

PRACTICE SYSTEM #4 (Major 3rds)

ascending: C E Ab G B Eb D F# Bb A C# F

descending: C Ab E F Db A Bb Gb D Eb B G

PRACTICE SYSTEM #5 (Perfect 4ths/5ths)

ascending: C F Bb Eb Ab Db Gb B E A D G

dsecending: C G D A E B F# C# Ab Eb Bb F

PRACTICE SYSTEM #6 (Tritones)

ascending: C F# G C# D Ab A Eb E Bb B F

F# C Db G Ab D Eb A Bb E F B

descending: C Gb F B Bb E Eb A Ab D Db G

Gb C B F E Bb A Eb D Ab G Db

When practicing the material in this book, try assigning yourself one practice system per day, for six consecutive days, with one day off. Each day you practice you will be using a different practice system until all six systems have been employed. For playing scales and modes, try using eighth notes, continuous and uninterrupted (1 and 2 and 3 and 4 and). No phrasing. No other ornamentation. Nothing but steady eighth notes. When this becomes familiar, you may try using triplets instead, accenting the first of each triplet (1 2 3, 2 2 3, 3 2 3, 4 2 3). Keep a daily record of your tempos by using a metronome to track your progress. Also, use Alternate Picking only. No two strokes in the same direction; i.e., strive to make both up and down strokes sound even.

Using any of the above practice systems, you can move through all key areas for chord voicings found in the harmonized scale sections. You may wish to play through all stringsets in one key (like C Ma7, Dmi7, Emi7, F Ma7, G7, Ami7, Bmi7b5). Make sure you play all chords *legato*. Hold each for the duration of the note value, using either half or whole note strums. Do not rush or drag the tempo using the metronome. The goal is to move smoothly and accurately from voicing to voicing, as you would when playing a musical piece. Do not sacrifice articulation and clarity for speed.