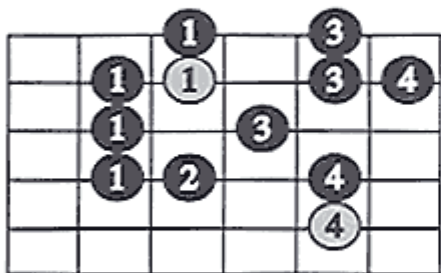
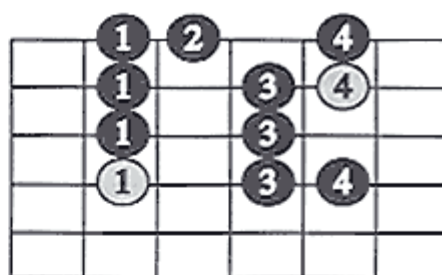
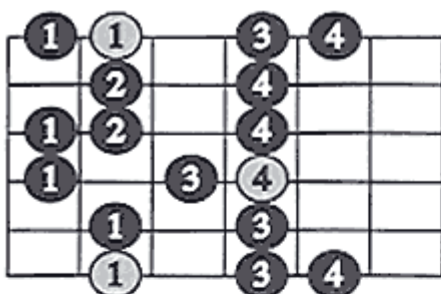
Whole  
Step

Whole  
Step

Whole  
Step

Whole  
Step

Half  
Step

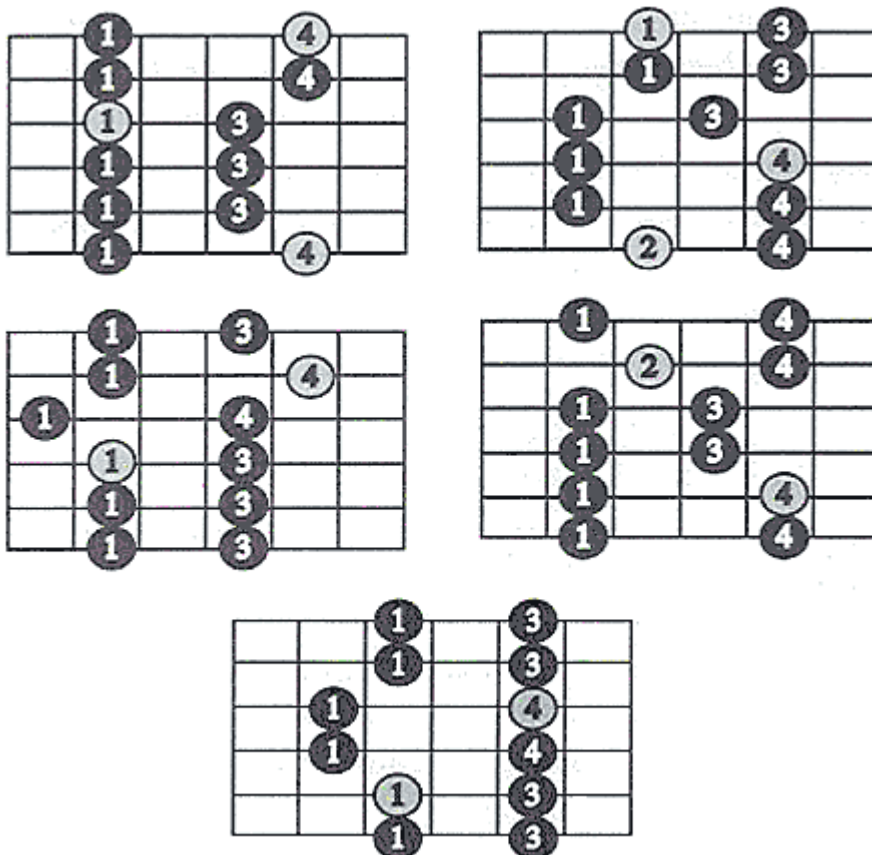


[Click here to see what chord types you can play this scale over!](#)

## Major Pentatonic Scale Patterns

**Scale Steps: 1 2 3 5 6 8**

Whole Step    Whole Step    1 1/2 Steps    Whole Step    1 1/2 Steps



**Click [here](#) to see what chord types you can play this scale over!**

## Minor Pentatonic Scale Patterns

Scale Steps: 1    $\flat 3$    4   5    $\flat 7$    8

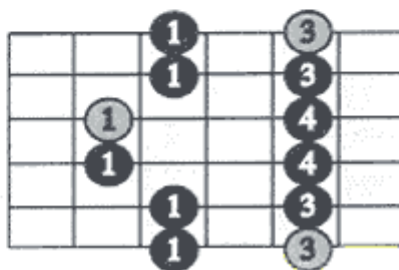
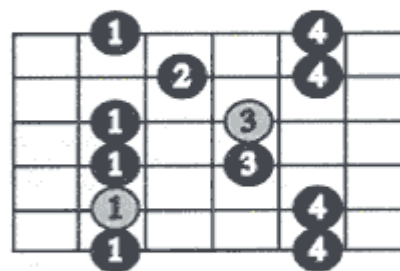
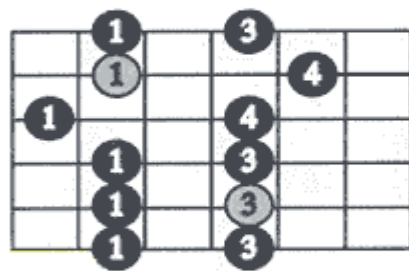
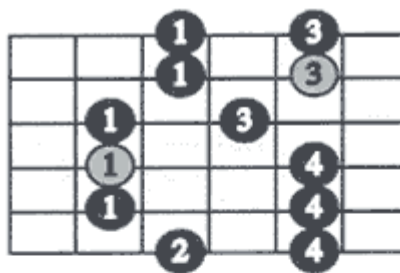
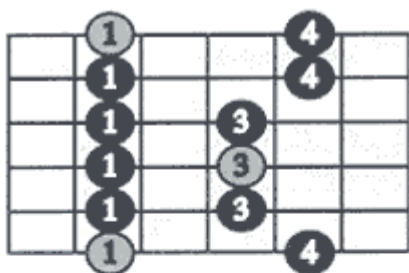
1 1/2  
Steps

Whole  
Step

Whole  
Step

1 1/2  
Steps

Whole  
Step



[Click here to see what chord types you can play this scale over!](#)

## Dominant Pentatonic Scale Patterns

Scale Steps: 1 2 3 5  $\flat 7$  8

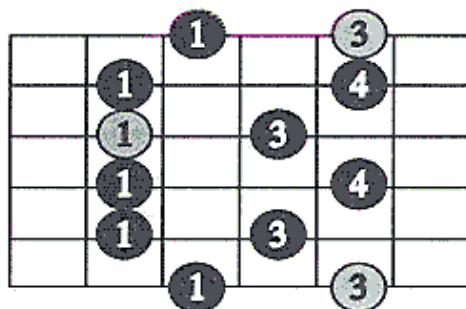
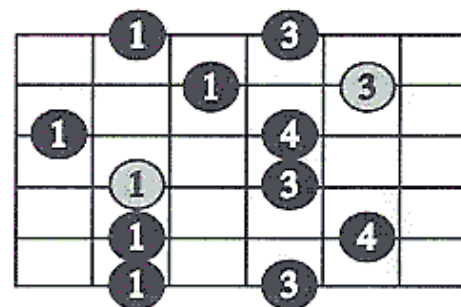
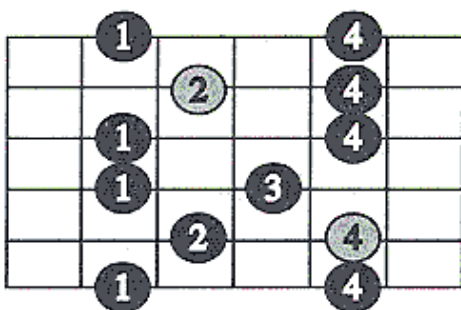
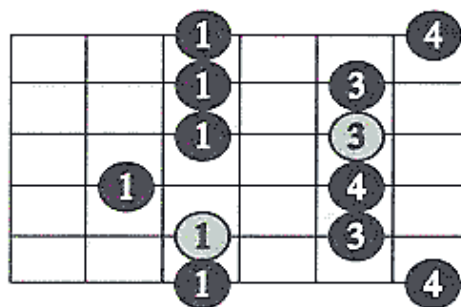
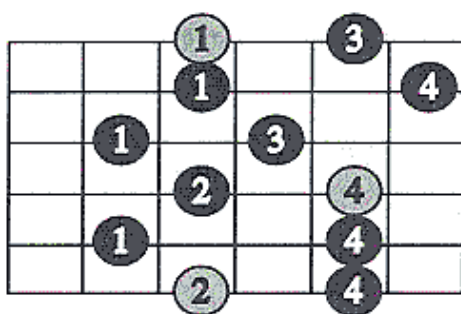
Whole  
Step

Whole  
Step

1 1/2  
Steps

1 1/2  
Steps

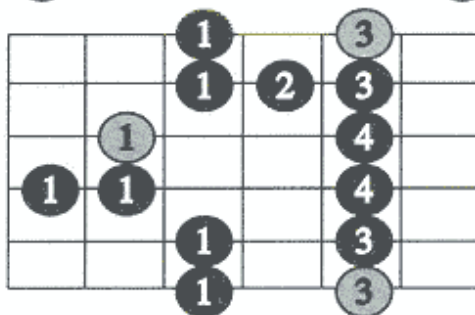
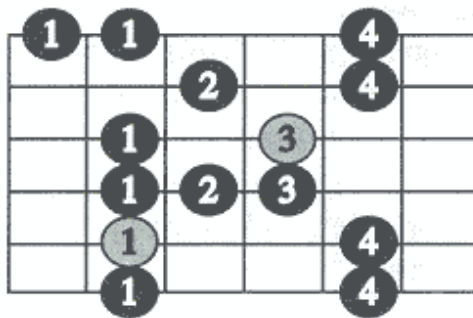
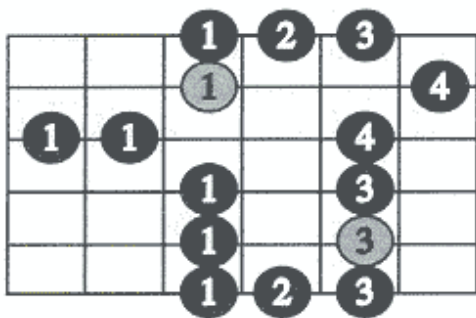
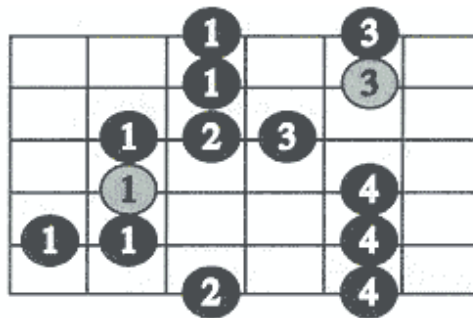
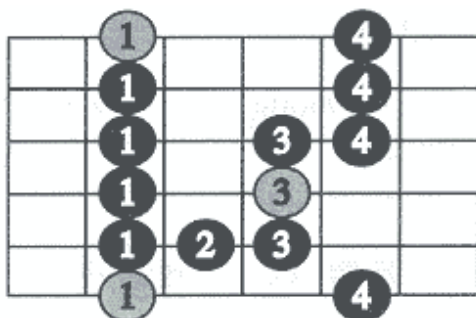
Whole  
Step



[Click here to see what chord types you can play this scale over!](#)

## Blues Scale Patterns

Scale Steps: 1    $\flat 3$    4    $\flat 5$    5    $\flat 7$    8  
                     1 1/2   Whole   Half   Half   1 1/2   Whole  
                     Steps   Step   Step   Step   Steps   Step



[Click here to see what chord types you can play this scale over!](#)

# Whole Tone Scale Patterns

Scale Steps: 1 2 3  $\flat 5$   $\flat 6$   $\flat 7$  8

Whole  
Step

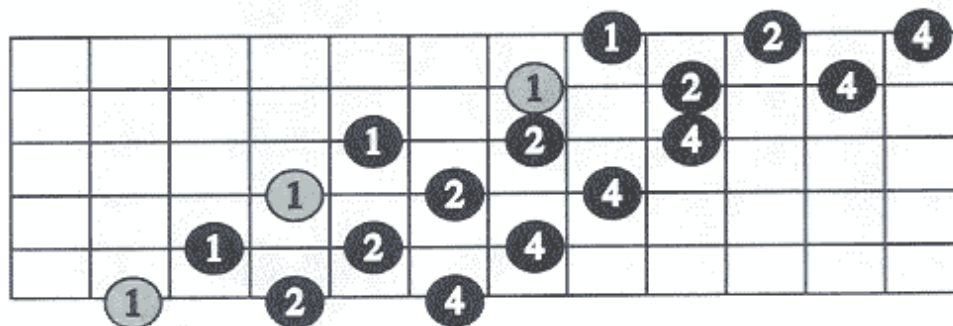
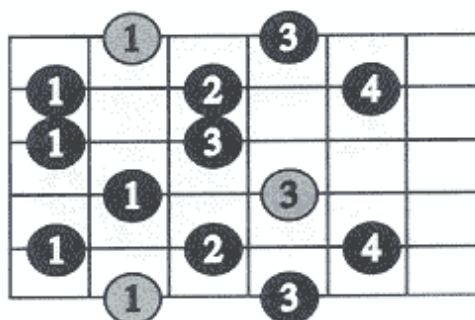
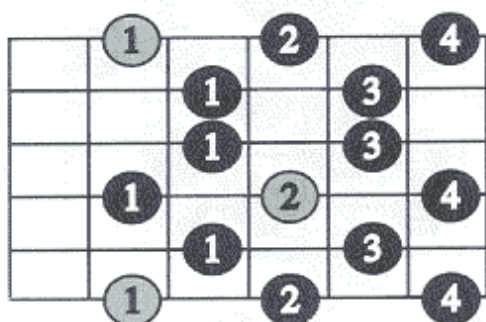
Whole  
Step

Whole  
Step

Whole  
Step

Whole  
Step

Whole  
Step



[Click here to see what chord types you can play this scale over!](#)

## Diminished Scale Patterns

Scale Steps: 1 2  $\flat 3$  4  $\flat 5$   $\flat 6$  6 7 8

Whole  
Step

Half  
Step

Whole  
Step

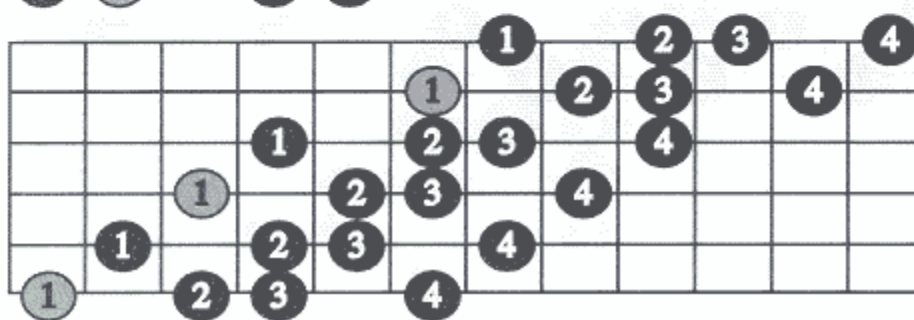
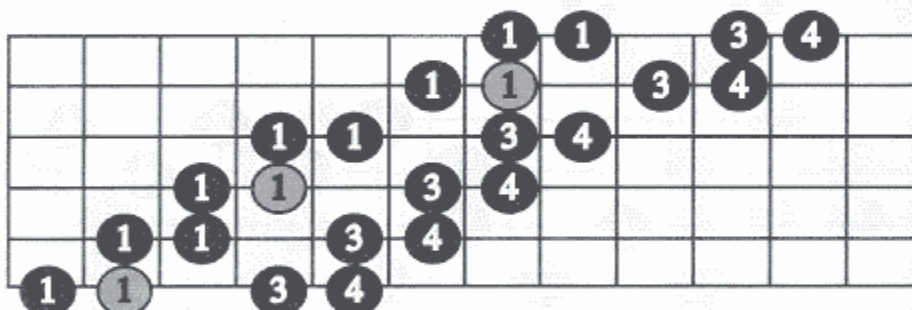
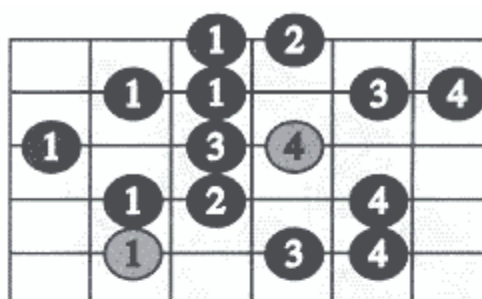
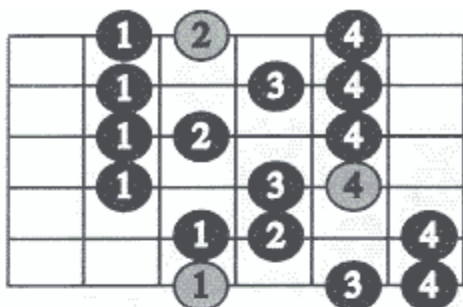
Half  
Step

Whole  
Step

Half  
Step

Whole  
Step

Half  
Step



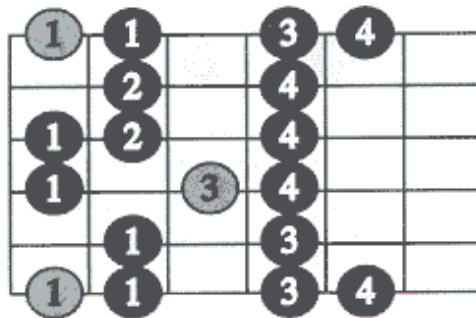
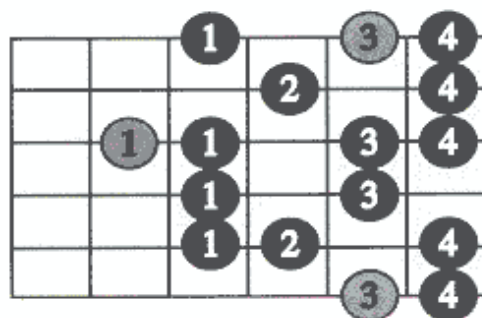
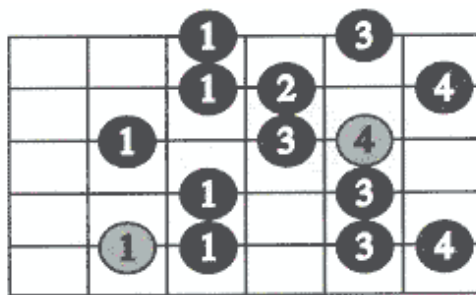
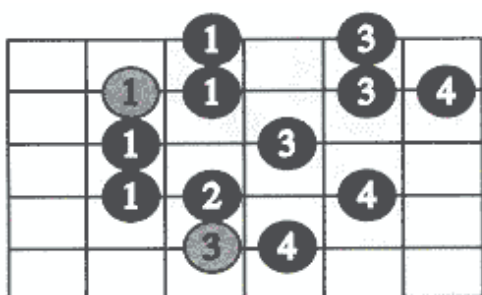
[Click here to see what chord types you can play this scale over!](#)



## Altered Dominant Scale Patterns

**Scale Steps:**    1     $\flat 2$      $\flat 3$      $\flat 4$      $\flat 5$      $\flat 6$      $\flat 7$     8

Half    Whole    Half    Whole    Whole    Whole    Half  
Step    Step    Step    Step    Step    Step    Step



**Click [here](#) to see what chord types you can play this scale over!**

# Progress Reports

Week 1  
Week 2  
Week 3  
Week 4  
Week 5  
Week 6  
Week 7  
Week 8  
Spare

**PPP**

**“Practice...  
Perform... Perfect.”**

**-Will make you better than you are now!**

# How To Practice

## **Plan** (Overview)

Genius = consistency

Stick to plan

6 day workout plan

## **Considerations**

Goals

Time frames

Practice vs. rest

## **Memory**

Motor memory

20x 100x per day

21 - 30 days per month

Data memory

Burn-in 30 seconds

Recall 30 Seconds

Go-forward don't look back

Mental rehearsal

Just before sleep

Within first two hours after waking

## **6 day plan**

Practice 6 out of 7 days -- one day of rest

1-12 hours a day

## **Two things at once**

Technical/new licks

Tone/scales

## **Concentration**

Metronome

Strength (play with two radios on at same time)

Distractions

## Progress Report Week One

Week End Tempo Objective ♩ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Two

Week End Tempo Objective  = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Three

Week End Tempo Objective ♩ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Four

Week End Tempo Objective ♩ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Five

Week End Tempo Objective ♩ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.



## Progress Report Week Six

Week End Tempo Objective ♪ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Seven

Week End Tempo Objective  = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Progress Report Week Eight

Week End Tempo Objective ♩ = \_\_\_\_\_

### **Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

### **60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

**Progress Report**  
**Week** \_\_\_\_\_

Week End Tempo Objective ♩ = \_\_\_\_\_

**Preparation**

Step 1.

Clear your work area of all things not pertaining to this practice session.

Step 2.

Tune guitar.

Step 3.

**Warm up.** Play notes slowly at all parts of the fingerboard.

**Objective:** To eliminate any and all "flams/being late" between the right and left hands.

**60-MINUTE WORKOUT**

Step 4. **2 Minutes.**

Play uninterrupted sixteenth notes at a pace you're comfortable with to establish your tempo of the day. This will be the speed that you practice your scales, licks, and arpeggios at without any mistakes. Mark down the day's tempo in the appropriate box below.

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

Step 5. **10 Minutes.**

Play eighth and sixteenth notes for 10 minutes non-stop with your metronome set five beats slower than your daily tempo, to continue your warm up.

Step 6. **2 Minutes.**

Break! Set down the guitar. Stand up and get a glass of water or walk around.

Step 7. **10 Minutes.**

Set metronome to tempo of the day. Play uninterrupted sixteenth notes for duration of time.

Step 8. **2 Minutes.**

Break! Set down the guitar, stand up and stretch etc.

Step 9. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 10. **2 Minutes.**

Break! Rest away from the guitar. Lie down etc.

Step 11. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

Step 12. **2 Minutes.**

Break! Lie down. Relax all parts of your body. Visualize yourself playing at the tempos you want to play at.

Step 13. **10 Minutes.**

Play uninterrupted sixteenth notes for duration of time.

## Appendix

Chord Family	Modal Key Center
1. C7, C9, C11, C13, C7sus, Bb/C, C/Bb	C Mixolydian, F Major
2. C7#9	C Dorian, C Blues, C# Diminished
3. C7b5, C9b5, C7#11	C Lydian b7, G Melodic Minor
4. C7, C7b9, DbMaj7b5/C,	C Phrygian Dominant, Db Diminished, Ab Major, F Harmonic
5. Cmin7, Cmin9, Cmin11, Eb/C, Cmin add9,	C Dorian, Bb Major, C Minor Blues,
6. Cmin, Cmin7,	C Aeolian, Bb Major, C Minor Blues,
7. Cmin7, Cmin7#5, Cmin7b6, Db/C, Bbmin/C, Ebsus/C	C Phrygian (Ab Major)
8. Cmin7b5, Ebmin,	C Locrian, EbMelodic Minor, Bb Melodic Minor, Db Major,
9. Cmaj7b5, Cmaj9#11, Bmin/C, D/C,	C Lydian, G Major
10. Cmin7#5,	A Harmonic Minor, A Melodic Minor,
11. Csus, C4, (No 3 <sup>rd</sup> )	C Dorian, C Mixolydian, C Aeolian, C Phrygian,
12. C Pedal Root Only	Free Playing, any C mode
13. C Altered	Any C tension scale; Db Melodic Minor, G, Bb, & F Harmonic Minor,

<b>Asymmetrical Scales</b>		<b>Steps</b>
Ionian		1 2 3 4 5 6 7
Dorian		1 2 b3 4 5 6 b7
Phrygian		1 b2 b3 4 5 b6 b7
Lydian		1 2 3 #4 5 6 7
Mixolydian		1 2 3 4 5 6 b7
Aeolian		1 2 b3 4 5 b6 b7
Locrian		1 b2 b3 4 b5 b6 b7
Harmonic Minor		1 2 b3 4 5 b6 7
Melodic Minor		1 2 b3 4 5 6 7
Lydian Augmented		1 2 3 #4 #5 6 7
Lydian b7		1 2 3 4 5 6 b7
Locrian #2		1 2 b3 4 b5 b6 b7
Altered		1 b2 b3 b4 b5 b6 b7
Pentatonic Major		1 2 3 4 5 6 7
Pentatonic Minor		1 2 b3 4 5 6 7
Blues		1 2 b3 4 b5 5 b7
<b>Symmetrical Scales</b>		<b>Steps</b>
Chromatic		Half Step
Whole Tone		Whole Step
Diminished		Whole Step/Half Step
Augmented		Minor Third/ Half Step 1 b3 3 5 #5 7

## Questions When Auditioning Band Members

**A).** Outline your plans

- 1). Musical styles (give examples)
- 2). To what degree are you committed
- 3). Band goals

**B).** Ask musician what styles they prefer

(Get specific examples of their favorite artists)

**C).** How have they been playing?

**D).** Who have they play with in the past, how did it work out?

**E).** What is their commitment to music?

**F).** Do they have another job or career?

**G).** How much time can they devote to rehearsing?

**H).** What's their age, are they married?

**I).** Do they have their own transportation?

**J).** Do they have enough equipment to do their job effectively?

**K).** Ask yourself:

- 1). Did you like this person?
- 2). Do you think you can work with this person?
- 3). Are you interested in hearing them play?
- 4). Did you believe what they told you?



## Career Check list

Name\_\_\_\_\_

Group\_\_\_\_\_

**Goals:** (select those appropriate for you)

\_\_\_\_\_ Bandstand (musician) all styles

\_\_\_\_\_ Studio guitarist

\_\_\_\_\_ Teacher

\_\_\_\_\_ Hobby/for fun

\_\_\_\_\_ Arranger

\_\_\_\_\_ Composer

\_\_\_\_\_ Singer

\_\_\_\_\_ Accompaniment

\_\_\_\_\_ Record contracts

BandstandPlayer

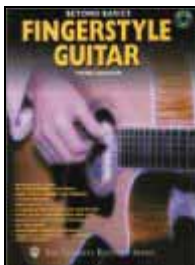
1). Tunes: Top 40, Rock, Blues, Country, Jazz/standards, Leads Parts, Vocals

2). Equipment: Guitars, Amps, Pedals, Tone

3). Gigs: Your own band, Sideman, Backup vocals

4). Clubs: Money, Location, Time

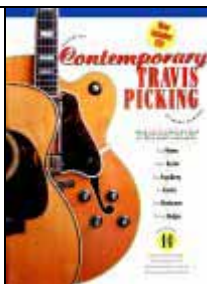
5). Flyers: Mailing Lists, Posters, Demo tapes



### Beyond Basics: Fingerstyle Guitar Book and CD.

By Mark Hanson. Level: beginner. 60 pages. Published by Warner Brothers.

Featuring standard notation and tablature, this new book/CD package introduces basic accompaniment patterns, how to use thumb and fingers, 'Travis' picking, solo guitar styles and much more. It covers folk, blues, ragtime and new age styles and offers some beautiful new chord voicings.



### The Art of Contemporary Travis Picking

Written by Mark Hanson. For guitar. Includes instructional book and examples CD. With standard guitar notation, guitar tablature, chord names, guitar chord diagrams, instructional text and guitar tab glossary.

Technique. 65 pages. 9x12 inches. Published by Accent on Music.



### Beginning Fingerstyle Blues Guitar

Written by Arnie Berle, Mark Galbo. For guitar. Includes instructional book and examples CD. With guitar tablature, standard notation, chord names, guitar chord diagrams and instructional text. Instructional

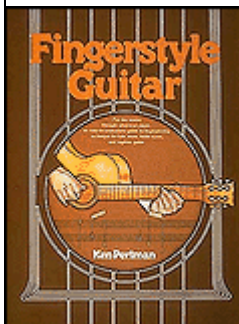
and blues. 96 pages. 9x12 inches. Published by Amsco.



### Acoustic Guitar Solo Fingerstyle Basics

Enrich your playing with the expressive, dynamic, symphonic textures of solo fingerstyle guitar. With the guidance of master teachers, you'll learn to build simple melodies into complete guitar

arrangements, understand fingerings that will bring intimidating chords within your reach, and put you at ease with country blues, classical techniques, Celtic music and more! The accompanying CD features all the music played slowly then up to tempo by the teachers. Includes 11 songs to play, and standard notation and tab.



### Fingerstyle Guitar

Guitar Technique. By Ken Perlman.

Teaches beginning or advanced guitarists how to master the basic musical skills of fingerpicking techniques needed to play folk, blues, fiddle tunes or ragtime on guitar. 256 pages. Published by

Centerstream Publications.

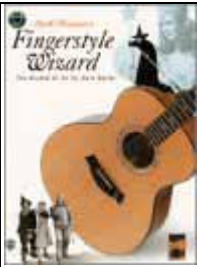


### Fingerstyle Guitar Collection

A collection of twelve of Seth's most popular fingerstyle guitar compositions. These pieces teach and demonstrate the use of various modern acoustic fingerstyle techniques including two-handed percussive playing, cross string or harp style

arpeggios, open tunings, odd-metered rhythms and changing tunings while playing. The accompanying CD contains selections from Seth's most recent CDs, Metamorphosis and Desert Winds, along with two pieces from earlier releases.

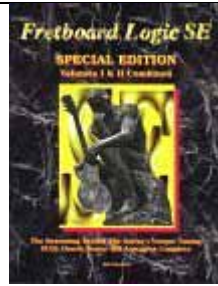




### Mark Hanson's Fingerstyle Wizard - "The Wizard of Oz" for Solo Guitar with CD

Mark Hanson captures the magic and joy of Oz in contemporary acoustic guitar settings. The arrangements are based directly on the actual movie score and feature all of the subtle and intricate details of the film's music. The 13 titles include: Over the Rainbow, Come Out, Come Out, Ding Dong The Witch Is Dead, The Coroner's Song, Lullaby League, Lollypop Guild, We Welcome You to Munchkinland, We're Off to See the Wizard, If I Only Had a Brain, Optimistic Voices and more.

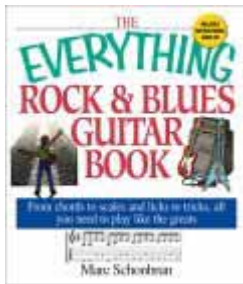
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### Fretboard Logic SE: The Reasoning Behind the Guitar's Unique Tuning + Chords Scales and Arpeggios Complete (The Fretboard Logic Guitar Method Parts I and II)

by Bill Edwards

The Special Edition is the first two volumes of the Fretboard Logic guitar series combined with a special discount. Part One deals with the pattern organization of the fretboard which results from the guitar's unique tuning system. Part Two teaches the tone groups of music - Chords, Scales and Arpeggios - by building them in the context of this pattern organization, and thereby eliminating the usual guesswork and rote memorization associated with these areas of a guitarist's education. This alone can take years off the learning curve.



### The Everything Rock & Blues Guitar Book: From Chords to Scales and Licks to Tricks, All You Need to Play Like the Greats

by Marc Schonbrun

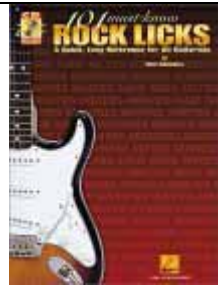
Have you ever dreamed of playing lead guitar like John Lee Hooker, Carlos Santana,

Jimmy Page, Slash, and Eric Clapton? Perhaps you took a few lessons, but became frustrated and gave up. If so, The Everything® Rock & Blues Guitar Book with CD is for you.

With easy-to-understand text and audio instruction, The Everything® Rock & Blues Guitar Book with CD provides you with everything you need to play all your favorite songs. You will learn the scales and chords found in all rock and blues songs, and achieve the unique techniques that define them. Frequent practice exercises allow you to put your knowledge to work, while the audio examples help train your ear.

The Everything® Rock and Blues Guitar Book with CD also includes professional tips on:

- Inflection and phrasing
- Chord progression
- Alternate tuning, harmonics, and slide playing
- Transcription and ear training
- Equipment, such as electric guitars, straps, amplifiers,

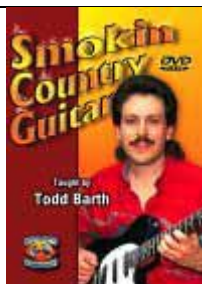


### 101 Must-Know Rock Licks : A Quick, Easy Reference for All Guitarists

by Wolf Marshall

Now you can add authentic rock licks to your vocabulary. Here are 101 definitive phrases, plus a demonstration CD, from every major rock guitar era, neatly organized into easy-to-use categories. They're all here! Includes licks from the Early Rock era, and the '60s through the '90s, plus a listing of suggested recordings.





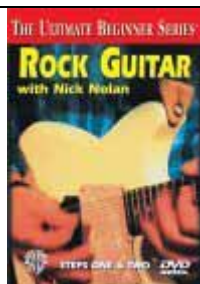
### Smokin' Country Guitar

Finally, a hot player who knows how to teach! Todd is a red hot country chicken pickin' ace & former instructor at The Guitar Institute of Technology. This DVD opens up with a blazing instrumental performance from his Austin, Tx based trio. You'll soon see why Todd has been profiled in Guitar Player, Guitar For The

Practicing Musician, & Guitar World magazines & has played with some of the best bands in Texas & California.

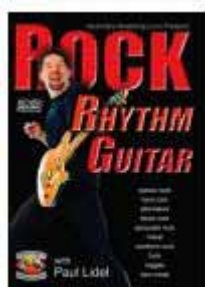
The material is broken into 5 sections:

- Essential music theory
- Using triads shapes as a template, for improvising solos
- Secrets to refining your technique
- Analysis of one of Todd's original tunes (several variations).
- Radio Riffs: this section is a beautifully crafted collection of the most up-to-date licks from top country hit songs, including those hard-to figure-out licks from Brent Mason & Dan Huff. Each lick is taught individually, then combined into a hot tasteful solo. Comes with both tablature & writings on related subjects written by Todd himself. (booklet inside the package) (75 minutes long)



### Ultimate Beginner Series: Rock Guitar Styles.

Performed by Nick Nolan. Edited by Tim Landers. Guitar video. Published by Warner Brothers



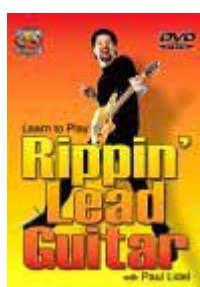
### Rock Rhythm Guitar

By Paul Lidel

This DVD has everything you need to know to become the complete versatile rock rhythm guitarist. Join Paul as he explores 10 different styles of rock guitar including: classic

rock, hard rock, alternative, blues rock, acoustic rock, metal, southern rock, funk, reggae, & new metal. Learn the chords, techniques, & tunings used by the guitar legends in each style.

This exciting video is packed with play along examples played at full tempo & slow tempo. Each example is thoroughly explained in Paul's easy to follow style. Includes: Rhythm fills, left & right hand muting techniques, slash chords, rhythmic articulation, 7th, 9th, & 13th chords, chord voicings, staying with the beat, & much more.



### Learn To Play Rippin' Lead Guitar with Paul Lidel

This video contains everything you need to take your lead guitar playing to the next level. Paul teaches you 10 hot lead guitar solos that will help you to learn all the licks,

tricks, scales & techniques you'll need to play lead guitar like a pro. Learn to improve your phrasing, develop your own style, build your chops, and play over the entire fretboard in any key.

Paul's unique approach to teaching lead guitar is easy to follow, and will help you learn to play rock & blues lead guitar like the masters. Contains on-screen tablature & Split-screen close ups, so you won't miss a lick, (Tab booklet included) Includes: Major & Minor pentatonic scales, Blues Scales, The natural minor scale, Phrasing, Building a solo, The octave pattern, Inventing your own scale patterns, Hybrid picking, & much more.

