

Total Guitar Mastery 2021

- (1) p. 23 **Make it stick**/myelin philosophy
Even in 20 minutes can do 5 things (p. 29)
And randomize the order
Can be anywhere from only 1x on a lick to a few min's (2-5 min's) per activity
(1x is useful when practicing to perform)
p. 30 Maximum effectiveness = spaced, interleaved practice

(2) p. 33 **Interleaved PVG-I**

I chose

a) economy picking to work on SLOW MOTION (1min)	
b) montunos rhythm changes	(30 secs)
c) raked notes	(30 secs)
d) maj7#11 voicings	(30 secs)

routine:

ab, ac,	a	d
visualize only	ghost	(finger touch string but not push down)

P i V i G i	P i V i G i
a b a c a d	(normal speed for all)
(slow for a)	a b c a c a d

Then choose one of 7 elements to focus on from p. 33

Benefit of visualization – need feedback that building myelin because have to concentrate on it, it builds faster

Benefit of ghosting – training to play with lighter touch

(3) **Two-Hand Synchronization** – there are 3 actions to be synchronized (p. 37), see esp. p. 40

Even if won't play type of licks on p. 41 in real life, same concept applies to scales when change strings

(full speed) lick 1

Play – visualize – play – ghost

(slow mo)

Visualize

Dw: make sure string no longer vibrating before moving to next string

Lick 2 not intended to be looped

(slow mo)	(full)	(half speed)	(full)
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Play – vis – play – ghost –	play -	play
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With 5 secs top where analyze if felt right

Play any lick where synchronization breaks down and follow same steps

Choose 3 or 4 items and use P i V i G i for each item

P. 43 picked trills – slow it down until it's perfect

(4) **Warm up** with your **brain engaged** (p. 45)

Choose 1 item that meets all 4 criteria for 20 mins. Repeat with another item.

(5) get **strap height** the same sitting or standing

(6) **picking hand / leverage**

Thumb and palm are so flat vs strings that up stroke and down are the same angle – thumb touches strings not played

Fingers curled

Pick tip is right above tip of strings

Not much picking sticking out

Hammer on random strings and shouldn't hear anything while continuously playing the top "e" string

Don't move thumb knuckle, pick from wrist, keep guitar on opposite knee

(7) **two sense** technique training

Seeing

Listening

*Feeling

Close eyes; play lick 3x (any lick from p. 184-186), focus on rep with each

a. tension (i.e. none)

b. 2-hand sync/hard articulation

c. efficiency (on many different levels)

d. muting (i.e. no noise)

(8) P. 117 **Speed Elements** Training

4 mins on each element on 1 of the licks p. 184-186

For integration can integrate the licks together or something different than lick

Performance: relax, lick 1 once, relax, lick 2 once, relax, etc. while standing

(vip1) technique liberation/**tension release**

Usu. Fretting hand is where people get tense

Hand independence – fret any note (using weight of arm only anchored by thumb – very light and relaxed) so when trainers move thumb away, whole arm will fall

Tremolo pick kit strings with strong articulation so can develop independence from fretting hand

Almost like pulling string down, all just enough thumb to keep note in tune

Reset often with hands away to remember relaxed feel

(vip2) **Sweep Picking Biomechanics**

Once mastered, sweep picking is very easy because the picking is very efficient

Pick across strings in same plane pick is in

Usu. 2 hand synchronization is biggest pitfall because fretting hand has so much more work to do, so it's just a matter of timing

Motion is from elbow and shoulder, no wrist

A – triad top 3 strings 12th position, once this is fast and clean

Then 5 string arpeggio, strings 5 & 4 only, then 5, 4, 3, then 5, 4, 2, 1, then 5, 4, 2, 1 with high a at fret 17

Keep it same motion up and back (don't pivot picking hand at all)

(9) **brain-engaged warm-up** (p. 45)

2 to 4 of licks that meet the criteria

(10) **Fretting hand efficiency**

a) thumb position - behind 2nd finger and third string. If thumb sticks to neck, you're putting too much pressure

b) play on fingertips, knuckles curved

c) shoulder relaxed

d) thumb position should go over top of neck when string bend so practice toggling between that and normal position

e) thumb follows hand when changing position

(5 mins each)

(11) **Two-string mastery cells** with directional picking (p. 61)

Use wrist

When can do it easily, work on fretting hand independence i.e. pick hard but fretting hand relaxed

(12) **7 elements of speed** with baseline licks (3 mins each but compounding)

- a) raw speed – fast twitch muscle training
- b) one-hand efficiency – think small
- c) two-hand synch – hear and feel it
- d) muting / string control (palm and thumb)
- e) consistency – accuracy over 30 secs, a min, etc.
- f) integration – licks into each other something different
- g) performance – stand up, get one shot at it with break between each

(13) **Speed Burst Overlay**

Take only a small portion of lick and then stop and assess (hands in sync? Articulation good? Etc) – play this just above maximum speed to entire lick (3 or 4x and then instead of increasing speed, add notes to it gradually until have whole sequence

If not sure what's wrong with it (the fragment), do “intelligent trial and error” – try one thing at a time and see if it makes it better – if yes, stick with that, if no, try something else

Must take time to analyze between reps, just repeating a lick ill not make it better (at least a second or two)

It's an obvious truth that takes decades to really understand

(14) Julius Ceaser “**divide and conquer**” (p. 70)

-find the real bottlenecks – isolate the right amount

-separate the motions from the notes

-find your threshold of control

-isolate the “middle” notes

(these are all separate strategies to follow; 8-10 mins per strategy)

(15) **lighning rounds** – go between all things we've done (thumb pos., pick hold, 2 hand synch etc) Interleaved training is random

Make 4 groups (A, B, C, D) and put 4 items in each group

Play Each lick 4x in (group 1) then randomize order then 3x in random order

more on P i V i G i slow then fast then slow then fast, note:

Only practice item at full speed per cycle 1 min (each cycle is 9 mins)

Yet 95% people said increased speed! Keep doing it every day

(vip3) expanded **finger coordination / independence**

- a) All 4 fingers down, wiggle 1 at time, speed it up, then randomize it, change strings one at a time, then back again
- b) Hand on g string – first finger to first then 6th string – see how accurate you are (light grip is easier, “power is enemy of speed”)
- c) Randomly move each finger to 6 then 1 while all rest on string 3
- d) Start on g, finger 1 touches 6, 5, 4, 3, 2, 1
- e) Accuracy with string skip – all fingers on 1
Pedal point 1, 2, 1, 3, 1, 4, etc then next finger (asc. And desc.)
- f) Spock to rock competition
- g) First string all fingers, fingers 1 and 2 move to string 2, other 2 then go to 3rd then back to where started
- h) Group 1 & 3 or 2 & 4
- i) Worming fret 12 string 1, finger 1 moves to fret 11, 2 moves to 12, etc.
- j) Each moves to new string ala previous exercise (all at fret 12)
- k) Power chord challenges 1 & 3 play A5 at 5th fret, 2 & 4 play Bb5
- l) B5 at fret 2, and other fingers play G5, or C5 then G5
(i.e. B5 C5 B5 G5 over and over)
- m) neoclassical g string frets 9 12 11 12 10 12

(vip4) **F.A.F.** (Fast as Fuck) Mike’s secret, be open to trying it all
chromatic pinky on 12th fret of g string then 11th, 10th, 9th (with each finger) (16th notes) each note 4x at 120

Pick tip – first finger consumes majority of center of pick, other fingers crowd around it, squeeze with bent thumb, and only leave a little pick tip sticking out

Tip of thumb right pick’s center-line

Thumb muting and palm muting at same time hand touching bridge

Engage muscles, push a little with forearm, not pick from wrist

Pick from elbow

(16) **neuropathway programming** (p. 81)

This can be a super-valuable way to progress fast. Focus on 1 micro-technique aspect

(17) **focus rotation** (p. 83)

6 mins on each thing (list above)

(18) **Dual lens technique** – focus on 1 note within a lick (p. 87) zoom in, zoom out to hear, see, and feel deeply; Play 1 lick to zoom in, zoom out with, take your time but then move onto lick 2

(19) **Half and beyond Max** training (p. 91)

How does technique change from 50% to 103% max?

And when go back to slow – adjust for that

If at 50% there's an element you can't control, slow it down even more

(20) **consistency** training

– want to get it perfect 9 out of 10 times (p. 95) main item is thing to practice, and then choose 10 different starting points you do before the thing, like a chord, nothing at all, another lick, etc.

– just transition from starting points to main item back and forth to train your consistency

Main item example triad arpeggio starting from:

a) Nothing b) chord c) scale d) double-step e) bend f) vibrato
g) trill h) long note i) different position j) different arpeggio

in real life, you choose the main item and the starting points based on the musical situation you're in (a set, an album, a presentation, etc.)

(21) **PIVIGI** (p. 33) choose a different item from last time

Remember keep all exact same motions of fast while going slow

P (whole cycle is 9 mins) then choose another item 1 through cycle

Slow motion practice, remember, is some motions

Visualizing works because engages brain (not autopilot) and you're building correct neuropathways * (so must explain this * to students) i ghosting is there because it reinforces lighter touch in fretting hand (so don't pick lightly here – you want to build hand independence)

(22) **two sense visualization** (p. 53)

pick a lick, visualize, one hand at a time, and feel for perfection: picking hand efficiency, fretting hand no tension etc., then open eyes and play lick twice, once while watching picking hand,

once while watching fretting hand, and compare actual vs. visualized, then repeat cycle (2x v 2xp) cycle

Visualize in detail (not necessarily fast) i.e. how does neck and shoulders feel, etc. slow is fine, even preferred.

Visualize every detail, it can be harder but it's well worth it.

80 ms for brain to process visualizations (eyes)

12 ms for brain to process audio (ears)

(and even faster for kinesthetics)

(students tend to pay more attention to eyes though)

(vip5) **Legato** – one articulation then a seamless, smooth, rhythmically solid, series of hammer-ons and pull-offs

String 1 frets 8, 10, 12 (E-)

Do not move 1st finger after pick it, it stays there for leverage

Pick once & 2 hammer-ons but hammers are slow (let each note ring) (this the power part)

Relax finger behind newest hammer

Then fret 7, 8, 10

Then 5, 7, 8

Touch b string against with pick (rest it there)

Release of the note “flick off” vs “up and off” (not for beginners) (mike does it this way)

(puts backing track for each sequence on – match rhythm)

Can also alternate picking i.e. down & 2 notes, up & 2 notes

Then 8, 10, 12, 10 – take this sequence anywhere in E- on any string (ex: rock you like a hurricane)

Pull offs 12, 10, 8 then 10, 8, 7 then 8, 7, 5 – just get nice and smooth rhythm

Try multiple times through with only 1 pick (from maiden “golden years” song)

(phillipir pulls down a little but “receiving finger” pushes to compensate)

Satriani overhand legato (picking hand mutes strings with other fingers behind (legato hand)

can even make a note with picking hand

(with mute over 1st fret takes guitar off shoulder and legatos over his head)

(dw: lead with finger 1 or 4 ascending or descending)

(vip6) **string skipping**

“inside picking” (down on g, up on d string) also “up and away)

(must lift pick out of trench)

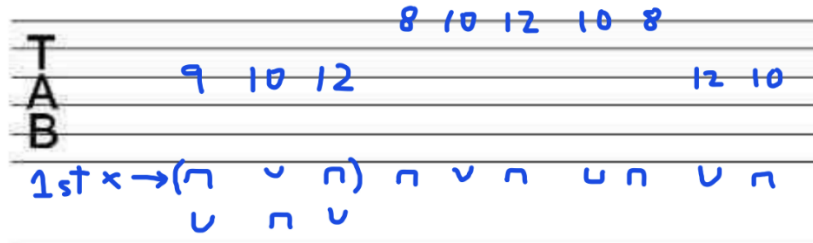
So pick is outside trench whole time, so this term is a misnomer

Can do diads up and down 2 strings or pedal point licks to practice this

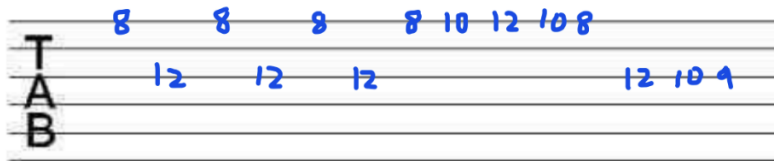
Then from there, do g string 9, 10 (in trench), 12 & 8, 10, 12 on high e and back down again and on way back only last note on high e comes out trench

Can move this pattern jp and down C maj scale

(dw: note first note on g is down but when return to g string its up bc follow directional picking)



Advanced version



& then repeat or sequence up & down scale

(23) **neural pathways reprogramming** (p. 81)

(ex: thumb in fretting hand too flat or curved) – be very specific on what you’re reprogramming – look at that element, talk to it

- a) Thumb too high in fretting hand
- b) Pick from wrist
- c) Playing pressure lighter

Thumb’s only job is to prevent guitar from moving away as long as hand stays open you’re fine so don’t obsess about where thumb is (as long as fingers free to move and guitar doesn’t move)

(24) **P i V i G i** (p. 33-4) then choose a new item a), keep b-d same

(25) **focus rotation list** (p. 84) List 5 items to super-hyper focus on

(26) (p. 123) **baseline licks** choose one element and focus on it while you randomly go between each of the 4 baseline licks, also randomly choose # of reps per lick (1-5 times)

Then choose a different element

Then ghost lick 1, play lick 1, ghost lick 3 (chosen randomly) play lick 3 etc.

(27) **endurance training** choose either legato or all down strokes (the 2 areas where many people get tired)

Start with 8th notes (at 50-60% of top tempo) and once in awhile, jump to 16ths at same tempo, while playing slow, relax, and have good technique, keep doing it without stopping

When do legato keep thumb behind, and when you change position pick and then slide so can release thumb pressure and still keep it behind neck

(28) **two sense** technique trading (p. 53)

-do not look at guitar at all!

We usually see first, then feel and hear but this will force us to feel and hear more

Practice baseline licks (see p. 54)

(29) **power continuum** (p. 101)

Play any lick from very soft to very loud while still at same tempo and fretting hand stays completely relaxed (this develops hand independence)

(30) **single element, multi-item** (p. 105-106)

(vip7) **speed potential** training: anti-tension (p. 279)

play 1 note for quite a while because it takes time to release everything – like a snake strikes (dw: keep the tongue relaxed!)

Next position shifting command (p. 281) visualize, recall them quickly, then seamlessly shift to next pos. (ex: d. 282)

(can do it with arpeggios, chords, sequence, ANYTHING)

Shifting positions and be able to nail it first time: stare at note you're targeting before you move!!

(can do chord inversion all way up with 7th chords)

(vip8) **legato** pt 2 – what is hardest part? Fatigue

a) d string frets 578 – don't need hammer-ons and pulloffs! Just fret the notes normally! Don't pick anything - even on a clean sound! (this is not to say don't use traditional legato) (just another option) Legato – ho's po's, trills and tapping, but what about slides?

b) A very rapid slide between 2 frets substitutes for a trill. This is easier when elbow is out, and thumb has to come off guitar, use your picking arm to keep body of guitar steady (make sure callouses cause can really ___ your fingers up of at least get very hot) (really nice on 2-b3 or 5-bb on a minor chord) (any finger you want)

c) What about legato bends? Bend a half-step as slide into a note and integrate with legato lines and vibrato. To get note started without picking, se aggressive slide (ex on B- slide to fret 7 bind to 8 (2nd string) or frets 14, 15)
Integrate legato, vibrato, slides, bends, all without picking

(rest pick on string below)

For ideal hammer-on tension, find amount just above when string starts buzzing

Dw: fast tremolo pick-use elbow wrist is better for scales (like gears on a bike)

(pull-offs: keep wrist bent, thumb down! Fingers have less distance to move)

(vip9) **arpeggios with tremolo** on top and on bottom and everywhere else

(on F 5 str. arpeggio fret 12)

And then gradually up each portion of arpeggio (5th to 4th, 5th to 3rd, 5th to 2nd, etc)

And then super-aggressive vibrato on top note of gradually ascending arpeggios

Then same routine with Am

Then add note “b” to F chord and 9th to Am

With vibrato (heavy), tremolo (fast) or trill (fast (b-c) or very rapid slide (b-c))

Then take top 4 note of A- (a – e – c – a) descending

Pedal point ||: e a c a a a c a :|| then e becomes f for F chord

(pedal point any chord like that with 3-string arpeggios!); or tremolo pack the pedal point

Then do entire Am arpeggio with top 2 notes repeated and then tap on a high “b” note

E – a – e – a – b; and can tap b, c, and d notes on top for a giant expressive arpeggio

or can double tap each note (a – b – a – b)

(31) pick **one neuro pathway to re-train** and do super-slow practice (p. 81)

Be very specific

Write down what re-programmed well already

- Pick slant - pick efficiency (economy of motion) - 2 hand sync

Focus on these right now (things that could use more reprogramming)

- Thumb position - knuckle independence - thumb pressure - overall tension in mouth

(it's okay if your playing feels worse for awhile because you've been developing new pathways and now brain doesn't know which path to take (old or new) – keep pushing the new ones and your brain will adopt new ones completely and you'll make a big jump in your progress!)

(“residual progress”)

(32) choose **3 items to focus on correcting** (p. 81)

- a) pick from wrist (no knuckle)
- b) thumb lightly behind neck
- c) tension in tongue

(33) **consistency** training (p. 95-96)
Choose a different main item

(34) **single element, multi-item** (p. 105-106) (30 seconds each)
Each item on p. 105 with tension control in mind, then perfect positioning etc.

(35) (p. 117) let note ring out for a long time, make motions quickly (when practicing baseline licks)
(p. 184) and this is to practice one-hand movement (first item on list)
(keep all motions the same as they would be fast ex: pick never stops when practicing sweep arpeggios (it goes super slowly)
Then ghost 2x play half speed 2x, full speed 2x

(36) one item through all 10 elements

Rate the items in terms of which you need to focus on

(Ranking my list 5 string arpeggios)

- a) Accuracy
- b) Tension control
- c) Perfect positioning
- d) Consistency
- e) Max speed
- f) Real life situation
- g) Economy of motion
- h) Integration with lead
- i) Integration with chords
- j) Articulation dynamics

(37) **lightning rounds** (see p 78)
Item 1 4x item 2 4x etc then randomize

(38) **focus rotation** focusing on one specific aspect of something you're working and choosing the other items that are closely related to that – on one lick

(40) **endurance training** – eliminate limitations
Focus rotation with focus on reducing tension then switch what you're doing so can keep on playing longer (p. 111)

(42) **consistency** training (p. 95-96) (p. 96) - 90% consistency

(43) **endurance king** (p. 113)

Take one item to practice. Find top speed with metronome (speed you can play it but not 9/10 times at that speed) ex: my item is 5-string arpeggio, max tempo = 140

90% = 126 70% = 98 50% = 70

- a) 1x @ 100% med art then 3 second break 10x
- b) 4x @ 90% med art then 3 secs 10x
- c) 8x @ 70% med art + 3 secs 10x
- d) 4x @ 50% then 2x @ 100% med art + 3's second 10x
- e) 8x @ 70% with one hand then the other
- f) Repeat a-e with max art
- g) Repeat a-e with soft art
- h) Repeat entire cycle again for 10-20 mins

(44) **flexibility / stretches**

Do each stretch 3 times (do 10 secs per stretch with 4 secs in between. Do 3 sets of them)

- a) Finger stretch – hands together in prayer position top part glued together palms come apart
- b) Lower forearm – prayer position sealed close to chest, gradually come down until can't, fingers can point inward/hold for 10 secs
- c) Thumb stretch both thumbs together find spot for stretch
- d) Upper forearm – arm straight out and let hand fall, other hand gently pulls in keeping arm straight (thumb underneath and pushes down of other hand. Can also spon hand away from body)
- e) Picking hand bicep – arm out straight to side and back and spin neck and head in opposite direction
- f) Chicken wing – picking hand behind head, with other hand gently pull down
- g) forearm arm out straight let hand drop, let thumb of other hand and push first arm's fingers away from body
- h) clothesline out, push it back then turn head opposite way
- i) do chicken wing (over head 10 seconds, one arm at a time)
- j) draw super small manic back and forth lines and make a smiley face - tiny and super fast, engage elbow; engage bicep and tricep and then freak it out

(45) **technique mastery** – run one item through all 10 items for 5 mins each (p. 109)

What specifically are you going to tell yourself to do during each item?

Prioritize/rank your most challenging of these

- Accuracy - max speed - tension control

- (46) **speed burst overlay** (p. 65) choose something can only do at 80% or so, and you'll isolate just a few notes, analyze it, do it again, repeat until sounds good, and only then add a few more notes
(can integrate ghosting here? Nor not looking, for example? "two sense")
Forced integration – either ghosting, not looking, etc.)
Ghost 2 or 3x, then straight up play 2 or 3x, then not look 2-3x, etc.

(47) **P i V i G i** (P. 34) **with a variation**

In life, there are three levels of thinking

a) Tactical (how many times?) this is where most musicians and teachers are

b) Strategic

c) Principle (best to be in here and then go to ??) then to a

The core principle here is to understand how it works in your brain (first action), second to replace bad neuro pathways with better ones

*combine slow motion with eyes closed (on right half of cycle) (for main item)

a) scale

b) 3-string arp

c) 5-string arp

d) chords

combining these is macro-level integration of 2 approaches (this is what elite force training does)

(48) test **baseline speeds** (p. 127)

Play each lick 3x each at half-speed

(tip: a trick for yourself or your students – lie to them where metronome is so they don't psyche themselves out as approach limit)

(49) take list from #45 and **integrate** these

-accuracy – max speed – tension

With no looking, visualizing as you play, visualize without playing, ghosting, etc.

(every few mins, switch to next reprogramming element)

(v10) **sweep tremolo**

Take an arpeggio – goal to stop at any point in an arpeggio and do tremolo on it – rubato – pick lightly – can alternate between regular sweep, progressive sweep & tremolo sweep)

(v11) **noise killer**

When doing a normal scale most people can mute with palm, thumb, etc. but when it comes to a heavy vibrato, and big bends etc.

Middle finger on picking hand (and sometimes other fingers) mutes all higher strings

Can also use back of fretting hand touches

Fingers of picking hand move with hand, they in no way restrict movement they follow

When doing legato, make a little channel where thumb and pick are on 1 side and middle fingers on other side

(dw: mike mutes with palm and uses fingers to mute higher strings, in my case the g string is vulnerable for noise when I play b string)

DW ACTION STEPS

- Reinforce “make it stick” to students, and redo intro to it based on notes and p. 23-30
- Reinforce arm and thumb position
- My foolish heart
- Make a mixed-skill level reading exercises when get midi guitar
- Get SIB video testimonials (Max can shoot) and give small gifts
- Run a winter ear training session or improv session you can do what Tom Hess does and even better, you are the educated, nice, caring, professional, talented professional
- Master 3-string and 5-string arpeggios
- With 5-string arpeggios, integrate the 3 shapes with CAGED ie in 2 positions they morph into one of the 3
- Legato practice
- String skipping practice
- Make a FiGiVi practice file (voicing telling you which item -60-30-60 secs each to switch to (slow visualization...integrate b) (example)
- Make a focus rotation guide track
- Make a PiGiVi 9 minute thing and put it on forum (and focus rotation, p105-6 and all other items related to timed practice strategies
- 5-string arps – avg always looks same, so that’s only 1 shape same with dim, or just use the III min? learn 0 as well
- Sit on edge of chair, don’t let thumb hang over pick if do thumb muting
- keep pick out of trench more
- keep guitar in middle of body when standing and on left knee when sitting)
- pick from wrist, pick not in trench, thumb behind 3rd string and let it change positions, pick at 30 degree angle, arm natural, weight only, jaw tension, thumb of pick hand bent, finger toward pick tip
- Hess asked group to play lick 2 and raise hand if its now easier/faster/smoothier – any of these – and made mental note of 5-10% who said no (this is how to think and for your students)