

Tonight

- Last of the major scales
- Review all major scales
- To over the 4 scale forms so far
- Talk about process for learning this
- Review Fingerpicking
- Rhiannon

Lick of the day

- Rhiannon

Rhiannon

[Am] [F]

Rhiannon rings like a bell through the night
And wouldn't you love to love her?
Takes to the sky like a bird in flight
And who will be her lover?

*[PRE-CHORUS] [C] [F]

All your life you've never seen
A woman, taken by the wind
Would you stay if she promised you heaven?
Will you ever win.....?

*[Verse-2] [Am] [F]

She is like a cat in the dark
And then she is the darkness
She rules her life like a fine skylark
And when the sky is starless

*[PRE-CHORUS] [C] [F]

All your life you've never seen a woman
Taken by the wind.
Would you stay if she promised you heaven
Will you ever win?
Will you ever win?

*[CHORUS] [Am] [F] [4x] (Rhiannon-starts-on-(F)

Rhiannon, Rhiannon, Rhiannon, Rhiannon



Rhiannon

This whole melody is harmonized in the intervals of 3rd's other than the last notes in the 2nd measure, which are 4ths. See below for fingerings. Look at fingering under the top 2 lines and diagrams under the bottom 2 lines.



Note: I play these 2 notes on the 5th fret of the 2nd and 3rd string.

AC BD CE C-E BD AC BC AE

(Key to playing both parts together isto do one 1/8th note at a time. Notice when the two parts happen together and when the melody is holding a note and only the bass is playing. For 3rd fret 6th string use your pinky or thumb. For 6th string, 1st fret come across with your thumb. Don't barre the F Chord!!!!)

While it is possible not to use the thumb it is easier in the long run if you can. The thumb does not have to come all the way over but just hook the 6th string 2nd Fret.

FA BD Ac BD FA

Here I would use the Thumb on the 6th string 3rd fret!

Ok the final scale. We will play through each one tonight. While it might be hard to get these all done we must to go forward.

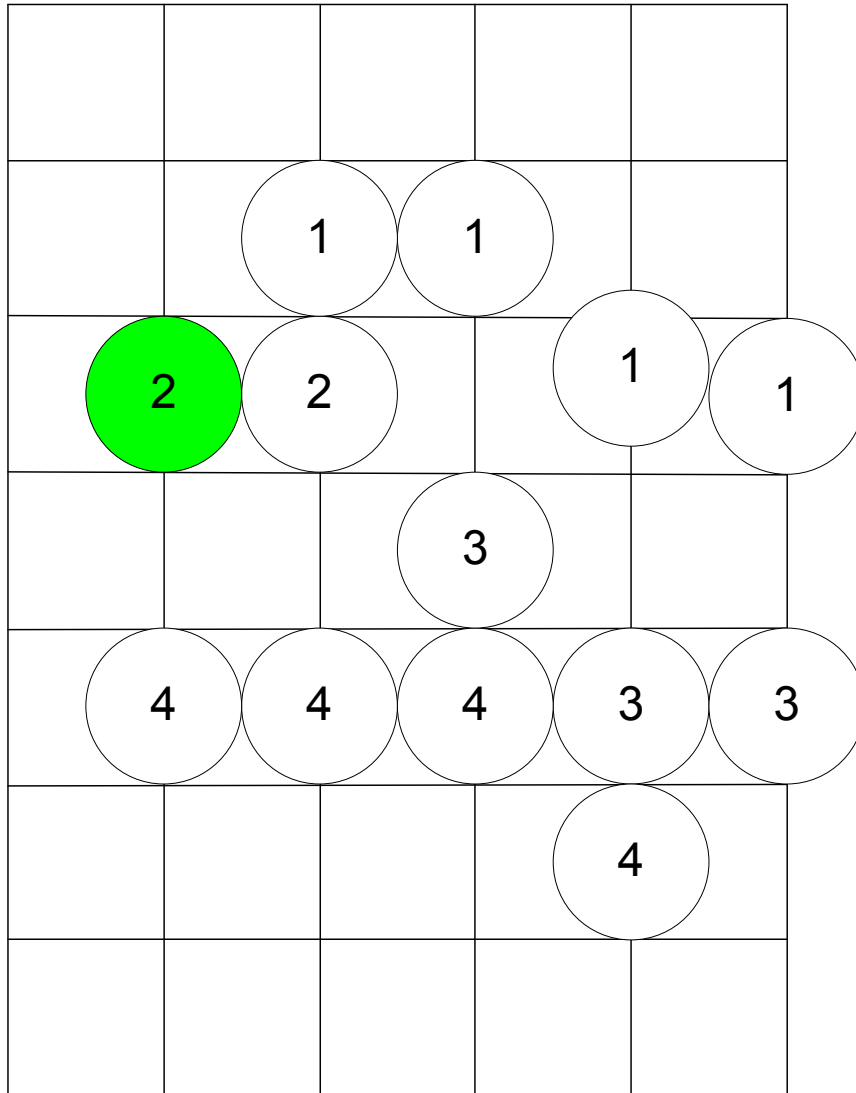
You need to learn these in every key!
It will take some time but once you are done the fingerboard will really open up.

Go though all of them but realize some keys will be used more than others – given that focus on the following guitar keys:

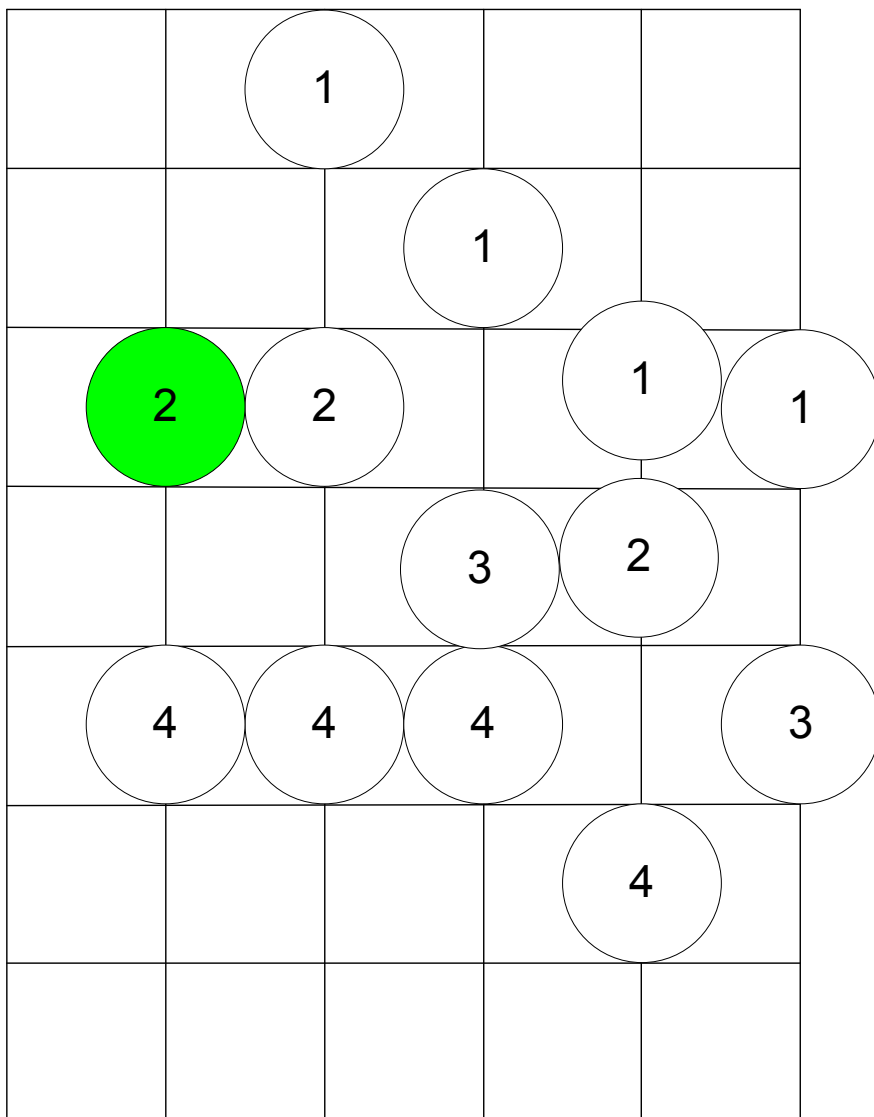
A, C, D, E, G with F# another common key and for playing with horns F, Bb and Eb.

While we are not focusing this term on the chords – it is a good practice to play each of the chords that goes with the scales also.

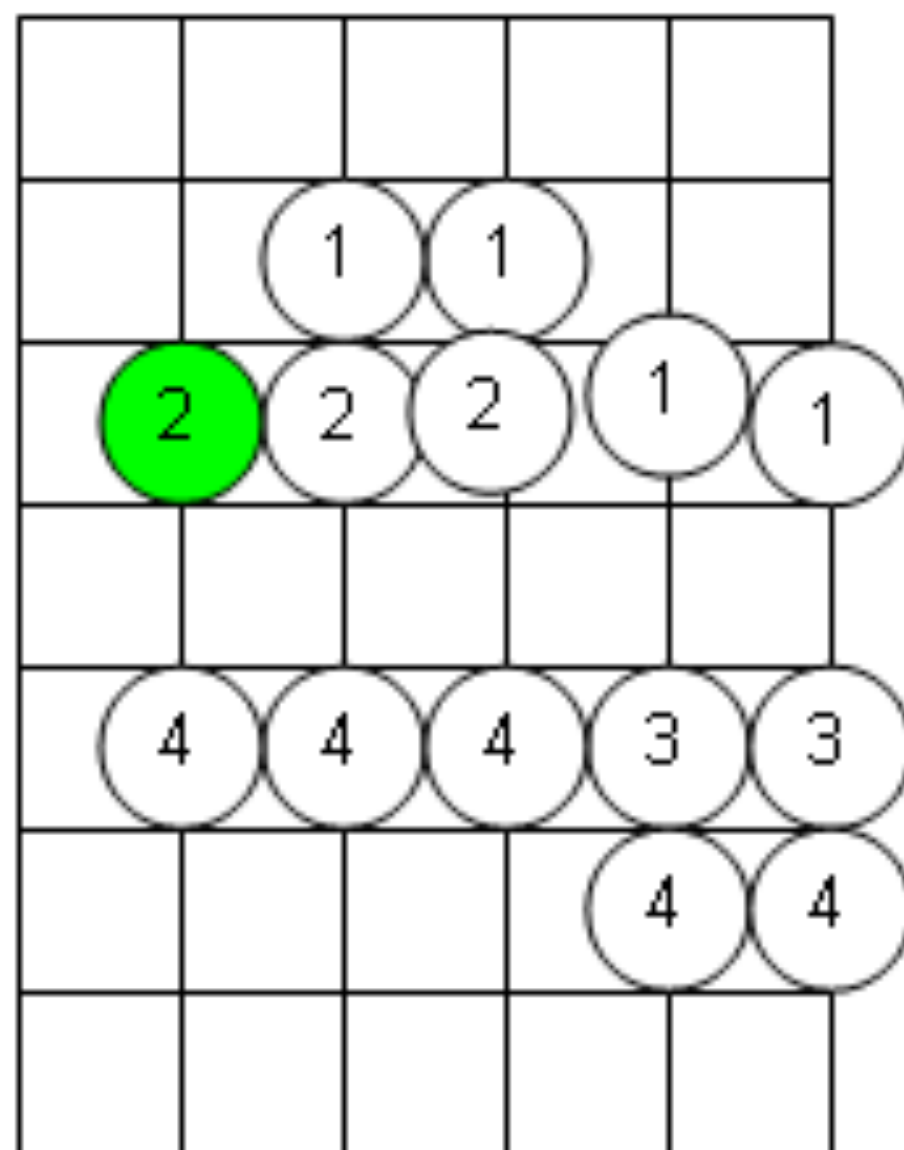
A form (C major)



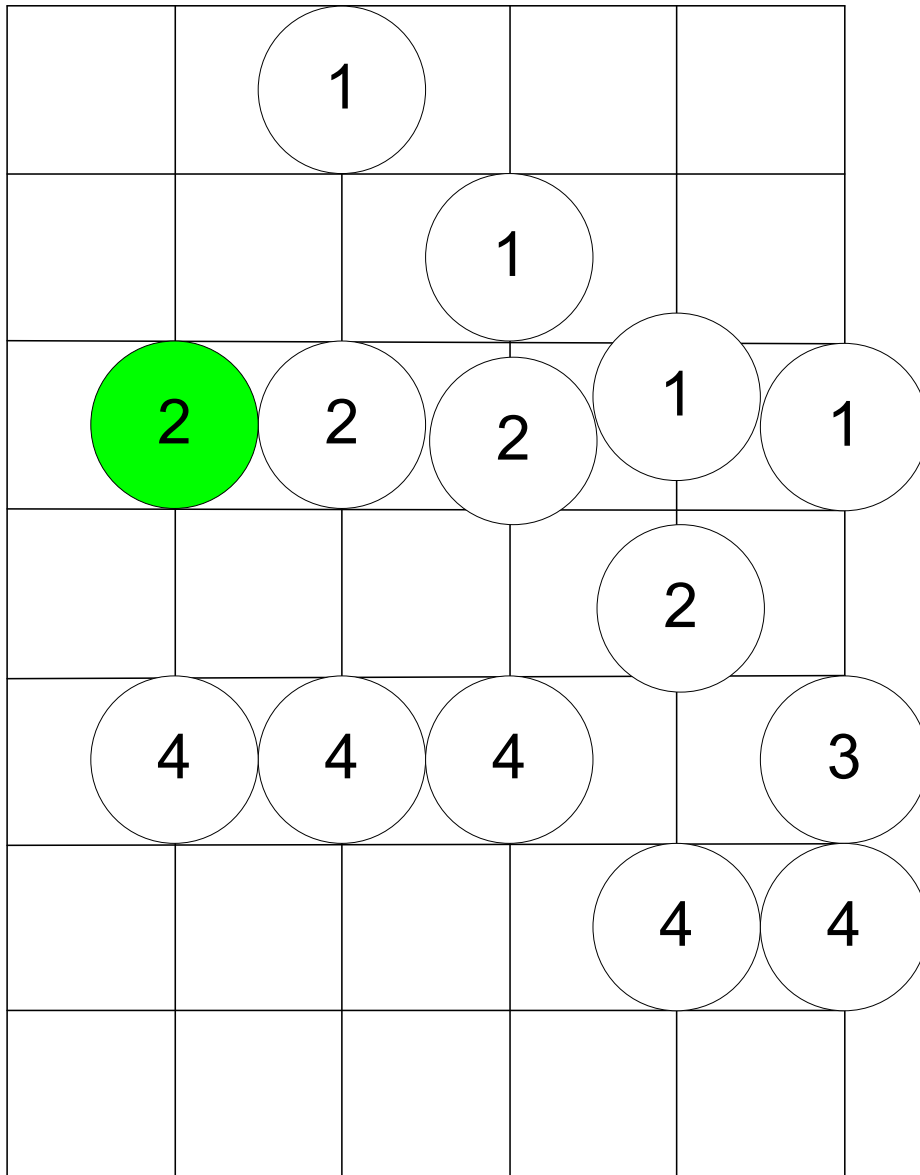
A form Melodic Minor



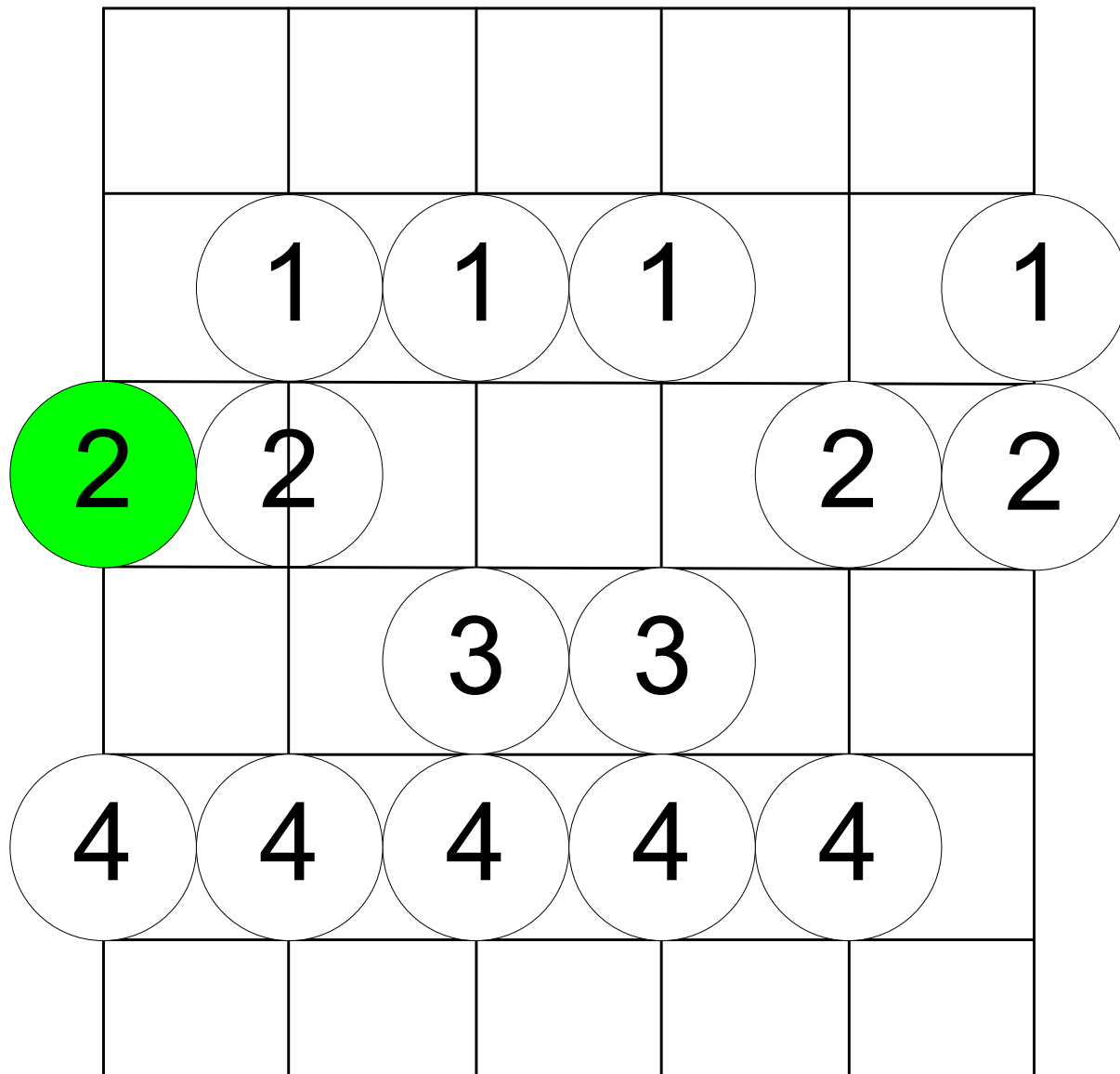
A form Mixolydian (Dom7)



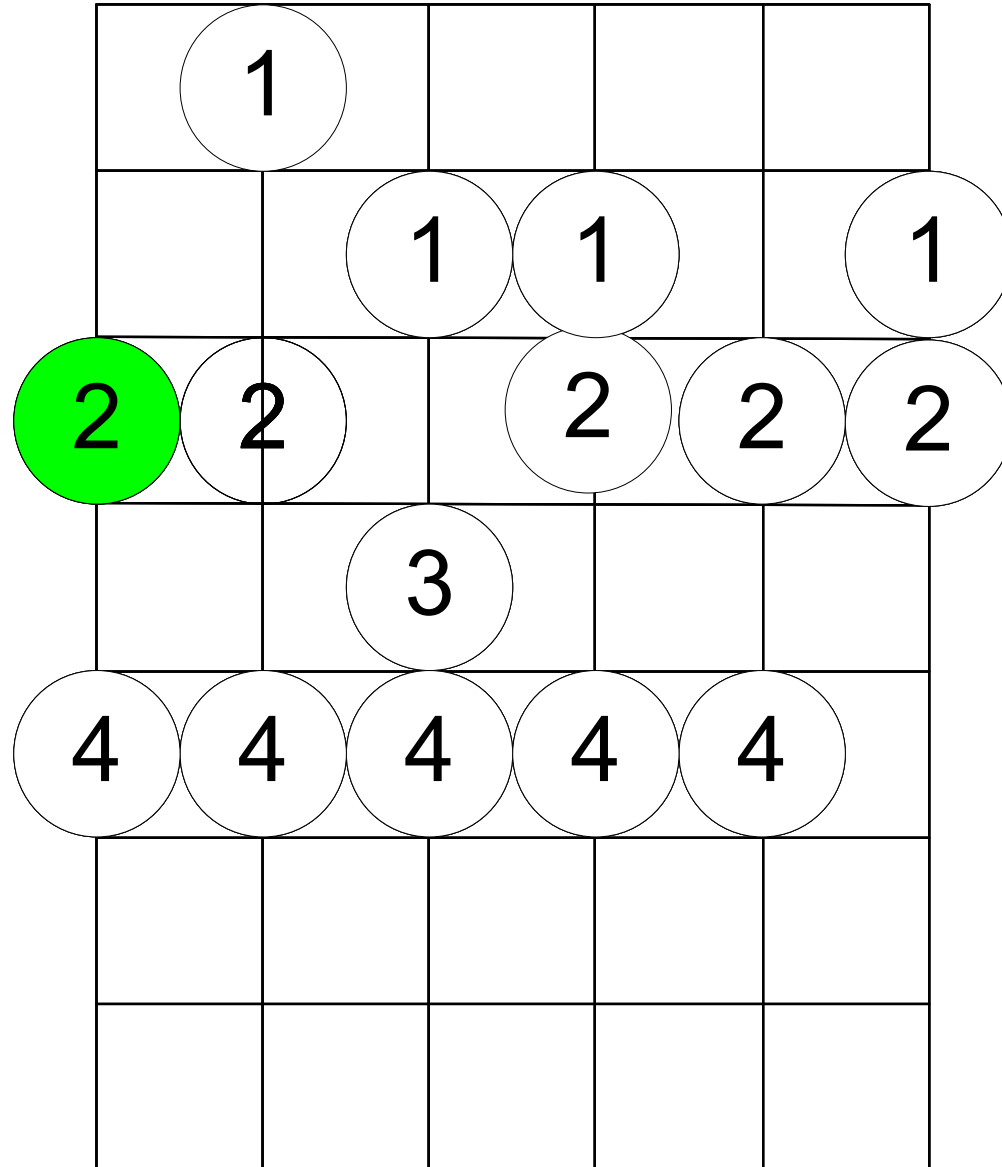
A form Dorian Mode



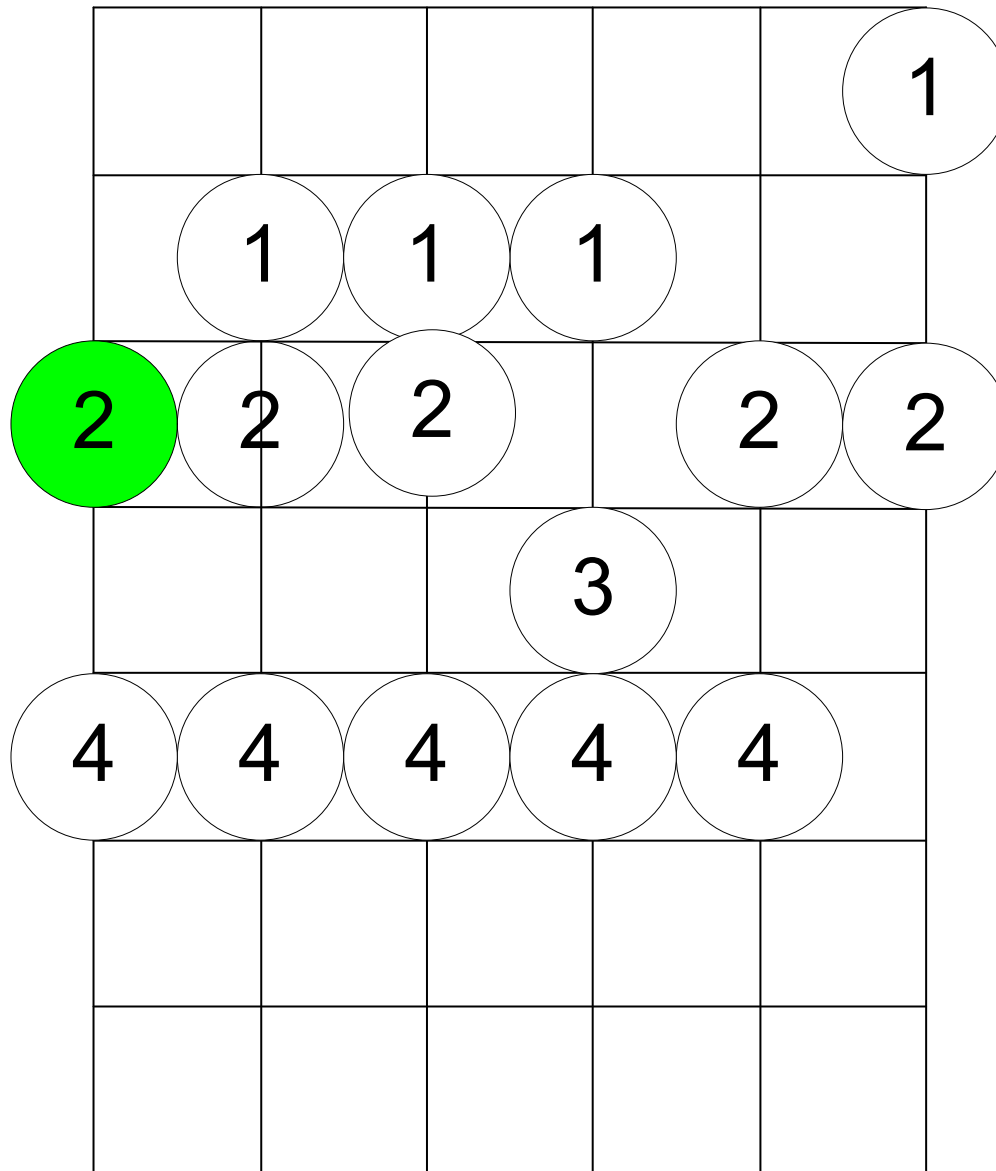
E form (G Major)



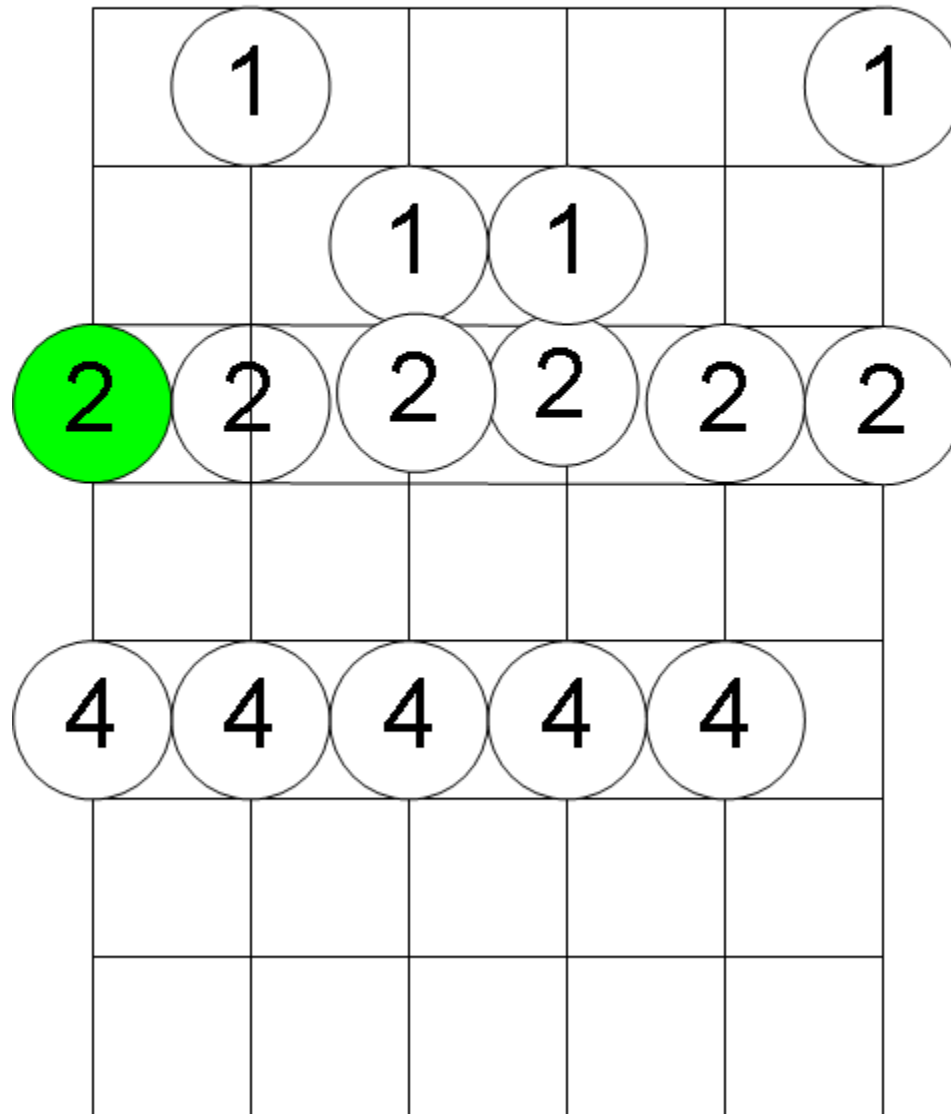
E form Melodic Minor



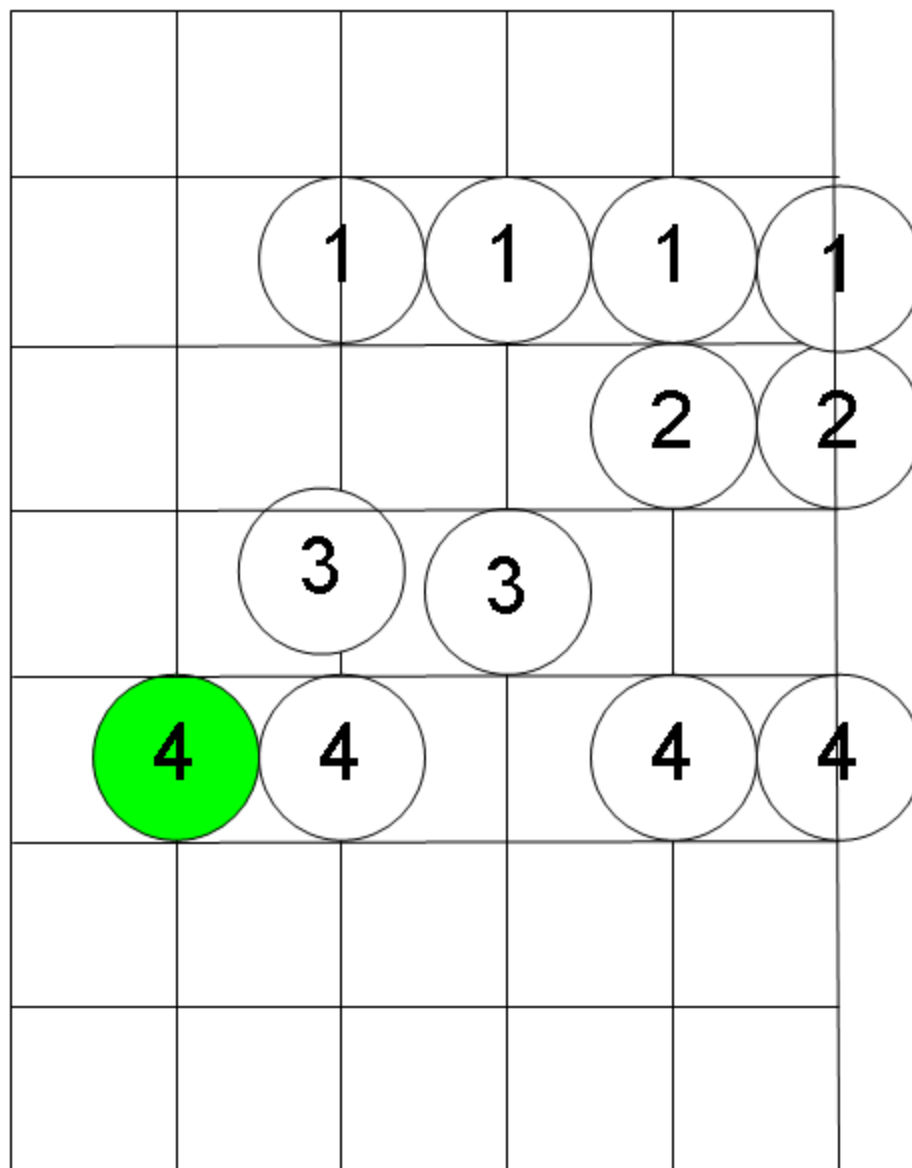
E form Mixolydian



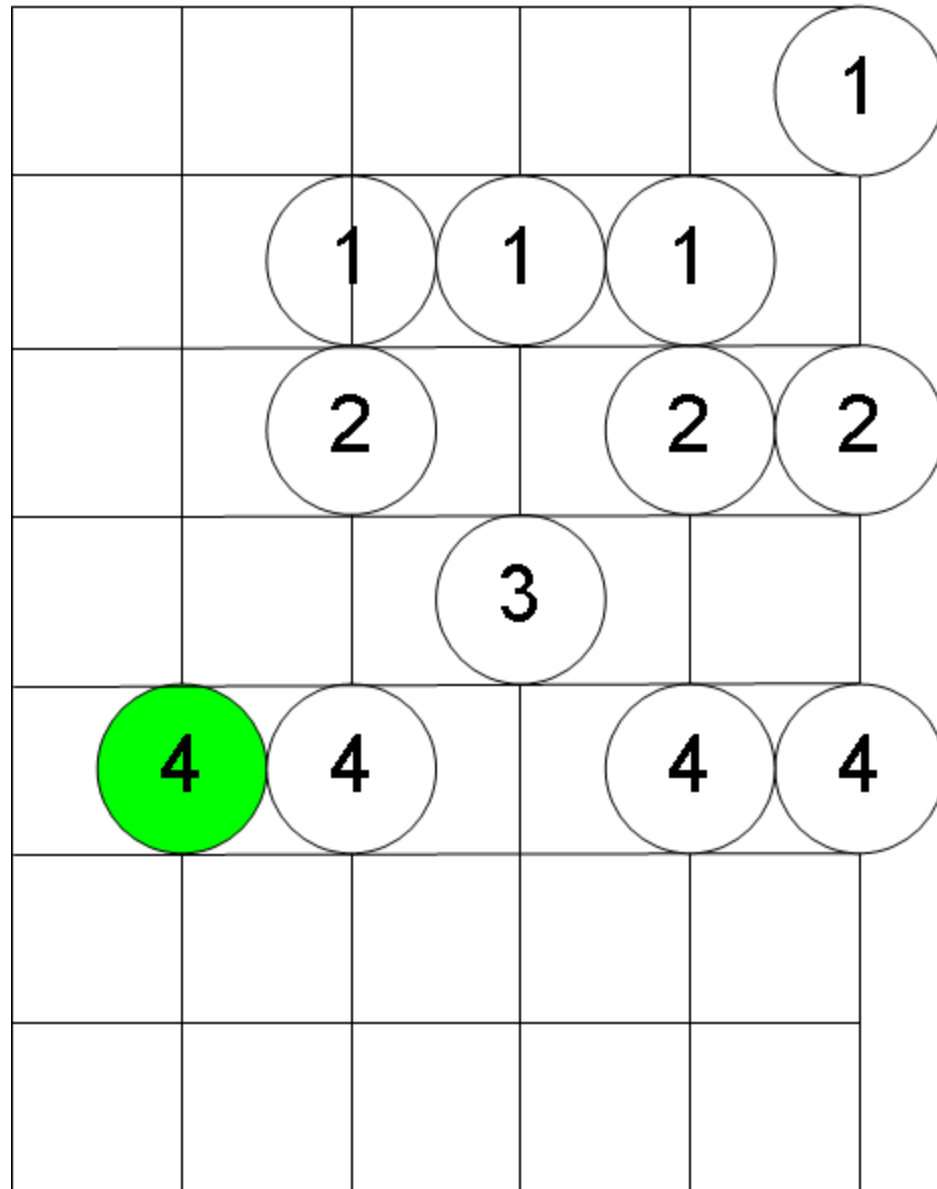
E form Dorian Mode



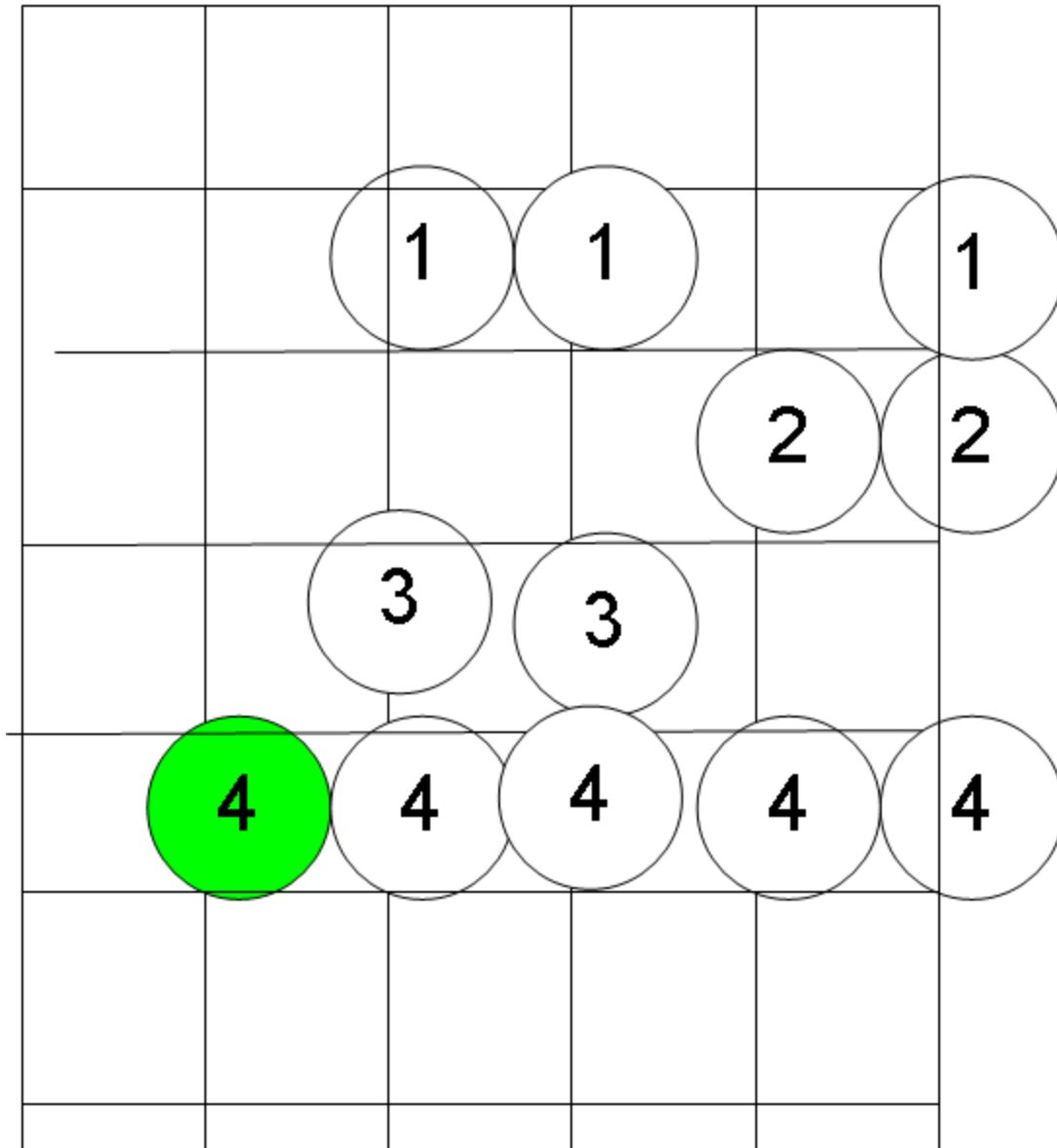
C form (D Major)



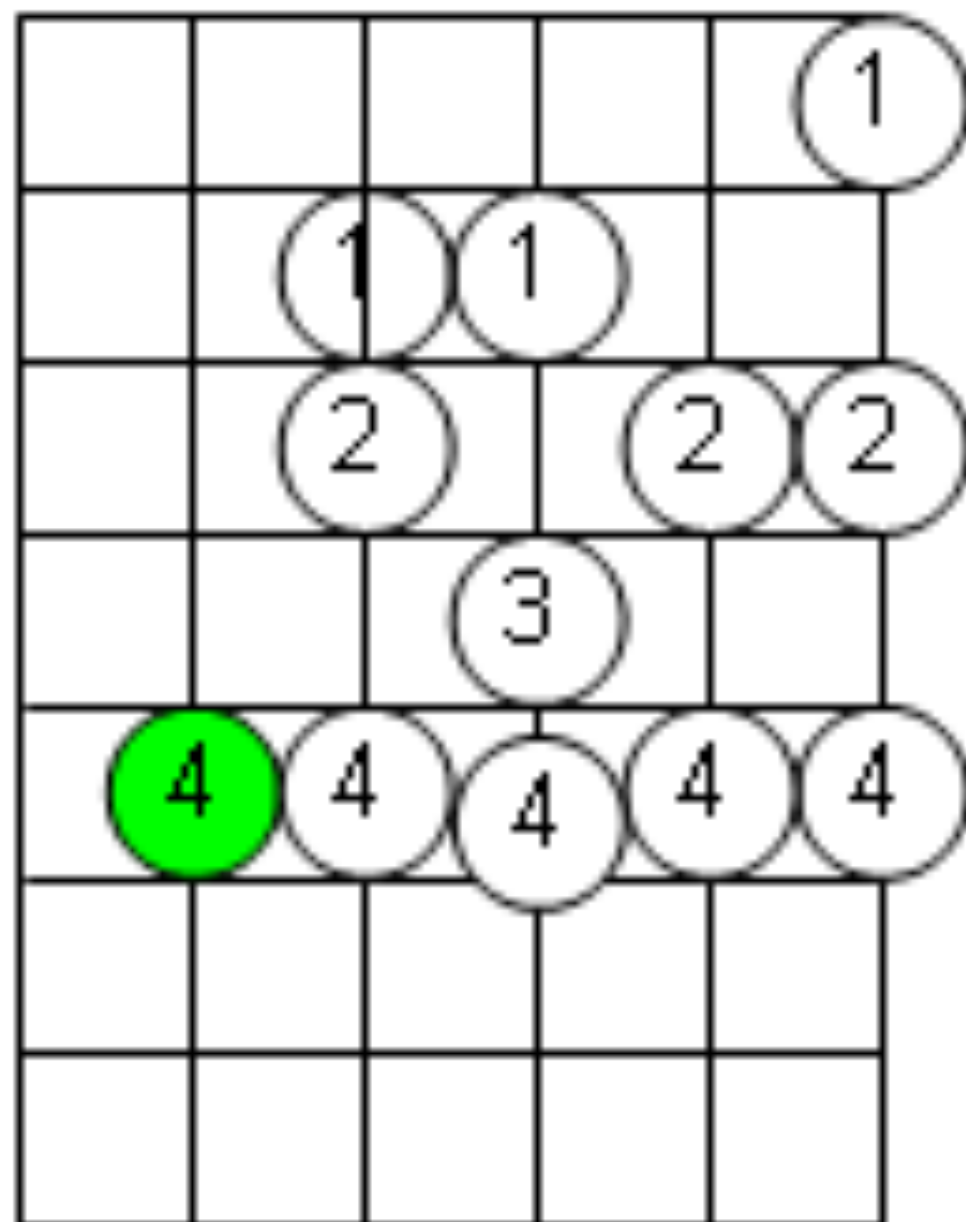
C form Melodic Minor



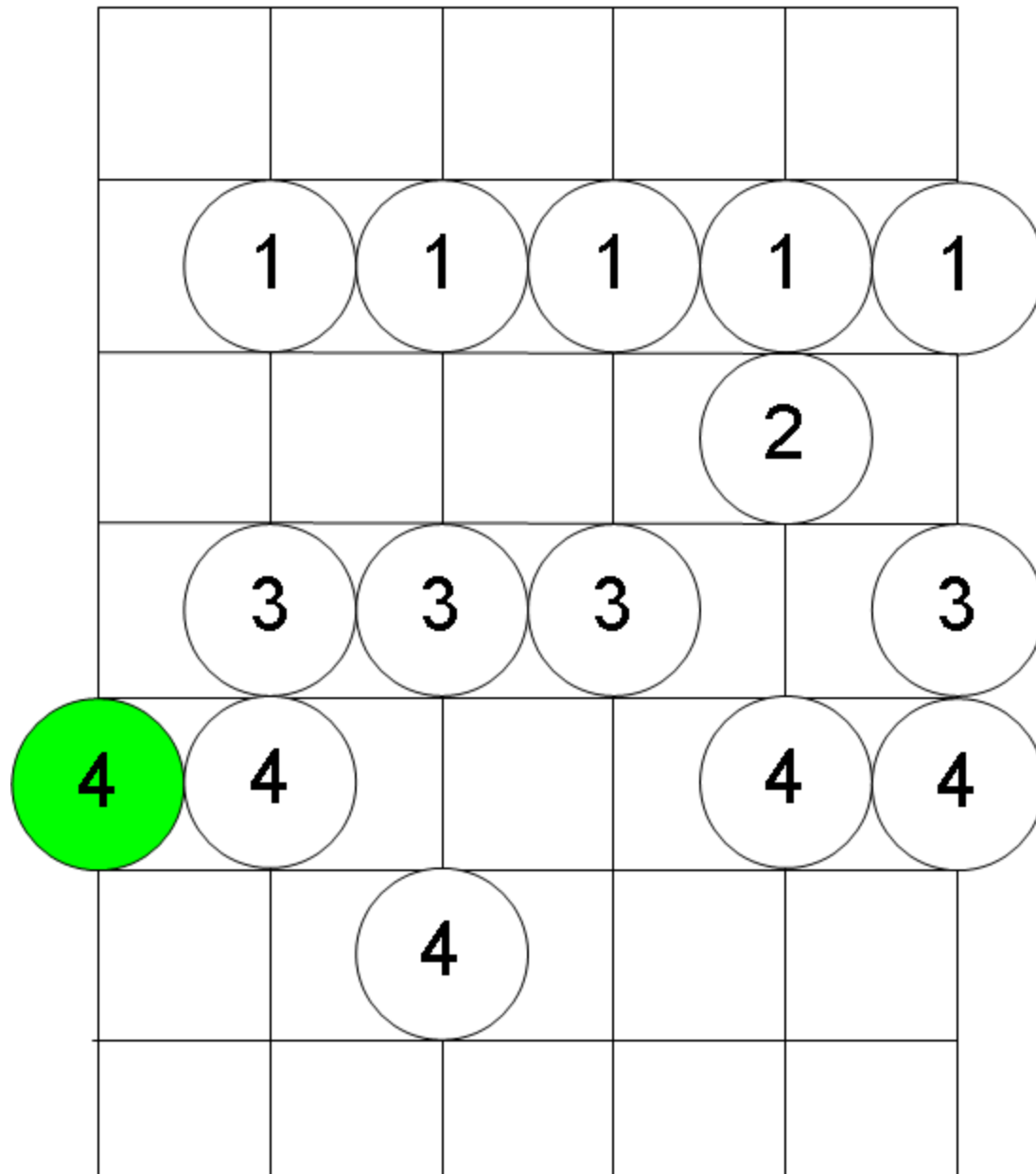
C form Mixolydian



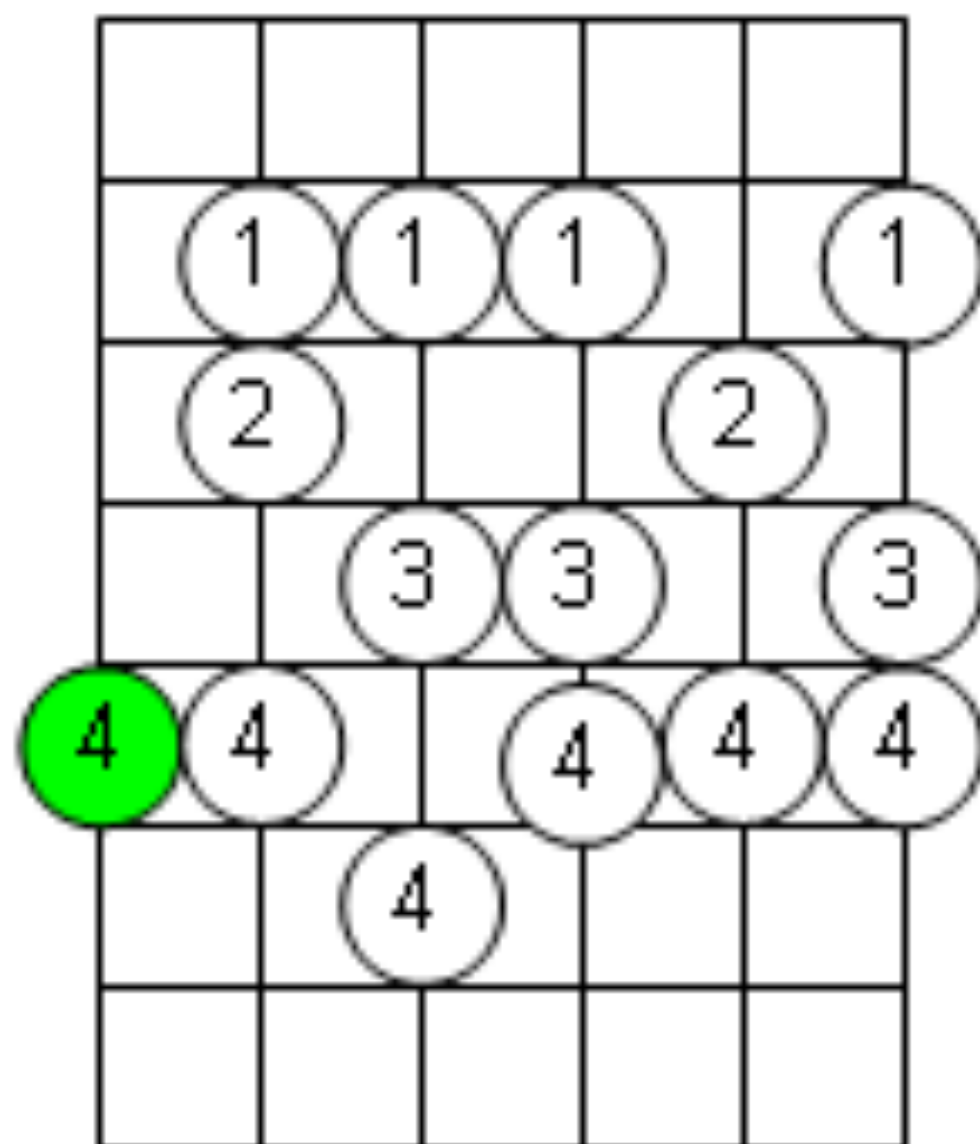
C form Dorian Mode



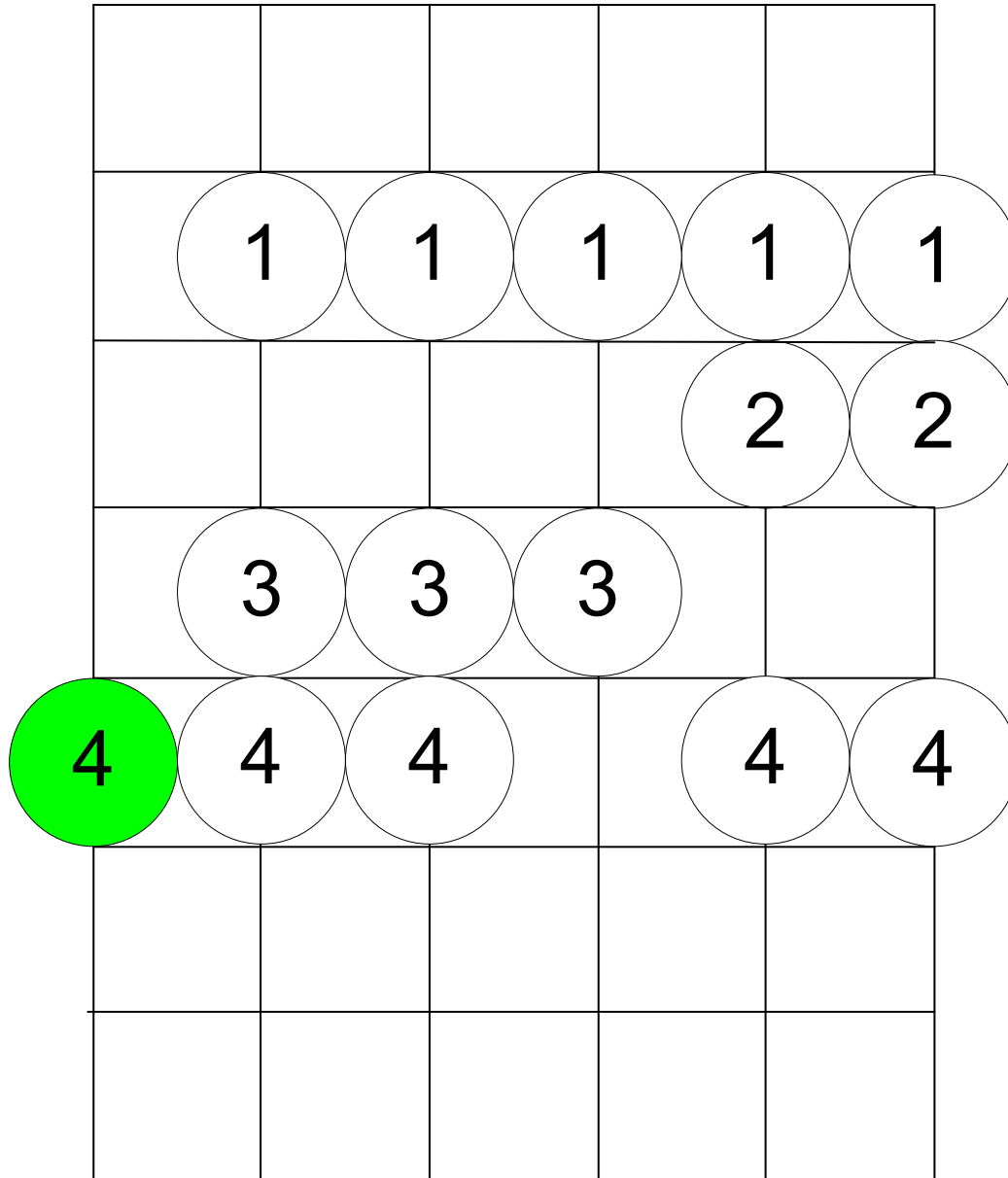
G form (A Major)



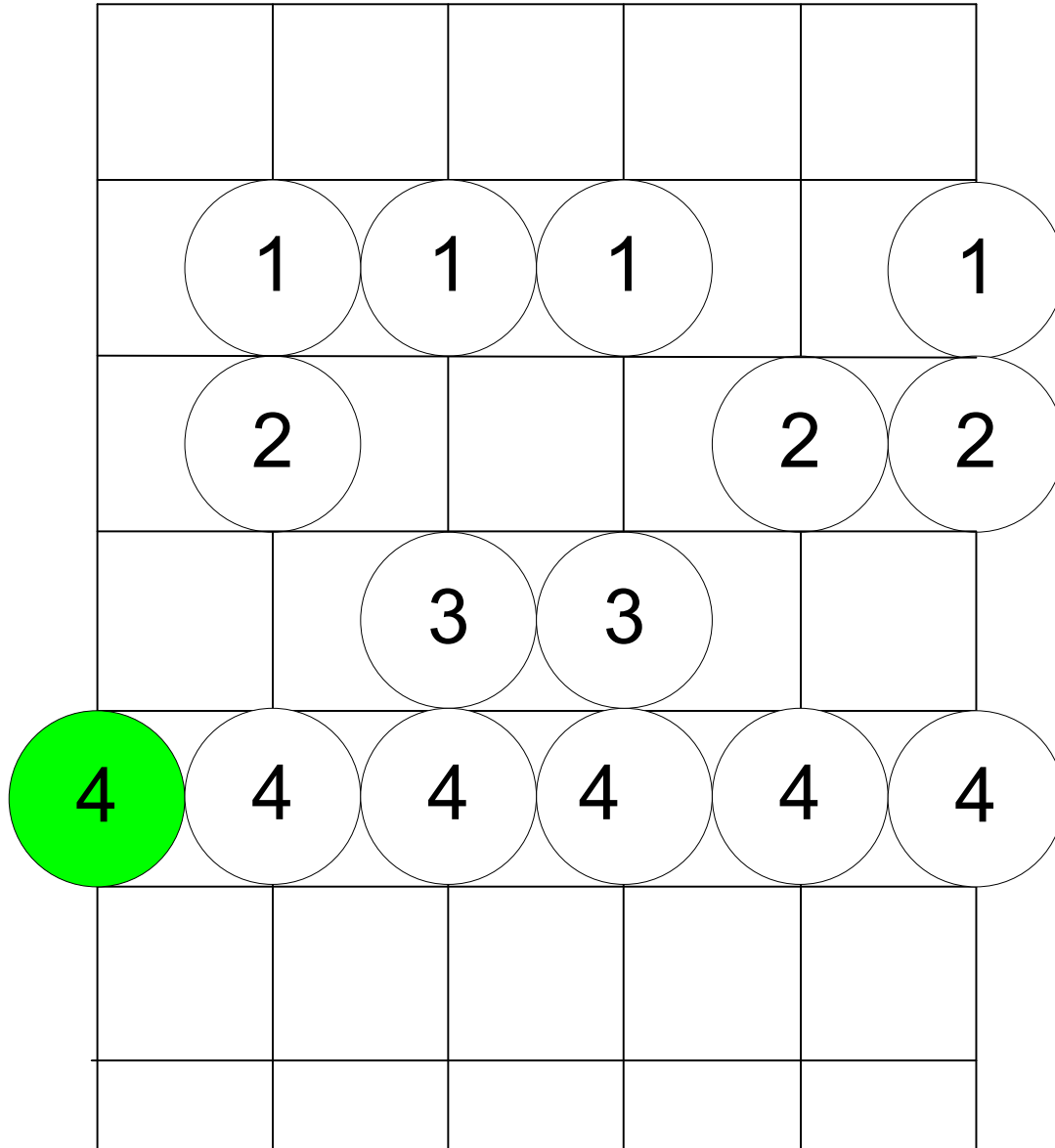
G form Melodic Minor



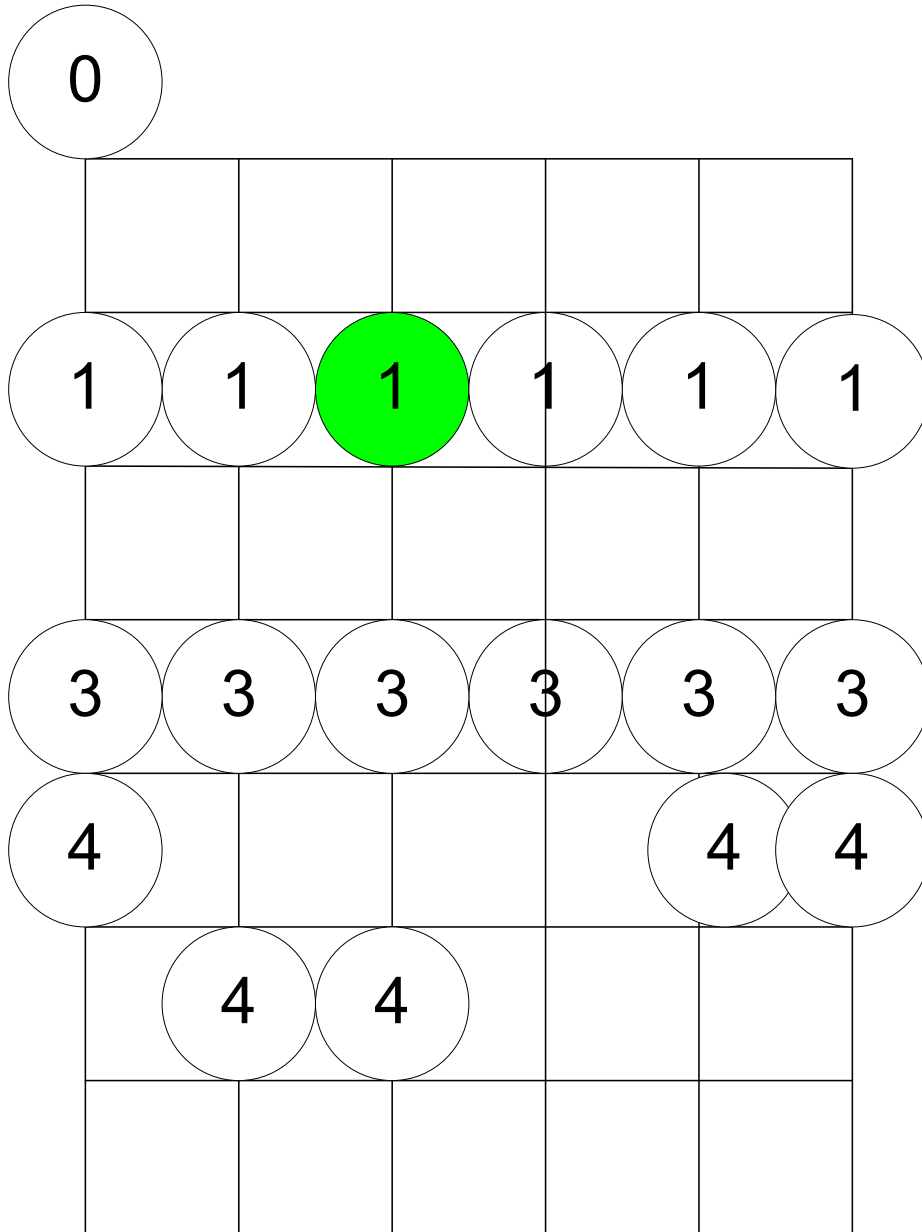
G form Mixolydian



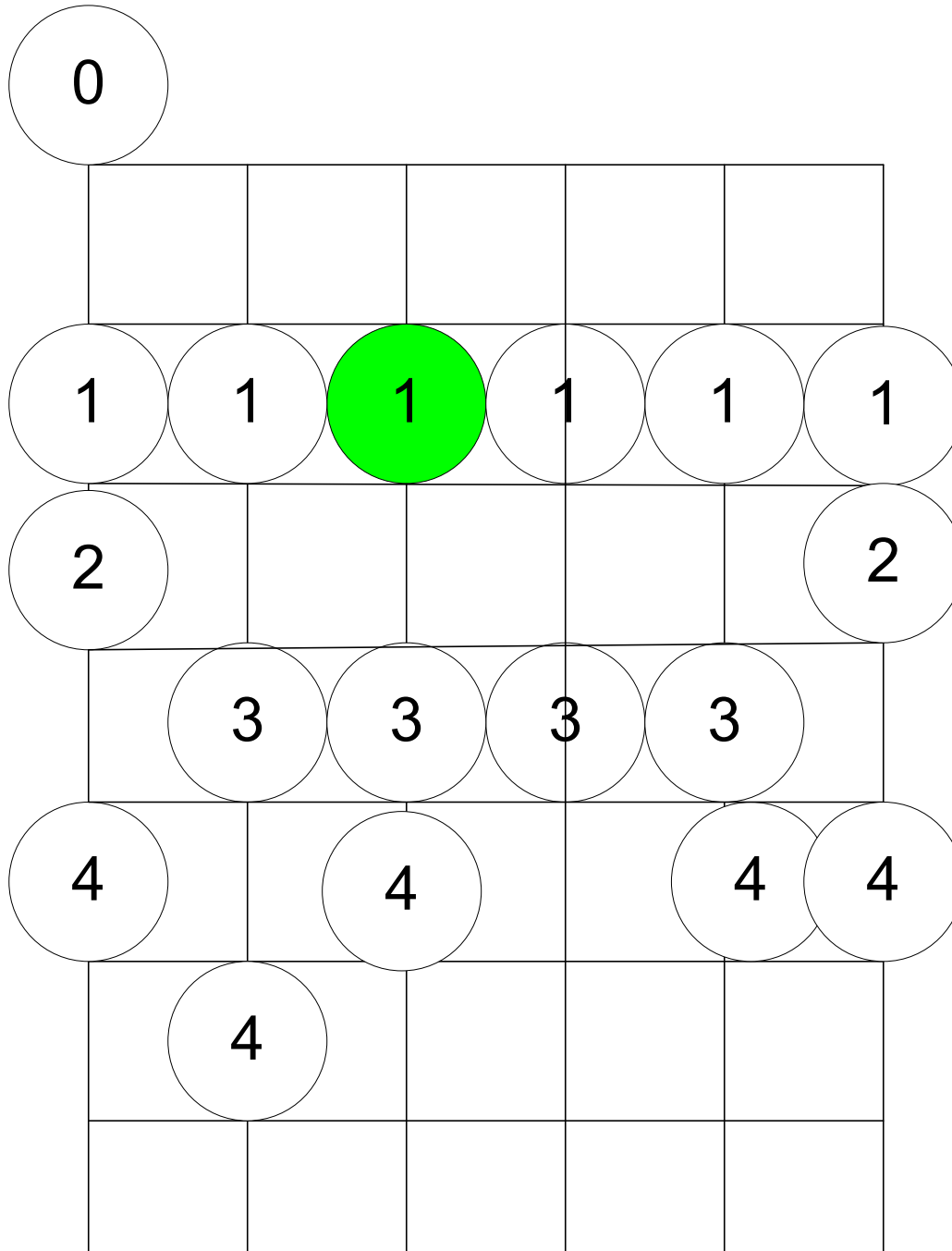
G form Dorian Mode



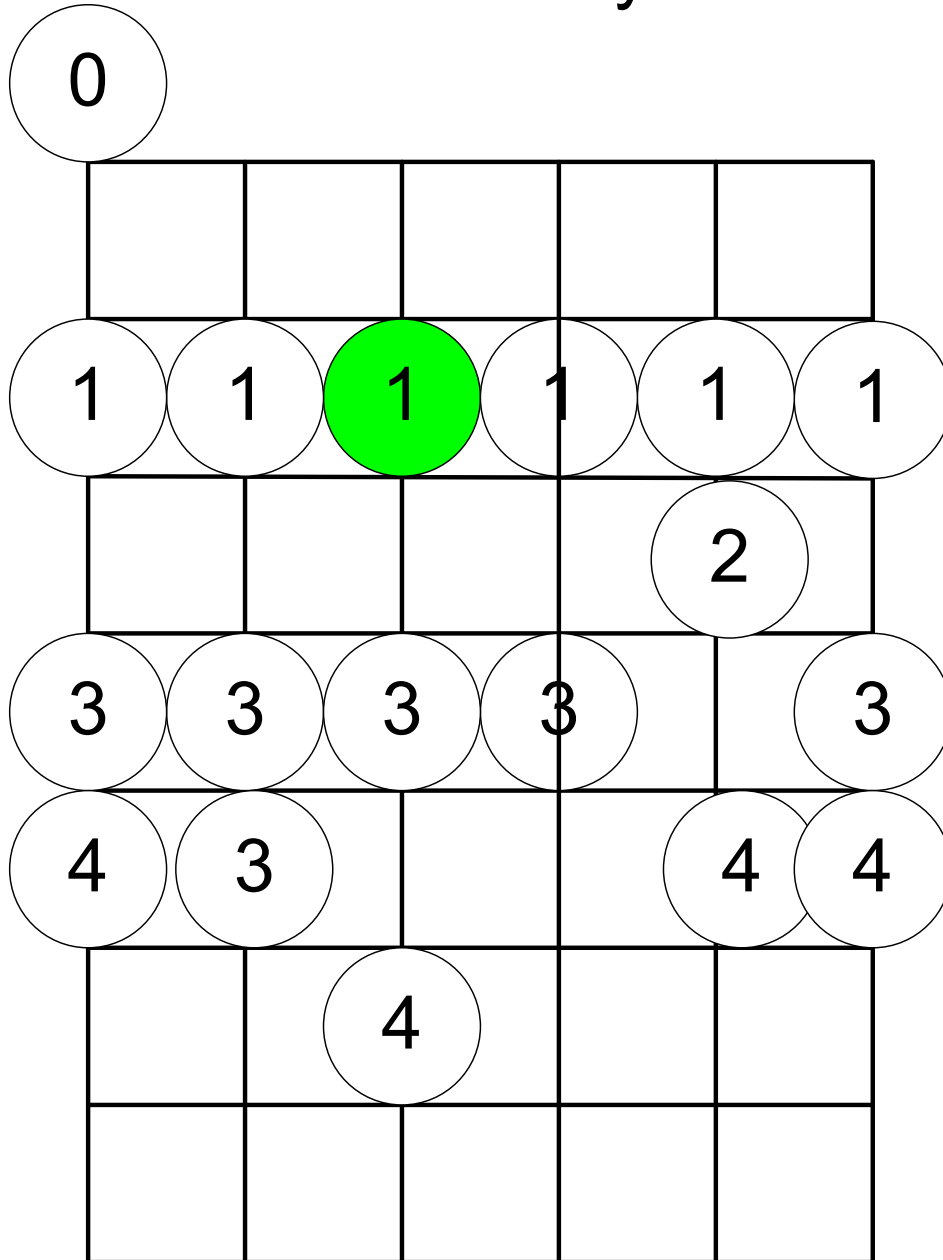
D form Major (E Major)



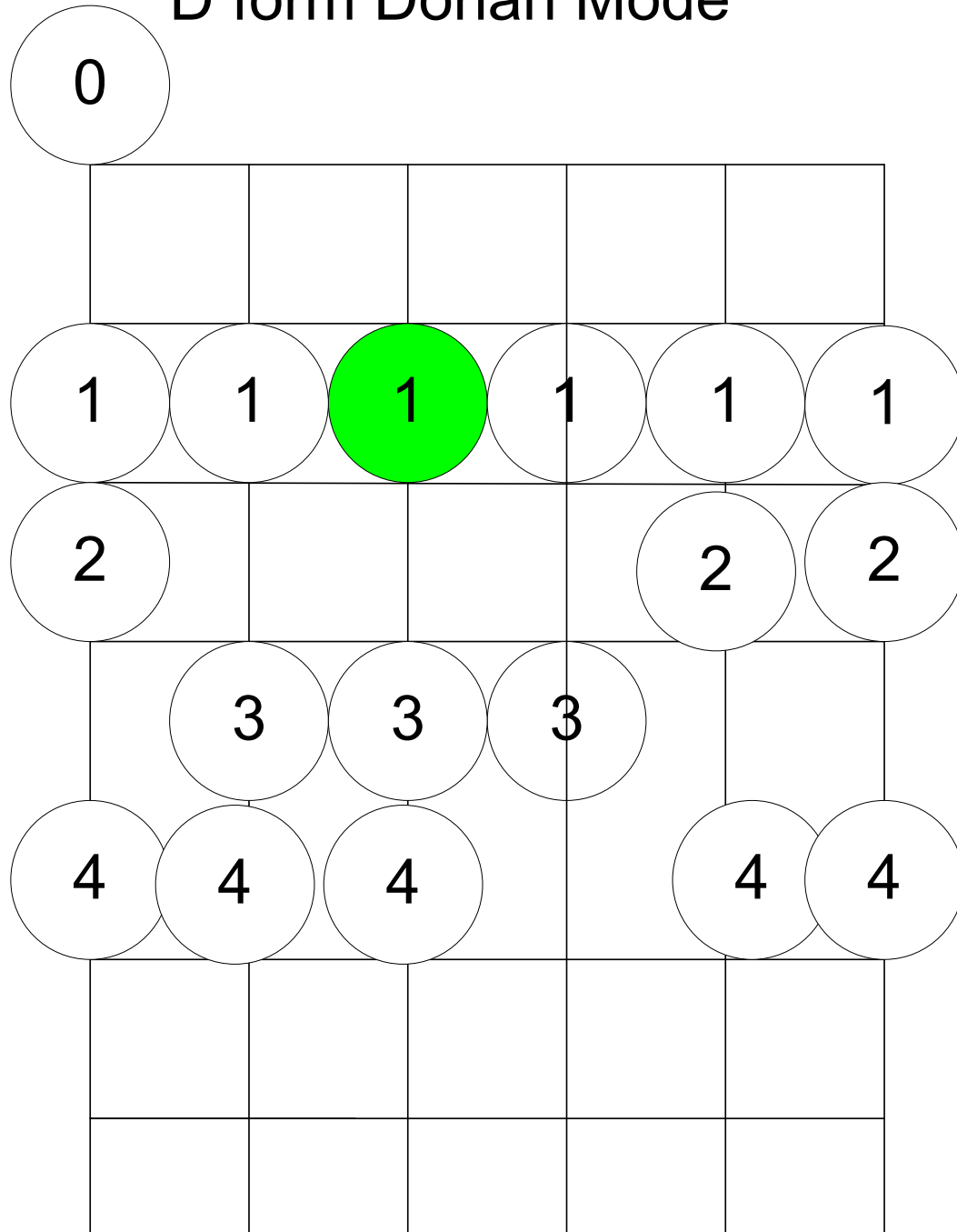
D form Melodic Minor



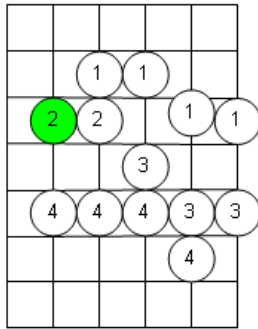
D form Mixolydian



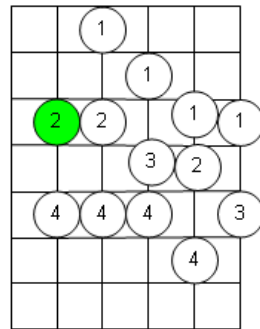
D form Dorian Mode



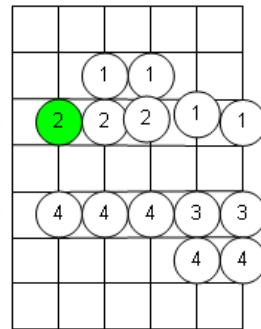
A form (C major)



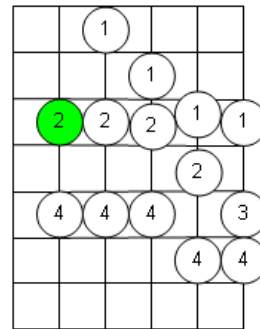
A form Melodic Minor



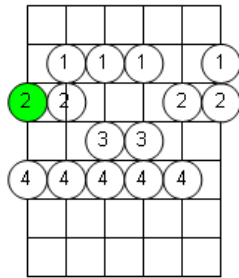
A form Mixolydian (Dom7)



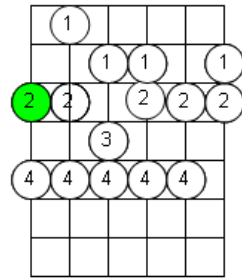
A form Dorian Mode



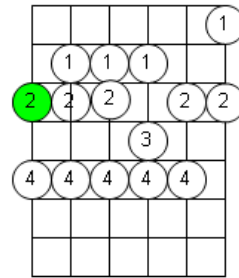
E form (G Major)



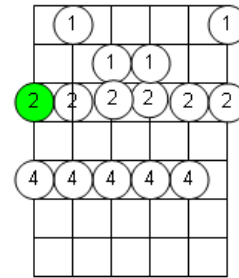
E form Melodic Minor



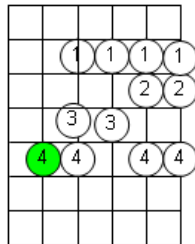
E form Mixolydian



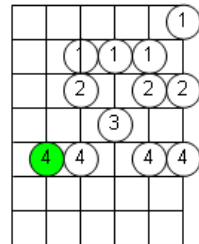
E form Dorian Mode



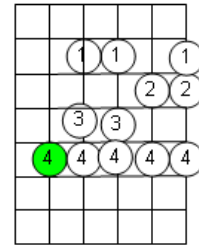
C form (D Major)



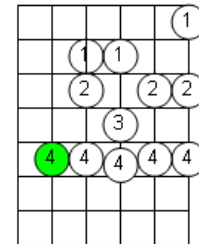
C form Melodic Minor



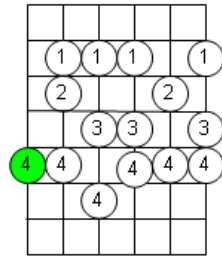
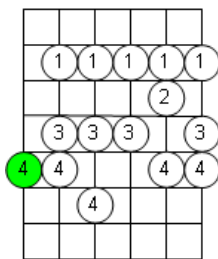
C form Mixolydian



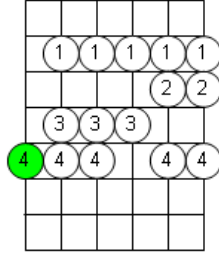
C form Dorian Mode



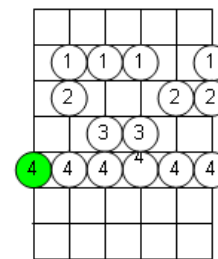
G form (A Major) G form Melodic Minor



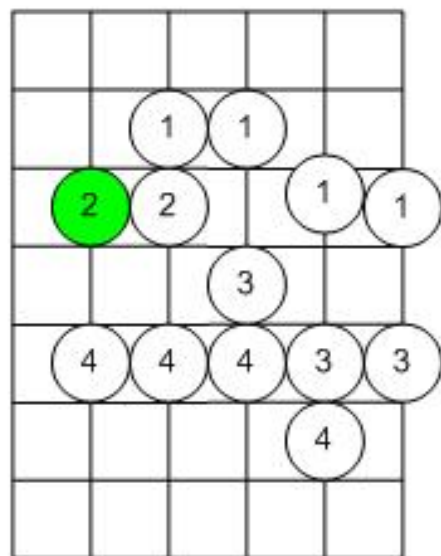
G form Mixolydian



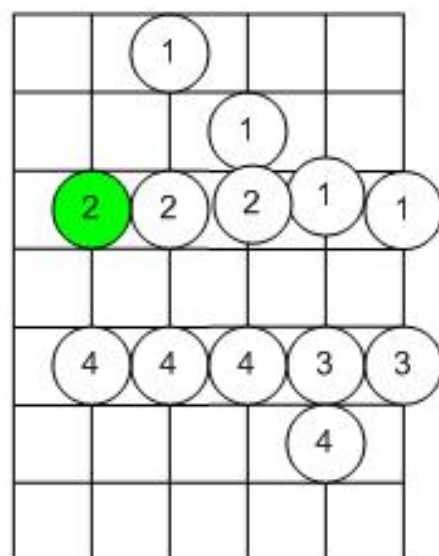
G form Dorian Mode



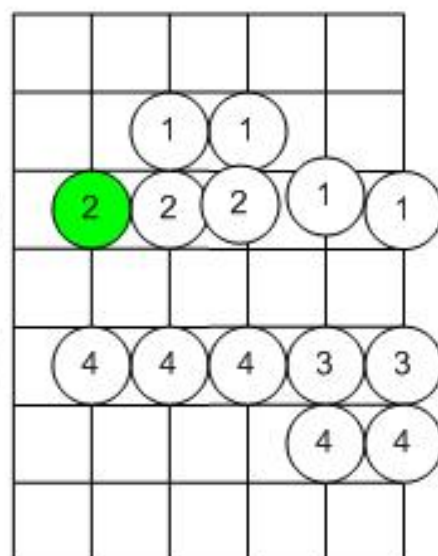
A form (C major)



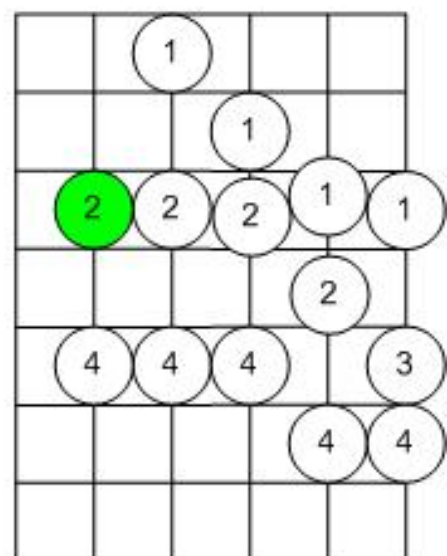
A form Melodic Minor



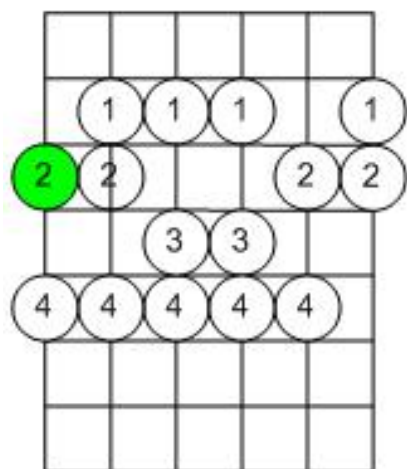
A form Mixolydian (Dom7)



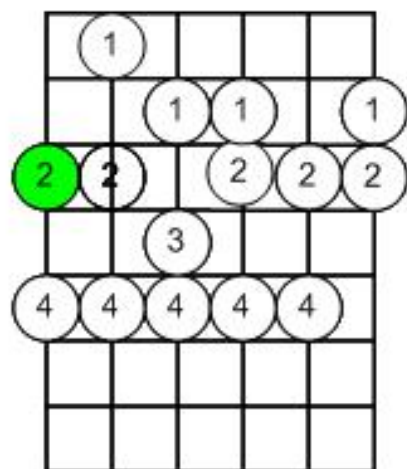
A form Dorian Mode



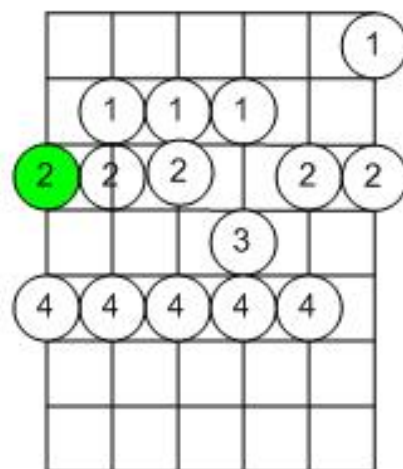
E form (G Major)



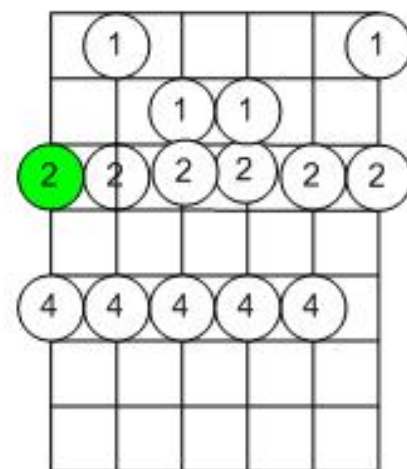
E form Melodic Minor



E form Mixolydian

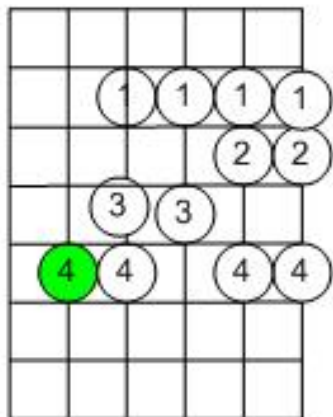


E form Dorian Mode

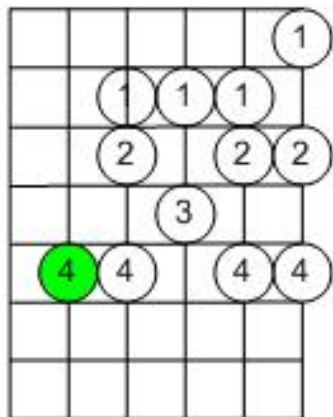


C form Mixolydian

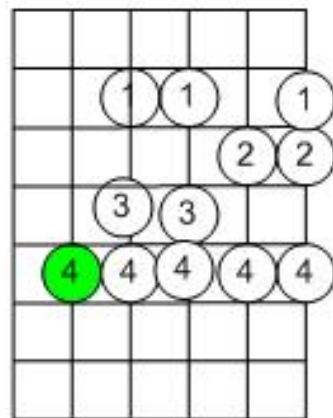
C form (D Major)



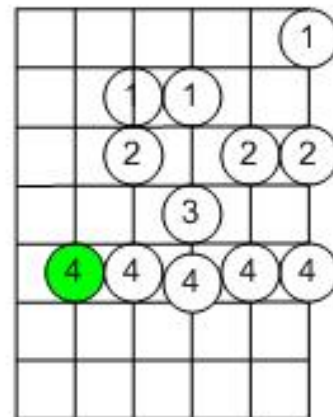
C form Melodic Minor



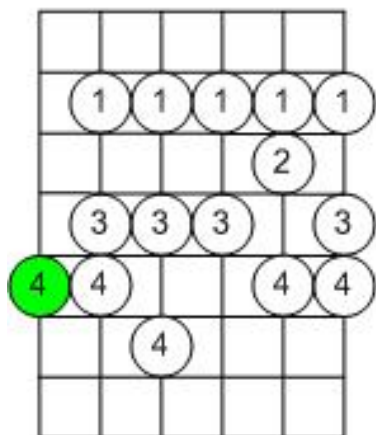
C form Mixolydian



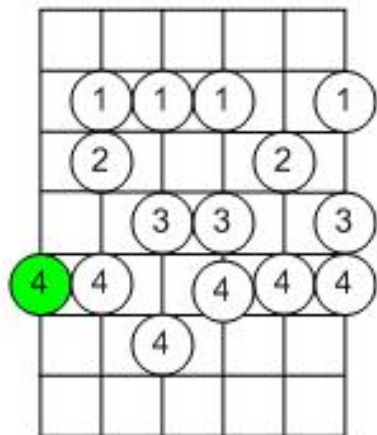
C form Dorian Mode



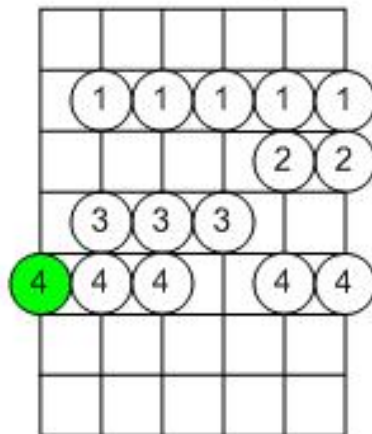
G form (A Major)



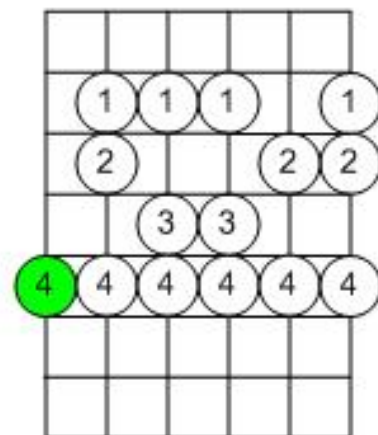
G form Melodic Minor



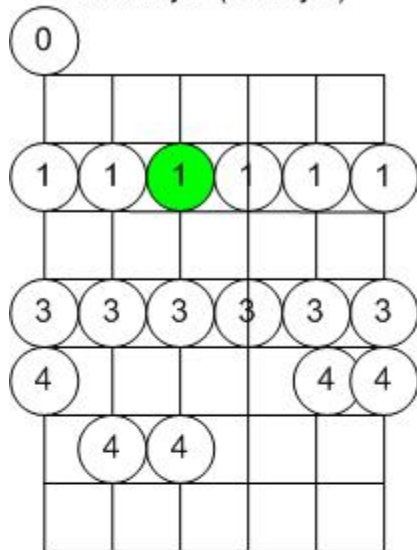
G form Mixolydian



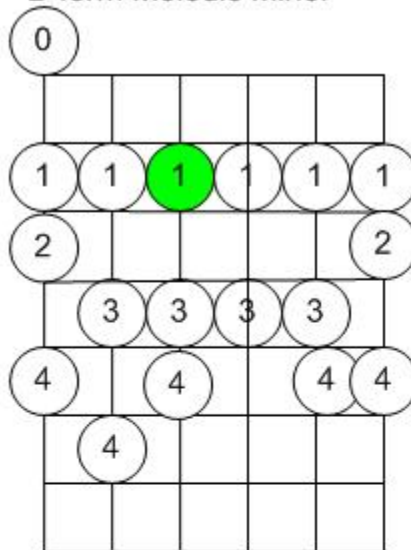
G form Dorian Mode



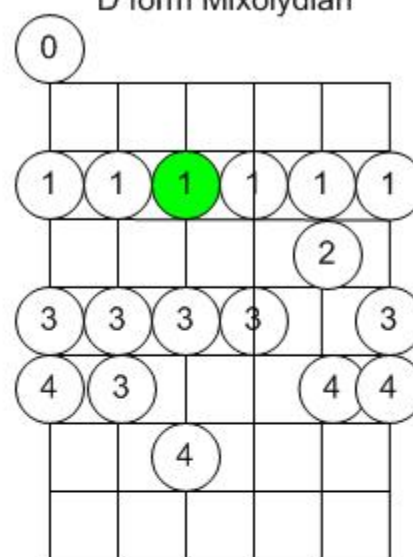
D form Major (E Major)



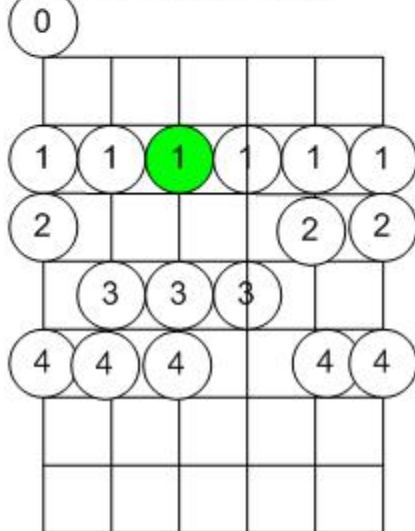
D form Melodic Minor



D form Mixolydian



D form Dorian Mode



Note on playing up the neck. Use your first finger on the 1st 2 notes.

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 th string	Pick
&	Just hold	
2	Alternate bass (4 th st) 2 nd string ring	Pick and ring finger
&	Just hold	
3	Bass note 5 th string	Pick
&	3 rd string	middle
4	Alternate bass 4 th 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 th string	Pick
&	Just hold	
2	Alternate bass (4 th st) 2 nd string ring	Pick and ring finger
&	Just hold	
3	Bass note 5 th string	Pick
&	3 rd string	middle
4	Alternate bass 4 th string.	Pick
&	2 nd string	Ring Finger

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

Rockabilly Fingerpicking

Score

[Subtitle]

[Composer]

[Arranger]

Guitar

Guitar

T
A
B

3 4 5 5 5 4 5 5 3 3 5 5 4 5

Guitar

Now with rest on & after 1

- | Count | What you play |
|-------|--|
| 1 | Thumb plays the 5 th string |
| & | Rest |
| 2 | Thumb plays the 4 th string |
| & | Index finger plays the 2 nd string |
| 3 | Thumb plays the 5 th string |
| & | Middle finger plays the 1 st string |
| 4 | Thumb plays the 4 th string |
| & | Index finger plays the 2 nd string |

Add in a Pinch

- | Count | What you play |
|-------|--|
| 1 | Thumb plays the 5 th string, Middle plays 1 st string. |
| & | Rest |
| 2 | Thumb plays the 4 th string |
| & | Index finger plays the 2 nd string |
| 3 | Thumb plays the 5 th string |
| & | Middle finger plays the 1 st string |
| 4 | Thumb plays the 4 th string |
| & | Index finger plays the 2 nd string |

Nothing on the & after 4

Count	What you play
1	Thumb plays the 5 th string, Middle plays 1 st string.
&	Rest
2	Thumb plays the 4 th string
&	Index finger plays the 2 nd string
3	Thumb plays the 5 th string
&	Middle finger plays the 1 st string
4	Thumb plays the 4 th string
&	Rest

Variations on Landslide

- | Count | What you play |
|-------|--|
| 1 | Thumb plays the 5 th string |
| & | Index finger plays the 3 rd string |
| 2 | Thumb plays the 4 th string |
| & | Middle finger plays the 2 nd string |
| 3 | Thumb plays the 5 th string |
| & | Index finger plays the 3 rd string |
| 4 | Thumb plays the 4 th string |
| & | Middle finger plays the 2 nd string |

First Variation

Count	What you play
1	Thumb plays the 5 th string
&	Rest
2	Thumb plays the 4 th string
&	Middle finger plays the 2 nd string
3	Thumb plays the 5 th string
&	Index finger plays the 3 rd string
4	Thumb plays the 4 th string
&	Middle finger plays the 2 nd string

2nd Variation

Count	What you play
1	Thumb plays the 5 th string
&	Index finger plays the 3 rd string
2	Thumb plays the 4 th string
&	Middle finger plays the 2 nd string
3	Thumb plays the 5 th string
&	Index finger plays the 3 rd string
4	Thumb plays the 4 th string
&	Rest

Starting with Pinch (Roll)

- | Count | What you play |
|-------|---|
| 1 | Thumb plays the 5 th string, middle hits 2 nd string. |
| & | Index finger plays the 3 rd string |
| 2 | Thumb plays the 4 th string |
| & | Middle finger plays the 2 nd string |
| 3 | Thumb plays the 5 th string |
| & | Index finger plays the 3 rd string |
| 4 | Thumb plays the 4 th string |
| & | Rest |

#4

Count	What you play
1	Thumb plays the 5 th string
&	Index finger plays the 2nd string
2	Thumb plays the 4 th string
&	Middle finger plays the 1st string
3	Thumb plays the 5 th string
&	Index finger plays the 2nd string
4	Thumb plays the 4 th string
&	Middle finger plays the 1st string

Homework

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

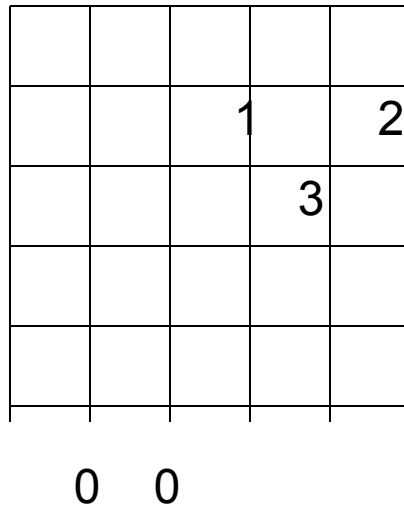
3. Well, the Bell hop's tears keep flowin',
and the desk clerk's dressed in black.
Well they been so long on lonely street
They ain't ever gonna look back.

(repeat chorus)

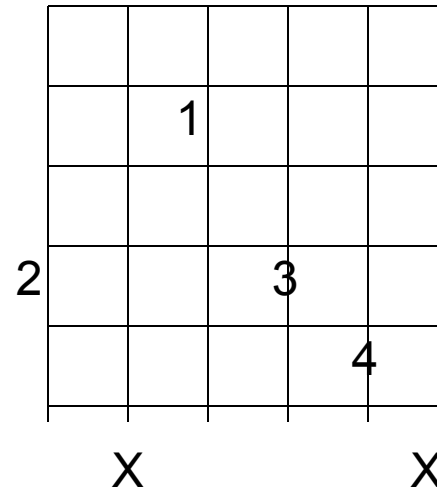
4. Hey now, if your baby leaves you,
and you got a tale to tell.
Just take a walk down lonely street to Heartbreak Hotel.

(repeat chorus and fade)

D Major



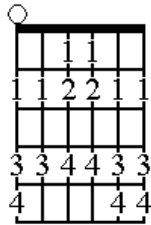
D Form (E Major)



Note you can move the F# on the 1st string 2nd fret to The 6th string 2nd 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
---	---	---	---	---	---	---	---	---	---	---

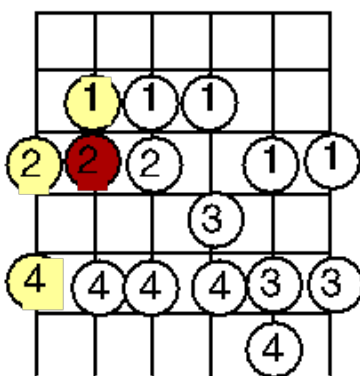
The next 2 pages are more of an overview and work sheets

The Caged system of Scale Movement

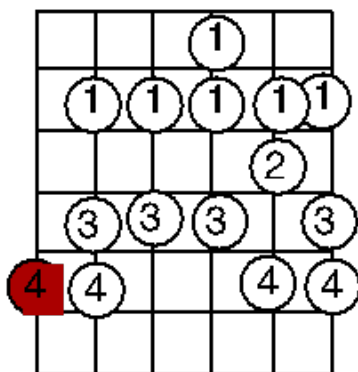
To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than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

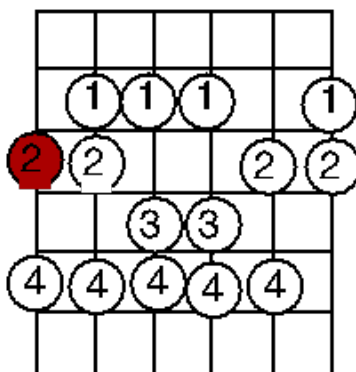
C Major Scale



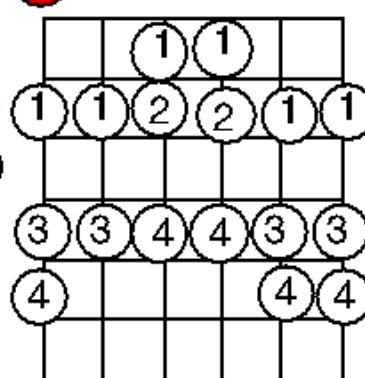
A Major Scale



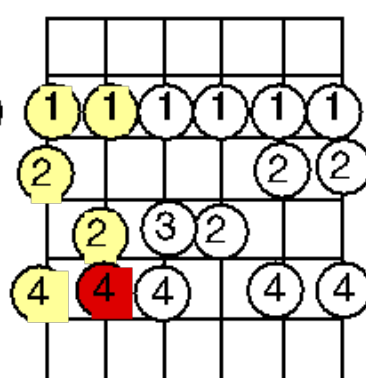
G Major Scale





E Major Scale

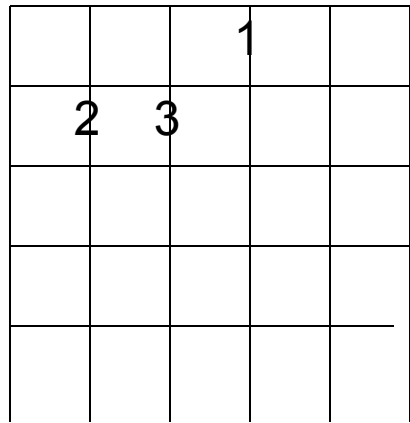


D Major Scale



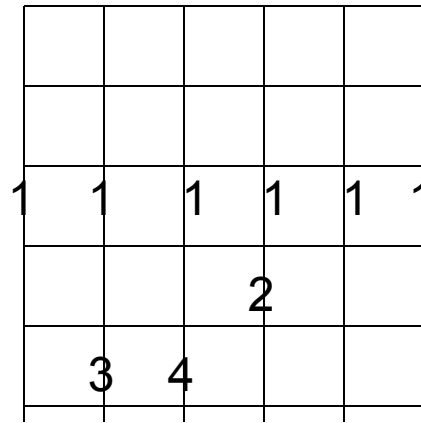
-  = Root of chord or scale
-  = Notes before root when playing scale

E Major



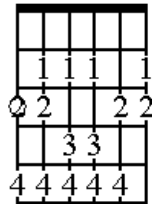
0 0 0

E Form (G Major Chord)



1 1 1 1 1 1
 2
 3 4

E Form Major Scales



G Major

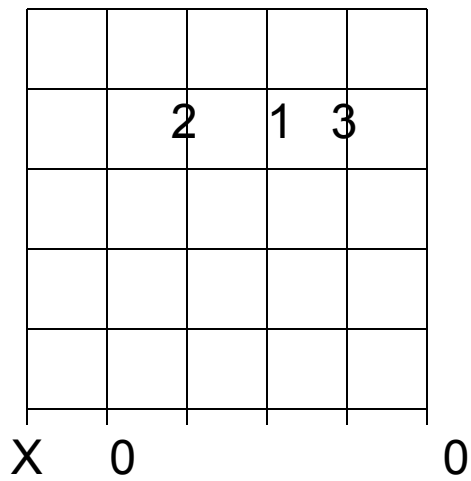
E form of the Major Scale,
the G major scale in 2nd position

C Major Scale

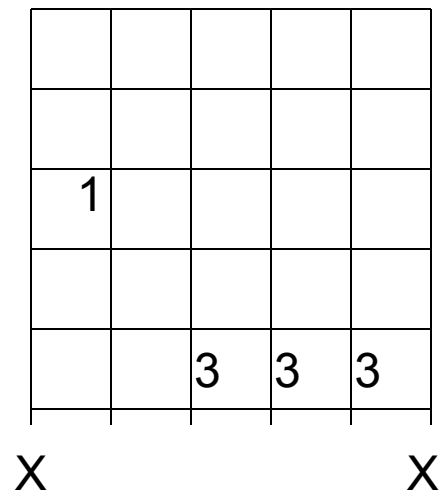
Left Hand Fingering unless noted otherwise

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

A Major

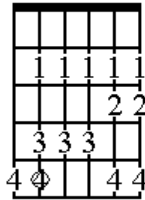


A Form (C Major)



C Form of the Major Scale

D Major



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

Musical notation for the C form of the Major Scale in 2nd position (D major). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written on a single staff, starting on the 2nd fret of the 4th string. Below the staff, the left hand fingering is indicated by numbers 1 through 5. The scale is played in a C form, meaning the 4th string is the lowest note and the 1st string is the highest note.

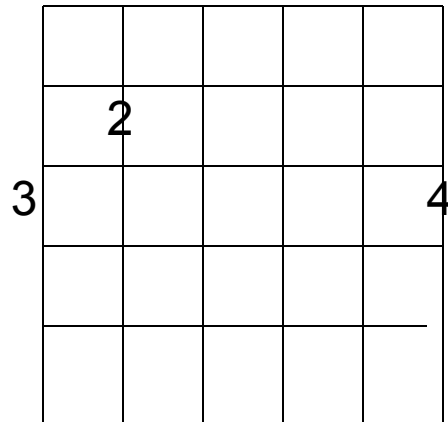
Left Hand Fingering unless noted otherwise

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

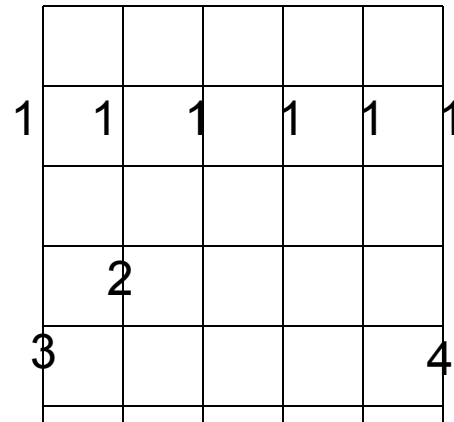
4th fret = 3rd finger, 5th fret = 4th finger

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

G Major

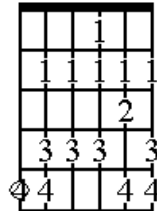


G Form (A Major Chord)



G Form of the Major Scale

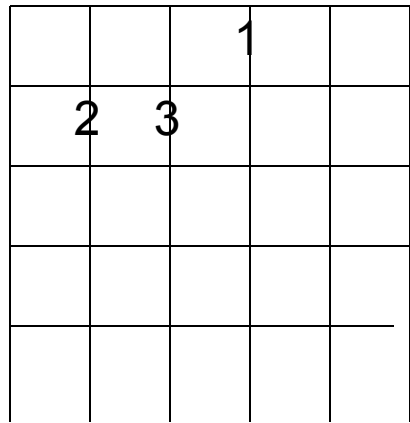
A Major



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

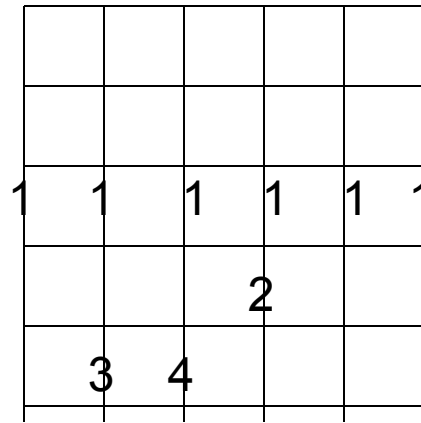
Musical notation for the G form of the major scale in 2nd position. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The scale is written as a single melodic line. Below the staff are two empty staves for guitar accompaniment. The first staff 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 staff 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.

E Major



0 0 0

E Form (G Major Chord)



1 1 1 1 1 1
 2
 3 4

Intro To Surfin' USA

G - hold chord
Down entire time

The image shows a handwritten guitar tablature on a five-line staff. The notes are: 5, 3, 5, 5, 3, 2, 3, 5, 3, 5, 4, 5, 4, 5, 3. The first four notes (5, 3, 5, 5) and the last four notes (5, 4, 5, 3) are circled in red. A red arrow points from the first circled group to the second circled group. Below the staff, fret numbers 1, 2, 3, 4, 3, 4, 3, 4, 1 are written. Red arrows point from the 3rd, 4th, and 3rd fret numbers to the notes 3, 4, and 3 respectively. The text '3rd finger' and '1, barre' is written below the fret numbers.

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

1 2 3 4 3 4 3 4 1

3rd finger
1, 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

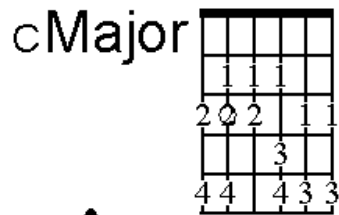
E7

E7 in the C

E7 A7 C7 B7

E form 5 8 7

A Form of the Major Scale



The A form, C Major Scale In 2nd Position

C Major Scale

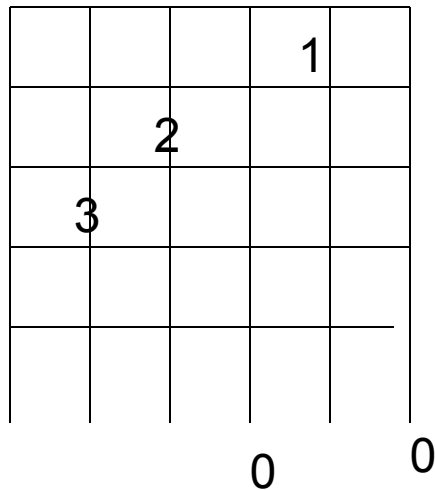
Left Hand Fingering unless noted otherwise

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

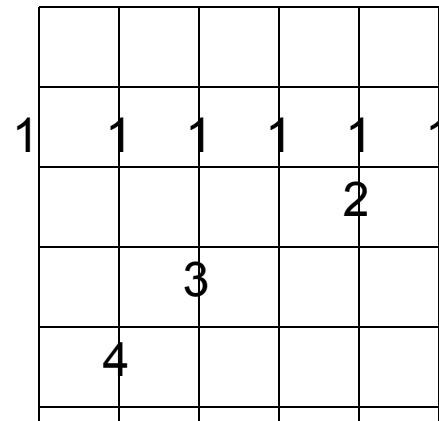
4th fret = 3rd finger, 5th fret = 4th finger

Look how this looks like an A Major type chord.

C Major Chord



C Moveable Chord (D Major)

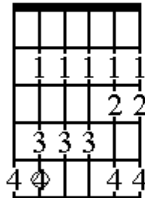


Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

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



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

Musical notation for the C form of the Major Scale in 2nd position (D major). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written on a single staff, starting on D4 and ending on D5. Below the staff, the left hand fingering is indicated by numbers 1 through 5. The fingering sequence is: 1 (on the 2nd fret), 2 4 5 (on the 3rd, 4th, and 5th frets), 2 4 (on the 3rd and 4th frets), 2 3 5 (on the 3rd, 4th, and 5th frets), 3 2 5 3 (on the 4th, 3rd, 5th, and 4th frets), 2 4 2 5 (on the 3rd, 4th, 3rd, and 5th frets), 4 2 5 4 (on the 4th, 3rd, 5th, and 4th frets), 2 5 2 4 5 (on the 3rd, 5th, 3rd, 4th, and 5th frets).

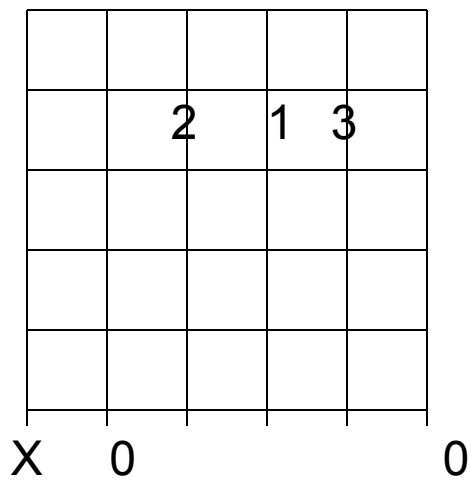
Left Hand Fingering unless noted otherwise

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

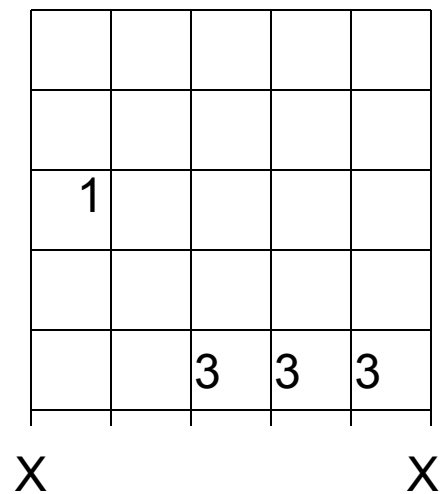
4th fret = 3rd finger, 5th fret = 4th finger

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

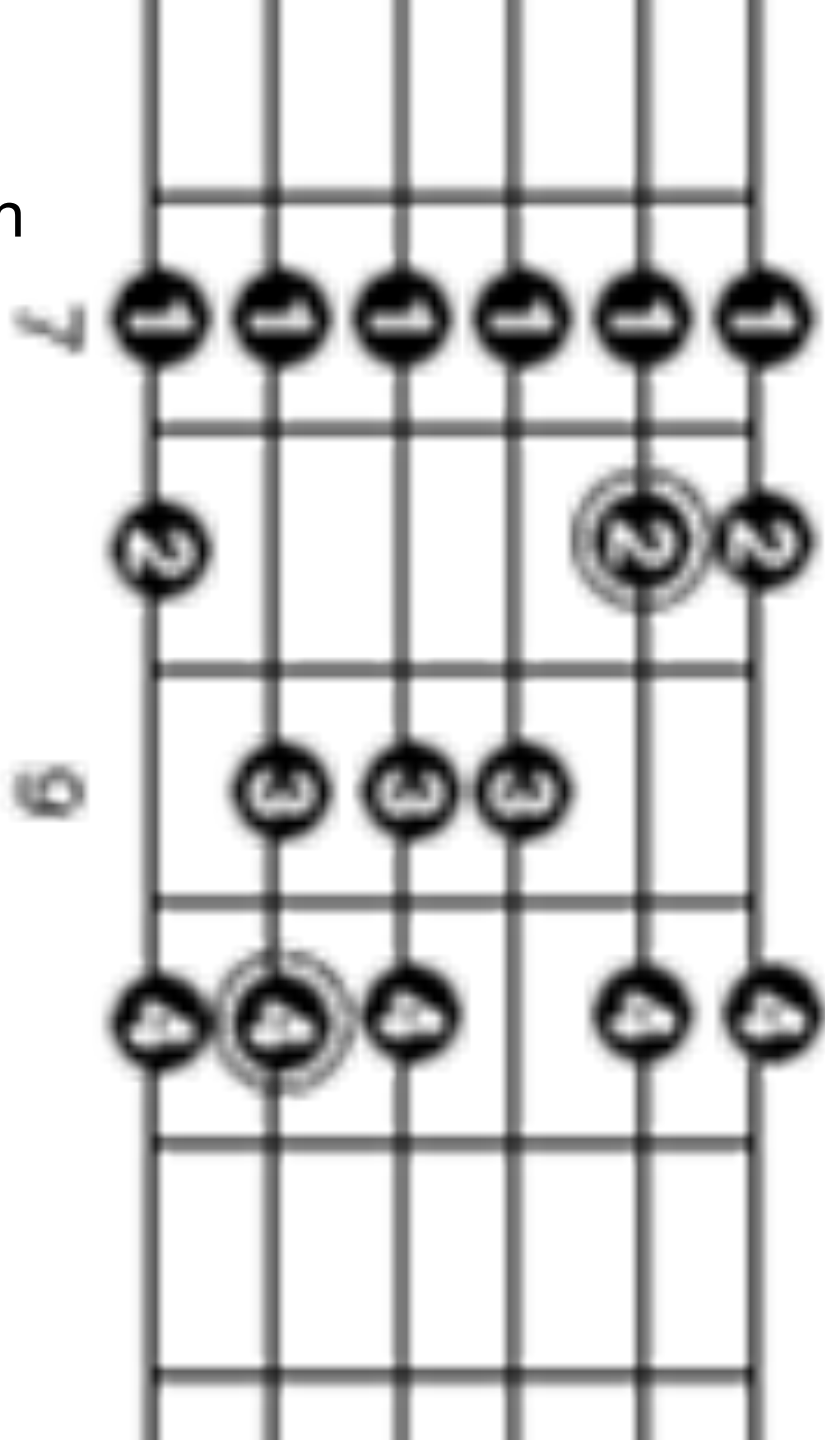
A Major



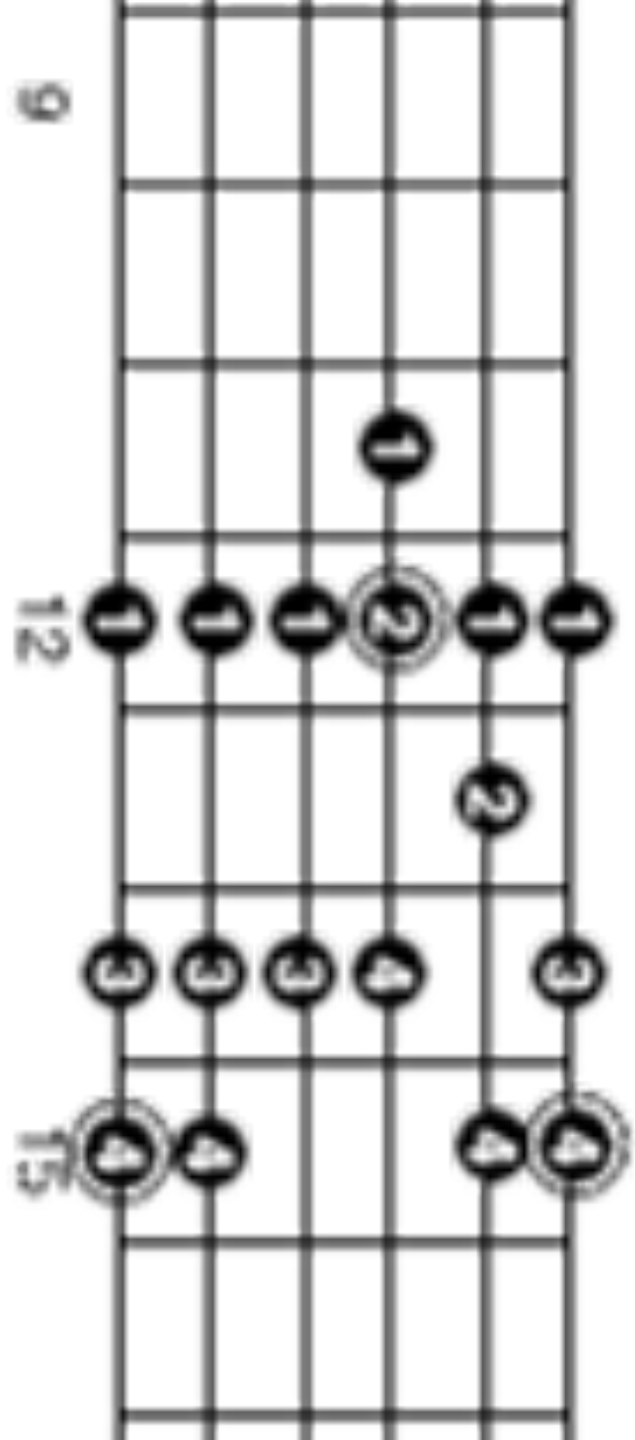
A Form (C Major)



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



This is the G form of the major scale. The 3rd string 11th fret could be played as the 4th string 16th 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

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. Above the first staff is a G major chord diagram. Above the second staff are C major and D7 chord diagrams. Above the third staff is a G major chord diagram. Above the fourth staff is a G major chord diagram. Above the fifth staff is an E minor chord diagram. Above the sixth staff are C major, D7, and G major chord diagrams. The lyrics are written below the notes on each staff.

1
4
7
9
11
13

G
C D7
G
G
Em
C D7 G

When the night
that has come,
we look up - on
and the land is dark,
should tum - ble and fall,
or the moon moun -
tain is the on - ly
ble light we'll see,
to the sea,

16

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



19

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



22

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



25

stand by me oh,
stand by



28

me. Oh, stand
stand by me.



31

stand by me if the sky

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

Musical score for the first system of 'Stand By Me'. It consists of six staves of music in G major and 4/4 time. The lyrics are: 'When the night that has come, look up - on and the land is dark, fall, and the moon should tum - ble and dark, fall, and the moon tain is the on - crum - ble light will to the sea.' Chord diagrams for G, Em, C, and D7 are provided above the corresponding staves.

Musical score for the second system of 'Stand By Me', continuing from the first system. It consists of six staves of music. The lyrics are: 'no, I won't cry, be a - fraid, Oh, I No. I won't be a - fraid, dear, just as long as you stand by me. So, dar - lin', dar - lin' stand by me oh, stand by me. Oh, stand by me. stand by me if the sky' Chord diagrams for Em, C, D7, G, and Em are provided above the corresponding staves.

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 4 2

D E7 A

Gtr.

5 (& 3) 4 &

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

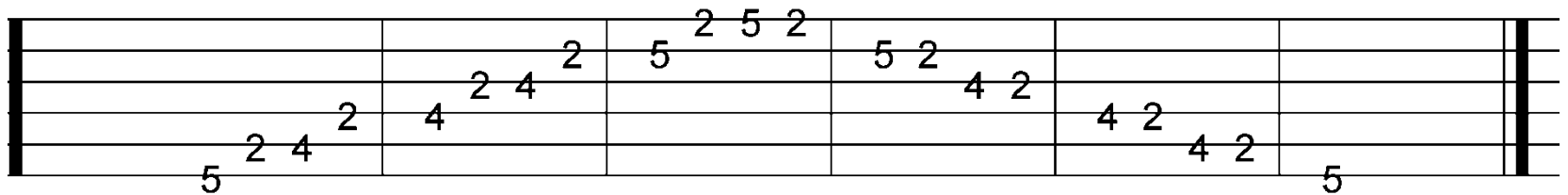
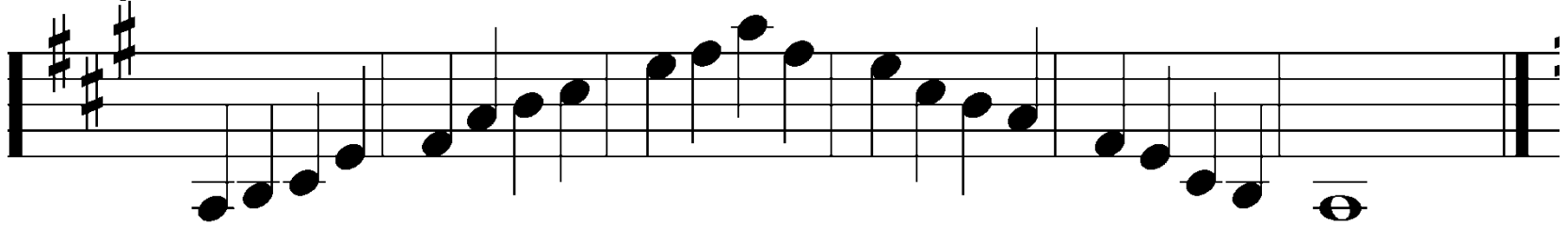
A major scale in 2nd position.
This is the G form of A Major.
The Major pentatonic scale
is within this. The formula is
1,2,3,5,6 for the minor pentatonic
scale.

Musical notation for the A major scale in 2nd position on a guitar. The top staff shows the scale with fingerings: 1,1 for the first two notes, 2,4,5,4 for the next four, and 2 for the next two, and 1,1 for the last two. The bottom staff shows the fretboard with the same fingerings indicated by numbers.

Musical notation for the A major scale in 2nd position on a guitar. The top staff shows the scale with a fingering of 31 for the first note. The bottom staff shows the fretboard with fingerings: 2 for the first note, 5,4,2 for the next three, and 5 for the last note.

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 a musical score for the D major pentatonic scale in its C form, which is commonly used on guitar. The score is presented in two parts: a melodic line in standard musical notation and a corresponding fretboard diagram for a guitar.

Melodic Line: The melody is written in the treble clef with a key signature of one sharp (F#). It consists of 14 eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3. The scale begins with a 7, indicating the seventh fret. A double bar line is at the end of the line.

Guitar Fretboard Diagram: The diagram shows the first six strings of a guitar. The strings are numbered 1 to 6 from bottom to top. The fret positions for each string are indicated by numbers 1 through 5. The scale is played in the C form, which starts at the 7th fret.

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

E Major Pentatonic scale in the D form.

E Major

The image displays the E Major Pentatonic scale in the D form. It consists of two parts: a musical staff and a guitar fretboard diagram.

Musical Staff: The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The scale is written as a sequence of eighth notes: D4, E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4. The first measure contains the key signature and a finger number '25' below the first note.

Guitar Fretboard Diagram: The diagram shows the fretboard for the D form of the E Major Pentatonic scale. The strings are numbered 1 to 6 from top to bottom. The fret numbers are as follows:

- String 6: 0, 2, 4, 2
- String 5: 4, 2, 4, 1
- String 4: 4, 2, 5, 2
- String 3: 4, 2, 5, 2
- String 2: 4, 1, 4, 2
- String 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 10 10 9 10 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 12 9 10 9

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 10 10 9 10 10 10

Gtr.


A7 Bm7 E7 A

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

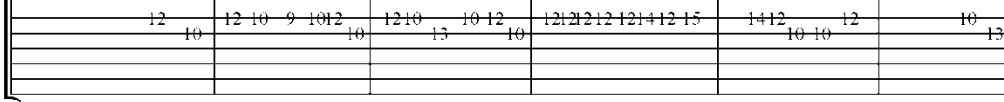
Gtr.

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

2/4 E7 A7 D7 Route 66 D7

Gtr. 

now you gdhrosainloeyand joplinmissour i and Olda-homacityinight - ypretyou'llscc Amar

Gtr. 


30 a7 Bm7 E7 A7 A#dim.

Gtr. 

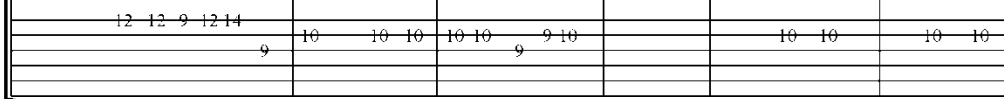
illo GalupNew Mex-i-co Flagstaff Arizona Don't forget WinnonaKingmanBarstow

Gtr. 


36 Bm7 E7 A7 D7 A7 D7

Gtr. 

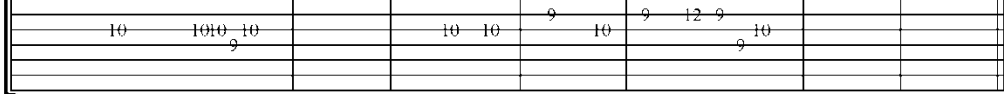
San Bernardin-o Won't you Get him to this fine ly tip When you make that

Gtr. 

42 A7 Bm7 E7 A7 D7 A

Gtr. 

California trip get your kicks on route sixty six

Gtr. 

Now for one backup idea

uitar

uitar

T

A

B

5 5 5 5 5 5 7 5 5 5 5 5

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 \flat 7 F7 B \flat 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

6 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

12 C7 F B \flat 7 F7 B \flat 7

Gtr.

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

Gtr.

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

18 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

2/4 C7 F7 B^b7 Route 66⁷ B^b7

Gtr. *now you gthrosaintoæyand joplinmissour iand Okla-homacityisnight - ypretyou'llsee Amar*

Gtr. 1 3 2 3 1 3 1 3 1 1 1 1 1 3 1 4 3 1 1 3 1

f7 Gm7 C7 F7 F[#]dim

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

Gtr. 3 1 2 1 2 3 0 3 1 3 2 3 1 3 2 3 1 1 1 1 1

Gm7 C7 F7 B^b7 F7 B^b7

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

Gtr. 1 1 2 1 3 3 3 3 3 3 2 3 3 3 3 3

F7 Gm7 C7 F7 B^b7 F

Gtr. *California trip get your kicks on route six-ty six*

Gtr. 3 3 3 3 3 3 2 3 2 1 2 3 3

Route 66

[Composer]

Guitar

F B \flat 7 F7 B \flat 7

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

Guitar

T
A
B

Gtr.

F Gm7 C7 F

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

Gtr.

Gtr.

C7 F B \flat 7 F7 B \flat 7

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

Gtr.


Gtr.

F7 Gm7 C7 F

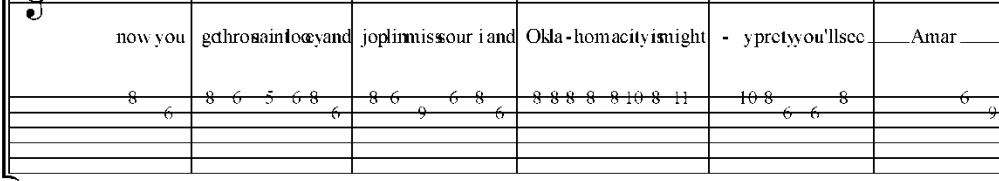
miles all the way Get your kicks on route six-ty six

Gtr.

2/4 C7 F7 B^b7 Route 66 B^b7

Gtr. 

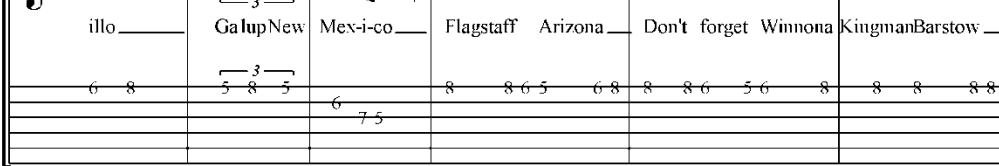
now you gethrosaintoeyand joplinmisour i and Okla-homacity isight - ypretyou'llsee Amar

Gtr. 

30 f7 Gm7 C7 F7 F[#]dim

Gtr. 

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

Gtr. 

36 Gm7 C7 F7 B^b7 F7 B^b7

Gtr. 

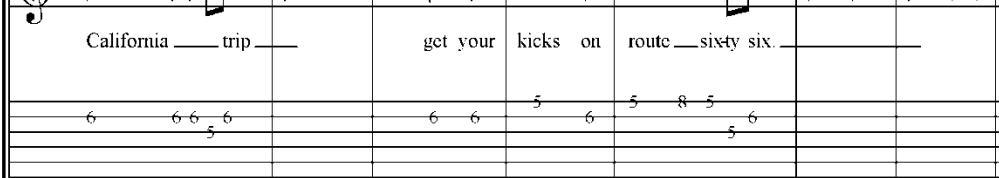
San Bernardin-o Won't you Get him to this fineLy tip When you make that

Gtr. 

42 F7 Gm7 C7 F7 B^b7 F

Gtr. 

California trip get your kicks on route sixty six

Gtr. 

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 1st 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 4th string to the 2nd 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 2nd, 3rd, and 4th strings open.
5. Have people play in groups where one plays the melody and the 2nd 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 st	5 th	7 th
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 1st 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 4th string for the first note, the 2nd string for the 2nd note and the 3rd string for the 3rd 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

T
A
B

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

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

2 2

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♭ 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 2nd 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

Guitar

E D/E E D/E

Guitar

T
A
B

9	7	9	7	7
9	7	9	7	7
7	7	7	7	7

7 9

Gtr.

A G/A A G/A

Gtr.

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

7 9

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^b B E D E D E D E D

Gtr.

Gtr.

Same as Tequila!!

- Everyone must learn this in the 1st 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 7th 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

TAB

TAB

0 0 1 1 3 3 3 0 1 1 1 0 0 0

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

0 0 0 0 5 5 5 0 0 0 0 0 0 2 0 2 0

The image displays a musical score for a guitar piece titled "Lodi Guitar Part" by an unnamed composer. The score is arranged in four systems, each containing two staves. The first two systems are for two guitars, labeled "Guitar 1" and "Guitar 2". The first system includes chord diagrams for G, D, C, and G above the staves. The second system shows the continuation of the musical notation. The third and fourth systems are guitar tablatures, labeled "Guitar 1" and "Guitar 2" respectively, with "TAB" written vertically on the left. The tablature for Guitar 1 shows fret numbers 0, 0, 1, 1, 3, 3, 3, 0, 1, 1, 1, 0, 0, 0. The tablature for Guitar 2 shows fret numbers 0, 0, 0, 0, 5, 5, 5, 0, 0, 0, 0, 0, 0, 2, 0, 2, 0. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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

0 0 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.

G Lodi Guitar Part

2/10

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Cool break.

Interlude ends here. This is actually repeated.

16

Gtr. 1

A D A

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 written for two guitars, Gtr. 1 and Gtr. 2, in the key of A (two sharps). It consists of four measures, labeled 16 through 19. Measure 16 starts with a double bar line and a repeat sign. Above the staves, the chords A, D, and A are indicated. Gtr. 1 plays a series of chords: A (x02232), A (x02232), A (x02232), A (x02232), A (x02232), A (x02232), A (x02232), and A (x02232). Gtr. 2 plays a melodic line: quarter notes A2, B2, C#3, D3, E3, F#3, G#3, A3, quarter notes G#3, F#3, E3, D3, quarter notes C#3, B2, A2, quarter notes G#3, F#3, E3, D3, quarter notes C#3, B2, A2, quarter notes G#3, F#3, E3, D3. The fret numbers for Gtr. 1 are: 2, 2, 3, 3, 5, 5, 5, 2, 3, 3, 2, 2, 2, 3. The fret numbers for Gtr. 2 are: 2, 2, 2, 2, 7, 7, 7, 2, 2, 4, 2, 4, 2, 2, 4, 2, 4, 2, 2, 2.

16

A D A

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Detailed description of the first system: This system covers measures 16 to 20. The key signature is two sharps (F# and C#). Measure 16 starts with a double bar line and a repeat sign. Chords A, D, and A are indicated above the staff. The Gtr. 1 part features a series of chords and eighth-note patterns. The Gtr. 2 part features a melodic line with eighth and sixteenth notes. Fingering numbers are provided for both parts.

21

A E7 Dodi Guitar Part D 3

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Detailed description of the second system: This system covers measures 21 to 23. The key signature is two sharps (F# and C#). Measure 21 starts with a double bar line and a repeat sign. Chords A, E7, and D are indicated above the staff. The Gtr. 1 part features a series of chords and eighth-note patterns. The Gtr. 2 part features a melodic line with eighth and sixteenth notes. Fingering numbers are provided for both parts.

21 A E7 Dodi Guitar Part D 3

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Last hook in A.
Like part in G
before.

25 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.

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

This system contains musical notation for two guitars and their respective tablatures. The key signature is Bb (two flats). The time signature is common time (C). Above the staves, the following chords are indicated: Bb, F, Eb, and Bb. The first guitar part (Guitar 1) consists of a series of chords and a melodic line. The second guitar part (Guitar 2) features a melodic line. The tablature for Guitar 1 shows fret numbers: 3 3 3 4 5 6 6 7 3 4 4 4 3 3 3. The tablature for Guitar 2 shows fret numbers: 3 3 3 3 8 8 8 3 3 3 3 3 5 3.

This system continues the musical notation for two guitars and their respective tablatures. The key signature is Bb (two flats). The time signature is common time (C). Above the staves, the following chords are indicated: Eb, Bb, Bb, and Eb. The first guitar part (Gtr. 1) includes a melodic line with a triplet of eighth notes marked with a '5' above it. The second guitar part (Gtr. 2) features a melodic line. The tablature for Gtr. 1 shows fret numbers: 5 3 5 5 6 5 3 5 3 5 3 3 4 5 4 3 3 3 3 4 4 4 5 3 3 5 3 3 5. The tablature for Gtr. 2 shows fret numbers: 3 3 3 3 3 3 3 5 5 5 3 5.

2/70 Lodi Guitars Part

Chords: B \flat , F, G, C

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Tablature for Gtr. 1: 3 3 | 5 5 6 7 6 5 | 5 5 5 5 5 | 5 4 4 5 4 4 5 | 5 5

Tablature for Gtr. 2: 3 5 | 3 3 |

15

Chords: C, F, C

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Tablature for Gtr. 1: 5 5 6 6 8 8 8 5 | 6 6 5 | 0 0 1 |

Tablature for Gtr. 2: 5 5 5 | 5 10 10 10 5 | 5 7 5 7 5 7 | 5 7 5 7 | 0 0 0

C

G7

F

Eodi Guitar Part

F

C

3

21

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

The musical score is divided into four measures. Measure 21 is marked with a '21' and contains chords C, G7, and F. Measure 22 contains a chord F. Measure 23 contains a chord C. Measure 24 contains a chord C and is marked with a '3'. The score includes two guitar parts, Gtr. 1 and Gtr. 2, with musical notation and fret numbers. A double bar line is present after measure 22.

Measure 21:
 Gtr. 1: Treble clef, chords C, G7, F. Fret numbers: 3 3 3 3 0, 6 6 8 6 6 5, 7 7 9 7 5 5.
 Gtr. 2: Treble clef, chords C, G7, F. Fret numbers: 0 1 1 1 0, 5 5, 5 7 5 5 7.

Measure 22:
 Gtr. 1: Treble clef, chord F. Fret numbers: 7 5 7 7 8 7 5 7.
 Gtr. 2: Treble clef, chord F. Fret numbers: 7 5 7 5.

Measure 23:
 Gtr. 1: Treble clef, chord C. Fret numbers: 7 5 7 5.
 Gtr. 2: Treble clef, chord C. Fret numbers: 7 5 7 5.

Measure 24:
 Gtr. 1: Treble clef, chord C. Fret numbers: 7 5 7 5.
 Gtr. 2: Treble clef, chord C. Fret numbers: 7 5 7 5.

Work on it in groups

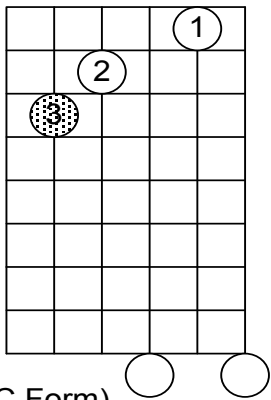
- Each person pick a part.
- 2 guitars – when not playing leads play chords – decide on who will play in each position!
- Add in a bass. For now just do the root and the passing note G F# E when the chords go g to Em.
- A Third guitar is need just to play the rhythm part all the way through.
- A 4th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

The 5 chords (starting with major chords)

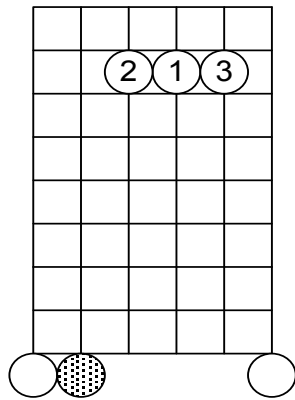
Below are the 5 forms that everything is build off of. You must know all 5 of these 1st position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications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

Caged Chords - Shadowed Notes are the Roots

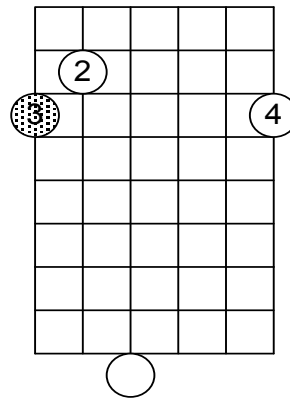
C Form (C Chord)



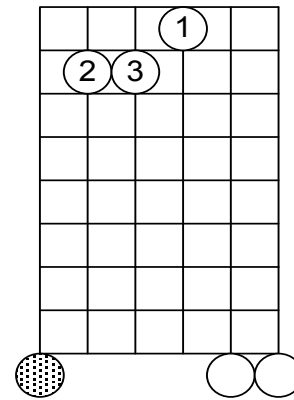
A Form (A Chord)



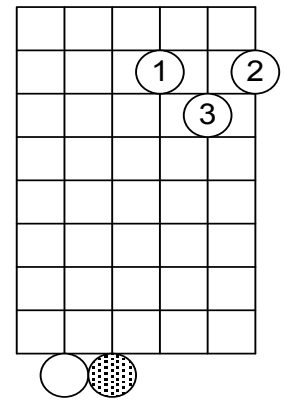
G Form (G Chord)



E Form (E Chord)



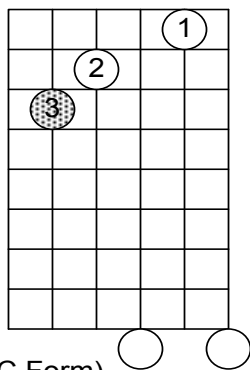
D Form (D Chord)



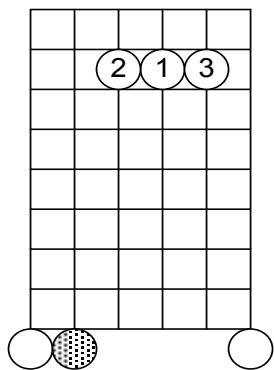
Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

Caged Chords - Shadowed Notes are the Roots

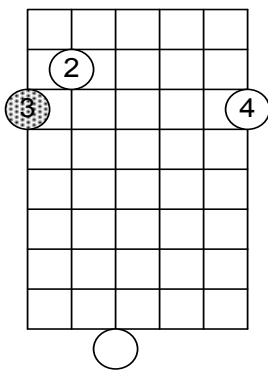
C Form (C Chord)



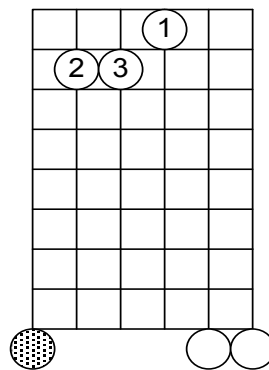
A Form (A Chord)



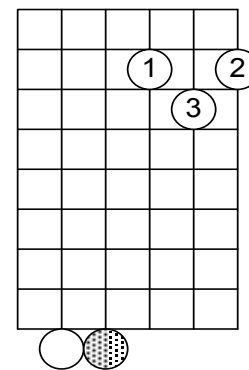
G Form (G Chord)



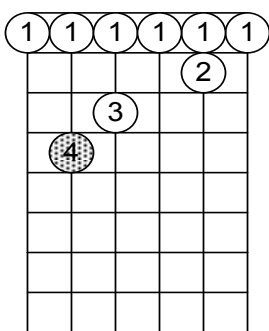
E Form (E Chord)



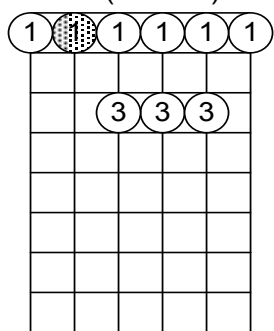
D Form (D Chord)



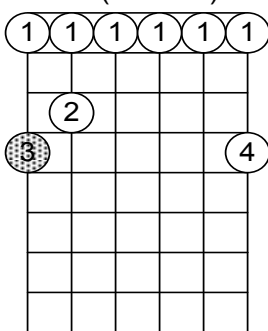
C# (C Form)



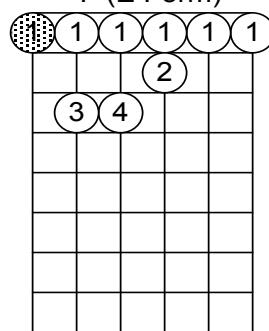
Bb (A Form)



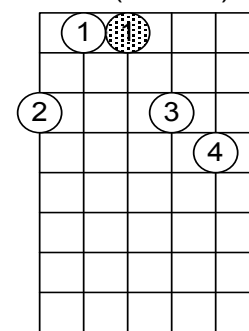
Ab (G Form)



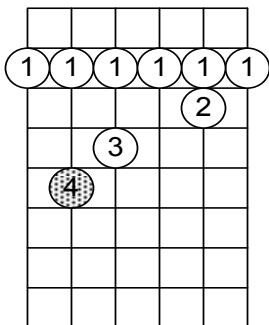
F (E Form)



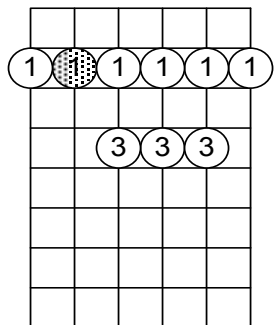
Eb (D Form)



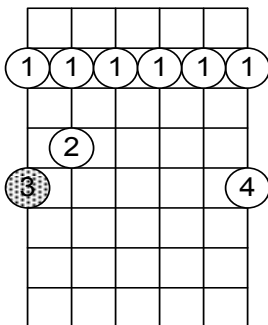
D (C Form)



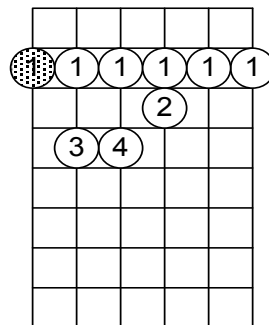
B (A Form)



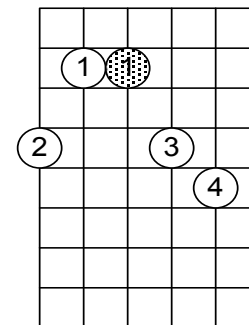
A (G Form)



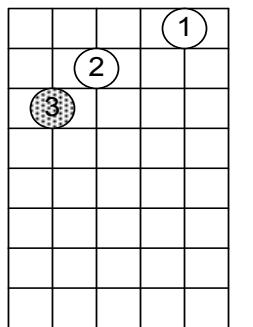
F# (E Form)



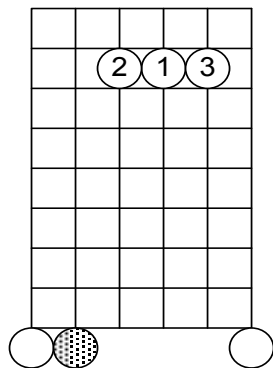
E (D Form)



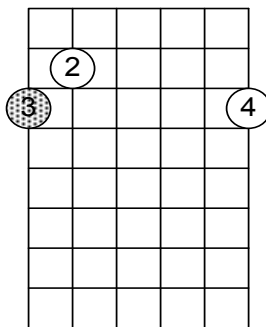
C Form (C Chord)



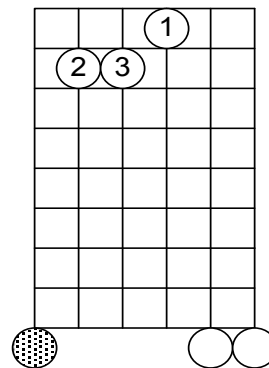
A Form (A Chord)



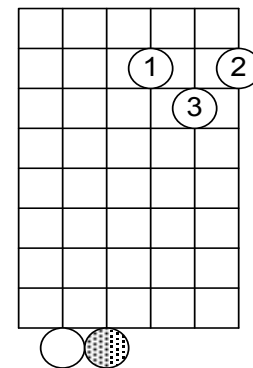
G Form (G Chord)



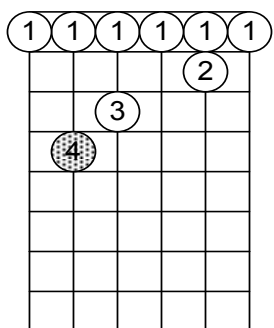
E Form (E Chord)



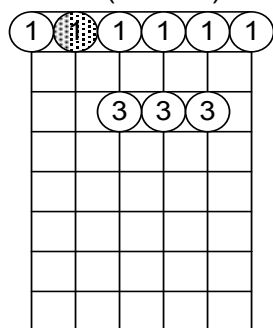
D Form (D Chord)



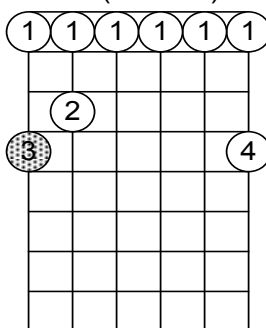
C# (C Form)



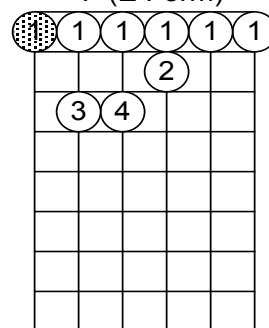
Bb (A Form)



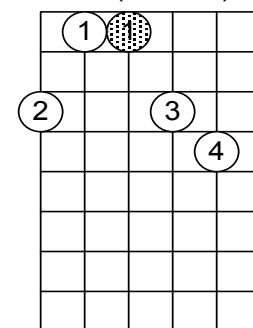
Ab (G Form)



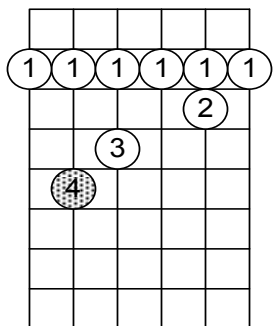
F (E Form)



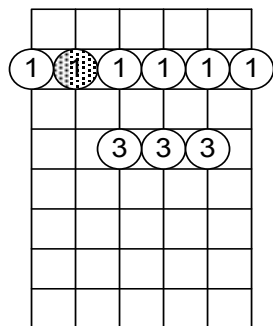
Eb (D Form)



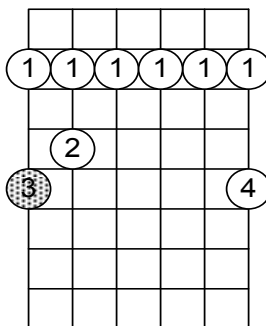
D (C Form)



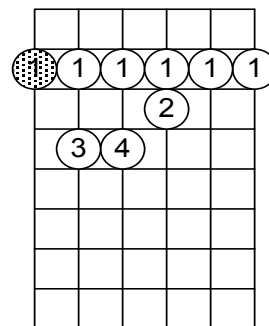
B (A Form)



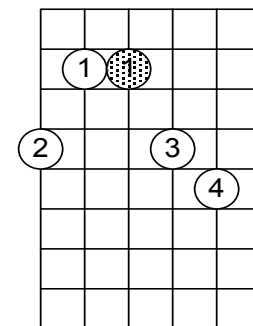
A (G Form)



F# (E Form)



E (D Form)

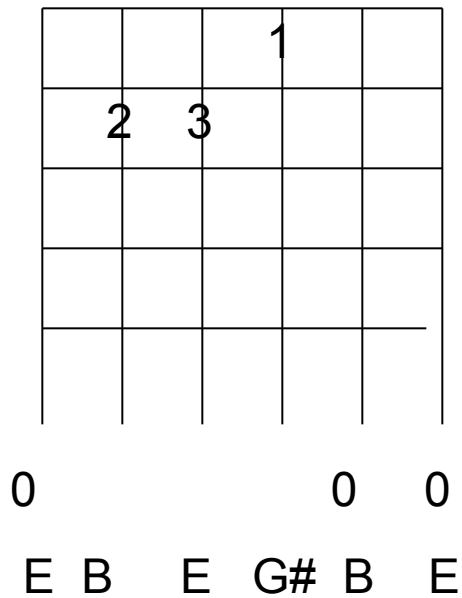


For the “C” form only $\frac{1}{2}$ barre it – barre from the 1st to the 3rd string and don't play the 6th string. For the G form only play the inside 4 strings – don't play the 1st or 6th string. For the D form, it is best to move the 1st string pitch down 2 octaves to the 6th string and don't play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

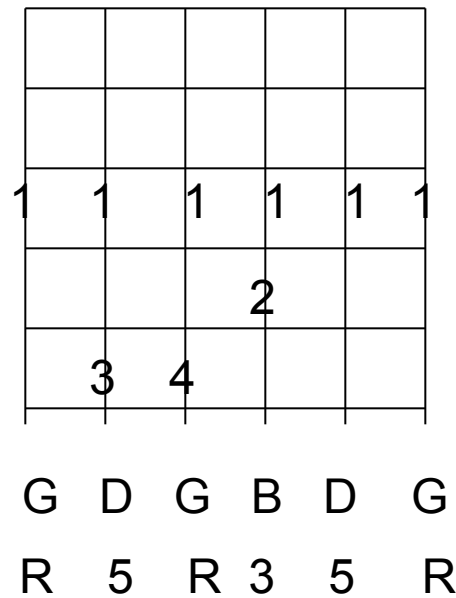
Let's look at some of these individually.

The first form that most players use is the E form. Here is a diagram showing the E form and then played at the 3rd fret it will be an 'E' form but a G major chord. The root can be on the 1st, 4th or 6th string in this example as that is where the 'G's are located. Be able to play this form at any fret up to the 9th fret. This is the most used of the forms and the easiest of the forms for most players. Just as an example the G is at the 3rd fret on both the 1st and 6th strings. That is the root. Below each note on the G is written the scale degree R = Root, 3 = 3rd, and 5 = 5th of the chord

E Major



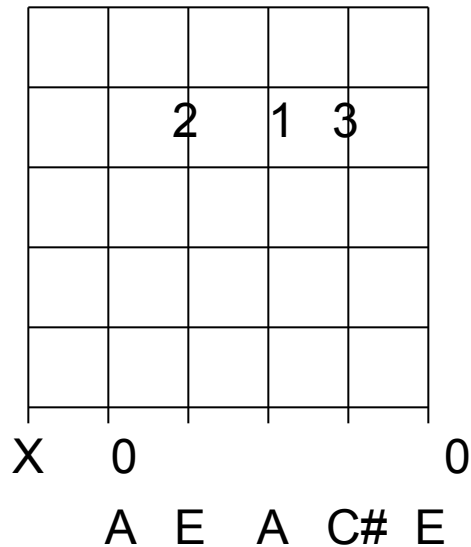
E Form (G Major Chord)



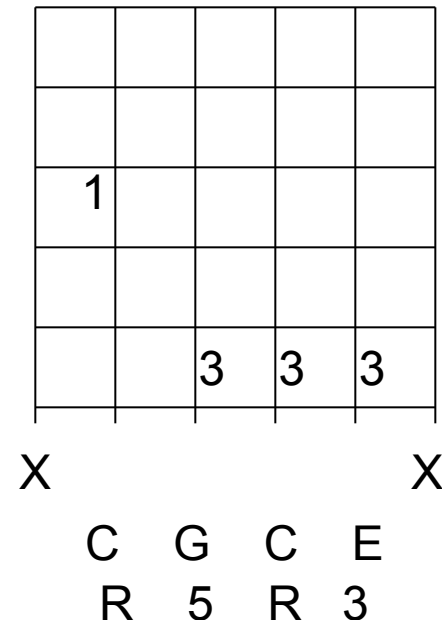
The A form is the next most used form.

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 5th string or the 3rd 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, 5th of chord, root, 3rd of chord). Listen to how they sound similar.

A Major



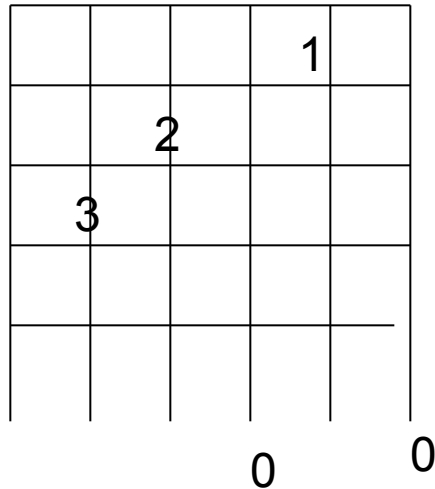
A Form (C Major)



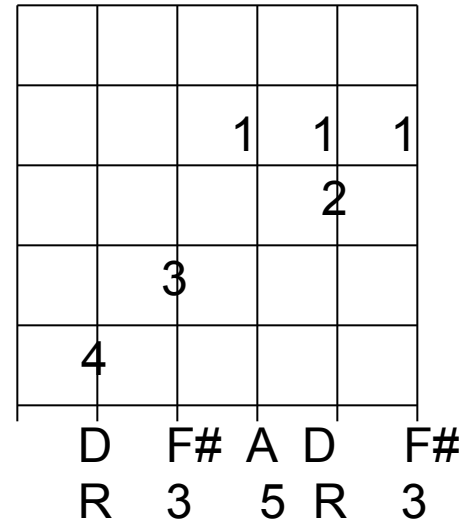
The C form.

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)



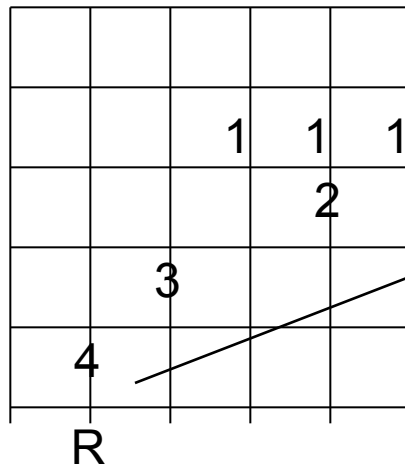
Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

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.

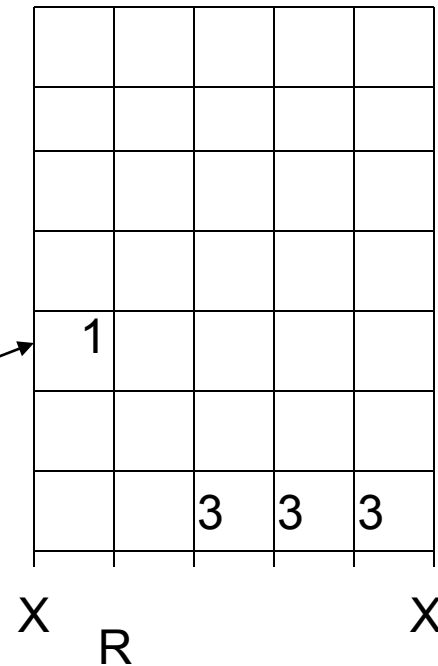
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5th fret.
- The A form always follows the C form. Look closely at that relationship!

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.

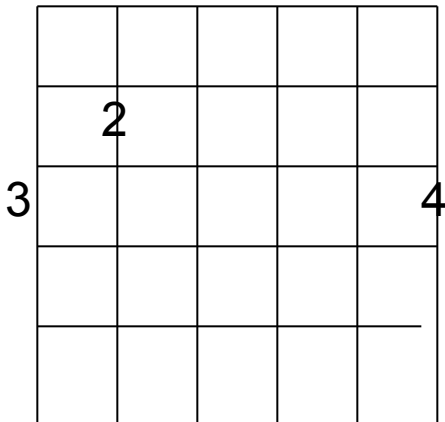
The G form

This form is usually played without playing the 1st and 6th strings. Below is an example of the concept with the 1st and 6th strings in the 3rd diagram muted.

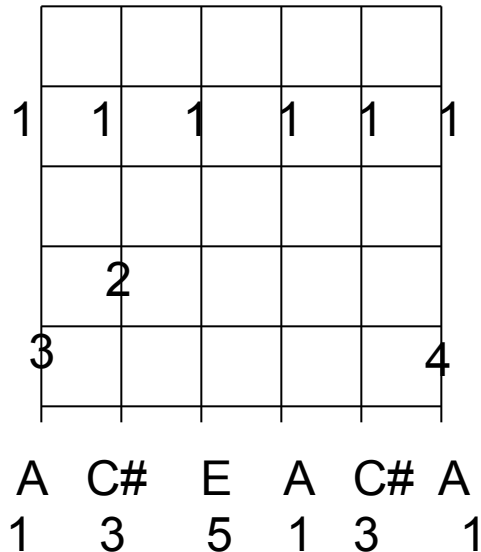
Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

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.

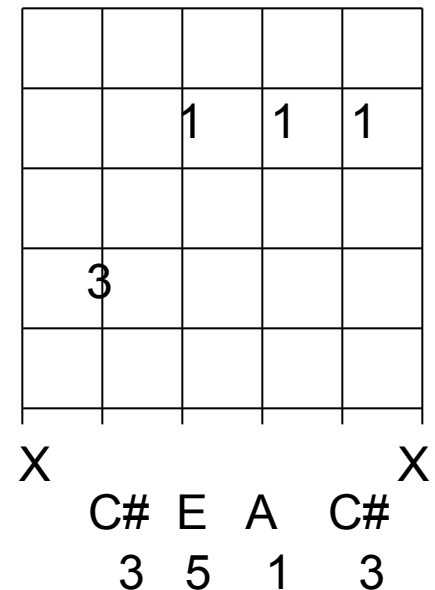
G Major



G Form (A Major Chord)



G Form (A Major Chord)



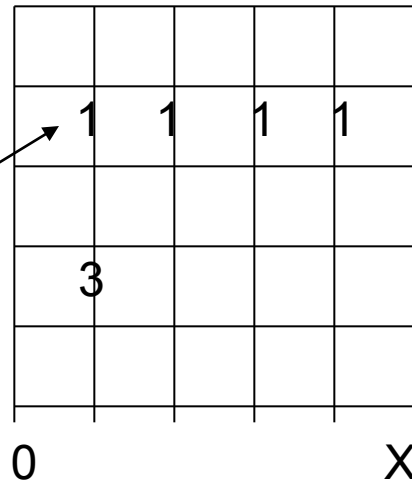
Application fun

- Take this moveable form up to the 7th fret and play it with the 6th string open.
- Barre across the first 5 strings and hammer on with the 3rd finger from the 7th to 9th 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 3rd
Finger to the 9th
Fret. Keep the
6th string open!
Don't hit the
1st string



7th 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.

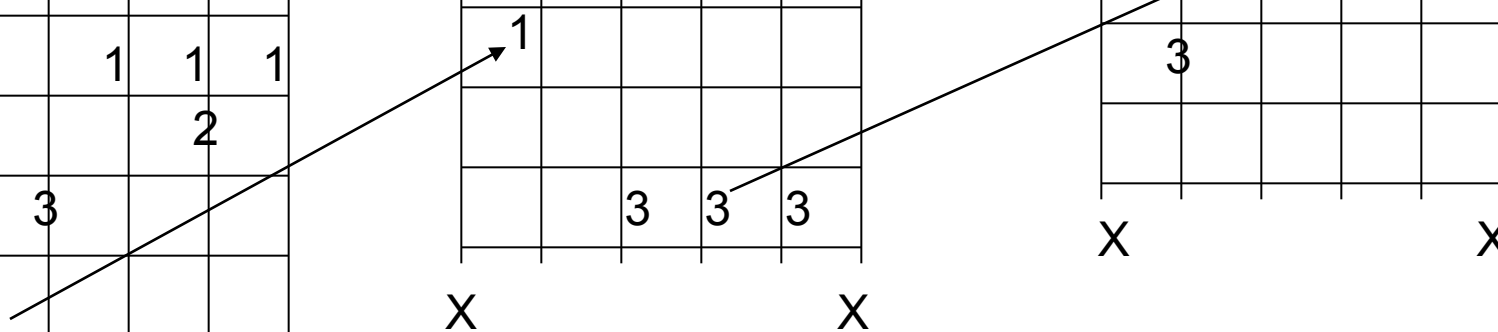
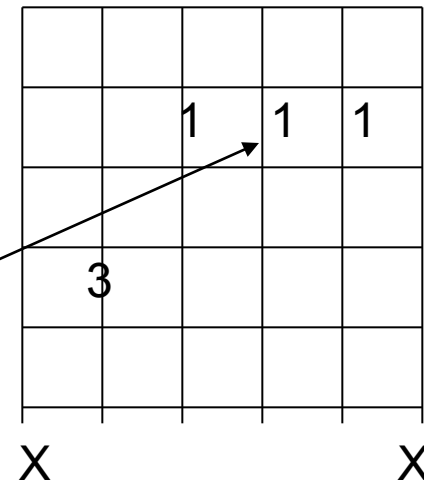
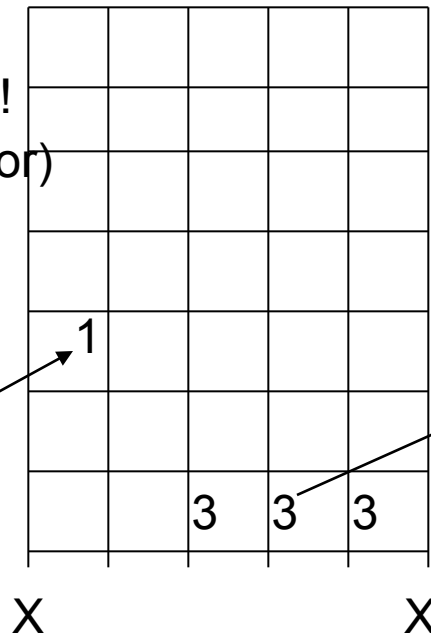
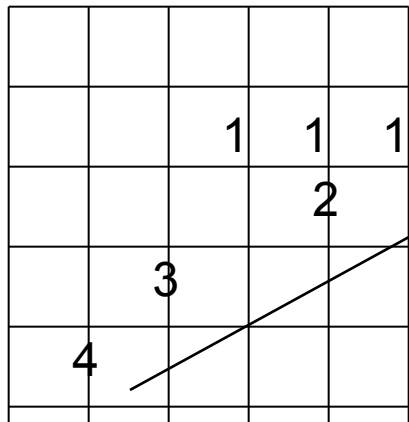
A Moveable Chord (D Major Chord)

Note the common tone!

C Moveable Chord (D Major)

G Form (D Major Chord)

7th 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 2nd 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 3rd 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.

The E form of the D major chord.

G Form (D Major Chord)

		1	1	1
	2			
(4)				

X X

1 3 5 1 3

7th fret.

1	1	1	1	1	1
		2			
3	4				

10th fret

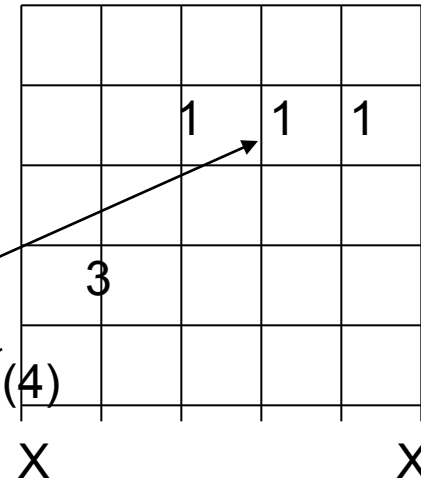
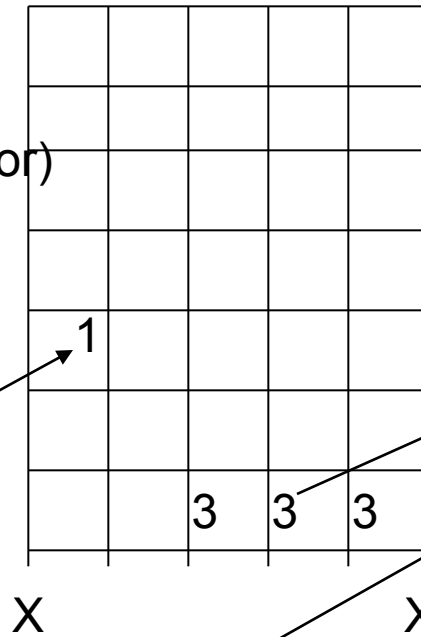
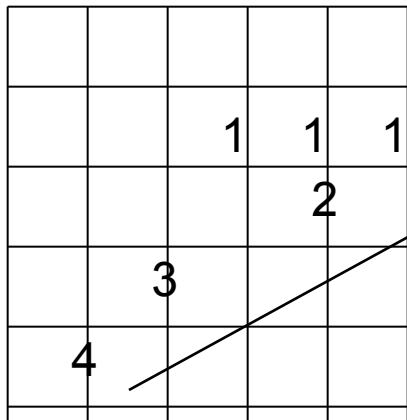
1 5 1 3 5 1

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)

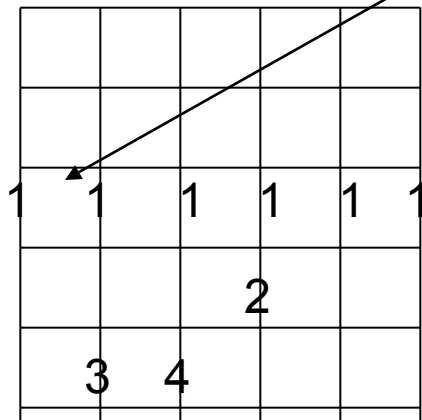
G Form (D Major Chord)

C Moveable Chord (D Major)



7th fret.

The E form of the D major chord.



10th 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 7th chords – to all chords.

Go back and review!!!!

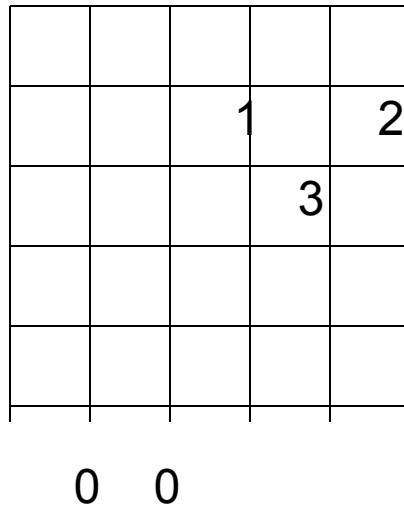
- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

The last but not least form the D form.

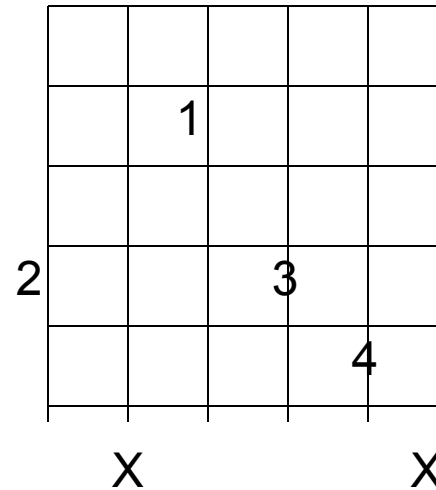
- For this we move the note on the first string down 2 octaves to the 6th string and don't play the 1st string. It is also common to not play the 5th string. Then there is no barring at all and the chord has a nice openness quality.

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

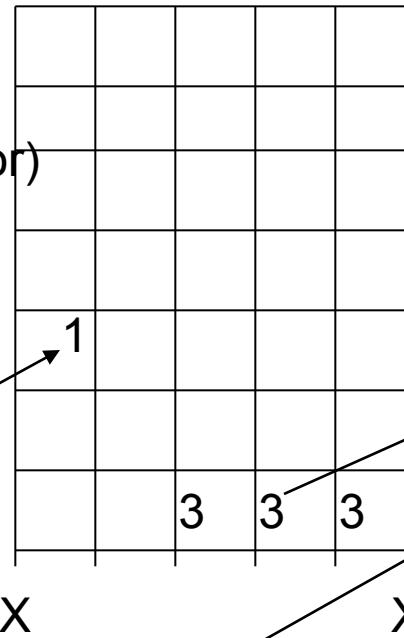


D Form (E Major)

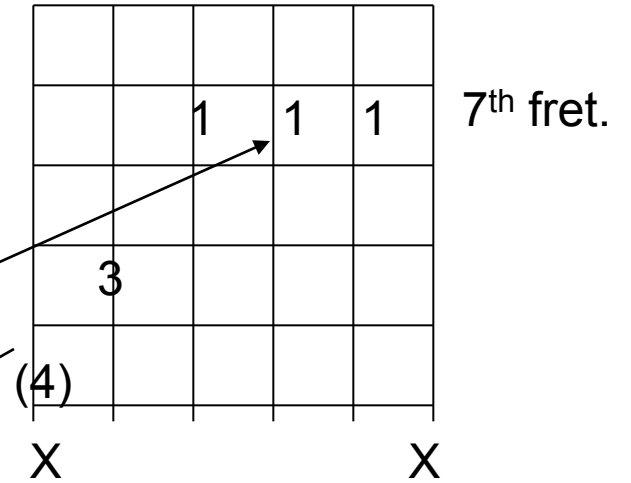


Note you can move the F# on the 1st string 2nd fret to the 6th string 2nd fret (both strings are the same letter Name – it works out better for most cases).

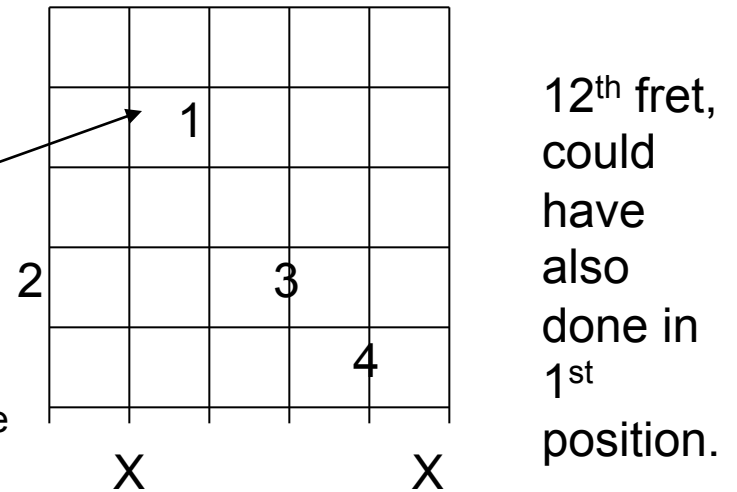
A Moveable Chord (D Major Chord)



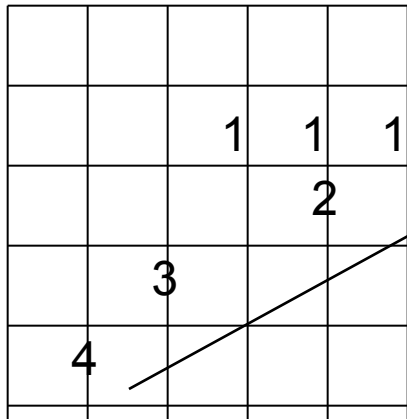
G Form (D Major Chord)



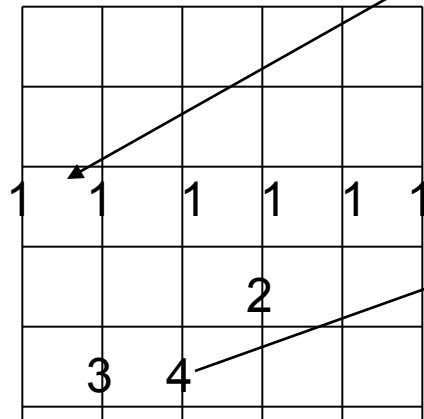
D Form (D Major)



C Moveable Chord (D Major)



The E form of the D major chord.



10th fret

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

12th fret, could have also done in 1st position.

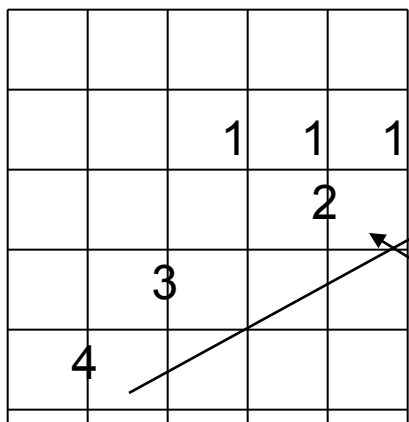
Try it in every key you play in.

- 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.

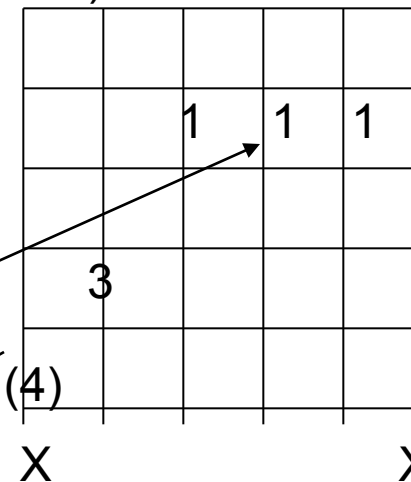
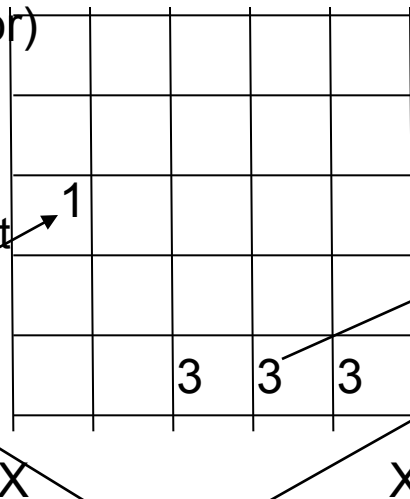
Here start with the A form of C at the 3rd fret!!

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

C Moveable Chord (D Major)



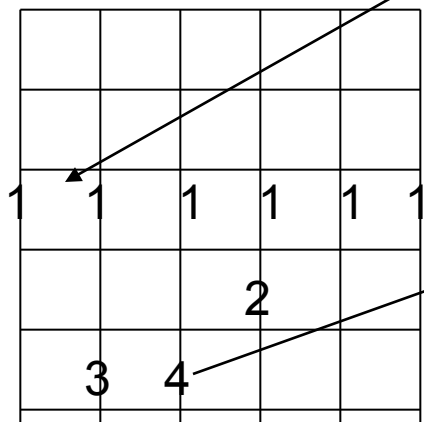
12th fret
Or
open



5th fret.

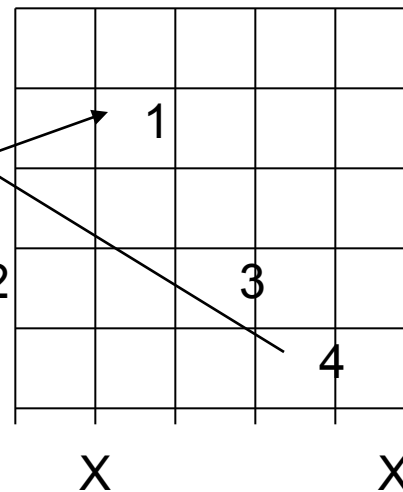
D Form (C Major)

The E form of the C major chord.



8th fret

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

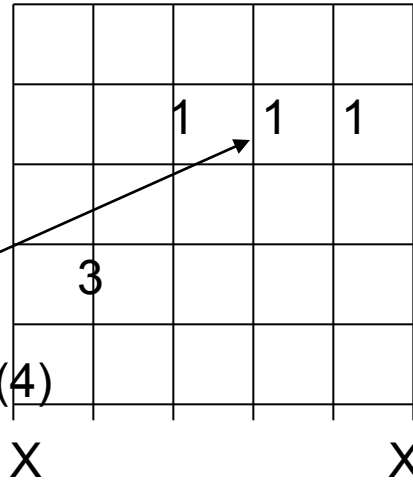


10th fret,.

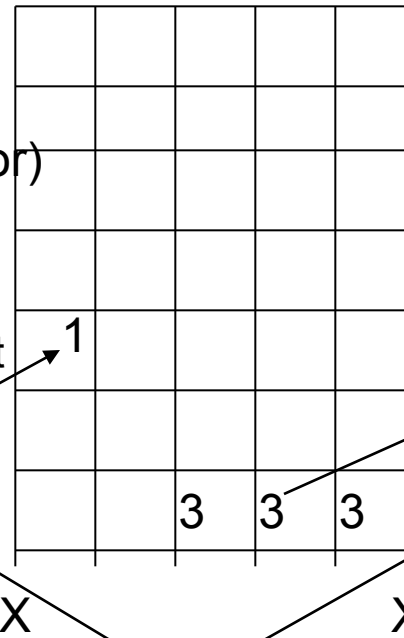
A Moveable Chord (G Major Chord)

G Form (G Major Chord)

12th fret.

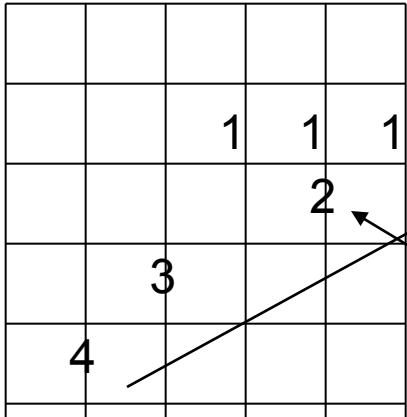


10th Fret



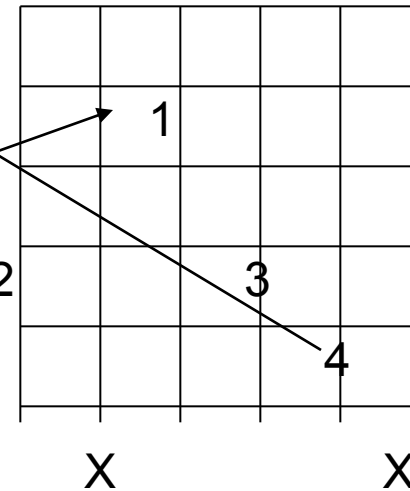
7th fret

C Moveable Chord (G Major)



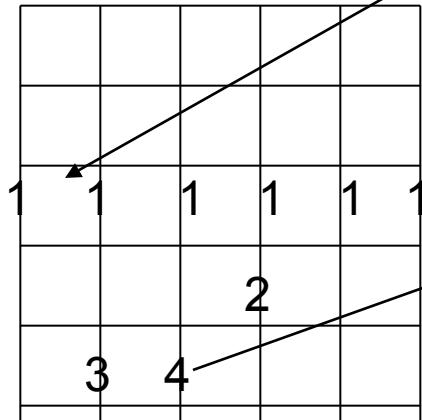
D Form (G Major)

5th fret,



3rd fret

For this for start on the E form at the 3rd fret!
The E form of the G major chord.

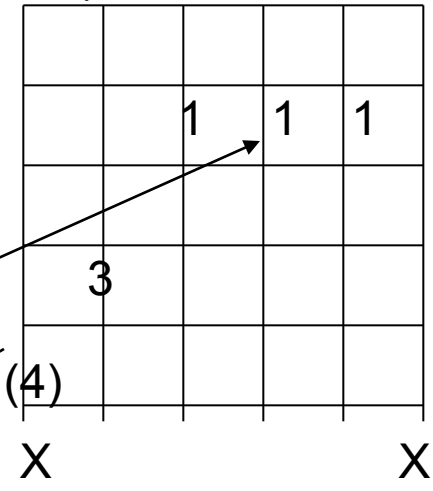
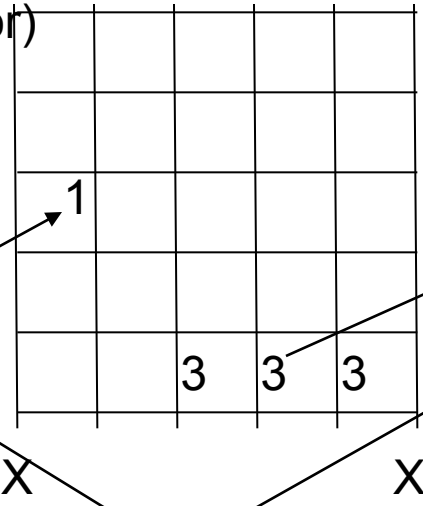
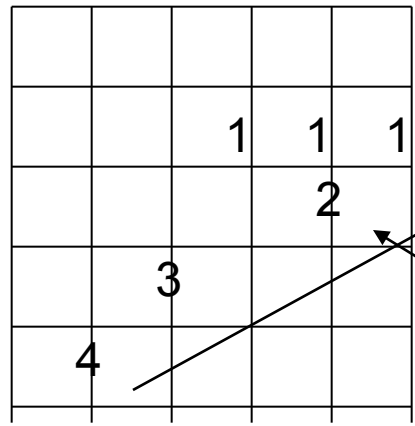


Arrows are pointing to where the roots are and move to.

A Moveable Chord (A Major Chord)

G Form (A Major Chord)

C Moveable Chord (A Major)

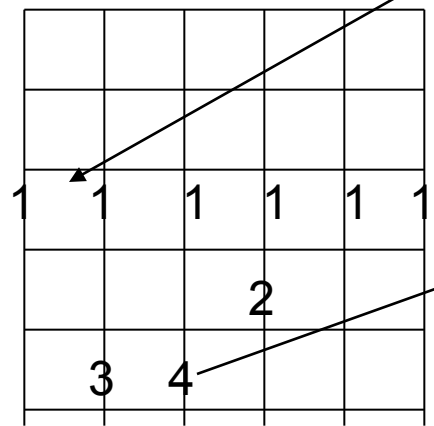


2nd fret.

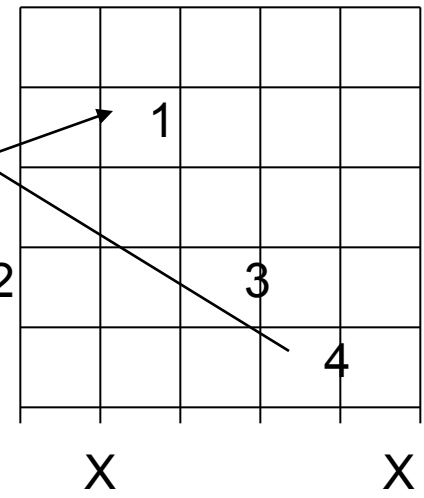
12th fret
Could also
Be open.

The E form of the A major chord.

D Form (A Major)



5th fret



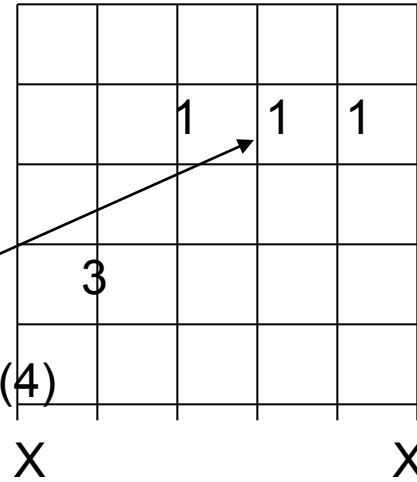
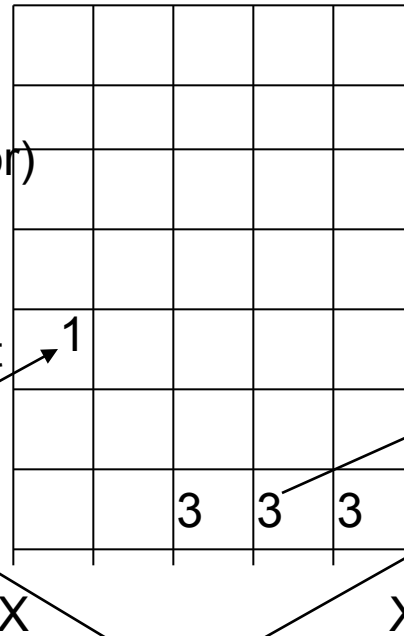
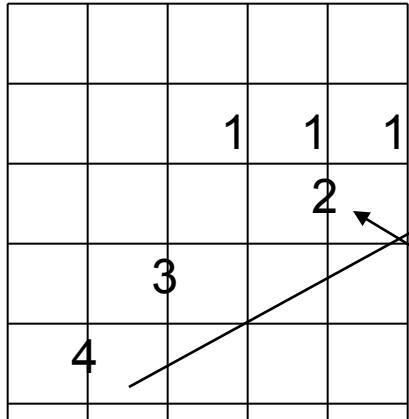
7th fret,.

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

A Moveable Chord (E Major Chord)

G Form (E Major Chord)

C Moveable Chord (E Major)



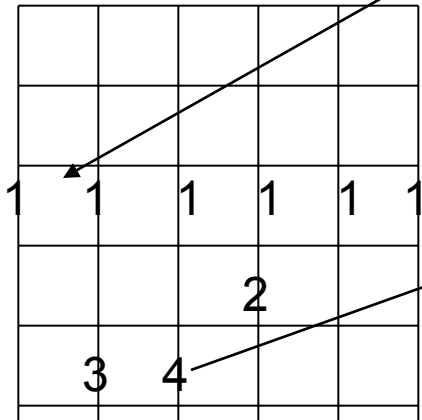
9th fret.

7th Fret

4th fret

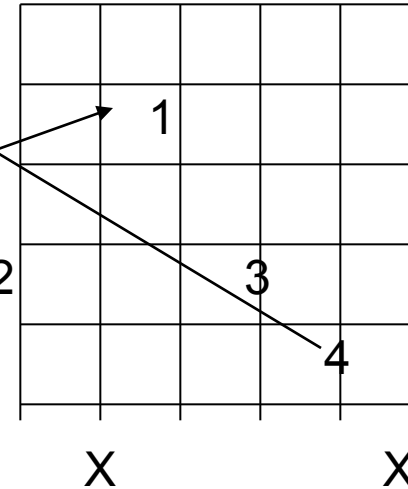
For this for start on the E form at the 3rd fret!
The E form of the E major chord.

D Form (E Major)



12th fret or open

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



2nd fret,

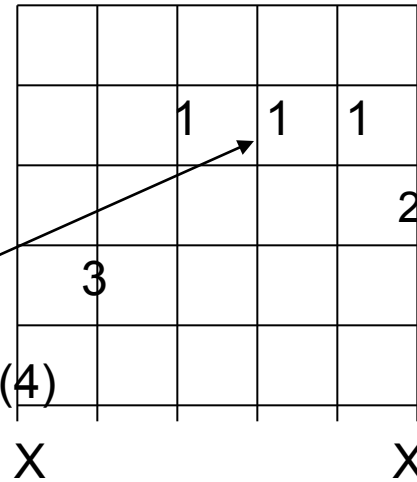
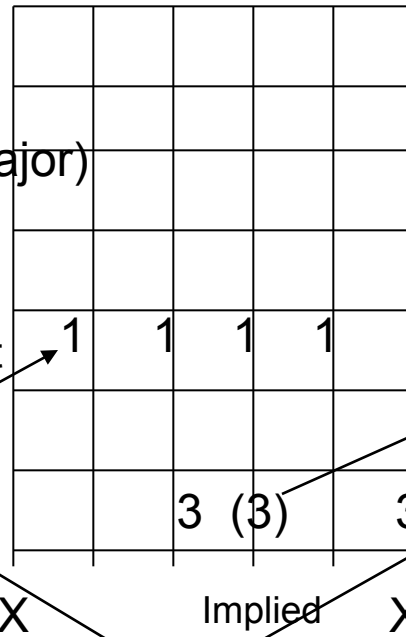
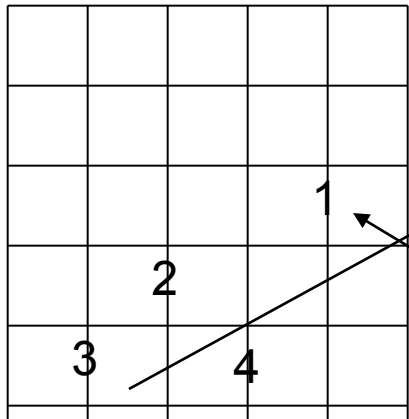
Go over these every day

- 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 7th 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)



9th fret.

4th fret

7th Fret

(4)

X

Implied

X

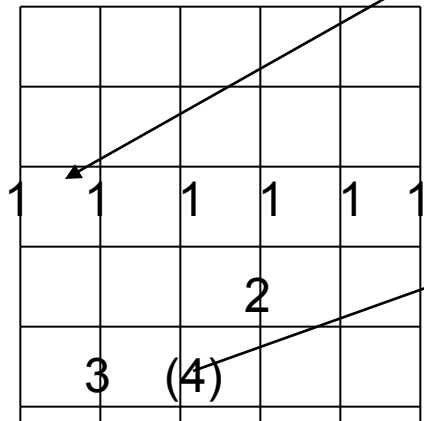
X

X

For this for start on the E form at the 3rd fret!

The E7 form of the E7 major chord.

D Form (E7)



12th fret or open

2nd fret,

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

Implied

3

4

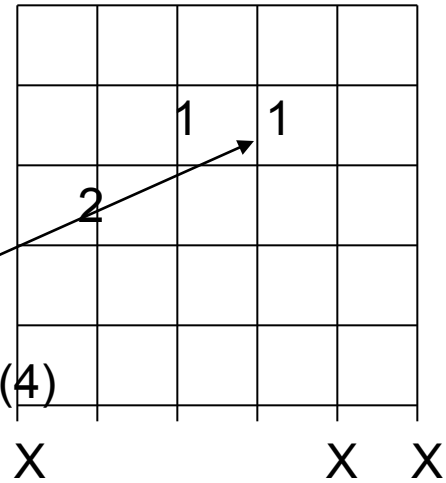
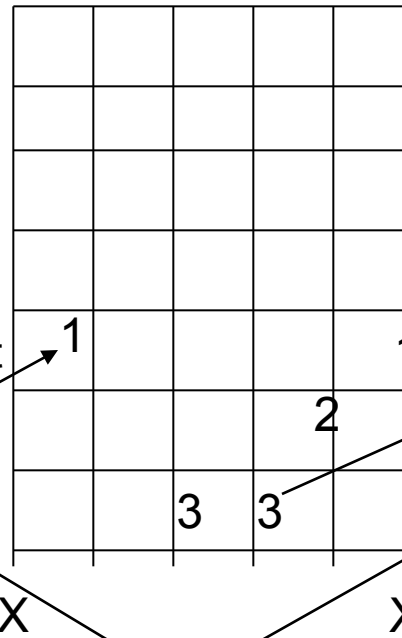
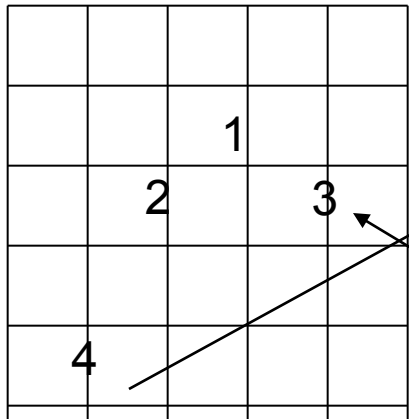
X

X

A Moveable Chord (Em Chord)

G Form (Em Chord)

C Moveable Chord (Em)



9th fret.

4th fret

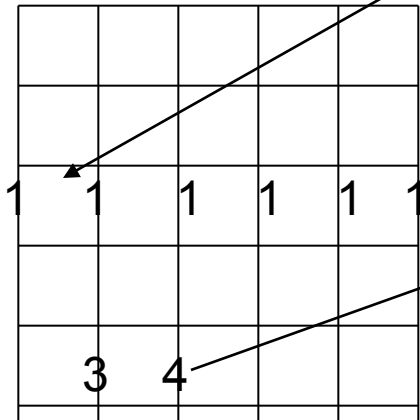
7th Fret

(4)

For this for start on the E form at the 3rd fret!

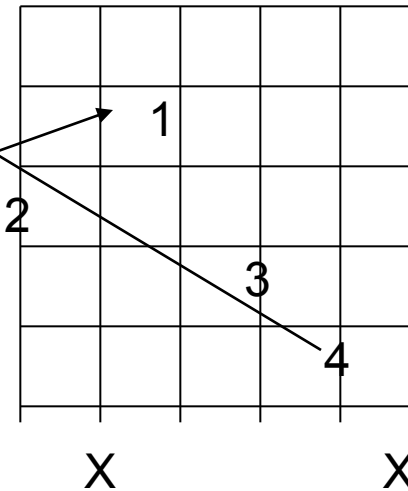
D Form (Em)

The E form of the Em



12th fret or open

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



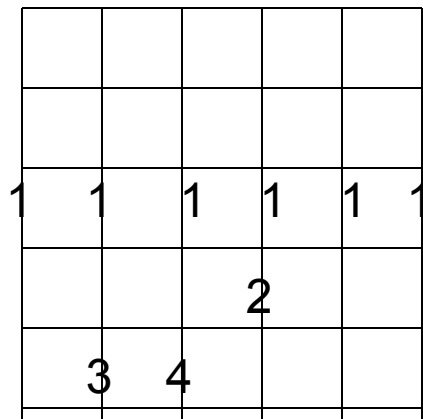
2nd fret,

Note that there are variations

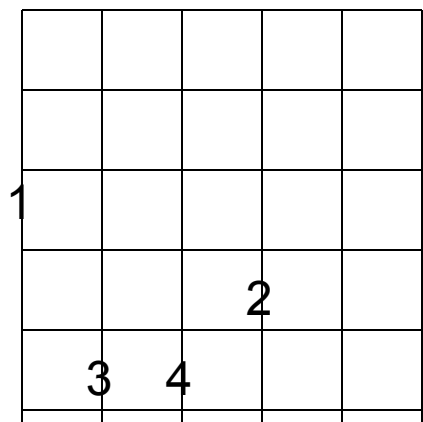
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced players to give them something to really think about. This is based off of the E form at the 3rd 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

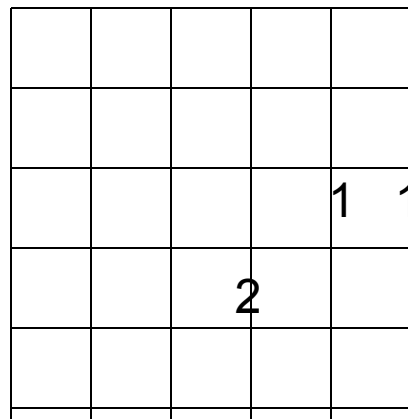
Starting chord



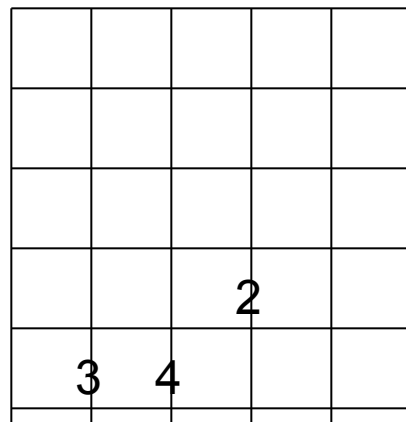
G D G B D G



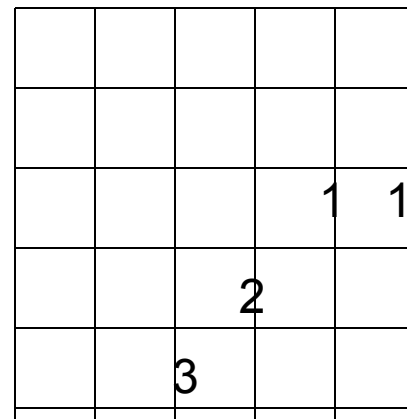
G D G B



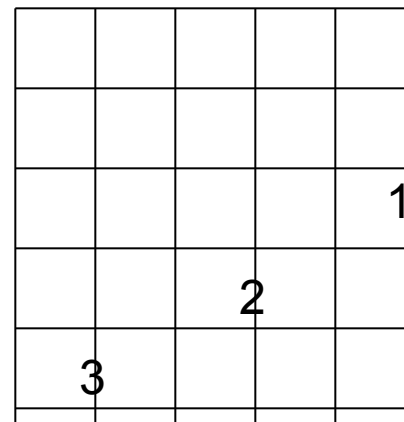
B D G



D G B



G B D G



D B G

Here you would change the finger.

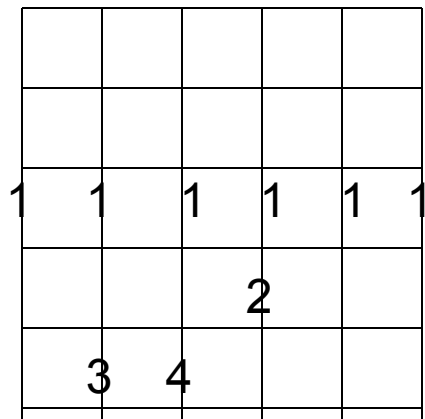
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

Learn the names of the notes in each chord you play

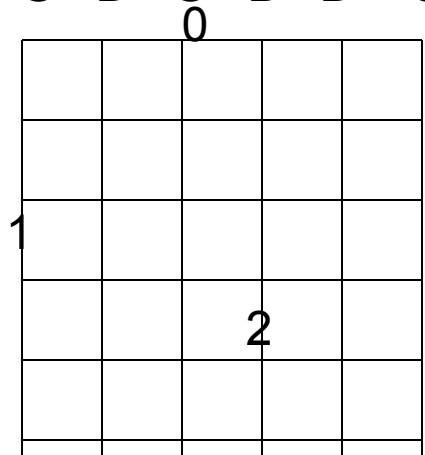
- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
- The next page has examples using open strings on a G major chord.

Here are examples of the E form on a G Major

Starting chord

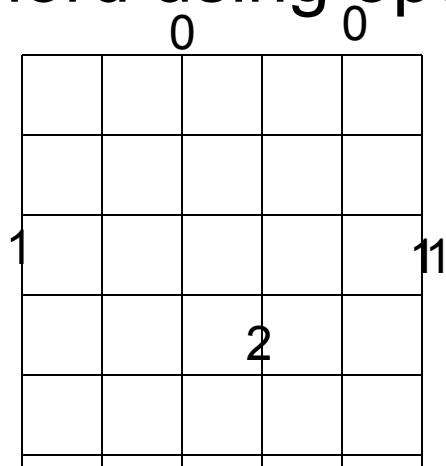


G D G B D G

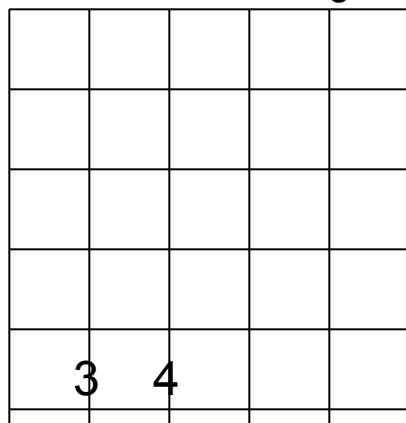


G D B

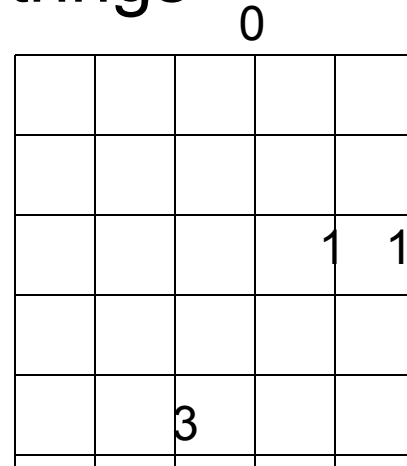
Chord using open strings



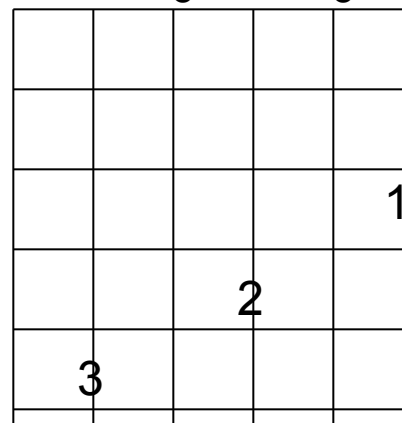
D B₀ B G



D G B



G₀ G D₀ 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.

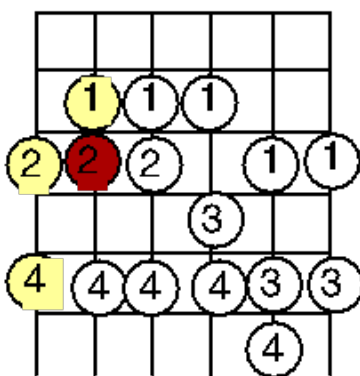
The next 2 pages are more of an overview and work sheets

The Caged system of Scale Movement

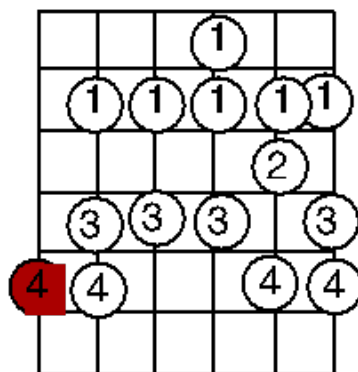
To understand this system it is important to know where all of the notes are on the guitar fingerboard. If you don't already know where all of the notes are then you must first learn how to find all of the notes, particularly the notes on the 6th and 5th strings. When you know the 6th string notes than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

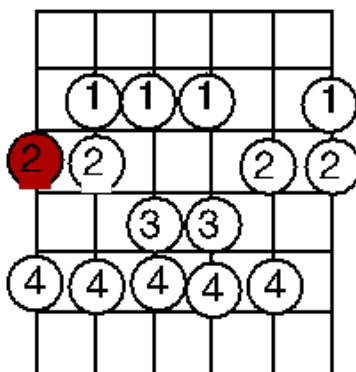
C Major Scale



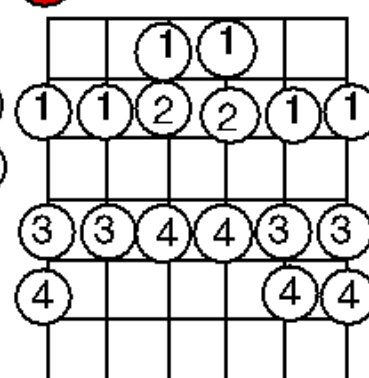
A Major Scale



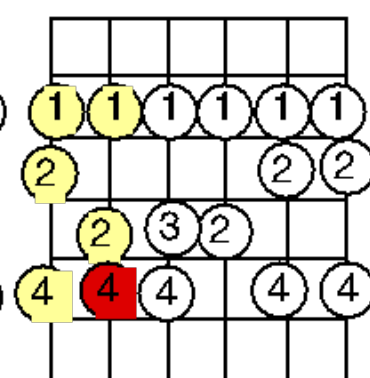
G Major Scale





E Major Scale



D Major Scale



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

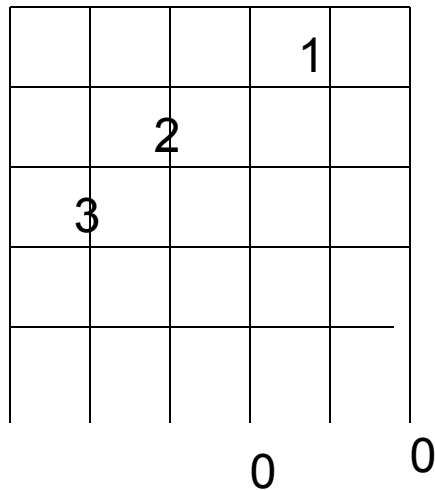
Each of the forms is moveable and the form is referred to by the name of the scale you would play with that form in 2nd position. Take the C Major form as an example, it is a 5th string root, so when played in 2nd position it is a C major scale with the C major form. In the 4th position the note played 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.

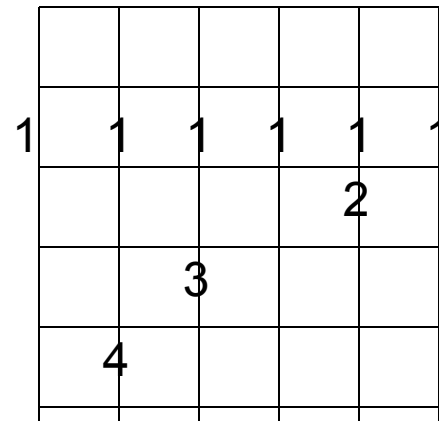
You could do this with all of the forms. Now let's use CAGED to find the order of major scales up the fingerboard. To start let's use the C major form.

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)

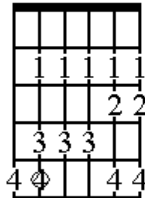


Use this as a visual basis for the chords and the scales. It is one method that can excel you learning of the scales.

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



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

Musical notation for the C form of the Major Scale in 2nd position (D major). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written as a single melodic line on a five-line staff. Below the staff, there are four lines of left-hand fingering numbers. The first line starts with a '1' under the first note. The second line has '2 4 2 3' under the first four notes. The third line has '5 2 3 5' under the first four notes. The fourth line has '3 2 5 3' under the first four notes. The fifth line has '2 4 2 5' under the first four notes. The sixth line has '4 2 5 4' under the first four notes. The seventh line has '2 5 2 4' under the first four notes. The eighth line has '5' under the fifth note. The ninth line has '5' under the sixth note. The tenth line has '5' under the seventh note. The eleventh line has '5' under the eighth note. The twelfth line has '5' under the ninth note. The thirteenth line has '5' under the tenth note. The fourteenth line has '5' under the eleventh note. The fifteenth line has '5' under the twelfth note. The sixteenth line has '5' under the thirteenth note. The seventeenth line has '5' under the fourteenth note. The eighteenth line has '5' under the fifteenth note. The nineteenth line has '5' under the sixteenth note. The twentieth line has '5' under the seventeenth note. The twenty-first line has '5' under the eighteenth note. The twenty-second line has '5' under the nineteenth note. The twenty-third line has '5' under the twentieth note. The twenty-fourth line has '5' under the twenty-first note. The twenty-fifth line has '5' under the twenty-second note. The twenty-sixth line has '5' under the twenty-third note. The twenty-seventh line has '5' under the twenty-fourth note. The twenty-eighth line has '5' under the twenty-fifth note. The twenty-ninth line has '5' under the twenty-sixth note. The thirtieth line has '5' under the twenty-seventh note. The thirty-first line has '5' under the twenty-eighth note. The thirty-second line has '5' under the twenty-ninth note. The thirty-third line has '5' under the thirtieth note. The thirty-fourth line has '5' under the thirty-first note. The thirty-fifth line has '5' under the thirty-second note. The thirty-sixth line has '5' under the thirty-third note. The thirty-seventh line has '5' under the thirty-fourth note. The thirty-eighth line has '5' under the thirty-fifth note. The thirty-ninth line has '5' under the thirty-sixth note. The fortieth line has '5' under the thirty-seventh note. The forty-first line has '5' under the thirty-eighth note. The forty-second line has '5' under the thirty-ninth note. The forty-third line has '5' under the fortieth note. The forty-fourth line has '5' under the forty-first note. The forty-fifth line has '5' under the forty-second note. The forty-sixth line has '5' under the forty-third note. The forty-seventh line has '5' under the forty-fourth note. The forty-eighth line has '5' under the forty-fifth note. The forty-ninth line has '5' under the forty-sixth note. The fiftieth line has '5' under the forty-seventh note. The fifty-first line has '5' under the forty-eighth note. The fifty-second line has '5' under the forty-ninth note. The fifty-third line has '5' under the fiftieth note. The fifty-fourth line has '5' under the fifty-first note. The fifty-fifth line has '5' under the fifty-second note. The fifty-sixth line has '5' under the fifty-third note. The fifty-seventh line has '5' under the fifty-fourth note. The fifty-eighth line has '5' under the fifty-fifth note. The fifty-ninth line has '5' under the fifty-sixth note. The sixtieth line has '5' under the fifty-seventh note. The sixty-first line has '5' under the fifty-eighth note. The sixty-second line has '5' under the fifty-ninth note. The sixty-third line has '5' under the sixtieth note. The sixty-fourth line has '5' under the sixty-first note. The sixty-fifth line has '5' under the sixty-second note. The sixty-sixth line has '5' under the sixty-third note. The sixty-seventh line has '5' under the sixty-fourth note. The sixty-eighth line has '5' under the sixty-fifth note. The sixty-ninth line has '5' under the sixty-sixth note. The seventieth line has '5' under the sixty-seventh note. The seventy-first line has '5' under the sixty-eighth note. The seventy-second line has '5' under the sixty-ninth note. The seventy-third line has '5' under the seventieth note. The seventy-fourth line has '5' under the seventy-first note. The seventy-fifth line has '5' under the seventy-second note. The seventy-sixth line has '5' under the seventy-third note. The seventy-seventh line has '5' under the seventy-fourth note. The seventy-eighth line has '5' under the seventy-fifth note. The seventy-ninth line has '5' under the seventy-sixth note. 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The hundred-twelfth line has '5' under the hundred-ninth note. The hundred-thirteenth line has '5' under the hundred-tenth note. The hundred-fourteenth line has '5' under the hundred-eleventh note. The hundred-fifteenth line has '5' under the hundred-twelfth note. The hundred-sixteenth line has '5' under the hundred-thirteenth note. The hundred-seventeenth line has '5' under the hundred-fourteenth note. The hundred-eighteenth line has '5' under the hundred-fifteenth note. The hundred-nineteenth line has '5' under the hundred-sixteenth note. The hundred-twentieth line has '5' under the hundred-seventeenth note. The hundred-twenty-first line has '5' under the hundred-eighteenth note. The hundred-twenty-second line has '5' under the hundred-nineteenth note. The hundred-twenty-third line has '5' under the hundred-twentieth note. The hundred-twenty-fourth line has '5' under the hundred-twenty-first note. The hundred-twenty-fifth line has '5' under the hundred-twenty-second note. 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The hundred-thirty-ninth line has '5' under the hundred-thirty-sixth note. The hundred-fortieth line has '5' under the hundred-thirty-seventh note. The hundred-forty-first line has '5' under the hundred-thirty-eighth note. The hundred-forty-second line has '5' under the hundred-thirty-ninth note. The hundred-forty-third line has '5' under the hundred-fortieth note. The hundred-forty-fourth line has '5' under the hundred-forty-first note. The hundred-forty-fifth line has '5' under the hundred-forty-second note. The hundred-forty-sixth line has '5' under the hundred-forty-third note. The hundred-forty-seventh line has '5' under the hundred-forty-fourth note. The hundred-forty-eighth line has '5' under the hundred-forty-fifth note. The hundred-forty-ninth line has '5' under the hundred-forty-sixth note. The hundred-fiftieth line has '5' under the hundred-forty-seventh note. The hundred-fifty-first line has '5' under the hundred-forty-eighth note. 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The hundred-ninety-first line has '5' under the hundred-eighty-eighth note. The hundred-ninety-second line has '5' under the hundred-eighty-ninth note. The hundred-ninety-third line has '5' under the hundred-ninetieth note. The hundred-ninety-fourth line has '5' under the hundred-ninety-first note. The hundred-ninety-fifth line has '5' under the hundred-ninety-second note. The hundred-ninety-sixth line has '5' under the hundred-ninety-third note. The hundred-ninety-seventh line has '5' under the hundred-ninety-fourth note. The hundred-ninety-eighth line has '5' under the hundred-ninety-fifth note. The hundred-ninety-ninth line has '5' under the hundred-ninety-sixth note. The hundredth line has '5' under the hundred-ninety-seventh note.

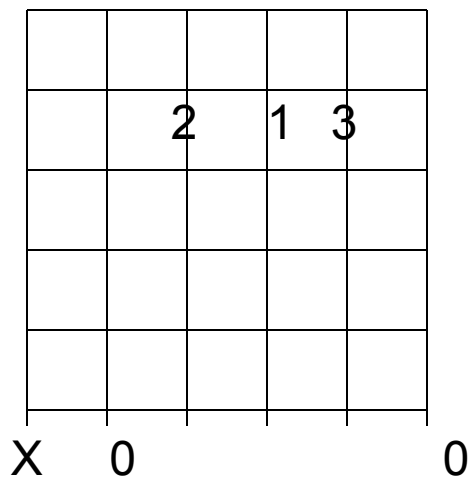
Left Hand Fingering unless noted otherwise

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

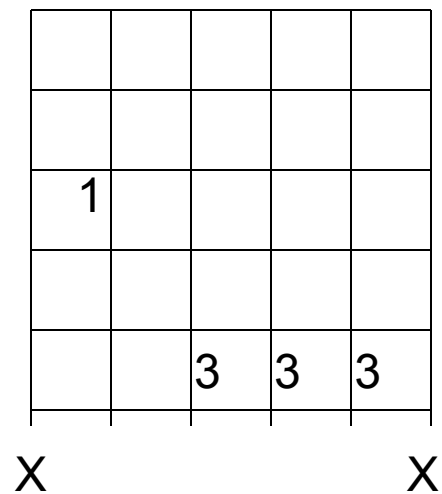
4th fret = 3rd finger, 5th fret = 4th finger

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

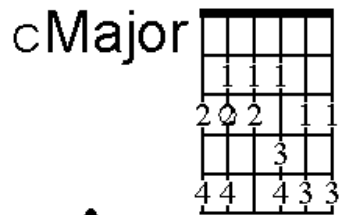
A Major



A Form (C Major)



A Form of the Major Scale



The A form, C Major Scale In 2nd Position

C Major Scale

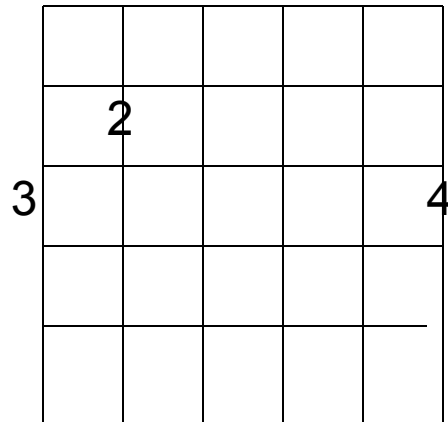
Left Hand Fingering unless noted otherwise

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

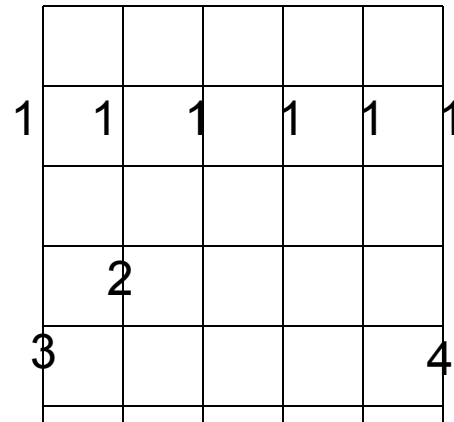
4th fret = 3rd finger, 5th fret = 4th finger

Look how this looks like an A Major type chord.

G Major

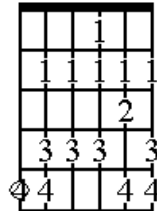


G Form (A Major Chord)



G Form of the Major Scale

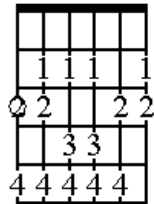
A Major



**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 shows the scale in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The bottom staff shows the fret numbers for the 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 Form Major Scales



G Major

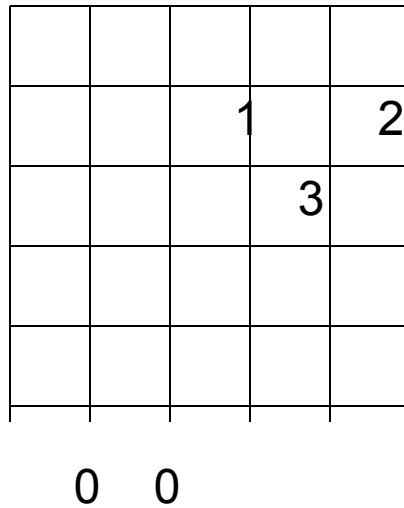
E form of the Major Scale,
the G major scale in 2nd position

C Major Scale

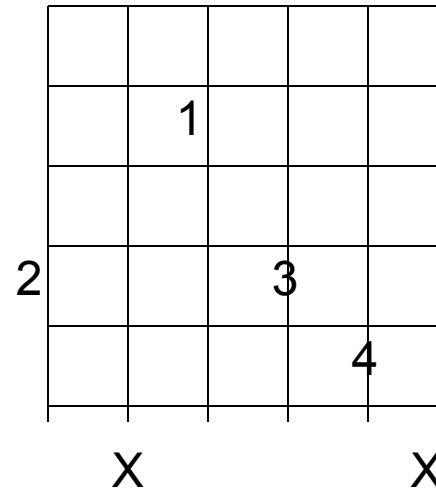
Left Hand Fingering unless noted otherwise

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

D Major



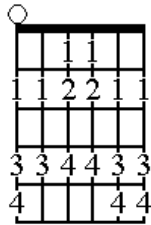
D Form (E Major)



Note you can move the F# on the 1st string 2nd fret to
The 6th string 2nd 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

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

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 (2nd position but first note starts on the 3rd fret of the 6th 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.

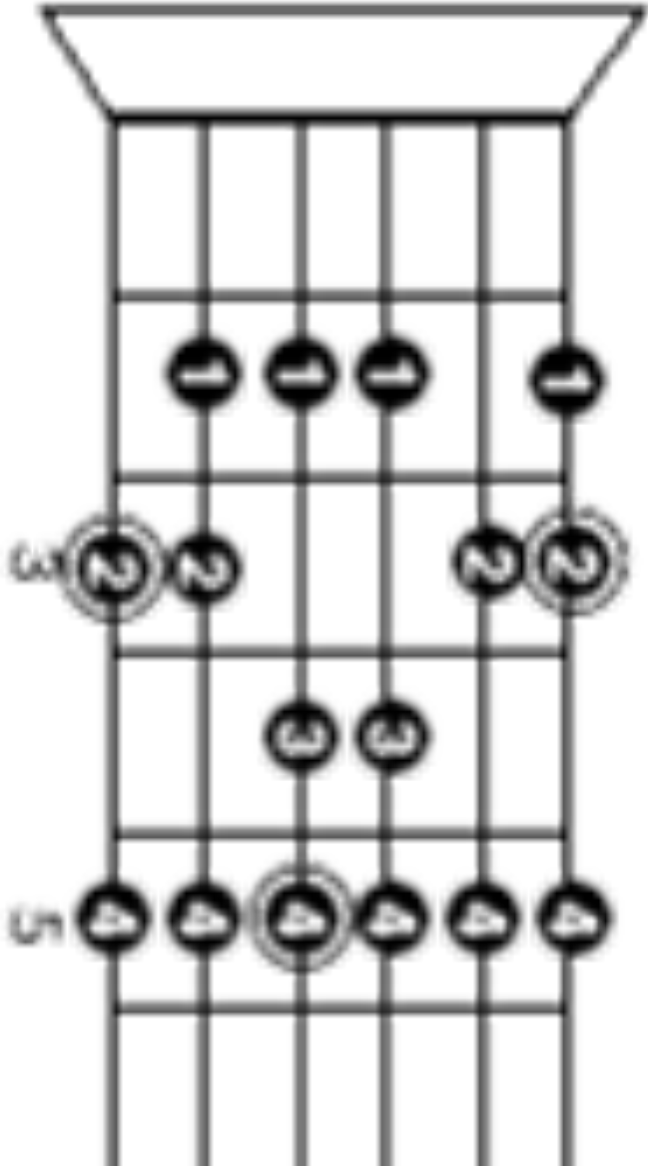
Next Steps

- After this is mastered you can work on the other scale forms.
- For minor (usually Dorian Mode) you lower the 2nd and 7th 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 7th 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

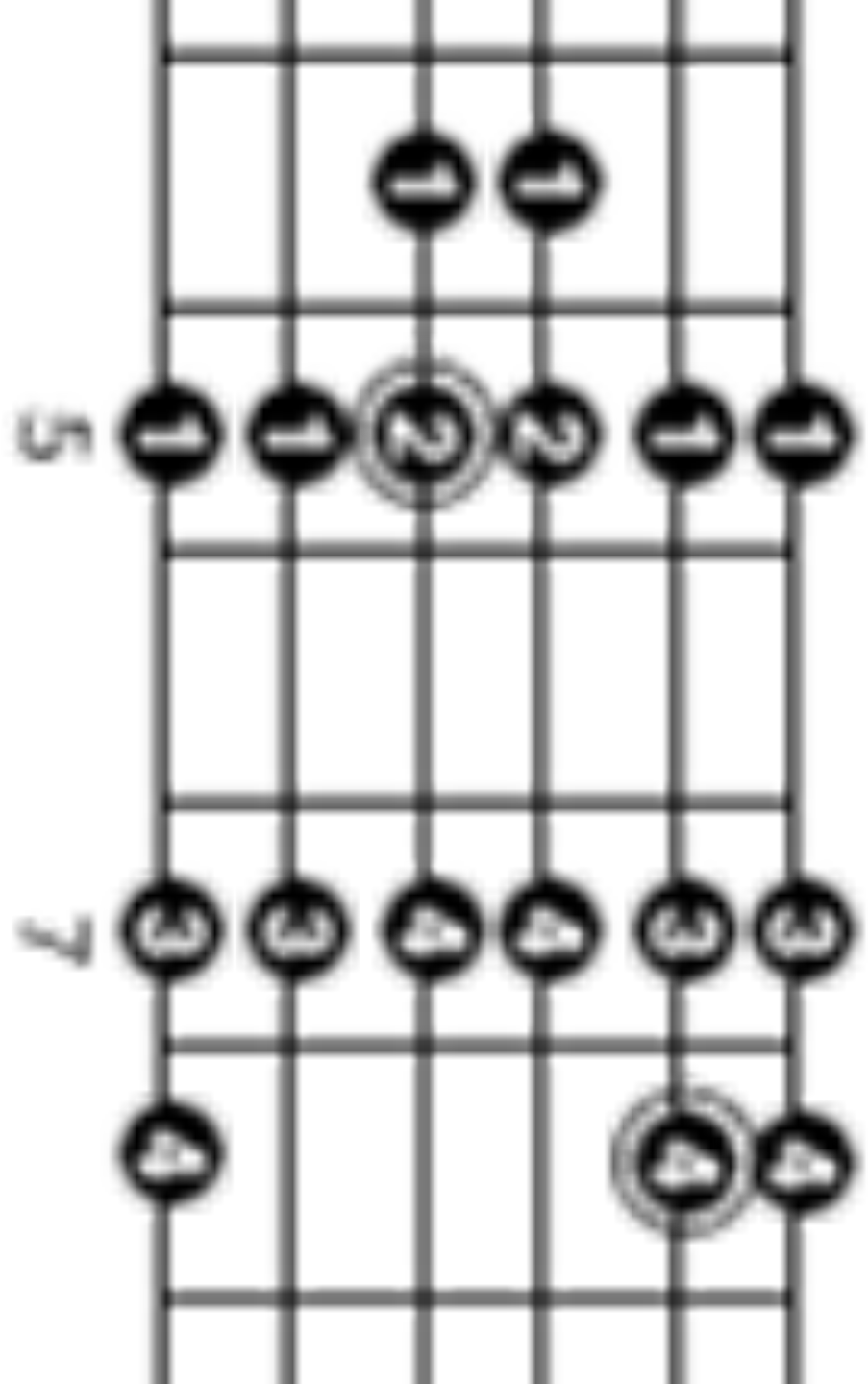
- Scales are derived from the chord forms. You should know the chords before the scale forms. The scales all have the same whole – $\frac{1}{2}$ step form.
- The scales always go up the neck in the same order (CAGED).
- Learn all the scale forms in every key.
- Once they are mastered try the other scales.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

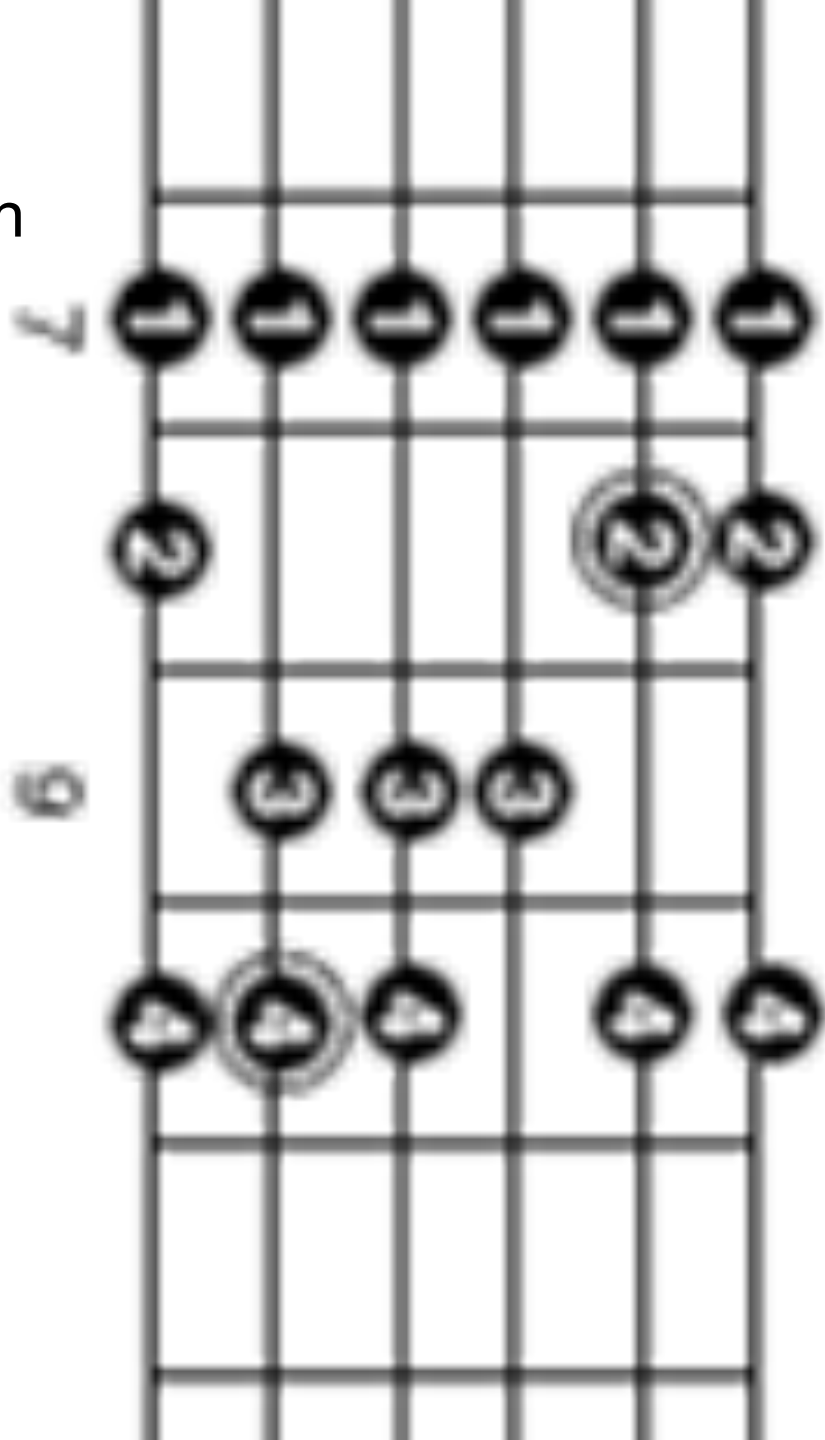


This means that the first note is on the 3rd fret.

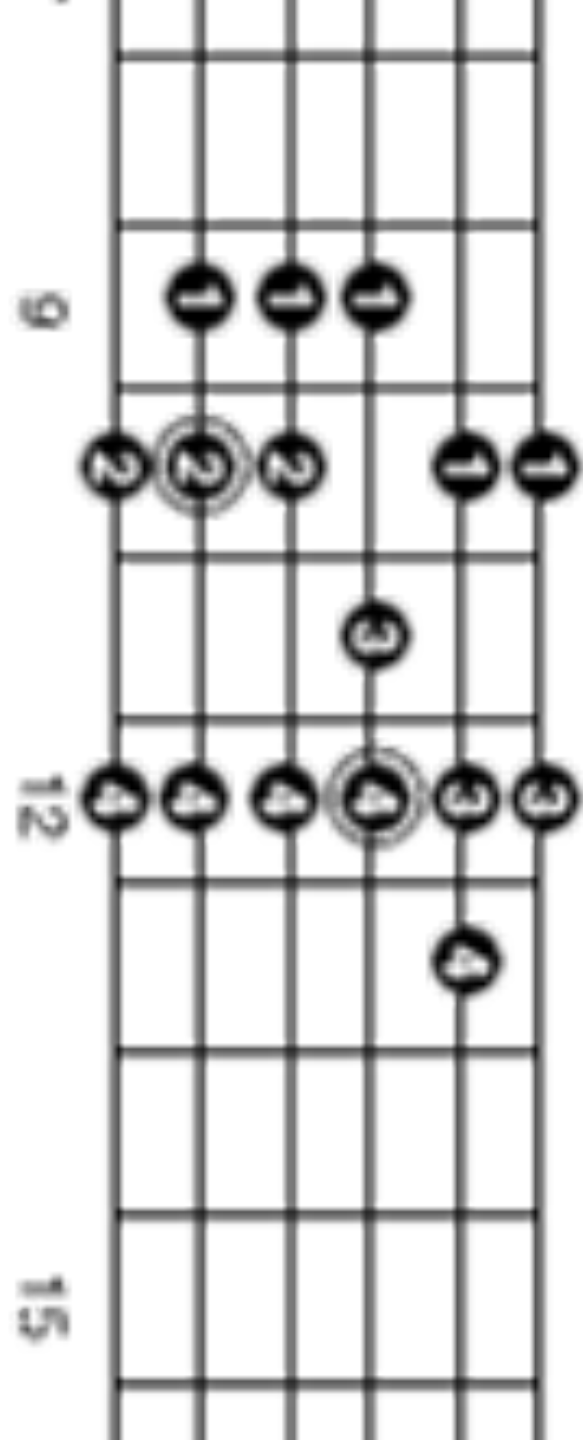
This is the D form in the key of G. Look closely and you can see the D chord form in the scale. Again the root is circled.



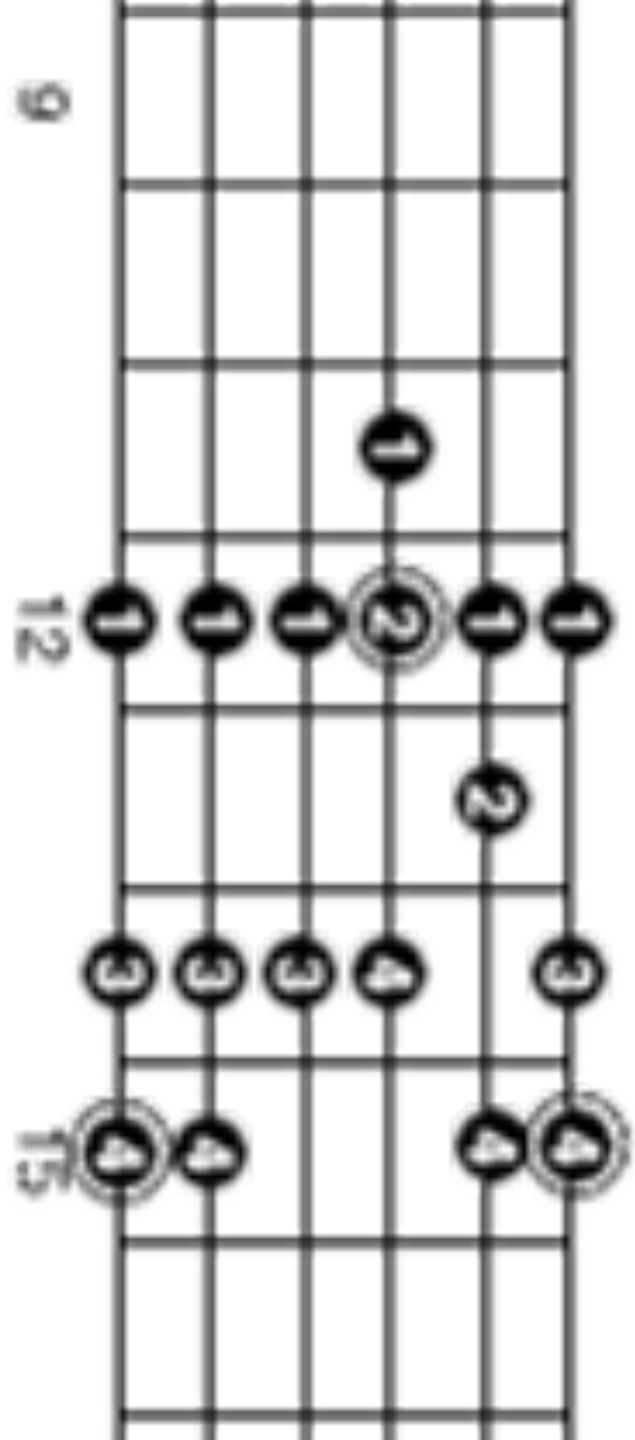
This is the C form. See how it wraps around (CAGED). Again this is in the key of G. It starts at the 7th fret.



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 3rd string 11th fret could be played as the 4th string 16th 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 4 4 0 2

Fill 1 G Emin G Bass Fill

5

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

C G D

9

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

C

G

D

G

C

G

D

13 Intro In Original Octave

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

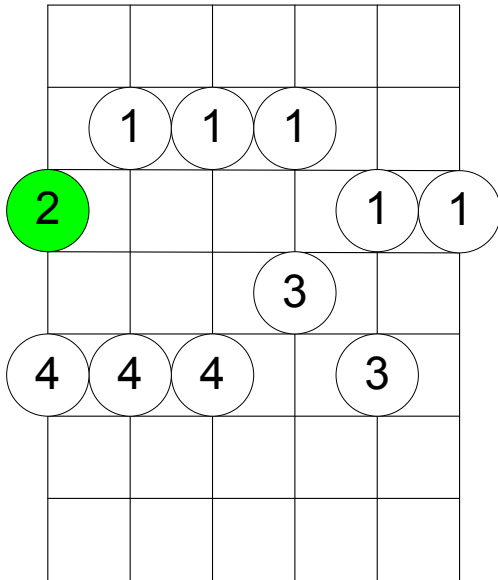
- Play the corresponding pentatonic scale to the chord.
- 4/4 ||: G | C | D | G :||
- All 3 above.

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.

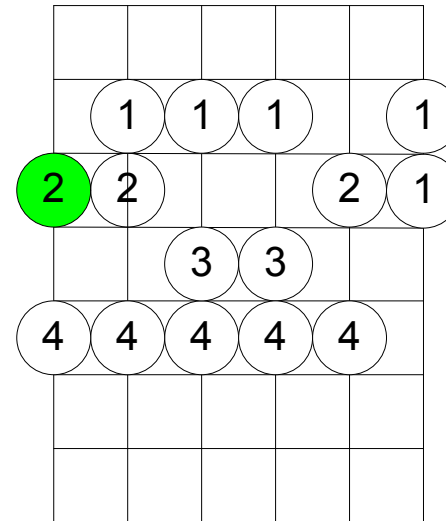
Most players use a modified fingering for the Major pentatonic scale as shown below but a fingering of 2 and 4 on the 2nd string and 2 on the 1st string is also common.

G Major Pentatonic



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

G Major Scale



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

Compare these 2 the E form and the A form.

