



# WEEK 6

## The Syntax Soloing Method

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## Rhythm Exercises You Must Master!

1. Count the numbers while clapping or playing the X'es
2. Do the same thing, but tap your foot on 1 and 3
3. **MASTER ONE EXERCISE ABSOLUTELY BEFORE DOING THE NEXT!**

### Mastering Quadruplets

<u>1</u>	2	<u>3</u>	4
One	Two	Three	Four

<u>1</u>	2	<u>3</u>	4
X		X	

<u>1</u>	2	<u>3</u>	4
X	X		

<u>1</u>	2	<u>3</u>	4
		X	X

<u>1</u>	2	<u>3</u>	4
	X		X

<u>1</u>	2	<u>3</u>	4
	X	X	

<u>1</u>	2	<u>3</u>	4
X			X

<u>1</u>	2	<u>3</u>	4
X		X	X

<u>1</u>	2	<u>3</u>	4
X	X		X

<u>1</u>	2	<u>3</u>	4
X	X	X	

<u>1</u>	2	<u>3</u>	4
	X	X	X

## Mastering Eighth Notes

<u>1</u>		<b>2</b>		<u>3</u>		<b>4</b>	
One	&	Two	&	Three	&	Four	&

<u>1</u>		<b>2</b>		<u>3</u>		<b>4</b>	
X				X			

<u>1</u>		<b>2</b>		<u>3</u>		<b>4</b>	
X						X	

<u>1</u>		<b>2</b>		<u>3</u>		<b>4</b>	
X	X			X			

<u>1</u>		<b>2</b>		<u>3</u>		<b>4</b>	
X						X	X

<u>1</u>		2		<u>3</u>		4	
X		X	X				

<u>1</u>		2		<u>3</u>		4	
X				X	X		

<u>1</u>		2		<u>3</u>		4	
X			X			X	

<u>1</u>		2		<u>3</u>		4	
X		X			X		

<u>1</u>		2		<u>3</u>		4	
X			X		X	X	

<u>1</u>		2		<u>3</u>		4	
X					X		X

<u>1</u>		2		<u>3</u>		4	
			X		X		X

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
	X	X	X				

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
			X	X	X		

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
					X	X	X

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
	X	X			X		X

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
X	X		X		X		X

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
X	X		X		X	X	

<b><u>1</u></b>		<b>2</b>		<b><u>3</u></b>		<b>4</b>	
X		X			X		X

## Mastering Sixteenth Notes

<u>1</u>				<u>2</u>				<u>3</u>				<u>4</u>			
One	e	&	a	Two	e	&	a	Three	e	&	a	Four	e	&	a

<u>1</u>				<u>2</u>				<u>3</u>				<u>4</u>			
X				X				X						X	

<u>1</u>				<u>2</u>				<u>3</u>				<u>4</u>			
X	X			X				X	X			X			

<u>1</u>				<u>2</u>				<u>3</u>				<u>4</u>			
X			X	X				X			X	X			X

<u>1</u>				<u>2</u>				<u>3</u>				<u>4</u>			
X			X				X				X				

<u>1</u>				2				<u>3</u>				4			
		X			X					X			X		

<u>1</u>				2				<u>3</u>				4			
		X	X				X		X		X		X		

<u>1</u>				2				<u>3</u>				4			
	X		X		X		X		X		X		X		X

<u>1</u>				2				<u>3</u>				4			
		X			X	X			X	X			X		

<u>1</u>				2				<u>3</u>				4			
X		X		X		X	X			X	X			X	X

<u>1</u>				2				<u>3</u>				4			
	X		X			X			X		X			X	

<u>1</u>				2				<u>3</u>				4			
	X				X		X				X			X	X



<u>1</u>				2				<u>3</u>				4			
X		X			X				X			X	X		

<u>1</u>				2				<u>3</u>				4			
	X				X			X			X		X		

<u>1</u>				2				<u>3</u>				4			
			X			X	X					X		X	X

<u>1</u>				2				<u>3</u>				4			
X			X		X		X	X			X	X	X	X	

<u>1</u>				2				<u>3</u>				4			
	X	X	X		X		X	X		X	X				X

<u>1</u>				2				<u>3</u>				4			
			X	X	X			X	X		X		X		

<u>1</u>				2				<u>3</u>				4			
X	X		X	X			X	X			X		X		X

## Mastering Triplets

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
One	&	a	Two	&	a	Three	&	a	Four	&	a

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
X			X			X			X		

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
X		X	X		X	X		X	X		X

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
X			X	X					X	X	

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
X		X			X					X	

<u>1</u>			<u>2</u>			<u>3</u>			<u>4</u>		
X	X			X			X			X	

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
		X					X			X	X

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
	X			X	X			X	X	X	

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
	X	X			X		X	X		X	

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
	X		X				X	X			

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
X		X					X	X		X	

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
	X		X	X	X	X		X		X	X

<u>1</u>			<b>2</b>			<u>3</u>			<b>4</b>		
X	X		X		X	X		X	X	X	

# JAM TRACKS

## STANDARD TUNING

$\text{♩} = 80$

## JAM TRACK A IN G-BLUES

E-GT

mf

TAB

## JAM TRACK B IN B-BLUES

BM

The musical score for 'The Rose Tree' is presented on two staves. The top staff contains the melody, and the bottom staff contains the guitar accompaniment. The melody begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar accompaniment is written in a simplified notation style using numbers 1-4 for frets and 0 for open strings. The piece is divided into two measures by a double bar line. The first measure of the melody is marked with a '4' above the staff, indicating a four-measure phrase. The second measure of the melody is marked with a '2' above the staff, indicating a two-measure phrase. The guitar accompaniment for the first measure is marked with a '2' above the staff, indicating a two-measure phrase. The guitar accompaniment for the second measure is marked with a '2' above the staff, indicating a two-measure phrase. The piece concludes with a final double bar line.

E

[illegible]

BM

D

11

0 2 2 2 3 2 2 0 0 0-2 2 0 0 1 1 2 4 2 0 2 0 2 0 0 2

□ □ V □ V □ □ □ □ □ V □ V □

BM

13

2 2 3 4 2 4 4 2 2 2 2 0 2 4 2 0 2 0 2 0 0 2

□ □ V □ V □ □ □ □ □ □ □ V □

# LICKS & PHRASES

IN B-BLUES SCALE / B-DIMINISHED ARPEGGIO

STANDARD TUNING

♩ = 120

## DIMINISHED SEQUENCE 1

E-GT

mf

TAB

V □ V V V □ V V □ V V □ V □ V

## DIMINISHED SEQUENCE 2

□ □ □ V V V □ □ □ V V V □ V

## DIMINISHED SEQUENCE 3

V V V □ V V □ V V □ V V □ V V □ V V □ V V □