

# **Learn To Play Guitar V2.0**

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# Learn To Play Guitar V2.01

This e-book was created for anyone wanting to learn guitar. The E-Book is available in .exe as well as .pdf formats. Learn to Play Guitar is one of the most comprehensive collections of guitar lessons. A must for the inspiring musician! I hope you enjoy it. Be sure to visit the MusicianXpress website often for new e-books and other music software. I plan on doing many more for both guitar and bass.

Glenn

Read this e-book by closing the contents side of your reader (Adobe), click "view", then click "fit width" or "fit in window".

LEARN TO PLAY GUITAR V2.01  
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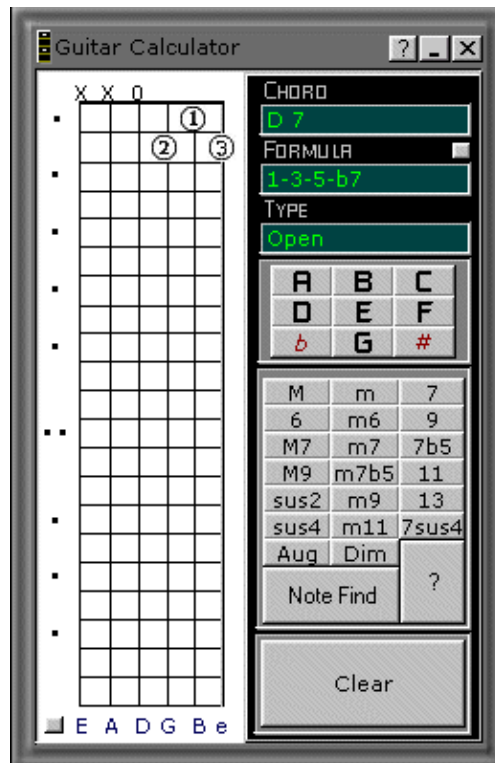
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# Introduction

Nothing can take the place of watching and listening to other guitarists. In fact, by learning how to do that – **YOU** become your best teacher.

Over several years of helping many people learn to play the guitar, I have found the ones that do the best are the ones that want to learn. After my first few students, I finally realized that I am not teaching guitar – I am merely presenting material to people that are willing to spend many hours practicing, watching, and listening. I also realized that;

1. You can show someone things on a guitar and if they don't care, will never pick it up to try it.
2. You can take someone with a guitar and the desire to learn – they will play whether someone shows them anything or not.

That is why I put this series of guitar lessons together – to make available material that is important to guitarists. Together with this material, the desire to play, and the patience to practice, anyone can learn to play the guitar.

## About Learn To Play The Guitar V2.01

These lessons are taken from notes that I have accumulated and written over the past 25 years playing. I had originally posted them on the internet for my students to get a little "extra". The response has been better than I had expected so I decided to compile them into an ebook. They are pretty much text based because I wanted them to be informative as well as having as many people as possible use them. Now that the lessons are in this "Ebook" format I'm looking forward to adding more chords and sound examples as well as making it more visual.

Glenn

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# Practicing

## A few words about practicing

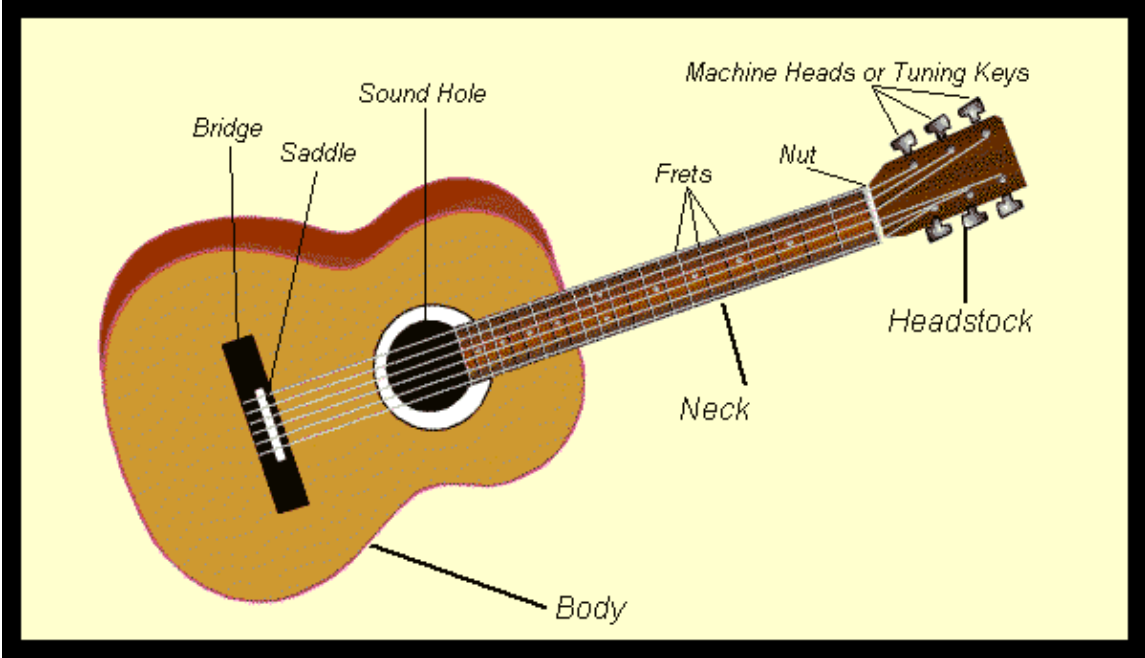
Playing guitar is not like brain surgery, you have to practice to get good (brain surgeons don't have that advantage). It is better to practice in smaller amounts more frequently (every day or every other day about 15–45 min.) as opposed to once or twice a week for 2–3 hrs. at a time. Repetition is the only way to learn a pattern oriented instrument.

If you are in the middle of a practice session and you feel any pain in your arms, fingers, or wrists – **STOP!!!** You can cause serious damage to tendons, ligaments, and all sorts of other stuff in there. Just put the guitar down, do something else for a while, then go back to it. **KEEP YOUR HANDS HEALTHY!**

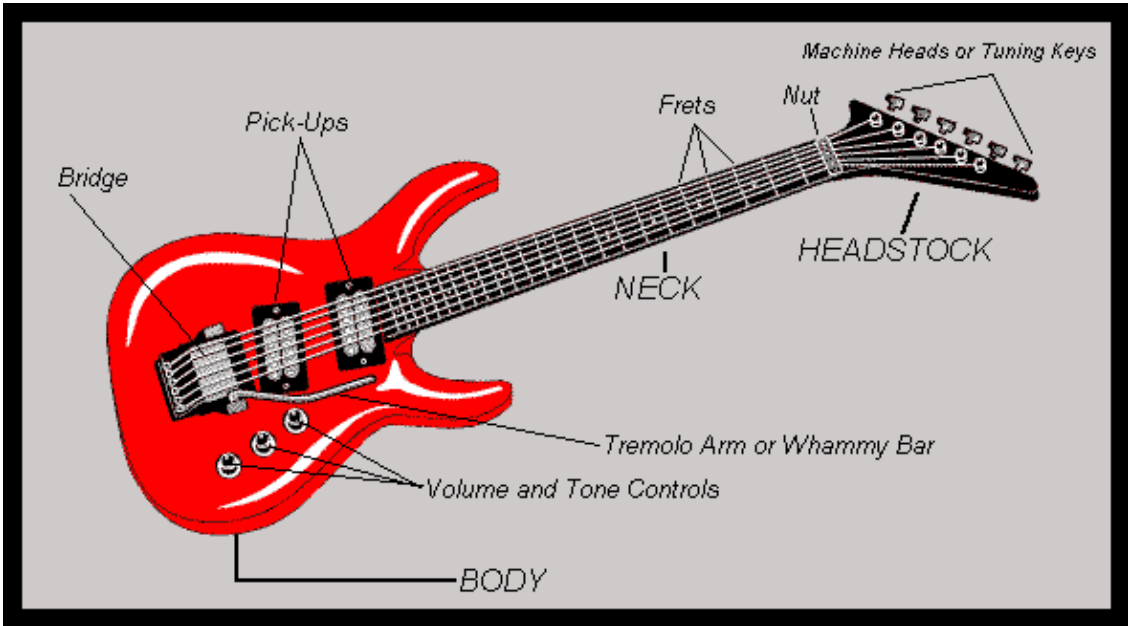
# Parts Of The Guitar

Learning the parts will help you become more familiar with your instrument.

## Acoustic Guitar



## Electric Guitar





# How To Hold The Guitar

Everyone holds the guitar different. There are several "correct" ways to hold the guitar. At the same time there are several "incorrect" ways that can cause hand and arm strain, fatigue , and even damage. If you notice any pain in any joints or muscles, check out the way you are holding everything. Most of the time proper technique can eliminate any soreness or straining problems. Here are a few tips.

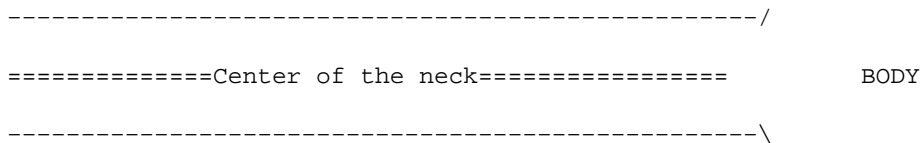
## **If you are sitting:**

Try putting the guitar on your other leg. Most right handed people put the guitar on their right leg. The "proper" leg (for a right handed player) is the left leg. This has advantages as to how your left hand is positioned behind the neck. Some of my students say it just feels too uncomfortable so ya gotta work with what ya got!

Okay, you've determined which leg you like the best. The most important thing now is to angle the guitar headstock SLIGHTLY toward the ceiling. This puts the guitar at a more natural angle for your wrist and arm.

Now, The most important part of the whole thing, believe it or not, is the position of your thumb on the back of the neck. Make sure your thumb is in the center of the neck and not hanging on or over the top.

(Back View – Right Hand Player)



This should allow you to keep your wrist in a straighter position while allowing your fingers more "reach".

Also, make sure your guitar top isn't leaning toward your chest – keep it even. At first (if you aren't already holding it like this) this will feel awkward and funny. Just keep with it and it will feel natural to you in no time.

## **If you are standing:**

Just kind of follow the same guidelines by tilting the guitar headstock toward the ceiling **slightly** and follow the wrist and thumb guidelines.

MOST of the time this stuff will work, but like I said before, something else might just work for you.

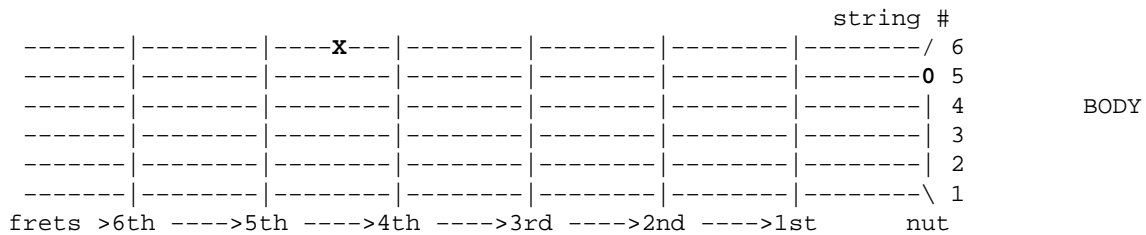
# How To Tune The Guitar

There are several ways to tune the guitar one way is to buy an electronic tuner which tells you, visually, if a certain string is in tune or not. You can purchase one at your local music store fairly cheap.

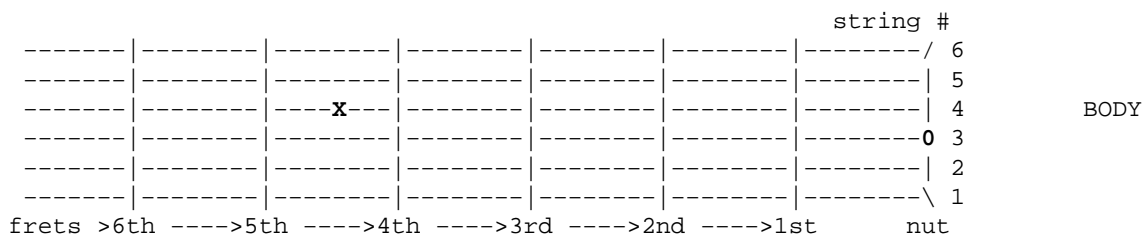
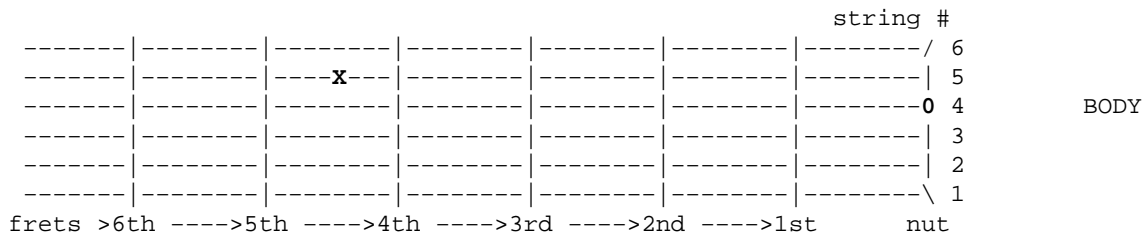
Another way to tune, probably the most popular, is **unison** tuning. Unison tuning is just a matter of matching pitches.

First, you have to tune the 6th string (low E) with any constant pitch such as a keyboard or tuning pipe. You can use another guitar if you know it is in tune or are going to play with someone else.

Next, place one of your left hand fingers on the 6th string (the one you just tuned) behind the 5th fret. Hit that string and while it is still sounding hit the 5th string open. Tune the 5th string by matching the sound of the 6th string fretted at the 5th fret and reaching your right hand around to turn the tuning keys.

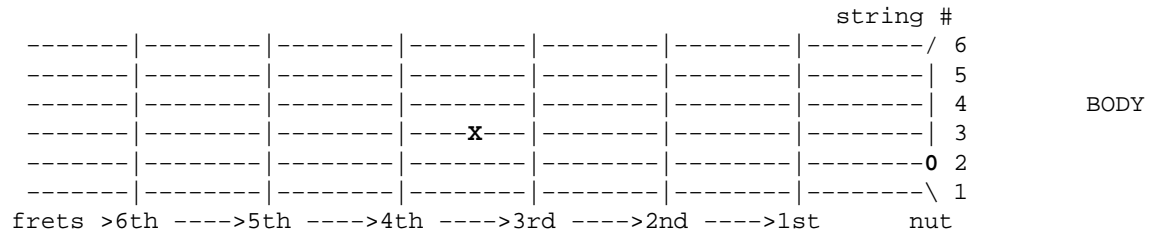


Now continue this process until you get to the 3rd string.

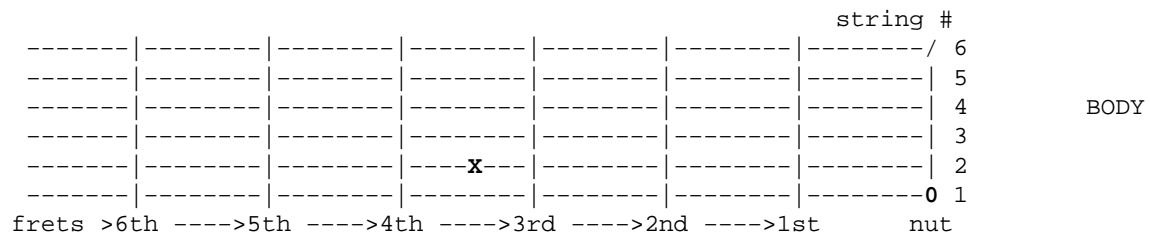


Each "pair" of strings should sound the same.

After you have tuned the 3rd string you have to tune the 2nd string (of course). This is just a little different. To get the 2nd string in tune you must put your left hand finger on the 3rd behind the **4th** fret instead of the 5th – then make sure the 2nd string sounds like that.



Now, tune the 1st string by sounding the 2nd string behind the 5th fret and matching the pitch of the 1st string to that.



That's about all there is to it. It's really easier to do it than to read about how to do it – so hopefully this will help you get started tuning "by ear".

I purposely didn't cover "harmonic" tuning because it isn't as accurate – you play by "fretting" the notes and not always in harmonics.

# Notation

Guitarists use several ways to communicate. This section will cover Tablature as well as the several types of grids that are used.

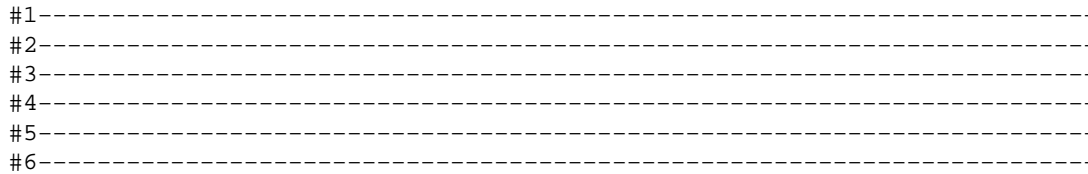
## Introduction To Tablature

TAB or tablature is a way for guitarists to "read" music without having to learn standard notation. It uses ordinary characters and numbers so it is easily written out. TAB will tell you all the necessary things you need to know about the piece you are wanting to play such as tuning, tempo, hammer-ons, etc. TAB is simple to learn and there are literally thousands of songs on the internet you can learn to play using tablature.

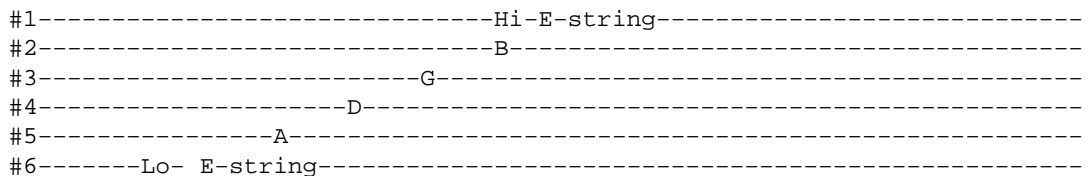
## TAB Basics

On the guitar there are 6-strings. They are numbered from 1 to 6 – the first being the thinnest and the 6th being the thickest.

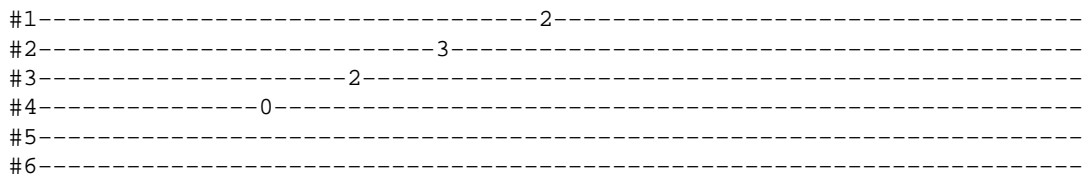
Tablature is a six-line staff that represents the guitar fingerboard.



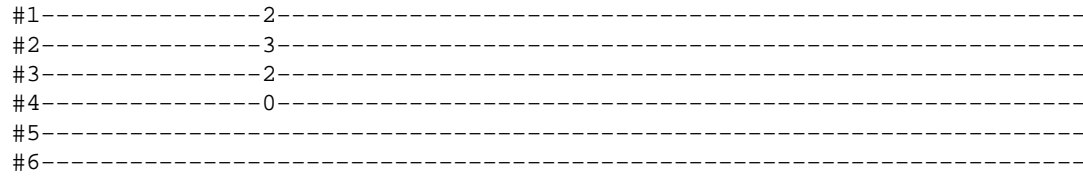
The top line indicates the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



Numbers on the strings represent which fret is to be played. If they are written out like this they are to be played one at a time. (Let each note ring out while you hit the next.)

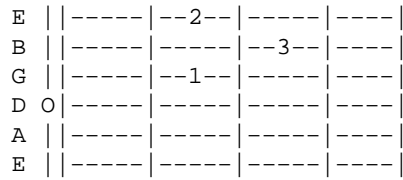


Numbers written on top of each other are to be played all at once like a "stum".



Reading grids is about the same. The 6 lines represent the strings of the guitar. The double line on the left is the nut. the numbers on the lines are finger numbers and the single lines represent frets. (The **O** on the D string means to let that string ring out with the chord.)

This is a grid representation of an open D chord.



# Warm-ups and Exercises

It's a good idea to get in the habit of warming up before you play. Players (especially advancing) tend to jump on the guitar and start wailing and neglect warming up – usually because it "isn't as fun". There are several reasons to warm-up before you play.

First of all, warming up can reduce the risk of serious injuries like tendonitis and other hand problems. It doesn't sound like much but it is something to take seriously – ask anyone that has ever had hand problems.

The biggest reason to warm-up is because exercises have all the valuable "components" that are needed to play the guitar and not just a few that are contained in this song or that song.

Here is some exercises that should be done **slow** at first – then gradually build speed. Concentrate on your form (how you are holding the guitar and fretting the notes) and sound clarity. Don't forget to practice on a regular basis!

## 1a.

#1-----1--2--3--4  
#2-----1--2--3--4-----  
#3-----1--2--3--4-----  
#4-----1--2--3--4-----  
#5-----1--2--3--4-----  
#6-1--2--3--4-----

## b.

#1-1--2--3--4-----  
#2-----1--2--3--4-----  
#3-----1--2--3--4-----  
#4-----1--2--3--4-----  
#5-----1--2--3--4-----  
#6-----1--2--3--4-----

## 2a.

#1-----4--3--2--1  
#2-----4--3--2--1-----  
#3-----4--3--2--1-----  
#4-----4--3--2--1-----  
#5-----4--3--2--1-----  
#6-4--3--2--1-----

## b.

#1-4--3--2--1-----  
#2-----4--3--2--1-----  
#3-----4--3--2--1-----  
#4-----4--3--2--1-----  
#5-----4--3--2--1-----  
#6-----4--3--2--1-----

**3a.**

#1-----1--3--2--4  
 #2-----1--3--2--4  
 #3-----1--3--2--4  
 #4-----1--3--2--4  
 #5-----1--3--2--4  
 #6-1--3--2--4-----

b.

#1-1--3--2--4-----  
 #2-----1--3--2--4  
 #3-----1--3--2--4  
 #4-----1--3--2--4  
 #5-----1--3--2--4  
 #6-----1--3--2--4

**4a.**

#1-----4--2--3--1  
 #2-----4--2--3--1  
 #3-----4--2--3--1  
 #4-----4--2--3--1  
 #5-----4--2--3--1  
 #6-4--2--3--1-----

b.

#1-4--2--3--1-----  
 #2-----4--2--3--1  
 #3-----4--2--3--1  
 #4-----4--2--3--1  
 #5-----4--2--3--1  
 #6-----4--2--3--1

# Basic Open Chords

All right, if you've just got your first guitar – or finally just taking that first guitar out of the case, you must be motivated to learn how to play it. This lesson will teach you the most important basic open chords. You will soon find out that a few simple chords can go a long way.

Allright, if you've just got your first guitar – or finally just taking that first guitar out of the case, you must be motivated to learn how to play it.

This lesson will teach you the most important basic open chords. You will soon find out that a few simple chords can go a long way.

1. This first chord is a D. The way you make your chords is very important and will affect how smooth your transition from chord to chord is. *(The O on the D string means to let that string ring out with the chord.)*

```
E | |-----| --2-- |-----| ----| |
B | |-----|-----| --3-- |-----| |
G | |-----| --1-- |-----| ----| |
D O|-----|-----|-----| ----| |
A X|-----|-----|-----| ----| |
E X|-----|-----|-----| ----| |
```

With your pick, strum it, making sure each note rings cleanly.

2. Now just move your first finger to the 4th (D) string and your second finger to the 2nd (B) string. This is an A7 chord. *(The X means don't play that string.)*

```
E O|-----|-----|-----| ----| |
B | |-----| --2-- |-----| ----| |
G O|-----|-----|-----| ----| |
D | |-----| --1-- |-----| ----| |
A O|-----|-----|-----| ----| |
E X|-----|-----|-----| ----| |
```

Okay, now when you get the hang of these two chords, strum them evenly 4times each. Make sure your **tempo** stays the same – clean and even. The trick to getting these chords down and making them sound smooth is in between, while you're changing. If you go slow at first , then gradually speed up, it will come.

Here is a list of the most important open chords grouped by key (chords that go together). Practice them in the groups, like you did the D and A7 chords.

## Key of G chords

### G Chord

E			----	----	--3--	----	----	----
B	O		----	----	----	----	----	----
G	O		----	----	----	----	----	----
D	O		----	----	----	----	----	----
A			----	--1--	----	----	----	----
E			----	----	--2--	----	----	----

### C Chord

E	O		----	----	----	----	----	----
B			--1--	----	----	----	----	----
G	O		----	----	----	----	----	----
D			----	--2--	----	----	----	----
A			----	----	--3--	----	----	----
E	X		----	----	----	----	----	----

### D Chord

E			----	--2--	----	----	----	----
B			----	----	--3--	----	----	----
G			----	--1--	----	----	----	----
D	O		----	----	----	----	----	----
A	X		----	----	----	----	----	----
E	X		----	----	----	----	----	----

### Em Chord

E	O		----	----	----	----	----	----
B	O		----	----	----	----	----	----
G	O		----	----	----	----	----	----
D			----	--2--	----	----	----	----
A			----	--1--	----	----	----	----
E	O		----	----	----	----	----	----

## Key of D chords

### D Chord

E			-----		--2--		-----		-----		-----		-----
B			-----		-----		--3--		-----		-----		-----
G			-----		--1--		-----		-----		-----		-----
D	O		-----		-----		-----		-----		-----		-----
A	X		-----		-----		-----		-----		-----		-----
E	X		-----		-----		-----		-----		-----		-----

### G Chord

E			-----		-----		--3--		-----		-----		-----
B	O		-----		-----		-----		-----		-----		-----
G	O		-----		-----		-----		-----		-----		-----
D	O		-----		-----		-----		-----		-----		-----
A			-----		--1--		-----		-----		-----		-----
E			-----		-----		--2--		-----		-----		-----

### A7Chord

E	O		-----		-----		-----		-----		-----		-----
B			-----		--2--		-----		-----		-----		-----
G	O		-----		-----		-----		-----		-----		-----
D			-----		--1--		-----		-----		-----		-----
A	O		-----		-----		-----		-----		-----		-----
E	X		-----		-----		-----		-----		-----		-----

## Key of C chords

### C Chord

E	O		-----		-----		-----		-----		-----		-----
B			--1--		-----		-----		-----		-----		-----
G	O		-----		-----		-----		-----		-----		-----
D			-----		--2--		-----		-----		-----		-----
A			-----		-----		--3--		-----		-----		-----
E	X		-----		-----		-----		-----		-----		-----

### F Chord

E			--1--		-----		-----		-----		-----		-----
B			--1--		-----		-----		-----		-----		-----
G			-----		--2--		-----		-----		-----		-----
D			-----		-----		--3--		-----		-----		-----
A	X		-----		-----		-----		-----		-----		-----
E	X		-----		-----		-----		-----		-----		-----

### G Chord

E			-----		-----		--3--		-----		-----		-----
B	O		-----		-----		-----		-----		-----		-----
G	O		-----		-----		-----		-----		-----		-----
D	O		-----		-----		-----		-----		-----		-----
A			-----		--1--		-----		-----		-----		-----
E			-----		-----		--2--		-----		-----		-----

### AmChord

E	O		-----		-----		-----		-----		-----		-----
B			--1--		-----		-----		-----		-----		-----
G			-----		--3--		-----		-----		-----		-----
D			-----		--2--		-----		-----		-----		-----
A	O		-----		-----		-----		-----		-----		-----
E	X		-----		-----		-----		-----		-----		-----

Notice that the F chord is not an open chord – there is no way to finger an "open" F chord

## Key of A chords

### A Chord

E	-----	-----	-----	-----	-----	-----
B	-----	--3--	-----	-----	-----	-----
G	-----	--2--	-----	-----	-----	-----
D	-----	--1--	-----	-----	-----	-----
AO	-----	-----	-----	-----	-----	-----
EX	-----	-----	-----	-----	-----	-----

### D Chord

E	-----	--2--	-----	-----	-----	-----
B	-----	-----	--3--	-----	-----	-----
G	-----	--1--	-----	-----	-----	-----
DO	-----	-----	-----	-----	-----	-----
AX	-----	-----	-----	-----	-----	-----
EX	-----	-----	-----	-----	-----	-----

### E Chord

EO	-----	-----	-----	-----	-----	-----
BO	-----	-----	-----	-----	-----	-----
G	-----	--1--	-----	-----	-----	-----
D	-----	--3--	-----	-----	-----	-----
A	-----	--2--	-----	-----	-----	-----
EO	-----	-----	-----	-----	-----	-----

# Strumming

After you get the hang of a few chords you'll want to put them together. 4/4 time means that each measure or "bar" gets 4 beats.

G C

-- measure1 --	-- measure2 --	-- measure3 --	-- measure4 --	double lines mean the end of a section or song.
-----	-----	-----	-----	
-----	-----	-----	-----	
-----	-----	-----	-----	
-----	-----	-----	-----	
1 2 3 4	etc.			

You can fit 4 beats of strums into each measure.

G C

--3--3--3--3--	-----	-----	-----
--0--0--0--0--	-----	-----	-----
--0--0--0--0--	-----	-----	-----
--0--0--0--0--	-----	-----	-----
--2--2--2--2--	-----	-----	-----
--3--3--3--3--	-----	-----	-----
1 2 3 4	etc.		

That is a good way to practice chords you are just learning but can be plain for those that can play chords good. In between each of the down beats is an up beat.

n = downstroke  
v = upstroke

-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
v v v v			
1 2 3 4	etc.		

Now instead of a 1-2-3-4 count you have a 1 and 2 and 3 and 4 and – count.

By using different upstrokes you can come up with several different strum patterns to keep things "interesting".

Here are some examples. (All of the v's are upstrokes) Just keep the tempo slow and even. Play all the way through each example, then make up your own strum patterns – listen to some of your favorite songs to see if you can pick out the strum patterns they are using.

**1.**

G		C							
	--3--3--3--3--3--3-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--2--2--2--2--2--2-		-----		-----		-----		
	--3--3--3--3--3--3-		-----		-----		-----		
	1 2 3 v 4 v		etc.						

**2.**

G		C							
	--3--3--3--3--3--3-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--2--2--2--2--2--2-		-----		-----		-----		
	--3--3--3--3--3--3-		-----		-----		-----		
	1 2 v 3 4 v		etc.						

**3.**

G		C							
	--3--3--3--3--3--3-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--0--0--0--0--0--0-		-----		-----		-----		
	--2--2--2--2--2--2-		-----		-----		-----		
	--3--3--3--3--3--3-		-----		-----		-----		
	1 2 v 3 v 4		etc.						

# The I, IV, V(1-4-5) Progression

A chord progression is a series of chords that are put together as in songs.

These are the three main chords in the key of G. They are built from the first, fourth, and fifth notes of the G major scale. This *chord progression* uses these three basic *open* chords. Practice this progression slow and even. Concentrate on the chord changes.

1. The first chord in the key of G is built from the first note of the G major scale, it is the G major chord.

E			-----		-----		--3--		-----		-----	
B	O		-----		-----		-----		-----		-----	
G	O		-----		-----		-----		-----		-----	
D	O		-----		-----		-----		-----		-----	
A			-----		--1--		-----		-----		-----	
E			-----		-----		--2--		-----		-----	

2. The second chord in the key of G is built from the 4th note of the G major scale, it is the C major chord.

E	O		-----		-----		-----		-----		-----	
B			--1--		-----		-----		-----		-----	
G	O		-----		-----		-----		-----		-----	
D			-----		--2--		-----		-----		-----	
A			-----		-----		--3--		-----		-----	
E	X		-----		-----		-----		-----		-----	

3. The third chord in the key of G is built from the 5th note of the G major scale, it is the D7 chord. (This is an **extended** chord. We will cover these in depth in another lesson.)

E			-----		--3--		-----		-----		-----	
B			--1--		-----		-----		-----		-----	
G			-----		--2--		-----		-----		-----	
D	O		-----		-----		-----		-----		-----	
A	X		-----		-----		-----		-----		-----	
E	X		-----		-----		-----		-----		-----	

3. Now that you have the main components of a key, let's put them together in a progression. Make sure you play through this exercise slow at first gradually speeding up. As you play through this example, see if the progression sounds like any simple songs you've ever heard then just apply the progression to it.

This example is in 4/4 time so just strum 4 beats per measure or use strum patterns that that will only take up 4 beats per measure. Remember, this is tablature – not a neck grid. The numbers on the line represent fret numbers.

G C

	--3--3--3--3--		-----		-----		-----	
	--0--0--0--0--		-----		-----		-----	
	--0--0--0--0--		-----		-----		-----	
	--0--0--0--0--		-----		-----		-----	
	--2--2--2--2--		-----		-----		-----	
	--3--3--3--3--		-----		-----		-----	
	1 2 3 4		etc.					

D7 G

	-----		-----		-----		
	-----		-----		-----		
	-----		-----		-----		
	-----		-----		-----		
	-----		-----		-----		
	-----		-----		-----		

# Bass Note Picking

Bass note picking is an accompaniment style used to enhance plain strumming. Use this technique in any progression in place of plain strums.

1. Pick the lowest sounding note of a chord then follow it up by strumming the rest of the chord. Keep repeating this pattern over and over until you get it smooth.

G		C	
-----3-----3--	-----	-----0-----0--	-----
-----0-----0--	-----	-----1-----1--	-----
-----0-----0--	-----	-----0-----0--	-----
-----0-----0--	-----	-----2-----2--	-----
-----1-----1--	-----	-----3-----3--	-----
-----3-----3--	-----	-----	-----
1 2 3 4 etc.			

D7		G	
-----2-----2--	-----	-----	
-----1-----1--	-----	-----	
-----2-----2--	-----	-----	
-----0-----0--	-----	-----	
-----	-----	-----	
-----	-----	-----	

Try this technique with other chords. Just use the lowest sounding note of the chord.

# Alternating Bass Note Picking

Alternating bass note picking is another accompaniment style used to enhance plain strumming. You can use this technique in any progression in place of plain strums.

Start with the lowest sounding note of a chord. In the case of the G chord, you would first pick the low G note – then follow it with a strum. Now pick the next highest note of the chord (this would be the 5th string note; B). Keep repeating this pattern for as long as you hold the G chord.

When you're on a chord that has a lower note than what is in the chord, it probably really **is** in that chord – just not played in the traditional chord form. In the case of the C chord, the low G note would follow. When you strum a C chord the open G string is played so technically a low G note will fit.

Notice the C and D strum pattern. In the case of the C chord just move your 3rd finger to the 6th string and pick that note.

G		C	
-----3-----3--	-----3-----3--	-----0-----0--	-----0-----0--
-----0-----0--	-----0-----0--	-----1-----1--	-----1-----1--
-----0-----0--	-----0-----0--	-----0-----0--	-----0-----0--
-----0-----0--	-----0-----0--	-----2-----2--	-----2-----2--
-----2-----	-----2-----	-----3-----	-----3-----
--3-----	--3-----	-----3-----	-----3-----
1 2 3 4 etc.			

D7		G
-----2-----2--	-----2-----2--	--3-----
-----1-----1--	-----1-----1--	--0-----
-----2-----2--	-----2-----2--	--0-----
--0-----	--0-----	--0-----
-----0-----	-----0-----	--2-----
-----	-----	--3-----

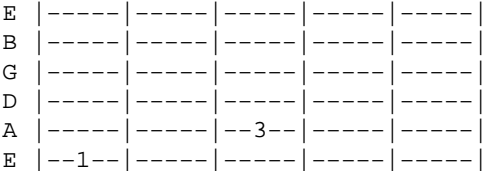
Keep the tempo slow and even until you can play it all the way through without thinking about it. Try some other chords you know. They don't have to fit – after a while your ear will tell you which chords sound good together.

# Power Chords

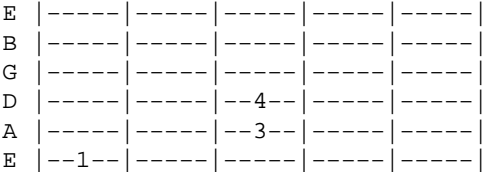
Power chords are just any chord that sounds good and heavy with a lot of distortion .  
This lesson will teach you the fundamentals of making and using power chords.

## 1. Power chord shape 1 – Root 6

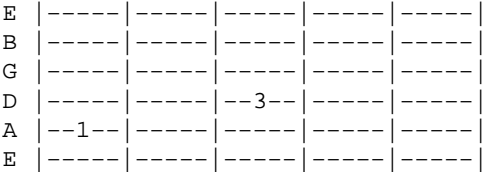
Just use the notes of the 6th string to tell you which chord it is (3rd fret would be G; 4th fret would be G# etc.).



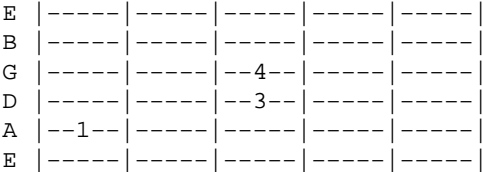
## 2. Power chord shape 2 – Root 6



## 3. Power chord shape 3 – Root 5



## 4. Power chord shape 4 – Root 5



5. Power chord shape 5 – Root 5

E		----		----		----		----		----	
B		----		----		----		----		----	
G		----		----		--4--		----		----	
D		----		----		--3--		----		----	
A		--1--		----		----		----		----	
E		--1--		----		----		----		----	

Here are the notes of the 5th and 6th strings.

6th string note names

E			----		----		----		----		----		----		----		----		----		----			
B			----		----		----		----		----		----		----		----		----		----			
G			----		----		----		----		----		----		----		----		----		----			
D			----		----		----		----		----		----		----		----		----		----			
A			----		----		----		----		----		----		----		----		----		----			
E			--F--		--F#-		--G--		--G#-		--A--		--A#-		--B--		--C--		--C#-		--D--		--D#-	

5th string note names

E			----		----		----		----		----		----		----		----		----		----			
B			----		----		----		----		----		----		----		----		----		----			
G			----		----		----		----		----		----		----		----		----		----			
D			----		----		----		----		----		----		----		----		----		----			
A			--A#-		--B--		--C--		--C#-		--D--		--D#-		--E--		--F--		--F#-		--G--		--G#-	
E			----		----		----		----		----		----		----		----		----		----		----	

# Barre Chords

## Root 6 Barre Chords

Barre chords are used in all types of music from rock and punk to country and blues.

This lesson will teach you the fundamentals of making and using barre chords. More importantly it will teach you the theory of barre chords allowing you to extend your knowledge on your own.

1. First, with your index finger, barre the 5th fret on the neck. This is pretty much the easiest place to start, but find what fret is most comfortable for you.

E	--1--	-----	-----	-----	-----
B	--1--	-----	-----	-----	-----
G	--1--	-----	-----	-----	-----
D	--1--	-----	-----	-----	-----
A	--1--	-----	-----	-----	-----
E	--1--	-----	-----	-----	-----

2. Strum all of the strings to make sure they are ringing out clearly. If they aren't, just keep trying – move your left hand around and try it on different frets until you get it. Now add your 2nd finger to the 3rd string just behind the 6th fret.

E	--1--	-----	-----	-----	-----
B	--1--	-----	-----	-----	-----
G	--1--	--2--	-----	-----	-----
D	--1--	-----	-----	-----	-----
A	--1--	-----	-----	-----	-----
E	--1--	-----	-----	-----	-----

3. Make sure you are using the **tips** of your fingers and add your 3rd finger to the 5th string behind the 7th fret.

E	--1--	-----	-----	-----	-----
B	--1--	-----	-----	-----	-----
G	--1--	--2--	-----	-----	-----
D	--1--	-----	-----	-----	-----
A	--1--	-----	--3--	-----	-----
E	--1--	-----	-----	-----	-----

3. Now just add your 4th finger to the 4th string behind the 7th fret and there you have it! You've made the root6 **Major** barre chord shape.

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | ----- | ----- |
G | --1-- | --2-- | ----- | ----- | ----- |
D | --1-- | ----- | --4-- | ----- | ----- |
A | --1-- | ----- | --3-- | ----- | ----- |
E | --1-- | ----- | ----- | ----- | ----- |

```

Now all you need to know to use this shape effectively is the names of the 6th string notes. Since this is the **Root 6** form – the root note is on the 6th string.

If you make this shape at the 5th fret, like we just did, it is an A chord. Just go by the names of the notes on the 6th string and wherever your first finger is – that will be the root note of the chord.

6th string note names

```

E | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
B | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
G | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
D | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
A | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
E | | --F-- | --F#- | --G-- | --G#- | --A-- | --A#- | --B-- | --C-- | --C#- | --D-- | --D#- |

```

Make this shape behind the 3rd fret and you've got a G chord. Move it to the 4th fret and you've got a G# chord etc.

## Root 6 Barre Chord Types

By using barre chords you can easily find any chord you need.

We will go over the different root 6 barre chord **types**. Just apply the same theory of moving these shapes around the neck to get various chords.

1. The major shape.

A Maj

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | ----- | ----- |
G | --1-- | --2-- | ----- | ----- | ----- |
D | --1-- | ----- | --4-- | ----- | ----- |
A | --1-- | ----- | --3-- | ----- | ----- |
E | --1-- | ----- | ----- | ----- | ----- |

```

5

2. To make the minor chords just take your 2nd finger off.

A min.

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | ----- | ----- |
G | --1-- | ----- | ----- | ----- | ----- |
D | --1-- | ----- | --4-- | ----- | ----- |
A | --1-- | ----- | --3-- | ----- | ----- |
E | --1-- | ----- | ----- | ----- | ----- |

```

5

3. To make the 7th chords just take your 4th finger off. You can add it to the 2nd string for a stronger 7th sound (optional).

A7

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | -( 4 )- | ----- |
G | --1-- | --2-- | ----- | ----- | ----- |
D | --1-- | ----- | ----- | ----- | ----- |
A | --1-- | ----- | --3-- | ----- | ----- |
E | --1-- | ----- | ----- | ----- | ----- |

```

5

4. To make the m7 chords just take your 2nd finger off and put your 4th finger on the 2nd string (or just leave it off).

Am7.

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | -( 4 )- | ----- |
G | --1-- | ----- | ----- | ----- | ----- |
D | --1-- | ----- | ----- | ----- | ----- |
A | --1-- | ----- | --3-- | ----- | ----- |
E | --1-- | ----- | ----- | ----- | ----- |

```

5

There are many other chords you can make with this barre chord form. We will cover more later. Use these as much as you can and get a good feel for them. These barre chords will be an invaluable source to draw from when learning new songs.

## Root 5 Barre Chords

Root 5 Barre chords follow the same general rules as the Root 6 Barre chords.

The only difference is the chord shapes and you follow the 5th string notes.

1. First, with your index finger, barre the 5th fret on the neck. Let your finger tip deaden the 6th string so you can strum all 6 but the 6th won't sound.

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | ----- | ----- | ----- |
G | --1-- | ----- | ----- | ----- | ----- |
D | --1-- | ----- | ----- | ----- | ----- |
A | --1-- | ----- | ----- | ----- | ----- |
E | --X-- | ----- | ----- | ----- | ----- |

```

2. Lay your 3rd finger across the 2nd, 3rd, and 4th strings (you may end up touching the 1st string a little with your third finger but it really doesn't matter)

```

E | --1-- | ----- | ----- | ----- | ----- |
B | --1-- | ----- | --3-- | ----- | ----- |
G | --1-- | ----- | --3-- | ----- | ----- |
D | --1-- | ----- | --3-- | ----- | ----- |
A | --1-- | ----- | ----- | ----- | ----- |
E | --X-- | ----- | ----- | ----- | ----- |

```

That's it! That's the Root 5 Barre chord Major form. It takes some practice but with a little work it can be done. The trick is to get your 3rd finger to bend inward. Of course depending on the type of music that you play, a simple root 5 power chord may be sufficient. I have known many players that go their whole life never playing this form – they'll use either the power chord or a substitute chord that is close like a suspended chord.

Now all you need to know to use this shape effectively is the names of the 5th string notes. Since this is the **Root 5** form – the root note is on the 5th string. If you make this shape at the 5th fret, like we just did, it is a D chord. Just go by the names of the notes on the 6th string and wherever your first finger is – that will be the root note of the chord.

5th string note names

```

E | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
B | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
G | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
D | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |
A | | --A#-- | --B-- | --C-- | --C#-- | --D-- | --D#-- | --E-- | --F-- | --G-- | --G#-- | --A-- |
E | | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- | ----- |

```

Make this shape behind the 3rd fret and you've got a C chord. Move it to the 4th fret and you've got a C# chord etc.

## Root 5 Barre Chord Types

Now we will go over the different root 5 barre chord **types**. Just apply the same theory of moving these shapes around the neck to get various chords.

### 1. The major shape.

D Maj

E	--1--	-----	-----	-----	-----
B	--1--	-----	--3--	-----	-----
G	--1--	-----	--3--	-----	-----
D	--1--	-----	--3--	-----	-----
A	--1--	-----	-----	-----	-----
E	--X--	-----	-----	-----	-----

5

### 2. The minor chord shape has the same shape as the R6 Maj. (somewhat easier than the R5 Maj. shape)

D min.

E	--1--	-----	-----	-----	-----
B	-----	--2--	-----	-----	-----
G	--1--	-----	--4--	-----	-----
D	--1--	-----	--3--	-----	-----
A	--1--	-----	-----	-----	-----
E	--X--	-----	-----	-----	-----

5

### 3. To make the 7th chords make the major shape – then add your 4th finger to the 1st string.

D7

E	--1--	-----	-----	--4--	-----
B	--1--	-----	--3--	-----	-----
G	--1--	-----	--3--	-----	-----
D	--1--	-----	--3--	-----	-----
A	--1--	-----	-----	-----	-----
E	--X--	-----	-----	-----	-----

5

### 4. This is another fingering for the R5 7th D7 chord

D7

E	--1--	-----	-----	-----	-----
B	--1--	-----	--4--	-----	-----
G	--1--	-----	-----	-----	-----
D	--1--	-----	--3--	-----	-----
A	--1--	-----	-----	-----	-----
E	--X--	-----	-----	-----	-----

5

By using R6 R5 chords together you can play a 1–4–5 progression in the same area on the neck.

Example:

In the key of A the main chords are A, D, AND E (or E7). Instead of playing all R6 chords, which would take you almost all the way across the neck, you could use these chords:

## R6 A Maj. Chord

E	--1--   -----   -----   -----   -----
B	--1--   -----   -----   -----   -----
G	--1--   --2--   -----   -----   -----
D	--1--   -----   --4--   -----   -----
A	--1--   -----   --3--   -----   -----
E	--1--   -----   -----   -----   -----
	5

## R5 D Maj. Chord

E	--1--   -----   -----   -----   -----
B	--1--   -----   --3--   -----   -----
G	--1--   -----   --3--   -----   -----
D	--1--   -----   --3--   -----   -----
A	--1--   -----   -----   -----   -----
E	--X--   -----   -----   -----   -----
	5

## R5 E7 Chord

E	-----   -----   --1--   -----   -----
B	-----   -----   --1--   -----   --4--
G	-----   -----   --1--   -----   -----
D	-----   -----   --1--   -----   --3--
A	-----   -----   --1--   -----   -----
E	-----   -----   --X--   -----   -----
	5

Experiment and put your own progressions together.

# The Pentatonic Minor Scale

The Pentatonic Minor Scale is probably the most used scale by guitarists.

The **minor** pentatonic scale is built from the major scale. The 3rd and 7th notes are flattened and the 2nd and 6th notes are omitted.

This is the basic root 6 minor pentatonic scale pattern. The same theory as applied to all scales that are root 6 forms is used. If you start by putting the first note of the scale on the 3rd fret, you have a G pent. min. scale. Start the 1st note at the 5th fret and you have an A pent. maj. scale. Practice these patterns on all frets.

*The brackets ( ) are the scale's root note.*

E			-----		-----		-----		-----		-----		-----	
B			-----		-----		-----		-----		-----		-----	
G			-----		-----		-----		-----		-----		-----	
D			-----		-----		--1--		-----		-( 3 )-		-----	
A			-----		-----		--1--		-----		--3--		-----	
E			-----		-----		-( 1 )-		-----		-----		--4--	

Here is a root 6 2–octave G min. pent. scale pattern.

E			-----		-----		-( 1 )-		-----		-----		--4--	
B			-----		-----		--1--		-----		-----		--4--	
G			-----		-----		--1--		-----		--3--		-----	
D			-----		-----		--1--		-----		-( 3 )-		-----	
A			-----		-----		--1--		-----		--3--		-----	
E			-----		-----		-( 1 )-		-----		-----		--4--	

Here is a root 5 1–octave C min. pent. scale pattern.

E			-----		-----		-----		-----		-----		-----	
B			-----		-----		-----		-----		-----		-----	
G			-----		-----		--1--		-----		-( 3 )-		-----	
D			-----		-----		--1--		-----		--3--		-----	
A			-----		-----		-( 1 )-		-----		-----		--4--	
E			-----		-----		-----		-----		-----		-----	

Experiment with this scale and see how many tunes you may have heard it in. Then try figuring out your own riffs from the pattern.

# The Pentatonic Major Scale

The Pentatonic Major Scale can be extracted from the major scale.

The term "pentatonic" scale just means it's a 5 note scale. The **Major** pentatonic scale is the major scale only it has the 4th and 7th notes omitted. This makes for easier patterns up and down the neck.

This is the basic root 6 major pentatonic scale pattern. The same theory as applied to all scales that are root 6 forms is used. If you start by putting the first note of the scale on the 3rd fret, you have a G maj. pent. scale. Start the 1st note at the 5th fret and you have an A pent. maj. scale. Practice these patterns on all frets.

*The brackets ( ) are the scale's root note.*

E			-----		-----		-----		-----		-----	
B			-----		-----		-----		-----		-----	
G			-----		-----		-----		-----		-----	
D			-----		--1--		-----		-----		-( 4 )-	
A			-----		--1--		-----		-----		--4--	
E			-----		-----		-( 2 )-		-----		--4--	

Here are some 2 octave G maj. pent. scale patterns.

*Root 6 2-octave maj. pent. pattern (G maj. pent. scale) #1.*

E			-----		-----		-( 2 )-		-----		-----	
B			-----		-----		--2--		-----		--4--	
G			-----		--1--		-----		--3--		--4--	
D			-----		--1--		-----		-----		-( 4 )-	
A			-----		--1--		-----		-----		--4--	
E			-----		-----		-( 2 )-		-----		--4--	

*Root 6 2-octave maj. pent. pattern (G maj. pent. scale) #2.*

E			-----		-----		-----		-----		-----		-----	
B			-----		-----		-----		-----		-----		-( 2 )-	
G			-----		-----		-----		-----		--1--		-----	
D			-----		-----		-----		-----		-( 1 )-		-----	
A			-----		-----		-----		-----		--1--		-----	
E			-----		-----		-( 1 )-		-----		--3--		-----	

*Root 5 2-octave maj. pent. pattern (C maj. pent. scale)*

E			-----		-----		-----		-----		-----		-( 1 )-	
B	O		-----		-----		-----		-----		-----		--1--	
G	O		-----		-----		-----		-----		-( 1 )-		-----	
D	O		-----		-----		-----		-----		--1--		-----	
A			-----		-----		-----		-----		--3--		-----	
E			-----		-----		-( 1 )-		-----		--3--		-----	

# Improvising

Now you should have the basic tools necessary to play/improvise any basic tune you want.

Let's start off with a simple I-IV-V (1-4-5) progression in the key of G. Use a tape recorder and a metronome (if you have one) to record your rhythm track so you can later play "over" it.

1. This example is in 4/4 time (4 beats per measure) so use strum patterns that that will only take up 4 beats per measure.

G	C
--3--3--3--3--   --3--3--3--3--   --0--0--0--0--   --0--0--0--0--	
--0--0--0--0--   --0--0--0--0--   --1--1--1--1--   --1--1--1--1--	
--0--0--0--0--   --0--0--0--0--   --0--0--0--0--   --0--0--0--0--	
--0--0--0--0--   --0--0--0--0--   --2--2--2--2--   --2--2--2--2--	
--2--2--2--2--   --2--2--2--2--   --3--3--3--3--   --3--3--3--3--	
--3--3--3--3--   --3--3--3--3--   -----   -----	
1 2 3 4      etc.	

D7	G	
--2--2--2--2--   --2--2--2--2--   --3--3--3--3--		
--1--1--1--1--   --1--1--1--1--   --0--0--0--0--		
--2--2--2--2--   --2--2--2--2--   --0--0--0--0--		REPEAT
--0--0--0--0--   --0--0--0--0--   --0--0--0--0--		
-----   -----   --2--2--2--2--		
-----   -----   --3--3--3--3--		

2. After recording the progression, rewind the tape and play it back. Make sure you can strum along with the recording. Play a different strum pattern than the one you recorded. Notice how (if you are keeping in good time) the two different patterns fit together. You can put walking basslines, alternating bass lines or anything else as long as it is in 4/4 time.

3. Now it's time to put a melody to it. The melody is the part of a song that you sing or hum. You can do the same thing on the guitar. For this example, all you have to do is make up your own melody – using the notes of the G Maj lead scale (Pentatonic). Whether you can sing or not, you'll be getting the hang of it in no time. Just make something up!

*(the G major Pent. Scale works over all of the chords in this progression so make sure you use this scale through all of the changes)*

E	-----   -----   - ( 2 ) -   -----   -----
B	-----   -----   --2--   -----   --4--
G	-----   --1--   -----   --3--   --4--
D	-----   --1--   -----   -----   - ( 4 ) -
A	-----   --1--   -----   -----   --4--
E	-----   -----   - ( 2 ) -   -----   --4--



# REFERENCE

## Chord Chart

This is not a comprehensive list of all chords by any means. It is a list of some of the most commonly used chords.

## OPEN CHORDS

### A

E	O		----		----		----		----	
B			----		---	3	---		----	
G			----		---	3	---		----	
D			----		---	3	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### A

E	O		----		----		----		----	
B			----		---	3	---		----	
G			----		---	1	---		----	
D			----		---	2	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### Am

E	O		----		----		----		----	
B			---	1	---		----		----	
G			----		---	3	---		----	
D			----		---	2	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### Am7

E	O		----		----		----		----	
B			---	1	---		----		----	
G			----		----		----		----	
D			----		---	2	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### A7

E	O		----		----		----		----	
B			----		---	3	---		----	
G	O		----		----		----		----	
D			----		---	2	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### A7

E	O		----		----		---	3	---	
B			----		---	1	---		----	
G			----		---	1	---		----	
D			----		---	1	---		----	
A	O		----		----		----		----	
E	X		----		----		----		----	

### B7

E			----		---	4	---		----	
B	O		----		----		----		----	
G			----		---	3	---		----	
D			---	2	---		----		----	
A			----		---	1	---		----	
E	X		----		----		----		----	

### C

E	O		----		----		----		----	
B			---	1	---		----		----	
G	O		----		----		----		----	
D			----		---	2	---		----	
A			----		----		---	3	---	
E	X		----		----		----		----	

### C

E	O		----		----		----		----			
B			---	1	---		----		----			
G	O		----		----		----		----			
D			----		---	2	---		----			
A			----		----		----		---	4	---	
E			----		----		---	3	---			

### C7

E	O	----- ----- ----- -----
B		--1-- ----- ----- -----
G		----- ----- --4-- -----
D		----- --2-- ----- -----
A		----- ----- --3-- -----
E	X	----- ----- ----- -----

### D

E		----- --2-- ----- -----
B		----- ----- --3-- -----
G		----- --1-- ----- -----
D	O	----- ----- ----- -----
A	X	----- ----- ----- -----
E	X	----- ----- ----- -----

### Dm

E		--1-- ----- ----- -----
B		----- ----- --3-- -----
G		----- --2-- ----- -----
D	O	----- ----- ----- -----
A	X	----- ----- ----- -----
E	X	----- ----- ----- -----

### D7

E		----- --3-- ----- -----
B		--1-- ----- ----- -----
G		----- --2-- ----- -----
D	O	----- ----- ----- -----
A	X	----- ----- ----- -----
E	X	----- ----- ----- -----

### E

E	O	----- ----- ----- -----
B	O	----- ----- ----- -----
G		--1-- ----- ----- -----
D		----- --3-- ----- -----
A		----- --2-- ----- -----
E	O	----- ----- ----- -----

### E

E	O	----- ----- ----- -----
B	O	----- ----- ----- -----
G		--2-- ----- ----- -----
D		----- --4-- ----- -----
A		----- --3-- ----- -----
E	O	----- ----- ----- -----

### Em

E	O	----- ----- ----- -----
B	O	----- ----- ----- -----
G	O	----- ----- ----- -----
D		----- --3-- ----- -----
A		----- --2-- ----- -----
E	O	----- ----- ----- -----

### Em

E	O	----- ----- ----- -----
B	O	----- ----- ----- -----
G	O	----- ----- ----- -----
D		----- --4-- ----- -----
A		----- --3-- ----- -----
E	O	----- ----- ----- -----

### E7

E	O	----- ----- ----- -----
B		----- ----- --3-- -----
G		--1-- ----- ----- -----
D		----- ----- ----- -----
A		----- --2-- ----- -----
E	O	----- ----- ----- -----

### E7

E	O	----- ----- ----- -----
B		----- ----- --4-- -----
G		--2-- ----- ----- -----
D		----- ----- ----- -----
A		----- --3-- ----- -----
E	O	----- ----- ----- -----

**G**

E			----		----		--3--		----	
B	O		----		----		----		----	
G	O		----		----		----		----	
D	O		----		----		----		----	
A			----		--1--		----		----	
E			----		----		--2--		----	

**G**

E			----		----		--4--		----	
B	O		----		----		--3--		----	
G	O		----		----		----		----	
D	O		----		----		----		----	
A			----		--1--		----		----	
E			----		----		--2--		----	



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