

The Universal



Guitar Program ©®

™

The UGP™ is a way to play the guitar that leads to amazing results. It's for players who desire a simple and organic way to develop their abilities to the maximum. And it is the easiest way to get out of first position and to explore the middle and upper frets of the guitar.

The problem:

For too many guitar students, guitar pedagogy is “catch as catch can” – a little knowledge from here, and a bit from there, and before you know it – confusion and wasted time due to incomplete knowledge, conflicting information, and complex theory.

When the time comes to satisfy a need for growing in style, theory, and technique the need for a better way is apparent. And that's when many students quit or stagnate, because the materials currently available are not unified into an organic whole.

There are some 200 instruction-books on this subject, and not one of them contains a solution to solve the problem! Because it is inherently organic in design, elements of the UGP™ have been utilized intuitively by many legendary guitarists. Yet, it has never been organized and explained plainly. UGP is the first to do so.

The foremost source of confusion for guitar students arises from guitar tuning which requires the B/2nd string to be tuned one fret or semi-tone lower than the other five strings in order to play in open position (the first three frets). But who doesn't want to move out of first position?

Once you can recognize how guitar tuning throws a wrench into systematic organization of the instrument, you are half-way to guitar mastery. The UGP™ method provides the other half.

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1. There Are Four String-Sets

A STRING-SET is a group of three adjacent strings, and there are only four sets possible. They have functional names: (*Figure 1*).

- *Original* (strings 6,5,4) *excludes* the second string
- *Identical* (strings 5,4,3) *excludes* the second string; and
- *Substitute* (strings 4,3,2) *includes* the second string
- *Adjusted* (strings 3,2,1) *includes* the second string

So the four string-sets divide into two groups naturally: one group does not contain the second string (*original* and *identical*); the other group does contain the second string (*substitute* and *adjusted*). This distinction is the solution for the problematic guitar tuning issue.

2. The Seven Inversions Are Reduced To Five Inversions:

INVERSIONS are notes of a major scale (*root, second, third, fourth, fifth, sixth, seventh*), starting on any of the seven notes of a scale:

- | | |
|----------------------------|----------------------|
| - Root (same as key name) | (begin and end on C) |
| - Inversion at the Second | (begin and end on D) |
| - Inversion at the Third | (begin and end on E) |
| - Inversion at Fourth | (begin and end on F) |
| - Inversion at the Fifth | (begin and end on G) |
| - Inversion at the Sixth | (begin and end on A) |
| - Inversion at the Seventh | (begin and end on B) |

Because they are so close to one another on the fret-board, it is convenient to combine the root and seventh degrees to form the combined *seventh/root inversion*. So we begin on the seventh degree of the scale and for convenience we end on the root an octave higher (or lower if descending).

Similarly, we combine the third and fourth degrees to form the combined *third/fourth inversion*. So we begin on the third degree of the scale and for convenience we end on the fourth an octave higher (or lower if descending).

So there are nine notes: b/c/d/e/f/g/a/b/c in the *seventh/root inversion*. And there are nine notes: e/f/g/a/b/c/d/e/f in the *third/fourth inversion*. The other three inversions contain the standard eight-note octave.

There are exactly five unique inversions of the major scale. (*Figure 2*)

Using the five inversions, a player obtains a means to begin a scale in any fret, with any finger, on any string over the entire fret-board of the guitar.

And that is the other half of the program -- simple. With this system in place we can proceed to processing this information into the muscle-memory function of the brain and subconscious imagination to realize the goal of mastery.

3. LOCATE 20 fingerings (4 sets x 5 inversions = 20 LOCATIONS) by combining the SETS and the INVERSIONS for the major scale you are using (*combine Figures 1 and 2*). Figures are rendered in the Key of C/Am. Study this key well before transposing to another key.
4. CREATE three and four-note arpeggios by removing every other finger in a given LOCATION. (*Figure 3*). Each diagram provides two arpeggios: one is indicated by the circled finger numbers, and the other by the blank circles.
5. EXTRACT a major pentatonic scale from a major scale by playing only the fingers in red. To put it technically: remove fingers that are located on the 4th and 7th degrees of the scale in use. (*Figure 1*)
6. TRANSFORM the pentatonic scale into a blues scale by adding a "blue note." To put it technically: the blue note is the flat-third degree of the major pentatonic, a.k.a. as the b5 of the minor pentatonic scale). (*Figure 4*)
7. IDENTIFY the sixth inversion of major scale. This is known as the natural minor scale. (*Figure 2*)

This is enough to get started with the program. Once you are comfortable with the locations explained in steps one through three, you can proceed to Figures 5, and 6.

8. TRANSFORM sixth inversion major or natural minor scale to obtain an eight-note harmonic minor scale. (*Figure 5*)
9. Similarly, IDENTIFY and TRANSFORM the second inversion of the major scale to obtain the melodic minor scale. (*Figure 6*)
10. Finally, TRANSPOSE diagrams to a new key by moving them up or down a fret. For example, since the given diagrams are in the key of C major, obtain the key of Db major by moving the diagram up one fret. Moving up one more fret will produce the key of D major, etc. Begin with *Figure 1*.