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# Guitar

An easy guide to learning the guitar

What you can expect  
What your teacher will expect  
How to practice  
How long to practice for  
Setting goals  
Pathways

Hi! Congratulations on choosing to play the guitar!  
You might have a shiny new guitar or an old one that you have borrowed. Whatever the case, the guitar is a very rewarding instrument to learn and this little booklet is here to help you do just that!  
We will look at some important things that will help you improve quickly.

What you can expect  
What your teacher will expect  
How to practice  
How long to practice for  
Setting goals

Let's look at these things in order.

### **What can you expect.**

You can expect that it will be a little slow at first as your fingers adjust to playing the guitar. Your fingertips might hurt (a lot!) until the ends of your fingers become hard. This is perfectly normal.

You can expect that you will **learn to read music** and find the notes on the guitar. This is done in small amounts (1 note at a time). By learning this way we don't get confused.

You can expect that you won't be playing the latest rock songs for quite a while (unless you practice for 2 hours a day!).

You can expect that you will be learning **THE GUITAR** (and music skills) that will eventually make learning the songs that you want to play much, much easier and quicker.

You can expect that there will be times when it seems easy and times when it seems very hard. Just stick with it and results will come.

You can expect to buy a **metronome**. This little gadget clicks at various speeds and is usually battery powered although there are also mechanical ones. It will become one of your best friends as you learn to make music.

At the risk of repeating myself!

You can expect to buy a **metronome**. This little gadget clicks at various speeds and is usually battery powered. It will become one of your best friends as you learn to make music.

You can expect that the books that you will be learning from will guide you towards playing well as quickly and thoroughly as possible. If this is not the case for you, then you need to focus on completing the work in the book..

Treat the books in the same way you would use a school text book.

You can expect to play at a small concert each term where you get to show what you can do.

You can expect that your teacher wants to see you do well and really enjoy this fantastic instrument and will ensure that you are able to play your favourite songs as soon as you are able.

This little practice register below will help you and your teacher to keep up to date with what you are practicing.

Just tick each item after you have practiced it! Your teacher will write exactly what you need to work on.

## **2. What your teacher will expect**

Your teacher will expect you to make it to each lesson on time with all necessary materials ready.

Your teacher will expect you to complete your set homework each week and to play guitar for at least 20 mins each day.

Your teacher will give you simple assignments from time to time and these are to be completed. This might be to put a few of the songs you would like to learn on a USB/CD/iPod and bring it to your lesson. Your teacher will endeavour to write the music out for you.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Warm up 2 min							
Scales 5 min							
Chords 5 min							
Songs 10 min							
Theory 5 min							

Your teacher will expect you to listen carefully during lessons and follow directions.

Your teacher will expect that you **will not play** while the teacher is talking unless you are asked to do so.

Your teacher will expect that when you are given written homework that you will complete it at home and therefore not waste valuable lesson time.

### 3. How to practice

S.....L.....O.....W.....L.....Y

Always play 'in time'. That means practice in the correct rhythm. You may need to play slower than the **metronome** will click but that is ok. Keeping the music 'in time' is very important. Slowly, slowly.

Know what you are meant to be playing and learning from each piece or exercise. It might be a mechanical and repetitive chord change sequence or a tricky fingering in a song.

Play scales slowly and carefully until you know them. Use the 'double-up' principle. That means if you play it and get it wrong, you will need to play correctly 2 more times. If you still make a mistake you will need to play it 4 times etc. Naturally, you will slow all of it down so the mistakes are not made.

Spend a short time on each part of your guitar practice. If you are learning a song from your favourite band that is great.....just make sure that you do the other elements of your practice also. Your teacher will know if you haven't!

#### 4. How long to practice for

The practice register gives a great guide to how long you should spend on each item in your practice routine.

As you become more advanced and require more time to complete your music practice, this register can be extended to include other areas.

You can practice for as **long** as you like (just not as short as you like!)

Have a break every 20 minutes though if you intend playing for longer.

This gives your brain, eyes, fingers, elbows, shoulders and wrists a break.

#### 5. Setting Goals

Your goals can be long term or short term. You might find that short term is the way to go at first. Attempt to play music that is either **at** your level or **slightly** above. If you try to play music that is too hard for you, you will just get frustrated and confused.

Your goal might be to **master a piece of music** at 60 beats per minute on the metronome. Once you have done that you can aim at a faster tempo (if the song requires it).

One of the longer term goals you can use is to do a **guitar exam**. This requires that you learn some pieces, learn some scales, do some careful listening, sightread some music and answer some questions. Your teacher will prepare you for this over some months to make sure you will attain the best result possible.

Exams are a great way to set goals in your playing and enable you to improve in a gradual and thorough way.





## Ultimate Guitar (Grade 2)

### *Introduction:*

This book is the second in the Ultimate Guitar Series and provides guitar students with a continuity of materials and styles from Grade 1.

The carefully graded approach has proved to be successful in the author's studios for over 30 years and is now presented in these modules.

Whilst lessons are integrated and graded, the teacher may choose to approach the materials according to student ability by using the rhythm guitar components of the course separately.

The accompanying CD provides tuning notes, examples and pieces. The recording is made in split stereo so you can use the balance control on your CD player to play the melody or the accompaniment separately. Melody is recorded on the right channel and accompaniment is recorded on the left channel.

Exercises or pieces are marked with  to show that the piece is recorded onto CD and the track is number 1.

Lessons have an integrated theory component under the heading of **Brain Stuff**. These are in a workbook format and should be completed before continuing to the next lesson. A **Repertoire** section is also included at the end of the book. It provides extra practice in common chord progressions in chord chart format and some simple classical pieces.

When used in conjunction with the *Guitar Student Study Guide* (available from *Third Hand Music*), the advancing guitarist will map progress, be challenged through different repertoire or technical exercises and form good practicing habits.

### *For the Teacher:*

This book has been designed to be a graded course in the study of music reading, theory, rhythm guitar, chord melody and musicianship. Materials that pertain specifically to music reading may be used as a 'stand alone' course. Likewise, those materials that are relevant and accessible for students studying rhythm guitar may also be used separately.

I have attempted to provide a considerable number of music pieces that are free from copyright in order to keep book costs down. Fortunately, there are many great simplified songbooks available and wherever possible it is advisable to use one of these in conjunction with this method book. The combination of some simple familiar tunes and 'real songs' allows students to feel they are making music that is recognisable, whilst the original pieces enable them to improve music reading skills and note recognition.

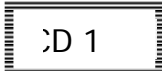
Some common chord progressions are included in the '**Repertoire**' section (at the back of the book). It also contains chord charts complete with suggested strumming patterns. These will help the student to consolidate chord vocabulary and chord names. Here you will also find some classical guitar solos notated in music and tablature.

The '**Brain Stuff**' sections are strategically placed within the course to coincide with theory topics and concepts being presented. These written theory exercises allow the teacher to maintain continuity with theory concepts and provide an easy way for the student to become acquainted with music in its written form.

I have included '**Player Profiles**' at various points throughout the book. These contain links to YouTube where you can hear these players or band performing. These are by no means the only names that could be included, but represent a cross section of artists that your students may take an interest in. These have been included as I have noticed that many students only listen to the music they hear on iTunes or YouTube and there is a vast quantity of music available. With the use of the internet students can research the artists further and download examples of their work.

The ***Guitar Student Study Guide*** is an invaluable aid for both the student and teacher and is highly recommended. It contains a practice diary, major/minor scales and arpeggios (in music notation and tablature), information on purchasing sheet music, riffs, spare manuscript, tab paper and blank chord grids. These may be purchased exclusively through ***Third Hand Music***.

It is my desire to present the finest teaching materials to tutors and students and I would value your feedback.

Tuning notes are on 

## Lesson 1

### Objectives:

1. **Learning Strategy 2.**
2. To learn **A** and **B** on the **5th string**.
3. To learn **A** and **A minor chords**.

### Learning Strategy 2

### Memorization

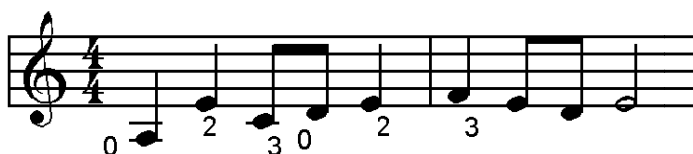
#### *The Video in Your Mind (or visualization)*

One of our most useful tools in learning music and memorisation in particular, is to create a 'moving picture' of fingering movements. This needs to be done in small chunks and for short periods of time to allow our nervous systems to process the relevant information.

The 'moving picture' or 'video' that we create needs to be as detailed as possible and includes the actual vibration of the strings, any vibrato, bends and slides.

The steps outlined below give a straightforward method of producing the 'video'.

1. Look at the piece of music that follows.



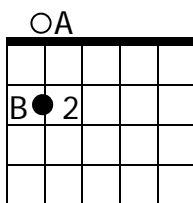
2. Although some of these notes are unfamiliar at this stage, we will work through the memorization process.
3. Firstly we will work with the rhythm of the piece. Use this simple format to 'hear' how the rhythm sounds. **Count** out the timing. **Clap** the rhythm. **Sing** the rhythm.
4. Now you know how the rhythm sounds, we will work with the 'video'. Look at the guitar neck from the usual playing position taking careful note of any distinguishing features on the neck of the instrument. (Remember that we are after the most detailed picture we can make.)
5. Put the guitar down!
6. The first note is A on the open 5<sup>th</sup> string. Don't play it yet! Close your eyes and see yourself playing the note perfectly. Notice that in your video the open 5<sup>th</sup> string is vibrating as you play it. (More details!)
7. The next note is E on the 4<sup>th</sup> string 2<sup>nd</sup> fret. Don't play it yet! Close your eyes and picture the note. (Vibrating string as well!)
8. In your video, link the two notes together.
9. The next 3 notes are C (5<sup>th</sup> string), D (4<sup>th</sup> string) and E (4<sup>th</sup> string). Picture these 3 notes on the guitar. Remember the rhythm sound and picture yourself playing these 3 notes perfectly. Link them together

with the first 2 notes in the bar and run the video several times slowly singing the rhythm as you play the notes. (This is the soundtrack!)

10. Now you can pick-up the guitar and play the 1<sup>st</sup> bar without using the music. If you have followed the steps outlined, you should be able to play the bar perfectly. The great thing about visualizing is that you can play the video through to help memorise the piece even though you don't have a guitar in your hands.

This technique can be used with long and complicated pieces of music as well and excellent results can be achieved when you provide your mind with a clear picture of what is required.

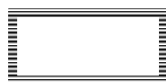
### *A and B Notes on the 5<sup>th</sup> string*



OPEN 5th STRING



2nd FRET 5th STRING



### *'The Long Walk'*

## Distortion or Overdrive

- Note the words 'Distortion or Overdrive' at the start of 'Planet'.
- This refers to the sound required. Distortion (overdrive, lead gain, high gain, fuzz) is a sound that is built-in to most amplifiers.
- It is the 'rock' guitar sound.
- If you have an electric guitar you should try this riff with some distortion.

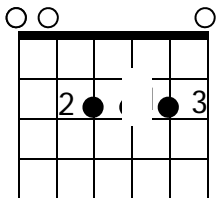


### 'Planet'

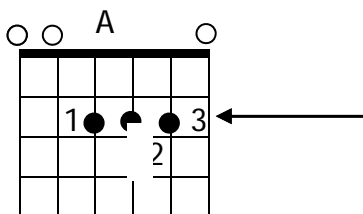
♩ = 128



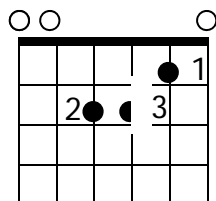
## A and Am Chords



chord it  
; it will



the A  
easiest



## Changes

## Project 1

- Song 1 from the Repertoire section.
- 'Long Walk' and 'Planet'.
- Chord changes.

### Player Profile [George Harrison](#)

George Harrison as a guitarist and as a songwriter was an important voice for the [Beatles](#). Harrison honed a distinctive guitar style, modelled on rockabilly mentor [Carl Perkins](#), and enhanced his stature as a skilled songwriter with the beautiful "While My Guitar Gently Weeps" (The Beatles) and "Something" (Abbey Road).

### Player Profile [Carlos Santana](#)

Carlos Santana's music has spanned five decades and for over thirty years Santana has been creating his own unique fusion of passionate, guitar-powered music. Carlos Santana has also contributed his talents to the benefit of numerous charitable causes. His unique sound has inspired diverse guitarists and his collaborations with contemporary pop artists on the album 'Supernatural' show that his music reaches audiences of all ages.

### Player Profile [Joe Satriani](#)

Since the late 1980's virtuoso guitarist Joe Satriani has been winning over fans and musicians alike with his groundbreaking style and legendary sound. He has been both artist and teacher, instructing such famous pupils as [Metallica's](#) Kirk Hammett and [Steve Vai](#).

Satriani has enjoyed a long and distinguished career since he first picked up a guitar at age 14.

### Player Profile [Albert Lee](#)

Albert Lee is the one of the most respected country guitar pickers around. His influences range from the great Gypsy guitarist [Django Reinhardt](#) through to guitarists of the modern era. His right hand technique gives him a bright 'popping' tone as he uses his pick and fingers simultaneously. He is also known for his bending technique that allows him to emulate the sound of a pedal steel guitar.

## Lesson 2

### Objectives:

1. To learn the **dotted quarter note**.
2. To learn the **F# note**.
3. To learn about **1<sup>st</sup> and 2<sup>nd</sup> Endings**
4. To learn the **G Major scale**.
5. To learn the **Dm and E chords**.

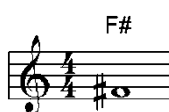
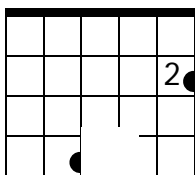
### Dotted Quarter Note

The *dotted quarter note* is worth one and a half beats and is often followed by an eighth note.

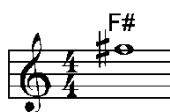


### F# Note on the 1<sup>st</sup> & 4<sup>th</sup> Strings

- (Refer back to Brain Stuff 5 for an explanation about the # sign.)
- F# note is always played 1 fret higher than F note.
- The diagram that follows shows the F# notes on strings 1 and 4.
- Note that the 4<sup>th</sup> finger is used on F# on the 4<sup>th</sup> string.
- In certain cases we can change this fingering but generally the '1 finger per fret' rule applies.



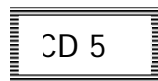
4th FRET 4th STRING



2nd FRET 1st STRING

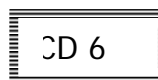


Note the fingering in the final bar of 'Follow Me'. This change from our usual fingering makes the passage easier to play.



### 'Follow Me'

Musical notation for 'Follow Me' in 4/4 time. The first staff shows the melody with fingerings: 0, 2, 0, 2, 0, 2, 0. The second staff continues the melody with fingerings: 3, 2, 0, 0, 4, 2, 4, 0, 0, 2, 3, 0.



### 'Get Cracking'

#### Lead Sheet

$\text{♩} = 110$

Lead sheet for 'Get Cracking' in 4/4 time. The tempo is marked as  $\text{♩} = 110$ . The first staff shows the melody with chords: Em, C, Em, D, G, D. The second staff shows the bass line with chords: Em, D, Em, D, Em. Fingerings are indicated throughout the piece.

## Rhythm Chart

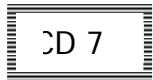
♩ = 110

Em C Em D G D

Em D Em D Em

## Player Profile [Muddy Waters](#)

McKinley Morganfield was nicknamed Muddy Waters when he was a toddler living in the Mississippi Delta. In 1943 Muddy left for Chicago and switched from his trusty acoustic to an electric guitar. He is known as a great blues slide stylist and one of the first African-American performers to bring the Deep South blues sound into the city. His recordings for the Chess label are generally considered to be some of the finest blues performances ever recorded.



# 'Greensleeves'

## Lead Sheet

♩ = 104

Am G Am

Em Am G

Am Em Am C

G Am Em

C G Am Em Am

## Rhythm Chart

♩=104

Am G Am

Em Am G

Am Em Am C

G Am Em

C G Am

Em Am Am

## First and Second Endings

The two bars of music that follow show a **first ending**. The first ending sign tells the musician to play the music contained under the 1<sup>st</sup> ending line on the 1<sup>st</sup> time through the piece only. On the second time through the piece (on the repeat), the musician plays the music contained under the 2<sup>nd</sup> ending. These two excerpts are from Song 2 in the Repertoire section of the book.

ding

1. G

Ending

2. G

## *G Major Scale*

The **G major scale**, (like the C Major scale), is another of the 'building blocks' of music.

Many pieces of music are written using the notes in the G Major scale. These pieces of music are said to be in the **Key of G Major**.

The notes in the G Major Scale are:

**G A B C D E F# G**

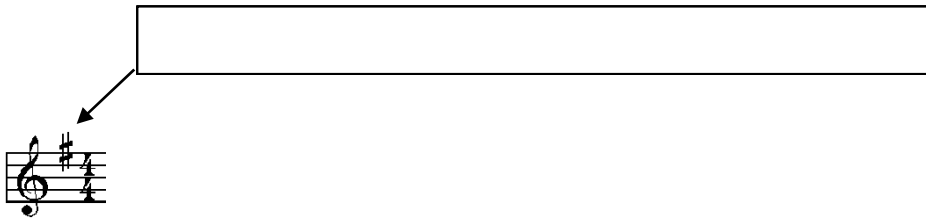
Follow the fingerings carefully especially using 2nd finger on the 2nd fret 1st string.

The scale below has a range of 1 **Octave** (8 notes).

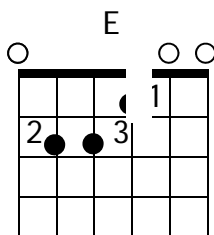
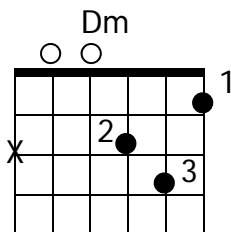
G major scale



Since the F# note is always played in the G Scale, it is usual that the # sign is placed between the treble clef and the time signature as in the following example. This is called the Key Signature and will be covered in more detail later in this course. Refer back to lesson 10 also for more information.



## Dm and E Chords



## Changes

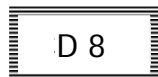


## Extra Changes

Three staves of musical notation for 'Extra Changes' in G major. Each staff contains six measures of music with a specific chord above it. The chords are: G, A, A, D, Am, D; Am, Em, G, Am, C, A; C, Am, Am, D<sup>7</sup>, A, D<sup>7</sup>.

## Popular Progression 1

Use the Count, Clap, Sing, Play technique to give the correct rhythm sound before attempting to play the following chord progression.



Musical notation for 'Popular Progression 1' in G major. It shows a single staff with four measures of music. The chords are A, D, E, D, A, D, E, D. Below the staff is a rhythmic count: 1 2 (3) + 4 1 2 (3) + 4.

## Project 2

- Play Song 1 from the Repertoire section.
- Work on 'Follow Me', 'Get Cracking' and 'Greensleeves'.
- Learn the G Major scale.
- Learn the names of the notes in the G major scale.
- Work with chord changes and Popular Progression 1.

## Player Profile [Eddie Van Halen](#)

Eddie Van Halen is generally known as the guitarist who first used his picking hand on the fretboard. By tapping the frets and using combinations of left and right hand shapes and movements he is able to squeeze all kinds of noises from the electric guitar. His groundbreaking solo '*Eruption*' shows these techniques.

## Player Profile [Howard Roberts](#)

Howard Roberts began playing professionally at 11 years of age and has played innumerable studio sessions, concerts and recordings with the greatest artists in the business. He is the founder of the world famous Musicians Institute® and is responsible for much of the core curriculum. He has authored many fine books on guitar playing and musical concepts.



## Lesson 3

### Objectives:

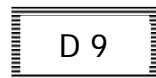
1. To learn the **Syncopated Rock Strum**.
2. To learn the **notes on the 6<sup>th</sup> string**.
3. To play some **riffs** using various elements.

### General Strum Technique

The key to getting the rhythm sounding right is to **keep the elbow moving**. The notation of the strum is shown below.

Once mastered, this strum becomes one of the most useful as it 'fits' with many hundreds of songs.

Remember to use count, clap, sing, play so that you know what the rhythm is meant to sound like.



### Syncopated Rock Strum

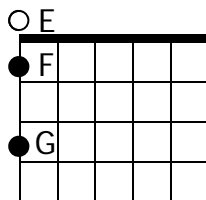
E

1 2 + (3) + 4 + 1 2 + (3) + 4 + 1 2 + (3) + 4 + 1 2 + (3) + 4 +

### E, F & G notes on the 6<sup>th</sup> String

The notes on the 6th string are E, F and G.

These letter names correspond to the notes on the 1st string since both open strings are E.



E

OPEN 6th STRING

F

1st FRET 6th STRING

G

3rd FRET 6th STRING

CD 10

*'When I'm Famous'*

Overdrive (mute with palm of right hand)

Musical notation for 'When I'm Famous' in 4/4 time, featuring a syncopated rock strum pattern. The melody consists of eighth notes with a syncopated rhythm. Fingering is indicated below the notes: 3, 0, 2, 3, 2, 0, 2, 3, 3, 0, 2, 2, 3, 0, 2, 2, 3, 0, 2, 2.

CD 11

*'Shred'*

Overdrive (mute with palm of right hand)

Musical notation for 'Shred' in 4/4 time, featuring a syncopated rock strum pattern. The melody consists of eighth notes with a syncopated rhythm. Fingering is indicated below the notes: 0, 2, 3, 0, 2, 0, 2, 3, 0, 2, 2, 3, 0, 2, 2.

CD 12

*'Jo Jo'*

Musical notation for 'Jo Jo' in 4/4 time, featuring a syncopated rock strum pattern. The melody consists of eighth notes with a syncopated rhythm. Chords are indicated above the notes: Em, G, Em, G. Fingering is indicated below the notes: 0, 2, 3, 2, 0, 2, 3, 2.

**Popular Progression 2**

CD 13

Musical notation for Popular Progression 2 in 4/4 time, featuring a syncopated rock strum pattern. The melody consists of eighth notes with a syncopated rhythm. Chords are indicated above the notes: E, A, D, A, E, A, D, A. Fingering is indicated below the notes: 1, 2, 3 + (4), 1, 2, 3 + (4), 1, 2, 3 + (4), 1, 2, 3 + (4).

**Project 3**

- Apply Syncopated Rock strum to songs 1, and 2 from the **Repertoire** section.
- Practice Popular Progression 2.

## Player Profile [Tommy Tedesco](#)

Tommy Tedesco is quite probably the most recorded guitarist in history. His mandolin, banjo, lute, balalaika, ukelele and all guitars can be heard on thousands of TV shows, movies, commercials and recordings. His musical interpretations particularly on nylon string guitar are legendary and his music reading under pressure made him one of the most sought after musicians in Los Angeles.

## Lesson 4

### Objective:

1. To learn **sightreading** techniques.
2. To learn how to read **tablature**.
3. To learn the **shuffle rhythm**.
4. To learn the **Bm** and **E5** chords.
5. To learn about **Pick Axis** technique.

### Sightreading

Sightreading is the players' ability to get the music quickly 'off the page' and onto their instrument.

It involves knowing the note positions and rhythms.

In the sightreading examples that follow, take as long as you need to look at the pieces without playing them.

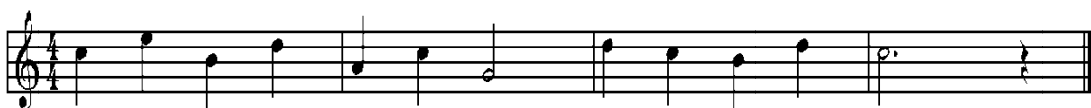
Take note of any unusual note combinations or rhythms in the piece and attempt to 'sing' the rhythm of the piece before playing it.

Play the piece without stopping to correct any mistakes.

#### 'Sightreading 1'



#### 'Sightreading 2'



#### 'Sightreading 3'



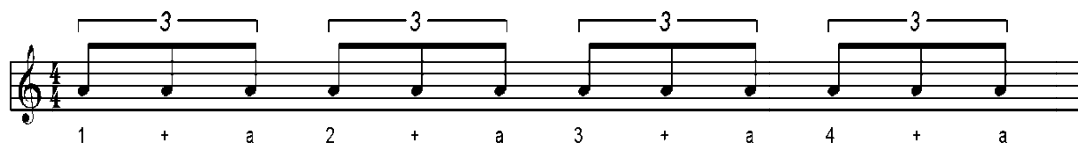
## Eighth Note Triplet

- A quarter note can be divided into three equal segments.
- These are called **eighth note triplets**.

Eighth notes



Eighth note triplets



- Each of the notes in the **eighth note triplet** receives one third ( $1/3$ ) of a beat.

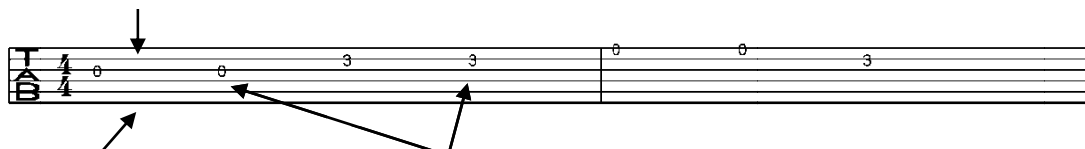
**Count** "1-and-ah" "2-and-ah" "3-and-ah" "4-and-ah".

- Tap the rhythm keeping a steady 1-2-3-4 count.

## Tablature

**Tablature** is a very old system of notating note positions on the guitar (or other fretted instrument).

- Each line represents a **string** on the guitar.
- The line closest to the bottom of the page represents the 6th (thickest) string on the guitar.
- The number on each line represents the fret where your finger is placed.
- The "o" means open string (no fingers on that string.)



- Notice that no rhythm is given, so the player would need to know how the piece of music is meant to sound in order to perform it properly.
- Tablature is useful for notating notes that the student may have not

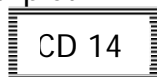
learned to read in music notation and can be useful for checking the choice of note positions.

- In the example that follows, rhythm is notated on the staff while the Tablature gives note positions.
- Students often prefer using Tablature in the early stages because it acts as a 'translation' of the music from standard notation into something that can be quickly placed onto the guitar fingerboard without the 'hassle' of learning the music language.
- As with any 'language' if we only read translations and don't learn to do our own translating we never learn the language.
- For the guitarist, a knowledge of the music language is essential for communicating with other players both in written form (notation) and verbally.
- Pianists, drummers, violinists, flautists, trumpets etc., don't use tablature and can not translate tablature onto their own instrument.
- Music notation is still the universally accepted way of writing music down and is why we will use it most of the time during this course.

The image shows a musical score for guitar. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with six lines. The melody consists of four measures. The first measure has notes on the 1st, 2nd, 3rd, and 4th strings. The second measure has notes on the 2nd, 3rd, 4th, and 5th strings. The third measure has notes on the 3rd, 4th, 5th, and 6th strings. The fourth measure has notes on the 4th, 5th, 6th, and 7th strings. The tablature below the melody shows the fret positions for each note: 0, 0, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3.

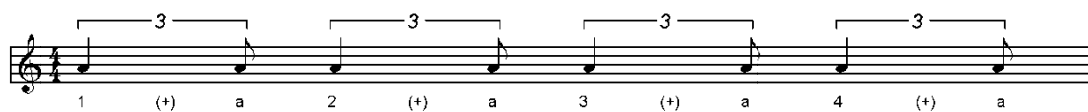
### *Tied Triplets*

A common use of the triplet based rhythm is to **tie** the first two notes of the triplet.



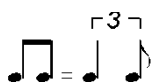
The image shows a musical score for guitar. The top staff is a treble clef staff with a melody. The bottom staff is a guitar tablature staff with six lines. The melody consists of four measures. Each measure has a triplet of eighth notes. The first two notes of each triplet are tied together. The notes are labeled with fingerings: 1 (+) a, 2 (+) a, 3 (+) a, 4 (+) a.

OR

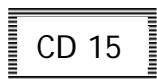


- Tap this rhythm out as you count 1-2-3-4-.
- This way of writing the rhythm is very time consuming and tedious and is also difficult to read. A more common way is shown below.

### Swing Eighths



- The figure shown is often used at the start of a piece of music to tell the musicians that the eighth notes are to be played as '*swing eighths*'.
- This means that the eighth notes are to be played 'long-short' 'long-short' 'long-short' etc.
- Play the riff that follows using 'swing eighths'

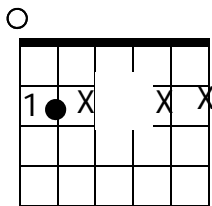
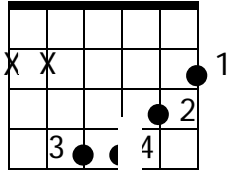


### 'Roadhouse'

### *Bm and E5 Chords*

Take note of the X on strings 5 and 6.

E5 is a power chord that we will discuss in detail in lesson 20.



### *E5 chord in notation and tablature*

### **Player Profile** [George Van Eps](#)

George Van Eps was one of the first guitarists to use the seven-string guitar. He used the extra bass string to enable him to playing walking bass lines with chords and melody at the same time. His extraordinary technical skill and approach to the guitar enabled him to adapt his performance for a variety of band sizes, from soloist to big band with ease.



## Player Profile [Rory Gallagher](#)

Rory Gallagher is an Irish blues-rock player who was initially influenced by the folk music traditions of his homeland. He was then turned onto American blues and rock music in the 1960's. His raw Stratocaster® tone and energetic playing style have earned him a legion of fans.

## Player Profile [Allan Holdsworth](#)

A player of awe-inspiring technique and musical awareness, Holdsworth's amazing use of legato technique (extensive use of the hammer-on and pull-off) allows him to play musical lines as smoothly as a saxophone. His unconventional approach to the guitar and to composition ensures that his work is always challenging for the listener and player alike.

## Player Profile [Tuck Andress](#)

Guitarist in the very successful guitar/vocal duo of Tuck and Patti. Tuck has the amazing ability to sound like a complete band through his jaw-dropping right hand techniques. A very unique player who never ceases to amaze and inspire.

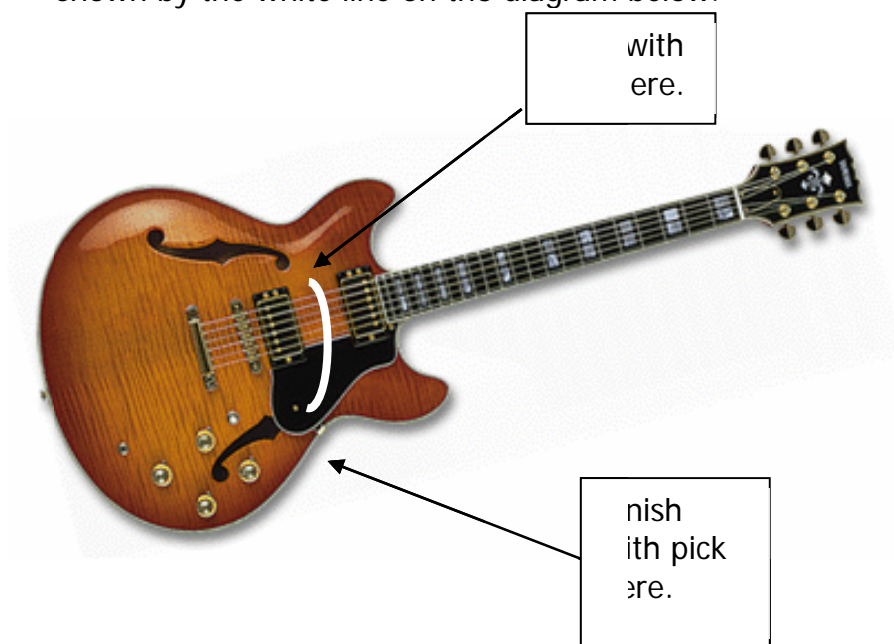
CD 16

## 'Shuffle Time'

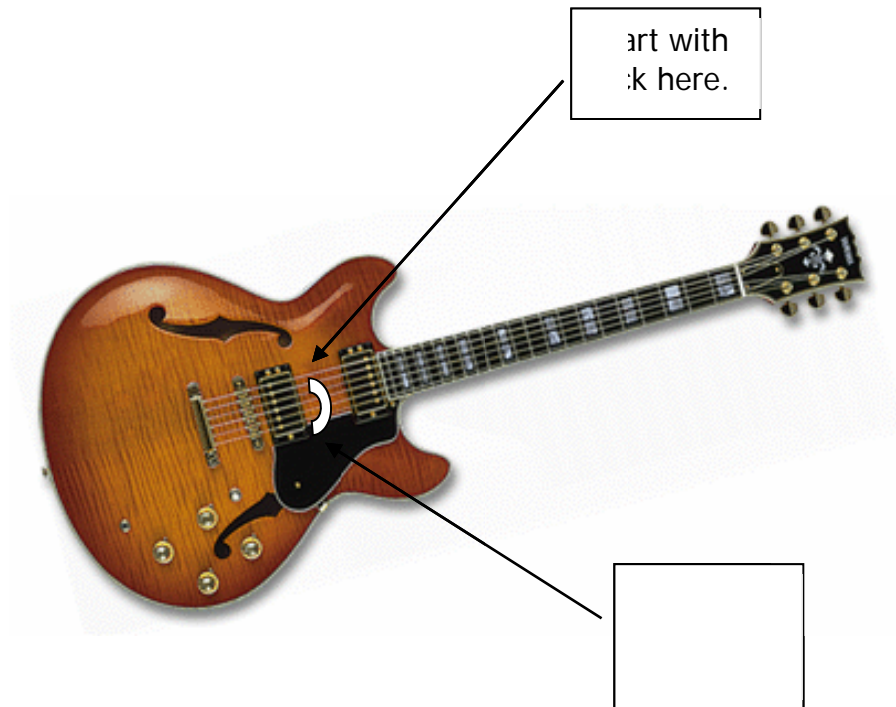
The musical score for 'Shuffle Time' is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) with a '3' above it and an 'Em' chord below. The second staff continues the melody with an 'Em' chord, followed by a 'Bm' chord, and an 'Am' chord. The third staff features a first ending marked '1.' with an 'Em' chord, a second ending marked '2.' with an 'Em' chord, and a final 'Em' chord. The music is primarily composed of eighth and quarter notes.

**Pick Axis**

- When we strum a chord on the guitar, we tend to start and finish as shown by the white line on the diagram below.



- This means that most of the 'pressure' from our strum arrives at the bass strings and middle strings. (6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup>.)
- The pick is 'aimed' at the middle of the strings (between 4<sup>th</sup> and 3<sup>rd</sup>) and we start strumming. This is called the **Pick Axis**.
- This is fine when the chord is using all 6 strings but with a chord like Bm we need to be careful NOT to hit the 5<sup>th</sup> and 6<sup>th</sup> strings.
- To do this we simply change the 'aim' of the pick. (See following diagram)



- Guitarists usually change pick axis all the time without even realising it, as it is one way of varying the sound of the strum.
- Instead of always hitting all 6 strings we can easily adjust pick axis to 'lighten' the sound of the strum.
- Apply pick axis particularly on Bm chord as the open 5<sup>th</sup> and 6<sup>th</sup> strings generally sound **discordant** with the rest of the Bm chord.

### Changes

- Watch pick axis on Bm and E5 chords.



- Note how the area covered by the strumming hand changes.

### Project 4

- Review all materials.
- Review Brain Stuff 5 (Lesson 9 of Grade 1).

## Lesson 5

### Objectives:

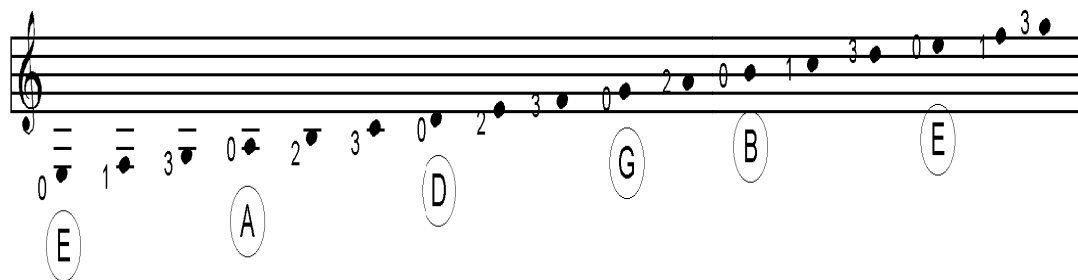
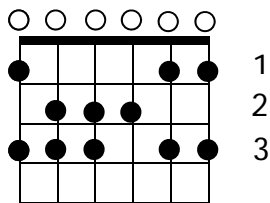
1. To learn the 'natural scale' in 1<sup>st</sup> position.
2. To apply the **chromatic scale** to the guitar between frets 0-12.
3. To learn some **alternate note positions**.
4. To learn about **dynamics**.

### Natural Notes on the Guitar

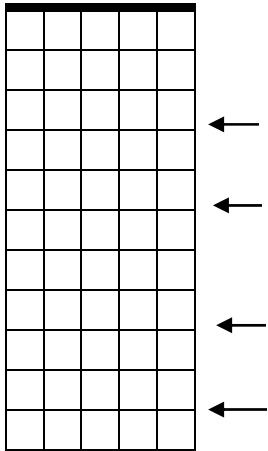
The natural notes on the guitar are:

**A B C D E F G**

- Notice that there are no sharps ( # ) or flats ( b ).
- The following diagrams show these notes beginning with the open 6<sup>th</sup> string (E).



- Play the natural notes several times saying the note names as you play them.
- Write in the **names** of the notes on the blank diagram below. Don't forget the open strings.



- Now expand the diagram to include all the natural notes on the fingerboard between frets 0-10.
  - **Write these note names in.** You will need to refer to the Chromatic Scale for this.
  - Check the diagram and compare it with the tuning method outlined at the beginning of the book.
  - Look for notes that have exactly the same pitch (tuning) but are played in different positions on the neck.
  - For example, E on string 1 can also be played on fret 5 of the 2<sup>nd</sup> string, or fret 9 on the 3<sup>rd</sup> string.
- (See the following diagram)

### *Alternate Note Positions*

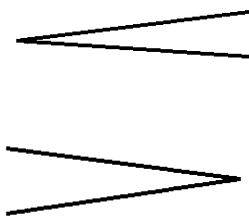
## Dynamics

- **Dynamics** is the name given to the words and symbols used to indicate volume and changes in volume.
- Some of these terms and their meanings are listed below.

*f*

*p*

*sfz*

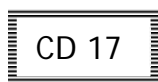


ne

The following tune uses these dynamic markings.

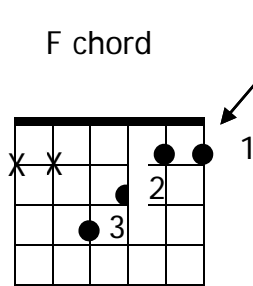
- Play it without the dynamics at first.
- Sing it through adding the dynamics with your voice.
- Play it with dynamics.

Notice the extra colour and interest that you create when using dynamics.



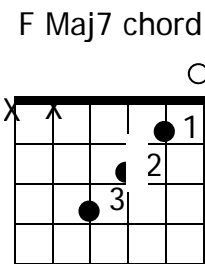
### 'Dynamo'

## F Major Chord



1<sup>st</sup> finger holds down both 1<sup>st</sup> and 2<sup>nd</sup> strings. This is called a partial barre.

Use pick axis technique to ensure you don't hit strings 5 and 6.



Many beginners prefer to use this chord, (chord substitution), as it is easier to play than the F chord. In many cases it will sound OK to use this chord, however be aware that F chord is widely used and eventually you will need to learn to get a clear sound from the 1<sup>st</sup> and 2<sup>nd</sup> strings.

When we begin barre chords we will learn other alternatives for F.

## Project 5

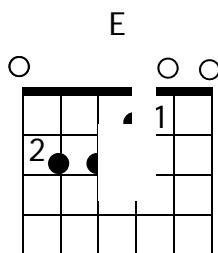
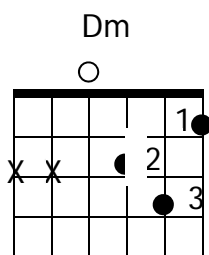
- Complete diagram.
- Practice Bm and F chords.

## Lesson 6

### Objectives:

1. To revisit the **Dm and E chords**.
2. To work with **chord changes**.
3. To learn **16<sup>th</sup> notes**.

### Dm and E Chord



### Changes





## Sixteenth Notes

t.

1 e + a 2 e + a 3 e + a 4 e + a

## Counting 16ths

As well as counting the rhythms we also use word sounds to help us recognise rhythm groups.

### Butterfly



ars

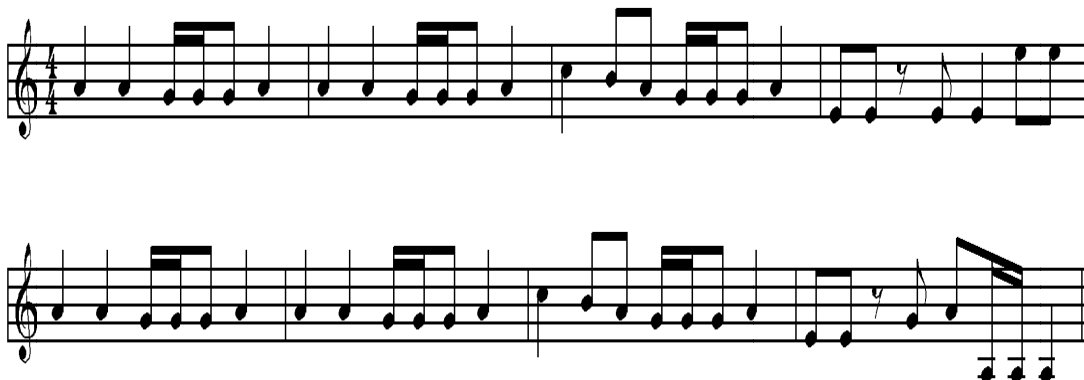
### Grasshopper



also

CD 18

## 'Spacewalk'



Be sure to take note of **dynamic** markings, **key signature**, **rhythms** and **staccato** markings in 'Quarter Deck'.

CD 19

'Quarter Deck'

$\text{♩} = 88$

G D G D G D D D G

*f* *p* *f* *p* *f*

C G C G G D G C D G

*p* *f*

Detailed description: This musical score is for the piece 'Quarter Deck' on CD 19. It is written in 4/4 time with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score consists of two staves. The first staff is the melody, starting with a forte (f) dynamic, followed by piano (p), and then alternating between f and p. The second staff is the accompaniment, starting with piano (p) and then moving to forte (f). Chord symbols G, D, and C are placed above the notes. A double bar line with repeat dots is at the end of the piece.

CD 20

'On Fire'

Lead

$\text{♩} = 76$

*f* *p* *f*

*f* *p*

*f*

Detailed description: This musical score is for the piece 'On Fire' on CD 20, specifically the 'Lead' part. It is written in 4/4 time with a tempo of 76 beats per minute. The score consists of three staves of music. The first two staves are connected by a brace and feature dynamics of forte (f), piano (p), and forte (f). The third staff starts with a forte (f) dynamic. The music is characterized by a driving eighth-note rhythm. A double bar line with repeat dots is at the end of the piece.

Rhythm Chart

$\text{♩} = 76$

Am G F G Am G E Am G

F G Am E Am

Detailed description: This is a rhythm chart for the 'On Fire' piece. It is written in 4/4 time with a tempo of 76 beats per minute. The chart consists of two staves of rhythmic notation. The first staff has chord symbols Am, G, F, G, Am, G, E, Am, G above it. The second staff has chord symbols F, G, Am, E, Am above it. The rhythmic notation uses 'x' to indicate chords and vertical lines for eighth notes. A double bar line with repeat dots is at the end of the chart.














## Brain Stuff 6

### Fill in the blanks.

Look at the value of the rhythm in the block on the left and add up the value of rhythm in the 2 blocks on the right.

Add a note or rest to make the values equal.

The first one has been completed for you.

	=		+	
	=		+	
	=		+	
	=		+	
	=		+	
	=		+	

## Project 6

- Complete all tunes and exercises.
- Work on chord changes.

## Band Profile [Deep Purple](#)

Deep Purple formed in 1968 and since that time have continued, (through various line-up changes) recording and touring. They were regarded as fine musicians in the 'hard-rock' genre with their albums *'Deep Purple in Rock'* & *'Machine Head'* considered classics. Songs such as *'Smoke on the Water'*, *'Lazy'* & *'Highway Star'* set new standards in rock musicianship. Guitarist [Ritchie Blackmore](#) was one of the first hard rock players to use exotic scales and modes.

## Lesson 7

### Objectives:

1. To learn the **Funk Strum**.
2. To apply more **16<sup>th</sup> note rhythms**.
3. To learn some chord melody applications.

4. To learn about **key signatures**.
5. To do some **ear-training** (aural).

### *Funk Strum*

- The **funk strum** is a great one to learn because it can be used for songs that have a slower tempo and yet still sound rhythmically interesting.
- It is based on the 16<sup>th</sup> note you learned in the previous lesson and is relatively easy to play once you know how it is meant to sound. Use the CD recording to help you to learn the sound of the strum.
- I have outlined 4 steps to enable you to play the strum and get the strumming hand action correct. Follow these carefully and keep a sense of even rhythm.

1.

Strum downstrokes *slowly*. Make your right hand 'bounce' between the strums.

2.

Keep strumming downstrokes as you **double the speed**. Keep in mind that the tempo (66 b.p.m.) has not changed. Note the accents that are played **on the beat**.

3.

Double the speed of the strum again by simply hitting the strings on the way up. Don't try to strum all strings on the upstroke. Allow your pick to hit the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> strings on the upstrokes. Use the accents to help keep track of where you are in the bar.

4.

Now for the strum. Listen carefully to the CD and sing the rhythm along with the strum you hear on the recording. When you feel you know how the strum is meant to sound, begin playing it using the stroking as marked below.

**Popular Progression 3**

Use the funk strum in the chord progression below. Notice that the strum has been altered slightly to enable the 2 beat chord changes to occur smoothly.

## Applying the 16<sup>th</sup> Note

Use the **Count, Clap, Sing & Play** skills learned in previous lessons and work on the piece gradually. It was written by J.S Bach (1685-1750).

### 'Musette'

The musical score for 'Musette' is written in treble clef with a 2/4 time signature. A tempo marking at the beginning indicates a quarter note equals 88 beats per minute. The piece consists of seven staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of quarter note = 88. The music is composed of eighth and sixteenth notes, with some sixteenth notes beamed together. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff contains a key signature change to one sharp (F#). The fifth staff continues the melody with a key signature change to one flat (Bb). The sixth and seventh staves return to the original key signature and end with double bar lines and repeat dots.

## Chord Melody Applications

- Follow the steps outlined as we work with a chord melody arrangement of Ode to Joy.
1. Read and play the melody carefully.

2. Now look at the chord symbols and strum the chords slowly with 4 downstrums per bar.
3. Our intention here is to play the melody as the highest note (in pitch) of the chord. This is often easy to play as the highest (or melody) note is actually part of our usual chord fingering. On the music below I have written chords only on beat 1 of the bar or when a chord change occurs. Read chords carefully and be sure to stop your pick at the 1<sup>st</sup> string on the chords marked with \*. Also note the different chord shape required for the G chord marked \*. This is to allow for the melody note (D) that must be the highest note we hear.

26

I have simply added the melody and the chords together. The effect for the listener is that you are accompanying yourself.



4. This is the next 4 bars of the piece. Notice the chords at the end.

1. Here is the 'bridge'. Read all chords carefully.

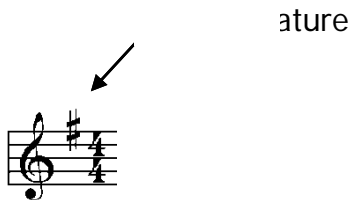
2. Here is the complete piece. Play slowly and accurately and gradually increase the tempo.

CD 27

*'Ode to Joy'*

## Key Signatures

When 1 or more sharps or flats are repeated regularly it is usual to write the repeating sharps (or flats) at the beginning of the piece of music. This is known as the **key signature** and indicates which notes have been made into sharps (or flats) and thereby the **key** or scale that the music is built from. A piece of music that is built from the G major scale has an F# marked at the beginning.



This results in the **tonic** (or homebase) being a G note.

## Player Profile [Eric Clapton](#)

The name Eric Clapton is one of the best known of all guitar players. His early work with '[Cream](#)' and '[John Mayall's Bluesbreakers](#)' showed his skills as an improviser and innovative songwriter in a blues-rock style. His "Unplugged" album had him playing both steel string and nylon string guitars and although the album contained a number of ballads, his blues playing is never far from the surface. The beautiful 'Tears in Heaven' has become a modern classic.

You have already played *Quarter Deck* without the key signature. The version below has the F# written at the beginning as a key signature.

### 'Quarter Deck'

There may be more than 1 sharp in the key signature and these are shown in the table that follows.

### Sharp Key Signatures

Key	Number of Sharps	Notes that are changed
<b>G</b>	1	<b>F#</b>
<b>D</b>	2	<b>F# C#</b>
<b>A</b>	3	<b>F# C# D#</b>
<b>E</b>	4	<b>F# C# G# D#</b>
<b>B</b>	5	<b>F# C# G# D# A#</b>
<b>F#</b>	6	<b>F# C# G# D# A# E#</b>

### Ear Training

Ear training is also called **aural** (*aw-rul*) training and teaches us to listen to music in the way a musician might listen to it. Your teacher will help you in this area through these simple listening exercises.

1. Clap a 4 bar rhythm **at sight** using combinations of these note values.



Example A



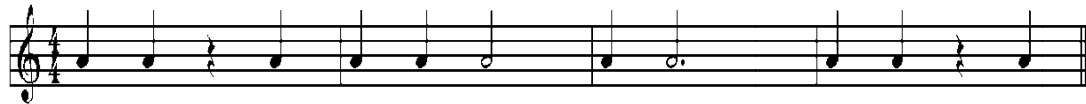
### Player Profile [Pat Metheny](#)

Pat Metheny has forged a career like few other guitarists and composers. His fusion of 'world music' styles, his soft 'liquid' guitar sound and willingness to experiment with guitar synthesisers and unusual stringed instruments have made him a respected artist with a huge world-wide following.

## Example B



## Example C



2. The teacher plays 2 bars of music and the student copies the rhythm by clapping.
3. The teacher plays 2 notes of a **major triad** and the student states which of the notes is **higher in pitch**.
4. The teacher plays 4 notes. The student states whether the move is by **step** or **leap**.

## Brain Stuff 7

### *Major Scales & Keys*

#### *Scale*

A **scale** is a series of notes that generally move in a **stepwise** direction.

The most common of these is the **major scale**.

A **C major scale** contains these notes:

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

#### *Octave*

Notice that it starts and finishes on a C note.

These 2 C notes are said to be 1 **octave** apart. (octo = 8)

#### *Root Note*

The 1st note of the scale is called either the **root note** or the **tonic note** and provides a **'home base'** for songs written using that scale.

In a C major scale, the root note is C.

In a G major scale the root note is G.

A major scale can start on **any note** of the chromatic scale and proceed

stepwise through a **set sequence** (the major scale formula), until arriving at the starting note name that is 1 octave higher than the root note.

### *Scale Degrees*

Scale notes can be numbered from 1 through to 8. These are called **scale degrees** or **scale step numbers**.

### *Interval*

**Interval** is the term given to the distance between notes.

### *Semitones & Tones (Half & Whole Steps)*

A **semitone** is also called a **half-step** and is the interval between **2** consecutive notes on the chromatic scale.

**C-C#** is 1 semitone or half-step.

**C#-D** is 1 semitone or half-step.

A **tone** is also called a **whole step** and is the interval between **3** consecutive notes on the chromatic scale.

**C-D** is 1 tone or whole step.

**D-E** is 1 tone or whole step.

### **Ex. 9**

On the staff below, write either T (tone) or ST (semitone) under the notes.

### *Major Scale Formula*

The **major scale formula** is the set sequence that allows us to accurately construct the major scale regardless of the starting note.

### **Ex. 10**

On the staff below, draw the notes starting on C, (2nd ledger line below the staff) and proceeding up to the C on the 3rd space.

- **Play the scale you have just written.**
- It should have the familiar sound of Do Re Mi Fa So La Ti Do.
- If it does *not* have this sound, **check that the notes are written correctly.**
- On the scale you wrote above, **number all notes from 1-8.**
- The series of note you wrote above is called the **C major scale.**  
The note names are:

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
		<b>1</b>				<b>1</b>	

- Refer to the chromatic scale below and **count** how many semitones there are between C - D. **Write your answer in the space provided above.**
- Proceed with counting from D to E.  
**Write your answer.**
- **Continue this process** until you have completed the formula for the major scale.

The formula for the major scale is:

**2 2 1 2 2 2 1**

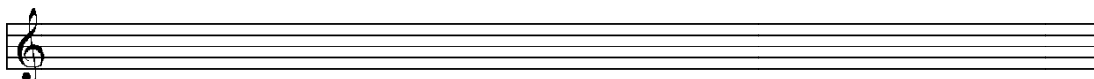
There are always 2 **semitones** (or half-steps) between the 1st and 2nd scale degrees in the major scale.

<b>A</b>	<b>A#</b>	<b>B</b>	<b>C</b>	<b>C#</b>	<b>D</b>	<b>D#</b>	<b>E</b>	<b>F</b>	<b>F#</b>	<b>G</b>	<b>G#</b>
	<b>B<sup>b</sup></b>			<b>D<sup>b</sup></b>		<b>E<sup>b</sup></b>			<b>G<sup>b</sup></b>		<b>A<sup>b</sup></b>

### Ex. 11

On the staff below write the C major scale.

- Include scale step numbers and also write in **2212221** above the appropriate notes.



### Ex. 12

On the scale you have completed, mark with square brackets the notes that are 2 semitones apart.

- Use a 'V' for the notes that are 1 semitone apart.
- The 1 semitone intervals **always** occur between which scale steps in a major scale?

### Ex. 13

Write the major scale formula in 3 ways;

- Using **semitones** to show the intervals between the notes. (Fill in the blanks.)

<b>2</b>	<b>2</b>				<b>2</b>	
----------	----------	--	--	--	----------	--

- Using **tones** to show the intervals between the notes. (Fill in the blanks.)

<b>1</b>		<b>1/2</b>				<b>1/2</b>
----------	--	------------	--	--	--	------------

- Using **whole-steps** and **half-steps** to show the intervals between the notes. (Fill in the blanks: '**W**' for whole step and '**H**' for half step.)

<b>W</b>		<b>H</b>				
----------	--	----------	--	--	--	--

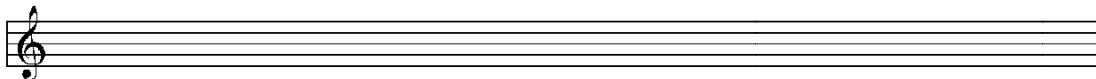
### *Building the G Major Scale*

### Ex. 14

On the staff below, write the notes from G (2nd line) through to G (above the staff).

The notes should read:

**G   A   B   C   D   E   F   G**



- Number the scale degrees 1-8. (The 8th note is both the **end** of this octave and the **beginning** of the next.)
- Mark the notes that are a **whole step** apart with a **square bracket**.
- Mark the notes that should be a **half step** apart with a '**V**'.
- Check the notes with the major scale formula and the chromatic scale and adjust the notes, (if necessary) by using an accidental in front of the offending note.

A	A <sup>#</sup>	B	C	C <sup>#</sup>	D	D <sup>#</sup>	E	F	F <sup>#</sup>	G	G <sup>#</sup>
	B <sup>b</sup>			D <sup>b</sup>		E <sup>b</sup>			G <sup>b</sup>		A <sup>b</sup>

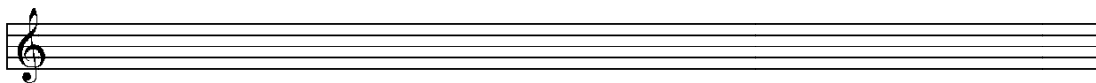
- What note required adjustment to make the G scale fit the formula?  
\_\_\_\_\_

## Ex. 15

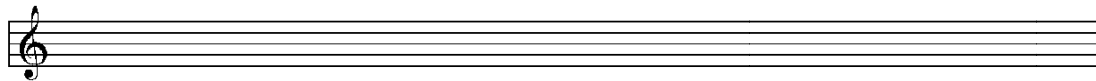
Build the major scales listed below.

- Remember to check your scale with the major scale formula.
- These scales only require the use of **sharps**.

### G Major



### D Major



## Keys

If a piece of music is in the **key of C**, this means that the notes in the **melody** (tune), and the **harmony** (chords) are mostly from the **C major scale**.

A composer may add other notes for colour, but the C scale would be the basis for most of the music.

It follows then that a song in the **key of G** will use mostly notes of the **G major scale**.

## Project 7

- Apply the **Funk strum** to Song 3 from the Repertoire section at the back of this book.
- Play Popular Progression 3. (See Lesson 8 for an explanation of 2/4 Time Signature)
- Work on applying chord melody concepts.



## Lesson 8

### Objectives:

1. To apply the **funk strum**.
2. To apply **chord substitution**.
3. To learn the **2/4 Time Signature**.

### Popular Progression 4

CD 28

Chord progression: G D Em C G D Em C

### Chord Substitution

**Chord substitution** is a fancy name that means to use other chords instead of the usual or written chords for a piece of music.

Why might we want to do this?

- You might substitute to make the song easier to play.
- Some players use it to add variety to the song.
- It might be used to add contrast between two guitar parts.

Chord substitution can be an incredibly complex and intricate concept so for now we will work with using it to make the chords easier to play.

Try substituting power chords for the chords shown above. This is a simple form of chord substitution where we play G5 for G, D5 for D, E5 for Em, and C5 for C.

Use combinations of down and upstrokes and remember to anchor your picking hand on the tailpiece when playing the power chords.

CD 29

Chord progression: G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C<sup>5</sup>

## 2/4 Time Signature

The 2/4 time signature signifies that there are 2 beats in the bar. Simply count 2 beats in the bar.



## Project 8

- Work on Popular Progression 4.
- Work on Song 3.
- Review all work.

### Player Profile [Jimi Hendrix](#)

Jimi Hendrix exploded onto the music scene in such a way that guitarists had never heard anything like his sound before. His most well-known work was with the 'Jimi Hendrix Experience' where his extraordinary work in a 3 piece band could be highlighted. He died young but left a legacy of inspired guitarists and groundbreaking new techniques and effects.

### Player Profile [Django Reinhardt](#)

Django was a Gypsy whose guitar playing influenced many guitarists from his era. His left hand was badly burned in a caravan fire and the 3<sup>rd</sup> and 4<sup>th</sup> fingers of his left hand were fused together. His work with the 'Hot Club of France' shows his unusual sound and technical skill.

### Player Profile [Charlie Christian](#)

Charlie Christian is cited by many players as being the player whose work made them sit up and take notice of the possibilities of the guitar. As the first player to use the electric guitar, he was able to take single note solos that could be heard over the volume of the big band. This was a sound that had not been heard up to this point so Christian was responsible for much of the early jazz guitar vocabulary.

## Lesson 9

### Objectives:

1. To learn **power chords** and to play some **riffs** using them.
2. To learn some **Italian terms used for tempo**.

### Power Chords

- **Power chords** are relatively easy to play with your **left hand** but require some skill to play accurately with your **right hand**.
- You will need to be selective about which strings you hit with the pick and this requires considerable practice to master.
- You will learn three basic shapes.
- As you are going to be basing your playing on **shapes** it is important to concentrate on these **names** as we will be using them frequently.

### Naming the Power Chord

- The **power chord** is usually called by its **root** name e.g. (**F**) followed by the number **5**.
- This is a standard way of writing this chord type and can be found on much of today's popular sheet music.

### Root Note

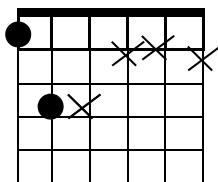
- The **root note** is the note from which the chord gets its name, while the "5" just refers to the **type of chord**.
- A power chord generally has only 2 notes in it.
- One of these is the root (**F**) and the other is the **5th** note away from the root.
- The chord "**F5**" therefore contains the F and C notes which combine together to give us the sound of the chord.

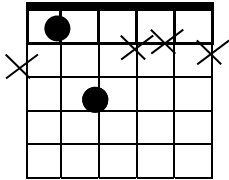
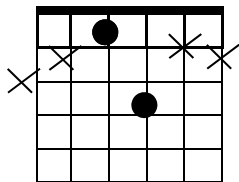
### The Power Chord Shapes

The 3 shapes we will study are shown on the chord grids that follow.

**F<sup>5</sup>**

(**Root 6 shape**) Root note on the 6<sup>th</sup> string



**B<sup>b</sup>5****(Root 5 shape)** Root note on the 5<sup>th</sup> string**E<sup>b</sup>5****(Root 4 shape)** Root note on the 4<sup>th</sup> string

The first chord is named from the note played on the **6th string** with your first finger. This is why it is called the **root 6** chord shape.

- This chord shape can be played on the open 6th string as well.

## Reference Table of Root 6 Chord Names

### ROOT 6

Fret	Name
0	<b>E<sup>5</sup></b>
1	<b>F<sup>5</sup></b>
2	<b>F<sup>#5</sup> G<sup>b5</sup></b>
3	<b>G<sup>5</sup></b>
4	<b>G<sup>#5</sup> A<sup>b5</sup></b>
5	<b>A<sup>5</sup></b>
6	<b>A<sup>#5</sup> B<sup>b5</sup></b>
7	<b>B<sup>5</sup></b>
8	<b>C<sup>5</sup></b>
9	<b>C<sup>#5</sup> D<sup>b5</sup></b>
10	<b>D<sup>5</sup></b>
11	<b>D<sup>#5</sup> E<sup>b5</sup></b>
12	<b>E<sup>5</sup></b>

This pattern continues for the whole length of the fingerboard and follows the **CHROMATIC** scale.

Let's now look at the chords based on the **Root 5** shapes and following the same thinking, we should be able to figure these out using the table that follows.

## Reference Table of Root 5 Chord Names

### ROOT 5

Fret	Name
0	A <sup>5</sup>
1	A <sup>#5</sup> B <sup>b5</sup>
2	B <sup>5</sup>
3	C <sup>5</sup>
4	C <sup>#5</sup> D <sup>b5</sup>
5	D <sup>5</sup>
6	D <sup>#5</sup> E <sup>b5</sup>
7	E <sup>5</sup>
8	F <sup>5</sup>
9	F <sup>#5</sup> G <sup>b5</sup>
10	G <sup>5</sup>
11	G <sup>#5</sup> A <sup>b5</sup>
12	A <sup>5</sup>

These chord names move in the same sequence as the **root 6** shapes by moving through the **Chromatic** scale.

Now we will look at the **root 4** shapes where the chords are named from the notes on the **4th string**. The table below indicates the shape and the name of these chords.

## Reference Table of Root 4 Chord Names

### ROOT 4

Fret	Name
0	<b>D<sup>5</sup></b>
1	<b>D<sup>#5</sup> E<sup>b5</sup></b>
2	<b>E<sup>5</sup></b>
3	<b>F<sup>5</sup></b>
4	<b>F<sup>#5</sup> G<sup>b5</sup></b>
5	<b>G<sup>5</sup></b>
6	<b>G<sup>#5</sup> A<sup>b5</sup></b>
7	<b>A<sup>5</sup></b>
8	<b>A<sup>#5</sup> B<sup>b5</sup></b>
9	<b>B<sup>5</sup></b>
10	<b>C<sup>5</sup></b>
11	<b>C<sup>#5</sup> D<sup>b5</sup></b>
12	<b>D<sup>5</sup></b>

## Right Hand Technique for Power Chords

Now it's time to play the **root 6 F5** chord and concentrate on your **picking hand**.

- When you first start these it is a good idea to play with your picking hand **anchored on the tailpiece of the guitar**.
- This provides stability as you cross strings in order to play riffs and other rhythm techniques.
- Play the F5 chord in eighth notes using only downstrokes.

## Power Chord Riffs

CD 30

### Riff 1

5  
F

B<sup>b</sup>5

A<sup>5</sup>

D<sup>b</sup>5

1/6

1/5

4/6

4/5

CD 31

### Riff 2

5  
F

A<sup>5</sup>

B<sup>b</sup>5

C<sup>5</sup>

1/6

4/6

1/5

3/5

## Italian Terms for Tempo

- Adagio = Slow  
 Allegro = Fast and lively  
 Andante = walking pace  
 A tempo = return to former speed (after rallentando or ritardando)

## Project 9

- As you gain familiarity with these shapes start moving them to different frets.
- Work on both power chord riffs.
- Review Brain Stuff 6.

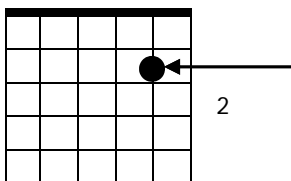


## Lesson 10

### Objectives:

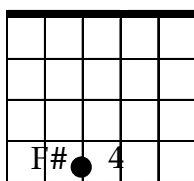
1. To learn **C#** note on the **2<sup>nd</sup>** string.
2. To learn **F#** note on the **4<sup>th</sup>** string.
3. To learn the **D Major** scale.
4. More on **key signatures**.
5. More **sightreading**.

### *C# on the 2<sup>nd</sup> String*



2nd FRET 2nd STRING

### *F# on the 4<sup>th</sup> String*



Be sure to use your 4<sup>th</sup> finger.



4th FRET 4th STRING

CD 32

## 'Senorita'

Adagio

Musical score for 'Senorita' in G major, 3/4 time, Adagio. The score consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a crescendo leading to a forte (*f*) dynamic. The second staff starts with piano (*p*), has a crescendo to forte (*f*), and ends with piano (*p*). The third staff begins with piano (*p*) and features a crescendo to forte (*f*). Fingerings are indicated by numbers 4 and 2. A circled '2' is present in the second staff.

CD 33

## 'Carnival'

Allegretto

Musical score for 'Carnival' in G major, 3/4 time, Allegretto. The score consists of four staves of music. The first staff starts with a forte (*f*) dynamic and includes chords G, Am, G, and D. The second staff starts with forte (*f*) and includes chords G and D. The third staff starts with piano (*p*) and includes chords C, G, D, G, C, G, A, and D. The fourth staff starts with forte (*f*) and includes chords G and D. Fingerings are indicated by numbers 2, 4, and 2. A circled '2' is present in the third staff.

**D Major Scale**

The note names for the D Major scale are:  
D E F# G A B C# D

## D major scale



- Through consistent practice, many of the patterns that exist in music will become reflex actions.
- Take special note of the fingerings written on the scale.
- Note that the F and C notes are played as F# and C#.

CD 34

## 'Safety Zone'

Andante

D 35

## 'Indiana'

Gtr 1

Allegretto

## 'Indiana'

## More Sightreading

## Sightreading 4

Allegretto

D A G D Em D Em D Em A A

*p* *f* *p*

D A G D Em D Em D Em A G D

## Sightreading 5

## Sightreading 6

## Brain Stuff 9

### Ex. 16

Write out the **letter names** of the notes in the following scales. (Fill in the blanks)

Key	1	2	3	4	5	6	7	8
C			E				B	
G				C				
D						B		
A		B						

### Ex. 17

What are the 2 notes that are made into sharps when playing in the key of D?  
 \_\_\_\_\_ & \_\_\_\_\_

## Project 10

- Play all pieces from this lesson.
- Practice the D major scale fingering.
- Play all sightreading exercises.
- Learn key signatures for C major, G major and D major.

### Player Profile [Les Paul](#)

Les Paul was an extremely influential guitarist who pioneered the use of multi-track recording. His curiosity and inventiveness saw him develop some unusual additions to the standard electric guitar. His career led him into radio broadcasting, television, live performances and studio recording. The Gibson® Musical Instrument company is one of the most famous names in guitar building and design and their best known instrument is named the 'Les Paul'™.

### Player Profile [Jimmy Page](#)

Led Zeppelin's Jimmy Page is best known for his opening riff of 'Stairway to Heaven' although his many albums with Led Zeppelin show him as a guitarist with a knack for other catchy electric guitar riffs also.

## Lesson 11

### Objectives:

1. To learn more **power chord riffs** and the **palm mute**.
2. To learn **G# note on strings 1, 3 and 6**.
3. To learn about various '**roadmap**' markings.
4. To learn about **minor scales and keys**.

### More Power Chord Riffs

Notice the 'push' rhythm that drives the beat forward.

CD 36 *'Fly Right'*

The musical notation for 'Fly Right' consists of a single line of music in treble clef. It starts with a tempo marking of 140 BPM. The rhythm is a steady eighth-note pattern. Above the staff, the chords are labeled: E, D, C, B, and C D. Below the staff, circled numbers 5, 5, 5, 5, 5 5 indicate the strings used for the power chord root notes.

The numbers that are **circled** are the **strings** used for the power chord root notes. All chords in the previous example are played as **Root 5 shapes**.

### The Palm Mute

P.M. ....

The palm mute symbol indicates that the guitarist is to play with the palm of the picking hand resting on the strings near the bridge. This gives a 'thump' to the sound. Guitarists change often between the un-muted (clear) sound and the palm mute.

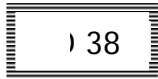
The riff that follows is the same as the one you have just played but makes use of the palm mute as indicated on the music.

CD 37 *'Stepping Out'*

The musical notation for 'Stepping Out' is similar to 'Fly Right' but includes palm mutes. It starts with a tempo marking of 140 BPM. The rhythm is a steady eighth-note pattern. Above the staff, the chords are labeled: E, D, C, B, and C D. Palm mute symbols (P.M.) are placed above the staff between the chords. Below the staff, circled numbers 5, 5, 5, 5, 5 5 indicate the strings used for the power chord root notes.

**'Galloping' Rhythm**

The picking for this rhythm is generally 'down-down-up' particularly at fast tempos. Begin slowly using only down strokes and gradually increase the tempo until you are forced to use upstrokes.

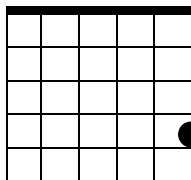


**'Steel Running'**

♩ = 120

**The G# note on Strings 1, 3 & 6**

ing



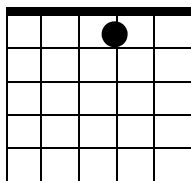
nger

G#

4th FRET 1st STRING

other  
this

g

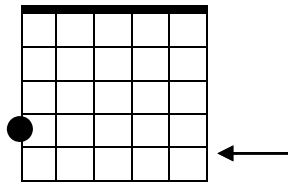


ger

G#

1st FRET 3rd STRING

g



:r



4th FRET 6th STRING

'Cordoba' makes use of the G# note on the 3<sup>rd</sup> string. Play all notes smoothly and hold down chord shapes where possible. Take care with dynamics and review the relevant section if you are unsure.

*'Cordoba'*

Andante

Am  
p  
(Let notes ring)

Am E Am

f p sfz

Dm Am E Am

f p

Dm Am E Am

f p



CD 40

# 'Maria'

Allegro

Am E Am E

Am E F E Am

Am E F E Am E F Dm E 4#

Dm Am E Am E Am E F E Am

## 'Roadmap' Markings

### D.C. and D.S. Markings

As you play music you will encounter many of these words and symbols. Take careful note of where they are and run through the 'roadmap' of the music before you begin playing it.

D.C.	←		of the
⊕	←		g to the arked
D.S.	←		gh to
⊕	←		ie "to :d <b>Coda</b>

## Brain Stuff 10

### *Minor Scales*

To avoid confusion regarding the minor scales it is important to cover each one thoroughly. In this module we will cover the **natural** and **harmonic minor scales**.

Some important tips to remember are:

- There is more than one scale that produces a “minor” sound.
- Each **major scale** has a **relative minor scale** that **shares the same key signature**.

### *The Natural Minor Scale*

The easiest minor scale to begin studying is the **natural minor scale**.

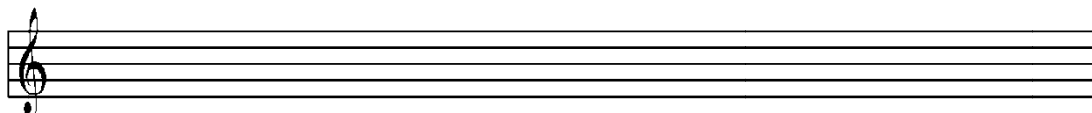
#### Ex. 18

- On the staff below draw a scale from A up to the A note that is one octave higher. (No flats or sharps)
- Number the steps 1-8.
- Draw a **bracket** between the notes that are one **whole step** apart.
- Draw a “V” between notes that are one **half-step** apart.
- The scale you have constructed is the **A natural minor scale**.
- Where do the half-steps occur? \_\_\_\_\_
- Where do the whole steps occur? \_\_\_\_\_

### *Interval Formula for the Natural Minor Scale*

The numbers below represent the distance, (in half-steps), between the notes in a natural minor scale.

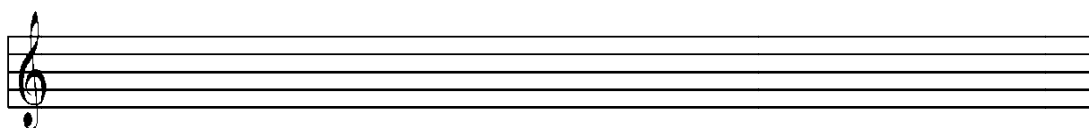
2    1    2    2    1    2    2



## Process to Build the Natural Minor Scale

### Ex. 19

- Use an E note and write it on the staff below.
- Write the notes from E up to the E that is an octave higher.
- Number the notes 1-8.
- Compare the intervals to those in the formula for the natural minor scale.
- Adjust the notes where necessary to form the correct interval formula.
- Gather the **accidental notes** (sharps or flats) next to the clef sign to form the key signature.
- Use the chromatic scale to help you, if required.

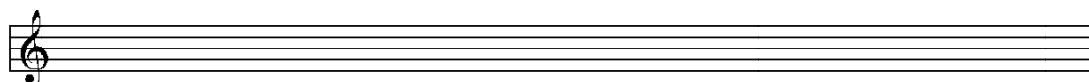


A	A <sup>#</sup>	B	C	C <sup>#</sup>	D	D <sup>#</sup>	E	F	F <sup>#</sup>	G	G <sup>#</sup>
	B <sup>b</sup>			D <sup>b</sup>		E <sup>b</sup>			G <sup>b</sup>		A <sup>b</sup>

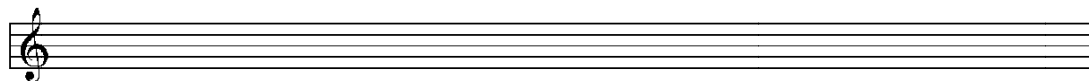
### Ex. 20

- Build **natural minor scales** using the root notes indicated.
- Write the key signatures next to the clef sign.

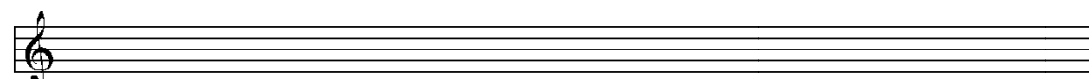
#### Key of E minor



#### Key of B minor



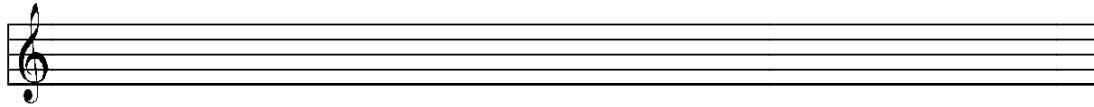
#### Key of D minor



## Minor Key Signatures

### Ex. 21

- Write the key signature for the scales listed below.
- Take note of the position and order of the sharps or flats.



Em

n

n

## Relative Major and Minor Keys

When we compare the **minor key** signatures above with those of the **major keys**, we can see that the order and position of the sharps and flats are identical.

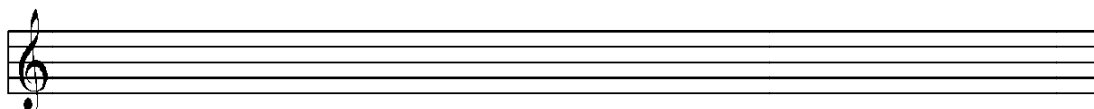
The **names** of the keys are different.

- Major and minor keys that **share the same key signature** are called **relative keys**.
- Every **major** key has a **relative minor** key.
- Every **minor** key has a **relative major** key.

## The Harmonic Minor Scale

### Ex. 22

- On the staff below draw a scale from A up to the A note that is one octave higher. (No flats or sharps)
- Number the steps 1-8.
- Draw a **bracket** between the notes that are one **whole step** apart.
- Draw a "V" between notes that are one **half-step** apart.
- **Raise** the pitch of the **7th scale note** by 1 semitone.
- The scale you have constructed is the **A harmonic minor scale**.
- Where do the half-steps occur? \_\_\_\_\_
- Where do the whole steps occur? \_\_\_\_\_



### *Interval Formula for the Harmonic Minor Scale*

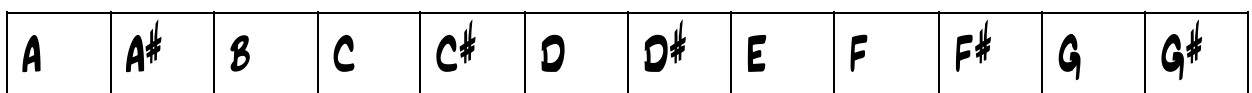
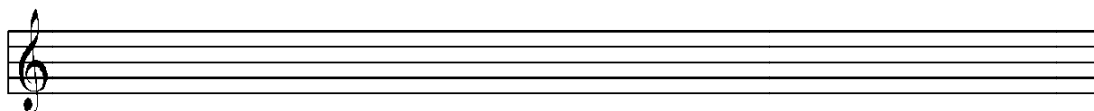
The numbers below represent the distance, (in half-steps), between the notes in a harmonic minor scale.

2    1    2    2    1    3    1

### *Process to Build the Harmonic Minor Scale*

#### **Ex. 23**

- Use an E root note and write it on the staff below.
- Write the notes from E up to the E that is an octave higher.
- Number the notes 1-8.
- Compare the intervals to those in the formula for the **harmonic minor** scale.
- Adjust the notes where necessary to form the correct interval formula.
- The key signature remains the same as for the natural minor.
- **The alteration to the 7th step does not affect the key signature, but is written next to the 7th note.**
- Use the chromatic scale to help you, if required.

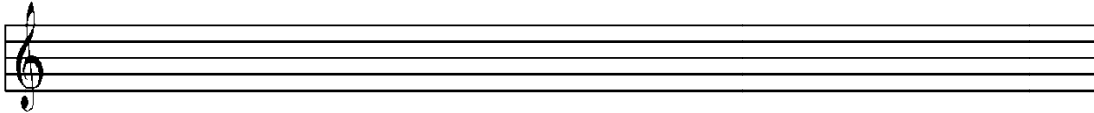




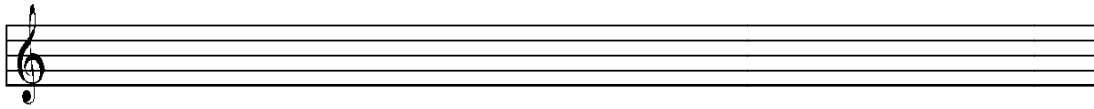
### Ex. 24

- Build **harmonic minor scales** using the root notes indicated.
- Write the key signatures next to the clef sign.

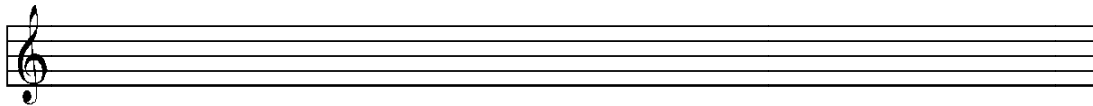
#### Key of E minor



#### Key of B minor



#### Key of D minor



### *Playing the A Harmonic Minor Scale*

The A harmonic minor scale makes use of the G# note.  
Learn the fingering pattern and the note names for this scale.

A harmonic minor scale



### Project 11

- Work on power chord riffs and the palm mute technique.
- Learn G# note on strings 1, 3 and 6.
- Practice all pieces in this lesson.
- Learn the various 'roadmap' markings.

- Complete all Brain Stuff exercises.
- Learn the A Harmonic minor scale.

## Player Profile Yngwie Malmsteen

A player with extraordinary speed and technical skill, Malmsteen's classically influenced hard rock style shows extensive use of sweep picking, arpeggios and scale patterns. His arrangements of Bach pieces are interesting for the contemporary guitarist as they showcase Bach's beautiful and complex compositions in an accessible (though unconventional) setting.

## Player Profile Bruce Forman

Bruce Forman first came to prominence as a sideman for the great alto sax player Richie Cole. His command of be-bop (possibly the most demanding and difficult musical style for the guitarist) is second to none.

### Repertoire

#### *Song 1*

♩ = 108

The musical notation for "Song 1" consists of four staves of guitar tablature. The first staff has a tempo marking of ♩ = 108. The notation includes chord diagrams for G, Em, and C. The second staff has chord diagrams for G and A. The third staff has chord diagrams for Em and Am. The fourth staff features a first ending (1.) and a second ending (2.), both with a G chord diagram. The music is written in a 4/4 time signature and uses a mix of eighth and quarter notes.

*Song 2*



$\text{♩} = 108$

G Em

C D Em A

**A** G Em

C D G

**B** C G

A D A

**C** G Em

C D G A

## Song 3

♩ = 88

G D D<sup>7</sup> G

C G D G

A G<sup>7</sup> C G Am D

G G<sup>7</sup> C G Am

D G G<sup>7</sup> D<sup>7</sup>

B G D D<sup>7</sup> G

C G D G

C G<sup>3/E</sup> F<sup>1/E</sup> C G

G<sup>3/E</sup> F<sup>1/E</sup> C G

## Song 4

Musical score for 'Song 4' in G major, 4/4 time. The score consists of three systems of music.

**System 1:** The first staff contains a melodic line with fingering numbers (5, 5, 4, 4, 5, 6) and accents (>). The second staff contains a bass line with chords: Am, C, D, F. The third staff contains a treble clef with a repeat sign and a double bar line.

**System 2:** The first staff contains a treble clef with a repeat sign and a double bar line. The second staff contains a treble clef with a repeat sign and a double bar line. The third staff contains a treble clef with a repeat sign and a double bar line.

**System 3:** The first staff contains a treble clef with a repeat sign and a double bar line. The second staff contains a treble clef with a repeat sign and a double bar line. The third staff contains a treble clef with a repeat sign and a double bar line.

## 'Sailor's Hornpipe'

Musical score for 'Sailor's Hornpipe' in G major, 4/4 time. The tempo is marked as quarter note = 130. The score consists of three systems of music.

**System 1:** The first staff contains a melodic line with fingering numbers (6, 4, 6, 4, 5, 6, 4, 5). The second staff contains a bass line with chords: G, Em, C, Am, D, G. The third staff contains a treble clef with a repeat sign and a double bar line.

**System 2:** The first staff contains a treble clef with a repeat sign and a double bar line. The second staff contains a treble clef with a repeat sign and a double bar line. The third staff contains a treble clef with a repeat sign and a double bar line.

**System 3:** The first staff contains a treble clef with a repeat sign and a double bar line. The second staff contains a treble clef with a repeat sign and a double bar line. The third staff contains a treble clef with a repeat sign and a double bar line.



*'Scarborough Fair'*

Trad.

Am

Am

Am G Am

C Am C D

Am

C G/B Am G C G C G Am

G/D C G/D Am

Am

mus 9  
Am