

# Complete Technique: A Modern Guitar Method

---

By Matthew Scott With Companion Analysis by Manus AI

---

## Introduction

---

Welcome to *Complete Technique*. This book is designed to take your guitar playing from foundational mechanics to advanced, fusion-level execution. It is not just a collection of physical drills; it is a comprehensive method that bridges the gap between raw physical speed and sophisticated musical application.

For years, guitar pedagogy has been divided into two camps: the “shredders” who focus purely on mechanics (often at the expense of musicality), and the “jazzers” who focus on deep harmonic theory (often at the expense of modern rock technique). This book unites both worlds.

Across 55 progressive exercises divided into five essential technical disciplines—Alternate Picking, Economy Picking, Pentatonic Etudes, Legato, and Sweep Picking—you will build the motor skills required for modern guitar playing. But more importantly, you will learn the *music theory* behind what your hands are doing.

You will not just learn to play fast; you will learn how to superimpose pentatonic scales over complex jazz chords, how to use polyrhythms to create floating phrases, and how to outline advanced arpeggios using sweep picking.

## How to Use This Book

---

This book is designed to be used in conjunction with the original tablature and the companion audio backing tracks.

- 1. Read the Chapter:** Before diving into the tabs, read the chapter text. Understand the mechanical goals and the music theory behind the section.

2. **Review the Notation:** We use a dual-notation system (Standard Staff + Tablature). The staff provides the exact rhythmic values, while the tab provides the fretboard mapping. Pay close attention to the picking direction symbols ( $\sqcap$  for downstrokes,  $\surd$  for upstrokes).
  3. **Use the Backing Tracks:** Every exercise in this book corresponds to a specific chord progression. Do not practice in a vacuum. Load the corresponding backing track, set your tempo to 60 BPM, and practice the exercise over the track. Listen to how the notes interact with the chords.
  4. **Listen to the Etudes:** At the end of each section, listen to the companion Etude track to hear how these mechanical exercises translate into actual musical solos.
- 

## Chapter 1: Foundations

---

Before we touch the instrument, we must establish the ground rules for how we practice and how we understand the fretboard.

### The Dual Notation System: Closing the Rhythm Gap

---

One of the greatest pitfalls for self-taught guitarists is a reliance on tablature alone. While tab is excellent for showing you *where* to put your fingers, it traditionally fails to tell you *when* to play the notes. This leads to sloppy phrasing and a poor sense of time.

In this method, every exercise is presented with **dual notation**: the standard treble clef staff on top, and tablature on the bottom.

The standard notation explicitly dictates the rhythm, note durations, and time signature (all exercises begin in  $\frac{4}{4}$  time at 60 BPM). You must learn to read the rhythmic values of the standard staff—quarter notes, eighth notes, sixteenth notes, and triplets—and apply them to the fretboard mapping provided by the tab.

# The Three-Note-Per-String (3NPS) System

---

Traditional guitar pedagogy often teaches scales in two-note-per-string “boxes.” While useful for basic blues, this system creates uneven string crossings for the right hand, making high-speed alternate picking incredibly difficult.

This book relies heavily on the **Three-Note-Per-String (3NPS)** system. By placing exactly three notes on every string, we create a mathematically symmetrical fingering pattern. This forces the left hand to stretch into adjacent scale positions, breaking you out of the vertical “box” mentality and teaching you to visualize the fretboard horizontally. More importantly, it creates a predictable, repeating picking pattern for the right hand, which is the secret to unlocking extreme speed.

## Practice Methodology: The Metronome is Your Master

---

Every exercise in this book is marked at **60 BPM (Beats Per Minute)**. This is not a suggestion; it is a requirement.

When learning a new motor skill, your brain must build new neural pathways. If you practice with mistakes, you build pathways for those mistakes.

1. **Start at 60 BPM.**
2. Play the exercise perfectly, with zero tension in your hands, arms, or shoulders.
3. If you make a mistake, do not increase the speed.
4. Once you can play the exercise perfectly five times in a row at 60 BPM, increase the tempo by 5 BPM.
5. Repeat the process.

Tension is the enemy of speed. If you feel your forearm tightening or your breathing stopping, you are playing too fast. Relax, drop the tempo, and try again.

---

# Chapter 2: Alternate Picking

---

## The Engine of Speed

---

Alternate picking is the engine that drives high-speed modern guitar playing. The concept is simple: alternate strictly between downstrokes (∏) and upstrokes (∨), regardless of what string you are playing on.

While simple in theory, alternate picking is incredibly difficult to master in practice. The challenge lies in “string crossing”—moving the pick from one string to the next. Depending on whether you are crossing to an adjacent higher string or lower string, and whether you are finishing on a downstroke or an upstroke, the pick must physically “jump” over strings to maintain the strict alternating pattern.

This section contains 10 moveable sequences designed to build an unbreakable alternate picking motor.

## Music Theory: The Diatonic Framework

---

The exercises in this section are built around the **D Natural Minor (D Aeolian)** scale. The notes are D, E, F, G, A, Bb, and C.

Because these exercises are linear and scalar, they do not outline a single chord. Instead, they imply the entire diatonic chord family of D minor. When you practice these exercises over the provided backing tracks, you will hear how the scale notes interact with the underlying chords (Dm, Gm, Am, Bb, C).

As the exercises progress, you will notice notes that do not belong in the D minor scale (such as F#, G#, or C#). These are **chromatic passing tones**. They are used to connect diatonic scale tones, creating brief moments of musical tension that resolve when you land on a note within the key.

# Practice Tips for Alternate Picking

---

1. **Watch the Picking Symbols:** The notation explicitly marks every downstroke (∏) and upstroke (∨). Do not deviate from these markings. If you start a run on an upstroke when it calls for a downstroke, the entire string-crossing mechanic will be reversed, defeating the purpose of the exercise.
  2. **Minimize Pick Movement:** Your pick should not fly far away from the strings after a stroke. Keep the motion tight and economical. The smaller the movement, the faster you can repeat it.
  3. **Pick Slanting:** To facilitate smooth string crossings, experiment with “pick slanting”—angling the pick slightly upward or downward so that it escapes the plane of the strings after a stroke, allowing it to easily move to the next string without getting trapped.
  4. **Synchronize the Hands:** Alternate picking requires perfect synchronization between the left and right hands. If your pick strikes the string a millisecond before your finger frets the note, you will get a muted “cluck” sound. If it strikes a millisecond after, you will get a hammer-on sound. The pick and the finger must strike simultaneously.
- 

## Exercises 1–5: The Foundations

**Backing Track:** `Track01_Dm-Gm-Am-Dm_rock.mp3` **Progression:** Dm | Gm | Am | Dm (i-iv-v-i)

**Example 1** introduces the core 3-note-per-string (3NPS) pattern. Notice how the strict alternate picking forces you to start the second string on an upstroke, the third string on a downstroke, and so on. This “inside/outside” picking is the fundamental hurdle of alternate picking.

**Example 2** expands the pattern with wider intervals, requiring larger stretches in the left hand. Keep your thumb anchored low on the back of the neck to allow your fingers to stretch comfortably.

**Examples 3 and 4** introduce different melodic contours, breaking away from straight ascending/descending scales and forcing the right hand to navigate unpredictable string crossings.

**Example 5** moves the pattern to a higher position on the neck (frets 13–18). The frets are closer together here, which changes the physical feel of the stretches.

---

## Exercises 6–8: Diatonic Sequences

**Backing Track:** Track02\_Dm-Bb-C-Dm\_rock.wav **Progression:** Dm | Bb | C | Dm (i-VI-VII-i)

**Example 6** drops to the lower register of the neck (frets 3–7), where the frets are furthest apart. This requires significant left-hand stamina. The pattern here is more “diatonic,” meaning it sounds more like a traditional classical sequence.

**Example 7** introduces arpeggiated contours within the alternate picking framework. This forces the pick to cross strings much more frequently than in the previous scalar runs.

**Example 8** returns to the lower register with a new sequence pattern, emphasizing finger independence in the left hand.

---

## Exercises 9–10: Advanced Patterns

**Backing Track:** Track03\_Dm-Am-Bb-Gm\_rock.wav **Progression:** Dm | Am | Bb | Gm (i-v-VI-iv)

**Example 9** is a “pedal tone” exercise. A pedal tone is a stationary note that is repeatedly returned to while other notes change around it. This pattern requires the pick to constantly bounce back and forth between two adjacent strings.

**Example 10** is the final exam for this section. It features complex, unpredictable cross-string movement that will immediately expose any weaknesses in your alternate picking motor. Practice this exercise extremely slowly until the string crossings feel completely natural.

---

# Chapter 3: Economy Picking

---

## The Path of Least Resistance

---

Economy picking combines elements of alternate picking and sweep picking to minimize right-hand motion. The goal is to maximize efficiency when moving between strings.

In strict alternate picking, you must always alternate down (Π) and up (V), even if it forces the pick to “jump” awkwardly over a string. Economy picking removes this rule. The core principle is simple: **when crossing strings in the same direction, the pick continues in that direction.**

If you play a downstroke on the A string, and the next note is on the D string (moving downward toward the floor), you play another downstroke. The pick “sweeps” across the strings. This eliminates the inefficient string-jumping motion required by strict alternate picking.

## Music Theory: The D Minor Framework Continues

---

Like the Alternate Picking section, these exercises operate within the **D Natural Minor (D Aeolian)** scale (D, E, F, G, A, Bb, C).

The difference between the previous chapter and this one is purely mechanical, not harmonic. The notes you are playing are similar, but the way your right hand executes them is entirely different. By practicing the same scales with different picking mechanics, you build a versatile technical toolkit.

As you progress through this section, the chord progressions will shift from standard minor rock (Dm-Gm-Am-Dm) to jazzier voicings (Dm7-Gm7-C7-Fmaj7). This introduces your ear to more sophisticated harmonic contexts while maintaining the same underlying D minor scale.

# Practice Tips for Economy Picking

---

1. **Watch the Sweeps:** Pay very close attention to the picking directions ( $\Downarrow$   $\Uparrow$ ). When you see consecutive downstrokes ( $\Downarrow$   $\Downarrow$ ) or consecutive upstrokes ( $\Uparrow$   $\Uparrow$ ), this is the “economy” motion. Do not lift the pick between these strokes; let it fall through the strings in one fluid motion.
  2. **Rest Strokes:** When sweeping across strings, the pick should come to rest against the adjacent string immediately after striking the note. This “rest stroke” ensures the pick is perfectly positioned for the next note.
  3. **Avoid the “Strum”:** A common mistake when economy picking is to rake across the strings too quickly, creating a strumming sound rather than articulating individual notes. Ensure the left hand and right hand are perfectly synchronized so that each note sounds distinctly.
  4. **Tremolo Practice Loops:** Many of these exercises end with tremolo picking slashes. This indicates that you should loop the exercise continuously at speed without stopping. This builds the endurance necessary for long, fluid runs.
- 

## Exercises 1–4: The Economy Motion

**Backing Track:** `Track01_Dm-Gm-Am-Dm_rock.mp3` **Progression:** Dm | Gm | Am | Dm (i-iv-v-i)

**Example 1** takes the familiar 3-note-per-string ascending and descending scale from the previous chapter and applies economy picking to it. Notice how the picking directions change precisely at the string crossings.

**Example 2** introduces position shifts. As you slide your left hand up the neck, your right hand must maintain the fluid economy motion.

**Examples 3 and 4** feature cross-string patterns and chromatic elements. The economy picking mechanic makes these wide string crossings feel much smoother than strict alternate picking.

---

## Exercises 5–7: Diatonic and Chromatic Fluidity

**Backing Track:** Track02\_Dm-Bb-C-Dm\_rock.wav **Progression:** Dm | Bb | C | Dm (i-VI-VII-i)

**Example 5** mixes diatonic scale tones with chromatic passing tones in the middle register of the neck (frets 10–15). The economy motion allows you to glide through these chromatic clusters effortlessly.

**Example 6** is a straightforward ascending and descending D minor scale run, but the economy picking allows for a much smoother, more “liquid” sound than alternate picking.

**Example 7** drops to the lower register (frets 9–13). Notice the parenthesized (V) marks; these suggest optional or ghosted picking directions, allowing you to customize the phrasing slightly.

---

## Exercises 8–10: Jazz-Rock Contexts

**Backing Track:** Track04\_Dm7-Gm7-C7-Fmaj7\_jazzrock.wav **Progression:** Dm7 | Gm7 | C7 | Fmaj7 (i7-iv7-VII7-IIIImaj7)

**Example 8** introduces a cross-string pattern that outlines the underlying chords more explicitly. The jazzier backing track provides a sophisticated harmonic bed for this fluid technique.

**Example 9** is a high-position chromatic exercise (frets 13–19). The frets are very close together here, requiring precise left-hand fingering to avoid muddying the fast economy picking.

**Example 10** is the final test of your economy picking motor. It combines chromaticism, cross-string movement, and continuous 16th-note rhythms. Practice this slowly until the pick glides across the strings with zero resistance.

---

# Chapter 4: Pentatonic Etudes

---

## Breaking Out of the Box

---

The pentatonic scale is the foundation of rock and blues guitar. However, traditional guitar pedagogy teaches it strictly in two-note-per-string “boxes.” While useful for basic improvisation, these boxes trap the player in vertical columns, limiting fluid horizontal movement across the fretboard.

This chapter breaks that mold by applying a **three-note-per-string (3NPS)** framework to a five-note scale.

This is a brilliant theoretical contradiction. To play three notes per string using a scale that only has five notes, you are forced to either stretch significantly into the next octave position on the same string, or borrow notes from the parent diatonic scale. This creates a “hybrid” scale that retains the open, bluesy sound of the pentatonic while incorporating the fluid, linear motion of diatonic scales.

## Music Theory: Rhythmic Groupings and Superimposition

---

### Polyrhythmic Phrasing

This section employs complex rhythmic groupings—such as 3-1-3, 5, 7, and 9-note phrases. In standard  $\frac{4}{4}$  time, playing a 5-note or 7-note grouping creates a **polyrhythmic displacement**. The accent of the phrase constantly shifts relative to the downbeat of the measure. This is a highly advanced phrasing concept used by fusion players to create unpredictable, cascading lines that float over the bar line.

### Harmonic Superimposition

The later exercises in this section provide specific harmonic contexts. This introduces the concept of **harmonic superimposition**—playing a specific scale over a specific chord to access colorful extensions.

For example, Example 12 instructs you to play F minor pentatonic over a “b7 sus4” chord (Eb7sus4). Over an Eb root, the F minor pentatonic provides the 9th, 4th (suspended note), 5th, 13th, and Root. You outline a complex Eb13sus4 sound simply by playing a familiar F minor pentatonic shape.

## Practice Tips for Pentatonic Etudes

---

1. **Pick Your Path:** Unlike previous sections, there are no picking directions marked here. The focus shifts from right-hand mechanics to left-hand fretboard visualization. You may use alternate picking, economy picking, or legato. Choose the technique that best serves the musical phrase.
  2. **Visualize the Root:** As you traverse the fretboard in the “Around the World” exercises, constantly visualize where the root note of the scale is. This anchors your ear and prevents you from getting lost.
  3. **Embrace the Stretch:** The 3NPS pentatonic fingerings require significant stretches. Keep your thumb low on the back of the neck and angle your fingers slightly toward the bridge to maximize your reach.
  4. **Feel the Displacement:** When practicing the odd-note groupings (5, 7, 9), tap your foot on the quarter note pulse. Feel how the accent of the phrase shifts against your foot tap.
- 

## Exercises 1–5: Foundations and Pivots

**Example 1: 3nps Vertical D minor Backing Track:** [Track01\\_Dm-Gm-Am-Dm\\_rock.mp3](#)

This establishes the basic 3NPS pentatonic shape. Notice the wide stretches required to fit three notes of a pentatonic scale onto a single string.

**Example 2: 3nps Vertical Pivots in E minor Backing Track:** [Track07\\_Em-Am-D-](#)

[Em\\_rock.wav](#) “Pivots” involve returning to a lower note before continuing an ascending line. This creates a cascading, rolling sound rather than a straight scale run.

**Example 3: 3-1-3 groups in D minor Backing Track:** [Track08\\_Dm7-Am7-Bbmaj7-](#)

[c7\\_rock.wav](#) Here we introduce the first rhythmic grouping. The 3-1-3 pattern breaks the scale into distinct melodic chunks, preventing it from sounding like a robotic exercise.

**Example 4: 3nps Horizontal in B Minor (5th mode)** *Backing Track:* Track09\_Bm-E-A-Fsm\_rock.wav The “5th mode” of B minor pentatonic is A major pentatonic. This exercise focuses on horizontal movement, shifting positions along the neck rather than across the strings.

**Example 5: 3nps Horizontal Pivots in B minor** *Backing Track:* Track10\_Bm7-E7-Amaj7-Fsm7\_jazzrock.wav Combining the horizontal movement of Ex. 4 with the pivot concept from Ex. 2.

---

## Exercises 6–11: Around the World and Complex Groupings

**Example 6: 3-1-3 around the world in A minor** *Backing Track:* Track11\_Am-F-G-Am\_rock.wav “Around the world” exercises traverse the entire fretboard. This connects the various pentatonic positions into one massive, unified fretboard map.

**Example 7: 3-1-3-1-3 Around The World in A minor** *Backing Track:* Track12\_Am7-Dm7-G7-Cmaj7\_jazzrock.wav Expanding the grouping from Ex. 6, creating longer, more sustained phrases.

**Example 8 & 9: Around The World in G minor** *Backing Tracks:* Track13 & Track14 These exercises introduce even more complex groupings (3-1-3-1-1-3 and 3-1-1-3-1-3), further displacing the accents against the underlying  $\frac{4}{4}$  groove.

**Example 10: 3-1-1-3 Vertizontal in E minor** *Backing Track:* Track15\_Em-C-D-Em\_rock.wav “Vertizontal” combines vertical string crossing with horizontal position shifting, creating a diagonal path across the neck.

**Example 11: 4 note groups verizontal in A minor** *Backing Track:* Track16\_Am-F-C-G\_rock.wav Shifting to a 4-note grouping, which aligns more squarely with the 16th-note pulse, providing a brief respite from the polyrhythmic displacement.

---

## Exercises 12–15: Advanced Groupings and Superimposition

**Example 12: 5 note groups in F minor (b7 sus4)** *Backing Track:* Track17\_Fm7-Bb7-Eb7sus4\_fusion.wav A 5-note phrase played as 16th notes creates a continuous shifting accent. Play this over the Eb7sus4 backing track to hear the superimposition concept in action.

**Example 13: 6 note groups in A minor** *Backing Track:* Track18\_Am7-Dm7-Em7-Am7\_rock.wav Groups of 6 fit neatly into triplets or sextuplets, creating a rapid, rolling feel.

**Example 14: 7 note groups in D minor - minor b6 mode** *Backing Track:* Track19\_Dm7-Bbmaj7-Gm7-Am7\_rock.wav A 7-note grouping creates intense rhythmic tension. The “minor b6 mode” implies the Aeolian scale, bridging the gap between pentatonic and diatonic playing.

**Example 15: 9 note groups in E major (4th mode Dom. 13 sus  $2/4$ )** *Backing Track:* Track20\_Fsm7-B13sus-Emaj7\_fusion.wav The ultimate test of phrasing and theory. The 9-note grouping floats entirely free of the bar line, while the 4th mode of E major pentatonic perfectly outlines the complex B13sus chord.

---

## Chapter 5: Legato

---

### The Art of Fluidity

---

Legato playing focuses on smooth, connected notes with minimal picking. Instead of articulating every note with the right hand, you rely on the strength and precision of your left hand to generate the sound using hammer-ons and pull-offs.

When executed correctly, legato creates a seamless, liquid sound that is impossible to achieve with strict alternate picking. The notes bleed into one another, creating long, flowing lines reminiscent of a saxophone or a synthesizer.

The challenge of legato is maintaining even volume and rhythmic precision. Because you are not striking every note with a pick, the notes generated by your left hand (hammer-ons and pull-offs) tend to be quieter. The goal of these exercises is to build the finger strength necessary to make your legato notes sound just as loud and punchy as your picked notes.

# Music Theory: Chromatic Tension

---

The legato exercises in this section return to the **D Natural Minor** framework but introduce extreme chromaticism.

Many of these patterns rely on consecutive half-step movements (e.g., D-Eb-E-F-F#-G). Because of this heavy chromatic tension, these exercises are best practiced over a static chord vamp rather than a fast-moving progression. The chromatic notes act as “outside” tension that eventually resolves into the diatonic chord tones.

When practicing over the static Dm vamp backing track, listen to how the chromatic passing tones rub against the underlying harmony, creating a sophisticated, modern fusion sound.

## Practice Tips for Legato

---

1. **Watch the Pick Marks:** In this section, picking directions (∏ V) are marked *only* on the notes that are actually picked. If there is no picking mark above a note, it must be sounded entirely by the left hand. This notation brilliantly shows where the pick initiates a phrase and where legato takes over.
2. **Hammer-on with Authority:** Do not gently place your finger on the fretboard. You must strike the string with the tip of your finger like a hammer striking an anvil. The force of the impact is what generates the volume.
3. **The “Flick” Pull-off:** A pull-off is not simply lifting your finger off the string. You must slightly “flick” or pluck the string downward with your fretting finger as you release it. This re-energizes the string and maintains the volume.
4. **Muting is Critical:** Because your right hand is not anchoring the strings with a pick, sympathetic ringing (unwanted string noise) becomes a major issue. Use the palm of your right hand to mute the lower strings, and the index finger of your left hand to lightly touch the higher strings, ensuring that only the intended notes ring out.

---

## Exercises 1–5: Chromatic Fluidity

**Backing Track:** `Track05_Dm-vamp_rock.wav` **Progression:** Static Dm Vamp

**Example 1** introduces chromatic-influenced legato patterns. Notice how the picking directions are sparse—only used to initiate the phrase or cross strings. The heavy chromaticism sounds fantastic over the static Dm vamp.

**Example 2** focuses on cross-string legato. The picking directions clearly show the economy of motion: you only pick when changing strings, and let the left hand do the rest of the work.

**Example 3** drops to the lower position (frets 3–7), where the wider frets require more finger strength to execute clean hammer-ons and pull-offs.

**Example 4** moves to the mid-position and increases the chromatic density. Focus on keeping the volume even between the picked notes and the legato notes.

**Example 5** features longer legato runs. The picking marks are very sparse here. You must rely entirely on your left hand to sustain the energy of the phrase across multiple beats.

---

## Exercises 6–10: Extended Lines and Position Shifts

**Backing Track:** `Track06_Dm7-Am7-Bbmaj7-Gm7_rock.wav` **Progression:** Dm7 | Am7 | Bbmaj7 | Gm7 (i7-v7-VImaj7-iv7)

**Example 6** shifts to diatonic legato patterns with 6-note groupings per string. This creates a rapid, rolling triplet feel.

**Example 7** features extended legato runs with absolutely no picking marks after the initial attack. This is a severe test of left-hand endurance.

**Example 8** combines chromatic legato with wider intervals, forcing the fingers to stretch while maintaining the hammer-on/pull-off mechanics.

**Example 9** introduces position shifting within the legato line. Sliding a finger up or down the string is another form of legato articulation that connects positions smoothly.

**Example 10** is the final legato test. It combines complex chromatic movement, ascending position shifts, and continuous 16th-note rhythms. The goal is to make the entire multi-measure phrase sound like one continuous, uninterrupted breath.

---

# Chapter 6: Sweep Picking

---

## Arpeggio Architecture

---

Sweep picking is the technique most closely associated with modern virtuoso guitar playing. It allows you to play lightning-fast arpeggios by minimizing the number of pick strokes needed.

The concept is an extreme version of economy picking: when playing one note per string across multiple strings, you do not pick each note individually. Instead, you push the pick through the strings in a single, continuous motion—a “sweep.” The pick acts like a broom, falling through the strings on the way down, and pulling up through them on the way back.

The true difficulty of sweep picking is not in the right hand; it is in the left hand. To prevent the arpeggio from sounding like a strummed chord, the left hand must fret each note individually and immediately release the pressure (mute it) before fretting the next note. This “rolling” motion ensures that only one note rings out at a time.

## Music Theory: From Triads to Extensions

---

Unlike the previous sections, which focused on linear scale patterns, this section is entirely arpeggio-based. Instead of implying a scale over a progression, these exercises explicitly outline the chords themselves.

### Triad Frameworks

The early exercises (1–2) cycle through fundamental triad inversions, primarily **Am (A-C-E)**, **F (F-A-C)**, and **C (C-E-G)**. These are the building blocks of harmony.

### 7th Chords and Extensions

As the sweeps expand to cover 4, 5, and 6 strings (Examples 3–6), they outline more complex 7th chords such as **Am7**, **Dm7**, and **Bm7b5** (B half-diminished).

## Complex Enclosures

The final exercises (7–10) introduce **chromatic approach notes**. Before sweeping into the root or 3rd of the arpeggio, the exercise dictates a note one half-step below the target. This is a fundamental jazz concept known as “enclosure” or “chromatic targeting,” which creates a strong harmonic pull toward the chord tones, making the arpeggios sound much more musical and less like robotic exercises.

## Practice Tips for Sweep Picking

---

1. **The “Rest Stroke” is Mandatory:** When sweeping down, the pick must push through the string and immediately come to rest on the string below it. Do not let the pick fly away from the strings.
  2. **Roll the Fingers:** When playing two notes on adjacent strings at the same fret, do not use two different fingers. “Roll” the pad of one finger from the lower string to the higher string, muting the lower string as you roll off it. This is the hardest part of sweep picking to master.
  3. **Mute with Both Hands:** Use the palm of your right hand to mute the lower strings as you ascend, and use the index finger of your left hand to lightly touch the higher strings as you descend.
  4. **Follow the Contour:** Notice that there are no picking directions marked in this section. The direction is implied by the contour of the arpeggio: all downstrokes when ascending from low strings to high strings, and all upstrokes when descending.
- 

## Exercises 1–4: Triads and 7th Chords

**Example 1: Three-String Triads** *Backing Track:* [Track16\\_Am-F-C-G\\_rock.wav](#) This introduces the basic 3-string sweep motion across Am, F, C, and G major triads. Focus on the synchronization between the pick sweep and the left-hand fretting.

**Example 2: Expanded Triads** *Backing Track:* [Track22\\_Am-Dm-F-Am\\_rock.wav](#) Wider arpeggio shapes spanning more strings. The right hand must maintain a steady, even sweep through the wider string groupings.

**Example 3: 7th Chords with Passing Tones** *Backing Track:* Track12\_Am7-Dm7-G7-Cmaj7\_jazzrock.wav This introduces the Am7, Dm7, G7, and Cmaj7 arpeggios, creating a full diatonic cycle. Notice the chromatic passing tones connecting the arpeggio shapes.

**Example 4: Position Shifts** *Backing Track:* Track24\_Am7-Dm7-E7-Am7\_rock.wav Sweep arpeggios with position shifts. The left hand must glide smoothly up the neck while the right hand continues the sweeping motion.

---

## Exercises 5–6: Multi-String Sweeps

**Example 5 & 5 (Bonus): Multi-string Sweeps** *Backing Tracks:* Track25 & Track26 These exercises feature 5-string and 6-string sweeps. The wider the sweep, the more critical left-hand muting becomes. The “Bonus” example extends the pattern with more complex chromatic approaches.

**Example 6: The Bm7b5 Challenge** *Backing Track:* Track27\_Am-Bm7b5-E7-Am\_rock.wav This introduces the B half-diminished (Bm7b5) arpeggio. The diminished shape is physically awkward but harmonically crucial for the ii-V-i progression in A minor.

---

## Exercises 7–10: Jazz/Fusion Enclosures

**Example 7: Extended Arpeggios with Bends** *Backing Track:* Track28\_Dm7-G7-Cmaj7-Am7\_rock.wav This exercise concludes with a massive 1.5 step bend, combining the precision of sweep picking with the expressive phrasing of blues/rock.

**Example 8: Chromatic Passing Tones** *Backing Track:* Track29\_Am7-Dm7-E9-Am7\_rock.wav This introduces the E9 dominant chord arpeggio. The chromatic passing tones weave between the chord tones, creating a sophisticated fusion sound.

**Example 9 & 10: The Ultimate Fusion Sweeps** *Backing Track:* Track30\_Bm7b5-E9-Am9\_fusion.wav These final exercises are designed to simulate navigating through rapid jazz/fusion changes (a fast ii-V-i progression: Bm7b5 | E9 | Am9). They combine 6-string sweeps, chromatic enclosures, and rapid position shifts. This is the pinnacle of the technique presented in this book.

---

# Chapter 7: Putting It All Together

---

## Building a Practice Schedule

---

The 55 exercises in this book represent a massive amount of technical vocabulary. Attempting to practice all of them every day is a recipe for burnout and repetitive strain injury.

To make real progress, you must structure your practice time. Here is a recommended 4-week rotating schedule that ensures you touch on every technique while giving your hands time to recover.

### The 4-Week Rotation

#### Week 1: The Mechanics (Alternate & Economy)

- **Monday/Wednesday/Friday:** Alternate Picking (Exercises 1–10). Focus strictly on the right-hand string crossing mechanics.
- **Tuesday/Thursday/Saturday:** Economy Picking (Exercises 1–10). Focus on smooth, sweeping string crossings.
- **Sunday:** Rest or light acoustic playing.

#### Week 2: The Fretboard (Pentatonics & Legato)

- **Monday/Wednesday/Friday:** Pentatonic Etudes (Exercises 1–7). Focus on the 3NPS stretches and polyrhythmic phrasing.
- **Tuesday/Thursday/Saturday:** Legato (Exercises 1–5). Focus on left-hand hammer-on/pull-off volume and muting.
- **Sunday:** Rest.

#### Week 3: Advanced Concepts (Pentatonics & Sweeps)

- **Monday/Wednesday/Friday:** Pentatonic Etudes (Exercises 8–15). Focus on the “Around the World” fretboard visualization and harmonic superimposition.
- **Tuesday/Thursday/Saturday:** Sweep Picking (Exercises 1–5). Focus on triad and 7th chord arpeggio architecture and left-hand rolling.

- **Sunday:** Rest.

#### Week 4: The Fusion Clinic (Legato & Sweeps)

- **Monday/Wednesday/Friday:** Legato (Exercises 6–10). Focus on extended runs and position shifts over the Dm7-Am7-Bbmaj7-Gm7 progression.
- **Tuesday/Thursday/Saturday:** Sweep Picking (Exercises 6–10). Focus on the complex ii-V-i enclosures and extended dominant arpeggios.
- **Sunday:** Rest.

## Musical Application: The Etudes

---

Technique without musical application is just typing. At the end of each section's audio folder, you will find a demonstration **Etude Track** featuring a lead guitar soloing over the backing band.

These etudes demonstrate how the mechanical exercises you've been practicing sound when applied to an actual musical solo.

1. **Listen to the Etude:** Internalize the phrasing, the tone, and how the technique sits within the groove of the band.
2. **Improvise:** Load the corresponding backing track and attempt to improvise your own solo using the techniques from that chapter. Do not just run the exercises up and down; try to make music with them.

---

## Appendix A: Master Chord Reference

---

The following table lists every unique chord voicing implied by the backing tracks and exercises in this book. Understanding how to spell these chords (knowing their component notes) is crucial for applying the exercises musically.

Chord Name	Chord Quality	Component Notes	Function in Key
<b>Am</b>	Minor Triad	A - C - E	i (in A minor), v (in D minor)
<b>Am7</b>	Minor 7th	A - C - E - G	i7 (in A minor), v7 (in D minor)
<b>Am9</b>	Minor 9th	A - C - E - G - B	i9 (in A minor)
<b>Amaj7</b>	Major 7th	A - C# - E - G#	Imaj7 (in A major)
<b>Bb</b>	Major Triad	Bb - D - F	VI (in D minor)
<b>Bbmaj7</b>	Major 7th	Bb - D - F - A	VIImaj7 (in D minor)
<b>Bb7</b>	Dominant 7th	Bb - D - F - Ab	V7 (in Eb major)
<b>Bm</b>	Minor Triad	B - D - F#	i (in B minor)
<b>Bm7</b>	Minor 7th	B - D - F# - A	i7 (in B minor)
<b>Bm7b5</b>	Half-Diminished	B - D - F - A	iiø7 (in A minor)
<b>B13sus2/4</b>	Dominant 13th Suspended	B - C# - E - F# - A - G#	V13sus (in E major)
<b>C</b>	Major Triad	C - E - G	VII (in D minor), III (in A minor)
<b>C7</b>	Dominant 7th	C - E - G - Bb	V7 (in F major)
<b>Cmaj7</b>	Major 7th	C - E - G - B	Imaj7 (in C major)
<b>Dm</b>	Minor Triad	D - F - A	i (in D minor)
<b>Dm7</b>	Minor 7th	D - F - A - C	i7 (in D minor), iv7 (in A minor)
<b>E</b>	Major Triad	E - G# - B	V (in A minor)
<b>E7</b>	Dominant 7th	E - G# - B - D	V7 (in A minor)
<b>E9</b>	Dominant 9th	E - G# - B - D - F#	V9 (in A minor)
<b>Eb</b>	Major Triad	Eb - G - Bb	VI (in G minor)

<b>Chord Name</b>	<b>Chord Quality</b>	<b>Component Notes</b>	<b>Function in Key</b>
<b>Eb7sus4</b>	Dominant 7th Suspended 4th	Eb - Ab - Bb - Db	V7sus4 (in Ab major)
<b>Em</b>	Minor Triad	E - G - B	i (in E minor), v (in A minor)
<b>Em7</b>	Minor 7th	E - G - B - D	ii7 (in E minor)
<b>Emaj7</b>	Major 7th	E - G# - B - D#	I maj7 (in E major)
<b>F</b>	Major Triad	F - A - C	III (in D minor), VI (in A minor)
<b>Fmaj7</b>	Major 7th	F - A - C - E	III maj7 (in D minor)
<b>Fm7</b>	Minor 7th	F - Ab - C - Eb	ii7 (in Eb major)
<b>F#m</b>	Minor Triad	F# - A - C#	vi (in A major)
<b>F#m7</b>	Minor 7th	F# - A - C# - E	vi7 (in A major), ii7 (in E major)
<b>G</b>	Major Triad	G - B - D	VII (in A minor)
<b>G7</b>	Dominant 7th	G - B - D - F	V7 (in C major)
<b>Gm</b>	Minor Triad	G - Bb - D	iv (in D minor), i (in G minor)
<b>Gm7</b>	Minor 7th	G - Bb - D - F	iv7 (in D minor)

---

*End of Book*