

Guitar I and Guitar II Class 6

- The A and E7 chords. As a review there are so far 3 types of chords – Major, Minor, and Dominant 7 chords. There are 2 other types that are used much less: Diminished, and Augmented.
- Review – brush strum. Review alternate bass.
- Timing will review 6/8 and $\frac{3}{4}$ times.
- Some ear training – recognizing major/minor chords.
- Alternating bass notes.
- Chromatic Scale.
- Review forms more.
- Reading Tablature
- Guitar II more CAGED.
- New fingerpicking

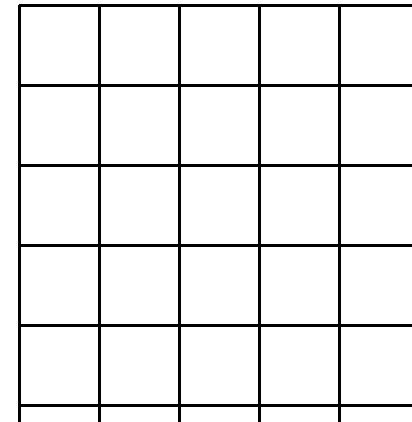
Names of the notes on the open strings.

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 6th string is called 'low E' and the 1st string is called 'high E'. Start to learn where they are written. We will even do some exercises towards that.

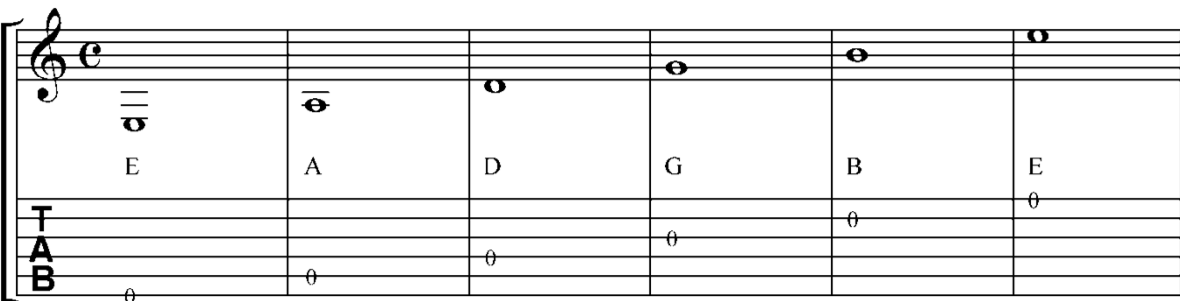
Below is where the open strings are written on the staff!

Open Strings



F. Markovich E A D G B E

Guitar



Guitar

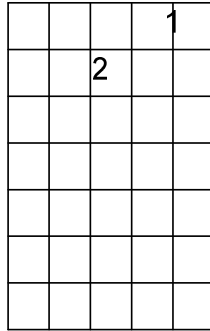
The image shows a musical score for guitar. The top staff is a treble clef with a common time signature (C). It contains six measures, each with a single note on the first line of the staff, representing the open strings: E, A, D, G, B, and E. The bottom staff is a bass clef with a common time signature (C). It contains six measures, each with a '0' on the first line, representing the open strings. The notes are labeled with their letter names: E, A, D, G, B, and E.

Common fingerings

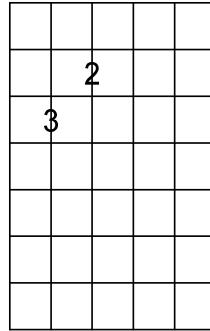
- While the chords coming up are not required for this week the concept will really speed up your learning.
- Look for these ideas going forward.
- Works for Guitar II also.
- In past terms the students who got this concept and worked on it progressed faster than other students.

Chord Common Finger Groupings

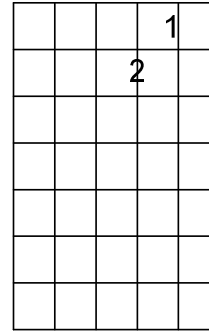
C, Am, Dm, E, E7



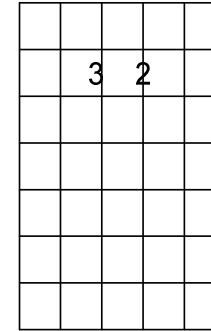
C, F, G, G7, D



F, Dm7,

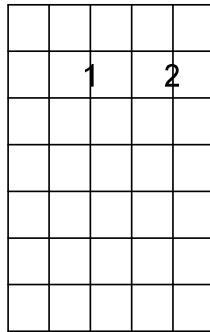


E, Em, Am

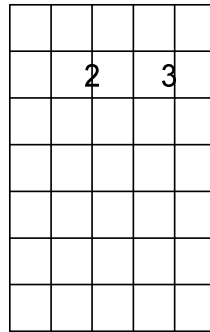


1

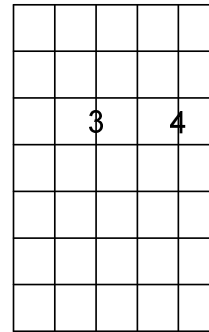
A7



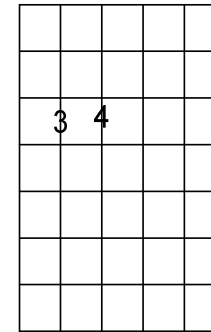
A7, B7, E7sus4, D7



B7, Dm, F6

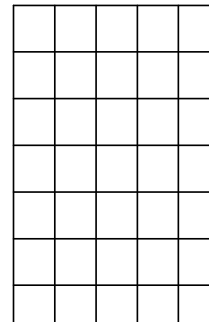
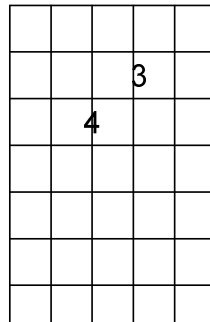
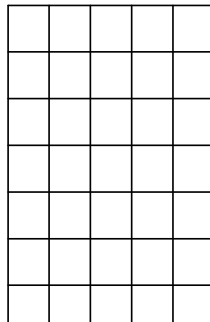


F (Barre), Fm

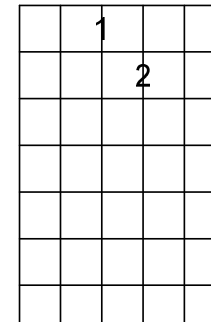


4

F Barre



B7, D7,

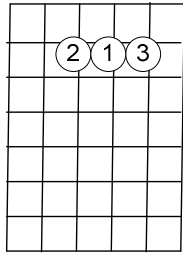


Next Slides for Guitar II students

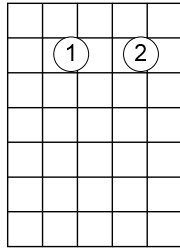
- While doing this – Guitar I students should work on the A major and E7 chords.
- Remember to keep your index finger on the 3rd string for both chords!!!!

A Form Up The Neck

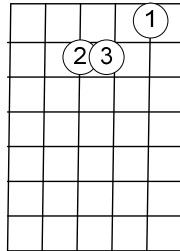
A (Major)



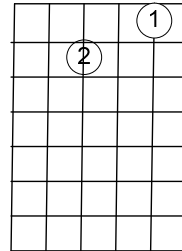
A7 A Dominant 7



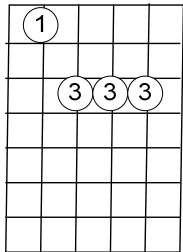
Am (minor)



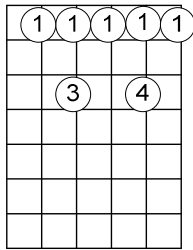
Am7 (A minor 7)



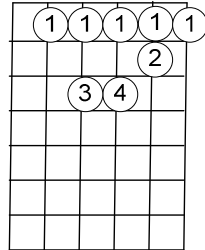
Major



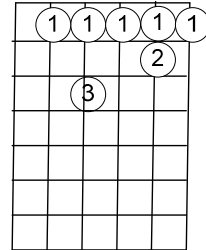
Dominant 7



minor



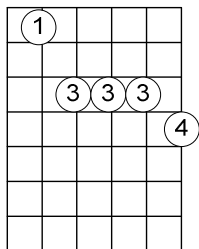
minor 7



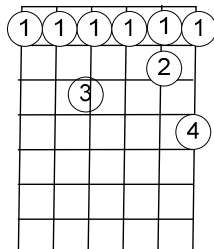
Fret 1 2 3 4 5 6 7 8 9 10 11 12 13
 Name Bb/A# B C C#/Db D Eb/D# E F F#/Gb G Ab/G# A Bb/A#

See how the A form moves up the neck. In previous terms we have started on just the major chord but now I would like to do all of the basic chords for each form. In this manner you will be able to play right from the start any chord. Note that the chords are really similar. Visualize the major, then work on the dominant and minor forms. For the A type chords there are very little differences. Below are examples of some advanced ways to play a couple of the chords.

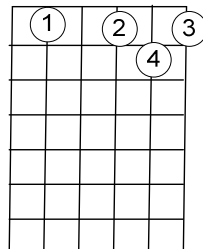
Dominant 7



minor 7

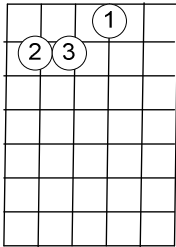


minor 7

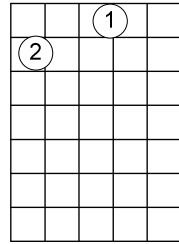


E Form Up The Neck

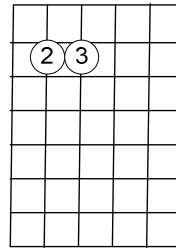
E (Major)



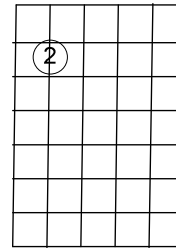
E7 (E Dominant 7)



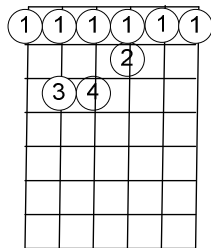
Em (minor)



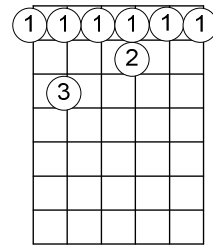
Em7 (E minor 7)



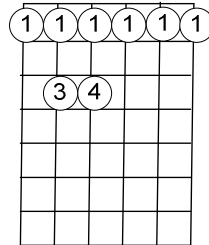
Major



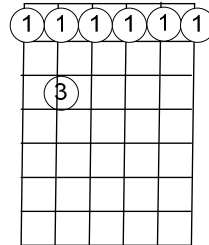
Dominant 7



minor



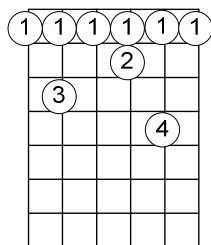
minor 7



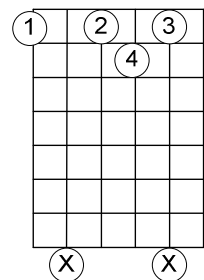
Fret 1 2 3 4 5 6 7 8 9 10 11 12 13
 Name F F#/Gb G G#/Ab A Bb/A# B C C#/Db D Eb/D# E F

See how the E form moves up the neck. In previous terms we have started on just the major chord but now I would like to do all of the basic chords for each form. In this manner you will be able to play right from the start any chord. Note that the chords are really similar. Visualize the major, then work on the dominant and minor forms. For the E type chords there are very little differences. Below are examples of some advanced ways to play a couple of the chords.

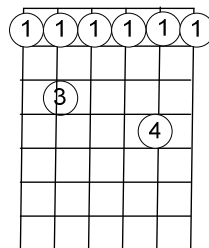
Dominant 7



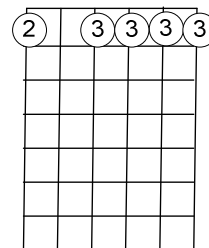
Dominant 7



minor 7



minor 7



Holding a pick

Here are some hints which will help out your pick-style playing considerably.

- Hold your pick between your right hand thumb and the left side of your index finger tip, keeping your thumb perfectly straight so that it is tension free. The other fingers should be curved and relaxed
- The pick should be held loosely enough that there is a little give and take when you strike a string. This way you won't feel like you're digging in or dragging across the string.
- The pick should strike each string perpendicularly or straight on, as opposed to striking the string at an angle. You will get a fuller sounding note this way.
- Also, only the tip part of the pick needs to strike the string. There is no need to dig your pick down between the strings. This creates too much resistance.
- When you use a pick, your up and down picking motions come from your hand, wrist and forearm at the exact same time. They move as 1 unit in a rotary motion and your wrist stays perfectly straight.
- Keep your middle, ring, and little fingers loosely held back in the palm of your hand - don't give in to the temptation of resting your little finger on the pick guard or the face of your guitar. This will only serve to glue you into 1 position and will cut down on your mobility and freedom of motion.
- At all times your hand should feel and be relaxed. If it is not then you play either slower than you can or rhythmically stiff sounding.

Some pictures to demonstrate



Here is the overall. See how little of the tip is out!!

Basic Strums

Frank Markovich

The image shows a musical staff in treble clef with a common time signature (C). The staff contains three measures of music. Above the staff, there are square symbols representing strums: a square with a 'V' above it for a downstroke, and a plain square for an upstroke. The notes are quarter notes on the G4, A4, B4, and C5 lines. The first measure has four strums: down, up, down, up. The second measure has four strums: down, up, down, up, with a '7' (representing a rest) above the first and third notes. The third measure has four strums: down, up, down, up, with a '7' above the first and third notes. Below the staff, the counting is: 1 & 2 & 3 & 4 & for the first measure; 1 & 2 & 3 & 4 & for the second measure; 1 & 2 & 3 & 4 & for the third measure.

Remember from last week. Start with alternate down up as 1/8th notes. Keep the wrist loose for all of these. The hand goes down up and only misses where the rests are (looks like a 7). Will do each measure a number of times until you get it. Apply to the following songs.

Big Yellow Taxi

Verse :

 G G G G D
They paved paradise and put up a parking lot
 G G A7 A7
With a pink hotel, a boutique and a swingin'
 D
hot spot

CHORUS:

 D D m·j'
Don't it always seem to go
 4 1 2 1 2 1
 G D
That you don't know what you've got till it's gone
 G G A7 A7 D
They paved paradise and put up a parking lot
D
(Shoo bop bop bop bop

D
Shoo bop bop bop bop)

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

(Same chords for the following verses/choruses)

They took all the trees, put 'em in a tree museum
And they charged the people a dollar and a half just to see 'em
CHORUS

Hey farmer farmer, put away that D.D.T. now
Give me spots on my apples but leave me the birds and the bees
please
CHORUS

Late last night I heard the screen door slam
And a big yellow taxi took away my old man
CHORUS TWICE (with only one shoo bop... at each end)

They paved paradise, put up a parking lot

(Shoo bop bop bop bop)

They paved paradise, put up a parking lot

Steal My Kisses

4/4 ||: G | C | D | G : ||

I pulled into Nashville, Tennessee
But you wouldn't even come around to see me
And since you're headin up to Carolina
You know I gonna be right there behind you

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

Now I love to feel that warm southern rain
Just to hear it fall is the sweetest soundin' thing
And to see it fall on your simple country dress
It's like heaven to me I must confess

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

Now I've been hangin around you for days
But when I lean in you just turn your head away
Woah, I know you didn't mean that
She said I love the way you think
But I hate the way you act

'Cos I always have to steal my kisses from you
Always have to steal my kisses from you

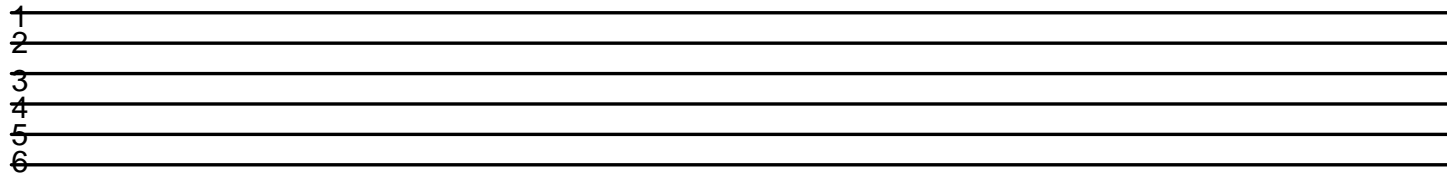
Don't Be Cruel

- Do this from the 'Rock Guitar Fakebook'. Page 58.
- Watch the repeat signs. `||: : ||` means to repeat between the two symbols.
- The 1 and 2 refer to endings. Play the section under the 1 the first time only and the section under the 2 the second time only.
- Now add in the D7

Reading Tablature

Tablature is a means of notating music that goes back to before the time of Christ. It can only be used for the instrument that it is written for and because of that is not as universal as traditional music notation that can be applied to any instrument or voice. Quite a bit of the literature for the guitar is written in tablature and currently much is written with both tablature and traditional music notation. Tablature will enable us to communicate very quickly ideas and pieces that would take much longer to do if you had to first learn traditional musical notation.

In tablature it is much like reading a chord diagram. Each of the lines represents a string with the top line being the first string (Highest in pitch) and the bottom line the 6th string. If you look below you will see an example of a blank tablature piece.



If you are dealing with right hand tablature then the numbers on the strings refer to the fingers on the right hand that you would use to fingerpick with.



In example #1 this is right hand tablature. Going from left to right. The first thing you see is a T on the 5th string line. This means that the thumb would hit the 5th string. Then a 1 on the 3rd string line which would mean that the index finger would hit the 3rd string. A 2 on the 2nd string line would mean that the middle finger would strike the 2nd string, and lastly a 3 on the first string line would mean that the pinkie would hit the first string.

In No 2 this is left hand tablature. A 3 on the 6th string line would mean that you would play the 3rd fret of the 6th string. A 0 on the 4th string line would mean to hit the 4th string open. A 2 on the 3rd string line would mean to hit the 3rd string 2nd fret.

Don't Be Cruel Fills

[Composer]

D

D

D

D

T
A
B

0 4 2 4 2

5 4 7 4 7

finger

?

1

|

The advantage of the Guitar II one is that it is moveable.

Proud Mary

JC Fogerty

Guitar II students
start this song.

1. F D F D F D C B \flat G Fine

6. G

Left a good job in the cit - y, work-in' for them anev-'ry night and day;
 Clean-ed a lot of plates in Memp-lis. Pumped a lot of pain in New Orl - eans.
 If you come down to the riv - er Bet you gon-na find om peo - ple who live.

11. G

and I never lost one min - ute of sleep - in' wor-ry-ing 'bout how things might have been Big whedee on turn-
 But I never saw the good side of the city, Until hitched a ride on a rive boat queen.
 You don't have to have no m yohavemo money people on the riv-er are G happy to give

16. G m

'in, Proud Mary keepon burn - 'in. Roll - in' Roll - in' roll -

21. 1. 2. 3.

in' on the riv - er. Roll - in' Roll - in' Roll -

Stand By Me
Ben E King, Jerry Leiber and Mike Stoller

1 **G** **Em**

4 **C** **D7**

7 **G** When the night

9 **G** that has come, look up - on

11 **Em** and the land is dark, and the moon should tumble and fall, or the moon

13 **C** **D7** **G** tain is the on - ly light we'll see, sea.

Guitar I – Change all D7's to just a plain D for now. Guitar II play the D7's.

This is also in your book but in the key of A.

16
no. I won't cry, be a - fraid. Oh. I No. I
I won't cry, I won't cry.

19
won't cry, be a - fraid, dear, just as long as you stand
shed a dear.

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

Guitar I – Change all D7's to just a plain D for now. Guitar II play the D7's.

This is also in your book but in the key of A.

Ear Training



- 3 main types of chords are major, minor and dominant type chords.
- We will start by listening to various chords of major and minor type.
- For major can sing in the mood. Minor dragnet theme. Find songs that work for you!
- We will listen now to a the difference.

On the a piece of paper

- I will play 10 chords. List if they are major or minor.
- Will do 2 sets then will add in 7th's. Do the same thing.

Major Minor and Dominant 7th

Name _____

#1

1. Major, Minor
2. Major, Minor
3. Major, Minor
4. Major, Minor
5. Major, Minor
6. Major, Minor
7. Major, Minor
8. Major, Minor
9. Major, Minor
10. Major, Minor

#2

1. Major, Minor
2. Major, Minor
3. Major, Minor
4. Major, Minor
5. Major, Minor
6. Major, Minor
7. Major, Minor
8. Major, Minor
9. Major, Minor
10. Major, Minor

#1

1.	Major, Minor	A	Major
2.	Major, Minor	Am	Minor
3.	Major, Minor	A	Major
4.	Major, Minor	A	Major
5.	Major, Minor	Am	Minor
6.	Major, Minor	Am	Minor
7.	Major, Minor	A	Major
8.	Major, Minor	Am	Minor
9.	Major, Minor	A	Major
10.	Major, Minor	A	Major

$\frac{3}{4}$ time

- In $\frac{3}{4}$ time the quarter note gets one count and there are 3 beats or counts per measure.
- Beat #1 is accented. Think of it like the following: 1 2 3 | 1 2 3 | 1 2 3 | etc.
- For $\frac{3}{4}$ time you usually count 2 measures to give you the tempo (rate of speed) of the song.

Amazing Grace

3/4 ||: D | | G | D | | | A7 | | D
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

D | G | D | | A7 | D | :|| alternate end. | A7 | G | D ||
lost, but now am found, Was blind, but now I see. now I see

'Twas grace, that taught my heart to fear, And grace my fears relieved.
How precious did that grace appear, The hour I first believed.

Through many dangers, toils and snares, I have already come.
'Tis grace hath brought me safe, thus far, And grace will lead me home.

When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise, Than when we first begun.

Amazing Grace, how sweet the sound, That saved a wretch like me.
I once was lost, but now am found, Was blind, but now I see.

3/4 ||: G | | C | G | | | D7 | | G
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

G | C | G | | D7 | G | :|| | D7 | C | G ||
lost, but now am found, Was blind, but now I see. now I see

3/4 ||: DMaj7 | F#7#5 | G Maj7 | DMaj7 | Bm11 | Em7 | G/A | A7* | DMaj7
Am azing Grace, how sweet the sound, That saved a wretch l ike me. I once was

F#7#5 | GMaj7 | DMaj7 | Em7 | A7 | Gma7 | F#m7 | Em7 | DMaj7 | A 11 :||
lost, but now am found, Was blind, but now I see. now I see

* A7b9

Wonderful Tonight

4/4 ||:G |D |C |D |
It's late in the evening. She's wandering what clothes to wear.

G |D |C |D |
She'll put on her make-up and brushes her long blond hair.

C |D |G D |Em |C |
And then she'll ask me - do I look all right and I'll say yes you look

D |G |D |C |D |
wonderful tonight.

G |D |C |D |G |D |
We go to a party and everyone turns to see. This beautiful lady.

C |D |C |D |
That's walking around with me and then she'll ask me

G D |Em |C |D |G |
do you feel all right and I'll say yes I feel wonderful tonight.

G |C |D |G D |Em |
And I feel wonderful cause I see the love light in your eyes and the

C |D |C |D |G |
wonder of it all is that you just don't realize how much I love you.

|D |C |D |G |D |C |D |
It's time to go home now. And I've got an achen head

G |D |C |D |C |D |
so I give her the car keys. She'll help me to bed and then I tell her

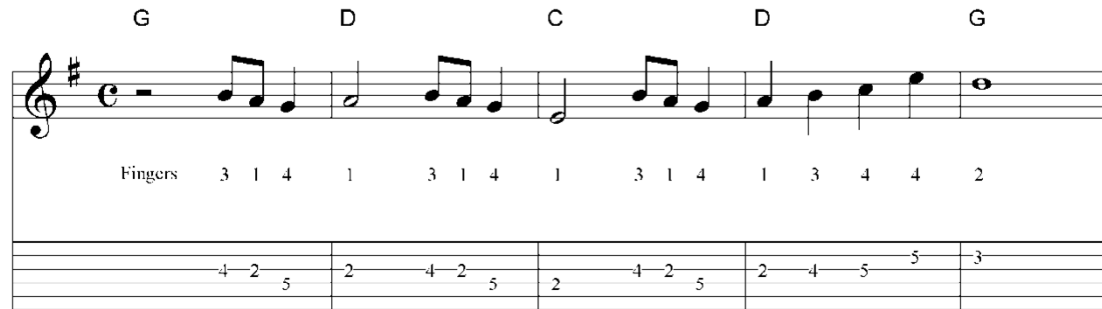
G D |Em |C |D |G |
as I turn out the light, I say darling you look wonderful tonight.

G |C |D |G |D |C |D |G ||
Oh my darling you look wonderful tonight.

Wonderful Tonight Intro

For Beginners 2nd Position

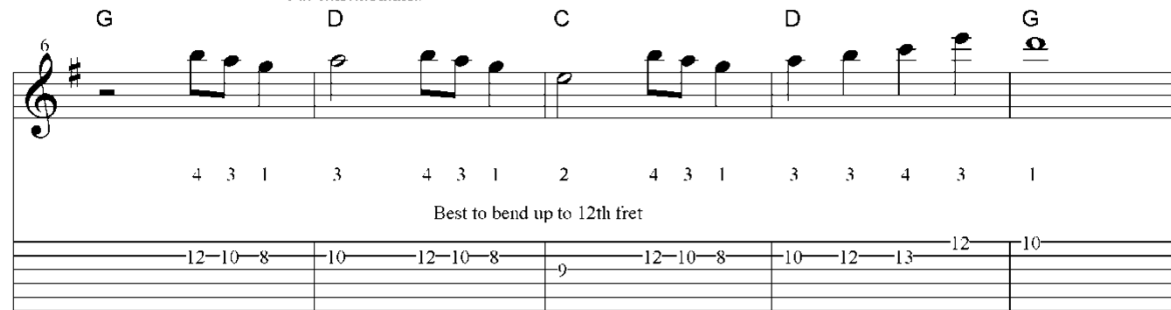
G D C D G



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

For Intermediates

G D C D G

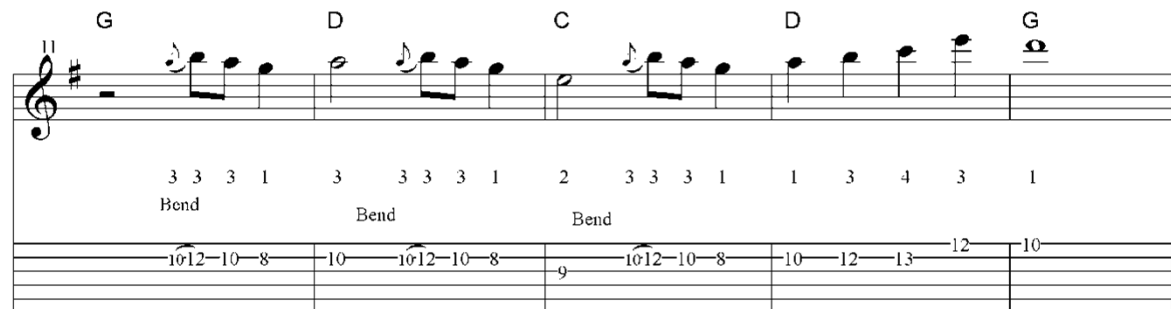


4 3 1 3 4 3 1 2 4 3 1 3 3 4 3 1

Best to bend up to 12th fret

For Advanced Players

G D C D G



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

Bend Bend Bend

Margaritaville

Jimmy Buffet

Chord diagrams: D, G, A, D

Chord diagram: D

5

Nib - blin' on sponge
 Don't know the rat
 blew out my flip

Chord diagram: A

7

cake, watch - in' the sun bake; all of those tour - sis cov - ered with oil.
 son stayed here all sea - son withouting to show but this brand new tat - too
 flop, stepped on a pop - top; cut my heel had touse on backhome

13

Strummin' my six string on my front porch swing. Smell those shimp
 But it's a real beau - ty, a Mex - i - can cut - tie how it got
 buttherbooze in the blend - er and soon it will reid - er that fro - zen con -

Chord diagrams: D, G, A, D

19

they're he - gin - ing to boil. Wast - in' a - way a - gain in Mar - ga - ri - ta - ville.
 here I have - n't a clue.
 con - tion that helps me hang on.

Chord diagrams: D7, G, A, D, D7, D

25

Search - in' for my lost shak - er of salt. Some peo - ple claim

Chord diagrams: A, D, A/C#, G, A, 1. D

31

that there's a wo - man to blame but I know
 now I think hell it could be my fault
 but I know it's no - bod - y's fault.
 but I know it's your damn fault.

To Coda

37

2. D

\emptyset D

G

D.S. al Coda

Yes, and Some peo-ple claim

43

A

D A/C#

G

A

D

that there's a wo - man to blame and I know it's my own damn fault.

49

G

A

D

CODA

Chord and bass notes

Chord	Bass	Alternate
A, Am, A7	5	4 or 6
B7, Bm	5	4 or 6
C, C7	5	4
D, Dm, D7	4	3 or 5
E, Em, E7	6	4 or 5
F	4	3
G	6	4

Bass Brush Strum

- Almost the same as Bass Sweep. But instead of a sweep you will brush the strings with the back of the nails of your index – ring fingers.
- To do the Brush have the fingers curved and then just release them across the strings so that the fingernails strike the strings. They must strike all at the same time.
- Try to the same songs we did the bass sweep to. Take your time.
- Notice the difference in the sound of this to the sweep strum.

Now to I Walk The Line

I Walk The Line

4/4 | |: I keep a | close watch | on this heart of | mine. | I keep my | eye's wide | open all the |
I keep the | ends out | for the tie that | binds | because your | mine | I walk the | Line : | |

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 r
This time tomorrow I reckon where I'll be. Down in the lonesome valley hanging from a white oak

Guitar II students play the melody!!

Here is Amazing Grace in the key of G.

3/4 ||: G |G/B (II) |C |G | | |D7 | |G

Am azing Grace, how sweet the sound, That saved a wretch I like me. I once was

G |C |G | | |D7 |G | :|| |D7 |C |G ||

lost, but now am found, Was blind, but now I see. now I see

It is very common to have songs in almost any key. Some of you may find that the key of D is harder to sing than the key of G. By the way when we say that a song is in the key of D we really mean D major. The major is just assumed.

Some songs are in minor keys but we won't be able to do any minor keys for a few weeks.

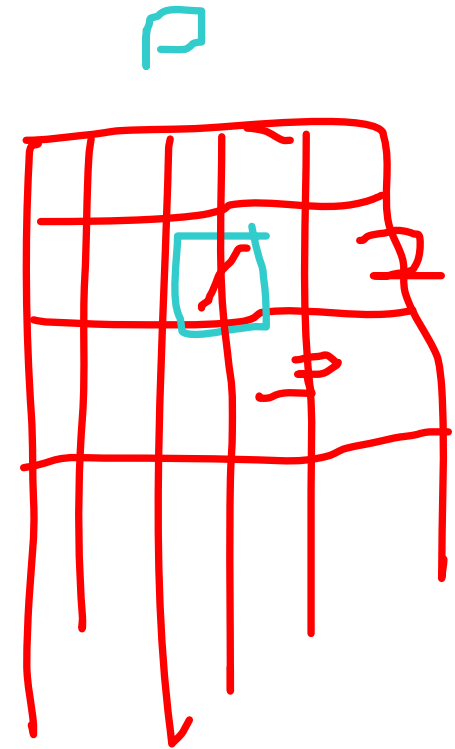
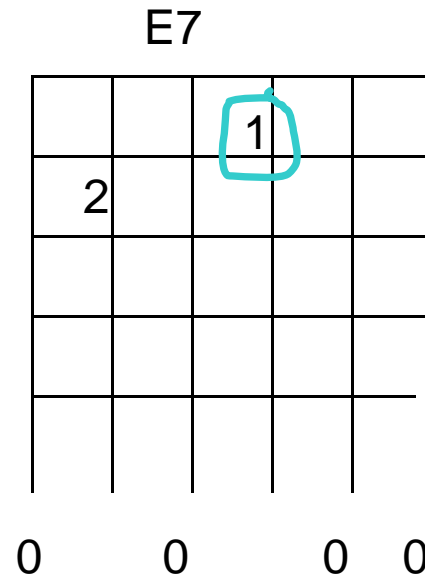
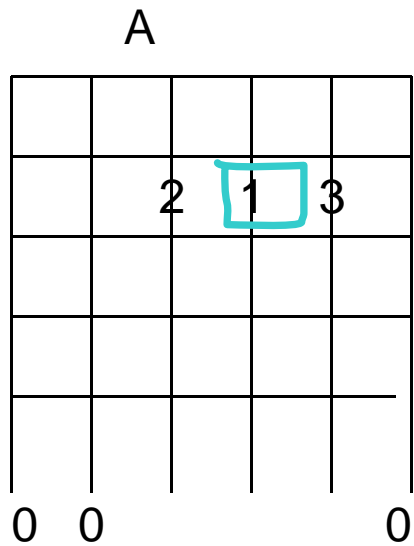
If you were to do bass sweep to $\frac{3}{4}$ you would hit the bass on beat 1 & then chords on beats 2 and 3!

Earth Angel

G Em C D7 G Em C
 6/8 Earth | |: Angel Earth | Angel | will you be | mine | My darling | dear | love you all the |
 D7 G Em C D7 G Em C D7 G Em
 time | I'm just a | fool | A fool in | love with | you | | | Earth | Angel Earth | Angel |
 C D7 G Em C D7 G Em C D7
 the one I a | dore | love you for | ever and | ever | more | I'm just a | fool | A fool in | love with |
 G (G7) C G C D7 G (G7) C
 you | I | fell for | you | and I | knew the | vision of your | loves loveli | ness | I | hope and I |
 C G Em A7 D7 G Em
 pray | that someday | I'll be the | vision | of your happi | ness | Earth | Angel Earth | Angel |
 C D7 G Em C D7 G Em C
 please be | mine | my darling | dear | love you all the | time | I'm just a | fool a | fool in |
 D7 G Em C D7 G
 love with | you | | | :|| ||

Note that this song is in 6/8 time. There are 6 beats or counts per measure they are grouped into two groups of 3: 1, 2, 3, 4, 5, 6 with accents on beats 1 and 4. You will strum each chord 6 times per measure.

The A Major and E7 Chords



Play Get Back in Book

- Using your book we will do Get Back.
- Guitar II students to do the blues backup.
Review pages 49-52 in the Guitar Reference.

From Book

- Blue Suede Shoes page 31
- Chantilly Lace page 42
- Get Back 84
- Hi Heel Sneakers 105 – Change chords to A D and E7
- Hound Dog 110

High Heel Sneakers

- Transpose to the key of A. It is now in the key of C.
- Write the new chords in the book.

Get Back

4/ 4 | | :A | | D | A (G,I)
Jo Jo was a man who thought he was a loner but he knew it wouldn't last.

A | | D | A (G,D) |
Jo Jo left his heart in Tucsan Arizona for some California Grass.

A | | D | A (G,D) |
Get Back. Get Back Get Back to where you once belonged.

A | | D | A (G,D) :| |
Get Back. Get Back Get Back to where you once belonged.

Sweet Loretta modern thought she was a woman but she was another man.
All the girls around her say she has it comin' and she gets it while she can.
Get Back. Get Back Get Back to where you once belonged.
Get Back. Get Back Get Back to where you once belonged.

Do from book page 84

12 bar blues in A:

4/4 ||: A | D | A | | | D | | | A | | | E7 | D | A | | : ||

Jump Jive And Wail

A | | | | D | | | | A | | |
4/4 ||: Baby, baby it looks like it's gonna hail. Baby, baby it looks like it's gonna hail.

A | E7 | D | | | A | | | : ||
Better come inside let me teach you how to jump, jive and wail.

(Chorus)

Yeah, you gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail, you gotta jump, jive and then you wail. You gotta jump, jive and then you wail away.

Yeah, Papa's in the ice box looking for a can of ale. Papas in the ice box looking for a can of ale. Said Mama's on the front porch learning how to jive and wail.

Chorus

Said, a woman is a woman and a man ain't nothin' but a man. Said, a woman is a woman and a man ain't nothin' but a man. Said one thing about them, they know how to jump, jive and wail.

Chorus

You know what I heard? Jack and Jill went up hill to get a pail. I said, Jack and Jill went up hill to get a pail. Ah, Jill stood up wants to learn how to jive and wail.

Kansas City

A D
4/4 I'm going to ||: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

A E7
Kansas City here I | come. | They got some | crazy little women there and |

D A E7 A
I'm going to get me | one. | I'm going to be | standing on the corner |

A D
12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

A E7 D A E7
Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine. | : ||

Kansas City

A D
4/4 I'm going to |: Kansas City | Kansas City here I | come. | I'm Goin to | Kansas City |

A E7
Kansas City here I | come. | They got some | crazy little women there and |

D A E7 A
I'm going to get me | one. | I'm going to be | standing on the corner |

A D
12th street and | Vine. | I'm going to be | standing on the corner | 12th street and |

A E7 D A
Vine. | With my | Kansas City baby and my | bottle of Kansas City | wine.

E7 A (Break)
Well I | might take a train, | might take a plane but | if I have to walk I'm going to |

A D A
get there just the same. I'm Goin to | Kansas City | Kansas City here I | come. |

A E7 D A E7
They got some | crazy little women there and | I'm going to ge me | one. | If I |

A (Break)
stay with that women you | know I'm gonna die | gotta find a brand new lover |

A D A
that's the reason why. I'm Goin to | Kansas City | Kansas City here I | come. |

A E7 D A
They got some | crazy little women there and | I'm going to get me | one. | :||

Johnny B. Goode

A7
4/4 | |: Way down in Louisiana, Down to | New Orleans. | Way back up in the woods by the | Evergreens there
D7 A7
stood a long log cabin made of | earth and wood where | lived a country boy named | Johnny B. Goode who
E7 D7 A7 E7
never learned to read or | write so well but he could | Play his guitar like a | ring in the bell Go, | |
A7 D7 A7
Go | Go Johnny go Go | Go | Go Johnny Go | Go | Go Johnny Go Go | Go | Go Johnny go Go
E7 D7 A7 E7
Go | Johnny B. | Goode | : | |

He Used to carry his guitar in a gunny sack go down to woods by the railroad tracks.
People used to come from miles around just to here him play the driving sounds.
People would stop and they would say oh my how that little country boy can play Go Go etc.

His mother told him someday you will be a man and you will be the leader of a big
old band. People will come from miles around just to listen to you play your drivin' sounds.
Some day your name will be in lights sayin' Johnny B. Goode tonight.

Roll Over Beethoven, performed by Beatles

D]

I'm gonna write a little letter, Gonna mail it to my local DJ.

G D
It's a rockin' rhythm record I want my jockey to play.

G A D
Roll over Beethoven, I gotta hear it again today.

D

You know, my temperature's risin' And the jukebox blows a fuse.

G D
My heart's beatin' rhythm And my soul keeps on singin' the blues.

G A D
Roll over Beethoven and tell Tchaikovsky the news.

D

I got the rockin' pneumonia, I need a shot of rhythm and blues.

G D
I think I'm rollin' arthritis Sittin' down by the rhythm review.

G A D
Roll over Beethoven rockin' in two by two.

D

well, if you feel you like it go get your lover, then reel and rock it.

D

G
roll it over and move on up just

D
a trifle further and reel and rock it, roll it over,

G A D
roll over Beethoven rockin' in two by two.

D

Well, early in the mornin' I'm a-givin' you a warnin'
Don't you step on my blue suede shoes.

G
Hey diddle diddle, I am playin' my fiddle,

D

Ain't got nothin' to lose.

G A D
Roll over Beethoven and tell Tchaikovsky the news.

D

You know she wiggles like a glow worm, Dance like a spinnin' top.

G

She got a crazy partner,

D
Oughta see 'em reel and rock.

G A D
Long as she got a dime the music will never stop.

D

Roll over Beethoven, Roll over Beethoven,

G

D
Roll over Beethoven, Roll over Beethoven,

G

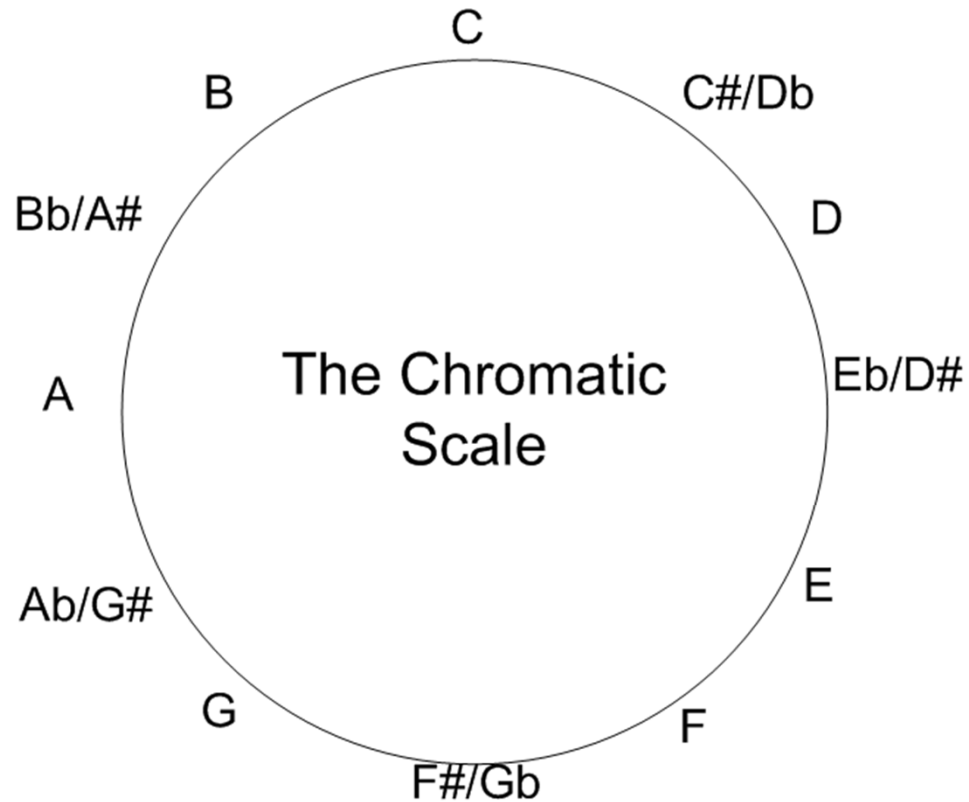
A D
Roll over Beethoven and dig these rhythm and blues.

Timing From Book

- Page 11 of Guitar Reference.
- Start at top and play each rhythm as follows:
 - First count it out.
 - Next clap it.
 - Lastly play it with the pick. Pick down on the beat and pick up on an &.

The Chromatic Scale

This must be memorized! Notice that there are sharps and flats between each pair of letter names other than from 'B' to 'C' and from 'E' to 'F'.



Read the pages in the book on uses of the 'Chromatic Scale'. This one piece of information and how to use it can really help you understand music and the guitar!

One final note - there are notes not listed such as Cb is the same as a B, B# is the same as C, E# is the same as F and Fb is the same as E. These are notes but rarely referred to that way. They are used in keys you most likely will never come across. There are also double sharps and double flats but again you most likely won't come across them in playing.

Chromatic Scale.

Remember the chromatic scale can easily be memorized by just remembering a couple of facts: 1. There are sharps and flats between every letter name except between E and F and between B and C, 2. There are enharmonic equivalents as follows: C# = Db, D# = Eb, F# = Gb, G# = Ab, and A# = Bb. Therefore the chromatic scale is as follows (starting on A):

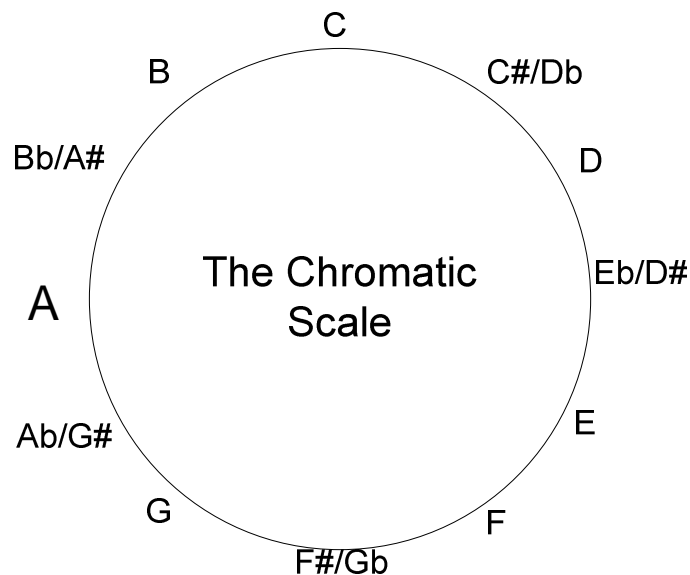
A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, to A.

From one note to the next is called a 1/2 step so from A to Bb is a 1/2 step. Two 1/2 steps make up a whole step so A to B is a whole step.

Memorize this scale.

Finding notes on the guitar

Finding the names of all of the notes on any fretted instrument. Start with the open string and just go one space clockwise (when Chromatic scale on a circle) for each fret (1/2 step). The 12th fret should be the same letter name as the open string.



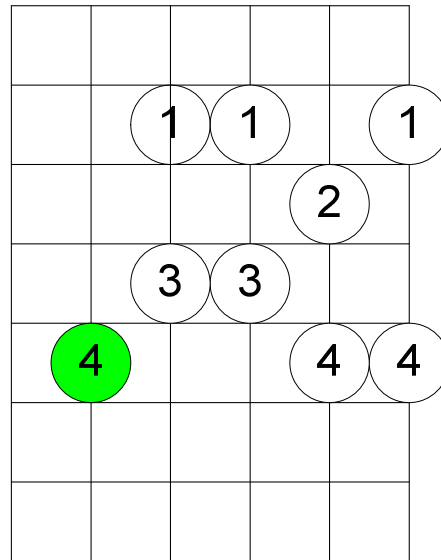
E	A	D	G	B	E	
						F
						F#, Gb
						G
						G#, Ab
						A
						A#, Bb
						B
						C
						C#, Db

For next class Guitar I

- Memorize the D, G, A7, C, D7, Em, A and E7.
- Go over all of the songs played in class so far.
- Notes on the 3rd string
- Work on the Bass Brush strum to 'I Walk the Line'.
- Write out the names of the notes on the guitar.
- Go over the Timing page (page 11) in the book.
- Work on Amazing Grace in $\frac{3}{4}$ time. Accent beat 1.
- Guitar I students now can practice in a room or go home.
I will be working the rest of tonight with Gutiar II only.

Here is the D Major Pentatonic based upon the C Major Form of CAGED.
Note in Green is the root.

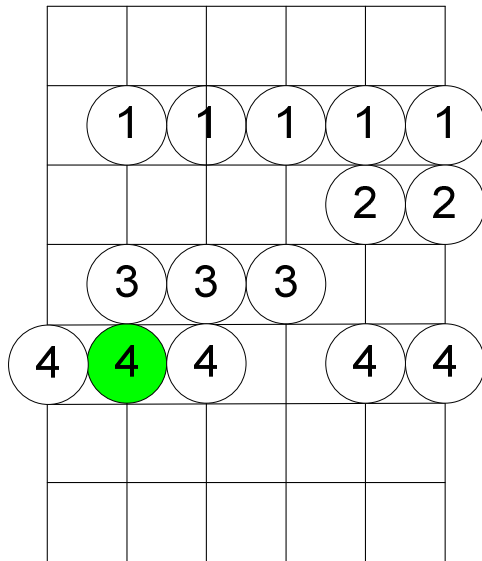
D Major Pentatonic



Note the root is on the 5th
string.

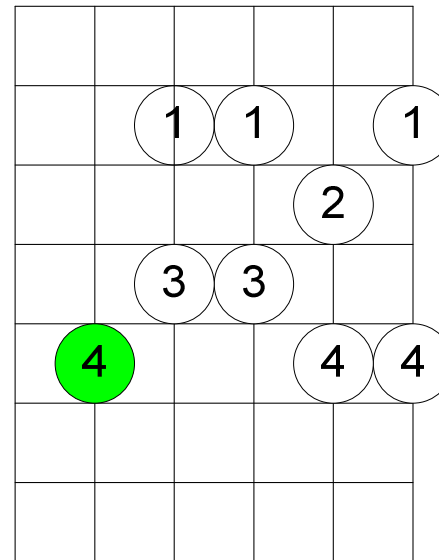
See relationship between D major scale and D major Pentatonic.

D Major Scale



Note the root is on the 5th string.

D Major Pentatonic



Note the root is on the 5th string.

CAGED Your Friend

Chord and scale visualization and
patterns for the Guitar.

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

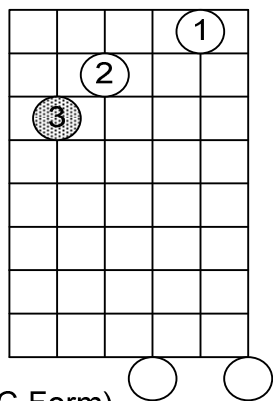
- The basic concept is that there are 5 chord forms. From these everything else is derived. It also applies to the scales related to those 5 chord forms.
- The patterns will repeat themselves up the neck in the same order.
- It applies to chords, scales, arpeggios, riffs, etc.

The 5 chords (starting with major chords)

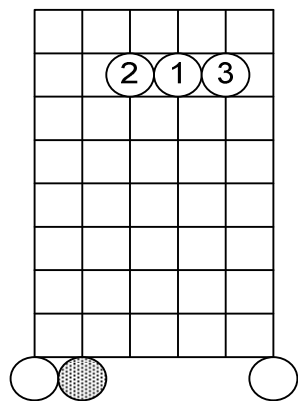
Below are the 5 forms that everything is build off of. You must know all 5 of these 1st position chords to move on. Make sure that you have these down so you don't even think about them. The rest of what is coming up is derived from these 5 forms! We start with major but dominant and minor are just modifications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

Caged Chords - Shadowed Notes are the Roots

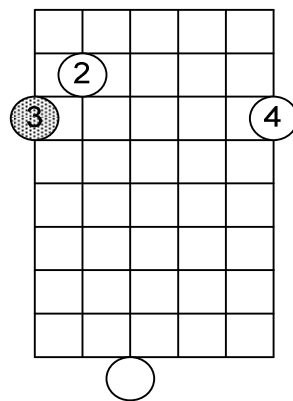
C Form (C Chord)



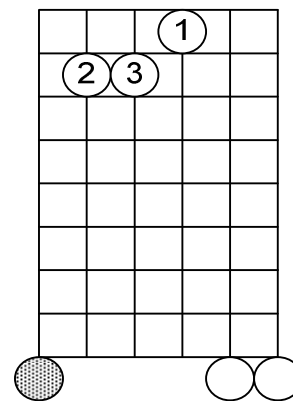
A Form (A Chord)



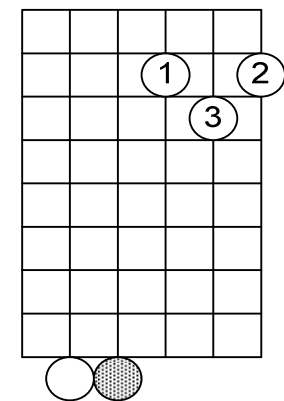
G Form (G Chord)



E Form (E Chord)



D Form (D Chord)



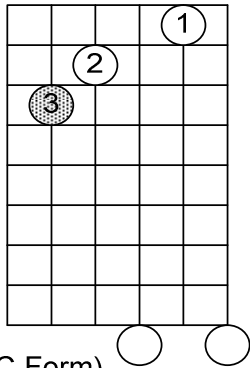
C# (C Form)

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

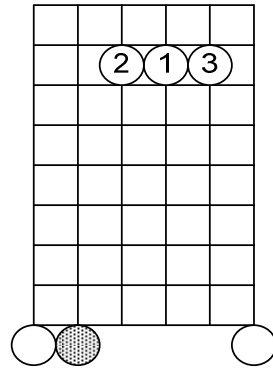
Caged Chords - Shadowed Notes are the Roots

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

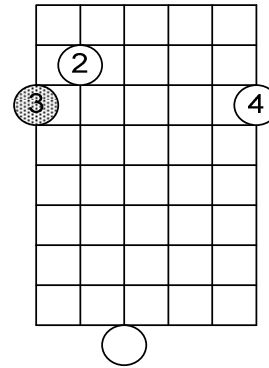
C Form (C Chord)



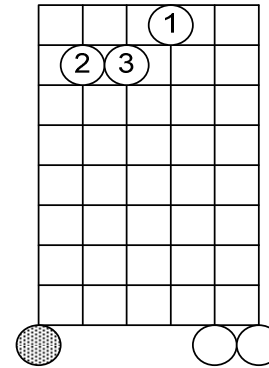
A Form (A Chord)



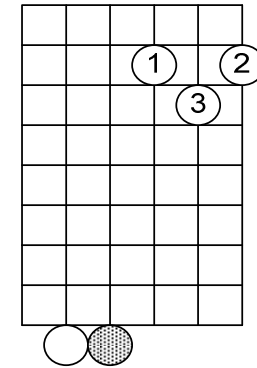
G Form (G Chord)



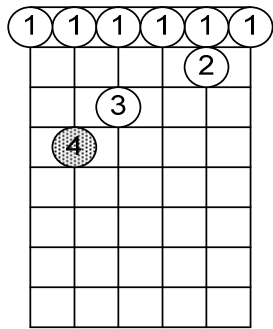
E Form (E Chord)



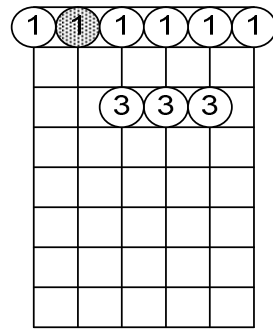
D Form (D Chord)



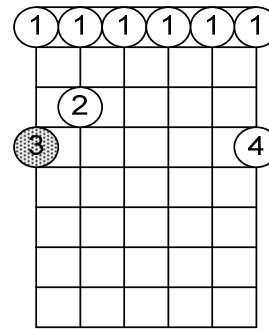
C# (C Form)



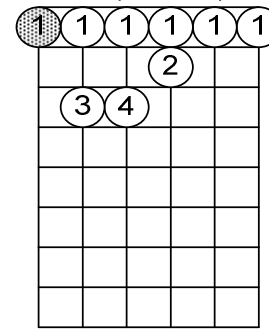
Bb (A Form)



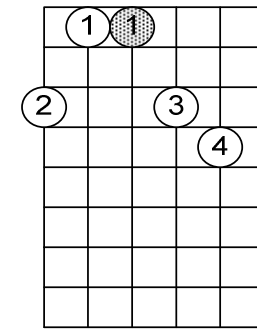
Ab (G Form)



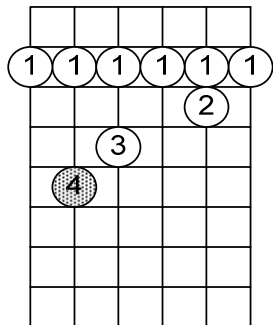
F (E Form)



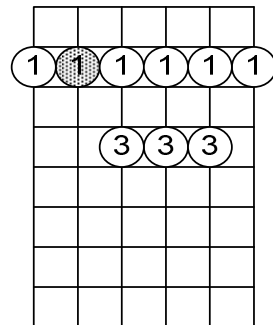
Eb (D Form)



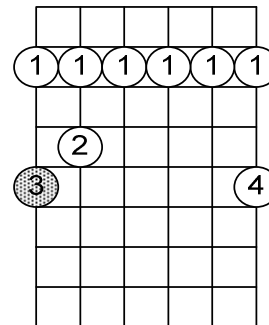
D (C Form)



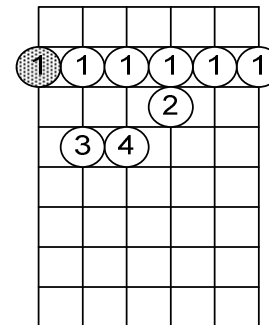
B (A Form)



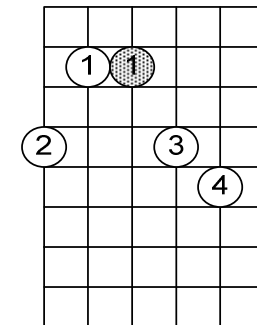
A (G Form)



F# (E Form)



E (D Form)

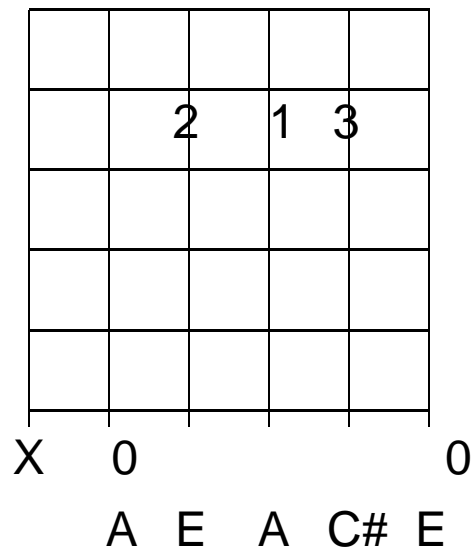


For the “C” form only $\frac{1}{2}$ barre it – barre from the 1st to the 3rd string and don’t play the 6th string. For the G form only play the inside 4 strings – don’t play the 1st or 6th string. For the D form, it is best to move the 1st string pitch down 2 octaves to the 6th string and don’t play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

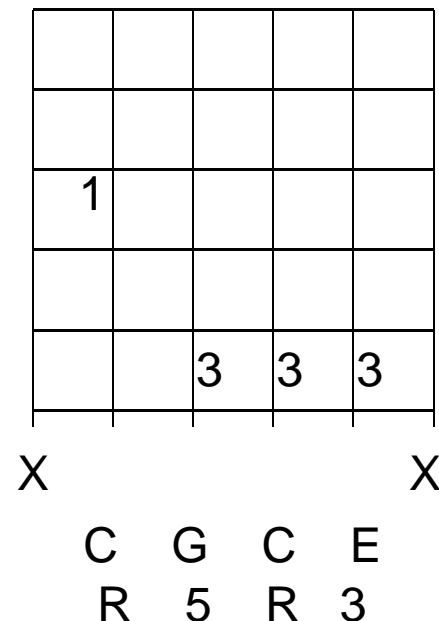
The A form is the next most used form.

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



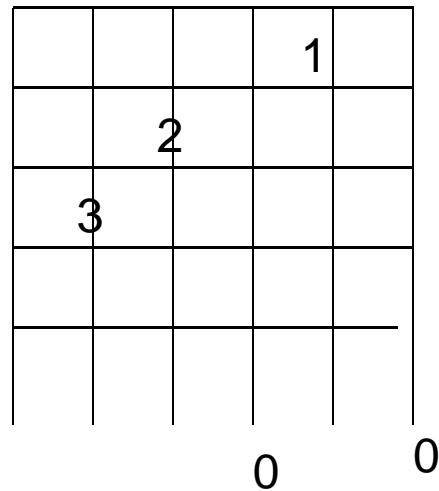
A Form (C Major)



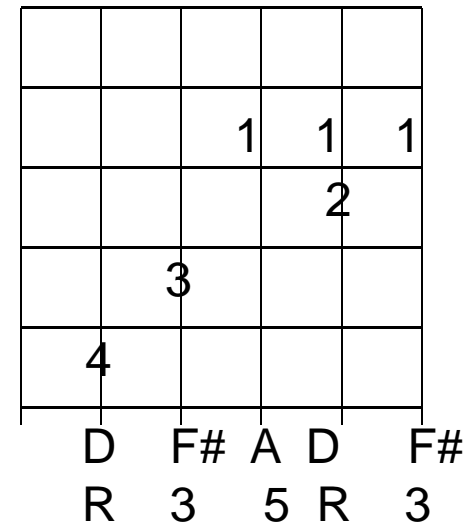
The C form.

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.

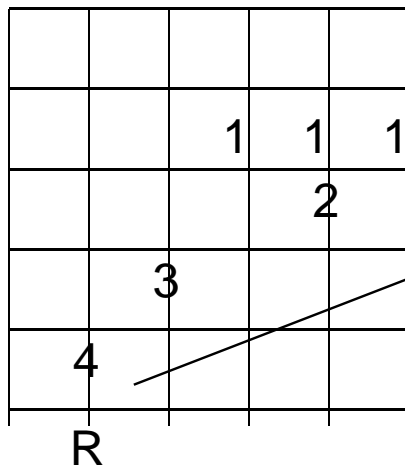
Do each form as follows

- First C (C form) 2 measures then C (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

Now going up the neck in one key.

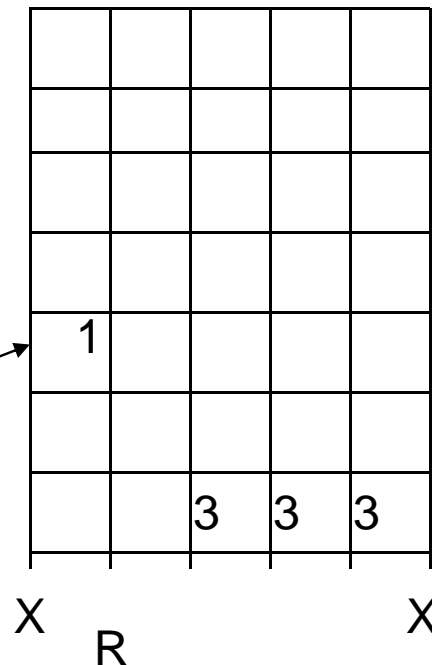
- Here is where the power really comes in. Say we have a C form of the D chord from the previous slide.
- The next form of D will be the A form at the 5th fret.
- The A form always follows the C form. Look closely at that relationship!

C Moveable Chord (D Major)



Note the common tone!

A Moveable Chord (D Major Chord)



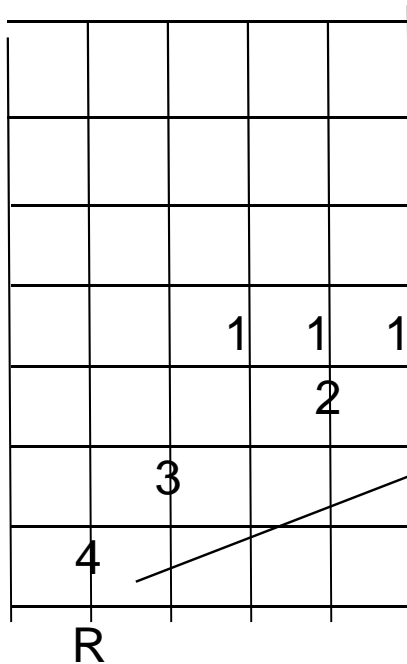
Do each form as follows

- First D (C form) 2 measures then D (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

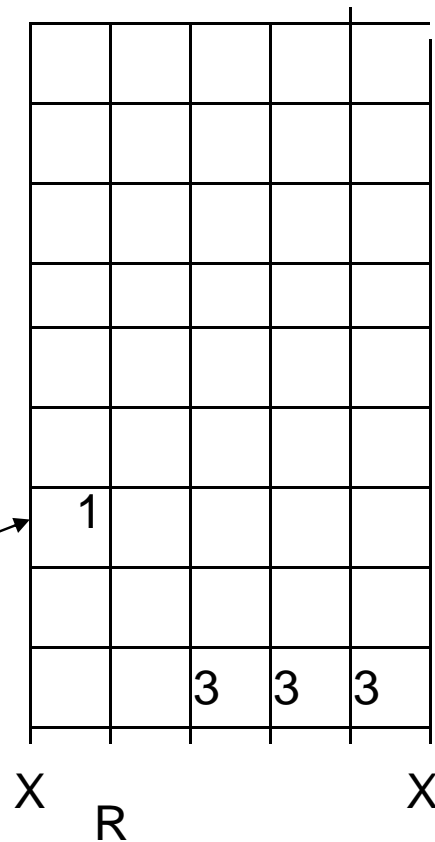
Now going up the neck in key of E.

- Practice this over and over.
- Do in other keys

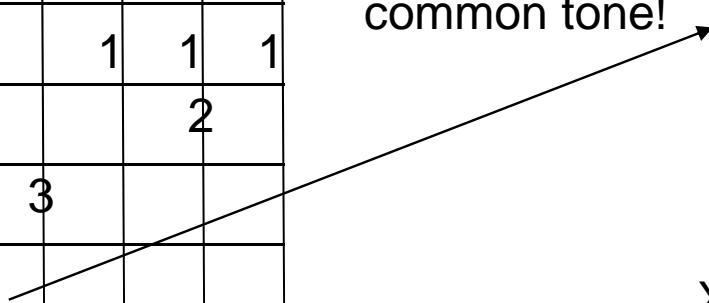
Now it is E in C form



An E Chord in the A form



Note the common tone!



Do each form as follows

- First E (C form) 2 measures then E (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.

The C form to the A form in other keys

Key	C form Fret	A form Fret
C# or Db	1	4
D	2	5
Eb or D#	3	6
E	4	7
F	5	8
F# or Gb	6	9
G	7	10
Ab or G#	8	11
A	9	12
At this point most of you will have difficulty doing it on your guitars		
Bb or A#	10	13
B	11	14
C	12	15 (same as first example up 1 octave.)

Now try going back and forth with each one!!!

Do each form as follows

- First chord (C form) 2 measures then 2nd chord (A form) 2 measures back and forth.
- When that is good do 1 measure each.
- When that is easy do 2 beats each.
- As a challenge try 1 beat each – very hard but doable over time.
- Try at least 6 of these!

Some Observations

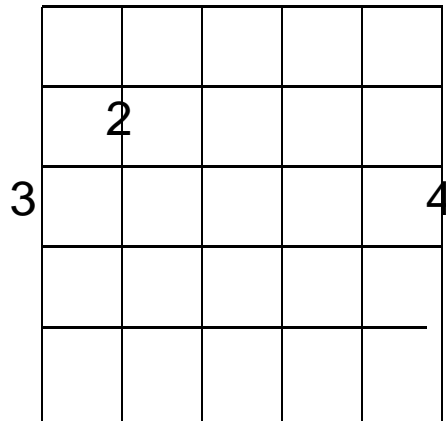
- There are 3 frets between these 2 forms. This will hold true in every instance!
- The order of notes changes slightly which gives the 2 forms slightly different coloring.
- You can go either way, that is either up or back.
- Each form has a use and should be learned. Some players limit themselves to 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.
- If you have been working on this for a week you should be able to do it with 1 measure change per chord per form.

The G form

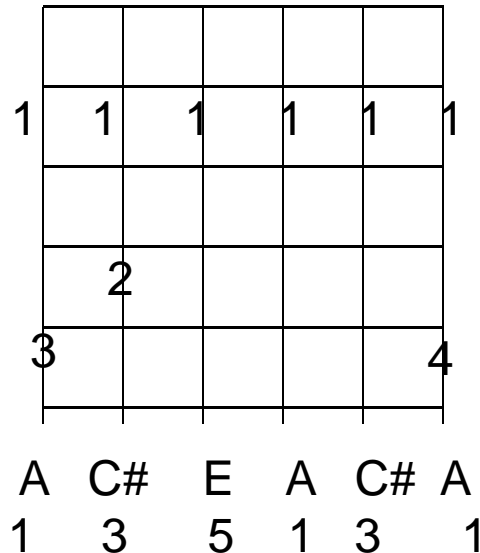
This form is usually played without playing the 1st and 6th strings. Below is an example of the concept with the 1st and 6th strings in the 3rd diagram muted. Some bands such as the Doobie Brothers used this form as a basis for cool chord riffs.

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.

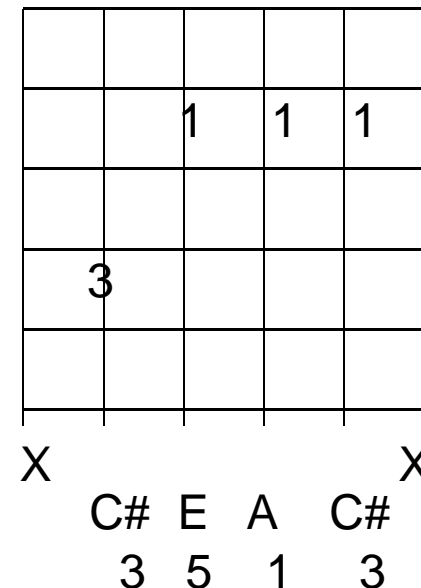
G Major



G Form (A Major Chord)



G Form (A Major Chord)



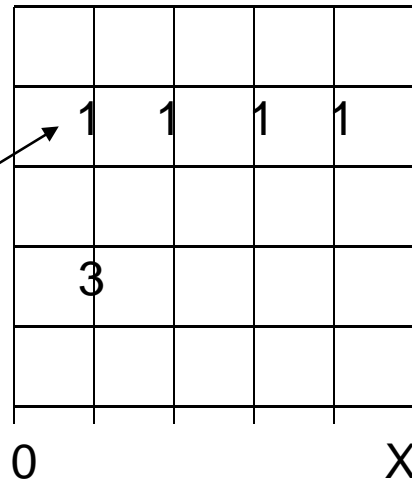
Application fun

- 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

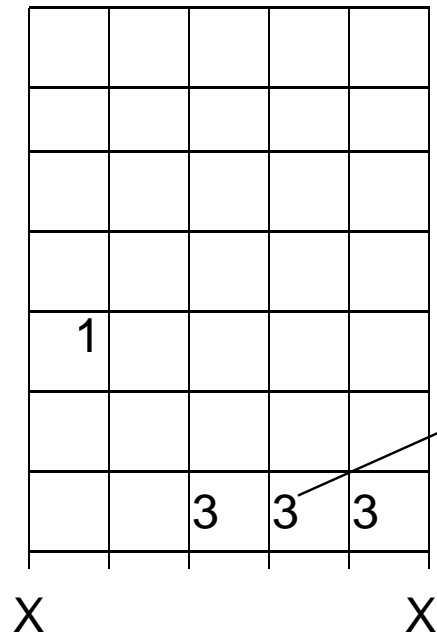


7th fret

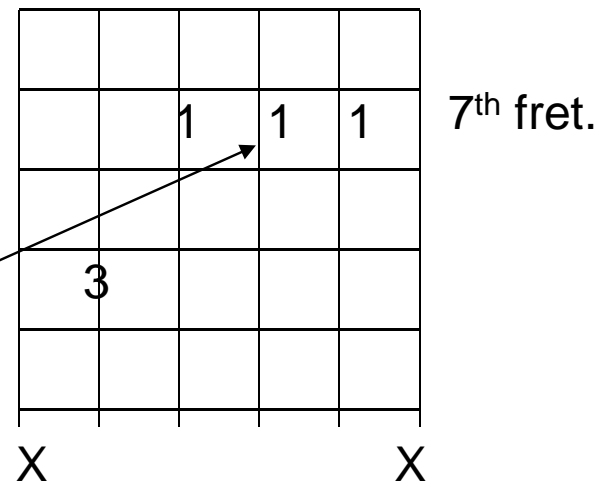
One of the points of this is that all of this is very practical! It isn't pie in the sky theory stuff but nuts and bolts.

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!

A Moveable Chord (D Major Chord)



G Form (D Major Chord)



We will continue with the key of D for now. Here is the move before trying to put all 3 down. Follow the same patterns as we did before. 2 measures of each form back and forth, then one measure then a $\frac{1}{2}$ measure back and forth.

Let's do different changes

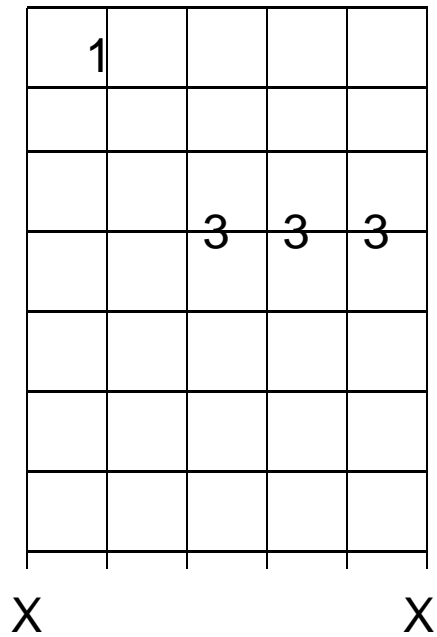
Key	A form	G form
Bb	1	3
B	2	4
C	3	5
C# or Db	4	6
D	5	7
Eb	6	8
E	7	9
F	8	10
F#	9	11
G	10	12
Ab	11	13
A	12	14

You should practice from Bb up to E with this move. When you can do them all you will have 3 forms down perfectly. This is really cool. See next slide for some examples.

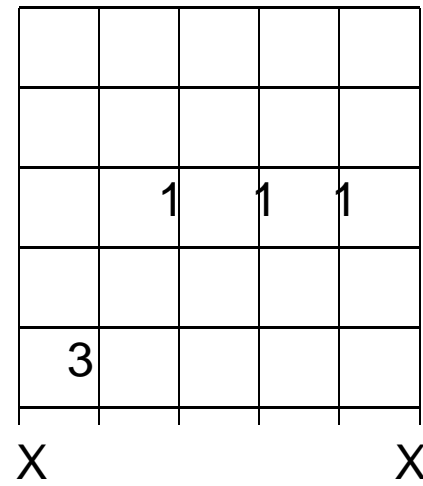
Notice

- Only 2 frets apart on these.
- 3rd finger from form A is now 1st finger on form G. Picture that change as you play it.

A Moveable Chord (Bb Major Chord)

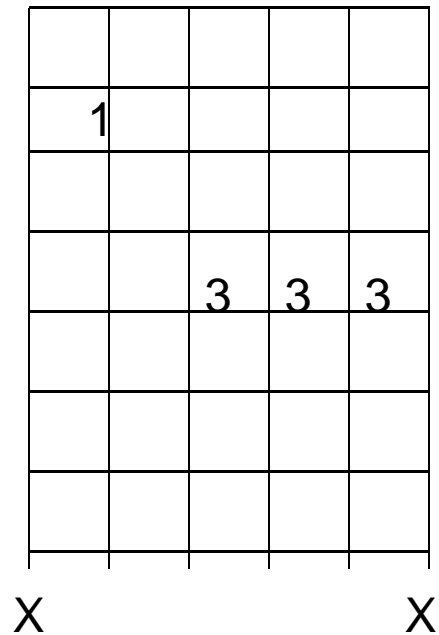


G Form (Bb Major Chord)

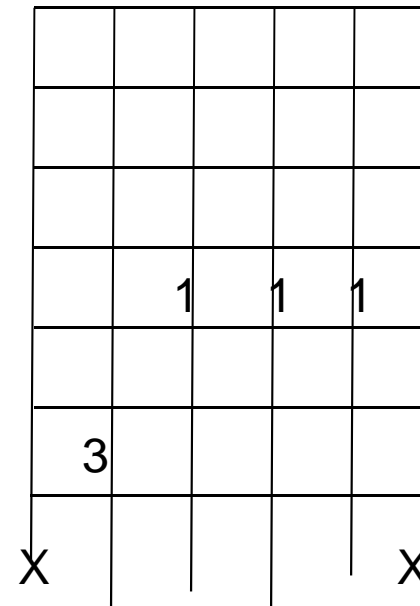


So do Bb then move up to B – Next slide and continue.

A Moveable Chord (B Major Chord)



G Form (B Major Chord)



So do Bb then move up to B – Next slide and continue. This will take a solid week to really master before moving on!! Be sure not to take shortcuts. Do every one of these before moving on. It is tempting to say that you know it before it is really both understood and under your fingers.

The next step is moving up and down between the 3 forms.

- Take this one even slower as it is tough to move back and forth between 5 frets total.

Now going up the neck in one key.

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

A Moveable Chord (D Major Chord)

G Form (D Major Chord)

Note the common tone!

C Moveable Chord (D Major)

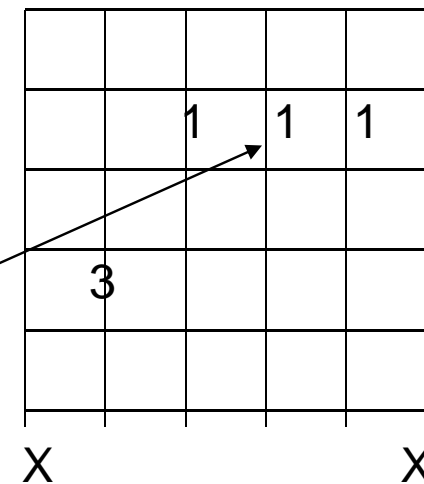
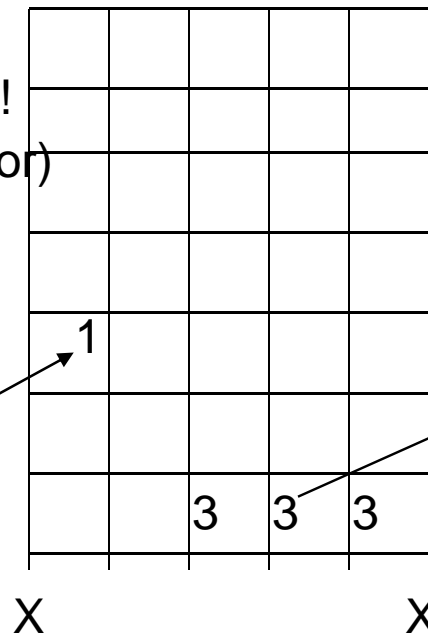
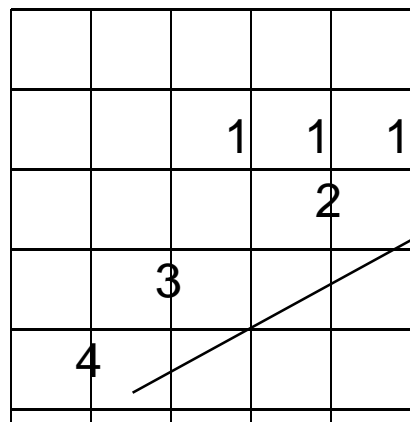


Chart showing the forms

Key	C form Fret	A form Fret	G Form Fret
C# or Db	1	4	6
D	2	5	7
Eb or D#	3	6	8
E	4	7	9
F	5	8	10
F# or Gb	6	9	11
G	7	10	12 or open
Ab or G#	8	11	13 or 1
A	9	12 or 1	14 or 2
Bb or A#	10	13 or 2	3
B	11	14 or 3	4
C	12 or open	15 or 4	5

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!!!!

Now do what was on the previous slide to all of these.

Key	C form Fret	A form Fret	G Form Fret
C# or Db	1	4	6
D	2	5	7
Eb or D#	3	6	8
E	4	7	9
F	5	8	10
F# or Gb	6	9	11
G	7	10	12 or open
Ab or G#	8	11	13 or 1
A	9	12 or 1	14 or 2
Bb or A#	10	13 or 2	3
B	11	14 or 3	4
C	12 or open	15 or 4	5

It may help you to write them out. This is the sort of thing you can do at lunch when you are at work. Or even on the bus or Bart. Get to the point that you just see it. After some practice you will be able to do this without even thinking. You should also start to see other relationships!

The E form

- We already did the E form but now it is time to add it into the CAGED moving up.
- This next section should be one of the easiest for you to do.
- We put this one off for a number of good reasons:
 - The E form is the easiest – don't want false expectations.
 - To start in the middle of CAGED is difficult to see the power of this.

From the G form to the E form.

G Form (D Major Chord)

		1	1	1
2				
(4)				

X X

1 3 5 1 3

7th fret.

The E form of the D major chord.

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.

Now G to E CAGED Frets

Key	G Form Fret	E Form Fret
Ab	1	4
A	2	5
Bb	3	6
B	4	7
C	5	8
Db or C#	6	9
D	7	10
Eb	8	11
E	9	12
F	10	13 or 1
F#	11	14 or 2
G	12 or open	3

You will now only have to combine the 4 forms and then add in the D form.

Once you are finished with the Major forms you have the entire concept down to tackle the minor, 7th and other advance forms. Then add in the CAGED scales.

At that point you will know the fingerboard!!

Now do what was on the previous slide to all of these.

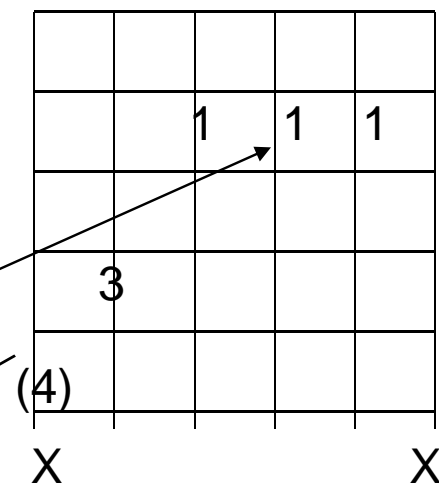
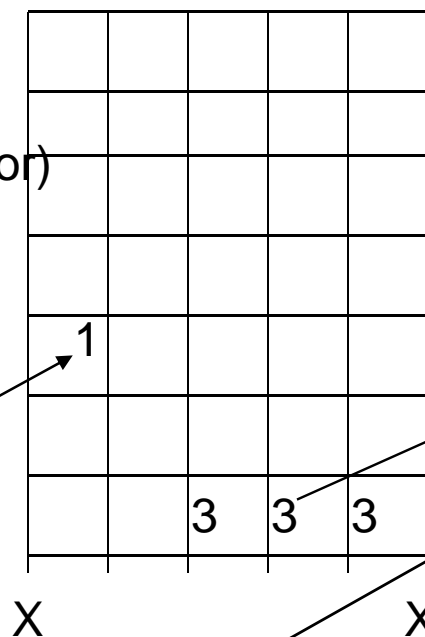
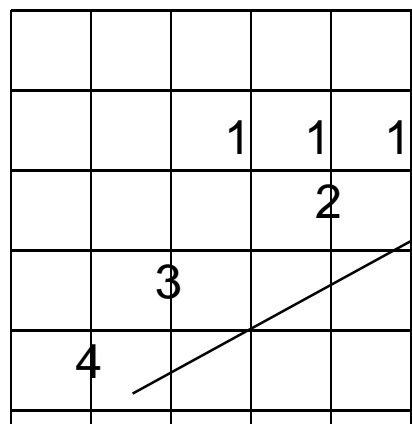
Key	C form Fret	A form Fret	G Form Fret	E Form Fret
C# or Db	1	4	6	9
D	2	5	7	10
Eb or D#	3	6	8	11
E	4	7	9	12 or open
F	5	8	10	13 or 1
F# or Gb	6	9	11	14 or 2
G	7	10	12 or open	3
Ab or G#	8	11	13 or 1	4
A	9	12 or 1	14 or 2	5
Bb or A#	10	13 or 2	3	6
B	11	14 or 3	4	7
C	12 or open	15 or 4	5	8

It may help you to write them out. Start with doing them in the order above then you can try them starting at any form.

A Moveable Chord (D Major Chord)

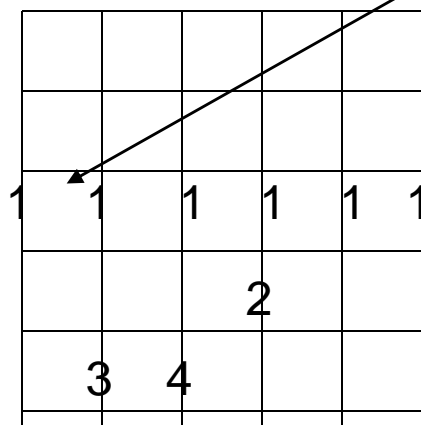
G Form (D Major Chord)

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.

Now do each key up and down

Key	C form Fret	A form Fret	G Form Fret	E Form Fret
C# or Db	1	4	6	9
D	2	5	7	10
Eb or D#	3	6	8	11
E	4	7	9	open
F	5	8	10	1
F# or Gb	6	9	11	2
G	7	10	open	3
Ab or G#	8	11	1	4
A	9	1	2	5
Bb or A#	10	2	3	6
B	11	3	4	7
C	12 or open	4	5	8

See how you must change as you move up the neck. For the E you move the E form to open then for F the E form to the 1st fret. Another way to accomplish this is to start with the C form up until the F then go E form to C form to A form. Use your judgement, but when we add in the last form this will be much clearer to you.

Go back and review!!!!

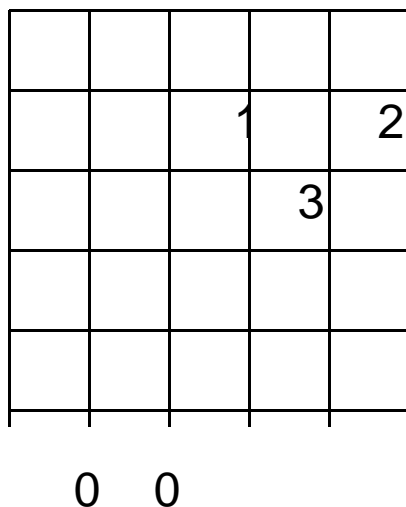
- Review the material so far. You have completed 4 of the forms and have moved the forms up the neck.
- This is the essence of the CAGED system.
- Start to see that from one form to the next is a set number of frets (either 2 or 3). That can also assist you in learning this material.

The last but not least form the D form.

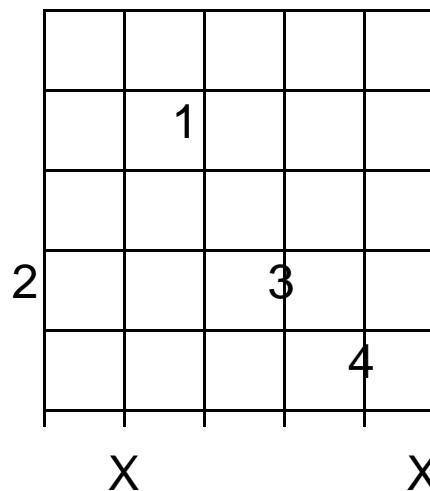
- For this we move the note on the first string down 2 octaves to the 6th string and don't play the 1st string. It is also common to not play the 5th string. Then there is no barring at all and the chord has a nice openness quality.

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)

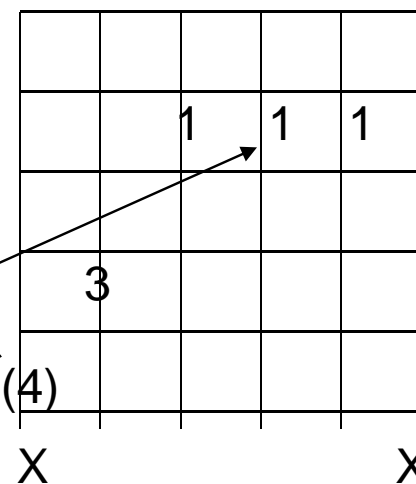
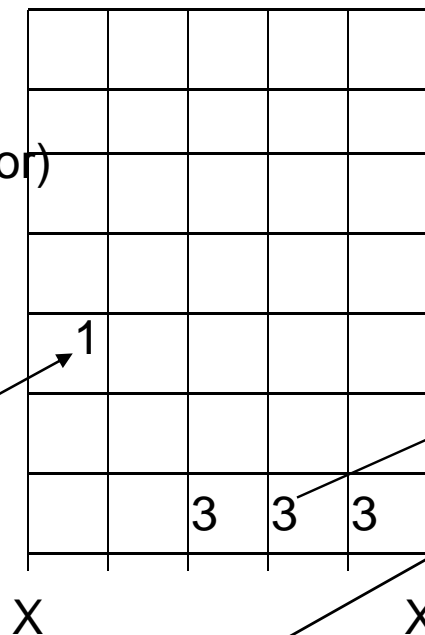
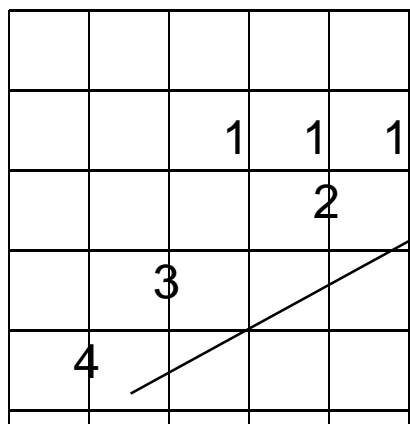


Note you can move the F# on the 1st string 2nd fret to the 6th string 2nd fret (both strings are the same letter Name – it works out better for most cases. As you can see with this form you don't have to barre. Now you can learn it as a barre based entirely off of the first position D and I would recommend that you try that once this is mastered.

A Moveable Chord (D Major Chord)

G Form (D Major Chord)

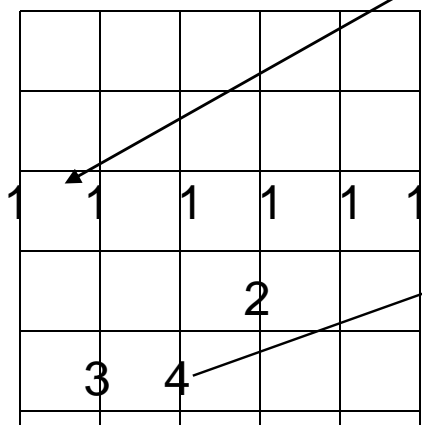
C Moveable Chord (D Major)



7th fret.

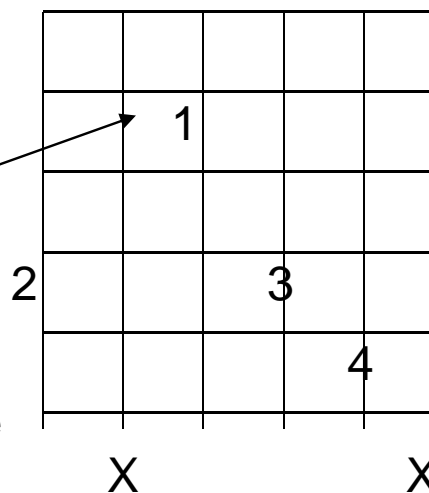
D Form (D Major)

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 the E to the D form as a starter:

Name	E form	D form
F	1	3
F#	2	4
G	3	5
Ab	4	6
A	5	7
Bb	6	8
B	7	9
C	8	10
C#	9	11
D	10	12
Eb	11	13
F	12	14 or 2

Do just the same as before. Do 2 measures of each form then move to one measure then a $\frac{1}{2}$ measure.

Observations to help you

- There are 2 frets different between forms.
- The 4th string is the same note between the 2 forms. The 3rd finger on the E form is replaced by the index finger on the D form. If you can visualize this you got it made.
- Mute the 5th and 1st strings on the D form. It actually makes it much easier to play!

Now the D to the C form

This will now go full circle back to the C form. Realize that this is how it works!
A closed system of changes from one to the other.

Try the E to the D form as a starter:

Name	D form	C form
Eb	1	3
E	2	4
F	3	5
F#	4	6
G	5	7
Ab	6	8
A	7	9
Bb	8	10
B	9	11
C	10	12 or open
C#	11	13 or 1
D	12	2

Observations to help you

- There are 2 frets different between forms.
- The 2nd string on the D form is the pivot for changing to the C form. It goes from the pinky to the index finger.
- Also visualize this.
- Once this is down you can try running through all of the keys!

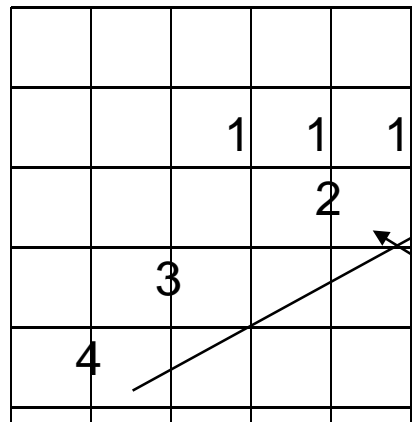
Try it in every key you play in.

- 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.

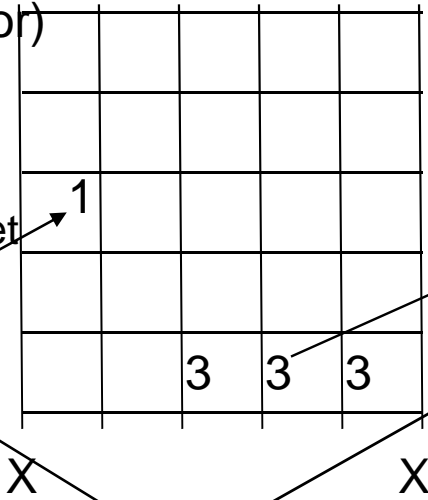
Here start with the A form of C at the 3rd fret!!

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

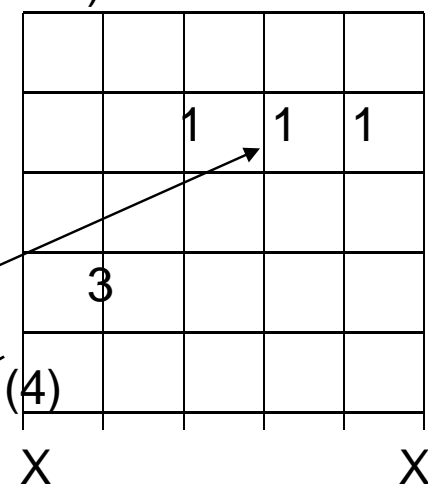
C Moveable Chord (D Major)



12th fret
Or
open

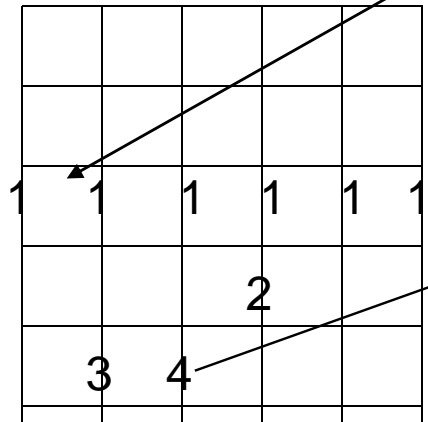


G Form (C Major Chord)



5th fret.

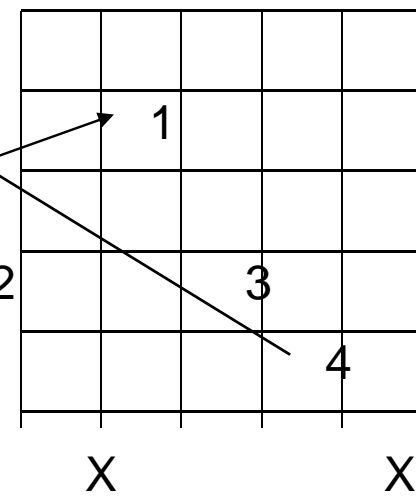
The E form of the C major chord.



8th fret

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

D Form (C Major)

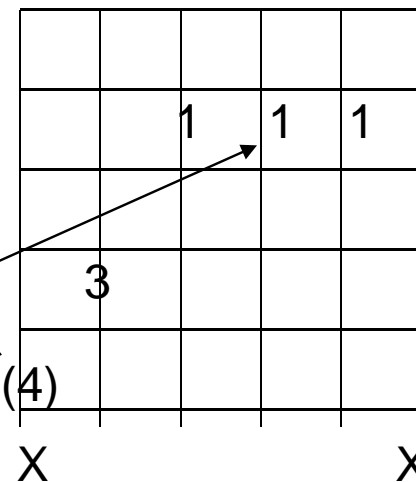
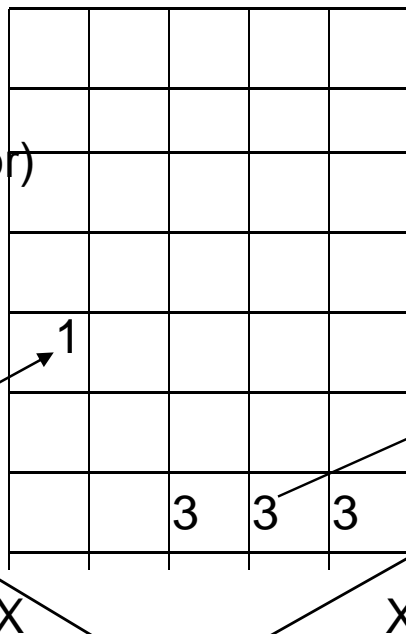
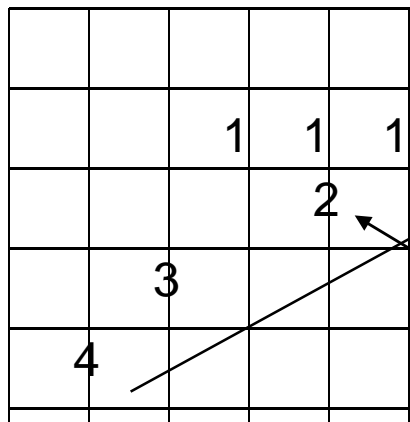


10th fret,.

A Moveable Chord (G Major Chord)

G Form (G Major Chord)

C Moveable Chord (G Major)



12th fret.

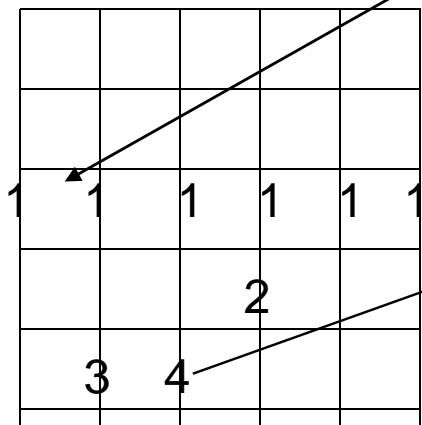
10th Fret

7th fret

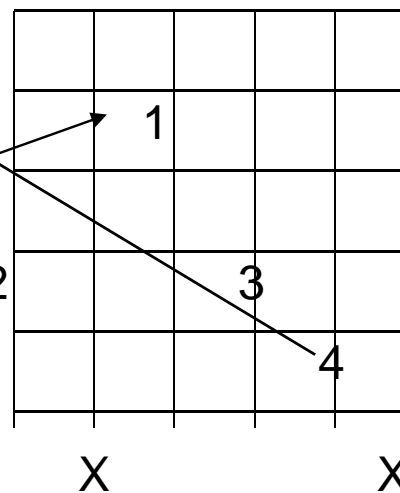
For this for start on the E form at the 3rd fret!

The E form of the G major chord.

D Form (G Major)



3rd fret

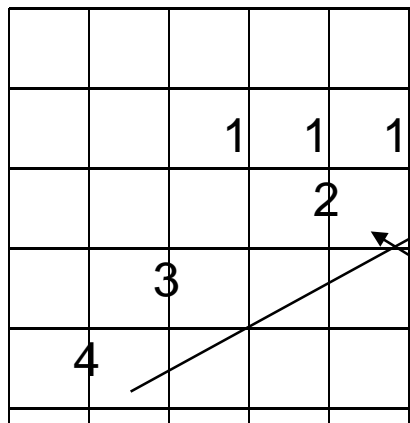


5th fret,

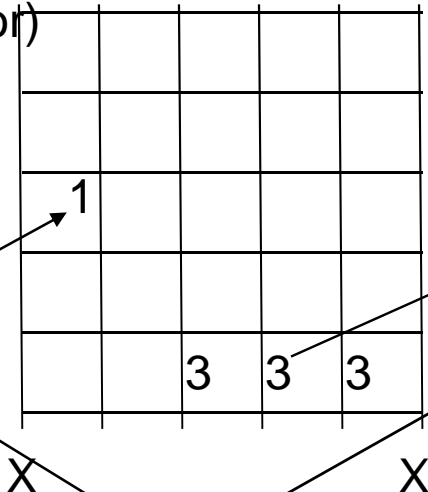
Arrows are pointing to where the roots are and move to.

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

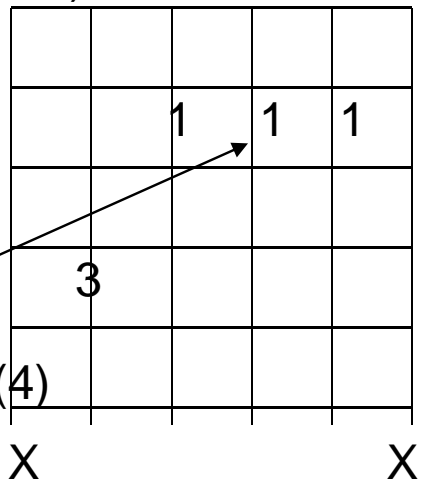
C Moveable Chord (A Major)



9th fret

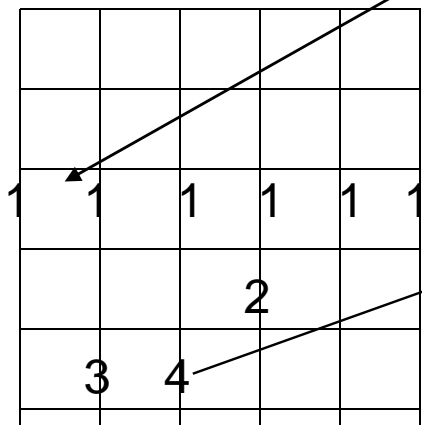


12th fret
Could also
Be open.



2nd fret.

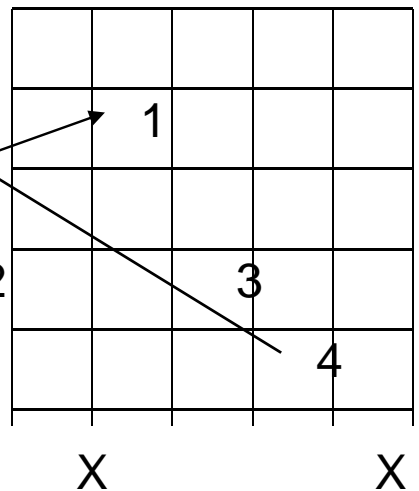
The E form of the A major chord.



58th fret

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

D Form (A Major)

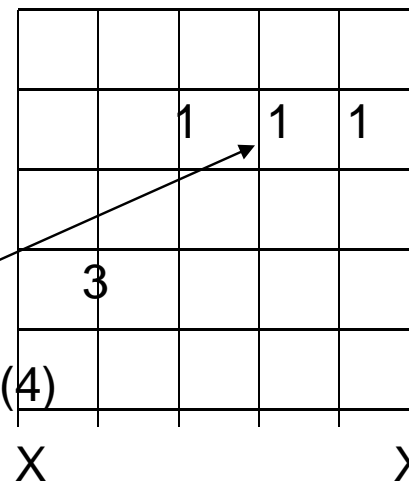
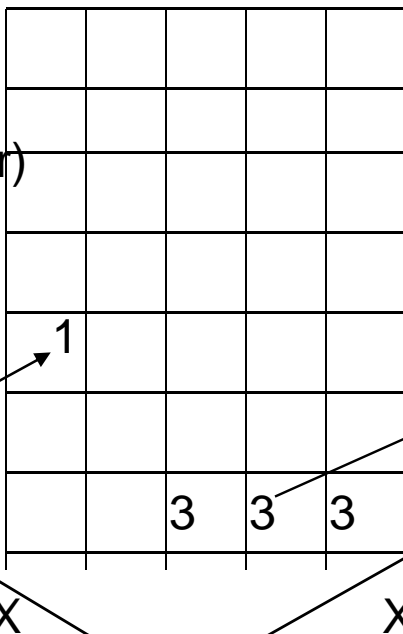
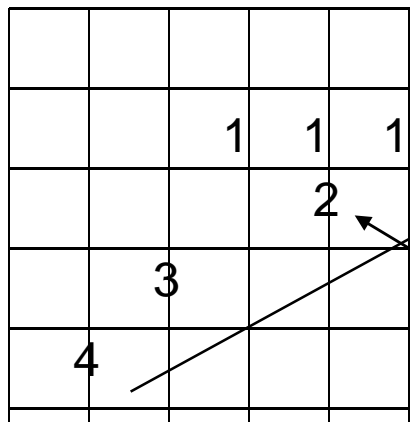


7th fret,.

A Moveable Chord (E Major Chord)

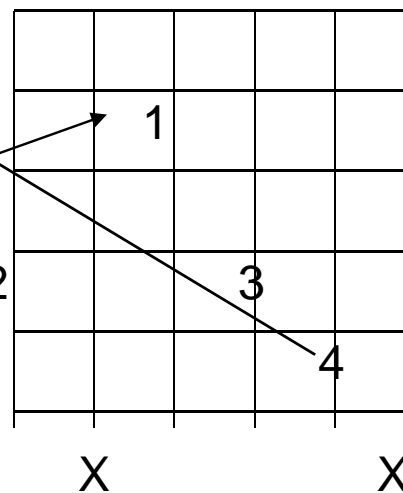
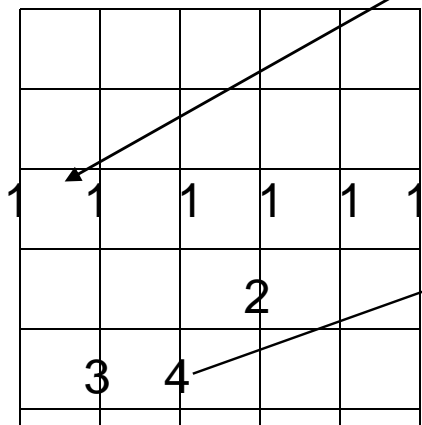
G Form (E Major Chord)

C Moveable Chord (E Major)



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

D Form (E Major)



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

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!!!

Observations to help you

- There are 2 or 3 frets between each of the forms. Learn how many.
 - C to A form 3 frets.
 - A to G form 2 frets
 - G to E form 3 frets
 - E to D form 2 frets
 - D to C form 2 frets.
- Learn the pivot notes or notes that are the same from one form to the next.
- Also visualize this.
- Practice in each key. Do all 5 forms at first to really get it down.
- Apply to songs that you are already playing.

Chart showing form and fret played – use this as a guide, learn it by doing it not by just memorizing this!

Key	C form	A form	G form	E form	D form
A	9	12 or open	14 or 2	5	7
Bb/A#	10	1	3	6	8
B	11	2	4	7	9
C	12 or open	3	5	8	10
C#/Db	1	4	6	9	11
D	2	5	7	10	12/opn
Eb	3	6	8	11	1
E	4	7	9	12/opn	2
F	5	8	10	1	3
F#/Gb	6	9	11	2	4
G	7	10	12/opn	3	5
Ab/G#	8	11	1	4	6
A	9	12/opn	2	5	7

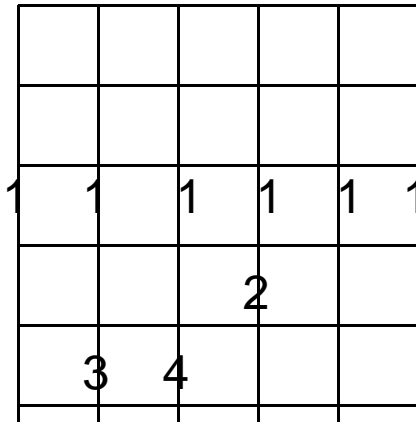
See the full circle. I started this with A but could have started with any of the letters. I have indicated the sharps and flats. Opn = open. Needed to do this for the spacing.

Note that there are variations

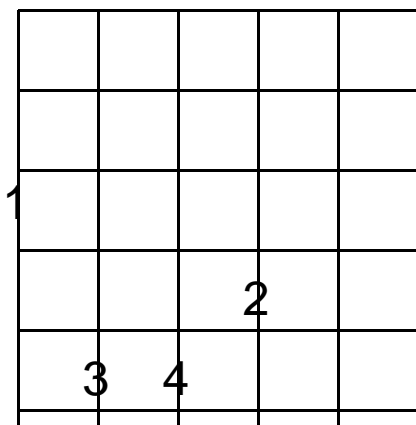
- I have just given you the basics. There are variations to that.
- Some of these add notes at times or subtract notes. The concepts though remain the same. You should work these out for yourself. Doing so will really enable you to see this as one giant circle!!!
- The following page is for more advanced 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

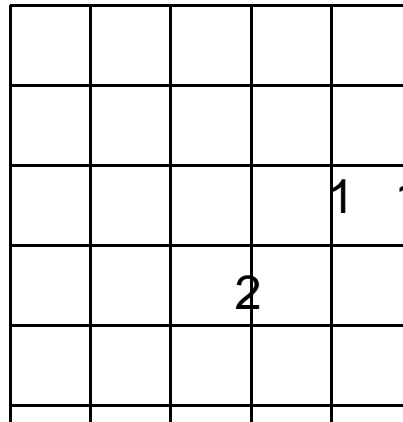
Starting chord



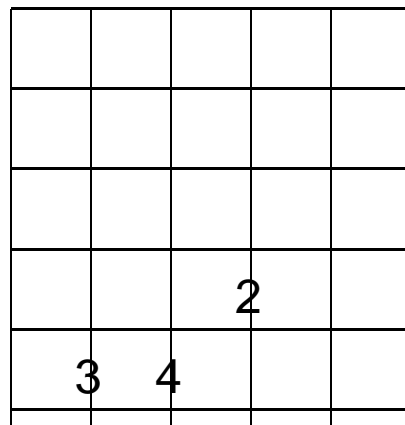
G D G B D G



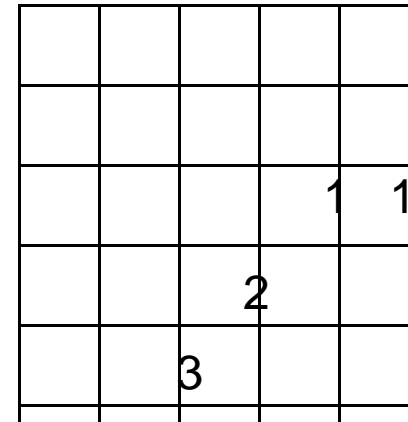
G D G B



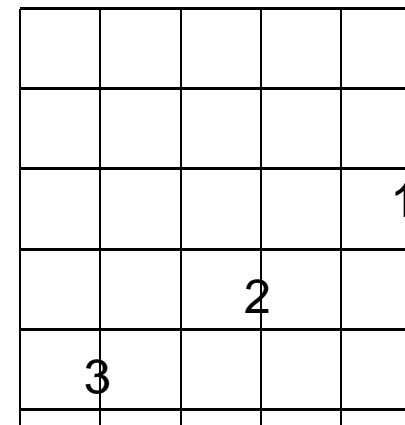
B D G



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.

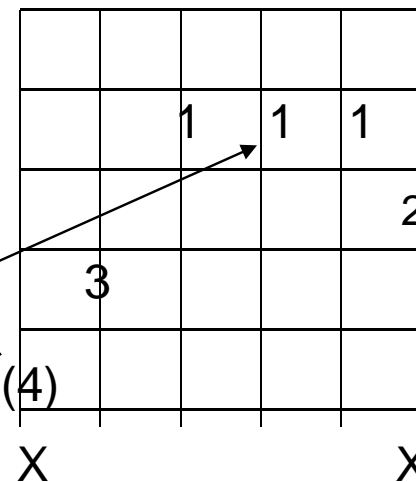
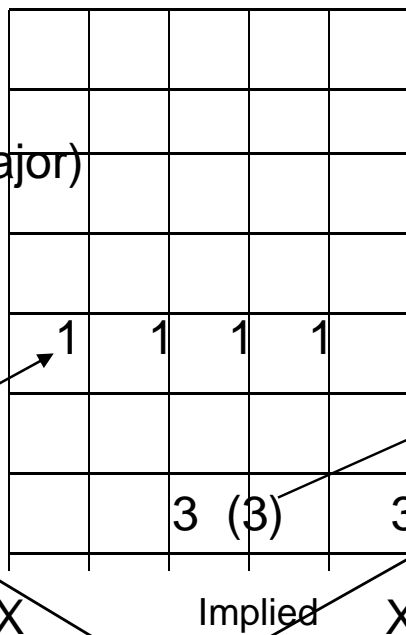
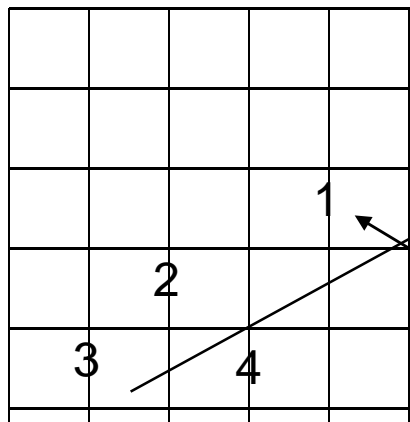
Learn the names of the notes in each chord you play

- 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.

A7 Moveable Chord (E7 Chord)

G7 Form (E7 Chord)

C7 Moveable Chord (E7 Major)



9th fret.

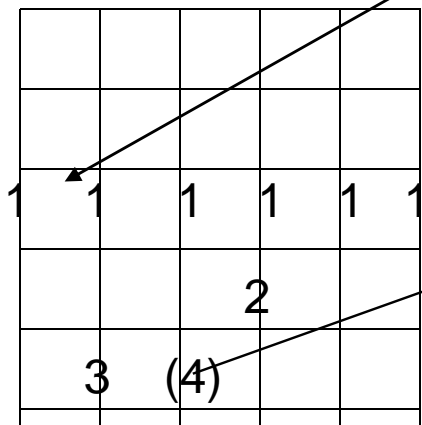
4th fret

7th Fret

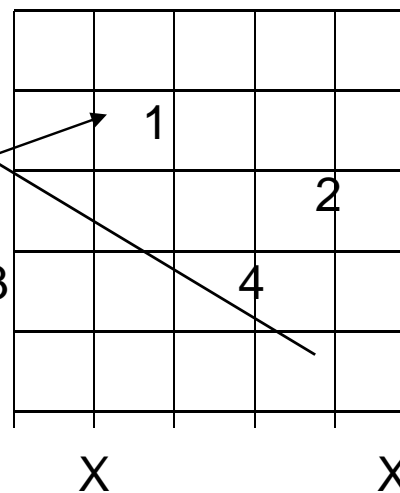
For this for start on the E form at the 3rd fret!

The E7 form of the E7 major chord.

D Form (E7)



12th fret or open



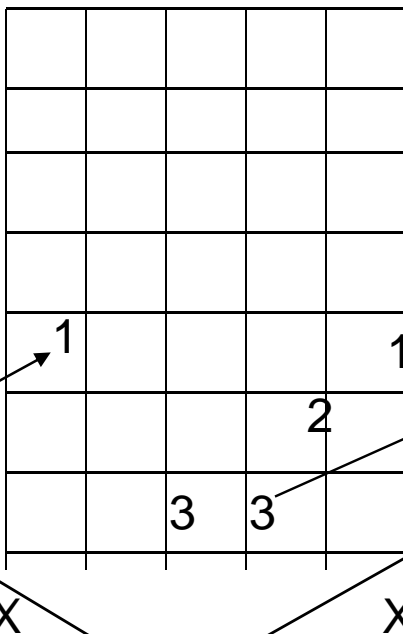
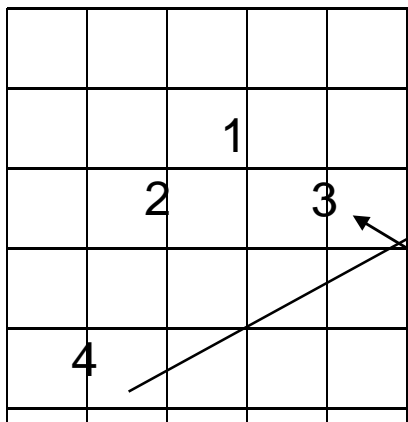
2nd fret,

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

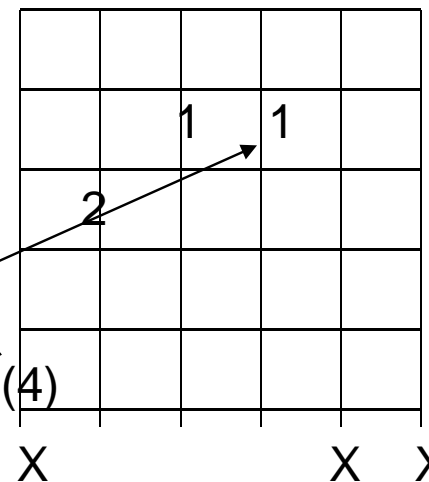
Implied

A Moveable Chord (Em Chord)

C Moveable Chord (Em)



G Form (Em Chord)



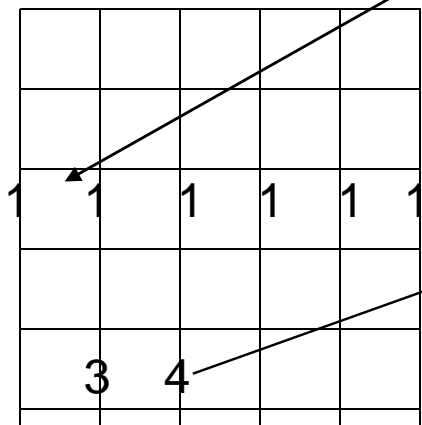
9th fret.

4th fret

7th Fret

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

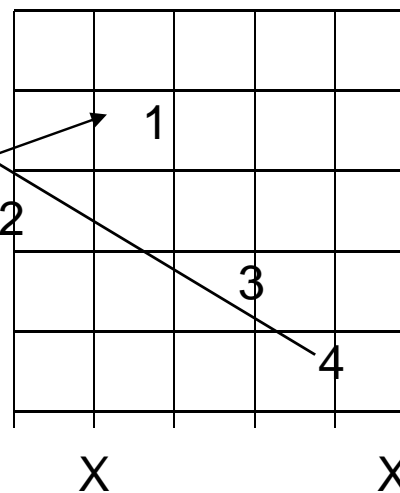
The E form of the Em



12th fret or open

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

D Form (Em)



2nd fret,

Chart showing form and fret played – use this as a guide, learn it by doing it not by just memorizing this!

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Bb/A#	10	1	3	6	8
B	11	2	4	7	9
C	12 or open	3	5	8	10
C#/Db	1	4	6	9	11
D	2	5	7	10	12/opn
Eb	3	6	8	11	1
E	4	7	9	12/opn	2
F	5	8	10	1	3
F#/Gb	6	9	11	2	4
G	7	10	12/opn	3	5
Ab/G#	8	11	1	4	6
A	9	12/opn	2	5	7

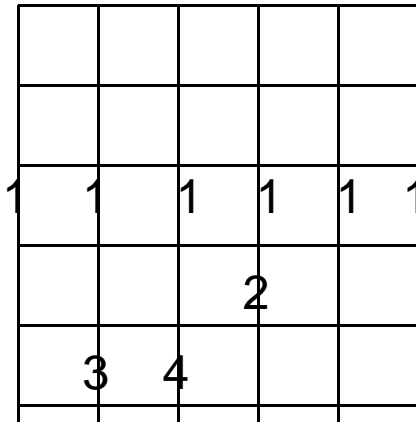
See the full circle. I started this with A but could have started with any of the letters. I have indicated the sharps and flats. Opn = open. Needed to do this for the spacing.

Note that there are variations

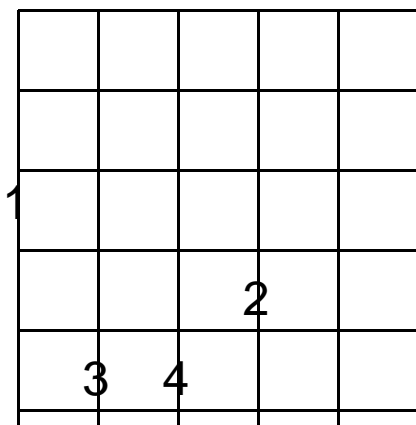
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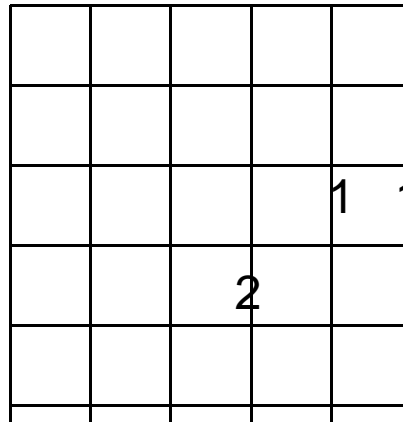
Starting chord



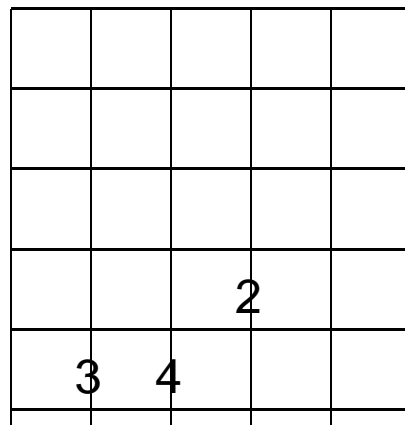
G D G B D G



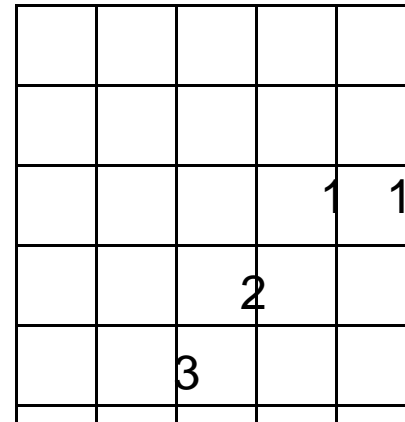
G D G B



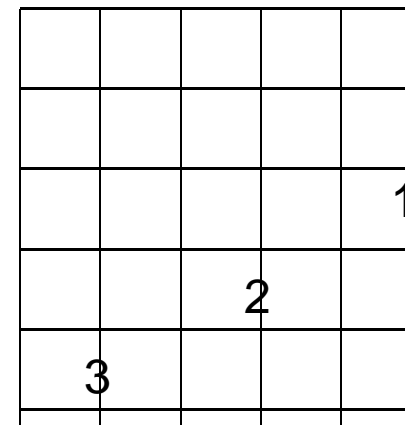
B D G



D G B



G B D G



D B G

Here you would change the finger.

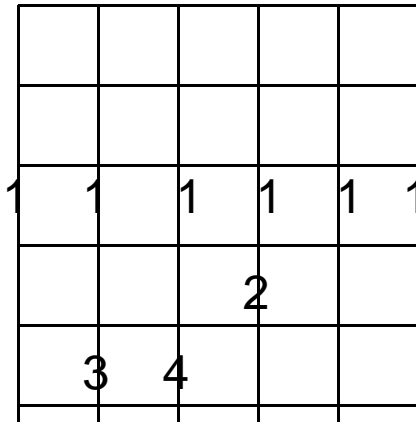
While I like this one, you most likely wouldn't strum it but would pluck it instead! Very cool Voicing.

Learn the names of the notes in each chord you play

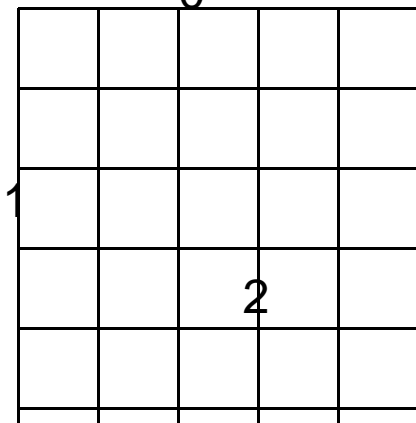
- As an example learn the names of the notes in the G major chord (G, B and D). Then you can add into these moveable chords open strings.
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Here are examples of the E form on a G Major

Starting chord

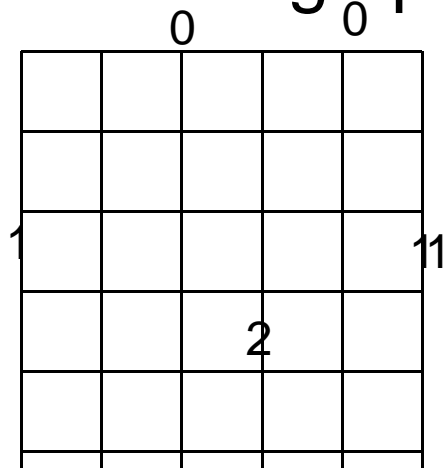


G D G B D G
0

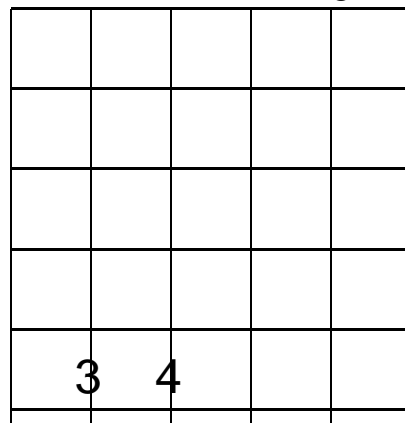


G D B

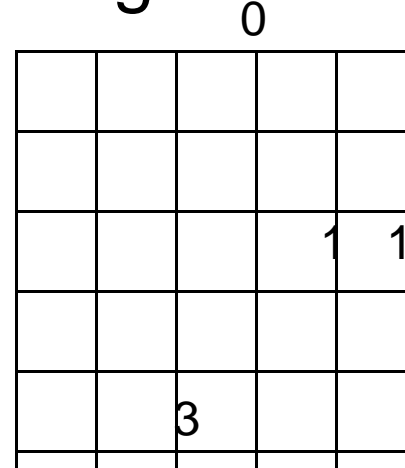
Chord using open strings



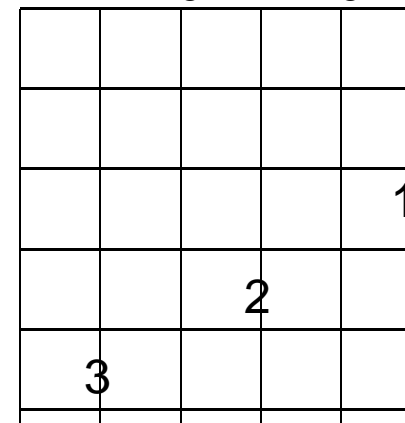
D B₀ B G



D G B



G₀ G D₀ G



D D B B G

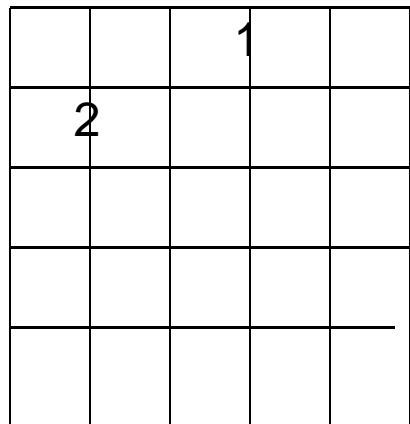
Now for advanced chords

- The process works the same.
- One way to think of this is where the notes fall in relationship to the forms. For example, the 9th is always 2 frets higher than the root or 1 and 2 frets lower than the 3rd of a major or 7th chord but only one fret lower for a minor chord.

Let's start by looking at an E form on the G7 Chord

You also want to put the higher extensions on the higher pitched strings. You need to keep a third of a chord and a 7th of the chord so unless those are doubled it is better not to use those as a starting point. You can always drop the 5th and the root of a chord and still maintain the sound of that chord.

E7

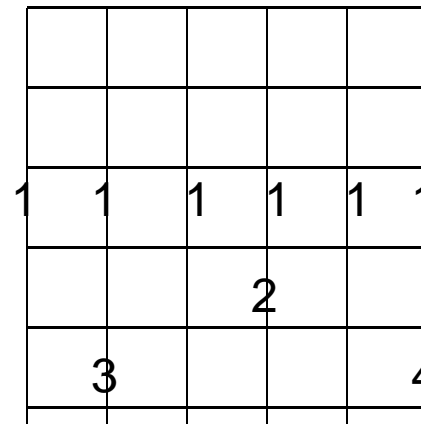


0 0 0

E B D G# B E

1 5 b7 3 5 1

E Form (G7 Chord)

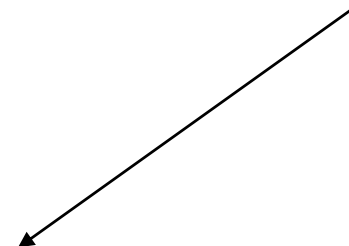


G D F B D A (the 9th – 1 letter above the 1)

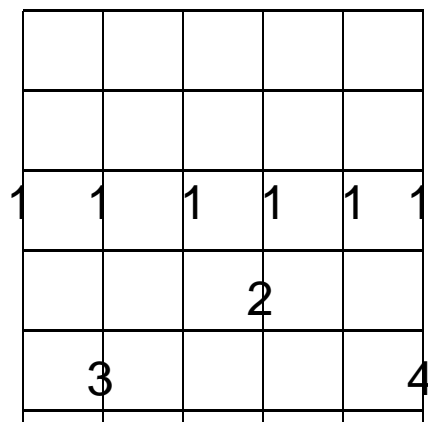
R 5 b7 3 5 R

For a 9th you need to add in the b7th
So the 7th is above. Start with G7 or the
7th pattern of the E form.

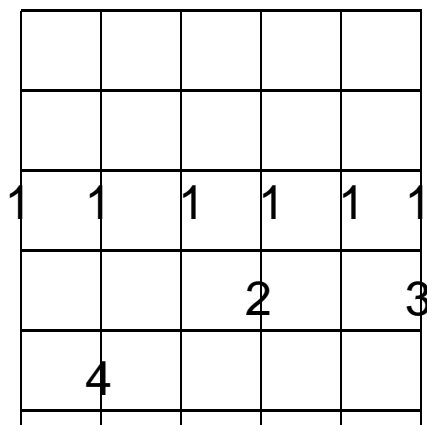
2 frets
higher
would be
the 5th fret



Now say you had a b9 or a sharp 9. Just move that one note up or down one fret accordingly.



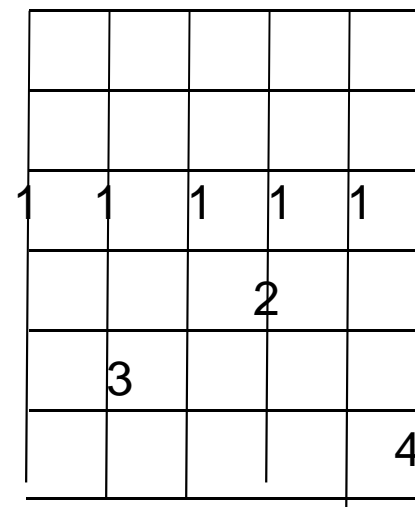
G D F B D A



G D F B D Ab

1 5 b7 3 5 b9

I would leave out the
5th string – maybe even
Only ½ barre this.



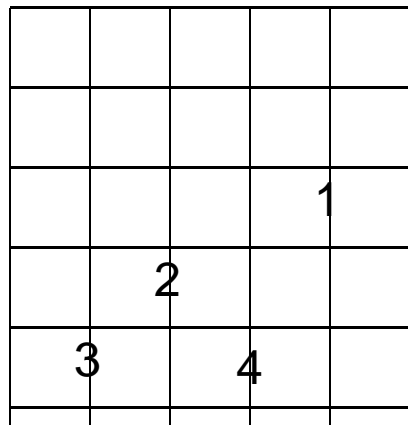
G D F B D A#

1 5 b7 3 5 #9

This is another reason that you need to know chord theory. That is beyond the scope of this but the formulas will be covered to some extent.

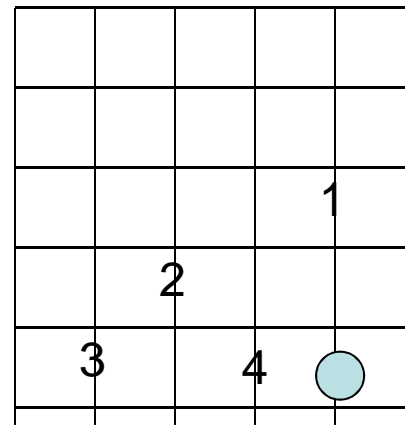
Now try it with the other forms.

C7 Moveable Chord (E7 Major)



1 3 b7 1

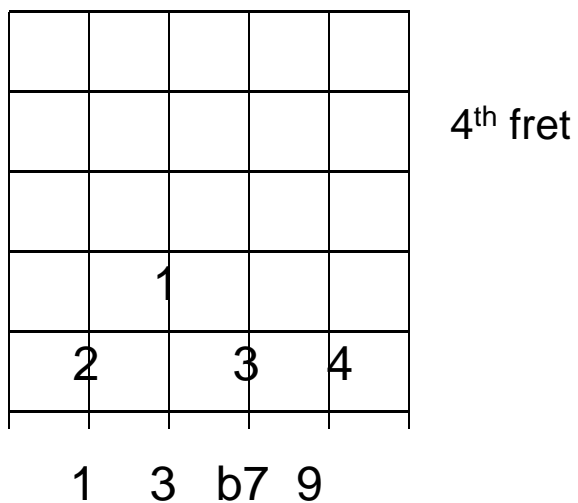
C7 Moveable Chord (E7 Major)



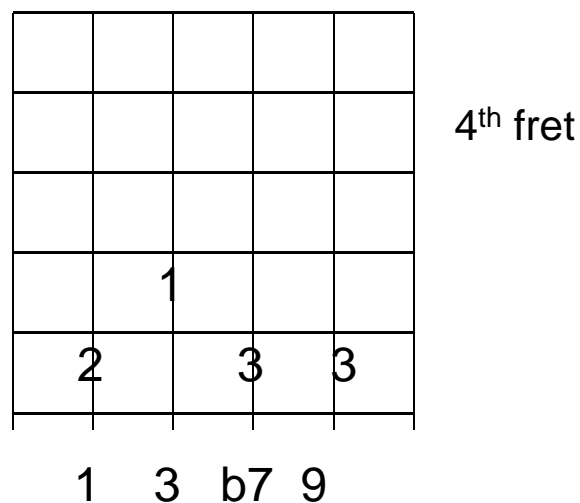
9th is here. May need to modify fingering.

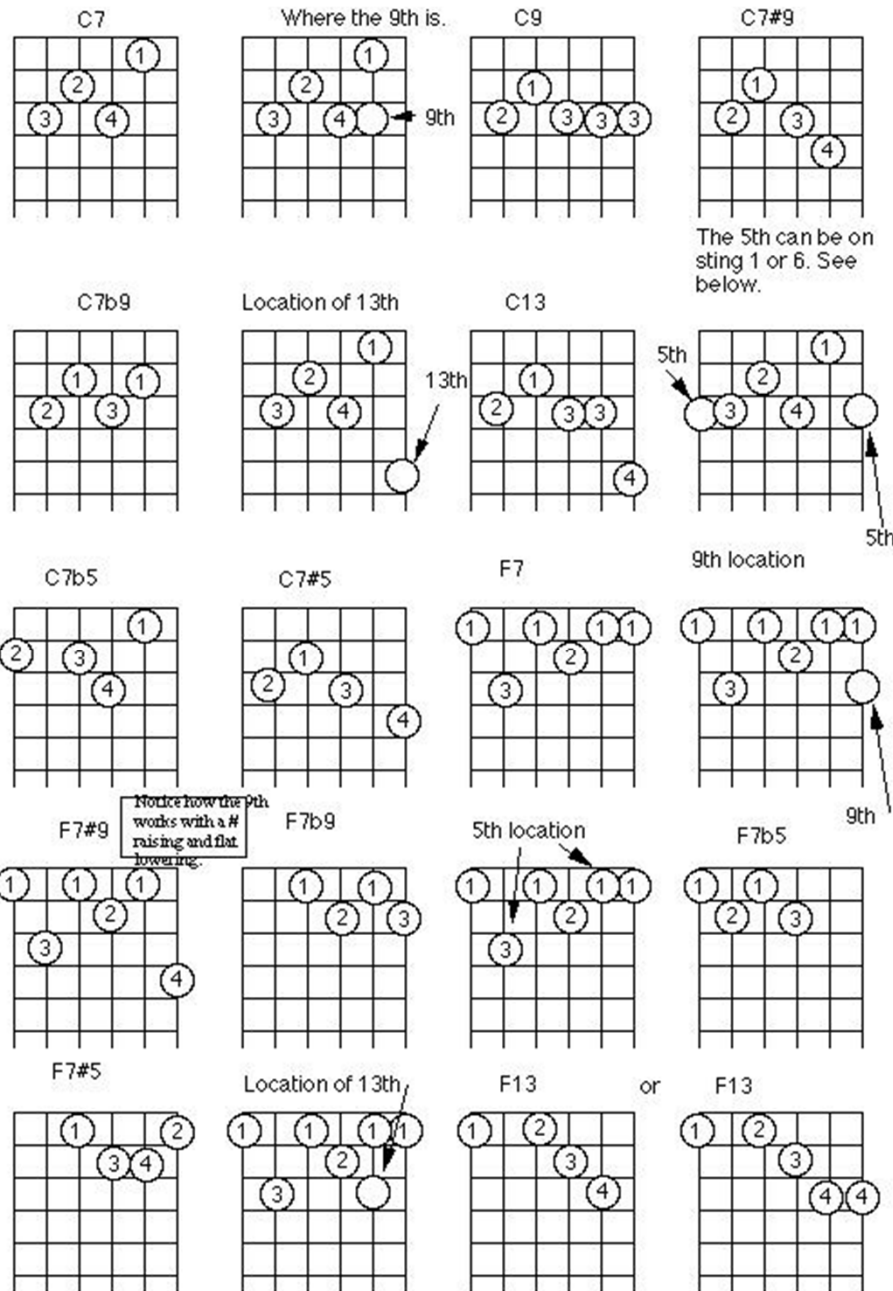
There are other fingering options then below such as doing the 3rd finger on both the 2nd and 3rd string. See below! Either fingering will work fine I use both at different times. The point is I am thinking of the group of notes more than the fingering when I play this.

C9 Moveable Chord (E9)



C9 Moveable Chord (E9)





Here are 16 examples of extensions for the C and the E form. This just gives you some ideas of what is possible.

My suggestion for you is to do the following. Start with dominant chords (7ths) and do 9th's next then 11th's then 13th's last. Next do minor chords and lastly major chords. You will see that the extensions are really all the same by that point. Notice that you can always leave off the 5th or the root and on 13th chords you can omit the 11th (it usually is omitted).

This closes part 1 of CAGED

- This is not a one week presentation! It is a whole term and maybe a whole year presentation.
- It isn't easy but when you have mastered this you will really know chords on the guitar. It will open up your playing greatly.
- If you are playing rock or country then the main chords are only up to 9th chords. Most of the other styles use more complex chords.