

40TH ANNIVERSARY EDITION

# Styles for the Studio

*A Foundation for  
Modern Guitar  
Improvisation*

PREVIEW

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# Introduction to the Student

At some point every guitarist wants to be able to play a great guitar solo - not just a lick or fill - but a full-fledged solo that is fun to play, wows an audience, and makes the player feel good. We want to be able to play fluidly, play without technique limitations, get a great sound, and enhance the song. Behind that result is the ability to play what you feel whenever you want, and communicate something that moves your listeners.

To get there we need to learn to be great improvisers. This book discusses two of the two main areas of study that can fuel your success:

1. Understanding harmonic and melodic resources (scales, intervals, arpeggios, and fingerings); and
2. Learning how to apply those resources (technique and song knowledge).

“**Understanding Harmonic resources**” is the grand name for the chords, scales, arpeggios and harmony that can help when improvising.

“**Applying the resources**” includes understanding chord progressions, right hand and left hand techniques, and knowing which intervals in a scale convey which feelings.

Our goal is to help you to improvise and enjoy it; to show you where the various sounds are located, and how to apply them.

## *What Do You Need To Know to Get Started?*

You should be able to do the following before starting this book:

1. Play the common barre chords.
2. Have a desire to “play lead.”
3. Be aware of contemporary rock, blues, jazz, and/or country styles of music.
4. Have a guitar which you can play up to the twelfth fret.
5. Be studying, or already use, a flat pick. (This is not mandatory, but certain sounds depend upon a pick.)
6. Be at least starting to play with alternate picking (“Down-up down-up”).

If you haven’t thought about how you hold your guitar, you should do so. It is always advantageous to have your guitar in the same place in relation to your body and arms, whether you’re standing or sitting. Consider using a strap in both positions to help you develop speed and control.

Your left hand should be free and comfortable in all of its movements along the neck. For this reason it is recommended that you strive for a hand posture that is slightly arched, loose and lets you play with the tips of your fingers.

There are several areas of music study that you should be aware of as you begin to use this book.

Below is a list of the musical topics a guitarist should be learning about at this stage.

1. You should be able to spell the major scales.
2. You should be able to spell the major and minor chords.
3. You should know what is meant by a “diatonic extension.”
4. You should know what the word “chromatic” means.
5. You should know on which “degrees” of the scale the major and minor chords occur.
6. You should be familiar with the Roman numeral system of naming chords.

It is important to learn at least a little harmony and theory. That knowledge can answer a lot of questions you’ll have, and also *accelerate* your progress in improvising. It simplifies a lot of other information, and is a super shortcut for everything you can learn on the guitar. This book is about learning quickly - keep on the lookout for things that help you learn the fastest - be self-aware!

## *What Are We Going To Be Working On?*

1. We're going to establish a framework for all scale and arpeggio fingerings. (They are *not* random, so let's exploit their organization.)
2. We're going to learn to recognize certain sounds in melodies, and where to find them.
3. We're going to work through each fingering for each scale to find the sounds we want.
4. We're going to compare and 'overlay' the fingerings from different scales to see how they fit together.
5. We will explore the arpeggio fingerings found *inside* the major scale fingerings.
6. We'll explore right hand and left hand techniques for making music out of the sounds we're learning.
7. We'll use sample melodies and chord progressions to tie the sounds to chord progressions.
8. We'll have some fun and feel like something was accomplished (I hope).

## *A Brief Outline of this Book*

Topics covered include (1) The Diatonic Major Scale, and its arpeggios, and (2) "Rock" scales, including the Minor Pentatonic, Major Pentatonic, Dorian, Mixolydian and Blues scale.

### **Part One - The Major Scale - Fundamentals, Fingerings, Arpeggios, and Technique**

- Fundamentals (How the diagrams work, fingering names, and general housekeeping for getting started)
- The Major Scale - Fingerings and applications (*emphasizing small intervals*)
- The sounds of the root, 2, 3, 4, 5, 6, and  $\natural 7$  notes)
- The Melodic pattern - A tool for making melodies from scales
- Techniques like string bends (up and down); bending in tune, and more

### **Part Two - The Arpeggios in the Major scale - Fingerings and Examples**

- Diatonic arpeggios of 4 note chords in the Major scale - Maj7, Min7, Dominant 7, Min7 $\flat$ 5 sounds (*emphasizing large intervals*)
- Arpeggios with diatonic extensions (9ths, 13ths, 6/9s etc.)

### **Part Three – New Scales and Techniques for Rock, Blues, and Country**

- The Minor Pentatonic Scale (adding the  $\flat 3$  and  $\flat 7$  notes to what we know)
- The Major Pentatonic Scale (emphasizing the 6th and 9th sounds)
- The Blues Scale (introducing the  $\sharp 4$  note using a minor pentatonic set of sounds)
- The Dorian Scale (showing us the  $\flat 3$  and  $\flat 7$  sounds together like the minor pentatonic, but adding the 6th and 9th notes too)
- The Mixolydian Scale (focusing our ears on the combination of  $\natural 3$  and  $\flat 7$  together)
- Techniques discussion - Tips on string bending and other effects

### **Part Four - Playing Two Notes at a Time: "Double Stops" and Harmonized Scales**

- The Diatonic Major Scale Harmonized – Fingerings in different intervals (thirds, fourths, sixths)
- Harmonizing the Dorian and Mixolydian Scales
- Bending Strings inside Harmonized Scales (bending one of two strings being played)
- Bending *both* strings (and notes) at the same time ("Ow!")

### **Reference - Selected Notes on Basic Harmony**

# About the Preview

We hope you enjoy this brief preview of *Styles for the Studio*, 40th Anniversary Edition. We think the book lives up to its reputation as a thoughtful, innovative learning tool.

If you recently purchased the book, you should be receiving it very shortly. We hope you get tremendous value from it as thousands have before. If you're still deciding, we hope this helps.

Thanks for your interest.

