



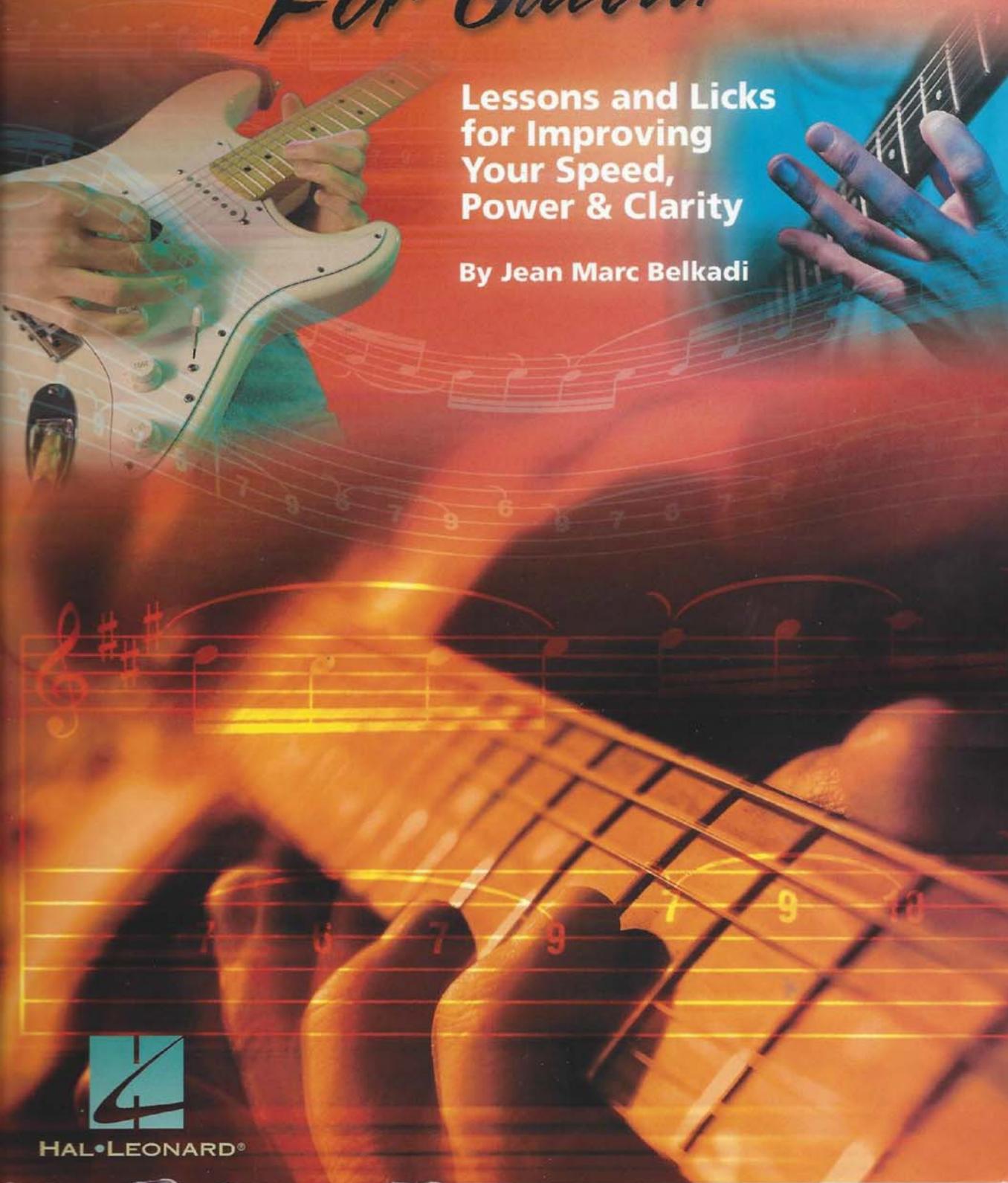
Technique Exercises For Guitar

CD Included!
81 Demo
Tracks



Lessons and Licks
for Improving
Your Speed,
Power & Clarity

By Jean Marc Belkadi



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PRIVATE LESSONS

Technique Exercises *For Guitar*

Lessons and Licks
for Improving
Your Speed,
Power & Clarity

By Jean Marc Belkadi

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Table of Contents

	Page	CD Track
Introduction	4	
Acknowledgments	4	
Stretching	5	1-10
Alternate Picking	11	11-20
String Skipping	17	21-30
Sweep Picking	21	31-40
Tapping	25	41-50
Legato	29	51-60
Chord Exercises	34	61-70
Finger Picking	37	71-81

Introduction

The subject of technique has been a major concern of the practicing guitarist for a long time. In order to properly execute the many techniques employed by the modern guitarist (alternate picking, legato, string skipping, tapping, etc.), you need precision, endurance, dexterity, and synchronization. The exercises in this book are designed to work on these areas as well as the three most important elements of guitar technique: speed, power, and clarity. Only with these three elements under your command can you bring your guitar technique to a professional level.

This book provides you with a variety of material that covers all facets of modern guitar technique. It is essential that you practice these exercises with a metronome to ensure accurate timing and a method with which to measure your progress. Practice every day if you can, as consistent practice will yield the greatest results. Good luck.

Jean Marc

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This book is dedicated to my father Aissa Belkadi.

Stretching

1

Vertical Exercises

Example 1

Here's a good vertical stretching exercise that also benefits finger independence. Play with alternate picking starting on a downstroke.



Track 1

TAB

7	9	8	10	9	7	10	8	7	8	9	10	7	8	7	8	9	10
---	---	---	----	---	---	----	---	---	---	---	----	---	---	---	---	---	----

9	10	7	8	9	10	7	8	9	10	7	8
7	8	9	10	7	8	9	10	7	8	9	10

9	10	7	8	9	10	7	8	7	9	8	10	9	7	10	8	7
---	----	---	---	---	----	---	---	---	---	---	----	---	---	----	---	---

Stretching

Example 5

This exercise is great for string skipping. Play with the left-hand index finger barring the neck and use alternate picking.



Track 5

Musical notation for the first system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers 7, 8, and 7.

Musical notation for the second system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers 7, 8, 7, 8, 7, 8, 7, 9, 7, 9, 7, 9, 7.

Musical notation for the third system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 10, 7, 10, 7, 10, 7.

Musical notation for the fourth system, including a treble clef staff and a guitar tablature staff. The tablature shows fret numbers 7, 10, 7, 7, 10, 7, 7, 10, 7, 7, 10, 7, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7.

Horizontal Exercises

Example 6

Here's a chromatic exercise in double stops that provides good stretching with the use of the A and B strings.



Track 6

fingering: 1 4 3 2 1 4 3 2 1 4 3 2 *sim.*
3 2 1 4 3 2 1 4 3 2 1 4

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

6	9	8	7	7	10	9	8	8	11	10	9	9	12	11	10	10
8	7	6	9	9	8	7	10	10	9	8	11	11	10	9	12	12

Example 7

This one is similar to Example 6 but is played on the low and high E strings.



Track 7

fingering: 1 4 3 2 1 4 3 2 1 4 3 2 *sim.*
3 2 1 4 3 2 1 4 3 2 1 4

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

6	9	8	7	7	10	9	8	8	11	10	9	9	12	11	10	10
8	7	6	9	9	8	7	10	10	9	8	11	11	10	9	12	12

Stretching

Example 8

This descending chromatic exercise targets both stretching and string skipping. Play it with both a 4-3-1 fingering and a 4-2-1 fingering.



Track 8

Musical notation for the first system, including a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The notation shows a descending chromatic line across four measures. Below the staff is a guitar tablature with strings T, A, and B labeled. The fret numbers for the first system are: Measure 1 (T: 12, 10, 8; B: 12, 10, 8); Measure 2 (T: 11, 9, 7; B: 11, 9, 7); Measure 3 (T: 10, 8, 6; B: 10, 8, 6); Measure 4 (T: 9, 7, 5; B: 9, 7, 5).

Musical notation for the second system, continuing the descending chromatic exercise. The fret numbers for the second system are: Measure 1 (T: 8, 6, 4; B: 8, 6, 4); Measure 2 (T: 7, 5, 3; B: 7, 5, 3); Measure 3 (T: 8, 6, 4; B: 8, 6, 4); Measure 4 (T: 9, 7, 5; B: 9, 7, 5).

Musical notation for the third system, concluding the exercise. The fret numbers for the third system are: Measure 1 (T: 10, 8, 6; B: 10, 8, 6); Measure 2 (T: 11, 9, 7; B: 11, 9, 7); Measure 3 (T: 12, 10, 8; B: 12, 10, 8); Measure 4 (T: 12, 10, 8; B: 12, 10, 8).

Example 9

In this example, the left-hand position descends as in Example 8, but the three-note groupings ascend instead.



Track 9

Example 10

This chromatic exercise in octaves should be played with only down strokes first and only up strokes afterwards.



Track 10

Alternate Picking

2

Scalar Exercises

Example 1

This exercise uses the C major scale. Play the first note with a down stroke and the next one with two up strokes; continue this picking pattern throughout.



Track 11

Example 1 musical notation and guitar TAB. The exercise is in 6/8 time and uses the C major scale. The picking pattern is n V V n V V n V V n V V n V V n V V n V V n. The TAB staff shows fret numbers: 8 10 10 7 8 8 | 10 7 7 9 10 10 | 7 9 9 10 8 8 | 10 7 7 8 7 7. The second system continues with fret numbers: 10 8 8 10 9 9 | 7 10 10 9 7 7 | 10 8 8 7 10 10 | 8.

Example 2

This is the opposite picking pattern as Example 1.



Track 12

Example 2 musical notation and guitar TAB. The exercise is in 6/8 time and uses the C major scale. The picking pattern is V V n V V n V V n V V n V V n V V n V V n. The TAB staff shows fret numbers: 8 10 10 7 8 8 | 10 7 7 9 10 10 | 7 9 9 10 8 8 | 10 7 7 8 7 7. The second system continues with fret numbers: 10 8 8 10 9 9 | 7 10 10 9 7 7 | 10 8 8 7 10 10 | 8.

Alternate Picking

Example 4

This is the C major scale played in sixteenth notes.



Track 14

Musical notation for the first system, including a treble clef staff with a 4/4 time signature and a guitar TAB staff. The TAB staff shows fret numbers for the C major scale in sixteenth notes. The picking pattern is indicated as *p v p v p v p v sim.*

8 8 8 8 10 10 10 10 | 7 7 7 7 8 8 8 8 | 10 10 10 10 | 7 7 7 7 9 9 9 9 10 10 10 10

Musical notation for the second system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers for the C major scale in sixteenth notes.

7 7 7 7 9 9 9 9 10 10 10 10 | 8 8 8 8 | 10 10 10 10 | 7 7 7 7 8 8 8 8 7 7 7 7

Musical notation for the third system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers for the C major scale in sixteenth notes.

10 10 10 10 8 8 8 8 | 10 10 10 10 9 9 9 9 | 7 7 7 7 | 10 10 10 10 9 9 9 9 7 7 7 7

Musical notation for the fourth system, including a treble clef staff and a guitar TAB staff. The TAB staff shows fret numbers for the C major scale in sixteenth notes.

10 10 10 10 8 8 8 8 | 7 7 7 7 | 10 10 10 10 | 8

Alternate Picking

Chord Exercises

Example 6

This is an odd meter exercise. Play downstrokes on the A and D strings throughout. The other strings use alternate picking. The time signatures are 7/4 and 3/4.

Example 7

This exercise is in 7/4. Pay special attention to the picking directions.

String Skipping

3

Octave Displacement Exercises

Example 1

This is an octave displacement C major scale using alternate picking.

 Track 21

7 12 8 12 8 12 8 7 12 8 12 8 7 12 8 7

Example 2

Here's an octave displacement A harmonic minor scale using alternate picking.

 Track 22

4 5 5 6 3 6 3 4 4 5 5 3 6 3 5 6 3

5 3 4 4 5 5 3 5 3 6 6 3 5 3 4 5

Example 3

This is an octave displacement whole tone scale using alternate picking.



Track 23

Musical notation for Example 3, Track 23. The first system shows a treble clef staff with a 4/4 time signature and a key signature of one sharp (F#). The melody consists of eighth notes with an alternating picking pattern (p, v, p, v, p, v, p, v) and a *sim.* (sustain) marking. The guitar tablature below shows the fret numbers for each note: 7 9 8 7 9 9 7 8 9 7 9 8 7 9 9 7.

Musical notation for Example 3, Track 23. The second system continues the melody from the first system. The guitar tablature below shows the fret numbers: 8 8 8 8 7 9 9 7 8 8 9 7.

Example 4

This is an octave displacement chromatic scale using alternate picking.



Track 24

Musical notation for Example 4, Track 24. The first system shows a treble clef staff with a 4/4 time signature and a key signature of one sharp (F#). The melody consists of eighth notes with an alternating picking pattern (p, v, p, v, p, v, p, v) and a *sim.* (sustain) marking. The guitar tablature below shows the fret numbers: 5 6 6 7 5 7 8 5 6 8 6 7 8 6 7 8.

Musical notation for Example 4, Track 24. The second system continues the melody from the first system. The guitar tablature below shows the fret numbers: 6 7 5 7 8 5 6 6 7 5 7 8 5 6 6 8 7 8 6 8 6.

Example 5

Here's an octave displacement A blues scale using alternate picking.

Track 25

Track 25

5 5 6 5 5 5 6 5 5 5 6

5 5 5 5 5 5 6 5 5 5 6 5 5

Classical-sounding Exercises

Example 6

This example in C major uses contrary motion and string skipping. Try to transpose to other keys.

Track 26

Track 26

12 9 10 12 8 10 12 8 10 12 8 10 12 8

8 10 12 8 10 12 9 10 12 8 10 12 8

Example 7

This exercise in G major moves a four-note sequence diatonically and uses alternate picking.

Track 27

Track 27

5 2 3 7 3 5 8 5 7 10 7 8 12 13 10 13 10 12 15 12 14 17 14 15

2 3 5 7 9 10 12 14

fingering: 1 4 1 2 1 4 1 3 1 4 1 3 1 4 1 2 1 4 4 2 1 4 1 3 1 4 1 3 1 4 1 2

Example 3

Here's an ascending chromatic exercise using two-string sweeps.



Track 33

Musical notation for Example 3, Track 33. The exercise is in 4/4 time and features an ascending chromatic scale using two-string sweeps. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The melody consists of eighth notes with triplet markings. The fretboard diagram shows the following fret numbers for the strings:

T	3	3	4	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11	11	12	12
A																					
B																					

Picking notation: V-1, p, V-1, p, sim., V.

Example 4

This exercise uses the G whole tone scale on the G and B strings.



Track 34

Musical notation for Example 4, Track 34. The exercise is in 4/4 time and features the G whole tone scale on the G and B strings. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature. The melody consists of eighth notes with triplet markings. The fretboard diagram shows the following fret numbers for the strings:

T	3	3	5	5	7	7	9	9	11	11	11	13	9	9	11	7	7	9	5	5	7	3
A																						
B																						

Picking notation: p-1, V, p-1, V, sim., p.

Example 5

This exercise is in triplets over B minor pentatonic using down-down-up picking.



Track 35

Musical notation for Example 5, Track 35. The exercise is in 4/4 time and features triplets over the B minor pentatonic scale using down-down-up picking. The notation includes a treble clef, a key signature of two sharps (D major), and a common time signature. The melody consists of eighth notes with triplet markings. The fretboard diagram shows the following fret numbers for the strings:

T																							
A																							
B	5	5	7	7	7	9	5	4	7	7	7	9	4	4	7	7	9	9	9	11	7	7	10

Picking notation: p-1, V, p-1, V, p-1, V, p-1, V, sim., p.

Sweep Picking

Example 6

This exercise is in triplets with ascending B \flat major and descending C major triads using three-string sweeps (down-down-down, up-up-up).

Track 36



T 3 3 3 5 5 5 7 6 8 9 10 12 10 11 13 12 14 12 10 11 8 9 10 8 7 6 5 5 3 3 5

Example 7

This exercise uses two triads, B \flat major and E $+$, from an F melodic minor scale.

Track 37



T 6 5 8 7 6 10 8 7 10 9 9 13 11 10 13 12 10 11 13 9 9 10 7 8 10 6 7 8 5 6 6

Example 8

This is an augmented chord ascending in whole steps.

Track 38



T 4 4 4 6 4 6 8 10 10 12 12 12 10 10 8 6 6 4 4 4 6 4 6 8 10 10 12 12 12 10 10 8 6 6 4

Example 9

Here's another augmented lick, this time moving chromatically. Use a down-down-down-up picking pattern.



Track 39

T 9 8 8 9 9 10 10 11 11 12
 A 9 8 10 9 11 10 12 11 10 11 9 10
 B 11 10 10 9 9

Example 10

This example uses the Dmi7 arpeggio in groups of four with a three-string sweep.



Track 40

T 10 8 7 10 8 7 7 10 7 7 6 10 7 6 5 8
 A 7 7 6 10 8 7 7 10 10 8 7 10 10
 B 10 8 10 8 10 10

Tapping

5

Scalar Exercises

Example 1

This exercise uses an ascending F major sequence on the D and G strings.



Track 41

Example 1 musical notation showing an ascending F major sequence on the D and G strings, including fingerings and tapping instructions.

Example 2

Here's a chromatic scale sequence that uses a tap that's right next to the left hand.



Track 42

Example 2 musical notation showing a chromatic scale sequence that uses a tap that's right next to the left hand, including fingerings and tapping instructions.

Example 3

This exercise combines A melodic minor and A natural minor using the open E string.



Track 43

Musical notation for Example 3, Track 43. The exercise is in 4/4 time and features a melodic line in A melodic minor and A natural minor scales using the open E string. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melodic line consists of eighth notes with slurs and accents. The guitar tablature below shows the fret positions for each note.

2 4 5 0 4 5 7 0 5 7 8 0 7 8 10 0 8 10 12 0 10 12 13 0 12 13 15 0 10 12 13 0 8 10

Musical notation for Example 3, Track 43. The exercise continues with a melodic line in A melodic minor and A natural minor scales using the open E string. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melodic line consists of eighth notes with slurs and accents. The guitar tablature below shows the fret positions for each note.

12 0 7 8 10 0 5 7 8 0 4 5 7 0 2 4 5

Example 4

This exercise uses A minor in a "cross hand" tapping manner. The left hand moves in front of and behind the tapping hand throughout.



Track 44

Musical notation for Example 4, Track 44. The exercise is in 4/4 time and features a "cross hand" tapping exercise in A minor. The notation includes a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melodic line consists of eighth notes with slurs and accents. The guitar tablature below shows the fret positions for each note.

3 5 7 8 5 7 9 10 9 7 5 8 7 5 3

Example 5

Here's a similar cross hand tapping exercise using 6ths in A minor.



Track 45

Musical notation for Example 5, Track 45. The exercise is in 4/4 time and features a "cross hand" tapping exercise in A minor using 6ths. The notation includes a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melodic line consists of eighth notes with slurs and accents. The guitar tablature below shows the fret positions for each note.

2 4 1 3 5 6 8 10 12 13 12 10 8 6 5 3 1 4 2 3 5 7 9 10 12 14 12 10 9 7 5 3 2 5 3

Chordal Exercises

Example 6

Here's a chordal tapping exercise in B \flat that uses two fingers on the tapping hand.

Track 46

Example 6 musical notation showing two systems of tapping exercises. The first system shows ascending and descending patterns on the fretboard (strings T, A, B) with fingerings (1, 2) and fret numbers (6, 7, 8, 10). The second system shows similar patterns with fret numbers (10, 12, 14, 13).

Example 7

Here's the descending version of Example 6.

Track 47

Example 7 musical notation showing two systems of tapping exercises. The first system shows descending and ascending patterns on the fretboard (strings T, A, B) with fingerings (1, 2) and fret numbers (12, 14, 10, 8). The second system shows similar patterns with fret numbers (10, 12, 8, 7).

Example 8

This chordal tapping exercise is in A major.

Track 48

Example 9

This is a rhythmic exercise in G minor using the chordal tapping technique.

Track 49

Example 10

Here's a tap-and-slide exercise over B \flat , E \flat , A \flat , and D \flat .

Track 50

let ring throughout

Legato

6

Example 1

This exercise on the E string uses fingers 1, 2, and 4.

Track 51

Play 5 times

T
A
B

Example 2

This exercise expands on Example 1 with a few slides and the use of the B string.

Track 52

Play 5 times

T
A
B

fingering: 4 1 2 4 2 1 1 2 4 2 1 4 2 1 1 2 4 1 4 1

Example 3

Here's an exercise in A major using three notes per string.



Track 53

Example 4

This ascending legato exercise is in A major using a three-note-per-string pattern and lots of left-hand "hammer-ons from nowhere."



Track 54

Example 5

This exercise combines Examples 3 and 4.



Track 55

Example 6

This exercise uses three notes per string over G minor pentatonic.



Track 56

Example 7

This ascending whole tone exercise uses a pattern similar to Example 4.



Track 57

The musical score for Example 7 is presented in three systems, each with a standard musical staff and a guitar tablature staff. The first system covers frets 7-13, the second covers frets 9-14, and the third covers frets 12-16. The notation includes notes, slurs, and fret numbers.

System 1: Musical staff shows an ascending whole-tone exercise in 4/4 time, starting on G4. The tablature shows fret numbers: 7 9 11 8 11 9 7 9 11 8 10 12 9 12 10 8 10 12 9 11 13 10 13 11.

System 2: Musical staff continues the exercise. The tablature shows fret numbers: 9 11 13 10 12 14 12 14 12 10 12 14 12 14 16 13 16 14 12 14 12 10 12 14.

System 3: Musical staff concludes the exercise. The tablature shows fret numbers: 12 14 12 10 13 11 9 11 13 13 11 9 12 10 8 10 12 9 12 10 8 11 9 7 9 11 8 11 9 7.

Example 8

This exercise is in E minor pentatonic and moves across the neck using three and two notes per string.



Track 58

The musical score for Example 8 is presented in one system, with a standard musical staff and a guitar tablature staff. The notation is in E minor pentatonic and uses three and two notes per string.

System 1: Musical staff shows an ascending exercise in 4/4 time, starting on E4. The tablature shows fret numbers: 3 5 7 5 7 5 7 9 7 9 8 10 12 10 12 10 12 10 8 9 7 9 7 5 7 5 7 5 3.

Example 9

This is a descending and ascending scale pattern in D Dorian.

Track 59

10 12 13 10 12 13 7 9 10 7 9 10 5 7 8 5 7 8 8 7 5 10 9 7 10 9 7 13 12 10 13 12 10 10

Example 10

Here's a 1-2-4 fingering pattern that ascends and descends chromatically.

Track 60

7 8 10 7 10 8 8 9 11 8 11 9 9 10 12 9 12 10 8 9 11 8 11 9 7 8 10 7 10 8 7

Chord Exercises

Example 4

This is a slash chord exercise for the diminished scale using D/E \flat and A \flat /D.

Track 64

Chords: D/E \flat , A \flat /D, B/C, F/B, A \flat /A, D/A \flat , F/G \flat

T	10	8	7	5	4	2	1
A	11	8	8	5	4	2	2
B	11	10	8	7	5	4	2

Example 5

Here's an exercise that moves in minor 3rds using altered dominant chords.

Track 65

Chords: G13 \sharp 9, G13 \flat 9, D \flat 7 \sharp 9, A13 \sharp 9, A13 \flat 9, E \flat 7 \sharp 9, B13 \sharp 9, B13 \flat 9, F7 \sharp 9, C \sharp 13 \sharp 9, C \sharp 13 \flat 9, G7 \sharp 9, E \flat 13 \sharp 9, E \flat 13 \flat 9, A7 \sharp 9

T	6	3	5	8	5	7	10	7	9	12	9	14	11	13
A	4	4	4	7	6	7	9	8	11	10	11	13	12	13
B	3	6	4	5	8	6	7	10	8	9	10	11	14	12

Example 6

This exercise uses \sharp 9 chords and slash chords from the diminished scale.

Track 66

Chords: C7 \sharp 9, C/D \flat , E \flat 7 \sharp 9, E \flat /E, F \sharp 7 \sharp 9, G \flat /G, A7 \sharp 9, A/B \flat , A7 \sharp 9, G \flat /G, F \sharp 7 \sharp 9, E \flat /E, E \flat 7 \sharp 9, C/D \flat , C7 \sharp 9

T	4	5	7	8	10	11	13	14	13	11	10	8	7	5	4
A	5	4	4	7	9	11	12	14	12	11	9	8	6	5	4
B	5	4	4	7	9	10	12	13	12	10	9	7	6	4	3

Example 7

This exercise uses contrary motion over Dmi7♭5.



Track 67

Dmi7♭5/F Ema7#5 Ema7#5/D# Dmi7♭5 Ab7/D♭ Dmi7♭5 Ema7#5/D# Ema7#5 Dmi7♭5/F

T	4	4	5	6	7	7	7	7	7
A	4	4	5	6	7	7	7	7	7
B	4	4	5	6	7	7	7	7	7

Example 8

This exercise moves through a cycle of ascending 4ths using major 7th chords starting with Cma7.



Track 68

Cma7 Fma7 B♭ma7 E♭ma7 A♭ma7 D♭ma7 G♭ma7 Bma7 B♭ma7

T	12	12	10	10	8	8	6	4	5
A	9	10	7	8	5	6	4	3	5
B	10	8	6	6	4	4	2	2	3

Example 9

This is a slash chord exercise from the diminished scale using G♭/G and E♭/E.



Track 69

G♭/G E♭/E A♭/A F/G♭ B♭/B G/A♭ A♭/A F/G♭ G♭/G E♭/E

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

Example 10

This is another slash chord exercise from the diminished scale using G/B and C♯mi.



Track 70

G/B C♯mi B♭/D Emi D♭/F Gmi D♭/F Emi B♭/D C♯mi G/B

T	3	4	6	7	9	10	9	7	6	3
A	4	4	7	8	10	12	10	9	7	4
B	2	4	5	7	8	10	8	7	5	2

Finger Picking

8

Example 1

This exercise is in G major using a country groove and muted bass notes. The second muted "x" note in each measure is accomplished by slapping your left-hand fingers against the strings. This should be done with enough force to create a percussive thud but not enough to sound any notes.

Track 71

G5 Bb5 C5 G5 Bb5 F5 *Play 3 times*

R.H. L.H. R.H. L.H.

TAB

Example 2

This exercise involves a half-step bend into the minor 3rd of several chords.

Track 72

Ami9 Bmi9 Dmi9 Cmi7

1/2 1/2 1/2 1/2

TAB

Example 3

This exercise is over an African Mali groove in odd time signatures.

Track 73

Bb/D C/E C N.C. Gmi7 Ami7 Bbma7 F5/C G5/D Bb5/F *Play 4 times*

let ring -- let ring --

TAB

Example 4

This exercise in A is best suited for country and uses a low A pedal tone.



Track 74

Musical notation for Example 4, featuring a treble clef, 4/4 time signature, and a low A pedal tone. The notation includes a staff with notes and a corresponding guitar tablature below it.

Example 5

This chromatic finger picking exercise involves string skipping.



Track 75

Musical notation for Example 5, featuring a treble clef, 4/4 time signature, and chromatic finger picking exercises. The notation includes a staff with notes and a corresponding guitar tablature below it.

Example 6

This exercise in G uses the open B string as a drone.



Track 76

Musical notation for Example 6, featuring a treble clef, 4/4 time signature, and a drone on the open B string. The notation includes a staff with notes, a key signature of one sharp (F#), and a corresponding guitar tablature below it. Chords G, Gma7/F#, G7/F, and E5 are indicated above the staff.

Finger Picking

Example 7

This exercise uses open-string hammer-ons and pull-offs over D, C, and G.



Track 77

Musical notation for Example 7, Track 77. The exercise is in 4/4 time and features open-string hammer-ons and pull-offs over D, C, and G chords. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 120. The first measure is marked with a Dadd4 chord, the second with a C chord, and the third with a G chord. The instruction "let ring throughout" is written below the staff. The guitar tablature below the staff shows the fretting for each string (T, A, B) across the first three measures.

Musical notation for Example 7, Track 77. This section repeats the musical notation and guitar tablature from the previous block, showing the continuation of the exercise over D, C, and G chords.

Example 8

This exercise is a blues turnaround in A that uses a chromatically descending chord sequence.



Track 78

Musical notation for Example 8, Track 78. The exercise is in 4/4 time and features a blues turnaround in A major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 120. The chord sequence is C7, B7, Bb7, A7, C7, B7, Bb7, A7. The guitar tablature below the staff shows the fretting for each string (T, A, B) across the eight measures.

Example 9

This exercise in D uses double-stop bending for a country flavor.



Track 79

Musical notation for Example 9, Track 79. The exercise is in 4/4 time and features double-stop bending for a country flavor. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 120. The guitar tablature below the staff shows the fretting for each string (T, A, B) across the first three measures, with a "hold bend" instruction and a 1/2 bend mark.

Example 10

Here's a chord progression that uses the open high E string as a drone. It is a good exercise for developing independence between the right-hand thumb and fingers.



Track 80

G6/9(no3rd) A2 C/F G6/9(no3rd) *Play 3 times* A5

T A B
 3 3 3 5 5 5 5 5 | 1 1 1 3 3 3 3 3 | 3

Example 11

This example uses a Flamenco technique; the chords are Emi, D, and Bmi7. Use the following strum technique:

- The first stroke is thumb down
- The second stroke is thumb up
- The third stroke uses the nails of fingers 2 and 3 on a downstroke
- The fourth stroke is thumb up
- The fifth stroke is a ghost downstroke (don't make contact with the strings)
- The sixth stroke is thumb up
- The seventh and eighth strokes are muted strokes with fingers 2 and 3 (down-up)



Track 81

Emi D Bmi7 *Play 3 times*

T A B
 7 7 7 7 7 x x | 7 7 7 7 7 x x | 7 7 7 7 7 x x | 7 7 7 7 7 x x



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