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**GUITAR**

with Steve Krenz

**BONUS RESOURCES**



**LEGACY**  
LEARNING SYSTEMS

**Gibson's<sup>®</sup>**  
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**GUITAR**  
with Steve Krenz

**BONUS RESOURCES**

VERSION 1.2

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**LEGACY**  
LEARNING SYSTEMS

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# SESSION 1 – Starting Off Right

## Bonus Resources

*Learning the mechanics of playing an instrument is the mundane but necessary precursor to a life filled with making music.*

### Key Concepts

Parts of the Guitar  
Names of the Strings  
Proper Right & Left Hand Technique  
The C & G7 Chord

### Skills Gained in this Session

Memorizing the Names of the Strings  
Gaining Control & Accuracy of Finger Movement  
Forming the C & G7 Chords Correctly



### Session Overview

The goal of this session is to introduce you to the instrument. Proper hand positions for both hands are introduced. For the picking hand, proper holding of the pick and bracing your hand when picking the strings are important concepts to grasp at this stage. **For the fretting hand, make sure that your hand has some air space between the neck of the guitar and the palm of your fretting hand.** Simple finger exercises are given in the lesson book and in the bonus resources to help build proper motor skill development as well as to toughen up the fingertips. These finger exercises should be done daily until they can be played at a moderate tempo without hesitation. Even as you go on to newer material, these finger exercises are a great way to warm up prior to practicing.

The first two chords of C & G7 are introduced. Initially, forming the chords properly will take a great deal of time and effort. **The more the chords are played the quicker they will begin to be formed.** At these early stages it is fine for you to look at your hands while forming the chords. But, as chord familiarity increases, the chords should be formed without looking. Forming the chords without looking will help build the muscle memory needed for future sessions.

Tuning the guitar, whether by an electronic tuner or by ear, is a vital skill that should be done prior to any playing. How to tune the guitar is covered in the 6 minute “Tuning Introduction” on the Session 1 DVD and also on pg. 3 of the guidebook. It would be a wise idea to consider purchasing an electronic tuner, string winder, guitar case, metronome, and music stand if you don’t already have these items. These will greatly help you as you begin your rewarding journey to learn the guitar.

**Steady, consistent practice in a relaxed learning environment will be vital to your development.** Soreness in the fingertips is to be expected and is usually short-lived. Initially, soreness in the fingers will require shorter times of practice, but as the fingers toughen up the length of practice time can be increased. At least 15 minutes a day is the least amount of time needed for improvement. If possible, 30 minutes is ideal.

*This stage is about getting your fingers to do what your brain is telling them to do.*

*Consistent, daily effort on the finger exercises will give you the control you’ll need.*

*Be patient with your learning process. Real learning takes time.*

*15-30 minutes of practice a day is ideal.*



## Tips for Successful Learning

- **Be accurate with the finger exercises.** Getting the correct finger movement can be very slow at first, but with faithful, daily attention accuracy and speed will quickly develop.
- **When the hand, wrist or fingers start hurting, rest.** Try again later. Endurance will gradually improve.
- **Don't get frustrated.** Your fingers are going to feel clumsy at first. Keep trying. They will get more accurate as your motor skills develop.
- **Be patient with the learning process.** Getting the proper motor skill control takes time and consistent effort.
- **Practice when the mind is relaxed and fresh.** Consistent daily practice yields steady and gradual improvement.
- **Strum the proper number of strings for each chord.** Use one smooth and controlled downward strumming motion.



## You're Ready to Move On

- You have memorized the names of the strings.
- You can play all of the finger exercises on pages 4-5 in your lesson book. *Use a steady down and up picking motion with only minor hesitations between finger movements.*
- You can form the C and G7 chords correctly. *At this point, it is not as critical that you are able to play them perfectly, just that you are able to form them correctly. It will take a while to get each string to sound out. The main focus at this stage is that your fingers are going to the right strings.*

## Closing Thought – Establish a Routine of Learning

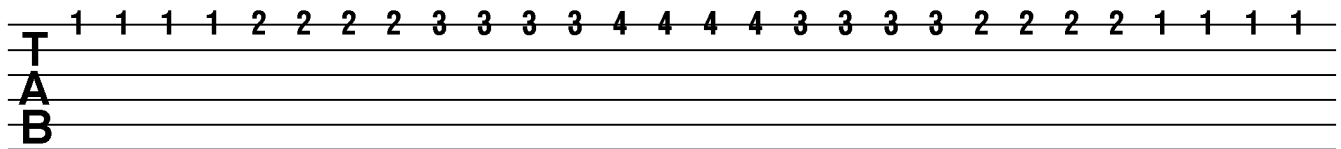


*Ideally, practice times should be a regular and planned part of your daily routine. Music learning is quicker, more enjoyable and more effective when the task of practicing is taken out of the realm of optional and extracurricular and put squarely into the realm of scheduled, daily and routine. If you wait for learning to be convenient, it probably will never happen. When you do sit down to practice, make it focused. Twenty minutes of focused practice is worth an hour of sitting on your couch with your guitar in your hand playing around on whatever comes to mind. Your practice time is time that you set aside just for you, your guitar and your dream of playing music. Keep Learning!*

# Finger Exercise 1

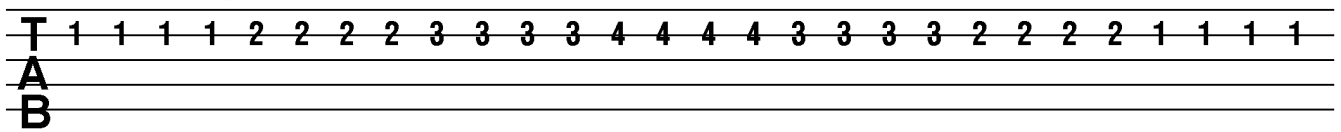
These finger exercises are designed to build coordination between your right and left hand. Proper picking and fingering hand coordination is vital to good controlled guitar playing. Play each finger pattern on each string. Use a smooth down-up-down-up picking motion. Practice with an even steady rhythm. The goal is control, not speed.

## First String Exercise

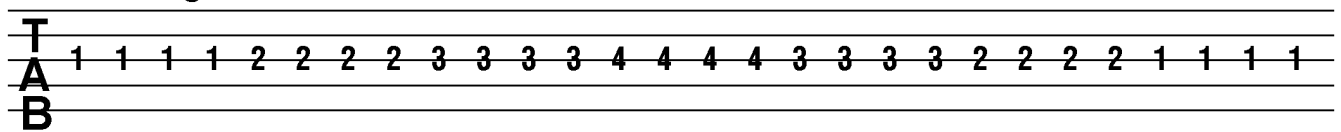


Right hand picking: Down-Up-Down-Up

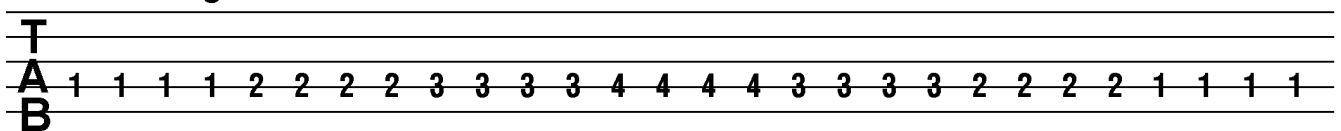
## Second String Exercise



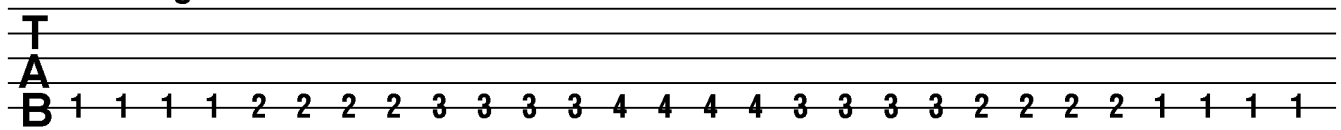
## Third String Exercise



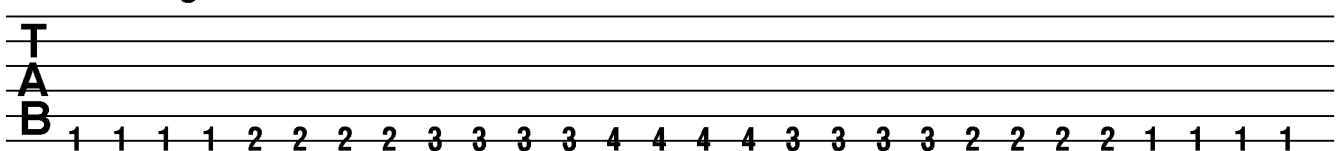
## Fourth String Exercise



## Fifth String Exercise



## Sixth String Exercise



# Finger Exercise 2

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. Play each finger pattern on each string. Use a smooth down-up picking motion. Practice with an even steady rhythm. The goal is control, not speed.

## First String Exercise

T 1 1 2 2 3 3 4 4 3 3 2 2 1 1  
 A  
 B

Right hand picking: Down-Up

## Second String Exercise

T 1 1 2 2 3 3 4 4 3 3 2 2 1 1  
 A  
 B

## Third String Exercise

T 1 1 2 2 3 3 4 4 3 3 2 2 1 1  
 A  
 B

## Fourth String Exercise

T  
 A 1 1 2 2 3 3 4 4 3 3 2 2 1 1  
 B

## Fifth String Exercise

T  
 A  
 B 1 1 2 2 3 3 4 4 3 3 2 2 1 1

## Sixth String Exercise

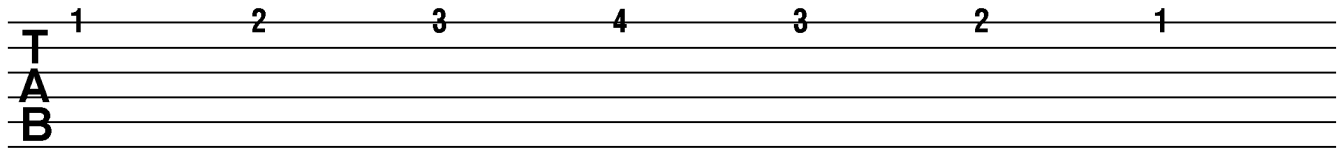
T  
 A  
 B 1 1 2 2 3 3 4 4 3 3 2 2 1 1



# Finger Exercise 3

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. Play each finger pattern on each string. Use all down strokes in your picking motion. Practice with an even steady rhythm. The goal is control, not speed.

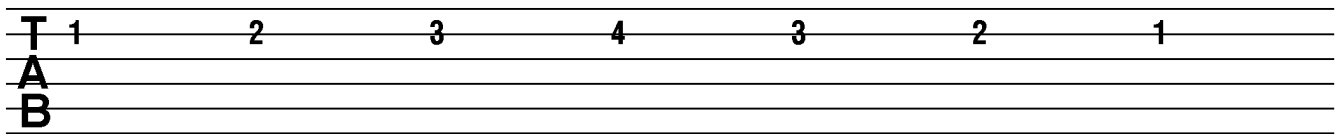
## First String Exercise



A diagram for the first string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

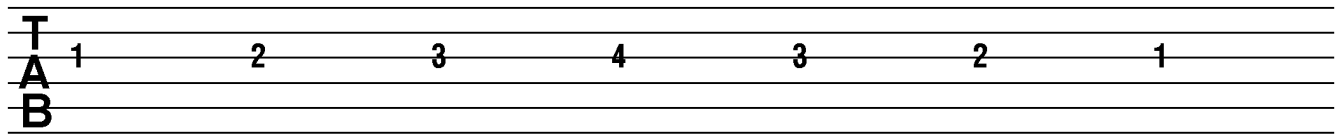
Right hand picking: All Down Strokes

## Second String Exercise



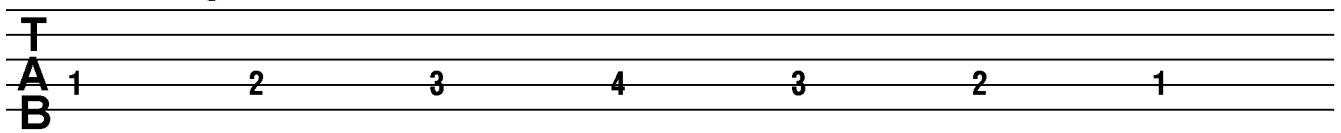
A diagram for the second string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

## Third String Exercise



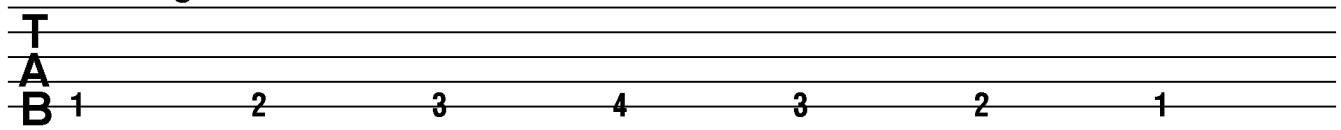
A diagram for the third string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

## Fourth String Exercise



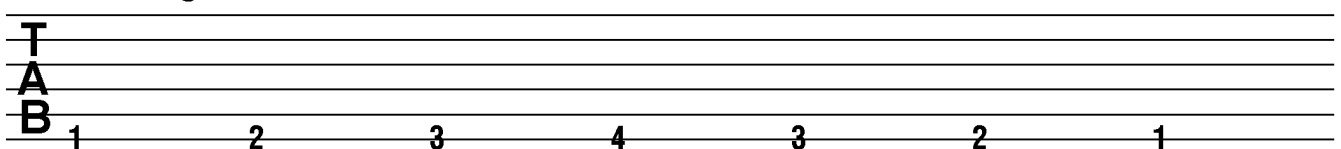
A diagram for the fourth string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

## Fifth String Exercise



A diagram for the fifth string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

## Sixth String Exercise



A diagram for the sixth string exercise. It consists of three horizontal lines representing the guitar strings. The top line has seven numbers: 1, 2, 3, 4, 3, 2, 1, spaced evenly across the line. To the left of the top line, the letters T, A, and B are stacked vertically, corresponding to the top, middle, and bottom lines of the staff.

# Alternating Finger Exercise

This finger exercise is meant to develop finger independence. Practice it slowly at first, gradually increasing speed. Do each exercise on all of the strings. Use the picking motion notated for each exercise. Practice with an even steady rhythm. The goal is control, not speed.

## Pick Each Four Times

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

T  
A  
B

Right hand picking: Down-Up-Down-Up

Repeat for all Strings

## Pick Each Two Times

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

T  
A  
B

Right hand picking: Down-Up

Repeat for all Strings

## One Time Each

1 3 2 4 1 3 2 4

T  
A  
B

Right hand picking: All Down Strokes

Repeat for all Strings

# C & G7 Chord Exercise

Both chords are shown in their full version as well as an easier 3 and 4 note version. Remember to use the correct number of strings and the correct fingering. Practice slowly at first, gradually increasing speed. Try to minimize any hesitations between chord changes. Practice with an even steady rhythm.

## Chord Exercise

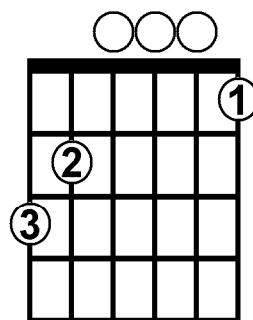
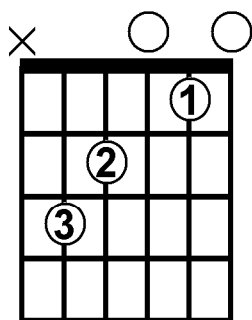
**C**

**G7**



**C**

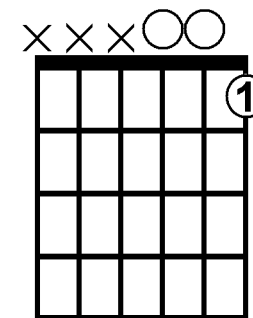
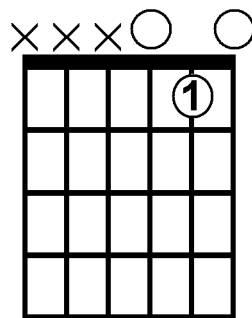
**G7**



**Full  
Chords**

**C**

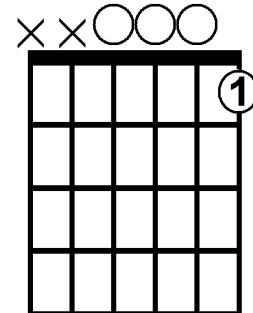
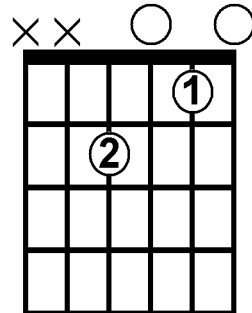
**G7**



**3 Note  
Chords**

**C**

**G7**



**4 Note  
Chords**

# SESSION 2 – Reading Music & Notes on the 1<sup>st</sup> & 2<sup>nd</sup> Strings

## Bonus Resources

*Learning to play an instrument builds perseverance, creativity and pride in accomplishment – three traits everyone can benefit from.*

### Key Concepts

How to Read Music  
Rhythms & Rests  
Notes on the 1<sup>st</sup> & 2<sup>nd</sup> Strings

### Skills Gained in this Session

Learning How to Read Music Notation  
Visual Recognition of 1<sup>st</sup> & 2<sup>nd</sup> String Notes  
Physical Playing of 1<sup>st</sup> & 2<sup>nd</sup> String Notes  
Using Correct Note Values & Rhythm



### Session Overview

In this session, the key elements of music reading are introduced. **The learning and memorization of the note names for the lines and spaces of the music staff are a key point in this session.** The note names for lines are E, G, B, D & F and are easily memorized by the phrase Every Good Boy Does Fine. The note names for spaces are F, A, C and E and conveniently spell the word FACE. Rhythmically, the different types of notes and rests vary according to how many beats each is sustained.

There are three notes introduced on the first or “E” string. There will be two tasks involved in playing these notes that you will have to master. First is the task of note recognition which answers the question “What note is that?” Second is the task of playing which asks, “How do I play that note?” So, taking a moment to write in the notes before playing helps split up the two tasks making it easier to learn. You won’t always be writing in the notes but for now, at this stage, it is helpful.

With the addition of the 3 notes on the B string you will have to switch strings in your picking hand. **Make sure that you are bracing your picking hand pinky on the soundboard to give the hand the stability it needs** to be accurate when plucking the correct string. Again, you won’t always need to brace in this way, but for now it is going to be helpful. There will be occasional times where you are trying to hit one string and accidentally hit the other. This occasional misfire is completely normal. Your accuracy in picking will gradually improve over time.

As with the chords in the previous session, occasionally you will need to look at your hands in order to finger the proper notes on the proper strings. While looking at your hands is fine initially, pretty quickly you should be able to find the note without looking. Continuously glancing will eventually slow your progress down. **Glance when you need to, but avoid glancing for every note.**

When learning the songs, write in the notes and try to play the notes at a slow even pace, then play the chords. The Jam-Along songs have 3 versions of each song: slow, medium and fast. **Playing with the Jam-Along CDs are a fun and helpful way to reinforce the skills learned in the sessions.**

*Memorize the note names on the music staff.*

LINES  
E-G-B-D-F

SPACES  
F-A-C-E

*Take a minute to write in the names of the notes. It will help you at this stage.*

*Misfires in picking are normal. Try not to get frustrated. Your accuracy will improve in time.*



## Tips for Successful Learning

- **Keep Doing the 1<sup>st</sup> Session Finger Exercises.** Gaining motor skill control is still a priority. So, every day before practicing the new material, warm up by playing through the first session finger exercises. Accuracy and speed should steadily be improving.
- **Repetition, Repetition, Repetition.** Developing good muscle memory involves repetition. Every exercise and song should be played every day. Repetition will build speed and accuracy which is vital as more notes are added.
- **Brace Your Picking Hand.** Bracing gives the hand the stability it needs to find the correct string when picking.
- **Be Patient with the Learning Process.** Getting the proper motor skill control takes time and consistent effort.
- **Try Not to Look at Your Hands.** There is a normal tendency at this stage to develop a habit of glancing at either hand before playing a note. Try to find and play the notes while keeping your eyes on the music. You might think that this is impossible, but generally you'll find that you are more accurate than you might have thought. You might miss a few occasionally, but your accuracy will get better in time.



## You're Ready to Move On

- All of the First & Second String exercises (pages 9-13 in lesson book) can be played without hesitation at 65 bpm.
- The “More First & Second String” exercises can be played using the correct rhythms and resting the correct amount of beats needed.
- The notes to “Ode to Joy” and “Jingle Bells” can be played at 90 bpm.
- The chords to “Ode to Joy” and “Jingle Bells” can relatively consistently be played accurately and evenly without hesitation at 90 bpm.

## Closing Thought – Be Patient with Your Learning Process



*You're probably beginning to realize that learning to play guitar is going to take some time and effort. Don't be in a rush to get through each session. Real learning takes time. Don't worry about what others might be saying about how fast you should be progressing. Just close your practice room door and keep working. Be patient with yourself and don't be frustrated at your mistakes. Mistakes are part of the learning process. Learn to enjoy the journey you are on. You're becoming a guitar player - one step at a time, one exercise at a time, one workshop at a time. Just keep climbing up the mountain and soon you will turn around and be surprised at how far you have come.*

*Keep up the great work!*

# First String Exercises

Write the letter name of the note above each note. Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck. Remember, whole notes get 4 beats, half notes get 2 beats and quarter notes get 1 beat.

1.

3 1 0 3 0 1 0

2.

3 0 3 0 1 0 1 3

3.

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

4.

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

# More First String Exercises

These exercises do not have the tablature written in. Write in the notes if needed. Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position.



# Second String Exercises

Write the letter name of the note above each note. Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position.

1.

D            B            C

	3	0	1	3	1	0	1
T							
A							
B							

2.

	1	3	1	0	3	3	0	1
T								
A								
B								

3.

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

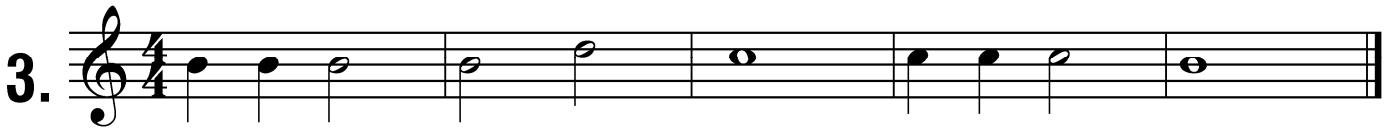
4.

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



# More Second String Exercises

These exercises do not have the tablature written in. Write in the notes if needed. Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position.



# First and Second String Exercises

Write in the notes if needed. Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Try not to hesitate when changing between strings.

1.

2.

3.

4.



Practice playing the single note melody. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. Strum the chord for each beat. Try not to hesitate between chord changes.

# London Bridge is Falling Down

Anonymous (first published 1744)

Chord diagrams for C and G7 are provided above the first system.

The first system of music is in 4/4 time. It consists of a treble clef staff with a melody line and a guitar tablature line below it. The melody line has four measures: C4 quarter, D4 quarter, E4 quarter, F4 quarter; G4 quarter, A4 quarter, B4 quarter, C5 quarter; D5 quarter, C5 quarter, B4 quarter, A4 quarter; G4 quarter, F4 quarter, E4 quarter, D4 quarter. The lyrics are: "Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down." The tablature line shows fret numbers: 0 3 1 3 | 0 0 0 | 3 3 3 | 0 3 3.

Chord diagrams for C, G7, and C are provided above the second system.

The second system of music continues the melody. It consists of a treble clef staff with a melody line and a guitar tablature line below it. The melody line has four measures: C4 quarter, D4 quarter, E4 quarter, F4 quarter; G4 quarter, A4 quarter, B4 quarter, C5 quarter; D5 quarter, C5 quarter, B4 quarter, A4 quarter; G4 quarter, F4 quarter, E4 quarter, D4 quarter. The lyrics are: "Lon - don Bridge is fal - ling down, my fair la - dy." The tablature line shows fret numbers: 0 3 1 3 | 0 0 0 | 3 3 | 0 1.

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Practice playing the single note melody. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. Strum the chord for each beat. Try not to hesitate between chord changes.

# Skip To My Lou

Anonymous (first published 1844)

**C**

Flies in the but - ter milk, shoo, shoo, shoo.

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

**G7**

Flies in the but - ter milk, shoo, shoo, shoo.

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

**C**

Flies in the but - ter milk, shoo, shoo, shoo.

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

**G7** **C**

Skip to my Lou my Dar - - - ling.

T	3	0	1	0	3	1	1
A							
B							

Public Domain

# SESSION 3 – Notes on the 3rd & 4th Strings

## Bonus Resources

*Guitar is one of the greatest instruments to play. It is universal in its appeal yet each player's music is unique.*

### Key Concepts

Ties, Dots, Repeat Signs  
Eighth Notes  
Alternating Down & Up Picking  
Notes on the 3<sup>rd</sup> & 4<sup>th</sup> Strings

### Skills Gained in this Session

Understanding How Ties & Dots Work  
The Rhythm Values of Eighth Notes  
Alternating Down & Up Picking for Eighth Notes  
Playing the Notes on the 3<sup>rd</sup> & 4<sup>th</sup> Strings  
Music Reading with More Notes



### Session Overview

In this session, musical elements of ties, dots, and repeat signs are introduced. Ties and dots require one extra step in determining the correct length of the given note. **Repeat signs are a musical way of notating for the musician to play a section of music again.** The explanation for repeats is on pg. 16 of the lesson book.

In this session, we add one more division of the beat, eighth notes. Eighth notes split the beat so that there are two eighth notes for every beat. Another way to think about it would be that eighth notes are shorter than quarter notes so that it takes two eighth notes to make up one quarter note. When playing eighth notes on a guitar you will need to alternate your picking to a down stroke followed by an up stroke. **Getting the correct alternating picking motion will require a little thought at first but you will quickly figure it out.**

There are two new notes introduced on the third or “G” string and three additional notes on the fourth or “D” string. The second finger will now be used to get some of the notes on these strings. **Bracing with the picking hand is still very important to you pick accurately between all of the strings.** Occasional picking misfires that accidentally hit adjacent strings are common at this stage. Just go back and try again until you can get the correct note or string.

Playing through the songs in the lesson book and in the bonus resources with the Jam-Along tracks will be challenging but enjoyable for you. Writing in the note names, if you need to, will generally help with speed and accuracy. As always, start slow and make sure all of the notes can be correctly played at an even pace before speeding up the tempo. Some of the songs use chords that are not officially introduced until Session 5 (pg. 31 of the lesson book). While this session is mostly about learning the single notes if you want to work on these newer chords that is great. Have Fun!

*TIES add two notes together to make one longer note.*

*DOTS add one half of whatever they are attached to.*

*Use an alternating down & up picking motion for eighth notes.*

*Playing the songs with the Jam-Along CDs is an effective and fun way to practice.*

**Learning guitar can be lonely. Don't let this happen to you!**

Log on to <http://community.legacylearningsystems.com>

Meet other people going through Learn and Master Guitar. Ask questions on the discussion board. Be a part of a guitar chat. Blog about your musical journey. Receive the support you need to stick with it.



## Tips for Successful Learning

- **Go Back Through Earlier Exercises.** Going through earlier exercises back from Sessions 1 & 2 as a warm-up builds confidence and speed. Each time through these earlier exercises builds note recognition and muscle memory coordination which are vital to avoid being overwhelmed when more notes are added.
- **Use as Many Resources as Possible.** There are many great resources for you to consider at this stage to take the skills that you have learned here and apply them to songs. One of the best is the “Easy Pop Melodies” Series by Hal Leonard. There are several songbooks in this series filled with simple contemporary songs that will be familiar to you.
- **Play with the Jam-Along CDs.** Playing songs along with the CD is much more musically interesting and rewarding than just playing by yourself. Songs are arranged in Slow, Medium and Fast versions so, as you learn the song better, the arrangements will still keep them challenging. Also, playing along with the CD helps you avoid hesitating while playing.
- **Keep Your Eyes on the Music, Not Your Hands.** Continue to wean yourself off of looking at your hands as more and more notes are added. Try to let your fingers “feel” where they need to go without glancing down.



## You're Ready to Move On

- The Eighth Note Exercises (pg. 17 of the lesson book) can be played without hesitation at 60 bpm.
- The Third and Fourth String Exercises can be played steadily at 60 bpm.
- “Yankee Doodle” and “Aura Lee” can be consistently played at 90 bpm.
- “When the Saints Go Marchin’ In” can be played accurately and evenly without hesitation at 120 bpm.

## Closing Thought – The Thrill Is Gone



*The stage of initial excitement when starting to learn guitar is usually short-lived. By this time in the course you are beginning to realize that learning to play the guitar is a long process that is going to require consistent practicing and effort. Yes, guitar playing is going to take some effort. Most worthwhile things in life generally do. Don't believe the lie that you can have great skill without effort. Here is a way to keep you motivated. Play these simple songs for others – for friends or family. This is one of the keys to sticking with it. Often the excitement and pride of performing your newly acquired talents will give some perspective to balance the effort involved in learning how to play.*

# Third String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck.

1.

T											
A	0	0	2	2	0	2	0	2	0	0	2 2
B										0	2 0 2

2.

T											
A	0	2	0	2	0	0	2	2	0	0	2 2
B										0	0 2 0 0 2

3.

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

4.

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



# More Third String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Watch your rhythms carefully. Play in a slow and steady rhythm. Try not to hesitate when changing between notes on different strings.

1. 


Watch out for the tie!

2. 

3. 

4. 

5. 

6. 

Only 3 beats per measure.

# Fourth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck.

1.

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

2.

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

3.

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

4.

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

# More Fourth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Watch your rhythms carefully. Play in a slow and steady rhythm. Try not to hesitate when changing between notes on different strings.

1.

2.

3.

4.

5.

6.

# *Ties, Dots & Rests!*

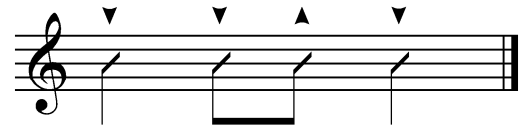
A TIE combines the rhythmic values of two notes and is represented by a curved line between two notes of the same pitch. DOTS add one half of whatever note value they are attached to. Watch your rhythms carefully. Play in an even and steady rhythm.



This song is in 3/4 time using three beats per measure. Practice playing the single note melody. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. A suggested strumming pattern is given. Strum in a steady up and down motion. Try not to hesitate between chord changes. This song includes chords that are covered in Session 5 (page 31) in the Learn and Master Guitar Lesson Book.

# Amazing Grace

John Newton (1725-1807)



Strumming Pattern

Chord diagrams for G, G7, C, and G are shown above the first staff of music. The lyrics are: A - ma - zing\_ grace how sweet the sound that

Chord diagram for D7 is shown above the second staff of music. The lyrics are: saved a\_ wretch like me. \_\_\_\_\_ I

Chord diagrams for G, G7, C, and G are shown above the third staff of music. The lyrics are: once\_ was\_ lost but now\_ am\_ found. Was

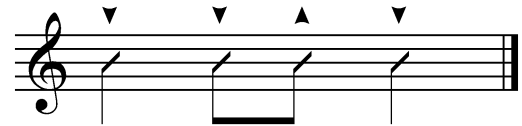
Chord diagrams for D7 and G are shown above the fourth staff of music. The lyrics are: blind but\_ now I see. \_\_\_\_\_

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This song is in 3/4 time using three beats per measure. Practice playing the single note melody. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. A suggested strumming pattern is given. Strum in a steady up and down motion. Try not to hesitate between chord changes. This song includes chords that are covered in Session 5 (page 31) in the Learn and Master Guitar Lesson Book.

# We Wish You A Merry Christmas

Anonymous (16<sup>th</sup> Century English Carol)



Strumming Pattern

Chord diagrams for C, F, D7, and G7 are shown above the first line of music. The lyrics are: We wish you a mer-ry Christ-mas. We wish you a mer-ry Christ - mas. We

Chord diagrams for E, Am, G7, and C are shown above the second line of music. The lyrics are: wish you a mer-ry Christ - mas and a hap - py New Year. We (Good)

Chord diagrams for C, Em, D7, and G are shown above the third line of music. The lyrics are: ti - dings we bring to you and your kin. Good

Chord diagrams for C, G, G7, and C are shown above the fourth line of music. The lyrics are: ti - dings of Christ - mas and a hap - py New Year.

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# SESSION 4 – Notes on the 5th & 6th Strings

## Bonus Resources

*Most people can only listen to music but a musician has the unique joy of being able to create it.*

### Key Concepts

Notes on the 5<sup>th</sup> & 6<sup>th</sup> Strings  
Notes in the First Position  
Sharps, Flats & Natural Signs  
The Am & E Chords

### Skills Gained in this Session

Playing the Notes on the 5<sup>th</sup> & 6<sup>th</sup> Strings  
Using All of the Notes Learned So Far  
How to Play Using Sharps, Flats and Naturals  
Using the Pinky to Play 4<sup>th</sup> or 5<sup>th</sup> Fret Notes  
Forming the Am & E Chords Correctly



### Session Overview

In this session, the notes on the last two strings of the guitar are covered. **These lower string notes may be a little awkward to play initially but, in time, they will get as comfortable to play as the others.** On the music staff you will notice the introduction of leger lines. All of the notes on the 5th and 6th strings in this session are below the staff so leger lines must be used to indicate how far beneath the staff each note is.

Some new musical concepts are introduced in this session; Sharps, Flats, and Natural signs. The use of these sharps and flats create some interesting fingering considerations when applying them to guitar which are covered in detail on the DVD. Playing some of these sharped or flatted notes requires the use of the pinky. This will be the first time the pinky has needed to be used to cover notes that appear on the fourth fret. **The pinky is the weakest of the fretting hand fingers so it may take some time and effort to gain the motor skill control and strength needed.**

With the addition of the notes on the last two strings, you now know all of the notes in the first position. This is definitely a milestone to be celebrated. Various exercises and songs in the lesson book and the bonus resources offer good practice to practice all of these first position notes. Also, the Easy Pop Melodies series by Hal Leonard or any other “Easy” type of songbook is perfect for additional practice at this stage.

Two more chords are introduced, the A minor chord, abbreviated Am, and the E chord. Both have the same shape but vary in which strings are used. **Be careful to play the correct number of strings for each chord.**

The songs in the lesson book and in the bonus resources are getting more involved with the addition of eighth notes and occasional sharped notes. Playing them correctly will involve using the pinky to play some of the notes. Your pinky will feel clumsy at first but with a little bit of effort it will gain the necessary strength and control that the other fingers have.

Enjoy the new songs and take a moment to celebrate learning all of the notes in the first position!

*SHARPS raise any note one half step.*

*FLATS lower any note one half step.*

*Write the letter names of any sharped or flatted notes in the music to help you remember them.*

*Your pinky will feel clumsy initially, but in time it will be as capable as the other fingers.*



## Tips for Successful Learning

- **Take All the Time You Need.** Session 4 is a big session. By now you are probably feeling overwhelmed by all of these new notes and new alterations to the notes with sharps and flats. Take the time that is needed to cover these new notes and each song. It is fine to stay in this session for a while. Don't rush through this session. Be patient and learn what you need to. You'll be glad that you spent a little extra time here to get these notes down.
- **Memorize the Notes in the First Position.** On pg. 25 of the lesson book there is a chart in the middle of the page titled "Notes in the First Position." Play through these notes at the beginning of every practice time. Initially play them while looking at the music. Then try to play the notes while saying the names of the notes. Then play and say them without looking at the music. Finally, say and play the notes in the first position by memory ascending and descending. This task should become a regular part of your daily practice routine for a while.
- **Play for Other People.** This is a good session for you to begin playing some of your new skills and songs for others. Whether family or friends, the act of playing and performing in front of other people builds confidence. Use the Jam-Along CDs as accompaniment or just play as a solo guitar. Playing music can be a blast and gaining a familiarity with playing in front of others will help get control of nervousness as your confidence increases.



## You're Ready to Move On

- The Fifth and Sixth String Exercises can be played without hesitation at 60 bpm.
- "Minuet in C" and "Minuet in G" can be played consistently at 77 bpm.
- "Simple Gifts" and "The Star Spangled Banner" can be played consistently at 70 bpm.

## Closing Thought – Celebrate the Milestones!



*The end of this session represents your first big milestone. You have conquered and learned all of the notes in the first position. A huge amount of musical ground has been covered. Take some time to celebrate this important event. There are new concepts and challenges ahead but now is a great time to take a deep breath and look at all of the new skills that have been acquired in the last few weeks. It is important to celebrate these milestones along the journey of learning. Keep learning and growing in your musicianship. You're doing it! You're becoming a guitar player!*



# Fifth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck.

1.

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

2.

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

3.

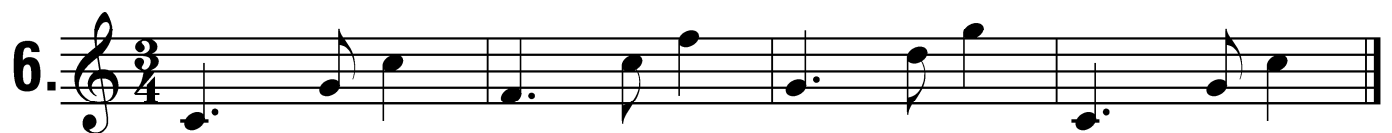
T																																	
A																																	
B	0	2	3	0	2	3	0	2	0	1	3	0	1	3	3	3	1	0	3	1	0	3	1	0	2	0	3	2	0	3	2	0	0

4.

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

# More Fifth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck. Watch your rhythm carefully, especially on the dotted notes and ties.



# Sixth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck.

1.

T  
A  
B

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

2.

T  
A  
B

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

3.

T  
A  
B

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

4.

T  
A  
B

3 2 0 2 0 3 2 3 2 0 0 0 3 3 3 3

# More Sixth String Exercises

Play each exercise using the correct finger for each note. Begin slowly, gradually increasing your speed. Remember to use a proper balanced hand position. There should be a little bit of air space between your fretting hand palm and the bottom of the guitar neck. Watch your rhythm carefully, especially on the dotted notes.



# Sharps, Flats & Naturals

A SHARP raises up any note one half step or one fret. FLATS lower a note one half step or one fret. A NATURAL SIGN cancels out a previously used sharp or flat and restores it to its normal position. Play through each exercise slowly and carefully. Use the correct finger for each sharped or flatted note.

1. This is an F major scale.

2. This is a G major scale.

3.

4.

5.

6. Key Signature = F#

All Fs are sharped.

This song includes chords that are covered in Session 5 (page 31) in the Learn and Master Guitar Lesson Book. Also, this song uses 1<sup>st</sup> and 2<sup>nd</sup> endings. Play through the song until you get to the first ending. Then, play the first ending and repeat back to the repeat sign after the pickup notes at the beginning of the song. When you play through the music the second time skip over the first ending and play the second ending then continue on. Be careful to keep track of the sharps and natural signs used.

# Fur Elise

Ludwig van Beethoven (1770-1827)

The musical score for 'Für Elise' is presented in five systems, each with a treble clef and a 3/4 time signature. Chord diagrams are provided above the notes for Am, E, C, and G. The second system includes a first ending (1. Am) and a second ending (2. Am) with a repeat sign and the instruction '(repeat back to the repeat sign at the beginning)'. The score concludes with a double bar line.

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This song includes chords that are covered in Session 5 (page 31) in the Learn and Master Guitar Lesson Book. Be careful to keep track of the sharps and natural signs used.

# The Entertainer

Scott Joplin (1867-1917)

The musical score for "The Entertainer" is presented in a single staff in 4/4 time. The key signature has one sharp (F#). The score consists of five lines of music. Above each line, guitar chord diagrams are provided for the chords used in that line. The chords are: C, C7, F, C, G7; C, C7, F; D7, G7, C, C7; F, C, G7, C; C7, F, Fm, C, G7, C.

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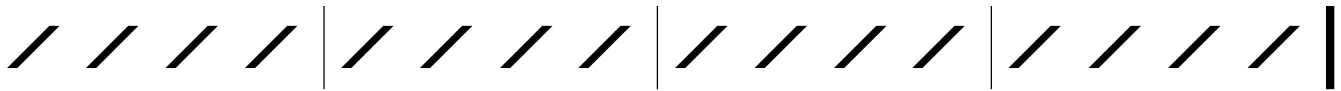
# Am & E Chord Exercise

Both chords are shown in their full version as well as an easier 3 and 4 note version. Remember to use the correct number of strings and the correct fingering. Practice slowly at first, gradually increasing speed. Try to minimize any hesitations between chord changes. Practice with an even steady rhythm.

## Chord Exercise

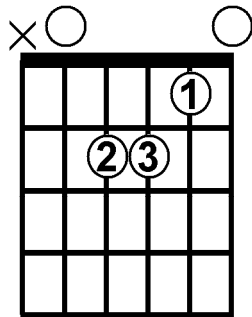
**Am**

**E**

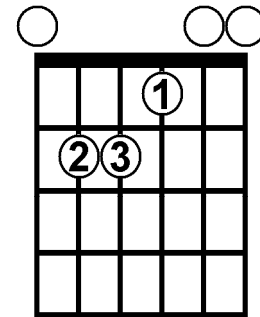


**Am**

**E**

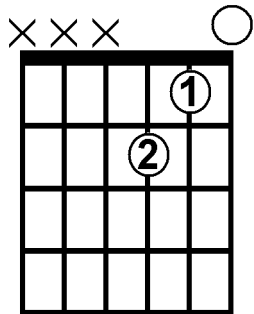


**Full  
Chords**

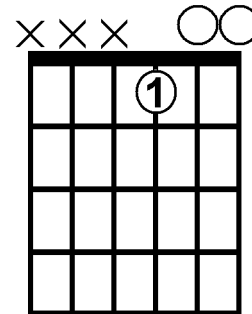


**Am**

**E**

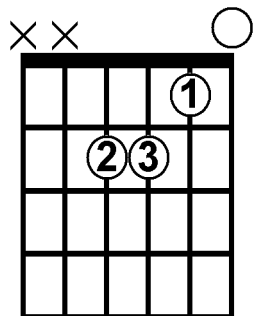


**3 Note  
Chords**

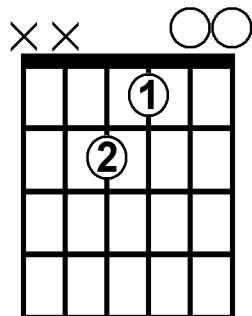


**Am**

**E**



**4 Note  
Chords**





# SESSION 5 – Basic Open Chords

## Bonus Resources

*What a musician does is so valued that they are put up on a platform, tickets are bought and sold, so that others can come and hear them and find enjoyment in their very existence.*

### Key Concepts

Proper Hand Position for Chord Playing  
The 14 Basic Open Chords  
Proper Fingering for Each Chord

### Skills Gained in this Session

Learning the Basic Open Chord Forms  
Playing the Correct Number of Strings for Each Chord  
Playing a Correct Strumming Rhythm  
Changing Between Chords at the Correct Time



### Session Overview

In this session a whole new world of guitar playing is introduced. Up until this point we have focused on reading single notes, now we introduce the forming and strumming of more than one note at a time, chords. On page 31 of the lesson book, fourteen chord forms are introduced. These will be learned a few chord forms at a time with each exercise.

These chords involve various combinations of strings. **Some chords are 4 string chords, some 5 and some use all 6 strings.** When playing the chords it is important that you play only the strings needed for the particular chord form. The chord blocks on page 31 in the lesson book clearly notate which strings are to be played and what fingers are supposed to be used.

The chord exercises use a combination of slashes and rhythms to indicate how each chord is to be strummed. **Strum the chord for each slash notated.**

When the strums are notated in eighth notes as in example 3 on page 32 of the lesson book, then the strums should be a “down” followed by an “up” strum for each eighth note pair. The strumming rhythms gradually get more complex.

The session concludes with 2 songs, and there are two additional songs in the bonus resources. **When learning a song, play through the single note melody first then strum through the chords.** Extra attention should be paid to the key signature and sharps used in “America the Beautiful” and “Turkey in the Straw.” Strum the chord for each beat in the measure.

Chords are a very fun aspect of guitar playing. It may take some effort and time to get the chord to sound out properly. Often, time is needed to develop the hand strength needed to make each chord sound clearly. If it is difficult to get each note of the chord to sound clearly, keep trying because with each attempt your hand strength and hand flexibility is developed. Usually within a few weeks the chord begins to sound clearly. **Don't be discouraged if chords seem difficult and slow to form at first.** As familiarity with the chord forms increases they will get easier and quicker to form. Be patient, they will start to sound clearer and clearer. Welcome to a wonderful new world of guitar playing using chords!

### CHORD BLOCK NOTATION

✕ = Don't play that string.

○ = Play the string open.

③ = Fret the string using the finger given.

*Strum the correct number of strings each chord requires.*

*It takes time to develop the hand strength & flexibility needed for chords.*



## Tips for Successful Learning

- **Take It Slow.** Chords are a lot of fun and it is easy to strum the rhythm quickly once you find the form and then move on to the next chord. Avoid this “start and stop” approach to playing the exercises. When practicing, look at the exercises and the chords involved. Change between the chord forms a few times to get the motion then play through the entire exercise at a slow and steady pace.
- **Begin Memorizing the Chord Forms.** When playing any song, chord forms will need to be instantly recalled. As you play through these exercises, try to refer less and less to the chord blocks. In most music, the chord blocks will not be given and only the chord name will be written in. Begin the process of putting these basic chords to memory. Quiz yourself on these basic chords and chord forms. Look at the forms and see how they relate to each other in shape.
- **Avoid Looking at Your Hands.** When you are beginning to learn the chords it is helpful to look at your hand to determine if your fingers are in the right place. But as your familiarity with the chords builds, try to form the chords without looking at your hands. Start with chords that are closely related to each other in shape, like the Am and E. The goal is to eventually “wean” yourself from glancing at your hands. As your chord playing improves, the constant glancing at your hands will begin to slow down your ability to change chords quickly. Changing chords without having to look at them will be much faster in time.



## You're Ready to Move On

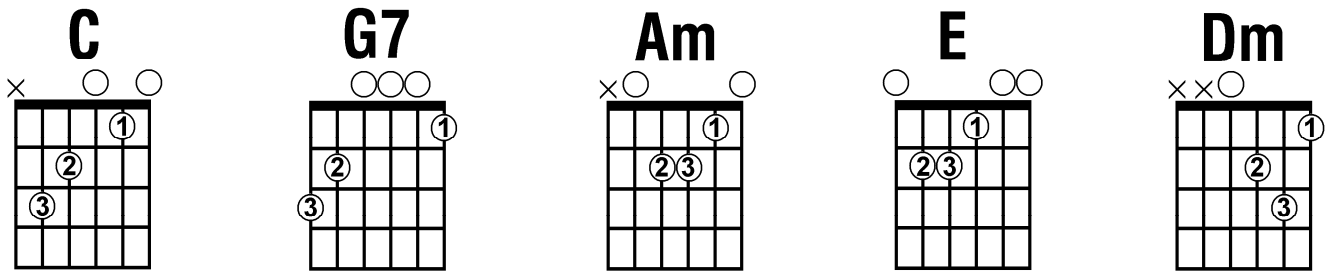
- The Basic Chord Exercises 1, 2 & 3 can be played smoothly at 60-70 bpm.
- The notes to “Bunessan” can be played at 85 bpm and the chords can be played at 55 bpm.
- The notes to “America the Beautiful” can be played at 75 bpm and the chords can be played at 55-60 bpm.

## Closing Thought – Playing for Fun



*Playing music is not all work. I know at times it seems like work and occasionally it can get frustrating. But having fun is what makes music enjoyable. There is a reason that we call the activity of making music “playing.” Learn to enjoy the times of playing your instrument. Take some time to just play and experiment with finding new melodies, chords, or making up your own song. Take a trip down to the local music store. See if they have any songbooks of some music you would like to learn. Take it home and start to work on a song that you like. Occasionally, it is good to take a break from the effort of learning notes and chords to just play for the fun of it. Keep up the great work and thanks for letting me be a part of your learning process.*

# The C, G7, Am, E & Dm Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Try not to hesitate between chord changes.

1. **C** **G7**

2. **Am** **E**

3. **Dm** **Am**

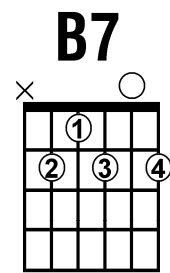
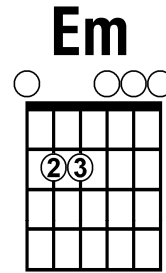
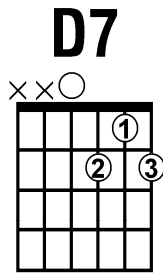
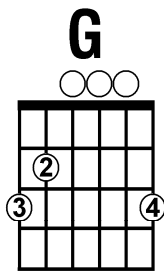
4. **C** **G7** **C** **G7**

5. **Am** **E** **Am** **E**

6. **C** **Am** **Dm** **G7**

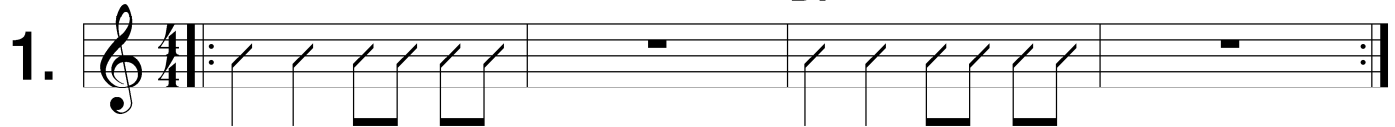
The musical notation consists of six lines, each representing a sequence of chords in 4/4 time. Each line shows a sequence of chords with corresponding strumming patterns indicated by slashes and flags. Line 1: C (4 strokes), G7 (4 strokes). Line 2: Am (4 strokes), E (4 strokes). Line 3: Dm (4 strokes), Am (4 strokes). Line 4: C (4 strokes), G7 (4 strokes), C (4 strokes), G7 (4 strokes). Line 5: Am (4 strokes), E (4 strokes), Am (4 strokes), E (4 strokes). Line 6: C (4 strokes), Am (4 strokes), Dm (4 strokes), G7 (4 strokes).

# The G, D7, Em & B7 Chords

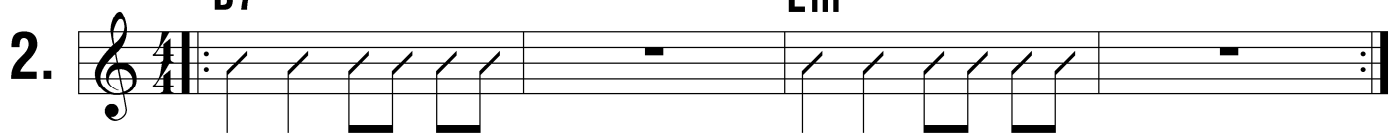


Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Try not to hesitate between chord changes.

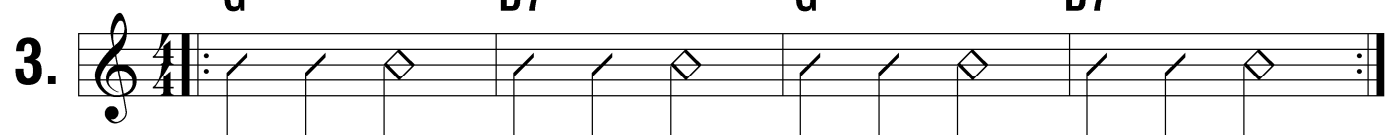
1. **G** **D7**



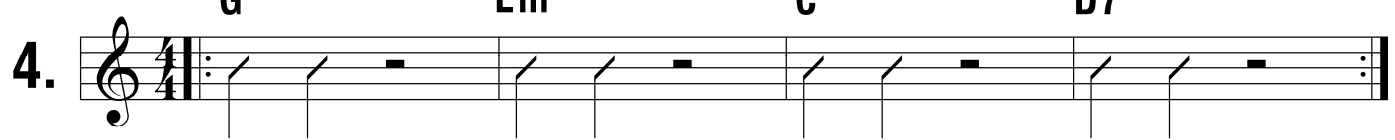
2. **B7** **Em**



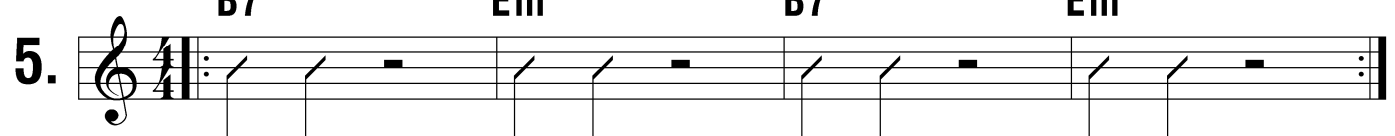
3. **G** **D7** **G** **D7**



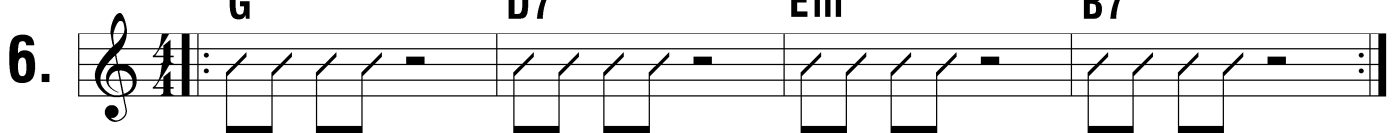
4. **G** **Em** **C** **D7**



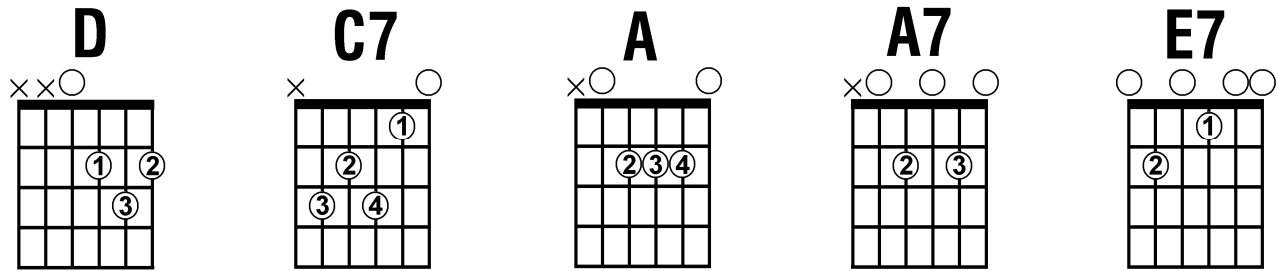
5. **B7** **Em** **B7** **Em**



6. **G** **D7** **Em** **B7**



# The D, C7, A, A7 & E7 Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Try not to hesitate between chord changes.

1. **D** **A7**

2. **A** **E7**

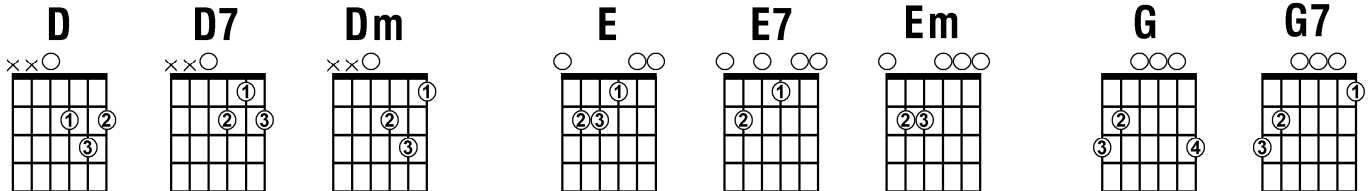
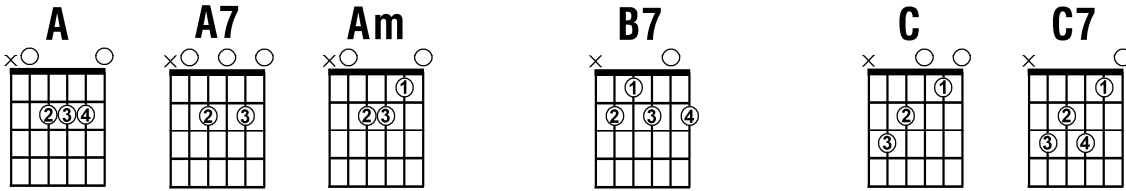
3. **C7** **E7**

4. **D** **A** **D** **A**

5. **E7** **A7** **E7** **A7**

6. **D** **C7** **D** **A7**

# All Basic Open Chords



1. **C C7 C C7 G G7 G G7**

2. **A A7 A A7 E E7 E E7**

3. **Dm G7 Dm G7 C Am C Am**

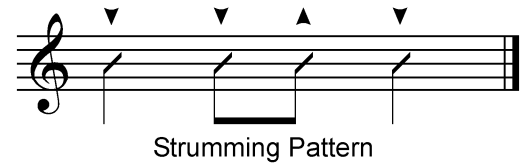
4. **Em Am Dm G Em Am G7 C**

5. **E A B7 A E A B7 A**

6. **D A7 D G D7 G A E7 A E B7 E**

This song is in 3/4 time using three beats per measure. It uses notes from the first three strings. Practice playing the single note melody. Remember to give three beats for each dotted half note. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. A suggested strumming pattern is given. Strum in a steady up and down motion. Try not to hesitate between chord changes.

# He's a Jolly Good Fellow



**G** **C** **G**

He's a jol - ly good fel - - - low. For

**D7** **G**

He's a jol - ly good fel - - - low. For

**C**

He's a jol - ly good fel - - - low which

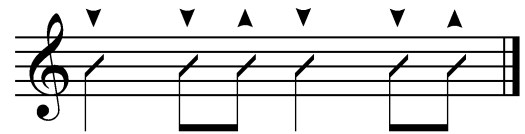
**D7** **G**

no - bo - dy can de - ny.

This song has an “F#” in the key signature, so every “F” in the song will be sharpened. Practice playing the single note melody. Try to play the eighth notes slow and steady. Start slowly and increase your tempo gradually trying to play the song in a smooth steady rhythm. When practicing the chords, be careful to play the correct number of strings for each chord. A suggested strumming pattern is given. Strum in a steady up and down motion. Try not to hesitate between chord changes.

# Turkey in the Straw

Traditional Fiddle Tune



Strumming Pattern

All Fs are sharpened.



# SESSION 6 – Minor Seventh & Suspended Chords

## Bonus Resources

*Playing a musical instrument is never easy. But it can be profoundly rewarding if approached with a simple, creative curiosity and an inner desire to make music.*

### Key Concepts

Open Minor Seventh Chord Forms  
Open Suspended Chord Forms  
Strumming with Ties  
Three Basic Strumming Patterns

### Skills Gained in this Session

Learn the Minor 7<sup>th</sup> & Suspended Chord Forms  
Build a Consistent Down-Up-Down-Up Strumming Motion



### Session Overview

In this session, two additional types of basic chords are covered – the minor seventh chord and the suspended chord. Suspended chords are closely related to major chords and involve the use of the pinky. **Combining major chords together with suspended chords creates a very common musical chord progression heard in a great variety of songs.**

Three common strumming patterns are introduced. Building a fluid strumming motion is a key goal of this session. The key to developing a fluid strumming motion is to Keep Your Hand Going. Strumming will eventually be something that you will do as a guitar player without much thought. This session is about carefully and correctly building this motion so that it can eventually become second nature to you. **A great way to practice strumming is to not look at the music once the strumming pattern is learned.**

You should avoid getting too lost in the downs and ups of a strumming pattern and focus instead on keeping a consistent down and up motion with your strumming arm. All of the downs and ups in a strumming pattern will flow naturally with the cycle of your strumming arm. Take the time needed to learn the particular strumming pattern correctly then you can speed it up.

The exercises in the lesson book and in the bonus resources give plenty of practice in learning the new chords and the new strumming patterns. Practice each one slowly, increasing the tempo as you get more comfortable with the chord forms and the strumming patterns.

The songs in the lesson book are also continuing to get more involved with sharped or flatted notes, eighth notes and the use of key signatures. Practice each one starting with the notes and moving on to the chord strumming.

Keep strumming!

*The key to building fluid strumming is to start slow and to keep your hand going.*

*Suspended chords are almost always used in conjunction with the major chord in any key.*

*Make your strumming as fluid and smooth as possible.*



## Tips for Successful Learning

- **Memorize the Chord Forms.** When playing any song, chord forms will need to be instantly recalled. As you play through the exercises, try to refer less and less to the chord blocks. In most music, the chord blocks will not be given and only the chord name will be written in. Begin the process of putting these basic chords to memory. Quiz yourself on these basic chords and chord forms. Look at the forms and see how they relate to each other in shape.
- **Get the Flow of the Strumming Patterns.** Don't get too lost in the Downs and Ups of the various strumming patterns. Find the "flow" of the strumming motion and simply put your hands on the strings according to the various downs and ups. After you learn the pattern, try to not look at the music and continue the pattern. Just "hear" the pattern in your head and start to play it. Try starting the pattern. Play the patterns at different tempos and with different chords.
- **Buy a Songbook of Your Favorite Group or Style.** You have now learned all of the basic open chords you will see in most any music you try to learn. Even if you never learned another chord, you could probably play most of the songs you will hear with the chords you have learned so far. Go down to the local music store and pick up a songbook of your favorite group or style of music and start working through it. Now, you have the skills to start making real progress with your music.



## You're Ready to Move On

- All of the chord exercises in the lesson book pages 37-41 can be played smoothly at 84 bpm.
- The notes and chords to "Scarborough Fair" & "Greensleeves" can be played at 92 bpm.
- The notes and chords to "Island Groove" can be played at 84 bpm.

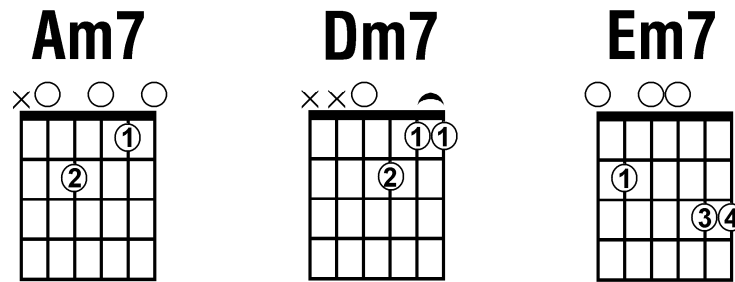
## Closing Thought – A Place to Get Encouragement & Support



*Learning to play guitar can be a lonely endeavor. But it doesn't have to be. Right now there are people all over the country and in other countries that are going through this course just like you. People like you, just trying to learn how to play because it is something that they have always wanted to do. Maybe it's been a dream of theirs since they were a teenager. Maybe they thought they never could learn but are now learning new things and feeling a wonderful sense of accomplishment in their newly acquired skills.*

*This course has an active and encouraging discussion board where people from all over the world ask questions and find support. I am on the discussion board quite often answering questions personally. Won't you take a moment to log on and be a part? The web address is [community.legacylearningsystems.com](http://community.legacylearningsystems.com).*

# Open Minor Seventh Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Try not to hesitate between chord changes.

1. **C Am7 C Am7**

2. **Dm7 G7 Dm7 G7**

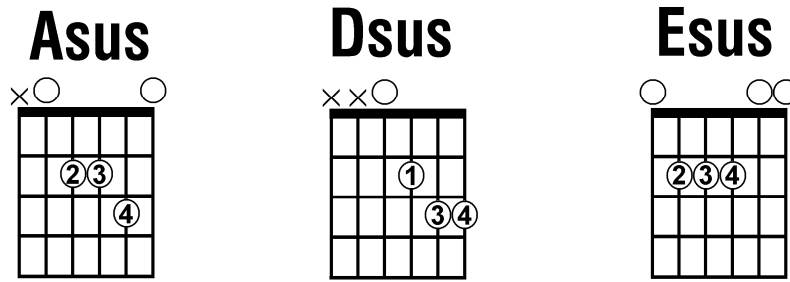
3. **Em7 D Em7 B7**  
Down Up Up

4. **C Am7 Dm7 G7**  
Down Up Up

5. **G Em7 Am7 D**  
Down Down Up

6. **Dm7 A Dm7 Am7**  
Down Up Down Up

# Open Suspended Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Try not to hesitate between chord changes.

1. **D Dsus D Dsus**

2. **D Dsus D Dsus E Esus**

3. **A Asus A Asus A Asus**

4. **A Asus E Esus**

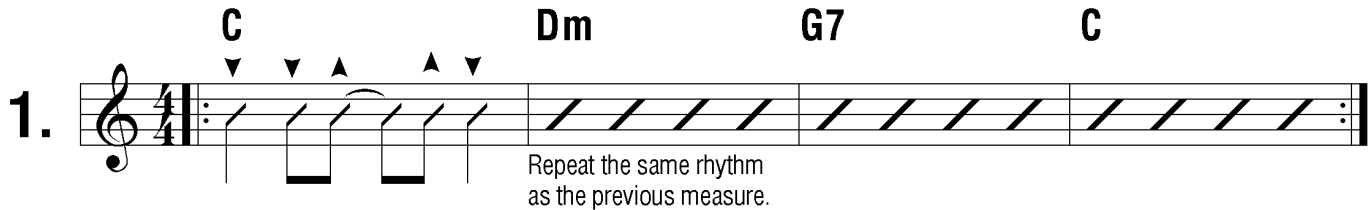
5. **D Dsus D Dsus E Esus E Esus**

6. **D Asus A A Esus E**

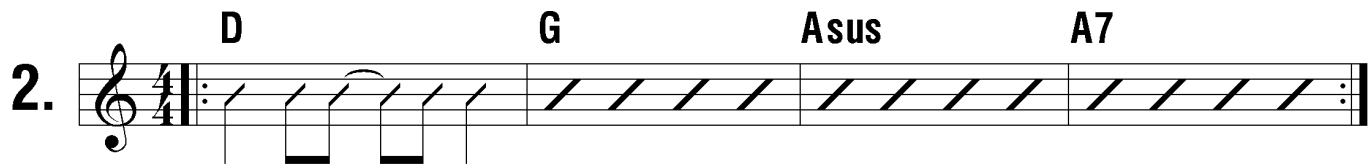
This exercise changes chords on the up strum.

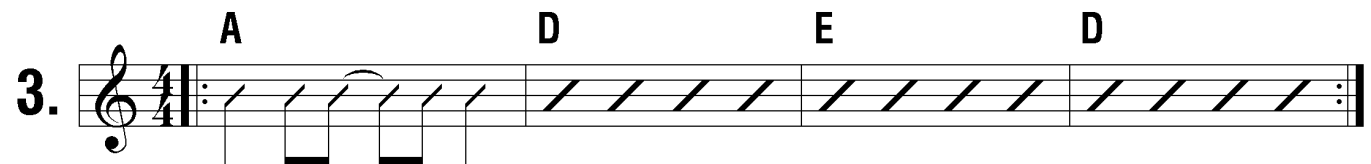
# Strumming Pattern #1 Practice

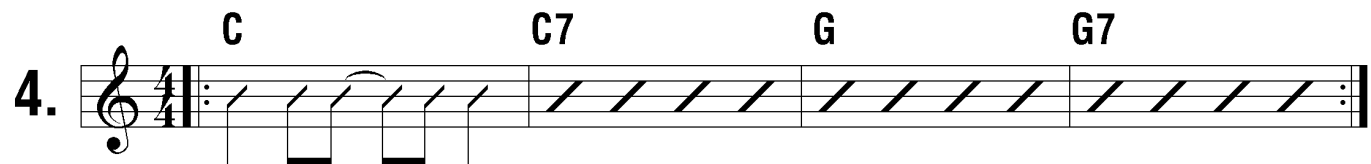
This exercise gives you helpful practice on the first strumming pattern described at the bottom of page 38 in the Learn and Master Guitar Lesson Book. Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Continue the same strumming pattern for each measure.

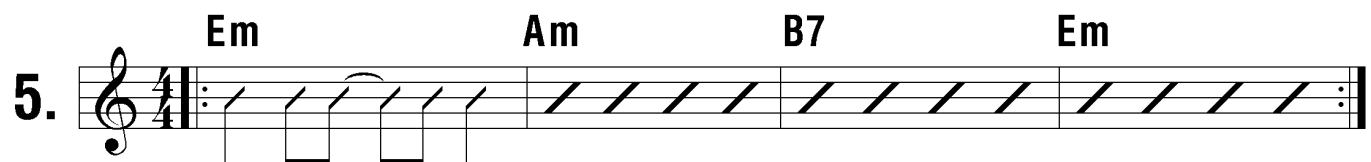
1. 

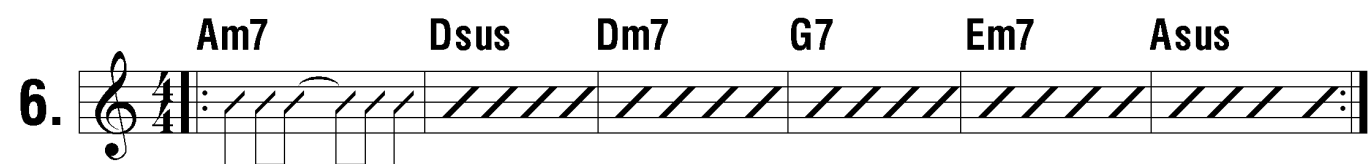
Repeat the same rhythm as the previous measure.

2. 

3. 

4. 

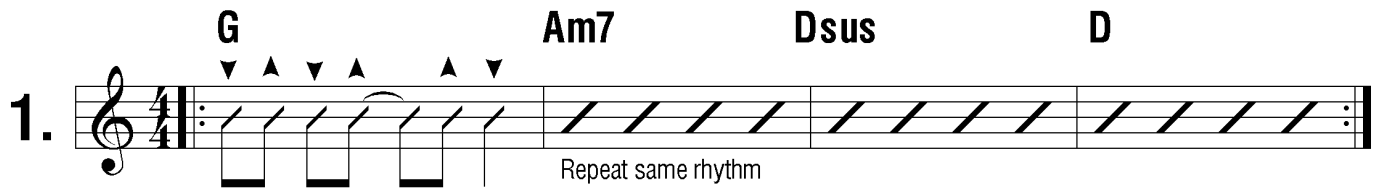
5. 

6. 

# Strumming Pattern #2 Practice

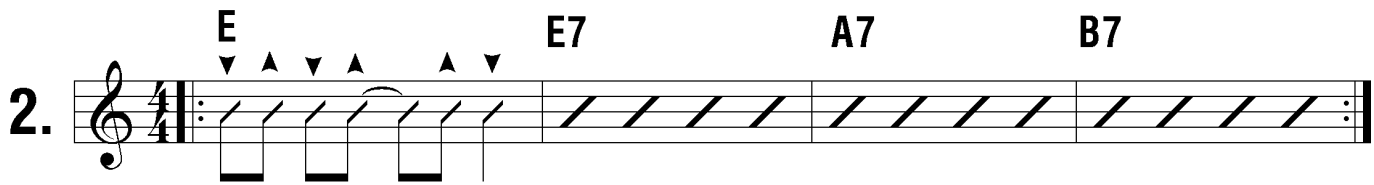
This exercise gives you helpful practice on the second strumming pattern described at the bottom of page 38 in the Learn and Master Guitar lesson book. Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Continue the same strumming pattern for each measure.

1. **G** **Am7** **Dsus** **D**

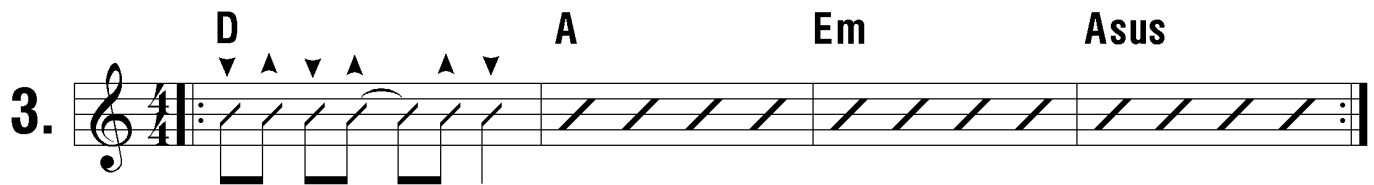


Repeat same rhythm

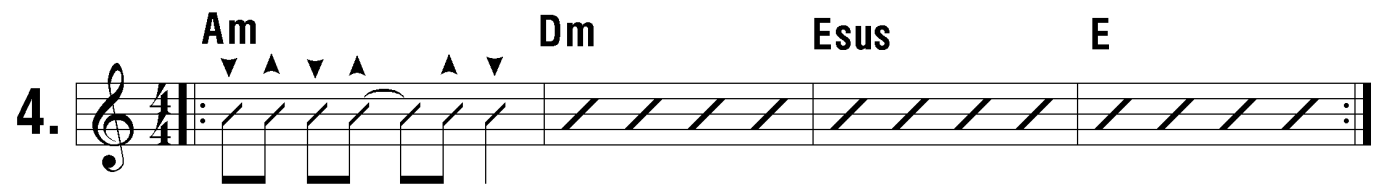
2. **E** **E7** **A7** **B7**



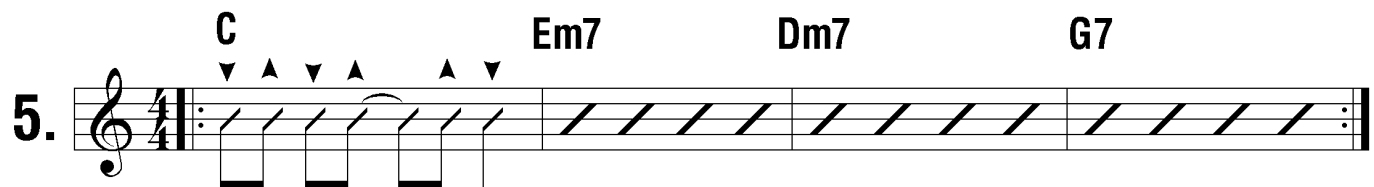
3. **D** **A** **Em** **Asus**



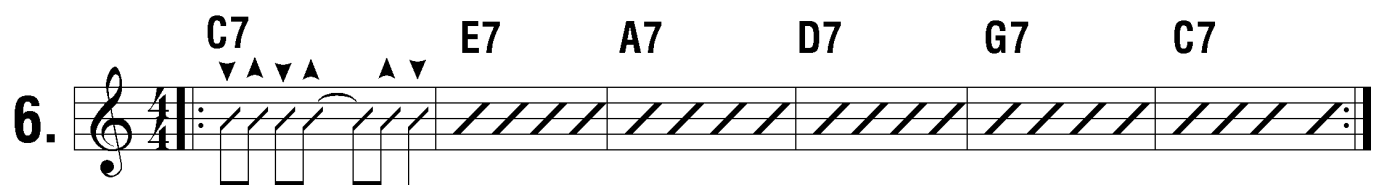
4. **Am** **Dm** **Esus** **E**



5. **C** **Em7** **Dm7** **G7**

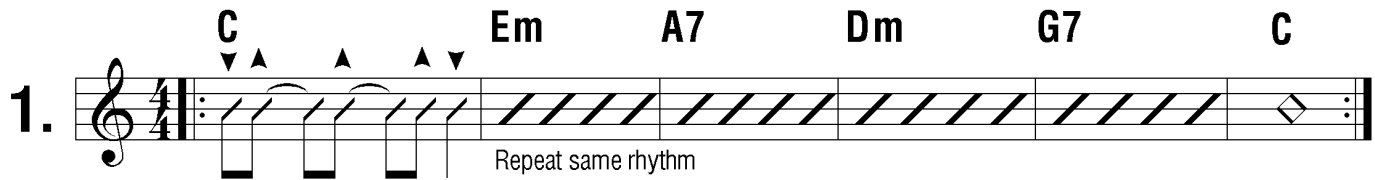


6. **C7** **E7** **A7** **D7** **G7** **C7**

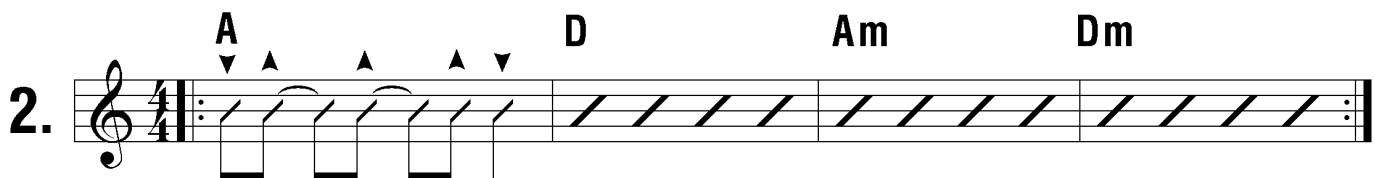


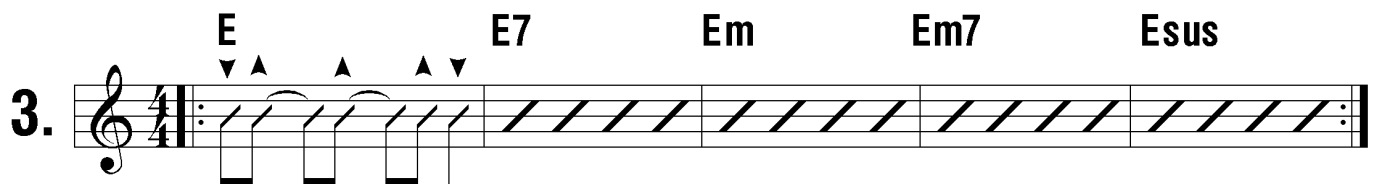
# Strumming Pattern #3 Practice

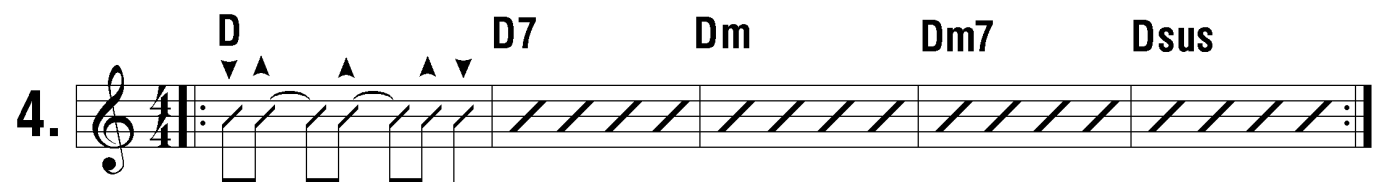
This exercise gives you helpful practice on the third strumming pattern described at the bottom of page 38 in the Learn and Master Guitar Lesson Book. Make sure your fingers are in the proper place and that all strings sound out clearly. Play the correct number of strings for each chord. Watch your strumming pattern carefully. Your hand should always be going in a steady up-down, up-down motion. Continue the same strumming pattern for each measure.

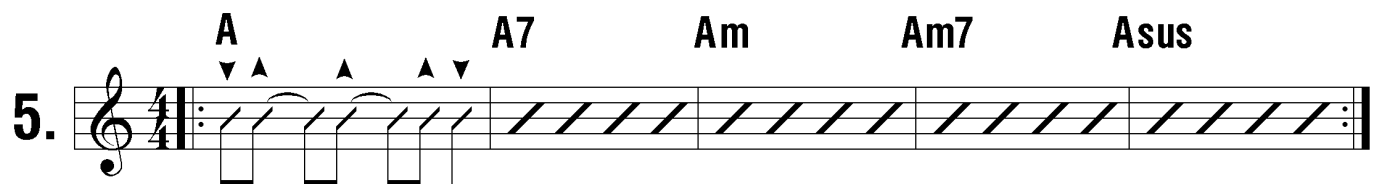
1. 

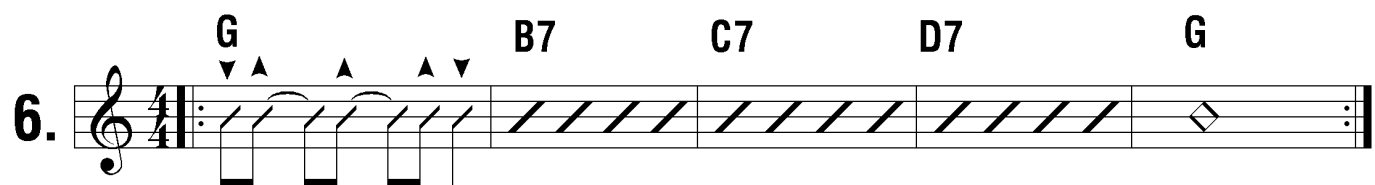
Repeat same rhythm

2. 

3. 

4. 

5. 

6. 

# SESSION 7 – Barre Chords on the 6th String

## Bonus Resources

*If a composer could say what he had to say in words he would not bother trying to say it in music.*

– Gustav Mahler (1860-1911), *Classical composer & conductor*

### Key Concepts

Half Steps & Whole Steps  
Notes on the Sixth String  
Sixth String Barre Chords  
Major Scales

### Skills Gained in this Session

Musically Understanding Half & Whole Steps  
The Ability to Move Around on the Sixth String  
Memorization of the 5 Sixth String Barre Chord Forms  
Understanding How Major Scales Are Formed



### Session Overview

In this session the concept of a moveable chord form is introduced. Up until this point in the course, all of the chords covered have included an open string. **Chords that do not include an open string can be moved to various places on the guitar neck.** This allows one chord form to work in any key depending on where you put the chord form on the neck of the guitar. All of the notes on the entire neck on the sixth string can be used as the root of these new moveable forms.

All of the chord forms discussed in this session involve the use of one finger covering more than one string. These are called “barre” chords. The addition of this new “barre” creates some new physical challenges to most players. **It will take some time to develop the first finger strength that barre chords require.** Most players attempt barre chords and after not doing so well on their first few attempts give up on them not realizing that it takes a few days or a week or two to physically develop the muscles needed for barre chords. Don’t be discouraged if barre chords sound bad at first. Give your hand some time to develop the strength needed and soon they will be sounding nice and strong.

This session also introduces some very important concepts on how music works – starting with the Major Scale. Major scales are the foundation from which most music is built. **Major scales are to music what words are to an author.** Scales are the brick and mortar from which we will use to make music. It is important to understand what a major scale is before trying to play it. Many worksheets are given in the lesson book, and even more in the bonus materials, to give you the practice you will need to learn these scales effectively. You will eventually need to put these scales to memory, so it is a good idea to print multiple copies of these pages. Then you can fill them out over and over again.

This session presents two new worlds of guitar playing – Barre Chords and Music Theory. This is a good session to take your time studying. Don’t rush through this session because the rest of the course is built on the material you learn on its pages.

Keep up the great work!

*Barre chords are chords that can be moved to any place on the guitar neck.*

*Barre chord forms can be played in any key.*

*Many players give up on barre chords too soon, not realizing their breakthrough is just a few days away.*





## Tips for Successful Learning

- **Allow Time for Your Muscles to Develop.** It's going to take some time for your hand to develop the strength and flexibility needed to play barre chords successfully. If the sound is “buzzy” when you play that is an indication there is not enough pressure being put against the string. Practice these buzzy barre chords a little bit each day and slowly you will notice them becoming clearer and clearer. The sound of barre chords will blossom as hand strength increases.
- **Start to Memorize Your Scales.** You will need to know these major scales at a moment's notice. Eventually, they will need to be memorized just like a child learns the multiplication table. Solve the worksheets in the book. Don't just solve them once; solve them over and over again until you know the answer faster than you can write it. For the time being, sit down every time you practice and figure out the 12 major scales. At first it will take you 15 minutes or so, then after a few days you will be down to 6 or 7 minutes. And eventually you will be able to fill them out in a matter of a couple of minutes.



## You're Ready to Move On

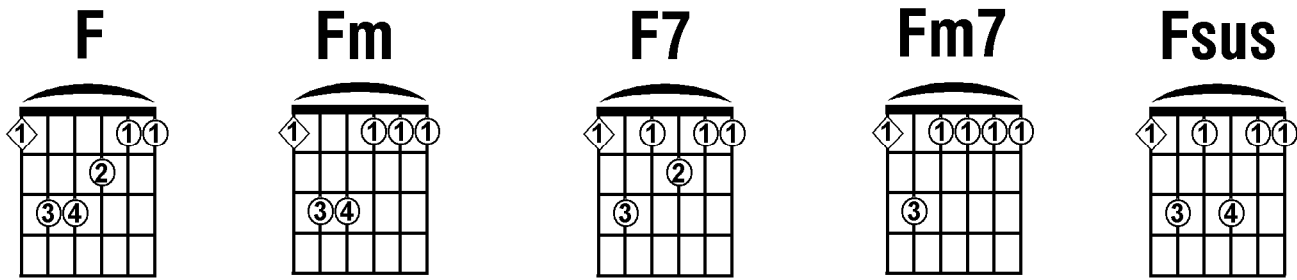
- All of the barre chord exercises on page 44 in the lesson book and in the bonus resources can be played smoothly at 72 bpm.
- The notes and chords to “Home on the Range” & “Yellow Rose of Texas” can be played at 84 bpm.
- You have completed all of the major scale worksheets in the lesson book and in the bonus resources.

## Closing Thought – Don't Tune Out, Dig In



*Many people start to tune out when anyone starts talking about learning how music works with a little bit of music theory. I use music theory every time I play. It doesn't matter whether I am trying to work out a solo when playing on stage or finding ways to bring life to a boring sounding chord progression in the studio, knowing how music works and fits together is vital to being a good musician. Knowing a bit of music theory takes music from the esoteric to the concrete. If I know how music fits together, I don't have to guess to find what notes sound good. I can just figure out which notes are going to work and what will ultimately sound good. I encourage you to dig in to learning your scales. Yes, it takes work. But you are going through all of this to become a better guitar player – to learn more than you knew before – and knowing a little bit about how music works will be a key that unlocks a lot of musical understanding for you. Keep up the great work!*

# Sixth String Barre Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Strum all six strings for each down strum. Watch your strumming pattern. Your hand should always be going in a steady up-down, up-down motion. Keep your first finger straight and your wrist low and forward on your fretting hand.

1.

2.

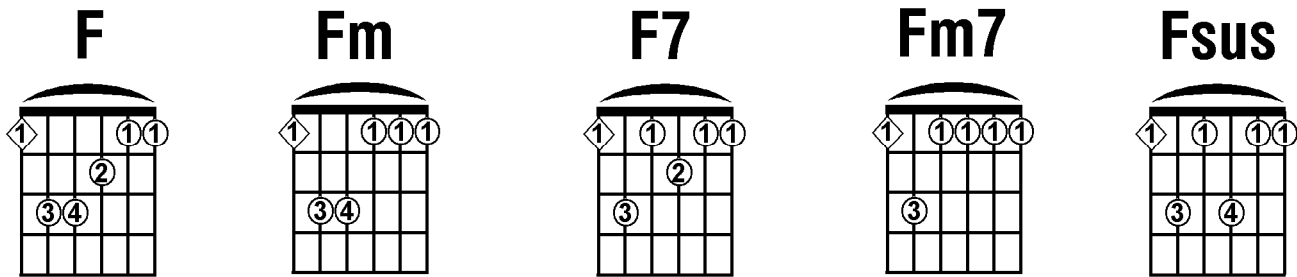
3.

4.

5.

6.

# More Sixth String Barre Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Strum all six strings for each down strum. Watch your strumming pattern. Your hand should always be going in a steady up-down, up-down motion. Keep your first finger straight and your wrist low and forward on your fretting hand.

1. **F** **B $\flat$**  **Csus** **C7**  
Repeat same rhythm

2. **B $\flat$**  **Gm7** **Cm7** **F7**

3. **Fm** **B $\flat$ m** **Fm7** **C7**

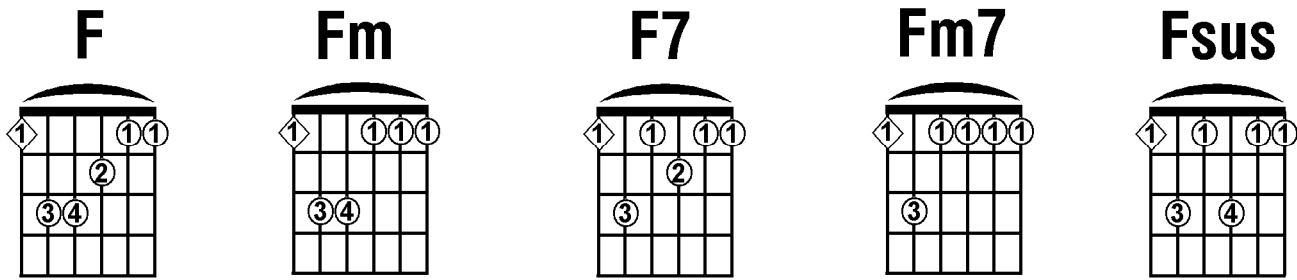
4. **G** **Am** **G** **F** **G**

5. **A** **F $\sharp$ m7** **Bm7** **A**

6. **B7** **F $\sharp$ sus** **B7** **F $\sharp$ sus**

The image shows six musical staves, each with a 4/4 time signature and a treble clef. Each staff contains a sequence of chords and strumming patterns. Staff 1: F (down), Bb (up), Csus (down), C7 (up). Staff 2: Bb (down), Gm7 (up), Cm7 (down), F7 (up). Staff 3: Fm (down), Bbm (up), Fm7 (down), C7 (up). Staff 4: G (down), Am (up), G (down), F (up), G (down). Staff 5: A (down), F#m7 (up), Bm7 (down), A (up). Staff 6: B7 (down), F#sus (up), B7 (down), F#sus (up). Strumming patterns are indicated by triangles above the notes, and some chords are indicated by a diamond symbol.

# Even More Sixth String Barre Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Use open chords when you can and barre chords on the rest.

1. 1. **F** **B $\flat$**  **C** **C7**  
Repeat same rhythm (use open chord forms)

2. 2. **Dm** **G7** **Cm** **F7**

3. 3. **Am** **F** **E7** **F** **Esus** **E**

4. 4. **F** **C** **Gm7** **C7** **F** **C** **F** **C** **F**

5. 5. **B $\flat$ 7** **G7** **Cm7** **Fsus**

6. 6. **Bm** **E7** **Am** **D7** **Gm** **C7** **F** **B $\flat$**  **F**

# Major Scales Worksheet

Fill in the major scale notes following the whole step half step major scale interval pattern. Determine the number of different sharps and flats for each scale. List the sharps or flats used in each scale in the proper order. Completing this worksheet numerous times helps build the necessary memory recognition of these major scales.

✓ Check your answers with the Answer Key on page 163.

*How many sharps (#) or flats (b)?*

*What are they?*

*Whole Whole Half Whole Whole Whole Half*

C    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

**The following scales all contain SHARPS.**

G    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

D    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

A    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

E    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

B    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

F#    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

**The following scales all contain FLATS.**

F    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

Bb    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

Eb    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

Ab    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

Db    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

Gb    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_\_\_    \_\_\_\_\_

# Major Scales Mixed Worksheet

The order of the scales is mixed between flat and sharp major scales. Fill in major scale notes following the whole step half step major scale interval pattern. Determine the number of different sharps and flats for each scale. List the sharps or flats used in each scale in the proper order.

✓ Check your answers with the Answer Key on page 164.

	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>Whole</i>	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>How many sharps (#) or flats (b)?</i>	<i>What are they?</i>
C	___	___	___	___	___	___	___	_____	_____
Bb	___	___	___	___	___	___	___	_____	_____
D	___	___	___	___	___	___	___	_____	_____
Ab	___	___	___	___	___	___	___	_____	_____
E	___	___	___	___	___	___	___	_____	_____
Gb	___	___	___	___	___	___	___	_____	_____
F#	___	___	___	___	___	___	___	_____	_____
Db	___	___	___	___	___	___	___	_____	_____
A	___	___	___	___	___	___	___	_____	_____
Eb	___	___	___	___	___	___	___	_____	_____
B	___	___	___	___	___	___	___	_____	_____
F	___	___	___	___	___	___	___	_____	_____
G	___	___	___	___	___	___	___	_____	_____

# Major Scale Table Worksheet

Fill in the major scale notes on the following table. Remember, the naturally occurring half steps are between E-F and B-C. Refer to the major scale pattern given at the top of the table for help.

✓ Check your answers with the Answer Key on page 165.

Whole Step      Whole Step      Half Step      Whole Step      Whole Step      Whole Step      Half Step

<b>C</b>	<b>D</b>						
<b>F</b>		<b>A</b>					
<b>B<sub>b</sub></b>			<b>E<sub>b</sub></b>				
<b>E<sub>b</sub></b>				<b>B<sub>b</sub></b>			
<b>A<sub>b</sub></b>					<b>F</b>		
<b>D<sub>b</sub></b>						<b>C</b>	
<b>G<sub>b</sub></b>							<b>G<sub>b</sub></b>
<b>F<sub>#</sub></b>						<b>E<sub>#</sub></b>	
<b>B</b>					<b>G<sub>#</sub></b>		
<b>E</b>				<b>B</b>			
<b>A</b>			<b>D</b>				
<b>D</b>		<b>F<sub>#</sub></b>					
<b>G</b>	<b>A</b>						

# The Ultimate Major Scale Mix Up

Fill in the major scale notes on the following table. The order of the scales has been mixed up. Each scale will have one note given in a specific place in the major scale pattern. Given the one starting clue you should be able to fill in the rest of the scale by following the major scale pattern given at the top of the table. Remember, the naturally occurring half steps are between E-F and B-C. Good luck!

✓ Check your answers with the Answer Key on page 166.

*Whole Step*      *Whole Step*      *Half Step*      *Whole Step*      *Whole Step*      *Whole Step*      *Half Step*

				<b>F</b>			
		<b>F#</b>					
						<b>E</b>	
<b>B</b>							
						<b>D</b>	
		<b>E</b>					
				<b>Db</b>			
		<b>G#</b>					
						<b>F#</b>	
							<b>Db</b>
	<b>B</b>						
					<b>D#</b>		
			<b>Db</b>				



# SESSION 8 – Barre Chords on the 5th String

## Bonus Resources

*Play your music with unashamed passion and feeling; tempered and strengthened with the forge of musical understanding and knowledge.*

### Key Concepts

Notes on the Fifth String  
Fifth String Barre Chords  
Keys & Key Signatures

### Skills Gained in this Session

Locating All of the Notes on the Fifth String  
Memorization of the 5 Fifth String Barre Chord Forms  
Understanding Keys & Key Signatures  
Determining a Key from the Key Signature



### Session Overview

In this session, the concept of barre chords is transferred to the fifth string. Five new chord forms based off of the fifth string are introduced. These will be used in conjunction with the sixth string barre chords that were learned last session. Both of these sets of moveable chords will comprise the basic chord capability to play in any key. **By mastering barre chords, you are no longer “bound” to the common, open, “guitar-friendly” keys of C, G, D, A and E.**

Barre chords generally work best up until about the 8th fret. After that, they get pretty hard to reach. So it is good to get used to using either the 6th or the 5th string forms and constantly switch between these forms as needed. If one form gets too high on the neck, then I switch to the other form. **Generally, you want to keep chords in the same vicinity of each other on the neck so that you are not jumping all over the neck.**

Keys and key signatures are introduced based off of the major scales learned last session. This gradual step by step understanding of scales and keys is leading you to the place of being able to look at a chord and immediately know what notes are in that chord. Many worksheets are given in the lesson book and in the bonus resources to help you learn key signatures. The bottom line of key signatures is that they must be memorized. **Once you can correctly and almost instantaneously match the 12 keys with their key signatures then all of the rest of the music theory in this book will fall into place.**

The ability to look at a piece of music and determine the key is a skill that you will use every time you need to play, or accompany, or solo over any piece of music you may come across. It is one of the most useful skills any musician should know. The content in this session may not be the “flashiest” aspects of guitar playing, but it is the very foundation of musical understanding that will put you above the average guitar player who only knows how to play G, C and D. Keep Learning and Growing!

*Fifth and sixth string barre chords can be used interchangeably in a progression.*

*The bottom line of keys & key signatures is that they must be memorized.*

*Take the time to learn the 12 keys and their 12 key signatures.*

**Free Downloadable Resources. Discussion Board. Chat. Personal Profiles.**

**[community.legacylearningsystems.com](http://community.legacylearningsystems.com)**



## Tips for Successful Learning

- **Practice Jumping Between 5<sup>th</sup> & 6<sup>th</sup> String Barre Forms.** You now have two places to play these barre chords. Try to pick some chords and play them in both places. Take a G7 and play it first on the 6th string and then on the 5th string. Or play a Cm7 on the 5th string and then on the 6th string. Both of these groups of chords will be used interchangeably in real music so get used to the idea of being able to play a chord in more than one place.
- **Learn Your Keys & Key Signatures.** This is one of those special places in the course that people say “I wish I would have spent a little extra time learning the keys and key signatures.” Do the worksheets. Work with the flashcards. All you need is to be able to put those 12 different key signatures to memory and everything else that is coming will fall into place. Take some time to do this. You’ll be glad you did.
- **Play with Other Musicians.** Now that you have learned all of your notes and the basic open and barre chords you have the skills to keep up with other musicians. Here is a good place to look around and to try to find an outlet for your playing. Whether it is jamming with friends or playing at church or a local jam session, start looking for opportunities to play with other musicians. It will be the greatest learning experience for you.



## You’re Ready to Move On

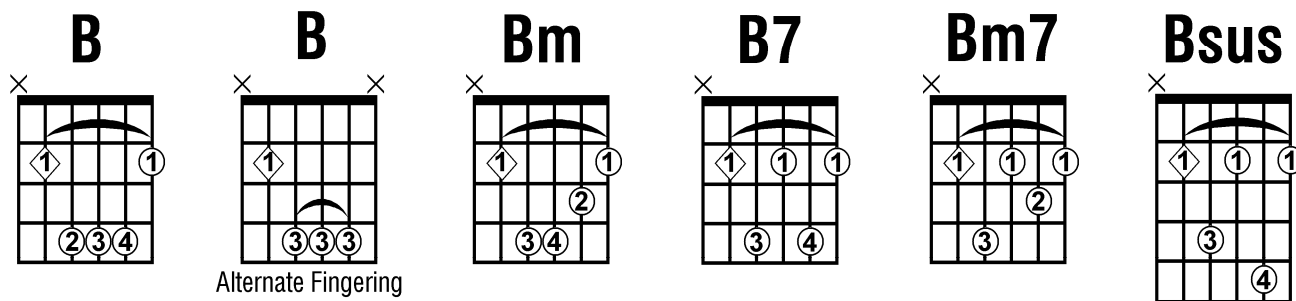
- You can play all of the 5th & 6th string barre chord forms interchangeably in any key all over your guitar.
- You can play the Fifth String Barre Chord Exercises on pages 48-49 in the lesson book at 72 bpm with good sounding, clear barre chords.
- You have completed all of the key and key signature worksheets in the lesson book and in the bonus resources.

## Closing Thought – Being a Musician



*You are well on your way to becoming a musician. You may not think of yourself as one yet. But you are steadily gaining the skills you need to get you there. Being a musician is a wonderful thing. Playing music is a blast and it will bring you a lot of joy. Nobody ever regrets being a musician. It is a worthwhile investment of your time and effort. I have played guitar in arenas with more people than I could see and I have played guitar in my kid’s classroom at school and I have played my wife to sleep with my guitar as she lay in the intensive care unit at the hospital. Bringing music into places is what we do. It is who we are.*

# Fifth String Barre Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Strum all five strings for each down strum and be careful not to hit the sixth string. Your hand should always be going in a steady up-down, up-down motion. Keep your first finger straight and your wrist low and forward on your fretting hand.

1. **Bm7** **Cm7** **Dm7**

2. **B7** **C7** **D7** **C7** **B7**

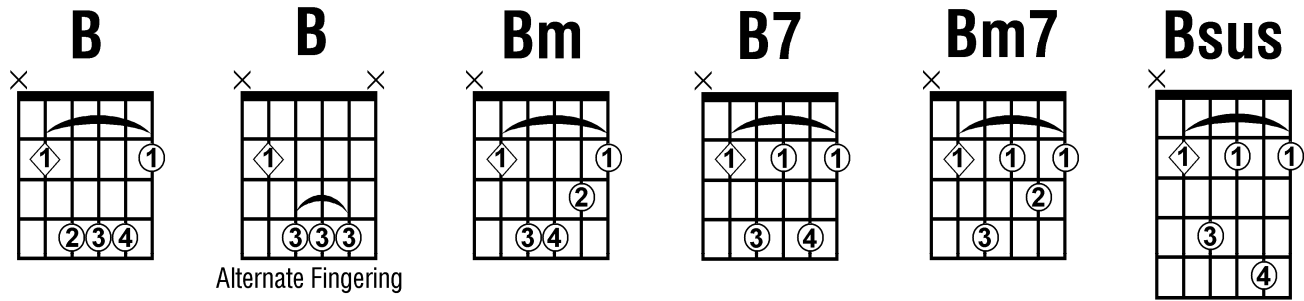
3. **F** **C** **D** **C#** **C** **B**

4. **F** **Dm** **Csus**

5. **D7** **Dsus** **D7** **Dsus**

6. **Cm7** **F7** **B<sub>b</sub>sus** **B<sub>b</sub>**

# More Fifth String Barre Chords



Make sure your fingers are in the proper place and that all strings sound out clearly. Strum all five strings for each down strum and be careful to not hit the sixth string. Your hand should always be going in a steady up-down, up-down motion. Keep your first finger straight and your wrist low and forward on your fretting hand.

1. **D** **Bm** **B<sup>b</sup>** **C**  
Repeat same rhythm

2. **B<sup>b</sup>7** **Cm7** **E<sup>b</sup>7** **Fsus**

3. **Fm** **C7** **B<sup>b</sup>m** **C7**

4. **Cm7** **B<sup>b</sup>** **Fm7** **G7**

5. **E<sup>b</sup>** **Cm** **B<sup>b</sup>sus** **B<sup>b</sup>7**

6. **Em** **D** **C** **Bsus** **B**

# Mixed Open and Barre Chords

You can mix open chords, 6th string barre chords and 5th string barre to play these exercises. Where the chord can be played open, use an open chord. Use fifth or sixth string barre chords for the rest. Watch your rhythms carefully. Make sure your fingers are in the proper place and that all strings sound out clearly.

1. **E C#m A B7**  
**G#m C#7 F#m B7 E**

2. **D Bm7 C G D**

3. **Cm B $\flat$  Fm Cm B $\flat$  Fm**

4. **F7 B $\flat$ 7 C $\text{sus}$  C7**

**B $\flat$ 7 A7 A $\flat$ 7 F7 B $\flat$ 7 F**

5. **E $\flat$  D D $\flat$  C7 F7 B $\flat$ 7 E $\flat$**

# Keys & Key Signatures Worksheet

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

✓ Check your answers with the Answer Key on page 167.

- 1) What key has 4 sharps in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 2) What key has 3 flats in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 3) What key has 2 sharps in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 4) What key has 4 flats in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 5) In the key of Bb, what note(s) are sharped/flatted? \_\_\_\_\_
- 6) In the key of G, what note(s) are sharped/flatted? \_\_\_\_\_
- 7) In the key of C, what note(s) are sharped/flatted? \_\_\_\_\_
- 8) In the key of E, what note(s) are sharped/flatted? \_\_\_\_\_
- 9) In the key of Eb, what note(s) are sharped/flatted? \_\_\_\_\_
- 10) What key has 2 flats in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 11) What key has 5 flats in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 12) What key has 1 sharp in its key signature? \_\_\_\_\_ What is it? \_\_\_\_\_
- 13) What key has 3 sharps in its key signature? \_\_\_\_\_ What are they? \_\_\_\_\_
- 14) If the key signature has an F# and a C# in it, what's the key? \_\_\_\_\_
- 15) If the key signature has a Bb, Eb, Ab, and a Db, what's the key? \_\_\_\_\_
- 16) If the key signature is Bb and Eb, what's the key? \_\_\_\_\_
- 17) If the key signature is F#, C#, G#, and D#, what's the key? \_\_\_\_\_
- 18) If the key signature is Bb, Eb, Ab, Db, Gb, and Cb, what's the key? \_\_\_\_\_

# Determining a Key from a Key Signature

There are two simple rules to help you determine a key from the key signature written on a piece of music.

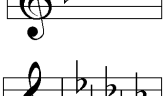
**For Keys with Sharps:** The key is one half step UP from the last sharp in the key signature.

*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, then the next to last flat is Eb. So, the key is Eb. Remember, if the key signature has only one flat then the key is F.*

✓ Check your answers with the Answer Key on page 168.

	<u>Key Signature</u>	<u>What's the Key?</u>
1)		_____
2)		_____
3)		_____
4)		_____
5)		_____
6)		_____
7)		_____
8)		_____
9)		_____
10)		_____
11)		_____
12)		_____
13)		_____

# Major Scales & Key Signatures List

STOP! Do yourself a favor. Take a few minutes and put these important things to memory. If you don't think you need to, then you will constantly be turning back to this page to remind yourself of how many sharps or flats a particular key has. The concepts after this are all based on the fact that you know the key signatures to all of the keys from memory.

<u>Key</u>	<u>Key Signature</u>	<u>Major Scale</u>
<b>C</b>	 No sharps or flats	C D E F G A B C
<b>F</b>	 Bb	F G A Bb C D E F
<b>Bb</b>	 Bb, Eb	Bb C D Eb F G A Bb
<b>Eb</b>	 Bb, Eb, Ab	Eb F G Ab Bb C D Eb
<b>Ab</b>	 Bb, Eb, Ab, Db	Ab Bb C Db Eb F G Ab
<b>Db</b>	 Bb, Eb, Ab, Db, Gb	Db Eb F Gb Ab Bb C Db
<b>Gb</b>	 Bb, Eb, Ab, Db, Gb, Cb	Gb Ab Bb Cb Db Eb F Gb
<b>G</b>	 F#	G A B C D E F# G
<b>D</b>	 F#, C#	D E F# G A B C# D
<b>A</b>	 F#, C#, G#	A B C# D E F# G# A
<b>E</b>	 F#, C#, G#, D#	E F# G# A B C# D# E
<b>B</b>	 F#, C#, G#, D#, A#	B C# D# E F# G# A# B
<b>F#</b>	 F#, C#, G#, D#, A#, E#	F# G# A# B C# D# E# F#

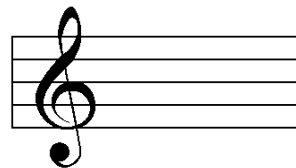


# Keys & Key Signature Flashcards

Learning all of the keys and their matching key signatures can seem like a daunting task. Here is a simple way to put these important pieces of information to memory. Copy this page and cut out the 13 flashcards. Fold each card along the dotted line. You can put a piece of tape along the other side to close up the edges to make one solid card.

On one side is the key and on the other side is the key signature. When you have a free moment, take these cards out and work on memorizing these keys and key signatures. In about a week, you should have them memorized. For the rest of your musical life, you will use this information. Everything from this point forward in the course is based on the fact that you have put these keys and key signatures to memory.

**The Key of C**



**No Sharps or Flats**

**The Key of F**



**1 Flat  
Bb**

**The Key of Bb**



**2 Flats  
Bb, Eb**

## The Key of Eb



**3 Flats**  
**Bb, Eb, Ab**

## The Key of Ab



**4 Flats**  
**Bb, Eb, Ab, Db**

## The Key of Db



**5 Flats**  
**Bb, Eb, Ab, Db, Gb**

## The Key of Gb



**6 Flats**  
**Bb, Eb, Ab, Db, Gb, Cb**

## The Key of G



**1 Sharp**  
**F#**

## The Key of D



**2 Sharps**  
**F#, C#**

## The Key of A



**3 Sharps**  
**F#, C#, G#**

## The Key of E



**4 Sharps**  
**F#, C#, G#, D#**

## The Key of B



**5 Sharps**  
**F#, C#, G#, D#, A#**

## The Key of F#



**6 Sharps**  
**F#, C#, G#, D#, A#, E#**

# SESSION 9 – The Secret to Great Strumming

## Bonus Resources

*Is it not strange that sheep's guts should hale souls out of men's bodies?*

- William Shakespeare (referring to the gut strings of a stringed instrument)

### Key Concepts

Strumming with Eighth Notes

Strumming with Ties

Intervals

### Skills Gained in this Session

Proper Strumming Technique

Familiarity with Strumming Rhythms

Understanding Types of Intervals

Understanding Naming of Intervals



### Session Overview

This session covers two major guitar playing ideas. The first is the physical task of strumming the guitar. The second is a musical understanding issue involving intervals. Both are critical aspects to know as a growing guitar player.

Strumming is a skill that comes naturally for some people and for others it can be learned with a little effort. **Building good strumming technique involves holding your pick firmly, keeping a loose wrist and using a flicking motion in your hand and wrist.** The second key element is to keep the arm motion in a consistent, fluid down-up cycle only putting the pick to the strings when you need to strum. As you speed up, don't tense up your arm. In order to strum fast you need to be loose. When strumming down strokes, the pick hits all of the strings needed. But when strumming back on the up stroke the pick only hits a few of the strings. **Once you learn the initial arm motion of strumming, it is a good idea to work with a metronome to develop a steady strumming flow.**

The concept of intervals is the next step in our process of learning how music works. Intervals are the distance between two notes. **Intervals are divided into two groups – Diatonic and Harmonic.** Diatonic means "within the major scale." Harmonic refers to intervals that have been raised or lowered from their natural major scale position. There is a chart in the bonus resources to help you visualize how these intervals are named. This naming of intervals, while confusing at first, is the first steps into identifying chords by their structure.

In this session, you are beginning to move from learning just the basics about guitar. This course is starting to shift from learning guitar to mastering guitar. Almost any guitar player knows the basic information in the sessions before this one. It is from this session on that is the information that will bring your playing and understanding to a higher level than that of the average guitar player.

Keep up the great work!

*The secret to great strumming is...*

*KEEP YOUR HAND GOING.*

*The most important thing for you to take away from this session is to get into the "flow" of a consistent Down-Up arm motion when strumming.*

*Learning how to identify intervals by their proper name is the first steps to understanding how chords are formed.*



## Tips for Successful Learning

- **Work on the Strumming Rhythms Slowly at First.** Working on the strumming rhythms slowly will help you develop a “feel” for the strumming patterns. Once you can play them slowly then gradually increase the tempo on your metronome and try them faster. Many players jump into playing these strumming patterns too quickly before they have developed a smooth motion with it, and their strumming sounds choppy and uneven. Developing a smooth strumming motion is more important at this stage than playing every strumming rhythm perfectly. Start slow and gradually build up your speed.
- **Practice, Practice, Practice Naming Intervals.** Practice naming intervals as you are going about your day- as you are driving to work, or doing something else. The goal is for these to be recalled relatively instantly so take these few weeks to concentrate on learning them. Fill out the worksheets in the lesson book and in the bonus resources. Do them again and again until you can fill them out as fast as you can write. Get used to calling intervals by their names. These are skills that you are going to need to have in your toolkit as we move toward understanding chords and knowing what notes sound good when soloing.



## You're Ready to Move On

- You can play all of the strumming exercises on pages 52-53 of your lesson book and those in the bonus resources at 80 bpm. *The suggested tempos in these sections are slowly increased to keep you challenged on changing between chords quickly.*
- You can play “La Bamba” and “Blues in E”, notes and chords, at 92 bpm.
- You can play the “Wabash Cannonball”, notes and chords, at 112 bpm.
- You have completed all of the interval worksheets in the lesson book and in the bonus resources.

## Closing Thought – Putting Things in Perspective



*Creating music is not some mystical, esoteric you have to “feel” it sort of thing. There is reasoning behind it all. Yes, the end result is a beautiful tapestry of sound we call music. But what we are doing when we learn how music works is turning that beautiful tapestry over and seeing how all of the threads are connected and working together so that we can start understanding and making beautiful music on our own. I realize that making music is not about exercises. The exercises are just the tools to get the skills inside of you that you are going to need as you play music. The goal is not the exercise. The goal is the skill. This course is not meant to teach you all the songs you ever wanted to learn. The goal of this course is to turn you into a guitar player. Think of these exercises, worksheets and workshops as your daily musical workout at the gym. Once you are a guitar player with some real skills on your instrument, then you can go out and play whatever music you want to play. See you next time!*

# Strumming with Eighth Notes

Strum evenly with a smooth down and up motion. Remember to KEEP YOUR HAND GOING. Use the proper number of strings for each chord. The chords are intentionally easy so that you can focus on the strumming motion. Work with a metronome. Start slowly and build up to playing the exercises at 100 beats per minute. Notice that some exercises are in 4/4 time and some are in 3/4 time.

1. **Em**  


2. **G**  


3. **Em** **G**  


4. **C** **Am7** **C** **Am7**  


5. **D** **G** **Em** **A7**  

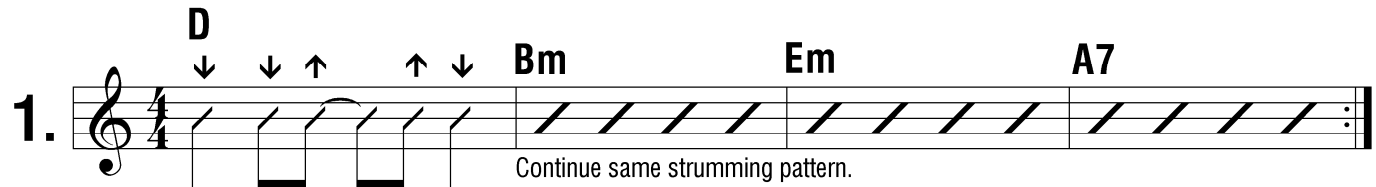

6. **E** **B7**  

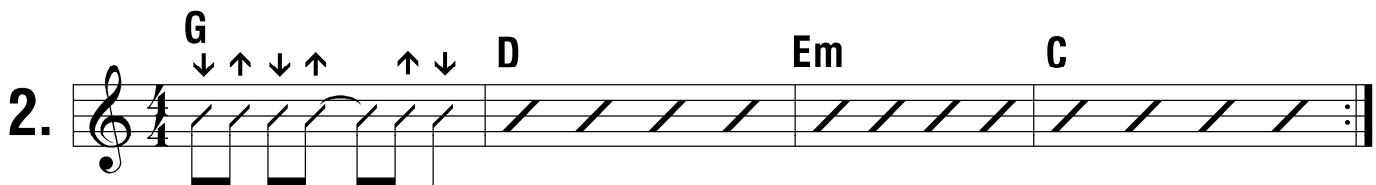

7. **G** **D7** **C**  

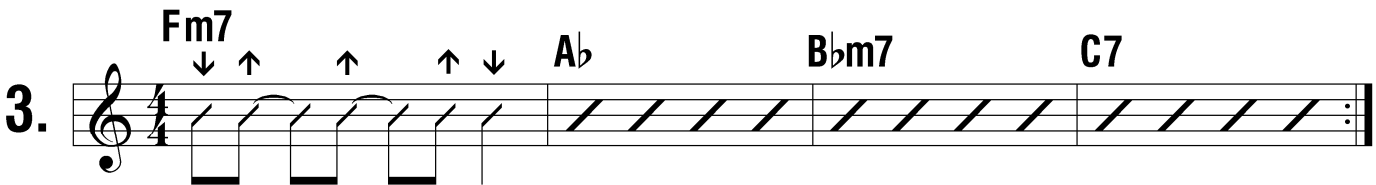

8. **F** **C7**  

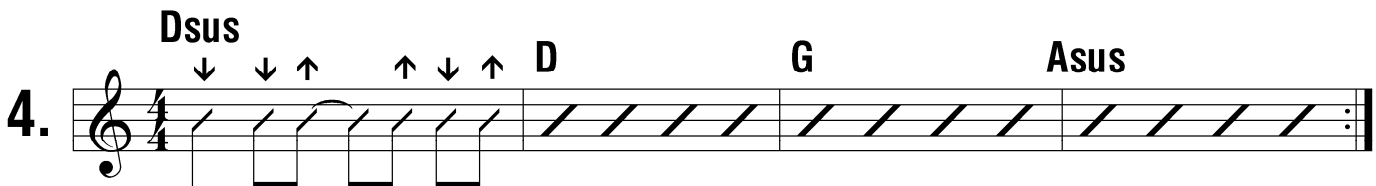

# Strumming with Eighth Notes & Ties

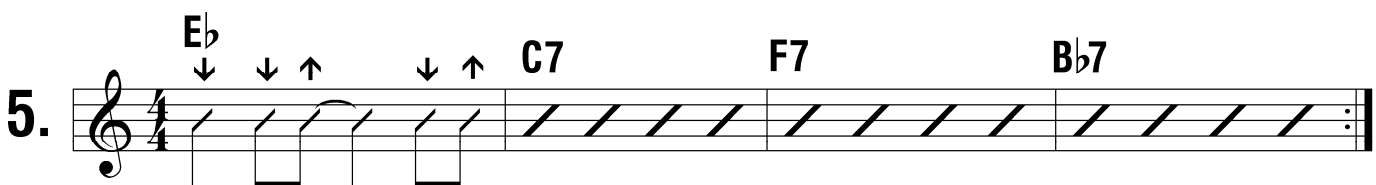
Strum evenly with a smooth down and up motion. Remember to KEEP YOUR HAND GOING. Use the proper number of strings for each chord. Use open chords when possible and use barre chords for the rest. Work with a metronome. Start slowly and build up to playing the exercises at 100 beats per minute.

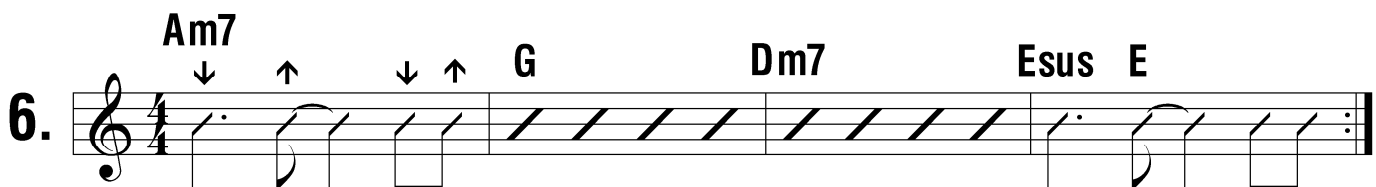
1.    
Continue same strumming pattern.

2. 

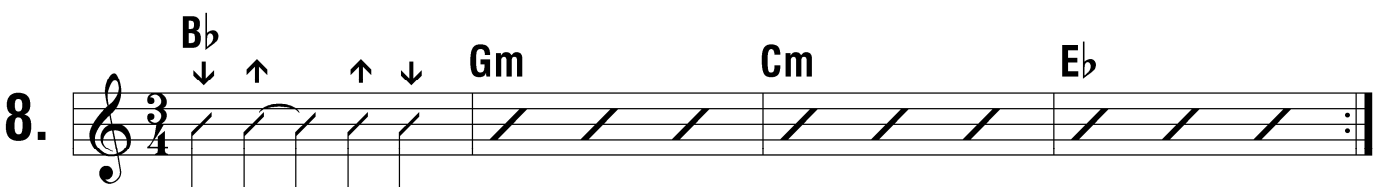
3. 

4. 

5. 

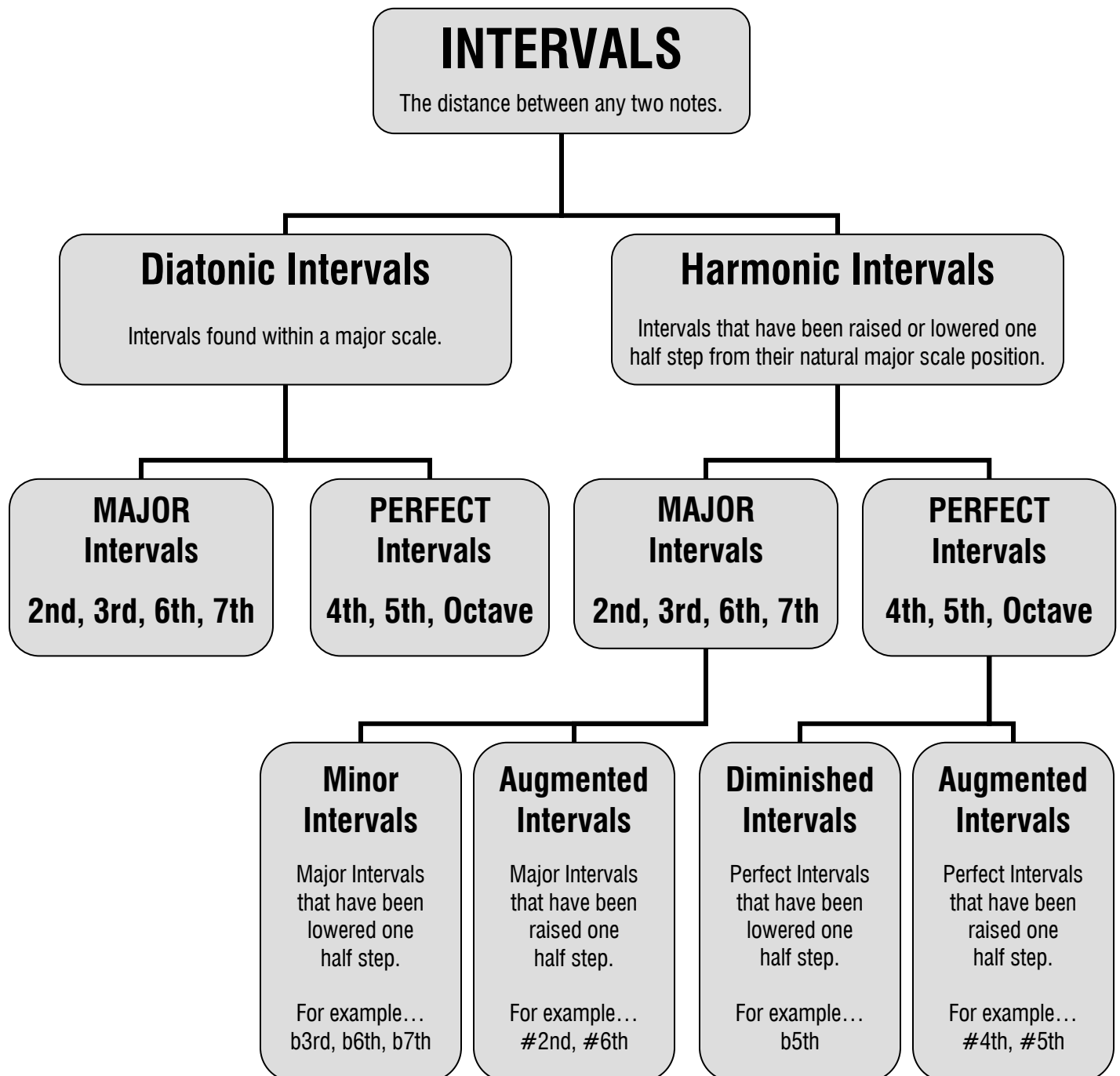
6. 

7. 

8. 

# *The Wonderfully Confusing World of Interval Naming*

Here is a chart to help you visualize the different categories of intervals. The names can be confusing at first but in time, they will help you understand how chords are formed. Referring to intervals correctly is a skill that serious guitar players understand. They know about “major 3rds”, “perfect octaves”, “minor sevenths”, and “diminished 5ths”.





# ***Diatonic Intervals Worksheet***

INTERVALS are the distance between two notes. DIATONIC refers to intervals found within the major scale. Use your knowledge of major scales and key signatures to fill in the correct note corresponding to the diatonic interval. Only scales that have a key signature up to three accidentals are used. These would be the C, F, G, Bb, D, Eb, & A scales.

✓ Check your answers with the Answer Key on page 169.

- |  |               |  |               |
|--|---------------|--|---------------|
| 1) In C, what is the 3 <sup>rd</sup> ?   | <u>  E  </u>  | 21) In A, what is the 7 <sup>th</sup> ?  | <u>      </u> |
| 2) In F, what is the 5 <sup>th</sup> ?   | <u>  C  </u>  | 22) In C, what is the 5 <sup>th</sup> ?  | <u>      </u> |
| 3) In G, what is the 2 <sup>nd</sup> ?   | <u>      </u> | 23) In F, what is the 4 <sup>th</sup> ?  | <u>      </u> |
| 4) In Bb, what is the 4 <sup>th</sup> ?  | <u>      </u> | 24) In G, what is the 5 <sup>th</sup> ?  | <u>      </u> |
| 5) In D, what is the 3 <sup>rd</sup> ?   | <u>      </u> | 25) In Bb, what is the 7 <sup>th</sup> ? | <u>      </u> |
| 6) The 7 <sup>th</sup> in Eb is          | <u>      </u> | 26) The 2 <sup>nd</sup> in D is          | <u>      </u> |
| 7) The 2 <sup>nd</sup> in A is           | <u>      </u> | 27) The 2 <sup>nd</sup> in Eb is         | <u>      </u> |
| 8) The 6 <sup>th</sup> in C is           | <u>      </u> | 28) The 3 <sup>rd</sup> in A is          | <u>      </u> |
| 9) The 7 <sup>th</sup> in F is           | <u>      </u> | 29) The 7 <sup>th</sup> in C is          | <u>      </u> |
| 10) The 3 <sup>rd</sup> in G is          | <u>      </u> | 30) The 2 <sup>nd</sup> in F is          | <u>      </u> |
| 11) In Bb, what is the 6 <sup>th</sup> ? | <u>      </u> | 31) In G, what is the 7 <sup>th</sup> ?  | <u>      </u> |
| 12) In D, what is the 5 <sup>th</sup> ?  | <u>      </u> | 32) In Bb, what is the 5 <sup>th</sup> ? | <u>      </u> |
| 13) In Eb, what is the 3 <sup>rd</sup> ? | <u>      </u> | 33) In D, what is the 6 <sup>th</sup> ?  | <u>      </u> |
| 14) In A, what is the 4 <sup>th</sup> ?  | <u>      </u> | 34) In Eb, what is the 4 <sup>th</sup> ? | <u>      </u> |
| 15) In C, what is the 2 <sup>nd</sup> ?  | <u>      </u> | 35) In A, what is the 5 <sup>th</sup> ?  | <u>      </u> |
| 16) The 3 <sup>rd</sup> in F is          | <u>      </u> | 36) The 4 <sup>th</sup> in C is          | <u>      </u> |
| 17) The 6 <sup>th</sup> in G is          | <u>      </u> | 37) The 6 <sup>th</sup> in F is          | <u>      </u> |
| 18) The 3 <sup>rd</sup> in Bb is         | <u>      </u> | 38) The 4 <sup>th</sup> in G is          | <u>      </u> |
| 19) The 7 <sup>th</sup> in D is          | <u>      </u> | 39) The 2 <sup>nd</sup> in Bb is         | <u>      </u> |
| 20) The 5 <sup>th</sup> in Eb is         | <u>      </u> | 40) The 4 <sup>th</sup> in D is          | <u>      </u> |

# ***Diatonic Intervals by Key Worksheet***

Using your knowledge of major scales and key signatures fill in the correct note corresponding to the diatonic interval asked for. The exercises are grouped into keys.

✓ Check your answers with the Answer Key on page 170.

<p>In the Key of C...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>	<p>In the Key of F...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>	<p>In the Key of Bb...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>
<p>In the Key of Eb...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>	<p>In the Key of Ab...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>	<p>In the Key of Db...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>
<p>In the Key of Gb...</p> <p>1) What is the 3<sup>rd</sup> ? _____</p> <p>2) What is the 5<sup>th</sup> ? _____</p> <p>3) What is the 7<sup>th</sup> ? _____</p> <p>4) What is the 2<sup>nd</sup> ? _____</p> <p>5) What is the 4<sup>th</sup> ? _____</p> <p>6) What is the 6<sup>th</sup> ? _____</p>		

## In the Key of G...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

## In the Key of D...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

## In the Key of A...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

## In the Key of E...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

## In the Key of B...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

## In the Key of F#...

- 1) What is the 3<sup>rd</sup> ? \_\_\_\_\_
- 2) What is the 5<sup>th</sup> ? \_\_\_\_\_
- 3) What is the 7<sup>th</sup> ? \_\_\_\_\_
- 4) What is the 2<sup>nd</sup> ? \_\_\_\_\_
- 5) What is the 4<sup>th</sup> ? \_\_\_\_\_
- 6) What is the 6<sup>th</sup> ? \_\_\_\_\_

# More Challenging Diatonic Intervals

Use your knowledge of major scales and key signatures to fill in the correct note corresponding to the diatonic interval asked for. These exercises use scales that have 4 or more sharps or flats in their key signature. These would be the Ab, E, Db, B, Gb, & F# scales.

✓ Check your answers with the Answer Key on page 172.

- |  |  |
|--|--|
| 1) In Ab, what is the 3 <sup>rd</sup> ? _____  | 21) In Db, what is the 3 <sup>rd</sup> ? _____ |
| 2) In E, what is the 5 <sup>th</sup> ? _____   | 22) In B, what is the 7 <sup>th</sup> ? _____  |
| 3) In Db, what is the 2 <sup>nd</sup> ? _____  | 23) In Gb, what is the 4 <sup>th</sup> ? _____ |
| 4) In B, what is the 4 <sup>th</sup> ? _____   | 24) In F#, what is the 2 <sup>nd</sup> ? _____ |
| 5) In Gb, what is the 3 <sup>rd</sup> ? _____  | 25) In Ab, what is the 4 <sup>th</sup> ? _____ |
| 6) The 7 <sup>th</sup> in F# is _____          | 26) The 2 <sup>nd</sup> in E is _____          |
| 7) The 2 <sup>nd</sup> in Ab is _____          | 27) The 4 <sup>th</sup> in Db is _____         |
| 8) The 6 <sup>th</sup> in E is _____           | 28) The 2 <sup>nd</sup> in B is _____          |
| 9) The 7 <sup>th</sup> in Db is _____          | 29) The 2 <sup>nd</sup> in Gb is _____         |
| 10) The 3 <sup>rd</sup> in B is _____          | 30) The 4 <sup>th</sup> in F# is _____         |
| 11) In Gb, what is the 6 <sup>th</sup> ? _____ | 31) In Ab, what is the 6 <sup>th</sup> ? _____ |
| 12) In F#, what is the 5 <sup>th</sup> ? _____ | 32) In E, what is the 7 <sup>th</sup> ? _____  |
| 13) In Ab, what is the 5 <sup>th</sup> ? _____ | 33) In Db, what is the 6 <sup>th</sup> ? _____ |
| 14) In E, what is the 4 <sup>th</sup> ? _____  | 34) In B, what is the 6 <sup>th</sup> ? _____  |
| 15) In Db, what is the 4 <sup>th</sup> ? _____ | 35) In Gb, what is the 5 <sup>th</sup> ? _____ |
| 16) The 5 <sup>th</sup> in B is _____          | 36) The 6 <sup>th</sup> in F# is _____         |
| 17) The 7 <sup>th</sup> in Gb is _____         | 37) The 3 <sup>rd</sup> in Ab is _____         |
| 18) The 3 <sup>rd</sup> in F# is _____         | 38) The 5 <sup>th</sup> in E is _____          |
| 19) The 7 <sup>th</sup> in Ab is _____         | 39) The 5 <sup>th</sup> in Db is _____         |
| 20) The 3 <sup>rd</sup> in E is _____          | 40) The 4 <sup>th</sup> in B is _____          |

# Harmonic Intervals Worksheet

HARMONIC intervals are intervals that have been raised or lowered from their natural major scale (diatonic) position. Fill in the correct note corresponding to the harmonic interval asked for. Don't substitute in the enharmonic equivalent of the note. For example, the correct answer for the minor 2nd in Eb is Fb, not E. Refer to page 54 of the lesson book for more explanation. Remember, if a major interval (2nd, 3rd, 6th & 7th) is lowered by a half step it is called MINOR (min.). If a major interval is raised a half step then it is called AUGMENTED (aug.). If a perfect interval (4th, 5th & Octave) is lowered a half step it is called DIMINISHED (dim.). If a perfect interval is raised a half step it is called AUGMENTED (aug.).

✓ Check your answers with the Answer Key on page 173.

- |   |   |
|---|---|
| 1) In C, what is the dim. 5 <sup>th</sup> ? <u>Gb</u> | 21) In A, what is the min. 7 <sup>th</sup> ? _____  |
| 2) In F, what is the min. 3 <sup>rd</sup> ? <u>Ab</u> | 22) In C, what is the aug. 5 <sup>th</sup> ? _____  |
| 3) In G, what is the aug. 4 <sup>th</sup> ? _____     | 23) In F, what is the aug. 4 <sup>th</sup> ? _____  |
| 4) In Bb, what is the min. 2 <sup>nd</sup> ? _____    | 24) In G, what is the aug. 5 <sup>th</sup> ? _____  |
| 5) In D, what is the aug. 5 <sup>th</sup> ? _____     | 25) In Bb, what is the min. 7 <sup>th</sup> ? _____ |
| 6) The min 7 <sup>th</sup> in Eb is _____             | 26) The min. 2 <sup>nd</sup> in D is _____          |
| 7) The min 2 <sup>nd</sup> in A is _____              | 27) The aug. 2 <sup>nd</sup> in Eb is _____         |
| 8) The aug. 6 <sup>th</sup> in C is _____             | 28) The min. 3 <sup>rd</sup> in A is _____          |
| 9) The min. 7 <sup>th</sup> in F is _____             | 29) The min. 7 <sup>th</sup> in C is _____          |
| 10) The min. 3 <sup>rd</sup> in G is _____            | 30) The aug. 2 <sup>nd</sup> in F is _____          |
| 11) In Bb, what is the aug. 6 <sup>th</sup> ? _____   | 31) In G, what is the dim. 5 <sup>th</sup> ? _____  |
| 12) In D, what is the dim. 5 <sup>th</sup> ? _____    | 32) In Bb, what is the aug. 5 <sup>th</sup> ? _____ |
| 13) In Eb, what is the min. 3 <sup>rd</sup> ? _____   | 33) In D, what is the min. 3 <sup>rd</sup> ? _____  |
| 14) In A, what is the aug. 4 <sup>th</sup> ? _____    | 34) In Eb, what is the min. 2 <sup>nd</sup> ? _____ |
| 15) In C, what is the min. 2 <sup>nd</sup> ? _____    | 35) In A, what is the dim. 5 <sup>th</sup> ? _____  |
| 16) The min. 2 <sup>nd</sup> in F is _____            | 36) The min. 3 <sup>rd</sup> in C is _____          |
| 17) The min. 7 <sup>th</sup> in G is _____            | 37) The aug. 5 <sup>th</sup> in F is _____          |
| 18) The min. 3 <sup>rd</sup> in Bb is _____           | 38) The aug. 2 <sup>nd</sup> in G is _____          |
| 19) The min. 7 <sup>th</sup> in D is _____            | 39) The dim. 5 <sup>th</sup> in Bb is _____         |
| 20) The aug. 5 <sup>th</sup> in Eb is _____           | 40) The aug. 2 <sup>nd</sup> in D is _____          |

# Harmonic Intervals by Key Worksheet

Using your knowledge of major scales and key signatures fill in the correct note corresponding to the harmonic interval asked for. The exercises are grouped into keys.

✓ Check your answers with the Answer Key on page 174.

## In the Key of C...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of F...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of Bb...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of Eb...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of Ab...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of Db...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of Gb...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of G...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of D...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of A...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of E...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of B...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

## In the Key of F#...

- 1) What is the minor 3<sup>rd</sup>? \_\_\_\_\_
- 2) What is the minor 7<sup>th</sup>? \_\_\_\_\_
- 3) What is the aug. 5<sup>th</sup>? \_\_\_\_\_
- 4) What is the minor 2<sup>nd</sup>? \_\_\_\_\_
- 5) What is the aug. 4<sup>th</sup>? \_\_\_\_\_
- 6) What is the aug. 2<sup>nd</sup>? \_\_\_\_\_
- 7) What is the dim. 5<sup>th</sup>? \_\_\_\_\_

# The Most Important Harmonic Intervals

Certain harmonic intervals are more commonly used than others. When building chords and soloing, the harmonic intervals of the minor 3rd, the minor 7th, the augmented 5th and the diminished 5th are important to know. Here is a table to help you learn these important harmonic intervals by associating them by key.

✓ Check your answers with the Answer Key on page 176.

	<p>In the Key of C...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>  Eb  </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>  G#  </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	
<p>In the Key of F...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of Bb...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of Eb...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>
<p>In the Key of Ab...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of Db...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of Gb...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>
<p>In the Key of G...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of D...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of A...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>
<p>In the Key of E...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of B...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>	<p>In the Key of F#...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>      </u></p> <p>2) What is the minor 7<sup>th</sup>? <u>      </u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>      </u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>      </u></p>



# Ultimate Interval Challenge

This worksheet includes both diatonic and harmonic intervals in all 12 keys. The questions are asked in various forms. If you can pass this worksheet, then you have officially conquered any interval that you are likely ever to have to deal with. This is university level music theory. When you are building chords or soloing, your knowledge of these intervals will give you a great advantage.

✓ Check your answers with the Answer Key on page 177.

- |   |           |  |       |
|---|-----------|--|-------|
| 1) In C, what is the augmented 2 <sup>nd</sup> ?    | <u>D#</u> | 21) In G, what is the diminished 5 <sup>th</sup> ? | _____ |
| 2) In F, what is the perfect 4 <sup>th</sup> ?      | <u>Bb</u> | 22) In D, what is the 7 <sup>th</sup> ?            | _____ |
| 3) In Bb, what is the minor 6 <sup>th</sup> ?       | _____     | 23) In A, what is the augmented 4 <sup>th</sup> ?  | _____ |
| 4) In Eb, what is the major 7 <sup>th</sup> ?       | _____     | 24) In E, what is the major 7 <sup>th</sup> ?      | _____ |
| 5) In Ab, what is the diminished 5 <sup>th</sup> ?  | _____     | 25) In B, what is the minor 3 <sup>rd</sup> ?      | _____ |
| 6) The 3 <sup>rd</sup> in Db is                     | _____     | 26) The 7 <sup>th</sup> in F# is                   | _____ |
| 7) The augmented 2 <sup>nd</sup> in Gb is           | _____     | 27) The diminished 5 <sup>th</sup> in C is         | _____ |
| 8) The major 6 <sup>th</sup> in G is                | _____     | 28) The major 2 <sup>nd</sup> in F is              | _____ |
| 9) The minor 7 <sup>th</sup> in D is                | _____     | 29) The minor 3 <sup>rd</sup> in Bb is             | _____ |
| 10) The 5 <sup>th</sup> in A is                     | _____     | 30) The perfect 5 <sup>th</sup> in Eb is           | _____ |
| 11) In E, what is the minor 2 <sup>nd</sup> ?       | _____     | 31) In Ab, what is the augmented 2 <sup>nd</sup> ? | _____ |
| 12) In B, what is the major 7 <sup>th</sup> ?       | _____     | 32) In Db, what is the 4 <sup>th</sup> ?           | _____ |
| 13) In F#, what is the diminished 5 <sup>th</sup> ? | _____     | 33) In Gb, what is the minor 3 <sup>rd</sup> ?     | _____ |
| 14) In C, what is the perfect 4 <sup>th</sup> ?     | _____     | 34) In G, what is the 7 <sup>th</sup> ?            | _____ |
| 15) In F, what is the minor 7 <sup>th</sup> ?       | _____     | 35) In D, what is the augmented 4 <sup>th</sup> ?  | _____ |
| 16) The major 2 <sup>nd</sup> in Bb is              | _____     | 36) The minor 3 <sup>rd</sup> in A is              | _____ |
| 17) The augmented 4 <sup>th</sup> in Eb is          | _____     | 37) The major 6 <sup>th</sup> in E is              | _____ |
| 18) The 6 <sup>th</sup> in Ab is                    | _____     | 38) The augmented 2 <sup>nd</sup> in B is          | _____ |
| 19) The minor 7 <sup>th</sup> in Db is              | _____     | 39) The 3 <sup>rd</sup> in F# is                   | _____ |
| 20) The perfect 5 <sup>th</sup> in Gb is            | _____     | 40) The octave in C is                             | _____ |

# SESSION 10 – Fingerstyle Guitar

## Bonus Resources

*When one puts up a building one makes an elaborate scaffold to get everything into its proper place. But when one takes the scaffold down, the building must stand by itself with no trace of the means by which it was erected. That is how a musician should work.*

*- Andre Segovia (1893-1987), the most influential Classical guitarist of the 20th century*

### Key Concepts

Fingerstyle Technique  
Simple Finger Patterns  
How to Get Control & Speed

### Skills Gained in this Session

Gaining Proper Fingerstyle Technique  
Familiarity with Finger Patterns  
Developing Motor Skill Control of Fingers

### Session Overview

This session covers a very rewarding style of guitar playing – Fingerstyle. Fingerstyle guitar involves using your fingers to pluck the notes instead of the pick. For this you will use your thumb and the first three fingers of your fingering hand. Using these fingers effectively in this way involves overcoming some physical and motor skill issues. Three simple finger patterns are introduced to help you gain muscle control over these fingers.

Proper right hand (fingering hand) technique includes having a relaxed fingering hand and bringing your thumb slightly forward. In this bonus resource book is a section that shows how to build a good Fingerstyle hand position in 5 steps. **The goal of a proper hand position is for each finger to have freedom of movement.** As the strings are plucked, the thumb moves in a circular motion and the other fingers will cup up into the palm of the hand.

There are exercises in the lesson book as well as exercises in the bonus resources on each of the three finger patterns. As you play them concentrate on the physical movements of your hand. Try to play them as smoothly and evenly as possible.

Along with the songs in the lesson book, two new songs are given in the bonus resources. The first is Dm Etude. **An ETUDE is a piece of music designed to help the player develop a technical ability.** In this case, the technical ability is the finger independence needed to play Fingerstyle guitar. The bonus resources also include a revised version of Canon in D. The version of Canon in D in the lesson book on page 62 includes a small error in the tablature on the last line in the 3rd and 4th bar which is corrected in the bonus resources version. Also, playing notes are given to help you learn the fingerings of this song.

Fingerstyle is a challenging but beautiful way to approach guitar playing. Every guitar player should have a working knowledge of the basic components of Fingerstyle playing. This is a great skill to add to your increasing body of guitar knowledge.

Keep Learning!

*Go for CONTROL  
not SPEED.*

*Focus on training  
your fingers to do  
what your brain is  
telling them to do.*

*CONTROL &  
SPEED KEYS*

*Work with a  
metronome.*

*Slow Down.*

*Use Proper Right  
Hand Technique.*

*Repetition,  
Repetition, &  
Repetition.*



## Tips for Successful Learning

- **Work on the Skills SLOWLY.** I have taught these skills to many, many students. The temptation for the learner is always to play through the material quickly and sloppy. Avoid this trap. Five minutes of working on these skills slowly is worth an hour of playing them as fast as you can sloppily. Sloppy guitar players are easy to find, but a guitar player who can play cleanly and with control will stand out every time. You will get farther if you slow the exercises down. Practice with a metronome to get a smooth even flow in your fingers.
- **Patience & Repetition.** Results don't happen overnight. The results will come in a matter of weeks. So be patient. Do the exercises. Work with a metronome. Give your playing some good focused attention and slowly you will notice your hand working and flowing easier and faster without as much mental effort as is initially required. It takes time for your hands to gain the control needed for the new demands that your playing is making on them. Many wonderful things will come in our playing if we just relax and give them some time to develop.



## You're Ready to Move On

- You can play all of the Fingerstyle technique exercises on pages 57-59 of your lesson book and the bonus resources at 92 bpm.
- You can play the Giuliani exercises 1 & 2 on page 60 of the lesson book evenly and controlled at 60 bpm.
- You can play "House of the Rising Sun," notes and chords, at 60 bpm.

## Closing Thought – Listen to Some of the Greats

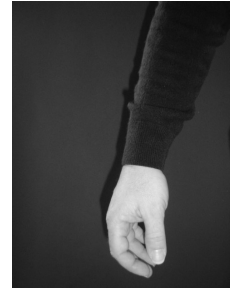


*Playing Fingerstyle is a very rewarding technique that we have only scratched the surface of. I would encourage you to listen to some of the great Fingerstyle guitarists. There are great Fingerstyle guitarists in a variety of styles. If you are into classical music then check out anything by Christopher Parkening, Andre Segovia or Pepe Romero. If you are into the Merle Travis Technique, then check out Doyle Dykes, Thom Bresh or Tommy Emmanuel. Other phenomenal Fingerstyle players include Phil Keaggy, Michael Hedges and others. Taking some time to get inspired in your playing by listening to some of the greats play music is one of the best things you can do to keep yourself motivated. Keep Learning and Growing!*

# *Correct Fingerstyle Hand Position in 5 Steps*

Correct hand position for Fingerstyle playing is crucial. Here is a simple five step exercise to help you obtain a good hand position. This is also demonstrated in the bonus workshop for Session 10. Look carefully at the picture at the bottom of the page. Notice the slight angle in the wrist and the position of the thumb in relation to the other fingers.

1) Lower your fingering arm all the way to your side and let it hang completely relaxed.



2) Let your fingers completely relax until they naturally form a “C” in your fingering hand.



3) Bring this still relaxed hand over your guitar.



4) Move hand into playing position and make two small adjustments:

- Slightly angle the wrist down toward the strings.
- Twist the wrist just a bit to bring the thumb forward about a half of an inch in front of the index finger when looking down at the guitar.

The wrist is angled down slightly toward the strings.



The thumb is forward, not directly above the index finger.

## 5) Place the fingers on the strings.



### THUMB (T)

- The thumb will play the 4th, 5th or 6th strings. The earlier exercises use the thumb on the sixth string.
- The thumb contacts the string at the point where the flesh & nail meet.
- After striking the string, the thumb makes a small circular motion back up to position again.

### INDEX (1), MIDDLE (2) & RING (3) FINGERS

- The index, middle and ring fingers are put on the 3rd, 2nd and 1st string respectively.
- The string contacts the finger at the point where the flesh & nail meet.
- The motion for these fingers is an upward motion – striking the string then cupping up into the palm and ultimately going back down and resetting.

# Finger Pattern #1 Exercises

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.

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

1.

2.

3.

# Finger Pattern #2 Exercises

Play each exercise slowly in an even, steady rhythm using finger pattern 2. Slowly increase your speed only after you have control of your fingers.

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

1.

2.

3.

# Finger Pattern #3 Exercises

Play each exercise slowly in an even, steady rhythm using finger pattern 3.  
Slowly increase your speed only after you have control of your fingers.

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

1.

2.

3.



# Dm Etude

An ETUDE is a piece of music designed to develop a technical ability. In this case, the technical ability that we are focusing on is Fingerstyle technique. The smaller numbers next to the notes on the top line are finger numbers to assist you in your fretting hand fingering. Pay close attention to the fingering notated. At times the fingering is adjusted slightly from the normal fingering to aid in the playability of the piece. Slowly increase your speed only after you have control of your fingers.

# Session 10 Intro

As played on the introduction to Session 10 - Fingerstyle Guitar on Learn and Master Guitar

**D2** **D** **D2C#** **Bm7**

1

TAB

**G2** **Em9**

4

TAB

1. **Em9/A** **D** **Dsus** **D2**

6

TAB

2. **Em9/A** **D** **D2** **D**

9

TAB

# *Session 10 Intro Playing Notes*

## *Background*

This intro, as well as so many of the others, was improvised during the taping of the session. My goal for this particular introduction was to display some common Fingerstyle guitar techniques and chord movement. It has been an interesting process for me to go back and try to recreate and write out musically what was initially improvised.

## *Harmonic Explanation*

This song is in the key of D. The basic chord progression is D - AsusC# - Bm - G - Em - A7sus - D. You will notice that in the second measure the chord is labeled “D2/C#” but harmonically I refer to it as “AsusC#”. You will see this quite often in guitar music. As a guitarist you can get a lot of musical mileage from taking a familiar chord form and then adjusting it slightly to fit into another musical context. In this case in the second measure, I took the D2 and added a C# as the bass note to make it fit for an AsusC#. This is possible because the notes A, D & E are common between both the D2 and the Asus. Similarly, in measures 6 & 9, I add one note to the previous measure’s Em9 to create a rather creative sounding Asus type chord. This technique creates complex and beautiful chord sounds simply by changing one note on an already familiar form. I also use a lot of 2 chord substitutions combined with their major chord counterparts on the D and G chords.

## *Technical Explanation*

In measure 1, I outline a D2 chord and then put my second finger down to make the D. I do a very common guitar pull-off combination for a D chord between my pinky and my second finger in beats 3 & 4. It may take a little practice to get the pull-off correct but it is a great technique that can be used to embellish any D chord Fingerstyle accompaniment.

On the last note of measure 1 I tried to notate the concept of a note ringing out by using a tie from the ringing note. So when you see a tie starting at one note and not ending in another note, then let that note ring out. While leaving the open first string E ringing from the previous measure, I reach over in measure 2 with my pinky to catch the 5th string C#. The Bm7 in measure 3 is fingered with my first finger on the 5th string B, second finger on the 3rd string A, and third finger on the 2nd string D. The pull-off in that measure is executed by taking my second finger off of the 3rd string A and doing the hammer-on then pull-off on the 1st string, second fret F#.

The fourth measure is an outline of a G chord with the hammer-on on the 3rd string A to make it a G2. In measure 4, I am playing the low G on the 6th string with my second finger and the hammered A on the 3rd string with my first finger. In measure 5, I do a very useful and great sounding sliding lick to make an Em9. My second finger plays the fourth string E then I slide my second finger up to the fourth fret to get the F#. I then play the upper D with my first finger on the second string third fret. For measures 6 & 9, I keep my fingers where they were in the previous measure but I play the open 5th string A to create a new chord, which functions as an embellished Asus chord. Measure 8 uses a variation of the same pull-off technique as I did in measure one to embellish the closing D chord. In the last measure of the song, the squiggly line next to the chord is meant to indicate a “roll” of when I hit the strings of the chord. A “roll” notation like this in guitar music means that I “roll” the chord from the lowest pitch to the highest pitch instead of plucking the strings all at the same time. After the roll I finish with a hammer-on to go from the D2 to the D.

## *Closing Thoughts*

This little piece uses a lot of very common guitar techniques that can be incorporated into a variety of settings. Particularly when working in the key of D. The hammer-on pull-off embellishments on the D form are incredibly helpful techniques to get underneath your fingers. Also, the measure 5 slide to form the Em9 is a great lick to use whenever you a finger picking an Em. Have fun working through it. Learn all you can from it. Try to incorporate some of the techniques used into other playing situations. Keep Learning and Growing! - Steve Krenz

# Canon in D (Revised)

By Johann Pachelbel

Arr. by Steve Krenz

This is a correction for a mistake in the book. The TAB on page 62 of the Learn and Master Guitar Lesson Book for the song Canon in D was inaccurate on the last line in the 3rd and 4th bar. Here is the corrected version.

D A Bm F#m G D/F# G A

TAB: 0 2 3 2 | 2 2 2 2 | 2 4 4 3 4 2 2 | 0 0 0 2 3 | 0 0 2 2 | 0 0 2 2

D A Bm F#m G D/F# G A

TAB: 2 3 0 | 2 2 2 2 | 3 2 2 2 | 0 0 3 2 | 0 0 2 2 | 0 0 2 2

D A Bm F#m G D/F# G A

TAB: 5 2 3 5 2 3 5 | 2 3 5 2 3 5 | 2 3 5 2 3 5 | 2 3 5 2 3 5 | 0 0 2 3 5 | 0 0 2 3 5

D A Bm F#m G D/F# G A D

TAB: 5 3 5 7 5 3 | 2 3 2 0 | 3 3 3 3 | 3 1 0 2 2 2 | 2 3 3 3

# *Canon in D Playing Notes*

## *Background*

I initially came across this little arrangement of this classic tune in a guitar magazine and have since adapted it and played it at countless weddings and other gigs. This song has truly put bread on my table. Originally written by the baroque composer Johann Pachelbel around 1680 as a string quartet, this, his only Canon, was largely ignored until the 1970s when it began to be a staple classical standard at weddings. It's popularity continues to grow.

## *Harmonic Explanation*

This song is in the key of D, hence the name. It is basically an 8 chord progression which is repeated and developed. The chords are D - A - Bm - F#m - G - D/F# - G - A. The pattern of the bass notes of this progression remains consistent throughout the whole song with mainly the melody being developed in various forms. The chord names above the music for the Canon in D are meant to show the harmonic structure of the song and to loosely be used as a guide for knowing where to begin learning the fingering for the passage. Generally, if you take the general shape of the chord given as a guide, with the adjusting of a finger or two to accommodate the melody, you can play the particular section.

## *Technical Explanation*

The first four measures are simple arpeggiations of the chords. They are D (open chord form pg.31), A (open chord form), Bm (5th string barre form pg.48), F#m (6th string barre form pg.44), G (open chord pg.31), and D/F# (pg.103). Not all the notes of each chord form are used so be careful to play only the ones needed at the time. In measures 5-8 the chord forms are fingered the same as the first four bars, just with different combinations of notes being played. The half note notes are meant to remain ringing for the full 2 beats. So, be very accurate in your fingering so that the notes that need to ring out are holding out for the correct amount of time. Don't let your fingers mute the notes that need to be held out. This can be tricky, but with attention to this detail of ringing notes the song really comes alive.

The first 2 measures of line three I play in the second position. Pay attention to the TAB to see where to play some of the notes because some notes that normally would be played open are played with a finger since we are in the second position. Remember, the Bm is basically a fifth string barre form and the F#m is based off of a sixth string barre form. So, once I hit the 5 string barre for the Bm it remains intact until beat 3 when the 6 string F#m barre takes over and it remains intact for the remainder of the measure. But the last three sixteenths in the 2nd measure of line 3, I play with my third finger on the D going back to the C# in the barre then back to the last D with the third finger. This frees up my second finger to play the low G in the next bar. On beat three of the 3rd measure of line 3 I play the low F# with my first finger and the A with my second finger. In the last measure of that line, I again use my second finger to play the first low G. In the second beat I play the low B with my first finger and the high D with my third finger. On the third beat I play the high C# with my first finger the fourth beat low C# with my third finger leaving my first, second, and fourth fingers to cover the upper notes. It's requires a little bit of a stretch to hold that low C# while playing the other notes and hitting the high A but this fingering works best for me.

On line 4, the first measure beat 1 is in 2nd position again, but on beat 3 where it goes to A, I move to 5th position. In the next measure, go back down to 2nd position for the Bm. The F#m on beat 3 is played by one straight bar with the 1st finger over all 6 strings, then I play the B and the G with my 2nd & 3rd finger.

## *Closing Thoughts*

This piece is, by far, the most complex song you have come across so far in the course. It's not impossible but plan on it taking weeks to work out all of the parts to it. Tackle it one line at a time. Don't go fast. Whatever tempo you can play the 3rd line is the tempo you should start and play the whole song at. Don't start at one tempo then slow down at the 3rd line. Each fingering move on the 3rd and 4th line is critical and is probably going to be unfamiliar to you. Work them carefully out one at a time until you can play them with the correct fingering motions. When you have worked out all of the numerous fingering issues then put it all together. Make sure the bass notes are holding out for the proper amount. Don't cut them off early. When I am performing this song I usually do each line twice. This is a great song that is worth the effort in learning. You will be playing it for years to come and, who knows, you might even play it at a wedding or two. Keep Learning and Growing! - Steve Krenz

# SESSION 11 – Pentatonic Scales – The Foundation of Soloing

## Bonus Resources

*How do you get a guitar player to turn down his amp?  
Put a sheet of music in front of him.*

### Key Concepts

Pentatonic Scales  
Five Pentatonic Forms  
Common Pentatonic Patterns  
Playing in Any Key with Pentatonic Scales  
Ear Training

### Skills Gained in this Session

Memorizing the 5 Pentatonic Forms  
Learning How Pentatonic Scales Move on the Neck  
Introduction to Soloing

### Session Overview

Pentatonic scales open up a relatively easy to play and very useful array of musical possibilities for the guitarist. This session introduces us to pentatonic scales. **A PENTATONIC SCALE is a five note scale derived from the major scale.** A pentatonic scale uses the 1st, 2nd, 3rd, 5th and 6th steps of the major scale. This five note scale is played on the guitar using five forms or shapes. Each of these pentatonic forms is based off of each of the five notes of the pentatonic scales and they are moved around the guitar neck according to what the key is.

Pentatonic scales can be used in a major or minor tonality. **Each pentatonic scale can be used in two different ways – major or minor.** There is a special relationship between the 1st and the 6th steps of the major scale which is called RELATIVE. The first note is said to be the RELATIVE MAJOR and the 6th step of the scale is called the RELATIVE MINOR. Being that both of these notes are in the pentatonic scale then each pentatonic scale has two roots – a major root and a minor root.

Three common finger patterns for these pentatonic scales that can be played in any key are introduced. These finger patterns should be practiced diligently so that the muscle memory can be developed and easily recalled.

Granted, it will take a good deal of effort to memorize and learn these pentatonic forms but this effort will be greatly rewarded by having great sounding things to play that can be easily recalled. Also, along the way of learning these scales you will be developing an invaluable knowledge of the entire fretboard of the guitar. **Having something to play in any key and in any part of the guitar neck is a skill that all guitar players need.** Pentatonic scales are a big key to gaining this level of knowledge on the guitar.

Give yourself some time to learn these five pentatonic forms. Practice them slowly. Play them in different keys and in different places on the guitar. Practice connecting these pentatonic scales together up and down the neck. Keep up the great work!

*A pentatonic scale uses the 1st, 2nd, 3rd, 5th & 6th step of the major scale.*

*Each pentatonic scale has a major root and a minor root.*

*The time & effort invested in learning pentatonic scales will be rewarded in having something good sounding to play in any key anywhere on the guitar.*



## Tips for Successful Learning

- **Learn the Forms First.** Get these five pentatonic forms underneath your fingers. Learn the finger patterns of them. A good way to learn these scales is to take one form and play it ascending and then descending. Then shift it up a half step and play it again. Continue working your way up the neck until you run out of neck to play the form in and then come back down. Do that for a few days and then take the next pentatonic form and work it up and down the neck for a couple of days but keep working on the 1st form as well. Keep doing this until you have focused on all of the forms. Then start putting them together by playing one form then the next one in the same key until you are visualizing them as five units in the same key.
- **Speed Will Only Come After You Know the Patterns.** Don't try to play fast until you know the forms or you will forever be hitting a brick wall in your playing. Fifteen minutes of focused, slow practice on the pentatonic forms is better than two hours of just trying to play as fast as you can through them but keep messing up. Speed will come as you develop the muscle memory needed to play the pentatonic patterns confidently.
- **Solo Using the Notes of the Scale, not the Scale Itself.** Think of these scales and finger patterns as letters and words that you are going to use to say what you want to say musically. Just playing through the finger patterns will not make a good solo. Spend some time being creative with them. Experiment with starting on a note in the middle of the form or try to skip around on the notes. Try to create a melodic idea and develop it. That's what soloing is all about.



## You're Ready to Move On

- You can play all of the pentatonic forms ascending & descending. *Memorize them. Play them in various keys.*
- You can connect the various pentatonic forms up and down the neck of the guitar.
- You can play the common pentatonic patterns on pages 64-65 of the lesson book at 100 bpm.

## Closing Thought – Effort and Progress



*Pentatonic scales are a big tool in your guitar playing tool belt. It's not the only way to approach soloing, but it is definitely one of the most characteristic ways that guitar players use. I would encourage you to get familiar with them because they are worth the effort. These pentatonic scale and patterns give you a framework to begin training your ear for soloing which we will begin to be concentrating more and more on as the course continues. If you have ever dreamed of being able to understand and play all over the neck, then here is a tool to get you there. Yes, it is going to take some effort. If guitar playing were easy then everyone would be able to do it. That's why it's easier to own an iPod than a Grammy.*

# Pentatonic Scales Worksheet

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. Here is a C pentatonic scale built from the C major scale.

**C Pentatonic Scale**

Major Scale Steps 1                      2                      3                      5                      6

Fill in the pentatonic scale notes for each of the keys given using your knowledge of major scales and keys. Filling out this worksheet numerous times helps build the necessary memory recognition of these pentatonic scales.

✓ Check your answers with the Answer Key on page 178.

**C**    \_\_\_\_\_

**SHARP KEYS**

**FLAT KEYS**

**G**    \_\_\_\_\_

**F**    \_\_\_\_\_

**D**    \_\_\_\_\_

**Bb** \_\_\_\_\_

**A**    \_\_\_\_\_

**Eb** \_\_\_\_\_

**E**    \_\_\_\_\_

**Ab** \_\_\_\_\_

**B**    \_\_\_\_\_

**Db** \_\_\_\_\_

**F#** \_\_\_\_\_

**Gb** \_\_\_\_\_



# Pentatonic Scales Ultimate Mix Up

Fill in the pentatonic scale notes for each key by looking at the key signature. Remember, the five notes of the pentatonic scale correspond to the 1st, 2nd, 3rd, 5th and 6th steps of the major scale. Some hints have been given along the way to help you spell the scales.

✓ Check your answers with the Answer Key on page 179.

## Key Signature

## What's the Pentatonic Scale?

1)

                          
**D**                      **F#**

2)

                          
**F#**

3)

4)

                          
**G#**

5)

6)

                          
**C**

7)

8)

                          
**C**

9)

10)

                          
**C**

11)

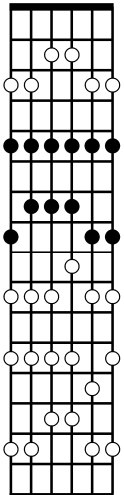
12)

                          
**F**

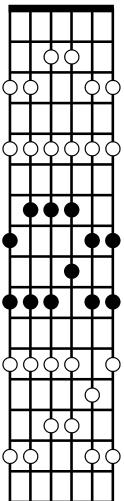
13)

# Connected Pentatonic Scales in C & Am

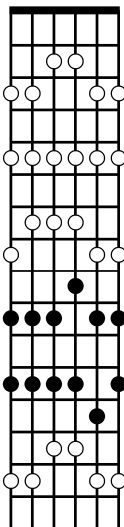
The five pentatonic forms overlap each other like puzzle pieces up and down the neck. This exercise helps orient you to each of the forms within a key. This exercise is in the key of C major or the relative minor of A minor. Play through one form ascending then the following form descending and so on.



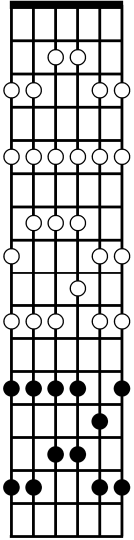
1st Pentatonic Form Ascending



2nd Pentatonic Form Descending

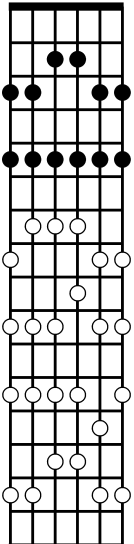


3rd Pentatonic Form Ascending



4th Pentatonic Form Descending

T  
A  
B

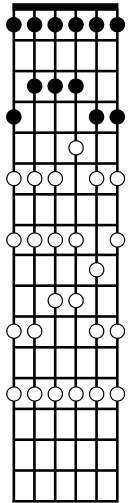


5th Pentatonic Form Ascending

T  
A  
B

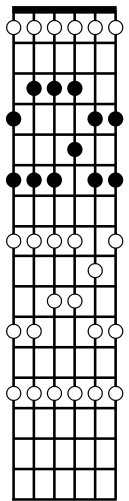
# Connected Pentatonic Scales in Fm & Ab

The five pentatonic forms overlap each other like puzzle pieces up and down the neck. This exercise helps orient you to each of the forms within a key. This exercise is in the key of F minor or the relative major of Ab major. Play through one form ascending then the following form descending and so on.



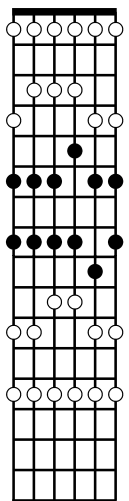
1st Pentatonic Form Ascending

Musical notation for the 1st Pentatonic Form Ascending, including a treble clef staff with a key signature of two flats and a TAB staff with fret numbers: 1 4 1 3 1 3 1 3 1 4 1 4.



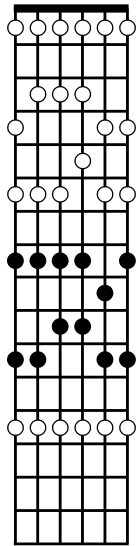
2nd Pentatonic Form Descending

Musical notation for the 2nd Pentatonic Form Descending, including a treble clef staff with a key signature of two flats and a TAB staff with fret numbers: 6 4 6 4 5 3 6 3 6 3 6 4.

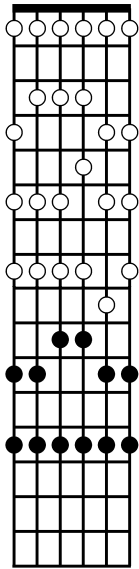


3rd Pentatonic Form Ascending

Musical notation for the 3rd Pentatonic Form Ascending, including a treble clef staff with a key signature of two flats and a TAB staff with fret numbers: 6 8 6 8 6 8 5 8 6 9 6 8.



4th Pentatonic Form Descending



5th Pentatonic Form Ascending

# SESSION 12 – Advanced Chords

## Bonus Resources

*Definition of a guitar genius? Knowing three more chords than the guitar player sitting next to you.*

### Key Concepts

Two Chords  
Major 7th Chords  
Minor 11th Chords  
Chord Substitution

### Skills Gained in this Session

Memorizing the New Chord Forms  
The Physical Aspects of Playing These Chords Quickly  
Understanding Major to Major 2 Chord Substitution  
Understanding Minor to Minor 11th Chord Substitution



### Session Overview

This session covers some of the most useful skills in taking your guitar playing beyond what everyone else plays. Several new chords and chord forms are introduced as well as some simple and practical chord substitution tricks to add musical color and depth to your playing. Three new types of chords are introduced – Two Chords, Major 7th Chords & Minor 11th Chords.

**TWO CHORDS** add the second step of the major scale to a major triad. **The notes in a two chord include the 1st, 2nd, 3rd and 5th steps of the major scale.** Several open two chord forms are given and three moveable forms are introduced. The moveable forms have a pivot note on the 4th, 5th or 6th string giving you many possibilities to add these colorful chords to your playing in any key. **Two chords can be substituted for any major chord** to add depth and color to your chord playing.

**MAJOR 7th CHORDS** add the seventh step of the major scale to a major triad. **The notes in a major 7th chord include the 1st, 3rd, 5th and 7th steps of the major scale.** Major seventh chords have a characteristically “sweet” sound to them and are particularly effective in jazz guitar playing. Like the two chords, major 7th chords can also be substituted for the major chord but since it is so “sweet” sounding this particular chord substitution is done primarily in the jazz style.

**MINOR 11th CHORDS** add the 11th (or 4th) step of the major scale to a minor seventh chord. The music theory behind these chords will be introduced in Session 18. **Minor 11th chords can be substituted for any minor chord** to add depth and color.

Exercises are given in the lesson book and in the bonus resources to get the player familiar with the forms and the chord substitutions that they work with. These chords sound very characteristic on guitar and, combined with the substitutions, add a very unique dimension to your playing. Take some time to get familiar with these chord forms. Experiment with incorporating them into other progressions and into your playing.

*TWO CHORDS add the 2nd step of the major scale to a major triad.*

*Two chords can be substituted for any major chord.*

*MINOR 11th CHORDS add the 11th (or 4th) step of the major scale to a minor 7th triad.*

*Minor 11th chords can be substituted for any minor chord.*



## Tips for Successful Learning

- **Get Familiar with the Chord Forms.** With anything that you learn, there are two stages that the information needs to go through – Acquisition (you learn something new) & Application (you can apply the new knowledge to your own playing). It is going to take some time to get the new chord forms down. After this, if you don't begin to use them in your own playing you will soon forget them. Some of these forms may be difficult at first to form but keep working with them until you can form them quickly enough to start using them. Experiment with incorporating the chord substitutions and the new chord forms into your own playing. Practice moving the movable forms around. Learn how they pivot. This will take them from being “head knowledge” into actually getting good mileage out of them as you play. A teacher told me one time that anything that you learn is useless until you can use it in a song or real playing situation. I have found this to be true. Use it or lose it.
- **Practice the Chord Substitutions.** The next time that you see a D chord, throw in a D2 and see how it sounds or trying a G2 for the next G chord that you see. I rarely ever play an open G chord anymore. I, almost always, will substitute a two chord in for it. It takes practice to do this quickly. The next time you see an Am chord, try an Am11th chord instead. These chord substitutions will start to define your “sound.” Work on incorporating them every chance that you get.



## You're Ready to Move On

- Play all of the advanced chord forms and have memorized them.
- Play the Two chord, Major 7th, Minor 11th, and Chord Substitution Exercises in your lesson book and in the bonus resources at 80 bpm.

## Closing Thought – Taking Your Playing to the Next Level

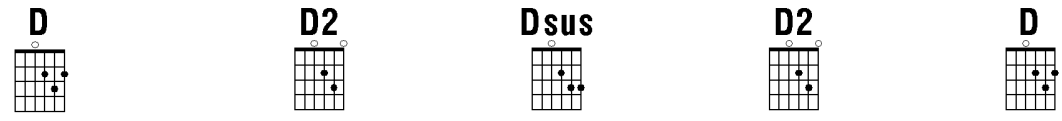



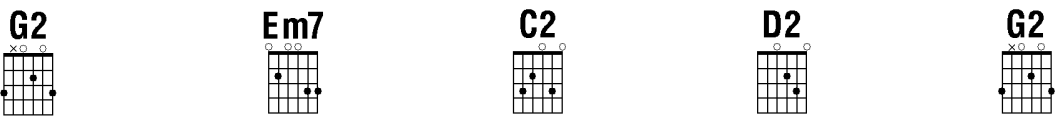

the great work.


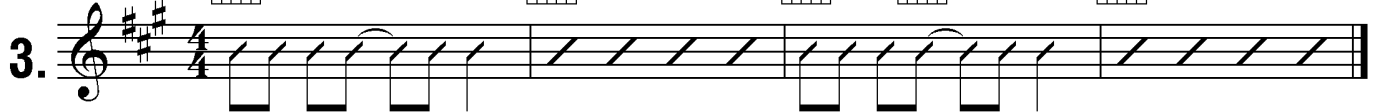
*Many players “dream” of becoming better guitar player. They may read guitar magazines in hopes of becoming a better guitar player. They may buy expensive gear in their quest to become a more accomplished guitar player. But the only answer I have found to taking your playing to the next level is practice. Real progress is made in the practice room. Period. Not in guitar magazines, guitar stores, expensive gear or going to hear great guitarists play. All of these things are great and have a place in your development. But the only place that real progress is made in your own playing is when you shut the door to life for a few minutes and practice. Learn to treasure your moments to practice. Just you, your guitar and new things to learn. Keep up*

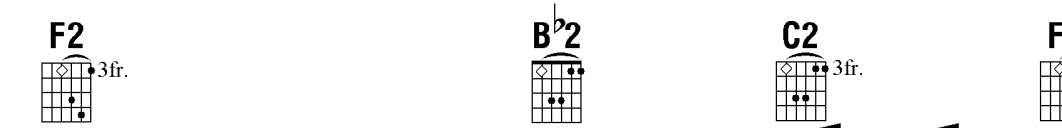
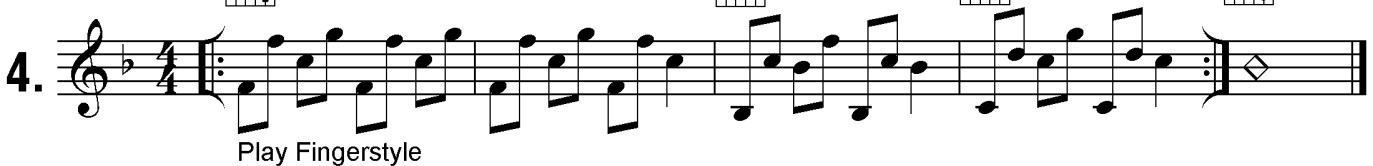
# Two Chord Exercises

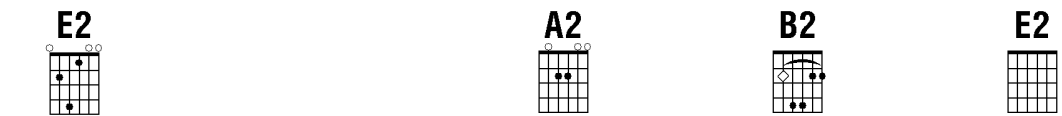

These exercises incorporate open and moveable two chords. Most of the two chords are used as substitutes for normal major chords. Notice how the added two chords give richness to each progression. Make sure your fingers are in the proper place and that all strings are sounding out clearly. The last three exercises are to be played in a Fingerstyle approach.

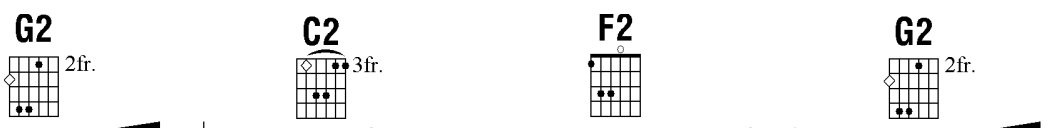

1.  

2.  

3.  

4.    
Play Fingerstyle

5.    
Play Fingerstyle

6.    
Play Fingerstyle



# SESSION 13 – Playing the Blues

## Bonus Resources

*Blues is easy to play, but hard to feel.*  
- Jimi Hendrix (1942-1970)

### Key Concepts

The Blues Scale  
The Blues Chord Progression  
Pentatonic Scales with Blues Notes  
Triads

### Skills Gained in this Session

Knowing the Blues Chord Progression  
Playing the Pentatonic Scales with Added Blues Notes  
Understanding the 4 Types of Triads  
Being Able to Spell Triads in Any Key



### Session Overview

This session combines many of the concepts of previous sessions to introduce you to the world of blues guitar playing. The blues scale and chord progression are explained. Adding one note to the minor pentatonic scale forms creates a very “guitar friendly” approach to the blues. Also, a major musical concept is introduced – Triads.

**The BLUES SCALE is the 1st, 2nd, flatted 3rd, 3rd, 4th, flatted 5th, 5th, 6th and flatted 7th step of the major scale.** The minor pentatonic scale covered in Session 11 utilizes most of these blues scale notes and forms the basis for a lot of blues guitar playing. By adding the flatted 5th into each of the five pentatonic forms a new “bluesy” sounding scale emerges.

The BLUES CHORD PROGRESSION consists of 12 measures that have a specific pattern of chords. The 12 bar blues varies from other types of phrase length such as 8 or 16 measures. There are many variations on the blues but all stay with the same 12 bar length and overall structure to the chords.

A TRIAD is a combination of three notes played at the same time. **There are four different variation of triads – MAJOR, MINOR, AUGMENTED and DIMINISHED.** These different triads utilize and adjust the 1st, 3rd and 5th steps of the major scale. Learning to spell the notes in each of these triads is a major component of this session.

Many exercises are given in the lesson book and in the bonus resources to give you practice spelling triads. The ability to know what notes make up chords helps you to begin soloing from a place of understanding. The time and effort invested in this endeavor is going to be time well spent towards your understanding of the things you are playing. This understanding of chords combined with the development of your “ear” to hear in your head what you want to play will begin to shape your playing in an incredible way.

*BLUES NOTES are the flatted 3rd, flatted 5th & flatted 7th steps of the major scale.*

*The 4 types of triads are...*

*MAJOR*  
*1 – 3 – 5*

*MINOR*  
*1 – b3 – 5*

*AUGMENTED*  
*1 – 3 – #5*

*DIMINISHED*  
*1 – b3 – b5*



## Tips for Successful Learning

- **Learn the 5 Pentatonic Forms with the Added Blues Notes.** You already know the basic forms of the pentatonic scales. These new forms just add one note to the pentatonic forms that you already know. Practice the new forms with the added blues notes until you can play them confidently at a moderate tempo. Play them in different keys. Let your fingers build up the muscle memory in playing these forms. This muscle memory will be key to when you try to incorporate them into your own playing..
- **Practice Soloing Using These New Forms.** Try these new pentatonic blues forms in different settings. Get a feel for how they work in the tonality. You will notice that they sound different when used against a major or minor tonality. Listen for how they make the sound “bluesy.” Listen for how the added note affects the sound.
- **Complete the Triad Worksheets.** I know these worksheets feel like homework and, in a way, they are. We are getting to the place where you can look at a chord and know instantly what notes are in that chord and how to solo over it. This homework is just a tool to get you there. Don’t shy away from the work. Dig into it and learn all you can. When you look at a chord and you immediately see it as three separate notes, you’ll know that you are making good progress.



## You’re Ready to Move On

- You can play all of the minor pentatonic forms with the added blues notes in every key all over the neck of the guitar.
- You have memorized the Blues Chord Progression.
- You have memorized the 4 triad forms and have completed all of the worksheets in your lesson book and in the bonus resources.

## Closing Thought – Learn from Everywhere You Can



*This course is designed to give you some basic musical tools that all guitars players need. But this course was never designed to cover every possible playing situation. So, I encourage you to learn from everywhere, everyone, and everything you can. In my own playing, I have picked up little bits of information from countless sources over the years. I remember sitting in college and a guitar player friend of mine told me that he practices scales by playing three notes on each string. He said it in passing and probably never even remembers that we talked but I went home and tried it and, difficult as it was, it changed my whole way of playing scales. Most of Session 17 in this course was born out of this 30 second interaction with my friend from college. Learn from everywhere you can. All of it will add to your repertoire of guitar knowledge.*

# Pentatonic Blues Forms in A

The five pentatonic forms with the added blues notes are shown in the lesson book on page 72. Here is a chart of each of these forms with the music and tabs included. These scales are played through in the Session 13 Bonus Workshop during the Minor Pentatonic Scale with Blues Notes section. Play through each of these forms ascending & descending. The notes are grouped together in 2s or 3s by how they are fingered in the particular form.

5fr. **1st Pentatonic Form with Blues Notes**

TAB: 5 8 5 6 7 5 7 5 7 8 5 8 5 8

7fr. **2nd Pentatonic Form with Blues Notes**

TAB: 8 10 11 7 10 7 10 7 8 9 8 10 8 10 11

9fr. **3rd Pentatonic Form with Blues Notes**

TAB: 10 11 12 10 12 10 12 13 9 12 10 13 10 11 12

12fr. **4th Pentatonic Form with Blues Notes**

TAB: 12 15 12 15 12 13 14 12 14 13 15 16 12 15

2fr. **5th Pentatonic Form with Blues Notes**

TAB: 3 5 3 5 6 2 5 2 5 3 4 5 3 5

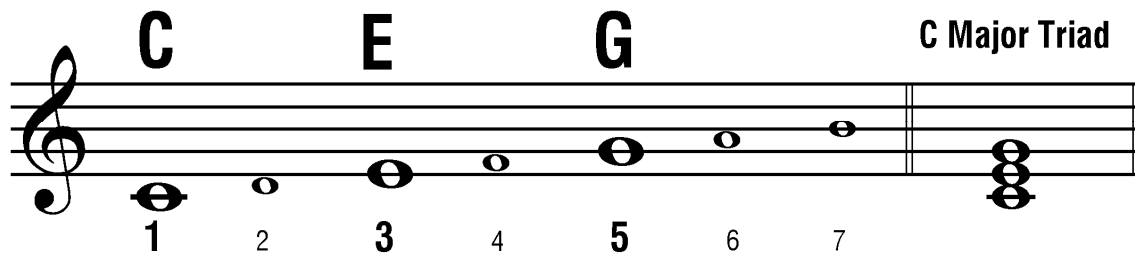
# Triads

A TRIAD is a combination of three notes played together. A triad is made up of the 1st, 3rd and 5th steps of a major scale. There are four main types of triads – MAJOR, MINOR, AUGMENTED and DIMINISHED. This chart shows each triad type and the corresponding formula. These four triad types can be constructed from the major scale in any key.

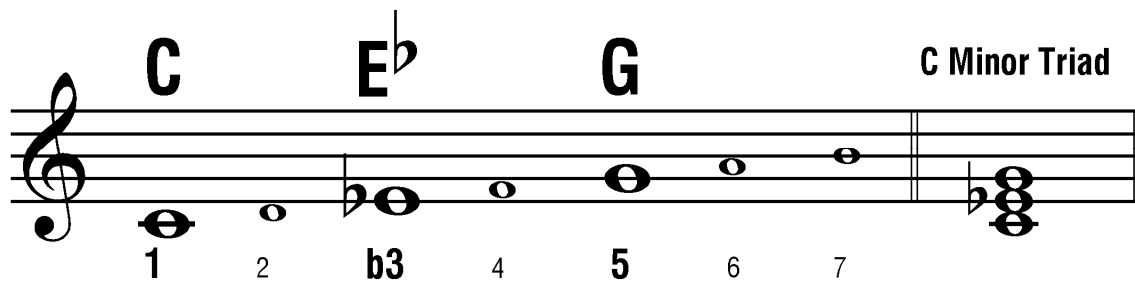
Triad Types	Formulas
Major	1 - 3 - 5
Minor	1 - b3 - 5
Augmented	1 - 3 - #5
Diminished	1 - b3 - b5

In the key of C, each of the four triads would be constructed as shown below.

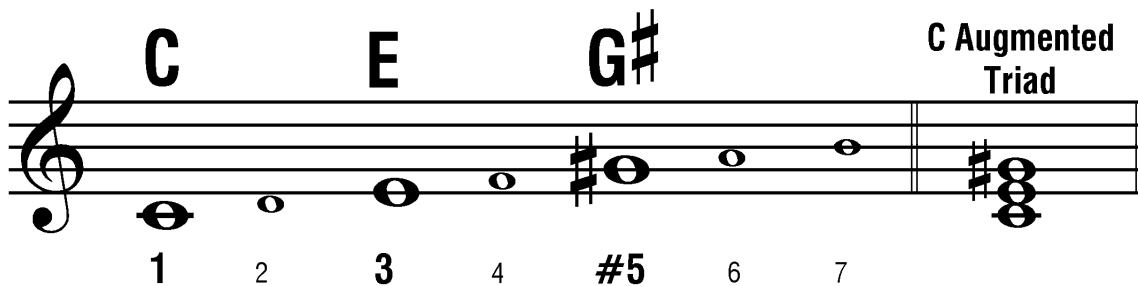
**C Major Triad**



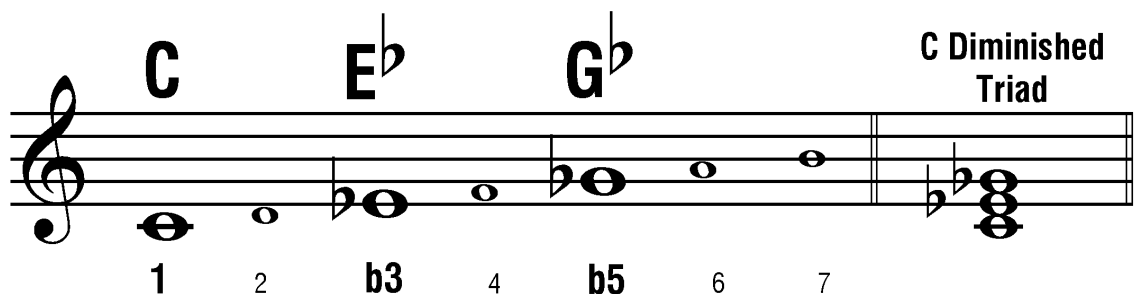
**C Minor Triad**



**C Augmented Triad**



**C Diminished Triad**



# Triads by Key Worksheet

Fill out the appropriate scale tones in each triad. They are grouped according to key. Some notes have been filled in to help you out. Use double sharps or flats as needed. Remember, when spelling chords don't give the enharmonic equivalent of a note. For example, when spelling chords, a half-step below a C is a C<sub>b</sub>, not a B.

Triad Types	Formulas
Major	1 - 3 - 5
Minor	1 - b3 - 5
Augmented	1 - 3 - #5
Diminished	1 - b3 - b5

✓ Check your answers with the Answer Key on page 180.

C Major	<u>C</u>	<u>E</u>	<u>G</u>	E <sub>b</sub> Major	_____	_____	_____
C Minor	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>	E <sub>b</sub> Minor	_____	_____	_____
C Augmented	_____	_____	<u>G<sup>#</sup></u>	E <sub>b</sub> Augmented	_____	_____	_____
C Diminished	_____	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	E <sub>b</sub> Diminished	_____	_____	<u>B<sub>bb</sub></u>
F Major	<u>F</u>	_____	_____	A Major	_____	_____	_____
F Minor	_____	<u>A<sub>b</sub></u>	_____	A Minor	_____	_____	_____
F Augmented	_____	_____	<u>C<sup>#</sup></u>	A Augmented	_____	_____	<u>E<sup>#</sup></u>
F Diminished	_____	_____	<u>C<sub>b</sub></u>	A Diminished	_____	_____	_____
G Major	_____	_____	_____	A <sub>b</sub> Major	_____	_____	_____
G Minor	_____	_____	_____	A <sub>b</sub> Minor	_____	<u>C<sub>b</sub></u>	_____
G Augmented	_____	_____	<u>D<sup>#</sup></u>	A <sub>b</sub> Augmented	_____	_____	_____
G Diminished	_____	<u>B<sub>b</sub></u>	_____	A <sub>b</sub> Diminished	_____	_____	_____
B <sub>b</sub> Major	_____	_____	_____	E Major	_____	_____	_____
B <sub>b</sub> Minor	_____	<u>D<sub>b</sub></u>	_____	E Minor	_____	_____	_____
B <sub>b</sub> Augmented	_____	_____	_____	E Augmented	_____	_____	_____
B <sub>b</sub> Diminished	_____	_____	<u>F<sub>b</sub></u>	E Diminished	_____	_____	_____
D Major	_____	<u>F<sup>#</sup></u>	_____	D <sub>b</sub> Major	_____	_____	_____
D Minor	_____	_____	_____	D <sub>b</sub> Minor	_____	_____	_____
D Augmented	_____	_____	_____	D <sub>b</sub> Augmented	_____	_____	_____
D Diminished	_____	_____	_____	D <sub>b</sub> Diminished	_____	_____	<u>A<sub>bb</sub></u>

# Triads Worksheet

Fill in the triad notes for each of the chords using your knowledge of triad formulas and keys. Filling out this worksheet numerous times will help build the necessary memory recognition of these triads.

✓ Check your answers with the Answer Key on page 181.

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

1) C Minor    \_\_\_\_\_

2) F Major    \_\_\_\_\_

3) G Minor    \_\_\_\_\_

4) Bb Diminished    \_\_\_\_\_

5) D Augmented    \_\_\_\_\_

6) Eb Minor    \_\_\_\_\_

7) A Major    \_\_\_\_\_

8) Ab Minor    \_\_\_\_\_

9) E Augmented    \_\_\_\_\_

10) Db Major    \_\_\_\_\_

11) B Minor    \_\_\_\_\_

12) Gb Major    \_\_\_\_\_

13) F# Minor    \_\_\_\_\_

14) C Major    \_\_\_\_\_

15) F Diminished    \_\_\_\_\_

16) G Augmented    \_\_\_\_\_

17) Bb Minor    \_\_\_\_\_

18) D Diminished    \_\_\_\_\_

19) Eb Augmented    \_\_\_\_\_

20) A Minor    \_\_\_\_\_

21) F Minor    \_\_\_\_\_

22) G Major    \_\_\_\_\_

23) C Diminished    \_\_\_\_\_

24) Bb Augmented    \_\_\_\_\_

25) Eb Major    \_\_\_\_\_

26) D Minor    \_\_\_\_\_

27) A Diminished    \_\_\_\_\_

28) Ab Major    \_\_\_\_\_

29) E Minor    \_\_\_\_\_

30) Eb Diminished    \_\_\_\_\_

31) E Major    \_\_\_\_\_

32) Db Minor    \_\_\_\_\_

33) B Major    \_\_\_\_\_

34) Gb Minor    \_\_\_\_\_

35) F# Major    \_\_\_\_\_

36) C Augmented    \_\_\_\_\_

37) F Augmented    \_\_\_\_\_

38) G Diminished    \_\_\_\_\_

39) Bb Major    \_\_\_\_\_

40) D Major    \_\_\_\_\_

# SESSION 14 – Giving Your Playing Some Style

## Bonus Resources

*The question is whether a noble song is produced by nature or by knowledge. I neither believe in mere labor being of avail without a rich vein of talent, nor in natural ability which is not educated.*

- Horace (65-8 BC), Roman poet

### Key Concepts

Bends & Sliding to Notes  
 Hammer-Ons & Pull-Offs  
 Palm Muting  
 Jazz Octaves  
 Using a Capo  
 Harmonics

### Skills Gained in this Session

Knowing Proper Bend Technique  
 Building a Fluid Hammer-On & Pull-Off Technique  
 Understanding How to Use a Capo  
 The Ability to Incorporate Various Style Techniques



### Session Overview

This session covers how to play numerous helpful guitar techniques. **Adding these elements to your playing will give a variety of ways of expression to your approach to the guitar.**

Each of the techniques described use a physical motion that needs to be learned and rehearsed so that the muscle memory in the fingers can be developed. Some effort will be needed to obtain the physicality of each technique.

BENDS involve playing a note and then bending the string, either a half or whole step, to another pitch. Normally, your third or fourth finger would be the finger that would be bending the string. **Developing finger strength is important to doing bends well.** SLIDING involves approaching a note from above or beneath, usually from a half step or whole step. Sliding can be done with any finger and is one of the easier techniques to play.

A HAMMER-ON is a technique where you pick the first note then, by hitting your fretting finger strongly on the fretboard you get the second note to sound without picking it. A PULL-OFF is where you pick the first note then pull off your fretting finger so that the remaining fretted note sounds without picking it. **Both hammer-ons and pull-offs require some diligent practice to master the physical motions involved.** TAPPING is a great technique that combines hammer-ons and pull-offs but also incorporates another technique of reaching over with your picking hand to hammer on a note on the fretboard.

HARMONICS involve lightly touching the string briefly with a fretting hand finger directly above a fret that has a harmonic on it and plucking the string simultaneously. There are natural harmonics for all of the open strings at the 12th fret, 7th fret and 5th fret.

All of these techniques will add color and expression to your playing. Each should be practiced until the physical issues of playing them are worked out. Keep up the great work!

*Always bend to a specific pitch.*

*The physical motion of each technique must be practiced repetitively so that proper muscle memory in the fingers can be developed.*

*There are natural harmonics for all of the open strings at the 12th, 7th & 5th frets.*



## Tips for Successful Learning

- **Practice These Techniques.** These techniques will be useless to you until you have practiced them enough to develop the physical motions involved so that they can be used easily in a playing situation. If you are still slightly unsure about a particular technique, then when it comes time to use it in a real playing situation you will not feel comfortable enough with it to use it and you will avoid it. If you don't cross over this physical comfort threshold in your knowledge of these or any other techniques then they will be relegated to stuff you know but can't use. Take the time needed to get the physical aspects of these techniques comfortable for you. Play through the exercises and experiment with the different techniques so that when it comes time to use them in a real playing situation you will feel comfortable enough with them to try them.
- **Incorporate Them into Soloing.** Once these techniques are learned, try to experiment with them as you solo. All of the Jam-Along songs at this stage will give you great practice with soloing. I encourage you to play through the songs many times, experimenting with different ideas and techniques each time. Eventually, you will begin to "hear" which notes sound better and which techniques you like. This type of practice is invaluable towards developing your ear and in translating the ideas that you hear in your head through your instrument.



## You're Ready to Move On

- You can play the major scale bending exercise on page 77 of your lesson book accurately. *Remember to bend the notes to a pitch. This takes control. It is a lot easier to be sloppy with bends. But the world doesn't need another sloppy guitar player.*
- You can play harmonics, slides, hammer-ons and pull-offs correctly.
- You have played through all of the bonus exercises and the Jam-Along songs with the tracks.

## Closing Thought – Finding Your Own Voice



*Have you ever noticed that some guitar players have a very distinctive and unique sound. I can listen to a song and tell pretty quickly if it is a guitarist I am familiar with is playing on that project. You can just "hear" it in how they phrase things and in their technique – what notes they choose and how they play them. My kids will often ask me as we are riding in the car listening to the radio or to a CD that has some guitar playing on it "Dad, is that you playing? It sounds just like you." Sometimes it is and sometimes it isn't. But I will always get a kick out of it when they ask if it is me and I know it is one of the guitar players that I listen to and respect a lot. It shows that I have incorporated into my own playing the things that I have liked about someone else's style. This is how it will become with you and your playing. Each guitarist "speaks" a little bit differently and by now you are starting to develop your own unique sound on the instrument. I have tried to teach you over the span of this course the letters, syllables and words of guitar playing, but it is up to you to develop your own "voice" in playing. Start trying to say something when you play. Keep up the great work!*



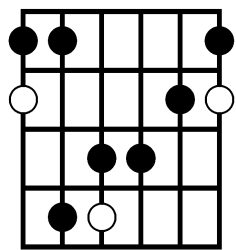


# Arpeggio Exercises (with Hammer-Ons & Pull-Offs in C)

These arpeggios are a tremendous way to develop your knowledge of seventh chords and they also offer great material to incorporate into your soloing. Finger numbers beside the notes are given to aid you in knowing how to finger each arpeggio. These arpeggios are in the key of C. Play through each arpeggio to get the physical motions correctly. Once you have the physical motions under control try playing the arpeggios in a variety of keys. **The big idea of this exercise is that these seventh arpeggios can be transposed to any key to give you a lot of tools to solo from.**

## Cmaj7 Arpeggio Ascending with Hammer-Ons

### Cmaj7 arpeggio



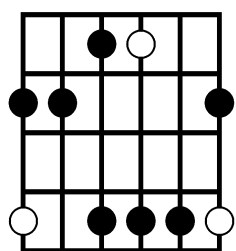
7fr.

Open circles indicate the root of the arpeggio.

## Cmaj7 Arpeggio Descending with Pull-Offs

## Dm7 Arpeggio Ascending with Hammer-Ons

### Dm7 arpeggio



7fr.

## Dm7 Arpeggio Descending with Pull-Offs

**Em7 Arpeggio Ascending with Hammer-Ons**

**Em7**  
arpeggio  
7fr.

**Em7 Arpeggio Descending with Pull-Offs**

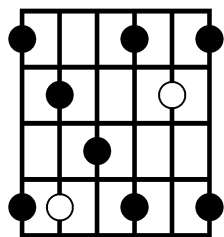
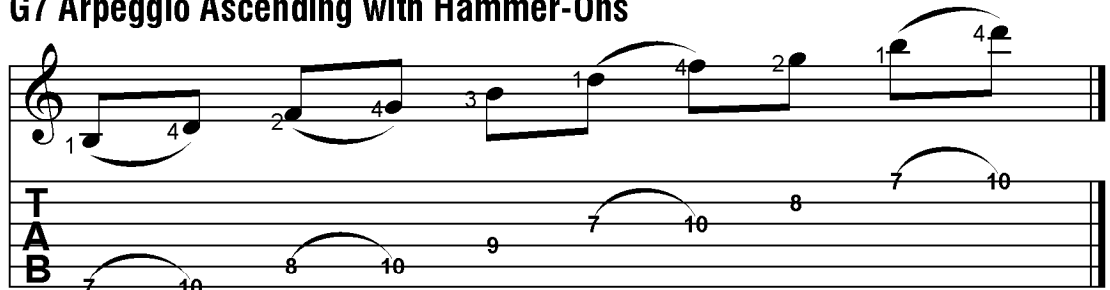
**Fmaj7 Arpeggio Ascending with Hammer-Ons**

**Fmaj7**  
arpeggio  
7fr.

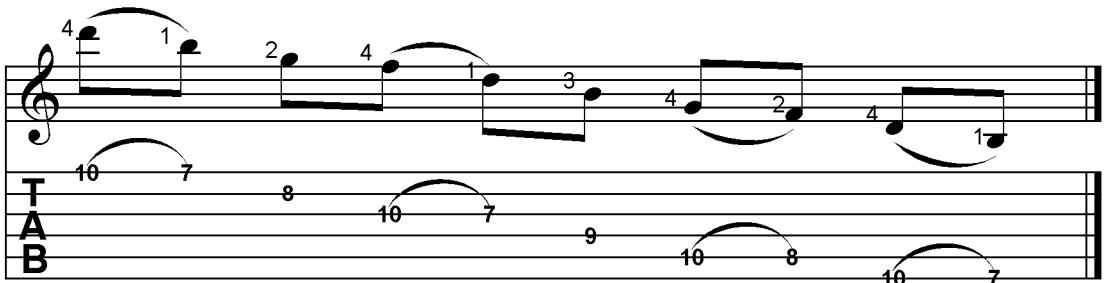
**Fmaj7 Arpeggio Descending with Pull-Offs**

**G7 Arpeggio Ascending with Hammer-Ons**

**G7**  
arpeggio  
7fr.

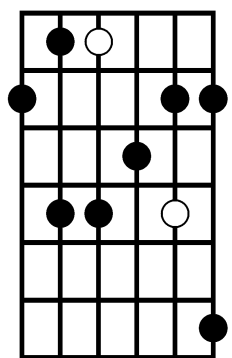



**G7 Arpeggio Descending with Pull-Offs**

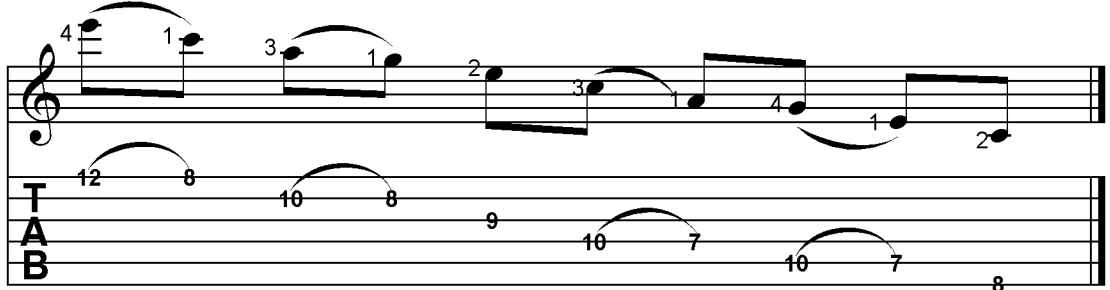


**Am7 Arpeggio Ascending with Hammer-Ons**

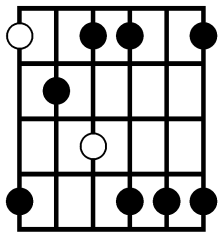
**Am7**  
arpeggio  
7fr.




**Am7 Arpeggio Descending with Pull-Offs**



**B half-dim7**  
arpeggio



7fr.

**B half-dim7 Arpeggio Ascending with Hammer-Ons**

**B half-dim7 Arpeggio Descending with Pull-Offs**

# SESSION 15 – Electric Guitars – The Heart of Rock & Roll

## Bonus Resources

*I mean, the sound of an amplified guitar in a room full of people was so hypnotic and addictive to me, that I could cross any kind of border to get over there.*

- Eric Clapton

### Key Concepts

Types of Electric Guitars  
Guitar Pickups  
Power Chords  
Country Guitar Playing  
Funk Guitar Playing  
Guitar Effects

### Skills Gained in this Session

Familiarity with Various Types of Electric Guitars  
Learning Power Chord Forms  
Understanding Basic Aspects of a Variety of Guitar Styles  
Familiarity with Guitar Effects



### Session Overview

As an instrument, the electric guitar has done more to shape the musical landscape in its relatively short existence than probably any other instrument in the history of the world. In this session, many different types of electric guitars are introduced as well as a brief introduction to the basic types of guitar pickups. Other elements of guitar gear (straps, strings, cables, etc.) are also covered in the bonus workshop for this session.

Different types of electric guitar technique are introduced in this session for various styles of guitar playing. In rock guitar playing, power chords are used almost exclusively. **POWER CHORDS** are chords that use only the root and 5th steps of the major scale. **Power chords are easy to play on guitar and are heard in almost every rock song you hear.** Several open and moveable forms are introduced with several exercises given for practice.

Country guitar playing utilizes several unique techniques like double-stops (plucking two notes simultaneously), two-note bends and arpeggios mixing open strings with fretted notes. The physical motion of some of these particular techniques is challenging but can be easily obtained if you take the time to learn them slowly.

**SLIDING FOURTHS** are a very common guitar technique that involves playing two notes (a fourth apart) and sliding both notes a whole step up. Many variations of this simple technique cover a wide variety of guitar styles.

In the “How Music Works” section of the DVD presentation, a very important musical concept called the Harmonized Major Scale is introduced. **The HARMONIZED MAJOR SCALE is a specific pattern of chord types that are derived from building triads on each step of the major scale.** Triads built off of the 1st, 4th and 5th steps of the major scale end up being MAJOR triads. Triads built off of the 2nd, 3rd & 6th steps of the major scale end up being MINOR triads. A triad built off of the 7th step of the scale ends up being a DIMINISHED triad. **This pattern of major, minor and diminished chords is consistent in every key.**

There are lots of great things covered in this session. So, let's get started!

**POWER CHORDS**  
*use only the root & 5th steps of the major scale.*

*Aspects of guitar technique that require new physical motions should be practiced very slowly.*

**HARMONIZED MAJOR SCALE**

*Major Chords*  
*I – IV – V*

*Minor Chords*  
*ii – iii – iv*

*Diminished*  
*vii*



## Tips for Successful Learning

- **Incorporate Power Chords into Your Playing.** Power chords give a raw and open sound to a progression. Since the power chord does not use the 3rd of the scale they can be used equally well as a substitution for major or minor chords. Experiment with including some of these chord forms in a familiar progression and listen for how the tonality changes. Since both the 5th and 6th string forms are identical, switching between chords is easy and quick. Power chords can be effectively substituted for any major or minor chord.
- **Experiment with Guitar Effects.** Guitar effects can add a wide range of color and texture to your sound. The various effects and parameters of each can be confusing and technical if you are unfamiliar with them so it is a good idea to take some time to experiment and explore the different sounds that each effect can make.

Here are some thoughts when buying guitar effects. Buy one effect at a time. Take it home and explore how each adjustment affects the sound. Sometimes a relatively small adjustment can make a huge difference in the sound. The most basic types of effects are distortion effects, modulation effects (chorus, flange, etc.) and delay effects (delay, reverb, echo.) Take time to experiment with different effects to find which ones suit your playing style and also to find what particular playing ideas sound best with particular effects.



## You're Ready to Move On

- You can play all of the power chord forms and the exercises in the book and bonus resources. *Memorize the power chord forms.*
- You have completed the Harmonized Major Scales Worksheet in the bonus materials.
- You have played through all of the songs for this session with the Jam-Along tracks and you can play with them effectively at the tempo of the track.

## Closing Thought – The Power of Experimenting & Discovery



Have you ever heard a guitar part and wonder “How are they getting that sound”? Part of learning guitar is discovery. Finding out new things to play is often an issue of experimenting with them. You can learn a lot in your playing if you just take some time to let your mind try and figure out some things. In this session, you were introduced to guitar effects so this is a perfect place to talk about the power of experimenting. Take an afternoon, grab your guitar and go down to the local music store and spend some time in the corner playing through different effects. Listen for how different effects color your sound. Often times I will stumble upon a sound that I really like just because I sat down and tried out a new effect. Keep experimenting and learning!

# Power Chord Exercises

POWER CHORDS are chords that use only the root and 5th steps of the major scale. Several moveable and open forms are given on page 80 of the lesson book. The chord symbol is abbreviated to the root and the number 5 (i.e. C5, F5). They are played using two or three strings. These exercises are demonstrated in the Session 15 Bonus Workshop. Play through each exercise slowly gradually increasing the tempo. As always, it is helpful to practice with a metronome to keep your sense of time steady. Try cranking up the distortion a little, using your bridge pickup and letting it rock!

1. **D5** 5fr. **C5** 3fr. **G5** 3fr.

2. **C5** 3fr. **G5** 3fr.

3. **E<sup>b</sup>5** 6fr. **B<sup>b</sup>5** 6fr. **A<sup>b</sup>5** 4fr. **B<sup>b</sup>5** 6fr. **E<sup>b</sup>5** 6fr.

4. **F5** **Dm7** 5fr. **E<sup>b</sup>5** 6fr. **B<sup>b</sup>5** **F5**



# Harmonized Major Scales Worksheet

A HARMONIZED MAJOR SCALE is a specific pattern of chords that are derived from the major scale. For a particular key, triads are built on each step of the major scale according to the key signature. The resulting triads come in a predictable pattern for every key. Triads built on the 1st, 4th & 5th scale steps become MAJOR CHORDS and are noted with capitalized roman numerals. Triads built on the 2nd, 3rd & 6th scale steps become MINOR CHORDS and are notated with lower case roman numerals. The triad built on the 7th scale step is a DIMINISHED CHORD which is also notated with lower case roman numerals. This pattern of Major, Minor & Diminished chords is consistent in every key.

Using your knowledge of key signatures, fill in the correct triad. Some of the answers are already filled in to help you.

✓ Check your answers with the Answer Key on page 182.

1) In C, what is the V chord?	<u>G</u>	What notes are in it?	<u>G</u>	<u>B</u>	<u>D</u>
2) In F, what is the iii chord?	<u>Am</u>	What notes are in it?	<u>A</u>	<u>C</u>	<u>E</u>
3) In G, what is the vi chord?	_____	What notes are in it?	_____	<u>G</u>	_____
4) In Bb, what is the IV chord?	_____	What notes are in it?	_____	<u>G</u>	_____
5) In D, what is the I chord?	_____	What notes are in it?	_____	_____	_____
6) The ii chord in Eb is	_____	What notes are in it?	_____	_____	_____
7) The ii chord in A is	_____	What notes are in it?	_____	_____	_____
8) The vi chord in C is	_____	What notes are in it?	_____	_____	_____
9) The vii chord in F is	<u>E dim</u>	What notes are in it?	_____	<u>G</u>	_____
10) The iii chord in G is	_____	What notes are in it?	_____	_____	_____
11) In Bb, what is the vi chord?	_____	What notes are in it?	<u>G</u>	_____	_____
12) In D, what is the V chord?	_____	What notes are in it?	_____	_____	_____
13) In Eb, what is the iii chord?	_____	What notes are in it?	<u>G</u>	_____	_____
14) In A, what is the IV chord?	_____	What notes are in it?	_____	_____	_____
15) In C, what is the ii chord?	_____	What notes are in it?	_____	_____	_____
16) The ii chord in F is	_____	What notes are in it?	<u>G</u>	_____	_____
17) The I chord in G is	_____	What notes are in it?	<u>G</u>	_____	_____
18) The iii chord in Bb is	_____	What notes are in it?	_____	_____	_____
19) The vii chord in D is	_____	What notes are in it?	_____	_____	<u>G</u>
20) The V chord in Eb is	_____	What notes are in it?	_____	_____	_____

# SESSION 16 – Advanced Strumming

## Bonus Resources

*When you strum a guitar you have everything - rhythm, bass, lead & melody.*

*- David Gilmour, guitarist for Pink Floyd*

### Key Concepts

Sixteenth Notes  
Sixteenth Note Strumming  
Various Rhythm Techniques  
Acoustic Guitars, Gear & Managing Feedback

### Skills Gained in this Session

Getting the Flow of Sixteenth Note Strumming  
Reading Sixteenth Note Rhythms



### Session Overview

In this session you are introduced to 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.** With the addition of sixteenth notes the rhythmic complexity of single notes and strumming has jumped dramatically. Several exercises are given in the lesson book and in the bonus resources to give you practice at reading and playing these new rhythms.

Strumming patterns using sixteenth note rhythms are introduced in a step by step process. Some learners pick up these sixteenth note strumming rhythms much easier by ear than by reading them written out in music. Others must work up to the more complex rhythms in the stepwise approach outlined on pages 85-86 of the lesson book. As with all strumming, the strumming hand should move in a consistent Down-Up-Down-Up motion. Only now with sixteenth notes, this motion is doubled in speed so that one beat would have a motion of Down-Up-Down-Up. **Good strumming technique involves keeping your wrist loose and keeping your strumming hand going without hesitation.**

ACCENTS ( > ) written above a note gives a note particular emphasis. The emphasis of certain notes in a strumming pattern is crucial to obtaining a smooth feel to the strumming pattern.

**Obtaining a smooth flow in your strumming pattern is the main idea for this session.** Learn the rhythms slowly at first paying careful attention to accents, ties and maintaining an even and steady rhythm.

*SIXTEENTH NOTES are the smallest subdivision of notes that you are likely to see as a guitar player.*

*An accent ( > ) over a note gives the note special emphasis.*

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## Tips for Successful Learning

- **Start the Rhythms Slowly.** Don't try to rush through a particular rhythm. Take it slow to make sure that you are getting the rhythm, ties and accents correctly. Once you can play the rhythm correctly, play it slowly with a metronome. Try stopping and starting the rhythm. Gradually increase the tempo until you feel that you have good control over the rhythm. When you can play the strumming rhythm at a moderate tempo without looking at the music using a variety of chords and are able to start and stop it without hesitation then you are ready to move on. The key is starting slowly.
- **Keep the Down-Up Flow of Your Hand.** The secret to smooth and even strumming is to Keep Your Hand Going. The constant cycle of Down-Up-Down-Up in your strumming arm and hand will be the key to your success. Eventually, strumming will become more unconscious and “auto-pilot” to you. It may take a bit of practice to achieve the correct accents, especially on the up-strokes. Pay careful attention to the ties in the various strumming patterns. All of the patterns in the lesson book and in the bonus resources use a consistent alternating cycle of downs and ups. I will never tell you to play an “up” stroke when you are in the cycle to be “down”. If you find yourself getting lost in the “downs” & “ups,” then slow it down. You can never go too slow as you are learning these physical motions. If you find yourself hesitating in your strumming pattern between rhythms, this is a sign that your brain is not quite able to keep up with reading and playing the rhythms simultaneously. The answer is, you guessed it, Slow Down.



## You're Ready to Move On

- You can play all of the strumming patterns in the lesson book and in the bonus resources at a moderate pace of 72 bpm.
- You have played through all of the Jam-Along songs for this session and are able to play them accurately at the tempo of the track.

## Closing Thought – Making It to the Second Mile

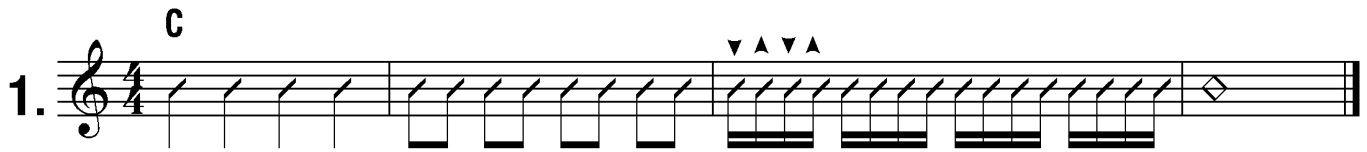


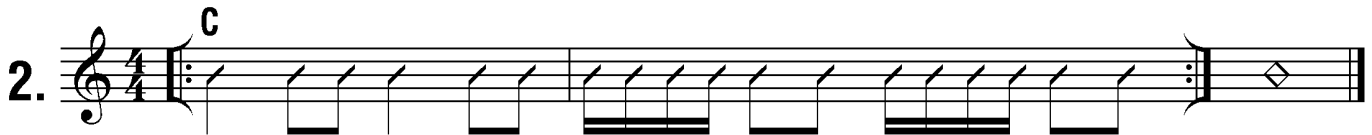
*If you have gotten this far into the course, then congratulations! You are one of the few that actually stuck with it. And you are the one that is going to reap the benefits of sticking with it. You have gone the extra mile to get this far. Most people exit after the first mile. They either quit or they rush on ahead thinking they have “gotten” the material when actually they are just fooling themselves into thinking that if they have watched the DVD they have learned the guitar. Watching a guitar DVD doesn't make you into a guitar player. I have watched many exercise videos from the comfort of my couch, never even breaking a sweat. But it's those of you who have stuck around for the second mile that actually get the rewards that everyone is looking for. I have found that it is not always the ones who are great at the beginning that end up crossing the finish line. There are some*

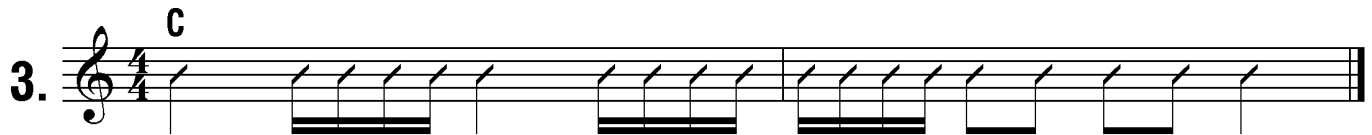
*things in life that are only found on the second mile. You are the one who will get the reward that you desired. Keep up the great work. I'll see you next session.*


# Basic Strumming Exercises

Strum evenly with a smooth down and up motion. Remember to Keep Your Hand Going. Work with a metronome. Start slowly and build up to playing the exercises at 72 beats per minute.

1. 

2. 

3. 

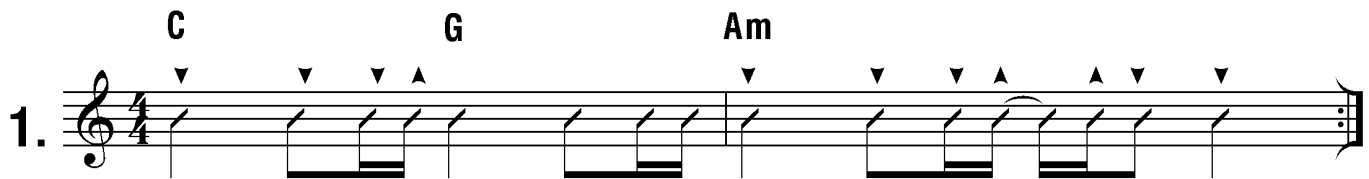
4. 

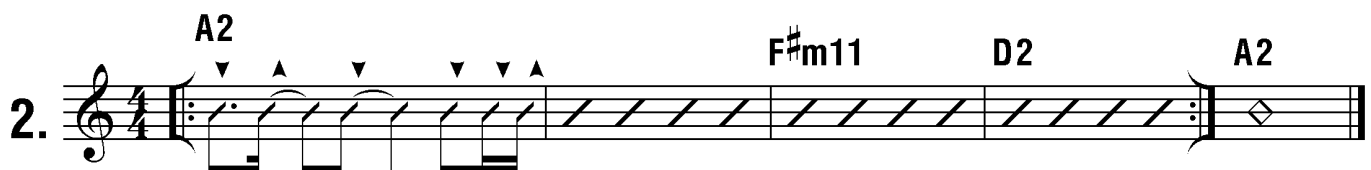
5. 

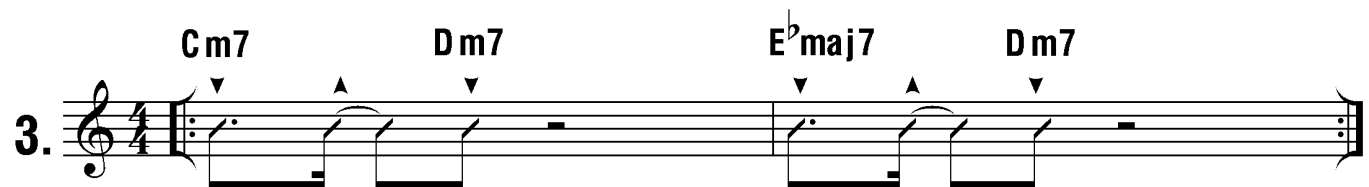
6. 

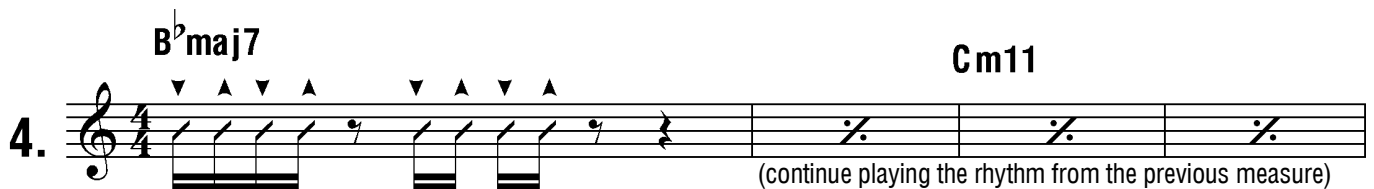
# Advanced Strumming Exercises


Strum evenly with a smooth down and up motion. Remember to Keep Your Hand Going. Work with a metronome. Start slowly and build up to playing the exercises at 72 beats per minute.

1. 

2. 

3. 

4.  (continue playing the rhythm from the previous measure)



# SESSION 17 – Going Beyond the First Position

## Bonus Resources

*It takes a lot of devotion and work, or maybe I should say play, because if you love it, that's what it amounts to. I haven't found any shortcuts and I've been looking for a long time.*

*- Chet Atkins (1924-2001), Over 140 albums & 11 Grammy awards spanning a professional guitar recording career of over 51 years*

### Key Concepts

Learning the Entire Fretboard  
Three Notes on a String Scales  
Triplets  
Seventh Chords

### Skills Gained in this Session

Learn the Notes on the Neck of the Guitar  
Learn the Three Note on a String Scale Finger Patterns  
Hammer-On Ascending & Pull-Off Descending Technique  
The Ability to Spell All Seventh Chords



### Session Overview

In this session two major concepts in mastering the guitar are covered – Learning the Entire Fretboard & Spelling Seventh Chords. **If you can comprehend the material in this session and are able to incorporate it into your own playing you will break yourself from the pack of average guitar players.**

Toward that end, you are introduced to a simple concept that will help you learn the entire fretboard of the guitar – Three Note on a String Scales. Three note on a string scales opened up the world of the fretboard to me as I went through them. It took me about 3 months of thinking through and practicing these scales most every day to learn all of the notes on the guitar. This way of playing scales is also great for developing speed, triplet technique and as material to use when soloing. There are seven different three note on a string scale forms. I know that it will feel like there are more but there are only seven forms to learn. **Once you learn these and know how to move them around in different keys, you are well on your way to understanding the fretboard.**

All of the music theory gained so far in this course has been building to this moment – Seventh Chords. A SEVENTH CHORD is a combination of four notes played together. **Along with triads, seventh chords represent the bulk of chords that you are going to have to understand as a serious guitar player.** I encourage you to work through the worksheets given in the lesson book and in the bonus resources. Do them over and over again. Spell chords as you are going throughout your day until you can look at a chord and know the notes in it as fast as you could write them.

This session requires a lot of work but at the end of the work is a working knowledge of the entire fretboard of the guitar and the ability to glance at a chord and instantly know what notes make up that chord. A serious guitar player knows what notes make up a Gm7 or a Bbmaj7 and sees these notes all over the fretboard. This whole session is aiming to give you the tools to do these things.

So let's get started...

*There are SEVEN different Three Note on a String scale forms.*

*Memorize the shapes of the scale forms and which notes each form pivots off of.*

*Do the chord spelling worksheets over and over again until you can spell a chord as fast as you can write it.*



## Tips for Successful Learning

- **Work Out the Three Note on a String Patterns.** In order to make real progress, play through these forms over and over again until the motor skill muscle memory is developed. Through repetition your fingers will learn the physical patterns involved with each form. As you practice, think through the notes of each scale as you play them. This will reinforce the fretboard understanding of where each note is in relationship to the others. Say the names of the notes as you play through them slowly. Then speed up the tempo and try to play the scale ascending with hammer-ons and descending with pull-offs.
- **Practice the Scales Starting at Different Points.** The goal of these scales is to give you the tools you need to solo effectively. Once the basic forms are learned, practice playing through the notes starting at different points of the scale and playing for a few notes then back down. Try playing the scale in thirds (1-3, 2-4, 3-5 etc.) ascending and descending. All of these little exercises are designed to get you to see the scale as a collection of notes that can be played in a variety of combinations rather than a sequence of notes that is only played ascending & descending.
- **Put Your Brain Into the Game by Learning to Spell Seventh Chords.** Most players play solos based solely on familiar finger patterns and by ear or “hearing” where to place the next note. Now, you are getting a third element to approach a solo from – Chord Knowledge. Doing the chord spelling exercises once won’t help you. Do them over and over again. Spell chords in your head as you go throughout your day or wait in traffic. When you are stopped at a traffic light, spell a few seventh chords. At first they will take a great deal of mental effort but, with repetition, the answers will come faster and faster. When you get to the point where you see an Em7 and your mind immediately sees E – G – B – D without having to figure it out then you know you have arrived.



## You’re Ready to Move On

- You can play all of the Three Note on a String Scales in every key over the full range of the instrument. *Don’t worry about speed. Get the finger patterns first.*
- You have completed all of the seventh chord worksheets in the lesson book and in the bonus resources.

## Closing Thought – Playing With Other Musicians



Here is one of the biggest gauges of whether you will stick with guitar or give it up – whether you are playing with other musicians. If you are playing with other musicians you will stick with it and be a guitar player for the rest of your life. Playing with other musicians is a key to actually take the material you’ve learned out of your practice room and incorporate it into a real playing situation. Lots of folks are great players in their practice room, but they are too embarrassed or intimidated to play with people. Don’t believe the lie your mind tells you that you’re not good enough to play in front of people. Go out and play with some friends or a band. Play for your church or find a jam-session in your area. Sit down and strum a few chords with your neighbor on a Sunday afternoon or break out the guitar at the family get-together over the holidays. Playing with people is the key to your continued success. Otherwise you and your music will never reach beyond your four walls. See you next time.

# Three Note on a String Scales in F

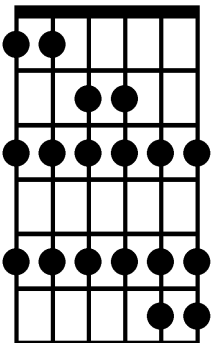
On a personal note...

*This concept of Three Note on a String Scales revolutionized my understanding of the fretboard of the guitar. It was born out of a minute long conversation with a guitar player friend in college. All I remember is that he said "Play all of the scales in every key using three notes per string." I went home and from my knowledge of scales and keys just started trying it. I started learning the patterns at first. It was painfully slow working through the forms initially but slowly, over the course of a few weeks, they started to come together. And after a while I started to notice that I was beginning to get comfortable playing in any key even farther up the neck and I knew what the notes were as I was playing them. Eventually, I figured out that Hammer-Ons and Pull-Offs could be done with these scales creating very fluid and fast triplet runs. This scale study opened up my understanding of the upper part of the neck like nothing before or since, plus it has given me a lot of options for soloing and quick impressive sounding scale runs that can be applied to any key. May it do the same for you.*

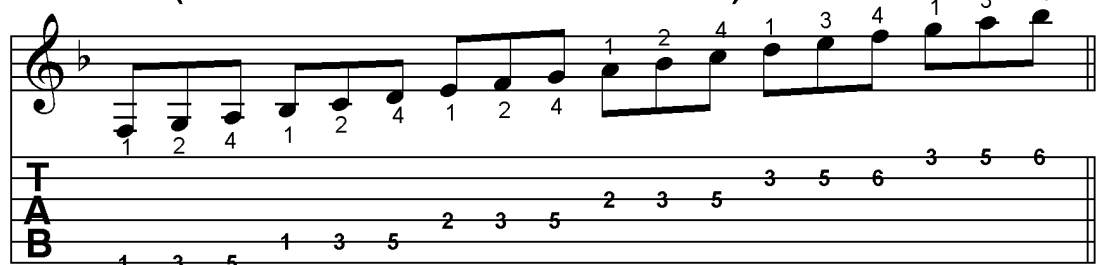
These scales are also found on page 89 of the lesson book, but here finger numbers have been added below and above each note to aid you in knowing how to finger each scale. These scales are in the key of F. Play through each scale form to get the physical motions correctly. Once you have the physical motions under control, try playing the scale with hammer-ons ascending and pull-offs descending. Other variations would be to play the scale in thirds (1-3, 2-4, 3-5 etc.) or in groups of four (1-2-3-4, 2-3-4-5, 3-4-5-6 etc.) **The big idea of this exercise is to get these scale forms familiar enough so that they can be transposed to any key to give you a lot of tools to solo from.**

## F Major Scale

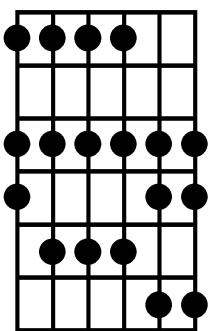
### Root Form



### First Form (Lowest note is the Root of the F scale)



### 2nd Form



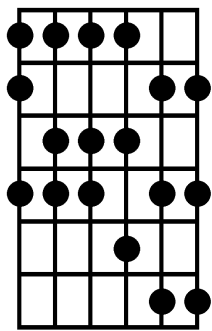
3fr.

### Second Form (Lowest note is the 2nd step of the F scale)





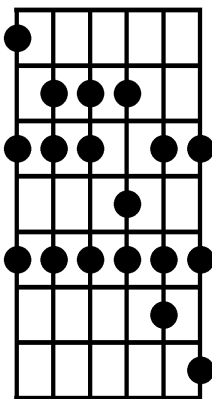
3rd Form



5fr.

Third Form (Lowest note is the 3rd step of the F scale)

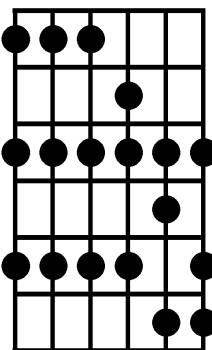
4th Form



6fr.

Fourth Form (Lowest note is the 4th step of the F scale)

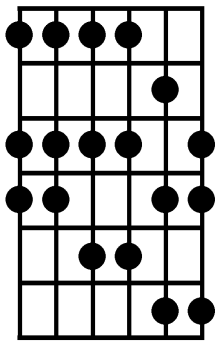
5th Form



8fr.

Fifth Form (Lowest note is the 5th step of the F scale)

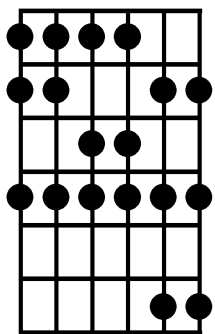
### 6th Form



### 10fr. Sixth Form (Lowest note is the 6th step of the F scale)

Play up an octave

### 7th Form



### 12fr. Seventh Form (Lowest note is the 7th step of the F scale)

# Three Note on a String Scales in D

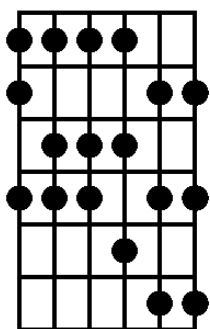
These are the same seven scale forms as found on page 89 of your lesson book but they have been transposed to the key of D so their positions have changed. The forms are the same, only the positions have been changed. The lowest note of each form still indicates what note of the scale each form is starting on.

The lowest note in the key of D that is possible to play and that is fretted is the low F# on the sixth string which would be the 3rd step of the D scale. (You wouldn't use the open E even though it is in the key of D because you need to have the lowest fretted note so that it fits in a Three Note on a String form.) Since low F# is the third of the D scale the form we would use is the 3rd form because it starts on the 3rd step of the scale. From there you adjust all of the other forms all the way up the neck. The finger numbers are the same as the original forms shown on the exercise in F.

Play through each scale form to get the physical motions correctly. Once you have the physical motions under control try playing the scale with hammer-ons ascending and pull-offs descending. Other variations would be to play the scale in thirds (1-3, 2-4, 3-5 etc.) or in groups of four (1-2-3-4, 2-3-4-5, 3-4-5-6 etc.).

## D Major Scale

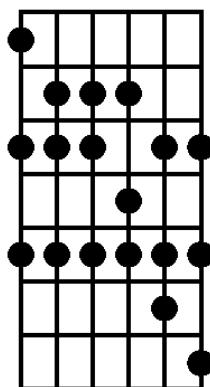
### 3rd Form



2fr.

### Third Form (Lowest note is the 3rd step of the D scale)

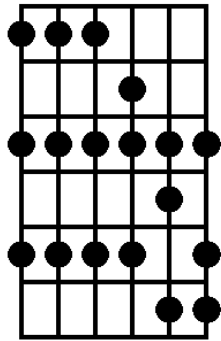
### 4th Form



3fr.

### Fourth Form (Lowest note is the 4th step of the D scale)

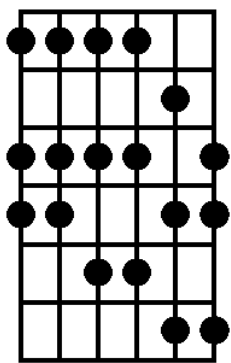
5th Form



5fr.

Fifth Form (Lowest note is the 5th step of the D scale)

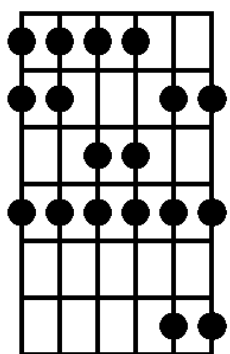
6th Form



7fr.

Sixth Form (Lowest note is the 6th step of the D scale)

7th Form



9fr.

Seventh Form (Lowest note is the 7th step of the D scale)

Root Form 10fr.

**First Form (Lowest note is the Root of the D scale)**

2nd Form 12fr.

**Second Form (Lowest note is the 2nd step of the D scale)**

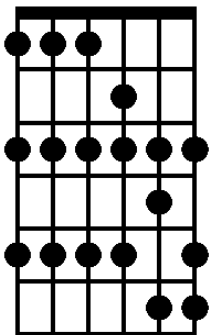
# Three Note on a String Scales in Bb with Hammer-Ons & Pull-Offs

The seven Three Note on a String scale forms are now transposed to the key of Bb. The lowest note of each form still indicates what note of the scale each form is starting on. The lowest fretted note possible in the key of Bb is the low F on the 6th string. Since this is the 5th step of the Bb scale, we start on the 5th form.

Use hammer-ons when ascending for each set of three and pull-offs when descending for each set of three.

Make sure each of the hammered-on and pulled-off notes is sounding out clearly. Be very deliberate with the physical motions of the hammer-ons and pull-offs. Practice with a metronome to make each eighth note the same length.

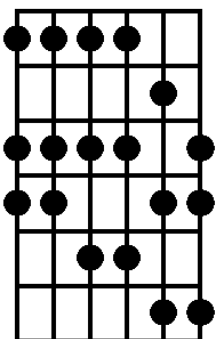
## Bb Major Scale 5th Form



### Fifth Form in Bb (Ascending with Hammer-Ons)

## 6th Form

3fr.



### Sixth Form in Bb (Descending with Pull-Offs)

7th Form 5fr.

Seventh Form in Bb (Ascending with Hammer-Ons)

1st Form 6fr.

First Form in Bb (Descending with Pull-Offs)

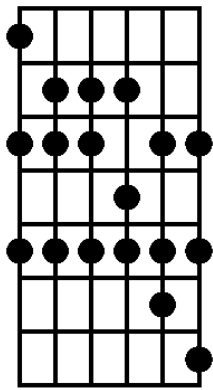
2nd Form 8fr.

Second Form in Bb (Ascending with Hammer-Ons)

3rd Form 10fr.

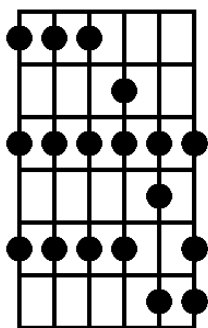
Third Form in Bb (Descending with Pull-Offs)

4th Form



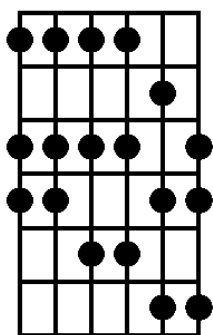
11fr. Fourth Form in Bb (Ascending with Hammer-Ons)

5th Form



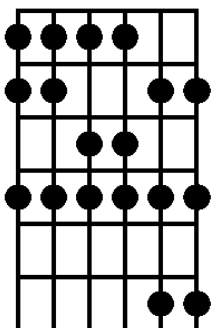
13fr. Fifth Form in Bb (Descending with Pull-Offs)

6th Form



15fr. Sixth Form in Bb (Ascending with Hammer-Ons)

7th Form



17fr. Seventh Form in Bb (Descending with Pull-Offs)



# Seventh Chords by Key Worksheet

Fill out the appropriate scale tones in each seventh chord. They are grouped according to key. Some notes have been filled in to help you out. Use double sharps or flats as needed. Remember, when spelling chords don't give the enharmonic equivalent of a note. For example, when spelling chords, a half step below a C is a Cb, not a B.

Seventh Types	Formulas
Major 7th	1 - 3 - 5 - 7
Minor 7th	1 - b3 - 5 - b7
Dominant 7th	1 - 3 - 5 - b7
Augmented 7th	1 - 3 - #5 - b7
Diminished 7th	1 - b3 - b5 - bb7
Half-Dim. 7th	1 - b3 - b5 - b7

✓ Check your answers with the Answer Key on page 183.

C Major 7 <sup>th</sup>	<u>C</u>	<u>E</u>	<u>G</u>	<u>B</u>	Bb Major 7 <sup>th</sup>	_____	_____	_____	_____
C Minor 7 <sup>th</sup>	<u>C</u>	<u>Eb</u>	_____	<u>Bb</u>	Bb Minor 7 <sup>th</sup>	_____	_____	_____	_____
C Dominant 7 <sup>th</sup>	_____	<u>E</u>	_____	_____	Bb Dominant 7 <sup>th</sup>	_____	_____	_____	_____
C Augmented 7 <sup>th</sup>	_____	_____	<u>G#</u>	_____	Bb Augmented 7 <sup>th</sup>	_____	_____	<u>F#</u>	_____
C Diminished 7 <sup>th</sup>	_____	<u>Eb</u>	<u>Gb</u>	<u>Bbb</u>	Bb Diminished 7 <sup>th</sup>	_____	_____	_____	_____
C Half-Dim. 7 <sup>th</sup>	_____	<u>Eb</u>	_____	<u>Bb</u>	Bb Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____
F Major 7 <sup>th</sup>	_____	_____	_____	<u>E</u>	D Major 7 <sup>th</sup>	_____	_____	_____	<u>C#</u>
F Minor 7 <sup>th</sup>	_____	<u>Ab</u>	_____	_____	D Minor 7 <sup>th</sup>	_____	_____	_____	_____
F Dominant 7 <sup>th</sup>	_____	_____	_____	_____	D Dominant 7 <sup>th</sup>	_____	_____	_____	_____
F Augmented 7 <sup>th</sup>	_____	_____	<u>C#</u>	_____	D Augmented 7 <sup>th</sup>	_____	_____	_____	_____
F Diminished 7 <sup>th</sup>	_____	_____	<u>Cb</u>	<u>Ebb</u>	D Diminished 7 <sup>th</sup>	_____	_____	_____	_____
F Half-Dim. 7 <sup>th</sup>	_____	_____	_____	<u>Eb</u>	D Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____
G Major 7 <sup>th</sup>	_____	_____	_____	<u>F#</u>	Eb Major 7 <sup>th</sup>	_____	_____	_____	_____
G Minor 7 <sup>th</sup>	_____	_____	_____	_____	Eb Minor 7 <sup>th</sup>	_____	_____	_____	_____
G Dominant 7 <sup>th</sup>	_____	_____	_____	_____	Eb Dominant 7 <sup>th</sup>	_____	_____	_____	_____
G Augmented 7 <sup>th</sup>	_____	_____	_____	_____	Eb Augmented 7 <sup>th</sup>	_____	_____	_____	_____
G Diminished 7 <sup>th</sup>	_____	_____	_____	_____	Eb Diminished 7 <sup>th</sup>	_____	_____	_____	_____
G Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____	Eb Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____

A Major 7 <sup>th</sup>	_____	_____	_____	<u>G#</u>	B Major 7 <sup>th</sup>	_____	_____	_____	<u>A#</u>
A Minor 7 <sup>th</sup>	_____	_____	_____	_____	B Minor 7 <sup>th</sup>	_____	_____	_____	_____
A Dominant 7 <sup>th</sup>	_____	_____	_____	_____	B Dominant 7 <sup>th</sup>	_____	_____	_____	_____
A Augmented 7 <sup>th</sup>	_____	_____	_____	_____	B Augmented 7 <sup>th</sup>	_____	_____	_____	_____
A Diminished 7 <sup>th</sup>	_____	_____	_____	_____	B Diminished 7 <sup>th</sup>	_____	_____	_____	_____
A Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____	B Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____
Ab Major 7 <sup>th</sup>	_____	_____	_____	_____	Gb Major 7 <sup>th</sup>	_____	_____	_____	_____
Ab Minor 7 <sup>th</sup>	_____	_____	_____	_____	Gb Minor 7 <sup>th</sup>	_____	<u>Bbb</u>	_____	_____
Ab Dominant 7 <sup>th</sup>	_____	_____	_____	_____	Gb Dominant 7 <sup>th</sup>	_____	_____	_____	_____
Ab Augmented 7 <sup>th</sup>	_____	_____	<u>E</u>	_____	Gb Augmented 7 <sup>th</sup>	_____	_____	_____	_____
Ab Diminished 7 <sup>th</sup>	_____	_____	_____	_____	Gb Diminished 7 <sup>th</sup>	_____	_____	_____	_____
Ab Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____	Gb Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____
E Major 7 <sup>th</sup>	_____	_____	_____	_____	F# Major 7 <sup>th</sup>	_____	_____	_____	<u>E#</u>
E Minor 7 <sup>th</sup>	_____	_____	_____	_____	F# Minor 7 <sup>th</sup>	_____	_____	_____	_____
E Dominant 7 <sup>th</sup>	_____	_____	_____	_____	F# Dominant 7 <sup>th</sup>	_____	_____	_____	_____
E Augmented 7 <sup>th</sup>	_____	_____	_____	_____	F# Augmented 7 <sup>th</sup>	_____	_____	_____	_____
E Diminished 7 <sup>th</sup>	_____	_____	_____	_____	F# Diminished 7 <sup>th</sup>	_____	_____	_____	_____
E Half-Dim. 7 <sup>th</sup>	<u>E</u>	_____	_____	_____	F# Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____
Db Major 7 <sup>th</sup>	_____	_____	_____	_____	<p>Aren't you glad there aren't 25 major scale keys!</p>				
Db Minor 7 <sup>th</sup>	_____	_____	_____	_____					
Db Dominant 7 <sup>th</sup>	_____	_____	_____	_____					
Db Augmented 7 <sup>th</sup>	_____	_____	_____	_____					
Db Diminished 7 <sup>th</sup>	_____	_____	_____	_____					
Db Half-Dim. 7 <sup>th</sup>	_____	_____	_____	_____					

# Seventh Chords Worksheet

Chords are abbreviated when used in song chord progressions. The following are various abbreviations commonly used in songs. They are listed below as if they were in the key of C for illustration purposes.

<u>Seventh Types</u>	<u>Formulas</u>	<u>Abbreviations</u>
Major 7th	1 - 3 - 5 - 7	Cmaj <sup>7</sup> , C <sup>Δ7</sup>
Minor 7th	1 - b3 - 5 - b7	Cmin <sup>7</sup> , Cm <sup>7</sup> , C- <sup>7</sup>
Dominant 7th	1 - 3 - 5 - b7	C7, C <sup>7</sup> , G7, D7
Augmented 7th	1 - 3 - #5 - b7	Caug <sup>7</sup> , C+ <sup>7</sup>
Diminished 7th	1 - b3 - b5 - bb7	Cdim <sup>7</sup> , C <sup>o</sup> , C <sup>o7</sup>
Half-Dim. 7th	1 - b3 - b5 - b7	C half-dim, C <sup>ø</sup>

Fill in the notes for each of the seventh chords.

✓ Check your answers with the Answer Key on page 185.

- |                     |       |       |       |       |                     |       |       |       |       |
|---------------------|-------|-------|-------|-------|---------------------|-------|-------|-------|-------|
| 1) Cm7              | _____ | _____ | _____ | _____ | 15) F7              | _____ | _____ | _____ | _____ |
| 2) Fmaj7            | _____ | _____ | _____ | _____ | 16) Gm7             | _____ | _____ | _____ | _____ |
| 3) G7               | _____ | _____ | _____ | _____ | 17) Bbmaj7          | _____ | _____ | _____ | _____ |
| 4) Bb <sup>o7</sup> | _____ | _____ | _____ | _____ | 18) D7              | _____ | _____ | _____ | _____ |
| 5) Daug7            | _____ | _____ | _____ | _____ | 19) Ebm7            | _____ | _____ | _____ | _____ |
| 6) Eb7              | _____ | _____ | _____ | _____ | 20) Amaj7           | _____ | _____ | _____ | _____ |
| 7) Am7              | _____ | _____ | _____ | _____ | 21) Fm7             | _____ | _____ | _____ | _____ |
| 8) Ab <sup>Δ7</sup> | _____ | _____ | _____ | _____ | 22) G+7             | _____ | _____ | _____ | _____ |
| 9) E+7              | _____ | _____ | _____ | _____ | 23) C <sup>o7</sup> | _____ | _____ | _____ | _____ |
| 10) Dbmaj7          | _____ | _____ | _____ | _____ | 24) Bb half-dim     | _____ | _____ | _____ | _____ |
| 11) Bm7             | _____ | _____ | _____ | _____ | 25) Ebaug7          | _____ | _____ | _____ | _____ |
| 12) Gb7             | _____ | _____ | _____ | _____ | 26) Dmaj7           | _____ | _____ | _____ | _____ |
| 13) F#m7            | _____ | _____ | _____ | _____ | 27) A <sup>ø</sup>  | _____ | _____ | _____ | _____ |
| 14) C <sup>ø</sup>  | _____ | _____ | _____ | _____ | 28) Ab7             | _____ | _____ | _____ | _____ |

# SESSION 18 – Jazz

## Bonus Resources

*If you hit a wrong note, then make it right by what you hit afterwards.*  
 - Joe Pass (1929-1994), *one of the greatest Jazz guitarists of all time*

### Key Concepts

Chord Melody  
 Major 7th, Minor 7th & Ninth Chord Forms  
 Ways to Jazz Up Chord Progressions  
 Ninths, Elevenths & Thirteenth

### Skills Gained in this Session

Learn the New Jazz Chord Forms  
 Understand How to Embellish Chords  
 Understand the Chord Movement Substitutions  
 The Ability to Spell all 9th, 11th & 13th Chords



### Session Overview

Although many books could be written about Jazz guitar, I wanted to introduce you to some basic concepts used in Jazz guitar playing like chord melody, more complex chords and a little about jazz chord substitution. Jazz guitar is a very creative and enjoyable way to approach the guitar. **A basic knowledge of these jazz guitar concepts will greatly increase the color and richness of your chord playing.**

Playing a CHORD MELODY involves playing a melody in chords as opposed to a single note melody line. The melody note is voiced as the highest tone in the chord with all of the other notes voiced beneath the melody note. This type of playing requires knowing a wide variety of chords and also knowing how to adjust a particular chord form to accommodate many different melody notes. **The idea when approaching chord melody is to obtain the most number of melody note possibilities out of each chord form.**

**Jazz chord substitution involves three basic ideas - Adding Color Tones, Adding ii-V Progressions and Dressing up the Dominant 7th Chord.** A COLOR TONE is a tone added to the basic chord to create a more complex and richer sounding chord. Primarily these added color tones come from the major scale, but they can also be major scale tones that have been altered either up or down a half-step.

Adding a ii-V progression in front of a chord creates a jazzy sounding resolution. The ii and the V chords used to create this progression must be in the key of the chord that you are resolving to. The V chord (the dominant 7th chord) is a great chord to add color tones to create a more complex chord.

In jazz, complex chords often involve the use of the 9th, 11th and 13th. How these chords are constructed is discussed in the bonus workshop for this session and also in Session 20.

I would encourage you to play through all of the exercises in this session carefully and think about how these progressions are being used so that you can incorporate them into your own playing. **It is as important for you to gain the harmonic understanding of these chords and how they function as with the physical forming of the chords themselves.** Let's get started!

*To play a chord melody, voice the melody note as the highest note in your chord voicing.*

*Adding color tones to a chord is a simple way to make a chord sound "jazzy."*

*The dominant (or V chord) is the perfect chord to add color tones like 9ths & 13ths.*



## Tips for Successful Learning

- **Learn the New Chord Forms.** As with any new chord forms, until they can be played fast enough, they will never be able to be used in a real playing situation. When playing jazz, favor the movable chord forms over the open chord forms. The moveable chord forms sound more characteristic when playing jazz. Learn how to move these forms around to different keys and places on the neck. Look at what chord melody note possibilities are available for each chord form by moving the highest note finger around to nearby notes.
- **Experiment with the Jazz Chord Substitutions.** Listen for how these chord substitutions change the sound of various progressions. It takes practice to “hear” which color tones work in a particular situation and which do not work as well. It takes practice to know which chords are good ones to add a ii-V progression to. Jazz is about thinking. It is important to understand the harmonic structure to know where you want to go musically. This takes practice to work out the physical issues of the new chords but it also involves practice in “thinking” about how these chords are working together. Jazz is a “thinking” guitarist’s game.
- **Listen to the Great Jazz Guitarists.** As with any endeavor, you can always learn from the greats. For traditional jazz guitar playing listen to Joe Pass, Wes Montgomery, Pat Metheny or Tuck Andress. For smooth jazz, listen to Larry Carlton, Lee Ritenour, Jeff Golub or Chuck Loeb. Some of the fathers of jazz guitar are Charlie Christian, Howard Roberts, George Barnes or George Van Eps. These are just a handful of names of guitarists that you should be familiar with. Do yourself a favor and listen to some of their music and get inspired a little bit.



## You’re Ready to Move On

- You have played through and learned all of the new chord forms. *The open and moveable major 7th chord forms, moveable minor 7th chords and ninth chords are found on pages 93-94 in the lesson book.*
- You have played and thought through all of the chord progression exercises in the lesson book and in the bonus resources.
- You have completed the chord spelling worksheets in the bonus resources.

## Closing Thought – Play With & Learn From Better Musicians Than You



*When I was 15, a friend and I would go to this little jazz club on Sunday nights for their Sunday night Jazz jam sessions. We would sit in the corner and watch the cities finest jazz musicians filter through and play. Anyone could sit in and one night someone invited us to play. I was petrified my first time. I don’t remember what we played but I remember how inexperienced and dumb I felt next to these great players. Later that night in the car, I was feeling depressed about how bad I thought I sounded. I was confronted face to face with players better than me and it made me frustrated, embarrassed and depressed. For some people this is where they stop. They hear or play with great players and they feel their own playing is so inadequate that they get depressed and want to give up.*

*But if you can turn that bad feeling into fuel to practice, then those experiences will make you grow as a player like nothing else will. Don’t let fear hold you back from playing with people that are better than you. My band director in high school took me into his office one day and said “The more you play with good musicians the better you will be.” I have found that to be true in every playing situation of my life. Look for places and people to play with. Don’t let fear stop you from learning from players that are better than you. Lesser musicians cower back from those times. Real musicians lean into those times and learn all they can.*

# Chord Melody Exercises

Here are two simple two measure jazz melodies. The first line is the melody by itself. The second part of each exercise is a suggested chord melody using chords learned in this session.

1. **Melody**

Dm7 G7 C

**Chord Melody**

Dm7 Dm7 G13 F/G Cmaj7 C6

T 8 6 5 1 5 3 5 1  
A 6 5 4 3 3 3 4 3  
B 5 5 3 3 5 3 5 3

2. **Melody**

Gm7 Cm7 F9 B<sup>b</sup>9 E<sup>b</sup>

**Chord Melody**

Gm7 Cm7 F9 B<sup>b</sup>9 E<sup>b</sup>

T 11 8 9 11 8 4  
A 10 10 10 11 6 3  
B 8 10 8 6 6 6

# Adding Color Tones

A COLOR TONE is a note added to the basic chord to create a more complex chord. Typical color tones would be the 9th, 11th or 13th. Adding color tones to a chord is a simple way to add color and richness to the sound of a chord progression. Play through each example. Some of the chord forms may be unfamiliar to you, but work them out and learn them to add to your playing.

## Original Chord Progression

## Adding Color Tones

1.

## Original Chord Progression

## Adding Color Tones

2.

## Original Chord Progression

## Adding Color Tones

3.

## Original Chord Progression

## Adding Color Tones

4.

(In order to build continuity in a progression, it helps to have common tones. In this progression all of these chords share a common top melody note - A)

# Adding the ii-V Progression

Chords tend to move in identifiable patterns. The most basic of all chord progressions is a V chord resolving to a I chord. V chords (or Dominant 7th type) chords resolve to I chords, either major or minor. For example, a G7 chord can resolve to a C major and it can also resolve to a C minor chord.

Another basic chord progression is the ii minor chord leading to the V dominant 7 chord resolving to a I chord. This is called a “two-five-one” progression. This progression written out would be ii-V-I. The ii minor-V dominant progression can form a resolution to any chord in a progression. However, the ii-V must be in the key of the chord that it is resolving to, which may not necessarily be the key of the song. The ii-V-I is a very typical jazz chord progression.

So, to jazz up a progression, this exercise demonstrates how these ii-V progressions can be used. These two examples are demonstrated in the bonus workshop for Session 18. Play through each example. Some of the chord forms may be unfamiliar to you, but work them out and learn them to add to your playing.

1. **Original Chord Progression**

Chord diagrams: **B<sup>b</sup> maj7** (6fr), **E<sup>b</sup> maj7** (3fr).

1. **Adding ii-V Chords**

Chord diagrams: **B<sup>b</sup> maj7** (6fr), **Fm7** (6fr), **B<sup>b</sup>7** (6fr), **E<sup>b</sup> maj7** (6fr), **Cm7** (3fr), **F9** (5fr), **B<sup>b</sup> maj7** (6fr).

(ii-V in Eb) (ii-V in Bb)

2. **Original Chord Progression**

Chord diagrams: **G**, **Em**.

2. **Adding ii-V Chords**

Chord diagrams: **G maj7** (7fr), **F<sup>#</sup>dim** (9fr), **B7** (7fr), **Em7** (5fr), **Am7** (5fr), **D7** (5fr), **G maj7** (6fr).

(ii half-dim-V in Em) (ii-V in G)

When resolving to a minor chord a ii half-dim sounds better than a normal ii minor.



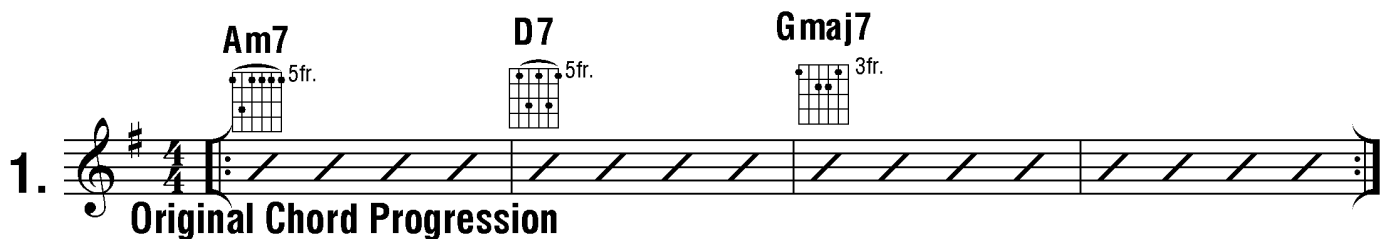
# Dressing Up the Dominant (V) Chord

The V chord in any key is referred to as the DOMINANT. Dominant chords resolve to I chords (which are also called TONIC chords, for all of you music theory buffs). A common way to jazz up progressions is to add things to the dominant chord, or the V chord, in any key. Dominant chords can be altered by adding color tones. For example, a G7 could become a G9 or G13. Dominant chords can also be altered by adjusting the chord tones themselves. For example a G7 could become a Gaug7, a G7(b5) or G7(#9). All of these things can be done to a dominant chord to create varying degrees of added color to the chord progression.

Adding simple diatonic color tones like the 9th would be a very “safe” note to add at any time. Adding tones that are not in the key will sound more “jazzy” or “outside” the normal harmonic structure. So whichever you choose varies according to the context of the song. If you just wanted to add a little color to a chord at the family sing-along add the 9th. But if you are on-stage at Kennedy Center with Wynton Marsalis then you probably want to add something a little more creative.

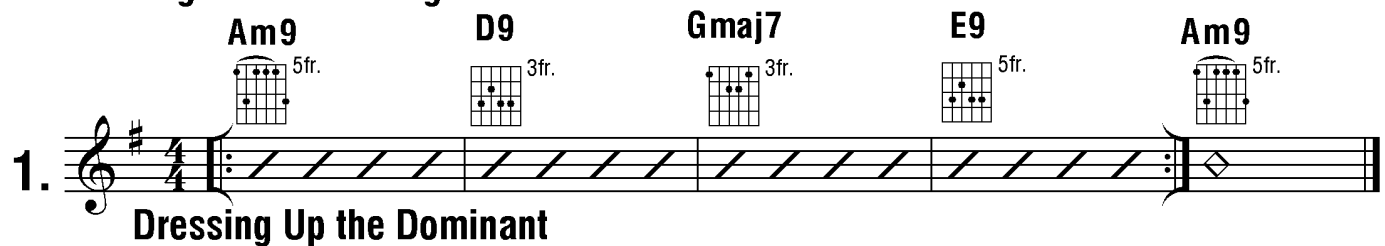
The following exercise demonstrates how dominant chords can be dressed up to add color to a progression. These two examples are demonstrated in the bonus workshop for Session 18. Play through each example. Some of the chord forms may be unfamiliar to you, but work them out and learn them to add to your playing.

1. **Original Chord Progression**



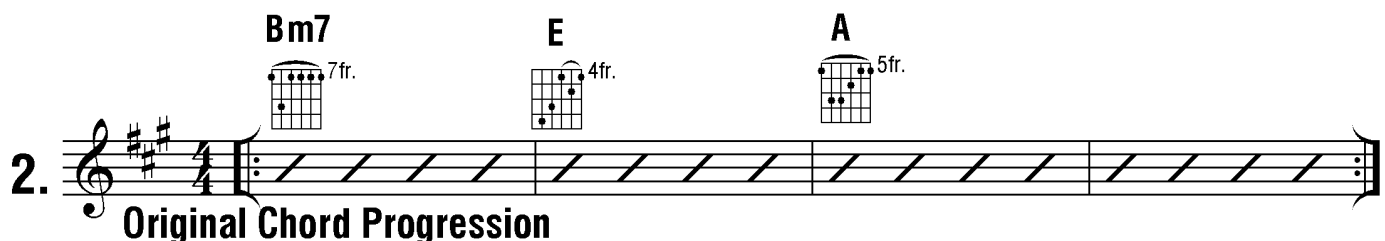
Am7 5fr.      D7 5fr.      Gmaj7 3fr.

1. **Dressing Up the Dominant**



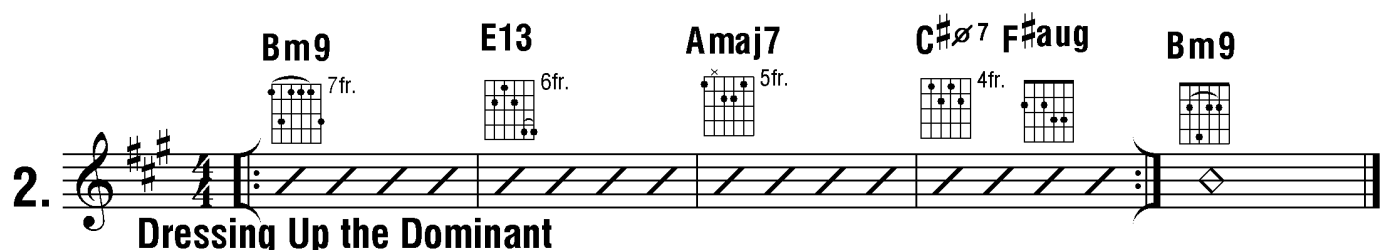
Am9 5fr.      D9 3fr.      Gmaj7 3fr.      E9 5fr.      Am9 5fr.

2. **Original Chord Progression**



Bm7 7fr.      E 4fr.      A 5fr.

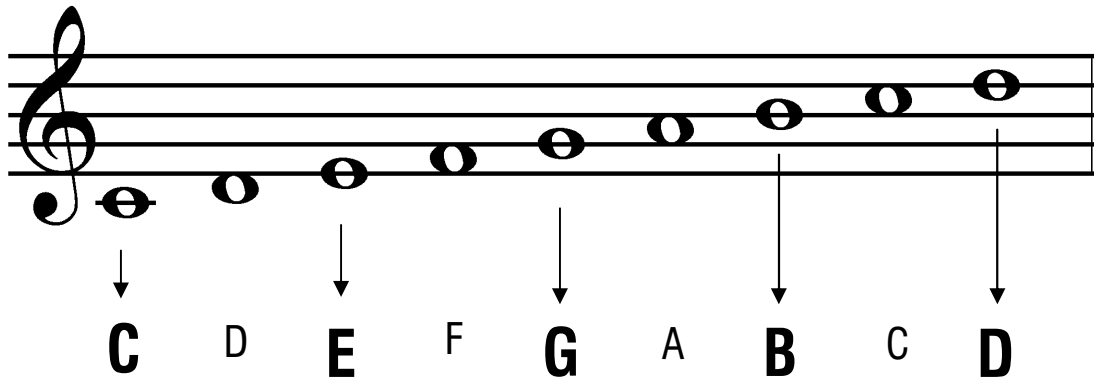
2. **Dressing Up the Dominant**



Bm9 7fr.      E13 6fr.      Amaj7 5fr.      C#7 4fr.      F#aug 4fr.      Bm9 5fr.

# Ninth Chords

A NINTH chord is a combination of FIVE notes played together. Added to the 1st, 3rd, 5th and 7th of the seventh chord is the color tone of the ninth, which is also the same scale step as the second.



A ninth chord adds the unaltered ninth on top of various seventh chords. There are THREE types of ninth chords that are commonly used. Not all seventh forms are used in building ninth chords. The diminished and half-diminished seventh forms do not utilize ninths. Theoretically, a diminished ninth would be possible but it is never used in practice. The following chart and table explains the most commonly used ninth chord forms.

<u>Ninth Chord Types</u>	<u>Scale Tone Formulas</u>
Major 9th	1 - 3 - 5 - 7 - 9
Minor 9th	1 - b3 - 5 - b7 - 9
Dominant 9th	1 - 3 - 5 - b7 - 9

## Major 9th Formula: 1 – 3 – 5 – 7 – 9      Abbreviations: Cmaj9, C<sup>Δ9</sup>

A MAJOR 9th chord is a major seventh chord (1-3-5-7) with the ninth added. The ninth is the same scale tone as the second. This chord uses the unaltered seventh scale tone. Remember, when the word “Major” is in the chord name, the seventh is unaltered.

Examples:      C Major 9<sup>th</sup>      (1-3-5-7-9 from the C major scale)      C-E-G-B-D.  
                   Ab Major 9<sup>th</sup>      (1-3-5-7-9 from the Ab major scale)      Ab-C-Eb-G-Bb

## Minor 9th Formula: 1 – b3 – 5 – b7 – 9      Abbreviations: Cmin9, Cm9, C<sup>-9</sup>

A MINOR 9th chord is a minor seventh chord (1-b3-5-b7) with the ninth added.

Examples:      C Minor 9<sup>th</sup>      (1-b3-5-b7-9 from the C major scale)      C-Eb-G-Bb-D.  
                   F Minor 9<sup>th</sup>      (1-b3-5-b7-9 from the F major scale)      F-Ab-C-Eb-G

## Dominant 9th Formula: 1 – 3 – 5 – b7 – 9      Abbreviations: C<sup>9</sup>, F<sup>9</sup>

A DOMINANT 9th chord is a dominant seventh chord (1-3-5-b7) with the ninth added. Remember, although technically referred to as a “Dominant” 9th, this chord is abbreviated to just the key name and a 9, i.e. C9, F9.

Examples:      C9      (1-3-5-b7-9 from the C major scale)      C-E-G-Bb-D.  
                   A9      (1-3-5-b7-9 from the A major scale)      A-C#-E-G-B

# Ninth Chords by Key

## Worksheet

Fill out the appropriate scale tones in each ninth chord. They are grouped according to key. Some notes have been filled in to help you out. Use double sharps or flats as needed. Remember, when spelling chords do not give the enharmonic equivalent of a note. For example, when spelling chords, a half step below a C is a Cb, not a B.

Ninth Types	Formulas
Major 9th	1 - 3 - 5 - 7 - 9
Minor 9th	1 - b3 - 5 - b7 - 9
Dominant 9th	1 - 3 - 5 - b7 - 9

✓ Check your answers with the Answer Key on page 186.

C Major 9 <sup>th</sup>	<u>    </u>	<u>E</u>	<u>    </u>	<u>B</u>	<u>    </u>
C Minor 9 <sup>th</sup>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D</u>
C Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>G</u>	<u>    </u>	<u>    </u>

G Major 9 <sup>th</sup>	<u>G</u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>
G Minor 9 <sup>th</sup>	<u>    </u>	<u>B<sup>b</sup></u>	<u>    </u>	<u>    </u>	<u>    </u>
G Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>D</u>	<u>    </u>	<u>    </u>
D Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>C<sup>#</sup></u>	<u>    </u>
D Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>E</u>
D Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>C</u>	<u>    </u>
A Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>E</u>	<u>    </u>	<u>    </u>
A Minor 9 <sup>th</sup>	<u>    </u>	<u>C</u>	<u>    </u>	<u>    </u>	<u>    </u>
A Dominant 9 <sup>th</sup>	<u>A</u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>
E Major 9 <sup>th</sup>	<u>    </u>	<u>G<sup>#</sup></u>	<u>    </u>	<u>    </u>	<u>    </u>
E Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>B</u>	<u>    </u>	<u>    </u>
E Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>D</u>	<u>    </u>
B Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>C<sup>#</sup></u>
B Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>A</u>	<u>    </u>
B Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>F<sup>#</sup></u>	<u>    </u>	<u>    </u>
F Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>G</u>
F Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>E<sup>b</sup></u>
F Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>C</u>	<u>    </u>	<u>    </u>
B <sup>b</sup> Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>D</u>	<u>    </u>
B <sup>b</sup> Minor 9 <sup>th</sup>	<u>    </u>	<u>B<sup>b</sup></u>	<u>    </u>	<u>    </u>	<u>    </u>
B <sup>b</sup> Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>D</u>	<u>    </u>	<u>    </u>
E <sup>b</sup> Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>B<sup>b</sup></u>	<u>    </u>
E <sup>b</sup> Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>D<sup>b</sup></u>
E <sup>b</sup> Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>F</u>
A <sup>b</sup> Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>G</u>
A <sup>b</sup> Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>E<sup>b</sup></u>
A <sup>b</sup> Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>C</u>	<u>    </u>	<u>    </u>
D <sup>b</sup> Major 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>D<sup>b</sup></u>	<u>    </u>
D <sup>b</sup> Minor 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>F<sup>b</sup></u>	<u>    </u>
D <sup>b</sup> Dominant 9 <sup>th</sup>	<u>    </u>	<u>    </u>	<u>    </u>	<u>    </u>	<u>A<sup>b</sup></u>

# SESSION 19 – Soloing

## Bonus Resources

*A musician is asked “Why do you dance and move when you play?” The musician responds “I dance, because I cannot fly.”*

### Key Concepts

Basic Soloing Concepts  
Qualities of a Good Solo  
Chord Tone Soloing  
Hearing What You Want to Play

### Skills Gained in this Session

Approaching Soloing from Different Perspectives  
Being Able to Copy Melodic Lines by Ear



### Session Overview

In this session, some basic concepts about soloing are introduced. Some guitarists mistakenly think that being a great soloist is all there is to guitar playing. **Realistically, soloing is a relatively small part of guitar playing.** Most of a guitarist's time is spent playing chords, strumming and accompanying other musicians or singers. But soloing does have a place and creating a good solo is like a student being taught how to write a poem. I, as the teacher, can tell you the alphabet and how to make words but figuring out what to say is up to you.

This session introduces several ways to approach soloing. When approaching a solo look at the key signature to find out the key of the song. Let the chord tones guide you as to what notes will work. **The purpose for all of the music theory that has been learned up to this point is so that you will be able to know what notes sound good over certain chords.** Another key to soloing effectively is to adjust your playing style to the style of the song. For Rock, use bends a lot. For Bluegrass, use lots of rapid-fire sixteenth notes. For Country, use double stops and chicken pickin'.

Soloing involves ear training - you need to “hear” in your head what you want to play and your fingers need to know how to play the ideas that you “hear.” Creativity in soloing involves lots of trial and error.

Work with the Jam-Along songs for this chapter. Try to work out a solo using the skills that you have gained so far in the course. In the bonus workshop for this session a very helpful exercise in creating a solo from the ground up is introduced. Many players say “I don't know where to start.” This “Building a Solo from the Ground Up” exercise gives you some starting points.

**Learning how to solo involves playing with other musicians.** No one learns how to solo alone. Several resources are given in the bonus workshop to give you the practice you need to practice soloing.

Soloing is not mystical and difficult to understand. It is about experimenting with different musical ideas. It's hearing what you want to play and having the musical skills to be able to create it.

*What makes up a  
good solo?*

MELODY

BALANCE

SAYING  
SOMETHING  
MUSICALLY

*What doesn't make  
a good solo?*

FINGER  
PATTERNS ONLY

SPEED

COMPLEXITY



## Tips for Successful Learning

- **Soloing Takes Practice.** You didn't learn to walk the first time you tried - it took a little bit of practice. So it is with soloing. At first your musical ideas will sound awkward and clumsy. Don't be discouraged. Everyone sounds bad at first. That is just part of learning how to solo. Eventually, with practice, you will begin to hear what notes work and what notes don't work as well. Use the Jam Along tracks or use the resources mentioned in the bonus workshop to get the practice you need to solo. Soloing is about taking the music from your head to your fingers. It takes a lot of trial and error to start making better choices with soloing over chords.
- **Force Yourself to Be Creative.** If you know that your tendency when soloing is to just play the first pentatonic form while bending a few notes awkwardly and call it soloing then force yourself to do something different. Start at a different part of the neck or start on a specific note. Anything to break you out of the familiar into the territory where you are forced to be creative.
- **Find Solos or Players That You Like and Copy Them.** Shamelessly steal licks from other guitar players that you like. Learn the favorite lick in your favorite song. Try to transpose it in other keys or ranges on the guitar. Try to use it in a solo in a different song. All of the little phrases and ideas that you experiment with will eventually make up your musical repertoire of melodic material to choose from when you solo. If you like a lick, then take the time to learn it.



## You're Ready to Move On

- You have played through the Ear Training Exercises on pages 99-100 with the Jam Along tracks.
- You can play "Stevie's Groove" at the tempo of the track.

## Closing Thought – Speak to Me!



*One of my good friends is a wonderful guitarist, David Moyse. David used to be the guitarist for the 80s rock super-group Air Supply. David told me the story about one time early in his career when he was playing at a club in his hometown in Australia. He was onstage during one song and soloing with his eyes closed. When he opened his eyes, there was a man there right in front of him shouting "Speak To Me!"*

*Many times when we solo it seems like we are just musically mumbling as opposed to really saying something when we play. I often think of my friend, David, and this story when I have to solo on a familiar song. It is easy to play on "auto-pilot" - playing the same riffs over the same chords. But to be truly creative, you must be fully engaged. Try to break yourself out of the magnetic pull of familiar patterns and riffs and strive to say something new and fresh when you play.*

# ***Building a Solo from the Ground Up***

This is a simple exercise to help “prime the pump” for musical ideas when soloing and to help your ear hear how each note sounds in a chord. This exercise is demonstrated in the Session 19 bonus workshop using Jam Along track #7 on CD#5 which is in a Jazz style. This exercise uses your knowledge of chord tones as a place start when soloing. Here are the steps as demonstrated in the Session 19 bonus workshop.

- 1) **Play the ROOT of each chord.** Look at each chord and play the root of each chord as a whole note. One note for each measure.
- 2) **Play the THIRD of each chord.** Play the third of each chord as half notes.
- 3) **Play the FIFTH of each chord.** Play the fifth of each chord and you can use any rhythm you want. Try several repeated notes in row - some short, some long.
- 4) **Play the SEVENTH of each chord.** Play the seventh of each chord. You can use any rhythm and octave. Try high notes. Try low notes. Some of the chords are triads. In the case of a triad where no seventh is given, play the root instead.
- 5) **Approach the ROOT of each chord from BENEATH.** This time play two notes for each chord - the note beneath the root of each chord followed by the root. The note beneath the root can either be a half step or whole step away from the root. The note beneath the root should be in the key of the song, in this case the key is C.
- 6) **Approach the THIRD of each chord from BENEATH.** Play the note beneath the third of each chord followed by the third. As before, the note beneath the third can either be a half step or a whole step away from the third. Generally, when choose the note beneath it is best to stay within the key of the song, but let your ear guide you. Experiment with approaching notes by a half or whole step and listen for how that changes the sound. Part of this exercise is training your ear.
- 7) **Approach the ROOT of each chord from ABOVE.** Play the note above the root followed by the root. As before, it is good to stay in the key when choosing the notes above the root, but experiment with using either half or whole steps to hear how each sounds.
- 8) **Approach the THIRD of each chord from ABOVE.** Play the note above the third of each chord followed by the third.
- 9) **Approach the ROOT of each chord from BELOW then ABOVE.** Here is where it starts to sound like music. You are going to play three notes - the note beneath the root, the note above the root and lastly the root.

Here is the music to the track used in the bonus workshop (CD #5, Track #8). The chord tones for each chord have been purposefully left out so that you get practice making the mental calculations for each chord tone needed.

**Cmaj7** **E7**

**A7** **Dm**

**E7** **Am**

**D7** **Dm7** **G7**

**Cmaj7** **E7**

**A7** **Dm**

**F** **Fm** **Cmaj7** **A7**

**Dm7** **G7** **Cmaj7**

# *Practicing Notes for “Building” Exercise*

Here is the overview to this simple but helpful ear training and soloing exercise.

## 1) Play the various chord tones for each chord, one per bar.

- the ROOT
- the THIRD
- the FIFTH
- the SEVENTH.
- You can even play non-chord tones like the NINTH, or the FLATTED SEVENTH, or the SIXTH.
- Experiment with all of these to hear how these notes sound against the chords.

## 2) Approach chord tones from below or above.

- Play the note below or above the target note followed by the target note.
  - Experiment using approach notes in the key of the song.
  - Experiment using approach notes that are a fixed distance from the target note - either a half or whole step. Hear how this creates more harmonic tension because the notes are not in the key.
- Listen to the difference between using notes in the key as opposed to notes out of the key.

## 3) Approach the target note from below and above.

- Play the note below the target, then the note above the target, then the target note.
- Try switching the notes. Play the note above the target, then the note below the target, then the target note.

This exercise may be tedious at first but give it some time. Approaching a solo in this way forces you to learn the chord tones well enough to recall them instantly. It also systematically trains your ear to hear how these different notes sound. You will find after a few times going through this exercise that when you look at a chord you no longer see a blank musical slate. After going through this exercise several times you can look at a chord and see a myriad of options you could play.



# SESSION 20 – All the Chords You Need to Know

## Bonus Resources

*I would advise you to keep your overhead down; avoid a major drug habit; play everyday and take it in front of other people. They need to hear it and you need them to hear it.*

*- James Taylor, guitarist & songwriter*

### Key Concepts

Chords, Inversions & Abbreviations  
 Alternate Bass Chords  
 Open String Drone Chords  
 Diminished & Augmented Chords  
 Keys to Being a Good Musician

### Skills Gained in this Session

Learning the New Chord Forms  
 Understanding Chord Abbreviations



### Session Overview

This final session covers some remaining types of chords that you are likely to see as well as the common abbreviations used for chords. Several new types of chords are covered - Altered chords, Inversions, Alternate Bass chords, Diminished and Augmented chords. Also, introduced are some of the favorite sounding chords I have used as a professional guitar player. The drone chords are covered in the main presentation of session 20 and even more cool sounding chords are covered in the session 20 bonus workshop. These are the chord forms that I use when I am in the recording studio.

All of these chord forms take some effort to get underneath your fingers but they are well worth the time put into them. I have also tried to give some explanation and context as to how they might be used. **Knowing how a chord can be used is just as important as knowing the chord form.**

**Some of the best Jam Along tracks for the course are in this session.** Practice putting the new chord forms to use with the Jam-Along tracks. Extra chord examples are given in the bonus resources and demonstrated in the bonus workshop.

In the bonus workshop, I tried to tie everything learned so far (chords & soloing) together in the final section using the song "Funky Groove." This section demonstrates what I'm thinking as I am playing a song - first, with a rhythm part and secondly, with soloing. This is one of the most important and helpful parts of the entire course. Learning the new chord forms, their chord abbreviations and how to use them is the focus of this session. Learn all you can!

*Alternate bass chords & inversions are notated with a slash i.e. F/G, G/B.*

*The chord is on top and the bass note is underneath the slash.*

*Knowing how a chord functions is as important as knowing the form.*

### Take advantage of these two great resources...

[community.legacylearningsystems.com](http://community.legacylearningsystems.com) - Online Learn & Master Guitar Community

[www.LearnandMaster.com/resources](http://www.LearnandMaster.com/resources) - Downloadable resources. New material added regularly.



## Tips for Successful Learning

- **Learn the New Chord Forms.** The chord forms that you use and how you play them will define your sound. The more creative chord forms you know and can incorporate the more your playing will be distinctive. Getting these chords takes effort and repetition before they eventually become part of your playing arsenal. I wish someone would have sat me down at the beginning of my guitar playing journey and said, “Here kid, here is just about every chord form that you are going to need to know in your guitar playing life. And then handed me a list of all the chords that I have gone through in this course. It would have saved me a lot of work.
- **Don’t Stop Learning.** Learn from every resource you can get your hands on. Buy guitar books or DVDs. Go buy a new guitar course now that you’re finishing up this one. Go listen to other guitar players. Don’t get intimidated by them, learn from them. Then, after listening to some great players, go back to your practice room and work at what you saw. Learn to love the times of practice because it is in those times in your practice room that you are making real improvement. There, in your times of practice, it is just you, your instrument and your dream of being a guitar player and musician.



## You’re Ready to Move On

- You have learned all of the new chord forms introduced in the session and those in the bonus workshop.
- You can play the Jam Along songs for this session and keep up with the band at the tempo of the track.

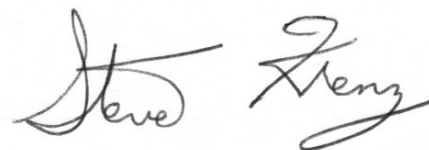
## Closing Thought – Keep Trying to Hit the High Notes.



*Well, here we are at the last session. I hope you have learned a lot. I have tried to pour into you as much as I can about guitar playing and being a good musician. Let me take a second to tell you a key concept to your continued musical growth. Earlier this year I was talking with a good friend of mine about a mutual musician friend in the context of “whatever happened to so and so?” He said that he was still playing but it was only a shadow of what it once was musically. “So, what happened?” I asked and I have remembered his answer still today. He said “He stopped trying to hit the high notes.”*

*That was the beginning of the end of his musical development. He stopped reaching for new things musically. He stopped trying to improve and grow his playing ... and risk looking foolish to try and do something that he has never done before. I encourage you to keep striving to learn new things, to play things that you never thought of before. Don’t be content to stay where you are at musically. There is a whole lot more that you can reach if you just keep at it. You probably never thought you could make it this far and yet here you are playing things you never thought you could.*

*Keep Learning and Growing. Keep Striving to Hit the High Notes. Please keep in touch on the discussion board. Play for others as much as you can. Other people need to hear your music. A saying that I have come across says “Most of us go to our graves with our music still inside of us.” Thanks for letting me be a part in letting your music out.*



# Chord Bonus Exercises

Some of the chord forms used here are introduced in the lesson book and some are introduced in the session 20 bonus workshop. These five examples are demonstrated in the session 20 bonus workshop. Play through each example carefully. There are many new chord forms used. Notice how each of these chords are functioning in the progression.

**1. Jazz**

Gmaj7   G<sup>♯</sup>o7   Am7   B<sup>b</sup>o7   Bm7   E7(b9)   Am7   C/D   Gmaj7

**2. Latin Jazz**

Em9   A13   Em9   A13   Dm9   G13   Dm9   F<sup>♯</sup>∅7   Baug   Em9

**3. Fingerstyle**

A2   F<sup>△</sup>7   G2   F<sup>♯</sup>m11   C<sup>♯</sup>m7   Bm11   G<sup>♯</sup>∅7   G<sup>♯</sup>m11   C<sup>♯</sup>7(♯9)   C<sup>♯</sup>7(b9)   F<sup>♯</sup>m9

**4. Aggressive Acoustic**

E2   E/G<sup>♯</sup>   Am9   Bm11   C<sup>△</sup>7   D<sup>6</sup>9   E5

**5. Tritone Augmented**

Gm11   C<sup>+</sup>/G<sup>b</sup>   Fmaj7   Cm11   F<sup>+</sup>/B   B<sup>b</sup>△7   A<sup>+</sup>/E<sup>b</sup>   Dm7   D<sup>+</sup>/A<sup>b</sup>   Gm11   C<sup>+</sup>/G<sup>b</sup>   F<sup>△</sup>7

# Answer Keys

## Bonus Resources

# Answer Keys

✓ Check your answers here for the following exercises.

<u>Exercise</u>	<u>Answer Key Page</u>
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# Major Scales Worksheet

This is the answer key to the Session 7 Bonus Exercise “Major Scales Worksheet” on page 59.

	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>Whole</i>	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>How many sharps (#) or flats (b)?</i>	<i>What are they?</i>
C	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C</u>	none	none
<b>The following scales all contain SHARPS.</b>									
G	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>G</u>	1#	F#
D	<u>E</u>	<u>F#</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C#</u>	<u>D</u>	2#'s	F#,C#
A	<u>B</u>	<u>C#</u>	<u>D</u>	<u>E</u>	<u>F#</u>	<u>G#</u>	<u>A</u>	3#'s	F#,C#,G#
E	<u>F#</u>	<u>G#</u>	<u>A</u>	<u>B</u>	<u>C#</u>	<u>D#</u>	<u>E</u>	4#'s	F#,C#,G#,D#
B	<u>C#</u>	<u>D#</u>	<u>E</u>	<u>F#</u>	<u>G#</u>	<u>A#</u>	<u>B</u>	5#'s	F#,C#,G#,D#,A#
F#	<u>G#</u>	<u>A#</u>	<u>B</u>	<u>C#</u>	<u>D#</u>	<u>E#</u>	<u>F#</u>	6#'s	F#,C#,G#,D#,A#,E#
<b>The following scales all contain FLATS.</b>									
F	<u>G</u>	<u>A</u>	<u>Bb</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	1b	Bb
Bb	<u>C</u>	<u>D</u>	<u>Eb</u>	<u>F</u>	<u>G</u>	<u>A</u>	<u>Bb</u>	2b's	Bb,Eb
Eb	<u>F</u>	<u>G</u>	<u>Ab</u>	<u>Bb</u>	<u>C</u>	<u>D</u>	<u>Eb</u>	3b's	Bb,Eb,Ab
Ab	<u>Bb</u>	<u>C</u>	<u>Db</u>	<u>Eb</u>	<u>F</u>	<u>G</u>	<u>Ab</u>	4b's	Bb,Eb,Ab,Db
Db	<u>Eb</u>	<u>F</u>	<u>Gb</u>	<u>Ab</u>	<u>Bb</u>	<u>C</u>	<u>Db</u>	5b's	Bb,Eb,Ab,Db,Gb
Gb	<u>Ab</u>	<u>Bb</u>	<u>Cb</u>	<u>Db</u>	<u>Eb</u>	<u>F</u>	<u>Gb</u>	6b's	Bb,Eb,Ab,Db,Gb,Cb

# Major Scales Mixed Worksheet

This is the answer key to the Session 7 Bonus Exercise “Major Scales Mixed Worksheet” on page 60.

	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>Whole</i>	<i>Whole</i>	<i>Whole</i>	<i>Half</i>	<i>How many sharps (#) or flats (b)?</i>	<i>What are they?</i>
C	<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C</u>	none	none
Bb	<u>C</u>	<u>D</u>	<u>E<sub>b</sub></u>	<u>F</u>	<u>G</u>	<u>A</u>	<u>B<sub>b</sub></u>	2b's	B <sub>b</sub> ,E <sub>b</sub>
D	<u>E</u>	<u>F<sub>#</sub></u>	<u>G</u>	<u>A</u>	<u>B</u>	<u>C<sub>#</sub></u>	<u>D</u>	2#'s	F <sub>#</sub> ,C <sub>#</sub>
Ab	<u>B<sub>b</sub></u>	<u>C</u>	<u>D<sub>b</sub></u>	<u>E<sub>b</sub></u>	<u>F</u>	<u>G</u>	<u>A<sub>b</sub></u>	4b's	B <sub>b</sub> ,E <sub>b</sub> ,A <sub>b</sub> ,D <sub>b</sub>
E	<u>F<sub>#</sub></u>	<u>G<sub>#</sub></u>	<u>A</u>	<u>B</u>	<u>C<sub>#</sub></u>	<u>D<sub>#</sub></u>	<u>E</u>	4#'s	F <sub>#</sub> ,C <sub>#</sub> ,G <sub>#</sub> ,D <sub>#</sub>
Gb	<u>A<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>C<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>E<sub>b</sub></u>	<u>F</u>	<u>G<sub>b</sub></u>	6b's	B <sub>b</sub> ,E <sub>b</sub> ,A <sub>b</sub> ,D <sub>b</sub> ,G <sub>b</sub> ,C <sub>b</sub>
F <sub>#</sub>	<u>G<sub>#</sub></u>	<u>A<sub>#</sub></u>	<u>B</u>	<u>C<sub>#</sub></u>	<u>D<sub>#</sub></u>	<u>E<sub>#</sub></u>	<u>F<sub>#</sub></u>	6#'s	F <sub>#</sub> ,C <sub>#</sub> ,G <sub>#</sub> ,D <sub>#</sub> ,A <sub>#</sub> ,E <sub>#</sub>
D <sub>b</sub>	<u>E<sub>b</sub></u>	<u>F</u>	<u>G<sub>b</sub></u>	<u>A<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>C</u>	<u>D<sub>b</sub></u>	5b's	B <sub>b</sub> ,E <sub>b</sub> ,A <sub>b</sub> ,D <sub>b</sub> ,G <sub>b</sub>
A	<u>B</u>	<u>C<sub>#</sub></u>	<u>D</u>	<u>E</u>	<u>F<sub>#</sub></u>	<u>G<sub>#</sub></u>	<u>A</u>	3#'s	F <sub>#</sub> ,C <sub>#</sub> ,G <sub>#</sub>
E <sub>b</sub>	<u>F</u>	<u>G</u>	<u>A<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>C</u>	<u>D</u>	<u>E<sub>b</sub></u>	3b's	B <sub>b</sub> ,E <sub>b</sub> ,A <sub>b</sub>
B	<u>C<sub>#</sub></u>	<u>D<sub>#</sub></u>	<u>E</u>	<u>F<sub>#</sub></u>	<u>G<sub>#</sub></u>	<u>A<sub>#</sub></u>	<u>B</u>	5#'s	F <sub>#</sub> ,C <sub>#</sub> ,G <sub>#</sub> ,D <sub>#</sub> ,A <sub>#</sub>
F	<u>G</u>	<u>A</u>	<u>B<sub>b</sub></u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F</u>	1b	B <sub>b</sub>
G	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>	<u>F<sub>#</sub></u>	<u>G</u>	1#	F <sub>#</sub>

# Major Scale Table Worksheet

This table is the answer key to the Session 7 Bonus Exercise “Major Scale Table Worksheet” on page 61.

<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>F</b>	<b>G</b>	<b>A</b>	<b>Bb</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>Bb</b>	<b>C</b>	<b>D</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>Bb</b>
<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>D</b>	<b>Eb</b>
<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>
<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>Gb</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>Db</b>
<b>Gb</b>	<b>Ab</b>	<b>Bb</b>	<b>Cb</b>	<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>Gb</b>
<b>F#</b>	<b>G#</b>	<b>A#</b>	<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E#</b>	<b>F#</b>
<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A#</b>	<b>B</b>
<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E</b>
<b>A</b>	<b>B</b>	<b>C#</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A</b>
<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>

# *The Ultimate Major Scale Mix Up*

This table is the answer key to the Session 7 Bonus Exercise “The Ultimate Major Scale Mix Up” on page 62.

<b>Bb</b>	<b>C</b>	<b>D</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>Bb</b>
<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D</b>
<b>F</b>	<b>G</b>	<b>A</b>	<b>Bb</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A#</b>	<b>B</b>
<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>D</b>	<b>Eb</b>
<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>
<b>Gb</b>	<b>Ab</b>	<b>Bb</b>	<b>Cb</b>	<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>Gb</b>
<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E</b>
<b>G</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G</b>
<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>Gb</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>Db</b>
<b>A</b>	<b>B</b>	<b>C#</b>	<b>D</b>	<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A</b>
<b>F#</b>	<b>G#</b>	<b>A#</b>	<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E#</b>	<b>F#</b>
<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>Db</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>







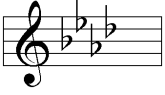








# Keys & Key Signatures Worksheet

This is the answer key to the Session 8 Bonus Exercise “Keys & Key Signatures Worksheet” on page 68.

- 1) What key has 4 sharps in its key signature? E      What are they? F#   C#   G#   D#
- 2) What key has 3 flats in its key signature? Eb      What are they? Bb   Eb   Ab
- 3) What key has 2 sharps in its key signature? D      What are they? F#   C#
- 4) What key has 4 flats in its key signature? Ab      What are they? Bb   Eb   Ab   Db
- 5) In the key of Bb, what note(s) are sharped/flatted? Bb, Eb
- 6) In the key of G, what note(s) are sharped/flatted? F#
- 7) In the key of C, what note(s) are sharped/flatted? None
- 8) In the key of E, what note(s) are sharped/flatted? F#, C#, G#, D#
- 9) In the key of Eb, what note(s) are sharped/flatted? Bb, Eb, Ab
- 10) What key has 2 flats in its key signature? Bb      What are they? Bb   Eb
- 11) What key has 5 flats in its key signature? Db      What are they? Bb   Eb   Ab   Db   Gb
- 12) What key has 1 sharp in its key signature? G      What is it? F#
- 13) What key has 3 sharps in its key signature? A      What are they? F#   C#   G#
- 14) If the key signature has an F# and a C# in it, what's the key? D
- 15) If the key signature has a Bb, Eb, Ab, and a Db, what's the key? Ab
- 16) If the key signature is Bb and Eb, what's the key? Bb
- 17) If the key signature is F#, C#, G#, and D#, what's the key? E
- 18) If the key signature is Bb, Eb, Ab, Db, Gb, and Cb, what's the key? Gb

# ***Determining a Key from a Key Signature***

This is the answer key to the Session 8 Bonus Exercise “Determining a Key from a Key Signature” on page 69.

<u><i>Key Signature</i></u>	<u><i>What's the Key?</i></u>
1) 	<u>D</u>
2) 	<u>E</u>
3) 	<u>G</u>
4) 	<u>B</u>
5) 	<u>Ab</u>
6) 	<u>Bb</u>
7) 	<u>Gb</u>
8) 	<u>Eb</u>
9) 	<u>A</u>
10) 	<u>F</u>
11) 	<u>C</u>
12) 	<u>Db</u>
13) 	<u>F#</u>

# ***Diatonic Intervals Worksheet***

This is the answer key to the Session 9 Bonus Exercise “Diatonic Intervals Worksheet” on page 79.

- |  |           |  |           |
|--|-----------|--|-----------|
| 1) In C, what is the 3 <sup>rd</sup> ?   | <u>E</u>  | 21) In A, what is the 7 <sup>th</sup> ?  | <u>G#</u> |
| 2) In F, what is the 5 <sup>th</sup> ?   | <u>C</u>  | 22) In C, what is the 5 <sup>th</sup> ?  | <u>G</u>  |
| 3) In G, what is the 2 <sup>nd</sup> ?   | <u>A</u>  | 23) In F, what is the 4 <sup>th</sup> ?  | <u>Bb</u> |
| 4) In Bb, what is the 4 <sup>th</sup> ?  | <u>Eb</u> | 24) In G, what is the 5 <sup>th</sup> ?  | <u>D</u>  |
| 5) In D, what is the 3 <sup>rd</sup> ?   | <u>F#</u> | 25) In Bb, what is the 7 <sup>th</sup> ? | <u>A</u>  |
| 6) The 7 <sup>th</sup> in Eb is          | <u>D</u>  | 26) The 2 <sup>nd</sup> in D is          | <u>E</u>  |
| 7) The 2 <sup>nd</sup> in A is           | <u>B</u>  | 27) The 2 <sup>nd</sup> in Eb is         | <u>F</u>  |
| 8) The 6 <sup>th</sup> in C is           | <u>A</u>  | 28) The 3 <sup>rd</sup> in A is          | <u>C#</u> |
| 9) The 7 <sup>th</sup> in F is           | <u>E</u>  | 29) The 7 <sup>th</sup> in C is          | <u>B</u>  |
| 10) The 3 <sup>rd</sup> in G is          | <u>B</u>  | 30) The 2 <sup>nd</sup> in F is          | <u>G</u>  |
| 11) In Bb, what is the 6 <sup>th</sup> ? | <u>G</u>  | 31) In G, what is the 7 <sup>th</sup> ?  | <u>F#</u> |
| 12) In D, what is the 5 <sup>th</sup> ?  | <u>A</u>  | 32) In Bb, what is the 5 <sup>th</sup> ? | <u>F</u>  |
| 13) In Eb, what is the 3 <sup>rd</sup> ? | <u>G</u>  | 33) In D, what is the 6 <sup>th</sup> ?  | <u>B</u>  |
| 14) In A, what is the 4 <sup>th</sup> ?  | <u>D</u>  | 34) In Eb, what is the 4 <sup>th</sup> ? | <u>Ab</u> |
| 15) In C, what is the 2 <sup>nd</sup> ?  | <u>D</u>  | 35) In A, what is the 5 <sup>th</sup> ?  | <u>E</u>  |
| 16) The 3 <sup>rd</sup> in F is          | <u>A</u>  | 36) The 4 <sup>th</sup> in C is          | <u>F</u>  |
| 17) The 6 <sup>th</sup> in G is          | <u>E</u>  | 37) The 6 <sup>th</sup> in F is          | <u>D</u>  |
| 18) The 3 <sup>rd</sup> in Bb is         | <u>D</u>  | 38) The 4 <sup>th</sup> in G is          | <u>C</u>  |
| 19) The 7 <sup>th</sup> in D is          | <u>C#</u> | 39) The 2 <sup>nd</sup> in Bb is         | <u>C</u>  |
| 20) The 5 <sup>th</sup> in Eb is         | <u>Bb</u> | 40) The 4 <sup>th</sup> in D is          | <u>G</u>  |

# *Diatonic Intervals by Key Worksheet*

This is the answer key to the Session 9 Bonus Exercise “Diatonic Intervals by Key Worksheet” on page 80.

<p>In the Key of C...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  E  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  G  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  B  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  D  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  F  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  A  </u></p>	<p>In the Key of F...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  A  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  C  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  E  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  G  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Bb</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  D  </u></p>	<p>In the Key of Bb...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  D  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  F  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  A  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  C  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Eb</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  G  </u></p>
<p>In the Key of Eb...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  G  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>Bb</u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  D  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  F  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Ab</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  C  </u></p>	<p>In the Key of Ab...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  C  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>Eb</u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  G  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>Bb</u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Db</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  F  </u></p>	<p>In the Key of Db...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  F  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>Ab</u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  C  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>Eb</u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Gb</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>Bb</u></p>
<p>In the Key of Gb...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>Bb</u></p> <p>2) What is the 5<sup>th</sup> ?     <u>Db</u></p> <p>3) What is the 7<sup>th</sup> ?     <u>  F  </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>Ab</u></p> <p>5) What is the 4<sup>th</sup> ?     <u>Cb</u></p> <p>6) What is the 6<sup>th</sup> ?     <u>Eb</u></p>		

<p>In the Key of G...</p> <p>1) What is the 3<sup>rd</sup> ?     <u>  B  </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  D  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> F# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  A  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  C  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  E  </u></p>	<p>In the Key of D...</p> <p>1) What is the 3<sup>rd</sup> ?     <u> F# </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  A  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> C# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  E  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  G  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u>  B  </u></p>	<p>In the Key of A...</p> <p>1) What is the 3<sup>rd</sup> ?     <u> C# </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  E  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> G# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u>  B  </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  D  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u> F# </u></p>
<p>In the Key of E...</p> <p>1) What is the 3<sup>rd</sup> ?     <u> G# </u></p> <p>2) What is the 5<sup>th</sup> ?     <u>  B  </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> D# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u> F# </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  A  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u> C# </u></p>	<p>In the Key of B...</p> <p>1) What is the 3<sup>rd</sup> ?     <u> D# </u></p> <p>2) What is the 5<sup>th</sup> ?     <u> F# </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> A# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u> C# </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  E  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u> G# </u></p>	<p>In the Key of F#...</p> <p>1) What is the 3<sup>rd</sup> ?     <u> A# </u></p> <p>2) What is the 5<sup>th</sup> ?     <u> C# </u></p> <p>3) What is the 7<sup>th</sup> ?     <u> E# </u></p> <p>4) What is the 2<sup>nd</sup> ?     <u> G# </u></p> <p>5) What is the 4<sup>th</sup> ?     <u>  B  </u></p> <p>6) What is the 6<sup>th</sup> ?     <u> D# </u></p>

# *More Challenging Diatonic Intervals*

This is the answer key to the Session 9 Bonus Exercise “More Challenging Diatonic Intervals” on page 82.

- |  |           |  |           |
|--|-----------|--|-----------|
| 1) In Ab, what is the 3 <sup>rd</sup> ?  | <u>C</u>  | 21) In Db, what is the 3 <sup>rd</sup> ? | <u>F</u>  |
| 2) In E, what is the 5 <sup>th</sup> ?   | <u>B</u>  | 22) In B, what is the 7 <sup>th</sup> ?  | <u>A#</u> |
| 3) In Db, what is the 2 <sup>nd</sup> ?  | <u>Eb</u> | 23) In Gb, what is the 4 <sup>th</sup> ? | <u>Cb</u> |
| 4) In B, what is the 4 <sup>th</sup> ?   | <u>E</u>  | 24) In F#, what is the 2 <sup>nd</sup> ? | <u>G#</u> |
| 5) In Gb, what is the 3 <sup>rd</sup> ?  | <u>Bb</u> | 25) In Ab, what is the 4 <sup>th</sup> ? | <u>Db</u> |
| 6) The 7 <sup>th</sup> in F# is          | <u>E#</u> | 26) The 2 <sup>nd</sup> in E is          | <u>F#</u> |
| 7) The 2 <sup>nd</sup> in Ab is          | <u>Bb</u> | 27) The 4 <sup>th</sup> in Db is         | <u>Gb</u> |
| 8) The 6 <sup>th</sup> in E is           | <u>C#</u> | 28) The 2 <sup>nd</sup> in B is          | <u>C#</u> |
| 9) The 7 <sup>th</sup> in Db is          | <u>C</u>  | 29) The 2 <sup>nd</sup> in Gb is         | <u>Ab</u> |
| 10) The 3 <sup>rd</sup> in B is          | <u>D#</u> | 30) The 4 <sup>th</sup> in F# is         | <u>B</u>  |
| 11) In Gb, what is the 6 <sup>th</sup> ? | <u>Eb</u> | 31) In Ab, what is the 6 <sup>th</sup> ? | <u>F</u>  |
| 12) In F#, what is the 5 <sup>th</sup> ? | <u>C#</u> | 32) In E, what is the 7 <sup>th</sup> ?  | <u>D#</u> |
| 13) In Ab, what is the 5 <sup>th</sup> ? | <u>Eb</u> | 33) In Db, what is the 6 <sup>th</sup> ? | <u>Bb</u> |
| 14) In E, what is the 4 <sup>th</sup> ?  | <u>A</u>  | 34) In B, what is the 6 <sup>th</sup> ?  | <u>G#</u> |
| 15) In Db, what is the 4 <sup>th</sup> ? | <u>Gb</u> | 35) In Gb, what is the 5 <sup>th</sup> ? | <u>Db</u> |
| 16) The 5 <sup>th</sup> in B is          | <u>F#</u> | 36) The 6 <sup>th</sup> in F# is         | <u>D#</u> |
| 17) The 7 <sup>th</sup> in Gb is         | <u>F</u>  | 37) The 3 <sup>rd</sup> in Ab is         | <u>C</u>  |
| 18) The 3 <sup>rd</sup> in F# is         | <u>A#</u> | 38) The 5 <sup>th</sup> in E is          | <u>B</u>  |
| 19) The 7 <sup>th</sup> in Ab is         | <u>G</u>  | 39) The 5 <sup>th</sup> in Db is         | <u>Ab</u> |
| 20) The 3 <sup>rd</sup> in E is          | <u>G#</u> | 40) The 4 <sup>th</sup> in B is          | <u>E</u>  |

# Harmonic Intervals Worksheet

This is the answer key to the Session 9 Bonus Exercise “Harmonic Intervals Worksheet” on page 83.

- |   |           |   |           |
|---|-----------|---|-----------|
| 1) In C, what is the dim. 5 <sup>th</sup> ?   | <u>Gb</u> | 21) In A, what is the min. 7 <sup>th</sup> ?  | <u>G</u>  |
| 2) In F, what is the min. 3 <sup>rd</sup> ?   | <u>Ab</u> | 22) In C, what is the aug. 5 <sup>th</sup> ?  | <u>G#</u> |
| 3) In G, what is the aug. 4 <sup>th</sup> ?   | <u>C#</u> | 23) In F, what is the aug. 4 <sup>th</sup> ?  | <u>B</u>  |
| 4) In Bb, what is the min. 2 <sup>nd</sup> ?  | <u>Cb</u> | 24) In G, what is the aug. 5 <sup>th</sup> ?  | <u>D#</u> |
| 5) In D, what is the aug. 5 <sup>th</sup> ?   | <u>A#</u> | 25) In Bb, what is the min. 7 <sup>th</sup> ? | <u>Ab</u> |
| 6) The min 7 <sup>th</sup> in Eb is           | <u>Db</u> | 26) The min. 2 <sup>nd</sup> in D is          | <u>Eb</u> |
| 7) The min 2 <sup>nd</sup> in A is            | <u>Bb</u> | 27) The aug. 2 <sup>nd</sup> in Eb is         | <u>F#</u> |
| 8) The aug. 6 <sup>th</sup> in C is           | <u>A#</u> | 28) The min. 3 <sup>rd</sup> in A is          | <u>C</u>  |
| 9) The min. 7 <sup>th</sup> in F is           | <u>Eb</u> | 29) The min. 7 <sup>th</sup> in C is          | <u>Bb</u> |
| 10) The min. 3 <sup>rd</sup> in G is          | <u>Bb</u> | 30) The aug. 2 <sup>nd</sup> in F is          | <u>G#</u> |
| 11) In Bb, what is the aug. 6 <sup>th</sup> ? | <u>G#</u> | 31) In G, what is the dim. 5 <sup>th</sup> ?  | <u>Db</u> |
| 12) In D, what is the dim. 5 <sup>th</sup> ?  | <u>Ab</u> | 32) In Bb, what is the aug. 5 <sup>th</sup> ? | <u>F#</u> |
| 13) In Eb, what is the min. 3 <sup>rd</sup> ? | <u>Gb</u> | 33) In D, what is the min. 3 <sup>rd</sup> ?  | <u>F</u>  |
| 14) In A, what is the aug. 4 <sup>th</sup> ?  | <u>D#</u> | 34) In Eb, what is the min. 2 <sup>nd</sup> ? | <u>Fb</u> |
| 15) In C, what is the min. 2 <sup>nd</sup> ?  | <u>Db</u> | 35) In A, what is the dim. 5 <sup>th</sup> ?  | <u>Eb</u> |
| 16) The min. 2 <sup>nd</sup> in F is          | <u>Gb</u> | 36) The min. 3 <sup>rd</sup> in C is          | <u>Eb</u> |
| 17) The min. 7 <sup>th</sup> in G is          | <u>F</u>  | 37) The aug. 5 <sup>th</sup> in F is          | <u>C#</u> |
| 18) The min. 3 <sup>rd</sup> in Bb is         | <u>Db</u> | 38) The aug. 2 <sup>nd</sup> in G is          | <u>A#</u> |
| 19) The min. 7 <sup>th</sup> in D is          | <u>C</u>  | 39) The dim. 5 <sup>th</sup> in Bb is         | <u>Fb</u> |
| 20) The aug. 5 <sup>th</sup> in Eb is         | <u>B</u>  | 40) The aug. 2 <sup>nd</sup> in D is          | <u>E#</u> |

# Harmonic Intervals by Key Worksheet

This is the answer key to the Session 9 Bonus Exercise “Harmonic Intervals by Key Worksheet” on page 84.

## In the Key of C...

- 1) What is the minor 3<sup>rd</sup>? E<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? B<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? G<sub>#</sub>
- 4) What is the minor 2<sup>nd</sup>? D<sub>b</sub>
- 5) What is the aug. 4<sup>th</sup>? F<sub>#</sub>
- 6) What is the aug. 2<sup>nd</sup>? D<sub>#</sub>
- 7) What is the dim. 5<sup>th</sup>? G<sub>b</sub>

## In the Key of F...

- 1) What is the minor 3<sup>rd</sup>? A<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? E<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? C<sub>#</sub>
- 4) What is the minor 2<sup>nd</sup>? G<sub>b</sub>
- 5) What is the aug. 4<sup>th</sup>? B
- 6) What is the aug. 2<sup>nd</sup>? G<sub>#</sub>
- 7) What is the dim. 5<sup>th</sup>? C<sub>b</sub>

## In the Key of B<sub>b</sub>...

- 1) What is the minor 3<sup>rd</sup>? D<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? A<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? F<sub>#</sub>
- 4) What is the minor 2<sup>nd</sup>? C<sub>b</sub>
- 5) What is the aug. 4<sup>th</sup>? E
- 6) What is the aug. 2<sup>nd</sup>? C<sub>#</sub>
- 7) What is the dim. 5<sup>th</sup>? F<sub>b</sub>

## In the Key of E<sub>b</sub>...

- 1) What is the minor 3<sup>rd</sup>? G<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? D<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? B
- 4) What is the minor 2<sup>nd</sup>? F<sub>b</sub>
- 5) What is the aug. 4<sup>th</sup>? A
- 6) What is the aug. 2<sup>nd</sup>? F<sub>#</sub>
- 7) What is the dim. 5<sup>th</sup>? B<sub>bb</sub>

## In the Key of A<sub>b</sub>...

- 1) What is the minor 3<sup>rd</sup>? C<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? G<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? E
- 4) What is the minor 2<sup>nd</sup>? B<sub>bb</sub>
- 5) What is the aug. 4<sup>th</sup>? D
- 6) What is the aug. 2<sup>nd</sup>? B
- 7) What is the dim. 5<sup>th</sup>? E<sub>bb</sub>

## In the Key of D<sub>b</sub>...

- 1) What is the minor 3<sup>rd</sup>? F<sub>b</sub>
- 2) What is the minor 7<sup>th</sup>? C<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? A
- 4) What is the minor 2<sup>nd</sup>? E<sub>bb</sub>
- 5) What is the aug. 4<sup>th</sup>? G
- 6) What is the aug. 2<sup>nd</sup>? E
- 7) What is the dim. 5<sup>th</sup>? A<sub>bb</sub>

## In the Key of G<sub>b</sub>...

- 1) What is the minor 3<sup>rd</sup>? B<sub>bb</sub>
- 2) What is the minor 7<sup>th</sup>? F<sub>b</sub>
- 3) What is the aug. 5<sup>th</sup>? D
- 4) What is the minor 2<sup>nd</sup>? A<sub>bb</sub>
- 5) What is the aug. 4<sup>th</sup>? C
- 6) What is the aug. 2<sup>nd</sup>? A
- 7) What is the dim. 5<sup>th</sup>? D<sub>bb</sub>



## In the Key of G...

- 1) What is the minor 3<sup>rd</sup>? Bb
- 2) What is the minor 7<sup>th</sup>? F
- 3) What is the aug. 5<sup>th</sup>? D#
- 4) What is the minor 2<sup>nd</sup>? Ab
- 5) What is the aug. 4<sup>th</sup>? C#
- 6) What is the aug. 2<sup>nd</sup>? A#
- 7) What is the dim. 5<sup>th</sup>? Db

## In the Key of D...

- 1) What is the minor 3<sup>rd</sup>? F
- 2) What is the minor 7<sup>th</sup>? C
- 3) What is the aug. 5<sup>th</sup>? A#
- 4) What is the minor 2<sup>nd</sup>? Eb
- 5) What is the aug. 4<sup>th</sup>? G#
- 6) What is the aug. 2<sup>nd</sup>? E#
- 7) What is the dim. 5<sup>th</sup>? Ab

## In the Key of A...

- 1) What is the minor 3<sup>rd</sup>? C
- 2) What is the minor 7<sup>th</sup>? G
- 3) What is the aug. 5<sup>th</sup>? E#
- 4) What is the minor 2<sup>nd</sup>? Bb
- 5) What is the aug. 4<sup>th</sup>? D#
- 6) What is the aug. 2<sup>nd</sup>? B#
- 7) What is the dim. 5<sup>th</sup>? Eb

## In the Key of E...

- 1) What is the minor 3<sup>rd</sup>? G
- 2) What is the minor 7<sup>th</sup>? D
- 3) What is the aug. 5<sup>th</sup>? B#
- 4) What is the minor 2<sup>nd</sup>? F
- 5) What is the aug. 4<sup>th</sup>? A#
- 6) What is the aug. 2<sup>nd</sup>? F##
- 7) What is the dim. 5<sup>th</sup>? Bb

## In the Key of B...

- 1) What is the minor 3<sup>rd</sup>? D
- 2) What is the minor 7<sup>th</sup>? A
- 3) What is the aug. 5<sup>th</sup>? F##
- 4) What is the minor 2<sup>nd</sup>? C
- 5) What is the aug. 4<sup>th</sup>? E#
- 6) What is the aug. 2<sup>nd</sup>? C##
- 7) What is the dim. 5<sup>th</sup>? F

## In the Key of F#...

- 1) What is the minor 3<sup>rd</sup>? A
- 2) What is the minor 7<sup>th</sup>? E
- 3) What is the aug. 5<sup>th</sup>? C##
- 4) What is the minor 2<sup>nd</sup>? G
- 5) What is the aug. 4<sup>th</sup>? B#
- 6) What is the aug. 2<sup>nd</sup>? G##
- 7) What is the dim. 5<sup>th</sup>? C

# *The Most Important Harmonic Intervals*

This is the answer key to the Session 9 Bonus Exercise “The Most Important Harmonic Intervals” on page 86.

	<p>In the Key of C...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>E<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>B<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>G<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>G<sub>b</sub></u></p>	
<p>In the Key of F...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>A<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>E<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>C<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>C<sub>b</sub></u></p>	<p>In the Key of B<sub>b</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>D<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>A<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>F<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>F<sub>b</sub></u></p>	<p>In the Key of E<sub>b</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>G<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>D<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>B</u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>B<sub>bb</sub></u></p>
<p>In the Key of A<sub>b</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>C<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>G<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>E</u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>E<sub>bb</sub></u></p>	<p>In the Key of D<sub>b</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>F<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>C<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>A</u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>A<sub>bb</sub></u></p>	<p>In the Key of G<sub>b</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>B<sub>bb</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>F<sub>b</sub></u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>D</u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>D<sub>bb</sub></u></p>
<p>In the Key of G...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>B<sub>b</sub></u></p> <p>2) What is the minor 7<sup>th</sup>? <u>F</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>D<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>D<sub>b</sub></u></p>	<p>In the Key of D...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>F</u></p> <p>2) What is the minor 7<sup>th</sup>? <u>C</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>A<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>A<sub>b</sub></u></p>	<p>In the Key of A...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>C</u></p> <p>2) What is the minor 7<sup>th</sup>? <u>G</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>E<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>E<sub>b</sub></u></p>
<p>In the Key of E...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>G</u></p> <p>2) What is the minor 7<sup>th</sup>? <u>D</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>B<sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>B<sub>b</sub></u></p>	<p>In the Key of B...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>D</u></p> <p>2) What is the minor 7<sup>th</sup>? <u>A</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>F<sub>#</sub><sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>F</u></p>	<p>In the Key of F<sub>#</sub>...</p> <p>1) What is the minor 3<sup>rd</sup>? <u>A</u></p> <p>2) What is the minor 7<sup>th</sup>? <u>E</u></p> <p>3) What is the aug. 5<sup>th</sup>? <u>C<sub>#</sub><sub>#</sub></u></p> <p>4) What is the dim. 5<sup>th</sup>? <u>C</u></p>

# Ultimate Interval Challenge

This is the answer key to the Session 9 Bonus Exercise “Ultimate Interval Challenge” on page 87.

- |   |            |  |            |
|---|------------|--|------------|
| 1) In C, what is the augmented 2 <sup>nd</sup> ?    | <u>D#</u>  | 21) In G, what is the diminished 5 <sup>th</sup> ? | <u>Db</u>  |
| 2) In F, what is the perfect 4 <sup>th</sup> ?      | <u>Bb</u>  | 22) In D, what is the 7 <sup>th</sup> ?            | <u>C#</u>  |
| 3) In Bb, what is the minor 6 <sup>th</sup> ?       | <u>Gb</u>  | 23) In A, what is the augmented 4 <sup>th</sup> ?  | <u>D#</u>  |
| 4) In Eb, what is the major 7 <sup>th</sup> ?       | <u>D</u>   | 24) In E, what is the major 7 <sup>th</sup> ?      | <u>D#</u>  |
| 5) In Ab, what is the diminished 5 <sup>th</sup> ?  | <u>Ebb</u> | 25) In B, what is the minor 3 <sup>rd</sup> ?      | <u>D</u>   |
| 6) The 3 <sup>rd</sup> in Db is                     | <u>F</u>   | 26) The 7 <sup>th</sup> in F# is                   | <u>E#</u>  |
| 7) The augmented 2 <sup>nd</sup> in Gb is           | <u>A</u>   | 27) The diminished 5 <sup>th</sup> in C is         | <u>Gb</u>  |
| 8) The major 6 <sup>th</sup> in G is                | <u>E</u>   | 28) The major 2 <sup>nd</sup> in F is              | <u>G</u>   |
| 9) The minor 7 <sup>th</sup> in D is                | <u>C</u>   | 29) The minor 3 <sup>rd</sup> in Bb is             | <u>Db</u>  |
| 10) The 5 <sup>th</sup> in A is                     | <u>E</u>   | 30) The perfect 5 <sup>th</sup> in Eb is           | <u>Bb</u>  |
| 11) In E, what is the minor 2 <sup>nd</sup> ?       | <u>F</u>   | 31) In Ab, what is the augmented 2 <sup>nd</sup> ? | <u>B</u>   |
| 12) In B, what is the major 7 <sup>th</sup> ?       | <u>A#</u>  | 32) In Db, what is the 4 <sup>th</sup> ?           | <u>Gb</u>  |
| 13) In F#, what is the diminished 5 <sup>th</sup> ? | <u>C</u>   | 33) In Gb, what is the minor 3 <sup>rd</sup> ?     | <u>Bbb</u> |
| 14) In C, what is the perfect 4 <sup>th</sup> ?     | <u>F</u>   | 34) In G, what is the 7 <sup>th</sup> ?            | <u>F#</u>  |
| 15) In F, what is the minor 7 <sup>th</sup> ?       | <u>Eb</u>  | 35) In D, what is the augmented 4 <sup>th</sup> ?  | <u>G#</u>  |
| 16) The major 2 <sup>nd</sup> in Bb is              | <u>C</u>   | 36) The minor 3 <sup>rd</sup> in A is              | <u>C</u>   |
| 17) The augmented 4 <sup>th</sup> in Eb is          | <u>A</u>   | 37) The major 6 <sup>th</sup> in E is              | <u>C#</u>  |
| 18) The 6 <sup>th</sup> in Ab is                    | <u>F</u>   | 38) The augmented 2 <sup>nd</sup> in B is          | <u>C##</u> |
| 19) The minor 7 <sup>th</sup> in Db is              | <u>Cb</u>  | 39) The 3 <sup>rd</sup> in F# is                   | <u>A#</u>  |
| 20) The perfect 5 <sup>th</sup> in Gb is            | <u>Db</u>  | 40) The octave in C is                             | <u>C</u>   |

# ***Pentatonic Scales Worksheet***

This is the answer key to the Session 11 Bonus Exercise “Pentatonic Scales Worksheet” on page 102.

**C**   **D**   **E**   **G**   **A**

## ***SHARP KEYS***

## ***FLAT KEYS***

**G**   **A**   **B**   **D**   **E**

**F**   **G**   **A**   **C**   **D**

**D**   **E**   **F#**   **A**   **B**

**Bb**   **C**   **D**   **F**   **G**

**A**   **B**   **C#**   **E**   **F#**

**Eb**   **F**   **G**   **Bb**   **C**

**E**   **F#**   **G#**   **B**   **C#**

**Ab**   **Bb**   **C**   **Eb**   **F**

**B**   **C#**   **D#**   **F#**   **G#**

**Db**   **Eb**   **F**   **Ab**   **Bb**

**F#**   **G#**   **A#**   **C#**   **D#**

**Gb**   **Ab**   **Bb**   **Db**   **Eb**

# ***Pentatonic Scale Ultimate Mix Up***

This is the answer key to the Session 11 Bonus Exercise “Pentatonic Scale Ultimate Mix Up” on page 103.

## Key Signature



## What's the Pentatonic Scale?

D E F# A B

E F# G# B C#

G A B D E

B C# D# F# G#

Ab Bb C Eb F

Bb C D F G

Gb Ab Bb Db Eb

Eb F G Bb C

A B C# E F#

F G A C D

C D E G A

Db Eb F Gb Ab

F# G# A# C# D#

# Triads by Key Worksheet

This is the answer key for the Session 13 Exercise "Triads by Key Worksheet" on page 115.

Triad Types	Formulas
Major	1 - 3 - 5
Minor	1 - b3 - 5
Augmented	1 - 3 - #5
Diminished	1 - b3 - b5

C Major	<u>C</u>	<u>E</u>	<u>G</u>	Eb Major	<u>Eb</u>	<u>G</u>	<u>Bb</u>
C Minor	<u>C</u>	<u>Eb</u>	<u>G</u>	Eb Minor	<u>Eb</u>	<u>Gb</u>	<u>Bb</u>
C Augmented	<u>C</u>	<u>E</u>	<u>G#</u>	Eb Augmented	<u>Eb</u>	<u>G</u>	<u>B</u>
C Diminished	<u>C</u>	<u>Eb</u>	<u>Gb</u>	Eb Diminished	<u>Eb</u>	<u>Gb</u>	<u>Bbb</u>
F Major	<u>F</u>	<u>A</u>	<u>C</u>	A Major	<u>A</u>	<u>C#</u>	<u>E</u>
F Minor	<u>F</u>	<u>Ab</u>	<u>C</u>	A Minor	<u>A</u>	<u>C</u>	<u>E</u>
F Augmented	<u>F</u>	<u>A</u>	<u>C#</u>	A Augmented	<u>A</u>	<u>C#</u>	<u>E#</u>
F Diminished	<u>F</u>	<u>Ab</u>	<u>Cb</u>	A Diminished	<u>A</u>	<u>C</u>	<u>Eb</u>
G Major	<u>G</u>	<u>B</u>	<u>D</u>	Ab Major	<u>Ab</u>	<u>C</u>	<u>Eb</u>
G Minor	<u>G</u>	<u>Bb</u>	<u>D</u>	Ab Minor	<u>Ab</u>	<u>Cb</u>	<u>Eb</u>
G Augmented	<u>G</u>	<u>B</u>	<u>D#</u>	Ab Augmented	<u>Ab</u>	<u>C</u>	<u>E</u>
G Diminished	<u>G</u>	<u>Bb</u>	<u>Db</u>	Ab Diminished	<u>Ab</u>	<u>Cb</u>	<u>Ebb</u>
Bb Major	<u>Bb</u>	<u>D</u>	<u>F</u>	E Major	<u>E</u>	<u>G#</u>	<u>B</u>
Bb Minor	<u>Bb</u>	<u>Db</u>	<u>F</u>	E Minor	<u>E</u>	<u>G</u>	<u>B</u>
Bb Augmented	<u>Bb</u>	<u>D</u>	<u>F#</u>	E Augmented	<u>E</u>	<u>G#</u>	<u>B#</u>
Bb Diminished	<u>Bb</u>	<u>Db</u>	<u>Fb</u>	E Diminished	<u>E</u>	<u>G</u>	<u>Bb</u>
D Major	<u>D</u>	<u>F#</u>	<u>A</u>	Db Major	<u>Db</u>	<u>F</u>	<u>Ab</u>
D Minor	<u>D</u>	<u>F</u>	<u>A</u>	Db Minor	<u>Db</u>	<u>Fb</u>	<u>Ab</u>
D Augmented	<u>D</u>	<u>F#</u>	<u>A#</u>	Db Augmented	<u>Db</u>	<u>F</u>	<u>A</u>
D Diminished	<u>D</u>	<u>F</u>	<u>Ab</u>	Db Diminished	<u>Db</u>	<u>Fb</u>	<u>Abb</u>

# Triads Worksheet

This is the answer key for the Session 13 Exercise “Triads Worksheet” on page 116.

1) C Minor      C    E<sub>b</sub>    G

2) F Major      F    A    C

3) G Minor      G    B<sub>b</sub>    D

4) B<sub>b</sub> Diminished B<sub>b</sub>    D<sub>b</sub>    F<sub>b</sub>

5) D Augmented D    F<sup>#</sup>    A<sup>#</sup>

6) E<sub>b</sub> Minor    E<sub>b</sub>    G<sub>b</sub>    B<sub>b</sub>

7) A Major      A    C<sup>#</sup>    E

8) A<sub>b</sub> Minor    A<sub>b</sub>    C<sub>b</sub>    E<sub>b</sub>

9) E Augmented E    G<sup>#</sup>    B<sup>#</sup>

10) D<sub>b</sub> Major    D<sub>b</sub>    F    A<sub>b</sub>

11) B Minor      B    D    F<sup>#</sup>

12) G<sub>b</sub> Major    G<sub>b</sub>    B<sub>b</sub>    D<sub>b</sub>

13) F<sup>#</sup> Minor    F<sup>#</sup>    A    C<sup>#</sup>

14) C Major      C    E    G

15) F Diminished F    A<sub>b</sub>    C<sub>b</sub>

16) G Augmented G    B    D<sup>#</sup>

17) B<sub>b</sub> Minor    B<sub>b</sub>    D<sub>b</sub>    F

18) D Diminished D    F    A<sub>b</sub>

19) E<sub>b</sub> Augmented E<sub>b</sub>    G    B

20) A Minor      A    C    E

21) F Minor      F    A<sub>b</sub>    C

22) G Major      G    B    D

23) C Diminished C    E<sub>b</sub>    G<sub>b</sub>

24) B<sub>b</sub> Augmented B<sub>b</sub>    D    F<sup>#</sup>

25) E<sub>b</sub> Major    E<sub>b</sub>    G    B<sub>b</sub>

26) D Minor      D    F    A

27) A Diminished A    C    E<sub>b</sub>

28) A<sub>b</sub> Major    A<sub>b</sub>    C    E<sub>b</sub>

29) E Minor      E    G    B

30) E<sub>b</sub> Diminished E<sub>b</sub>    G<sub>b</sub>    B<sub>bb</sub>

31) E Major      E    G<sup>#</sup>    B

32) D<sub>b</sub> Minor    D<sub>b</sub>    F<sub>b</sub>    A<sub>b</sub>

33) B Major      B    D<sup>#</sup>    F<sup>#</sup>

34) G<sub>b</sub> Minor    G<sub>b</sub>    B<sub>bb</sub>    D<sub>b</sub>

35) F<sup>#</sup> Major    F<sup>#</sup>    A<sup>#</sup>    C<sup>#</sup>

36) C Augmented C    E    G<sup>#</sup>

37) F Augmented F    A    C<sup>#</sup>

38) G Diminished G    B<sub>b</sub>    D<sub>b</sub>

39) B<sub>b</sub> Major    B<sub>b</sub>    D    F

40) D Major      D    F<sup>#</sup>    A

# Harmonized Major Scales Worksheet

This is the answer key for the Session 15 Exercise "Harmonized Major Scales Worksheet" on page 127.

1) In C, what is the V chord?	<u>G</u>	What notes are in it?	<u>G</u>	<u>B</u>	<u>D</u>
2) In F, what is the iii chord?	<u>Am</u>	What notes are in it?	<u>A</u>	<u>C</u>	<u>E</u>
3) In G, what is the vi chord?	<u>Em</u>	What notes are in it?	<u>E</u>	<u>G</u>	<u>B</u>
4) In Bb, what is the IV chord?	<u>Eb</u>	What notes are in it?	<u>Eb</u>	<u>G</u>	<u>Bb</u>
5) In D, what is the I chord?	<u>D</u>	What notes are in it?	<u>D</u>	<u>F#</u>	<u>A</u>
6) The ii chord in Eb is	<u>Fm</u>	What notes are in it?	<u>F</u>	<u>Ab</u>	<u>C</u>
7) The ii chord in A is	<u>Bm</u>	What notes are in it?	<u>B</u>	<u>D</u>	<u>F#</u>
8) The vi chord in C is	<u>Am</u>	What notes are in it?	<u>A</u>	<u>C</u>	<u>E</u>
9) The vii chord in F is	<u>E dim</u>	What notes are in it?	<u>E</u>	<u>G</u>	<u>Bb</u>
10) The iii chord in G is	<u>Bm</u>	What notes are in it?	<u>B</u>	<u>D</u>	<u>F#</u>
11) In Bb, what is the vi chord?	<u>Gm</u>	What notes are in it?	<u>G</u>	<u>Bb</u>	<u>D</u>
12) In D, what is the V chord?	<u>A</u>	What notes are in it?	<u>A</u>	<u>C#</u>	<u>E</u>
13) In Eb, what is the iii chord?	<u>Gm</u>	What notes are in it?	<u>G</u>	<u>Bb</u>	<u>D</u>
14) In A, what is the IV chord?	<u>D</u>	What notes are in it?	<u>D</u>	<u>F#</u>	<u>A</u>
15) In C, what is the ii chord?	<u>Dm</u>	What notes are in it?	<u>D</u>	<u>F</u>	<u>A</u>
16) The ii chord in F is	<u>Gm</u>	What notes are in it?	<u>G</u>	<u>Bb</u>	<u>D</u>
17) The I chord in G is	<u>G</u>	What notes are in it?	<u>G</u>	<u>B</u>	<u>D</u>
18) The iii chord in Bb is	<u>Dm</u>	What notes are in it?	<u>D</u>	<u>F</u>	<u>A</u>
19) The vii chord in D is	<u>C# dim</u>	What notes are in it?	<u>C#</u>	<u>E</u>	<u>G</u>
20) The V chord in Eb is	<u>Bb</u>	What notes are in it?	<u>Bb</u>	<u>D</u>	<u>F</u>



# Seventh Chords by Key Worksheet

This is the answer key for the Session 17 Exercise "Seventh Chords by Key Worksheet" on page 143.

Seventh Types	Formulas
Major 7 <sup>th</sup>	1 - 3 - 5 - 7
Minor 7 <sup>th</sup>	1 - b3 - 5 - b7
Dominant 7 <sup>th</sup>	1 - 3 - 5 - b7
Augmented 7 <sup>th</sup>	1 - 3 - #5 - b7
Diminished 7 <sup>th</sup>	1 - b3 - b5 - bb7
Half-Dim. 7 <sup>th</sup>	1 - b3 - b5 - b7

C Major 7 <sup>th</sup>	<u>C</u> <u>E</u> <u>G</u> <u>B</u>	Bb Major 7 <sup>th</sup>	<u>Bb</u> <u>D</u> <u>F</u> <u>A</u>
C Minor 7 <sup>th</sup>	<u>C</u> <u>Eb</u> <u>G</u> <u>Bb</u>	Bb Minor 7 <sup>th</sup>	<u>Bb</u> <u>Db</u> <u>F</u> <u>Ab</u>
C Dominant 7 <sup>th</sup>	<u>C</u> <u>E</u> <u>G</u> <u>Bb</u>	Bb Dominant 7 <sup>th</sup>	<u>Bb</u> <u>D</u> <u>F</u> <u>Ab</u>
C Augmented 7 <sup>th</sup>	<u>C</u> <u>E</u> <u>G#</u> <u>Bb</u>	Bb Augmented 7 <sup>th</sup>	<u>Bb</u> <u>D</u> <u>F#</u> <u>Ab</u>
C Diminished 7 <sup>th</sup>	<u>C</u> <u>Eb</u> <u>Gb</u> <u>Bbb</u>	Bb Diminished 7 <sup>th</sup>	<u>Bb</u> <u>Db</u> <u>Fb</u> <u>Abb</u>
C Half-Dim. 7 <sup>th</sup>	<u>C</u> <u>Eb</u> <u>Gb</u> <u>Bb</u>	Bb Half-Dim. 7 <sup>th</sup>	<u>Bb</u> <u>Db</u> <u>Fb</u> <u>Ab</u>
F Major 7 <sup>th</sup>	<u>F</u> <u>A</u> <u>C</u> <u>E</u>	D Major 7 <sup>th</sup>	<u>D</u> <u>F#</u> <u>A</u> <u>C#</u>
F Minor 7 <sup>th</sup>	<u>F</u> <u>Ab</u> <u>C</u> <u>Eb</u>	D Minor 7 <sup>th</sup>	<u>D</u> <u>F</u> <u>A</u> <u>C</u>
F Dominant 7 <sup>th</sup>	<u>F</u> <u>A</u> <u>C</u> <u>Eb</u>	D Dominant 7 <sup>th</sup>	<u>D</u> <u>F#</u> <u>A</u> <u>C</u>
F Augmented 7 <sup>th</sup>	<u>F</u> <u>A</u> <u>C#</u> <u>Eb</u>	D Augmented 7 <sup>th</sup>	<u>D</u> <u>F#</u> <u>A#</u> <u>C</u>
F Diminished 7 <sup>th</sup>	<u>F</u> <u>Ab</u> <u>Cb</u> <u>Ebb</u>	D Diminished 7 <sup>th</sup>	<u>D</u> <u>F</u> <u>Ab</u> <u>Cb</u>
F Half-Dim. 7 <sup>th</sup>	<u>F</u> <u>Ab</u> <u>Cb</u> <u>Eb</u>	D Half-Dim. 7 <sup>th</sup>	<u>D</u> <u>F</u> <u>Ab</u> <u>C</u>
G Major 7 <sup>th</sup>	<u>G</u> <u>B</u> <u>D</u> <u>F#</u>	Eb Major 7 <sup>th</sup>	<u>Eb</u> <u>G</u> <u>Bb</u> <u>D</u>
G Minor 7 <sup>th</sup>	<u>G</u> <u>Bb</u> <u>D</u> <u>F</u>	Eb Minor 7 <sup>th</sup>	<u>Eb</u> <u>Gb</u> <u>Bb</u> <u>Db</u>
G Dominant 7 <sup>th</sup>	<u>G</u> <u>B</u> <u>D</u> <u>F</u>	Eb Dominant 7 <sup>th</sup>	<u>Eb</u> <u>G</u> <u>Bb</u> <u>Db</u>
G Augmented 7 <sup>th</sup>	<u>G</u> <u>B</u> <u>D#</u> <u>F</u>	Eb Augmented 7 <sup>th</sup>	<u>Eb</u> <u>G</u> <u>B</u> <u>Db</u>
G Diminished 7 <sup>th</sup>	<u>G</u> <u>Bb</u> <u>Db</u> <u>Fb</u>	Eb Diminished 7 <sup>th</sup>	<u>Eb</u> <u>Gb</u> <u>Bbb</u> <u>Dbb</u>
G Half-Dim. 7 <sup>th</sup>	<u>G</u> <u>Bb</u> <u>Db</u> <u>F</u>	Eb Half-Dim. 7 <sup>th</sup>	<u>Eb</u> <u>Gb</u> <u>Bbb</u> <u>Db</u>

A Major 7 <sup>th</sup>	<u>A</u>	<u>C#</u>	<u>E</u>	<u>G#</u>	B Major 7 <sup>th</sup>	<u>B</u>	<u>D#</u>	<u>F#</u>	<u>A#</u>
A Minor 7 <sup>th</sup>	<u>A</u>	<u>C</u>	<u>E</u>	<u>G</u>	B Minor 7 <sup>th</sup>	<u>B</u>	<u>D</u>	<u>F#</u>	<u>A</u>
A Dominant 7 <sup>th</sup>	<u>A</u>	<u>C#</u>	<u>E</u>	<u>G</u>	B Dominant 7 <sup>th</sup>	<u>B</u>	<u>D#</u>	<u>F#</u>	<u>A</u>
A Augmented 7 <sup>th</sup>	<u>A</u>	<u>C#</u>	<u>E#</u>	<u>G</u>	B Augmented 7 <sup>th</sup>	<u>B</u>	<u>D#</u>	<u>F##</u>	<u>A</u>
A Diminished 7 <sup>th</sup>	<u>A</u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	B Diminished 7 <sup>th</sup>	<u>B</u>	<u>D</u>	<u>F</u>	<u>A<sub>b</sub></u>
A Half-Dim. 7 <sup>th</sup>	<u>A</u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>	B Half-Dim. 7 <sup>th</sup>	<u>B</u>	<u>D</u>	<u>F</u>	<u>A</u>
Ab Major 7 <sup>th</sup>	<u>Ab</u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>	Gb Major 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>F</u>
Ab Minor 7 <sup>th</sup>	<u>Ab</u>	<u>C<sub>b</sub></u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	Gb Minor 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>bb</sub></u>	<u>D<sub>b</sub></u>	<u>F<sub>b</sub></u>
Ab Dominant 7 <sup>th</sup>	<u>Ab</u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	Gb Dominant 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>F<sub>b</sub></u>
Ab Augmented 7 <sup>th</sup>	<u>Ab</u>	<u>C</u>	<u>E</u>	<u>G<sub>b</sub></u>	Gb Augmented 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>D</u>	<u>F<sub>b</sub></u>
Ab Diminished 7 <sup>th</sup>	<u>Ab</u>	<u>C<sub>b</sub></u>	<u>E<sub>bb</sub></u>	<u>G<sub>bb</sub></u>	Gb Diminished 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>bb</sub></u>	<u>D<sub>bb</sub></u>	<u>F<sub>bb</sub></u>
Ab Half-Dim. 7 <sup>th</sup>	<u>Ab</u>	<u>C<sub>b</sub></u>	<u>E<sub>bb</sub></u>	<u>G<sub>b</sub></u>	Gb Half-Dim. 7 <sup>th</sup>	<u>G<sub>b</sub></u>	<u>B<sub>bb</sub></u>	<u>D<sub>bb</sub></u>	<u>F<sub>b</sub></u>
E Major 7 <sup>th</sup>	<u>E</u>	<u>G#</u>	<u>B</u>	<u>D#</u>	F# Major 7 <sup>th</sup>	<u>F#</u>	<u>A#</u>	<u>C#</u>	<u>E#</u>
E Minor 7 <sup>th</sup>	<u>E</u>	<u>G</u>	<u>B</u>	<u>D</u>	F# Minor 7 <sup>th</sup>	<u>F#</u>	<u>A</u>	<u>C#</u>	<u>E</u>
E Dominant 7 <sup>th</sup>	<u>E</u>	<u>G#</u>	<u>B</u>	<u>D</u>	F# Dominant 7 <sup>th</sup>	<u>F#</u>	<u>A#</u>	<u>C#</u>	<u>E</u>
E Augmented 7 <sup>th</sup>	<u>E</u>	<u>G#</u>	<u>B#</u>	<u>D</u>	F# Augmented 7 <sup>th</sup>	<u>F#</u>	<u>A#</u>	<u>C##</u>	<u>E</u>
E Diminished 7 <sup>th</sup>	<u>E</u>	<u>G</u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	F# Diminished 7 <sup>th</sup>	<u>F#</u>	<u>A</u>	<u>C</u>	<u>E<sub>b</sub></u>
E Half-Dim. 7 <sup>th</sup>	<u>E</u>	<u>G</u>	<u>B<sub>b</sub></u>	<u>D</u>	F# Half-Dim. 7 <sup>th</sup>	<u>F#</u>	<u>A</u>	<u>C</u>	<u>E</u>
Db Major 7 <sup>th</sup>	<u>Db</u>	<u>F</u>	<u>A<sub>b</sub></u>	<u>C</u>					
Db Minor 7 <sup>th</sup>	<u>Db</u>	<u>F<sub>b</sub></u>	<u>A<sub>b</sub></u>	<u>C<sub>b</sub></u>					
Db Dominant 7 <sup>th</sup>	<u>Db</u>	<u>F</u>	<u>A<sub>b</sub></u>	<u>C<sub>b</sub></u>					
Db Augmented 7 <sup>th</sup>	<u>Db</u>	<u>F</u>	<u>A</u>	<u>C<sub>b</sub></u>					
Db Diminished 7 <sup>th</sup>	<u>Db</u>	<u>F<sub>b</sub></u>	<u>A<sub>bb</sub></u>	<u>C<sub>bb</sub></u>					
Db Half-Dim. 7 <sup>th</sup>	<u>Db</u>	<u>F<sub>b</sub></u>	<u>A<sub>bb</sub></u>	<u>C<sub>b</sub></u>					

# Seventh Chords Worksheet

This is the answer key to the Session 17 Bonus Exercise “Seventh Chords Worksheet” on page 145.

1) Cm7	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>	<u>B<sub>b</sub></u>	15) F7	<u>F</u>	<u>A</u>	<u>C</u>	<u>E<sub>b</sub></u>
2) Fmaj7	<u>F</u>	<u>A</u>	<u>C</u>	<u>E</u>	16) Gm7	<u>G</u>	<u>B<sub>b</sub></u>	<u>D</u>	<u>F</u>
3) G7	<u>G</u>	<u>B</u>	<u>D</u>	<u>F</u>	17) Bbmaj7	<u>B<sub>b</sub></u>	<u>D</u>	<u>F</u>	<u>A</u>
4) B <sup>0</sup> <sub>b</sub> 7	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>F<sub>b</sub></u>	<u>A<sub>b</sub></u>	18) D7	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C</u>
5) D <sup>aug</sup> 7	<u>D</u>	<u>F<sup>#</sup></u>	<u>A<sup>#</sup></u>	<u>C</u>	19) E <sub>b</sub> m7	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>
6) E <sub>b</sub> 7	<u>E<sub>b</sub></u>	<u>G</u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	20) A <sup>aug</sup> 7	<u>A</u>	<u>C<sup>#</sup></u>	<u>E</u>	<u>G<sup>#</sup></u>
7) A <sup>m</sup> 7	<u>A</u>	<u>C</u>	<u>E</u>	<u>G</u>	21) F <sup>m</sup> 7	<u>F</u>	<u>A<sub>b</sub></u>	<u>C</u>	<u>E<sub>b</sub></u>
8) A <sup>Δ</sup> <sub>b</sub> 7	<u>A<sub>b</sub></u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>	22) G+7	<u>G</u>	<u>B</u>	<u>D<sup>#</sup></u>	<u>F</u>
9) E+7	<u>E</u>	<u>G<sup>#</sup></u>	<u>B<sup>#</sup></u>	<u>D</u>	23) C <sup>0</sup> 7	<u>C</u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	<u>B<sub>bb</sub></u>
10) D <sup>bmaj</sup> 7	<u>D<sub>b</sub></u>	<u>F</u>	<u>A<sub>b</sub></u>	<u>C</u>	24) B <sub>b</sub> half-dim	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>F<sub>b</sub></u>	<u>A<sub>b</sub></u>
11) B <sup>m</sup> 7	<u>B</u>	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	25) E <sub>b</sub> <sup>aug</sup> 7	<u>E<sub>b</sub></u>	<u>G</u>	<u>B</u>	<u>D<sub>b</sub></u>
12) G <sub>b</sub> 7	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	<u>D<sub>b</sub></u>	<u>F<sub>b</sub></u>	26) D <sup>bmaj</sup> 7	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C<sup>#</sup></u>
13) F <sup>#</sup> <sub>m</sub> 7	<u>F<sup>#</sup></u>	<u>A</u>	<u>C<sup>#</sup></u>	<u>E</u>	27) A <sup>∅</sup>	<u>A</u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G</u>
14) C <sup>∅</sup>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>	<u>B<sub>b</sub></u>	28) A <sub>b</sub> 7	<u>A<sub>b</sub></u>	<u>C</u>	<u>E<sub>b</sub></u>	<u>G<sub>b</sub></u>

# ***Ninth Chords by Key***

## ***Worksheet***

This is the answer key to the Session 18 exercise “Ninth Chords by Key Worksheet” on pg. 153.

<u>Ninth Types</u>	<u>Formulas</u>
Major 9th	1 - 3 - 5 - 7 - 9
Minor 9th	1 - b3 - 5 - b7 - 9
Dominant 9th	1 - 3 - 5 - b7 - 9

C Major 9 <sup>th</sup>	<u>C</u>	<u>E</u>	<u>G</u>	<u>B</u>	<u>D</u>
C Minor 9 <sup>th</sup>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D</u>
C Dominant 9 <sup>th</sup>	<u>C</u>	<u>E</u>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D</u>

G Major 9 <sup>th</sup>	<u>G</u>	<u>B</u>	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	F Major 9 <sup>th</sup>	<u>F</u>	<u>A</u>	<u>C</u>	<u>E</u>	<u>G</u>
G Minor 9 <sup>th</sup>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D</u>	<u>F</u>	<u>A</u>	F Minor 9 <sup>th</sup>	<u>F</u>	<u>A<sup>b</sup></u>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G</u>
G Dominant 9 <sup>th</sup>	<u>G</u>	<u>B</u>	<u>D</u>	<u>F</u>	<u>A</u>	F Dominant 9 <sup>th</sup>	<u>F</u>	<u>A</u>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G</u>
D Major 9 <sup>th</sup>	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C<sup>#</sup></u>	<u>E</u>	B <sup>b</sup> Major 9 <sup>th</sup>	<u>B<sup>b</sup></u>	<u>D</u>	<u>F</u>	<u>A</u>	<u>C</u>
D Minor 9 <sup>th</sup>	<u>D</u>	<u>F</u>	<u>A</u>	<u>C</u>	<u>E</u>	B <sup>b</sup> Minor 9 <sup>th</sup>	<u>B<sup>b</sup></u>	<u>D<sup>b</sup></u>	<u>F</u>	<u>A<sup>b</sup></u>	<u>C</u>
D Dominant 9 <sup>th</sup>	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C</u>	<u>E</u>	B <sup>b</sup> Dominant 9 <sup>th</sup>	<u>B<sup>b</sup></u>	<u>D</u>	<u>F</u>	<u>A<sup>b</sup></u>	<u>C</u>
A Major 9 <sup>th</sup>	<u>A</u>	<u>C<sup>#</sup></u>	<u>E</u>	<u>G<sup>#</sup></u>	<u>B</u>	E <sup>b</sup> Major 9 <sup>th</sup>	<u>E<sup>b</sup></u>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D</u>	<u>F</u>
A Minor 9 <sup>th</sup>	<u>A</u>	<u>C</u>	<u>E</u>	<u>G</u>	<u>B</u>	E <sup>b</sup> Minor 9 <sup>th</sup>	<u>E<sup>b</sup></u>	<u>G<sup>b</sup></u>	<u>B<sup>b</sup></u>	<u>D<sup>b</sup></u>	<u>F</u>
A Dominant 9 <sup>th</sup>	<u>A</u>	<u>C<sup>#</sup></u>	<u>E</u>	<u>G</u>	<u>B</u>	E <sup>b</sup> Dominant 9 <sup>th</sup>	<u>E<sup>b</sup></u>	<u>G</u>	<u>B<sup>b</sup></u>	<u>D<sup>b</sup></u>	<u>F</u>
E Major 9 <sup>th</sup>	<u>E</u>	<u>G<sup>#</sup></u>	<u>B</u>	<u>D<sup>#</sup></u>	<u>F<sup>#</sup></u>	A <sup>b</sup> Major 9 <sup>th</sup>	<u>A<sup>b</sup></u>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G</u>	<u>B<sup>b</sup></u>
E Minor 9 <sup>th</sup>	<u>E</u>	<u>G</u>	<u>B</u>	<u>D</u>	<u>F<sup>#</sup></u>	A <sup>b</sup> Minor 9 <sup>th</sup>	<u>A<sup>b</sup></u>	<u>C<sup>b</sup></u>	<u>E<sup>b</sup></u>	<u>G<sup>b</sup></u>	<u>B<sup>b</sup></u>
E Dominant 9 <sup>th</sup>	<u>E</u>	<u>G<sup>#</sup></u>	<u>B</u>	<u>D</u>	<u>F<sup>#</sup></u>	A <sup>b</sup> Dominant 9 <sup>th</sup>	<u>A<sup>b</sup></u>	<u>C</u>	<u>E<sup>b</sup></u>	<u>G<sup>b</sup></u>	<u>B<sup>b</sup></u>
B Major 9 <sup>th</sup>	<u>B</u>	<u>D<sup>#</sup></u>	<u>F<sup>#</sup></u>	<u>A<sup>#</sup></u>	<u>C<sup>#</sup></u>	D <sup>b</sup> Major 9 <sup>th</sup>	<u>D<sup>b</sup></u>	<u>F</u>	<u>A<sup>b</sup></u>	<u>C</u>	<u>E<sup>b</sup></u>
B Minor 9 <sup>th</sup>	<u>B</u>	<u>D</u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C<sup>#</sup></u>	D <sup>b</sup> Minor 9 <sup>th</sup>	<u>D<sup>b</sup></u>	<u>F<sup>b</sup></u>	<u>A<sup>b</sup></u>	<u>C<sup>b</sup></u>	<u>E<sup>b</sup></u>
B Dominant 9 <sup>th</sup>	<u>B</u>	<u>D<sup>#</sup></u>	<u>F<sup>#</sup></u>	<u>A</u>	<u>C<sup>#</sup></u>	D <sup>b</sup> Dominant 9 <sup>th</sup>	<u>D<sup>b</sup></u>	<u>F</u>	<u>A<sup>b</sup></u>	<u>C<sup>b</sup></u>	<u>E<sup>b</sup></u>

# *Acknowledgements*

I am, once again, thankful and profoundly grateful to the Lord for the opportunity to be a part of this Learn and Master Guitar project and the many, many people it has touched. It has been an instrument of blessing to so many, myself included. I continue to pray that it would be abundantly blessed in every way – a blessing to you who receive it and to our home as well.

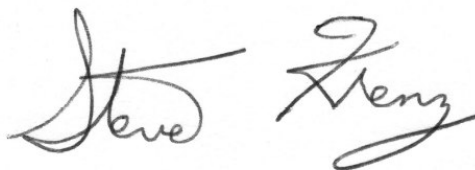
Thank you to my wonderful wife, Paulette, whose steadfast support has made me able to produce more than I ever could have imagined. I can do anything you think I can. I am so thankful that we are together. Thanks to my wonderful boys, David, Daniel & Timothy who have forfeited much of their time with Dad so that this project could be finished. I pray that the time will be redeemed many times over.

To Gabriel Smith, thank you for building a place where all of this could be possible. I feel so privileged to be a part of this Learn and Master Guitar endeavor.

To David Crossman and the video team that tirelessly put together the bonus workshops. Thank you for your hard work and efforts that have been poured behind the scenes to make this possible.

To Micah & the team at Legacy Learning Systems. Thank you for pleasantly answering countless phone calls everyday striving to provide the best customer experience possible. If the people on the other end of the phone only knew the dedicated and wonderful people who say “Hello, this is Legacy Learning Systems...”

And finally, a sincere thank you to the many of you in the Learn and Master Guitar community and on the discussion boards who I have gotten to know over the last years. You have been a surprisingly wonderful source of support for this work. I am truly grateful for the opportunity to be a part of your musical journey.

The image shows two handwritten signatures in black ink. The signature on the left is 'Steve' and the signature on the right is 'Krenz'. Both are written in a cursive, flowing style.

On a personal note...

*As many of you know, while we were filming this new project with Gibson, my wife was undergoing treatment for advanced breast cancer. She endured six months of chemo, two months of surgery and recovery, and six weeks of daily radiation treatments. Thankfully, as I am writing this, her prognosis is great and she is at home recovering from the last year of treatment. Thank you for the unimaginable support that I received from the Learn and Master Guitar family - the wonderful people on the discussion board whom I have never met face to face and also my co-laborers at Legacy Learning Systems. Thank you.*