

GUITAR BREAKTHROUGH SUMMIT 2025

JANUARY 25, 2025

LIVE

Eliminate Your Guitar
Playing Limitations
Forever



Tom Hess
Guitar
Playing
Breakthrough
Specialist



Tommaso Zillio
Music
Theory
Expert &
YouTube Star



Dylan Andrews
Ear
Training
Coach



Mike Philippov
Guitar
Practice
Expert



Brian Fish
Rhythm
Mastery
Expert



Simon Candy
Acoustic
Guitar
Extraordinaire



Diana De Cabarrus
Songwriting
Mastery
Coach

WORKBOOK

NOTE: Please print out this Workbook and keep it near your desk for the Guitar Breakthrough Summit. Also, take this first page and TAPE IT TO YOUR MONITOR OR YOUR WALL so you won't forget to be there for the summit. You do not want to miss a single moment!

When: Saturday, January 25, at 10:00 am CST (Chicago time)

Where: <https://us02web.zoom.us/j/81648795454>

Password: 402412

Notes: Keep your Workbook nearby... we're going to cover a lot of information very quickly, so you want to be ready to write down the key points at that moment.

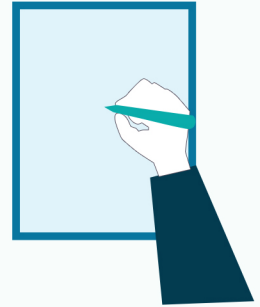
How To Use This Workbook

To put it straight - even without meaning to, by the time Guitar Breakthrough Summit ends, half of what you learn will be forgotten - unless you use this workbook that is.

Why? Writing things down helps you:

- * process information on a deeper level
- * retain more of what you learn
- * accelerate your personal growth

So... print out this workbook, grab a pen and follow along.



About Guitar Breakthrough Summit

You're Awesome: We're so excited you've chosen to join us for this outstanding virtual event, and we're confident you will gain very significant and meaningful new insights, tools, and skills!

Here's how you can maximize the value you get from us: There will be a large Q&A (Questions and Answers) session at the end of the event, and we encourage you to ask us ANYTHING you want to ask about the topics covered during the event.

If you need clarification on something, please ask us.

If you would like an additional example of something, please ask us.

If you'd like us to go even deeper into some aspects of the topics, please ask us.

There are no dumb questions. If you have a question about something, there is a very good chance that others have the same question. This entire event exists to help you, so let us help you as deeply as possible - ask us your questions in the Q&A session near the end of the event. We'll be answering as many questions as we can.

Question: Will there be recordings available?: This event is live only.

About Your Instructors



Tom Hess

Guitar Playing Breakthrough Specialist

Tom Hess, also known as the teacher of teachers, has taught, trained, coached and mentored countless guitar players from all over the world to become virtuoso guitarists, professional musicians and guitar teachers.

<https://tomhess.net>



Dylan Andrews Ear Training Coach

Dylan Andrews is an ear training coach for guitarists from all over the world, musician and highly successful guitar teacher in the Atlanta, Georgia area, specializing in rock, blues and jazz.

<https://eartrainingforguitar.com>



Tommaso Zillio, PhD Music Theory Expert & YouTube Star

Tommaso Zillio, PhD, is an internationally recognized music theory for guitar expert, master guitar trainer, a YouTube star, recording artist, composer & session guitarist.

<https://musictheoryforguitar.com>



Mike Philippov Guitar Practice Expert

Mike Philippov is a leading author of guitar practice instruction, a master guitar trainer and recording artist. His primary expertise is training guitar players how to practice for maximum results.

<https://practiceguitarnow.com>



Brian Fish Rhythm Mastery Expert

Brian Fish is a rhythm mastery expert with 29 years of teaching and 38 years of performing experience. Some of Brian's students have gone on to release their own music and tour the United States.

<https://musictheoryforguitar.com/Ultimate-Rhythm-Mastery>



Simon Candy Acoustic Guitar Extraordinaire

Since beginning to teach in 1994, Simon Candy has helped many students become excellent musicians and has become the leading author of acoustic guitar instruction.

<https://acousticguitarlessonsonline.net>



Diana De Cabarrus Songwriting Mastery Coach

Diana De Cabarrus is a songwriting teacher, trainer and coach. She is the founder of Key To Music Edinburgh & helps aspiring songwriters of all genres.

<https://songwritinglessonsonline.com>

Guitar Breakthrough Summit Info

During Guitar Breakthrough Summit, you'll discover:



How To Easily Find The Right Exercises For Anything You Want To Practice



Everything You Need To Know To Play Every Note Perfectly



Stuck In A Rut? Boost Your Creativity With Negative Improvisation



3 Hidden Harmonies You Thought You Didn't Know And How To Use Them To Create Beautiful, Lush Sounding Music



The Ultimate Guide To Playing Guitar By Ear



Write A Song Fast



Make Any Rhythm Seem Easy With This Simple System
and more...

IMPORTANT NOTE

Guitar Breakthrough Summit has strictly limited numbers of spaces available and will only be streamed live.

This means that no recordings will be provided for this LIVE training.

Guitar Breakthrough Summit is specifically designed and taught as a LIVE interactive event in order to help you experience huge breakthroughs when you attend.

So, to ensure you get the training you want and need, please login at least 20 minutes BEFORE we start.

How To Easily Find The Right Exercises For Anything You Want To Practice

Mike Philippov - Guitar Practice Expert | <https://practiceguitarnow.com>



When it comes to solving your problems, any truly great exercise must r_____ the problem, to give you maximum c_____ on how to solve it.

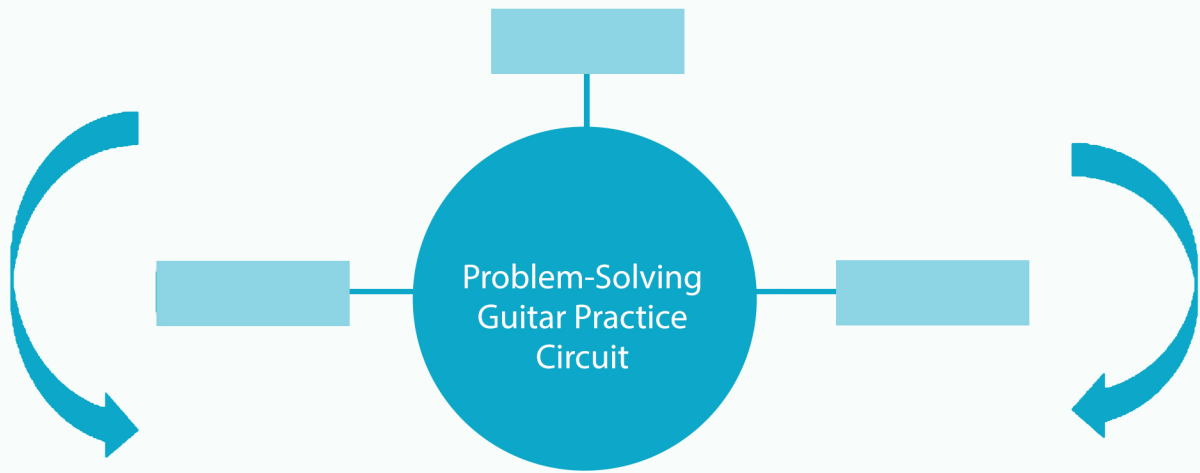
There are 3 easy ways to do this:

- 1 _____
- 2 _____
- 3 _____



PRACTICE

How To Put This Into Practice:



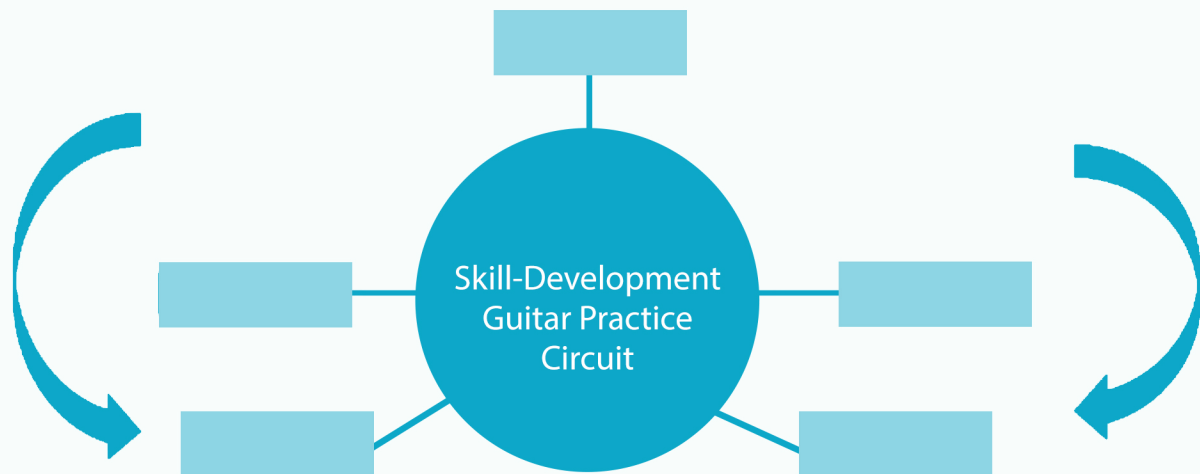
When it comes to developing your skills, the ultimate goal is to have that skill be u_____ in the rest of your playing.

So, a great skill-building exercise must not only i_____, e_____ and e_____ the skill, but also:

1 _____

2 _____

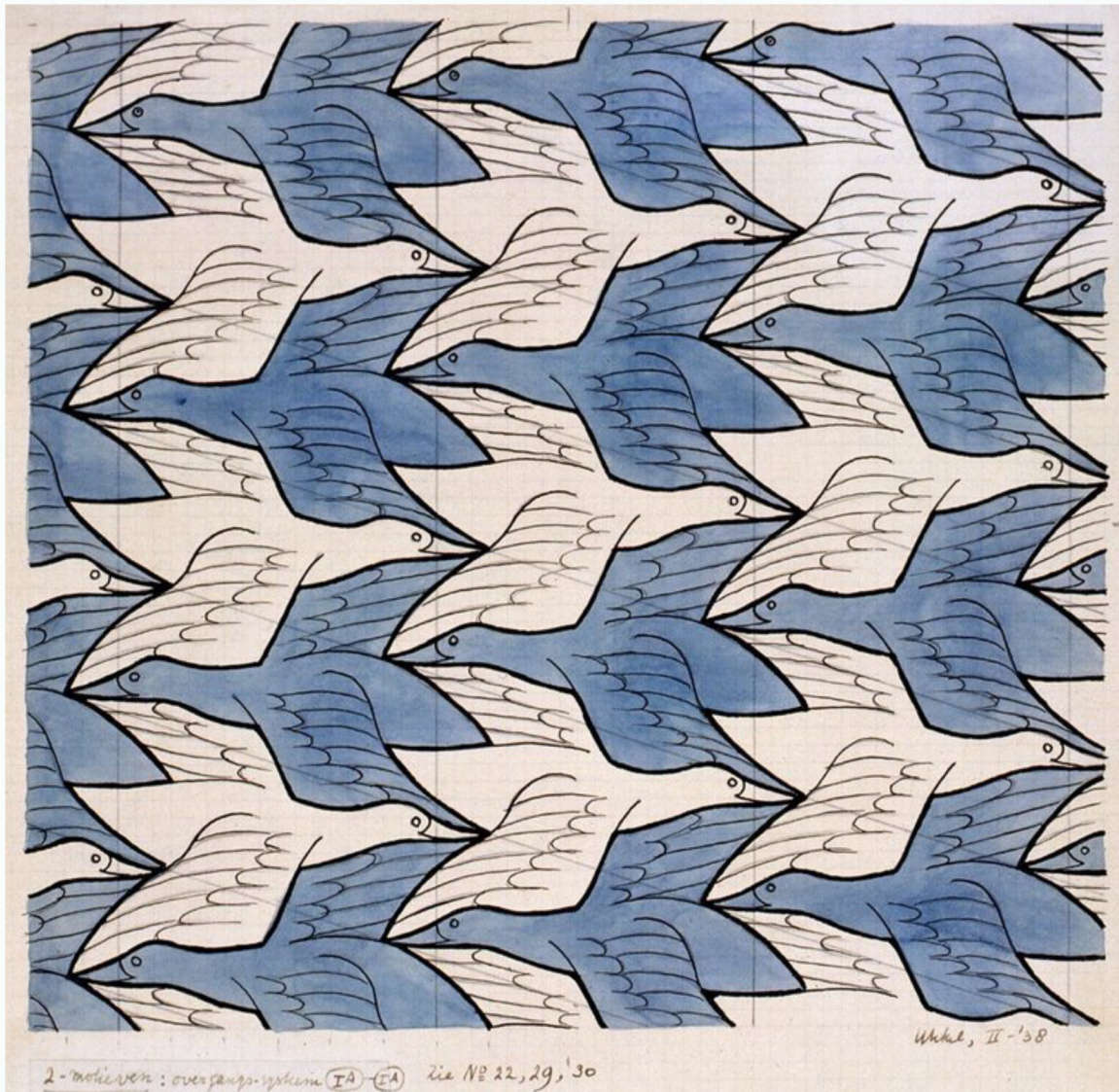
How To Put This Into Practice:



Finally, when you are _____, the _____ themselves become your exercises that highlight the _____ you need to _____ or the _____ you need to _____.

Stuck In A Rut? Boost Your Creativity With Negative Improvisation

Tommaso Zillio, PhD - Music Theory Expert | <https://musictheoryforguitar.com>



The problem of creativity is NOT _____ new _____ ideas.
The problem of creativity is to STOP _____ musical ideas.
That's why we say that you are "stuck in a rut": you are always doing the
_____: playing
_____ licks, playing _____ solo, etc.

Once you learn to _____ the old things... _____ come up **automatically**.

HOW do we do that? Here's a step by step process:

- 1 Identify what you do _____. In this session, I am giving you what most players _____ (you probably _____ of it too!)
- 2 _____ it! :-)
- 3 _____ on a backing track. Avoid what is _____ (of course)
- 4 Find one or more POSITIVE _____ of the negative _____ (see below)
- 5 _____ on a backing track with these new _____, one at a time.
- 6 Rinse & Repeat

Point 3 is important: you need to feel how strong is the PULL of _____ in your _____. It IS _____. But it's eye-opening and it makes all the difference.

Let's see how this works in practice:

Negative Improvisation Foundational Practice 1: Don't _____ The _____ Note

Can become:

- play only with _____ notes (_____ no _____)
- play only with _____ notes (_____ no _____)

- every time you are about to play the _____, play the _____ instead.
(or the _____)

None of these is the ONLY way to do it. Every _____ a will give you SEVERAL _____ ideas.

Negative Improvisation Foundational Practice 2: Don't play anything on the _____ (no " _____ ")

Can become:

- Play on the _____
- Play on the _____
- Delay to the " _____ " after the _____
- Anticipate to the " _____ " after the _____

Negative Improvisation Foundational Practice 3: Don't START your _____ on ANY _____ (no _____)

Can become:

- Start your _____ on the " _____ " of a _____ (i.e. the " _____ ")
- Start your _____ on the _____ or _____ of a _____
- Start your _____ on the _____ or _____ of a _____

Other Negative Improvisation Practices

- No same _____ twice
- No _____ (only _____)
- No _____ 3 strings
- No _____ for 3 beats of the _____ OR No playing for more than _____ the _____.
- No _____ notes
- No _____ notes
- No notes _____ (they can be long or short, but you need _____ them)

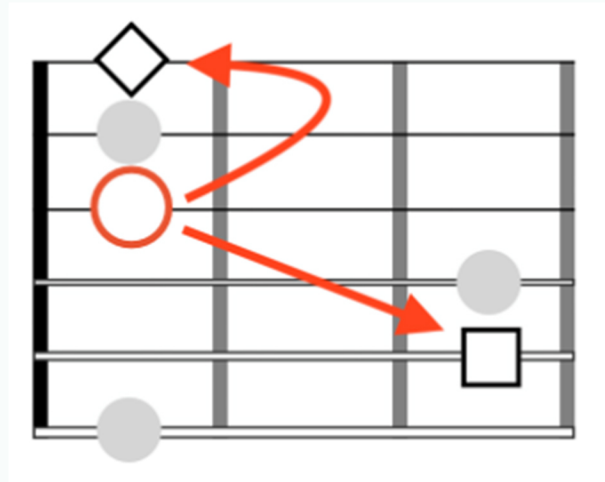
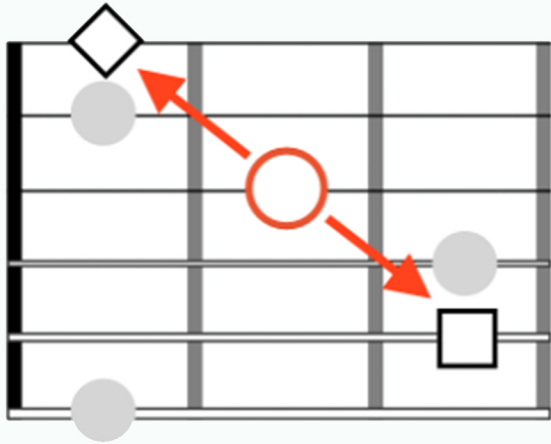




Important Take-Home Lesson:



• _____



1. _____



2. _____



 +  = _____

 +  = _____

 +  = _____

 +  = _____

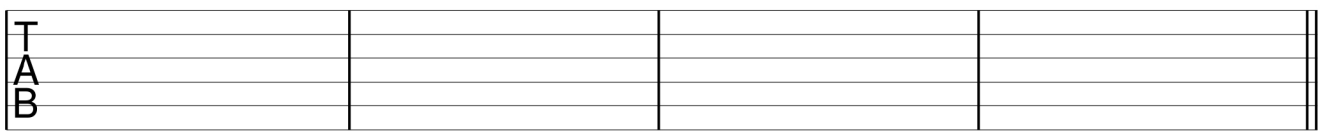
(i) _____

Am

F

C

G



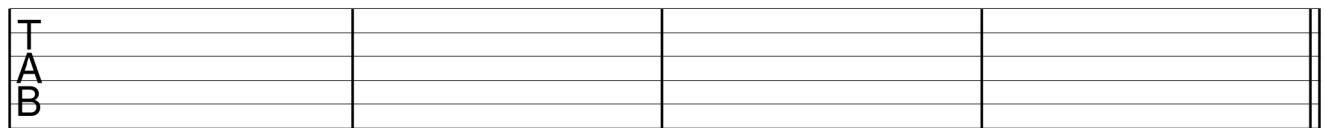
(ii) _____

Am

F

C

G



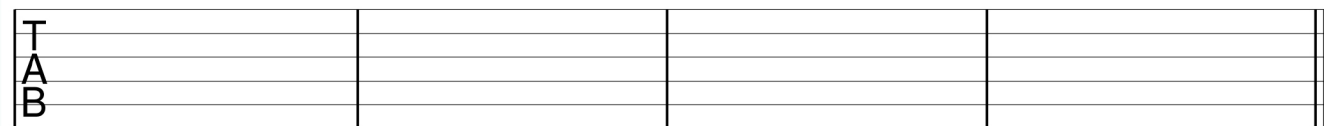
(iii) _____

Am

F

C

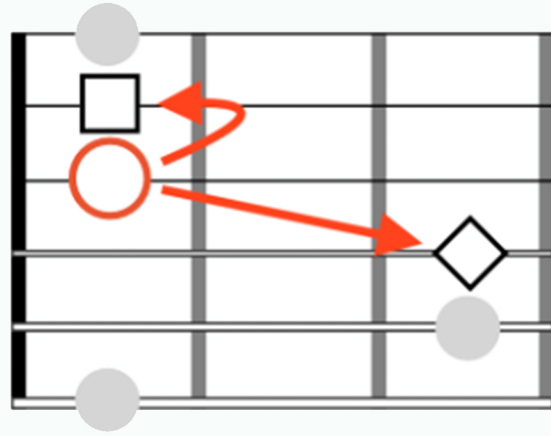
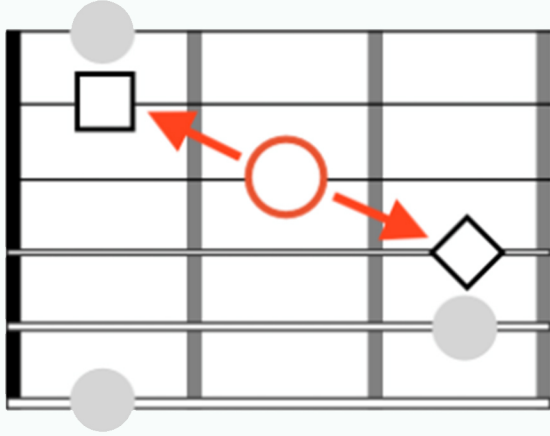
G



• _____

1. _____

2. _____



○ + ◇ = _____

○ + ◇ = _____

○ + □ = _____

○ + □ = _____

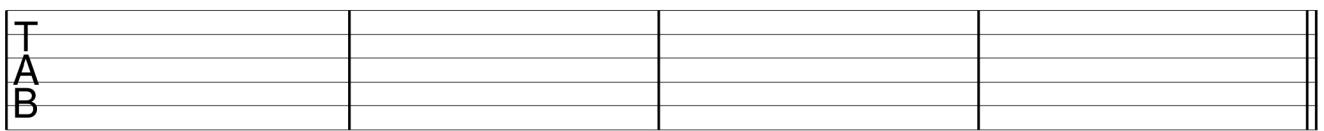
(i) _____

C

G

Am

F



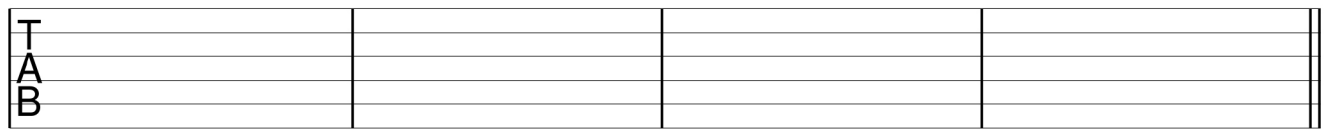
(ii) _____

C

G

Am

F



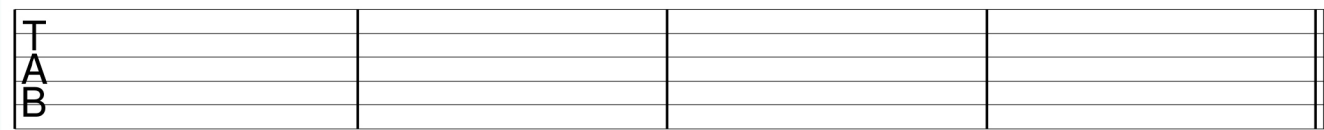
(iii) _____

C

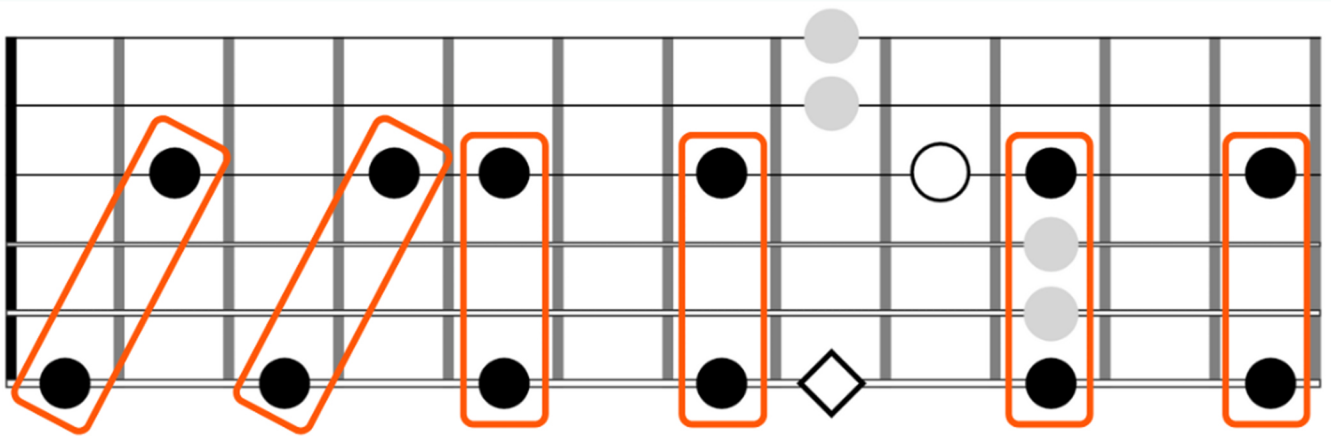
G

Am

F



• _____



• _____

(i) C

(ii) Dm

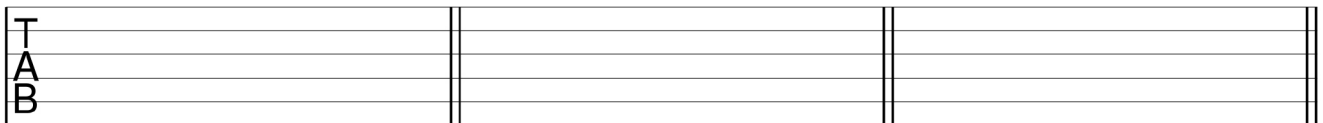
(iii) Em



(iv) F

(v) G

(vi) Am



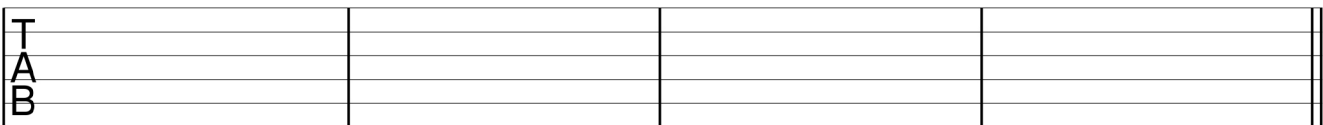
• _____

C

F

Am

G



The Ultimate Guide To Playing By Ear

Dylan Andrews - Ear Training Coach | <https://eartrainingforguitar.com>

T.A.E

VS

P.B.E



T.A.E = _____

P.B.E = _____

To play by ear, there are two main skills you need to develop. The first skill is...

SKILL ONE:



SONIC CLARITY





SONIC CLARITY TRAINING



P.A.S



**Melodic
Construction**



**Root
Training**



Embellishments

SKILL TWO: 

PSYCHIC EAR TRAINING



EXERCISE 1:

Hover And Hum

EXERCISE 2:

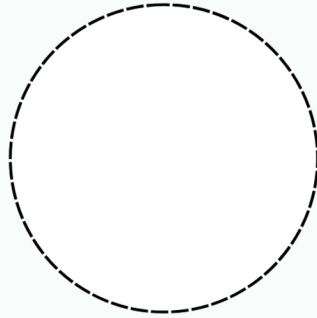
Finish It!

Past

Present

Future

What happened in the past to bring this about?



What are our hopes for what comes next ?

What fears might we have?

What's the best case scenario?

What is our response in the present?

What are some ways we're experiencing the topic?

Is this what we expected?

1. _____ In Response To Your Chosen Topic Or Prompt

Don't attempt to write lyrics. Write _____ that express your _____ to the _____. This will give you more flexibility later.

2. How To Add Realism To Your Song

We don't pay attention to things that sound _____ or abstract. Give us some _____ and we immediately care more about what's happening in the song.

Scene	
Age e.g. new/old	
Speed e.g. ambling	
Brightness	
Temperature e.g freezing	
Size e.g. cavernous	
Sound e.g. rattling	
Taste e.g. sour	
Wetness e.g dry/damp	
Weight e.g pressing	
Smell e.g. musty	
Quantity e.g. copious	
Colour e.g faded	

Look at what you've written so far, and _____. Then go through these headings and pick at least four categories.

Add at least _____ in each. Do this for more than one possible _____ if you have time.

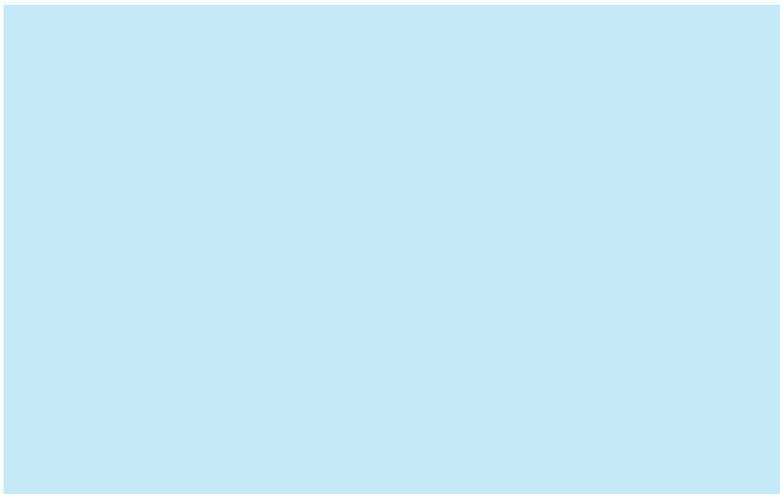
3. Create _____

You now have:

1. _____ 2. _____ 3. _____



Write the _____
first.
Express the central idea



Write the _____



Wrap Up

You've now got a topic and a direction and a verse and a chorus. How would you finish the song and write the remaining verses?

Options include:

1. _____
2. _____
3. _____

The more you go through this process, the more you'll build a habit of completing work. You'll create momentum, you'll get skilled at unpacking an idea in such a way that makes it more interesting to share, and you'll know how to include the type of language that allows you to paint a recognisable picture for your listeners.

Make Any Rhythm Easier to Play With This Simple System

Brian Fish - Rhythm Mastery Expert | <https://musictheoryforguitar.com>

One thing that makes any rhythm easier to understand and play is _____.

Thinking this way helps you more accurately feel the _____ that are played between the _____ or _____.


When you are playing, this is done _____, but during practice, you want to _____ them.

When you work with _____, you want to _____ and _____.

The more _____ you make a rhythm, the faster you will _____ it.

Before you take a rhythm to your guitar, you want to be able to say the _____ while you _____ the beat. Then, you want to work on doing it the other way around.

Let's do this with these rhythms.



Count — — — — — — — —

Beat 1 2 3 4

The image shows a rhythmic exercise on a four-beat staff. The top row contains four pairs of eighth notes, each pair starting on the first half of a beat. Below the notes, the word 'Count' is followed by eight horizontal lines representing the eighth notes. Below that, the word 'Beat' is followed by the numbers 1, 2, 3, and 4, each centered under a pair of eighth notes.

Count

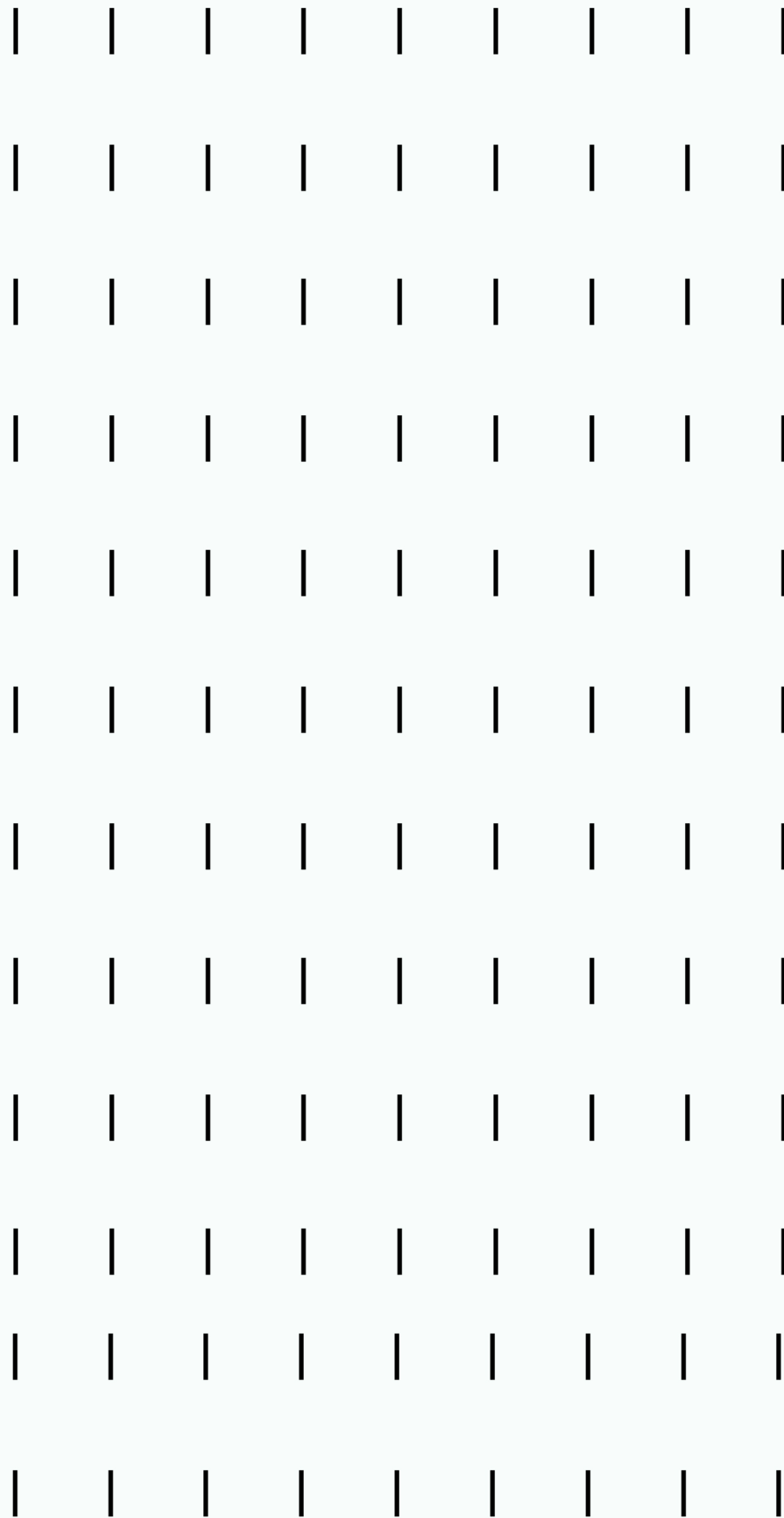
Beat 1 2 3 4

Count

Beat 1 2 3 4

Placing rhythms on a _____ is one of the easiest ways To create and practice them.

Today we will use the _____ note _____ to target an individual _____ and create cool _____.



Q&A - Three Burning Questions I Have For The Instructors During Q&A Are:

Question 1:



Question 2:



Question 3:



My Action Steps:



