

# Guitar Technique Builder Pack

Your Complete Training to Master the Guitar



Abel Serra Music

# Guitar Technique Builder Pack



## Introduction

This pack is a curated collection of technical studies designed to **develop control, coordination, and fluency on the guitar**. The exercises cover a broad range of picking approaches, left-hand movements, and fretboard mechanics, offering a **practical and progressive pathway for improving your technique**.

Each group of exercises focuses on a specific technical area — from **alternate and economy picking** to **sweep picking, legato, hybrid picking, string skipping, or chord visualization**. Along the way, you'll also work extensively with **scales and modes**, both in vertical and diagonal forms, as well as **extension exercises** that improve **left-hand reach and control**. In many cases, the material combines multiple challenges at once: string crossing, position shifting, finger independence, left and right hand synchronization, and clarity in complex rhythmic groupings — all of which contribute to developing a more versatile and expressive technique for both hands.

The goal is not just to build speed, but to improve the **quality** of your playing: tone, articulation, timing, and comfort. **Repetition** is important, but so is **awareness** — understanding what each exercise is training and how it connects to your musical language.

While these exercises are written using specific **scales, modes, or arpeggios**, they are meant to be more than fixed routines — they can serve as **launching points** for further exploration. Try adapting them to different **keys, positions, or even rhythmic feels**, and challenge yourself to apply the same ideas across various tonal contexts.

Remember: these technical studies come to life when you add **musical expression**. Use **dynamics, vibrato, and phrasing** to turn even the most mechanical patterns into expressive music.

Some exercises are built around patterns applied to different **scales, arpeggios, or intervallic structures**. Working through these variations is a powerful way to **build vocabulary**, develop **fluency across the neck**, and strengthen your **fretboard visualization** — helping you see and connect shapes more clearly in real time. These studies can reinforce not only your **technical control** but also your **theoretical understanding**.

Throughout the pack, you'll find **suggestions for fingering, picking direction, and practice tips** to help you approach the material effectively. Most exercises can be played with strict alternate picking, though some are written to accommodate economy or sweep picking when appropriate. Feel free to adapt the picking approach based on your goals and musical style.

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**This is not a method book, but a toolbox.**  
**Use these exercises consistently, and they will help you build a more**  
**confident and expressive technique — one that supports the music**  
**you want to create.**

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## General Practice Tips

- **Play slowly and with intention.** Speed comes from control. Focus on clean execution, consistent tone, and relaxed movement — especially at lower tempos.
- **Use a metronome.** Develop internal timing by working with a steady pulse. Try different subdivisions and accent patterns to challenge your rhythmic precision.
- **Break things down.** If an exercise feels too difficult, isolate a smaller fragment and loop it slowly. Build endurance and familiarity before adding more notes.
- **Be consistent.** Regular, focused practice (even in short sessions) is more effective than long, unfocused playing.
- **Stay aware of tension.** Watch your picking hand, fretting hand, and posture. Try to eliminate unnecessary movement or force.
- **Vary your practice routine.** Mix different technical categories over the week. Rotate between picking, legato, string skipping, arpeggios, etc., to keep your hands adaptable.
- **Apply to music.** Whenever possible, connect the technique to real playing — improvisation, repertoire, or composition. This reinforces the exercise and gives it a musical purpose.





# Angular picking exercises

## Introduction

This set of exercises is designed to help you **develop your left-hand technique** focused on angular movements along the fretboard. The goal is to improve precision and fluidity when executing fingerings that involve shifts and stretches with non-linear, angled positions rather than straightforward linear patterns.

The exercises take a practical approach, combining fingerings that require changing the angle of the hand and fingers to ensure better control, accuracy, and efficiency in movement.

Specific technical benefits include enhanced **finger independence**, **improved accuracy** in position shifts, **increased flexibility** in angular stretches, and **smoother transitions** between notes.

The movement patterns incorporate diagonal and angular shifts along the neck, promoting ergonomic hand positioning and minimizing tension during play.

It is recommended to practice with a metronome, starting slowly and gradually increasing the tempo while maintaining **clarity** and **relaxed hand posture**.

The ideal tone for these exercises is clear and articulate, with clean note attacks that reflect precise finger placement.

For advanced application, you can combine these angular movements with **sweep** or **economy picking**.

These exercises are especially beneficial in styles requiring complex fretboard navigation and finger agility, such as jazz, fusion, progressive rock, and metal.

# Angular Picking Exercises

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

Standard tuning

$\text{♩} = 100$

## Ex. 1

1

etc.

5

etc.

## Ex. 2

9

etc.

13

etc.

## Ex. 3

17

etc.

21

etc.

## Ex. 4

25

etc.

29

etc.



# Extension exercises

## Introduction

This collection of exercises is designed to improve the **flexibility and reach** of your **left hand** by developing **finger extension** across increasingly wider fret spacings. The main goal is to build **strength and control** when stretching between fingers, particularly in challenging positions closer to the nut.

The exercises are written progressively, starting in the upper frets—where the fret spacing is narrower—and gradually moving toward the lower frets, where the distance between notes increases. This allows the hand to **adapt gradually to wider stretches** while maintaining proper form and **minimizing strain**.

These drills specifically target the **independence and strength of the 1st and 4th fingers**, encouraging efficient muscle engagement and control throughout the hand.

Movements involve shifting positions with wide finger spacing, carefully designed to promote ergonomic hand posture and reduce unnecessary tension.

It is recommended to **practice slowly and consciously**, with a **relaxed hand** and clear articulation of each note. Use a metronome to stay consistent and avoid rushing, especially as the physical demand increases closer to the nut.

The ideal tone should be even, with each note sounding **clean** and **sustained**—avoid snapping or collapsing the fingers under pressure.

As a creative variation, you can apply these wide stretches to melodic phrases, scale fragments, or arpeggios to incorporate them into a more musical context.

These exercises are particularly useful for players of classical, fusion, or technical rock styles that demand **strong fretting-hand technique**, as well as for developing a **balanced and injury-free playing** foundation.

# Extension Exercises

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

Standard tuning

♩ = 60

## Ex. 1 Fingers 1-2

1 10—12 10—12 10—12 10—12 10—12 10—12 etc.

1 2 1 2 1 2

## Ex. 2 Fingers 1-3

5 10—13 10—13 10—13 10—13 10—13 10—13 etc.

1 3 1 3 1 3

## Ex. 3 Fingers 1-4

9 10—14 10—14 10—14 10—14 10—14 10—14 etc.

1 4 1 4 1 4

## Ex. 4 Fingers 1-2-3

13 10—12—13 10—12—13 10—12—13 10—12—13 10—12—13 10—12—13 etc.

1 2 3 1 2 3

## Ex. 5 Fingers 1-2-4

17 10—12—14 10—12—14 10—12—14 10—12—14 10—12—14 10—12—14 etc.

1 2 4

## Ex. 6 Fingers 1-3-4

21 10—12—14 10—12—14 10—12—14 10—12—14 10—12—14 10—12—14 etc.

1 3 4

## Ex. 7 Fingers 1-2-3-4

25 10—11—12—14 10—11—12—14 10—11—12—14 10—11—12—14 10—11—12—14 10—11—12—14 etc.

1 2 3 4

## Ex. 8 Fingers 1-2-3-4

29 10—12—13—15 10—12—13—15 10—12—13—15 10—12—13—15 10—12—13—15 10—12—13—15 etc.

1 2 3 4



# Legato Exercises

## Introduction

This collection of exercises is designed to develop a **smooth, fluid, and connected left-hand technique** through the consistent use of hammer-ons and pull-offs. The main goal is to strengthen the fingers and improve their independence, while building a legato sound that feels natural and effortless.

The exercises are written with a focus on left-hand articulation, minimizing the use of the picking hand. This encourages each finger to produce sound cleanly and evenly, **maintaining consistent volume and tone** across the phrase.

Technical benefits include **improved finger strength, control, timing, and dexterity** when executing ascending and descending sequences between two, three, or four fingers.

The movement patterns cover diatonic and chromatic combinations in position-based phrases that allow the hand to stay relaxed while **focusing on accuracy and legato clarity**.

It is recommended to **practice slowly and precisely**, ensuring that each note rings clearly and that transitions between notes are seamless. A light but firm attack with the left hand is essential to generate a clear tone without overexertion.

The desired tone should be round and connected, avoiding percussive or uneven dynamics. Focus on matching the volume of hammer-ons and pull-offs to the picked notes for a balanced legato line, especially in exercises 9 and 10.

These exercises can be applied into musical phrases, arpeggios, or scale runs, and also combined with slides, tapping, or hybrid picking for greater expressiveness.

Legato technique is fundamental in styles such as rock, fusion, blues, and jazz, where fluid phrasing and left-hand articulation are essential elements of a personal and expressive sound.



## Legato Exercises

Transcribed by Abel Serra Quintana

Music by Abel Serra Quintana

## Standard tuning

♩ = 120

### Ex. 1

Repeat in all strings

[illegible]

The musical score consists of two systems. The first system has a treble clef and a key signature of one sharp (F#). It features a melody line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136,

### Ex. 2

[illegible][illegible]

### Ex. 3

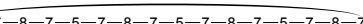
Musical notation for the TAB section. It features a single staff with a 'TAB' box on the left. Above the staff, a sequence of notes is written: H H P P H H P P H H P P H H P. Below the staff, a series of fret numbers is indicated: 5-6-7-6-5-6-7-6-5-6-7-6-5-6-7-6. A bracket above the first five fret numbers is labeled '9'. The staff itself contains a single note on the first line (F4) with a dot above it. Below the staff, there are four groups of three horizontal lines, each representing a string of the guitar.

### Ex. 4

[illegible]

**Ex. 5**

H H P P P H H P P H H P P H H P  
5-7-8-7-5-7-8-7-5-7-8-7-5-7-8-7-5-7-8-7



Below the staff, there are four groups of three horizontal lines, each representing a measure of the exercise.

### Ex. 6a

12 H H H P P P H H P P

5 6 7 8 7 6 5 6 7 8 7 6

TAB

3 3 3 3

**Ex. 6**

Musical score for 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The melody consists of 12 notes, with the following intervals indicated above the staff: H (half), H (half), H (half), P (quarter), P (quarter), P (quarter), H (half), H (half), H (half), P (quarter), P (quarter), and P (quarter). The notes are numbered 1 through 12. The first note is on the first line (C4), and the final note is on the first line (C4). The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by a simple harmonic accompaniment consisting of three chords, each represented by a vertical line with a horizontal bar across the staff, indicating a sustained chord.



# Linear Picking Exercises – Parts 1 & 2

## Introduction

This two-part collection is designed to build **precision**, **coordination**, and **left-hand dexterity** through a progressive series of **chromatic** and **linear alternate picking** exercises. These studies focus on clean alternate picking (strict down-up motion), synchronizing both hands efficiently while training finger independence across the fretboard.

## Part 1 – Chromatic Permutations (Spider Variations)

In the first part, we start with the classic “**spider**” **exercise** (Exercise 1: 1-2-3-4) as the foundation. From there, **Exercises 2 to 24** develop a full set of **permutations** of these four fingers, such as:

- 1-2-4-3,
- 1-3-2-4,
- 2-1-4-3, etc.

Each variation introduces new **movement patterns**, helping to isolate and strengthen **individual finger transitions**, while maintaining a steady alternate picking flow. These are ideal for **warm-ups**, **technique building**, and **developing muscle memory**.

## Part 2 – Linear Motion, Finger Combinations & String Crossing

**Part 2** introduces more complex combinations and picking coordination.

- **Exercises 1-2** work with **one-string chromatic patterns**, easily repeatable across all strings.
- **Exercises 3-8** use **3-note-per-string patterns** with fingers 1-2-3, and explore all logical combinations and sequences.
- **Exercises 9-14** repeat the concept with fingers 1-2-4,
- and **Exercises 15-20** with 1-3-4, each group focusing on specific gaps and stretches between fingers.

In **Exercise 21**, the focus returns to **single-string movement**, now with **three fingers**—primarily 1-3-4, though alternate fingerings are encouraged. These lines help train **horizontal precision** and **consistent tone** along one string.

- **Exercise 22** introduces **two notes per string**, while
- **Exercises 23-27** develop additional combinations and **articulation-focused variations** using the same material.

## Guitar Technique Builder Pack

The final section —**Exercises 28–30**— introduces “**rolling finger**” technique, where **a single finger plays two adjacent strings** in sequence (e.g., 1-2, 2-1, 1-3, 1-4). This is a crucial skill for navigating multi-string lines smoothly without lifting the fretting finger unnecessarily.

These exercises are not only a great technical workout, but also a foundation for developing clarity, tone, and control across positions. They can be adapted to different rhythmic feels, tempos, and string sets—perfect for daily practice or for focused technical refinement.

# Linear Picking Exercises 1

Transcribed by Abel Serra Quintana

Music by Abel Serra Quintana

$\text{♩} = 120$

Ex. 1

□ ▽ □ ▽ □ ▽ □ ▽ sim.

1

4

Ex. 2

7

10

Ex. 3

13

16

Ex. 4

19

22

Ex. 5

25

28

Ex. 6

31

34

# Linear Picking Exercises 2

Transcribed by Abel Serra Quintana

Music by Abel Serra Quintana

♩ = 120

## Ex. 1 One string, horizontal movement

Repeat on all strings sim.

1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 5 6 7 8 6 7 8 9 7 8 9 10 8 9 10 11

1 2 3 4 1 2 3 4

## Ex. 2

Repeat on all strings sim.

5 1 2 3 4 3 4 5 2 5 6 3 4 7 4 5 6 5 6 7 8 7 8 9 6 9 10 7 8 11 8 9 10

1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3

## Ex. 3 Three notes per string, 1-2-3

9 1 2 3 1 2 3 1 2 3 1 2 3 2 3 4 2 3 4 etc.

1 2 3 1 2 3 1 2 3 2 3 4 2 3 4

## Ex. 4

13 1 3 2 1 3 2 1 3 2 1 3 2 2 4 3 2 4 3 etc.

1 3 2 1 3 2 1 3 2 2 4 3 2 4 3

## Ex. 5

17 2 1 3 2 1 3 2 1 3 2 1 3 3 2 4 3 2 4 etc.

2 1 3 2 1 3 2 1 3 3 2 4 3 2 4

## Ex. 6

21 2 3 1 2 3 1 2 3 1 2 3 1 3 4 2 3 4 2 etc.

2 3 1 2 3 1 2 3 1 3 4 2 3 4 2

## Ex. 7

25 3 1 2 3 1 2 3 1 2 3 1 2 4 2 3 4 2 3 etc.

3 1 2 3 1 2 3 1 2 4 2 3 4 2 3

## Ex. 8

29 3 2 1 3 2 1 3 2 1 3 2 1 4 3 2 4 3 2 etc.

3 2 1 3 2 1 3 2 1 4 3 2 4 3 2



# Economy Picking – 3-Note-Per-String Modal Studies

## Introduction

This collection of **seven exercises** explores the technique of **economy picking**, a method popularized by **Frank Gambale**. Unlike strict alternate picking, economy picking **follows the natural direction of string changes**:

- When moving to a **lower string**, the pick continues **downward**,
- and when moving to a **higher string**, it continues **upward**.

This fluid approach allows for **greater speed, efficiency**, and **minimal motion**, making it especially effective when playing **3-note-per-string scales**.

Each exercise in this series is based on one of the **seven modes** derived from the **G major scale**, using **3-note-per-string patterns** (G major, A dorian, B Phrygian, C Lydian, D Mixolydian, E Aeolian, F# Locrian).

As in Frank Gambale's approach, these exercises make a few **strategic adjustments** to accommodate economy picking:

- On the **high E string**, only **two notes** are played before reversing direction.
- On the **low E string**, **four notes** are played to set up the descending motion smoothly—this often includes a **chromatic note**.

These choices help maintain **continuous picking flow** without interruption, optimizing both tone and rhythm.

Remember:

- Start **slow**, with a **metronome**, ensuring clarity and precision in your picking and fretting hands.
- Focus on keeping your **pick angle consistent**, minimizing hand movement while transitioning across strings.
- These exercises are ideal for working on **scale runs, speed bursts**, and **legato-friendly passages** where hybrid picking and sliding may also be incorporated later on.

This modal set is not only a technical study but also an excellent foundation for **improvisation, melodic phrasing**, and **modern lead guitar vocabulary**, especially in **fusion, rock, jazz**, and **progressive styles**.



## Economy Picking Exercises

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

♩ = 120

### Ex. 1

### Ex. 2

6

TAB

5-7-8 5-7-9 9 5-7-9 7-8-10 7 8 10-8-7 9-7-5 9 7-5 9-7-5 8-7-6 5

### Ex. 3

11

T  
A  
B

7-8-10 7-9-10 7-9 10 7-9-11 8-10-12 8 10 12-10-8 11-9-7 10 9-7 10-9-7 10-9-8 7

### Ex. 4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff includes a 16-measure introduction with a key signature of one sharp (F#) and a 4/4 time signature. The main body of the score consists of four measures, each containing a guitar part and a corresponding bass line. The guitar part is written in standard notation with a key signature of one sharp and a 4/4 time signature. The bass line is written in standard notation with a key signature of one sharp and a 4/4 time signature. The score is presented in a clean, black-and-white format, typical of a digital sheet music application.

### Ex. 5

### Ex. 6

The musical score is for a piece titled "T A B". It is written for guitar, with a single melodic line on a six-string instrument. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The score is divided into measures by vertical bar lines. Above the staff, there are various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). Below the staff, there is a detailed guitar tablature system. This system consists of six horizontal lines representing the guitar strings, with numbers (1-6) indicating fret positions. Some numbers are connected by horizontal lines, indicating slides or bends. There are also vertical lines and other symbols on the tablature, such as "x" and "b", which likely represent specific techniques like harmonics or bends. The tablature is aligned with the notes on the staff above it. At the bottom of the page, there is a diagram of a guitar fretboard. The fretboard is shown from a top-down perspective, with the strings running vertically. The frets are numbered 1 through 12. The diagram is used to illustrate the fret positions for the notes in the piece. The notes are represented by black dots on the strings, and the fret numbers are written below the corresponding frets. The diagram is a simple line drawing, showing the basic structure of the fretboard.

### Ex. 7

31

T  
A  
B

14-15-17 14-15-17 14-16 17 14-16-17 15-17-19 15 17 19-17-15 17-16-14 17 16-14 17-15-14 17-16-15 14



# Hybrid Picking Exercises

## Introduction

This collection presents a progressive series of 12 exercises focused on the technique of **hybrid picking**—a versatile approach that combines the traditional pick with one or more fingers of the picking hand. This allows for wider string skips, rapid note changes, and more fluid movement between non-adjacent strings than standard alternate picking.

Hybrid picking is particularly effective for combining smooth legato passages with crisp, articulate picked notes. It's a common feature in country, rock, fusion, and modern shred styles, offering a distinct tonal character and expanded phrasing possibilities.

## Progressive Structure

The exercises are organised progressively, introducing variations and increasing complexity step-by-step:

- **Exercise 1:** Basic hybrid picking pattern, establishing coordination between pick and middle finger.
- **Exercise 2:** Adds variation by changing the upper note for a more musical sound.
- **Exercise 3:** Expands on Exercise 2 with greater variation in the upper note.
- **Exercise 4:** A reversed version of Exercise 1.
- **Exercise 5:** Extends the lick by adding two notes at the end for an alternate resolution.
- **Exercise 6:** Another variation of Exercise 1, now adding a lower note on the third string.
- **Exercise 7:** Combines the concepts of Exercises 6 and 8 to create ascending and descending pentatonic scale runs.
- **Exercise 8:** Based on Exercise 4 but incorporating **string skipping** for a descending pentatonic pattern.
- **Exercise 9:** Merges Exercises 5 and 6 into a longer descending pentatonic sequence.
- **Exercise 10:** “Hammer-On from Nowhere” example in the style of Van Halen.
- **Exercise 11:** Second “Hammer-On from Nowhere” lick, inspired by *Sultans of Swing*.
- **Exercise 12:** Incorporates open strings for a country-flavoured hybrid picking line.

Each stage introduces new challenges in coordination, timing, and tonal control, while exploring the creative potential of hybrid picking in different musical contexts.

## Special Considerations

- Maintain **balance** between the pick and fingers so that **each note is equally clear**.
- Pay close attention to **muting unwanted strings**—particularly important when skipping strings.
- When using “Hammer-Ons from Nowhere,” ensure the fretting hand strikes the note cleanly to match the attack of picked notes.

## Guitar Technique Builder Pack

### Practice Tips

- **Begin** each exercise **slowly**, focusing on **even tone and timing** between pick strokes and finger plucks.
- Experiment with different **pick** and **finger angles** to find the most comfortable approach.
- Apply each pattern in multiple keys, positions, and scale types to maximise versatility.
- Try integrating dynamics and accents to give the lines a more musical, less mechanical feel.

This **Hybrid Picking** collection is designed to build both technical proficiency and stylistic flexibility. Whether aiming for the percussive snap of country, the fluidity of fusion, or the precision of modern shred, these studies offer a solid foundation for mastering the technique.

# Hybrid Picking Exercises

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

♩ = 120

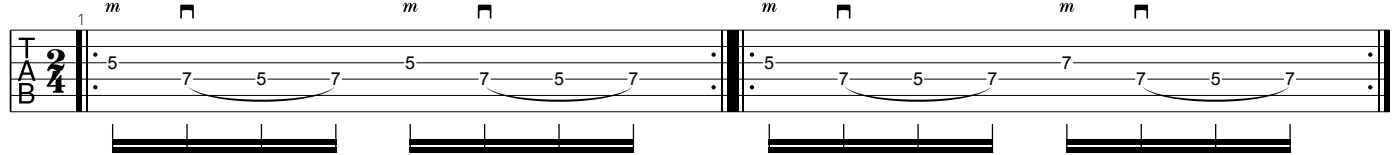
## Ex. 1

Basic exercise

1

m

4/4

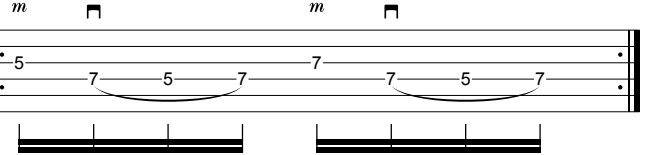


## Ex. 2

We could start by changing the top note to add some variation

m

4/4



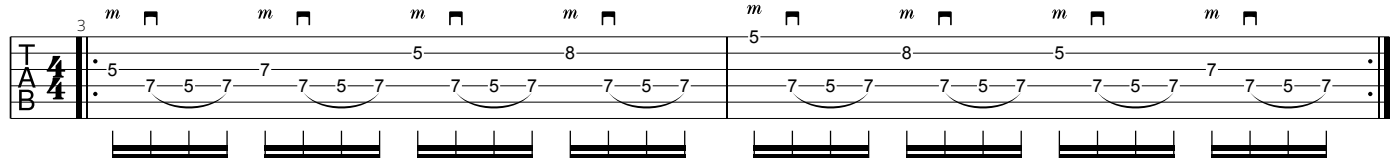
## Ex. 3

Here, we add more variation to the upper note, making the exercise more challenging!

3

m

4/4



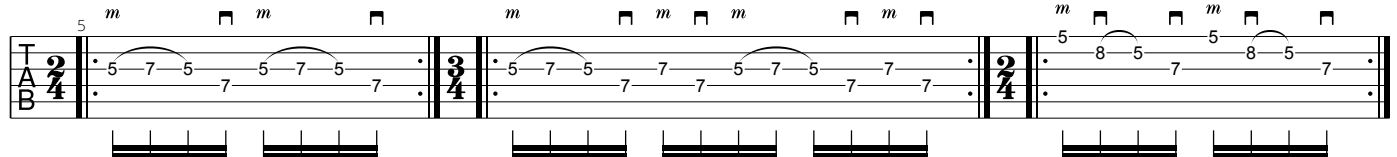
## Ex. 4

This exercise is kind of a reversed version of Ex. 1

5

m

4/4

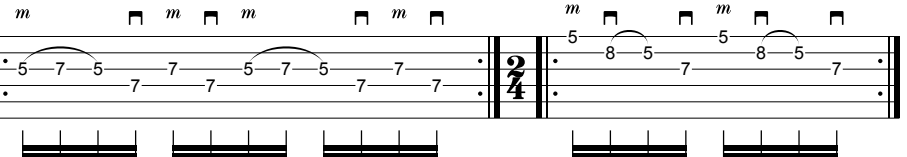


## Ex. 5

Adding two notes at the end

m

3/4

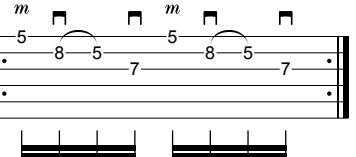


## Ex. 6

Another variation of Exercise 1, this time adding a note on the bottom string

m

4/4



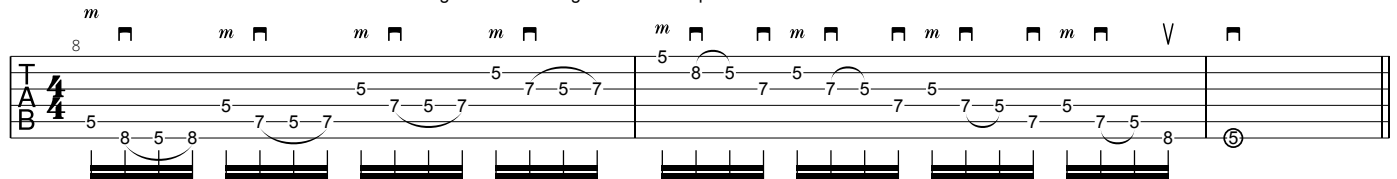
## Ex. 7

Exs. 1 and 6 combined to make an ascending and descending version of the pentatonic scale

8

m

4/4



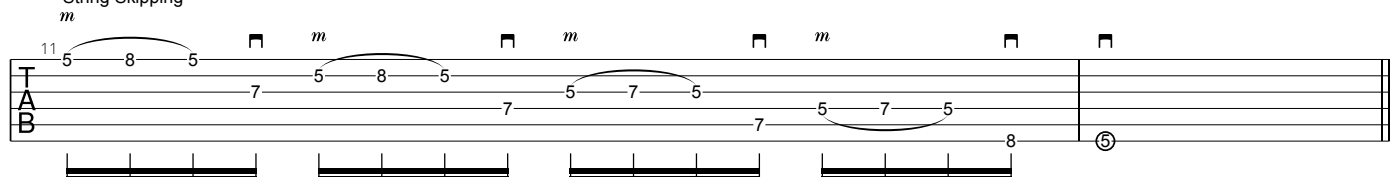
## Ex. 8

String Skipping

11

m

4/4





# Odd-Time Picking Exercises

## Introduction

This collection of exercises is designed to help you develop your alternate picking technique within **odd time signatures**, such as 5/8, 7/8 and others. Instead of writing these figures as triplets (quintuplets or septuplets) within standard meters, each pattern is placed directly within an odd meter, making it easier to **visualize, count, and internalize** the rhythmic feel.

Practicing in these meters helps you move beyond typical binary or ternary groupings, strengthening your **rhythmic awareness, coordination between both hands, and technical precision** in asymmetrical phrasing.

Each exercise includes **chromatic fingerings** with some shifts in fingering direction to challenge your ability to maintain steady alternate picking while adapting to irregular groupings.

Start slowly, use a metronome, and focus on keeping the pulse even and relaxed. Try clapping or counting the time signature aloud (e.g., “1-2-3-4-5” or “1-2-3-4-5-6-7”) to reinforce the metric structure before playing.

To get the most out of these exercises, it’s recommended to practice with a **clean tone**, without distortion or effects. This allows you to clearly hear every note, ensuring that your **articulation, timing, and dynamics** are consistent and precise. Focus on producing a **homogeneous sound**, where each note has the same volume, attack, and clarity—this level of control is essential, and once mastered, effects or gain can be added without masking technical issues.

For an extra challenge, try playing these exercises **against a steady 4/4 backing or metronome pulse**. Since the phrases are grouped in odd meters, they will **cycle and shift** across the beat when played over 4/4 time, creating complex **rhythmic displacements**. This not only deepens your internal time feel but also develops your ability to stay grounded while navigating **polyrhythmic or syncopated contexts**—a powerful tool for modern improvisation and phrasing.

These exercises are especially valuable for modern guitarists interested in fusion, progressive rock, math rock, or anyone looking to expand their rhythmic vocabulary and control.

# Odd-Time Picking Exercises

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

Standard tuning

♩ = 120

## Ex. 1

7/8

1 1 2 3 4 1 2 3 1 2 3 4 1 2 3

## Ex. 2

7/8

3 1 2 3 1 2 3 4 1 2 3 1 2 3 4

## Ex. 3

5/8

5 1 2 3 4 3 2 1 2 3 4

## Ex. 4

5/8

7 1 2 3 4 2 1 2 3 4 2

## Ex. 5

5/8

9 1 2 3 2 1 2 3 4 3 2





# Patterns and Sequences – Pentatonic Scale

## Introduction

This collection focuses on **melodic patterns and sequences** within the **pentatonic scale**, designed to develop both **technical control** and **musical vocabulary**. These patterns serve not only as **mechanical studies** but also as **creative tools** for phrasing, improvisation, and building solos.

Each exercise is structured to explore **movement through the scale** using short, repeatable motifs. Variations are then applied by **changing the starting point** or **reversing the direction**, creating new possibilities from a single idea.

## Structural Approach

The exercises are grouped by pattern type and number of notes per motif:

- **Pattern 1** is a **3-note sequence**, applied linearly through the pentatonic scale.
  - **Pattern 1**: Standard 3-note pattern.
  - **Pattern 1-2**: Same pattern starting from the **second note**.
  - **Pattern 1-3**: Starting from the **third note**.
  - Each version includes a **vertical inversion**: the same pattern played **descending** instead of ascending (e.g., **Pattern 1 Vertical Inversion**, **Pattern 1-2 Vertical Inversion**, etc.).
- **Pattern 2** explores **4-note groupings** through the scale.
  - Variations include:
    - **Pattern 2** (standard),
    - **Pattern 2-2**, **Pattern 2-3**, **Pattern 2-4** (starting from the 2nd, 3rd, or 4th note of the original pattern).
  - Each has a corresponding **vertical inversion**, emphasizing control in both ascending and descending directions.
- **Pattern 3** introduces **intervallic skipping**: playing the pentatonic scale while **skipping one note** at a time. This produces **fourths and thirds**, resulting in a more angular and melodic contour that's ideal for soloing.
- **Pattern 4** is a **6-note grouping**, where the sequence shifts along the scale: A-C-D-E-G-A, then C-D-E-G-A-C, and so on.
  - A **vertical inversion** of this pattern plays the same groups **descending**, maintaining the shifting structure but in reverse motion.

## Guitar Technique Builder Pack

### Special Considerations

- Use these patterns and sequences to explore **syncopation**, **accent shifts**, and **odd-note groupings** within a 4/4 pulse.
- Practicing both **ascending and descending** forms helps reinforce finger independence, coordination and fretboard knowledge.
- While these exercises are primarily designed to be played using **alternate picking** for developing **accuracy** and **control**, players may also explore other picking techniques depending on their personal style and musical context. However, starting with strict alternate picking is highly recommended to build a solid technical foundation.

### Practice Tips

- Begin with a **clear tempo** and focus on **even note spacing** before increasing speed.
- Practice each variation **in multiple keys** and **across different positions** to expand its application.
- Combine sequences creatively to form **longer melodic lines** or **improvisational phrases**.
- Explore articulation techniques (slides, hammer-ons, pull-offs) to give patterns a more **musical feel**.

This sequence-based approach to the pentatonic scale is not only a **powerful technical tool**, but also a **gateway to creativity**—offering phrasing ideas, motivic development, and new ways to navigate the neck in blues, rock, fusion, and beyond.

# Patterns and Sequences

## Pentatonic Scale

Music by Abel Serra Quintana

Transcribed by Abel Serra Quintana

Standard tuning

♩ = 100

### Pattern 1

## Pattern 1, vertical inversion

Measures 13 and 14 of Pattern 1, vertical inversion. The notation shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 13 and 14.

Measure 13: 5 8 5 7 5 8 5 7 5 7

Measure 14: 5 7 5 7 5 7 5 7 5 8 5 7

Measures 15 and 16 of Pattern 1, vertical inversion. The notation shows a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 15 and 16.

Measure 15: 5 8 5 7 5 8 5 7 5 7

Measure 16: 5 7 5 7 5 7 5 7 5 8 5 7

## Pattern 1-2, vertical inversion

Measures 17 and 18 of Pattern 1-2, vertical inversion. The notation shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 17 and 18.

Measure 17: 8 5 7 5 8 5 7 5 7 5 5

Measure 18: 7 5 7 5 7 5 7 5 8 5 7 5

Measures 19 and 20 of Pattern 1-2, vertical inversion. The notation shows a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 19 and 20.

Measure 19: 8 5 7 5 8 5 7 5 7 5 5

Measure 20: 7 5 7 5 7 5 7 5 8 5 7 5

## Pattern 1-3, vertical inversion

Measures 21 and 22 of Pattern 1-3, vertical inversion. The notation shows a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 21 and 22.

Measure 21: 5 7 5 8 5 7 5 7 5 7

Measure 22: 5 7 5 7 5 7 5 8 5 7 5 8

Measures 23 and 24 of Pattern 1-3, vertical inversion. The notation shows a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets. The fretboard diagram below shows the fingerings for measures 23 and 24.

Measure 23: 5 7 5 8 5 7 5 7 5 7

Measure 24: 5 7 5 7 5 7 5 8 5 7 5 8



# Scales and Modes Studies

## Introduction

This study is designed to build a solid foundation in **scale fluency, intervallic awareness, and modal understanding**, starting with the G major scale. Although G is used as the reference key throughout these exercises, it is highly recommended to **transpose and practice in all keys** for full fretboard mastery.

We begin with the **G major scale**, played **ascending and descending**, across the neck in a connected, flowing manner. This establishes familiarity with the scale's shape, fingerings, and tone.

Next, we explore the same scale through **intervallic studies**, including **thirds, fourths, and fifths** —feel free to expand into sixths, sevenths, and octaves. Practicing scales in intervals helps develop **melodic phrasing, visual patterns, and technical control**, while training the ear to hear the relationships between notes.

Following that, we work through the **seven modes** derived from the major scale —**Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian**— each practiced in a **single position** (box shape). This approach helps internalize each mode's unique sound and structure without shifting positions.

In **Exercise 6**, all seven modes are **played sequentially**, one after the other, **starting from the same tonic note**: G, without pausing or changing position. This reinforces modal contrast while keeping the root constant, deepening your ability to **hear and feel** the difference between modes over a fixed tonal center.

These exercises develop **technical agility, modal vocabulary, and pattern visualization**, and are essential for improvisers, composers, and guitarists looking to expand both their **theoretical knowledge** and **musical expression**.

# Scale Studies

Transcribed by Abel Serra Quintana

Music by Abel Serra Quintana

Standard tuning

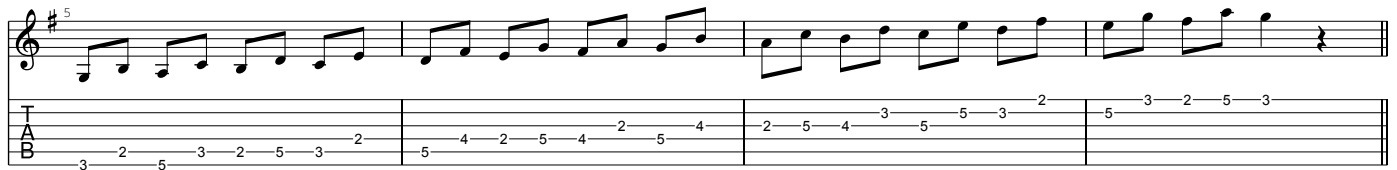
$\text{♩} = 120$

## Ex. 1 G major scale



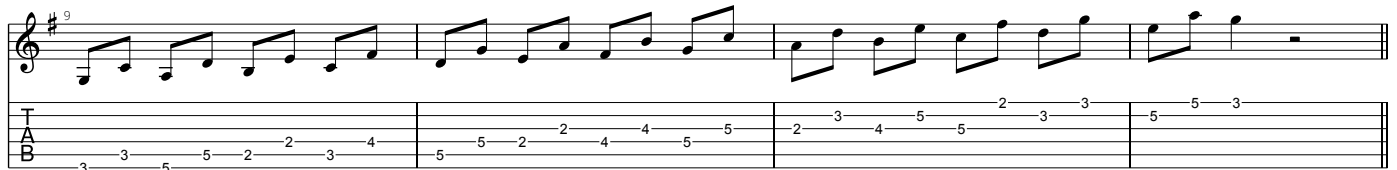
Ex. 1 G major scale. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G major, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 5, 2, 3, 5, 2, 4, 5, 2, 4, 5, 3, 5, 2, 3.

## Ex. 2 G major in thirds



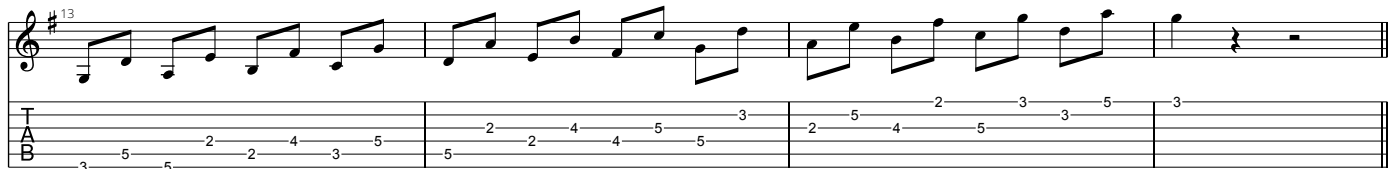
Ex. 2 G major in thirds. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G major, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 2, 5, 3, 2, 5, 3, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 3, 5, 5, 3, 2, 5, 3, 2, 5, 3.

## Ex. 3 G major in fourths



Ex. 3 G major in fourths. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G major, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 3, 5, 5, 2, 2, 3, 4, 5, 5, 2, 2, 4, 4, 5, 5, 2, 3, 4, 5, 5, 2, 3, 3, 5, 5, 3.

## Ex. 4 G major in fifths



Ex. 4 G major in fifths. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G major, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 5, 5, 2, 2, 4, 3, 5, 5, 2, 2, 4, 4, 5, 5, 2, 5, 4, 5, 3, 5, 3, 5, 3, 5, 3.

## Ex. 5 Modes from the major scale - always G as root note



Ex. 5 Modes from the major scale - always G as root note. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G Lydian mode, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 5, 2, 4, 5, 2, 4, 5, 2, 4, 2, 3, 5, 2, 3.



Ex. 5 Modes from the major scale - always G as root note. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in G Ionian mode, starting on G4. The first four measures of the scale are shown, with the final measure ending on a whole note G. Below the staff, the fret positions for the scale are indicated: 3, 5, 2, 3, 5, 2, 4, 5, 2, 4, 5, 3, 5, 2, 3.





# Chord Study

## Introduction

This study is designed to help you **visualize, internalize, and navigate four-note chord voicings** across the fretboard by working within practical string sets. The goal is to improve **voice leading, chord fluency**, and your ability to move shapes across different registers with clarity and control.

Each exercise focuses on a specific **string group**, allowing you to hear and see how the same chord types function across different **tonal ranges** and **positions**.

- **Exercise 1** focuses on **strings 6-4-3-2**, giving you access to **rooted shapes** with a deep, full sound while keeping the upper voices clear.
- **Exercise 2** works on **strings 4-3-2-1**, which are ideal for **comping, jazz voicings**, and upper-register clarity.
- **Exercise 3** is based on **strings 5-4-3-2**, offering a **midrange** sound that's especially useful for tight voice leading and groove-based accompaniment.

These are the **most commonly used string sets** for extended chords, as strings 6-5-4-3 often sound too muddy for four-note voicings, especially in ensemble settings.





Throughout the study, you'll work with standard four-note chords, including:

- Major 7 (Maj7)
- Major 6 (6)
- Dominant 7 (7)
- Minor 7 (m7)
- Minor 6 (m6)

The focus is not just on shapes, but on **understanding the chord structure**, developing **fretboard awareness**, and applying these voicings musically in **comping, harmonization, or arranging** contexts.

By limiting each exercise to a specific string set, you'll gain flexibility, contrast, and control over your chordal vocabulary —an essential skill for styles like jazz, neo-soul, fusion, and modern pop.

## Ex. 2 Strings 1-2-3-4










21

T 4 4 3 3 5 7 7 7 9 11 8 10 12 12 12 14

A

B










25

T 2 4 3 3 5 7 5 7 9 9 8 10 12 12 12 12

A

B










29

T 3 4 3 3 5 7 6 7 9 10 8 10 12 12 12 13

A

B










33

T 3 3 3 3 5 7 6 6 8 10 8 10 12 12 11 13

A

B

37

T 2 3 3 3 5 7 5 6 8 9 8 10 12 12 11 12

A

B