

Guitar Virtuosity for the Everyday Man

For use with Guitar Freak Workstation

Sean Clancy

2nd Edition

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Contents:

Welcome to Guitar Freak Workstation with SightReader Master Extreme!	3
Lesson 1 -for beginners -the very basics	4
Lesson 2 -the guitar	6
Lesson 3 -Naturalization -the concept	10
Foundation course	12
Lesson 1 -Timing	13
Lesson 2 -strumming	19
Lesson 3 -strumming continued	21
Lesson 4 - Alternate Picking made easy	24
Lesson 5 - The major scale -playing it in timing subdivisions	27
Lesson 6 -Basic Chords	29
Lesson 7 -Learning a basic song	32
Lesson 8 -How chords and scales work (also a little on GFW Quick chords)	34
Chord Families -Introducing the Major, Minor and Dominant Families	38
Rhythm – chords level 1 (learning rock level chords, top 40 level, pop, country, blues)	40
Lesson 1 -Barre chords	41
Lesson 2 -Learning the notes on the E and A Strings (using GFW SightReader)	45
Lesson 3 -Learning songs by Ear	48
Lesson 4 -Finger Picking	53
Lesson 5 -Writing songs -song forms	56
Lesson 6 -Blues Structures and Rhythms	59
Lesson 7 -Working out chords for songs we may have heard but are in demand at an Impromptu jam	63
Lesson 8 -A list of popular songs to learn and steal forms from	67
Lead – level 1, (getting to learn lead playing, playing over songs, sounding great)	69
Lesson 1 -Finger agility!	70
Lesson 2 -Laying chord shapes for your soloing	73
Lesson 3 -The Pentatonic Scale -part A -	77
Lesson 4 -Part B -	80
Lesson 5 -Breaking out of the box shapes -	83
Lesson 6 - Modes? I don't need any stinking modes?	87
Lesson 7 -Rules for Soloing	90

Guitar Virtuosity for the Everyday Man

Advanced Rhythm-	93
Lesson 1 -Stylistic Rhythms	94
Lesson 2 -Jazz Chords	99
Lesson 3 -The Metronome “Practice Chords, Scales and Licks	101
Lesson 4 -Know where the 3, 5, 7 and root are.	103
Lesson 5 -Changing to make any other chord	105
Lesson 6 -About jazz progressions	108
Lesson 7 -II -V-I-VI all over the neck	112
Lesson 8 -Playing Techniques	113
Lesson 9 -Reading charts	116
Advanced Lead	121
Lesson 1 -Speed and How to get it	122
Lesson 2 -Exercises to improve speed and Learn Licks	124
Lesson 3 -Techniques	125
Lesson 4 -Sequences	134
Lesson 5 – Practice Diary	140
Lesson 6 – Advanced Timing	142
Lesson 7 -Cool Licks and how to make licks	146
Lesson 8 -Elements of the Jazz Language	149
Lesson 9 -Playing notes in the chord (moving into jazz and fusion)	161
Jazz Improvisation: 15 Tips for Getting Started	166
Learning a Jazz Tune	168
Lead note experiment with Chords	169
Isolation exercise	170
Jazz Standards to Learn and put your awesome licks into!	171
List of Jazz Standards	172
Ear-training and Perfect Pitch	182
Transitioning from the Practice room to the gig	183
Final Notes	184
Tablature Guide	185

Welcome to Guitar Freak Workstation with SightReader Master Extreme!

This is a complete Lesson plan to get you to a professional sounding level as a guitarist.

Bass players can also use these lessons and get great use out of them.

These Lessons are the same that I use with my students and they get quite good results in the least amount of time possible.

I'm going to set a few goals (in my individual lessons, I customize the goals for each player – but as that's not possible here, I'm going to have to blanket the goals with the most commonly requested)

Goals

- To understand timing – the arch nemesis of guitarists the world over.
- To have a working knowledge of chords, scales, and how they apply to the guitar and to music in general
- To know the little tricks that make you sound like a pro instantly
- To be able to play lead, rhythm, compose.
- To learn to Sight-Read

Of course, we'll be using Guitar Freak Workstation with SightReader Master Extreme (from now on I'll refer to it as GFW) to achieve these goals

I'm going to assume that you're a total beginner on guitar – so you intermediate or advanced players, feel free to browse the initial lessons and pick up where you feel you want to start working.

So, the lessons will be set out like this:

- 1 Beginning guitar
- 2 The foundation course (for all guitarists and bass players)
- 3 Rhythm – chords level 1 (learning rock level chords, top 40 level, pop, country)
- 4 Lead – level 1, (getting to learn lead playing, playing over songs, sounding great)
- 5 Rhythm – chords level 2 (Jazz voicings, composition, comping, standards)
- 6 Lead – level 2, (speed, jazz scales, advanced techniques, playing over changes)

Let's begin – the 1st chapter is for beginners

Lesson 1

Welcome future guitar and bass players! My name is Sean Clancy, creator of Guitar Freak Workstation with SightReader Master Extreme. You may have bought your first guitar or bass and are wondering where to begin... You may have been:

Trawling the net, checking at your local music shop or looking in the newspaper for lessons – well, if you work through the lessons in this e-book, you may save yourself a truckload of cash!

Of course, it's good to use a teacher – but it's sometimes difficult to find a teacher who can not only teach well – but also play well.

I wouldn't pay for anything less – and I find that the students I teach enjoy their lessons and come to look forward to them!

First things first... Tuning your guitar

Open GFW and you'll get this page:



First of all, Make sure that Normal tuning is clicked – if you click “Down tuned ½ a step”, all the playing functions will sound one fret lower than normal tuning. A number of players used this tuning however, they included Jimi Hendrix, Eddie Van Halen, Yngwie Malmsteen and a number of modern bands as well – Alter bridge and Daughtry.

But let's stick to Normal Tuning for now.

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Open up the Tuner (click on the 4 button, 2nd column from the left) you'll get this window here. The tuning pegs are the things you wind on your guitar to tune-up. Move your mouse and click on the tuning pegs of your instrument to hear the pitch you should tune your strings up to match.

The guitar is the left hand headstock (that is the part of the guitar you can see here). The tuning for each of these instruments is this

Guitar

- Low – E string (lowest tuning peg on the left) – called the 6th string
- A string (middle peg on left) – called the 5th string
- D string (top peg on left) – called the 4th string
- G string (top peg on right) – called the 3rd string
- B string (middle peg on right) – called the 2nd string
- High E-string (lowest tuning peg on right) – called the 1st string.

Bass 4 string (from the bottom peg to the top – all 1 octave lower than the guitar)

- E string
- A string
- D string
- G string

Bass 5 string has a low B – string for extra depth. The 6 string bass has a high C string – this is a more specialized bass for soloing – I personally have not heard a 6 string bass that sounds as good as a 4 or 5 string bass. My personal favorite bass sound is that of a fender jazz bass – a really nice woody sound.

All the strings on the bass guitars tuned in 4ths (you'll understand this when you learn about spelling).

The guitar is also tuned in 4ths except the G and B string which are tuned a Major 3rd apart.

Lesson 2

Now, we're going to learn the parts of the guitar and how to hold it.



The big part on the left is the body. The neck is the long thin part and that ends in the head stock (where the tuning pegs are)

On the body

Where the strings start, that is called the bridge.

The metal rectangle shapes are called pickups. This essentially house magnets that send out an electrical field that pickup the sound of the vibrating strings and that sends a very small electrical current to the controls on the guitar. The pickup to the left is called the Bridge pickup (which gives a crisp bright sound with lots of treble) and the pickup to the right is called the neck pickup (which gives a warm smooth sound). There is often a middle pickup between the two.

There is always a pickup selector which gives you the option of choosing which pickup to choose from. The black knobs here are to control the volume of the 2 pickups and the tone of the 2 pickups. Just like your stereo at home. The tone controls (I believe) should be on full (at 10) if possible. They actually send out less signal if you have them turned down.

On the neck

The thin metal rungs are called frets. When you place your fingers on the string between these, the string makes contact with the metal on the left and when you pluck the string with your right hand, the string makes contact with metal on the left and when you pluck the string with your right hand, the string will vibrate from the metal point to the bridge. That's why it's better to place your finger close to the fret to get better sustain with less effort (like this picture)



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On the neck there are shapes between the frets. These are called fret markers and they help you locate yourself on the neck.

On the Head stock

The metal bolts that turn when you turn the tuning pegs are called machine heads. The brand and model of guitar are also displayed on the head stock. On the back of the neck, you may also get the serial number and year of the guitar.



On this guitar, there is a metal bar attached to the bridge. This is called a whammy bar and pushing it to the body (when the bar is facing the neck) will slacken the strings causing them to drop in tuning. Facing the other way will tighten the string and raise the tuning. It can be used for a nice vibrato effect for single notes or chords – or crazy sound effects like dive bombs (Listen to Eddie Van Halen for examples)

You might notice the pickups here. The bridge pickup looks like two pickups stuck together. Well, that's what they are. It's called a hum-bucker pickup. The two pickups cancel out hum – and produce a smoother, louder tone. The pickups in the middle and neck are single coils – which have a tendency to hum (all though newer models are quieter). They also pick up more subtle nuances in the string (more personality). A pickup that has all the nuances of a single coil and the high gain and smoothness of the humbuckers is a stacked humbucker such as the HS-3 pickup from dimarzio. I personally use Lancaster pickups as they have no hum and are high fidelity – great gain and shimmering highs and seismic lows. You can check them out at <http://www.lancaster.com>

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How to hold the guitar (standing up and sitting down)



What else will you need?

- A Pick. I recommend Jim Dunlop Jazz III picks. These are really hard picks and can be used for every situation.
- A practice Diary (basically a school book) – check out the section on this on Page 140
- Ruler
- Pens
- Guitar Freak Workstation with SightReader Master Extreme (if you don't have this already you can download it from www.prolevelguitar.com)
- Also, the free style lessons available from my site.

They are PDF's based on simple guitar, blues, rock, band, shred, fusion and jazz. They're realistic 45 minute lesson plans which take you to different parts of the book which are relevant to you for the style you are interested in. They make use of this book and Guitar Freak Workstation to get you really good, as fast as possible, without too much overwhelming information.

Lesson 3

Concept – Naturalization:

Naturalization is the training of our muscle memory. Muscle memory is more sophisticated than we can possibly imagine!

Playing the guitar is an unnatural ability. But then, so was walking at one stage. That's what babies are thinking as they have a go at it. However, they see everybody else doing it (which is why you need a good guitar teacher who can really play) and eventually, they start getting walking down. Now, as you're older, I'd like to think you don't walk down to the shops thinking about which leg goes where!

Our muscles only learn through repetition.

After a while they'll get the idea and then do everything without much effort on your part – they'll take care of all the details, you'll just think in terms of start, stop, when etc... Instead of thinking in bricks, you'll start thinking in buildings.

Now, when you begin to learn something, make sure you do it right. Your muscle memory doesn't know what you're about to make it do – even if your head does. Unfortunately, if you make mistakes, your muscle memory thinks that's part of the program!

So, when you're learning something – start off slow. Slow enough so that you can do it perfectly. If you forget what comes next, freeze. Look at your reference to remember what comes next – and then resume. Avoid extraneous movements. Guide your fingers as if you were guiding somebody who was visually impaired (e.g. 'OK, we're coming to a curb', 'here's a step', etc)

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Usually, if we do something perfect about 5 times, our muscle memory starts getting the picture. So, by working like this, you'll actually learn techniques and abilities faster than if you just rush in like a bull in a china shop.

And the most important:

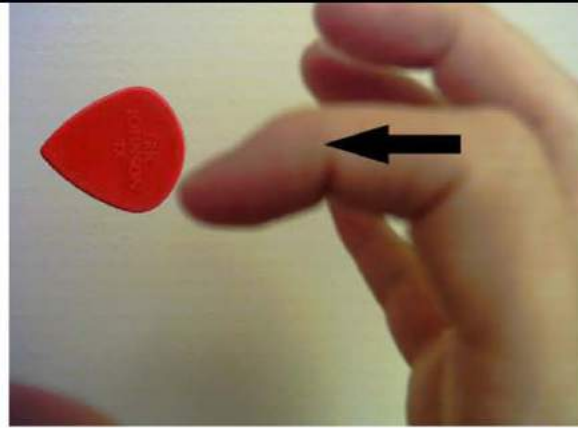
Make whatever you play sound cool! If it doesn't sound pretty and great to you – chances are it won't to anybody else either. Work hard to make everything you play sound great – make yourself happy with your playing and you'll have great fun and a great future!

How to hold the pick

These diagrams should help you to understand how to hold the pick...



Perpendicular to the thumb (just the tip)



It's an extension of your 2nd joint in the index finger (not the first). The thumb will hold in place



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Now, we're ready to move on... Onto the foundation course

Foundation Course

1. Timing – be able to navigate timing subdivisions – be able to get a tempo from a 4/4 drum beat
2. Strumming – being able to strum evenly. Able to write down patterns in music form.
3. Picking exercise – even alternate picking made easy!
4. Major scale – learn the Ionian (major) scale in C
5. Be able to apply the timing to the Ionian scale.
6. Learn some basic chords.
7. How chords and scales work!

Now this foundation course is harder than it looks (I'm referring to you intermediate and advanced guitarists) – I would suggest you be able to do these things – I'm amazed by how many students who have been playing for a long time can't do these foundation skills.

You beginners, you're in for a treat – you're going to be learning the skills to set you up for life as a musician!

Lesson 1

Timing – most guitarists only find out how important timing is when they go into a recording studio.

Timing is numero uno in music.

Notes are a distant second place.

Let's think about it. If somebody is relatively new on the guitar and they strum along and they keep the strumming going even if their chords are a little sloppy and they correct them as they go, it's ok...

But if a guitarist strums along until he/she gets to a chord, stops until they get the chord and resumes strumming until the next chord comes along, then everybody notices it! It doesn't sound cool!

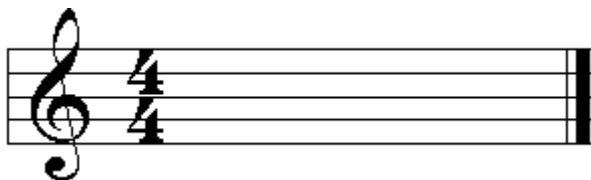
What about jazz? A lot of notes to an untrained ear can sound really nothing to do with the music – but the player plays them in-time and it works!

A good note out of time sounds **WORSE** than a bad note in-time!

So, let's not let this be the case with you!

We're going to be doing an exercise that doesn't actually involves our instruments just yet – but it's going to be essential!

Here's a **stave**:



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The notes sit in the staff. The way the **notes** look tells us what they are...



Whole note

whole note rest



Half Note

Half note rest



¼ Note

¼ note rest



1/8th Note

1/8th note rest



1/16th Note

1/16th Note rest is like above but with an extra tail.

Time Signatures are very simple. The one below means that:



There are **4** beats of

¼ notes in the **bar** (in USA it's called a "**measure**")

7 (7 beats of)

8 (1/8th Notes in a bar)

Very simple isn't it!

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4/4 is often called “**Common Time**” so people got so lazy that they just used “C”
We’re going to count in **Common** time (4/4):



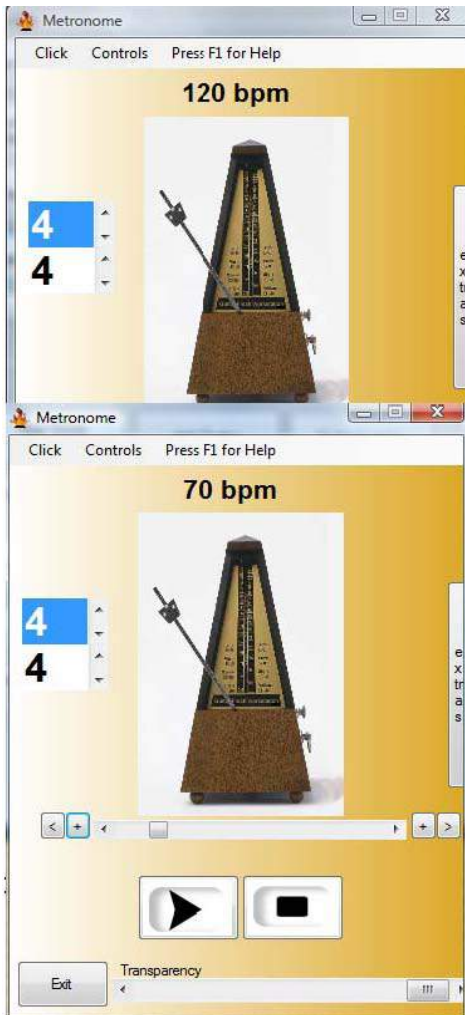
Often, you'll see this in music:



This is what you'd set

your metronome to.

Open up the metronome in GFW




You can then use the hot keys “<” than and “>” to change the tempo to 70 bpm. This is where we are going to practice this exercise at.

The key thing is to keep the 1,2,3,4 in the same place every time. Use short words and make sure you say everything right on the beat (be accurate and your


Guitar Virtuosity for the Everyday Man

subconscious will make you play accurate. Be sloppy and....)

Whole notes: 1 2 3 4




Half Notes: 1 2 3 4




Here's where we'll start:


1/4 Notes: 1 2 3 4



1/8th Notes: 1 & 2 & 3 & 4 &




1/8th note triplets: 1 & a 2 & a 3 & a 4 & a



(very tricky)

1/16th Notes: 1 e & a 2 e & a 3 e & a 4 e & a



The **Strong Beats** (if you're playing 1/8th notes or higher) are on the 1,2,3 and 4. The way we naturally make **melodies** is to put the notes of the current chord on the **strong beats**. Other notes go on the weak beats (more about how chords work will be on another time).

The above exercise requires you to be able to count 1 bar of each of the subdivisions from 1/4 notes to 1/16th notes and back down again.

Watch out for:

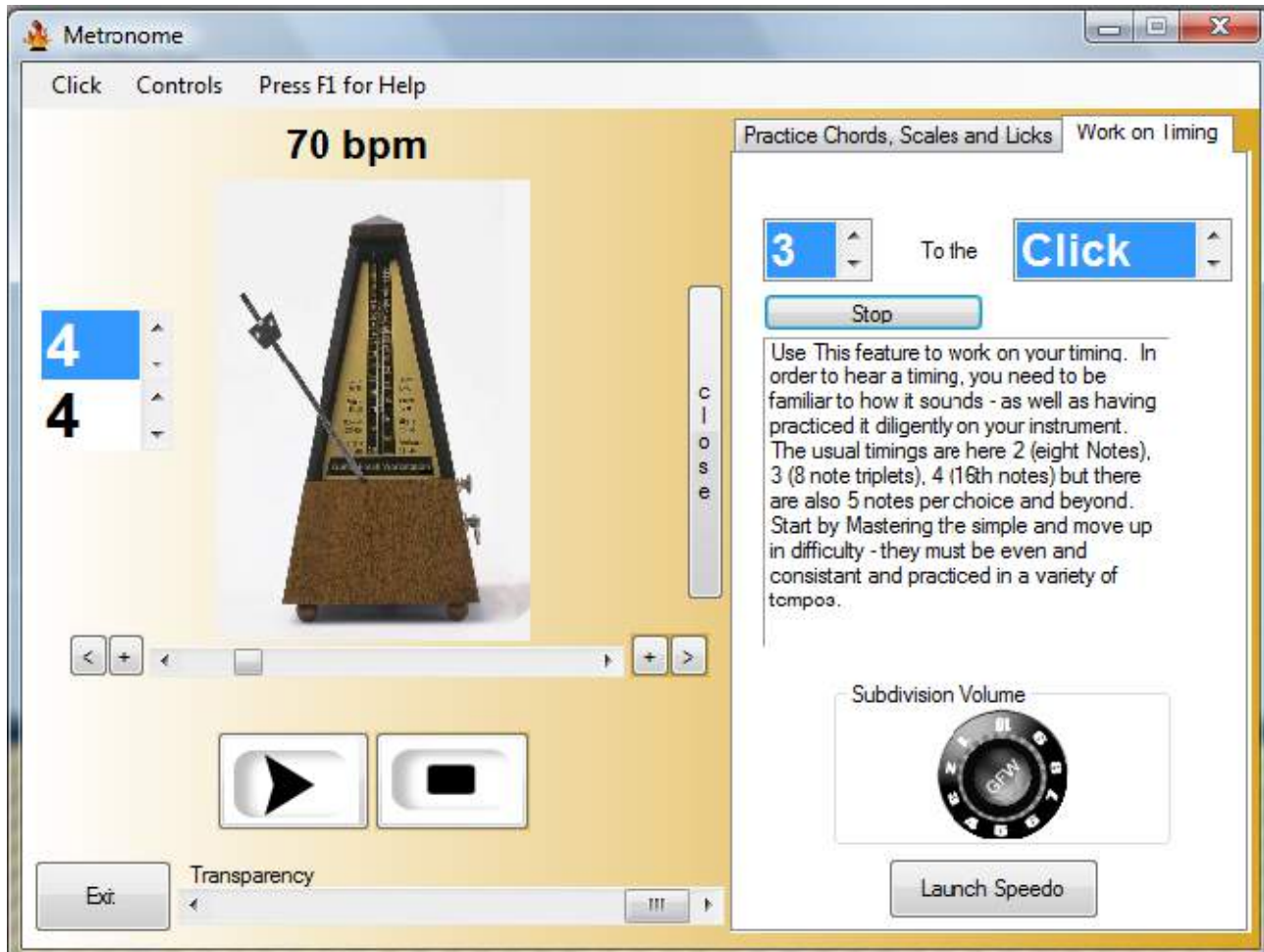
- Make sure they're even! Especially triplets – make sure you don't start saying ...
1 & a 2 & a for triplets – you may be counting 16th notes but leaving out the 'e'.

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Triplets are the trickiest as the feel changes from the straight feels of $1/8^{\text{th}}$ and $1/16^{\text{th}}$ notes. In fact all odd groupings of numbers i.e. 3, 5, 7, 9 all have a loping feel to them.

Make sure you go back down! You'll be applying this to your playing, so you'll get stuck and robbed of some really cool ideas if you can't drop down timing subdivisions at will!

You can check your timing counting by using the **subdivider** in the GFW metronome:



Now, just like naturalization, this process must be committed to the muscles in our mouths. You should do this every chance you get. The cool thing is that you can practice this wherever there is music... read on to find out how

[Get the tempo:](#)

In a standard pop / rock song, the snare is on the 2 and then 4 of the beat. It's that drum that sounds

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like a crack. If you can hear that, then you can find the 2 and the 4. If you can find the 2 and the 4, you can find the 1 and the 3 – then you can then go through all your timing subdivisions!

I would do it like this if I heard the snare

.... 2 ... 4 ... 2 4 1 2 3 4 1
etc...

Remember, get this automatic pilot and you'll be set up for the next lesson (and brush up on it as often as possible – I still do!). Most guitarists will never be able to do this. If you want to hear in action, I have it as a video lesson at my site <http://www.prolevelguitar.com>

Anticipations (you've heard them before!)

Anticipations involve putting an accent or playing a note on an off – beat (which means NOT on a 1,2,3 or 4)

A common example is putting the accent on the “and” after the 4.

1 & 2 & 3 & 4 &

Or also on the 16th note before a strong beat

1 e & a 2 e & a 3 e & a 4 e & **A**

Singers do this all the time (even if they don't know what it's called). If you listen to the way Chris Cornell sings (formerly of Soundgarden) you'll notice that he uses anticipations in the way he sings his words almost all the time.

You can use anticipations in your solos or songs as well – it will make a previously boring melody much, much more interesting!

Lesson 2

Strumming

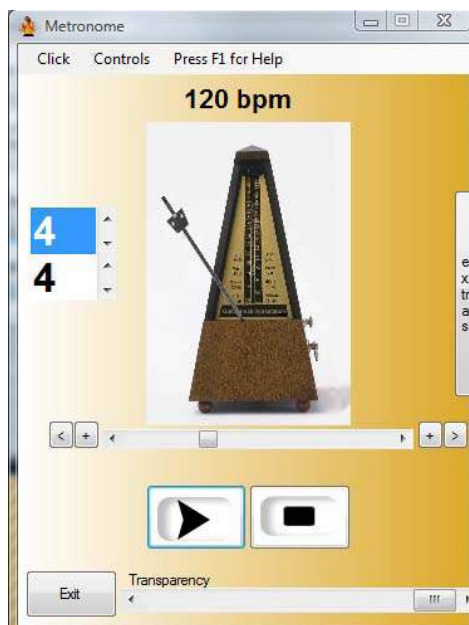
Playing lead is often so fascinating by some guitarists that the aspect of rhythm playing is often left by the wayside.

I should know, I was one of them. I remember my first recording session. A friend of mine had scored a free recording session for 1 night. He wanted me to come and play on it. He sent me the chords and said then he wanted a simple rhythm part and a solo.

Well, it was a real wake-up call... It took 4 hours to do a simple rhythm part for the main chunk of the song! The solo was nailed in one take and lasted about 20 seconds to set up and record.

Of course, I didn't have the luxury of what I know now and the skills – but I wanted to tell you this little anecdote to open this section on strumming.

First open your metronome in GFW and you'll see that it's set at the tempo 120. We're going to be using this tempo for our strumming work.



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Now, take your fret hand and lay all four fingers lightly on all the strings.

- Don't press them down, just lie them relaxed across. Take your pick (yes, you'll need your pick) and strum the strings.
- Do it fast enough so that it sounds like one sound rather than six individual sounds for each string. It should have a percussive sound rather than a musical sound.

Now, get used to strumming down and also using an upstroke.

Try and get them both sounding as similar as possible.

Start the metronome.

Now, on the clicks, strum down then up. For example, strum down on the 1 and 3 only and up on the 2 and the 4. Use a quick swipe of the pick to make 1 sound. You want the sound of the click and the strum so blended it sounds like 1 instrument.

Your strumming arm should clear the strings by 1 or at the most, 2 string widths either side of the strings. Hold in position until the next stroke. Make sure, you swing equal distances on either side of the strings (up and down)

You may have to concentrate for a while to make sure it is accurate and even and it sounds like 1 sound. You may want to just try doing 4 strums perfectly in a row, then when easy, do 8 in a row

This way you are more likely to execute them perfectly – which of course is the goal – the arm muscles will get it naturalized after a while.

Now, this will take a bit of time – naturalizing the arm swing so that it become on automatic pilot.

Lesson 3

Strumming (continued)

Once you can do Lesson 2 well, let's do this lesson.

The timing of strumming is like this

Down on the 1,2,3 and 4, up on the '&' (1/8th notes)

Or for funk you may do 16th notes

Down on 1,&2,&3,&4,& and up on the “e” and the “a”

You may by now realize that you arm is constantly going up and down.

This is the key to strumming – you arm should be always going up and down – not stopping at all. To create rhythms, sometimes you're hitting the strings and sometimes you're not!

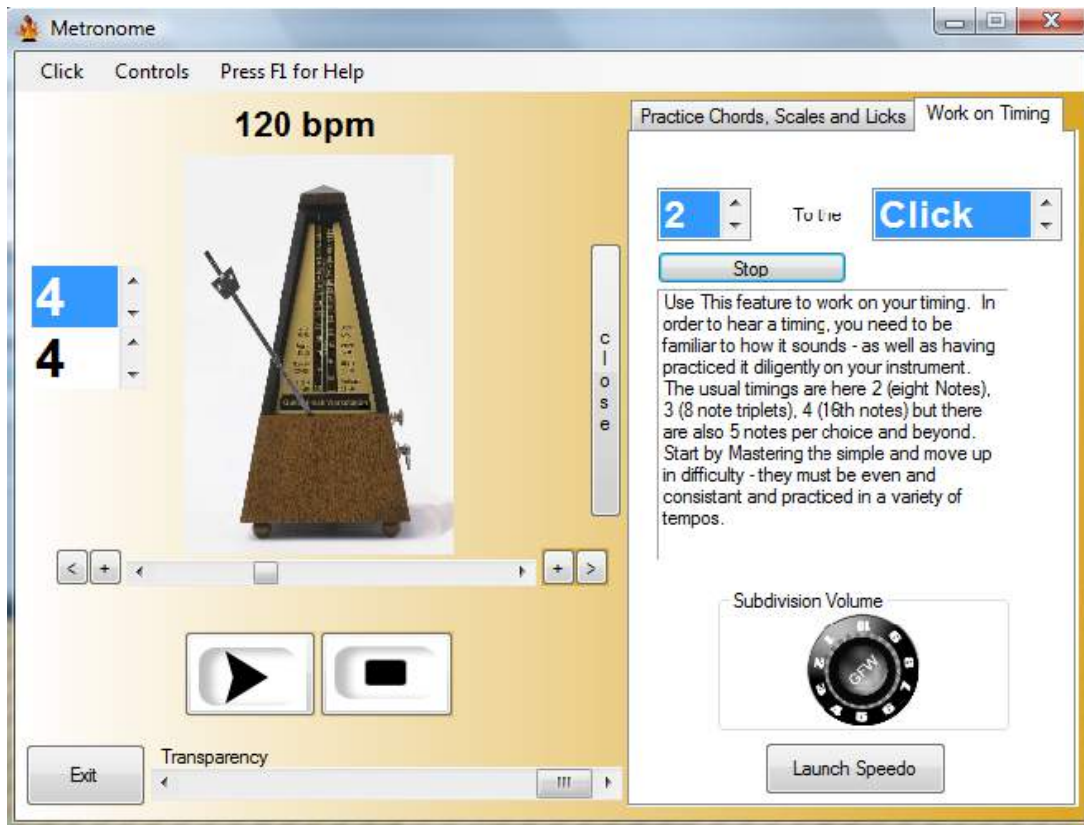
This may sound simplistic – but this is how it works for strumming.

Tip: when practicing a new strumming rhythm for the first time – record it and play it back to see if it seems natural but in time – this will let you know if you're getting it right! You can use the GFW ability trainer for this

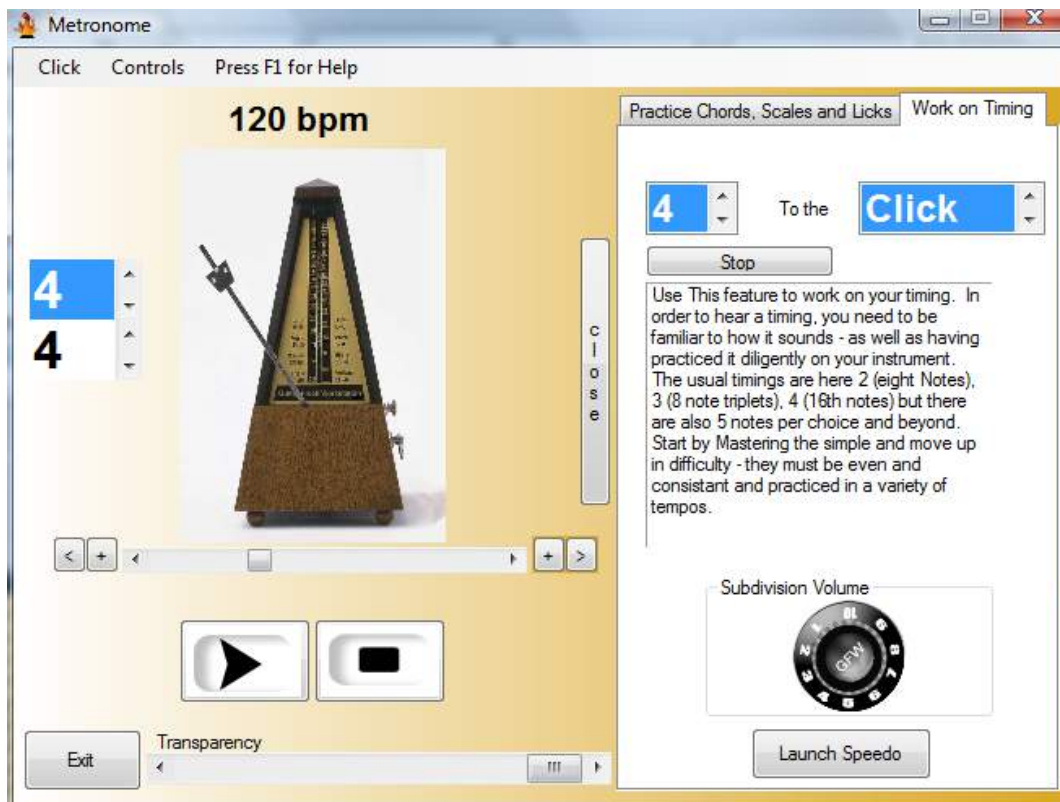
As for practicing getting it down, use the subdivision feature on the GFW metronome

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1/8th Notes



And 16th Notes



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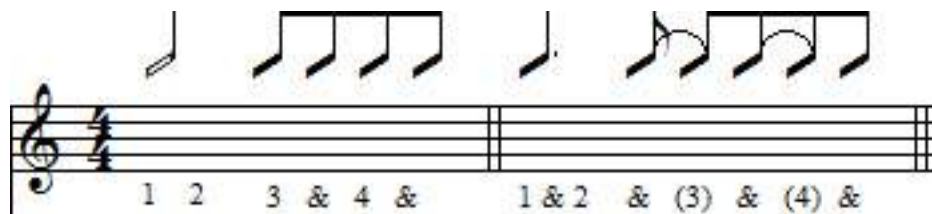
You can steal a lot of good rhythms from various albums.

Suggested listening (and stealing)

Eva Cassidy Earth, Wind and Fire (funk) James Brown (funk) James Taylor.

You can use music to notate rhythms – you may want to keep perhaps 3 pages in your practice book for rhythms that you've picked up.

You'd write them like this



There are also two bar patterns.

When you get good at this, open **SightReader Master** Extreme in GFW

1. From the options page, click on Activate Slash notes to enable them
2. Activate on Ties and choose "Rarely"
3. Select "groupings" in the options page. Click on the 1/8th note workout

Set the tempo at whatever speed you can handle and by using your naturalized up and down motion, try and read the rhythms. You'll know you're nailing them by the click sound coinciding with the percussive sound of your strumming of the strings.

Lesson 4

Alternate picking made easy.

This following exercise is going to get you alternate picking together. Remember the guidelines. Evenness is the goal –not speed – although that will come.

Exercise 1

Musical notation for Exercise 1, featuring a treble clef, 4/4 time signature, and a guitar staff with fret numbers 1-4 indicated below the strings.

The index finger is on the 1st fret here. Do this exercise, and then place the index finger on the 2nd fret and repeat the exercise. Do this until your index finger is on the 12 fret. Pick up and down.

Musical notation for Exercise 2, featuring a treble clef, 4/4 time signature, and a guitar staff with fret numbers 4-1 indicated below the strings.

Do the same for this exercise.

Musical notation for Exercise 3, featuring a treble clef, 4/4 time signature, and a guitar staff with fret numbers 1-6 and "etc..." indicated below the strings.

This is a 2 string pattern ascending up the neck until your index finger is at the 12th fret. This exercise is on the B and E strings (5 and 6 strings). Repeat on the 4 and 5, 3 and 4, 2 and 3 and 1 and 2 strings.

Musical notation for Exercise 4, featuring a treble clef, 4/4 time signature, and a guitar staff with fret numbers 4-3, 5-4, 6-5, and "etc..." indicated below the strings.

Same deal here.

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Now that deals with even string crossing. Let's do the part that deals with odd strings. We're going to do the same thing again, but with 3 notes per string.

The first system of musical notation for Exercise 1. It features a treble clef and a 4/4 time signature. The melody is written on a single staff. Below the staff, three lines represent the strings: Treble (T), Alto (A), and Bass (B). The fingerings for the strings are indicated as 1 2 3 for the Treble string, 1 2 3 for the Alto string, and 1 2 3 for the Bass string. The notes are quarter notes, and the pattern repeats every two measures.

The second system of musical notation for Exercise 1. It features a treble clef and a 4/4 time signature. The melody is written on a single staff. Below the staff, three lines represent the strings: Treble (T), Alto (A), and Bass (B). The fingerings for the strings are indicated as 3 2 1 for the Treble string, 3 2 1 for the Alto string, and 3 2 1 for the Bass string. The notes are quarter notes, and the pattern repeats every two measures.

The third system of musical notation for Exercise 1. It features a treble clef and a 4/4 time signature. The melody is written on a single staff. Below the staff, three lines represent the strings: Treble (T), Alto (A), and Bass (B). The fingerings for the strings are indicated as 1 2 3 for the Treble string, 2 3 4 for the Alto string, and 3 4 5 for the Bass string. The notes are quarter notes, and the pattern repeats every two measures. The system ends with "etc..."

The fourth system of musical notation for Exercise 1. It features a treble clef and a 4/4 time signature. The melody is written on a single staff. Below the staff, three lines represent the strings: Treble (T), Alto (A), and Bass (B). The fingerings for the strings are indicated as 3 2 1 for the Treble string, 4 3 2 for the Alto string, and 5 4 3 for the Bass string. The notes are quarter notes, and the pattern repeats every two measures. The system ends with "etc..."

All up until the index finger is at the 12th fret.

I do this exercise 2x a day – especially if I have students or a concert. It sorts my alternate picking out and is also a good workout for my fingers!

Exercise 2

Do each of the following solid for 1 minute, starting with a down stroke. After you have done that, do it again for one minute but start with an upstroke.

Think of a conga player, make the attack of each pick stroke deadly even, the same volume and as consistent as the very best conga player. Use a metronome at first. Later on, when you are doing well, you want to do them without a metronome, making them as even as a good drummer.

Guitar Virtuosity for the Everyday Man

Here are some guidelines to make you sound professional instantly. If you follow these and keep them in your mind as you're practicing and playing, you'll save yourself a lot practice time. You'll sound better much faster and will not have to re-train your hands because of bad habits. These are road tested guidelines that have worked well for me, and also for my students.

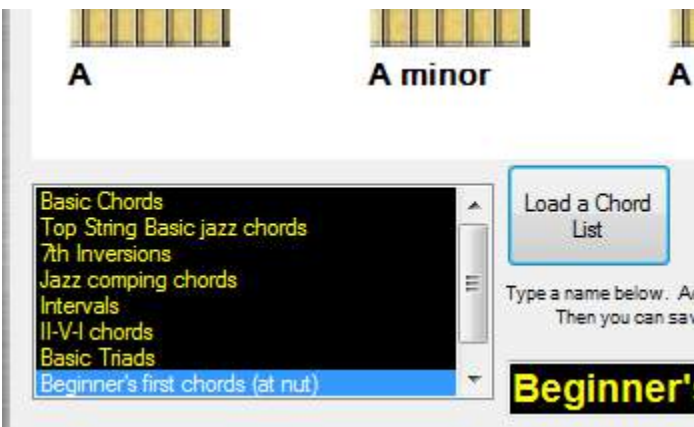
- Avoid gaps between your notes. Keep your notes close together – this makes your lines sound effortless. There should only be gaps (staccato) if you actively choose.
- Keep your fingers hovering above the notes they are about to play. Then, as you play the notes press hard. Minimal movement = faster playing and better technique.
- Keep timing at the forefront of your mind. Start your lines in time. Know what timing subdivision you are using. Never rush your timing – this is a definite no-no and a fast road to amateur-Ville!
- Make sure every note is clear and never muffle notes – listen to every note. This is a big deal and can't be stressed enough. This includes soloing and playing chords. When playing chords, make sure that there is no rattle from weakly held notes. You want every note to be clear and free from string rattle. Remember the faster you can play clean, clear chords, the faster your lead work will be
- Avoid extraneous noises. Just the notes should be heard – no other noises – unless you choose so. Once again, this includes chords as well as lead playing. Some sounds can't be avoided (string noises as you change positions on an acoustic guitar), but try and work hard to eliminate noises.

Here's how I mute the sound if I'm doing something fret-hand based on 1 string. I rest the pick on the string above and use my middle finger to mute the string below. This was a conscious decision of mine for about a week and then my hand just does it naturally. See below (I'm bending the B string and muting the G and high E strings):



Lesson 6

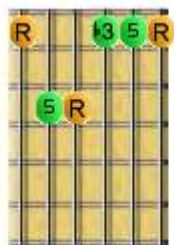
Now it's time to learn some basic chords. Open Guitar Freak and click on the button "Manage Your Chord Libraries" When that opens, choose Beginner's first chords (at nut). Then press Load a Chord list.



We're going to treat the first fret as the nut. To demonstrate this, I'm going to show photos of these chords as photos below.



E



E minor



E 7

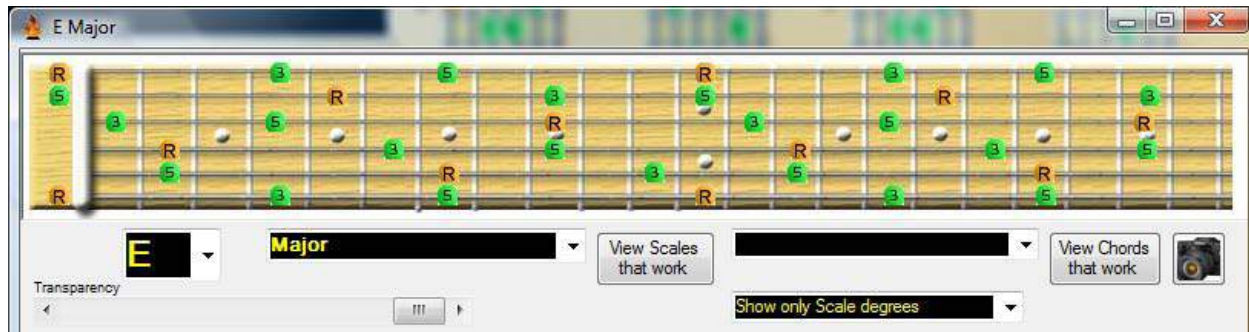


E sus4

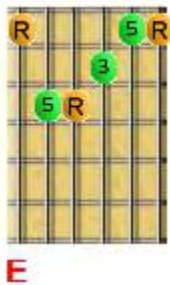
Guitar Virtuosity for the Everyday Man

Now, I recommend practicing all the chords in that chord library. What fingers go on what string is entirely up to you. Try and create each chord with a minimum of effort but with no string rattle (from not having the string pressed down enough to make contact with the metal fret).

In regards to E major, you may want to check out the mini-quick chords feature to see how that chord looks all over the fret board!



As you can see, on the left hand side we can see the nut, and the E major shape;



It's important to learn these chords as it'll lead us nicely into barre chords. This will give us the ability to play any chord anywhere on the neck!

I've also included many of the chords and their fingerings on the next page. The numbers at the top are

as follows:

X = no finger, this string not played

0 = open string played (Play the string but no fingers are on it)

1 = index

2 = middle finger

3 = ring finger

4 = pinky finger (little finger)

Basic Chords

<p>0 2 3 1 0 0</p> <p>E</p>	<p>X 0 1 2 3 0</p> <p>A</p>	<p>0 2 3 0 0 0</p> <p>Em</p>	<p>X 0 2 3 1 0</p> <p>Am</p>	<p>0 2 0 1 0 0</p> <p>E7</p>
<p>0 0 1 0 2 0</p> <p>A7</p>	<p>x x 0 1 3 2</p> <p>D</p>	<p>x x 0 2 3 1</p> <p>Dm</p>	<p>x x 0 2 1 3</p> <p>D7</p>	<p>2 1 0 0 3 4</p> <p>G</p>
<p>X 3 2 0 1 0</p> <p>C</p>	<p>1 3 4 3 1 1</p> <p>F</p>	<p>X X 3 2 1 1</p> <p>F</p>	<p>1 3 4 1 1 1</p> <p>Fm</p>	<p>X 1 2 3 4 1</p> <p>Bb</p>
<p>0 1 3 4 2 1</p> <p>Bbm</p>	<p>X 0 2 4 3 0</p> <p>Amadd9</p>	<p>X X 0 2 3 0</p> <p>Dadd9</p>	<p>0 1 3 0 0 0</p> <p>Emadd9</p>	<p>0 2 4 1 0 0</p> <p>Eadd9</p>
<p>X 0 2 3 0 0</p> <p>Asus2</p>	<p>0 3 4 0 1 0</p> <p>Csus4</p>	<p>0 1 2 3 0 0</p> <p>Esus4</p>	<p>X 0 1 2 3 0</p> <p>Asus4</p>	<p>x 1 4 0 3 0</p> <p>Bmb6</p>

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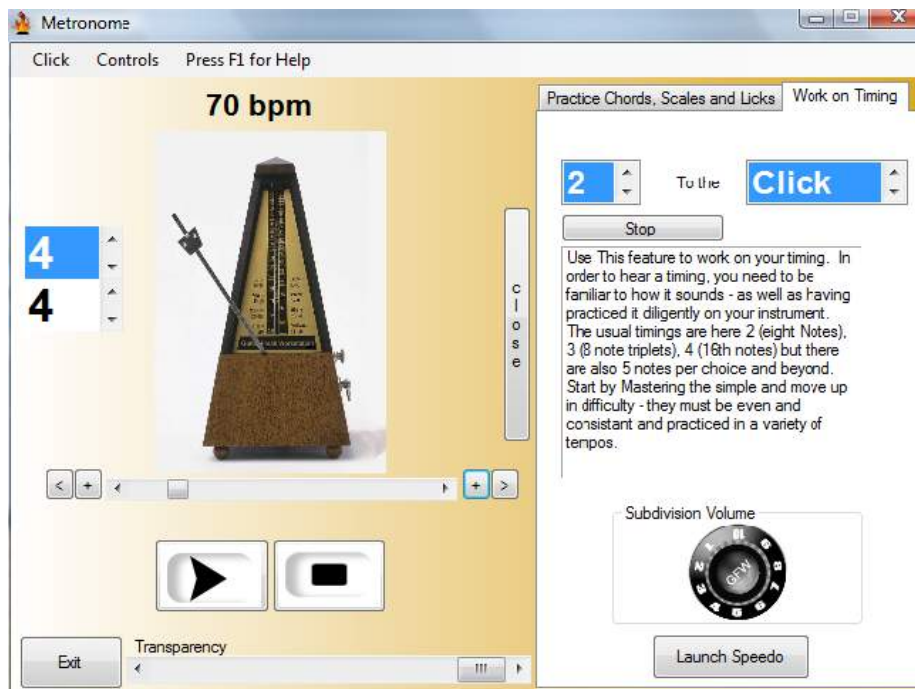
Lesson 7

Now we're going to learn a basic song. "Knocking on Heavens door" (Bob Dylan). The chords go like this:

The image shows musical notation for the chords G, D, and Am. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff, the chord names G, D, and Am are written above groups of notes. Below the staff, there are three guitar staves labeled T, A, and B, showing the fretboard positions for each chord. The G chord is on the 3rd fret, the D chord is on the 2nd fret, and the Am chord is on the 1st fret.

Now, it's not exactly rocket science – the strums pattern are all the same – our strumming arm is moving in $\frac{1}{8}$ th notes. If you're new to the guitar, try this method. First get used to being able to play each of the chords – get them nice and clear. They are G, D and Am

A) Practice the strumming with all 4 fingers resting lightly on the strings to get that percussive sound – and practice (with the metronome set as below) strumming the strumming pattern



Guitar Virtuosity for the Everyday Man

As on the previous page, we can use the “Work on Timing” function on the metronome. Go there and set it on 2 and click the activate button. This will help us to get our $1/8^{\text{th}}$ notes right on the beat. Do it until it’s very easy to do!

B) Use the same beat but practice changing chords in time with the metronome.

C) When you can do A and B without any conscious effort, put them together. It may be a little rough at first, but you’ll get the idea!

Lesson 8

We're going to see how chords and scales work.

Let's take the C Major scale (as we might have seen before in the description -it's the fundamental building block of music:

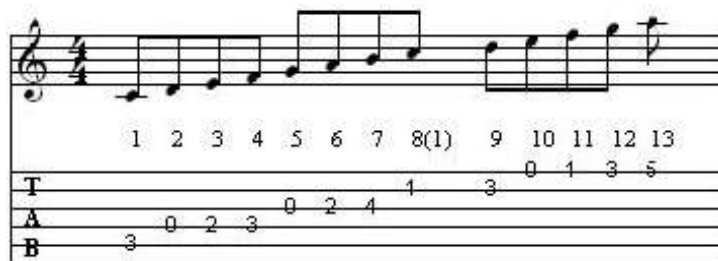


C D E F G A B C

T
A
B

Here we have the Music and tab with the notes above the tab. C, D, E, F, G, A, B, C
Now, bear with me, I want to introduce you to the "Spelling" of music.

Look Below:



1 2 3 4 5 6 7 8(1) 9 10 11 12 13

T
A
B

So, the Major Scale gets numbers! These are 1, 2, 3, 4, 5, 6, 7, 8 (or 1)

Don't worry too much about the extra numbers yet.

So the Spelling for the major scale is 1, 2, 3, 4, 5, 6, 7

Now... Major Chords are made from odd numbers, 1, 3, 5, 7, 9, 11, and 13

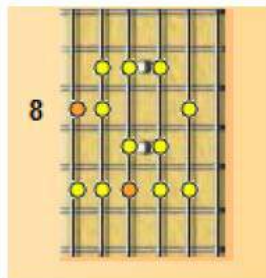
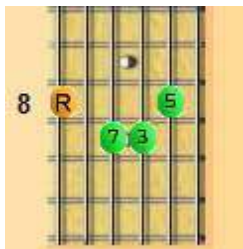
The first three digits are known as a triad = 1, 3, 5.

In C this would be C, E, G. If we select the 1, 3, 5 from the music above, we would get this chord:

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C Major Chord -our old tired friend

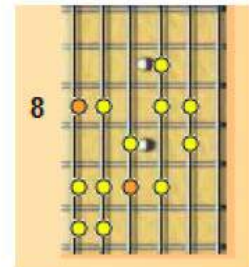
A four note chord would be 1, 3, 5, 7 -Cmaj7



C Major scale

The Spelling for the Harmonic Minor scale would be

1, 2, $\flat 3$, 4, 5, $\flat 6$, 7



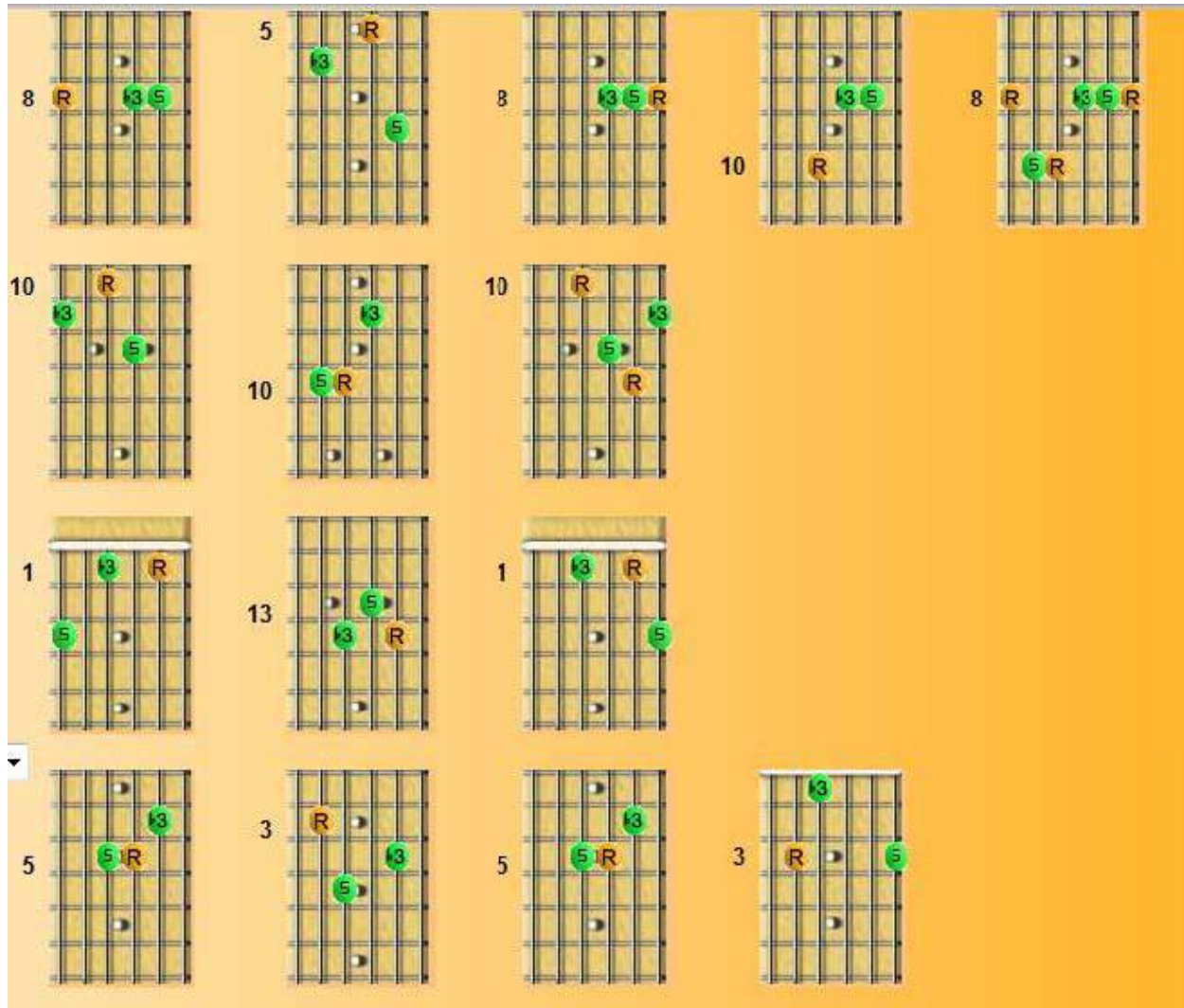
C Harmonic Minor

The spelling for C minor would be 1, $\flat 3$, 5 (to flatten a note, move it one fret towards the nut and the sharpen it, move it one fret towards the bridge)

Now the numbers in the chord diagrams of **QuickChords** are the notes from the spelling of that chord!

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C minor in QuickChords:



You can also click on the enlarge box and it'll present you with the spelling for the chord or scale shown.

Also, a key to remember

9 is the same note as a **2**, an **11** is the same note as a **4** and the **13** is the same note as a **6**

Spelling is used in the real world with chords!

Let's take this jazz chord CMaj13#9

Well, its spelling would be 1, 3, 5, 7, #9, 11, and 13

As you can see, all the lower numbers are included up to the highest number.

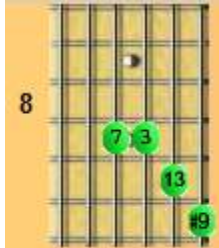
As we can only play 6 notes at a time on a guitar we have to drop some of them out. The most important notes are the 3 and the 7 (the guide tones - they determine which of the 3 chord families the

Guitar Virtuosity for the Everyday Man

chord comes from (Major, Minor or Dominant (dominant chords are your 7th chords (you can never have too many brackets!))))

Jazz players would drop the 5, then the root and probably the 11. The bass player can play the root. But the notes to keep would be the guide tones (3 and 7) and the 13 and #9, which define the chord and give us 4 notes which would be prettier sounding than a full 6 notes

Perhaps something like this:



(Generated by Quick Chords)

So, when we are presented with a chord, it will often tell us what is needed in the spelling

Note -If you hold your mouse over **any note** on any of the fret boards in SightReader, add scales, add chords or the invertors -a little box will appear to tell you what spelling the note is!

The best way to learn all this is by checking out some of the chords in Quick Chords and clicking on the enlarge box to reveal the chord spelling -you'll start to notice spellings with chords and how they work!

Chord families

There are only 3 in the world (that limits it a bit!) They are:

- The Major Chord Family
- The Minor Chord Family
- The Dominant Chord Family

Remember How I referred to something called guide tones in the last segment? These are the 3 and the 7 note in any chord. These crucial notes tell us what chord family a chord belongs to...

Major chord family chords have a normal 3 and a normal 7

Minor Chord family chords have a flattened 3 (♭3) and a flattened 7 (♭7)

Dominant Chord family chords have a normal 3 and a flattened 7th (♭7)

Let's make a little table here so you can see some of the examples of each of these chords. We'll use C as the root note for each chord

Now, I also included the spelling of each chord. Once you get the hang of looking at chords, you'll get to recognize the family.

Major Family	Minor Family	Dominant Family
3 and 7	♭3 and ♭7	3 and ♭7
C (1,3,5)	Cm (1,♭3,5)	C7 (1,3,5,♭7)
Csus2 (1,2,5)	Cmadd9 (1,♭3,5,9)	C9 (1,3,5,♭7,9)
Csus4 (1,4,5)	Cm6 (1,♭3,5,6)	C11 (1,3,5,♭7,9,11)
C6 (1,3,5,6)	Cm7 (1,♭3,5,♭7)	C13 (1,3,5,♭7,9,11,13)
C6/9 (1,3,5,6,9)	Cm9 (1,♭3,5,♭7,9)	C7♭5 (1,3,♭5,♭7)
Cadd9 (1,3,5,9)	Cm11 (1,♭3,5,♭7,9,11)	C7#5 (1,3,#5,♭7)
Caug (C+) (1,3, #5)	Cm13 (1,♭3,5,♭7,9,11,13)	C7b9 (1,3,5,♭7,♭9)
Cmaj7 (1,3,5,7)	Cmmaj7 (1,♭3,5,7)	C7#9 (1,3,5,♭7,#9)
Cmaj9 (1,3,5,7,9)	(see this chord above – it was explicitly told to have a normal 7)	C9#11 (1,3,5,♭7,9,#11)
Cmaj11 (1,3,5,7,9,11)	Cm7 ♭5 (1,♭3,♭5,♭7)	(The following chords are called altered chords as they have and alter 5 th and an altered 9 th . Sometimes C7alt maybe written – in that situation you can choose any below))
Cmaj13 (1,3,5,7,9,11,13)	Cdim (1,♭3,♭5)	C7♭5b9 (1, 3,♭5,♭7,♭9)
Cma7#5 (1,3, #5,7)	Cdim7 (1,♭3,♭5,♭♭7)	C7#5b9 (1, 3,#5,♭7,♭9)
		C7♭5#9 (1, 3,♭5,♭7,#9)
		C7#5#9 (1, 3,#5,♭7,#9)

Guitar Virtuosity for the Everyday Man

Tips to recognize a family chord

- Minors always have mi (sometimes m,-, or min)
- Dominant family chords are the root then a number with nothing in between – but the number must be 7 or up (i.e. C7#5)
- The Major family can go straight to a number as long as the number is below 7 (i.e. C6). If 7 or up, it uses a “maj” (sometimes Ma, Δ) between the root and the number

Now, there’s a lot of numbers floating around aren’t there. We’ll use an analogy to simplify this.

We have our basic chord families,

1, 3, 5, 7 for major

1, \flat 3, 5, \flat 7 for minor

1, 3, 5, \flat 7 for dominant

All the other numbers,

9, #5, 13, 11, \flat 9 etc...

They can thought of as spices. The basic chord family is the kind of soup – all these other numbers can be added to the soup – and the more often you do it, and get used to the taste of the different numbers, you’ll know when to add them or not!

Also, any chord in a family can be swapped for any other chord in the same family. This is called substitution and it’s a fun way to jazz up songs (or jazz down – if you come across a really complex chord – maybe you could just play its basic form – or even just the guide tones).

Back to the guide tones (3 and 7)

These are really useful chord tones. When playing guitar with a piano, it can get really busy. The rule is to stay out of the way (damn pianists!). What we can do is just play the guide tones of each chord. In fact this is cool in any situation (jazz-wise)

Hot licks can start from 3 or 7s. In Jazz a lot of II-V licks make the end of the first chord end on a 3 and start on the 7th of the next chord

Dm7 G7 [. \flat 3 | \flat 7]

You can use the Theory Testing Station in Guitar Freak Workstation to learn more about learning the Guide Tones for any chord, notes in scales and chords, spellings of scales and chords and also what they look like as music on a staff.

End of the foundation course!

Rhythm – chords level 1 (learning rock chords, top 40 level, pop, country, blues)

In this section, we'll be studying chords and rhythm styles of modern music and what you may need to get you into a cover band, an originals band and to handle most modern styles of music.

The advanced Rhythm section will be dealing with jazz chords and more harmonically complex stuff – so you may not be interested in that right now – so perhaps this section is for you. Following directly after this is level 1 lead playing. Similarly, the advanced lead section will deal with jazz soloing and shredding – but level 1 is great for either starting out on lead or playing at a good level with nothing too overly fancy!

Repertoire:

With the ushering in of the computer age (you may even be reading this on your computer) there is a wealth of material at our disposal.

The amount of tab/music for all of our favorite songs is all online – at our fingertips!

Using Powertab (which is free) or Guitar Pro (which isn't – but has a lot more tabs available), we can search and download a list of songs we want to work on.

However, there may not be a tab for every song we want – so we are going to cover learning songs by ear

We'll be studying:

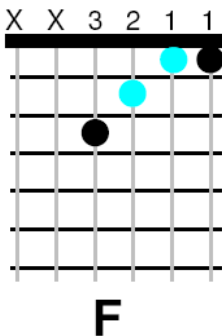
- Barre Chords
- Learning the notes on the E and A Strings
- Learning songs by ear
- Writing songs – form and stealing other people's forms and using them!
- Blues structures and rhythms
- Working out chords for songs we may have heard but are in demand at an impromptu jam
- A repertoire list for different styles

Lesson 1 Barre chords

Now, if you're familiar with barre chords, you may want to skip this part. Barre-chords seem to be a stumbling block for a number of beginning guitar players. It needn't be. Actually, I gave an impromptu lesson to a friend of mine who thought that she would never be able to do them.

After 15 minutes she was able to do them. What I told her, I'll try and transmit through the written word and pictures. First of all – you DON'T have to play all 6 strings on the guitar!

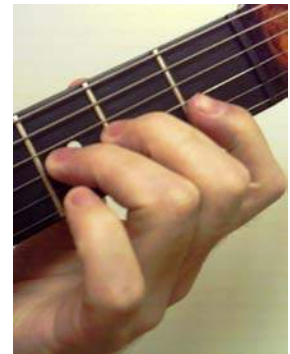
With barre-chords, we're using one finger (usually the index) to hold fret more than 1 note. You can see it coming into play in your basic chords:



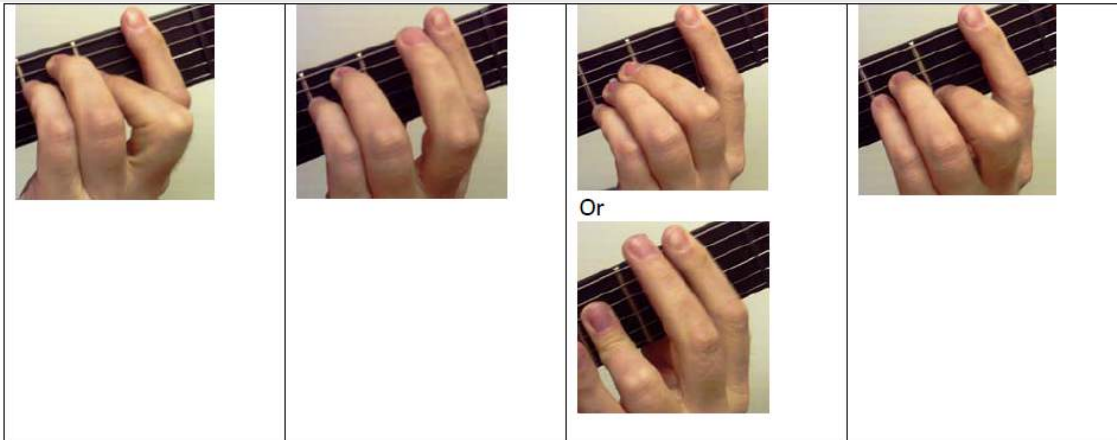
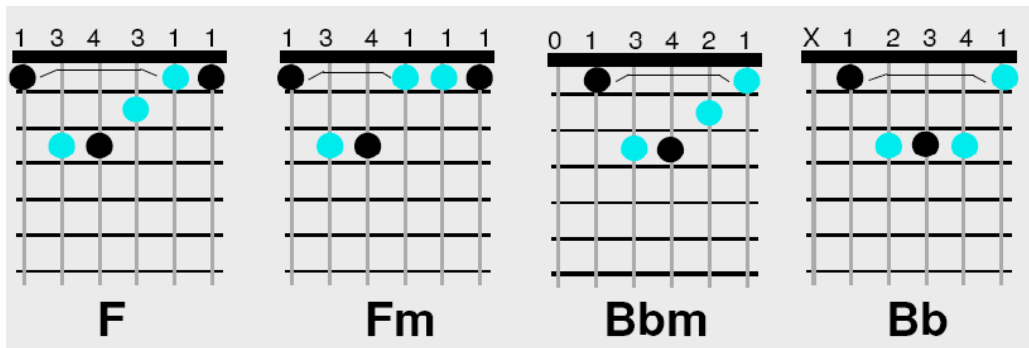
I sneakily chucked a couple of barre chords into the basic chords. As you can see, the first finger is holding down flat the 1st and 2nd string.

Right and on the next page, I have included a photo of what my hand looks like when I do the same shapes.

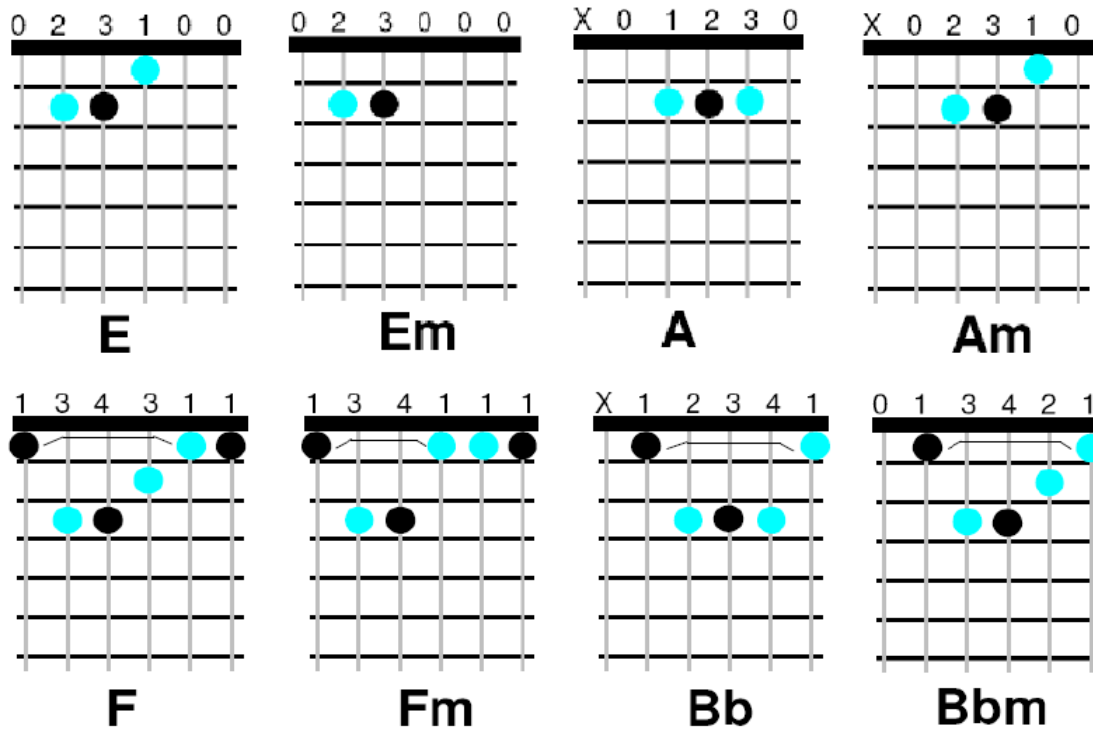
Here are a couple more barre chords from the basic chord sheet:



Guitar Virtuosity for the Everyday Man

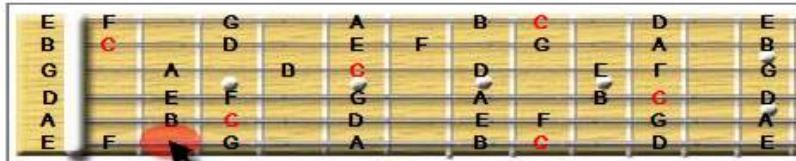


As you can see, there is a striking resemblance between these shapes and the shapes below



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If you have a look at the fret board below, you can see the root note for the E string

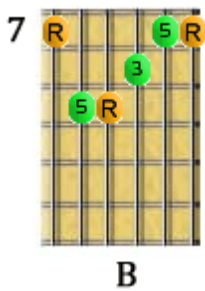


Bearing in mind that the black notes on the chord diagrams (on the page before this) are the root notes of each chord, The chord E (top left) has an open note on the 6th string (the thick E string) and F (bottom left) is simply E but with the 1st finger pretending to be the nut.

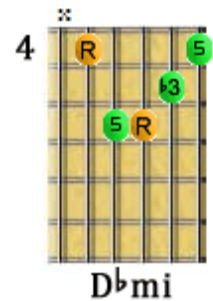
By putting your index finger using this shape, you can play major chords on all 12 keys.

E, F, F#, G, A^b, A, B^b, C, D^b, D, E^b

And you can also play minors as well.



The left two chords are based on the notes on the E String. The right two are based off the notes on the A string. The chord to the right is a major chord based on an **E-shape** Barre-chord. The index finger is on the 7 and R is playing a B – so it is B major. The chord to the right is a minor chord based of an **A minor shape** barre-chord The index finger is on the 4th fret and R is playing a D^b –so it is a D^b minor chord – easy eh?



The best way to use barre chord and get used to them is by learning songs that require you to play bar chords.

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Below, I've made a chord progression for the main gist of wild thing. Try and get each chord clear. Press the index finger down so that all the notes will be clean and there are no half-muted notes and no buzzing strings.

Wild thing

Regarding the basic chords, not only can the E and A shapes. You can also use D shapes, C shapes – whatever you can make with your hands!

G 3 fr. x C 3 fr. x D 5 fr. x

G G D G

T			
A			
B			



G Major



C Major



D Major

E shape barre chords and A shape barre chords and their minors (and 7th) are the most commonly used barre chord shapes as they're easy to play. However, we want to be able to know the notes on the E strings and A strings in order to play any Major, Minor or Dominant chord on the neck.

Read in the next lesson how we use the SightReader Master Extreme Feature in Guitar Freak Workstation to learn these notes as fast as possible.

Lesson 2

Learning the notes on the E and A Strings

On the main menu of Guitar Freak Workstation, open **SightReader Master Extreme**. You'll come to the SightReader Option's Page.

Choose "Major" in the blue scale box. Select only the E-String. On the numbers under the fretboard, click on the 15. In Interval Distances, select "Octave"

It should look something like this.

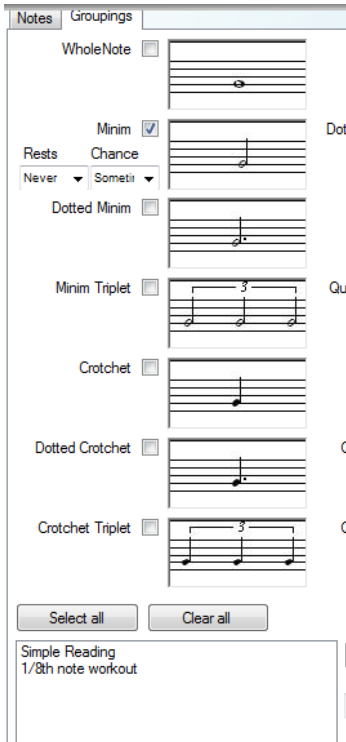
The screenshot shows the SightReader Master Extreme software interface. At the top, there is a fretboard with notes displayed on the strings. The E string is selected, and the 15th fret is highlighted. The scale is set to Major, and the interval distance is set to 2nds. The software is set to play the C chord at the nut. The interface includes various settings for interval distances, chords, slash chords, and tied notes.

Then, in the accidental box select

The screenshot shows the Accidental settings in the software. The Accidental box is set to "Activated" and "Often". The interface shows various accidental symbols (sharp, flat, double sharp, double flat, and natural) and a slider for the frequency of occurrence.

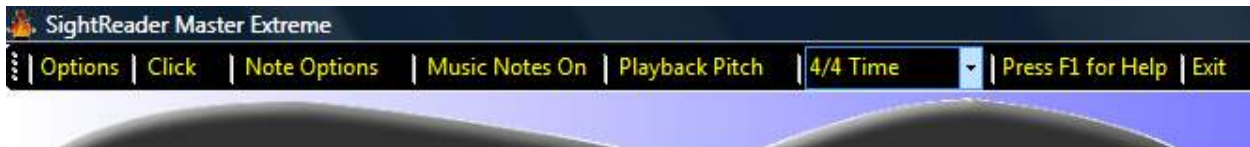
Next, click on the "Grouping" Tab at the top and press "Clear All"

Guitar Virtuosity for the Everyday Man



Click in the Minim check Box. We're going to use ½ Notes (called Minims in the classical world) to test us on the notes of the E-String. Then go to the top menu and press close.

There's One more step before we begin. Click on "Note Options" button below and click on "Show Note Names"



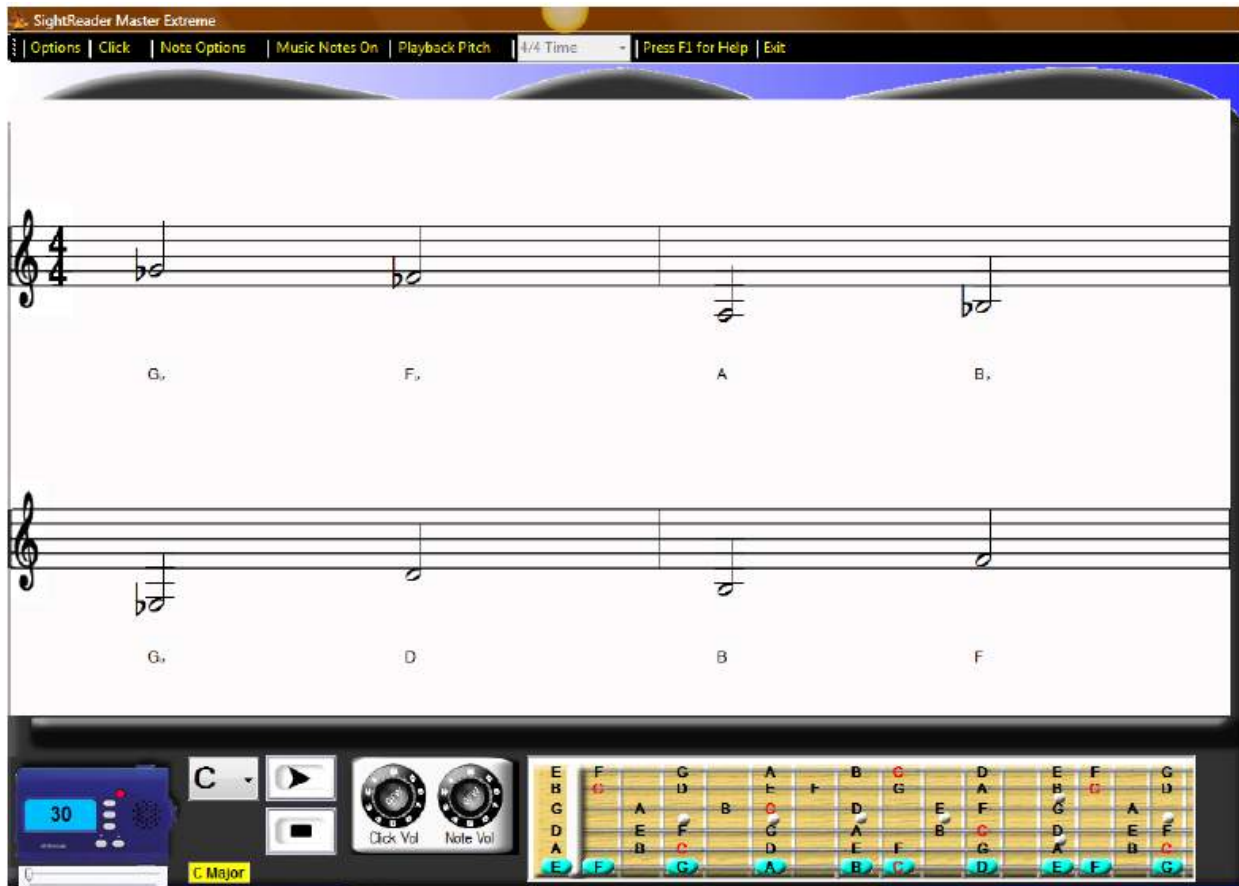
Set the Metronome to about 30

You do this by using the slider underneath the metronome all the way to the left. Now press play. The top 2 bars are where you play the corresponding notes. Every 2 clicks the note will change. You'll know if you're playing the right note as it will play the same note you're supposed to be playing (make sure you're in-tune)!



It should look something similar to this:

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The Notes playing are G (for 2 clicks) then B^b then E and then B. After those 4 notes have played, the bottom 2 bars will move up to the top and you'll be playing G[#], G^b, G and G[#]. This way you'll be learning a little about reading music and also learning the notes on the E string. After you are nailing them easily, Go to the Options and deselect the E string and select the A string. Learn the A String.

Your fret board for testing on the E string should look like this:



I myself learnt barre-chords as I couldn't play stairway to heaven without them – it was a small town with nothing to do!

Lesson 3

Learning songs by Ear

Learning songs by ear can be very rewarding.

There are a variety of methods but the following method I found very helpful.

Say you have a CD or a recording of a song. The usual key to working out the chords of a song is to be able to work out the bass.

First you may want to work out the form:

Example:

Intro

First verse

Chorus

2nd verse

Chorus

Middle 16 (this is 16 bars of a chord progression that is different to the chorus and verse (could be a lead break)

Chorus

Chorus (with ad-lib vocals)

Fade

4||

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Say we're going to work out a verse.

We count (using our timing guide to determine the tempo and how long a bar is) 16 bars

And then we press play the first note of the verse. Stop it after the first chord. Try and sing the bass note. If

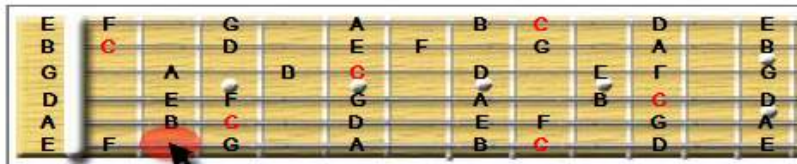
you're new to this, hold the note and repeat playing that chord again. Are you singing the same note as the bass? You may be higher by 1 or 2 octaves (even 3 if you're a girl or the late Michael Jackson)

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This bass note will be part of the chord. In order, this is what it may be likely to be:

1. The root note
2. The 3 of the chord ($\flat 3$ if it's a minor chord)
3. The 5th of the chord
4. The 7 of the chord ($\flat 7$ if it's a minor or a dominant chord)

Ok, sing the bass note again and find it on your thick E-string. If you can, find it on your thick A-string as well. What's the name of it? Use the below fret board to find the note



This note here is between F and G (as you can see). You can call it F# or G \flat . Most jazz players prefer flats. F# and G \flat are the same note (F# and G \flat are "enharmonic")



root on E



Major/dom



minor

So you may write in the first bar the note. We're going to say that the note is C. We can see that C is located on the 8th fret on the E string and the 3rd fret on the A string. Now, let's determine the chord.

These shapes will determine the quality of the chord if it turns out that the bass note on the E string is the root note (or 1 note). How? Play the shape to the left. If that works, then try the middle shape out against the record. If that doesn't work, try the third shape. These second chords will let you know if the chord is major or minor.

For C the R is on the 8th fret.

Now you can add to your note

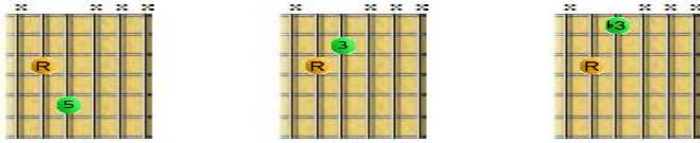
Nothing for a major chord

"mi" for a minor chord

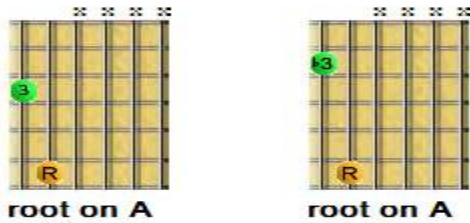
"7" if it turns out that the chord sounds quite bluesy! Just try a 7th barre chord across it to see if it 'fits'.

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The same thing applies for the A String as well:



The Bass note is the 3rd

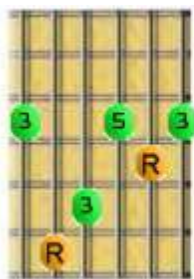


If this shape on the left fits the bass note better (the 3 is on the c on the 8th fret) Then the root would be on the a string (on the 11 fret making it a A^b) If the shape on the right fits better, it would be a A^b on the bass and the root would be A)

Now, above your C, write this:

A^b / C or you can write it like this A^b / C (or $A^b mi / C$ if the 2nd shape seems to work)

What you're effectively writing is 'Ab with a C on the bass'. This is a very common practice in music and the more chord charts you get to read; the more you'll notice it – especially if you play in a church band! Remember, you already wrote down the C, so you're just adding the Ab and the slash. The stock version for a major chord with a 3rd on the bass when it's on an E-string looks like this:



And the A shape variety is like this:

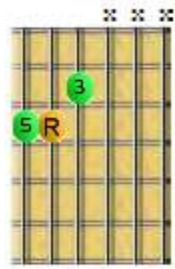


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The 5th on the bass:



root on A



major/dom



minor

If this shape fits well, use the same method to determine whether it's major or minor – of course it'll be written like

$\frac{F}{C}$

or

$\frac{Fmi}{C}$

7th on the bass

We have 2 possibilities here: Major 7 on the bass or $b7$ on the bass

If it's a major 7, this shape will fit well with the recorded chord:



maj 7

$\frac{Dbma7}{C}$

And if it's a $b7$, then it's possibly either a Dominant 7th chord or a minor – use these two shapes to determine what fits the recorded chord more:

And your chord would be



7 on E



Dom 7th



minor 7

$\frac{D7}{C}$

or

$\frac{Dm7}{C}$

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Now, on that last page, instead of D7/C you could just put D/C and the experienced musician would understand it as D7 (as C is the $\flat 7$ of D and any major chord with a $\flat 7$ is a dominant 7th chord)

Or Dm/C would be a Dm7.

If you were playing a song like this, the guitar or the keyboard might be playing a simple Dm and the bass might be playing C giving the Dmi7 sound.

Anyway, this is the best way to work out chords in a song and it gets easier the more you do it!

If you work out the verse, the other verses will have the same chords (or a slight variation)

...and same with the choruses!

Once you have charted the chords (written down the chords and put them in the right places on the bars), play along with the recorded song and see if it matches.

Lesson 4 Finger Picking

The role of guitar playing we have looked at so far is strumming. You can also apply finger picking as well. With finger picking, we are using the ends of our fingers to pluck one or more strings Here's an example from Radiohead's song "Teen Spirit (fade out)" from the bends album:

Using these variations of an Ami chord

Using these variations of an Ami chord

Components of finger picking:

- This song is in 4/4 – as you can see, the pattern consists of continuous $1/16^{\text{th}}$ notes
- It starts with a bass note
- In this above example, only one note is played at a time – you can use more than one note at a time however!
- You need to make sure that your timing is rock solid and that each note is evenly spaced.

Here's another single string pattern from King's X – "Summerland" from the "Gretchen goes to Nebraska" album

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Here's a pretty finger style pattern from Alter Bridge "Blackbird". Note the use of more than one note at a time – and also that it using $\frac{3}{4}$ time and rhythmic variations.

Moderate ♩ = 150

And here's the intro to the well-known song "Blackbird" from the Beatles

♩ = 93

So – let's go through the steps of creating a finger style pattern

1. Print out some tab from GFW – open it from the resource page in GFW

T
A
B

2. Choose a time signature

T 4
A 4
B 4

Lesson 5

Writing songs

Somewhere along the way, you may want to create your own music. We're going to be discussing a few ways to do that in this lesson.

First of all, nothing is ever created in a vacuum. All the composers before you – they stole from the composers before them – just like you are going to steal from those composers who stole from the composers before them, who stole from... etc...

Everything is plagiarism.

First, you imitate, then assimilate and then innovate.

That's why you go to your favourite artists – and see what they've got to offer...

We're going to look at first stealing **forms** (don't worry, it's likely that the artist stole them as well!)

Let's have a look at the form from Dire Straits track "Sultans of Swing"

Intro – 8 bars

Verse1 – 16 bars

Solo bridge – 2 bars

Verse2 – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars

Verse3 – 16 bars

Solo bridge – 2 bars

Verse4 – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars

Verse5 – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars

Solo – over

Verse – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars

Verse6 – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars

2nd solo over

Verse – 16 bars

Bridge – 4 bars

Chorus (solo guitar signature) – 8 bars (and fade)

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Now that is one long song! 6 Verses! Those 6 verses however, give enough time to tell a story – to describe what it's like for a working band that plays night after night – to give an atmosphere.

When you're writing a song, you have to know what sort of atmosphere you're trying to conjure. You'll notice that a lot of hit songs have a particular atmosphere to them. This makes it easy to link those songs to nostalgic events in our lives.

Let's look at some of the terminology you can use in a form

Feel – the style of the song, i.e. bluesy swing, funk, metal, rock, neoclassical.

Intro Verse 1, 2, etc...

Chorus Middle 8 / middle 16 – this is a part in the song which is different from all the other parts. 8 or 16 refers to the bars it goes for – if it goes for 10 bars, it can be called the middle 10

Bridge – is a joining part between two major parts – such as a verse to a chorus

Instrumental / solo – a section where the lead instrument gets to play (important to you guitar players)

Stop Break – this is when the song actually stops (perhaps for one bar)

Outro – this is a chord progression which is especially for the end of the song

Hook – a term used to name the 'catchy' part of the song.

Now you have a form to work with. You can literally use that form to use as the framework for your song. If you want to form a band like Dire Straits (the song writer was Mark Knopfler, who, I heard once, became richer than the Queen at one time), you can take their forms, steal some stylistic elements of theirs – use your own chord progressions and lyrics and you've got a winning formulae.

Now, some of you may be grumbling, saying – I don't want to sound like anybody else. Well, by all means go for it. But there's a reason why some of these bands do well, and if they're doing well and this info is on offer (by world class producers who are paid to make them successful) – we should take advantage of it!!!

Now, once you have a form from your favourite artist, listen in detail to the sections. You may pick up some production tips (what different instruments are doing), maybe some particular drumbeats you like and also where they may put anticipations.

This is also a good way to learn a song if you're working in a covers band or need to learn a song. Break it down into its form – learn the parts for each section and you'll get it down quicker!

Recently, to the writing of this book, I moved to San Diego to form a band. The Style that we were going for was Creed / Nickelback / Altarbridge / Daughtry. These bands were quite successful, and so we were going for that kind of sound.

In order to create this kind of sound, I had to analyze the sound of the guitars and make sure I had the tones similar to what these guitarists were using.

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Then I went through and analyzed the forms these bands were using and came up with a composite of the kinds of forms they were using. It was the same for each of the song from almost every band of this genre. There were variations here and there.

The ideas I got mostly were production tricks that made each piece different. The forms were the same for each of the song – but it was the tempo, dynamics, chord progressions and melodies that separated the songs from sounding the same.

A little later on, I'm going to be discussing chords that are available that we can use and the common chord tricks that crop up often in radio songs.

Your homework is to analyze one of your favourite songs. Include the number of bars, production tricks (ex. Only vocal for 2 bars of 3rd chorus before band comes in). If you've used templates before, think of these as templates for your original songs!

Parts

These are specialized sections of a song specific for each instrument. Sometimes, a guitar arpeggio section is deliberate in the notes it's choosing. It's good to seek out parts like these in your record collection and learn them (often there'll be tabs online for them). Learning these will instill in you some great discipline and some great ideas for what specialized parts you may write for your songs – as well as give you a great appreciation for the guitarist who is playing a part all the way through a song without mistakes.

Some part ideas (sometimes called figures) could be:

Arpeggio (means broken chords) – Notes of a chord played one or 2 at a time (like fingerpicking)

Bubbling (playing 2 notes on a one string pattern to emphasize the groove)

A particular strumming or picking pattern applied to the chords in the song. Particular voicings of chords used in the song. A **voicing** is where a chord is played on the neck and the way the notes of the chord are arranged in it.

Let's Analyze Bon Jovi's Dead or alive:

Atmospheric sounds, drums enter and carries on for 4 bars

Intro – Guitar signature on 12 string guitar – 8 bars

Verse – vocal with just acoustic guitar – 8 bars

Chorus on acoustic with vocals – 6 bars

Guitar signature – 4 bars

Verse 2 - band in – 8 bars

Chorus – 6 bars – added backing vocals

Bridge – guitar signature – 4 bars

Guitar Solo – 8 bars

Chorus – 4 bars and then 1 bar of 2/4

Verse 4 – 8 bars

Chorus – 12 bars

2nd bridge – 4 bars

Outro – Guitar signature (slowing down in tempo (rubato)) – 4 bars

Lesson 6

Blues Structures and Rhythms

The Blues is a big hit with everybody. Blues is related to rock and jazz. The Blues can be a powerful vehicle to showcase the guitar as a focal instrument. The form of the blues can vary... Let's take the 12 bar blues first. The very standard version goes

[E7				
A7		E7		
B7	A7	E7	B7]

That's the standard blues. It's pretty easy eh? The jazz blues has a lot more harmonic interest:

[E7	A7	E7		
A7	B ^b dim7	E7	C [#] 7	
F [#] m7	B7	E7	C [#] 7	F [#] m7 B7]



B^bdim7

Of course, the blues can be more than 12 bars – but 12 bars is what everybody thinks of at an impromptu blues jam. Either of the above progressions can be played – but I'd prefer to play the jazzy voicing as it sounds cooler and more inspiring to play over for the soloist.

There are a lot of Dominant 7th chords because they sound bluesy – in fact; it's really the association of the blues with 7th chords that we think of them as bluesy.

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Here are some cool 7th chord voicings:

			<p>Left to Right:</p> <p>The A-shape 7th chord voicing</p> <p>The E-shape 7th chord voicing</p> <p>Another E-shape 7th chord voicing.</p>
			<p>4 inversions of the 7th chord.</p> <p>For G7, left to right: (lowest note in chord) R would be on 3 fret 3 would be on 7 fret R would be on 10 fret b7 would be on 13 fret.</p>
		<p>9th chord – Heard in a lot of funk songs – quite bluesy.</p> <p>7#9 – the ‘Hendrix’ chord – as heard in “Purple haze”</p>	

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Stevie Ray Vaughn - Rude Mood:

A Intro

Fast Rock ♩ = 264

E

Gtr I

T
A
B

3 2 2 4 0 2 2 4 0 3 2 2 4 0 3 2 2 4

rl.

A E

T
A
B

3 2 2 4 0 2 2 4 0 3 2 2 4 0 3 2 2 4

1 4

F#m E

T
A
B

3 2 2 4 0 2 2 4 0 3 2 2 4 0 3 2 2 4

1 4

B7 E

T
A
B

3 2 2 4 0 2 2 4 0 3 2 2 4 0 3 2 2 4

1 4

There are so many great blues guitarists out there for you to get forms, parts and other ideas from... here's a few I like:

- Stevie Ray Vaughn
- Blues Saraceno
- Walter Trout
- Gary Moore (although he had a great Heavy Metal period)
- Peter Greene

Lesson 7

Working out chords for songs we may have heard but are in demand at an impromptu jam

There comes that time, you're at a party – Nobody want to hear you shred on an acoustic guitar for long! Then somebody asks you if you can play a song you've heard a lot but never played. What do you do?

Well, I have a system here that shows you what chords are most likely:
Unfortunately we're going to go over a little theory work first.

The Major Scale of C is this:

C, D, E, F, G, A, B and C

If we take all the odd numbers from each degree we get

Degree	Triad notes	Triad	4 note chord notes	4 note chord	Mode
I	C, E, G	C major	C, E, G, B	C Maj7	Ionian
II	D, F, A	D minor	D, F, A, C	D mi7	Dorian
III	E, G, B	E minor	E, G, B, D	E mi7	Phrygian
IV	F, A, C	F major	F, A, C, E	Fmaj7	Lydian
V	G, B, D	G major	G, B, D, F	G7	Mixolydian
VI	A, C, E	A minor	A, C, E, G	A mi7	Aeolian
VII	B, D, F	B minor (b5)	B, D, F, A	B mi7(b5)	Locrian

Hopefully we get everything – except for maybe the last column. These are Greek names given to the 7 modes of the major scale.

These are going to play an important part in both our chords and scales.

Let me define the sounds that correspond with them:

- Ionian Major Scale sound
- Dorian Minor Blues
- Phrygian Spanish Minor
- Lydian Exotic Major. Often used in film scores for that haunting mystical sound
- Mixolydian Major Blues
- Aeolian Natural Minor. The minor you're most likely to hear if it's not bluesy or Spanish
- Locrian More of a Jazz Scale. You don't really hear this mode in Pop music.

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Now, get a load of this:

CHORD PROGRESSION AND IMPROV GENERATOR FOR THE MAJOR SCALE

E-Shape Chords **A-Shape Chords**

Ion	Lyd	Eye Lid
Dor	Mix	Dead Man
Phr	Aeo	P.A.system
Lyd	Lec	Li-lo
Mix	Ion	My Eye
Aeo	Dor	A.D.
Loc	Phr	Low Porch
Ion	Lyd	

3 Majors

Ionian
Lydian
Mixolydian

4 Minors

Aeolian
Dorian
Phrygian
Locrian

E shape Chords A Shape Chords

Modes of the major scale

	I	ii	iii	IV	V	vi	vii
Mode	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian
Sound	Major	Minor blues	Spanish minor	Exotic major	Major blues	Natural minor	Passing scale
Scale example	C	D	E	F	G	A	B
Triad	C	Dmi	Emi	F	G	Ami	Bmi(5)
4 note chord	Cmaj7	Dmi7	Emi7	Fmaj7	G7	Ami7	Bm7(5)

This is a tool you can use to be able to play these chords anywhere on the neck!
It works like this.

1. Figure out what kind of sound the song is.
 - a. Happy? – Is It Bluesy (Mixolydian), It Haunting and Exotic (Lydian), Is it not those (Ionian)
 - b. Minor? – is it Spanish (Phrygian), is it Bluesy (Dorian), is it not those (Aeolian).
1. Start the song on the modal chord that goes with the sound.
2. Fish around the other chords relative to what you started on until you work out the progression.

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This gets easier the more you do it. There are some harmonic tricks that composers like to throw in to make the chord progression go out of the scale for a bit of flavor.

Here are some tricks you're likely to run into: Playing Phrygian as a Major or Dom 7th (Like in the house of New Orleans). Playing Locrian as a Major and flat by a fret. Playing the Dorian as a Major (like in the House of New Orleans)

Now, you can try either Triad or 4 Note Chords and see what will work. Sometimes a 4-note chord will sound worse than a triad, depending on the song. I suggest using this technique to work out some songs with a CD play or MP3 to reference directly first. You'll notice this pattern start to make sense as you go through it.

Hopefully, this page you just saw makes sense. If you're playing the Ionian chord as an E-shape on the 3rd fret (G Major or Gmaj7) then if you play a A-shape Chord on the 3rd Fret you'll be playing the Lydian Chord (C Major or Cmaj7)

Most radio hits or songs can be worked out using this method. You can also feel free to use this method to work out the chords for your own compositions!

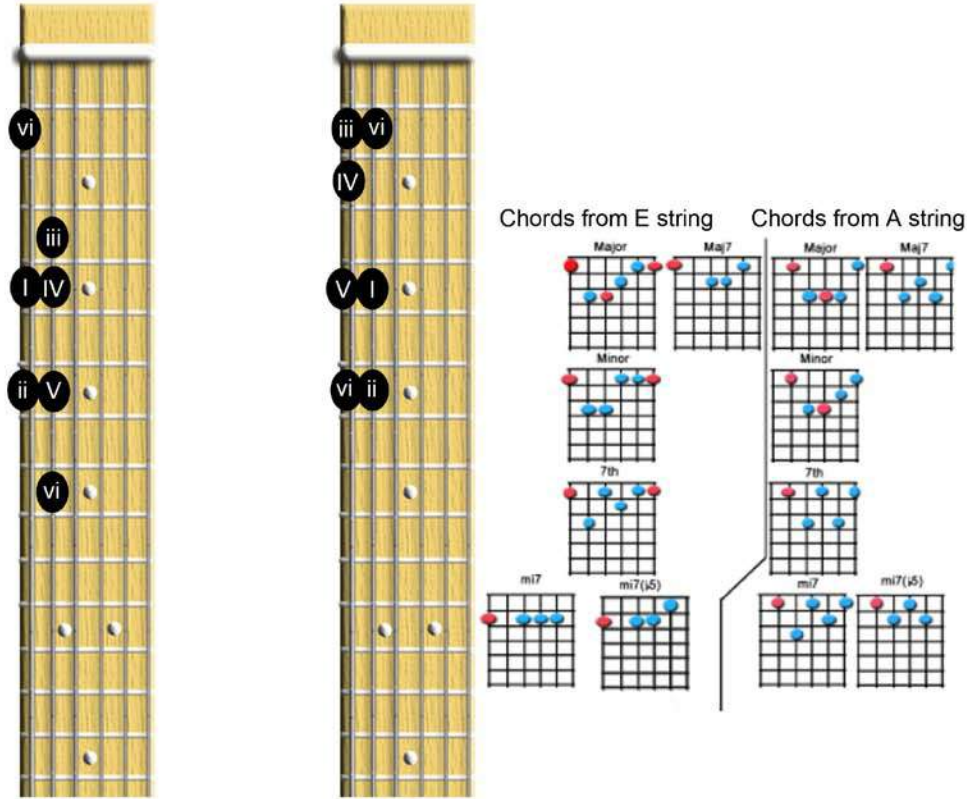
GOLDEN RULE

Regarding the reference sheet on the page before, or indeed any reference sheet for anything – you don't own it until you can do everything on the reference sheet – without using the reference sheet – then you own it – this goes for scales, sheet music, anything displayed in Guitar Freak Workstation in the quick chords, resources etc...

This involves the art of memorization – and one thing we know for sure about memorization is that it get easier and easier with practice!!!

Over the Page, I have included an easier way of looking at it

Improvising Chords



I	ii	iii	IV	V	Vi	vii
Major	Minor	Minor	Major	Major	Minor	Minor (b5)
A	Bm	C#m	D	E	F#m	G#mb5
Amaj7	Bm7	C#m7	Dmaj7	E7	F#m7	G#m7b5
Major	Minor Blues	Spanish Minor	Exotic Major	Major Blues	Natural Minor	Jazz (not used in pop)
Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian

The Example on the Left is in the key of A Major (Ionian) and the example of the right is in the key of D Major (Ionian) – Both are Shown as the I Chord.

Lesson 8

Here I'm going to give a list of songs that you should have a look at if you want to steal forms or join a covers band

80's covers: (Song and then the artist/band)

99 Luftballons — Nina
1999 — Prince
A Little Respect ---Erasure
Anything -- Dramarama
Beat It -- Michael Jackson
Billie Jean — Michael Jackson
Blister In The Sun — Violent Femmes
Brass In Pocket — Pretenders
Breakup Song — Greg Kihn
Bust a Move--- Young MC
Call Me — Blondie
Chain Gang — Pretenders
Chains of Love --- Erasure
Dancin' With Myself — Billy Idol
Dancin' In The Dark — Bruce Springsteen
Destination Unknown — Missing Persons
Don't Get My Wrong — Pretenders
Don't Dream It's Over — Crowded House
Don't You Want Me Baby — Human League
Dress you up --- Madonna
Get Into The Groove — Madonna
Goodbye To You — Patty Smyth
Footloose — Kenny Loggins
Heartbreaker — Pat Benetar
Head Over Heels — Go-Gos
Heart Of Glass - Blondie
Hit Me With Your Best Shot — Pat Benetar
Hungry Like The Wolf — Duran Duran
Holiday — Madonna
I Got You — Split Enz
I Just Can't Get Enough — Depeche Mode
I Love Rock & Roll – Joan Jett
I Want Candy – Bow-Wow-Wow
I Ran — Flock of Seagulls
I Wanna Be Sedated — Ramones/The Offspring
I Want You To Want Me — Cheap Trick/Lillix
Jesse's Girl — Rick Springfield
Jenny (867—5309) — Tommy Tutone
Jungle Love — Morris Day and The Time

Sure, some of these songs are cheesy – but they'll get a party going!

A lot of what you'll ever need to learn is in your own record collection. Why not grab one of your favourite albums and learn every song on the album! I can guarantee that you'll be a better player as a result! The trick is remembering how to play the songs 6 months from when you learnt them (revision on a regular basis is the key).

Just Like Heaven — The Cure
▪ Just What I Needed - The Cars
Kids In America — Kim Wilde
Kiss On My List — Hall And Oates
Let's Go Crazy – Prince and the Revolution
Livin' On a Prayer – Bon Jovi
Love Shack — B52s
Masquerade — Berlin
Melt With You — Modern English
Metro — Berlin
Mexican Radio – Wall of Voodoo
My Best Friend's Girlfriend - The Cars
My Sharona — the Knack
Never Tear us Apart –INXS
One Way Or Another — Blondie
(The) One I Love — REM
Our Lips Are Sealed — Go-Gos
Pour Some Sugar on Me --- Def Leopard
Pump It Up — Elvis Costello
Rapture — Blondie
Raspberry Beret — Prince
Relax — Frankie Goes To Hollywood
Roam — B52s
Rock the Casbah – The Clash
Rock This Town — Stray Cats
R.O.C.K. in the USA --- John Cougar Mellencamp
Shake It Up - The Cars
Shook Me All Night Long --- AC/DC
Should I Stay Or Should I Go — The Clash
Space Age Love Song —A Flock Of Seagulls
Stray Cat Strut — The Stray Cats
Summer Of 69 — Bryan Adams
Sweet Child of Mine – Guns and Rosie
Tainted Love/Where Did Our Love Go? — Soft Cell
Touch Myself — Divinyls
Walk Like An Egyptian — Bangles
Walking In LA — Missing Persons
Walkin' On Sunshine — Katrina And The Waves
What I Like About You— Romantics
Whip It — Devo
We've Got The Beat — Go-Gos
White Wedding — Billy Idol
Wonderful Tonight — Eric Clapton
Words — Missing Persons
Workin' For The Weekend — Loverboy
Vacation — Go-Gos
Voices Carry — 'Til Tuesday

Lead – level 1, (getting to learn lead playing, playing over songs, sounding great)

A number of students that I get have a bit of a handle on playing Rhythm – but would like to be able to play some lead. Well, I'm sure this chapter will get you there and beyond.

When I started playing guitar, I was only playing lead! Rhythm guitar was something Lead guitarists didn't do and was left to the plebs! How wrong I was – in fact many of the great lead players are also equally strong as accompanists as well (Edward Van Halen comes to mind)

This whole section will be broken down like this:

1. Finger agility
2. Playing chord shapes for your soloing
3. The Pentatonic scale and Locating the root note of the song
4. Adding the “blues” notes
5. Pentatonic licks – Instant cool!
6. Modes? I don't need any stinking modes?
7. Rules for soloing!

So let's get going by waking up our fingers!

Lesson 1

Finger agility!

Once again, I want to bring your attention to lesson 5 in the foundations section. Those exercises are really good exercises that will train your pick hand to become even (which is crucial) and develop the synchronization between your picking hand and fretting hand that you will need to sound like you want while playing lead guitar. On my practice days I do those 2 x a day. I do it when I begin and then also somewhere in the middle of my practice time.

There are also a couple of other exercises using various shapes that pop up in lead that I'd like you to play on each string.

Hammering on and pulling off. This is where you may have a succession of notes on one string. The first note is picked and then the fret hand makes the other notes sound.

Hammering-on

This is the easy part. Your fingers (without picking) hammer down upon the string with sufficient force to create sound. You should be going for the one-inch punch (credits to Guthrie Govan for this idea). You have your finger hovering above the note (as close as possible to the string as possible) you're going to play and then accelerate in that small distance the strongest and faster action you can to get that note to play.

Of course, after a while this gets naturalized the more you do it. You'll be using this technique on the following shapes.

Pull-offs

These are a little more difficult. This is where your finger is already on a note and you're going to "pull-off" to a note on the same string which is either fingered already or to an open string.

The finger should be removed at a slight angle so that it plucks the string. This produces the volume involved in sounding the note below.

If you are totally baffled by this, refer to the index where I'll have a description accompanied by tabs.

Note: There is a famously influential legato guitarist called Alan Holdsworth. He prefers to not pull-off but to hammer-on only. Instead of plucking, he removes the higher note and at the same time hammers on the note below. Brett Garsed also uses this technique – and it's very clean and quite effortless (It'll take a bit of work though)

Ideally, when picking these shapes, try and hammer-on and pull-off for the best results.

Okay, and now for the shapes:

Guitar Virtuosity for the Everyday Man

Shape 1

For 3 note-per-string shapes, you'll be using these 3 shapes. Remember that evenness like a computer is king. Do on all strings. Spend 1 minute on each, picking. Then spend another minute on each hammering on and pulling off. Speed is not key here – training your fingers to play these perfectly even is. The speed will come!

> important shapes for > note per string shapes

5 7 9 7 5 7 8 7 5 6 8 6

Shape 2

This is a very useful lick that will come in handy for some speed licks we'll be working on.

ascending # b # descending

5 7 9 5 7 8 5 6 8 9 7 5 8 7 5 8 6 5

Fingering: When doing a shape like 5---7---9, try and use the middle finger for fretting the 7
Do these licks not only with the first 3 fingers but also use the little finger. If you're used to using the little finger – be sure to do these shapes also using only the first 3 fingers as well!

Shape 3 – do on all strings

5 8 7 8 5 9 7 9 5 8 6 8

Shape 4 – do on all strings

8 7 6 8 7 5 9 7 5 9 7 5 8 6 5 8 6 5 5 7 8 5 7 8 5 7 9 5 7 9 5 6 8 5 6 9

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Other assorted shapes:

The image shows three measures of music. The top staff is a treble clef in 4/4 time. The bottom staff is a guitar fretboard with strings labeled T, A, B. Fret numbers are written below the notes. Techniques H (hammer-on) and P (pull-off) are indicated below the fret numbers.

There is no doubt that you'll find solos that contain particular shapes that are hard to do (example the last section of scarified by Racer X)

Record these in your practice diary (see advanced lead page 140)



Very Important Concept: F L O W!

Whenever you're playing anything – it must not just be in-time, but it should also flow. This is best defined when you're playing a run. Ask yourself if it's flowing smoothly like a stream of notes – or is it not really flowing. Sometimes just the word "Flow" will help you get your runs/phrases/licks professional sounding!

Let me define it a little better – and for advanced guitarists who are also struggling with playing smoothly and cleanly, you may also pick something up:

- If you playing a line or any kind of lick – Are your fingers getting to the notes so that the notes are flowing nice and evenly?
- It doesn't matter how even you pick - if the finger is not on the note – it's not going to sound clean. Practice h-o and p-o your licks / runs and see if you can do it smoothly.
- Use the pick to only help the fret-hand – the way the fret-hand is playing the notes is the most important. See if you can make every run, arpeggio, string skip – flow steadily and evenly.
- For people who like to pick - The goal is try to be so synchronized so you get no pick sound.
- Make your runs sound as close to H-O and P-O as possible. This is possible by practicing. This will make you clean and it will sound great too!
- Try and get your notes sounding uniformly the same in articulation
- Try and illuminate any other sounds other than the notes.

Lesson 2 – Playing chord shapes for your soloing!

The first place to start when beginning lead is to play the notes of the current chord in your solo.

This may come easy to some of you – but if you cannot play your timing subdivisions, it'll be near to impossible – so for those of you who have skipped the 5th stage in the foundations course – go back to it and get it down before you even attempt this!

First you need to know your chord shapes

The major shape



The minor Shape



The Diminished Shape



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Let's break it down into 5 shapes. This is called the Caged system – C, A, G, E and D

C – This area of the neck is in the shape of C



A – This will remind you the A shape (I've also added the 3 on the 11th fret of the A string)



G – You can see the G on the 11th and 12th fret of this shape)



E – both E shapes (they're the same shape and 1 octave apart)



D – There's the D shape on the 5th fret.



To make a minor chord, the 3 goes one fret in this direction ←

The 9/2 is halfway between the root and 3 i.e... | R | - | 2 | - | 3 |

The 4/11 is one fret after the 3 i.e... | 3 | 4 | - | 5 |

The 7 is 1 fret below the root i.e... | 7 | R |

And the b7th (for the bluesy 7th chords) is 2 frets below the root i.e... | b7 | - | R |

So, let's use this to solo over a progression. Here is a pre-composed solo using only the 1, 3, 5 and b7th of the chords

The chords are based on a jazz blues

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Jazz Blues in E - Chord note solo

Sean Clancy

Moderate ♩ = 120

5 3 R 5 b7 A7 3 5 b7 R 3 5 R 5 3 R E7 3 R 5 3 R R 3 5 b7 R 3 5 3

7 4 5 4 7 6 9 8 10 9 12 5 5 6 7 6 2 2 4 0 7 11 9 7 9 9 12 9

b7 3 5 4 b7 R 5 3 A7 bb7 b3 b5 bb7 R b3 b5 bb7 R b5 5 b7 R 5 b7 R 5 b7

8 9 12 9 8 10 9 11 10 11 9 12 11 12 11 9 9 12 9 8 10 12 7 10

R b7 5 3 5 R b7 5 R b7 C#7 R b7 b3 F#m7 5 b7 3 R B7 b7 R b3 5 R 3 b7 5 Em7 C#7

9 12 9 10 9 11 9 11 9 9 7 7 4 2 4 4 3 5 3 4 6 6 7 4

b3 R 5 b7 3 5 b7 R F#m7 B7

12 13 5 7 6 5 4 2 5 7

Page 1/1

I included all the spelling of each chord – because I wanted to show you that I was really using the notes from the chords. This whole solo was made by just using chord tones (away from my guitar) so you can hear it sounds like the chords.

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Well, it's all very well to know a solo off by heart, but I want you to try and solo the same chords by improvising using only chord tones. You don't have to blister the fret board – maybe only 2 notes a bar – as long as they're notes from the chord. Maybe just start by playing the root notes of each chord.

For you noodlers – try and resist the urge to add other notes when doing this exercise!

Lesson 3

The Pentatonic Scale

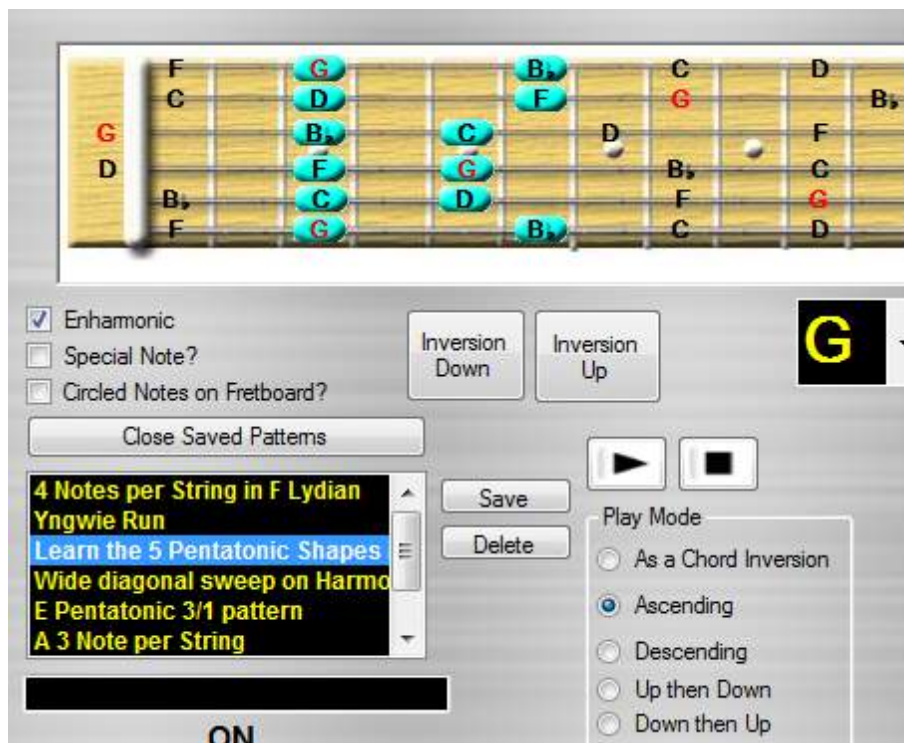
Part A

First let's look at the pentatonic scale:

The word Pentatonic means five (pent) tone (tonic) scale.

It's the first scale that many people learn and the scale that many people only use.

It's extremely melodic and very easy to solo with. Open up the Guitar Inverter and open up the "View Saved" button. Choose "Learn the 5 Pentatonic Patterns". Just like below.



Press the play button.

We're going to learn the 5 shapes – as always, I have a cool method for this!

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You are going to play it like this:

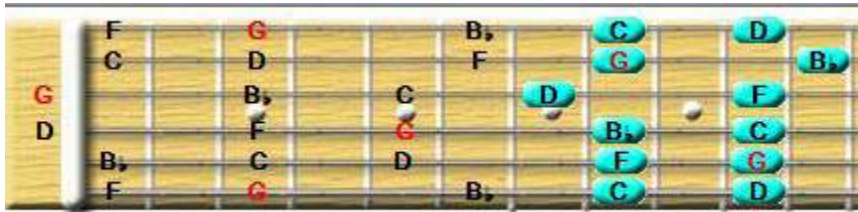
Here's the method for learning a new scale shape:

First look at the scale on the Invertor and do the first measure:

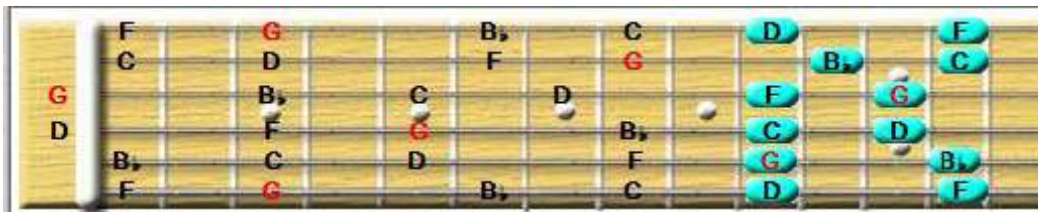
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This is the next shape to learn. (Shape 3)



And shape 4



And the last shape – shape 5



And then it repeats with shape 1 again.



Now, learn these off by heart.

Now, this scale is called the G Minor Pentatonic Scale.

Lesson 4 -Part B

Once you have this down, let's look at how to use it.

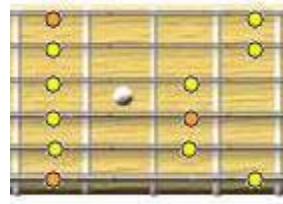
Put on a radio or pop song:

Your goal is to find the ultimate root note and find where the pentatonic scale shapes work over the song.

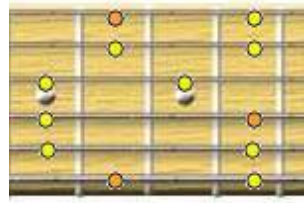
Steps:

- 1) Put the song on.
- 2) Starting on the E string, play each fretted note until you find a note that resonates with the song (It sounds like it could be a melody note from the song)
- 3) Chances are that it is going to be a note from the pentatonic that fits this song. The best note to find is the note that sounds like the ultimate resolution note – the note that the bass player will play when finishing the whole song, starting or finishing a verse or chorus.

- 4) If you find the ultimate Resolution it Note, it will be either major or minor:



- a. If it's minor, the first shape of the pentatonic will fit:

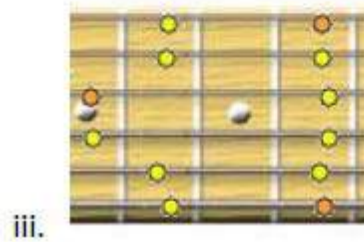
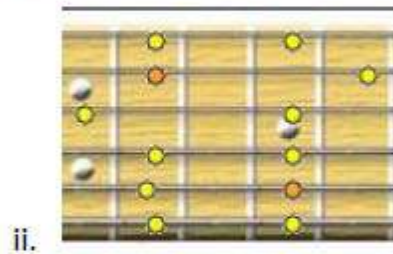
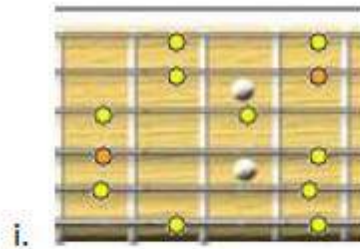


- b. But if it's major the Major Pentatonic will fit
(The 2nd shape of the minor Pentatonic)

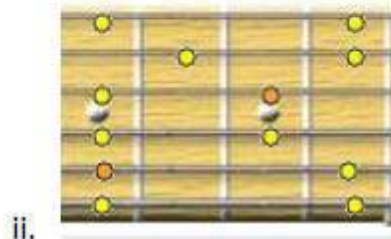
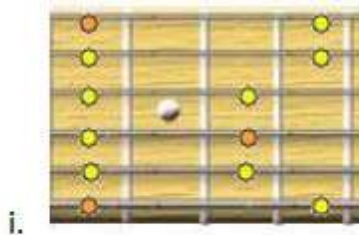
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5) If you find a note that fits but you're not sure, try this test:

A. Play a tone up from it (a gap of 1 fret i.e. | | |X| |X| |). If it works, it could be one of these shapes:



b. Play a tone and a half up (| | |X| | |X| |)



c. Using a or b, choose the shape that sounds "right" – then you can use all the shapes relative to it to play all over the neck and be in Key! The more you do it, the easier it gets! I just need to play one note and I know exactly what shape I'm dealing with!

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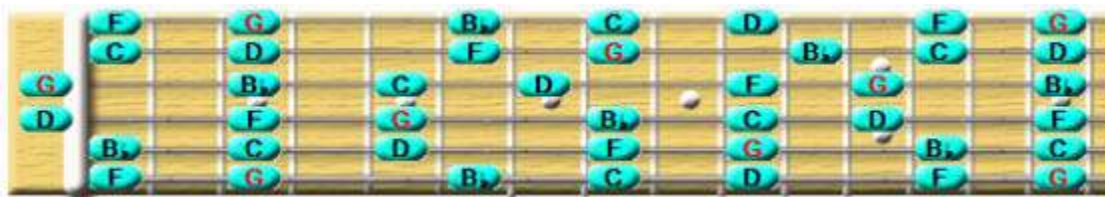
An interesting Note:

Notice that the Major Pentatonic and the Minor Pentatonic are that same scale but starting on a different note. Here are both scales:

G Major Pentatonic:



G Minor Pentatonic



The G here is the starting note

As you can see, the Shape of the Major Pentatonic starting on the Red G is the same as the Minor Pentatonic shape starting on B^b!

Therefore, you only need to learn the one scale and depending on where you start, you get 2 completely different sounds – Major or Minor!

I want you to keep this idea in your head because this is exactly how modes work. We'll be visiting that a little later!

Lesson 5

Breaking out of the box shapes

These Pentatonic shapes are sometimes referred to as box shapes. First of all, it's cool to create your own lines – something that you added to the music... But there are some rules:

- 1) It's got to be played in a Timing subdivision
- 2) Don't rush your time (this is VERY important)
- 3) Avoid gaps; make sure every note is clearly articulated
- 4) Only notes – no other noises!

However, once you've found the shapes, you'll want to use slides to move up and down between the shapes. Otherwise you'll be playing in one area of the neck – and this gets pretty boring soon for the listener.

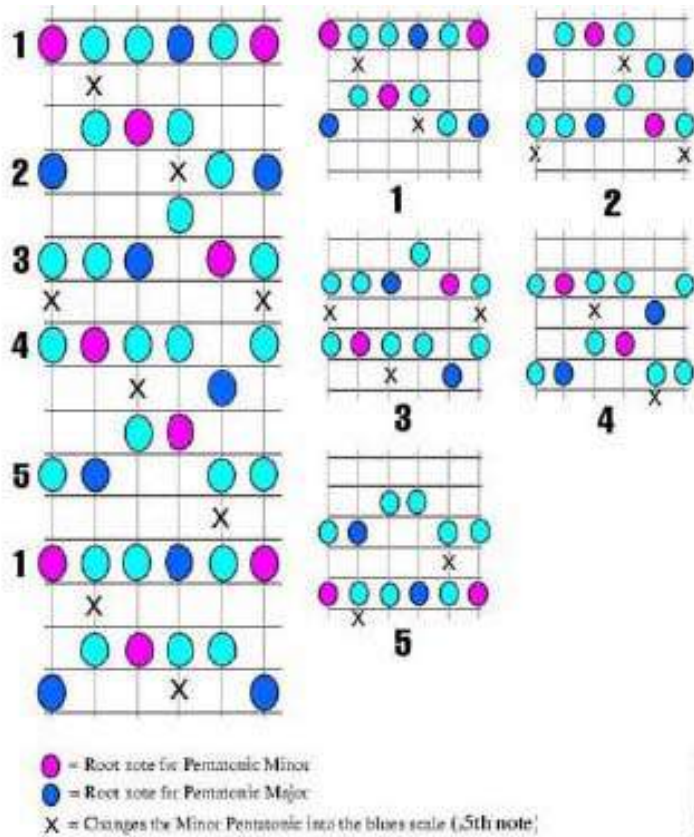
Also, don't always start a line or lick on the Low E string. You can also play 3 note per string shapes with pentatonic – they sound cool! Check out The GFW Invertor for a couple of cool pentatonic 3-note-per-string string-skips!

Before we go on, I'm going to show you the "Blue Notes" – these are cool notes that convert the pentatonic scale into the bluesiest, funkier thing you've ever heard. Most of those cool "Rage against the Machine" Parts are built using this:

See the next page.

These (the X's) are passing notes. You don't resolve on them, you just pass through them on the way to the next note in the pentatonic scale.

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Now, you'll just need to add them while creating melodies to learn where they are. Right now, I'm going to give you a couple of licks to get you breaking out of the one shape problem. These will give a couple of ideas in order to get you out of the box shapes. After that, I'm going to give you 5 cool, cool pentatonic licks!

This is in G minor pentatonic

T 3 6 3 6 6 8 6 8 8 11 8 10 11 13 13 15 13 15 15 18 15 18 18
 A
 B

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Also in G Minor

3 6 3 5 3 5 8 5 7 6 3 6 8 40 8 11 | 8 10 7 10 8 40 11 12 10 12 15 12 12

sl. sl. sl. sl.

This is now moving into lick territory! -E minor this time

15 12 15 12 14 12 15 12 14 12 14 12 15 14 12 14 | 12 9 12 9 12 9 7 9 9 7 8 8 7

sl. sl.

The following after the microtonal section are some licks from the pentatonic scale

A quick word for all you speed hogs... Your notes when played fast should sound as clear as if you played them slow. Make sure your fingers are getting to the notes in a flowing manner. Remember that if it doesn't sound cool – it probably isn't!

Microtonal bending

No section on using the pentatonic scales in blues would be complete without covering microtonal bending.

Simply put, Microtonal bending is bending particular notes in the scale up $\frac{1}{4}$ of a tone ($\frac{1}{2}$ way between two notes a fret apart). The word microtonal is used because the pitch is not actual recognized as an actual note.

Singers do this all the time and doing microtonal bends really adds a vocal quality to your phrasing (the playing of melodies)

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Below are some licks using microtonal bends (all are in A minor Pentonic)

Ami7

6 7

7 9 8 9 7 5 7 5 7 5 5 7

$\frac{1}{4}$ $\frac{1}{4}$

1 2

8 5 7 7 5 7 5 8 10

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

1 2

10 8 10 8 10 8 9 8 7 5 7 5 7 6 5 3 5 3 5

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

1 2

13 10 13 10 12 13 10 13 10 13 15

$\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

Lesson 6 Modes?

I don't need no stinking modes?

If you've come across the term "Modes" in various books, but didn't understand them, you're in for a treat!

In the last chapter, we found that:

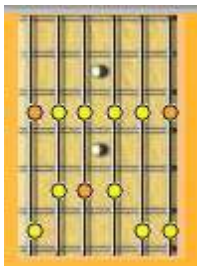
- We get a minor sound if we start with the lowest note in the 1st shape of the Pentatonic.
- We get a major sound if we start with the Lowest note in the 2nd shape of the Pentatonic.
- It was the same scale – depending on where we started, we got a completely different sound!

This is exactly how modes work! Depending on where on the Major scale we start, we get a completely different sound! These sounds are pretty common to us... Major, Major Blues, minor blues, Spanish minor, natural minor...

We'll be looking at the diatonic scale. Diatonic means 7 tone scale – it also means to "be in the scale being used"

The great thing is we already learnt 5 of the 7 scales – that's right – the pentatonic is the 5 notes. As a general rule, a lot of guitarists use the pentatonic and just add the other 2 notes. We'll have a look at

this method...

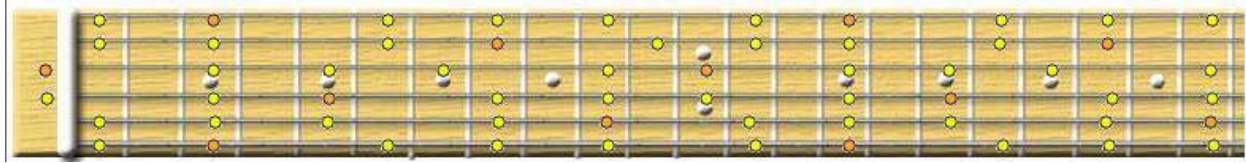


Let's take this shape:

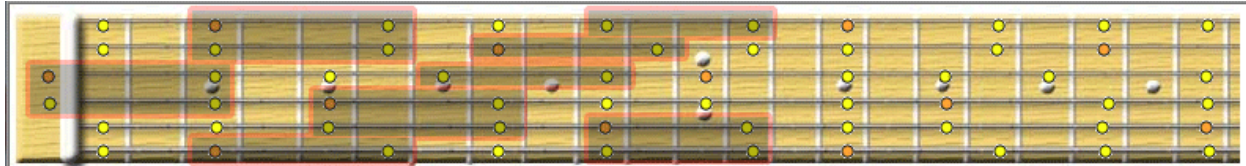
See that there are two shapes here, 3 strings have notes separated by 1 fret space and there are 2 strings here separated by 2 frets. The notes separated by 2 notes are where the 2 extra notes are hiding.

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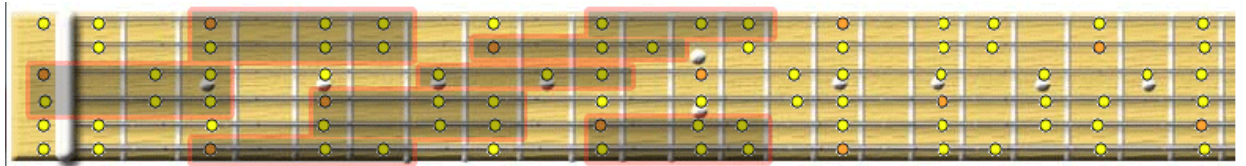
Let's have a look at the G minor pentatonic scale and identify where the other notes are:



And the spots where you add the notes (only up the 12 fret – then we start repeating)



And what the G Minor Blues (Dorian) looks like:



The Minor variations are these:

The Minor variations are these:

				>>>> These are just some additives not related to the major modes but cool!		
Minor Pentatonic	Dorian Minor Blues	Aeolian Natural Minor	Phrygian Spanish Minor		Harmonic Minor	Melodic Minor

And the Major are (notice where the root note is placed in the blocks)

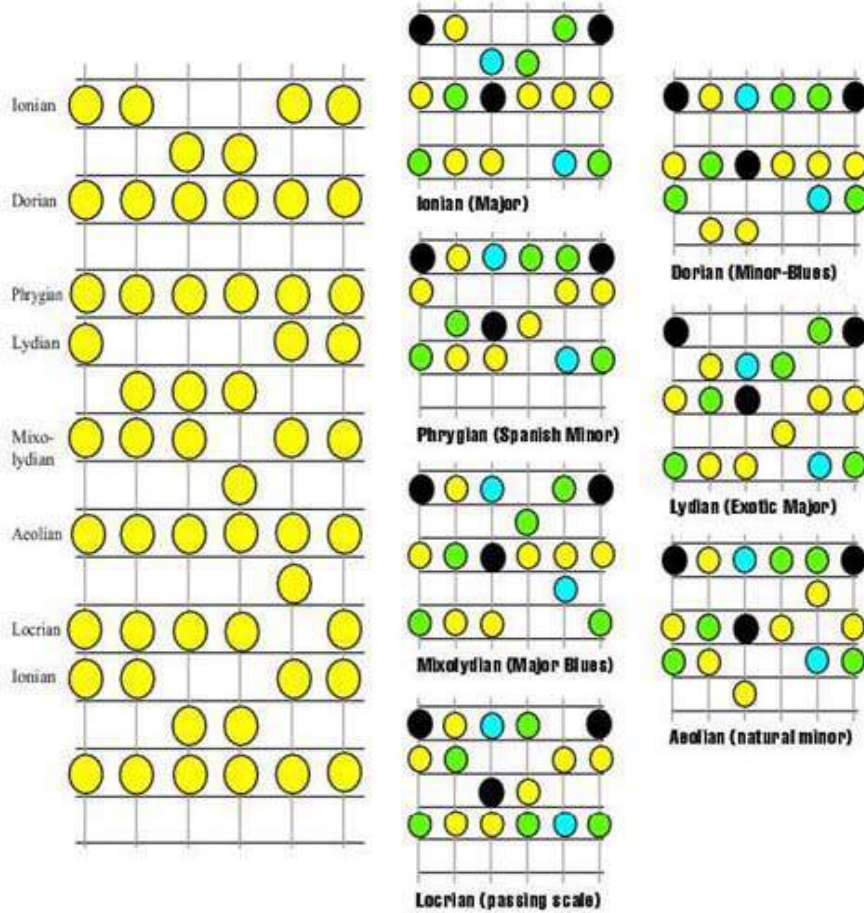
Major Pentatonic	Mixolydian Major Blues	Lydian Exotic Major	Major Scale

And if you remember the section with the “Chord Progression and Improv Generator” for the Major Scale – here are the scales that fit with those chords!

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Here's another way of looking at it

Scales - modes / fragments of the major scale



3 Majors	4 Minors	<ul style="list-style-type: none"> ● = The Root note of each Mode ● + ● = The notes of the Modal Triad ● + ● + ● = The notes of the 4-note Modal Chord
Ionian	Dorian	
Lydian	Phrygian	
Mixolydian	Aeolian	
	Locrian	

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And below are the chord types associated with the scales.

Modes of the major scale

	I	ii	iii	IV	V	vi	vii
Mode	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian
Sound	Major	Minor blues	Spanish minor	Exotic major	Major blues	Natural minor	Passing scale
Scale example	C	D	E	F	G	A	B
Triad	C	Dmi	Emi	F	G	Ami	Bmi(5)
4 note chord	Cmaj7	Dmi7	Emi7	Fmaj7	G7	Ami7	Bm7(5)

Lesson 7

Rules for Soloing

Now, you have all the tools you need for simple soloing.

In the next section we'll be covering some more advanced techniques such as sweeping, sequences, chord based scale work and much more!

Right now, we're going to deal with some common techniques which are mandatory for all soloists:

Bending

Bending comes from the forearm. In the photos below, you need to lock the hand to the fret board with the thumb over the top. Your forearm should be on its side at this point. Turn your forearm anti-clockwise so that the inside is up. If you have locked your fingers at the knuckles, you will be bending the string upwards.



Your goal is to bend-up to the next note in the scale. The worst thing you can do is bending for the sake of bending. It HAS to be to the next note in the scale (or even to the blues notes – the only exception is microtonal bends)

Notice how the other fingers support the bending finger?

Reverse Bends

This is a great idea as it's a note bent up to the next note in the scale, the pick strikes it so it plays and then it drops in pitch. It's a great effect and great to add to your arsenal of ideas.

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Vibrato

It seems to happen time and time again. I get students who come in the first lessons and have this unstable shaky vibrato that sounds terrible. After we finish discussing that everything we need to play has to sound cool, we have a look at the vibrato.

Vibrato is simply bending and releasing the bend IN TIME to the music – i.e. timing subdivisions!

It's not necessary to bend up to the next note in the scale with vibrato – but it is essential that the bend bends up to the same pitch and returns to the point where the string is straight again.

Wide vibrato = 1 ½ frets (Yngwie Malmsteen). Makes for a very aggressive sound.

At first, use bends up 1 fret. Use a metronome and do it in time. Maybe play a lick in time and end it with in time vibrato.

With vibrato you should be able to move into it and out of it seamlessly. That means that after you've done vibrato on a note, you should be able to play the next note after the vibrato without a gap between the note with vibrato and the note after.

Tips: Press hard when doing a note with vibrato. If you are having a hard time doing vibrato in-time, make it shallower (i.e a smaller bend). This can also create a nice sound. It's a little more subtle. Not all producers of albums want Yngwie Vibrato on the guitar solo of their hits!

Sliding

Sliding is a great way to move around the neck. However, the note being slid into has to arrive on the beat. This should be facilitated by the elbow and forearm. Your fingers should not have to change or be affected by the slide. Let your elbow and forearm do the work.

The Right Notes

When you play a line or lick, the note you end on -the 'resolution' note - is very important.

It has to sound like it resolves over the chord that's playing at the moment you finish the line. If it sounds like it still hasn't resolved over that chord, simply move one diatonic scale note up or down (making sure you do it in-time!). You should be listening for the right note to resolve on if you're jamming over your favourite albums. With a bit of practice, your resolution notes will start to sound fantastic!

Cool notes for boffins!

Now, you know that GFW's **quick chord** window has any chord you could want to play – and the 'spelling' is right there... The spellings all have flavours and if you utilize these flavours you can have more control over what you're playing.

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Over the current chord in the song

5 – Bland – not really a power note **Root** – Good to bend into. Jazz players tend to stay away from this note as it's too simple

3 ($\flat 3$ for minors) – a great power note!

9/2 ($\flat 2$ for Phrygian or Locrian chords) – a nice fluffy sound – has a light tension about it.

4/11 ($\sharp 4$ for Lydian chords) – a real tension about it – it sounds like it needs to resolve to a **3** **13/6** ($\flat 6$ for Aeolian and Phrygian chords) – another light tension note

7($\flat 7$ for dominant or minor chords) – a delicious tension note – it wants to resolve to a root!

Now, depending on the chord you're playing over, the quality of the above notes will change a little. Of course, depending on the chord, you'll be playing a $\flat 9$ instead of a nine etc...

Now, chances are, you'll have to hunt these notes out of your chord shapes at first. Example, this chord that's playing now is a C chord, I want a fluffy sound so I'll play the 7th fret on the G string to give me 9 (which is D) to get that sound. (You can use the GFW chord **progression player** to practice this)

But after a while, you'll actually start hearing these notes as they interact with the chord! You recognize when you're playing a 9 and you may think 'okay, I go to a 6 and then go for the root!'

All good improvisers have good relative pitch. If you want to really brush on your relative pitch training, I have 5 methods of Ear-training along these lines in "**Real World Ear-training**" in GFW.

The best one is singing the pitch from the note given. It'll give you a bass note and you can either use the presets or choose your own choice of degrees to work on. It'll play the bass note and you'll have to sing the degree over it. You'll see if you're singing the right note when you press the answer button!

The best relative course I have seen is Pure Pitch. It focuses on developing perfect pitch and along the way it teaches you great relative pitch. Check it out here

<http://www.purepitchmethod.com/?hop=seanclancy>

Advanced Rhythm

Now, the hope is that you've gone and at least had a look at the First Rhythm Section of this book... In the Advanced Rhythm section we're going to cover the following:

- Stylistic Rhythms of kinds of music (salsa, bossa nova etc...)
- Jazz Chords (and the quick chord functions)
- Playing techniques with accompaniment
- Using the Tools of GFW to learn your chords and make it painless!

Lesson 1 Stylistic Rhythms

All examples are using a Cmaj7

Musical notation for Basic Swing in 4/4 time. The treble clef staff shows four quarter notes, each with a Cmaj7 chord symbol above it. The guitar staff shows the fretting: T (open), A (4), B (4), A (4), B (4).

Basic Swing (accent 2 and 4 – they're staccato as well)

Musical notation for another swing pattern in 4/4 time. The treble clef staff shows a Cmaj7 chord on the first beat, a quarter rest on the second, a Cmaj7 chord on the third, and a quarter rest on the fourth. The guitar staff shows fretting: T (open), A (5), B (5), A (5), B (5).

Another nice swing Pattern

Musical notation for a swing pattern in 4/4 time. The tempo is marked as ♩ = 120 (♩♩ - ♩♩). The treble clef staff shows a Cmaj7 chord on the first beat, a quarter rest on the second, a Cmaj7 chord on the third, and a quarter note on the fourth. The guitar staff shows fretting: T (open), A (4), B (4), A (4), B (4). The label "Gtr I" is placed above the guitar staff.

This swing pattern has the 2nd chord on the swung 8th note. The Last note is optional.

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Smooth jazz Jazz Waltz (2 bar pattern) – 2 bar pattern

Musical notation for a 2-bar pattern in 3/4 time. The top staff shows a melody with eighth notes and rests. The bottom staff shows guitar chords for Treble (T), Alto (A), and Bass (B) clefs. The chords are: Bar 1: T (F5), A (C4), B (F2); Bar 2: T (F5), A (C4), B (F2).

DixieLand 2 Bar pattern

Musical notation for a 2-bar pattern in 4/4 time. The top staff shows a melody with quarter notes and eighth notes. The bottom staff shows guitar chords for Treble (T), Alto (A), and Bass (B) clefs. The tempo is marked as ♩ = 120 (♩ - ♩). The chords are: Bar 1: T (F5), A (C4), B (F2); Bar 2: T (F5), A (C4), B (F2).

The standard Bossa-Nova feel. This is a straight feel (no swing) and the bass note is optional (perhaps let the bass player it)

Musical notation for a 2-bar pattern in 4/4 time. The top staff shows a melody with quarter notes and eighth notes. The bottom staff shows guitar chords for Treble (T), Alto (A), and Bass (B) clefs. The chords are: Bar 1: T (F5), A (C4), B (F2); Bar 2: T (F5), A (C4), B (F2).

Another Bossa Feel

Musical notation for a 2-bar pattern in 4/4 time. The top staff shows a melody with quarter notes and eighth notes. The bottom staff shows guitar chords for Treble (T), Alto (A), and Bass (B) clefs. The chords are: Bar 1: T (F5), A (C4), B (F2); Bar 2: T (F5), A (C4), B (F2).

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The Cha-cha

Musical notation for 'The Cha-cha' in 4/4 time. The top staff shows a treble clef with a melody of eighth notes. The bottom staff is labeled 'Gtr I' and shows a guitar accompaniment with a steady eighth-note pattern. The guitar part consists of two measures: the first measure has notes 4-2, 4-2, 4-2, 4-2, 4-2, 4-2; the second measure has notes 4-2, 4-2, 4-2, 4-2, 4-2, 4-2. The bass line consists of two measures: the first measure has notes 3-3, 3-3, 3-3, 3-3; the second measure has notes 3, 3-3, 3-3.

Samba

Musical notation for 'Samba' in 4/4 time. The top staff shows a treble clef with a melody of eighth notes. The bottom staff is labeled 'Gtr I' and shows a guitar accompaniment with a steady eighth-note pattern. The guitar part consists of two measures: the first measure has notes 6-4, 6-4, 6-4, 6-4, 6-4, 6-4; the second measure has notes 6-4, 6-4, 6-4, 6-4, 6-4, 6-4. The bass line consists of two measures: the first measure has notes 3-3, 3-3, 3-3, 3-3; the second measure has notes 3, 3-3, 3-3.

A Less busy Samba Pattern

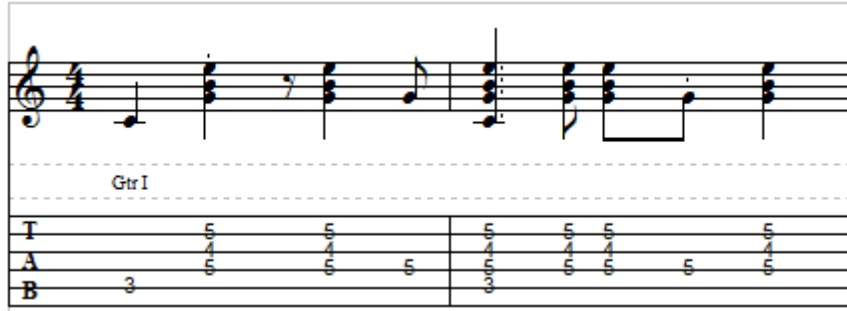
Musical notation for 'A Less busy Samba Pattern' in 4/4 time. The top staff shows a treble clef with a melody of eighth notes. The bottom staff is labeled 'Gtr I' and shows a guitar accompaniment with a steady eighth-note pattern. The guitar part consists of two measures: the first measure has notes 4-2, 4-2, 2-2, 2-2; the second measure has notes 4-2, 4-2, 2-2, 2-2. The bass line consists of two measures: the first measure has notes 3-3, 3-3; the second measure has notes 3-3, 3-3.

Latin Cuban Salsa – this is busy – but everything is staccato Latin Cuban Mamba

Musical notation for 'Latin Cuban Salsa' in 4/4 time. The top staff shows a treble clef with a melody of eighth notes. The bottom staff is labeled 'Gtr I' and shows a guitar accompaniment with a steady eighth-note pattern. The guitar part consists of two measures: the first measure has notes 7-9, 7-9, 7-9, 7-9, 7-9, 7-9; the second measure has notes 7-9, 7-9, 7-9, 7-9, 7-9, 7-9. The bass line consists of two measures: the first measure has notes 3-3, 3-3, 3-3, 3-3; the second measure has notes 3-3, 3-3, 3-3, 3-3.

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Latin Cuba Mamba



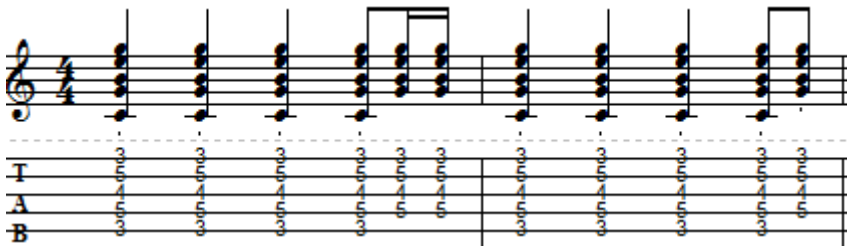
Musical notation for Latin Cuba Mamba. The top staff shows a treble clef with a 4/4 time signature. The melody consists of a series of chords and single notes. Below the staff is a guitar tablature labeled 'Gtr I' with three staves (T, A, B) showing fret numbers for each string.

A Latin Rhumba



Musical notation for A Latin Rhumba. The top staff shows a treble clef with a 4/4 time signature. The melody features a complex rhythmic pattern with many beamed notes and accents. Below the staff is a guitar tablature labeled 'Gtr I' with three staves (T, A, B) showing fret numbers for each string.

Tango



Musical notation for Tango. The top staff shows a treble clef with a 4/4 time signature. The melody consists of a series of chords and single notes. Below the staff is a guitar tablature with three staves (T, A, B) showing fret numbers for each string.

Use the GFW Ability trainer to record yourself playing each of these rhythms.

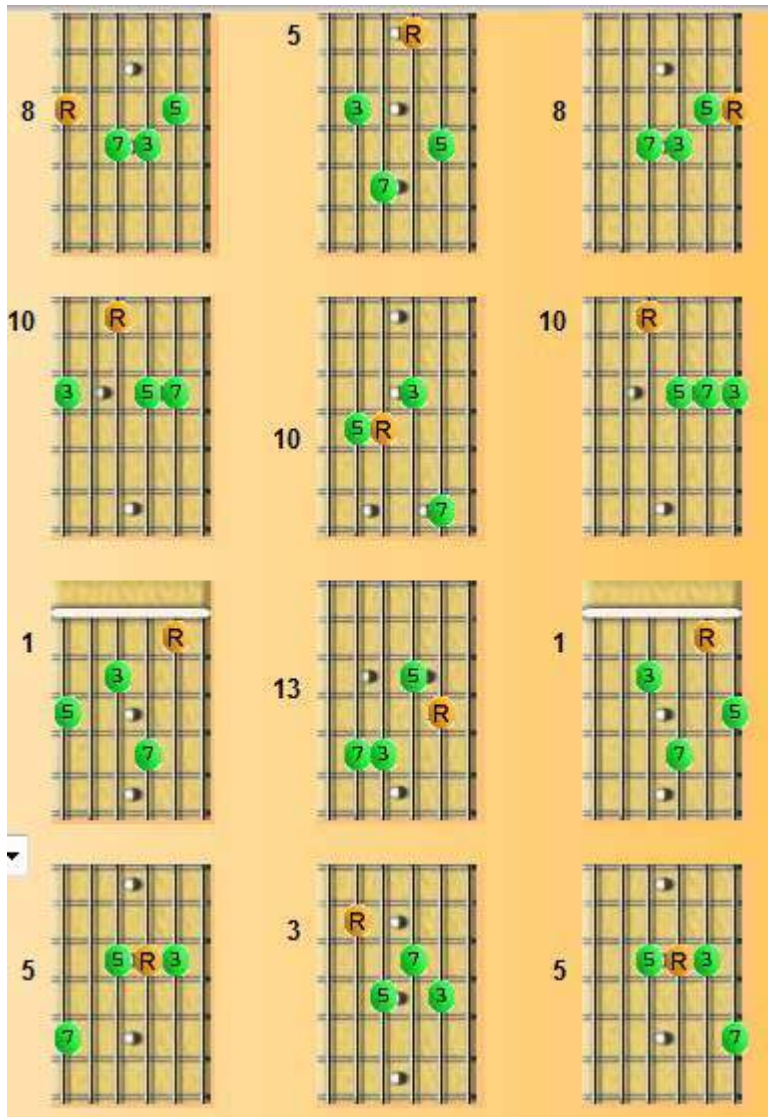
See if they are consistent in tempo. You may want to spend some time using the metronome to train you rhythm hand to play them evenly.

When you are feeling good about this, tap you foot on the floor and use this as a metronome. Record yourself playing. Play it back and ask yourself the following questions:

- Does it sound even?
- Does it sound good?
- Does it sound like real music?
- Does it sound like Authentic to the style I'm supposed to be playing?

Lesson 2 -Jazz Chords

“How chords and spellings work” was covered earlier on in the book, so we’re not going to do that here... We’re going to learn about Jazz Chords. If you open Quick Chords, You’ll see 15 chord shapes –



the ones we going to look at are these:

This is 12 ways to play CMaj7. The first column (Left) chords are called drop 3 voicings. The other two column chords are called drop 2 voicings.

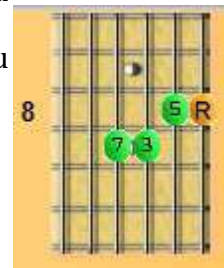
What does that mean? Drop 2 chords are made by dropping the 2nd voice down to the lowest note of the chord Drop 3 chords are made by dropping the 3rd voice down to the lowest note of the chord

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Actually, the two columns to the right are the same voicings – just on different strings.



Learning the two outside chord columns are easy enough – If you can play CMaj7...

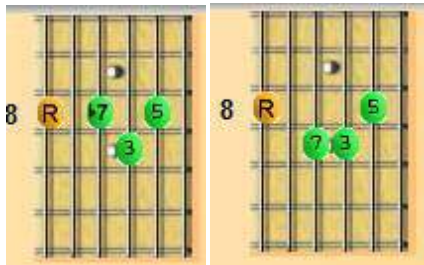


You just take the R on the Thick E string and slap it on the thin E string like so!

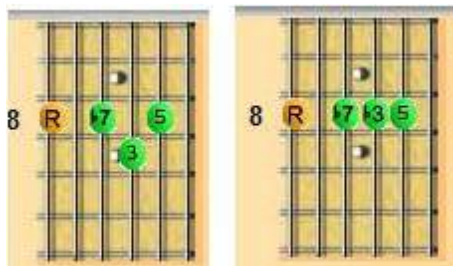
This is good for getting familiar with them – but trying to work them out on the fly is going to be tricky when you're trying to play a jazz tune.

Now, these chords are what you should learn first: Cmaj7 Cmi7 C7
These are our 3 chord families. We'll be using these to build everything else off.

We're going to start off with C7 as you alter just one of the notes of C7 to get the other 2. For the Major, you just raise the 7th like so



And for the minor, you just flatten the 3



Now, how do we learn these 2 outside columns off by heart?

Well, GFW offers you 2 ways! You can use the Metronome

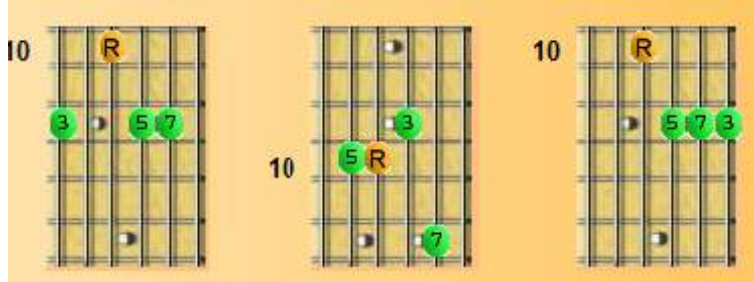
“Practice Chords, Scales and Licks” function or the Progression Trainer

But first, you're going to have to learn your strings:

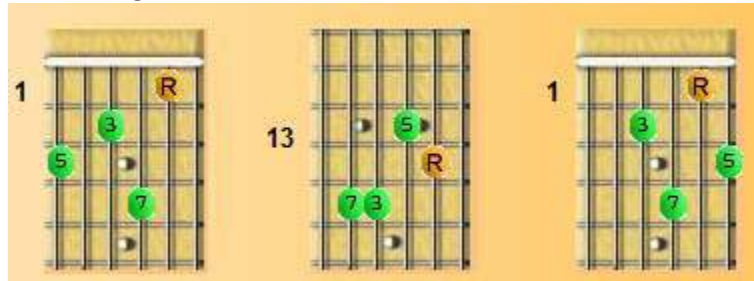
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Learning your notes on strings is covered in the basic section (using SightReader Master Extreme). You're going to (obviously) have to know the notes on your E and A strings but for these shapes, you'll need:

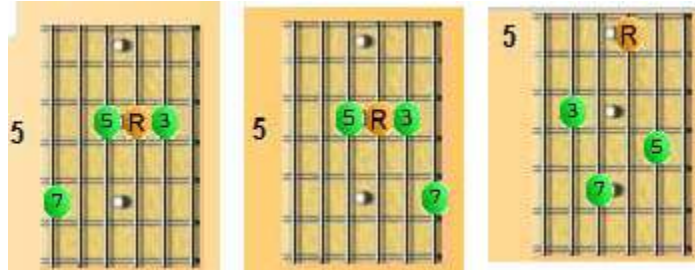
The D string



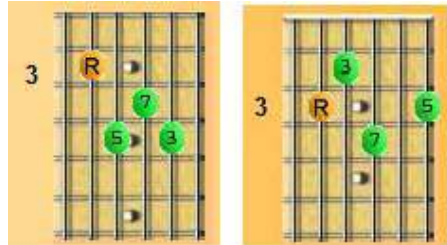
The B string



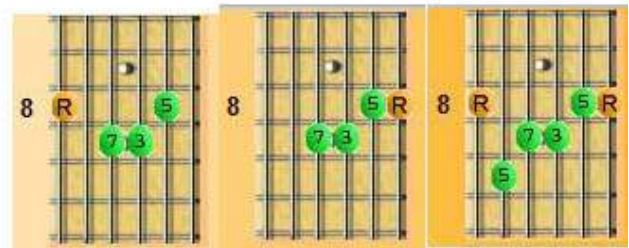
The G string



The Notes on the A string covers:

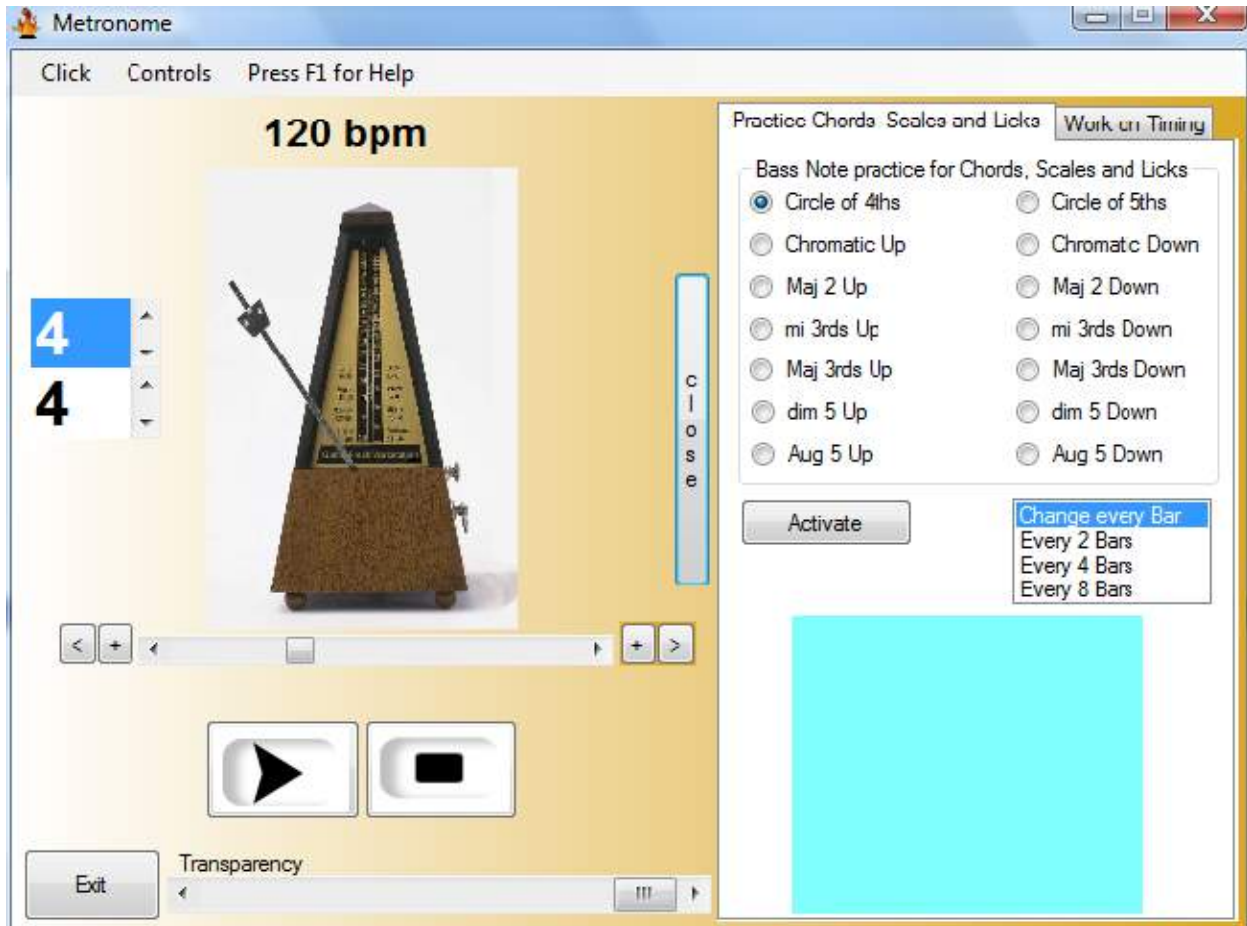


And the E String:



Lesson 3 - The Metronome "Practice Chords, Scales and Licks"

Open up your metronome and click the extras tab. You get something like this:



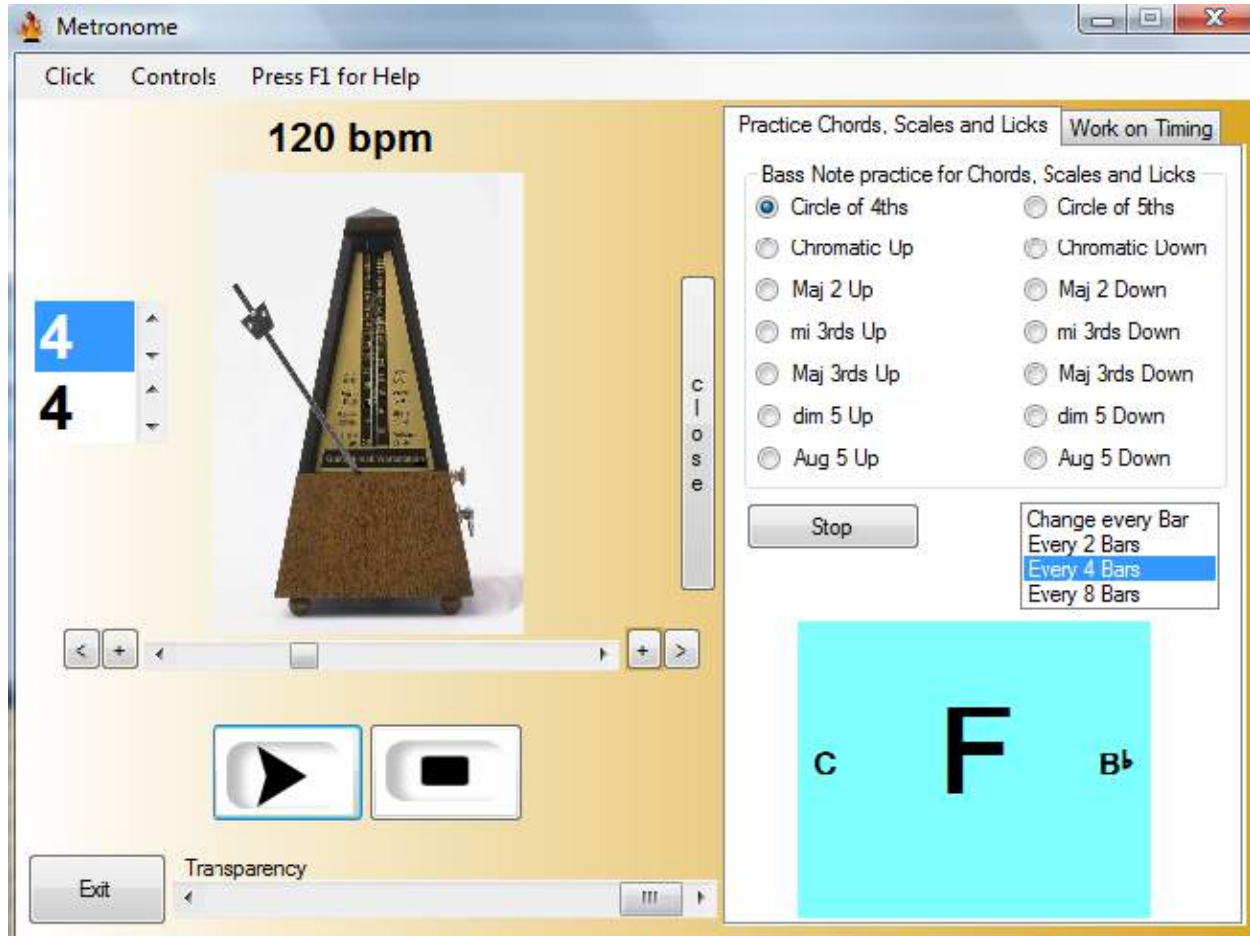
Using the Circle of 4ths is the best one to start on. The order is going to go like this:

C F B^b E^b A^b D^b G^b B E A D G

These are all 12 keys.

I'd pick one shape and go through all 12 keys before using the metronome – finding out where that shape would go.

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The note currently playing here is the F.

C has just been and B^b is coming up next.

You'll want to (if you're just getting your feet wet), set it to every 4 bars!

When you're confident about nailing that shape, set it to 2 bars and finally to 1 bar.

Then choose another shape! Eventually you'll want to be able to play all four shapes before the bass note changes.

When you get to that level, you'll find that your fingers will take over from your brain, you'll see a chord and magically – without your brain even engaging, they'll go automatically to the nearest shape!

And, as you can see, there are all sorts of drills to work on!

Note: Most jazz progressions move in circles of 4ths – The better you know your cycle of 4ths, the more you'll see it turn up in jazz chord progressions!

Lesson 4 - Know where the 3, 5, 7 and root are.

If you know how to play R, 3, 7 or R, 7, 3 of the major, minor and dominant, then you have the harmony together to play any jazz standard.

Recap:

R, 3, 7 = Major family, R, 3, $\flat 7$ = Dominant family, R, $\flat 3$, $\flat 7$ = Minor family

Knowing these 3 notes is the backbone of jazz. The 3s and the 7s are called guide tones and if you know where these are, you can comp jazz with them, start jazz lines off them and be well on your way.

How to learn them:

Choose a jazz standard – say autumn leaves.

Autumn Leaves chords:

[Am7	D7	Gmaj7	Cmaj7	
F#m7 \flat 5	B7	Em7		%
[Am7	D7	Gmaj7	Cmaj7	
F#m7 \flat 5	B7	Em7		%
F#m7 \flat 5	B7 \flat 9	Emi		%
Am7	D7	Gmaj7		%
F#m7 \flat 5	B7 \flat 9	Em7 E \flat 7	Dm7 D \flat 7	
Cmaj7	B7 \flat 9	Emi7		%

Now, using guide tones, you don't have to worry about F#m7 \flat 5 or B7 \flat 9 as you'll only play the guide tones for minor and dominant respectively and you treat F#m7 \flat 5 like a minor and B7 \flat 9 as a dominant.

You'll want to go and learn what notes the 3's and 7s are in the chord.

1. Example D7
2. Make the chord shape. Learn the F# is the 3 – say “F# is the 3 of D7” (this will embed it)
3. Learn the C is the $\flat 7$ – say “C is the flat 7 of D7” (this will embed it)

Using a 4 fret position (say the 5-9th fret) learn to play the guide tones for the 1st 8 bars. Then just play the 8 bars using just 3 per bar, then just 7 per bar. Learn the rest of the song doing the same.

Make other exercises to learn the guide tones in this song (try different positions, inversions going up the neck etc...)

The guide tones you'll learn will be guide tones you come across again – this way, your knowledge of chord harmony will build exponentially.

Guitar Virtuosity for the Everyday Man

By actually learning the notes and looking for them on the fret board, you'll be able to make jumps that you normally wouldn't make!

This will keep you going until you get all the 12 positions of the major 7, minor 7 and 7th chords memorized.

To save time, Learn where the R, 3, 5 and 7 are for all shapes of the Maj7, mi7 and dominant 7th.

This way you'll be playing the basic shape and using lesson 5 (which is next), you can simply change the appropriate note (or 2) to get the full chord without too much brain-drain!

There is a special feature in Guitar Freak Workstation called the Theory testing station. It can test you on Guide tones, scale notes and chord notes.



Tip: The best way to learn your chords is to play through a simple jazz chart.

Lesson 5 - Changing to make any other chord

R	2	11	
$\flat 9$	$\flat 3$	$\flat 5$ #11	6
9	3	5	$\flat 7$
#9	4	#5 $\flat 6$	7
		13	

Using this chart, if you know the numbers you can make almost any chord

If you want to add a $\flat 9$, simply move the finger that's holding down the root note up (towards the bridge) 1 fret!

Now, you may think – doesn't every chord need a root? Well, not necessarily, especially if you have a bass player who's going to play it. Most jazz players try and stay away from the root as it makes the chord a little more interesting.

While you're learning chords, try and learn the notes – what is the 9th, what is the 11th

Your guide tones are essential learning.

Using the root as a reference (C is example):

- Your 11th is the next note in the circle of 4ths F
- Your 3rd (GUIDE TONE) is 1 fret lower (2 frets if $\flat 3$) E ($E\flat$)
- Your 7th (Guide tone) is 1 fret lower than the root (2 frets if $\flat 7$) B ($B\flat$)
- Your 6/13 is 3 frets lower than the root A
- Your 9th is 2 frets higher than the root. D
- Your 5th is one fret higher than your 4th / 11th G If you go through a standard – just locating all the 3rds, 5th, 9th etc...then you'll have more control when you're soloing!

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Major Family 3 and 7	Minor Family b3 and b7	Dominant Family 3 and b7 (doesn't kick until chords are 4 notes or more)
C (1,3,5)	Cmi (1,b3,5)	C7 (1,3,5,b7)
Csus2 (1,2,5)	Cmi add9 (1,b3,5,9)	C9 (1,3,5,b7,9)
Csus4 (1,4,5)	Cmi6 (1,b3,5,6)	C11 (1,3,5,b7,9,11)
C6 (1,3,5,6)	Cmi7 (1,b3,5,b7)	C13 (1,3,5,b7,9,11,13)
C6/9 (1,3,5,6,9)	Cmi9 (1,b3,5,b7,9)	C7b5 (1,3,b5,b7)
Cadd9 (1,3,5,9)	Cmi11 (1,b3,5,b7,9,11)	C7#5 (1,3,#5,b7)
Caug (C+) (1,3,#5)	Cmi13 (1,b3,5,b7,9,11,13)	C7b9 (1,3,5,b7,b9)
Cmaj7 (1,3,5,7)	CmiMaj7 (1,b3,5,7)	C7#9 (1,3,5,b7,#9)
Cmaj9 (1,3,5,7,9)	(see the chord above – it was explicitly told to have a normal 7)	C9#11 (1,3,5,b7,9,#11)
Cmaj11 (1,3,5,7,9,11)	Cdim (1,b3,b5)	The following are called altered chords as they have an altered 5 and an altered 9
Cmaj13 (1,3,5,7,9,11,13)	Cm7b5 (1,b3,b5,b7)	Sometimes a Chord such as C7alt may be written – in that situation, you can use any below
Cmaj7#5 (1,3,#5,7)	Cdim7 (1,b3,b5,bb7)	C7b5b9 (1,3,b5,b7,b9)
		C7#5b9 (1,3,#5,b7,b9)
		C7b5#9 (1,3,b5,b7,#9)
		C7#5#9 (1,3,#5,b7,#9)

Remember this chart?

So, using the spelling, you can make any chord you need.

Tip: Sometimes you can't physically fret a note. Some of the 13th notes are a bit hard to reach. In that case, you could sacrifice the 7 and play a 6 (remember 9=2, 11=4 and 13=6). It's better to drop the 13 than the all important 3s or 7s though – unless the 13th is vital to the melody.

Vital Chords you should learn (and their guide tones):

Cmi7b5 (C half-diminished)

C9

C7b9

C dim7

C7#5#9

Guitar Virtuosity for the Everyday Man

Applications of jazz chords – and chords in general:

Now, in Jazz there are a few cool rules that give jazz the sound it has.

First of all, any chord in one chord family can be swapped with any other chord in the same family. i.e. Substitute C7 for C7#5b9 BUT: not if the chord is going to clash with the melody!

You'll find that if a 7th chord is shown in a jazz chart – it's often substituted for a 7th altered chord.

Sometimes, if you're reading a very fast chord chart, you may want to simplify the chords to their basic forms i.e. C7, Cm7 or CMaj7 – even better, you can't go wrong if you play just the guide tones!

Playing just the guide tones is a good rule if you're playing with a pianist – they tend to be very busy and want to “comp” (accompany) and play melodies at the same time.

Guide tones with simple rhythms are a good idea to stay out of their way.

This jazz rule about swapping chords like this definitely does not work for all other styles of music. It could work for Jazz, Swing, Fusion, funk, it probably won't work for Country, Rock, Sing-along at a party, blues (though sometimes it might), Metal.

Sometimes just sticking to triads will work better.

A possible dilemma is when someone who is a guitarist develops a more harmonically sensitive ear – but their main style is metal.

DON'T try to use the complex ideas you now know in metal – use it in fusion!!!

Otherwise you'll alienate the die-hard metal fans from buying your music and it'll be too metal for actual jazz!

Lesson 6 -About jazz progressions

The simplest jazz progression is the II-V-I

For example, in the key of C you have D(II), G(V) and C(I)

The Major II-V-I chords would be: [Dm7 G7 |Cmaj7]
And in a minor II-V-I [Dm7(b5) G7alt |Cmi6]

The Major II-V-I

Now these are pretty boring chords.

But if you play them you'll get a jazzy kind of sound: [Dm7 G7 |Cmaj7]

But let's spice them up a bit. The simple way is to play the G7 as an altered chord... More examples on the next page, but there's also a whole list of substitutions for them too: Let's have a look at the below chart:

So you can mix and match these chords as you like!

Dmi7 (II)	G7(V)	Cmaj7(I)
Fmaj7(VImaj7)	Bm7(b5)	Am7(VI)
D7	D ^b 7(bII7) – triton substitution	Em7(III)
	G7alt	

SECONDARY DOMINANTS

Conventionally a secondary dominant changing the IIm7 chord to a II7 chord:

In the key of C, instead of preceding G7 by Dm7, the G7 is preceded by D7 -the dominant chord in the key of G.

An actual modulation does not occur because the G is not a tonic; it is a G7 and therefore functioning in the key of C (ex 2c). In this case it is created by chromatically altering the 3rd of the Dm7 chord from minor to major.

[D7 G7 |Cmaj7]

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Chords moving in 4ths

Jazz sometimes uses just II-V. This is where our knowledge of the cycle of 4ths comes into play (remember the metronome?)

Dm7 G7 Cm7 F7 B^bm7 Eb7 A^bm7 Db7 F[#]m7 B7 Em7 A7

Often the above circle of 4ths might include a minor II-V-I

I.e. Cm7(b5) F7alt

ALSO: if you see a bar of a 7th chord, you can stick a II there to spice up a chord progression [G7] becomes [Dm7 G7] Or if you see a ii-v, you can stick a III-Vi-II-V

[Dmi7 G7] becomes [Am7 E7 Dmi7 G7]

Minor II-V-I

Here is our standard II-V-I [Dm7(b5) G7alt | Cmi6 (or CmiMaj7)]

Here's a list of substitutions

Dm7(b5)	G7alt (V)	Cmi6 (I)
Ab7 (bVI7)	Bdim7 (VIIIdim7)	CmiMaj7 (I)
Fmi7 (IVmi7)	D ^b 7alt (bII7alt) – tri-tone	Am7 ^b 5
F7#11 (IV7#11)	D ^b dim7 (bIIIdim7)	Ebmaj7
F7#5 (IV)	G7 ^b 9 (V)	

Here are a couple of the most common jazz progressions with common standards they appear in:

1) The most Common Progression in Jazz

IIm7	V7	Imaj7
Dm7	G7	Cmaj7

2) The first A of a 'rhythm changes'. Moose the Mooch, Shaw Nuff, Cheek to Cheek, Mean to Me, Isn't it romantic, Long ago and Far away

Imaj7	Vim7	IIm7	V7	IIIIm7	VI7	IIm7	V7
Cmaj7	Am7	Dm7	G7	Em7	A7	Dm7	G7

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3) How High the Moon, Tune Up, Cherokee, Joy Spring, One Note Samba, Solar

Imaj7		(IIIm7	V7)	Imaj7		(IIIm7	V7)
Cmaj7		Cm7	F7	B ^b maj7		B ^b m7	E ^b 7

4) Cherokee, Have you Met Miss Jones, Joy Spring, But Beautiful, Ain't misbehavin'

Imaj7	#Idim7	IIIm7	#II dim7	IIIIm7	VI7
Cmaj7	C#dim7	Dm7	D#dim7	Em7	A7

5) Take the 'A' train, The Girl from Ipanema, Desafinado, Mood Indigo

Imaj7		II7		IIIm7	V7	Imaj7	
Cmaj7		D7		Dm7	G7	Cmaj7	

6) Satin Doll, Joy Spring, Cherokee, Have you met Miss Jones, There will never be another you

Imaj7	(IIIm7	V7)	IVmaj7
Cmaj7	Gmi7	C7	Fmaj7

7) Moose the Mooch, Shaw Nuff, All of Me, All the things you are, There will never be another you

Imaj7	I7	IVmaj7	IVm7	IIIIm7	VI7	IIIm7	V7	Imaj7	
Cmaj7	C7	Fmaj7	Fm7	Em7	A7	Dm7	G7	Cmaj7	

Now, it'd be cool if you could comp these changes in any key – you'll come across these progressions time and time again in jazz and if you have a preset set of chord shapes you could go on, you'll be able to pay more attention to dynamics, what the rest of the band is doing etc...

I've gone ahead and created these progressions in the Progression Creator. Use them in the Progression Player – have a listen to them and begin to identify them by name (try and sing the bass notes if you can). When you can do this, select more and more key signatures to learn the progressions in different keys.

I will also be listing these progressions in Jazz Soloing as being able to solo over these progressions is going to make it easy to improvise – as well as give you something to solo over in a music shop while you're trying out that \$3000 guitar!

Guitar Virtuosity for the Everyday Man

The next page has some really nice voice leading chords for II-V-I's.

It also includes the VI7 as the II-V-I-VI7 is very common in Jazz.

You also notice that the 7th chords are not played as straight 7th chords – they are altered. This is what you do in Jazz – especially in a II-V context. A II-V-I - VI7.

The small darker green note is the root note. The small lighter green notes are optional notes.

Full credit to Dixon Nacey for these chord voicings on the next page.

Lesson 7

II-V-Is all over the neck!

II _m 7 (E _m 7)	V7 (A7)	I _{ii} aj7 (D _m aj7)	VI7 (B7)

Generally alter the V7 chord. For the VI chord, use a 7alt (Phrygian Dom).

7th chords

mi7 Maj7

Use this 4ths shape as a sliding passing chord

Lesson 8 -Playing Techniques

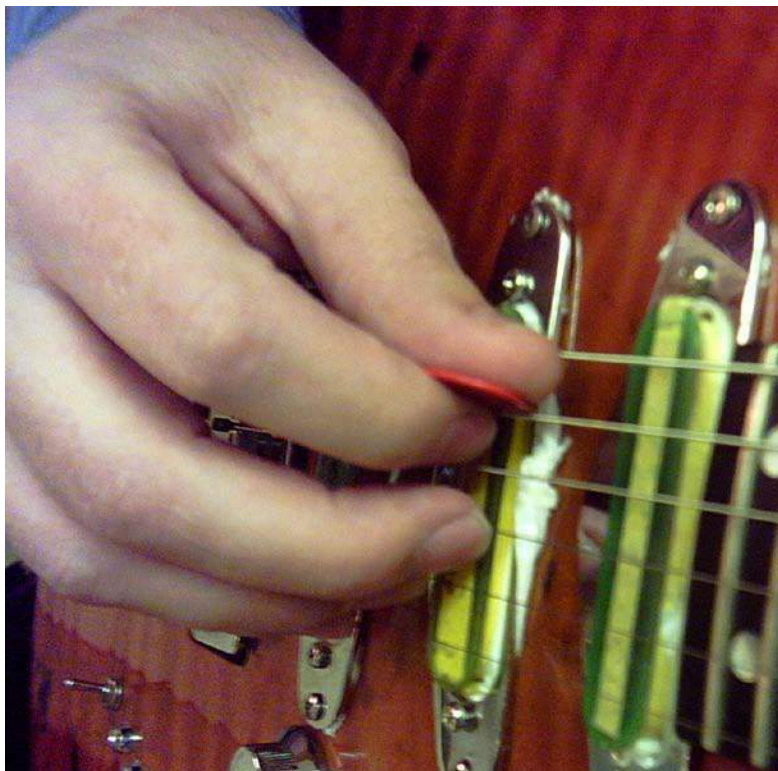
Well, we know how we can learn chords, we have a collection of strumming patterns, and we can make substitutions – but what about actual strumming patterns?

To pick or not to pick

A lot of noted guitarists, such as Joe Pass, use the fingers only to strum, finger pluck and solo with. The result is a soft warm sound – rather than the harder sound by a pick.

Also, the main component of a great jazz sound is a jazz guitar with higher gauge strings. A semi hollow-body gives you that sound that a Stratocaster just can't make.

Going back to playing – You can use the side of your thumb to get that same warm sound – or you may



want to experiment with hybrid picking (using your pick and the fingers).

Hybrid picking shown above.

Guitar Virtuosity for the Everyday Man

Chord Melodies

With chord melodies, the top note is the melody. If it's the melody, try and play it a little louder and the rest of the lower notes quieter and if possible, not at the same time. You want to create the effect of 2 guitars – one comping and one playing the melody.

You could treat any chord as a chord melody – Do the same as above – suddenly you're doing a solo with chords! Work on making it an interesting solo and the better you get doing this, the awesome you'll be!

Exercise: Choose 2 chords to vamp between – (2 bars for each). Play a solo on these 2 chords with the top 2 strings – but play the appropriate chord underneath the solo note – you'll be soloing with chords!

Comping

A lot of guitarists get great ideas about comping from horn sections. Have a listen to any Frank Sinatra and listen to what the horns are doing. If you have the chords (from a standard book) try and mimic what the horns are doing.

You do NOT have to play all 6 strings at once. Sometimes only 3-string chords are what are called for. Think of chords as individual voices singing harmony with each other. Do you want 6 notes singing harmony or will 3 do – or even 2?

Voicing leading

The best chord transitions are where each of the voices in a chord do not have to travel far (if all) to go to the next chord!

Guitar Virtuosity for the Everyday Man

Adding a Walking Bass Line

This is so easy it's ridiculous. All you do is approach the bass note (the lowest note of the chord) with a note a fret above or a fret below that bass note. Use the same finger to play the approach note as you will use to play the bass note of the chord. It doesn't really matter which direction you approach it from – but a directional flow is pretty good to have. Remember to swing the 8th notes.

System 1: Treble clef staff with walking bass line. Chords: Dm7^b5, G7+5, Cm6. Tempo: ♩ = 95. Guitar staff (T, A, B strings) and Bass staff (T, A, B strings) with fret numbers.

System 2: Treble clef staff with walking bass line. Chords: A7, G7+5, Cm6, Am7^b5. Guitar staff (T, A, B strings) and Bass staff (T, A, B strings) with fret numbers.

System 3: Treble clef staff with walking bass line. Chords: Fm7, B[°], Cm/maj7, E/maj7. Guitar staff (T, A, B strings) and Bass staff (T, A, B strings) with fret numbers.

System 4: Treble clef staff with walking bass line. Chords: Dm7^b5, D[°], Cm6. Guitar staff (T, A, B strings) and Bass staff (T, A, B strings) with fret numbers.

Lesson 9 - Reading charts

At some time or another, you're going to be reading charts, whether it be in a jazz combo, or church or at a session. Below is my take on the best way to handle this.

Sight-reading

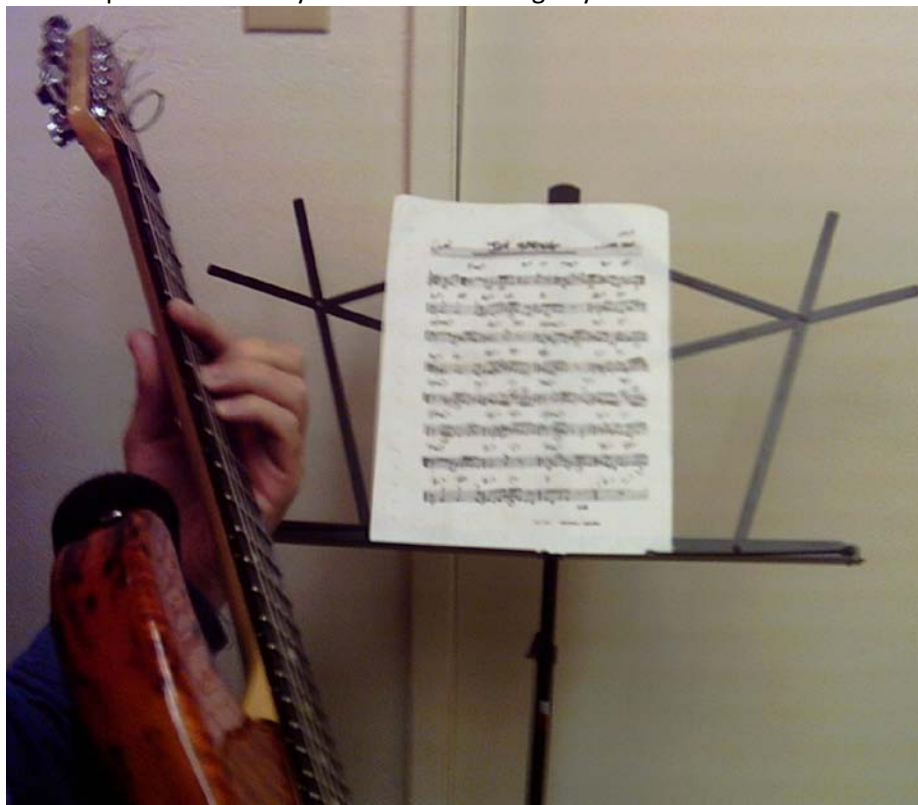
What I want to do here is compile some methods for sight-reading. They're tips that, if you don't already know them, you might find of some benefit on your journey to sight-reading well.

See your guitar and music at the same time

One of the biggest problems for a sight-reader is losing their place on the page. If you're in a paid musical situation, you might find work drying up if this continues to be a problem.

Solution: Have your guitar and music in the same range of sight. Sit (or stand) so that the top of your guitar fret board and the music (or computer screen if using SightReader) can be seen at the same time - and you can focus on either one or the other just by moving your eyeballs. Don't move your head - just your eyes. As soon as you move your head, you are in danger of losing your place in the music. Just move your eyes - this way, you can keep your place and move your hands to the right positions.

Here's a picture of what you should be seeing in your field of view:



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Timing and notes together

One of the difficulties in reading music is not so much the notes -or the timing -it's playing them together! You may want to spend a bit of time using the slash notes to get your timing down so that it's on autopilot.

Here are some picking directions on timing:

In every practice situation, sing the rhythms.

The staple looking symbol means to pick down, the V means to pick upwards

1. Most guitarists will use alternate picking for everything they play or improvise; however picking directions are different when reading music. We want the down-strokes and upstrokes of the pick to coincide with the downbeats and upbeats of the music. At the rhythmic level of the eighth note, the pick should play a down-stroke on every downbeat (1,2,3 and 4) and an upstroke on every upbeat (the 'ands') -so that the pick travels in the same direction and is synchronized with the tapping foot.
2. Playing triplets: down, up, down (see first triplet in bar 4). The exception is when you have two triplets together and then it's alternate picking (see beat 3 and 4 on bar 4)
3. Rests do NOT change pick direction. Always see the rest as part of the rhythmic figure, and pick accordingly (see bars 6-12)

Moderate ♩ = 120

1 2 3 4

5 6 7 8 9 10 11

12 13 14

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Tommy Tedesco (the great studio guitarist) once said he never bothered to learn the notes above the ninth fret on the bottom two bass strings (on the guitar). He used these chords for playing chords and soloing, but felt they were unpractical for reading.

For different keys, find an area on the neck where you won't have to reach far -for example, the Locrian, Phrygian or Aeolian positions.

Reading charts

Repeat bars usually come in pairs. The first stave below tells you to repeat the 4 bars twice.

In bar 6 and 7, we come across a single measure repeat. This tells you to repeat the previous measure 1 time

A 2 measure repeat sign is always centered on the bar line. This repeat sign tells you to repeat the

The image shows two staves of musical notation. The first staff begins with a double bar line with two dots, indicating a 4-measure repeat. This is followed by four measures of slanted lines. Above the first measure is the chord 'Am7' and above the second measure is 'Dm7'. The second staff starts with a measure number '6' and 'Am7' above the first measure. It contains a single-measure repeat sign (double bar line with a dot) in the second measure, followed by two measures of slanted lines, and a two-measure repeat sign (double bar line with two dots) in the fifth measure, with a '(2)' above it.

previous two measures 1 time.

Da Capo -an italian term that means literally "The Head". The letters "D.C" are written at the point where you are to jump back to the beginning of the chart.

Often, D.C. will be accompanied by another road map indication

D.C. al Fine -go back to the beginning of the chart and play to the "Fine" sign

Dal Signo -"from the sign" -The Letters D.S. are placed at the point when you are to jump back, while the sign indicates where you will be repeating from. Often D.S. will be accompanied by a road map directions, such as D.S al Fine -jump back to the sign, and continue playing until you reach the word Fine.

§ - The sign

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The Coda is a section of music added to the end of a chart. The first coda sign marks the point where you will jump ahead to the next coda sign (the coda added to the end of the chart) and continue playing until you reach the final double bar line or Fine. Coda signs are never observed until the second time through a section and are often part of D.C. or D.S. road map indication. D.C. al coda means to jump back to the beginning and continue playing until you reach the first coda sign, at which point you should jump to the second coda sign at the end of the chart and continue playing until the Fine sign or final double bar.

In the example below, read down to the end of the third line, go back to the top and read that line again, including repeats, and then take the coda by jumping to the bottom line and playing until the final double bar.

D.S. al Coda means jump back to the sign and continue playing until you have reached the first coda sign, at which point you should jump to the second coda sign at the end of the chart and continue

The musical notation consists of four staves. The first staff is in 4/4 time and contains four measures of music with chords G, B \flat 7, AM, and D7. A 'To CODA' sign is placed above the fourth measure. The second staff contains three measures with chords G7, C, and CM. The third staff contains four measures with chords Bm, B \flat 7, AM, and A \flat 7. A note '(REPEATS GOOD)' is written above the fourth measure. The fourth staff begins with a 'CODA' sign and contains three measures with chords G, C, and G.

playing until you reach the Fine or final double bar.

Should you observe repeat signs after a D.S. indication? Here is a general rule you can go by. Most phrases are 4 bars in length, and most sections are 8 bars. If taking the repeat means that a section adds up to 8 bars, as in the above example, and then there is a good chance that the repeats should be observed. Similarly, you could count the number of measures in the section as it was played originally - this section with repeats, equals 12 bars. Now add the number of bars on the D.S., including the coda. Does it equal the same number of bars?

Guitar Virtuosity for the Everyday Man

A Word about Road Maps

When somebody talks about learning the form of a chart, they are referring to learning the “Road map of a chart.”. The first time you look at a chart, you need to be able to answer several questions about it.

Where are the repeat signs? Does my eye have to jump back to the beginning or to some other section of the chart? Do I then have to jump forward?

Once you understand the road map, you need to practice following the form until your eyes are accustomed to the movements required to read the chart.

Notice the use of thin double lines in charts. You will find that, most of the time, road map directions will appear at the beginning or end of a section of music marked with a double line bar. Go through the previous two examples and look at their use of double bar lines.

If you come across a difficult chord, play its basic shell or guide tone. If it’s written in notes (horrors), try and get the highest notes you can read – the melody note is what’s important – try and get more of it on the next run.

Dynamics:

Most musical directions are written in Italian and appear below the staff. There are many to learn, so we will focus on a few at a time. There are essentially just two main dynamic markings: loud and soft. Everything else is a variation on these.

p means piano or soft

f means forte or loud

mp is a variation of piano. It means mezzo piano or moderately soft

mf is a variation of forte. It means mezzo forte or moderately loud.

pp is a variation of piano. It means pianissimo or very soft

ff is a variation of forte. It means fortissimo or very loud

cresc. or < means crescendo, or gradually louder

decresc. or > means decrescendo, or gradually softer

Advanced Lead

Welcome to advanced lead. If you're here, I'm going to assume you know a few things:

- You know your modes
- You can play all 5 shapes of the Pentatonic and add the blues notes
- You know all the notes on your fret board

If the answer to any of the above is no... Then these are covered previously in the book.

The Things we're going to cover in this section is:

1. Speed – how to get it
2. Sweeping, string skipping and other roller coaster licks
3. Sequences
4. Cool Licks and how to make licks
5. Playing notes in the chord (moving into jazz and fusion)
6. Jazz melodic devices
7. Making jazz licks!

3 Golden rules

The lick/lines/phrases must flow nicely

Only play things that will add to the song you're playing over – not take away from it. When you're playing, try and listen to see if you are adding (making the song sound better) or taking away (turning the song into something worse)

Make sure everything – and I mean everything is in the pocket – make an effort to start your lines on-time.

Lesson 1 -Speed and How to get it!

First of all:

You may have heard that you cannot play something fast if you cannot play it slow. I want to expand on this with a few of my own ideas:

- If you're playing fast, listen to each note. Is each note articulated as well as if it would be if you playing that note slow?
- You can only play something if you can place it in a timing subdivision. If you play something faster than that and you accidentally get it in time and even and sitting well – that's called getting lucky and luck is a fickle option!
- If you having problems with getting something clean – it's usually because your fret-hand is not getting there in time. Try just playing the lick hammer-on and pulled off. If the timing of that is not deadly even and in-time, it's not going to be clean until you get this legato version clean!
- Put a bit of effort into synching. The pick strike action should be linked to the action of putting down your fingers.

The Pick

It's commonly know that the fastest pickers (and I'm thinking of Micheal Angelo Batio and Shawn Lane) use Jim Dunlop Jazz III picks. You can get some from here delivered right to your door!

<http://astore.amazon.com/prolevgui-20? encoding=UTF8&node=18>

Your Fret Hand

Believe it or note – Usually the biggest obstacle in playing something fast is our lazy hands! Once you have a lick or fragment down, MAKE your hand play it faster. You'll be surprised at how fast your hands can actually play once they get a kick up the backside!

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Here's a Piece that I used to play which is lots of fun for practicing your speed! Notice that a lot of these bars are repeated 4 times (look for 4x)

DESCENDING TRIPLETS

As recorded by Sean Clancy

Gtr I

1 4x 4x 4x 4x

6 4x

14 4x 4x

21

29

T 18 17 15 17 15 13 15 13 12 13 12 10 15 13 12 10 17 15 13

A

B

T 18 17 15 15 13 12 17 15 13 13 12 10 15 13 12 12 10 9 13 12 10

A

B

T 18 17 15 15 13 12 17 15 13 13 12 10 15 13 12 12 10 9 13 12 10

A

B 12 10 10 8 12 8 10 10 12

Lesson 2 - Exercises to improve speed and Learn Licks

Remember our picking exercise? I want you to replace the following steps with these

fingerings - How to get a lick up to speed:

- 1) Learn the lick so that you can play it perfectly across a metronome beat (at a slow speed)
- 2) Start the lick at the lowest position you can play it on your guitar (near the nut)
- 3) Play the lick. Move up one fret and play the lick again. If you do not play it perfectly, do it again at the same fret.
- 4) Play the lick at every fret until you get as high on the neck as you ever want to play that lick.
- 5) Increase the metronome speed by 2-5 clicks
- 6) Repeat steps 2-5 The benefits of this exercise: You'll be able to play this lick anywhere on the neck regardless of fret-markers You be able to get up to serious speeds You'll be able to play the lick at any tempo

Note: Step 1 is always difficult as it's a faster speed and the fret spacing is wider. Persevere.

As you go up the neck, your fingers will actually start to take over as they will soon know how to play the lick / melody / phrase better than you!

When this happens (and it always does) – try and work on additional things such as making sure it's in the pocket, if it's flowing smoothly, only the notes are sounding (no other sounds) etc...

The notes should have a uniform clarity of note – that means that you should try and get them as clean as possible and that they are all as clean as each other. This means you have to listen to every note to make sure.

The Ability Trainer

This is an incredibly useful tool in GFW. You can record your lick, slow it down to see if it's really clean and even – and speed your lick up so you know how it should sound when it's faster.

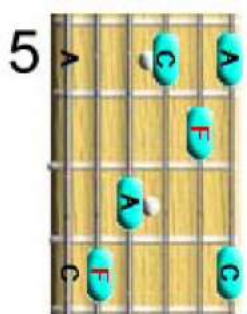
Most of the battle is knowing how things should sound if you play them well.

Lesson 3 - Techniques:

Sweeps

Sweep picking – or economy picking as it's sometimes referred to, is easy if done right. I personally have been doing it since 1987 and I started off doing it right.

If you're sweeping correctly, it should sound the same as if you alternate picked it. This means you can fuse linear alternate picked lines with sweep's wide intervals to create licks where nobody can follow what you're doing!



And the tab (the finger is under the tab):

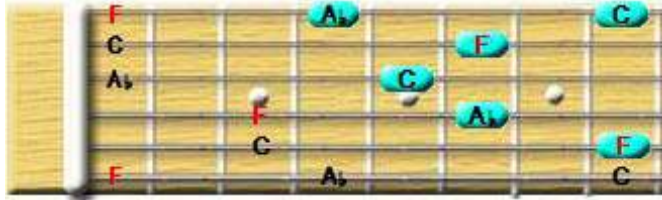
We'll start off with the classic shape – an F triad chord

Rules:

- 1 Start really slow. Use a metronome and I would start on one note per click at 30 (I'm not kidding!). Make sure that there's only one finger on the fret board at a time. Do everything you can with the picking hand's palm to mute every other sound than the notes.
- 2 Make sure that your pick (staples is a down pick, V's are upstrokes) is constantly moving during the sweep. That means that after it hits a string, it moves between the previous string until it hits the next string (rather than a lot of down strokes)
- 3 Use the How to get a lick up to speed exercise.
- 4 Take it through your subdivisions: $\frac{1}{4}$, $\frac{1}{8}$ th, $\frac{1}{8}$ th triplets, $\frac{1}{16}$ th notes and back down again!

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Once you get this down, here's a whole bunch of other sweep shapes (and they're all generated courtesy of the GFW Invertor!)



F minor

Gmaj7 (with a 9 and 6) – start this with an upstroke on the E and start down-stroke sweeping from the G

B7 – Once again, start with an upstroke

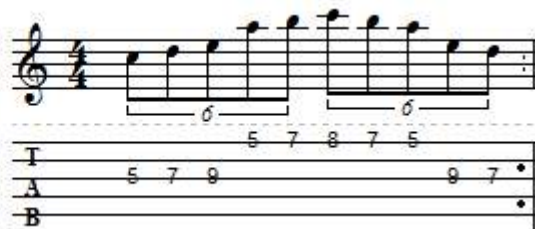
Remember, you can make any shape in any scale or chord in the GFW Invertor and take it through all the possible inversions and hear it too -the ultimate sweep maker!



String Skipping

String-skipping is an easy way to get wide intervals! You simply miss-out a string.

Here's an example: Here's a favourite of mine – an E minor pentatonic string skip: Use the GFW Invertor and take it the way through E minor Pentatonic (it's actually in the presets)!



Guitar Virtuosity for the Everyday Man



Also, in the style of Brett Garsed, you can also chuck in far away notes in your linear lines:

While you're doing a run in the first, second or third strings, throw in the low E (or any other note that's far away from where you are playing). This will break it up and it's also unexpected to the listener!

Make sure it's flowing though!

You can also do the opposite. If you're playing down low, chuck in some high far away notes into your lines.

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Tapped triplets This is a tapping triplet idea that I picked up from Greg Howe's records when I was about 19.

The lower shape is a stock A minor arpeggio that looks like this

The above is totally hammered –on. Now once you fret a note, you'll play the below tab as a tap (using a pick hand finger) and then pull-off to the same note.

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The same idea can also be used with pentatonic scales. This example is in E minor Pentatonic.

The first system of musical notation consists of a treble clef staff in 4/4 time and a corresponding guitar tablature staff. The treble staff shows a sequence of eighth notes with triplets and slurs. The tablature staff shows fret numbers: 12-15-12-10-12-10, 12-15-12-10-12-10, 12-14-12-9-12-9, and 12-14-12-9-12-9. Trill marks (T) are placed above certain notes in the tablature.

The second system of musical notation continues the exercise. It features a treble clef staff with eighth notes, triplets, and slurs. The tablature staff shows fret numbers: 12-14-12-10-12-10, 12-15-12-10-12-10-12-15-12, 10-12-10-12-14-12, 9-12-9, 12-14-12, 9-12-9-12-14-12, 10-12-10-12-15-12, 10-12-10-12-15-12, and 15. Trill marks (T) are placed above notes. A 'full' mark is placed above the final note (15).

The Lower Shape



The Higher Shape



It's a good idea to practice each hand separately rather than both together. Make it flow. This idea can be extrapolated out to all sorts of different shapes.

Also, these are relatively easy to get to phenomenal speeds.

Guitar Virtuosity for the Everyday Man

3/1 licks

3/1/3/3/1/3 Licks

Piano triplets (I got the idea from the piano) – a similar thing can be heard in the 2nd theme from Yngwie Malmsteen’s Trilogy Opus 5.

Now, with all these licks, take the time to reverse them so they go downwards as well. Do them on different strings if applicable.

These are rollercoaster licks. Don’t use them all the time or they’ll start going over the average listener’s head.

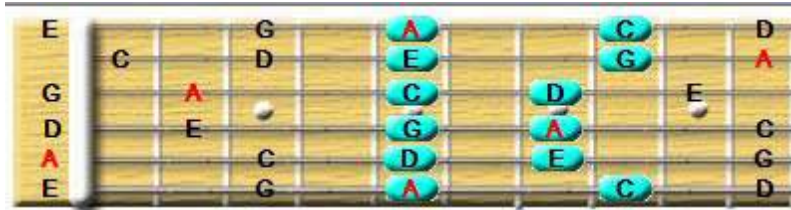
Remember – the listeners are the people with the money!

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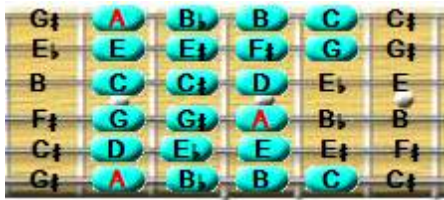
Chromatic lines

This is a great way to create outside runs! This concept is used and taught by the great Australian guitarist Brett Garsed.

Basically, you take a shape i.e. your first position Pentatonic minor:



And fill that shape up with all the notes inside it like so:



What this does is gives you a chromatic feel without sounding completely chromatic as there are a few intervallic jumps due to the enclosed shape of the minor pentatonic.

A good way to facilitate this is to use it for a few strings and then revert back to your scale.

Fills

These following ideas are cool concepts if you're playing a slow lyrical melody and want to add some heat and dramatic license to it.

Runs into notes:

Say you have 3 long soaring notes. Just before you hit one of the notes, do a run up into it. The goal is to use your subdivisions, make it flow and start the run before the note so it ends on the long note when the note should sound.

A classic example of this is heard from Yngwie Malmsteen on the intro to "Icarus' Dream Suite op. 4" (Rising Force 1984).

The best way to do this is to design 8, 4 or 12 runs for $1/8^{\text{th}}$ or $1/16^{\text{th}}$ notes and 6 or 12 for triplets.

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You could choose these ideas for some options for these runs:

- Ascending run
- Sweep arpeggio
- Sequenced arpeggio
- Sequenced run
- Trill
- Slide with tremolo picking (like Eddie Van Halen on the “Beat It” solo)
- Ascending tapped pentatonic s

All of these should finish on a note you can do with vibrato or a bend or both

Trail down:

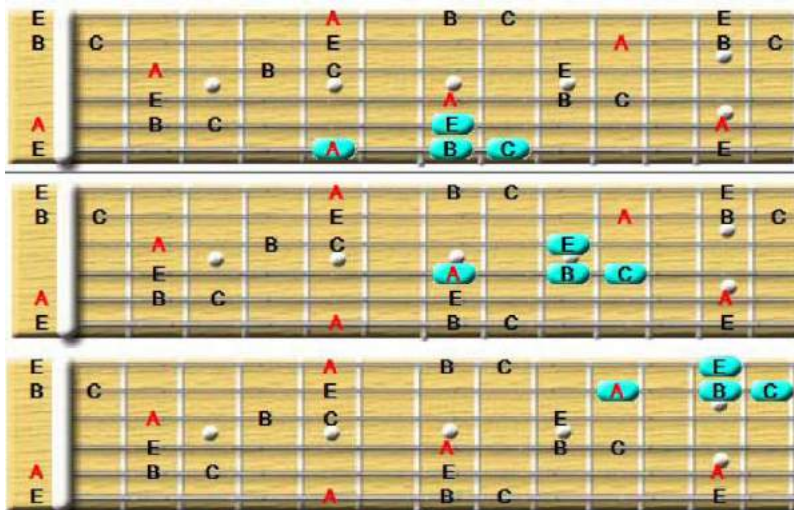
The same as run up but this happens at the end of a long note. The idea is to make it trail off into oblivion. You can use the descending versions of the above ideas.

Octave shapes

Octave shapes are a great way to get around the neck. Let’s check these 3 “A” note positions



By using a 2 string shape, we can use these octave positions to play some nice lines
Example – A mi add 9



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The key is that you keep the same fingering position for each octave shape. By using your elbow and forearm to position your hand you can get it quite seamless.

Here are some other shapes you can use:

Aadd9	Dm(add9)	Dadd9	Bbmaj7	A Blues	A partial Aeolian	A Harmonic Minor (slide in from the G# to A)

The last example shows us that it's even possible to play full seven note scales using octave shapes! It looks cool, easier to figure out and has more range than conventional 5 fret scale positions

If you wanted to start from the root of the scale rather than slide in from the G#, simply do the slide in on the 2nd and 3rd Octaves! Feel free to sequence these shapes too!

The possibilities are endless!

A Major	A Dorian	A Mixolydian	A Super Locrian	A Locrian #2

The last 2 scales will come apparent if you're going to move into the jazz part of this book

Lesson 4 - Sequences

This will help you get more mileage out of your scales:

We'll use the A Major Ionian shape as our example but you should apply these to as many scales as possible

Straight up

Musical notation for the 'Straight up' sequence in A major. The notation includes a treble clef, a 4/4 time signature, and a melody line. Below the melody is a guitar staff with the label 'Gtr I'. The guitar staff shows the string names T, A, and B, and the fret numbers for the sequence: 5 7 9 5 7 9 6 7 9 7 9 10 7 | 9 10 9 7 10.

Going up in 3's

Musical notation for the 'Going up in 3's' sequence in A major. The notation includes a treble clef, a 4/4 time signature, and a melody line. Below the melody is a guitar staff with the label 'Gtr I'. The guitar staff shows the string names T, A, and B, and the fret numbers for the sequence: 5 9 7 5 9 7 5 9 7 6 9 7 6 9 7 6 | 9 7 6 9 7 9 9 7 10 9 7 10 9 7 10.

Going down in 3's

Musical notation for the 'Going down in 3's' sequence in A major. The notation includes a treble clef, a 4/4 time signature, and a melody line. Below the melody is a guitar staff with the label 'Gtr I'. The guitar staff shows the string names T, A, and B, and the fret numbers for the sequence: 10 7 9 10 7 9 10 7 9 8 7 7 9 6 7 9 | 6 7 9 6 7 9 6 7 9 5 7 9 5.

Going up in 4's

Musical notation for the 'Going up in 4's' sequence in A major. The notation includes a treble clef, a 4/4 time signature, and a melody line. Below the melody is a guitar staff with the label 'Gtr I'. The guitar staff shows the string names T, A, and B, and the fret numbers for the sequence: 5 5 7 7 9 9 5 6 7 7 9 9 6 6 7 7 | 9 9 6 7 9 9 10 7 7 9 9 10 10.

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Going down in 4's

Musical notation for 'Going down in 4's' in 4/4 time. The piece features a melodic line in the treble clef and a guitar-specific line in the bass clef with fret numbers. The fret numbers are: T: 10 9 9 7 7 10 9 9 7 7 6 9 9 7 7; A: 6 6 9 9 7 7 6 5 9 9 7 7 5 5 7 9; B: 5.

Going up in 5's

Musical notation for 'Going up in 5's' in 4/4 time. The piece features a melodic line in the treble clef and a guitar-specific line in the bass clef with fret numbers. The fret numbers are: T: 7 6 9 7 10 7 7 9 9 10 10; A: 9 6 9 7 10 9 6 7 7 9; B: 5 7 7 9 9 5 7 9 9 6 6 7 7 9.

Going down in 5's

Musical notation for 'Going down in 5's' in 4/4 time. The piece features a melodic line in the treble clef and a guitar-specific line in the bass clef with fret numbers. The fret numbers are: T: 10 9 9 7 7 10 9 9 6 7 9 9 7 7 6; A: 6 9 9 7 7 5 6 9 9 7 7 5 7 9 5 9; B: 5.

Going up in 6's

Musical notation for 'Going up in 6's' in 4/4 time. The piece features a melodic line in the treble clef and a guitar-specific line in the bass clef with fret numbers. The fret numbers are: T: 9 7 10 9 12 9 12 10; A: 9 13 6 10 7 9 7 10 9 12 10; B: 5 9 7 9 5 7 9 9 13 6 10 7 9 7 10 9 12 10.

Going down in 6's

Musical notation for 'Going down in 6's' in 4/4 time. The piece features a melodic line in the treble clef and a guitar-specific line in the bass clef with fret numbers. The fret numbers are: T: 10 9 7 10 9 7 9 6 7 6 9 7; A: 6 9 7 6 9 6 7 9 6 7; B: 7 9 5 7 6 9 6 7 9 6 7 9 5 7 5.

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Going up in 7's

Musical notation for "Going up in 7's" in 4/4 time. The piece is for guitar (Gtr I) and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line on the guitar staff with fret numbers 5, 7, 9, 5, 7, 9, 6, 7. The second measure continues the melodic line and the bass line with fret numbers 9, 6, 7, 9, 7, 9, 10, 7, 12, 9, 7, 10.

Going down in 7's

Musical notation for "Going down in 7's" in 4/4 time. The piece is for guitar (Gtr I) and consists of two measures. The first measure contains a melodic line in the treble clef and a bass line on the guitar staff with fret numbers 10, 9, 7, 9, 7, 6, 10, 9, 7, 9, 7. The second measure continues the melodic line and the bass line with fret numbers 6, 9, 7, 6, 9, 7, 5, 9, 7, 5, 4, 7, 5.

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Those were the interval sequences – let's have a look at other common sequences:
 Going up in groups of 4

Gtr I

This system shows a 4/4 time signature with a treble clef. The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Below the staff are three lines for guitar strings T, A, and B. Fingerings are indicated by numbers 5, 7, 9 on the B string; 5, 7, 9 on the A string; and 7, 9, 6, 7, 9, 6, 7, 9, 6, 7, 9, 6, 7 on the T string.

This system continues the melody from the first system. The notes are: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Fingerings for the T string are: 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9, 10. Fingerings for the A string are: 9, 6, 7, 9, 6, 7, 5, 7, 7, 5, 7, 9, 5, 7, 9, 5.

Groups of 4 descending

Gtr I

This system shows a 4/4 time signature with a treble clef. The melody consists of quarter notes: C5, B4, A4, G#4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Below the staff are three lines for guitar strings T, A, and B. Fingerings for the T string are: 10, 9, 7, 10, 9, 7, 10, 9, 7, 10, 9, 7, 9, 9, 7, 9, 7, 7, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7. Fingerings for the A string are: 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 5. Fingerings for the B string are: 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 5.

This system continues the descending melody. The notes are: E5, D5, C5, B4, A4, G#4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Fingerings for the T string are: 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 5. Fingerings for the A string are: 9, 7, 6, 9, 7, 6, 9, 7, 6, 9, 7, 5. Fingerings for the B string are: 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 5.

Here it is on one string. Tip – Make it sound like the above version – record yourself using the ability trainer and practice it until you cannot tell the difference between doing the above and the below.

Gtr I

This system shows a 4/4 time signature with a treble clef. The melody is on a single string (likely the 9th string) and consists of quarter notes: 17, 21, 19, 17, 15, 19, 17, 15, 14, 12, 15, 14, 12, 10, 14, 12, 10, 9, 12, 10, 9, 7, 10, 9, 7, 5, 9, 7, 5. Below the staff are three lines for guitar strings T, A, and B, all of which are marked 'sl.' (slide). A final note on the T string has fingerings 1, 2.

Also work it ascending – use your index finger to slide. Pick so that you can't hear the slide.

Guitar Virtuosity for the Everyday Man

3's going up

Gtr I

T
A
B

T
A
B

3's going down

Gtr I

T
A
B

T
A
B

And 3' on one string – you can get away with only using 2 fingers for this lick!

Gtr I

T
A
B

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Guitar Virtuosity for the Everyday Man

Going up in groups of 6

Gtr I

T	2	4	5	3	5	7	5	7	9	7	9	10	9	10	12	10	12	14	12	14	16	14	16	17	16	16
A	2	3	5	3	5	7	5	7	9	7	9	10	9	10	12	10	12	14	12	14	15	14	15	17		
B													9	10	12	10	12	14	12	14	15	14	15	17		

This above sequence is very useful as it can be used in various forms on all the other 2 string groups (unless it's the G and B strings)

Lesson 5 – Practice Diary

I remember Emily Remler (on an RHS video) say that only 30% is truly improvised... everything else is something you've learnt and played before.

Well, that's certainly true for me. Whenever I've done session track for somebody, all the pre-learned licks come into play!

This is where you'll need these things:

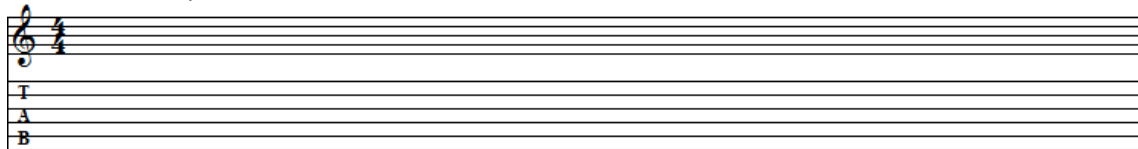
- Exercise book (like a lined school book)
- Ruler (for drawing tabs and music staves)

Now, if possible, you'll want a digital recording program and something to record it on. ([Click here to check out some cool deals](#))

You'll also be using the GFW transcriber and, of course, GFW's metronome is also recommended: to save time, find transcriptions of your favorite players online.

You want a learn two licks a week –

1. Go through your music, pick a track with some hot guitar playing lick and write down in your practice diary, the artist, song and time in track of the lick and the tempo and key.
2. Draw a treble clef (for guitarists – for bass guitarists, draw a bass clef) and a tab diagram below
 - a. Here's an example:



3. Using either the transcriber to work it out or copy it straight from the transcription, include the chords so that you know how it starts.
4. Know how it starts – triplet feel? Swing feel? 8ths? 16ths? Does it start on a note of the chord shape? Is it starting on an off-beat?
5. Learn how to play it without looking then...
6. Go to the [Exercises to improve speed and learn licks section](#) and do the lick with these.
7. Do it with the track and make it sound like there is only 1 guitar playing. Use the transcriber for this!
8. Use the GFW Ability Trainer to record yourself playing the lick – make it sound cool!
9. Learn to do it standing up, sitting down, while walking around your room and without looking!
10. Pick a song from your music directory and play over it only using the lick! Make sure that your playing sounds cool and it sounds like you're playing it with conviction!
11. Mentally hear the lick, play the lick and then play it back in your mind. The licks you're going to own are the ones you can recall mentally. Do these until you have an accurate mental recording of what it sounds like! If you can sing it, do it!
12. Learn the most obvious keys you'll want to (The keys the song in your band are going to play in) and E, A, G, D, C, B, B^b, E^b, F[#] and C[#]
13. Apply it at the next jam, band practice or gig

Guitar Virtuosity for the Everyday Man

Now go over every lick in your diary and play it over your track.

One idea is to get a scrap book or clear folder for your lick library. Do all your licks using guitar pro or powertab (that way they're nicely laid out, sound right and clear to read. Print them out and stick the A4 pages in your scrap book or folder.

Why do we print them out? Because it saves time – and plus if you only have them on your computer, you'll end up checking your email, seeing who is on facebook etc...

If you have 100 learnt and recallable phrases, you'll be set for life.

2 licks every week for a year = 104 licks = you are awesome.

Here's an example from my lick library:

♩ = 120
Dann Huff, Innocent Days, 240 bpm, 5m 03.59s
B

5 6 7

Lesson 6 – Advanced Timing

Ok – we covered triplets and so forth earlier in the book... Now we're going to take a look at 5's



Here we have five 16th notes in the space of four 16th notes.

I would count this like so

1-ba-keh-ti-ka 2-ba-keh-ti-ka 3-ba-keh-ti-ka 4-ba-keh-ti-ka

Now 7's



This is seven 16th notes squeezed into the space of four 16ths

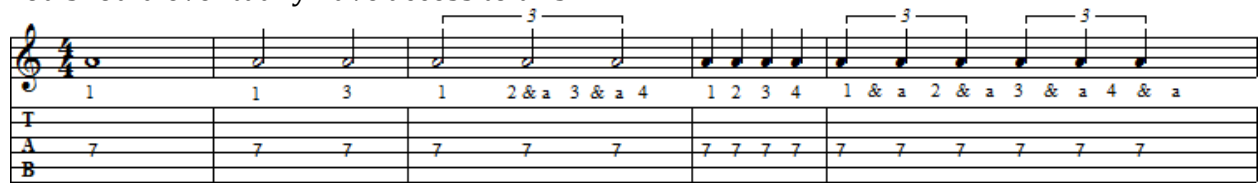
1-ba-keh-ti-ka-weh-pi 2-ba-keh-ti-ka-weh-pi 3-ba-keh-ti-ka-weh-pi 4-ba-keh-ti-ka-weh-pi

As you can see, each note has a different syllable sound.

Now, using the metronome with the timing subdivision counter, you can learn to see what any quarter note with fives, sevens and nines sound like

Guitar Virtuosity for the Everyday Man

You should eventually have access to this:



1 1 3 1 2 & a 3 & a 4 1 2 3 4 1 & a 2 & a 3 & a 4 & a

T

A 7

B




1 & 2 & 3 & 4 & 1 ba keh ti ka 3 ba keh ti ka 1 & a 2 & a 3 & a 4 & a

T

A 7

B



1 ba keh ti ka wi pi 3 ba keh ti ka wi pi 1 e & a 2 e & a 3 e & a 4 e & a

T

A 7

B



1 ba keh ti ka 2 ba keh ti ka 3 ba keh ti ka 4 ba keh ti ka 1 beh ga di gi da 2 beh ga di gi da 3 beh ga di gi da 1 beh ga di gi da

T

A 7

B



1 ba keh ti ka wi pi 2 ba keh ti ka wi pi 3 ba keh ti ka wi pi 4 ba keh ti ka wi pi

T

A 7

B

9s are a form of triplet, 10's are simply two 5's stuck together

A great way of getting used to the timing in your playing is (say for 5's note 16ths) is find a 5 note repeating pattern and make sure you start it on the beat and it stays even and arrives on the next click after the 5th note (being the 1 again).

In each of these timings, write a little study where instead of playing a whole stream of 7 notes – have some notes as a rest.

A note about these odd times of triplets, fives, sevens, and so on, they all have a loping feel to them. Fives and sevens are also more likely to make other guitar players rewind the recording to hear it again – because they will sound in time – but because they're more unusual – they're harder to understand how you did it!

Guitar Virtuosity for the Everyday Man

When soloing using subdivision jumping – I would suggest counting and tapping your foot – start at a slow tempo, choose a scale and solo. Count audibly and know what the next timing subdivision will be (that way you won't 'fall over')

Here are some fingering patterns which will help you to get used to changing to and from fives and sevens:

1/8th notes to groups of 1/8th note fives

Musical notation for 1/8th notes to groups of 1/8th note fives. The notation is in 4/4 time and features a treble clef. The melody consists of eighth notes with a key signature of one sharp (F#). The first two measures show a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The next two measures show groups of five eighth notes, each starting with a fret number (7, 9, 10, 7, 10) and a slur. The final two measures show another sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The guitar tablature below the staff shows the corresponding fret numbers for each note.

Groups of 1/8th note sixes (triplets) to 1/8th note fives

Musical notation for groups of 1/8th note sixes (triplets) to 1/8th note fives. The notation is in 4/4 time and features a treble clef. The melody consists of eighth notes with a key signature of one sharp (F#). The first two measures show a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The next two measures show groups of six eighth notes, each starting with a fret number (7, 9, 10, 7, 9, 10) and a slur. The final two measures show another sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The guitar tablature below the staff shows the corresponding fret numbers for each note.

Groups of 1/8th note sixes (triplets) to 1/8th note sevens

Musical notation for groups of 1/8th note sixes (triplets) to 1/8th note sevens. The notation is in 4/4 time and features a treble clef. The melody consists of eighth notes with a key signature of one sharp (F#). The first two measures show a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The next two measures show groups of six eighth notes, each starting with a fret number (7, 9, 10, 7, 9, 10) and a slur. The final two measures show another sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The guitar tablature below the staff shows the corresponding fret numbers for each note.

1/16th note to 1/8th note sevens

Musical notation for 1/16th note to 1/8th note sevens. The notation is in 4/4 time and features a treble clef. The melody consists of eighth notes with a key signature of one sharp (F#). The first two measures show a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The next two measures show groups of seven eighth notes, each starting with a fret number (7, 9, 10, 7, 9, 10, 7) and a slur. The final two measures show another sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The guitar tablature below the staff shows the corresponding fret numbers for each note.

With the odd times above, you're going to have to ignore the 2 and the 4 beats (as you'll be counting your fives and sevens across them. Make sure you can actually count them with your voice before playing them – and when you play them, count also and make your fingers follow your voice.

The groups of 1/8th notes in sixes are simply counted as triplets. I used sixes to let you know that here you'll be counting in groups of 4, 5, 6, 7 in 8th notes (16th notes are exactly the same but double-time)

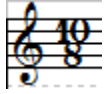
Guitar Virtuosity for the Everyday Man

Odd Time Signatures

This is incredibly easy.

You can break it into chunks...

Let's take 10/8 (that means there are 10 1/8th notes in the bar)



We simply break it down into chunks – we never think of it in terms of 10 1/8th notes!

i.e

1-2-3 1-2-3 1-2-3 1

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

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

And you put the accents on the 1 – or change chords

You can do this with any combination – and it always sounds cool and quite sophisticated!

Lesson 7 -Cool Licks and how to make those licks

Roller coaster licks!

Now, presuming you now have all your techniques together,

Pool all your licks together (you should have at least 3 varieties of techniques)

Here may be your components in your toolbox:

- Runs
- Sequences
- Microtonal bends
- Bends (and bends with vibrato)
- A held note with vibrato
- Sweep
- String-skips
- Tapped arpeggio
- Tapped Pentatonic
- Piano triplet
- 3/1 licks
- Octave shapes
- Blues lick

So pick perhaps 3 ideas and join them together.

Decide on the scale that you're going to use. Decide on which note you want the lick to finishes on. If you're into shred/metal, perhaps choose the root note of the scale you're playing in.

Decide what timing subdivision it starts on (triplets? 16th notes?)

Here's an example using sweep, piano triplets, bends and a run:

Guitar Virtuosity for the Everyday Man

Moderate ♩ = 120

1

2

fill

T
A
B

5-8 7-12 10 9 10 8-10-12 10 8-12 10 8-12 12-15 12 12-15 13 13-12-10 13-12-10 12-10-9 12-10-9 12-10-8 12-10-8

3

5

Now, I just stitched this together in Guitar-pro in 20 seconds without playing it. With a bit of tweaking, I would make it more interesting.

This way you can make your own licks

Make sure you have 3 or 4 ways to get into your licks and 3 or 4 ways to get out of them. Once you have your lick down, put on your favorite song and practice applying just that lick over and over again to the song!

Also, remember (especially for all you hippies who just want to, like, play). Everything you will play on stage, on a session, in the studio, will be something that you've played before – therefore learn good things – learn lots of things!

Melodies

You already have hundreds of great melodies:

If you own CD's you can learn the vocal melodies and use these for soloing! Highly recommended is Stevie Wonder! This way you'll have lots of cool lyrical melodies to intersperse your roller coaster licks!

Guitar Virtuosity for the Everyday Man

State-of-the-art You licks!

One of the best ever ways to make cool licks and keep them forever is to create instrumental compositions with a nice lengthy solo in the middle.

First make the backing – the drums, the bass, the keyboards, rhythm guitar etc... (all of this can be done on your computer with a midi keyboard and some digital recording software)

You take all of your techniques and make a lick that works over the chord well.

Record that. Then make the next lick – and then next

Basically, you make up a stitch work of hot licks with all your techniques coming into play...

Then you're going to need to edit it and refine the licks so that you have a nice flowing solo with tension and release and building up and nice vibrato etc...

Then – learn to play the whole thing!

Suddenly you'll have a succession of brand new state-of-the art licks that you made!!!!

Lesson 8 - Elements of the Jazz Language

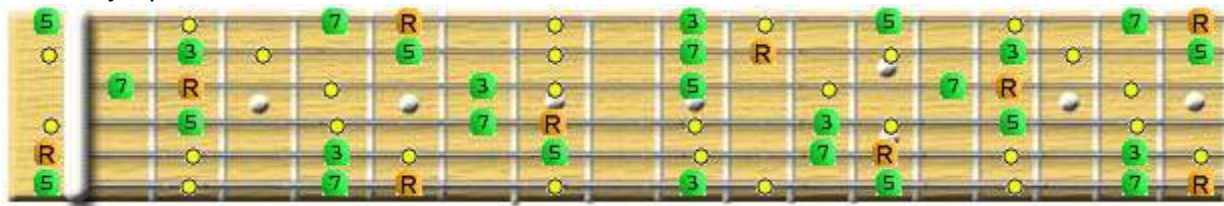
There's a lot of information in this lesson – I would use it as a reference for building up your jazz vocabulary. There are a lot of tools here to do this.

I'm going to do it based off the 3 chord families

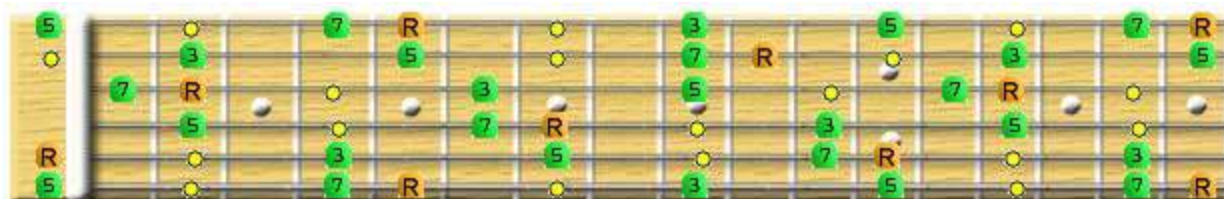
Major Chord Family

Amaj7

Use a Major pentatonic based off the R



Use a Major pentatonic based off the 5th (I really like this one)



Use a minor Pentatonic from the 7th of the Maj7 Chord



Amaj7#11 – Major from 2nd (Shape 1 ½ step below)



Guitar Virtuosity for the Everyday Man

C.E.S.H. (Chromatic Embellishment of Static Harmony or Contrapuntal Elaboration of Static Harmony. Sometimes the technique is simply called line cliché. A moving chromatic line is introduced in what would normally be a static progression. It's pronounced "Kesh")

Major 1,7,^b7,6 | 5, #5, 6, #5 (or ^b7)

CMI d 7 ^b7 b)

Cry me a river Lick (CMAR)

CMAR GM(FROM?)

CMaj7 – Play CMAR from 7th (B)
 CMaj7(#11) - Play CMAR from #4 (F#)

Here's a possible list of CMAR on the neck. The Blue note is the start note and you'd place this on the starting degree of the chord (in the above either the 7th or the #4)

Gone But Not Forgotten Lick (GBNF)

CMAR GM(FROM?)

CMaj7 – Play GBNF from 7th (B)
 CMaj7(#11) - Play GBNF from #4 (F#)

Here's a possible list on fingering of GBNF on the neck. The first fingering can be used on the G, D and A strings

Guitar Virtuosity for the Everyday Man

Bebop Lick



CMaj7 – off the Root (C)

Cmaj7 – off the 5th (G)

Cmaj7 – off the 6th (A)

The Bebop lick has a list here of 5 variations

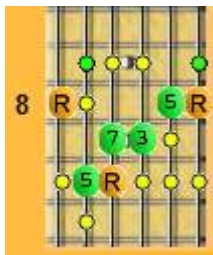
It's up to you to find the various fingerings

Digital Patterns

Use these little melodic sequences to create melodic lines (it's based off the spelling of the chord)

5321, 12345321, 1532, 9765, 12345 765, 3123, 9765

To play a Major Bebop scale, simply add a $\flat 6^{\text{th}}$ passing note. Playing a straight line from any chord tone will make sure that the string beats will sound chord tones. Bebop lines are usually played descending.



Guitar Virtuosity for the Everyday Man

Minor Chord Family

Ami7

Use the Minor Pentatonic Off the Root



Or 3rd Position of the Major Pentatonic off the $b7^{\text{th}}$ Degree (The 1st shape becomes the 3rd shape)



Or a Major Pentatonic off the 4th (the 1st position becomes the 5th position)



C.E.S.H. (Chromatic Embellishment of Static Harmony or Contrapuntal Elaboration of Static Harmony. Sometimes the technique is simply called line cliché. A moving chromatic line is introduced in what would normally be a static progression. It's pronounced "Kesh")

Minor 1,7, $b7$,6 |5, #5, 6 #5(or $b7$)



Guitar Virtuosity for the Everyday Man

Cry me a river Lick (CMAR)

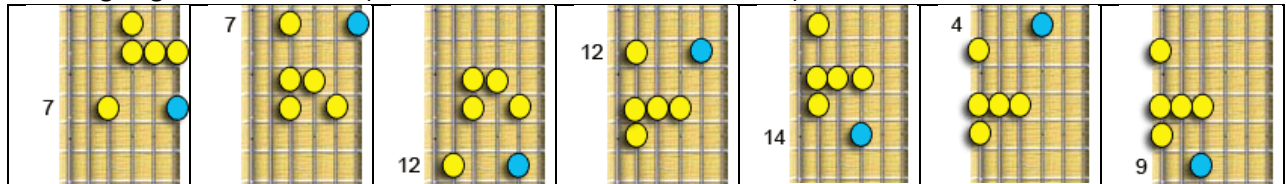


Cmi7, CmiMaj7 – Play CMAR from 9th (D)

Cm7^b5 - Play CMAR from 4 (F)

Cmi6 – Play CMAR from 6th (A)

Here's a possible list of CMAR on the neck. The Blue note is the start note and you'd place this on the starting degree of the chord (in the above either the 7th or the #4)



Gone But Not Forgotten Lick (GBNF)

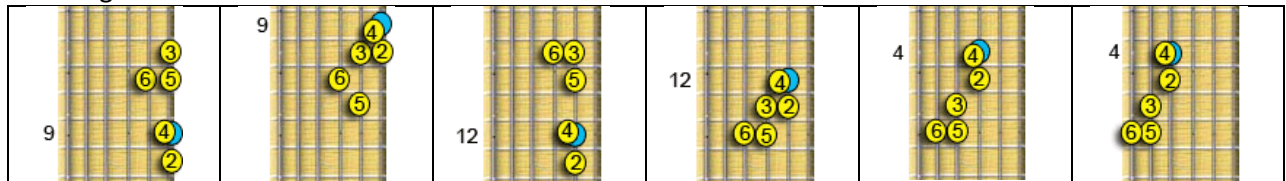


Cmi7, CmiMaj7 – Play GBNF from 9th (D)

Cm7^b5 - Play GBNF from 4 (F)

Cmi6 – Play GBNF from 6th (A)

Here's a possible list on fingering of GBNF on the neck. The first fingering can be used on the G, D and A strings



Guitar Virtuosity for the Everyday Man

Bebop Lick



Cmi7 – off the 11th

The Bebop lick has a list here of 5 variations
It's up to you to find the various fingerings

<p>Gtr I</p> <p>T 13 12 11 10 10 12</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 13 10 12</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 10 12 12</p> <p>A</p> <p>B</p>
<p>Gtr I</p> <p>T 13 12 11 13 10</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 13 10 12</p> <p>A</p> <p>B</p>	

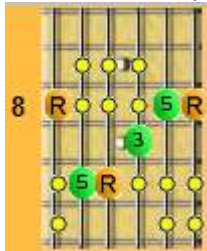
Digital Patterns

12^b35, 5^b321, 12^b345^b321, 15^b32, 9^b765 (Dom), 12^b345^b765, ^b312^b3, 9^b765

(If the chord was Cm7^b5 – your 5th would also be ^b5th and your 6th would be ^b6th (and possibly your 2nd would be ^b2nd but not if you're using the Locrian #2 scale)

Bebop scales:

The minor Bebop scale includes a natural 3



You can also play Mixolydian bebop from 4th

Guitar Virtuosity for the Everyday Man

Dominant chord family

A7

Major Pentatonic off Root

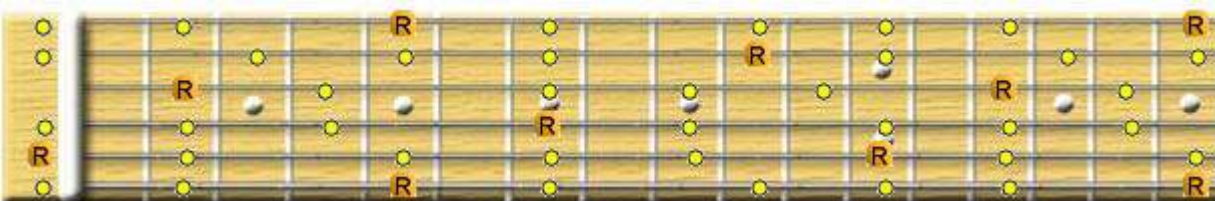
A7sus 4 - Minor Pentatonic off Root



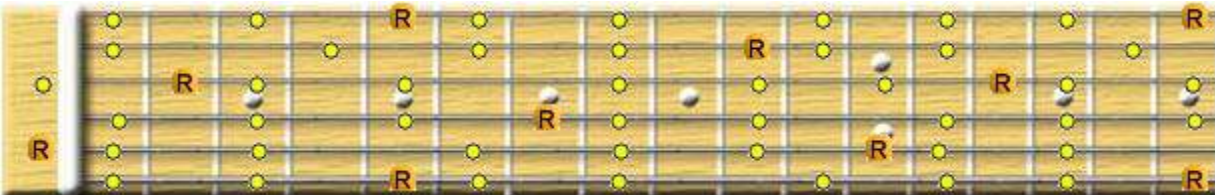
Major Pentatonic off $\flat 7$



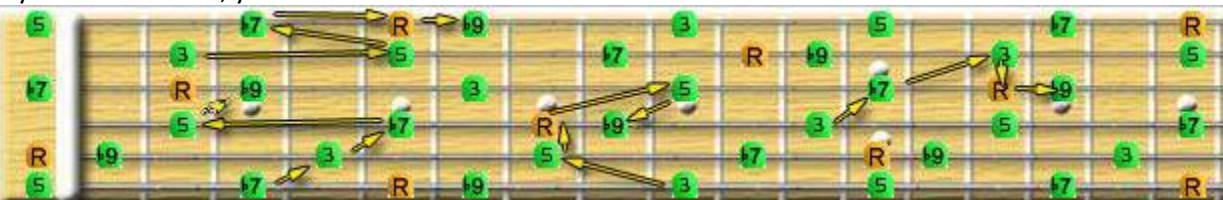
Major Pentatonic off 4th



A7alt – Major Pentatonic of the $\flat 5$ th



Going from the 3 in a 7th chord to a $\flat 9$ (cool sound) – here's a few different ways
If you use 8th notes, you'll land on the $\flat 9$ on beat 3



Guitar Virtuosity for the Everyday Man

Over 7th chords that are the V to a preceding II, Use Super Locrian:



Or even better, Outline a miMaj7 Chord 1 fret above (over A7alt here's B^bmiMaj7)



Over any unrelated Dominant chord (not a V7) play Lydian Dominant (this is not as difficult as you may think – it's simply your 7th chord notes with a normal 9, and normal 5 – but the 4 (or 11) is #4 (or #11 (same note))



Or

Over a Normal A7, you can also play a Maj7 arpeggio one tone below (GMaj7)



Factoid: Super Locrian and Lydian Dominants are triton subs of each other – they are a ^b5th apart.

Also, you can also play half/whole Diminished which works well. You can also play a simpler diminished arpeggio (a fret up) from the ^b9, 3, ^b7 – (The root, #9 and ^b5 too but it's not as cool!)



Guitar Virtuosity for the Everyday Man

Tritone Substitution

You can also substitute any Dominant chord a $\flat 5^{\text{th}}$ away for any Dominant chord

i.e. A7 can be substituted for $D\flat 7$ – remember you can use any Variation in the Dominant chord family as long as it doesn't clash with the melody note!

Tip – Joe pass would actually include a II chord of the tritone sub between the II in the first bar

Ex: [Dmi7 | Abmi7 Db7 | Cmaj7 | Cmaj7]

Cry me a river Lick (CMAR)



C7 – Play CMAR from 13th or #9th (A, D#)

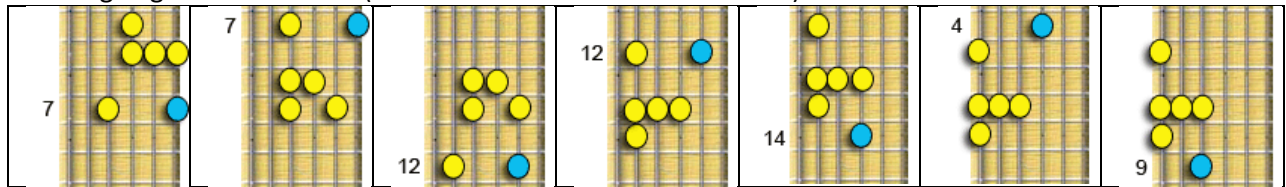
C7alt - Play CMAR from #9 (D#)

C7sus - Play CMAR from 3rd (E)

C7($\flat 13$) – Play CMAR from 5th (G)

C7#9 – Play CMAR from the 13th (A)

Here's a possible list of CMAR on the neck. The Blue note is the start note and you'd place this on the starting degree of the chord (in the above either the 7th or the #4)



Gone But Not Forgotten Lick (GBNF)



C7 – Play GBNF from 13th or #9th (A, D#)

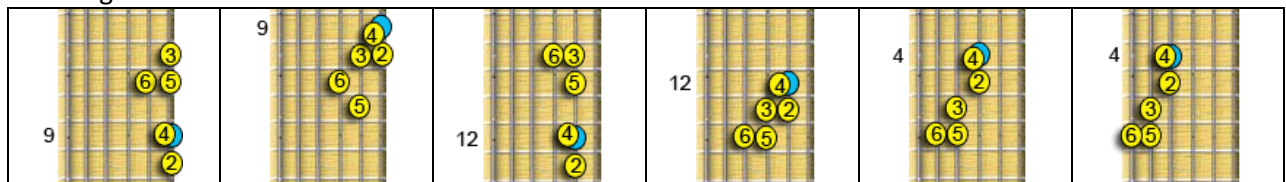
C7alt - Play GBNF from #9 (D#)

C7sus - Play GBNF from 3rd (E)

C7($\flat 13$) – Play GBNF from 5th (G)

C7#9 – Play GBNF from the 13th (A)

Here's a possible list on fingering of GBNF on the neck. The first fingering can be used on the G, D and A strings



Guitar Virtuosity for the Everyday Man

Bebop Lick



Play the bebop lick for C7 off:

- R
- 5
- b7
- b9
- b5
- #9
- b6
- 11

The Bebop lick has a list here of 5 variations
It's up to you to find the various fingerings

<p>Gtr I</p> <p>T 13 12 11 10 12</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 13 10 12</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 10 12 12</p> <p>A</p> <p>B</p>
<p>Gtr I</p> <p>T 13 12 11 13 10</p> <p>A</p> <p>B</p>	<p>Gtr I</p> <p>T 13 12 11 13 10 12</p> <p>A</p> <p>B</p>	

Guitar Virtuosity for the Everyday Man

Other Important scales:

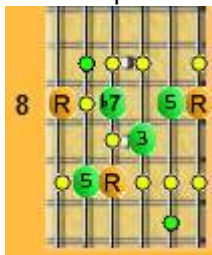
C7^b9 – ½ Whole Diminished scale (as discussed in the Dominant chord section)



C Dim7 Chord – Whole ½ Diminished scale



The Bebop Scale of the Dominant is the most common and adds a natural 7th



Additional Building Blocks

- Sequences
- Contrary Motion
- Use Quotes from well-known tunes – they're always funny – or at least entertaining. Just make sure it's in the same key!
- Bar-line Shifts (arriving late at the chord)
- Side-slipping (playing the scale one fret below or above for a few notes before sliding back into key)
- b^7 -3 resolution (IIm7-V7) when it's a II chord going to a V chord, the last note of the II chord should be a b^7 and the 1st note of the V should be a 3 note. Usually they're a fret away from each other.
- 3,5,7,9 spelling based arpeggios
- 9, 11, 13 spelling based arpeggios (1 diatonic chord higher i.e. over G7, play an Am triad)
- targeting (chromatic or scale tone into chord tone (downbeat))
- Octaves – play lines with an octaves ala Wes Montgomery.
- Harmonic minor from I from a IIm7^b5, V7alt)

Guitar Virtuosity for the Everyday Man

- Enclosure targeting (playing 2 notes either side of target note as above)
 - Examples

CMAT⁷ OR C⁷ - ALSO CONVERT TO MINOR

The image shows two staves of musical notation in treble clef. The first staff contains a melodic line with a dotted quarter note, an eighth note, a quarter note, and a quarter note, followed by a double bar line and a quarter note, an eighth note, a quarter note, and a quarter note. The second staff contains a melodic line with a quarter note, an eighth note, a quarter note, and a quarter note, followed by a quarter note, an eighth note, a quarter note, and a quarter note, ending with a double bar line.

Also there is huge variety of bebop style licks at <http://bopland.org>

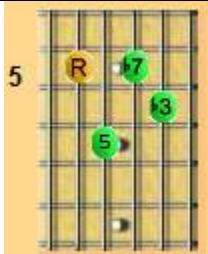
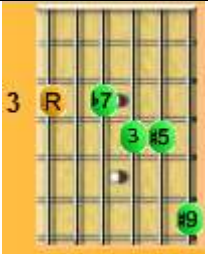


Lesson 9 -Playing notes in the chord (moving into jazz and fusion)

Now we're going to start harnessing the power of GFW quick chords.

If you don't have Guitar Freak Workstation with SightReader Master Extreme – what are you waiting for?

Go to www.prolevelguitar.com and download it. For XP users, included in the startup folder is the install program for Microsoft Framework 3.5. Go online and run this as Guitar Freak Workstation needs this to run (it's free).

Now, say if you had a group of chords: [Dmi7 |G7 |Ami7 |E7]

			
Dmi7	G7 (I altered this chord because it's V in a II-V (Dmi7-G7))	Ami7	E7

You could get away with just playing C major over the first 3 chords, and then A harmonic minor over the E7 - well, that's true, but outlining the chords will make it sound better. Choose 1 area on the neck and try just outlining the chords.

Dmi7 G7 Ami7 E7



Well, first of all, it's a little boring – but it does get our fingers to intervals we may have not thought of if we were just ripping over C Major or A minor. The 2nd note in the G7 is a #5. It's not in the shape but easy enough if you get the octave away from the other #5. The most exciting timing is in the 3rd bar – and even that's a bit lame. Next let's add scale notes to the chord:

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Now, let's make the line 1/8th notes and I'm going to use scale tones (rather than chord tones). These are the yellow notes. The chord tones are shown in green.

♩ = 120 (♩=♩♩)

Dm7 G7#5#9 Am7 E7

1 2 3 4

TAB

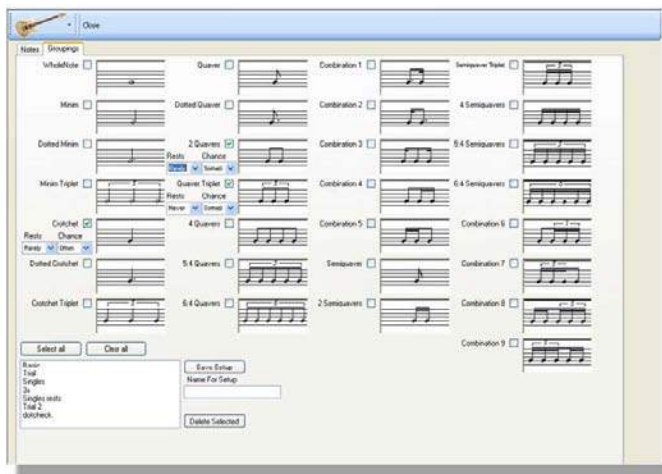
5 6 4 5 7 5 5 4 5 6 4 5 7 3 6 5 7 5 7 6 4 7 6 7 4 5 7

full

Notice the 5 in yellow – it's the $\flat 7$ of the II going in the 3 of the V chord (see page 159)

<p>D Dorian (It's in C Major and D is the 2nd degree of C and Dorian is the 2nd mode of C Major)</p>	<p>G (Super Locrian – we always want to use Super Locrian over a V from a II-V)</p>	<p>A Aeolian – also in the Key of C</p>	<p>E Phrygian Dominant. Em Phrygian is the C of C – but it's played here as an E7. This is a typical composition trick. E Phrygian dominant is the most common choice.</p>
--	---	---	--

Now, if you play it without a backing track, it's going to sound a little funny and random – record yourself playing the chords and then play this over it. Still it's pretty boring: Luckily in SightReader, we have a whole list of possible rhythms we can add!



I'll be using a few things from the preceding section (elements of the jazz language) and I'll explain this lick after I make it

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♩ = 120 (♩=♩=♩)

Dm7 G7#5#9

T
B

Adding some rhythms provided a little more momentum. The rhythms can be way more sophisticated than this – if you can put the chord tone on the strong beats it helps to out-line the chord.

I used a chromatic passing tone on the second to last note in the first bar to go smoothly into the $\flat 7$ which goes to the 3 of the G in the next bar.

In the second bar, I used a diminished chord arpeggio from the 3. On any 7th chord, you can use a diminished chord arpeggio from either the 7 or 3 (I did this over the E7 too).

On the 3rd bar I started the cry a river lick on the 2 of the am7 – and there you have it!

You'll need 10 licks for each of these chords

Cmaj7
Cmi7
C7
Cm7 $\flat 5$
C7alt

Regarding chords and scales

Cmaj7 – Ionian (major),
Lydian, Major Bebop,
Cmi7 – Dorian,
Aeolian C7 – Mixolydian, Bebop scale. If part of a II-V then use super Locrian. If not use Lydian Dominant
Cm7 $\flat 5$ – Locrian #2, Locrian, diminished $\frac{1}{2}$ whole, super Locrian
C7alt – Use a Melodic minor up $\frac{1}{2}$ a step and outline the miMaj7 chord (i.e. D \flat miMaj7)
You can find a lot of other scales that will go over these chords by using quick chords

For example

Scales that will work over Cm7_b5

Locrian
Minor Bebop
Locrian #2
Super Locrian
Diminished (half/Whole)
Dorian #4
Zangula
Hungarian Major
8 Tone Spanish
Chromatic

Guitar Virtuosity for the Everyday Man

One time again, here are the most common chord progressions in Jazz:

1) The most Common Progression in Jazz (II-V-I)

IIm7	V7	Imaj7
Dm7	G7	Cmaj7

2) The first A of a 'rhythm changes'. Moose the Mooch, Shaw Nuff, Cheek to Cheek, Mean to Me, Isn't it romantic, Long ago and Far away

Imaj7	Vim7	IIm7	V7	IIIm7	VI7	IIm7	V7
Cmaj7	Am7	Dm7	G7	Em7	A7	Dm7	G7

3) How High the Moon, Tune Up, Cherokee, Joy Spring, One Note Samba, Solar

Imaj7		(IIm7	V7)	Imaj7		(IIm7	V7)
Cmaj7		Cm7	F7	B ^b maj7		B ^b m7	E ^b 7

4) Cherokee, Have you Met Miss Jones, Joy Spring, But Beautiful, Ain't misbehavin'

Imaj7	#Idim7	IIm7	#II dim7	IIIm7	VI7
Cmaj7	C#dim7	Dm7	D#dim7	Em7	A7

5) Take the 'A' train, The Girl from Ipanema, Desafinado, Mood Indigo

Imaj7		I17		IIm7	V7	Imaj7	
Cmaj7		D7		Dm7	G7	Cmaj7	

6) Satin Doll, Joy Spring, Cherokee, Have you met Miss Jones, There will never be another you

Imaj7		(IIm7	V7)	IVmaj7
Cmaj7		Gmi7	C7	Fmaj7

7) Moose the Mooch, Shaw Nuff, All of Me, All the things you are, There will never be another you

Imaj7	I7	IVmaj7	IVm7	IIIm7	VI7	IIm7	V7	Imaj7	
Cmaj7	C7	Fmaj7	Fm7	Em7	A7	Dm7	G7	Cmaj7	

Guitar Virtuosity for the Everyday Man

Develop your ear!!!!

A good exercise for developing your ear, and specifically your melodic sense, is single-string soloing. You'll be finding your way through a sea of chords to find the important notes. Because you won't be playing riffs or scales, you'll be working towards pure melody. At minimum, you'll find which notes work best.

Additional jazz stuff to look into

And here is some solid advice from Bob Hinz.

Jazz Improvisation: 15 Tips for Getting Started

1. **Variation is the foundation of improvisation.** Perhaps the best place to start improvising is with variations or embellishments of the melody. This could be as simple as adding one or two notes to the melody of a tune that you know. Simple embellishments (such as trills or turns) can be applied to selected notes of the melody or you could try rewriting small sections of the melody. Try to rewrite or ad lib the ending of pieces you're playing.
2. **Learn the blues scale.** The blues scale is a good choice for improvising over many tunes, particularly simple tunes that stay in the same key. For example, if a tune is in F major, you could try working with the F blues scale (the *parallel* blues scale) or the D blues scale (the *relative* blues scale). A 12 bar blues is an obvious place to begin improvising with the blues scale. Use a consistent, appropriate fingering.
3. **Learn intervals.** An interval is the fundamental relationship between two notes; practice recognizing and singing them. This is a good first step toward becoming aware of the relationships that make up scales, chords, and melodic phrases.
4. **Learn the sixty basic seventh chords and their accompanying scales.** This is the basic vocabulary that you will need to learn jazz tunes and improvise to the chords within them. The chords include
 - 1) The major-seventh (and the accompanying major and Lydian scales)
 - 2) The dominant-seventh (and the accompanying dominant scale also called the Mixolydian mode);
 - 3) The minor-seventh (and the accompanying Dorian mode and natural minor scale)
 - 4) The half-diminished (and the accompanying Locrian and Locrian #2 modes)
 - 5) The diminished-seventh chord (and the accompanying diminished scale).
1. **Experiments with repeated groups of notes.** Repeated groups of three or four notes are easy to play and are thus played with greater ease and rhythmic conviction. You can apply this technique by playing the same group of pitches while varying the rhythm, or playing the same rhythm while changing the pitches.
2. **Develop your sense of swing.** If the concept or feel of swing is difficult for you, simply break each beat up into a triplet. Then connect the first two eighth notes together while leaving the third eighth note as it is. You could think of a measure of 4/4 as a measure of 12/8 if that is any easier.
3. **Practice playing four measures at a time, at a slow tempo, without improvising on the first 2 beats of each measure.** As you play through a tune, play the chord on the first beat of each measure and listen to it. Then you can play something on beats three and four. This will give you time to hear the

Guitar Virtuosity for the Everyday Man

chord and think of something to play. Moreover, the technique trains you in leaving space between your phrases; this sounds more natural and more musical.

4. **Arpeggiation, although not always inspiring, will never fail to sound correct when it is done in a rhythmically convincing manner.** Good jazz players, much of the time, simply express the chord melodically through arpeggiation. If you look at the improvised solos of Charlie Parker, for example, you'll find many phrases that are essentially arpeggiations of the basic chord. Chord arpeggiation is a good place to start.
5. **The tones of a chord are the most stable.** Most phrases that are improvised alongside each chord should begin and end with a note in the chord. Any note outside of a chord can be thought of and described as a *dissonance*. Once you move from a chord tone to a step above or below the chord tone, you are moving to a dissonance and you "displace" or cancel the chord tone. In a sense, you are left "hanging." The dissonance, moreover, must be resolved. The dissonance is resolved by either returning the same chord tone (by step) or moving to another chord tone (by step).
6. **A chord tone is a good place to begin and end each phrase.** The notes in each chord can be connected by step using the notes in between them. When this is done, the technique is referred to as a passing motion, and the notes in between are called *passing tones*.
7. **Chord tones are almost always connected or embellished by step; a step forms the basis of much melodic motion.** A step is either a half-step (for example, B to C, or F to G^b), or a whole step (for example, C to D, or E to F[#]). One and a half steps (even though they may exist in some scales and described as a step in some cases) do not form a step relation. Notes that connect one chord tone to the next by step are called *passing tones*.
8. **Another way to embellish each chord is through a neighbor tone embellishment.** This is when you play a chord tone, play a note related by step above or below the chord tone, and return back to the chord tone.
9. **Although you can skip from a chord tone, you do not want to skip from a dissonance!** (a note outside the chord) The dissonance *must* be resolved. You must play the phrase through so that it continues *by step* until it resolves to another stable tone, i.e., chord tone. If you play a note outside a chord and you skip from it, it will not sound idiomatic to the style, and in many cases, it will simply just sound bad.
10. **A chord is not an isolated entity with a matching scale.** Rather, the choice of notes that is most appropriate for a given chord will depend on the context, or setting that the chord is in. In other words, the key of the piece, the chord progression, the chords that precede and follow a given chord, and so forth, will determine what you hear. As a result, your ear will naturally be drawn to different note choices or scales for passing tone and neighbor tone embellishments.
11. **Listen.** Consider the aural element. Unlike traditional notated music that is based on a tradition of literature, jazz and improvised music is an aural art form. As a result, you need to develop your sense of the music by listening to recordings. It is only through listening that you can get a sense of rhythm and swing, melodic phrasing and expression, and the way different jazz artists approach improvisation.

Learning a Jazz Tune:

Get a recording of either the artist's original of the song or a version you really enjoy. Listen to it and make mental notes of how the artist is portraying the rendition

Learn (without a metronome) the chords and melody at the same time (chord melodies or the melody interspersed with chords). This may take 2 hours!

Write out the exact number of bars (32 bars for the whole of "How Insensitive) on a blank piece of paper Write the chord changes Write the scale name (mode). Write the notes for the scale List the different scales you can use

Play the first 2 chords – changing arpeggios and scales. When comfortable, move to the 2nd chord and the chord after that. Play this in 4 different positions on the neck 1-3, 3-6, 6-9, 9-12 2-6, etc...

Lead note experiment with Chords:

1. Choose simple melodies i.e.

- a. Mary had a little lamb
- b. Twinkle, twinkle little star
- c. Starwars
- d. 3 blind mice

1 Reharmonize the melody notes with chord generated with absolutely random based bass notes as the lowest note.

2 Use chords shapes that you have played but aren't that common – or invent them! Or:

1: write out a melody and pin a random bass note under it

This is to get you focused on the importance of a leading note as the most important part of any changes.

When comping a chord – don't play the root – use rootless voicings!

Work out II – V – 1 all over the neck

See it as a set progression – use your crazy voicings

Some chord progressions to

- a) Do this with
 - b) To own (see later)
- Major II -V – I (you can use an altered type over V)
 - Minor II-V – I
 - I-IV –II V

Passing Chords (to use to tension before releasing to the chord type of the moment

- Diminished ½ step below
- 13#11 ½ step above
- m7#5 ½ step below
- V-I

Isolation exercise

Approaching soloing from any single standpoint, applying methods over which you can focus on one particular aspect of your playing

- Your note choice
- The rhythmic side (how you choose to phrase or place notes)

1 Take a favourite tune or progression that you know the changes by heart and solo at a medium tempo using only minims on beat 1 and 3. No syncopation, no extraneous rhythms. This is called rhythmic isolation (you have isolated the rhythm so now you can only concentrate on melody)

2 Solo only on crotchets 1,2,3,4. Don't miss any notes. This is the bass players approach. Don't just play chord tones, think about extensions and alterations to each tonic you pass through that sound good to your ear and make the changes sound melodic. Think about chromatics, or interpolating your lines (i.e. having a destination chord tone and approaching it from a note close by)

3 Sing everything you play

4 After a while, you'll have a better idea of your own personal understanding of that song's changes, of how you build and develop melody and of how well you know your notes.

5 After 10 minutes, move onto only swung 1/8th notes. Don't change or miss notes. If you stick to the minim and bass note approach long enough, your melodic freshness will grow hugely.

Other limitation ideas:

- Using only 1 finger on your left hand to solo
- Soloing only on one string
- Soloing only 1 note (rhythmic development)

Jazz Standards to Learn and put your awesome licks into!

Start with these first

A Foggy Day All The Things You Are
Birth Of The Blues
Blue Moon
Caravan
Cry Me A River
I'll Remember April
I'm Beginning To See The Light
In A Sentimental Mood
It Don't Mean A Thing (If It Ain't Got That Swing)
Jumpin' At The Woodside
Lady Is A Tramp,
The Limehouse Blues
Little Boy Lost
Love Is Here To Stay
Mood Indigo
Moonlight In Vermont
Mountain Greenery
Noneysuckle Rose
Prelude To A Kiss
Quiet Nights Of Quiet Stars (Corcovado)
Satin Doll So Nice (Summer Samba)
Someone To Watch Over Me
Stompin' At The Savoy Sunny
The Girl From Ipanema
The Way You Look Tonight
Willow Weep For Me
Yesterdays

A more complete list of jazz standards

A

Alice In Wonderland
All of Me
All of You
All Or Nothing At All
All the Things You Are
Alone Together
Angel Eyes
Anything Goes
April In Paris
Autumn In NY
Autumn Leaves
Autumn Serenade
Avalon

B

Baubles Bangles and Beads
Beautiful Friendship
Beautiful Love
Begin the Beguine
Best Thing For You
Bewitched
Blame It On My Youth
Blood Count
Blue Room
Body and Soul
Boulevard of Broken Dreams
Boy Next Door
But Beautiful
But Not For Me
By Myself
Bye Bye Baby Bye Bye
Blackbird

C

Caravan
Chelsea Bridge
Cherokee
A Child is Born
Come Rain or Come shine

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Come Sunday
Cottage For Sale
Cottontail
Cry Me a River
D
Dancing In the Dark
Dancing On the Ceiling
Darn That Dream
Day By Day
Day Dream
Day In Day Out
Days of Wine and Roses
Dearly Beloved
Dedicated to You
Deep In a Dream
Deep Purple
Detour Ahead
Diane
Do It the Hard Way
Do Nothin' Til You Hear From Me
Don't Blame Me
Don't Get Around Much Anymore

E

Early Autumn
East of the Sun
Easy Living
Easy Street
Easy to Love
Embraceable You
Emily
End of a Love Affair
Estaté
Everything Happens to Me
Everytime We Say Goodbye

F

Falling In Love With Love
Fascinating Rhythm
Fine Romance
Flower is a Lovesome Thing
Fly Me to the Moon
For All We Know
For Every Man There's a Woman
For Heaven's Sake
Forgetful

G

Gee Baby Ain't I Good to You
Gentle Rain
Ghost of a Chance
Girl From Ipanema
God Bless the Child
Gone With the Wind
Good Morning Heartache
Green Dolphin St.

H

Happy Reunion
Haunted Heart
Have You Met Miss Jones
Here's That Rainy Day
How About You
How Are Things In Glocca Morra
How Deep is the Ocean
How High the Moon
How Insensitive
How Long Has This Been Going On
How My Heart Sings

I

I Believe In You
I Can't Get Started
I Can't Give You Anything But Love
I Concentrate On You
I Could Write a Book
I Cover the Waterfront
I Didn't Know What Time It Was
I Fall In Love Too Easily
I Get a Kick Out of You
I Got It Bad
I Got Plenty O Nothing
I Got Rhythm
I Hear a Rhapsody
I Hear Music
I Love You
I Loves You Porgy
I Never Knew
I Remember You
I See Your Face Before Me
I Should Care

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I Surrender Dear
I Thought About You
I Wish I Knew
I Wished On the Moon
I'll Be Seeing You
I'll Remember April
I'm a Dreamer Aren't We All
I'm All Smiles
I'm An Old Cowhand
I'm Beginning to See the Light
I'm Confessing That I Love You
I'm Gettin' Sentimental Over You
I'm Glad There is You
I'm In the Mood For Love
I'm Old Fashioned
I've Got the World On a String
I've Got You Under My Skin
I've Grown Accustomed to Her Face
I've Never Been In Love Before
If I Should Lose You
If I Were a Bell
If You Could See Me Now
Ill Wind
Imagination
In Love
In Vain
In the Still of the Night
In the Wee Small Hours of the Morn
Indian Summer
Indiana
Invitation
Isfahan
Isn't It Romantic
It Ain't Necessarily So
It Could Happen to You
It Don't Mean a Thing
It Had to Be You
It Might As Well Be Spring
It Never Entered My Mind
It's All Right With Me
It's Easy to Remember
It's June
In January
It's Magic
It's Only a Paper Moon
It's You or No One

J
Jitterbug Waltz

Guitar Virtuosity for the Everyday Man

Just Friends
Just In Time
Just One of Those Things
Just Squeeze Me
Just You Just Me

L

Lady is a Tramp
Laura
Let's Call the Whole Thing Off
Let's Do It Let's Fall In Love
Let's Get Lost
Like Someone In Love
Limehouse Blues
Little Girl Blue
Little White Lies
Liza
Long Ago and Far Away
Love For Sale
Love is Here to Stay
Love Thy Neighbor
Lover Come Back to Me
Lover Man Lover
Lullaby of the Leaves
Lulu's Back In Town
Lush Life

M

Mack the Knife
Makin' Whoopee
Man I Love
Masquerade is Over
Mean to Me
Meditation
Memories of You
Misty
Mood Indigo
Moonlight In Vermont
Moon and Sand
Moonglow
Moonlight Becomes You
More I See You
More Than You Know
My Blue Heaven
My Buddy
My Favorite Things
My Foolish Heart
My Funny Valentine
My Heart Belongs to Daddy

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My Heart Stood Still
My Heart Stood Still
My Love and I
My Man's Gone Now
My Melancholy Baby
My Old Flame
My One and Only Love
My Romance
My Shining Hour
My Ship

N

Nancy
Nature Boy
Nearness of You
Never Let Me Go
Never Will I Marry
Nice Work If You Can Get It
Night and Day
Night Has 1000 Eyes
Night In Tunisia
Nightingale Sang In Berkeley Sq
No Moon At All

O

Oh Lady Be Good
Oh You Crazy Moon
Old Devil Moon
Old Folks
On a Clear Day
On a Slow Boat to China
On the Sunny Side of Street
One For My Baby
Out of Nowhere
Out of This World

P

Pennies From Heaven
Pent Up House
Perdido
Pick Yourself Up
Poinciana
Polka Dots and Moonbeams
Poor Butterfly
Prelude to a Kiss
Pure Imagination
Put On a Happy Face
Put Your Little Foot Right Out

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Q

Quiet Nights

R

Raincheck

Remember

S

S'wonderful

Say It Over and Over Again

Scotch and Soda

Secret Love

September In the Rain

September Song

She Was Too Good to Me

She's Funny That Way

Skating In Central Park

Skylark

Sleepin' Bee

Smile

Smoke Gets In Your Eyes

So In Love

Softly As In a Morning Sunrise

Solitude

Some Other Time

Somebody Loves Me

Someday My Prince Will Come

Someone to Watch Over Me

Sometime Ago

Sometimes I'm Happy

Somewhere Over the Rainbow

Song is You

Soon

Sophisticated Lady

Speak Low

Sposin

Spring Can Really Hang You Up

Spring is Here

Spring Will Be a Little Late This Year

Stairway to the Stars

Star Eyes

Star-Crossed Lovers

Stardust

Stars Fell On Alabama

Stay As Sweet As You Are

Stella By Starlight

Stompin' At the Savoy

Guitar Virtuosity for the Everyday Man

Stormy Weather
Strange Fruit
Strangers In the Night
Street of Dreams
String of Pearls
Stuttin' With Some B-b-que
Summertime
Surrey With the Fringe On Top
Sweet and Lovely
Sweet Georgia Brown
Sweet Sue Just You

T

Take the a Train
Tangerine
Taste of Honey
Tea For Two
Tenderly That Old Feeling
Them There Eyes
There is No Greater Love
There Will Never Be Another You
There's a Boat Thats Leaving
There's a Small Hotel
These Foolish Things
They Can't Take That Away From Me
They Say It's Wonderful
Thing's Aint What They Used to Be
This Can't Be Love
This is Always
This Love of Mine
This Masquerade
Thou Swell
Three Little Words
Thrill is Gone
Till There Was You
Time After Time
Time For Love
Tis Autumn
Too Marvelous For Words
Too Young to Go Steady
Travlin' Light

U

UMMG
Unforgettable
Up Jumped Spring
Up With Lark

Guitar Virtuosity for the Everyday Man

V

Very Thought of You
Violets For Your Furs

W

Wait Till You See Her
Watch What Happens
Way Down Yonder In New Orleans
Way You Look Tonight
We Kiss In a Shadow
We'll Be Together Again
Weaver of Dreams
What a Difference a Day Made
What a Little Moonlight Can Do
What Are You Doing the Rest of Your Life
What is This Thing Called Love
What'll I Do
What's New
When I Fall In Love
When Joanna Loved Me
When Lights Are Low
When Sunny Gets Blue
When Will the Blues Leave
When You Wish Upon a Star
When Your Lover Has Gone
Where Are You
Where is Love
Where Or When
While We're Young
Whisper Not Who Can I Turn to
Willow Weep For Me
Witchcraft
With a Song In My Heart
Without a Song
Wonderful
Wrap Your Troubles In Dreams
Y
Yesterdays
You and the Night and the Music
You Are Too Beautiful
You Do Something to Me
You Go to My Head
You Make Me Feel So Young
You Say You Care
You Stepped Out of a Dream
You Took Advantage Of Me
You'd Be So Nice To Come Home To
You're a Weaver Of Dreams

Guitar Virtuosity for the Everyday Man

You're My Everything
You're My Thrill
You're the Top
You've Changed

Ear-training

You should learn to sing the following:

1. Play a root note Chromatically up the fretboard
2. Each time, sing one of these notes over it
 - a. 3rds, b7, b3rd (#9), 7, 5, 9, 6, 4, b5, #5, b9,

Then try it using the circle of 4ths

Perfect pitch explanation

I remember a particular incident in where I had perfect pitch for over 2 years.

Well, I had the note E perfectly anchored in my mind. It was so accurate I could call it up at any time and it was perfectly in-tune.

I remember when I was hanging out at church with a friend of mine who had classic definition of perfect pitch. I called up my E note and mentioned that the band was slightly out of tune by $\frac{1}{2}$ a semitone – and she agreed!

Here's how it worked. I spent a little time learning Villa Lobos prelude number 1. The opening line starts by playing a B on the A string and then sliding it up to an E.

The following anchored the E: The sensation of the slide, the repetition and the sound of the slide.

I just needed to visualize my finger playing the B and sliding up to the E and recalling the feeling of that action and viola – I have a perfect recall of a B and an E.

I was watching a documentary on YouTube (where else!) about an autistic kid who plays piano and can play anything he hears once. In the documentary it mentions that autistic people are very sensitive to touch and sound.

I suspect that I had used a similar approach to get the B and E anchored into my mind.

Here are some other contributing factors I suspect

The opening of a song is the most powerful trigger for recalling

It's good if you can play it and it involved a little bit of an interesting sensation with the fingers.

Once you have a really solid anchor note that you can call up at anytime – especially while music is playing, then use the anchored note as the root and use the real world ear-training to learning how to sing and recognize all of the other 11 notes in relation to it by intervals. It might take you up to a minute the first time – but, like everything, soon it will almost instantaneous!

Also, there are 4 methods of perfect pitch training in GFW. I highly recommend "Pick the note".

There you have to pick your selected note out of a lot of random notes coming your way – it really sticks to you for hours after that!

Transitioning from the Practice room to the gig

Ok, you've got a gig, a session, a rehearsal.

Here are a few pointers that will get you ahead and be known as a musician to call:

- Be on time.

This is critical. This depicts you as reliable and that you show respect for other people's time. In a session, the producer is paying by the hour. If you worked at a job and kept coming in late – would you hold on to that job very long?

- Guys (and maybe some girls)! You cannot wear a t-shirt or underwear more than 1 day! This escapes a lot of musicians.

You cannot smell yourself – and you will wonder why people may talk about the smell behind your back. Always use deodorant and keep yourself smelling good. This is not just for music work – it's something you need to apply ALL THE TIME!

- Have the right gear. Make a check list of everything you need. Right it out on paper and check it just before you go out the door. Also, if a session requires you to play jazz guitar, don't just take your strat. The only thing that's going to sound like a jazz guitar is a hollow body with heavy gauge strings on it (that also includes modeling gear like the Line6 variac. You'll only get a jazz sound out of the jazz setting if you have heavier gauge strings on it (say at least 11's)). Secondly, you may be able to get a nice jazz sound out of your strat – but remember, the artist or the producer is going to see the guitar – notice that it's NOT a jazz guitar and then they are going to complain that it's not a jazz sound just because of the look (I know this is ridiculous – but take my word for it – don't wait to see for yourself).

- Know the songs. If you are going to a rehearsal or gig. Know the songs. If you're at all shakey, set up a mic in your practice room, the track (most covers are downloadable by midi – or make your own) and practice going over the song until you can do it perfectly without mistake. Record, listen back!

- Take extra strings and a spare guitar – If you have an equipment malfunction – which is completely possible, have the necessary things at hand to get back to playing as soon as possible.

- Move on stage – live music is 90% visual – so if you run around on stage or do cool moves – people will love it. The bottom line is that you are entertaining them – that goes for anything. Sure you may hit a few bum notes – but that the price you may pay if you do a concert that goes off!

Final Notes

Well, it took a long time to compile this complete list of all my lessons.

Music of course, is a life-long study and there is so much more out there that isn't contained in this manual – however, I have enough information in this manual to keep myself, let alone any student occupied for a long, long time!

- I can be contacted at www.prolevelguitar.com
- My youtube site is www.youtube.com/seanclancyguitar
- My personal site is <http://www.prolevelguitar.com/seanclancy>
- My Myspace is www.myspace.com/seanclancy

Here's a list of people who made this possible

Zbyszak and Edyta Wiezchowski, Bartek and Marta Drewniak, LOGOS, Dixon Nacey, Pete Frank, Jamie and Liz Boyle, Buck Van , John cruise and JAC, Craig and Bronwyn Wormald, all my customers of Guitar Freak Workstation with SightReader Master and all my wonderful students!
God, for the gift of Life and Music

Best regards,

Sean Clancy

June 2009

Tablature Guide

Moderate ♩ = 120 ^{Tempo}

high E-string
B
G
D
A
Low E-string

open string
1st fret
2nd fret

Read in this direction →

Vibrato wide Vibrato Bend (2 frets) Bend (1 fret) Muted Notes Slide up (pick both) Slide Up (pick only first)

7 7 7 7 x x x 7 8 7 8

sl. sl.

Slide up into Slide down into Slide in note from another (the big note is on the beat) Muting the string with You palm on the bridge

7 7 7 8 7 7 7 7

sl. sl. sl. PM-----|

Guitar Virtuosity for the Everyday Man

Hammer-on from
Nowhere

Hammer-on

Pull-off

Tapped note with
Pick hand finger (last note)

The first musical example consists of four measures. The first measure shows a hammer-on from nowhere on the 7th fret of the high E string. The second measure shows a hammer-on from the 7th fret to the 9th fret. The third measure shows a pull-off from the 9th fret back to the 7th fret. The fourth measure shows a sequence of notes: 7th fret, 9th fret, 12th fret, and 17th fret, with the last note being a tapped note indicated by a 'T' above the staff. The guitar staff below shows the fret positions for each measure: Measure 1 (7), Measure 2 (7-9), Measure 3 (9-7), and Measure 4 (7-9-12-17). Pick hand techniques are indicated by 'H' for hammer-on and 'P' for pull-off.

5 on G-string is still ringing
as 5 on high E-string is played

Up Stroke Down Stroke

Fingers on
Fret hand indicated

Accented

Heavily Accented

The second musical example consists of five measures. The first measure shows a 5 on the G-string and a 5 on the high E-string. The second measure shows an up stroke on the 7th fret and a down stroke on the 7th fret. The third measure shows fingers 1, 2, 3, and 4 on frets 7, 8, 9, and 10 respectively. The fourth measure shows an accented note on the 7th fret. The fifth measure shows a heavily accented note on the 7th fret. The guitar staff below shows the fret positions for each measure: Measure 1 (5-5), Measure 2 (7-7), Measure 3 (7-8-9-10), Measure 4 (7), and Measure 5 (7). Pick hand techniques are indicated by 'v' for up stroke and '^' for down stroke. Fret hand techniques are indicated by '1', '2', '3', and '4' for fingers.