



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

WAITING ROOM

Q&A at the end of this class

Type your question in the chat starting with the letter “Q:”

I will go over all the questions with you



APPLIED GUITAR THEORY WITH ULRICH ELLISON

WELCOME EVERYONE!



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

WHAT IS THIS CLASS?

- A CRASH COURSE IN THEORY**
- AN EAR TRAINING AND PRACTICE GUIDE**
- AN IMPROVISATION CLASS**



APPLIED GUITAR THEORY WITH ULRICH ELLISON

GREAT IN THEORY BUT CAN'T PLAY?



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

**KNOWING SOMETHING WON'T AUTOMATICALLY MAKE YOU A
BETTER PLAYER**

**BUT NOT KNOWING SOMETHING RARELY EVER HAS HELPED
ANYONE!**



APPLIED GUITAR THEORY WITH ULRICH ELLISON

HERE IS THE PROBLEM:

MUSIC THEORY



APPLIED GUITAR THEORY WITH ULRICH ELLISON

HERE IS THE PROBLEM:

EAR TRAINING

MUSIC THEORY



APPLIED GUITAR THEORY WITH ULRICH ELLISON

HERE IS THE PROBLEM:

MUSIC THEORY

EAR TRAINING

FORM ANALYSIS



APPLIED GUITAR THEORY

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HERE IS THE PROBLEM:

MUSIC THEORY

EAR TRAINING

FORM ANALYSIS

**COUNTERPOINT/
VOICE LEADING**



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

HERE IS THE PROBLEM:

MUSIC THEORY

EAR TRAINING

FORM ANALYSIS

**COUNTERPOINT/
VOICE LEADING**

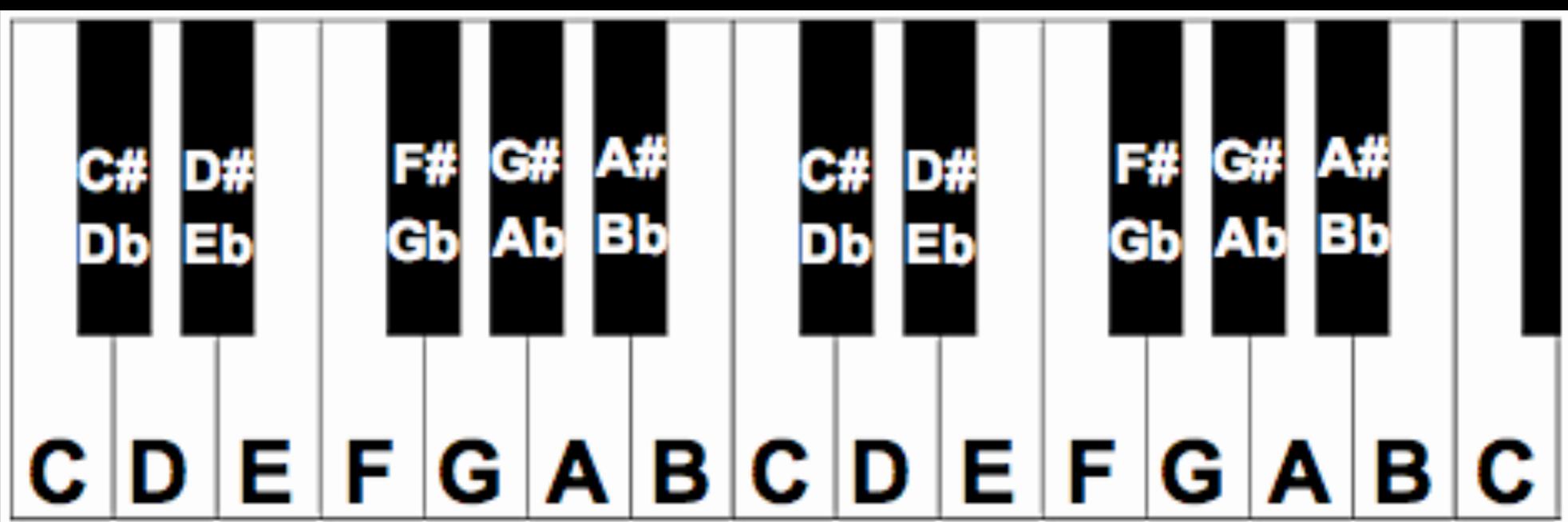
MUSIC HISTORY



APPLIED GUITAR THEORY

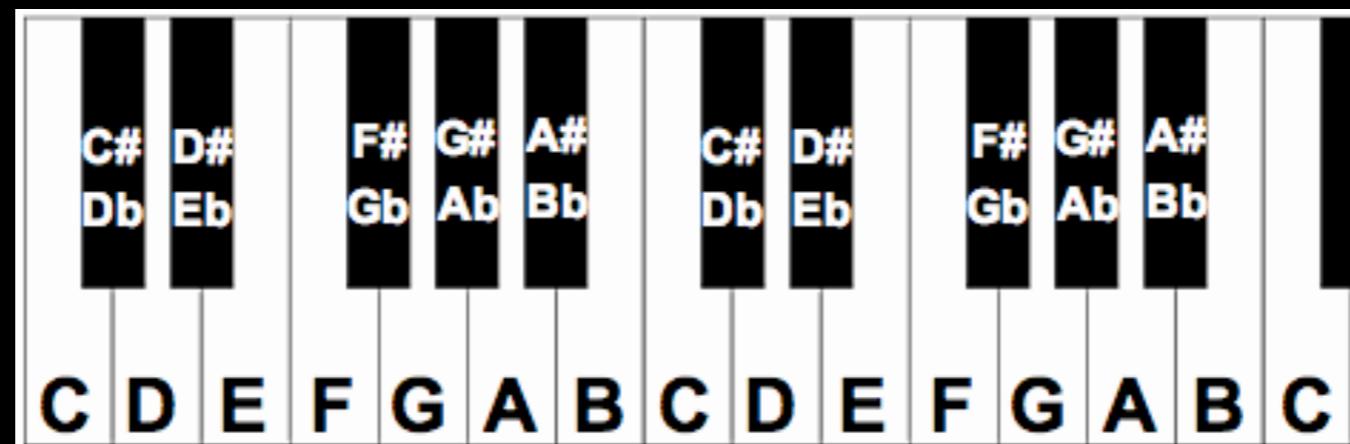
WITH ULRICH ELLISON

CRASH COURSE IN MUSIC THEORY (THE MUST KNOWS)



NOTES

- 1) ACCIDENTALS IN ALL 12 MAJOR KEYS**
- 2) WHOLE STEPS AND HALF STEPS IN MAJ AND MIN (3/4, 7/8
in MAJ, 2/3 and 5/6 in MIN**
- 3) STEP HARMONY (M m m M M m dim)**
- 4) BE ABLE TO NAME ALL THAT WITHOUT AN INSTRUMENT!**



INTERVALS (2 NOTES)

- 1) RECOGNIZE THE COLOR OF AN INTERVAL BY EAR**
- 2) BEING ABLE TO NAME THE NOTES OF ANY INTERVAL FROM ANY ROOT NOTE**
- 3) EMOTIONAL QUALITY**

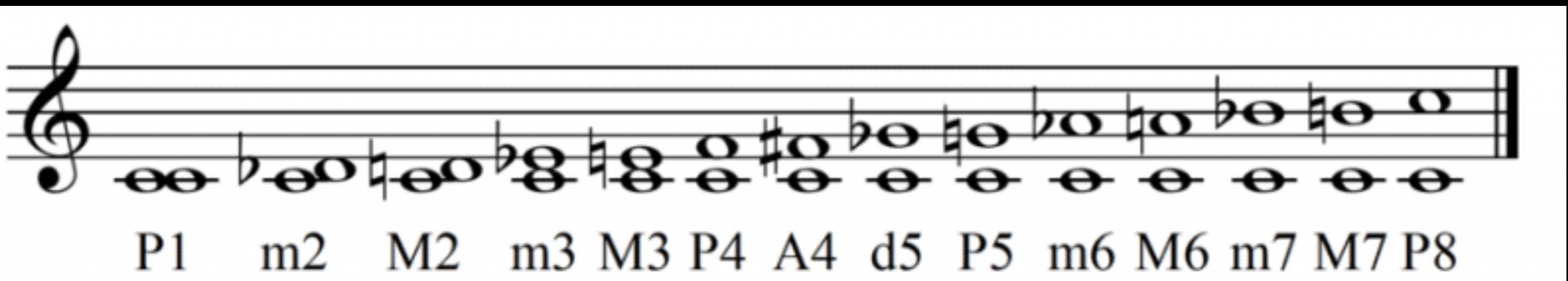
P: PERFECT

m: MINOR

M: MAJOR

d: DIMINISHED

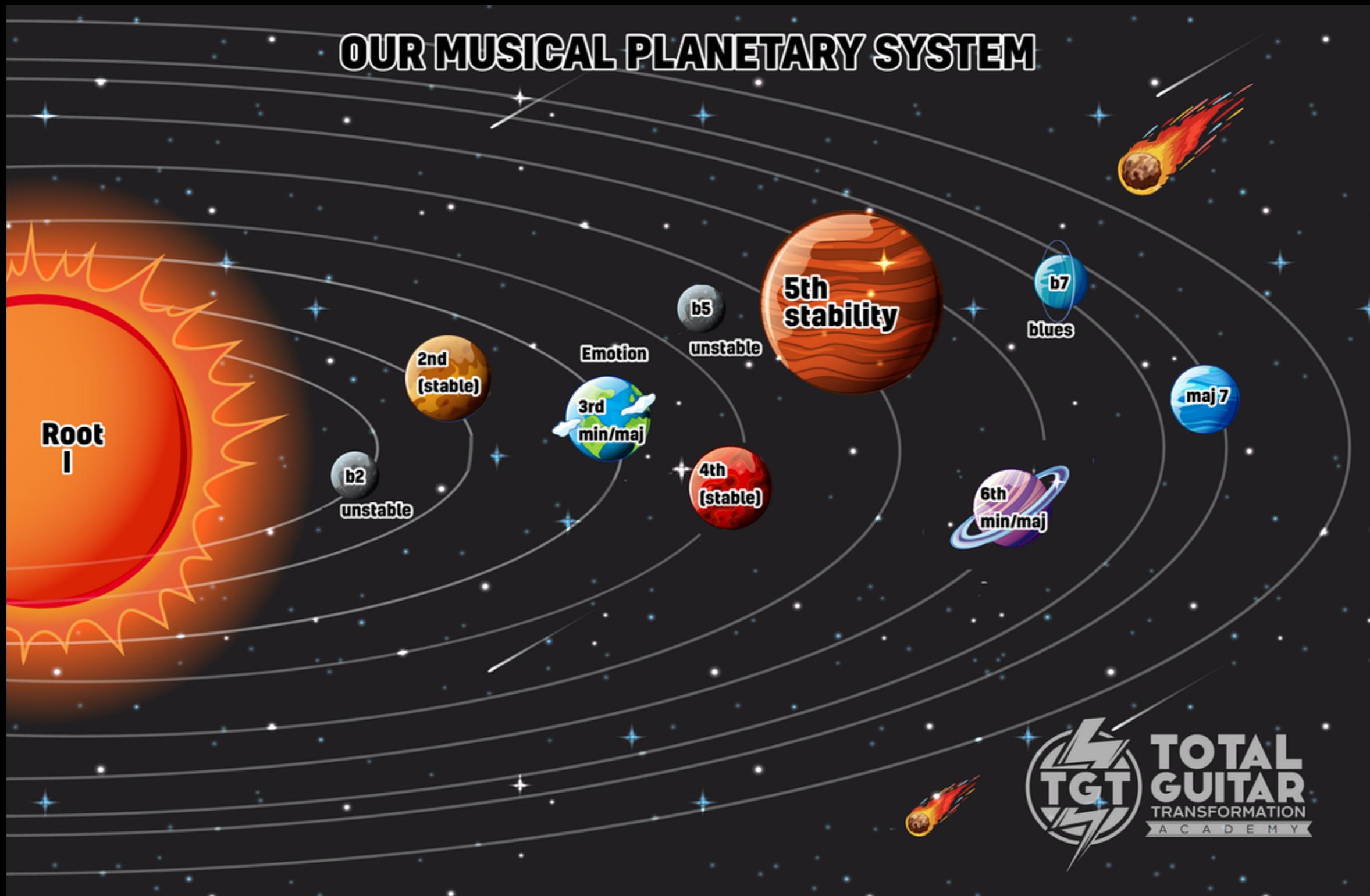
A: AUGMENTED



A musical staff with a treble clef and four sharps. It contains 16 notes arranged in two groups of eight. Below the staff, the notes are labeled with their corresponding interval names: P1, m2, M2, m3, M3, P4, A4, d5, P5, m6, M6, m7, M7, P8.

INTERVALS (2 NOTES)

MUSICAL GRAVITY



TRIADS (3 NOTES)

- 1) KNOW THE QUALITIES: MAJOR, MINOR, AUGMENTED AND DIMINISHED
- 2) KNOW THE INTERVAL DESIGN (1-3-5, 1-b3-5, 1-3-#5, 1-b3-b5)
- 3) BE ABLE TO HARMONIZE THE MAJOR SCALE
- 4) DO THIS ON ALL STRING PAIRS, IN ALL KEYS!

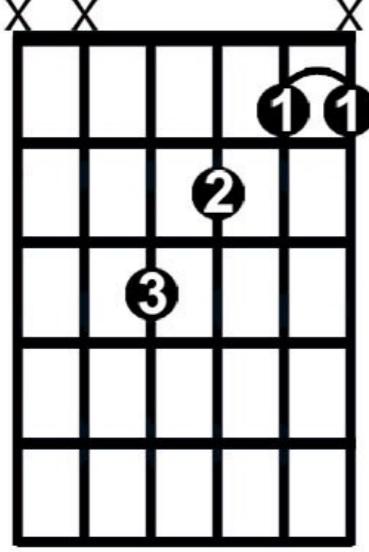
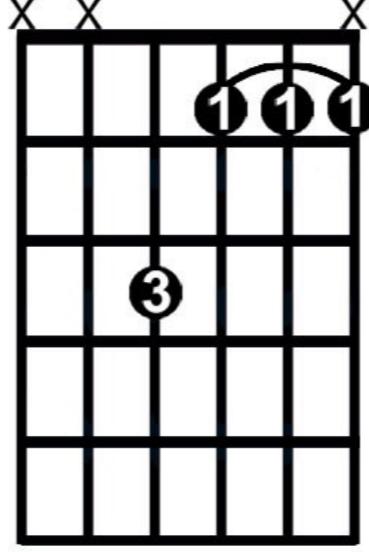
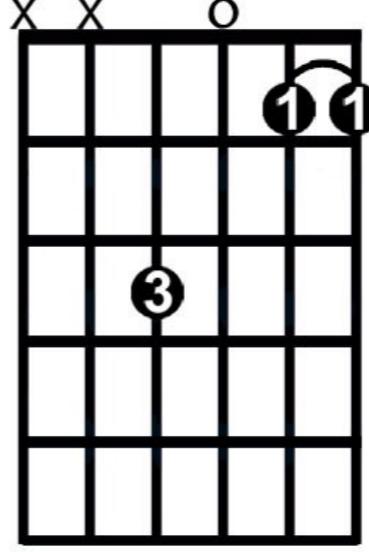
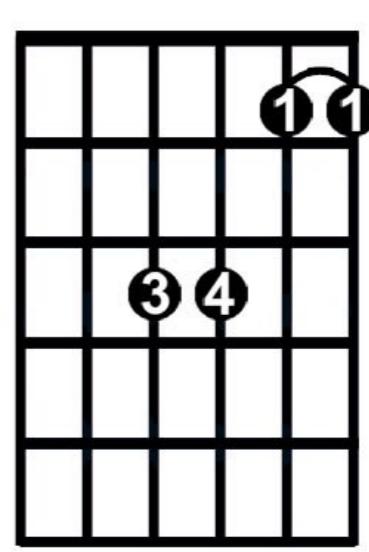
C Major Scale Triads

The staff shows the C major scale triads. The notes are: C, Dm, Em, F, G, Am, B dim, and C. The fret numbers below the staff are: 0, 2, 4, 5, 7, 9, 10, 12, 14, 15.

0	2	4	5	7	9	10	12
2	3	5	7	9	10	12	14
3	5	7	8	10	12	14	15

SPECIAL CASE: sus CHORDS

- 1) THEY USUALLY RESOLVE TO THE 3rd**
- 2) IN POP MUSIC THEY CAN EXIST ON THEIR OWN**
- 3) SUS4 IS THE CLASSIC VOICE LEADING CHOICE, SUS 2 EXISTS OFTEN STAND ALONE**

F	Fm	Fsus2	Fsus4
 A guitar fretboard diagram for the F chord. The strings are labeled from left to right: X, X, X, 1, 1, 1. The 1st string has a '1' with a circle and a '1' with a circle above it. The 2nd string has a '2'. The 3rd string has a '3'.	 A guitar fretboard diagram for the Fm chord. The strings are labeled from left to right: X, X, X, 1, 1, 1. The 1st string has a '1' with a circle and a '1' with a circle above it. The 2nd string has a '3'. The 3rd string has a '3'.	 A guitar fretboard diagram for the Fsus2 chord. The strings are labeled from left to right: X, X, O, 1, 1. The 1st string has a '1' with a circle and a '1' with a circle above it. The 3rd string has a '3'.	 A guitar fretboard diagram for the Fsus4 chord. The strings are labeled from left to right: 3, 4, 1, 1. The 3rd string has a '3'. The 4th string has a '4'. The 1st string has a '1' with a circle and a '1' with a circle above it.

7TH CHORDS (4 NOTES)

- 1) KNOW THE QUALITIES: Maj7, min7, dom7 AND half-diminished (min7b5)**
- 2) KNOW THE INTERVAL DESIGN (1-3-5-7, 1-b3-5-b7, 1-3-5-b7, 1-b3-b5-b7)**
- 3) VOICINGS: GUIDE TONES (3 and 7), SPREAD VOICINGS**
- 4) DEVELOP A VOICING VOCABULARY FOR ALL 4 TYPES! INCLUDING EXTENSIONS**

The image shows a musical staff with a treble clef and a 4/4 time signature. It displays eight different 7th chords, each consisting of four notes stacked vertically. The chords are labeled above the staff: C_{MAJ}⁷, D_{MIN}⁷, E_{MIN}⁷, F_{MAJ}⁷, G⁷, A_{MIN}⁷, B_{MIN}^{7(b5)}, and C_{MAJ}⁷. The chords are arranged in a sequence from left to right.

7TH CHORDS EXTENSIONS

Maj7: 9, #11, 6/9

Min7: 9, 11, min6

Min7b5: b9,11

Dom7: 2 kinds (on V, or on II, IV, bVI, bVII as a subdominant)

On V: #5 (b13), b9, 9, #9, 13, b13

As Subdominant: b5 (#11), 9, 13

PLAYING PROGRESSIONS:

II: Imaj7-II7-IIm7-V7-Imaj7 :II

II: IImin7b5-V7alt-Imin7 :II

Cmaj9 2	Cmaj9 7	C6(9) 2	C6(9) 7
Cmaj7#11 2	Cmaj7#11 7	Cmaj7#11 7	Cmaj7/E 7
Cm6	Cm6	Cm9	Cm9
Cm11	Cm11	C9	C9
C7#9 2	C7b9 2	C13 2	C13 8
C7b13 3	C9sus4 3	C9sus4 6	

TRIAD PAIRS (6 NOTES)

- 1) USE A TRIAD PAIR TO REPRESENT ANY MAJ SCALE (6 NOTES)**
- 2) USE A TRIAD PAIR TO REPRESENT ANY MODE**
- 3) TRIAD PAIR FORMULAS:**

IONIAN: MAJ TRIADS ON 4,5

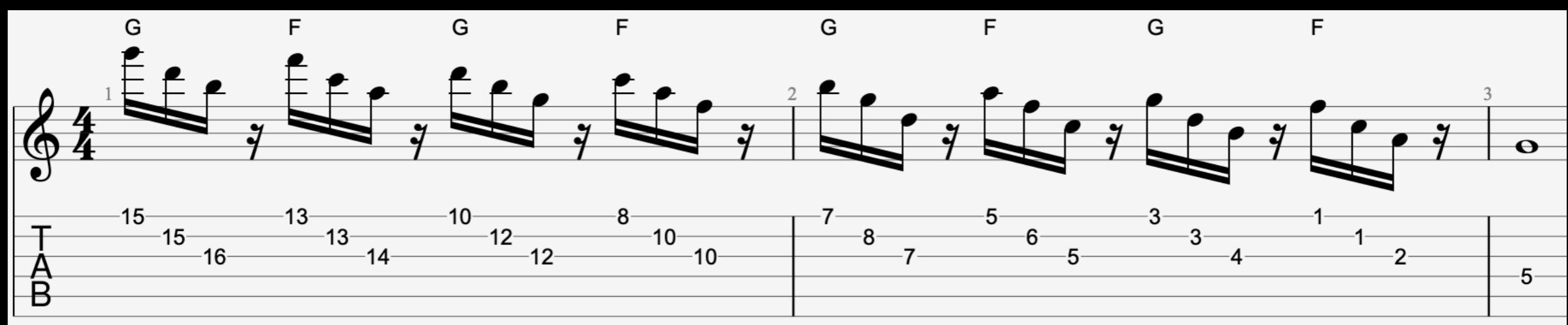
DORIAN: MAJTRIADS ON b3 AND 4

PHRYGIAN: MAJ TRIADS ON b2,b3

LYDIAN: MAJ TRIADS ON 1 AND 2

MIXOLYDIAN: MAJ TRIADS ON 1,b7

AEOLIAN: MAJ TRIADS ON b7 AND b6



MODES (7 NOTES)

- 1) KNOW THE "SCALE DNA'S" - INTERVALIC DESIGNS
- 2) BE ABLE TO PLAY THEM ON ONE STRING (OVER DRONE)
- 3) BE ABLE TO PLAY THEM IN ONE POSITION (PENTATONIC + COLOR NOTES)

MODE	INTERVALS/NOTES/FORMULA	SOUND QUALITY/ MOOD	CHARACTERISTIC CHORD PROGRESSION
Ionian	1 2 3 4 5 6 7 8 C D E F G A B (C) T T S T T T S	Bright, happy	C-F-G
Dorian	1 2 \flat 3 4 5 6 \flat 7 8 D E F G A B C (D) T S T T T S T	Dark, yet sweet	Dm6-G
Phrygian	1 \flat 2 \flat 3 4 5 \flat 6 \flat 7 8 E F G A B C D (E) S T T T S T T	Dark, exotic	Em-F
Lydian	1 2 3 $\#$ 4 5 6 7 8 F G A B C D E (F) T T T S T T S	Bright, mysterious	Fmaj7 $\#$ 11-C
Mixolydian	1 2 3 4 5 6 \flat 7 8 G A B C D E F (G) T T S T T S T	Bright, with a dark edge	G-F
Aeolian	1 2 \flat 3 4 5 \flat 6 \flat 7 8 A B C D E F G (A) T S T T S T T	Dark, sad	Am-G-F
Locrian	1 \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7 8 B C D E F G A (B) S T T S T T T	Discordant, unresolved	Bm7 \flat 5-Em

MODES (7 NOTES)

CHURCH MODES

IONIAN (MAJOR)

1 - 2 - 3 - 4 - 5 - 6 - 7 ~ color note

DORIAN

1 - 2 - 63 - 4 - 5 - 6 - 67

PHRYGIAN

1 - 62 - 63 - 4 - 5 - 66 - 67

LYDIAN

1 - 2 - 3 - #4 - 5 - 6 - 7

MIXOLYDIAN

1 - 2 - 3 - 4 - 5 - 6 - 67

AEOLIAN

1 - 2 - 63 - 4 - 5 - 66 - 67

LOCRIAN

1 - 62 - 63 - 4 - 65 - 66 - 67

PENTATONICS

MAJOR

1 - 2 - 3 - 5 - 6

YOU CAN FILL IN
THE MODAL COLORS
LIKE ADDED FLAVORS!

MINOR

1 - 63 - 4 - 5 - 67

OTHER IMPORTANT ONES

PHRYGIAN DOMINANT 1 - 62 - 3 - 4 - 5 - 66 - 67

MELODIC MINOR 1 - 2 - 63 - 4 - 5 - 6 - 7

HARMONIC MAJOR 1 - 2 - 3 - 4 - 5 - 66 - 67

LYDIAN 1 - 2 - 3 - #4 - 5 - 6 - 7

4) KNOW THE COLOR NOTES
5) FILL THEM IN THE PENTATONIC!

SCALE DNA

3 MAJ MODES

**IONIAN
LYDIAN (#4)
MIXOLYDIAN (b7)**

SCALE DNA

3 MAJ MODES

3 MIN MODES

IONIAN
LYDIAN (#4)
MIXOLYDIAN (b7)

SCALE DNA

3 MAJ MODES

3 MIN MODES

IONIAN
LYDIAN (#4)
MIXOLYDIAN (b7)

SCALE DNA

3 MAJ MODES

AEOLIAN
DORIAN (MAJ 6)
PHRYGIAN (b2)

IONIAN
LYDIAN (#4)
MIXOLYDIAN (b7)

3 MIN MODES

SCALE DNA

3 MAJ MODES

AEOLIAN
DORIAN (MAJ 6)
PHRYGIAN (b2)

1 DIM MODE

IONIAN
LYDIAN (#4)
MIXOLYDIAN (b7)

3 MAJ MODES

SCALE DNA

3 MIN MODES

AEOLIAN
DORIAN (MAJ 6)
PHRYGIAN (b2)

1 DIM MODE

LOCRIAN (WEIRD ONE!)

HOW TO PRACTICE MODES

HOW TO PRACTICE MOODS

ONE STRING

ONE STRING

EYE

HAND

ONE STRING

EYE

HAND

ONE STRING

EYE

EAR

MODAL RIFFS + PROGRESSIONS

1) USE OF OPEN STRINGS, ALL EXAMPLES IN A

IONIAN: Amaj, E/A, D/A/ E/A (**EVERYTHING I DO, BRYAN ADAMS**)

DORIAN: Amin7 - D7 (**OYE COMO VA, SANTANA**)

PHRYGIAN: Amin - Bb (**SAD BUT TRUE, METALLICA**)

LYDIAN: A - B7 - A (**FLYING IN A BLUES DREAM, JOE SATRIANI**)

MIXOLYDIAN: A G/A D G/A (**THIRD STONE OF THE SUN, JIMI HENDRIX**)

AEOLIAN: II: Amin - G - F - G :II (**ALL ALONG THE WATCHTOWER, HENDRIX**)

LOCRIAN RIFF: G-A-A-F-Eb-G-A (**ARMY OF ME, BJORK**)



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

2 TYPES OF HARMONY

MANY POP SONGS FEATURE BOTH OF THEM IN DIFFERENT SECTIONS!

1) MODAL HARMONY: FLAVORFUL, FLOATING, MOOD-DRIVEN

2) FUNCTIONAL HARMONY: TENSION-RELEASE, CLASSICAL-SOUNDING. MAJ/ MIN SYSTEM

**LEARN TO DIFFERENTIATE THE TWO!
BY EAR AND ANALYTICALLY ON A LEAD SHEET**

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FUNCTIONAL HARMONY

5) READ THE CIRCLE OF FIFTHS

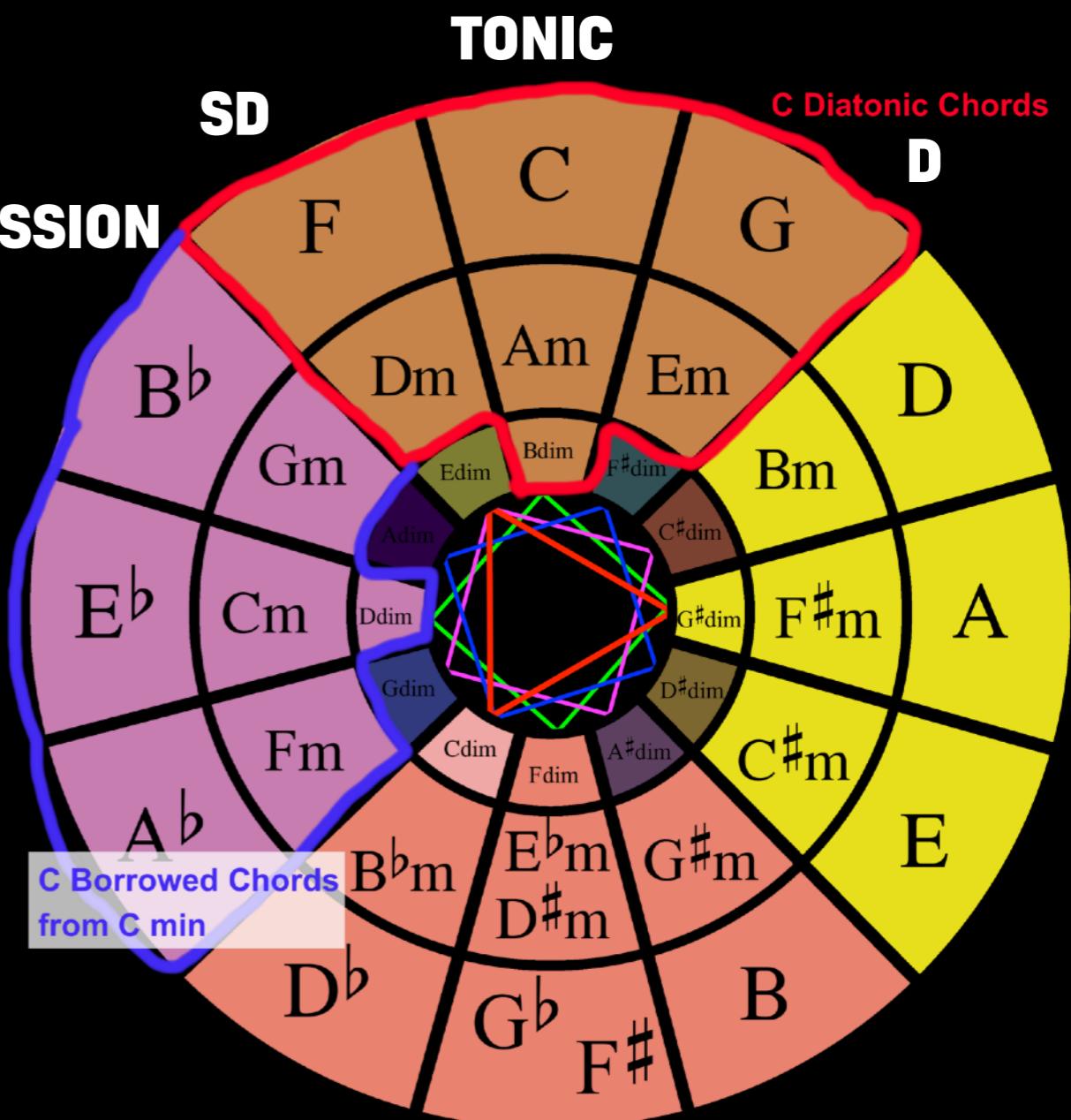
6) FIGURE OUT THE KEY OF A CHORD PROGRESSION

- **MOOD (Maj, Min, Mode)**
- **Beginning Chord, End Chord**
- **Harmonic Emphasis Form**
- **Examples**

II: Cmaj - Ebmaj - Abmaj - Bbmaj :II

II: Fmaj - Amin - Gsus4 - G7 :II

II: Dmaj - Fmaj - Cmaj - Gmaj :II



TONIC: I (C), III (Emin) VI (Amin)

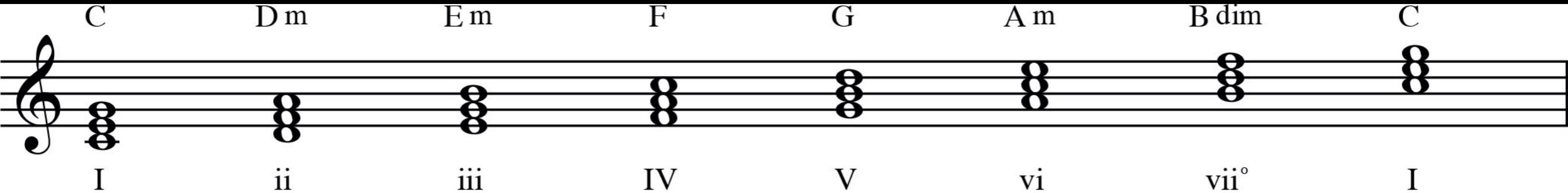
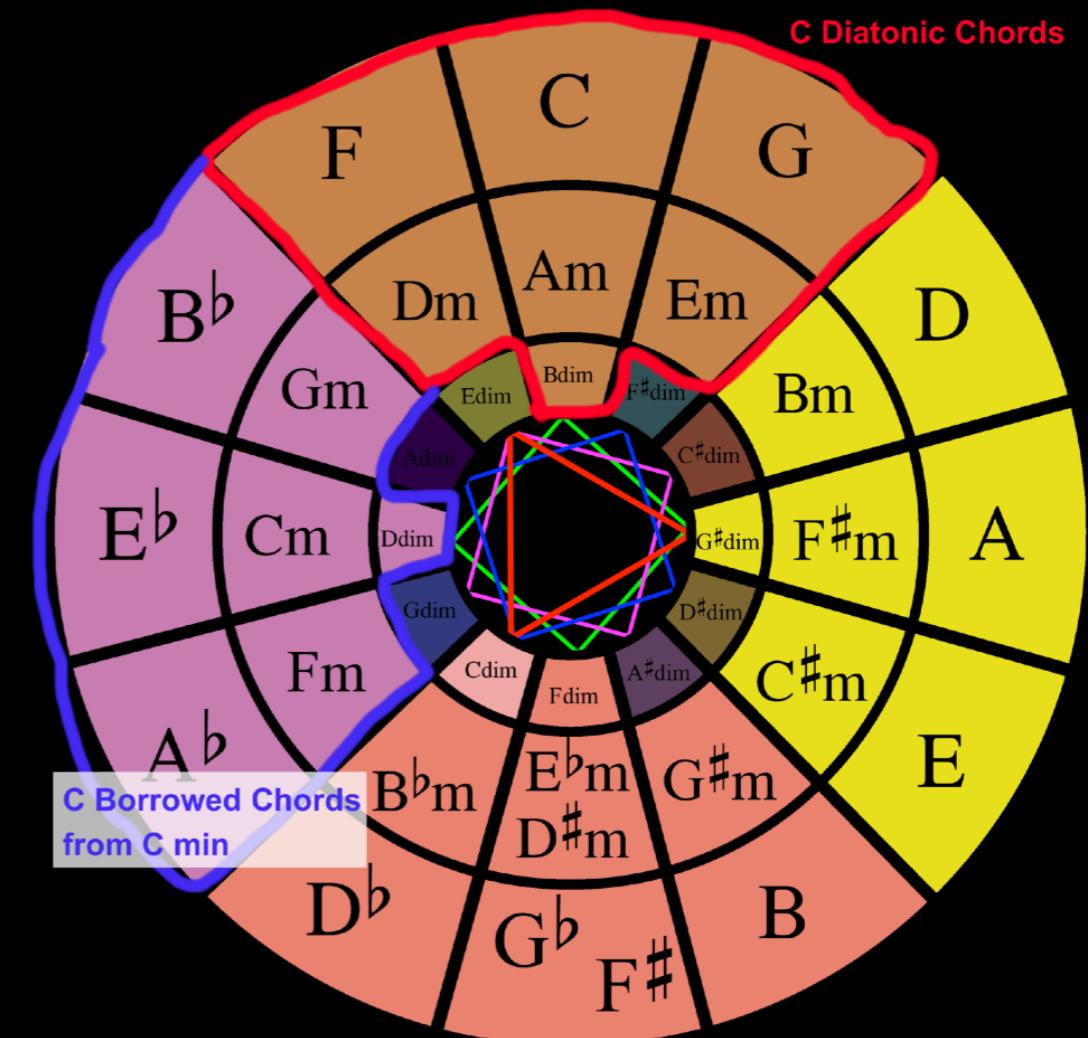
SUBDOMINANT: IV (F), II (Dmin), All borrowed Chords, Supertonic (D)

DOMINANT: V (G), VII (Bdim)

II: Cmaj - Ebmaj - Abmaj - Bbmaj :II

II: Fmaj - Amin - Gsus4 - G7 :II

II: Dmaj - Fmaj - Cmaj - Gmaj :II



FUNCTIONAL HARMONY

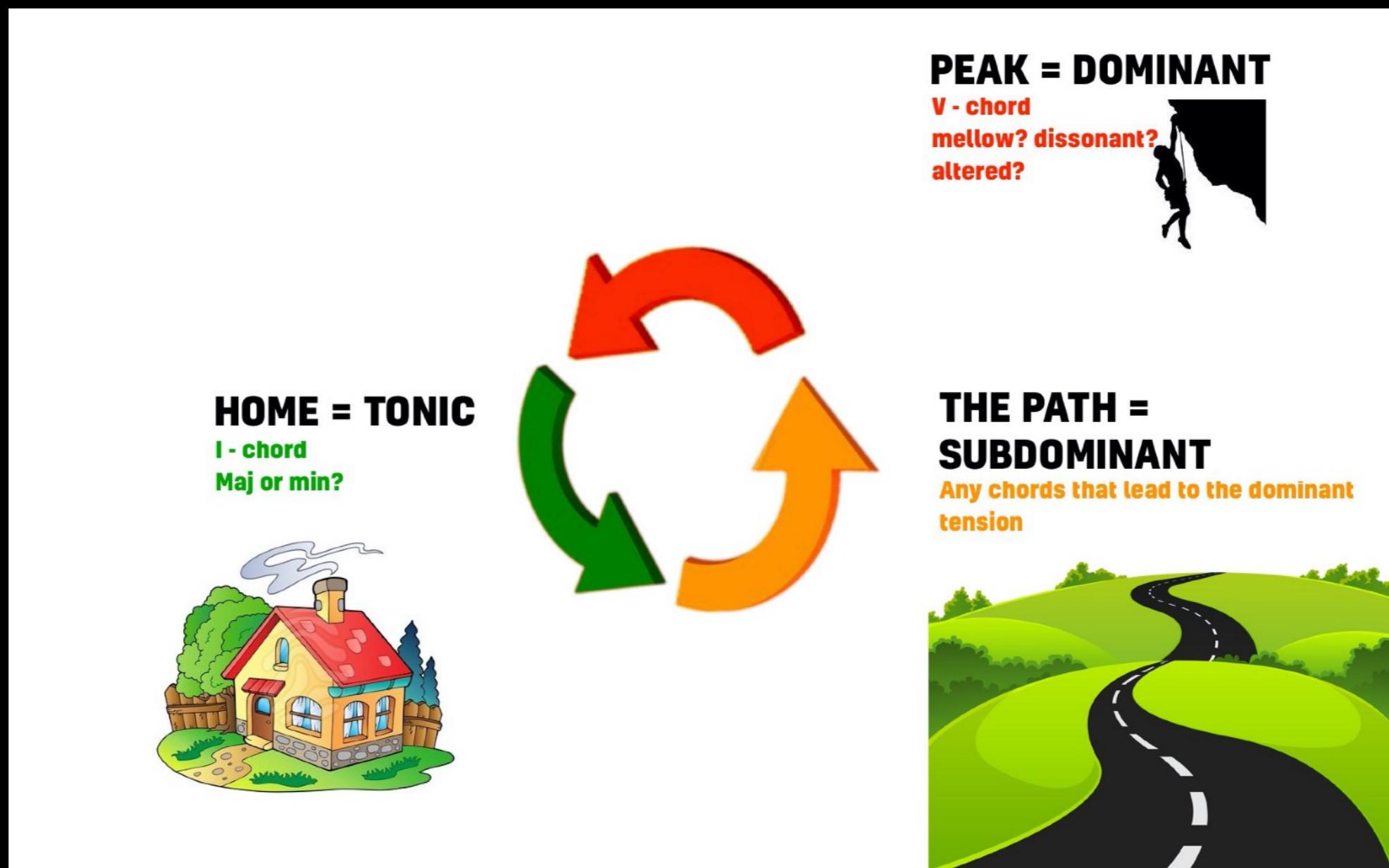
- 1) ANALYZE A SONG IN TERMS OF HARMONIC FUNCTION
- 2) ASSIGN YOUR "POOL" OF POSSIBLE CHORDS AS T, S and D

Example 1: Emin - C - G - D. vs. Emin - C - G - B7

Example 2: G - A - C - G

Example 3: G - Ab - Cm - D

3) COMPOSE!



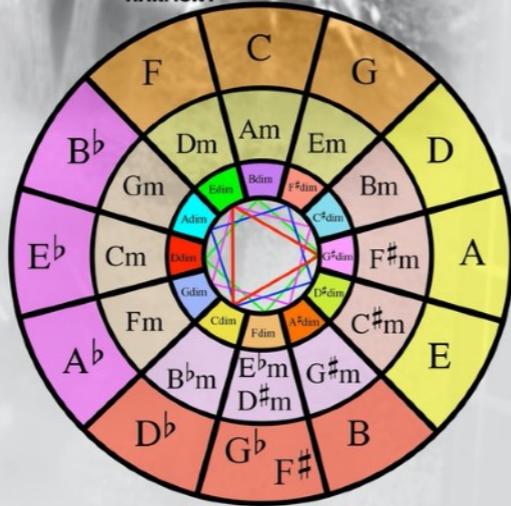


TRANSFORM YOUR GUITAR KNOWLEDGE

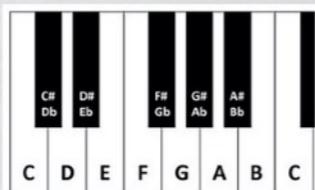
NOTES AND INTERVALS

SCALES IN C	1	2	3	4	5	6	7	8
Major Ionian	C	D	E		G	A	B	C
Minor Aeolian	C	D	E♭	F	G	A♭	B♭	C
Major Pentatonic	C	D	E		G	A		C
Minor Pentatonic	C		E♭	F	G		B♭	C
Major Pentatonic Blues	C	D	E♭	E	G	A		C
Minor Pentatonic Blues	C		E♭	F	G♭	G	B♭	C
Harmonic Minor	C	D	E♭	F	G	A♭	B	C
Melodic Minor	C	D	E♭	F	G	A	B	C
Dorian	C	D	E♭	F	G	A	B♭	C
Phrygian	C	D♭	E♭	F	G	A♭	B♭	C
Phrygian Dominant	C	D♭		E	F	G	A♭	B♭
Lydian	C	D	E	F♯	G	A	B	C
Lydian b7	C	D	E	F♯	G	A	B♭	C
Mixolydian	C	D	E	F	G	A	B♭	C
Locrian	C	D♭	E♭	F	G♭	A♭	B♭	C

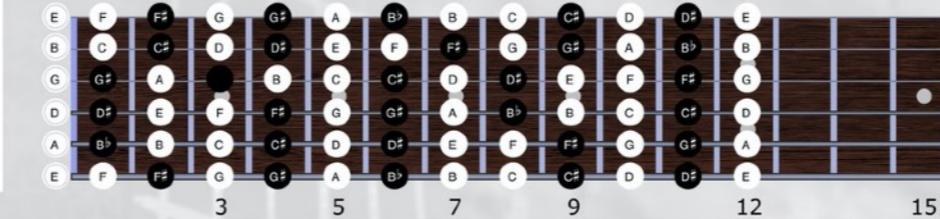
CIRCLE OF 5THS KEY CENTERS AND RELATED HARMONY



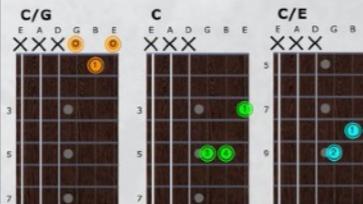
THE REAL KEYS



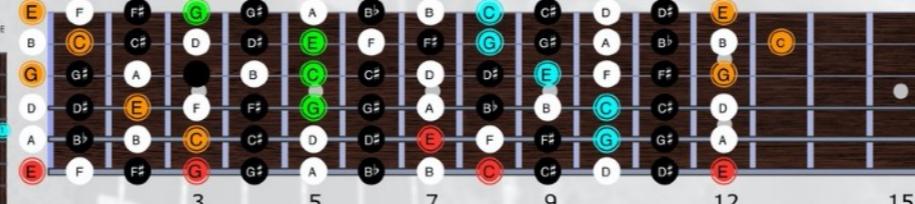
C MAJ (THE WHITE KEYS)



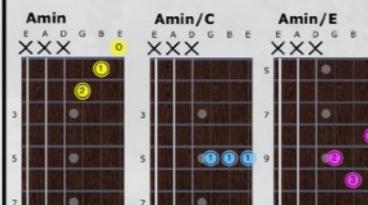
MAJ TRIAD FINGERING SHAPES



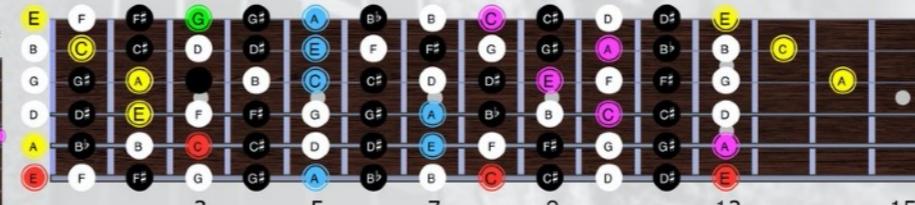
C MAJ TRIAD SHAPES



MIN TRIAD FINGERING SHAPES



A MIN TRIAD SHAPES



ORDER HERE

<https://www.etsy.com/shop/TribeStoreByEllison>

APPLIED GUITAR THEORY

WITH ULRICH ELLISON

$\downarrow = 80$

THE RHYTHMICAL PYRAMID
(with placement aid for half and quarter triplets)

1 2 3 4 1 2 3 4 etc.

13 1 2 3 4 1 2 3 4 etc.

21 1 2 1 2 1 2 1 2 1 2 etc.

25 26 27 28

29 30 31 32

33 34 35 36

7) RHYTHM THEORY: KNOW THE NOTE VALUES AND HOW TO PLACE THEM ON THE BEAT!

APPLIED GUITAR THEORY

WITH ULRICH ELLISON



Sheet music examples illustrating various time signatures:

- 2 measures in $2/4$ time, featuring eighth-note patterns.
- 2 measures in $3/4$ time, featuring eighth-note patterns.
- 2 measures in $4/4$ time, featuring sixteenth-note patterns grouped in threes.
- 2 measures in $6/8$ time, featuring eighth-note patterns.
- 2 measures in $4/4$ time, featuring eighth-note patterns.
- 2 measures in $3/4$ time, featuring eighth-note patterns.
- 2 measures in $4/4$ time, featuring sixteenth-note patterns with grace notes.
- 2 measures in $6/8$ time, featuring sixteenth-note patterns.
- 2 measures in $4/4$ time, featuring sixteenth-note patterns.
- 2 measures in $3/4$ time, featuring eighth-note patterns.

8) RHYTHM THEORY: KEY SIGNATURES AND BEING ABLE TO READ THEM

Binary: $2/4, 4/4, 12/8$
Ternary: $3/4, 6/8, 12/8$
Odd: $5/8, 7/8, 9/8$ etc.



APPLIED GUITAR THEORY WITH ULRICH ELLISON

“If you can’t explain it simply, you don’t know it well enough.”

Albert Einstein

STUDY THE MASTERS



**APPLY THE THEORY THAT YOU LEARN TO
SOME ACTUAL MUSIC!**



**"I'll play it first and tell you what it is
later."**

**"I'll play it first and tell you what it is
later."**



**""Anybody can play. The note is only
20%. The attitude of the mother****er
who plays it is 80 percent."**





GUITAR MASTERCLASS

WITH ULRICH ELLISON

SO WHAT NOW?



GUITAR MASTERCLASS WITH ULRICH ELLISON

IS YOUR HEAD SPINNING?



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IS YOUR HEAD SPINNING?

"SHOCK THE SYSTEM" - APPROACH



GUITAR MASTERCLASS

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IS YOUR HEAD SPINNING?

"SHOCK THE SYSTEM" - APPROACH

FOCUS



GUITAR MASTERCLASS

WITH ULRICH ELLISON

IS YOUR HEAD SPINNING?

“SHOCK THE SYSTEM” - APPROACH

FOCUS

APPLY!



GUITAR MASTERCLASS

WITH ULRICH ELLISON

Skills to Develop:

- 1 - Hearing a chord quality and distinguish it**
- 2 - Hear a melodic interval and distinguish it**
- 3 - Hear a subdivision and distinguish it**
- 4 - Figure out the meter of a chord progression or song**
- 5 - Be able to hear the chords of a chord progression and figure out its key**
- 6 - Be able to know the notes and accidentals of any key (Circle of Fifths)**
- 7 - Know what the word "Accidentals" means :) 8 - Be able to have at least 3 options of pentatonics and triads that you can play over this chord progression**
- 9 - Being able to distinguish any possible modal colors by ear, and name them**
- 10 - Being able to figure out the modal triad pair that fits over any chord and chord progression.**
- 11 - Being able to figure out the form of any song, formal Theory**
- 12 - Being able to analyze any song in terms of functional harmony**
- 13 - Being able to figure out any melody or rhythm part rhythmically (subdivisions, hearing note placements, counting)**



GUITAR MASTERCLASS

WITH ULRICH ELLISON

MENTORING

GUIDANCE

STRUCTURE

HOMEWORK TASKS

COMMUNITY



APPLIED GUITAR THEORY

WITH ULRICH ELLISON

It was great to have you
on this class!

www.totalguitartransformation.com/application



APPLIED GUITAR THEORY WITH ULRICH ELLISON

Q + A

10:00

www.totalguitartransformation.com/application



VIRTUAL GUITAR WORKSHOP

WITH ULRICH ELLISON