

Electric Guitar Styles
Brian Thiessen

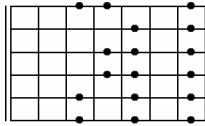
I. Learning the Instrument

A. The Notes

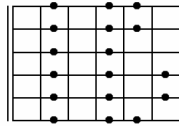
B. The Scale Patters

a. Modes (as applied to guitar)

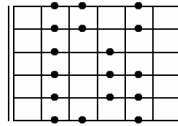
Ionian



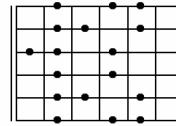
Dorian



Phrygian

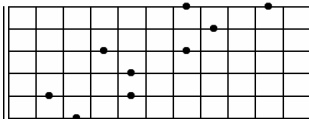


Aeolian

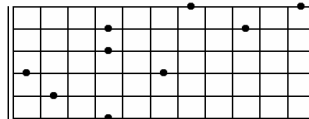


b. Arpeggios

Major Arpeggio shapes

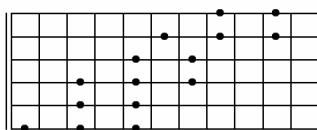


Minor Arpeggio shapes

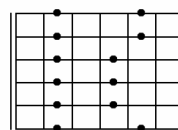


c. Pentatonic major and minor

Pentatonic Major



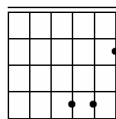
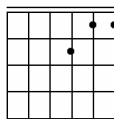
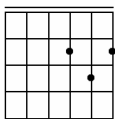
Pentatonic Minor



d. Other Scales

- i. harmonic minor
- ii. diminished

C. The Chord Shapes



D. Intervals

Electric Guitar Styles

Brian Thiessen

II. Electric Guitar in a Band

- A. Mini Chords
- B. Repeated Figures
- C. Rhythmic Figures
- D. Arpeggiating Chords
- E. Melody Referencing

III. Building Solos

A. Motif - the smallest melodic idea

- i. reflection
- ii. punctuation
- iii. scale approach to chord tone
- iv. a leap in one direction followed by steps in the other
- v. melodic fulcrum

B. Motif Development and Variation

-motifs may be manipulated in many ways to create related melodic ideas

- i. rhythmic displacement
- ii. sequence
- iii. direction change at end of line

C. Guideline

-playing chord tones on the chord changes. Using certain chord tones can create a specific mood

IV. Tone

A. The Gear

Guitar type

Pick up selection

B. The Playing Style

- a. pull-offs and hammer-ons
- b. picking (alternate or sweeping style)
- c. string bending
- d. raking
- e. finger style
- f. pick and finger style