## Table of Contents

### SESSIONS

<table>
<thead>
<tr>
<th>SESSIONS</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1) Starting Off Right</strong></td>
<td>2</td>
</tr>
<tr>
<td>1. String Names, Technique, Tuning, Finger Exercises, C &amp; G7 Chords</td>
<td></td>
</tr>
<tr>
<td><strong>2) Reading Music &amp; Notes on the 1st &amp; 2nd Strings</strong></td>
<td>7</td>
</tr>
<tr>
<td>2. Music Reading, 1st &amp; 2nd String Notes &amp; Exercises</td>
<td></td>
</tr>
<tr>
<td>Ode To Joy (CD #1 Tracks 2,3,4)</td>
<td>14</td>
</tr>
<tr>
<td>Jingle Bells (CD #1 Tracks 5,6,7)</td>
<td>15</td>
</tr>
<tr>
<td><strong>3) Notes on the 3rd &amp; 4th Strings</strong></td>
<td>16</td>
</tr>
<tr>
<td>3. Ties, Dots, Repeat Signs, Eighth Notes, 3rd &amp; 4th String Notes &amp; Exercises</td>
<td></td>
</tr>
<tr>
<td>Yankee Doodle (CD #1 Tr. 8,9,10)</td>
<td>21</td>
</tr>
<tr>
<td>When The Saints Go Marchin’ In (CD #1 Tr. 11,12,13)</td>
<td>21</td>
</tr>
<tr>
<td>Aura Lee (CD #1 Tr. 14,15,16)</td>
<td>22</td>
</tr>
<tr>
<td><strong>4) Notes on the 5th &amp; 6th Strings</strong></td>
<td>23</td>
</tr>
<tr>
<td>4. 5th &amp; 6th String Notes &amp; Exercises, Sharps, Flats, Natural Signs, Am &amp; E Chords</td>
<td></td>
</tr>
<tr>
<td>Minuet in C (CD #1 Tr. 17,18,19)</td>
<td>26</td>
</tr>
<tr>
<td>Simple Gifts (CD #1 Tr. 20,21,22)</td>
<td>28</td>
</tr>
<tr>
<td>The Star Spangled Banner (CD #1 Tr. 23,24,25)</td>
<td>29</td>
</tr>
<tr>
<td>Minuet in G (CD #1 Tr. 26,27,28)</td>
<td>30</td>
</tr>
<tr>
<td><strong>5) Basic Open Chords</strong></td>
<td>31</td>
</tr>
<tr>
<td>5. Open Chords &amp; Chord Exercises 1-3</td>
<td></td>
</tr>
<tr>
<td>Morning Has Broken (CD #2 Tr. 2,3,4)</td>
<td>35</td>
</tr>
<tr>
<td>America The Beautiful (CD #2 Tr. 5,6,7)</td>
<td>36</td>
</tr>
<tr>
<td><strong>6) Minor Seventh &amp; Suspended Chords</strong></td>
<td>37</td>
</tr>
<tr>
<td>6. Minor Seventh &amp; Suspended Chords &amp; Strumming Patterns</td>
<td></td>
</tr>
<tr>
<td>Scarborough Fair (CD #2 Tr. 8,9,10)</td>
<td>41</td>
</tr>
<tr>
<td>Greensleeves (CD #2 Tr. 11,12,13)</td>
<td>42</td>
</tr>
<tr>
<td>Island Groove (CD #2 Tr. 14,15,16)</td>
<td>42</td>
</tr>
<tr>
<td><strong>7) Barre Chords on the 6th String</strong></td>
<td>43</td>
</tr>
<tr>
<td>7. Half-Steps &amp; Whole Steps, 6th String Barre Chords &amp; Exercises, Major Scales</td>
<td></td>
</tr>
<tr>
<td>Home on the Range (CD #2 Tr. 17,18,19)</td>
<td>47</td>
</tr>
<tr>
<td>Yellow Rose of Texas (CD #2 Tr. 20,21,22)</td>
<td>47</td>
</tr>
<tr>
<td><strong>8) Barre Chords on the 5th String</strong></td>
<td>48</td>
</tr>
<tr>
<td>8. 5th String Barre Chords &amp; Exercises, Keys &amp; Key Signatures, Relative Major &amp; Minor</td>
<td></td>
</tr>
<tr>
<td>Jamaica Farewell in F (CD #2 Tr. 23,24,25)</td>
<td>51</td>
</tr>
<tr>
<td>Jamaica Farewell in G (CD #2 Tr. 26,27,28)</td>
<td>51</td>
</tr>
<tr>
<td><strong>9) The Secret to Great Strumming</strong></td>
<td>52</td>
</tr>
<tr>
<td>9. Strumming Technique, Intervals &amp; Worksheets</td>
<td></td>
</tr>
<tr>
<td>La Bamba (CD #3 Tr. 2,3,4)</td>
<td>55</td>
</tr>
<tr>
<td>The Wabash Cannonball (CD #3 Tr. 5,6,7)</td>
<td>56</td>
</tr>
<tr>
<td>Blues in E (CD #3 Tr. 8,9,10)</td>
<td>56</td>
</tr>
<tr>
<td><strong>10) Fingerstyle Guitar</strong></td>
<td>57</td>
</tr>
<tr>
<td>10. Technique &amp; Exercises, Merle Travis &amp; Classical</td>
<td></td>
</tr>
<tr>
<td>House of the Rising Sun (CD #3 Tr. 11,12,13)</td>
<td>61</td>
</tr>
<tr>
<td>Canon in D (CD #3 Tr. 14,15,16)</td>
<td>62</td>
</tr>
<tr>
<td><strong>11) Pentatonic Scales</strong></td>
<td>63</td>
</tr>
<tr>
<td>Pentatonic Scales, Forms &amp; Pentatonic Patterns</td>
<td></td>
</tr>
<tr>
<td>A Minor Pentatonic Blues (CD #3 Tr. 17)</td>
<td>66</td>
</tr>
<tr>
<td>G Major Pentatonic (CD #3 Tr. 18)</td>
<td>66</td>
</tr>
<tr>
<td>Around the Pentatonic World (CD #3 Tr. 19)</td>
<td>66</td>
</tr>
<tr>
<td><strong>12) Advanced Chords</strong></td>
<td>67</td>
</tr>
<tr>
<td>Two Chords, Major 7th Chords, Minor 11th Chords, Exercises &amp; Chord Substitution</td>
<td></td>
</tr>
<tr>
<td>Rockin’ (CD #3 Tr. 20)</td>
<td>70</td>
</tr>
<tr>
<td>Suspended Smooth (CD #3 Tr. 21)</td>
<td>70</td>
</tr>
<tr>
<td>Acoustic Groove (CD #3 Tr. 22)</td>
<td>70</td>
</tr>
<tr>
<td><strong>13) Playing the Blues</strong></td>
<td>71</td>
</tr>
<tr>
<td>Blues Scale, Minor Pentatonic with Blues Notes, Blues Chord Progression, Triads &amp; Worksheets</td>
<td></td>
</tr>
<tr>
<td>Jammin the Blues (CD #4 Tr. 2,3)</td>
<td>75</td>
</tr>
<tr>
<td>Johnny’s E Blues (CD #4 Tr. 4,5)</td>
<td>75</td>
</tr>
<tr>
<td><strong>14) Giving Your Playing Some Style</strong></td>
<td>76</td>
</tr>
<tr>
<td>Sliding, Bends, Hammer-ons, Pull-offs, Tapping &amp; Harmonics</td>
<td></td>
</tr>
<tr>
<td>Bending the Blues (CD #4 Tr. 6)</td>
<td>78</td>
</tr>
<tr>
<td>Jazz Octaves (CD #4 Tr. 7)</td>
<td>79</td>
</tr>
<tr>
<td>The Funky Mute (CD #4 Tr. 8)</td>
<td>79</td>
</tr>
<tr>
<td><strong>15) Electric Guitars-The Heart of Rock &amp; Roll</strong></td>
<td>80</td>
</tr>
<tr>
<td>Power Chords, Chicken Pickin’, Country Bends, Arpeggios, Sliding 4ths, Harmonized Major Scale</td>
<td></td>
</tr>
<tr>
<td>Power Chord Rock (CD #4 Tr. 9)</td>
<td>84</td>
</tr>
<tr>
<td>Power Riffs (CD #4 Tr. 10)</td>
<td>84</td>
</tr>
<tr>
<td><strong>16) Advanced Strumming</strong></td>
<td>85</td>
</tr>
<tr>
<td>16th Notes, Strumming &amp; Exercises</td>
<td></td>
</tr>
<tr>
<td>Rolling Along (CD #4 Tr. 11)</td>
<td>87</td>
</tr>
<tr>
<td>A Little Bit Rocky (CD #4 Tr. 12)</td>
<td>88</td>
</tr>
<tr>
<td>Electric Funk (CD #4 Tr. 13)</td>
<td>88</td>
</tr>
<tr>
<td><strong>17) Going Beyond the First Position</strong></td>
<td>89</td>
</tr>
<tr>
<td>3 Note on a String scales, Seventh Chords</td>
<td></td>
</tr>
<tr>
<td>Triplet Scale Practice (CD #5 Tr. 2,3,4)</td>
<td>91</td>
</tr>
<tr>
<td>Pop Ballad Groove (CD #5 Tr. 5)</td>
<td>92</td>
</tr>
<tr>
<td>ZZ Shuffle (CD #5 Tr. 6)</td>
<td>92</td>
</tr>
<tr>
<td><strong>18) Jazz</strong></td>
<td>93</td>
</tr>
<tr>
<td>Jazz Chords &amp; Chord Progressions</td>
<td></td>
</tr>
<tr>
<td>Swingin (CD #5 Tr. 7,8)</td>
<td>96</td>
</tr>
<tr>
<td>Jazz Blues (CD #5 Tr. 9)</td>
<td>97</td>
</tr>
<tr>
<td><strong>19) Soloing</strong></td>
<td>98</td>
</tr>
<tr>
<td>Soloing Techniques &amp; Ear Training</td>
<td></td>
</tr>
<tr>
<td>Ear Training Exercises (CD #5 Tr. 10,11,12)</td>
<td>100</td>
</tr>
<tr>
<td>Stevie’s Groove (CD #5 Tr. 13)</td>
<td>101</td>
</tr>
<tr>
<td><strong>20) All the Chords You Need To Know</strong></td>
<td>102</td>
</tr>
<tr>
<td>Chord Formulas, Abbreviations &amp; Inversions</td>
<td></td>
</tr>
<tr>
<td>Chord Exercise 1 (CD #5 Tr. 14)</td>
<td>104</td>
</tr>
<tr>
<td>Chord Exercise 2 (CD #5 Tr. 15)</td>
<td>105</td>
</tr>
<tr>
<td>Friend (CD #5 Tr. 16)</td>
<td>105</td>
</tr>
<tr>
<td>Funky Groove (CD #5 Tr. 17)</td>
<td>105</td>
</tr>
</tbody>
</table>
**The Parts of the Guitar**

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

- **Body**
- **Bridge**
- **Pick Guard**
- **Headstock**
- **Neck or Fretboard**
- **Frets**
- **Sound Hole**
- **Tuning Keys**

**The Names of the Strings**

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

```
E A D G B E
1 2 3 4 5 6
```

**Proper Right Hand Technique**

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

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

**Proper Left Hand Technique**

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

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

---

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

~ J.S. Bach
Tuning the Guitar

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

Tuning with an Electric Tuner

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

Tuning by Ear

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

• Put your finger on the fifth fret of the sixth string. Now, play the sixth string and the open fifth string. Listen to the two pitches. If the open fifth string sounds lower than the sixth string then tighten the fifth string tuning key until the two notes match. If the open fifth string sounds higher than the first note then loosen the fifth string tuning key. You always adjust the tuning keys of the open string, not the string that you are fretting.

• Next, play the fifth fret on the fifth string and the open fourth string underneath it. Listen to the two pitches carefully and adjust the open fourth string accordingly.

• Play the fourth string at the fifth fret. Listen and tune the open third string to it.

• To tune the second string, play the third string at the fourth fret and tune the open second string to it. This is the only string that does not use the fifth fret as the reference.

• Lastly, play the second string fingered back at the fifth fret and tune the open first string to it.

Tuning to a Keyboard

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

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

### Figure 1
The Tablature Staff

<table>
<thead>
<tr>
<th>Strings</th>
<th>1st - E</th>
<th>2nd - B</th>
<th>3rd - G</th>
<th>4th - D</th>
<th>5th - A</th>
<th>6th - E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>T</td>
<td>A</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

### Figure 2
Single Notes in Tablature

<table>
<thead>
<tr>
<th>T</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

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

### Figure 3
Chords in Tablature

<table>
<thead>
<tr>
<th>T</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

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

## Finger Exercises

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

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

1. **Right Hand Picking: Down-Up-Down-Up**

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

   Repeat for all Strings

2. **Right Hand Picking: Down-Up**

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

   Repeat for all Strings

3. **Right Hand Picking: All Down**

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

   Repeat for all Strings
How to Read Chord Blocks

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

- An open circle means play the appropriate string open.
- A filled circle means play the note on that particular fret and string.
- An X means to not play that string.

Session 1 Assignment

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

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

Chord Exercises

1. \( \text{C} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \)

   Strum chord for each slash.

2. \( \text{C} \quad \text{G7} \quad \text{C} \)

   Strum chord for each slash.

3. \( \text{C} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \)

   Strum chord for each slash.

Practicing is the Only Way to Improve

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

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

The Music Staff

5th Line High Note
4th Line 4th Space
3rd Line 3rd Space
2nd Line 2nd Space
1st Line 1st Space Low Note

Notes on a Line

5th Line D
4th Line F
3rd Line B
2nd Line G
1st Line E

Notes on a Space

4th Space C
3rd Space E
2nd Space A
1st Space F

Remember them by learning:
Every Good Boy Does Fine

The notes on the spaces conveniently spell the word FACE.

Rhythm

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

Types of Notes

WHOLE NOTE

4 Beats

HALF NOTE

2 Beats

QUARTER NOTE

1 Beat

EIGHTH NOTE

1/2 Beat
Types of Rests

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

<table>
<thead>
<tr>
<th>Type</th>
<th>TOP NUMBER</th>
<th>BOTTOM NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole Rest</td>
<td>4 Beats</td>
<td></td>
</tr>
<tr>
<td>Half Rest</td>
<td>2 Beats</td>
<td></td>
</tr>
<tr>
<td>Quarter Rest</td>
<td>1 Beat</td>
<td></td>
</tr>
<tr>
<td>Eighth Rest</td>
<td>1/2 Beat</td>
<td></td>
</tr>
</tbody>
</table>

Treble Clef, Time Signatures, Barlines & Measures

The Notes on the E or First String

E: First String Open

F: First String First Finger First Fret

G: First String Third Finger Third Fret
**First String Exercises**

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

1. **Whole Notes get 4 Beats.**
   - Tab: 0 1 3 1 0 3 0

2. **Half Notes get 2 Beats.**
   - Tab: 0 1 0 3 1 3 1 0

3. **Quarter Notes get 1 Beat.**
   - Tab: 0 0 1 1 3 1 0 0 1 3 3 1 0 1 0

4. (Not transcribed)
More First String Exercises

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

1.

2.

3.

4.

5. Continue to next line.

The Notes on the B or Second String

B

C

D

Second String
Open

Second String
First Finger
First Fret

Second String
Third Finger
Third Fret
Second String Exercises

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

1.


c\d|

T  |  0 1 3 0 3 0 1


2.


c\d|

T  |  0 1 0 3 1 3 1 0


3.


c\d|

T  |  0 0 1 1 3 1 0 1 3


4.


c\d|

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


More Second String Exercises

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

1.
First and Second String Exercises

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

1.

2.

3.
More First and Second String Exercises

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

1.  
2. Quarter rest, 1 Beat.
3. Half rest, 2 Beats.

4. 
5. 
6. 

Session 2 Assignment

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

Ludwig van Beethoven
(1770-1827)

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

C

Jingle bells, jingle bells, jingle all the way.

T

G7

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

C

Jingle bells, jingle bells, jingle all the way.

G7

Oh, what fun it is to ride in (a) one horse open sleigh.
“I would teach children music, physics, and philosophy; but most importantly music, for in the patterns of music and all the arts are the keys of learning.”

~ Plato

**Ties**

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

1. 

2. 

**Dots**

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

<table>
<thead>
<tr>
<th>DOTTED HALF NOTE</th>
<th>DOTTED WHOLE NOTE</th>
<th>DOTTED QUARTER NOTE</th>
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</thead>
<tbody>
<tr>
<td><img src="image" alt="Dotted Half Note" /></td>
<td><img src="image" alt="Dotted Whole Note" /></td>
<td><img src="image" alt="Dotted Quarter Note" /></td>
</tr>
<tr>
<td>3 Beats</td>
<td>6 Beats</td>
<td>1 1/2 Beats</td>
</tr>
<tr>
<td>(2+1)</td>
<td>(4+2)</td>
<td>(1+1/2)</td>
</tr>
</tbody>
</table>

**Repeat Signs**

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

Repeat back to beginning

Repeat these two measures then proceed on
**Eighth Notes**

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

**Eighth Note Exercises**

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

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

**SESSION 3**

Notes on the 3rd & 4th Strings
The Notes on the G or Third String

Third String Exercises

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

1.

\[
\begin{array}{cccccccc}
& & & & & & & \\
\text{T} & 0 & 2 & 0 & 0 & 0 & 2 & 2 & 2 & 0 & 0 & 0 \\
\text{A} & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

2.

\[
\begin{array}{cccccccc}
& & & & & & & \\
\text{T} & 0 & 0 & 2 & 2 & 2 & 0 & 2 & 0 & 2 & 2 & 2 & 0 & 2 & 0 & 0 & 0 \\
\text{A} & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

3.

\[
\begin{array}{cccccccc}
& & & & & & & \\
\text{T} & 1 & 0 & 1 & 0 & 3 & 0 & 1 & 0 & 1 & 1 & 0 & 1 & 0 & 2 & 0 & 3 & 1 & 0 & 1 \\
\text{A} & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]
The Notes on the D or Fourth String

Fourth String Exercises

Instructions: Play each exercise using the correct finger for each note. Write in the notes if needed.
Session 3 Assignment

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

C G7
Yankee Doodle went to town riding on a pony. He
C G7 C
stuck a feather in his cap and called it macaroni.

When The Saints Go Marchin’ In

G D7
Oh when the saints go marching in
G C
Oh when the saints go marching in, Lord, I
G C D G
want to be in that number when the saints go marching in.

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

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

Jam Along CD #1
Track 14 - Slow Version
Track 15 - Medium Version
Track 16 - Fast Version
The Notes on the A or Fifth String

```
A
B
C
```

```
Fifth String
Open
Second Finger
Second Fret
Third Finger
Third Fret
```
The Notes on the E or Sixth String

Fifth and Sixth String Exercises

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

1. 

2. 

SESSION 4
Notes in the First Position

C Major Scale Example
Sharps, Flats, and Natural Signs

Sharps

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

Flats

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

Open String Flat Rule: When flatting an open string go to the next lower string and play the fourth fret with your fourth finger. The one exception to this rule is the Bb on the third string third fret.
A sharp or a flat affects not just the note it is by, but every note of the same name that follows it for the entire measure.

Example

```
\begin{music}
\note{\f}\ \note{\f} \note{\f} \note{\f} \\
\note{\f} \note{\f} \note{\f} \note{\f}
\end{music}
```

Naturals

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

The A Minor and E Chord

```
\begin{music}
\chord{Am}\ \\
\chord{E}
\end{music}
```

Chord Exercises

1. Am | E | Am | E | Am
2. C | Am | E | G7 | C
Session 4 Assignment

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

Jam Along CD #1
Track 20 - Slow Version
Track 21 - Medium Version
Track 22 - Fast Version

Simple Gifts

All F's are sharped throughout the whole song.
Oh, say, can you see, by the dawn’s early light, what so proudly we hailed at the twilight’s last gleam? Whose broad stripes and bright stars, through the perilous fight, o’er the ramparts we watched, were so gallantly streaming? And the rocket’s red glare, the bombs bursting in air, gave proof through the night that our flag was still there. O say, does that star spangled banner yet wave. O’er the land of the free and the home of the brave?
Minuet in G
J.S. Bach
(1685-1750)

Key Signature = F#
All F's are sharped throughout the whole song.
“Being good is not about playing fast, it’s about thinking fast.”
~ Anonymous

C
\[
\begin{array}{c}
\text{X} \\
\text{0} \\
\text{X} \\
\text{X} \\
\end{array}
\]

C\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{0} \\
\text{X} \\
\end{array}
\]

D
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{0} \\
\end{array}
\]

D\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

D\(_m\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

E
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

E\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

E\(_m\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

G
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

G\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

B\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{0} \\
\end{array}
\]

A
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

A\(^7\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]

A\(_m\)
\[
\begin{array}{c}
\text{X} \\
\text{X} \\
\text{X} \\
\text{X} \\
\end{array}
\]
Basic Open Chord Exercises - 1

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

1. Strum chord for each beat.

   C
   This chord uses 5 strings.
   G7
   This chord uses 6 strings.

2. Strum chord down & up for each eighth note pair.

   C
   5 string chord
   Am
   E
   6 string chord

3. Strum chord for each beat.

   Am
   Dm
   4 string chord

4. C
   Am
   Dm
   G7
   6 string chord

5. C
   Am
   Dm
   G7

6. C
   Am
   Dm
   G7

SESSION 5

32

Basic Open Chords
Basic Open Chord Exercises - 2

Learning the G, D7, Em, & B7 chords

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

2. Watch your rhythm carefully!

3. 4 string chord

4. 5 string chord

5. 6 string chord

6. 4 string chord
Basic Open Chord Exercises - 3

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

1. D
   4 string chord

2. C7
   5 string chord

3. Em
   A7
   Em
   B7

4. A
   D
   E
   E7
   6 string chord

5. G
   Em
   C7
   D7

6. C
   Dm
   Am
   G7

Change chords quickly to not break the rhythm.
Session 5 Assignment

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

Morning Has Broken

```
C   Dm   G   Dm
-----------------
| C | Dm | G | Dm |
   | C  | G | Dm |
   | C  | Em| Am| D7 |
```

```
C
-----------------
| C |
   | C |
   | C |
   | C |
```

```
G   C   Dm   C   Am
---------------------
| G | C | Dm | C | Am |
   | G | C | Dm | C | Am |
   | G | C | Dm | C | Am |
```

```
D   G   C   Dm   G7  C
----------------------
| D | G | C | Dm | G7 | C |
   | D | G | C | Dm | G7 | C |
   | D | G | C | Dm | G7 | C |
```
America
The Beautiful

Samuel A. Ward

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

O beautiful for spacious skies, For amber waves of

grain, For purple mountains majesties A-

bove the fruitful plain. America America

merica God shed His grace on thee. And

crown thy good with brotherhood from sea to shining sea.
SESSION 6 - Minor Seventh & Suspended Chords

Open Minor Seventh Chords

\[
\begin{align*}
&A_m^7 \\
&\text{Am} \\
&D_m^7 \\
&\text{Dm} \\
&E_m^7 \\
&\text{Em} \\
&\text{Alternate Fingering}
\end{align*}
\]

Open Suspended Chords

\[
\begin{align*}
&A_{sus} \\
&D_{sus} \\
&E_{sus}
\end{align*}
\]

Minor Seventh Chord Exercises

Practicing the Am7, Dm7, & Em7 chords.

1. \[
\begin{align*}
&\text{Am} \quad \text{Am7} \quad D7 \quad G \\
&D \quad \text{Em7} \quad \text{Am7} \quad D \quad G
\end{align*}
\]

2. \[
\begin{align*}
&C \quad \text{Dm7}
\end{align*}
\]

“If music be the food of love, play on.”
~ William Shakespeare
Strumming with Ties Exercises

Strumming Pattern Without Tie

1. Down Down Up Down

2. Down Down Up Down Up Down

3. Down Up Down Up Down

Strumming Pattern With Tie

1. Down Down Up Down

2. Down Down Up Down Up Down

3. Down Up Down Up Down

Suspended Chord Exercises

Practicing the Asus, Dsus, & Esus chords.

1. A Asus D Asus

2. D Dsus G Dsus

3. E Esus E Esus

Three Basic Strumming Patterns

1. 2. 3.
Open Chords in the Key of C

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

1. \[\text{C} \quad \text{Dm} \quad \text{C} \quad \text{G7}\]

2. \[\text{C} \quad \text{Am} \quad \text{G} \quad \text{Em}\]

3. \[\text{C} \quad \text{Am} \quad \text{Dm7} \quad \text{G7}\]

4. \[\text{Am7} \quad \text{Em7} \quad \text{G} \quad \text{C}\]

5. \[\text{C} \quad \text{Em} \quad \text{Am} \quad \text{Dm}\]

6. \[\text{C} \quad \text{Am7} \quad \text{G} \quad \text{G7}\]
Open Chords in the Key of G

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

1. G Am C D7
2. G Em Am7 Dsus
3. G Em7 Am D
4. Em Am7 Dsus D7
5. G D Em C
6. G Em7 Am7 D7 G

Open Chords in the Key of D

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

1. D Em G A
2. D7 Em7 A7 G7
3. D G Asus A
4. Memorize the Open Minor Seventh and Suspended Chord Forms. (page 37)

5. Play through the Chord Exercises in the Key of C, G, and D. (pages 39-41)

6. Play Scarborough Fair, both notes and chords. (page 41)

7. Play Greensleeves, both notes and chords. (page 41)

8. Play Island Groove, both notes and chords. Use the given strumming pattern. (page 42)

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

Scraborough Fair

Are you going to Scarborough Fair?

Parsley, sage, rosemary and thyme.

Remember me to the one who lives there,

She once was a true love of mine.
**Greensleeves**

Am7              D7                G       Em       Am7

Em                                   Am7      D7                 G                   Em

Am                   E7                  Am                            C                                  G

Em                   Am7                                           Em                                    C

G                                   Am                  E7                   Am

**Island Groove**

G                     D7                  G                        D7                  G

G                     D7                  G

G

D7                  G

G

D7                  G

G

D7                  G
Half-Steps & Whole Steps

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

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

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

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

Notes on the Sixth String

Estimated Time to Learn These Concepts - 2-3 Weeks

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

~ Albert Einstein
Sixth String Barre Chords

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

Sixth String Barre Chord Exercises

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

1. \( F \quad G \quad A \quad B^b \)
   
   Make sure each note of the chord is sounding clearly.

2. \( G \quad Am \quad Bm \quad C \)

3. \( A \quad F^b m7 \quad Bm \quad Am \quad Gsus \quad G \quad A \)

4. \( B^b \quad Cm \quad F7 \quad B^b \quad Gm \quad Cm \quad Fsus \quad F7 \quad B^b \)
   
   Repeat the same rhythm.

5. \( F \quad B^b \quad Gm7 \quad Csus \quad C7 \quad F \)

6. \( G \quad Bm \quad C \quad Bm \quad Am \quad F \quad F^b \quad G \)
**Major Scales**

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

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

 ✓ Check your answers at [www.LearnandMasterGuitar.com/answerkey](http://www.LearnandMasterGuitar.com/answerkey)

<table>
<thead>
<tr>
<th>Whole</th>
<th>Whole</th>
<th>Half</th>
<th>Whole</th>
<th>Whole</th>
<th>Whole</th>
<th>Half</th>
<th>How many #’s or b’s?</th>
<th>What are they?</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>none</td>
<td></td>
</tr>
</tbody>
</table>

The following scales all contain SHARPS.

<table>
<thead>
<tr>
<th>Whole</th>
<th>Whole</th>
<th>Half</th>
<th>Whole</th>
<th>Whole</th>
<th>Whole</th>
<th>Whole</th>
<th>F#</th>
<th>How many #’s or b’s?</th>
<th>What are they?</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3 #’s</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The following scales all contain FLATS.

<table>
<thead>
<tr>
<th>Whole</th>
<th>Whole</th>
<th>Half</th>
<th>Whole</th>
<th>Whole</th>
<th>Whole</th>
<th>Bb</th>
<th>How many b’s or #’s?</th>
<th>What are they?</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ab</td>
<td>3 b’s</td>
<td></td>
</tr>
<tr>
<td>Ab</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bb,Eb,Ab,Db</td>
</tr>
<tr>
<td>Db</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cb</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SESSION 7
Major Scale Table

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

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

Check your answers at www.LearnandMasterGuitar.com/answerkey

<table>
<thead>
<tr>
<th></th>
<th>Whole Step</th>
<th>Whole Step</th>
<th>Half Step</th>
<th>Whole Step</th>
<th>Whole Step</th>
<th>Whole Step</th>
<th>Half Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bb</td>
<td></td>
</tr>
<tr>
<td>Eb</td>
<td>Bb</td>
<td></td>
<td></td>
<td></td>
<td>F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ab</td>
<td>F</td>
<td></td>
<td></td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Db</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gb</td>
<td>Gb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F#</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>G#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

Session 7 Assignment

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

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

Yellow Rose of Texas

There's a yellow rose in Texas I'm going there to see.
No other fellow knows her. Nobody only me.
She cried so when I left her. It liked to broke her heart.
And if we ever meet again, we never more shall part.
SESSION 8 - Barre Chords on the 5th String

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

Notes on the Fifth String

Fifth String Barre Chords

<table>
<thead>
<tr>
<th>B</th>
<th>B</th>
<th>Bm</th>
<th>B⁷</th>
<th>Bm⁷</th>
<th>Bsus</th>
</tr>
</thead>
</table>

Alternate Fingering

Fifth String Barre Chord Exercises
Learning the moveable B, Bm, B⁷, Bm⁷ & Bsus

1. Make sure each note of the chord is sounding clearly.

2.

3.
**Keys & Key Signatures**

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

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

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

1) What key has 4 flats in its key signature? _____ What are they? _____ _____ _____ 

2) What key has 3 sharps in its key signature? _____ What are they? _____ _____ _____ 

3) What key has 2 flats in its key signature? _____ What are they? _____ _____ 

4) What key has 4 sharps in its key signature? _____ What are they? _____ _____ _____ _____ 

5) In the key of G, what note(s) are sharped/flatted? ______________

6) In the key of F, what note(s) are sharped/flatted? ______________

7) In the key of C, what note(s) are sharped/flatted? ______________

8) In the key of Db, what note(s) are sharped/flatted? ______________

9) In the key of B, what note(s) are sharped/flatted? ______________

10) What key has 2 sharps in its key signature? _____ What are they? _____ _____ 

11) What key has 5 sharps in its key signature? _____ What are they? _____ _____ _____ _____ _____
12) If the key signature has a Bb and an Eb in it, what’s the key?  

13) If the key signature has an F#, C#, G#, and a D#, what’s the key?  

14) If the key signature is F# and C#, what’s the key?  

15) If the key signature is Bb, Eb, Ab, and Db, what’s the key?  

16) If the key signature is F#, C#, G#, D#, A#, and E#, what’s the key?  

### Relative Major and Minor Scales

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

![C Major Scale](image)

![A Minor Scale](image)

![F Major Scale](image)

![D Minor Scale](image)

### Session 8 Assignment

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

\[ \text{Strumming Pattern} \]

\[
\begin{align*}
\text{F} & \quad - \quad \text{Bb} - \quad \text{C7} - \quad \text{F} \\
\text{Bb} & \quad - \quad \text{C7} - \quad \text{F} \\
\text{Bb} & \quad - \quad \text{C7} - \quad \text{F} \\
\text{Bb} & \quad - \quad \text{C7} - \quad \text{F} \\
\text{Bb} & \quad - \quad \text{F} \\
\end{align*}
\]

Jamaica Farewell
(in G)

\[ \text{Strumming Pattern} \]

\[
\begin{align*}
\text{G} & \quad - \quad \text{C} - \quad \text{D7} - \quad \text{G} \\
\text{C} & \quad - \quad \text{D7} - \quad \text{G} \\
\text{C} & \quad - \quad \text{D7} - \quad \text{G} \\
\text{C} & \quad - \quad \text{D7} - \quad \text{G} \\
\text{C} & \quad - \quad \text{G} \\
\end{align*}
\]
“Music produces a kind of pleasure which human nature cannot do without.”
~ Confucius

**Good Strumming Technique**

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

**THE SECRET TO GREAT STRUMMING - KEEP YOUR HAND GOING!**

**Strumming with Eighth Notes**

1. \[\text{C} \quad \downarrow \quad \uparrow \quad \uparrow \quad \downarrow \quad \uparrow \quad \uparrow \quad G\]
2. \[\text{C} \downarrow \quad \downarrow \quad \uparrow \quad \downarrow \quad \uparrow \quad \uparrow \quad \text{G}\]
3. \[\text{F} \downarrow \quad \downarrow \quad \uparrow \quad \downarrow \quad \uparrow \quad \text{Bb} \quad \text{Gm7} \quad \text{Csus} \quad \text{F}\]

**Strumming with Eighth Notes & Ties**

1. \[\text{G} \downarrow \quad \downarrow \quad \uparrow \quad \uparrow \quad \downarrow \quad \text{C} \quad \text{G}\]
   \[\text{C7} \quad \uparrow \quad \downarrow \quad \uparrow \quad \text{Am7} \quad \text{Dm7} \quad \text{G7} \quad \text{C7}\]
2. \[\text{G} \downarrow \quad \uparrow \quad \downarrow \quad \uparrow \quad \downarrow \quad \text{C7}\]
Diatonic Intervals

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

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

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

Diatonic Intervals Worksheet

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

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

1) In C, what is the 4th? __ F__

2) In F, what is the 6th? __ D__

3) In Ab, what is the 4th? _____

4) The 4th in D is _____

5) The 6th in E is _____

6) In D, what is the 6th? _____

7) In G, what is the 7th? _____

8) In Db, what is the 2nd? _____

9) The 2nd in F# is _____

10) The 3rd in D is _____

11) In G, what is the 5th? _____

12) In D, what is the 7th? _____

13) In A, what is the 3rd? _____

14) The 6th in Gb is _____

15) The 7th in Db is _____

16) In Bb, what is the 6th? _____

17) In F, what is the 7th? _____

18) The 2nd in B is _____

19) The 3rd in F# is _____

20) The 3rd in Gb is _____
Harmonic Intervals

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

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

<table>
<thead>
<tr>
<th>MAJOR INTERVALS</th>
<th>PERFECT INTERVALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd 3rd 6th 7th</td>
<td>4th 5th Octave</td>
</tr>
<tr>
<td>Lowered a 1/2 step - MINOR (flatted)</td>
<td>Lowered a 1/2 step - DIMINISHED (flatted)</td>
</tr>
<tr>
<td>Raised a 1/2 step - AUGMENTED (sharped)</td>
<td>Raised a 1/2 step - AUGMENTED (sharped)</td>
</tr>
</tbody>
</table>

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

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

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

Double Sharps and Double Flats

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

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

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

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

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

1) In C, what is the minor 6th?  _Ab_  6) The minor 2nd in D is ______
2) In F, what is the augmented 2nd?  _G#_  7) The augmented 6th in E is ______
3) In Bb, what is the diminished 5th?  ______  8) The minor 7th in B is ______
4) In Eb, what is the minor 3rd?  ______  9) The minor 6th of F# is ______
5) In Ab, what is the diminished 5th?  ______  10) The minor 7th of G is ______

Session 9 Assignment

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

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

La Bamba

Strumming Pattern
**The Wabash Cannonball**

```
G
 Listen to the jingle, the rumble and the roar.
D7
 Riding through the woodlands to the hills and by the shore. Hear the
G
 mighty rush of engine, hear the lonesome hobo squall.
D7
 Riding through the jungle on the Wabash Cannonball.
```

**Blues in E**

```
E7

```

---

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

*Jam Along CD #3*
Track 8 - Slow Version
Track 9 - Medium Version
Track 10 - Fast Version
Keys to Good Fingerstyle Technique

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

Fingerstyle Technique Exercises: Finger Pattern 1

Directions: Play each exercise slowly in an even, steady rhythm using finger pattern 1. Slowly increase your speed only after you have control of your fingers.
Fingerstyle Technique Exercises: Finger Pattern 2

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

1.

2.

3.

4.
**Fingerstyle Technique Exercises: Finger Pattern 3**

**Finger Pattern 3**

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

1.  
   ![Musical notation](image1)
   
   **TAB**
   - T: 0, 3, 0, 3, 0, 3, 1, 0, 1, 0, 1, 0
   - A: 3, 3, 3, 3, 3, 3, 3, 3

2.  
   ![Musical notation](image2)
   
   **TAB**
   - T: 3, 2, 2, 0, 3, 0, 0, 3, 2, 3, 0, 2, 2, 0
   - A: 0, 2, 0, 3, 0, 0, 0, 2, 3, 3, 3, 3

---

**Merle Travis Fingerstyle Technique**

1.  
   ![Musical notation](image3)
   
   **TAB**
   - T: 0, 2, 3, 2, 2, 2, 3, 3, 3, 3
   - A: 3, 3, 3, 3, 3, 3, 3, 3

---

**SESSION 10**

59
Giuliani Studies for Classical Guitar

Mauro Giuliani (1781-1828)
Session 10 Assignment

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

**House of the Rising Sun**

[Music notation and TAB for House of the Rising Sun]

**Jam Along CD #3**
- Track 11 - Slow Version
- Track 12 - Medium Version
- Track 13 - Fast Version
Canon in D
(Pachelbel’s Canon)
Johann Pachelbel
(1653-1706)
What's a Pentatonic Scale?

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

C Major Scale

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

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

\[ \Diamond = \text{Major Root} \quad \bigcirc = \text{Minor Root} \]

### 1st Form
5 fr.

### 2nd Form
7 fr.

### 3rd Form
9 fr.

### 4th Form
12 fr.

### 5th Form
2 fr.

### Pentatonic Forms Connect Together

---

### Common Pentatonic Patterns

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

**Pattern #1 (Sets of 4)**

**Ascending**

**Descending**
Pattern #2 (Sets of 3)

Pattern #3 (3 Pairs)

Session 11 Assignment

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

Solo using the A Minor Pentatonic Scale

A7 D7 A7

D7

E7 D7 A7 E7 A7

G Major Pentatonic

Solo using a G Major Pentatonic Scale

G

Em7

C

Am7 Dsus D7 G

Around the Pentatonic World

Solo using the appropriate Pentatonic Scale

Cm Fm G7 Dm Gm A7

C minor pentatonic D minor pentatonic

Em Am B7 Fm Bb m C7

E minor pentatonic F minor pentatonic

Gm Cm D7 Am Dm E7

G minor pentatonic A minor pentatonic

Bb m Em F7 Bm Em F#7 Bm

Bb minor pentatonic B minor pentatonic
“It’s important to other musicians, but on records, fast picking doesn’t mean a thing. People want to hear melody and nice harmony.”

~ Chet Atkins

**Open Two Chords**

- C^2
- D^2
- E^2
- G^2
- A^2

**Moveable Two Chords**

- F^2
- B^2
- G^2

**Open Major 7th Chords**

- Cmaj7
- Dmaj7
- Fmaj7
- Gmaj7
- Amaj7

**Moveable Major 7th Chords**

- Emaj7
- Bmaj7
- Fmaj7

**Open Minor 11th Chords**

- F#m11
- Bm11

**Moveable Minor 11ths**

- Cm11
- Gm11

---

Estimated Time to Learn These Concepts - 2 Weeks

---

Learn & Master Guitar

SESSION 12 - Advanced Chords

SESSION 12

Advanced Chords
Two Chord Exercises

1. C2, Am7, D2, G2, C
   E2, A2, E2, A2, E2

2. F2, Gm7, B♭2, Csus, C7, F2

3. 

Major 7th Exercises

1. Cmaj7, Dm7, Fmaj7, Am7, Gsus, Cmaj7
   Dmaj7, Em7, Asus, Gmaj7, Asus, Dmaj7

2. 

Minor 11th Exercises

1. E2, F♯m11, A2, Bm11, E7, Amaj7
   Gm11, D7, Gm11, Dsus, Gm11

2. 
Theory Tips & Tricks...Substituting Chords.

For Major Chords: To spice up any MAJOR chord, you can substitute a TWO chord. For example, if the chord progression is a C to an F chord, then play a C2 to an F2.

For Minor Chords: To spice up any MINOR chord, you can substitute a MINOR 11TH chord. For example, if the chord progression includes a Dm, then play a Dm11 in it’s place.

Chord Substitution Examples

1.

Normal

\[
\begin{align*}
C & \quad Am & \quad Dm & \quad G & \quad C \\
\end{align*}
\]

Substituted Chords

\[
\begin{align*}
C2 & \quad Am11 & \quad Dm11 & \quad G2 & \quad C2 \\
\end{align*}
\]

2.

Normal

\[
\begin{align*}
A & \quad E & \quad F#m & \quad D & \quad A \\
\end{align*}
\]

Substituted Chords

\[
\begin{align*}
A2 & \quad E2 & \quad F#m11 & \quad D2 & \quad A2 \\
\end{align*}
\]

Session 12 Assignment

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

Medium Rock

```
D  A  Bm7  G  A  D  A  Bm7  G  A
   C2    G2
   C2    Asus    A    D
```

**Suspended Smooth**

Slow

```
Dsus  D  Asus  A  Dsus  D  G2
Dsus  D  Asus  A  Bm  A  G2
Bb maj7  C2  D2  C2
Bb maj7  C2  Em7  A2  D2
```

**Acoustic Groove**

Medium Acoustic

```
E2  F#m11  A2  Bsus  B
Bm11  Esus  Amaj7  Dmaj7
Bm11  Esus  F#m11  Bsus  B
```
What's a Blues Scale?

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

C Major Scale

C Blues Scale

C Minor Pentatonic Scale

The C MINOR PENTATONIC scale already includes all but one of the blues notes. So, an easy way to sound bluesy is to play the minor pentatonic form. If you wanted to add the flatted fifth blues note, you would need to add one extra note to the form.
C Minor Pentatonic With Added Flatted 5th

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

Pentatonic Forms with Blues Notes

Based on an A minor pentatonic.

The Blues Chord Progression

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

Triads

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

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

<table>
<thead>
<tr>
<th>Triad Types</th>
<th>Scale Tone Formulas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>1 - 3 - 5</td>
</tr>
<tr>
<td>Minor</td>
<td>1 - b3 - 5</td>
</tr>
<tr>
<td>Augmented</td>
<td>1 - 3 - #5</td>
</tr>
<tr>
<td>Diminished</td>
<td>1 - b3 - b5</td>
</tr>
</tbody>
</table>
**Triad Examples in C**

1) A **C Major** triad would use the 1st, 3rd and 5th scale tones from the C major scale. So, a C Major triad would be C, E and G.

2) A **C Minor** triad would use the same scale tones, but we would need to lower the 3rd a half step. So, a C Minor triad would be C, Eb, and G.

3) A **C Augmented** triad would require us to raise the 5th step up a half step. So, a C Augmented triad would be C, E, and G#.

4) A **C Diminished** triad would have us lower the 3rd and the 5th scale tone down a half step. This would make a C Diminished triad be C, Eb, and Gb.

---

**Triad Worksheet**

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

☑ Check your answers at [www.LearnandMasterGuitar.com/answerkey](http://www.LearnandMasterGuitar.com/answerkey)

1) F Minor __ __ __
2) G Major __ __ __
3) C Diminished __ __ __
4) Bb Augmented __ __ __
5) Eb Major __ __ __
6) D Minor __ __ __
7) A Diminished __ __ __
8) Ab Major __ __ __
9) E Minor __ __ __
10) C Minor __ __ __
11) F Major __ __ __
12) G Minor __ __ __
13) Bb Diminished __ __ __
14) D Augmented __ __ __
15) Eb Minor __ __ __
16) A Major __ __ __
17) Ab Minor __ __ __
18) E Augmented __ __ __
19) Db Major __ __ __
20) B Minor __ __ __

---

**Session 13 Assignment**

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

Swing Jazz

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

```
C7
F7
G7
```

**Johnny's E Blues**

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

```
E7
A7
E7
B7
A7
E7
B7
E7
```
How many guitar players does it take to change a light bulb? Five. One to change it and the other four to say “I could do that.”

Sliding to Notes

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

1.

<table>
<thead>
<tr>
<th>T</th>
<th>5</th>
<th>7</th>
<th>5</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

2.

<table>
<thead>
<tr>
<th>T</th>
<th>3</th>
<th>7</th>
<th>5</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

Sliding Riff

In C, on 5th String

<table>
<thead>
<tr>
<th>T</th>
<th>3</th>
<th>7</th>
<th>5</th>
<th>4</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>6</td>
<td>8</td>
</tr>
</tbody>
</table>

In F, on 6th String

<table>
<thead>
<tr>
<th>T</th>
<th>1</th>
<th>5</th>
<th>3</th>
<th>5</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>
**Bends**

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

**Major Scale Bending Exercise**

![Major Scale Bending Exercise]

**Hammer-ons**

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

**Pull-offs**

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

**Tapping**

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

(Barre at 3rd Fret)

**Session 14 Assignment**

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

---

**Bending the Blues**

Slow Blues

- A7
- D7
- A7
- D7
- A7
- Bm7
- E7
- A7
- E7
- A7

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

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

Swing Feel

The Funky Mute

Use palm muting starting at the 5th position.

Medium Funk

Transpose melody up a half-step.

Transpose melody up another half-step.
Power Chords

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

**Moveable Power Chords**

<table>
<thead>
<tr>
<th>F5</th>
<th>B5</th>
</tr>
</thead>
<tbody>
<tr>
<td>xxx</td>
<td>xxx</td>
</tr>
</tbody>
</table>

6th String Form 5th String Form

**Open Power Chords**

<table>
<thead>
<tr>
<th>E5</th>
<th>A5</th>
<th>G5</th>
<th>D5</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>x o</td>
<td>x o</td>
<td>x o</td>
</tr>
</tbody>
</table>

**Power Chord Exercises**

1. C5

2. G5
Country Chicken Pickin’ Exercises

Entire Phrase in A
Country Bends Example

In G

This means to play an octave higher than written.

Country Arpeggio Example

In A
**Sliding Fourths Example**

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

![Sliding Fourths Example Diagram](image)

---

**The Harmonized Major Scale**

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

---

**Session 15 Assignment**

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

Solo in the key of G.

Up Tempo Rock

Power Chords

Medium Heavy Rock

Play the power chord melody then solo on E minor pentatonic.
“A good instrument is really an inspiration. When you have a truly fine instrument, suddenly even the most simple things sound good.”

~ Mason Williams - Guitarist on the song “Classical Gas”

**Sixteenth Notes**

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

1. 

2. 

3. 

**Sixteenth Note Strumming Exercises**

1. 

2. 

3. 

4.
Strumming with Accents Exercises

1. G
   \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow

2. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

3. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

4. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

5. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

6. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
   This is the same rhythm as #5 with only the accented notes played.

7. G
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

8. G (Same rhythm as #7)
   \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
   Repeat the same rhythm.

SESSION 16
86
Advanced Strumming - Going Beyond the Basics
Strumming Exercises

1. G
   - E
   - F#m
   - A
   - B7
   - E

2. D2
   - Bm11
   - G2
   - Em7
   - Asus
   - D2

3. G
   - C
   - G
   - Em
   - Asus
   - G

Session 16 Assignment

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

Rolling Along

Relaxed Acoustic Feel

G2
   - C2
   - D2
   - C2
   - Am7
   - Dsus
   - G2

Repeat same rhythm
A Little Bit Rocky

Aggressive Acoustic

```
\[\text{SESSION 16}^{88}\]
```

Learn & Master Guitar

Jam Along CD #4
Track 12

```
\text{Track 12}
```

```
\text{Track 13}
```

Electric Funk

Medium Funk Groove

```
\text{Advanced Strumming - Going Beyond the Basics}
```

```
\text{SESSION 16}
```

```
\text{88}
```
Three Note on a String Scales

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

SESSION 17 - Going Beyond the First Position

"Playing scales is like a boxer skipping rope or punching a bag. It’s not the thing in itself, it's preparatory to the activity.” ~ Barney Kessel, Jazz Guitarist
Seventh Chords

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

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

<table>
<thead>
<tr>
<th>Seventh Types</th>
<th>Formulas</th>
<th>Abbreviations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th</td>
<td>1 - 3 - 5 - 7</td>
<td>Cmaj7, C7</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>1 - b3 - 5 - b7</td>
<td>Cmin7, Cm7, C-7</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>1 - 3 - 5 - b7</td>
<td>C7, C7, G7, D7</td>
</tr>
<tr>
<td>Augmented 7th</td>
<td>1 - 3 - #5 - b7</td>
<td>Caug7, C+7</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>1 - b3 - b5 - bb7</td>
<td>Cdim7, C0, C07</td>
</tr>
<tr>
<td>Half-Dim. 7th</td>
<td>1 - b3 - b5 - b7</td>
<td>C half-dim, CØ7</td>
</tr>
</tbody>
</table>

Seventh Chord Worksheet

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

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

1) Gmaj7
2) Cm7
3) F+7
4) Bb7
5) Eb0
6) Abm7
7) Db7
8) F#min7
9) Baug7
10) E7

11) Bbm7
12) Ebmaj7
13) Ab+7
14) C#07
15) Gbmaj7
16) Bmin7
17) E07
18) A7
19) Dm7
20) Gaug7
Session 17 Assignment

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

**Triplet Scale Practice**

Jam Along CD #5
Track 2 - Slow Version
Track 3 - Medium Version
Track 4 - Fast Version
Pop Ballad Groove

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

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

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

Slow Ballad

```
C2   Fmaj7   C2   Dm7   Gsus
Am7  Em7    Am7  Fmaj7  Am7
Em7  Dm7    1. Gsus  2. Gsus  Asus
D2   Gmaj7  D2   Em7   Asus  D2
```

Key Change

ZZ Shuffle

Practice the chords using power chords. Practice soloing in E minor.
Remember that the key of E minor is the same as G major.

Rock Shuffle

```
E5   C5   D5   E5
C5   D5   E5
```

Chord Melody

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

Moveable Major Seventh Chords

Fmaj7 Bmaj7 Bmaj7 Dmaj7 Emaj7 Gmaj7

6th String Form 5th String Forms 4th String Forms
Open Major Seventh Chords

<table>
<thead>
<tr>
<th>Amaj7</th>
<th>Cmaj7</th>
<th>Dmaj7</th>
<th>Fmaj7</th>
<th>Gmaj7</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Amaj7" /></td>
<td><img src="image" alt="Cmaj7" /></td>
<td><img src="image" alt="Dmaj7" /></td>
<td><img src="image" alt="Fmaj7" /></td>
<td><img src="image" alt="Gmaj7" /></td>
</tr>
</tbody>
</table>

Moveable Minor Seventh Chords

<table>
<thead>
<tr>
<th>Fm7</th>
<th>Fm7</th>
<th>Cm7</th>
<th>Cm7</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Fm7" /></td>
<td><img src="image" alt="Fm7" /></td>
<td><img src="image" alt="Cm7" /></td>
<td><img src="image" alt="Cm7" /></td>
</tr>
</tbody>
</table>

Ninth Chords

<table>
<thead>
<tr>
<th>A9</th>
<th>C9</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="A9" /></td>
<td><img src="image" alt="C9" /></td>
</tr>
</tbody>
</table>

Ways to Jazz up Chord Progressions

Add Color Tones

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

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

Dress up the Dominant Seventh Chord

The fifth chord in the harmonized major scale is called a DOMINANT SEVENTH chord. The dominant seventh chord is abbreviated with the root and a 7 (ie C7, F7 or G7). This chord is almost always preceding the one chord. In C, a G7 goes to a C chord. A dominant seventh chord can be jazzed up by adding color tones to it.
Session 18 Assignment

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

**Swingin**

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

Medium Swing

```
Cmaj7
A7
E7
Dm
Am
Dm7
G7
Cmaj7
A7
F
Fm
Cmaj7
A7
Dm7
G7
Cmaj7
```
“Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.”

~ Charlie Parker - Legendary Jazz Saxophonist

“Don't play what's there, play what's not there.”

~ Miles Davis - Jazz Innovator and Trumpeter

“In soloing, there are no wrong notes, just poor choices”

~ Anonymous

Where Do I Start?

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

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

3) Adjust to the style of the song. Rock soloing incorporates lots of bends and pentatonic scales. Jazz soloing incorporates lots of color tones. Bluegrass soloing uses lots of sequential sixteenth notes. Blues soloing uses pentatonic scales with blues notes.

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

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

What makes up a good solo?

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

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

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

1. Cmaj7
   \[ C \]
   \[ Am \]
   \[ Dm7 \]
   \[ G7 \]

2. C
   \[ Am \]
   \[ Dm7 \]
   \[ G7 \]
   \[ \text{(repeat measure)} \]

3. Jazz
   \[ C \]
   \[ Am \]
   \[ Dm7 \]
   \[ G7 \]

4. Rock
   \[ C2 \]
   \[ Am9 \]
   \[ Dm9 \]
   \[ G2 \]

5. Soft Rock
   \[ Cmaj9 \]
   \[ Am7 \]
   \[ Dm7 \]
   \[ G \]

Session 19 Assignment

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

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

1. Ear Training Exercises

```
\begin{music}
\Strtic {\guitarfigs{\text{C}}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}{\text{C}}\end{music}
```

```
\begin{music}
\Strtic {\guitarfigs{\text{Dm}}}{\text{Dm}}{\text{G7}}{\text{G7}}{\text{C}}}{\text{C}}\end{music}
```

2. Ear Training Exercises

```
\begin{music}
\Strtic {\guitarfigs{\text{C7}}}{\text{Fmaj7}}{\text{Fm7}}}{\text{Fmaj7}}\end{music}
```

```
\begin{music}
\Strtic {\guitarfigs{\text{C7}}}{\text{B7maj7}}}{\text{Fmaj7}}\end{music}
```

3. Ear Training Exercises

```
\begin{music}
\Strtic {\guitarfigs{\text{Cmaj7}}}{\text{Em7}}{\text{Am7}}}{\text{D2}}}{\text{Em9}}\end{music}
```

```
\begin{music}
\Strtic {\guitarfigs{\text{Cmaj7}}}{\text{Em7}}{\text{Am7}}}{\text{D2}}}{\text{Em9}}\end{music}
```
Stevie’s Groove

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

Slow Blues Rock

A

B

Dm

Am

Dm

G

F

C

8fr.
8fr.
6fr.
6fr.
6fr.
5fr.
5fr.
5fr.
3fr.
3fr.
8fr.

3
3
5
7
3
1
1
3

3
3
5
7
5
7
7
3

3
3
5
7
7
8
1
1

(Repeat 4x)
Chord Formulas and Abbreviations

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

### Chord Triads

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>1-3-5</td>
<td>C</td>
</tr>
<tr>
<td>Minor</td>
<td>1-b3-5</td>
<td>Cm, C-</td>
</tr>
<tr>
<td>Augmented</td>
<td>1-3-#5</td>
<td>Caug, C+</td>
</tr>
<tr>
<td>Diminished</td>
<td>1-b3-b5</td>
<td>Cdim, C</td>
</tr>
</tbody>
</table>

### 7ths

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7th</td>
<td>1-3-5-7</td>
<td>CM7, Cmaj7, CA7</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>1-b3-5-b7</td>
<td>Cm7, C-7</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>1-3-5-b7</td>
<td>C7</td>
</tr>
<tr>
<td>Augmented 7th</td>
<td>1-3-#5-b7</td>
<td>Caug7, C+7</td>
</tr>
<tr>
<td>Half-Dim. 7th</td>
<td>1-b3-b5-b7</td>
<td>Chalf-dim7, C♯7</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>1-b3-b5-bb7</td>
<td>Cdim7, Cbb7</td>
</tr>
</tbody>
</table>

### Other Chords

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Chord</td>
<td>1-2-3-5</td>
<td>C2</td>
</tr>
<tr>
<td>Five Chord</td>
<td>1-5</td>
<td>C5</td>
</tr>
<tr>
<td>Suspended</td>
<td>1-4-5</td>
<td>Csus</td>
</tr>
<tr>
<td>Sixth Chord</td>
<td>1-3-5-6</td>
<td>C6</td>
</tr>
<tr>
<td>Minor 6th</td>
<td>1-b3-5-6</td>
<td>Cm6</td>
</tr>
<tr>
<td>Six-Nine Chord</td>
<td>1-3-5-6-9</td>
<td>C6/9, C9</td>
</tr>
</tbody>
</table>

### 9ths

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 9th</td>
<td>1-3-5-7-9</td>
<td>CM9, Cmaj9, CA9</td>
</tr>
<tr>
<td>Minor 9th</td>
<td>1-b3-5-b7-9</td>
<td>Cm9, C-9</td>
</tr>
<tr>
<td>Dominant 9th</td>
<td>1-3-5-b7-9</td>
<td>C9</td>
</tr>
<tr>
<td>Augmented 9th</td>
<td>1-3-#5-b7-9</td>
<td>Caug9, C+9</td>
</tr>
</tbody>
</table>

### 11ths

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor 11th</td>
<td>1-b3-5-b7-9-11</td>
<td>Cmin11, Cm11, C-11</td>
</tr>
<tr>
<td>Dominant 11th</td>
<td>1-3-5-b7-9-11</td>
<td>C11</td>
</tr>
</tbody>
</table>

### 13ths

<table>
<thead>
<tr>
<th>Chord</th>
<th>Formula</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 13th</td>
<td>1-3-5-7-9-13</td>
<td>Cmaj13, CA13</td>
</tr>
<tr>
<td>Minor 13th</td>
<td>1-b3-5-b7-9-13</td>
<td>Cm13, C-13</td>
</tr>
<tr>
<td>Dominant 13th</td>
<td>1-3-5-b7-9-13</td>
<td>C13, C13</td>
</tr>
<tr>
<td>Augmented 13th</td>
<td>1-3-#5-b7-9-13</td>
<td>Caug13, C+13</td>
</tr>
</tbody>
</table>

### Altered Chords

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

1. **C7(b9)**
   - **Formula:** 1 3 5 b7 b9
   - **Chord Tones:** C E G Bb Db

2. **F-11(b5,b9)**
   - **Formula:** 1 b3 b5 b7 b9 11
   - **Chord Tones:** F Ab Cb Eb Gb Bb

---

“If I don’t practice one day, I know it; two days, the critics know it; three days, the public knows it.”

~ Jascha Heifetz - World Renowned Violinist
Inversions and Alternate Bass Chords

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

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

Chords

**Inversions**

(3rd in Bass)

- G/B
- D/F#
- E/G#

**Alternate Bass Chords**

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

- F/G
- B♭/C

Open E-B Drone Chords

(based on the E5)

- A2
- Bsus
- Cmaj7
- C♯m11
- D69
- E5
- F♯sus
- G6

F♯m11 based Open Chords

(based on the open F♯m11)

- F♯m11
- E2/G#
- Am9
- Bm11
- C♯m11

Diminished Chords

- G°
- C°
- E°

Augmented Chords

- Faug7
- Caug
What If I Don’t Know A Chord?

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

1) **Build It** - Build your own chord form constructing one from the chord tones used.

2) **Look It Up** - Research the chord online or with any all-in-one chord encyclopedia book.

3) **Simplify it** - Remove the color tones and break the chord down to the basic triad or seventh elements.

### Session 20 Assignment

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

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### Chord Exercise 1

**G** | **D/F#** | **Em** | **Dsus**
---|---|---|---

**C2** | **G/B** | **C2** | **G/B**

**C2** | **G/B** | **Dsus** | **D** | **D/F#** | **G**

(repeat back to beginning)
Chord Exercise 2

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

Up Tempo Acoustic

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

Medium Funk
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