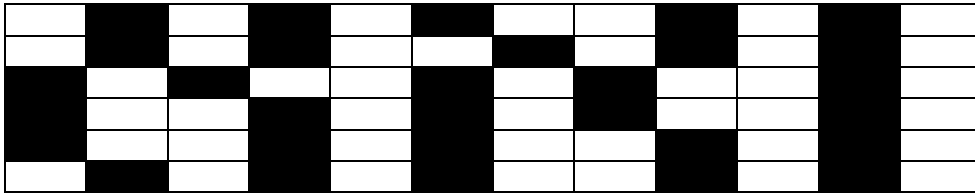


The Swickster

Fingerboard System



A finger positioning guide and method for teaching guitar students how to improvise, read music and form scales and chords.

Volume One

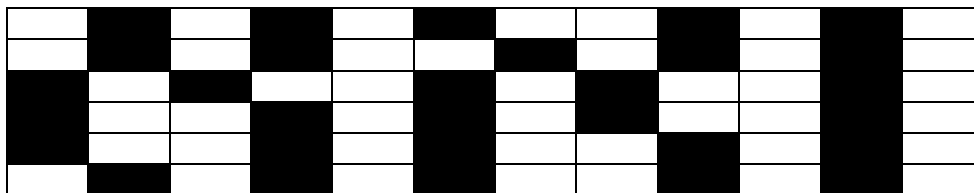
Improvisation

Written and Created by Bill Swick

The Swickster Fingerboard System

The *Swickster* Fingerboard System is a finger positioning guide and method for teaching guitar students how to improvise, read music and form chords.

This system is intended for teaching students of stringed instruments note locations and proper finger placement on the fingerboard of the instrument. This system involves carefully placed white inlays in the fingerboard. The white inlays represent the white keys on the piano keyboard while the natural fingerboard represents the black keys of a piano keyboard.



When played open, all of the strings of the guitar are notes which correspond to the white keys on the piano. The piano consists of eight octaves. Each octave has the same repetitive pattern of white and black notes. Starting with middle C, the pattern is:

white	black	white	black	white	white	black	white	black	white	black	white	white
C		D		E	F		G		A		B	C

This pattern continues to repeat itself on the piano keyboard for each octave. The black keys represent the sharps and/or flats. The two pairs of consecutive white keys on the piano keyboard are the half steps, E & F and B & C.

All open strings on the guitar are notes represented by the white keys on the piano. Starting with the “E” string, that is the thinnest string closest to the floor, also known as the first string, the keyboard pattern looks like this.

E	F		G		A		B	C		D		E
0	1	2	3	4	5	6	7	8	9	10	11	12

The second string or “B” string looks like this:

B	C		D		E	F		G		A		B
0	1	2	3	4	5	6	7	8	9	10	11	12

The third string or “G” string looks like this:

G		A		B	C		D		E	F		G
0	1	2	3	4	5	6	7	8	9	10	11	12

The fourth string or “D” string looks like this:

D		E	F		G		A		B	C		D
0	1	2	3	4	5	6	7	8	9	10	11	12

The fifth string or “A” string looks like this:

A		B	C		D		E	F		G		A
0	1	2	3	4	5	6	7	8	9	10	11	12

The sixth string or “E” string looks like this:

E	F		G		A		B	C		D		E
0	1	2	3	4	5	6	7	8	9	10	11	12

Together, the six strings look like this:

E	F		G		A		B	C		D		E
B	C		D		E	F		G		A		B
G		A		B	C		D		E	F		G
D		E	F		G		A		B	C		D
A		B	C		D		E	F		G		A
E	F		G		A		B	C		D		E
0	1	2	3	4	5	6	7	8	9	10	11	12

Notice the four columns in which all six strings are white. The first column represents the open strings. The next columns are in frets 5, 10 and 12. These columns will become significant in defining fingering positions. As a general rule, the first finger or the fourth finger will be positioned in one of these white columns. The exception is the first column of open strings. We will begin with column one.

Part 1

Lesson 1

OPEN OR FIRST POSITION

The first three frets of the guitar are referred to as “open position.” This position uses the open strings, therefore the name, “open position.” This same area on the guitar is also known as “First Position.”

E	F		G
B	C		D
G			A
D			E
A			B
E	F		G
	Open Fret	Fret 1	Fret 2
			Fret 3

Many method books show the fret board like the following. The lowest pitched string, the sixth string is on the left side of this diagram and the first string, which is the smallest string, is on the right.

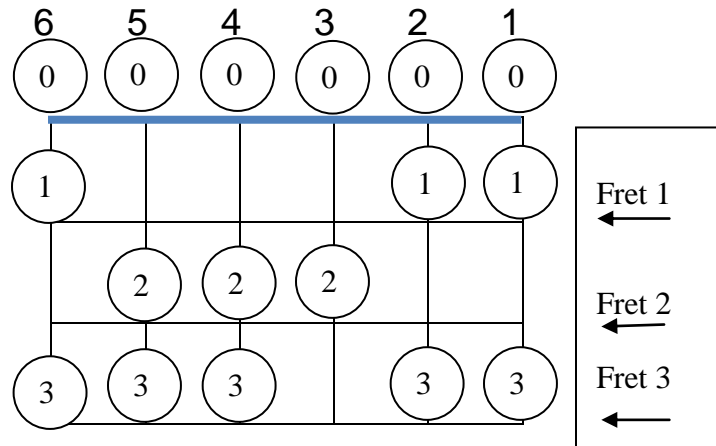
	6	5	4	3	2	1	Frets
Strings	E	A	D	G	B	E	
↓	F				C	F	←
		B	E	A			
	G	C	F		D	G	

In just this small area of the guitar fingerboard, there is a range of two octaves and two notes. An octave is the distance from one note name to the next note name. For example, starting with the open “E” on the 6th string to the next “E” on the 4th string, second fret is one octave. The distance between the “E” on the 4th string, second fret and the open “E” on the first string is one octave. The distance from the open “E” on the 6th string to the open “E” on the first string is two octaves.

Countless songs may be played with the notes in just this area of the guitar. This is the logical area in which most guitarists begin playing. Most method books begin here as well and encourage students to learn the note names and positions of the notes associated with the white keys of the piano.

The following diagram provides the correct fingerings to use when playing in first or open position. The index finger on the left hand is considered finger 1. The middle finger is finger 2, and the ring finger is finger 3.

Strings



Using the above diagram and the fingerings provided, practice playing these 17 notes. Once the skill of playing all 17 notes in open or first position is achieved, the fun begins.

Lesson 1 Video Link

<http://youtu.be/g6rkxUP3E8w>

Lesson 2 IMPROVISATION

Improvisation is the art of composing music spontaneously. The guitarist with the skill of improvisation is often known as the “lead guitarist.” This is the guitarist who plays the melodic solos. It has been the belief of most beginning guitarists that it takes time, perhaps years, to learn how to improvise and solo on the guitar. The **Swickster Fingerboard System** is designed to help beginning guitarists learn to improvise quickly and effortlessly.

The **Swickster Fingerboard System** has a website (www.swickster.com) with play-along tracks and instructional videos. Both are intended to help teach improvisation. Once the skill of playing all 17 notes in open position is accomplished, the next step is to get started with improvisation.

Track 1 of the Improvisational Play-Alongs is entitled “Easy 2-5 Version 1.” It is a four-bar chord progression with a funky beat. Start by studying the chords found in the chord progression. It is not necessary to know how to play each of these chords to improvise over them. Notice both chords have the root or tonic on an open string.

Dm7	G7	Dm7	G7
/ / / / / / / / / / / / / / / /			
4/0	3/0	4/0	3/0

CUBAN TABLATURE

Most guitar players are familiar with the term tablature, and are most familiar with the type of tablature which has six lines, with each line representing a string on the guitar.

Cuban tablature is very different from standard tablature and offers some advantages. Cuban tab uses two numbers to indicate the fingering. The first number is the string number and the second number is the fret number.

For example, 4/0 means fourth string, open. 3/0 means third string, open. 5/0 means fifth string, open, etc. Any numeric combination ending in 0 means the note is played on an open string.

Lesson 2 Video Link

<http://youtu.be/rnZoSitMecc>

Lesson 3

Dm7	G7	Dm7	G7
/ / / / / / / / / / / / / / / /			
4/0	3/0	4/0	3/0

Play along with Track 1 and play only the root of each chord. Watch the video and follow along.

Lesson 3 Video Link

<http://youtu.be/pSdkB4Qdfxs>

Lesson 4 TWO OCTAVES

The guitar has a two-octave range in open position. This means there are at least two places to play each of the first notes of each chord. The following is the Cuban tablature for each of the notes. Practice this first and then play along with the track 1 and the video for this lesson.

Dm7	G7	Dm7	G7
/ / / / / / / / / / / / / / / /			
4/0 2/3	3/0 1/3	4/0 2/3	3/0 1/3
1	2	3	4

Lesson 4 Video Link

<http://youtu.be/4EzICTvJ7Tg>

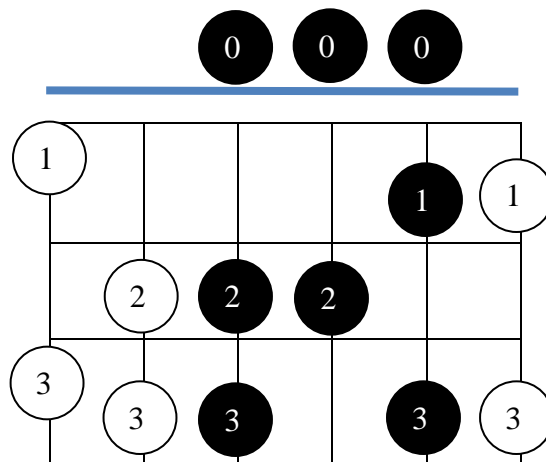
Lesson 5 ASCENDING

Ascending means the pitches start low and each tone is higher than the previous tone. To play an ascending scale, start with the lowest pitch and play towards the highest pitch.

MEASURE 1 – Dm7

The first chord in this progression is Dm7. Play the low D (4/0) and all of the white notes up to the high D (2/3). See the diagram below. The darkened circles are the notes necessary to play. This scale is known as D Dorian scale. It works quite well when played over a Dm7 chord.

**Dm7
Dorian Scale**



Cuban Tablature for Ascending D Dorian Scale

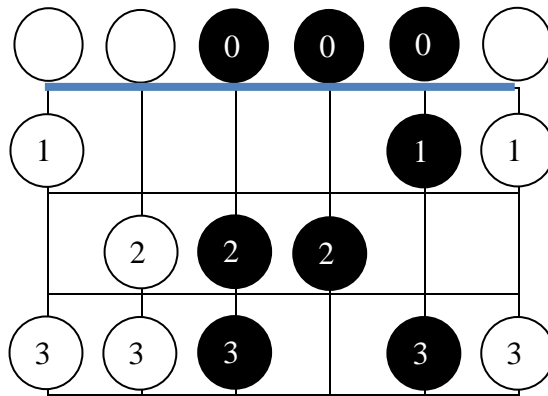
4/0 4/2 4/3 3/0 3/2 2/0 2/1 2/3

Lesson 5 Video Link

<http://youtu.be/AUFehzNYs1E>

Lesson 6 DESCENDING

Dm7 Dorian Scale



Descending means the pitches start high and go down in pitch. To play the D Dorian scale descending, start on the highest pitch which is 2/3 and play all of the white keys to the lowest pitch to 4/0. Use the above diagram. The darkened circles represent all of the necessary notes to play.

Cuban Tablature for Descending D Dorian Scale

2/3 2/1 2/0 3/2 3/0 4/3 4/2 4/0

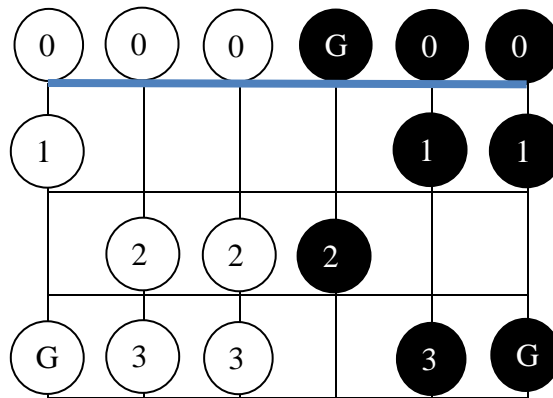
Lesson 6 Video Link

<http://youtu.be/2J-0md6QwQw>

Lesson 7 MEASURE 2 – G7

In measure 2 of the “Easy 2-5 Version 1” is the G7 chord. There are 3 G’s in open position. The lowest pitched G is 6/3. The middle G is 3/0 and the highest pitched G is 1/3. For the purpose of improvisation, it is usually better to use the higher pitched octave. In this case, start with the middle G, 3/0, and play up to high G, 1/3. See the following diagram. The darkened circles indicate which notes to play. This is known as the G Mixolydian scale and works quite nicely when played over a G7 chord.

**G7
Mixolydian**



Play the G Mixolydian scale both ascending and descending.

Cuban Tablature for Ascending G Mixolydian

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3

Cuban Tablature for Descending G Mixolydian

1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0

Lesson 7 Video Link

<http://youtu.be/d3qzoDu6CbY>

Lesson 8

Practice playing the D Dorian scale ascending and descending followed by the G Mixolydian ascending and descending.

Cuban Tablature for Ascending D Dorian

4/0 4/2 4/3 3/0 3/2 2/0 2/1 2/3

Cuban Tablature for Descending D Dorian

2/3 2/1 2/0 3/2 3/0 4/3 4/2 4/0

Cuban Tablature for Ascending G Mixolydian

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3

Cuban Tablature for Descending G Mixolydian

1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0

Lesson 8 Video Link

http://youtu.be/_3YsHbnmJyM

Lesson 9 & 10

Play along with Track 1 of the Play-Along tracks found on www.swickster.com while practicing these scales.

Cuban Tablature for Ascending D Dorian

4/0 4/2 4/3 3/0 3/2 2/0 2/1 2/3

Cuban Tablature for Descending D Dorian

2/3 2/1 2/0 3/2 3/0 4/3 4/2 4/0

Cuban Tablature for Ascending G Mixolydian

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3

Cuban Tablature for Descending G Mixolydian

1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0

Lesson 9 Video Link

<http://youtu.be/EbWn3XRyTEA>

Lesson 10

Now play a solo with the above notes while listening to Track 1.

Lesson 10 Video Link

<http://youtu.be/KfFHgrsn8Wo>

Lesson 11 & 12

TRACK 2 – Easy 2-5 Version 2

Track 2 of the Play-Alongs is “Easy 2-5 Version 2.” The chords are the same as Track 1. The difference is the style in which the accompaniment is played. While all of the notes are the same, just by changing the style, the type of improvisation can sound quite different.

Practice playing the scales while playing along with Track 2 found at www.swickster.com.

Cuban Tablature for Ascending D Dorian

4/0 4/2 4/3 3/0 3/2 2/0 2/1 2/3

Cuban Tablature for Descending D Dorian

2/3 2/1 2/0 3/2 3/0 4/3 4/2 4/0

Cuban Tablature for Ascending G Mixolydian

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3

Cuban Tablature for Descending G Mixolydian

1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0

Lesson 11 Video Link

<http://youtu.be/koaWe6oUJhU>

Lesson 12

Now play a solo while listening to Track 2.

Lesson 12 Video Link

<http://youtu.be/9prKEYBzsbU>

Lesson 13

TRACK 3 – EZ 2-5-1

Track 3 is entitled, “EZ 2-5-1.” This is a 4-measure piece. “EZ 2-5-1” uses the same chords and scales as “Easy 2-5” plus adds a new chord, the C Maj7.

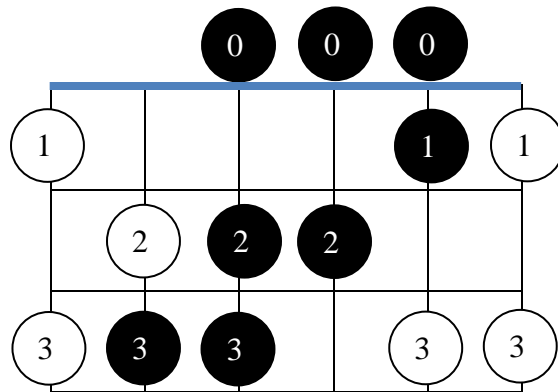
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Dm7 G7  CMaj7 CMaj7
////|/////|///// |/////|
 4/0  3/0  5/3  5/3
   1   2   3   4
  
```

The scales used in “EZ 2-5-1” are D Dorian, G Mixolydian, and C Major. The following diagram is for the C scale.

MEASURES 3 and 4 – CMaj7

Measures 3 and 4 of the “EZ 2-5-1” is CMaj7. The scale most suited for this chord is the C Major scale. Play from low C, 5/3 to high C, 2/1. The C Major scale works very nicely when played over a CMaj7 chord. Play the C Major scale ascending and descending. Practice the D Dorian, G Mixolydian and C Major scales.



C Major Scale

Cuban Tablature-C Major Ascending

5/3 4/0 4/2 4/3 3/0 3/2 2/0 2/1

Cuban Tablature-C Major Descending

2/1 2/0 3/2 3/0 4/3 4/2 4/0 5/3

Lesson 13 Video Link

<http://youtu.be/bWEyjOfgRPo>

Lesson 14

Now play the scales D Dorian, G Mixolydian and C Major with Track 3. While you are at it, try to create your own improvisation with this track.

Lesson 14 Video Link

<http://youtu.be/NOOS6KgmfMQ>

Lesson 15 TRACK 4 – EZ BOSSA

The scales and chords used in “EZ Bossa” are D Dorian, G Mixolydian, C Major, A Minor and E Phrygian. The diagrams for these scales have already been given. This is a 12-measure piece and very similar to “Rock Funk” with the exception of the style.

Dm7	G7	Dm7	G7	CMaj7	Am7	Dm7	G7	Dm7	G7	CMaj7	CMaj7
////	\\\\\\\\	////	\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\	\\\\\\\\\\\\\\\\
4/0	3/0	4/0	3/0	5/3	5/0	4/0	3/0	4/0	3/0	5/3	5/3
1	2	3	4	5	6	7	8	9	10	11	12

Play along with Track 4 “EZ Bossa.”

Lesson 15 Video Link

<http://youtu.be/s0DU-R388S8>

Lesson 16

TRACK 5- BASIE SWING

The scales and chords used in “Basie Swing” are D Dorian, G Mixolydian, C Major, A Minor, and E Phrygian. The diagrams for these scales have already been given. This is a 16-measure piece and in the swing style of Count Basie.

CMaj7	Am7	Dm7	G7	Em7	Am7	Dm7	G7
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
5/3	5/0	4/0	3/0	4/2	5/0	4/0	3/0
1	2	3	4	5	6	7	8

CMaj7	Am7	Dm7	G7	Em7	Am7	Dm7	G7
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
5/3	5/0	4/0	3/0	4/2	5/0	4/0	3/0
9	10	11	12	13	14	15	16

Play along with Track 5 “Basie Swing.”

Cuban Tablature for Am7

5/0 5/2 5/3 4/0 4/2 4/3 3/0 3/2-Ascending
3/2 3/0 4/3 4/2 4/0 5/3 5/2 5/0-Descending

Cuban Tablature for Em7

4/2 4/3 3/0 3/2 2/0 2/1 2/3 1/0-Ascending
1/0 2/3 2/1 2/0 3/2 3/0 4/3 4/2-Descending

Lesson 16 Video Link

http://youtu.be/gS_hH77Uh9k

Lesson 17

TRACK 6 – BLUE GRASS

The scales used in “Blue Grass” are C Major, A Minor and G Mixolydian. The diagrams for these scales have already been given. This is an eight-measure song in the Blue Grass style. The tempo is much faster than the previous pieces.

C	C	Am	C	Am	C	G7	C
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
5/3	5/3	5/0	5/3	5/0	5/3	3/0	5/3
1	2	3	4	5	6	7	8

Play along with Track 6 “Blue Grass.”

Tablature for C Major Scale

5/3 4/0 4/2 4/3 3/0 3/2 2/0 2/1-Ascending
 2/1 2/0 3/2 3/0 4/3 4/2 4/0 5/3-Descending

Tablature for A Minor scale

5/0 5/2 5/3 4/0 4/2 4/3 3/0 3/2-Ascending
 3/2 3/0 4/3 4/2 4/0 5/3 5/2 5/0-Descending

Tablature for G Mixolydian Scale

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3-Ascending
 1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0-Descending

Lesson 17 Video Link

<http://youtu.be/-xYs3zTYOgl>

Lesson 18

TRACK 7 – SMASH HIT TOP 40

The scales used in “Smash Hit Top 40” are D Dorian, G Mixolydian, C Major, and A Minor. The diagrams for these scales have already been given. This is a 12-measure song in a popular style. Play along with Track 7 “Smash Hit Top 40.”

Dm7	G7	Dm7	G7	CMaj7	Am7	Dm7	G7	Dm7	G7	CMaj7	CMaj7
//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////	//// ///// /////
4/0	3/0	4/0	3/0	5/3	5/0	4/0	3/0	4/0	3/0	5/3	5/3
1	2	3	4	5	6	7	8	9	10	11	12

Tablature for C Major Scale

5/3 4/0 4/2 4/3 3/0 3/2 2/0 2/1-Ascending
 2/1 2/0 3/2 3/0 4/3 4/2 4/0 5/3-Descending

Tablature for A Minor scale

5/0 5/2 5/3 4/0 4/2 4/3 3/0 3/2-Ascending
 3/2 3/0 4/3 4/2 4/0 5/3 5/2 5/0-Descending

Tablature for G Mixolydian Scale

3/0 3/2 2/0 2/1 2/3 1/0 1/1 1/3-Ascending
 1/3 1/1 1/0 2/3 2/1 2/0 3/2 3/0-Descending

Tablature for D Dorian Scale

4/0 4/2 4/3 3/0 3/2 2/0 2/1 2/3- Ascending
 2/3 2/1 2/0 3/2 3/0 4/3 4/2 4/0- Descending

Lesson 18 Video Link

<http://youtu.be/PGoxjDxKnAY>

Part 2

Lesson 19

FIFTH POSITION

As mentioned earlier, when looking at the patterns on the fingerboard to the twelfth fret, there are four columns in which all of the notes on all six strings are white. The first column is behind the nut indicating all of the open strings are white notes. The second column occurs at the fifth fret.

The all-white columns or frets are very significant. Basically, all positions for improvisation will be connected to an all-white frets either with the first finger or the fourth finger of the left hand.

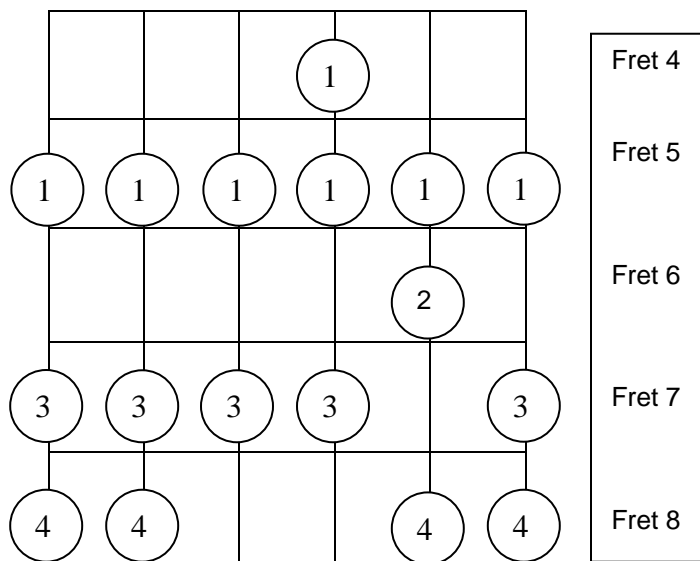
The next chronological position is the second position. This means the first finger will cover all of the notes played in the second fret while the fourth finger will cover the notes in the fifth fret, the all-white fret. This position is an advanced position for improvisation and will be covered later in this volume.

This lesson and the remainder of Part 2 covers fifth position. The first finger will play all of the notes in the fifth fret, an all-white fret, while the notes in the eighth fret will be played by the little finger.

	A		B	C
	E	F		G
B	C		D	
	G		A	
	D		E	F
	A		B	C
Fret 4	Fret 5	Fret 6	Fret 7	Fret 8

By starting on the sixth string and playing all of the white notes in these four frets from the sixth string to the first string, this position creates an A Natural Minor scale. This position is perfect for playing in A minor. The next two tracks are in A minor. The fifth position is the natural position for improvising in A minor.

The following is a diagram for the fingering in fifth position including the proper fingering numbers.



Notice the first finger will also cover the fourth fret on the third string. The first finger will slide from the fourth fret to the fifth fret on the third string.

Practice playing this two octave scale both ascending and descending.

Lesson 19 Video Link

<http://youtu.be/eh4fcOUK6fw>

Lesson 20

Within this two octave scale, all seven modes can be found and played as one octave scales in fifth position. The following is the Cuban Tablature for each of the fifth position modes.

A Aeolian (Minor)

6/5 6/7 6/8 5/5 5/7 5/8 4/5 4/7-Ascending
4/7 4/5 5/8 5/7 5/5 6/8 6/7 6/5-Descending

B Locrian

6/7 6/8 5/5 5/7 5/8 4/5 4/7 3/4-Ascending
3/4 4/7 4/5 5/8 5/7 5/5 6/8 6/7-Descending

C Ionian (Major)

6/8 5/5 5/7 5/8 4/5 4/7 3/4 3/5-Ascending
3/5 3/4 4/7 4/5 5/8 5/7 5/5 6/8-Descending

D Dorian

5/5 5/7 5/8 4/5 4/7 3/4 3/5 3/7-Ascending
3/7 3/5 3/4 4/7 4/5 5/8 5/7 5/5-Descending

E Phrygian

5/7 5/8 4/5 4/7 3/4 3/5 3/7 2/5-Ascending
2/5 3/7 3/5 3/4 4/7 4/5 5/8 5/7-Descending

F Lydian

5/8 4/5 4/7 3/4 3/5 3/7 2/5 2/6-Ascending
2/6 2/5 3/7 3/5 3/4 4/7 4/5 5/8-Descending

G Mixolydian

4/5 4/7 3/4 3/5 3/7 2/5 2/6 2/8-Ascending
2/8 2/6 2/5 3/7 3/5 3/4 4/7 4/5-Descending

A Aeolian (Minor)

4/7 3/4 3/5 3/7 2/5 2/6 2/8 1/5-Ascending
1/5 2/8 2/6 2/5 3/7 3/5 3/4 4/7-Descending

B Locrian

3/4 3/5 3/7 2/5 2/6 2/8 1/5 1/7-Ascending
1/7 1/5 2/8 2/6 2/5 3/7 3/5 3/4-Descending

C Ionian (Major)

3/5 3/7 2/5 2/6 2/8 1/5 1/7 1/8-Ascending
1/8 1/7 1/5 2/8 2/6 2/5 3/7 3/5-Descending

Play all of the notes and scales in fifth position ascending and descending to get use to the new fingering pattern.

Lesson 20 Video Link

<http://youtu.be/yanlbZDhr-g>

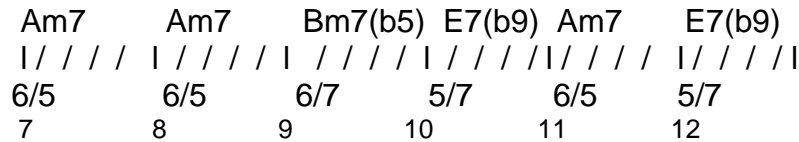
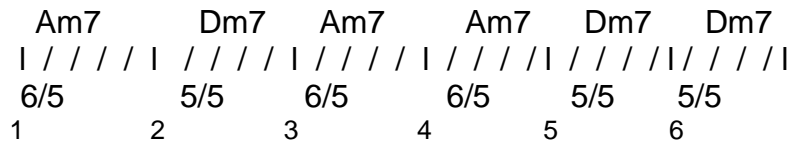
Part 2-Fifth Position

Lesson 21 & 22

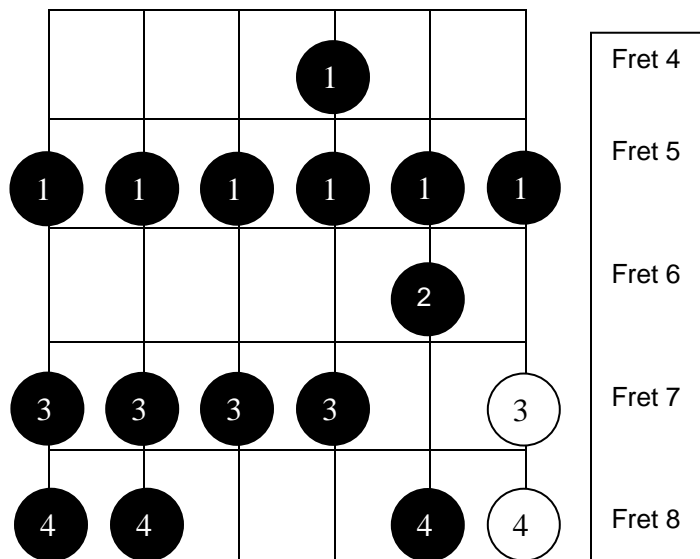
Track 8

SLOW FUNKY MINOR BLUES

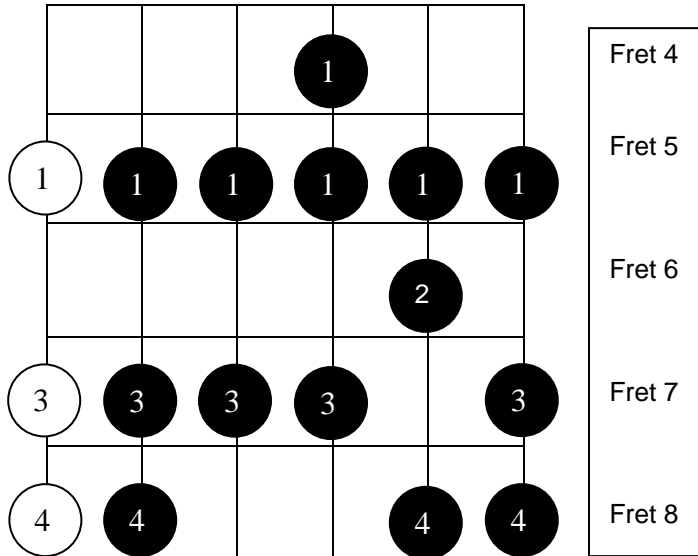
“Slow Funky Minor Blues” is a 12-bar blues in the key of A minor. The chords for this 12-bar blues look like the following.



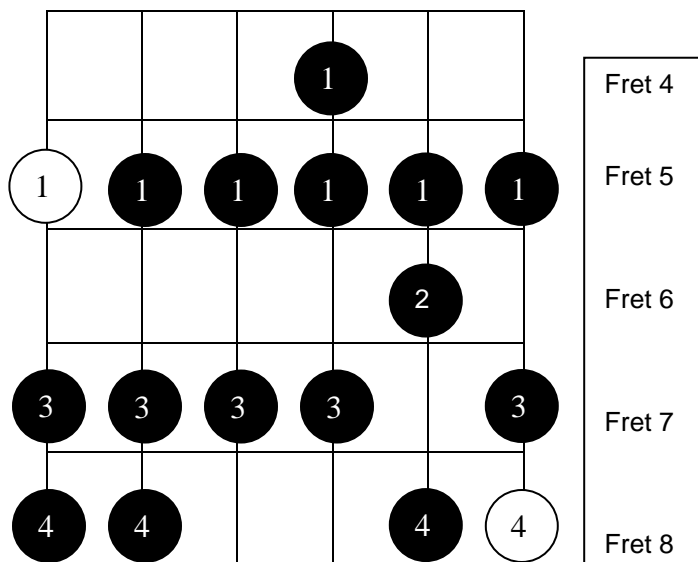
The A natural minor can be played in two octaves in the fifth position. The darkened notes in the following diagram indicate the note positions for the two octave A minor scale. Keep in mind, all of the notes in this diagram will work when played over an Am7 chord.



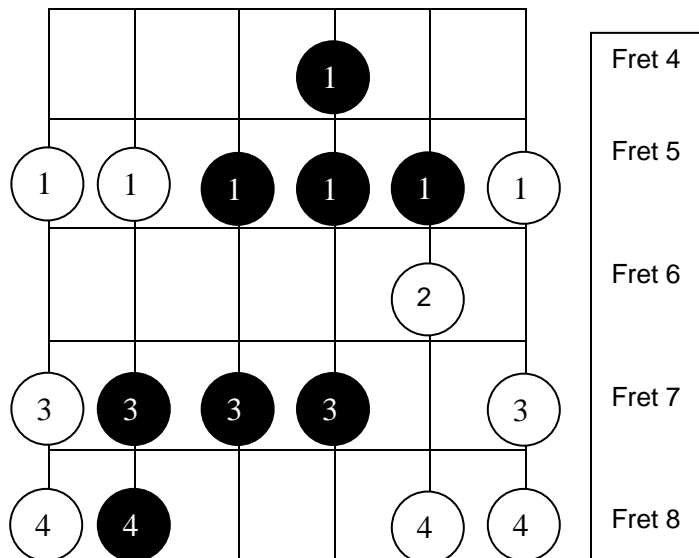
The Dm7 will use the D Dorian scale. This time, the D Dorian scale will be played in the fifth position. The following diagram indicates the fifth position fingering for the D Dorian scale. Keep in mind, all of the notes in this diagram will work when played over a Dm7 chord.



The Bm7(b5) chord is also known as a half diminished chord. The B Locrian scale works best for this chord. The following diagram provides the fingerings for the B Locrian scale in Fifth Position. Keep in mind, all of the notes in this diagram will work when played over a Bm7(b5) chord.



The E7(b9) chord uses the E Phrygian scale. The following diagram provides the fifth position fingering for the E Phrygian scale. Keep in mind, all of the notes in this diagram will work when played over a E7(b9) chord.



Follow the above chord progression and play the corresponding scale with the track.

Lesson 21 Video Link

<http://youtu.be/99hojA7C9R0>

Play a solo with the track using the notes in fifth position.

Lesson 22 Video Link

http://youtu.be/NSkFCOm6_g8

Lesson 23
Track 9
FAST DJANGO MINOR SWING

The 12-bar A minor chord progression is identical to that of “Slow Funky Minor Blues.”
The basic difference is the style and the faster tempo.

Play along with Track 9 “Fast Django Minor Swing.”

Lesson 23 Video Link

<http://youtu.be/vwTh2npCYsl>

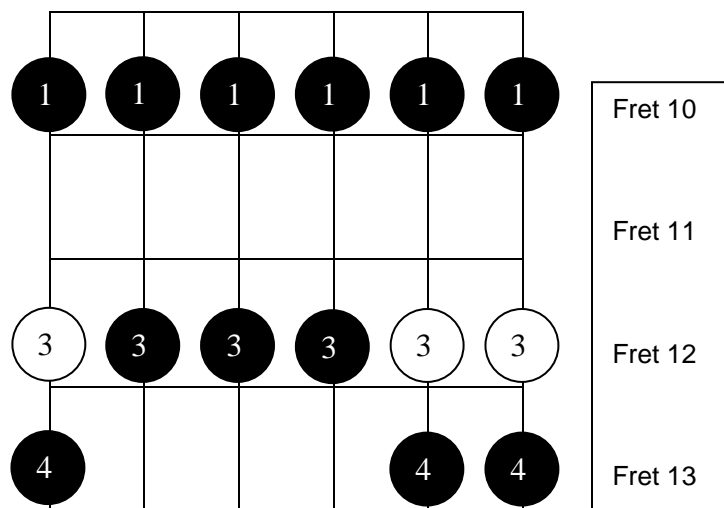
PART 3

Lesson 25

TENTH POSITION

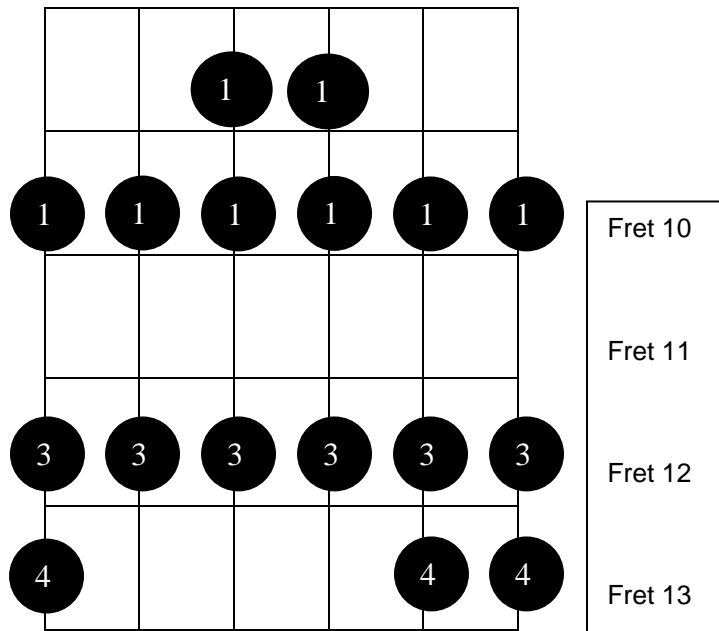
As previously mentioned, the all-white columns or frets are very significant. Basically, all positions for improvisation will be connected to an all-white fret either with the first finger or the fourth finger of the left hand.

When looking at the patterns on the fingerboard to the twelfth fret, there are four columns in which all of the notes on all six strings are white. The first column is behind the nut indicating all of the open strings are white notes. The second column occurs at the fifth fret. The third white column occurs at the tenth fret. Part 3 of this text covers the patterns found on the tenth fret.



This pattern is known as the “rock ‘n roll” pattern on the guitar, and is frequently the first pattern beginning guitarists learn when trying to improvise. The layout of this pattern lends itself to playing in the “blues” style or “rhythm & blues” style. The darkened notes are also known as a pentatonic scale.

Within this two octave scale, all seven modes can be found and played as one octave scales in tenth position. The following is the Cuban Tablature for each of the tenth position modes.



D Dorian

6/10 6/12 6/13 5/10 5/12 4/9 4/10 4/12-Ascending
 4/12 4/10 4/9 5/12 5/10 6/13 6/12 6/10-Descending

E Phrygian

6/12 6/13 5/10 5/12 4/9 4/10 4/12 3/9-Ascending
 3/9 4/12 4/10 4/9 5/12 5/10 6/13 6/12-Descending

F Lydian

6/13 5/10 5/12 4/9 4/10 4/12 3/9 3/10-Ascending
 3/10 3/9 4/12 4/10 4/9 5/12 5/10 6/13-Descending

G Mixolydian

5/10 5/12 4/9 4/10 4/12 3/9 3/10 3/12-Ascending
3/12 3/10 3/9 4/12 4/10 4/9 5/12 5/10-Descending

A Aeolian (Minor)

5/12 4/9 4/10 4/12 3/9 3/10 3/12 2/10-Ascending
2/10 3/12 3/10 3/9 4/12 4/10 4/9 5/12-Descending

B Locrian

4/9 4/10 4/12 3/9 3/10 3/12 2/10 2/12-Ascending
2/12 2/10 3/12 3/10 3/9 4/12 4/10 4/9-Descending

C Ionian (Major)

4/10 4/12 3/9 3/10 3/12 2/10 2/12 2/13-Ascending
2/13 2/12 2/10 3/12 3/10 3/9 4/12 4/10-Descending

D Dorian

4/12 3/9 3/10 3/12 2/10 2/12 2/13 1/10-Ascending
1/10 2/13 2/12 2/10 3/12 3/10 3/9 4/12-Descending

E Phrygian

3/9 3/10 3/12 2/10 2/12 2/13 1/10 1/12-Ascending
1/12 1/10 2/13 2/12 2/10 3/12 3/10 3/9-Descending

F Lydian

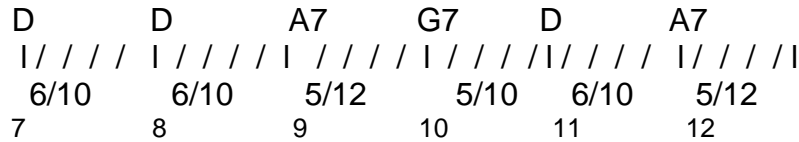
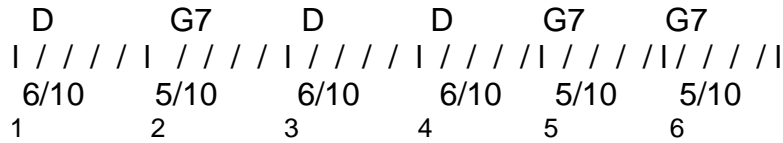
3/10 3/12 2/10 2/12 2/13 1/10 1/12 1/13-Ascending
1/13 1/12 1/10 2/13 2/12 2/10 3/12 3/10-Descending

Lesson 25 Video Link

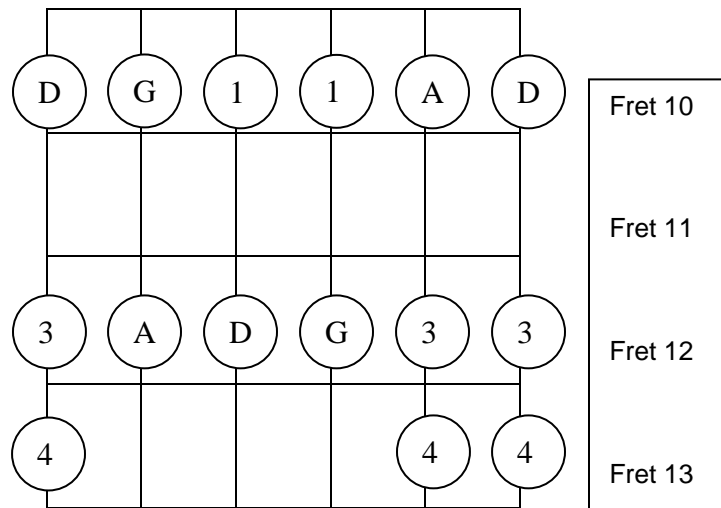
<http://youtu.be/v6zUxIBiBcg>

Lesson 26 RHYTHM & BLUES

“Rhythm & Blues” is a 12-bar blues chord progression in the key of D. The chord progression looks like this.



Unlike previous positions, it is not necessary to learn the different scales in Tenth Position to play the recorded exercises. The Tenth Position pattern has the “blues” tones built into the scale. While the background is in the key of D, playing in the Tenth Position is really playing in the key of C. The pitches in the key of C sound bluesy when played over the accompaniment in the key of D. The following indicates the location of the notes D, G and A which correspond to the chords used in this song.



Play along with Track 11 “Rhythm & Blues.”

Lesson 26 Video Link

<http://youtu.be/15lbspEiIO0>

PART 3

Lesson 27

METAL BLUES

“Metal Blues” is 12-bar blues chord progression in the key of D. The chord progression looks like this.

D	G7	D	D	G7	G7
/ / / / / / / / / / / / / / / / / / / / / / / /					
6/10	5/10	6/10	6/10	5/10	5/10
1	2	3	4	5	6
D	D	A7	G7	D	A7
/ / / / / / / / / / / / / / / / / / / / / / / /					
6/10	6/10	5/12	5/10	6/10	5/12
7	8	9	10	11	12

“Metal Blues” and “Rhythm & Blues” are quite similar structurally, however they differ stylistically. The approach for improvisation for both songs will be the same.

Play along with Track 12 “Metal Blues.”

Lesson 27 Video Link

<http://youtu.be/Lcb9mTXCXMw>

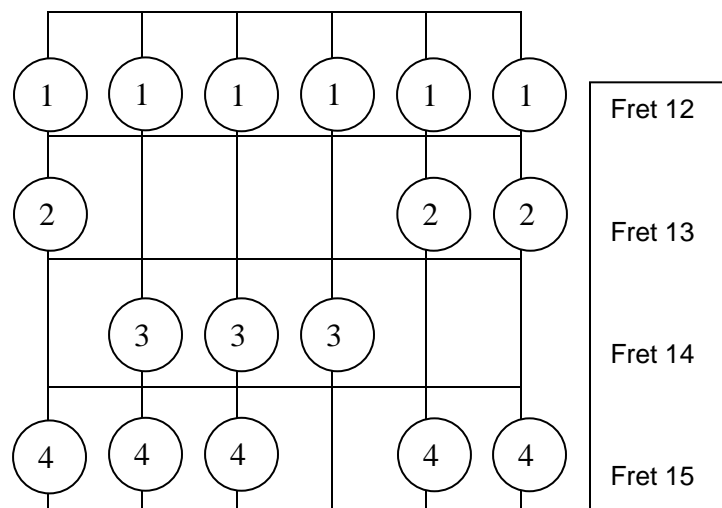
PART 4

Lesson 28-33

TWELFTH POSITION

As previously mentioned, the all-white columns or frets are very significant. Basically, all positions for improvisation will be connected to an all-white fret either with the first finger or the fourth finger of the left hand.

When looking at the patterns on the fingerboard to the twelfth fret, there are four columns in which all of the notes on all six strings are white. The first column is behind the nut indicating all of the open strings are white notes. The second column occurs at the fifth fret. The third white column occurs at the tenth fret. The fourth column is on the twelfth fret. Part 4 covers the patterns on the twelfth fret.



Notice the pattern at the twelfth fret is similar to the first pattern in open position. This is basically the same pattern up one octave. Remember an octave is the distance between two notes with the

same pitch name. The difference between the open position pattern and the twelfth fret pattern is the first finger will play all of the “open” strings. While the pattern is the same, all of the notes in the twelfth fret pattern are an octave higher making the sound of the notes quite different.

Play Track 2 “Funk Fusion” in the twelfth position.

Lesson 28 Video Link

http://youtu.be/_Fq7S-I_Vjo

Play Track 3 “Rock Funk” in the twelfth position.

Lesson 29 Video Link

<http://youtu.be/K3PflMyS0UI>

Play Track 4 “EZ Bossa” in the twelfth position.

Lesson 30 Video Link

<http://youtu.be/SAH9YFYqoEM>

Play Track 5 “Basie Swing” in the twelfth position.

Lesson 31 Video Link

<http://youtu.be/lvFMi3Y7IWs>

Play Track 6 “Blue Grass” in the twelfth position.

Lesson 32 Video Link

<http://youtu.be/YDEA4yPLOnk>

Play Track 7 “Smash Hit Top 40” in the twelfth position.

Lesson 33 Video Link

<http://youtu.be/j6ajDUI2xsM>

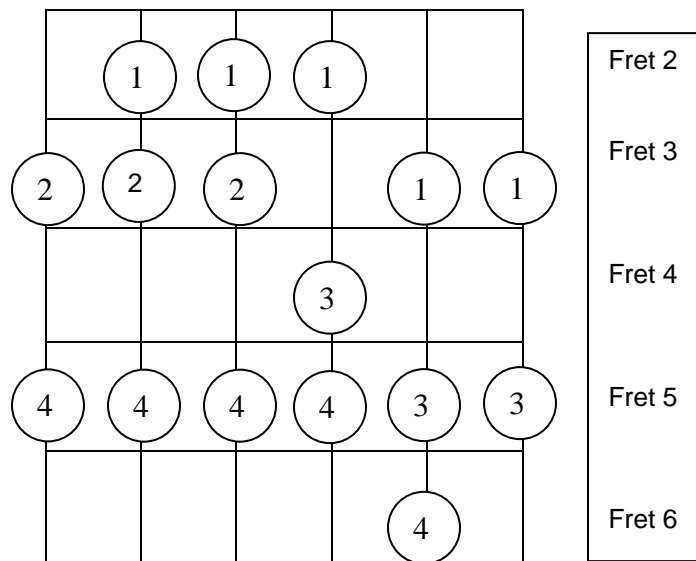
PART 5

Second Position

Lesson 34

As mentioned earlier, there are five “all-white” markers between the open strings and the 17th fret. (The 24-fret models have seven “all-white” markers on the neck.) This material was written for the necks with 17 markers. Each “all-white” marker represents a position. There are two sets of scales for each “all-white” marker. The first set of scales starts with the fourth finger on the “all-white” marker. The second set of scales start with the first finger on the “all-white” marker.

Volume 1 purposely skipped Second Position from the sequence because of its complexity. However, it is now being introduced out of sequence.



Notice the first finger moves to the third fret on the second and first strings.

The following modes can be performed in Second Position. The following is the Cuban Tablature for the modes found in Second Position.

G Mixolydian

6/3 6/5 5/2 5/3 5/5 4/2 4/3 4/5-Ascending
 4/5 4/3 4/2 5/5 5/3 5/2 6/5 6/3-Descending

A Aeolian (Minor)

6/5 5/2 5/3 5/5 4/2 4/3 4/5 3/2-Ascending
3/2 4/5 4/3 4/2 5/5 5/3 5/2 6/5-Descending

B Locrian

5/2 5/3 5/5 4/2 4/3 4/5 3/2 3/4-Ascending
3/4 3/2 4/5 4/3 4/2 5/5 5/3 5/2-Descending

C Ionian (Major)

5/3 5/5 4/2 4/3 4/5 3/2 3/4 3/5-Ascending
3/5 3/4 3/2 4/5 4/3 4/2 5/5 5/3-Descending

D Dorian

5/5 4/2 4/3 4/5 3/2 3/4 3/5 2/3-Ascending
2/3 3/5 3/4 3/2 4/5 4/3 4/2 5/5-Descending

E Phrygian

4/2 4/3 4/5 3/2 3/4 3/5 2/3 2/5-Ascending
2/5 2/3 3/5 3/4 3/2 4/5 4/3 4/2-Descending

F Lydian

4/3 4/5 3/2 3/4 3/5 2/3 2/5 2/6-Ascending
2/6 2/5 2/3 3/5 3/4 3/2 4/5 4/3-Descending

G Mixolydian

4/5 3/2 3/4 3/5 2/3 2/5 2/6 1/3-Ascending
1/3 2/6 2/5 2/3 3/5 3/4 3/2 4/5-Descending

A Aeolian (Minor)

3/2 3/4 3/5 2/3 2/5 2/6 1/3 1/5-Ascending
1/5 1/3 2/6 2/5 2/3 3/5 3/4 3/2-Descending

Play Track 2 “Easy 2-5” in the second position.

Lesson 35 Video Link

<http://youtu.be/7XSoTfg0dWQ>

Play Track 3 “Rock Funk” in the second position.

Lesson 36 Video Link

<http://youtu.be/XFo7iqTbEn8>

Play Track 4 “EZ Bossa” in the second position.

Lesson 37 Video Link

<http://youtu.be/Epl-TmwhAZs>

Play Track 5 “Basie Swing” in the second position.

Lesson 38 Video Link

<http://youtu.be/FE5n2Q0Mlml>

COMBINING POSITIONS

Practice playing all of the notes in each of the five positions.

Lesson 39 Video Link

<http://youtu.be/R4xyT9sIIN0>

Play each track again and practice improvising in all five positions during the same song.

Lesson 40 Video Link

<http://youtu.be/fO4FZUO8ecl>

Experiment with ways of connecting the notes in the five positions.

Lesson 41 Video Link

<http://youtu.be/JZ2Tp7n4bBk>

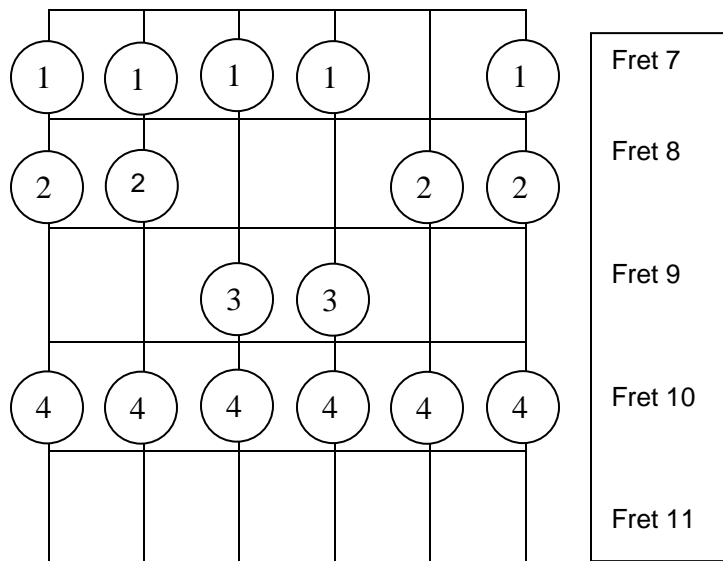
PART 6

Seventh Position

Lesson 42

As mentioned earlier, there are five “all-white” markers between the open strings and the 17th fret. (The 24-fret models have seven “all-white” markers on the neck.) This material was written for the necks with 17 markers. Each “all-white” marker represents a position. There are two sets of scales for each “all-white” marker. The first set of scales starts with the fourth finger on the “all-white” marker. The second set of scales start with the first finger on the “all-white” marker.

Volume 1 purposely skipped Seventh Position from the sequence because of its complexity. However, it is now being introduced out of sequence.



The following modes can be performed in Seventh Position. The following is the Cuban Tablature for the modes found in Second Position.

B Locrian

6/7 6/8 6/10 5/7 5/8 5/10 4/7 4/9-Ascending
 4/9 4/7 5/10 5/8 5/7 6/10 6/8 6/7-Descending

C Ionian (Major)

6/8 6/10 5/7 5/8 5/10 4/7 4/9 4/10-Ascending
4/10 4/9 4/7 5/10 5/8 5/7 6/10 6/8-Descending

D Dorian

6/10 5/7 5/8 5/10 4/7 4/9 4/10 3/7-Ascending
3/7 4/10 4/9 4/7 5/10 5/8 5/7 6/10-Descending

E Phrygian

5/7 5/8 5/10 4/7 4/9 4/10 3/7 3/9-Ascending
3/9 3/7 4/10 4/9 4/7 5/10 5/8 5/7-Descending

F Lydian

5/8 5/10 4/7 4/9 4/10 3/7 3/9 3/10-Ascending
3/10 3/9 3/7 4/10 4/9 4/7 5/10 5/8-Descending

G Mixolydian

5/10 4/7 4/9 4/10 3/7 3/9 3/10 2/8-Ascending
2/8 3/10 3/9 3/7 4/10 4/9 4/7 5/10 -Descending

A Aeolian (Minor)

4/7 4/9 4/10 3/7 3/9 3/10 2/8 2/10-Ascending
2/10 2/8 3/10 3/9 3/7 4/10 4/9 4/7-Descending

B Locrian

4/9 4/10 3/7 3/9 3/10 2/8 2/10 1/7-Ascending
1/7 2/10 2/8 3/10 3/9 3/7 4/10 4/9-Descending

C Ionian (Major)

4/10 3/7 3/9 3/10 2/8 2/10 1/7 1/8-Ascending
1/8 1/7 2/10 2/8 3/10 3/9 3/7 4/10-Descending

D Dorian

3/7 3/9 3/10 2/8 2/10 1/7 1/8 1/10-Ascending
1/10 1/8 1/7 2/10 2/8 3/10 3/9 3/7 -Descending

Play Track 2 “Easy 2-5” in the seventh position.

Lesson 43 Video Link

<http://youtu.be/koHOGwwcc6U>

Play Track 3 “Rock Funk” in the seventh position.

Lesson 44 Video Link

<http://youtu.be/MyfZoZ273Lg>

Play Track 4 “EZ Bossa” in the seventh position.

Lesson 45 Video Link

<http://youtu.be/Z4D0f-JDL00>

Play Track 5 “Basie Swing” in the seventh position.

Lesson 46 Video Link

<http://youtu.be/yXqCLxrBWlg>

COMBINING POSITIONS

Practice playing all of the notes in each of the six positions.

Lesson 47 Video Link

<http://youtu.be/Z6ATjxUtGfM>

Play each track again and practice improvising in all six positions during the same song.

Lesson 48 Video Link

<http://youtu.be/DmUQ-PtgBzU>

Part 7

Lesson 49

MUSIC THEORY

Volume 1 introduces the seven modes. There have been many books written on the modes, and many teachers of jazz improvisation teach the modes in an effort to teach young musicians. Using the Swickster Fingerboard System does not require learning the modes. As a matter of fact, with no knowledge of modes, by just staying on the white notes, guitarists can learn to improvise with the greatest of ease.

For the purpose of this lesson, the video will use a piano keyboard to demonstrate what the modes look like on the piano. The following is an outline as to the modes and the notes in each mode.

C Ionian (Major)

C D E F G A B C

D Dorian

D E F G A B C D

E Phrygian

E F G A B C D E

F Lydian

F G A B C D E F

G Mixolydian

G A B C D E F G

A Aeolian

A B C D E F G A

B Locrian

B C D E F G A B

Lesson 49 Video Link

http://youtu.be/L_qyl_dxX28

Part 7

Lesson 50

MUSIC THEORY

Learning the modes is not the whole picture. It is important to also learn which modes go with each chord. Once again, the piano keyboard will be used in the video to demonstrate how the chords and modes work together.

The following are the modes with suggestion for chords that work well with the modes.

C Ionian (Major)

C D E F G A B C

Chords: C, C6, CMaj7

D Dorian

D E F G A B C D

Chords: Dm, Dm7, Dm9, Dm13

E Phrygian

E F G A B C D E

Chords: Em, Em7, Em9, Em13

F Lydian

F G A B C D E F

Chords: F, F6, FMaj7

G Mixolydian

G A B C D E F G

Chords: G, G7, G9, G13

A Aeolian

A B C D E F G A

Chords: Am, Am7, Am9, Am13

B Locrian

B C D E F G A B

Chords: Bm, Bm7(b5), Bm7(b5,b9)

Lesson 50 Video Link

http://youtu.be/Mr_dLyAILPg