

Play out Loud: Create Your Arrangement!

Creative approaches	Vocabulary	Technique
Note density - whether we hear lots of note or chord 'events' or few and how they contrast.	Fills using Hammer-ons and pull offs in the open position	Strumming/pick & fingers Arpeggiated patterns
Texture - whether we hear single notes, double stops, three note chords or full chords	Fills using moveable shapes - string pairs, triads Fills based on barre chords.	Chordal picking
Note register - whether we hear low notes or high notes.	Chords - in different places.	Slides, hammer ons, pull-offs
Rhythm: Contrasting on and off beat rhythms. Mirror rhythms.	Fills with double stops	String bends

1. You don't need to have nailed every technique, variation and vocabulary to be able to create a great-sounding arrangement. This session focuses on using what you know to build your arrangement. You don't need to be able to play it perfectly right away, and you can review techniques you've seen before that may be rusty, but it's probably not the time to start getting brand new vocab into your fingers.

2. Today's objective is to apply and integrate the ideas, techniques and vocab you've been working on.
3. First - check you understand the creative approaches.
4. Second - inventory what's available to you in the other categories. You may for example have a lot of variations available to you of hammer-ons and pull-offs, but fewer chordal picking patterns; or vice versa. You may have many picking, hammer-on/pull-off/slide options available to you but not really have fills based around the barre chords. As soon as you have at least two different things available to you, there's a lot of variety and contrast you can create.
5. Plan out some approaches in advance - especially mirroring rhythms.
6. Your arranging must contain the following elements somewhere:
 1. Something with a hammer-on/pull-off.
 2. A slide
 3. A fill or strum that starts on an '+'. - 4. Something chordal picked/arpeggiated.

This table is for you to make a note of your ideas. Write in the approach you intend to try FIRST for the first four bars, and then play it and iterate as you like, rather than starting with your hands first. E.G.

G Fill + strum	C Strum + fill	G Arpeggiated chord	G Triad with a slide before or after
-------------------	-------------------	------------------------	--

