

The Complete Guitar

Personal Instruction Program

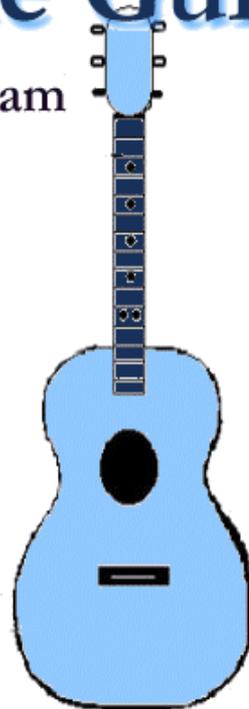
Basic Chords, Scales and Theory

Classical Guitar Basics

Tablature, Rock, and Pop Techniques

Cutting Edge Songs & Practice Routines

Audio Instructor and Sample Songs



The Complete Guitar Personal Instruction program offers the easiest, most direct and concise guitar instruction on the planet!

The Complete Guitar



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Program Contents

Instruction Book

- ◆ 34 Lessons
- ◆ CD Track Number guide

CD Number 1: Audio Lesson Tracks

CD Number 2: Data CD-

- ◆ PDF pc copy the book
- ◆ Web version of the complete Guitar Instructor
- ◆ MP3 files of Lesson Tracks
- ◆ JPG files of all lessons

The Complete Guitar



This book is designed to give any student of guitar a complete and working knowledge of playing the guitar in a wide variety of areas, in the most direct and simple methods available.

If you want to develop solid yet diverse guitar skills and abilities, I recommend that you work through the book and course sequentially as designed. If you decide you only want to develop specific skill such as rock chord forms and lead, then you will want to select which lessons and chapters that apply to your specific interest.

How to use this course

The entire course can be accessed through the installed browser application (CD #2) or this book in combination with the audio files on CD 1 or any combination of the two. Live interactive lessons are available through the www.blepoes.com website to further your growth and progress.

The main *skill set categories* covered in this course are: **Traditional, Classical, Chords, Rhythm, Lead Guitar Techniques, and Basic Music Theory.**

The End Goals of this Course:

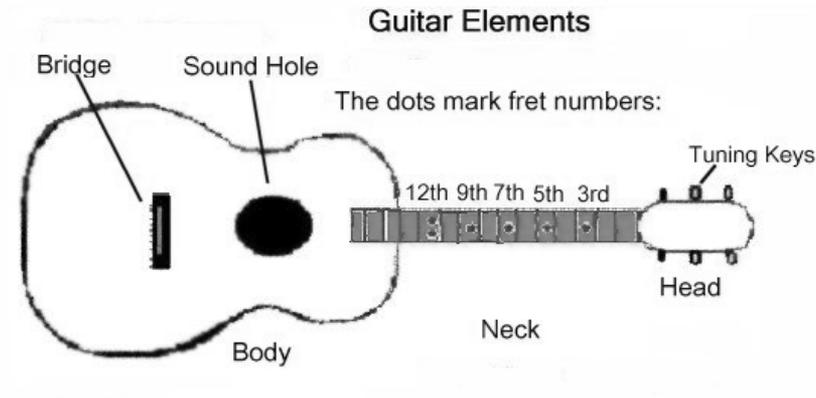
- You will be able to play the most common rock and pop chords as well as strum and finger patterns used on the guitar today.
- You will understand chord and melody fundamentals so you can create or learn songs by ear.
- You will be able to perform over 14 songs, covering rock, pop, classical, traditional, and country styles.
- You will be able to play strong and diverse rhythm and lead guitar
- You will have an intermediate to advanced knowledge and skill level on the guitar, with a clear view of the vast world of guitar music.
- You will have developed proper technique and finesse for impeccable production of tone, nuance, and phrasing.

Anyone can reach these goals, regardless of innate talent, if dedication, focus, and hard work are applied to the lessons outlined in this course. I have seen it first hand for over thirty years of guitar teaching.

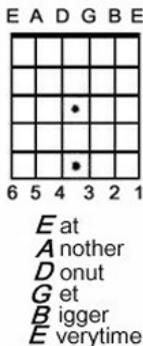
"May you receive all that you seek in your spirit. May the wind be at your back and sweet melody with your fingers!"

Cary

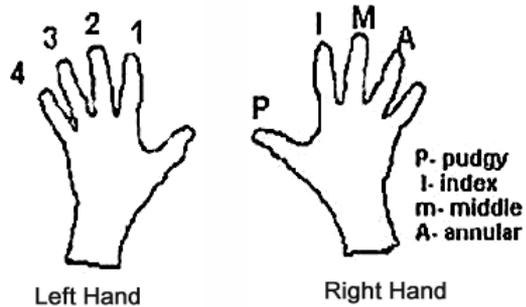
Study each picture and work to memorize the names of the **frets**, **strings**, and **fingers**. This knowledge is vital to 'communicate' in guitar!



String Names



Finger Names



Body Posture

- Sit erect in a comfortable chair (no arms) with right foot flat on the floor. Prop the left foot against leg of chair or on 4 inch pedestal or block.
- Rest the guitar on the left leg with guitar head at about eye level. Make sure it is not too high or too low.
- Rest the right arm on the top of the the guitar at the elbow, placing the right hand in front of the sound hole.
- Both wrists should be fairly straight, with no unnatural bends or angles.

Guitar Picking/Strumming:

Hold the pick between the thumb and the index finger with only 1/4 inch used to actually pick the string. Alternate any single string strokes (up, down, up, down, etc.)

Finger Picking:

For single note sequences, use the *Rest Stroke* form, where P will rest on the 6th string to support the hand, and I & M will strike the given string with the finger tip and rest on the string just above. The thumb and fingers are extended with just a slight inward, (not outward), bend.

For arpeggio or playing multiple strings (a chord), use *Free Stroke*. Typically I and M alternate for single note runs, where as playing finger patterns, I, M, and A will play the last three strings, respectively, while P will pluck the root of the chord. Free Stroke requires that the fingers approach the string from slightly under the string

Both finger picking techniques (Rest and Free Stroke) use a combination of finger tip skin and

Left Hand Techniques

- Always use the tip of the left hand fingers, not the side
- Keep fingers slightly curled, never allowing them to bend backward at the joints
- The line at the base of the left hand should be almost parallel with the guitar neck and the fingers approach to the fingerboard perpendicular to the neck.
- Keep the thumb pointed toward the sky, in the middle of your finger spread, in the center of the arch of the neck.
- The best tonal quality is achieved when the left hand fingers play the note on each string as close as possible just to the left of each fret bar. Hug the fret with your finger!

First Position Practice Exercise

In this first exercise you will be playing one string at a time, starting with the first string, and doing the pattern below on each subsequent string until you have performed it on all six strings. Each number represents both the **fret number and the finger number**. Obviously you will play the string open on “0”.

0-1-2-3-4-3-2-1-0

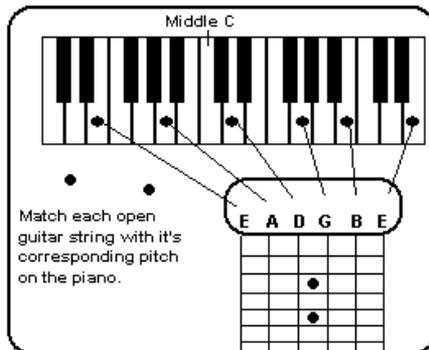
Use the finger picking and guitar picking techniques described here to pick alternately (down—up—down...) or finger pick, alternating between I & m. Perform the pattern twice on each string before moving to the next string

There are two basic methods for tuning the guitar:

Open String Tuning

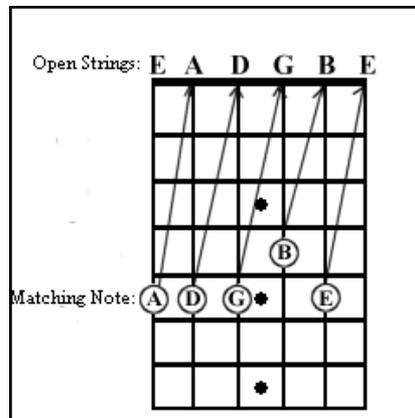
Play each open string one at a time, matching its tuning to that of a piano, electronic tuner, or pitch pipe (6th String “E” is matched to “E” on the piano or pitch pipe)

*Use web app tuner or track 6 on CD#1 for each of the open tones for tuning!



5th Fret Tuning

In this method, you tune the 5th or 6th string to a tuning device or another instrument, then tune each string to the in-tune adjacent string by plucking the in-tune string first and adjusting the tuning key of the out of tune string until the pitches match:



1. Tune the 5th string “A” to an “A” note on piano, guitar, tuning pipe or other in-tune instrument.* This should be A440 true pitch
2. Play the 5th fret on the 6th string (A) and tune it to the open “A” string
3. Play the 5th fret on the 5th string (D) and tune it to the open “D” string
- 4.. Play the 5th fret on the 4th string (G) and tune it to the open “G” string
5. Play the 4th fret on the 3rd string (B) and tune it to the open “B” string
6. Play the 5th fret on the 2nd string (E) and tune it to the open high “E” string

*See web guitar app for built in tuner or CD track 49

Fine tune your instrument by revisiting the above steps and by playing all of the strings together in various chords like C, D, G, and E, while fine-tuning the strings that sound a bit out of tune.

We've not yet gotten to scales or classical, but the routine below give you an idea of what your practice session will consist of. For now, do what you know, work on the techniques learned so far with your warm-up (pg. 3).

Daily Practice Routine

“30 minutes a day, good music you'll play!”

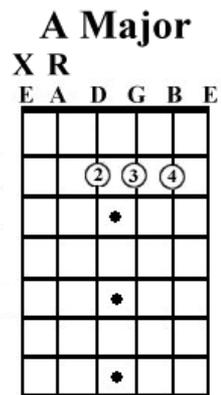
- I. Warm-up Exercises (5 minutes)
 - 012343210 twice through,
 - Use guitar pick alternating down, up, etc.
 - Or i & m fingers, alternating stroke for each note
- II. Scales (5 minutes)
 - Basic C, am, G, em scales; scale forms,
- III. Classical studies (10 minutes)
 - Work on next string and/or practice song or exercise
- IV. Chord and Harmony Exercises (10 minutes)
 - Practice chord or tablature songs, finger picking and strum patterns.

Most of the music played on the guitar, whether pop, rock, or classical, uses combination or harmonies of notes called **chords**.

After you have learned the fingerings of each chord and can play them without too much difficulty, you practice moving from one chord to another through the basic songs provided on

A **chord grid** is used to display the finger positions on each string as well as any open strings (marked with an “O” for “Played Open” above each string or “R” for open root of chord).

1. The grid contains vertical lines representing each of the six strings on the guitar.
2. The horizontal lines represent the given fret on the guitar (1-18th frets).
3. Each circled number represents the finger number and its position on the given string and fret
4. Strings marked with “X” above them are not to be sounded at all.
5. The “A” chord shown here has you with the following finger placements:
 - 2nd finger on the 4th string
 - 3rd finger on the 3rd string
 - 4th finger on the 2nd string



all within the **2nd fret** of the guitar. *Note that the 1st and 5th strings are played open and the 6th string is not played at all.

Steps to playing Chords

- Place one finger at a time on the appropriate string and fret as shown in chord grid. Keep fingers curled, using the finger tips to depress the string, keeping the finger tip close to front part of fret space for best tone and least required pressure. Review Left Hand Finger Techniques on page 3.
- Using a guitar pick, pluck one string at time in a downward motion, starting with the 5th string, working with your left hand fingers to get each string to come in clear.
- Once each note is sounding clear, strum the entire group of strings in one downward motion so that they now sound all at the same time. **You may need to work with each left hand finger to get each note to sound clear.*

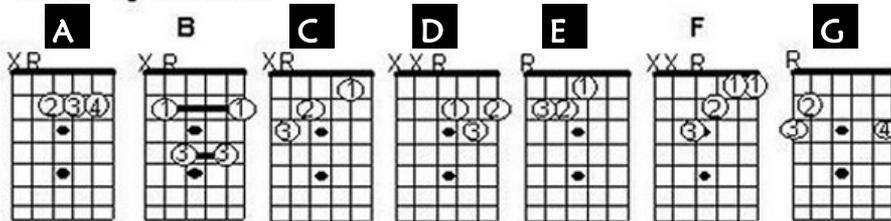
More Chords!

Take some time to learn the D and E chord and review the A chord from the charts below. The other chords in this chart will be reviewed later in your learning, but for now try as many as you can. Eventually you will want to memorize these for they are used in most all the music you've heard.

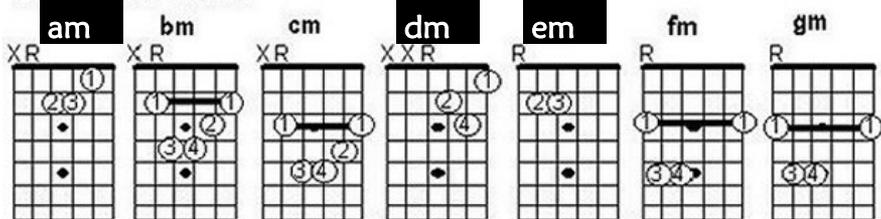
Notice the B major chord; it has the first finger barred across the first 5 strings and the third finger barred on the 2nd, 3rd, and 4th strings... a bit tricky and painful at first. With practice (ie, warm-ups, scales) they will get easier and cleaner as your strength and dexterity improve.

*** Note:** *the chords in black are the most commonly used in this group!*

Basic Major Chords

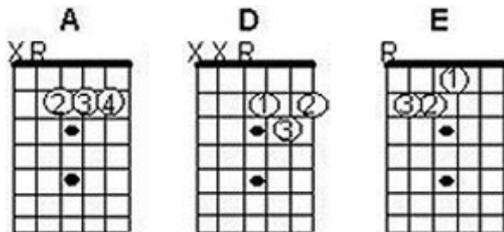


Basic Minor Chords



The two simple songs below will give you an opportunity to practice changing from one chord to another; this will take some practice before you begin to get clean sounding chords and are able to shift to each chord on the beat.

Strum the chords with one down-stroke each time you see an arrow. Both of these songs are in 3/4 time, meaning there are 3 beats to each measure, with a quarter note getting the beat. So the rhythm to each songs is like "1, 2, 3 - 1, 2, 3.... Etc.



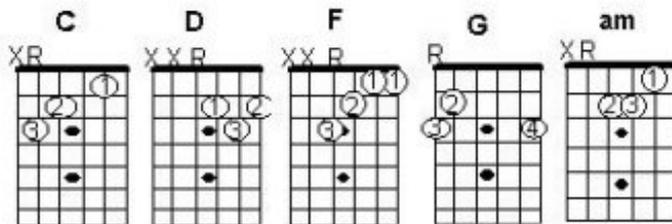
Amazing Grace

A	A	D	A
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
A- ma- zing	grace	how	sweet
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
saved	a	wretch	like
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
once	was	lost	but
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
blind	but	now	I
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
see.	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
now	I	see.	↓ ↓ ↓
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
now	I	see.	↓ ↓ ↓

Silent Night

A	E	A
3/4 ↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Silent	Night	All is
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
night	Holy	calm
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Night	All is	bright
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Round	Mother	Holy
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
you	and	Infant
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
virgin	Child	so
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
tender	and	mild
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Sleep	Peace	Sleep
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
in	Peace	in
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Heavenly	Peace	Heavenly
↓ ↓ ↓	↓ ↓ ↓	↓ ↓ ↓
Peace	Peace	Peace

Here we have one familiar chord and four new ones. Notice that F major is played with the first finger covering both 1st and 2nd string in barré fashion using the side of the finger pressing down on the first fret. Play each note alone to be sure you are getting a clear tone from each fretted note.

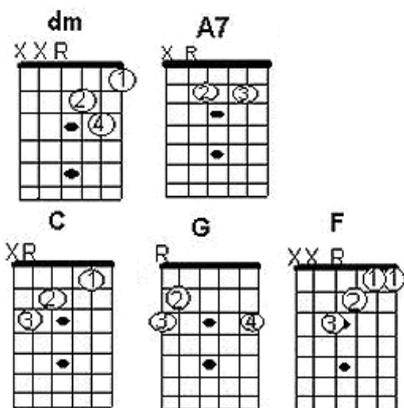


Stellar Connection

↓ ↓ ↓ ↓ per measure

Snow Rider

This next song contains a dotted half note- **d**. A dot gives a note half again it's normal duration, so a dotted half note would be worth it's usual 2 counts plus half that which is 1 count, so a total of 3 counts. **Strum twice per measure:** ↓ ↓



Strum Patterns:

B	=	Root Of The Chord Only
-	=	Pause Slightly Before The Next Strum
↓	=	Down Strum
↑	=	Up Strum, Only 1st, 2nd & 3rd Strings

1. B ↓ ↓
2. B ↓ B ↓
3. B ↓ - ↑ ↓ ↑
4. B ↑ ↓ B ↑ ↓

Jericho

dm B B B B A7
 Count: 1 & 2 & 3 & 4- 1 & 2 3-4 1 2 3 & 4 &
 dm A7 dm

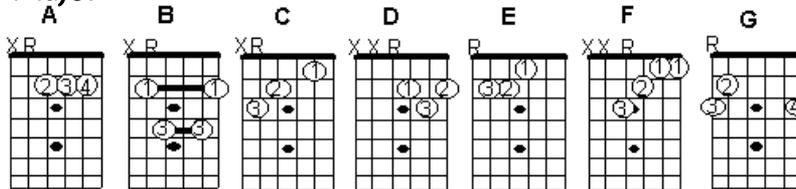
Scarborough Fare

dm C B B dm (Ect. ect.)
 G dm C F
 C dm C dm

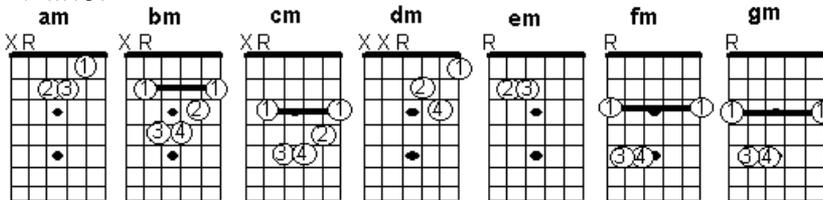
Here are the most common first position chords used in most musical styles: **Major, Minor, Minor 7th, and Dominant 7th.** Learn and memorize these and you will have enough chord knowledge to play 95% of the songs on the radio. As you learn and practice each chord, practice your strum and finger picking patterns just to make the process more enjoyable and productive!

There is a set of new rhythm patterns on the following page!

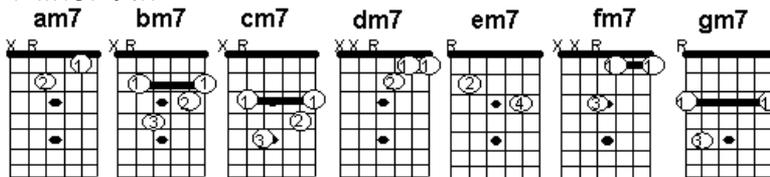
Major



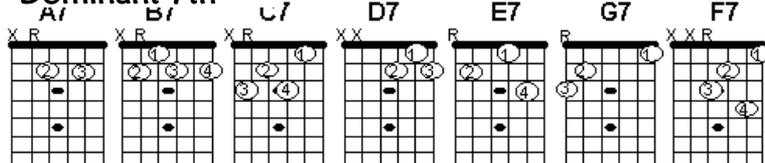
Minor



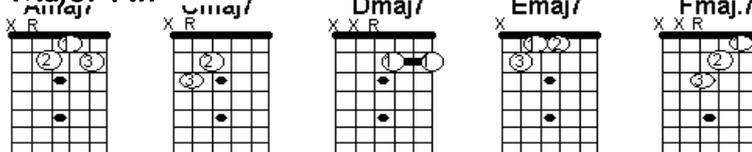
Minor 7th



Dominant 7th



Major 7th



One of the prettiest sounds from the guitar comes from finger-picking the strings to arpeggiate the chord, or to play individual notes of a chord or melodic pattern. Once you get the feel for it, you can take just about any chord sequence (ie, A D & E) and make up your own beautiful music.

For intense practice, take a single pattern from either the finger picking or strumming (*next*

- P** Always plays the root of the chord, the lowest string of chord played, the 4th. 5th or 6th string. p strikes the string in a downward motion.
- I** Always play the 3rd string
- M** Always play the 2nd string
- A** Always play the 1st string,



Set all of your R.H. fingers on their assigned strings: P will strike the low string of the chord in a down-ward motion, I, M, and A will strike toward the inside of the hand.

Practice Patterns

Once you are comfortable with any one of the above finger patterns (hear samples above) with open strings, then try it with each of the chords below.

For example, play through the A chord using the P-I-M-A pattern twice through, then switch to the E chord and play it twice through. Etc, etc.

Basic Major Chords

A good many songs sang with guitar can be accompanied by the basic strum patterns given here. In these diagrams you will play the root of the chord when you see:

B

Then strum the rest of the strings in the chord once through for each arrow presented: ↓

To begin, learn pattern number One using an A major chord so that you have a nice sound to work with. Remember A major has a muted 6th string leaving the 5th string A as the root of the chord, hence where you play the single note bass (**B**)

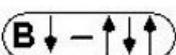
Once you have that working, proceed to practice the strum with a song like Silent Night (pg. 8)

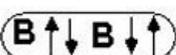
You can begin to jam with the Chord Scales (see below or pg. 15) or review any of songs you've learned so far, practicing with new rhythms.

B = Root Of The Chord Only
 — = Pause Slightly Before The Next Strum
 ↓ = Down Strum
 ↑ = Up Strum, Only 1st, 2nd & 3rd Strings

1. 

2. 

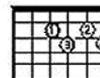
3. 

4. 

Practice- Play through each chord for each key below (A for example), playing a chosen rhythm pattern twice for each chord. This exercise will help you practice two skills at the same time: finger-picking or strum rhythm patterns and your ability to remember and switch smoothly between chords. See page 15 for a complete chord chart and chord scale explanation.

KEY	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading tone
	I	ii	iii	IV	V	VI	vii
A	A	bm	c#m	D	E7	f#m	g#0 ₆
C	C	dm	em	F	G7	am	b ⁰ ₉
D	D	em	f#m	G	A7	bm	c#0 ₁₁
E	E	f#m	g#m	A	B7	c#m	d#0 ₁₃
F	F	gm	am	B ^b	C7	dm	e ⁰ ₂
G	G	am	bm	C	D7	em	f#0 ₄

Use this chord form, with 1st finger as the root, to play the diminished chords:



Playing guitar, in it's simplest of terms, is fingering notes in a chord or scale with the left hand, while the right plays a finger stroke, finger pattern, plucked note or strumming pattern to produce the beautiful sounds.

Returning again to a wise practice routine then would include the practice of songs using new chords and rhythm patterns you wish to master. Playing through chord and note scales and of course the trusty little warm-up exercises to strengthen the muscles and finesse of the fingers

Remember:

Most songs have either a 4/4 (1-2-3-4) or a 3/4 (1-2-3) feel to them. An easy way to determine the basic meter to a song is to hum a few bars, keeping a steady beat clapping or tapping; as you proceed through a few lines of song you will feel the down beat with a consistent feel of 4 or 3. Try this out by playing through a few rhythm patterns on pages 12 and 13 and see if you can determine if it would fit a 4/4 or 3/4 time signature song.

5'2

C E7 A7 D7 G7
Five foot two eyes of blue, oh what those five foot could do. Has any- body seen my

C A7 D7 G7 C E7 A7
girl? Turned up nose, turned down hose. Flapper yessir one of those.

D7 G7 C E7
Has any- body seen my girl? Now if you run in-to a five foot two

A7 D7 G7
covered with fir. Diamond rings and all those things, bet your life it isn't hers!

C E7 A7
But could she love, could she woo. could she could she could she coo

D7 G7 C F C G C
Has any- body seen my girl.

Song in the wrong key for your singing

If you encounter a song that does not fit your vocal range or the chords are tough to play, you can use the chart on the next page change the key up or down. Let's say you have a song in the key of C that uses the C, F, and G chords, the I, IV, and V chords of that key; use the chart to see the next lower or higher key, And notice the chords used it for the I, IV and V.

Key of A would use A, D, and E7; Key of D uses D, G, and A7.

Below is a chart containing the chords in six of the most common keys used on the guitar. Though the musical term for each chord (tonic, supertonic, mediant, etc.) is listed above, so is the chord number, totaling seven chords, just as there are 7 notes in the musical alphabet.

The **I**, **IV**, and **V** chords are uppercase and are always **major**; the **ii**, **iii**, and **vi** are always **minor**; the **vii** is always **diminished**.

This chart can help you memorize your chords, but also help you learn what chords sound good in a given key. Very useful for writing songs, play by ear, or jam with other musicians. I, IV, V are the most commonly used of the seven, songs written in C Major will have the C, F, and G7.

Chord Scales in 6 of the most common keys:

KEY	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading tone
	I	ii	iii	IV	V	VI	vii
A	A	bm	c [#] m	D	E7	f [#] m	g ^{#0} ₆
C	C	dm	em	F	G7	am	b ⁰ ₉
D	D	em	f [#] m	G	A7	bm	c ^{#0} ₁₁
E	E	f [#] m	g [#] m	A	B7	c [#] m	d ^{#0} ₁₃
F	F	gm	am	B ^b	C7	dm	e ⁰ ₂
G	G	am	bm	C	D7	em	f ^{#0} ₄

Use this chord form, with 1st finger as the root, to play the diminished chords:



While chords on the guitar provide you with the ability to play various rhythms, you will next learn the notes that make up those chords as well as the notes you can play with various chords and keys.

This section will provide the basis for learning how to play melodies (single note sequences) and for learning how to read and play instrumental music. The notes in first four frets of the guitar comprise the **1st position** of the guitar.

You will learn 2-3 notes one string at a time, followed by basic exercises to help you memorize note placement and value on the guitar. This section will start with the first string notes working all the way to the sixth string notes, finally providing you with some really fun beginning instrumental pieces.

First position notes:

The image shows a musical staff with a treble clef and a guitar neck diagram. The staff has a 'Fret Number' line above it with notes and fret numbers: 0, 1, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 1, 3. Below the staff is a 'String Number' line with brackets indicating string groups: 6, 5, 4, 3, 2, 1. To the right is a fretboard diagram with strings labeled E, A, D, G, B, E at the top. The frets contain the following notes: Fret 1: F, B, C, F; Fret 2: G, C, F*, D; Fret 3: A, E, G, A; Fret 4: B, F, A, D. Asterisks are placed on the 5th and 6th strings in the 3rd fret.

The following tips will help you progress through this section most effectively:

- Speak the name aloud while you are learning the note and its location on the guitar
- Memorization of the first position notes on each string comes easier if you always remember that the notes always progress alphabetically. For example the notes on the 6th string “E” (1st too!) are E, F, and G. The notes on the 5th string “A” are A, B, and C.
- Memorization of the scales greatly assists in memorizing the notes

By the time you finish learning all the notes in first position, prepare to learn and play some of the most beautiful instrumental music written for the guitar!

Values & Staff

Note Names

Guitar music is written in the **treble clef**. The staff has 5 lines and 4 spaces, each representing a note or pitch to be played.

The first step to reading guitar music is to learn the names of the lines and spaces. The ascend alphabetically beginning with the bottom line “E”, with “F” on the next space, then “G”, and so forth. The use of acronyms is also useful:



The spaces spell **F - A - C - E**

Acronym for lines:

EVERY
GOOD
BOY
DESERVES
FUDGE

The placement of the note on the staff tells the musician what note to play on the instrument (first line “E” on the staff is played by the guitar on the 4th string, 2nd fret. Next you will learn about rhythm which deals with how long or short to hold a note, the duration.

The type of note used on the staff designates the duration the note is to be held, 1, 2, or 4 beats for instance. Note values range from the whole note (4 beats per measure) to the 64th note (1/64th of a beat). Rests designate silence within a measure. These also range from a whole rest to a 64th rest.

The charts below shows how each note and rest is counted within a measure at 4/4 time signature

Note Values:

Whole	Half	Quarter	Eighth
1 - 2 - 3 - 4	1-2 3-4	1 2 3 4	1 + 2 + 3 + 4 +

Rest Values:

Whole	Half	Quarter	Eighth
1 - 2 - 3 - 4	1-2 3-4	1 2 3 4	1 + 2 + 3 + 4 +

1st & 2nd String

E
F
G

Open
2nd fret & finger
3rd fret & finger

When you see this note "E"

Play the 1st string
"E" open

E A D G B E

E A D G B E

E A D G B E

Remember to place the thumb on the sixth string to provide support for the "I" and "M" fingers while they perform the rest-stroke for each note:

R.H. Fingers - i m i m.....

B
C
D

Open
2nd fret & finger
3rd fret & finger

E A D G B E

E A D G B E

E A D G B E

1st & 2nd String Practice

i m i m....

4th, 5th & 6th Strings

D String

D Open E 2nd fret & finger F 3rd fret & finger

A String

A Open B 2nd fret & finger C 3rd fret & finger

E String

E Open F 2nd fret & finger G 3rd fret & finger

Merry-Go Round

*Use r.h. finger "P" on all the notes in this first exercise.

Scales are the building blocks of music ; they are the sets of notes played in succession from a low register root up the scale then back again to the root. The starting note, or root determines the scales register, like C, D, or E. We will now learn the C and G major scale and their relative minor scales, the A minor and E minor scales.

Notice the difference in sound between a major scale and a minor one. It is a good practice to begin and end the scale with a single strum of the accompanying chord. So begin and end the C major scale with a C major chord and the A minor scale with an A minor chord.

C major & A minor (relative minor) Scales

C major



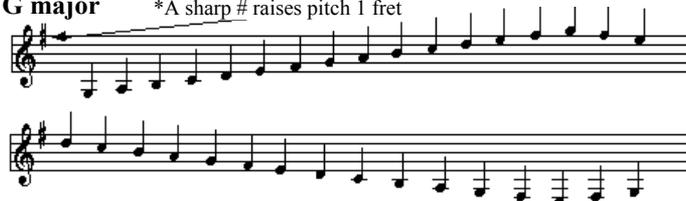
A minor



G major & E minor (relative minor) Scales

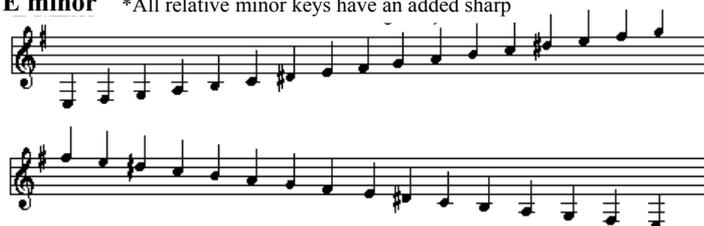
G major

*A sharp # raises pitch 1 fret



E minor

*All relative minor keys have an added sharp



We now begin to actually play some real music. Before you get going on Estudio, you may want to review the C major scale and Jerico for a warm up practice on the 17 notes of first position.

Be sure to pay attention to the rhythm associated with the various notes, the suggested fingerings (in circles), and the right hand fingers used to pluck particular notes.

Fret Number: 0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3

String Number: 6 5 4 3 2 1

Jerico

Count: 1 & 2 & 3 & 4- 1 & 2 3-4 1 2 3 & 4&

dm A7 dm

Estudio

i m i $\textcircled{3}$ = String number (3rd line B can also be found on 3rd string 4th fret)

p *p* *Fine*

This traditional melody can be played both as a chordal strum song as well as notational instrumental. It makes a lovely duet if you have someone to play the chords as you play the note melody.

Notice that this song uses harmonies, or notes played at the same time, same beat (the A and C, first beat and measure). The thumb generally plays the base note, while I and M alternate it playing the higher note melody.

B ♭ (per measure)

1

7

12

17

22

26

30

Andante'

The music adds a few more elements now. In this piece you will need to pay attention to suggested fingerings, slurs and grace-notes. The grace-note used in measure 3 is combination of a slur, one note plucked with the note following being hammered on to create the sound, and a pull-off, one note plucked with the following note being pulled off, ripping the finger from the fret in order to generate the tone. (see lesson 35 Lead Theory for more information on slurs and pull-offs).

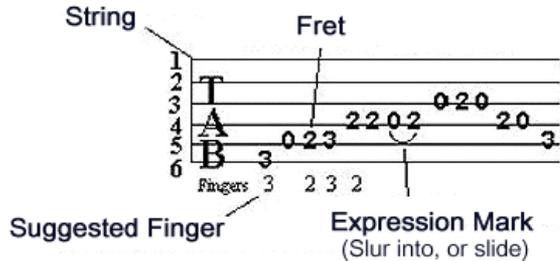
Note: #-sharps- note one fret higher; b-flat- one fret lower

Study in A Minor

M. Carcassi

Most popular guitar music is written in tablature in addition to notation since it provides a couple of things:

- An easier to read method for seeing where the notes are at a glance.
- Suggested left hand fingerings
- Slurs, bends, and trills are easier to read



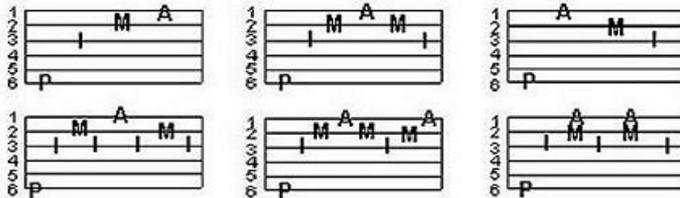
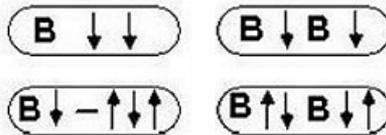
Study the Tablature Help to learn how to read the tab then attempt 'Good ol R&R'. You will definitely want to listen to these on the CD to get an idea of how they are supposed to sound.

Good 'Ol Rock n Roll

The first staff shows a sequence of notes and frets on strings T, A, and B. The second staff shows a similar sequence followed by chord diagrams for E7 and A, with strumming directions indicated by arrows.

We now review the main skills acquired in chords, rhythm, and tablature. With just these skills alone you can play a good deal of the music today. Even better, you have the skill-sets to **MAKE YOUR OWN MUSIC!** Any chord sequence (like the chord scales below) mixed with any rhythm (finger-picking or strum patterns) allow you to begin to play with your own mused ideas. If you write a melody or lead, now with tablature and notation you can record and build on that as well.

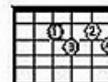
Rhythm Patterns



Chord Scales

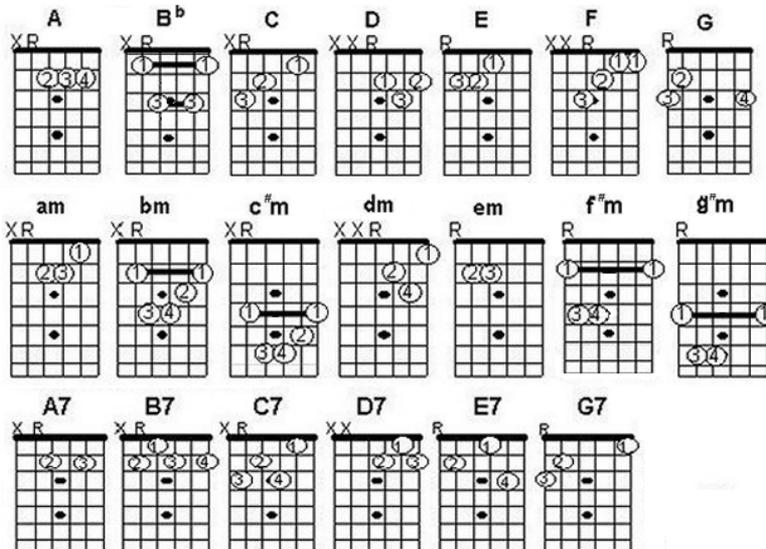
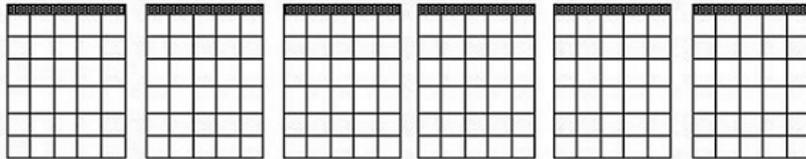
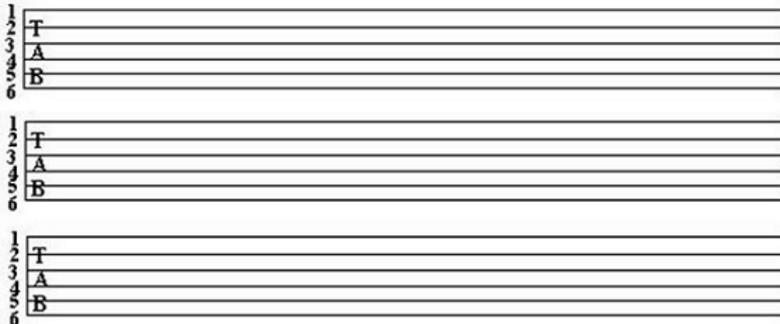
KEY	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading tone
A	A	bm	c [#] m	D	E7	f [#] m	g ^{#0} ₆
C	C	dm	em	F	G7	am	b ⁰ ₉
D	D	em	f [#] m	G	A7	bm	c ^{#0} ₁₁
E	E	f [#] m	g [#] m	A	B7	c [#] m	d ^{#0} ₁₃
F	F	gm	am	B ^b	C7	dm	e ⁰ ₂
G	G	am	bm	C	D7	em	f ^{#0} ₄

Use this chord form, with 1st finger as the root, to play the diminished chords:



YouTab!

As you discover new chords, melodies, and riffs, this page allows you to record them on the blank tab and chord frames. These two pages can be very useful for playing around with ideas using various techniques and skills learned so far. Good luck and have some careless fun creating!



Chord Theory

The most basic harmony (multiple notes played together) is the triad, or a harmony of three notes. Beginning with the major triad, it consists of the root or bass of the chord (same note as the key), a 3rd, and 5th above that.

For example, a C major chord is made up of a C (root), an E, and a G, the first, third, and fifth notes of the C major scale:



Read through the chart below to see how we spell all of the main chord harmonies common today. There are many not listed here, but this is a good start for now (I hear you jazz players!)

Until your ability to read and remember the notes and registers on the guitar becomes proficient, you may want to experiment on a piano or keyboard, since it is the most visible way to see the spelling of chords.

Chord Chemistry

<u>MAJOR (M)</u>	1-3-5 (C-E-G)	<u>DIM. (°)</u>	1-3b-5b (C-Eb-Gb)
<u>MINOR (m)</u>	1-3b-5 (cC-Eb-G)	<u>AUG. (+)</u>	1-3-5# (C-E-G#)
<u>M7th</u>	1-3-5-7 (C-E-G-B)	<u>SUS.</u>	1-4-5 (C-F-G)
<u>m7th</u>	1-3b-5-7b (C-E-G-Bb)	<u>M9</u>	1-3-5-7-9 (C-E-G-B-D-)
<u>7th</u>	1-3-5-7b (C-E-G-Bb)	<u>11th</u>	1-3-5-7b-9 (C-E-G-Bb-D-F)
<u>9th</u>	1-3-5-7b-9 (C-E-G-Bb-D)	<u>13th</u>	1-3-5-7b-9-13 (C-E-G-Bb-D-A)

As you get to know and hear the different tones used in the various harmonies used in music, your ear will begin to assist you in playing complimentary riffs, leads, and harmonies with the music you create.

To simplify all this theory, just remember that all chords begin with its basic triad; a C minor7 contains the same notes as the basic C minor triad. It just adds the b7 to the mix.

A fun thing to do is to take an interesting chord like C major7 and play a melodic run that uses only the notes in that chord. When the chord changes, so does the melody... you'll see, I mean hear!

Chord forms (barr chords) use of the first finger as a barr across multiple strings, opens up a whole other dimension of sound and chord range for the guitar. You would do well to memorize them all eventually, but be sure to get the various forms of **E and A major and minor** as soon as you can since they are used continually in most guitar music.

With each form, you will actually be able to play every chord in the scale. Take the E Major form for instance (first row). As shown, it is an E major chord moved up one note in the scale, F, and barred, making this an F major chord. G major, two frets up would be the result of this form on the 3rd fret, and so on. You now know two ways to play G and F major.

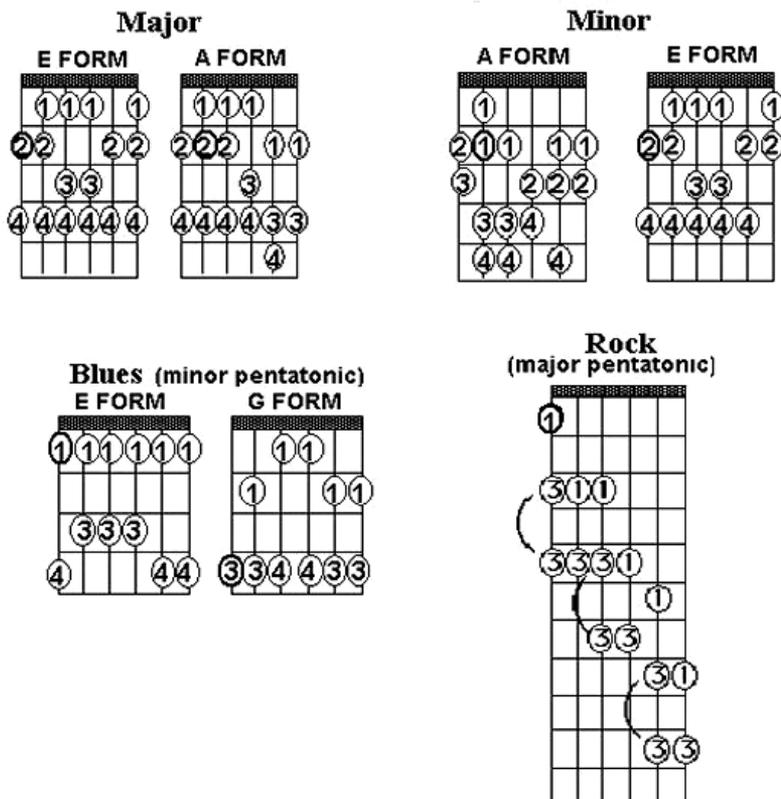
The same applies to each form. Take special note of the 6th, 9th, augmented, diminished, and dominant 7th chord forms; they will come in handy on tough chords you will encounter.

	C FORM	A FORM	G FORM	E FORM	D FORM
<u>Major</u>					
	Cm FORM	Am FORM	Gm FORM	Em FORM	Dm FORM
<u>Minor</u>					
	MINOR 7th	DOM. 7th	MAJ. 7th	SUS. 4th	
	MINOR 7th	DOM. 7th	MAJ. 7th	SUS. 4th	
	NINTH	SIXTH	AUG. (+)	DIM. (0)	

Just as chord forms allow us to play many different chords by simply moving the form up or down the neck, the same applies to scales. Learn any one of the scale forms below, and you can play melody and leads in any key. Notice that there are scales for major and minor keys.

Begin each scale by placing the left hand finger number in the circle on the string and fret designated and then striking the note with a finger or pick. If you are finger picking, be sure to use the rest stroke (see *Right Hand Finger Techniques, page 3*) and always, with pick or fingers, **alternate your strokes consistently!**

The scale sounds best when preceded and ended with the chord matching the scale form and the fret you are on. If you begin the Major form on G (one fret higher than shown), then you are playing the G major scale, which would then begin and end with a G major chord. As always, the dark circle is the root or start and finish of the scale.



Now we can combine your knowledge of scales, chord theory, and picking or plucking to teach you some basics of playing solo, lead, or melody on the guitar.

Whether you are learning the lead from an existing song or wanting to make up a lead or melody, you will always begin with the notes you know in a given scale. Most leads or melodies do not stay in one position of the guitar, so one of the first things you will want to do is to learn to play your scales all of the way up and down the neck. The best way to start is with the CAGED system; each letter being a chord and scale form.

CAGED— Playing the scales up the neck.

Start with the C major scale in first position (use A form, 3rd fret root) and play it all the way and back down, beginning and ending on the root, C. Do the same thing with the E major scale form (8th fret, 6th string C). Now combine the two, moving at will between the two scale forms to play all the notes in C major.

Do the same now with your minor keys. These are the building blocks for knowing where you can go in a given key.

You will notice that few songs have melodies or leads that just wander up and down the scale. Begin to jump around a bit, and mix up the sequence your notes, even skipping strings and pitches, focusing on the triad and chord tones of the given scale

Adding the Fancy Stuff

Musical expression is achieved through techniques called embellishments. These consist of the following:

Bending Notes: a single note (try your 3rd finger, 3rd string, 7th fret) can be bent up or down, usually up to the next note in the scale. This allows you to slide up or down chromatically to the next higher or lower note in the scale.

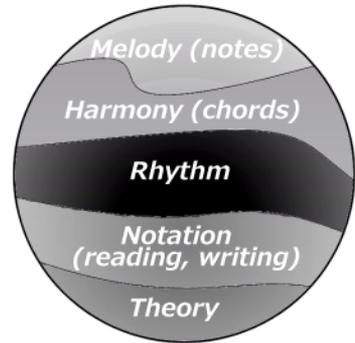
Vibrato: Two ways to execute vibrato: bending the note up and down slightly or vibrating the finger back and forth from both sides of the front and back fret of the note.

Slurs, pull-offs, hammer-ons: By sounding the first note and then hammering, sliding, or pulling off the finger for the following note produces a slurred effect.

Trills: Plucking the first note, then combining a hammer-pull-off tapping with the next note produces this effect.

Gotta love fives! The natural world is full of fives, including music. You have now acquired *melody, harmony, rhythm, notation, and general music theory* of the guitar. This means you have a solid foundation in the five basic elements of music creation.

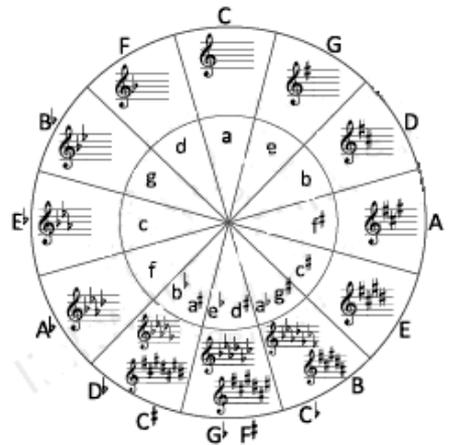
This is still just the beginning though, for there is always jazz, classical, fusion, and world music. The subtlety of slides, vibrato, timbre (type of tone), voicing (register—high, low), and expression are all examples of articulation and interpretation. They are where the making of song can get interesting.



Circle of Fifths

These two charts show the complete list of all keys in our notation system today, and below, the primary keys you will see in most guitar music.

Since knowing where the appropriate sharps and flats are for a given key (or your notes will be off a half pitch or so), it pays to memorize at least the chart below. I personally prefer to use a couple of acronyms to memorize the whole thing:



Fat Cows Go Down Almost Every Bank for the order of sharps

BEAD G-C-F gives you the order of flats

Example: The key signature for a song shows 3 sharps, F, C & G (fat cows go)

Keys: Sharps and Flats



Order Of Sharps

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

Order Of Flats

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



C or Am G or Em D or Bm A or Dm



Eb or Cm Bb or Gm F or Dm

To find the key with sharps, the major key is the next note above the last sharp.
To find the key with flats, the major key is the same as the 2nd to the last flat added.

Thank you for sharing in this instruction program. May you now have a foundation to sail in any direction to any distance with your guitar music.

Be sure to encourage whatever growth or joy you have received, and if discouragement in any form knocks on your door, bid it adieu with a spontaneous joyful noise! I have met many of heart endearing musicians whose biggest secret was the vital passion, presence and whole-hearted feeling that went into their song. Skill alone does not produce very pretty music.

And yet, as a lifelong musician, I consider myself always at the beginning of the next wave of discovery, knowledge, and creativity, and so am always eager to learn more. I encourage you to proceed with other resources that will further your growth, expression and ability. Those may include any number of websites, books, CD programs and other tools.

Nothing beats live instruction... ever! We all need a master in order to master this difficult and vast string instrument. Seek out an appropriate teacher for your own specific interest (rock, pop, classical).

If you find that a difficult task, I encourage to check out www.blepoes.com where you can purchase on-line **LIVE guitar lessons** using the technologies of the internet and Skype.™



