

## Table of Contents

	Page #	CD Track #
<b>Foreword</b>	4	
<b>Chapter 1: Practice Makes Perfect</b>	5	
Time Management	6	
Managing Your Practice Materials	8	
<b>Chapter 2: Warming Up</b>	10	2–10
Right- and Left-Hand Synchronization	11	
Developing Diatonic Sequences	13	
Developing Endurance	16	
<b>Chapter 3: Expanding Your Technique</b>	18	11–25
Intervallic Slides	18	
String Skipping	20	
Diatonic Arpeggios	21	
Sweep Arpeggios	23	
Using Open Strings	25	
<b>Chapter 4: Expanding Your Vocabulary</b>	29	26–50
Creating the Dorian Sound Using Arpeggios	29	
Creating the Dorian Sound Using Pentatonic Scales	31	
Creating the Dorian Sound Using Intervals	33	
Navigating Lines Outside the Key Center	34	
The Lydian-Dominant Scale	36	
The Chromatic Scale	38	
Using Chromatic Passing Tones	40	

<b>Chapter 5: Expanding Your Creativity</b>	43	51–61
Creating Original Licks	43	
Spicing Up Stock Blues Licks	45	
Breathing New Life Into Pentatonic Licks	47	
<b>Chapter 6: Putting It All Together</b>	51	62–63
<b>Chapter 7: Expanding Your Chord Knowledge</b>	59	64–74
Triads	59	
Suspended Chords	65	
Add-Nine Chords	66	
Extended Major Chord Voicings	68	
Movable Chords With Open Strings	70	
Performance Tips	72	
<b>Chapter 8: Studying Non-Guitar Music</b>	73	75–84
Building Left-Hand Strength Using Violin-Inspired Chromatic-Scale Workouts	75	
Using Different Meters to Accommodate Your Technique	78	
Chopin’s Piano Concerto in A minor, Opus No. 2	80	
The A Section	84	
The B Section	84	
The C Section	85	

## Chapter 2

### Warming Up

There is a lot of information available on how to strengthen your chops but very little on how to warm up properly. And though everyone knows you need to practice to become a better player, very few methods teach you the correct way to practice—how to achieve optimum results in the shortest amount of time. After all, in any discipline, be it music, art, or athletics, you have to have the fundamentals wired. If you don't, anything you learn beyond that point will just be added onto a shaky foundation.

I feel it's absolutely essential to warm up before playing a gig or a session. Would a sprinter run a 100-yard dash before stretching? Would a football player subject his body to the grueling sport week after week without being totally limber and loose before every game? No way! The risk of injury—pulling or tearing a muscle (or worse)—is too great.

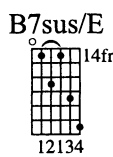
The same thing applies to playing the guitar. Believe it or not, playing long, intricate, or fast passages can be very stressful on the tendons and ligaments in your hands. The last thing you want to do is hurt your hands—just ask some of the guitarists whose careers have been cut short by tendonitis.

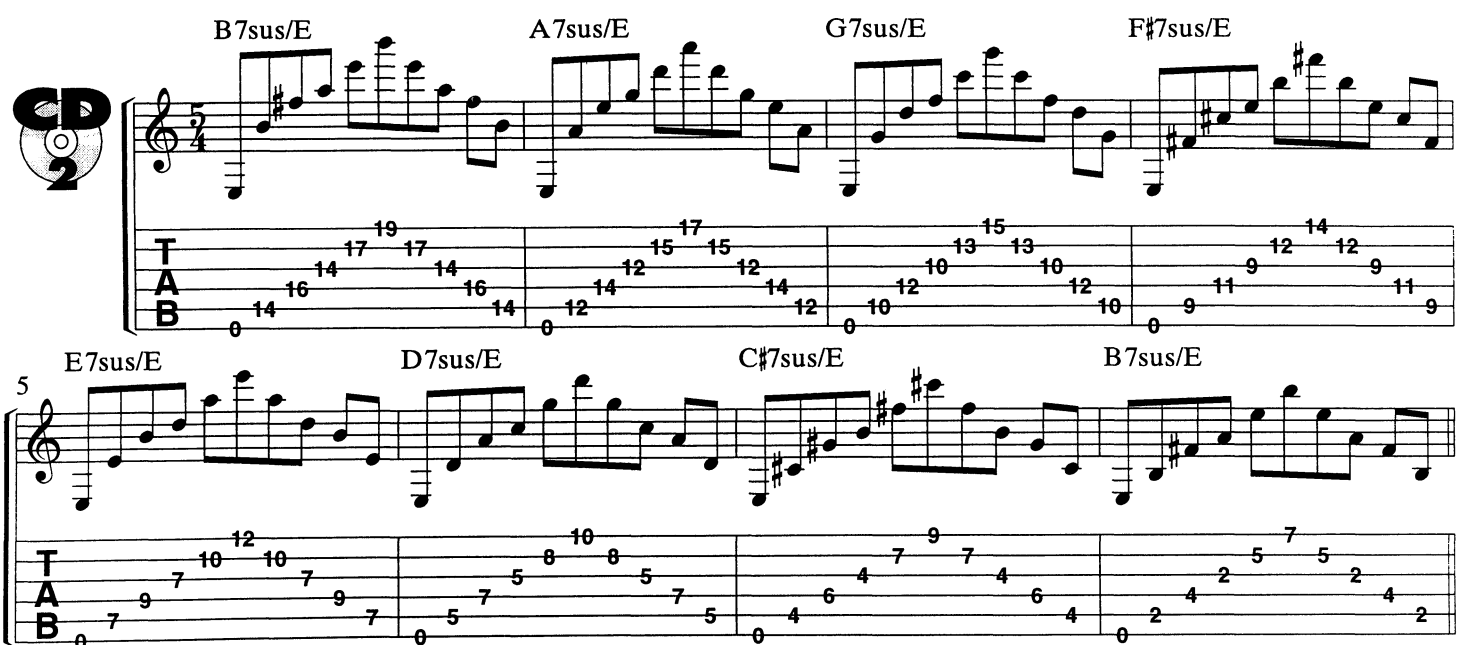
If my hands are cold or stiff, I find that playing chords—particularly those that require some stretching—really loosens them up. Once my hands are a bit more limber, I'll play some single-note exercises designed to synchronize the left and right hands.

#### Example 1:

Here's one stretching exercise I use to warm up before every gig: I start out by playing the B7sus/E chord shape in the fourteenth position, as shown in Figure 2. Then I simply move that shape down the neck, arpeggiating it at each position I stop. I start the exercise in the higher register of the neck because the frets are closer together, which makes the stretches more manageable at first. As you move down the neck, the frets are spaced farther and farther apart, making the chords harder to finger. This enables the left hand to gently and gradually stretch out. Example 1 depicts the whole exercise. Let every note ring out as clearly as possible—no buzzes allowed!

Notice that I don't move the chords down chromatically. Rather, I shift the 7sus shape to positions where the voicing sounds good to my ears. I also let the open low E string ring under each chord, which creates a cool modal sound.

**Figure 2:** 



The musical notation shows an exercise in 4/4 time. The first system consists of four measures, each with a different 7sus chord: B7sus/E, A7sus/E, G7sus/E, and F#7sus/E. The second system also consists of four measures with chords: E7sus/E, D7sus/E, C#7sus/E, and B7sus/E. Each measure features a treble clef staff with an arpeggiated chord and a guitar staff with fret numbers for the strings (T, A, B). A CD icon with the number 2 is on the left.

# Chapter 7

## Expanding Your Chord Knowledge

### Triads

Many guitarists think that employing simple triads is a fairly elementary approach to playing—they make the assumption that you need to play densely voiced chords to sound hip. Well, I'm here to tell you that just isn't the case. You see, it all depends on how you apply triads. By superimposing different bass notes over the same triad, or doing so with different triads over the same bass note, you can create a variety of complex harmonies.

#### Example 102:

To get a clearer idea of what I'm talking about, listen to the section that starts approximately 5:25 into "Innocence Faded" on Dream Theater's *Awake*. Let's look at the rhythm part (Example 102). Believe it or not, the only chords I played there were major triads. But there's a specific reason why they sound so sophisticated: there's an underlying E pedal tone going throughout. As a result, you tend to hear the E as the root, and, consequently, all the notes in the triads start sounding relative to the key of E. For example, the B triad (B, D#, F#) in the first bar no longer sounds like a B chord; instead, it starts functioning as an Emaj9 (in the key of E: B=fifth, D#=seventh and F#=ninth). Likewise, you begin to hear the G triad (G, B, D) as Em7 and the D triad (D, F#, A) as E9sus. You get the idea.

As you're probably beginning to see, triads create endless substitution possibilities. Next time you're presented with a set of changes, try using triads to *imply* the chord sounds instead of using those clunky stock barre chord fingerings.

CD 64

E                    B/E   G/E                    D/E   A   F/E   C/E                    G/E   Eb/E                    Dsus/E D  
 (Emaj9 Em7                    E9sus                    E11(#5b9) Em(#5)                    Em7                    Em(maj7b5)                    Em11)

T 9                    7   8                    7   5                    6   5   3                    4                    3   3  
 A 9                    8   7                    7   6                    5   5   4                    3                    2   2  
 B 9                    9   9                    7   7                    7   5                    5                    5   4  
 0 0 0 0                    0                    0 0 0 0                    0                    0 0 0 0                    0                    0

#### Example 103:

Now let's look at my single-line solo over these changes (Example 103). Notice that, throughout the solo, I played nothing but the arpeggios of each triad. But I specifically didn't play the notes of the arpeggios in order (e.g., root, third, fifth, root) because then the part would have sounded like a classical etude or exercise. By rearranging the notes, I was able to make the part sound unique, and totally rock and roll!

CD 65

E                    B                    G                    D                    A

T                    5 9                    8 12                    8                    10 14 10  
 A 9 6                    6 9                    6 9                    9                    12 9                    9 12                    11 14 11                    12                    14 11  
 B 9 6                    7 6 9                    7 6 9                    9                    12 9                    10 9 12                    10 14 11                    12                    14 11                    12