

FSIPS — Canonical Exercise Library

Version 0.1

This document is a **supplemental reference** to the FSIPS v0.1 architecture overview. It enumerates the **canonical (foundational) exercises** identified so far.

A canonical exercise represents a *conceptual training primitive*. Variants (tempo, rhythm, range, constraints, etc.) are produced via overload dimensions and are **not** separate exercises.

Total target size: ~35 exercises. This list is intentionally compact and designed to remain stable as variants expand.

I. Technique — Mechanical Primitives

T1. Four-Finger Chromatic Independence

Chromatic patterns emphasizing fretting-hand finger independence.

T2. Right-Hand Fingerstyle Consistency

Even alternation, endurance, and dynamic control of the plucking/picking hand.

T3. String Crossing Control

Clean transitions between adjacent strings using controlled hand motion.

T4. String Skipping

Intentional skipping of intermediate strings with clean articulation.

T5. Legato Mechanics

Hammer-ons, pull-offs, trills, and sustained legato control.

T6. Barring & Finger Collapse Control

Preventing unintended string contact and managing partial barring.

T7. Slap / Pop / Tap Coordination

Percussive and hybrid techniques requiring precise coordination.

T8. Raking / Economy Motion Control

Controlled directional picking or plucking across strings.

T9. Cross-String Fingerpicking

Alternating patterns emphasizing adjacent-string interaction.

II. Pitch & Harmony Systems

H1. Modal Scale Navigation

Navigation of modal scales across the fretboard.

H2. Harmonic Minor System

Harmonic minor scale and its modal derivatives.

H3. Melodic Minor System

Melodic minor scale and its modal derivatives.

H4. Non-Modal / Symmetric Scales

Diminished, whole-tone, and other symmetric or exotic scales.

H5. Pentatonic System

Pentatonic scales across positions and string sets.

H6. Chromatic Scale Control

Chromatic motion for fretboard fluency and control.

III. Arpeggios & Chord-Tone Work

A1. Triad Arpeggios

Major, minor, and diminished triads across inversions and strings.

A2. Seventh-Chord Arpeggios

Maj7, min7, dominant, and related seventh chords.

A3. Voice-Led Arpeggios

Arpeggios emphasizing minimal movement between chord tones.

A4. Arpeggio-Scale Hybrid Patterns

Overlaying arpeggios with related scales.

A5. Ornamented Chord-Tone Patterns

Approach tones and change-tone logic applied to chord tones.

IV. Pattern Systems (Abstract)

P1. Numeric Permutation Patterns

Ordered permutations of scale degrees.

P2. Disjunct & Non-Adjacent Patterns

Patterns emphasizing intervallic skips.

P3. Grouping-Based Patterns

Note groupings such as 3s, 5s, 6s, etc.

P4. Boxed vs Shifting Pattern Control

Managing hand position constraints versus shifting patterns.

P5. Composite Pattern Layering

Combining multiple pattern logics simultaneously.

V. Rhythm & Time Systems

R1. Subdivision Cycling

Systematic cycling through rhythmic subdivisions.

R2. Altered Rhythm Practice

Long-short and imbalance rhythm permutations.

R3. Accent Displacement

Shifting accents across steady subdivisions.

R4. Polymetric Practice

Conflicting rhythmic groupings against a steady pulse.

R5. Metronome Reinterpretation

Re-mapping the click to different perceived beats.

R6. Metric Modulation

Reinterpreting rhythmic units as a new pulse.

VI. Musicianship & Application

M1. Constrained Improvisation

Improvisation under explicit positional, rhythmic, or technical constraints.

M2. Transcription

Learning musical material by ear.

M3. Repertoire Refinement

Focused work on specific song sections or passages.

M4. Ear Training

Interval, chord, and harmonic recognition exercises.

M5. Fretboard Mapping

Explicit identification and traversal of pitch locations.

Notes

- Exercises are intentionally **instrument-agnostic**.
- Difficulty is introduced via overload dimensions, not exercise duplication.
- This list is expected to remain stable; growth occurs through variants.

Status: Canonical exercise set frozen at v0.1