

Gibson's Learn & Master® **GUITAR**

with Steve Krenz

LESSON BOOK

LEGACY
LEARNING SYSTEMS

Gibson's
Learn & Master®
GUITAR
with Steve Krenz

LESSON BOOK

LEGACY
LEARNING SYSTEMS

www.LearnAndMaster.com

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First Edition

ISBN 13: 978-0-9841193-7-0
ISBN 10: 0-9841193-7-x

Printed in China

10 11 12 13 8 7 6 5 4 3 2 1

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SESSION 1- Starting Off Right



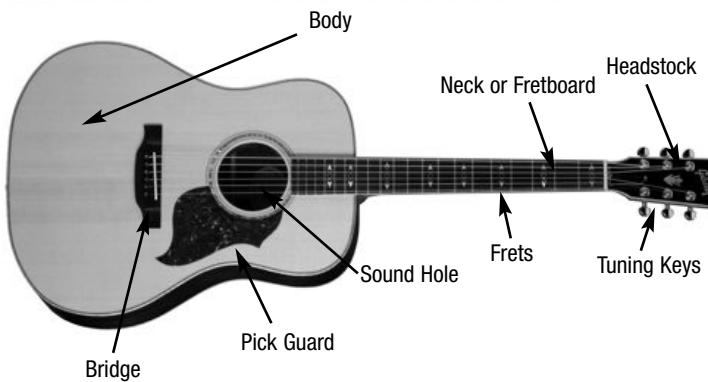
Estimated Time to Learn These Concepts - 1 Week

"It's easy to play any musical instrument: all you have to do is touch the right key at the right time and the instrument will play itself."

~ J.S. Bach

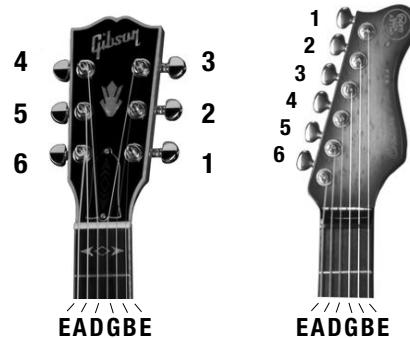
The Parts of the Guitar

There are three main types of guitars, the **steel-string acoustic**, the **nylon string or classical guitar**, and the **electric guitar**.



The Names of the Strings

The six strings of a guitar are numbered from first to sixth starting on the thinnest string and counting up to the thickest string. The strings also have letter names that correspond to each string. Memorize the names of your strings.



Proper Right Hand Technique



Hold the pick between your thumb and first finger. The thumb and pick should form a 90 degree angle. The pick should be sticking out from underneath the thumb a 1/4 to 1/2 of an inch.



Bracing your hand gives your hand the needed stability to accurately switch between strings. Although there are many different ways to brace, placing your pinky on the soundboard right below the first string is the most common way. You don't need to press hard.

Proper Left Hand Technique



Hold your thumb on the back of the fingerboard on the upper side of the neck. Be careful not to put your thumb on top of the neck. Your wrist should be low with some air space between your palm and the neck of the guitar.



Your four fingers should be evenly spaced. Notice how the middle two fingers are coming straight onto the fretboard. Your first and fourth fingers are curved slightly toward the frets.

Tuning the Guitar

Your guitar will need to be tuned before playing. Tuning involves tightening or loosening the strings to raise or lower the pitch to match a constant pitch. There are three main ways to tune your guitar. You can tune your guitar by using an electronic tuner, or you can tune by "ear" using the other strings of the guitar, or you can tune to a keyboard.

Tuning with an Electric Tuner

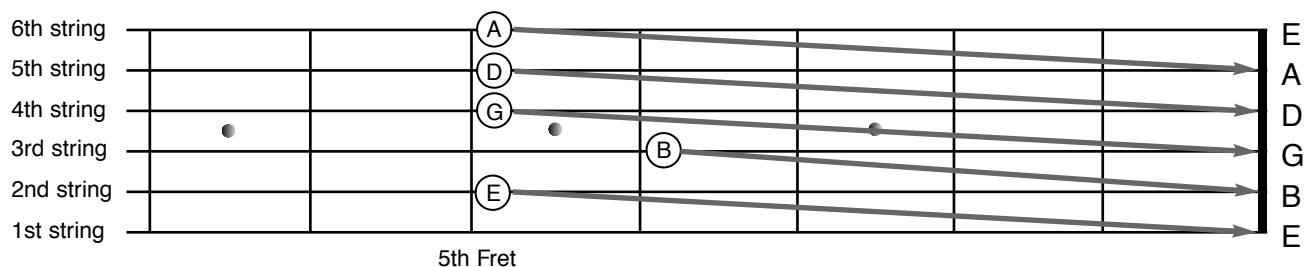
Many electric tuners come with a built in microphone for use with an acoustic guitar. If you are using an electric guitar you can plug your instrument cable directly into the tuner. According to the directions of your specific tuner, it will display whether you need to tighten or loosen the string in order to be in tune. Electric tuners are an easy to use, fast, and accurate way to tune your guitar.



Tuning by Ear

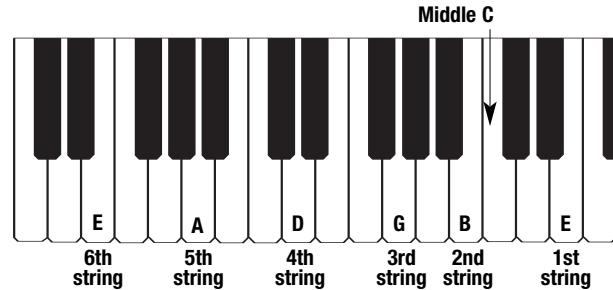
You can also tune your guitar by listening carefully to the other strings and tuning each string to the others. Here is the process.

- Put your finger on the fifth fret of the sixth string. Now, play the sixth string and the open fifth string. Listen to the two pitches. If the open fifth string sounds lower than the sixth string then tighten the fifth string tuning key until the two notes match. If the open fifth string sounds higher than the first note then loosen the fifth string tuning key. You always adjust the tuning keys of the open string, not the string that you are fretting.
- Next, play the fifth fret on the fifth string and the open fourth string underneath it. Listen to the two pitches carefully and adjust the open fourth string accordingly.
- Play the fourth string at the fifth fret. Listen and tune the open third string to it.
- To tune the second string, play the third string at the fourth fret and tune the open second string to it. This is the only string that does not use the fifth fret as the reference.
- Lastly, play the second string fingered back at the fifth fret and tune the open first string to it.



Tuning to a Keyboard

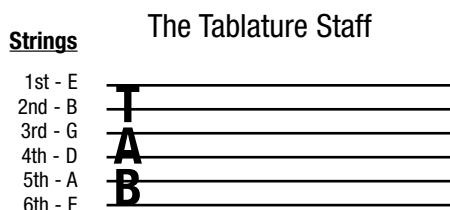
You can also tune your guitar to a keyboard or piano. The open strings of a guitar correspond to certain notes on a keyboard.



How to Read Guitar Tablature

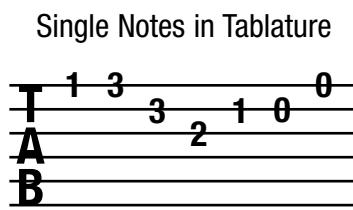
TABLATURE is a type of musical notation that guitarists have developed to describe what strings on the guitar are being played at any point and what frets need to be fingered.

Figure 1



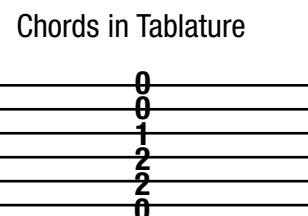
The 6 lines correspond to the 6 strings on your guitar.

Figure 2



The numbers tell you which frets you need to put your fingers on and which strings to use. In this example you would play the first string fretted at the first fret. The next note would be the first string at the third fret. Then, the second string at the third fret and so on.

Figure 3



In this example you would play all of the strings at the same time. The first, second and sixth strings would be open. Your first finger would fret the first fret on the third string. The fourth and fifth strings would have fingers on the second frets of each string.

Finger Exercises

These finger exercises are designed to build coordination between your right and left hand. Proper picking and fingering hand coordination is vital to good controlled guitar playing.

Directions: Play each finger pattern on each string. Start on the first string, then the second, third, etc... Although a little difficult at first, these exercises quickly build the motor skill control needed to play the guitar effectively. Practice with an even, steady rhythm. The goal is control, not speed.

1.
T 1 1 1 1 2 2 2 3 3 3 3 4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1

Right Hand Picking: Down-Up-Down-Up

Repeat for all Strings

2.
T 1 1 2 2 3 3 3 4 4 3 3 2 2 1 1 1 1

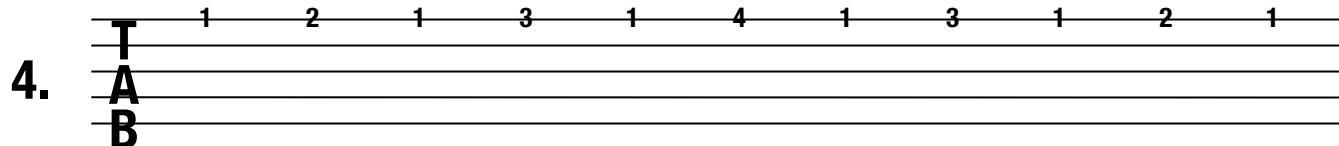
Right Hand Picking: Down-Up

Repeat for all Strings

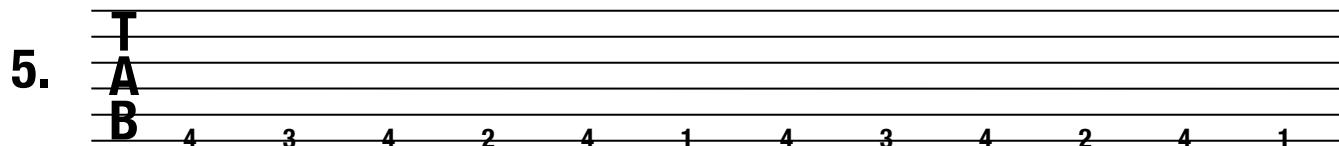
3.
T 1 2 3 4 3 2 1

Right Hand Picking: All Down

Repeat for all Strings



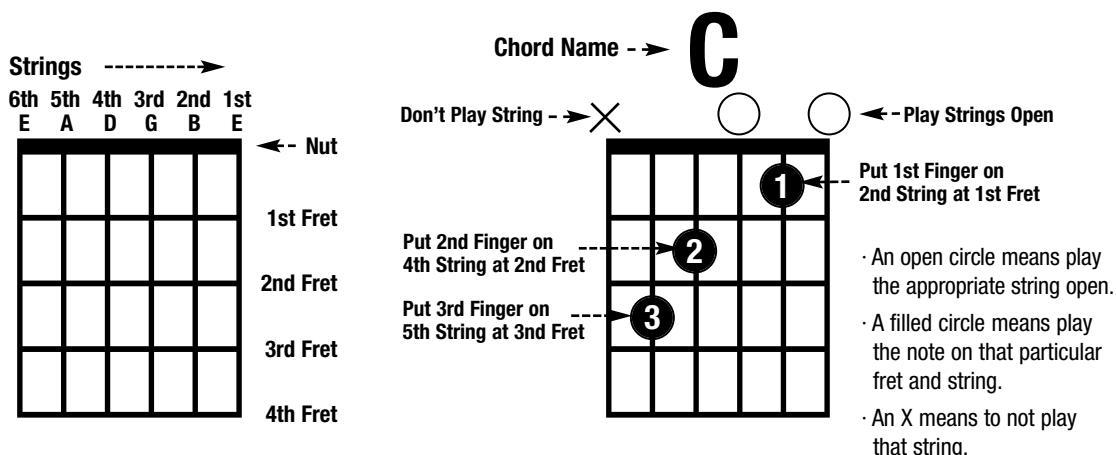
Repeat for all Strings



Repeat for all Strings

How to Read Chord Blocks

CHORD BLOCKS are diagrams that tell you how a chord is to be played. They include information about which frets are to be played by which fingers and which strings are to be played or not.

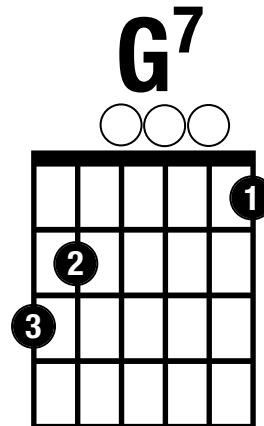
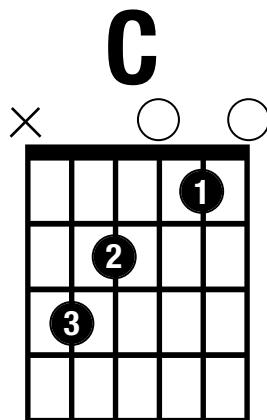


Session 1 Assignment

- Do all finger exercises on all of the strings daily until there is no soreness in fingers and they can be played without hesitation. (pages 4-5)
- Memorize the names of the strings. (page 2)
- Practice the C & G7 chord exercises. Each note should sound out clearly. Try not to hesitate between chords. (page 6)

The C and G7 Chords

The first two chords to be learned are the C and G7. Form and play each chord. The numbers tell you which fingers to use. The C chord uses only 5 strings, so be careful not to play the sixth string. The G7 uses all six strings.



Chord Exercises

1. C G7 C G7 C

 ◇ | ◇ | ◇ | ◇ | ◇ |

2. C G7 C

 // / / / / | // / / / / | // / / / / | // / / / / | // / / / / |

Strum chord for each slash.

3. C G7 C G7 C

 // / / / / | // / / / / | // / / / / | // / / / / | // / / / / |

Strum chord for each slash.

Practicing is the Only Way to Improve

In order to make good progress, you should practice at least 15 minutes a day. If you can do 30 minutes, that would be great. You will only improve with effort. Consistent daily practice yields better results faster.

SESSION 2 - Reading Music & Notes on the 1st & 2nd Strings



Estimated Time to Learn These Concepts - 2 Weeks

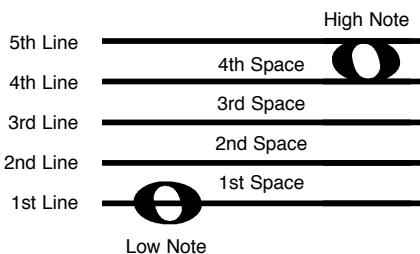
"Music is what feelings sound like."

~ Anonymous

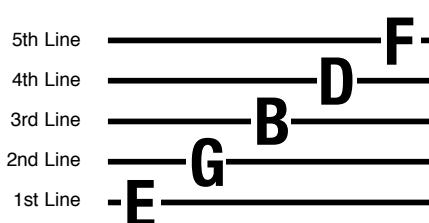
How to Read Music

Music is written on a STAFF which has 5 lines and 4 spaces. Music is read from left to right just like you would read a book. Where the note is on the staff tells you how high it is or how low it is in pitch. The note can be on a line or a space. Each line of the staff has a letter name that goes with it. The musical alphabet goes from A to G.

The Music Staff

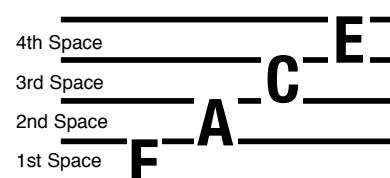


Notes on a Line



*Remember them by learning:
Every Good Boy Does Fine*

Notes on a Space



The notes on the spaces conveniently spell the word **FACE**.

Rhythm

There are four main types of notes that vary according to how long they are played.

Types of Notes

WHOLE NOTE



4

Beats

HALF NOTE



2

Beats

QUARTER NOTE



1

Beat

EIGHTH NOTE



1/2

Beat

Types of Rests

Music is made up of sound and silence. The notes tell you when to play and the rests tell you when not to play.

WHOLE REST



4
Beats

HALF REST



2
Beats

QUARTER REST



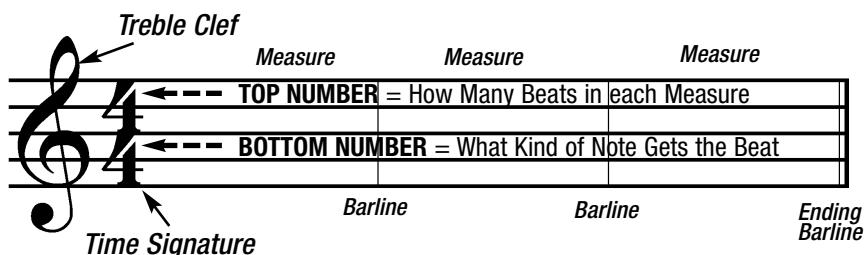
1
Beat

EIGHTH REST



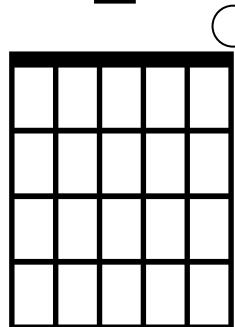
1/2
Beat

**Treble Clef, Time Signatures,
Barlines & Measures**

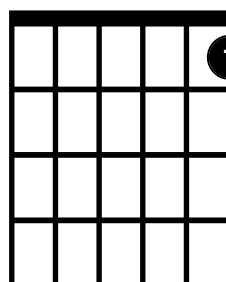


The Notes on the E or First String

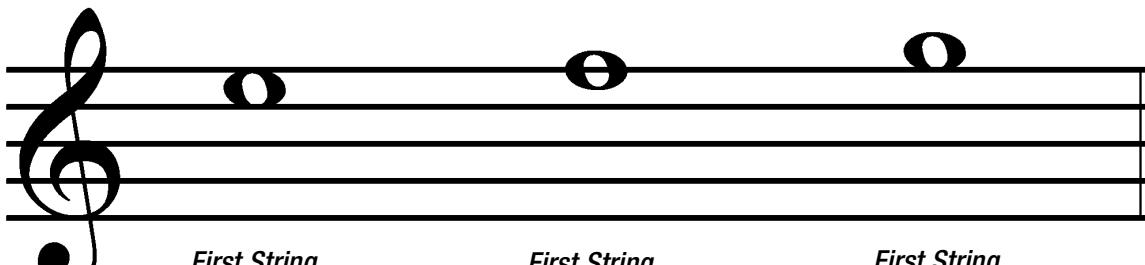
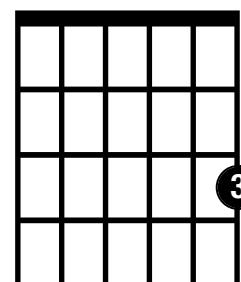
E



F



G



*First String
Open*

*First String
First Finger
First Fret*

*First String
Third Finger
Third Fret*

First String Exercises

Instructions: Write above each note the letter name of the note. Play each exercise using the correct finger for each note.

1.

Whole Notes get 4 Beats.

T A B

0 1 3 1 0 3 0

The musical staff shows whole notes on the first string. The tablature below shows the corresponding fingerings: 0, 1, 3, 1, 0, 3, 0.

2.

Half Notes get 2 Beats.

T A B

0 1 0 3 1 3 1 0

The musical staff shows half notes on the first string. The tablature below shows the corresponding fingerings: 0, 1, 0, 3, 1, 3, 1, 0.

3.

Quarter Notes get 1 Beat.

T A B

0 0 1 1 3 1 0 0 1 3 3 1 0 1 0

The musical staff shows quarter notes on the first string. The tablature below shows the corresponding fingerings: 0, 0, 1, 1, 3, 1, 0, 0, 1, 3, 3, 1, 0, 1, 0.

4.

T A B

3 0 1 0 0 0 1 1 1 0 0 0 3 1 0 1 3 0 3

The musical staff shows eighth notes on the first string. The tablature below shows the corresponding fingerings: 3, 0, 1, 0, 0, 0, 1, 1, 1, 0, 0, 0, 3, 1, 0, 1, 3, 0, 3.

More First String Exercises

Instructions: These exercises do not have the tablature included. Try to read the music and play slowly. Write in the notes if needed. Play each exercise. Remember to use the correct finger for each note.

1. 

2. 

3. 

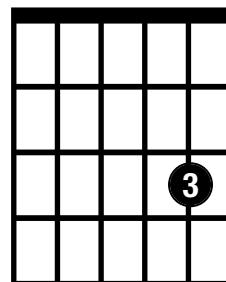
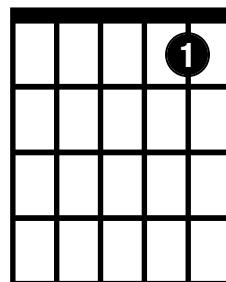
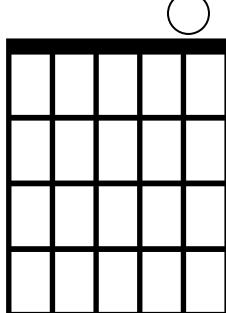
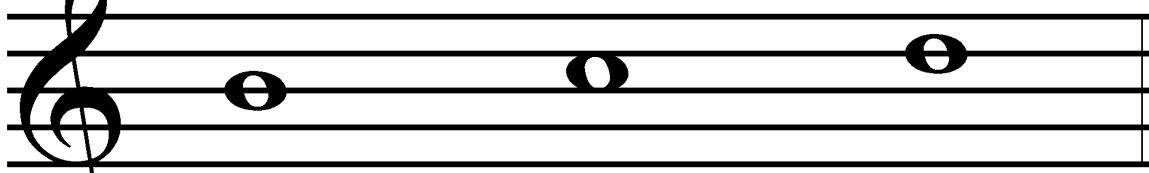
4. 

5. 

Continue to next line.



The Notes on the B or Second String

B**C****D**


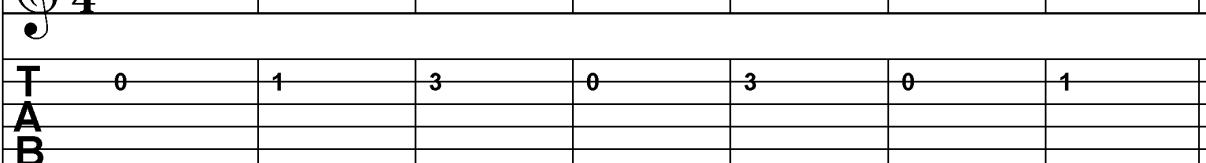
Second String Open

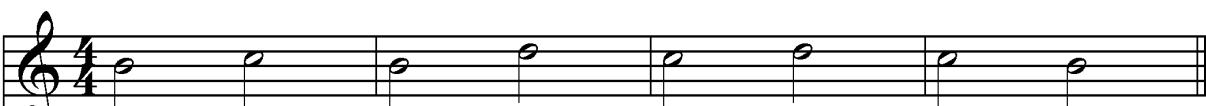
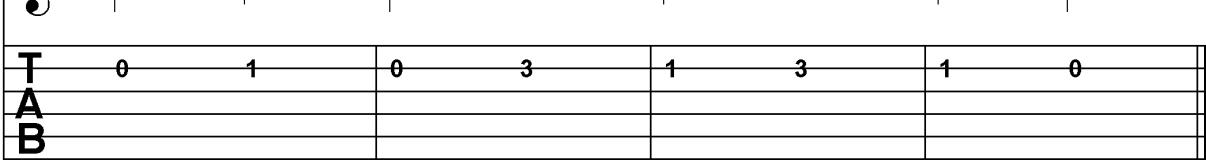
Second String First Finger First Fret

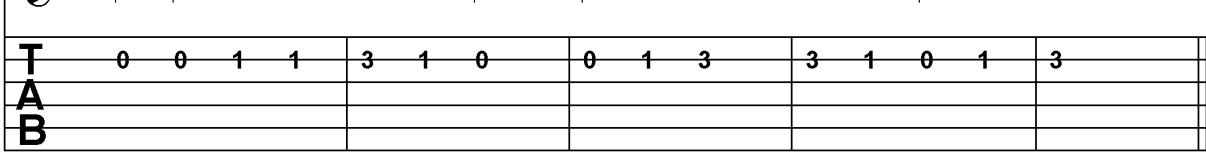
Second String Third Finger Third Fret

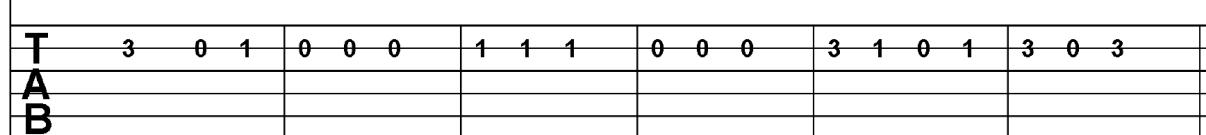
Second String Exercises

Instructions: Write above each note the letter name of the note. Play each exercise using the correct finger for each note. Practice slowly. Remember to give each note the proper number of beats.

1.  

2.  

3.  

4.  

More Second String Exercises

Instructions: Try to read the music and play slowly in an even rhythm. Write in the notes if needed. Play through each exercise until there is no hesitation between notes.

1. 

2.

3.

4.

5.

First and Second String Exercises

Instructions: Play each exercise slowly in an even, steady rhythm. Be careful to use the correct finger for each note.

1.

T 0 1 3 1 0 0 1 3 1 0 1 3 0 1 3 3 1

A

B

2.

T 1 1 0 0 3 3 1 1 0 3 1 0 3 1

A

B

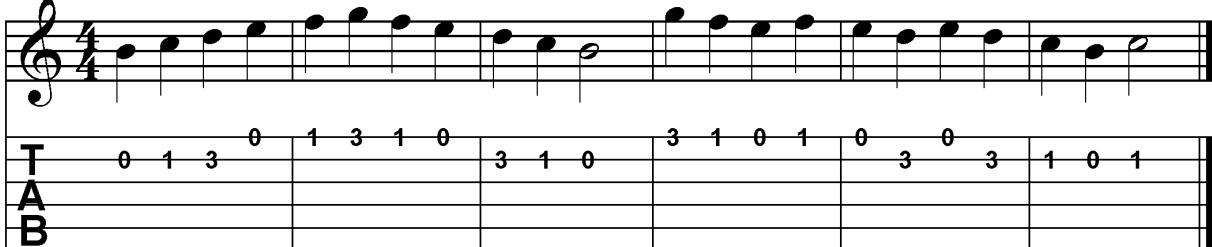
3.

T 0 0 1 1 3 1 0 0 1 3 3 1 0 1 3

A

B

4.



More First and Second String Exercises

Instructions: Try to read the music and play slowly in an even rhythm. Write in the notes if needed. Play through each exercise until there is no hesitation between notes.

1.



2.



Quarter rest, 1 Beat.

3.



Half rest, 2 Beats.

4.



5.



6.



Session 2 Assignment

- Play through all of the First and Second String Exercises several times. (pages 9-13)
- Play Ode To Joy, both notes and chords. Write in letter names of notes. (page 14)
- Play Jingle Bells, both notes and chords. Write in letter names of notes. (page 15)



Jam Along CD #1

Track 2 - Slow Version

Track 3 - Medium Version

Track 4 - Fast Version

Theme from Symphony #9

Ode to Joy

Ludwig van Beethoven

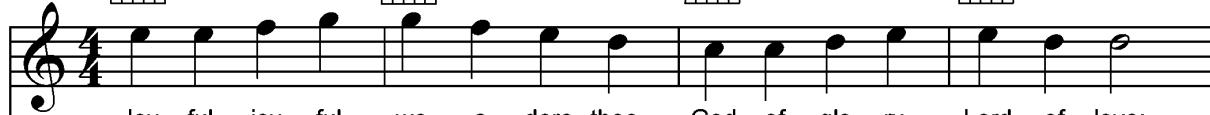
(1770-1827)

Play the notes then practice strumming the correct chord for each beat. If a measure does not have a chord change over it then continue to play the previous chord until the chord changes.

C G7 C G7



4



Joy - ful, joy - ful we a - dore thee, God of glo - ry, Lord of love;

T 0 0 1 3 3 1 0 3 1 1 3 0 0 3 3
A
B

C G7 C G7 C



4



Hearts un - fold like flowers be - fore thee, Prais - ing thee, their sun a - bove.

T 0 0 1 3 3 1 0 3 1 1 3 0 3 1 1
A
B

G7



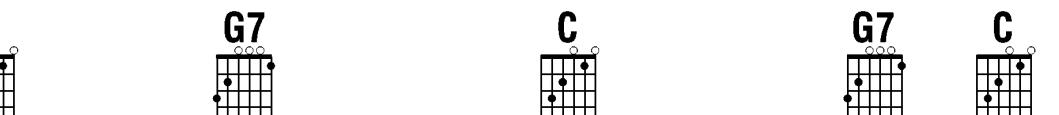
4



Melt the clouds of sin and sad - ness, drive the dark of doubt a - way;

T 3 3 0 1 3 1 0 1 3 1 0 3 1 3
A
B

C G7 C G7 C



4

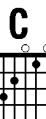


Giv - er of im - mor - tal glad - ness, Fill us with the light of day.

T 0 0 1 3 3 1 0 3 1 1 3 0 3 1 1
A
B

**Jam Along CD #1****Track 5 - Slow Version****Track 6 - Medium Version****Track 7 - Fast Version**

Jingle Bells



C

Jin - gle bells, jin - gle bells jin - gle all the way.—

T 0 0 0 | 0 0 0 | 0 3 1 3 0

A

B

G7**C****G7**

Oh, what fun it is to ride in(a) one horse open sleigh.—

T 1 1 1 1 | 1 0 0 0 | 0 3 3 0 | 3 3

A

B

C

Jin - gle bells, jin - gle bells jin - gle all the way.—

T 0 0 0 | 0 0 0 | 0 3 1 0

A

B

G7**C****G7****C**

Oh, what fun it is to ride in(a) one horse open sleigh.—

T 1 1 1 1 | 1 0 0 0 | 3 3 1 3 | 1

A

B

SESSION 3 - Notes on the 3rd & 4th Strings



Estimated Time to Learn These Concepts - 2 Weeks

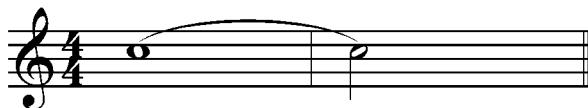
"I would teach children music, physics, and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys of learning."

~ Plato

Ties

A TIE combines the rhythmic values of two notes and is represented by a curved line between two notes of the same pitch. The first note is played for the duration of both notes and the second note is not played.

1.



2.



Dots

A DOT following a note changes the rhythmic value of the note. DOTS add one half of whatever note value they are attached to.

DOTTED HALF NOTE



3
Beats
(2+1)

DOTTED WHOLE NOTE



6
Beats
(4+2)

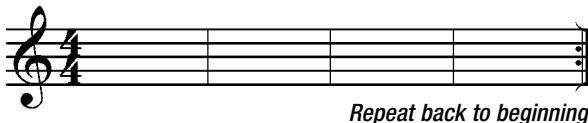
DOTTED QUARTER NOTE



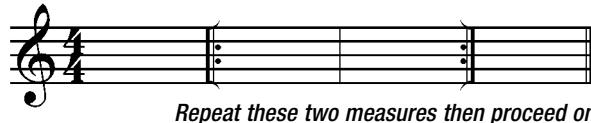
1 1/2
Beats
(1+1/2)

Repeat Signs

A REPEAT SIGN is a double bar line with two dots. It means to repeat a section of music. You would repeat back to where a previous backwards repeat sign was or to the beginning of the song, whichever comes first.



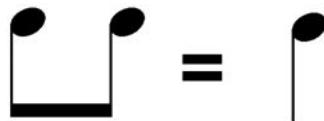
Repeat back to beginning



Repeat these two measures then proceed on

Eighth Notes

An EIGHTH NOTE receives 1/2 a beat so it takes two of them to make 1 beat. If you have several eighth notes together, they are grouped together by a beam.

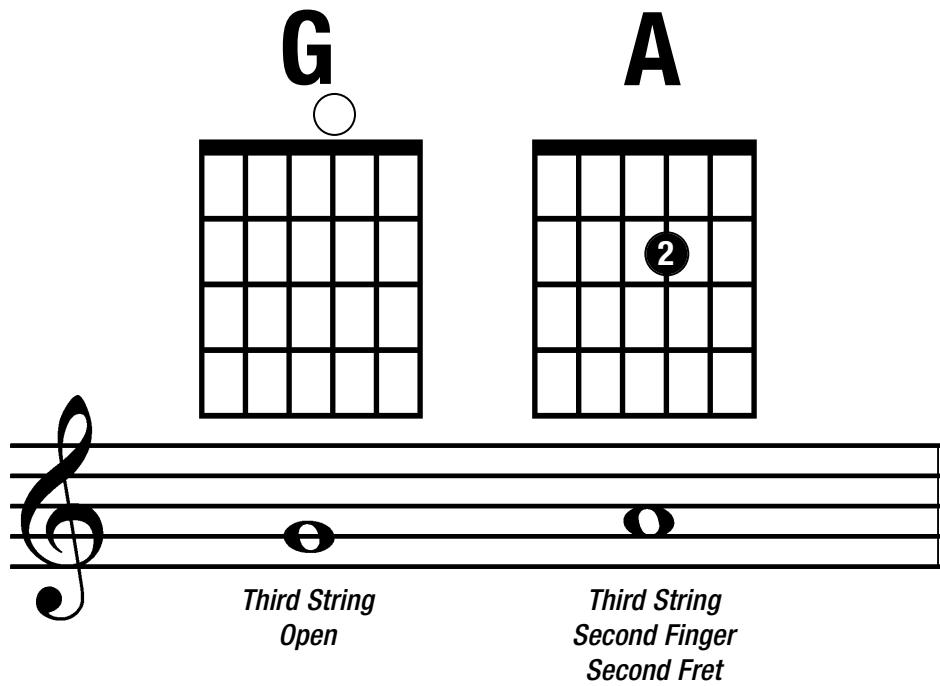
EIGHTH NOTE**EIGHTH NOTES BEAMED TOGETHER****1/2**
Beat

Eighth Note Exercises

Instructions: Play slowly in an even rhythm. Write in the notes if needed. Play through each exercise. Try not to hesitate between notes. When you have several eighth notes of the same pitch in a row, then alternate your picking (Down-Up-Down-Up).

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

The Notes on the G or Third String



Third String Exercises

Instructions: Play each exercise using the correct finger for each note. Write in the notes if needed.

1.

Musical notation: A single measure in 4/4 time with a treble clef. It consists of a whole note followed by a series of eighth notes: open, 2, open, open, 2, 2, 2, open, open, open.

TAB: A six-string tablature showing the same sequence of notes as the musical notation.

2.

Musical notation: A single measure in 4/4 time with a treble clef. It consists of a whole note followed by a series of eighth notes: open, 0, 0, 2, 2, 2, 0, 2, 2, 2, 2, 0, 2, open, open, open, open.

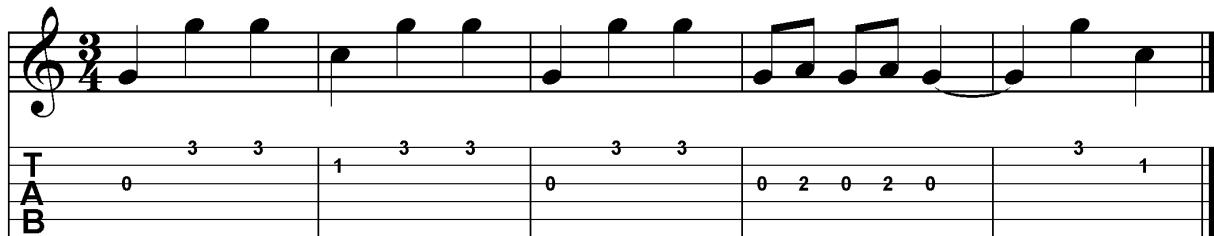
TAB: A six-string tablature showing the same sequence of notes as the musical notation.

3.

Musical notation: A single measure in 4/4 time with a treble clef. It consists of a whole note followed by a series of eighth notes: 1, 0, 1, 0, 3, 0, 1, 0, 1, 1, 0, 1, 0, 2, 0, 3, 1, 0, 1.

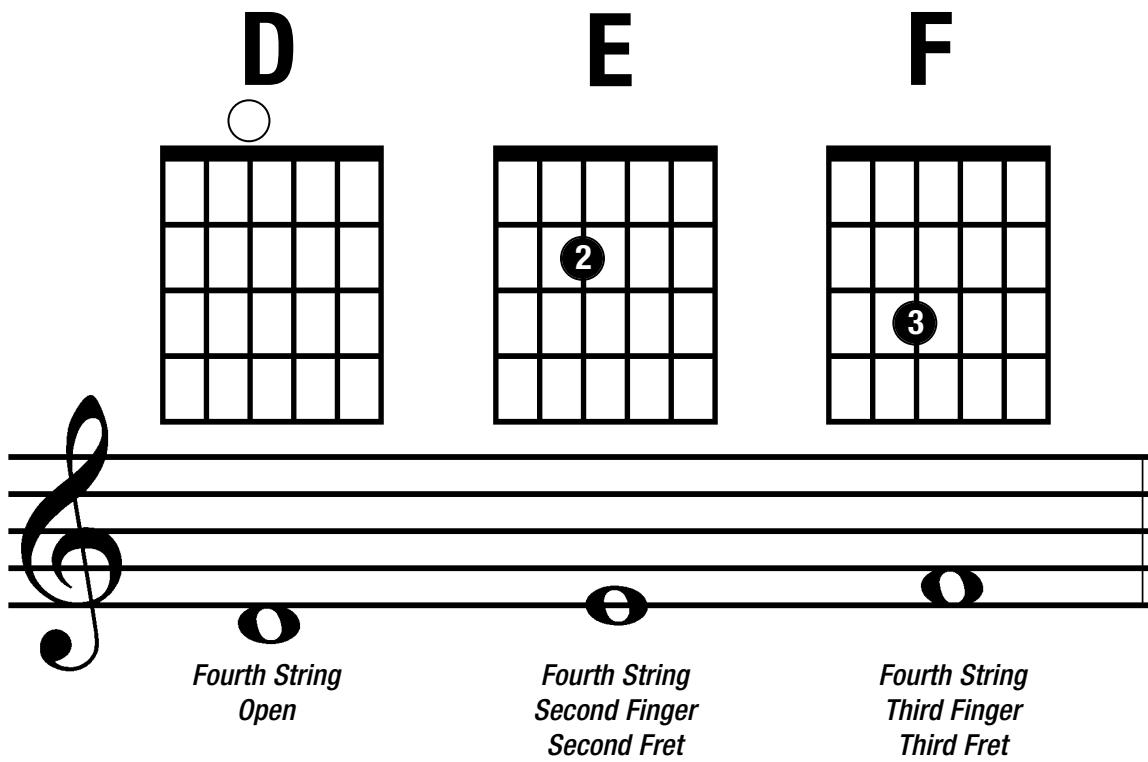
TAB: A six-string tablature showing the same sequence of notes as the musical notation.

4.



The musical staff shows a treble clef, a 3/4 time signature, and a sequence of notes. Below the staff is a guitar neck diagram with three horizontal strings labeled T, A, and B. Fret numbers 0, 2, 3, and 1 are marked along the strings.

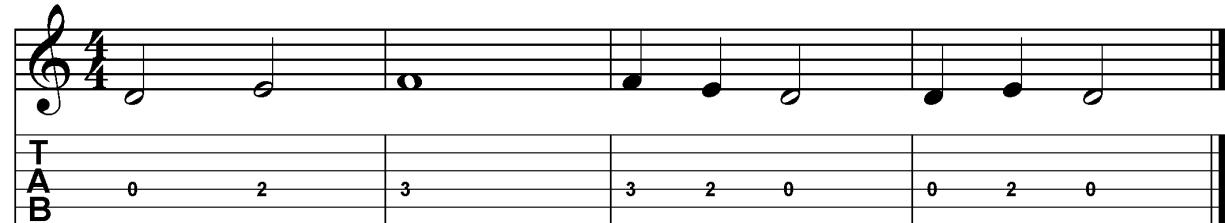
The Notes on the D or Fourth String



Fourth String Exercises

Instructions: Play each exercise using the correct finger for each note. Write in the notes if needed.

1.



The musical staff shows a treble clef, a 4/4 time signature, and a sequence of notes. Below the staff is a guitar neck diagram with three horizontal strings labeled T, A, and B. Fret numbers 0, 2, 3, 0, 2, 0 are marked along the strings.

2.

T
A
B 0 0 0 2 2 2 | 3 2 3 | 3 3 3 3 2 2 2 2 | 0 2 0

3.

T
A
B 3 2 3 3 | 2 0 2 2 | 0 2 0 0 | 0 2 3 2 0

4.

T
A
B 0 2 3 | 0 1 3 | 3 1 0 | 3 | 1 0 2 0 | 3 2 0

Session 3 Assignment

- Play through the Eighth Note Exercises until they can be played without hesitation. (page 17)
- Play through all of the Third and Fourth String Exercises several times. (pages 18-20)
- Play Yankee Doodle, both notes and chords. Write in letter names if you need to. (page 21)
- Play When The Saints Go Marchin' In. (page 21)
- Play Aura Lee. (page 22)

Jam Along CD #1
Track 8 - Slow Version
Track 9 - Medium Version
Track 10 - Fast Version

Yankee Doodle

Guitar tablature for 'Yankee Doodle'. The top staff shows the lyrics: Yan - kee - Doo - dle went to town a - ri - ding on a po - ny. He. The bottom staff shows: stuck a fea - ther in his cap and called it mac - a - ro - ni.

Jam Along CD #1
Track 11 - Slow Version
Track 12 - Medium Version
Track 13 - Fast Version

When The Saints Go Marchin' In

This song includes chords that are covered in Session 5 (page 31).

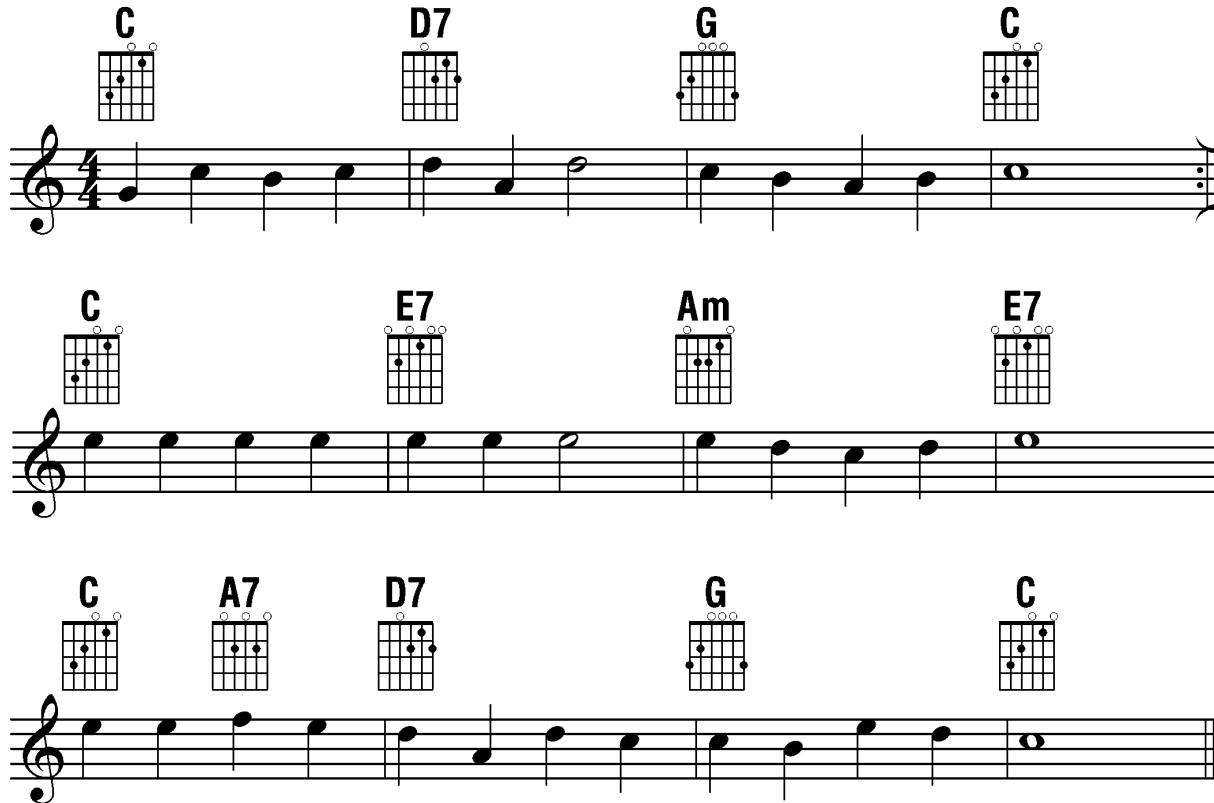
Guitar tablature for 'When The Saints Go Marchin' In'. The lyrics are: Oh when the saints go marching in, Lord, I want to be in that number when the saints go marching in. The chords shown are G, D7, G, C, D, G, C, and G.



Jam Along CD #1
Track 14 - Slow Version
Track 15 - Medium Version
Track 16 - Fast Version

Aura Lee

This song includes chords
that are covered in
Session 5 (page 31).



The sheet music consists of three staves of music, each starting with a treble clef and a 'C' (Common Time). The first staff uses a C major chord (three dots) at the beginning, followed by a D7 chord (two dots), a G major chord (three dots), and another C major chord (three dots). The second staff starts with a C major chord (three dots), followed by an E7 chord (two dots), an Am chord (two dots), and another E7 chord (two dots). The third staff starts with a C major chord (three dots), followed by an A7 chord (two dots), a D7 chord (two dots), a G major chord (three dots), and another C major chord (three dots). The music is composed of eighth notes and sixteenth notes.

SESSION 4- Notes on the 5th & 6th Strings

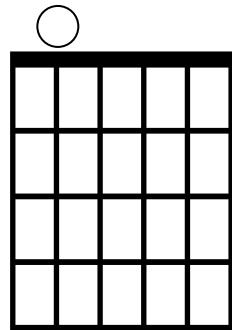
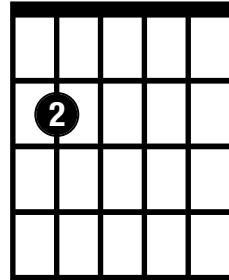
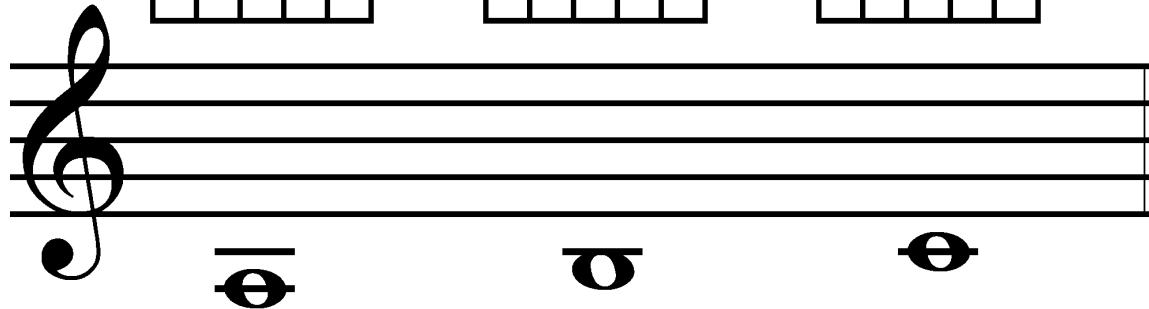
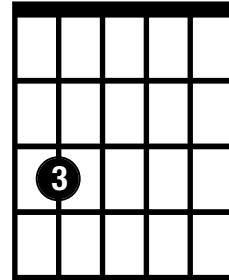


Estimated Time to Learn These Concepts - 4 Weeks

"Playing guitar is an endless process of running out of fingers."

~ Harvey Reid, Fingerstyle Guitarist

The Notes on the A or Fifth String

A**B****C**

*Fifth String
Open*

*Fifth String
Second Finger
Second Fret*

*Fifth String
Third Finger
Third Fret*

The Notes on the E or Sixth String

E

F

G

A treble clef is positioned above the first three strings. Below the strings are three sets of horizontal lines representing the notes:

- Sixth String Open**: Consists of two vertical lines.
- Sixth String First Finger First Fret**: Consists of three vertical lines.
- Sixth String Third Finger Third Fret**: Consists of one vertical line.

Fifth and Sixth String Exercises

Instructions: Play each exercise using the correct finger for each note. Write in the notes if needed.

1.

TAB notation for Exercise 1:

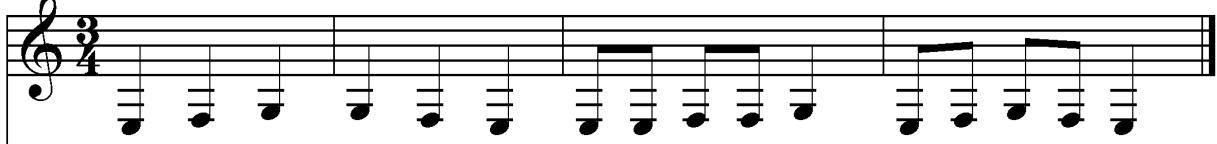
T							
A	0	2	3	3	2	0	0
B							3

2.

TAB notation for Exercise 2:

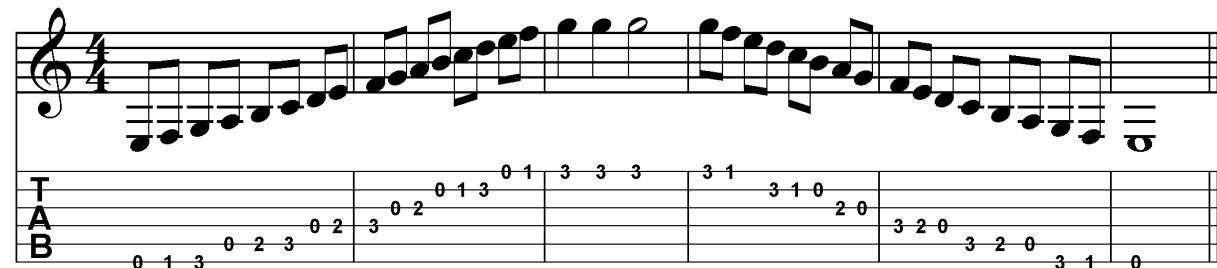
T							
A	0	0	0	2	2	2	3
B							3

3.



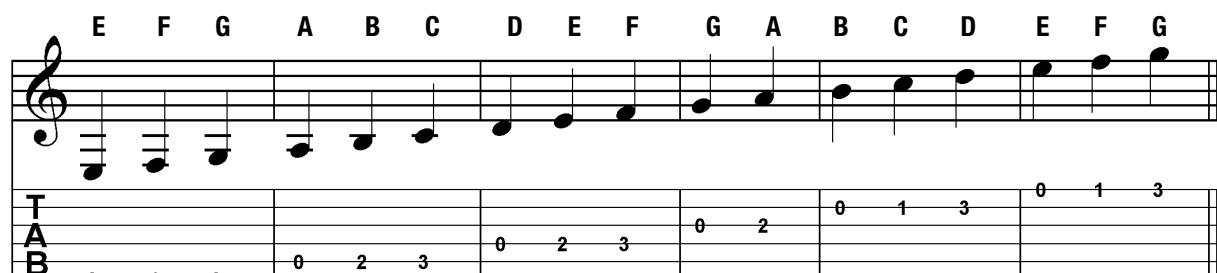
Musical staff and tablature for exercise 3. The staff shows a treble clef, a 3/4 time signature, and eighth-note patterns. The tablature below shows the strings (T, A, B) and fret positions (0, 1, 3, 3, 1, 0, 0, 0, 1, 1, 3, 0, 1, 3, 1, 0).

4.



Musical staff and tablature for exercise 4. The staff shows a treble clef, a 4/4 time signature, and sixteenth-note patterns. The tablature below shows the strings (T, A, B) and fret positions (0, 1, 3, 0, 2, 3, 3, 0, 1, 3, 3, 3, 3, 1, 3, 1, 0, 3, 2, 0, 3, 2, 0, 3, 1, 0).

Notes in the First Position



Musical staff and tablature for notes in the first position. The staff shows a treble clef and note names (E, F, G, A, B, C, D, E, F, G). The tablature below shows the strings (T, A, B) and fret positions (0, 1, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3).

6th String 5th String 4th String 3rd String 2nd String 1st String

C Major Scale Example



Musical staff for the C Major scale example. The staff shows a treble clef and note heads representing the C major scale.



Minuet in C

J.S. Bach
(1685-1750)

The image shows four staves of musical notation for a guitar. The first three staves are in common time (indicated by a 'C') and the fourth staff is in half time (indicated by a '2'). The music consists of eighth and sixteenth note patterns. The strings are numbered 1 through 6 from bottom to top.

Sharps, Flats, and Natural Signs

Sharps

SHARPS raise up any note one half-step or one fret. The sharp sign appears before the note that is to be sharped. Remember to use the correct finger for each fret.

The image shows a musical score with a treble clef and a guitar tablature below it. The tablature has six horizontal lines representing the strings, with vertical tick marks indicating where to play. Fingerings are shown above the notes and tabs, such as '1 2 3 4' for the first string.

Flats

FLATS lower any note one half-step or one fret.

Open String Flat Rule: When flattening an open string go to the next lower string and play the fourth fret with your fourth finger. The one exception to this rule is the Bb on the third string third fret.

3 2 1 0 | 4 3 2 1 0 | 3 2 1 0 | 4 3 2 1 0 | 4 3 2 1 0 | 4 3 2 1 0 |

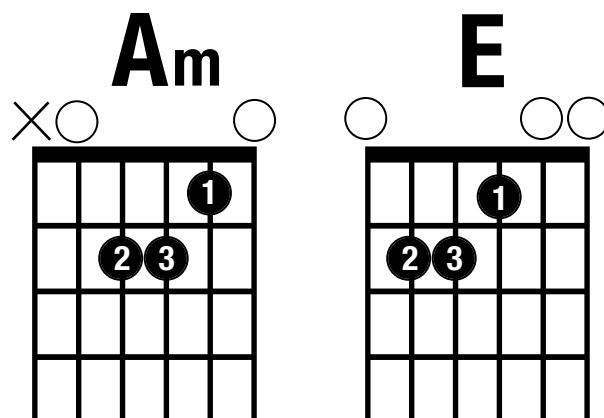
A sharp or a flat affects not just the note it is by, but every note of the same name that follows it for the entire measure.

Example

Naturals

A NATURAL SIGN cancels out a previously used sharp or flat and restores it to its normal position.

The A Minor and E Chord



Chord Exercises

1. Am E Am E Am

| ◇ | ◇ | ◇ | ◇ | ◇ ||

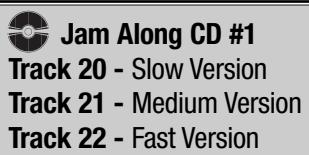
C Am E G7 C

| / / / / | / / / / | / / / / | / / / / | ◇ ||

C Am G7 E Am C
 3. / / / / / | / / / / / | / / / / / | ◇ ||

Session 4 Assignment

- Play through all of the Fifth and Sixth String Exercises several times. (pages 24-25)
- Play through and memorize the Notes in the First Position. (pages 25)
- Play Minuet in C. (page 26)
- Play Simple Gifts. (page 28)
- Play The Star Spangled Banner. (page 29)
- Play Minuet in G. (page 30)



Simple Gifts

All F's are sharped throughout
the whole song.

Key Signature = F#

Musical staff 1 in 4/4 time, treble clef, key signature F#. It consists of 8 measures of eighth notes and sixteenth note patterns.

Musical staff 2 in 4/4 time, treble clef, key signature F#. It continues the eighth and sixteenth note patterns from the first staff.

Musical staff 3 in 9/8 time, treble clef, key signature F#. It shows a change in time signature and continues the melodic line.

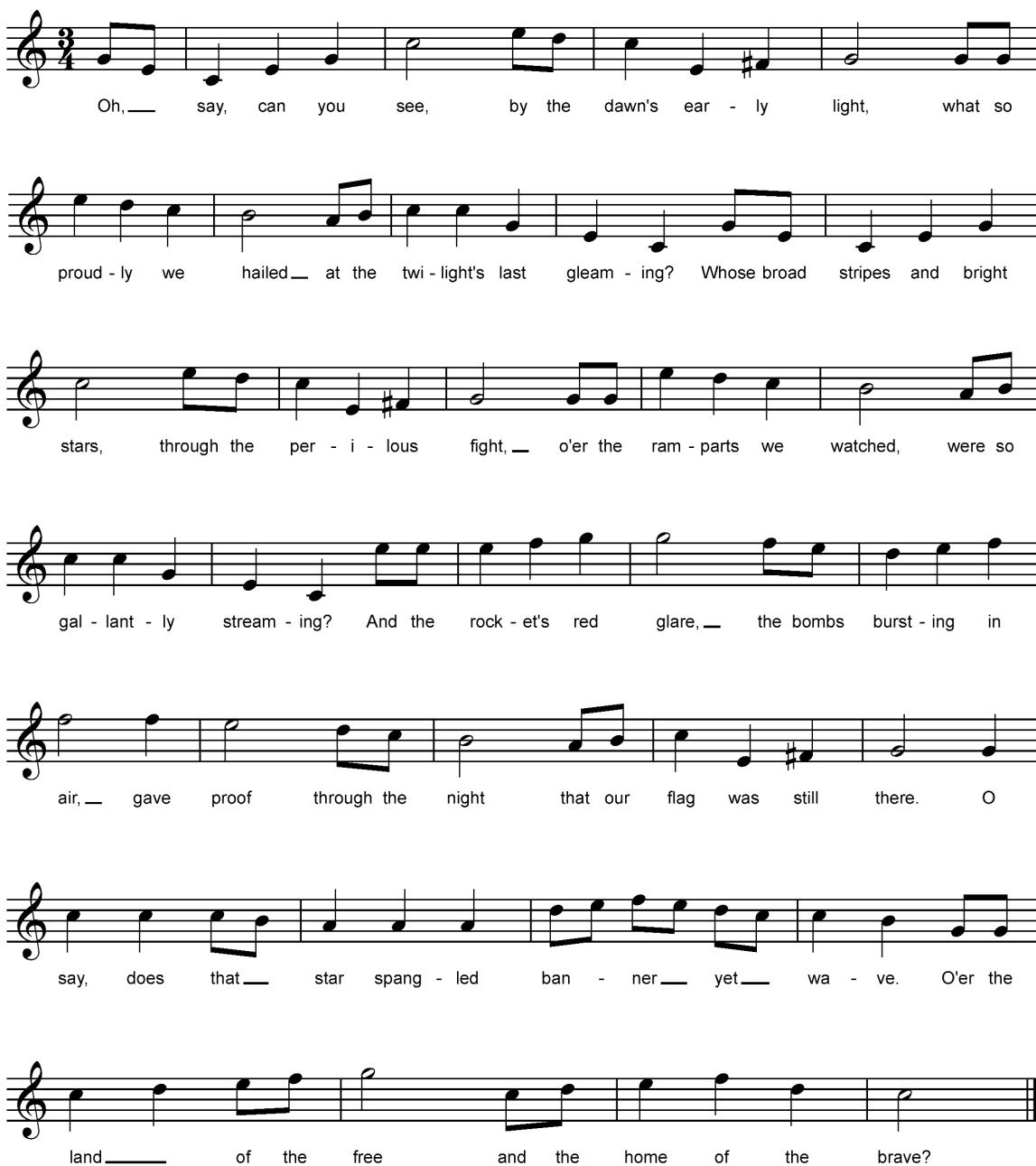
Musical staff 4 in 13/8 time, treble clef, key signature F#. It concludes the piece with a final melodic line.

**Jam Along CD #1****Track 23 - Slow Version****Track 24 - Medium Version****Track 25 - Fast Version**

The Star Spangled Banner

Francis Scott Key & John Stafford Smith

3/4



Oh, say, can you see, by the dawn's ear - ly light, what so

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad stripes and bright

stars, through the per - i - lous fight, o'er the ram - parts we watched, were so

gal - lant - ly stream - ing? And the rock - et's red glare, the bombs burst - ing in

air, gave proof through the night that our flag was still there. O

say, does that star spang - led ban - ner yet wa - ve. O'er the

land of the free and the home of the brave?

**Jam Along CD #1****Track 26 - Slow Version****Track 27 - Medium Version****Track 28 - Fast Version**

Minuet in G

J.S. Bach

(1685-1750)

Key Signature = F#**All F's are sharpened throughout
the whole song.**

SESSION 5 - Basic Open Chords

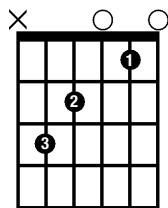


Estimated Time to Learn These Concepts - 3 Weeks

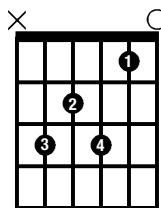
"Being good is not about playing fast, it's about thinking fast."

~ Anonymous

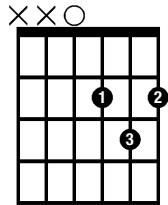
C



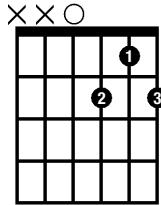
C⁷



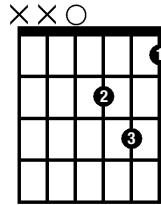
D



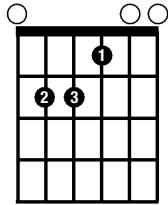
D⁷



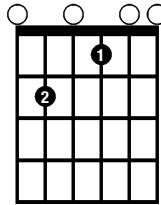
D_m



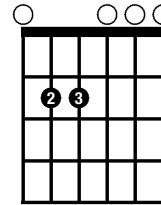
E



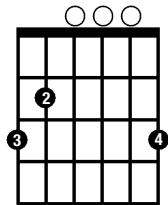
E⁷



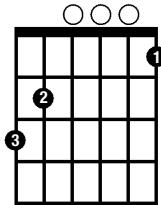
E_m



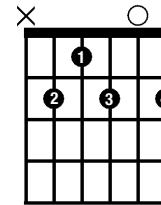
G



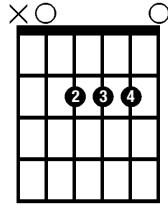
G⁷



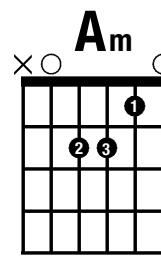
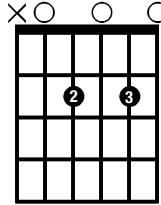
B⁷



A

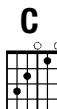


A⁷

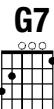


Basic Open Chord Exercises - 1

Learning the C, G7, Am, E, & Dm chords



This chord uses 5 strings.



This chord uses 6 strings.

1.

Strum chord for each beat.

Am



5 string chord

E



6 string chord

2.

C



Am



3.

Strum chord down & up for each eighth note pair.

Am



Dm



4 string chord

4.

Dm



G7



5.

C



Am



Dm



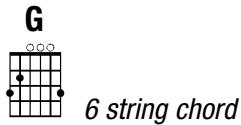
G7



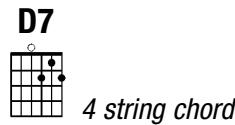
6.

Basic Open Chord Exercises - 2

Learning the G, D7, Em, & B7 chords

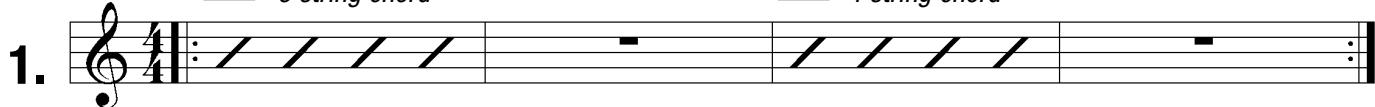
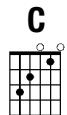


6 string chord

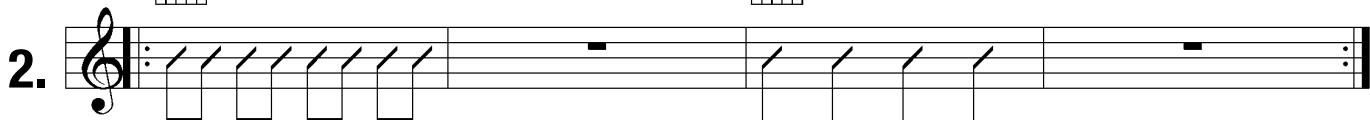
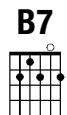


4 string chord

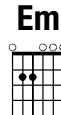
1.

2.

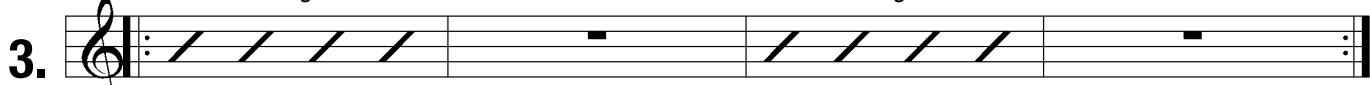



5 string chord

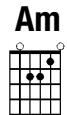


6 string chord

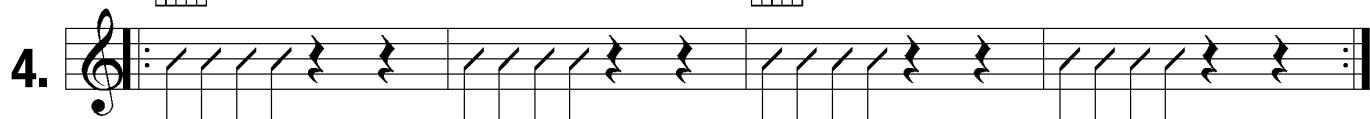
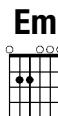
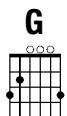
3.



Use your finger tips to get all of the notes to sound properly.



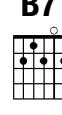
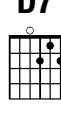
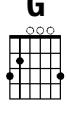
4.

5.



Watch your rhythm carefully!

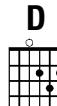


6.

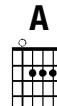


Basic Open Chord Exercises - 3

Learning the D, C7, A, A7 & E7 chords

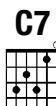


4 string chord

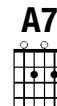


5 string chord

1.

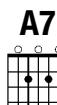
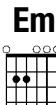


5 string chord

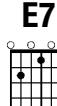
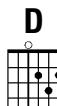
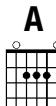


5 string chord

2.

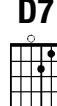
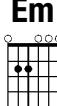
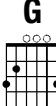


3.

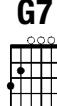
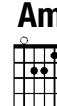
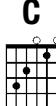


6 string chord

4.



5.

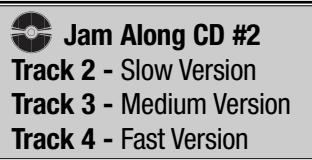


6.

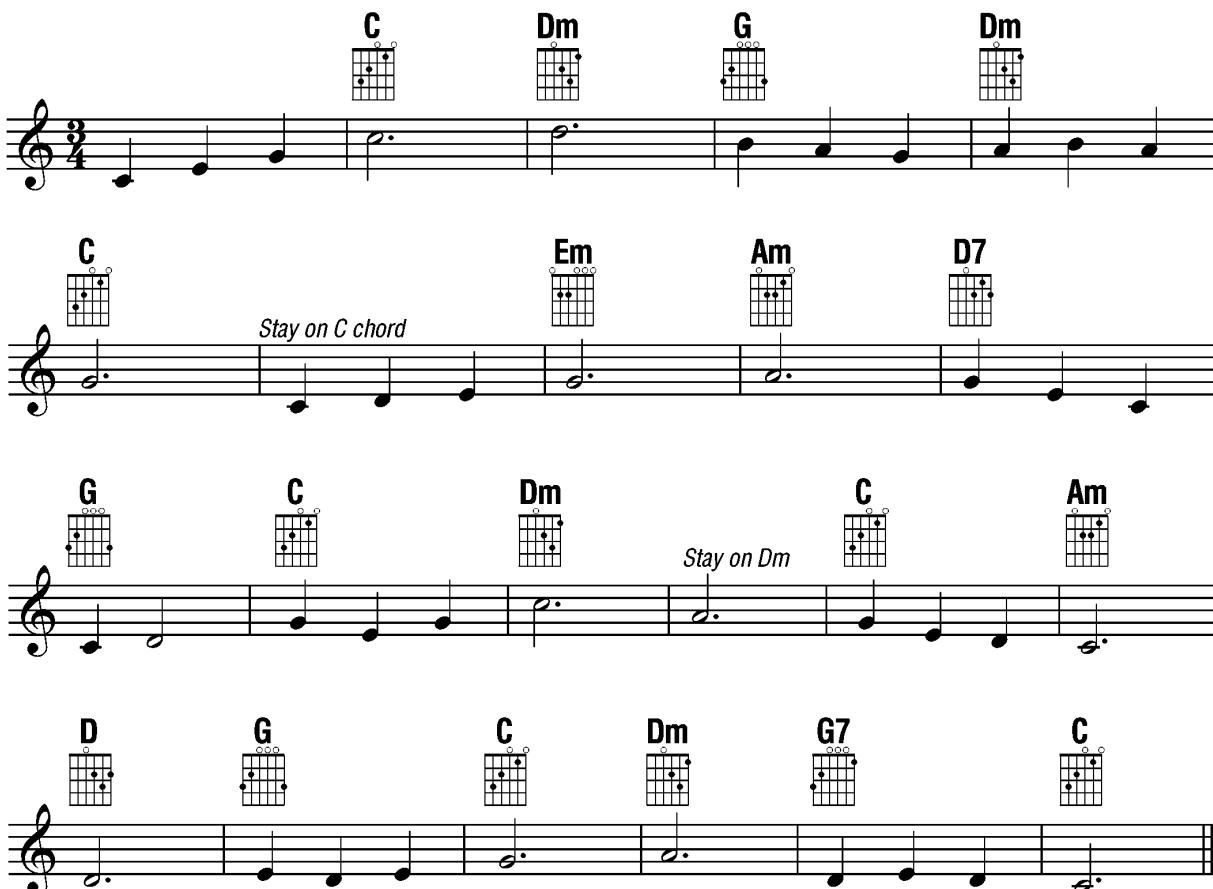
Change chords quickly to not break the rhythm.

Session 5 Assignment

- Memorize the Basic Open Chord Forms. (page 31)
- Play through Basic Chord Exercises 1, 2 & 3. (pages 32-34)
- Play Morning Has Broken, both notes and chords. (page 35)
- Play America the Beautiful. (page 36)



Morning Has Broken



The sheet music consists of five staves of music. Each staff begins with a treble clef and a 'C' (Common Time). The first staff contains four chords: C, Dm, G, and Dm. The second staff begins with a C chord, followed by Em, Am, and D7, with a note 'Stay on C chord' written above the staff. The third staff begins with a G chord, followed by C, Dm, and C, with a note 'Stay on Dm' written above the staff. The fourth staff begins with a D chord, followed by G, C, Dm, G7, and C. Chord diagrams are provided above each chord on the staff.



Jam Along CD #2
Track 5 - Slow Version
Track 6 - Medium Version
Track 7 - Fast Version

America The Beautiful

Samuel A. Ward

Key Signature = F#

All F's are sharpened throughout
the whole song.

O beau - ti - ful for spa - cious skies, For am - ber waves of



grain. For pur - ple moun - tains maj - es - ties A -



bove the fruit - ed plain. A - mer - i - ca A -



mer - i - ca God shed His grace on thee. And



crown thy good with broth - er - hood from sea to shin - ing sea.

SESSION 6 - Minor Seventh & Suspended Chords

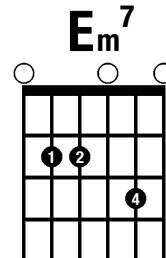
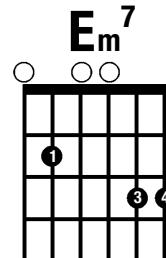
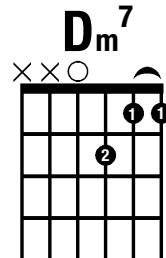
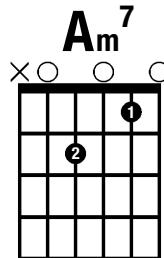


Estimated Time to Learn These Concepts - 2 Weeks

"If music be the food of love, play on."

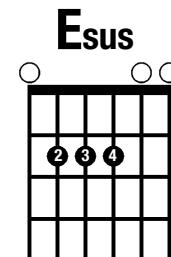
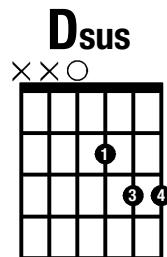
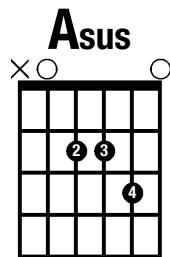
~ William Shakespeare

Open Minor Seventh Chords



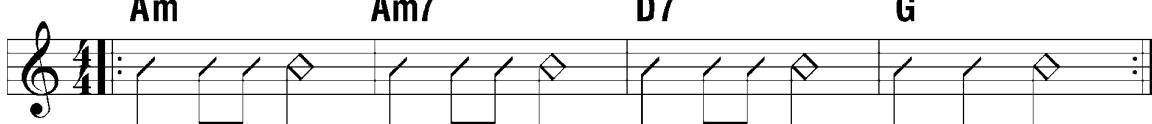
Alternate Fingering

Open Suspended Chords

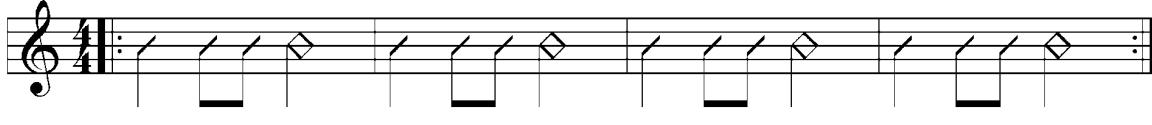


Minor Seventh Chord Exercises

Practicing the Am7, Dm7, & Em7 chords.

1. 

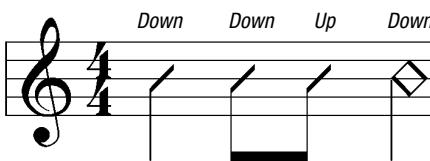
2. 

3. 

Strumming with Ties Exercises

Strumming Pattern Without Tie

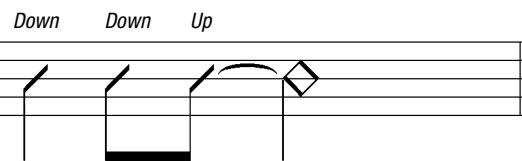
1.



Down Down Up Down

Diagram: Treble clef, 4/4 time. Strumming pattern: Down, Down, Up, Down. The fourth strum is followed by a diamond-shaped tie symbol.

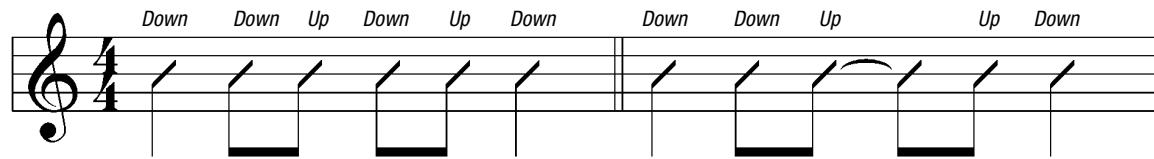
Strumming Pattern With Tie



Down Down Up

Diagram: Treble clef, 4/4 time. Strumming pattern: Down, Down, Up. The third strum is tied to the fourth strum.

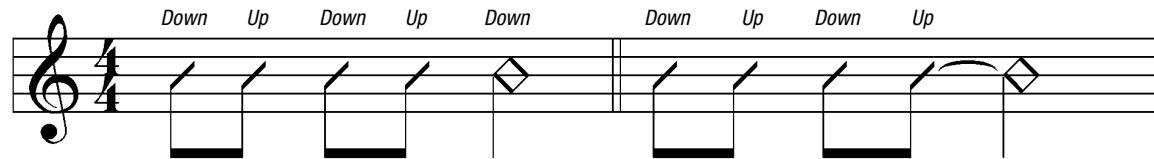
2.



Down Down Up Down Up Down

Diagram: Treble clef, 4/4 time. Strumming pattern: Down, Down, Up, Down, Up, Down. The first three strums are grouped by a vertical bar, and the last three strums are grouped by another vertical bar.

3.



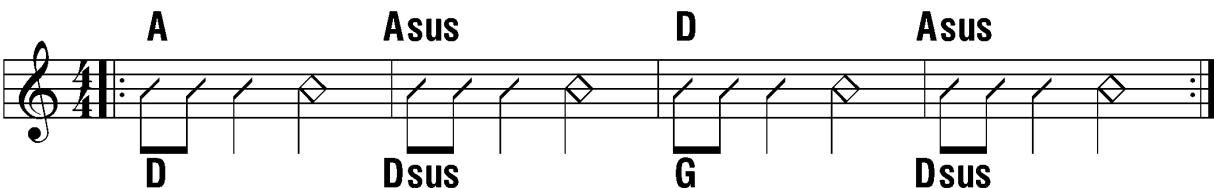
Down Up Down Up Down

Diagram: Treble clef, 4/4 time. Strumming pattern: Down, Up, Down, Up, Down. The first three strums are grouped by a vertical bar, and the last two strums are grouped by another vertical bar. The fifth strum is followed by a diamond-shaped tie symbol.

Suspended Chord Exercises

Practicing the Asus, Dsus, & Esus chords.

1.

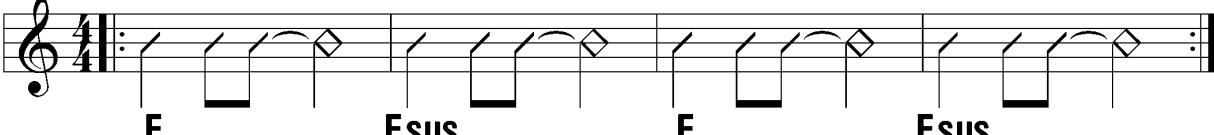


A Asus D Asus

D Dsus G Dsus

Diagram: Treble clef, 4/4 time. Chords: A, Asus, D, Asus. Strumming pattern: Down, Up, Down, Up. The first chord is labeled 'A' above the staff, and the second is 'Asus' below it. The third chord is labeled 'D' above the staff, and the fourth is 'Asus' below it. The 'D' and 'Asus' labels are repeated below the staff.

2.



E Esus E Esus

Diagram: Treble clef, 4/4 time. Chords: E, Esus, E, Esus. Strumming pattern: Down, Up, Down, Up. The first chord is labeled 'E' above the staff, and the second is 'Esus' below it. The third chord is labeled 'E' above the staff, and the fourth is 'Esus' below it.

3.



Diagram: Treble clef, 4/4 time. Chords: E, Esus, E, Esus. Strumming pattern: Down, Up, Down, Up. The first chord is labeled 'E' above the staff, and the second is 'Esus' below it. The third chord is labeled 'E' above the staff, and the fourth is 'Esus' below it.

Three Basic Strumming Patterns

1.

2.

3.

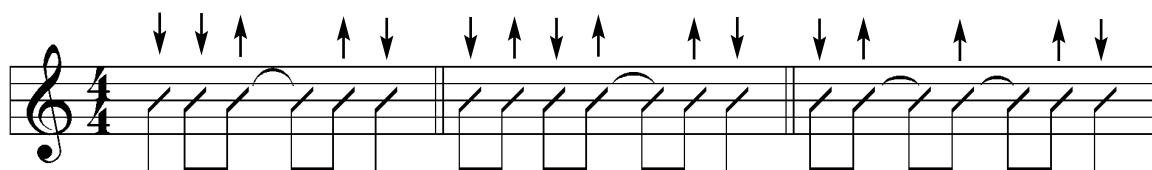


Diagram: Treble clef, 4/4 time. Strumming patterns: 1. Alternating down and up strokes. 2. Up, down, up, down. 3. Up, down, up, down.

Open Chords in the Key of C

Practicing the C, Am, Am7, Dm, Dm7, G7, G, Em and Em7 chords

1.

A musical staff in treble clef and common time (indicated by a '4'). The staff shows four measures of eighth-note patterns. Above the staff, the chords C, Dm, C, and G7 are labeled. The first measure starts with a C chord, followed by a Dm chord. The third measure starts with a C chord, followed by a G7 chord. Measures are separated by vertical bar lines.

2.

A musical staff in treble clef and common time. The staff shows four measures of eighth-note patterns. Above the staff, the chords C, Am, G, and Em are labeled. The first measure starts with a C chord, followed by an Am chord. The third measure starts with a G chord, followed by an Em chord. Measures are separated by vertical bar lines.

3.

A musical staff in treble clef and common time. The staff shows four measures of eighth-note patterns. Above the staff, the chords C, Am, Dm7, and G7 are labeled. The first measure starts with a C chord, followed by an Am chord. The third measure starts with a Dm7 chord, followed by a G7 chord. Measures are separated by vertical bar lines.

4.

A musical staff in treble clef and common time. The staff shows four measures of eighth-note patterns. Above the staff, the chords Am7, Em7, G, and C are labeled. The first measure starts with an Am7 chord, followed by an Em7 chord. The third measure starts with a G chord, followed by a C chord. Measures are separated by vertical bar lines.

5.

A musical staff in treble clef and common time. The staff shows four measures of eighth-note patterns. Above the staff, the chords C, Em, Am, and Dm are labeled. The first measure starts with a C chord, followed by an Em chord. The third measure starts with an Am chord, followed by a Dm chord. Measures are separated by vertical bar lines.

6.

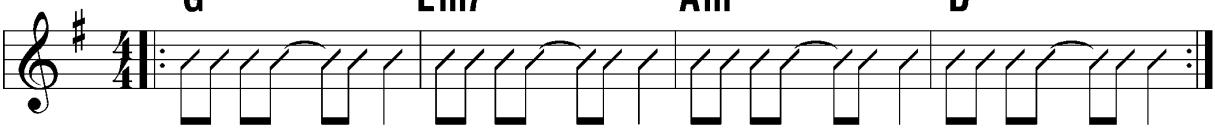
A musical staff in treble clef and common time. The staff shows four measures of eighth-note patterns. Above the staff, the chords C, Am7, G, and G7 are labeled. The first measure starts with a C chord, followed by an Am7 chord. The third measure starts with a G chord, followed by a G7 chord. Measures are separated by vertical bar lines.

Open Chords in the Key of G

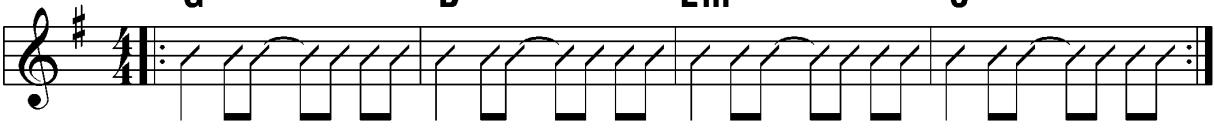
Practicing the G, Am, Am7, C, D, D7, Dsus, Em & Em7 chords

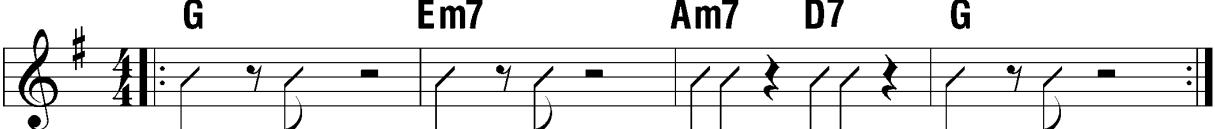
1. 

2. 

3. 

4. 

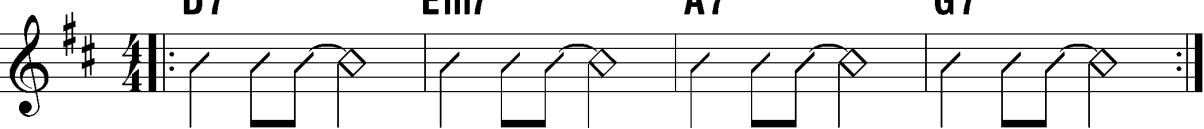
5. 

6. 

Open Chords in the Key of D

Practicing the D, D7, Em, Em7, G, G7, A, A7 and Asus chords

1. 

2. 

3. 

4.

5.

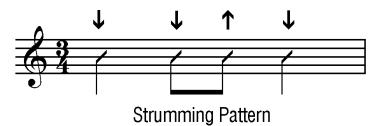
6.

Session 6 Assignment

- Memorize the Open Minor Seventh and Suspended Chord Forms. (page 37)
- Play through the Chord Exercises in the Key of C, G, and D. (pages 39-41)
- Play Scarborough Fair, both notes and chords. (page 41)
- Play Greensleeves, both notes and chords. (page 42)
- Play Island Groove, both notes and chords. Use the given strumming pattern. (page 42)

Jam Along CD #2
Track 8 - Slow Version
Track 9 - Medium Version
Track 10 - Fast Version

Scarborough Fair

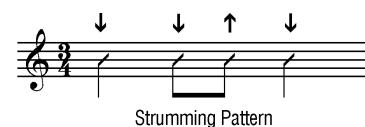


Are you going to Scarborough Fair?
 Parsley, sage, rosemary and thyme.
 Remember me to the one who lives there,
 She once was a true love of mine.



Jam Along CD #2
Track 11 - Slow Version
Track 12 - Medium Version
Track 13 - Fast Version

Greensleeves

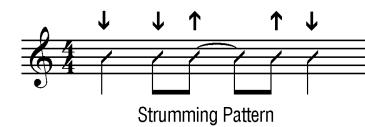


Musical score for Greensleeves, featuring six staves of music with chords Am7, D7, G, Em, Am7, D7, G, Em, Am, E7, Am, C, G, Em, Am7, Em, C, G, Am, E7, Am.



Jam Along CD #2
Track 14 - Slow Version
Track 15 - Medium Version
Track 16 - Fast Version

Island Groove



Musical score for Island Groove, featuring three staves of music with chords G, D7, G, D7, G, G, D7, G, G, D7, G.

SESSION 7 - Barre Chords on the 6th String



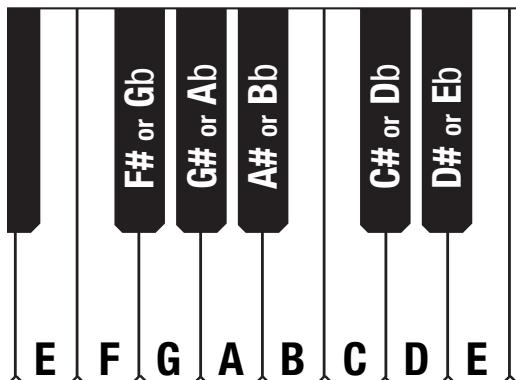
Estimated Time to Learn These Concepts - 2-3 Weeks

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music. . . . I get most . . . in life out of music."

~ Albert Einstein

Half-Steps & Whole Steps

A HALF-STEP is the distance from any note to the very next note. A WHOLE STEP is two half-steps put together. On a guitar, each fret is a half-step apart. On a piano, each key, whether white or black, is a half-step apart from the next key. Even though some white keys on a piano are next to each other, often they will have a black key in between them. The distance from the first white key to the in-between black key is a half-step. From a white key to another white key, with a black key in between, is a whole step.

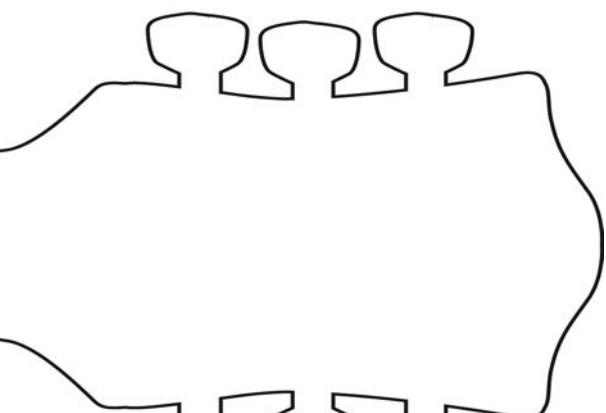
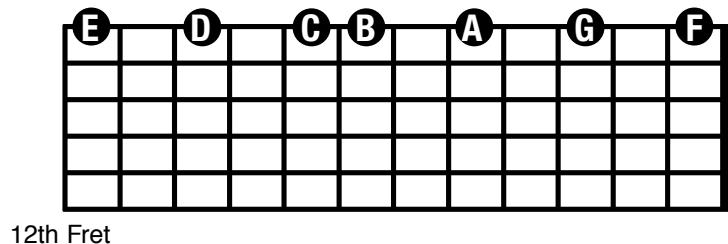


The only naturally occurring half-steps are between E to F and B to C.

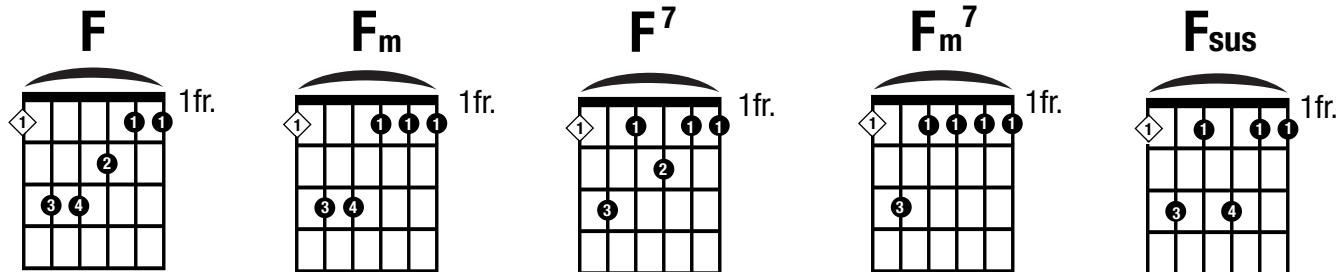
Naturally occurring means that without using sharps or flats the intervals of E to F and B to C are the only adjacent pairs that are half-steps. Between these two intervals there is only a half-step difference. All of the other pairs of adjacent notes, without sharps or flats involved, are whole steps.

On our keyboard there are no black keys between E - F and B - C. On a guitar, each of these two pairs of notes are side by side with no note in between them.

Notes on the Sixth String



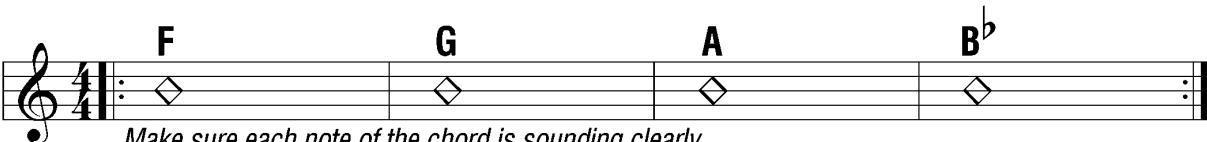
Sixth String Barre Chords



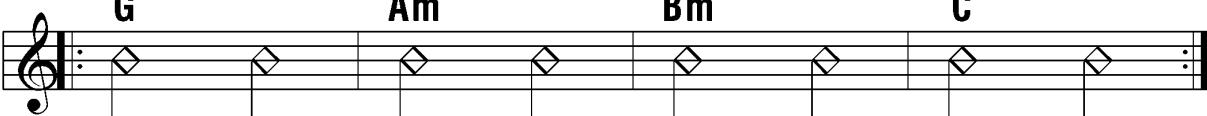
The “1fr.” means to play that chord starting at the first fret. The arcs mean to cover all of the strings with one finger. When you use one finger to cover more than one string it is called a BARRE. The note with a diamond is the root of the chord and the note that you will pivot from to move the chord into different keys.

Sixth String Barre Chord Exercises

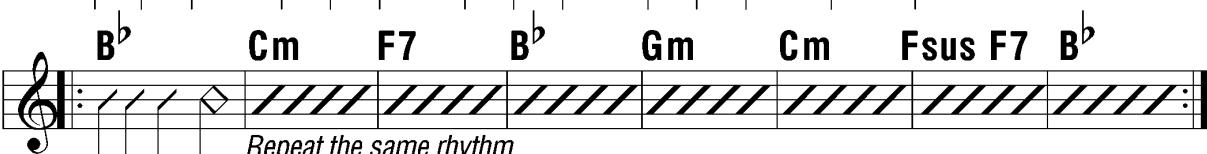
Learning the moveable F, F7, Fm, Fm7 & Fsus

1. 

Make sure each note of the chord is sounding clearly.

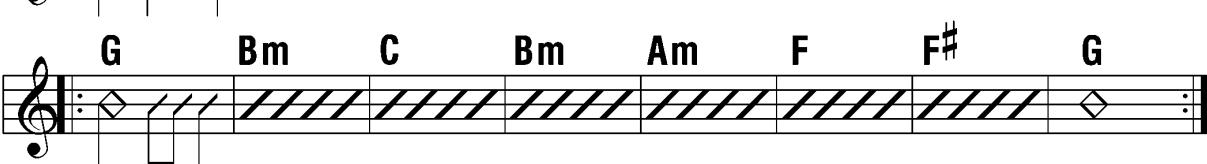
2. 

3. 

4. 

Repeat the same rhythm.

5. 

6. 

Major Scales

MAJOR SCALES are the building blocks for all of music. Major scales are built on a specific pattern of half-step and whole-step intervals. The pattern for a major scale is **Whole-step, Whole-step, Half-step, Whole-step, Whole-step, Whole-step, Half-step**. Starting on any note, if you follow this pattern you will build a major scale in the note's key.

Directions: Fill in major scale notes following the interval pattern. Determine the number of sharps or flats. List sharps or flats in order. I have filled in some of the spaces for you.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

	Whole	Whole	Half	Whole	Whole	Whole	Half	How many #s or b's?	What are they?
C	D	E	—	—	—	—	—	none	_____

The following scales all contain SHARPS.

G	—	—	—	—	—	F#	—	—	F#, _____
D	—	F#	—	—	—	C#	—	—	F#.C#. _____
A	—	—	—	—	—	—	—	3 #'s	_____
E	—	—	—	—	—	—	—	—	_____
B	—	—	—	—	—	—	—	—	_____
F#	—	—	—	—	—	E#	—	—	_____

The following scales all contain FLATS.

F	—	—	Bb	—	—	—	—	—	_____
Bb	—	—	—	—	—	—	—	—	_____
Eb	—	—	Ab	—	—	—	—	3 b's	_____
Ab	—	—	—	—	—	—	—	—	Bb.Eb.Ab.Db _____
Db	—	—	—	—	—	—	—	—	_____
Gb	—	—	Cb	—	—	—	—	—	_____

Major Scale Table

Major Scales are the foundation upon which all of the upcoming theory is going to be built. Just like multiplication tables need to be memorized, major scales and the key signatures that they generate have to be learned and memorized. KEY SIGNATURES are the pattern of sharps or flats that each major scale generates.

Directions: Fill in the major scale notes on the following table. Remember, the naturally occurring half-steps are between E-F and B-C.

✓ Check your answers at
www.LearnandMasterGuitar.com/answerkey

		Whole Step	Whole Step	Half Step	Whole Step	Whole Step	Whole Step	Half Step
C	D							
F		A						
Bb			Eb					
Eb				Bb				
Ab					F			
Db						C		
Gb							Gb	
F#						E#		
B					G#			
E				B				
A			D					
D		F#						
G	A							

Session 7 Assignment

- Memorize the Notes on the Sixth String. (page 43)
- Memorize the 6th String Barre Chord Forms. (page 44)
- Play through 6th String Barre Chord Exercises. Make sure each chord is sounding clear and that the chords change at the right time. (page 44)
- Play Home on the Range, both notes and chords. Try to use all barre chords. (page 47)
- Play Yellow Rose of Texas, both notes and chords. (page 47)
- Complete the Major Scale and the Major Scale Table Worksheets. (pages 45-46)

Jam Along CD #2
Track 17 - Slow Version
Track 18 - Medium Version
Track 19 - Fast Version

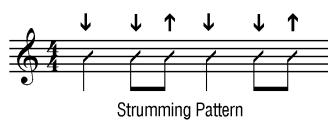
Home on the Range

Practice using a mixture of open and barre chords
and then practice using all barre chords.



Jam Along CD #2
Track 20 - Slow Version
Track 21 - Medium Version
Track 22 - Fast Version

Yellow Rose of Texas



SESSION 8 - Barre Chords on the 5th String

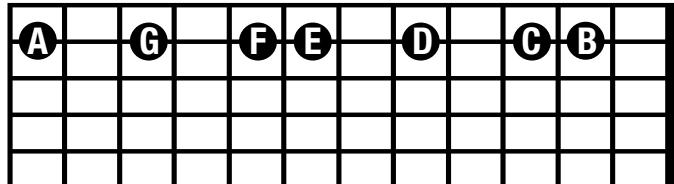


Estimated Time to Learn These Concepts - 2-3 Weeks

"Music should be something that makes you gotta move, inside or outside."

~ Elvis Presley

Notes on the Fifth String



12th Fret

Fifth String Barre Chords

Diagram showing six fifth-string barre chords:

- B**: Fret 1, 1st string open.
- B**: Fret 1, 1st string open.
- B_m**: Fret 1, 1st string open, 3rd string muted.
- B⁷**: Fret 1, 1st string open, 3rd string muted, 2nd string muted.
- B_m⁷**: Fret 1, 1st string open, 3rd string muted, 2nd string muted, 4th string muted.
- Bsus**: Fret 1, 1st string open, 3rd string muted, 2nd string muted, 4th string muted.

Alternate Fingering:

The diagram for B_m shows an alternative fingering where the 3rd string is muted instead of the 2nd string.

Fifth String Barre Chord Exercises

Learning the moveable B, Bm, B7, Bm7 & Bsus

1.

Make sure each note of the chord is sounding clearly.

2.

3.

4.

5.

6.

7.

Keys & Key Signatures

KEY SIGNATURES are derived from the flats or sharps found in a major scale. Each major scale produces a unique combination of sharps or flats as its key signature. A key signature will never have both sharps and flats in it simultaneously. The order of the sharps and flats in a key signature come in a predictable sequence. The key signature order of sharps is F#, C#, G#, D#, A#, E#. The order of flats is Bb, Eb, Ab, Db, Gb, Cb.

Directions: Using your major scales, determine the proper key and list the key signature. Put sharps or flats in the proper order.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

- | | |
|--|----------------------|
| 1) What key has 4 flats in its key signature? _____ | What are they? _____ |
| 2) What key has 3 sharps in its key signature? _____ | What are they? _____ |
| 3) What key has 2 flats in its key signature? _____ | What are they? _____ |
| 4) What key has 4 sharps in its key signature? _____ | What are they? _____ |
| 5) In the key of G, what note(s) are sharped/flattened? _____ | |
| 6) In the key of F, what note(s) are sharped/flattened? _____ | |
| 7) In the key of C, what note(s) are sharped/flattened? _____ | |
| 8) In the key of Db, what note(s) are sharped/flattened? _____ | |
| 9) In the key of B, what note(s) are sharped/flattened? _____ | |
| 10) What key has 2 sharps in its key signature? _____ | What are they? _____ |
| 11) What key has 5 sharps in its key signature? _____ | What are they? _____ |

Theory Tips & Tricks...How to determine a key by looking at the key signature.

For Keys with Sharps: The key is one half-step up from the last sharp in the key signature.

For example, if the key signature is F#, C#, G#, then the last sharp is G#. One half-step up from G# is A. The key is A.

For Keys with Flats: The key is the next to last flat in the key signature.

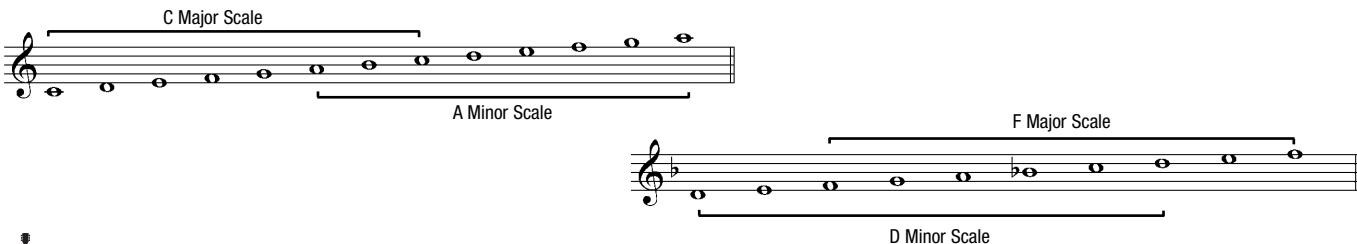
For example, if the key signature is Bb, Eb, Ab, the next to last flat is Eb. So, the key is Eb.

- 12) If the key signature has a Bb and an Eb in it, what's the key? _____
- 13) If the key signature has an F#, C#, G#, and a D#, what's the key? _____
- 14) If the key signature is F# and C#, what's the key? _____
- 15) If the key signature is Bb, Eb, Ab, and Db, what's the key? _____
- 16) If the key signature is F#, C#, G#, D#, A#, and E#, what's the key? _____

Relative Major and Minor Scales

There is a unique relationship between the keys of major scales and minor scales. This relationship is called RELATIVE.

Relative major and minor scales share the same key signatures. To derive a relative minor scale: Go to the 6th step of the major scale and build an 8 note scale in that key. You can get to the 6th step of any major scale by either going up six steps from the root or down two steps. So, the C major scale and the A minor scale share the same key signature. Therefore A is the relative minor of C major and conversely C is the relative major of A minor.



Session 8 Assignment

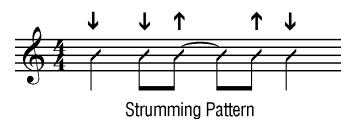
- Memorize the 5th String Barre Chord Forms. (page 48)
- Play through 5th String Barre Chord Exercises. Make sure each chord is sounding clear and that the chords change at the right time. (pages 48-49)
- Play Jamaica Farewell in F, both notes and chords. Use 6th and 5th string barre chords. (page 51)
- Play Jamaica Farewell in G, both notes and chords. Use 6th and 5th string barre chords. (page 51)
- Complete the Keys & Key Signatures Worksheet. (pages 49-50)



Jam Along CD #2
Track 23 - Slow Version
Track 24 - Medium Version
Track 25 - Fast Version

Jamaica Farewell

(in F)



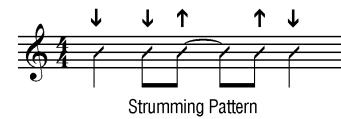
Musical notation for "Jamaica Farewell" in F major, 4/4 time. The chords are F, B^b, C7, F, B^b, C7, F, B^b, C7, F, F, C, F. The notation includes various strumming patterns indicated by horizontal lines with arrows.



Jam Along CD #2
Track 26 - Slow Version
Track 27 - Medium Version
Track 28 - Fast Version

Jamaica Farewell

(in G)



Musical notation for "Jamaica Farewell" in G major, 4/4 time. The chords are G, C, D7, G, C, D7, G, C, D7, G, C, G, D, G. The notation includes various strumming patterns indicated by horizontal lines with arrows.

SESSION 9 - The Secret to Great Strumming



Estimated Time to Learn These Concepts - 2 Weeks

"Music produces a kind of pleasure which human nature cannot do without."

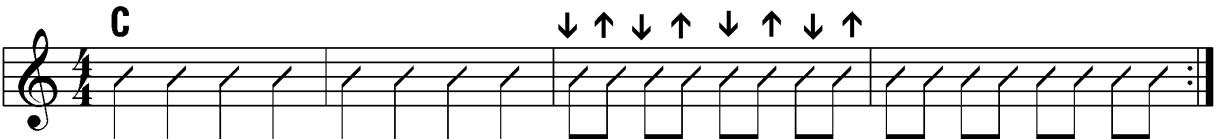
~ Confucius

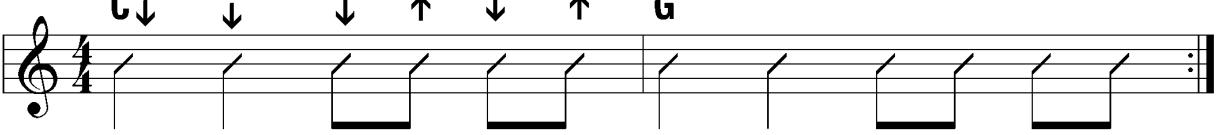
Good Strumming Technique

- Hold your pick firmly.
- Keep your wrist loose.
- Strum the accurate number of strings on the down stroke but on the up stroke just hit a few of the strings.
- Strum smooth, even strums with no hesitations.

THE SECRET TO GREAT STRUMMING - KEEP YOUR HAND GOING!

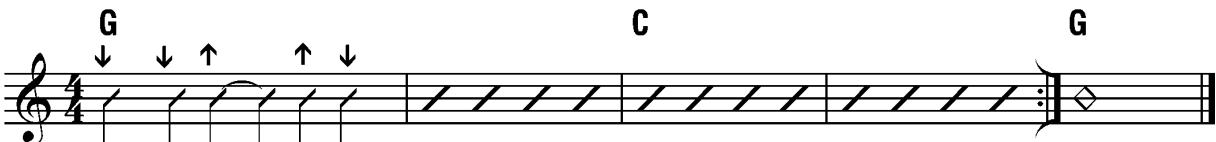
Strumming with Eighth Notes

1. 

2. 

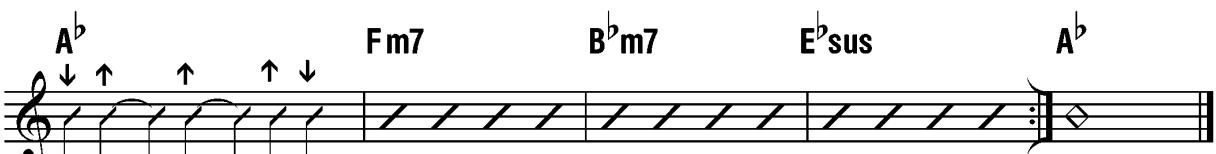
3. 

Strumming with Eighth Notes & Ties

1. 

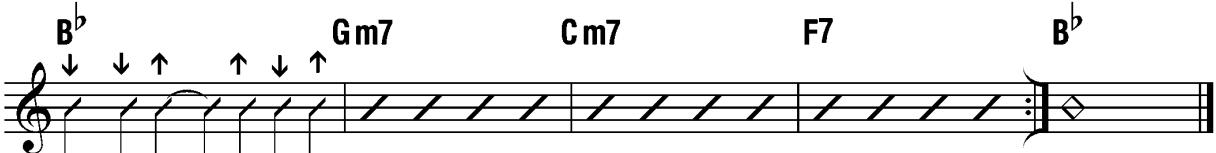
2. 

3.



A^b Fm7 B^bm7 E^bsus A^b

4.



B^b Gm7 Cm7 F7 B^b

Diatonic Intervals

INTERVALS are the distance between two notes. DIATONIC refers to intervals that are found within the major scale. You will be given the key and a specific scale step and then you will need to derive the specific note. Here are some examples ...

1) In C, what is the 3rd step? The C scale is C - D - E - F - G - A - B - C. The 3rd step is E.

2) In A, what is the 6th? The A scale is A - B - C# - D - E - F# - G# - A. The 6th step is F#.

Diatonic Intervals Worksheet

Directions: Fill in the correct note corresponding to the diatonic interval asked for.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

- | | | | |
|-----------------------------|----------|------------------------------|---------|
| 1) In C, what is the 4th ? | <u>F</u> | 11) In G, what is the 5th ? | <u></u> |
| 2) In F, what is the 6th ? | <u>D</u> | 12) In D, what is the 7th ? | <u></u> |
| 3) In Ab, what is the 4th ? | <u></u> | 13) In A, what is the 3rd ? | <u></u> |
| 4) The 4th in D is | <u></u> | 14) The 6th in Gb is | <u></u> |
| 5) The 6th in E is | <u></u> | 15) The 7th in Db is | <u></u> |
| 6) In D, what is the 6th ? | <u></u> | 16) In Bb, what is the 6th ? | <u></u> |
| 7) In G, what is the 7th ? | <u></u> | 17) In F, what is the 7th ? | <u></u> |
| 8) In Db, what is the 2nd ? | <u></u> | 18) The 2nd in B is | <u></u> |
| 9) The 2nd in F# is | <u></u> | 19) The 3rd in F# is | <u></u> |
| 10) The 3rd in D is | <u></u> | 20) The 3rd in Gb is | <u></u> |

Harmonic Intervals

HARMONIC INTERVALS are intervals that have been raised or lowered a half step from their natural major scale (diatonic) position.

The intervals within a major scale are divided into two groups; MAJOR and PERFECT. The 2nd, 3rd, 6th, and 7th are referred to as MAJOR INTERVALS. The 4th, 5th, and octave are referred to as PERFECT INTERVALS.

MAJOR INTERVALS

2nd 3rd 6th 7th

Lowered a 1/2 step - **MINOR**
(flattened)

Raised a 1/2 step - **AUGMENTED**
(sharped)

PERFECT INTERVALS

4th 5th Octave

Lowered a 1/2 step - **DIMINISHED**
(flattened)

Raised a 1/2 step - **AUGMENTED**
(sharped)

For MAJOR INTERVALS - If a major interval (2nd, 3rd, 6th & 7th) is lowered by a half step it is called MINOR. If a major interval is raised a half step it is called AUGMENTED.

For PERFECT INTERVALS - If a perfect interval (4th, 5th & Octave) is lowered a half step it is called DIMINISHED. If it is raised a half step then it is also called AUGMENTED.

ENHARMONIC notes are two notes that have the same pitch but two different names.

Double Sharps and Double Flats

If I need to lower an already flattened note, I just add another flat until I get to the pitch I need. For example, if you were asked to find the minor 3rd in Gb, you would solve the problem as follows. The 3rd in the key of Gb is a Bb. So to make it minor we would need to lower the Bb an additional half step making it a Bbb. So the correct answer would be Bbb or B “double flat.”

Here is another example. If you were asked to determine the augmented 2nd in E, the problem would be solved this way. In the key of E the second is an F#. So to augment it I would need to raise it up an additional half step making it an F## or F “double sharp.”

Remember to not answer the enharmonic equivalent of the note. In our previous example, an F## would also be a G. But a G would be the wrong answer to this problem because in the key of E a G would be a minor 3rd not an augmented 2nd.

Harmonic Intervals Worksheet

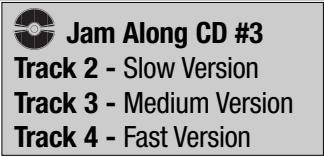
Directions: Fill in the correct note corresponding to the harmonic interval asked for. Add double sharps or flats if needed.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

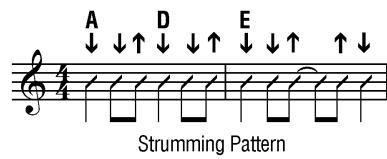
- | | | | |
|--|-----------|------------------------------|---------|
| 1) In C, what is the minor 6th ? | <u>Ab</u> | 6) The minor 2nd in D is | <u></u> |
| 2) In F, what is the augmented 2nd ? | <u>G#</u> | 7) The augmented 6th in E is | <u></u> |
| 3) In Bb, what is the diminished 5th ? | <u></u> | 8) The minor 7th in B is | <u></u> |
| 4) In Eb, what is the minor 3rd ? | <u></u> | 9) The minor 6th of F# is | <u></u> |
| 5) In Ab, what is the diminished 5th ? | <u></u> | 10) The minor 7th of G is | <u></u> |

Session 9 Assignment

- Practice all of the Strumming Examples given. Start slowly, then gradually increase your speed. Remember to use good technique and to always keep your strumming hand going. (pages 52-53)
- Play La Bamba, both notes and chords, using the strumming pattern given. (page 55)
- Play The Wabash Cannonball, both notes and chords, with the strumming pattern. (page 56)
- Play Blues in E, both notes and chords, with the strumming pattern. (page 56)
- Complete the Interval Worksheets. (pages 53, 55)

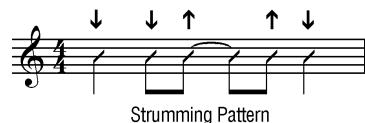


La Bamba



Jam Along CD #3
Track 5 - Slow Version
Track 6 - Medium Version
Track 7 - Fast Version

The Wabash Cannonball

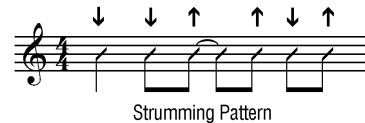


Sheet music for "The Wabash Cannonball" in G major (one sharp). The music is in 4/4 time. Chords shown are G, G7, C, D7, and G. The lyrics are:

Lis - ten to the jin - gle, the rum - ble and the roar.
Rid - ing through the wood - lands to the hills and by the shore. Hear the
might - y rush of en - gine, hear the lone - some ho - bo squall.
Rid - ing through the jun - gle on the Wa - bash Can - non ball.

Jam Along CD #3
Track 8 - Slow Version
Track 9 - Medium Version
Track 10 - Fast Version

Blues in E



Sheet music for "Blues in E" in E major (no sharps or flats). The music is in 4/4 time. Chords shown are E7, A7, E7, B7, A7, E7, B7, and E. The music consists of a single line of eighth-note chords.

SESSION 10 - Fingerstyle Guitar



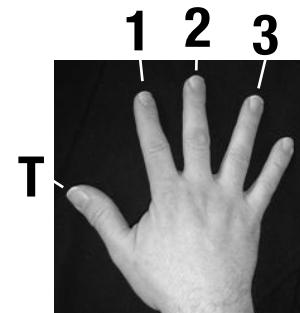
Estimated Time to Learn These Concepts - 3 Weeks

"One must make of one's fingers well drilled soldiers."

~ Fernando Sor, Classical Guitarist & Composer (1778-1838)

Keys to Good Fingerstyle Technique

- Have a relaxed fingering hand.
- Bring your thumb slightly forward.
- Make sure each finger has freedom of movement.
- Go SLOW. Speed will come as you gain control.



Fingerstyle Technique Exercises: Finger Pattern 1

Finger Pattern 1

Thumb - 1st - 2nd - 3rd

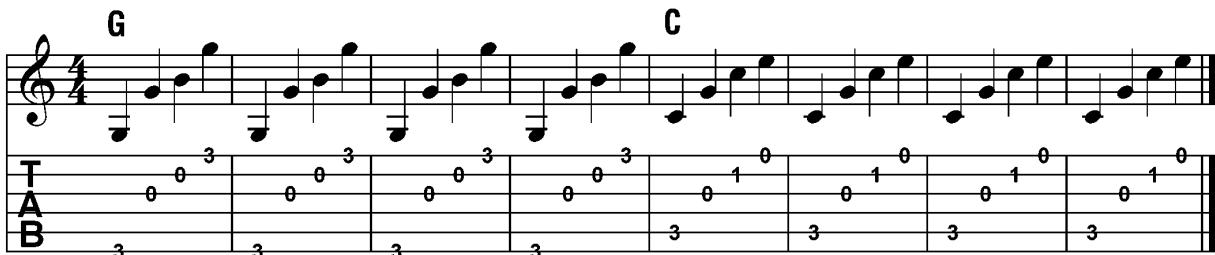
Directions: Play each exercise slowly in an even, steady rhythm using finger pattern 1. Slowly increase your speed only after you have control of your fingers.

1.

2.

3.

G

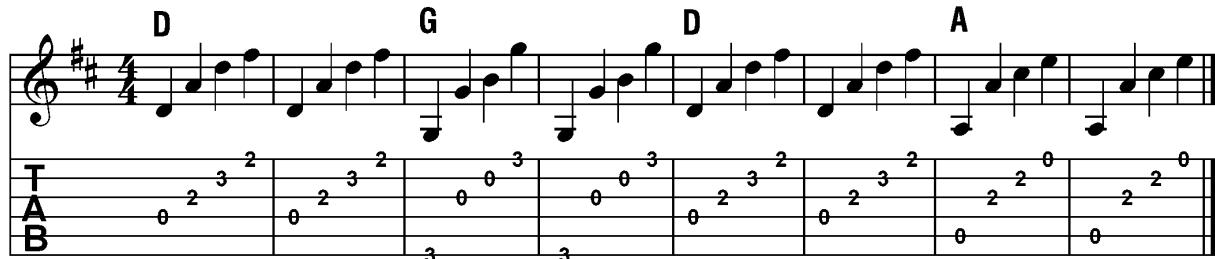


C

4.

D

G



D

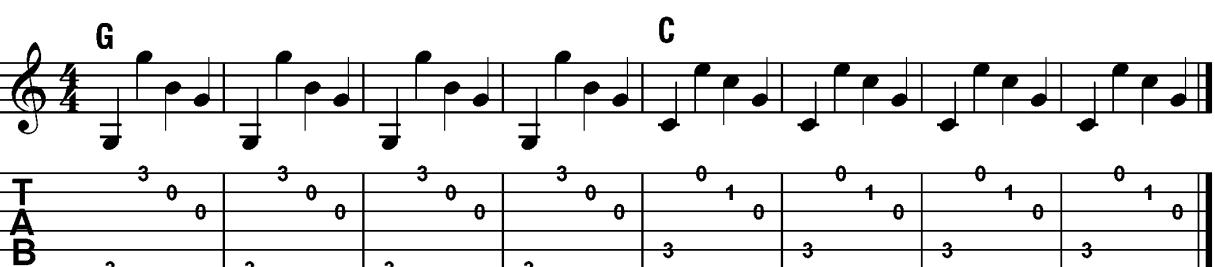
A

Fingerstyle Technique Exercises: Finger Pattern 2

Finger Pattern 2
Thumb - 3rd - 2nd - 1st

1.

G

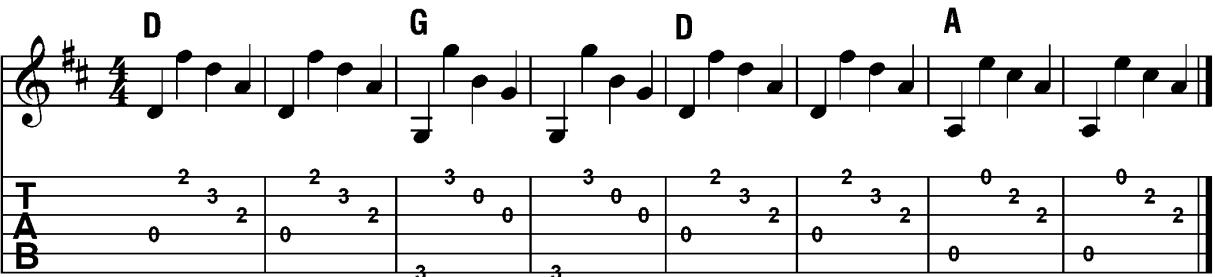


C

2.

D

G



D

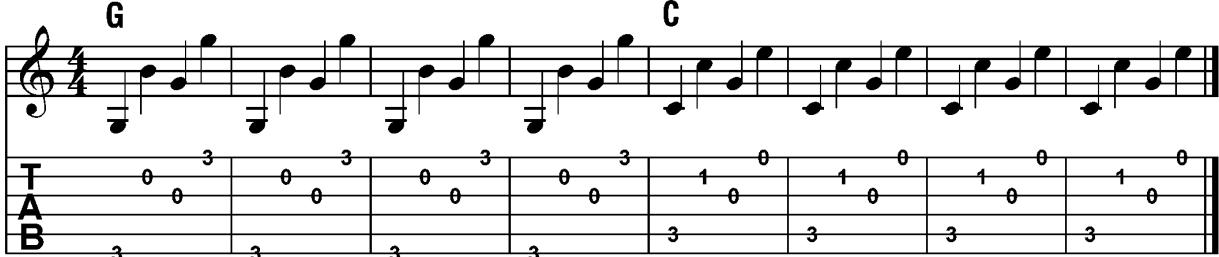
A

Fingerstyle Technique Exercises: Finger Pattern 3

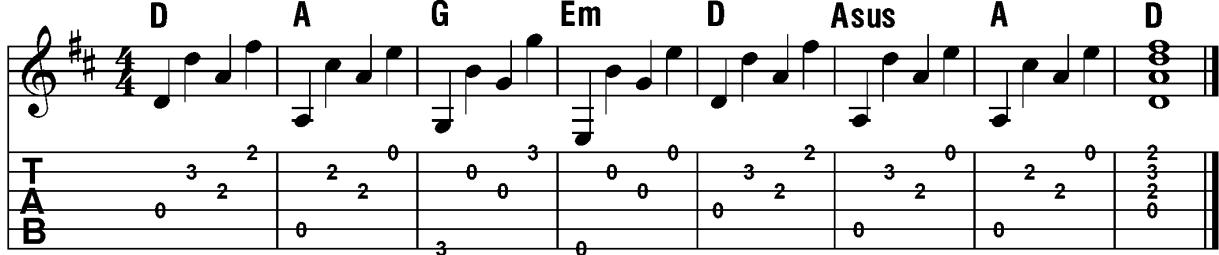
Finger Pattern 3

Thumb - 2nd - 1st - 3rd

1.



2.



Merle Travis Fingerstyle Technique

1.



G7
3fr.



2.

C

F

G7

C

4 8 8 8 8

T A B T A B T A B T A B

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

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

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

3 4 3 5 3 4 3 5 3 0 2 3 2 3 0 2 3 2 3 0 2 3 0 2 3

Giuliani Studies for Classical Guitar

Mauro Giuliani (1781-1828)

1.

C

G7

C

4 8 8 8 8

T A B T A B T A B T A B

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

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

2.

C

G7

C

4 8 8 8 8

T A B T A B T A B T A B

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

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

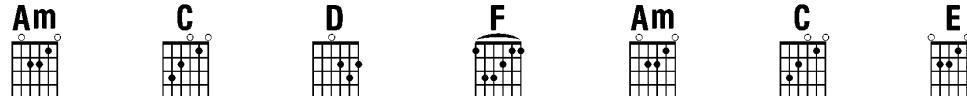
Session 10 Assignment

- Practice all of the Fingerstyle Exercises. Start slowly to gain control, then gradually increase your speed. (pages 57-59)
- Practice the Merle Travis and Giuliani Finger Style Exercises. (pages 59-60)
- Play House of the Rising Sun with fingerstyle accompaniment pattern. (page 61)
- Play Canon in D. Do one section at a time. It is a great song and worth the extra effort. (page 62)

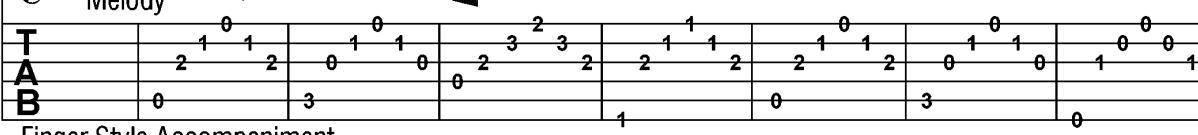
 **Jam Along CD #3**
Track 11 - Slow Version
Track 12 - Medium Version
Track 13 - Fast Version

House of the Rising Sun

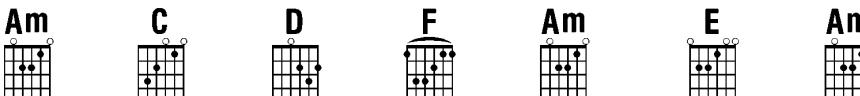
Am C D F Am C E

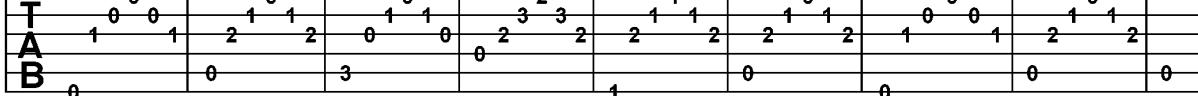


Melody



Finger Style Accompaniment



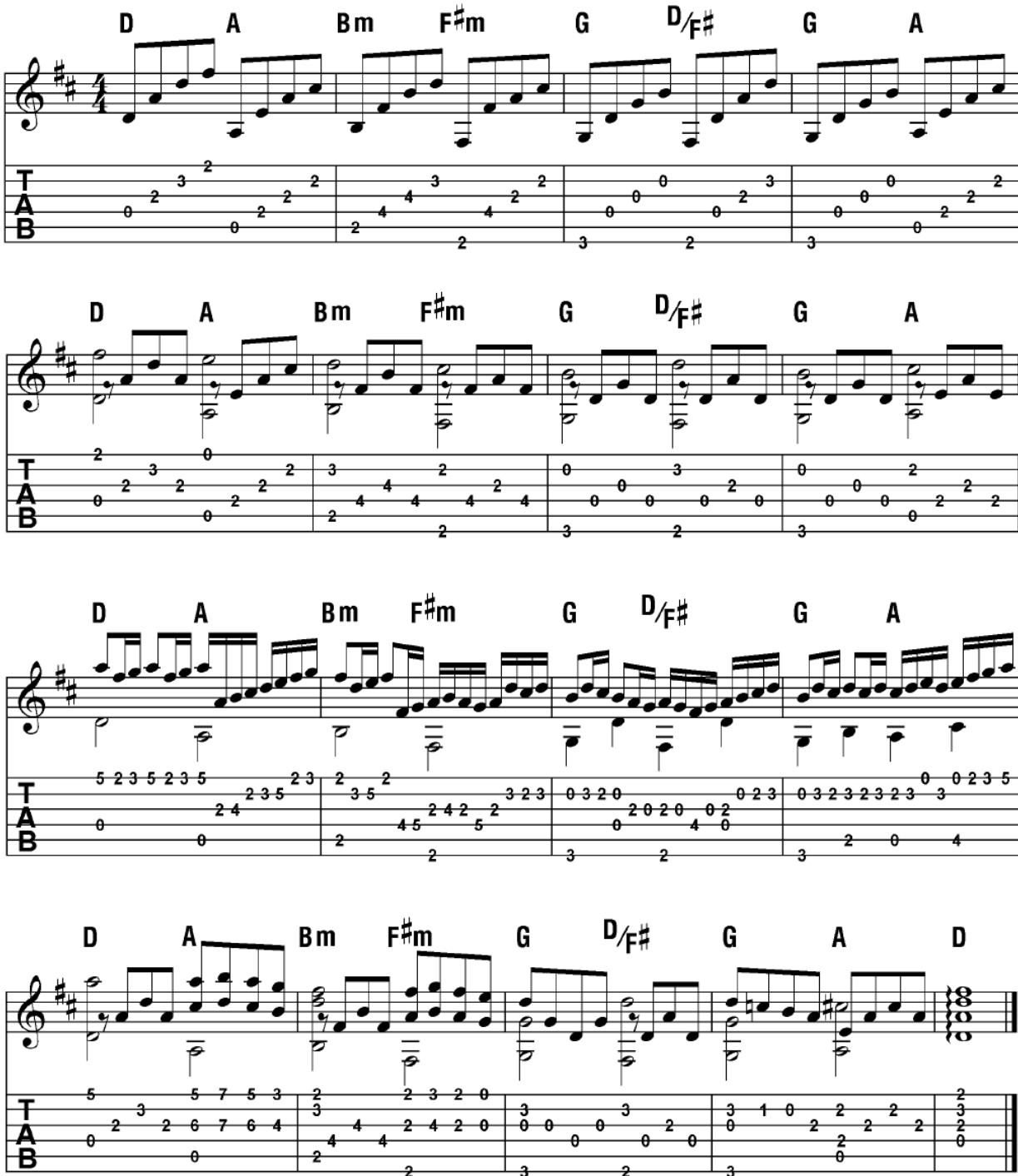
 Jam Along CD #3
Track 14 - Slow Version
Track 15 - Medium Version
Track 16 - Fast Version

Canon in D

(Pachelbel's Canon)

Johann Pachelbel

(1653-1706)



The sheet music consists of four staves. The top staff is a treble clef staff with note heads and stems. The bottom three staves represent the guitar strings: T (Top), A, and B. Each string staff has fret numbers indicated above the strings. The first staff shows eighth-note patterns corresponding to the chords D, A, Bm, F#m, G, D/F#, G, and A. The second staff shows sixteenth-note patterns. The third staff shows eighth-note patterns. The fourth staff shows sixteenth-note patterns.

SESSION 11- Pentatonic Scales - The Foundation of Soloing



Estimated Time to Learn These Concepts - 4 Weeks

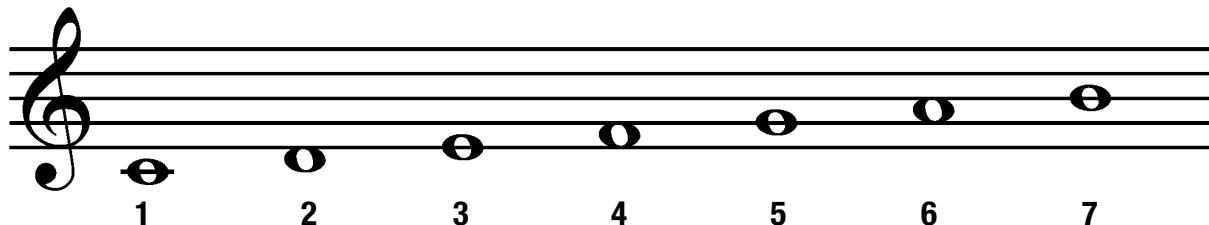
"Our musical minds know everything they have ever heard, while our hands know only what we've trained them to do."

~ Chris Proctor, *Fingerstyle Guitarist*

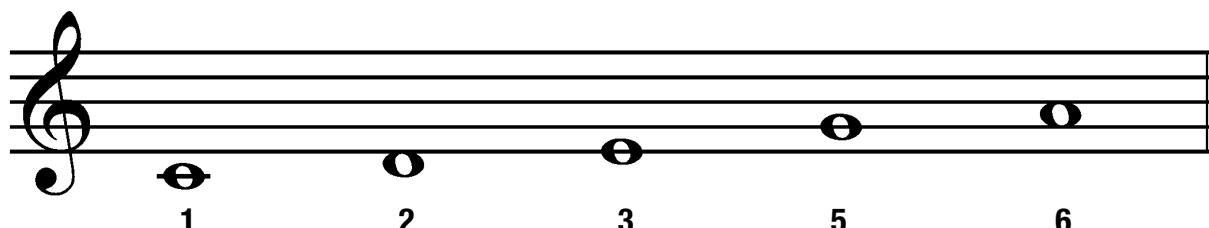
What's a Pentatonic Scale?

A PENTATONIC SCALE is a five note scale derived from the major scale. It uses the first, second, third, fifth, and sixth steps of the major scale.

C Major Scale



C Pentatonic Scale



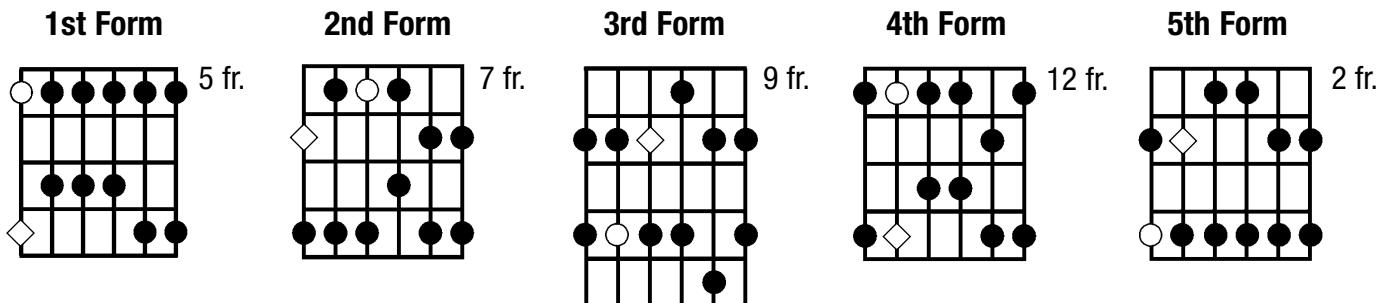
Relative Major & Minor Roots

There is a special relationship between the first and sixth step of the major scale which is called RELATIVE. The first step of the major scale is called the RELATIVE MAJOR. The sixth step is called the RELATIVE MINOR. To find the relative minor when given the relative major you would go up from the relative major six steps in the major scale. You could also go down two steps from the relative major to find the relative minor. After you find the relative major or minor root, you can then build the appropriate major or minor scale. Relative major and minor scales share the same KEY SIGNATURE.

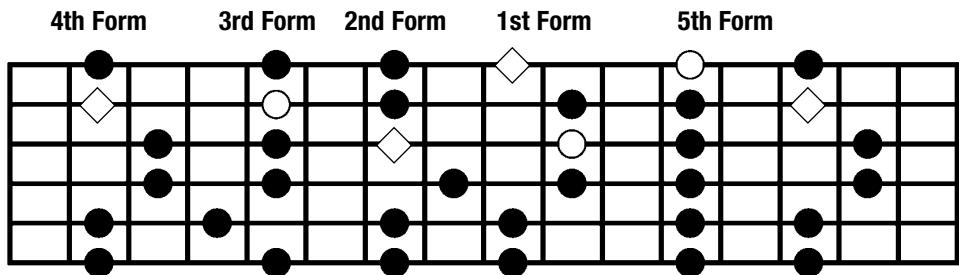
The Five Pentatonic Forms

Since there are five notes in a pentatonic scale, there are five different forms that we can use to play the scale if we start on each different note. These are the five forms of a C major pentatonic scale or an A minor pentatonic scale. The diamond shows the major root and the open circle shows the minor root. On guitar, these five forms connect together like overlapping puzzle pieces as shown in the lower example.

 = Major Root  = Minor Root



Pentatonic Forms Connect Together



Common Pentatonic Patterns

Directions: These examples are given in pentatonic form #1. Practice each pattern. Begin slowly, then gradually increase speed. Try playing these patterns in different keys and places on the neck. Use all pentatonic forms.

Pattern #1 (Sets of 4)

Ascending



T A B 5 8 5 7 8 5 7 5 7 5 7 5 7 5 7 5 8 5 8 5 8

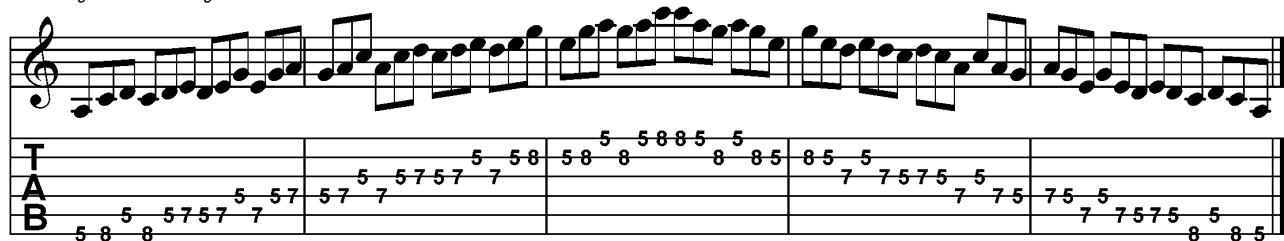
Descending



T A B 8 5 5 8 5 7 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 8 7 5 8 5

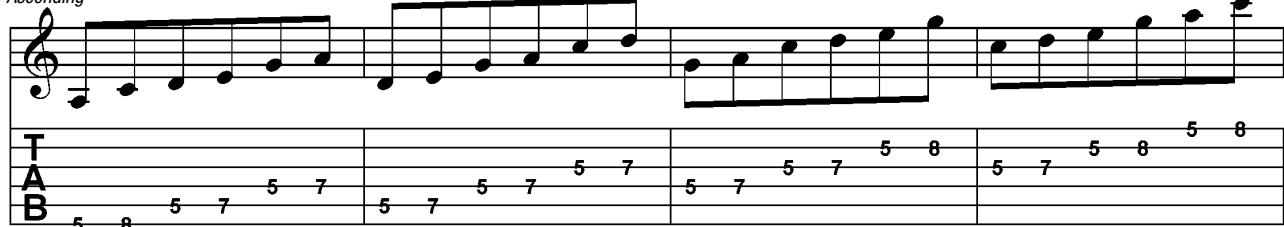
Pattern #2 (Sets of 3)

Ascending and Descending

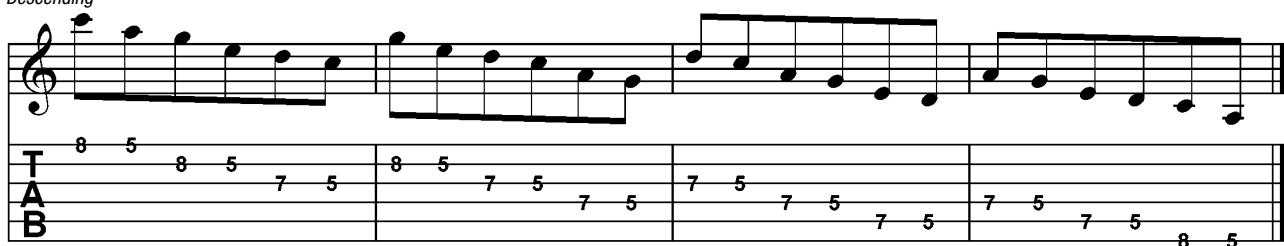


Pattern #3 (3 Pairs)

Ascending



Descending



Session 11 Assignment

- Practice all of the pentatonic forms ascending and descending. Memorize them. (page 64)
- Practice the pentatonic forms in all of the keys. (page 64)
- Practice connecting them together to play in all the keys the full length of the guitar. (page 64)
- Practice the common pentatonic patterns in various keys and places on the neck. (pages 64-65)
- Practice soloing using pentatonic scales on A Minor Pentatonic Blues, G Major Pentatonic, and Around the Pentatonic World. Make up your own solo using the scales suggested. (page 66)

Jam Along CD #3
Track 17

A Minor Pentatonic Blues

Solo using the A Minor Pentatonic Scale

Slow Blues

Musical notation for a slow blues solo using the A Minor Pentatonic scale. The chords are A7, D7, A7, D7, A7, E7, D7, A7, E7, A7. The solo ends with a diamond symbol.

Jam Along CD #3
Track 18

G Major Pentatonic

Solo using a G Major Pentatonic Scale

Medium Groove

Musical notation for a medium groove solo using the G Major Pentatonic scale. The chords are G, Em7, C, Am7, Dsus, D7, G. The solo ends with a diamond symbol.

Jam Along CD #3
Track 19

Around the Pentatonic World

Solo using the appropriate Pentatonic Scale

Medium Latin

Musical notation for a medium Latin solo using various pentatonic scales. The chords are Cm, Fm, G7, Dm, Gm, A7, Em, Am, B7, Fm, Bbm, C7, Gm, Dm, E7, Am, Bbm, Ebm, F7, Bm, Em, F#7, Bm. The solo ends with a diamond symbol.

SESSION 12 - Advanced Chords



Estimated Time to Learn These Concepts - 2 Weeks

"It's important to other musicians, but on records, fast picking doesn't mean a thing. People want to hear melody and nice harmony."

~ Chet Atkins

Open Two Chords

Moveable Two Chords

Open Major 7th Chords

Moveable Major 7th Chords

Open Minor 11th Chords

Moveable Minor 11ths

Two Chord Exercises

Chords shown above the first three exercises:

- C2
- Am7
- D2
- G2
- C
- E2
- A2
- E2
- A2
- E2

1.

2.

3.

Major 7th Exercises

Chords shown above the first two exercises:

- Cmaj7
- Dm7
- Fmaj7
- Am7
- Gsus
- Cmaj7
- Dmaj7
- Em7
- Asus
- Gmaj7
- Asus
- Dmaj7

1.

2.

Minor 11th Exercises

Chords shown above the first two exercises:

- E2
- F#m11
- A2
- Bm11
- E7
- Amaj7
- Gm11
- D7
- Gm11
- Dsus
- Gm11

1.

2.

Theory Tips & Tricks...Substituting Chords.

For Major Chords: To spice up any MAJOR chord, you can substitute a TWO chord.

For example, if the chord progression is a C to an F chord, then play a C2 to an F2.

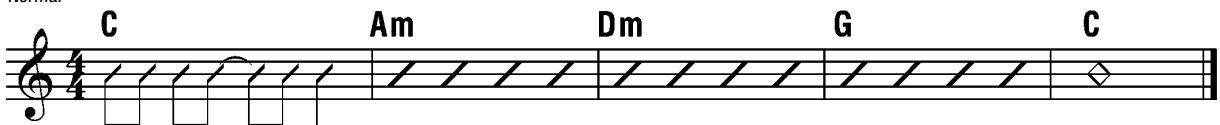
For Minor Chords: To spice up any MINOR chord, you can substitute a MINOR 11TH chord.

For example, if the chord progression includes a Dm, then play a Dm11 in its place.

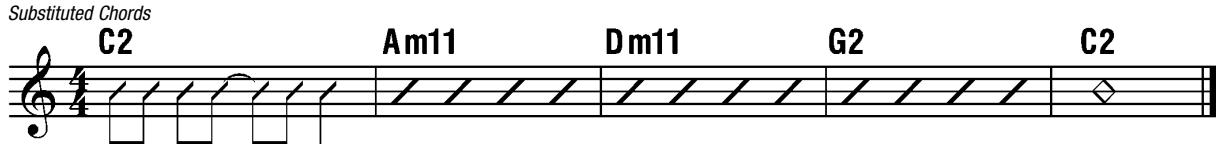
Chord Substitution Examples

1.

Normal

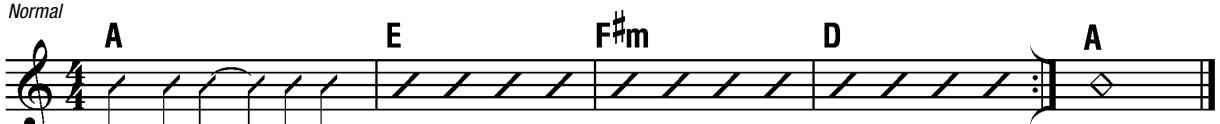


Substituted Chords

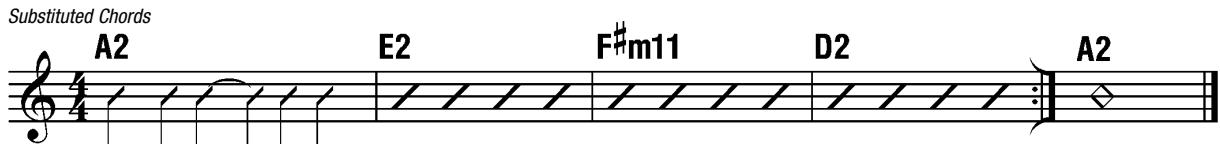


2.

Normal



Substituted Chords



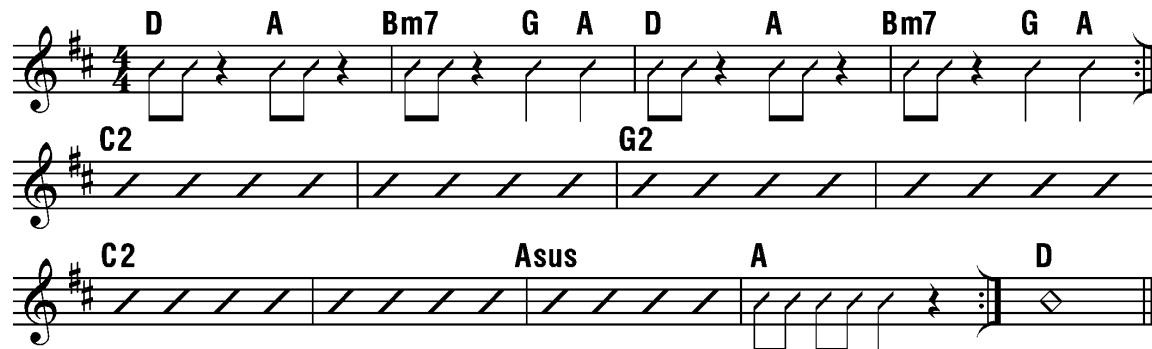
Session 12 Assignment

- Practice all of the advanced chord forms. Memorize them. (page 67)
- Play the Two Chord, Major 7th, Minor 11th and Chord Substitution Exercises. (pages 68-69)
- Play Rockin', Suspended Smooth, and Acoustic Groove with the Jam Along CD. (page 70)

 Jam Along CD #3
Track 20

Rockin'

Medium Rock

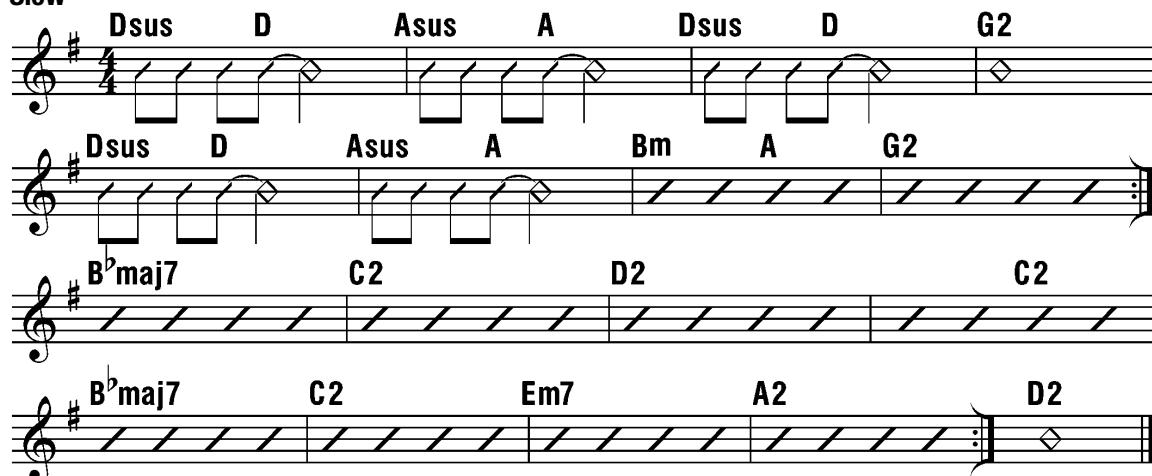


Musical notation for 'Rockin' in Medium Rock style. The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of eighth-note patterns. Chords labeled include D, A, Bm7, G, A, D, A, Bm7, G, A.

 Jam Along CD #3
Track 21

Suspended Smooth

Slow

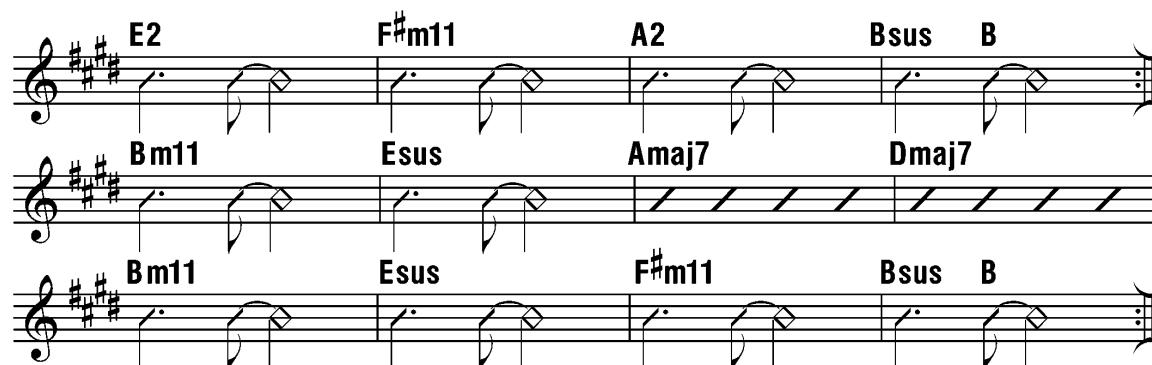


Musical notation for 'Suspended Smooth' in Slow style. The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of eighth-note patterns. Chords labeled include Dsus, D, Asus, A, Dsus, D, G2, Bmaj7, C2, D2, C2, Bmaj7, C2, Em7, A2, D2.

 Jam Along CD #3
Track 22

Acoustic Groove

Medium Acoustic



Musical notation for 'Acoustic Groove' in Medium Acoustic style. The key signature is E major (one sharp). The time signature is 4/4. The melody consists of eighth-note patterns. Chords labeled include E2, F#m11, A2, Bsus, B, Bm11, Esus, Amaj7, Dmaj7, Bm11, Esus, F#m11, Bsus, B.

SESSION 13 - Playing the Blues



Estimated Time to Learn These Concepts - 2 Weeks

"We all have idols. Play like anyone you care about but try to be yourself while doing so."

~ B.B. King, Legendary Blues Guitarist

What's a Blues Scale?

A BLUES SCALE is derived from the major scale. Some notes are added and some notes are adjusted. To form a blues scale, you add the flattened third and the flattened fifth. Also, adjust the seventh step of the major scale down a half step to form a flattened seventh. The flattened third, fifth, and seventh would be called the BLUES NOTES.

C Major Scale

A musical staff with a treble clef and four sharps. The notes are represented by open circles. Below the staff, the notes are labeled with numbers 1 through 7 under their respective positions.

Note	1	2	3	4	5	6	7
Notes	Open circle						

C Blues Scale

A musical staff with a treble clef and one sharp. The notes are represented by open circles with stems. Below the staff, the notes are labeled with numbers 1 through b7 under their respective positions.

Note	1	2	b3	3	4	b5	5	6	b7
Notes	Open circle	Open circle	Open circle with stem down	Open circle with stem up	Open circle	Open circle with stem down	Open circle with stem up	Open circle	Open circle with stem down

C Minor Pentatonic Scale

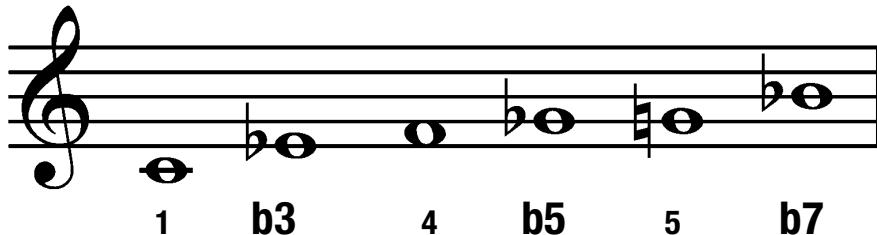
The C MINOR PENTATONIC scale already includes all but one of the blues notes. So, an easy way to sound bluesy is to play the minor pentatonic form. If you wanted to add the flattened fifth blues note, you would need to add one extra note to the form.

A musical staff with a treble clef and one sharp. The notes are represented by open circles with stems. Below the staff, the notes are labeled with numbers 1 through b7 under their respective positions.

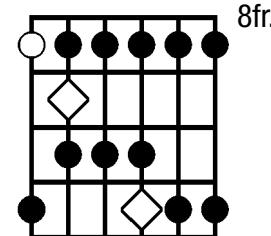
Note	1	b3	4	5	b7
Notes	Open circle	Open circle with stem down	Open circle	Open circle with stem up	Open circle with stem down

C Minor Pentatonic With Added Flatted 5th

If you wanted to add the flattened fifth blues note, you would just need to add one extra note to the minor pentatonic form.



Pentatonic 1st Form
with added blues note

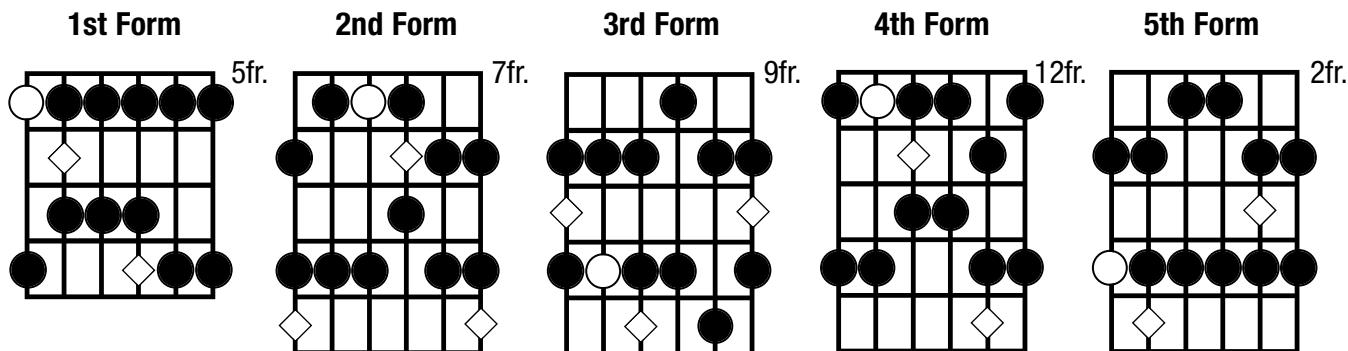


= Added Blues Note

Pentatonic Forms with Blues Notes

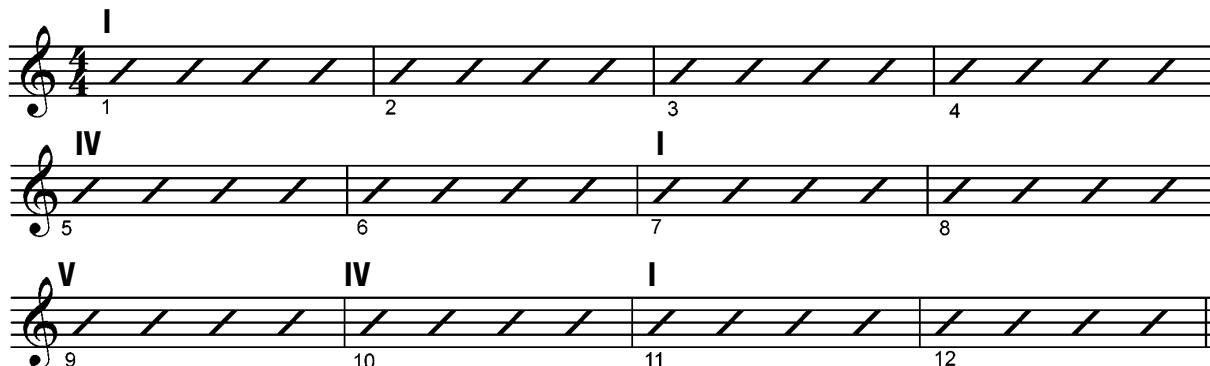
Based on an A minor pentatonic.

= Minor Root = Blues Note

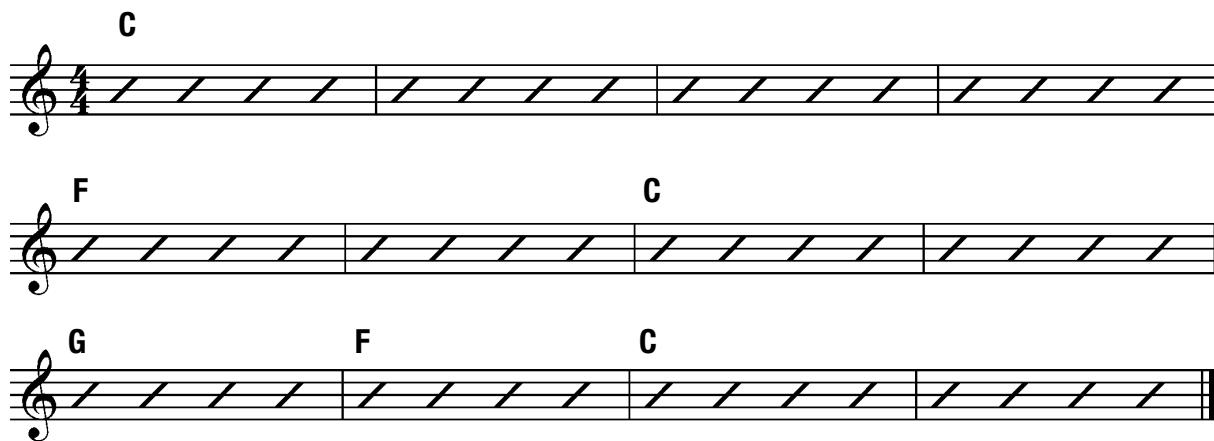


The Blues Chord Progression

The BLUES CHORD PROGRESSION consists of 12 measures which have a specific pattern of chords in the key. These chords are represented by Roman numerals.



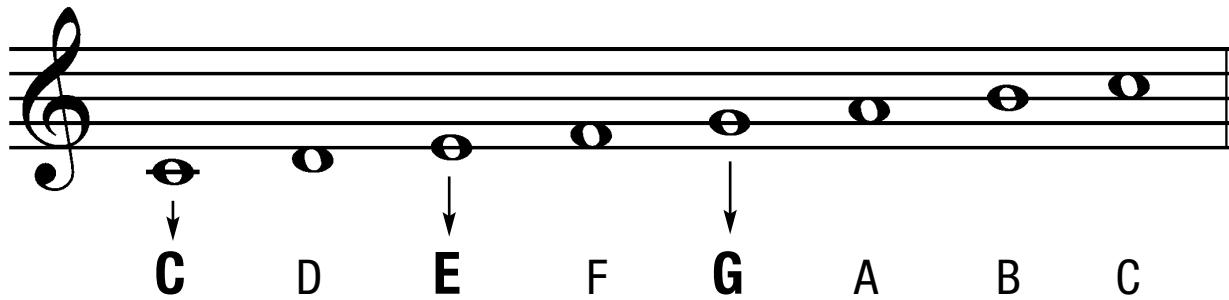
Blues Progression in C or C Blues



The musical staff shows a blues progression in C major. The progression consists of four measures: C, F, G, and C. Each measure has a quarter note followed by three eighth notes.

Triads

A TRIAD is a combination of three notes played together. A triad is made up of the FIRST, THIRD, and FIFTH notes of the major scale.



The diagram shows a C major scale on a musical staff. Notes are represented by open circles. Arrows point from the notes C, E, and G to the corresponding letters below, indicating the first, third, and fifth scale tones.

These scale tones are adjusted up or down according to a formula to form the different types of triads. The four main types of triads are MAJOR, MINOR, AUGMENTED, and DIMINISHED. The chart below shows each triad type and the corresponding formula.

<u>Triad Types</u>	<u>Scale Tone Formulas</u>
Major	1 - 3 - 5
Minor	1 - b3 - 5
Augmented	1 - 3 - #5
Diminished	1 - b3 - b5

Triad Examples in C

- 1) A **C Major** triad would use the 1st, 3rd and 5th scale tones from the C major scale. So, a C Major triad would be C, E and G.
- 2) A **C Minor** triad would use the same scale tones, but we would need to lower the 3rd a half step. So, a C Minor triad would be C, **E♭**, and G.
- 3) A **C Augmented** triad would require us to raise the 5th step up a half step. So, a C Augmented triad would be C, E, and **G♯**.
- 4) A **C Diminished** triad would have us lower the 3rd and the 5th scale tone down a half step. This would make a C Diminished triad be C, **E♭**, and **G♭**.

Triad Worksheet

Directions: Fill in the proper letter names for each triad.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

1) F Minor	<u>F</u>	<u>A♭</u>	<u>C</u>	11) F Major	<u></u>	<u></u>	<u></u>
2) G Major	<u>G</u>	<u>B</u>	<u>D</u>	12) G Minor	<u></u>	<u></u>	<u></u>
3) C Diminished	<u></u>	<u></u>	<u></u>	13) B♭ Diminished	<u></u>	<u></u>	<u></u>
4) B♭ Augmented	<u></u>	<u></u>	<u></u>	14) D Augmented	<u></u>	<u></u>	<u></u>
5) E♭ Major	<u></u>	<u></u>	<u></u>	15) E♭ Minor	<u></u>	<u></u>	<u></u>
6) D Minor	<u></u>	<u></u>	<u></u>	16) A Major	<u></u>	<u></u>	<u></u>
7) A Diminished	<u></u>	<u></u>	<u></u>	17) A♭ Minor	<u></u>	<u></u>	<u></u>
8) A♭ Major	<u></u>	<u></u>	<u></u>	18) E Augmented	<u></u>	<u></u>	<u></u>
9) E Minor	<u></u>	<u></u>	<u></u>	19) D♭ Major	<u></u>	<u></u>	<u></u>
10) C Minor	<u></u>	<u></u>	<u></u>	20) B Minor	<u></u>	<u></u>	<u></u>

Session 13 Assignment

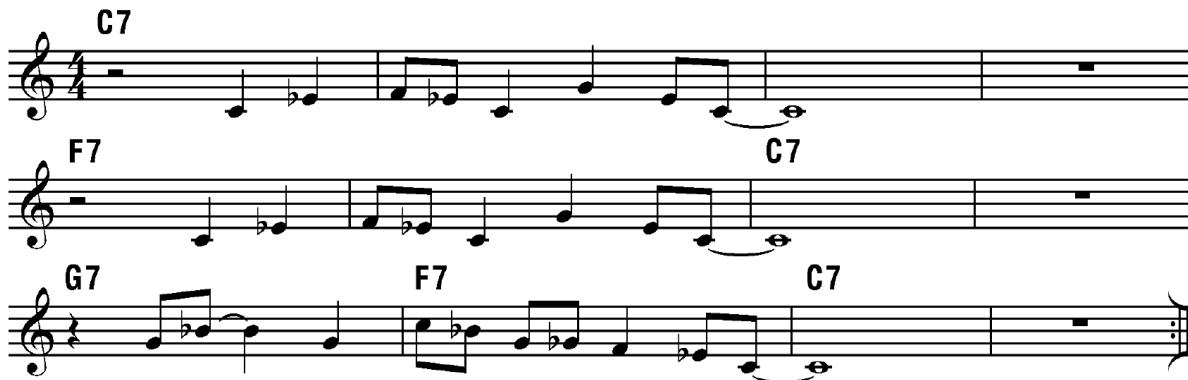
- Practice all of the Pentatonic Forms with Blues Notes in all keys for the full range of the guitar. (page 72)
- Memorize the Blues Chord Progression. (pages 72-73)
- Memorize the four Triad Types and complete the Triad Practice Worksheet. (pages 73-74)
- Play Jammin the Blues and Johnny's E Blues with the Jam Along CD. Practice playing the chords and soloing using the pentatonic forms with blues notes. (page 75)

 Jam Along CD #4
Track 2 - Slow Version
Track 3 - Fast Version

Jammin the Blues

Solo using the C minor pentatonic scale with the added blues note.

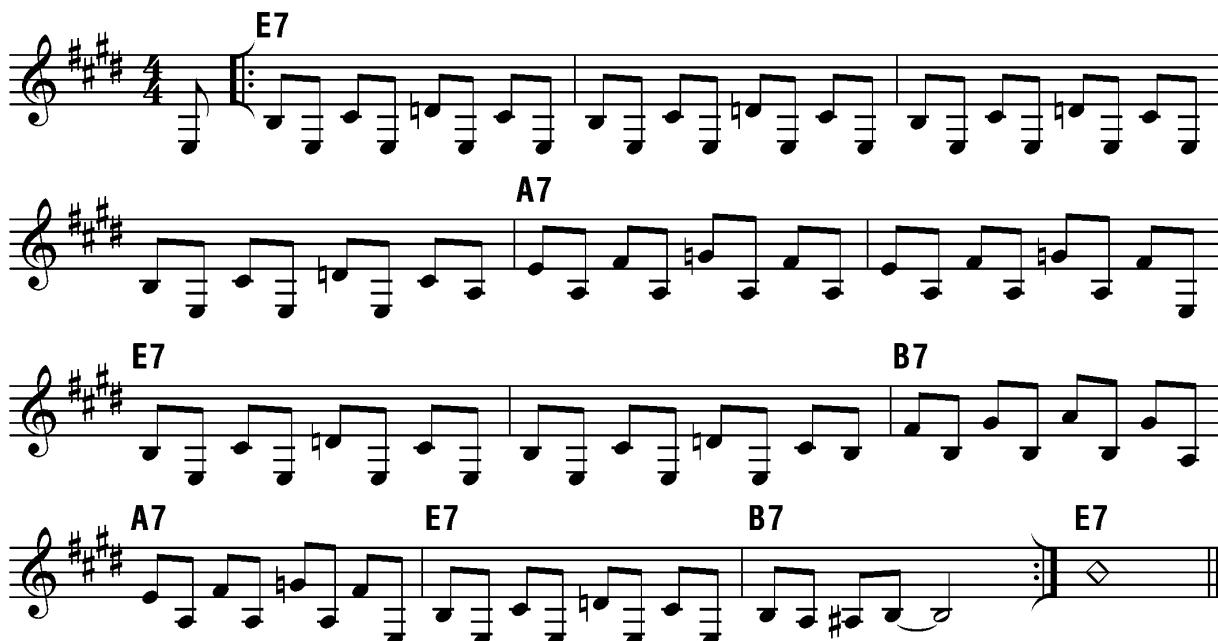
Swing Jazz



 Jam Along CD #4
Track 4 - Slow Version
Track 5 - Fast Version

Johnny's E Blues

Solo using the E minor pentatonic scale with the added blues note.



SESSION 14 - Giving Your Playing Some Style



Estimated Time to Learn These Concepts - 1 Week

How many guitar players does it take to change a light bulb? Five. One to change it and the other four to say "I could do that."

Sliding to Notes

SLIDING involves approaching a note from above or beneath, usually from a half step or whole step.

1.

2.

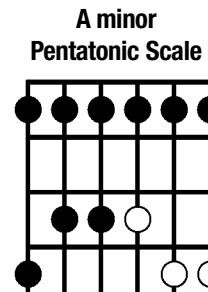
Sliding Riff

In C, on 5th String

In F, on 6th String

Bends

BENDS involve playing a note and then bending the string, either a half or whole step, to another pitch. Always bend to a specific pitch. Normally, you would use your third or fourth finger (pinky) to bend with the other fingers helping.



○ = Notes that are good to bend.

Major Scale Bending Exercise

Musical notation and TAB for a Major Scale Bending Exercise. The music is in 4/4 time with a treble clef. The TAB shows the notes and their corresponding fret numbers: T (5), A (7), B (9), 6, 8, (10), 7, 8, 10 (12), 10, 8, 6, 7 (8), 7, 5. Bending is indicated by a curved arrow above the notes.

Hammer-ons

A HAMMER-ON is a technique with which you pick the first note, then by hitting your fretting finger hard on the fretboard you get the second note to sound without picking it.

Musical notation and TAB for Hammer-ons. The music is in 4/4 time with a treble clef. The TAB shows the notes: T (5), A (6), 5, 6, H (Hammer-on), 7, 8. Hammer-ons are indicated by a curved arrow above the notes.

Pull-offs

A PULL-OFF is a technique where you pick the first note then pull off your fretting finger so that the remaining fretted note sounds without picking it.

Musical notation and TAB for Pull-offs. The music is in 4/4 time with a treble clef. The TAB shows the notes: T (8), A (5), 8, 5, P (Pull-off), 7, 5, 6, 5. Pull-offs are indicated by a curved arrow above the notes.

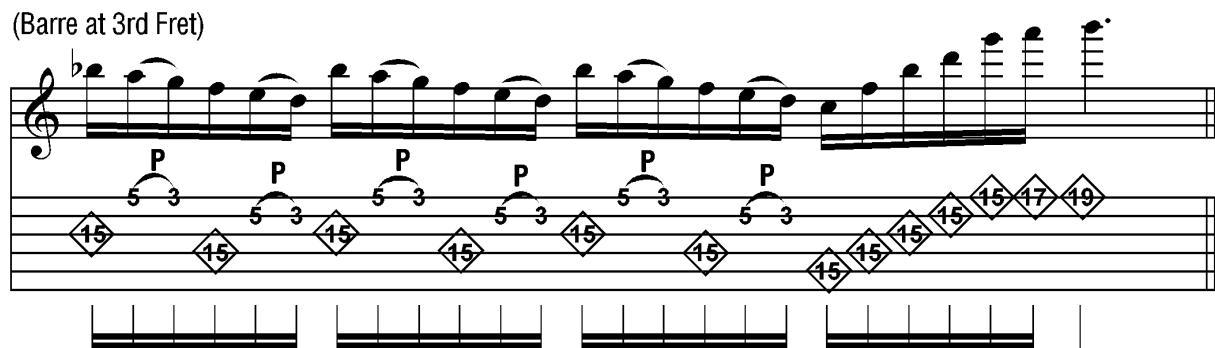
Tapping

TAPPING is a technique combining hammer-ons and pull-offs. It also incorporates reaching over with your picking hand to hammer on a note on the fretboard.

Musical notation and TAB for Tapping. The music is in 4/4 time with a treble clef. The TAB shows the notes: T (5), A (8), B (5), 10, 5, H&P (Hammer-on & Pull-off), 8, 5, 10, 5, 8, 5, 10, 5, 8, 5, 10, 5. Tapping is indicated by a curved arrow above the notes.

Major Scale in Harmonics Example

(Barre at 3rd Fret)



Session 14 Assignment

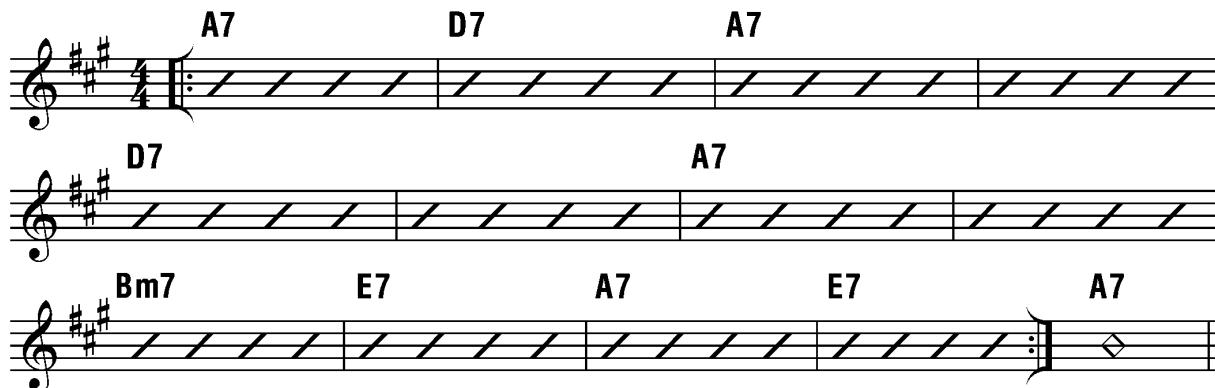
- Practice the Major Scale Bending Exercise. Bend accurately to the correct pitch. (page 77)
- Practice the Sliding Riff on the fifth and sixth string. Do it in various keys. (page 76)
- Practice Palm Muting on the pentatonic scales. Go for a consistent, good muted string tone.
- Practice the Jazz Octaves technique.
- Play Bending the Blues, Jazz Octaves, and The Funky Mute with the Jam Along CD. (pages 78-79)



Bending the Blues

Solo using the A minor pentatonic scale bending the correct notes.

Slow Blues

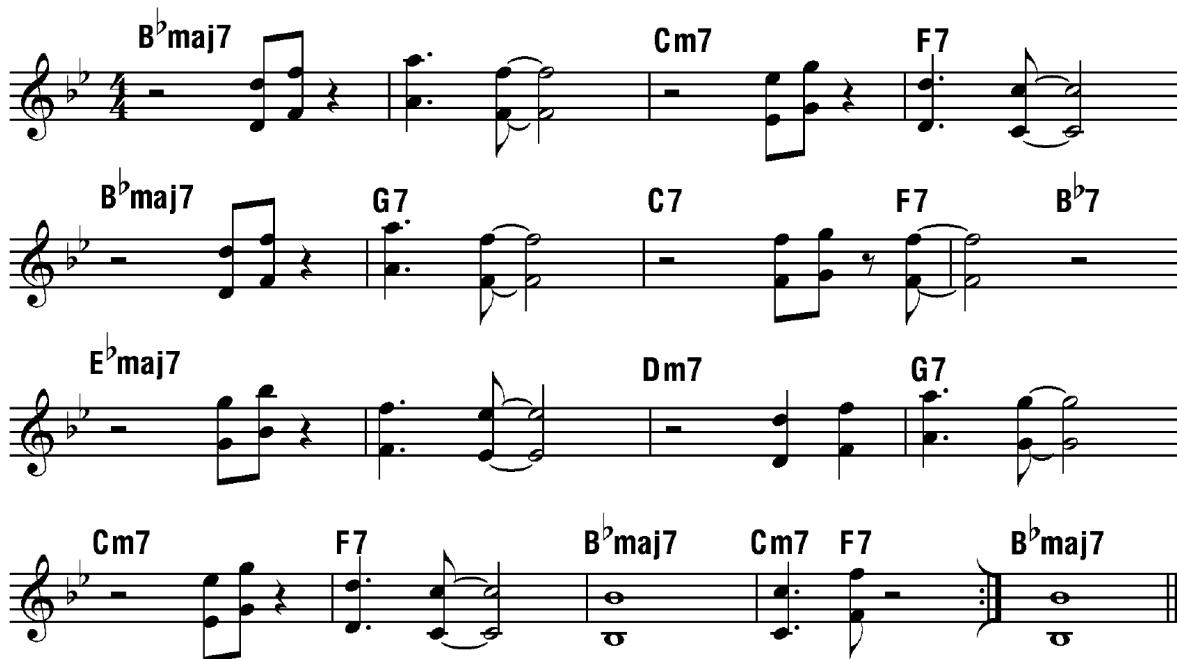


 Jam Along CD #4
Track 7

Jazz Octaves

Play the melody using jazz octaves then solo in the key of Bb.

Swing Feel



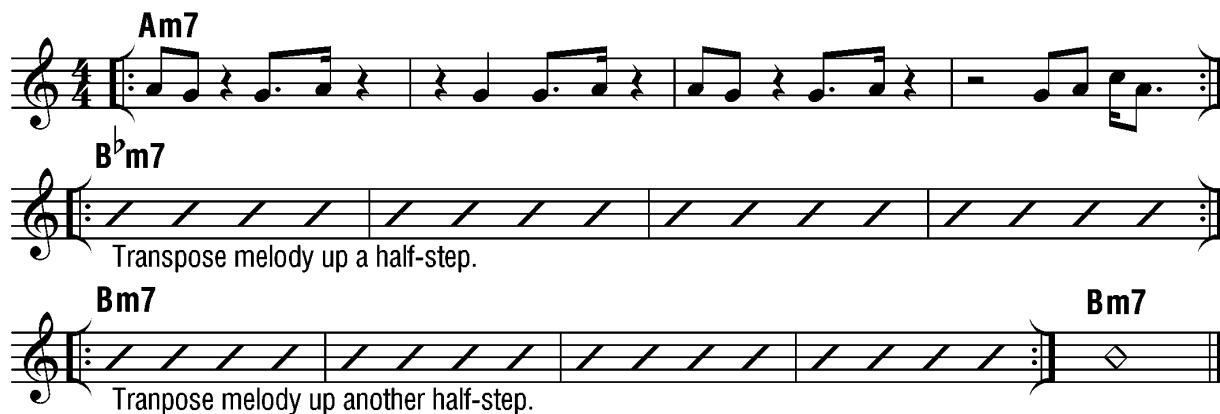
The musical score consists of four staves of music in 4/4 time, treble clef, and B-flat major (one flat). The chords are labeled above each staff: B-flat major 7, C minor 7, F major 7, B-flat major 7, G major 7, C major 7, F major 7, B-flat major 7, E-flat major 7, D minor 7, G major 7, C minor 7, F major 7, B-flat major 7, C minor 7, F major 7, B-flat major 7.

 Jam Along CD #4
Track 8

The Funky Mute

Use palm muting starting at the 5th position.

Medium Funk



The musical score consists of three staves of music in 4/4 time, treble clef. The first staff starts with Am7 and B-flat m7 chords. The second staff is a blank staff with vertical lines indicating where to mute. A note below it says "Transpose melody up a half-step." The third staff starts with B-flat m7 and ends with Bm7, also featuring vertical lines for muting. A note below it says "Transpose melody up another half-step."

SESSION 15 - Electric Guitars - The Heart of Rock & Roll



Estimated Time to Learn These Concepts - 1 Week

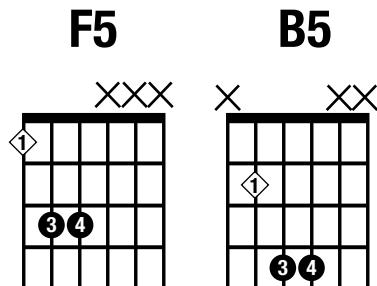
"We don't like their sound, and guitar music is on the way out."

~ Decca Recording Company rejecting the Beatles 1962

Power Chords

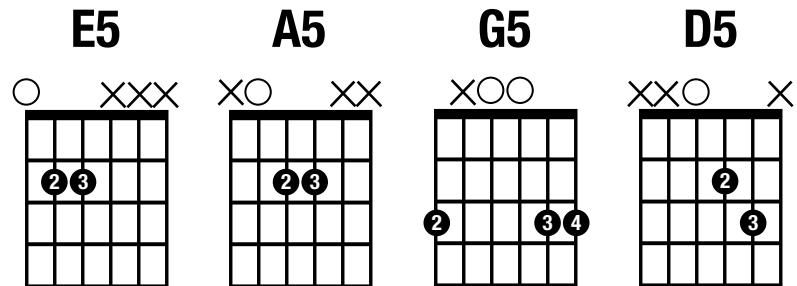
POWER CHORDS are chords that only use the root and 5th steps of the major scale. The chord symbol is abbreviated to the root and the number 5 (ie. C5, F5). They are played using two or three strings. The examples shown include three strings. To play the two string version, just omit the highest pitch played with your fourth finger.

Moveable Power Chords



6th String Form 5th String Form

Open Power Chords



Power Chord Exercises

1.

C5 B^b5 F5

3fr.

2.

G5 C5 D5 C5 G5

In a quick 4

3.

4.

Country Chicken Pickin' Exercises

Entire Phrase in A

In E

In D

Country Bends Example

In G

This means to play an octave higher than written.
 8^{va}

Country Arpeggio Example

In A

Sliding Fourths Example

SLIDING FOURTHS are built off of the root or the fifth with the two notes used being the root or the fifth and the fourth below.

In A

The Harmonized Major Scale

A HARMONIZED MAJOR SCALE is a specific pattern of chords that are derived from the major scale. A triad is built on each note of the major scale. In the key, start on 1-3-5 and then move up a scale step for each note (ie... 2-4-6 3-5-7 4-6-8 and so on). These combinations of notes form triads in the same predictable pattern for every key. The triads built on the first, fourth, and fifth scale steps end up becoming MAJOR CHORDS. The triads built on the second, third, and sixth scale steps become MINOR CHORDS. The triad built on the seventh scale step is a DIMINISHED CHORD. This pattern of chords is consistent in every key.

MAJOR CHORDS

1st, 4th, 5th
I, IV, V

In any key, triads built off of the 1st, 4th, and 5th scale steps become **MAJOR CHORDS**.

MINOR CHORDS

2nd, 3rd, 6th
ii, iii, vi

In any key, triads built off of the 2nd, 3rd, and 6th scale steps become **MINOR CHORDS**.

DIMINISHED CHORD

7th
vii diminished

In any key, a triad built off of the 7th scale step becomes a **DIMINISHED CHORD**.



Session 15 Assignment

- Practice Power Chords and Power Chord Exercises. Change chords accurately and quickly. (pages 80-81)
- Practice Chicken Pickin' Exercises and make up some on your own. (pages 81-82)
- Practice the Sliding 4ths Exercise. Practice moving to various keys. (page 83)
- Play Power Chord Rock and Power Riffs with the Jam Along CD. (page 84)

 Jam Along CD #4
Track 9

Power Chord Rock

Solo in the key of G.

Up Tempo Rock

Guitar tablature for Power Chord Rock. The music is in 4/4 time, key of G major. The chords used are G5, D5, Em, C5, and G5. The solo section starts at measure 10.

Chords:

- G5:** T: 5 5 7, A: 3 3 3
- D5:** T: 5 5 5, A: 3 3 3
- Em:** T: 7 7 9, A: 5 5 5
- C5:** T: 9 7 9, A: 7 7 7
- G5:** T: 5 5 7, A: 3 3 3

Solo Chords:

- C5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- D5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5
- D5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- D5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5

 Jam Along CD #4
Track 10

Power Riffs

Play the power chord melody then solo on E minor pentatonic.

Medium Heavy Rock

Guitar tablature for Power Riffs. The music is in 4/4 time, key of G major. The chords used are E5, D5, E5, E5, D5, C5, D5, G5, F5, and C5. The solo section starts at measure 10.

Chords:

- E5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- D5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5
- E5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- D5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5
- C5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- D5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5
- G5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3
- F5:** T: 7 7 7 7 7 7, A: 5 5 5 5 5 5
- C5:** T: 5 5 5 5 5 5, A: 3 3 3 3 3 3

SESSION 16 - Advanced Strumming - Going Beyond the Basics



Estimated Time to Learn These Concepts - 2 Week

"A good instrument is really an inspiration. When you have a truly fine instrument, suddenly even the most simple things sound good."

~ Mason Williams - *Guitarist on the song "Classical Gas"*

Sixteenth Notes

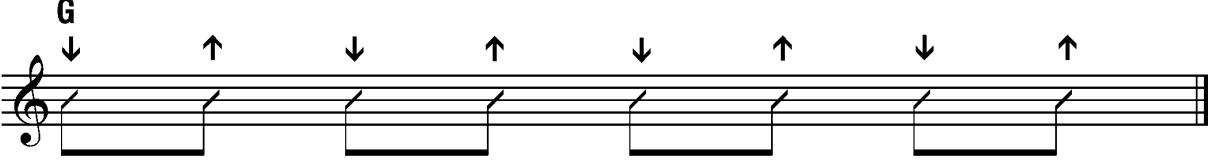
SIXTEENTH NOTES are the smallest subdivision of notes that you are likely to see as a guitar player. There are FOUR sixteenth notes for every beat.

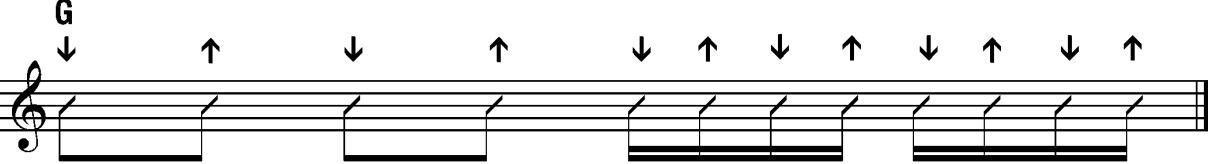
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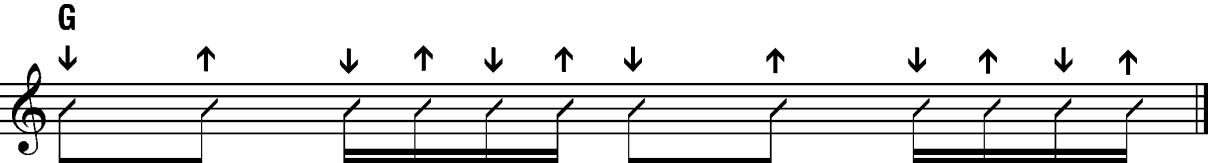
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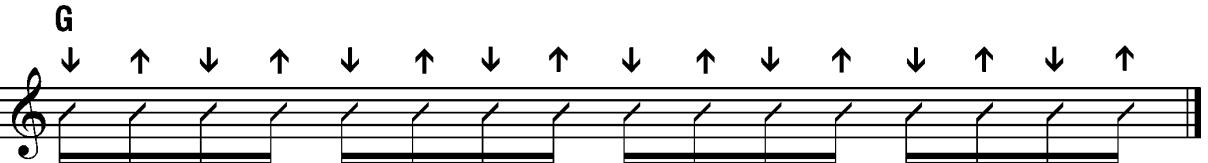
3. 

Sixteenth Note Strumming Exercises

1. 

2. 

3. 

4. 

Strumming with Accents Exercises

1.

2.

3.

4.

5.

6.

This is the same rhythm as #5 with only the accented notes played.

7.

8.

Repeat the same rhythm.

Strumming Exercises

1. G C G

E F#m A B7 E

D2 Bm11 G2 Em7 Asus D2

Session 16 Assignment

- Practice all sixteenth note strumming exercises with open and barre chords. Start slowly then gradually increase speed. (pages 85-87)
- Experiment with making up your own strumming patterns.
- Play Rolling Along, A Little Bit Rocky, and Electric Funk with the Jam Along CD. (pages 87-88)



Rolling Along

Relaxed Acoustic Feel

G2

C2

D2 C2 Em7

D2 C2 Am7 Dsus G2

Repeat same rhythm

Jam Along CD #4
Track 12

A Little Bit Rocky

Aggressive Acoustic

The diagram shows three horizontal lines representing guitar strings. Above each line, chords are labeled: A, G, D, Dsus, D, A, G, D, Dsus, D on the top line; A, G, Bm, A, Bm, G, A, D, Dsus, D on the middle line; and Bm, G5, Bm, G2, A, D5 on the bottom line. The pattern consists of eighth-note strums.

Jam Along CD #4
Track 13

Electric Funk

Medium Funk Groove

The diagram shows two horizontal lines representing guitar strings. Chords labeled above the lines are G5, F2, G5, F2 on the top line, and G5, F2, G5 on the bottom line. The pattern consists of eighth-note strums.

SESSION 17- Going Beyond the First Position



Estimated Time to Learn These Concepts - 4 Weeks or more

"Playing scales is like a boxer skipping rope or punching a bag. It's not the thing in itself, it's preparatory to the activity."

~ Barney Kessel, Jazz Guitarist

Three Note on a String Scales

THREE NOTE ON A STRING SCALES are a way of playing major scales on a guitar that help you learn the notes on the entire neck of your guitar and also help you with developing speed, triplet technique, and soloing.

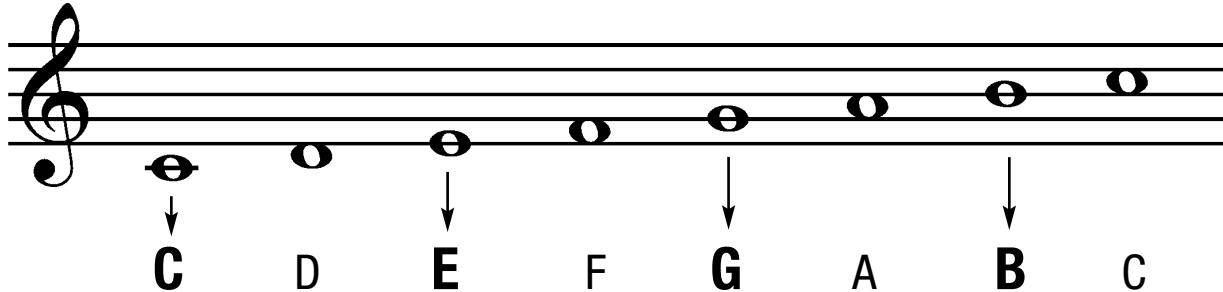
1st Form	F Major Scale	
	<p>T A B</p> <p>1 3 5 1 3 5 2 3 5 3 5 6 3 5 6</p>	
2nd Form	3fr.	
	<p>T A B</p> <p>3 5 6 3 5 7 3 5 7 5 6 8 5 6 8</p>	
3rd Form	5fr.	
	<p>T A B</p> <p>5 6 8 5 7 8 5 7 8 5 7 9 6 8 10 6 8 10</p>	
4th Form	6fr.	
	<p>T A B</p> <p>6 8 10 7 8 10 7 8 10 7 9 10 8 10 11 8 10 12</p>	
5th Form	8fr.	
	<p>T A B</p> <p>8 10 12 8 10 12 8 10 12 9 10 12 10 11 13 10 12 13</p>	
6th Form	10fr.	
	<p>T A B</p> <p>10 12 13 10 12 13 10 12 14 10 12 14 11 13 15 12 13 15</p>	
7th Form	12fr.	
	<p>T A B</p> <p>12 13 15 12 13 15 12 14 15 13 15 17 13 15 17</p>	

Play up an octave.

8th -----

Seventh Chords

A SEVENTH CHORD is a combination of FOUR notes played together.



There are SIX common types of seventh chords. With the addition of the seventh scale step, the number of ways all these tones can be adjusted adds up to more chord variations. Although these are not all of the possible combinations, the following chart shows the most commonly used forms.

<u>Seventh Types</u>	<u>Formulas</u>	<u>Abbreviations</u>
Major 7th	1 - 3 - 5 - 7	Cmaj7, C [△] 7
Minor 7th	1 - b3 - 5 - b7	Cmin7, Cm7, C-7
Dominant 7th	1 - 3 - 5 - b7	C7, C7, G7, D7
Augmented 7th	1 - 3 - #5 - b7	Caug7, C+7
Diminished 7th	1 - b3 - b5 - bb7	Cdim7, C ⁰ , C ⁰ 7
Half-Dim. 7th	1 - b3 - b5 - b7	C half-dim, C ^ø 7

Seventh Chord Worksheet

Directions: Fill out the appropriate scale tones in each seventh chord. Remember to adjust them as needed to fulfill the formula for the triad type. Use double sharps or flats as needed.

✓ Check your answers at www.LearnandMasterGuitar.com/answerkey

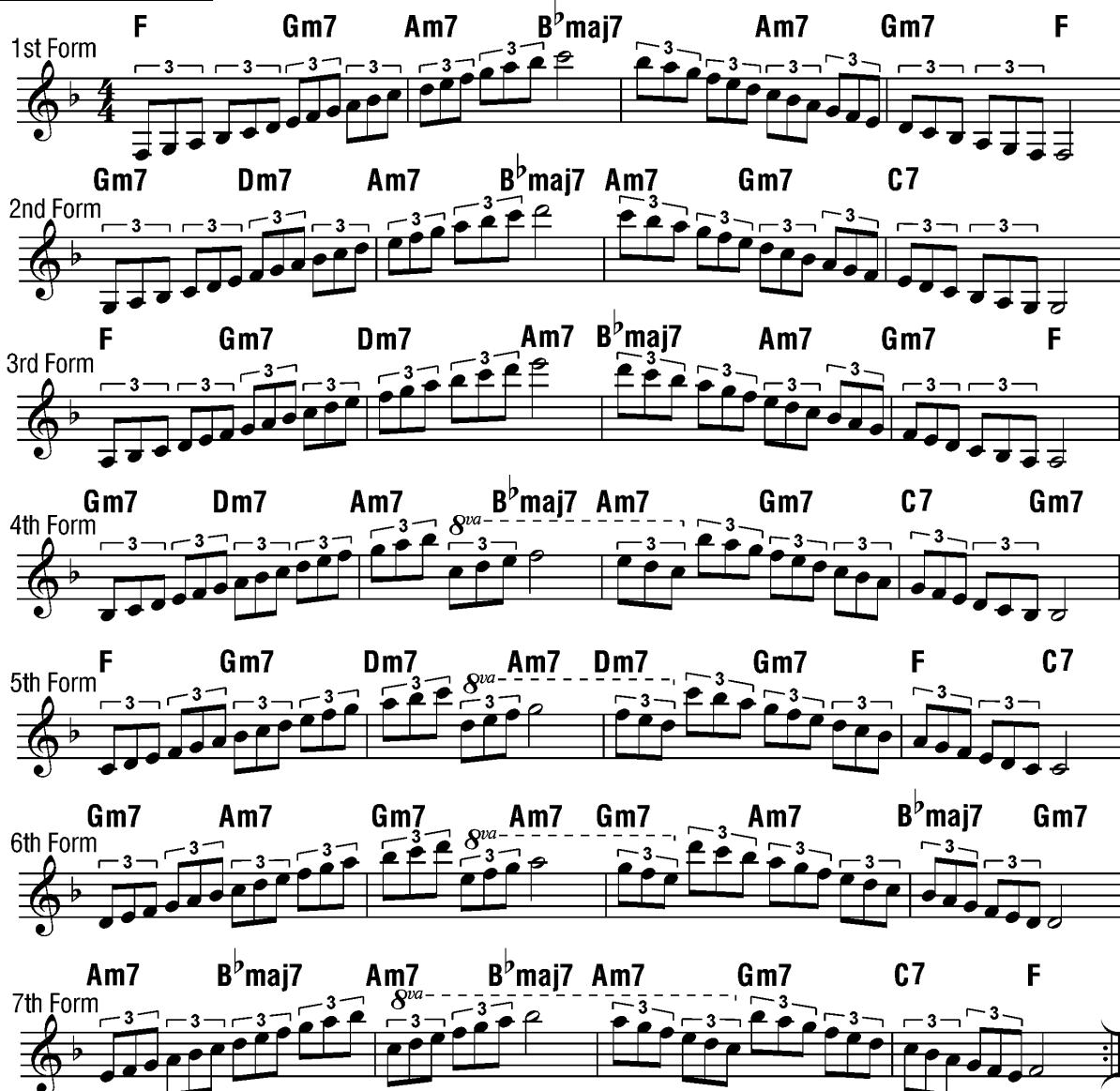
- | | | | | | | | | | |
|--------------------|-------|-------|-------|-------|-----------------------|-------|-------|-------|-------|
| 1) Gmaj7 | _____ | _____ | _____ | _____ | 11) Bbm7 | _____ | _____ | _____ | _____ |
| 2) Cm7 | _____ | _____ | _____ | _____ | 12) Ebmaj7 | _____ | _____ | _____ | _____ |
| 3) F+7 | _____ | _____ | _____ | _____ | 13) Ab+7 | _____ | _____ | _____ | _____ |
| 4) Bb7 | _____ | _____ | _____ | _____ | 14) C# ⁰ 7 | _____ | _____ | _____ | _____ |
| 5) Eb ⁰ | _____ | _____ | _____ | _____ | 15) Gbmaj7 | _____ | _____ | _____ | _____ |
| 6) Abm7 | _____ | _____ | _____ | _____ | 16) Bmin7 | _____ | _____ | _____ | _____ |
| 7) Db7 | _____ | _____ | _____ | _____ | 17) E ⁰ 7 | _____ | _____ | _____ | _____ |
| 8) F#min7 | _____ | _____ | _____ | _____ | 18) A7 | _____ | _____ | _____ | _____ |
| 9) Baug7 | _____ | _____ | _____ | _____ | 19) Dm7 | _____ | _____ | _____ | _____ |
| 10) E7 | _____ | _____ | _____ | _____ | 20) Gaug7 | _____ | _____ | _____ | _____ |

Session 17 Assignment

- Practice Three Note on a String Scales for the full range of the instrument. (page 89)
- Practice the seven scale forms in all twelve keys. Say the notes while playing them.
- Incorporate Hammer-Ons and Pull-Offs as you play the scale forms. Try ascending in one form and descending in the next form. Try playing triplets.
- Play Triplet Scale Practice, Pop Ballad Groove, and ZZ Shuffle with the Jam Along CD. (pages 91-92)

 **Jam Along CD #5**
Track 2 - Slow Version
Track 3 - Medium Version
Track 4 - Fast Version

Triplet Scale Practice



The sheet music displays seven forms of three-note scales (triplet scales) across seven keys. Each form consists of a sequence of chords followed by a scale pattern. The forms are:

- 1st Form:** F - Gm7 - Am7 - B^bmaj7 - Am7 - Gm7 - F
- 2nd Form:** Gm7 - Dm7 - Am7 - B^bmaj7 - Am7 - Gm7 - C7
- 3rd Form:** F - Gm7 - Dm7 - Am7 - B^bmaj7 - Am7 - Gm7 - F
- 4th Form:** Gm7 - Dm7 - Am7 - B^bmaj7 - Am7 - Gm7 - C7 - Gm7
- 5th Form:** F - Gm7 - Dm7 - Am7 - Dm7 - Gm7 - F - C7
- 6th Form:** Gm7 - Am7 - Gm7 - Am7 - Gm7 - Am7 - B^bmaj7 - Gm7
- 7th Form:** Am7 - B^bmaj7 - Am7 - B^bmaj7 - Am7 - Gm7 - C7 - F

Each form includes a treble clef, a key signature of one flat, and a 4/4 time signature. The music is written on six staves. Measure numbers are indicated above the staff lines. The first staff begins with a '1' and the second staff begins with a '2'. Measures 3 through 7 are grouped together with a brace. Measures 8 through 12 are grouped together with another brace. Measures 13 through 17 are grouped together with a third brace. Measures 18 through 22 are grouped together with a fourth brace. Measures 23 through 27 are grouped together with a fifth brace. Measures 28 through 32 are grouped together with a sixth brace. Measures 33 through 37 are grouped together with a seventh brace. Measures 38 through 42 are grouped together with an eighth brace. Measures 43 through 47 are grouped together with a ninth brace. Measures 48 through 52 are grouped together with a tenth brace. Measures 53 through 57 are grouped together with an eleventh brace. Measures 58 through 62 are grouped together with a twelfth brace. Measures 63 through 67 are grouped together with a thirteenth brace. Measures 68 through 72 are grouped together with a fourteenth brace. Measures 73 through 77 are grouped together with a fifteenth brace. Measures 78 through 82 are grouped together with a sixteenth brace. Measures 83 through 87 are grouped together with a seventeenth brace. Measures 88 through 92 are grouped together with an eighteenth brace. Measures 93 through 97 are grouped together with a nineteenth brace. Measures 98 through 102 are grouped together with a twentieth brace. Measures 103 through 107 are grouped together with a twenty-first brace. Measures 108 through 112 are grouped together with a twenty-second brace. Measures 113 through 117 are grouped together with a twenty-third brace. Measures 118 through 122 are grouped together with a twenty-fourth brace. Measures 123 through 127 are grouped together with a twenty-fifth brace. Measures 128 through 132 are grouped together with a twenty-sixth brace. Measures 133 through 137 are grouped together with a twenty-seventh brace. Measures 138 through 142 are grouped together with a twenty-eighth brace. Measures 143 through 147 are grouped together with a twenty-ninth brace. Measures 148 through 152 are grouped together with a thirty-first brace. Measures 153 through 157 are grouped together with a thirty-second brace. Measures 158 through 162 are grouped together with a thirty-third brace. Measures 163 through 167 are grouped together with a thirty-fourth brace. Measures 168 through 172 are grouped together with a thirty-fifth brace. Measures 173 through 177 are grouped together with a thirty-sixth brace. Measures 178 through 182 are grouped together with a thirty-seventh brace. Measures 183 through 187 are grouped together with a thirty-eighth brace. Measures 188 through 192 are grouped together with a thirty-ninth brace. Measures 193 through 197 are grouped together with a forty-first brace. Measures 198 through 202 are grouped together with a forty-second brace. Measures 203 through 207 are grouped together with a forty-third brace. Measures 208 through 212 are grouped together with a forty-fourth brace. Measures 213 through 217 are grouped together with a forty-fifth brace. Measures 218 through 222 are grouped together with a forty-sixth brace. Measures 223 through 227 are grouped together with a forty-seventh brace. Measures 228 through 232 are grouped together with a forty-eighth brace. Measures 233 through 237 are grouped together with a forty-ninth brace. Measures 238 through 242 are grouped together with a fifty-first brace. Measures 243 through 247 are grouped together with a fifty-second brace. Measures 248 through 252 are grouped together with a fifty-third brace. Measures 253 through 257 are grouped together with a fifty-fourth brace. Measures 258 through 262 are grouped together with a fifty-fifth brace. Measures 263 through 267 are grouped together with a fifty-sixth brace. Measures 268 through 272 are grouped together with a fifty-seventh brace. Measures 273 through 277 are grouped together with a fifty-eighth brace. Measures 278 through 282 are grouped together with a fifty-ninth brace. Measures 283 through 287 are grouped together with a sixty-first brace. Measures 288 through 292 are grouped together with a sixty-second brace. Measures 293 through 297 are grouped together with a sixty-third brace. Measures 298 through 302 are grouped together with a sixty-fourth brace. Measures 303 through 307 are grouped together with a sixty-fifth brace. Measures 308 through 312 are grouped together with a sixty-sixth brace. Measures 313 through 317 are grouped together with a sixty-seventh brace. Measures 318 through 322 are grouped together with a sixty-eighth brace. Measures 323 through 327 are grouped together with a sixty-ninth brace. Measures 328 through 332 are grouped together with a seventy-first brace. Measures 333 through 337 are grouped together with a seventy-second brace. Measures 338 through 342 are grouped together with a seventy-third brace. Measures 343 through 347 are grouped together with a seventy-fourth brace. Measures 348 through 352 are grouped together with a seventy-fifth brace. Measures 353 through 357 are grouped together with a seventy-sixth brace. Measures 358 through 362 are grouped together with a seventy-seventh brace. Measures 363 through 367 are grouped together with a seventy-eighth brace. Measures 368 through 372 are grouped together with a seventy-ninth brace. Measures 373 through 377 are grouped together with a eighty-first brace. Measures 378 through 382 are grouped together with a eighty-second brace. Measures 383 through 387 are grouped together with a eighty-third brace. Measures 388 through 392 are grouped together with a eighty-fourth brace. Measures 393 through 397 are grouped together with a eighty-fifth brace. Measures 398 through 402 are grouped together with a eighty-sixth brace. Measures 403 through 407 are grouped together with a eighty-seventh brace. Measures 408 through 412 are grouped together with a eighty-eighth brace. Measures 413 through 417 are grouped together with a eighty-ninth brace. Measures 418 through 422 are grouped together with a ninety-first brace. Measures 423 through 427 are grouped together with a ninety-second brace. Measures 428 through 432 are grouped together with a ninety-third brace. Measures 433 through 437 are grouped together with a ninety-fourth brace. Measures 438 through 442 are grouped together with a ninety-fifth brace. Measures 443 through 447 are grouped together with a ninety-sixth brace. Measures 448 through 452 are grouped together with a ninety-seventh brace. Measures 453 through 457 are grouped together with a ninety-eighth brace. Measures 458 through 462 are grouped together with a ninety-ninth brace. Measures 463 through 467 are grouped together with a一百-first brace. Measures 468 through 472 are grouped together with a一百-second brace. Measures 473 through 477 are grouped together with a一百-third brace. Measures 478 through 482 are grouped together with a一百-fourth brace. Measures 483 through 487 are grouped together with a一百-fifth brace. Measures 488 through 492 are grouped together with a一百-sixth brace. Measures 493 through 497 are grouped together with a一百-seventh brace. Measures 498 through 502 are grouped together with a一百-eighth brace. Measures 503 through 507 are grouped together with a一百-ninth brace. Measures 508 through 512 are grouped together with a一百-tenth brace. Measures 513 through 517 are grouped together with a一百-twelfth brace. Measures 518 through 522 are grouped together with a一百-thirteenth brace. Measures 523 through 527 are grouped together with a一百-fourteenth brace. Measures 528 through 532 are grouped together with a一百-fifteenth brace. Measures 533 through 537 are grouped together with a一百-sixteenth brace. Measures 538 through 542 are grouped together with a一百-seventeenth brace. Measures 543 through 547 are grouped together with a一百-eighteenth brace. Measures 548 through 552 are grouped together with a一百-nineteenth brace. Measures 553 through 557 are grouped together with a一百-twentieth brace. Measures 558 through 562 are grouped together with a一百-twenty-first brace. Measures 563 through 567 are grouped together with a一百-twenty-second brace. Measures 568 through 572 are grouped together with a一百-twenty-third brace. Measures 573 through 577 are grouped together with a一百-twenty-fourth brace. Measures 578 through 582 are grouped together with a一百-twenty-fifth brace. Measures 583 through 587 are grouped together with a一百-twenty-sixth brace. Measures 588 through 592 are grouped together with a一百-twenty-seventh brace. Measures 593 through 597 are grouped together with a一百-twenty-eighth brace. Measures 598 through 602 are grouped together with a一百-twenty-ninth brace. Measures 603 through 607 are grouped together with a一百-twenty-tenth brace. Measures 608 through 612 are grouped together with a一百-twenty-eleventh brace. Measures 613 through 617 are grouped together with a一百-twenty-twelfth brace. Measures 618 through 622 are grouped together with a一百-twenty-thirteenth brace. Measures 623 through 627 are grouped together with a一百-twenty-fourth brace. Measures 628 through 632 are grouped together with a一百-twenty-fifth brace. Measures 633 through 637 are grouped together with a一百-twenty-sixth brace. Measures 638 through 642 are grouped together with a一百-twenty-seventh brace. Measures 643 through 647 are grouped together with a一百-twenty-eighth brace. Measures 648 through 652 are grouped together with a一百-twenty-ninth brace. Measures 653 through 657 are grouped together with a一百-twenty-tenth brace. Measures 658 through 662 are grouped together with a一百-twenty-eleventh brace. Measures 663 through 667 are grouped together with a一百-twenty-twelfth brace. Measures 668 through 672 are grouped together with a一百-twenty-thirteenth brace. Measures 673 through 677 are grouped together with a一百-twenty-fourth brace. Measures 678 through 682 are grouped together with a一百-twenty-fifth brace. Measures 683 through 687 are grouped together with a一百-twenty-sixth brace. Measures 688 through 692 are grouped together with a一百-twenty-seventh brace. Measures 693 through 697 are grouped together with a一百-twenty-eighth brace. Measures 698 through 702 are grouped together with a一百-twenty-ninth brace. Measures 703 through 707 are grouped together with a一百-twenty-tenth brace. Measures 708 through 712 are grouped together with a一百-twenty-eleventh brace. Measures 713 through 717 are grouped together with a一百-twenty-twelfth brace. Measures 718 through 722 are grouped together with a一百-twenty-thirteenth brace. Measures 723 through 727 are grouped together with a一百-twenty-fourth brace. Measures 728 through 732 are grouped together with a一百-twenty-fifth brace. Measures 733 through 737 are grouped together with a一百-twenty-sixth brace. Measures 738 through 742 are grouped together with a一百-twenty-seventh brace. Measures 743 through 747 are grouped together with a一百-twenty-eighth brace. Measures 748 through 752 are grouped together with a一百-twenty-ninth brace. Measures 753 through 757 are grouped together with a一百-twenty-tenth brace. Measures 758 through 762 are grouped together with a一百-twenty-eleventh brace. Measures 763 through 767 are grouped together with a一百-twenty-twelfth brace. Measures 768 through 772 are grouped together with a一百-twenty-thirteenth brace. Measures 773 through 777 are grouped together with a一百-twenty-fourth brace. Measures 778 through 782 are grouped together with a一百-twenty-fifth brace. Measures 783 through 787 are grouped together with a一百-twenty-sixth brace. Measures 788 through 792 are grouped together with a一百-twenty-seventh brace. Measures 793 through 797 are grouped together with a一百-twenty-eighth brace. Measures 798 through 802 are grouped together with a一百-twenty-ninth brace. Measures 803 through 807 are grouped together with a一百-twenty-tenth brace. Measures 808 through 812 are grouped together with a一百-twenty-eleventh brace. Measures 813 through 817 are grouped together with a一百-twenty-twelfth brace. Measures 818 through 822 are grouped together with a一百-twenty-thirteenth brace. Measures 823 through 827 are grouped together with a一百-twenty-fourth brace. Measures 828 through 832 are grouped together with a一百-twenty-fifth brace. Measures 833 through 837 are grouped together with a一百-twenty-sixth brace. Measures 838 through 842 are grouped together with a一百-twenty-seventh brace. Measures 843 through 847 are grouped together with a一百-twenty-eighth brace. Measures 848 through 852 are grouped together with a一百-twenty-ninth brace. Measures 853 through 857 are grouped together with a一百-twenty-tenth brace. Measures 858 through 862 are grouped together with a一百-twenty-eleventh brace. Measures 863 through 867 are grouped together with a一百-twenty-twelfth brace. Measures 868 through 872 are grouped together with a一百-twenty-thirteenth brace. Measures 873 through 877 are grouped together with a一百-twenty-fourth brace. Measures 878 through 882 are grouped together with a一百-twenty-fifth brace. Measures 883 through 887 are grouped together with a一百-twenty-sixth brace. Measures 888 through 892 are grouped together with a一百-twenty-seventh brace. Measures 893 through 897 are grouped together with a一百-twenty-eighth brace. Measures 898 through 902 are grouped together with a一百-twenty-ninth brace. Measures 903 through 907 are grouped together with a一百-twenty-tenth brace. Measures 908 through 912 are grouped together with a一百-twenty-eleventh brace. Measures 913 through 917 are grouped together with a一百-twenty-twelfth brace. Measures 918 through 922 are grouped together with a一百-twenty-thirteenth brace. Measures 923 through 927 are grouped together with a一百-twenty-fourth brace. Measures 928 through 932 are grouped together with a一百-twenty-fifth brace. Measures 933 through 937 are grouped together with a一百-twenty-sixth brace. Measures 938 through 942 are grouped together with a一百-twenty-seventh brace. Measures 943 through 947 are grouped together with a一百-twenty-eighth brace. Measures 948 through 952 are grouped together with a一百-twenty-ninth brace. Measures 953 through 957 are grouped together with a一百-twenty-tenth brace. Measures 958 through 962 are grouped together with a一百-twenty-eleventh brace. Measures 963 through 967 are grouped together with a一百-twenty-twelfth brace. Measures 968 through 972 are grouped together with a一百-twenty-thirteenth brace. Measures 973 through 977 are grouped together with a一百-twenty-fourth brace. Measures 978 through 982 are grouped together with a一百-twenty-fifth brace. Measures 983 through 987 are grouped together with a一百-twenty-sixth brace. Measures 988 through 992 are grouped together with a一百-twenty-seventh brace. Measures 993 through 997 are grouped together with a一百-twenty-eighth brace. Measures 998 through 1002 are grouped together with a一百-twenty-ninth brace.


 Jam Along CD #5
Track 5

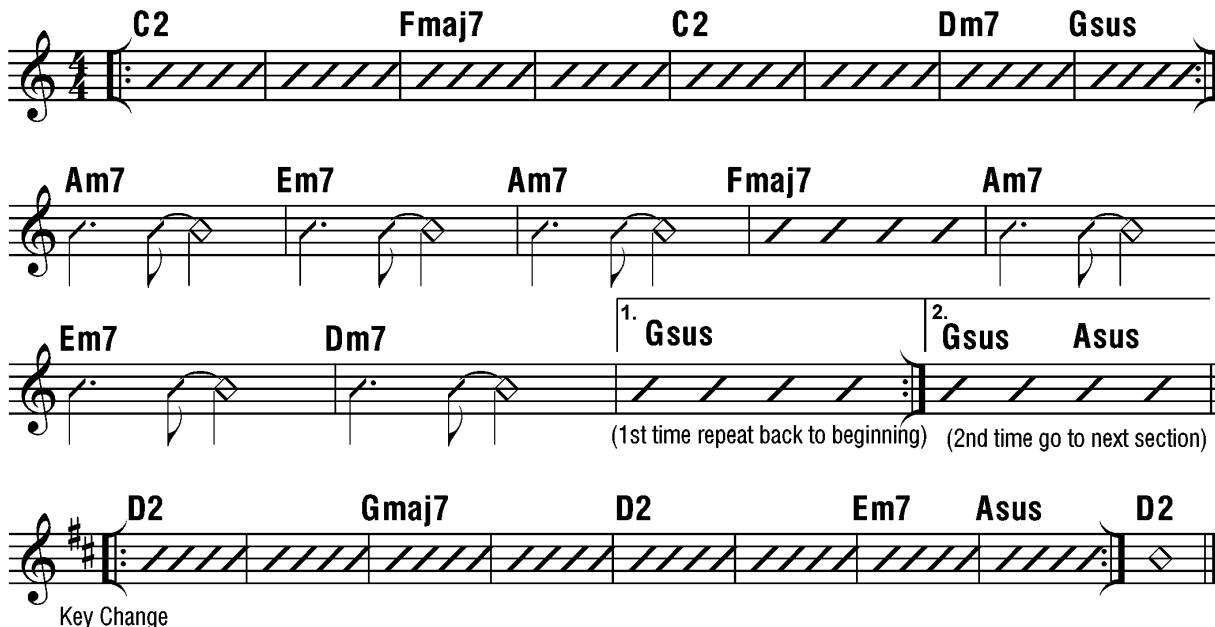
Pop Ballad Groove

This song uses a FIRST and SECOND ENDING. First and Second Endings are a way to repeat a section of music with slightly different endings. The first time through, you play the music, take the first ending and repeat back to the beginning. The second time through, you play the music again, skip over the first ending, take the second ending, and then continue on through the song.

This song also has a KEY CHANGE in the fourth line. Notice the key signature difference at the beginning of the fourth line.

Practice strumming the chords then soloing in the key of C using the Three Note on a String Technique.

Slow Ballad



The musical score consists of four staves of chords and strumming patterns:

- Staff 1:** C2, Fmaj7, C2, Dm7, Gsus
- Staff 2:** Am7, Em7, Am7, Fmaj7, Am7
- Staff 3:** Em7, Dm7, ^{1.}Gsus, ^{2.}Gsus, Asus
- Staff 4:** D2, Gmaj7, D2, Em7, Asus, D2

Annotations below Staff 3 indicate "(1st time repeat back to beginning)" and "(2nd time go to next section)". A "Key Change" is marked on Staff 4.

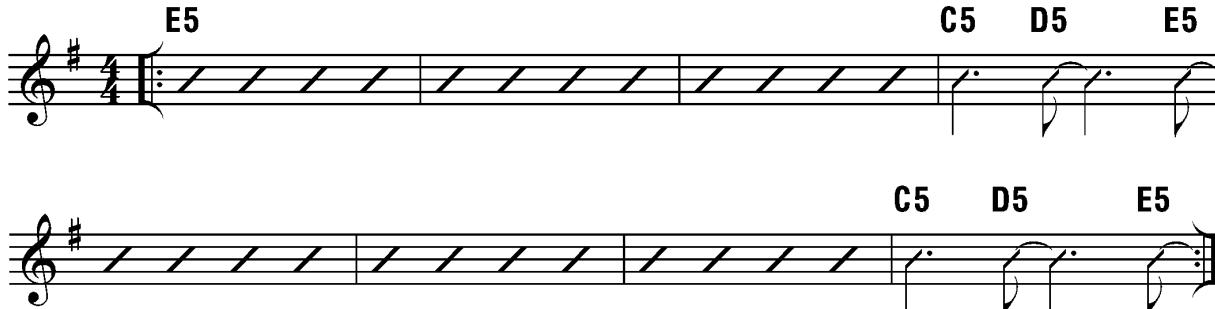

 Jam Along CD #5
Track 6

ZZ Shuffle

Practice the chords using power chords. Practice soloing in E minor.

Remember that the key of E minor is the same as G major.

Rock Shuffle



The musical score consists of two staves of chords and strumming patterns:

- Staff 1:** E5, C5, D5, E5
- Staff 2:** C5, D5, E5

SESSION 18 - Jazz



Estimated Time to Learn These Concepts - 3 Weeks

"A jazz musician is a juggler who uses harmonies instead of oranges."

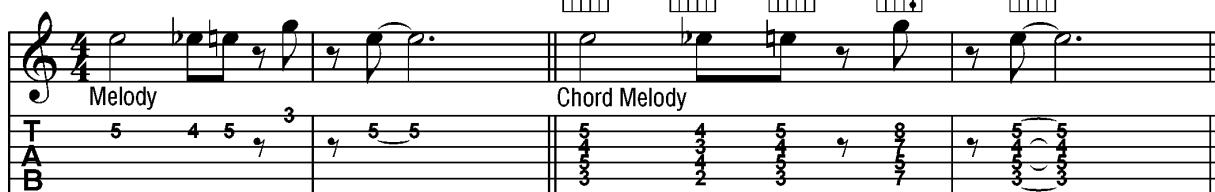
~ Benny Green - Jazz Saxophonist

Chord Melody

A CHORD MELODY involves playing a melody in chords with the melody as the highest tone in the chord and all the other notes voiced beneath the melody note.

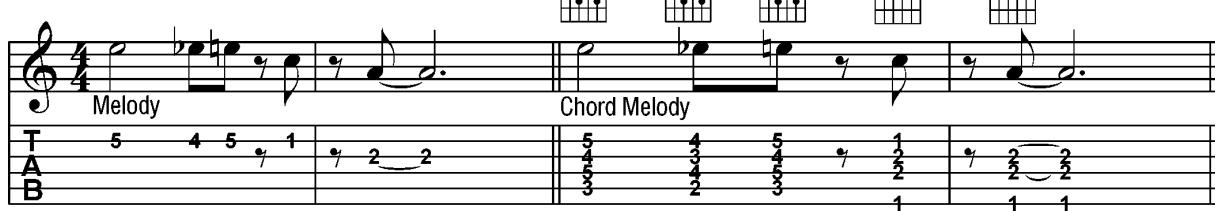
C maj7 B maj7 C maj7 Em7 C maj7

3fr. 2fr. 3fr. 5fr. 3fr.



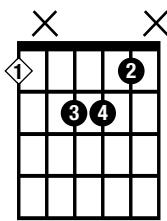
C maj7 B maj7 C maj7 Fmaj7 Fmaj7

3fr. 2fr. 3fr. 5fr. 3fr.



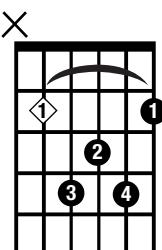
Moveable Major Seventh Chords

Fmaj7

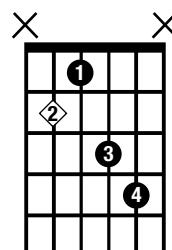


6th String Form

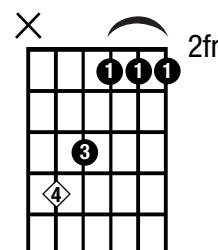
Bmaj7



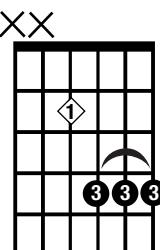
Bmaj7



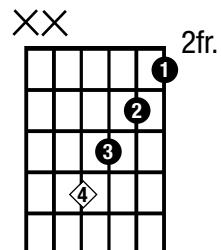
Dmaj7



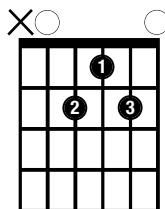
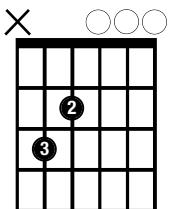
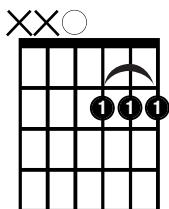
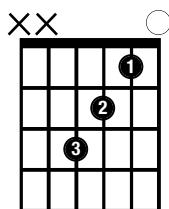
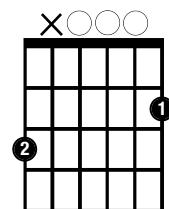
Emaj7



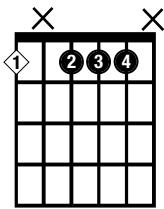
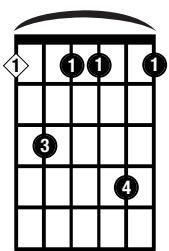
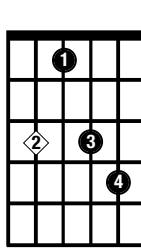
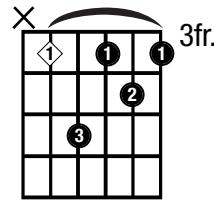
Gmaj7



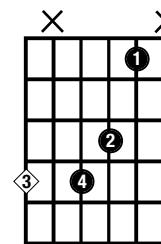
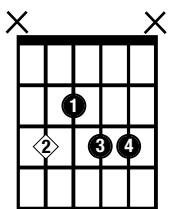
Open Major Seventh Chords

Amaj7**Cmaj7****Dmaj7****Fmaj7****Gmaj7**

Moveable Minor Seventh Chords

Fm7**Fm7****Cm7****Cm7**

Ninth Chords

A9**C9**

6th String Forms

5th String Forms

6th String Form

5th String Form

Ways to Jazz up Chord Progressions

Add Color Tones

A COLOR TONE is a tone added to the basic chord to create a more complex chord. Usually these added tones come directly from the major scale, but sometimes they can be major scale tones that have been altered such as a sharped 9th. Remember that there are only seven notes in a major scale and then they repeat, so if you are referring to a ninth, this is actually the second scale step. The eleventh is the same as the fourth and the thirteenth is the sixth.

The diagram illustrates how to jazz up a basic chord progression (C-G) by adding color tones. It shows two staves for each chord:

- Original Chord Progression:** C, Am, Dm, G
- Adding Color Tones:**
 - Cmaj7:** Adds a 3fr. (3rd fret) note to the C chord.
 - Am11:** Adds a 3fr. (3rd fret) note to the Am chord.
 - Dm9:** Adds a 3fr. (3rd fret) note to the Dm chord.
 - G9:** Adds a 3fr. (3rd fret) note to the G chord.

Adding the ii-V Progression

Using the harmonized major scale, we learned that the chord built off of the second degree of a major scale is a minor triad. In C, the two (ii) chord would be a D minor. Also, the chord built off of the fifth major scale degree is a major chord. In C, the five chord (V) would be a G major. This combination of a two minor chord to a five major chord is one of the most common chord progressions in jazz. To get to any chord in a jazzy way you can approach it using the two minor and five major in the key of the chord you are going to.

Original Chord Progression 3fr.

1.

Adding a ii-V to the F 3fr. 3fr. 3fr.

2. (the ii and V of F)

Adding a ii-V to the F & C 3fr. 3fr. 3fr. 5fr. 3fr. 3fr.

3. (the ii and V of F) (the ii and V of C)

Dress up the Dominant Seventh Chord

The fifth chord in the harmonized major scale is called a DOMINANT SEVENTH chord. The dominant seventh chord is abbreviated with the root and a 7 (ie C7, F7 or G7). This chord is almost always preceding the one chord. In C, a G7 goes to a C chord. A dominant seventh chord can be jazzed up by adding color tones to it.

Original Chord Progression 8fr. 6fr. 6fr.

4. 6fr.

Adding Color Tones to the F 8fr. 6fr. 6fr.

5. 6fr.

Adding Color Tones to everything 6fr. 3fr.

6. (the dressed up V of C)

Session 18 Assignment

- Practice the Major Seventh, Minor Seventh, and Ninth Forms. (pages 93-94)
- Practice the Chord Melody example in the book. Try to make up another melody adding chords to it. (page 93)
- Play through the chord progression exercises. (pages 94-95)
- Make up a melody and play it in jazz octaves.
- Play Swingin and Jazz Blues with the Jam Along CD. Practice playing the melody, chordal accompaniment, and soloing over the chord changes. (pages 96-97)

 **Jam Along CD #5**
Track 7
Track 8 - Without Guitar

Swingin

A standard jazz form consists of playing the melody all the way through one time, then going back through the song soloing over the chord changes, then playing the melody through all the way one last time.

Medium Swing





Jazz Blues

 = 114 **Intro**

Medium Swing **F A♭13 G13 G♭13 F**

Chorus 1

F B♭9 F Cm7 F7 B♭9

F D7 Gm7 C7 F A♭13 G13 G♭13

Chorus 2

F B♭ F Cm9 F13 B♭9 B○

F E E♭ D7 Gm9 C13 Am7 D7 Gm7 C7

Chorus 3

Fmaj7 E♭ A7 Dm7 C♯m7 Cm7 F7/B B♭maj7 B♭m6

Am7 D7(#9) 1 Gm7 C+ F A♭13 D♭13 G♭13 Fmaj7

Ending 2. Gm7 C7 F6



SESSION 19 - Soloing



Estimated Time to Learn These Concepts - 4 Weeks to a Lifetime

"Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."

~ Charlie Parker - *Legendary Jazz Saxophonist*

"Don't play what's there, play what's not there."

~ Miles Davis - *Jazz Innovator and Trumpeter*

"In soloing, there are no wrong notes, just poor choices "

~ Anonymous

Where Do I Start?

1) Look at the key signature.

Determine what key you are in. This will tell you what major scale you could use to begin making a melody from. Then pick and choose notes from the major scale in that key.

2) Let the chord tones guide you.

Ultimately, the chords and the chord tones they represent are the guide for what notes are going to sound right at any particular point in time.

3) Adjust to the style of the song.

Rock soloing incorporates lots of bends and pentatonic scales. Jazz soloing incorporates lots of color tones. Bluegrass soloing uses lots of sequential sixteenth notes. Blues soloing uses pentatonic scales with blues notes.

4) Use finger patterns as a simple starting point.

Once you have the key, you can begin incorporating some of the many finger patterns we have studied in the proper key into your solo (pentatonic scales, scales with blues notes, three note on a string scales, etc.) Be careful, though... Finger patterns alone do not make for a very interesting solo.

5) Creativity involves lots of trial and error.

All of this trial and error improves your ear to better decide which notes work and which notes do not. Be patient with yourself. Everyone sounds bad at first, but slowly you start making better musical choices and more creative melodies.

What makes up a good solo?

1) Melody - You want to create something that is memorable.

2) Balance - All the pieces of the solo need to fit together.

3) Say Something - Avoid just musically mumbling. Find a musical idea and develop it. Take a few notes or a phrase and build something around it.

Chord Tone Soloing Exercises

1. 
2. 
3. 
4. 
5. 

Session 19 Assignment

- Practice soloing on Stevie's Groove with the Jam Along CD. (pages 101)
- Practice Ear Training Exercises 1, 2, & 3 with the Jam Along CD. (pages 100)

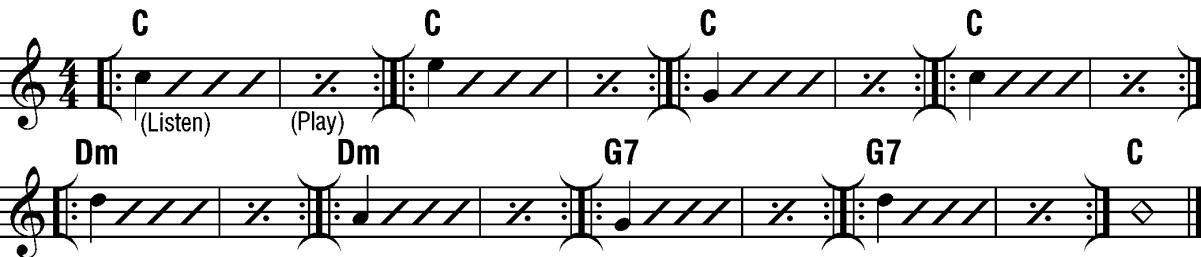
Ear Training Exercises

Each example will be played four times. Listen to the phrase in the first measure, then try to play it in the second measure. The first note of each phrase is given. The exercises begin simply then increase in complexity. Look at the chord for hints for the key and the chord tones that may be involved.



1.

Jazz



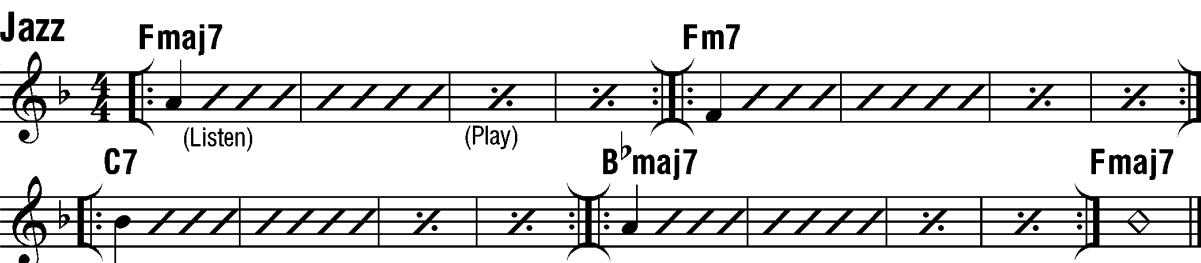
(Listen) (Play)

Dm G7 C



2.

Jazz



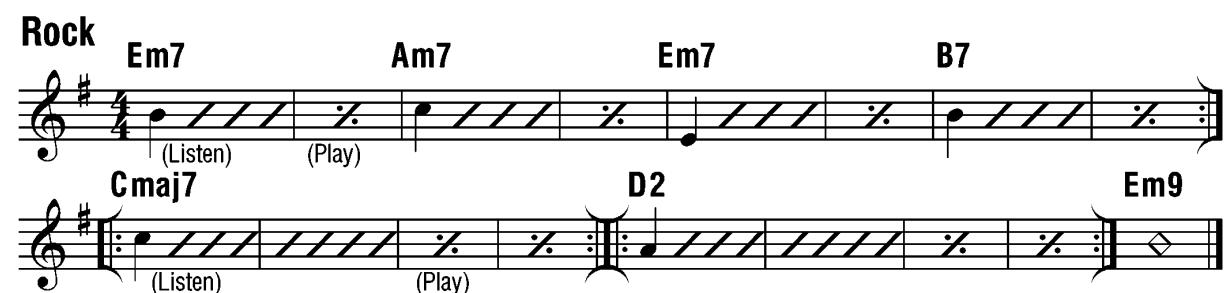
(Listen) (Play)

C7 B°maj7 Fmaj7 Fmaj7



3.

Rock



(Listen) (Play)

Em7 Am7 Em7 B7
Cmaj7 D2 Em9

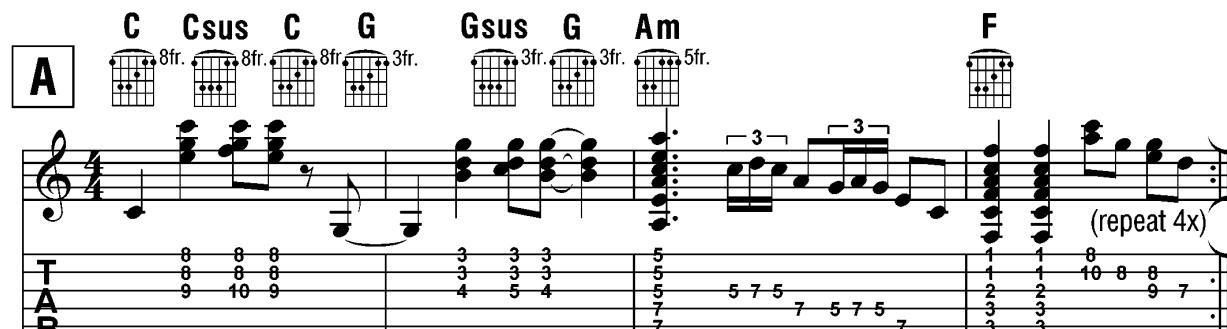
Jam Along CD #5
Track 13

Stevie's Groove

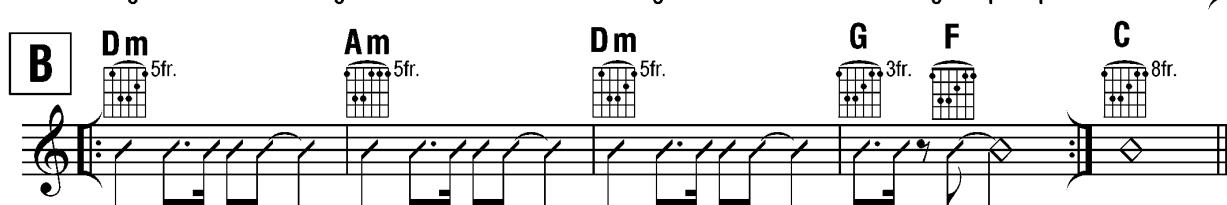
Practice playing the chord melody as written and practice soloing over the chord changes. There are two sections to this song. The first section (A) will be repeated four times and then the second section (B) will be repeated twice.

Slow Blues Rock

A



B



SESSION 20 - All The Chords You Need to Know



Estimated Time to Learn These Concepts - 2 Weeks

"If I don't practice one day, I know it; two days, the critics know it; three days, the public knows it."

~ Jascha Heifetz - World Renowned Violinist

Chord Formulas and Abbreviations

The notes to any chord can be found by using the appropriate formulas and the major scale from the key of the chord. The chart below lists the formulas and abbreviations for almost every chord that you will ever see. A chord can be built from the major scale notes and the correct formula. For example: If the chord is "Cm7", the formula is 1-b3-5-b7 and the key is "C". So, when we plug in the right scale tones, the notes for a "Cm7" are C-Eb-G-Bb.

<u>Chord</u>	<u>Formula</u>	<u>Example</u>	<u>Chord</u>	<u>Formula</u>	<u>Example</u>			
<u>Triads</u>								
Major	1-3-5	C	Major 9 th	1-3-5-7-9	CM9, Cmaj9, C ^{A9}			
Minor	1-b3-5	Cm, C-	Minor 9 th	1-b3-5-b7-9	Cm9, C- ⁹			
Augmented	1-3-#5	Caug, C+	Dominant 9 th	1-3-5-b7-9	C9			
Diminished	1-b3-b5	Cdim, C	Augmented 9 th	1-3-#5-b7-9	Caug9, C+ ⁹			
<u>7ths</u>								
Major 7 th	1-3-5-7	CM7, Cmaj7, C ^{A7}	Minor 11 th	1-b3-5-b7-9-11	Cmin11,Cm11,C- ¹¹			
Minor 7 th	1-b3-5-b7	Cm7, C-7	Dominant 11 th	1-3-5-b7-9-11	C11			
Dominant 7 th	1-3-5-b7	C7	<u>11ths</u>					
Augmented 7 th	1-3-#5-b7	Caug7, C+7	Major 13 th	1-3-5-7-9-13	Cmaj ¹³ , C ^{A13}			
Half-Dim. 7 th	1-b3-b5-b7	Chalf-dim7, C ^{#7}	Minor 13 th	1-b3-5-b7-9-13	Cm13, C- ¹³			
Diminished 7 th	1-b3-b5-bb7	Cdim7, C ^{o7}	Dominant 13 th	1-3-5-b7-9-13	C13, C ¹³			
<u>Other Chords</u>								
Two Chord	1-2-3-5	C2	Augmented 13 th	1-3-#5-b7-9-13	Caug13, C+ ¹³			
Five Chord	1-5	C5						
Suspended	1-4-5	Csus						
Sixth Chord	1-3-5-6	C6						
Minor 6 th	1-b3-5-6	Cm6						
Six-Nine Chord	1-3-5-6-9	C69, C ⁶						

Altered Chords

ALTERED CHORDS are chords with chord tones that have been adjusted a half step up or down. The note that is to be adjusted is inside a parenthesis. Any alteration only applies to the note that is inside the parenthesis.

1. C7(b9)

Formula: 1 3 5 b7 b9
Chord Tones: C E G Bb Db

2. F-11(b5,b9)

Formula: 1 b3 b5 b7 b9 11
Chord Tones: F Ab Cb Eb Gb Bb

Inversions and Alternate Bass Chords

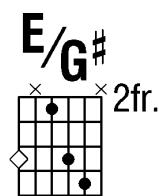
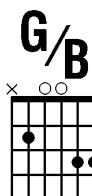
INVERSIONS are chords that use another one of the chord tones instead of the root as the lowest note of the chord. Inversions are notated with a slash. The note underneath the slash is the bass note. For example a G/B would indicate a G chord with the B as the lowest or bass note.

ALTERNATE BASS CHORDS are chords that have a non-chord tone as the lowest or bass note. For example a F/G would indicate an F chord with a G note as the lowest or bass note.

Chords

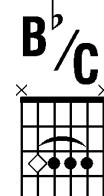
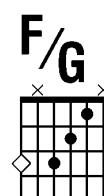
Inversions

(3rd in Bass)



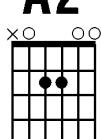
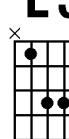
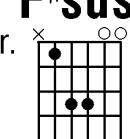
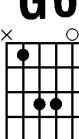
Alternate Bass Chords

(in a key, the IV chord over the V note)



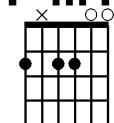
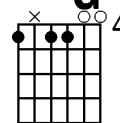
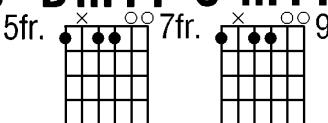
Open E-B Drone Chords

(based on the E5)

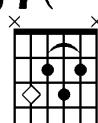
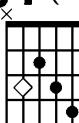
A2**Bsus****Cmaj7****C#m11****D⁶9****E5****F#sus****G6**

F#m11 based Open Chords

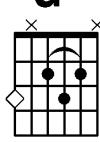
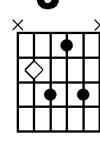
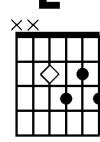
(based on the open F#m11)

F#m11**E2/G#****Am9****Bm11****C#m11**

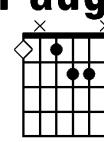
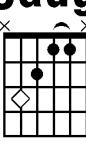
Altered Chords

C7(b9)**C7(#9)**

Diminished Chords

G°6th String
Form**C°**5th String
Form**E°**4th String
Form

Augmented Chords

Faug76th String
Form**Caug**5th String
Form

What If I Don't Know A Chord?

If you come across a chord that you don't know, you can ...

- 1) **Build It** - Build your own chord form constructing one from the chord tones used.
- 2) **Look It Up** - Research the chord online or with any all-in-one chord encyclopedia book.
- 3) **Simplify it** - Remove the color tones and break the chord down to the basic triad or seventh elements.

Session 20 Assignment

- Practice Chord Exercises 1 & 2 with the Jam Along CD. (pages 104-105)
- Learn and memorize all of the new chord forms. (page 103)
- Play Friend and Funky Groove with the Jam Along CD. (pages 105)



Chord Exercise 1

(repeat back to beginning)

Jam Along CD #5
Track 15

Chord Exercise 2

Cm9



Fm7



G+7



Cm9



Jam Along CD #5
Track 16

Friend

Strum using the proper chords, then solo in E major.

Up Tempo Acoustic

Jam Along CD #5
Track 17

Funky Groove

Play rhythm using the chords given, then solo in the key of Eb major. Try to use the correct chord tones for each chord when soloing.

Medium Funk

Acknowledgments

I am thankful to the Lord for the unexpected opportunity to work on this project. I pray that it will be a blessing to those who learn from it as well as to those of us who have labored to provide it.

I am thankful and grateful to my wonderful wife, Paulette, without whose constant encouragement this project would not exist. Your patience, wisdom, encouragement and support helped me to work harder and produce more than I ever thought possible. I am a blessed man. Also, I am indebted to her for her much needed professional skills of proofreading, editing, and photography. Thanks to my wonderful kids, David, Daniel, and Timothy who knew Daddy as just the man at the computer for months. I pray that the time will be redeemed many times over.

To Gabriel Smith, thank you for the incredible opportunity to work with you on this. May the effort poured into this represent but a fraction of the blessing that it will be to those who learn from it as well as to our own lives and families.

To Jared and Nathan, thank you for your tireless professional efforts during the making of this project.

Thank you to my wonderful parents who faithfully paid for and took me to all those guitar lessons, even though, at times, I begged to quit.

And lastly, an all-too-late thank you to Johnny Frisco, my first and best guitar teacher who died during the completion of this project. I first walked into your lesson room, which was no bigger than a walk-in closet, a six year old with a guitar that was too big for me and came out after many years possessing the musical skills that have shaped my entire life.



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