



FOR THE LOVE OF
GUITAR

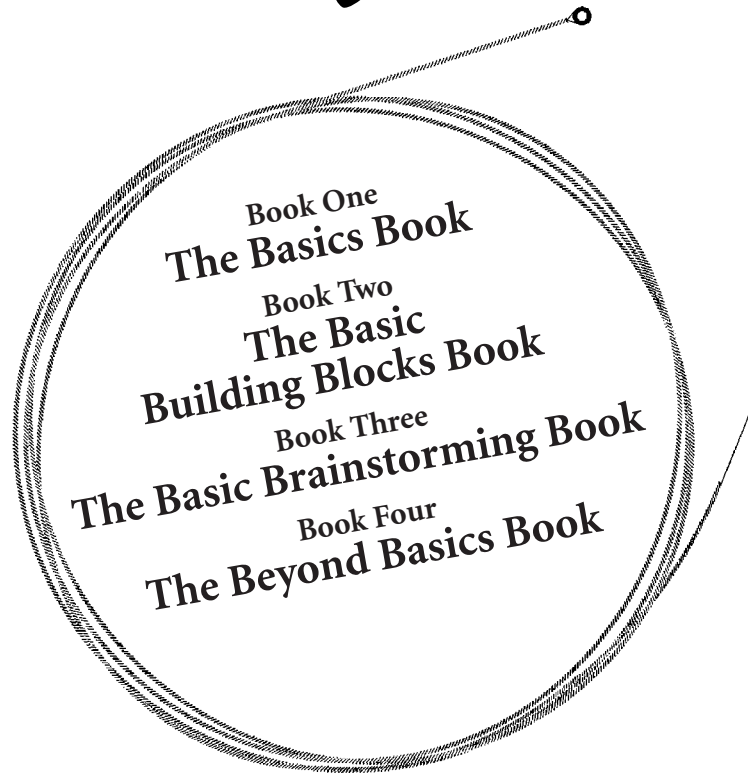
Book Two
The Basic
Building Blocks Book
by
Rik Emmett

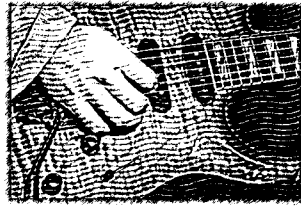
DEDICATION

~~~~~  
To my wife, Jeannette, and my family, who tolerate, sustain,  
support, humor, inspire, counsel, and best of all, most amazingly  
and wonderfully, love me.  
~~~~~

FOR THE LOVE OF GUITAR

by
Rik Emmett

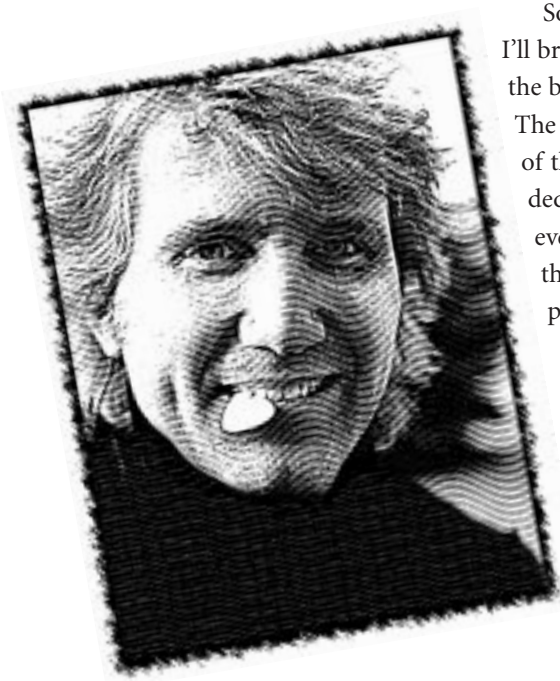




FOREWORD

Welcome to the second book in a series of four. As the title of this installment suggests, the contents here are focused on giving your hands some basic things to work with, and getting you acquainted with some of the musical concepts that might nurture your budding LOVE OF GUITAR.

By the way, if you're curious about the origins of this series, you can find a detailed Foreword and Acknowledgments and a Preamble in the first book of the series, The Basics Book. If you're anything like me, though, you usually skip over all of this introductory stuff and cut to the chase.



So we'll just take a short cut here, and I'll bring you on-line by reiterating some of the basic philosophy 'round these parts. The Alpha and the Omega is a simple love of the guitar. This series of books is dedicated to the proposition that everyone is entitled, every now and then, to just sit back and do a little pickin' & grinnin'.



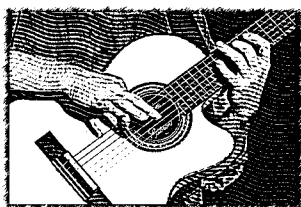
CONTENTS

	Page
Foreword	I
Key to Notational Symbols	IV
<hr/>	
Introduction to Modes	1
Basic History of Modes	2
Modes, Part Two - Fingerings	4
When & Where to Use Modes	4
FOR THE LOVE OF GUITAR: Full-Scale Fundamentals, Flexible Future	5
Horizontal Movement	6
FOR THE LOVE OF GUITAR: Sublime Potential in Basic Impulse	6
Further Horizontal Movement - Scale Formulas	8
Shifting & Strumming: Meter Breakdowns	10
FOR THE LOVE OF GUITAR: Keep Mentally Ahead of the Physical Activity	10
FOR THE LOVE OF GUITAR: Hungry Heart, Open Mind	11
Introduction to Some Different Chord Forms	12
FOR THE LOVE OF GUITAR: Effective is Acceptable	13
Building Songs with Moving Chord Forms	14
The Money Chords	15
To Speed Or Not To Speed	16
Basic Ear Training - Recognizing Intervals	19
Power Chords & Chanting Monks	20
Rock & Roll Power Chords, Part Two	
Add-ons and Suspensions	22
A Primer on Tension and Resolution	23

. **TABLE OF CONTENTS** *(Cont'd)*

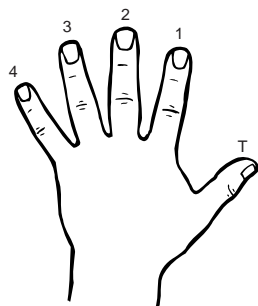
Back-Bent Knuckle Partial Barres, Part One . . . . .	.24
Back-Bent Knuckle Partial Barres, Part Two . . . . .	.26
FOR THE LOVE OF GUITAR: Function Over Form . . . . .	.27
Altered Chords - Passing Chords - Voice Leading . . . . .	.27
That Chromatic Feeling . . . . .	.29
Coming to Terms with Signs & Symbols, Part One . . . . .	.31
Part Two: Chord Symbols and Road Signs . . . . .	.33
Shapes that Cross Over . . . . .	.34
FOR THE LOVE OF GUITAR:	
Transpose the Known Into the Unknown Fingerstyle Chording . . .	.35
Fingerstyle Chording . . . . .	.36
Some Engaging Fingerstyle Chords . . . . .	.37
Light Bulbs, Four Steps & Five Block Shapes . . . . .	.39
FOR THE LOVE OF GUITAR: Donkey Work . . . . .	.39
FOR THE LOVE OF GUITAR:	
The Shape Shifter's Memory Patterns . . . . .	.41
An Octaves Primer . . . . .	.42
FOR THE LOVE OF GUITAR:	
Don't Let Your Train of Thought Stop Here . . . . .	.45
The Power of Five - The Pentatonic Scale . . . . .	.46
Building Up the Fingerboard with The Five Block System . . . . .	.48
The Five Block System, Part Two . . . . .	.49
FOR THE LOVE OF GUITAR: The Five W's	
Who? What? When? Where? and Why? . . . . .	.50





KEY TO NOTATIONAL SYMBOLS

THE FOLLOWING SYMBOLS are used to indicate fingerings, techniques, and effects commonly used in the guitar music notation in this series of books.

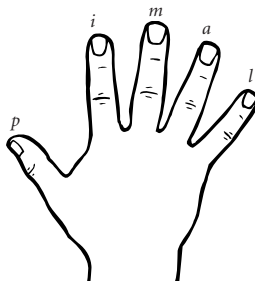


Left-hand fingering is designated by small Arabic numerals near note heads (1 = 1st finger, 2 = 2nd finger, 3 = 3rd finger, 4 = pinky, T = thumb).

In some music examples, the fingerings appear in the space between the standard notation staff and the tablature staff.



Right-hand fingering is designated by letters (p = thumb, i = index, m = middle, a = ring, l = pinky).



A circled number (1-6) indicates the string on which a particular note is to be played.



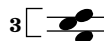
Pick downstroke. V Pick upstroke.



The C indicates a full barre; the Roman numeral designates the proper fret.



The C indicates a first finger half-barre covering either the first three or four strings, depending on what is called for in the notation.



Partial barre with the designated finger.



Left-hand finger vibrato.



Bend; play the first note and bend to the required pitch (bent note is in parentheses). See tab explanation.



A reverse bend; strike an already bent note, then allow it to return to its unbent pitch (bent note is in parentheses).



Hammer-on (lower note to higher).



Pull-off (higher note to lower).



Indicates right-hand tapping technique.



Slide; play first note and slide to the next pitch (in tab, an upward slide is indicated with an upwardly slanting line, while a downward slide is indicated with a downwardly slanting line).



Strum (an arrowhead is often used to indicate direction).



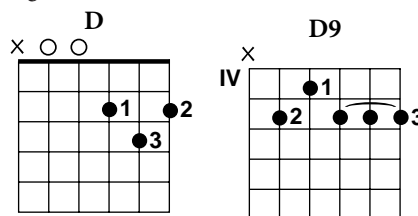
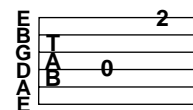
Rasgueado.



Indicates desired rhythm for chordal accompaniment (the choice of voicings is up to the player).

How Tablature Works

The horizontal lines represent the guitar's strings, the top line represents the high E. The numbers designate the frets to be played. For instance, a 2 positioned on the first line would mean to play the 2nd fret on the first string (0 indicates an open string). Time values are indicated on the coinciding lines of standard notation seen directly above the tablature. Read the music from left to right in the conventional manner.



Chord Diagrams

In chord diagrams, vertical lines represent the strings, and horizontal lines represent the frets. The following symbols are used:



Nut; indicates 1st position.



Muted string or string not played.



Open string.



Barre (partial or full).



Placement of left-hand fingers.

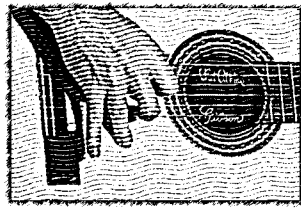


Roman numerals indicate the fret at which a chord is located.



Arabic numerals indicate left-hand fingering (e.g., 1=index, etc.)

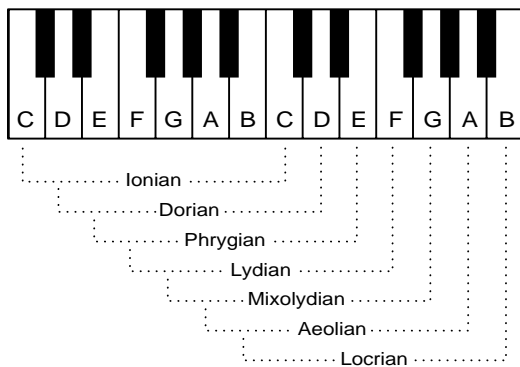
Note: For more info on understanding chord symbols, check out the chapter entitled "Outlining The Numbers Game" on page 29 of "For The Love of Guitar, Book One - The Basics Book".



INTRODUCTION TO MODES

At the risk of excommunication from the guitar player club, let's go to a piano keyboard (gasp!) as a simple, graphic intro to modes. If you play just the natural notes of the white keys (no black keys, no sharps or flats) from one C to another C, that's the Ionian mode. (Fig. 1)

Fig. 1

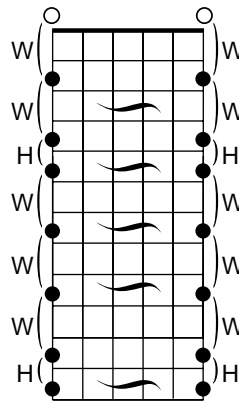


As you can see, there is a mode that can be built on each natural scale degree. By doing this, we can identify the scale formula for each mode, which is the unique pattern of interval distances between the notes of each scale (column 4 of the chart below). In these formulas, W is representative of a Whole-step, which is a two semi-tone distance: H is a Half-step, a one semi-tone distance.

NATURAL

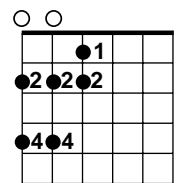
SCALE	MODE	#	SCALE FORMULA
C	Ionian	1	W W H W W W H
D	Dorian	2	W H W W W H W
E	Phrygian	3	H W W W H W W
F	Lydian	4	W W W H W W H
G	Mixolydian	5	W W H W W H W
A	Aeolian	6	W H W W H W W
B	Locrian	7	H W W H W W W

Fig. 2



A whole-step represents a distance of two frets on a guitar, a half-step just one. So, for example, an E Ionian scale on a guitar fingerboard could look like (Fig. 2), or (Fig. 3).

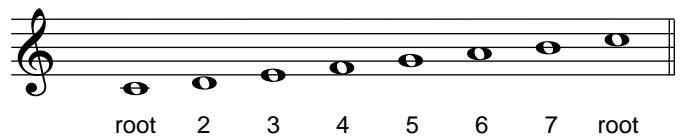
Fig. 3



Another way to think of the modes and memorize them is by their intervallic formulas, which

are based on a system of numbering the major scale (Ionian) degrees. Here is a C Ionian scale (Fig. 4):

Fig. 4



So the intervallic scale formula for the Ionian mode would read R (root), 2, 3, 4, 5, 6, 7, R. These numbers represent the distance between the Root note of the scale, and the note in question. Here's a chart of the modes, laid out in a way that clearly illustrates how each mode differentiates itself from the "parent" Ionian by the amount of alterations that are made to the original Ionian major scale-degree formula. These alterations are the distinguishing characteristics of each mode, and are circled in the chart below.

#	MODE	R	2	3	4	5	6	7	R
1	Ionian	R	2	3	4	5	6	7	R
5	Mixolydian	R	2	3	4	5	6	(b7)	R
2	Dorian	R	2	(b3)	4	5	6	(b7)	R
6	Aeolian	R	2	(b3)	4	5	(b6)	(b7)	R
3	Phrygian	R	(b2)	(b3)	4	5	(b6)	(b7)	R
7	Locrian	R	(b2)	(b3)	4	(b5)	(b6)	(b7)	R
4	Lydian	R	2	3	(#4)	5	6	7	R



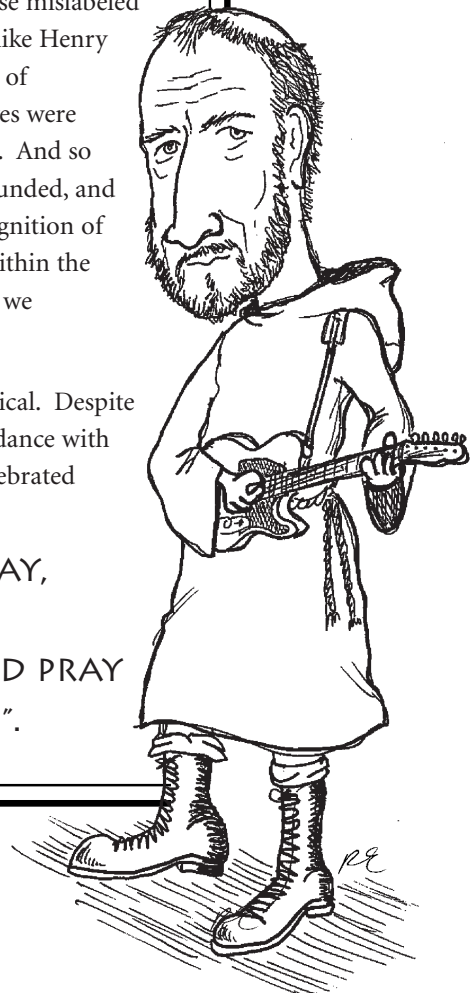
The Basic History of Modes

(This little aside will come in handy as background trivia for any future game-show contestants!)

In 1547 a Swiss monk named Henricus Glareanus (old Henry of Glarus) wrote a book called *Dodecachordon*, which proposed a revision to Pope Gregory's 6th century Plagal Modes with a new theory of 12 modes, giving them what he (mistakenly) thought were the original Greek names from the days of Pythagoras (4th Century B.C.). These erroneous designations caught on anyhow, and then everyone else (mistakenly) started calling these mislabeled scales "Ecclesiastical" modes because monks like Henry in the church were practically the sole source of education - even though the modes themselves were secular, universal, and not Ecclesiastical at all. And so it came to pass that Henry's folly was compounded, and even in this day and age we can smile in recognition of bureaucratic bungling and accept it as well within the natural flow of our flawed human activity, as we continue to muddle along.

But for now, guitarists, it's back to the practical. Despite the inevitabilities of our fallabilities, but in accordance with the secular scribblings of a more modern and celebrated layman, Peter of Brixton, let's...

"PICK UP OUR GUITARS AND PLAY,
JUST LIKE YESTERDAY,
THEN WE'LL GET ON OUR KNEES AND PRAY
WE DON'T GET FOOLED AGAIN".



. INTRODUCTION TO MODES *(Cont'd)*

Here's the G Ionian scale in a two-octave fingering (**Fig. 5**):

This form of playing the scale is called the “first-form” fingering, and is sometimes referred to as the E form, because it falls in the same position and

Fig. 5

G Ionian

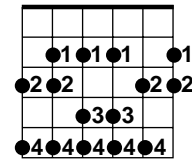


Fig. 6

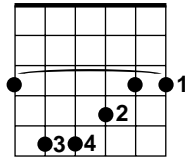
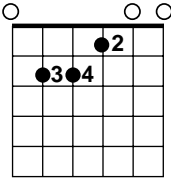


Fig. 7



follows the same “shape” of the first-form barre chord (**Fig. 6**). This is based on the shape of the first-position E chord (**Fig. 7**). Now let's extrapolate the modes from that G scale (**Fig. 8 to 13**).

Make sure you're clear on the memorization of the constructional theory behind these modes before you move on. It's not exactly fun and games, but we've all got to keep muddling along; that's undoubtedly what would make both Henricus and Pete proud of us.

Fig. 8

A Dorian

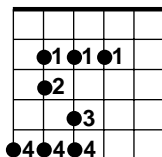


Fig. 9

B Phrygian

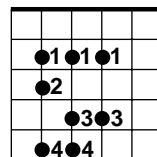


Fig. 10

C Lydian

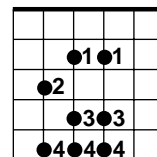


Fig. 11

D Mixolydian

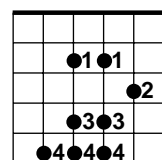


Fig. 12

E Aeolian

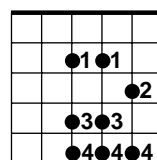
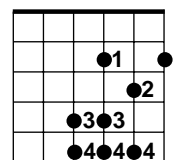
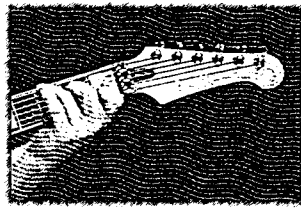


Fig. 13

F# Locrian





MODES, PART TWO - FINGERINGS

Now that we've cracked the code of the Ecclesiastical Modes, uncovering their history and formulas, let's look at fingerings and usage - the how-to of modes.

Here are the seven modes, in arguably the easiest fingerings. Since it's boring when examples are always in C, and since it's comfortably in the middle of the neck, let's start on an A (Fig. 1 through 7).

Fig. 1 A Major

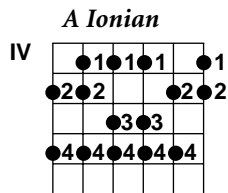


Fig. 2

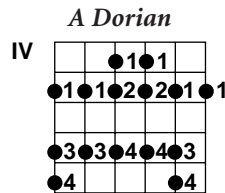


Fig. 3

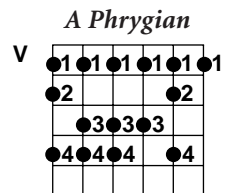


Fig. 4

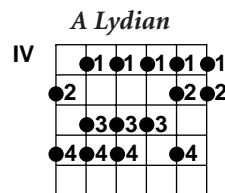


Fig. 5

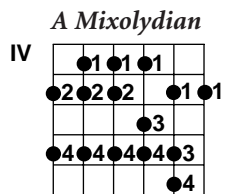


Fig. 6

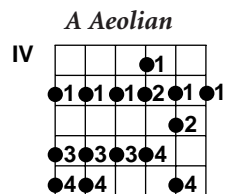
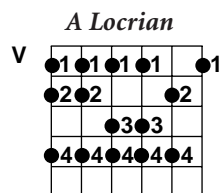


Fig. 7



When and Where To Use Modes

How do you know when and where to use these modes? What are the indicators that let you know where it's harmonically appropriate to improvise with them? Of course, your own ears and artistic spirit should be your ultimate guide. Certainly, a governing philosophical and aesthetic rule in this infinitely mysterious universe is that there are no such things as bad notes: no such thing as mistakes. (It might be difficult to justify the appropriateness of Ornette Coleman's harmolodics, however, when you're subbing-in on a Middle Of The Road Lounge Singer's weekend bar mitzvah gig.) There are some general, practical directions and applications, a common sense that can make life relatively simple.

Mode 1.

Ionian works well over major sounding chords, such as C, Cmaj7, Cmaj6 and C6/9. As long as a song's chord progression uses diatonic chords (those composed of scale tones only) of the key signature, you can usually whittle away in the Ionian of that key, regardless of the changes. Example: In the key of G, with a progression of Am7, D7, Bm7, Em7, Cmaj7, D7, Gmaj7, you can play G Ionian the whole time and never hit a truly bum note. And even if you did, you're probably only one or two scale degrees away from pulling off an interesting little tension and resolution anyway.

Mode 2.

Dorian functions well over the whole family of minor chords (Cm, Cm7, Cm6, Cm9, Cm11, etc.). It's one of the most commonly used improvising scales, and it works particularly well in situations where the chord changes are, say, Cm to F (or, say, Cm7 to F9), or Cm to B \flat .

. MODES, PART TWO - FINGERINGS (Cont'd)

Mode 3.

Phrygian sounds very Latin in nature. If someone were pounding out an E, F, G flamenco-sounding progression like Malaguena, you could be tearing up and down E Phrygian scales and fantasizing you're Al DiMeola on tour with Paco de Lucia.

Mode 4.

Lydian also relates to the major chord family, but the raised 4th suggests something a little different. Let's say a song is in C, and the progression goes from C to D7 or D9, and then on to G. Well, the Lydian would be perfect to play over the D7: The raised 4th of C Lydian is an F#, which is the major 3rd in the D7 chord. Lydian also functions over diminished 5th and augmented 11th chords. (That raised 4th is the same as a lowered 5th, which is to say that it's the enharmonic equivalent, while a raised 4th bumped up an octave becomes an augmented 11th.)

Mode 5.

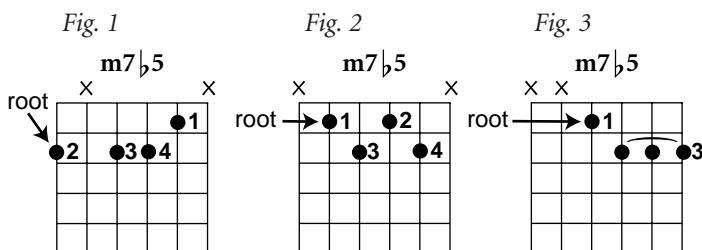
Mixolydian works great over the dominant 7th group of chords-C7, C9, C11, C7sus4, C13.

Mode 6.

Aeolian is the natural, or pure, minor scale, and along with Dorian it's one of the most commonly employed scales for improvisation. It's the same scale as the melodic minor descending, and it works well over minor chords, especially in tonic situations. Example: The song is in D minor and the chords go Dm to B \flat , or Dm to Gm.

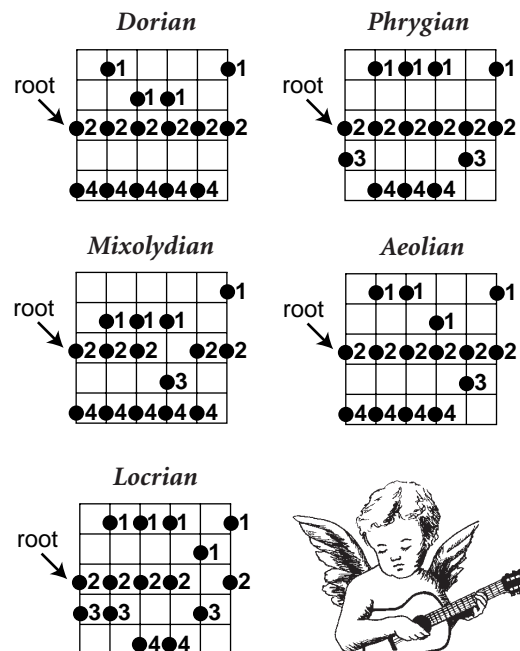
Mode 7.

Locrian works well over the m7 \flat 5 chord. Here are three forms of that baby (Fig. 1, 2 and 3).



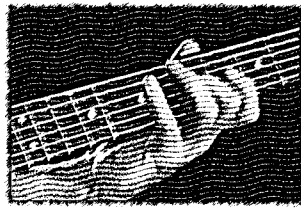
One commonly encounters this chord and mode when in a song that's, say, in G, but the key sense is heading towards the relative minor (which would be E minor), and the progression achieves this daring feat by "passing" through an F#m7 \flat 5 to B7 change.

Here's an alternative set of five modal scale fingerings, courtesy of Arnie Berle. You'll notice that they require some five-fret stretching, a technique which is going to be tough for beginners and some intermediate players, but give it your best shot, and take the time to do things right.



For The Love Of Guitar
FULL-SCALE
FUNDAMENTALS,
FLEXIBLE FUTURE

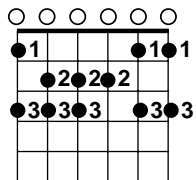
*R*emember that you're trying to acquire the basics of a technique that will allow for the most flexible, unlimited, rewarding, artistic, and musical future. Don't shortchange yourself physically, out of laziness.



HORIZONTAL MOVEMENT

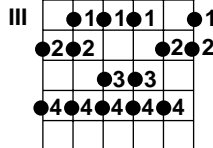
Ex. 1

C Major Scale



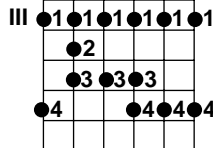
Ex. 2

Two-octave
G major scale



Ex. 3

Two-octave
G blues scale



Most self-motivated beginners pick up a guitar, and try to figure out simple little licks on one string. Back in the 60's, your humble author struggled with stuff like the Stones' "Satisfaction," or the Surfaris' "Wipe Out." Often, these little struggles to pick out melodies from tunes on the Hit Parade are characterized by the simplistic technique of sliding one finger up and down on one string.

Constant, awkward, huge position shifts eventually become impractical. The introduction of chords into the picture, and exposure to the scales shown in the following three examples, destroys the naive, horizontal approach of a rank amateur, and leads the majority of guitar players into the conceptual "space" that they spend most of their playing time in - namely, the Vertical World.

With fingers flying faster than their brains can follow and itchy digits getting too big for their midget britches, brazen sophomores glue their left thumbs to the back of their guitar necks and wail away on one pattern in one position... until their audiences grow catatonic with the boring repetition.

Eventually our intrepid axemen become aware of the awful truth: it's not just a Vertical World. One must be prepared to make a horizontal move on occasion. They rediscover the value of those first few innocent, crude, yet instinctively legit attempts to pick out a melody on the guitar.

For The Love Of Guitar SUBLIME POTENTIAL IN BASIC IMPULSE

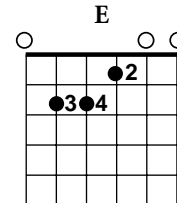


There is a sublime potential waiting to be exploited within our initial basic impulses. It lies in the fusion of conceptual elements of technique and structure. The combination of vertical and horizontal movement can bring us out of the Dark

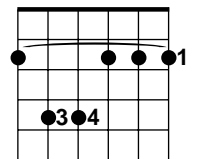
Ages of our
sophomoric diddling
towards the...
drum roll, please...
Enlightenment of
Higher Musical
Purposes.

Let's address the concept of horizontal movement, the idea of going up and down the neck, instead of across it. Since scales move up and down in natural, set formulas, let's concentrate on memorizing their patterns horizontally. Ex. 4 shows a way of harmonizing an ordinary E major scale with full chords up the neck.

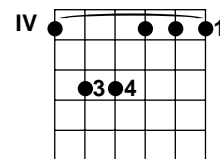
Ex. 4



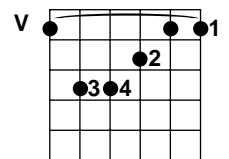
F#m



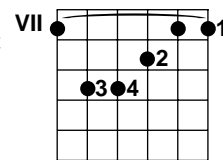
G#m



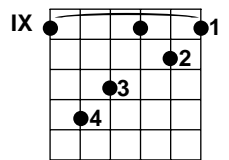
A



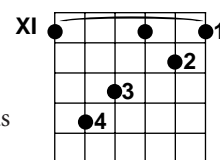
B



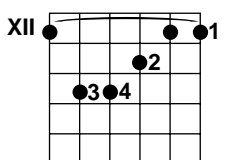
A/C#



B/D#



E



Continued

. HORIZONTAL MOVEMENT (Cont'd)

Ex. 5

Sixths								Thirds							
0	3	3	1	1	3	3	1	2	1	1	2	2	1	1	1
1	2	2	2	2	2	2	2	3	3	3	3	3	3	3	2
0 2 4 5 7 9 11 12															
1 2 4 6 8 9 11 13								13 11 9 8 6 4 2 1							
								14 13 11 9 7 6 4 2							

If you extract some elements from the examples, you will find that the double-stops of Ex. 5 offer some interesting colors for melodic, horizontal movement. Try practicing these scales by sliding up and into the next notes. You might also try ascending and descending alternately (e.g.: E, G#, F#, A G#, B, A, C#, etc.). Eventually you should get the hang of improvising little melodies using these horizontal major-scale double-stops. And remember: space constraints only allow for an example or two in a book, but you should be figuring these out and learning them in all keys - at the very least, the open-string keys of E, A, D, G, and B, and the trickier F and B \flat . That'll give you a good handle on the concept.

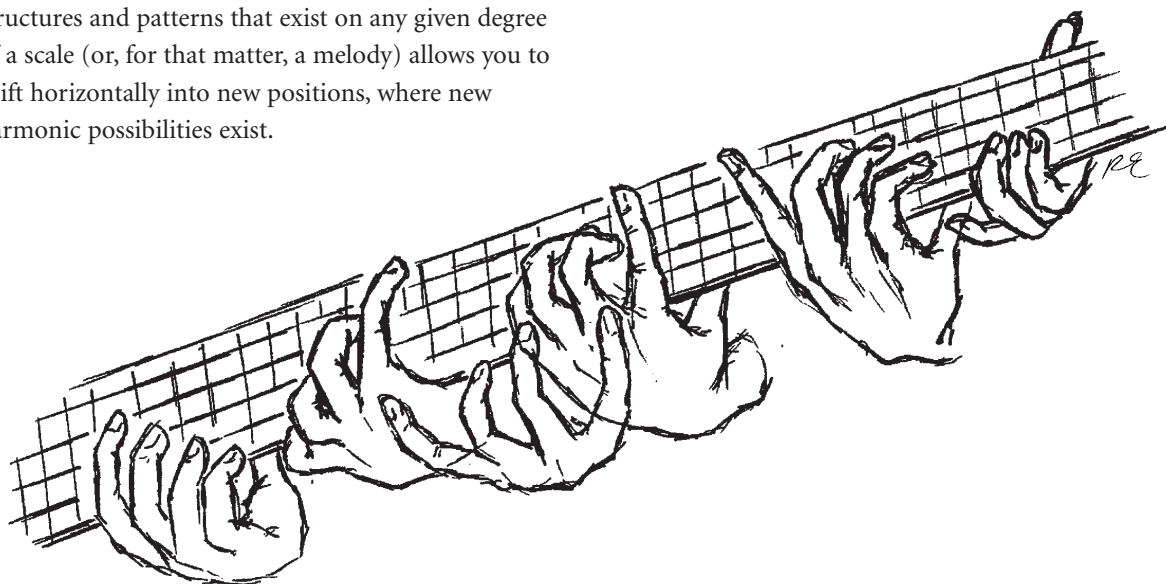
Why should you bother to learn this?

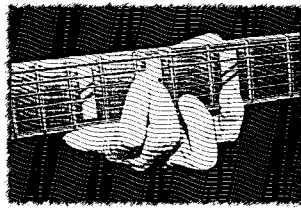
Because an awareness of the different chord structures and patterns that exist on any given degree of a scale (or, for that matter, a melody) allows you to shift horizontally into new positions, where new harmonic possibilities exist.

Ex. 6 is a suggestion of a major-scale exercise that works on any string but is written here in G for simplicity's sake. Its value lies in its relentless left-hand shifting, just to play the next triplet pattern, thus forcing you to think and feel horizontally on the fingerboard. The five-fret stretches of the fourth and fifth triplets are challenging too, but if you harbor dreams of masterful technique, you'd better get accustomed to fingerings like this. For variation, try picking every note alternately, up and down, and also try picking just the first note of each triplet and hammering-on the following two. ▶

Ex. 6

0	1	3	1	3	4	1	2	4	1	3	or 2	4	1	2	or 3	4
0 2 4 2 4 5 4 5 7 5 7 9																
7 9 11 9 11 12 11 12 14 12																





FURTHER HORIZONTAL MOVEMENT - SCALE FORMULAS

Here are some additional inventions of exercise studies that seem natural and guitar-idiosyncratic. They are intended to exploit and develop horizontal concepts (linear, one-string motion, position shifting), but they might also be useful in strengthening some other techniques, namely hammering-on, pulling-off, and triplet phrasing. You'll notice that the exercise formula of Ex. 1A is repeated in Ex. 1B, but the string, scale, and therefore the fingerings are different. Ex. 2A and Ex. 2B also have their differences, to illustrate the versatility of an exercise like this, and hopefully prod you towards applying many of the following scale formulas to them:

Ex. 1A

Ex. 1B

E phrygian mode scale exercise

Major / Ionian mode	root	2	3	4	5	6	7	root
Harmonic minor	root	2	b3	4	5	b6	7	root
Natural minor/ pure minor/ aeolian mode	root	2	b3	4	5	b6	b7	root
Melodic minor (ascending)	root	2	b3	4	5	6	7	root
Melodic minor (descending)	root	b7	b6	5	4	b3	2	root
Dorian mode	root	2	b3	4	5	6	b7	root
Phrygian mode	root	b2	b3	4	5	b6	b7	root
Lydian mode	root	2	3	#4	5	6	7	root
Locrian mode	root	b2	b3	4	b5	b6	b7	root
Country pentatonic	root	2	3	5	6	root		
Blues pentatonic	root	b3	4	5	b7	root		
Blues scale	root	b3	4	b5	5	b7	root	
Dominant lydian	root	2	3	#4	5	6	b7	root
Whole-tone	root	2	3	b5	b6	b7	root	
Diminished	root	2	b3	4	b5	b6	b7	7 root

... FURTHER HORIZONTAL MOVEMENT - SCALE FORMULAS *(Cont'd)*

Ex. 2A

4 0 3 0 1 0 3 0 1 0 1 0 3 0 1 0

P P P P P P P P

1 0 3 0 1 0 1 0 2 0 1 0 1 3 1 0

P P P P P P H P P

TAB

12 0 11 0 9 0 11 0 9 0 7 0 9 0 7 0

5 0 7 0 5 0 4 0 5 0 4 0 2 4 2 0

Ex. 2B

3 0 1 0 1 0 3 0 1 0 1 0 2 0 1 0

P P P P P P P P

1 0 3 0 1 0 1 0 3 0 1 0 1 2 1 0

P P P P P P H P P

120100 80100 80 70 80 70

50 70 50 30 50 30 2320

Ex. 3

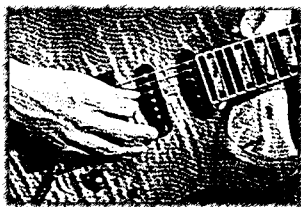
Diminished arpeggio

Diminished arpeggio

Nirvana may still be many reincarnations away for readers and author alike, but **Ex. 3**'s diminished arpeggio is an indication of where this horizontal thinking can lead. Here it fuses with two other Big Guitar Education concepts, namely vertical movement and fingerboard patterns, or shapes, to give us a unique, challenging, but very useful structure.

And speaking of diminished, this topic is just about exhausted. So go and PRACTICE ‘til your fingers bleed (almost) and you grow catatonic with the boring repetition. Repetition. Repetition. And remember what Ignace Paderewski, the world-renowned Polish piano virtuoso, said to Queen Victoria when she proclaimed him “a genius” after hearing him perform. Alluding to years of gruelling, disciplined daily practice, Paderewski replied, “Perhaps, Your Majesty, but before that I was a drudge.”

Yo, Ignace, that's tellin' it like it is.



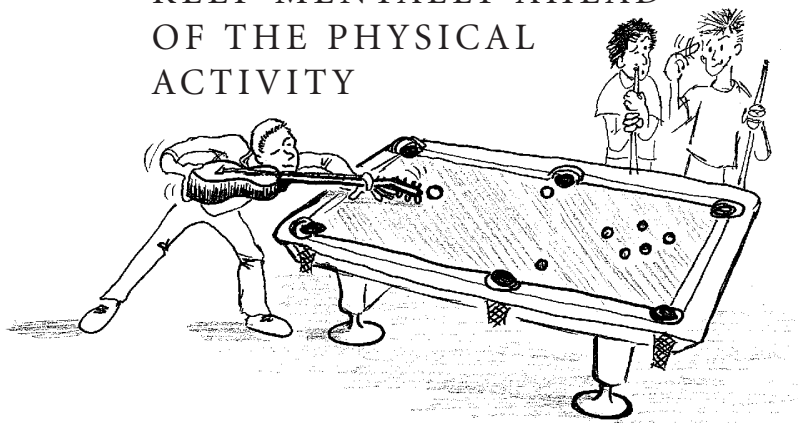
SHIFTING AND STRUMMING

Shifting Problems and Meter Breakdowns

When you change chords - or shift positions - the meter of the song can break down and grind to a halt as fingers grope for the next position. Helpful hint: as soon as you're successfully playing a chord - or playing in one position - let that go to your "unconscious" awareness, and start visualizing your future fingerboard destination a bar or a few beats before you have to move there.

For The Love Of Guitar

KEEP MENTALLY AHEAD OF THE PHYSICAL ACTIVITY

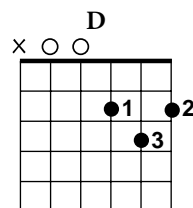


Like a chess or snooker player, who must concentrate on the move or shot at hand, while also plotting out the next possibilities, perhaps projecting several steps ahead, you must develop a sense of continuity.

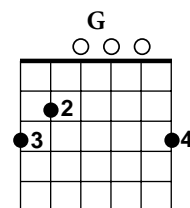
It's like turning
SOUNDS
 INTO WORDS
into
 SENTENCES INTO A
STORY.

Example: You have trouble getting from an open-string position D (Ex.1) to a G chord (Ex. 2). So while you strum on the D chord, forget about it and look at the fingerboard, and start concentrating on shifting your 3rd finger from the 3rd fret on the B string straight up and across to the 3rd fret on the low E string. Then form a mental picture of the finger placement for the rest of the G chord. When the time comes to change, you are mentally prepared and can make the change smoother.

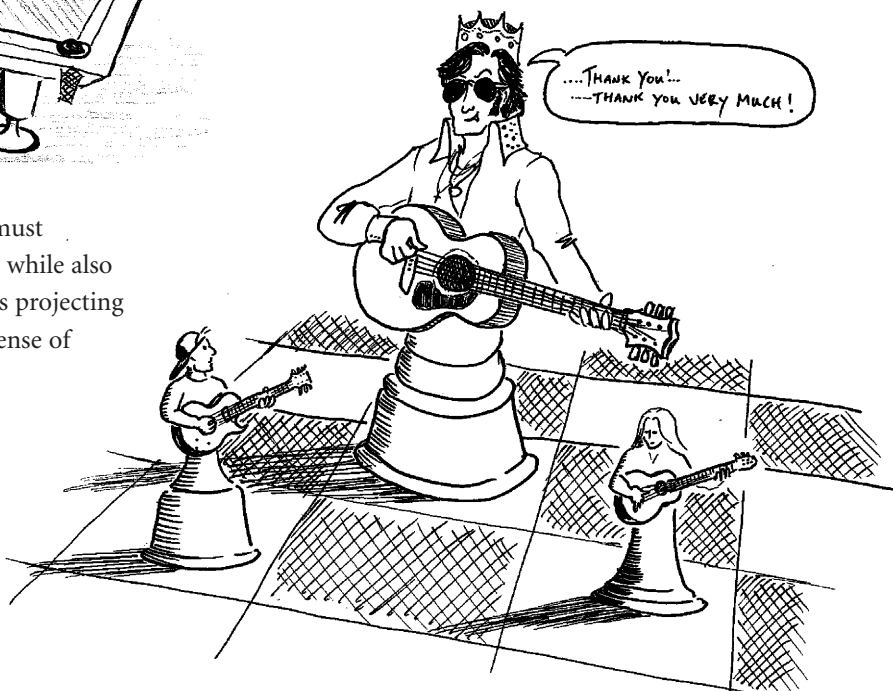
Ex. 1



Ex. 2



The trick is to always keep mentally ahead of the physical activity. The same thing is useful when you're forced to make a long shift up or down the neck. Visually and mentally anticipate, and you will arrive at the destination prepared, rather than stumbling into foreign territory.



Chord Strumming

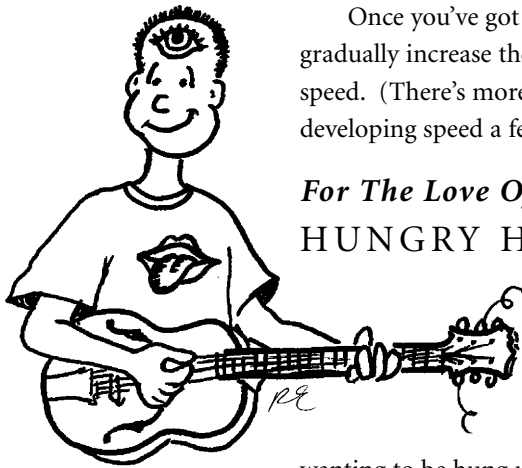
This is for people who have trouble keeping tempo while changing chords. Slow down the song, even to an agonizingly slow tempo if necessary, to allow a chord change or position shift to occur without losing the rhythm. It's been said a thousand times, so it's a cliché, but it nevertheless remains completely valid...

The tempo is not as important as the flow or feel.

Once you've got that (the hard part), you can begin to gradually increase the tempo (the easier part) until it's up to speed. (There's more on the big preoccupation with developing speed a few chapters ahead.)


For The Love Of Guitar

HUNGRY HEART, OPEN MIND



One can't help but smile at some guitarists who want to build a style or career while projecting an image of playing what they "feel," and not

wanting to be hung up on theory and technique and the names of chords, or to be "distracted" or influenced by other forms of music. They want to believe, and want others to believe, that ignorance is soulful bliss. Although the world is wide and it takes all kinds, it must be recognized that life, and art cannot always be that simple. The human spirit may indeed find a naive bliss in blind ignorance, but ignorance can also be dangerous, breeding fear and prejudice. The unknown can be intimidating and mystifying, but it shouldn't be sacred. As a responsible artist and human being, the guitarist has to push him or herself, test and challenge, explore and discover. And they've got to have the proverbial tools to till the soil.

So what's the point? Have a hungry heart, but keep an open mind. The artists who eliminate sound, fundamental technique and the knowledge of theory and harmony from their "style" have also eliminated all the wonderful, substantial music that these tools can provide. 



The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth notes, starting on G4 and ascending stepwise to E5. The lyrics 'The Rose Tree' are written below the staff. The first measure is marked with a 'T' above the staff and a 'B' below it. The second measure is marked with a '4' above the staff and a '2' below it. The third measure is marked with a '6' above the staff and a '2' below it. The fourth measure is marked with a '6' above the staff and a '2' below it. The fifth measure is marked with a '7' above the staff and a '2' below it. The sixth measure is marked with a '7' above the staff and a '2' below it. The seventh measure is marked with a '6' above the staff and a '2' below it. The eighth measure is marked with a '7' above the staff and a '2' below it. The ninth measure is marked with a '6' above the staff and a '2' below it.

[illegible]

The figure shows three 8x8 grids representing different board configurations. Each grid has a top row of circles labeled 1 through 8. The first two columns are shaded gray.

- E7:** Piece 1 is at (row 2, column 6) and Piece 2 is at (row 3, column 3).
- Asus4add9:** Piece 1 is at (row 2, column 6) and Piece 3 is at (row 4, column 3).
- E7 (no 3rd):** Piece 2 is at (row 3, column 6) and Piece 3 is at (row 3, column 3).

Badd9

X

Diagram of the Badd9 scale on a 5-line staff. The notes are B2, A2, G2, F2, E2, D2, C2, B1. A slur covers the notes B2, A2, G2, F2, E2, D2. The notes C2 and B1 are marked with an 'X' above them. The notes B1 and A2 are labeled '3' and '4' respectively.

F#m11

Diagram of the F#m11 chord on a guitar fretboard. The chord is played on the 5th fret. The fingering is: 1st string (F#) - 4th fret (1), 2nd string (A) - 3rd fret (3), 3rd string (C#) - 3rd fret (4), 4th string (D) - 3rd fret, 5th string (F#) - 3rd fret, 6th string (A) - 3rd fret.

Aadd9

× ○ ○ ○

VI

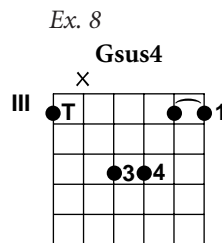
		●2	
	●3		

... .. INTRODUCTION TO SOME DIFFERENT CHORD FORMS (Cont'd)

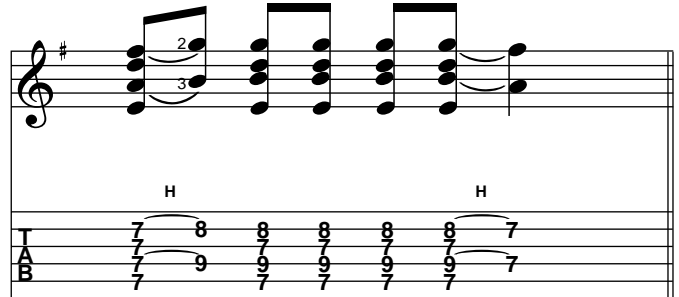
For The Love Of Guitar EFFECTIVE IS ACCEPTABLE



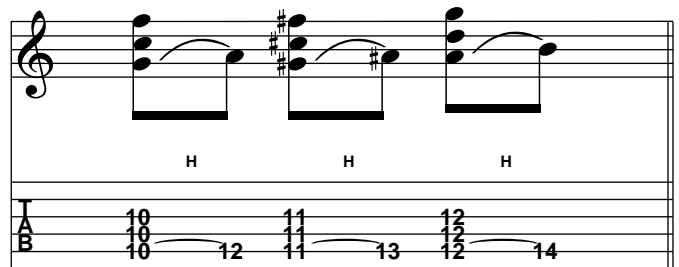
Years ago, guitar teachers used to hold fast to certain fundamentals of physical technique - you must hold the pick just so: you must never, ever do this or that, etc. The advent of so many groundbreaking pioneering artists who blurred the distinctions and boundaries of stylistic approaches, and just kept smashing the physical, technical molds, finally relaxed a great deal of that narrow, restrictive thinking. Nowadays, it's more common to find guitar teachers who think that most any hand position or technique that gets the job done is okay, which includes tricks like using the thumb for the bass in chord forms such as the sus4 in Ex. 8. (Note: The thumb also helps mute the A string.) **Conclusion:** *Effective is acceptable.*



Ex. 13



Ex. 14

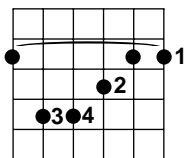


A whole new world opens up on the fingerboard when you progress from the major barre chord forms of Ex. 9 and 10, and learn the different major chord forms of Ex. 11 and 12. And here's why: that 1st finger, half-barring the fourth through first strings, is physically anchored so that your other three fingers can learn to dance around the position with independence and, whenever you want it or need it, it provides that home key major triad (the D, G and B strings), waiting nice and solid.

Try this: take Ex. 11, remove your 2nd and 3rd fingers, and strum the 4th, 3rd, & 2nd strings. Then hammer back on your 3rd and 2nd fingers. And with Ex. 12, you can hammer on the 3rd finger, then use it across, fretting on the D or G strings. Use your 2nd finger, hammering on three strings at a time, and hammering-on or lifting off different fingers or even combinations of fingers. As our example, the tab in Ex. 13 is a Bm11 to Em7 Doobie Brothers "Long Train Running" kind of lick, and Ex. 14 in the key of G is a trademark Hendrix "Wind Cries Mary" type of lick.

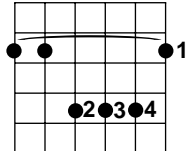
Ex. 9

**Major barre chord
Form 1**



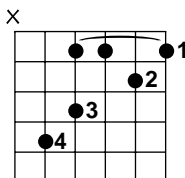
Ex. 10

**Major barre chord
Form 2**



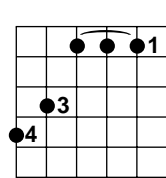
Ex. 11

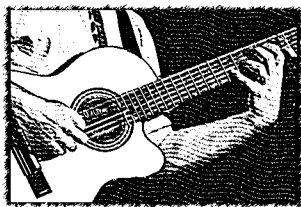
**Major barre chord
Form 3**



Ex. 12

**Major barre chord
Form 4**

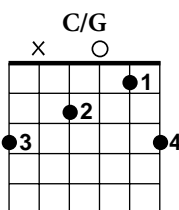




BUILDING SONGS WITH MOVING CHORD FORMS

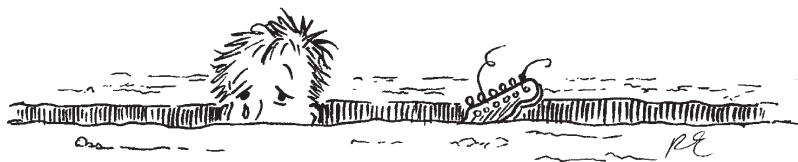
Here are some practical examples and applications of chords based on the concept of a sliding, unchanging form. Take the well-known first-position C major chord and make two alterations to it (see Ex. 1), adding a G note (the chord's 5th) on top with the 4th finger at the 3rd fret on the E, or first, string. Shift the 3rd finger directly across from the C note (3rd fret, fifth string) to the alternate bass of a C chord, the G note (3rd fret, sixth string). If you slide this chord form up the neck to the eighth (VIII) position - with your 1st finger at the 8th fret - you've got a G/D (G chord, D bass note). Slide back to the fourth position (IV) for an E \flat /B \flat chord, and slide down again to the original first-position C/G, and you have an interesting three chord progression.

Ex. 1



Spanish (phrygian mode) in flavor and the basic progression of classics such as "Malaguena." All of this shows that one chord form goes a long way - and because of the very nature of the guitar, can function in many different roles.

The Practising Musician's Lament

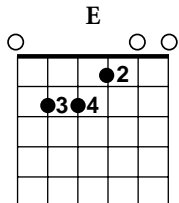


"I'M STUCK IN A RUT,"

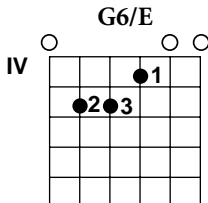
... or "My jamming is stale and limited." Well, perhaps some classic chord progressions that provide the basis for hundreds of popular tunes, as well as some interesting changes for jams or solos, might bust your rut, as it were. Keep in mind that inspired improvisation is not the sole territory of the soloist, but it relies equally on the accompaniment, feel, groove, chord changes, color, and texture that surround the lead instrument.

If you've absorbed the blues progression, and realized the strong prevalence and function of tonic, subdominant, and dominant chords in the music of Western civilization, then, in the key of E, you can play songs like "Louie, Louie" with E, A, and B chords; in C, you can play "Hang on Sloopy" with C, F, and G; or you can even play "Wild Thing," say, in G, with G, C, and D. Shoot, if you figure out the right inversions (different ways of ordering a chord's notes), you could actually play the intro to Richard Strauss' Also Sprach Zarathustra (the theme from 2001), which is an intentional, monumental tribute to the basic power of these chords. This three chord progression fuels tunes as diverse as UB40's reggae-ish remake of "Red Red Wine," to Rush's I IV V chordal theme in "La Villa Strangiato."

Ex. 2

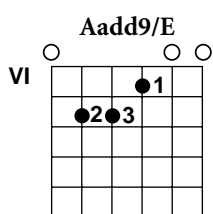


Ex. 3

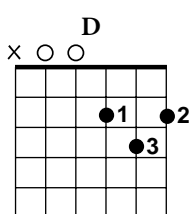


Slide a first-position E chord (Ex. 2) up three frets to create G6/E (Ex. 3), and then two more frets to an Aadd9/E (Ex. 4), to compose a common, powerful, ringing progression (open E and B strings, open low-E pedal tone).

Ex. 4



Ex. 5



(Ex. 5) slides up to the 5th fret (F/D), then the 7th, and if you want you can keep going, up to the 10th, and finally the 12th.

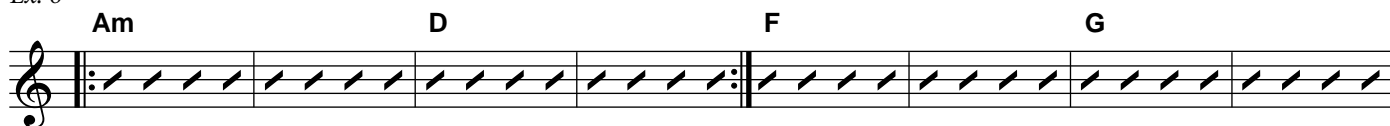
One more example of this versatility: go back to that first-position E chord form, and slide it up one fret, then up two more, then back two, and return to the original position. The E F G F E sequence is very

Likewise, a first-position D chord

Continued

. BUILDING SONGS WITH MOVING CHORD FORMS (Cont'd)

Ex. 6



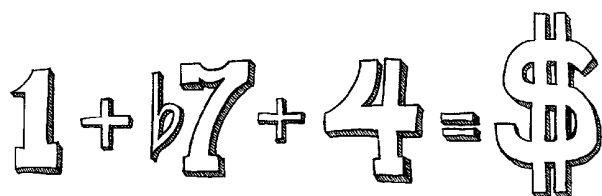
The Money Chords

Another common three-chord progression besides the I IV V is I, \flat VII (functionally, a IV chord of the IV chord), IV. Domenic Troiano refers to it as the “money chords.” This is a slightly heavier rock and roll version of a three-chord progression, and some examples include Bad Company’s “Can’t Get Enough Of Your Love,” and BTO’s “Takin’ Care of Business,” both in the key of C (C \flat B \flat F), or the chorus of Free’s “All Right Now,” in the key of A (A G D A). You can also hear this progression as the triplet accent figure at the end of Led Zep’s “How Many More Times” in the key of E (D D D A A A E), or as the verse changes in The Who’s classic “Won’t Get Fooled Again.” This chord pattern is probably the most widely exploited in pop music. No wonder Dom calls them money chords (although, they aren’t the chords in Pink Floyd’s “Money”).



Lord,” Pink Floyd’s “Breathe,” or even Santana’s “Evil Ways.” This can be nice for stretching out a little, playing two bars on each chord, and substituting altered chords for straight majors and minors. For example, in A minor, you could play Am7 to D9, or Am9 to D7. Sometimes when jamming on this change, you could turn it around with the chords in **Ex. 6**. You can repeat the Am to D as often as you like before you use the F and G to turn it around again. (And an Fmaj7 sounds nice as a substitute for the straight F major.)

Sometimes two chords that at first glance don’t seem to relate, can provide an interesting background for a solo. Pat Metheny’s “Phase Dance” often exploits an interesting Bm to F tonality, and the intros to Def Leppard’s “Foolin’” and Heart’s “Crazy On You” use an Am to F change with great success.

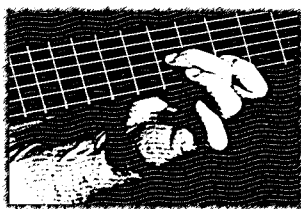


Another timeless progression can be heard in “Stray Cat Strut.” In A minor, it is Am G F E. Its distinctly Spanish flavor crops up as an improvisatory base in pieces such as Al Di Meola’s “Mediterranean Sundance,” and might be remembered as the bedtrack of the old Zager & Evans tune, “In the Year 2525,” or even further back as the first verse line under The Ventures’ “Walk - Don’t Run.” In E minor, the progression is Em D C B. The last chord is usually a dominant 7th. Check it out. You’ll be singing the verse from “Runaway” like Del Shannon before you know it.

It’s always nice to blow a little over simple, repeating chord changes such as Em to A. This can be like the verse heads of George Harrison’s “My Sweet

One of the all-time champion “goose-bumper” chord progressions is Am, G, F, as in “All Along the Watchtower,” the guitar solo in “Stairway To Heaven,” “Layla,” “Gimme Shelter,” etc. One of the things that makes that progression a gem for jamming on is that a lead player can draw on many different scale formulas to create a solo, and they all sound great: blues pentatonic: blues scale: natural, or pure, minor (also know as aeolian mode); and the descending half of a melodic minor scale. If you were in the key of, say, Am, you could also use a G major, or A dorian, against the G and Am chords. You’d try to avoid these against the F chord, because they contain an F#, but then again, some people get off on that kind of - shall we say - *tension*.

In E minor, this progression would be Em, D, C. In D minor, it would be Dm, C, B \flat . In B minor, we’d have Bm, A, G. By now, you must be getting the general idea.



TO SPEED OR NOT TO SPEED

It's hard to be a guitarist and avoid this whole attitude of the "new kid in town," "fastest gun in the rock wars" competitive kind of thing, and the preoccupation and infatuation that young players seem to have with speed.

Very few good musicians learn to play things fast; they learn them slow, just like everybody else. Once they're comfortable with what they've learned, they just step on the gas a little (or a lot). "Fast" is about adrenaline, anger, nervous hyper-tension, power, and energy. Some might even go so far as to say hormones. Certainly, that's how a lot of the energetic rocking stuff ends up sounding. If "fast" is how you think the music, and how you feel it, then that's how you should try and interpret it, so that's how it should come out - sometimes.

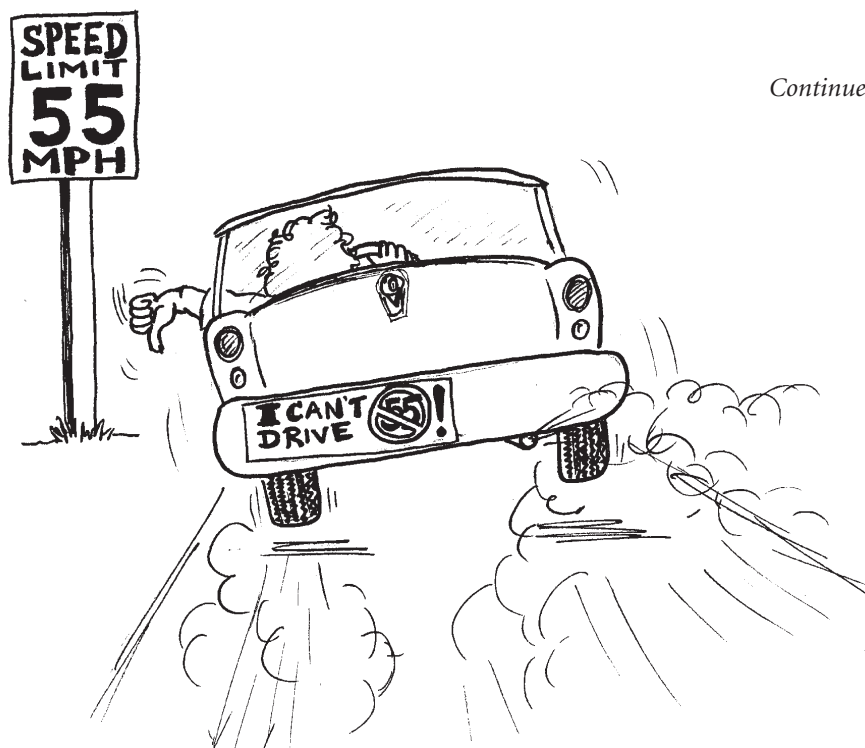
In improvising, speed should not be your main goal or your priority. It is the bonus, side-effect result of your mastery of two other basic, technical, educational mandates:

A ~ good meter, or "feel" (a good sense of timing); and

B ~ a thorough knowledge of scales, arpeggios, and chord forms, in their multiple positions and inversions on the fretboard.

It's like driving a car. First you learn to steer, shift, brake, signal, etc., then you start to really motor. But don't forget that part of your driving (and playing) responsibility is to exhibit discretion concerning the use of the power of speed.

Most musicians think of rapid note playing as short bridges between ideas or phrases, bursts of energy acting as leading questions. Sometimes speed is flash, excitement, dynamics, fun exhilaration, or just flat-out showing off your chops. But we all know that an egotistical braggart wears thin pretty quickly, so you should usually exert your taste/willpower over your ego/hunger, and you'll make better music.



Continued



Here are some basic, practical tips for developing the ability to play fast.

1. Relax

To get good meter, tap your foot, breathe evenly, and don't tense up. This sounds like a contradiction, but it's true: the intensity of speed comes from a relaxed, controlled state of "flow," not a clenched jaw, wired-for-impact tightness. Practice with a metronome, and if you're screwing up, slow it down until you can handle the part evenly.

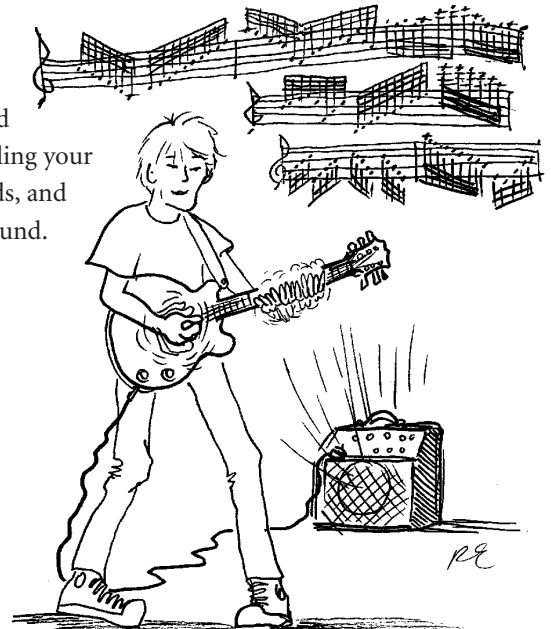
2. Get down with your homies

Play with other musicians as much as possible, because what happens between players is the essence of music: the sympathetic sharing and communicating of musical ideas, based partly on a common feel and understanding of meter. Your command of the feel (tempo, meter, accented rhythms) and your sympathy towards it will determine how appropriate your speed is.

3. Pick the paths of least resistance

Learn to pick everything you can down-up, down-up, etc. (this is called alternate picking). Then, you can look at phrases, runs and such, and decide which picking pattern is logical for smoothness, to facilitate string changes, etc. So, for example, even though you are attempting to keep things flowing by constantly keeping the up-down alternate picking going, you might choose to play two downstrokes in a row if you were changing from one string DOWN to a lower one: or, conversely, two upstrokes in a row as you head from a note on one string to a higher one. This kind of thinking leads to the beginning stages of a common technique called SWEEP PICKING, where the pick can run, or drag, through the plane of the strings in one direction, and the fingering hand provides colorful arpeggiated runs. It sounds very impressive, even more virtuosic when articulated at high speed.

Don't waste a lot of time and energy flailing your arms, hands, and fingers around.

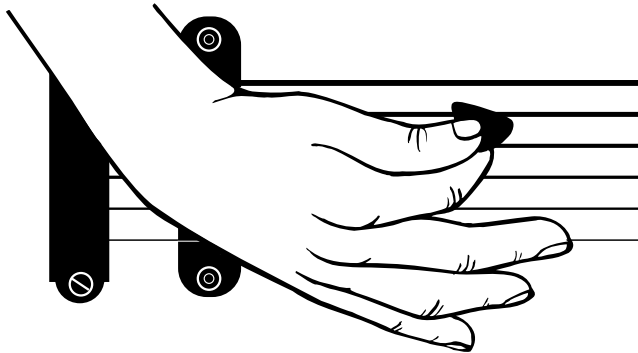


Minimize your movements and
MAXIMIZE
your musical output
POTENTIAL.

Continued

. TO SPEED OR NOT TO SPEED (Cont'd)

Before venturing into stylistic perversions and mutations, let's stress that good fundamental techniques are universally acknowledged as a starting point, but are not carved in stone as gospel. Individual adaptations and variations are more par for the course, therefore many techniques vary greatly. That's why I don't recommend that everyone necessarily go by the book (even THIS one) - only be aware that personal, stylistic idiosyncrasies develop as one wrestles with the instrument in search of results, which explains the following technique.



The side of the pick "slices" the strings for faster circle-motion picking.

4. Angles and Edges

Personally, my right-hand picking alters when I embark on faster passages, and the pick attack changes from a traditional down-up flatpick wrist motion to a back-edge-of-the pick slicing down and front-edge slicing up, creating a circle-motion with the fingers. My right hand drops to a position more parallel to the strings and usually anchors with the fleshy back part of the hand on the bridge for a mandolin-tremolo picking technique where the side of the pick is "slicing" the strings more than actually "flat" picking them. (* Note: there's a full chapter on PICKING techniques in Book One, The Basics Book.)

Once, I saw Pat Metheny and Eddie Van Halen perform in the same week, and unless my eyes deceived me, their right hands did similar shifts in techniques when the rate of notes-picked-per-second was stepped up.

5. Miscellany with variations

A few more tips for building your speed: practice two-octave major and minor scales, ascending and descending, in four positions in all keys, and spice 'em up with these variations:

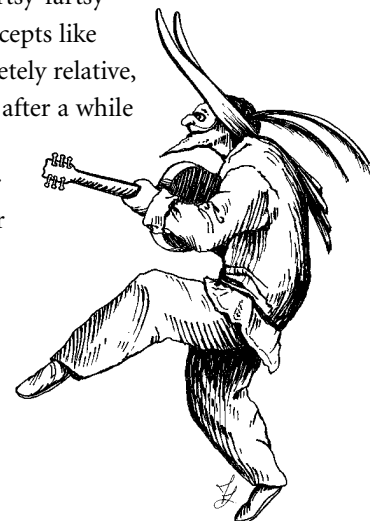
- **up-and-down alternate picking**, triplet picking (each scale note as a triplet);

- **mandolin tremolo picking** (each scale note held for two slow beats while your right hand down-and-up "tremolos" out an even effect, like a snare drum press roll, on the string);

- **sequences** (e.g., C major scale ascending, C E D F E G, etc., or C B C, D C D, E D E, F E F, G F G, etc.). Try these (or any other patterns in any order you might concoct) by playing them in straight eights, and then grouping them in triplets: or hammer notes on ascending and do pull-offs descending.

Think of guitar playing speed as "flow" - like a river running downhill, following the paths of least resistance. When you've mastered the basics of meter, note selection, and position, then you slide into the right places and times in the music and let your fingers run some second-nature courses, following a logical gravity within the feel while going with the flow.

Without getting too artsy-fartsy about it all, you'll find concepts like speed end up being completely relative, esoteric and personal, and after a while you'll realize that you are limiting yourself, and your audience, if "speed" is your only goal.

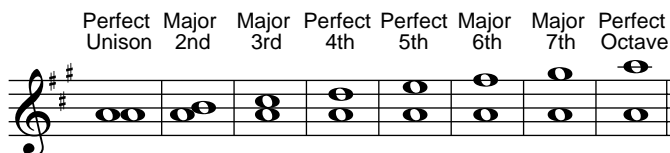
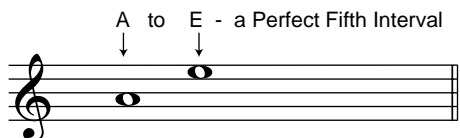




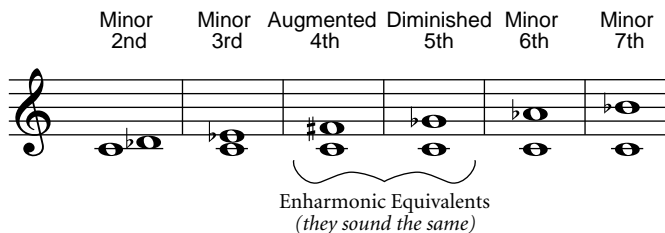
BASIC EAR TRAINING

Recognizing Intervals

Okay, play any note on your guitar (or piano). In this case, let's say it's an A. Then pick an interval out of the air - say, a perfect fifth (fairly easy). Now, try to sing the E note to give you the interval. Then play the interval on your instrument and see how close you are. Don't play the interval before you try to sing it: then you're only imitating, not ear training. Force your brain to seek out and determine the interval you've chosen.

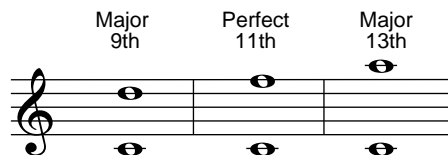


Start with the easier intervals; octave, perfect fifth, major and minor third, perfect fourth; then move on to the more difficult major sixths, sevenths, seconds, and their minor equivalents.



Then try augmented fourths (flat fifths) and compound intervals. (Within an octave, intervals are called "simple;" beyond an octave, "compound.") This ear-trained recognition of intervals is an integral part of a musician's world, and it's close to the heart of the constant mental game played by composers.

Compound Intervals

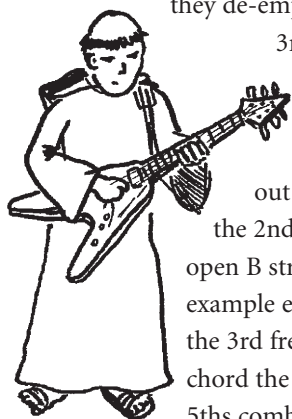




POWER CHORDS AND CHANTING MONKS

Here are a couple of chord forms that sound more rock and roll than good old regular G and C major chords - the G5 and Cadd9 of Ex. 1 and 2. The reason these are fuller and thicker-sounding is that they de-emphasize the sound of the major

3rd and emphasize the strength of the perfect 5th. In the case of the G, the common first-position fingering would sound out two B notes (G's major 3rd); at the 2nd fret on the A string, and the open B string. But the fingering in the example eliminates the wimpy B's and adds the 3rd fret D on the B string, giving the chord the strong, resonating sound of two 5ths combined with the open D string.



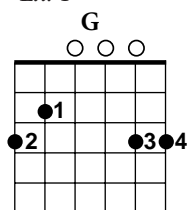
In the case of the Cadd9, things are a little more complicated, but the theory of the strengthening power of perfect 5ths holds true. Consider - the 3rd fret on the 1st string is a G (the 5th of C), and its inclusion in the chord eliminates the sweeter, thinner-sounding open E

(the major 3rd).

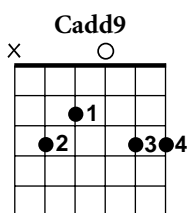
The 3rd fret on the B string is a D, the add9 of Cadd9, but it's also a perfect 5th away from the two G notes ringing out in the chord, so in a way, this Cadd9 relies on the sound of the root, its 5th, and the 5th of its 5th. A nice thick compound strength, in a way!



Ex. 1



Ex. 2

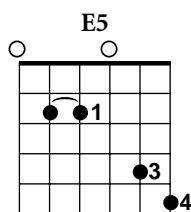


is the most basic, primitive, full, and powerful harmony that exists. It's the first different sounding note you come to when you travel up the harmonic overtone series.

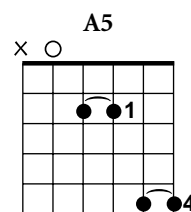
Monks used to chant it. Ex. 1, 3, 4, 5, and 6 are often used to do a final tuning check, because the sympathetic resonance of the fifths in the different keys lets one know - and feel - that the guitar is settled into an even temperament.



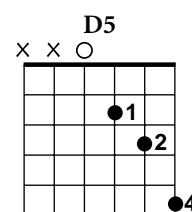
Ex. 3



Ex. 4



Ex. 5

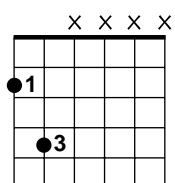


Heavy rock players rejoice in the "power 5th." Chord charts and sheet music now routinely use the chord symbols A5 or D5, a relatively new development to those that lead a sheltered life. They use the two-string forms shown in Ex. 6, 7, and 8, and slide them all over the neck to crank out classic anthems like Deep Purple's "Smoke On The Water," The Kinks' "You Really Got Me," and countless others. More often than not, the octave is added to the 5th to give added power (so Ex. 6 becomes Ex. 9; Ex. 7 becomes Ex. 10; and Ex. 8 becomes Ex. 11). These chords are all the more interesting because of their strength combined with their ambiguity. Because there is no 3rd (major or minor) present in the chord, the full impact of the music's strongest interval is ringing out without the coloring of even the most basic extended harmony. The chord could be major or minor, but it's going to let the melody make that decision.

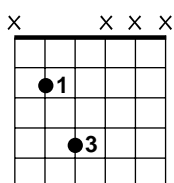
Continued

. POWER CHORDS AND CHANTING MONKS *(Cont'd)*

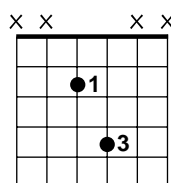
Ex. 6



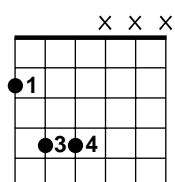
Ex. 7



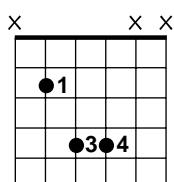
Ex. 8



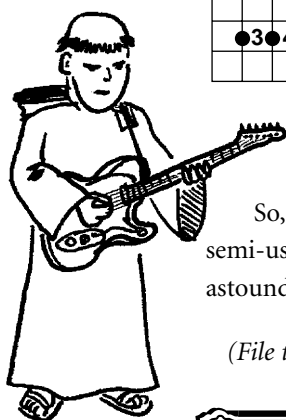
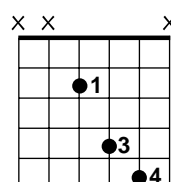
Ex. 9



Ex. 10



Ex. 11



So, speaking of chanting monks, here's a tidbit of semi-useless information that someday you can use to astound some snobby college music major.

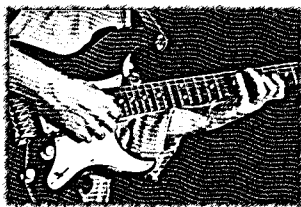
(File this under Two-Martini Cocktail Party Idle Chatter.)

*I*n the Middle Ages, for time signatures in musical notation, a circle indicated "perfect" time, which was music with three beats to the bar, undoubtedly referring to the Holy Trinity. If you started to stretch out a little and went to four beats in a bar, the circle cracked open on the right side, and you were now messing around in "imperfect" time. As the Middle Ages wore on, cracked circles starting looking like capital "C's," and imperfect evolved into "common." Nowadays, a "C" with a vertical line through it symbolizes "cut" time (2/2).

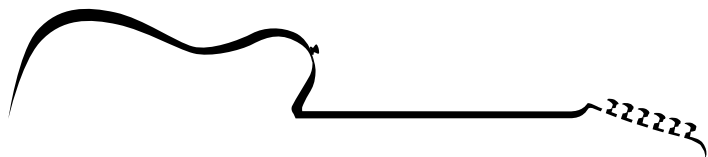


Are we ready for another round?





ROCK & ROLL POWER CHORDS, PART TWO

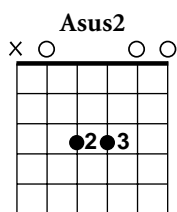


Add-Ons and Suspensions

Let's expand our sonorities somewhat and go in search of add-ons and suspensions.

A power chord provides strength, weight, size, etc., but ideally, remains ambiguous. For example, a heavy metal rhythm guitarist cranks out an A5 chord while the lead player can shift from an A blues scale to a C pentatonic to an A dorian in his solo without ever clashing.

Ex. 1

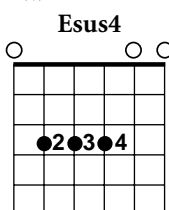


Another chord that still has a nice, full ring to it but adds an extra touch of ambiguity is a sus 2 (see Ex. 1). Again, this chord has no 3rd, and thus possesses a suspended animation feeling - not major, not minor, but a more vague, ambiguous musical statement. A closely related chord

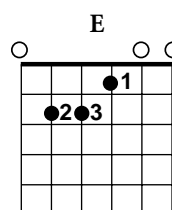
is that Cadd9, the Ex. 2 back on page 20: the 2 is the same note as a 9, except an octave apart. Think of add 9 chords as major chords with a ninth added, and use the term sus 2 when there is no major third present in the chord.

In the case of the power 5th, the chord is a primal, strong, resolute statement. It literally has the most basic harmonic flavor or color. Suspension and add-on chords, obviously, have a more "suspended" kind of ambiguity, and the average Western music listener's ear has grown accustomed to hearing that harmonic ambiguity introduced to create tension, so that the composer can then bring about its resolution (although nowadays there seems to be more and more tension and a lot less resolution). The simplest

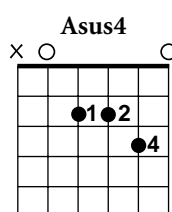
Ex. 2



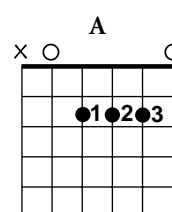
Ex. 3



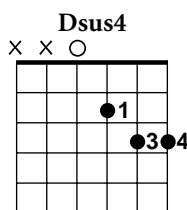
Ex. 4



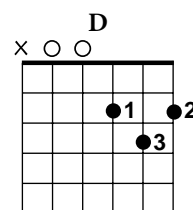
Ex. 5



Ex. 6



Ex. 7



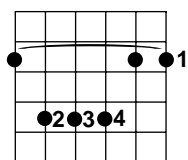
example of suspension and resolution is the sus4 (suspended) chord. An Esus4 (Ex. 2) resolves nicely back to an E (Ex. 3); Asus4 to an A (Ex. 4 and 5); Dsus4 to a D (Ex. 6 and 7). The barre sus4 chords and their major resolutions are also shown as Ex. 8 and 9, and Ex. 10 and 11. What happens in each case is that the major 3rd is eliminated from the chord, and the 4th step of the major scale is added to give a chord sound that seems to hang in the air, looking for somewhere to go.

Continued • • • • •

. ROCK & ROLL POWER CHORDS, PART TWO (Cont'd)

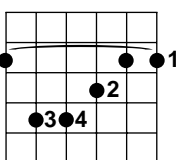
Ex. 8

First form sus4 barre chord



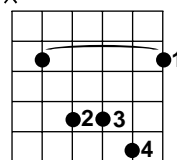
Ex. 9

First form major barre chord



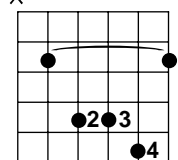
Ex. 10

Second form sus4 barre chord

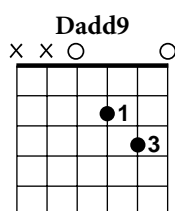


Ex. 11

Second form sus4 barre chord

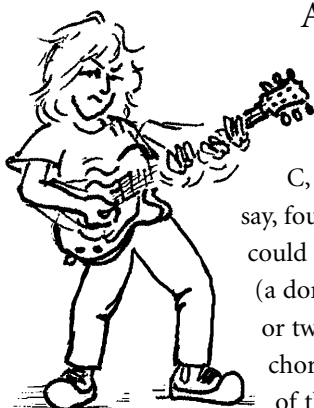


Ex. 12



Playing a chord progression that goes from a D to a Dsus4 to a Dsus2 (Ex. 12), is a heck of a lot more interesting than just strumming along on a plain old D. (*Note: many chord charts and symbols might simply say Asus or Dsus, expecting you to know that the unindicated suspension in question is in fact the 4th.)

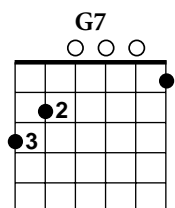
A PRIMER ON TENSION AND RESOLUTION

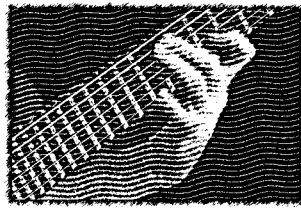


If you were doing a song in the key of C, and you were playing a G chord for, let's say, four beats, and then going to a C chord, you could create harmonic tension by playing a G7 (a dominant chord), as in Ex. 13, on the last beat or two of the bar before the return to the C chord. That's because the F note at the 1st fret of the E string (the minor 7th of the dominant

G chord in the key of C) tends to make a listener's ear seek resolution in the E note (the major 3rd) found as the open E string of the C chord that follows.

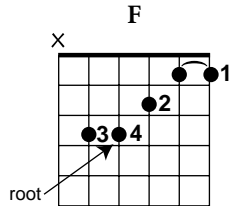
Ex. 13





BACK-BENT KNUCKLE PARTIAL BARRES, PART ONE

Ex. 1



Ex. 2

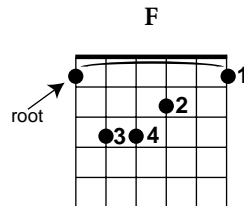
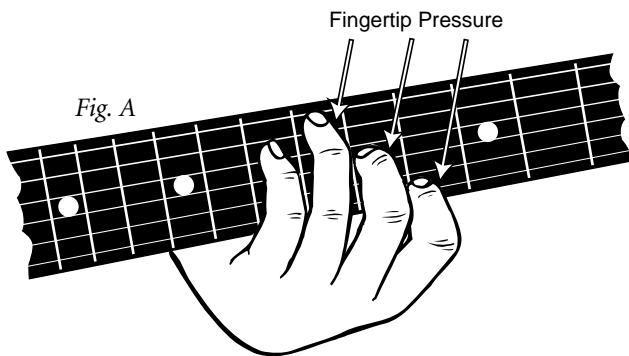


Fig. B



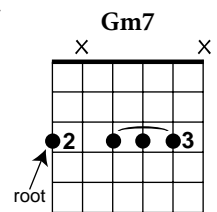
Most people find the F major chord shown in **Ex. 1** the first really hard thing to learn on the guitar. Trying to get the fleshy pad above the joint behind the fingertip of the 1st finger to successfully fret the first string seems like an impossible task - at the very least, an ancient Medieval torture test. But in time, it can be conquered, just as you eventually developed the seemingly inhuman strength it took to accomplish a barre chord (**Ex. 2**), where the 1st finger holds down all six strings. (*The “Intro to Barre Chords” chapter was back in Book One.*)



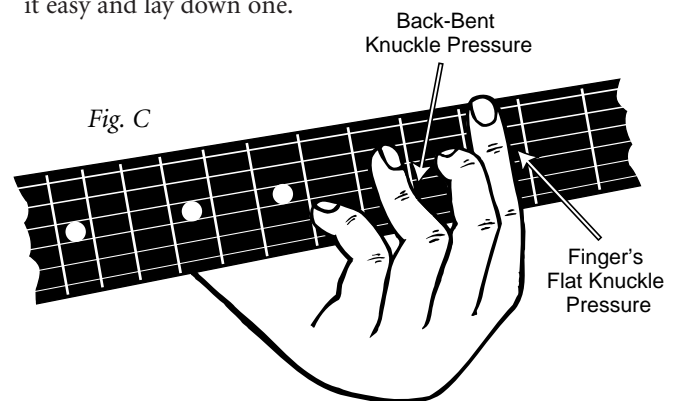
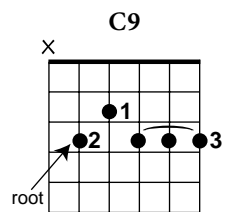
What makes these two things so difficult at first is the different physical techniques required of the left-hand fingers. Instead of the “hooked” approach of the finger, with its tip pushing the string down into the fret (see **Fig. A**), one now has to flatten out the 1st finger and use more of a squeezing technique which requires more of an overall hand coordination, using the thumb in the middle of the back of the neck and, in the case of the full barre, really driving the straightened-out finger’s knuckle into the fretboard (see **Fig. B**).

This kind of physical problem arises again in the barre chord forms of **Ex. 3** and **4**. Here, you’re required to flatten out not the 1st finger but the 3rd, and not only drive the knuckle flat down but somehow “overflex” it and back-bend it to achieve the correct technical result (**Fig. C**). Ouch! But when you get the hang of it, you’ll start to realize something: you don’t have to play a second-form major barre chord with the fingering of **Ex. 5**; you can “back-break” the 3rd or 4th fingers to fret the triad on the D, G, and B strings (see the B \flat of **Ex. 6** and the minor seventh form of **Fig. D**). So instead of moving and stuffing all available fingers into one chord form, take it easy and lay down one.

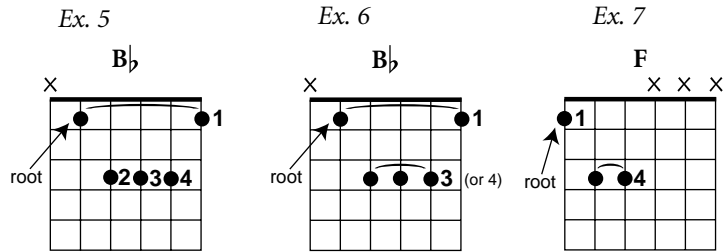
Ex. 3



Ex. 4

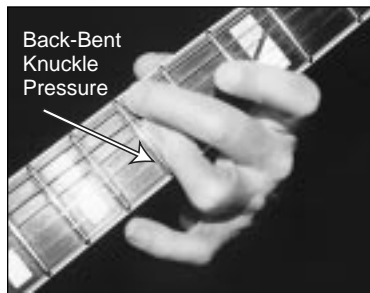


. **BACK-BENT KNUCKLE PARTIAL BARRES - PART ONE** *(Cont'd)*




Frequently, when called upon to play straight power 5th chords, you can use the forms and fingerings of **Ex. 6** and **7** for ease and simplicity, and also because it gives your left hand a chance to rest a little - it's such an undemanding physical form, once you're used to it.

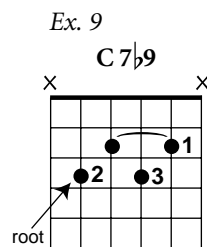
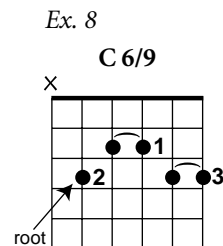
Fig. D

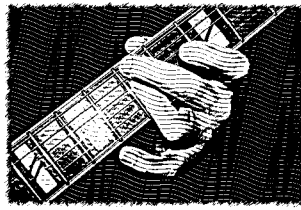


You'll also find this particular technique very handy when you advance to certain jazz voicings and fingerings. You'll encounter it most often when the 1st finger has to fret "inside" groups of strings, as in **Ex. 8** and **9**.

You'll note that in **Ex. 8**, the 3rd finger is also required to "back-bend" at the knuckle to fret both the B and E strings.

For beginning to intermediate-level players, this is physically demanding stuff. But **Ex. 8** and **9** should illustrate that good fundamental techniques (e.g. learning **Ex. 1** through **4**) are building blocks that very definitely connect and lead to an exciting, rewarding future. 

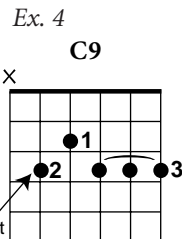
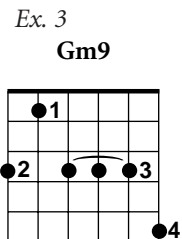
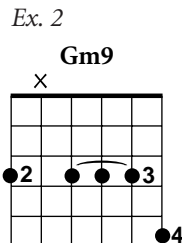
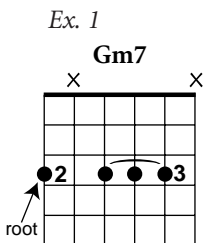




BACK-BENT KNUCKLE PARTIAL BARRES, PART TWO

A back-bent knuckle type of fingering frees up other fingers to do all sorts of alterations, instead of having them locked down, fretting strings of the original chord voicing. For instance, take a look at **Ex. 1**, a Gm7. (Keep in mind that it's a movable chord form: the 2nd finger frets the root of the chord on the sixth string, so wherever you slide it on the neck, the note held by the 2nd finger provides the "letter name" of the minor 7th chord that you're playing). You're actually fretting four strings, which could be done by using all four available left-hand fingers; but by using the 3rd finger and back-bending a partial barre across three strings, you still have two fingers left to do neat

things, such as **Ex. 2** (a Gm9). Or if you wanted a really full, thick-sounding 6-string chord, you could add another minor 3rd to the chord by fretting the A string at the 1st fret with your 1st finger, as in **Ex. 3**.

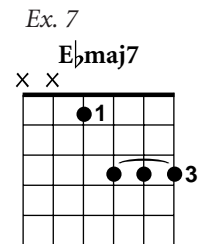
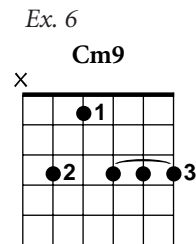
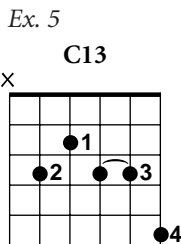


things, such as **Ex. 2** (a Gm9). Or if you wanted a really full, thick-sounding 6-string chord, you could add another minor 3rd to the chord by fretting the A string at the 1st fret with your 1st finger, as in **Ex. 3**.

Now let's review the 9th chord form of **Ex. 4**, ...but wait...

There's a voice crying out from the wilderness, saying, "Capital letters, lower case m's, dims, augs, numbers - what is this? It's all so confusing. Why is it called a 9th chord?" Okay, let's take it apart and see how it works. This particular example is a C9, although, just as in **Ex. 1**, the form in question can slide anywhere on the neck, and the 2nd finger fretting on the A string gives us the root (and name) of the chord. (In this case, the 3rd fret of the A string, a C.)

The 3rd finger is fretting a B \flat note at the 3rd fret of the G string. That is a lowered 7th, or a minor 7th, sometimes called the dominant 7th, being the seventh note up in the C minor scale. So, how come the chord symbol doesn't have a "7" in it? Because, just as earlier, when we assumed the chord's major status by the representation of a plain capital "C" without any further delineation, the presence of the simple "9" in the symbol represents two things: a 9th note in the chord (the 3rd finger, 3rd fret of the B string, a D note, is the ninth note going up a C scale) and also the anonymous existence of the lowered 7th in there, too. Okay? (Geez. Two and a half paragraphs for one tiny little chord symbol. Talk about pedantic!) So on we go.



Because the 3rd finger is holding down the fort on the G and B strings, the pinky is free to land farther up the fretboard, to give us the C13 of **Ex. 5**. A little one-fret-backwards adjustment to the 1st finger can change **Ex. 4**'s C9 into Cm9, as in **Ex. 6**.

Continued • • • • •

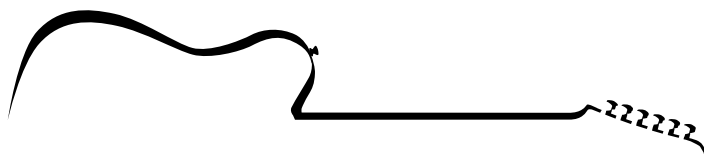
... BACK-BENT KNUCKLE PARTIAL BARRES - PART TWO (Cont'd)

You'll note that the lowering of the 3rd, from major to minor, caused a lower-case "m" to be added to the chord symbol to delineate the minor status of the chord. A further tiny alteration, removing the 2nd finger from the A string and then not even playing the string, transforms exactly the same fingering's chord form from a Cm9 into an E \flat maj7 (Ex. 7)! Uh-oh, there's that wilderness voice again. Okay, okay, here's the explanation...



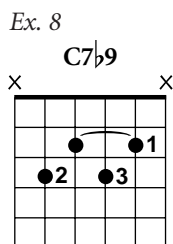
For The Love Of Guitar FUNCTION OVER FORM

It's basically a triumph of function over form. In Ex. 6, assume that the 2nd finger C note on the 3rd fret of the A string is functioning as a root note for the rest of the notes. In turn, these notes assume roles relative to that C's existence, which is to say, a Cm9. By disposing of it in Ex. 7, we are forced to look elsewhere for a note that defines the sound, and function, of the remaining group of notes. In other words, we moved the *em-pha-sis* to a different *syl-la-ble*. The 1st finger at the 1st fret of the D string is the most logical choice (although not all chords are named after their lowest bass note). Anyhow - voila! - E \flat maj7!



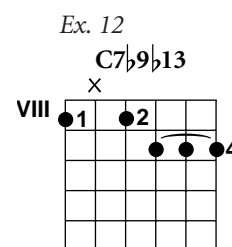
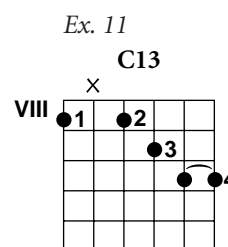
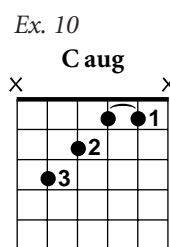
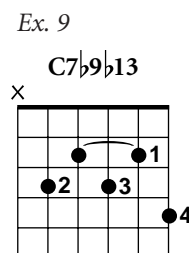
Altered Chords - "Passing" Chord Voicings - Voice Leading

Some of the more advanced chord forms showed where the back-bent knuckle technique can lead. One of those was the \flat 9 form of Ex. 8. Note its relationship to Ex. 4: you drop the 3rd-finger D note on the B string one fret back to a D \flat on the 2nd fret, which your 1st finger holds down with a bent knuckle partial



barre. When the 9th, 11th, or 13th note in a chord is flattened (\flat) or sharpened (\sharp), the chord is now referred to as "altered." Altered chords are frequently used in chord progressions to create a stronger relationship between melody and harmony as the music "passes" from one chord to another. These compositional choices are made to create a sense of direction in the voicings of the harmony or melody: to weave logical threads through the music, and build a narrative flow that creates an anticipation and expectation of a destination. This is called, logically enough, voice leading.

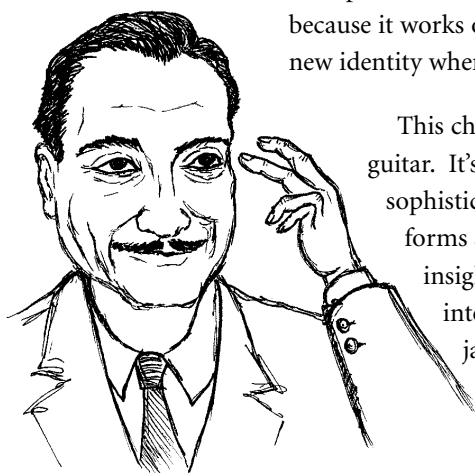
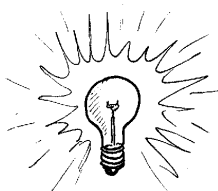
Now that you've got the hang of utilizing your pinky above and beyond these partial barres, you might get a kick out of trying the "passing" chord form, Ex. 9, a C7 \flat 9 \flat 13, which is a monstrosity intimidating chord symbol, but demystified (hopefully) through the application of the analysis provided so far. You might also note how Ex. 9 relates to Ex. 5. Just as the B string's D was dropped to a D \flat (9 to \flat 9), the E string's A (5th fret) drops one fret to an A \flat (13 to \flat 13).



As an added bonus, we'll close this look at bent-knuckle partial barres with Ex. 10, 11, and 12, and a little progression on the next page of some of these chords and forms that you might enjoy hearing strung together. Uh-oh, more voices - not to mention sobbing and gnashing of teeth. Listen, people, don't get frightened off by these fancy, highfalutin' chord symbols. Just take it real slow, and try to get a sense of the melody inherent in the voicings. (The voicings of the chords, not the ones that keep coming out of the wilderness.)

Continued

... BACK-BENT KNUCKLE PARTIAL BARRES - PART TWO *(Cont'd)*

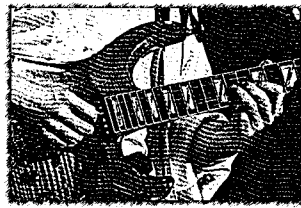


In bar 4 of the little “Back-Bent Ballad”, you see an $\text{Em}7\flat 5$. Don’t be intimidated by the chord symbol - take a look at the chord form. Look familiar? That’s right, it’s the top four strings of **Ex. 4** and **Ex. 12**. Not only is this the same form, but in the case of **Ex. 4**, it’s in exactly the same place. As it was in the case of **Ex. 6** and 7, this is again an example of function. That little group of four notes gets a chord name because it works one way in one key, or progression, and then gets a new identity when it’s working totally differently in another key.

This chord duplicity is one of the idiosyncratic joys of the guitar. It’s wonderful to find that so many different, and even sophisticated, chords exist within the same frameworks of forms and shapes on the fingerboard. It also provides a great insight - especially in light of these partial barre chords - into the genius of one Django Reinhardt, who reinvented jazz guitar in his own way, perhaps not despite - but, arguably, partly due to - the handicap of two paralyzed fingers on his left hand!

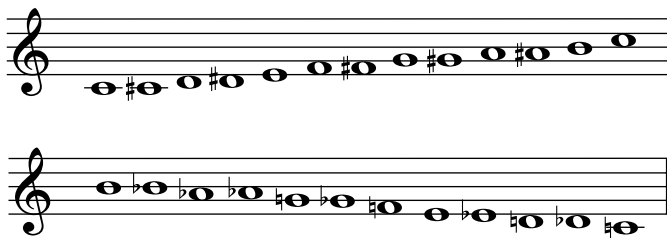
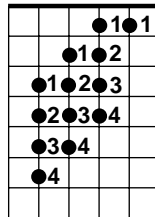
“Back-Bent Ballad”

Fmaj7	Fmaj7	Gm7	Gm9	C9	C7\flat9	Am7	Dm7
Em7\flat5	A7	Dm9	Dm7	G13	G7\flat9,13		
Gm9	B\flatmaj7	C9	C7\flat9,13				



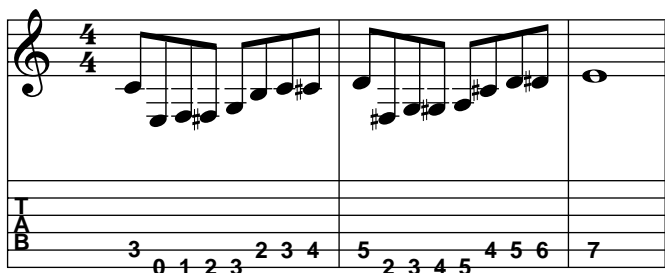
THAT CHROMATIC FEELING

Ex. 1



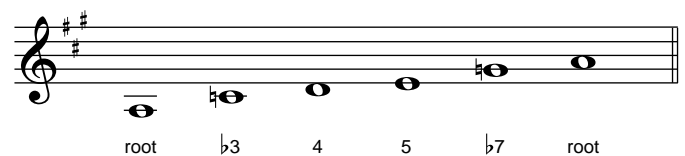
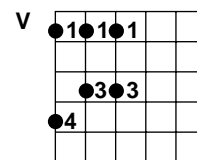
Music that moves in semi-tone, or one-fret, steps (either up or down) is called chromatic. **Ex. 1** is a chromatic scale. Generally, strict chromaticism is avoided in most pop music because it introduces many notes that are “outside” the harmonic structure of a particular tune. But it is a device that does get exploited frequently as a “passing” kind of phrase. Take a look at **Ex. 2**, which is a Jimi Hendrix / “Hey Joe” kind of lick. You can see how some of the notes from the chromatic scale are omitted, but the phrase itself retains the feeling of chromatic rising because of the four little chromatic sequences - E to G, B to D, F# to A, and C# to E.

Ex. 2

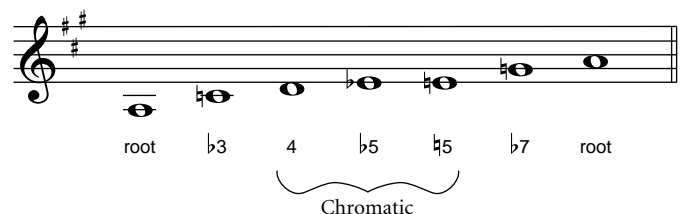
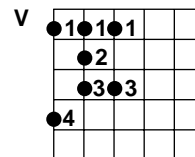


If the blues pentatonic scale (**Ex. 3**) is the most basic element of soloing, then the inclusion of the tiny three-note phrase of **Ex. 4** (in the key of A: D, Eb, E) is arguably the most basic bit of chromatic movement to introduce into your playing. Think about it, though. “Blues” boasts as one of its primary characteristics, the “bent” notes of the $\flat 5$, $\flat 3$, and $\flat 7$. And in many, many contexts, a soloist or composer could easily slide from the Pentatonic scale into the Dorian Mode (major 6th), the Aeolian (minor 6th), or even the Mixolydian (major 3rd). (Please refer back to the earlier chapters on Modes and the Scale Formulas in the Further Horizontal Movement chapter if you’re confused.)

Ex. 3



Ex. 4



Continued

. THAT CHROMATIC FEELING *(Cont'd)*

Ex. 5

IV

V

melodic minor, ascending descending

root 2 ♭3 4 5 6 7 root root ♭7 ♭6 5 4 ♭3 2 root

Now, if you were to superimpose all of these scales on top of each other, you'd get a pretty good idea of which chromatic elements are common and exploitable, and what areas are less traveled. The flat two and the major seven in particular, would seem to be more avoidable under general circumstances, perhaps unless specifically called for by the chord changes in the progressions you're playing over.

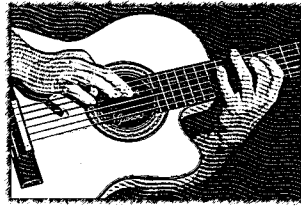
Still, music isn't all that different than real life - anything's possible. Who would think that The Boss had anything in common with Richard Wagner? And yet, there it is - the one octave descending E chromatic scale rhythmic phrase that provides a powerful, emphatic ending to the bridge and guitar solo of Bruce Springsteen's "Born To Run." General rule of thumb? Chromaticism is an evocative device: going up creates tension and expectation, going down gives you that sinking feeling, and wandering around is definitely unsettling (where's the key centre? where's the melody?).

So the next time that you're pondering,

"HOW SHALL I GET
THERE
FROM HERE?",

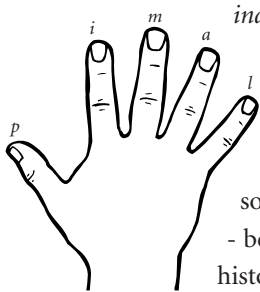
consider that Chromatic Feeling.





COMING TO TERMS WITH SIGNS & SYMBOLS, PART ONE

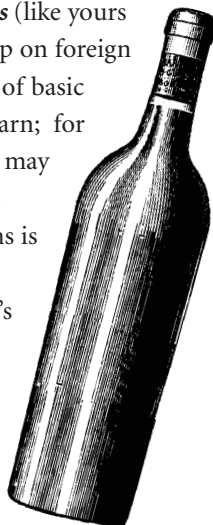
The basic info you need to translate the symbols and notation found between these covers contains a few ancient, foreign mysteries. One such area is right-hand fingering, where your thumb is represented by a *p*, which stands for *pulgar*; your index is an *i*, for



indicio (not index); *m* (the middle finger) stands for *medio*; and the ring finger is indicated by *a*, for *anular*. These are Spanish words. The pinky is not standardized - it is sometimes represented by *e*, *l*, *q*, or *n* - because it was not typically used, historically, in classical music.

Speaking of Spanish, a *rasgueado* is a Spanish strum. This particular indication means that the composer wants you to forego conventional thumb strumming, (all rock & rollers will have to ditch the pick - plectrum, if you're European), and go with a finger-roll kind of flamenco strum. It's like the opposite motion to drumming your digits on a tabletop - you're fanning and rolling them down across the strings, *l* through *i*.

Truth be told, if you're a graduate of **Bar Band 101 at the School of Hard Knocks** (like yours truly), you're probably not too hip on foreign languages. Still, there is a wealth of basic musical terminology one must learn; for starters, even though music itself may be multilingual, the international language of music terms and signs is Italian. Break out a bottle of Chianti, *i miei studenti*, for today's lesson is a list of musical terms and signs. Please memorize and store for reference.



Volume

triple piano (<i>ppp</i>)	as soft as possible
pianissimo (<i>pp</i>)	very soft
piano (<i>p</i>)	soft
Mezzo-piano (<i>mp</i>)	moderately soft
mezzo-forte (<i>mf</i>)	moderately loud
forte (<i>f</i>)	loud
fortissimo (<i>ff</i>)	very loud
triple forte (<i>fff</i>)	as loud as possible, also known as <i>Spinal Tap Heavy Metal</i> (<i>sthm</i>)

Volume Changes

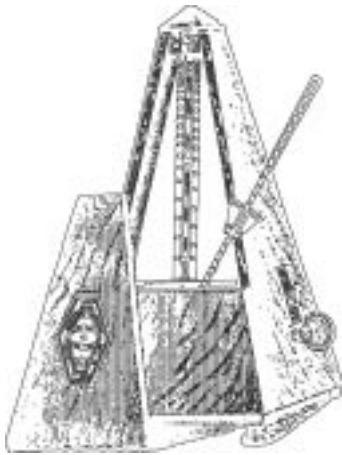
crescendo (<i>cres.</i> <)	gradually louder
decrescendo (<i>decres.</i> >)	gradually softer
diminuendo (<i>dem.</i> >>))	gradually softer, getting "smaller"
morendo	gradually dying away (<i>i.e.</i> , fades out)
forte-piano (<i>fp</i>)	loud, then suddenly soft
sforzando (<i>sfz</i>)	strongly accented; suddenly loud

Continued

. COMING TO TERMS WITH SIGNS & SYMBOLS, PART ONE *(Cont'd)*

Tempo

grave	very slow, heavy, solemn
largo	very slow, sweeping and broad
lento	slow
adagio	slow, leisurely
andante	walking pace
moderato	medium
allegretto	brisk walk, jogging pace
allegro	quick, lively, running
vivace	vigorous, fully animated
presto	very fast



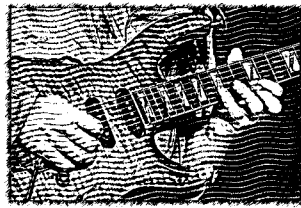
Changes in Tempo

accelerando (<i>accel.</i>)	gradually getting faster
ritardando (<i>rit.</i>)	gradually getting slower
rallentando (<i>rall.</i>)	getting very slow
ritenuto (<i>riten.</i>)	abruptly slower
allargando (<i>allarg.</i>)	gradually slower and louder
a tempo	return to the original pace
meno mosso	a little less pace
piu mosso	a little more pace

Style

ad libitum (<i>ad lib.</i>)	at the performer's discretion (self-indulgence time)
a capella	unaccompanied singing (literally, in church style)
agitato	agitated
animato	animated
attaca	no pause
cantabile	in a singing style
con brio	with energy and vigor
con moto	with motion and movement
dolce	sweet and soft
giocoso	gaily
grandioso	with grandeur
grazioso	gracefully
legato	smoothly
leggiero	lightly
maestoso	majestic
marcato	emphasized, marked
molto	much, very
pensante	heavily
poco a poco	little by little
sempre	always
sostento	sustained
staccato	short detached notes
mezzo-staccato	a little less than staccato
staccatissimo	very sharp and short notes
subito	suddenly (not to be confused with Sue-sue-sue-dee-oh, which in Phil Collins-ese means ambiguous...)
rubato	literally, "robbed" time: staying in meter, but interpreting and expressing the written note lengths in a more personal fashion.
tutti	everybody, all in

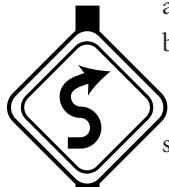




PART TWO: CHORD SYMBOLS AND ROAD SIGNS

Chord symbols can become a little confusing because different geographical regions can develop different symbolic codes, and different transcribers and copyists develop their own styles and idiosyncracies. Also, because so many rhythm section players start out in basement or garage bands, their reading and charting skills are often self-inventions.

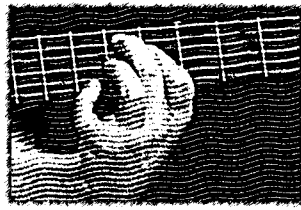
Nevertheless, using the good old, no-sharps-or-flats key of C as the example, here is a list of some of the varying chord symbols that one may encounter in their musical travels:



SYMBOL	CHORD DESCRIPTION	NOTES
C	C major	C, E, G
Cm Cmin Cmi C-	C minor	C, E \flat , G
C7 Cdom7	C dominant 7th	C, E, G, B \flat
Cmaj7 CM7 C Δ 7, C7-	C major 7th	C, E, G, B
Cm6 Cmin6 C-6	C minor 6th	C, E \flat , G, A
Cm7 Cmi7 C-7	C minor 7th	C, E \flat , G, B \flat
Cm9 Cmi9 C-9	C minor 9th	C, E \flat , G, B \flat , D
C6 Cadd6	C (MAJOR) 6th	C, E, G, A

*Notice how these three following chord symbols
ASSUME the minor seventh is included with the major third.*

C9	C 9th	C, E, G, B \flat , D
C11	C 11th	C, E, G, B \flat , D, F
C13	C 13th	C, E, G, B \flat , D, F, A
C6/9	C add 6th, add 9th	C, E, G, A, D
C/G	C major over a G bass note	G, C, E, G
C/E	C major over an E bass note	E, C, E, G
Cmin maj7	C minor, add the major 7th scale degree	C, E \flat , G, B
C $^{\circ}$ Cdim	C diminished	C, E \flat , G \flat
C Φ Cm7 \flat 5	C half diminished, or C minor 7th with a lowered (flatted) 5th	C, E \flat , G \flat , B \flat
Cdim7 C $^{\circ}$ 7	C diminished 7th	C, E \flat , G \flat , A



SHAPES THAT CROSS OVER

One of the really neat, idiosyncratic things about the guitar is the existence of shapes and patterns in the left-hand fingerings. Because of this, when you've learned one thing that's relatively simple, you've often also acquired much more that can get downright exotic and tasty.

Fig. 1



Preparation of right hand

Fig. 2

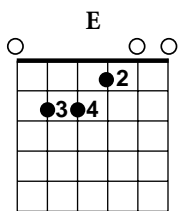


Sounding the chord

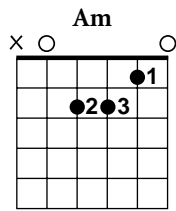
You've probably already stumbled onto this concept through the E and Am first-position chords (Ex. 1 and 2, respectively). Notice how the shape of the fingering remains exactly the same, except that it has "crossed over" vertically and moved down by one

string. This shape also forms the barre chords of Ex. 3 and 4, although the fingerings are changed as the 1st finger makes the barre. (Just as an aside: if you were to remove the 4th finger from the shape, Ex. 3's F# becomes an F#7. The same alteration turns Ex. 4's Bm into a Bm7.)

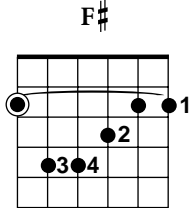
Ex. 1



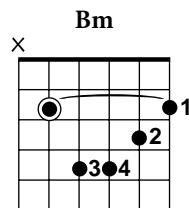
Ex. 2



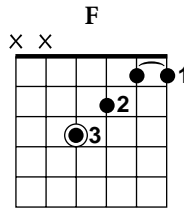
Ex. 3



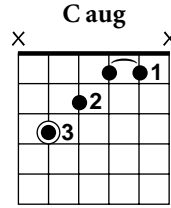
Ex. 4



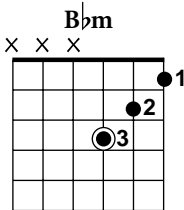
Ex. 5



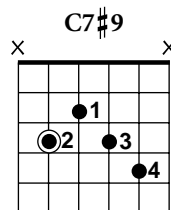
Ex. 6



Ex. 7

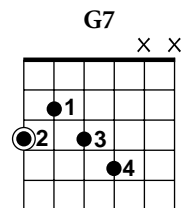


Ex. 8



Now let's look at the F in Ex. 5. If you just lift and move the whole fingering shape vertically across and up one string, and then strum the middle four strings instead of the top four, you've got a C augmented (Ex. 6). If you were to drop the shape down one, you'd of course run out of strings, but you'd also get a Bbm triad (Ex. 7) by maintaining the integrity of the fingering shape on the G, B, and E strings. Here's another: move the C7#9 shape in Ex. 8 across one string and - voila - G7 (Ex. 9).

Ex. 9

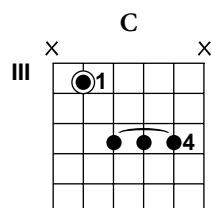


One finger is circled in most of the chord diagrams. That particular note is the root of the chord form, so anywhere you slide it on the fingerboard, the chord will take the name of that note. If you were to slide Ex. 9 up the neck so that the 2nd finger was at the 7th fret, you'd have a B7 chord. Likewise, the form of Ex. 8, with that 2nd finger up at the 10th fret, would be G7#9.

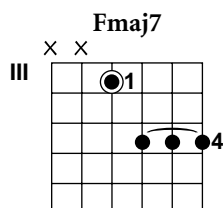
Continued

. SHAPES THAT CROSS OVER (Cont'd)

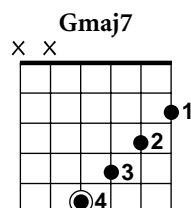
Ex. 10



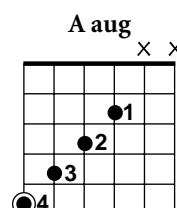
Ex. 11



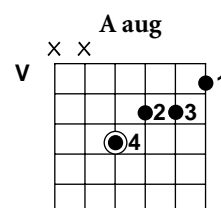
Ex. 12



Ex. 13



Ex. 14



Here are some more shape-related forms: Move the fingering shape of **Ex. 10**, C, across, and you get **Ex. 11**, Fmaj7; shift **Ex. 12**, Gmaj7, and get **Ex. 13**, Aaug; move the shape of **Ex. 14**, Aaug, and you have **Ex. 15**, E6; displace the fingering in **Ex. 16**, E6, by one string, and it's **Ex. 17**, B7 (continue over to the next string, and you have **Ex. 18**, F#7sus4); move **Ex. 19**, Gm7, over to arrive at **Ex. 20**, Cm9; and shift **Ex. 21**, C7, across and you're playing **Ex. 22**, F6.

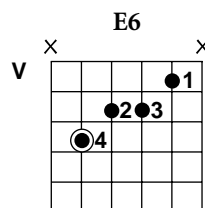
For The Love Of Guitar
TRANPOSE THE
KNOWN INTO
THE UNKNOWN



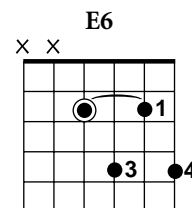
The concept at work here is that, quite often, when searching creatively, the genesis of a new direction can begin by taking some known quantity and placing it in unusual circumstances. This is not to say that you will discover totally original fingerboard ideas: merely that this combination of familiarity with unfamiliarity can sometimes prove useful in sparking some new directions in personal creativity.



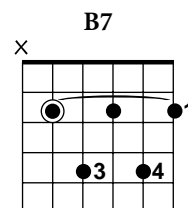
Ex. 15



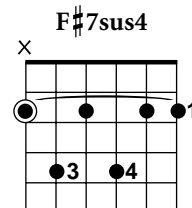
Ex. 16



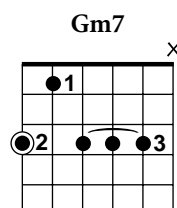
Ex. 17



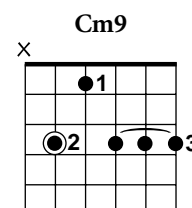
Ex. 18



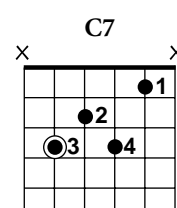
Ex. 19



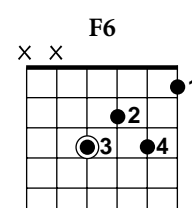
Ex. 20

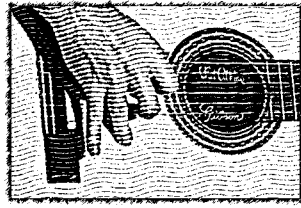


Ex. 21



Ex. 22





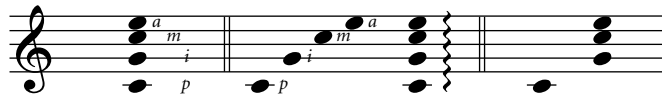
FINGERSTYLE CHORDING


In the previous chapter, you'll notice that with the exception of **Ex. 1** through **4**, **Ex. 7**, and **Ex. 17** through **20**, all of these chord forms are voiced on four adjacent strings. Just for fun, why don't you try playing them by picking the bass note (or root note, the circled one) with your thumb, and the remaining three strings with three fingers of your right hand, as in **Fig 1** and **2**. Try picking all strings simultaneously, so the four notes sound evenly, all at once (**Ex. 23**, using the notes of **Ex. 10's** C chord). Then try "rolling" through the strings (**Ex. 24**), so that the notes sound as if you had strummed down across them. Finally, you might try this: pick the bass note with your thumb, all by its lonesome, and then simultaneously "free stroke" (without resting on the adjacent string) the remaining three strings (**Ex. 25**). If you absolutely refuse to give up your pick, then try all of the above with your pick substituting for the thumb, and call into action your middle, ring, and pinky to sound out the other three strings.

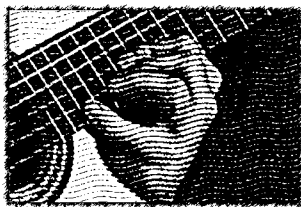
Ex. 23

Ex. 24

Ex. 25



Once you become accustomed to this chording method, I think you'll find it a very clean, balanced, and accurate way to sound out chord voicings, and you'll begin to develop a real appreciation for the style of pickers like Chet Atkins and Mark Knopfler. You'll also get a first leg up on some of that hip jazz guitar stuff, where cats are chord compin' and walkin' the dog - that'd be improvising harmonic structures while playing their own accompanying bass line. 



SOME ENGAGING FINGERSTYLE CHORDS

Calling all you nimble-fingered pretenders to the thrones of guitar godhood, sitting around practicing your virtuosic two-handed tapping, sweep picking, multi-octave arpeggiated lines, licks, tricks, fills, and thrills:



PLEASE



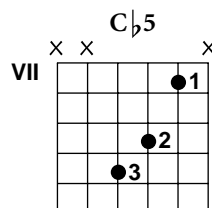
at least just for the

FEW MINUTES IT WILL TAKE
TO READ THIS CHAPTER!

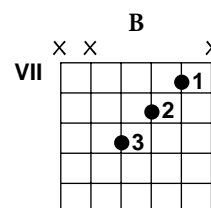
Thanks.

One night, at an *industry function rubber chicken dinner* seated alongside fellow guitarist Randy Bachman (of Guess Who and Bachman-Turner Overdrive fame) and enjoying some early Winnipeg Lenny Breau stories, the old chapter-topic-spider-sense started tingling. I related an anecdote about being at DiMarzio's booth at a National Association of Music Merchants' convention, when confronted by a couple of gonzo, supersonic, distorted rockoids who were eager to trade knowledge even-up: hot fretboard pyrotechnics riffs for some of those energy-efficient, cooler-than-cool chord changes from The Guess Who's classic "Undun" (Greatest Of The Guess Who, RCA, AYL13746).

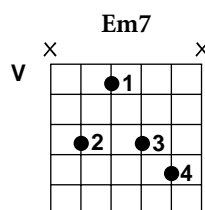
Ex. 1



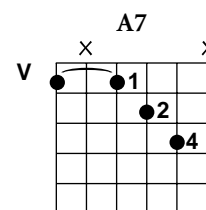
Ex. 2



Ex. 3

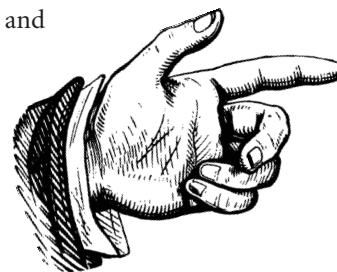


Ex. 4



A "tricky" chord change in question was a C(b5) leading to a B, as illustrated in Ex. 1 and Ex. 2. Try picking it with your right-hand thumb(*p*), 1st(*i*), and 2nd(*m*) fingers (on the D, G, and B strings, respectively).

Another nice change that forms the backbone of many songs besides "Undun," is the Im7 to the IV7, illustrated here as Em7 to A7 (Ex. 3 and 4). Again, you might want to try ditching your pick to get into a fingerstyle right-hand approach, adding the 3rd (*a*) finger to cover the voicing (*p, i, m, a* on the A, D, G, and B strings, respectively, followed by *p, i, m, a* on the E, D, G, and B strings), such as Randy did in emulation of Lenny, who was in turn emulating his master and mentor, Chet Atkins.



Continued

... SOME ENGAGING FINGERSTYLE CHORDS (Cont'd)

Ex. 5

Once you're feeling comfortable with this change, try this little exercise to exploit it in a sequence, with a little right-hand development tossed in for good measure (Ex. 5). Notice on the second beat of bars 1, 2, and 3, there's an eighth-note rest accompanied by X's on an eighth-note stem. What you should try here is a little percussive click against the strings with your right hand's nails (*i, m, a*) and the outside of your right thumb, while muting the strings with your left hand. This little subtlety helps give the exercise a better feel and flow.

Ex. 6A

Em/B

Ex. 6B

Em/C

Ex. 6C

Em/C#

Ex. 7

Em/B Em/C Em/C# Em/C

Ex. 8

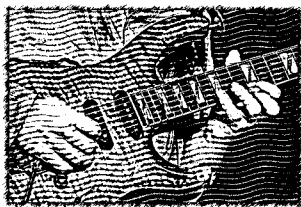
E Dorian

(Ex. 8) over the Em/B and the Em/C#, and E Aeolian over the Em/C (Ex. 9).

Finally, speaking of good measures and Randy's fingerstyle chords, here's a progression of three chords from the bridge of "Undun" that is another classic for creating a dark, mysterious, sad, minor mood (Ex.6). Try looping the changes like in Ex. 7, then jam on them. Try using E Dorian

Ex. 9

E Aeolian



LIGHTBULBS, FOUR STEPS AND FIVE BLOCK SHAPES

QUESTION:

How many guitarists does it take to screw in a light bulb?

ANSWER:

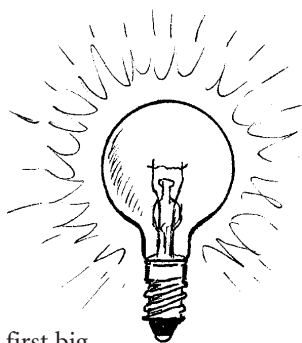
Ten. One to screw in the light bulb, and nine to stand around and mutter, "Not bad, but I coulda done better."

Yeah, well, an old joke. But the timeless aspect of it is that "better" is so subjective. And the ironic paradox is that if we all want to get better as we go along, we must keep trying to look at our craft and artistic talents objectively.

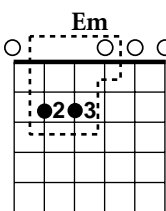
We all get into ruts and have to start looking for something to pull us out. The first big relatively standard rut usually comes after a guitarist knows some chords, and has a good sense of the standard two-octave, one-position, blues-pentatonic-scale lead stuff - root, ♭3rd, 4th, 5th, ♭7th, root (**Ex. 6**). But to be able to move up and down the neck fluidly, changing positions, to add some spice to the act, as it were, ah, there's the rub, er, rut. What leads us out of that slump is a simple but complete concept of the fingerboard: a grasp of the location of every inversion of a chord between the 1st and 12th fret, superimposing the blues pentatonic scale over each one, and committing it to memory.

For The Love Of Guitar DONKEY WORK

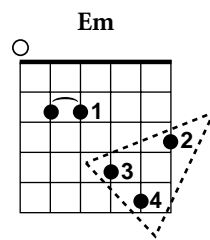
There's no magic involved: there seldom is, in the pursuit of solid, reliable basics. I often call it Donkey Work. The legendary virtuoso Paderewski called it drudgery. Call it whatever you want, curse it if you like, but accept it. Piecing together several little bits of finite information that you probably already know is often the best and only way to screw in the light bulb over your head.



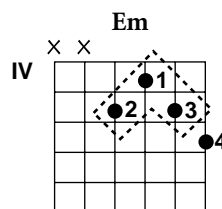
Ex. 1



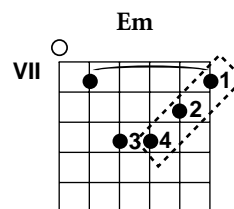
Ex. 2



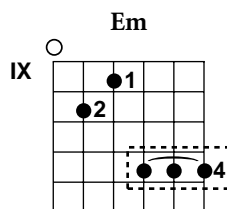
Ex. 3



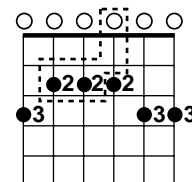
Ex. 4



Ex. 5



Ex. 6

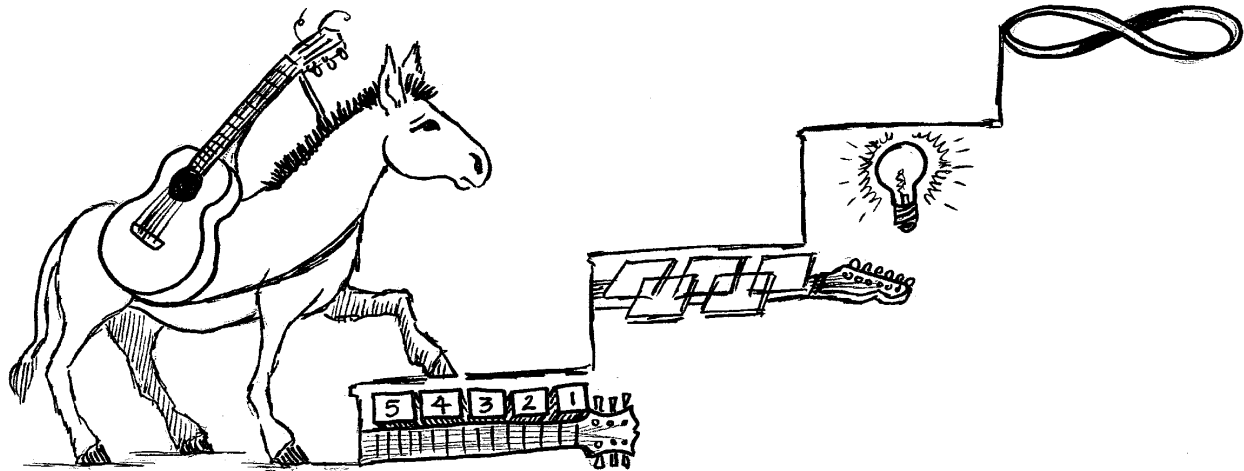


Step One: The 5 Block System Shapes Up

E is a good rock and roll guitar key. Let's look at the first five examples of Em chords, all in different inversions and positions up the neck. The triad shapes in **Ex. 1** through **5** are outlined because we are concerned with memorizing the shapes of the chords, rather than the full chords with their particular fingerings and their positions on the fretboard. That's step one.

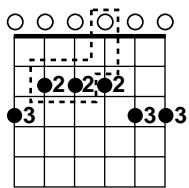
Continued • • • • •

... LIGHTBULBS, FOUR STEPS AND FIVE BLOCK SHAPES (Cont'd)



Step Two: Superimposition

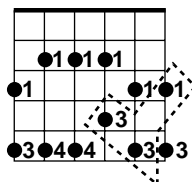
Ex. 6



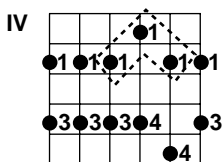
Step two requires superimposing the E blues pentatonic scale of Ex. 6 through Ex. 10 over each chord inversion. Notice the "lower" row of fingerings across the strings in each diagram - for instance, in Ex. 6, the left-to-right 3-2-2-2-3-3

fingering shape (which is the "lower" connect-the-dots pattern in the diagram but actually the "upper" row in terms of notes sounding on the fingerboard). It forms the "upper" row of the next inversion's example - the 3-2-2-2-3-3 of Ex. 6 becomes the 1-1-1-1-1-1 of Ex. 7. Notice how those triadic shapes of Ex. 1 through Ex. 5 sit right in the heart of the scale patterns of Ex. 6 through Ex. 10.

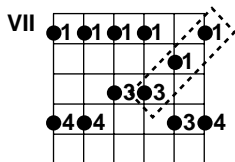
Ex. 7



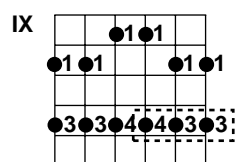
Ex. 8



Ex. 9

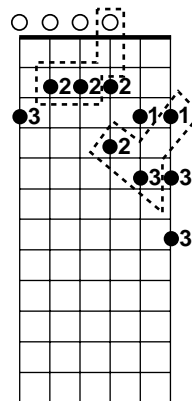


Ex. 10



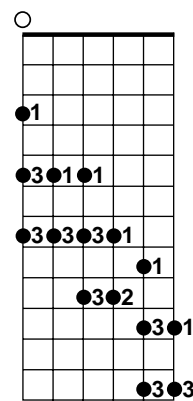
Ex. 11

ascending



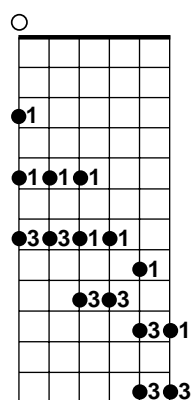
Ex. 12

ascending



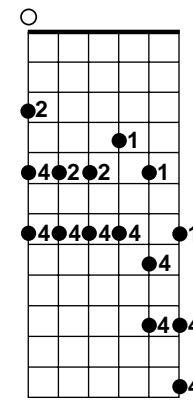
Ex. 13

descending



Ex. 14

ascending



Continued

. LIGHTBULBS, FOUR STEPS AND FIVE BLOCK SHAPES *(Cont'd)*

For The Love Of Guitar

THE SHAPE SHIFTER'S MEMORY PATTERNS

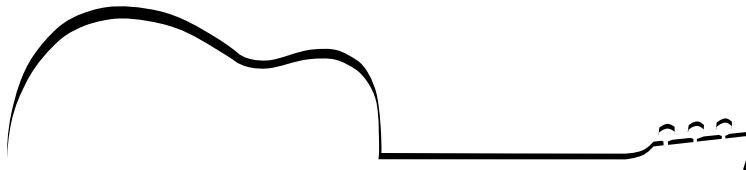


Recognizing shapes and patterns, relating them to each other, memorizing and applying them are perhaps the most basic concepts of lead guitar playing.



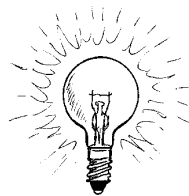
Step Three: Illumination

In step three the light bulb comes on, as the scale patterns start to tie together. **Ex. 11** through **Ex. 14** are some suggestions of fingerings and shifts. Visualize how the triad chord-inversion shapes fit into these runs so that you can see how each position is exploited. Once you're comfortable with **Ex. 6** through **Ex. 10**, try to get personal and creative. Using **Ex. 11** through **Ex. 14** as guides, find your own shifts and fingerings that are comfortable and smooth.



Step Four: Towards the Infinite

Step four is about inserting your personality into the study material, adding bends, licks, phrases, and rhythmic structure. This is the step that lasts a lifetime.



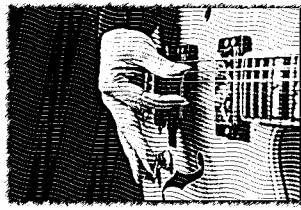
QUESTION:

So how many guitarists does it take to screw in a light bulb?

ANSWER:

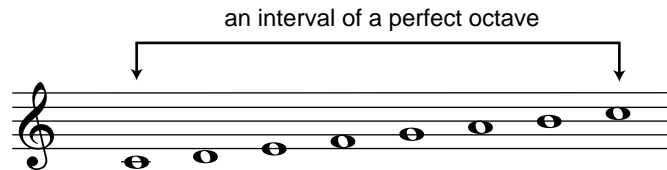
Step by step, inch by inch, blow by blow, note for note, & by and by, Lord, by and by.





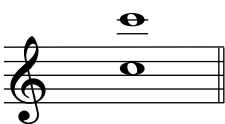
AN OCTAVES PRIMER

Ex. 1



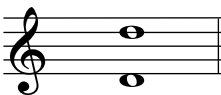
The “perfect” octave of music theory textbooks, commonly referred to in everyday guitar player parlance as just a plain old octave, consists of the two closest notes with the same letter name - e.g., C and the next C up or down (see **Ex. 1** and **Ex. 2**), or D and the next D up or down (**Ex. 3**), and so on.

Ex. 2

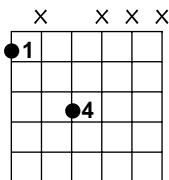


Using octaves to flesh out an interpretation of a melody is a very common technique, widely used by guitarists playing in a traditional jazz style or anyone simply seeking a rounder, mellower, fatter tone. This was epitomized in the work of Wes Montgomery, and has evolved perhaps most notably with the popularity of the stylings of George Benson.

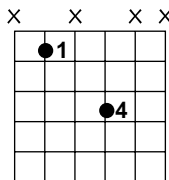
Ex. 3



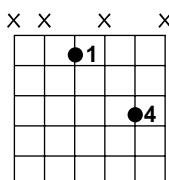
Ex. 4



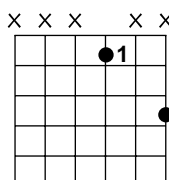
Ex. 5



Ex. 6



Ex. 7



The four most common octave positions are shown in **Ex. 4** through **Ex. 7**. You should

mute the string between the octave fingerings with the inside fleshy pad of the distal phalange of your 1st finger (see **Fig. 1**). In the case of **Ex. 4**, the inside fleshy pad of the proximal phalange of the 1st finger mutes the E (first) and B strings (**Fig. 2**).

Fig. 1

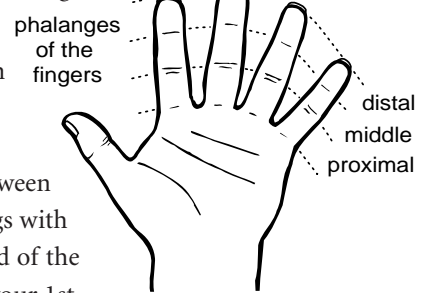
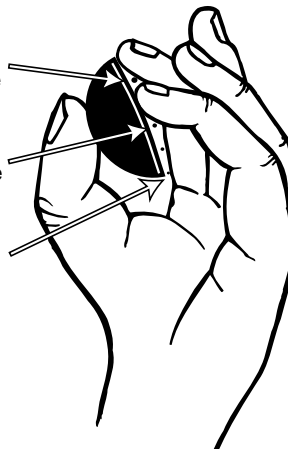


Fig. 2

1st finger distal mute
4th finger distal mute
1st finger proximal mute

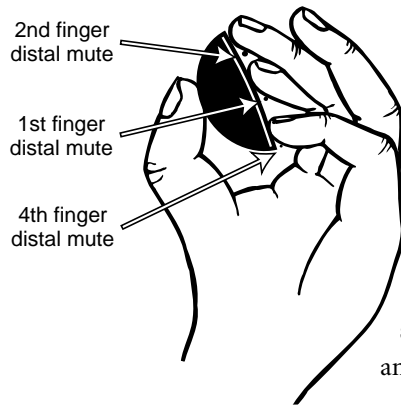


When the octave position is on the higher strings (as in **Ex. 5** through **Ex. 7**), the 2nd finger's distal pad should mute the unwanted upper strings (**Fig. 3**). All of this left-hand finger muting allows your right hand to sound out the octave with a light brushing “free” downstroke (**Fig. 4**); or you could employ the same style of stroke using the flesh of your right thumb, like Wes did.

Continued

• • • • • AN OCTAVES PRIMER (Cont'd)

Fig. 3



The method of playing in octaves is one of shifting and sliding: squeezing the octave fingering, then releasing the pressure while maintaining the mutes, and shifting to your next notes. Despite the one-fret stretch difference between **Ex. 4** and **Ex. 5**, or **Ex. 6** and **Ex. 7**, the attitude of the left hand never really alters; it just shifts and crosses in parallel horizontal and vertical movement.

The way to start assimilating octaves into your playing is by practicing two-octave scales (major and minor, in all keys) and by creating little exercises on pentatonic and blues scales. **Ex. 8** should give you an idea of the kind of thing you should be doing in all keys.

Ex. 8

B \flat pentatonic

T	3	5	3	5	7	6	8	11	13	15	13	15	18
B	1	3	1	3	5	3	5	8	10	12	10	12	15

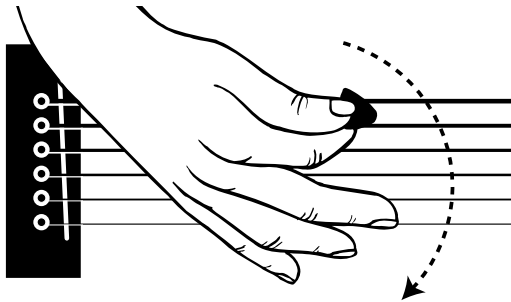
G blues

T	15	13	15	14	13	11	12	10	12	11	10	8	5
B	12	10	12	11	10	8	10	8	10	9	8	6	3

Continued • • • • •

... .. AN OCTAVES PRIMER (Cont'd)

Fig. 4



Once you have the hang of it, there are two more basic things to note.

1 Because the method itself is one of shifting and sliding, it only makes sense that a natural evolutionary step in octave phrasing is “sliding” up into notes. One and two-fret grace-note slide-ins are very common when employing this technique. Ex. 9 illustrates this point.

Ex. 9

Musical notation for Ex. 9, showing a sequence of notes with fingerings (13 15 13, 13 15 14, 11 13 11, 10 12 10) and a corresponding fretboard diagram below it.

2 You don’t have to sound out octaves as in Fig. 4; you could be more exact and pick them out with your thumb and a finger, or your pick and a finger (some prefer to use the 2nd or 3rd- as in Fig. 5). In that case, there are three more octave fingering positions you should know (Ex. 10 through Ex. 12), where there are two strings between the fingerings, and the higher octave note is played down the fingerboard behind the lower-sounding octave note. The thing to notice here is that because the picking hand has become more precise, it is no longer critical to employ all of the left-hand muting techniques outlined in Fig. 2. and Fig. 3.

Fig. 5A



Fig. 5B

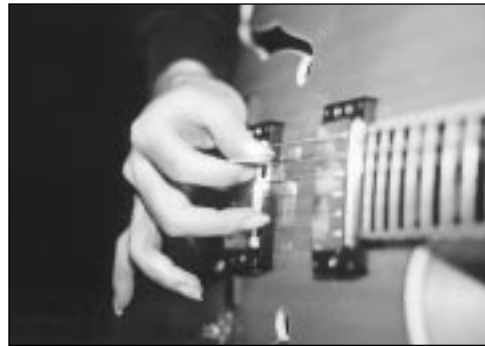
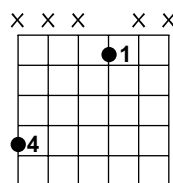


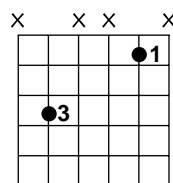
Fig. 5C



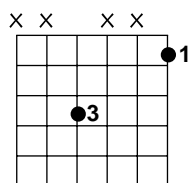
Ex. 10



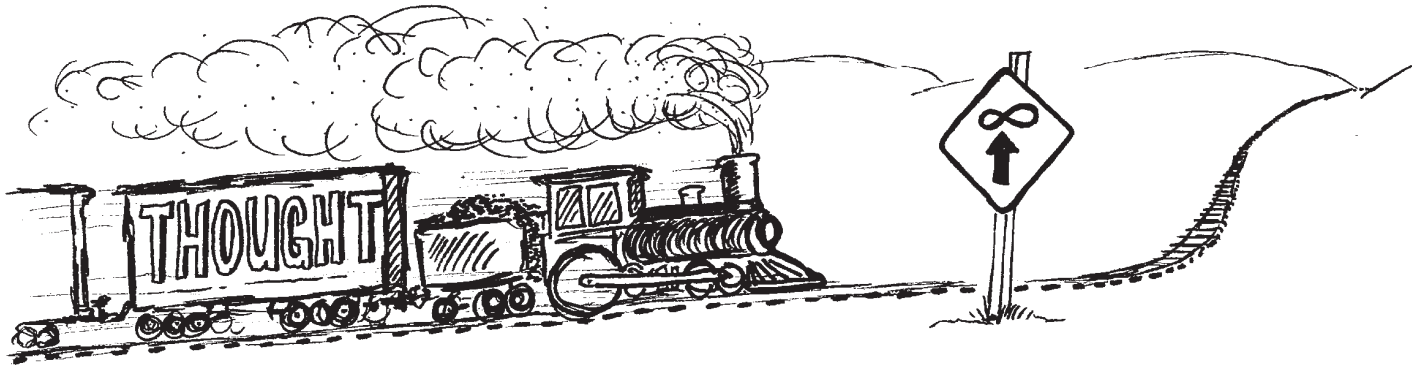
Ex. 11



Ex. 12



Continued



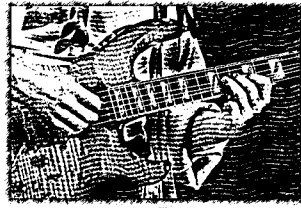
For The Love Of Guitar

DON'T LET YOUR TRAIN
OF THOUGHT STOP HERE

It is worth repeating: as you work on the examples from this, or any other chapter, remember they are only basic suggestions. They should only serve as a starting point for your own creativity and application.

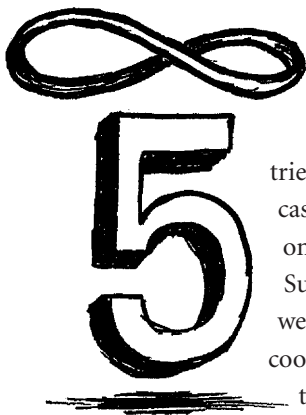
*Nothing here is ever
sacred gospel:*

TAKE WHAT YOU
CAN USE AS A
TOOL
AND
BUILD
WITH IT.



THE POWER OF FIVE - THE PENTATONIC SCALE

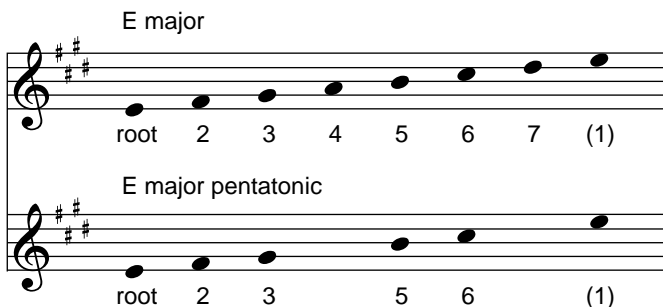
Everyone has music that acts like aural lodestones in the soundtrack of their lives. One of mine is Led Zeppelin's debut album (Led Zeppelin, Atlantic, SD8216). It conjures up powerful memories of 1969, when I was a 16-year-old basement-band guitarist. (It's like Robbie Robertson sings in "Somewhere Down The Crazy River" "...did you hear that? Oh, this is sure stirring up some ghosts for me.")



There I was, in my boyhood bedroom, a trusty one-pickup Kay in hand, wearing out the needle on the old Seabreeze as I tried to decipher the beautiful, cascading run that Jimmy Page plays on "Communication Breakdown." Suddenly the proverbial lightbulb went on over my head. Hey! That cool pattern he plays over E major is the same one I'd use if I were playing blues in the key of C#!

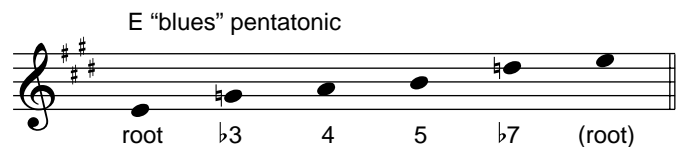
I had discovered the beautiful duplicity of the pentatonic scale. Three frets below the basic blues scale pattern, the same fingering yields a major-ish, "country" sound.

Ex. 1



The pentatonic scale (from the Greek penta, meaning five) has five notes in each octave. The folk music of many cultures is based on pentatonic scales. ("Auld Lang Syne," for example, has a pentatonic melody. So does "Suki Yaki," a song that seems to recycle back to #1 on the pop charts every decade. Surely this says something about the universal appeal of these notes.) We usually encounter pentatonic scales in one of two contexts: as a major pentatonic scale, with root, 2, 3, 5, and 6 (you can think of it as a major scale that's "missing" scale degrees 4 and 7 - see Ex. 1); or as a minor pentatonic or blues scale, with root, ♭3, 4, 5, and ♭7 (see Ex. 2 - the ♭3 and ♭7 of the blues pentatonic scale are the two supporting players in the troika of legendary "blue notes": a ♭5 is the "blue" note that draws all the Gershwin-esque attention, probably for expanding beyond pentatonic boundaries).

Ex. 2



Here's a party trick: drag your fingers harp-style across a piano's black keys while holding down the sustain pedal. Not only will everyone be impressed by the guitarist who has been so modestly concealing his keyboard chops, but you'll have played a G♭ major pentatonic scale (or an E♭ blues scale—remember, E♭ is three frets below G♭).

Continued • • • • •

. THE POWER OF FIVE - THE PENTATONIC SCALE *(Cont'd)*

Each pentatonic fingering can be interpreted as either major or blues/minor, depending on which note you designate as the root. **Ex. 3** shows major and minor pentatonic scale fingerings (for E major and C# blues, respectively) in five positions. Notice that the fingering is the same for both scale types, but that different notes serve as the root.

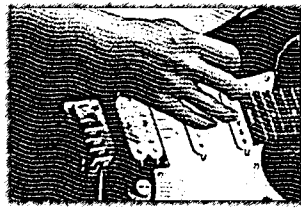
Ex. 3

	<i>E major pentatonic</i>	<i>C# blues</i>
IV		
VI		
IX		
XI		

The two pentatonic scales are not mutually exclusive. Our culture's pop music has assimilated both, so you can combine them in the same song, solo, or heck, even in the same bar of a riff. Try playing over a 12-bar blues progression using the blues/minor pentatonic fingerings. Then, try sliding any of the five fingerings down three frets to get the major, "country" sound. Grasping this concept is a good first step towards understanding the more advanced modal superimposition concepts of players such as Frank Gambale and Larry Carlton.

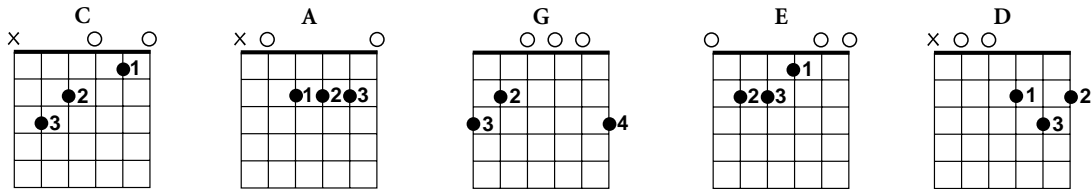
Finally, a word about the power of the number five. The fifth is the most basic, powerful interval; the Circle of Fifths is a fundamental concept in music theory; and the ancient Chinese revered the number five because it signified the five elements, the five types of human relationships, and the five types of grain.

In our microtonal, polychromatic world, the pentatonic scale is a profound, primal means of expression that we still may not appreciate or understand fully enough.



BUILDING UP THE FINGERBOARD WITH THE FIVE-BLOCK SYSTEM

Ex. 1



One of the most important fingerboard concepts is the five-block system.

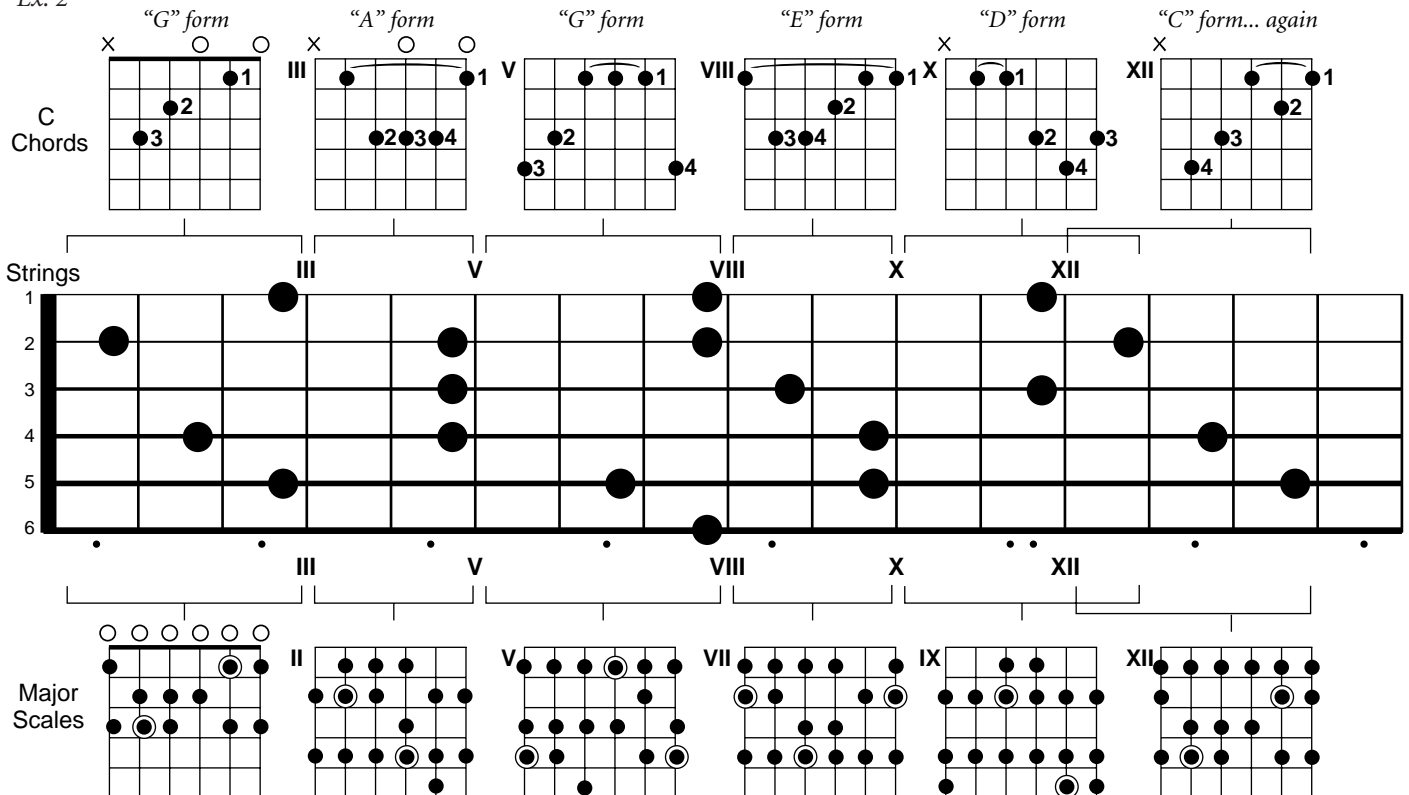
Jim Ferguson provided me with my introduction to the classic five-block system, which is based on five simple first position chord forms (Ex. 1).

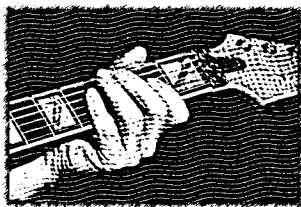
Now let's take the five forms and put them on the fingerboard as different voicings of the same chord, in the same key, all the way up the neck (Ex. 2). Don't get confused—the chords at the top of Ex. 2 are all C chords, but they're labeled according to the visual

shape of the first-position chords. The diatonic major scales that correspond to each chord form are shown at the bottom of the example. The root notes - all C's in this case - are circled. It's not the pin-up foldout of the month, but it's probably one of the most fundamental building blocks of fretboard knowledge.

Now you've got a system that covers the entire fingerboard, but it won't do you much good if you can't transpose it into all the major keys. Once you've digested that, it'll be time to move on to other quinary things.

Ex. 2

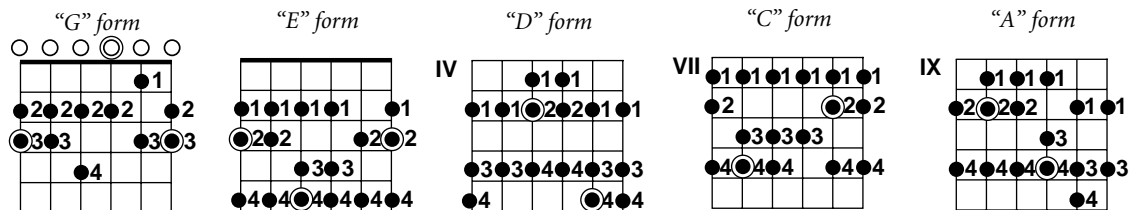




THE FIVE-BLOCK SYSTEM, PART TWO

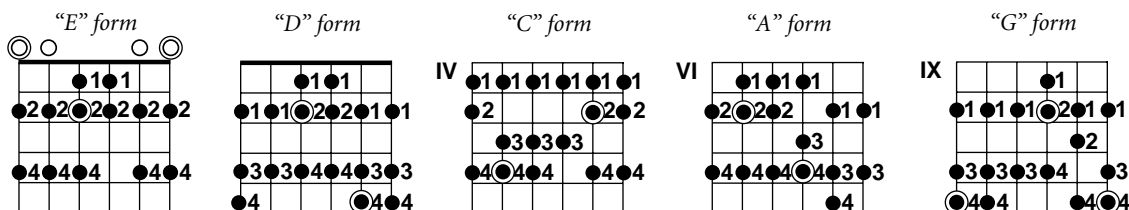
Ex. 1

G scale system



Ex. 2

E scale system



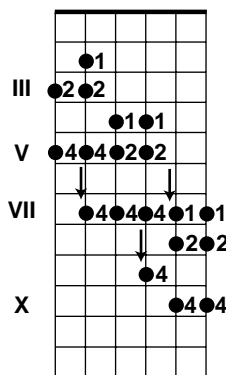
Those of you who have done your woodshed duty from last chapter can double-check your work against **Ex. 1** and **Ex. 2**. Those of you who claim the dog ate your homework should feel ashamed - consider these offerings a free introductory gift. Come up with fingerings for the other nine keys on your own, and say three “Hail Chuck Berrys” as penance for your indolence.

To fully assimilate the five-block system into your playing, you must connect the dots. How will you shift from one scale position to the next? **Ex. 3** shows one way to combine three positions in order to execute a smooth run. In the ascending run, the first five notes come from the “E-form” G scale. The arrow represents a shift up to the “D-form” G scale for the next seven notes. A second shift takes you up to the “C-form” G scale for the final six notes.

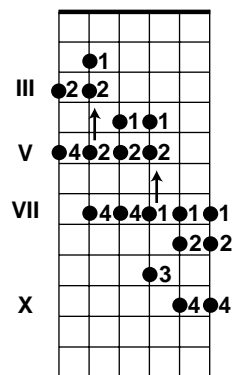
When and where to shift is a matter of personal choice—comfort and ease of memorization are the most important criteria.

Ex. 3

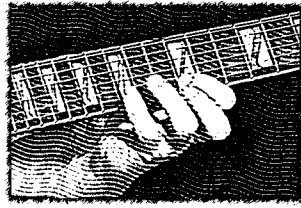
Ascending G major scale



Descending G major scale



Attention dog-feeders:
This doesn't mean that you don't have to
WORK IT OUT!



FOR THE LOVE OF GUITAR: THE FIVE W's

Who? What? When? Where? & Why?

Journalists are taught to answer these questions, as inquiring minds have a need, a fundamental desire, to know.

Why shouldn't musicians ask themselves the same questions?



Who? Who am I?

Have I committed my heart and soul to the music that I'm making? Who is my audience, and am I reaching them?



When? Timing...is...everything.

Is my playing appropriate? Am I playing the right note at the right time? Am I adding to the groove? Can I give the performance a real sense of occasion?



What?

Do I understand what I'm doing? Do I have perspective and awareness? What is the significance of the music to me and to my audience?



Where?

"Where" is closely related to "when." I once saw Larry Carlton and B. B. King together on a TV show. Larry said that when he wanted to improve his phrasing and placement, he went back to B.B.'s records and found that he was playing everywhere that B.B. wasn't, and vice versa. He turned his playing around, and the rest is history.



Why?

A good actor searches for motivation. If you want to make it really matter, you've got to have a reason. You don't necessarily have to spell it out for your audience. But if you don't think they can tell the difference between a committed performance and a meaningless one, why are you bothering in the first place?



That's it for Book Two.

*Thanks for visiting the construction site:
I hope you've found some Building Block materials that
you can work with. The chapters in Book Three,
"The Basic Brainstorming Book,"
are meant to get you thinking about
some different approaches*



FOR THE LOVE OF GUITAR,
*and some different directions in which you might want
to channel your affections.*

*I certainly hope that our paths will cross again.
Meanwhile, Pick & Grin.*

RE

YOU CAN CONTACT:



at
P.O. Box 97522
Highland Creek, Ontario M1C 4Z1
Canada

www.rikemmett.com



Book One
The Basics Book

Book Two
**The Basic
Building Blocks Book**

Book Three
The Basic Brainstorming Book

Book Four
The Beyond Basics Book

Design:	Jeanine Leech & Mr. E.
Editorial Assistance:	Nancy Wood
Technical Assistance:	Lee Olsen
Cartoons and Illustrations:	Rik Emmett
Figures and Illustrations:	Jeanine Leech
Music Examples written by:	Rik Emmett
Photography:	Jeannette Emmett Jeanine Leech



OHB-FTLOGB2
Copyright ©1998 Open House Books
Rockit Sounds Publishing [SOCAN].
A Division of Rockit Sounds, Inc.

All rights reserved. No part of this publication may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

ABOUT THE AUTHOR



Rik Emmett is one of Canada's most respected musicians; a virtuoso professional guitarist since 1970, a multi-talented singer, songwriter and prolific producer. His career as an award-winning recording artist began in 1976, and over the years he has also been a published cartoonist, a popular magazine columnist for *Guitar Player*, and an educator. Currently, he lives in Mississauga, Ontario with his wife and four children, and continues to write, record and tour. For up-to-date, comprehensive information, you can visit his official website at www.rikemmett.com.



FOR THE LOVE OF GUITAR
Book One
The Basics Book

Book Two
The Basic Building Blocks Book

Book Three
The Basic Brainstorming Book

Book Four
The Beyond Basics Book

