

NOMAD'S BLUEPRINT FOR GUITAR SUCCESS

by Michael NOMAD Ripoll

T.M.I. THEORY - METHOD - IMPLEMENTATION

Playing by ear is great, but you still need to know what you are playing in order to advance to the next level and grow as a player. With that being said, I also understand that finding the time to practice can be a task in and of itself. With this first hand knowledge, I devised a system that should be quite convenient and practical even for the player constantly on the go or with the busiest schedule. Let's take a 30 min practice routine and break it down into 10 minute intervals. Think of it as your musical breakfast, lunch and dinner, or musical snacking if you will. I like to use a very simple theory that you're guaranteed to remember, called **TMI**.

Theory, Method, Implementation is a very simple way of covering all the fundamental bases of a practice routine that will help your playing advance to the next level. We will designate 10 minutes to each subject in the routine allowing for ample absorption of the content. Furthermore by breaking your lessons into smaller digestible chunks of 10 minutes at a time, you'll ensure retention of each 10 minute session and maintain consistency throughout the week with all of the lesson material you're covering.

THEORY - If you know the notes on the fretboard, you'll never be lost.

METHOD - You can play your favorite riffs and actually know what you're playing.

IMPLEMENTATION - Implement everything you've learned into your favorite songs.

The concept behind this Practice Routine Blueprint, is the from many years of studying and practicing the guitar for myself. I've always had a burning desire to learn more chords, understand how different scales and arpeggios can be used for creating my own interesting solos, and even just learning more songs.

In addition to that, I've always appreciated an array of different musical genres such as rock, blues, country, jazz, pop, you name it! It was because of this yearning that I felt the incessant need to figure out a way of practicing that would enable me to cover all of the bases I

mentioned, without having to be tied down to my guitars for 8 hours a day. IT took me quite some time to perfect this Blueprint to success, but it was well worth it and now I'm really excited to share it with you.

Be patient with yourself and don't focus so much on your current playing abilities, but rather stay on course and be persistent. If you do this, I'm pretty sure you won't be disappointed with the progress you make. Ok let's dig in and get started, and remember - Don't Sweat It, Fret It!!!

NOMAD'S BLUEPRINT FOR GUITAR SUCCESS - LEARN THE NECK

THEORY (WARMUP)

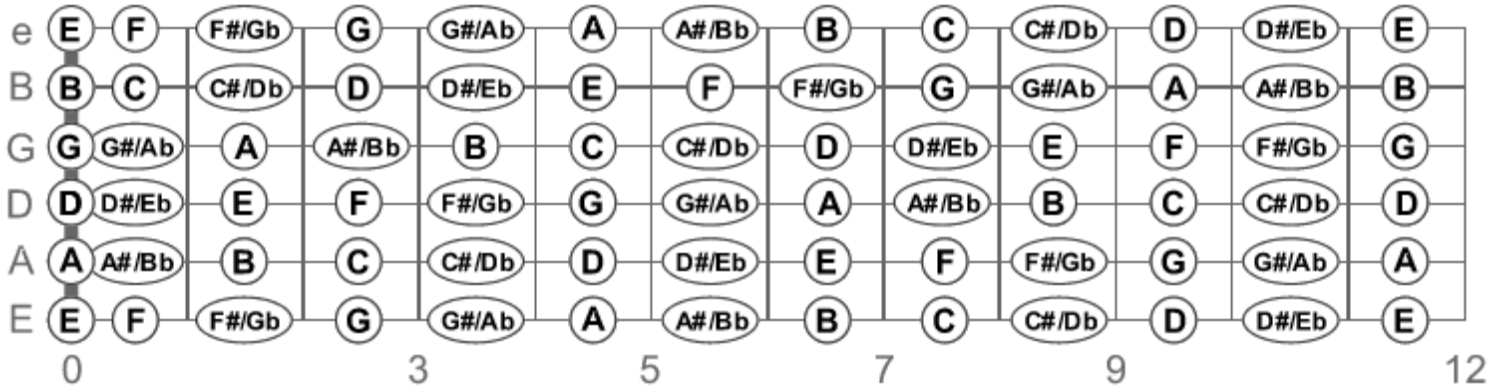
I. Know Your Neck

- Natural notes ascending only

II. Finger Workouts

- Snake

Standard Tuning Fretboard



Objective: To commit to memory all the notes on the fretboard ascending and descending on each string respectively.

ETA: (expected time of accomplishment) 2 weeks: 1 string per day Natural notes, 1 string per day Accidental notes (including enharmonic equivalent #'s & b's)

I. Learn and memorize all Natural notes ascending & descending:

Remember B/C & E/F are the only two sets of notes that are a half step apart. All other notes are a whole step apart which have Accidentals in between them.

II. Learn and memorize all Natural & Accidental notes ascending & descending:

- This exercise will essentially be every note on each fret. (chromatic)
- Enharmonic equivalents are the same note with a different name (i.e. Eb is the enharmonic equivalent of D#)

III. Retention:

When doing this exercise, be sure to play each note slowly, clearly articulating the sound. Start with the metronome @60 bpm.

Use all four fret hand fingers starting with the index and moving in succession to the pinky. Once you have played a series of four notes, repeat this form.

Be sure to verbally pronounce each note as you are playing it including all of the enharmonic equivalents for the accidentals. (say "E", "F", "F#/Gb", "G", "G#/Ab", "A" etc...)

FINGER WORK OUTS - THE SNAKE

The Snake

4th String Root

Nomad

Standard tuning

$\text{♩} = 70$

S-Gt

The musical score for 'The Snake' (4th String Root) is presented in standard notation. It features a treble clef and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G#4, marked with a first finger (1) and a dynamic of *mf*. The melody continues with eighth and quarter notes, including a triplet of eighth notes (A4, B4, C#5) and a final quarter note G#4. Below the staff, the guitar tablature is shown for the top three strings (T, A, B). The first string (T) has fret numbers 3, 4, 1, 2, 3, 4, 5, 6, 7. The second string (A) has fret numbers 2, 3, 4, 5, 6, 7. The third string (B) has fret numbers 1, 2, 3, 4, 5, 6, 7. Fingerings are indicated by numbers 1-4 above the notes.

The Snake

5th String Root

Nomad

Standard tuning

$\text{♩} = 70$

S-Gt

The musical score for 'The Snake' (5th String Root) is presented in standard notation. It features a treble clef and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G#4, marked with a first finger (1) and a dynamic of *mf*. The melody continues with eighth and quarter notes, including a triplet of eighth notes (A4, B4, C#5) and a final quarter note G#4. Below the staff, the guitar tablature is shown for the top three strings (T, A, B). The first string (T) has fret numbers 3, 4, 1, 2, 3, 4, 5, 6, 7. The second string (A) has fret numbers 2, 3, 4, 5, 6, 7. The third string (B) has fret numbers 1, 2, 3, 4, 5, 6, 7. Fingerings are indicated by numbers 1-4 above the notes.

The Snake

6th String Root
Nomad

Standard tuning

♩ = 120

S-Gt

mf

T
A
B

1 2 3 4 5 6 7

METHOD (TECHNIQUE)

I. Outside the Pentatonic Box

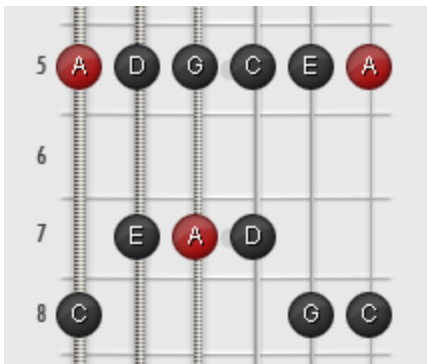
- Play A minor pentatonic on the 5th fret (60bpm)
- Use alternate picking (down up down up etc)

II. Know Your Chords

- Major open chords (G, C, D, F, E, A)
- Minor open chords (Am, Em, Dm)

OUTSIDE THE PENTATONIC BOX

We all know the pentatonic scale and either love it or hate it, or honestly a little bit of both! That's because once we learn it, it's so hard to think beyond it. Although this is a cliché statement, you must "Think Outside Of The Box"! Let me show you what I mean...



1- Slowly play the A minor pentatonic scale starting on the low E string 5th fret.

2- Penta means 5. Hence the pentatonic scale has only 5 notes. In this case they are: A - C - D - E - G

3- Now, just play the pattern on top two strings (B & E strings respectively). The notes within the A minor pentatonic scale on these two strings are E-G on the B string, and A-C on the E string.

4- It's time to go forth and multiply!!! So moving up the neck and yourself to only the first two strings (B & E), play the next set of notes in the A minor pentatonic scale, which are G-A on the B string, and C-D on the E string. Now keep moving up the neck in this fashion until you run out of frets! Once you've mastered this, you can now move up and down the neck on the B & E strings freely! Don't forget to throw in some slides, bends and vibrato to make your solos more interesting!

5- Staying true to form with 5 points for the 5 notes in the pentatonic scale, now repeat the same thing on all the other sets of two strings, 5 sets in all!

- 1) B & E (1st & 2nd)
- 2) G & B (3rd & 2nd)
- 3) D & G (4th & 3rd)
- 4) A & D (5th & 4th)
- 5) Low E & A (6th & 5th)

IMPLEMENTATION (SONGS)

I. Strumming (Memory Association)

- One, Two, Nice and Slow this Will Be Our Tempo (60bpm)
- One, Two, In-between this tempo is a dream (80bpm)

II. Changing Chords (Common Tones)

- Use common tones as pivot points

III. One Step At A Time

- Pick a song and learn the chords
- Practice strumming along

THE 3 BASIC ELEMENTS OF MUSIC

I'd like to start the demystification process by identifying the three basic components of music, which are:

RHYTHM - MELODY - HARMONY

Rhythm:

I like to think of rhythm as, the essence of measuring time in motion. Every second of the clock that slips away can be thought of as a "beat".

For instance: Think of it like this, hours are comprised of minutes, and minutes are comprised of seconds. Look at any clock with a 'seconds hand' and count each second as it passes. Only start on 1 and go up to four, repeating the cycle after that by returning to one: 1-2-3-4, 1-2-3-4, and so on...well, do you feel like dancing yet? Hang in there if not just yet, as you will soon because you're keeping "time", or creating "rhythm"!!! See, it wasn't that hard, was it? ;)

Although that's just the beginning, it's the most fundamental component of rhythm. "Keeping Time" as we musicians often like to call it, is the act of creating some sort of rhythm. Of course these rhythms will be different from song to song, and they can be executed on various instruments or group(s) of instruments at any given time. For instance a drum set, (often referred to as a drum kit), or any single drum, i.e. the bass drum, or the snare drum, or any type of a percussion instrument such as the conga or bongo, or even a shaker or tambourine.

Well, instead of just talking about it, let's try it out for ourselves! Turn your ukulele over on your lap so the strings are laying directly on the top of your thighs. Now, with one hand or both or any combination thereof, let's try tapping out the basic rhythm you were saying aloud earlier to the clock.

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

Now try tapping a variation of this basic 4/4 "time signature" such as:

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

There you have it! Rhythm in it's simplest form. It does get more complex, but for now this is a great start to demystifying the whole concept of rhythm and it's correlation to making actual music.

Melody:

We all know what this element is, right? That's correct, it's what the singer does! The notes that he or she or they are singing is the melody. This melody is comprised of notes chained together in a song form to create an enticing component of the song to which the human ear is drawn to.

Of course the words which are being sung are not the melody, but the "lyrics". Let me make a clear distinction that the lyrics and melody are two different elements, which are often combined to create a beautiful song that is not only musically pleasant to the ear, but also emotionally relatable to us as humans.

However, remember this being said that a melody doesn't need lyrics to exist. When sung, hummed, or even whistled all by its lonesome is often referred to as the tune, or the melody.

Harmony:

And finally the last component of music is the harmony. This is the "support" to the melody or the actual "chords" that accompany the rhythm and melody to make a song. Wait a minute, speaking of chords didn't we already learn 7 of those? Yes we did! Now let's dissect those really quick and demystify this final element of music.

Basically the definition of a chord is: 2 more

NOMAD'S BONUS TIPS:

- Racquet or Tennis ball squeeze - Randomly throughout the day carry the ball around and squeeze it for a few seconds then release. Do this in increments of about 10 times or until your hands get tired, then put it down allowing at least a few minutes of rest before repeating. Even if you did this 3 times a day on your meal breaks, the results will be drastic.
- Tennis Racket press - The nylon threading used to makes these rackets are similar to the nylon strings on a classical guitar which are much more forgiving on the fingers. I recommend pressing the tips of your fingers on the racket to help build the calluses necessary to protect your fingers from severe soreness and pain. Although this may be a little awkward, it will definitely prove to be useful over time.
- Blinker Me - Find yourself on a lunch break in your car? Use the blinker as a metronome! It's just about right at 60 bpm which is a great moderate tempo to practice just about anything.

Learn More About Nomad and JamPlay here: <http://bit.ly/1vNLBsQ>