

# PART 4

*PRACTICAL*

**GUITAR**

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# Chapter 13

## Introduction

### Introduction to the Guitar

**T**he **guitar** is a very popular stringed musical instrument. This part of *You've Got Music* is mainly concerned with standard six-stringed acoustic or electric guitars; twelve string guitars are also applicable in most cases. An understanding of basic music theory, already covered in part one, would yield a deeper understanding of the lessons taught here.

### Different Types of Guitars

#### Acoustic guitars

Acoustic guitars are used in a variety of genres. Because of the long history of the acoustic guitar, there are many different kinds; some kinds are rarely considered guitars, such as the ukulele. The guitar is the most popular instrument in today's society. The body of the guitar is large and hollow, allowing the sounds to resonate and providing a natural means of amplification. The sound of the acoustic guitar is characterized partly by a weak sustain, meaning notes will fade after being struck. However, some master-built classical guitars ("concert guitars") feature very good sustain and excellent overall performance.

Acoustic guitars are often used in performance. When the performance is in a personal setting or in an amphitheater an acoustic guitar can often be heard with no amplification. In most other performance scenarios amplification is required for the audience to be able to hear the guitar well. An acoustic guitar can be amplified by placing an amplified microphone near (possibly within several inches) the soundhole of the guitar or by installing an electric pickup in the guitar. An acoustic guitar with an installed electric pickup is not considered an electric guitar.

When we refer to acoustic guitars, we usually think of the 'flat top' guitar, with a distinctive soundhole. They are usually bigger than classical guitars (described below), and feature a somewhat thinner neck and metal (steel) strings. They come in a variety of sizes, from the smaller 'parlour' and 'concert' sizes, to the larger 'dreadnought' and 'jumbo' sizes with the most typical being the 'dreadnought'. They have a distinctive warm (although sometimes metallic) sound and can be strummed for playing rhythm in a wide range of popular music genres, including country, pop and rock, or played 'fingerstyle' for country blues, ragtime and folk. A plectrum or 'pick' can be used, for instance in the bluegrass 'flatpicking' style.

Unlike the electric guitar, the traditional acoustic guitar is not dependent on any external device for amplification. The shape and resonance of the guitar itself creates acoustic amplification. However, the unamplified guitar is not a loud instrument; that is, it cannot "compete" with other instruments commonly found in bands and orchestras, in terms of sheer audible volume. Many acoustic guitars are available today with built-in electronics to enable amplification.



### **Electric guitars**

The electric guitar is the workhorse of rock music, but has its uses in other genres such as blues, jazz and pop music. While an acoustic guitar can be played an electric guitar without amplification for the purposes of practicing, but it will be much quieter than an acoustic guitar, and electric guitars are never played this way in performances.) The sound of an amplified electric guitar is very different from that of an acoustic guitar, even when no effects or distortion are used - the pickups and amplifier define the guitar's sound to a large extent. Like the acoustic guitar, the electric guitar has a poor sustain. However, amplification and especially overdrive will increase the apparent sustain, and feedback can allow a note to be sustained indefinitely, even for several minutes. Many people who play the electric guitar wish to use the distortion and other effects.

Technically speaking an electric guitar is any guitar with an electromagnetic pickup to amplify the sound created by the vibration of the strings. Electric guitars come in a variety of shapes and sizes which are not always limited to the acoustical qualities of the shapes and thus can be more comfortable to play. Electric guitars are typically easier to play since the strings usually are much thinner (the strings do not have to resonate as much as with an acoustic), and are closer to the neck, requiring less force to press them down. The multitudes of variations amongst these guitars allow them to have a vast variety of different tones. The two most popular basic shapes of electric guitar are the Stratocaster style and the Les Paul style. Most electric guitars that are solid body create very little sound on their own and therefore require an amplifier for all performance purposes.



### **Semi-acoustic Guitars**

Semi-acoustic guitars (also known as semi-hollowbody or hollowbody electric guitars) are an electric guitar with magnetic pickups and a hollow or semi-hollow body (as opposed to a solid body electric guitar). They are not the same thing as an acoustic electric guitar (or what the Europeans call an

electro acoustic guitar). Acoustic electric guitars are just an acoustic guitar which has been equipped with a pickup (usually a piezo transducer under the saddle) so that it can be amplified.



### **Solid Body guitars**

The typical electric guitar is a solid body guitar. They are called solid body because they are made from one solid piece of wood (or several pieces of wood glued together) and have no soundhole or obvious body cavities. With no apparent soundhole to project the sound they make very little sound on their own and therefore require an amplifier for all performance purposes. It has to have an amplifier not like other guitars. Without it, it would not be loud and make an odd sound.



### **Archtop Guitars**

An archtop guitar is typically a hollow body acoustic or electric guitar which uses steel strings and has an arched top which creates unique resonance. The hollow body archtop is a guitar whose form is much like that of a mandolin or violin family instrument in that the body of the guitar is hollow. Archtop guitars may be acoustic or electric and can look very similar, the only certainly distinguishing feature being an electromagnetic pickup. Some solid body electric guitars are also considered archtop guitars based strictly on their body shape which includes an arched top although usually 'Archtop guitar' refers to the hollow body form. Archtop guitars have been particularly popular in jazz music, usually using thicker strings than acoustic guitars (the thicker strings add tone). These are often louder than a typical dreadnought acoustic guitar. The electric hollow body archtop guitar has a distinct sound among electric guitars.



### **Twelve string guitars**

The twelve string guitar is usually an acoustic instrument, but electric twelve string guitars exist, usually in the form of a double-neck guitar. Twelve string guitars produce a more ringing tone, however, they are a bit harder to play and maintain than the standard guitar and are usually confined to niche roles, and are usually used strictly for rhythm. They are played in the same fashion as a six string guitar, as the strings are paired together. Playing them is more difficult than a six string guitar however, because the additional strings require more pressure to depress. It is also more difficult to bend notes tunefully. They are usually more expensive than your average acoustic or electric, and tend to wear out faster due to the additional strain on the neck.



### **Steel guitars**

The steel guitar is distinctive in being played horizontally, either across the players knees or on its own legs. There are two main varieties of the instrument, which is played using the metal slide, or 'steel', from which the guitar takes its name. The steel is held in the left hand, when used by a right-handed player. The two main variations are the lap steel guitar, which typically has six strings, and the pedal steel guitar, which can have more - and sometimes two or even three separate sets, each tuned differently. Pedals and knee levers are used to alter the tuning on particular strings whilst playing which, along with the sliding action of the steel, gives the pedal steel its distinctive voice, most often heard in country music and western swing.



### **Resonator Guitars**

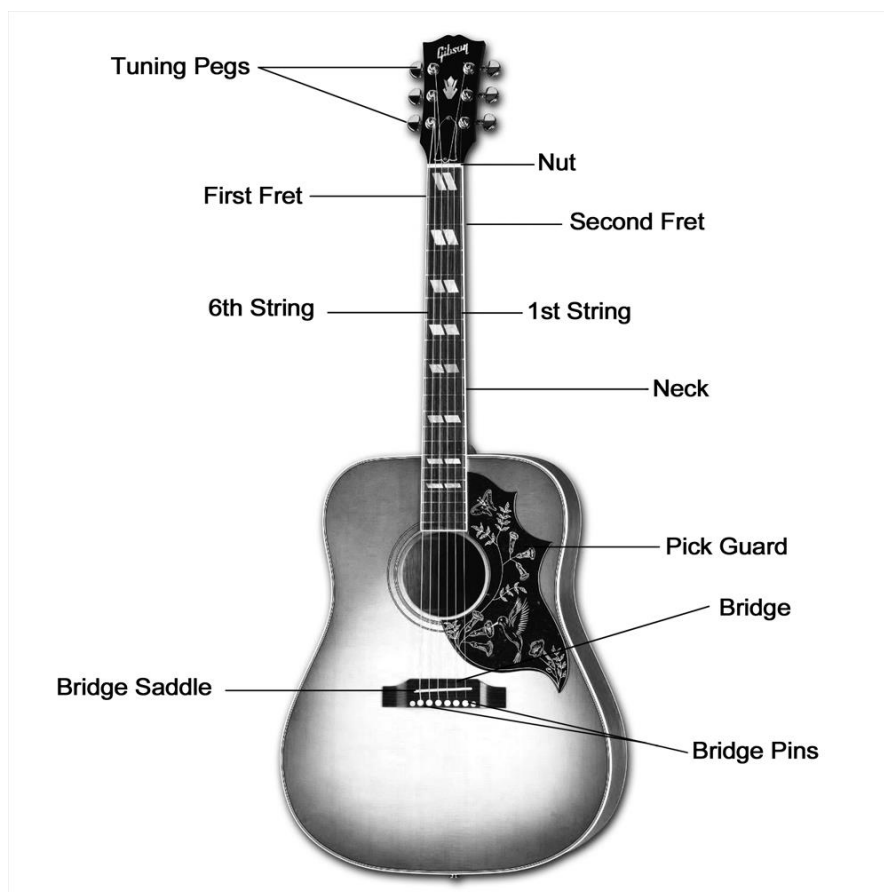
Often mistakenly referred to as 'steel' guitars (some models have metal bodies), the acoustic resonator guitar is distinctive in not having a regular soundhole, but a large - usually circular - plate which conceals the resonator cone. The cone closely resembles an audio loudspeaker, though made from spun aluminium. The bridge of the guitar is connected either to the centre of the cone or to the edge (by an aluminium 'spider'), and the strings' vibrations are thus amplified and projected outwards through the perforated plate on the guitar's top. The most common resonator guitars have a single cone, although the original model (the tri-cone) has three. Resonators possess a loud, bright voice, making them easily heard in a large room or in the open air. They are popular with blues musicians, and country players. They can be played in the conventional style, or with a metal or glass slide.



### **Parts of a Guitar**

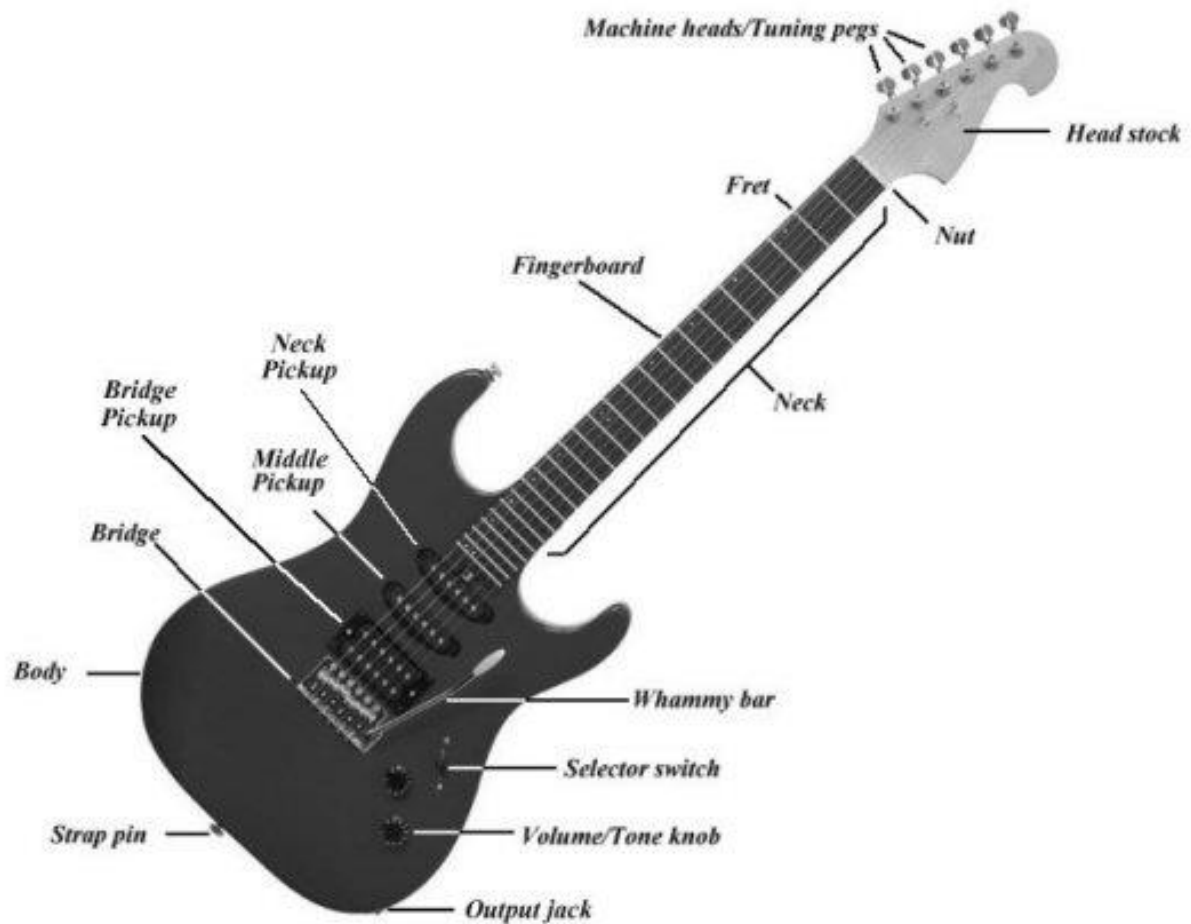
Both acoustic and electric guitars share many parts in common. For instance, they all have a *body*, *neck*, *fretboard*, and *headstock*.

#### *Acoustic*



*Electric*





### **Holding the Guitar**

Sitting down: Sit up straight on a chair, with your feet on the ground. Place the waist of your guitar on the right leg, keeping the guitar completely vertical across its width. Rest your right upper arm on the side of the guitar so that it is comfortable. Your arm should bend with your thumb resting on the sixth string parallel to it. Your hand should cover the soundhole. On an electric, imagine a soundhole and keep your hand where the soundhole would be. Take your fingers of your left hand and rest it on the strings around the fifth fret. Place your right thumb behind the fingers directly behind the neck. Your shoulders should be relaxed. Now, lean forward slightly and relax.



### Using the Fretboard

Depress the guitar string firmly to the fretboard, close to the metal fret. If the string is not depressed enough, the string will strike the frets when vibrating and the note played will have a "buzzing" sound. If the string is depressed too hard, not only will the pitch of the note be higher than desired, but also you will use a lot of strength and get tired easily. You'll have to practice to get the right amount of pressure.

## ❖ Tuning a Guitar

There are many different ways to tune a guitar, but the most common is called standard tuning, or E tuning. In standard tuning the strings should be tuned to the notes EADGBE. This means that the thickest string should play the low E note, and then the next thinner should play an A and so on, finishing with the thinnest playing a high E. When the guitar is tuned, strumming all the strings at once produces a chord.

Standard tuning is often represented visually like in the diagram below. Note that the upper case E represents the thickest string, and the lower case e represents the thinnest string, which means that the lowest string on the diagram is the highest string on the guitar. This is meant to represent how the guitar looks when a player looks down on it.

```
e|-----|
B|-----|
G|-----|
D|-----|
```

A|-----|  
E|-----|

To adjust the pitch of a string, you twist the tuning peg. To adjust to a higher pitch the string must be tightened, and to lower the pitch the string must be loosened. When doing this, it is important to make sure you are turning the correct peg for the string you are trying to tune. It is both confusing and embarrassing when you turn the wrong peg, often because you have to start all over again.

Until you have developed your musical ability, it may be difficult to know exactly what a particular note should sound like. Any guitar or music store will sell tuning aids, such as tuning forks, pitch pipes and electric tuners. When properly used, these allow you to precisely tune each string to the appropriate pitch. Almost every guitar player owns some sort of tuning aid, and new players are encouraged to purchase one.

On the guitar neck, fingering each fret raises the pitch of the note a half-tone. In an octave, there are twelve half-tones, which means that if you play any note, the note 12 frets above that is twice as high in pitch. Any two notes are related by a certain number of half tones, which is called an interval. The interval between the low E string and the A string is called a fourth, which means that the two notes are separated by five half-tones or frets. This relationship of a fourth is the same for any string and the one below it, except for the G and B strings. The note G is separated by only four half-tones or frets, which makes this interval a third.

### **Tuning by ear**

#### **Regular Tuning**

Tuning by ear (also known as the fifth fret method) involves getting a single string at the correct pitch, and then using that as a reference point to tune the other strings. Because of this, a tuning aid is useful to ensure that the first string is properly tuned. It is best to use the A as the reference string, because it lies in the middle of the root notes of the most commonly played chords. A perfectly tuned A string resonates at a frequency of 440 Hz.

To tune by ear, begin by hitting the A string, and then the low E string. Pick the notes hard, and let the sound ring out, since the louder it is, the easier it is to hear the difference between notes. Turn the tuning peg up or down to bring the notes into unison. When the notes are close together, you should be able to hear a very fine oscillation between them. This should get slower when the notes are closer together, and should disappear entirely when they are in tune. Your ability to hear this oscillation is a skill that develops over time, and you should not become quickly discouraged if it is at first difficult. Once the two notes have been brought into unison continue onto the next string.

On the diagram below, each string has a number indicates the fret you play to tune the string above it.

e|-----0---|  
B|-----0---5---|  
G|-----0---4-----|  
D|-----0---5-----|  
A|---0---5-----|  
E|---5-----|

Also, when tuning it is always a good idea to tune the string upwards to its proper pitch. By just tuning down to a pitch, you introduce slack into the string very low, and then back up to the correct pitch.

A good way to tell whether the string is perfectly in tune is to see if the other string resonates to it. For example, if you wanted to make sure the A string is in tune with the E, pluck the fifth fret of the E

string (hard) and mute it. If the strings are tuned perfectly, the A string should be ringing even after the E string is muted, with little appreciable change in volume.

### Harmonic tuning

Another, more advanced method of tuning is called harmonic tuning. In this method of tuning, you use the harmonic tones of the strings to produce high pitch sounds, and then use these to tune. Because the notes are of a higher pitch, they are easier to tune because even minor changes in pitch are more easily noticeable. Rather than actually touching the string to a fret, simply touch the string directly above the fret. Then, pluck the string and quickly remove your finger. This should produce a high pitched ringing tone, known as a harmonic.

The easiest places on the string to produce a harmonic are on the 3rd, 5th, 7th, 9th and 12th fret. More information on why is available in the harmonics chapter of this book. Because of the interval between the G and B strings is a third, to tune the string harmonically you must use the low E string.

The diagram below shows the frets one must hit to create the necessary harmonics for standard tuning.

```
e|-----7*---|
B|-----0---5*---|
G|-----7*-----| * = Play a harmonic at this fret
D|-----7*---5*-----|
A|---7*---5*-----|
E|---5*-----7*-----|
```

It is also be noted that this method will not provide perfect equal temperament tuning. It is extremely similar, but a picky guitar player may prefer the previous technique.

If there is a substantial difference in pitch when tuning via regular or harmonic, the intonation on your guitar is off. The easiest way to tell is to perfectly tune your 12th fret harmonic with a tuner, and then fret at the twelfth. If the 12th fret is not in tune, while the harmonic is, your intonation needs adjustment.

### Tuning Forks

A tuning fork is a piece of U-shaped piece of metal that, when struck, emits a particular tone. Tuning forks are good because, unless bent, they will always emit the same note. The most common tuning forks resonate at either an A, which at the frequency of 440 hertz, or C. Using a tuning fork is generally recommended for more advanced players.

To use a tuning fork, gently striking the it against the heel of your hand and it will vibrate. Then, set the base of the fork against the body of the guitar. The sound of the fork will then be amplified through the guitar, and you can use it to tune your strings. It is important not to strike the fork against a hard surface, as this may bend the fork out of tune.

If you are using an A tuning fork, then you should tune first to the harmonic on A string. However, you can also use the 5th fret on the low E string, the 7th fret of the D string, the 2nd fret on the G string, or the 5th fret on the high E string. All of these frets produce an A, although some are in a higher octave.

### Pitchpipes

A pitchpipe is much like a tuning fork, in that it only plays one note and that note is used for tuning. To use a pitchpipe, you blow through the end like a whistle. You can also purchase electronic pitchpipes, which emit notes through a speaker. Some electronic tuners also have this feature.

### Keyboard

Using a keyboard can help as it has all the necessary keys and never goes out of tune. Strike the string and hit the key at the same time to receive the appropriate tension. It is preferable to own a pedal for the keyboard for this approach.

**Chapter**  **14**

**Writing and Reading Music for the Guitar**

## ❖ Guitar Music Notation

There are different ways music for the guitar can be written. These include the guitar tablature, the standard (staff) notation and charts or graphical representations. It is *important* for the guitarist to learn both tablature and standard notation. Each has its advantages, and each conveys information the other does not. For this reason, many guitar songbooks feature both standard notation and tablature; some even feature a "tab-staff" variant, where rhythm notation is combined with tablature.

### Notes on the Fretboard

E	—F—	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F
B	—C—	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C
G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab
D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb
A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F	F#/Gb	G	G#/Ab	A	A#/Bb
E	—F—	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	F
	fr. 1		fr. 3		fr. 5		fr. 7		fr. 9			fr.12	

### Tablature

Tablature is a way of expressing music on paper. A page of tablature tells you what notes to play to make the song happen. Instead of describing the notes that are played, tablature describes *how* they are played: which strings and which frets.

**Strings**

**The Tablature Staff**

The 6 lines correspond to the 6 strings on your guitar.

**Single Notes in Tablature**

The numbers tell you which frets you need to put your fingers on and which strings to use. In this example you would play the first string fretted at the first fret. The next note would be the first string at the third fret. Then, the second string at the third fret and so on.

**Chords in Tablature**

In this example you would play all of the strings at the same time. The first, second and sixth strings would be open. Your first finger would fret the first fret on the third string. The fourth and fifth strings would have fingers on the second frets of each string.

Let's look at another piece of tablature:

Play one after the other.

Play at the same time.

str. 1	0		0
str. 2		1	1
str. 3			0 (rest)
str. 4			
str. 5			
str. 6			

Tablature One

Standard notation

(Notice that the standard notation is included here, just in case you're interested in how it matches with the tablature).. Each of the long lines going from left to right represents a guitar string. The top line is the high E string (the thinnest string), the next line down is the B string, and so on. The numbers represent frets that you play, not the fingers you use.

The first group of notes is played one at a time. The second group of notes shows the notes stacked on top of each other, which means you play them at the same time. This group of notes played together is called a *chord*. The first group of notes is called an *arpeggio*. Think of arpeggios as a busted up chord. The numbers tell you which frets to press. A "0" means you play the string open, or unfretted. Some tablature, or "tab" for short, also tells you which fingers to use. Keep an eye out for finger indicators in the tabs shown in this book. Knowing which fingers to use is important to prevent confusion.

## ❖ Guitar Finger Labeling

### Left Hand Fingers

In the left hand, the fingers are numbered progressively from 1 to 4:

- 1 (1st finger) = index finger
- 2 (2nd finger) = middle finger
- 3 (3rd finger) = ring finger
- 4 (4th finger) = pinky finger

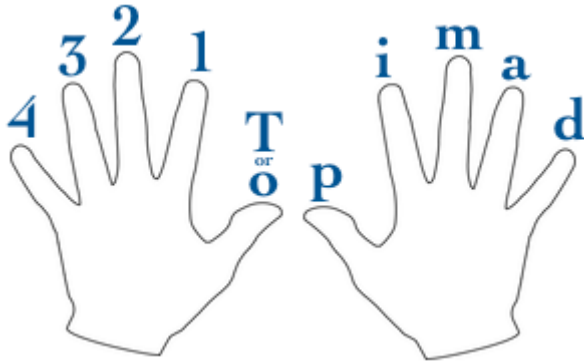
Classical guitarists do not play with the thumb in the left hand, so it does not have a number.

### Right Hand Fingers

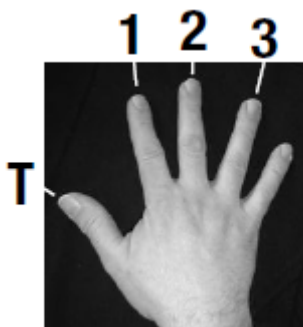
In the right hand, the fingers are lettered. Each letter is an abbreviation for the spanish name of each finger:

- p (pulgar) = thumb
- i (indice) = index finger
- m (medio) = middle finger
- a (anillo) = ring finger

Classical guitarists do not use the pinky in the right hand, so it does not have a letter.



**Note:** In non-classical styles, it is common to label the right hand same way the left is labeled, that is, with numbers. See the image below:



### Finger Exercises

These finger exercises are designed to build coordination between your right and left hand. Proper picking and fingering hand coordination is vital to good controlled guitar playing.

**Directions:** Play each finger pattern on each string. Start on the first string, then the second, third, etc... Although a little difficult at first, these exercises quickly build the motor skill control needed to play the guitar effectively. Practice with an even, steady rhythm. The goal is control, not speed.



1.

Right Hand Picking: Down-Up-Down-Up

Repeat for all Strings

2.

Right Hand Picking: Down-Up

Repeat for all Strings

3.

Right Hand Picking: All Down

Repeat for all Strings

4.

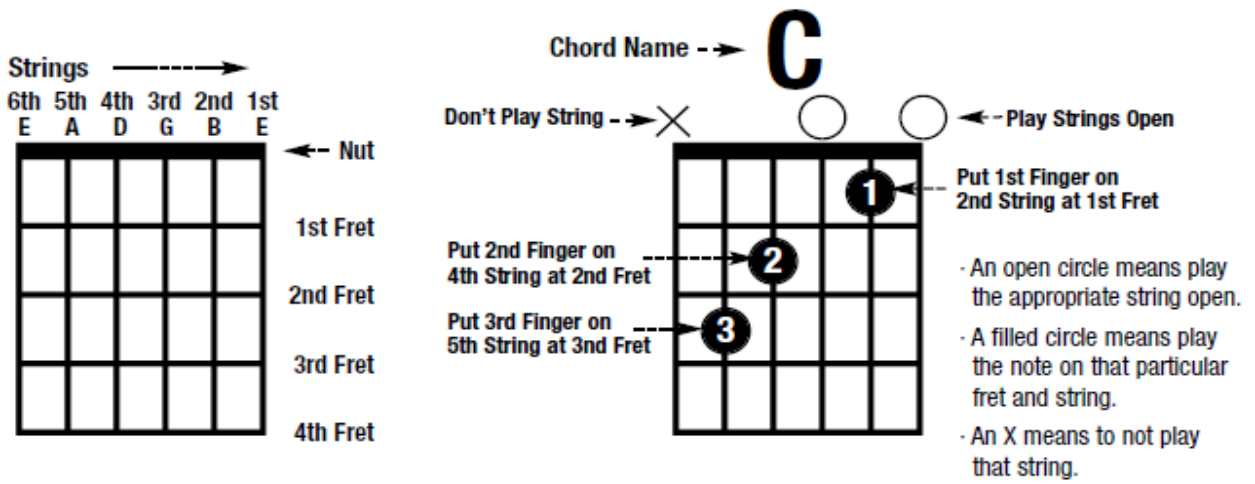
Repeat for all Strings

5.

Repeat for all Strings

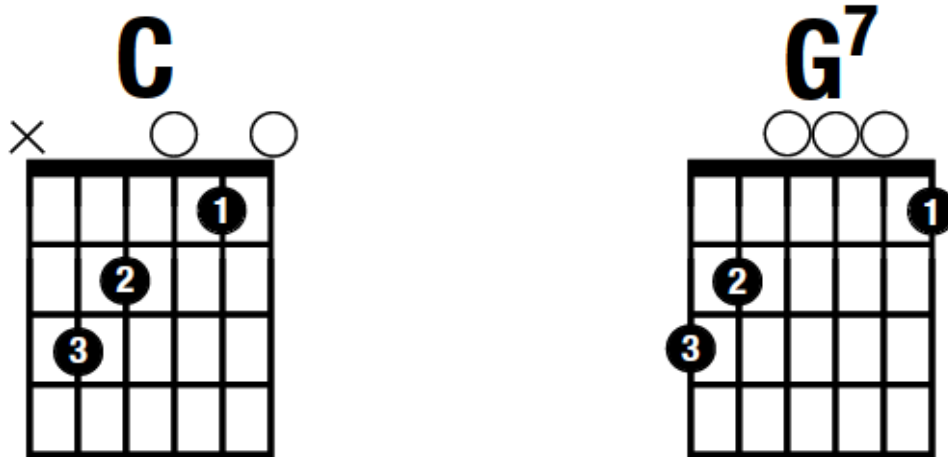
## ❖ Chord Blocks

I'm sure you will remember that a chord is the sound you hear when two or more tones are played simultaneously. CHORD BLOCKS are diagrams that tell you how a chord is to be played. They include information about which frets are to be played by which fingers and which strings are to be played or not.



**The C and G7 Chords**

The first two chords to be learned are the C and G7. Form and play each chord. The numbers tell you which fingers to use. The C chord uses only 5 strings, so be careful not to play the sixth string. The G7 uses all six strings.



**Chord Exercises**

1.      **C**                  **G7**                  **C**                  **G7**                  **C**

          ◇                  | ◇                  | ◇                  | ◇                  | ◇                  |

2.      **C**                                  **G7**                                  **C**

      / / / / / | / / / / / | / / / / / | / / / / / | / / / / / |

*Strum chord for each slash.*

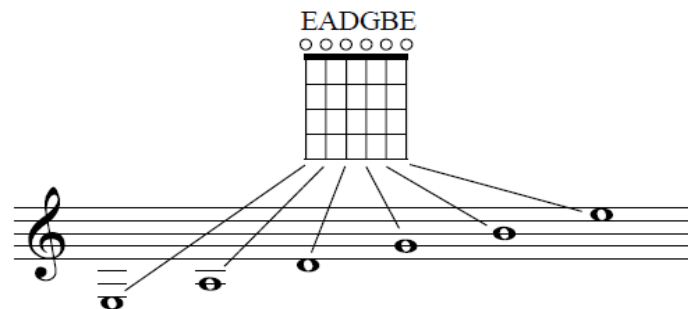
3.      **C**                  **G7**                  **C**                  **G7**                  **C**

      / / / / / | / / / / / | / / / / / | / / / / / | / / / / / |

*Strum chord for each slash.*

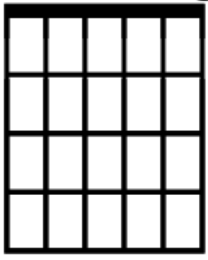
### ❖ The Standard Notation (Staff Notation)

Music for the guitar is written on the treble staff. Each string corresponds to the lines and spaces of the staff as shown below:

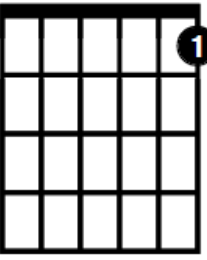


### The Notes on the E or First String

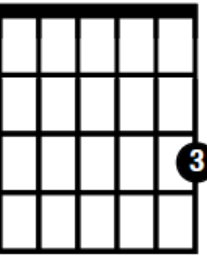
## E

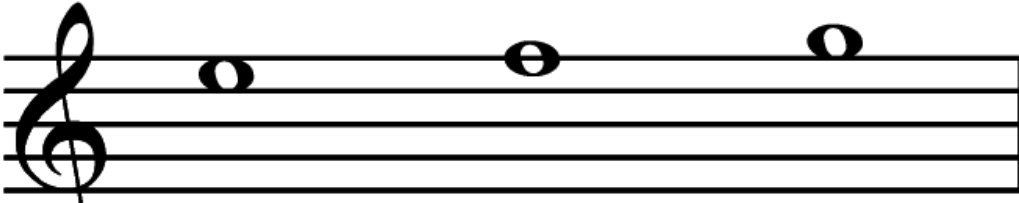


## F



## G



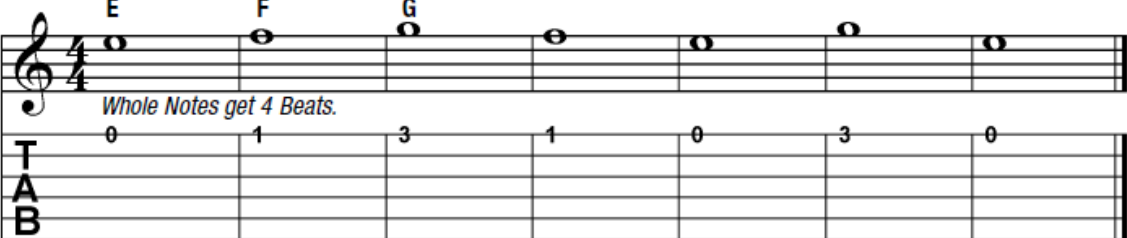


*First String  
Open*
*First String  
First Finger  
First Fret*
*First String  
Third Finger  
Third Fret*

### First String Exercises

Instructions: Write above each note the letter name of the note. Play each exercise using the correct finger for each note.

1.



*Whole Notes get 4 Beats.*

2.



*Half Notes get 2 Beats.*

3.



*Quarter Notes get 1 Beat.*

4.

The image shows exercise 4. It consists of a treble clef staff in 4/4 time and a guitar tablature staff below it. The tablature staff is labeled 'TAB' vertically on the left. The fret numbers for the six strings are: 3 0 1 | 0 0 0 | 1 1 1 | 0 0 0 | 3 1 0 1 | 3 0 3.

### More First String Exercises

**Instructions:** These exercises do not have the tablature included. Try to read the music and play slowly. Write in the notes if needed. Play each exercise. Remember to use the correct finger for each note.

1.

2.

3.

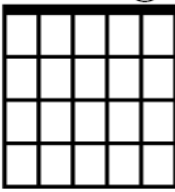
4.

5.

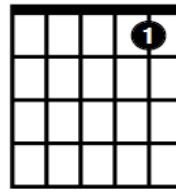
Continue to next line.

### The Notes on the B or Second String

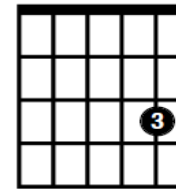
**B**

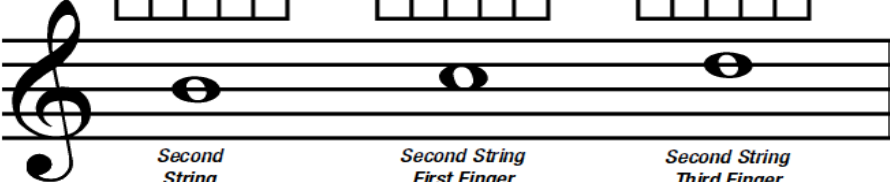


**C**



**D**





*Second String  
Open*

*Second String  
First Finger  
First Fret*

*Second String  
Third Finger  
Third Fret*

### Second String Exercises

Instructions: Write above each note the letter name of the note. Play each exercise using the correct finger for each note. Practice slowly. Remember to give each note the proper number of beats.

1.



2.



3.



4.



### More Second String Exercises

Instructions: Try to read the music and play slowly in an even rhythm. Write in the notes if needed. Play through each exercise until there is no hesitation between notes.

### First and Second String Exercises

Instructions: Play each exercise slowly in an even, steady rhythm. Be careful to use the correct finger for each note.

3.

T  
A  
B

4.

T  
A  
B

### More First and Second String Exercises

Instructions: Try to read the music and play slowly in an even rhythm. Write in the notes if needed. Play through each exercise until there is no hesitation between notes.

1.

2.

*Quarter rest, 1 Beat.*

3.

*Half rest, 2 Beats.*

4.

5.

6.



# Ode to Joy

Ludwig van Beethoven  
(1770-1827)

*Play the notes then practice strumming the correct chord for each beat. If a measure does not have a chord change over it then continue to play the previous chord until the chord changes.*

**C** **G7** **C** **G7**

Joy - ful, joy - ful we a - dore thee, God of glo - ry, Lord of love;

T  
A  
B

**C** **G7** **C** **G7** **C**

Hearts un - fold like flowers be - fore thee, Prais - ing thee, their sun a - bove.

T  
A  
B

**G7** **C** **G7**

Melt the clouds of sin and sad - ness, drive the dark of doubt a - way;

T  
A  
B

**C** **G7** **C** **G7** **C**

Giv - er of im - mor - tal glad - ness, Fill us with the light of day.

T  
A  
B

### Jingle Bells

**C**

Jin - gle bells, jin - gle bells jin - gle all the way.—


T  
A  
B

**G7** **C** **G7**

Oh, what fun it is to ride in(a) one horse o - pen sleigh.—

T  
A  
B

**C**



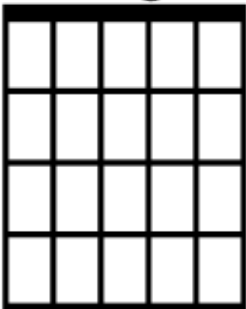
Jin - gle bells, jin - gle bells jin - gle all the way. —

T  
A  
B

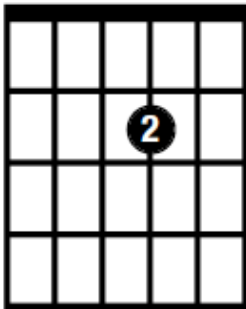
0	0	0	0	0	0	0	3	1	3	0

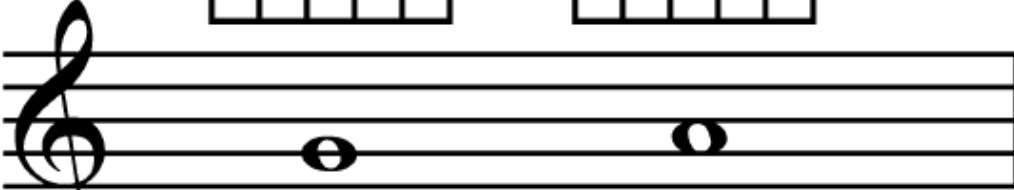
### The Notes on the G or Third String

# G



# A





*Third String  
Open*
*Third String  
Second Finger  
Second Fret*

### Third String Exercises

**Instructions:** Play each exercise using the correct finger for each note. Write in the notes if needed.

1.



2.



3.





3.

4.

### Yankee Doodle

Yan - kee - Doo - dle went to town a - ri - ding on a po - ny. He  
 stuck a fea - ther in his cap and called it mac - a - ro - ni.

### When The Saints Go Marchin' In

Oh when the saints \_\_\_\_\_ go march - ing in \_\_\_\_\_

oh when the saints go march - ing in \_\_\_\_\_ Lord, I

want to be in that num - ber \_\_\_\_\_ when the

saints go march - ing in \_\_\_\_\_

The musical score is written in 4/4 time. The first system has a G chord above the first measure. The second system has a D7 chord above the fifth measure. The third system has G and C chords above the first and fifth measures respectively. The fourth system has G, C, D, and G chords above the first, second, third, and fourth measures respectively.

### Aura Lee

The musical score for 'Aura Lee' is written in 4/4 time. The first system has four measures with chords C, D7, G, and C above them. The second system has four measures with chords C, E7, Am, and E7 above them.

C A7 D7 G C

### The Notes on the A or Fifth String

A B C

Fifth String Open  
Fifth String Second Finger Second Fret  
Fifth String Third Finger Third Fret

### The Notes on the E or Sixth String





3.

4.

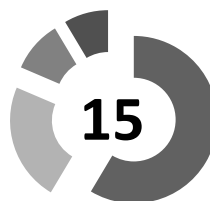
### Notes in the First Position

E F G A B C D E F G A B C D E F G

6th String 5th String 4th String 3rd String 2nd String 1st String

### C Major Scale Example

## Chapter

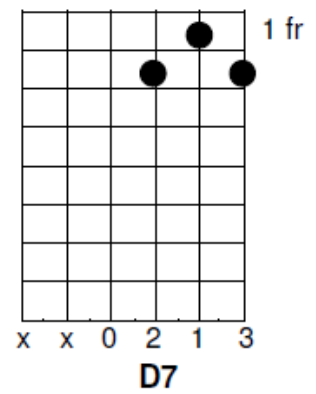
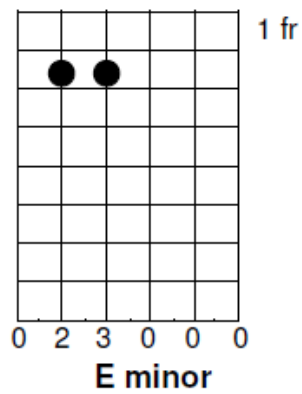
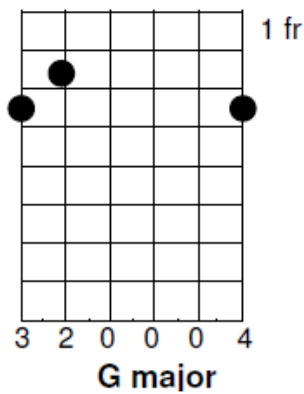
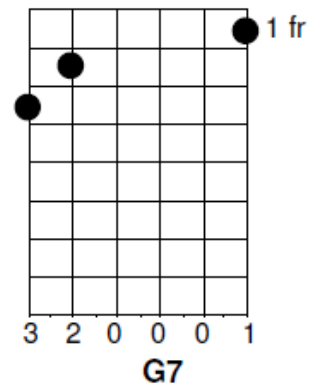
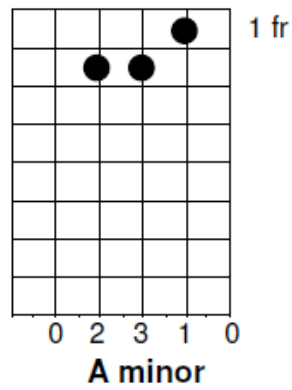
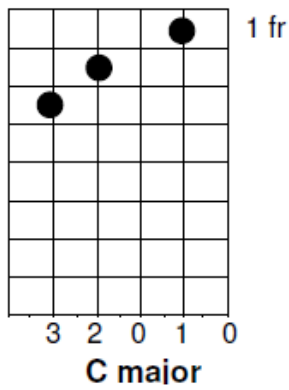


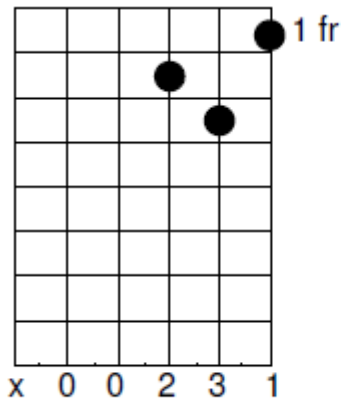
15

## Playing Chords

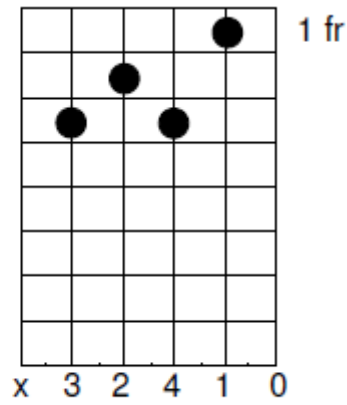
### ❖ Common open Position Chords

**H**ere are chords for the keys C, E, A, G, D and F. I recommend learning these after you learn the I-vi-IV-V-I song earlier in the book. If you don't, learning these chords by themselves may not make much sense to you.

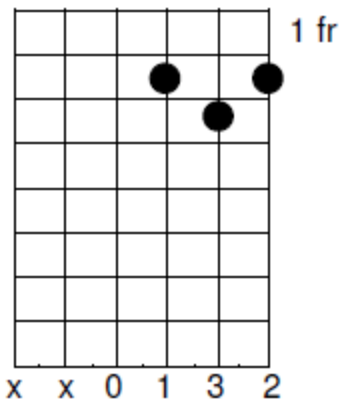




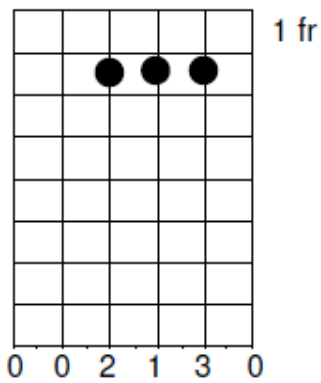
**D minor**



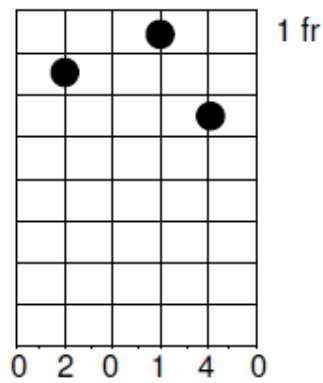
**C7**



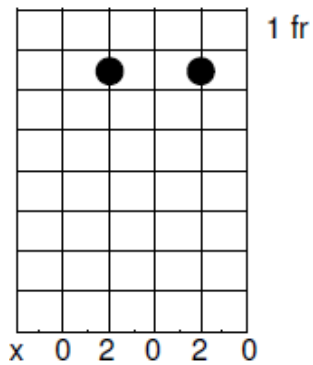
**D major**



**A major**





**E7**





**A7**


## Basic Open Chord Exercises - 1 Learning the C, G7, Am, E, & Dm chords


**C**  
  
*This chord uses 5 strings.*


**G7**  
  
*This chord uses 6 strings.*


1.   
*Strum chord for each beat.*


**Am**  
  
*5 string chord*


**E**  
  
*6 string chord*


2. 


**C**  



**Am**  



3.   
*Strum chord down & up for each eighth note pair.*


**Am**  



**Dm**  
  
*4 string chord*


4. 


**Dm**  



**G7**  



5. 

**C**  


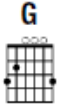
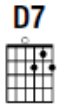
**Am**  



**Dm**  


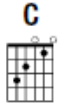
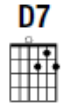
**G7**  



6. 

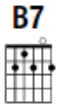

## Basic Open Chord Exercises - 2 Learning the G, D7, Em, & B7 chords

1.  *6 string chord*  *4 string chord*




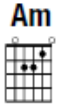
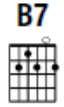
2.  




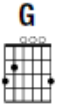
3.  *5 string chord*  *6 string chord*

*Use your finger tips to get all of the notes to sound properly.*



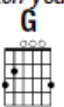
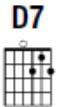
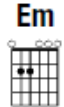
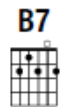
4.  




5.  

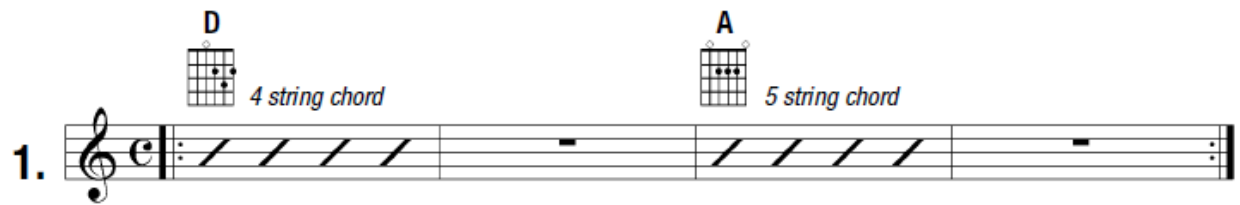
*Watch your rhythm carefully!*

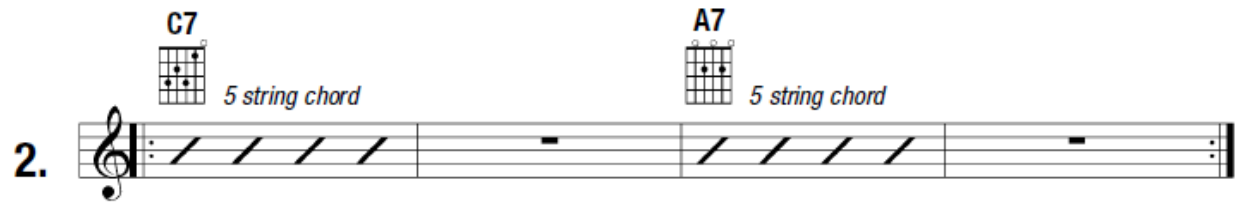


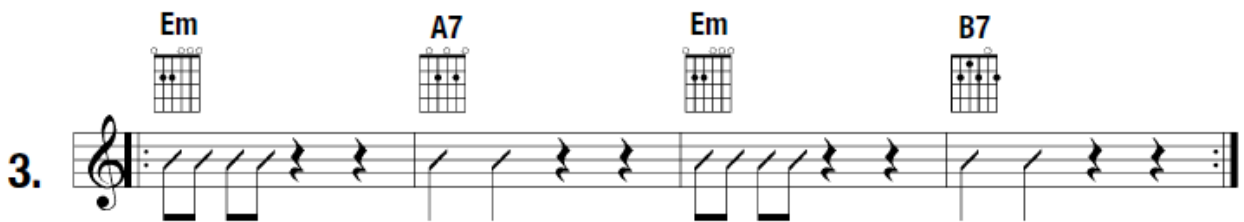
6.    

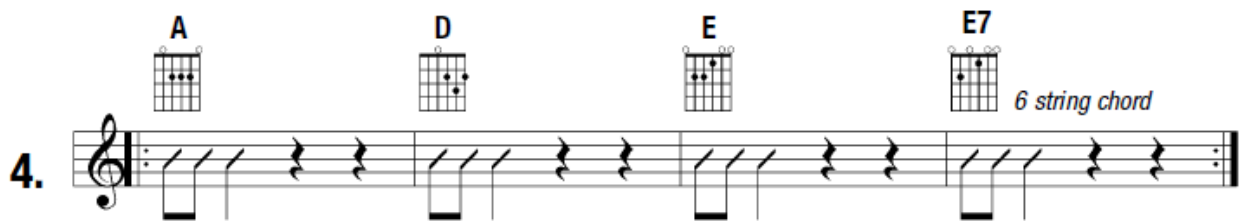


Basic Open Chord Exercises – 3  
Learning the D, C7, A, A7 & E7 chords

1. 

2. 

3. 

4. 

5. 

6. 

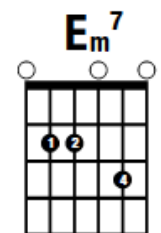
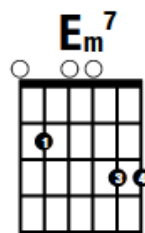
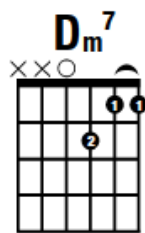
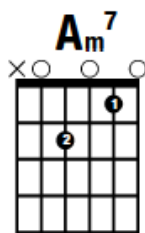
*Change chords quickly to not break the rhythm.*

# Chapter 16

## Playing Styles & Advance Chords

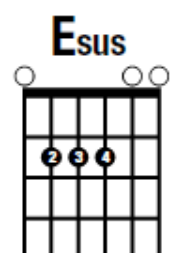
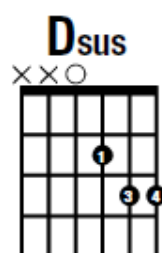
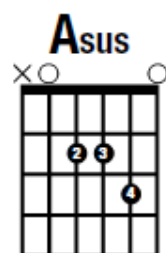
### More Chords

#### *Open Minor Seventh Chords*



Alternate Fingering


#### *Open Suspended Chords*




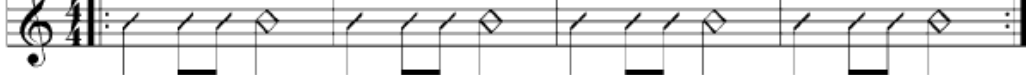


## Minor Seventh Chord Exercises

Practicing the Am7, Dm7, & Em7 chords.

1.  Am Am7 D7 G

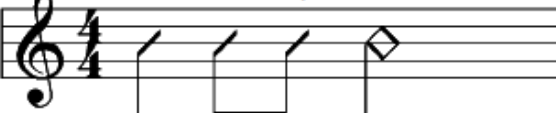
2.  D Em7 Am7 D G


3.  C Dm7

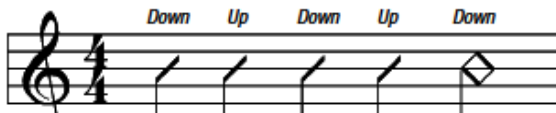
## Strumming with Ties Exercises

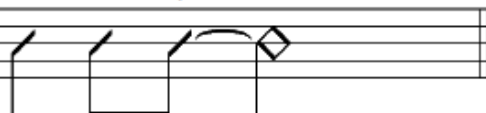
Strumming Pattern Without Tie

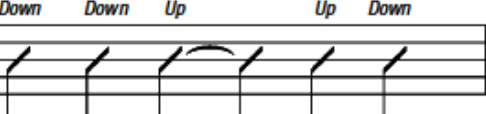
Strumming Pattern With Tie

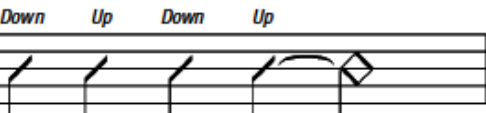
1.  Down Down Up Down

2.  Down Down Up Down Up Down

3.  Down Up Down Up Down

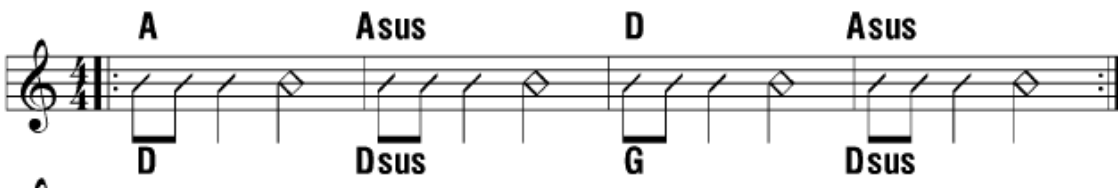
1.  Down Down Up


2.  Down Down Up Up Down

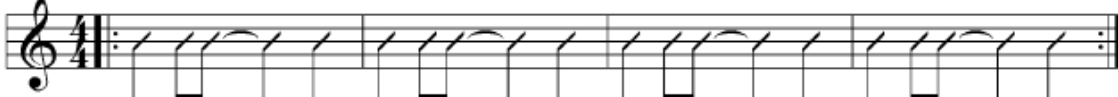
3.  Down Up Down Up

## Suspended Chord Exercises

Practicing the Asus, Dsus, & Esus chords.

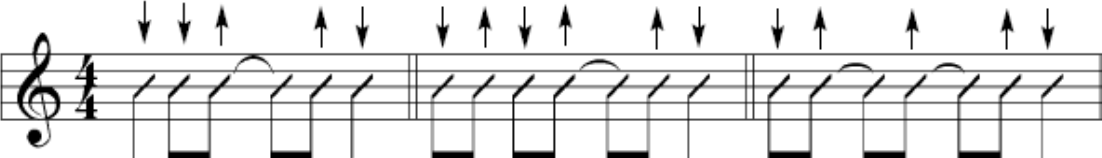
1.   
A Asus D Asus  
D Dsus G Dsus

2.   
E Esus E Esus

3. 

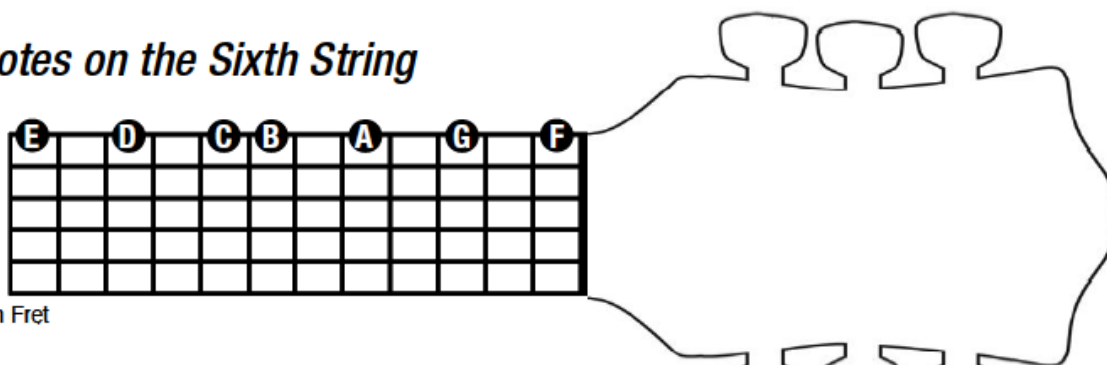
## Three Basic Strumming Patterns

1. 2. 3.



## ❖ Barre Chords on the 6th String

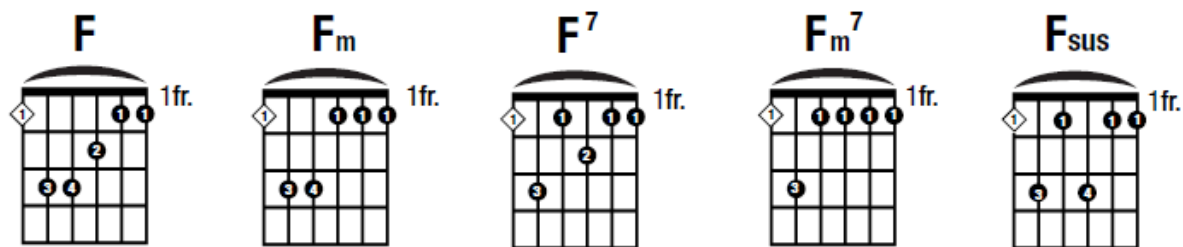
### Notes on the Sixth String



12th Fret

E D C B A G F

## Sixth String Barre Chords



## Sixth String Barre Chord Exercises

Learning the moveable F, F7, F<sub>m</sub>, F<sub>m</sub>7 & F<sub>sus</sub>

1. 

1. *Make sure each note of the chord is sounding clearly.*
2. 

2.
3. 

3.
4. 

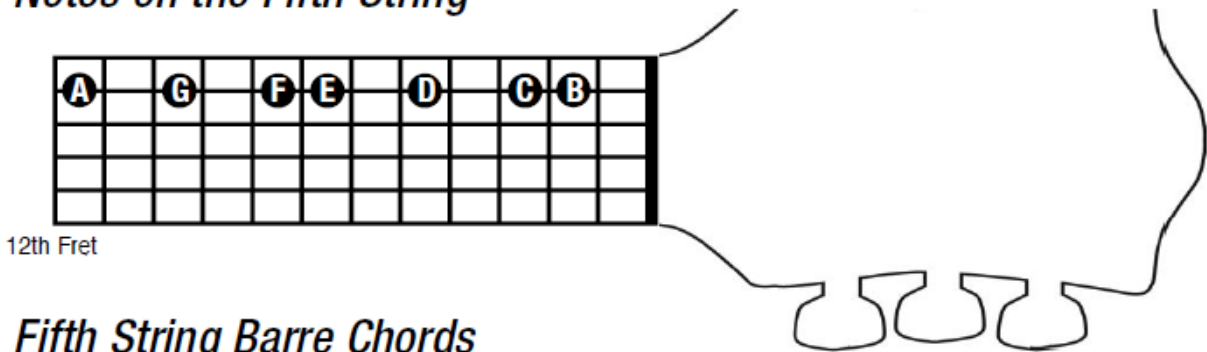
4. *Repeat the same rhythm.*
5. 

5.
6. 

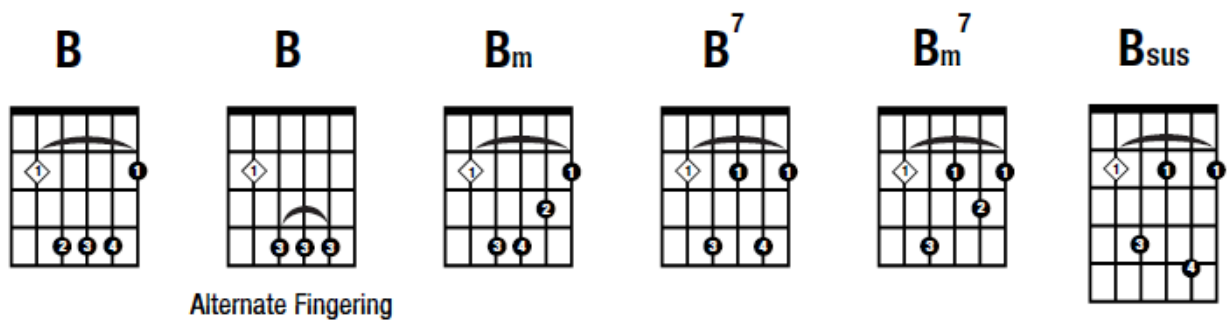
6.

## Barre Chords on the 5th String

### Notes on the Fifth String



### Fifth String Barre Chords

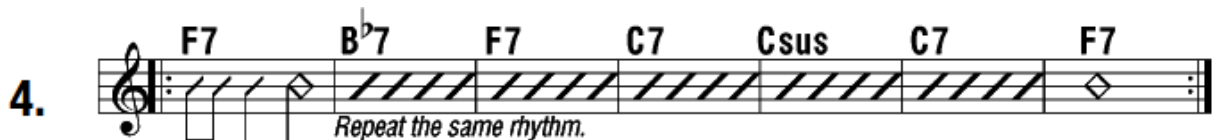



### Fifth String Barre Chord Exercises


Learning the moveable B, Bm, B7, Bm7 & Bsus

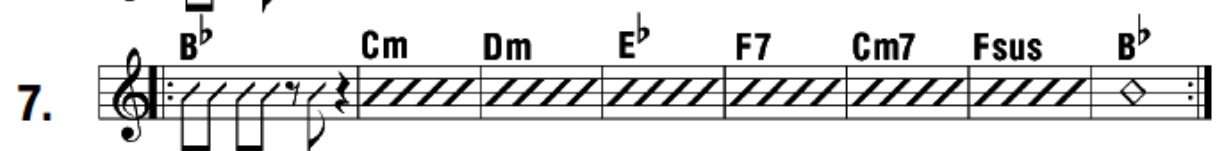
1. 

*Make sure each note of the chord is sounding clearly.*
- 2.
- 3.

4. 

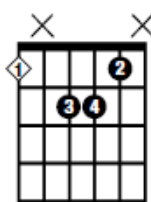
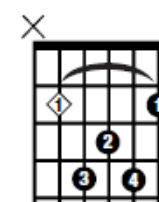
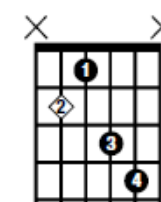
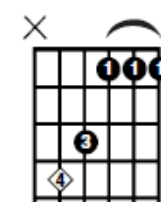

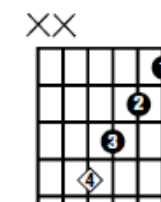
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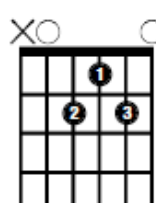
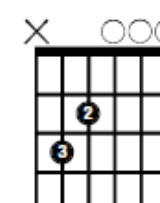
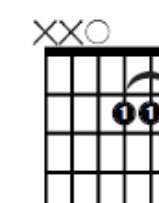
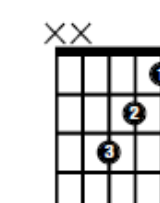
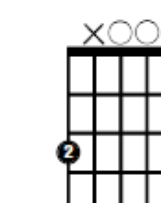
7. 

## ❖ 7<sup>th</sup> CHORDS

### *Moveable Major Seventh Chords*

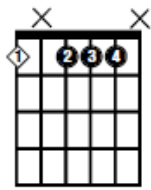
<b>Fmaj7</b>	<b>Bmaj7</b>	<b>Bmaj7</b>	<b>Dmaj7</b>	<b>Emaj7</b>	<b>Gmaj7</b>
					
6th String Form	5th String Forms		4th String Forms		

### *Open Major Seventh Chords*

<b>A<sub>7</sub></b>	<b>C<sub>7</sub></b>	<b>D<sub>7</sub></b>	<b>F<sub>7</sub></b>	<b>G<sub>7</sub></b>
				

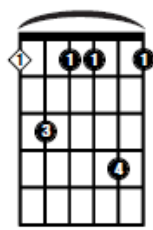
### Moveable Minor Seventh Chords

**Fm7**

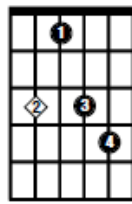


6th String Forms

**Fm7**

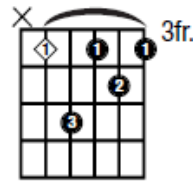


**Cm7**



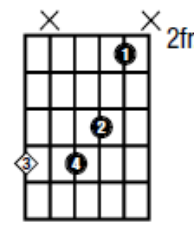
5th String Forms

**Cm7**



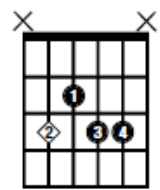
### Ninth Chords

**A9**



6th String Form

**C9**



5th String Form

## ❖ Strumming Exercises

### Good Strumming Technique

- Hold your pick firmly.
- Keep your wrist loose.
- Strum the accurate number of strings on the down stroke but on the up stroke just hit a few of the strings.
- Strum smooth, even strums with no hesitations.

**THE SECRET TO GREAT STRUMMING - KEEP YOUR HAND GOING!**

### Strumming with Eighth Notes

1.

2.

3.

## Strumming with Eighth Notes & Ties

1. G C G

2. C7 Am7 Dm7 G7 C7

3. A<sup>b</sup> Fm7 B<sup>b</sup>m7 E<sup>b</sup>sus A<sup>b</sup>

4. B<sup>b</sup> Gm7 Cm7 F7 B<sup>b</sup>

## ❖ Fingerstyle Guitar

### Keys to Good Fingerstyle Technique

- Have a relaxed fingering hand.
- Bring your thumb slightly forward.
- Make sure each finger has freedom of movement.
- Go SLOW. Speed will come as you gain control.

### Fingerstyle Technique Exercises: Finger Pattern 1

**Finger Pattern 1**  
**Thumb - 1st - 2nd - 3rd**

**Directions:** Play each exercise slowly in an even, steady rhythm using finger pattern 1. Slowly increase your speed only after you have control of your fingers.

1.

2.

3.

4.

Fingerstyle Technique Exercises: Finger Pattern 2

**Finger Pattern 2**  
Thumb - 3rd - 2nd - 1st

1.

2.



## Fingerstyle Technique Exercises: Finger Pattern 3

**Finger Pattern 3**  
**Thumb - 2nd - 1st - 3rd**

1.

Chords: G, C

2.

Chords: D, A, G, Em, D, Asus, A, D

## Merle Travis Fingerstyle Technique



1.

Exercise 1 consists of three measures. The first measure is in the key of C major and contains a C chord. The second measure is in the key of G7 and contains a G7 chord. The third measure is in the key of C major and contains a C chord. The notation includes a treble clef, a 4/4 time signature, and a guitar TAB below. The TAB shows fingerings for the strings: Treble (T), Middle (A), and Bass (B). Measure 1: T (0, 1, 0, 0), A (1, 1, 1, 0), B (3, 2, 0, 3). Measure 2: T (1, 1, 1, 1), A (3, 3, 3, 3), B (2, 0, 0, 2). Measure 3: T (0, 1, 0, 0), A (1, 1, 1, 0), B (3, 2, 0, 3).

2.

Exercise 2 consists of three measures. The first measure is in the key of C major and contains a C chord. The second measure is in the key of G7 and contains a G7 chord. The third measure is in the key of C major and contains a C chord. The notation includes a treble clef, a 4/4 time signature, and a guitar TAB below. The TAB shows fingerings for the strings: Treble (T), Middle (A), and Bass (B). Measure 1: T (1, 1, 0, 1), A (1, 1, 0, 1), B (3, 2, 0, 3). Measure 2: T (3, 3, 1, 3), A (3, 3, 1, 3), B (2, 0, 0, 2). Measure 3: T (0, 1, 0, 0), A (1, 1, 1, 0), B (3, 2, 0, 3).

## Canon in D

(Pachelbel's Canon)

Johann Pachelbel

(1653-1706)

The first system of Canon in D consists of four measures. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a treble clef and a guitar TAB below. The TAB shows fingerings for the strings: Treble (T), Middle (A), and Bass (B). Measure 1: T (2, 3, 2, 2), A (0, 2, 2, 2), B (2, 0, 0, 2). Measure 2: T (4, 3, 2, 2), A (4, 4, 4, 2), B (2, 4, 4, 2). Measure 3: T (0, 0, 0, 3), A (0, 0, 0, 2), B (3, 2, 0, 3). Measure 4: T (0, 0, 2, 2), A (0, 0, 2, 2), B (3, 0, 0, 3).

The second system of Canon in D consists of four measures. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes a treble clef and a guitar TAB below. The TAB shows fingerings for the strings: Treble (T), Middle (A), and Bass (B). Measure 5: T (2, 3, 0, 2), A (0, 2, 2, 2), B (2, 0, 0, 2). Measure 6: T (3, 4, 2, 2), A (3, 4, 4, 4), B (2, 4, 4, 2). Measure 7: T (0, 0, 3, 2), A (0, 0, 0, 2), B (3, 2, 0, 3). Measure 8: T (0, 0, 2, 2), A (0, 0, 2, 2), B (3, 0, 0, 3).

**D A Bm F#m G D/F# G A**

T  
A  
B

**D A Bm F#m G D/F# G A D**

T  
A  
B

❖ **Advanced Jazz Chords**

*Open Two Chords*

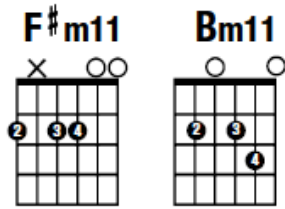
**C<sup>2</sup> D<sup>2</sup> E<sup>2</sup> G<sup>2</sup> A<sup>2</sup>**

*Moveable Two Chords*

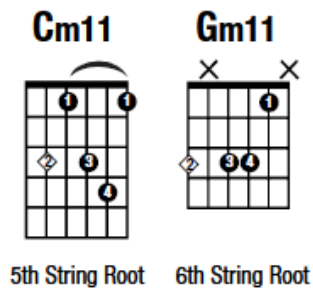
**F<sup>2</sup> B<sup>2</sup> G<sup>2</sup>**

4th String Root 5th String Root 6th String Root

## Open Minor 11th Chords



## Moveable Minor 11ths



## Two Chord Exercises

1. Musical staff 1 with chord diagrams: C2, Am7, D2, G2, C.

2. Musical staff 2 with chord diagrams: E2, A2, E2, A2, E2.

3. Musical staff 3 with chord diagrams: F2 (3fr), Gm7 (3fr), B<sup>b</sup>2, Csus (3fr), C7 (3fr), F2 (3fr).

## Major 7th Exercises

1. Musical staff 1 with chord diagrams: Cmaj7, Dm7, Fmaj7, Am7, Gsus (3fr), Cmaj7.

2. Musical staff 2 with chord diagrams: Dmaj7, Em7, Asus, Gmaj7, Asus, Dmaj7.

## Minor 11th Exercises

1. E2 F#m11 A2 Bm11 E7 Amaj7

2. Gm11 D7 Gm11 Dsus Gm11

## Pentatonic Scales - The Foundation of Soloing

A PENTATONIC SCALE is a five note scale derived from the major scale. It uses the first, second, third, fifth, and sixth steps of the major scale.

### C Major Scale

1 2 3 4 5 6 7

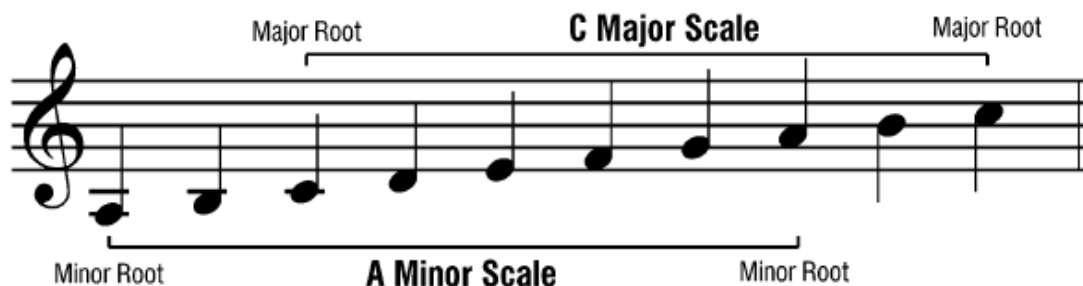
### C Pentatonic Scale

1 2 3 5 6

## Relative Major & Minor Roots

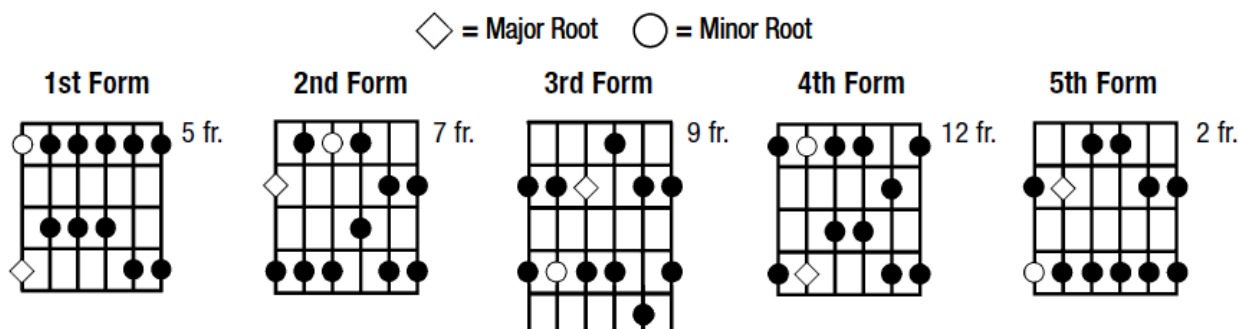
There is a special relationship between the first and sixth step of the major scale which is called RELATIVE. The first step of the major scale is called the RELATIVE MAJOR.

The sixth step is called the RELATIVE MINOR. To find the relative minor when given the relative major you would go up from the relative major six steps in the major scale. You could also go down two steps from the relative major to find the relative minor. After you find the relative major or minor root, you can then build the appropriate major or minor scale. Relative major and minor scales share the same KEY SIGNATURE.

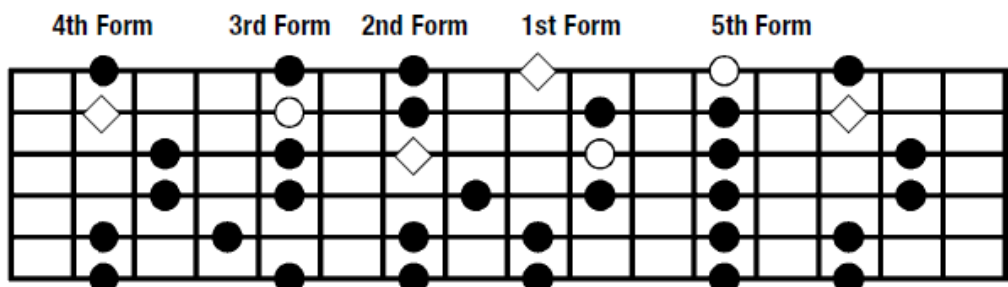


### The Five Pentatonic Forms

Since there are five notes in a pentatonic scale, there are five different forms that we can use to play the scale if we start on each different note. These are the five forms of a C major pentatonic scale or an A minor pentatonic scale. The diamond shows the major root and the open circle shows the minor root. On guitar, these five forms connect together like overlapping puzzle pieces as shown in the lower example.



### Pentatonic Forms Connect Together



### Common Pentatonic Patterns

**Directions:** These examples are given in pentatonic form #1. Practice each pattern. Begin slowly, then gradually increase speed. Try playing these patterns in different keys and places on the neck. Use all pentatonic forms.

### Pattern #1 (Sets of 4)

Ascending

Descending

### Pattern #2 (Sets of 3)

Ascending and Descending

### Pattern #3 (3 Pairs)

Ascending

Descending

## Chord Substitution Examples

**For Major Chords:** To spice up any MAJOR chord, you can substitute a TWO chord. For example, if the chord progression is a C to an F chord, then play a C2 to an F2.



**For Minor Chords:** To spice up any MINOR chord, you can substitute a MINOR 11TH chord. For example, if the chord progression includes a Dm, then play a Dm11 in its place.

1. *Normal*  
 C Am Dm G C

*Substituted Chords*  
 C2 Am11 Dm11 G2 C2

2. *Normal*  
 A E F#m D A

*Substituted Chords*  
 A2 E2 F#m11 D2 A2

## Rockin'

Medium Rock

D A Bm7 G A D A Bm7 G A

C2 G2

C2 Asus A D

## *Suspended Smooth*

Slow

Chord progression for *Suspended Smooth* (G major):

Staff 1: Dsus, D, Asus, A, Dsus, D, G2

Staff 2: Dsus, D, Asus, A, Bm, A, G2

Staff 3: B<sup>b</sup>maj7, C2, D2, C2

Staff 4: B<sup>b</sup>maj7, C2, Em7, A2, D2

## *Acoustic Groove*

Medium Acoustic

Chord progression for *Acoustic Groove* (B major):

Staff 1: E2, F<sup>#</sup>m11, A2, Bsus, B

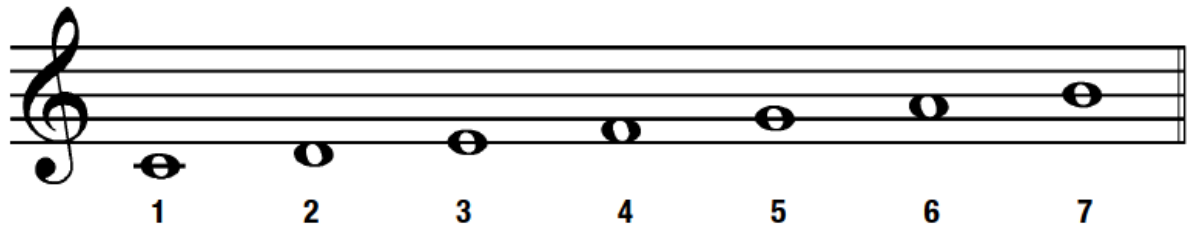
Staff 2: Bm11, Esus, Amaj7, Dmaj7

Staff 3: Bm11, Esus, F<sup>#</sup>m11, Bsus, B

### **Playing the Blues**

A BLUES SCALE is derived from the major scale. Some notes are added and some notes are adjusted. To form a blues scale, you add the flatted third and the flatted fifth. Also, adjust the seventh step of the major scale down a half step to form a flatted seventh. The flatted third, fifth, and seventh would be called the BLUES NOTES.

*C Major Scale*



*C Blues Scale*



*C Minor Pentatonic Scale*

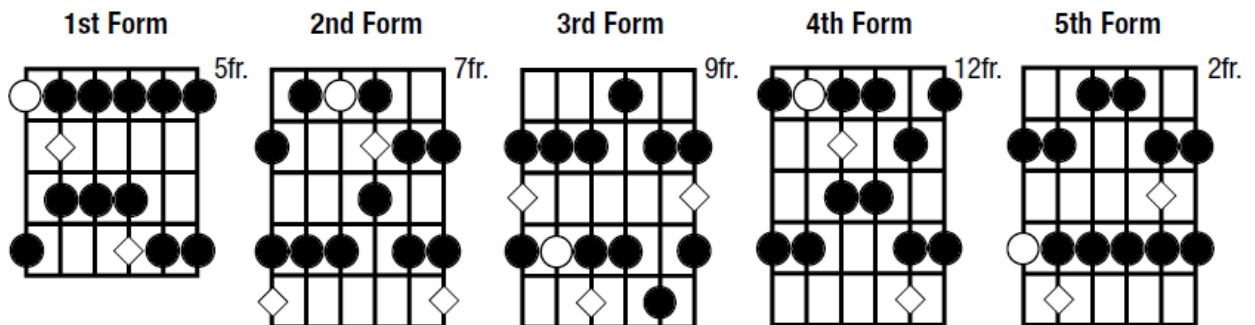
The C MINOR PENTATONIC scale already includes all but one of the blues notes. So, an easy way to sound bluesy is to play the minor pentatonic form. If you wanted to add the flatted fifth blues note, you would need to add one extra note to the form.



**Pentatonic Forms with Blues Notes**

Based on an A minor pentatonic.

○ = Minor Root    ◇ = Blues Note



## The Blues Chord Progression

The BLUES CHORD PROGRESSION consists of 12 measures which have a specific pattern of chords in the key. These chords are represented by Roman numerals.

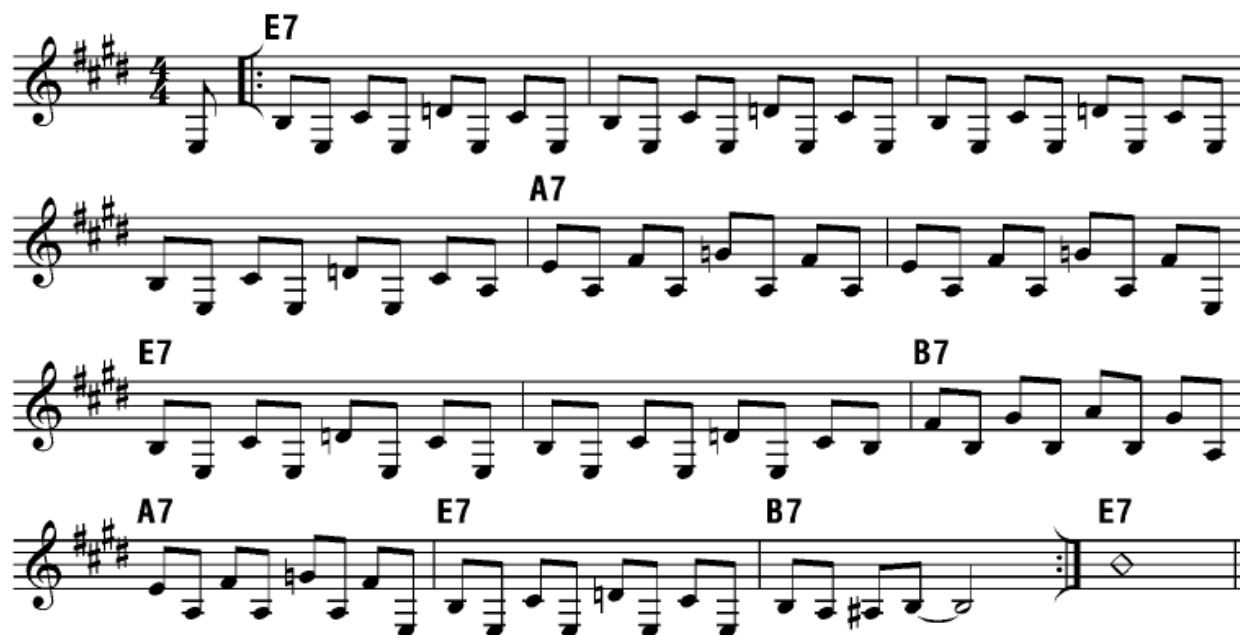
The diagram illustrates the Blues Chord Progression over 12 measures, organized into three systems of four measures each. Each measure is represented by a treble clef staff with a 4/4 time signature and a slash indicating the chord. Roman numerals are placed above the staff to indicate the chord for each measure: Measure 1 (I), Measure 2 (IV), Measure 3 (I), Measure 4 (IV), Measure 5 (V), Measure 6 (IV), Measure 7 (I), Measure 8 (IV), Measure 9 (V), Measure 10 (IV), Measure 11 (I), and Measure 12 (IV).

## Jammin the Blues (Swing Jazz)

The diagram shows the musical notation for 'Jammin the Blues (Swing Jazz)'. It consists of three systems of four measures each, all in 4/4 time. The first system has a C7 chord above the first measure. The second system has F7 chords above the first and third measures, and a C7 chord above the fourth measure. The third system has G7 chords above the first and third measures, and a C7 chord above the fourth measure. The notation includes eighth and quarter notes, rests, and a double bar line at the end.

## Johnny's E Blues

(Solo using the E minor pentatonic scale with the added blues note)



## ❖ Guitar Techniques and Styles

The more guitar techniques you have mastered the more weaponry you have at your fingertips to set yourself apart as a guitarist to be reckoned with.

I'll give you a couple of examples. Ever heard of a guy named Jimi Hendrix? Eddie Van Halen? Doyle Dykes? Dimebag Darrell?

What do these guys have in common? - certainly not the type of music that they play.

They have spent their time, paid their dues to master the guitar methods they need (or needed) to play their music, and it is not ordinary at all.

They reached the level called extraordinary. Virtuoso.

These are masters of their craft.

Now one person's music is not for everyone. But the point is, in the area of music that they play each one is a master.

So which guitar techniques do you need to master?

It depends not only on the type of music you want to or need to play but also what type of guitar you are playing.

Electric guitar technique are sometimes different than a acoustic guitar.

Same thing with the type of music you are playing. Each type takes the mastery of specific techniques.

Each technique produces a different sound which is the essence of the type of music produced from the technique.

So here's a short explanation of some of the more common guitar techniques and the type of music each one could be applied to.

### Sliding to Notes

SLIDING involves approaching a note from above or beneath, usually from a half step or whole step.

1.

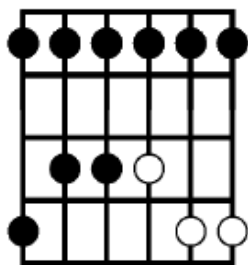
2.

### Bends

BENDS involve playing a note and then bending the string, either a half or whole step, to another pitch. Always bend to a specific pitch. Normally, you would use your third or fourth finger (pinky) to bend with the other fingers helping.

#### Major Scale Bending Exercise

#### A minor Pentatonic Scale



○ = Notes that are good to bend.

## Hammer-ons

A HAMMER-ON is a technique with which you pick the first note, then by hitting your fretting finger hard on the fretboard you get the second note to sound without picking it.



## Pull-offs

A PULL-OFF is a technique where you pick the first note then pull off your fretting finger so that the remaining fretted note sounds without picking it.



## Tapping

TAPPING is a technique combining hammer-ons and pull-offs. It also incorporates reaching over with your picking hand to hammer on a note on the fretboard.



## Other Guitar Techniques

### Alternate Picking technique-

Alternate picking is a up down picking motion on the strings to increase your speed and smoothness. Alternate picking exercises are worth including as a regular part of your guitar practice routine.

### Finger Picking or fingerstyle -

When I think of finger picking I think of country music. Each note is played by a individual finger. Alternating bass can be combined with the melody.

Combined with left hand techniques, finger style is one of the most impressive techniques you can master.

### **Sweep picking technique -**

Sweep picking is using a either straight up or down motion across all the notes in the arpeggio or pattern that you are playing. This can be combined with legato techniques such as hammer ons and pull offs.

Sweep picking along with all the other guitar techniques can be mixed up and used together. Whatever works to make your music.

### **Hybrid Picking -**

Hybrid picking is using not only a regular pick but using the free fingers of the right hand to pick individual strings. This can be used on all kinds of music and just depends on the creativity and skill of the guitarist.

### **Pinch harmonics**

Pinch harmonics are cool. You can make your guitar sing or squeal like a other worldly machine.

Pinch harmonics are produced when a string is barely touched with the edge of a finger or thumb after it has been struck with a pick or fingernail.

What happens is that the base note is muted somewhat and the overtones are what you hear.

This works best on as a electric guitar technique with a good tube amp that has the gain cranked. Lotsa to work with. The gain ups the overtones and this produces the effect you are looking for.

### **Natural harmonics**

Natural harmonics are a really classy acoustic guitar technique.

These are easy to learn they are produced by barely touching a open string that has just been struck with a finger or pick. This kills the original core note and sounds the overtones in a bell like chime. Doyle Dykes is a master of this technique.

### **Palm muting techniques -**

Palm muting is a very important method of laying your picking hand lightly across the strings to mute or partially mute some or all of the strings. This makes your guitar more of a percussion instrument. Used in all styles either as a acoustic or electric guitar technique.

## **❖ Power Chords**

POWER CHORDS are chords that only use the root and 5th steps of the major scale. The chord symbol is abbreviated to the root and the number 5 (ie. C5, F5). They are played using two or three strings. The examples shown include three strings. To play the two string version, just omit the highest pitch played with your fourth finger.



*Moveable Power Chords*

*Open Power Chords*

<b>F5</b>	<b>B5</b>	<b>E5</b>	<b>A5</b>	<b>G5</b>	<b>D5</b>
6th String Form   5th String Form					

**Power Chord Exercises**

1.

2.

In a quick 4

3.

4.

**Power Chord Rock**

Up Tempo Rock

**G5 D5 Em C5 G5**

T  
A  
B

**G5 D5 Em C5**

T  
A  
B

**C5 D5 C5 D5**

T  
A  
B

Power Riffs

Medium Heavy Rock

**E5 D5 E5 E5 D5 C5 D5**

**E5 D5 E5 E5 D5 C5 D5**

**G5 F5 C5**

## Advanced Strumming

**Sixteenth Notes:** sixteenth notes are the smallest subdivision of notes found in guitar strumming patterns. There are FOUR sixteenth notes for every beat.

### Sixteenth Note Strumming Exercises

The image displays four musical exercises for sixteenth note strumming, all in the key of G major. Each exercise is written on a single staff with a treble clef and a G chord symbol above the first measure. The exercises are numbered 1 through 4.

- Exercise 1:** A 4-beat pattern. Beat 1: Down, Up. Beat 2: Down, Up. Beat 3: Down, Up. Beat 4: Down, Up.
- Exercise 2:** A 4-beat pattern. Beat 1: Down, Up. Beat 2: Down, Up. Beat 3: Down, Up, Down, Up. Beat 4: Down, Up, Down, Up.
- Exercise 3:** A 4-beat pattern. Beat 1: Down, Up. Beat 2: Down, Up, Down, Up. Beat 3: Down, Up. Beat 4: Down, Up, Down, Up.
- Exercise 4:** A 4-beat pattern. Beat 1: Down, Up, Down, Up. Beat 2: Down, Up, Down, Up. Beat 3: Down, Up, Down, Up. Beat 4: Down, Up, Down, Up.

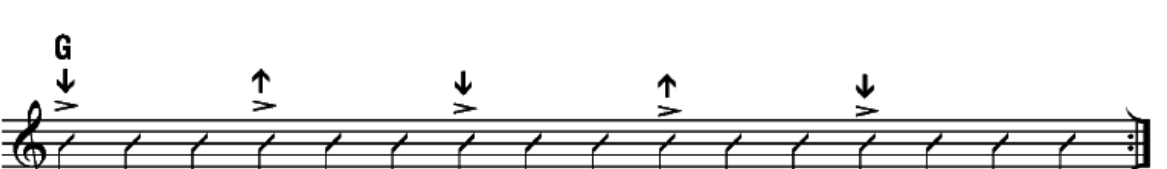
### Strumming with Accents Exercises

1. 

2. 

3. 

4. 

5. 

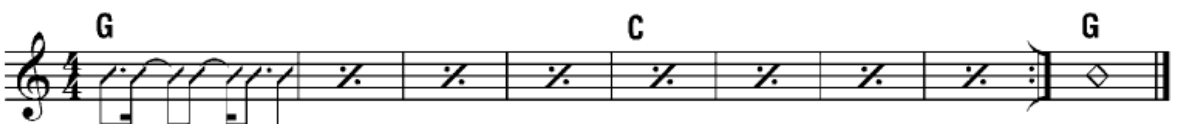
6.   
This is the same rhythm as #5 with only the accented notes played.

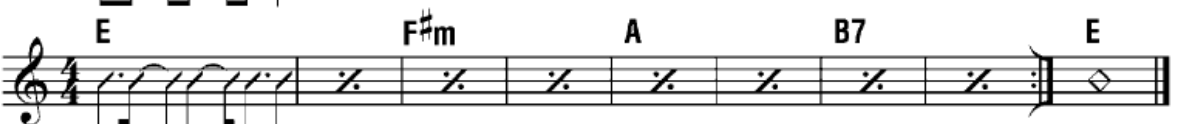
7. 

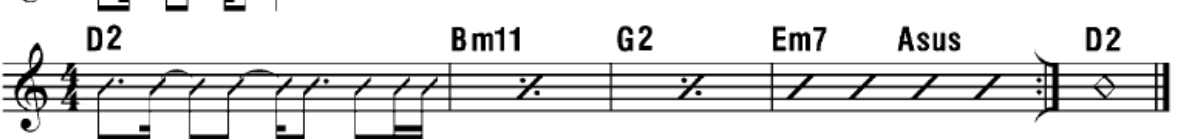
8.   
Repeat the same rhythm.




### More Strumming Exercises


1. 


2. 


3. 

### Rolling Along (Simple Acoustic Feel)









## *A Little Bit Rocky*

Aggressive Acoustic

Musical notation for 'A Little Bit Rocky' in Aggressive Acoustic style. The piece is in 4/4 time and D major. It consists of three staves of music. The first staff contains the first four measures with chords: A, G, D, Dsus, D, A, G, D, Dsus, D. The second staff contains the next four measures with chords: A, G, Bm, A, Bm, G, A, D, Dsus, D. The third staff contains the final four measures with chords: Bm, G5, Bm, G2, A, D5. The notation includes a repeat sign at the beginning and a diamond symbol at the end of the third staff.

## *Electric Funk*

Medium Funk Groove

Musical notation for 'Electric Funk' in Medium Funk Groove style. The piece is in 4/4 time and D major. It consists of two staves of music. The first staff contains the first four measures with chords: G5, F2, G5, F2. The second staff contains the next four measures with chords: G5, F2, G5. The notation includes a repeat sign at the beginning and a diamond symbol at the end of the second staff.

# Swinging

A standard jazz form consists of playing the melody all the way through one time, then going back through the song soloing over the chord changes, then playing the melody through all the way one last time.

The musical score is written in 4/4 time and consists of seven staves of music. The melody is primarily composed of eighth and quarter notes, often grouped in pairs or triplets. Chord changes are indicated by letters above the staff lines. The sequence of chords is as follows:

- Staff 1: Cmaj7, E7
- Staff 2: A7, Dm
- Staff 3: E7, Am
- Staff 4: D7, Dm7, G7
- Staff 5: Cmaj7, E7
- Staff 6: A7, Dm
- Staff 7: F, Fm, Cmaj7, A7
- Staff 8: Dm7, G7, Cmaj7

# Jazz Blues

♩ = 114 Intro

Medium Swing **F A<sup>b</sup>13 G13 G<sup>b</sup>13 F**

Chorus 1

**F B<sup>b</sup>9 F Cm7 F7 B<sup>b</sup>9**

**F D7 Gm7 C7 F A<sup>b</sup>13 G13 G<sup>b</sup>13**

Chorus 2

**F B<sup>b</sup> F Cm9 F13 B<sup>b</sup>9 B<sup>o</sup>**

**F E E<sup>b</sup> D7 Gm9 C13 Am7 D7 Gm7 C7**

Chorus 3

**Fmaj7 E<sup>ø</sup> A7 Dm7 C<sup>#</sup>m7 Cm7 F7/B B<sup>b</sup>maj7 B<sup>b</sup>m6**

**Am7 D7(#9) Gm7 C+ F A<sup>b</sup>13 D<sup>b</sup>13 G<sup>b</sup>13 Fmaj7**

Ending <sup>2.</sup> **Gm7 C7 F<sup>6</sup><sub>9</sub>**



# Jazz Octaves

Play the melody using jazz octaves then solo in the key of Bb.

Swing Feel

Sheet music for a jazz exercise in 4/4 time, key of Bb. The exercise consists of four staves of music. The first staff has a B<sup>b</sup>maj7 chord above it. The second staff has B<sup>b</sup>maj7, G7, C7, F7, and B<sup>b</sup>7 chords above it. The third staff has E<sup>b</sup>maj7, Dm7, and G7 chords above it. The fourth staff has Cm7, F7, B<sup>b</sup>maj7, Cm7, F7, and B<sup>b</sup>maj7 chords above it. The melody is written in a single treble clef staff.

## Country Chicken Pickin' Exercises

Entire Phrase in A

Sheet music for two country chicken pickin' exercises in 4/4 time, key of A. The first exercise is shown in two systems. The first system has a treble clef staff with a B chord above the first measure and an H (hammer-on) above the second measure. Below it is a guitar tablature with strings T, A, and B. The second system has a treble clef staff with H (hammer-on) above the first measure, H above the second measure, and P (pull-off) above the third and fourth measures. Below it is a guitar tablature. The second exercise is shown in two systems. The first system has a treble clef staff with H (hammer-on) above the first measure, H above the second measure, and P (pull-off) above the third and fourth measures. Below it is a guitar tablature. The second system has a treble clef staff with a 3-measure triplet above the first measure, H (hammer-on) above the second measure, and P (pull-off) above the third and fourth measures. Below it is a guitar tablature.

### Three Note on a String Scales

THREE NOTE ON A STRING SCALES are a way of playing major scales on a guitar that help you learn the notes on the entire neck of your guitar and also help you with developing speed, triplet technique, and soloing.

F Major Scale

The image displays four different fretboard positions for the F Major Scale, each consisting of a fretboard diagram, a musical staff, and a guitar tablature. The scale is written in treble clef with a key signature of one flat (Bb).

- 1st Form:** Fretboard diagram shows notes on strings 1-6 from fret 1 to 6. Musical staff shows the scale ascending. Tablature: 1 3 5 1 3 5 2 3 5 2 3 5 3 5 6 3 5 6.
- 2nd Form (3fr.):** Fretboard diagram shows notes on strings 1-6 from fret 3 to 9. Musical staff shows the scale ascending. Tablature: 3 5 6 3 5 7 3 5 7 3 5 7 5 6 8 5 6 8.
- 3rd Form (5fr.):** Fretboard diagram shows notes on strings 1-6 from fret 5 to 11. Musical staff shows the scale ascending. Tablature: 5 6 8 5 7 8 5 7 8 5 7 9 6 8 10 6 8 10.
- 4th Form (6fr.):** Fretboard diagram shows notes on strings 1-6 from fret 6 to 12. Musical staff shows the scale ascending. Tablature: 6 8 10 7 8 10 7 8 10 7 9 10 8 10 11 8 10 12.

The image displays three systems of musical notation for guitar, each corresponding to a different fret position: 8fr., 10fr., and 12fr. Each system includes a fretboard diagram on the left showing fingerings for the strings, a standard musical staff with a treble clef and a key signature of one flat (Bb) on the right, and a guitar tablature staff below the musical staff. The tablature staff is labeled with 'T', 'A', and 'B' for the top, middle, and bottom strings respectively. The 8fr. system has a musical staff with a treble clef and a key signature of one flat, and a tablature staff with fret numbers 0, 10, 12, 0, 10, 12, 0, 10, 12, 9, 10, 12, 10, 11, 13, 10, 12, 13. The 10fr. system has a musical staff with a treble clef and a key signature of one flat, and a tablature staff with fret numbers 10, 12, 13, 10, 12, 13, 10, 12, 14, 10, 12, 14, 11, 13, 15, 12, 13, 15. The 12fr. system has a musical staff with a treble clef and a key signature of one flat, and a tablature staff with fret numbers 12, 13, 15, 12, 13, 15, 12, 14, 15, 13, 15, 17, 13, 15, 17. A 'Play up an octave' instruction is present above the 10fr. system's musical staff.

### Pop Ballad Groove

This song uses a FIRST and SECOND ENDING. First and Second Endings are a way to repeat a section of music with slightly different endings. The first time through, you play the music, take the first ending and repeat back to the beginning. The second time through, you play the music again, skip over the first ending, take the second ending, and then continue on through the song.

This song also has a KEY CHANGE in the fourth line. Notice the key signature difference at the beginning of the fourth line.

**Slow Ballad**

Chord progression for the first system: C2, Fmaj7, C2, Dm7, Gsus.

Chord progression for the second system: Am7, Em7, Am7, Fmaj7, Am7.

Chord progression for the third system: Em7, Dm7, 1. Gsus, 2. Gsus, Asus.

Chord progression for the fourth system: D2, Gmaj7, D2, Em7, Asus, D2.

Key Change

**Chord Melody**

A CHORD MELODY involves playing a melody in chords with the melody as the highest tone in the chord and all the other notes voiced beneath the melody note.

Example 1 Chords: Cmaj7 (3fr.), Bmaj7 (2fr.), Cmaj7 (3fr.), Em7 (5fr.), Cmaj7 (3fr.).

Example 2 Chords: Cmaj7 (3fr.), Bmaj7 (2fr.), Cmaj7 (3fr.), Fmaj7, Fmaj7.

**Ways to Jazz up Chord Progressions**

**Add Color Tones**

A COLOR TONE is a tone added to the basic chord to create a more complex chord. Usually these added tones come directly from the major scale, but sometimes they can be major scale tones that have been altered such as a sharpen 9th. Remember that there are only seven notes in a major scale

and then they repeat, so if you are referring to a ninth, this is actually the second scale step. The eleventh is the same as the fourth and the thirteenth is the sixth.

Original Chord Progression

**C** **Am** **Dm** **G**

Adding Color Tones

**Cmaj7** **Am11** **Dm9** **G9**

### Adding the ii-V Progression

Using the harmonized major scale, we learned that the chord built off of the second degree of a major scale is a minor triad. In C, the two (ii) chord would be a D minor. Also, the chord built off of the fifth major scale degree is a major chord. In C, the five chord (V) would be a G major. This combination of a two minor chord to a five major chord is one of the most common chord progressions in jazz. To get to any chord in a jazzy way you can approach it using the two minor and five major in the key of the chord you are going to.

Original Chord Progression

**Cmaj7** **Fmaj7**

1.

Adding a ii-V to the F

**Cmaj7** **Gm7** **C7** **Fmaj7**

2.

Adding a ii-V to the F & C

**Cmaj7** **Gm7** **C7** **Fmaj7** **Dm7** **G7** **Cmaj7**

3.

### Dress up the Dominant Seventh Chord

The fifth chord in the harmonized major scale is called a DOMINANT SEVENTH chord. The dominant seventh chord is abbreviated with the root and a 7 (ie C7, F7 or G7). This chord is almost

always preceding the one chord. In C, a G7 goes to a C chord. A dominant seventh chord can be jazzed up by adding color tones to it.

4. Original Chord Progression

5. Adding Color Tones to the F

6. Adding Color Tones to everything

(the dressed up V of C)

### Altered Chords

ALTERED CHORDS are chords with chord tones that have been adjusted a half step up or down. The note that is to be adjusted is inside a parenthesis. Any alteration only applies to the note that is inside the parenthesis.

1. **C7(b9)**      Formula: 1      3      5      b7      b9  
                          Chord Tones: C      E      G      Bb      Db
  
2. **F-11(b5,b9)**      Formula: 1      b3      b5      b7      b9      11  
                          Chord Tones: F      Ab      Cb      Eb      Gb      Bb

## Inversions and Alternate Bass Chords

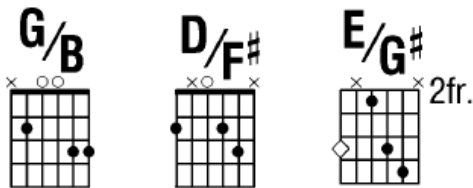
INVERSIONS are chords that use another one of the chord tones instead of the root as the lowest note of the chord. Inversions are notated with a slash. The note underneath the slash is the bass note. For example a G/B would indicate a G chord with the B as the lowest or bass note.

ALTERNATE BASS CHORDS are chords that have a non-chord tone as the lowest or bass note. For example a F/G would indicate an F chord with a G note as the lowest or bass note.

## Chords

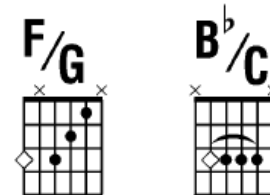
### Inversions

(3rd in Bass)



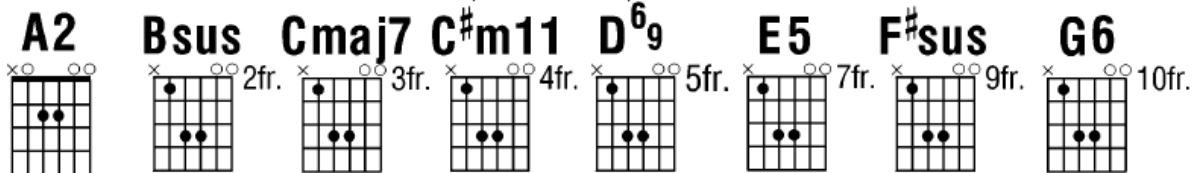
### Alternate Bass Chords

(in a key, the IV chord over the V note)



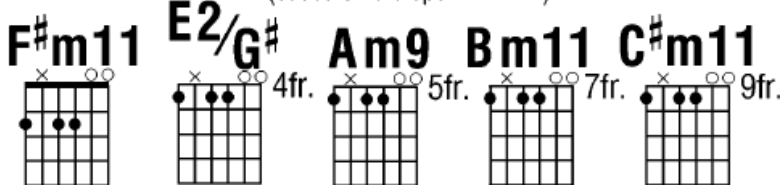
### Open E-B Drone Chords

(based on the E5)

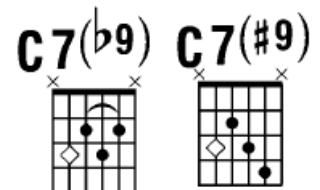


### F#m11 based Open Chords

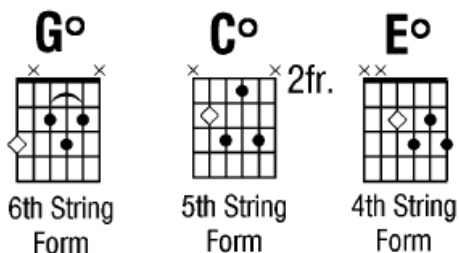
(based on the open F#m11)



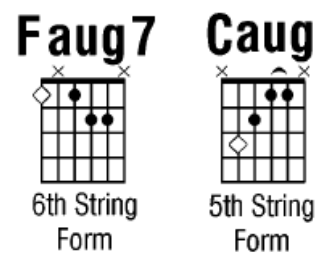
### Altered Chords



### Diminished Chords



### Augmented Chords



## Final Exercises

### Exercises 1

Chord diagrams for Exercise 1:

- G**: 023233
- D/F#**: 023233
- Em**: 022030
- Dsus**: 023233
- C2**: 032030
- G/B**: 023233

(repeat back to beginning)

### Exercise 2

Chord diagrams for Exercise 2:

- Cm9**: 032030
- Fm7**: 032030
- G+7** (3fr.): 032030
- Cm9**: 032030

### Exercise 3



Up Tempo Acoustic

**A** E5 7fr. C#-7 4fr. F#m11 E Esus E

**B** A2 Bsus A2 Bsus F#m11 G#m11 4fr. A2 Bsus

Exercise 4

Medium Funk

**A** A<sup>b</sup>Δ7 4fr. E<sup>b</sup>/G F-7 6fr. E<sup>b</sup>Δ7 6fr. A<sup>b</sup>Δ7 4fr. E<sup>b</sup>/G F-7 6fr. A<sup>b</sup>/B<sup>b</sup> 4fr.

**B** A<sup>b</sup>Δ7 4fr. G+7 3fr. C-7 3fr. D<sup>b</sup>/E<sup>b</sup> 6fr. (Repeat 4x)

Exercise 5 (Slow Blues Rock)

Practice playing the chord melody as written and practice soloing over the chord changes. There are two sections to this song. The first section (A) will be repeated four times and then the second section (B) will be repeated twice.

**A**

C 8fr. Csus 8fr. C 8fr. G 3fr. Gsus 3fr. G 3fr. Am 5fr. F

(repeat 4x)

T 8 8 8 3 3 3 5 1 1 8  
 A 8 8 8 3 3 3 5 1 1 10 8 8  
 B 9 10 9 4 5 4 5 7 5 7 5 7 8 3 3 1 1

**B**

Dm 5fr. Am 5fr. Dm 5fr. G 3fr. F C 8fr.

## ❖ Soloing

### Where Do I Start?

**Be certain of the Key:** Determine what key you are in. This will tell you what major scale you could use to begin making a melody from. Then pick and choose notes from the major scale in that key.

**Let the chord tones guide you:** Ultimately, the chords and the chord tones they represent are the guide for what notes are going to sound right at any particular point in time.

**Adjust to the style of the song:** Rock soloing incorporates lots of bends and pentatonic scales. Jazz soloing incorporates lots of color tones. Bluegrass soloing uses lots of sequential sixteenth notes. Blues soloing uses pentatonic scales with blues notes.

**Use finger patterns as a simple starting point.:** Once you have the key, you can begin incorporating some of the many finger patterns we have studied in the proper key into your solo (pentatonic scales, scales with blues notes, three note on a string scales, etc.) Be careful, though... Finger patterns alone do not make for a very interesting solo.

**Creativity involves lots of trial and error:** All of this trial and error improves your ear to better decide which notes work and which notes do not. Be patient with yourself. Everyone sounds bad at first, but slowly you start making better musical choices and more creative melodies.

### **What makes up a good solo?**

Always remember that In soloing, there are no wrong notes, just poor choices. Let the following guide you:

- 1) **Melody** - You want to create something that is memorable.
- 2) **Balance** - All the pieces of the solo need to fit together.
- 3) **Say Something** - Avoid just musically mumbling. Find a musical idea and develop it. Take a few notes or a phrase and build something around it.