

Strings? Why not!

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March 26, 2025

Contents

| | |
|---|-----------|
| 1 Philosophy | 5 |
| 2 Getting ready to play | 7 |
| 2.1 Sitting/standing position | 7 |
| 2.2 Tuning | 8 |
| 3 First sounds | 9 |
| 3.1 Fretboard | 9 |
| 3.2 Finger names | 11 |
| 3.2.1 Free and rest stroke | 11 |
| 3.2.2 Exercises | 12 |
| 4 Getting familiar with the fretboard | 15 |
| 4.1 Note names | 15 |
| 4.2 Counting | 16 |
| 4.3 Learning the main notes | 18 |
| 4.4 Sharps and flats | 24 |
| 5 Scaled and chords | 33 |
| 5.1 Scales | 33 |
| 5.1.1 The major scale | 33 |
| 5.1.2 The minor scale | 37 |
| 5.2 Chords | 40 |
| 5.2.1 Building chords | 40 |
| 5.2.2 Open and barre chords | 40 |
| 5.2.3 Your turn | 45 |
| 5.3 Chord progression | 46 |
| 5.3.1 Chords in a scale | 46 |
| 5.3.2 Analyzing "Knockin' On Heaven's Door - Bob Dylan" | 46 |
| 5.3.3 Analyzing "Perfect - Ed Sheeran" | 47 |
| 5.3.4 Deviating from the scale chords | 47 |
| Appendices | 51 |
| A Empty guitar fretboard | 53 |

1 Philosophy

The idea of this method is to give you the tools to be creative with music. Concretely this means that instead of saying "The D chord is played using this shape", the following will be said: "A chord is constructed like *this*. So to play a D chord do *this* and you will end up with this shape". Where the "*this*" is some knowledge you will learn.

During the method you will notice that you will see certain constructs/symbols/etc. that you may not know yet and that are not explained directly. This is with intention. The idea is that by exposing you early on to something, while not consciously needing it yet, it is easier to learn the meaning of it later on.

When putting it in steps it looks as follows:

1. Expose you to new concepts so you have seen it, but not necessarily understand it yet.
2. Guided by exercises and songs, explain the previously shown concepts and how they work together.
3. Understand the theory of the concepts and be able to use them in playing.
4. Start at 1. again with new concepts.

2 Getting ready to play

2.1 Sitting/standing position



Figure 2.1: [1]



This method assumes a right-handed player. If you are left-handed, replace “right” with “left” and vice versa.

Even though it may look cooler to place the guitar on your right leg. You will be more comfortable and precise when you are sitting the classical way. The classical way of sitting also translates better to a standing position (see 2.1b).

In the classical position you place the guitar on your left leg and the left leg will be slightly raised. You can use a foot stool for this (see the left foot in 2.1a).

2.2 Tuning

Your guitar needs to be in tune. This means that each string has a certain pitch. Even though this is already implied, it is important to note that the relative pitch difference per string is important as well.

In 2.2 you see the names (letters) from the thinnest (*e*) to the thickest (*E*) string.



Figure 2.2: Names of the guitar strings

A mnemonic is (from low/thick to high/thin):

- 6) **E** ddie
- 5) **A** te
- 4) **D** ynamite
- 3) **G** ood
- 2) **B** ye
- 1) **e** eddie



Note that things is the standard tuning. Sometimes the guitar will be tuned differently. But that will then be explicitly mentioned

You use a tuner to tune (see 2.3). The tuner either gives a note value, and then you have to tune up or down to get the correct note on the screen. Or it shows a string number and you have to get the 'pointer' in the middle.

Be careful with tuning the string up (to a higher pitch). Especially the thinner strings can break if they are too tight.



Figure 2.3: Using a tuner on a guitar

Another tuning options relies on the previously mentioned difference in pitch between the strings. In 2.4 you see which positions on the neck have the same pitch as the thinner string next to it.

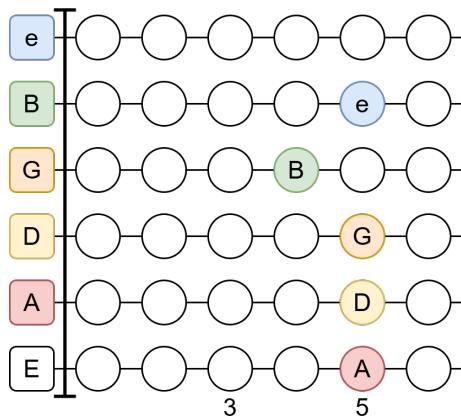


Figure 2.4: Relative tuning

3 First sounds

3.1 Fretboard

Each position on the neck has a different pitch. The metal bars on the neck are called the **frets**. For example, if someone asks to press the 2nd fret on the 3rd string, then you press your finger in the area of the green dot. Right next to the fret. See 3.1.

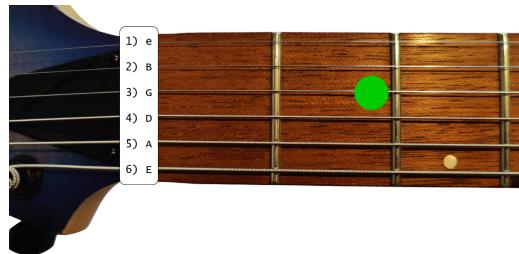


Figure 3.1: The green dot in the finger placement for the 2nd fret on the 3rd string

In music there are 12 different pitches before coming 'back around'. When you come back at the same note letter you are an octave higher. The 12 different notes are shown below.

A A♯ B C C♯ D D♯ E F F♯ G G♯

You may see that there are only **7** different letters and **5** letters with a **#**. These **#**symbols are called **sharps**. On the fretboard a **#**means you move one fret up (to the body of the guitar).

In 3.2 you see a music staff with underneath it tablature (TAB). In the next section we will learn to read the notes. For now you can try to read the tabs first to play the sequence.

Each line in the TAB section represents a guitar string, with the 6th (thickest) string on the bottom. The numbers indicate which fret should be pressed (a 0 means an open string). So the TAB in 3.2 says to first play an open A string, and then play each ascending fret up to the 12th fret.

Figure 3.2: An octave from A to A on the 5th A string using sharps

Remember the relative tuning? This means that we can play the same note in multiple places on the fretboard. This can be seen in 3.2.

Figure 3.3: An octave from A to A on the multiple strings using sharps

Besides sharps there are also flats. A flat (♭) means to go a halve tone (one fret) down. Rewriting 3.3 with flats would look like 3.4.

In 3.4 also a new symbol is shown. The natural (\natural). This means that the note on which a ~~b~~ or \sharp was placed, now is 'normal' again. Whenever a ~~b~~ or \sharp is added to a note, it remains valid for this note up to the end of the measure. What a 'measure' is will be explained later.

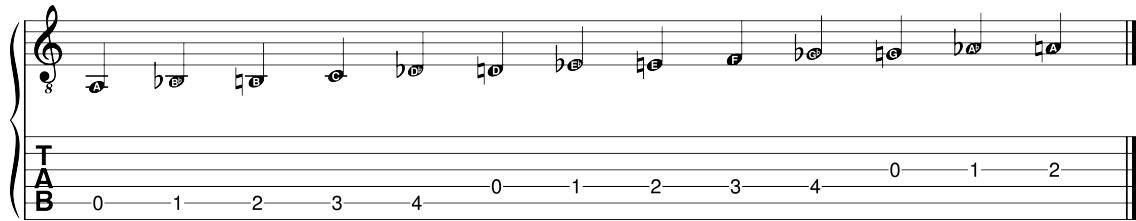


Figure 3.4: An octave from A to A on the multiple strings using flats and naturals

3.2 Finger names

When playing guitar, your fingers will be given a name. This makes it easier in music notation to indicate which finger should be used. The names are shown in 3.5.

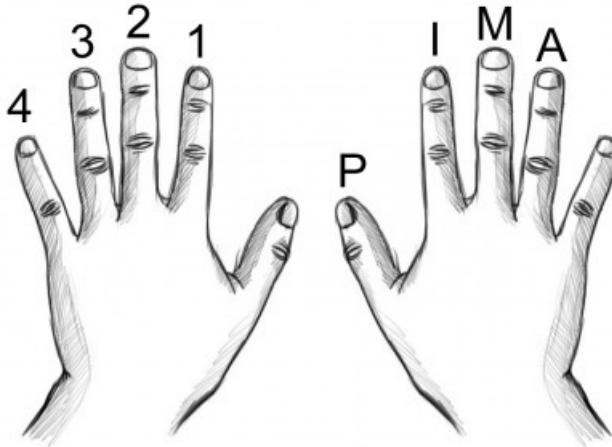


Figure 3.5: Names of the fingers [3]

3.2.1 Free and rest stroke

With a free stroke you hold your right hand in a relaxed position over the strings (see 3.6). To play a string, move your finger through the string without lifting the upper part of your finger. Your finger should slightly curl into your hand. Once you made the sound, move your finger back to the relaxed position.

The trick now is, to not hit the other strings, and to not 'pluck' the string (making a buzzing sound).



(a)



(b)

Figure 3.6: Free stroke position [2]

A rest stroke may sound a bit louder (but with some practicing a free stroke can be as loud). Like the name suggests, a rest stroke means that you move your finger through a string to play it, but now you let your finger rest on the next string.

3.2.2 Exercises

In the exercises below you see some symbols above the notes. The numbers with circles around them indicate on which string the note should be played (this can also be seen from the TAB). The *i* and *m* indicate which right-hand finger should be used to play the note.

Play exercise 3.7 first with a rest stroke and then with a free stroke to feel the difference.

Figure 3.7: Exercise: rest and free strokes

This second exercise (3.8) is similar to 3.7, but a bit more challenging.

Figure 3.8: Exercise: changing strings with *i* and *m* fingers

To make use of all PIMA fingers, try to play the intro of *Nothing Else Matters* from Metallica. Play 3.9 with a free stroke.

Nothing Else Matters - Metallica

Intro

Figure 3.9: Exercise: PIMA with Nothing Else Matters - Metallica intro

In 3.10 you will also use your left hand. The numbers above the notes indicates which left-hand finger should be used to press the fret. Play this exercise using alternating *i* and *m* fingers.

Figure 3.10: Exercise: fretting on 1st string

Exercise 3.11 is adds another string to the exercise.

Figure 3.11: Exercise: fretting on 1st and 2nd string

4 Getting familiar with the fretboard

4.1 Note names

You have already seen the music staff from 4.1 in the previous exercises. However, the meaning of it was not explained yet.

The letters A-G on the staff show which line on the staff has which note value. The notes that are in between the lines nicely spell out "FACE", making it easy to remember. The notes that are on the lines can be remembered with the mnemonic "**E**very **G**ood **B**oy **D**oes **F**ine". But another important thing to see is that the notes go up alphabetically (starting again with A after G).

The most left symbol () is called the G clef. Note that the curl of the G clef is on the line of the G note.

The vertical line in the middle indicates the start/end of a new measure. and the thinner vertical line in at the end indicates the end of the piece.

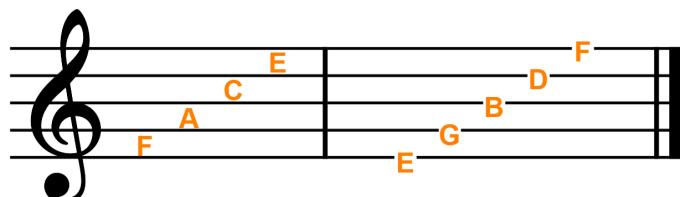


Figure 4.1: Note names on the staff in two measures

Note that the clef shown in 4.1 is different than the ones seen in earlier exercises. For guitar notation you sometimes see a little 8 under de clef. This means that the original position of "middle C" (C4) with treble clef sounds an octave lower. This Results in the C that you see in 4.1 to be the middle C (C4) when there is a little 8 below the clef.

4.2 Counting

So far we have also only seen one type of note. The quarter note. However, there are more. See 4.2. The $\frac{4}{4}$ means that there can fit 4 (top number) quarter notes (bottom number) in a measure.



Figure 4.2: Note duration

Important: A whole note (o) equal 4 quarter notes (d). It does **not** equal a whole measure.

There are also other time signatures. The top value indicates how many notes of the bottom number's duration fit in a measure. So a $\frac{3}{4}$ time signature can fit 3 quarter notes per measure. And a $\frac{6}{8}$ time signature can fit 6 eighth notes per measure. Note that $\frac{3}{4}$ and $\frac{6}{8}$ indicate the same duration per measure, but they provide a different feel. This is demonstrated in Figure 4.3.

In 4.3 you also see a new duration notation. In the first measure with $\frac{6}{8}$ timing, there are dots next to the notes (p.). This means that the note has a duration of 1.5x its original duration.

The ">" symbol means that this note should be played with a more powerful accent. The **bold** numbers above the notes indicate the counting of the notes. A bold number means to put an accent on it, but played less accented than the ones where there is also an ">" symbol.



Figure 4.3: Time signatures

Remember exercise 3.9 (Metallica - Nothing else matters (intro))? That is also in $\frac{6}{8}$.

Where notes indicate when to play a sound, rests indicate when to be silent. In Figure 4.4 the most common rest durations are shown.

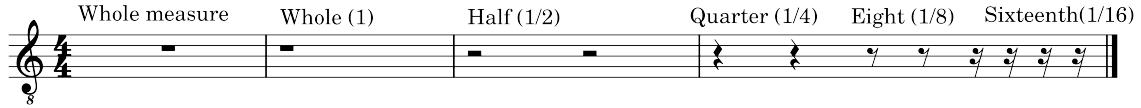


Figure 4.4: Rest notations of different duration

In Figure 4.5 an exercise is provided to count the rests. Remember to take this slow and to be conscious about the counts. As a help the tempo is set to the 60 quarter notes per minutes (BPM). This way each quarter note is 1 second. But feel free to play it slower.

Figure 4.5: Rest notations of different duration

4.3 Learning the main notes

As a first tune that uses multiple note durations, and to learn the first notes on the guitar, Jingle bells will be played (4.7). The notes used for this tune are shown in 4.6.

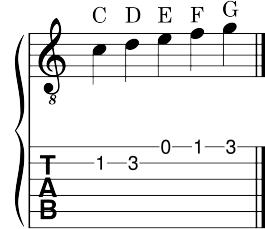


Figure 4.6: Notes used in jingle bells

Now Jingle bells can be played as shown in 4.7.

Jingle bells

Music: James Lord Pierpont
Arranged: Enzo Evers

Figure 4.7: Jingle bells

To learn a few more notes, the "Tetris" tune will be played. The notes from 4.8 should be used in this tune. The only new notes are A and B.

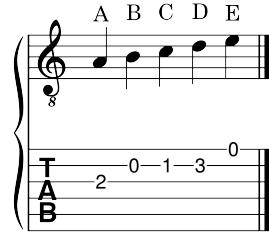


Figure 4.8: Notes used for the first part of the Tetris tune

In 4.9 the first part of the Tetris tune is written. Note the dotted note in measure 3. The full tune requires to learn about sharps and flats. So we will play the full tune later.

Tetris (first part)

Music: Hirokazu Tanaka
Arranged: Enzo Evers

Figure 4.9: First part of the Tetris tune



The "Tetris" tune is derived from a Russian folk song called "Korobeiniki", which is based on a similar named poem written by Nikolay Nekrasov. [6]

We have now played all non-sharp/flat notes. But each note can be placed in different positions, and with different pitches.

Let's take the melody of "Memory" from the musical "Cats" 4.11. It uses most of the notes we already learned, but also uses a lower G, F, and E (4.10).

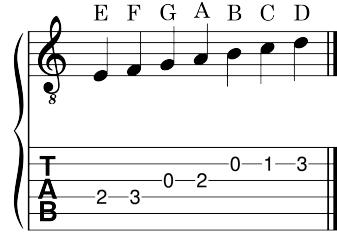


Figure 4.10: The G, F, and G, notes on the 3rd and 4th strings

It also uses a new symbol. The **tie** symbol (seen to connect notes from measure 5 and 6 in 4.11). This symbol indicates that the duration of the first note that starts the tie has the summed duration of all consecutive identical note. All identical notes after the note that starts the tie are therefore not played

Memory
Cats (musical)

Music: Andrew Lloyd Webber
Arranged: Enzo Evers

Figure 4.11: Memory from the musical Cats

Another song that you know that uses all the notes that you've learned so far is Happy birthday 4.12.

Happy birthday

Music: Patty Hill, Mildred J. Hill
Arranged: Enzo Evers

Figure 4.12: Happy birthday

In the following song you will learn the low C and D notes.

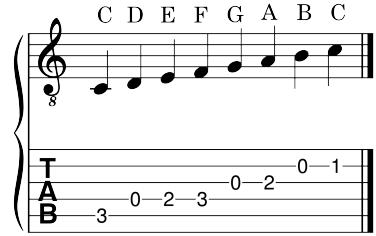


Figure 4.13: Notes used for the song "De Vogeltjesdans"



In Figure 4.13 you not only see the notes used in the song, but you also see the C major scale. Later on we will talk more about scales.

De vogeltjesdans

Music: De Electronica's
Arranged: Enzo Evers

Figure 4.14: De vogeltjesdans - De Electronica's



While most people know this as the Dutch titled "De vogeltjesdans". It is based on the original song called "Der Ententanz" composed by Werner Thomas. [5]

In the next song the low B, A, G, and E notes is introduced.

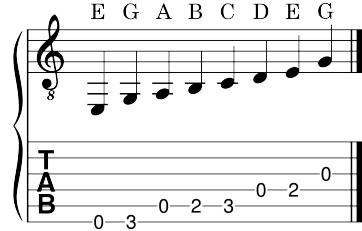


Figure 4.15: Notes used for the song "Seven Nation Army"

Before playing Figure 4.16. Lets see how these notes work that are below the normal lines. In the beginning of this chapter, the names of the notes that correspond to the lines of the staff where shown (Figure 4.1). Note there that each line and space between the lines had the sequence of "A, B, C, D, E, F, G, A, B, etc." if you go up up on the staff lines (and the other direction if you go on the staff lines). This sequence simply continues below and above the normal staff lines.

Seven Nation Army

The White Stripes

Music: Jack White, Meg White
Arranged: Enzo Evers

Figure 4.16: Seven Nation Army - The White Stripes

To introduce the last non-sharp/flat note within the first 3 frets, we will play the first part from "Californication" from "Red Hot Chili Peppers". This introduces the low F note.

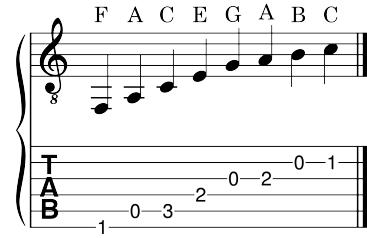


Figure 4.17: Notes used for the song "Californication"

Note the fingering in Figure 4.18. In this piece, keep your fingers on the frets for the duration of the measure after playing them to let them ring.

Californication (intro)

Red Hot Chili Peppers

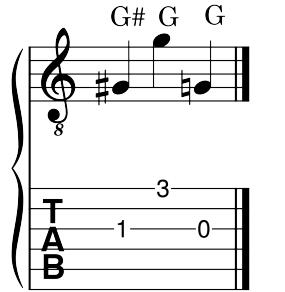
Music: Red Hot Chili Peppers
Arranged: Enzo Evers

Figure 4.18: Californication - Red Hot Chili Peppers

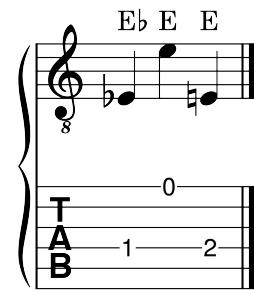
4.4 Sharps and flats

In the beginning of this method it was already mentioned that sharps \sharp increase the note by a half step and flats \flat decrease the note by a half step. It has also been mentioned that sharps and flats are valid for the duration of a measure. If a note should get its 'normal' sound back, a natural \natural symbol is placed in front of it. This undoes the sharp/flat for the rest of the measure (until another sharp/flat is placed).

What has not been mentioned yet, is that a sharp/flat placed at a note is valid only for that pitch of the note (position on the sheet music). See for example Figure 4.19a. Here you see that the first G (open third string) got a sharp, and is therefore now played a half tone (1 fret) higher on the 1st fret. The G that is played one octave higher on the first string is still a G. When the G note then gets a natural sign, it becomes the normal G note again which is played on the open third string. The same example can be given for flats (Figure 4.19b).



(a) Usage of sharps and naturals



(b) Usage of flats and naturals

Figure 4.19: Sharps, flats and naturals

Sometimes a song uses a note with a flat or sharp a lot of times. It can then be considered to be in a certain key (we will come back to that later). It is then not desired to add sharps/flats all over the sheet music. That could get messy. Instead, the sharps/flats used for the song are shown as the beginning of the piece and apply to all pitches of the notes (unless natural symbols are used). Note that this is different than adding sharps inside a measure, there it only applied to that specific pitch.

See for example Figure 4.20 and Figure 4.21.

Figure 4.20: Example of adding sharps at the beginning of the music

Figure 4.21: Example of adding flats at the beginning of the music

Before playing some pieces to learn the sharps and flats, lets first show the sharps and flats on the fretboard again:

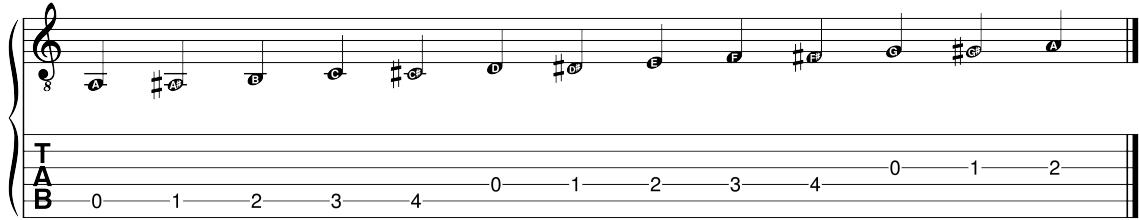


Figure 4.22: An octave from A to A on the multiple strings using sharps

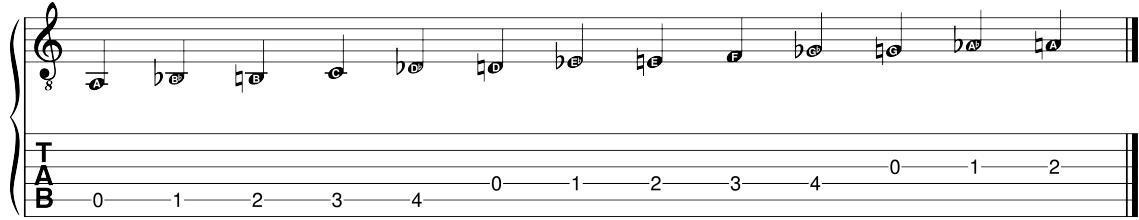


Figure 4.23: An octave from A to A on the multiple strings using flats and naturals

Also remember that between each note, except for B-C and E-F, there are two half steps. Between B-C and E-F there is only one half step.

| | | | | | | | | | | | |
|---|------------|---|---|------------|---|------------|---|---|------------|---|------------|
| A | A \sharp | B | C | C \sharp | D | D \sharp | E | F | F \sharp | G | G \sharp |
| A | B \flat | B | C | D \flat | D | E \flat | E | F | G \flat | G | A \flat |

Table 4.1: Sharp and flat intervals

Remember that a sharp and flat simply move the note a half step up or down respectively. So what would happen when the E note gets a \sharp ? It would become an F. And what does an $F\flat$ resolve to? An E indeed. The same holds for the B-C interval. $B\sharp$ is the same as a C and a $C\flat$ is the same as a B.

Previously we have already played Happy Birthday without any sharps or flats. But the music can be 'transposed' to a different key. This can introduce sharps/flats. Also in Figure 4.24.

Happy birthday

Music: Patty Hill, Mildred J. Hill
Arranged: Enzo Evers

6

Figure 4.24: Happy birthday with sharps

In Figure 4.25 there are two song-wide sharps. The F and the C.

C'est La Vie (intro + chorus melody)

Chef'Special

Music: Chef'Special
Arranged: Enzo Evers

Figure 4.25: C'est La Vie - Chef'Special (intro + chorus melody)

In Hedwig's Theme (see the next page) you will see the usage of sharps, flats, naturals and music-wide sharps. It uses the same music-wide F# as Happy birthday.

To better help you learn the position of these notes there is an empty tablature staff added. You can fill this staff with the correct tabs to help you learn.

Hedwig's Theme

Harry Potter movies

Music: John Williams
Arranged: Enzo Evers

$\text{J} = 180$

T
A
B

11

T
A
B

21

T
A
B

31

T
A
B

The next classical piece introduces a couple new things

First it introduces the high A and B notes (Figure 4.26). Previously it was already explained how the notes below the staff lines can be determined. The same holds for notes above the staff.

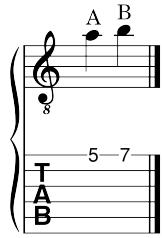


Figure 4.26: The high A and B notes

The other new symbol is the repeat symbol as seen in Figure 4.27. When you come to the end of the measure that has the right side of the repeat symbol, you go back to the left repeat symbol. When you come to the right repeat symbol again, you will just play further this time.



Figure 4.27: The repeat symbol

Another thing you will see in this song is that there are two parts. One for the melody and one for the bass line. This sheet music is meant to be played by two people together.

Minuet in G

Music: Christian Petzold
Arranged: Enzo Evers

Classical Guitar

Classical Guitar 2

Guit. 6

Guit. 2

12

Guit. 2

18

Guit. 2

25

Guit. 2

32

Guit. 2

As promised, the whole Tetris tune would be played when we learned about sharps. So here it is (Figure 4.28).

This also introduces the **D.C. al Fine** term. The "D.C. al Fine" term means to go back to the beginning of the music piece and play until you see the "Fine" text. Then the music is finished. Here "D.C." means "Da Capo" and is Italian for "from the beginning".

Tetris

Music: Hirokazu Tanaka
Arranged: Enzo Evers

Figure 4.28: Tetris tune (full)

In the song "He's a pirate" (see the next page) from the "Pirates of the Caribbean" movies there is one new note. The High C (Figure 4.29).

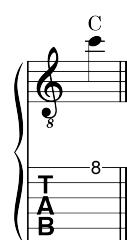


Figure 4.29: The high C note

This song has a song-wide flat B.

He's a pirate

Pirates of the Caribbean

Music: Klaus Badelt, Hans Zimmer
Arranged: Enzo Evers

$\text{♩} = 210$ Start quiet and build up volume

8

7

14

21

28

35

43

52

60

68

2**85**

5 Scaled and chords

5.1 Scales

A scale is a collection of notes in ascending order between a note and its octave. The two main scales are the major (happy sound) and minor (sad sound) scale.

When describing scales, often the terms "whole" (w) and "half" (h) steps are used. Sometimes you will also see the terms "tone" (T) and "semitone" (S). Moving up a half step on the guitar means moving to the next fret (towards the body). Moving up a whole step is the same as two half steps.

Lets look at the intervals again (Table 5.1). Going one step to the left or to the right is a half step interval. To take a whole step, simply take two half steps.

| | | | | | | | | | | | |
|---|------------|---|---|------------|---|------------|---|---|------------|---|------------|
| A | A \sharp | B | C | C \sharp | D | D \sharp | E | F | F \sharp | G | G \sharp |
| A | B \flat | B | C | D \flat | D | E \flat | E | F | G \flat | G | A \flat |

Table 5.1: Sharp and flat intervals. Each step to the left or right is a half step.

5.1.1 The major scale

As mentioned. The most common scales are the major and minor scales. A lot of music theory is based on the major diatonic scale. A diatonic scale means that it has 7 different notes in the scale where each letter only occurs once. So the major diatonic scale is the first one we will learn.

Each scale has a formula. For the major diatonic scale the formula is shown in (Table 5.2). On the top you see the steps between each note (the formula itself). The numbers indicate the index of the note in the scale. Index 1 and 8 are the same note. But index 8 is one octave higher than index 1.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| W | W | H | W | W | W | H | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

Table 5.2: Major scale intervals

Note that Table 5.1 has 12 different notes/pitches. Now count the total amount of half steps that are shown in Table 5.2 (a whole step is two half steps). Indeed, there are 12 half steps to go from the note at index 1 to the same note one octave higher (index 8).

To create the C major scale we will start on the C and then simply follow the formula.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| W | W | H | W | W | W | H | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C | D | E | F | G | A | B | C |

Table 5.3: C major scale

The G major scale is shown below in (Table 5.4).

| | | | | | | | |
|---|---|---|---|---|---|----|---|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| G | A | B | C | D | E | F♯ | G |

Table 5.4: G major scale

In Table 5.5 you see the major scales of all the natural notes. You don't need to remember these by heart at the moment. You do need to learn the formula of the major scale by heart. There are three things to note:

1. Each scale only has unique letters. Therefore the 4th note in the F major scale is a B♭ and not an A♯.
2. The 5th note in the scale is the start of the scale on the next row. Of course, this is because they are listed as such now. But it is the basis of the "circle of fifths" which we will learn more about later.
3. Each scale below another in this list has one more ♯ than the previous. And the notes that have a sharp in one scale, also have a sharp in the scales below it. Again, this has to do with the "circle of fifths".

| | | | | | | | |
|---|----|----|----|----|----|----|---|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| F | G | A | B♭ | C | D | E | F |
| C | D | E | F | G | A | B | C |
| G | A | B | C | D | E | F♯ | G |
| D | E | F♯ | G | A | B | C♯ | D |
| A | B | C♯ | D | E | F♯ | G♯ | A |
| E | F♯ | G♯ | A | B | C♯ | D♯ | E |
| B | C♯ | D♯ | E | F♯ | G♯ | A♯ | B |

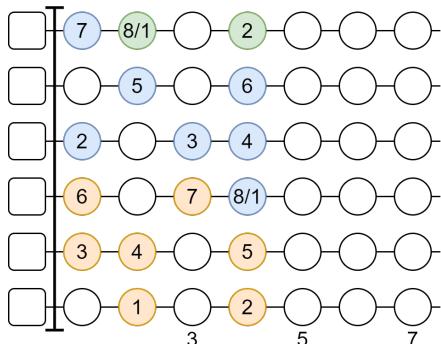
Table 5.5: Major scales of all natural notes

In Figure 5.1 different shapes are shown on how the major scale can be played. The numbers correspond to the index in the scale. These shapes can be moved up and down the fretboard, as long as the distance between the frets stay the same. Shape Figure 5.1c can even be moved up and down the strings. By moving the shape, you will play a different major scale. The scale that you are playing is determined by the root note (the "1" note). In this example we are therefore playing the F# major scale.

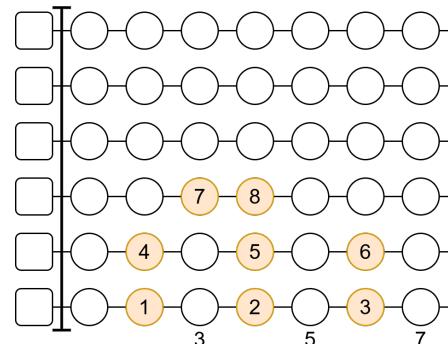
The different colors in Figure 5.1a indicate different octaves. This is the 'standard' major scale shape. Note how the frets with "8/1" indicate the index 8 of the previous octave, and the 1 of the next octave.

There are other "shapes" to play the major scale as well, but these shapes don't start on the root (1) note. We will come back to those later.

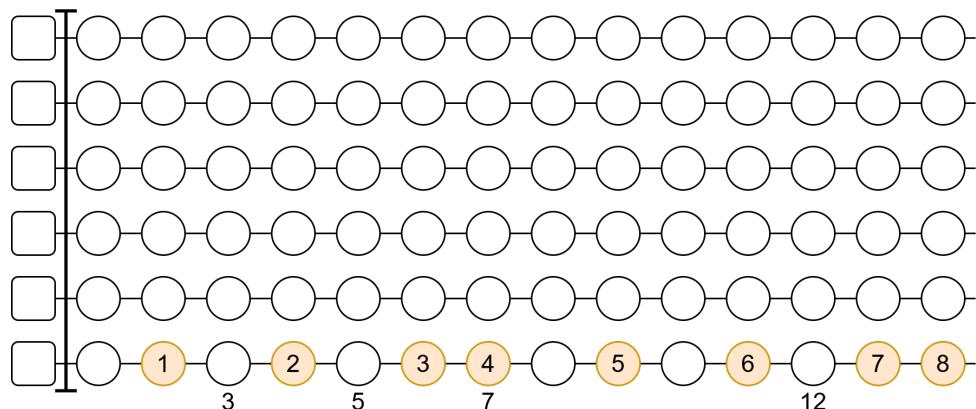
Learning these shapes by heart makes it easy to improvise over a song. But more important is to see how these shapes relate to the intervals of the major scale. The easiest shape for this is Figure 5.1c. With this shape you can easily recognize the major diatonic scale formula (w-w-h-w-w-w-h). All shapes have the same notes, just played on a different position on the fretboard.



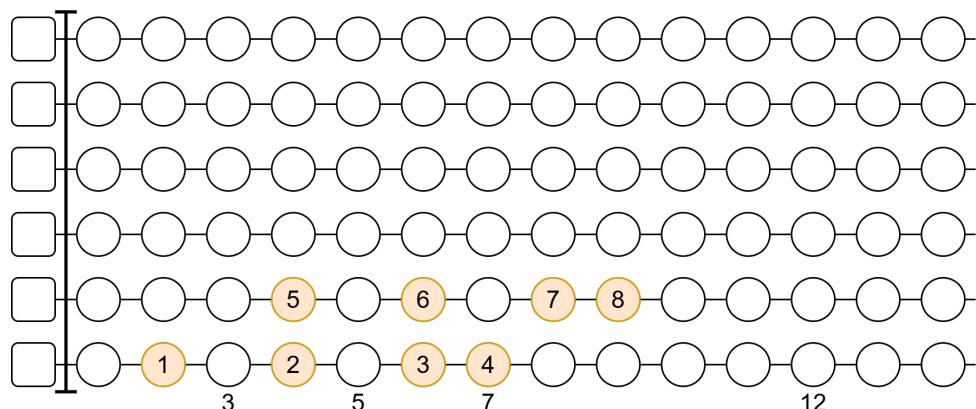
(a) Major scale on the fretboard (standard)



(b) Major scale on the fretboard (alternative)



(c) Major scale on the fretboard on a single string



(d) Major scale on the fretboard on two strings starting from the E string

Figure 5.1: Major scale on the fretboard

Now that we've seen a lot of different ways to play the major scale, we will start focusing on the most compact shape. The shape shown in Figure 5.1a.

Exercise

In Appendix A you see some empty guitar fretboards. Try to fill these with the different major scales (A, B, C, D, E, F, G) that we've seen in Table 5.5. Write the note names instead of the numbers 1-8. Use the shape from Figure 5.1a. You can of course print out the empty guitar fretboard diagram as often as you want.

While doing this exercise, don't forget to play the scales on the guitar as well.

5.1.2 The minor scale

The minor diatonic scale has the formula shown in Table 5.6.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | W | H | W | W | H | W | W |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |

Table 5.6: Minor scale intervals

To create the A minor scale we will start on the A and then simply follow the formula.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | W | H | W | W | H | W | W |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | B | C | D | E | F | G | A |

Table 5.7: A minor scale

Similar to example for the major scales of the natural notes, Table 5.8 shows the minor scales of the natural notes.

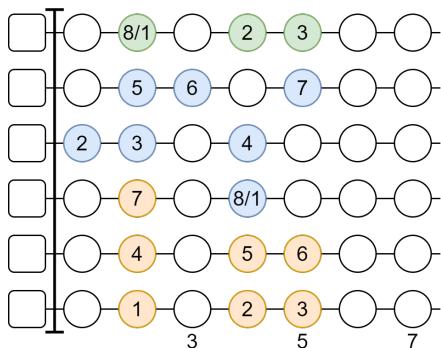
1. Each scale only has unique letters. Therefore the 6th note in the D minor scale is a B \flat and not an A \sharp .
2. The 4th note in the scale is the start of the scale on the next row. Of course, this is because they are listed as such now. But it is the basis of the "circle of fourths" which we will learn more about later. Note that for the major scale this was the fifth note. Therefore the earlier mentioned "circle of fifth" applies to major scale, while the term "circle of fourths" applies to minor scale.
3. Each scale below another in this list has one more \flat than the previous. And the notes that have a flat in one scale, also have a flat in the scales below it. Again, this has to do with the "circle of fourths".

| | | | | | | | |
|---|------------|-----------|-----------|------------|-----------|-----------|---|
| | W | H | W | W | H | W | W |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| B | C \sharp | D | E | F \sharp | G | A | B |
| E | F \sharp | G | A | B | C | D | E |
| A | B | C | D | E | F | G | A |
| D | E | F | G | A | B \flat | C | D |
| G | A | B \flat | C | D | E \flat | F | G |
| C | D | E \flat | F | G | A \flat | B \flat | C |
| F | G | A \flat | B \flat | C | D \flat | E \flat | F |

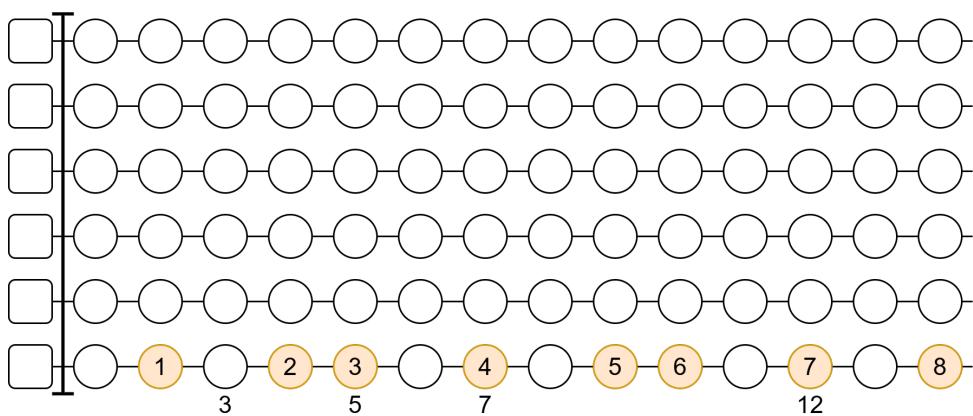
Table 5.8: Minor scales of all natural notes

Just as for the major scale, there are different patterns for the minor scale. The numbers correspond to the index in the scale.

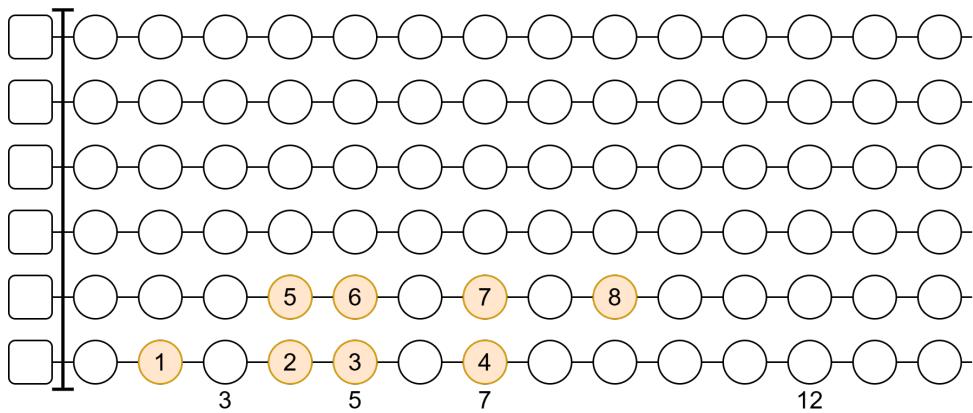
The different colors in Figure 5.2a indicate different octaves. This is the 'standard' minor scale shape. Note how the frets with "8/1" indicate the index 8 of the previous octave, and the 1 of the next octave.



(a) Minor scale on the fretboard (standard)



(b) Minor scale on the fretboard on a single string



(c) Minor scale on the fretboard on two strings starting from the E string

Figure 5.2: Minor scale on the fretboard

Now that we've seen a lot of different ways to play the minor scale, we will start focusing on the most compact shape. The shape shown in Figure 5.2a.

Exercise

In Appendix A you see some empty guitar fretboards. Try to fill these with the different minor scales (A, B, C, D, E, F, G) that we've seen in Table 5.8. Write the note names instead of the numbers 1-8. Use the shape from Figure 5.2a. You can of course print out the empty guitar fretboard diagram as often as you want.

While doing this exercise, don't forget to play the scales on the guitar as well.

5.2 Chords

5.2.1 Building chords

In the previous sections we have learned about the major and minor scales. This information can be used to finally start to learn about chords.

A **major or minor chord** is constructed by playing the 1st, 3rd and 5th note of a scale at the same time. That's it.

5.2.2 Open and barre chords

When a chords is played that contains open strings, it is called an "open chord". When a chord is played without open strings, it is called a "barre chord".

The nice thing about barre chords is that you can move them up and down the neck. At that point the barre chord becomes more of a shape than a chord per se. Depending on what the root note is at a certain position, the barre chord will get a different name. We will see this later in the **CAGED system**.

On the next page in Figure 5.3 you will see all the major and minor chords listed. The chord **C** is a major chord and the chord **Cm** is a minor chords. The same holds for the other chords. Below each chords there are the 1st, 3rd and 5th notes from the respective scale (see Table 5.5 and Table 5.8).

The green dots indicate the root note. This is the note with the same name as the chord.

A couple things to note:

- The root and the 5th note of a scale are same for both the major and minor variant.
- The 3rd note of minor chord is always a half step / 1 semitone lower than it is in the major chord.

The barre F chord is a good example of what was mentioned in the beginning. The thing about barre chords to become more like a shape that can become different chords. Compare the shape of the E and Em chords with the F and Fm chord shapes. Note how the shape is the same and there are no open strings in the F and Fm. By just moving the E chord shape a half step (one fret) to the right, the root note has changed and it is therefore now an F chord.

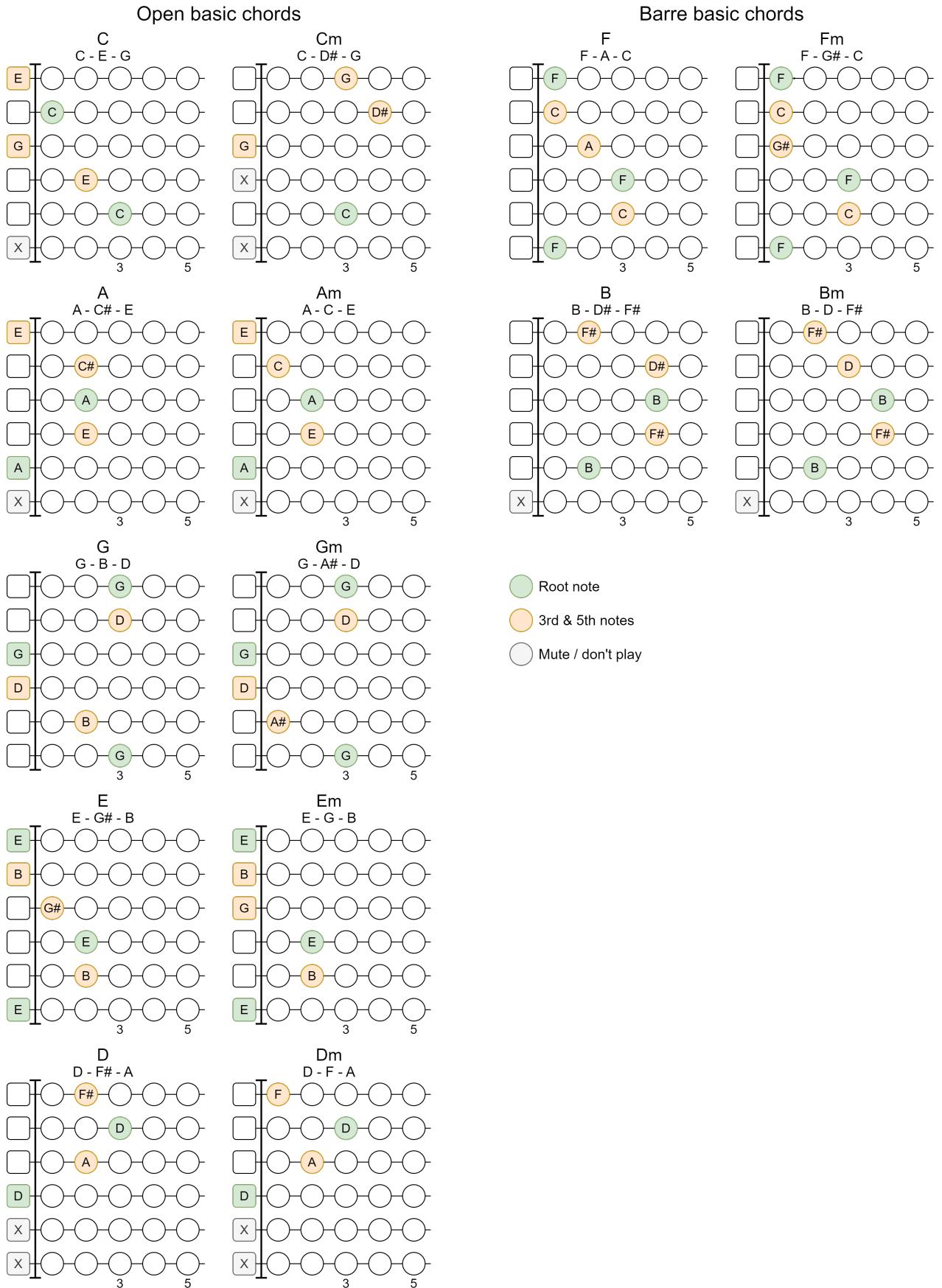


Figure 5.3: Major and minor chords

Lets play some chords. The theme song (Figure 5.4) of the Adventure Time series is a good start. The notes on the staff here are replaced by rhythm notation. The duration of the note shapes is still the same. But now it only indicates the strumming rhythm.

Adventure Time Theme

Music: Pendleton Ward
Arranged: Enzo Evers

The tablature shows a guitar part in G major, 4/4 time, with a tempo of 180 BPM. The first measure starts with a G chord (three open strings). The second measure shows a D chord (two open strings). The third measure shows a C chord (one open string). The fourth measure shows a D chord. The lyrics "come on grab your friends. We're going to very distant lands." are written below the staff. The fifth measure starts with a G chord. The sixth measure shows a D chord. The seventh measure shows a C chord. The eighth measure shows a D chord. The lyrics "With Jake the dog, and Finn the human. The fun will never end, it's adventure" are written below the staff. The ninth measure starts with a G chord. The staff ends with a repeat sign and a double bar line.

Figure 5.4: Adventure Time Theme Song

In the song "Knockin' On Heaven's Door" By Bob Dylan, the same chords are used as in the Adventure Time theme, plus one extra chord. The **Am**.

Knockin' On Heaven's Door - Bob Dylan

G D Am G D C
 Intro: Oo oo-oo oo
 G D Am G D C
 Oo oo-oo oo Oo oo-oo oo

G D Am
 1. Mama, take this badge off of me
 G D C
 I can't use it anymore
 G D Am
 It's gettin' dark, too dark for me to see
 G D C
 I feel like I'm knockin' on heaven's door

G D Am
 Chorus: Knock, knock, knockin' on heaven's door
 G D C
 Knock, knock, knockin' on heaven's door
 G D Am
 Knock, knock, knockin' on heaven's door
 G D C
 Knock, knock, knockin' on heaven's door

G D Am
 2. Mama, put my guns in the ground
 G D C
 I can't shoot them anymore
 G D Am
 That long black cloud is comin' down
 G D C
 I feel like I'm knockin' on heaven's door

G D Am
 Chorus: Knock, knock, knockin' on heaven's door
 G D C
 Knock, knock, knockin' on heaven's door
 G D Am
 Knock, knock, knockin' on heaven's door
 G D C
 Knock, knock, knockin' on heaven's door

Another song to practice chord changes with can be "Hey Ya!" from Outkast. This only uses four chords, and the order of the chords is the same throughout the whole song.

To give a feeling for the chords, the first part of the song is shown here. You can listen to the song and play these chords for the rest of the song.

Hey Ya! - Outkast

Intro: One, two, three, uh!

G C

1. My baby don't mess around

D E

Because she loves me so, and this I know for sure (Uh)

G C

But does she really wanna

D E

But can't stand to see me walk out the door? (Ah)

There are two (actually 4) more important shapes to learn. The barre shapes. These are shown in Figure 5.3 as the F and B chords. For these chords you place your index finger over all the strings, and use the remaining fingers to press the remaining notes. Note that for the B chord you only have to place your index finger over the first 5 strings. Figure 5.5 show how to play the F-shape barre chord. For the B-shape the hand position is similar.



Figure 5.5: Hand position for a barre chord with the F shape [4]

The song "Perfect" by Ed Sheeran is a good song to practice both shapes. This also shows the power of barre chords. The facts that they can be moved up and down the neck to make different chords.

The song uses 4 chords: Ab, Fm, Db, and Eb.

While some of these chords could be played as an open chord, it's not the most comfortable. We could use a capo to make it easier. But that would take away a good learning opportunity. But more seriously, maybe you don't have a capo at your disposal when you want to play this song. So it's still good to learn how to use these barre chords.

Only the first verse is shown here to focus on the barre chords themselves. The barre chords to use are shown in Figure 5.6. Note the numbers below the shapes. These are the fret numbers.

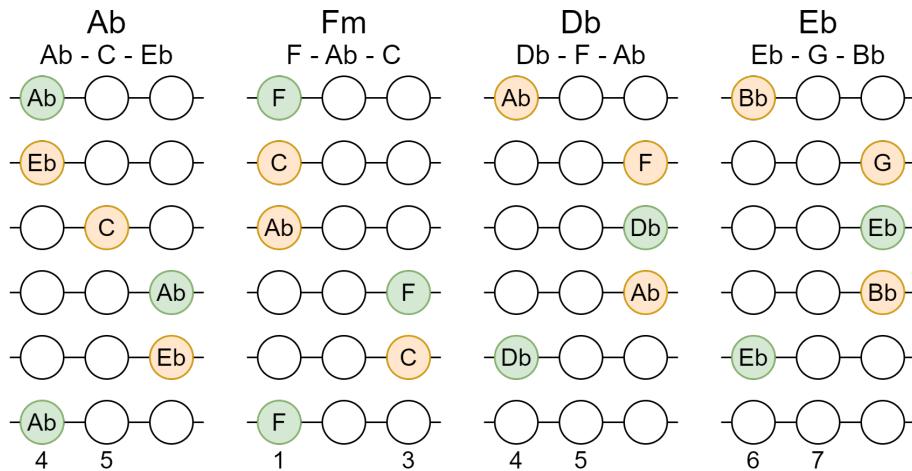


Figure 5.6: Barre chords used in "Perfect - Ed Sheeran"

Note how the shapes are all very similar, but that note of the lowest root note indicates which chord it is.

Perfect - Ed Sheeran

1. I found a love for me

| | |
|----|----|
| Ab | Fm |
| Db | Eb |

Oh, darling, just dive right in and follow my lead

| | |
|----|----|
| Ab | Fm |
| Db | Eb |

Well, I found a girl, beautiful and sweet

| | |
|----|----|
| Ab | Fm |
| Db | Eb |

Oh, I never knew you were the someone waitin' for me

5.2.3 Your turn

We've played all kind of different chords now. It's up to you to see which song you want to play, look up the chords on the internet, and practice the chord transitions. Feel free to play the chords in different ways (open chord, F(m)-shape, B(m)-shape, etc.). Each option gives a different sound, or maybe one option is easier to play than another. Just experiment!

5.3 Chord progression

5.3.1 Chords in a scale

A chord progression of chords. For example, if you would play the chords C and G repeatedly for (part of) a song then the chord progression would be C - G. However, assuming that we are in the key of C major and therefore the C would be the root note/chord, this chord progression isn't universal. For that reason chord progressions are often referred to with numbers (notated with roman numerals).

Using numbers the chord progression C - G would become 1 - 5, or with roman numerals I - V. The indexes in the major scale can be shown using the roman numerals as well. See Table 5.9. The chord and the 7th index (vii°) is called a diminished chord, but we will ignore this for now. The 8th index is not assigned a chord because it's the same as index 1.

Two things to note:

- **Capitalized** roman numerals correspond to **major** chords
- **Non-capitalized** roman numerals correspond to **minor** chords

| | | | | | | | |
|---|----|-----|----|---|----|------------------|---|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| I | ii | iii | IV | V | vi | vii [°] | |

Table 5.9: Chords in the major scale

The same can be done for the minor scale (Table 5.10).

| | | | | | | | |
|---|-----------------|-----|----|---|----|-----|---|
| | W | H | W | W | H | W | W |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| i | ii [°] | III | iv | v | VI | VII | |

Table 5.10: Chords in the minor scale

How and why some chords are major and others are minor will be explained later. Lets first see how these can be used.

5.3.2 Analyzing "Knockin' On Heaven's Door - Bob Dylan"

In the previous section you played "Knockin' On Heaven's Door" using the G, D, C, and Am chords. There were two alternating sequences:

- G - D - Am
- G - D - C

The song is in the G major key. The G major scale is shown again in Table 5.11. The bold notes are the chords from "Knockin' On Heaven's Door".

| | | | | | | | |
|----------|----------|----------|----------|----------|----------|------------------|----------|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| I | ii | iii | IV | V | vi | vii [°] | |
| G | A | B | C | D | E | F# | G |

Table 5.11: G major scale with chords

With this knowledge, the chords sequences can be described in terms of roman numerals instead of chords.

- G - D - Am: I - V - ii
- G - D - C: I - V - IV

Transposing

Lets say that your singer is more comfortable in a different key, or you just want to play the song in a different key for whatever reason. Then you can transpose the song.

As an example, "Knockin' On Heaven's Door" will be transposed to the D major key. By using the intervals that we've seen, and applying them to the D major key, we get a new sequence of chords.

- D - A - Em: I - V - ii
- D - A - G: I - V - IV

| | | | | | | | |
|---|----|-----|----|---|----|------------------|---|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| I | ii | iii | IV | V | vi | vii ^o | |

D E F# G A B C# D

Table 5.12: D major scale with chords

5.3.3 Analyzing "Perfect - Ed Sheeran"

This song is in the key of Ab (Table 5.13). The reason that Ab is used instead of G# is because Ab uses more natural notes.

| | | | | | | | |
|---|----|-----|----|---|----|------------------|---|
| | W | W | H | W | W | W | H |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| I | ii | iii | IV | V | vi | vii ^o | |

Ab Bb C Db Eb F G Ab

Table 5.13: Ab major scale with chords

In the first verse of this song (shown in the previously) the following chord progression is used:

- Ab - Fm - Db - Eb: I - vi - IV - V

5.3.4 Deviating from the scale chords

Of course, the things described so far are a good starting point, but music is a creative endeavor after all. So feel free to experiment.

The song "Hey Ya!" from Outkast did that a bit as well. The song is in the key of G major. The chords sequence played through the whole song is:

- G - C - D - E

Strictly speaking this doesn't fit in the chords of the G major scale. You would expect an Em chord instead of an E (see Table 5.11).

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Appendices

A Empty guitar fretboard

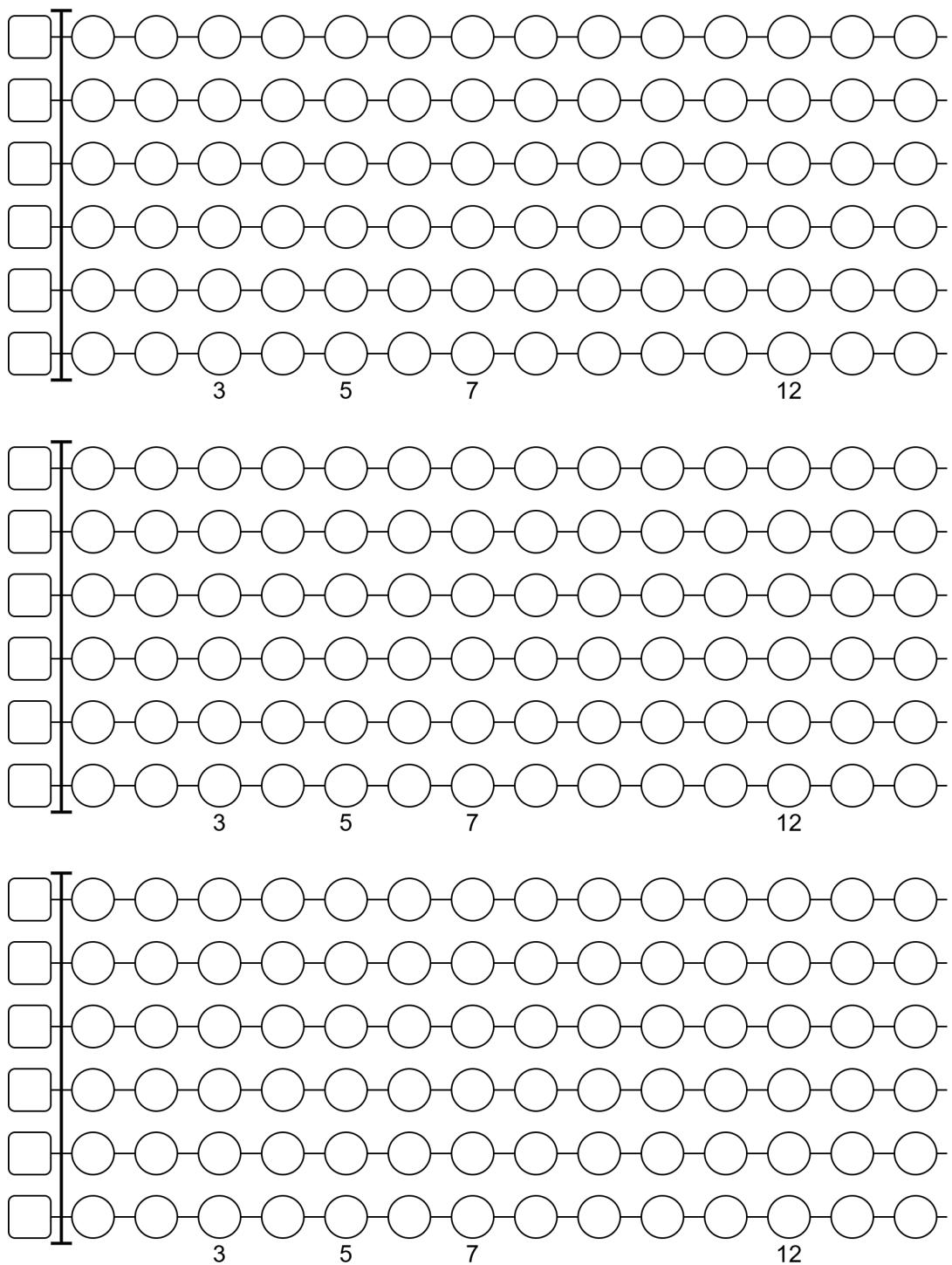


Figure A.1: Empty guitar fretboard