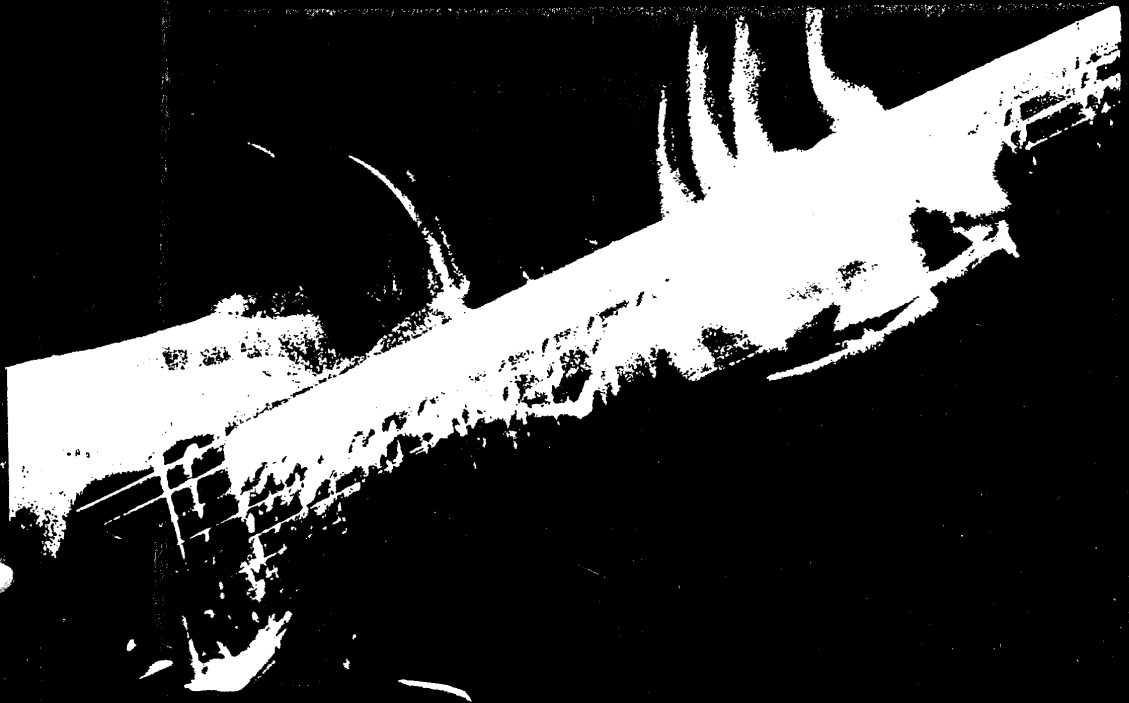


Guitar

Jazz Guitar Technique In 20 Weeks

By Howard Roberts



FORWARD

Have you ever wondered about those young students of, say, the violin or piano, who acquire a very high level of technical skills in a very short time? Have you noticed that guitar players, by comparison, generally do not reach that level in the same time span? Have you ever wondered why this difference exists?

One notable reason is often taken for granted. Violinists, for example, inherit a tradition of disciplined training regimens. Beginning violin studies are made up of seemingly endless exercises of steady uninterrupted eighth-notes, sixteenth-notes, or triplets, etc., which the student practices faithfully every day. Great care is taken to make each note sound perfect. It is through these disciplined and uninterrupted practice regimens that great technique is acquired. In general, those who do it, get it, and those who don't, don't.

This book is a series of programmed project lessons designed to give the improvising guitarist such a regimented program. Why the improvising guitarist? In most cases, the violin or piano student is working from music which was written by someone else. The psychology behind his studies puts him in a relatively safe place. "If you don't like it, don't blame me. Paganinni wrote it; I didn't". The improviser, however, faces the risk of criticism not only of his technique, but of his choice of notes as well. This working condition can create a double bind effect, causing a sort of mental paralysis which quickly translates into an inability to carry out the motor skill. It is toward the resolution of this problem that this book is directed.

In addition, those guitarists who already have an established technique will find this book useful in maintaining it. Doing the project lessons as outlined in the book, 50 minutes per day, 6 days per week, will keep your chops in shape during the periods when you are not actively playing.

This program has been tested in numerous group and individual situations, and without exception has worked for those who actually followed through and did the work as it is laid out here. Read the instructions carefully. Follow the directions. Do the work and it will work for you too.

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EQUIPMENT

YOUR GUITAR

The set up of your guitar plays a very important role in the development of accuracy and strength. Speed comes as a by-product of accuracy. Without accuracy, speed is unattainable. Extremely narrow gauge strings do not create enough resistance or "return" to their center position quickly enough to permit the right hand to develop predictable accuracy, or to strengthen the left hand. So, use a medium-heavy set of strings; nothing smaller than an .012 first string, etc. The strings should be raised to a medium-high action. There are three reasons for this: (1) to eliminate buzzes, (2) to help strengthen the left hand, and (3) to develop accuracy for the right hand.

The neck should be inspected to assure that it is straight. The frets should be dressed down, eliminating high and low spots to avoid buzzes. An acoustic-electric guitar or straight acoustic are best suited for this job. For those who play a classical guitar, your instrument will be fine taking into consideration the necessary adjustments.

On the practical side, a large percentage of us must play with very small gauge strings, with low action, solid body, etc., to meet the requirements of today's popular music. Since it is not practical to change strings every day to practice, it may become necessary to have one guitar for the gig and another one to practice on.

After adjusting your guitar, make sure that each note rings loud and clear; just like a grand piano, over the entire range of the fingerboard.

YOUR PICK

Your pick should be of medium size, and medium to heavy in thickness. Avoid very large or odd shaped picks. Standard celluloid picks are well suited to this purpose.

OTHER IMPORTANT EQUIPMENT

Also essential to the studies in this book will be: (1) a metronome, (2) a reel-to-reel or cassette tape recorder, and (3) an alarm clock or timer.

PICKING

If you will be using finger-style picking, I recommend the standard classical techniques. If you will be using a pick, a word of caution might be appropriate. Since the birth of modern electric guitar, approximately 1937, many styles of plectrum technique have emerged. Some successfully met the challenges of new music, and others became burdens as a result of inadequate or "non"-training. Since this book focuses on the total development of single-string technique for improvising, and not specifically on picking, the reader must make it a point to develop a functional picking style on his or her own. Seven pages of the Howard Roberts Guitar Book are devoted to the subject of picking and an even more in-depth study can be found in the Howard Roberts Guitar Manual Picking. I can, however, point out some things to avoid.

The right hand seems to be the greatest limiting factor for most modern-day guitar improvisors. It appears that once a style of picking has become habitual, it is very difficult to change, and frequently, total retraining is required. So, taking into consideration that there are many techniques one may use to execute a given passage, we must constantly remind ourselves that flexibility—the ability to adapt the right hand to a variety of moves—is the key to longevity. The big thing to avoid is any kind of anchor system that inhibits freedom of movement. Observe anchors at the elbow, at the wrist, grasping the pick-guard with the little finger, etc.; all of which may be functional for a specific sound, but should be viewed with caution when considered as the basis of an overall right hand technique. Remember: Keep it loose! — like a guy strumming a ukelele in a pineapple field. If there is any rigidity in your picking leverage system, it can stop you like a brick wall when the tempos get fast.

Under any circumstances, the left and right hands must be in perfect synchronization. No Flams! If the finger attacks first and the pick follows, there will be two sounds instead of one. If the pick attacks first and the finger follows, again, two sounds instead of one. The key here is to close the gap so that the "flam" effect is unnoticeable. To do so, play tones very slowly at all points on the fingerboard. Only in this way can we hear the flam effect. If we play fast in warming up, it becomes more difficult to hear the differential of attack.

FINGERINGS

The thumb of the left hand should ride along the approximate center of the back of the neck. The fingers should operate straight up and down on the strings, like hammers in a piano, at a right angle to the fingerboard. Attacking the string at an angle will move the string from its center position, both cutting down on accuracy and also stretching the string to sound out of tune.

The fingers should be lifted only high enough off the string to avoid string noise when moving, but not so high as to become wasted motion.

The wrist should maintain a fairly flat posture. Avoid severe arching of the left wrist as this can produce undesirable strains.

KEY CENTERS

The exercises comprising the main body of this book consist of selected chord progressions representing common harmonic movements. They reflect a broad cross-section of chord progressions common to the diatonic system, the kind of progression we must deal with on a daily basis. The trained improviser would ordinarily be knowledgeable about the diatonic harmonies and relative minor for any key, and would be able to properly identify the key centers resident in a chord progression. The study of this subject falls under the general heading of diatonic harmony and theory, a complete study of which would range beyond the scope of this book. However, I will describe briefly what a key center is and how to deal with it in the sense of creating an improvised solo line.

It must be remembered here that the main purpose of this book is to build up technical facility within the attitudinal sphere of improvisation and not to give an additional load of theoretical data.

A KEY CENTER IS:

When a given major or minor scale is stacked upon itself in thirds as shown in Example 1, it creates harmony characteristic of that scale.

EXAMPLE 1

THE HARMONIZED C MAJOR SCALE

The diagram shows the C major scale harmonized in thirds across four systems. A vertical dashed line separates the first four notes (1-4) from the last four notes (5-8). Each system consists of a scale line with notes, a line with chord names, and a line with Roman numerals. The notes are: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), 8 (C).

System	Scale Notes	Chord Names	Roman Numerals
1	C, D, E, F, G, A, B, C	C Maj., D ^m , E ^m , F Maj., G Maj., A ^m , B ^m , C Maj.	I, II, III, IV, V, VI, VII, I
2	C, D, E, F, G, A, B, C	C Maj., D ^m , E ^m , F Maj., G Maj., A ^m , B ^m ^(b5) , C Maj.	I, II, III, IV, V, VI, VII, I
3	C, D, E, F, G, A, B, C	C Maj. ⁷ , D ^m ⁷ , E ^m ⁷ , F Maj. ⁷ , G ⁷ , A ^m ⁷ , B ^m ⁷ ^(b5) , C Maj. ⁷	I ⁷ , II ⁷ , III ⁷ , IV ⁷ , V ⁷ , VI ⁷ , VII ⁷ , I ⁷

NOTE: The VII Chord, Bm⁷b⁵ is also known as B⁷ (B half-diminished seventh)

KEY CENTERS

EXAMPLE 2

THE HARMONIZED F MAJOR SCALE

The first staff shows the F major scale in treble clef with notes numbered 1 through 8. The second staff shows the corresponding chords for each degree: I⁷ (F Maj.7), II⁷ (G min7), III⁷ (A min7), IV⁷ (B^b Maj.7), V⁷ (C7), VI⁷ (D min7), VII⁷ (E min7 (b5)), and I⁷ (F Maj.7).

Finding The Key Center for the Chord Progression Below,
The Line of Reasoning is, since ...

1. F min 7 could belong to any one of three keys. It could be the II chord of E^b, the III chord of B^b, or the VI chord of A^b. (The possibilities are listed above the chord symbols below.)
2. B^b min 7 also could belong to any one of three keys: the II chord of A^b, the III chord of G^b and the VI chord of D^b.
3. E^b 7 is a V chord (Dominant 7 type) which only appears once in any given major key, always as the V chord, and therefore, only one possibility, the V of A^b.
4. A^b Maj 7 could be the I chord in the key of A^b or the IV chord of E^b. The possibilities are noted.
5. Now we examine the entire progression to isolate whole sections in which the chords are common to one key. As in the case below, the key of A^b is evident, (shown in circles).

EXAMPLE 3

The diagram shows a chord progression on a staff with four measures. Above the staff, the following chords are listed with their possible key centers circled:

- Measure 1: VI - A^b, III - D^b, II - E^b, F min7
- Measure 2: VI - D^b, III - G^b, II - A^b, B^b min7
- Measure 3: II - A^b, E^b7
- Measure 4: IV - E^b, I - A^b, A^b Maj.7

 The circled A^b indicates the key center for the progression.

KEY CENTERS

The same thing would be true of Harmonic and Melodic Minor scales. Each type of scale generates its own scale harmonies that remain the same regardless of the key.

EXAMPLE 4 THE HARMONIZED HARMONIC MINOR SCALE (Key of A minor)

Am(Maj7) Bm7^{b5} CMaj7^{#5} Dm7 E7 FMaj7 G^{#o}7 Am(Maj7)

I II III IV V VI VII I

Example 4A - The Harmonized Melodic Minor Scale (Key of A minor)

Am(Maj7) Bm7 CMaj7^{#5} D7 E7 F^{#m}7^{b5} G^{#m}7^{b5} Am(Maj7)

HOW TO PLAY WITHIN KEY CENTERS

Since the scale is the mother of the chords, it naturally follows that once the mother scale has been discovered for a sequence of chords, that the notes of that scale can be used to form a solo line. In all studies to follow, the key centers have been bracketed above the chord progression. Observe these key centers with care and for each new one, move your hand to a convenient fingering pattern for that particular scale and do your improvising in that region of the guitar. There are five such patterns for any given scale. And each of these five are movable up or down the neck to the selected key or, they may be connected to increase the range.

In addition to being able to logically calculate key centers from an analysis of the progression, the ability to play over changes by ear, can be viewed as the ideal end result. The project lessons offer a perfect vehicle for the development of this ability.

THE FINGERBOARD

In the event that the layout of scales on the fingerboard are not all together clear to the reader, the following is a brief description.

There are five tone patterns for the diatonic major scale. The mechanics of the fingerings center around the use of a finger per fret, although in most cases it becomes necessary to reach out of position one fret either above or below the basic position with the first or fourth finger. This is no big deal.

Each pattern may be moved up or down the fingerboard for access to any key, including the open positions. When these patterns are laid end to end, they cover the entire fingerboard for any one key. The available working range can be extended by connecting one pattern to another.

All other scales can be produced through modifications of these diatonic patterns, (using the same five basic forms.) For example, the relative harmonic minor scales can be quickly learned by simply sharpening the fifth scale step of the diatonic scales, which is the same as sharpening the seventh of the relative minor scales.

Also, arpeggios will be easier to handle if they are played within a scale pattern that corresponds to the key center from which the chord is derived, e.g. the progression Dm7, Gm7, Cm7, F7 is a III, VI, II, V Progression in the key of Bb. Therefore, one would select one of the five patterns for that key and play the arpeggios in that pattern.

Each pattern shown here starts with the lowest available in the range of the pattern going to the highest, (not from tonic to tonic). The tonics are circled for clear visual targeting. For identification, I have arbitrarily numbered the patterns one through five in the key of C Major, starting with the open position as number one, the progressing to the next higher pitched pattern as number two and so forth.

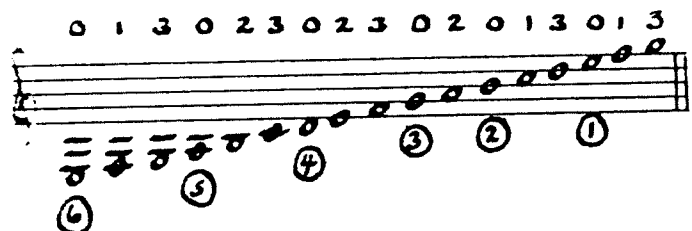
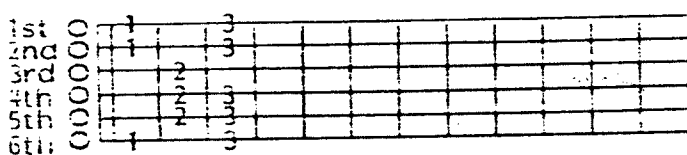
Each diagram is accompanied by an example in music notation, with some suggested fingerings shown above the notes, and the string numbers below in circles. Feel free to change the fingerings to anything more comfortable.

The most important thing here is to develop a strong visual imprint of the pattern itself, coupled with the tone sequence it produces (the sound) with the view that when improvising, the fingerings may be open to change at any time.

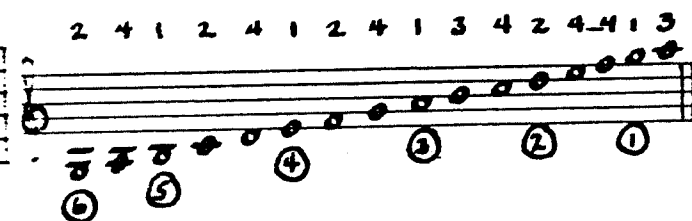
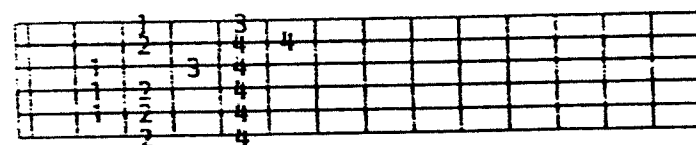
THE FIVE FINGERING PATTERNS

Move this pattern out of the open position to other keys using the first finger as a capo.

Fingering Pattern Number One



Fingering Pattern Number Two



Fingering Pattern Number Three

Fingering Pattern Number Four

Fingering Pattern Number Five

CONNECTING THE FIVE PATTERNS

There are essentially three "moves" involved in moving from one pattern to another.

- (1) Position skips, i.e. from pattern one to pattern four, done smoothly without a break in rhythmic or melodic continuity.
- (2) Stretching from one pattern to the next, ascending or descending; or
- (3) Sliding on the half steps, as demonstrated below.

LINE SHAPING

In that the studies in this book are deliberately limited to rhythms of uninterrupted duple and triple time, interesting rhythmic figures or motifs cannot be used to brighten up the solo lines. Therefore, your choice of melodic tone sequences will become the major device for creating interesting lines. So to help form a perspective on this subject, the following is a brief outline of some basic line shaping elements for consideration. (Scales, Interval Skips, Arpeggios)

COMMON TONES

A common tone is a note that is common to two or more chords, a very simple technique but not to be overlooked, i.e. when playing non-stop eighth notes, or triplets, etc., it is not necessary to keep the line moving at all times. The line can be flattened out --- a nice relief from excessive vertical movement.

Example 5

B^bMaj⁷ Dm⁷ Fm⁷ B^b13 E^bMaj⁷ Cm⁷ E^bm⁷ A^b13

SCALES

Create smooth rolling lines. Some of the more common scales you may use are:

The Chromatic Scale (Symmetrical, consecutive $\frac{1}{2}$ steps)

Example 6

ETC

The Diatonic Major Scale (with $\frac{1}{2}$ steps between the 3rd/4th and 7th/8th scale steps indicated with lines between the notes ()).

Example 7 (C Major)

1 2 3 4 5 6 7 8

The Relative Minor Scale

The Natural Minor Scale

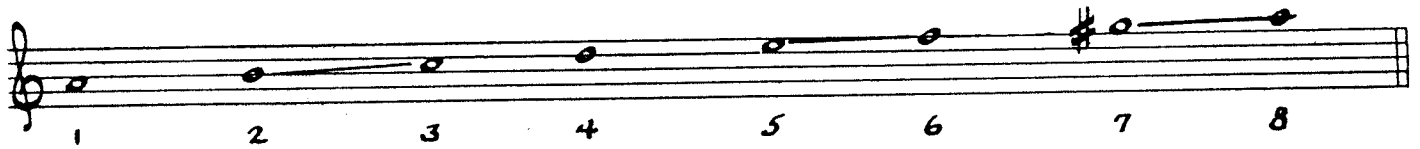
Example 8 (A minor)

1 2 3 4 5 6 7 8

LINE SHAPING

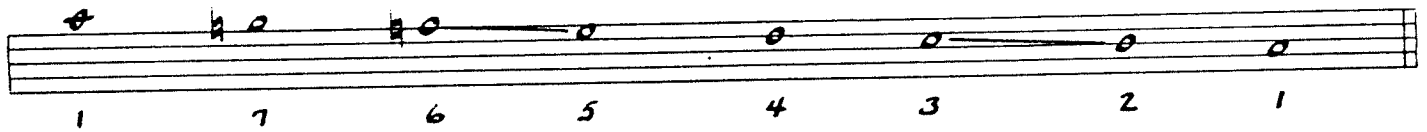
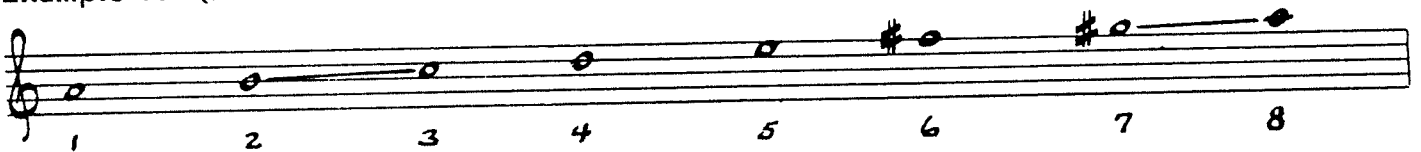
The Relative Harmonic Minor Scale (with $\frac{1}{2}$ steps between the 2nd/3rd and 7th/8th scale steps.)

Example 9 (A harmonic minor)



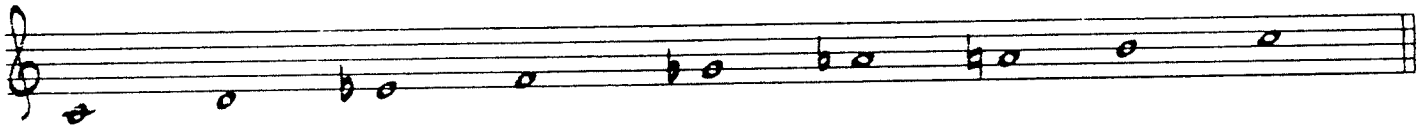
The Relative Melodic Minor Scale (with $\frac{1}{2}$ steps between the 2nd/3rd and 7th/8th scale steps ascending and reverting back to the natural minor descending. NOTE: The ascending and descending rules here are a technicality, which in the final analysis may be disregarded in favor of the existant bar harmony, e.g. the key A minor, the bar harmony is E7b9. We would more than likely use F ascending or descending.

Example 10 (A melodic minor)



The Diminished Scale (symetrical, consecutive whole step and half steps) most commonly used over dominant 7th chords or diminished chords.

Example 11



The Whole Tone Scale (symetrical, consecutive whole steps) most commonly used over dominant 7th chords.

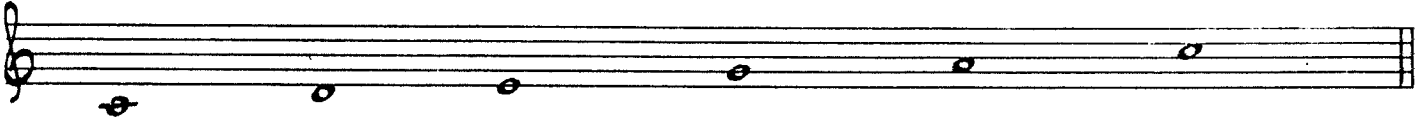
Example 12



LINE SHAPING

The Major Pentatonic Scale (same as diatonic major with the active tones 3rd and 7th left out). When harmonized creates inversions of a Major 6/9 chord, with little gravitational pull toward any key center "depending on the usage".

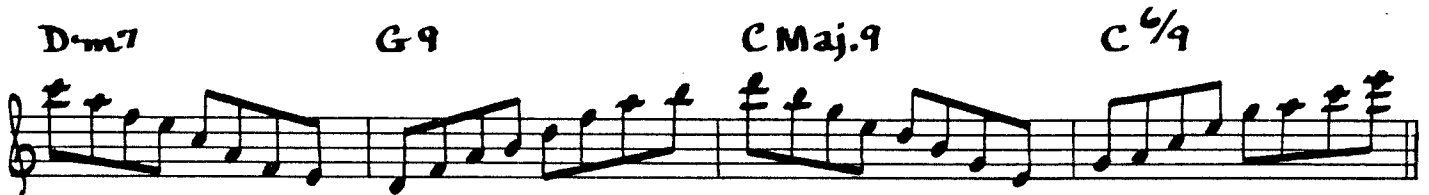
Example 13



ARPEGGIOS

Arpeggios are specifically chords, broken up into single notes. They are effective in outlining the bar harmony and offer a nice contrast to scale movement as they create smooth rolling lines, at sharper angles than scales.

Example 14



INTERVAL SKIPS

Interval skips create sharp, dramatic lines. An interval is the distance between any two notes. Large interval skips can be a valuable tool for creating interesting lines and can have a dramatic effect in breaking up the monotony of excessive scale movement. Any sequence of interval skips, 3rds, 7ths, 9ths, etc., can easily be applied to a key center by playing scale intervals that take into account the half steps of the scale, thus, resulting in combinations of major and minor 3rds or major and minor 7ths (not, parallel 3rds, 7ths, etc.)

Example 15



A most common complaint of beginning improvisors is that their playing tends to become too scale-like. One solution to this could be to stop playing things that "sound" like scales, for example, as an exercise; don't play more than 3 or 4 scale tones in the same direction, e.g. this type of scale movement creates interval skips, small and large, thus breaking up the scale effect.

Example 16



THE PROGRAM

- A. The Program is made up of a series of project lessons, each lasting 50 minutes per day, running six consecutive days per week, with one day off. The objective is to gradually increase the tempo over the course of 20 weeks to reach a metronome setting of approximately = 126 (maintaining precision and accuracy at all times).
- B. The First Six Weeks, Project Lessons 1-A, 1-B, 2-A, 2-B, 3-A, 3-B, focus on the use of eighth notes, as representative of duple time, sixteenth notes, thirty-second notes, etc. Each project lesson is broken down into a series of steps to be carried out within specified time frames. The first lesson (1-A) deals with a common chord progression, showing the key centers bracketed above the chords. Project Lesson 1-B uses the same chord progression transposed to another key, thus requiring a change of fingering patterns, licks, etc. This also tends to stimulate fresh approaches and ideas. Lesson 2-A is a new chord progression and Lesson 2-B is the same progression transposed to another key. Project Lesson 3-A uses a new progression and Lesson 3-B uses the same progression transposed to another key.
- C. The Seventh Week - Review.
- | | |
|-------|---------------------------|
| Day 1 | Review Project Lesson 1-A |
| Day 2 | Review Project Lesson 1-B |
| Day 3 | Review Project Lesson 2-A |
| Day 4 | Review Project Lesson 2-B |
| Day 5 | Review Project Lesson 3-A |
| Day 6 | Review Project Lesson 3-B |
- D. Weeks Eight Through Thirteen, Project Lessons 4-A, 4-B, 5-A, 5-B, 6-A, 6-B focus on triple time via eighth note triplets as representative of their relative divisions and sub-divisions, i.e., quarter note triplets, sixteenth note triplets, etc. As before, each project lesson is broken down into a series programmed steps with corresponding time frames. Lesson 4-A presents a new progression, with key centers bracketed above. Project Lesson 4-B uses the same progression, transposed to another key. Lesson 5-A is a new progression and Lesson 5-B is the same progression transposed to another key. Project Lesson 6-A is a new progression and Lesson 6-B is the same progression transposed to another key.

T H E P R O G R A M

- E. The Fourteenth Week - Review.**
Day 1 Review Project Lesson 4-A
Day 2 Review Project Lesson 4-B
Day 3 Review Project Lesson 5-A
Day 4 Review Project Lesson 5-B
Day 5 Review Project Lesson 6-A
Day 6 Review Project Lesson 6-B

- F. Weeks 15, 16, 17 - Review.**

Review the project lessons in any order to establish your present maximum tempo as a permanent reflex. The project lesson steps and time frames are to be followed as before.

- G. Weeks 18, 19, 20 - Review.**

Review the project lessons as before using (a) hammer-on's (b) pull-off's (c) glissandi (slides). The introduction of these techniques should cause your technique and speed to increase dramatically in that via these devices several notes can be produced with one picking stroke.

- H. The Appendix in the back of the book consists of examples or models of the kind of lines intended for the project lessons and are numbered accordingly, i.e. 1-A, 1-B, 2-A, 2-B, etc.**

NOTE: Think of this program as training with the Chicago Bears, as compared to joining a health spa. Trust the program. Do the work exactly as prescribed, then stand back and watch it work. You should see dramatic progress within about six weeks.

POINTERS

- A. It is true that the more you practice, the more quickly you will progress. So, after your one hour per day of controlled practice, if you feel like playing for 12 more hours, so much the better. Be in tune with your physical and psychological high's and low's and use them appropriately. When you feel like doing it, do it.
- B. Guitar players are inveterate noodlers, and I think that a very effective type of learning takes place while watching television and noodling. Do it when you feel like it.
- C. Sometimes it's helpful to sketch out a very simple melody line over the changes, i.e. half note, quarter notes, halves, etc. Let this line run through your head as a basic melody and play "fills" around it. This will at least get your line started with some form.
- D. A very common form for building a solo line is: QUESTION AND ANSWER. When this Q/A routine re-occurs, it is generally called a sequence.

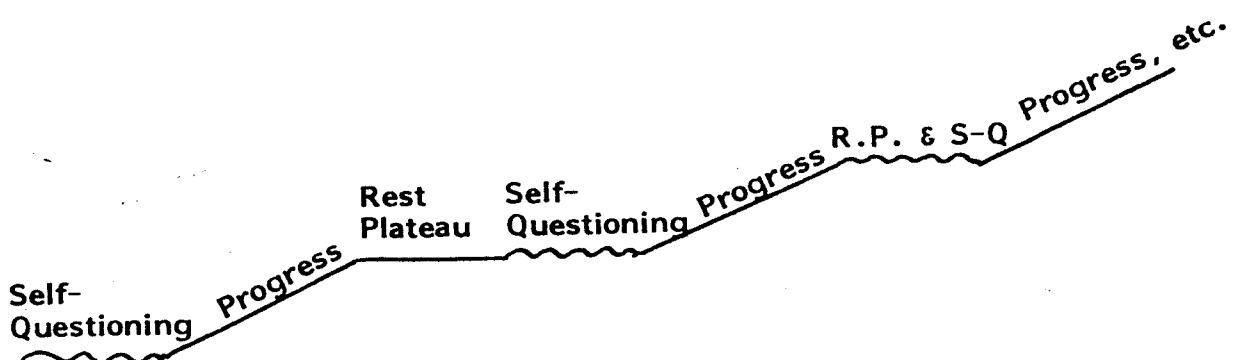
SEQUENCE



- E. Listen to the "pre-recorded changes" and sing the solo the way you would like to play it.
- F. REST: Lie flat on the floor. Hands flat, not crossed. Legs flat, not crossed. Close your eyes, breath deep, and say to yourself, "I will relax now."
- G. REST: Stand with your back up against a wall. Press each part of your body against the wall. Naturally parts of your body will not want to do this, like the small of the back, the nape of the neck, etc. But the idea is to attempt "real hard" for about 30 seconds. Do this on one of the 3-minute breaks.
- H. In this program you will reach many moments in which you hate that "same old lick" you "always play". Be aware of this point in the tune and the next time around, do something else, no stops. Yes, the tape is running, and the next time is coming right up. So welcome to the world of a hot improviser.
- I. HANGUPS: Play very slowly and listen carefully for any flams. Use all up strokes. Make each note sound as loud and strong as any other. Now use all up strokes, scales, interval skips. Now use consecutive down and up strokes. Now reverse to all up (on the down beat) and down (on the up beat) strokes.
- J. The Warm-Up. At the beginning of each practice session, warm up for 5 minutes by playing notes all over the fingerboard. Play very slowly, low, high, and medium pitches, to develop a feel for string travel at a given picking area. Notes played high up on the neck have a much greater string travel than the low ones and can create coordination problems between the left and right hands. Both must attack the string simultaneously.

POINTERS

- K. A most common mistake is to blame the left hand when the right hand is at fault, or vice versa. Watch out for this.
- L. Get the progression off the paper and into your head as soon as possible. Memorizing the chord changes allows you to focus all of your attention on what you are playing rather than reading the music.
- M. The objectives put forth in this book are attainable only if the reader follows each step of the program without deviation from the schedule (that means no missed days, hours shortened, time frames disobeyed, key centers missed, introducing hammer-on's, pull-off's, before stated, playing dotted eighth sixteenth notes instead of eighth notes, etc., etc.) If you do it, you get it. If you don't, you don't.
- N. In the Growth Process, we all go through periods in which we are activating new nerve junctures, both in the brain and throughout other parts of the body. This type of growth work draws a tremendous amount of systemic energies. The overall physical feeling is like pulling a train uphill, and the psychological spin-off is the feeling that we are getting nowhere. This will persist for some period of time. We then tend to go into a natural state of rest, "a plateau." During this rest period, we tend to feel that we have the world by the tail and great progress is taking place. Actually the reverse is true. The progress was made during the uphill climb, not during the rest period. The rest period will continue for some period of time. Don't worry about it. Then the road will become very rough again, and we will begin to become aware of our weaknesses. This will last until we select the specific area to attack first. We will then begin the uphill climb again and plateau again only to meet our deficiencies face to face again. So, on and on it goes, but your practice regimen must remain constant.



P O I N T E R S

- O. Coping With The Mental Hazards Of Developing A High Degree of Facility In Improvising. It is extremely important to correctly place the blame when things seem to be going wrong. For example, your guitar may sound out of tune, which is certainly possible. However, keep in mind that it may actually be in tune with itself, but out of tune with an air conditioner, refrigerator motor, or traffic noises from outside. When your music sounds bad to you, the natural reflex is to stop playing. So before you blame yourself for a problem, make sure that you have accounted for elements in your environment that may be superimposing a subliminal orchestration over what you are playing. Learn to ferret out the real problems.
- P. There seems to be something about the guitar, at least for the serious performer, that creates an overload of humility. A certain amount of this is okay and self-questioning is essential to one's progress. But do not fall into the trap, as many do, of blaming yourself when something else is wrong, as this will not cure hidden problems.
- Q. Also be aware of your bio-cycles. Every person has natural high and low points running in approximately monthly cycles. During low periods, you may feel very down and discouraged, but this must not interrupt the regularity of your practice routine, as far as the project lessons in this book are concerned. You must continue to practice with controlled discipline, no matter how you feel about things from day to day.
- R. You will find that once you reach a given level of speed, and maintain playing at that level or faster, for approximately 21 days, on a daily basis, -- the ability acquired during that period of time will be permanently imprinted and assimilated by your nervous system. You could lay off for six months, come back and practice hard for about 2-3 weeks and it will come right back. It seems that once this ability is programmed clearly, the rest is mostly a matter of muscular strength and agility.
- S. Practicing an hour a day 6 days a week is great, but 12 hours is better. There will be some days when you may feel like playing for long periods of time. This is great when you feel like it, but don't force it.
- T. An Accelerator -- form a group of other guitar players. Exchange solos and comping. Trade off in sequence. The group dynamics is superior to private study for a program of this sort.
- U. Another hazard to watch out for -- when tunes are played with a specific feel, i.e. steady eighths or dotted eighths, sixteenths (shuffle) or triplets (12/8), etc., they tend to have slow, medium and fast tempos that are just right for that particular rhythm feel and any other tempos inbetween feel awkward and difficult to play on. This applies even to the most experienced players. You should expect that, during the process of building up your speed, you will encounter long periods when the tempo feels awful and, from time to time, points where the tempo is just right. Don't blame yourself -- just be aware of the real problem.

HOW TO DO PROJECT LESSONS FOR WEEKS ONE THROUGH SIX

- A. Play only eighth notes, continuous and uninterrupted. No rests. No phrasing. No hammer-on's. No pull-off's. No other ornamentation. "Nothing" but steady eighth notes.
- B. Use Alternate Picking only. No two strokes in the same direction, i.e. strive to make up strokes sound as strong as down strokes.
- C. Do not set your metronome to a desired speed and try to rise to meet it. Rather, use the metronome only to track your progress. Keep a daily record of your tempos in the boxes provided. (NOTE: Your tempo may vary slower or faster from day to day. This is to be expected.)
- D. Do each project lesson for six consecutive days, with one day off. Avoid skipping a day, for whatever reason. The effect is hazardous to progress. Regularity is essential. Follow the steps faithfully as given.
- E. The key centers bracketed in the chord progressions represent only one analysis of the progression. Other views may be applied as well. For example, you will encounter key center brackets in which a given chord could be viewed as a III or VI chord of one key, but indicated as a II chord of another. In these situations, one's individual preference can prevail. It's just a matter of where you want the change of tonality to occur. Also, there are almost unlimited scale and chord substitution possibilities. Feel free to use any harmonic devices at your disposal. If they're right, they will sound right and if they're wrong, you will know it immediately.
- F. The chord voicings shown in the project lessons are common guitar voicings which are intended to assure a clear understanding of the progression and, in addition, may serve as a good study in the application of "garden variety" guitar chords. However, other voicings may be used at your own discretion.
- G. The week end tempo objectives shown at the top of each project lesson are scheduled to increase by two metronome points daily. It may be good to remember that these are only objectives. Care should be taken not to sacrifice accuracy and precision in order to meet the tempo goals. These will always come in time. The tempo objective plan is symmetrical, but the learning curve is not.
- H. Play Legato. Hold each note as long as possible.
- I. Great attention should be given to holding steady time. Do not rush or drag the tempo.

WEEK ONE

PROJECT LESSON 1-A

Week End Tempo Objective $\text{♩} = 60$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

1-A

A

Chords: Bb , $BbMA^7$, Dmi^7 , Fmi^7 , $Bb^{13}(-9)$, Eb , $EbMA^7$, Cmi^7 , $Ebmi^7$, Db , Bb , $Gmi^7(4)$, F , $Cmi^7(-5)$, Cmi , $B^7(-9)$, Cmi^9 , Bb , $B^7(-9)$, Cmi^9 , Bb , F^{13} , $Ebmi^9$, Dmi^9 , $Ebmi^9$, Cmi^9 , Bb , Cmi^9

B

Chords: Cmi^9 , B , $F^{13}(-9)$, BMA^9 , Bmi^7 , $E^7(-9)$, A , AMA^7 , Ami^7 , D^9 , G , GMA^7 , F , C^9 , Cmi^9 , Bb , $B^7(+9)$, $D.C. AL CODA$

CODA

Chords: Bb , Cmi^9 , F^{13} , $GbMA^7$, $Bb(-5)$, $D.C. REPEAT$

EXAMPLE FOR PROJECT LESSON 1-A

The following is a model of the type of solo line to be improvised in this project lesson. It is source material to be used as reference only. The idea of the project lesson is for you to improvise your own line on the spot and not to memorize this example. It's fine if you want to analyse and memorize this for your own purposes but it is not the objective of the project lesson.

The musical score is written on a single staff in G major (one sharp). It is divided into four systems, each with a key signature change indicated above the staff.

- System 1:** Key signature: Bb (B-flat). Chords: BbMA7, 4DMI7, FMI7, Bb13(-9). Fingering: (3 4) 3, 1 2, 1, 3 2 3, 2 3 4, 2 3 4, 2 4 1 3 3 1 b 1 b 4.
- System 2:** Key signature: Eb (E-flat). Chords: EbMA7, CMI7, EbMI7, Ab13. Fingering: 1 2, 3 1, 2 1 2 1 3 2 3, 3 2, 1 3 4 1, 3 1 2 4 1 b 2 1 4.
- System 3:** Key signature: Bb. Chords: DMI7, GM7, C+11, C13. Fingering: 1 2 3, 3 1, 1 2, 3 4 1 3 2 4 1, 2 1 4 4 2 3 4, 1 3, 2 1 2 1, 3 2 3 2.
- System 4:** Key signature: F. Chords: DMI7(-5), G+7(-9), CMI9, B7(-9) - Bb. Fingering: 2 1 2, 3, 4 3 2 1 2, 3 2 3 3, 2 1 1 3, 2 1 3 3, 2 3 4.

The score includes various musical notations such as slurs, ties, and a repeat sign at the end. The fingering numbers are placed below the notes to indicate finger placement.

2ND ENDING Bb

Cmi⁹ F13(-9) Fmi⁹ Emi⁹ Ebmi⁹ C

B C#mi⁹ F#7(-9) BMA⁹

Bmi⁹ E7(-9) A4 AMA⁷

Ami⁷ D9 G4 GMA⁷

F Bb Cmi⁹ B7(+9) D.C. AL CODA

Bb Gbmi⁹ F13 Bb(-5) D.C. REPEAT

WEEK TWO

PROJECT LESSON 1-B

Week End Tempo Objective $\text{♩} = 72$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard. Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

A

1-B

Db

Gb

Db(13-9)

DbMA⁷

Fmi⁷

Abmi⁷

Gb

Fb

Cb13

Db

Fmi⁷

Bbmi⁷

Eb(+11)

AD

Fmi⁷(-5)

Ebmi

Bb(+7)(-9)

Ebmi⁹ - Db

D⁷(+9)

Ebmi⁹ - Db

Ab13

Gb

Abmi⁹

F

Gmi⁹

Fb

Gbmi⁹

Ebmi⁹

B

Emi¹¹

A⁷(-9)

DMA⁹/A

DMA⁹/F#

Dmi⁷

Db⁹/F

C

CMA⁷

CMA⁹/G⁷

Cmi⁹

Fb(-9)

Bb

Bb⁶/9

BbMA⁹/F

Ab

Eb13

Ebmi⁹ - Db

D⁷(+9) D.C. 1

AL CODA

Db

A

CODA

Ebmi¹¹/Bb

Ab13

AMA⁷

D⁶/9(-5) D.C. REPEAT

EXAMPLE FOR PROJECT LESSON 1-B

Remember! This example and all other examples for the project lessons are models of the type of solo line to be improvised. The important consideration is the spontaneous invention of your own solo line. The point of the project lessons is to hone your technique to a level that will facilitate and not hinder the immediate reproduction of any and all of your musical ideas. Use the examples as source material and for reference, but when doing the project lessons, it's "every man for himself".

(A)

The musical notation is written on a single treble clef staff with a key signature of two flats (D-flat major). It is divided into four systems, each with a bracketed chord progression above it. Fingering numbers (1-4) are written above notes, and circled numbers (1-4) are written below notes to indicate fingerings.

- System 1:** Chords: D^bMA⁷, D^b, Fmi⁷, ADmi⁷, G^b. Notes: 1 4 2 1, 4 2 1 4, 3 2 4 4, 1 4 3 1, 1 4 2 3, 1 4.
- System 2:** Chords: G^bMA⁷, Ebmi⁷, G^bmi⁷, F^b, C^bB³. Notes: 1 2 1 2, 1 4 1 2, 3 2 1 2, 3 2 1 3, 1 4 3 2, 1 2 1 3, 1 3 1 4, 2 3 1 3.
- System 3:** Chords: D^b, Fmi⁷, B^bmi⁷, Eb⁺ B^b, A^b, Eb^bB³. Notes: 4 2 1 2, 1 3 1 3, 1 2 1 4, 2 4 3 1, 2 3 2 2, 1 2 3 4, 1 4 2 1, 4 2 1 4.
- System 4 (1st Ending):** Chords: Eb HARM. MINOR, B^b+7(-9), Ebmi⁷, D^b(+9), G. Notes: 3 4 3 2, 1 3 1 3, 2 3 1 3, 2 1 4 2, 1 1 3 4, 3 4 3 1, 3 2 3 1, 2 3 2 1.

2ND ENDING Db

Chords: Ebmi9, Ab13, Abmi9, Gmi9, F, Gbmi9, Fb, Eb

Fingering: 3 2 2 1 4 3 3 4, 1 2 1 4 4 2 1 3, 3 3 1 4, 1 3 3 2 1 4, 4 2 1 3

Technique: (4)(2)(4)(2), (2)(4), (2), (1), (2), (1), (3), (2)(1), (3), (2)(1), (3)(2)

B D4

Chords: Emi9, A+7(-9), DMA9, DMA7b/9

Fingering: 2 1 4 3 4 1 1, 3 4 3 1 4 4 3 1, 1 2 4 1 1 2 1, 4 4 1 2 3 1 2 4

Technique: (1), (2), (1), (2)(3), (1), (2)(3), (4)(5)(4), (2)

C

Chords: Dmi7, Db9/F, CMA7, CMA9/G

Fingering: 4 1 3 4 3 1 2 3, 1 4 1 4 3 1 4 2, 2 1 0 1 3 1 0 1, 4 1 0 1 0 1 0 1

Technique: (2)(1), (2), (3), (2)(4), (3), (4), (4)(2), (4)(2), (4)(2), (3)(2)

Bb

Chords: Cmi9, Fb(-9), Bb7/9, BbMA9/F

Fingering: 1 3 2 3 4 2 1 4, 1 4 4 2 1 3 4 4, 2 3 1 4 3 4 4 3, 2 3 4 2 1 2 4 2

Technique: (2)(3), (2), (1), (2), (3)(4)(5), (3)(4), (3), (2), (1)

Ab

Chords: Bbmi7, Ab, Eb9, Ebmi9, Db, D7(+9), D.C. AL CODA

Fingering: 1 4 3 4 2, 4 4 4 4, 1 4 1 2 3, 4 1 2 4 3 2

Technique: (1)(4)(3)(4), (1)(3), (1)(3)(1)(2)(1), (1)(2)(3)(2)(3)(4), (1)(2)(3)(2)(3)(4)

Db

Chords: Ebmi9, Ab13, AMA9, D7/9(-5), D.C. REPEAT

Fingering: 4 2 1 4 3, 1 3 3 1 3 4 1, 4 1 3 4 3 2 1 4, 4 4 2 2 2 1 3 1

Technique: (2)(1), (2), (1), (2), (3), (4), (3)(4), (3)(2)(1), (2)(3), (3), (4)

WEEK THREE PROJECT LESSON 2-A

Week End Tempo Objective $\text{♩} = 84$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

Handwritten musical notation for guitar, organized into four systems (A, B, C, D). Each system contains two staves of music with chord diagrams and chord names.

System A: Chords include E_{mi}^7 , A^{13} , A^{+7} , D , DMA^9 , $F\#mi^7$, E^b , and F_{mi}^7 .

System B: Chords include A_{mi}^9 , D , E^b/A , $F\#mi^7$, A , B_{mi}^7 , G_{mi}^7 , A_{mi}^7 , Ab_{mi}^7 , D_{b9} , G^b , G^bMA^7 , G^b6 , $D_{b7}(-5)$, G^bMA^9 , $G^bMA^7/7$, A_{b4}^b , B_{mi}^9 , and A .

System C: Chords include C_{mi}^9 , B^b , F^{13} , D_{mi}^7 , F_{mi}^7 , G_{mi}^7 , E^b , F_{mi}^7 , E_{mi}^7 , D , DMA^9 , B_{mi}^7 , $F\#mi^7$, and F_{mi}^7 .

System D: Chords include E_{mi}^7 , A^{13} , D , E^b^{13} , D_{b9} , $F\#mi^7$, E_{mi}^7 , $B^7(+9)$, D , E_{mi}^9/B , Ab , E^b9 , D , DMA^9 , $F\#mi^7(-5)$, $B^7(-9)$, and E_{mi}^7 .

EXAMPLE FOR PROJECT LESSON 2-A

A

Emi⁷ A³ 4A⁺⁷ DMA⁹ F#mi⁷ Fmi⁷ Eb

Emi⁷ D Eb/A F#mi⁷ A G

B

Abmi⁷ Db⁹ Gb GbMA⁷ Gbb

Abmi⁷ Db⁷⁽⁻⁵⁾ GbMA⁹ GbMA^{6/7} Ab A

C

Chords: Cmi⁹, B^b, F^b, Dmi⁷, F, Fmi¹¹, E^b

Fingerings: (3) (2) (1), (2) (3), (4), (3) (2) (3) (2) (3) (2), (3) (2), (1) (2) (1) (2) (1)

D

Chords: E mi¹¹, E^b +¹¹, DMA⁹, B mi⁷, F[#] mi⁷, F mi⁷

Fingerings: (1) (2) (3), (2) (3), (2) (1), (3), (2) (4) (3) (3), (4) (3) (2) (1), (2), (1), (2)

D

Chords: E mi⁷, A¹³, E^b B^b, D^b/9, F[#] mi⁷, E mi⁷, B^b(+9)

Fingerings: (1) (3), (2) (4) (3) (2), (1) (3) (2) (4), (1) (3) (2) (4), (1) (2) (4) (2) (4) (1) (3) (2) (4), (1) (2)

D

Chords: E mi⁹, D, B^b mi⁷, A^b, E^b 9, DMA⁹, D, F[#] mi⁷ (-5), E mi⁷, B^b (-9)

Fingerings: (1) (2) (3), (2) (4), (3) (2) (1), (2) (3) (2) (3) (4), (3) (2), (1) (3) (2) (3) (2)

Week End Tempo Objective  = 96

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard. Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

2-B

A

Chords: Cm_1^7 , F^13 , F^+7 , Bb , $BbMA^9$, Dm_1^7 , Cb , $D^b m_1^7$

B

Chords: Cm_1^9 , B/F , Dm_1^7 , F , Gm_1^7 , E^b , Fm_1^7

C

Chords: Fm_1^9 , A^13 , D , DMA^7 , D^6

D

Chords: Fm_1^7 , $A^7(-5)$, DMA^9 , DMA^7 , E , Fm_1^9 , F , Gm_1^9

E

Chords: Abm_1^9 , G^b , D^b13 , $Bb m_1^7$, $E^b m_1^7$, C^b , $D^b m_1^7$

F

Chords: Cm_1^{11} , B^+11 , $BbMA^9$, Gm_1^7 , Dm_1^7 , Cb , $D^b m_1^7$

G

Chords: Cm_1^7 , F^13 , B^13 , $Bb^6/9$, Dm_1^7 , Cm_1 , $G^7(+9)$

H

Chords: Cm_1^9/G , $F\#m_1^7$, B^9 , $BbMA^9$, $Dm_1^7(-5)$, $G^13(-9)$

EXAMPLE FOR PROJECT LESSON 2-B

A

Chords: Cm^{11} , F^{13} , F^{+7} , $BbMA^9$, Dmi^7

Chords: B/f , Bb , Dmi^7 , Gmi^7 , Fmi^7

B

Chords: Emi^9 , A^{13} , (-9) , Dmi^7 , D^6

Chords: Emi^7 , $A^7(-5)$, Dmi^9 , $Dmi^{6/7}$, $F\#mi^9$, Gmi^9

C $A\flat m_1^9$ $D\flat^{13}$ $G\flat$ $B\flat m_1^7$ $E\flat m_1^7$ $D\flat m_1^7$ $C\flat$


$C m_1^9$ $B\flat$ $B\flat m_1^9$ $G m_1^7$ $D m_1^7$ $D\flat m_1^7$ $C\flat$

D $C m_1^7$ F^{13} B^{13} $B\flat^{9/4}$ $D m_1^7$ $C m_1^7$ $G^{11}(+9)$

$C m_1^9/G$ $B\flat$ $F\sharp m_1^7$ E $B\flat m_1^9$ $B\flat$ $D m_1^7(-5)$ $C m_1^7$ $G^{13}(-9)$

WEEK FIVE

PROJECT LESSON 3-A

Week End Tempo Objective  = 108

PREPARATION.

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard. Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

Handwritten musical score for guitar, featuring chord diagrams and chord names. The score is organized into sections labeled **A** and **B**.

Section A:

- Staff 1: Chords include Dmi, Dmi4⁷, Dmi⁷, Emi⁷, and A⁷(-9).
- Staff 2: Chords include Dmi⁷, Dmi⁷, Emi⁷, and A⁷(9).
- Staff 3: Chords include Dmi⁷, Dmi4⁷, Cmi⁷, and F13.
- Staff 4: Chords include Fmi⁷, Eb, Bb9, Emi⁷, A9, Dmi⁷, Emi⁷, and A+7.
- Staff 5: Chords include Dmi⁷, A⁷(-9), Dmi⁷, Dmi⁷, and Bmi⁷.

Section B:

- Staff 6: Chords include Cmi⁷, F13, B9, Bb, Dmi⁷, G13, and G+7.
- Staff 7: Chords include Cmi⁹, B⁷(+9), BbMA⁷, Cmi⁷, Dmi⁷, and Bbmi⁷.
- Staff 8: Chords include Bmi⁷, Eb9, Fmi⁷, Bb9, C#mi⁷, and A.
- Staff 9: Chords include Ebmi⁷, Db, Ab13, Emi⁷, Dmi⁷, F/Ed, and D.C. AL 3RD ENTRANG.

The score includes various chord voicings with fret numbers (1-4) and string numbers (1-6) indicated. Some chords are circled, and there are handwritten annotations like "3-A" at the top left and "3RD ENTRANG" at the bottom right.

EXAMPLE FOR PROJECT LESSON 3-A

(A) D mi

D mi

D mi Eb

Eb D mi

②

Dmi⁷ A7(-9)/C# Dmi⁷ Bmi⁷ A

② ③ ② ③ ① ② ③ ① ② ③

B

Cmi⁷ F13 B9 Dmi⁷ G13 G+7

④ ③ ② ① ② ③ ② ③ ② ③ ② ① ② ③ ④ ③ ④

Cmi⁹ B7(+9) BbMA⁷ Cmi⁷ Dmi⁷ Bbmi⁷

③ ② ③ ② ① ② ③ ④ ⑤ ④ ③ ④ ③ ② ③ ②

Bmi⁷ A Fmi⁷ Eb Bb9 C#mi⁷ F#mi⁷ A

② ③ ② ① ③ ② ① ② ① ③ ② ② ③ ② ③ ②


Db Ebmi¹¹ Ab13 Emi¹¹ Dmi F/eb

① ② ① ② ④ ③ ② ① ② ③ ④ ② ① ③ ① ④

D.C. AL 3RD ENDING

WEEK SIX

PROJECT LESSON 3-B

Week End Tempo Objective  = 120

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

(A)

Handwritten musical notation for the first system (A). It consists of five staves. The first staff is a treble clef with notes and chords: Am⁷, Am⁷, Am⁷, Bmi⁷, E⁷. The second staff shows bass clef chords: Am⁷, Am⁷, Am⁷, Am⁷, Bmi⁷, E⁷. The third staff continues with Am⁷, Am⁷, Am⁷, Gmi⁷, F, C¹³. The fourth staff includes Cm⁷, Bb, F¹³, Bmi⁷, Am⁷, Am⁷, Bmi⁷(-s), E⁷(-a). The fifth staff shows further chord progressions and fingerings.

Handwritten musical notation for the second system (B). It consists of five staves. The first staff is a treble clef with notes and chords: Am⁷, Am⁷, Am⁷, E⁷, Gmi⁷, F, C¹³, Gb⁹. The second staff shows bass clef chords: Am⁷, D¹³, D⁷(-a), F, Gmi⁹, Gb⁷(+a). The third staff includes Fm⁷, F, Gmi⁷, Am⁷, Eb, Fmi⁹, F#mi⁹, E, Cm⁷, Bb, F⁹. The fourth staff shows G#mi⁷, E, C#mi⁷, Bbmi¹¹, Ab, Eb¹³. The fifth staff includes Bmi¹¹, C/bb.

D.C. AL 3RD ENDING

EXAMPLE FOR PROJECT LESSON 3-B

A *Ami* *Ami⁷* *Ami⁷* *Bmi⁷* *E⁷(-9)*

Ami⁷ *Ami⁷* *Ami⁷* *Ami* *Bmi⁷* *E⁷(+9)*

Ami⁷ *Ami⁷* *Ami⁷* *Gmi⁷* *F* *C¹³*

Bb *Cmi⁷* *F¹³* *Bmi⁷* *E⁷(+9)* *Ami⁷* *Bmi⁷(-5)* *E⁷(-9)*

②

Ami⁷ Ami E⁷(-9) Ami⁷ 2 3 3[#]mi Fma

② ① ② ① ②

B

Gmi⁷ 4 4 4 4 C¹³ 4 4 Gb⁹ 4 4 Ami⁷ 4 1 2 3 4 D¹³ D⁷(-9)

① ② ① ② ① ③ ① ③ ① ③ ① ② ① ② ③ ④ ③ ②

Gmi⁹ 4 4 4 4 2 2 4 4 Gb⁷(+9) 4 4 2 2 F FMA⁷ Gmi⁷ Ami⁷ Fmi⁹

③ ② ③ ④ ③ ④ ② ④ ③ ②

E F#mi⁹ 3 2 4 1 3 4 # 2 Cmi⁷ Bb Cmi⁷ 3 1 2 3 4 F⁹ G#mi⁷ 1 2 3 3 2 4 4 1 E C#mi⁷ 3 # 1 2 3 1 # 3 3 1

④ ③ ② ① ② ③ ① ④ ③ ② ③ ② ③ ② ③ ②

Bbmi¹¹ 2 4 2 4 1 b 2 3 4 Eb¹³ 4 4 Bmi¹¹ 3 3 2 2 1 1 3 3 C/Bb 3 3 4 4 4 4 1 1

① ② ③ ④ ③ ④ ⑤ ④ ③ ⑤ ④ ③

D.C. AL 3RD ENDING

HOW TO DO THE PROJECT LESSONS FOR THE SEVENTH WEEK (REVIEW)

A six day series of Project Lessons. Each day we will deal with one of the chord progression from the preceding studies.

DAY ONE	Review Project Lesson 1-A
DAY TWO	Review Project Lesson 1-B
DAY THREE	Review Project Lesson 2-A
DAY FOUR	Review Project Lesson 2-B
DAY FIVE	Review Project Lesson 3-A
DAY SIX	Review Project Lesson 3-B

The reasons for this review are two-fold.

- A. To reinforce our memory of the chord progressions themselves and also of the devices we used to get through them.
- B. To do some clean-up work on our tempo objectives and really focus on precision.

This will help firm up our technique as it exists at this point in time.

The method of going about doing this is, as before, a matter of regular disciplined study periods as outlined. Remember, however, that it's no big deal to outline it, the big deal is doing it.

Week End Tempo Objective $\text{♩} = 132$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth notes once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth-notes over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth-notes to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

C O N T E M P L A T E
Y O U R P R O G R E S S T O
T H E E N D O F W E E K S E V E N

YOU SHOULD FEEL A NOTICEABLE
NEW CONFIDENCE AND SURENESS
IN YOUR PLAYING TECHNIQUE

CONTINUED PERSISTANCE TO THE
END OF THE PROGRAM, EVEN THOUGH
SOMEWHAT TEDIOUS AT TIMES, WILL
RESULT IN THE FULFILLMENT OF
YOUR GOAL IN ONLY THIRTEEN MORE
WEEKS.

GIVE YOURSELF A WELL-DESERVED
PAT ON THE BACK FOR DILIGENCE,
AND A SPECIAL REWARD FOR YOUR
SUCCESS THUS FAR.

THEN, WITH RENEWED MOTIVATION,
GO ON TO WEEK EIGHT.

HOW TO DO WEEKS EIGHT THROUGH THIRTEEN

- A. Play only eighth note triplets, continuous and uninterrupted. No rests. No Phrasing. No hammer-on's. No pull-off's. No other ornamentation.
- B. Use Alternate Picking only. No two strokes in the same direction, i.e. strive to make up strokes sound as strong as down strokes. This will cause every other set of triplets to begin with an up stroke.
- C. Warning: Do not set your metronome to a desired speed and try to rise to meet it. Rather, use the metronome only to track your progress. Keep a daily record of your tempos in the boxes provided. (NOTE: Your tempo may vary slower or faster from day to day. This is to be expected.)
- D. Do each project lesson for six consecutive days, with one day off. Avoid skipping a day, for whatever reason. The effect is very hazardous to progress. Regularity is essential. Now, follow the steps faithfully as given.

Week End Tempo Objective $\text{♩} = 96$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

4-A

A

Ab

Fmi⁷ Bbmi⁷ Eb13 A⁹/C# Cmi⁷ D+11(+9)

Dbma⁷ Db6 Dmi¹¹ Db+11 Cma⁷ C Dmi⁷ Emi⁷ Ami⁷

Cmi⁷ Fmi⁷ Eb Bb9 D/Bb Ebma⁷/6 Ab A⁷(-5)

Abma⁷ Ab Ab6/4 Ami¹¹ Ab⁷(-5) G Gma⁷ Bb13 Eb

B

Ami⁹ Ab/D Gma⁷ Emi⁷

F#mi¹¹ E B+⁷(-9) Ema⁹ D+11/A Fmi

C

Ab Bbmi⁷ Emi⁷ A⁹ Abma⁷ Ab13(-9) Db

Dbma⁷ Dbmi⁷ Cb Cmi⁷ Ab B13(+11)-E

Bmi⁷ Ab Eb13 Abma⁷ Gmi⁷(-5) Fmi C+⁷

EXAMPLE FOR PROJECT LESSON 4-A

A A^b

Fmi7 1 3 4 3 4 1 2 3 1 4 3 4 3 2 4 4 2 1 4 2 1 4 2

4 3 2 1 2 1 2 3 4 3 2 3 2 1 2 1

A^b D^b

Eb13 4 1 4 2 1 4 2 1 2 4 3 2 1 1 4 3 2 3 4 4 1 2 4

1 2 3 4 5 5 4 3 2 4 3 1 2

D^b C

Dbma7 + 4 2 2 1 b1 1 4 3 2 1 2 0 1 3 0 1 1 2 3

1 2 1 2 1 2 3 2 3 2 1 2 3 4

C

Cma7 2 0 3 0 1 3 2 1 0 2 3 2 0 3 3 0 1 2 2 0 0 3

3 2 4 3 2 1 2 4 3 2 1 2 4 3 4 3 5

Handwritten musical notation on a single staff. The key signature is E-flat (Eb). The first measure is labeled Cmi⁷ and contains notes G¹, B³, D⁴, and a whole rest. The second measure contains notes G¹, B³, D⁴. The third measure contains notes G¹, B³, D⁴. The fourth measure contains notes G¹, B³, D⁴. The fifth measure is labeled Fmi⁷ and contains notes F^{b1}, A^{#2}, C^{b3}, and D⁴. The sixth measure contains notes F^{b1}, A^{#2}, C^{b3}. The seventh measure contains notes F^{b1}, A^{#2}, C^{b3}. The eighth measure contains notes F^{b1}, A^{#2}, C^{b3}. The ninth measure contains notes F^{b1}, A^{#2}, C^{b3}. The tenth measure contains notes F^{b1}, A^{#2}, C^{b3}. The eleventh measure contains notes F^{b1}, A^{#2}, C^{b3}. The twelfth measure contains notes F^{b1}, A^{#2}, C^{b3}. Fingerings are indicated by numbers 1-5 below the notes.

Handwritten musical notation on a single staff. The key signature is E-flat (Eb). The first measure is labeled Bb⁹ and contains notes B^{b1}, D³, F⁴, and G⁴. The second measure contains notes B^{b1}, D³, F⁴, and G⁴. The third measure contains notes B^{b1}, D³, F⁴, and G⁴. The fourth measure is labeled D/Bb and contains notes D⁴, B^{b3}, and F⁴. The fifth measure contains notes D⁴, B^{b3}, and F⁴. The sixth measure is labeled Ebma⁷ and contains notes Eb¹, B², D⁴, and F⁴. The seventh measure contains notes Eb¹, B², D⁴, and F⁴. The eighth measure contains notes Eb¹, B², D⁴, and F⁴. The ninth measure is labeled A⁷(-5) and contains notes A¹, C³, and E⁴. The tenth measure contains notes A¹, C³, and E⁴. The eleventh measure contains notes A¹, C³, and E⁴. The twelfth measure contains notes A¹, C³, and E⁴. Fingerings are indicated by numbers 1-5 below the notes.

Handwritten musical notation on a single staff. The key signature is E-flat (Eb). The first measure is labeled Abma⁷ and contains notes Ab¹, C³, Eb⁴, and G⁴. The second measure contains notes Ab¹, C³, Eb⁴, and G⁴. The third measure is labeled Ab^{6/9} and contains notes Ab¹, C³, Eb⁴, and G⁴. The fourth measure contains notes Ab¹, C³, Eb⁴, and G⁴. The fifth measure is labeled Am¹¹ and contains notes A¹, C³, Eb⁴, and G⁴. The sixth measure contains notes A¹, C³, Eb⁴, and G⁴. The seventh measure is labeled Ab⁷(-5) and contains notes Ab¹, C³, and Eb⁴. The eighth measure contains notes Ab¹, C³, and Eb⁴. The ninth measure contains notes Ab¹, C³, and Eb⁴. The tenth measure contains notes Ab¹, C³, and Eb⁴. The eleventh measure contains notes Ab¹, C³, and Eb⁴. The twelfth measure contains notes Ab¹, C³, and Eb⁴. Fingerings are indicated by numbers 1-5 below the notes.

Handwritten musical notation on a single staff. The key signature is E-flat (Eb). The first measure is labeled Gma⁷ and contains notes G¹, B³, D⁴, and Eb⁴. The second measure contains notes G¹, B³, D⁴, and Eb⁴. The third measure contains notes G¹, B³, D⁴, and Eb⁴. The fourth measure contains notes G¹, B³, D⁴, and Eb⁴. The fifth measure contains notes G¹, B³, D⁴, and Eb⁴. The sixth measure is labeled Bb¹³ and contains notes B^{b1}, D³, F⁴, and G⁴. The seventh measure contains notes B^{b1}, D³, F⁴, and G⁴. The eighth measure contains notes B^{b1}, D³, F⁴, and G⁴. The ninth measure contains notes B^{b1}, D³, F⁴, and G⁴. The tenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The eleventh measure contains notes B^{b1}, D³, F⁴, and G⁴. The twelfth measure contains notes B^{b1}, D³, F⁴, and G⁴. The thirteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The fourteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The fifteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The sixteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The seventeenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The eighteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The nineteenth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twentieth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-first measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-second measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-third measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-fourth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-fifth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-sixth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-seventh measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-eighth measure contains notes B^{b1}, D³, F⁴, and G⁴. The twenty-ninth measure contains notes B^{b1}, D³, F⁴, and G⁴. The thirtieth measure contains notes B^{b1}, D³, F⁴, and G⁴. Fingerings are indicated by numbers 1-5 below the notes.

B A_{mi}^9 G $A_{b/D}^7$

G_{MA}^7 G E_{mi}^7

$F_{\#mi}^{11}$ E $B_{+7}(-a)$

E_{MA}^9 E D_{+11}/A F_{mi}

C F_{mi}^7 A_{b} B_{bmi}^7

Emi⁷ D A⁹ Ab MA⁷ Ab13(-9) Db

Db MA⁷ Dbm⁷ cb

Cmi⁷ Ab B13(+11) E

Bbm⁷ Ab Eb13

Ab MA⁷ Ab Gmi⁷(-5) Fmi C+7

WEEK NINE

PROJECT LESSON 4-B

Week End Tempo Objective $\text{♩} = 104$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min. Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

EXAMPLE FOR PROJECT LESSON 4-B

A E^b

E^b A^b

A^b G

G

B \flat

Gm17 Cmi7 Cm17

B \flat E \flat

F9 A/F BbMA7/6 E+11

E \flat D

E \flat MA9 E \flat 6 Em17 E \flat +11

D B \flat

Dma7 F13 B \flat

B E_{mi}^9 $E_{b/A}$ D

D_{MA}^7 B_{mi}^7 D

$C\#_{mi}^9$ B $F\#^7(-9)$

B_{MA}^9 B C_{mi} $A+11,13(G+)$

C_{mi}^7 E_{b} F_{mi}^7

Handwritten musical notation on a single staff. The piece is in 4/4 time. It features three measures grouped under brackets labeled A, Eb, and Ab. The first measure (A) contains a Bmi7 chord and a sequence of notes: G4, A4, B4, C5, with fingerings 4, 2, 3, 1 and circled numbers 4, 3, 2, 1 below. The second measure (Eb) contains an E9 chord and notes: B4, C5, D5, E5, with fingerings 3, 3, 1, 4 and circled numbers 2, 3 below. The third measure (Ab) contains an EbMA7 chord and notes: Bb4, C5, D5, Eb5, with fingerings 3, 1, 1, 1 and circled numbers 4, 3, 2, 3, 2 below. The fourth measure (Ab) contains an A7(-5) chord and notes: G4, A4, B4, C5, with fingerings 2, 2, 2, 4 and circled numbers 1, 2, 3, 4, 5 below.

Handwritten musical notation on a single staff. It features two measures grouped under brackets labeled Ab and Gb. The first measure (Ab) contains an AbMA7 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 1, 3, 4, 1 and circled numbers 3, 4, 2, 3, 1 below. The second measure (Gb) contains an Abmi7 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 4, 2, 1, 3 and circled numbers 4, 3, 4, 3, 2 below.

Handwritten musical notation on a single staff. It features two measures grouped under brackets labeled Eb and B. The first measure (Eb) contains a Gmi7 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 3, 2, 4, 1 and circled numbers 1, 2, 1, 2 below. The second measure (B) contains a Gb13 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 2, 4, 4, 3 and circled numbers 3, 2, 3, 4, 3, 4 below.

Handwritten musical notation on a single staff. It features two measures grouped under a bracket labeled Eb. The first measure (Eb) contains an Fmi7 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 1, 1, 4, 3, 4, 1 and circled numbers 5, 4, 3, 2, 1, 2, 1 below. The second measure (Eb) contains a Bb13(-9) chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 1, 4, 2, 3, 1, 4, 4, 2, 1, 4 and circled numbers 2, 1, 2, 3, 2, 4 below.

Handwritten musical notation on a single staff. It features two measures grouped under brackets labeled Eb and Cm. The first measure (Eb) contains an EbMA7 chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 2, 3, 4, 2 and circled numbers 2, 3, 2, 1, 1 below. The second measure (Cm) contains a Dmi7(-5) chord and notes: Gb4, Ab4, Bb4, C5, with fingerings 2, 1, 4, 2, 1, 3 and circled numbers 2, 3, 4, 5 below.

WEEK TEN

PROJECT LESSON 5-A

Week End Tempo Objective $\text{♩} = 112$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

Handwritten musical notation for the first system, featuring a treble clef and a 4/4 time signature. The notes are grouped into chords with the following labels above them: C, CMA7, Am1, Bmi7(-5), E7(-9), G, Gb, Abmi7, F, Gmi7, and Gb7(-5). Fingerings are indicated by numbers 1-4 below the notes, and circled numbers 5 and 6 are placed below the staff. A '5-A' marking is present above the first measure.

Handwritten musical notation for the second system, featuring a treble clef and a 4/4 time signature. The notes are grouped into chords with the following labels above them: FMA7, Fmi7, Bb9, Emi7, Ebmi7, and Ab9. Fingerings are indicated by numbers 1-4 below the notes, and circled numbers 5 and 6 are placed below the staff.

Handwritten musical notation for the third system, featuring a treble clef and a 4/4 time signature. The notes are grouped into chords with the following labels above them: Dmi7/G, G7(-5), Emi7, A7(-5), Dmi9, and Db9. Fingerings are indicated by numbers 1-4 below the notes, and circled numbers 5 and 6 are placed below the staff.

EXAMPLE FOR PROJECT LESSON 5-A

The image displays a handwritten musical score for guitar, organized into six systems. Each system contains two measures of music, with various chords and fingerings indicated above the notes. The notation includes standard musical symbols such as treble clefs, stems, beams, and accidentals, along with circled numbers for fingerings and specific chord names.

System 1: Measure 1: CMA^7 (fingerings: 3, 4, 3, 4, 4, 3, 4, 1, 1); Measure 2: $Dmi^7(-5)$ (fingerings: 3, 4, 1, 4, 4), Ami (fingerings: 2, 1, 3), $E^7(-9)$ (fingerings: 3, 1, 4, 3, 4).

System 2: Measure 1: Ami^7 (fingerings: 3, 4, 2, 1, 4, 3), $Abmi^7$ (fingerings: 3, 2, 1, 2); Measure 2: Gmi^7 (fingerings: 1, 2, 3, 2, 1), F (fingerings: 3, 4), $Gb^7(-5)$ (fingerings: 3, 4).

System 3: Measure 1: FMA^7 (fingerings: 3, 2, 3, 3, 2, 3, 2, 1, 2), Fmi^7 (fingerings: 3, 2, 1, 2); Measure 2: Eb (fingerings: 2, 1, 2), Bb^9 (fingerings: 3, 1, 4, 3).

System 4: Measure 1: E^7 (fingerings: 3, 4, 1, 3, 4, 3, 4, 1); Measure 2: Ebm^7 (fingerings: 3, 1, 2, 3, 2), Ab^9 (fingerings: 1, 2, 1, 2, 1).

System 5: Measure 1: Dmi^7/G (fingerings: 2, 3, 4, 5, 0, 2, 0); Measure 2: $G^7(-5)$ (fingerings: 2, 2, 4, 4, 1, 3, 4, 1, 1, 3, 3).

System 6: Measure 1: E^7 (fingerings: 4, 1, 3, 3, 4, 4, 2), $A^7(-5)$ (fingerings: 4); Measure 2: Dmi^9 (fingerings: 3, 3, 2, 1, 3, 4, b), D^9 (fingerings: 3, 2, 3, 2, 4, b, 2).

R E M I N D E R

In the Growth Process, we all go through periods in which we are activating new nerve junctures, both in the brain and throughout other parts of the body. This type of growth work draws a tremendous amount of systemic energies. The overall physical feeling is like pulling a train uphill, and the psychological spin-off is the feeling that we are getting nowhere. This will persist for some period of time. We then tend to go into a natural state of rest, a "plateau". During this rest period, we tend to feel that we have the world by the tail and great progress is taking place. Actually, the reverse is true. The progress was made during the uphill climb, not during the rest period. The rest period will continue for some period of time. Don't worry about it. Then the road will become very rough again, and we will begin to become aware of our weaknesses. This will last until we select the specific area to attack first. We will then begin the same uphill climb again and plateau again only to meet our deficiencies face to face again. So, on and on it goes, but your practice regimen must remain constant.

WEEK ELEVEN PROJECT LESSON 5-B

Week End Tempo Objective $\text{♩} = 120$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

5-B

G

Emi

D

Db

C

GMA(ADD9)

F#mi7(-5) B7(-9)

Emi7 Ebmi11

Dmi9 Db13

C

cm7

Bb

F9

Bmi7 A

Bbmi7 Ab

eb13

CMA7 6/9

G

Ami11

D11(-9)

Bmi7

E7(+9)

G

Ami9

Ab11, 9, b9

EXAMPLE FOR PROJECT LESSON 5-B

Staff 1: *GMA(ADD9)* **G** *F#mi7(-5)* **Emi** *B7(-9)*
 ①②① ② ③ ②③ ④③④ ③ ②① ② ①③④

Staff 2: **Emi⁷** *Ebmi⁷* *Dmi⁹* *Db¹³*
 ③② ①②③④ ③②① ②①②

Staff 3: *CMA^{7b9}* **C** *Cmi⁷* **Bb** *F⁹*
 ① ④③ ③④ ①③④ ② ① ②

Staff 4: *Bmi⁷* **A** *Bbmi⁷* **Ab** *Eb¹³*
 ①② ③ ④⑤ ③②③ ②①② ② ①②③②③

Staff 5: *Ami⁷* **G** *D7(-9)*
 ① ② ③②④ ③ ② ①

Staff 6: *Bmi⁷* **Ami** **G** *Ab+¹¹,⁹,⁻⁹*
 ② ③ ④ ③④③ ④ ③②

REMINDERS

At the beginning of each practice session, warm up for 5 minutes by playing notes all over the fingerboard. Play very slowly, low, high, and medium pitches, to develop a feel for string travel at a given picking area. Notes played high up on the neck have a much greater string travel than the low ones and can create coordination problems between the left and right hands. Both must attack the string simultaneously.

In this program, you will reach many moments in which you hate that "same old lick" you "always play". Be aware of this point in the tune and the next time around, do something else, no stops. Yes, the tape is running, and the next time is coming right up. So welcome to the world of a hot improviser.

WEEK TWELVE PROJECT LESSON 6-A

Week End Tempo Objective $\text{♩} = 128$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

6-A

A

Fmi⁷ Gmi⁷ Fmi⁷ Gmi⁷

Fmi⁷ Gmi⁷ Fmi⁷ Gmi⁷

sim.

B

Dmi⁷(-5) Db⁷(-5) Cmi⁷ Cmi⁶

Dmi⁷(-5) Db⁷(-5) Cmi⁷ Cmi⁶ Ab⁷ G⁷ Gb⁷

C

F⁷ Cmi⁷ C#mi⁷ F

F⁽⁷⁾ BLUES SCALE

F⁷ Cmi⁷ C#mi⁷ F

F⁽⁷⁾ BLUES

F⁽⁷⁾ BLUES

EXAMPLE FOR PROJECT LESSON 6-A

The image displays six systems of guitar tablature, each consisting of a treble clef staff with notes and a guitar staff with fret numbers and fingering. The systems are organized as follows:

- System 1:** Treble clef staff with notes and a guitar staff. Chord: *Fm*. Includes a circled 'A' in a box.
- System 2:** Treble clef staff with notes and a guitar staff. Chord: *Gm*.
- System 3:** Treble clef staff with notes and a guitar staff. Chords: *Fm*, *Gm*.
- System 4:** Treble clef staff with notes and a guitar staff. Chords: *Fm7*, *Gm7*.
- System 5:** Treble clef staff with notes and a guitar staff. Chords: *Dm7(-5)*, *Cm*. Includes a circled 'B' in a box.
- System 6:** Treble clef staff with notes and a guitar staff. Chords: *Cm7*, *Cm*.

The tablature includes various musical notations such as notes, stems, beams, and circled numbers (1-5) indicating fingerings. Some systems also feature a circled letter (A or B) in a box, likely marking specific sections or exercises.

Cmi

Dmi⁷⁽⁻⁵⁾ / *Db⁷⁽⁻⁵⁾*

Cmi | **Db** | **C** | **Cb**

Cmi⁷ / *Cmi⁶* / *4Ab⁷* / *G⁷* / *Gb⁷*

F BLUES SCALE

C *F⁷* | *Cmi⁷* | *C#mi⁷* | **F**

F BLUES

F⁷ | *Cmi⁷* | *C#mi⁷* | **F**

F BLUES

F⁷ | *Cmi⁷* | *C#mi⁷* | **F**

F BLUES

F⁷ | *Cmi⁷* | *C#mi⁷* | **F**

WEEK THIRTEEN PROJECT LESSON 6-B

Week End Tempo Objective $\text{♩} = 136$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

6-B

A

B \flat

B \flat

B

Gm1

Gm1

C

C(7) BLUES SCALE

C(7) BLUES

EXAMPLE FOR PROJECT LESSON 6-B

A

Cmi⁷ *Dmi⁷*

B^b

Cmi⁷ *Dmi⁷*

B^b

Cmi⁷ *Dmi⁷*

B^b

Cmi⁷ *Dmi⁷*

B^b

B

Ami⁷(-5) *Ab⁷(-5)*

Gmi⁷ *Gmi⁶*

Gmi⁷

Handwritten musical notation on two staves. The first staff includes chords $A_{mi}^7(-5)$ and G_{mi} , and the second staff includes G_{mi}^7 , G_{mi} , $Ab^7(-5)$, Ab , G , and G^b . Fingerings are indicated by circled numbers 1-5.

Handwritten musical notation on two staves. The first staff is titled C^7 BLUES SCALE and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . The second staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . Fingerings are indicated by circled numbers 1-5.

Handwritten musical notation on two staves. The first staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . The second staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . Fingerings are indicated by circled numbers 1-5.

Handwritten musical notation on two staves. The first staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . The second staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . Fingerings are indicated by circled numbers 1-5.

Handwritten musical notation on two staves. The first staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . The second staff is titled C^7 BLUES and includes chords C^7 , G_{mi}^7 , $G^{\#}mi^7$, and C . Fingerings are indicated by circled numbers 1-5.

HOW TO DO PROJECT LESSONS FOR THE FOURTEENTH WEEK (REVIEW)

A six day series of Project Lessons. Each day we will deal with one of the chord progressions from the preceding studies.

DAY ONE	Review Project Lesson 4-A
DAY TWO	Review Project Lesson 4-B
DAY THREE	Review Project Lesson 5-A
DAY FOUR	Review Project Lesson 5-B
DAY FIVE	Review Project Lesson 6-A
DAY SIX	Review Project Lesson 6-B

- A. Play only eighth note triplets, continuous and uninterrupted. No rests. No phrasing. No hammer-on's. No pull-off's. No other ornamentation. "Nothing" but steady eighth note triplets.
- B. Use Alternate Picking only. No two strokes in the same direction, i.e. strive to make up strokes sound as strong as down strokes.
- C. Warning: Do not set your metronome to a desired speed and try to rise to meet it. Rather, use the metronome only to track your progress. Keep a daily record of your tempos in the boxes provided. (NOTE: Your tempo may vary slower or faster from day to day. This is to be expected.)
- D. Avoid skipping a day, for whatever reason. The effect is very hazardous to progress. Regularity is essential. No, follow the steps faithfully as given.

WEEK FOURTEEN PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 144$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play eighth-note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth-note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth-note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

HOW TO DO PROJECT LESSONS FOR WEEKS FIFTEEN, SIXTEEN AND SEVENTEEN

(21 DAY REVIEW)

Up to now, our goal has been to gradually reach a tempo of ♩ = 144 with clean execution by the end of the fourteenth week. Whether you have or have not attained this tempo, write down the present maximum metronome setting (the setting at which you can play through the project lessons free of mistakes).

Now, using combinations of duple and triple time (see Ex. 14), go back and review Project Lessons 1-A through 6-B. Do not allow your tempo to become slower than your present maximum metronome setting, but if your tempo increases during this period, it's just fine.

Example 17

Following is a 21 day "gestation" period aimed toward affixing your present maximum technique as a permanent reflex capability, a point at which one may go without playing for long periods of time, but with about two to three weeks of practice, regain the full technique.

The following here is a suggested schedule (you may change the order at will).

WEEK FIFTEEN	Day One	Review Project Lesson 1-A
	Day Two	Review Project Lesson 1-B
	Day Three	Review Project Lesson 2-A
	Day Four	Review Project Lesson 2-B
	Day Five	Review Project Lesson 3-A
	Day Six	Review Project Lesson 3-B
WEEK SIXTEEN	Day One	Review Project Lesson 4-A
	Day Two	Review Project Lesson 4-B
	Day Three	Review Project Lesson 5-A
	Day Four	Review Project Lesson 5-B
	Day Five	Review Project Lesson 6-A
	Day Six	Review Project Lesson 6-B
WEEK SEVENTEEN	Day One	Review Project Lesson 1-A
	Day Two	Review Project Lesson 4-A
	Day Three	Review Project Lesson 2-A
	Day Four	Review Project Lesson 5-A
	Day Five	Review Project Lesson 3-A
	Day Six	Review Project Lesson 6-A

WEEK FIFTEEN PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 152$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard. Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play combinations of eighth notes and eighth note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth notes and eighth note triplets over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth notes and eighth note triplets to the conclusion of the recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth notes and eighth note triplets to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

WEEK SIXTEEN PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 160$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play combinations of eighth notes and eighth note triplets once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth notes and eighth note triplets over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth notes and eighth note triplets to the conclusion of the recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth notes and eighth note triplets to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

WEEK EIGHTEEN PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 176$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play combinations of eighth notes and eighth note triplets using hammer-on's, pull-off's and slides once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
- Step 10 2 min Break Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

WEEK NINETEEN PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 184$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play combinations of eighth notes and eighth note triplets using hammer-on's, pull-off's and slides once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
- Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
- Step 7 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides over the progression as it is played back, to the conclusion of the pre-recording.
- Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
- Step 9 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
- Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
- Step 11 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
- Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.

Total 50 min Check off each step as it is finished.

WEEK TWENTY PROJECT LESSON REVIEW

Week End Tempo Objective $\text{♩} = 192$

PREPARATION

- Step 1 Clear your work area of all things not pertaining to this lesson.
- Step 2 Tune your guitar.
- Step 3 Warm up. Play notes slowly at all parts of the fingerboard.
Objective: To eliminate any "flams" between the right and left hands.

50 MINUTE PROGRAM

- Step 4 2 min Play combinations of eighth notes and eighth note triplets using hammer-on's, pull-off's and slides once through the progression to establish your tempo of the day - the speed at which you can play through the piece without mistakes. Mark down the day's tempo in the appropriate box below.

LOG OF DAILY METRONOME SETTINGS

Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7

- Step 5 10 min Pre-record yourself playing the chord changes (sustained - no rhythms), with the metronome nearby so that it will sound on the tape like a click track. Repeat the progression non-stop for 10 minutes.
 - Step 6 2 min Break! Set the guitar down. Stand up and rewind the machine. Focus your attention on the chord progression. Know the key centers and memorize the progression. "Get it off the paper and into your head".
 - Step 7 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides over the progression as it is played back, to the conclusion of the pre-recording.
 - Step 8 2 min Break! Set the guitar down, stand up and stretch, etc.
 - Step 9 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
 - Step 10 2 min Break! Rest away from the guitar. Lie down, etc.
 - Step 11 10 min Play uninterrupted eighth notes and eighth note triplets using hammer-on's, pull-off's and slides to the conclusion of the pre-recording.
 - Step 12 2 min Break! Lie down. Relax all parts of the body. Close your eyes. Breathe deeply and rhythmically. Practice visualizing yourself playing the project the way you wish you had.
-
- Total 50 min Check off each step as it is finished.

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