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**The Beginner
Guitarist
Primer**

The Beginner Guitarist Primer

Chords - Chord Theory - Online Access To FREE Video Lessons

Al Wielder - RIFF TV

<http://www.rifftv.com>



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Forward And Dedication

As an independent guitarist/composer/publisher/producer for more than 25 years, I have decided (at the request of friends and colleagues) to publish a **beginner guitarist primer**. My goal is to help new guitarists jump start their musical journey. This ebook is dedicated to those of you who share a burning passion to play the guitar. It is also dedicated to the ideology that hard work, perseverance, and practice can overcome what you lack in musical genius.

My musical career has included more than two decades of writing, arranging, performing, recording, and producing my own original music. I have appeared on television as well as live radio, and have produced 1 album and 3 CD's. My roots are in traditional Bluegrass music. However, the bulk of my compositions and live performances have been based on Blues, Rock and Roll, and Blues-Rock Fusion. I love traditional acoustic music as much as I love the electric guitar.

My Advice To Beginner Guitarists

So, you have decided to learn to play the guitar. Congratulations! You have made a great choice. If you are willing to work hard, you will enjoy a great sense of accomplishment and personal satisfaction as you learn to play the guitar.

This ebook is designed to provide a roadmap as you begin your study as a new guitarist. It is not designed to teach you everything there is to know about the guitar. This ebook will help you understand the importance of becoming a rhythm guitarist **first**. Do not fall into the trap of thinking that being a "super-shredder" makes you a good guitarist. Nothing could be farther from the truth. Master the concepts of rhythm guitar and guitar theory and you will lay the foundation for becoming a guitar legend.

Understanding music theory concepts are essential if you are going to become an accomplished guitarist. Do not be frightened by the words "music theory". Theory is easier than you think and learning the fundamental concepts in theory will make all the difference in your accomplishments as a musician. Guitar theory and music theory are your friends.

Master the simple theory based lessons in this ebook and you will have the foundation to become a monster guitarist. Also, be sure to register for your free membership at [Riff TV.com](http://RiffTV.com) - [FREE Video Guitar Lessons](http://RiffTV.com) . In the members area you will have access to **free beginner guitar lesson videos** and more. Thank you for supporting Riff TV by purchasing this ebook. Now go forth and master the guitar!

- Al Wielder

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CHAPTER 1:

Get Some Inspiration: Legendary Guitarist Profiles

Guitarist Profile - Stevie Ray Vaughan

Stevie Ray Vaughan was born in Texas at Methodist Hospital on October 3, 1954. Stevie had a great love for music from a very early age. Jimmie Vaughan, Stevie's older brother inspired him to play the guitar.



[Stevie Ray Vaughan: Lightnin' Blues 1983-1987](#) Performed by Stevie Ray Vaughan. Guitar tablature songbook.

Stevie left school at the age of 17. He played in a series of rock bands before joining a blues band called The Nightcrawlers. It was near this time of his life that Stevie purchased a used 1963 Stratocaster from Ray's Music Exchange in Austin, Texas.

Stevie grew very fond of the '63 Strat and he named the guitar "Number One". It has also been reported that he liked to call the guitar "First Wife". This Stratocaster became Stevie's favorite guitar and he would keep it throughout his career in music.

The Nightcrawlers never hit the big time, but Stevie kept pressing on with his music. He found his passion and his sound in blues and blues-based rock. Stevie played in a series of successful blues bands before forming his own group, "Double Trouble".

Stevie got a break when a tape of the group found its way into the hands of Mick Jagger. Mick invited "Double Trouble" to play at a party for the Rolling Stones. This break led to Stevie Ray being hired by David Bowie.

Soon afterward "Texas Flood" was released. The album was a blockbuster and was nominated for two Grammys. A series of hit albums followed "Texas Flood".

The pressures of stardom, life on the road and the music business took a toll on Stevie for a short time. He went into a drug rehabilitation program after collapsing during a performance. Following his release from rehab, Stevie was clean and sober. He went on to record two more hit albums before his tragic death on August 26, 1990. Stevie Ray Vaughan was killed in a helicopter crash following a concert with blues legend Eric Clapton.

The talent and style of Stevie Ray Vaughan cannot be overstated. He was an incredible guitarist with a true soul for the blues. Stevie's influence on blues and aspiring blues guitarists will be felt for years to come.

Artist Profile: Jimmy Page



Jimmy Page was born James Patrick Page in Heston, Middlesex-Britain on January 9, 1944. Jimmy's artistic talents were evident from an early age. He began playing guitar at age 12. It has been reported that Jimmy was inspired by James Burton and Scotty Moore, both of whom played guitar for Elvis Presley. When Jimmy was 14, he was featured on ITV's Search For Stars (talent search) program.

During his teen years, Jimmy played with Neil Christian and the Crusaders. It was around this time that Jimmy's diverse artistic talent prompted him to temporarily move from music to painting. It was not long before Jimmy returned to the guitar with a fervor. During the 1960's, Jimmy became recognized as Britain's best session guitarist. During his time as a session artist, Page appeared on records by The Kinks and The Rolling Stones. While working as a session guitarist for Decca Records, Page appeared on a recording called "Diamonds" by Jet Harris and Tony Meehan. The recording went to Number 1 on the singles chart in 1963. It has been reported that Page appeared on about 60% of the rock music recorded in England from 1963 to 1966.

Jimmy soon joined "The Yardbirds" and played both bass and guitar at different times in the band. As time passed and personnel changes in the band took place, "The New Yardbirds" was formed. The band enjoyed limited success when compared to the "Super Group" status achieved by its metamorphosis into the legendary "Led Zeppelin".



Jimmy Page will be identified forever by his work in Led Zeppelin. The band is recognized as one of the greatest Rock and Roll bands of all time, and rightfully so.

It is also important to remember the influences and the contributions Page has made to the sound of rock music. Jimmy Page is innovative and very creative in his approach to guitar. He is widely recognized as the first rock guitarist to use the violin bow with the electric guitar. It is important to note that some dispute the claim that he was the first. It has been reported that Eddie Phillips of "The Creation" used the bow before Page in the 1960's. It matters little who actually used the technique first, the fact of the matter is, Jimmy Page is associated with making the world aware that the concept is not only doable, but has awesome effect.

Page was also very instrumental in the development of the "Roger Mayer Fuzz Box". In 1964, when Jimmy was a young session guitarist, his friend Roger Mayer worked for the British Admiralty in vibration and acoustic research. Page encouraged Mayer to build him a guitar effects unit. The result of the collaboration was the creation of one of the first guitar "fuzz boxes". The early unit featured germanium transistors. The effects box was readily accepted and made it's way into many of Jimmy's studio recording sessions. It is reported that Jimmy used the "fuzz box" on the recording of The Who's "My Generation". Jimmy is also remembered for his innovative session work that includes the use of the "Maestro Echoplex".

Jimmy Page is the quintessential rock guitar super-hero. Many aspiring guitarists have poured over his discography and compositions in order to emulate his innovative sound. Modern rock and roll music would not be what it is today without the contributions of Jimmy Page.



If you would like to learn more about Jimmy Page, his career and his music, check out these cool resources:

[Presence - The Unauthorized Biography Of Jimmy Page](#)

[Stairway to Heaven](#)

[Jimmy Page & Robert Plant No Quarter - Unledded](#)

[Jimmy Page & Robert Plant Walking Into Clarksdale](#)

Guitarist Profile - Carlos Santana

Carlos Santana is recognized as one of the premier guitar players of our time. His versatile style blends Latin music, Jazz and Rock into a fusion of melody and sonic marvel. Carlos Santana is an amazing guitarist. This article is a brief history of Carlos' life and music.



Carlos Santana was born on July 20, 1947 in Autlan De Navarro, Mexico. It was there he spent the early years of his life. Carlos began playing the violin at age five. At the age of eight, Carlos began to play the guitar. As time passed, the family moved to Tijuana. While living in Tijuana, Carlos began his music career playing in local clubs and bars.

In the early 1960's, the family moved to San Francisco. Carlos graduated high school in 1965. In 1966 Carlos formed The Santana Blues Band. The Santana Blues Band was not your typical blues band. Carlos and the band stood apart from typical blues bands by fusing the elements of Latin, Jazz and Blues into a rich and unique sound. Word spread quickly and the band soon signed with Columbia Records. In 1969 the band released their first album.

Carlos gained notoriety and instant stardom following the band's performance at Woodstock. In 1970 Santana released the blockbuster album titled Abraxas. This album showcased Santana's massive talent. Abraxas was a mix of blues, jazz, salsa and rock. The sound was precise, masterful and filled with the distinctive tone and sound of Carlos Santana's lead guitar style.

Carlos Santana continues to establish new frontiers in his musical legacy. At 58, he is still considered a masterful virtuoso and his concerts sell out on a regular basis. To date he has sold over 50 million records and entertained more than 30 million fans. Carlos and his band have recorded more than 35 records.

Carlos Santana's original band members are as follows:

Guitar - Vocals: Carlos Santana

Bass Guitar: Gus Rodrigues

Keyboards - Vocals: Greg Rolie

Drums: Rod Harper



[Carlos Santana: Santana](#) Performed by Carlos Santana. Guitar tablature songbook for guitar and voice. 80 pages. Published by Warner Brothers.
Average customer rating: ★★★★★

Since 1966 more than 60 musicians have played with the band.

Carlos Santana's influence on Rock and Blues music cannot be understated. Carlos Santana has also played an enormous part in the development of the electric guitar. The early endorsement of Paul Reed Smith guitars by Carlos Santana was pivotal for the guitar maker. The endorsement helped PRS establish themselves as the premier guitar maker they are today.

Roy Buchanan: The World's Greatest Unknown Guitar Player



Roy Buchanan was born in Ozark Arkansas on September 23, 1939. His given name was Leroy Buchanan. Roy's love for music and the guitar were very evident from an early age. At the age of 9, Roy's parents bought him a lap steel guitar. It is reported that Roy bought his first conventional electric guitar at the age of 13. The guitar was a Fender Telecaster. The Fender Telecaster would become the "trademark" guitar of Roy Buchanan.

At the age of 14, Roy dropped out of school to pursue his passion for music. Roy was staying with his older brother and sister in Los Angeles when he met Johnny Otis. Johnny mentored Roy and the two became friends. Shortly after meeting Johnny, Roy formed a band called The Heartbeats.

The Heartbeats was short lived and Roy moved on to a gig in Tulsa, Oklahoma playing for Oklahoma Bandstand. It was in Oklahoma that Roy met Dale Hawkins. Roy joined his band and toured with Dale for three years. Roy made his recording debut playing the solo on Hawkins tune: 'My Babe'.

Soon, Roy met Ronnie Hawkins (Dale's cousin), joined his band and moved to Canada. It was during this time that Roy met bass player Robbie Robertson. Roy taught Robbie to play the guitar. Robbie and other members of Ronnie Hawkins band went on to form "The Band". This fact proves that Roy's impact on popular music in the 60's was much greater than most imagine.

In the summer of 1961, Roy married Judy Owens and the couple settled in Washington. Roy struggled with his music career during the 60's. In 1970 Roy was back on the club circuit. He formed a new band, "Buch and The Snake Stretchers". During this time Roy made his debut as front man. The band soon developed an underground following. "Buch and The Snake Stretchers" played a gig with singer Danny Denver at the Crossroads bar in 1970. During this gig Roy Buchanan was 'discovered' by the media.

An article about Roy appeared in the Washington Star, and in Rolling Stone magazine. Soon, a producer for WNET in New York, John Adams saw the article in Rolling Stone. Shortly after reading the article he arranged to make a documentary about Roy. The documentary was called "The Best Unknown Guitarist in the World". The film was broadcast on November 8, 1971 and it received rave reviews. The film earned Roy a contract with Polydor Records.

Rumor has it that Roy was offered the job of guitarist for the Rolling Stones when Brian Jones left the group. It has been reported that Roy turned the band down. Roy Buchanan is one of the only artists to have sold out Carnegie Hall before ever releasing a record. Roy cut 5 records for Polydor and 3 for Atlantic, earning one Gold record for each label. Soon the pressures of forces within the music business took their toll on Roy and in 1981 he left the studio in disgust. Roy vowed to never return to the studio

without artistic freedom and latitude.



In 1985 Roy was persuaded to return to the studio by Alligator Records. The first album for Alligator, "When A Guitar Plays The Blues" was released in the spring of 1985. It was Roy's first true blues album and was created with total artistic freedom in the studio. Fans responded and the album soared into Billboard's pop charts like a bullet. The album stayed in the charts for 13 weeks. The album was a critically acclaimed success. Roy went on to record 2 more LP's for Alligator Records.

On the night of August 14, 1988, Roy was arrested for public intoxication and taken to the Fairfax County Virginia Adult Detention Center. Official accounts say that Roy Buchanan hanged himself in his cell by his shirt. He was the father of seven children and had five grandchildren. The death of Roy Buchanan is shrouded in mystery and controversy. Jerry Hentman was the man in the cell opposite Roy's at the time of Roy's death. Jerry Hentman reports his version of the events in the "Sweet Dreams of Roy Buchanan" biography. Regardless of the events that took place to end the life of Roy Buchanan, one thing is certain, the world lost one of its greatest guitar players ever the night Roy Buchanan died.

If you want to accept the challenge and try to learn some of the incredible licks of Roy Buchanan, these books are a must:

[Roy Buchanan - American Axe](#)

[Roy Buchanan: The Roy Buchanan Collection](#)

Roy's Discography:

Buch and The Snake Stretchers - 1971

Roy Buchanan - 1972

Second album - 18 January, 1973

That's What I Am Here For - 1973

Rescue Me - 1974

In the Beginning - 1974

Live Stock - 1974

A Street Called Straight - 1976

Loading Zone - 1977 (featuring Steve Cropper)

You're Not Alone - 1978

My Babe - 1981

When a Guitar Plays the Blues - July, 1985

Live in USA and Holland 1977-85

Live in Japan - 1977

Live - Charley Blues Legend Volume Nine - 1985-87

Dancing on the Edge - 1986

Hot wires - 7 July, 1987

Early Years - October, 1989

In the beginning - May 24, 1991

Guitar on fire - The Atlantic sessions - 1993

Roy Buchanan - Sweet dreams - The Anthology - September 22, 1992

Malaguena (The Collectors Edition) - 1997

Deluxe Edition - 2001

The Millennium Collection - 2002

American Axe: Live in 1974 - 2003



CHAPTER 2:

Getting Started:
Valuable Information To Jump Start A New Player

Begin Your Practice Sessions With Finger Exercises

It is important to warm-up as you begin your daily practice routine. There are several techniques you can employ as you prepare to practice. In this lesson I want to briefly mention some fingering exercises that you may find useful. These techniques will help you loosen your fingers while increasing your flexibility and dexterity over time.

Begin your guitar practice session by flexing your fingers rapidly for a minute or two. Create a rhythmic motion by balling your fingers into a fist followed by extending the fingers fully in rapid succession. Add a second part to this exercise by including a galloping motion with the fingers of each hand while your thumbs are extended. Combine both parts of the exercise in rapid succession for approximately one minute.

This should loosen your fingers and increase blood flow to the hand without triggering the onset of fatigue. As you become accustomed to this daily exercise, you may want to consider adding a minute or two to the warm up process. Be careful not to over-do it. It is possible to increase your flexibility and hand strength by adding time to this warm-up exercise, just be sure to do so gradually.

Another good exercise to add to this regimen is to spread your fingers as far apart as possible. Using the fingers of one hand, spread the distance between the index and middle fingers as far as possible. Repeat this process between the middle and ring fingers, and the ring finger and pinky. Spread the fingers as far as possible and flex the separation action in and out. Repeat this process for several minutes. The goal is to increase the flexibility in your fingers and stretch your reach.

The long-term results of these exercises will increase flexibility, co-ordination and dexterity. The immediate results will include increased blood flow to the hand and fingers. It will also raise your level of finger awareness. Try closing your eyes and concentrating on your fingers during these exercises.

It is also beneficial to use grip strengthening devices. These devices can be tennis balls or spring loaded grip exercisers. The idea is to strengthen your grip in each hand. It is possible to enhance the results with any isometric device.

The goal is to develop solid stretching, strengthening and flex techniques. As you add these and similar exercises to your practice routine, your guitar playing will improve. It is not as fun or glamorous as burning up your favorite guitar riffs on-stage, but it does work.

For additional information and exercises for guitarists be sure to check these out:

[Accelerate Your Guitar Playing](#)

[Exercises](#)

Finger Drills And Pick Techniques

In this lesson I would like to discuss finger drills and pick techniques. It is very important to practice repetitive finger drills and pick techniques. It is not much fun in the beginning, but it will increase your hand mobility and your guitar playing skills.

First, let's practice a basic finger drill. This exercise will help you develop speed and precision on the fretboard. And, it is a good drill to practice over the years no matter how proficient you become with the guitar.

Start on the sixth string (the low E string) and pick the string once with no fingers on the fretboard (open). Pick the sixth string again while pressing the string at the first fret with the index finger. Add the middle finger at the second fret and pick the string again. Now, add the ring finger at the third fret and pick the string again. Finally, add the pinky at the fourth fret and pick the string again. Repeat the progression.

Next, start with the pinky on the fourth fret and play the sequence in reverse. Combine the two progression sequences and play them at a slow speed. Practice the sequences forward and reverse at a slow speed and play each note clearly. When you have become comfortable with a slow speed, increase your speed to a moderate tempo.

Repeat this process and add the fifth string (A String). Continue to repeat the process and add the fourth, third, second and first strings. Play all six strings in succession from the first to the fourth frets. Then repeat the progression sequence in reverse. Practice the finger exercises slowly. When you are comfortable performing the progression sequence forward and reverse at a slow tempo, change to a moderate tempo. When you are proficient at a slow and moderate tempo, add a faster tempo (also known as "Presto").

Establish a discipline in your practice routine by making yourself play this exercise slowly, moderately and fast. Do not fall into the bad habit of playing fast all the time.

As you become proficient with this exercise at frets 1 through 4, change the locations on the fretboard to include all frets. Practice the sequence (forward and reverse) while playing up and down the entire fretboard.

Finally, let's discuss the pick technique or pick drill. This part is simple and there is only one rule to follow. Always pick each string using an up and down picking action. Never use only "down" strokes or only "up" strokes. Always alternate the strokes: Down - Up, Down - Up, Down - Up, Down. The pick technique is simple but can not be over emphasized. Develop the habit of picking the strings using a Down - Up, Down sequence. This habit will increase your speed as you develop your playing style.

It is possible to develop good habits by the methods and practices you employ during your practice time. Unfortunately, it is also possible to develop bad habits along the way. A good rule of thumb is to evaluate the procedures you include in your practice regimen. It is a good idea to cross reference them with reputable instructional materials which will include:

Guitar Technique Manuals

Guitar Technique DVD's

Guitar Wall Charts

When you consider the methods of accomplished guitar teachers and players, you will set a precedence that will lead to good practice habits. Be sure to get quality books, videos and wall charts if you are serious about learning to play guitar. To help you locate these tools I have included a search link below.

Search the following **categories**:

Artist

Song Name

Composer

Composition

Instrument

Enter the search phrase that applies. Here are some **example search phrases**:

Stevie Ray Vaughan

Stairway To Heaven

Blues Guitar Technique

Bluegrass Guitar Technique

Guitar Lesson DVD

Guitar Wall Chart

[Search Here](#)

You can refine your search and locate guitar training manuals, DVD's and wall charts based on the style of music you play or the artist of your choice. I hope you find the search link useful!

Guitar Tuners and Tuning Forks

In the modern world, technology affords us great convenience. This is very true for guitarists and studio musicians. In regard to guitar tuners, the issue is no longer finding a good and reliable guitar tuner. The issue has become how to decide which tuner is right for you. The choices are many. In the list below we see several examples of the types of electronic guitar tuners which are currently available:

Chromatic Guitar Tuners

Clip-On Guitar Tuners

Combination Guitar and Bass Guitar Tuners

Inline Guitar Tuner Pedals

Rack Guitar Tuners

Strobe Tuners

Quartz Guitar Tuners

This list represents only some of the choices a guitarist encounters when selecting a guitar tuner. There are also other electronic guitar tuners that can be considered in addition to those in this list. The question is which tuner is right for you. As with any electronic device the answer will be based on several factors. These factors will include specific application requirements, brand preference and budget. Making the right decision can result in years of dependable performance from your tuner.

Determine your application and brand preference.

If you are a studio musician and you primarily do all of your work in one location, then you may want to consider a rack mount tuner. A rack mount tuner will also work well for a guitarist who plays live and travels with a mobile rack mount guitar rig. Some guitarists prefer inline pedal tuners. These nifty gadgets integrate well into a pedal array and provide flexibility and versatility. Many guitar effects processors and effects pedals have built-in tuners. If your effects pedals do not include a built-in tuner, there are many choices when selecting a stand-alone tuner which will integrate nicely into any pedal array.

If you are primarily an acoustic player who plays mostly at home, you may want to consider one of the more inexpensive tuners that requires no cable input. Keep in mind that several of the tuner models will allow for direct-in connections via guitar cable. They also offer a small microphone that allows using the tuner without a cable connection. It will not take long for you to choose the specific model and features required for your particular application. Once you have determined the specific application requirements, you may want to consider brand preferences.

Brand preferences will be as individual as the music of the guitarist themselves. There are many reputable guitar tuner manufacturers so selecting your brand preference will be the easy part. If you are new to guitar tuners and are not sure which brand is reputable or recommended, comparing product warranties is a good place to start. You may also want to check the [Guitar Product Reviews](#) section of

the Riff TV Guitar Blog to see if there are any tuner reviews posted.

Determine your budget.

Guitar tuners are like many other electronic items. Prices will vary greatly. Once you have determined your application and brand preference, your budget becomes a consideration. Keep in mind that in many cases, the cheapest tuner is not always the best value or the wisest choice. There is no reason to over spend for a tuner. Be sure you get solid quality in the tuner you select, even if you have to pay a little more. Bear in mind that the accuracy of your tuner will reflect in your music, so choose wisely.

The Tuning Fork: Accuracy Personified

To some guitarists, the tuning fork is regarded as a dinosaur. Others are a bit intimidated when considering using one to tune their guitar. While tuning forks may prove difficult in a live performance setting, they do have a useful place and a contribution to make. This is particularly true for those who are new to guitar. Tuning forks are a great tool. They are accurate and reliable. They never suffer from dead batteries or power outages and they have something to teach the aspiring guitarist. The lesson to be learned from the tuning fork is simple. The tuning fork will teach you to listen to your guitar. I mean really listen. Learning to tune your guitar with a tuning fork will take a bit of practice. Those of you who are blessed with perfect pitch (the ability to hear, recognize and identify a note and know whether or not it is in tune) will be very comfortable when using the tuning fork. The rest of us have to work at it just a bit. The process of becoming proficient with a tuning fork is very simple. Personally, I like to use an A 440 tuning fork. The following instructive example will be based on using an A 440 tuning fork:

Strike the tuning fork on your knee.

Immediately place the base of the tuning fork on your guitar bridge or bridge saddle.

Listen very closely and memorize the A 440 note that is produced by the fork and resonating through your guitar.

Tune the A string (5th string) to precisely match the sound of the tuning fork.

Tune the remaining strings of your guitar to match the A 440 note at their respective A note fret positions.

When you learn to listen to the tuning fork and tune your guitar using it, you will gain a better perspective regarding pitch. You will also gain insight as to how this relates to the standard guitar tuning. (i.e. E A D G B E) Using a tuning fork to tune your guitar will familiarize you with the proper sound when in tune. It will also force you to listen a bit more closely to your guitar.

Guitar Tunings

The most common tuning used on the guitar is called the *standard tuning*. In the *standard tuning*, the strings are tuned E - A - D - G - B - E. The sequence shown begins with the lowest string and progresses to the highest string. The *standard tuning* has developed over time and has shown to provide the following:

Acceptable Range

Convenient Placing Of The Intervals

Manageable Fingering Combinations For Chords

There are many other ways to tune the guitar aside from the *standard tuning*. The additional tunings are referred to as *alternative tunings*. *Alternative tunings* fall into two general categories which include:

Open Tunings

Adaptive Tunings (Adaptations Of The Standard Tuning)

Open tunings mean that the strings of the guitar are tuned so that they create a chord when played without any fingering on the fretboard. Open tunings are very useful when playing slide or bottle-neck guitar. The most common open tunings are: open G, open D, open E, and open C. These tunings create the chords of G major, D major, E major, and C major respectively. When using an open tuning, you can create chords by simply using a barre (placing the first finger across all six strings) at any fret location. When choosing an open tuning, it is a good idea to tune down to avoid breaking strings.

Adaptive tunings include several interesting categories which include:

Modal Tunings

Dropped Tunings

Crossnote Tunings

Modal tunings are closely related to the open chord tuning. The difference in the *modal tuning* is that the open chord is tuned to a suspended fourth chord. The *modal tuning* has a very distinctive sound and lends itself to finger picking styles.

Dropped tunings are likely the simplest and most commonly used of all alternative tunings. *Dropped tuning* involves lowering the pitch of just one or two of the strings. One of the more common *dropped tunings* is the dropped D. The dropped D tuning is essentially the same as the standard tuning except that the sixth string (low E) is dropped to a D note. The sixth string then matches the note of the fourth string, but the note is one octave lower than the fourth string. The dropped D tuning is ideal when playing in the key of D. An interesting variation of the dropped D tuning is to also drop the second string (B string) to an A note. *Dropped tunings* are popular among blues players.

Crossnote tunings are open tunings in which the chord is tuned to an *open minor chord* instead of an open major chord. The *crossnote tunings* differ from ordinary open tunings in that one string is lowered by a semi-tone. This creates the minor third interval that characterizes minor chords.

It is very useful to experiment with various tunings on your guitar. It is not uncommon for alternative tunings to play an important role in the conception of new songs among composing guitarists. It will take some getting used to when experimenting with various tunings. Alternative tunings are a great way to expand your horizons with both the acoustic and the electric guitar.

For useful resources related to alternative tunings, take a look at these select training tools:

[Arranging for Open Guitar Tunings](#)

[Fast Forward Alternative Guitar Tunings](#)

Alternatives To The Standard Tuning

As a guitarist, it is good to explore alternative tunings and techniques. There are various ways to add spice to your playing as well as develop different styles and sounds. One way to do this is to explore the world of alternative guitar tunings. In this lesson I want to share some basic open tunings. Use these tunings to experiment with new sounds. Practice with these tunings to develop alternative techniques with your guitar. The two most common open tunings for slide guitar are the Open E and the Open A tuning. These tunings work very well with both acoustic and electric guitar:

Open tuning 1 - Open E

- 1st String - E
- 2nd String - B
- 3rd String - G#
- 4th String - E
- 5th String - B
- 6th String - E

Open Tuning 2 - Open A

- 1st String - E
- 2nd String - C#
- 3rd String - A
- 4th String - E
- 5th String - A
- 6th String - E

Many slide guitarists use the open E and the open A tunings. If you are trying to learn slide guitar, you will find many useful publications that can be valuable tools. Many of these publications will teach slide guitar techniques based on the open E and the open A tunings. Others will illustrate open E and open A as well as other tunings. If you do not have a good reference book for the open tunings, I recommend taking a look at the following:

- [Beginning Open Tunings](#)
- [Open Tunings](#)

If you have a good reference book but would like additional help, here is a DVD that you may want to purchase. It will help you with open tunings and slide guitar techniques as they relate to open tunings:

- [An Introduction to Open Tunings and Slide Guitar](#)

Open tunings are generally associated with slide guitar but they can also be used without a slide. As a guitar player, you would be well advised to experiment with tunings and technique to develop your own style. As you experiment you may discover a new style or method that sets you apart from the rest. Be sure to work with the open E and A tunings until you become very familiar with their sounds and attributes.

In closing I would like to list two additional open tunings that can be used when "tuning down" from open E and open A. The tunings are open D and open G. The following will explain the tunings and how to

implement them on your guitar:

If you are using the open E tuning, you can "tune down" and use this open D tuning:

- 1st String - D
- 2nd String - A
- 3rd String - F#
- 4th String - D
- 5th String - A
- 6th String - D

If you are using the open A tuning, you can "tune down" and use this open G tuning:

- 1st String - D
- 2nd String - B
- 3rd String - G
- 4th String - D
- 5th String - G
- 6th String - D

These open tunings will offer a new horizon to you as a guitarist. Take these open tunings for a spin and remember to practice every day. The more practice time you invest into the guitar, the more proficient you will become as a player. Thanks for taking the time and Keep on Rockin'!

Tuning To Chords

As you become more familiar with guitars and their specific characteristics and attributes, you will realize that the instrument has some unique tendencies. Guitars can sound perfectly in tune in a given chord and slightly out of tune in another. This is due to the nature of the construction of the instrument. As opposed to the violin family of stringed instruments (which are fretless), the intervals between the notes are fixed by the frets. In an attempt to minimize note variations, the precise positioning of the frets and intervals is designed to spread any inaccuracies across the fingerboard. The result, for all intents and purposes, is that the guitar will sound correctly in tune in each key. This is commonly known as "tempered tuning".

One good way to check and adjust the tuning of the guitar is to use a method of "tuning to a chord". Tuning to a chord can help adjust any slight nuances that occur when a guitar is slightly out of tune. The process is simple and can be done using the following steps:

Tune each open string until it is correctly in tune.

Play a chord, carefully sounding each individual note.

Listen carefully to the intervals between the notes in the chord.

Adjust the strings to bring the chord into perfect tune.

Let's use a C major chord for an example. Begin by playing an open C major chord. Listen very closely to ensure that each note is correct and the chord (as a whole) is in tune. Next, play the additional two chords in the basic triad for the key of C major. This would mean that you will be playing an F chord and a G chord. Listen very closely to each note in each of the three chords. Play the notes of each chord individually, and then play each chord sounding all strings as one. Learn to listen to each individual note and each chord as a whole. Also, learn to listen to the chords as they relate to one another. This is where you will find slight variances in the tuning if variations in the strings occur. Personally, I find that the B (or second) string will be the likely culprit if there are anomalies in the tuning. But, it is important to note that any string has the potential to be slightly out of tune depending on your particular guitar.

Once you are familiar with the method using the open C, F, and G chords, be sure to play the inversions of the chords (same chords in various locations on the neck) to check the overall accuracy of the tuning. As you practice tuning to chords, you will learn the particular characteristics of your guitar. Soon you will identify which string is more likely to be slightly flat or sharp.

Tuning to chords can also produce another positive effect for the guitarist. By training yourself to tune to chords, you will teach yourself to learn to listen to chords. There are several benefits to be gained from learning to listen closely to chords. As you practice this, you will increase your ability to identify slight changes in the guitar's tuning. You will also train your self to listen closely to chords and be able to identify the note differences in chord variations. This simple tip is proof that there is always more to a simple exercise than meets the eye... or in this case, the ear.

It is important to have chord resource books, charts and even DVD's in your training arsenal. Always remember, the more organized your study time, the more beneficial your practice time will be. Be sure to organize your practice time and set aside ample time for guitar chord studies and progression exercises. The following resources have been carefully selected and will provide you with very useful tools:

[Guitar Method - Bar Chords **Bonus DVD**](#)

[Guitar Chord Magic](#)

[Progressive Guitar Chords **Bonus DVD**](#)

[Happy Traum's Guitar Building Blocks](#)

Guitar Lesson - Open String Harmonics

One of the more beautiful sounds that be created on an acoustic guitar are called harmonics. Harmonics can also create an awesome ethereal effect when played on an electric guitar using effects and certain amplifiers. It is a safe bet to say that nearly everyone has heard harmonics played on the guitar. If you were to hear harmonics being played you would instantly recognize them. It may be that you do not know what the terminology for the sound you are hearing. Harmonics played on the guitar have also been called "harmonic chimes" because they sound like soft airy chimes on acoustic guitar.

In order to understand harmonics, it is important to understand the physics that create them. Harmonics are an important part of every note. Each time a guitar string is played it vibrates in a complex pattern, and the sound it generates is made up of several elements. The basic building block is called the *fundamental*. This is the loudest element we hear, and the one that identifies the pitch of the note. Other elements included in the sound are harmonics and overtones.

While it is difficult to describe the actual sound, explaining the physics and the locations of harmonics will help you put them to use. Here is some important information on harmonics and their location on the guitar fretboard:

First, it is important to understand some information related to frequencies and how they relate to harmonic response. The vibration of the guitar strings create frequency of sound. When the length of a particular string is affected, the frequency generated will change. Because the length of the strings on a guitar are equally divided at the 12th fret, the frequency of the harmonic will be one octave higher at the 12th fret than the fundamental frequency of the open string. By splitting the string into three (exactly over the 7th or 19th fret), the frequency of the harmonic will be three times greater. That would be one octave and a fifth above the open string. In theory (mathematically) it is possible to go on producing higher and higher harmonics. In practical application, you will only be able to go so far before the harmonics become impossible to hear.

Now that we have covered some basic theory in regard to how frequency and harmonics are related, let's take a look at harmonic locations on the guitar. The following information will familiarize you with fundamental and secondary harmonics and their locations on the neck. The following list is sequenced by fret location, note that the theoretic names of the harmonics may differ from the location name (fret name).

The fundamental (open string) harmonic: The fundamental note plus all harmonics are present in the sound but the fundamental note is predominant.

5th Harmonic: (fret 3 and 1/3): The string vibrates in six equal lengths to give an artificial harmonic two octaves and a fifth above the open string.

4th Harmonic (fret 4): The string vibrates in five equal lengths to give an artificial harmonic two octaves and major third above the open string.

3rd Harmonic (fret 5 and 24): The string vibrates in four equal lengths to give an artificial harmonic two octaves above the open string.

2nd Harmonic (fret 7): The string vibrates in three equal lengths to give an artificial harmonic one

octave and a fifth above the open string.

4th Harmonic (fret 9): The string vibrates in five equal lengths to give an artificial harmonic two octaves and a major third above the open string.

1st Harmonic (fret 12): The string vibrates in two equal lengths to give an artificial harmonic one octave above the open string.

4th Harmonic (fret 16): The string vibrates in five equal lengths to give an artificial harmonic two octaves and a major third above the open string.

2nd Harmonic (fret 19): The string vibrates in three equal lengths to give an artificial harmonic one octave and a fifth above the open string.

There are several techniques used in guitar playing that allow you to create harmonics. The key to doing so is to sound the selected harmonic while silencing the lower *fundamental* and the other associated harmonics. This technique is known as playing *artificial harmonics*. The easiest way to illustrate the technique of playing a harmonic on the guitar is to use the simplest harmonic as an example:

Lightly finger an open string directly over the 12th fret. This will divide the string into two equal lengths. When you play the string, the result will be an artificial harmonic one octave above the open string. In the context of *artificial harmonics*, this octave note (not the *fundamental*) is called the first harmonic.

In order to master the use of simple and complex harmonics on the guitar, you will be required to devote some time and study to the theory and method. It may be difficult at first, but with practice you will learn to use harmonics and create a fabulous sound when used sparingly and tastefully.

For additional useful resources, check this out:

[Harmonics for Guitar](#)

[Bass Harmonics New Concepts and Techniques Book/CD](#)

[Harmonics](#)

Timing - An Essential Cornerstone For Guitarists

There are a few things in music that are more important than timing. In order to be a proficient guitarist you must have a keen sense of timing and rhythm. Timing is the ability to play through a piece of music without speeding it up or slowing it down. Timing also involves the ability to maintain a set rhythm while injecting emphasis on certain notes or rests in the song being played. The injection of emphasis, whether on notes or rests must be precisely synchronized with the other musicians in the band.

Timing can be difficult to master, especially during the early stages of learning to play the guitar. Many beginner guitarists may find that the combination of timing and finger placement on the fretboard can be a challenge. In order to master timing, one must show discipline and dedication in their practice routine. The more you practice and play with other musicians, your confidence will increase and the more precise your sense of timing will become.

A certain amount of natural timing is essential for every musician. It is also important to note that there are ways to improve your sense of timing. First, it is important to understand that timing breaks down into two basic components:

Tempo: The speed or rate of a piece of music.

Rhythm: The way in which the tempo is played.

Any specific tempo is measured as a number of beats per minute. Generally, one beat is represented by one "quarter note". This means that music can be speeded up or slowed down by changing the tempo. In other words, you speed the piece or slow it by playing more or less beats per minute.

While the tempo of a song tells us how long it will take to play a group or set of notes, the rhythm designates which notes or rests are emphasized. The rhythm is the mechanism that produces the "feel" of the music.

The most common error among beginner guitarists is to try to play too fast too soon. Taking the time to learn a piece of music slowly before trying to play it fast will ensure that you learn the piece correctly and commit it to "instinct". One great way to develop a great sense of timing is to practice daily with a metronome. Use the metronome at a slower tempo when learning a song. Gradually increase the tempo as you become very familiar and comfortable with the slower speed. The importance of using a metronome can not be understated. Be sure to have a metronome in your practice arsenal.

To learn more about timing, tempo, rhythm, and to locate a metronome check these resources:

[Rhythm And Metronome Masterclass Video](#)

[QT-3 Qwik Time Quartz Metronome](#)

[QT-5 Qwik Time Quartz Metronome - Credit Card Size](#)

Understanding Simple Time Signatures

In the last article, we discussed timing and rhythm. It is easy to understand how timing and rhythm are the basic building blocks of any style of music. Let's take a moment to discuss simple time signatures and how they relate to the music you play.

In this discussion we will discuss how time signatures work and their relation to written music. In written music, any tempo (tempo being a succession of regular beats played at a set speed) can be divided into small, manageable segments. These segments contain a certain number of beats and are referred to as a "bar". The method of grouping beats into "bars" allows you to measure and count out a tempo much more easily than if you had to count all the beats for a full minute.

A "time signature" (also called a *meter*) is used to tell you how the bars are organized. In other words, the "time signature" tells how many beats are grouped into each bar, and how long each beat lasts. Every piece of written music begins with a "time signature". "Time signatures" are always written as two numbers and are displayed as one on top of the other. The appearance of "time signatures" resemble fractions in mathematics. The top number designates how many beats are in each bar. The bottom number designates the time value of each beat. It is important to note that any combination of notes or rests can be played in a bar as long as their total time value adds up to the time value of the number of beats in the bar.

The simplest time signatures are 2/4, 3/4 and 4/4 time. 4/4 time is sometimes referred to as "C" time or "common time". All time signatures based on duple, triple or quadruple time are known as simple time signatures. Compound time signatures are multiples of simple time signatures. Note the illustrations below.

Two/Four Time: two beats per bar - each beat is one quarter-note: $\frac{2}{4}$

Three/Four Time: three beats per bar - each beat is a quarter-note: $\frac{3}{4}$

Four/Four Time: four beats per bar - each beat is a quarter-note: $\frac{4}{4}$

It is important to understand information related to time signatures. Using a metronome can help you understand time signatures. If you are new to music theory studies and need more information on time signatures, and metronomes, check out the following resources:

[Rhythm And Metronome Masterclass Video](#)

[QT-3 Qwik Time Quartz Metronome](#)

[QT-5 Qwik Time Quartz Metronome - Credit Card Size](#)

[Play All the Time Signatures](#)

Right Hand Techniques - Palming And Dampening The Strings

As a beginner guitarist, it is important that you practice proper techniques. Carefully analyzing your practice routine will help you develop good playing habits. The approach you use during your practice time can have a great positive or negative impact on the habits you will develop. Be sure to have books that cover different styles of music. When you study various styles of music you will tend to naturally develop different methods of playing the guitar.

Lets cover two different techniques that will prove to be useful. Both of the techniques I am talking about are right hand techniques. The techniques I would like to mention are called "Palming" and "Dampening" . "Palming" and "Dampening" are very important in both rhythm and lead guitar. Lets break it down:

The need to control and mute certain strings at different times becomes evident to the beginner guitarist very early on. Palming and dampening are techniques that will help you keep the strings in control. When used properly, there is no substitute for the palming and dampening techniques. Using the techniques correctly will allow you to mute or dampen the strings and control notes that should be omitted at various times during a song.

Whether you are playing rhythm (strumming) or lead (picking melody), it is vital that you develop good palm techniques. As you strum or pick the strings with your right hand, practice positioning the palm of your right hand very close to the bridge of the guitar. As you play, lower your palm towards the bridge of the guitar and practice muting and dampening the strings. Experiment with chords that do not require all of the strings to be played. Practice palming the strings that should be omitted. Learn to control the strings and the the sound by "palming-out" the strings you want to omit.

Tip: When playing acoustic rhythm guitar, a very pleasant effect can be created by using the palm techniques to dampen all of the strings just a bit during the song.

Tip: Remember that palming and dampening the strings almost always works best at or very near the bridge location.

Tip: If you are a left-handed guitar player this lesson applies to your left hand, not your right.

In the beginning, palming and dampening the strings will seem very unnatural. As you discipline yourself to develop the technique, it will quickly become one of the most natural and useful right hand techniques you can establish. Add "palming" and "dampening" to your daily practice routine. You will be amazed how quickly you come to love and appreciate this technique in your playing.

If you need additional study materials for guitar and right hand techniques, check out these resources:

[Norman Blake's Guitar Techniques](#)

[Guitar Techniques](#)

[Hot Guitar Techniques](#)

Establish good practice and study habits. Developing your proficiency on the guitar will take work and time. Be patient and put in the time and effort required to complete the task. Remember, you will only become a great guitarist if you work hard and develop good practice habits.

Rhythm Guitar Techniques Rule!

Many aspiring guitarists are eager to get the chance to play their favorite lead licks or riffs with poise and precision. It appears to many new guitar students that a moment in the limelight spent shredding away is the pinnacle of "guitar mountain". After all, what is more radical than a monster guitar solo that burns the fretboard from one end to the other? As a performing musician and veteran guitarist, I can tell you the answer to that question.

The definition of a **proficient** guitarist begins and ends with one word **rhythm**. There is a saying that has been around among guitar players for a long time. The saying goes something like this: "The best lead guitarist is only as good as his fundamental foundation in rhythm guitar". In other words, if you want to be a **good** lead guitarist, then you had best develop the skills to become a **great** rhythm guitarist. There is a direct correlation between being a solid rhythm guitar player and being an accomplished lead guitarist.

Let's explore a few points to consider. If you have ever been auditioned by an established band or ensemble, it is likely that you were required to perform a series of rhythm arrangements and techniques before being asked to demonstrate your proficiency at lead guitar. The reason for this is quite simple. Any solid rhythm guitarist can be more valuable to a group than a super-hot shredder. Since rhythm guitar is essentially more important than lead in any live music setting, it can be said that lead guitar skills are secondary to solid rhythm skills. It is important to note that while there is no real substitute for precise and innovative lead riffs, a tight performance by the band from a rhythm standpoint will always outshine any sizzling lead breaks. People tend to remember that a band gave a great performance if the overall feeling of the music was tight and cohesive.

Being a proficient rhythm guitarist places you into the heart of the sound and provides a unique opportunity to drive the direction of a song. If you are a solid rhythm player, you can use improvisational rhythm techniques to force a particular piece of music into a metamorphosis. What you do as a rhythm guitarist can lay the foundation for creating new melody lines and lead licks that were not possible without your rhythm arrangement and interpretation.

As a band becomes more accustomed to playing with one another, the result is a tighter sound. The skills of the rhythm guitarist can magnify the cohesion of the group and take the music to a higher sonic plateau. Reaching this higher plateau has sometimes been referred to as being "in the pocket" or "playing toward one another". Regardless of the term used to describe it, the meaning is simple, there is no substitution for solid, tight, rhythmic cohesion. By providing extraordinary skills in rhythm guitar you set-up your lead interpretation and give it more punch, even if you lack the ability to be the fastest player out there. Believe it or not, this is quite true.

There is a way to prove this point. Make a list of twenty-five "guitar legends" that represent various styles of music. Now check the list, what percentage of them were excellent rhythm guitarists? The answer will be 100%. Take the same list and ask a question: "How many of these guitarists were incredible speed lead players and/or shredders?" The answer to this question will likely be less than 50%. It is easy to see from this comparison which attributes are most important for a great guitarist.

It is a good thing to aspire to be a monster "shredder" and "speed lead" guitar player. But if you want to be in a class with the greats, you would be well advised to be a great rhythm guitarist first.

Here are some excellent resources to get you started as a great rhythm guitarist:

Hot Licks, Rhythms and Grooves

Progressive Rhythm Guitar **Bonus DVD**

In the Pocket: Playing in the Groove

The Guitar Capo - Tips For Beginners

The guitar capo is a very useful device. The guitar capo is used as a "barre" on the fretboard and allows the player to play in various keys using the same chord forms. This can be especially useful for beginner guitarists. A guitarist who is learning to play would use the capo in the following manner.

Lets use the key of G as an example. As you know, the three basic chords in the key of G are:

- G
- C
- D7

When playing in the first position in the key of G, the three chords are open chords and are formed within the first three frets of the fretboard. Many new guitarists begin by learning the three chords in the key of G. Playing these three simple chords will allow you to compose songs in the key of G major.

The guitar capo allows you to play in different keys without learning additional chords. The following instructions will allow you to play in a different key using a capo: Begin by placing the capo across all of the strings at the second fret. When using the capo, be sure to secure it squarely on the neck. It is important that the placement of the capo does not pull the strings to either side toward the edge of the fretboard. Misalignment of the capo will affect the tuning of the guitar and cause it to be out of tune at the fret location. The capo should press the stings just behind the fret in order to get a clean sound on each string. Be sure the capo is tight enough to get a clear tone from each string when the string is plucked. Do not over-tighten the capo.

When playing the three chord forms for the key of G (G - C - D7) using the capo at the second fret, you will be playing in the key of A major. The same chord forms you learned for playing in the key of G will now be the following chords:

- A
- D
- E7

As you can see, placing the guitar capo on the neck at the second fret has changed the key from G Major to A Major. The chord forms have NOT changed. You will still be using the chord formations learned for playing in the key of G. This is the advantage of using a capo. The guitar player can learn three chord formations and play in various keys by simply moving the capo to various positions on the neck. Let's look at the example of the key of G and list the respective keys from the first to the seventh fret:

We will be using the following OPEN chords: G - C - D7. As we know, without the capo we are in the key of G Major. Here are the respective key changes as you move up the neck:

- Capo Placement: 1st Fret - Key of G# (Ab)
- Capo Placement: 2nd Fret - Key of A
- Capo Placement: 3rd Fret - Key of A# (Bb)
- Capo Placement: 4th Fret - Key of B
- Capo Placement: 5th Fret - Key of C
- Capo Placement: 6th Fret - Key of C# (Db)
- Capo Placement: 7th Fret - Key of D

It is easy to understand why a capo is very useful for the beginner guitarist. This handy device will assist a new player in playing different keys with just a few chords. There is one thing to keep in mind concerning the capo. DO NOT become reliant on this device. The capo is a great tool but it can become a crutch. Always remember there is no substitution for hard work and dedication when learning the guitar. Take the time and put forth the effort required to learn to play in the various keys of music WITHOUT the capo. This is the only way to be an effective guitar player. As you learn to play without the capo, you will realize the benefit of using the device in certain situations.

An example of using the capo to enhance a song would be when playing with other musicians. If there were two acoustic guitars in the group, one player could "capo-up" and play the rhythm along with the first guitar to produce a very colorful sound in the song. There are other beneficial uses for the capo, especially when using open tunings and a slide. Let your imagination run wild and be inventive. The guitar capo can be your friend. Keep in mind that over-use can have a negative effect on your progress as a guitarist.

Playing Slide Guitar - Basic Tips For Beginners

In this lesson we want to consider some very basic tips when playing the slide guitar. When playing slide guitar you will want to include making some adjustments in your normal guitar technique. We will begin by discussing how holding the slide guitar differs a bit from holding your guitar when fretting the instrument.

When playing slide guitar, it is important to be as comfortable as possible. The hand you are holding the slide with will not exert as much pressure on the fretboard as you normally do when fretting the guitar. As a result, you may discover the guitar has a tendency to move around more. You may find when you are in a sitting position that you want to use a properly adjusted guitar strap. In addition to using a properly adjusted strap, practice using your right arm to hold the guitar a bit more firmly against your body.

Many slide guitar players prefer to play while standing. When standing you will find the strap generally compensates for adding additional pressure with the right arm. It merits mentioning that some players prefer to use a bit more pressure with the right arm anyway, even when standing.

Also, if you are new to slide guitar, you might discover that sitting while holding the guitar in your lap will provide a way to get a faster start on slide technique. This position is generally associated with the resonator guitar. While many associate this position with the resonator guitar, the fact is it works with any guitar, acoustic or electric. The benefits of the lap position include allowing the player to concentrate more on the slide itself.

Mastery of the slide takes practice and patience. Some instructors will tell a student to use a particular finger for the slide. In my opinion, the player has to experiment and see which finger works best for their style. Be mindful to use at least one of your free fingers to mute and control the strings that are not being played by the slide at a given moment. The key to masterful slide guitar is the ability to use the slide anywhere on the fretboard while controlling the adjacent strings and any noise associated with the slide technique. Practice controlling and minimizing any noise created by the slide itself. A great artist to listen to for examples of masterful slide guitar would be Duane Allman.

Finally, practice slide guitar techniques using the standard guitar tuning as well as open tunings. If you are new to slide guitar, an easy place to start would be to tune your guitar to an open E or G tuning and play the guitar in the sitting position with the guitar in your lap. Combining an open tuning with the lap position of the guitar will be the easiest way to become familiar with the challenges of developing the slide technique.

The following slide guitar books are recommended:

Look inside 



[Warren Haynes - Guide to Slide Guitar](#) Performed by Warren Haynes. Guitar Educational. Book & CD Package. With notes and tablature. Size 9x12 inches. 48 pages. Published by Cherry Lane Music.



[Fretboard Roadmaps - Slide Guitar](#) Written by Fred Sokolow. Instructional book and examples CD for guitar. With standard guitar notation, guitar tablature, chord names, guitar chord diagrams, instructional text, introductory text and illustrations. 48 pages. Published by Hal Leonard.

Look inside 



[Bottleneck/Slide Guitar](#) By Fred Sokolow. For Guitar (Slide/Bottleneck). Method. Grossman Audio. Blues. Level: Beginning-Intermediate. Book/CD Set. Size 8.75x11.75. 40 pages. Published by Grossman's Guitar Workshop.

Look inside 



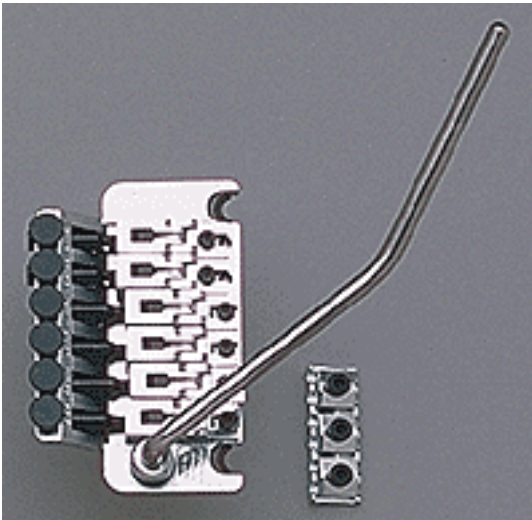
[Finger Style & Slide Guitar in Open Tunings](#) Taught by John Fahey. For Guitar (Finger picking). Solos. Grossman Audio. All Styles. Level: Intermediate. Book/CD Set. Size 8.75x11.75. 56 pages. Published by Grossman's Guitar Workshop.

Electric Guitar Techniques And Tools - The Tremolo Arm

The tremolo arm (also known as the whammy bar) was developed in the early 1950's. The device first appeared in production on the Epiphone ES-295. The first tremolo arm was called the Bigsby. The first high profile guitarist to use the device was Scotty Moore. The tremolo arm is a string bending vibrato unit that is used to change the sound of the guitar as it is played. The first integral tremolo arm was introduced in 1954 on Leo Fender's Stratocaster. It was initially intended to add slight vibrato to single notes and chords. As time has passed, the tremolo bar has been regarded with admiration and disdain. One thing is certain, the device is not for the timid or conservative guitarist.

In the mid 1960's guitarists began to fully experiment with the tremolo arm. Jimi Hendrix is remembered for his use of the device. Jimi was known to push the limits of the device to create a sound that had never been heard. His aggressive use of the device would mesmerize crowds and leave them in awe.

Jeff Beck is also known for his use of the tremolo bar. Beck was very innovative in his use of the device. He is known for combining both finger and bar vibrato in order to shape notes in extraordinary ways. It has been said that Beck's technique emulated human voices and cry's on the guitar. Jeff Beck's early work on the tremolo bar is especially notable. Early tremolo units were notorious for rendering the guitar totally out of tune. Jeff Beck forged new trails with the tremolo bar at a time when the design of the device was more crude than it is today.



In the late 1970's, a milestone was reached in tremolo bar design. It was during this time that Floyd Rose developed the double locking tremolo system. The design solved the tuning problems associated with earlier tremolo bars. The Floyd Rose system offered a stable platform and resulted in widespread use of the tremolo device. Soon, average and beginner guitarists were using the device. Other guitarists of note who use the tremolo bar are:

Steve Vai - [Steve Vai: Guitar Styles & Techniques](#)

Joe Satriani - [Joe Satriani: Guitar Secrets](#)

The tremolo arm (whammy bar) is a unique tool that provides a way to set your guitar playing apart from other guitarists. Do not be afraid to experiment with the device. When properly used, you can accentuate your music in a way that can not be achieved otherwise.

Using Microphones With Your Acoustic Guitar

The modern era has seen a proliferation of the finest musical instruments ever created. In my opinion, this statement is especially true when it comes to acoustic guitars. Many of the acoustic guitars of today have built in active electronics. The set-up can incorporate options which include basic EQ controls as well as pick-up configurations. These guitars are known as Acoustic-Electric guitars. A large number of the acoustic guitars produced today are actually Acoustic-Electric models. There are also many acoustic guitars on the market which are not equipped with electronics.

The following information is for musicians who play acoustic guitar and prefer to use a microphone for amplification. "Miking" an acoustic guitar can give wonderful results in regard to resonance, tone and volume. There are a few basic tips to keep in mind when using a mic with your acoustic guitar. The following list is information you may find useful if you have never "miked" an acoustic guitar:

A round soundhole acoustic guitar will be loudest close to the soundhole. The best placement of the mic will be in front of the soundhole and bridge area.

By moving the mic towards the bridge and even toward the end-pin, the bass tones will tend to be accentuated.

By moving the mic towards the fretboard or the headstock of the guitar, the treble tones will tend to be accentuated.

Placing the mic near the fretboard will also accentuate any finger noise associated with chording and fingering the guitar. This includes accentuating any fret-buzz and string rattle.

Placing the mic close-in at the soundhole will accentuate the picking sound of the right hand.

Using two to three mic's together can create a very unique and balanced sound which can be adjusted by using mid-distance and distant ambient microphones.

In order to achieve the perfect sound for your studio or performance situation, it will be important to experiment with different microphones and different set-up arrangements. Many "old-school" guitarists prefer mic set-ups to built-in electronics. If you are experimenting with mic's, be sure to try several different types of mic's. The sound that you will be able to achieve will be dependent on several factors. These factors include the guitar itself, the room you are playing in and the microphones you choose. The strings you choose will also make a difference in the results you achieve.

It can take a bit of trial and error to get the right sound, but many guitarists demand a microphone set-up over built-in electronics. This is especially true in studio environments. In order to become proficient and knowledgeable in creating the desired results, you will have to spend some time practicing the technique.

If you are interested in learning more about how to use the guitar in the studio and how to mic an acoustic guitar, check these resources:

[Home Recording Presents: Miking Guitars in the Studio](#)

[The Recording Guitarist](#)

[Sound Advice on Recording and Mixing Guitar](#)

Tips For Guitarists - How Much Practice Is Enough?

If you ask ten different guitarists how much practice is enough, you will likely get ten different answers. The answer is not the same for everyone. The amount of practice time you should set aside will depend on several factors. These factors include your natural ability, whether or not you are a beginner guitarist and your personal schedule. If you are a beginner guitarist, the amount of practice time you set aside will usually need to be more than an advanced player.

It is important to realize that the amount of time you practice is not necessarily a "cure-all" for becoming an accomplished guitarist. It is just as important to consider the way you practice along with how much time you devote. Take the time to plan your practice sessions and create a specific method for executing a practice plan. By setting an agenda in your practice routine, you will be able to address the many facets that every guitarist should consider in their practice sessions. Consider making time in your rehearsal routine for the following elements:

Guitar Theory Studies

Guitar Chord Charts

Rhythm Guitar Exercises

Guitar Scale Charts

Lead Guitar Scale Exercises

Rhythm and Melody Fusion Techniques

Fingering Exercises

Song Composition and Arrangement

It may not be physically possible to allow ample time each day for every category listed above, but it should be possible to cover each category in your weekly practice plan. It is easy to see why you need clear practice planning and ample time set aside for dedicated practice sessions.

If at all possible, make time to practice every day. The key to becoming proficient on the guitar is consistency. Practice smart and practice regularly. Develop repetitive exercises and routines. Implement rhythm and lead drills as well as chord and theory memorization exercises. Plan, Practice and Review. Repetition is the key to establishing the fundamentals in music and guitar. Dedication, Discipline and Tenacity. Resolve to dedicate yourself to the instrument, discipline yourself to keep your rehearsal routine and be tenacious when it comes to adding new elements and exercises to your studies and practice sessions.

If you hold to these rules, you will be amazed at your progress in just a few months. Remember this tip: Practice some every day, practice hard every week.

Here are some great resources to consider:

[Guitar Scale Wall Chart](#)

[Chord Progression Encyclopedia - Guitar](#)

[Jazz Guitar Chord Substitution Wall Chart](#)

[Guitar Master Chord Wall Chart](#)

[Classic Guitar Reference Wall Chart](#)

[Flamenco Guitar Wall Chart](#)

[Blues Guitar Wall Chart](#)

[Guitar Theory Wall Chart](#)

[Rock Guitar Master Chord Wall Chart](#)

[Slide Guitar Wall Chart](#)

[Jazz Guitar Wall Chart](#)



CHAPTER 3:

Chords, Chord Progression Exercises

Chord Theory - Progression Exercises: Key of Ab Major - (Relative Minor: F Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: Ab Major - F Minor

Ab Major (Triad: Ab Db Eb7)

| | | |
|-----------|-----------|------------|
| Ab | Db | Eb7 |
| <p>Ab</p> | <p>Db</p> | <p>Eb7</p> |

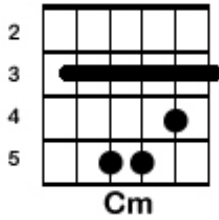
F Minor (Relative Minor)

| | | |
|-----------|------------|-----------|
| Fm | Bbm | C7 |
| <p>Fm</p> | <p>Bbm</p> | <p>C7</p> |

Chord Group 2

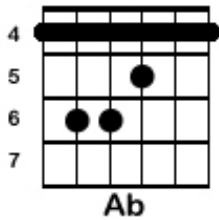
Additional Chord(s) for this Progression Exercise:

Cm

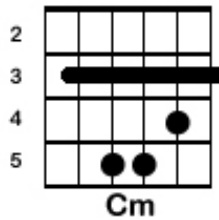


Chord Progression:

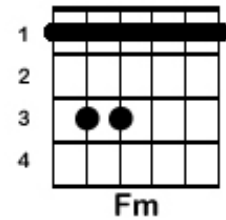
Ab



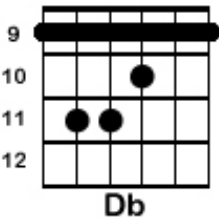
Cm



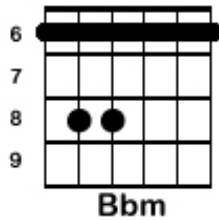
Fm



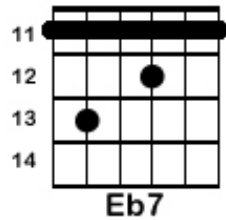
Db



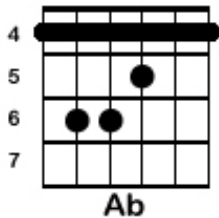
Bbm



Eb7



Ab



Color Chords Exercise - Adding Color Chords To the Key Of A Flat Major (F Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in A Flat Major or F Minor.

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Abmaj7

Cmin7

Fmin7

Dbmaj7

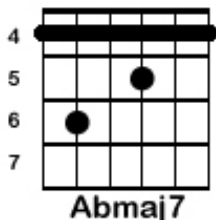
Bbmaj7

Eb9

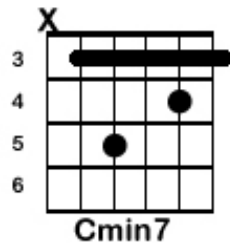
Learn the new chords below and play in the progression shown, including the Relative Minor Key.

Chord Progression:

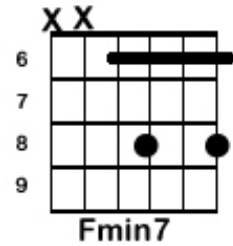
Abmaj7



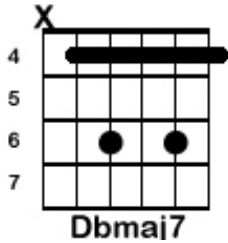
Cmin7



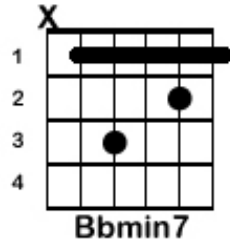
Fmin7



Dbmaj7

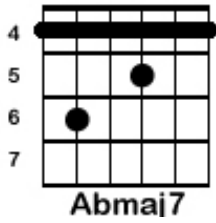


Bbmin7



Eb9

Abmaj7



Summary Page - Chord Progression Exercises

Key - Ab Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: Ab Major (Triad: **Ab Db Eb7**)

Relative Minor Key: F minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

Ab Major:

Ab Major - Additional Color Chords:

- | | |
|-----|--------|
| Ab | Abmaj7 |
| Cm | Cm7 |
| Fm | Fm7 |
| Db | Dbmaj7 |
| Bbm | Bbm7 |
| Eb7 | Eb9 |
| Ab | Abmaj7 |

Relative Minor - F Minor:

Fm

Bbm

C7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In Ab Major Or F Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of A Major - (Relative Minor: F# Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:




Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

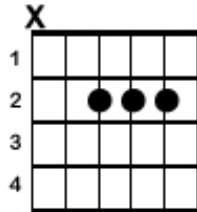
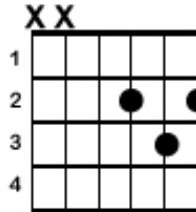
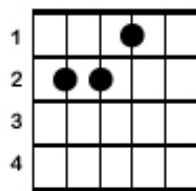
Continue the sequence until you have memorized the position of each chord.

Legend:

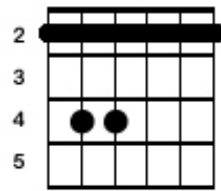
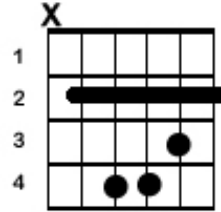
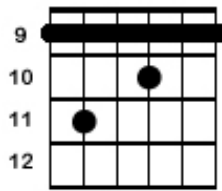
-  Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 -  Finger Position On The String
 -  Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: A Major - F# Minor

A Major (Triad: A D E)

| | | |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| A | D | E |
|  |  |  |

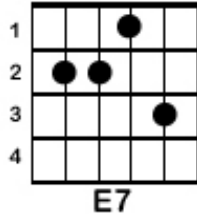
F# Minor (Relative Minor)

| | | |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| F#m | Bm | C#7 |
|  |  |  |

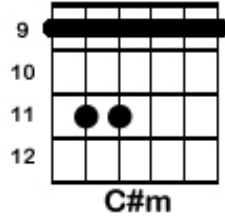
Chord Group 2

Additional Chords for this Progression Exercise:

E7

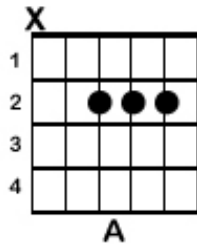


C#m

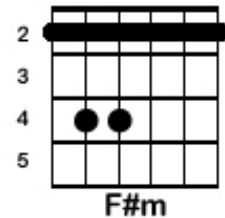


Chord Progression:

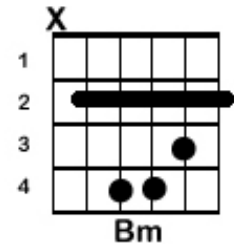
A



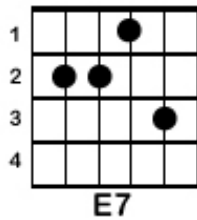
F#m



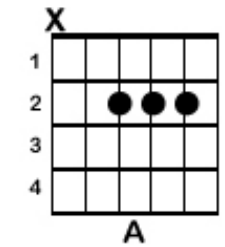
Bm



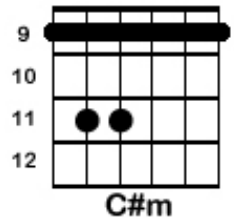
E7



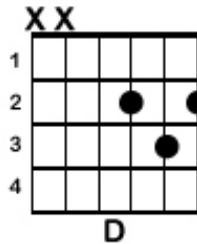
A



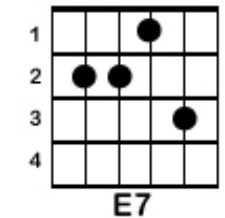
C#m



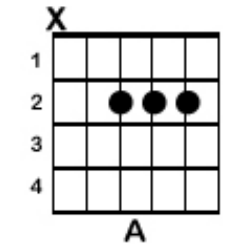
D



E7



A



Color Chords Exercise - Adding Color Chords To the Key Of A Major (F# Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in A Major or F# Minor.

A Major and F# Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Amaj7

F#min7

Bmin7

E9

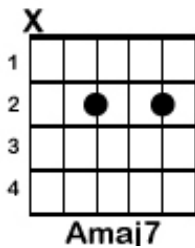
C#min7

Dmaj7

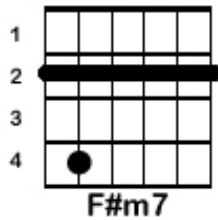
Learn the new chords below and play in the progression shown, including the Relative Minor Key.

Chord Progression:

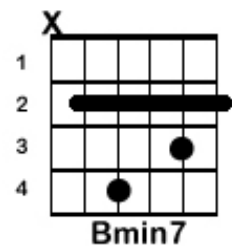
Amaj7



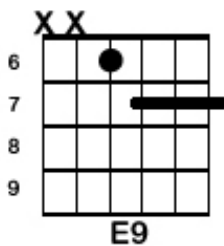
F#min7



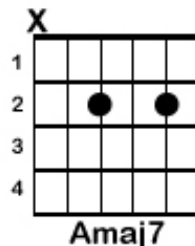
Bmin7



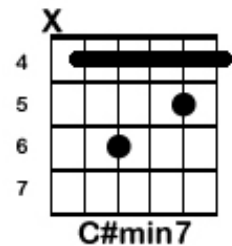
E9



Amaj7



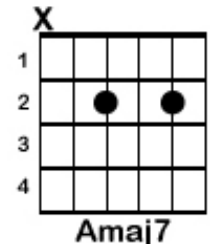
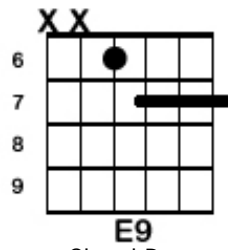
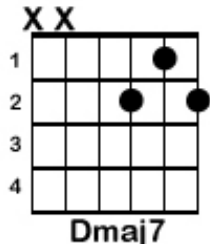
C#min7



Dmaj7

E9

Amaj7



Summary Page - Chord Progression Exercises

Key - A Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: A Major (Triad: **A D E**)

Relative Minor Key: F# minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

A Major:

A Major - Additional Color Chords:

- A
- F#m
- Bm
- E7
- A
- C#m
- D
- E7
- A

- Amaj7
- F#m7
- Bm7
- E9
- Amaj7
- C#m7
- Dmaj7
- E9
- Amaj7

Relative Minor - F# Minor:

F#m

Bm

C#7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In A Major Or F# Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of Bb Major - (Relative Minor: G Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- ▬ Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: Bb Major - G Minor

Bb Major (Triad: Bb Eb F7)

| Bb | Eb | F7 |
|----|----|----|
| | | |

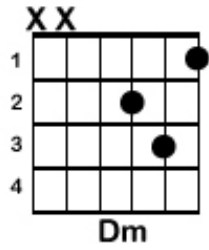
G Minor (Relative Minor)

| Gm | Cm | D7 |
|----|----|----|
| | | |

Chord Group 2

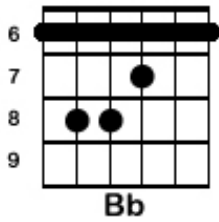
Additional Chord(s) for this Progression Exercise:

Dm

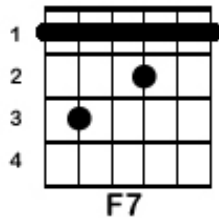


Chord Progression:

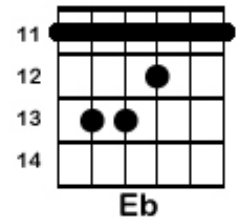
Bb



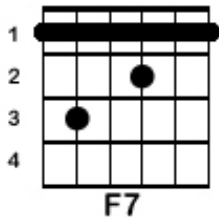
F7



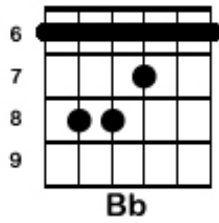
Eb



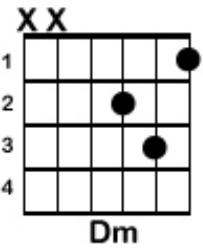
F7



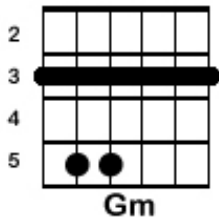
Bb



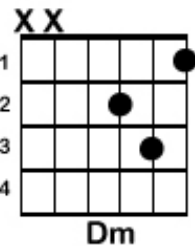
Dm



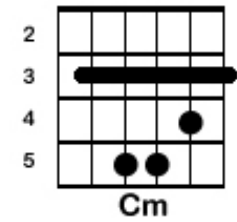
Gm



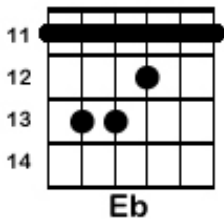
Dm



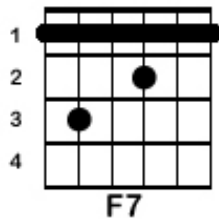
Cm



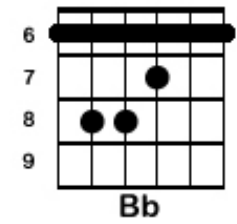
Eb



F7



Bb



Color Chords Exercise - Adding Color Chords To the Key Of B Flat Major (G Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section, (moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in B Flat Major or G Minor.

B Flat Major and G Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Bbmaj7

F9

Ebmaj7

Dmin7

Gmin7

Cmin7

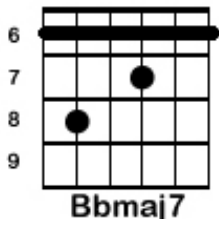
Learn the new chords below and play in the progression shown, including the Relative Minor Key.

Chord Progression:

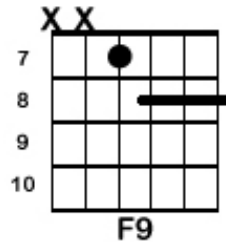
Bbmaj7

F9

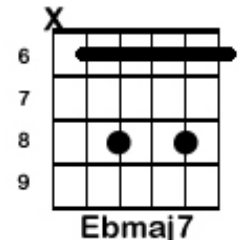
Ebmaj7



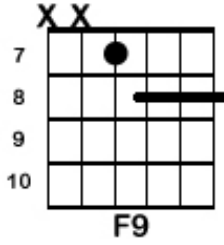
F9



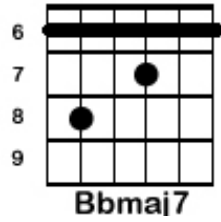
Bbmaj7



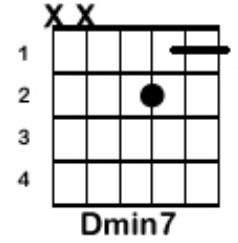
Dmin7



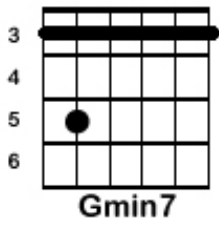
Gmin7



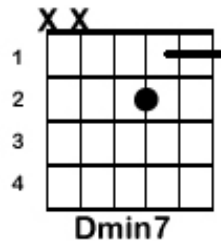
Dmin7



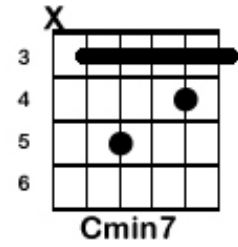
Cmin7



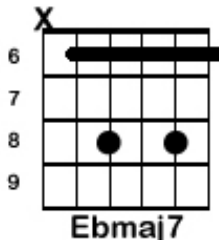
Ebmaj7



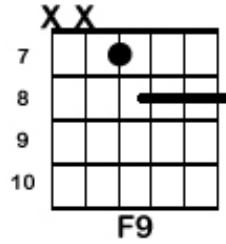
F9



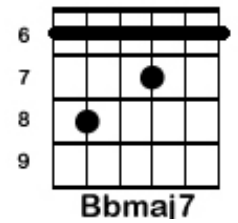
Bbmaj7



Ebmaj7



F9



Bbmaj7

Summary Page - Chord Progression Exercises

Key - Bb Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: Bb Major (Triad: **Bb Eb F7**)

Relative Minor Key: G minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

Bb Major:

Bb

F7

Eb

F7

Bb

Dm

Gm

Dm

Cm

Eb

F7

Bb

Bb Major - Additional Color Chords:

Bbmaj7

F9

Ebmaj7

F9

Bbmaj7

Dm7

Gm7

Dm7

Cm7

Ebmaj7

F9

Bbmaj7

Relative Minor - G Minor:

Gm

Cm

D7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In Bb Major Or G Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of B Major - (Relative Minor: G# Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: B Major - G# Minor

B Major (Triad: B E F#7)

| B | E | F#7 |
|---------------------------------------------|---------------------------------------------|-----------------------------------------------|
| <p style="text-align: center;">B</p> | <p style="text-align: center;">E</p> | <p style="text-align: center;">F#7</p> |

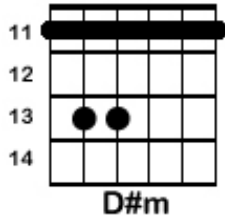
G Minor (Relative Minor)

| G#m | C#m | D#7 |
|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| <p style="text-align: center;">G#m</p> | <p style="text-align: center;">C#m</p> | <p style="text-align: center;">D#7</p> |

Chord Group 2

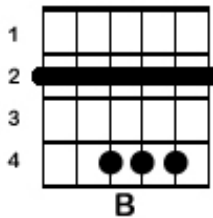
Additional Chord(s) for this Progression Exercise:

D#m

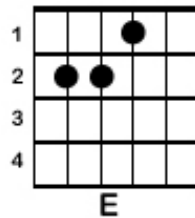


Chord Progression:

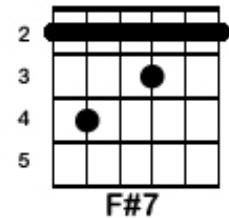
B



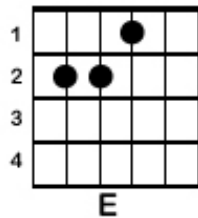
E



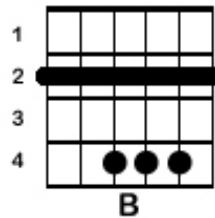
F#7



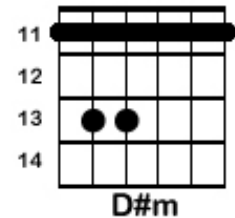
E



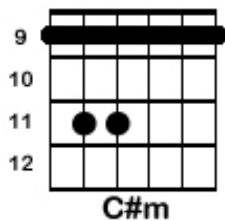
B



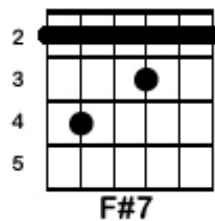
D#m



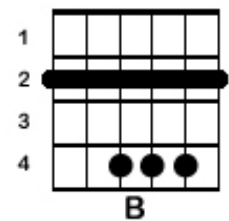
C#m



F#7



B



Color Chords Exercise - Adding Color Chords To the Key Of B Major (G# Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in B Major or G# Minor.

B Major and G# Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Bmaj7

Emaj7

F#9

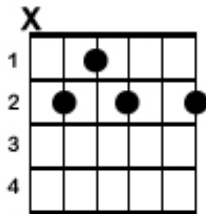
D#min7

C#min7

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

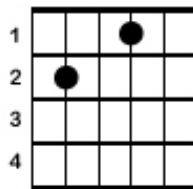
Chord Progression:

Bmaj7



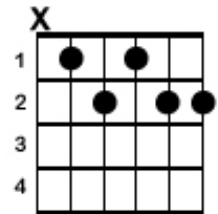
Bmaj7

Emaj7



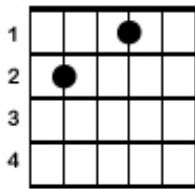
Emaj7

F#9



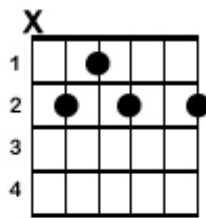
F#9

Emaj7



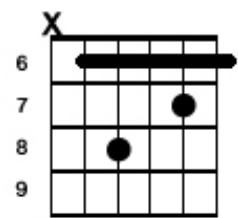
Emaj7

Bmaj7



Bmaj7

D#min7

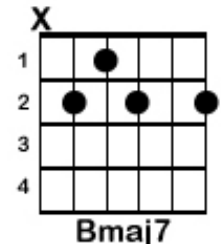
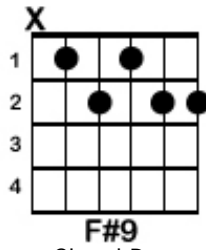
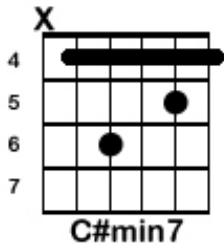


D#min7

C#min7

F#9

Bmaj7



Summary Page - Chord Progression Exercises

Key - B Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: B Major (Triad: **B E F#7**)

Relative Minor Key: G# minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

B Major:

B Major - Additional Color Chords:

B

Bmaj7

E

Emaj7

F#7

F#9

E

Emaj7

B

Bmaj7

D#m

D#m7

C#m

C#m7

F#7

F#9

B

Bmaj7

Relative Minor - G# Minor:

G#m

C#m

D#7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In B Major Or G# Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of C Major - (Relative Minor: A Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

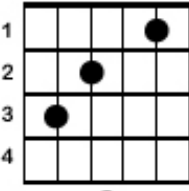
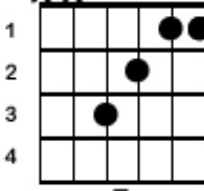
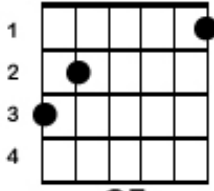
Continue the sequence until you have memorized the position of each chord.

Legend:

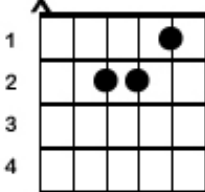
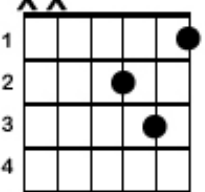
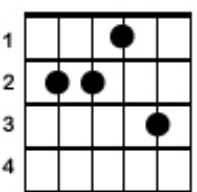
- Barre - To Create A Barre, Place Your Index Finger Across The Strings
Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: C Major - A Minor

C Major (Triad: C F G7)

| C | F | G7 |
|-----------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| <p>X</p>  <p style="text-align: center;">C</p> | <p>X X</p>  <p style="text-align: center;">F</p> |  <p style="text-align: center;">G7</p> |

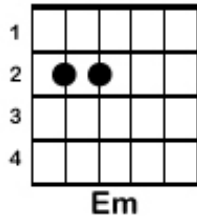
A Minor (Relative Minor)

| Am | Dm | E7 |
|------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| <p>X</p>  <p style="text-align: center;">Am</p> | <p>X X</p>  <p style="text-align: center;">Dm</p> |  <p style="text-align: center;">E7</p> |

Chord Group 2

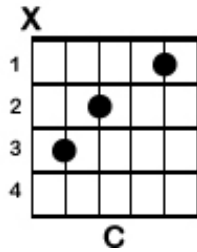
Additional Chord(s) for this Progression Exercise:

Em

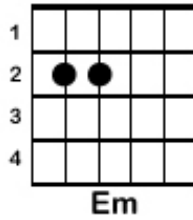


Chord Progression:

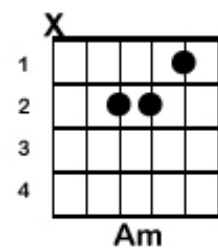
C



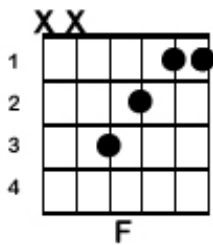
Em



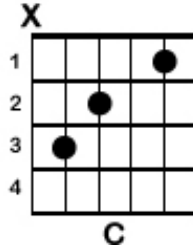
Am



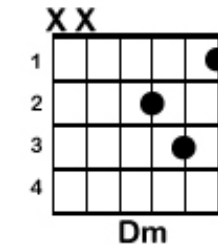
F



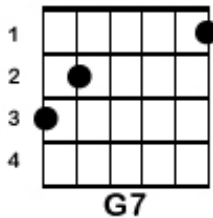
C



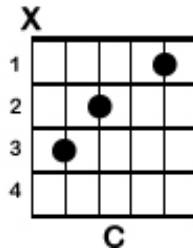
Dm



G7



C



Color Chords Exercise - Adding Color Chords To the Key Of C Major (A Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in C Major or A Minor.

C Major and A Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Cmaj7

Emin7

Amin7

Fmaj7

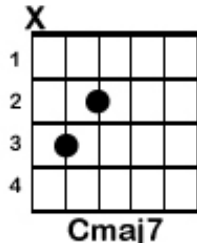
Dmin7

G9

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

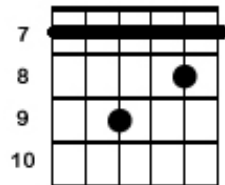
Chord Progression:

Cmaj7



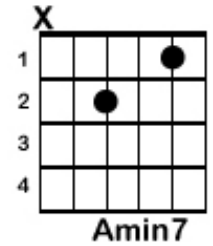
Cmaj7

Emin7



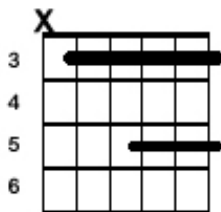
Emin7

Amin7



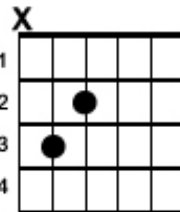
Amin7

Fmaj7



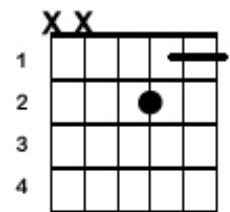
Fmaj7

Cmaj7



Cmaj7

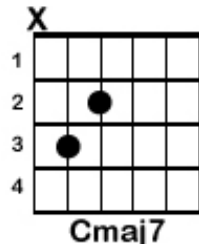
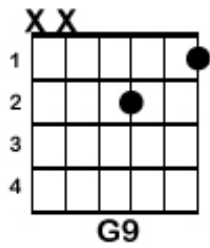
Dmin7



Dmin7

G9

Cmaj7



Summary Page - Chord Progression Exercises

Key - C Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: C Major (Triad: **C F G7**)

Relative Minor Key: A minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

C Major:

C Major - Additional Color Chords:

- | | |
|----|-------|
| C | Cmaj7 |
| Em | Em7 |
| Am | Am7 |
| F | Fmaj7 |
| C | Cmaj7 |
| Dm | Dm7 |
| G7 | G9 |
| C | Cmaj7 |

Relative Minor - A Minor:

Am

Dm

E7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In C Major Or A Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of Db Major - (Relative Minor: Bb Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: Db Major - Bb Minor

Db Major (Triad: Db Gb Ab7)

| | | |
|------------------------------------------------|---------------------------------------------|----------------------------------------------|
| Db | Gb | Ab7 |
| <p>9 10 11 12</p> <p>Db</p> | <p>2 3 4 5</p> <p>Gb</p> | <p>4 5 6 7</p> <p>Ab7</p> |

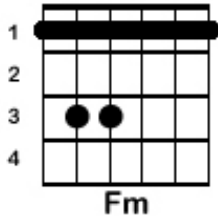
Bb Minor (Relative Minor)

| | | |
|----------------------------------------------|--------------------------------------------------|---------------------------------------------|
| Bbm | Ebm | F7 |
| <p>6 7 8 9</p> <p>Bbm</p> | <p>11 12 13 14</p> <p>Ebm</p> | <p>1 2 3 4</p> <p>F7</p> |

Chord Group 2

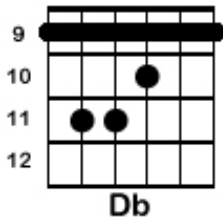
Additional Chord(s) for this Progression Exercise:

Fm

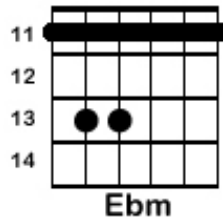


Chord Progression:

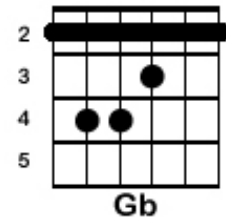
Db



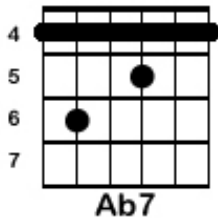
Ebm



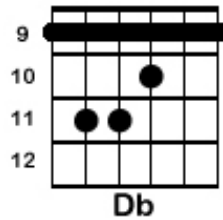
Gb



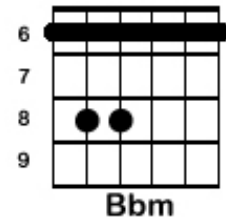
Ab7



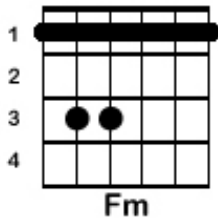
Db



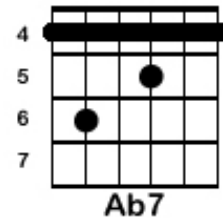
Bbm



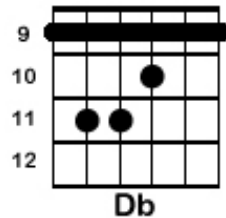
Fm



Ab7



Db



Color Chords Exercise - Adding Color Chords To the Key Of D Flat Major (B Flat Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section, (moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the

sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in D Flat Major or Bb Minor.

D Flat Major and Bb Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Dbmaj7

Ebmin7

Gbmaj7

Ab9

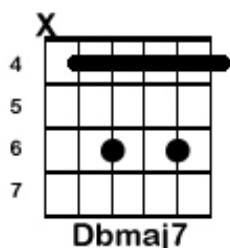
Bbmin7

Fmin7

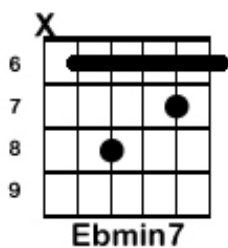
Learn the new chords below and play in the progression shown, including the Relative Minor Key.

Chord Progression:

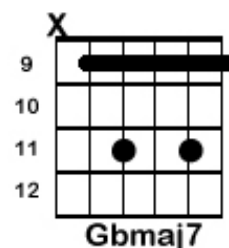
Dbmaj7



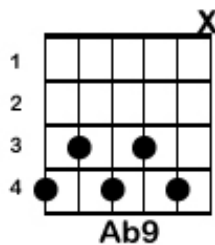
Ebmin7



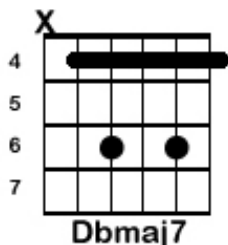
Gbmaj7



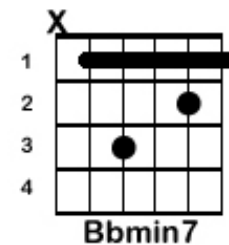
Ab9



Dbmaj7



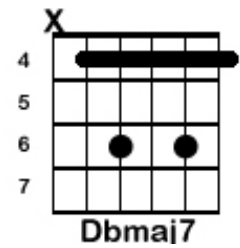
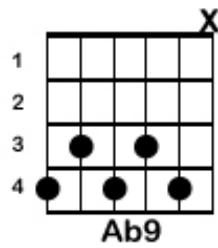
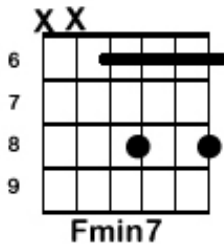
Bbmin7



Fmin7

Ab9

Dbmaj7



Summary Page - Chord Progression Exercises

Key - Db Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: Db Major (Triad: **Db Gb Ab7**)

Relative Minor Key: Bb minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

Db Major:

Db Major - Additional Color Chords:

- | | |
|-----|--------|
| Db | Dbmaj7 |
| Ebm | Ebm7 |
| Gb | Gbmaj7 |
| Ab7 | Ab9 |
| Db | Dbmaj7 |
| Bbm | Bbm7 |
| Fm | Fm7 |
| Ab7 | Ab9 |
| Db | Dbmaj7 |

Relative Minor - Bb Minor:

Bbm

Ebm

F7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In Db Major Or Bb Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of D Major - (Relative Minor: B Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- ▬ Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: D Major - B Minor

D Major (Triad: D G A7)

| | | |
|---|---|----|
| D | G | A7 |
| | | |

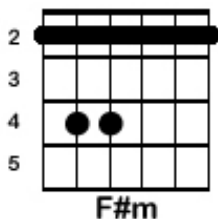
B Minor (Relative Minor)

| | | |
|----|----|-----|
| Bm | Em | F#7 |
| | | |

Chord Group 2

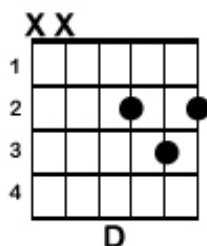
Additional Chord(s) for this Progression Exercise:

F#m

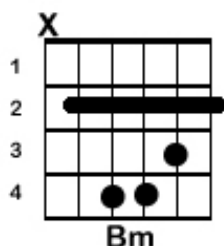


Chord Progression:

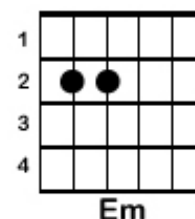
D



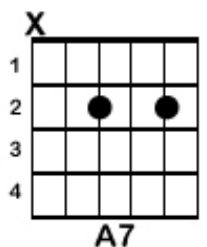
Bm



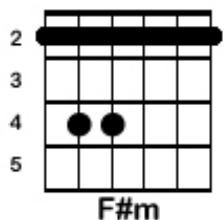
Em



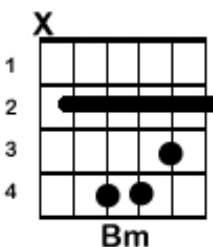
A7



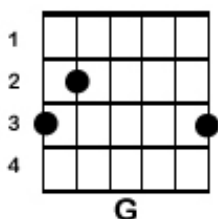
F#m



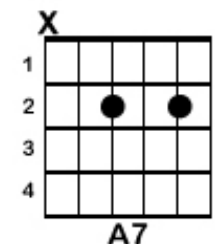
Bm



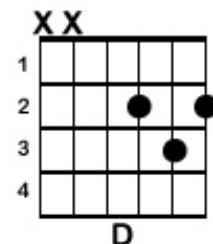
G



A7



D



Color Chords Exercise - Adding Color Chords To the Key Of D Major (B Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in D Major or B Minor.

D Major and B Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Dmaj7

Bmin7

Emin7

A9

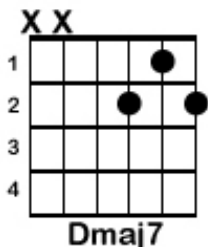
F#min7

Gmaj7

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

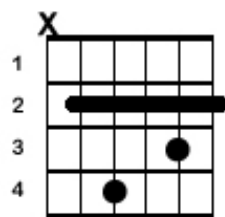
Chord Progression:

Dmaj7



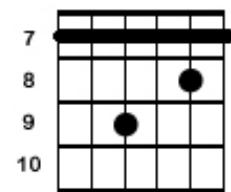
Dmaj7

Bmin7



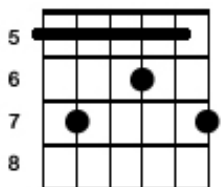
Bmin7

Emin7



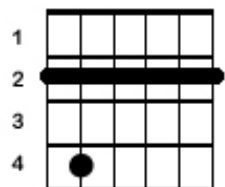
Emin7

A9



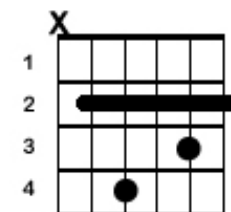
A9

F#min7



F#m7

Bmin7

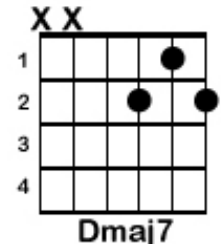
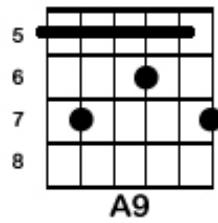
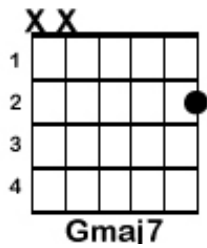


Bmin7

Gmaj7

A9

Dmaj7



Summary Page - Chord Progression Exercises

Key - D Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: D Major (Triad: **D G A7**)

Relative Minor Key: B minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

D Major:

D Major - Additional Color Chords:

- D
- Bm
- Em
- A7
- F#m
- Bm
- G
- A7
- D

- Dmaj7
- Bm7
- Em7
- A9
- F#m7
- Bm7
- Gmaj7
- A9
- Dmaj7

Relative Minor - B Minor:

Bm

Em

F#7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In D Major Or B Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of Eb Major - (Relative Minor: C Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- ▬ Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
- Finger Position On The String
- X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: Eb Major - C Minor

Eb Major (Triad: Eb Ab Bb7)

| | | |
|------------------|------------------|-------------------|
| Eb | Ab | Bb7 |
| <p>Eb</p> | <p>Ab</p> | <p>Bb7</p> |

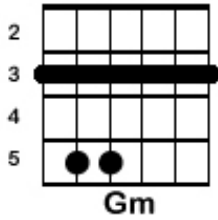
C Minor (Relative Minor)

| | | |
|------------------|------------------|------------------|
| Cm | Fm | G7 |
| <p>Cm</p> | <p>Fm</p> | <p>G7</p> |

Chord Group 2

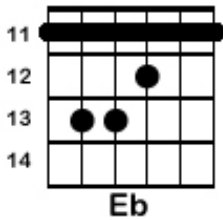
Additional Chord(s) for this Progression Exercise:

Gm

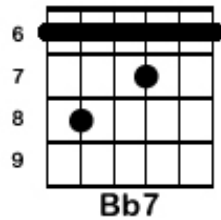


Chord Progression:

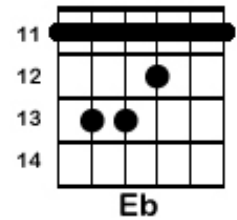
Eb



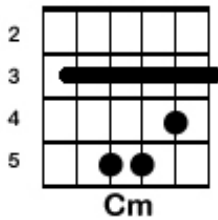
Bb7



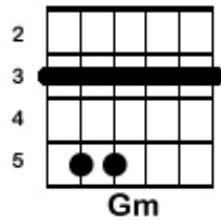
Eb



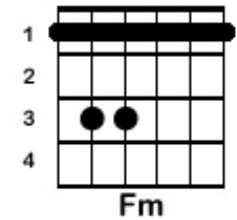
Cm



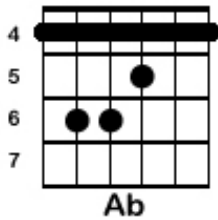
Gm



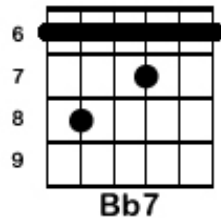
Fm



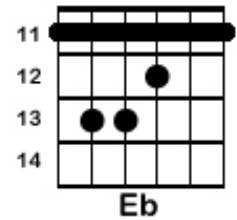
Ab



Bb7



Eb



Color Chords Exercise - Adding Color Chords To the Key Of E Flat Major (C Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in E Flat Major or C Minor.

E Flat Major and C Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Ebmaj7

Bb9

Cmin7

Gmin7

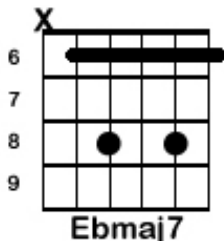
Fmin7

Abmaj7

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

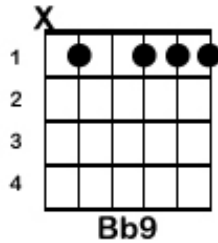
Chord Progression:

Ebmaj7



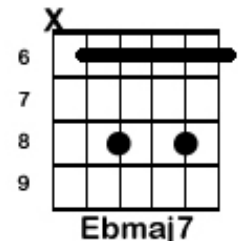
Ebmaj7

Bb9



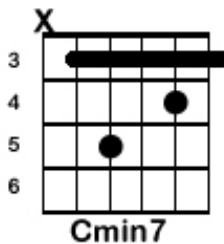
Bb9

Ebmaj7



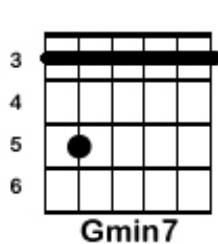
Ebmaj7

Cmin7



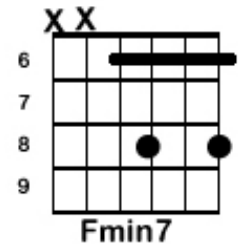
Cmin7

Gmin7



Gmin7

Fmin7

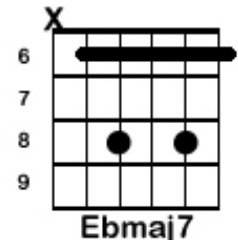
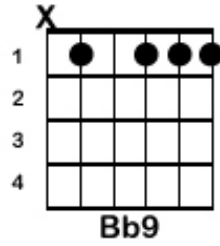
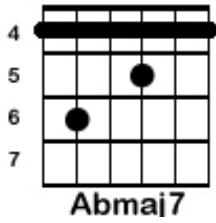


Fmin7

Abmaj7

Bb9

Ebmaj7



Summary Page - Chord Progression Exercises

Key - Eb Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: Eb Major (Triad: **Eb Ab Bb7**)

Relative Minor Key: C minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

Eb Major:

Eb Major - Additional Color Chords:

- | | |
|-----|--------|
| Eb | Ebmaj7 |
| Bb7 | Bb9 |
| Eb | Ebmaj7 |
| Cm | Cm7 |
| Gm | Gm7 |
| Fm | Fm7 |
| Ab | Abmaj7 |
| Bb7 | Bb9 |
| Eb | Ebmaj7 |

Relative Minor - C Minor:

Cm

Fm

G7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In Eb Major Or C Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of E Major - (Relative Minor: C# Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

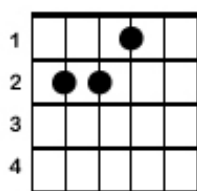
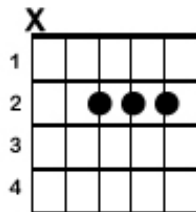
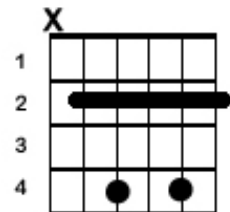
Continue the sequence until you have memorized the position of each chord.

Legend:

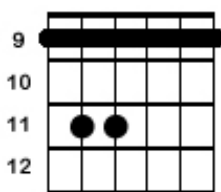
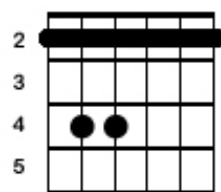
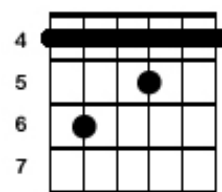
- Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: E Major - C# Minor

E Major (Triad: E A B7)

| E | A | B7 |
|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
|  |  |  |

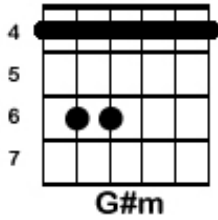
C# Minor (Relative Minor)

| C#m | F#m | G#7 |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |  |

Chord Group 2

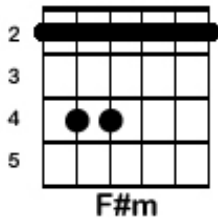
Additional Chord(s) for this Progression Exercise:

G#m

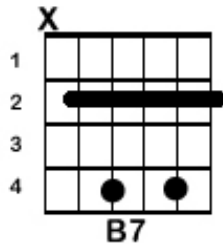


Chord Progression:

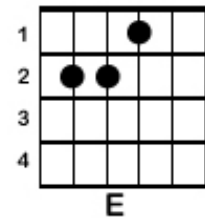
F#m



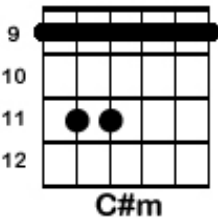
B7



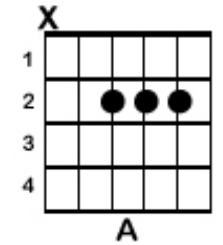
E



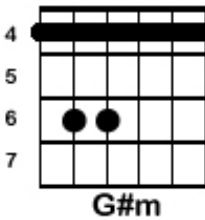
C#m



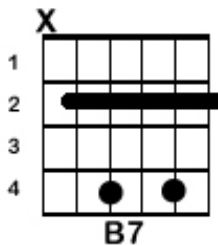
A



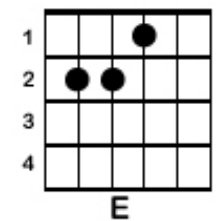
G#m



B7



E



Color Chords Exercise - Adding Color Chords To the Key Of E Major (C# Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in E Major or C# Minor.

E Major and C# Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

F#min7

B9

Emaj7

C#min7

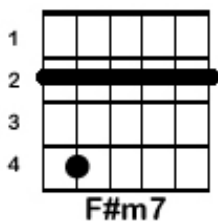
Amaj7

G#min7

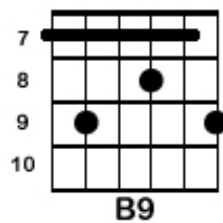
Learn the new chords below and play in the progression shown, including the Relative Minor Key.

Chord Progression:

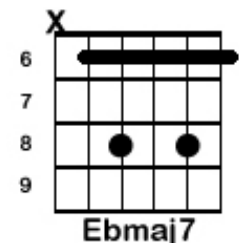
F#min7



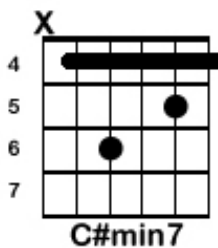
B9



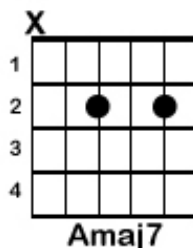
Emaj7



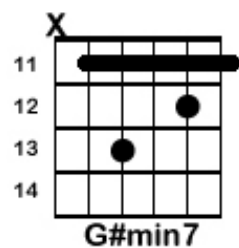
C#min7



Amaj7

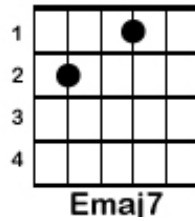
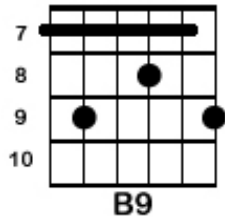


G#min7



B9

Emaj7



Summary Page - Chord Progression Exercises

Key - E Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: E Major (Triad: **E A B7**)

Relative Minor Key: C# minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

E Major:

E Major - Additional Color Chords:

F#m

F#m7

B7

B9

E

Emaj7

C#m

C#m7

A

Amaj7

G#m

G#m7

B7

B9

E

Emaj7

Relative Minor - C# Minor:

C#m

F#m

G#7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In E Major Or C# Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of F Major - (Relative Minor: D Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

Continue the sequence until you have memorized the position of each chord.

Legend:

- Barre - To Create A Barre, Place Your Index Finger Across The Strings
Shown
- Finger Position On The String
- X Do Not Play This String
The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: F Major - D Minor

F Major (Triad: F Bb C7)

| | | |
|---|----|----|
| F | Bb | C7 |
| | | |

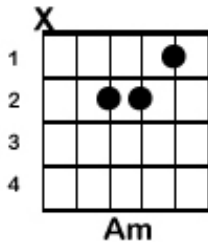
D Minor (Relative Minor)

| | | |
|----|----|----|
| Dm | Gm | A7 |
| | | |

Chord Group 2

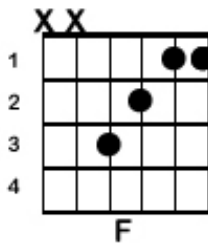
Additional Chord(s) for this Progression Exercise:

Am

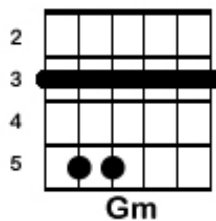


Chord Progression:

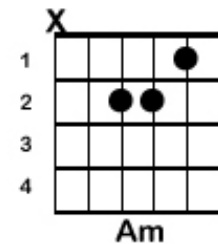
F



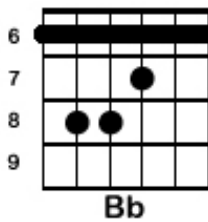
Gm



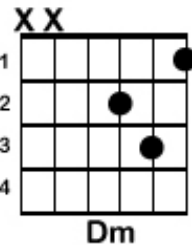
Am



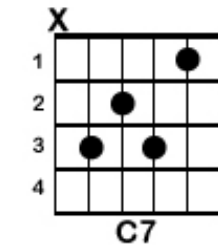
Bb



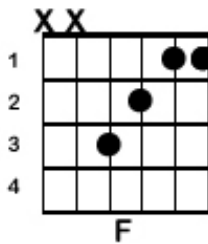
Dm



C7



F



Color Chords Exercise - Adding Color Chords To the Key Of F Major (D Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section,

(moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in F Major or D Minor.

F Major and D Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Fmaj7

Gmin7

Amin7

Bbmaj7

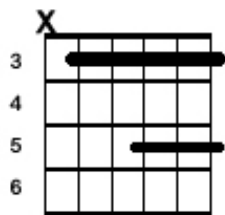
Dmin7

C9

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

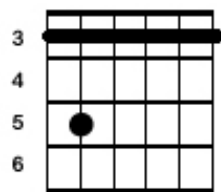
Chord Progression:

Fmaj7



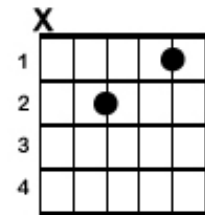
Fmaj7

Gmin7



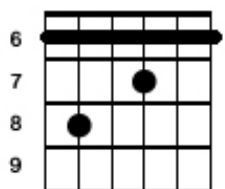
Gmin7

Amin7



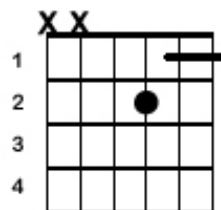
Amin7

Bbmaj7



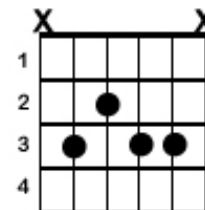
Bbmaj7

Dmin7



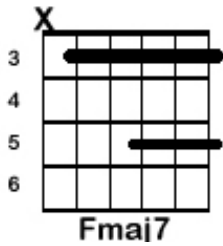
Dmin7

C9



C9

Fmaj7



Summary Page - Chord Progression Exercises

Key - F Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: F Major (Triad: **F Bb C7**)

Relative Minor Key: D minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

F Major:

F Major - Additional Color Chords:

F

Fmaj7

Gm

Gm7

Am

Am7

Bb

Bbmaj7

Dm

Dm7

C7

C9

F

Fmaj7

Relative Minor - D Minor:

Dm

Gm

A7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In F Major Or D Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of F# Major - (Relative Minor: D# Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:

Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

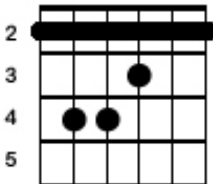
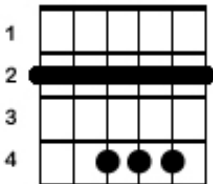
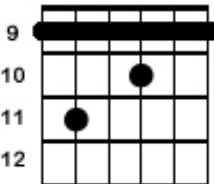
Continue the sequence until you have memorized the position of each chord.

Legend:

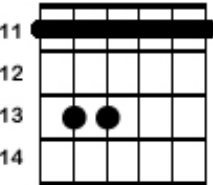
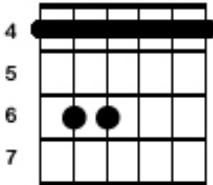
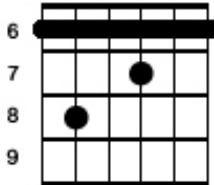
- Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 - Finger Position On The String
 - X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: F# Major - D# Minor

F# Major (Triad: F# B C#7)

| | | |
|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| F# | B | C#7 |
|  <p>F#</p> |  <p>B</p> |  <p>C#7</p> |

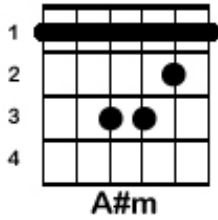
D# Minor (Relative Minor)

| | | |
|-------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| D#m | G#m | A#7 |
|  <p>D#m</p> |  <p>G#m</p> |  <p>A#7</p> |

Chord Group 2

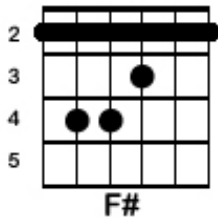
Additional Chord(s) for this Progression Exercise:

A#m

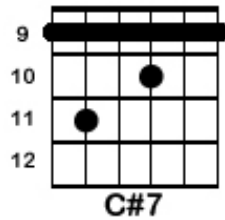


Chord Progression:

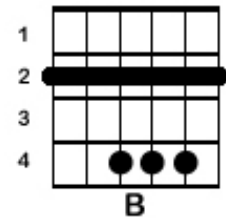
F#



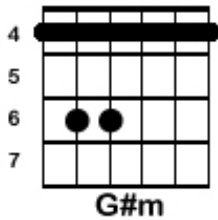
C#7



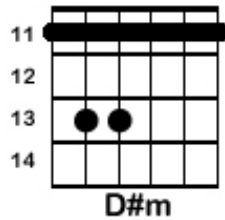
B



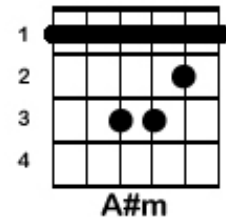
G#m



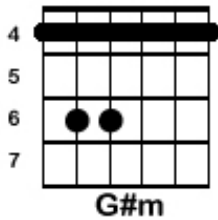
D#m



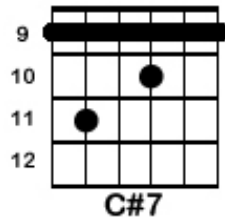
A#m



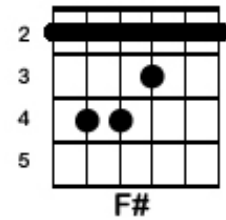
G#m



C#7



F#



Color Chords Exercise - Adding Color Chords To the Key Of F# Major (D# Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section, (moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the

sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in F# Major or D# Minor.

F# Major and D# Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

F#maj7

C#9

Bmaj7

G#min7

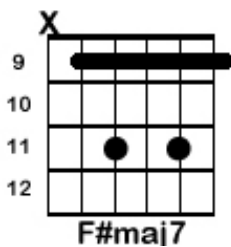
D#min7

A#min7

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

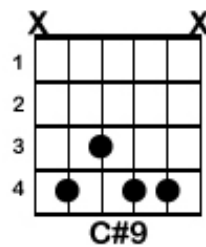
Chord Progression:

F#maj7



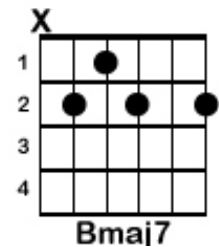
F#maj7

C#9



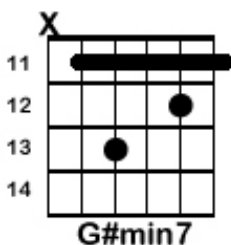
C#9

Bmaj7



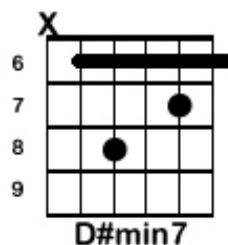
Bmaj7

G#min7



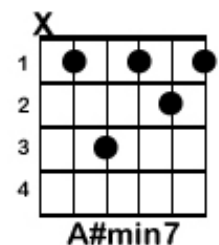
G#min7

D#min7



D#min7

A#min7

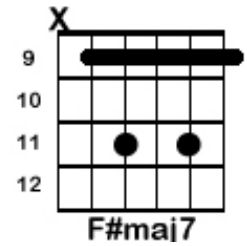
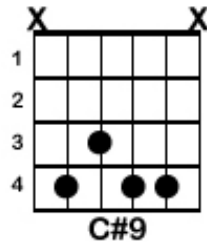
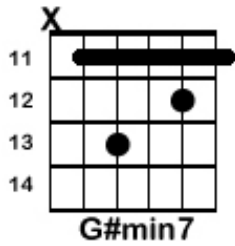


A#min7

G#min7

C#9

F#maj7



Summary Page - Chord Progression Exercises

Key - F# Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: F# Major (Triad: **F# B C#7**)

Relative Minor Key: D# minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

F# Major:

F# Major - Additional Color Chords:

- | | |
|-----|--------|
| F# | F#maj7 |
| C#7 | C#9 |
| B | Bmaj7 |
| G#m | G#m7 |
| D#m | D#m7 |
| A#m | A#m7 |
| G#m | G#m7 |
| C#7 | C#9 |
| F# | F#maj7 |

Relative Minor - D# Minor:

D#m

G#m

A#7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In F# Major Or D# Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.

Chord Theory - Progression Exercises: Key of G Major - (Relative Minor: E Minor)

This exercise is designed to allow the musician to learn the primary chords for the Major Key along with the corresponding Relative Minor Key.

To begin the exercise:




Practice positioning your fingers on the guitar, based on the chord diagrams provided below. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords, until you have completed all of the chords (Major and Minor).

Now play one chord and move to the next chord in sequence, strumming after each chord.

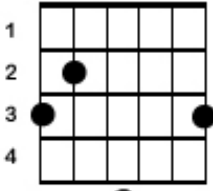
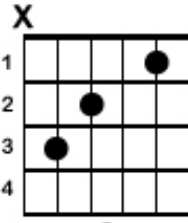
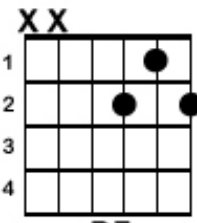
Continue the sequence until you have memorized the position of each chord.

Legend:

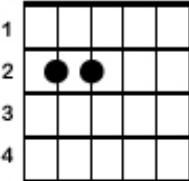
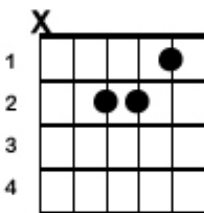
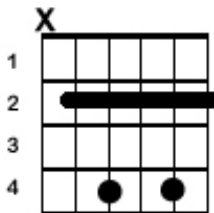
-  Barre - To Create A Barre, Place Your Index Finger Across The Strings Shown
 -  Finger Position On The String
 -  X Do Not Play This String
- The Numbers Along The Left Side Represents The Fret Location (i.e. 1 is the first fret, 2 is the 2nd fret etc.)

Basic Chord Triads For Key: G Major - E Minor

G Major (Triad: G C D7)

| | | |
|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| G | C | D7 |
|  |  |  |

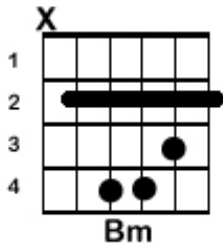
E Minor (Relative Minor)

| | | |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Em | Am | B7 |
|  |  |  |

Chord Group 2

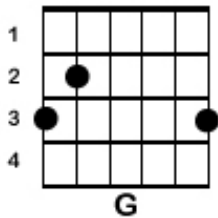
Additional Chord(s) for this Progression Exercise:

Bm

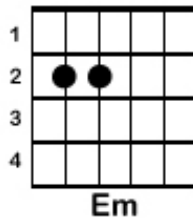


Chord Progression:

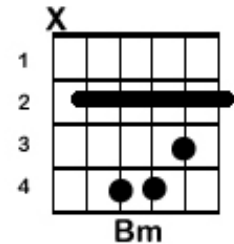
G



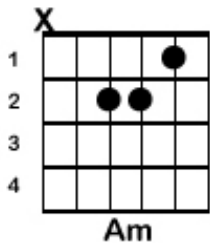
Em



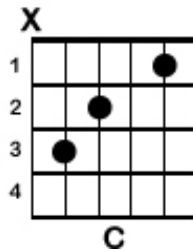
Bm



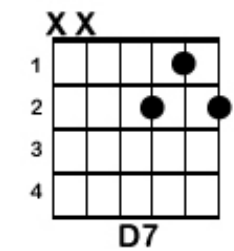
Am



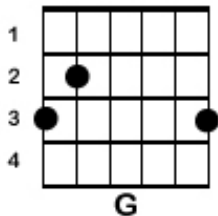
C



D7



G



Color Chords Exercise - Adding Color Chords To the Key Of G Major (E Minor - Relative Minor)

This exercise is designed to allow the musician to learn chords and play them in a progression. The chords provided are referred to as "color chords".

To begin the exercise:

Practice positioning your fingers on the guitar based on the diagrams provided below for the each of the new chords. Practice by holding the chord and strumming.

Once you are comfortable with the first chord, move on to the the other chords (if applicable), until you have completed all of the chords .

Complete the above steps until you have memorized the position of all of the chords.

Once all of the chords are memorized, play the chords in the order presented below in the Chord Progression section, (moving from left to right) in order to complete the Chord Progression. Play one chord and move to the next chord in the

sequence as shown, strumming each chord until you have completed all of the chords including the Relative Minor Key chords.

Continue the sequence until you are comfortable playing each chord, moving to the next easily and making a smooth transition.

Use these chords to build songs in G Major or E Minor.

G Major and E Minor

Chord Group 3 - Color Chords

The third group of chords for this Key introduces multiple new chords. These chords are color chords and include:

Gmaj7

Emin7

Bmin7

Amin7

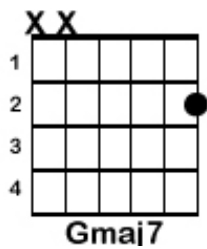
Cmaj7

D9

Learn the new chords below and play in the progression shown, including the Relative Minor Key.

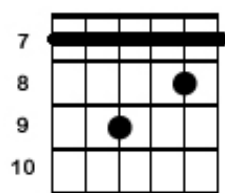
Chord Progression:

Gmaj7



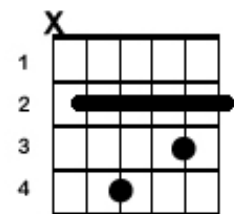
Gmaj7

Emin7



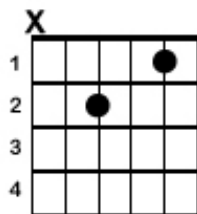
Emin7

Bmin7



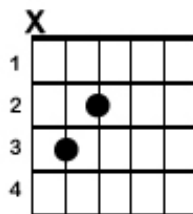
Bmin7

Amin7



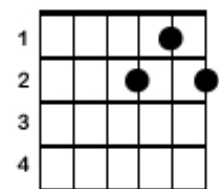
Amin7

Cmaj7



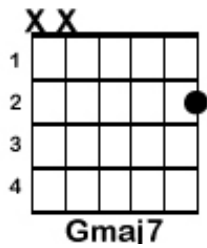
Cmaj7

D9



D9

Gmaj7



Summary Page - Chord Progression Exercises

Key - G Major

Memorize The Chords Listed Below

Identify The Major Triad For The Key (The 3 Root Chords That Establish The Key)

Locate The Inversions* For the Chords Listed In This Exercise And Include Them In The Exercise

Practice A Smooth Transition From The Major Key Into The Relative Minor

Key: G Major (Triad: **G C D7**)

Relative Minor Key: E minor

For the purpose of this exercise, play the chords of the following progressions in the sequence they are shown:

G Major:

G Major - Additional Color Chords:

- | | |
|----|-------|
| G | Gmaj7 |
| Em | Em7 |
| Bm | Bm7 |
| Am | Am7 |
| C | Cmaj7 |
| D7 | D9 |
| G | Gmaj7 |

Relative Minor - E Minor:

Em

Am

B7

Practice These Chords

Memorize Their Location On The Fretboard

Memorize The Inversions Of The Chords

Use These Chords To Build Songs In G Major Or E Minor

Inversions*: Inversions are duplicate chords on the guitar in different locations on the fretboard.



CHAPTER 4:

Basic Theory - Chord & Scale Theory

Barre Chord Tips - Get A Jump Start On Rhythm Guitar

As a beginner guitarist it is important to understand the various types of chords associated with the guitar. As we have discussed in the past, chord types include:

- Open Chords
- Movable Chords
- Barre Chords

Each type of chord has its place and they are equally valuable to the guitar player. In this article I want to discuss two simple "Barre Chords". Using two simple barre chord forms will give you a jump start on rhythm guitar. The two chord forms I am speaking of are the A Major chord and the E Major chord. I want to explain how you can use these two chords to play in any key in music. If you have a chord book available,

locate the A Major and the E Major chords. If you are a member at Riff TV.com, simply log-in and you will find chord diagrams in the members area. If you do not have an adequate chord book, you might want to consider these options:

- [Deluxe Guitar Chord Encyclopedia](#)
- [The Guitar Chord Book](#)

Now that you have located the chord form diagrams, lets concentrate on the E Major chord. Practice forming the E Major chord with your middle finger, ring finger and fourth finger (pinky). Use your index or first finger to make a barre across all six strings. Forming the E chord in this manner is known as a "Barre" chord. When forming this E Major barre chord , you will use all four fingers. Practice forming this chord in various locations on the neck. It is a good idea to move this chord around on the fretboard until you get accustomed to moving the chord with ease.

As you practice using this movable E barre chord, trace and memorize the the chord voicing at specific locations on the neck. For example, the barred E chord at the third fret is a G Major chord. The barred E chord at the fifth fret is an A Major chord. Trace and identify the chords as they ascend the neck. Here is the progression as the barred E chord form moves up the neck:

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

The first E chord in the progression is the open E Major. The second E chord in the progression is the barred E at the 12th fret. Memorize the progression and the voicing at the respective fretboard location.

Next, lets talk about the A Major chord. Practice making the A Major chord in its open position (second fret, depressing the second, third and fourth strings). As you add the barre and begin to move the A Major chord up the fretboard, form the chord like so:

Use the index finger to "barre" all six strings. Use the third (or ring) finger to depress the second third and fourth strings. Yes, that's right, this barre chord will be formed using only two fingers. Practice moving this barred chord form up and down the neck until you can move it with ease. Trace and identify the chords as they ascend the neck. Here is the progression as the barred A chord form moves up the neck:

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

The first A chord in the progression is the open A Major. The second A chord in the progression is the barred A at the 12th fret. Memorize the progression and the voicing at the respective fretboard location.

Now that you have become familiar with these two chord forms and their voicings as they ascend the neck, let's move to the tip that will help you get a jump start on rhythm guitar. For the purpose of this exercise use the following formula:

Begin with the barred E at the 3rd fret location. Then play a barred A chord at the third fret location. Finally, add a barred A chord at the 5th fret location. As you can see, a pattern emerges that establishes a key.

The barred E at the 3rd fret is a G Major chord. The barred A chord at the 3rd fret is a C Major chord. The barred A chord at the 5th fret is a D Major chord. Playing these three chords establishes the key of G Major. Here are the chords:

G - C - D

Practice moving this chord pattern to different locations on the fretboard. For example, start on the 5th fret and move to the seventh fret. Always begin this exercise with the barred E Major, then add the barred A major at the same fret location. Finally, add a barred A chord two frets up from the starting fret. (In this example - the seventh fret).

Beginning this exercise at the 5th fret and working to the 7th fret establishes the key of A Major. The chords are as follows:

A - D - E

Use this simple pattern to play rhythms in any key in music by changing the location on the fretboard. This tip will give you a jump start on playing rhythm guitar in any key.

Chord Theory - Part 1

In this lesson I want to introduce chord theory information that will assist you as you move through the basic triad chords for the major keys, relative minor keys and color chord lessons. We have been studying the keys of music and their relatives, additionally we have been adding color chords and building chord progressions. In our key/chord studies, there are only two major keys left to cover. I believe this is a good time to inject some chord theory information that will assist you in understanding how chords work.

Intervals:

It is necessary to understand intervals if the guitarist is interested in furthering his knowledge of chord construction. While the use of intervals is normally confined to melody and harmony, they are important to us as the chord will normally be comprised of tones that harmonize with the melody. It is not within the scope of this book to teach the rudiments of harmony, however the basic knowledge of harmony along with an understanding of music terminology related to harmony will aid any guitarist.

An *interval* is the distance between two notes of a scale measured by whole and half steps. The lower tone is considered the *root* or *key* tone, and the upper tone is the interval. An interval is the difference in pitch between the two tones when sounded.

Melodic Interval:

When two tones of a different pitch, an interval, are played in succession it is called a *melodic interval*.

Harmonic Interval:

When two tones are played together as in a chord it is called a *harmonic interval*.

C Scale-Intervals:

There are five names given to intervals: *major*, *minor*, *diminished*, *augmented*, and *perfect*.

The first interval is called the *prime* or *unison* interval—two notes of the same letter name.

(*prime*: two tones of the same pitch.)

The second interval is the distance between the first note, the letter C and the next note in the scale, the note D. The third interval is the distance between the first note, C and the third note of the scale, the note E. The fourth interval is the distance between the C and the fourth note of the scale, the note F. The fifth interval is the distance between the C and the fifth note of the scale, the note G. The sixth interval is the distance between the note C and the sixth note, the note A. The seventh interval is the distance between the letter C and the seventh note of the scale, the note B. The last interval is called the *octave* since the eighth note of the scale is of the same letter name as the first note, one octave apart.

Perfect Intervals:

When the interval is the *prime*, *fourth*, *fifth*, or *octave*, and the upper note is of the same scale as the lower note it is called a perfect interval.

Major Intervals:

The second, third, sixth, and seventh intervals are called major intervals.

Minor Intervals:

When the notes of a *major interval* are brought closer together, we have a *minor interval*. This may be done by lowering the upper tone one half step, or raising the lower tone a half step. The *minor interval* applies only to *major intervals* - the second, third, sixth, and seventh tones.

Diminished Intervals:

The *diminished interval* is obtained by bringing a *perfect interval* closer together, or a *minor interval* closer together, lowering the perfect or minor interval.

Augmented Intervals:

When the interval between two tones is *expanded*, the interval is called *augmented*. This applies to both the *major* and *perfect intervals*. Each of these become *augmented* by: Raising the upper tone one half step, or lowering the lower tone one half step.

For additional information and helpful study guides that will increase your understanding of chord theory, consider purchasing the following:

[Understanding Chord Progressions](#)

[Melodic Improvising For Guitar](#)

[Chord Chemistry](#)

Chord Theory - Part 2

In this segment of our chord theory lessons, I want to continue our discussions that include types of chords, their definitions and their descriptions. It can be very tedious and even boring for new guitar players to discipline themselves to cover certain aspects of music theory. It is extremely important to understand the value of learning theory. As you grasp the concepts of chord theory, you will begin to be able to apply the concepts to any key in music. As you become accomplished in the concepts, you will become an invaluable musician to any musical group or setting.

Major Thirds:

The term Major 3rd will appear in most all chord books. This term is used in place of other related terminology in chord construction. It is only one more form of describing basic chords.

Semi-Tones:

A semi-tone is one half of a whole tone. It is the smallest interval in modern European music. A semi-tone is the distance of one fret on the guitar. Two semi-tones equal one whole tone, the distance of two frets on the guitar.

Whole Step:

The term: *step, half step*, is another way of saying: *semi-tone, whole tone*. A whole tone is one step, the distance of two frets on the guitar. A half step is the distance of one fret, or a semi-tone.

Building A Major Third:

A *major 3rd* interval is built on two whole tones. In the **C scale** a major 3rd would be the distance from C to E. The notes C to D being one whole tone and D to E the other whole tone. For example, use these three notes, C, D and E. While the D note is not a part of the major third interval, it is important in establishing the major third intervals as three letters are used.

Minor Thirds:

The *minor third* is constructed on a whole tone, and a half tone, also called step, and half step. **Let's use the C scale as an example.** From the note C to the note D is one whole tone, or one step. From D we proceed a half step, or half tone to Eb. This is a *minor third*, from C to Eb. As in the *major 3rd*, we are using three letters—C D Eb. Only here we have played a *step* and a half, whereas a major 3rd would be two full steps.

The Major Chord Triad:

There are five chord types that the student must learn. They are: *major, minor, diminished, augmented, and dominant 7th*. The major chord is constructed on a major 3rd and minor 3rd interval. To construct a major chord, we first build a major 3rd interval, C to E, then on the higher note, the E, we build a Minor 3rd interval giving us the note G. Thus we have the major chord triad for the C chord, C E G. In review we can state that a major chord is constructed by building a major 3rd and minor 3rd interval.

Minor Chord Triad:

Minor chords are constructed by combining a *minor 3rd interval* with a *major 3rd*. This lowers the minor chord's third tone one semi-tone. When tones of a major interval are brought closer together we have a *minor interval*. We still have three letters used in building the Minor Third - C Eb and G.

Diminished Chord Triad:

The *diminished chord triad*, unlike the major, minor and augmented chord, is a four note chord. It is comprised of two Minor 3rds superimposed over each other. The diminished chord is a very unstable chord and demands resolution to another chord.

Augmented Chord Triad:

The *augmented chord* is constructed of two major 3rds superimposed over each other. There is no true *root* tone in an augmented chord. As a result of this condition, there is an unsettled relationship between the *root* and the 5th tone. The augmented (raised 5th) tone, the notes C to G#, eliminates the static quality of the chord and there is no single predominant tone as found in a major chord.

Major Seven Chord Triad:

The *major seventh chord* is constructed of a major 3rd, minor 3rd, and a major 3rd. The *major seven chord* is a four tone chord and as the fourth note, the seventh note, is only a half step from the Root (1st) note of the chord triad, the *major seventh* chord is a stable chord and often used as a substitution for the *tonic chord*.

For additional information and helpful study guides that will increase your understanding of chord theory, consider purchasing the following:

[Understanding Chord Progressions](#)

[Melodic Improvising For Guitar](#)

[Chord Chemistry](#)

Pentatonic And Blues Scales

In this lesson we want to consider some basic information about pentatonic and blues scales. Understanding some basic information that relates to these scales will help you to become a better player.

The chords of a typical blues progression are dominant seventh chords. The scales that work best with these chords seem to be in the Mixolydian mode. As you probably know, the Mixolydian scale mode is the same as a major scale with a flattened seventh note. Therefore, it contains the tones of a dominant seventh chord (i.e. Root, 3, 5, b7).

A scale in the Mixolydian mode provides the flattened seventh note. We must also remember that there is another important blue note. This additional blue note is the flattened 3rd. In many cases the flattened 3rd is combined with the major 3rd. The flattened 3rd can also be bent slightly sharp to suggest the major third. This produces a new pitch halfway between the two notes. The flattened 3rd does not occur in the Mixolydian scale mode. If we flattened the 3rd in the Mixolydian mode, the result would be a Dorian scale mode (i.e. Root, 2, b3, 4, 5, 6, b7). The Dorian mode is built from the second step of any major scale. In order to apply a Dorian scale mode to a dominant seventh chord, play a major scale starting a whole step (2 frets) below the root of the dominant seventh.

This technique generally applies to blues. However, exceptions are made when playing pure Chicago, Delta or Texas blues. In these blues forms, no flattened third is produced. At first, the major-key-versus-blues-key approach may seem a bit confusing. The bottom line is it all comes down to your style and playing what feels and sounds good to the individual artist. The integration of the scale and scale mode also is dependent on how it fits with a particular blues arrangement. Always keep in mind that many approaches have their place and equal value in any arrangement. Practice combining several approaches to the blues and you will increase your musical vocabulary as you evolve in your understanding of blues structure.

Pentatonic and Blues Scales - Theory And Application

Rock and Roll, and R&B have a very close relationship to Blues and Blues structure. Much of the music in these categories is built upon the Blues structure or formatting. Blues structure is the basis for many of the songs we know and love today. In order to appreciate the role Blues structure has played in modern music, we need to take a close look at Pentatonic and Blues scales.

Because the chords of the typical blues progression are all dominant seventh chords, the best scales to use may seem to be Mixolydian Mode scales. As you may know, a Mixolydian scale is the same as a major scale with a flatted seventh, and so it contains the tones of a dominant seventh chord (Root, 3, 5, b7).

Although Mixolydian scales provide the flatted seventh, there is another important blue note: the flatted third. Many times, this note is combined with the major third, or bent slightly sharp to suggest the major third by producing a new pitch halfway in between the two notes. The flatted third does not occur in the Mixolydian Mode. If we flatted the third in the Mixolydian Mode, the Dorian Mode would result (R, 2, b3, 4, 5, 6, b7). This mode is built from the second step of any major scale. To apply the Dorian Mode to a dominant seventh chord, play a major scale starting a whole step (two frets) below the root of the dominant seventh.

The main reason for this is although the major scale system can be effective in jazz blues, it is often unsuitable for Chicago, Delta, and Texas blues playing, because no flatted third is produced. Most of the time, its possibilities are ignored in favor of other scale systems, particularly the major and minor pentatonic scales and the blues scale.

Although the major-key-versus-blues-key concepts may seem a little vague at first, it helps to remember that these are really just two different systems of thinking. The bottom line is, it all comes down to playing what feels and sounds good. Just realize that many approaches are equally valid and can be combined to increase your musical vocabulary.

In association with this lesson, let's take a look at scales for twelve bar blues progressions. The structure of blues cannot be fully understood by simply analyzing chord and theory concepts unless you include the scale and it's role. The following scales can be used when improvising over a standard twelve-bar blues progression. All examples refer to blues in the key of A.

For I7 Chord (A7), use the following:

A Major Pentatonic Scale

A Minor Pentatonic Scale

A Blues Scale

D Major Scale (provides A Mixolydian Scale)

G Major Scale (provides A Dorian Scale)

D Major Pentatonic Scale

G Major Pentatonic Scale

F-sharp Minor Pentatonic Scale (Relative Minor Scale)

F-sharp Blues Scale (Relative Minor Scale)

For IV7 Chord (D7), use the following:

A Minor Pentatonic Scale

A Blues Scale

D Major Pentatonic Scale

G Major Scale (provides D Mixolydian Scale)

C Major Scale (provides D Dorian Scale)

B Minor Pentatonic Scale (Relative Minor Scale)

B Blues Scale (Relative Minor Scale)

G Major Pentatonic Scale

C Major Pentatonic Scale

For V7 Chord (E7), use the following:

A Minor Pentatonic Scale

A Blues Scale

E Major Pentatonic Scale

A Major Scale (provides E Mixolydian Scale)

D Major Scale (provides E Dorian Scale)

C-sharp Minor Pentatonic Scale (Relative Minor Scale)

C-sharp Blues Scale (Relative Minor Scale)

Learning Blues structure is an ongoing process that takes dedication and commitment. Practice everyday and study Blues theory in order to master and understand the concepts and essence of the style. The following resources have been carefully selected and will help you master the Blues:

[**Robben Ford: Playin' The Blues - DVD**](#)

[**Beginning Blues Guitar - DVD**](#)

[**Keb Mo: The Blues Guitar of Keb' Mo'**](#)

Enharmonic Tones And The Chromatic Scale

In order to effectively use the guitar it is important to have a foundation in basic music theory. This article will discuss information about Enharmonic Tones and the Chromatic Scale.

In music there are only twelve notes. These twelve notes are designated by seven letters which are assigned to the notes (A B C D E F G) and five variables which are indicated by a sharp (#) or flat (b). The sharps and flats occur between all of the letter notes except between B and C or E and F. This means B#, Cb, E# and Fb do not exist. The following list illustrates the twelve notes that exist in a chromatic scale and their relative positions:

A

A# (Bb)

B

C

C# (Db)

D

D# (Eb)

E

F

F# (Gb)

G

G# (Ab)

Each of the five notes with two letter designations are the sharps and the flats. Having two letter designations on one note is known as an "Enharmonic Tone". The letter designation given to the note will be determined by the direction of the scale. If you are ascending the scale, the note will be designated as a sharp. If you are descending the scale, the note will be designated as a flat.

When the twelve notes are played in succession, this is a chromatic scale. This rule applies if you are ascending or descending the scale. When the first note in any chromatic scale is repeated, we have played one Octave.

There are twelve notes in music. There are also twelve chromatic scales. Each chromatic scale can be played by starting the scale from a different note.

Practice playing chromatic scales on your guitar using each of the six strings. Practice playing these scales while ascending and descending the fretboard. Learn to identify the notes of the chromatic scale on each string. Be sure to take care to identify the enharmonic tones on each string.

The Relationship Between Harmony, Melody, And Guitar Chords. Identifying Basic Triad Chords Using A Simple Diatonic Scale Formula.

To understand harmony using primary guitar chords it is important to first define "melody". Melody is an organized succession of three or more tones. Lets use an example of a vocalist to assist us with our definition of melody. A vocalist can sing only one tone at a time. When a vocalist sings a succession of notes, this is referred to as melody.

Here is how a chord differs from a single tone and also a succession of tones or "melody". A chord is a series of three or more notes (or tones) played together at once. Since most guitars are a six stringed instrument (some are more than six strings), it is possible to play six notes or tones together at once. The term given to notes played simultaneously is a "chord". When playing all six strings using primary chords, we are actually playing only three notes. Several of the notes will be duplicated within the chord in a higher or lower octave.

Since a melody is a succession of tones which rise and fall in pitch, (with considerable variation between the higher and lower tones) it is not possible to use only one chord when playing rhythm guitar. A chord must harmonize with the succession of melody notes. In other words, each melody note must be one of the notes of the primary chord triad, or a closely related note. When the melody no longer harmonizes with the chord, the rhythm guitar player must change chords.

Most of the contemporary music that is played today can be harmonized with three chords. The three primary chords in a given key are also known as the basic triad. The basic triad chords are built on the first, fourth and fifth notes of the diatonic scale. These three chords are written as the I, IV, V chords of the respective key. The triads of the three primary chords of each key contain all of the notes of the major diatonic scale.

The names of the three primary chords within each key can be determined by applying the following formula to the major diatonic scale for the respective key:

I

IV

V

By using this simple formula, you can map the primary chords in any key of music.

For additional information and chord theory:

[Chord Chemistry](#)

[Modern Chords](#)

[Understanding Guitar Chords](#)

Guitar Tablature Simplified

Tablature is a visual "grid-type" system of writing music for guitar and any other fretted instrument. Tablature is not a modern invention. It has existed in various forms for several centuries and has been used in the past for flamenco, folk and lute music. Tablature was created out of necessity. Early musicians developed the system in order to communicate fretted instrument instruction.

The tablature system is simple. It sets out the fingering of a song in a visual "grid-type" system that could be referred to as a sort of "shorthand" for musicians. The system relies on the musician being able to hear a song or a phrase in a song, and have an idea how the melody goes from having heard the piece. It is used in conjunction with memory and familiarity of the song or phrase. When compared to standard music notation, tablature is easy to understand.

A drawback associated with tablature is it's inability to convey precise information about the timing and duration of notes in a particular song or phrase. Another drawback is it's inability to help the musician understand the harmonic structure of a song or phrase. If you are a beginner guitarist, you must understand that tablature (also called tab) can **not** replace standard notation. In order to put tablature in it's proper perspective, it is important that you recognize tablature for what it is.

Tablature for guitar is based on a six line grid, whereas music notation is based on a five line grid. Each of the six lines in the guitar tablature grid represent a string on the guitar. The top line in the grid is the first string (the high E) and the bottom line is the sixth string (the low E). The numbers that appear on the lines are the fret numbers. If an "O" appears on a string it indicates playing that string in the "open position". The simple but effective tablature system creates a sort of "map" or "trace route" of a particular melody line or "lead lick" in a song.

Using tablature in conjunction with chord charts and chord progressions is very effective in learning your favorite song. This method works well because you have heard the song and committed it to memory.

Be sure to use chord charts and tablature regularly in your practice routine. Search for your favorite song or artist here:

[Search Guitar Tablature Resources](#)



CHAPTER 5:

Tips For Guitarists

Protect Your Guitar From Drying Out - Build A Guitar Case Humidifier

Over time your acoustic guitar will be affected by its environment. Guitars are made of wood and they age well if properly taken care of. One factor that will cause your acoustic guitar to age poorly is a lack of humidity in its environment. Does this mean your guitar needs to be in a moist climate or setting? Absolutely not. What it does mean is that your guitar needs to be protected from severely dry climate conditions for extended periods of time.

As we know, in the long run, guitars are prone to drying out. Have you ever seen an older acoustic guitar that has cracks in the finish? Of course you have. In other cases many of you have seen a guitar that not only has cracks in the finish (this is also called crazing) but the top, back or sides can be warped, bowed or otherwise distorted. While there are several factors that contribute to bowing and warping, more times than not the guitar will have been allowed to dry out. The lack of moisture in the wood can accelerate the process that causes warping and bowing. Also, allowing a guitar to dry out will affect the tonal qualities of the instrument as it ages.

We must conclude that preventing the instrument from drying out becomes an important issue. Especially if we are to preserve the condition and enhance the tonal qualities of our guitar as it ages. For those of you who are beginner guitarists, we would like to offer a tip that will prove valuable to your investment in your guitar.

This tip involves creating a simple humidifier for your guitar case. You will need three simple items to create your guitar case humidifier:

Plastic Sandwich Bag With Zipper

New Household Sponge That Fits Easily Into Sandwich Bag

Hole Punch

Creating the guitar case humidifier is very simple. Use the hole punch to punch a dozen or so holes in one side of the sandwich bag. It is recommended that you evenly space the holes in the bag (using rows) in an area about the size of the sponge. Be sure to create the holes in **only** one side of the bag. Next, moisten the sponge. Saturate the sponge but make sure it is **not** dripping. Simply place the sponge into the plastic sandwich bag and zip it up. Place the sandwich bag into your guitar case with the **holes facing up**. Be sure to place the humidifier in your case in a way that there is no pressure on the bag or the sponge. Usually there is ample room for this simple device in the top of the case, behind the headstock of the guitar.

Check your guitar case humidifier every few weeks to monitor the sponge. When the sponge dries out, simply saturate it again in the manner mentioned above. This simple device will add life to your guitar. It will also help prevent the instrument from drying out over extended periods of time. As a bonus, it will assist the fine woods of your guitar in the aging process. As you play the instrument and keep the humidity in check, your instrument will be afforded critical elements that will ensure enhanced tonal qualities that come with age.

Protecting Your Acoustic Guitar

Protecting the investment you have made in your acoustic guitar is very important. Here are a few tips and ideas for making your instrument last more than a lifetime.

Let's consider some potential threats to your acoustic guitar. Some of these threats may be glaringly obvious while others may be a bit more obscure. While it would be impossible to include every scenario or potential threat element in one article, perhaps the items mentioned in this article will prevent a new guitar owner from experiencing the certain regret associated with a damaged instrument.

Here is a list of things to be aware of that could be a potential threat to your acoustic guitar:

1. Stage Damage
2. Climate and Element Effects
3. Improper Storage
4. Children and Pets

Let us address these potential threats in the order they are listed above.

1. Stage Damage

I mention stage damage first because it is the most common factor I have seen regarding damage to acoustic guitars. Countless guitarists have severely or irreparably damaged their acoustic guitar by failing to take extra precautions on stage. When setting up on stage, it is necessary to have a solid and secure guitar stand. Quality acoustic guitar stands are designed to stabilize your instrument. Be sure to buy a sturdy stand that has a low center of gravity. You will be well advised to spend the extra money required to obtain a higher quality guitar stand.

Also, set your guitar on the stage in an area where it is less likely to be upset by anyone passing by the instrument. Be sure to do the best you can to set the instrument away from cords and cables. This may prove to be easier said than done, especially in a tight stage setting, but the bottom line is to do your best.

Finally, whenever possible, place your guitar on stage as one of the last items to be set up. The less time the instrument is on stage, the less risk there is for accidental damage.

2. Climate and Element Effects

One might be surprised to note the statistics related to acoustic guitar damage which are caused by the elements. Some of the scenarios associated with this damage are very obvious while others may not be so easily recognized.

A. Heat and Sun Damage:

Be very careful not to leave your guitar in a closed automobile in the summer months. Extreme heat can severely damage the instrument and may void your manufacturer's warranty. Be very careful not to leave the instrument in direct sunlight for extended periods of time. This rule applies even if there is sufficient ventilation in the area.

B. Rain and Water Damage:

Be careful not to leave your acoustic guitar outside during wet weather. Also, be very cautious when you are playing around a pool or fountain. Be mindful of the wind if you are playing outdoors near a fountain or waterfall.

C. Humidity Effects:

If you live in a very dry climate such as Arizona, you are well aware of the effect that extreme dry conditions can have on many objects. Your guitar is not exempt. However, you do not have to live in Arizona or any other extremely dry climate to be mindful of the effects dry air can have on your guitar. This is especially true over long periods of time.

TIP: Here is a great tip that will prolong the life of your guitar. Also, over time it will help the instrument to age with mellow tonal qualities:

Get a zipper style plastic sandwich bag. Create perforations in one side of the bag (15 to 20 holes with a hole punch). Get a small household sponge, one that fits easily into the sandwich bag. Make sure you get a clean, new sponge. Saturate the sponge thoroughly, but NOT dripping. Place the sponge in the sandwich bag. Close the zipper. Place the sandwich bag in your guitar case with the perforated side of the bag facing up. This practice will keep your acoustic guitar from drying out in any climate. Over time it will also help prevent your guitar finish from crazing (cracking). This simple tip will add life to your guitar.

3. Improper Storage

During the life of your guitar you may find it necessary to place the instrument in storage. If you find you need to store the guitar for an extended period of time, consider these simple tips.

- A. Store In A Snug Fitting, Plush Lined, Hard Shell Case
- B. Remove The Strings
- C. Clean And Polish The Instrument (Using Protective Wax Or Wood Preserving Oil)
- D. Place The Plastic Baggie Containing Wet Sponge In The Case (TIP: Mentioned Above)
- E. Store In A Cool, Dry Place
- F. Loosen The Truss Rod (If Applicable)

Taking the time to properly prepare your acoustic guitar for storage will extend the life of the instrument. It will also help to ensure your guitar is unaffected by its time in storage.

4. Children And Pets

This category is obvious. Keep your guitar protected from damage and abuse by keeping it out of the reach of children. This will not only protect your guitar, it will also protect a small child from being injured by the instrument. A falling guitar can be dangerous to a small child. The guitar also has sharp string ends that can puncture the skin. If your child is old enough to have an interest in the instrument, by all means provide the child with an inexpensive entry level guitar of their own.

Finally, many times Fido loves to chew or Felix loves to scratch. Keeping your acoustic guitar out of the reach of your pet is safe and beneficial for everyone involved, especially your guitar.

Guitar Strings Last Longer With Proper Care

Metal guitar strings are subjected to many conditions that shorten their life. The life of guitar strings can be extended with care and proper maintenance. This article will help you extend the life of your guitar strings.

Guitar strings can lose their tonal quality prematurely due to factors that include:

- *Stretching

- *Wear

- *Corrosion

Stretching: Guitar strings naturally stretch during tuning and while playing the guitar. Over time strings slowly lose their elasticity and their tone quality. Guitar strings that are stretched no longer produce rich tone or harmonic overtones. As a result, the guitar becomes difficult to tune and the sound of the strings become dull and lifeless.

Wear: Guitar strings wear during the process of playing. This process comes from moving the metal strings against the metal frets on the fretboard. Of the two most common types of strings, wound and plain steel, wound strings are more susceptible to fret wear. Wound guitar strings tend to "flat-spot" more rapidly than plain steel strings. If left unchecked, the flat spots can create breaks in the windings of the strings. Flat spots and broken windings will decrease tonal quality and can also cause the strings to "buzz".

Corrosion: Metal guitar strings are subject to tarnish, rust and corrosion. Metal guitar strings are also subject to the body chemistry of the individual guitar player. Individuals with higher acid levels in their pH will get less life from their guitar strings due to an accelerated rate of string corrosion.

There are several things guitar players can do to get extended life from their guitar strings. Taking the time to follow these simple steps will ensure that you get the most from your strings and reduce the cost associated with premature string failure.

- *Do not over-stretch your strings during the tuning process.

- *Be careful not to crimp the strings at the tuner peg when replacing the guitar strings.

- *Periodically, check the condition of the guitar bridge and bridge saddle to avoid breaking a string during the replacement process.

- *Monitor the condition of your guitar frets and replace any frets that develop excessive wear or sharp edges.

- *Always clean your guitar strings when you finish playing the guitar.

It is impossible to say how long a new set of guitar strings should last. The life of guitar strings depend on many factors and variables. It is possible to extend the life of guitar strings through proper care and maintenance. Be sure to take the time to care for your guitar strings and you will get the longest life from each set.

When the time comes to replace the strings, choose quality replacements and change the strings carefully.

Guitar Health And Safety Issues

The two main categories associated with guitarist's health and safety are hearing and electric shock. Taking a moment to consider these topics could make a difference in your longevity as a musician. Here are some tips to consider when contemplating these issues:

It is evident that prolonged exposure to excessive sound pressure levels leads to hearing loss in humans. Normally, everyone's hearing diminishes in the higher frequency ranges as they age. Studies have shown that unless the damage is caused by excessive "sound pressure levels" or illness, the decline for most individuals is slow, small, and not significant.

"Sound pressure levels" are measured in decibels, or "dBs". In the early nineties, most researchers agreed that a maximum of 104dB for continuous sound, and 140dB for brief momentary peaks in "sound pressure levels" is an acceptable limit. Researchers also agreed that in most live performance situations the levels were too high to guarantee the safety of the human ear. Some tests have shown that recording engineers who were continually subjected to borderline "sound pressure levels" (slightly lower than live gigs) showed only normal deterioration in hearing loss. Researchers point out that there are not enough test results available to provide conclusive evidence to set strict decibel limits. It would be wise to err on the side of caution during gigs or concerts. Avoid being unnecessarily close to loudspeakers and amps. It is also a good idea for performing musicians to have regular hearing tests.

The use of foam ear plugs has also been helpful to many touring musicians. They can be used during rehearsal and during live performance. The bottom line is this, be aware and be cautious with your hearing.

A second common hazard for performing musicians is electric shock. Being on-stage creates a unique opportunity to be electrocuted by accident. One common accident that can occur is coming into contact with a microphone when either the guitar or the microphone is not properly grounded. Electrocution can also happen when the guitarist comes into contact with power supplies, amps, lighting, and other stage gear while holding a "live" guitar.

It is a good idea to retain the services of a qualified electrician when setting-up a stage for live performances. Also, be sure to properly maintain your electric instruments and amplification equipment to ensure safe operation. Finally, be sure to exercise common sense and solid judgment when on-stage.

Taking a few basic precautions will ensure that you are around for many years to come. Don't cheat the world out of the music you will create in the future and don't cheat yourself, play it safe. Check these valuable resources for on-stage set-up and sound reinforcement:

[Live Sound Reinforcement](#)

[Live Sound Reinforcement Pack \(Book and DVD\)](#)

[The Sound Reinforcement Handbook - Second Edition](#)



CHAPTER 6:

Bonus Section: Cool Items Of Interest For Guitarists

Guitar Tabs Resource Area Expands At Riff TV

We would like to thank our members for their ongoing participation at Riff TV. We would also like to inform everyone that additional artist requests have been received and the artists have been added to the Guitar Tabs - Sheet Music index. The latest updates have added some great guitar tablature and sheet music resources to the index.

The additions include artists from several different genres of music. These genres include:

Rock

Pop

Christian Rock

Contemporary Christian

Folk

Alternative

The new artists have been added based on requests by the member guitarists at Riff TV. You **DO NOT** have to be a member to request new artists in the guitar tablature index. Anyone can request to see their favorite artist added to the index. If you can not find your favorite guitarist in our index, please submit a request [HERE](#) and we will make every effort to add the artist right away. Artists will be added based on the availability of sheet music, guitar chords and tablature in print.

The latest additions to the guitar tablature index include the following artists:

[Amy Grant](#)

[Audio Adrenaline](#)

[Jars Of Clay](#)

[John Denver](#)

[John Gorka](#)

[John Petrucci](#)

[Porcupine Tree](#)

[Queensryche](#)

[Shawn Colvin](#)

[Steve Howe](#)

[Steven Curtis Chapman](#)

[The Hellecasters](#)

[The White Stripes](#)

[Third Day](#)

The artists and guitarists listed above are only a sample of the bands and solo artists that have been added to the guitar tablature area.

To browse the full list on new resources, search the guitar tabs and sheet music index by accessing the guitar tabs - sheet music [Search](#) tool at Riff TV.

Riff TV - Great New Resources For Our Members

Riff TV was created by guitarists for guitarists. As guitar players with a combined experience of over 40 years, we know what it takes to learn to play the guitar and maintain the instrument. There are many elements that are associated with the electric and acoustic guitar. These elements include study materials, sheet music, workbooks, tablature, amplifiers, effects, guitar cases, strings, picks, tuners, straps, tuning forks, guitar stands, and a multitude of other items. It would be impractical to attempt to list all of the items that are essential to guitarists in this forum post.

Our goal is to provide top quality resources, lessons, lesson videos, and referrals for top-notch guitars and guitar related gear. We are happy to welcome Musician's Friend as an active partner at Riff TV. As everyone knows, Musician's Friend offers incredible deals on top quality guitars, amps, effects, and much more. We encourage you to take a moment to check out these links:

Shop [Musicians Friend](#), the World's Largest Music Gear Company

[Musician's Friend Clearance Center](#)

Fender - Guitar Amplifiers

[Fender Hot Rod DeVille Two 12](#)



[Fender '65 Twin Reverb](#)



Fender amps rock! The Fender amplifier is regularly associated with Rock, Blues and Jazz guitarists. The warm full sound of Fender tube amplifiers are sought after by many guitar players. While some generally associate the amps with Blues, Rock and Jazz music, in reality Fender amps are great for all styles of guitar music. The signature sound of a Fender amp is warm and clean.

Fender amps are ideal for live performance as well as studio applications. Using carefully selected Fender amps and guitar mics in combination with quality PA systems create a very nice sound in live music performance. The Fender amps listed in this area are carefully selected and highly recommended.

[Fender '65 Deluxe Reverb](#)



[Fender '65 Super Reverb](#)



[Fender TwinAmp](#)



[Fender Custom Vibrolux](#)



[Fender ProReverb Amp](#)



[Fender Hot Rod Deluxe Lacquered Tweed](#)



[Fender Frontman 212R](#)



[Fender Acoustasonic SFX II](#)



Marshall Amplifiers

Riff TV has added additional resources at the site which now includes Marshall Amplifiers. Our members have requested that carefully selected amps be added to the site. The Marshall amplifiers listed represent some of the finest amps available. In our opinion, there is no such thing as a bad Marshall amp. Marshall amps create a unique sound on-stage and in the studio. There are several levels of pricing for Marshall amps. We have tried to select items that represent the budget of any guitarist. We have also included the infamous "Marshall Stacks" that have been consistently voted all time favorites by guitar players the world over.

If you love Marshall amplifiers, take a look at the featured models in this area.

First: The All-Time Favorites

[Marshall AVT 150-Watt Full-Stack](#)



[Marshall Mode Four Full-Stack](#)



Marshall guitar amplifiers represent some of the finest amps on the market today. This equipment is recognized as top quality, road worthy gear. Many guitarists and bands use Marshall amplifiers. Some legendary guitarists and bands are synonymous with Marshall amps. The list includes:

- Jimi Hendrix
- The Who

Serious players need serious gear and Marshall delivers serious performance.

More Great Marshall Amplifier Choices:

[Marshall MG Series Half-Stack](#)



[Marshall 1960A Angled Cab](#)



[Marshall 1987XL](#)



[Marshall MF350H Mode Four 350W Head](#)



[Marshall AVT20 \(Guitar Combo Amps\)](#)



[Marshall MG50DFX \(Guitar Combo Amps\)](#)



Guitar Cases - Top Quality Road And Flight Cases

[Grundorf - Sturdy Flight Case](#)



[RockBag Aluminum Road Case](#)



Guitars are expensive and represent a considerable investment for guitarists and musicians. Traveling guitarists may want to consider purchasing a heavy-duty road or flight case. These cases provide the extra protection required when traveling with your guitar. Guitar "road cases" and "flight cases" can take the extra punishment they face at airports and on the band truck. If you own a fine guitar (acoustic or electric) be sure to protect your investment with a sturdy travel case. The money you spend will protect the investment you have made in your instrument.

The cases listed in this area include:

- BC Rich
- Coffin
- Fender Tolex

- Grundorf
- Road Ready
- RockBag

[Coffin Case - Flight - Les Paul Style](#)



[Coffin Case - DL225 Flight - Strat Style](#)



[Road Ready Universal Electric Guitar Case](#)



[BC Rich - Warlock - Left Handed Guitar Case](#)



[Fender Tolex Case - Silver](#)



[Fender Tolex Case - Strat/Tele Rectangular](#)



RIFFTV.com



**The Beginner
Guitarist
Primer**

The Beginner Guitarist Primer

Chords - Chord Theory - Online Access To FREE Video Lessons

Al Wielder - RIFF TV

<http://www.rifftv.com>

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