

Vibrato:

- 1.) Use barbells or large books to increase forearm size and strength.
- 2.) Use hand grip exerciser to increase grip strength.
- 3.) Practice Chin-Na Kung Fu Wrist Streatching exercises to increase flexibility.
- 4.) Practice vibrato techniques with each independent finger, at different speeds.
- 5.) Start off very slowly, working speed up to very fast (McLaughlin style).
- 6.) Practice vibrato speeds to a metronome (1/2s, 1/4s, 8ths, Triplets, 16ths, 5/8, 7/8)
- 7.) Practice vibrato “feel” (sorrow/joy/pain/frantic/exitement/anger/stress/blues/water/glass/breeze).
- 8.) Breathe with vibrato - concentrate on emotional level.
- 9.) FEEL emotion of vibrato in lower abdomen, between eyebrows with eyes closed.
Roll eyes back inward up into meditation position - Feel & experience spiritual emotions.

Rhythm:

- 1.) Use downstrokes of the pick for downbeats, upstrokes for upbeats, thus developing a strong picking hand sense of rhythm and syncopation.
- 2.) Practice polyrhythms with each finger of the right hand - fingerpicking polyrhythms.
- 3.) Use hand exercisers/grippers to increase finger strength.
- 4.) Practice different strumming rhythms to the metronome.
- 5.) Angle the pick different ways for different textures of sound.
- 6.) Practice percussive strumming techniques and patterns.

Riffs:

- 1.) When you have learned any riff, practice and memorize it in many different places on the neck, thus conditioning yourself for any situation.
- 2.) Take any riff that is a cliché or overused riff and play it with the guitar tuned to different tuning or intervals. You will end up with a totally different riff altogether. Notate the new riff or pattern and learn and memorize it with standard tuning. This is extremely good for dexterity gets you out of ruts and overplaying clichés.
- 3.) Learn all blues licks possible (i.e. Allman, Clapton, Hendrix, Winter, Vaughan, etc.) and transpose them to different locations and octaves on the guitar. Then transpose them to all 12 keys and learn and memorize them. Take each riff and create a companion harmony riff to go along with it. Transpose to different locations and keys.
- 4.) Sing along with each riff in unison, an octave higher, and harmonizations (3rds, 4ths, 5ths, 6ths).

Solos:

- 1.) Concentrate on solos - One CD or Record per month.
- 2.) Memorize solos note for note - play along with record.
- 3.) Work out harmony parts for solos - play along.
- 4.) Work out counterpoint parts for solos.
- 5.) Write out as many solos as possible.
- 6.) Learn and memorize solos out of books.

Sightreading:

- 1.) Work on sightreading daily - accumulation of knowledge is the key to mastery.
- 2.) Rhythmic sightreading - practice as many patterns as possible.
- 3.) Work on drum machine pattern programming - work on notating parts.
- 4.) Practice chordal (chart) sightreading. Work out chord comping patterns.
- 5.) Practice chordal sightreading with different stringsets and inversions.
- 6.) Work on guitar arrangements for Big Band charts - double "shouts" and horn parts.
- 7.) Practice signing along with sightreading parts as ear training exercise.

Visualization:

- 1.) Practice visualizing what you've done - Visualize what you want to memorize.
- 2.) Look at the fingerboard and visually see the pattern, shape or chord first.
- 3.) Mentally rehearse what you are going to play away from the guitar.
- 4.) Memorize things away from the guitar - chord progressions, shapes, patterns, melodies, etc.
- 5.) Write patterns, scales and shapes down from memory away from the guitar.
- 6.) See the entire neck through the "Mind's Eye."
- 7.) Visually know all intervals from any given position or note on the guitar.

Programming:

- 1.) Visually and mentally "program" everything slowly - enter the data very slowly and surely.
- 2.) Program your mind correctly - make the correct impression on your mind.
- 3.) Impose Idea patterns instead of scale patterns.
- 4.) Put scales into their proper perspectives.
- 5.) Programming chord shapes - form chord on neck, then remove hand and put it back on the neck. using the correct fingering. Visualize the fingering as you place your hand on the neck.

Scales:

- 1.) Memorize all Scales in all 12 keys (Major, Melodic Minor, Harmonic Minor, Natural Minor, Major and Minor pentatonic, Blues and Blues from 5th, Chromatic, Wholetone, Diminished, Diminished 8-note, Dominant 8-note, Symmetric scales, All 7 modes of both Major and Harmonic Minor, Harmonic Major, The McLaughlin Modes, Holdsworth Symmetric Patterns.
- 2.) Practice all positions of all scales across the neck.
- 3.) Practice long patterns (4 octave patterns) for all scales.
- 4.) Practice Scales patterns and Mathematical/Numerical Scale Sequences.
- 5.) Practice triadic and 4-note scale pattern arpeggio sequences.
- 6.) Practice 5, 6 and 7 part scale sequences - odd/even timing patterns/sequences.
- 7.) Practice Octave and intervallic displacement patterns and sequences.
- 8.) Learn how all scales function but don't consider them a musical cure all.
- 9.) Refine your study of scales - weigh everything in it's proper perspective.
- 10.) Question everything - have people demonstrate what they are talking about.
- 11.) Do not dwell on your mistakes - Take chances. Think "Outside the box."
- 12.) Draw & Practice harmonized scales in all intervals.
- 13.) Practice in all 12 keys. Play scales in 3rds, 4ths, 5ths and octaves.
- 14.) Find picking patterns to variate from.

Improvisation Practice Techniques:

- 1.) Play chord progressions into a digital recorder - analyze the scale sources and play them over chords.
- 2.) Play random chord sequences into recorder or another musician - use your ears only to improvise. over them. Resolve wrong notes (passing tones) by half steps - dont be afraid.
- 3.) Learn and memorize many standards - play them into tape player and improvise over them.
- 4.) Play chromatic tones in between resolution points - (wrong note technology).
- 5.) Play diatonically over chords adding chromatic passing tones.
- 6.) Practice thematic development - make sense-build on melody or pattern - repeat patterns. alter repeated patterns (Beethoven's 5th) - Keep the "story" going- keep listener interested.
- 7.) Learn melodies in as many places as possible - then begin by simple fill-ins around. the melody, always returning to the melody. The more melodic you are, the better player you are.
- 8.) Work out your solos - sit down and woodshed them out. Work out the chord tones- work out the solos and write them down. Pick 5 or 6 tunes and work on them - Play through the melody.
- 9.) Play simply at the beginning - stay within the common tones of the chord - write down solos. Play solos in different places on the neck. Find out where everthing is lying on the neck.
- 10.) Sketch in your solos - find out what colors you use.
- 11.) Learn your ideas all over the guitar - Begin to see the whole neck as one.
- 12.) Learn the melody. Learn the melody in many different places on the neck. Learn it in diferent intervallic configurations (Octaves, 3rds, 6ths, etc.).
- 13.) Keep refining your ideas - add embellishments - use chromatic scales.
- 14.) Take everything it it's purest form first. Categorize everything in your mind.