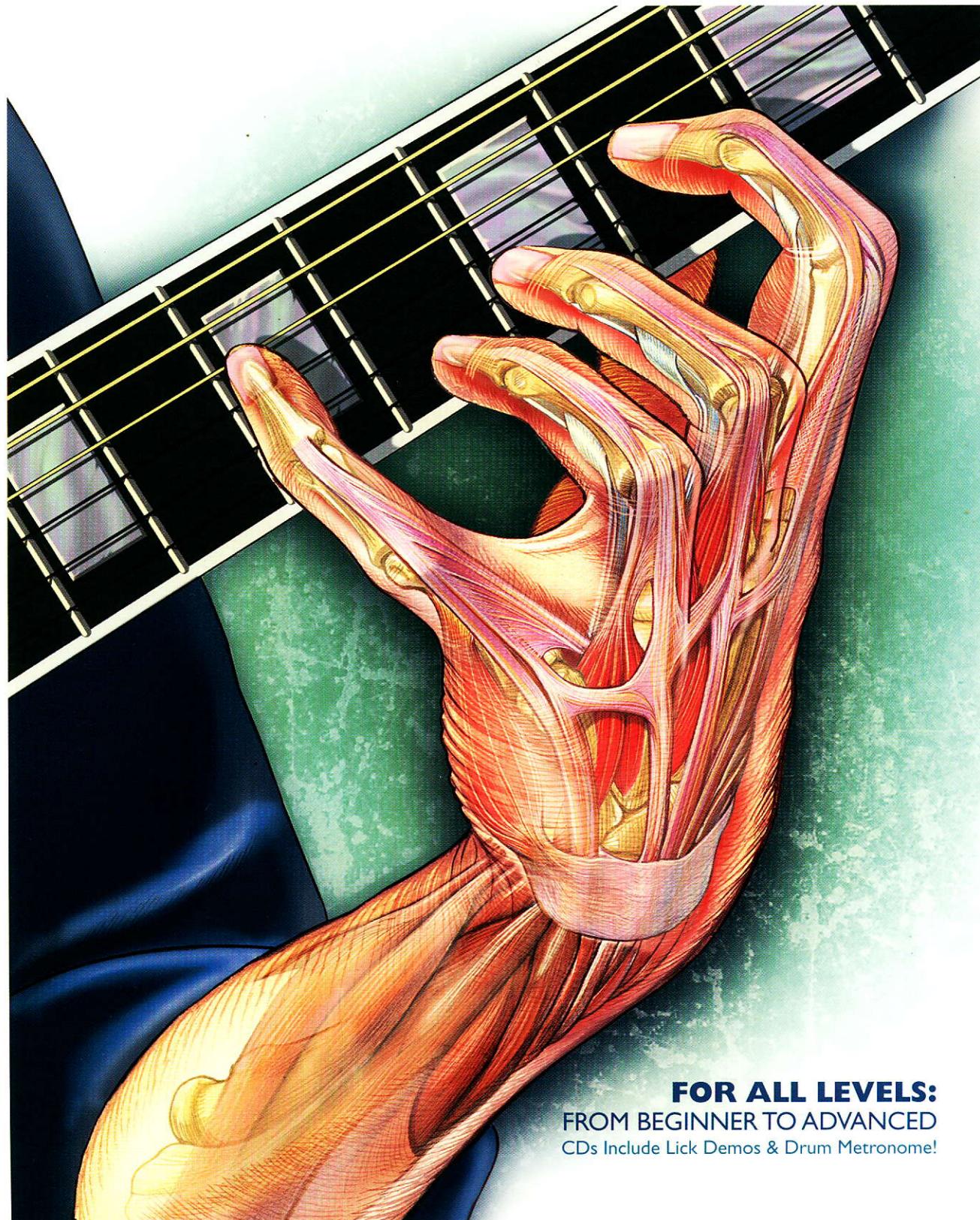


2 CDs INCLUDED

# GUITAR AEROBICS

BY TROY NELSON

A **52-WEEK**, One-lick-per-day Workout Program for Developing,  
Improving, and Maintaining Guitar Technique



**FOR ALL LEVELS:**  
FROM BEGINNER TO ADVANCED  
CDs Include Lick Demos & Drum Metronome!

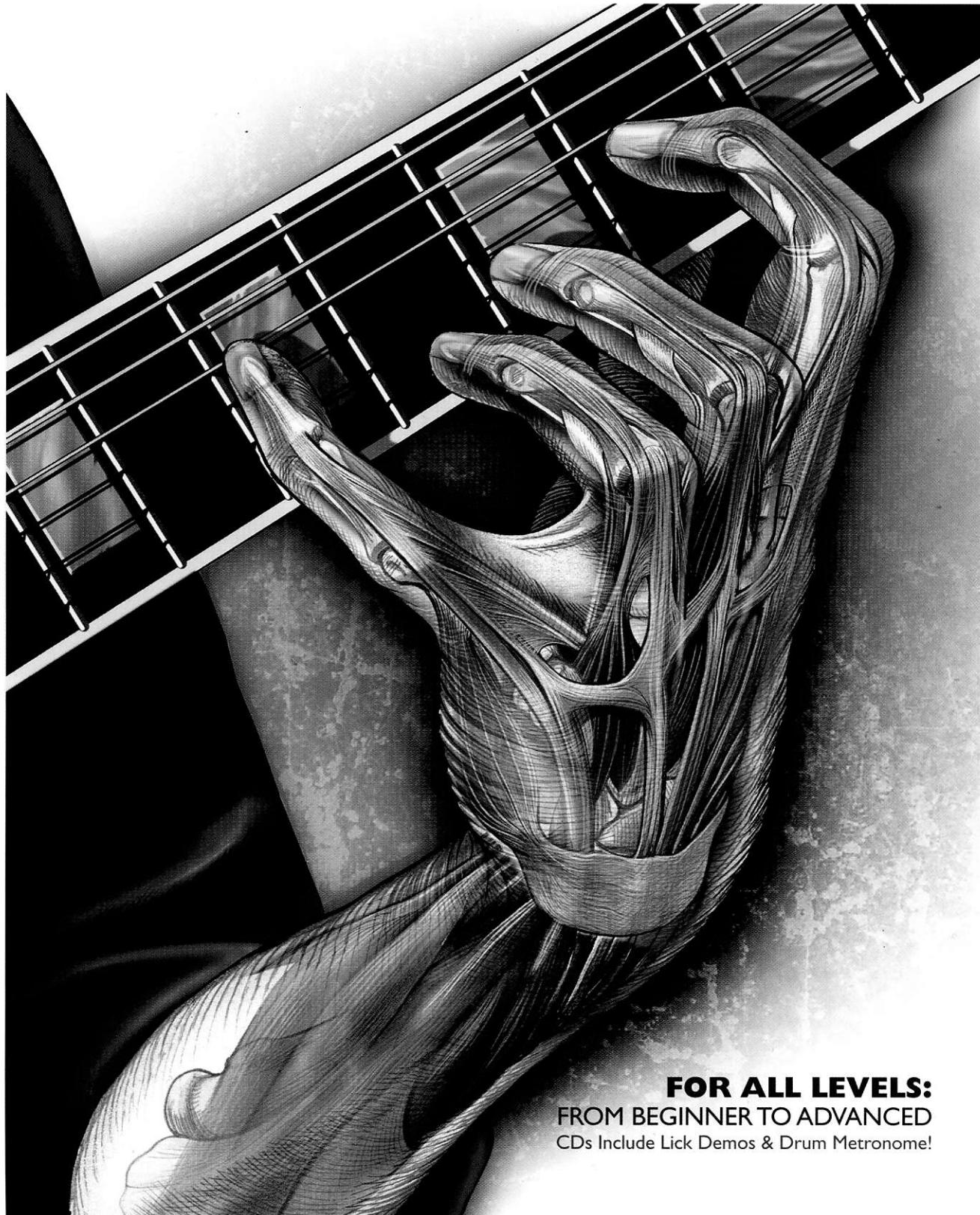
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HAL LEONARD®

# GUITAR

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# AEROBICS

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7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

In Australia Contact:  
**Hal Leonard Australia Pty. Ltd.**

4 Lentara Court  
Cheltenham, Victoria, 3192 Australia  
Email: ausadmin@halleonard.com.au

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# CD TRACK LISTING

## CD1 • GUITAR TRACKS

All guitars by Doug Boduch

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Week 4: Exercises 22–28 . . . . .	4	12	Week 31: Exercises 211–217 . . . . .	31	66
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Week 7: Exercises 43–49 . . . . .	7	18	Week 34: Exercises 232–238 . . . . .	34	72
Week 8: Exercises 50–56 . . . . .	8	20	Week 35: Exercises 239–245 . . . . .	35	74
Week 9: Exercises 57–63 . . . . .	9	22	Week 36: Exercises 246–252 . . . . .	36	76
Week 10: Exercises 64–70 . . . . .	10	24	Week 37: Exercises 253–259 . . . . .	37	78
Week 11: Exercises 71–77 . . . . .	11	26	Week 38: Exercises 260–266 . . . . .	38	80
Week 12: Exercises 78–84 . . . . .	12	28	Week 39: Exercises 267–273 . . . . .	39	82
Week 13: Exercises 85–91 . . . . .	13	30	Week 40: Exercises 274–280 . . . . .	40	84
Week 14: Exercises 92–98 . . . . .	14	32	Week 41: Exercises 281–287 . . . . .	41	86
Week 15: Exercises 99–105 . . . . .	15	34	Week 42: Exercises 288–294 . . . . .	42	88
Week 16: Exercises 106–112 . . . . .	16	36	Week 43: Exercises 295–301 . . . . .	43	90
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Week 19: Exercises 127–133 . . . . .	19	42	Week 46: Exercises 316–322 . . . . .	46	96
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Week 24: Exercises 162–168 . . . . .	24	52	Week 51: Exercises 351–357 . . . . .	51	106
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All drums by Scott Schroedl

Description	CD2 • Track	Description	CD2 • Track
Rock/Blues Rhythm (even eighth notes): 40 beats per minute . . . . .	1	Blues Shuffle Rhythm: 144 bpm . . . . .	23
Rock/Blues Rhythm (even eighth notes): 48 bpm . . . . .	2	Blues Shuffle Rhythm: 160 bpm . . . . .	24
Rock/Blues Rhythm (even eighth notes): 58 bpm . . . . .	3	Jazz Swing Rhythm: 56 bpm . . . . .	25
Rock/Blues Rhythm (even eighth notes): 72 bpm . . . . .	4	Jazz Swing Rhythm: 69 bpm . . . . .	26
Rock/Blues Rhythm (even eighth notes): 84 bpm . . . . .	5	Jazz Swing Rhythm: 80 bpm . . . . .	27
Rock/Blues Rhythm (even eighth notes): 96 bpm . . . . .	6	Jazz Swing Rhythm: 92 bpm . . . . .	28
Rock/Blues Rhythm (even eighth notes): 108 bpm . . . . .	7	Jazz Swing Rhythm: 104 bpm . . . . .	29
Rock/Blues Rhythm (even eighth notes): 120 bpm . . . . .	8	Jazz Swing Rhythm: 116 bpm . . . . .	30
Metal Rhythm: 40 bpm . . . . .	9	Jazz Swing Rhythm: 132 bpm . . . . .	31
Metal Rhythm: 48 bpm . . . . .	10	Jazz Swing Rhythm: 144 bpm . . . . .	32
Metal Rhythm: 56 bpm . . . . .	11	Country Rhythm (cut time): 56 bpm . . . . .	33
Metal Rhythm: 66 bpm . . . . .	12	Country Rhythm (cut time): 60 bpm . . . . .	34
Metal Rhythm: 76 bpm . . . . .	13	Country Rhythm (cut time): 76 bpm . . . . .	35
Metal Rhythm: 88 bpm . . . . .	14	Country Rhythm (cut time): 92 bpm . . . . .	36
Metal Rhythm: 100 bpm . . . . .	15	Country Rhythm (cut time): 108 bpm . . . . .	37
Metal Rhythm: 112 bpm . . . . .	16	Country Rhythm (cut time): 126 bpm . . . . .	38
Blues Shuffle Rhythm: 48 bpm . . . . .	17	Country Rhythm (cut time): 144 bpm . . . . .	39
Blues Shuffle Rhythm: 60 bpm . . . . .	18	Country Rhythm (cut time): 168 bpm . . . . .	40
Blues Shuffle Rhythm: 76 bpm . . . . .	19	Funk Rhythm: 40 bpm . . . . .	41
Blues Shuffle Rhythm: 92 bpm . . . . .	20	Funk Rhythm: 48 bpm . . . . .	42
Blues Shuffle Rhythm: 108 bpm . . . . .	21	Funk Rhythm: 56 bpm . . . . .	43
Blues Shuffle Rhythm: 126 bpm . . . . .	22	Funk Rhythm: 66 bpm . . . . .	44
		Funk Rhythm: 76 bpm . . . . .	45
		Funk Rhythm: 88 bpm . . . . .	46
		Funk Rhythm: 100 bpm . . . . .	47
		Funk Rhythm: 112 bpm . . . . .	48

# INTRODUCTION

When my good friends at Hal Leonard first approached me about writing this book, they already had a title, *Guitar Aerobics*, and a topic, guitar technique, in mind. Other than those two details, however, they kindly gave me carte blanche to create the rest. One thing was certain: I did not want to introduce another run-of-the-mill technique book to the guitar-publications marketplace, one that was filled cover to cover with bland chromatic exercises that ran senselessly up and down the fretboard. Instead, I wanted to devise a guitar-technique book that at once helped the reader develop, improve, and maintain his/her guitar chops via musical examples that could be applied to real-world musical settings, from rock and blues to jazz and country. And most importantly, I wanted to create a book that was *fun!* Too often practice sessions become monotonous due to the lack of uninspired materials from which to learn. With *Guitar Aerobics*, that's no longer the case.

*Guitar Aerobics* is the ultimate workout program for guitarists, promoting guitar facility, increasing pick- and fret-hand speed and accuracy, and improving dexterity while at the same time increasing lick vocabulary. The 52-week program covers one indispensable guitar technique each day—*alternate picking* on Monday, *string skipping* on Tuesday, *string bending* on Wednesday, *arpeggios* on Thursday, *sweep picking* on Friday, *legato* on Saturday, and *rhythm* on Sunday—all of which are presented within the context of either an applicable guitar lick or an exercise that is considerably more musical than the chromatic exercises found in other technique books. Moreover, because each example fits into one of six musical styles—rock, blues, jazz, metal, country, or funk—once you've got the lick down cold, you can test drive it at your next jam session, whatever style of music you play.

*Guitar Aerobics* is systematically arranged so that each week the musical examples increase in difficulty. If you consider yourself a beginner, you can jump right into Week 1 and feel perfectly comfortable playing the material. Consequently, you'll have an entire calendar year of material—365 exercises—to practice! At approximately Week 18, the material is more appropriate for players of an intermediate level. And Week 36 marks the entry point for those players who possess considerable chops (i.e., advanced). If you fit in the last category, that's still 120 exercises to get through! *Guitar Aerobics* offers something for everyone.

Additionally, each exercise includes a brief description—origin, scale(s), rhythms, etc.—as well as a performance tip. And true to the book's “workout” theme, all of the exercises come with a practice routine that is divided into eight sets, each of which contains a specific tempo (e.g., 112 beats per minute) at which to play the exercise. Ten repetitions (“reps”) are played per set, with the tempos increasing at various increments from one set to the next, depending on the exercise's musical style. For example, here's how to perform the Rock/Blues workout:

## ROCK/BLUES WORKOUT

### CD2 • Tracks 1–8

Set 1: 40 bpm x 10 reps	Set 5: 84 bpm x 10 reps
Set 2: 48 bpm x 10 reps	Set 6: 96 bpm x 10 reps
Set 3: 58 bpm x 10 reps	Set 7: 108 bpm x 10 reps
Set 4: 72 bpm x 10 reps	Set 8: 120 bpm x 10 reps

Each exercise is labeled with a genre and track listing, which together denote the workout you should follow.

Every musical example in *Guitar Aerobics* (365 in all) can be heard on CD1 of the two accompanying audio CDs, with all of the 52 weeks separated onto individual tracks. Therefore, you can quickly cue up a specific lick to hear how it should sound. Tuning notes (low to high, E-A-D-G-B-E) are also included on the final track of CD1. CD2 contains rhythm tracks (drums only) performed at a variety of tempos dictated by their respective genre, including straight rock/blues, blues shuffle, jazz swing, funk, country, and metal. So throw away your metronome—now you've got a real drummer to keep time!

If you devote just a few minutes of each day to practicing the examples in this book, I guarantee that you'll notice immediate improvements in your guitar technique. By the time 365 days have passed, your chops will be second to none. Personally, I noticed considerable improvement in my technique during the writing of this book—and I didn't follow the workout program! All that it takes is a little time, dedication, and determination. Good luck!

# THE TECHNIQUES

As I mentioned previously, seven techniques—alternate picking, string skipping, string bending, arpeggios, sweep picking, legato, and rhythm—are covered in *Guitar Aerobics*, one technique for each day of the week. Although there are many guitar techniques that are *not* presented in this book, I believe these seven techniques are the most essential for guitarists. Mastering these techniques will reduce limitations and equip you with the tools necessary to achieve the goals you have set for yourself on the instrument.

Here, now, is a brief overview of the techniques presented in this book:

**Alternate Picking:** No technique is more prevalent—and of greater benefit—than alternate picking. A fundamental guitar technique, it can be applied to any musical context and is *the* technique that separates the men/women from the boys/girls. On these pages, the technique, a continuous alternation of down-strokes and upstrokes with your pick hand, is applied to everything from rock and blues to jazz and country.

**String Skipping:** Most commonly associated with rock and metal, string skipping is also quite useful when playing other forms of music. The predominant focus of the string-skipping examples in this book is that of single- and double-string skips within the context of blues, jazz, rock, and metal.

**String Bending:** These examples, which mostly consist of blues, country, and rock licks, feature quarter-step, half-step, and whole-step bends, as well as more sophisticated bends such as oblique, unison, compound, and pre-bends.

**Arpeggios:** Although an “arpeggio” in and of itself is not a technique, the coordination of right- and left-hand movements used to perform one certainly qualifies. The definition of an *arpeggio* is “a chord whose notes are played in rapid succession rather than simultaneously,” and the examples herein illustrate that in practically every possible combination on the neck, from simple open position–chord combinations to advanced sweep-picking concepts. Which brings us to our next technique...

**Sweep Picking:** The polar opposite of alternate picking, sweep picking involves using one continuous down or upstroke to play two or more adjacent-string notes. Although most of the examples in *Guitar Aerobics* apply to rock and metal, you will find a few interesting examples of how to apply this technique to jazz and blues as well.

**Legato:** On the guitar, legato technique involves pull-offs, hammer-ons, slides, finger tapping, or any combination hereof. Basically, legato is any collection of two or more notes on the same string that isn’t articulated with a succession of pick attacks. A wide variety of such licks is included on the following pages.

**Rhythm:** Much like an arpeggio, “rhythm” isn’t a single technique, but rather a collection of techniques used to perform various functions as they relate to a specific rhythmic style. A few of the topics covered in *Guitar Aerobics* include basic strum patterns, open-chord arpeggios, boogie patterns, walking bass lines, and much more.



T  
H  
U**Exercise: #4****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This is a simple arpeggio exercise that features the notes of open-position G, D, and C chords played individually.

**Tip:** Although a single downstroke (sweep) with your pick hand is more efficient when performing this exercise, practice alternate picking it as well.

**J = 40-120**

0:33

F  
R  
I**Exercise: #5****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This two-bar sweep-picking workout features diatonic triads in the key of G played exclusively in triplet rhythms on the top three strings.

**Tip:** To keep the notes of each chord from ringing together (you want them to sound separately), release some—or all—of the pressure from the finger fretting the note(s) once each note has sounded.

**J = 40-112**

0:44

S  
A  
T**Exercise: #6****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues**

**Music Description:** This straightforward lick uses hammer-ons to connect the note pairs on each string as it ascends the A minor pentatonic scale.

**Tip:** As you hammer on to the second note of each string, simultaneously shift your index finger to the first note of the higher, neighboring string.

**J = 40-120**

Am or A7

0:56

S  
U  
N**Exercise: #7****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock**

**Music Description:** The chord fragments used in Thursday's arpeggio exercise (#4) are played here as full chords, in quarter-note rhythms.

**Tip:** Keep your ring finger planted on the third fret of the second string as you change from G to D. Also, use downstrums throughout.

**J = 40-120**

1:07



CD1 • TRACK 2

M  
O  
N

0:00

**Exercise: #8**

**CD2 • Tracks: 9–16**

**Technique: Alternate Picking**

**Genre: Metal**

**Music Description:** This lick is nearly identical to the one played last Monday (#1). The only variation is in the rhythm: Last week's lick was straight sixteenth notes, whereas this lick features a galloping, eighth-and-two-sixteenth-notes rhythm.

**Tip:** Use a strict down-down-up picking pattern throughout.

$\text{♩} = 40-112$

Em

T  
U  
E

0:12

**Exercise: #9**

**CD2 • Tracks: 1–8**

**Technique: String Skipping**

**Genre: Rock/Blues**

**Music Description:** Similar to last Tuesday's exercise (#2), this phrase borrows its notes from A minor pentatonic and skips a string between each note pair. This time, however, you're working your way down the scale.

**Tip:** Best results are achieved by using strict alternate picking, beginning with a downstroke.

$\text{♩} = 40-120$

Am or A7

W  
E  
D

0:23

**Exercise: #10**

**CD2 • Tracks: 1–8**

**Technique: String Bending**

**Genre: Rock/Blues**

**Music Description:** Releases have been added to the bends performed in last week's lick (#3).

**Tip:** Pay attention to this figure's rhythm, being careful not to rush each bend and release.

$\text{♩} = 40-120$

Am or A7

T  
H  
U**Exercise: #11****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** This exercise is the descending version of last Thursday's arpeggio workout (#4).**Tip:** A single upstroke (sweep) will work best when performing this exercise, but, like last week, alternate picking is encouraged as well.

$\text{♩} = 40-120$

pick: V n V n V n V n V n V n V n V n V n

or: let ring throughout

T A B

0:35

F  
R  
I**Exercise: #12****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal****Music Description:** The rhythms and notes are identical to last Friday's exercise (#5); however, this time the sweeps are all upstrokes.**Tip:** Experiment with both the ring and middle fingers of your fret hand when playing the top note of the F#o chord in measure 2. Use whichever feels most comfortable.

$\text{♩} = 40-112$

pick: V V V V V V V V V V V V V V V V V V

T A B

0:46

S  
A  
T**Exercise: #13****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues****Music Description:** This blues-rock lick is the descending, pull-offs version of last Saturday's exercise (#6).**Tip:** To get the second note of each pair to sound as loud as the first, use a downward plucking motion when executing the pull-off.

$\text{♩} = 40-120$

Am or A7

pick: n n n n n n n n n n n n n n n n

T A B

0:57

S  
U  
N**Exercise: #14****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock****Music Description:** This exercise features the same G–D–C–G chord changes as last Sunday's example (#7), only here the rhythm is straight eighth notes.**Tip:** If you're having trouble making a smooth transition between chords, try lifting your hand off of the fretboard on the "and" of beats 2 and 4 of each measure. Don't worry about the open strings ringing; instead, focus on getting your fret hand to the next chord.

$\text{♩} = 40-120$

strum: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

T A B

1:09

# WEEK 3



CD1 • TRACK 3

### **Exercise: #15**

CD2 • Tracks: 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** A continuation of Exercises #1 and #8 from the previous two Mondays, this exercise's only modification is its rhythm, which, here, is groupings of two sixteenth notes and an eighth note on each beat.

**Tip:** A down-up-down picking pattern on each beat is ideal for this example.

• 40-112

Em

A guitar tablature for the song "Billie Jean". The top staff shows a melodic line in 4/4 time with a key signature of one sharp. The bottom staff is a standard six-string guitar tablature. The tablature includes a "pick:" column indicating picking patterns (down-up, down-down, etc.) above each string. The strings are numbered 1 through 6 from left to right. The tablature starts at the 12th fret and ends at the 1st fret.

TUF

## **Exercise: #16**

CD2 • Tracks: 1–8

## **Technique: String Skipping**

**Genre:** Rock/Blues

**Music Description:** This lick is a variation of the ascending, play-two-notes-skip-one-string pattern (all within the framework of A minor pentatonic) from Exercise #2, only here the notes are played in reverse order.

**Tip:** This exercise is a bit more difficult for the fret hand to perform than the previous two string-skipping figures, so take extra reps at slower tempos, if necessary, before moving on.

$\downarrow = 40-120$

Am or A7

4

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T	.												
A	.												
B	.		7	5		7	5		7	5		8	5

WED

### **Exercise: #17**

CD2 • Tracks: 1–8

### **Technique: String Bending**

**Genre:** Rock/Blues

**Music Description:** This bending exercise is identical to the one from Week 1 (#3), except that the whole-step bends have been replaced with whole-step pre-bends and releases (the note is bent up one whole step before it's picked, and then released to its original pitch).

**Tip:** Practice achieving proper intonation (hitting the target notes) on the pre-bends before attempting to play the entire lick.

1-40-120

Am or A7

The tablature shows a six-string guitar part. The top staff uses standard notation with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a tablature staff with vertical lines representing the strings. The first measure starts with a hammer-on from the 4th fret of the 6th string to the 1st fret. The second measure contains a pull-off from the 4th fret of the 6th string to the 3rd fret. The third measure features a hammer-on from the 3rd fret of the 6th string to the 1st fret. The fourth measure includes a pull-off from the 3rd fret of the 6th string to the 1st fret. The fifth measure shows a hammer-on from the 1st fret of the 6th string to the 3rd fret. The sixth measure contains a pull-off from the 3rd fret of the 6th string to the 1st fret. The seventh measure features a hammer-on from the 1st fret of the 6th string to the 3rd fret. The eighth measure shows a pull-off from the 3rd fret of the 6th string to the 1st fret. The ninth measure is a tremolo pattern consisting of two eighth-note pairs (3rd and 1st frets) followed by a rest. The tenth measure is a tremolo pattern consisting of two eighth-note pairs (3rd and 1st frets) followed by a rest. The eleventh measure is a tremolo pattern consisting of two eighth-note pairs (3rd and 1st frets) followed by a rest. The twelfth measure is a tremolo pattern consisting of two eighth-note pairs (3rd and 1st frets) followed by a rest.

T  
H  
U

### **Exercise: #18**

CD2 • Tracks: 1–8

### **Technique: Arpeggios**

**Genre:** Rock

**Music Description:** Portions of Exercises #4 and #11 have been combined to form this new arpeggio workout—various notes of open-position G, D, and C chords played in both ascending and descending fashion.

**Tip:** When playing the G chord, plant the ring finger of your fret hand on the third fret of the first string. Even though the note (G) is not played, it'll add stability to the chord voicing.

**Sheet Music:**

**Top Staff (Treble Clef):**

- Notes:** G, D, C, G.
- Picking:** pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
- Or:** or: □ - - - V - - - □ - - - V - - - □ - - - V - - - □ - - - V - - - □ - - - V - - -
- Instructions:** let ring throughout

**Bottom Staff (Bass Clef):**

- Notes:** T, A, B, E.
- Fretting:** T: 3, A: 2, B: 0, E: 2, T: 3, A: 2, B: 0, E: 0.

FRI

### **Exercise: #19**

CD2 • Tracks: 9–16

### **Technique: Sweep Picking**

**Genre:** Metal

**Music Description:** This is the same exercise as #5 from Week 1, only an extra chord tone (the 3rd for major chords; b3rd for minor and diminished chords) has been added to the top string.

**Tip:** Use the pinky of your fret hand and an upstroke with your pick hand to attack the last (highest) note of each four-note grouping.

S  
A  
T

### **Exercise: #20**

CD2 • Tracks: 1–8

### **Technique: Legato**

**Genre:** Rock/Blues

**Music Description:** Like the legato exercises from Weeks 1 and 2, the A minor pentatonic scale serves as the framework for this lick. This time, however, pull offs will be used while ascending the scale.

**Tip:** When executing the pull-offs, remember to pull down on the string to achieve adequate volume for the target note.

S  
U  
N

### **Exercise: #21**

CD2 • Tracks: 1–8

## **Technique: Rhythm**

**Genre:** Rock

**Music Description:** In the interest of giving last Sunday's G-D-C-D chord progression a bit more "forward motion," two sixteenth notes have been tacked on to the "and" of beats 2 and 4 of each measure.

**Tip:** To execute the sixteenth-note rhythms, follow the downstrums of beats 2 and 4 with quick down-upstrum patterns.



CD1 • TRACK 4

M  
O  
N

**Exercise: #22**

**CD2 • Tracks: 9–16**

**Technique: Alternate Picking**

**Genre: Metal**

**Music Description:** This version of the E harmonic minor exercises of the past three weeks contains eighth-note triplet rhythms, which subdivide each beat into three equal parts.

**Tip:** Go slowly at first, and notice that, because of the triplets, the picking direction alternates between downstrokes and upstrokes on each downbeat.

$\text{♩} = 40-112$

Em



0:00

T  
U  
E

**Exercise: #23**

**CD2 • Tracks: 1–8**

**Technique: String Skipping**

**Genre: Rock/Blues**

**Music Description:** Staying within the A minor pentatonic scale as in the previous string-skipping exercises, this phrase works its way down the scale, skipping a string between every other note pair.

**Tip:** Begin shifting your index finger to the next string as soon as your pinky or ring finger hits the second note on each string.

$\text{♩} = 40-120$

Am or A7



0:12

W  
E  
D

**Exercise: #24**

**CD2 • Tracks: 1–8**

**Technique: String Bending**

**Genre: Rock/Blues**

**Music Description:** This exercise introduces two things: a whole-step bend on the first string performed with your pinky or ring finger and a half-step bend on the third string performed with your index finger.

**Tip:** That half-step bend is trickier than it seems; it's easy to fall flat or push it sharp. Play the target note, C♯, at the sixth fret of the third string to check your intonation.

$\text{♩} = 40-120$

A7



0:23

T  
H  
U**Exercise: #25****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This figure features the same G–D–C–G progression that has been used the previous three weeks; however, this time barre chords are utilized to voice the arpeggios.

**Tip:** Bar your index finger across all six strings when playing each arpeggio/chord.

*J = 40–120*
F  
R  
I**Exercise: #26****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This exercise is the descending version of last Friday's sweep-picking workout (#19).

**Tip:** The most efficient way to play each four-note grouping is by picking the first note with a downstroke and the last three notes with an upwards sweep.

*J = 40–112*
S  
A  
T**Exercise: #27****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues**

**Music Description:** Hammer-ons are used to connect the note pairs of each string while descending the A minor pentatonic scale in root position.

**Tip:** Be careful not to rush the hammer-ons; even eighth notes should be played through beat 2 of measure 2.

*J = 40–120*

Am or A7

S  
U  
N**Exercise: #28****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock**

**Music Description:** The familiar G–D–C–G chord progression is the foundation for this exercise. The only difference between this example and last Sunday's exercise is the addition of two sixteenth notes on beats 1 and 3 of each measure.

**Tip:** Count each beat as "one-ee-and-uh, two-ee-and-uh" etc., and strum your pick hand accordingly; however, refrain from making contact with the strings on the "uh" of beats 1 and 3 of each measure.

*J = 40–120*




CD1 • TRACK 5

**M  
O  
N**

**Exercise: #29**

**CD2 • Tracks: 1–8**

**Technique:** Alternate Picking

**Genre:** Rock/Blues

**Music Description:** This alternate-picking exercise runs straight up the A minor pentatonic scale, back-tracking only once (beat 3 of measure 2).

**Tip:** Once you're comfortable alternate picking the example starting with a downstroke, reverse your action and start with an upstroke.

$\text{♩} = 40\text{--}120$

Am or A7

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a sequence of eighth and sixteenth notes. Below it is a guitar neck diagram with three strings labeled T (top), A (middle), and B (bottom). Fret numbers 5, 8, 7, 5, 7, 5, 8, 5, 8, 5, 8, 5 are marked along the neck. The bottom staff shows a continuation of the scale pattern across the strings.



**T  
U  
E**

**Exercise: #30**

**CD2 • Tracks: 1–8**

**Technique:** String Skipping

**Genre:** Rock/Blues

**Music Description:** The ubiquitous A minor pentatonic scale provides the framework for this next string-skipping exercise, a descending "sawtooth" line.

**Tip:** You might find it easier to perform this figure by starting with an upstroke in the first measure and reversing your picking direction in the second measure, starting with a downstroke.

$\text{♩} = 40\text{--}120$

Am or A7

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a descending eighth-note line. Below it is a guitar neck diagram with three strings labeled T (top), A (middle), and B (bottom). Fret numbers 5, 7, 5, 7, 5, 8, 8, 5, 7, 5, 7, 5 are marked along the neck. The bottom staff shows a continuation of the descending line across the strings.



**W  
E  
D**

**Exercise: #31**

**CD2 • Tracks: 1–8**

**Technique:** String Bending

**Genre:** Rock/Blues

**Music Description:** Half-step bend-and-release moves on strings 1–3 are introduced in this next figure.

**Tip:** Like last Wednesday's lick (#24), be careful not to over-bend, causing the note to go sharp.

$\text{♩} = 40\text{--}120$

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing a line of eighth and sixteenth notes with various bend markings. Below it is a guitar neck diagram with three strings labeled T (top), A (middle), and B (bottom). Fret numbers 7, 5, 6, 8, 5, 7, 5, 7, 5, 7, 5, 7 are marked along the neck. The bottom staff shows a continuation of the bending pattern across the strings.



T  
H  
U

### **Exercise: #32**

CD2 • Tracks: 1–8

### **Technique: Arpeggios**

**Genre:** Rock

**Music Description:** Don't let the tab staff fool you—these are the same barre chords from last Thursday's exercise (#25), only this time they're arpeggiated from high to low.

**Tip:** Like last week, bar all six strings with your index finger, forming the entire chord shape.

FRI

### **Exercise: #33**

**CD2 • Tracks: 9–16**

### **Technique: Sweep Picking**

**Genre:** Metal

**Music Description:** Except for the hammer-on, this figure is identical to Exercise #19 from Week 3. The hammer-on allows you to play all four notes with one pick motion.

**Tip:** Use a downward sweep to articulate the first three notes of the four-note grouping and then hammer onto the fourth note.

**♪ = 40-112**

G Am Bm C D Em F<sup>#</sup>o G

pick: □ - - - - □ - - - - □ - - - - □ - - - - □ - - - - □ - - - - □ - - - - □ - - - -

TAB: 4 3 3 7 5 5 5 8 7 7 7 10 9 8 8 12 11 10 10 14 12 12 15 14 13 14 17 16 15 15 19 .

0:46

### **Exercise: #34**

CD2 • Tracks: 1–8

#### **Technique: Legato**

**Genre:** Rock/Blues

**Music Description:** Featuring slides and hammer-ons, this lick climbs up the extended form of the A blues scale (A-C-D-E $\flat$ -F-G).

**Tip:** Pay close attention to the rhythm, because it features a mixture of quarter notes, eighth notes, and triplets.

**J = 40-120**  
Am or A7

pick: □

T A B

3 - 5 - 8      5 - 7      5 - 7 - 8      5 - 8 - 10      10

1

### **Exercise: #35**

**CD2 • Tracks: 1–8**

### **Technique: Rhythm**

**Genre:** Rock

**Music Description:** In this example, the G–D–C–G chord progression from previous rhythm exercises is arranged in straight sixteenth notes throughout.

**Tip:** Remember to count: "one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh..."

1:08



CD1 • TRACK 6

M  
O  
N

**Exercise: #36**

**CD2 • Tracks: 1–8**

**Technique:** Alternate Picking

**Genre:** Rock/Blues

**Music Description:** This exercise features the A minor pentatonic scale arranged in a sequence of “ascending threes” (A–C–D, C–D–E, D–E–G, etc.).

**Tip:** Because of the triplet rhythm, the picking direction reverses itself on every beat so pay special attention to the picking prompt between the notation and tab staves.

$\text{♩} = 40-120$   
Am or A7



T  
U  
E

**Exercise: #37**

**CD2 • Tracks: 1–8**

**Technique:** String Skipping

**Genre:** Rock/Blues

**Music Description:** Octave jumps (A to A, C to C, D to D, etc.) within the A minor pentatonic form the basis of this exercise.

**Tip:** Two fret hand octave shapes (index/ring and index/pinky) are utilized throughout so become familiar with both right away.

$\text{♩} = 40-120$   
Am or A7



W  
E  
D

**Exercise: #38**

**CD2 • Tracks: 1–8**

**Technique:** String Bending

**Genre:** Rock/Blues

**Music Description:** This bending workout features two half-step pre-bends (strings 2 and 3, first measure), a half-step bend and release (string 1), and a half-step bend (string 3, second measure).

**Tip:** The picking prompt between the notation and tab staves is only a suggested pattern. Because the picking in this lick is tricky, you should experiment to find what pattern works best for you.

$\text{♩} = 40-120$   
A7



T  
H  
U

### **Exercise: #39**

CD2 • Tracks: 1–8

## Technique: Arpeggios

**Genre:** Rock

**Music Description:** Like last Thursday's exercise (#32), G, D, and C barre chords are used once again. Here, a 6-5-2-3 string pattern is used to arpeggiate the six-string voicings.

**Tip:** Try using economy picking for this figure, whereby a single downstroke is used to play the bottom two notes and a single upstroke is used to play the top two notes.

FRI

### **Exercise: #40**

CD2 • Tracks: 9–16

## **Technique: Sweep Picking**

**Genre:** Metal

**Music Description:** Unlike last Friday's lick (#33), in which a hammer-on allowed for four notes to be played with a single downwards sweep, this exercise demands a downpick and an upwards sweep, in addition to a pull-off. Still, it's much more efficient than picking each note individually.

**Tip:** Experiment with keeping your index finger barred across the top three strings as you move up the neck to play each shape.

**CD2 • Tracks: 1–8**

## Technique: Rhythm

**Genre:** Rock

**Music Description:** Embellishments, including hammer-ons, pull-offs, and additional notes, have been added to the same G-D-C-G chord progression that's featured in the rhythm exercises of the last several weeks.



CD1 • TRACK 7

MON

## Exercise: #43

## CD2 • Tracks: 1–8

## Technique: Alternate Picking

## Genre: Rock/Blues

**Music Description:** This exercise takes last Monday's "ascending threes" sequence (#36) a step further, arranging the A minor pentatonic scale into "ascending fours" (A–C–D–E, C–D–E–G, D–E–G–A, etc.).

**Tip:** Unlike last week's triplet rhythm, this exercise is written in straight sixteenth notes so the picking direction is consistently downstrokes or upstrokes on each downbeat. Once you're comfortable starting the figure with a downstroke, try starting with an upstroke.

♩ = 40–120

Am or A7

0:00

TUE

## Exercise: #44

## CD2 • Tracks: 17–24

## Technique: String Skipping

## Genre: Blues

**Music Description:** The whole-step bend on the third string, followed by a string skip to the root note (A) on the first string, is a pentatonic move that was made popular by blues string-scorcher Stevie Ray Vaughan.

**Tip:** To facilitate a clean shift from eighth position (measure 1) to fifth position (measure 2), follow the suggested fingerings that are located below the tab staff.

♩ = 48–160 (♩ = 3 = ♩)

A7

0:11

WED

## Exercise: #45

## CD2 • Tracks: 17–24

## Technique: String Bending

## Genre: Blues

**Music Description:** Quarter-step bends, also called "smears," are introduced in this exercise. Played on strings 1–3, the pitches are located halfway between the original fretted note and a half-step bend.

**Tip:** When performing a quarter-step bend, you're really not targeting a specific pitch; instead, aim for a pitch that sounds slightly out of tune.

♩ = 48–160 (♩ = 3 = ♩)

A7

0:19





T  
H  
U**Exercise: #53****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** Last Thursday's arpeggiated G, D, and C barre chords, with the root on string 5, are used again in this workout, only in descending fashion.**Tip:** Use the tip of your fret hand's index finger to mute string 6, so it doesn't ring sympathetically. $J = 40\text{--}120$ 

**Fret Hand Fingerings:**  
G: 3, 3, 1  
D: 3, 3, 1  
C: 3, 3, 1  
G: 3, 3, 1

**Picking:**  
pick: □ V □ V or: V ----- let ring throughout

**TAB:**  
T: . 12 12 7 7 5 | 5 5 5 3  
A: . 12 12 10 | 12 12 10  
B: . 12 10 | .

0:31

F  
R  
I**Exercise: #54****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal****Music Description:** New major, minor, and diminished triad voicings are introduced in this sweep-picking exercise, which is arranged in triplets along the guitar's top three strings, in the key of D major.**Tip:** For the minor triads, learn both fingerings; the alternate voicings will come in handy in subsequent exercises. $J = 40\text{--}112$ 

**Fret Hand Fingerings:**  
D: 2, 3, 2, 3  
Em: 3, 2, 3, 2  
F#m: 3, 2, 3, 2  
G: 3, 2, 3, 2  
A: 3, 2, 3, 2  
Bm: 3, 2, 3, 2  
C#o: 3, 2, 3, 2  
D: 3, 2, 3, 2

**Picking:**  
pick: □ -----

**TAB:**  
T: . 2 3 2 5 3 5 7 8 7 | 9 10 9 11 12 10 12 14 12 14 15 14  
A: . 2 3 4 5 6 7 7 8 7 | 9 10 11 12 10 12 14 12 14 15 14  
B: . 2 3 4 5 6 7 7 8 7 | 9 10 11 12 10 12 14 12 14 15 14

0:42

S  
A  
T**Exercise: #55****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues****Music Description:** Featuring hammer-ons, pull-offs, and index-finger slides within the framework of the extended A minor pentatonic scale, this lick is the descending version of last week's legato exercise (#48).**Tip:** Combine this exercise with last week's figure for an intense ascending/descending legato workout that covers a large chunk of fretboard real estate. $J = 40\text{--}120$ 

Am or A7

**Fret Hand Fingerings:**  
Am: 8, 10, 8, 10, 8, 9, 7, 5, 7, 5 | 7, 5, 3, 5, 3, 5  
A7: 8, 10, 8, 10, 8, 9, 7, 5, 7, 5 | 7, 5, 3, 5, 3, 5

**Picking:**  
pick: □ -----

**TAB:**  
T: . 8 10 8 10 8 9 7 5 7 5 | 7 5 3 5 3 5  
A: . 8 10 8 10 8 9 7 5 7 5 | 7 5 3 5 3 5  
B: . 8 10 8 10 8 9 7 5 7 5 | 7 5 3 5 3 5

0:54

S  
U  
N**Exercise: #56****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock****Music Description:** In this rhythm exercise, the arpeggios from Exercise 49 are restated; however, the sequence of the notes has been rearranged into a 6–2–3–4 string pattern.**Tip:** In an effort to get to the next chord in rhythm, don't be afraid to lift your fingers off the fretboard on the last eighth note of each voicing. Although an open string may sound rather than a chord tone (in some cases, an open string will be a chord tone), few people will notice the difference. In fact, it's a trick practiced by virtually every guitarist on the planet. $J = 40\text{--}120$ 

**Fret Hand Fingerings:**  
G5: 3, 0, 0, 0 | 3  
D: 2, 3, 2, 2 | 2  
C: 1, 0, 2 | 1  
G5: 3, 0, 0, 0 | 3

**Picking:**  
pick: □ V ----- let ring throughout

**TAB:**  
T: . 3 0 0 0 | 3  
A: . 0 0 0 0 | 0  
B: . 3 0 0 0 | 3

1:05

# WEEK 9



CD1 • TRACK 9

MON

### **Exercise: #57**

**CD2 • Tracks: 1–8**

### **Technique: Alternate Picking**

**Genre:** Rock/Blues

**Music Description:** The A minor pentatonic scale arranged in a sequence of "descending threes" forms the basis of this next exercise.

**Tip:** If you're having difficulty fretting the notes on the eighth fret with your pinky, use your ring finger instead.

$\downarrow = 40-120$

Amor A7

TUE

### **Exercise: #58**

CD2 • Tracks: 1–8

## Technique: String Skipping

**Genre:** Rock/Blues

**Music Description:** This figure is similar to Exercise 2 of Week 1, only this time two strings are skipped between note pairs of the A minor pentatonic scale.

**Tip:** After you've played the first note of each note pair, simultaneously play the second note of the pair while you move your index finger into place for the first note of the next string.

$\downarrow = 40-120$

Am or A7

WED

**Exercise: #59**

**CD2 • Tracks: 1–8**

#### **Technique:** String Bending

**Genre:** Rock/Blues

**Music Description:** This lick introduces two new bending techniques: playing fretted notes during a sustained bend (measure 1) and an oblique bend (measure 2). Like many of the previous bending exercises, this lick is performed in the root position of the A minor pentatonic scale.

**Tip:** Perform the seventh-fret bends with your ring finger, reinforcing it with your middle and index fingers.

$\downarrow = 40-120$

The image shows a musical score for guitar. The top part is a standard staff notation with a key signature of two sharps and a time signature of common time (indicated by '4'). The bottom part is a tablature showing six strings. Above the tablature, there are several markings: 'pick:' followed by a square box, a downward arrow, another square box, another downward arrow, a vertical bar, a downward arrow, a vertical bar, a vertical bar, a downward arrow, a vertical bar, a vertical bar, a downward arrow, a vertical bar, and a vertical bar. Below the tablature, there are various performance instructions: '1 hold bend' with a curved arrow pointing from the first note to the second; '1/4' with an arrow pointing to the third note; and '1' with an arrow pointing to the fifth note. The tablature itself shows a sequence of notes and rests across six strings, with some notes having specific numbers above them (e.g., '7', '8', '5') and some having parentheses around them (e.g., '(7)', '(5)').

T  
H  
U**Exercise: #60****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** G, D, and C barre chords with fifth-string roots are arpeggiated in a 5–4–2–3 string sequence.**Tip:** Once you're comfortable alternate picking this pattern, try a down-down-up-up economy picking pattern. $\text{♩} = 40\text{--}120$ 

**pick:** □ V □ V □ V □ V □ V □ V □ V □ V  
**or:** □ ----- V ----- □ ----- V ----- □ ----- V ----- □ ----- V -----  
*let ring throughout*

0:36

F  
R  
I**Exercise: #61****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal****Music Description:** This figure is the descending version of last week's sweep-picking exercise (#54).**Tip:** There are only three voicings used in this example. Once you have them under your fingers, it's only a matter of putting them in the proper sequence to play the entire exercise. $\text{♩} = 40\text{--}112$ 

**pick:** V -----  
**TAB**

0:48

S  
A  
T**Exercise: #62****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues****Music Description:** Featuring the E minor pentatonic scale, this exercise focuses on open-position hammer-ons and pull-offs. Play this lick over either an Em or E7 chord.**Tip:** The fingerings notated below the tab staff are only a suggestion. You may also experiment with a combination of your middle and index fingers for the notes on frets 3 and 2, respectively. $\text{♩} = 40\text{--}120$ 

Em or E7

**pick:** □ 3 2 □ 2 □ 2 □ 2 □ 2 □ V V  
**TAB**

1:00

S  
U  
N**Exercise: #63****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock****Music Description:** In a consistent eighth-note rhythm, A minor, C major, G major, and E minor arpeggios, voiced as open-position chords, are played in an ascending/descending pattern that repeats on each new chord change.**Tip:** Although the note is not played in this example, voice the E minor arpeggio as a standard open-position Em chord, whereby your fret hand's middle finger voices the note at fret 2 of the fifth string, and your middle finger voices the note at fret 2 of the fourth string. $\text{♩} = 40\text{--}120$ 

**pick:** □ ----- V ----- □ ----- V ----- □ ----- V ----- □ ----- V -----  
*let ring throughout*

1:11





# WEEK 11



CD1 • TRACK 11

M  
O  
N

**Exercise: #71**

CD2 • Tracks: 17–24

### **Technique: Alternate Picking**

**Genre:** Blues

**Music Description:** This triplet-based alternate-picking workout incorporates bends to form an applicable A minor pentatonic blues lick.

**Tip:** Follow the picking directions notated between the tab and notation staves to facilitate the bends, which must be performed quickly to maintain the strict triplet rhythms.

**Musical Score:**

**Time Signature:** 4/4

**Pitch:** Am or A7

**Tempo:** ♩ = 40-120

**Notes:** The score shows a continuous sequence of eighth-note patterns. The first measure starts with a downstroke (V) at the beginning of the bar, followed by an upstroke (n). Subsequent notes alternate between downstrokes (V) and upstrokes (n). Measures 2 through 5 follow a similar pattern. Measure 6 begins with a downstroke (V), followed by an upstroke (n), then a downstroke (V), and ends with a sixteenth-note grace note (V) followed by a downstroke (n).

**Tablature:**

**String:** EADGBE

**Fretboard:** The tablature shows the fretboard with fingerings indicated above the strings. The first measure starts with a downstroke (V) at the 5th fret of the B string. Measures 2 through 5 show a repeating pattern of notes on the E, A, and D strings. Measure 6 starts with a downstroke (V) at the 5th fret of the B string, followed by an upstroke (n) at the 7th fret of the G string.

**Picking:** The picking pattern is indicated by 'V' (downstroke) and 'n' (upstroke) below the score. Arrows point from the 'V' and 'n' labels to specific notes in the tablature. Measure 1 starts with a downstroke (V). Measures 2-5 show alternating downstrokes (V) and upstrokes (n). Measure 6 starts with a downstroke (V), followed by an upstroke (n) at the 7th fret of the G string.

TUE

### **Exercise: #72**

CD2 • Tracks: 1–8

## Technique: String Skipping

**Genre:** Rock/Blues

**Music Description:** This exercise is similar to the ascending A minor pentatonic string-skipping workout from Exercise 58, only the order of the note pairs on each string are reversed.

**Tip:** Although the picking prompt indicates a downstroke should begin the exercise, experiment with using an upstroke to start the figure. Practice both picking patterns many times at the tempos indicated.

WED

## **Exercise: #73**

CD2 • Tracks: 1–8

## **Technique: String Bending**

## Genre: Rock

**Music Description:** Unison bends are performed exclusively along strings 1 and 2, ascending the A natural minor scale (A-B-C-D-E-F-G).

**Tip:** Make note (no pun intended) of the pitches on string 1 and use them to visually target each position shift

The image shows a musical score for guitar. At the top left, it says  $\text{♩} = 40-120$ . Below that, it says "Am or Dm". The dynamic is marked as "8va". The key signature is A major (one sharp). The time signature changes between common time (4/4) and half time (2/4). The melody consists of eighth-note pairs and sixteenth-note pairs. The tablature below the staff shows the fingerings (3), (3), (3), (3), (3), (3), (3), (3), and the picking pattern: down, up, up, up, up, up, up, up. The tablature also includes fret numbers (5, 7, 8, 10, 11, 12, 13, 15, 16, 17, 18, 20) and string numbers (6, 5, 4, 3, 2, 1).



# WEEK 12



D1 • TRACK 12

### **Exercise: #78**

CD2 • Tracks: 17–24

### **Technique: Alternate Picking**

**Genre:** Blues

**Music Description:** This lick opens with an “ascending threes” sequence of the A minor pentatonic scale, features whole- and quarter-step bends, and resolves to the root note (A) on the fourth string.

**Tip:** Review Exercise 36 from Week 6 (ascending threes) before tackling this exercise.

$\vartheta = 40-120$

Amor A7

The image shows a musical score for guitar. The top staff is a treble clef staff with a 4/4 time signature. It features a melodic line with various note heads and stems, some with numerical or fraction markings like '3', '1', '4', '1/4', and '1/2'. The bottom staff is a bass clef staff with a 4/4 time signature, showing a continuous eighth-note pattern. Below the staffs, there is a tablature section labeled 'pick:' which indicates picking patterns for both the treble and bass strings. The tablature uses letters T and A above the staff and B below it, with numbers indicating fingerings and string numbers.

### **Exercise: #79**

CD2 • Tracks: 1–8

### **Technique: String Skipping**

**Genre:** Rock/Blues

**Music Description:** Like the licks from the previous three Tuesdays (#58, #65, and #72), this exercise, the final of its kind, features two-string skips arranged within the confines of the A minor pentatonic scale.

**Tip:** Use your pinky (instead of your ring finger) to play the notes at the eighth fret of strings 1, 2 and 6.

$\omega = 40-120$

AmorA7

**Exercise: #80**

CD2 • Tracks: 1–8

#### **Technique:** String Bending

**Genre:** Rock

**Music Description:** Playing the A natural minor scale starting on the fifth degree, E, yields the E Phrygian mode, which provides the notes for this unison-bend exercise played exclusively on strings 2 and 3.

**Tip:** Listen closely so that each bend arrives at its target pitch (unison) before moving on to the next bend.

$\sigma \equiv 40-120$

Amor Em

A guitar tablature for the Am of Em chord progression. The top staff shows a treble clef, a 4/4 time signature, and a dynamic marking of *8va*. The bottom staff shows a bass clef and a 4/4 time signature. The tablature consists of two measures. The first measure shows a pick stroke on the 3rd string at the 5th fret, followed by a downward stroke on the 1st string at the 7th fret. The second measure shows a pick stroke on the 3rd string at the 6th fret, followed by a downward stroke on the 1st string at the 8th fret. The third measure shows a pick stroke on the 3rd string at the 10th fret, followed by a downward stroke on the 1st string at the 12th fret. The fourth measure shows a pick stroke on the 3rd string at the 12th fret, followed by a downward stroke on the 1st string at the 14th fret.

T  
H  
U**Exercise: #81****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** Fifth-string-rooted barre chords, utilizing the Am–C–G–Em progression of the previous two Thursdays, form the foundation for this arpeggio exercise.

**Tip:** To articulate the highest note of each major barre-chord arpeggio, you may find it necessary to briefly lift your ring finger off of the fretboard, reapplying it for the arpeggio's descent.

**♩ = 40-120**

Am                    C                    G                    Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

or: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

let ring throughout

TAB: 12 14 13 13 14 14 | 15 17 17 17 17 17 | 10 12 12 12 12 12 | 7 9 8 8 9 9 .

0:36

F  
R  
I**Exercise: #82****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** Note for note, this figure is identical to the one from Exercise 68 except that, here, a hammer-on is employed to connect the notes on string 1 for each triad.

**Tip:** After sweep picking the first three notes of each chord, hammer on your pinky finger to articulate the fourth, and final, note of each grouping.

**♩ = 40-112**

D                    Em                    F#m                    G                    A                    Bm                    C#o                    D

pick: □ ----- □ ----- □ ----- □ ----- □ ----- □ ----- □ -----

TAB: 2 3 2 5 4 5 3 7 6 7 5 9 7 8 7 10 | 9 10 9 12 11 12 10 14 12 14 12 15 14 15 14 17 .

0:54

S  
A  
T**Exercise: #83****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues**

**Music Description:** Similar to last Saturday's legato exercise (#76), this phrase also features the E blues scale; however, here the notes ascend the strings via alternating two-note and three-note hammer-ons.

**Tip:** Try mixing and matching portions of this figure with last week's example, improvising your own ascending/descending open-position legato lines.

**♩ = 40-120**

Em or E7

Em or E7

pick: □ □ □ □ □ □ V V □

TAB: 0 3 0 2 0 3 0 2 0 3 0 2 0 3 0 2 0 3 .

1:06

S  
U  
N**Exercise: #84****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock**

**Music Description:** In this rhythm workout, Am, C, G, and Em arpeggios are arranged in a distinct pattern called "Travis picking," which got its name from the country picker who popularized the technique, Merle Travis.

**Tip:** If you choose to fingerpick this pattern, notice that your pick hand's thumb plays the notes on the strong beats (the bass notes) and your index, middle, and ring fingers alternate between the notes on the weak beats.

**♩ = 40-120**

Am

C

G

Em

let ring throughout

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

fingers: p i p m p i p a p i p m p i p a p i p m p i p a p i p m p i p a

TAB: 2 1 2 2 | 0 1 0 2 | 0 3 0 0 | 2 2 0 2 .

1:17



THU

## **Exercise: #88**

CD2 • Tracks: 1–8

### **Technique: Arpeggios**

**Genre:** Rock

**Music Description:** This arpeggio figure combines the open-position chords and barre chords of the exercises from the previous three Thursdays (#67, #74, and #81), in the familiar Am-C-G-Em progression.

**Tip:** When repeating the phrase, don't worry about having to quickly move from seventh position to open position, because the first note of the first measure is an open string, which allows for an easy transition.

**Am**

**C**

**G**

**Em**

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

or: □ - - - - V - - - - □ - - - - V - - - - □ - - - - V - - - - □ - - - - V - - - - □ - - - - V - - - - □ - - - - V - - - - □ - - - - V - - - -

*let ring throughout*

T | 0 2 2 1 0 1 2 2 | 3 5 5 5 5 5 | 2 5 5 4 3 4 5 | 7 9 9 8 7 8 9 .

A | 0 2 2 1 0 1 2 2 | 3 5 5 5 5 5 | 2 5 5 4 3 4 5 | 7 9 9 8 7 8 9 .

B | 0 2 2 1 0 1 2 2 | 3 5 5 5 5 5 | 2 5 5 4 3 4 5 | 7 9 9 8 7 8 9 .

FRI

### **Exercise: #89**

CD2 • Tracks: 9–16

### **Technique: Sweep Picking**

**Genre:** Metal

**Music Description:** The sweep-picking pattern from last week's exercise (#82) has been reversed; here, a pull off on the top string is followed by an upwards sweep of strings 2 and 3.

**Tip:** Unlike last week's figure, here you are sweeping two strings instead of three—the notes on string 1 are articulated with a downstroke and a pull off.

S  
A  
T

### **Exercise: #90**

CD2 • Tracks: 1–8

## **Technique: Legato**

**Genre:** Rock/Blues

**Music Description:** Hammer-ons and pull-offs are used to ascend and descend this E blues-scale lick. The open B and high E strings are played in concert to cap the phrase and reinforce the key center (E).

**Tip:** The quick hammer/pull found on the “and” of beat 2 of the second measure is a sixteenth-note triplet (three notes are crammed into a half beat). Spend some extra time getting that rhythm down before attempting to play the entire lick.

The image shows a musical score for a guitar solo. The top part is a staff notation in 4/4 time with a key signature of one sharp. It includes dynamic markings like '3' and 'V', and a 'pick:' label with arrows indicating pick direction. The bottom part is a tablature for a six-string guitar, showing fingerings and string numbers (e.g., 0, 1, 2) above the strings.

S  
U  
N

**Exercise: #91**

CD2 • Tracks: 1–8

### **Technique: Rhythm**

**Genre:** Rock

**Music Description:** This finger-picking figure takes last Sunday's exercise (#84) a few steps further by first adding an extra chord tone to beat 1 of each measure, modifying the picking pattern slightly, and then including passing chords (G/B, D, or D/F#) on beat 4 of every measure of the Am–C–G–Em progression.

**Tip:** Once you have this pattern under your fingers, try adding some of the embellishments that were presented in previous rhythm exercises, such as hammer-ons and pull-offs, to the proceedings.

**J = 40-120**

Am                    G/B      C                    D      G                    D/F♯      Em                    G/B

*let ring throughout*

fingers: m i p a p i m a m p i p m a p a m p i p m m p i p a p i m p

T: . 1 0 3 0 1 1 2 3 0 0 3 2 0 0 3 2 0 0 3 2 0 0 3 .  
A: . 2 2 2 0 2 2 0 2 3 2 3 0 0 2 2 2 0 2 2 2 .  
B: . 0 0 2 0 2 3 0 2 3 0 2 2 2 0 2 2 2 .

# WEEK 14



CD1 • TRACK 14

MON

### **Exercise: #92**

CD2 • Tracks: 1–8

### **Technique: Alternate Picking**

**Genre:** Rock

**Music Description:** An extension of last week's exercise (#85), this figure focuses on using alternate picking to articulate ascending arpeggios that alternate between starting on the fifth and fourth strings.

**Tip:** Keep both chords (C and Am) fingered for the entire measure, lifting your fret-hand fingers only to switch voicings.

TUE

**Exercise: #93**

CD2 • Tracks: 1–8

## Technique: String Skipping

**Genre:** Rock/Blues

**Music Description:** This blues turnaround lick in A features one- and two-string skips in measure 1, and one-string skips in measure 2.

**Tip:** In measure 1, keeping your index finger barred across strings 1–3 will facilitate the fifth-fret string skips.

WED

**Exercise: #94**

CD2 • Tracks: 1–8

## **Technique: String Bending**

**Genre:** Rock

**Music Description:** This exercise is similar to last Wednesday's workout (#87), only here the bends have been moved to strings 2 and 3, and the A natural minor scale starts on its fifth degree, E, which can also be thought of as the E Phrygian mode.

**Tip:** For better note clarity, pick this exercise with downstrokes exclusively.

**Am or Em**

*8va-*

**pick:**

TAB: . 17 17 15 15 13 13 12 12 | 10 10 8 8 6 6 5 5 .  
 . 19 19 17 17 15 15 14 14 | 12 12 10 10 8 8 6 6 .  
 . 19 19 17 17 15 15 14 14 | 12 12 10 10 8 8 6 6 .

T  
H  
U**Exercise: #95****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** In this arpeggio workout, the chord voicings from last Thursday's exercise (#88) are used once again, only this time just the top three notes are played.

**Tip:** To voice these chords, you can choose one of two options: use the full open chords and barre chords from Exercise 88, or use the fingerings provided here, below the tab staff.

**J = 40-120**

Am                    C                    G                    Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

or: □ - - - V - - - □ - - - V - - - □ - - - V - - - □ - - - V - - -

let ring throughout

T    2    1    0    1    5    5    3    5    |    4    3    3    3    9    8    7    8    .

A    .    .    .    .    .    .    .    .    .    .    .    .    .    .

B    .    .    .    .    .    .    .    .    .    .    .    .    .    .

0:34

F  
R  
I**Exercise: #96****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** Elements from the previous six sweep-picking exercises are incorporated into this sextuplet figure, including triads in the key of D, downward sweeps, and pull-offs.

**Tip:** While you shift positions, use your fret-hand index finger as a guide, moving it along string 3 from fret to fret.

**J = 40-112**

D    Em    F#m    G    A    Bm    C#o    D

pick: □ - - - V V □ - - - V V □ - - - V V □ - - - V V □ - - - V V □ - - - V V □ - - - V V

T    2    3    2    3    5    3    7    3    5    6    7    5    9    7    7    8    7    10    7    8    |    9    10    9    12    9    10    11    12    10    14    10    12    12    14    12    15    12    14    15    14    17    14    15    .

A    .    .    .    .    .    .    .    .    .    .    .    .    .    .

B    .    .    .    .    .    .    .    .    .    .    .    .    .    .

0:45

S  
A  
T**Exercise: #97****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues**

**Music Description:** Highlights of this open-position E blues-scale lick include slides on string 2, both of which incorporate the unison open E string, and a sixteenth-note triplet pull-off on the "and" of beat 4 of the first measure.

**Tip:** To execute the unison slide at the end of the lick, your ring finger needs enough arch so as to avoid muting the open high E string.

**J = 40-120**

Em or E7

pick: □    □    V    □    □    V    □    □    V    □    □    V

T    3    0    3    5    0    3    0    2    3    2    0    |    2    0    0    3    5    .

A    .    .    .    .    .    .    .    .    .    .    .    .    .

B    .    .    .    .    .    .    .    .    .    .    .    .    .

0:57

S  
U  
N**Exercise: #98****CD2 • Tracks: 17–24****Technique: Rhythm****Genre: Blues**

**Music Description:** This figure introduces one of the most commonly used rhythmic devices in blues guitar: the boogie pattern. Here, two-string A5 and A6, D5 and D6, and E5 and E6 chords outline a basic I-IV-V (A-D-E) progression.

**Tip:** Although this is only a three-bar example (with repeats), you can transform it into a basic 12-bar blues by following this pattern: I chord (four measures), IV chord (two measures), I chord (two measures), V chord (one measure), IV chord (one measure), I chord (two measures).

**J = 48-160** (♩ = ♩)

(I)                    (IV)                    (V)

A5    A6    A5    A6    |    D5    D6    D5    D6    |    E5    E6    E5    E6

T    2    2    4    4    2    2    4    4    |    2    2    4    4    2    2    4    4    |    2    2    4    4    2    2    4    4    .

A    0    0    0    0    0    0    0    0    |    0    0    0    0    0    0    0    0    |    0    0    0    0    0    0    0    0    .

B    .    .    .    .    .    .    .    .    |    .    .    .    .    .    .    .    .    |    .    .    .    .    .    .    .    .    .

1:08



CD1 • TRACK 15

MON

Exercise: #99

CD2 • Tracks: 1–8

Technique: Alternate Picking

Genre: Rock

**Music Description:** In addition to the inherent challenges presented when alternate picking notes on adjacent strings, this C-Am arpeggio figure features the difficult task of skipping over strings 2 and 4 as well.**Tip:** Isolate the C arpeggio and practice the picking pattern and string jumps, and then incorporate the Am arpeggio into the full exercise.

$\downarrow = 40-120$

Am

let ring throughout

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B 0:00

TUE

Exercise: #100

CD2 • Tracks: 33–40

Technique: String Skipping

Genre: Country

**Music Description:** Featuring major- and minor-sixth intervals from the E Mixolydian mode along strings 1 and 3 exclusively, this country pull-off lick provides great practice for rapidly skipping over a single string multiple times.**Tip:** You can pick this lick two ways: with either alternate picking or *hybrid* picking, which is a combination of a down-stroke with your pick and an upstroke with your middle finger.

$\downarrow = 60-184$

E7

pick: □ V (m) □ V (m)

T A B 0:11

WED

Exercise: #101

CD2 • Tracks: 1–8

Technique: String Bending

Genre: Rock/Blues

**Music Description:** Compound bends are introduced in this lick, which is rooted in the A minor pentatonic scale (with an added F#). Compound bends are most often referred to as any bends that exceed a whole step; in this case, 1½- and two-step bends.**Tip:** For this lick, you'll want to use a guitar with light strings, preferably .009s or .010s. Also, be sure to use your index and middle fingers to reinforce the bend.

$\downarrow = 40-120$

A7

pick: □ 1 □ 2 □ 3 □ 1 □ 2 □ 3 □ 1 □ 2 □ 3

T A B 0:20

T  
H  
U**Exercise: #102****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This figure is nearly identical to last Thursday's arpeggio exercise (#95); the only differences are that the voicings have been shifted down to strings 2–4, the notes of the G chord are slightly rearranged, and the last chord, Em, has been transposed to a lower octave.

**Tip:** While you're playing the open strings of the Em arpeggio, shift your fret hand up to fifth position so that it's in place for the Am arpeggio, on the repeat.

♩ = 40-120

Am                    C                    G                    Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

or: □ ----- V ----- □ ----- V -----

let ring throughout

TAB: . 7 5 5 10 9 8 9 | 5 4 3 4 2 0 0 0 |

0:31

F  
R  
I**Exercise: #103****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** In this next figure, three new voicings of major, minor, and diminished triads are arranged in the key of C, in stepwise fashion, along strings 1–3.

**Tip:** To sweep pick the major triads, use your fret hand's ring finger to bar across strings 3 and 2.

♩ = 40-112

C                    Dm                    Em                    F                    G                    Am                    B°                    C

pick: □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ ----- |

TAB: . 5 3 6 5 8 7 10 8 | 12 12 10 14 13 12 16 15 13 17 17 15 |

0:42

S  
A  
T**Exercise: #104****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock/Blues**

**Music Description:** Reminiscent of Eric Clapton's turnaround lick in Cream's "Crossroads," this next legato line, based predominantly in A minor pentatonic (with an added major 3rd, C♯), features an assortment of hammer-ons and pull-offs on strings 2–4.

**Tip:** There is no rhythmic value assigned to the hammer-on that occurs on beat 2 of the second measure. To perform it properly, simply hammer your finger down onto string 3 as quickly as possible.

♩ = 40-120

A7

A7

pick:        □        □        V        □        □        V        □        □        V

TAB: . 5 6 8 5 7 5 7 5 | 7 5 7 5 6 7 |

0:54

S  
U  
N**Exercise: #105****CD2 • Tracks: 17–24****Technique: Rhythm****Genre: Blues**

**Music Description:** A variation of the rhythm figure from last Sunday (#98), this boogie pattern, rooted in the key of A, adds dominant seventh chords to the I-IV-V (A–D–E) progression.

**Tip:** Some guitarists prefer to slide their ringer finger up one fret to play the dominant chords (A7, D7, and E7) on beat 3 of each measure. That's perfectly acceptable but, for efficiency's sake, I suggest that you instead use your pinky.

♩ = 48-160 (♩ = 3 ♩)

(I) A5      A6      A7      A6      (IV) D5      D6      D7      D6      (V) E5      E6      E7      E6

TAB: . 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 |

1:05



CD1 • TRACK 16

M  
O  
N

**Exercise: #106**

**CD2 • Tracks: 1–8**

**Technique:** Alternate Picking

**Genre:** Rock

**Music Description:** This figure reverses the order of the ascending and descending C and Am arpeggios found in Exercise 85.

**Tip:** Although this exercise starts with a descending C arpeggio, begin with a downstroke, alternating downstrokes and upstrokes throughout. Once you're comfortable with this pattern, reverse it and begin with an upstroke.

$\text{♩} = 40\text{--}120$

0:00

T  
U  
E

**Exercise: #107**

**CD2 • Tracks: 17–24**

**Technique:** String Skipping

**Genre:** Blues

**Music Description:** Constructed from the A blues scale (with an added major 3rd, C $\sharp$ ), this sixths lick, like last Tuesday's exercise (#100), is arranged along strings 1 and 3 exclusively, thus skipping over string 2.

**Tip:** Only two fret-hand shapes, played with either a middle-index or middle-ring finger combination, are used throughout.

$\text{♩} = 40\text{--}120$  ( $\text{D}\text{D} = \text{D}\text{D}$ )

0:11

W  
E  
D

**Exercise: #108**

**CD2 • Tracks: 1–8**

**Technique:** String Bending

**Genre:** Rock/Blues

**Music Description:** A popular bending technique on guitar is the *gradual* bend and/or release. Here, it takes three beats for a whole-step bend on string 2 to reach its apex (bar 1) and 2½ beats to fully release a whole-step bend on string 3 (bar 2).

**Tip:** Gradual means *gradual*. Execute these bends/releases as smoothly as possible, and be sure to maintain proper intonation.

$\text{♩} = 40\text{--}120$

0:23





CD1 • TRACK 17

**M  
O  
N**

**Exercise: #113**

**CD2 • Tracks: 1–8**

**Technique: Alternate Picking**

**Genre: Rock**

**Music Description:** Alternate-picked C and Am arpeggios featuring string skipping are once again the order of the day. This time, however, the string-skipping gaps have grown to two and three strings.

**Tip:** Resist the urge to use a single upstroke to play the notes on the top three strings. Instead, concentrate on alternate picking the entire figure.

$\text{♩} = 40-120$

C

Am

let ring throughout

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B | . 0 1 0 2 0 1 0 2 0 1 0 2 0 1 2 0 1 2

0:00



**T  
U  
E**

**Exercise: #114**

**CD2 • Tracks: 9–16**

**Technique: String Skipping**

**Genre: Metal**

**Music Description:** The A major scale (A–B–C♯–D–E–F♯–G♯) is arranged in a three-notes-per-string string-skipping exercise, starting in fifth position.

**Tip:** Notice that there are three distinct fingerings utilized in this exercise, one each for string pairs 1–2, 3–4, and 5–6.

$\text{♩} = 40-112$

A

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B | . 6 7 9 5 7 9 6 7 9 7 9 10 6 7 9

0:11



**W  
E  
D**

**Exercise: #115**

**CD2 • Tracks: 1–8**

**Technique: String Bending**

**Genre: Rock**

**Music Description:** Quarter-step (bar 1) and multi-step (half and whole; bar 2) double-stop bends pepper this Chuck Berry-inspired lick, featuring notes from both A minor and A major pentatonic.

**Tip:** The double-stop bends are executed with a ring-finger barre. If you find that too difficult, try using both your ring and pinky fingers to bend the notes.

$\text{♩} = 40-120$

A7

pick: □ 1/4 □ 1/4 □ 1/4 □ 1/4 □ 1/4 □ 1/4 □ 1/2 □ 1/2 □

T A B | . 5 5 5 5 5 5 7 5 5 5 7 5 5 5 7 5 5 6 7

0:23



# WEEK 18



CD1 • TRACK 18

MON

**Exercise: #120**

CD2 • Tracks: 1–8

### **Technique: Alternate Picking**

**Genre:** Bock

**Music Description:** The only difference between last Monday's exercise (#113) and this one is the order of notes on beats 2 and 4 of each measure. The rearrangement of these notes necessitates another string skip, this time bypassing string 2.

**Tip:** Notice that in order to change from C to Am, only the ring finger of your fret hand needs to move (third fret of string 5 to second fret of string 3).

$\omega = 40-120$

Guitar tablature for a C major chord progression. The top staff shows a C major chord (E-G-B) with a pick pattern: down-up-down-up-down-up-down-up. The bottom staff shows the strings T-A-D-G-B-E. The tab includes a note 'let ring throughout' and a pick pattern below the strings.

TUE

**Exercise: #121**

**CD2 • Tracks: 9–16**

### **Technique: String Skipping**

**Genre:** Metal

**Music Description:** This figure is the descending version of last Tuesday's A major string-skipping exercise (#114).

**Tip:** If an index-ring-pinky finger combination feels uncomfortable when playing the notes on strings 5 and 6, substitute your middle finger for your ring finger.

$\downarrow = 40-120$

Guitar tablature for the 'A' section of 'Hotel California'. The top staff shows a melody line with grace notes and slurs. The bottom staff shows chords and picking patterns. The tab includes a pick chart below the strings and a fretboard diagram above the strings.

A

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 10 9 7 | . 9 7 6 10 9 7 | 9 7 6 | 9 7 6 | 9 7 5 | 9 7 6 | .

A | . 9 7 5 | .

B | . 9 7 5 | .

WED

**Exercise: #122**

**CD2 • Tracks: 1–8**

#### **Technique: String Bending**

**Genre:** Rock

**Music Description:** This riff-based exercise employs quarter-, half-, and whole-step bends on the bass strings, a popular technique in rock and country guitar.

**Tip:** Whole-step bends on the low strings can be difficult to execute. For the one at the end of this figure, pull the sixth string downward until its pitch matches the open A string.

$\downarrow = 40-120$

The image shows a musical score and its corresponding tablature for a guitar part. The score is in 4/4 time with a key signature of two sharps. It features a series of eighth-note chords and single notes, primarily using the notes B, G, and D. The tablature below shows the strings and frets for each note. The first measure starts with a B note on the 6th string at the 2nd fret. Measures 2-4 show a repeating pattern of chords: B-G-D-B-G-D. Measures 5-7 show a similar pattern: B-G-D-B-G-D. Measure 8 begins with a B note on the 6th string at the 2nd fret, followed by a G note on the 5th string at the 2nd fret. Measures 9-10 show a repeating pattern of chords: B-G-D-B-G-D. The tablature includes vertical arrows indicating picking directions: down-up-down-up for the first four measures, and up-down-up-down for the last two measures. The score ends with a wavy line.









CD1 • TRACK 20

MON

## Exercise: #134

CD2 • Tracks: 33–40

Technique: Alternate Picking

Genre: Country

**Music Description:** Like last Monday's lick (#127), this country line also features the C major pentatonic scale (with an E♭ passing tone); however, this lick predominantly descends the scale, resolving to the root (C) in the second measure.

**Tip:** Practice each measure separately until you can play through them with no mistakes. Then, link the measures together and play the entire phrase repeatedly.

♩ = 60-184

C

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B

0:00

TUE

## Exercise: #135

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** Influenced by last Tuesday's exercise (#128), here the A major scale is arranged into three-note groupings that ascend each string while simultaneously descending the neck vertically via a string-skipping pattern.

**Tip:** Because of the position shifts that occur between string pairs 1–2 and 3–4, first practice this exercise a half measure at a time to isolate the position shifts.

♩ = 40-112

A

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B

0:07

WED

## Exercise: #136

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** This bass-string bending riff was borrowed from Brad Paisley's bag of tricks. The figure's two chords (B and E) are connected with quick bends of the fifth and sixth strings, at the end of measure 1.

**Tip:** After playing the B chord, move your index and ring fingers to the sixth and fifth strings, respectively, like you're going to play an F♯ power chord. This will put you in perfect position to attack the bends.

♩ = 60-184

B E

pick: □

T A B

0:19





CD1 • TRACK 21

**M**  
**O**  
**N**

**Exercise: #141**

**CD2 • Tracks: 33–40**

**Technique:** Alternate Picking

**Genre:** Country

**Music Description:** The G major pentatonic scale (with a B♭ passing tone) informs this hot country lick, which is similar to the ascending open-position lick from Week 19 (#127).

**Tip:** Whenever possible, let notes ring together to give the phrase a touch of country "twang".

$\text{♩} = 60\text{--}184$

G

0:00

**T**  
**U**  
**E**

**Exercise: #142**

**CD2 • Tracks: 9–16**

**Technique:** String Skipping

**Genre:** Metal

**Music Description:** Similar to the A major patterns of the previous few Tuesdays, the A natural minor scale is arranged into a three-notes-per-string string-skipping exercise. Here, however, the groupings jump a whole octave (A to A, D to D, etc.) when moving from one string to the next.

**Tip:** These string skips cover more of the neck (two- and three-fret jumps) than the A major scale patterns, so practice each skip separately before playing the entire exercise.

$\text{♩} = 40\text{--}112$

Am

0:07

**W**  
**E**  
**D**

**Exercise: #143**

**CD2 • Tracks: 33–40**

**Technique:** String Bending

**Genre:** Country

**Music Description:** You'll need lots of finger strength—and patience—to pull off this "pedal-steel" lick in C major, a favorite of country pickers.

**Tip:** Use hybrid picking (a combination of your pick and fingers) to play this lick, plucking the non-bent notes on the second string with your middle finger.

$\text{♩} = 60\text{--}184$

C

0:19





01 • TRACK 22

M  
O  
N

**Exercise: #148**

**CD2 • Tracks: 33–40**

**Technique:** Alternate Picking

**Genre:** Country

**Music Description:** Like last week's lick (#141), this phrase is constructed from the G major pentatonic scale (with a B♭ passing tone). Unlike last week's lick, however, this line predominantly descends the scale, resolving to the root (G) on the sixth string.

**Tip:** Watch out for the adjacent open strings that cross the bar line. These are tricky and will need some extra attention.

$\text{♩} = 60\text{--}184$

T  
U  
E

**Exercise: #149**

**CD2 • Tracks: 9–16**

**Technique:** String Skipping

**Genre:** Metal

**Music Description:** The A minor string-skipping exercise from last Tuesday (#142) is arranged here in descending fashion.

**Tip:** Once you're comfortable alternate picking this exercise, try employing pull-offs to articulate the notes.

$\text{♩} = 40\text{--}112$

W  
E  
D

**Exercise: #150**

**CD2 • Tracks: 33–40**

**Technique:** String Bending

**Genre:** Country

**Music Description:** A whole-step bend is held for an entire measure while notes from the G major scale are struck intermittently between reiterations of the bent note.

**Tip:** Reinforce your bending (ring) finger with your middle finger, especially when playing the notes on string 1. This will help to keep the bent note in tune. It also requires you to play the 8th-fret C with your index finger.

$\text{♩} = 60\text{--}184$



# WEEK 23



CD1 • TRACK 23

MON

**Exercise: #155**

**CD2 • Tracks: 25–32**

### **Technique: Alternate Picking**

**Genre:** Jazz

**Music Description:** This next exercise features a three-octave, two-notes-per-string G major seventh arpeggio, starting on the seventh degree (F#) of the chord/scale.

**Tip:** Notice that the first note, F#, starts on the “and” of beat 4 (this is called a “pickup” note) and should be picked with an upstroke.

TUE

### **Exercise: #156**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** An A minor string-skipping workout similar to the one found in Week 21 (#142) is utilized here, although the three-note groupings now descend on each string while the overall pattern ascends the fretboard.

**Tip:** The same pinky-ring-index finger combination is used for all six strings.

WED

**Exercise: #157**

**CD2 • Tracks: 33–40**

### **Technique:** String Bending

**Genre:** Country

**Music Description:** G, F, and C chords (V-IV-I in the key of C) are outlined with a restated pedal-steel lick that moves positionally—from twelfth to tenth to seventh—down the neck.

**Tip:** Keep your pinky hovering over (or on) strings 1 and 2, and your index and ring fingers hovering over string 3, while you move down the neck. That way, they'll be in place to restate the lick at each stop.

*J = 60-184*

T  
H  
U**Exercise: #158****CD2 • Tracks: 1-8****Technique: Arpeggios****Genre: Rock**

**Music Description:** In this figure, the arpeggio pattern used to outline the Am–C–G–Em progressions of the last several Thursdays is restated in a lower octave, on strings 5 and 6.

**Tip:** The G and Em arpeggios can also be played an octave lower than written, in third and open positions, respectively. Use your ear to guide you.

 $\text{J} = 40\text{-}120$ 

0:35

F  
R  
I**Exercise: #159****CD2 • Tracks: 17–24****Technique: Sweep Picking****Genre: Blues**

**Music Description:** In this standard A minor pentatonic blues phrase, muted string sweeps lead into whole-step bends in measure 1. This is followed, in measure 2, by a reverse (upwards) sweep at the fifth fret that leads into a quarter-step bend.

**Tip:** Use the fleshy underside of your pick hand to mute the strings during the sweeps in measure 1.

 $\text{J} = 40\text{-}120$  ( $\text{J} = \frac{3}{2}$ )

0:52

S  
A  
T**Exercise: #160****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** For this tapping lick, an additional chord tone has been added to the A, C♯m, B7 and E arpeggios that were used in the legato exercises of the previous four weeks, changing the rhythms from triplets to sixteenth notes.

**Tip:** Focus on the sixteenth-note rhythm, taking care not to omit the last note of each four-note grouping and reverting back to the triplet rhythms of previous examples.

 $\text{J} = 40\text{-}120$ 

1:03

S  
U  
N**Exercise: #161****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz**

**Music Description:** A variation of the popular "Charleston" rhythm, this jazz-swing pattern, shown here using voicings of a I–IV–V progression in the key of G major (G7–C9–D9), is prevalent in big-band settings.

**Tip:** Accent both chord attacks (beat 1 and the "and" of beat 2) in each measure. Also, the first chord of each measure should be played staccato.

 $\text{J} = 56\text{-}144$  ( $\text{J} = \frac{3}{2}$ )

1:14

# WEEK 24



CD1 • TRACK 24

MON

**Exercise: #162**

CD2 • Tracks 25–32

### **Technique: Alternate Picking**

**Genre:** jazz

**Music Description:** This figure is identical to Exercise 155 from last week except for one note, F# (the 7th), which has been lowered a half step, to F (the b7th), to make it a *G dominant seventh* arpeggio (G-B-D-F).

**Tip:** To accommodate the lowered seventh, use your index and ring fingers (rather than your index and middle fingers, as in Exercise 155) to play the notes on strings 2, 4, and 6.

TUE

### **Exercise: #163**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** Building on the A minor string-skipping exercises of the previous three weeks, this figure ascends three scale tones on one string before skipping to the next target string.

**Tip:** After you've become comfortable alternate picking the sequence, try employing hammer-ons to execute the notes on each string.

*J = 40-112*

Am

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T 10 12 13 | 7 9 10 10 12 13 | 7 9 10 | .

A | . | . | .

B | . | . | .

WED

**Exercise: #164**

CD2 • Tracks: 1–8

### **Technique: String Bending**

**Genre:** Blues

**Music Description:** This open-position lick combines whole-step (string 3) and half-step (string 1) bends with open strings for a bluesy sound.

**Tip:** Whole-step bends in open position can be difficult to execute. Wrapping your thumb around the neck will give you a little extra leverage.

**Musical Score:**

Tempo: ♩ = 40-120

Chord: E7

Pick pattern: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

**Tablature:**

TAB

The tablature shows a six-string guitar neck with the following string positions:

- String 6: 2 (downward arrow), 0, 0, 3 (upward arrow), 0, 2
- String 5: 0, 0, 3 (upward arrow), 0, 0, 0
- String 4: 2 (downward arrow), 0, 0, 3 (upward arrow), 0, 2
- String 3: 0, 0, 3 (upward arrow), 0, 0, 0
- String 2: 0, 0, 3 (upward arrow), 0, 0, 0
- String 1: 0, 0, 3 (upward arrow), 0, 0, 0

Arrows indicate picking direction: downward arrows for downstrokes and upward arrows for upstrokes. The first two strokes on each string are labeled "1" and "1/2" respectively.

T  
H  
U**Exercise: #165****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** A 5th–3rd–root–3rd arpeggio pattern is played twice per measure, outlining the ubiquitous Am–C–G–Em progression.

**Tip:** Try playing this pattern over other progressions that you know, using the note on string 2, the root, as your positional guide, and then adjusting your fingerings according to whether the chords are major or minor.

**J = 40–120**

Am                    C                    G                    Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T    12 8    10    8 12 8    10    8    15 12    13    12 15 12    13    12    10 7    8    7 10 7    8    7    7 3    5    3 7 3    5    3 .  
A    .          .          .          .          .          .          .          .          .          .          .          .          .  
B    .          .          .          .          .          .          .          .          .          .          .          .          .

0:34

F  
R  
I**Exercise: #166****CD2 • Tracks: 25–32****Technique: Sweep Picking****Genre: Jazz**

**Music Description:** Borrowed from jazz-guitar luminary Pat Martino, this sweep-picking phrase sports Am(maj7) and Dm(maj7) arpeggios played in rapid succession over a i7–iv7 (Am7–Dm7) progression.

**Tip:** For the upward sweeps, use your fret hand's middle finger to bar the notes on strings 2–3.

**J = 56–144**

Am7                    Dm7

pick: □ V ----- □ V -----

T    7 4    5 5    7 4    5 5    7 4    5 5    12 9    10 12 9    10 12 9    10 12 9    10 10 .  
A    .          .          .          .          .          .          .          .          .          .          .          .          .  
B    .          .          .          .          .          .          .          .          .          .          .          .          .

0:51

S  
A  
T**Exercise: #167****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** A four-note scalar sequence, featuring notes from the A Dorian (A–B–C–D–E–F♯–G) mode, or, due to the omission of a minor or major 3rd, A Mixolydian (A–B–C♯–D–E–F♯–G) mode, is repeated on each beat of this two-bar tapping phrase.

**Tip:** After five weeks of tapping exercises, your ring finger is incorporated into the festivities for the first time so concentrate on achieving consistent volume across all four notes.

**J = 40–120**

Am or A7

Am or A7

T    10 8 7 5    10 8 7 5    10 8 7 5    10 8 7 5    10 8 7 5    10 8 7 5    10 8 7 5    10 8 7 5 .  
A    .          .          .          .          .          .          .          .  
B    .          .          .          .          .          .          .          .

1:01

S  
U  
N**Exercise: #168****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz**

**Music Description:** Illustrated using the I–IV–V (G7–C9–D9) progression from last Sunday (#161), this “four to the bar” comping pattern is another favorite of jazz guitarists in big-band settings.

**Tip:** All of the chords in this example should be played staccato, with the chords on beats 2 and 4 of each measure receiving accents (i.e., played louder). Also, a popular technique when playing this example, thanks to Count Basie guitarist Freddie Green, is to sound only the lowest three notes of each four-note chord voicing.

**J = 56–144**

(I)                    (IV)                    (V)  
G7                    C9                    D9

V.          V. .  
T    3 3 3 3    3 3 3 3    3 3 3 3    5 5 5 5    5 5 5 5 .  
A    3 3 3 3    3 3 3 3    3 3 3 3    4 4 4 4    4 4 4 4 .  
B    3 3 3 3    3 3 3 3    3 3 3 3    5 5 5 5    5 5 5 5 .

1:12



**T  
H  
U**

### **Exercise: #172**

CD2 • Tracks: 1–8

## **Technique: Arpeggios**

**Genre:** Rock

**Music Description:** For this exercise, the Am, C, G, and Em arpeggio patterns from Exercise 165 have been shifted from strings 1 and 2 to strings 2 and 3, resulting in different fingerings.

**Tip:** As an alternative to alternate picking, use a pull-off to articulate the first two notes of each pattern; pick the two remaining notes.

FRI

### **Exercise: #173**

CD2 • Tracks: 25–32

#### **Technique: Sweep Picking**

**Genre:** Jazz

**Music Description:** In this A minor phrase, an upward sweep commonly used by jazz guitarists is employed at the fifth fret.

**Tip:** Take care not to rush the sweep; it should be played in an even eighth-note-triplet rhythm.

$\text{♩} = 56\text{-}144$  ( $\text{♩} = \overline{\text{♩} \text{♩}}$ )

Am7

pick: □ V ----- V □ V □ V □ V

T | . 7 5 5 5 4 7 6 4 5 5 7 .  
A | . . . . . . . . . . . . .  
B | . . . . . . . . . . . .

SAT

**Exercise: #174**

CD2 • Tracks: 1–8

## **Technique: Legato**

**Genre:** Rock

**Music Description:** The four notes in last week's tapping exercise (E, F#, G, and A) make an encore performance here; however, the note sequence has been reversed, thus hammer-ons are employed after each finger tap.

**Tip:** If you get bored with hearing the same four notes played over and over, move your tapping finger up and down the neck for aural variety.

The image shows a musical score for guitar. The top staff is a melodic line in treble clef, 4/4 time, with a key signature of one sharp. It consists of eight measures, each starting with a note on the 10th fret of the 6th string. Above the notes are circled numbers 1, 3, 4, and 5, indicating a specific fingering pattern. The bottom staff is a bass line in bass clef, also in 4/4 time and one sharp. It features eighth-note patterns on the 5th and 6th strings, with the letters T, A, and B above the notes, likely referring to a tablature system. The bass line starts at the 10th fret of the 5th string.

SUN

**Exercise: #175**

**CD2 • Tracks: 25–32**

### **Technique: Rhythm**

**Genre:** Jazz

**Music Description:** Modeled after last week's "four to the bar" example (#168), this swing accompaniment exercise introduces a quick ii7-V7 (Am7-D9) turnaround pattern (bar 4) to the G major progression.

**Tip:** When playing the G7 chord, flatten your index finger slightly to mute the fifth string. Same goes for your middle finger when playing the Am7 chord.

Musical score and TAB for guitar solo, measures 56-144. The score shows a treble clef, 4/4 time, and a key signature of one sharp. The tempo is 144 BPM. The chords are G7, C9, G7, Am7, and D9. The TAB shows the guitar strings (6, 5, 4, 3, 2, 1) and includes fingering and muting instructions.



CD1 • TRACK 26

MON

## Exercise: #176

## CD2 • Tracks: 25–32

## Technique: Alternate Picking

## Genre: Jazz

**Music Description:** In this alternate-picking workout, the arpeggio patterns from the previous three weeks are utilized to navigate a ii–V–I progression in the key of G (Gm7–C7–Fmaj7).

**Tip:** Don't forget—start with an upstroke on the "and" of beat 4 of the pickup measure. The same note (F) is found at the end of measure 2, leading back to the beginning of the phrase on the repeat.

 $\text{J} = 56\text{--}144$  (downstroke =  $\overline{\text{J}}$ , upstroke =  $\overline{\text{J}}^3$ )

0:00

TUE

## Exercise: #177

## CD2 • Tracks: 9–16

## Technique: String Skipping

## Genre: Metal

**Music Description:** The C major/A minor string-skipping sequence from last Tuesday's exercise (#170) is used once again, only this time in descending fashion.

**Tip:** Because of the triplet rhythms, the picking patterns remain consistent (down-up-down or up-down-up) on both strings throughout.

 $\text{J} = 40\text{--}112$ 

C or Am

0:13

WED

## Exercise: #178

## CD2 • Tracks: 1–8

## Technique: String Bending

## Genre: Rock/Blues

**Music Description:** This lick is identical to Exercise 164 from Week 24, only here it's performed one octave higher, in 12th position.

**Tip:** If using your pinky to perform the bends on string 1 proves problematic, switch to your ring finger.

 $\text{J} = 40\text{--}120$ 

E7

0:25

T  
H  
U**Exercise: #179****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This exercise employs the Am, C, G, and Em arpeggio patterns from the previous two Thursdays (#165 and #172); however, here the patterns are moved down an octave and played on strings 3 and 4.

**Tip:** Once you're comfortable alternate picking this exercise, starting with a downstroke, reverse direction and start with an upstroke.

 $\text{♩} = 40-120$ 

Am                    C                    G                    Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B     9 5 7 5 9 5 7 | 12 9 10 9 12 9 10 9 | 7 4 5 4 7 4 5 4 | 4 0 2 0 4 0 2 0

0:36

F  
R  
I**Exercise: #180****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** Ascending triad arpeggios in the key of G major, each played with a downwards sweep, are arranged in stepwise fashion along strings 2–4.

**Tip:** To minimize fret-hand finger movement, keep your index finger barred across strings 2–3 at all times (except for the F#° chord), adding your middle finger to string 3 for the major triads.

 $\text{♩} = 40-112$ 

G                    Am                    Bm                    C                    D                    Em                    F#°                    G

pick: □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ ----- | □ -----

T A B     4 3 5 5 7 7 8 | 12 11 10 12 12 13 15 | 16 14 16 17 16 15 .

0:53

S  
A  
T**Exercise: #181****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** In this figure, the note sequences in Exercises 167 and 174 have been combined into a single six-note tapping sequence that's played twice per measure.

**Tip:** A potential problem with long legato lines such as this one is that the notes at the end of the sequence tend to be played at a lower attack volume. To prevent this from occurring, hammer onto the string with the same—or more—authority used for the pull-offs.

 $\text{♩} = 40-120$ 

Am or A7                    +                    +                    +                    +

10 8 7 5 7 8 | 10 8 7 5 7 8 | 10 8 7 5 7 8 | 10 8 7 5 7 8

1:06

S  
U  
N**Exercise: #182****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz**

**Music Description:** This example, like the ones from the previous two Sundays, employs the "four to the bar" rhythm technique to play a I–vi–ii–V–iii–VI–ii–V in the key of G (Gmaj7–Em7–Am7–D7–Bm7–E7–Am7–D7).

**Tip:** Three new chord voicings have been introduced in this figure: Gmaj7, Em7, and E7. Get acquainted with the fingerings for each of these chords before attempting to execute all eight chords successively.

 $\text{♩} = 56-144$ 

Gmaj7                    Em7                    Am7                    D7                    Bm7                    E7                    Am7                    D7

T A B     3 3 3 3 | 5 5 5 5 | 7 7 5 5 | 7 7 5 5 | 5 5 3 3 | 5 5 3 3 | 5 5 3 3 | 5 5 3 3

1:16

# WEEK 27



CD1 • TRACK 27

MON

**Exercise: #183**

**CD2 • Tracks: 25–32**

### **Technique: Alternate Picking**

**Genre:** Jazz

**Music Description:** The Gm7–C7–Fmaj7 progression from Exercise 176 has been retained for this alternate-picking workout. This time, however, seventh-position, vertical arpeggios are used for the Gm7 and C7 chords before the two-notes-per-string, horizontal pattern is recalled from previous exercises for the Fmaj7 chord.

**Tip:** Pay strict attention to the fingering suggestions for the most efficient performance of this line.

TUE

**Exercise: #184**

CD2 • Tracks: 9–16

**Technique:** String Skipping

**Genre:** Metal

**Music Description:** This exercise is similar to the string-skipping sequence presented in Exercise 170, only here each three-note grouping descends along strings 1 and 3 (rather than ascend), skipping over string 2.

**Tip:** To play this figure most efficiently, use “outside” picking—a down-up-down pattern for string 3 and an up-down-up pattern for string 1.

0:13

**Exercise: #185**

**CD2 • Tracks: 1–8**

#### **Technique: String Bending**

**Genre:** Rock/Blues

**Music Description:** Whole-step (strings 2 and 3) and half-step bends (string 1) are the featured techniques in this 12th-position lick.

**Tip:** Following the whole-step bends on strings 2 and 3, take care not to overextend the half-step bends on string 1.

*J = 40-120*

E7

pick: □

TAB

13

T  
H  
U**Exercise: #186****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This figure contains exactly the same notes as last Thursday's exercise (#179), only the fingerings have been shifted to strings 4 and 5.

**Tip:** If the fingering for the Am arpeggio feels awkward, substitute your ring finger for your middle finger when playing the note on string 5.

 $\text{♩} = 40\text{--}120$ 

Sheet music for Exercise #186. The music is in G major (one sharp) and common time (indicated by a '4'). The tempo is  $\text{♩} = 40\text{--}120$ . The piece consists of four measures of arpeggios: Am, C, G, and Em. The tablature below shows the fret positions and picking pattern (downstrokes 'D' and upstrokes 'U') for each measure. The first measure starts at fret 10 on string 4. The second measure starts at fret 17 on string 4. The third measure starts at fret 12 on string 4. The fourth measure starts at fret 9 on string 4.

F  
R  
I**Exercise: #187****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** Here, each diatonic G major arpeggio from last week's sweep-picking exercise (#180) follows a descending sequence on strings 2–4 while simultaneously ascending the neck.

**Tip:** Once you have the three-string up-sweeps under your fingers, try another picking pattern: play the notes on string 2 with a downstroke and the notes on strings 3–4 with a single upward sweep.

 $\text{♩} = 40\text{--}112$ 

Sheet music for Exercise #187. The music is in G major (one sharp) and common time. The tempo is  $\text{♩} = 40\text{--}112$ . The piece consists of seven measures of sweep picking. The first measure starts at fret 3 on string 4. The second measure starts at fret 5 on string 4. The third measure starts at fret 7 on string 4. The fourth measure starts at fret 9 on string 4. The fifth measure starts at fret 10 on string 4. The sixth measure starts at fret 12 on string 4. The seventh measure starts at fret 13 on string 4. The tablature below shows the fret positions and picking pattern (downstrokes 'D' and upstrokes 'U') for each measure.

S  
A  
T**Exercise: #188****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** In this workout, an extra note, D, has been added to the tapping exercises from Weeks 24–26. The resulting eight-note sequence spans two beats and includes finger taps, pull-offs, slides, and hammer-ons.

**Tip:** Don't rush the eight-note groupings! They should be played in a steady sixteenth-note rhythm and counted: "one-ee-and-uh, two-ee-and-uh," etc.

 $\text{♩} = 40\text{--}120$ 

Sheet music for Exercise #188. The music is in G major (one sharp) and common time. The tempo is  $\text{♩} = 40\text{--}120$ . The piece consists of four measures of legato techniques. The first measure starts at fret 10 on string 4. The second measure starts at fret 8 on string 4. The third measure starts at fret 7 on string 4. The fourth measure starts at fret 5 on string 4. The tablature below shows the fret positions and picking pattern (downstrokes 'D' and upstrokes 'U') for each measure.

S  
U  
N**Exercise: #189****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz**

**Music Description:** This jazzy number in G major, featuring the "four to the bar" rhythm pattern from the past several Sundays, walks up the neck in stepwise fashion (from Gmaj7 to Am7) before a nifty turnaround sequence in measure 2 (Am7–D7 $\sharp$ 9/D7 $\flat$ 9) sends the sequence back to the beginning.

**Tip:** When voicing the D7 $\sharp$ 9 chord, bar your fret hand's index finger across strings 2–4. That way, it'll be in place for the D7 $\flat$ 9 chord when you lift your pinky finger.

 $\text{♩} = 56\text{--}144$ 

Sheet music for Exercise #189. The music is in G major (one sharp) and common time. The tempo is  $\text{♩} = 56\text{--}144$ . The piece consists of five measures. The first measure is Gmaj7. The second measure is A $\flat$ 7. The third measure is Am7. The fourth measure is D7 $\sharp$ 9. The fifth measure is D7 $\flat$ 9. The tablature below shows the fret positions for each measure.











# WEEK 30



CD1 • TRACK 30

**Exercise: #204**

CD2 • Tracks: 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** This figure is identical to last Monday's exercise (#197), only the fingerings for the arpeggios in measures 2-4 have been displaced to upper regions of the neck, presenting new alternate-picking challenges.

**Tip:** Practice this figure very gradually, working on three notes (one beat) at a time. Then, string it all together and practice the entire exercise at the various tempos provided.

**Exercise: #205**

CD2 • Tracks: 9–16

## **Technique:** String Skipping

**Genre:** Metal

**Music Description:** Last Tuesday's ascending C major/A minor string-skipping exercise (#198) is arranged here in descending fashion.

**Tip:** Spend extra time working on the last two beats of measure 2, where an odd fingering combined with the string skip make for a tricky maneuver.

**J = 40-112**

C or Am

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T | . 13 12 10 12 10 8 | 10 8 6 8 6 5  
 A | . 14 12 10 12 10 9 | 10 9 7 9 7 5  
 B | .

## **Exercise: #206**

**CD2 • Tracks: 1–8**

### **Technique: String Bending**

**Genre:** Blues

**Music Description:** Like last Wednesday's lick (#199), this one, too, is inspired by B.B. King and features multiple bends of various steps (quarter, half, and whole) played on string 1.

**Tip:** Because of the three different types of bends, getting proper intonation for each bend is challenging; therefore, spend extra time working on bending each note to its proper pitch before attempting to play the entire phrase.

A guitar tablature example showing a solo section. The key signature is A major (no sharps or flats). The tempo is indicated as  $J = 40-120$ . The first measure shows a descending eighth-note scale pattern starting at the 10th fret. Measures 2 through 6 show a repeating eighth-note pattern with various slurs and grace notes. Measure 7 is a sixteenth-note run. Measures 8 and 9 show eighth-note patterns with wavy lines indicating vibrato or tremolo. The tab includes a pick pattern above the strings and a fretboard diagram below it.



# WEEK 31



CD1 • TRACK 31

MON

**Exercise: #211**

CD2 • Tracks: 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** The chord changes used in the alternate-picking exercises from the previous two weeks have been arranged here into a sixteenth-note, string-skipping workout.

**Tip:** Although much of your attention will be dedicated to this figure's string-skipping challenges, don't forget to also concentrate on the *technique du jour*: alternate picking.

*J = 40-112*

pick: V V V V V V V V V V V V V V V V V V V V V V V V V V V V V V V

T | 14 10 10 10 7 7 7 3 3 7 3 5  
A | . 14 11 11 14 11 7 9 7 11 7 4 5 4 7 7 4 7 7 6 9  
B | . . 12 11 14 . . . . . . . . . . . . . . . . . .

TUE

### **Exercise: #212**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** Similar to the string-skipping exercise from Week 29 (#198), the C major/A minor scale is arranged here in descending three-note groupings that simultaneously ascend strings 2 and 4.

**Tip:** The first two beats of the exercise will pose the biggest challenge, so focus on those first.

WED

**Exercise: #213**

**CD2 • Tracks: 1–8**

#### **Technique: String Bending**

**Genre:** Blues

**Music Description:** This Stevie Ray Vaughan-inspired lick builds on the bending workouts of the previous two weeks (#199 and #206), introducing a quarter-step double-stop bend in measure 1.

**Tip:** To play the first-string bends that succeed notes from the same fret of the adjacent, second string, use your ring finger for the former and your middle finger for the latter.

T  
H  
U**Exercise: #214****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** This three-octave G major arpeggio climbs the neck horizontally—starting in second position, moving to fourth position, and ending in seventh position—before reversing direction and descending the pattern.

**Tip:** There are three distinct position shifts in this example, as indicated in the fingerings that are notated.

 $\text{♩} = 40\text{--}120$ 

0:38

F  
R  
I**Exercise: #215****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This example is similar to last week's sweep-picking exercise (#208), only the notes of each arpeggio now descend, and the hammer-on has (naturally) been replaced with a pull-off to articulate the notes on string 2.

**Tip:** You'll be inclined to sweep the last three notes of each four-note grouping, but don't do it! Instead, play the arpeggios as written, with a pull-off connecting the first two notes and an upward sweep articulating the last two.

 $\text{♩} = 40\text{--}112$ 

0:49

S  
A  
T**Exercise: #216****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** Similar to Exercises 202 and 209, this E minor drone riff, played in steady sixteenth-notes, gradually climbs the neck via a combination of ascending and descending legato slides.

**Tip:** To further reinforce the riff's tonality in your mind, pluck the open low E string, letting it ring while you play the riff on the top two strings.

 $\text{♩} = 40\text{--}120$ 

1:00

S  
U  
N**Exercise: #217****CD2 • Tracks: 41–48****Technique: Rhythm****Genre: Funk**

**Music Description:** Like many funk rhythms, this figure is based on a steady stream of sixteenth notes. Here, a four-note voicing of an E9 chord, played on the top four strings, alternates every beat with string mutes, which are an essential element of funk guitar.

**Tip:** To properly execute the mutes, simply release the pressure that your fret hand has applied to the E9, leaving your index and ring fingers on the strings with just enough pressure so that a percussive sound is created.

 $\text{♩} = 40\text{--}112$ 

1:11



CD1 • TRACK 32

**M**  
**O**  
**N**

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

**T**  
**U**  
**E**

**W**  
**E**  
**D**

**0:22**

**Exercise: #218**

**CD2 • Tracks: 9–16**

**Technique: Alternate Picking**

**Genre: Metal**

**Music Description:** The arpeggios from the alternate-picking exercises of the previous three weeks are arranged here along strings 1 and 2 exclusively.

**Tip:** Although the fret-hand fingerings change to accommodate for major or minor chords, the picking pattern is consistent throughout.

$\text{♩} = 40-112$

**Exercise: #219**

**CD2 • Tracks: 9–16**

**Technique: String Skipping**

**Genre: Metal**

**Music Description:** Building on the string-skipping exercises of the past several weeks, this figure climbs three steps of the C major/A minor scale on the second string before skipping to the fourth string and repeating the sequence. The pattern is then repeated as it moves horizontally down the neck.

**Tip:** Although the figure suggests starting with a downstroke, you may find it advantageous to start with an upstroke.

$\text{♩} = 40-112$

C or Am

**Exercise: #220**

**CD2 • Tracks: 1–8**

**Technique: String Bending**

**Genre: Blues**

**Music Description:** Like last Wednesday's lick (#213), this bending workout is inspired by Stevie Ray Vaughan, although there's a higher concentration of string manipulations in this example.

**Tip:** A position shift occurs in measure 4. To accommodate this move, use your index finger for the bend on beat 1, and then quickly shift it to the fifth fret to play the subsequent note.

$\text{♩} = 40-120$



# WEEK 33



CD1 • TRACK 33

MON

**Exercise: #225**

**CD2 • Tracks: 9–16**

#### **Technique: Alternate Picking**

General Motel

**Music Description:** The same concepts addressed in last week's exercise (#118) are present here; only the note order has been modified to present new alternate-picking challenges.

**Tip:** Because the middle finger frets all of the notes on the second string, keep it on (or hovering over) that string throughout the exercise.

• 40-112

TUE

### **Exercise: #226**

CD2 • Tracks: 9–16

### **Technique: String Skipping**

**Genre:** Metal

**Music Description:** For this exercise, the C major/A minor string-skipping concept you've been working on the last several weeks is utilized once again; however, the patterns have been moved to strings 3 and 5.

**Tip:** If you're playing an electric guitar (for your hands' sake, I hope you are!), add a little distortion to your tone, which will make the notes easier to articulate.

J = 40-112

Cor Am

WED

**Exercise: #227**

CD2 • Tracks: 33–40

#### **Technique: String Bonding**

#### Contra-Contrary

**Music Description:** This country lick, played over a C7 chord, features notes from the C major and C minor pentatonic scales and sports a pedal-steel phrase in measures 2 and 3.

**Tip:** The last note of measure 2 should ring with the bent note in measure 3; therefore, use your middle finger to fret the stationary note and your index finger to perform the bend.

1 = 60-184





CD1 • TRACK 34

M  
O  
N

**Exercise: #232**

CD2 • Tracks: 9–16

Technique: Alternate Picking

Genre: Metal

**Music Description:** The arpeggios from last week (#225) have been extended to include the third string. These ascending patterns start on the chords fifth degree (e.g., A for the D chord, E for the A chord) and end on the fifth degree, one octave higher.

**Tip:** Remember, this is an alternate-picking exercise, so avoid the temptation to use a downwards sweep for the first three notes of each beat.

♩ = 40-112

0:00

T  
U  
E

**Exercise: #233**

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** Similar to Exercise 226 from last week, this figure also utilizes the C major/A minor scale, only in descending fashion.

**Tip:** Because of their thickness, wound strings are much harder to pick than unwound strings. Therefore, don't get discouraged if you need to spend more time practicing this exercise than the ones played exclusively on strings 1–3.

♩ = 40-112

Cor Am

0:11

W  
E  
D

**Exercise: #234**

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** In measures 1 and 2, alternating half- and whole-step bends on string 1 target the same pitch, E, before a double-stop slide resolves to the root, C, in measure 3.

**Tip:** For the first-string bends, use your ear to guide you to the target pitch, E, rather than focusing all of your attention on the distances of each bend.

♩ = 60-184

C7

0:22





CD1 • TRACK 35

M  
O  
N

**Exercise: #239**

**CD2 • Tracks: 9–16**

**Technique:** Alternate Picking

**Genre:** Metal

**Music Description:** A mirror image of last Monday's exercise (#232), the four-note arpeggios now descend strings 1–3 as you work through the major and minor chords in the key of D.

**Tip:** Similar to last week, avoid the temptation to employ an upward sweep to play the last three notes of each beat.

$\text{J} = 40\text{--}112$

0:00

T  
U  
E

**Exercise: #240**

**CD2 • Tracks: 9–16**

**Technique:** String Skipping

**Genre:** Metal

**Music Description:** This string-skipping figure is similar to Exercise 226 from Week 33, only the C major/A minor scale is arranged in descending three-note patterns that gradually make their way up the two strings.

**Tip:** Try to use your ring finger to fret the note at the eighth fret of string 5. That way, your pinky has a shorter distance to travel to play the first note of string 3.

$\text{J} = 40\text{--}112$

Cor Am

0:11

W  
E  
D

**Exercise: #241**

**CD2 • Tracks: 33–40**

**Technique:** String Bending

**Genre:** Country

**Music Description:** Half-step bends and pre-bends are incorporated into a descending D Mixolydian (D–E–F#–G–A–B–C) phrase.

**Tip:** In measure 3, bend the fourth string upwards (towards the ceiling) with your index finger.

$\text{J} = 60\text{--}184$

0:22





D1 • TRACK 36

M  
O  
N

**Exercise: #246**

**CD2 • Tracks: 9–16**

**Technique:** Alternate Picking

**Genre:** Metal

**Music Description:** The alternate-picking exercises of the previous two weeks (#232 and #239) have been combined to form an alternating ascending/descending arpeggio pattern.

**Tip:** Let your pinky and index fingers guide you along strings 1 and 3, respectively, as you jump from one arpeggio pattern to the next.

$\text{♩} = 40-112$

0:00  
T  
A  
B

T  
U  
E

**Exercise: #247**

**CD2 • Tracks: 9–16**

**Technique:** String Skipping

**Genre:** Metal

**Music Description:** Like Exercise 233 from Week 34, the pattern in this figure moves horizontally down the neck. This time, however, the three-note groupings ascend their respective strings.

**Tip:** If these string-skipping exercises are giving you trouble, try switching to your neck pickup. Sometimes a new tone can inspire your playing.

$\text{♩} = 40-112$

Cor Am

0:12  
T  
A  
B

W  
E  
D

**Exercise: #248**

**CD2 • Tracks: 33–40**

**Technique:** String Bending

**Genre:** Country

**Music Description:** In this descending pedal steel-style phrase, whole- and half-step bends and pre-bends help navigate a D–A–D (I–V–I) progression.

**Tip:** Pull the fifth string downwards (towards the floor) to perform the last bend, reinforcing your ring finger with your middle and index fingers.

$\text{♩} = 60-184$

0:23  
T  
A  
B



# WEEK 37



CD1 • TRACK 37

**Exercise: #253**

CD2 • Tracks: 9–16

## Technique: Alternate Picking

### **Genre: Metal**

**Music Description:** This is a “pedal-tone” lick, so named because the high E note (first string, 12th fret) is repeated, or “pedaled,” between the descending scale tones; in this case, the E harmonic minor scale.

**Tip:** Attack the pickup note (E; third string, ninth fret) with a downstroke. It will make skipping over string 2 much easier.

Guitar tablature for an Em chord progression. The top staff shows a 12-bar blues-style progression with chords Em, C, G, and D. The bottom staff is a TAB chart with strings A, B, G, D, E, and B. The tab includes fret numbers and pick patterns (downward triangle for downstroke, upward triangle for upstroke). The progression starts at bar 12.

TUE

**Exercise: #254**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** This figure is an extension of the C major/A minor string-skipping exercises of the past several weeks, only the three-notes-per-string patterns have shifted from strings 3 and 5 to strings 4 and 6.

**Tip:** Once you've played through all eight sets of the exercise beginning with a downstroke, try starting it with an upstroke.

WED

### **Exercise: #255**

CD2 • Tracks: 33–40

#### **Technique: String Bending**

**Genre:** Country

**Music Description:** A repeated pattern, featuring a fourth-string pre-bend, moves down the neck, from twelfth position to tenth position to fifth position, to nail the D-C-G (V-IV-I) progression.

**Tip:** Be sure to arch your bending (middle) finger for the last bend so as to not mute the open strings, which should ring in unison with the bent note.

*J = 60-184*

D C G



THU

**Exercise: #256****CD2 • Tracks: 25–32****Technique: Arpeggios****Genre: Jazz**

**Music Description:** This A°7 (A diminished seventh) arpeggio continues the three-octave, two-notes-per-string theme established in the exercises of the last several Thursdays.

**Tip:** The fingering for this arpeggio is similar to that of the Am7 arpeggio (#242). By simply shifting the fingerings of strings 5, 3, and 1 of the Am7 pattern down one fret, the arpeggio becomes A°7.

**J = 56-144****A°7**

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T A B | . 5 8 6 9 7 10 8 11 10 13 11 14 14 11 13 10 11 8 10 7 9 6 8 5



FRI

**Exercise: #257****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This example is a reiteration of Exercise 243; however, this time an important component of sweep picking, hammer-ons, are used to connect the notes on string 3.

**Tip:** While you're performing the hammer-ons, simultaneously return your pick hand to string 5, where it will be ready to play the ensuing arpeggio.

**J = 40-112****Dmaj7****Em7****F♯m7****Gmaj7****A7****Bm7****C♯m7b5****Dmaj7**

pick: □ ----- □ ----- □ ----- □ ----- □ ----- □ ----- □ -----

T A B | . 5 4 2 6 5 4 7 9 7 6 9 7 11 12 11 9 12 11 14 12 16 16 14 12 16 17 16 14 18



SAT

**Exercise: #258****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** Borrowing elements from Exercises 244 and 251, this A minor riff gradually makes its way up the neck to fourteenth position via octave shapes and ascending/descending legato slides.

**Tip:** Although you want to avoid it as much as possible for fear of muddying the sound, don't worry if you inadvertently hit the open low E string from time to time. E is the fifth degree of the A minor scale.

**J = 40-120****Am**

pick: □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V □ □ V

T A B | . 10 12 12 12 12 10 10 10 10 13 13 13 12 12 12 15 15 15 15 13 13 13 17 17 17 17 17 17 17



SUN

**Exercise: #259****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock**

**Music Description:** Eddie Van Halen has incorporated this type of rhythm figure, which intersperses an open-E string pedal tone with syncopated fifth-string barre-chords (E, Esus4, and B/E), into numerous Van Halen tunes.

**Tip:** Keep your fret hand's index finger planted on fret 7 of the fifth string and your ring finger on fret 9 of the fourth string, shifting only your middle and pinky fingers into place to accommodate the chord changes.

**J = 40-120****E****Esus4****B/E****E**

let ring throughout

pick: □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

T A B | . 9 9 9 10 7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 7



# WEEK 38



CD1 • TRACK 38

**Exercise: #260**

CD2 • Tracks: 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** This pedal-tone lick differs from last week's lick in two ways. First, a three-note pattern (instead of one note) constitutes the pedal tone. Second, the pedal tone is located on string 3 rather than string 1, where the E harmonic minor scale starts its descent.

**Tip:** Use a down-up-down-up picking pattern for each beat, attacking each descending scale tone with an upstroke.

J = 40-112

Em

**Exercise: #261**

CD2 • Tracks: 9–16

### **Technique: String Skipping**

**Genre:** Metal

**Music Description:** Last Tuesday's exercise (#254) utilized the C major/A minor scale to ascend strings 4 and 6 in three-note groupings, skipping over string 5. Here, the pattern descends those two strings in the same manner.

**Tip:** By now, you may be tired of hearing the same old scale. Feel free to substitute different major or minor scales or modes in place of the C major/A minor scale used here.

J = 40-112

Cor Am

**Exercise: #262**

CD2 • Tracks: 33–40

### **Technique: String Bending**

**Genre:** Country

**Music Description:** This chordal-bending exercise features whole-step bends and releases on string 3 and fixed notes played simultaneously on strings 4 and 5, all of which outline a descending D–G–G (V–IV–I) progression.

**Tip:** The bends should be performed by pulling the third string downwards (toward the floor) with your index finger.

• 60-184

Dsus2 D Dsus2

## Csus2 C Csus2

## Gsus2 G Gsus2 C

T  
H  
U**Exercise: #263****CD2 • Tracks: 25–32****Technique: Arpeggios****Genre: Jazz**

**Music Description:** In this exercise, an Amaj7 arpeggio is arranged in a three-octave, two-notes-per-string pattern that begins on the chord's seventh degree, G#, rather than the root, A.

**Tip:** By starting on the seventh degree, the chord tones are distributed differently than if the arpeggio began on the chord's root.

**J = 56-144**

Amaj7

0:32

F  
R  
I**Exercise: #264****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** A pull-off commences each descending seventh-chord arpeggio in this sweep-picking workout, which is a continuation of the exercises from the previous five Fridays.

**Tip:** When performing the pull-offs, pull the string down slightly (towards the floor) before releasing it. This will give the target note an attack that's consistent with the other notes of the arpeggio.

**J = 40-112**

Dmaj7

Em7

F#m7

Gmaj7

A7

Bm7

C#m7b5

Dmaj7

0:41

S  
A  
T**Exercise: #265****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** An extension of the legato exercises of the previous six weeks, this figure shifts the octave shapes to strings 1 and 3 and pulls its notes from a different source, the D Mixolydian mode (D–E–F#–G–A–B–C).

**Tip:** If your guitar isn't equipped with a 22nd fret, simply mute strings 1 and 2 with the underside of your fret hand's index finger and sound only the open D string and the D note at fret 19.

**J = 40-120**

D7

8va-----

0:52

S  
U  
N**Exercise: #266****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock**

**Music Description:** Featuring suspended 2nd and power chords arpeggiated on strings 4–6, this pop-rock rhythm pattern would feel right at home in a song by Dave Matthews Band or the Police (Andy Summers).

**Tip:** Ideally, you want to play this example with a slight palm mute, which is half way between letting the notes ring and a full-on palm mute. To find the sweet spot, let the fleshy "blade" of your palm sit *lightly* on strings 4–6.

**J = 40-120**

Csus2

Eb5

Bb sus2

Ab5

Csus2

Eb5

G5

Ab5

*slight P.M. throughout*  
pick: □ --- V --- □ --- V ---

1:03



CD1 • TRACK 39

MON

Exercise: #267

CD2 • Tracks: 9–16

Technique: Alternate Picking

Genre: Metal

**Music Description:** This lick, inspired by alternate picking pro Paul Gilbert, is a clever three-notes-per-string arrangement of the A blues scale (A–C–D–E♭–E–G), capped off by a whole-step bend to the root, A.**Tip:** Pay close attention to the triplet rhythm, which causes the picking direction to alternate between upstrokes and downstrokes on each downbeat.

♩ = 40-112

Am or A7

8va-----

**TAB**

0:00

TUE

Exercise: #268

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** The string-skipping concept from Week 37 (#254) is in play here; however, the order of notes on the two strings has been reversed and is now descending.**Tip:** Instead of alternate picking the entire passage, try picking only the first note of each three-note grouping and using pull-offs to articulate the remaining two notes.

♩ = 40-112

C or Am

**TAB**

0:11

WED

Exercise: #269

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** Nonadjacent double-string bends are married to sixth intervals to navigate descending D, C, and G chords.**Tip:** It's difficult to maintain intonation when bending both strings a half step, so spend extra time on the bends before attempting to play the entire phrase.

♩ = 60-184

**TAB**

0:22





T  
H  
U**Exercise: #277****CD2 • Tracks: 25–32****Technique: Arpeggios****Genre: Jazz**

**Music Description:** Once again, the three-octave, two-notes-per-string arpeggio pattern that has been utilized the last several weeks is put into play. Here, the pattern outlines an Am7 chord.

**Tip:** Don't forget to repeat the pattern's top note, E (twelfth fret, string 1), before starting the descent. Likewise, the lowest note, G (third fret, string 6), is restated on the pattern's repetition.

**J = 56-144**

Am7

F  
R  
I**Exercise: #278****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This figure employs the same fingerings found in the sweep-picking exercises from Weeks 33–34; however, here the triad arpeggios are played on strings 4–6, thus changing the key center from D major to A major.

**Tip:** Use the fleshy underside of your fret hand's index finger to mute strings 1–3, preventing unwanted string noise.

**J = 40-112**

A Bm C♯m D E F♯m G♯o A

S  
A  
T**Exercise: #279****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock**

**Music Description:** The D Mixolydian mode, octave shapes on strings 1 and 3, sixteenth-note rhythms, and ascending/descending legato slides, all of which are borrowed from Exercises 265 and 272, are combined here to produce a droning riff reminiscent of some of Richie Sambora's work in Bon Jovi.

**Tip:** Planting your fret-hand thumb on the back of the neck—rather than draping it over the top of the fretboard—will help keep proper spacing between your index and pinky fingers while you move the octave shapes up and down the neck.

**J = 40-120**

D7

8va-----

S  
U  
N**Exercise: #280****CD2 • Tracks: 9–16****Technique: Rhythm****Genre: Metal**

**Music Description:** Similar to a riff found in Megadeth's "Peace Sells," this metal passage features the E natural minor scale (E–F♯–G–A–B–C–D) arranged in multiple three-note pull-off/hammer-on moves that descend strings 5 and 6, while a low E-string pedal firmly establishes the riff's E minor tonality.

**Tip:** In metal, it's common for guitarists to use downstrokes exclusively whenever possible. This practice imparts a firm attack to riffs, something alternate picking doesn't provide—but this exercise does!

**J = 40-112**

Em



# WEEK 41



CD1 • TRACK 41

MON

### **Exercise: #281**

**CD2 • Tracks: 9–16**

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** The A natural minor scale is also used for this alternate-picking exercise. Here, the scale is arranged in a three-notes-per-string sequence that ascends strings 1 and 2 and is capped with a whole-step bend to the root, A.

**Tip:** In the picking prompt notated between staves, notice that a downstroke is used to begin each three-note sequence on string 2 and an upstroke starts each sequence on string 1.

TUE

## **Exercise: #282**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** Ascending Am, C, G, and Em arpeggios are arranged in a two-bar string-skipping pattern, with each arpeggio spanning four strings and skipping one.

**Tip:** Each arpeggio uses the same three fingers (index, middle, and pinky), with only a slight adjustment to accommodate the different chord qualities (major or minor).

**J = 40-112**

Am C G Em

pick: □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V

T | . 10 8 | 8 5 .

A | . 10 14 10 9 12 | 10 9 12 7 5 9 .

B | . 12 | 10 9 12 7 5 9 .

WED

**Exercise: #283**

CD2 • Tracks: 33–40

#### **Technique: String Binding**

**Genre:** Country

**Music Description:** Double-string pre-bends—with each string bent to a different interval (half and whole steps)—highlight this exercise, which follows an E-D-A progression down the neck.

**Tip:** The respective tensions of strings 2 and 3 are conducive to simultaneously hitting the half- and whole-step bends; however, it will take considerable practice to achieve perfect intonation of both strings on demand.

**E**

**D**

**A**

pick:  $\frac{a}{m}$  1/2

TAB







# WEEK 43



CD1 • TRACK 43

**Exercise: #295**

CD2 • Tracks: 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** A variation of the exercises from the previous two Monday's (#281 and #288), this A natural minor scale sequence employs fret-hand slides to facilitate position shifts.

**Tip:** Unlike the previous two Mondays, straight sixteenth notes are utilized here, so work diligently on not letting the three-against-four feel (three-note groupings against four notes per beat) trip you up.

### **Exercise: #296**

CD2 • Tracks: 9–16

## **Technique: String Skipping**

**Genre:** Metal

**Music Description:** This exercise builds on the foundation laid by the figures from the previous two Tuesdays (#289 and #282) by adding an additional note on top (major and minor 3rds, depending on the chord quality) and including both ascending and descending forms in each measure.

**Tip:** For the Am and Em arpeggios, try to use your ring finger (rather than your pinky) to play the highest notes. This will eliminate the need to jump your pinky between strings 2 and 4.

**Exercise: #297**

**CD2 • Tracks: 33–40**

### **Technique: String Bending**

**Genre:** Country

**Music Description:** In this example, adjacent- and nonadjacent-string oblique bends and chordal bending are combined for a country workout in the key of A.

**Tip:** Use hybrid picking—alternating between your pick and middle finger—to perform this lick.

T  
H  
U**Exercise: #298****CD2 • Tracks: 1–8****Technique:** Arpeggios**Genre:** Rock**Music Description:** A sixth-string-rooted A major barre-chord shape furnishes the framework for this six-string arpeggio exercise.**Tip:** After you've performed the sixth-string hammer-on, use one continuous down-sweep to articulate the remaining strings. Follow these maneuvers with an upstroke for the pull-off and an uninterrupted up-sweep for strings 2–6.

♩ = 40-120

A

**pick:** □ V ----- □ V -----

**TAB:** 5 9 7 6 5 9 5 6 7 7 9 5

F  
R  
I**Exercise: #299****CD2 • Tracks: 9–16****Technique:** Sweep Picking**Genre:** Metal**Music Description:** Like last week's sweep-picking exercise (#292), this figure utilizes seventh-chord arpeggios in the key of A major. This time, however, the arpeggios descend strings 4–6 while the pattern climbs the neck.**Tip:** To learn this exercise quickly, memorize the sequence of the four different finger patterns (major, minor, dominant, and half-diminished), as well as the fret at which each pattern begins on string 4. That way, it's unnecessary (at least initially) to memorize each individual note name and/or fret location.

♩ = 40-112

Amaj7 Bm7 C#m7 Dmaj7 Emaj7 F#m7 G#m7b5 Amaj7

**pick:** □ V ----- □ V -----

**TAB:** 6 2 7 4 9 6 11 7 9 12 9 11 14 11 12 14 16 12 14 18 14 16 16 17

S  
A  
T**Exercise: #300****CD2 • Tracks: 1–8****Technique:** Legato**Genre:** Rock**Music Description:** This tapping lick, rooted firmly in A minor pentatonic, is similar to the one found in Exercise 286; this time, however, a "hammer from nowhere" is used to change strings, giving the figure a distinct sound.**Tip:** A "hammer from nowhere" is a hammer-on that's initiated by the fret hand, and most frequently applied when moving from string to string. Be sure to put enough force behind these hammer-ons so that they ring as clearly as the other three notes on the string.

♩ = 40-120

Am or A7

**TAB:** 10 8 5 8 10 8 5 7 9 7 5 7 10 7 5 7 10 7 5 8 10 8 5

S  
U  
N**Exercise: #301****CD2 • Tracks: 1–8****Technique:** Rhythm**Genre:** Rock**Music Description:** In a rhythm style that late rock-guitar icon Jimi Hendrix performed so poignantly, this chord melody outlines a C-Am-G-F progression with voicings taken exclusively from open position.**Tip:** Although it's difficult to infer from looking at the tab staff, this entire figure can be performed by adding simple embellishments to standard open-position C, Am, G, and F chords.

♩ = 40-120

C

Am

G

F

**pick:** □ □ V □ ----- V V ----- □ □ ----- □ □ -----

**TAB:** 3 0 0 0 2 1 3 0 1 0 3 3 5 3 3 1 0 2 1 0 2 0 0 0



# WEEK 44



CD1 • TRACK 44

MON

**Exercise: #302**

CD2 • Tracks 9–16

### **Technique: Alternate Picking**

---

**Genre: Metal**

**Music Description:** The same concept as last Monday (#295) is in play here, only the A natural minor scale sequence commences on string 1, descends to string 2, and then climbs horizontally up the neck.

**Tip:** Don't let the scale sequence dictate your picking pattern; instead, maintain a steady down-up-down-up pattern on each beat throughout.

TUE

### **Exercise: #303**

CD2 • Tracks: 9–16

## **Technique: String Skipping**

**Genre:** Metal

**Music Description:** This string-skipping exercise maintains the same Am–C–G–Em arpeggio sequence from last Tuesday (#296), only the notes in each measure follow a descending-ascending (rather than ascending-descending) pattern.

**Tip:** To seamlessly transition from the G arpeggio to the Em arpeggio—and the subsequent notes that occur at the eighth fret of string 2—quickly shift from your index finger to your ring finger.

WED

**Exercise: #304**

CD2 • Tracks: 33–40

### **Technique: String Bending**

**Genre:** Country

**Music Description:** Three-string oblique bends (one bent note and two fixed notes) are utilized to outline the E–D–A (V–IV–I) progression.

**Tip:** Use your ring finger, middle finger, and pick to play the notes on strings 1, 2, and 3, respectively.

The image shows a musical score and its corresponding tablature for guitar. The score consists of three staves. The first staff is in common time (indicated by a 'C') and has a key signature of two sharps (F# and C#). It features a melodic line with various slurs and grace notes. The second staff begins with a repeat sign (double bar line with dots) and continues the melodic line. The third staff concludes the section. Below the staves, there is a tablature with six horizontal lines representing the guitar strings. The tablature includes numerical fret positions (e.g., 11, 12, 9, 10, 5, 4), letter markers (a, m), and specific performance instructions like 'hold bend' and '1'. The overall tempo is marked as 60-184 BPM.

T  
H  
U

0:38

**Exercise: #305****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** A fifth-string-rooted barre-chord shape is the basis for this "swept" A major arpeggio.**Tip:** The ring-finger bar on strings 2–4 makes this voicing easier to sweep than its six-string predecessor. $\text{♩} = 40-120$ 

A

pick: □ V V V V V V V

T A B | . 12 16 14 14 12 17 12 | 14 14 14 16 12 .

F  
R  
I

0:49

**Exercise: #306****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal****Music Description:** Note for note, this figure is identical to the sweep-picking exercise from Week 42; however, this time a hammer-on connects the two notes found on string 4 of each four-note arpeggio.**Tip:** Go slowly with this exercise. You will find your fret hand quickly becoming fatigued because of the extra pressure that must be applied to fret the heavier strings, as well as to perform the hammer-on. $\text{♩} = 40-112$ 

Amaj7

Bm7

C♯m7

Dmaj7

Emaj7

F♯m7

G♯m7b5

Amaj7

pick: □ ----- □ ----- □ ----- □ ----- □ ----- □ ----- □ -----

T A B | . 5 4 2 6 7 5 4 7 9 7 6 9 7 11 | 12 11 9 12 11 14 12 11 14 16 14 12 16 17 16 14 18 .

S  
A  
T

1:00

**Exercise: #307****CD2 • Tracks: 1–8****Technique: Legato****Genre: Rock****Music Description:** Akin to Eddie Van Halen's intro in "Hot for Teacher," this fifth-string tapping riff utilizes A and Dm arpeggios, played against an open-A string pedal tone, to outline an A–Dm chord change.**Tip:** While tapping, you can choose one of two techniques: 1) keep the pick in place between your thumb and index finger and tap with your middle finger, or 2) tap with your index finger and cup the pick between your palm and remaining fingers. $\text{♩} = 40-120$ 

A + 3 T + 3 T + 3 T + 3 T

T A B | . 12 7 4 0 4 7 12 7 4 0 4 7 | 12 8 5 0 5 8 12 8 5 0 5 8 .

S  
U  
N

1:11

**Exercise: #308****CD2 • Tracks: 1–8****Technique: Rhythm****Genre: Rock****Music Description:** The chord-melody style rhythm used in last Sunday's exercise (#301) is retained for this example; however, in lieu of open-position chords, barre-chord partials outline the C–Am–G–F progression.**Tip:** After playing the C-chord melody, plant your fret hand's ring finger on fret 7 of the fourth string for the Am chord, leaving it on that string throughout the remainder of the figure, adjusting your index, middle, and pinky fingers to accommodate the major-chord voicings (G and F) and embellishments that follow. $\text{♩} = 40-120$ 

C

Am

G

F

let ring throughout

pick: □ V □ V □ V □ V □ V □ V □ V □ V

T A B | . 5 7 5 7 5 5 5 7 5 5 | 4 3 5 3 4 5 3 2 1 1 3 1 1 0 .









# WEEK 47



CD1 • TRACK 47

**Exercise: #323**

CD2 • Tracks 9–16

### **Technique: Alternate Picking**

**Genre:** Metal

**Music Description:** This exercise combines the A harmonic minor scale with string skipping to produce a challenging alternate-picking sequence.

**Tip:** To facilitate the string skips, divide the sequence into six-note groupings (two strings, one skip), practicing each group multiple times before playing the exercise wholly.

- 40-112

A m

**Exercise: #324**

**CD2 • Tracks: 25–32**

#### **Technique:** String Skinning

**Genre:** jazz

**Music Description:** This string-skipping lick, played over a V-ii progression (common in jazz) in C minor, weaves its way up an altered G scale in measure 1 before smoothly resolving to the root, C, in measure 2.

**Tip:** The notes in measure 2 are taken from the root-position C minor pentatonic scale and can be played exclusively with your fret-hand's index and ring fingers.

$\text{d} = 56-144$  ( $\square = \boxed{\text{d}}^3$ )

G7alt

Cm7

**Exercise: #325**

CD2 • Tracks: 33–40

#### **Technique:** String Bending

**Genre:** Country

**Music Description:** D7 and A7 chords are outlined with a combination of fretted notes and behind-the-nut whole-step bends and pre-bends.

**Tip:** Before commencing the phrase, place your pinky on the first fret of string 2 so that it's in place for the behind-the-nut bend in measure 1.

$\downarrow = 60-184$

D7

A7

T  
H  
U**Exercise: #326****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock**

**Music Description:** In this wild arpeggio workout, familiar A major barre-chord shapes are connected by a third chord voicing, resulting in an ascending/descending sweep-picking frenzy that climbs the neck.

**Tip:** To pull off this lick cleanly, closely follow the picking directions that are indicated between the notation and tab staves.

 $\downarrow = 40\text{--}120$ 

A

0:30

F  
R  
I**Exercise: #327****CD2 • Tracks: 9–16****Technique: Sweep Picking****Genre: Metal**

**Music Description:** This sweep-picking exercise features multiple inversions of an E major triad (E–G♯–B–E, G♯–B–E–G♯, B–E–G♯–B, etc.) played in and around ninth position, in ascending and descending order.

**Tip:** Learn each inversion (four-note grouping) individually, and then string them together to form the entire phrase.

 $\downarrow = 40\text{--}112$ 

E

0:40

S  
A  
T**Exercise: #328****CD2 • Tracks: 9–16****Technique: Legato****Genre: Metal**

**Music Description:** This legato line borrows elements from Exercises 314 and 321, such as the A harmonic minor scale, but adds an exciting twist: an ascending and descending slide of the tapping finger on string 1.

**Tip:** When you pull off from string 1 with your tapping finger, after you've performed the slides, don't just lift the finger off the fretboard; instead, bend it slightly sharp (towards the ceiling or floor) while simultaneously releasing pressure on the string. This will maintain a consistent attack volume for all nine notes of the slur.

 $\downarrow = 40\text{--}112$ 

Am

0:52

S  
U  
N**Exercise: #329****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz**

**Music Description:** In this rhythm workout, the jazz chord melody from last Sunday (#322) is transferred from strings 1–4 to strings 2–5, shifting the notes down one octave and necessitating new chord voicings.

**Tip:** Once you're comfortable playing this figure as written, turn it into an eighth-note example by restating the melody notes (string 2) after each chord. This will prep you for what's to come next Sunday (#336).

 $\downarrow = 56\text{--}144$ 

Dm7

G7

Cmaj7

1:03



T  
H  
U**Exercise: #333****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** This example is the minor version of the arpeggio exercise from last week (#326). The chord's 3rd degree, C♯, has been lowered a half step, or one fret, to C natural.**Tip:** Keep a close eye on your pinky as your fret hand slides up string 1, using it as a guide to find the stops at frets 12 and 17.

♩ = 40-120

Am

0:31

F  
R  
I**Exercise: #334****CD2 • Tracks: 25–32****Technique: Sweep Picking****Genre: Jazz****Music Description:** This jagged jazz line features the G altered scale played over (what else?) an altered G chord (e.g., G7♯5, G7♭5), with eighth-note triplets supplying the rhythm for each sweep.**Tip:** In measure 1, use a middle-finger bar on the fourth-fret notes on beat 2 and, on beat 4, an index-finger bar for those same notes.

♩ = 56-144 (♩ = 3 = ♩)

G7alt

0:42

S  
A  
T**Exercise: #335****CD2 • Tracks: 9–16****Technique: Legato****Genre: Metal****Music Description:** This figure expands on the ideas introduced in Exercises 314, 321, and 328. Specifically, the A harmonic minor scale is combined with hammer-ons, pull-offs, and ascending/descending tapping-finger slides to form a slippery lower-string legato line.**Tip:** Position your pick hand close to the eleventh position so that it doesn't necessitate a large jump to execute the taps and slides. It's perfectly acceptable to pick the strings over the neck area, rather than over the pickups.

♩ = 40-112

Am

0:52

S  
U  
N**Exercise: #336****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz****Music Description:** The Dm7–G7–Cmaj7 progression from Exercises 322 and 329 has been retained for this jazz rhythm workout; however, the melody is more sophisticated in this example, and the rhythm has been cranked up a notch, from quarter notes to eighth notes.**Tip:** The proper pick-hand technique to use in this figure is to alternate between "pulling" the chords with a combination of your pick and fingers and using an upstroke with your ring or pinky finger for the additional melody notes on the "and" of each beat.

♩ = 56-144 (♩ = 3 = ♩)

Dm7

G7

Cmaj7

1:04



CD1 • TRACK 49

MON

Exercise: #337

CD2 • Tracks: 25–32

Technique: Alternate Picking

Genre: Jazz

**Music Description:** Another challenging alternate-picking workout, this bebop line features a chord sequence made famous by saxophonist John Coltrane, navigated with four-note minor, major, and dominant seventh arpeggios.**Tip:** Because this is a jazz line, the eighth notes should be swung. (In each two-note pair, the first note should be played slightly longer than the second.) $\text{J} = 56\text{--}144$  ( $\text{D} = \frac{3}{8}$ )

Sheet music for Exercise #337 featuring a bebop line with chords Dm7, Eb7, Abmaj7, B7, Emaj7, G7, and Cmaj7. The music is in 4/4 time with a tempo of  $\text{J} = 56\text{--}144$ . The tablature shows strings T, A, and B with corresponding fingerings and note heads. The pick pattern below the staff indicates downstrokes (V) and upstrokes (n). A 0:00 timer is present at the bottom left.

0:00

TUE

Exercise: #338

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** Based entirely in the E natural minor scale, this string-skipping exercise revolves around a six-note sequence primarily on the third string, with notes introduced intermittently on the first string.**Tip:** Bar strings 1–3 with your pinky to access the high E note (first string, fret 12) on beat 2 of the second measure. $\text{J} = 40\text{--}112$ 

Sheet music for Exercise #338 featuring a string-skipping exercise in E natural minor. The music is in 4/4 time with a tempo of  $\text{J} = 40\text{--}112$ . The tablature shows strings T, A, and B with corresponding fingerings and note heads. The pick pattern below the staff indicates downstrokes (V) and upstrokes (n). A 0:13 timer is present at the bottom left.

0:13

WED

Exercise: #339

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** A7, G7, and D7 chords are outlined with a phrase that features whole-step bends and pre-bends on string 3. The line is initially played in twelfth position, and then restated in tenth and fifth positions.**Tip:** While you're playing the first note of each measure, pre-bend the second note of the measure, preparing it for performance. $\text{J} = 60\text{--}184$ 

Sheet music for Exercise #339 featuring a line with A7, G7, and D7 chords. The music is in 4/4 time with a tempo of  $\text{J} = 60\text{--}184$ . The tablature shows strings T, A, and B with corresponding fingerings and note heads. The pick pattern below the staff indicates downstrokes (a) and upstrokes (m). A 0:24 timer is present at the bottom left.

0:24

T  
H  
U**Exercise: #340****CD2 • Tracks: 1–8****Technique: Arpeggios****Genre: Rock****Music Description:** Am, C, G, and Em arpeggios move about the neck in an ascending/descending pattern via familiar sixth-string-rooted major and minor barre-chord shapes.**Tip:** Sweep picking reigns supreme in this arpeggio exercise. For best results, follow the picking directions notated between staves.

♩ = 40–120

Am

C

G

Em

0:35

F  
R  
I**Exercise: #341****CD2 • Tracks: 25–32****Technique: Sweep Picking****Genre: Jazz****Music Description:** The D melodic minor scale (D–E–F–G–A–B–C♯) supplies the notes for this jazzy sweep-picking exercise, which is played over a static Dm7 chord.**Tip:** Similar to last Friday's exercise (#334), in measure 1, alternate between a middle-finger bar and an index-finger bar for the tenth-fret notes on beats 2 and 4, respectively.

♩ = 56–144 (♩ = 132)

0:46

S  
A  
T**Exercise: #342****CD2 • Tracks: 25–32****Technique: Legato****Genre: Jazz****Music Description:** This smooth jazz line employs a combination of legato slides, hammer-ons, and pull-offs to navigate a ii–V–I (Dm7–G7–Cmaj7) progression.**Tip:** Notice the position change that occurs when the line moves from Dm7 to G7. Follow the suggestions in the notation staff for the most efficient fingerings to execute this shift.

♩ = 56–144 (♩ = 132)

Dm7

G7

Cmaj7

0:56

S  
U  
N**Exercise: #343****CD2 • Tracks: 25–32****Technique: Rhythm****Genre: Jazz****Music Description:** A steady quarter-note walking bass line, interspersed with minor-, major-, and dominant-seventh chord inversions, navigates a Gm7–C7–Fmaj7 progression.**Tip:** Use hybrid picking throughout this figure, plucking the bass notes with a downstroke of your pick and "pulling" the chords with a combination of your pick and middle, ring, and pinky fingers.

♩ = 56–144

Gm7

C7

Fmaj7

w/ pick &amp; fingers

1:08



CD1 • TRACK 50

MON

## Exercise: #344

CD2 • Tracks: 25–32

Technique: Alternate Picking

Genre: Jazz

**Music Description:** This line features the same Dm7–E♭7–A♭maj7–B7–Emaj7–G7–Cmaj7 progression as last Monday (#337); however, the sequence of ascending and descending arpeggios is reversed.

**Tip:** Swing the eighth notes and, for greatest efficiency, follow the fingering suggestions in the notation staff for greatest efficiency.

$\text{J} = 56\text{--}144$  ( $\text{Dm7} = \text{E}^\flat 7$ )

Dm7      E $\flat$ 7      A $\flat$ maj7      B7      Emaj7      G7      Cmaj7

pick:      V      V      V      V      V      V      V

T      A      B

0:00

TUE

## Exercise: #345

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** Rooted in the C major scale and arranged in a three-notes-per-string pattern, this shred line offers both two-string (ascending) and one-string (descending) skips.

**Tip:** Notice that strings 5–6 share the same finger pattern, as do strings 3–4 and strings 1–2.

$\text{J} = 40\text{--}112$

C

pick:      V      V      V      V      V      V

T      A      B

0:13

WED

## Exercise: #346

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** Triads from the D7 family of chords are arranged in descending fashion along strings 1–3 and voiced with various whole- and half-step bends.

**Tip:** There are multiple ways to finger this phrase; however, use the fingerings indicated below the tab staff as guidelines.

$\text{J} = 60\text{--}184$

D7

pick:      let ring      let ring      let ring      let ring

T      A      B

0:25



# WEEK 51



CD1 • TRACK 51

**M  
O  
N**

**Exercise: #351**

CD2 • Tracks: 25–32

### **Technique: Alternate Picking**

**Genre:** Jazz

**Music Description:** This three-bar ii–V–I progression is in the key of G minor and features an uninterrupted stream of eighth notes—a great alternate-picking exercise—that outline the chord changes.

**Tip:** Once you're comfortable starting the exercise with a downstroke, using alternate-picking throughout, reverse the pattern and begin the line with an upstroke.

TUE

**Exercise: #352**

CD2 • Tracks: 9–16

## Technique: String Skipping

**Genre:** Metal

**Music Description:** This figure is the descending version of last week's string-skipping exercise (#345).

**Tip:** The three-notes-per-string sequence of the line works against the four-note groupings of each beat, presenting a rhythmic challenge. So take extra reps at the slower tempos before cranking up the tempo!

0:11

**Exercise: #353**

CD2 • Tracks: 33–40

#### **Technique: String Bending**

**Genre:** Country

**Music Description:** This arpeggiated figure, which works great as a tag at the end of a tune, features whole-step bends and releases on string 3 of each chord.

**Tip:** For the first three chords (A/E, B9/E, and Bm9/E), your index and pinky fingers should remain fixed on strings 3 and 4, respectively, while your ring and middle fingers fret the descending notes on string 5.

**A/E**

**B9/E**

**A**

**TAB**

2/22

T  
H  
U

### **Exercise: #354**

CD2 • Tracks: 1–8

## Technique: Arpeggios

**Genre:** Rock

**Music Description:** In this two-measure phrase, three-octave A minor and C major arpeggios are arranged in a pattern that combines two-notes-per-string sequences with sweep picking.

**Tip:** Spend extra time working on the awkward transition that occurs at the end of measure 1, where the C note at the eighth fret of string 6 is played back to back, but with a different finger each time.

**Am**

**C**

pick: □ V □ V □ ----- V V ----- □ V □ V □ V □ V V ----- V V ----- □ V

TAB

5	9	7	12	10	9	10	9	10	12	7	8	8	12	10	15	14	12	13	12	15	12	13	12	14	15	10	12
---	---	---	----	----	---	----	---	----	----	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

FRI

**Exercise: #355**

CD2 • Tracks: 9–16

## **Technique: Sweep Picking**

**Genre:** Metal

**Music Description:** Two-octave, five-string major and minor arpeggios are sweep-picked over a familiar Am–C–G–Em. **Tip:** Be careful with your picking when you reach string 1—the top note of each arpeggio is played twice, helping to get your pick in place for the up-sweep.

your plan in place for the day ahead.

SAT

### **Exercise: #356**

## **CD2 • Tracks: 25–32**

## Technique: Legato

**Genre:** Jazz

**Music Description:** Rooted in the G Mixolydian mode (G-A-B-C-D-E-F), with the addition of one passing tone, D<sup>b</sup>, this legato line features multiple pull-offs and one hammer-on (string 3) as it makes its way down to its destination, F (the b7th), on string 5.

**Tip:** Although the back-to-back pull-offs that open the phrase may throw you off at first, be sure to swing all of the eighth notes in this example.

**J = 56-144** ( $\text{D}_\# = \text{E}$ )

G7

pick: □ V □ V □ V □ V □ V □ V □ V

T 10 9 8 10 7 8 7 9 10 9 7 6 9 7 9 10 8 .  
A . . . . . . . . . . . . . . . . . . . .  
B . . . . . . . . . . . . . . . . . . . .

SUN

### **Exercise: #357**

CD2 • Tracks: 33–40

## **Technique: Rhythm**

**Genre:** Country

**Music Description:** Using a more sophisticated version of “Travis picking,” which was introduced back in Exercises 84 and 91, this country fingerpicking marries an alternating bass line to open-position A and E chords.

**Tip:** Pluck the downstemmed (bass) notes exclusively with your thumb and the upstemmed notes with your index and middle fingers.

*J = 60-184*

A E

w/ fingers  
let ring throughout

*p p p p m p m p p m p i p m i p m*

T | . 2 2 2 | 2 2 2 | 0 2 2 | 0 1 2 | 0 1 2 | .  
A | . 0 0 | 0 0 | 0 0 | 0 2 2 | 0 2 2 | .  
B | . 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | .



D1 • TRACK 52

MON

Exercise: #358

CD2 • Tracks: 25–32

Technique: Alternate Picking

Genre: Jazz

**Music Description:** Similar to a blues turnaround (last two bars of a 12-bar blues), this  $I\text{maj7}$ – $VI\text{7}$ – $ii\text{m7}$ – $V\text{7}$  jazz turnaround incorporates both scalar lines and arpeggios to navigate the progression, making for a great alternate-picking exercise.

**Tip:** This entire phrase is played in fifth position. For best results, follow the suggested fingerings that are located in the notation staff.

$\text{J} = 56-144$  ( $\text{J} = \overline{\text{J}}\text{J}$ )

TAB

0:00

TUE

Exercise: #359

CD2 • Tracks: 9–16

Technique: String Skipping

Genre: Metal

**Music Description:** To cap this book's string-skipping exercises, here's a jaw-dropping—and nearly impossible—sequence of E minor arpeggios played on strings 1, 4, and 6. For proof that this lick can be performed—and at blazing speed, no less—check out Paul Gilbert's *Intense Rock* video.

**Tip:** Practice this exercise slowly!

$\text{J} = 40-112$

TAB

0:11

WED

Exercise: #360

CD2 • Tracks: 33–40

Technique: String Bending

Genre: Country

**Music Description:** This country chord melody is played on strings 3–5 exclusively and features a handful of whole-step bends.

**Tip:** Assign your pick, middle finger, and ringer finger to strings 5, 4, and 3, respectively. Use this combination to pick the entire phrase.

$\text{J} = 60-184$

TAB

0:22



CD1 • TRACK 52  
(cont.)

MON

Exercise: #365

CD2 • Tracks: 9–16

Technique: Alternate Picking

Genre: Metal

**Music Description:** This alternate/sweep-picking concept is borrowed from Racer X string-scorcher Paul Gilbert. Featuring the familiar Am–C–G–Em progression, a quick, alternate-picked four-note pedal-tone lick is played on string 1 before a descending sweep caps each chord.

**Tip:** Start with a downstroke to put your pick in perfect position for the up-sweeps that follow.

*J = 40–112*

1:12

## ACKNOWLEDGMENTS

This book is dedicated to my sister, Tonia, for tolerating the racket that emanated from my bedroom during my developmental stages as a guitarist; to my parents, Don and Sonja Nelson, for their unconditional love and support while I pursued a career in the uncertain music industry; and especially to my wife, Amy, who offered constant encouragement throughout this project, and my twin daughters, Sophie and Claire, who were born during the writing of *Guitar Aerobics*.

I'd also like to thank all of the musicians, past and present, who have inspired and influenced me throughout the years.

## ABOUT THE AUTHOR

**Troy Nelson** is a 20-year veteran of the six-string. First picking up the instrument during the heyday of “hair metal,” some of his first guitar heroes included George Lynch, Paul Gilbert, and Nuno Bettencourt. After high school, he studied jazz guitar for two years at Milwaukee Area Technical College, where his musical influences expanded to include Charlie Parker, John Coltrane, and Wes Montgomery, among others. In 1994, he began his relationship with Hal Leonard, for whom he has edited, proofread, and transcribed numerous guitar publications. One of those projects included *Guitar One*, a magazine the company launched in 1995. While at the magazine, Nelson held the titles of Music Editor, Senior Editor, and Editor-in-Chief. After a decade at the magazine, he resigned from *Guitar One* to pursue his other love, football. He spent the 2005 NFL season with the New York Jets, during which time he wrote all of the team's gameday stories, as well as numerous player features, fantasy football previews, and NFL Draft scouting reports. Later that year, however, Hal Leonard launched *Guitar Edge* magazine and lured Nelson back to the music biz as its Senior Editor, a title he holds today. Nelson currently resides in Athens, Georgia, with his wife, Amy, and twin daughters, Sophie and Claire. When he's not busy playing guitar or changing diapers, he attends classes at the University of Georgia, home of the Bulldogs!

# GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

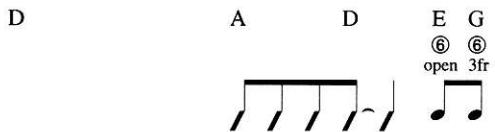
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

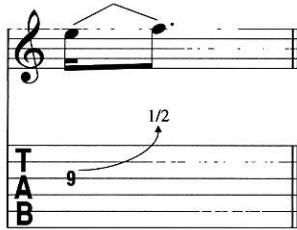
Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

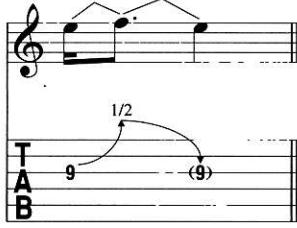


## DEFINITIONS FOR SPECIAL GUITAR NOTATION

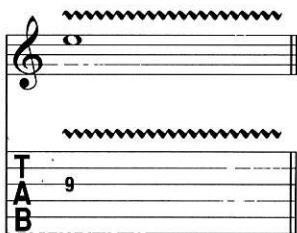
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



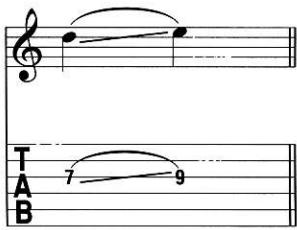
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



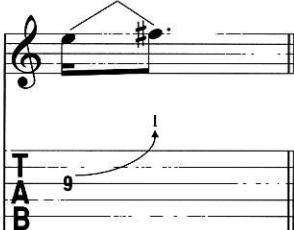
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



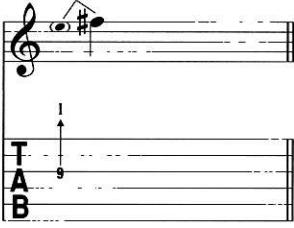
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



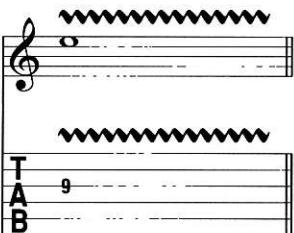
**WHOLE-STEP BEND:** Strike the note and bend up one step.



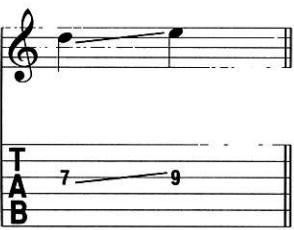
**PRE-BEND:** Bend the note as indicated, then strike it.



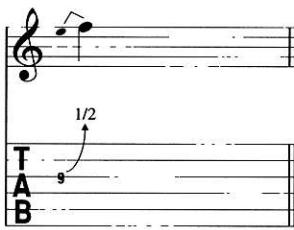
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



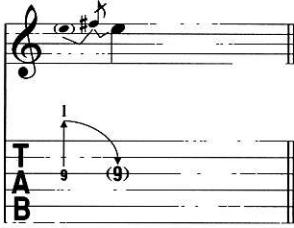
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



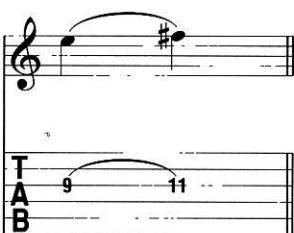
**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



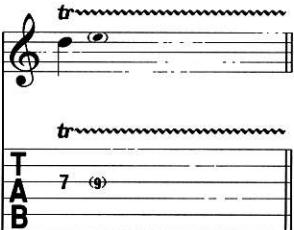
**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



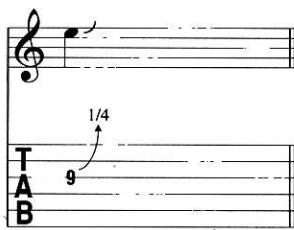
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



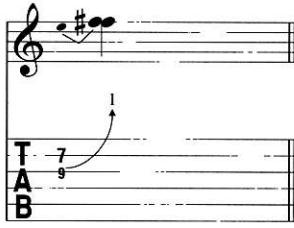
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



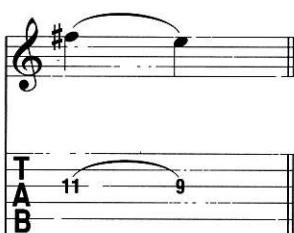
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



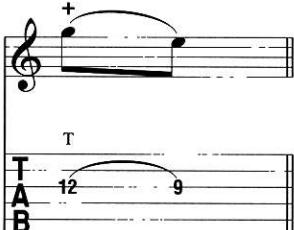
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

## ADDITIONAL MUSICAL DEFINITIONS



(*accent*) • Accentuate note (play it louder).



(*accent*) • Accentuate note with great intensity.



(*staccato*) • Play the note short.



• Downstroke



• Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

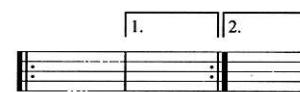
- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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Troy Nelson is the former Editor-in-Chief of *Guitar One* magazine and current Senior Editor of *Guitar Edge* magazine.

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