

# The Connected Guitarist

## **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**

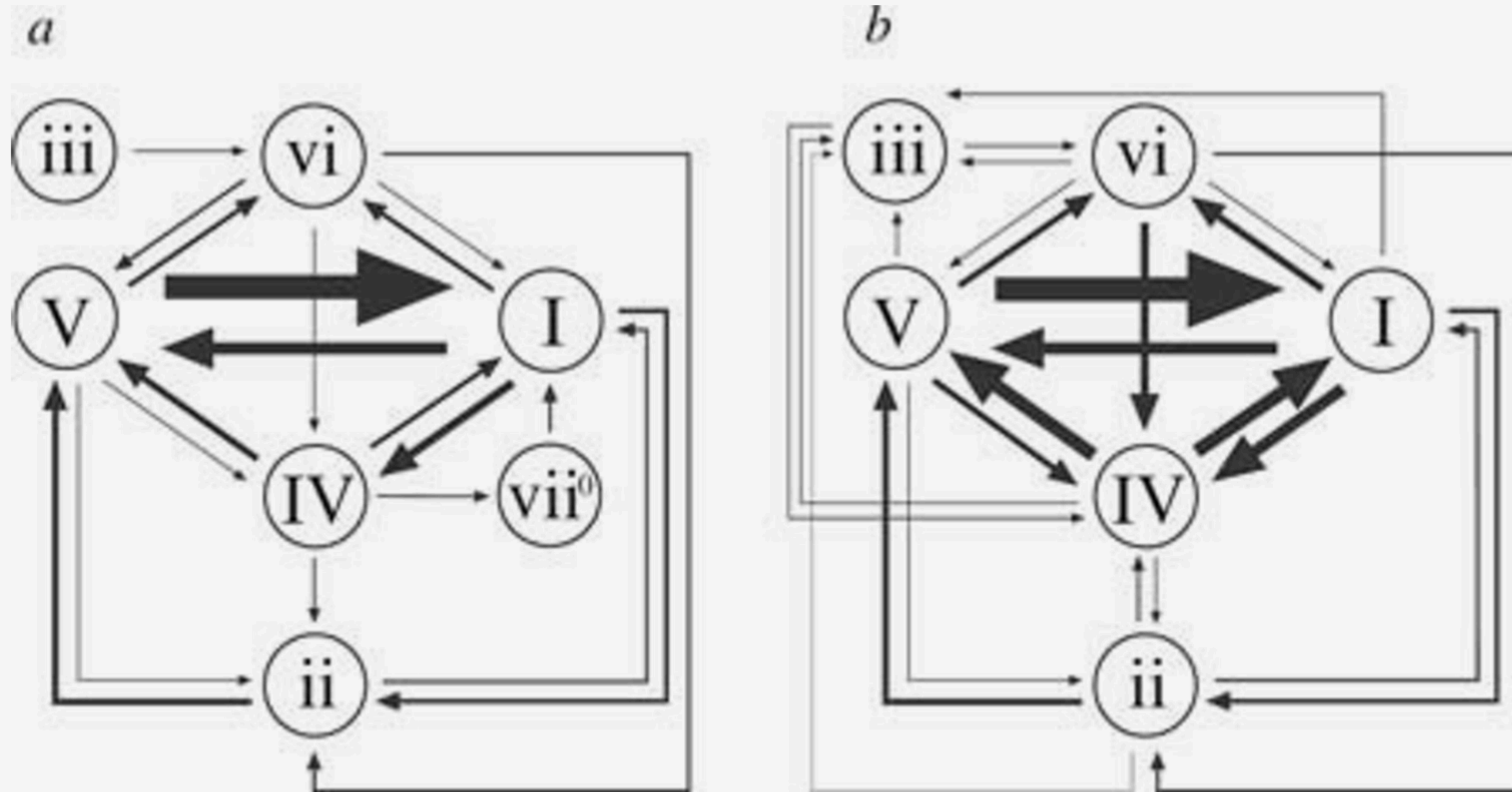
**When we're seated the guitar is at a similar angle to when we're standing**

# Swamp of notes

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

# What is a V-I?

This chord movement is the most common musical lever of tension/release in Western classical and contemporary movement



# Consonance/Dissonance

**If we hear a note from a chord while that chord is being played, it's a consonance**

**If we hear a note from a scale but not the chord, it's a level 1 dissonance**

**If we hear a note that's outside the scale and the chord, it's a level 2 dissonance**

**We experience dissonance as tension. We need musical tension to create interest, but we need to be able to control it.**

**D > G**

**Notes in D**

**D F# A**

**Notes in G**

**G B D**

**To start with, pick one note from D and one note from G. Play each note for the entire bar. When this feels easy, start your first note mid way through the bar. Then swap to a different possible note from each chord. Then add some passing notes from the scale you're using.**

**If using major pentatonic, there is no F#, so you'll pick from D and A for the D chord**

**D > G**

**Notes in D**

**D F# A**

**Notes in G**

**G B D**

**To start with, pick one note from D and one note from G. Play each note for the entire bar. When this feels easy, start your first note mid way through the bar. Then swap to a different possible note from each chord. Then add some passing notes from the scale you're using.**

**If using major pentatonic, there is no F#, so you'll pick from D and A for the D chord**

**D > G**

**Application: Travel down. Find the chord tone for the second chord BELOW the chord tone for the first each time. You may need to go into the octave Below.**

**Once you have done this, you can add 1, then 2, then as many passing notes as you like until you have connected all the possible Chord tones for D - G within your choice of vocab.**

**D to D    B to D**

**G to D.    B to A**

**G to A    D to A**



**D > G**

**Application: Travel UP. Find the chord tone for the second chord ABOVE the chord tone for the first each time. You may need to go into the octave Above.**

**Once you have done this, you can add 1, then 2, then as many passing notes as you like until you have connected all the possible Chord tones for D - G within your choice of vocab.**

**D to D   B to D**

**G to D.   B to A**

**G to A   D to A**

**Extending this: G to C**  
**Change the harmonic material**

**Go through the same steps but now switching to a C chord.**

**D to C   B to C**

**G to G.   B to G**

**G to E   D to E**

## **Ways to develop this:**

**Move between different types of vocabulary if you have them - pentatonics, full scales/arpeggios. Add notes from modes.**

**Increase tempo/increase number of chord changes**

**Continue to target chord tones on the first and last notes of specific rhythms patterns**

**Advanced arpeggio workout - move between arpeggios in position on the same string. Combine arpeggio phrase and scale phrase**

[https://www.youtube.com/watch?v=-loY95JR\\_al](https://www.youtube.com/watch?v=-loY95JR_al)

**This is faster - G D Em C**

**Target a note from D and a note from C and play what you like over the other bars.**

