

Guitar Workout

Increase:
Speed
Endurance
Strength

Kenny Mann



GUITAR WORKOUT

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INTRODUCTION |

THE QUEST FOR CHOPS

Ok, so you want to play faster. You've got a goal and I'm about to tell you how to go about it, but let's get a few things out of the way...

The main thing to remember is that building speed takes time. Lots of time. You may not notice marked improvement from day to day, but you will be making progress if you put in the time.

To really gauge your success, try making an audio recording of yourself playing some of the exercises in this book on your first day of playing them. You can make subsequent recordings in the weeks that follow. You'll find that your skills have been increasing all along.

It's kind of like a 'before' and 'after' shot from just about any fitness craze product- except this 'before' and 'after' will be sonic in nature and not visual.

The exercises in this book will help you develop confidence in your playing and will help make you aware of weak areas of your playing that need concentrated effort.

They are great way to start out a practice session as they help loosen your fingers and stretch your hand muscles to get you ready to practice other material.

These exercises should be part of your regular practice routine, but you don't want to practice them to the point where you may injure your hands. If you feel a little too much discomfort or cramping

in your hands, by all means cut back a little. Like at the gym, your muscles and tendons need time to recuperate in between workouts.

You should always play each exercise at a speed that you are comfortable with. If cannot play the exercises smoothly and without mistakes, then you are going too fast and you need to slow it down a little. Start out slow and slowly build speed. We're striving for good technique, not fast bad technique. Remember, speed comes with time.

I can't tell you how many students come up to me to show me how fast they've gotten only to mangle an exercise with terrible technique. You might fool some of the people, but you won't fool a musician. Just take your time and do it right. Don't worry about showing off at first.

Again, you may not see improvement overnight, but you will see improvement eventually. If you practice these exercises just 15 minutes a day for a week, at the end of the week you will have improved guaranteed. With practice you can only get better, not worse.

USING A METRONOME

An invaluable tool is what is called a metronome. It's a simple device that keeps time by creating a regular beat.

You will find using one in conjunction with the Guitar Workout exercises very beneficial. To practice with a metronome simply play one, two, or three notes per beat. When you are able to play an exercise without error at one speed, then you just speed the metronome up a little.

You can get a metronome at any music store. They come in all shapes and sizes, most notable is the traditional piano metronome with it's swinging pendulum. Prices range from about \$10 all the way to \$100+. There's no need to spend more than \$20 for one.

Guitar Workout



Illustration: The "old school", swinging pendulum metronome.



Illustration: A more modern metronome....

It's really important to use a metronome. Most of us lack the skill of keeping perfect time, so what will eventually happen is that you'll get stuck at a certain speed and then not be able to get any faster than if you don't use one.

I've got a video for those of you would like more help using a metronome with your exercises at the link below:

<http://guitaralliance.com/guitar-exercises/the-metronome/>

1

CHROMATIC ALTERNATE PICKING EXERCISES

ALTERNATE PICKING

For our first set of exercises we will use a picking technique called alternate picking where you pick in an down, up, down, up pattern.

It allows you to play a series of picked notes fluently and cleanly. It helps develop a good sense of rhythm because the regular picking motion helps acquire an evenness of timing that is absolutely essential.

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Some important point about alternate picking to remember are...

- Everyone holds a pick a little bit differently. Most people find that holding your pick with the tips of the thumb and forefinger sufficient.
- How you hold your pick to the strings is what is important here. You don't want the top of your pick to lean too far towards the ceiling or towards the floor. You may want to position you pick at a slight angle.
- You should limit arm movement to your wrist. Your thumb, finger, elbow, or arm should not move when picking. Keep your wrist movement to a minimum to achieve maximum speed.

You're picking motion will look something like this:

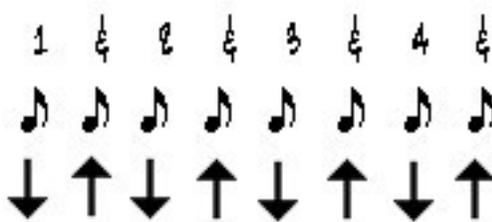


Illustration: The down, up, down, up motion.

You can count along as '1 and 2 and 3 and 4 and'. You'll pick down on each beat and pick up in-between.

Watch a video demonstration of alternate picking at the link below:

<http://guitaralliance.com/guitar-exercises/exercises-1-4/>

THE CHROMATIC SCALE

For these exercises we'll be using the chromatic scale. It's a fancy term for a scale that includes every note. These exercises will not have very much musical value to them in that they'll sound like a song or anything you would normally play during a song.

The point of our exercises is to work technique, after all.

EXERCISE 2

Now we're going to alternate pick on all 6 strings. This one isn't as easy as it looks. Remember to keep the notes even. Once you can play through the exercise without a mishap and all the notes are even, try playing it faster and faster. Don't get sloppy! Maintain a clean attack.

The illustration shows a musical exercise in treble clef. The notation consists of three measures. The first measure contains a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The second measure contains an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F4, G4. The third measure contains a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a guitar fretboard diagram with six strings labeled T (Treble), A (Acoustic), and B (Bass). The diagram shows the following fret numbers for each string across the three measures: Measure 1: T (0), A (0), B (0); Measure 2: T (0), A (0), B (0); Measure 3: T (0), A (0), B (0).

Illustration: Exercise 2

Once you get to the end try immediately playing the exercise backwards!

EXERCISE 4

This is more of a challenge exercise. I don't think you'll be able to play this one very fast without a lot of practice. It's a alternate picking string switching exercise. Instead of alternate picking on one string we're going to alternate between to adjacent strings. Hard!

The image displays a musical exercise on a treble clef staff. The notation consists of two measures, each containing a chromatic scale of eighth notes. The first measure starts on G4 and ascends to E5, while the second measure starts on E5 and descends to G4. Below the staff is a guitar tablature with three strings labeled T (Treble), A (Middle), and B (Bass). The B string contains a sequence of ten fret numbers: 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. The A and T strings are empty.

Visit the link below to see video demonstrations of exercises 1-4:

<http://guitaralliance.com/guitar-exercises/exercises-1-4/>

EXERCISE 5

This is simply a chromatic run up the 1st 4 frets on each string.

It's a great warm-up exercise because it warms both your left and right hand, but it's also great for building speed. Use all 4 of your fingers on your left hand.

Use your 1st finger for notes on the 1st fret, 2nd finger for notes on the 2nd, 3rd finger for notes on the 3rd fret, and 4th finger for notes on the 4th fret.

The image displays two systems of musical notation for Exercise 5. Each system consists of a treble clef staff and three guitar strings (T, A, B). The first system shows an ascending chromatic run: Treble (E2, F2, G2, A2), Acoustic (D2, E2, F2, G2), and Bass (E1, F1, G1, A1). The second system shows a descending chromatic run: Treble (A2, G2, F2, E2), Acoustic (G2, F2, E2, D2), and Bass (A1, G1, F1, E1). Fingerings are indicated by numbers 1-4 above or below the notes.

Illustration 1: 1, 2, 3, 4, 1, 2, 3, 4...

Guitar Workout

1 2 3 4 2 3 4 5 | 3 4 5 6 4 5 6 7 | 5 6 7 8 6 7 8 9

T
A
B

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

T
A
B

9 8 7 6 8 7 6 5 | 7 6 5 4 6 5 4 3 | 5 4 3 2 4 3 2 1

T
A
B

EXERCISE 7

This one is pretty fun to play. You'll actually see several songs with licks played that are similar to this exercise. Keep a steady picking motion during this exercise. Don't let the notes run into each other.

T	15 0 0 0 14 0 0 0	12 0 0 0 11 0 0 0	8 0 0 0 7 0 0 0
A			
B			

T	5 0 0 0 3 0 0 0	2 0 0 0 3 0 0 0	
A			
B			

Illustration: Exercise 7: It's got bounce!

You should play around with variations of this exercise by changing the fretted notes, or playing a similar pattern on a different string. Be creative and see what you can come up with!

EXERCISE 9

This one is a monster, but you can do it!

It's the same pattern as the previous exercise, but we're ascending up the neck and descending down the neck.

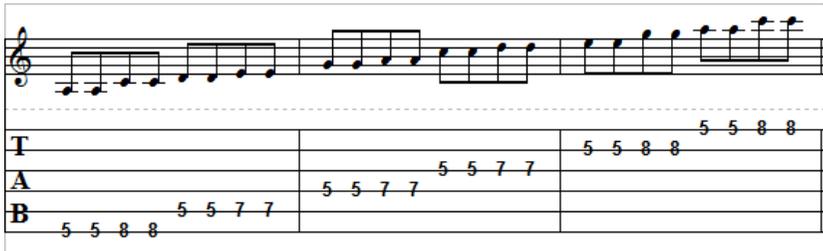
Notice that the tablature stops at the 15th fret. If you get brave you can go all the way up to the highest fret and then back down again. In fact, you can play it any way you want. Go as high up the fretboard as you dare. Go back down again. Go back in forth between two positions. Just have fun with it, but maintain that 3 note pattern.

It gets quite challenging to play fast because it's a three note pattern being played in standard 4/4 time. A different note of the sequence is always falling on the beat.

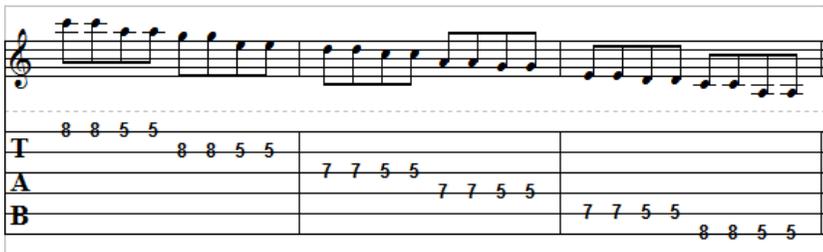
Remember if you get frustrated while trying to play a hard exercise, take a break for a minute and then come back and try. Tension builds up in our neck, shoulders, hands, and arms. A lot of times when you come back after your break the tension will be not be as intense and you might find yourself performing the exercise 10 times better on the first try back.

EXERCISE 12

This exercise is built off of the pentatonic scale which you'll end up using a lot for solos.



Musical notation for Exercise 12, first system. The staff shows a treble clef and a pentatonic scale in G major (G-A-B-A-G). Below the staff are three guitar strings (T, A, B) with fret numbers: T (5-5-8-8), A (5-5-7-7), and B (5-5-8-8).



Musical notation for Exercise 12, second system. The staff shows a treble clef and a pentatonic scale in G major (G-A-B-A-G). Below the staff are three guitar strings (T, A, B) with fret numbers: T (8-8-5-5), A (7-7-5-5), and B (7-7-5-5).

Illustration: Exercise 12: It's a pentatonic thang...

For video demonstrations of exercises 10-12, please visit the link below:

<http://guitaralliance.com/guitar-exercises/exercises-10-12-advanced-alternate-picking/>

2

FINGER ISOLATION EXERCISES

EASY AS 1, 2, 3, 4

The set of exercises we'll learn in this chapter occur on the first 4 frets.

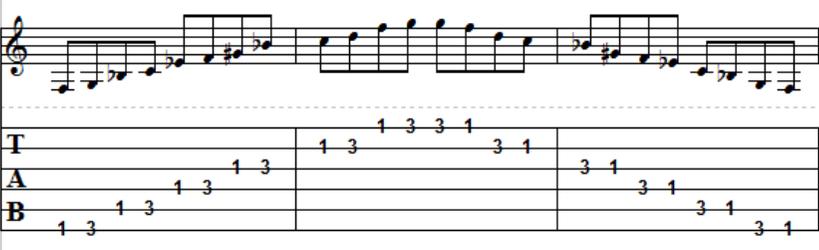
You'll use the following fingerings for each exercise:

- 1st fret = 1st finger
- 2nd fret = 2nd finger
- 3rd fret = 3rd finger
- 4th fret = 4th finger

It doesn't matter what string you're on. Just follow prescribed fingerings and you can't go wrong. It's as easy as that.

EXERCISE 14

Your 1st finger and 3rd finger will get a workout in this one. The 3rd finger is actually the weakest finger in the hand (I bet you thought it was the pinky). You won't feel the weakness in your 3rd finger as much in this exercise as you will in a subsequent exercise.



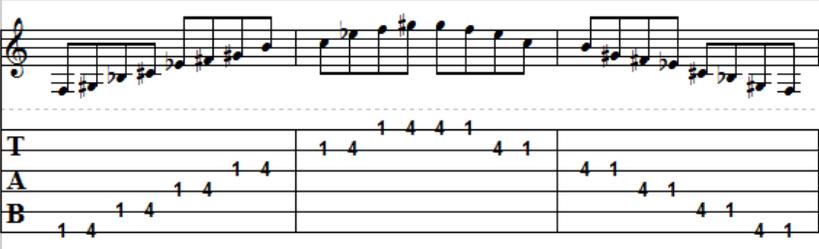
Musical notation for Exercise 14, showing a treble clef staff with a sequence of notes and a corresponding fingerings table below. The table has three columns and three rows labeled T, A, and B.

T		1 3 3 1	
A		1 3	3 1
B	1 3	1 3	3 1

Illustration: Exercise 14

EXERCISE 15

This one is a bit of a stretch. 1st and 4th fingers only!



Musical notation for Exercise 15, showing a treble clef staff with a sequence of notes and a corresponding fingerings table below. The table has three columns and three rows labeled T, A, and B.

T		1 4 4 1	
A		1 4	4 1
B	1 4	1 4	4 1

Illustration: Exercise 15

EXERCISE 16

This time we won't lead with our 1st finger.

The image shows the musical notation for Exercise 16. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature with three lines labeled T (Treble), A (Middle), and B (Bass). The tablature shows fingerings for each note in the exercise.

T		2 1	2 1 1 2	1 2		
A			2 1	2 1	1 2	
B	2 1	2 1			1 2	1 2

Illustration: Exercise 16

EXERCISE 17

A variation of exercise 14...

The image shows the musical notation for Exercise 17. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature with three lines labeled T (Treble), A (Middle), and B (Bass). The tablature shows fingerings for each note in the exercise.

T			3 1 1 3	3 1	1 3	
A		3 1	3 1		1 3	
B	3 1	3 1			1 3	1 3

Illustration: Exercise 17

EXERCISE 24

Here's the last exercise of this chapter and probably the hardest to play. It's just a variation of exercise 23. Just use your 3rd and 4th fingers!

The image shows the musical notation for Exercise 24. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature with three strings labeled T (Treble), A (Middle), and B (Bass). The tablature shows fingerings for the notes in the melody.

T		5 3 3 5	5 3	3 5	
A			5 3		3 5
B	5 3	5 3		3 5	3 5

Illustration: Exercise 24

3

LEGATO

EXERCISES

WHAT IS LEGATO?

Legato means that musical notes are to be played smoothly and connected. That is to transition from note to note with no intervening silence. On the guitar we can use hammer-ons and pull-offs to create legato. The following series of exercises uses legato throughout. That means that there will be lots of hammer-ons and pull-offs.

One of the main differences between this method and strictly picking throughout is that the hammer-ons and pull-offs require a little more strength to pull off properly. If you don't pull-off hard enough the next note will not produce much of a sound, hence you would 'lose' a note.

You'll use the same fingering structure that we outlined in the previous chapter. Remember it's as easy as 1, 2, 3, 4.

EXERCISE 29

The pull-offs in this exercise are tough at first. Remember that the 3rd finger is the weakest and you really have to work on it to get a good sounding pull-off using it.

The image shows the musical notation for Exercise 29. It consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature for strings T (Treble), A (Acoustic), and B (Bass). The tablature is divided into three measures. The first measure shows a sequence of notes on the B string (3, 1, 3, 1) and the A string (3, 1), with pull-off (P) and hammer-on (H) markings. The second measure shows a sequence of notes on the T string (3, 1, 1, 3) and the A string (1, 3), with pull-off (P) and hammer-on (H) markings. The third measure shows a sequence of notes on the B string (1, 3, 1, 3) and the A string (1, 3), with pull-off (P) and hammer-on (H) markings.

Illustration: Exercise 29

EXERCISE 30

If you thought exercise 27 was tough, wait till you try this ...

The image shows the musical notation for Exercise 30. It consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature for strings T (Treble), A (Acoustic), and B (Bass). The tablature is divided into three measures. The first measure shows a sequence of notes on the B string (4, 1, 4, 1) and the A string (4, 1), with pull-off (P) and hammer-on (H) markings. The second measure shows a sequence of notes on the T string (4, 1, 1, 4) and the A string (1, 4), with pull-off (P) and hammer-on (H) markings. The third measure shows a sequence of notes on the B string (1, 4, 1, 4) and the A string (1, 4), with pull-off (P) and hammer-on (H) markings.

Illustration: Exercise 30

EXERCISE 31

Here's the hardest series of hammer-ons you'll play.

The illustration shows a musical exercise for guitar. It consists of a treble clef staff and three guitar strings labeled T (Treble), A (A), and B (Bass). The exercise is divided into three measures. The first measure contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains: A4, B4, C5, D5, C5, B4, A4. The third measure contains: G4, F4, E4, D4, C4, B3, A3. Fingerings are indicated by numbers 1-3. Hammer-ons (H) and pull-offs (P) are marked with arcs and letters below the notes. In the first measure, H is under G4, A4, B4, and C5. In the second measure, H is under A4, B4, and C5. In the third measure, P is under F4, E4, D4, and C4. The final note A3 has an H and a P marking.

Illustration: Exercise 31

EXERCISE 32

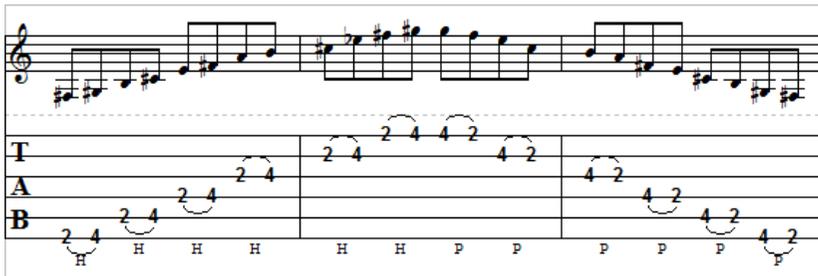
And now, the hardest pull-offs. Ouch!

The illustration shows a musical exercise for guitar. It consists of a treble clef staff and three guitar strings labeled T (Treble), A (A), and B (Bass). The exercise is divided into three measures. The first measure contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second measure contains: A4, B4, C5, D5, C5, B4, A4. The third measure contains: G4, F4, E4, D4, C4, B3, A3. Fingerings are indicated by numbers 1-3. Pull-offs (P) and hammer-ons (H) are marked with arcs and letters below the notes. In the first measure, P is under G4, A4, and B4. In the second measure, P is under A4, B4, and C5. In the third measure, H is under F4, E4, and D4. The final note A3 has an H and a P marking.

Illustration: Exercise 32

EXERCISE 33

Don't cheat and use your 1st and 3rd fingers. Use your 2nd and 4th fingers only!

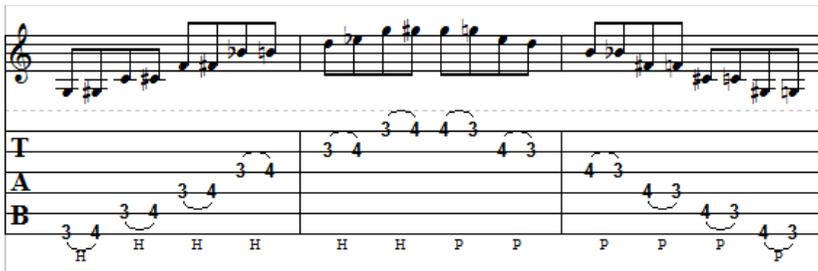


The image shows the musical notation for Exercise 33. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are three guitar strings labeled T (Treble), A (Middle), and B (Bass). Fingerings are indicated by numbers 2 and 4. The exercise is divided into three measures. The first measure has four eighth notes on the B string (2, 4, 2, 4) and four eighth notes on the A string (2, 4, 2, 4). The second measure has four eighth notes on the T string (2, 4, 4, 2) and four eighth notes on the A string (4, 2, 4, 2). The third measure has four eighth notes on the B string (4, 2, 4, 2) and four eighth notes on the A string (4, 2, 4, 2). The exercise ends with a double bar line.

Illustration: Exercise 33

EXERCISE 34

Here's a workout for the two weakest fingers.



The image shows the musical notation for Exercise 34. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are three guitar strings labeled T (Treble), A (Middle), and B (Bass). Fingerings are indicated by numbers 3 and 4. The exercise is divided into three measures. The first measure has four eighth notes on the B string (3, 4, 3, 4) and four eighth notes on the A string (3, 4, 3, 4). The second measure has four eighth notes on the T string (3, 4, 4, 3) and four eighth notes on the A string (4, 3, 4, 3). The third measure has four eighth notes on the B string (4, 3, 4, 3) and four eighth notes on the A string (4, 3, 4, 3). The exercise ends with a double bar line.

Illustration: Exercise 34

EXERCISE 35

Ok, now use your 3rd and 4th fingers only for this one.

Musical score for Exercise 35. The score consists of a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staves contain fingerings and articulations: T (3 5, 3 5, 3 5, 3 5, 3 5, 5 3, 5 3), A (3 5, 3 5, 3 5, 5 3, 5 3, 5 3, 5 3), and B (3 5, 3 5, 3 5, 3 5, 3 5, 3 5, 3 5, 3 5). The B staff also includes articulation marks: H, H, H, H, H, H, P, P, P, P, P, P, P, P.

Illustration: Exercise 35

EXERCISE 36

And your 3rd and 4th fingers for this one as well. If you didn't already hate me enough at this point...

Musical score for Exercise 36. The score consists of a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staves contain fingerings and articulations: T (5 3, 5 3, 5 3, 5 3, 5 3, 3 5, 3 5), A (5 3, 5 3, 5 3, 3 5, 3 5, 3 5, 3 5), and B (5 3, 5 3, 5 3, 5 3, 5 3, 5 3, 5 3, 5 3). The B staff also includes articulation marks: P, P, P, P, P, P, H, H, H, H, H, H, H, H.

EXERCISE 39

This exercise might sound like something you've heard in a song. Just use your 1st and 3rd fingers to play the fretted notes. The open string helps you move to the next note.

You can move it all the way up the fretboard or all the way down. Just maintain the pattern throughout.

15 12 0 14 11 0 13 10 0 12 9 0 11 8 0 10 7 0 9 6 0 8 5 0

T
A
B

P P P P P P P P P P P P P P P P

Illustration: Exercise 39

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EXERCISE 40

Here's a series of hammer-ons that will challenge you. Use your 1st, 2nd, and 4th fingers for fingerings.

T
A
B

1 2 4 1 2 4 1 2 4 1 2 4 4 2 1 4 2 1

H H H H H H H H P P P P

T
A
B

4 2 1 4 2 1 4 2 1 4 2 1

P P P P P P P P

Illustration: Exercise 40

EXERCISE 41

Here you'll find a slight variation on the last exercise. 1st, 3rd, and 4th fingers only!

Musical notation for Exercise 41, first system. The notation includes a treble clef staff with a melodic line, and three staves labeled T, A, and B. The T staff has fingerings: 1 3 4 4 3 1, 1 3 4 4 3 1, 1 3 4 4 3 1. The A staff has fingerings: 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4. The B staff has fingerings: 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4, 1 3 4. There are also 'H' and 'P' markings below the B staff.

Musical notation for Exercise 41, second system. The notation includes a treble clef staff with a melodic line, and three staves labeled T, A, and B. The T staff has fingerings: 4 3 1. The A staff has fingerings: 4 3 1, 4 3 1, 4 3 1, 4 3 1. The B staff has fingerings: 4 3 1, 4 3 1, 4 3 1, 4 3 1. There are also 'P' markings below the B staff.

Illustration: Exercise 41

EXERCISE 43

You'll use all four fingers for this exercise. Try to play so that each note rings out clearly.

The musical score for Exercise 43 is presented in two systems. The first system consists of three measures of music, each containing a quarter-note scale. The first measure is C4-D4-E4-F#4-G4, the second is G3-A3-B3-C4-D4, and the third is D4-E4-F#4-G4-A4. The second system also consists of three measures, each containing a quarter-note scale. The first measure is A4-B4-C5-D5-E5, the second is E4-F#4-G4-A4-B4, and the third is B4-C5-D5-E5-F#5. Below the staff are two sets of three staves labeled T, A, and B. The first set of staves shows fingerings (1-4) and hand positions (H) for the first system. The second set of staves shows fingerings (4-1) and pings (P) for the second system.

Illustration: Exercise 43

EXERCISE 44

This variation on exercise 43 will throw a little bit of finger confusion in the mix.

The image displays two systems of guitar tablature for Exercise 44. Each system consists of a treble clef staff with musical notation and a three-line tablature below it. The first system has three measures, and the second system has four measures. Fingerings are indicated by numbers 1-4 above notes, and picking directions (H for hammer-on, P for pull-off) are indicated below notes. Brackets group notes that are played together.

System 1:

- Measure 1: Treble clef notation shows a sequence of notes. Tablature shows frets 1, 4, 3, 2 on strings T, A, and B. Picking: H P P. Fingering: 1 4 3 2.
- Measure 2: Treble clef notation shows a sequence of notes. Tablature shows frets 1, 4, 3, 2 on strings T, A, and B. Picking: H P P. Fingering: 1 4 3 2.
- Measure 3: Treble clef notation shows a sequence of notes. Tablature shows frets 1, 4, 3, 2 on strings T, A, and B. Picking: H P P. Fingering: 1 4 3 2.

System 2:

- Measure 1: Treble clef notation shows a sequence of notes. Tablature shows frets 4, 1, 2, 3 on strings T, A, and B. Picking: P H H. Fingering: 4 1 2 3.
- Measure 2: Treble clef notation shows a sequence of notes. Tablature shows frets 4, 1, 2, 3 on strings T, A, and B. Picking: P H H. Fingering: 4 1 2 3.
- Measure 3: Treble clef notation shows a sequence of notes. Tablature shows frets 4, 1, 2, 3 on strings T, A, and B. Picking: P H H. Fingering: 4 1 2 3.
- Measure 4: Treble clef notation shows a sequence of notes. Tablature shows frets 4, 1, 2, 3 on strings T, A, and B. Picking: P H H. Fingering: 4 1 2 3.

Illustration: Exercise 44

EXERCISE 45

This one is a monster! It's quite a stretch for you poor fingers, so if you're don't feel agile enough to tackle it, please don't trouble yourself just yet. We don't want you to damage your hand.

I'm just give you fair warning, because you're using your 1st finger for the notes on the 1st fret, 2nd finger for notes on the 3rd fret, 3rd finger for notes on the 4th fret, and your 4th finger for the notes on the 6th fret.

The image displays two systems of musical notation for Exercise 45. Each system consists of a standard musical staff in treble clef and a corresponding guitar tablature below it. The first system covers the first two measures of the exercise, and the second system covers the next two measures. The tablature includes fret numbers (1, 3, 4, 6) and fingerings (1, 3, 4, 6) for the first system, and (6, 4, 3, 1) for the second system. The notes in the musical staff are:
System 1:
Measure 1: G4 (1), A4 (3), B4 (4), C5 (6)
Measure 2: B4 (3), C5 (4), D5 (6), E5 (1)
System 2:
Measure 3: D5 (6), C5 (4), B4 (3), A4 (1)
Measure 4: G4 (6), F4 (4), E4 (3), D4 (1)
The tablature uses 'H' for hammer-ons and 'P' for pull-offs. The first system has 'H H H' under the notes in measures 1 and 2. The second system has 'P P P' under the notes in measures 3 and 4.

Illustration: Exercise 45

EXERCISE 46

Here's an exercise that doubles as a cool lick. It's an ascending pattern I've seen many players, such as Randy Rhoads, use. You can continue to play it all the way up the fretboard if you wish.

The diagram shows the following fretboard positions:

T			
A	2 4	2 4 3 5	4 6 5 7
B			
	H H H H	H H H H	H H H H

Illustration: Exercise 46

EXERCISE 47

Once you go up as in exercise 46, you've got to come down...

The diagram shows the following fretboard positions:

T			
A	9 7	9 7 8 6	7 5 6 4
B			
	P P P P	P P P P	P P P P

Illustration: Exercise 47

4

PENTATONIC EXERCISES

THE PENTATONIC SCALE

The word pentatonic gets its name from the Greek word “penta” which means 5 and tonic which stands for tone. That’s what pentatonic scales are: 5 tone scales.

The pentatonic scales are widely used for guitar leads and solos. Practicing the pentatonic scale patterns is a great exercise that provides technical training as well as helps you memorize practical scales that have a use in the real world.

You won't find much in the way of variation in this chapter. Just 12 pentatonic scale patterns, so let's get started...

EXERCISE 48

Gtr I

T								0	3	0	3
A				0	2	0	2				
B	0	3	0	2							

Illustration: Exercise 48: G pentatonic

EXERCISE 49

T								1	4	1	4
A				1	3	1	3				
B	1	4	1	3							

Illustration: Exercise 49: G# pentatonic

EXERCISE 52

Musical notation for Exercise 52: B pentatonic. The notation shows a treble clef staff with a melodic line. Below the staff is a guitar fretboard diagram with three strings labeled T, A, and B. The fret numbers are: T: 4, 7; A: 4, 7, 4, 7; B: 4, 7, 4, 6, 4, 6, 4, 6.

Illustration: Exercise 52: B pentatonic

EXERCISE 53

Musical notation for Exercise 53: C pentatonic. The notation shows a treble clef staff with a melodic line. Below the staff is a guitar fretboard diagram with three strings labeled T, A, and B. The fret numbers are: T: 5, 8; A: 5, 8, 5, 8; B: 5, 8, 5, 7, 5, 7, 5, 7.

Illustration : Exercise 53: C pentatonic

EXERCISE 54

T
A
B

Illustration: Exercise 54: C# pentatonic

EXERCISE 55

T
A
B

Illustration: Exercise 55: D pentatonic

EXERCISE 58

T		10 13	10 13
A		10 12	10 12
B	10 13	10 12	

Illustration: Exercise 58: F pentatonic

EXERCISE 59

T		11 14	11 14
A		11 13	11 13
B	11 14	11 13	

Illustration: Exercise 59: F# pentatonic

EXERCISE 60

The image shows a musical exercise for guitar. At the top is a treble clef staff with a melodic line. Below it is a guitar tablature with three strings labeled T, A, and B. The tablature is divided into two measures. The first measure contains fret numbers 12, 14, 12, 14, 12, 14, 12, 14. The second measure contains fret numbers 12, 15, 12, 15. A dashed horizontal line is positioned above the tablature.

T								12	15	12	15
A								12	14	12	14
B								12	15	12	14

Illustration: Exercise 60: G pentatonic

5

ENDURANCE

EXERCISES

FEEL THE BURN

The exercises in this chapter are designed to bring the pain. You're hands will be cramping! The purpose is to develop stamina. Fingers and hands get tired quickly, so you've got to train the muscles for endurance.

These exercises are meant to be played for as long as you can. Each contains a repeating pattern. Just repeat the pattern over and over until you just can't stand it anymore.

Also, keep in mind that you can only pick the very first note. Each note after that must be executed with hammer-ons and pull-offs only.

EXERCISE 61

Keep the trill going for as long as you can. Eventually you'll start missing notes and hand cramps will invade. Use your 1st and 4th fingers for fretting purposes.

5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8 5 8

T

A

B

H P H P H P H P H P H P H P H P H P H P H P H P

Illustration: Exercise 61

EXERCISE 62

This one is similar to the last, but just use your 2nd and 3rd fingers to fret it. You won't be able to play it as long as the last one.

2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

T

A

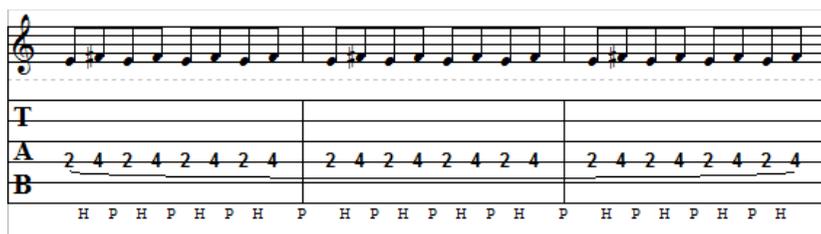
B

H P H P H P H P H P H P H P H P H P H P H P H P

Illustration: Exercise 62

EXERCISE 63

Use your 2nd and 4th fingers. Fight through the burn for a few seconds before you stop.

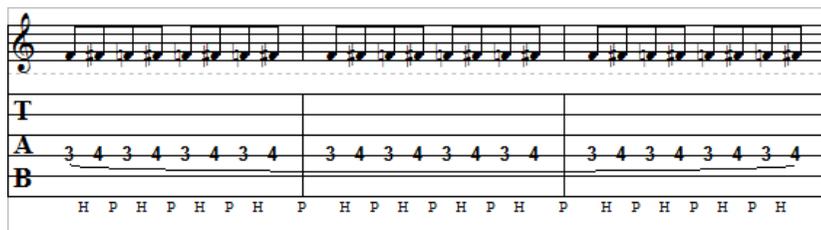


The illustration shows a musical exercise on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of three measures of eighth notes: E_4 , $F\#_4$, G_4 , A_4 , B_4 , C_5 , B_4 , A_4 , G_4 , $F\#_4$, E_4 . The first two measures are identical, and the third measure is a descending eighth-note pair. Below the staff are three systems of tablature. The first system is labeled 'T' and is empty. The second system is labeled 'A' and contains the numbers '2 4 2 4 2 4 2 4' for the first measure, '2 4 2 4 2 4 2 4' for the second measure, and '2 4 2 4 2 4 2 4' for the third measure. The third system is labeled 'B' and contains the letters 'H P H P H P H P' for the first measure, 'H P H P H P H P' for the second measure, and 'H P H P H P H P' for the third measure.

Illustration: Exercise 63

EXERCISE 64

This one is really hard to keep going. Use your 3rd and 4th fingers.

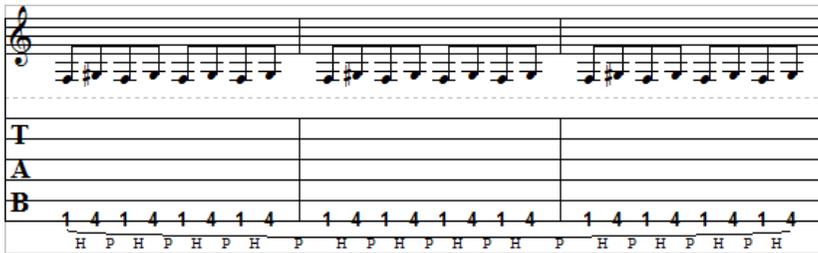


The illustration shows a musical exercise on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of three measures of eighth notes: E_4 , $F\#_4$, G_4 , A_4 , B_4 , C_5 , B_4 , A_4 , G_4 , $F\#_4$, E_4 . The first two measures are identical, and the third measure is a descending eighth-note pair. Below the staff are three systems of tablature. The first system is labeled 'T' and is empty. The second system is labeled 'A' and contains the numbers '3 4 3 4 3 4 3 4' for the first measure, '3 4 3 4 3 4 3 4' for the second measure, and '3 4 3 4 3 4 3 4' for the third measure. The third system is labeled 'B' and contains the letters 'H P H P H P H P' for the first measure, 'H P H P H P H P' for the second measure, and 'H P H P H P H P' for the third measure.

Illustration: Exercise 65

EXERCISE 65

Here's you'll use your 1st and 4th fingers. This one is also hard to keep going for very long.



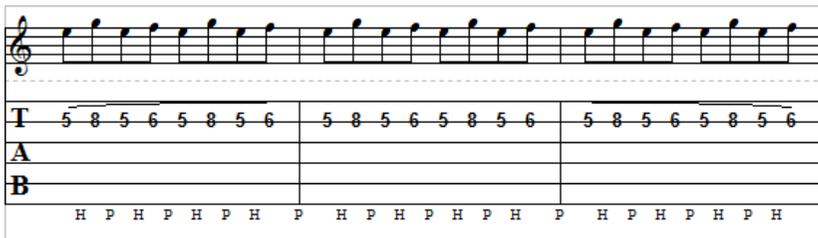
Musical notation for Exercise 65, showing a treble clef staff with a sequence of eighth notes and a guitar tablature below. The tablature includes fingerings (1, 4) and picking directions (H, P).

T			
A			
B	1 4 1 4 1 4 1 4	1 4 1 4 1 4 1 4	1 4 1 4 1 4 1 4
	H P H P H P H P	P H P H P H P H	P H P H P H P H

Illustration: Exercise 65

EXERCISE 66

Here's a slight variation using three fingers.



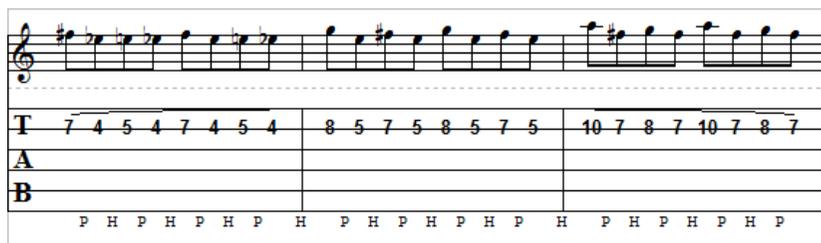
Musical notation for Exercise 66, showing a treble clef staff with a sequence of eighth notes and a guitar tablature below. The tablature includes fingerings (5, 8, 5, 6) and picking directions (H, P).

T	5 8 5 6 5 8 5 6	5 8 5 6 5 8 5 6	5 8 5 6 5 8 5 6
A			
B			
	H P H P H P H P	P H P H P H P H	P H P H P H P H

Illustration: Exercise 66

EXERCISE 67

This one is similar to the last. Only in this one we'll ascend the fretboard. Go as high or as low as you want.

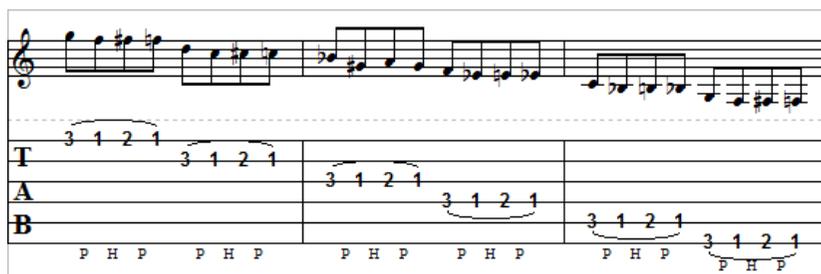


Musical notation for Exercise 67, showing a treble clef staff with a key signature of one sharp (F#). The exercise consists of three measures. The first measure contains a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3, F#3. The second measure contains an ascending eighth-note scale: F#3, G3, A3, B3, C4, D4, E4, F#4. The third measure contains a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3, F#3. Below the staff are three lines labeled T, A, and B. The T line contains the fret numbers: 7 4 5 4 7 4 5 4 | 8 5 7 5 8 5 7 5 | 10 7 8 7 10 7 8 7. The A and B lines are empty. Below the fret numbers are the fingering letters: P H P H P H P H | P H P H P H P H | P H P H P H P.

Illustration: Exercise: 67

EXERCISE 68

Keep repeating the three measures below. See how long you can last. You can also play it going up or even add your own variations.



Musical notation for Exercise 68, showing a treble clef staff with a key signature of one sharp (F#). The exercise consists of three measures. The first measure contains a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3, F#3. The second measure contains an ascending eighth-note scale: F#3, G3, A3, B3, C4, D4, E4, F#4. The third measure contains a descending eighth-note scale: F#4, E4, D4, C4, B3, A3, G3, F#3. Below the staff are three lines labeled T, A, and B. The T line contains the fret numbers: 3 1 2 1 | 3 1 2 1 | |. The A line contains the fret numbers: | 3 1 2 1 | 3 1 2 1 |. The B line contains the fret numbers: | | 3 1 2 1 | 3 1 2 1 |. Below the fret numbers are the fingering letters: P H P P H P | P H P P H P | P H P P H P.

Illustration: Exercise 68

6

STRENGTH BUILDING EXERCISES

LET'S GET PUMPED!

I've just got a trio of exercises in this chapter. They are extremely challenging, so proceed with caution!

EXERCISE 69

This is probably the weirdest exercise in this book. You'll play the 3rd fret with your 1st finger, the 5th fret with your 3rd, and use your 4th finger to slide from the 7th fret to the 9th. Use similar fingerings throughout the exercise and you'll have it made!

The image shows a musical exercise for guitar. At the top is a treble clef staff with a melodic line consisting of quarter notes. Below the staff is a guitar tablature with three strings labeled T (Treble), A (Middle), and B (Bass). The B string has fret numbers 3, 5, 7, 9, 7, 5, 3, 5, 7, 9, 7, 5, 3, 7, 5. Slurs connect the 7-9 and 9-7 pairs in the first, second, and fourth measures. The word 'sl.' (slide) is written below the B string in the first, second, and fourth measures.

Illustration: Exercise 69

EXERCISE 70

This is the exercise I like most. You cross the string quickly and it sounds real cool. It's tricky to play at first. You'll end up playing on the wrong strings and hitting the wrong notes, but it's worth the effort as I have noticed how it's improved my playing, and other's playing, throughout the years.

The first system of musical notation for Exercise 70 consists of a treble clef staff and three guitar strings (T, A, B) with fingerings. The treble staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-29

EXERCISE 71

Our last strength building exercise doesn't look too difficult at first, but upon a further look we'll realize that it's a doozy.

We're going to perform a series of hammer-ons and pull-offs, like a trill, but we're going to shift the high note.

The basic patten is 5th fret, 7th fret, 5th, fret, 8th fret, 5th, fret, 10th fret, and then back down again. It's very tough to reach for a higher and higher note. Just keep your 1st finger glued to the 5th fret.

The image shows a musical exercise on a treble clef staff. The first measure contains six notes: G4 (5th fret), A4 (7th fret), G4 (5th fret), A4 (7th fret), G4 (5th fret), and A4 (7th fret). The second measure contains six notes: G4 (5th fret), A4 (7th fret), B4 (8th fret), G4 (5th fret), A4 (7th fret), and B4 (8th fret). The third measure contains six notes: G4 (5th fret), A4 (7th fret), B4 (8th fret), G4 (5th fret), A4 (7th fret), and B4 (8th fret). Below the staff is a fretboard diagram for the top three strings: Treble (T), Acoustic (A), and Bass (B). The fret numbers for the T string are: 5 7 5 8 5 10 5 8 | 5 7 5 8 5 10 5 8 | 5 7 5 8 5 10 5 8. The A and B strings are empty. Below the fretboard diagram is a sequence of letters: H P H P H P H P | H P H P H P H P | H P H P H P H P.

6

FINGER CONFUSION EXERCISES

WHO? WHAT? WHERE?

Your fingers sometime seem like they have a brain of their own, but it's the brain in your head that is getting confused. These exercises challenge you by playing weird finger combinations. They will stress your concentration, but don't let it get to you!

EXERCISE 72

Play through this one slowly at first to determine if you're actually playing it right. I've had several students look at it and assume things about it and then go on to play something totally different.

Just use the old 1, 2, 3, 4 fingerings, but pay attention to where the hammer-ons and pull offs are and what notes you're actually using.

The image displays two systems of musical notation for Exercise 72. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 12-measure piece of music. Below the staff are three guitar-specific staves labeled T, A, and B, representing the Treble, Acoustic, and Bass strings respectively. The notation includes fingerings (1-4), hammer-ons (H), pull-offs (P), and slurs. The first system features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The second system features a sequence of notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. The guitar-specific notation shows fingerings and techniques for each string: T (1 3 2 4), A (1 3 2 4), and B (1 3 2 4) for the first system; and T (4 2 3 1), A (4 2 3 1), and B (4 2 3 1) for the second system.

Illustration: Exercise 72

EXERCISE 73

Our last few exercises use a lot of hammer-ons and pull-offs. You can also play a variation of it by just picking the notes.

Use the same fingerings as before and concentrate on clearly sounding each note.

T
A
B

1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2
 H P P H P P H P P H P P H P P H P P

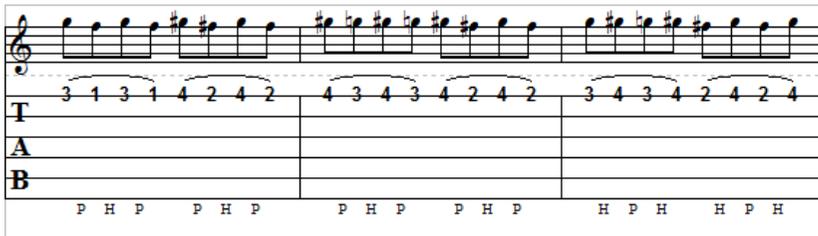
T
A
B

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3
 P H H P H H P H H P H H P H H

Illustration: Exercise 73

Guitar Workout

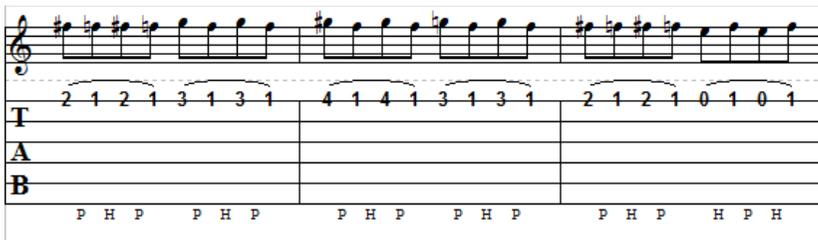
EXERCISE 74



Musical notation for Exercise 74, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of three measures of music. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4. The third measure contains the notes G4, A4, B4, C5, B4, A4, G4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are grouped by beams, and there are slurs over the first two notes of each measure. Below the staff, there are three rows labeled T, A, and B, representing the guitar strings. The T row contains the following fret numbers: 3 1 3 1 4 2 4 2 | 4 3 4 3 4 2 4 2 | 3 4 3 4 2 4 2 4. Below the fret numbers, there are three rows of picking notation: P H P | P H P | P H P | P H P | H P H | H P H.

Illustration: Exercise 74

EXERCISE 75



Musical notation for Exercise 75, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of three measures of music. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4. The third measure contains the notes G4, A4, B4, C5, B4, A4, G4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are grouped by beams, and there are slurs over the first two notes of each measure. Below the staff, there are three rows labeled T, A, and B, representing the guitar strings. The T row contains the following fret numbers: 2 1 2 1 3 1 3 1 | 4 1 4 1 3 1 3 1 | 2 1 2 1 0 1 0 1. Below the fret numbers, there are three rows of picking notation: P H P | P H P | P H P | P H P | P H P | H P H.

Illustration: Exercise 75

7

RESOURCES

ON THE WEB

You'll find resources for this e-book on the web at the link below:

<http://guitaralliance.com/guitar-exercises/>

Feel free to use the comments system at the website to leave comments or to suggest any additions to Guitar Workout.

You can also download any revisions of this e-book as they become available.

IN CLOSING

Well, that's about it for now. I'll certainly revisit this topic in the future to add even more exercises, so check the website out frequently to scout for updates.

Sincerely,
Kenny Mann

Guitar Workout

