

THE ULTIMATE GUITAR GUIDE

PART 1



***Quickly Master The Most Important Skill
Sets That Every Guitarist Must Know***

ERICH ANDREAS

Introduction

Thank you so much for purchasing this ebook! I sincerely feel that what I cover in the next few pages is the absolute best place from which to start your journey to learning to play the guitar...And after going through this information, I'm sure you'll agree!

Because people find my information from so many different sites on the internet, I thought I'd dedicate this page to showing you the best places to find Your Guitar Sage videos, materials and information...

I hope to see you soon on my many web and social networking pages!

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Before we begin, I want to let you know a little about myself and my approach towards teaching guitar. I have been playing guitar for over 25 years and have been in numerous bands (rock, metal, country, pop, classical, alternative) during that time. I have studied with many teachers and was a classical guitar major for 3 years before graduating with a Music Business degree. I am a working studio guitarist as well as a guitar teacher, songwriter and producer. I LOVE playing guitar for a living and am living my dream! I also LOVE imparting others with knowledge so that they, too, can fulfill their dreams as it relates to the guitar. Thank you for allowing me to guide you in this great learning process.

A word of encouragement - Some of the concepts that you are about to learn are quite "thick" with information; you WILL be challenged to do some serious thinking about the guitar. Your hands will be, most likely, just as equally challenged. One-on-one teaching allows me the opportunity to impart these same concepts in more detail, and also gives me the chance to encourage my students; to

guide them through those parts that might discourage them from playing. Before embarking on this journey, you must remember that you WILL get discouraged at times! You WILL get frustrated – and most likely, you will want your skills to progress faster...and to that I say, WELCOME TO THE CLUB! Most every musician wants things to move faster than they typically do. The greatest guitarists have ALL felt these frustrations and have also felt, at times, that they were not “cut out” for guitar. But like all good, worthy endeavors, we must strive for the mark. If gold were just a few inches beneath the soil in our own backyard, we would be digging it up all day and probably wouldn’t appreciate it much at all. But because it’s found deeper – and requiring considerable effort to extract it – it’s much more valuable and appreciated that much more!

So be encouraged! Remember that the time you spend on the guitar WILL pay off! Have FUN and spend as much time as you can playing, practicing and honing your skills. I promise you WILL see great progress!!

NOW DIG IN!!



Erich Andreas, “Your Guitar Sage”

Video Directory

The following is just a short list of videos available to you free of charge on 2 of my YouTube channels,

YourGuitarSage and YGSGuitarLessons. These and many of my other videos serve as the perfect teaching companion to this eBook - and to the others that are forthcoming, as well!

YourGuitarSage YouTube Channel	http://bit.ly/15xr5P
YGSGuitarLessons YouTube Channel	http://bit.ly/ik9Bxu
Intro to YourGuitarSage	http://bit.ly/i0ziiC
Baby Beginner Guitar Lesson	http://bit.ly/gJAPtS
Encouragement/Advice	http://bit.ly/hV1x24
How to Play Open Chords	http://bit.ly/f9dqUe
Tuning Your Guitar by Ear	http://bit.ly/ey8W75
How to Read Charts	http://bit.ly/f6ock8
Strumming Method	http://bit.ly/eOwK91
How to Use a Capo	http://bit.ly/hz2UX9
Diatonic Harmony	http://bit.ly/fmeX98

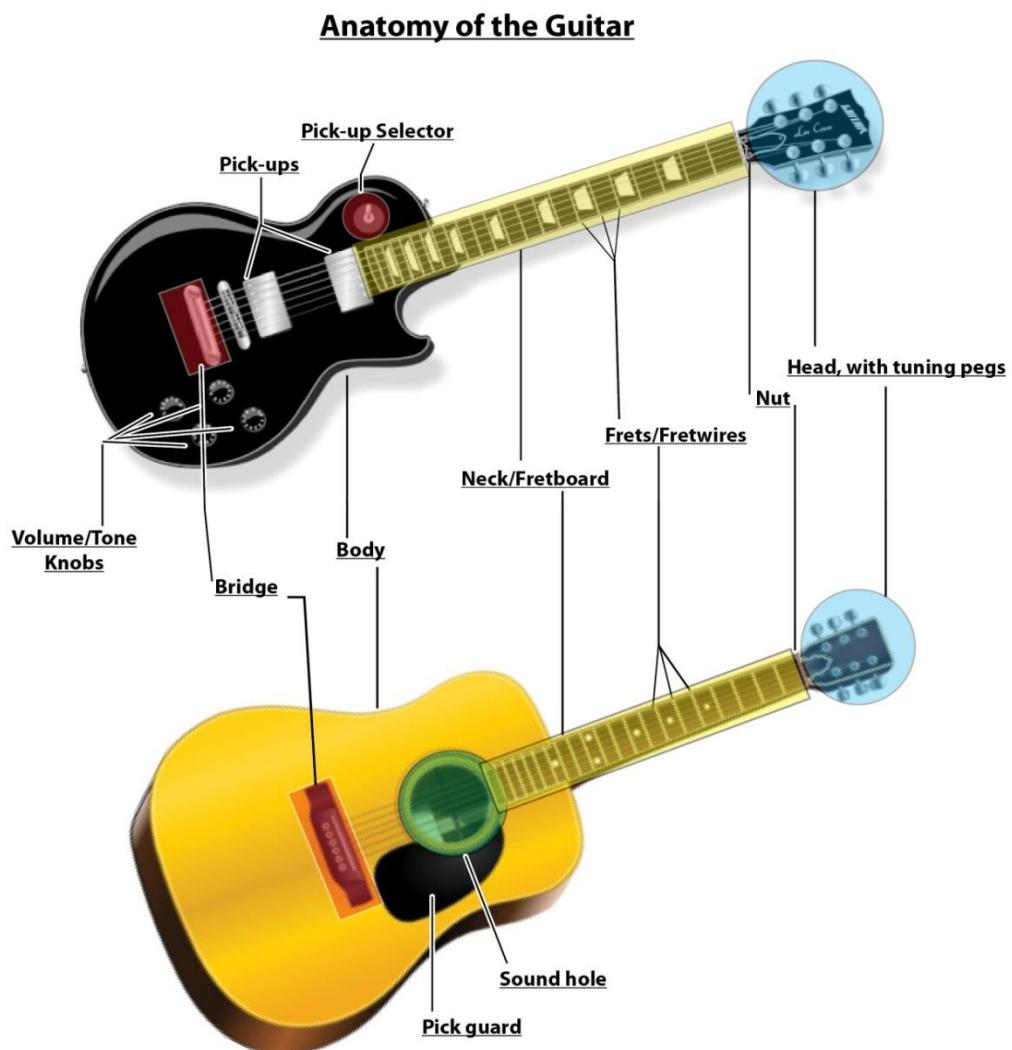
So, check 'em out - especially if you find a particular topic a little difficult at first - and replay them as often as you need!

...and of course, don't forget to subscribe to YourGuitarSage and YGSGuitarLessons on YouTube!

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Anatomy of the Guitar

As with learning anything new, it's very important to become familiar with nomenclature. I've provided this graphic so you can learn and can get used to using the proper terms for the components of your guitar. You'll just sound smarter, too!

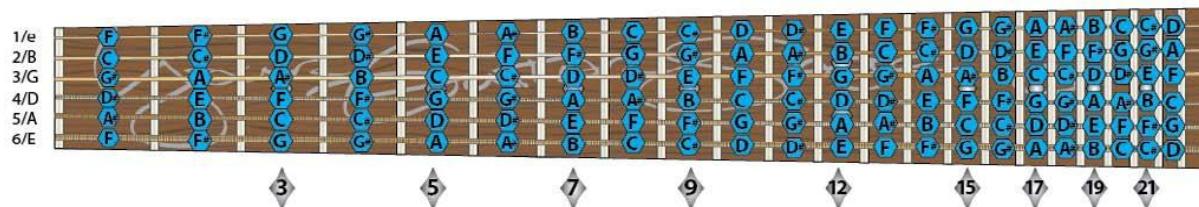


Diatonic Harmony

- The musical alphabet goes from A to G (there is no “H, I, J”, etc.)
- A half-step is the distance between 1 fret and the next on a guitar
- A whole step is equal to 2 half-steps or 2 frets distance
- A sharp (#) is when we raise a pitch by a half-step
- A flat (b) is when we lower a pitch by a half-step
- Every note has a sharp, except for **B** and **E**

So, the musical alphabet reads like this A, A#, B, C, C#, D, D#, E, F, F#, G, G#...

... and all the notes on a 23 fret board look like this...



So, if W = whole step and H = half-step, then: Major Scale = W W H W W W H

Scale steps: 1 2 3 4 5 6 7 8 (or 1)

Distance between notes: W W H W W W H

Have you ever heard the vocal exercise, “Do-Re-Mi-Fa-So-La-Ti-Do”? Those are the musical steps for the major scale. Or the “Do Re Mi” song Julie Andrews sings in “The Sound of Music”? That song is based on the steps of the major scale. It is VERY important to learn the major scale if you want a good foundation for learning everything else on the guitar. It is the basis of music theory, the field of study that deals with the mechanics of music and how music works.

Definitions To Know

Interval – The pitch distance between 2 notes.

Chords – 3 or more notes played together.

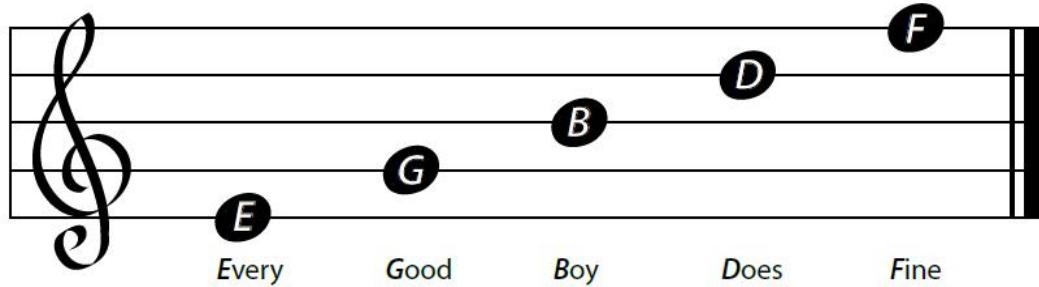
Arpeggio – “broken” chord, or notes from a chord played apart from each other.

Major Chord – 1st, 3rd and 5th scale steps (notes from the Major scale: 1, 3, 5.

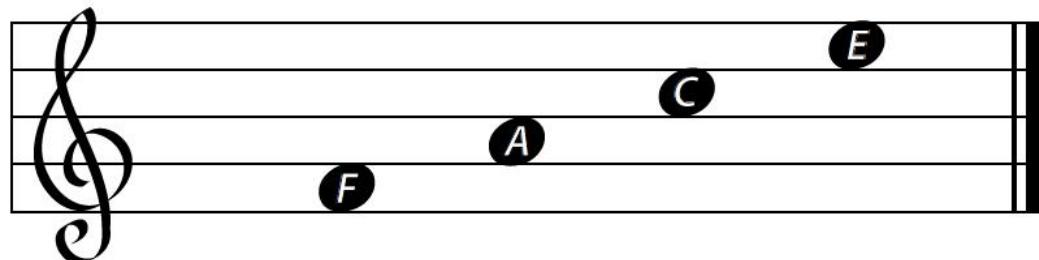
Minor Chord – 1st, flat 3rd and 5th scale steps (notes) from the Major scale: 1, b3, 5.

Where the Notes Fall on the Fret Board

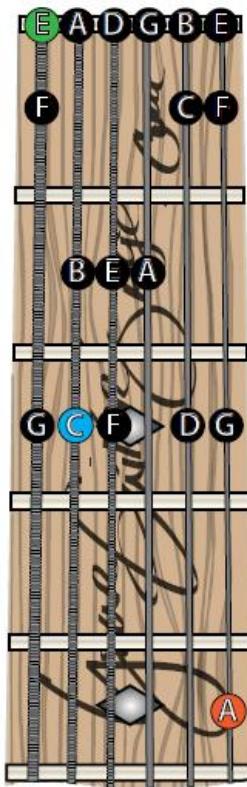
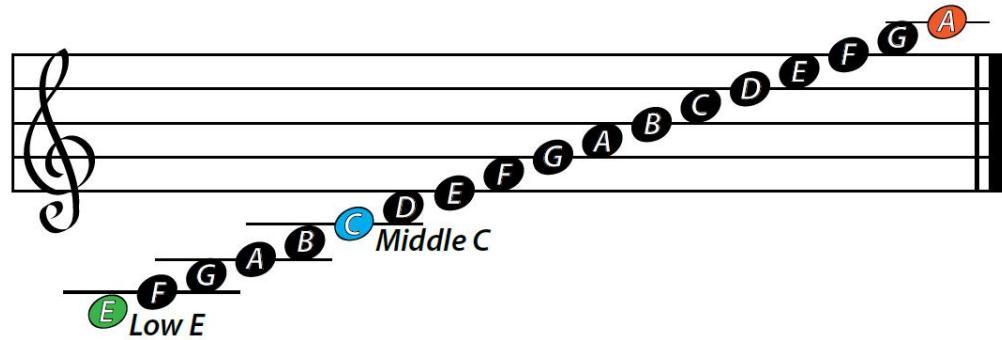
The “line” notes (*EGBDF*) appear on the musical staff as shown below:



The “space” notes (*FACE*) look like this on the musical staff...

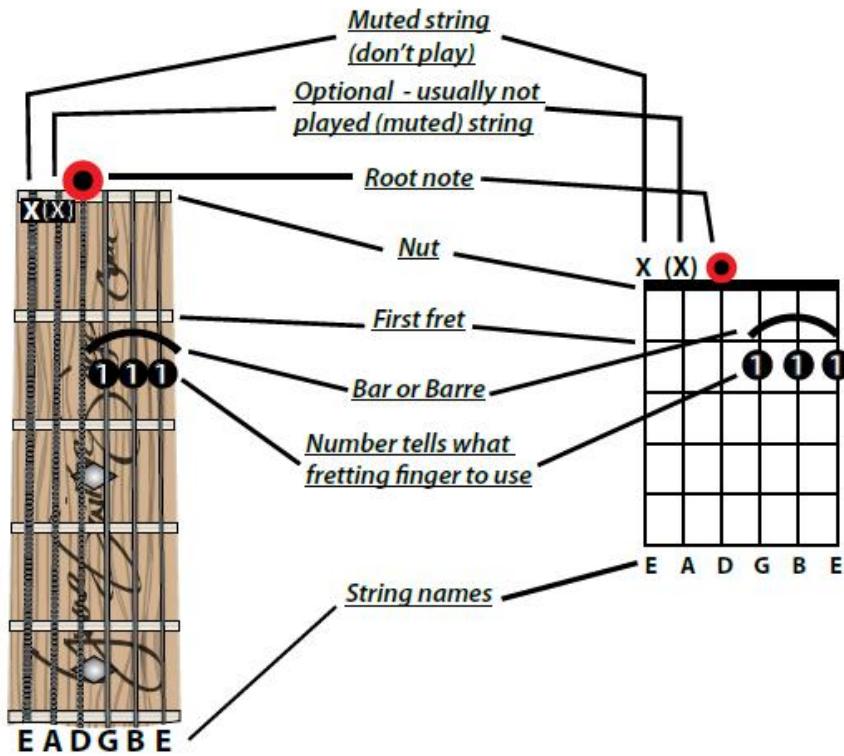


From the low open *E* string to the fifth fret of the high *E* string, here's what it looks like...



Now, when you locate these notes on the fret board of your guitar, you find the Low E (the lowest note on your guitar with standard tuning); middle C and the high A from the above staff - *all within the first 5 frets!*

How to Read Chord Stamps



The above diagram is called a **Chord Stamp**. It allows us to easily read chord shapes. Many chord stamp illustrations vary, but for our example, let's go over the following:

The red/black dot represents the root of the chord; the note that we build the chord upon. Essentially, it's the note that the rest of the chord is based on (i.e. "D", "D-", "D7" chords would all have different "fingerings", but would all have the same root, D). Often times, the root is the lowest sounding note in the chord.

The number within the black circle represents the fretting hand finger that should be pressed down on that particular place on the neck. "O" means open, or play that string without a finger on it. Sometimes I will put a "T" if I want to bring your thumb up and over the back of the neck to play certain notes. However, you should not attempt that technique for quite some time as you will need to understand the "proper" way of playing chords before you try this "rogue" method.

Your fingers are notated:

Index=1, Middle=2, Ring=3, Pinky=4. The semi-circle/arc located above the three 1's on the chord represents a bar. A bar is when you lay your finger across several strings – like a bar. This can be tricky in the beginning, but don't over-think the process! Typically, a new player will only be able to bar 2 or 3 notes at a time. As your hand gets stronger and your technique increases, you will be able to bar all 6 strings when necessary!

The “X” means “*don't play that string*”, or “*mute that string*”. It should not vibrate or make any sound when you play the chord. The “(X)” means that you can play the note, but for practical purposes, you usually would not. Technically, this particular note could be played in the chord without any “dissonance” (disagreeable notes/sound). If you do choose to play it, the chord will still sound “harmonic” (agreeable notes/sound).

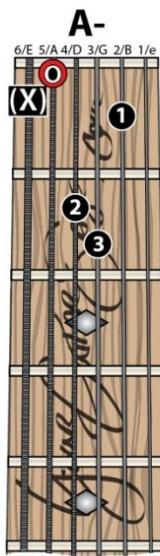
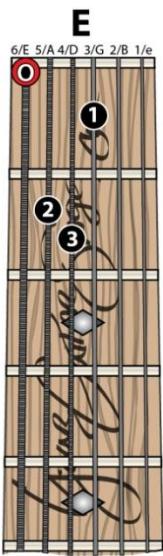
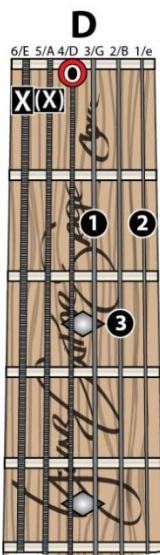
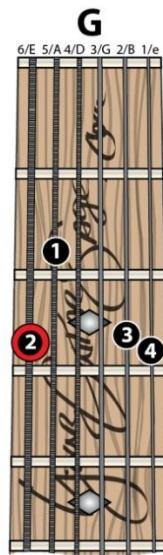
How to Play Open Chords

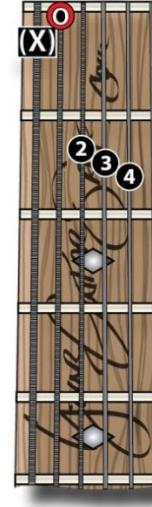
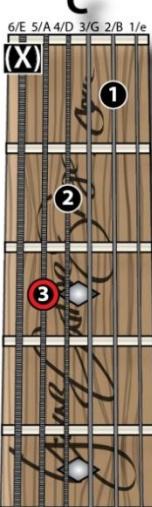
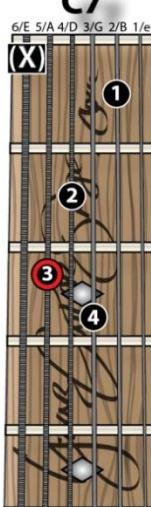
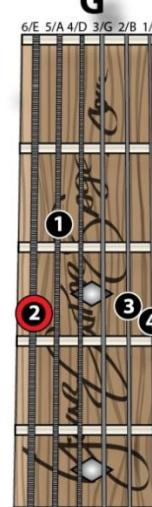
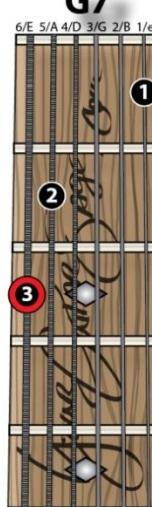
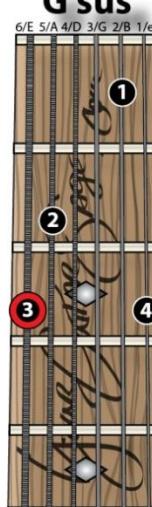
Playing open chords can seem like a daunting task for new players, but remember EVERY player goes through this. SO HANG ON!

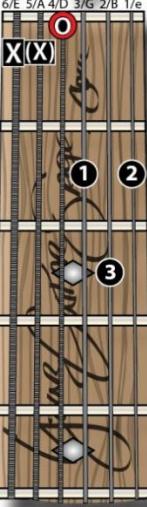
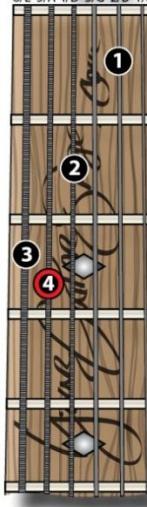
First of all, remember the importance of playing on your fingertips. If you play on the pads of your fingers, you will NOT be able to play chords well! Observe your hand when you are playing. If something does not sound right, it's PROBABLY NOT! Play with the specified fingers to start off.

If you want to change fingerings after you have mastered these chords, then great! But for now, stick to the specified fingering and you will quickly see your discipline pay off. Arpeggiate (pick slowly) through the chord so that you can hear each note as it is being played. You will only cheat yourself by being sloppy, so pay close attention to your fingerings and technique.

When transitioning from one chord to the next, be aware of your fingers; which ones need to move where and what fingers stay in place, (i.e. the 3rd finger never moves when going from a D to a G chord, or from a G to a D. For E to A-, all the fingers move together.)



E-7	E-	E sus	E	E7
				
6/E 5/A 4/D 3/G 2/B 1/e	6/E 5/A 4/D 3/G 2/B 1/e			
(X) 1 2 3	(X) 1 2 3	(X) 1 2 3 4	(X) 1 2 3	(X) 1 2
A7	A maj 7	A	A-	A-7
				
6/E 5/A 4/D 3/G 2/B 1/e	6/E 5/A 4/D 3/G 2/B 1/e			
(X) 1 2 3	(X) 1 2 3	(X) 1 2 3 4	(X) 1 2 3	(X) 1 2
C	C7	G	G7	G sus
				
6/E 5/A 4/D 3/G 2/B 1/e	6/E 5/A 4/D 3/G 2/B 1/e			
(X) 1 2 3	(X) 1 2 3 4	(X) 1 2 3 4	(X) 1 2 3	(X) 1 2 3 4

D 6/E 5/A 4/D 3/G 2/B 1/e 	D7 6/E 5/A 4/D 3/G 2/B 1/e 	D- 6/E 5/A 4/D 3/G 2/B 1/e 	D-7 6/E 5/A 4/D 3/G 2/B 1/e 	D maj 7 6/E 5/A 4/D 3/G 2/B 1/e 
C/E 6/E 5/A 4/D 3/G 2/B 1/e 	C/G 6/E 5/A 4/D 3/G 2/B 1/e 	C maj 7 6/E 5/A 4/D 3/G 2/B 1/e 	C sus 6/E 5/A 4/D 3/G 2/B 1/e 	B7 6/E 5/A 4/D 3/G 2/B 1/e 
G/B 6/E 5/A 4/D 3/G 2/B 1/e 	D/F# 6/E 5/A 4/D 3/G 2/B 1/e 	F/C 6/E 5/A 4/D 3/G 2/B 1/e 	E-7/B 6/E 5/A 4/D 3/G 2/B 1/e 	F 6/E 5/A 4/D 3/G 2/B 1/e 

How to Use a Capo

A capo (pronounced “cape-o”) is a moveable bar that can be attached to the fingerboard of a fretted instrument to uniformly raise the pitch of all the strings. Capos allow us to play songs in different keys, without altering our fingering.

Remember, the musical alphabet is as follows: *A, A#, B, C, C#, D, D#, E, F, F#, G, G#*

Let’s say we have a song that is in *G* (Major) and the chords are *G, C, A-* and *D*. If we want to transpose (change keys) that song up a half step (1 fret), then we would place the capo at the 1st fret and move our chords up 1 fret as well. Doing this allows us to play in our new key of *G#*, while still allowing us to play in a “feel” of *G*. If we did *NOT* use the capo, we would have to play four bar chords (*G#, C#, A#* and *D#*) - which is *no fun!*

With our capo at the 1st fret, we will have transposed to *G#* without having to play all those pesky bar chords! This will also allow us to free up some fingers to add ornamental parts to a once basic chord progression.

When I chart a song, I will notate at the top of the page if you need a capo and where you should put it on the neck/fret board. I will also sometimes denote what “feel” the song will be in. For the song example in the above paragraph, I would notate “Capo1(*G* feel)”.

G, C and *D* are the easier keys (“feels”) to play songs in. You will often find songs that are in another key, but you can simply use a capo and follow the chord structures of those easier keys.

It’s easy to transpose using the number system chart that I have created; if you can work a little basic math, you don’t even need it, though. If you use the musical alphabet above, you could capo 1(*G* feel) to play in *G#*. To play in *A* with a “*G* feel”, capo at the 2nd fret. To play in *B*, with a *G* feel, capo at the 4th fret. Similarly, you can do this for keys *C* and *D*. If you want to play in the key of *D*, but with a “*C* feel”, capo at the 2nd fret.

Capo Key Chart

<i>no capo/open</i>	C	G	D	A	E
1	C#	G#	D#	A#	F
2	D	A	E	B	F#
3	D#	A#	F	C	G
4	E	B	F#	C#	G#
5	F	C	G	D	A
6	F#	C#	G#	D#	A#
7	G	D	A	E	B
8	G#	D#	A#	F	C
9	A	E	B	F#	C#

So what type of capo should you buy? *My* favorite brands are *Kyser*, *Shubb* and *G7th*. The Kyser is a very easy to use clamp style of capo. It's also handy because you can easily clamp it to the head stock of your guitar when you're not using it - so you'll always have it when you need it! While I like using the Kyser for the quick "on and off" needed during live acoustic gigs, I have found that it seems to throw my electrics out of tune a bit from the pressure of the spring.

For this reason, I prefer the adjustable style of the Shubb and G7th for when I'm playing live with an electric (if I desire a capo) and for studio work with both acoustics and electrics.

How to Master Strumming Quickly and Easily

Strumming the guitar can be frustrating if you are not shown the proper way to think and if you don't allow yourself some time to master some basic guitar rhythm skills. Here are some fundamental concepts that I want you to think about when practicing strumming.

1. Mute the guitar strings with your fretting hand (if you are a "righty," this would be your left hand). This will allow you to focus all of your attention on your strum.
2. ***For the following exercises***, the numbers will **ALWAYS** be "down strums" (strumming towards the floor), while the "+" symbol (also known as the "and" of the beat) will **ALWAYS** be an "up strum." This is the KEY to good strumming. Be diligent with this basic principle.
3. Each strum should be equal distance from the last. If you are counting $1 + 2 + 3 + 4 +$, the count should be smooth and even like a watch or clock ticking (unless you are "swinging the beat," which is not recommended before learning a basic straight strum).
4. Say the rhythm out loud, slowly. Once you get the idea, try to say that same rhythm in a seam less "loop" (meaning, don't stop at the end of the 4+). Once you get the hang of this, it should stream together like $1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +$
5. Once you can count it smoothly like this, strum it slowly and steadily. If you are new to strumming, try the very first strum, which is 4 down strums on the down beats.
6. When the strum calls for a space or void like $1 + 2 + 3 + 4$ or $1 + 2 + 3 4 +$, your hand should **STILL** move as if it were going to hit the strings. This way your down strums will always be where your down beats are and your up strums will be where your up beats are. Get it?

For a video representation of this technique, check out:

[Guitar Strumming Method](#)

NOW for the exercises! For this study, take it slow and go through ALL levels in order.

Practice

Level 1

1		2		3		4	
1	+	2	+	3	+	4	+
1	+	2	+	3	+	4	
1	+	2	+	3		4	+
1	+	2		3	+	4	+
1		2	+	3	+	4	+

Level 2

1	+	2		3	+	4	
1		2		3	+	4	+
1	+	2	+	3		4	
1		2	+	3	+	4	
1	+	2		3		4	+
1		2	+	3		4	+

Level 3

1	+	2	+	3	+	+
1	+	2	+		+	4
1	+		+	3	+	4
	+	2	+	3	+	4

Level 4

1	+	2	+		+	+
1	+		+	+	4	+
	+		+	3	+	4
1	+		+	3	+	+
	+	2	+		+	4

Level 5

1		2	+		+	+
1	+		+	+		+
	+		+	+		+
1		2	+	3		+
1		2	+		4	+

If you find that you are having trouble with a rhythm or two, check out this video which will teach you a couple of ninja guitar tricks and will help you through the

rough patches and allow you to master any rhythm:

[Master ANY Guitar Strumming Rhythm With This Secret Technique.](#)

Remember to TAKE IT SLOW and don't get the fretting hand involved until you feel consistent about the strumming hand. With diligent time and practice you will get REALLY good at this.

How to Read Chord Charts

Learning to read chord charts is **fun and easy**. It will open a new world of songs to you, as you will now be able to unlock the “code”. I use charts all the time in the studio, live and as a teacher, especially for songs that I am not familiar with, or don’t have the time and need for memorizing. This method of playing music is not too dissimilar to preparing a speech and then reading it, or referring to your notes throughout the speech. Most bands that play together a lot don’t use charts because they have played the songs enough times to have them memorized.

There are many chart types, but only a few that you see often. The type that we will be covering today, is the most common and most useful. The charts we will be covering are standard and “number” charts. There are several things that need to be covered before we can unlock these charts.

Meter – Most songs begin and end with the same “meter”. Meter is defined as: rhythm that continuously repeats a single basic pattern. About 99% of today’s music is in “4”, which means that the basic pattern repeats every four beats. Most other tunes are in 8 or 6, where the pattern repeats every 8 or 6 beats respectively.

Every now and then, you will find a song written in an “odd” time signature like 5 or 7. “Money” by Pink Floyd is in 7. If our chart says, “In 4,” that means that pattern for the most part will repeat every four beats. If there is a strumming rhythm, it will typically repeat every four beats as well. If you have trouble counting to the music, here are some things that will help you.

1. Most songs emphasize the “1” beat. It’s when most chords transition from one to another.
2. The snare drum (the very loud beat that you can hear easily on recordings) is usually the “2” and “4.” The snare drum is that high pitched, loud drum that sits between the drummers knees. It sounds a bit like a clap.

Feel and Capo – If the song needs a capo, it will typically be denoted like “Capo

3,” etc. This would mean that you would put the capo at the 3rd fret. Using a capo, “transposes” the actual chords. Often times, charts won’t mention the feel of the song. (feel = what key the song feels like, for example – C or G major) That’s no problem though. Just capo where requested and act as if the capo is the “nut” of the guitar.

If you move the capo to the 3rd fret, you will need to play your chords 3 frets higher than you would if you did not use a capo. I will often denote the feel of the song, especially if it’s a “number” chart. This way you know what chord to play for the number represented. More on that later!

Groupings – Chords will be separated from each other when they represent a “measure.” If a song is “In 4,” you will see a chord separated by a space, and then another chord, etc. For a song like Carrie Underwood’s, “Before He Cheats,” each chord represents 4 beats. So there would be a total of 16 beats for the following chord progression (E- D C B7). If a measure has more than one chord in it, it’s called a split measure and is denoted, by an underline.

For example, in the song “Hallelujah”, by Rufus Wainwright and written by Leonard Cohen, the 10th measure of the verse is split, C D. Since this is still a measure of “4,” “C” would get two beats and “D” would get two beats. In Feist’s, “1.2.3.4.,” the intro and verses are all split. Since that song is in 4, each chord would get two beats because they share the measure. Then in the chorus it would be back to our normal full measure of four beats per chord. Sometimes you will see “hash” marks over the chords if it’s not an evenly split measure.

In Rascal Flatts’ “What Hurts The Most” you will find an “uneven” measure, in the 1st bar (measure) of the bridge. The “C” chord would normally be held out for 3 beats, and the “D” for one beat, but we have yet another notation to consider. The “p” above the “D,” means that you “push” the D chord. Basically, you just play it a little earlier than you would normally play it. To be exact, you play the “D” on the “and of 3” not on the 4. If we count 1+2+3+4+, the C is held for 1+2+3, and the D is played on the + of the 3 and held out for +4+. This last part is a bit complex, so if you don’t get it right now, don’t worry.

Come back to it though, because even though you won’t run into it very often, you will hear a difference.

Inversions – Inversions are chords that have another note from that chord that is played in the bass, instead of the “root.” A “C” chord has a C in the root. A “D” chord has a D in the root, etc. Sometimes you will see a chord symbol like “C/E” as we see in the 3rd measure of the chorus of The Beatles, “Eleanor Rigby”.

Simply put, this is a C chord with an “E” in the bass. Normally when we play a C chord, we mute the low E string (6th or thick string) with our thumb, or we don’t strum it at all. That would produce a sonically correct “C.” However, when a “/” chord is represented, that usually means that another instrument (usually the bass) is playing that low note, instead of the root of the chord (i.e. “C”).

Other examples that you will see often times are G/B, which means a G chord, with a B in the bass (2nd fret/fifth string). C/G is C chord with a G in the bass (3 fret/6th string). D/F# is a D chord with an F# in the bass (2nd fret, 6th string). I like to reach my thumb around the neck and play that F# with my thumb (difficult for smaller hands). Often times you will have to change your fingering in order to produce this new inversion. If you don’t quite get this section on inversions at first, don’t worry. Learning is a process. Come back to it and eventually, it will make sense.

Also, whenever you see a “/” chord, you can safely play the chord to the left of the slash. If it’s a C/E, you just play the C. If it’s a D/F#, you can just play the D. If you are playing with a bassist, he would usually play the lower notes and your ear won’t be searching for it. If you are playing by yourself (solo guitar), you might find something “missing” with the chord if you don’t include the lower note.

Number charts – Often times, studio musicians (especially in Nashville) will prefer a “number chart”. These charts refer to numbers instead of letters. The reason that studio players like these types of charts is that they are easy to transpose (change keys). Refer to the colorful “number system matrix chart” for these examples. For “Hallelujah,” the 1 represents the G and the 6 represents an E. However, there is a minus (-) after the E. That means that you make the E, an E-chord, instead of an E. The fifth measure of the verse is a 4, which in the key of G is a C chord.

The sixth measure is a 5, which in the key of G is a D chord. If we were in the studio and the singer wanted to try this in the key of C, instead of G, we wouldn’t

have to rewrite our charts. We would just have to “rethink” in the key or feel of C. In this scenario, the 1 would be a C, the 6- would be an A-, the 4 would be an F and the 5 would be a G. Another reason that we might want to change keys (other than the singer), is playing ease. This song is easier played with a G feel, so that our 5 chord is a D instead of an F (in the key of C).

However, in the 14th measure of the 1st verse, we find a 3-. In C, that would be an E-, which is an easy chord to play. In G, the 3- would be a B-, which is a bar chord and a more difficult chord to play. Using the capo helps us to limit bar chords, but sometimes they are unavoidable. Everything else however is consistent between number charts and standard charts. In a nutshell, number charts substitute numbers instead of letters.

Symbols and Notation – Since charts are condensed versions of actual music, there is often much left to the imagination. We can’t hear a piece of music. It is lifeless, until a musician brings it to life! Symbols and notation help musicians get a better idea of what the composer or arranger wants, like road signs when we drive.

Since these are fairly impromptu and different from each chart writer to the next, sometimes you just have to use common sense. (i.e. if a chorus is followed by 3x, it typically signifies that you should play the chorus three times). However, you will see these symbols “[: ” and “:]” or something similar fairly often. These denote a repeated section of music. If you were to see, “[: E- C G D:],” you would play E-, C, G and D and then repeat it. If the “:]” were followed by a 3x you would play for a total of three times.

How to practice – If you are still new to chords and moving between them, it’s best to 1st practice your transitions. To do this, move your fretting hand (relax the strum hand) back and forth between two chords. Just toggle back and forth without strumming. Try this for a bit with all the chord transitions in a song. Once you get the left hand “working,” you can strum to make sure the chords sound nicely.

Remember that every great guitar player struggled with the same chords that you and I struggle with. DON’T GIVE UP!! Just be observant to your hands when you hear something that’s not right. Once you have the transitions down, it’s best

to play the chord on the “1” and hold it out for the full measure or four beats (if the song is in 4). Often times this is called a “diamond.” You will see this written in many of my charts when a chord is to be held out for a full measure.

Playing in “diamonds” will get your internal metronome (clock) in better sync with the music. Once you get the “feel” of diamonds, you can start strumming on each single beat. If you know what the strumming rhythms of the song is, you could then practice that, but not before getting the “diamonds” and single note strums down. Here is the breakdown for practicing these charts:

- 1. Transitions**

- 2. Diamonds**

- 3. Single beat strums – $\frac{1}{4}$ notes**

- 4. Actual strumming rhythm of song**

In summary, charts will allow you to play music that you have never played before. At first your reading will be slower, just like it was when you first learned to read a book. Then as the months and years progressed, so did your reading. Sooner than later, you will be able to look at a chart and play it correctly for the first time, just like reading a book. Practice, practice, practice and have fun!!

Remember... **PRACTICE, PRACTICE, PRACTICE!** ...and **HAVE FUN!**

Counting Song

IN 4 Capo 2 (C feel)

<u>INT:</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>
<u>VRS:</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>
	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>
<u>CHR:</u>	G	F	G	F
<u>VRS:</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>
	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>
<u>CHR:</u>	G	F	G	F
<u>VRS:</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>G/B</u>	<u>A-</u> <u>F</u>
	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>	<u>C</u> <u>D-</u>	<u>A-</u> <u>F</u>

Big Cheater

IN 4 Capo (G feel)

<u>INT:</u>	E-	D	C	D
	E-	D	C	B₇
<u>VRS:</u>	E-	D	C	B₇
	E-	D	C	B₇
	E-	D	C	B₇
	A-	A-	B₇	B₇
<u>CHR:</u>	C	E-	C	E-
	C	E-	B₇	B₇
	C	E-	C	E-
	C	B₇		

<u>TA:</u>	E-	D	C	B₇
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VRS: AGAIN

CHR: AGAIN

<u>BRG:</u>	E-	E-	G	D
	C	C	A-	A-
	B₇	B₇		

<u>TA:</u>	E-	D	C	B₇
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E-

D

C

B₇

CHR: AGAIN

Big Cheater (Number System)

IN 4 Capo 2 (G feel)

<u>INT:</u>	6-	5	4	5
	6-	5	4	3,

<u>VRS:</u>	6-	5	4	3,
	6-	5	4	3,
	6-	5	4	3,
	2-	2-	3,	3,

<u>CHR:</u>	4	6-	4	6-
	4	6-	3,	3,
	4	6-	4	6-
	4	3,		

<u>TA:</u>	6-	5	4	3,
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VRS: AGAIN

CHR: AGAIN

<u>BRG:</u>	6-	6-	1	5
	4	4	2-	2-
	3,	3,		

<u>TA:</u>	6-	5	4	3,
	6-	5	4	3,

CHR: AGAIN

Hurry

IN 6 Cap 5 (G feel)

INT: **G** **E-** **G** **E-**

VRS: **G** **E-** **G** **E-**
 C **D** **G** **D**
 G **C D** **E-** **C**
 D **B-** **E-** **E-**

CHR: **C** **C** **E-** **E-**
 C **C** **G** **D**
 G **D**

Verse and chorus 3x total , then

VRS: **G** **E-** **G** **E-**
 C **D** **G** **D**
 G **C D** **E-** **C**
 D **B-** **E-** **E-**

CHR4: **C** **C** **E-** **E-**
 C **C** **G** **D**
 C **C** **E-** **E-**
 C **C** **G** **D**
 G

Hurry (Number System)

IN 6 Capo 5 (G feel)

INT: 1 6- 1 6-

VRS: 1 6- 1 6-
 4 5 1 5
 1 4 5 6- 4
 5 3- 6- 6-

CHR: 4 4 6- 6-
 4 4 1 5
 1 5

Verse and chorus 2x, then

VRS: 1 6- 1 6-
 4 5 1 5
 1 4 5 6- 4
 5 3- 6- 6-

CHR4: 4 4 6- 6-
 4 4 1 5
 4 4 6- 6-
 4 4 1 5
 1

Ellen

IN 4

<u>INT:</u>	[:C	C	E-	E-:]
<u>VRS:</u>	E-	E-	E-	C
	<u>C</u> E-	E-	E-	E-
	C	<u>C</u> E-		
<u>CHR:</u>	[:E-7	E-6	C/E	E-:]
<u>VRS:</u>	E-	E-	E-	C
	<u>C</u> E-	E-	E-	E-
	C	<u>C</u> E-		
<u>CHR:</u>	[:E-7	E-6	C/E	E-:]
<u>INT:</u>	[:C	C	E-	E-:]
<u>VRS:</u>	E-	E-	E-	C
	<u>C</u> E-	E-	E-	E-
	C	<u>C</u> E-		
<u>CHR:</u>	[:E-7	E-6	C/E	E-:]

Hurts

IN 4 (Capo 1 G feel)

<u>INT:</u>	<u>[:E-</u>	<u>D</u>	<u>C</u>	<u>C:]</u>
<u>VRS:</u>	<u>E-</u>	<u>D</u>	<u>C</u>	<u>C</u>
	<u>E-</u>	<u>D</u>	<u>C</u>	<u>C</u>
	<u>C</u>	<u>C</u> <u>D</u>	<u>E-</u>	<u>E-</u> <u>D</u>
	<u>C</u>	<u>C</u>	<u>C</u>	<u>D</u>
<u>CRS:</u>	<u>E-</u>	<u>E-</u> <u>D</u>	<u>C</u>	<u>C</u>
	<u>G</u>	<u>G</u>	<u>D</u>	<u>D</u>
	<u>E-</u>	<u>E-</u> <u>D</u>	<u>C</u>	<u>C</u>
	<u>G</u>	<u>G</u>	<u>DSUS</u>	<u>D</u>
<u>TA:</u>	<u>E-</u>	<u>D</u>	<u>C</u>	<u>C</u>

Verse and Chorus again, Then bridge

	<u>III</u>	<u>p</u>		
<u>BRG:</u>	<u>C</u> <u>D</u>	<u>D</u>	<u>C</u>	
<u>Solo:</u>	<u>E-</u>	<u>E-</u> <u>D</u>	<u>C</u>	<u>C</u> <u>D</u>
	<u>E-</u>	<u>D</u>	<u>C</u>	<u>C</u>
<u>CRS:</u>	<u>E-</u>	<u>E-</u> <u>D</u>	<u>C</u>	<u>C</u>
	<u>G</u>	<u>G</u>	<u>D</u>	<u>D</u>
	<u>E-</u>	<u>E-</u> <u>D</u>	<u>C</u>	<u>C</u>
	<u>G</u>	<u>G</u>	<u>DSUS</u>	<u>D</u>
	<u>C</u>	<u>C</u>	<u>DSUS</u>	<u>D</u>

How to Practice to Chord Charts

If you are still new to chords and moving between them, it's best to first practice your transitions. To do this, move your fretting hand (relax the strum hand) back and forth between 2 chords. Just toggle back and forth without strumming being mindful and exact about your fingering. **Try this for a bit with all the chord transitions in a song.** Once you get the left hand "working," you can strum to make sure the chords sound nice.

Remember that every great guitar player struggled with the same chords that you will, most likely, struggles with! **DON'T GIVE UP!** If you hear something that doesn't sound right; stop, look at your hands and check your fingering. Once you have the transitions down, it's best to play the chord on the "1" and hold it out for the full measure or 4 beats (if the song is in 4).

Often times, this is called a "diamond" and you will see this written in many of my charts when a chord is to be held out for a full measure. Playing in "diamonds" will help you to improve your sense of time. Once you get the feel of diamonds, you can start strumming on each single beat. If you know what the strumming rhythm of the song is, you can then practice that, but not before getting the "diamonds" and single note strums down. Here is the breakdown for practicing these charts:

Transitions

Diamonds

Single Beat Strums

Actual strumming rhythm of the song

Number System Chart

Major	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Key of A	A	B-	C#-	D	E	F#-	G#°
Key of B	B	C#-	D#-	E	F#	G#-	A#°
Key of C	C	D-	E-	F	G	A-	B°
Key of D	D	E-	F#-	G	A	B-	C#°
Key of E	E	F#-	G#-	A	B	C#-	D#°
Key of F	F	G-	A-	Bb	C	D-	E°
Key of G	G	A-	B-	C	D	E-	F#°
Minor	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Key of A-	A-	B°	C	D-	E-	F	G
Key of B-	B-	C#°	D	E-	F#-	G	A
Key of C-	C-	D°	Eb	F-	G-	Ab	Bb
Key of D-	D-	E°	F	G-	A-	Bb	C
Key of E-	E-	F#°	G	A-	B-	C	D
Key of F-	F-	G°	Ab	Bb-	C-	Db	Eb
Key of G-	G-	A°	Bb	C-	D-	Eb	F

Chord Noodling Improvisation

Remember from our study of the major scale that for every key there is a certain set of notes that complement each other, as well as a certain set of chords? Have you ever wanted to know how a guitar player can play notes effortlessly all over the guitar neck and the notes that they choose, always sound good? Have you ever noticed that your favorite guitar players don't just play "standard" chords, but in fact embellish and even play melodies over chord progressions, while they are holding chords?

I like to call this "chord noodling," meaning you are "noodling" around with different notes while still playing the chords. It's a SUPER cool way of making a standard chord progression sound PRO.

THAT is where the following fretboard noodling maps REALLY come in handy! Let's say you are playing a song in the key of G and the chords are G, C, E- and D. You could use the Chord Noodling Map in the key of G, to show you EXACTLY all the safe notes that you could "noodle" with, while playing that chord progression.

So here is an exercise for you. If you know that a song is in one of the keys represented in the following maps, try to come up with an arrangement using some notes outside of the chord, but still in the key as represented by the map. If you DON'T know the key, use the Number System Chart in this book to identify what key the song is in by matching your chords with the appropriate key. For instance, if your progression is G, C, E- and D, then your song is most likely in the key of G and you would use the G map. If your chord progression is C, A-, F and G, then the song is most likely in the key of C and you would use the C map. Get it? Note: Don't get distracted by if the song needs a capo or not. If you are using a capo and playing the above chords, you will still use the corresponding map.

Check out these videos, if you still need help:

Guitar Chord Noodling Part 1

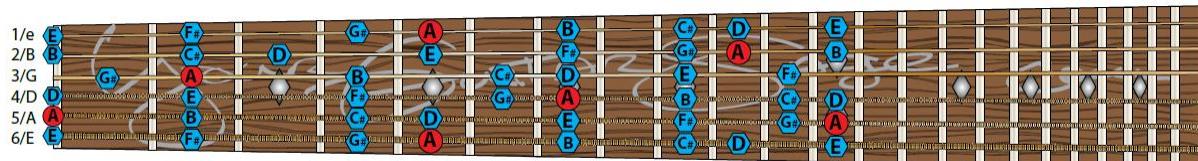
<http://www.youtube.com/watch?v=FflbeCSPAMw>

Guitar Chord Noodling Part 2

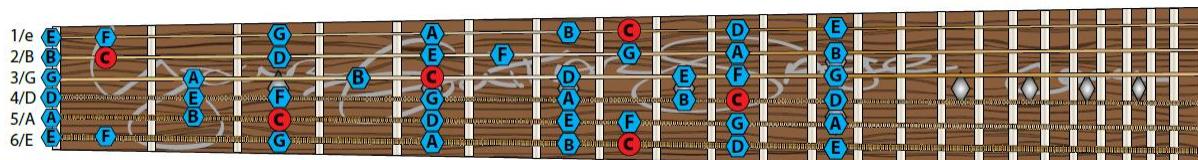
http://www.youtube.com/watch?v=rZLtv-iN_Us

Chord Noodling Maps in Open Major Keys

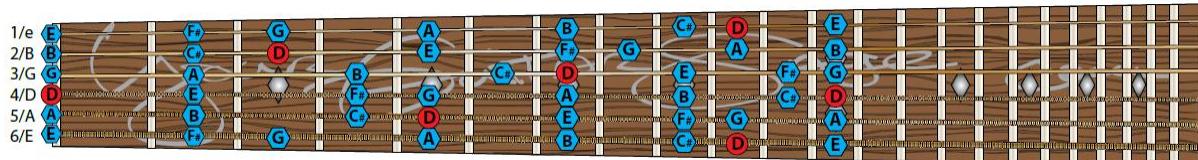
Key of A



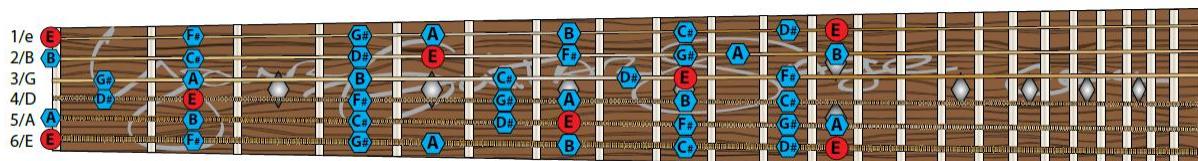
Key of C



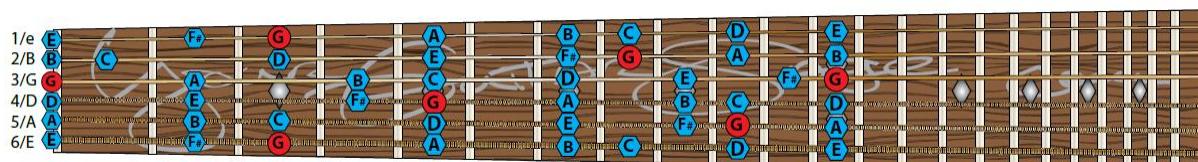
Key of D



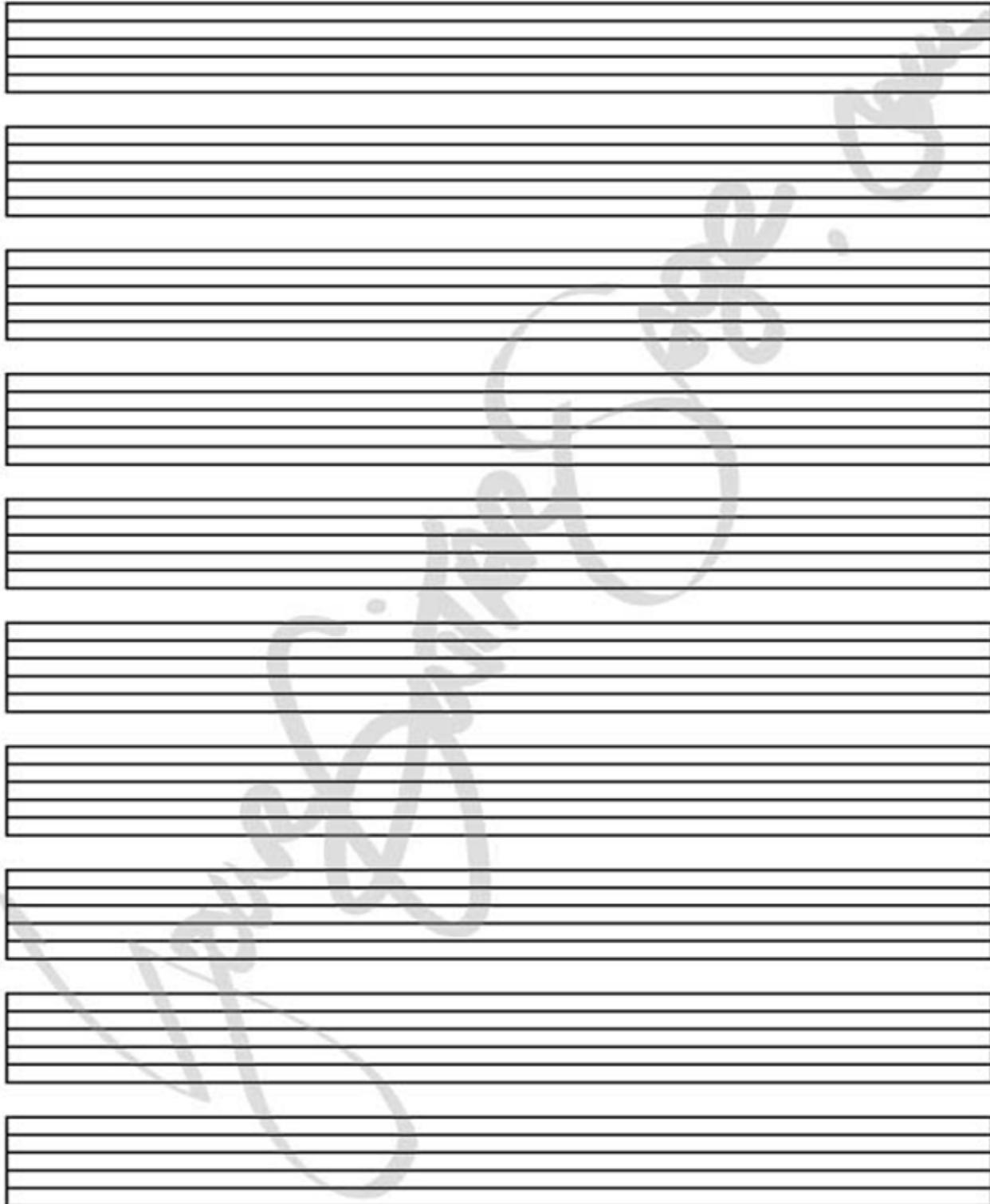
Key of E



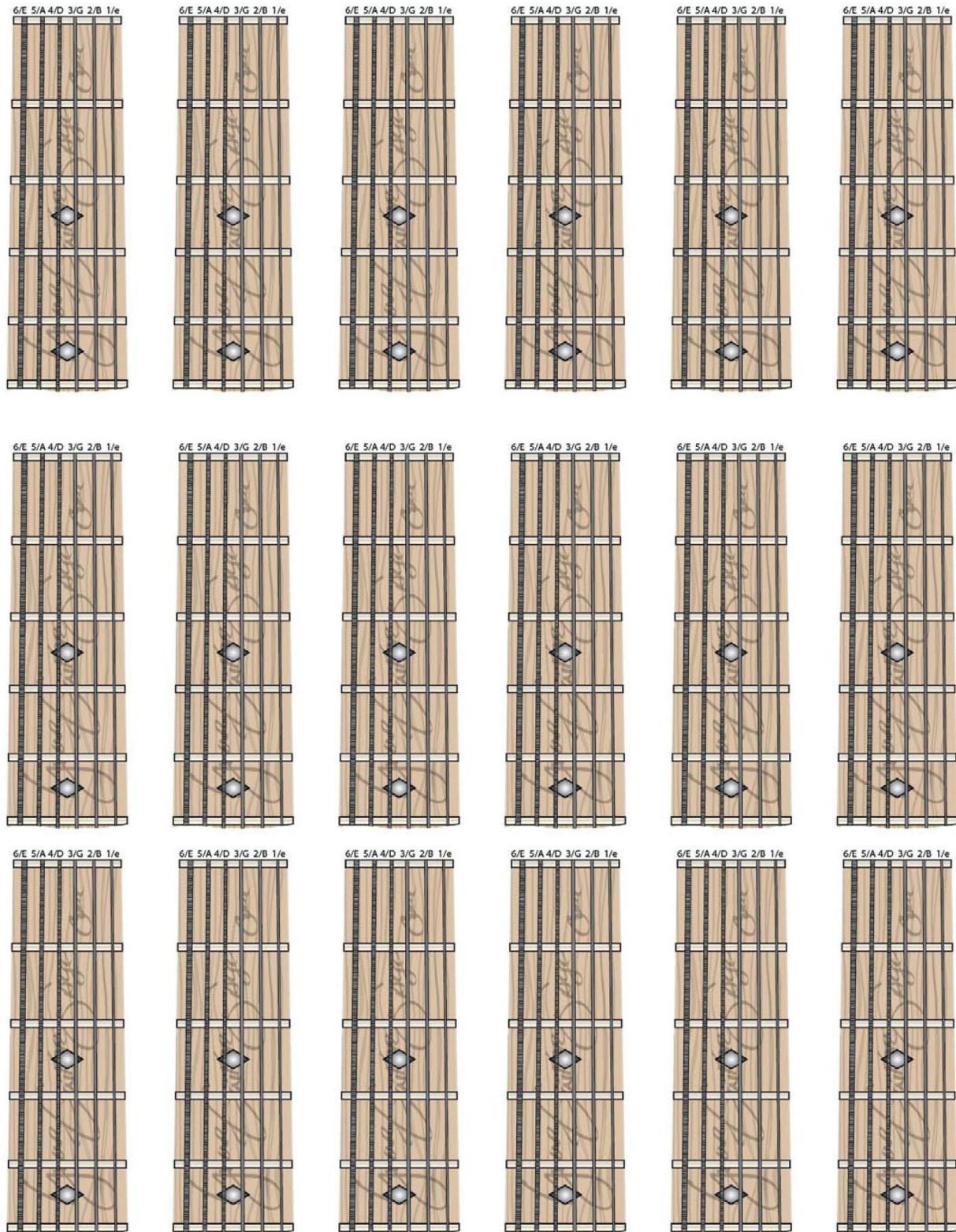
Key of G



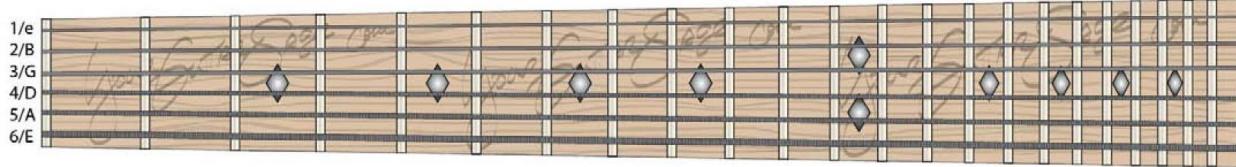
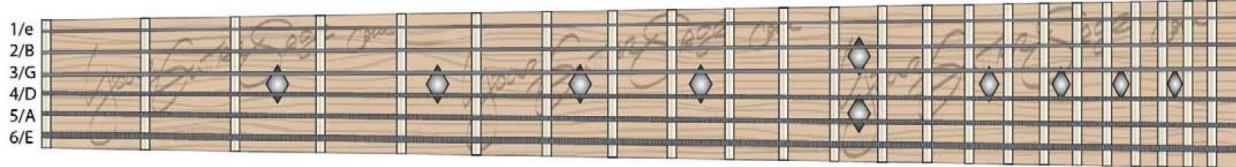
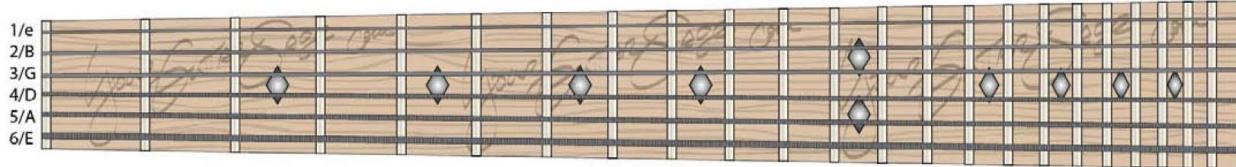
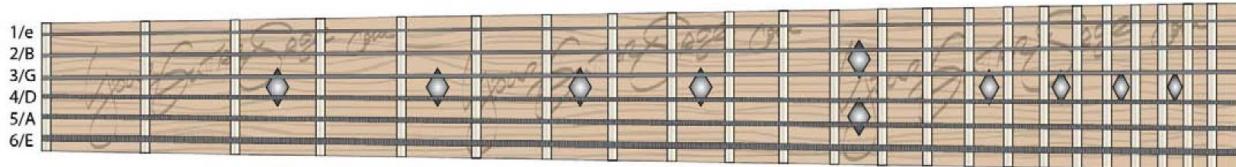
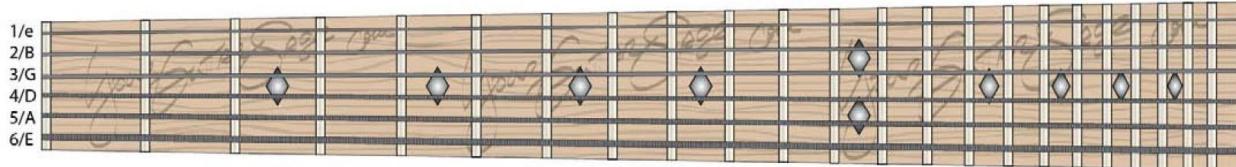
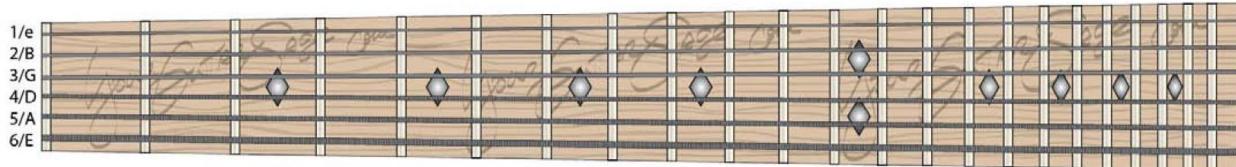
Blank Tablature Page



Blank Chord Stamp Templates



Blank Fretboard Templates



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