Fretboard Domination

I. Note Visualization

Grab your guitar and follow these steps:
1. Choose a natural note: either A, B, C, D, E, F, or G, no sharps or flats. Let's say your choice is A.

2. On your guitar, play the A note on all the strings, from the 6th string (the thick one) to the 1st string (the thin one), then back. It's important that: • You play the strings in order from the 6th to the 1st and then back: DO NOT jump strings. • do not use open strings: if the note you want is on an open string, play the note at the 12th fret instead. • do not play above the 12th fret for the time being.

Burn The Notes Into Your Brain - Grab a metronome and set it at 40 BPM. Then play the note patterns as above, at the speed of one note per beat.

Here are some advanced exercises you can do on today's session. Do them in this order:

1. Rather than practicing one note at a time, write a sequence of notes and practice them one after another without stopping. Remember to use the metronome. • Example of a sequence: A F B D G E C. In this case, you will play the A note up and down on the fretboard once, then without stopping you will switch to the F note, play it up and down once, then without stopping switch to the B note... and so on and so forth. • Remember to RELAX ;)

2. Go back practicing one note at a time, but this time practice these notes: A# C# D# F# G#. Then practice these notes (again, one at a time): A?, B?, D?, E?, G?. • YES, we know that A# and B? are the same note. You still want to practice them separately. Trust us ;)

3. So far you practiced all the notes between frets 1-12 (included). Now do the exercises above on these frets: (a) Between frets 5-16 (included). (b) Between frets 9-20 (included). (c) Between frets 13-24 (included), only if your guitar has 24 frets. 4. Once you have done all this, start increasing the speed on the metronome. Redo all the exercises above and work your way up to playing a random sequence of notes that includes sharps or ?ats at around 80 BPM (one note per beat) without stopping.

(dw version of above)

Fretboard Theory: CAGED Note Visualization

1. Choose a natural note: either A, B, C, D, E, F, or G, no sharps or flats. Let's say your choice is A.

2. On your guitar, play the A note on all the strings, starting from the lowest possible position (starting fret). Play the roots of each shape of CAGED starting from the lowest shape possible and repeating it up an octave. For each shape, play all the roots, starting with the lowest and ending with the highest. In the example of the note A, the lowest shape is the A shape so your routine would be AGEDCA where the final A starts at 12th fret, string 5.

3. Grab a metronome and use the 'tap' feature to find what tempo you can play all of the above in succession at the speed of one note per beat. If the lowest tempo is too fast, double it and slow it down from there so you can play 1 note per 2 clicks. (Ex: if the slowest your metronome goes is 30 and you need to go slower, set it to 60, then 55, then 50 etc. to find how fast you can play 1 note every other click.)

Here are some advanced exercises you can do on today's session. Do them in this order:

1. Write a sequence of notes and practice the entire sequence for each one of them one after another without stopping. Example of a sequence: A F B D G E C. In this case, you will play the A note all over the fretboard as described above, then without stopping you will switch to the F note, play each it as described (in this case the CAGED sequene would be EDCAGE), then all the B notes with the same routine. Set the metronome slow enough so you can hang on and do the entire sequence without stopping and try to stay relaxed.

2. Go back practicing one note at a time, but this time practice these notes: A# C# D# F# G#. Then practice these notes (again, one at a time): Ab, Bb, Db, Eb, Gb (Note: A# and Bb are the same note but you'll still want to practice them separately.)

3. Restrict yourself to one position for every note in the sequence by picking 1 fret number. For each note, find the shape that is nearest that fret number. (For example using the above sequence A F B D G E C and choosing the 6th fret the shapes would be E, C, G, A, D, C, G.

II. Triad Chords On The Guitar

- find the notes in major and minor triads
- play them on guitar on 3 adjacent strings
- play progression in the same area and on same strings, ex: • C, G • F, C • Am, Dm • Cm, G, • C, G, Am, F • G, C, Em, D • A, D, • F#m, C#m

Optional Advanced Exercises: Make sure you keep the chords of a progression in the same area of the guitar!

1. Try playing the same chord progressions above but now on strings 1,2,3
2. Try playing the same chord progressions above but now on strings 3,4,5
3. Try playing the same chord progressions above but now on strings 4,5,6
4. Play diminished and augmented triads. You can write out your own chord progressions with them
5. Play 7th (major, minor and dominant) chords over 4 strings (4,3,2,1). You can write out your own chord progressions

III. How To Write Diatonic Scale Diagrams

- write out all 12 major and minor scales 3 notes per string starting on every single note, i.e. 7 different positions

So here are some advanced exercises you can do on today's session. Do them in this order:

1. Do the same exercise with the Harmonic Minor scale. In A: A B C D E F G# • Think of the Harmonic Minor scale as a Natural Minor scale with the 7th note raised by a fret. • Do the exercise in at least 4 different keys

2. Do the same exercise with the Melodic Minor scale. In A: A B C D E F# G# • Most people think of the Melodic Minor scale as a Natural Minor scale with both the 6th and the 7th note raised by a fret. It is actually easier to think of it as a Major scale with the 3rd note lowered by a fret: i.e. take an A major scale A B C# D E F# G#, lower the 3rd note (C#) by a fret (so the note becomes C) and you get the Melodic Minor scale. • Do the exercise in at least 4 different keys

IV. Arpeggios

- find arpeggios on 3 strings, ex: top 3 strings A major play e, a, c#, e
- move major and minor shapes around to different keys
- play over chord progressions ex: • C G • Dm Am • Dm A • Em G • C G Am F • Dm Bb C F • Em Am C D • G Em C D

Advanced Exercises
Do all of the above for these triads too:
1. Diminished Triad: A C E?

2. Augmented Triad: A C# E# (E# is the same as F on your fretboard)
3. Suspended 4 Triad: A D E 4. Suspended 2 Triad: A B E

V. Single String Shapes

Red = 3 notes a whole step apart
Green = 3 notes half then whole
Blue = 3 notes whole then half

The R, G, And B shapes always follow each other in the same order:
3 Reds - 2 Greens - 2 Blues - 3 Reds - 2 Greens - 2 Blues - 3 Reds and so on. or if you prefer RRR GG BB RRR GG BB RRR

The only difference between the 7 patterns is that they ‘start’ on a different point in the RRR GG BB sequence:
1. The Ionian pattern ‘starts’ from the second Red shape. 2. The Dorian pattern ‘starts’ from the second Blue shape. 3. The Phrygian pattern ‘starts’ from the second Green shape. 4. The Lydian pattern ‘starts’ from the third Red shape. 5. The Mixolydian pattern ‘starts’ from the ?rst Red shape. 6. The Aeolian pattern ‘starts’ from the ?rst Blue shape. 7. The Locrian pattern ‘starts’ from the ?rst Green shape.

Exercises

The important thing for you at this moment is to make your ?ngers understand how the RGB shapes follow each other when you play a scale. To do that, grab your guitar, and play up and down all the 7 patterns, one by one. SLOWLY. Whenever you are playing a Red shape on a string, say out loud “Red!”, whenever you play a Green shape, say: “Green!” and whenever you play a Blue shape say: “Blue!” So if you are playing the Ionian pattern, When you play it going up you will say “Red! Red! Green! Green! Blue! Blue!” Then when you play it going down you will say “Blue! Blue! Green! Green! Red! Red!”

Advanced Exercises

1. How do the RGB shapes change in the Harmonic Minor scale? Think of the Harmonic Minor scale as a Natural Minor scale with the 7th note raised by one fret.
2. How do the RGB shapes change in the Melodic Minor scale? Think of the Melodic Minor as a Major scale with the 3rd note lowered by one fret.

VI. 7th chord arpeggios

1. write out apreggio diagram for any chord where: • 2 notes on the first string • 1 note on the second string • 2 notes on the third string (these are called "212 patterns" which are very useful)

2. start at root and play in 8th notes ascending and descending (over 2 bars)

3. write and play the 3 other inversions on this set of strings

4. repeat for all 12 keys, all chord types (maj7, 7, min7, min7b5, dim7, aug7 x 12 x 4 positions = 288 arpeggios, and that's only for 1 set of strings!)

5. you do not have to memorize them right now just play them alot

Advanced Exercises

choose a chord progression and play arpeggios as above, staying in same fret area for each chord

VII. Connecting Scale Patterns

A. Go up one pattern, then on top string, change to next position on 2nd note (so that you play 4 notes on that string) then descend 1 pattern above where you began. Do this with every pattern.

B. Connect "longitudally" by taking only 2 strings and playing 6 notes (3 per string) starting from the root of the scale, then move and play 6 more notes starting the 2nd note of the scale - all 7 positions. Repeat for different strings sets.

Advanced Exercises

do the above for harmonic and melodic minor scales

VIII. Integrating 3-string arpeggios and scales

Take each inversion of a 4-note arpeggio on top 3 strings and ascend on arpeggio and descend on scale; then ascend on scale and descend on arpeggio; major & minor; some tweaking of fingerings in necessary for root position arpeggios

Advanced Exercises:

1. With Major Arpeggios, play: Lydian (1 2 3 #4 5 6 7); Mixolydian (1 2 3 4 5 6 b7); Phrygian Dominant (1 b2 3 4 5 b6 b7); Lydian Dominant 1 2 3 #4 5 6 b7); Mixolydian b6 (1 2 3 4 5 b6 b7)

2. With Minor Arpeggios play: Dorian (1 2 b3 4 5 ?6 b7); Phrygian (1 b2 b3 4 5 b6 b7); Harmonic Minor (1 b2 b3 4 5 b6 7); Dorian #4 (1 2 b3 #4 5 ?6 7); Melodic Minor (1 2 b3 4 5 6 7)

3. With Diminished Arpeggios play: Locrian (1 b2 b3 4 b5 b6 b7); Dorian #4 (1 2 b3 #4 5 ?6 b7); Locrian ?6 (1 b2 b3 4 b5 ?6 b7); Altered bb7 (1 b2 b3 b4 b5 b6 bb7); Super Locrian (1 b2 b3 b4 b5 b6 b7)

4. With Augmented Arpeggios play: Ionian #5 (1 2 3 4 #5 6 7); Lydian Augmented (1 2 3 #4 #5 6 7); Super Locrian (1 b2 b3 b4 b5 b6 b7); Altered bb7 (1 b2 b3 b4 b5 b6 bb7)

IX. Arpeggios On 5 Strings

1. 2 notes on the 1st string 2. 1 note on the 2nd string 3. 1 note on the 3rd string 4. 1 note on the 4th string 5. 2 notes on the 5th string

So for an A major arpeggio (A C# E), starting from E, and starting from the 5th string: 1. E and A on string 5 (fret 7 and 12) 2. C# on string 4 (fret 11) 3. E con string 3 (fret 9) 4. A on string 2 (fret 10) 5. C# and E on string 1 (fret 9 and 12)

Then, start from a different note in the A major arpeggio and write down the 3 possible shapes for the A major arpeggio. Repeat for Am, D, and Dm.

Do chord progression from lesson IV on 5 strings: ex: • C G • Dm Am • Dm A • Em G • C G Am F • Dm Bb C F • Em Am C D • G Em C D plus • Am F Bb E Am • C F Fm G C • A C D F • E C G D

Then integrate scales and arpeggios as in lesson VIII on 5 strings.

Advanced Exercises:

1. Find the 5 string arpeggios shapes for:

a. Diminished Triad: A C E?
b. Augmented Triad: A C# E# (E# is the same as F on your fretboard)
c. Suspended 4 Triad: A D E
d. Suspended 2 Triad: A B E

2. Try integrating any triad with the ‘extra’ Diatonic scales: (a) The Harmonic Minor (b) The Melodic Minor

X. Scales in Numbers

Re-write 3-note-per-string scales from lesson IV in intervals. Each interval has its own feeling or mood regardless of the key.

XI. Scale construction

a) write out the major scale on 6 strings in the key of C and then write out the natural minor scale in A minor b) write the melodic minor in the key of E and then harmonic minor in the key of D

XII. Scale construction 2

notice the three notes per string pattern from the root to the 9^{th} on 3 strings and how it looks the same or different depending on what string it starts on. The b string always pushes the pattern of 1 fret. So fill in the blanks the main string sets in terms of intervals. Do this for each position. Also do natural minor modes. Do the above exercises with the first finger starting on the root. More advanced people can do harmonic and melodic minor modes

XIII. Scale construction 3

Same as XII with second finger starting on the root

XIV. Scale construction 4

Same as #2 with 4^{th} finger starting on the root

XV. In-position pentatonic scales

In position pentatonic scales 2 notes per string 5 patterns then add major pentatonic scales. More advanced students can do dominant pentatonic which is a minor pentatonic raising the third to natural so in the key of a it’s a, c sharp, d, e, and g. additional advanced exercise is altered pentatonic which is root 3 sharp 4 sharp 5 natural 7

XVI. Longitudinal pentatonic patterns

Top 2 strings play 4 notes ascending then ascend to next position for next 4 notes, then continue like that for 5 positions

Do the same for strings 3 and for, then strings 5 and 6

Try different keys

Try dominant pentatonics and altered pentatonics

XVII. Single String Scales

visualize the 4th and the 5th of any scale on one string in relation to their roots on the 2 adjacent strings and its much more efficient

XVIII. How to play any scale anywhere in any key with any finger

The first finger on the root is the second red shape. The second finger on the root is the first green shape. The fourth finger on the root is the first blue shape. And then repeat the exercises with a different mode. Example. Lidian mode starting at the 4th string would go red, green, green, blue, blue. With the second red shape being below the starting group and the third red shape being the string with the starting group.

XIX. Note function of arpeggios

Do 5 string arpeggios where you say the note function as you play each interval.

XX. Melodic Minor Scales Made Easy part 1

Melodic minor scales. Viewed as a major scale with a 3rd note flattened. Play it in all keys.

XXI. Melodic Minor Scales Made Easy part 2

Use the RBG shapes for all the related modes of the melodic minor.

XXII. Harmonic Minor

Adjust RJB shapes accordingly.

XXIII. Relating harmonic minor modes to natural minor scale

Name each of the 7 positions of RGB as harmonic minor, lockrean natural 6, ionaian augmented, dorian sharp 4, frigian dominant, lidian sharp 2, and altered double flat 7.

Fretboard Domination Activities from the Live Sessions

General comment: If need any of these exercises harder, add scales or chords, play it faster, practice it mentally first, etc., and if needing it easier, pare down to only one chord or scale, etc.

Side note: when improvising, don't think about these, they're like a bridge. once you're across, you don't drag the bridge with you.

Side note: they use dorian or any other mode name to mean either key or mode or the fingering position of a particular scale.

1. Note finding. Write a random series of notes then set the metronome to whatever is reasonable, and play each note per click, and play each note on all 6 strings once ascending, and then descending, so a total of 11 notes will be played for each note in the series, because you don't repeat the note on the top string.

2. Write the scales first on paper, then play them on guitar. C major, 3 notes per string, 7 starting positions. Alternatively, use harmonic minor, or melodic minor.

3. Like pretraining chord to arpeggios 2 notes on string 1, 1 note on string 2, 1 on string 3 1 on string 4 and 2 on string 5. First write it then play it. If you know it, do for example, c major ascending and e major descending without stopping. Advanced students can do sussed augmented or diminished arpeggios.

4. Take the same scales we wrote out and play only the first 2 strings of each across the neck.

5. Like pretraining 8 and 9, do the arpeggio up and the scale down on the top 3 strings. In other words, 3 notes on strings 1 and 2, 2 notes on string 3.

6. Mis-match chords with scale. Example. The g arpeggio with a c scale, as long as the arpeggio is inside the scale, of course.

7. Sequences. Example. c and e, d left, e to g. ascending 3rds. Descending 3rds would be c to e, f to d, g to e. alternating ascending and descending would be c e f d, d f g e, etc.

8. Red equals 1, 2 4, separated by whole steps. Green equals 1, 2, 4, which is half then whole. Blue equals 1 3 4, which is whole then half. The formula is always 3 red, 2 green, 2 blue, except that you'll never see the whole pattern, because it takes up 7 strings. Notice that blue never follows a red. Very important. The root of a major scale is always the first note of the second red shape. The root is also always the 2nd note of the first green shape. The root is also always the third note of the first blue shape. When melodic and harmonic minor see page 119, 122, and 127.

9. Start any scale from any finger. Transpose the same shapes from string 6 to string 5, no problem. String 4 can also take the same shape with the exception of the modification necessary due to the b string. See page 89. But it's not always convenient to shift via the first finger so if you start with finger 2 or any finger on the root the same thing applies. Suggested layers. Finger 1 keys of G, b, d, f, a, c, and e. then finger 2 then finger 4. Next layer choose a set of 3 strings and a span of 4 frets play random keys and find them there then repeat somewhere else.

10. In pretraining 7 virtual connection boxes. Play the first 6 notes of the major scale up on the 5th and 6th strings in 7 different patterns or you can petal point like 1 2 1 3 1 4 1 5 etc then the next shape 2 3 2 4 2 5 etc. layers would be melodic or harmonic minor. You can also do 5th and 6th strings, 4th and 3rd strings, 2nd and 1st strings, and lastly, 3rd and 2nd strings because that one's different.

11. Like pretraining week 8, integrate scales and arpeggios example c major top 3 strings, arpeggio up, scale down, then the opposite. Layers are 5 string arpeggio and scales. Do it in time 4 times or 8 times in a row.

12. Move in any direction vertically and horizontally. Horizontally the shapes increase 1 and 2 and 3. When moving from headstock to bridge you add numbers of which scale pattern you're in. also from the top string to the bottom you add numbers from the bridge to the headstock you subtract and from bottom to top you subtract. The review of this, pick any major or minor scale, and a random key. Use RGB shapes before you even know what key you're in. and to move vertically use modal patterns.