

Chronicles II

Part 1: Chord Phrasing

Chord Phrasing Lesson 1: The C Shape

The open C chord is one of the first things a guitarist will learn, but did you know that there's a "built-in" scale pattern that surrounds and encompasses the C chord?

Fig. 1

This is the old tried and true open C chord.

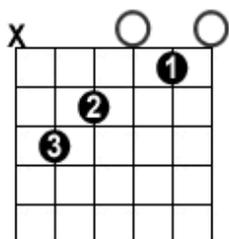


Fig. 2

Here's the C chord and the C pentatonic major scale shape in tab:

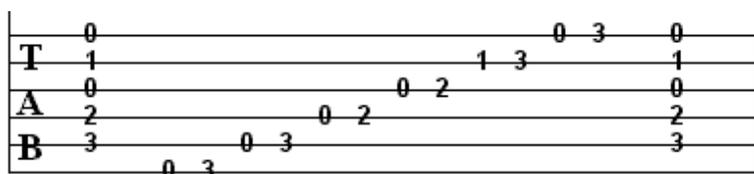


Fig. 3

In this diagram you can see how the C chord fits in with the scale shape:

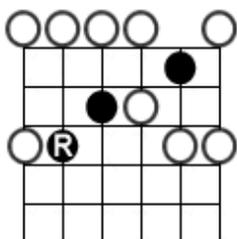
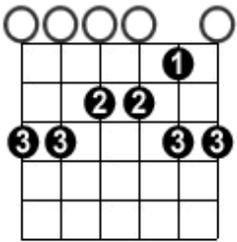


Fig. 4

These are the fingerings you should use:



Chord Phrasing Lesson 2: The Importance Of The Root Note

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 3 shows a musical score for a guitar. The top staff is a treble clef with a melody consisting of eighth notes. Below it is a guitar tab for 'Gtr I' with six strings labeled T, A, and B. The tab shows fret numbers and string numbers corresponding to the melody.

Fig. 3

Fig. 4 shows a musical score for a guitar. The top staff is a treble clef with a melody consisting of quarter notes. Below it is a guitar tab for six strings labeled T, A, and B. The tab shows fret numbers and string numbers. A 'let ring' marking is present above the tab, indicating that the notes should be held and allowed to ring out.

Fig. 4

Fig. 4 shows a musical score for a guitar. The top staff is a treble clef with a melody consisting of quarter notes. Below it is a guitar tab for six strings labeled T, A, and B. The tab shows fret numbers and string numbers. A 'let ring' marking is present above the tab, indicating that the notes should be held and allowed to ring out. Below the tab, there are four 'H' markings, likely indicating a harmonic or a specific technique.

Chord Phrasing Lesson 4: The Major Scale

Fig. 1: The Major Scale

The major scale contains 7 notes and is the basic building block of all western music. The tab below shows the major scale beginning on C (3rd fret of the A string). Beginning with C makes the scale the C major scale which notes are as follows: C, D, E, F, G, A, B. Then it can start all over again beginning with the next C (called an octave- which is the 1st fret on the B string in the tab below).

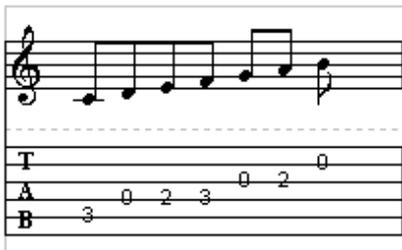


Fig. 2: Extended Major Scale

The 7 notes of the major scale repeat over and over. This tab shows all the notes from the major scale when playing in the open C position.

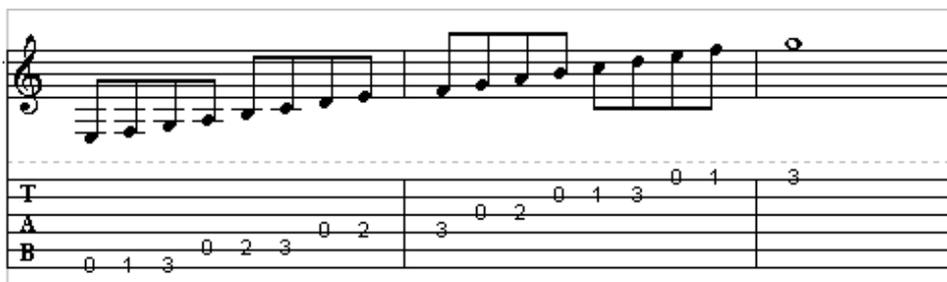


Fig. 3: Pentatonic Major

The major pentatonic scale may be thought of as an incomplete major scale. Pentatonic scales lack the most dissonant intervals- it omits the 4th and 7th scale steps. It has a unique character and is widely used because of ease, but things start falling apart when we start talking about theory or chord variations.

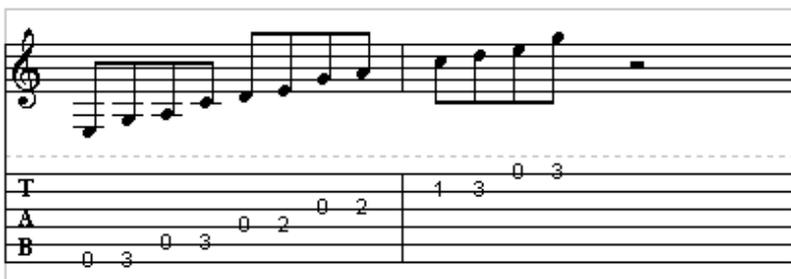


Fig. 4

This table will help you learn the scale steps for C major.

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

Chord Phrasing Lesson 5: The Relative Minor

Fig. 1: C Major & A Minor Scales

Fig. 2: A Minor Chord

Fig. 2: A Minor Chord

Fig. 3: Extended C Major/A Minor Scale

Fig. 3: Extended C Major/A Minor Scale

Fig. 4: For Comparison...

Fig. 4: For Comparison...

Fig. 1

Chord Phrasing Lesson 6: C Chord Variations

Fig. 1

Fig. 2 shows a C major chord in 4/4 time. The treble clef staff contains the notes C4, E4, G4, and C5. The guitar staff, labeled "Gtr I", shows the open string positions for C major: x00233.

Fig. 2

Fig. 3 shows a C major scale in 4/4 time. The treble clef staff contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The guitar staff shows the fretting for each note: C (0), D (2), E (2), F (3), G (0), A (2), B (3), and C (0).

Fig. 3

Fig. 4 shows a C major scale in 4/4 time. The treble clef staff contains the notes C4, D4, E4, F4, G4, A4, B4, and C5. The guitar staff shows the fretting for each note: C (0), D (1), E (3), F (0), G (2), A (3), B (0), and C (2).

Fig. 4: Just Another C Chord

Fig. 5 shows a C major chord in 4/4 time. The treble clef staff contains the notes C4, E4, G4, and C5. The guitar staff shows the open string positions for C major: x00233.

Fig. 5: C Suspended 2nd (C sus2)

Fig. 6 shows a C major 7th chord in 4/4 time. The treble clef staff contains the notes C4, E4, G4, and Bb4. The guitar staff shows the open string positions for C major 7th: x0023b3.

Fig. 6: C Major 7th

A *major seventh chord* refers to where the "seventh" note is a major seventh above the root (a fifth above the third note). This is more precisely known as the *major/major seventh chord*, and it can be written as maj7, M7.

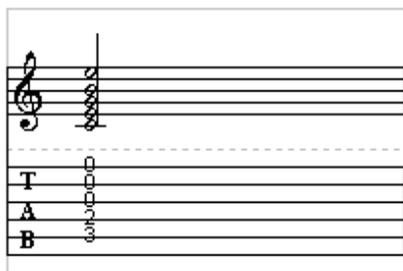


Fig. 7: C6

In modern popular music, a sixth chord is any triad with an added sixth above the root.

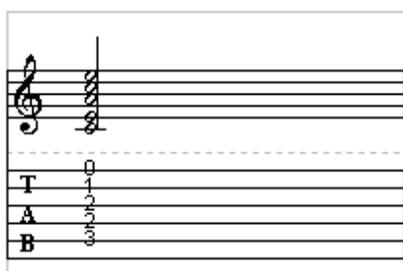


Fig. 8: C Suspended 4th

When we add the 4th scale step we get what is called a suspended 4th chord, or C sus4. This adds dissonance and wants to resolve back to a C chord.

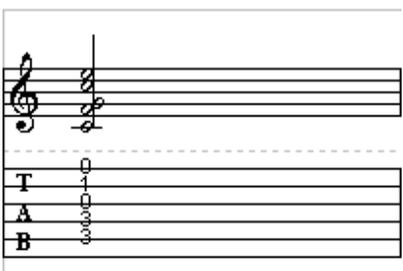
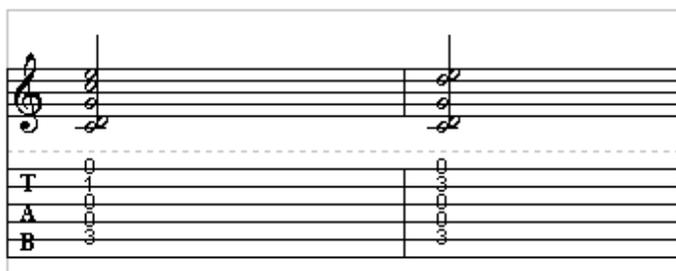


Fig. 9: C sus2

Just another C suspended 2nd chord.



Chord Phrasing Lesson 7: Slash Chords

Let's pretend that you've got an audition coming up in a couple of days for a hip new band looking for a guitar player. The band gives you some sheet music with the band's songs on it so you can get a little practice in before the big day. Time comes for practice and you're all set. With guitar in hand you set out to learn the songs only to find, to your horror, weird chords with slashes. It's unlike anything you've ever seen. It must be some of that music theory stuff you keep hearing about. You curse yourself for not paying closer attention in music class... You see chords with names like C/G or C/E. What's going to happen if you show up for your audition and you still don't know what the heck they are? Sure, you can always try to fake it, but which chord or which side of the slash are you going to play? It's a nightmare! A slash chord or slashed chord, also compound chord, is a chord whose bass note or inversion is indicated by the addition of a slash and the letter of the bass after the root note letter. It does not indicate "or". So, in other words: slash chords are just normal chords with one note changed. The note altered is the root note of the chord. The root note will be the lowest note of the chord, so we are simply *altering (or changing) the lowest note of the chord*. The first chord (the chord on the left of the slash) is the main chord. The chord on the right of the slash is not a chord at all. It's the name of the note that we want the lowest note of the chord to be.

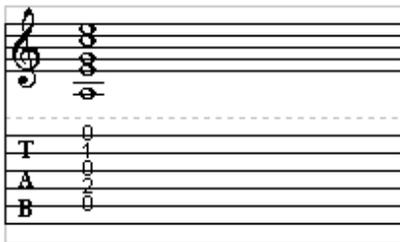
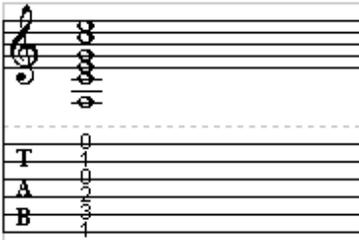
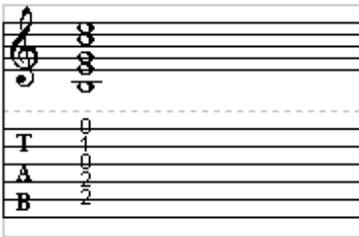
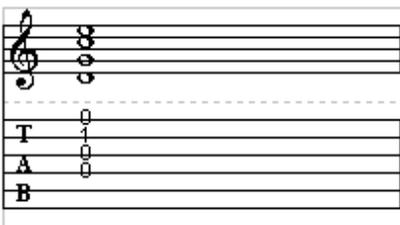
Fig. 1 C/E

Fig. 2 C/G

Fig. 3 C/E

Fig. 4 C/A? Nope!

A is the relative minor for C. It's labeled as Am7 and not C/A.

**Fig. 5 C/F****Fig. 6 C/B****Fig. 7 C/D**

Chord Phrasing Lesson 8: Connecting The Tonic & Relative Minor

When a song is in the key of C major, the Am chord will seamlessly intertwine with the tonic. "Tonic" is a fancy word for the root chord. It's often referred to as the 1 chord, or the Roman numeral I chord. This chord is dependent upon the key signature of the song- in this case C major. We have learned every major key has one relative minor chord associated with it. Am is the relative, or natural minor, for C. The C major scale and the Am scale have the same exact notes, just different roots, so you can't go wrong...

Fig. 1

Fig. 1

Fig. 2

Fig. 2

Fig. 3

Fig. 3

Fig. 4

Fig. 4

Fig. 5

Chord Phrasing Lesson 9: C Shape Recap

Fig. 1

This chord progression uses the G/B connector chord in the 2nd measure.

Fig. 2

Adding notes from the major scale...

Fig. 3

Measure 1 features the C/F chord. Measure 2 has a C/E.

let ring ring | let ring

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 0 | 1 | 0 | 3 | 0 | 0 | 0 | 3 | 1 | 0 |
| A | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| B | 1 | | | | | | | | | | |

let ring ring |

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

Part 2: Sight Reading

Lessons 1 & 2

You don't need any music for lesson 1. Below is the music for lesson 2:

♩ = 80

1

Gtr I

T

A 0 2 3 0 2 0 1

B 3

2

mp

T

A 0 1 0 2 3

B 0 1 2 3

4x

6

T

A 0 1 0 2 3

B 0 1 2 3

4x

Part 3: Improvisation

Improvisation Lesson 1: The Beginner's Box

Improvisation is not hard to do. You may think that you need an arsenal of notes and tricks, but in reality you only need a few notes to get started. Today we'll begin by learning what I like to call "the beginner's box".

What we're going to do today is take just four notes that comprise of the beginner's box and play around with them. How many different ways can we make them sound?

Here's the four notes we'll be using:

4/4

Gtr 1

T

A

B 3 5 3 5

That's just the third and 5th frets of both the low E string and A string, but we can do a lot with these four notes.

4

T

A

B 3 5 3 3 5 3 3 5 3 3 5 3

H

6

T

A

B 3 5 3 3 5 3 3 5 3 3 5 3

sl

8

T

A

B 3 5 3 3 5 3 3 5 3 3 5 3

Fig. 3 shows a musical exercise on a treble clef staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. A wavy line indicates a vibrato effect on the notes in the second measure. Below the staff are three lines labeled T, A, and B. The B line contains fret numbers: 3, 5, 5 in the first measure and 3, 5 in the second measure.

Fig 3.

Fig. 4 shows a musical exercise on a treble clef staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. A wavy line indicates a vibrato effect on the notes in the second measure, and another wavy line is present under the notes in the third measure. Below the staff are three lines labeled T, A, and B. The B line contains fret numbers: 3, 5, 5 in the first measure and 3, 5, 5 in the second measure.

Fig. 4

Fig. 5 shows a musical exercise on a treble clef staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. A wavy line indicates a vibrato effect on the notes in the second measure, and another wavy line is present under the notes in the fourth measure. Below the staff are three lines labeled T, A, and B. The B line contains fret numbers: 3, 5, 5 in the first measure and 3, 5, 5 in the second measure.

Fig. 5

Fig. 6 shows a musical exercise on a treble clef staff. The first measure contains eighth notes G4, A4, B4, C5, D5, E5. The second measure contains eighth notes F5, G5, A5, B5, C6, D6. The third measure contains eighth notes E6, F6, G6, A6, B6, C7. The fourth measure contains eighth notes D7, E7, F7, G7, A7, B7. The fifth measure contains a quarter note C8. A wavy line indicates a vibrato effect on the notes in the fifth measure. Below the staff are three lines labeled T, A, and B. The B line contains fret numbers: 3, 4, 5 in the first measure, 3, 4, 5 in the second measure, 3, 4, 5 in the third measure, 3, 4, 5 in the fourth measure, and 5 in the fifth measure.

Fig. 6

Fig. 7 shows a musical exercise on a treble clef staff. The first measure contains eighth notes G4, A4, B4, C5, D5, E5. The second measure contains eighth notes F5, G5, A5, B5, C6, D6. The third measure contains eighth notes E6, F6, G6, A6, B6, C7. The fourth measure contains eighth notes D7, E7, F7, G7, A7, B7. The fifth measure contains a quarter note C8. A wavy line indicates a vibrato effect on the notes in the fifth measure. Below the staff are three lines labeled T, A, and B. The B line contains fret numbers: 3, 4, 5 in the first measure, 3, 4, 5 in the second measure, 3, 4, 5 in the third measure, 3, 4, 5 in the fourth measure, and 5 in the fifth measure. A bracket labeled 'H' is placed under the 3, 4, 5 fret numbers in the second measure.

Fig. 7

Fig. 7 shows a musical exercise. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef staff with fret numbers: 5, 3, 4, 5, 3, 4, 5. There are two 'H' (hammer-on) symbols under the 3rd fret, one under the first '3' and one under the second '3'. The exercise consists of two measures.

Fig. 8

Fig. 8 is identical to Fig. 7, showing a musical exercise with a treble clef staff and a bass staff with fret numbers (5, 3, 4, 5, 3, 4, 5) and hammer-on symbols ('H') under the 3rd fret.

Fig. 9

Fig. 9 shows a musical exercise. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef staff with fret numbers: 3, 5, 3, 4, 5, 3, 4, 5, 3, 4, 5, 3. There is an 'H' (hammer-on) symbol under the 3rd fret and four 'sl' (slide) symbols under the 4th fret. The exercise consists of two measures.

Fig. 10

Fig. 10 shows a musical exercise. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef staff with fret numbers: 3, 4, 5, 3, 3, 4, 5, 3, 5, 5, 3, 5. There are two 'H' (hammer-on) symbols under the 3rd fret. The exercise consists of two measures.

Improvisation Lesson 3: Sliding Out Of The Beginner's Box

The beginner's box is great, but very limiting. There's an easy way to slide out of it and change position. Today we're adding the two notes you need to do this. Tomorrow I'll show you a new box that begins with these two new notes.

Fig. 1

Fig. 1 shows a musical exercise on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, and F5. Below the staff is a bass staff with fret numbers: 3, 5, 3, 5, 7, 5.

Fig. 2

Fig. 2 shows a musical exercise on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, and F5. Below the staff is a bass staff with fret numbers: 3, 5, 3, 5, 7, 5. A slur covers the notes 5, 7, and 5, with 'sl' written below it.

Fig. 3

Fig. 3 shows a musical exercise on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, and C6. Below the staff is a bass staff with fret numbers: 3, 5, 3, 5, 7, 5, 3, 5. There are slurs over the first two pairs of notes (3-5 and 3-5), and another slur over 7-5-3. Markings include 'H' under the first 3, 'H sl' under the second 3, 'sl' under the 7, and 'P' under the 3.

Fig. 4

Fig. 4 shows a musical exercise on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, and C6. Below the staff is a bass staff with fret numbers: 3, 4, 5, 3, 4, 5, 5, 7, 5. There are slurs over the first two pairs of notes (3-4-5 and 3-4-5), and another slur over 5-7-5. Markings include 'H H' under the first 3-4-5, 'H H sl' under the second 3-4-5, and 'H H sl' under the 3-4-5.

Improvisation Lesson 4: The Intermediate Box

Today I'm going to show you the intermediate box and how it connects to the beginner's box. I'll also give you a challenging homework assignment.

Fig. 1

Fig. 2 shows a guitar lick in 4/4 time. The notation is in a treble clef and labeled "Gtr I". The fretboard diagram shows the following fingerings: Treble (T) string is empty; A string has fingers 5 and 7; B string has fingers 5 and 7.

Fig. 2

Fig. 2 shows a guitar lick in 3/4 time. The notation is in a treble clef and includes a triplet starting on the 3rd measure. The fretboard diagram shows the following fingerings: Treble (T) string is empty; A string has fingers 5 and 7; B string has fingers 3, 5, 3, 5, 7, 5, 7, 5, 7.

Improvisation Lesson 5: Creating Licks With The Intermediate Box

Today we'll practice creating licks with the intermediate box, plus I'll tell you a little more about what is to come in the video.

Fig. 1

Fig. 1 shows a guitar lick in 4/4 time. The notation is in a treble clef and labeled "Gtr I". The fretboard diagram shows the following fingerings: Treble (T) string is empty; A string has fingers 5 and 7; B string has fingers 5 and 7.

Fig.2

Fig. 2 shows a guitar lick in 4/4 time. The notation is in a treble clef and labeled "Gtr I". The fretboard diagram shows the following fingerings: Treble (T) string is empty; A string has fingers 5 and 7; B string has fingers 5, 7, 7, 7, 5, 7, 7. Hammer-ons (H) are indicated on the B string between the 5th and 7th frets.

Fig. 3

Fig. 4

Fig. 5

Improvisation Lesson 6: The Albert King Box

Today I'll show you the Albert King box. It's the favorite of, not only the blues great it's named for, but other blues men such as B.B. King, Stevie Ray Vaughan, and practically everyone else.

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Improvisation Lesson 7: Pentatonic Power

The lead patterns we've been learning all fall into one category. They are all notes from the pentatonic minor scale.

Fig. 1

Fig. 2

Musical notation for Fig. 2. The top staff is a treble clef with a melodic line. The bottom staff shows fret numbers for strings T, A, and B. The fret numbers are: T (5, 8), A (5, 7), B (5, 8).

Fig. 3

Musical notation for Fig. 3. The top staff is a treble clef with a single note. The bottom staff shows fret numbers for strings T, A, and B. The fret numbers are: T (5), A (5), B (8).

Fig. 4

Musical notation for Fig. 4. The top staff is a treble clef with four chords. The bottom staff shows fret numbers and slurs for strings T, A, and B. The fret numbers are: T (5, 8), A (5, 7), B (5, 8). The slurs are labeled 'sl'.

Fig. 5

Musical notation for Fig. 5. The top staff is a treble clef with a melodic line. The bottom staff shows fret numbers and 'Pull' annotations for strings T, A, and B. The fret numbers are: T (5, 8), A (5, 7), B (5, 8). The 'Pull' annotations are labeled 'Pull'.

Fig. 6

Musical notation for guitar, including a treble clef staff with a melodic line and a bass staff with fret numbers and techniques like "Pull" and "sl".

Improvisation Lesson 8: Putting It All Together

1
T
A
B 3 5 3 5

3
T
A
B 5 7 5 7 5 7

6
T
A
B 9 8 10 8 10

9
Gtr I
T
A
B 3 5 3 5 7 5 7 5 7 9 8 10 8 10

12
T
A
B 5 8 5 7 5 7 5 7 5 8 5 8

Part 4: Drop D

No music required. Just enjoy the videos.

Part 5: Technique Exercises

Technique Lesson 1: 72 bpm (beats per minute)

Fig. 1

Fig. 1 is a guitar technique exercise. It begins with a treble clef staff containing a tempo marking of quarter note = 72. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, 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A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295

Fig. 5

Fig. 5

Fig. 6

Fig. 6

Fig. 7

Technique Lesson 2: 72 bpm

Fig. 1

Fig. 1

Fig. 2

Fig. 3 musical notation showing a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a melodic line with various accidentals. The bass staves contain fingerings: T (2 1 2 1 1 2 1 2), A (2 1 2 1), and B (2 1 2 1 2 1 2).

Fig. 3

Fig. 4 musical notation showing a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a melodic line with various accidentals. The bass staves contain fingerings: T (3 6 3 6 6 3 6 3), A (3 5 3 5), and B (3 6 3 5 3 5 5 3 5 3 6 3).

Fig. 4

Fig. 5 musical notation showing a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a melodic line with various accidentals. The bass staves contain fingerings: T (5 8 6 7 8), A (5 6 7 8 6 7 8), and B (8 7 6 8 7 6 8 7 8 6 7 8).

Technique Lesson 3: 76 bpm

Fig. 1 Use your 3rd and 4th fingers for this one.

Fig. 2 musical notation showing a treble clef staff and three bass clef staves labeled T, A, and B. The treble staff contains a melodic line with various accidentals. The bass staves contain fingerings: T (3 5 3 5 3 5 3 5), A (3 5 3 5), and B (3 5 3 5 3 5 3 5 3 5 3 5).

Fig. 2 Use your 1st and 2nd fingers.

$\text{♩} = 76$

Chr I

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|----|---|----|---|----|----|---|----|
| T | 5 | 7 | 4 | 7 | 6 | 8 | 5 | 8 | 7 | 9 | 6 | 9 | 8 | 10 | 7 | 10 | 9 | 11 | 8 | 11 | 12 | 9 | 12 |
| A | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | |

Fig. 2

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|----|---|----|---|----|---|----|---|----|---|----|---|----|----|----|----|
| T | 8 | 5 | 8 | 5 | 9 | 6 | 9 | 6 | 10 | 7 | 10 | 7 | 11 | 8 | 11 | 8 | 12 | 9 | 12 | 9 | 13 | 10 | 13 | 10 |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | |

Fig. 3

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 3 | 4 | 2 | 1 | 4 | 3 | 2 | 1 | 4 | 3 | 2 | 1 |

Fig. 4

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|----|----|----|----|----|----|
| T | 2 | 1 | 3 | 2 | 4 | 3 | 5 | 4 | 6 | 5 | 7 | 6 | 8 | 7 | 9 | 8 | 10 | 9 | 11 | 10 | 11 | 10 | 12 | 11 |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | | |

Fig. 5

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|----|----|----|--|--|--|--|--|--|--|--|--|--|--|--|
| T | | | | | | | | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | | | | | | | | |
| B | 12 | 15 | 12 | 14 | 12 | 14 | 12 | 14 | 12 | 15 | 12 | 15 | | | | | | | | | | | | |

Technique Lesson 5: 80 bpm

Fig. 1

♩ = 80

Fig. 1 shows a musical exercise in 4/4 time at 80 bpm. The notation includes a treble clef staff with a melody and a guitar tablature below it. The tempo is marked as 80 bpm. The tablature shows fingerings for strings T, A, and B across three measures.

Fig. 2

Fig. 2 shows a musical exercise in 4/4 time. The notation includes a treble clef staff with a melody and a guitar tablature below it. The tablature shows fingerings for strings T, A, and B across two measures.

Fig. 3

Fig. 3 shows a musical exercise in 4/4 time. The notation includes a treble clef staff with a melody and a guitar tablature below it. The tablature shows fingerings for strings T, A, and B across two measures.

Fig. 4

Fig. 4 shows a musical exercise in 4/4 time. The notation includes a treble clef staff with a melody and a guitar tablature below it. The tablature shows fingerings for strings T, A, and B across three measures.

Technique Lesson 6: 80 bpm

Fig. 1

$\text{♩} = 80$

Gtr I

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 |

Fig. 2

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 3 | 1 |

Fig. 3

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | 1 | 4 | 1 | 4 | 1 | 4 | 1 | 4 | 1 | 4 | 1 | 4 | 1 | 4 | 1 | 4 | 1 |

Fig. 4

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | |
| B | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 |

Fig. 5

Fig. 6 musical notation showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers: 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2.

Fig. 6

Fig. 6 musical notation showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers: 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3.

Technique Lesson 7: 84 bpm

Fig. 1

Fig. 1 musical notation showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers: 3 5 7 3 5 7 4 5 3 5 7 4 5.

Fig. 2

Fig. 2 musical notation showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers: 15 0 0 0 14 0 0 0 13 0 0 0 12 0 0 0 11 0 0 0 10 0 0 0.

Fig. 3

7 4 0 4 7 4 0 4 | 7 4 0 4 7 4 0 4

Fig. 4

1 2 3 4 5 | 5 6 7 8 9 | 9 10 11 12 13

Technique Lesson 8: 84 bpm

Fig. 1

♩ = 84

Gtr I

10 12 12 10 | 10 12 12 10 12 10 | 10 12 12 10 10 12 12 10

Fig. 2

10 13 10 12 | 10 13 10 13 15 13 | 12 10 12 10 12 10 13 10

Fig. 3

Musical notation for Fig. 4. The top staff is a treble clef with a melodic line. The bottom three staves are guitar tablature for strings T, A, and B. The tablature shows fret numbers 4, 3, 1, 2 for strings T, A, and B across three measures.

Fig. 4

Musical notation for Fig. 4. The top staff is a treble clef with a melodic line. The bottom three staves are guitar tablature for strings T, A, and B. The tablature shows fret numbers 5, 6, 7, 8 for strings T, A, and B across three measures.