

# Guitar Technique

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## Exercise #1).

The “add2 chord” (5th string root) Stretch Exercise:

Directions: Learn the chord, then move the shape along the neck into first position. Move the chord in half-step intervals at first. Then, try whole-step intervals as shown in the example below.

Eadd2                      Dadd2                      Cadd2                      B<sup>b</sup>add2

Left-Hand: 1    2    4    3

## Exercise #2).

Stretch Exercise In-Position, (2nd, 3rd, 4th finger workout)

Directions: Keep your index finger in position. Do not play the note held by your index finger. Only play the notes, (shown in the notation below), with 2nd, 3rd and 4th fingers. Move the exercise along the neck toward the headstock in half-steps.

Left Hand: 2    3    4    3    2    3    2    3    2    3    4

T    13    15    17    15    13    15    13    15    13    15    17

A

B

Left Hand: 2    3    4    3    2    3    2    3    2    3    4

T    12    14    16    14    12    14    12    14    12    14    16

A

B

## Exercise #3).

## Moveable Two-string Chromatic String Crossing Exercise

Directions: Keep your hand in position. Use all four fingers in position. Maintain good clean tone while performing each note. Avoid faster tempos until the exercise is at the level of skill to proceed. Once you have established the technique of exercise, move it ascending and descending in half-steps along the fretboard. The example below shows the exercise moving up a half-step. Continue along the entire fretboard. Practice this exercise with both a pick and as fingerstyle.

The image shows two systems of musical notation for a guitar exercise. Each system consists of a treble clef staff and a guitar staff with three strings labeled T (Treble), A (Middle), and B (Bass). The first system shows a sequence of notes on the T and B strings, with fret numbers 5, 6, 7, 8, 5, 6, 7, 8, 5, 6, 7, 8, 5, 6, 7, 8, 5, 6, 7, 8. The second system shows a sequence of notes on the T and B strings, with fret numbers 9, 8, 7, 6, 9, 8, 7, 6, 9, 8, 7, 6, 9, 8, 7, 6, 9, 8, 7, 6.

Important Notes for Daily Exercise Routine Practice:

- 1). Never perform for long periods. Practice exercises for a maximum of 2-3 min. each.
- 2). Take frequent breaks. Get up and walk around, perhaps get a glass of water. Breaks are essential after every 15 - 20 min. of study.
- 3). Pay attention to your body for stiff muscles in your back or legs. Tension can build without much indication. Muscle pain, or cramps can form without warning.
- 4). Sit with good posture while practicing. Adjust yourself in your seat and roll your shoulders to keep relaxed. Pay attention to your body.
- 5). Remember to breathe. It can be common during technique practice for students to hold their breath without them even noticing.

Exercise #4).

Moveable In-Position Octaves & Thirds Finger Independence Exercise

Directions: Keep your hand in position. Each finger must stay in it's correct fret location. Perform the exercise slowly, but make the movements happen quickly and perfectly. Move the exercise along the entire fretboard being sure to keep accurate time. Use a metronome. Take short breaks in between exercises to avoid muscle and tendon strain.

T	1	4	3	2	3	6	5	4
A	3	2	1	4	5	4	3	6
B	3	2	1	4	5	4	3	6

\*Fingers correspond to the frets in the above position. Always use these fingers.

Exercise #5).

Fixed Position Finger Independence Exercise

Directions: Keep your hand in position. Fingers which are not in use must stay on their fret locations in position. Only move the fingers part of the exercise at that moment.

Vth Pos.

	m	m	m	etc.				
	p	p	p					
T	5	6	5		6	7	6	7
A								
B	6	5	6		7	6	7	8

\*Keep any fingers not in use on the third string in position.

Exercise #6).

Picking Hand "Sixteenth-Note Triplet" Timing Development Exercise

Directions: Use a metronome and play sixteenth-note triplets in perfect time using one note.

\*Apply alternate picking

Exercise #7a).

Picking & Fretting Hand Sixteenth-Note Duration Exercises

Directions: Use a metronome and play the sixteenth-note triplet phrase in perfect time. When the phrase begins to feel under control, move it along the neck, (as shown in the example below).

Exercise #7b). Variation... using sixteenth notes with a scale sequence.