

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.

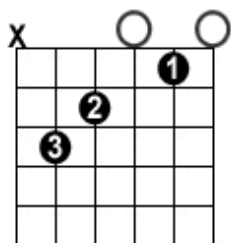


Fig. 2

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

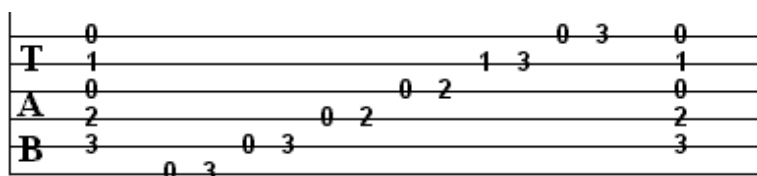


Fig. 3

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

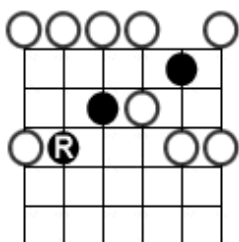
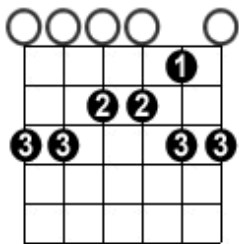


Fig. 4

These are the fingerings you should use:



Chord Phrasing Lesson 2: The Importance Of The Root Note

Fig. 1

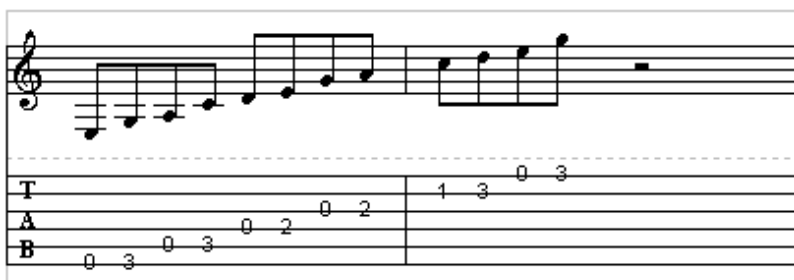


Fig. 2



Fig. 3

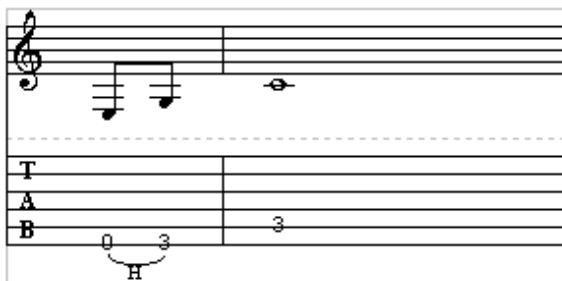


Fig. 4

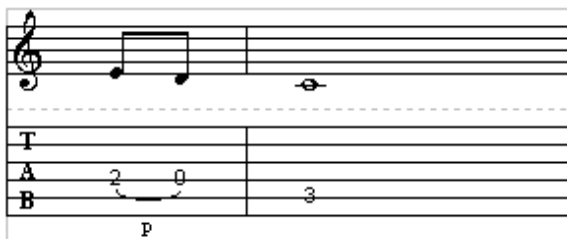


Fig. 5

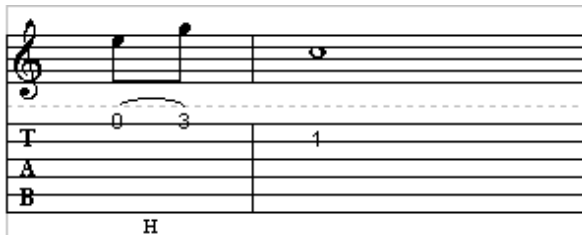
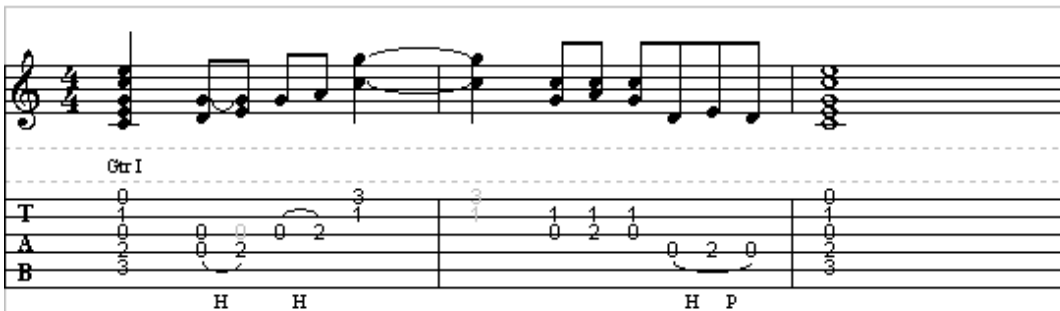


Fig. 6



Chord Phrasing Lesson 3: Spicing Up Open C

Fig. 1

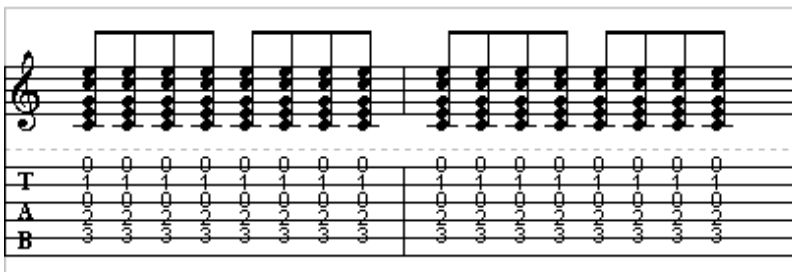


Fig. 2

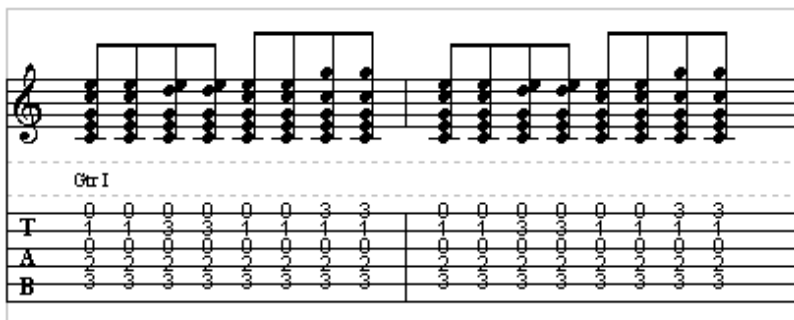


Fig. 3

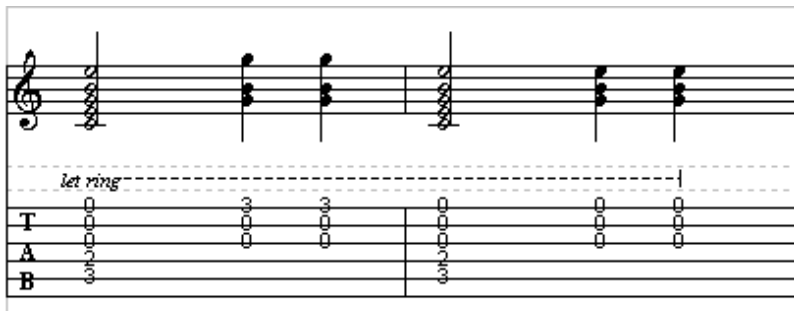
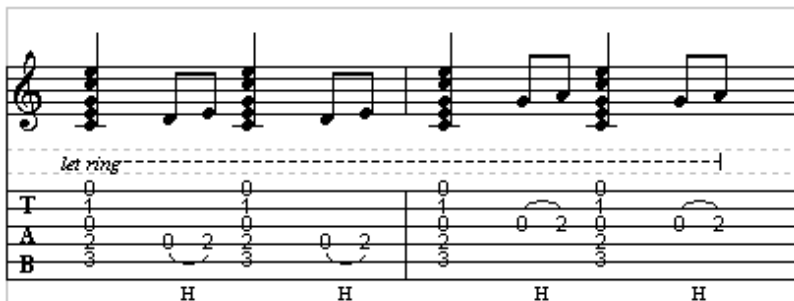


Fig. 4



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).

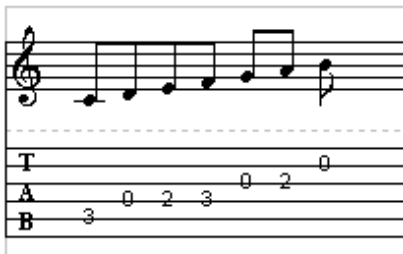


Fig. 2: Extended Major Scale

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.

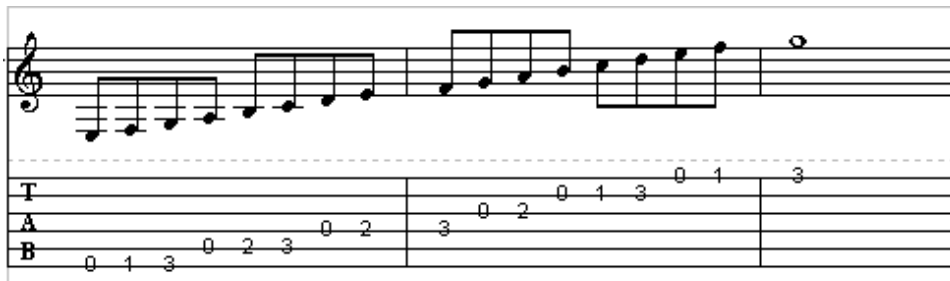


Fig. 3: Pentatonic Major

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

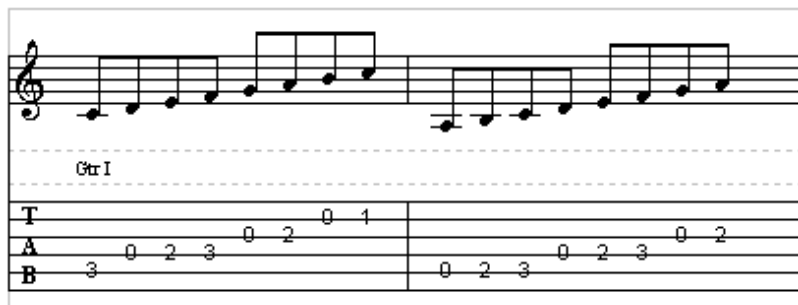


Fig. 2: A Minor Chord

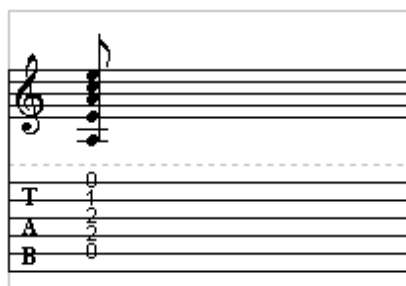


Fig. 3: Extended C Major/A Minor Scale

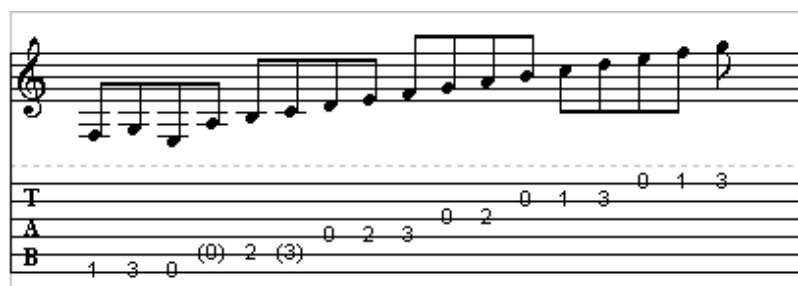
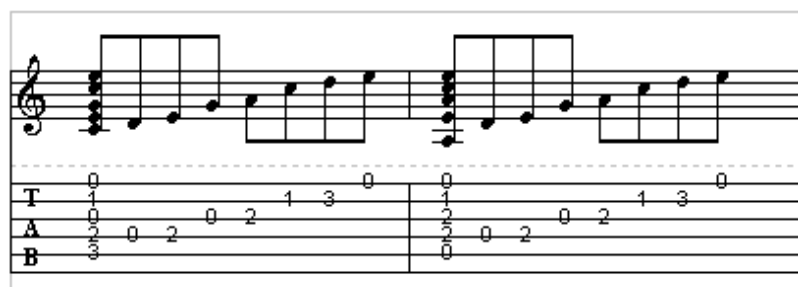
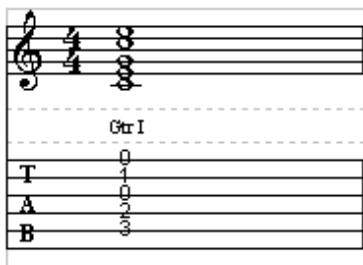
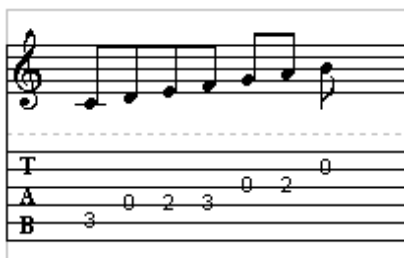
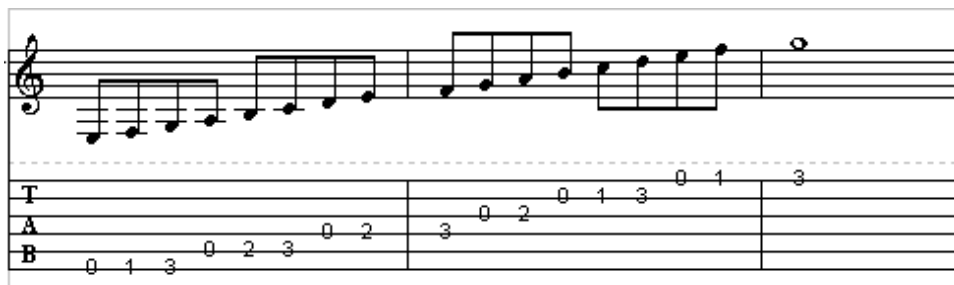
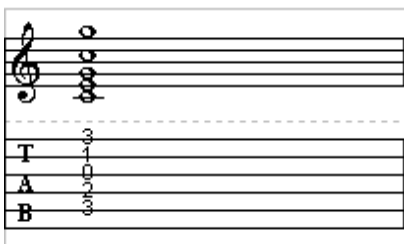


Fig. 4: For Comparison...



Chord Phrasing Lesson 6: C Chord Variations

Fig. 1

**Fig. 2****Fig. 3****Fig. 4: Just Another C Chord****Fig. 5: C Suspended 2nd (C sus2)****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.

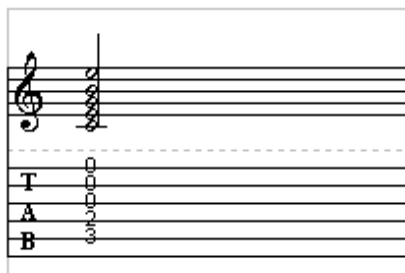


Fig. 7: C6

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

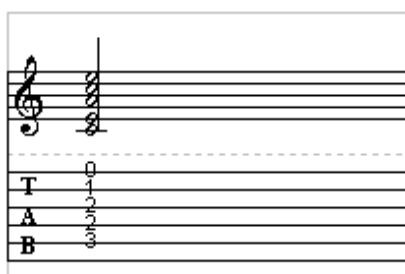


Fig. 8: C Suspended 4th

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.

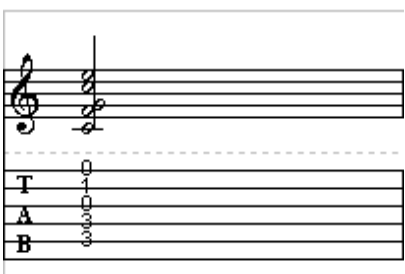
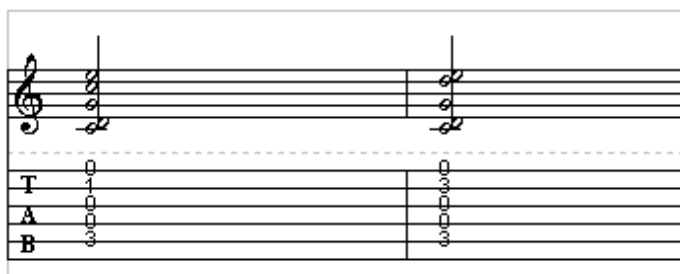


Fig. 9: C sus2

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

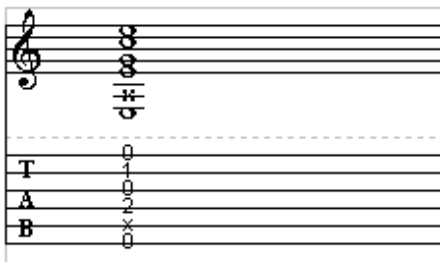


Fig. 2 C/G

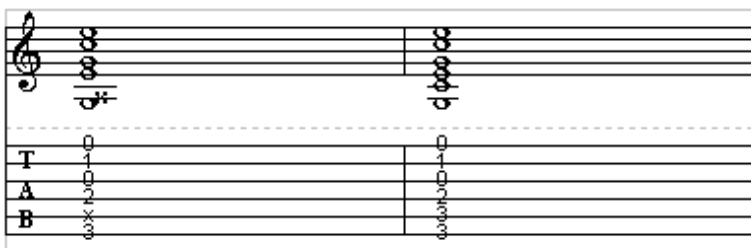


Fig. 3 C/E

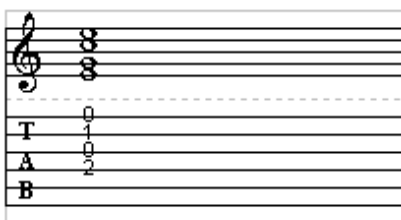
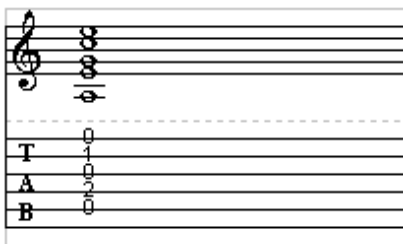
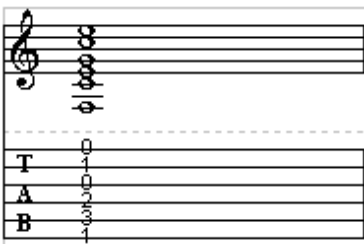
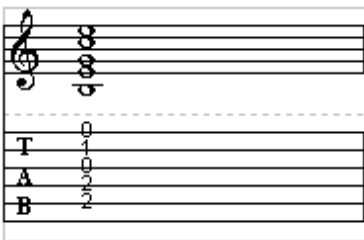
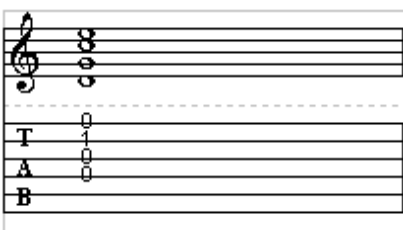


Fig. 4 C/A? Nope!

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 shows a musical score for a guitar and a vocal part. The guitar part is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (F#, C#, G#), and the second measure contains a whole note chord (F#, C#, G#). The vocal part consists of three staves labeled T, A, and B. The T staff has a whole note chord (F#, C#, G#) in the first measure and a whole note chord (F#, C#, G#) in the second measure. The A and B staves have whole note chords (F#, C#, G#) in both measures.

Fig. 2

Fig. 2 shows a musical score for a guitar and a vocal part. The guitar part is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (F#, C#, G#), and the second measure contains a whole note chord (F#, C#, G#). The vocal part consists of three staves labeled T, A, and B. The T staff has a whole note chord (F#, C#, G#) in the first measure and a whole note chord (F#, C#, G#) in the second measure. The A and B staves have whole note chords (F#, C#, G#) in both measures.

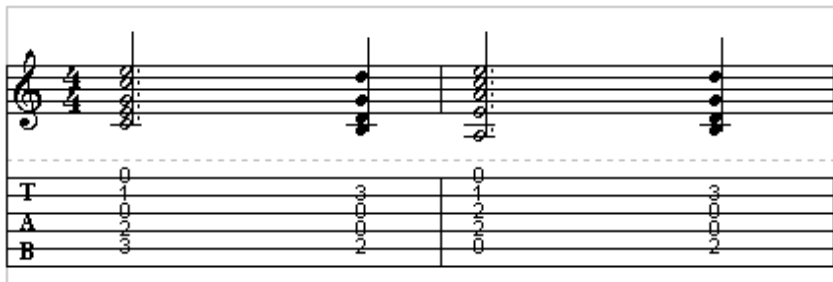
Fig. 3

Fig. 3 shows a musical score for a guitar and a vocal part. The guitar part is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (F#, C#, G#), and the second measure contains a whole note chord (F#, C#, G#). The vocal part consists of three staves labeled T, A, and B. The T staff has a whole note chord (F#, C#, G#) in the first measure and a whole note chord (F#, C#, G#) in the second measure. The A and B staves have whole note chords (F#, C#, G#) in both measures.

Fig. 4

Fig. 4 shows a musical score for a guitar and a vocal part. The guitar part is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (F#, C#, G#), and the second measure contains a whole note chord (F#, C#, G#). The vocal part consists of three staves labeled T, A, and B. The T staff has a whole note chord (F#, C#, G#) in the first measure and a whole note chord (F#, C#, G#) in the second measure. The A and B staves have whole note chords (F#, C#, G#) in both measures.

Fig. 5



Chord Phrasing Lesson 9: C Shape Recap

Fig. 1

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

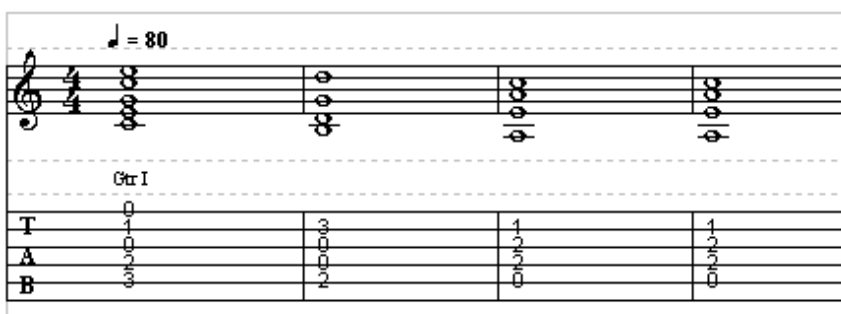


Fig. 2

Adding notes from the major scale...

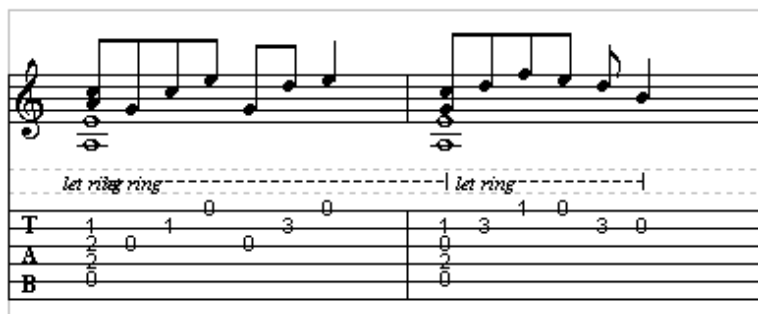
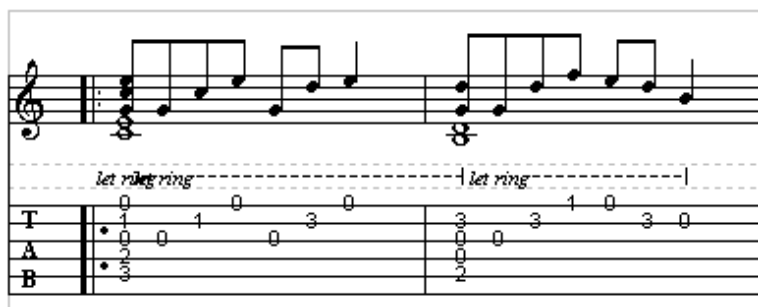


Fig. 3

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

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 0 2 3 0 2 0 1

2

mp

T 0 1 1 0

A 0 2 2 0

B 3 3 3 3

4x

T

A

B

4x

6

T 0 0 1 0

A 0 2 2 0

B 3 0 3 3

4x

T

A

B

4x

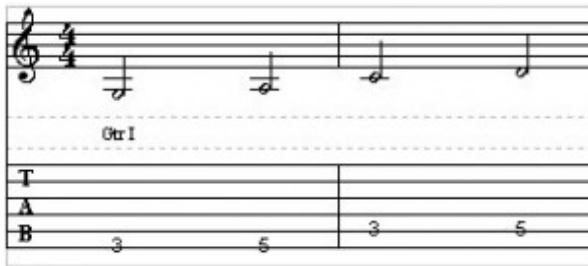
Part 3: Improvisation

Improvisation Lesson 1: The Beginner's Box

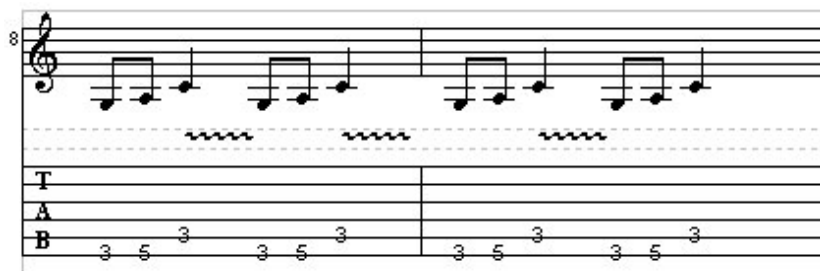
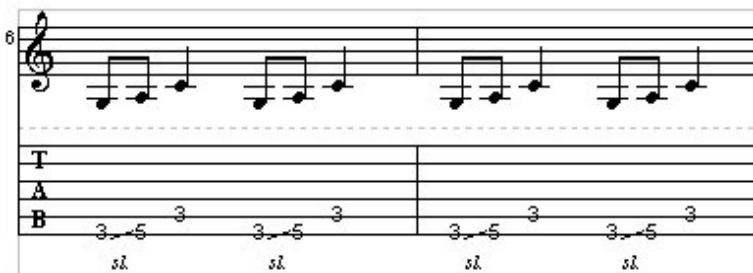
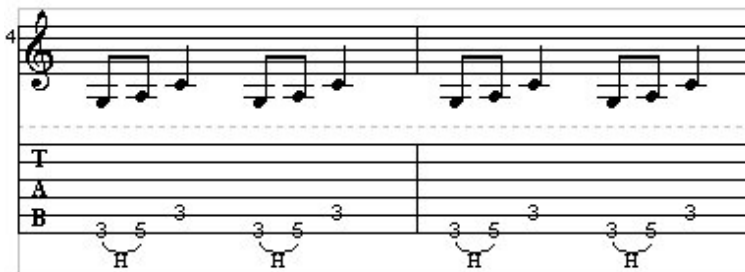
Improvisation is not hard to do. You may think that you need an arsenal of notes and tricks, but in reality you only need a few notes to get started. Today we'll begin by learning what I like to call "the beginner's box".

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:



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.



The first staff (labeled 10) shows a melody in treble clef and a bass line in bass clef. The melody consists of eighth notes and quarter notes. The bass line features triplets of eighth notes and 1/2 notes. The second staff (labeled 12) shows a melody in treble clef and a bass line in bass clef. The melody consists of eighth notes and quarter notes. The bass line features triplets of eighth notes, slurs, and a 'H' marking.

Improvisation Lesson 2: Playing Outside The Beginner's Box

Yesterday we learned the "beginner's box". Today we're going to take things a step further and learn to think "outside the box". Visually, these extra notes appear in the box on the fretboard, but are outside the key- therefore outside the box. So, basically I'm asking you to play wrong notes. I know that sounds crazy. Your guitar instructor is telling to play wrong notes, but it's part of the master plan. See, one of the fun things to do when improvising a lead part is grabbing a note or two that are inherently wrong, but sound good as a **passing tone**. Imagine a lead phrase as a trip to your friends house. You depart from your home (for example: a note from the beginner's box), pass a few houses on the way (the outside notes), and then end up at your friends house (another note from the beginner's box). The trick is not to stop on the outside notes. They're the quick, in between notes, that travel to more important notes.

Fig. 1

The staff shows a guitar improvisation exercise in 4/4 time. The melody in treble clef consists of quarter notes. The bass line in bass clef features triplets of eighth notes. The staff is labeled "Gtr I".

Fig. 2

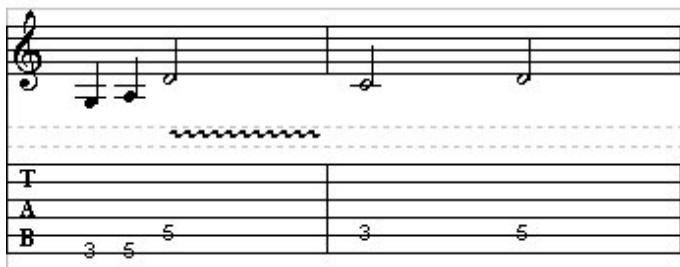
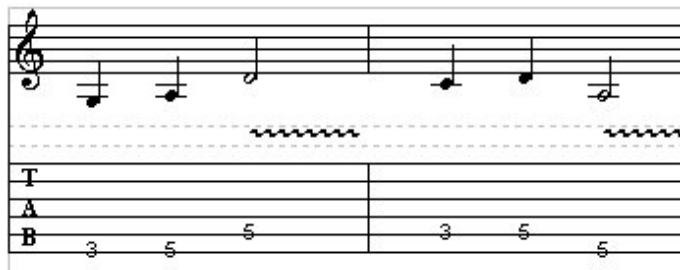
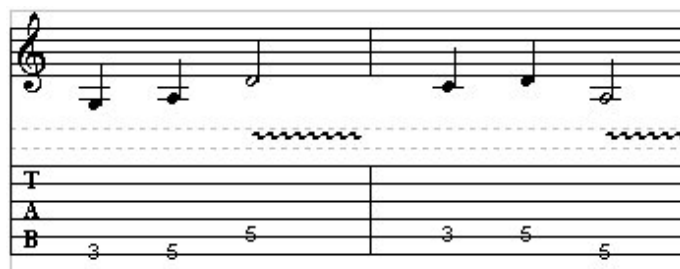
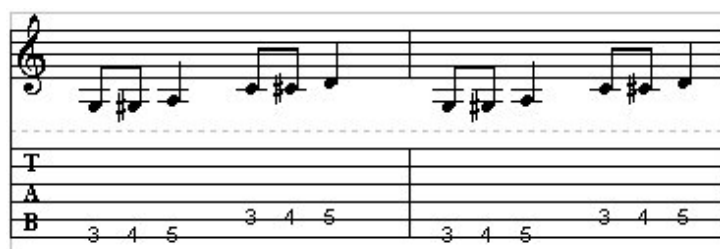
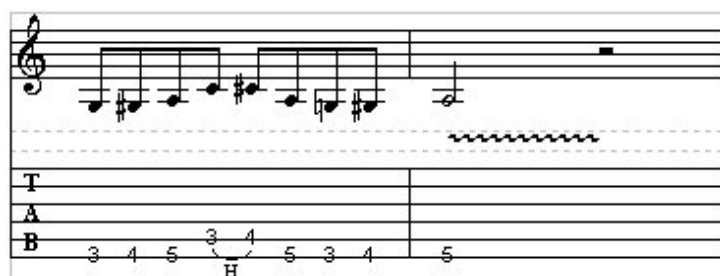
**Fig. 3.****Fig. 4****Fig. 5****Fig. 6**

Fig. 7

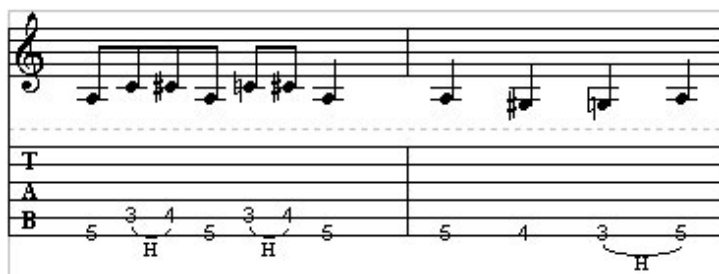


Fig. 8

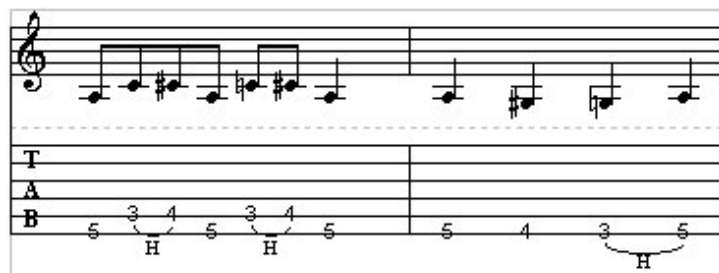


Fig. 9

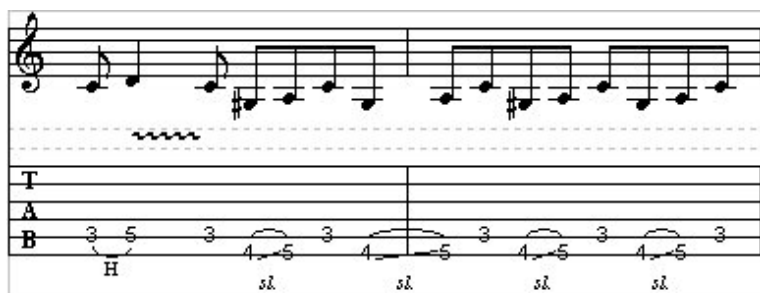
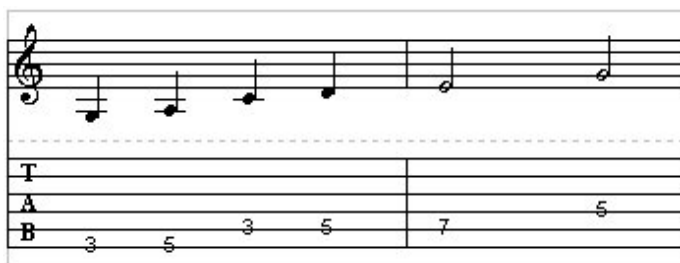
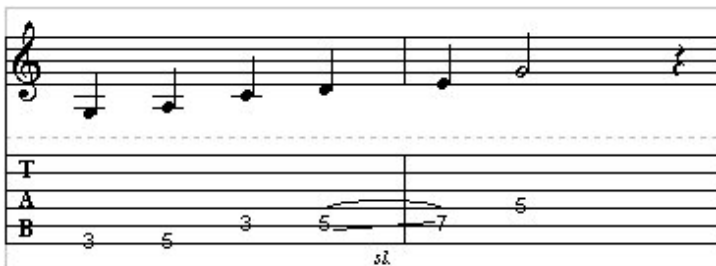
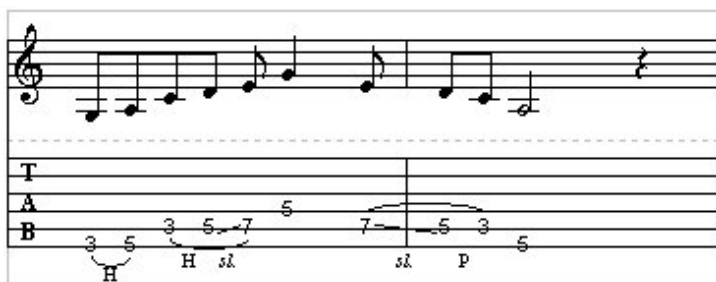
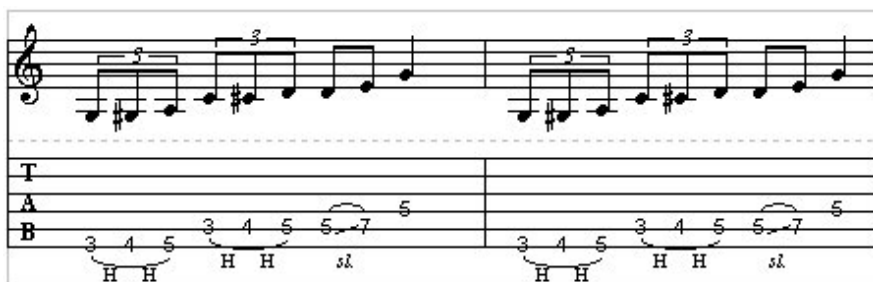


Fig. 10



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. 2****Fig. 3****Fig. 4**

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



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



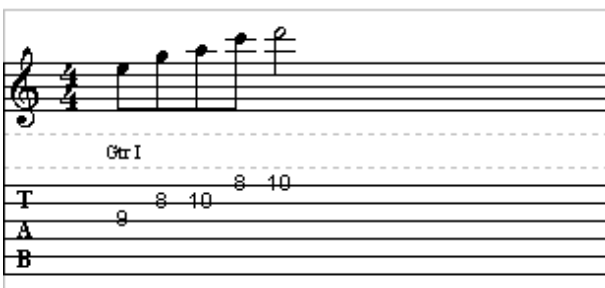
Fig.2



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**

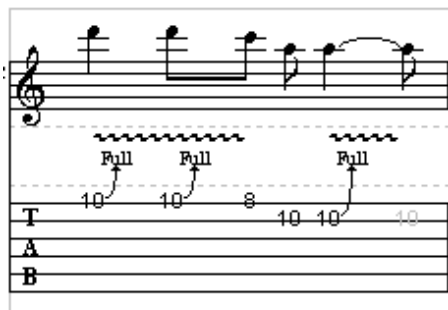


Fig. 3

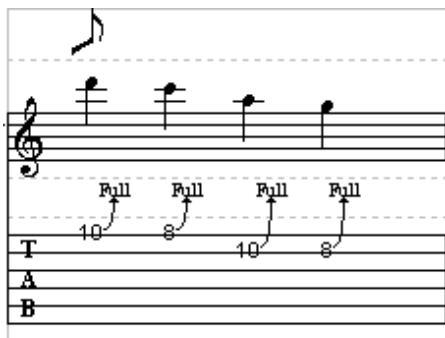
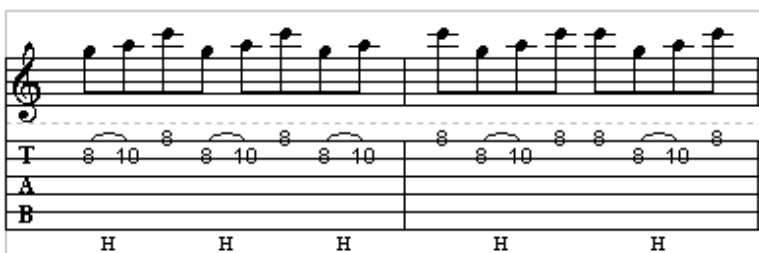


Fig. 4



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



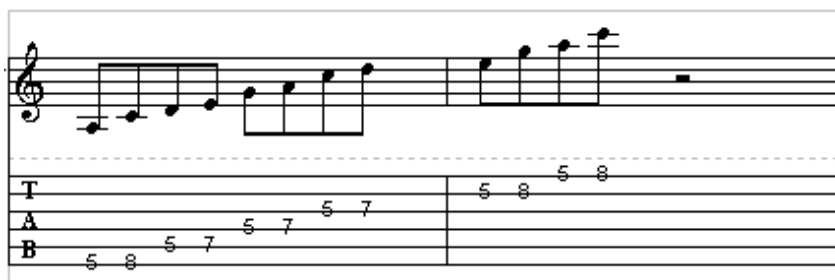
Fig. 2

Fig. 2 shows a musical staff with a treble clef and a key signature of one flat. The melody consists of a series of eighth and quarter notes. Below the staff, there are three staves labeled T, A, and B. The T staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The A staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The B staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure.

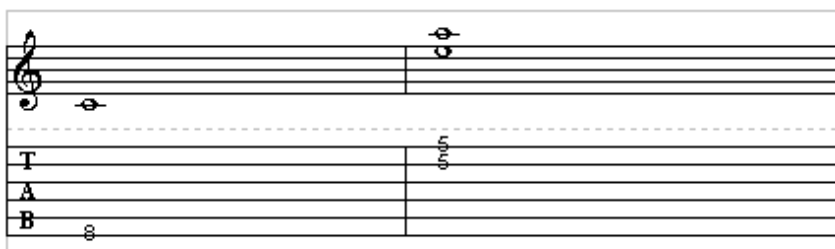
Fig. 3

Fig. 3 shows a musical staff with a treble clef and a key signature of one flat. The melody consists of a series of eighth and quarter notes. Below the staff, there are three staves labeled T, A, and B. The T staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The A staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The B staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure.


Fig. 4

Fig. 4 shows a musical staff with a treble clef and a key signature of one flat. The melody consists of a series of eighth and quarter notes. Below the staff, there are three staves labeled T, A, and B. The T staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The A staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The B staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure.

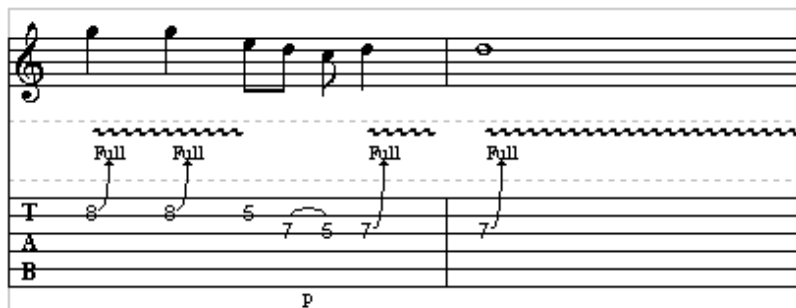
Fig. 5

Fig. 5 shows a musical staff with a treble clef and a key signature of one flat. The melody consists of a series of eighth and quarter notes. Below the staff, there are three staves labeled T, A, and B. The T staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The A staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure. The B staff has a whole note chord (F, A, C) in the first measure and a whole note chord (F, A, C) in the second measure.

Fig. 6

8 5 8 5 7 7 9 9 8 10 8 10 8

p p sl

Pull Pull

Improvisation Lesson 8: Putting It All Together

1 3 6 9 12

T A B

3 5 3 5 5 7 5 7 5 7 9 8 10 8 10 3 5 3 5 7 5 7 5 7 5 8 5 8 5 8 5 7 5 7 5 7 5 8

sl sl

Gtr I

Part 4: Drop D

Fig. 5 shows a guitar solo and a three-part vocal harmony. The guitar part is in treble clef, key of D major, and 4/4 time. The vocal parts are in bass clef, with T (Tenor), A (Alto), and B (Bass) parts. The guitar solo consists of a series of eighth and sixteenth notes, including a triplet. The vocal parts provide a harmonic accompaniment with various intervals and a triplet in the bass part.

Fig. 5

Fig. 6 shows a guitar solo and a three-part vocal harmony. The guitar part is in treble clef, key of D major, and 4/4 time. The vocal parts are in bass clef, with T (Tenor), A (Alto), and B (Bass) parts. The guitar solo consists of a series of eighth and sixteenth notes, including a triplet. The vocal parts provide a harmonic accompaniment with various intervals and a triplet in the bass part.

Fig. 6

Fig. 7 shows a guitar solo and a three-part vocal harmony. The guitar part is in treble clef, key of D major, and 4/4 time. The vocal parts are in bass clef, with T (Tenor), A (Alto), and B (Bass) parts. The guitar solo consists of a series of eighth and sixteenth notes, including a triplet. The vocal parts provide a harmonic accompaniment with various intervals and a triplet in the bass part.

Technique Lesson 2: 72 bpm

Fig. 1

Fig. 1 shows a guitar solo and a three-part vocal harmony. The guitar part is in treble clef, key of D major, and 4/4 time. The vocal parts are in bass clef, with T (Tenor), A (Alto), and B (Bass) parts. The guitar solo consists of a series of eighth and sixteenth notes, including a triplet. The vocal parts provide a harmonic accompaniment with various intervals and a triplet in the bass part.

Fig. 2

Fig. 3 shows a musical exercise with 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 (1-2) for each part.

Fig. 3

Fig. 4 shows a musical exercise with 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 (3-6) for each part.

Fig. 4

Fig. 5 shows a musical exercise with 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 (5-8) for each part.

Technique Lesson 3: 76 bpm

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

Fig. 2 shows a musical exercise with 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 (3-5) for each part.

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

$\text{♩} = 76$

Ctr I

T
A
B

Fig. 3

T
A
B

Fig. 4

T
A
B

Fig. 5

T
A
B

Technique Lesson 4: 76 bpm

Fig. 1

$\text{♩} = 76$

C#tr I

T	5	7	4	7	6	8	5	8	7	9	6	9	8	10	7	10	9	11	8	11	10	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	12	15	12	15	12	15	12	14	12	14	12	14

Technique Lesson 5: 80 bpm

Fig. 1

$\text{♩} = 80$

Gtr I

T
A
B

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

Fig. 2

T
A
B

5 8 5 8 5 7 5 7 5 7 5 8

Fig. 3

T
A
B

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

Fig. 4


T
A
B

5 5 7 5 6 6 8 6 7 7 9 7 8 8 10 8 9 9 11 9 10 10 12 10

Technique Lesson 6: 80 bpm

Fig. 1

$\text{♩} = 80$



Ctr I

T	1 2 1 2 2 1 2 1	2 1 2 1 2 1 2 1
A		
B	1 2 1 2 1 2 1 2	2 1 2 1 2 1 2 1

Fig. 2

The image shows a musical score for the song "The Rose Tree". It features a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of 12 measures. Below the staff, there are three staves labeled T, A, and B, which contain fingerings for the right hand. The fingerings are: T: 1 3 1 3 1 3 1 3 1 3 1 3; A: 1 3 1 3 1 3 1 3 1 3 1 3; B: 1 3 1 3 1 3 1 3 1 3 1 3.

Fig. 3

[illegible]

Fig. 4

The image shows a musical score for the song "The Rose Tree". It consists of a melody line and three-part vocal harmony parts labeled T (Tenor), A (Alto), and B (Bass). The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The harmony parts are written on three staves below the melody, with the T part on the top staff, A on the middle, and B on the bottom. The B part includes fingerings (2, 3) and a final measure with a 3 2 fingering. The lyrics "The Rose Tree" are written below the B part.

Fig. 5

Fig. 6 shows a musical score for a guitar and three-part vocal harmony. The guitar part (Gtr I) is written in treble clef with a key signature of one sharp (F#). The vocal parts (T, A, B) are written in three staves. The guitar melody consists of eighth and quarter notes. The vocal parts provide a harmonic accompaniment with specific fingerings indicated by numbers 2, 4, and 2.

Fig. 6

Fig. 6 shows a musical score for a guitar and three-part vocal harmony. The guitar part (Gtr I) is written in treble clef with a key signature of one sharp (F#). The vocal parts (T, A, B) are written in three staves. The guitar melody consists of eighth and quarter notes. The vocal parts provide a harmonic accompaniment with specific fingerings indicated by numbers 3, 4, and 3.

Technique Lesson 7: 84 bpm

Fig. 1

Fig. 1 shows a musical score for a guitar and three-part vocal harmony. The guitar part (Gtr I) is written in treble clef with a key signature of one sharp (F#). The vocal parts (T, A, B) are written in three staves. The guitar melody consists of eighth and quarter notes. The vocal parts provide a harmonic accompaniment with specific fingerings indicated by numbers 3, 5, 7, and 4, 5.

Fig. 2

Fig. 2 shows a musical score for a guitar and three-part vocal harmony. The guitar part (Gtr I) is written in treble clef with a key signature of one sharp (F#). The vocal parts (T, A, B) are written in three staves. The guitar melody consists of eighth and quarter notes. The vocal parts provide a harmonic accompaniment with specific fingerings indicated by 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



The musical score for 'Chronicles II' consists of a guitar melody and a three-part vocal harmony. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. The vocal harmony is written for Tenor (T), Alto (A), and Bass (B) voices. The Tenor part has a range of one octave, while the Alto and Bass parts have a range of two octaves. The fingerings for the vocal parts are indicated by numbers 1, 2, 3, and 4.

Guitar Melody:

Vocal Harmony:

Measure	Tenor (T)	Alto (A)	Bass (B)
1	4	3	1
2	2	4	3
3	1	2	4
4	3	1	2
5	4	3	1
6	2	4	3
7	1	2	4
8	3	1	2
9	4	3	1
10	2	4	3
11	1	2	4
12	3	1	2
13	4	3	1
14	2	4	3
15	1	2	4
16	3	1	2
17	4	3	1
18	2	4	3
19	1	2	4
20	3	1	2
21	4	3	1
22	2	4	3
23	1	2	4
24	3	1	2
25	4	3	1
26	2	4	3
27	1	2	4
28	3	1	2
29	4	3	1
30	2	4	3
31	1	2	4
32	3	1	2
33	4	3	1
34	2	4	3
35	1	2	4
36	3	1	2
37	4	3	1
38	2	4	3
39	1	2	4
40	3	1	2
41	4	3	1
42	2	4	3
43	1	2	4
44	3	1	2
45	4	3	1
46	2	4	3
47	1	2	4
48	3	1	2
49	4	3	1
50	2	4	3
51	1	2	4
52	3	1	2
53	4	3	1
54	2	4	3
55	1	2	4
56	3	1	2
57	4	3	1
58	2	4	3
59	1	2	4
60	3	1	2
61	4	3	1
62	2	4	3
63	1	2	4
64	3	1	2
65	4	3	1
66	2	4	3
67	1	2	4
68	3	1	2
69	4	3	1
70	2	4	3
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72	3	1	2
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103	1	2	4
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106	2	4	3
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113	4	3	1
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125	4	3	1
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