

Contents

About the Author	4	Chapter 5: Minor Pentatonic Scale	25
Introduction	4	Exercising with Sequences	26
Chapter 1: Notation and		Up Close	29
Basic Technique Review	5	Licks and Backing Tracks	30
Reading Tablature (TAB)	5	Chapter 6: Patterns for Alternate Picking	32
Scale Diagrams	5	Fretboard Efficiency and Knowledge	37
Notation Legend	5	Etudes and Backing Tracks	38
Chapter 2: Warming Up and Body Awareness	6	Chapter 7: Three-Note-Per-String Scales	43
Practice Routines and Habits	6	Modes of the Major Scale	43
Chapter 3: Basic Warm-Up Exercises	7	Intervals	48
Finger Independence and Conditioning	10	Hexatonic Scales	50
Chapter 4: Diatonic Theory	15	Music's Phone Number	52
The Major Scale	15	Licks	54
Intervals	16		
Triads	17		
7th Chords	18		
Diatonic Harmony	18		
Natural Minor Scale	20		
More on Intervals	21		
Interval Inversions	22		
Extended Intervals and Chords	22		
Circle of 5ths	24		

Fretboard Efficiency and Knowledge

The next step, after learning all the short musical phrases and being able to play them in a relaxed manner, is to move them across the strings and eventually cover the entire fretboard. This can be done in two ways: chromatically or diatonically.

When you play the patterns chromatically, you simply take the pattern and move it up or down one fret at a time, maintaining the same shape. In order to practice all possible shapes chromatically, you should consider practicing the different variations of interval structure using the same

pattern. This means if you have an ascending three-note phrase, the intervals could be:

1. Whole step–whole step
2. Whole step–half step
3. Half step–whole step

The example below illustrates the chromatic three-note ascending pattern played on the G string. Make sure to move it to the other strings and apply the other interval patterns mentioned above.

Chromatic Ascending Pattern

3
Track 16.3

etc.

T
A 2 4 5 2 4 5 3 5 6 3 5 6 4 6 7 4 6 7 5 7 8 5 7 8
B 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

2

T
A 6 8 9 6 8 9 7 9 10 7 9 10 8 10 11 8 10 11 9 11 12 9 11 12
B 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4

Following is the three-note ascending pattern from above. Here, however, only notes diatonic to the key of C Major are used. Again, play this idea on all strings and make sure you are playing it in the correct key.

Try this with all the remaining patterns. Additionally, use a metronome to control the speed and synchronization between your fretting and picking hands.

Diatonic Ascending Pattern

4
Track 16.4

etc.

T
A 2 4 5 2 4 5 4 5 7 4 5 7 5 7 9 5 7 9 7 9 10 7 9 10
B 1 3 4 1 3 4 1 2 4 1 2 4 1 3 4 1 3 4 1 3 4 1 3 4

2

T
A 9 10 12 9 10 12 10 12 14 10 12 14 12 14 16 12 14 16 14 16 17 14 16 17
B 1 2 4 1 2 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4