

Theory & Practice Area - Contents List

RUDIMENTS

CAGED System Chords & Scales - Start Here

Single String method (see 'Chapter 7' in the Theory Book folder and 'Single String - hammer pull tap - arpeggios - inversion - time change' in the Technical Exercises folder)

Chords - Open Position Chord Scale - Key C / Am
Chords - Open Position Chord Scale - Key G / Em
Chords - Open Position Chord Scale - Key F / Dm
Chords - Open Position Chord Scale - Key D / Bm
Chords - Open Position Chord Scale - Key Bb / Gm
Chords - Open Position Chord Scale - Key A / F#m
Chords - Open Position Chord Scale - Key Eb / Gm
Chords - Open Position Chord Scale - Key E / G#m

Scales - Major Scale - 7 Modes/Inversions (see Chapter 11 in the Theory Book)

Scales - Pentatonic Blues Scale - 5 Inversions

Arpeggios - common Minor shapes

Harmonics - Intervals

Independence - fretting hand

Picking with plectrum and fingers - switch trick

Integrating the 7th string

SCALES

- 6string

Major (Ionian) using CAGED System shapes - Cmajor

Major (Ionian) on single string

Major (Ionian) - C shape - 2oct - Metronome quaver>triplet>semis

Major (Ionian) - A shape - 2oct - 2 versions - chord

Major (Ionian) - A shape - 2oct - 2 versions - Chord and Arpeggio combo

Major (Ionian) - G shape - 2 oct - Bb - Hammeron Pulloffs

Major (Ionian) - 3oct - 2 shapes alternating route

Major (Ionian) #5 - A shape - 2oct - Harmonic Minor - turns

Major (Ionian) #5 - G shape - 2oct - Harmonic Minor - improv

Major (Ionian) #4 #5 (Melodic) - A shape - 2oct - augmented
Major (Ionian) #4 #5 (Melodic) - E shape - 2oct
Major (Ionian) #4 #5 (Melodic) - 3oct - slide
Major (Ionian) #5 (Harmonic Minor) - E shape - 2oct

Dorian - 2oct - position shift
Dorian - 2oct - C shape
Dorian - 3 oct - slide
Dorian - Various Shapes - improv
Dorian - Various Dstr Shapes - chord - looped improv
Dorian - Intersecting 3oct sliding E Shape and 2oct G Shape - chords - looped improv
Dorian #4 (Harmonic) - 3 oct - slide - chord - improv
Dorian #4 (Harmonic) - E shape - 2 oct
Dorian #3 #4 (Melodic) - E shape - 2 octaves
Dorian - single string - hammeron pulloffs

Phrygian - 3 oct - 4 per string
Phrygian - 3oct - position shift with slide
Phrygian - C shape - 2oct - rebound to root
Phrygian - A shape - 2oct - ascending up one by one
Phrygian - A shape - 2oct - descending - G#m7 arpeggio ascending
Phrygian - G shape - 2oct
Phrygian - E shape - 2oct - chord
Phrygian - D shape - 2oct - improv

Lydian - 3oct - sliding positions
Lydian #2 (Harmonic) - 3oct - sliding positions - maj/min/dim triads
Lydian - C shape - 2oct
Lydian - A shapes - 2oct - arpeggio>chord>improv
Lydian - G shape - 2oct - chord - improv
Lydian - hybrid G E shape - 2oct - also using the mode
Lydian - E shape - 2 oct - arpeggio>chord>technique.improv
Lydian - E shape - 3oct - position shift - mutes - rhythm
Lydian - D shape - 2oct - chords - improv

Mixolydian #1 (Harmonic) - A shape - 2oct - shift to #1
Mixolydian - A shape with matching Pentatonic Blues - superimpose for improv
Mixolydian - E shape - 3oct position shifting - improv
Mixolydian - D shapes - 2oct - semiquaver picking
Mixolydian - hybrid G E shape - 2oct
Mixolydian - 3oct - 4 per string
Mixolydian - various CAGED shapes - improv
Mixolydian - 2oct - C and E Shapes intersecting

Minor (Aeolian) - 3oct variation
Minor (Aeolian) - 3oct - position shift - muted portion
Minor (Aeolian) - 3 oct - 4 per string
Minor (Aeolian) - E shape - 2oct - groups of 5
Minor (Aeolian) - various CAGED shapes - improv
Minor (Harmonic) - 3oct - 3 positions - free time
Minor (Aeolian) > Harmonic (maj7) > Melodic (maj6 maj7) - 3oct - slides - triads

Locrian - A shape - 2oct - hammers
Locrian - A shape - 2 oct - various
Locrian - A shape - 2 oct - expanding towards the C shape
Locrian - G shape - 2oct - improv
Locrian - G shape revisited - 2oct - chord - improv
Locrian - D shape - 2oct - triad
Locrian - 3oct - 4 per string
Locrian - 3oct (Harmonic)- 4 per string - dim7
Locrian #5 #6 (Melodic) - 2oct
Locrian #6 (Harmonic)- 2oct

Minor Pentatonic Blues - 3oct - 2 routes - slides - improv
Major Pentatonic Blues - 3oct - sextuplets

Chromatic - 4oct - Position Shifting - 8 per string
Chromatic - 2oct - Sideways Shifting - 4 per string - palm muting
Chromatic - Harmonised in Octaves - independence & hybrid picking

Whole Tone - 2 shapes - intervals

Intersecting Shapes - Lydian (A shape) to Dorian (E shape)
Intersecting Shapes - Aeolian (E shape) to Ionian (A shape)
Intersecting Shapes - Locrian (E shape) to Dorian (C shape)

Connecting shapes - Mixolydian (G Shape to A Shape)
Connecting shapes - Ionian 3 octaves

Superimposing and Combining Major Scale Inversions (Modes) and Pentatonic Blues
Scale inversions - Phrygian - E Shape

(for Diminished Scales visit the 7str folder)

- 7string (see also 6str shapes)

Major Pentatonic Blues
Major (Ionian) - 3oct - 2positions
Major (Ionian) - 3oct - open position - chord
Major #5 (Harmonic) - Ionian #5 - 3oct - chord prog - improv
Major #4 #5 (Melodic) - Ionian #4 #5 - 3oct - improv

Minor (Aeolian) - 3oct - 2 positions - C shape - 2oct - CAGED - technique
Minor (Aeolian) - 3 shapes from single source
Minor maj7 (Harmonic) - Aeolian #7 - 3oct - mutes - accent
Minor maj7 (Harmonic) - Aeolian #7 - 3oct - 3 positions - free time

Dorian - 3oct
Dorian #4 (Harmonic) - 3oct

Phrygian - 3oct - accelerando rallentando pizzicato
Phrygian #3 (Harmonic) - 3oct - chord

Phrygian - 4oct - 4positions - technique - chords

Lydian - #1, #2 (Melodic) - 3oct

Lydian - Natural>Harmonic>Melodic - 3oct

Lydian - 3oct

Lydian - 3oct - intervals - chord - improv

Lydian #2 (Harmonic) - 3oct

Mixolydian - 3oct - chord arpeggio improv

Mixolydian #1 (Harmonic) - 2 oct - alternating mutes

Mixolydian #1 #7 (Melodic) - 2 oct - slides

Mixolydian #1 #7 (Melodic) - 3 oct - loop improv - Dom7b9

Locrian - 3oct - moving in steps

Locrian - 3oct - intervals

Locrian - 3oct - mixed positions - improv

Locrian #6 (Harmonic) -

Locrian #5 #6 (Melodic) - chord - improv

Diminished (Whole Half)

Diminished (Half Whole) - 2oct - double picking

Whole Tone - 3oct - 3 per string - alt. dom

Whole Tone - 2oct - improv

Superimposing and Combining Major Scale Inversions (Modes) and Pentatonic Blues Scale inversions - Dorian

Superimposing and Combining Major Scale Inversions (Modes) and Pentatonic Blues Scale inversions - Aeolian / Natural Minor

CHORDS (for both 6 and 7string)

3rd Chord Scale - Eb major

10th (compound 3rd) Chord Scale - A major

4th (add4) Chord Scale - Aminor - strumming - changes

6th Chord Scale (Root and 6th only) -Aminor - independence - improv

6th Chord Scale - Amajor

6th Chord Scale - Bmajor - one shape R635 converted

7th Chord Scale - A major - Open position

7th Chord Scale - Em - Open Position

7th Chord Scale - Em CAGED system - all 5 shapes applied to an Am Bdim G progression

7th Chord Scale - Amajor - CAGED 'C' shape

7th Chord Scale - Amajor - miscellaneous shapes

7th Chord Scale - G# minor - miscellaneous shapes

7th sus4/11 Chord Scale - Aminor
7th Chord Scale - with sus2 - Amajor
7th sus4/11 Chord Scale - Dminor

9th Chord Scale - Amajor - fingerstyle
9th (add 9) Chord Scale - Dminor - i VII IV VI progression

11th Chord Scale (R7911) - sus2sus4 - Bb - fingerstyle - mixed progression

13th Chord Scale - single shape - Bb - fingerstyle
13th Chord Scale - building - Eminor

Building chords from a mode - Lydian

Interval Training with Maj7#11 (see Chapters 14,15,16 in the Theory Book)

Inversions - An Introduction - Triad - Scale - Mode
Inverting & Shuffling Intervals starting with CAGED shape - D

Chord Scale with Open 1E common - Dm

(for common Open Position chord scales visit the Rudiments folder)

ARPEGGIOS

- 6string

Maj - with sweep

Maj6 - all CAGED shapes - single string

Maj7 - G E Hybrid shape - stretch

Maj7>Dom7>Min7>Min7b5>Min bb7b5 - A shape - converting - across the key

Maj7 9 #11 13 - A shape - Lydian - maj7 sus#11 chord sweeping

Maj7#11 - A and hybrid C shape - Lydian - chord

Maj7#11 - G shape - Lydian - chord

Min>Maj>Dim - C shape - converting - sweep

Min>Dim>Maj - converting

Min b6 - all CAGED shapes - single string

Min6 - C and A shapes - chords and improv - Dorian

Min6 - A shape > Mode > Chord - Dm6 Inversion and Tuning mod

Min7 b9 - 3oct - Position shifting - chord

Min7 add b9 11 b13 - Phrygian - chords

Min7 b5 - 2/3 oct - fanning out from one position - chords

Min7 b5 b9 - E shape - Locrian - plus chord
Min7 b5 b9 11 b13 - E shape - Locrian in 3rds
Min7 b5 - Locrian - with mode descending and sweep slowdown

Min add b9 - A shape - Phrygian- 2oct variations - chords

Min add b9 - E shape - 2oct - Phrygian

Min7 - A shape - Phrygian - with descending mode

Min7 - combining adjacent shapes E & G

Min7 - interlocking across the board

Dom7 - Mixolydian

Dom7>Dim7>Min7 - E shape - converting - chords - improv

Dom7 add 9 11 13 - Mixolydian - chords

Dom7 add 9 11 13 - Mixolydian - plus chords

Dom7 b9 - Phrygian maj3 - Harmonic Minor

Dom7 >#5>b5>b9>#9 - converting - chord building

Dim>b2>4>b6>b7 - A shape - Locrian

- 7string (see also 6str shapes)

Maj7#11 - 3oct - Lydian - intervals - chord - improv

Min add4 - 3oct - chords

Minor b6 - 4 Shapes from the same Tonic - tap - chord

Min 6 - 3oct - Dorian

Min7 - 3 shapes same pitch - extend to 9>11>13 with slide

Min maj7 - 3oct - Harmonic Minor

Min7 b5 - 3 shapes from same pitch

Min7 b5 b9 - Locrian - 3oct - improv

Dom7 - 3oct - trip picking

Dom7b9 - 3oct - Harmonic Minor

Min add b9 - 3oct - Phrygian - chord

Min 11 - Min Pent - 3oct

TECHNICAL EXERCISES

Alternate Picking - fast bursts - attack/type/thickness/material

Alternate Picking - skipping and muting - independence

Alternate Picking & Hammeron Pullofs - finding balance
Alternate Picking and Hammeron Pullofs - finding balance 2
Alternate Picking - switching from quavers to triplets to semiquavers on a single tempo
plus counting - using single string Dorian Mode

Economy Picking - arpeggios - Dm Dsus2 A C# Faug

Fingerpicking - Blues style - bass - static 9th chord
Fingerpicking - Jazz style - 6/9 chords - percussion - bass

Hybrid Picking introduction

Hammeron Pulloff - 4 fingers - triplet to semis
Hammeron Pulloff Slide - single string - one hand only - whole half

Double Hammeron Pullofs - Diminished scale
Double Hammerons - open strings - Em Pentatonic
Double Hammerons - open string - D Mixolydian

Pullofs & Picking - G7 Fmaj7 Em7 arpeggios

Single String - hammer pull tap - arpeggios - inversion - time change

Turns - Timbre

Tapping - Phrygian #3 - position shift

Harmonics - Artificial
Harmonics - Extending the fretboard - G# Phrygian

Independence - hammers and pulls within chords whilst picking
Independence - challenging natural groupings
Independence and Hybrid Picking - Chromatic Scale in octaves
Independence with double hammeron pullofs and economy - diminished scale
Independence - picking
Independence & Hammeron Pullofs
Independence & Picking - chord with descending bass line - Gm

Metronome Scale Practice - B Locrian

Overhand method

Strumming - Funk style
Strumming - Reggae style

Sweep and Tap
Sweep picking Arpeggios - related shapes - G# dim to Gmaj
Sweeping into Alternate Picking - G# min7 to Phrygian
Sweep Tap Arpeggios - maj to maj9#11 - Ab Lydian

Time Changing - dom13 arpeggio - hammers pulls - sweeps

Metronome - semiquaver picking - counting - building speed

THEORY BOOK

Introduction by Carl Verheyen

0 Menu

1 Spoken Notes

2 Note Names

3 Notes on a String

4 The Pitch and Timbre of Notes

5 Combining Notes into Scales

6 The Major Scale

7 Modes or Inversions of Scales (including Harmonic, Melodic,

8 Scales as Keys part 1

9 Exotic Synthetic Scale Variations

10 Standard Tuning

11 The Major Scale and its Modes (on All Strings and in All Positions plus

12 Combining Notes into Chords- introducing Triads and the 'CAGED'

13 Naming Triads, Naming Chords

14 Intervals

15 Intervals on the Fretboard

16 Intervals and Triads

17 Extending Triad Chords into 7th Chords

18 Technical Names of Scale Notes

19 Compound Intervals

20 Extending Triad Chords into 9ths, 11ths, 13ths, Aug, Dim, Sus, Alt...

21 Extending chords using the 'CAGED' system

22 Inversions or Slash chords

23 Harmonised or Chord Scales

24 Chord Synonyms, Naming Variations and Naming Inconsistencies

25 Chromatic or Passing Chords

26 Polychords

27 Developing a Key's worth of Chords

- see also the video 'Chord Building with Chapter 27' in the Chord folder

28 Chord Progressions

29 Chord Substitution, Cadences and Modal Progressions

30 Scales as Keys (part 2) Developing all Keys and the Circle of 5ths

31 Consonance and Dissonance. Tension and Release

32 Ornaments, Phrases and Grace Notes

33 The Written Note (part 1) Tablature, Clef, Grid Midi, Blob Midi Notation, Chord Charts, Busker books, Songbooks and Jazz (RealFake Book) Notation - rev1

34 Arpeggios (plus Improv)

35 The Written Note (part2) Figured Bass Notation and Transposition - rev1

36 Counterpoint, Contra-Motion, Pedal, Canon and SATB

37 Pitch Axis, 12-ToneChromaticism, Note-Generators...

38 CAGED Scale Shapes

39 Converting CAGED Scale Shapes

40 Note Frequencies

41 Equal Temperament and Just Intonation

42	Harmonics
43	Micro-tonality
44	Altered Tunings
45	Recording Notes
46	Improvisation and Composition - Being creative with your theory
47	GLOSSARY - rev1
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THEORY COURSE

1. Bad Habits
2. Jargon
3. Enhancing Improv
4. Mining for Chords
5. Intervals
6. Arpeggios
7. Outside the Box
8. Taming the Fretboard
9. Loose Ends
10. The CAGED system
11. Still Caged
12. Intervals, Exotic Scales
13. Inversions, Substitutions
14. CAGED again
15. Inverting Arpeggios
17. Reading & Looping
18. Chord Analysis
19. Soloing Method
20. Studio Tan
21. Altered Tunings
22. Decoding the Dots
23. Chord Names

THEORY WORKOUTS

George Russell and Pat Martino snippets

Giant Steps - Chord Analysis

Harmonic Series

Intervals and Chord naming issue

Half Whole Whole - experiments with scales which do not resolve in an orthodox manner

Lydian #2 triads

Natural Harmonics Map

Polychords1

Polychords2

Polychords3 - supporting notes

Reading interpreting

Substitutions

Transcribing Notation1

Transcribing Notation2

Triad Building1

Triad Building2

Triad Mining1

Triad Mining2

Where to play that F9 chord1

Where to play that F9 chord2

Where to play that F9 chord3 - supporting notes

IMPROV

1. Using all 12 notes over a chord
2. Using Arpeggios built from the chords in a progression
3. Using Modes over their matching chords in a progression
4. Using Modes for their particular sound
5. Using the Chromatic Notes
6. Choosing a specific scale implied by certain notes within the chords in a progression
7. Using Modes for their particular sound with appropriate chord progressions and limiting playing to single position, focussing on phrases and techniques

TAMING THE 7

A brief guide to 7string written for students in 1999 designed to garner interest in the extra string.

RIFFS

Shine On - Solo 1 (Pink Floyd)
Is There Anybody Out There 1 (Pink Floyd) - acoustic - fingerpicking
Is There Anybody Out There 2 & the Outro (Pink Floyd) - acoustic - fingerpicking
Babe I'm Gonna Leave You 1 (Led Zep) - acoustic - fingerpicking
Babe I'm Gonna Leave You 2 (Led Zep) - acoustic - strumming
Babe I'm Gonna Leave You 3 (Led Zep) - acoustic - alternate picking
Babe I'm Gonna Leave You 4 (Led Zep) - acoustic/electric - strumming
Shape Of My Heart (Sting) - acoustic - fingerpicking
Diary Of A Madman - Ozzy/Rhodes /Brauwer - acoustic - alternate picking
Mediterranean Sundance (Al Di Meola - Guitar Trio) - acoustic - alternate picking
Gates of Babylon (Rainbow) - Phrygian #3
Cliffs Of Dover (Eric Johnson)
Hey You (Pink Floyd)
I Want You (The Beatles)
Little Wing (Jimi Hendrix)
Love is the law (Sea Horses)
Sails Of Charon (The Scorpions)
Sins Of Omission (Testament)
HolyWars (Megadeth)
AoD (Slayer)
Spiritual Healing (Chuck Schuldiner)
Battery (Metallica)
Wasted Years (Iron Maiden)
Back In The Village (Iron Maiden)