

Open POSITION Basics

YOUR FIRST 12 WEEKS ON GUITAR

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Introduction to Rhythm

(quarter notes, half notes, and whole notes)

The ***time signature*** let's us know how many beats are in each measure and what kind of note we use to count each beat. Most music we work on is going to be in 4/4 time. The 4 on top let's us know that there are 4 beats in each measure and the 4 on the bottom let's us know that one quarter note counts as a single beat.

The verticle lines you see between groups of notes are called ***bar lines***. They are there to mark the end of one ***measure*** (also called a bar) and the beginning of the next. Generaly speaking a measure will have the same number of beats

Below we have 3 different lengths of note/rest. Quarter, half, and whole.

Quarter Notes (One count each)	Quarter Note Rests	Half Notes (2 counts each)	Half Note Rests	Whole Note (Four counts each)	Whole note rest

Let's play some basic rhythms by plucking our open 1st string. Also *be sure to count "one, two, three, four" out loud as you play.* We will be using only down picks for now.

1)

2)

3)

4)

5)

6)

Now let's do some that are two measures long!

7)

8)

9)

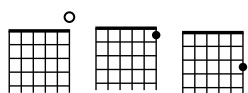
10)

Note: You will sometimes see notes inverted like this. This does not change the rhythmic value of the notes at all.

11)

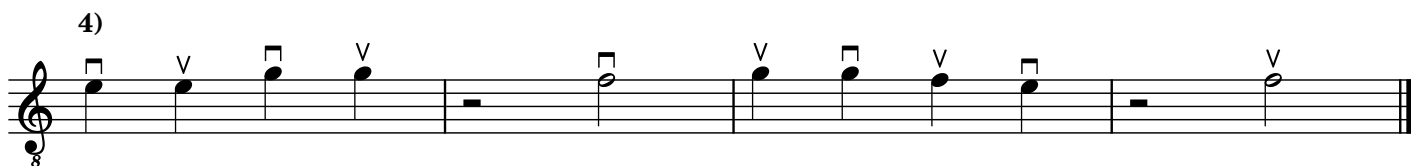
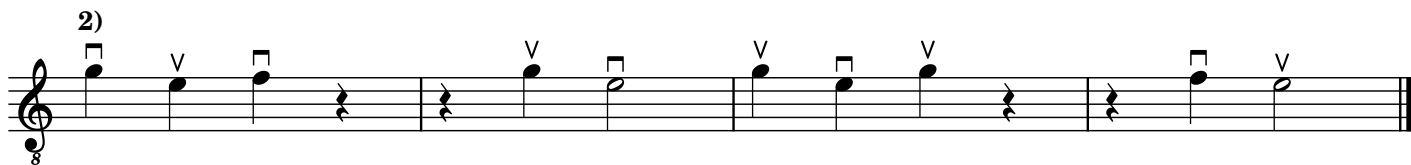
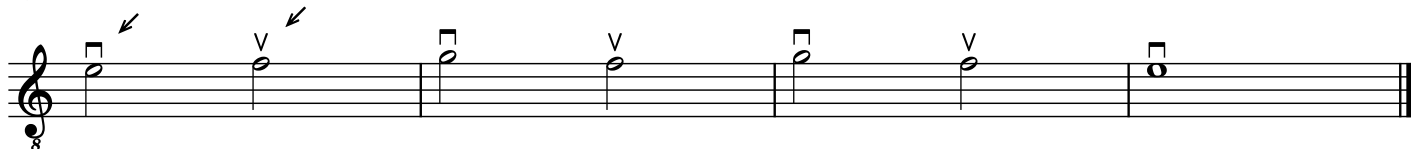
12)

Reading on 1 String



Pay close attention to the picking directions. We want to internalize the habit of alternating between down-picks and up-picks when playing on a single string.

1) Symbol for Down-pick Symbol for Up-pick



Symetrical Picking

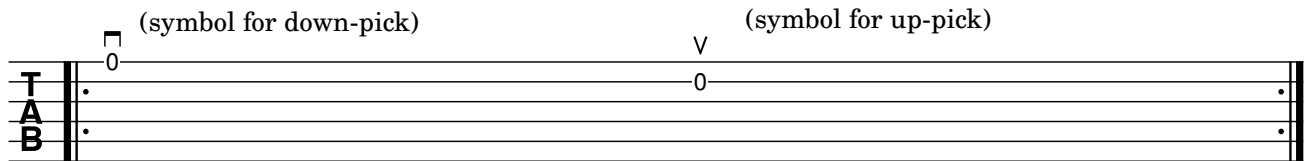
The Symetrical Picking Technique Requires an understanding of three basic rules:

- 1) If playing multiple notes on the same string, alternate between up-picks and down-picks.
- 2) If changing strings toward the floor, the first pick on the new string will be a down-pick
- 3) If changing strings toward the cieling, the first pick on the new string will be a up-pick

When most people start playing they have a tendency to only use downpicks. Our goal should be to be equally confident playing up-picks and down-picks.

Here are some basic excercises on two strings to help you internalize these principles.

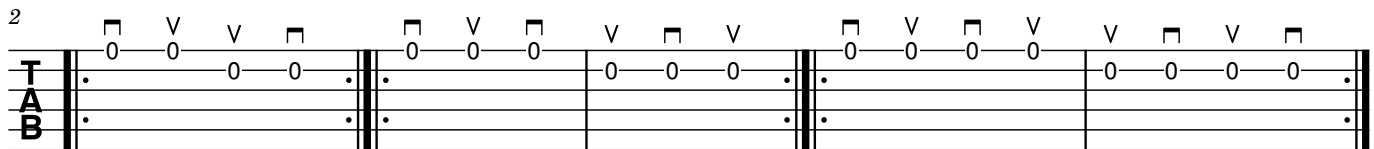
1) Single strokes



2) Double Strokes

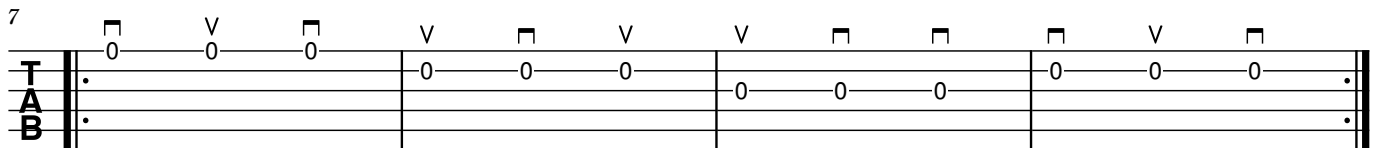
3) Triple Strokes

4) Quadruple Strokes

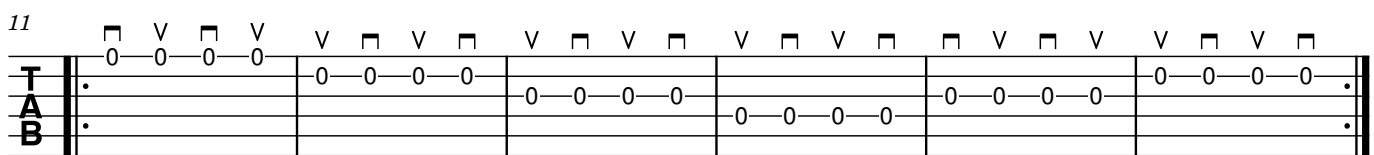


Now let's do what I call "3 on 3", "4 on 4" and "5 on 5"

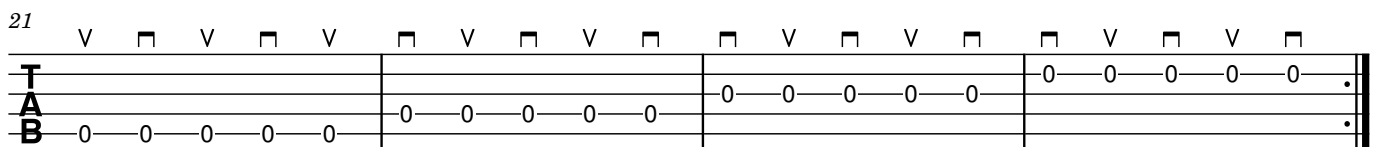
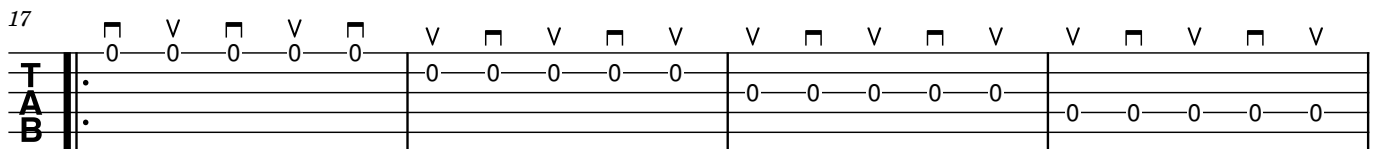
5) 3 on 3



6) 4 on 4

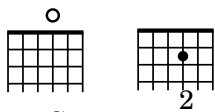


6) 5 on 5



Reading on 3 Strings

Notes on the 3rd String



G

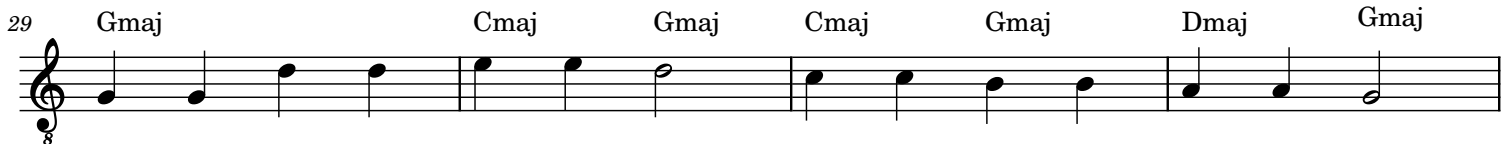
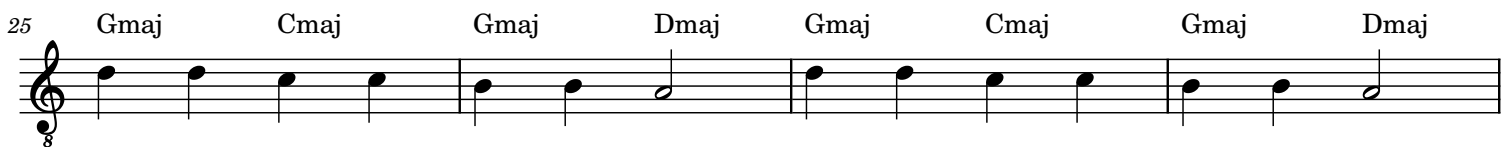
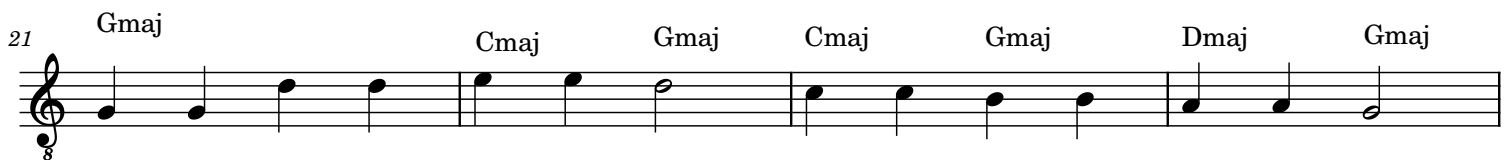
A



Notes on the 1st, 2nd, and 3rd strings



Twinkle Twinkle Little Star



Adding one flat: When we see the flat symbol in our key signature it means that all Bs get played as B flats



Chords on 3 strings

Fingerings ->

1 3 2 3 1 1 3 2

*Note:
this isn't technically a full G major Chord,
But it will be the foundation for building chords
on more than 3 strings

Slash notation is a way of writing rhythms when writing every single individual note is unnecessary.
You will often see it used for a rhythm guitar part that accompanies the main melody.
Just think about them as blockier looking notes that only communicate rhythm

6

Two chord vamps
Strum the chord once per measure
(whole notes)

12

1 2 3 4

16

12 Bar Blues (Key of A)

20

24

28

Hey Joe - Jimi Hendrix

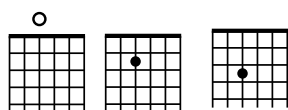
Note that these songs have been simplified greatly.
The goal here is to get used to playing along with the track and practice keeping consistent and confident time

32

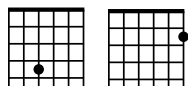
1 2 3 4

Reading on 4 Strings

Notes on 4th string



D E F



One Sharp (F#)

6

F# F#

Notes on 2nd, 3rd, and 4th string



2 Sharps (F# and C#)



15

C#

Notes on 1st, 2nd, 3rd, and 4th string



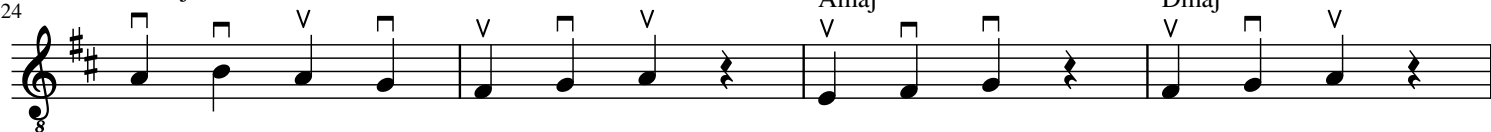
London Bridge

24

Dmaj

Amaj

Dmaj

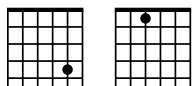
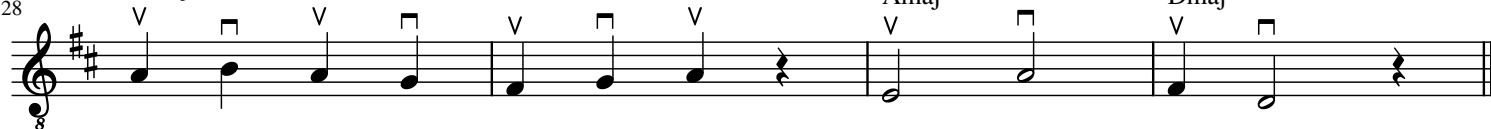


28

Dmaj

Amaj

Dmaj



32

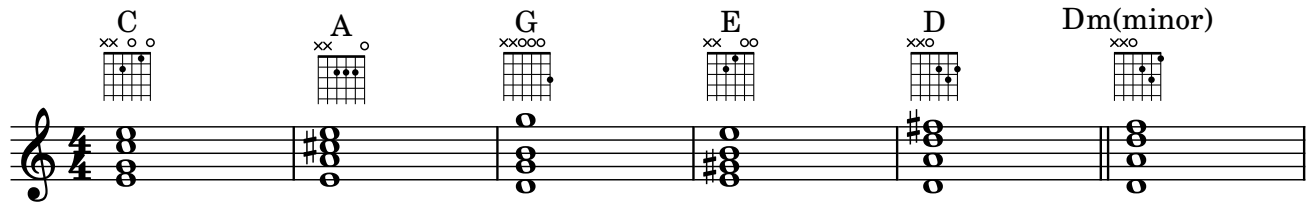
Eb

Eb

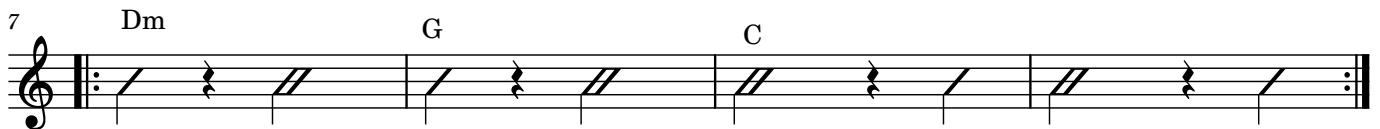
Two Flats (Bb and Eb)



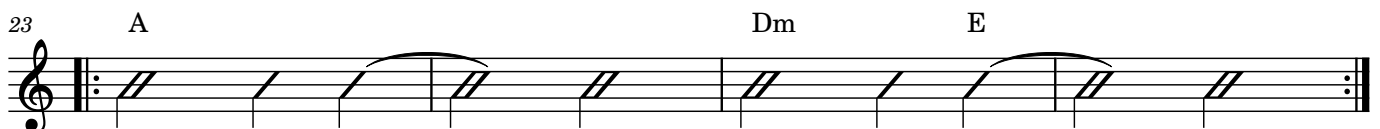
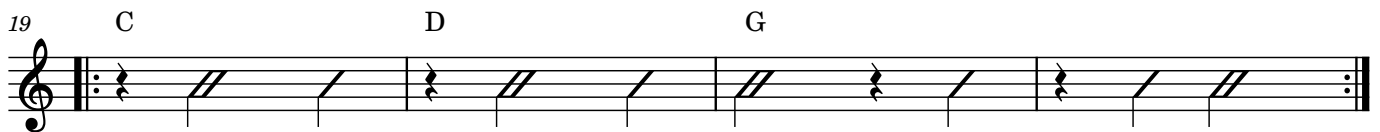
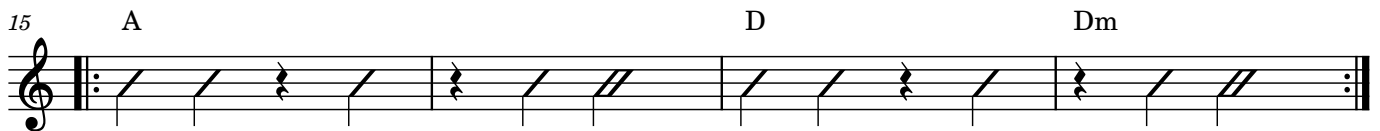
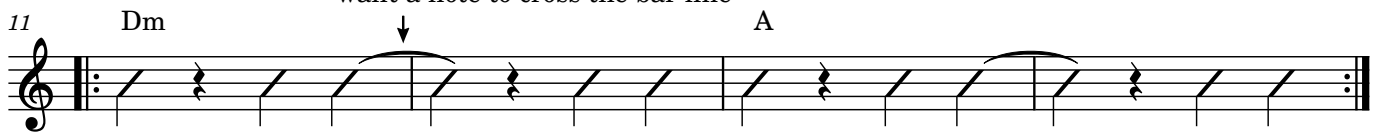
Chords on 4 strings



5 Chord progressions and rhythms to practice



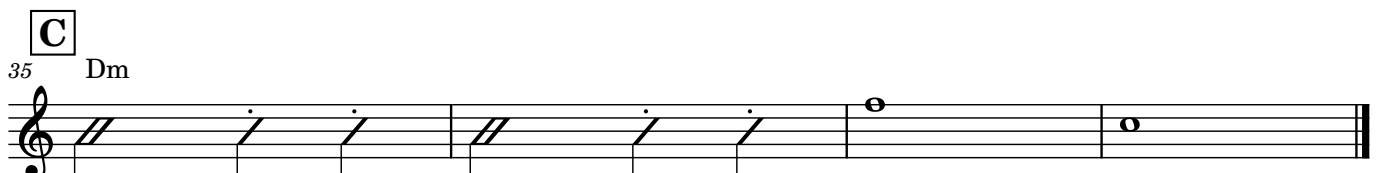
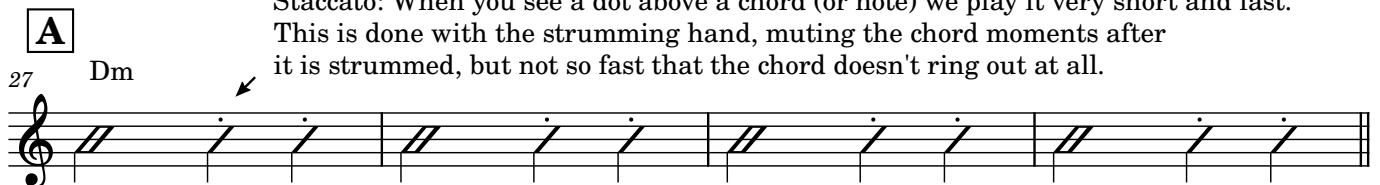
Ties: When notes are "tied" together like this we treat them both as if they are one long note. This often occurs when we want a note to cross the bar line



Another Brick In the Wall - Pink Floyd

♩ = 105

Staccato: When you see a dot above a chord (or note) we play it very short and fast. This is done with the strumming hand, muting the chord moments after it is strummed, but not so fast that the chord doesn't ring out at all.



Form: A A A A B C C [lay out 2 measures] A A A A B C C A (Repeats until fadeout)

Reading Exercises on 5 strings

Diagram showing three guitar fretboard positions labeled A, B, and C, each with a single note marked on the 5th string. Position A is on the 1st fret, B is on the 2nd fret, and C is on the 3rd fret.

Below the diagrams is a musical staff in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes on the 5th string, corresponding to the positions A, B, and C, followed by a series of eighth notes.

Notes on 5 strings

6

"Accidentals" are symbols next to a notehead that tell us if it is sharp, flat, or natural. Keep in mind that accidentals affect all preceding notes of the same pitch in the measure.

3 Flats (Bb, Eb, and Ab)

14

Happy Birthday

3/4 time signature (3 beats per measure instead of 4)

22

Pickup Notes(s): When we see one or more notes that occur **before** the downbeat of the first measure we call that a pickup. This one occurs on beat 3 of our count-off

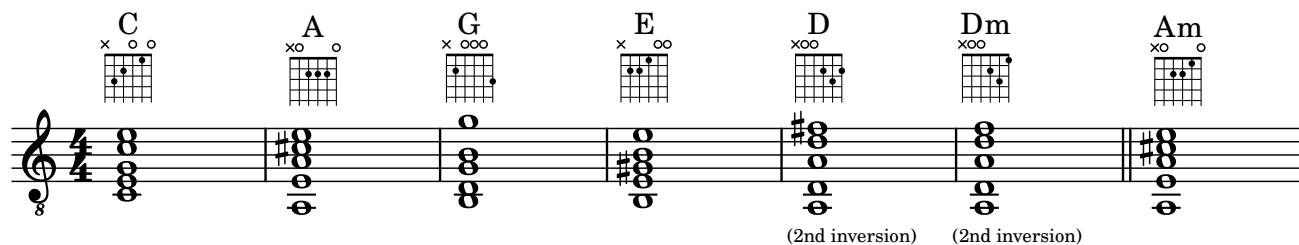
27

3 sharps (F#, C#, and G#)

Back to 4/4 time

31

Chords on 5 Strings



Chord diagrams and musical notation for the following chords:

- C**: Fretboard diagram showing C major (x, 0, 2, 3, 0, 0) and musical notation.
- A**: Fretboard diagram showing A major (x, 0, 2, 2, 0, 0) and musical notation.
- G**: Fretboard diagram showing G major (x, 0, 0, 2, 0, 3) and musical notation.
- E**: Fretboard diagram showing E major (x, 0, 2, 2, 0, 0) and musical notation.
- D**: Fretboard diagram showing D major (x, 0, 2, 2, 0, 0) and musical notation. (2nd inversion)
- Dm**: Fretboard diagram showing D minor (x, 0, 2, 2, 0, 0) and musical notation. (2nd inversion)
- Am**: Fretboard diagram showing A minor (x, 0, 2, 2, 0, 0) and musical notation.

8 **Am** **C** **Dm** **G**



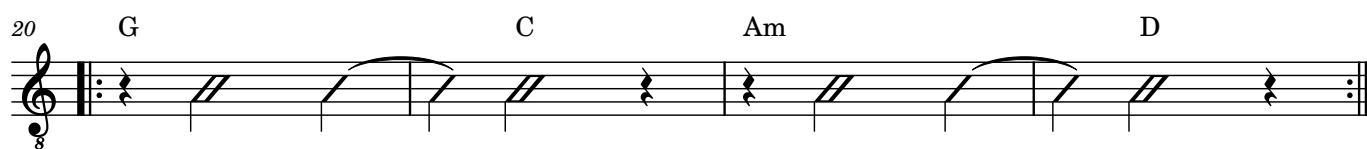
12 **E** **G** **A** **Am**



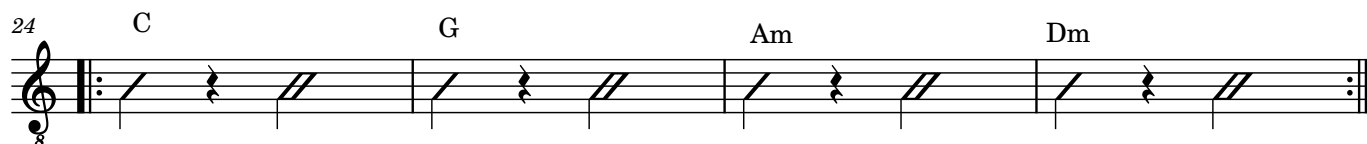
16 **Am** **C** **G** **E**



20 **G** **C** **Am** **D**



24 **C** **G** **Am** **Dm**



Knockin' on Heaven's Door - Bob Dylan

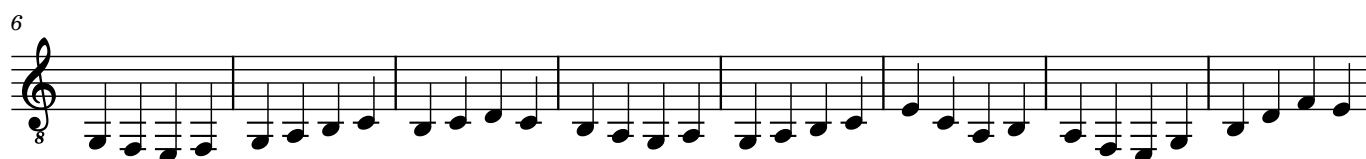
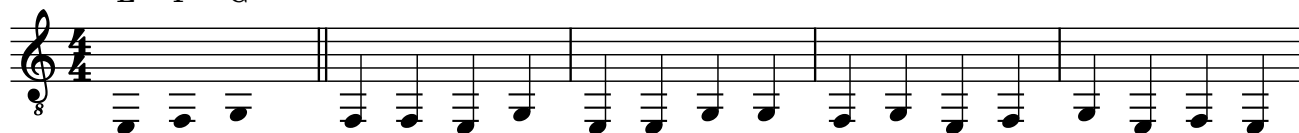
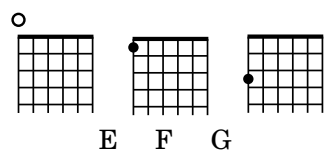
♩ = 65

28 **G** **D** **Am** **G** **D** **C**



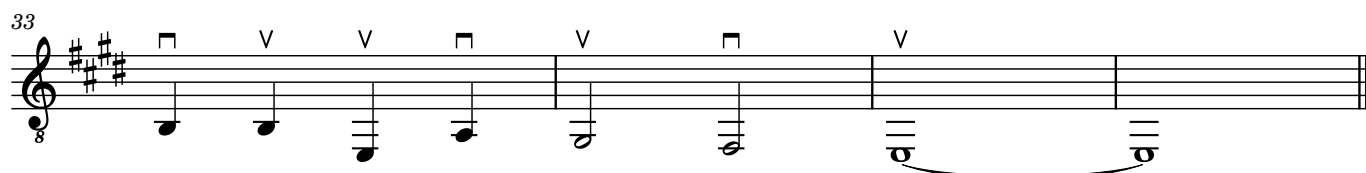
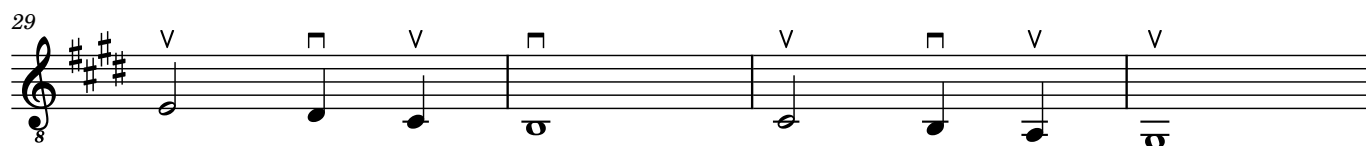
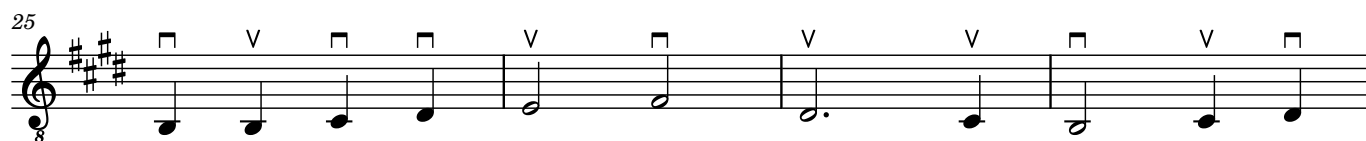
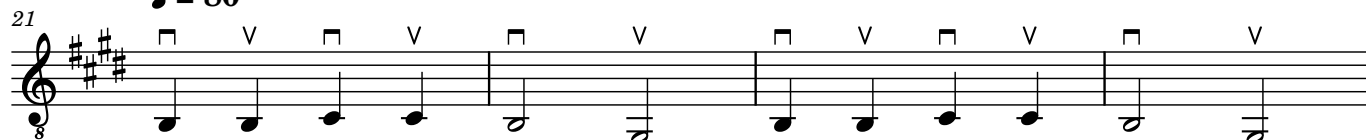
Repeats for entire song

Reading on 6 strings

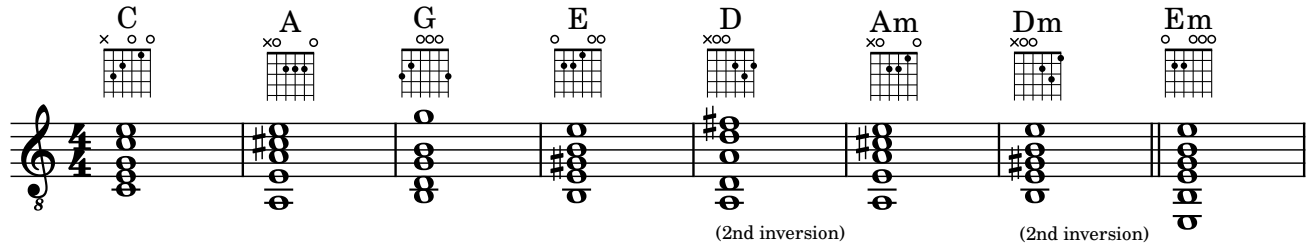


We Shall Overcome

♩ = 80



Chords on 6 Strings



Mute the low E with your thumb on the chords C, A, Am, D, and Dm and strum through all 6 strings!

♩ = 140

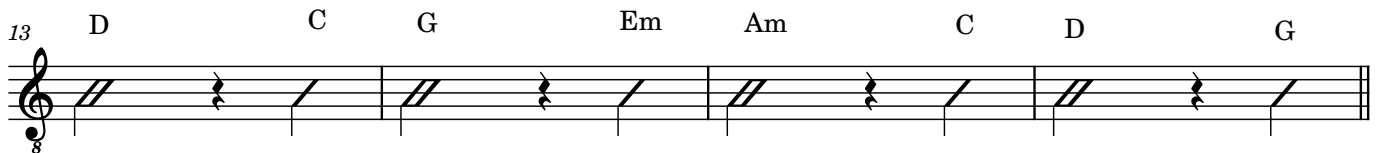
505 - The Arctic Monkeys



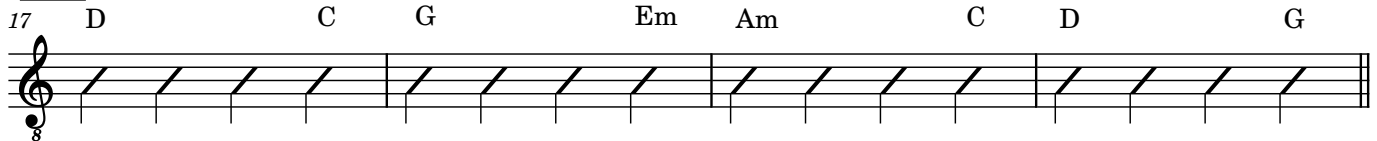
Yellow Submarine - The Beatles

Note: The original recording of this song is played with the guitars tuned down 1 half step. (Eb Ab Db Gb Bb Eb) So tune accordingly if you wish to play along

A1 ♩ = 110



A2



B



Form: A1 A1 A2 A2 B B A1 A1 A2 A2 B B A1 A1 A2 A2 B B B(fade)

12 Bar Blues (key of A minor)

an interesting feature of having a 12 bar form is that it allows you to use a 6 beat rhythm that repeats asynchronously with the division of the measures. 12 bars = 36 beats and 36 is divisible by both 4 and 6. MATH!!

