

Quick note on structure and usage:

I've set up 3 distinct routines, with 3 sets within each one.

The sets are broken down like so:

1. Technical Facility and Proficiency (speed, coordination, control)
2. Vocabulary (licks, phrasing, bending, vibrato)
3. Application (rhythm and improvisation)

You can mix these any way you want.

If you want to specifically focus on something specific for a session, that's perfectly ok, but the structure provided does work as a whole unit. Ideally, you'd rotate these around the week, like a gym regimen:

Some general notes:

You can find excellent backing-tracks here:

<https://www.youtube.com/@ElevatedJamTracks>

USABILITY NOTE:

If you have Google Chrome, I recommend this extension:

[Transpose Pitch](#)

You can use this to pitch-shift 1 or 2 semitones up or down (you can do more, but it starts to sound very awkward). I mention this because sometimes finding tracks in Bb, Eb, C# or F# (for example) can be quite annoying, but you can generally find tracks in A, E, D and G pretty easily, so it's nice to be able to simply shift those around and be able to play in more exotic tonalities.

While the majority of Blues and Rock music is played in the scales of E, D and A (major or minor), it's always a good idea in terms of instrumental proficiency to not be stuck to those tonalities. Specially, tonalities like Eb, Ab and Bb, which severely limit access to open strings, can be very good study subjects for fluency, even if you don't end up using them often.

I plan to go over all of these with you in class, but if something is not clear, feel free to shoot me a message and I'll give you a more detailed explanation of what to do and how to do it.

	ROUTINE
MONDAY	A
TUESDAY	B
WEDNESDAY	C
THURSDAY	A
FRIDAY	B
SATURDAY	C
SUNDAY	Free Play Songwriting

Before you start a session, pick a scale to use and try to be mindful of intervals as you play. That's not the thing to focus on, but be aware.

ROUTINE A

SET 1:

2 min : Legato Warmup: 3 note per string sequences, slow pace, focus on clarity

4 min : String-skipping Pentatonic Patterns

4 min : Bend accuracy: Play destination note then bend up to it. Try to add vibrato on top.

SET 2:

Pick one topic and spend the next 10 minutes working on it:

- Double-Stops
- "Box Connection" Licks
- ii-V-I Turnarounds
- Sliding 6ths
- Blue Note Insertion

Try not to go over 2 or 3 licks per week.

Work on refinement: it's better to focus on timing, intonation and dynamics here.

SET 3:

Play over a backtracking for the next 10 minutes.

Pick one approach and focus on it:

- Solo using only bends + vibrato
- Solo using only sliding + double stops.
- Solo using only a single string.

You can change the string over time, there is no need to spend 10 minutes on a single string.

You can if you want to... But you **can** also switch it up after 2-ish minutes or so.

- Phrasing: Try doing solos with a focus on making them "lyrical". Think about how a singer or a saxophonist might approach a melody. Be very deliberate about melodic range and spacing, as well as note length. Rests are golden in this type of exercise. Be weary of syncopation. Try to be very aware of the musical space and place your notes purposefully.

Before you start a session, pick a scale to use and try to be mindful of intervals as you play. That's not the thing to focus on, but be aware.

ROUTINE B

SET 1:

4 min : Chord Embellishments: Legato figures on Dominant 7 chords.

3 min : Triad and their inversions on one string set. Progression practice.

3 min : Rhythmic Accuracy: Set metronome to where you can do 16th muted notes comfortably.

Practice accents. I've provided a few examples of what you could do, but it's also interesting to try and come up with new variations yourself.



SET 2:

3 min : Sing or hum a phrase and try to play it. Pay close attention to the guitar neck as you do it.

3 min : 3-Note melodic motifs: Play a motivic phrase, and try to shift it around the neck.

4 min : Pentatonic switches between Major and Minor.

SET 3:

5 min : Practice playing rhythm to R&B, Funk and Soul backing tracks. You can also do it with classic rock tracks that you know, but the switch to a different style, that is very rhythm-focused, will be a lot more efficient.

5 min : Listen to songs you like (maybe ones that are outside of the main rock genre, so they are not already saturated with guitar work), and try to create fills **between** the vocal lines. Try to make it so that you are not just "imitating" the line, but responding to it, complementing it in some way.

Before you start a session, pick a scale to use and try to be mindful of intervals as you play. That's not the thing to focus on, but be aware.

ROUTINE C

SET 1:

3 min : Alternate Picking Bursts: **This is an endurance exercise.**

Pick as fast as you can for 20 seconds, then rest for 10 seconds.

Repeat for the whole 3 minutes.

3 min : Pentatonic sequences.

4 min : Player Licks (Steve Vai, Joe Satriani, John Mayer, Eric Johnson, SRV, etc)

SET 2:

Pick one topic and spend the next 10 minutes working on it:

- Motivic Call and Response.
- Chord rakes and ghost notes.
- Playing percussively.
- Minor Pentatonic bends and melodic restraint.
- Wide Interval Motifs.

Focus on tone and control, be very deliberate.

SET3:

4 min : Play over a slow blues track (around 70 to 80bpm) focusing on **long notes only**.

3 min : Play over a faster rock track (100+ bpm) focusing on **motivic development**.

3 min : One-Take solo. Play a single solo for the entire 3 minutes. Be specially mindful of phrasing and cadencing. Be aware of elapsed time in the structure. Create a theme and try to develop it over the course of the solo. The goal here is to create a form that has a clear start, middle and ending points. It should develop and flow during its course, and come to its end at the correct time with the correct sense of resolution. These movements need to happen in ways that makes clear musical sense. **Record if you can.** This will help you evaluate your work and see what you are doing from a third-person perspective.