

# Guitar III & Guitar IV 6th night Fall 2011

- Music 379 – 380 Guitar III and Guitar IV,  
Guitar Ensemble Mus 381 and 665  
CAGED Scales
- Frank Markovich
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email!!
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<http://www.smccd.edu/accounts/markovich/>
- Class is 7:00 to 10:00PM every Thursday

# Tonight

- Talk about concert last week.
- Add in 2 more Major Scales.
- Review Fingerpicking

# First item is fingerpicking

- For Heartbreak Hotel.
- Doing it as hybrid picking. Holding the pick and using the middle and ring finger to play.
- You need to do it slowly at first!!!
- Get the feel.

Beat	Play	Finger
1	Bass note 5 <sup>th</sup> string	Pick
&	Just hold	
2	Alternate bass (4 <sup>th</sup> st) 2 <sup>nd</sup> string ring	Pick and ring finger
&	Just hold	
3	Bass note 5 <sup>th</sup> string	Pick
&	3 <sup>rd</sup> string	middle
4	Alternate bass 4 <sup>th</sup> string.	Pick
&	Just hold	

There are many variations to this but this is the start – Will work on this for some time.

Beat	Play	Finger
1	Bass note 5 <sup>th</sup> string	Pick
&	Just hold	
2	Alternate bass (4 <sup>th</sup> st) 2 <sup>nd</sup> string ring	Pick and ring finger
&	Just hold	
3	Bass note 5 <sup>th</sup> string	Pick
&	3 <sup>rd</sup> string	middle
4	Alternate bass 4 <sup>th</sup> string.	Pick
&	2 <sup>nd</sup> string	Ring Finger

There are many variations to this but this is the start – Will work on this for some time.

# Homework

- Looked good overall.
- Let's Review.
- Pass Back
- Next week write out the same for the following:
  - G form (A major) 2<sup>nd</sup> position.
    - Major
    - Melodic Minor
    - Dorian Mode
    - Dominant (mixolydian)
  - C form (D major) 2<sup>nd</sup> position.
    - Major
    - Melodic Minor
    - Dorian Mode
    - Dominant (mixolydian)

## Heartbreak Hotel

A

Ever since my baby left me, I found a new place to dwell.

A7

It's down at the end of lonely street at Heartbreak Hotel.

(Chorus:)

D7

You make me so lonely baby, I get so lonely,

E7

A

I get so lonely I could die.

2. And although it's always crowded,  
you still can find some room.  
Where broken hearted lovers do cry away their gloom.

(repeat chorus)

3. Well, the Bell hop's tears keep flowin',  
and the desk clerk's dressed in black.  
Well they been so long on lonely street  
They ain't ever gonna look back.

(repeat chorus)

4. Hey now, if your baby leaves you,  
and you got a tale to tell.  
Just take a walk down lonely street to Heartbreak Hotel.

(repeat chorus and fade)

# Review Blues From 2 weeks ago

## add

Handwritten musical notation and guitar fretboard diagrams on a piece of paper.

**A7**

**B7#9**

**D7**

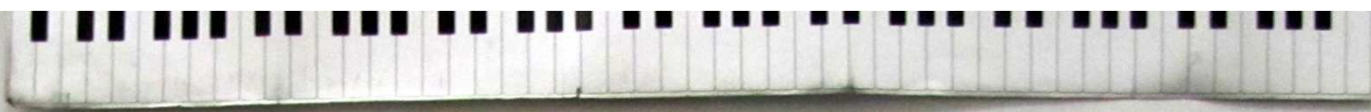
Progression

E7 A7 E7 B7#9 A7 E7 B7

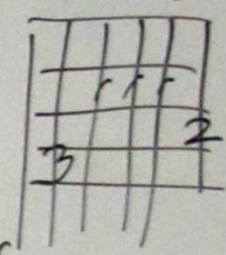
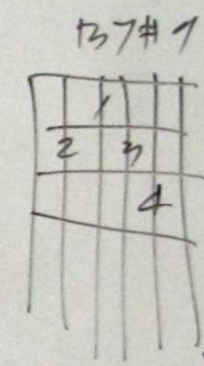
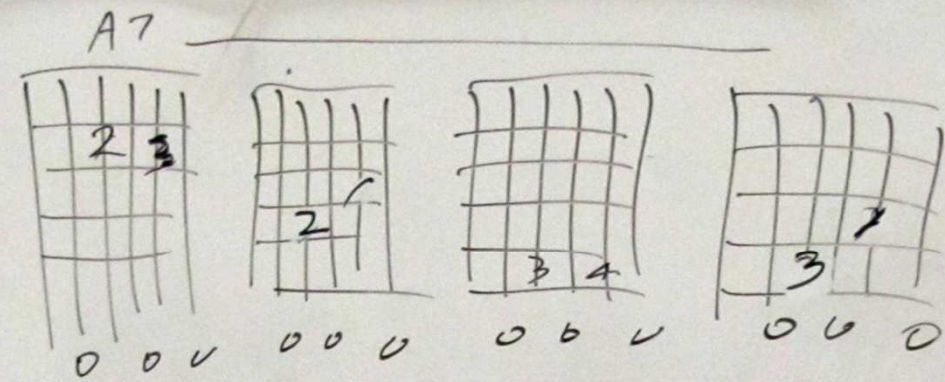
5 4 6 4  
↑

Journeyed. com  
E7 at 5th  
fel





A7 (6 Form)



X  
 Journeyed.com  
 E7 at 5th fret

Progression

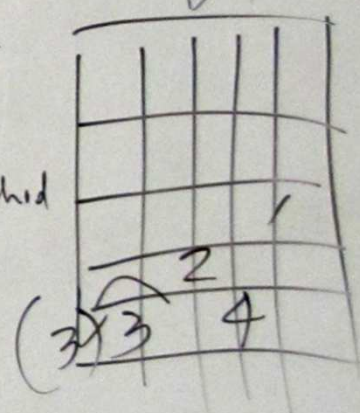
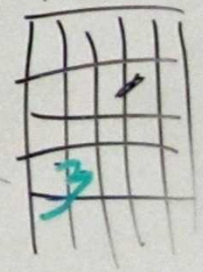
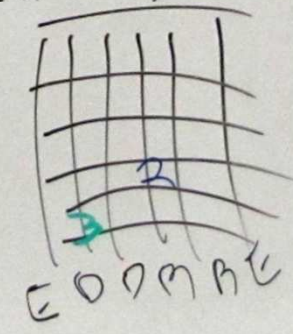
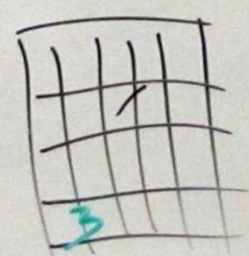
E7    A7    E7    B7#9 A7    E7    B7

||: | | | | | | | | | | | |

E7

Passing chord

5 4 6 4  
 ↑  
 Passing chord



# Turnaround

The image shows a handwritten musical score on a five-line staff. The notation is as follows:

- Staff 1:** Chord **E7** is written above the first measure. The notes are **5** (on the 5th line), **5** (on the 4th line), and **5** (on the 3rd line). A diagonal slash is drawn through the first measure.
- Staff 2:** The notes are **5** (on the 5th line), **5** (on the 4th line), **4** (on the 3rd line), **4** (on the 2nd line), **3** (on the 1st line), and **3** (on the 1st line). There are three slurs under the notes: one under the first two 5s, one under the 4s, and one under the 3s.
- Staff 3:** A vertical bar line separates this staff from the previous one. The notes are **2** (on the 2nd line), **0** (open string), **1** (on the 1st line), and **2** (on the 2nd line).
- Staff 4:** Chord **A7** is written above the first measure. The notes are **2** (on the 2nd line), **0** (open string), **1** (on the 1st line), and **2** (on the 2nd line). A diagonal slash is drawn through the first measure.

Below the staff, there are handwritten annotations in blue ink:

- susie Q** (written vertically)
- IV** (written vertically)
- bVII** (written horizontally)
- V** (written horizontally)
- D7** (written horizontally)

An arrow labeled **Minor** points from the word "Minor" down towards the blue ink annotations.



E7 A7

C7

B7

1 2 3 4 5  
0 7

Handwritten guitar fretboard diagram showing chord progressions and fingerings:

- E7 A7:** 5th string (5), 4th string (4), 3rd string (5). Fingering: 5, 4, 5.
- C7:** 5th string (5), 4th string (4), 3rd string (3), 2nd string (3), 1st string (3). Fingering: 5, 4, 3, 3, 3.
- B7:** 5th string (5), 4th string (4), 3rd string (5), 2nd string (3), 1st string (3). Fingering: 5, 4, 5, 3, 3.

1 2 3 4  
↑

G

Handwritten guitar fretboard diagram for a G chord:

- 6th string: 2
- 5th string: 3
- 4th string: 2
- 3rd string: 3

# Lick of the Day

- Brown Eyed Girl
- Totally in G.
- In 3<sup>rd</sup>'s.
- Connecting chord tones with chord tones with passing notes – in this case passing double stops.

## ***Brown Eyed Girl***

**G** **C G** **D G** **C**  
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |  
**G D G**  
playin' a new | game. | Laughin' and a |  
**C G D G C G**  
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |  
**D C D G Em C D**  
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed  
**G D G C**  
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |  
**G D G C G D**  
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |

**G C G D G C G D G**  
| | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||

# Brown Eyed Girl Fills

Intro G C G D

1

0 1 3 1 0 | 0 1 3 1 0 | 0 1 3 3 1 0 | 0 1 3 3 1 0 | 0 4 4 0 2

Fill 1 G Emin G Bass Fill

5

3 5 3 2~2 | 0 0 0~0 0 0 | 3 3 3 3 3 3 | 0 2 0

C G D

9

2 3 3 2 4 | 0 2 0 0 2 0

Chord progression: C G D

3 3 3 3 3 3

Melody line (treble clef, key signature of one sharp) starting at measure 9.

Fingerings for the first system:

3 3~3 3 2 | 3 3 2 4 | 0 | 0 0 2 0

Chord progression: G C G D

Melody line (treble clef, key signature of one sharp) starting at measure 13.

13 Intro In Original Octave

Fingerings for the second system:

7 8 10 8 7 | 12 13 15 13 12 | 7 8 10 10 8 7 | 7 7~7 8 10

I had 2 students ask for Rhianna. Will do this another week. If time even tonight.





# The next 2 pages are more of an overview and work sheets

## The Caged system of Scale Movement

To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than you will also know the 1st string notes as they are the same letter names.

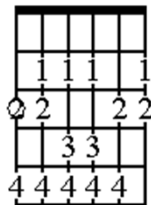
Start with learning the 5 major scale forms in 2nd position. They are the C form, the A, form, the G form, the E form and the D form. Shown below are these five forms in 2nd postion.

C Major Scale      A Major Scale      G Major Scale      E Major Scale      D Major Scale

● = Root of chord or scale  
● = Notes before root when playing scale



# E Form Major Scales



G Major

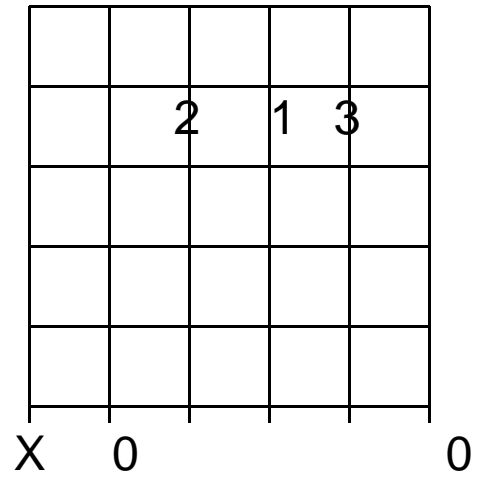
E form of the Major Scale,  
the G major scale in 2nd position

C Major Scale

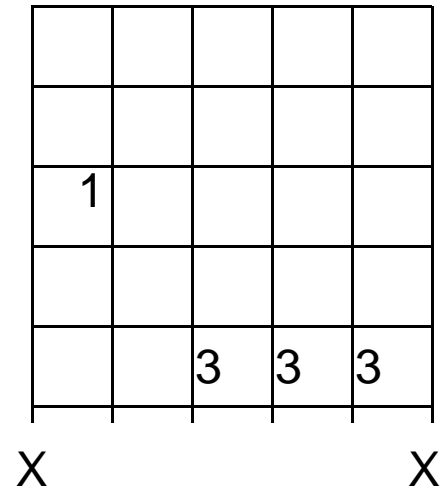
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

A Major



A Form (C Major)



# C Form of the Major Scale

D Major

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

C form of the Major Scale  
In 2nd Position (D major)

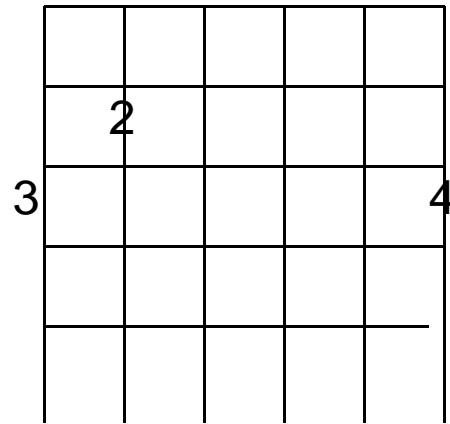
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

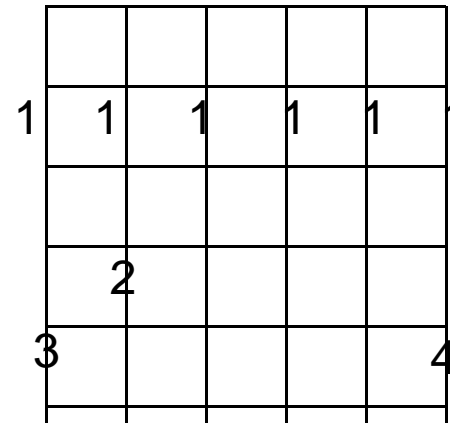
4th fret = 3rd finger, 5th fret = 4th finger

You can also play this by going all the way down to the 6<sup>th</sup> string 2<sup>nd</sup> fret – that would fully cover the position. The pattern above is more of the standard way to play the scale.

G Major



G Form (A Major Chord)



# G Form of the Major Scale

A Major



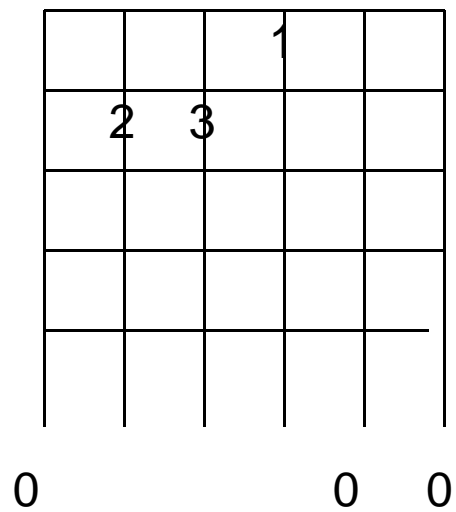
**G Form of Major Scale  
In 2nd Position the A Major Scale**

♩ Major Scale

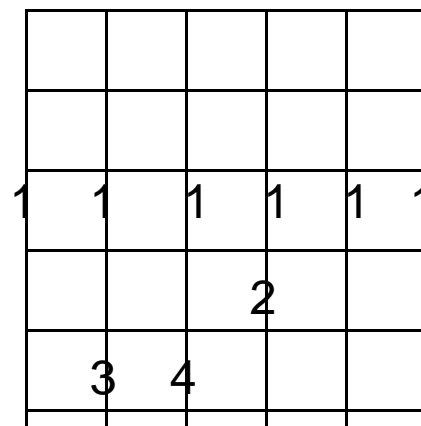
5 2 4 5    2 4 1 2    4 2 3 5    2 4 5 4    2 5 3 2    4 2 1 4    2 5 4 2    5



E Major



E Form (G Major Chord)



# Intro To Surfin' USA

G - hold chord  
Down entire time

5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

1 2 3 + 4+ | 1 + 2+ 3 + 4 + | 1

3rd fingers  
1/2 barre

# E and A form of Major Scale

Handwritten guitar fretboard diagrams illustrating the E and A forms of the Major Scale.

**G in E Form C in A Form**

**E7**

**E7 in the C**

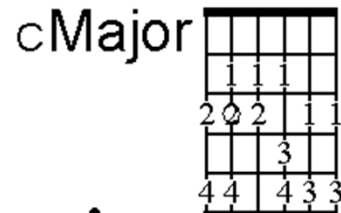
**E7 A7 C7 B7**

**E Form 5 8 7**

**RT RT X**

The image contains several hand-drawn guitar fretboard diagrams. On the left, two fretboards are shown side-by-side, labeled 'G in E Form' and 'C in A Form'. The 'G in E Form' fretboard has strings 1-4 numbered 1-4, with a circled 4 on the 4th string, 4th fret. The 'C in A Form' fretboard has strings 1-4 numbered 1-4, with a circled 1 on the 1st string, 1st fret, a circled 2 on the 2nd string, 2nd fret, and a circled 4 on the 4th string, 4th fret. In the center, a fretboard labeled 'E7' shows strings 1-4 numbered 2, E, and 4, with a circled 2 on the 2nd string, 2nd fret. Below this are the notes '0 0 D D'. On the right, a fretboard labeled 'E7 in the C' shows strings 1-4 numbered 1, 2, 3, 4, with a circled 5 on the 5th string, 5th fret. Below this are the notes '0 RT RT X'. At the bottom, there are labels 'E7 A7 C7 B7' and 'E Form 5 8 7'.

# A Form of the Major Scale



## The A form, C Major Scale In 2nd Position

## C Major Scale

C Major Scale

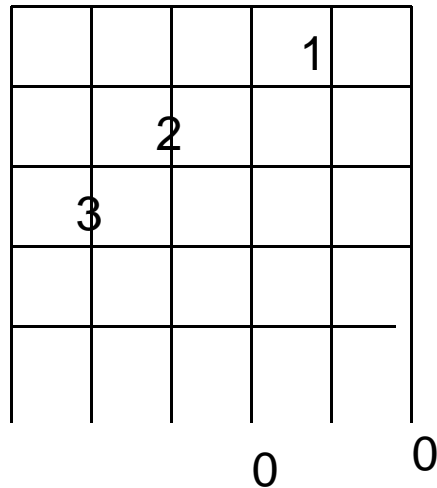
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

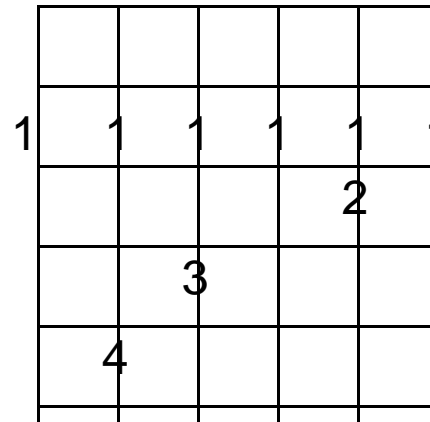
4th fret = 3rd finger, 5th fret = 4th finger

Look how this looks like an A Major type chord.

C Major Chord



C Moveable Chord (D Major)



Use this as a visual basis for the chords and the scales.  
It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

# C Form of the Major Scale

D Major

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

C form of the Major Scale  
In 2nd Position (D major)

1

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

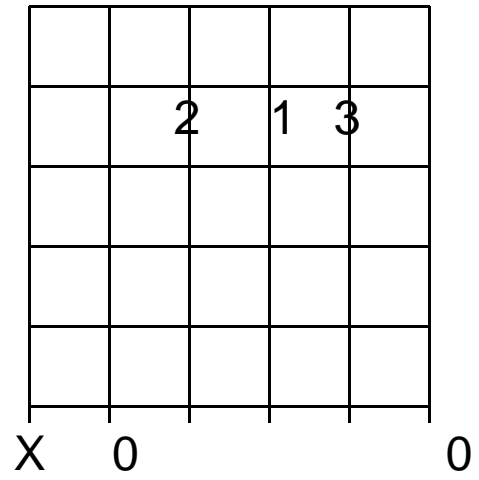
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

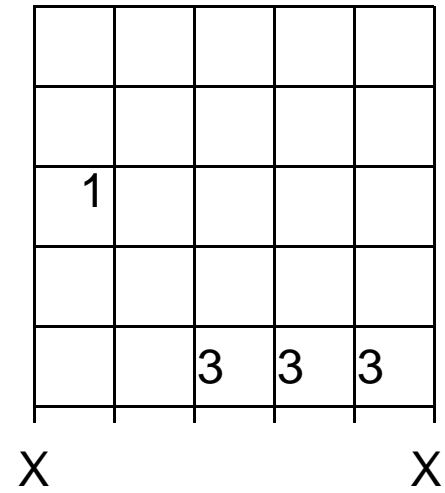
4th fret = 3rd finger, 5th fret = 4th finger

You can also play this by going all the way down to the 6<sup>th</sup> string 2<sup>nd</sup> fret – that would fully cover the position. The pattern above is More of the standard way to play the scale.

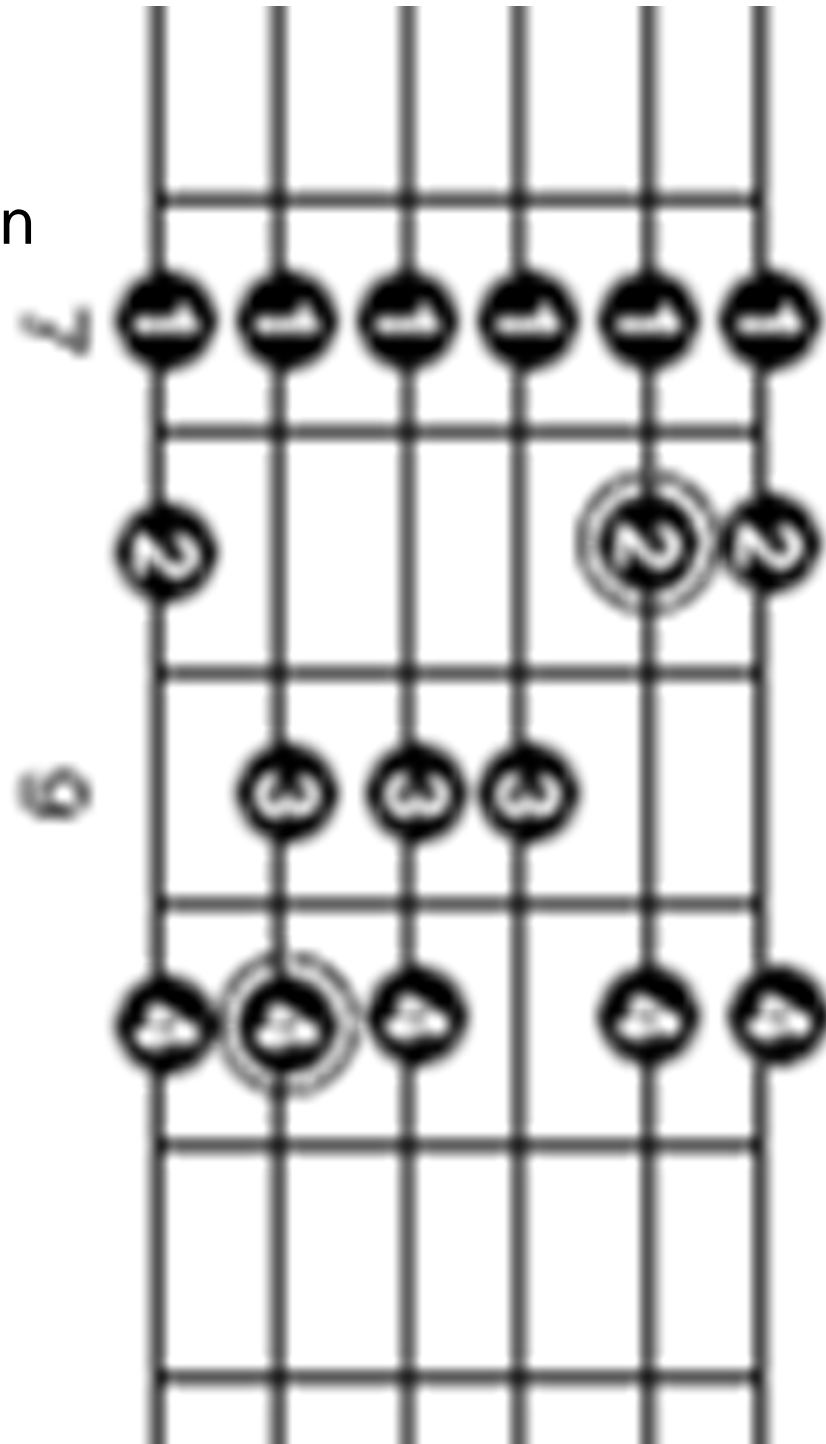
A Major



A Form (C Major)

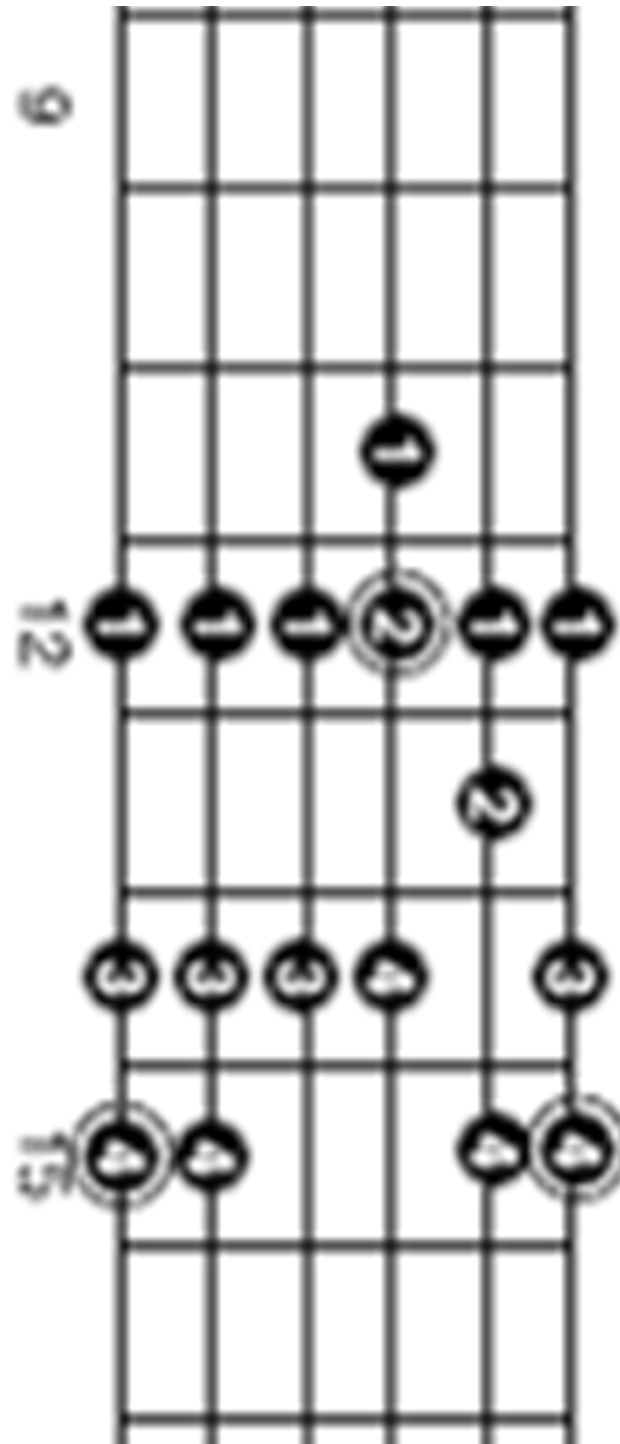


This is the C form. See how it wraps around (CAGED). Again this is in the key of G. It starts at the 7<sup>th</sup> fret.





This is the G form of the major scale. The 3<sup>rd</sup> string 11<sup>th</sup> fret could be played as the 4<sup>th</sup> string 16<sup>th</sup> fret with the pinky.



# Some simple songs for fun

- Want to break up just scales and chords.
- May do hooks with some of them.
- We won't do all of these but I will pick a couple from them.

Stand By Me

Various ways.

# Song originally in A but to start we will do it in G

- This is an example of taking a song that is hard to do in one key and moving it to another key.
- For Guitar II, III and IV this may not apply for changing keys.

# Stand By Me

Ben E King, Jerry Leiber  
and Mike Stoller

1

G

4

C D7

7

G

When the night

9

G

that has we come, look up - on

11

Em

and the land is dark, and the moon  
should tum - ble and fall, or the moun -

13

C D7 G

tain is the on - crum - ble light we'll see,  
should on - crum - ble light to the sea,

16

no, I won't be a - fraid, Oh, I  
I won't cry, I won't cry, No, I

Em

C

19

won't won't be a - fraid, just as long as you stand  
shed a dear, just as long as you stand

D7

G

22

stand by me So, dar - lin', dar - lin'

G

Em

25

stand by me oh, stand by

C

D7

28

me. Oh, stand stand by me

G

31

stand by me if the sky

**Stand By Me** Ben J. King, Jerry Leiber and Mike Stoller

1 G Em

2 C D7

7 G

9 G

11 Em

13 C D7 G

1961

When the night  
has come,  
we look up - on  
and the land is and dark, fall, and or the moon moun -  
tain is the on - crum - ble light will to the sea,

16

19 Em C

22 D7 G

25 G Em

28 C D7

31 G

no, I won't be a - fraid, Oh, I  
I won't cry, I won't cry, No, I  
won't be a - fraid, just as long as you stand  
won't shed a - tear, dear,  
stand by me. So, dar - lin', dar - lin'  
stand by me oh, stand by  
me. Oh, stand stand by me  
stand by me if the sky

Here it is as a whole

# Now in the key of A

- This is the original key.
- What makes this work so well is a great bass line.
- We will start with the bass line.



# Stand by Me - Bass line

A F#m

Guitar

(12) (& 3) 4 & (12) (& 3) 4 & (12) (& 3) 4

Rhythm continues

Guitar

T  
A  
B

0 0 0 4 0 0 0 4 2 2 0 2 2

D E7 A

Gtr.

5

Start of vocal but bass line continues

When the night

Gtr.

0 0 0 4 2 0 0 4 0 0 0 4 0 0 4 2 4

# Go to book page 263

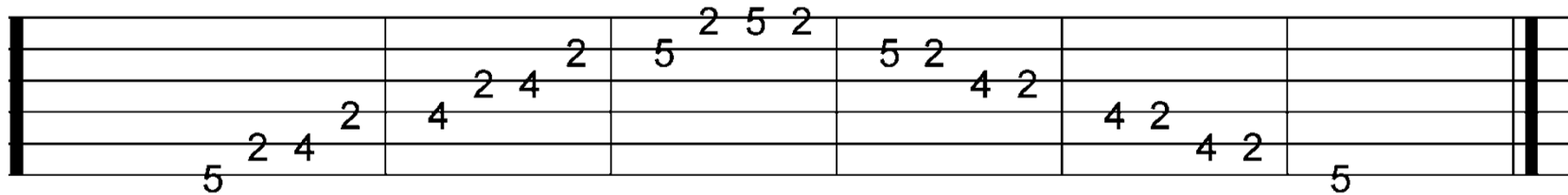
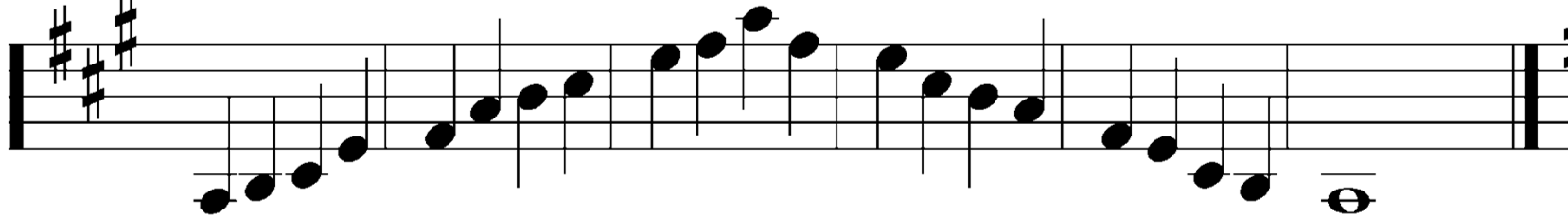
- We will play this from the book.
- Once we get it down we can work on solo stuff.
- This song is totally in the key of A. You can just play the A major scale but if you think about the chord tones you will sound much better.
- Another approach is to use the A pentatonic for the A and F#m chords. Then chord tones for the D and E7 chords. That will sound very consonant.
- Lastly you could change pentatonic scales and the chords change. Hard part to that is making it flow.

A major scale in 2<sup>nd</sup> position.  
 This is the G form of A Major.  
 The Major pentatonic scale  
 is within this. The formula is  
 1,2,3,5,6 for the minor pentatonic  
 scale.

A Major Scale

Take your time with this. Spend some time just playing it over and over again. You can use it to solo in this piece.

# A Major



Here is the A Major pentatonic. It uses the same notes as F#m (relative minor scale but starts on different notes.

# D major pentatonic scale (C form)

The image displays the D major pentatonic scale in C form. The top staff is a treble clef staff with a key signature of one sharp (F#), showing the scale notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Below the staff is a guitar fretboard diagram with six strings and a double bar line at the end. The fret numbers for each string are as follows:

String	1st Fret	2nd Fret	3rd Fret	4th Fret	5th Fret	6th Fret
6 (E)						
5 (A)	5	2	4	2		
4 (D)		4	3	5	2	
3 (G)			5	2	5	3
2 (B)				4	2	
1 (E)				4	2	

# E Major Pentatonic scale in the D form.

E Major

25

0 2 4 2 4 2 4 1 4 2 5 2 4 2 5 2 4 1 4 2 4 2 0

Use same fingering as the Major Scales

# For Solo

- A number of options:
  - Chords as in song with the form.
  - Just playing the I VI IV V chords (A, F#m, D and E7)
- Take your time and use space. If electric guitar use some compression and even some distortion but remember this is a slow song or ballad not a fast rocker!!

# Route 66

Classic standard in Blues, Rock  
and Jazz



# Basic 12 bar blues form

- Originally in F
- Will start it in A.
- You should be able to play this in any key.
- We will do some backup riffs for this in class

# Route 66

[Composer]

Guitar

A D7 A7 D7

If you ever plan to motor west — Trav-el My way take the

Guitar

TAB

10 10 10 10 10 10 9 9 10 10 9 10 10 10 9

Gtr.

A Bm7 E7 A

high way that's the best — get your kicks on rout — sis-ty six —

Gtr.

10 10 10 9 10 10 10 9 10 9 12 9 10

Gtr.

E7 A D7 A7 D7

It winds — from chi-ca-go to La — more — than two — thousand

Gtr.

10 10 10 10 10 10 9 9 10 10 9 10 10 10

Gtr.

A7 Bm7 E7 A


miles all the way — Get your kicks on route — six-ty six —

Gtr.

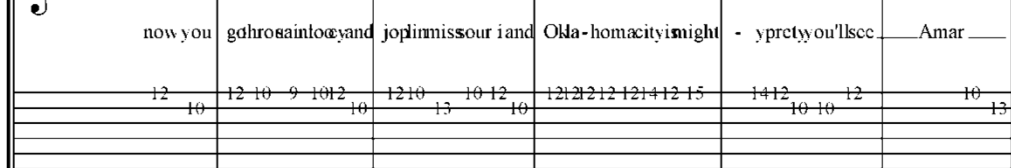
10 10 9 10 10 10 9 10 9 12 9 10

2/24

E7 A7 D7 Route 66 D7

Gtr. 

now you go hro sainto eand joplin missour i and Olda-homacity imight - yprectyou'llscc Amar

Gtr. 

30

a7 Bm7 E7 A7 A#dim


Gtr. 

illo GalupNew Mex-i-co Flagstaff Arizona Don't forget Winnona Kingman Barstow

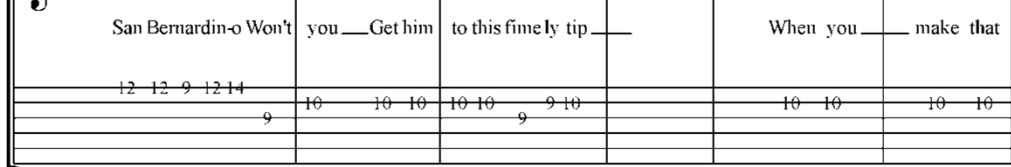
Gtr. 

36

Bm7 E7 A7 D7 A7 D7


Gtr. 

San Bernardin-o Won't you Get him to this fine ly tip When you make that

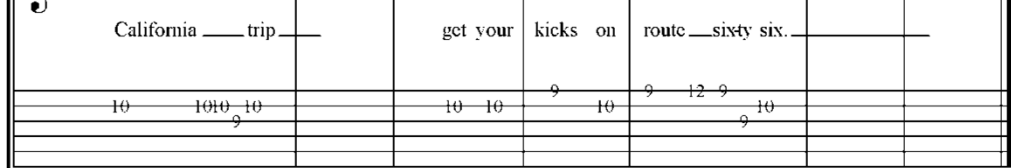
Gtr. 

42

A7 Bm7 E7 A7 D7 A

Gtr. 

Califonia trip get your kicks on route sixty six

Gtr. 

# Now for one backup idea

uitar

uitar

T  
A  
B

A musical score for guitar, featuring a treble clef staff and a tablature staff. The score is in 7/8 time, indicated by the '7' below the 'c' time signature. The key signature has two sharps (F# and C#). The first staff contains a melodic line starting with a quarter note (F#), followed by an eighth note (C#), and then a series of chords. The tablature staff below shows fingerings: 5 on the first string for the first note, and 5, 7, 5, 5, 5 for the subsequent notes. A vertical bar line is placed after the first measure of the tablature. The tablature continues with 5, 7, 7, 5, 5, 5, 5 for the second measure, and 5 for the third measure.

# Solo Work

- Start with just the blues scale in A.
- Then do blues scales as the chords change, an A blues scale on A, a D blues scale on D, on the Bm7 and E7 use an E blues scale.
- Then scales related to chords.
  - For A (A7) an A mixolydian.
  - For D7 a D mixolydian
  - For E7 an E mixolydian scale

# Now in F both low and high

- Again solo similar to A but now in F.
- Learn the chords two ways.

# Route 66

[Composer]

F B<sup>b</sup>7 F7 B<sup>b</sup>7

Guitar

If you ev-re plan to mo-tor west Trav-el My way take the

Guitar

T  
A  
B

3 3 3 3 3 3 2 3 3 3 3 3 3

F Gm7 C7 F

Gtr.

high way that's the best get your kicks on rout sis-ty six

Gtr.

3 3 3 3 3 3 2 3 2 1 2 3 3

C7 F B<sup>b</sup>7 F7 B<sup>b</sup>7

Gtr.

It winds from chi-ca-go to L a more than two thousand

Gtr.

3 3 3 3 3 3 2 3 3 3 3 3 3

F7 Gm7 C7 F


Gtr.

miles all the way Get your kicks on route six-ty six

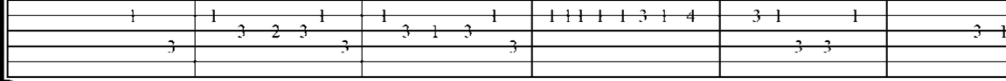
Gtr.

3 3 3 3 3 3 2 3 2 1 2 3 3


2/34 C7 F7 Bb7 Route 667 Bb7

Gtr. 

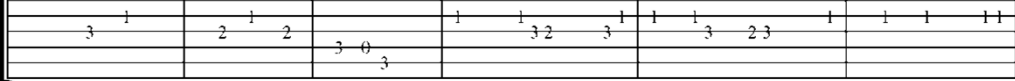
now you gethrosaintoayand joplinmissour iand Oka-homacityisnight - yprettyou'llsee Amar

Gtr. 

30 f7 Gm7 C7 F7 F#dim

Gtr. 

illo Ga lupNew Mex-i-co Flagstaff Arizona Don't forget Winnona KingmanBarstow

Gtr. 

36 Gm7 C7 F7 Bb7 F7 Bb7

Gtr. 

San Bernardin-o Won't you Get him to this fine-ly tip When you make that

Gtr. 

42 F7 Gm7 C7 F7 Bb7 F

Gtr. 

California trip get your kicks on route sixty six

Gtr. 



# Route 66

[Composer]

Guitar

F B<sup>b</sup>7 F7 B<sup>b</sup>7

If you ever plan to motor west Travel My way take the

Guitar

T  
A  
B

6 6 6 6 6 6 5 5 6 6 5 6 6 6 5

Gtr.

6 F Gm7 C7 F

high way that's the best get your kicks on route sixty six

Gtr.

6 6 6 5 6 6 6 5 6 5 8 5 6 5 6

Gtr.

12 C7 F B<sup>b</sup>7 F7 B<sup>b</sup>7

It winds from Chicago to La more than two thousand

Gtr.

6 6 6 6 6 6 5 5 6 6 5 6 6 6

Gtr.

18 F7 Gm7 C7 F

miles all the way Get your kicks on route sixty six

Gtr.

6 6 5 6 6 6 5 6 5 8 5 6 5 6

2/24

Gtr. *C7* *F7* *Bb7* *Route 66* *Bb7*

now you g'd hrosainto ayand jopl in missour i and Okla-homacity is night - y prct you'll see Amar

Gtr. 8 6 8 6 5 6 8 6 8 6 9 6 8 6 8 8 8 8 8 10 8 11 10 8 6 6 8 6 9

Gtr. *f7* *Gm7* *C7* *F7* *F#dim*

illo Gal up New Mex-i-co Flagstaff Arizona Don't forget Winnona Kingman Barstow

Gtr. 6 8 5 8 5 6 7 5 8 8 6 5 6 8 8 8 6 5 6 8 8 8 8 8

Gtr. *Gm7* *C7* *F7* *Bb7* *F7* *Bb7*

San Bernardin-o Won't you Get him to this fine-ly tip When you make that

Gtr. 8 8 5 8 10 5 6 6 6 6 6 5 5 6 6 6 6 6

Gtr. *F7* *Gm7* *C7* *F7* *Bb7* *F*

California trip get your kicks on route sixty six.

Gtr. 6 6 6 5 6 6 6 5 6 5 8 5 5 6 6 6

# Learn this in all keys

- Learn to play this in all keys
- Try to solo in all keys
- Try creating riffs in all keys

# On Broadway

Notes of melody in the chord!

# Begin with just the chords

- First learn them in 1<sup>st</sup> position then we will move them up.
- Not difficult but make sure that you have them memorized.

## On Broadway

A G A G A G A G

4/4 ||: They say the neon | lights are bright on | Broadway |

A G A G A G A G D C

They say there's always | magic in the | Air | | But when your walk-in

D C D C D E7 A G

down the street | and you ain't had e | nough to eat | the glitter rubs right

A G A G A G

Off and you're no | where | :||

They say the women treat you fine on Broadway.

But lookin' at them just gives me the blues.

Cause how ya gonna make some time

When all you got is one thin dime.

And one thin dime won't even shine your shoes.

They say that I won't last too long on Broadway

I'll catch a Greyhound bus for home they say.

But they're dead wrong, I know they are.

Cause I can play this here guitar.

And I won't quit till I'm a star on Broadway.

### On Broadway

A G A G A G A G  
4/4 ||: They say the neon | lights are bright on | Broadway |

A G A G A G A G D C  
They say there's always | magic in the | Air | | But when your walk-in

D C D C D E7 A G  
down the street | and you ain't had e | nough to eat | the glitter rubs right

A G A G A G  
Off and you're no | where | :||

**They say the women treat you fine on Broadway.  
But lookin' at them just gives me the blues.  
Cause how ya gonna make some time  
When all you got is one thin dime.  
And one thin dime won't even shine your shoes.**

**They say that I won't last too long on Broadway  
I'll catch a Greyhound bus for home they say.  
But they're dead wrong, I know they are.  
Cause I can play this here guitar.  
And I won't quit till I'm a star on Broadway.**

#### Notes:

1. The melody is almost totally in the chords – remember – the chord rules – anyway to play this use the chords as the basis. To start hold the A chord down and play the 4<sup>th</sup> string to the 2<sup>nd</sup> string – that is the first 2 notes of the melody.
2. Next step is to try finding the melody in each chord as you go along. It may take some time. The timing of the chords is such that it is like the Charleston, for example, the A is 1 ½ beats and the G is 2 ½ beats. Sometimes that A will come in slightly early.
3. The original key is E and we will move it there later.
4. For the G if you are playing the melody just play the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> strings open.
5. Have people play in groups where one plays the melody and the 2<sup>nd</sup> person the chords.

# Chord Rhythm Basic

Chord Pattern:

4/4/ ||: A G : ||

Count (1&2) (&34)

This is like a Charleston rhythm.

Basic pattern like Drifters did.



# Use Capo in other positions

- OK, now the CAGED or Capo for other positions:

1 <sup>st</sup>	5 <sup>th</sup>	7 <sup>th</sup>
A	E	D
G	D	C
D	A	G
C	G	F
E7	B7	A7

# Learn the chords in each position

- Work in groups to do parts in different positions.
- Even try to do the melody in different positions once you have learned it in 1<sup>st</sup> position.

# On Broadway Guitar Backup

A                      G/A                      A                      G/A

Guitar

Guitar

T  
A  
B

D                      C/D                      D                      C/D

Gtr.

Gtr.

For A to G do the 1st 2 measures. For D to C the 2nd 2 measures. This is the rhythmic pattern used in the George Benson recording.

# Now that you have the chords

- Next add in the melody.
- It isn't that hard. Take it one note at a time.
- Holding an A chord down play the 4<sup>th</sup> string for the first note, the 2<sup>nd</sup> string for the 2<sup>nd</sup> note and the 3<sup>rd</sup> string for the 3<sup>rd</sup> note. Now change to a G/A and find the next melody note. Continue one note at a time.
- Write it out in traditional notes or in tablature.

# On Broadway

Chords like Benson

[Composer]

Guitar

Guitar

TAB

5 6

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

5 5 6 7 7 5

3 3 4 5 5 3

Gtr.

Gtr.

5

2 2 0 0

2 2 0 0

2 2

2 2 0 0

A G A G A G F D F D F D

Melody – all in or close to chord.

A G A G A G A G A G

Gtr.

Gtr.

A G A G A G D C D C D C

Gtr.

Gtr.

D E<sup>b</sup> E A G A G A G A G

Gtr.

Gtr.

# Then we will transpose it to E

- This is the original key of this song. Take your time and just image your index finger as the head nut.
- In fact you may find that the 2<sup>nd</sup> part moved up works even better! You can keep one fingering for all of them.

Here it is in the original key. Use chords on the following page

## On Broadway Guitar Backup In E

E                  D/E                          E                  D/E

Guitar

Guitar

T  
A  
B

A                  G/A                          A                  G/A

Gtr.

Gtr.

For A to G do the 1st 2 measures. For D to C the 2nd 2 measures. This is the rhythmic pattern used in the George Benson recording.



On Broadway

E D E D E D E D  
 4/4 |: They say the neon | lights are bright on | Broadway |

E D E D E D E D A G  
 They say there's always | magic in the | Air | | But when your walk-in

A G A G A B7 E D  
 down the street | and you ain't had e | nough to eat | the glitter rubs right

E D E D E D  
 Off and you're no | where | :||

E	D/E	A
G/A	B7	

This should be muted

They say the women treat you fine on Broadway.  
 But lookin' at them just gives me the blues.  
 Cause how ya gonna make some time  
 When all you got is one thin dime.  
 And one thin dime won't even shine your shoes.

They say that I won't last too long on Broadway  
 I'll catch a Greyhound bus for home they say.  
 But they're dead wrong, I know they are.  
 Cause I can play this here guitar.  
 And I won't quit till I'm a star on Broadway.

Melody in E. See how it just moves up!

5

E D E D E D E D E D

Gtr.

Gtr.

10

E D E D E D A G A G A G

Gtr.

Gtr.

16

A B $\flat$  B E D E D E D E D

Gtr.

Gtr.

# Same as Tequila!!

- Everyone must learn this in the 1<sup>st</sup> position. Chords and melody.
- I would like the more advanced the whole piece in E.
- If you are playing this as just an intermediate, put your capo at the 7<sup>th</sup> fret and you will be playing it the same as the advanced students.

# Lodi

Original key is Bb we will start it in  
G.

# Start with the Chords

- We will first do this in the key of G.
- Play Rhythm 1 2&3&4&. Accent beats 2 and 4.

LODI  
CCR

G

Just about a year ago

C

G

I set out on the road

G/F#

Em

Seekin' my fame and fortune

C

D

And lookin' for a pot of gold

G

Em

Things got bad, and things got worse

C

G

I guess you know the tune

D

C

G

Oh, Lord, stuck in Lodi again

G  
 Just about a year ago  
 C G  
 I set out on the road  
 G/F# Em  
 Seekin' my fame and fortune  
 C D  
 And lookin' for a pot of gold  
 G Em  
 Things got bad, and things got worse  
 C G  
 I guess you know the tune  
 D C G  
 Oh, Lord, stuck in Lodi again

I rode in on a Greyhound,  
 I'll be walkin' out if I go  
 I was just passin' through  
 Must be seven months or more  
 Ran out of time and money  
 Looks like they took my friends  
 Oh, Lord, stuck in Lodi again

The man from the magazine  
 Said I was on my way  
 Somewhere I lost connection  
 Ran out of songs to play  
 I came into town on a one-night stand  
 Looks like my plans fell through  
 Oh, Lord, stuck in Lodi again

If I only had a dollar  
 For every song I've sung  
 And every time I've had to play  
 While people sat there drunk  
 You know I'd catch the next train  
 Back to where I live  
 Oh, Lord, stuck in Lodi again

Here is with all the verses.

At this point modulate up a whole step to the key of  
 A major. G = A, C = D, Em = F#m, D = E

# Intro

- Like many other songs this is mainly an example of 3rds.
- Compare this to Brown Eyed Girl – very similar.
- Also similar to Rhiannon.
- 3rds are figured as if you went up a scale every other note. For example, A to C is a third, B to D is a third, C to E is a third etc.
- There are 2 guitar parts to this. Divide it up.



# Lodi Guitar Part

[Composer]

Guitar 1

Guitar 2

Guitar 1

Guitar 2

T  
A  
B

T  
A  
B

G D C G

The musical score is written in G major and common time. It consists of four staves: two for guitar (Guitar 1 and Guitar 2) and two for bass (Guitar 1 and Guitar 2). The guitar parts are written in treble clef, and the bass line is in bass clef. The score includes chord diagrams and tablature for both guitars.

Chord diagrams: G, D, C, G

Tablature for Guitar 1:

0	0	1	1	3	3	3	0	1	1	1	1	0
0	0	2	2	4	4	4	0	2	2	2	0	0

Tablature for Guitar 2:

0	0	0	0	5	5	5	0	0	0	0	0	2	0	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

# Now some of the other parts

- I will label what they are.

5

C G G C

Gtr. 1

Gtr. 2

C

Gtr. 1

Gtr. 2

2 0 2 2 3 2 0 2 0 2 0 0 0 0 0 1 1 3 3 3 0 1 1 1 0 0 2 0 0 2 0 0 0 0 0 0 0 0 0 0 2 2 2 0 2

First fill in verse. Where words are  
Oh Lord stuck in Lodi again

This next section is an interlude.

Lodi Guitar Part

2/10 G C G G

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Cool break.

Interlude ends here. This is actually repeated.

16 A D A

Gtr. 1

Now in the key of A at the end

16

A D A

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

The musical score is in the key of A major (two sharps) and 4/4 time. It begins at measure 16. The first guitar part (Gtr. 1) plays chords for A, D, and A. The second guitar part (Gtr. 2) plays a melodic line. The score includes a tablature section for both guitars.

Measure	Chord	Gtr. 1 Tab	Gtr. 2 Tab
16	A	2 2 3	2 2 2
17	A	2 2 3	2 2 2
18	A	2 2 3	2 2 2
19	D	3 5 5 5 2	2 7 7 7 2
20	D	3 2	2 4 2 4 2
21	A	2 2	2 4 2 4 2
22	A	2 2 3	2 2 2

16

A D A

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 16 through 20. The key signature has two sharps (F# and C#). Measure 16 is marked with chord 'A'. Measure 17 is marked with chord 'D'. Measure 18 is marked with chord 'A'. The notation includes treble clefs for both guitar parts, notes, and guitar-specific notation such as chords and fingerings. The guitar 1 part has a '3' in a circle in measure 18. The guitar 2 part has a '3' in a circle in measure 18. The guitar 1 part has a '2' in a circle in measure 19. The guitar 2 part has a '2' in a circle in measure 19. The guitar 1 part has a '2' in a circle in measure 20. The guitar 2 part has a '2' in a circle in measure 20.

21

A E7 Dodi Guitar Part D 3

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 21 through 23. The key signature has two sharps (F# and C#). Measure 21 is marked with chord 'A'. Measure 22 is marked with chord 'E7'. Measure 23 is marked with chord 'D'. The notation includes treble clefs for both guitar parts, notes, and guitar-specific notation such as chords and fingerings. The guitar 1 part has a '3' in a circle in measure 21. The guitar 2 part has a '3' in a circle in measure 21. The guitar 1 part has a '2' in a circle in measure 22. The guitar 2 part has a '2' in a circle in measure 22. The guitar 1 part has a '2' in a circle in measure 23. The guitar 2 part has a '2' in a circle in measure 23.

A                      E7                      Dodi Guitar Part                      D                      3

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Last hook in A.  
Like part in G  
before.

A

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Now in Bb the original Key.

Bb

Just about a year ago

Eb

Bb

I set out on the road,

Bb

Bb/A

Gm

seekin' my fame and fortune,

Eb

F

lookin' for a pot of gold.

Bb

Bb/A

Gm

Bb/F

Things got bad and things got worse,

Eb

Bb

I guess you will know the tune -

F

Eb

(2) Bb

Oh Lord, stuck in Lodi again.



Bb  
 Just about a year ago  
 Eb Bb  
 I set out on the road,  
 Bb Bb/A Gm  
 seekin' my fame and fortune,  
 Eb F  
 lookin' for a pot of gold.  
 Bb Bb/A Gm Bb/F  
 Things got bad and things got worse,  
 Eb Bb  
 I guess you will know the tune -

F Eb (2) Bb  
 Oh Lord, stuck in Lodi again.

Rode in on the Greyhound,  
 I'll be walkin' out if I go.  
 I was just passin' through,  
 must be seven months or more.  
 Ran out of time and money,  
 looks like they took my friends -

Oh Lord, stuck in Lodi again.

The man from the magazine  
 said I was on my way.  
 Somewhere I lost connections,  
 ran out of songs to play.  
 I came into town, a one night stand,  
 looks like my plans fell through -

Oh Lord, stuck in Lodi again.

F F C C G G C

C  
 If I only had a dollar  
 F C  
 for every song I've sung  
 C C/H Am C/G  
 and every time I've had to play  
 F G  
 while people sat there drunk,  
 C C/H Am C/G  
 you know I'd catch the next train  
 F C  
 back to where I've lived -  
 C G F (3) C  
 Oh Lord, stuck in Lodi again.

This has the modulation in it.

[Composer]

Musical score for Guitars 1 and 2, measures 1-4. The key signature is Bb (two flats). The time signature is common time (C). The score includes standard notation for both guitars and tablature for Guitar 1 and Guitar 2.

Chords: B<sup>b</sup>, F, E<sup>b</sup>, B<sup>b</sup>

Guitar 1 Tablature:  
T: 3 3 4 4 6 6 6 3 4 4 4 4 3  
A: 3 3 5 5 7 7 7 3 5 5 5 3 3  
B: 3

Guitar 2 Tablature:  
T: 3 3 3 3 8 8 8 3 3 3 3 3 5 3  
A: 3 3 3 3 8 8 8 3 3 3 3 3 5 3  
B: 3 3 3 3 8 8 8 3 3 3 3 3 5 3

Same ideas but now in Bb  
the original key.  
Modulating up to the key  
of C major.

Musical score for Guitars 1 and 2, measures 5-8. The key signature is Bb (two flats). The time signature is common time (C). The score includes standard notation for both guitars and tablature for Guitar 1 and Guitar 2.

Chords: E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>

Gtr. 1 Tablature:  
T: 5 3 5 5 6 5 3 5 3 5 3 3 4 4 3 3 4 4 5 4 3 3  
A: 5 3 5 5 6 5 3 5 3 5 3 3 4 4 3 3 4 4 5 4 3 3  
B: 5 3 5 3 5 3 3 3 3 5 5 3 3 3 3 3 5 3 3 5 3 3

Gtr. 2 Tablature:  
T: 3 3 3 3 3 3 3 5 5 5 3 5  
A: 3 3 3 3 3 3 3 5 5 5 3 5  
B: 3 3 3 3 3 3 3 5 5 5 3 5

2  
10

B $\flat$  F Lodi Guitar Part G C

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

15

C F C

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

C                      G7                      F                      Eodi Guitar Part                      F                      C                      3

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

21

3

1 3 3 3 0  
3 5 5 5 1

6 6 8 6 6 5  
7 7 9 7 5 5

0 1 1 1 0

5 5 5 5 7

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

# Work on it in groups

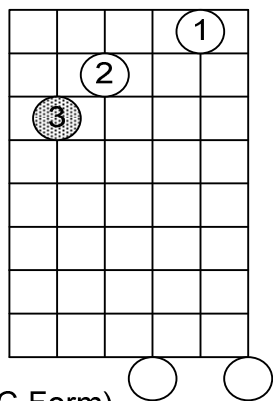
- Each person pick a part.
- 2 guitars – when not playing leads play chords – decide on who will play in each position!
- Add in a bass. For now just do the root and the passing note G F# E when the chords go g to Em.
- A Third guitar is need just to play the rhythm part all the way through.
- A 4<sup>th</sup> and or 5<sup>th</sup> person can do percussion. Or even piano.

# The 5 chords (starting with major chords)

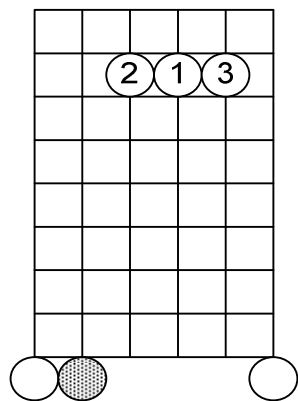
Below are the 5 forms that everything is build off of. You must know all 5 of these 1<sup>st</sup> position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications (small modifications) to this!

Caged Chords - Shadowed Notes are the Roots

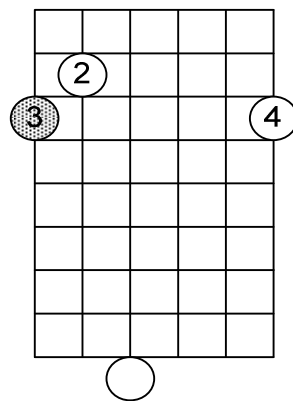
C Form (C Chord)



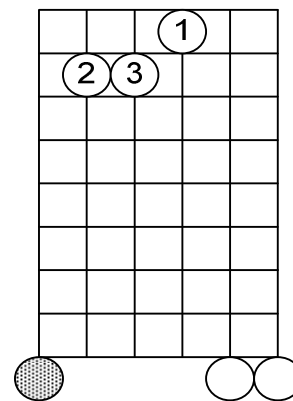
A Form (A Chord)



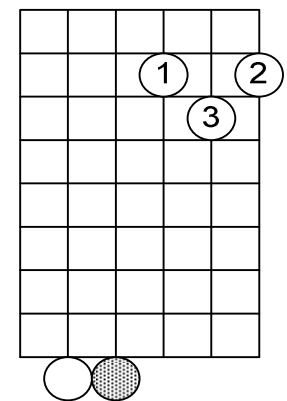
G Form (G Chord)



E Form (E Chord)



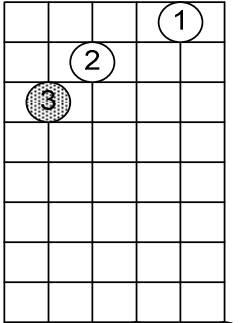
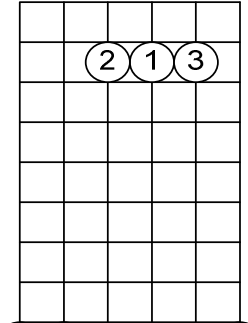
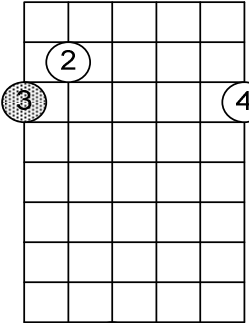
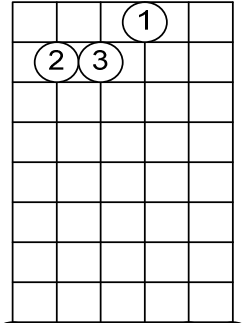
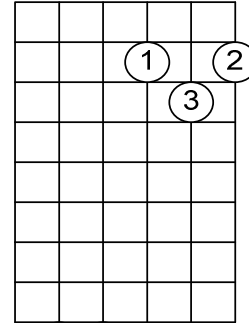
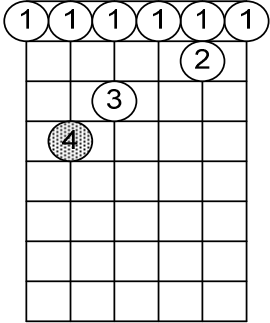
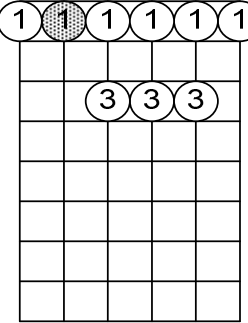
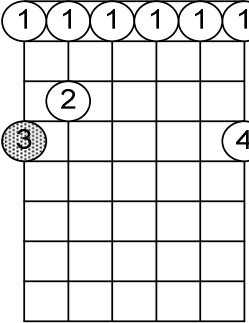
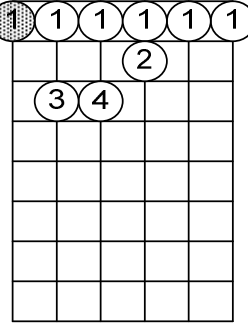
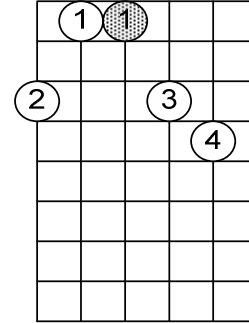
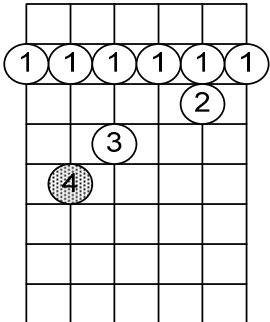
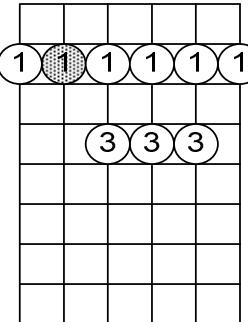
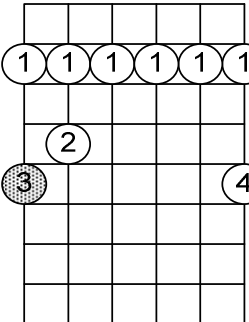
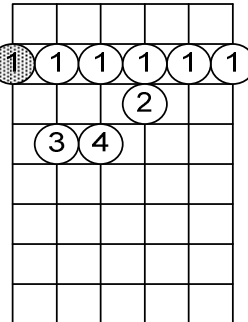
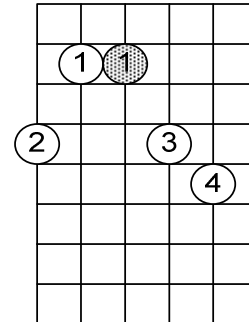
D Form (D Chord)



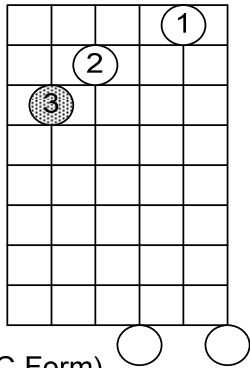
C# (C Form)

Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

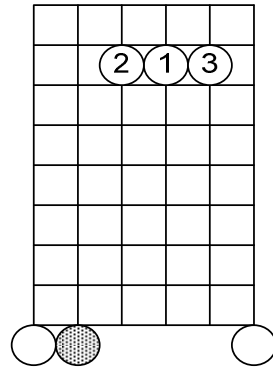
Caged Chords - Shadowed Notes are the Roots

C Form (C Chord)	A Form (A Chord)	G Form (G Chord)	E Form (E Chord)	D Form (D Chord)
				
C# (C Form)	Bb (A Form)	Ab (G Form)	F (E Form)	Eb (D Form)
				
D (C Form)	B (A Form)	A (G Form)	F# (E Form)	E (D Form)
				

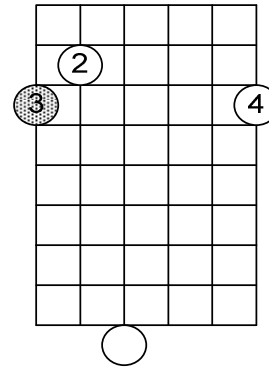
C Form (C Chord)



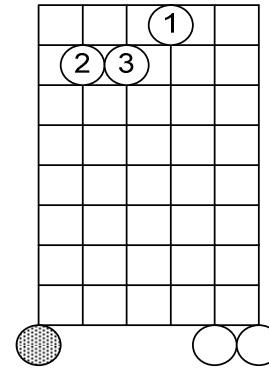
A Form (A Chord)



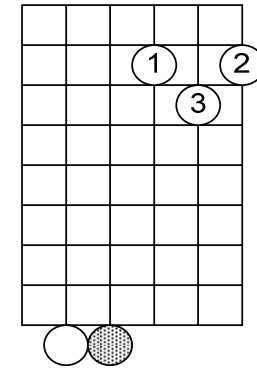
G Form (G Chord)



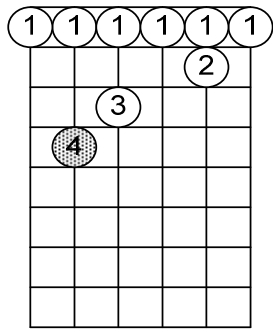
E Form (E Chord)



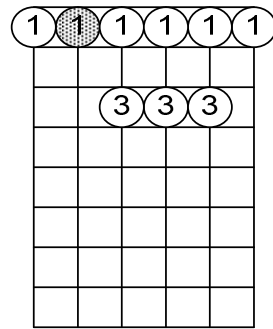
D Form (D Chord)



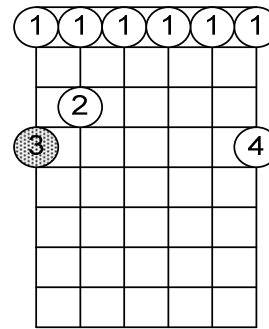
C# (C Form)



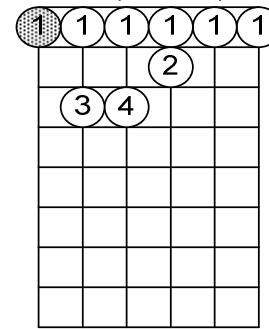
Bb (A Form)



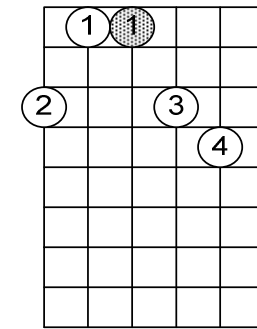
Ab (G Form)



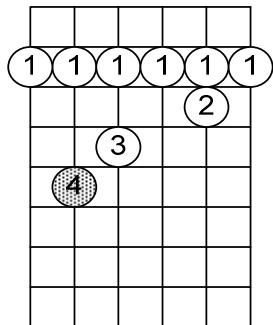
F (E Form)



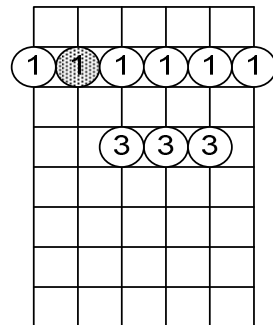
Eb (D Form)



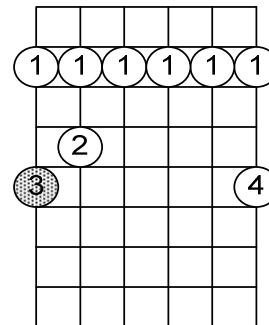
D (C Form)



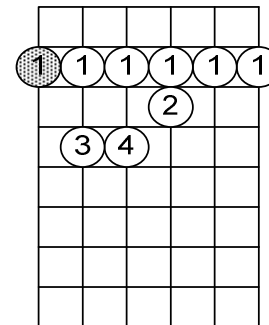
B (A Form)



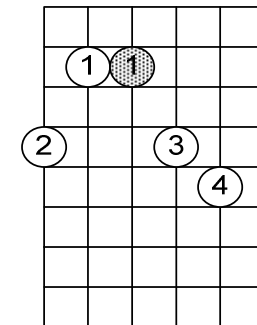
A (G Form)



F# (E Form)



E (D Form)



For the “C” form only  $\frac{1}{2}$  barre it – barre from the 1<sup>st</sup> to the 3<sup>rd</sup> string and don’t play the 6<sup>th</sup> string. For the G form only play the inside 4 strings – don’t play the 1<sup>st</sup> or 6<sup>th</sup> string. For the D form, it is best to move the 1<sup>st</sup> string pitch down 2 octaves to the 6<sup>th</sup> string and don’t play the 1<sup>st</sup> string.

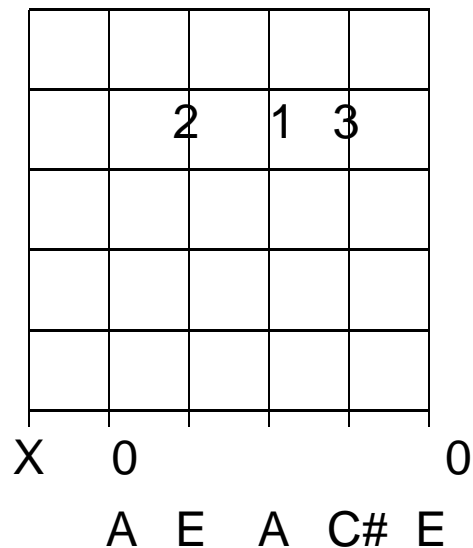




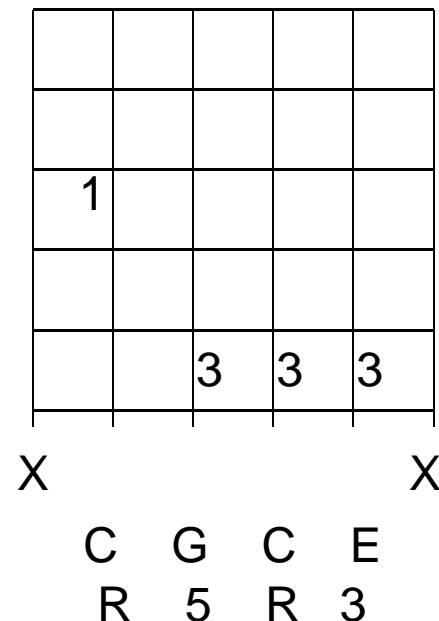
# The A form is the next most used form.

Note that with this form you don't do a full barre chord for the major form. Below is a C major in the A form. The root can be either the 5<sup>th</sup> string or the 3<sup>rd</sup> string. This form has to be learned also. Become familiar with this and the E form and how they relate to each other. In many ways they are similar. The order of notes is the same for the 4 lowest notes (root, 5<sup>th</sup> of chord, root, 3<sup>rd</sup> of chord). Listen to how they sound similar.

A Major



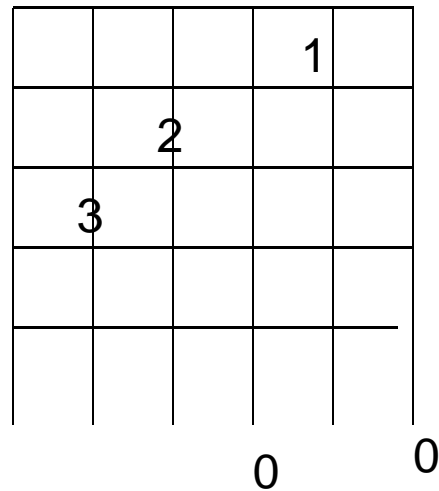
A Form (C Major)



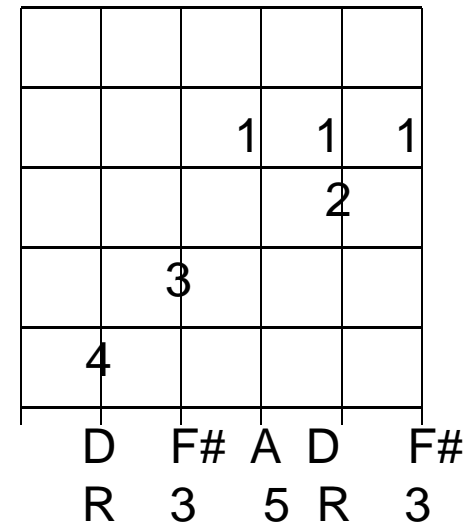
# The C form.

For this form try it without a full barre as shown below. This is the voicing used in Tequila by the champs. This one is very good as a starting point for some jazz chords.

C Major Chord



C Moveable Chord (D Major)



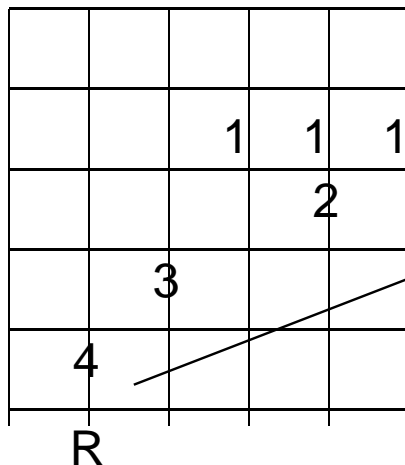
Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

# Now going up the neck in one key.

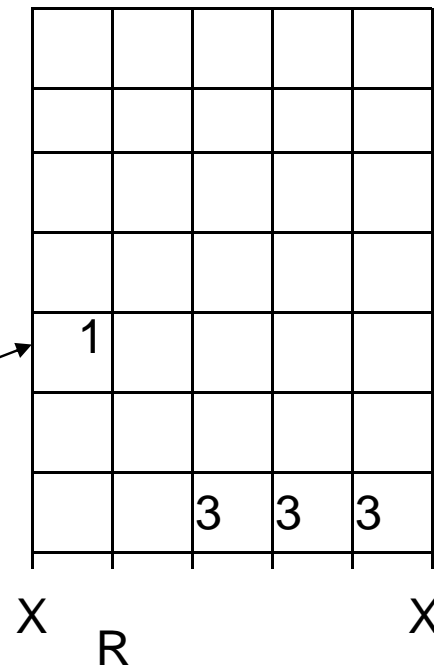
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5<sup>th</sup> fret.
- The A form always follows the C form. Look closely at that relationship!

C Moveable Chord (D Major)



Note the common tone!

A Moveable Chord (D Major Chord)



# Some Observations

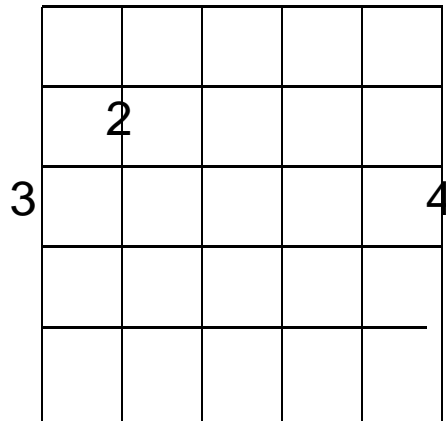
- There are 3 frets between these 2 forms. This will hold true in every instance!
- The order of notes changes slightly which gives the 2 forms slightly different coloring.
- You can go either way, that is either up or back.
- Each form has a use and should be learned. Some players limit themselves to only two or three forms. Not only does that mean lots of position shifting it also limits the melodic ability when adding in the scales or doing a chord melody.

# The G form

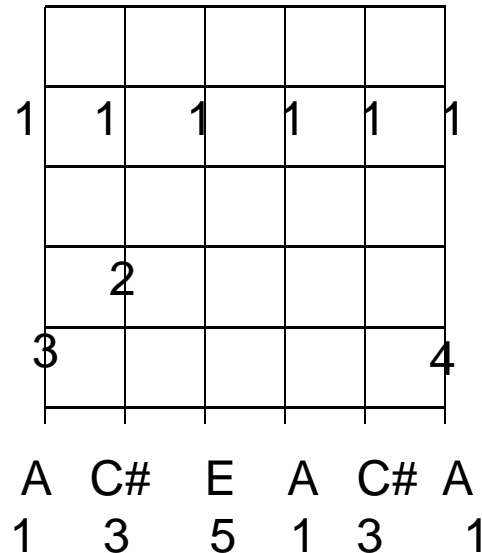
This form is usually played without playing the 1<sup>st</sup> and 6<sup>th</sup> strings. Below is an example of the concept with the 1<sup>st</sup> and 6<sup>th</sup> strings in the 3<sup>rd</sup> diagram muted. Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

At this point notice that the root moves around by which voicing you are playing. Note that 1 = root. From here on 1 will refer to root rather than writing R.

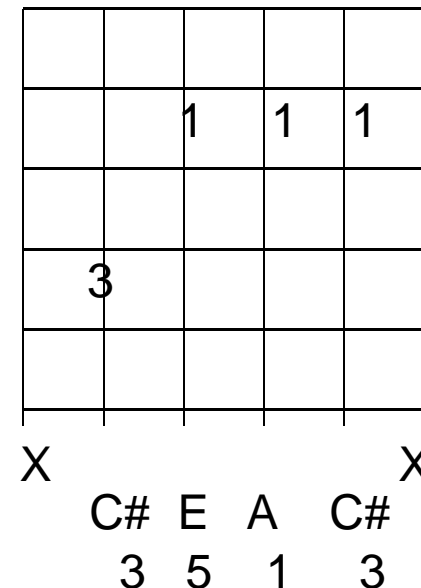
G Major



G Form (A Major Chord)



G Form (A Major Chord)



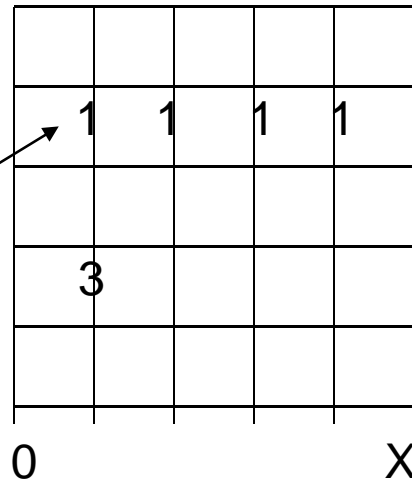
# Application fun

- Take this moveable form up to the 7<sup>th</sup> fret and play it with the 6<sup>th</sup> string open.
- Barre across the first 5 strings and hammer on with the 3<sup>rd</sup> finger from the 7<sup>th</sup> to 9<sup>th</sup> fret. This is the starting chord riff to Listen to the Music.

## Start of Listen to the Music

### G Form (E Major Chord)

Start here and  
Hammer the 3<sup>rd</sup>  
Finger to the 9<sup>th</sup>  
Fret. Keep the  
6<sup>th</sup> string open!  
Don't hit the  
1<sup>st</sup> string



7<sup>th</sup> fret

One of the points of this is that all of this is very practical! It isn't pie in the sky theory stuff but nuts and bolts.

I really wish that my early teachers had taught me this. I believe they knew it but knew it intuitively as that is how I learned it. Then I had a lesson with Joe Pass the famous Jazz guitarist and he mentioned CAGED. I didn't take it seriously at the time but now I know how important that lesson really was. If there was a secret to playing this is it!



# Now going up the neck in one key.

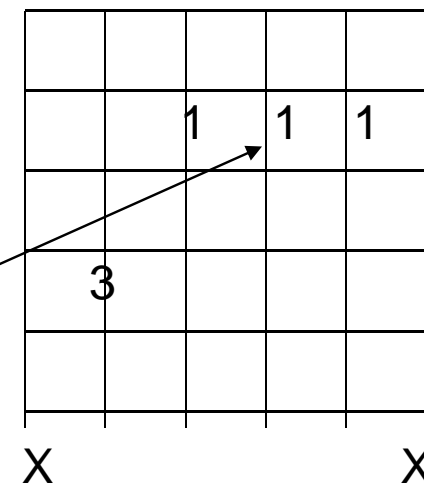
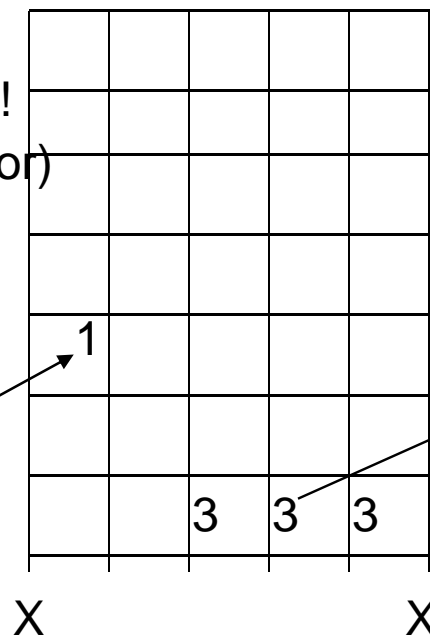
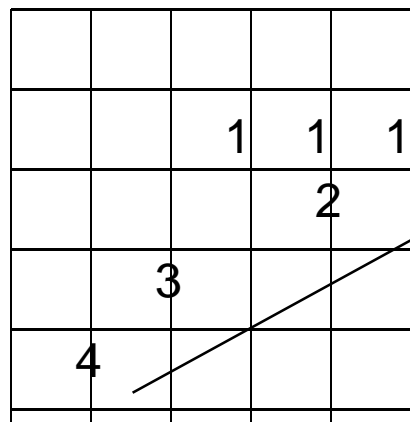
- Now we have 3 forms of the D chord moving up the neck.
- The C form of D to the A form of D to the G form of D.
- The G form always follows the A form. Look closely at that relationship! Along with the fact that the A form always follows the C form you are 3/5ths of the way there.

A Moveable Chord (D Major Chord)

G Form (D Major Chord)

Note the common tone!

C Moveable Chord (D Major)



7<sup>th</sup> fret.

# Practice this!

- Do one measure of each form and do it as follows:

4/4 ||: D (C form) | D (A form) | D (G form) | D (A Form) : ||

Play this over and over until it is 2<sup>nd</sup> nature. I know it is tough at first but the payback is worth it. As an exercise, sing the top note of each chord voicing as you do it. Note that they are all the F# or 3<sup>rd</sup> of the chord. Then sing the bottom note which is moving. Lastly, go from the bottom note for one sequence to the top note for the next sequence. The goal is to not only play these but to hear the subtle differences between them!!!!

# From the G form to the E form.

G Form (D Major Chord)

		1	1	1
2				
(4)				

X X

1 3 5 1 3

7<sup>th</sup> fret.

The E form of the D major chord.

1	1	1	1	1
		2		
3	4			

10<sup>th</sup> fret

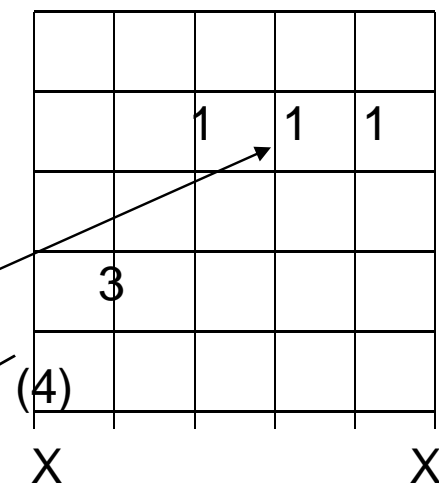
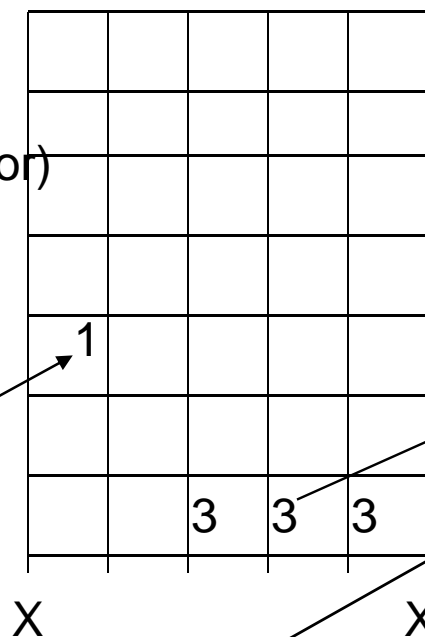
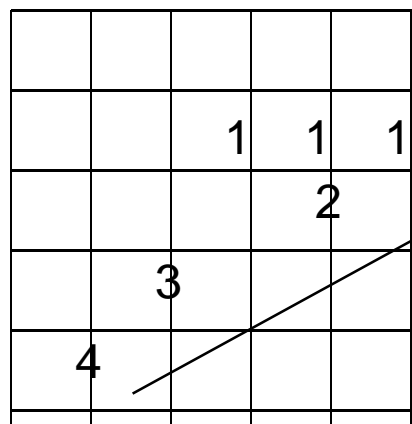
1 5 1 3 5 1

Really notice how the change in order of notes means a difference in the texture of the chord! Again listen. You can also practice singing the chord from bottom note to top or top to bottom.

## A Moveable Chord (D Major Chord)

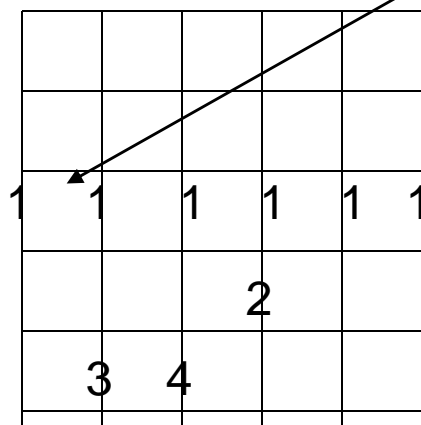
## G Form (D Major Chord)

## C Moveable Chord (D Major)



7<sup>th</sup> fret.

## The E form of the D major chord.



10<sup>th</sup> fret

So now we have 4 of the 5 forms up the neck. Only one to go. If you are still with this you are really close to getting the whole thing. Only one more to go for the chords. The scales will actually be easy to understand once you have the chords down. We start with major chords but the concept applies to minor and 7<sup>th</sup> chords – to all chords.

# Go back and review!!!!

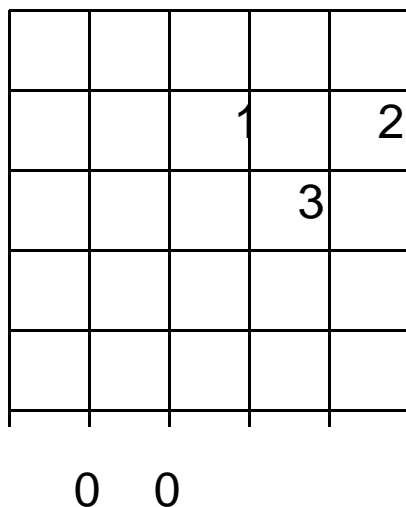
- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

# The last but not least form the D form.

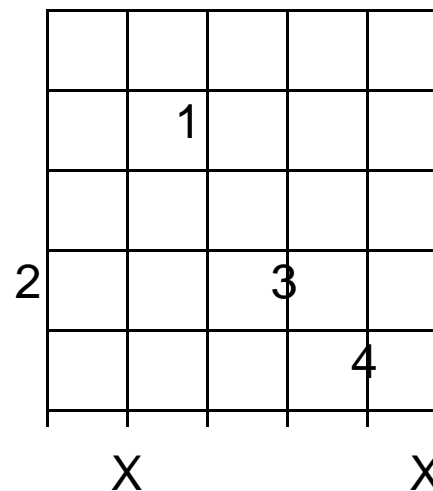
- For this we move the note on the first string down 2 octaves to the 6<sup>th</sup> string and don't play the 1<sup>st</sup> string. It is also common to not play the 5<sup>th</sup> string. Then there is no barring at all and the chord has a nice openness quality.

See how this form works below. I personally like this form quite a bit and like to go from the E form to this when going to a IV chord (G to C for example).

D Major



D Form (E Major)

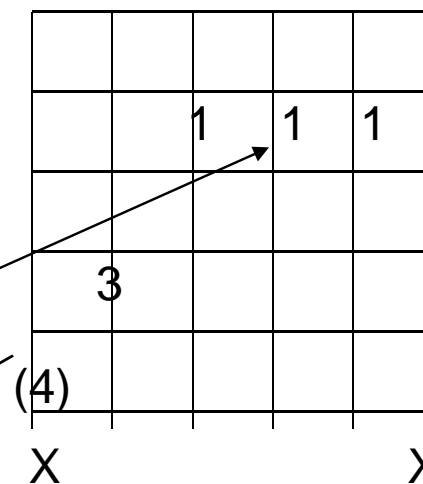
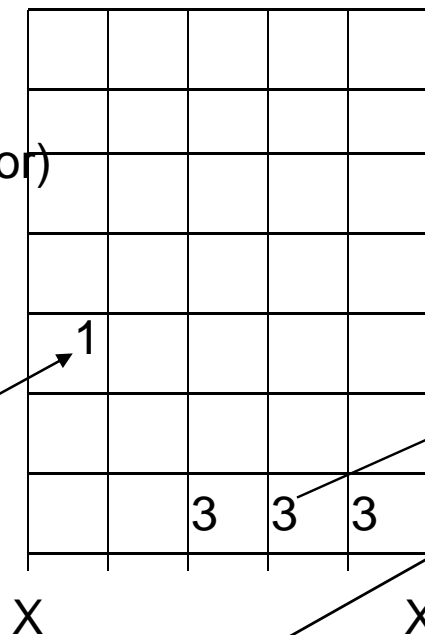
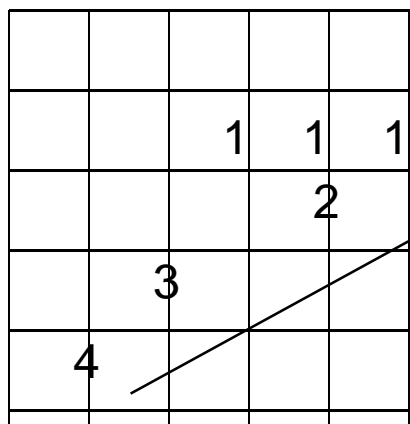


Note you can move the F# on the 1<sup>st</sup> string 2<sup>nd</sup> fret to the 6<sup>th</sup> string 2<sup>nd</sup> fret (both strings are the same letter Name – it works out better for most cases).

# A Moveable Chord (D Major Chord)

## G Form (D Major Chord)

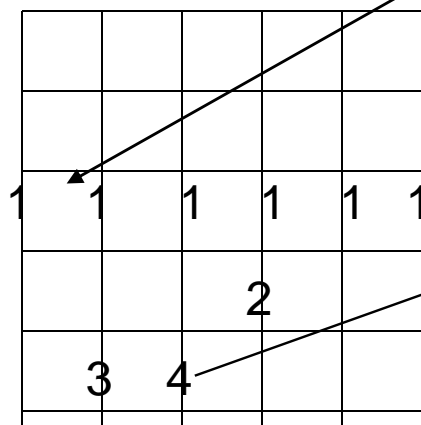
## C Moveable Chord (D Major)



7<sup>th</sup> fret.

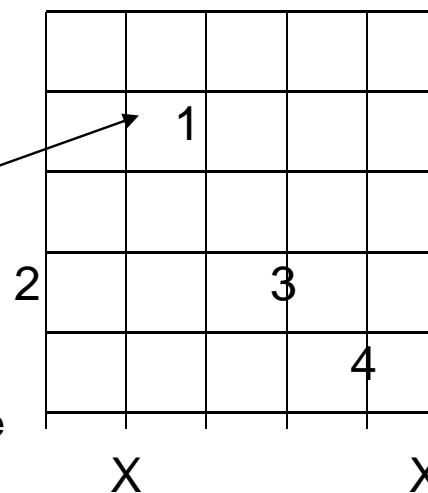
## D Form (D Major)

## The E form of the D major chord.



10<sup>th</sup> fret

Arrows are pointing to where the roots are and move to.



12<sup>th</sup> fret,  
could  
have  
also  
done in  
1<sup>st</sup>  
position.



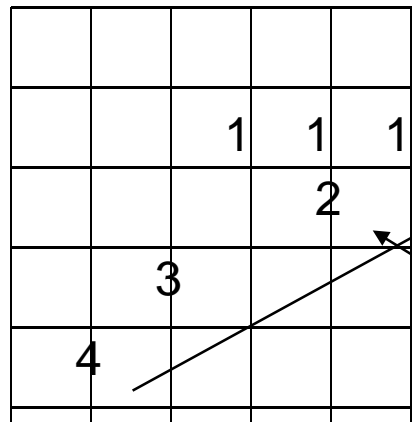
# Try it in every key you play in.

- I suggest the following keys to start:
  - D, G, E, A, and C.
  - Note that the lowest form will be different in different keys.
  - I have written out some of the examples.
  - Think of CAGED as CAGED, AGEDC, GEDCE, EDCAG and DCAGE as that is the order but the chord may start on different forms.

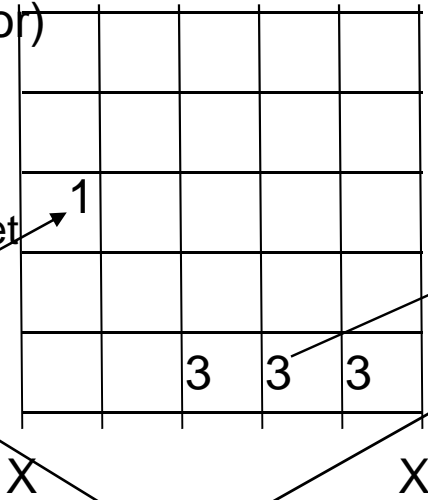
Here start with the A form of C at the 3<sup>rd</sup> fret!!

A Moveable Chord (C Major Chord)      G Form (C Major Chord)

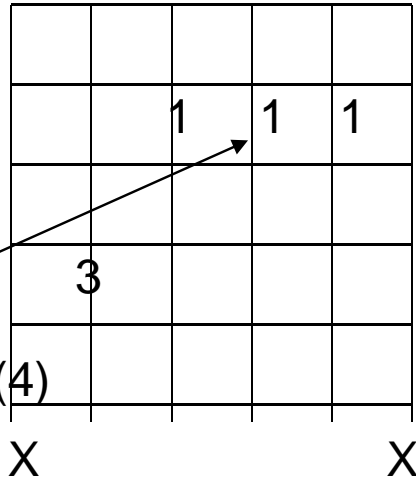
C Moveable Chord (D Major)



12<sup>th</sup> fret  
Or  
open

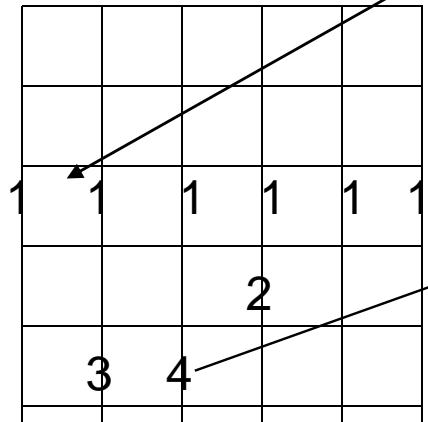


G Form (C Major Chord)



5<sup>th</sup> fret.

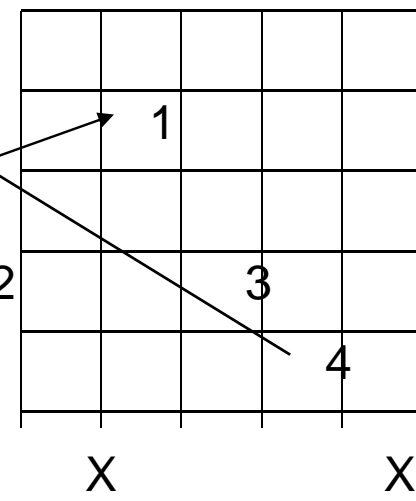
The E form of the C major chord.



8<sup>th</sup> fret

Arrows are pointing to where the roots are and move to.

D Form (C Major)

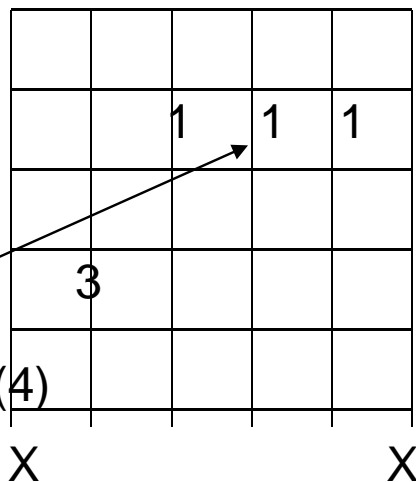
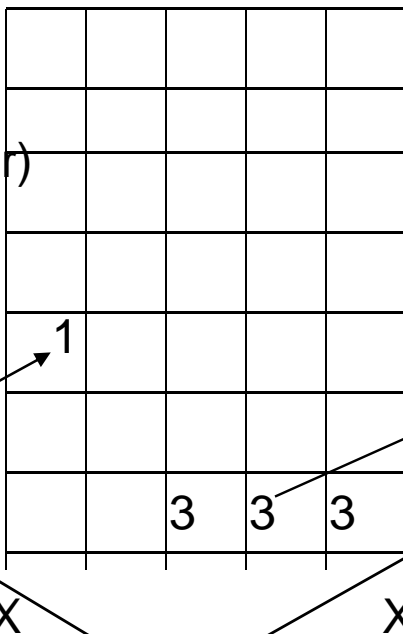
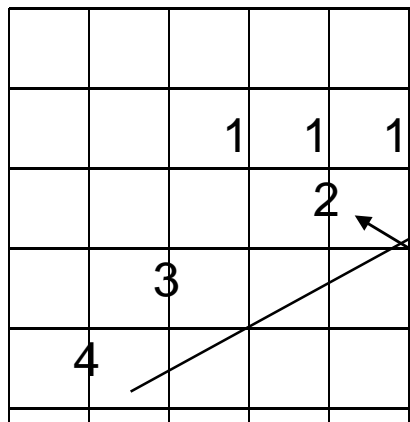


10<sup>th</sup> fret,.

# A Moveable Chord (G Major Chord)

## G Form (G Major Chord)

## C Moveable Chord (G Major)



12<sup>th</sup> fret.

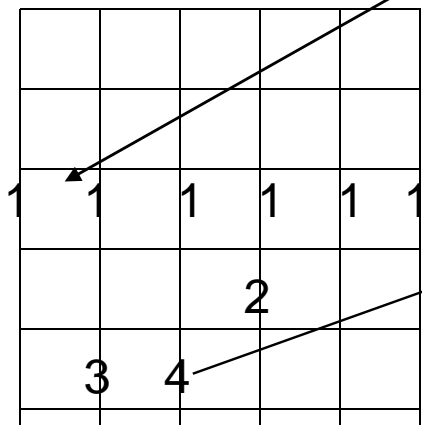
10<sup>th</sup> Fret

7<sup>th</sup> fret

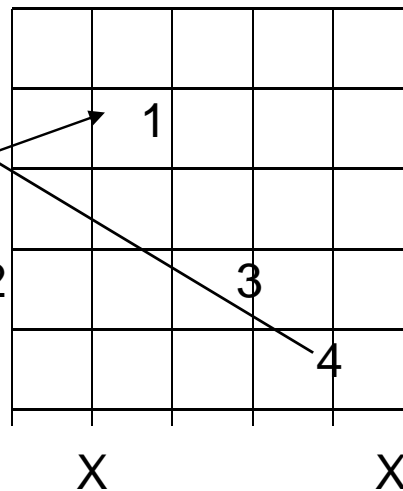
**For this for start on the E form at the 3<sup>rd</sup> fret!**

The E form of the G major chord.

## D Form (G Major)



3<sup>rd</sup> fret

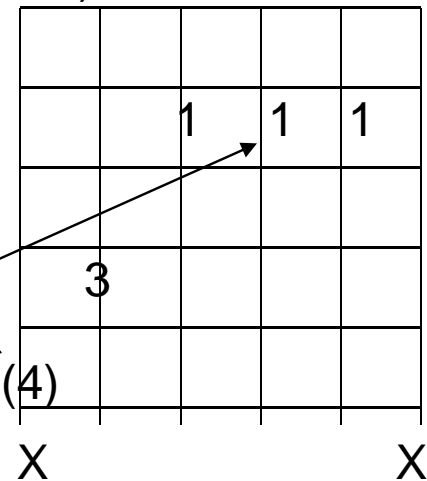
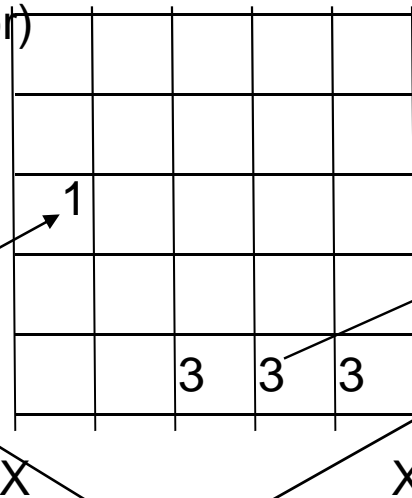
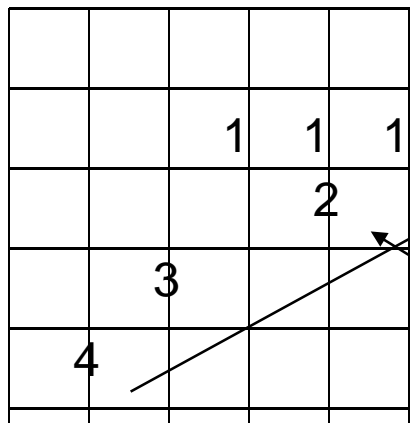


5<sup>th</sup> fret,

Arrows are pointing to where the roots are and move to.

A Moveable Chord (A Major Chord) G Form (A Major Chord)

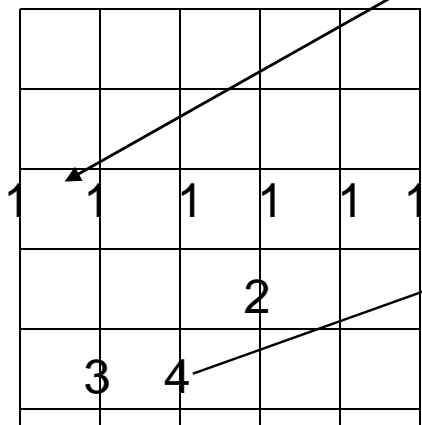
C Moveable Chord (A Major)



2nd fret.

12<sup>th</sup> fret  
Could also  
Be open.

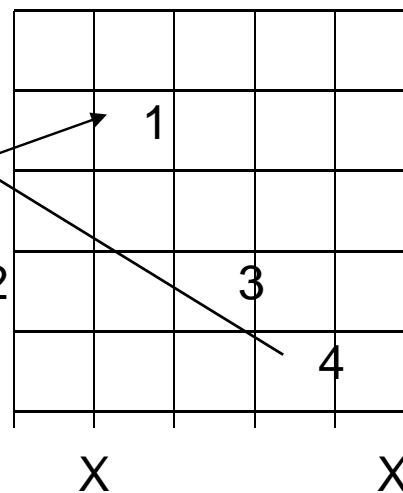
The E form of the A major chord.



58<sup>th</sup> fret

Arrows are pointing to where  
the roots are and move to.

D Form (A Major)

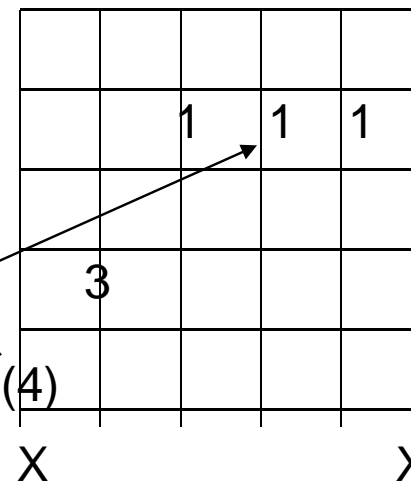
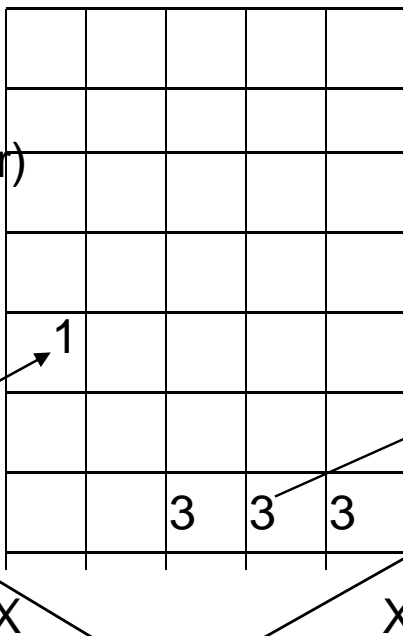
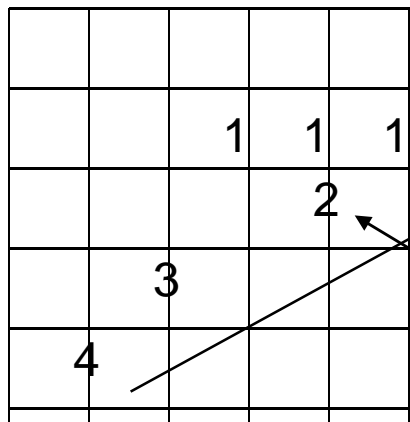


7<sup>th</sup> fret,.

# A Moveable Chord (E Major Chord)

## G Form (E Major Chord)

## C Moveable Chord (E Major)



9<sup>th</sup> fret.

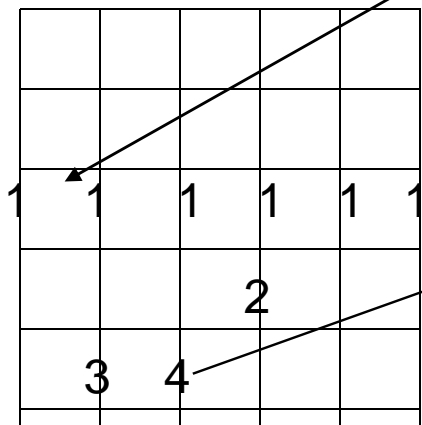
4<sup>th</sup> fret

7<sup>th</sup> Fret

**For this for start on the E form at the 3<sup>rd</sup> fret!**

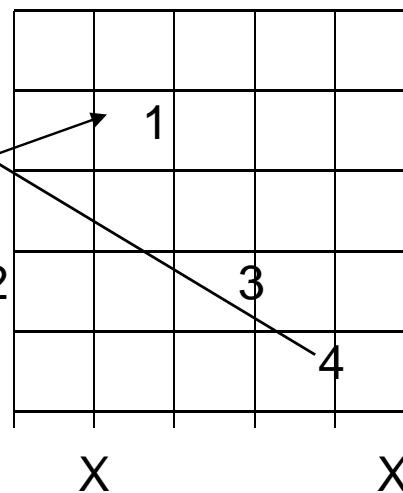
The E form of the E major chord.

## D Form (E Major)



12<sup>th</sup> fret or open

Arrows are pointing to where the roots are and move to.



2<sup>nd</sup> fret,

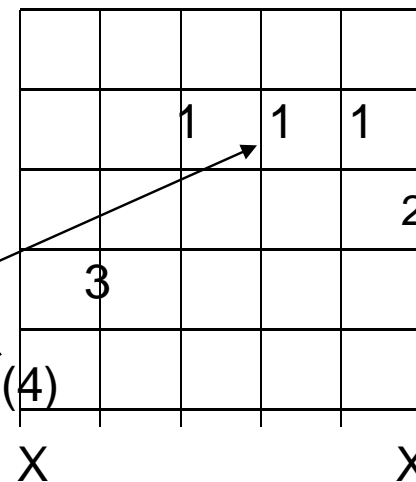
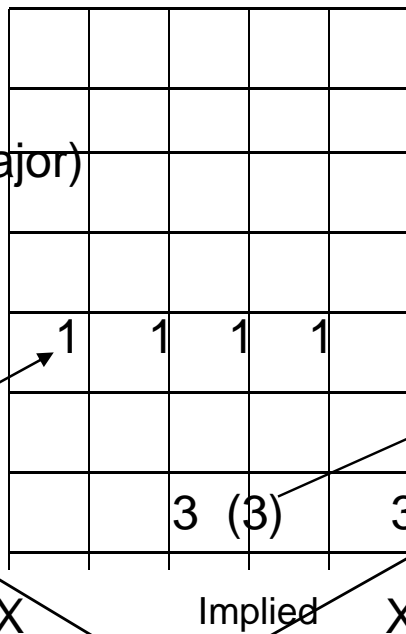
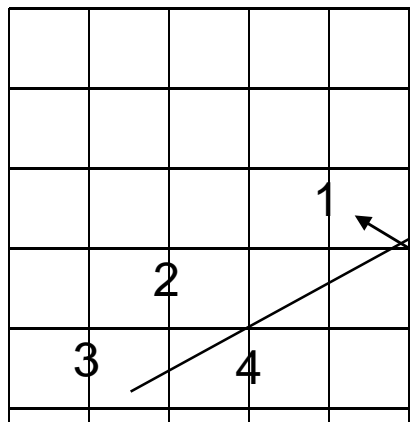
# Go over these every day

- At this point you have the concept down.
- I know it has been some work but it is really worth it. Your knowledge of chords and of the neck of the guitar has taken a giant leap forward. Now just apply.
- Learn all of the 7<sup>th</sup> chords next.
- When those are mastered then do the minor chords!!!

# A7 Moveable Chord (E7 Chord)

## G7 Form (E7 Chord)

## C7 Moveable Chord (E7 Major)



9<sup>th</sup> fret.

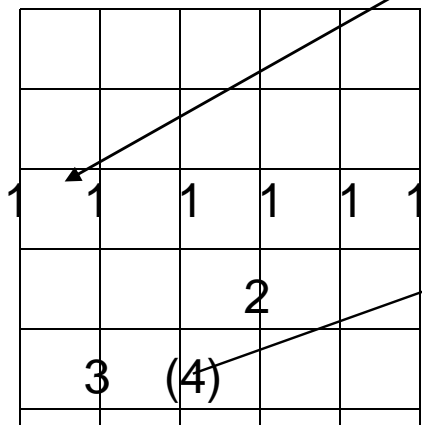
4<sup>th</sup> fret

7<sup>th</sup> Fret

**For this for start on the E form at the 3<sup>rd</sup> fret!**

The E7 form of the E7 major chord.

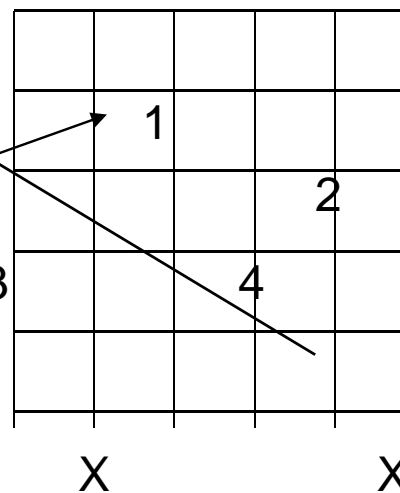
## D Form (E7 )



12<sup>th</sup> fret or open

Arrows are pointing to where the roots are and move to.

Implied



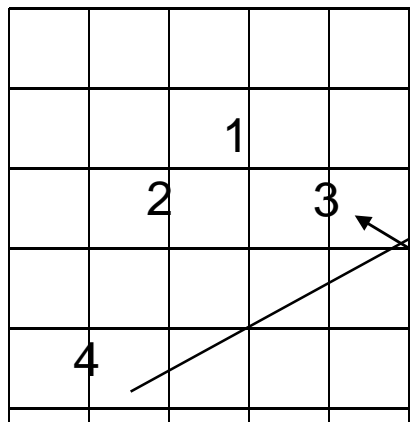
2<sup>nd</sup> fret,

# A Moveable Chord (Em Chord)

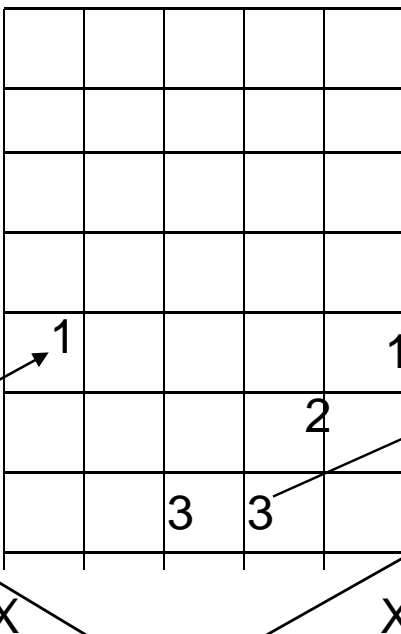
## G Form (Em Chord)

## C Moveable Chord (Em)

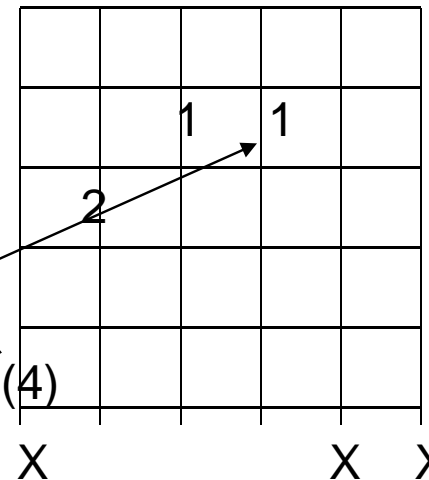
9<sup>th</sup> fret.



4<sup>th</sup> fret



7<sup>th</sup> Fret



(4)

X

X

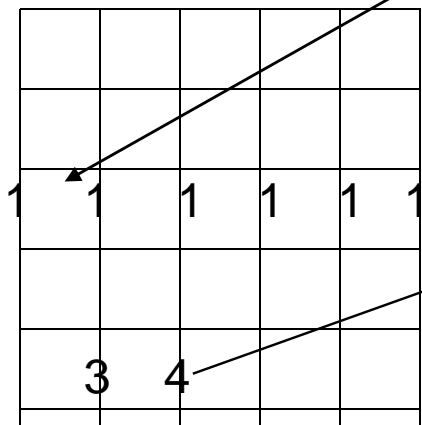
X

**For this for start on the E form at the 3<sup>rd</sup> fret!**

The E form of the Em

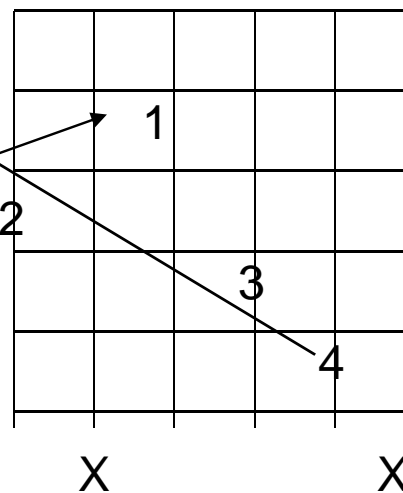
## D Form (Em)

2<sup>nd</sup> fret,



12<sup>th</sup> fret or open

Arrows are pointing to where the roots are and move to.



X

X

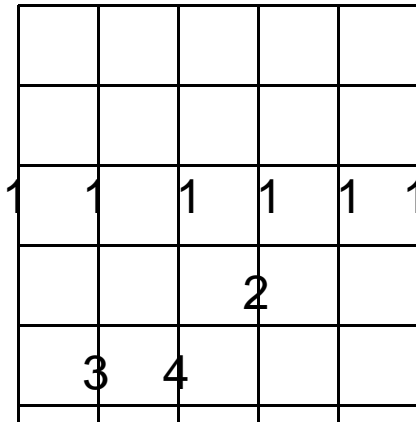


# Note that there are variations

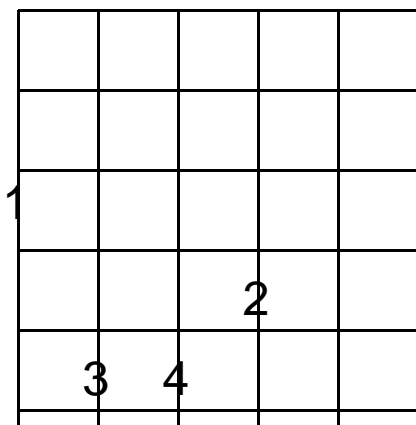
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3<sup>rd</sup> fret so it is a G major but would apply to any of the chords. The very last example on the next page is a great starting place to do some cool sounding backups. Listen to Eric Johnson play and you will hear this open sounding chords. Much of his style is based upon this concept.

# Here are examples of the E form on a G Major Chord

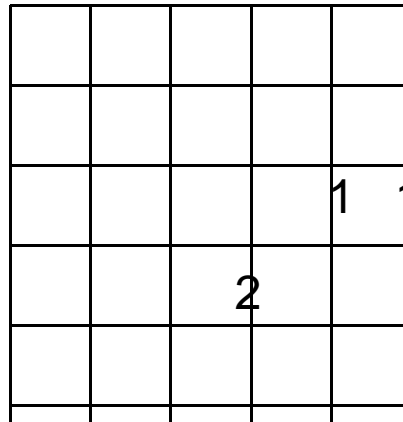
Starting chord



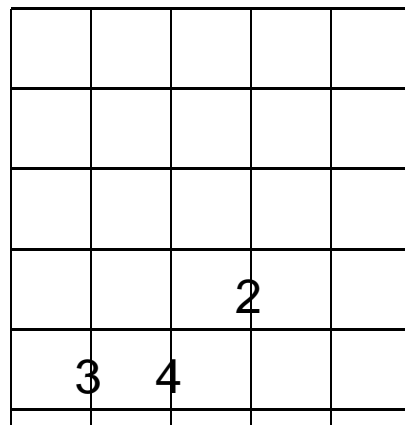
G D G B D G



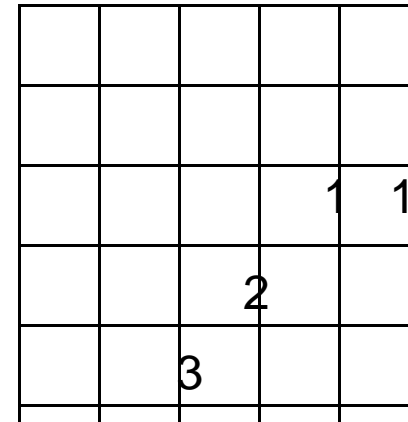
G D G B



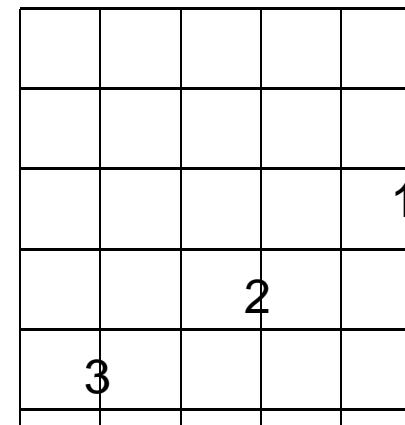
B D G



D G B



G B D G



D B G

Here you would change the finger.

While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

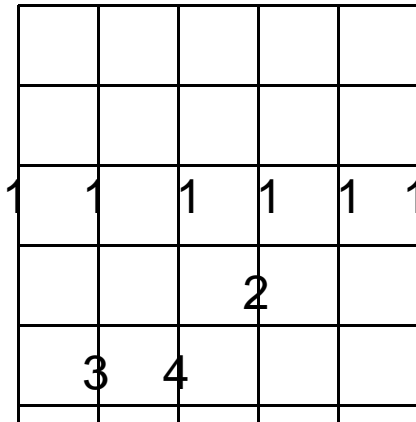
# Learn the names of the notes in each chord you play

- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

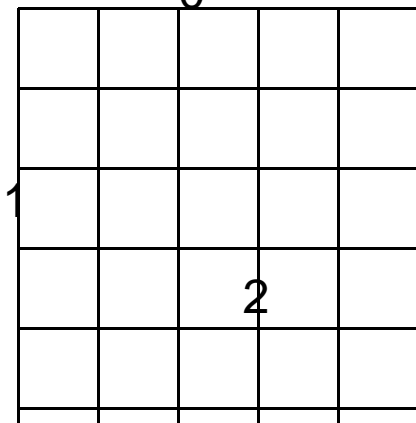
# Here are examples of the E form on a G Major

Starting chord

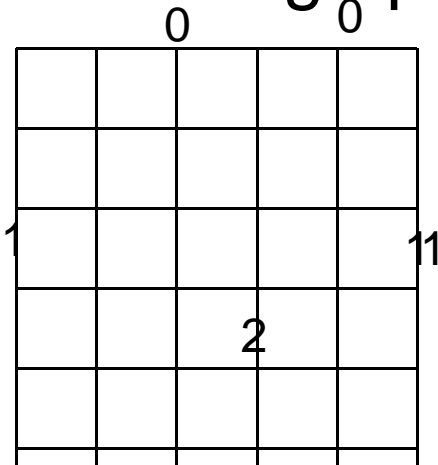
Chord using open strings



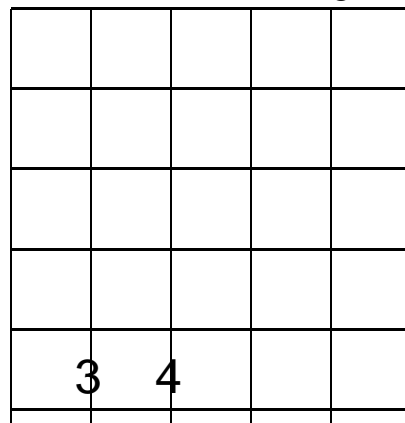
G D G B D G



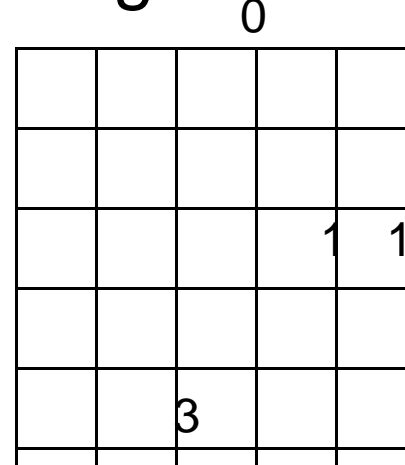
G D B



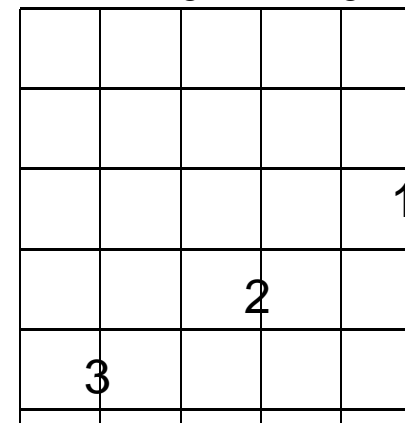
D B<sub>0</sub> B G



D G B



G<sub>0</sub> G D<sub>0</sub> G



D D B B G

# Major Scales Using The CAGED Format

- This works the way as the CAGED chords. Can start anywhere – C form to A form to G form to E form to D form. Or start at any other letter but still goes through the pattern. G form to E form to D form to C form to A form.
- Each of these scales is built off of the chords of the same name. It is best to think of the chord form when doing the major scale.
- Many of these use the same basic form – note how the E and A forms are very similar.
- Start with the E form using the G Major Scale.
- Do each scale slowly and don't pick up speed until each scale is perfect. Even then make sure that you play them smoothly and evenly.

# Pattern of the major scale

- Background – a  $\frac{1}{2}$  step is 1 fret and a whole step is 2 –  $\frac{1}{2}$  steps or 2 frets on the guitar.
- For a major scale the pattern is as follows – whole, whole,  $\frac{1}{2}$ , whole, whole, whole,  $\frac{1}{2}$
- Each of the following scales cover the position and cover approximately 2 octaves.
- Do one scale at a time. Use your ear to hear the sound. Best if you sing what you are playing.
- All diatonic scales and even pentatonic scales have patterns but they can all be related or derived from the major scale.

# Watch the fingering

- While there are a couple of ways to play some of the scales, most have only one fingering that works. If there are more than one fingering pick one and stick with it until it is mastered.
- Keep your thumb in back of the neck and do not move it when playing a scale.
- Don't press the frets too hard – it makes the notes play out of tune. Play close to the frets without being on the frets, do it with just enough pressure.
- Try to minimize your finger movements.

# Be sure to master the chords also!

- For each of the scales make sure that you can also do the chord that goes with it.
- By doing that you will be able to relate the scale to the chord.
- It takes some time to really master these scales. There are a number of ways to accomplish this.
- First do the Scales up and down the fingerboard.
- Next do each key with all five scale forms. Start with G major.



# The next 2 pages are more of an overview and work sheets

## The Caged system of Scale Movement

To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than you will also know the 1st string notes as they are the same letter names.

Start with learning the 5 major scale forms in 2nd position. They are the C form, the A, form, the G form, the E form and the D form. Shown below are these five forms in 2nd postion.

C Major Scale      A Major Scale      G Major Scale      E Major Scale      D Major Scale

● = Root of chord or scale  
● = Notes before root when playing scale

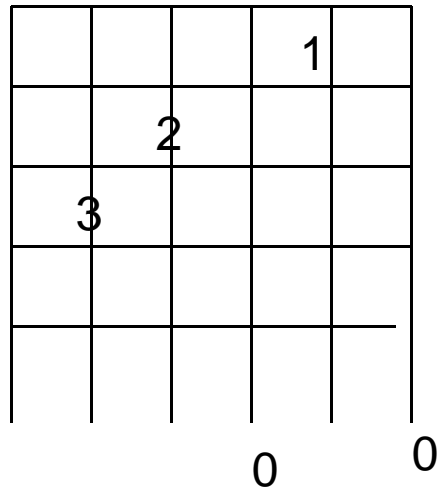
Each of the forms is moveable and the form is referred to by the name of the scale you would play with that form in 2nd position. Take the C Major form as an example, it is a 5th string root, so when played in 2nd position it is a C major scale with the C major form. In the 4th position the note played as a root is the 5th fret of the 5th string (one higher than the position). That would make the scale a D major scale (D is the note on the 5th fret of the 5th string), and it would be the C major form. This idea of form is key to the understanding of this concept. Take the G major form. In the second position the G major form is at the 2nd fret and the starting note is the 3rd fret of the 6th string (the G note), therefore the scale is the G major scale, G major form. If you moved that scale up the fingerboard two frets it would be the A major scale, with the G major form. It would be A major since the 6th string 5th fret is an A. Try this with all of the scales. Fill in the following:

G form at the 7th fret, is a \_\_\_\_\_ major scale G form at the 9th fret is a \_\_\_\_\_ major scale.  
G form at the 11th fret is a \_\_\_\_\_ major scale. A form at the 5th fret is a \_\_\_\_\_ major scale.  
A form at the 7th fret, is a \_\_\_\_\_ major scale A form at the 9th fret is a \_\_\_\_\_ major scale.  
A form at the 11th fret is a \_\_\_\_\_ major scale. C form at the 5th fret is a \_\_\_\_\_ major scale.  
C form at the 7th fret, is a \_\_\_\_\_ major scale C form at the 9th fret is a \_\_\_\_\_ major scale.  
C form at the 11th fret is a \_\_\_\_\_ major scale. D form at the 5th fret is a \_\_\_\_\_ major scale.

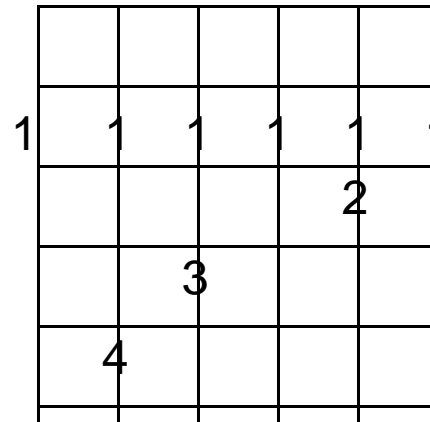
You could do this with all of the forms. Now let's use CAGED to find the order of major scales up the fingerboard. To start let's use the C major form.

C major form would be in 2nd position for a C major scale.  
A major form would be in 5th position for a C major scale.  
G major form would be in 7th position for a C major scale.  
E major form would be in 10th position for a C major scale.  
D major form would be in 12th position for a C major scale.

C Major Chord



C Moveable Chord (D Major)



Use this as a visual basis for the chords and the scales.  
It is one method that can excel you learning of the scales.

Notice how the notes in the chord are all in the following Major scale. In fact, 3 of the 7 notes in a major scale are in the chord. Try to visualize that on all of the chords and Scales. It will also help you with doing chord extensions.

# C Form of the Major Scale

D Major

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

C form of the Major Scale  
In 2nd Position (D major)

1

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

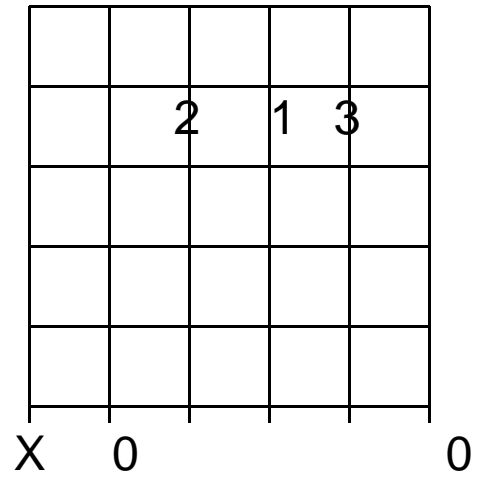
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

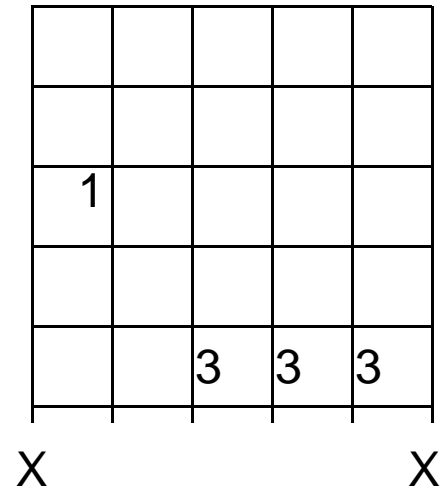
4th fret = 3rd finger, 5th fret = 4th finger

You can also play this by going all the way down to the 6<sup>th</sup> string 2<sup>nd</sup> fret – that would fully cover the position. The pattern above is More of the standard way to play the scale.

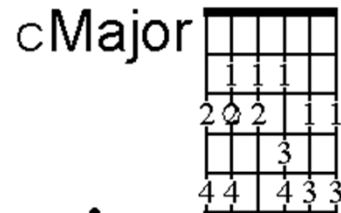
A Major



A Form (C Major)



# A Form of the Major Scale



## The A form, C Major Scale In 2nd Position

## C Major Scale

C Major Scale

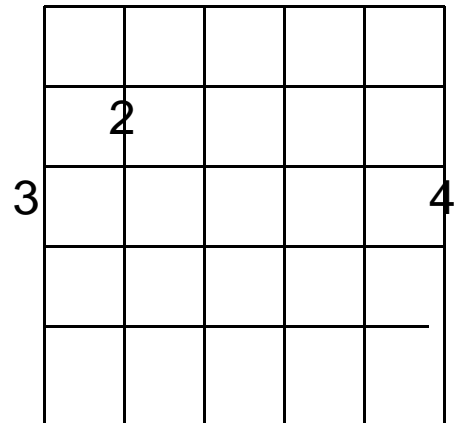
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

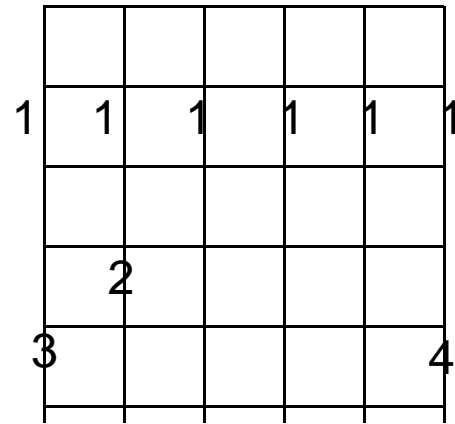
4th fret = 3rd finger, 5th fret = 4th finger

Look how this looks like an A Major type chord.

G Major

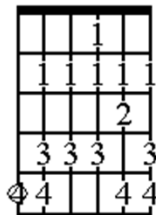


G Form (A Major Chord)



# G Form of the Major Scale

A Major

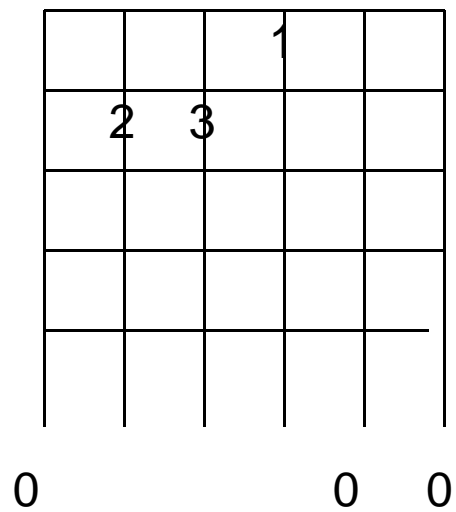


**G Form of Major Scale  
In 2nd Position the A Major Scale**

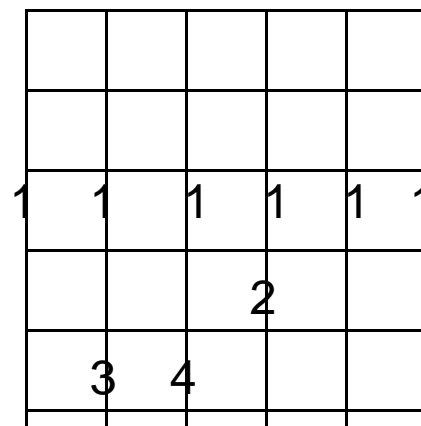
Musical notation for the G form of the major scale in 2nd position. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The scale is written as a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. Below the staff are three staves of guitar tablature. The first staff is labeled 'C Major Scale' and contains the following fret numbers: 5, 2, 4, 5, 2, 4, 1, 2, 4, 2, 3, 5, 2, 4, 5, 4, 2, 5, 3, 2, 4, 2, 1, 4, 2, 5, 4, 2, 5. The second and third staves are empty.



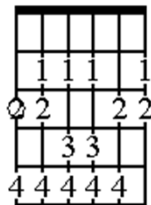
E Major



E Form (G Major Chord)



# E Form Major Scales



G Major

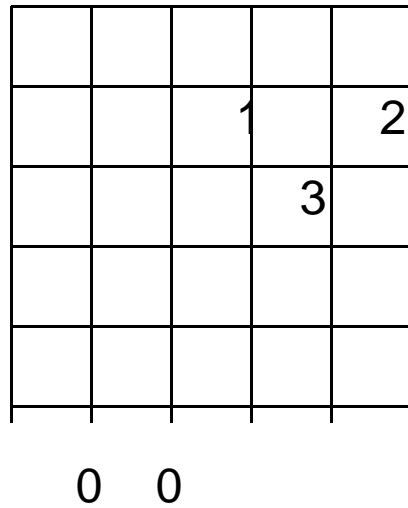
E form of the Major Scale,  
the G major scale in 2nd position

C Major Scale

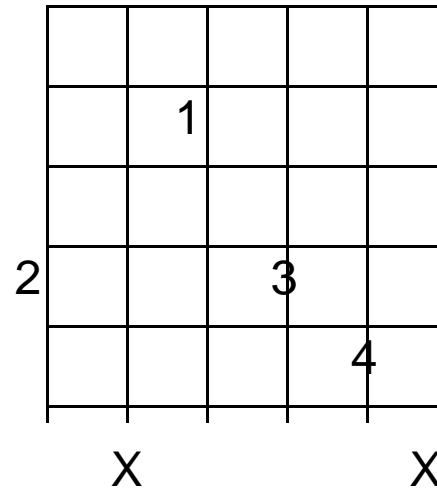
Left Hand Fingering unless noted otherwise

2nd fret = 1st finger, 3rd fret = 2nd finger

D Major



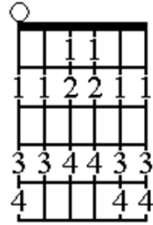
D Form (E Major)



Note you can move the F# on the 1<sup>st</sup> string 2<sup>nd</sup> fret to  
The 6<sup>th</sup> string 2<sup>nd</sup> fret (both strings are the same letter  
Name – it works out better for most cases.

# D Form of the Major Scale

E Major



The D Form of the  
Major Scale In 2nd Position

1

0 2 4 5 | 2 4 | 1 2 | 4 | 1 2 4 | 2 4 5 2 | 4 5 4 2 | 5 4 2 4

7

2 1 4 2 | 1 4 2 5 | 4 2 0

Take your time and master each form! Do every day until you have it down.

- Play each form at each fret. Say the scale as you do it.
- For example, doing the E form starting at G major (2<sup>nd</sup> position but first note starts on the 3<sup>rd</sup> fret of the 6<sup>th</sup> string). Then move up one fret to Ab then another fret to A Major, etc. Say each scale as you play it.
- Then practice them saying the name of the scale degree. So for the E form it would be 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1, 7, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1 – always remember to just play the top note once.

# Do it to all of the 5 forms

- When you can do this smoothly then try just one key. You should do the order of keys as follows:
  - C, G, D, A, E, B, F#, C#, (Sharp keys – except C Major).
  - F, Bb, Eb, Ab, Db, Gb, Cb (Flat Scales)
- Once you can do all of the above you have mastered the major scales and the CAGED form. Again visualization will really help you to master this.

# Next Steps

- After this is mastered you can work on the other scale forms.
- For minor (usually Dorian Mode) you lower the 2<sup>nd</sup> and 7<sup>th</sup> degrees of the scale – that is why you need to know the degree of the scales.
- For a dominant chord (such as G7) the scale is the Mixolydian mode. For that you lower the 7<sup>th</sup> degree of the scale.
- You will find that you can do that with all scale forms. It makes it very easy to learn new scales. You just have to know which degree('s) to alter (raise or lower).

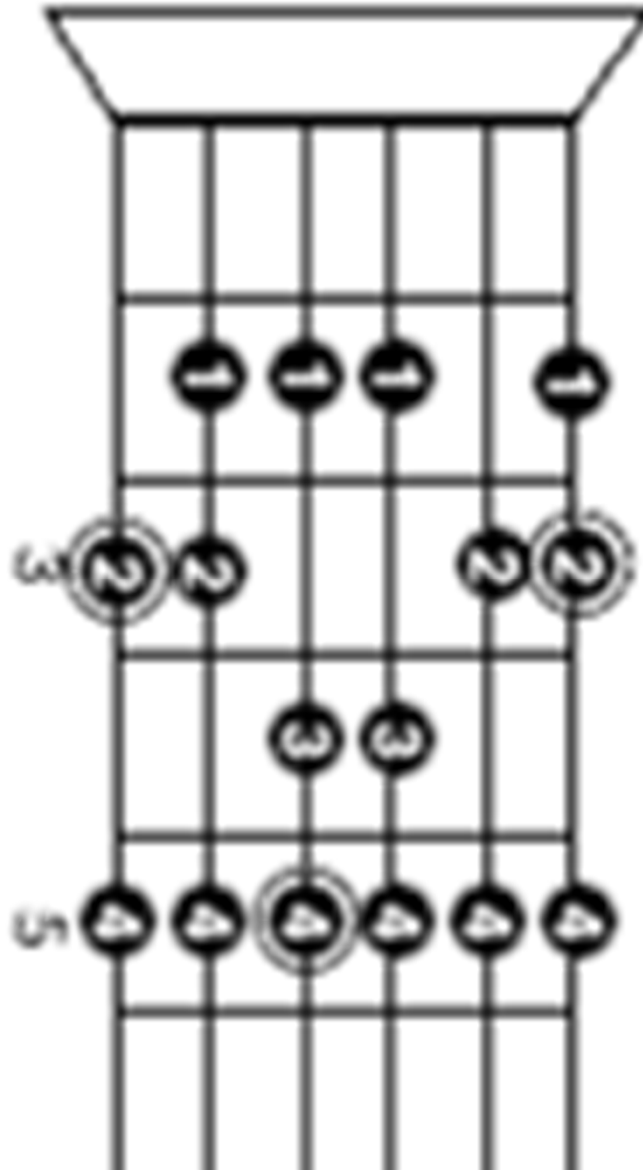
# Summary

- Scales are derived from the chord forms. You should know the chords before the scale forms. The scales all have the same whole –  $\frac{1}{2}$  step form.
- The scales always go up the neck in the same order (CAGED).
- Learn all the scale forms in every key.
- Once they are mastered try the other scales. They are all derived from the major scale.
- Take them slowly – speed comes with time and practice.

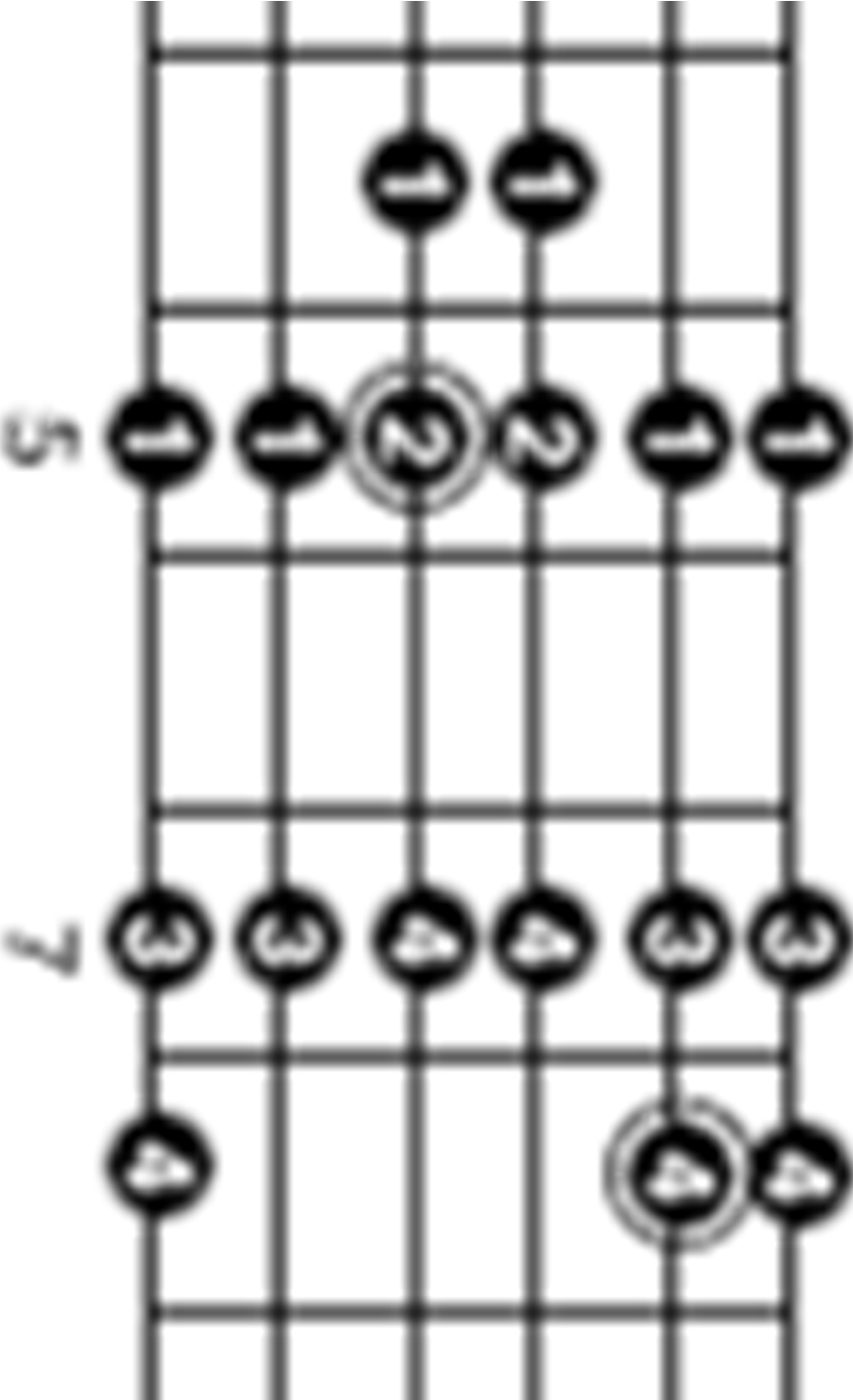


G Major up the neck. Starting with the E form.  
The roots of each chord are circled.

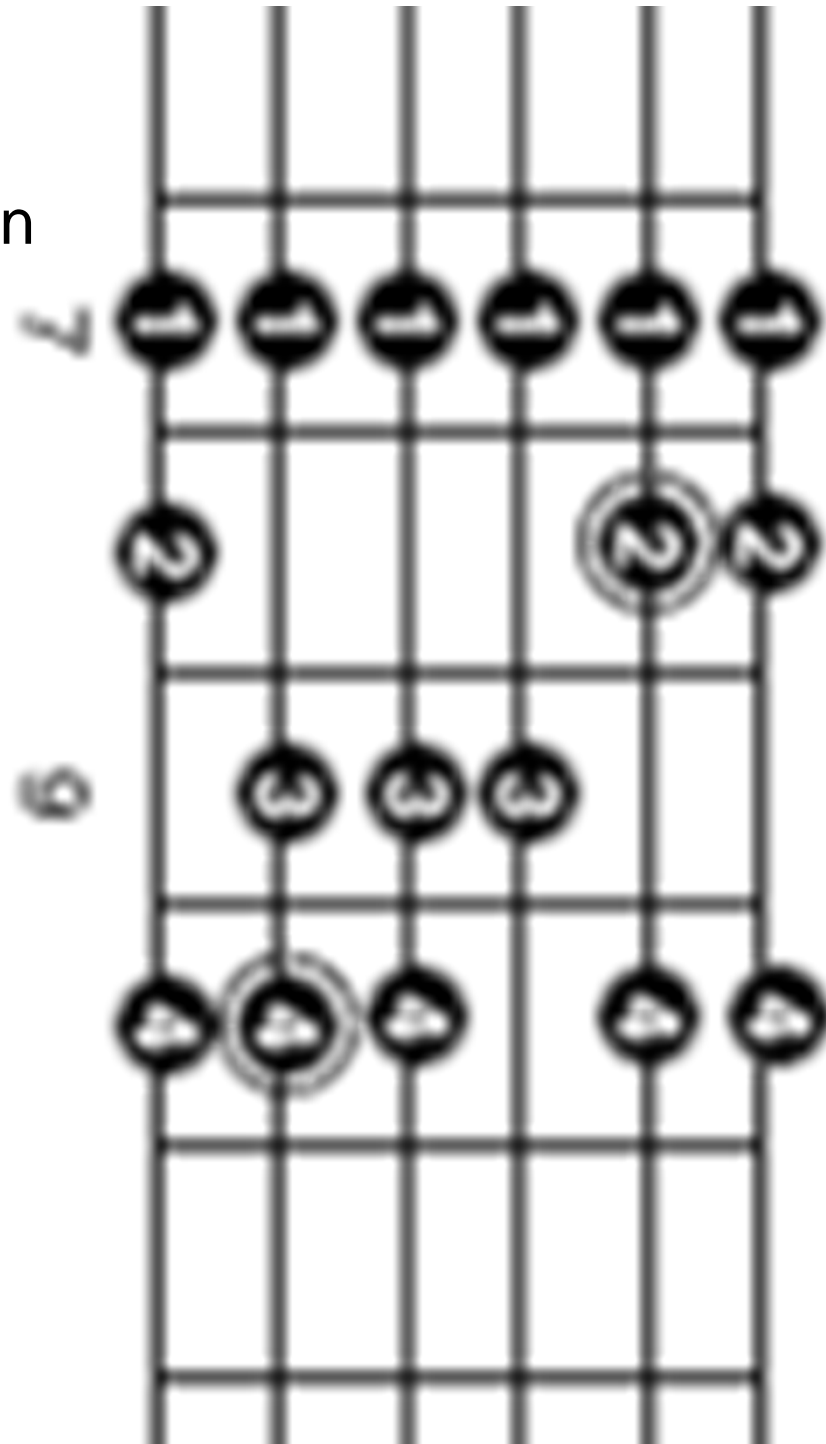
This means that the first note is on the 3<sup>rd</sup> fret.



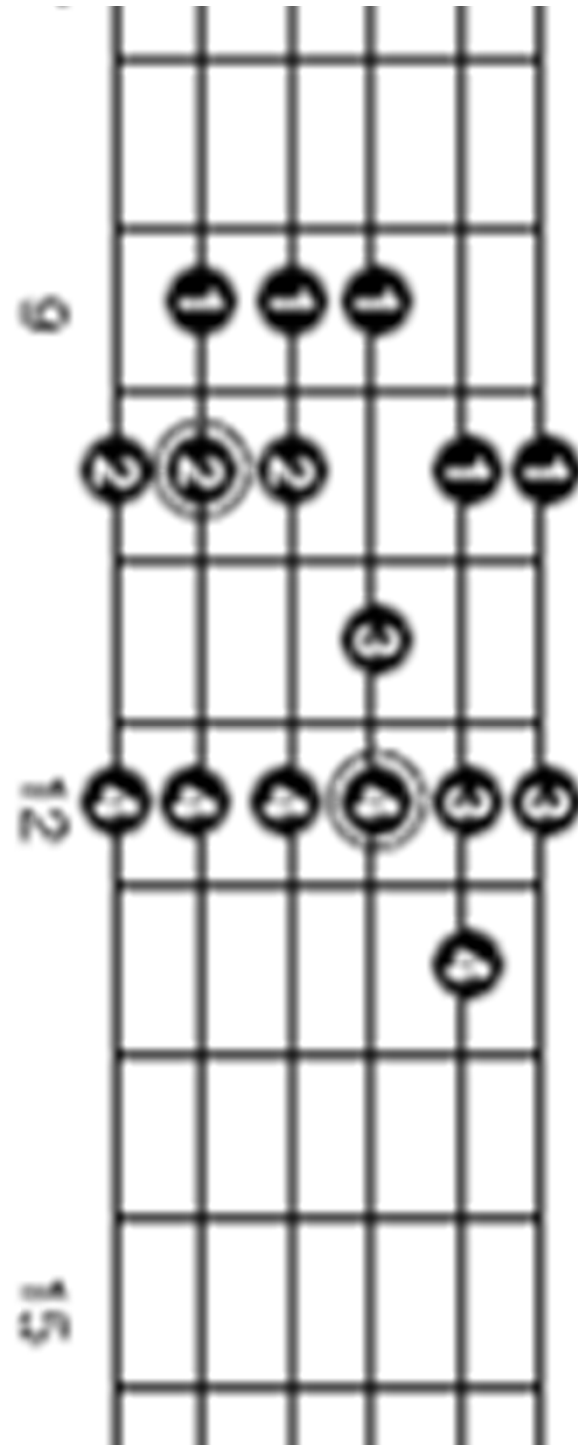
This is the D form in the key of G. Look closely and you can see the D chord form in the scale. Again the root is circled.



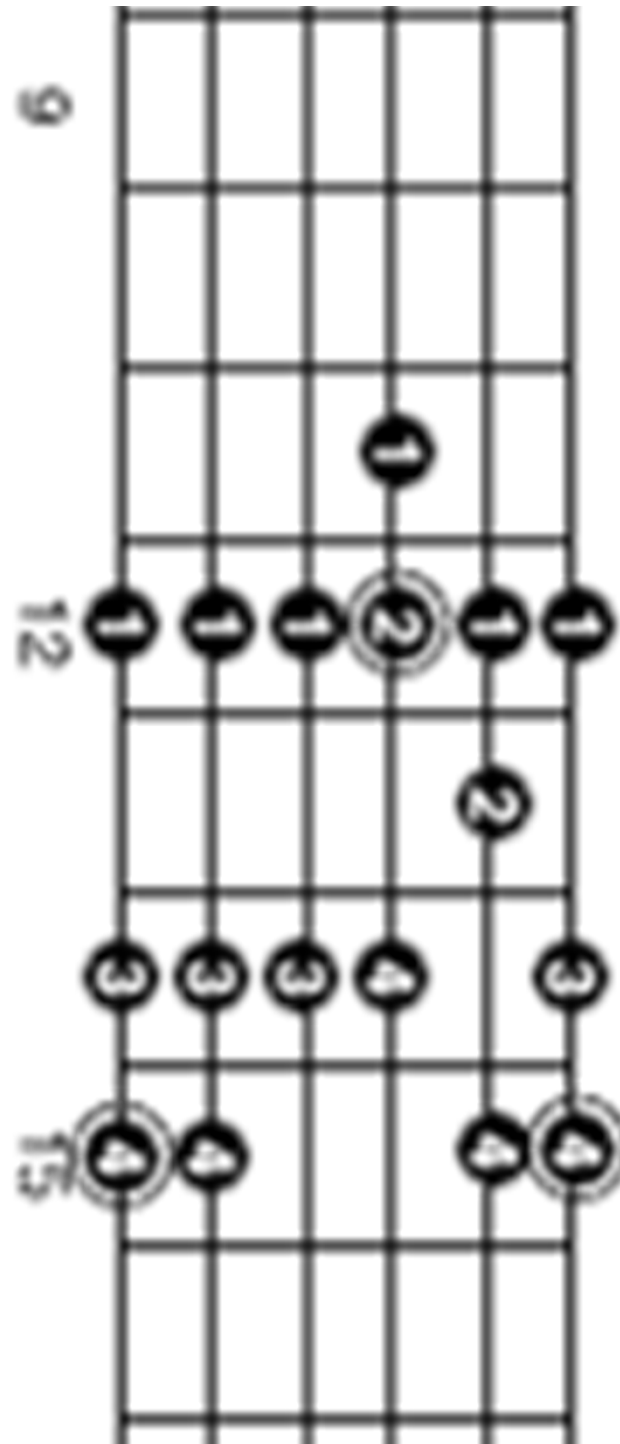
This is the C form. See how it wraps around (CAGED). Again this is in the key of G. It starts at the 7<sup>th</sup> fret.



This is the A form of the scale. For those using a classical guitar this would be too hard to do.



This is the G form of the major scale. The 3<sup>rd</sup> string 11<sup>th</sup> fret could be played as the 4<sup>th</sup> string 16<sup>th</sup> fret with the pinky.



# Now do this for all the major scales.

- Take it one scale at a time. You will see that after a few it becomes very easy to add new scales.
- It does take some time to get it down perfect but if you practice it on a regular basis you will be able to do it in a short time.

## Proud Mary

### **Intro:**

**| C A | C A | C A G F | F F F D |**

### **Verse 1:**

**D**

Left a good job in the city, Workin for the man every night and day.  
And I never lost one minute of sleepin', Worryin' 'bout the way things might have been.

**A**

**Bm**

Big wheel a-keep on turnin' Proud Mary keep on burnin',

**D**

Roll - in', rollin', rollin' on the river. Roll - in', rollin', rollin' on the river.

### **Verse 2:**

Cleaned a lot of plates in Memphis, Pumped a lot of pain down in New Orleans.  
But I never saw the good side of the city, Till I hitched a ride on a river boat queen.  
Big wheel a-keep on turnin, Proud Mary keep on burnin',  
Roll - in, rollin, rollin on the river. Roll - in, rollin, rollin on the river.

### **Verse 3:**

If you come down to the river, Bet you're gonna find some people who live.  
You don't have to worry, cause you have no money, People on the river are happy to give.  
Big wheel keep on turnin, Proud Mary keep on burnin, Roll - in, rollin, rollin on the river.

## ***Brown Eyed Girl***

**G** **C G** **D G** **C**  
||: Hey, where did we | go | days when the rains | came. | Down in the | hollow |  
**G D G**  
playin' a new | game. | Laughin' and a |  
**C G D G C G**  
runnin', hey, hey, | Skippin' and a | jumpin, | In the misty morn | ing fog with | our |  
**D C D G Em C D**  
hearts a thumpin' and | you | My Brown Eyed Girl, | | | You're my | Brown Eyed  
**G D G C**  
Girl. | Do you remem- | ber when | we used to sing | Sha la la la | la la la la |  
**G D G C G D**  
la la la te da. | | Sha la la la | la la la la | la la la te da. | la te da.:| |

**G C G D G C G D G**  
| | | | | | ||: Sha la la la | la la la la | la la la te da. | :|| ||



# Brown Eyed Girl Fills

Intro G C G D

1

0 1 3 1 0 | 0 1 3 1 0 | 0 1 3 3 1 0 | 0 1 3 3 1 0 | 0 4 4 0 2

Fill 1 G Emin G Bass Fill

5

3 5 3 2~2 | 0 0 0~0 0 0 | 3 3 3 3 3 3 | 0 2 0

C G D

9

2 3 3 2 4 | 0 2 0 0 2 0

Chord progression: C G D

3 3 3 3 3 3

Melody line (treble clef, key signature of one sharp) starting at measure 9.

Fingerings for the first system:

3 3-3 3 2 | 3 3 2 4 | 0 | 0 0 2 0

Chord progression: G C G D

Melody line (treble clef, key signature of one sharp) starting at measure 13.

13 Intro In Original Octave

Fingerings for the second system:

7 8 10 8 7 | 12 13 15 13 12 | 7 8 10 10 8 7 | 7 7^7 8 10

# Mustang Sally

Wilson Pickett

{Intro: A7}

## Verse 1

A7

Mustang Sally, guess you better slow that Mustang down

D7

A7

Mustang Sally, guess you better slow that Mustang down.

E7

( E7 Eb7 ) D7

You been runnin' all over town

D7

A7 G7 A7

Guess I'll have to put your flat feet back on the ground.

## Refrain

A7

All you wanna do is ride around Sally (ride Sally ride)

All you wanna do is ride around Sally (ride Sally ride)

D7

All you wanna do is ride around Sally (ride Sally ride)

A7

All you wanna do is ride around Sally (ride Sally ride)

E7

( E7 Eb7 ) D7

A7 G7

A7

One of these early mornings, I'm gonna be wipin' those weepin' eyes.

# Black Magic Woman

Santana

Dm Am  
I got a black magic woman, I got a black magic woman  
Dm Gm  
I got a black magic woman got me so blind I can't see  
Dm A Dm  
I got a black magic woman she try'in to make a devil out of me

Dm Am  
Turn your back on me baby, turn your back on me baby  
Dm Gm  
Turn your back on me baby don't turn babe  
Dm A Dm  
Turn your back on me baby you might just pick up my magic sticks

Dm Am  
Got your spell on me baby, got your spell on me baby  
Dm Gm  
Got your spell on me baby turnin my heart into stone  
Dm A Dm  
I need you so bad magic woman I can't leave you alone

# You Really Got A Hold On Me

Smokey Robinson

## INTRO:

```
| C      | Am     | C      | Am     |  
| ////  | ////  | ////  | ////  |
```

## VERSE:

C

I don't like you, but I love you

Am

Seems that I'm always thinkin' of you.

C

F

Dm

Tho' oh oh you treat me badly, I love you madly,

G7

C

Am

You really got a hold on me. You really got a hold on me.

C

I don't want you, but I need you.

Am

Don't wanna kiss you, but I need to

C7

F

Dm

Tho' oh oh you do me wrong now, my love is strong now.

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

C

G7

Hold me, hold me, hold me, hold me.

```
| C      | Am G C |  
| ////  | / / // (tighter!) |  
| C      | Am G C |  
| ////  | / / // (tighter!) |
```

C	Am G C
////	/ / // (tighter!)
C	Am G C
////	/ / // (tighter!)

C

I wanna leave you, don't wanna stay here

Am

Don't wanna spend another day here

C7

F

Dm

Tho' oh oh I wanna split now, I can't quit now

G7

C

Am

You really got a hold on me. You really got a hold on me. Baby,

C7

F

I love you and all I want you to do is just

C

G7

(Hold me) please, (hold me) squeeze, hold me

# Combine

- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | | C | : ||
- 4/4 ||: G | C | : ||

# Combine

- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | | D | : ||
- 4/4 ||: G | D : ||



# Combine

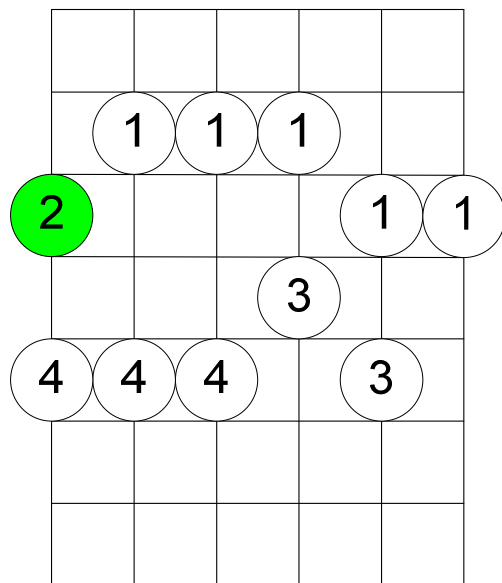
- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | C | D | G :||
- All 3 above.

# Other notes

- Passing notes from one note in the scale to the next.
- Upper or lower neighbor. Works best on chord tones.
- Sliding up to a note in the scale – similar to above.
- Over the next 12 or so weeks we will cover other techniques.

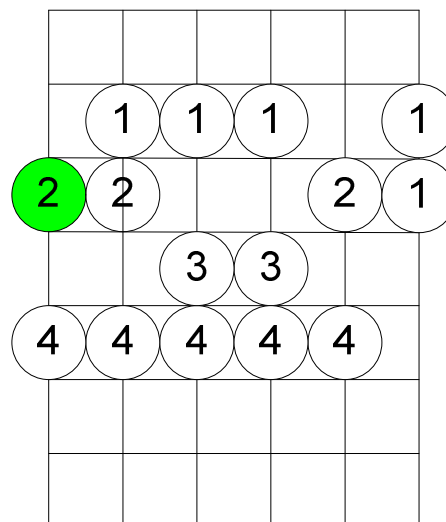
Most players use a modified fingering for the Major pentatonic scale as shown below but a fingering of 2 and 4 on the 2<sup>nd</sup> string and 2 on the 1<sup>st</sup> string is also common.

### G Major Pentatonic



Note the root is on the 6<sup>th</sup> string (E form of CAGED). This is the same as the E minor Pentatonic

### G Major Scale



Note the root is on the 6<sup>th</sup> string (E form of CAGED). This is the same as the E minor Pentatonic

Compare these 2 the E form and the A form.

