



PROGRAM OVERVIEW

WEEK ONE: ABSOLUTE LEGATO POWER

The ultimate legato training method

Learn to do loud and powerful legato work

Focused daily exercises guaranteed to work

Every part of the technique & the method explained in detail

WEEK TWO: THE ACOUSTIC CHALLENGE

How to use legato effectively on acoustic guitars

Specific method with clear rules

Develop fast licks and sequences easily

Includes great legato ideas for the acoustic

WEEK THREE: LICKS & SEQUENCES

Lick & sequences built for the legato technique

How to create your own ideas based on fret board layouts

String skipping, arpeggios, scale runs, melodic ideas

Effective ideas and concepts for your legato playing style

WEEK FOUR: INTENSE INTEGRATION

How to move fluently from legato to other techniques

Core exercises that build the effortless ability

Licks and sequences that uses legato and other techniques

PROGRAM OVERVIEW

VIDEO ONE

Introduction & Overview

00:00:00 - Introduction
00:04:40 - Program Overview
00:09:35 - Benefits of this week

VIDEO TWO

The Challenges Of Legato

00:00:00 - Challenge Overview
00:03:31 - Challenge One: Technique Separation
00:10:01 - Challenge Two: Rhythm & Timing
00:13:45 - Challenge Three: Picking & String Shifting
00:15:40 - Challenge Four: Getting Sufficient Feedback
00:22:47 - Challenge Five: Finger Coordination

VIDEO THREE, Part One

The Mechanics Of Legato

00:00:00 - Introduction
00:02:00 - The Legato Technique, Complete demonstration

VIDEO THREE, Part Two

The Mechanics Of Legato

00:00:00 - Muting Unwanted Noise
00:10:02 - Targeted Legato Exercises: Exercise One
00:13:33 - Exercise Two
00:16:32 - Exercise Three
00:19:06 - Exercise Four

VIDEO FOUR

The Training Method

00:00:00 - The Training Method
00:23:14 - Dealing With The Pain
00:26:06 - How To Develop Speed

VIDEO FIVE

The Rules Of The Game

00:00:00 - Rules Introduction
00:07:22 - Rule One: Focus exclusively on legato
00:12:03 - Rule Two: Never practice with compression
00:13:14 - Rule Three: No stress & no strain
00:20:05 - What to do from here

Getting Started And Getting Results

This first week is what you will build everything else on and the first step to mastery is always you.

Mastery starts from within. But this is the most commonly overlooked aspect of learning anything to the highest level. That you can discuss exercises and details of the technique forever, but without the right insights you will not make it.

Some will. Those with enough passion, time and persistence will over power the lack of an intelligent approach. But this is not for most of us. Most of us do not have the limitless passion or time to practice all night and day so we must compensate by getting really smart and effective in what we do.

This is the way for ordinary people to develop extraordinary skills and this was my path.

That's why this first portion of the program is almost exclusively about getting the most effective insights on how to get there fast and with as little effort as possible. But this means that there's a lot of words to listen to. So in order for you to absorb the material and get through this very important first step I recommend that you:

1. Practice a repetitive pattern as you watch the videos
 2. Listen to the videos instead of watching them by taking advantage of the mp3 versions
 3. Take small breaks every ten minutes and move around a little.
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TIMING & ACCURACY MEASURING SHEET

WORD EXPLANATION

STEP DISTANCE: The distance between one level and another. The increase of speed.

REPETITIONS: How many repetitions on each level before you move on

BACK STEPS: The distance you go back when you hit your highest level, from your highest level

STARTING POINT: The tempo at which you started that day / date

TOP SPEED: The top speed you reached that day

TEMPO: The exact tempo you reached when you left off that day

STEP DISTANCE:

REPETITIONS:

BACK STEPS:

DATE:

STARTING POINT:

TOP SPEED:

TEMPO:

DATE:

STARTING POINT:

TOP SPEED:

TEMPO:

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BACK STEPS:

DATE:

STARTING POINT:

TOP SPEED:

TEMPO:

DATE:

STARTING POINT:

TOP SPEED:

TEMPO:

LEGATO PREEMINENCE

Targeted Legato Exercises

Standard tuning

$\text{♩} = 120$

Exercise One

Exercise One, variation

S-Gt

mf

T
A
B

Exercise Two

T
A
B

Exercise Two, variation

T
A
B

Exercise Three

T
A
B

Exercise Three, variation

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PREMINENCE

WEEK TWO

The massive impact of something simple

This week's sequences really encapsulate the method I use to play rock solid legato lines. Lines that work on any guitar whether it be the acoustic or the electric. Their simplicity is really their greatest asset. They are easy to understand and learn but once mastered they represent a tool with which you can create fast lines that never sound the same.

Playing fast looks complex so we look for a complex solution. And faced with something apparently very simple we often turn away from it, not realizing that the complexity we seek for is to be found in simplicity. All complexity grows out of simplicity and so if we want to become masters of fiery and fast guitar runs we must take a foothold in the simple not the complex.

This has another great benefit: Focus

Only by keeping our focus on a few vital things can we reach mastery. Once these few essential building blocks are mastered anything seems possible. This week's four simple sequences and their combinations has enormous potential when it comes to influencing your playing style, and everyone will apply them in a different way.

They are simple enough to be colorless and indistinguishable but when combined into complexity they become interesting and unpredictable.

WEEK TWO

PROGRAM OVERVIEW

VIDEO SIX

The Acoustic Challenge Part 1

00:00:00 - Introduction

00:04:53 - Effective legato for the acoustic (Demo)

00:09:02 - Acoustic Legato Exercises

00:09:57 - Sequence One

00:17:07 - Sequence Two

VIDEO SEVEN

The Acoustic Challenge Part 2

00:00:21 - Sequence Three

00:09:19 - Sequence Four

00:23:59 - What to do from here

4

T
A
B

7 5 4 7 5 3 5 7 5 3 7 5 3 5 7 5

V V □ V □ V V □ V □ V

5

T
A
B

3 7 5 4 5 7 5 4 5

V □ V □ V

Sequence Two - Few prick strokes

6

T
A
B

5 7 8 7 5 8 6 5 6 8 6 5 7 5 4 5

□ V □ V V

7

T
A
B

7 5 4 7 5 3 5 7 5 3 7 5 3 5 7 5

V V

8

T
A
B

3 7 5 4 5 7 5 4 5

V

Sequence Two - Loopable exercise

9

T
A
B

7 5 3 5 7 5 3 7 5 3 5 7 5 3

V

Sequence Three - Many pick strokes on high strings, few on lower

10

T
A
B

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

V

11

T
A
B

6 8 6 5 7 5 4 5 7 5 4 7 4 5

V

12

T
A
B

7 5 4 7 5 3 5 7 5 3 7 3 5 7

□ V V □

13

T
A
B

5 3 7 5 3 5 7 5 3 7 3 5 7 5

V V □

14

T
A
B

3 7 5 4 5 7 5 4 5

V

Sequence Four - Loop

15

T
A
B

4 5 7 5 4 5 4 7

□ V □ V V

All sequences - Example run

16

5 7 8 7 5 7 5 7 8 7 5 7 6 5 6 7 6 5 7 5 4 5 7 5

□ V □ V □ V □ V □ V □ V □ V

17

4 7 4 5 7 5 4 5 4 7 5 3 5 7 5 3 7 5 3 5 7 5 3 7

V □ V □ V V V V

18

3 5 7 5 3 5 3 7 5 4 5 7 5 4 5

□ V

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WEEK THREE

WEEK THREE

PROGRAM OVERVIEW

VIDEO EIGHT

Licks & Sequences Part 1

00:00:00 - Introduction

00:05:07 - Choosing the best technique

00:10:08 - Creating your first powerlick

00:12:59 - First Addition

00:24:51 - Second Addition

VIDEO NINE

Licks & Sequences Part 2

00:00:00 - Playing out of time

00:03:35 - Third Addition

00:07:23 - Reaching the mastery level

15:09:22 - Laying out your notes

LEGATO PREEMINENCE

Licks & Sequences

Standard tuning

$\text{♩} = 120$

S-Gt

First Addition: Sequence 1

mf

First Addition: Sequence 1 is a musical exercise in 4/4 time, marked *mf*. It consists of a single measure. The treble clef staff shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The notes are grouped into two triplets: (G#4, A4, B4) and (A4, G#4, F#4). The bass clef staff shows the fretting: 8, 10, 11, 8, 11, 10. The sequence is marked with a 'V' and a square symbol.

First Addition: Sequence 1 - variation 1

First Addition: Sequence 1 - variation 1 is a musical exercise in 4/4 time. It consists of a single measure. The treble clef staff shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The notes are grouped into four triplets: (G#4, A4, B4), (A4, G#4, F#4), (G#4, A4, B4), and (A4, G#4, F#4). The bass clef staff shows the fretting: 8, 10, 11, 8, 11, 10, 8, 10, 11, 11, 10, 8. The sequence is marked with a 'V' and a square symbol.

First addition: Sequence 2

First addition: Sequence 2 is a musical exercise in 4/4 time. It consists of a single measure. The treble clef staff shows a sequence of notes: a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, and a quarter note F#4. The notes are grouped into four triplets: (G#4, A4, B4), (A4, G#4, F#4), (G#4, A4, B4), and (A4, G#4, F#4). The bass clef staff shows the fretting: 8, 10, 11, 8, 11, 10, 8, 11. The sequence is marked with a 'V' and a square symbol.

First addition: Sequence 2 - variation 1

Musical notation for Variation 1, measures 4-5. The staff shows a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers 8, 10, 11, 8, 11, 10, 8, 11. The notation includes a repeat sign at the beginning of measure 4 and a double bar line at the end of measure 5.

Musical notation for Variation 1, measures 6-7. The staff shows a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers 8, 10, 11, 8, 11, 10, 8, 11. The notation includes a repeat sign at the beginning of measure 6 and a double bar line at the end of measure 7.

First Addition: Sequence 2 - variation 2

Musical notation for Variation 2, measures 6-7. The staff shows a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The TAB staff shows fret numbers 8, 10, 11, 8, 11, 10, 8, 10, 8, 10, 11, 11. The notation includes a repeat sign at the beginning of measure 6 and a double bar line at the end of measure 7.

Musical notation for Variation 2, measures 8-9. The staff shows a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The TAB staff shows fret numbers 11, 10, 8, 8, 10, 11, 11, 10, 8, 11. The notation includes a repeat sign at the beginning of measure 8 and a double bar line at the end of measure 9.

Second Addition: Sequence 1, one string loop

Musical notation for 'Second Addition: Sequence 1, one string loop'. The system consists of a treble clef staff and a guitar TAB staff. The treble staff is in 4/4 time and contains a single melodic line starting on a whole note G4, followed by eighth notes A4, B4, A4, G4, F#4, E4, D4, and C4. The TAB staff shows the fretting sequence: 8, 11, 10, 8, 10, 8, 11, 10. A repeat sign is at the beginning and end of the sequence.

Second Addition: Two string loop

Musical notation for 'Second Addition: Two string loop'. The system consists of a treble clef staff and a guitar TAB staff. The treble staff starts with a whole note chord (G4, A4, B4) and then continues with a melodic line. The TAB staff shows the fretting sequence: 7, 10, 8, 7, 8, 7, 10, 8, 7, 10, 8, 7, 8, 7, 10, 8. There are three square symbols (□) below the TAB staff at measures 1, 5, and 9, and a 'V' symbol below the TAB staff at measure 5.

Second Addition: Sequence 1 Run

Musical notation for 'Second Addition: Sequence 1 Run'. The system consists of a treble clef staff and a guitar TAB staff. The treble staff starts with a whole note chord (G4, A4, B4) and then continues with a melodic line. The TAB staff shows the fretting sequence: 8, 11, 10, 8, 10, 8, 11, 10, 8, 11, 10, 8, 10, 8, 10, 8. There are three 'V' symbols below the TAB staff at measures 1, 5, and 9.

Musical notation for 'Second Addition: Sequence 1 Run' (continued). The system consists of a treble clef staff and a guitar TAB staff. The treble staff starts with a whole note chord (G4, A4, B4) and then continues with a melodic line. The TAB staff shows the fretting sequence: 7, 10, 8, 7, 8, 7, 10, 8, 7, 10, 8, 7, 8, 7, 10, 8. There are two 'V' symbols below the TAB staff at measures 5 and 9.

12

T
A
B

6 10 8 6 8 6 10 8 6 10 8 6 8 6 8

V

Third Addition: Sequence 1 Loop

13

T
A
B

7 8 10 8 7 8 10 12 10 8

□

Third Variation: Sequence 1 with variation

14

T
A
B

7 8 10 8 7 8 7 8 10 12 10 8

□

Third Variation: Sequence 1 three positions with variation

15

T
A
B

8 10 12 10 8 7 8 10 8 7 8 7

□

16

T
A
B

5 7 8 7 5 7 8 10 8 7 8 7

Combining Sequences, example 1

Combining Sequence, example 2

Combining Sequence, example 3

Note Layout 1 - A minor arpeggio with scale notes

Note Layout 2 - C Dorian 3 notes per string

21

3

3

3

3

11 10 8 11 10 8 10 8 7 10 8 7

V V V V

22

3

3

10 8 6 10 8 6 8

V V

Note Layout 3 - Harmonic Minor partial

23

3

3

3

3

14 13 11 13 11 10 11 10 8 10 8 7

V V V V

24

3

3

9 8 6 8 6 5 6

V V

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WEEK FOUR

What is integration?

Integration is the process of taking something that you have just learned and then making sure that you can use it in a context. Because there is always a context.

A new lick or sequence, a new technique will only be valuable to the extent that you can actually use it.

Going from one technique, sequence or lick to another with no effort whatsoever - blending and mixing every new skill you learn with all the other skills you already have - is the key to developing that freedom we all want. The freedom to "just play"

Powerful integration on two levels

This week we will integrate the legato technique in two different ways:

1. With other techniques like alternate picking and sweep picking
2. With melodic lines so that we can use it to play small bursts of rapid notes

Integration is that last but very important step that makes all your work worthwhile. y ten minutes and move around a little.

WEEK FOUR

PROGRAM OVERVIEW

VIDEO 10

Intense integration Part 1

- 00:00:00 - Introduction
- 05:16:20 - Advanced String Shifting
- 06:05:00 - Example 1
- 10:17:00 - Example 2
- 12:58:00 - Example 3
- 16:02:12 - Skipping Strings
- 16:25:00 - Example 4 - String skipping ascending
- 20:05:00 - Example 5 - String skipping descending
- 21:08:00 - Example 5 - Variation
- 21:59:18 - Integrating Alternate picking
- 25:37:00 - Example 6 - Alterante picking & legato
- 28:02:00 - Example 7 - Double string shift
- 32:00:00 - Example 8 - Double with variation
- 34:10:00 - Example 9 - Double with two variations

VIDEO 11

Intense integration Part 2

- 00:00:00 - Legato Phrasing
 - 01:02:00 - Example 10 - Malmsteen slide
 - 06:43:00 - Example 11 - Addition
 - 07:47:00 - Example 11 - Lower position
 - 08:29:00 - Example 12
 - 11:33:00 - Example 13
 - 14:52:00 - Example 14
 - 15:56:00 - Example 15
 - 16:35:00 - Example 16
 - 17:57:00 - Example 17
 - 19:24:00 - Example 18
 - 20:23:00 - Example 19
 - 22:37:00 - Sweep Picking & Tapping Integration
 - 23:56:00 - Example 20
 - 26:27:00 - Example 21
 - 27:30:00 - Example 22 - Tapping
 - 28:10:00 - Example 23 - Tapping
 - 29:37:00 - Example 24 - Tapping with slide
 - 30:45:00 - Example 25 - More time for tapping
 - 31:27:00 - Example 26 - Same but with scale
 - 31:38:00 - Example 27
-

LEGATO PREEMINENCE

Video 10 - Intense Integration Part 1

Standard tuning

$\text{♩} = 120$

06:05:00 - Example 1

S-Gt

mf

T
A
B

8 10 12 8 12 10

V

10:17:00 - Example 2 - Double string shift descending

mf

T
A
B

12 10 8 12 8 12 10 8

V

12:58:00 - Example 3 - Double string shift ascending

mf

T
A
B

8 10 12 8 12 8 10 12

V

16:25:00 - Example 4 - String skipping ascending

4

3

3

8

9 10 12 12 10

V □

20:05:00 - Example 5 - String skipping descending

5

3

3

12 10 8 12 8 10

□ V

21:08:00 - Example 5 - Variation

6

3

3

3

3

3

3

3

12-10-8 12 8-10-12-10-8 12 8-10-12-10-8 10 8-10-12-10-8 9

□ V □ V □ V □ V

25:37:00 - Example 6 - Alterante picking & legato

7

9 10 12 9 10 12 10 9 12 10

□ V □ V □ V

28:02:00 - Example 7 - Double string shift

8

3 3 3 3

T
A
B

9 10 12 9 10 12 10 9 12 9 12 10

□ V □ V □ V □ V

32:00:00 - Example 8 - Double with variation

9

T
A
B

9 10 12 9 10 12 10 9 10 9 12 9 12 10

□ V □ V □ V □ V

34:10:00 - Example 9 - Double with two variations

10

T
A
B

9 10 12 9 12 9 10 12 10 9 10 9 12 9 12 10

□ V □ V □ V □ V

LEGATO PREEMINENCE

Video 10 - Intense Integration Part 1

Standard tuning

$\text{♩} = 120$

01:02:00 - Example 10 - Malmsteen slide

S-Gt

08:29:00 - Example 12

4

T 9 10 12 9 10 12 10 9 10 9

A

B

□ V

11:33:00 - Example 13

5

T 12 10 9 12 9 10 9 12 10 9 7

A

B

□ □ V □

14:52:00 - Example 14

6

T 9 10 12 8 10 12 13

A

B

□ V

15:56:00 - Example 15

7

T 9 10 12 8 10 12 13 12 10 12 16

A

B

□ V V

16:35:00 - Example 16

8

TAB

13 16 13 12 13 12 10 12 10 8 10 8

9

TAB

7

17:57:00 - Example 17

10

TAB

13 12 10 13 12 10 9 12

V

19:24:00 - Example 18

11

TAB

13 12 10 13 12 10 9 12 10 8 12 10 9 6

V

20:23:00 - Example 19

12 13 12 10 13 12 10 13 10 9 12 9

□ V □ V

23:56:00 - Example 20

13 12 15 17 15 12 13 14 14 15

□ V □ □ □ □ V V V V

26:27:00 - Example 21

14 12 15 17 15 12 15 12 13 14 14 15

□ V □ □ □ □ V V V V

27:30:00 - Example 22 - Tapping

15 12 15 17 20 15 12 13 14 14 15

T

□ V □ □ □ □ V V V V

28:10:00 - Example 23 - Tapping

16

T
A
B

12 15 14 14 13 12 13 17 19 13 12 13 14 14 15

□ V □ □ □ □ V V V V

29:37:00 - Example 24 - Tapping with slide

17

T
A
B

12 15 14 14 13 12 13 17 19 20 19 13 12 13 14 14 15

□ V □ □ □ □ V V V V

30:45:00 - Example 25 - More time for tapping

18

T
A
B

12 15 14 14 13 12 17 12 13 17 13 12 19 12 13 17 13 12 13 14 14 15

□ V □ □ □ □ V V V V

31:27:00 - Example 26 - Same but with scale

19

T
A
B

10—12—13 10—13—10—12—13 12—10—16 10—12—13 12—10



31:38:00 - Example 27

20

T
A
B

12—13—15 12—16—12—13—16—13—12 17—12—13—16—13—12 15—13—12



21

T
A
B

10—12—13 10—13—10—12—13—12—10 16—10—12—13—12—10 13—12—10



22

T
A
B

9—10—12 8—12—8—10—12—10—8 13—8—10—12—10—8 12—10—8

