

JAZZ GUITAR

MONSTER CHOPS

Improve your guitar technique step-by-step



JAZZGUITAR.BE

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Introduction

Welcome to Jazz Guitar Monster Chops, great to have you here!

Before you begin, just a few items to prepare you to get the most out of this material.

You can do any of these exercises in this eBook on an electric, acoustic, or nylon-string guitar. If you have the option, start on an electric, as it's easiest to play these exercises.

From there, work it on an acoustic, then nylon, to challenge you further. If you only have one guitar, not to worry, this eBook works well with any type of guitar.

There's a wide range of exercises in this eBook, and they benefit players of all levels.

While advanced players will benefit from any of these exercises, less experienced players should start with the easier ones first.

If you're new to technique exercises, start from the beginning of the book and work forward from there.

If you're more experienced, jump around and find the right exercise to challenge you at your current stage of development.

The last item to keep in mind is that keeping a practice journal is always helpful for organization and seeing progress over time. With a practice journal, you keep track of what exercises you've done, how fast you've done them, and how long you've worked them.



This allows you to move forward when ready, and shows you the progress you've made over time.

You can use a word doc or a written journal to track of your progress. How you keep track of your progress is less important than the act of keeping track, so write it down however you like.

Building technical facility takes time and focus in the practice room, as well as fun and beneficial exercises to work on. This book covers all those bases and more.

Have fun with it, and enjoy your time building monster jazz guitar chops in the practice room!

Sincerely,

Matt & Dirk

Jazz Guitar Monster Chops Preview PDF

Welcome to the Monster Chops sample PDF!

In this preview you learn about how to build your guitar technique, and how to get started with these exercises on the fretboard.

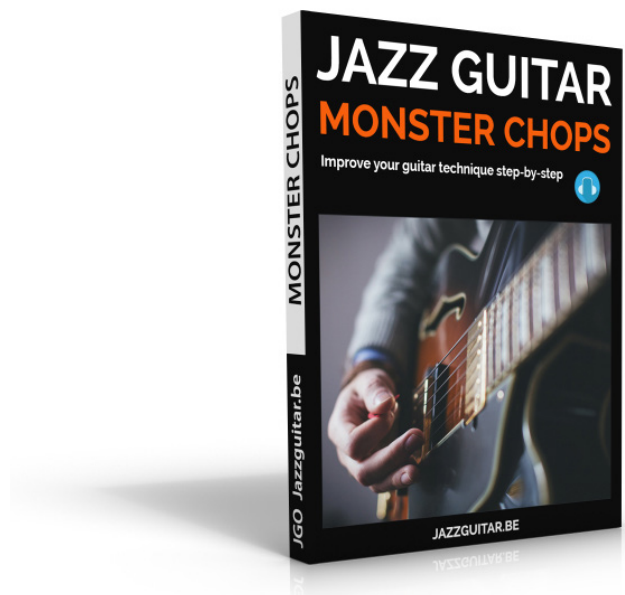
In the full eBook, you work on building your chops, increasing your fretboard knowledge, and applying these exercises to your guitar playing all at the same time.

Working on technique is normally tedious and hard to apply to your playing. But, with the material in this eBook, you make working on technique fun and directly applicable to your guitar playing. A practice room win-win!

Enjoy this preview, have fun with the exercises, and get ready to take your guitar technique to the next level with our new eBook.

- Matt & Dirk

This PDF is a small sample of our eBook Jazz Guitar Monster Chops, to get the full edition of the eBook, [click here...](#)



Chapter 1 – Practicing Technique

Before you dive into this material, here are some pointers on practicing to keep in mind when running any exercise in this eBook.

Work With a Metronome

The goal of any of these exercises is to play them smoothly, and steadily, with a metronome.

You can start without a metronome, but once you get the feel for any exercise, add in a metronome as soon as possible.

Often times the metronome seems intimidating, as if it's too tough to play along with, but this isn't the case.

The steady tempo of the metronome drags you along, forcing you to react faster and keeps things flowing in your playing.

So, use a metronome with every exercise in this eBook, but start without one if needed to get an exercise down before adding tempo.

Slow and Steady Wins the Race

While you may want to jack up the metronome as soon as possible, it's better to work slowly with these exercises.

With any technical exercise, the slower you go, the more you can focus on all the little movements that come together to play that technique.

If you go too fast, you miss technical mistakes that you'd notice when working any exercise slowly. This causes bad habits, and forces you to pause your progress

later on to fix these habits when they become a problem.

To avoid bad habits, and ensure you always use proper technique, go very slow with these exercises.

Don't worry about speed in this eBook.

Focus instead on playing each exercise slowly and cleanly. If you can play these exercises slowly, smoothly, and with proper technique, you can easily speed them up from there.

But, if you rush the tempo, you just speed up bad habits and technical issues that you didn't address properly at slower tempos.

An ounce of patience goes a long way with any technical exercise.

Single-Focus Mentality

One problem many guitarists face with technique is that they jump around in their practicing, spending only a little time on each exercise.

While you want to cover many technical items over time, it's better to focus on one exercise until you nail it. Then, only when you really nail that exercise should you move on to the next exercise and work it with the same singular focus.

This allows you to spend the time needed to get the most benefit from any exercise you work on. As well, it allows you to zoom in and focus on one specific technical challenge, rather than many at once.

By focusing on one exercise, and one technical issue, you ensure that you get the most out of any time spent on technique in the woodshed.

Target Weaknesses

When working on any exercise, it's easy to practice what you already know and what's easy to play.

But, to get the most out of time spent in the practice room, it's important to get out of your comfort zone by picking exercises that target your weakest points first.

This means that if you have trouble with hammer-ons, but can nail pull-offs, you work on hammer-ons first, then pull-offs later.

It's not always easy to target your weaknesses in the practice room, but it's the most efficient and effective way to build your chops.

So, start with the exercises that challenge you the most, or cover areas where you're weakest on the guitar. Doing so elevates all areas of your playing to the next level.

Don't Overdo It

It's easy to get carried away with any of these exercises, working them for long amounts of time each day.

While spending time on your guitar is normally beneficial, spending too much time on technique can cause issues in your playing.

One of these issues is a lopsided practice routine, where you spend too much time on chops and not enough on other material.

The other issue is working technical exercises until you cause physical problems from repetition and over use.

To prevent either of these from happening, tackle these exercises with a slow and steady approach.

A few minutes a day, every day, goes a long way and prevents your practicing from becoming lopsided or from injuries occurring. Focus on consistency rather than cramming to get the most out of any exercise in this eBook.

Chapter 2 – Daily Warm Ups

To begin your study of jazz guitar technique, here are daily exercises to warm up your fingers and ears.

The best way to work these exercises is pick one and do it for 5-10 minutes each day at a slow tempo.

Over time, change the warm up exercise you work on, but keep them in your routine until they're easy and comfortable on the fretboard.

You can start without time for any of these exercises, then bring in a slow metronome when you're ready.

One Finger Per Fret In Position 1

To begin your daily warm ups, you work on one of the simplest but most effective technical exercise, 1234 fingers up and down the strings.

Work on keeping your fingers close to the strings when not playing, and keep as little silence as possible between notes.

This exercise is an essential part of any serious guitarist's practice routine, and if you only do one warm up, this is it.

When you can play any of these one-finger-per-fret variations, move them up or down the neck to different frets to take them further.

Audio Example 1

[Click here to play audio example 1](#)

The image shows musical notation for a guitar exercise. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth notes, starting on the 5th fret and moving up to the 8th fret, then down. Below the staff is a tablature section with two staves labeled 'T' (Treble) and 'B' (Bass). The tablature shows the fret numbers for each string: 5-6-7-8 for the bass strings and 5-6-7-8 for the treble strings. The exercise is divided into three measures, each containing a sequence of notes and fret numbers.

One Finger Per Fret In Position 2

Here's a variation of the 1234 finger exercise that runs the pattern backwards, playing 4321 fingers in the process.

Audio Example 2

[Click here to play audio example 2](#)



Musical notation for 'One Finger Per Fret In Position 2'. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth notes. The bottom staff is a guitar tablature with two lines labeled 'T' (Treble) and 'B' (Bass). The fret numbers are: 8-7-6-5, 8-7-6-5, 8-7-6-5, 8-7-6-5, 8-7-6-5, 8-7-6-5, 8-7-6-5, 8-7-6-5.

One Finger Per Fret In Position 3

Here's a variation of the 1234 finger exercise that starts on your second finger and plays 2341 from there.

Audio Example 3

[Click here to play audio example 3](#)



Musical notation for 'One Finger Per Fret In Position 3'. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes. The bottom staff is a guitar tablature with two lines labeled 'T' (Treble) and 'B' (Bass). The fret numbers are: 6-7-8-5, 6-7-8-5, 6-7-8-5, 6-7-8-5, 6-7-8-5, 6-7-8-5, 6-7-8-5, 6-7-8-5.

One Finger Per Fret In Position 6

Here's a variation of the 1234 finger exercise that begins with your 1st and 2nd fingers, then reverses the last two, forming a 1243 pattern.

Audio Example 6

[Click here to play audio example 6](#)

Musical notation for the exercise in Position 6. The top staff shows the melodic line in treble clef, and the bottom staff shows the fretboard diagram with fingerings. The fretboard diagram is divided into three measures. The first measure contains the sequence 5-6-8-7, 5-6-8-7, 5-6-8-7, 5-6-8-7. The second measure contains 5-6-8-7, 5-6-8-7, 5-6-8-7, 5-6-8-7. The third measure contains 5-6-8-7, 5-6-8-7, 5-6-8-7.

One Finger Per Fret In Position 7

Here's a variation of the 1234 finger exercise that uses the fingering 1342 up and down the strings.

Audio Example 7

[Click here to play audio example 7](#)

Musical notation for the exercise in Position 7. The top staff shows the melodic line in treble clef, and the bottom staff shows the fretboard diagram with fingerings. The fretboard diagram is divided into three measures. The first measure contains the sequence 5-7-8-6, 5-7-8-6, 5-7-8-6, 5-7-8-6. The second measure contains 5-7-8-6, 5-7-8-6, 5-7-8-6, 5-7-8-6. The third measure contains 5-7-8-6, 5-7-8-6, 5-7-8-6.

One Finger Per Fret Shifting

Here's a variation of the 1234 finger exercise that shifts up the fretboard to expand your workout in the practice room.

Audio Example 8

[Click here to play audio example 8](#)

The image displays musical notation for a guitar exercise. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of eighth-note patterns. The first measure starts on the 5th fret, the second on the 6th, and the third on the 7th. The bottom staff is a tablature staff with two lines, labeled 'T' (top) and 'B' (bottom). It contains three measures of fret numbers corresponding to the notes in the treble staff. The first measure has fret numbers 5-6-7-8 on the top line and 5-6-7-8 on the bottom line. The second measure has 5-6-7-8 on the top line and 5-6-7-8 on the bottom line. The third measure has 9-8-7-6 on the top line and 9-8-7-6 on the bottom line. The exercise concludes with a double bar line.

The Spider

In this classical guitar warm up, you pick one finger per fret as you move up and down the fretboard.

Go slow with this exercise until it's fully comfortable, then slowly raise the tempo from there.

Audio Example 9

[Click here to play audio example 9](#)

The image displays a musical score for a classical guitar exercise titled "The Spider". It consists of two systems of notation. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a fretboard diagram below it. The fretboard diagrams are labeled with 'T' for Treble and 'B' for Bass. The first system covers frets 5 through 10, and the second system covers frets 7 through 11. The notation shows a sequence of notes with accidentals (flats) and a consistent interval of one fret between adjacent notes, demonstrating the exercise's requirement to pick one finger per fret.

Reverse Spider

In this exercise you reverse the frets you used in the previous exercise to take the spider to the next level.

Audio Example 10

[Click here to play audio example 10](#)

The image displays musical notation for the 'Reverse Spider' exercise. It consists of two systems of notation. The first system features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in eighth notes across four measures. Below the staff is a guitar fretboard diagram with two strings (T and B) and fret numbers 8 through 10. The second system also features a treble clef staff with a key signature of one flat and a 4/4 time signature, with a melody written in eighth notes across two measures. Below it is a guitar fretboard diagram with two strings (T and B) and fret numbers 8 through 11.

Mixing Spiders

You can also mix the two as you alternate between string sets, spider vs. reverse spider, to expand this warm up exercise.

Audio Example 11

[Click here to play audio example 11](#)

The image shows musical notation for a guitar exercise. It consists of a treble clef staff and a guitar-specific staff with two systems of strings labeled 'T' (top) and 'B' (bottom). The treble staff contains four measures of music with a key signature of one flat (Bb) and a 4/4 time signature. The notes in the treble staff are: Measure 1: G4, A4, Bb4, C5; Measure 2: Bb4, A4, G4, F4; Measure 3: E4, D4, C4, Bb3; Measure 4: Ab3, G3, F3, E3. The guitar staff shows fingerings for each note: Measure 1: T (5, 6, 7, 8), B (7, 6, 5); Measure 2: T (5, 6, 7, 8), B (7, 6, 5); Measure 3: T (8, 7, 6, 5), B (5, 6, 7, 8); Measure 4: T (8, 7, 6, 5), B (5, 6, 7, 8). The exercise concludes with a double bar line.

This PDF is a small sample of our eBook *Jazz Guitar Monster Chops*, to get the full edition of the eBook, [click here...](#)

