The Connected Guitarist

Creating improvisations over longer sections

Technique reminder:

**Thumb behind neck
Headstock roughly at eye height
Shoulders in a T Shape (level)
Use footstool or pile of books to elevate left leg
When we're seated the guitar is at a similar
angle to when we're standing**

Swamp of notes - find each note name on strings 3/4

FED	BAD	CAD	DEAF	BEAD	BEEF	BAFF	BAGGAGE
BE	BED	FED	BADGE	CAB	FADE	BAG	CABBAGE
AD	BEG	GAD	GAB	FADE	BADE	CAD	CADGE
BAG	BEE	AGE	FAB	FACED	BADGE	FADE	GABBED
DAD	BAE	DEAF	ACED	ACE	DECAF	CAB	CABBED
FAD	ACE	DAB	BADGE	ACED	BEEB	FACED	CAGED
BAD	ACED	FACE	CADGE	GAB	DAFF	ECG	BADGE
CAD	AGED	FADE	CAFE	BAD	FADE	FEB	DECAF
DAB	AGE	DAFF	CAGED	AGED	CABBED	ACED	CADGE
FEB	BEG	DAD	BAG	CAD	GABBED	CADGED	BAGGAGE
BED	BAD	DEAD	GAB	DAB	BADE	FEB	BEEFED
FED	DAFF	FADE	FACE	DECAF	DEB	FED	FADED

Resolving Your Improvised Phrases

The 'perfect fit' we perceive when a melody note 'goes with' a chord is because that note is in the chord. We hear tension or dissonance when a note is not present in the chord that's being played.

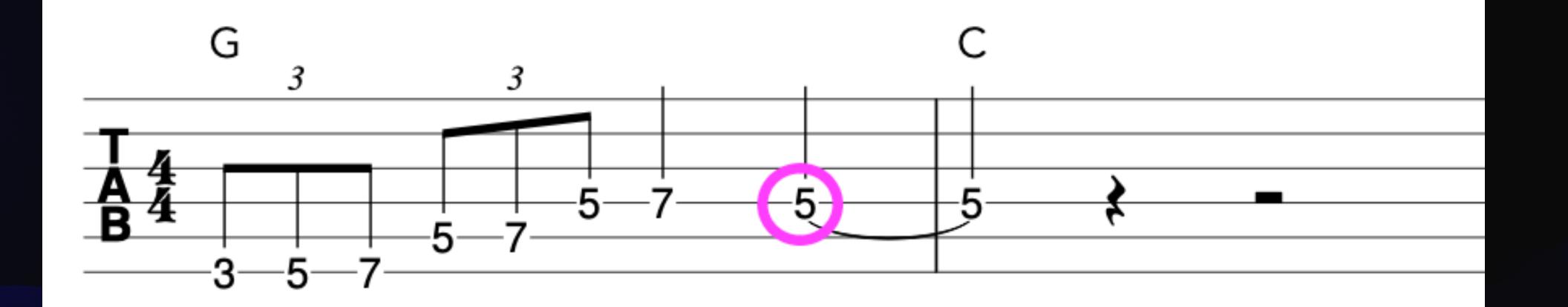Tension is not 'bad' or 'wrong', but we need to control it.
For now, we'll handle the level of tension/consonance in our phrases by resolving the phrases so they end on a note that is in the chord.

To do this, we'll plan ahead and decide in advance what note we're aiming for.

Over a major or dominant blues, we can add in passing the b3 and b7 notes for extra colour.

Tension is not 'bad' or 'wrong' - it creates drama and conveys emotion, but we need to control it.
For now, we'll handle the level of tension/consonance in our phrases by resolving the phrases so they end on a note that is in the chord.
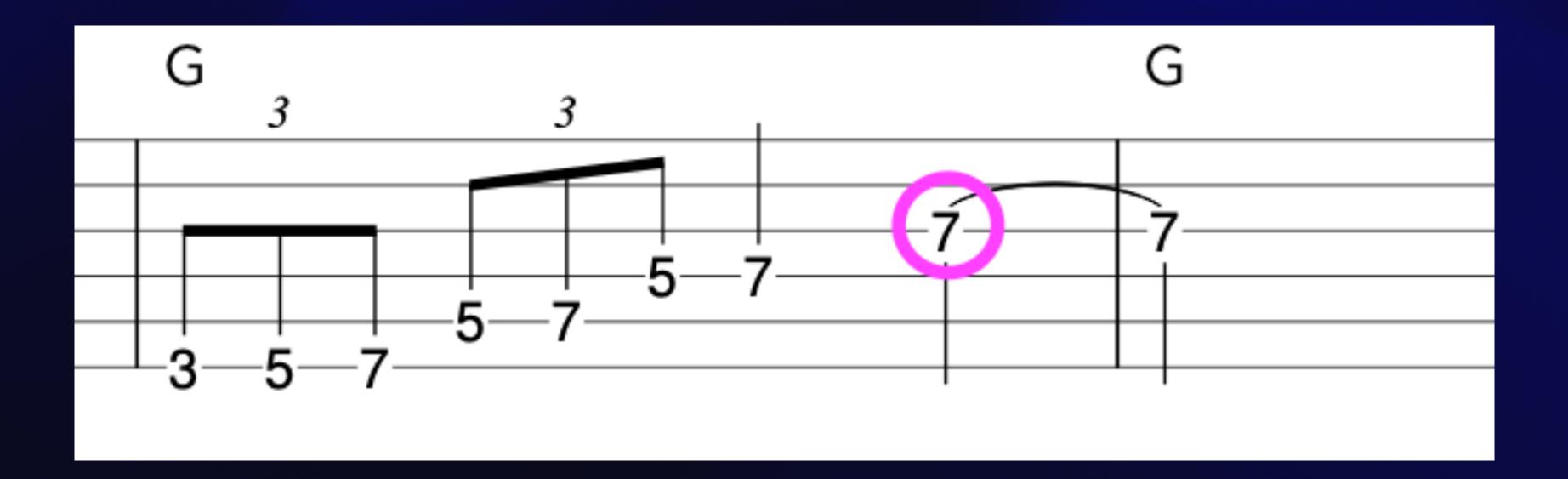
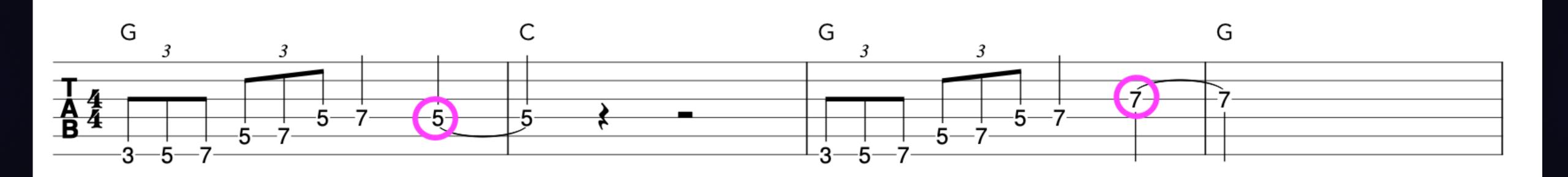To do this, we'll plan ahead and decide in advance what note we're aiming for.

G	C	G	G
	End on G	Phrase 2	End on D

C	C	G	G
Phrase 3	End on E		End on G

D	C	G	D
End on A	End on E	End on B	End on D

How to train with this material: Use a G major or dominant quick change blues backing track

1. Your priority is to get to the target note. The notes before are optional. You can have a bar rest, and then simply play the target note in the bar where it's indicated.

2. When you can comfortably follow the chords and match the target note with the chord/bar where it's indicated, the runs train you to start adding phrases before. You can make this step more accessible by keep all the runs in the same string pair.

3. You can develop this step by changing the direction of travel and doing runs down instead of up, targeting notes.

4. You can then move from playing runs to creating phrases, from above or below, that target the chosen notes.

5. You can develop this further by adding rhythmic interest - changing the beat of the bar you come in and out on, landing on the target note as a syncopation, delaying the arrival on the target note, adding some passing notes like b3 and b7.