

Contents



ABOUT THE AUTHOR.....	4
INTRODUCTION.....	5
SECTION ONE—TERMS, GEOGRAPHY AND READING MUSIC.....	6
SECTION TWO—BASIC TECHNIQUE.....	8
The Left Hand	9
The Right Hand.....	10
Other Thoughts.....	11
SECTION THREE—THE BASIC WARM-UP	12
Warm-Up Exercise #1	12
Warm-Up Exercise #2.....	13
Warm-Up Exercise #3.....	13
Warm-Up Exercise #4.....	14

SECTION FOUR—THE WORKOUTS...16

Day One16
Flexercise #1: Chromatic Scales.....16
Chordiac Drill #1: Harmonized Scales17

Day Two19
Flexercise #219
Chordiac Drill #2.....19

Day Three.....20
Flexercise #320
Chordiac Drill #3.....20

Day Four.....21
Flexercise #421
Chordiac Drill #4.....21

Day Five22
Flexercise #522
Chordiac Drill #5.....22

Day Six23
Flexercise #623
Chordiac Drill #6.....24

Day Seven.....25
Flexercise #724
Chordiac Drill #725

Day Eight26
Flexercise #826
Chordiac Drill #8.....26

Day Nine27
Flexercise #927
Chordiac Drill #9.....28

Day Ten29

Day Eleven.....29

Day Twelve29
Flexercise #1029
Chordiac Drill #10.....30

Day Thirteen30
Flexercise #1130
Chordiac Drill #1131

Day Fourteen.....32
Flexercise #1232
Chordiac Drill #12.....32

Day Fifteen33
Flexercise #1333
Chordiac Drill #13:.....33

Day Sixteen34
Flexercise #1434
Chordiac Drill #14.....34

Day Seventeen.....35
Flexercise #1535
Chordiac Drill #15.....35

Day Eighteen.....36
Flexercise #1636
Chordiac Drill #16.....37

Day Nineteen37

Day Twenty37

Day Twenty-One38
Flexercise #1738
Chordiac Drill #1738

Day Twenty-Two.....39
Flexercise #1839
Chordiac Drill #18.....39

Day Twenty-Three40
Flexercise #1940
Chordiac Drill #19.....40

Day Twenty-Four.....41
Flexercise #2041
Chordiac Drill #20.....41

Day Twenty-Five42
Flexercise #2142
Chordiac Drill #2142

Day Twenty-Six.....43
Flexercise #2243
Chordiac Drill #22.....43

Day Twenty-Seven.....44
Flexercise #2344
Chordiac Drill #23.....44

Day Twenty-Eight45
Flexercise #2445
Chordiac Drill #24.....45

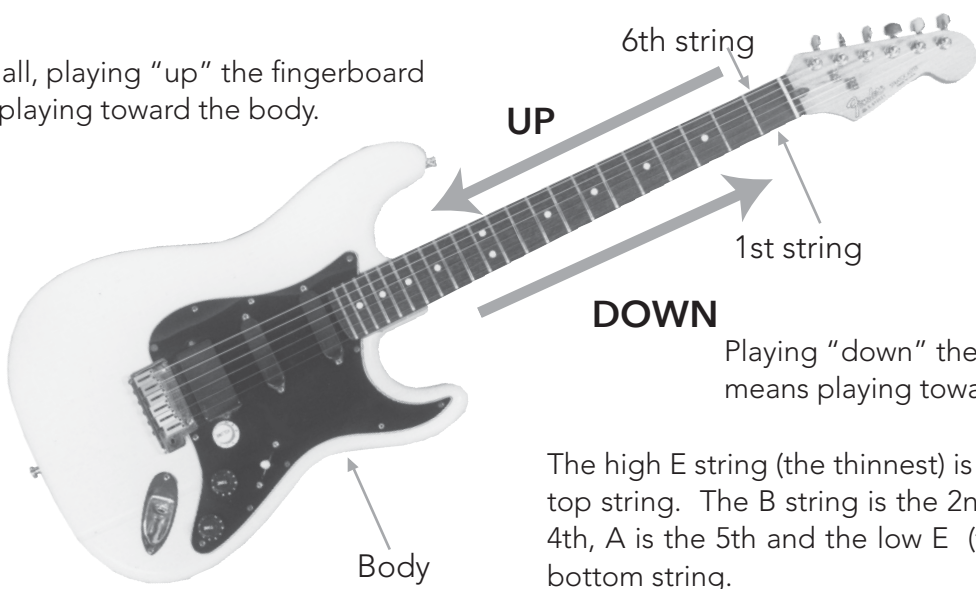
Day Twenty-Nine46
Flexercise #2546
Chordiac Drill #25.....46

Day Thirty.....47
Flexercise #2647
Chordiac Drill #26.....47

Section One Terms, Geography and Reading Music

Before we get started with the actual workouts, we should get a few things straight. Nothing too serious, but we need to define a few terms and directions that will facilitate learning the exercises that follow.

First of all, playing "up" the fingerboard means playing toward the body.



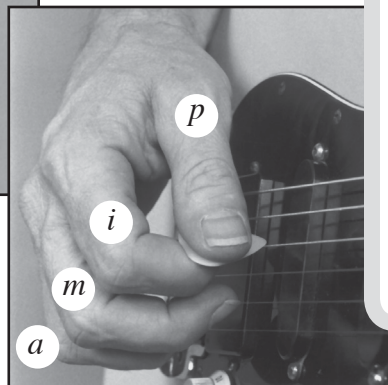
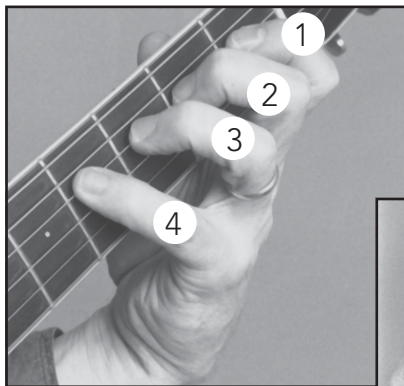
UP

DOWN

Playing "down" the fingerboard means playing toward the nut.

The high E string (the thinnest) is referred to as the 1st or top string. The B string is the 2nd, G is the 3rd, D is the 4th, A is the 5th and the low E (the fattest) is the 6th or bottom string.

The left hand fingers are numbered like this:



The right hand fingers have these designations:

Picking

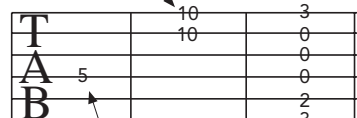
This is the sign for a *downstroke* when using a pick: ▣

This is the sign for an *upstroke* when using a pick: ▽

Tablature

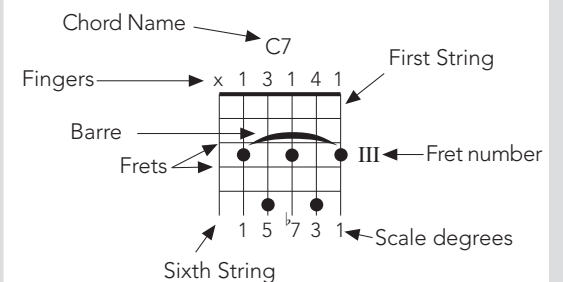
Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret to play, on the appropriate string.

1st string, 10th fret]-- Played together
2nd string, 10th fret



4th string, 5th fret
An open G chord

Chord Diagrams



Warm-Up Exercise #2

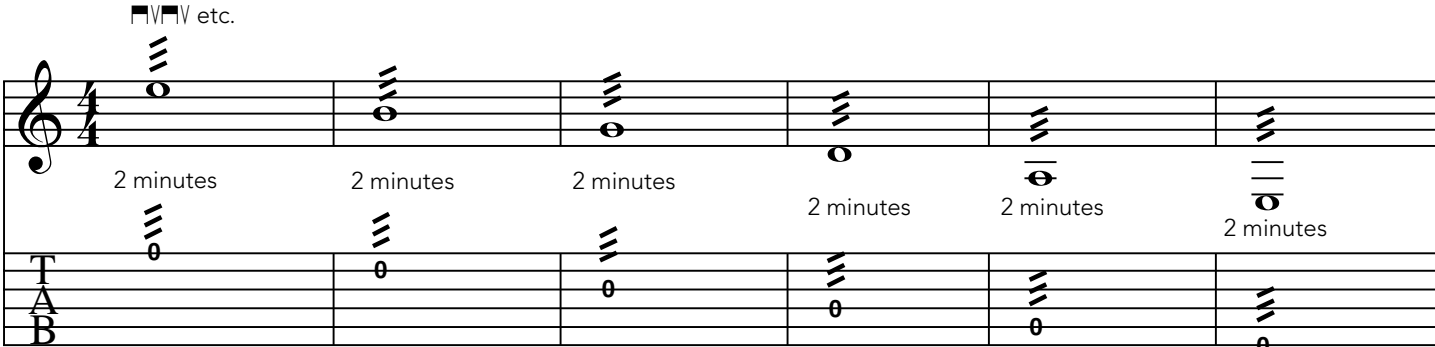
Alternate/Circular Picking (Tremolo)

A *tremolo* is a rapidly repeating note. This is an excellent warm-up for your picking technique.

What we are going to do is slowly play downstrokes and upstrokes alternately on an open string. When the downstrokes and upstrokes sound identical in terms of volume and tone you are ready to speed up a little. If it still sounds ragged, you are going too fast. When your notes sound even at this new speed, then speed up a little more. Keep doing this until a perfect tremolo is attained. The goal is to be able to maintain a steady tremolo for two solid minutes (yes, time it!). Spend two minutes on each string daily. The twelve minutes you spend doing this every day will give you more right hand control than you ever thought possible.

Some guitarists prefer *circular picking*. It is basically the same thing as alternate picking, but you pick in a circular motion. Straighten your thumb and reach forward on the downstroke. Bend your thumb almost forty-five degrees and circle back on the upstroke. Hold the pick very loosely. You thumb (*p*) and index finger (*i*) control all the action. You'll notice that at slower tempos the circle (actually its more like an oval) looks fairly large and at faster tempos the circle becomes almost imperceptible. Start slowly, making sure all the strokes sound perfectly even.

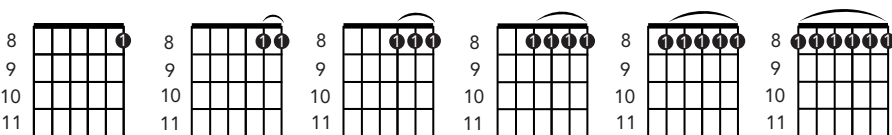
≡ = Tremolo
 ▣ ▣ ▣ etc.



Warm-Up Exercise #3

Digits of Dominance

This exercise is designed to strengthen your hands and fingers and is to be done very slowly. Start by fingering the C at the 8th fret of the 1st string. Hold the note for four slow beats. Now barre the C on the 1st string and the G on the 2nd string. Hold for four beats, then barre three strings. Hold for four again then barre four strings. Continue this pattern until you are barring all six strings. **Important: no finger can touch any other finger throughout the duration of this exercise!** Then work your way back with five strings, four strings, three strings etc. This would be one round. The second round follows the same pattern only this time you use your second finger. On the third and fourth rounds, use the third and fourth fingers respectively. The slower you do this exercise, the more good it does. As your strength increases, try this on other frets.



Picking:

1. Practice Flexercise #5 using alternate or circular picking. Try various tempos and volumes.
2. Practice Chordiac Drill #5 using all downstrokes, all upstrokes and alternating the two.

Fingerstyle:

1. Practice Flexercise #5 using *p* and *m* alternately.
2. Practice Flexercise #5 using *m* and *i* alternately.
3. Practice Chordiac Drill #5 striking all four strings simultaneously using *p i m a*.
4. Practice Chordiac Drill #5 using the outside/inside technique. You will have to change the example from quarter notes to eighth notes.

Day Six


Warm-Up #1-4

Flexercise #6

30 DAY GUITAR WORKOUT						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Play these patterns chromatically up and down the fingerboard on each string. Start slowly and increase speed. Strive for evenness and control. Practice these patterns moving across the strings as well.

6a




etc.

T	0 1 2 3 1 2 3 4	4 3 2 1 3 2 1 0	0 2 3 4 2 3 4 5	5 4 3 2 4 3 2 0
A				
B				

0 1 2 3 1 2 3 4 4 3 2 1 3 2 1 0 0 1 2 3 1 2 3 4 4 3 2 1 3 2 1 0

6b



etc.

T	1 3 4 2 2 4 5 3	3 5 6 4 4 6 7 5	5 7 8 6 6 8 9 7	7 9 10 8 8 10 11 9
A				
B				

1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2

Day Twenty-Five

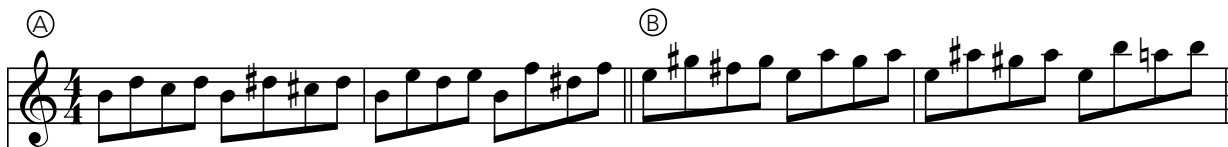
Warm-Up #1-4

Flexercise #2

30 DAY GUITAR WORKOUT						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

Play ascending and descending on and across all strings.

①



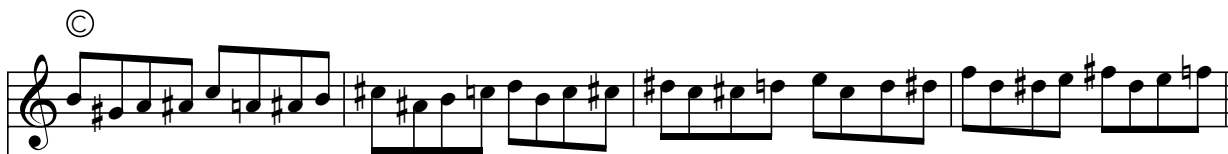
etc. etc.

T 0 3 1 3 0 4 2 4 0 5 3 5 0 6 4 6 0 4 2 4 0 5 4 5 0 6 4 6 0 7 5 7

A

B 0 3 1 3 0 3 1 3 0 3 1 3 0 3 1 3 0 3 1 3 0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

②



etc.

T 4 1 2 3 5 2 3 4 6 3 4 5 7 4 5 6 8 5 6 7 9 6 7 8 10 7 8 9 11 8 9 10

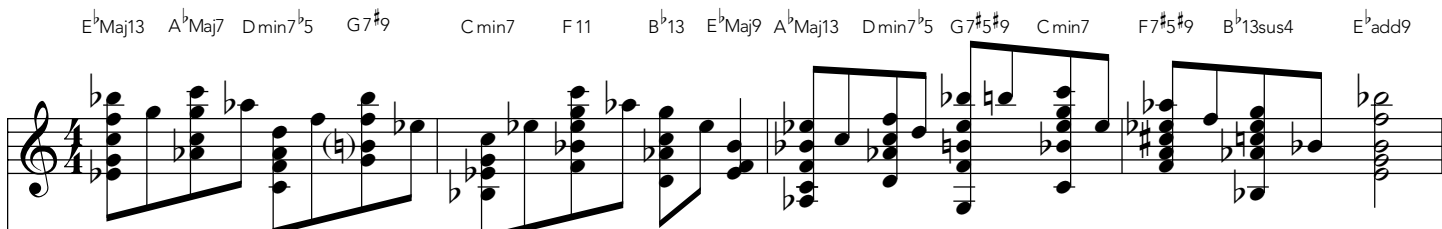
A

B 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Chordiac Drill #21

Hands getting tired yet? This is the fifth chord etude. Take your time.

E^bMaj13 A^bMaj7 Dmin7^b5 G7[#]9 Cmin7 F11 B^b13 E^bMaj9 A^bMaj13 Dmin7^b5 G7[#]5[#]9 Cmin7 F7[#]5[#]9 B^b13sus4 E^badd9



T 11 12 13 7 6 11 8 9 8 3 4 7 8 4 3 6 3 4 6 3 6

A 10 12 12 13 7 10 8 9 8 3 4 7 8 4 3 6 3 4 6 3 6

B 10 11 11 8 10 8 9 8 3 4 7 8 4 3 6 3 4 6 3 6

3 4 4 4 2 1 4 1 1 4 3 4 4 4 1 3 4 4 1 4 4 3 3 3 1 2 1 1 4

1 3 2 2 3 1 1 3 3 4 1 1 2 3 3 3 1 1 2 1 1 1 1 1 4 4 1 4

1 1 1 1 4 2

2 2 3 2

Picking:

1. Practice Flexercise #21 with alternate/circular picking. Keep all notes even in terms of volume and tone.
2. Practice Chordiac Drill #21 using all downstrokes, all upstrokes and then alternate the two.

Fingerstyle:

1. Practice Flexercise #21 using *p* and *m*.
2. Practice Flexercise #21 using *m* and *i*. Play evenly.
3. Practice Chordiac Drill #21 using *p i m a* simultaneously or slightly arpeggiated.