

# Guitar I and Guitar II

## Class 2

Music 377 Guitar I, Beginning Guitar and  
Music 378 Guitar II (Beg/Int)

Instructor: Frank Markovich

Web to pick up handouts

<http://www.smccd.edu/accounts/markovich/>

Please write the above website down.

Class goes from 7:00 PM to 10:00 PM for Wed and 9:00 AM.  
Or 9:00 to 12:00 on Saturday morning, on Saturday also have  
Guitar III in the class.

**Guitar I sit on right side of class, Guitar II left side.**

**Announcement – Will have a sub next week. Please follow  
his instructions. He is a great player and friend.**

# Start with some basics of music.

- You must learn this.
- Will be a quiz later.
- Also read 1 - 13 in Guitar reference by next week.

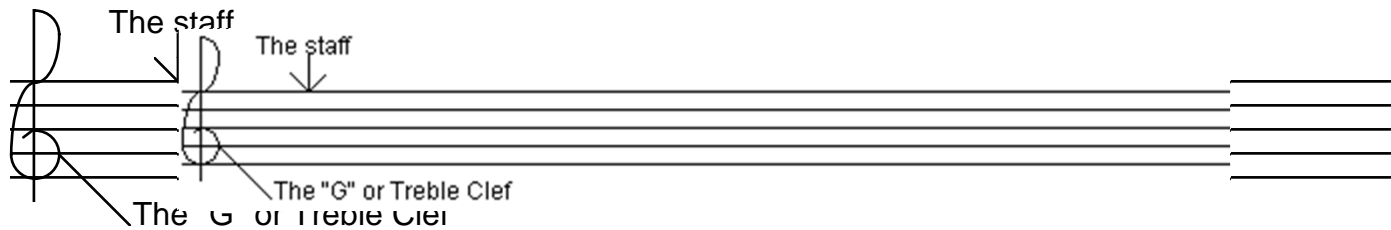
# The Staff.

- Music is written on a "staff" which consists of 5 lines and 4 spaces. The musical alphabet contains 7 letters repeated endlessly (A, B, C, D, E, F, G). In addition there are sharps and flats that can be applied to each of these notes. A sharp raises a note while a flat lowers a note. The letter name would be reflected. For example, if you flatted a B the note would be called B Flat (b) or if you sharped a C the note would be called C sharp (#).

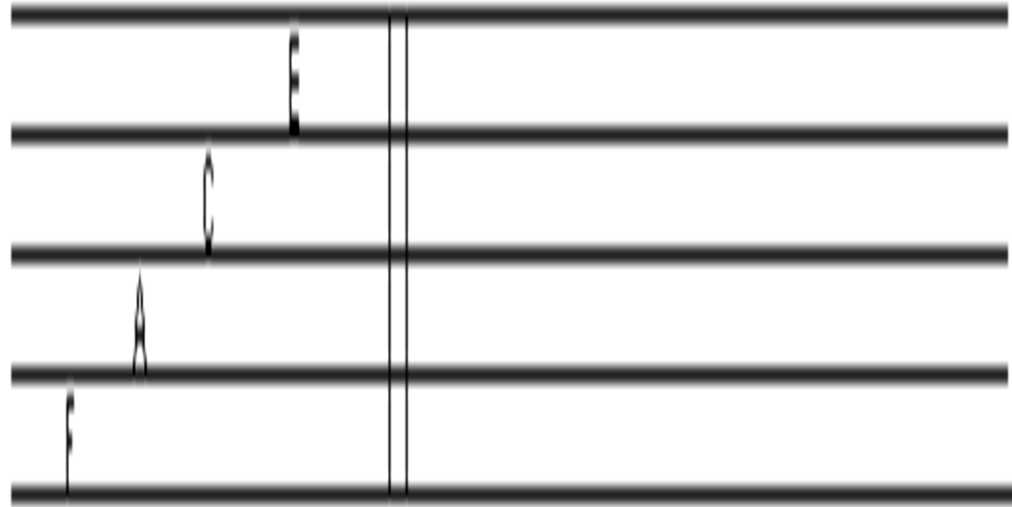
Before all music on the guitar there appears a G or Treble clef sign. It is called a G clef because the symbol looks like a Gothic G.

- Refer to page 5 in Guitar Reference!

# The 'Staff' and the 'Treble Clef'.



*Notes in spaces spell out the word Face.*



*Notes on the lines spell out: Every Good Boy Does Fine.*

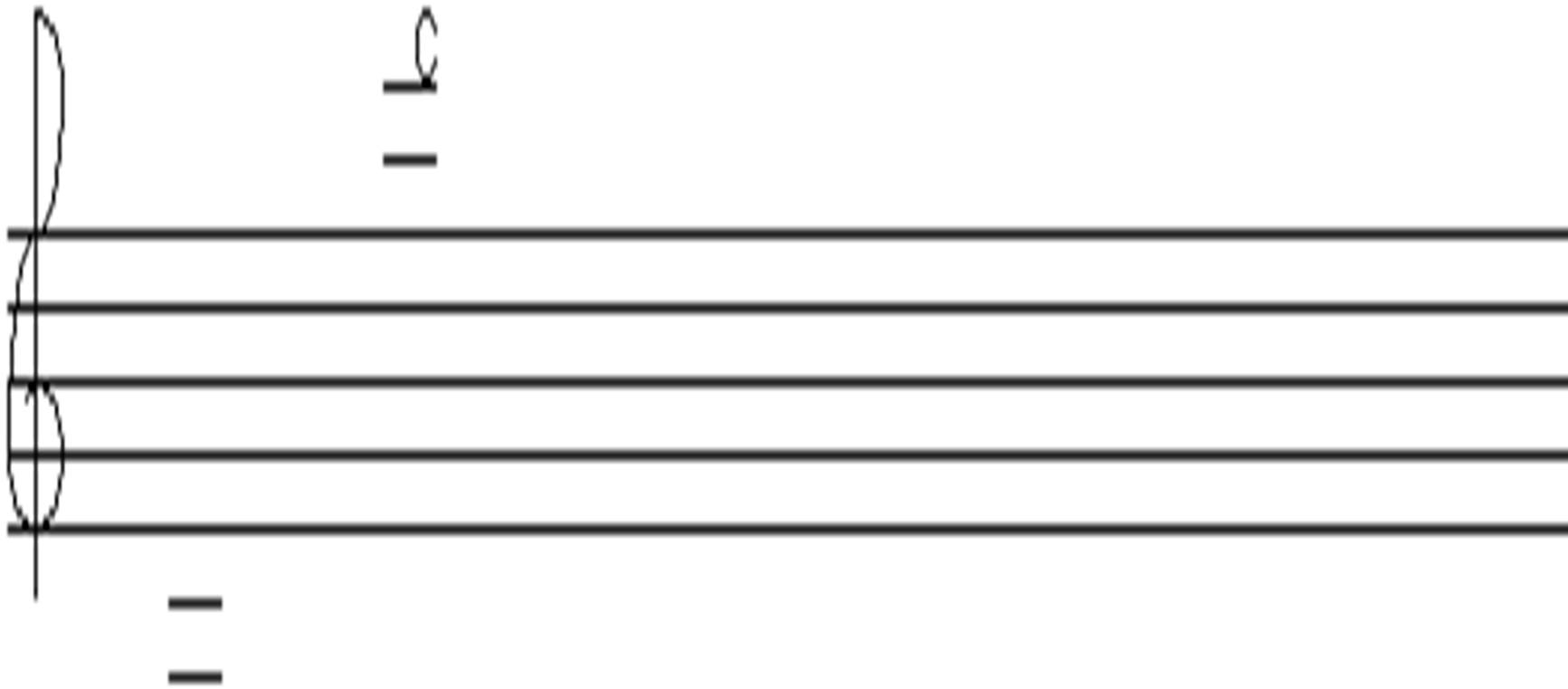


# Learning the names of the notes.

- *When you learn notes it is best to say the names of the notes aloud in the beginning until you have them memorized. It is critical that you know the names of the notes by heart as you progress. You might want to make some flash cards to help you remember the names of the notes. You could study these while you are sitting on a bus or at lunch.*
- *Refer to the note chart on page 6 of Guitar Reference!*

# Ledger lines are above or below the staff to add more notes.

Ledger lines increase the range of the notes.





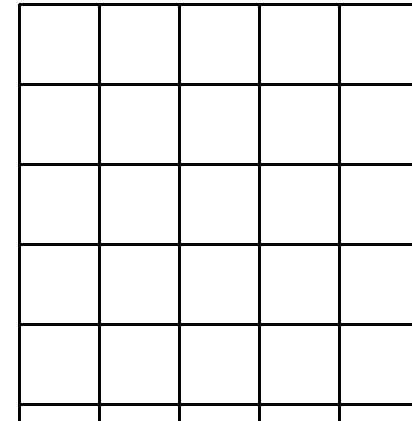
# Names of the notes on the open strings.

Below are the names of the notes on the open strings.

These need to be memorized. From the lowest pitch to the highest pitch: E, A, D, G, B and E. Note that the 6<sup>th</sup> string is called 'low E' and the 1<sup>st</sup> string is called 'high E'.

Below is where the open strings are written on the staff!

## Open Strings



F. Markovich E A D G B E

Guitar

Guitar

The image shows two staves of music. The top staff is a treble clef staff with a common time signature (C). It contains six measures, each with a single note on the first line (E4), with the note name 'E' written below it. The bottom staff is a guitar-specific staff with a key signature of one sharp (F#) and a common time signature (C). It contains six measures, each with a note on a different string: the first measure has a note on the 1st string (E4), the second on the 2nd string (A3), the third on the 3rd string (D3), the fourth on the 4th string (G2), the fifth on the 5th string (B2), and the sixth on the 6th string (E2). The note names 'E', 'A', 'D', 'G', 'B', and 'E' are written below their respective notes. The 6th string note is marked with a '0' below it, indicating it is an open string.

# To fret a string

- Curve your finger so that each joint is equally curved.
- Use just the tip of your finger.
- Keep your finger perpendicular to the fingerboard.
- Do not touch any other strings.
- Finger needs to be as close to the fret as possible without going on the fret wire itself.

# Will start with a simple exercise

- Use the right fingers.
- Play with your thumb if you are in Guitar I. Strike string downward and rest on the next lower string (rest stroke).
- Guitar II students use a pick and pick down – also rest on the next lower string – this will give you a good tone.

## Exercise #1

One of the problems that I have noticed many beginners face is dexterity in the fretting fingers. To try to help with that we will be doing some very basic exercises as warm ups before we start playing.

Following is the first exercise:

You will start on the 6<sup>th</sup> string (fattest string and lowest pitch). Play the following, striking the notes for now with the thumb in a downward motion – Guitar II students strike with a pick also downward motion:

1<sup>st</sup> finger plays the 6<sup>th</sup> string 1<sup>st</sup> fret.

2<sup>nd</sup> finger plays the 6<sup>th</sup> string 2<sup>nd</sup> fret

3<sup>rd</sup> finger plays the 6<sup>th</sup> string 3<sup>rd</sup> fret

4<sup>th</sup> finger plays the 6<sup>th</sup> string 4<sup>th</sup> fret

Then repeat the pattern on the 5<sup>th</sup> string,  
4<sup>th</sup> string and all the way to the 1<sup>st</sup> string.

Then play it starting on the first string.

1<sup>st</sup> finger plays the 1st string 1<sup>st</sup> fret.

2<sup>nd</sup> finger plays the 1st string 2<sup>nd</sup> fret

3<sup>rd</sup> finger plays the 1st string 3<sup>rd</sup> fret

4<sup>th</sup> finger plays the 1st string 4<sup>th</sup> fret

more to the 2<sup>nd</sup> string then 3<sup>rd</sup> etc.

Guitar II students should do this at the 1<sup>st</sup> fret then more the pattern to the 2<sup>nd</sup> fret etc. all the way up to at least the 9<sup>th</sup> fret.

Once you can do this start to say the names of the notes as you play them. Use the following page to help.

You could also say the names of the notes

## Exercises #2

F. Markovich

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

Guitar

Guitar

T  
A  
B

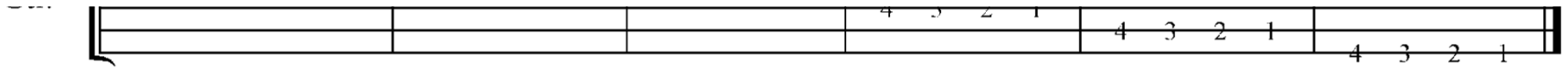
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

G# G Gb F Eb D Db C B Bb A Ab Gb F E Eb Db C B Bb Ab G Gb F

Gtr.

Gtr.

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



You could also say the names of the notes

13

Gtr.

Gtr.

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

Above are some other patterns that guitar II students should try.

# Timing

- To start we will play in 4/4 time. The top number of the time signature tells us that there are 4 counts or beats per measure.
- A measure is the distance between the vertical lines on staff (the 5 lines and 4 spaces that music is written on).
- Strum with your thumb over the sound hole or if electric over the neck pickup.
- There are really only 2 basic timing patterns a 2 pattern and a 3 pattern. All others are built off of those two or combinations of those 2 patterns.

# Didn't get all the Student info sheets

- So if you haven't take a piece of paper and answer the questions on the next slide.
- If you have, please review the chords learned so far.
- For those that have filled it out please practice while the rest fill out the forms.



Student Information Sheet Spring 2010 – Please Print

Name \_\_\_\_\_

Note that the first 4 questions are for contacting you. Most important are the first 2 questions, you can use the back of this paper for longer answers you may have:

1. Email address: \_\_\_\_\_
2. Preferred phone #: \_\_\_\_\_
3. Class you are enrolled in (Please circle): Guitar I, Guitar II, Guitar III, Guitar IV, Ensemble, 665, 690.
4. List previous musical experience: \_\_\_\_\_  
\_\_\_\_\_
5. Can you read traditional music notation? Yes/No Tablature? Yes/No
6. List the guitar brand and model (if you know it) of the guitar you will be using for this class  
\_\_\_\_\_
7. Your profession. \_\_\_\_\_
8. Any special problems that you may have? \_\_\_\_\_  
\_\_\_\_\_
9. List at least 2 songs that you like. If you know the artist please list it.

Name of song	Artist
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

10. Any comments: (Use back of the paper)

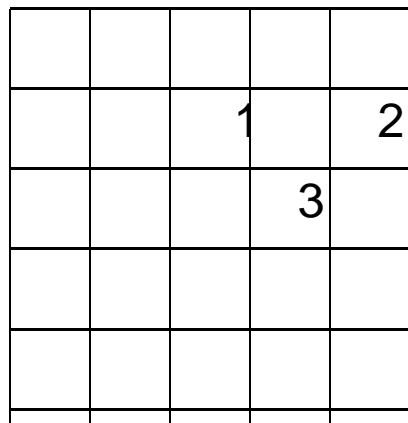
# We will start with some review

- Review is important and usually I try to start with some review.
- I do want to remind you that if you miss class it is up to you to go over the work (in your book and on the CD) for the class that you miss.
- It is also good to partner with another student in case you miss class. That can really help!

# The D Chord

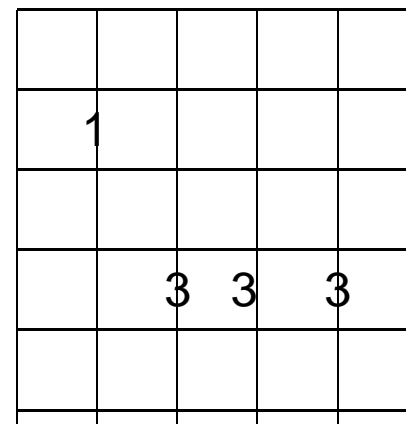
- To start do not strike the 6th string. The 5<sup>th</sup> string can be struck but for starters just do the first 4 strings. As you work with this though you will add in the 5th string open. The notes in a D chord are D, F# (Sharp), and A.
- Play Guitar Ref CD the D chord as example.

D Major (Guitar I)



0 0  
A D A D F#

D Major (Guitar II)

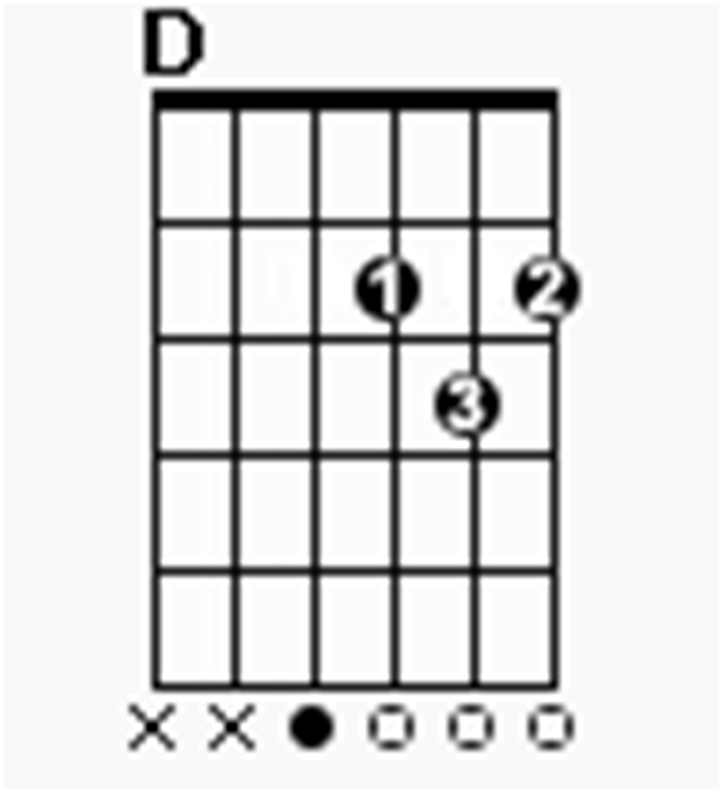


5<sup>th</sup> Fret

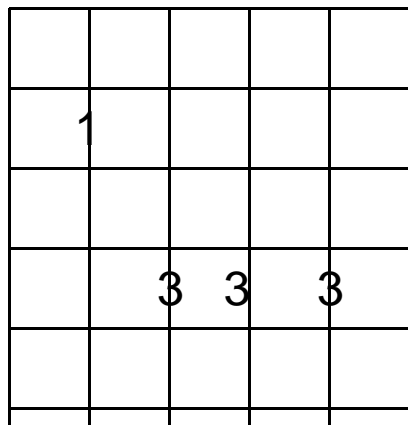
Rt

D A D F#

While you can barre this, it is much easier to play it as above.



D Major (Guitar II)



5<sup>th</sup> Fret

Rt



# Chords

From your book. Not online.

Chords are combinations of notes that sound pleasing to the ear. A chord has at least three different letter named notes to it. Chords will be the first thing that you will learn on the guitar. You need to start slowly doing about three chords per week. These must be memorized. As you progress you should start to see patterns with the fingers and also start to hear what different chords sound like. With most things on the guitar you need to keep your fingers on the left hand curved and use just the tips of your fingers on the string right next to the fret wire to get a good sound. Listen closely to your sound and strive for a good tone with no buzzing. At first do not worry about how long it takes you to form a chord, just keep the beat going no matter what.

Chords are used for many things such as accompanying voice or other instruments, playing melodies with chords, rhythmic backdrops etc. For many players it is the most enjoyable part of playing.

Chords are called such things as C, D7, Am etc. and these all have a meaning. A letter name only means a major chord. For example, the C above means a C major chord. We just say C but it implies a C major chord. For the small 'm' it will mean minor. An 'Am' chord is a 'A minor' chord. The 7 as in D7 means D dominant 7 chord. Later in the book is discussed how the notes for each of these chords is derived.

As a beginner you should learn the following chords: A, Am, A7, Am7, B7, Bm, C, C7, D, Dm, D7, Dm7, E, Em, E7, Em7, F, F#m, G, G7 and Bb. Once you have learned all of these chords you should move on to Barre Chords (where you use a finger to cover more than one string).

If you are an intermediate player work on memorizing the three main sixth and fifth string root barre chords. Once you have those done work on more advanced moveable chords such as 9th, 13th, Maj7, etc. chords. Try chord melodies and bass runs between various chords in order to spice things up a bit.

Playing chords is more than just changing from one chord to another at the right time. You will need to learn such things as muting, connecting chords, rhythms, passing chords, fingerpicking, fills between chords, bass runs, etc. before you really have mastered the art of playing chords.

## **Practicing**

It is important that you practice on a regular basis. The more you practice the better you will play. I have seen students with average talent become professional musicians by working hard at it. I have also seen students with lots of talent do nothing with their playing because they were lazy. Set a schedule and set goals and before long you will be playing interesting pieces.

It is best to find a location where you will not be disturbed and then practice a minimum of a half hour a day. In the beginning don't push it. Your hands will get tired and sore and it can be discouraging. Just take your time but be consistent.

## Beginning Chord Playing

1. 4/ 4 = Means 4/ 4 time, top number tells how many beats per measure while the bottom number tells which type of note gets a count. In this case a quarter note (note that is filled in and has stem) gets one count. When playing chords in 4/ 4 time start by doing all quarter notes. In other words strum each chord 4 times per measure.
2. One measure is the distance between bar lines (the vertical lines on the staff).

| - one measure - | (this measure would get four counts or beats in 4/ 4 time).

The very first thing that you should do is to work on getting a good sound out of your guitar. Start with a D chord (this actually means D major as a letter only implies that the chord is a major chord) and strum it with your thumb in a downward motion over the sound hole or over the neck pickup on an electric guitar. Try to use a little bit of the fleshy part of the thumb and a little bit of the thumb nail. It is really important that all the notes sound and that they sound as if they were hit simultaneously.

To check the chord, play across the strings from the lowest in pitch (low E string) to the highest in pitch. Make sure each note sounds clearly. Then strum downward using your thumb and pivoting at the wrist. The movement is like flicking water from your hands. Play slowly and evenly at first while counting to 4 while you play.

D  
4/ 4 | | :        |        |        : | |  
count 1 2 3 4    1 2 3 4 1 2 3 4    1 2 3 4  
          other

The double bar lines with two dots means to repeat where the double lines and two dots face the same direction.

# Now to a simple song

## Row Row Row Your Boat

D

4/4 ||: Row, row, row, your boat. | gently down the stream;

Merrily merrily, merrily, merrily; | life is but a dream. : ||

Count 4 beats to each measure. Take this very slowly at first.  
You can use this for any major chord.

Guitar II students do the fingerpicking or one of the strums. You can also do the D barre chord.



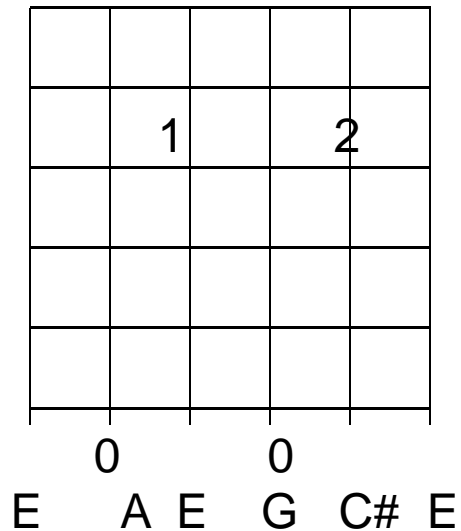
# Strumming the chord

- To start strum with just your thumb in a downward motion. Play over the sound hole. This is called a sweep. Try to hit the strings quickly. Ideally all at one time. Use your wrist.
- We will play in 4/4 time which means that there are four counts per measure. A measure being the distance between bar lines (vertical lines on the staff).

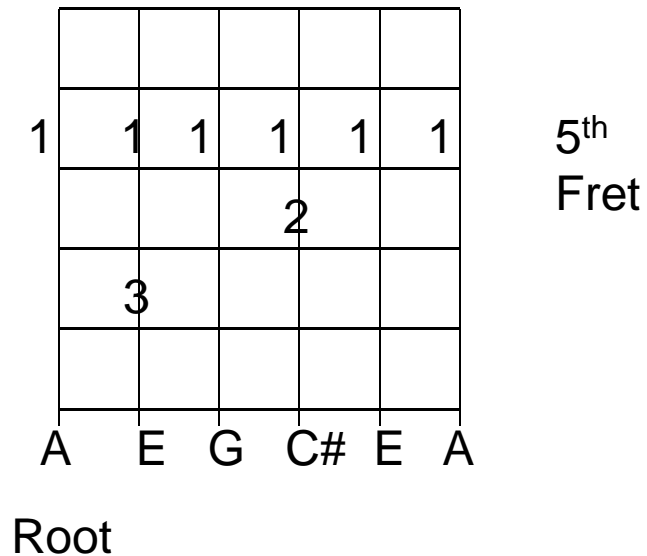
# The A7 Chord

- Also with this chord you will eventually hit the 6th string open. For now just play the first 5 strings. Notes in an A7 chord are: A, C#, E, and G.

A7 (Guitar I)

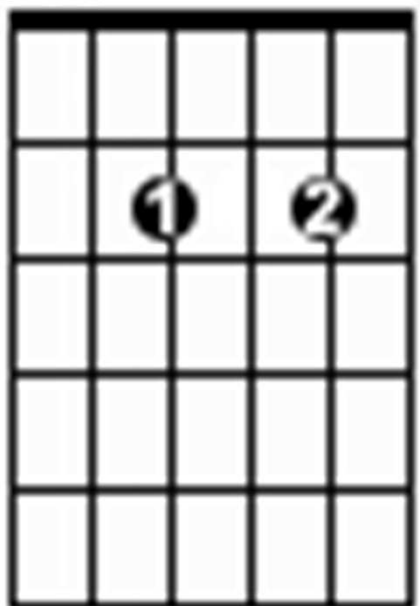


A7 (Guitar II) This is the E form.



This is an E7 form – 6<sup>th</sup> string root!!

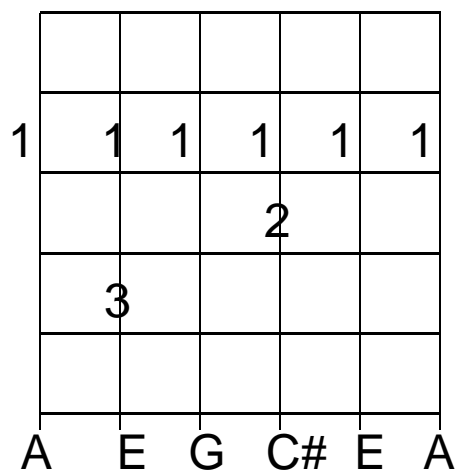
**A7**



X ● ○ ○ ○ ○



A7 (Guitar II) This is the E form.

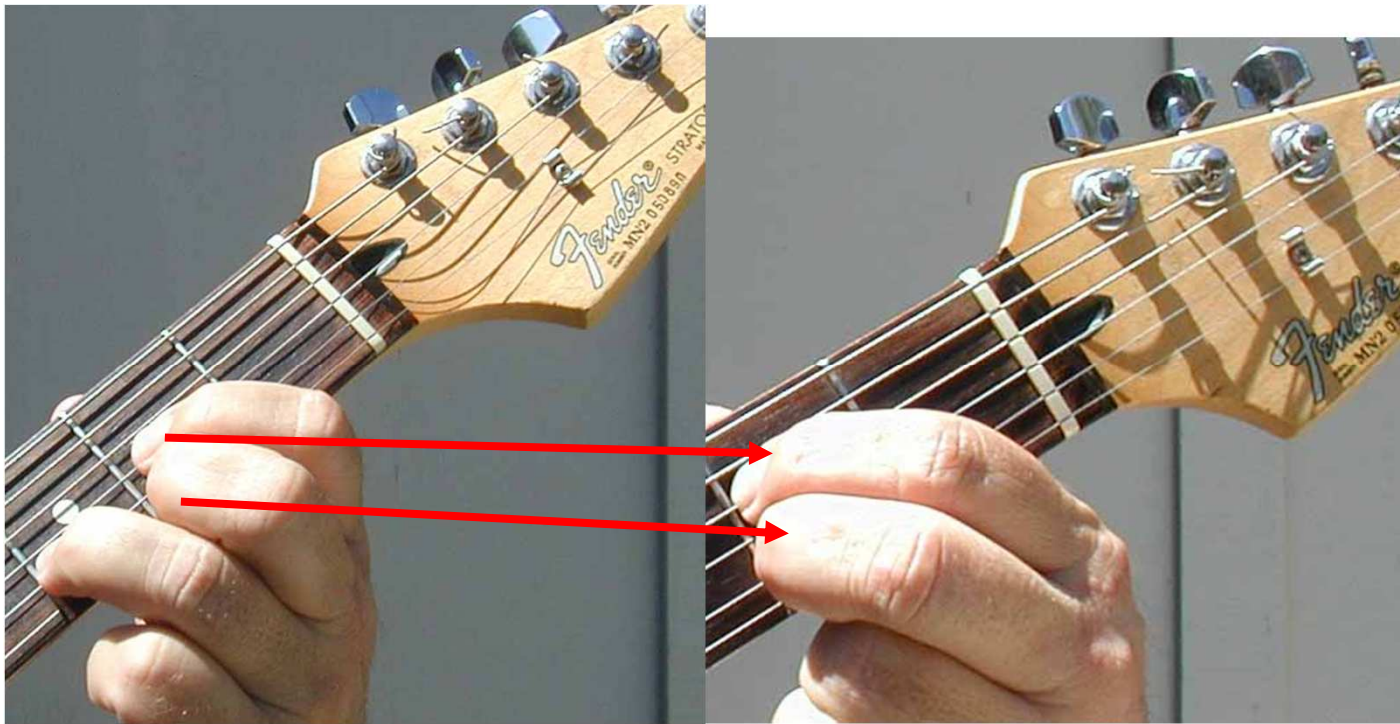


5<sup>th</sup>  
Fret



# Changing from D to A7

- To change from the D to the A7 chord do the following:
  - Hold the D chord.
  - Lift the 3rd finger off of the D chord.
  - Move the 1st and 2nd fingers as a group down in pitch 1 string each (Towards the ceiling)
  - To change back reverse the process.
  - For Guitar II students both the D and A7 are at the 5<sup>th</sup> fret. The D is a 'A' form and the A7 is an 'E7' form. Notice how the chords look like the 1<sup>st</sup> position A and E7.
  - Play reference CD on changing from D to A7.



Here you can visualize the change. See how the index moves up one string and the middle up one string while the 3<sup>rd</sup> finger is lifted on the change from D to A7. To go the other way just reverse this.

# He's Got The Whole World D

4/4 He's got the ||: whole world | in His hands\_ He's got the

A7

whole world | in His hands. He's got |

D

the whole world | in His hands\_ He's got

A7

D

the whole world in His | hands. : ||

He's got the tiny, little baby in His hands\_ He's got the tiny, little baby in His hands. \_ He's got the tiny, little baby in His hands. He's got the whole world in His hands\_ He's got the whole world in His hands.

He's got you and me brother, in His hands. He's got you and me brother, in His hands He's got you and me brother, in His hands His hands\_ He's got the whole world in His hands.

# How about trying a simple song.

Remember to play 4 strums or beats per measure. Count to 4 to give the tempo before you begin playing. Keep it even and don't stop for anything.

For Guitar II – Try to learn the melody. The notes are all on the 1<sup>st</sup> 3 strings in 2<sup>nd</sup> position. All are within the D major Pentatonic Scale. The starting note is an 'A' on the 3<sup>rd</sup> string 2<sup>nd</sup> fret.

You should go back and forth between the melody and the chords!  
A large part of this term should be to master the material learned previously!!

## Tom Dooley

D A7  
4/4 ||: Hang down your head Tom | Dooley | Hang down your head and | cry. |

A7 D D  
Hang down your head Tom | Dooley | Poor boy you're bound to | Die :|| ||

Met her on the mountain, swore she'd be my wife. Met her on the mountain & stabbed her with my knife.  
This time tomorrow I reckon where I'll be. Down in the lonesome valley hanging from a white oak tree.

# The G Chord

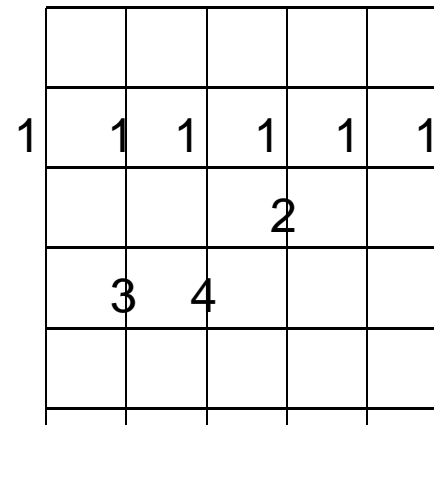
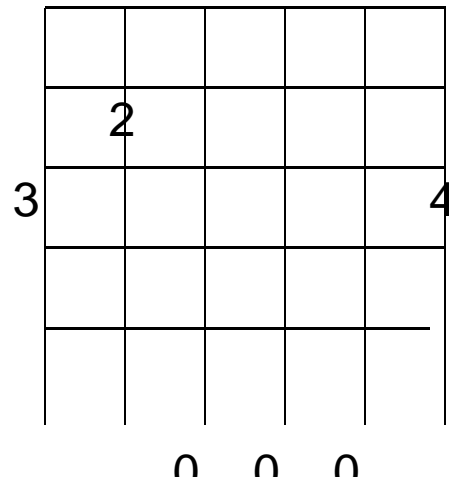
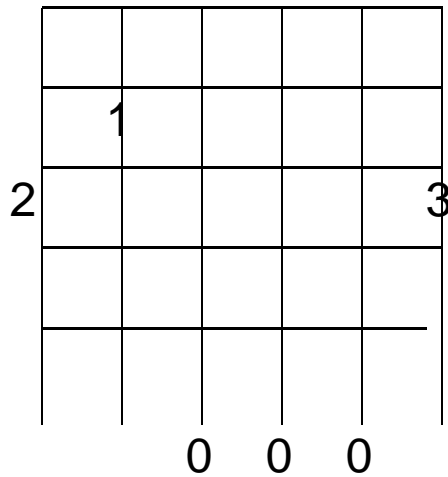
- For this chord you could also play it with the 2nd, 3rd and 4th fingers. That is how you will do it when you become an intermediate player.
- There are no tricks to changing from G to either D or A7.
- Notes in a G chord = G, B and D – note any order.



G Major

Or G Major (Guitar II)

G (Guitar II – E form)



3rd Fret

G B D G B G

G B G D B G

G D G B D G





Top 3 are 1<sup>st</sup> position. 1<sup>st</sup> time beginners play the far left chord, guitar II can do either of the next 2 or the barre G below.



# A simple song with 3 chords.

- Play slowly and smoothly. Keep it going even if you play open strings while you form the chord.
- By now this should be getting easier.
- Guitar II should do the G chord with the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> finger.
- Also try application of the Outside-Inside fingerpicking to this. For fun try to play alternate picking with the melody on top. (later in this presentation).

## Colors

D  
4/4 ||: Yellow is the | color of by | true loves | hair in the | morning | when we | rise |

D G D A7 G D  
in the | morning | When we | rise | that's the | time | that's the | time | I love the | best | :||

# Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2<sup>nd</sup> or B string. 2<sup>nd</sup> String open is B, 2<sup>nd</sup> string 1<sup>st</sup> fret is C and 3<sup>rd</sup> fret is D.

## Mr. Tambourine Man

G      A7                      D                      G              D  
4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there

G                      A7                      G              A7                      D  
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |

G              D                      G                      A7              D                      D  
me in the | jingle jangle | morning I'll come | following | you | :|| ||

Hey      o f o

# For What it's Worth

Stephen Stills

1

5

8

11

14

18

There's some-thing hap-pen-ing here, What it is ain't ex-act-ly clear,

There's a man with a gun o-ver there, tell-in'

me I've got to be-ware. I think it's time we stop, chil-dren, what's that sound?

Ev-'ry-bod-y look what's go-in' down.

There's bat-tle lines be-in' drawn, No-bod-y's  
 Pa-What a field day for the heat. A  
 ra-ndi966 a strikes deep.

This whole song is just a D major to a G major chord.

Note that the original key is E and the chords are E to A.

Guitar II do at least the G chord as a moveable chord (E form at the 3<sup>rd</sup> fret).

21   







right if ev - 'ry bod - v's wrong Young peo - ple speak - in' their minds,  
 thou - sand peo - ple in the street sing - in' songs and car - ry - in' signs  
 in - to your life it will creep. It starts when you're al - ways a - fraid.

24    *To Coda* 








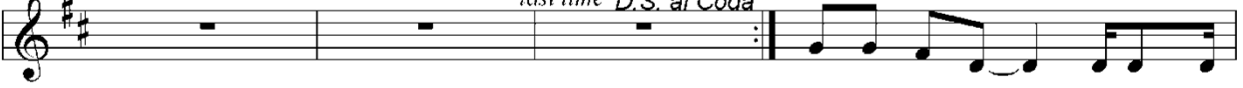
Get - tin' so much re - sis - tance from be - hind. I think it's time we  
 most - ly say - ing "Hoo - ray for our side" /  
 Step out of line the men come and

27   






stop, chil - dren, what's that sound Ev - 'ry bod - y look what's go - in' down.

30     *last time D.S. al Coda* 



Take you a - way You bet - ter

34  



Stop, hey, what's that sound? Ev - 'ry - bod - y look what's go - in' down, You bet - ter

# When the Saints Go Marching In

When the Saints Go Marching In  
Traditional Spiritual.  
Public Domain.

                          D  
Oh when the saints, go marching in,  
                          D  A7  
Oh when the saints go marching in.  
                          D                          (D7-Guitar II) G  
Oh Lord I want to be in that number,  
                          D                          A7                          D  
When the saints go marching in.

In 4/4 time.     Guitar I students Play D instead of D7. For Guitar II students  
play the D7!!!

# Let's try a little harder song using all 3 chords.

- Don't stop for anything. Play slowly and smoothly. Count aloud while you play.
- Play slowly and start the change on the last beat of the measure.
- Take your time when practicing at home. Play this very slowly and deliberately.
- Again guitar II learn melody – The notes in the G chord are G, B and D. The starting note is one of those. To help it is on the 2<sup>nd</sup> or B string. 2<sup>nd</sup> String open is B, 2<sup>nd</sup> string 1<sup>st</sup> fret is C and 3<sup>rd</sup> fret is D.

## Mr. Tambourine Man



G      A7                      D                      G              D  
4/4 ||: Hey Mr. | Tambourine man | play your song for | me. I'm not |sleepy yet & there  
G                      A7                      G              A7                      D  
is no place I'm | goin' to. | I said | hey Mr. | Tambourine man | play your song for |  
G              D                      G                      A7              D                      D  
me in the | jingle jangle | morning I'll come | following | you | :|| ||

# The Gambler

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is accompanied by guitar chords indicated by letters above the staff. The lyrics are written below the notes.

**Chords:** D, G, A7, D

**Lyrics:**  
On a warm sum - mer's even - ning. On a train bound for  
You got to know when to hold them know when to  
no - where I met up with a gam - bler we were  
fold them. Know when to walk a - way  
both too tired to sleep. So we never took turns a  
and know when to run you ne - ver count your  
star - in' out the win - dow at the dark - ness till bore - dom o - ver  
mon - ey when your sit - tin at the ta - ble there'll be time e - nough for  
took us and he be - gan to speak.  
count - in' When the dealin' is done.

Do Bass-Chord to this song. If you are a beginner:

- 1. Hit the bass note



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count - in' When the dealin' is done.

Do Bass-Chord to this song. If you are a beginner:

- 1. Hit the bass note

- Again keep the beat going. Listen to the chords and start to hear what they sound like.
- Guitar II on this one I want you to do alternating bass with a pick. Then we will try bass runs to connect the chords.

### I Walk The Line

D            A7                            D                            A7                            D  
 : I keep a | close watch | on this heart of | mine. | I keep my | eye's wide | open all the | time. |  
           G                            D                            A7                            D            D  
 I keep the | ends out | for the tie that | binds | because your | mine | I walk the | Line : ||        ||

# A simple song with 3 chords.

- Play slowly and smoothly. Keep it going even if you play open strings while you form the chord.
- By now this should be getting easier.
- Int/Adv should learn melody – Uses the D major scale. Find the starting note – It will be on a chord tone.
- Also try application of the Outside-Inside fingerpicking to this. For fun try to play alternate picking with the melody on top.

## Colors

D G D

4/4 ||: Yellow is the | color of by | true loves | hair in the | morning | when we | rise |

D G D A7 G D

in the | morning | When we | rise | that's the | time | that's the | time | I love the | best | :||

# The Rest Stroke

- For the bass you should do the rest stroke.
- How it works is that when you hit a note with the thumb you will follow through and rest or stop on the next string.
- This gives you the fullest sound.
- As you progress you will do the rest stroke at times with other fingers.

# Bass Sweep Strum

- For a D chord do the rest stroke on the 4th string.
- Then follow through and play the rest of the first 3 strings. This is called a sweep. The strum is the bass sweep strum.
- Count as follows beat 1 hit the 4th string with the thumb, beat 2 do a sweep, beat three the bass (4th string) and beat 4 a sweep.

# For the A7 chord

- Do the same as the D but use the 5th string as a bass.
  - Beat 1 5th (or A string) string bass.
  - Beat 2 1st 4 strings sweep.
  - Beat 3 5th string bass.
  - Beat 4 1st 4 strings sweep.

# Ok lets try this to some chords.

- 4/4 ||: D | | | | A7 | | | | :|| (repeat)  
(Remember to count while you play!)

Now 2 measures each:

4/4||: D | | A7 | | D | | A7 | | :||

Lastly, one measure each:

4/4 ||: D | A7 | D | A7 :||

Remember don't stop when you change.

No matter what happens!!!!!!!!!!!!!!!

# Now to Tom Dooley.

## Tom Dooley

D A7  
4/4 ||: Hang down your head Tom | Dooley | Hang down your head and | cry. |

A7 D D  
Hang down your head Tom | Dooley | Poor boy you're bound to | Die :|| ||

Met her on the mountain, swore she'd be my wife. Met her on the mountain & stabbed her with my  
This time tomorrow I reckon where I'll be. Down in the lonesome valley hanging from a white oak



- Again keep the beat going. Listen to the chords and start to hear what they sound like.
- Guitar II on this one I want you to do alternating bass with a pick. Then we will try bass runs to connect the chords.

### I Walk The Line

D            A7                                  D                                  A7                                  D  
 : I keep a | close watch | on this heart of | mine. | I keep my | eye's wide | open all the | time. |  
                  G                                  D                                  A7                                  D            D  
 I keep the | ends out | for the tie that | binds | because your | mine | I walk the | Line :||            ||

# Songs that should be more fun

- So far we had to do simple songs and more folk type songs.
- Next slide is Surfin' USA. Please use your book if you have it.
- This should be much more interesting to you.

# Next few slides are for Guitar II

- Guitar I students please practice making changes from D to A7, D to G and G to A7.

# The “CAGED” System of Scales and Chords

- With this you can learn all of the chords and scales commonly used on the guitar and how to connect one scale or chord to the next form.
- This concept is used by many guitarists in many styles. While it isn't a shortcut it is a method whereby you can relate one form to the next be it chords or scales.
- With some knowledge this can be built upon to encompass more advanced chords, scales etc.
- Once mastered you will have the ability to see chords and scales not only across the fingerboard but up and down the fingerboard. The power of this is such that it can apply to almost anything. Arpeggios as an example just fall out of scales. Extensions can be second nature.
- The amount of work is less than you would spend learning these scales and chords in other methods!

# Basic Concept

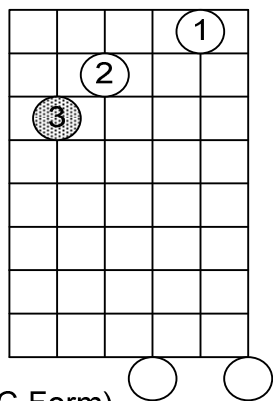
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

# The 5 chords (starting with major chords)

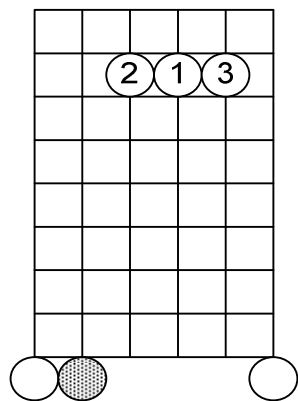
Below are the 5 forms that everything is build off of. You must know all 5 of these 1<sup>st</sup> position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor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

Caged Chords - Shadowed Notes are the Roots

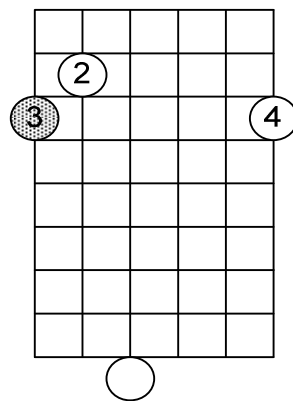
C Form (C Chord)



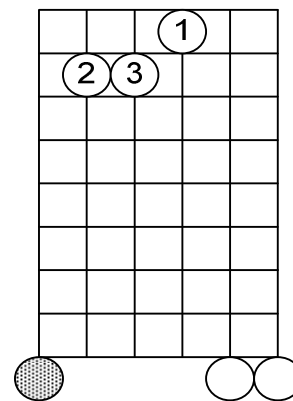
A Form (A Chord)



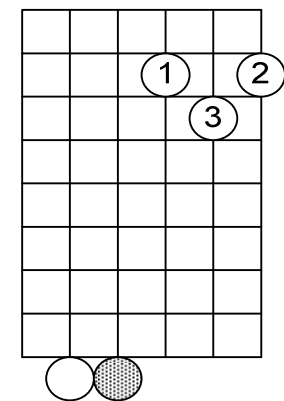
G Form (G Chord)



E Form (E Chord)



D Form (D Chord)



C# (C Form)



C form



A form



G form



E form



D form

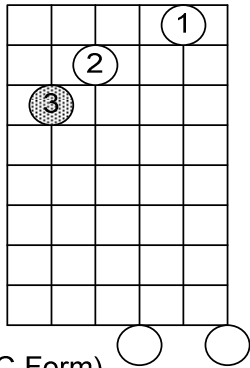
Notice how we can barre this and move it up one fret. One word of warning is that when you do this you won't always play all of the notes in the chord. Try these below as a start.

Caged Chords - Shadowed Notes are the Roots

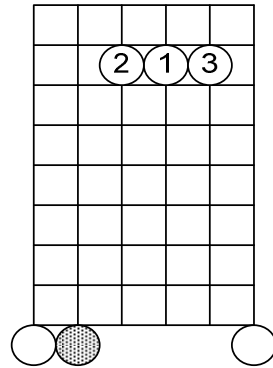
C Form (C Chord)	A Form (A Chord)	G Form (G Chord)	E Form (E Chord)	D Form (D Chord)
C# (C Form)	Bb (A Form)	Ab (G Form)	F (E Form)	Eb (D Form)
D (C Form)	B (A Form)	A (G Form)	F# (E Form)	E (D Form)



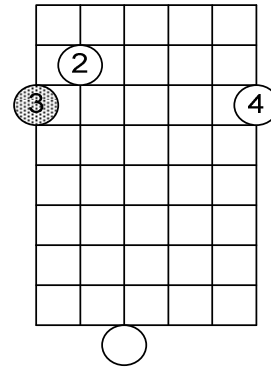
C Form (C Chord)



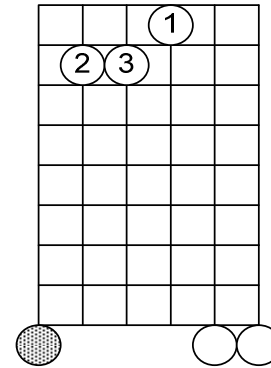
A Form (A Chord)



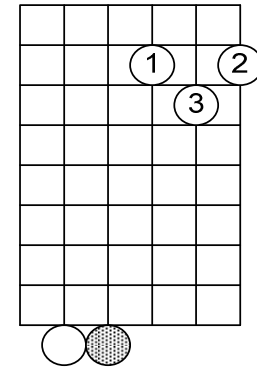
G Form (G Chord)



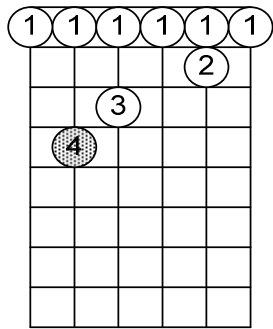
E Form (E Chord)



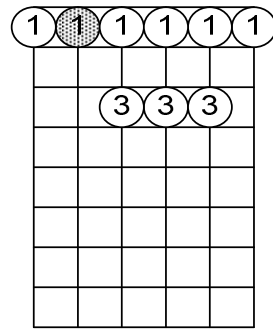
D Form (D Chord)



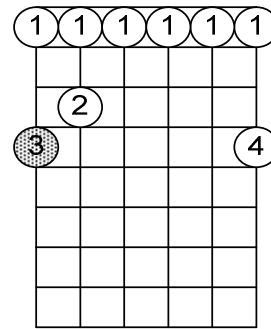
C# (C Form)



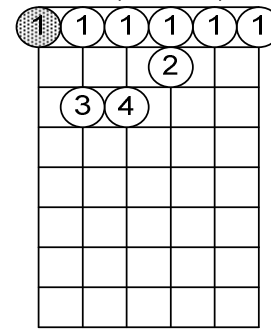
Bb (A Form)



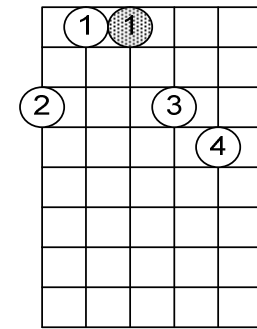
Ab (G Form)



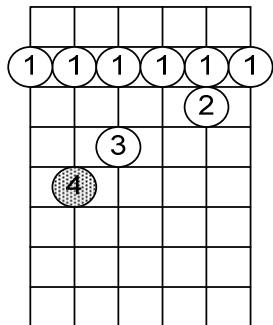
F (E Form)



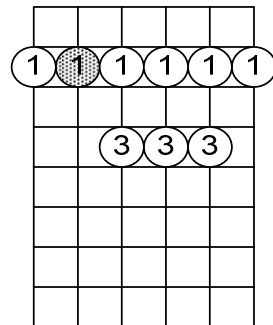
Eb (D Form)



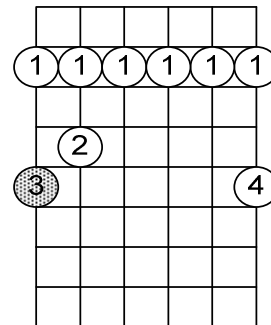
D (C Form)



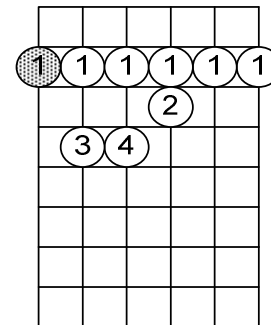
B (A Form)



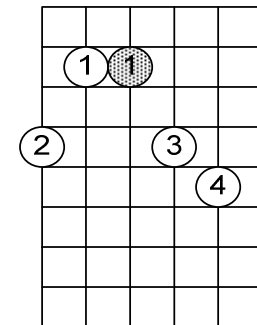
A (G Form)



F# (E Form)



E (D Form)



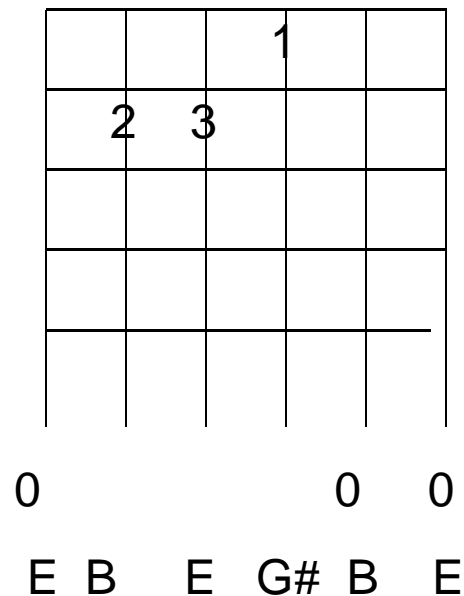
For the “C” form only  $\frac{1}{2}$  barre it – barre from the 1<sup>st</sup> to the 3<sup>rd</sup> string and don’t play the 6<sup>th</sup> string. For the G form only play the inside 4 strings – don’t play the 1<sup>st</sup> or 6<sup>th</sup> string. For the D form, it is best to move the 1<sup>st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

# Let's look at some of these individually.

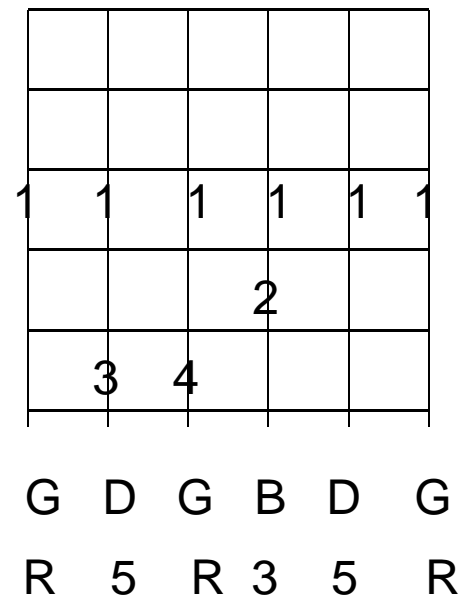
The first form that most players use is the E form. Here is a diagram showing the E form and then played at the 3<sup>rd</sup> fret it will be an 'E' form but a G major chord. The root can be on the 1<sup>st</sup>, 4<sup>th</sup> or 6<sup>th</sup> string in this example as that is where the 'G's are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



E Major



E Form (G Major Chord)

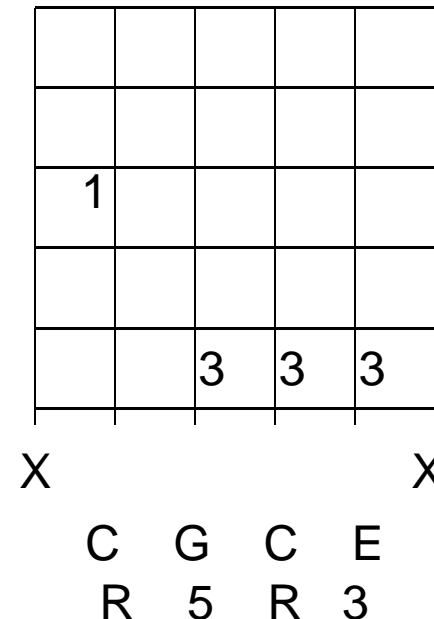
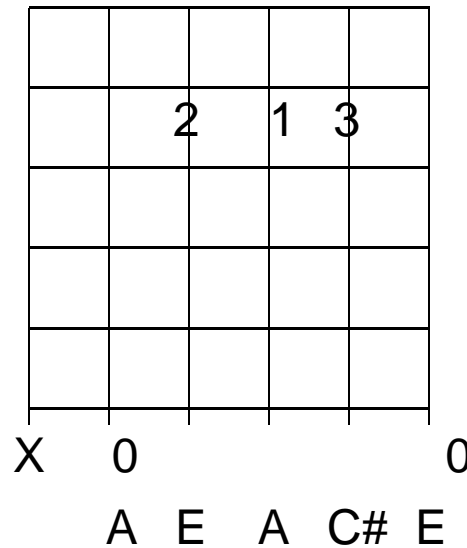


# The A form is the next most used form.

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 5<sup>th</sup> string or the 3<sup>rd</sup> string. This form has to be learned also. Become familiar with this and the E form and how they relate to each other. In many ways they are similar. The order of notes is the same for the 4 lowest notes (root, 5<sup>th</sup> of chord, root, 3<sup>rd</sup> of chord). Listen to how they sound similar.

A Major

A Form (C Major)



SURFIN' U.S.A. }

If ev'rybody had an [A7]ocean, across the U.S.[D]A.  
Then ev'rybody'd be [A7]surfin' like Californi[D]a  
You'd see them wearin' their [G]baggies, huarachi sandals [D]too  
A bushy bushy blond [A7]hairdo, ~~S~~surfin' [D]U.S.A.

You'll catch 'em surfin' at Del Mar, Ventura County Line  
Santa Cruz and Tressels, Australia's Narabine  
All over Manhattan and down Doheny Way  
Ev'rybody's gone surfin', surfin' U.S.A.

Well all be plannin' out a route, we're gonna take real soon  
We're waxin' down out surfboards, we can't wait for June  
We'll all be gone for the summer, we're on safari to stay  
Tell the teacher we're surfin', surfin' U.S.A.

At Haggarty's and Swami's, Pacific Palisades  
San Onofree and Sunset, Redondo Beach, L. A.  
All over La Jolla, at Waiamea Bay  
Ev'rybody's gone surfin', surfin' U.S.A.

**You will see many songs written out this way. The chords are just repeated over & over again. This song is in 4/4 time. Each chord will get 2 measures or 8 beats. Start with the vocal and then come in on the A7. Try singing this song as you play it. Don't worry about your voice. Best to do from book page 274**

# Surfin' USA

For Guitar II Students

Guitar I practice

# Guitar II

- Will do the intro from the book.
- Note that this is the E form at the 10<sup>th</sup> fret

SURFIN' U.S.A.}

If ev'rybody had an [A7]ocean, across the U.S.[D]A.  
Then ev'rybody'd be [A7]surfin' like Californi[D]a  
You'd see them wearin' their [G]baggies, huarachi sandals [D]too  
A bushy bushy blond [A7]hairdo,[G] surfin' [D]U.S.A.

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Try singing this song as you play it. Don't worry about your voice.  
Best to do from book page 274.



Look at these for Surfin' USA. F form at 10<sup>th</sup> fret. Hit 4<sup>th</sup> string then 2<sup>nd</sup> & 3<sup>rd</sup> together  
bottom picture barre with ring at 12<sup>th</sup> fret and play 2<sup>nd</sup> & 3<sup>rd</sup> string together then the 1<sup>st</sup> 2  
strings at the 10<sup>th</sup> fret (1/2 barre). Rest is based off of this.





# Surfin' U.S.A. Intro

DNote1 Gnote1 DNote1 Gnote1 DNote1 Gnote1

This is played entirely in the 10th position. Use a D Major chord to back this up.

T A B

DNote1

T A B

Notes: This whole riff is like a D form at the 10th fret (Same as 1st position 1/2 barre F chord). Chords are DNote1 refers to 10th position voicing. This is used for 90% of the introduction. The only other group is a 1/2 barre at the 12th fret labeled Gnote1 for the voicing. These 2 notes are indicating that a G sound is played for that 1/8th of a beat. In reality it is just a passing double stop.

When you play 2 notes at a time it is called a 'Double Stop'. Very important that you hold the chord down even though you are only playing 2 notes at a time.

While Guitar II works on this beginners to read the following pages in the Guitar Reference: 12-13, 18-19.

SURFIN' U.S.A.}

If ev'rybody had an [A7]ocean, across the U.S.[D]A.  
Then ev'rybody'd be [A7]surfin' like Californi[D]a  
You'd see them wearin' their [G]baggies, huarachi sandals [D]too  
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# Care Of Your Guitar

- Common sense applies to taking care of your guitar.
  - When you are not playing the guitar either keep it in the case or on a stand.
  - Keep it from being in direct sunlight.
  - Do not keep your guitar in the trunk of the car.
  - Avoid rapid changes in temperature and humidity.
  - Keep it clean. Only polish it with guitar or instrument polish.
  - Keep a rag (old T-Shirt or guitar rag) with it and wipe the strings off after you have played each time.