

# The guitar technique book

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Really we got a lot of these from our teachers, who got them from their teachers,  
who got them from ...

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## Warm up

In the beginning of a longer work out on, you should do some easy warm up exercises. This may help you avoiding tendonitis and other stuff that you really don't want interrupting your guitar playing. Warming up should be playing easy stuff that you know. A warm up may consist of:

- Strumming some chords or a song that you know.
- A few chromatic runs (e.g. 1-2-3-4 on each string).
- Some well known scale runs (e.g. playing all the modes in C in one position).
- A few well known arpeggios.

This easy warm up sequence would be great and probably sufficient for most of us. However, some exercises are considered to be good for warming up.

## Warm up exercise 1

This is a nice warm-up exercise that takes you through a great set of stretches. As with any warm-up exercise, take it slow and work up to playing it in time. This exercise is inspired by recommendations by [Eric Vandenberg](#) on how to warm-up for a practice session. The BIG stretch can be found in measures 9, 10, 13 and 14, take them slow!!

The image displays the musical score for 'Warm up exercise 1', measures 1 through 14. The score is written for guitar in 2/4 time with a tempo of 160 bpm. It features a treble clef and a key signature of one sharp (F#). The notation includes a melodic line on the treble staff and a guitar-specific staff below it with fret numbers and picking directions (V for downstroke, ^ for upstroke). The exercise is divided into five systems of four measures each. Measures 1-8 are played as chords, while measures 9-14 are played note by note. The fret numbers range from 3 to 14, indicating significant stretching. The guitar staff is labeled 'Gtr I'.

I play the first 8 bars as chords. I repeat the 8 first bars one fret down, and continue down until I can't stretch it no more. Hence, the tab is more like an outline. My rather small hands are limiting my stretching abilities, and that's why I focus on these exercises also. Bar 9 etc I play note by note. It is still a good stretching exercise, but I can't finger them as chords.

## Warm up exercise 2

This is a nice warm-up exercise that takes you through 4 notes per string chromatics to 2 notes per string in different fret skipping patterns and finally arpeggiated triplets. This is intended as

a warm-up so take it at a relaxing pace with no metronome. Let it get the blood flow moving to your fingers.

Try using different finger combinations (1 and 2, 2 and 3, 3 and 4, 1 and 3, 2 and 4).

The last part will give nice stretches for your fingers. The parts in bar 10 – 15 will also give nice stretches if you use adjacent fingers (1 and 2, 2 and 3, 3 and 4).

### Warm up exercise 3

This exercise was specifically designed as a warm-up exercise. It is intended to stretch your fretting hand and work different finger separations. Take it slow as you should during the warm-up stage of your practice session.

The musical score for "Warm up exercise 3" is presented in six systems, each containing a guitar part and three vocal parts (Tenor, Alto, Bass). The guitar part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are written in three staves (T, A, B) with a key signature of one sharp (F#) and a 3/4 time signature. The exercise is designed to stretch the fretting hand and work different finger separations. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature (3/4), and various note values (quarter, eighth, and sixteenth notes). The guitar part includes a "Gtr I" marking. The vocal parts include a "Gtr I" marking. The exercise is divided into six systems, each containing a guitar part and three vocal parts. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. The fourth system starts at measure 13 and ends at measure 16. The fifth system starts at measure 17 and ends at measure 20. The sixth system starts at measure 21 and ends at measure 24. The exercise is designed to be played slowly during the warm-up stage of a practice session.

System 1 (Measures 1-4):

Guitar: Treble clef, key signature of one sharp (F#), 3/4 time. Notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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#### Warm up exercise 4

The key purpose of a warm-up exercise is in my opinion to stretch the fingers a little. It's important to do something simple (like walking / light jogging) before the real work-out starts, and not do something difficult as the warm-up. This easy little stretching exercise should be easy to remember. It starts with a Gmaj7 chord. Then the first finger is lowered down to 1st fret, forming a G7 chord. This gives a good stretch between the 1st and 2nd finger. Then the second finger is moved down to the 2nd fret, forming a G7b5 chord. The stretch is now between the 2nd and 3rd finger. The next step is to lower the 3rd finger one fret, forming a Gm7b5 chord. Stretch is now between 3rd and 4th finger. Finally the 4th finger is lowered 1 fret, forming a F#maj7 chord. Repeat this exercise by starting a fret higher (G#maj7), or by reversing the progress from the F#maj7 back to the Gmaj7 chord a few times. You may strum all the chord notes at once or play each note of the chord by alternate picking or by sweeping.

Warm up exercise 4 is presented with a musical staff and a guitar tab. The musical staff is in 4/4 time, showing a sequence of chords: Gmaj7, G7, G7b5, Gm7b5, and F#maj7. The guitar tab below shows the fret positions for each string (Treble, A, B) for these chords. The sequence of chords is: Gmaj7 (T: 2, 4, 5, 7; A: 3, 5; B: 2, 3, 4, 5), G7 (T: 2, 4, 5, 7; A: 3, 5; B: 2, 3, 4, 5), G7b5 (T: 2, 4, 5, 7; A: 3, 5; B: 2, 3, 4, 5), Gm7b5 (T: 2, 4, 5, 7; A: 3, 5; B: 2, 3, 4, 5), and F#maj7 (T: 2, 4, 5, 7; A: 3, 5; B: 2, 3, 4, 5). The exercise is repeated, with the sequence continuing from F#maj7 to G#maj7 and then back to Gmaj7.

Do to my rather small hands I normally start this exercise one octave higher than written in the tab and work my way down rather than working my way up as written in the tab.

#### Warm up exercise 5

Another possible warm up exercise is the so-called spider. Try starting with both an up-stroke and down-stroke (as indicated in the tab).

Warm up exercise 5 is presented with a musical staff and a guitar tab. The musical staff is in 4/4 time, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, 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F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, 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F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-28

The musical score for "The Rose Tree" consists of a vocal melody and a guitar accompaniment. The vocal part is written in treble clef with a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar part is written in standard notation with a key signature of one sharp. It includes a fretboard diagram showing the fret numbers for the left hand and the picking notation (P) for the right hand. The guitar part is a simple, rhythmic accompaniment to the vocal melody.

[illegible]



## Synchronization Exercises

In order to play technical difficult stuff, it is very important that both hands are synchronized. The synchronization exercises are intended to improve your synchronization between your left and right hands. The exercises are working on your picking, left hand finger coordination and on your timing. The technique is an important basis to be able to play your musical ideas out on the guitar. You should start your speed improvement by working with these exercises first. Use your metronome. Start slow and get it accurate. Then increase speed.

### JJ Sync 1

A chromatic 16th note exercise. Four notes up four notes down per string. This is a chromatic 16th note exercise. It moves through four up and four notes down per string. Pay close attention to the picking pattern, because that is what we are working on. Notice that even on the slide the note is picked. With this exercise we are trying to strengthen the alternating picking synchronization between the left and right hand.

The image displays the musical score for 'JJ Sync 1', a chromatic 16th note exercise for guitar. It consists of three systems of notation, each featuring a standard musical staff and a corresponding guitar fretboard diagram below it.

- System 1:** The musical staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation shows a series of 16th notes, including chromatic runs and slides. The fretboard diagram below it is labeled 'Gtr 1' and shows fingerings (5, 6, 7, 8, 9) and picking directions (V for downstroke, V with a slash for upstroke) for each note.
- System 2:** This system continues the chromatic exercise, maintaining the same notation and fretboard diagram format. It includes more chromatic runs and slides across the strings.
- System 3:** The final system concludes the exercise with a double bar line. The fretboard diagram shows the final notes and their corresponding fingerings and picking directions.

The fretboard diagrams are organized into three columns, corresponding to the first, second, and third systems of notation. Each diagram shows the six strings of the guitar, with fingerings and picking directions indicated for each note.

## JJ Sync 2

A string skipping 16th note exercise. This exercise outlines chords. This is an exercise one of my teachers gave me to synchronize the left and right hands during string skipping. I found this very difficult initially. Well, I still find it difficult. It is one of those exercises that points out a weakness and just screams frustration for me.

The musical score for JJ Sync 2 is divided into four systems, each corresponding to a chord: A, C, E, and G#.

**System 1: Chord A**

The first system is for Chord A. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of 16th notes. Below the staff is a guitar tablature for the first five frets (T, A, B). The tablature includes fingerings (e.g., 5, 8, 6, 5, 7, 6, 7, 5, 8, 10, 9, 8, 9, 10, 9, 10, 8) and string skipping indicators (V) and slurs (sl.).

**System 2: Chord E**

The second system is for Chord E. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of 16th notes. Below the staff is a guitar tablature for the first five frets (T, A, B). The tablature includes fingerings (e.g., 12, 15, 12, 13, 12, 13, 14, 13, 14, 12, 11, 10, 11, 10, 12, 9, 10, 11, 10, 11, 9) and string skipping indicators (V) and slurs (sl.).

**System 3: Chord G**

The third system is for Chord G. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of 16th notes. Below the staff is a guitar tablature for the first five frets (T, A, B). The tablature includes fingerings (e.g., 3, 6, 3, 4, 4, 3, 5, 4, 5, 5, 3, 7, 10, 7, 8, 7, 9, 8, 9, 9, 7) and string skipping indicators (V) and slurs (sl.).

**System 4: Chord G#**

The fourth system is for Chord G#. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of 16th notes. Below the staff is a guitar tablature for the first five frets (T, A, B). The tablature includes fingerings (e.g., 2, 5, 2, 3, 3, 2, 4, 3, 4, 4, 2) and string skipping indicators (V) and slurs (sl.).

### JJ Sync 3

A chromatic arpeggio like 16th note exercise. This one is a hard one. My teacher gave me this one and said he thought it was a Steve Vai exercise. I have an old guitar magazine that has an exercise similar to this by Joe Satriani called smart fingers. However, that exercise was more focused on chords. Make sure you take this all the way up and down the neck.

Measure 1: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).  
Measure 2: Treble clef, 4/4 time. Notes: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter).  
Fingering: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).  
Bass clef: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).

Measure 3: Treble clef, 4/4 time. Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).  
Measure 4: Treble clef, 4/4 time. Notes: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).  
Fingering: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).  
Bass clef: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).

Measure 5: Treble clef, 4/4 time. Notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).  
Measure 6: Treble clef, 4/4 time. Notes: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).  
Fingering: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).  
Bass clef: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).

Measure 7: Treble clef, 4/4 time. Notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).  
Measure 8: Treble clef, 4/4 time. Notes: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).  
Fingering: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).  
Bass clef: T (1), A (2), B (3).  
Fingerings: T (1), A (2), B (3).

## JJ Sync 4

This one is a finger twister with 3 different variations. This is one of those exercises that drives you crazy until you get it. When you finally get it it feels pretty cool to play. Again, I got this from one of my teachers. Take it slow and get it right before speeding it up. There are 3 variations of this exercise provided here. Each has its own challenges.

Variation 1

Gtr I

T  
A  
B

Variation 2

T  
A  
B

T  
A  
B

Variation 3

T  
A  
B

T  
A  
B

T  
A  
B



## JJ Sync 5

4 notes per string chromatic. Make sure you take this one slow. Don't let it get sloppy.

Measures 1-2 of JJ Sync 5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked 'Gtr I'. The fretboard diagram shows the following fret numbers for measures 1 and 2:

Measure	String	Fret
1	T	1
	A	2
	B	3
	B	4
2	T	5
	A	6
	B	7
	B	8

Measures 3-4 of JJ Sync 5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fretboard diagram shows the following fret numbers for measures 3 and 4:

Measure	String	Fret
3	T	9
	A	8
	B	7
	B	6
4	T	10
	A	9
	B	8
	B	7

## JJ Sync 6

4 notes per position shifting. This is another one I got from one of my teachers. This one again is synchronizing right and left hand. This also works on accurate position shifting. Take this slow and pay careful attention to the frets and positioning of the patterns.

Measures 1-2 of JJ Sync 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked 'Gtr I'. The fretboard diagram shows the following fret numbers for measures 1 and 2:

Measure	String	Fret
1	T	3
	A	4
	B	5
	B	6
2	T	2
	A	3
	B	4
	B	5

Measures 3-4 of JJ Sync 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fretboard diagram shows the following fret numbers for measures 3 and 4:

Measure	String	Fret
3	T	7
	A	8
	B	9
	B	10
4	T	6
	A	7
	B	8
	B	9

Measures 5-6 of JJ Sync 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fretboard diagram shows the following fret numbers for measures 5 and 6:

Measure	String	Fret
5	T	11
	A	12
	B	13
	B	14
6	T	10
	A	11
	B	12
	B	13

### Synchronization Exercise 7

Diatonic single string position shifting. This is another one I got from one of my teachers. This one again is synchronizing right and left hand. This is a diatonic exercise that shifts up and down the neck on a single string. I think the is an Al Di Meola exercise. It sounds really cool with a clean jazz sound.

Exercise 7 is a diatonic single string position shifting exercise. It consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth notes, with some triplets indicated by a '3' over the notes. Below the staff is a guitar tablature line labeled 'Gtr I' with fret numbers: 8, 5, 7, 8, 7, 5, 10, 7, 8, 10, 8, 7, 12, 8, 10, 12, 10, 8, 13, 10, 12, 13, 12, 10. The second system continues the exercise with similar notation and fret numbers: 15, 12, 13, 15, 13, 12, 13, 10, 12, 13, 12, 10, 12, 8, 10, 12, 10, 8, 10, 7, 8, 10, 8, 7. The exercise is designed to synchronize right and left hand movements while shifting positions along a single string.

### Synchronization Exercise 8

Diatonic two string position shifting. This is another one I got from one of my teachers. This one again is synchronizing right and left hand. This is a diatonic exercise that shifts up and down the neck on two strings. This exercise also helps visualization of the scale patterns and how they fit together along the neck.

Exercise 8 is a diatonic two string position shifting exercise. It consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth notes, with some triplets indicated by a '3' over the notes. Below the staff is a guitar tablature line labeled 'Gtr I' with fret numbers: 5, 6, 8, 5, 7, 8, 6, 8, 10, 7, 8, 10, 8, 10, 12, 8, 10, 12, 10, 12, 13, 10, 12, 13. The second system continues the exercise with similar notation and fret numbers: 12, 13, 15, 12, 13, 15, 10, 12, 13, 10, 12, 13, 8, 10, 12, 8, 10, 12, 6, 8, 10, 7, 8, 10. The exercise is designed to synchronize right and left hand movements while shifting positions across two strings.

### Synchronization Exercise 9

Dense chromatic triplet block. This one is a dense chromatic exercise in triplets. It is similar to SYNC-3 but in triplets. PAY attention to the alternating picking. Additionally, try to accent the first note in each triplet. If you can accent the first note of each triplet this exercises takes on an interesting sound.

### Synchronization Exercise 10

Repeating diatonic single string triplets. This one works both synchronization and endurance. Repeating patterns are often times difficult to maintain. Notice the "15x" on the repeats! I had difficulties maintaining patterns for a long time at high speed and this exercise helps. This is an example of writing an exercise to work on a particular weakness. If you know you are weak in an area you should not avoid it during practice sessions - you should take it on as vigorously as you can!

### AshC Synchronisation Exercise 1

This is not 100% original (what is), it's my twist on the [Steve Vai](#) angular exercises. This one bears a similarity to one of the angular exercises from the "10 hour workout" but it's not a copy. I changed the order around and added a tag note on the end of each section to make it fit nicely in the 3 beats. I don't sound too bad to play as exercises go. Here I show the first 3 positions, the idea is to go all the way up the neck at least as far as the 12th fret. Alternate picking for me, but economy picking if you want....





### Synchronization Exercise 3 (PA-SYNC-3)

This is an exercise from [Yngwie Malmsteen](#). The point in this one is that its fingering is quite unusual to the hand.

### Synchronization Exercise 4 (PA-SYNC-4)

This is actually an exercise of [Michael Romeo](#). This a diminished string skipping lick, and also a good exercise. Do this both on the higher and lower frets

### Synchronization Exercise 5 (PA-SYNC-5)

This one focuses on fast string changing/skipping during alternate picking. I got the main idea from one of John Petrucci's "inside the string picking" exercises, but in my opinion this one is harder. It is important to do this exercise both starting with an upstroke and then starting with a downstroke, because this way this one exercise can focus both on inside and outside picking. This is a string skipping lick in C major, with two variations.

It is a good exercise for your fingers and also for learning patterns, and it can sound really good in a solo as well! Do this in every other position of the G major scale! (and other keys, of course).

**Measure 1:** Treble clef, 4/4 time. Melodic line: quarter rest, eighth notes G4, A4, B4, C5, B4, A4, G4. Fretting: T (8, 7, 10, 7, 7, 10, 8, 7, 7, 7, 8), A (7, 7, 7, 7, 7, 7, 10, 7, 10, 7), B (7, 7, 7, 7, 7, 7, 10, 7, 10, 7). Pick: V, V, V, V, V, V, V, V, V, V, V.

**Measure 2:** Treble clef, 4/4 time. Melodic line: quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F#4. Fretting: T (8, 7, 10, 7, 7, 10, 8, 7, 7, 7, 8), A (7, 7, 7, 7, 7, 7, 10, 7, 10, 7), B (7, 7, 7, 7, 7, 7, 10, 7, 10, 7). Pick: V, V, V, V, V, V, V, V, V, V, V.

**Measure 3:** Treble clef, 4/4 time. Melodic line: quarter rest, eighth notes G4, A4, B4, C5, B4, A4, G4. Fretting: T (7, 7, 8, 8, 7, 7, 10, 10, 7, 7, 7), A (7, 7, 7, 7, 7, 7, 10, 7, 10, 7), B (7, 7, 7, 7, 7, 7, 10, 7, 10, 7). Pick: V, V, V, V, V, V, V, V, V, V, V.

**Measure 4:** Treble clef, 4/4 time. Melodic line: quarter rest, eighth notes A4, B4, C5, B4, A4, G4, F#4. Fretting: T (7, 7, 8, 8, 7, 7, 10, 10, 7, 7, 7), A (7, 7, 7, 7, 7, 7, 10, 7, 10, 7), B (7, 7, 7, 7, 7, 7, 10, 7, 10, 7). Pick: V, V, V, V, V, V, V, V, V, V, V.

### Synchronization exercise 1 (GE-SYNC-1)

I found this exercise on the internet. It is a good exercise for picking, left hand finger coordination and especially timing. It's a simple sequence that is repeated in different rhythmical patterns. Use alternate picking starting with a down-stroke, then start over again starting with an up-stroke. Repeat until you are playing it perfectly.

$\text{♩} = 160$

*Div2*

1

15 17 14 12 15 17 14 12

15 17 15 14 12 15 17 15 14 12

T  
A  
B

*Div2*

4

15 17 15 14 12 14 15 17 15 14 12 14

15 17 15 14 12 14 17 15 17 15 14 12 14 17

T  
A  
B

*Div2*

7

15 17 15 14 12 14 15 17 15 17 15 14 12 14 15 17

15 17 15 14 12 14 15 17 14 15 17 15 14 12 14 15 17 14

T  
A  
B

# Scales, scales, scales

## The modes

The most used scales are the modes:

- Ionian mode
- Dorian mode
- Phrygian mode
- Lydian mode
- Mixolydian mode
- Aeolian mode
- Locrian mode

This is not a music theory book, so I'm not going to talk much about the modes. Each mode fits certain chords, and this is a bit of music theory that is rather important. So get yourself a theory book and learn the basics. Here I'm going to concentrate on the technique of playing these modes on your guitar.

There is a lot of different ways of systemizing how to play the modes. There is the CAGED system and the 3NPS (3 notes per string) approach, and I guess a lot more. Here the CAGED and 3NPS is included.

## The CAGED system

The CAGED system is using positions that relates to the 5 different ways of playing a major chord. The names are related to how the chords are played in open position. The C form, the A form, the G form, the E form and the D form. Hence the name CAGED.

Here is the F-major scale shown in all CAGED positions:

The image displays the F-major scale in all five CAGED positions: E form, D form, C form, A form, and G form. Each position is shown with a musical staff in treble clef and a corresponding guitar fretboard diagram below it. The fretboard diagrams are labeled with fingerings (1-3-5-2-3-5-6-5-3-5-3-7 for E form, etc.) and fret numbers (1st, 3rd, 5th, 7th, 10th). The E form is labeled 'Gtr I' and the D form is labeled 'Gtr II'. The C form is labeled 'Gtr III' and the A form is labeled 'Gtr IV'. The G form is labeled 'Gtr V'. The scale is shown in 4/4 time, with the key signature of one flat (Bb).

E form index finger in 1st fret

D form, index finger in 3rd fret

C form, index finger in 5th fret

A form, index finger in 7th fret

G form, index finger in 10th fret

## The 3NPS system

The 3NPS is a bit different from the CAGED system, but you will also see a lot of similarities. The F-major scale in all 3NPS positions:

$\text{♩} = 120$

1st fret:

Gtr I

2nd fret:

3rd fret:

5th fret:

7th fret:

9th fret:

## Scale Exercise 1

Scale 3 NPS Major Scale - Ionian or First Mode. This is a diatonic exercise in the key of D Major or D Ionian. This is a three note per string exercise. Make sure you take care to use the alternating picking as shown. Alternating picking is the focus of the exercise. Start out slow as usual with a metronome and then slowly increase as you become competent at the speed you are working on.

Gtr I

1st fret:

2nd fret:

3rd fret:

4th fret:

5th fret:

6th fret:

7th fret:

8th fret:

9th fret:

## Scale Exercise 2

Scale 3 NPS Dominant - Mixolydian (Ionian b7) 5th Mode of the Major Scale. This is a diatonic exercise in the key of G Major but centered on D Mixolydian. This is a three note per string exercise. Make sure you take care to use the alternating picking as shown. Alternating picking is the focus of the exercise. Start out slow as usual with a metronome and then slowly increase as you become competent at the speed you are working on. Notice that Mixolydian is the same as Ionian b7. Compare the scale pattern with Scale Exercise 1.

## Scale Exercise 3

Mixolydian Cascading Triplets. This is a diatonic exercise in the key of G Major but centered on D Mixolydian. This is a three note per string exercise. It is called cascading triplets because of the sound. Move down three strings in triplets and then move back one string. Make sure you take care to use the alternating picking as shown. Alternating picking is the focus of the exercise. Start out slow as usual with a metronome and then slowly increase as you become competent at the speed you are working on.

## Scale Exercise 4

Minor 3 NPS - Dorian (Mixolydian b3) 2nd Mode of the Major Scale. This is a diatonic exercise in E Dorian. This is a three note per string exercise. Make sure you take care to use the alternating picking as shown. Alternating picking is the focus of the exercise. Start out slow as usual with a metronome and then slowly increase as you become competent at the speed you are working on. Notice that this mode is the same as Mixolydian b3. Compare it to exercise SCL-2.



1

Gtr I

T 12 14 15 12 14 16 12 14 16 12 14 16 14 15 17 14 15 17

A

B

### Scale Exercise 5

Minor 3 NPS - Aeolian (Dorian b6) 6th Mode of the Major Scale. This is a diatonic exercise in E Aeolian. This is a three note per string exercise. Make sure you take care to use the alternating picking as shown. Alternating picking is the focus of the exercise. Start out slow as usual with a metronome and then slowly increase as you become competent at the speed you are working on. Notice that this mode is the same as Dorian b6. Compare it to exercise SCL-4.

1

Gtr I

T 12 14 15 12 14 16 12 14 16 12 14 16 13 15 17 14 15 17

A

B

# Arpeggios

## Arpeggio Exercise 2 (JJ-ARP-2)

This is a set of exercises focused around sweeping with hammer-ons and pull offs. This is one of the few sweep picking exercises that have been provided in this exercise book. Sweep picking is difficult to keep even so make sure you work with a metronome and pay careful attention to the timing you generate.

Am C

Gtr I

G

## Arpeggio Exercise 3 (JJ-ARP-3)

This is a set of exercises focused around string skipping with hammer-ons and pull offs. Be sure to pay close attention to the alternating picking that is noted in the tab.

$\text{♩} = 132$   
Em D  
Fm<sup>b</sup>5

Gtr I

Fm<sup>b</sup>5



### Arpeggio Exercise 3 (JJ-ARP-3) – Pure alternate picking arpeggio

The hardest part of this exercise is the timing. It is somewhat difficult to get the sixteenth note timing.

**A** Var A - A minor

1

Gtr I

17 12 13 14 13 12 17 12 13 14 13 12 17 12 13 14

### Al Di Meola arps:

$\text{♩} = 200$

Gtr I

1 5 3 2 3 5 6 3 3 6 5 3 2 3 1 3 1 5 3 2 3

4

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

sl.

7

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

sl.

# CAGED arps:

♩ = 120

1

Gtr I

5

9

13

17

21

sl.

T

A

B

2 3 2 5 2 3

2 4 2 3 2 4 5 4

2 5 4 3 2 7 2 3 4 4 4

0 0 0 3 3 0 0

2 2 5 5 2 2

7 5 10 5 7

5 9 7 7 7 7 9

7 5 4 4 7 7 7 4 4 5

5 4 3 3 7 3 3 4

7 6 5 5 9 5 5 6

10 7 7 10 10 7 7

10 9 7 7 7 7 9

7 10 9 9 7 7 9 9 10

5 4 7 8 7 8 7 4

7 6 9 10 10 9 6

10 10 10 10 11 12 12

10 14 12 12 11 10 11 12 12 14

7 10 9 9 12 11 12 11 11

9 7 8 7 10 7 8 7

11 9 10 12 9 10 9

14 15 14 15 14 11 14

12 11 12 10 14 10 12 11

12 12 12 12 12 14

10 14 12 12 12 14

12 16 14 14 14 16

3

3

0

(16)-2

# Techniques that you need to exercise

## *Hammer on and pull offs*

### Hammer-on Pull-off Exercise 1 (GE-HOPO-1)

This is an exercise I had laying around. I did not create it. The actual author is "unknown" but I think I got it from [iBreatheMusic](http://iBreatheMusic.com). If you were the original author then let us know! This is a hammer-on pull-off exercise that can increase the stamina of your fingers. Repetitive exercises like this are often difficult to keep going. The first variation uses down strokes only. As you are able to play faster you may need to shift to alternating picking. The final variation is all hammer-ons and pull-offs. Take it slow at first and make sure to practice with a metronome to keep it even.

Variation [A] All down strokes on the picking of the first note

Hand 1 (Gtr I) notation: Treble clef, 3/4 time, key of D major. Four measures of eighth notes: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The exercise ends with a double bar line.

Hand 2 notation: Bass clef, four measures. Fingering: 8 5 7 8 7 5. Picking: P H H P P. The exercise ends with a double bar line.

Variation [B] Alternate the first pick

Hand 1 notation: Treble clef, 3/4 time, key of D major. Four measures of eighth notes: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The exercise ends with a double bar line.

Hand 2 notation: Bass clef, four measures. Fingering: 8 5 7 8 7 5. Picking: P H H P P, V P H H P P, P H H P P, V P H H P P. The exercise ends with a double bar line.

Variation [C] No picking hammer on the first note of each set...

Hand 1 notation: Treble clef, 3/4 time, key of D major. Four measures of eighth notes: D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4; D4, E4, F#4, G4. The exercise ends with a double bar line.

Hand 2 notation: Bass clef, four measures. Fingering: 8 5 7 8 7 5. Picking: P H H P P, P H H P P, P H H P P, P H H P P. The exercise ends with a double bar line.

## Legato etude (GE-HOPO-2)

This is a nice little legato etude that really test your hammer-on and pull-off abilities.

1

Gtr I

0 5 0 0 5 0 0 5 0 0 5 0 | 7 4 0 7 4 0 7 4 0 7 4 0 | 10 7 0 10 7 0 10 7 0 10 7 0

P P H P P H P P H P P H P P H P P H P P H P P H

4

0 5 0 0 5 0 0 5 0 0 5 0 | 13 10 0 13 10 0 13 10 0 13 10 0 | 12 0 0 12 0 0 12 0 0 12 0 0

P P H P P H P P H P P H P P H P P H P P H P P H

7

10 7 0 10 7 0 10 7 0 10 7 0 | 0 5 0 0 5 0 0 5 0 0 5 0 | 5

P P H P P H P P H P P H P P H P P H P P H

## Finger sliding

## Slidin' the Scales (GE-SLIDE-1)

Today's exercise is on finger sliding, primarily. Two very basic scale exercises with extensive use of sliding hopefully will bring our finger sliding technique to a higher level. Try these:

**A Exercise A**

T  
A  
B

1-2-3 5-6 8-10 12-13 12 13-12 10-8 6-5 3-1  
sl. sl. sl. sl. sl. sl. sl. sl.

**B Exercise B**

Index finger slide Middle finger slide

and back down

T  
A  
B

3 5 2-3 5 7 4-5 7 5-6 8 10 7-8 3 5 2-3 5 7 4-5 7 9 6-8 10 12 8  
H sl. H sl. H sl. H sl. H H sl. H H sl. H

Little finger slide Ring finger slide

T  
A  
B

3 5 2-3 5-7 4-5 7-9 6-8 10-12 8 3 5 2-3 5 2-4-5 3-5-6-8 5-7-8  
H H H sl. H sl. H sl. H sl. H sl. H sl.

If you are slow on the alternate picking, this can help you gain more speed, and it sounds good. Enjoy.

## Slide hot-lick (GE-SLIDE-2)

$\text{♩} = 180$

Gtr I

T  
A  
B

9-12 13 12-9 7 9-6 4 6-2 0 3  
sl. sl. sl. sl.

## Position shifting exercise

## Sweeping

## Sweeping Arpeggio Exercise 1 (JJ-ARP-1)

This is a diatonic exercise in the key of F Major. Each of the diatonic chords in the key of F are arranged in ascending and then descending order. The chord notation for each of the chords are I,ii,iii,IV,V,vi,vii. Those chords in F Major are FMaj7, Gmin7, Amin7, BbMaj7, C7, Dmin7, Emb5. This is one of the few sweep picking exercises that I have. Sweep picking is difficult to keep even so make sure you work with a metronome and pay careful attention to the timing you generate. Once this gets going is is a beautiful exercise. Although this exercise goes straight through the diatonic chords in the key of F try mixxing them up once you get them up to some speed.

First system of the exercise, showing the first four chords: F, Gm, Am, and Bb. The notation includes a guitar staff with a treble clef and a key signature of one flat (F Major). The guitar staff shows the sweep picking pattern for each chord, with a '6' indicating a sixteenth note. Below the guitar staff is a fretboard diagram for the first four frets, showing the fingerings for each chord: F (I, A, B), Gm (I, A, B), Am (I, A, B), and Bb (I, A, B). The fretboard diagram includes a 'Gtr I' label and a '6' indicating a sixteenth note.

Second system of the exercise, showing the next four chords: C, Dm, Emb5, and F. The notation includes a guitar staff with a treble clef and a key signature of one flat (F Major). The guitar staff shows the sweep picking pattern for each chord, with a '6' indicating a sixteenth note. Below the guitar staff is a fretboard diagram for the next four frets, showing the fingerings for each chord: C (I, A, B), Dm (I, A, B), Emb5 (I, A, B), and F (I, A, B). The fretboard diagram includes a '6' indicating a sixteenth note.

Third system of the exercise, showing the next four chords: Gm, Am, Bb, and C. The notation includes a guitar staff with a treble clef and a key signature of one flat (F Major). The guitar staff shows the sweep picking pattern for each chord, with a '6' indicating a sixteenth note. Below the guitar staff is a fretboard diagram for the next four frets, showing the fingerings for each chord: Gm (I, A, B), Am (I, A, B), Bb (I, A, B), and C (I, A, B). The fretboard diagram includes a '6' indicating a sixteenth note.

Fourth system of the exercise, showing the final four chords: Dm, Emb5, F, and Gm. The notation includes a guitar staff with a treble clef and a key signature of one flat (F Major). The guitar staff shows the sweep picking pattern for each chord, with a '6' indicating a sixteenth note. Below the guitar staff is a fretboard diagram for the final four frets, showing the fingerings for each chord: Dm (I, A, B), Emb5 (I, A, B), F (I, A, B), and Gm (I, A, B). The fretboard diagram includes a '6' indicating a sixteenth note.

## Hybrid picking

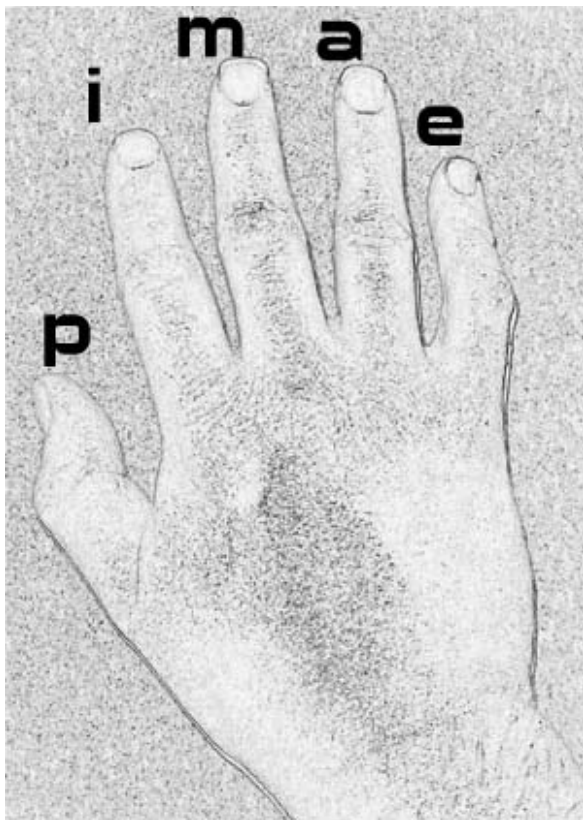
### Hybrid Picking Lick (GE-LICK-1)

This is hybrid picking exercise in the form of a cool lick. Hybrid picking combines the use of the picking hand fingers and the picking hand pick. In this exercise you are using the middle (m) finger of the picking hand to pick every other note. Fingers (p) and (i) are used to hold the pick. Once you have mastered the lick using (m) try it using (a). See the diagram below for the letters refrencing each finger.

If you are having a hard time with this lick try practicing it in groups of four notes. Once you master each set of four notes then put the full lick together. You could think of it as a string of six different licks.

[illegible]

The figure below shows the letter that refers to each of the fingers on the picking hand.



## Hybrid Picking Lick (GE-LICK-2)

Yet another hybrid picking exercise. Pick the bass with your pick and the double stops with your “m” and “a” fingers. The cascade in the end is a variation of GE-LICK-1 and should be played in the same manner.

The musical score is written for guitar in 4/4 time. It consists of two systems, each with a standard staff and a tablature staff. The first system is marked with a first ending bracket (1). The second system is marked with a third ending bracket (3). Chord symbols E7, A7, D7, and G are placed above the first staff. The tablature staff shows fret numbers and picking directions (P for pick, 0 for open string, sl. for slide). The first system's tablature includes a 'Gtr I' label. The second system's tablature includes a 'let ring' instruction with a dashed line.

**System 1:**

- Staff: E7, A7
- Tab: Gtr I, 15 0, 14 0, 12 0, 10 0, 8 9, 8 0, 7 0, 5 0, 3 0, 1 2, 0 P, 0 P, 0 P, 0 P, 0 sl.

**System 2:**

- Staff: D7, G
- Tab: 13 0, 12 0, 10 0, 8 0, 6 7, 10 7, 8 0, 7 0, 7 0, 7 0, 7 7, 0, 0 P, 0 P, 0 P, 0 P, 0 sl., let ring