

GUITAR II

REQUIREMENTS FOR COURSE ENTRY:

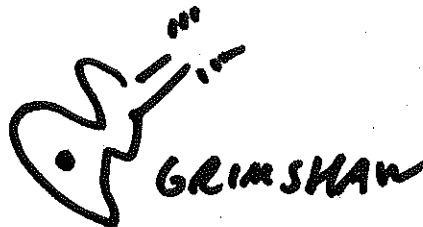
1. FLUENCY IN ALL OPEN AND BARRED (MOVEABLE) CHORD SHAPES FROM SUMMER PACKET
2. FLUENCY IN BOTH ROOT POSITION OF THE MAJOR AND MINOR PENTATONIC SCALES
3. SWITCHING CHORDS WHILE USING FOLK PATTERN STRUMMING AT A STEADY TEMPO
4. SWITCHING CHORDS WHILE USING TRAVIS PICKING AT A STEADY TEMPO
5. FLUENCY IN READING NOTES ON IN 1ST POSITION (FIRST 3 FRETS OF GUITAR)
6. BE ABLE TO PERFORM 1 SONG IN ITS ENTIRETY; IT CAN BE INSTRUMENTAL, AND YOU CAN WORK WITH OTHERS

FLUENCY IS BEING ABLE TO PLAY ANY QUALITY OF ANY CHORD (MAJOR, MINOR, DOMINANT 7, MINOR 7, MAJOR 7) FROM ANY ROOT BASED OFF OF THE 5TH OR 6TH STRINGS (SHAPES ON THE CHORD PAGE OF THE SUMMER PACKET)

FLUENCY IS BEING ABLE TO PLAY SCALES: CONSISTENTLY AND CONSECUTIVELY AT A MINIMUM OF 60 BPM, WHILE NAMING THE ROOTS, AND BEING ABLE TO USE THE NOTES OF THE SCALES TO CREATE MELODIES

THERE ARE PLENTY OF RESOURCES IN THIS PACKET. THERE ARE ALSO RESOURCES ONLINE FOR ALL OF THESE CONCEPTS. USE THEM!!!

THE MORE PREPARED YOU ARE THE MORE FUN YOU WILL HAVE IN GUITAR III!!!



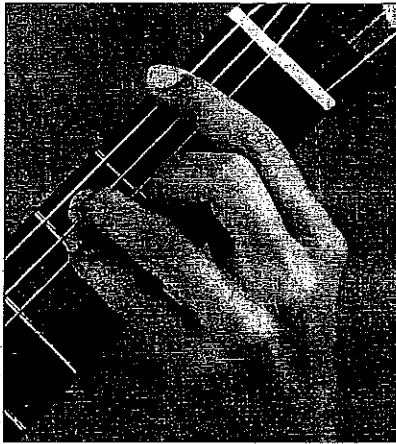
MASTER CHORD CHART

The chart displays 32 guitar chord diagrams arranged in four rows. Each diagram shows a 6-string fretboard with fingerings (1-4) and muting instructions (x) for specific strings.

- Row 1:** A, B, C, D, E, F, G
- Row 2:** A7, B7, C7, D7, E7, F#, G7
- Row 3:** Am, Bm, Cm, Dm, Em, Fm, Gm
- Row 4:** Am7, Bbm, C#m, Dm7, Em7, F#m, G#m
- Row 5:** AM7, Bb, CM7, DM7, D#dim7, FM7, GM7

UNIT FOUR

PLAYING BARRE CHORDS



Full barre chords are MOVABLE chords in which the first finger is placed across all strings in a given fret (this is the BARRE) and other fingers are placed in a position below the barre. The picture at left shows a barre chord; the first finger is barred across all strings in fret 1 and the E chord is formed below the barre, using fingers 2, 3 and 4. The picture at right



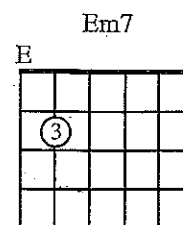
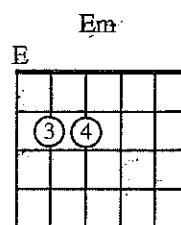
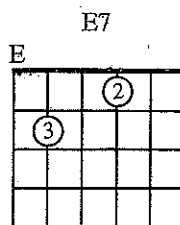
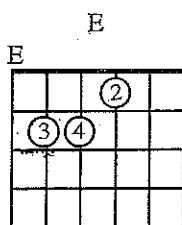
illustrates proper thumb placement when playing a barre chord.

To understand the formation of barre chords, it is essential to know:

- 1) HOW AND WHERE TO PLACE THE FINGERS BELOW THE BARRE and
- 2) HOW AND WHERE TO PLACE THE BARRE

FORMING BARRE CHORDS USING E, E7, Em and Em7

STEP 1: LEARN NEW FINGERINGS for the chords below. Notice that you will not use finger 1 in these new diagrams. That is because you use this finger to form the barre. **AS YOU LEARN THESE NEW FINGERINGS, SAY THE NAME OF EACH CHORD AS YOU PLAY.** This will help to ensure that you don't confuse the different types of E chords. Practice these until the finger patterns become automatic. Notice that finger 3 is common to all shapes.



STEP 2: LEARN WHERE TO PLACE THE BARRE. You know that one fret to the next (going up or down) is called a half-step. Two half-steps equal one whole step. Therefore, if you move two frets on the guitar, you move one whole step.

MEMORIZE THE HALF AND WHOLE STEPS (NATURAL NOTES ONLY) ON THE E STRING, AS SHOWN BELOW RIGHT. Note that the half-steps occur at only two places: B - C and E - F. All other distances are whole steps.

To correctly play the barre, place finger 1 **COMPLETELY** across all strings with the fingertip slightly over the edge of the fretboard (see picture on previous page). **ROTATE** the elbow about two inches **TOWARD THE BODY** so that **both the bone and the flesh** of the finger are touching the strings. This makes it easier to press down.

DO THE FOLLOWING EXERCISE TO SPEED MEMORIZATION.

- 1) Play the low E (string 6) open.
- 2) Place your left hand finger 1 across the first fret in barre position (see picture on previous page). **WITH THE RIGHT THUMB, PLAY THE SINGLE NOTE "F" ON STRING 6. SAY THE NOTE NAME AS YOU PLAY.**
- 3) Move left hand finger 1 to the **THIRD** fret in barre position. **PLAY THE SINGLE NOTE "G" ON STRING 6. SAY "G" AS YOU PLAY.**
- 4) Following the procedure used in steps 2 and 3, play all natural notes on string 6.

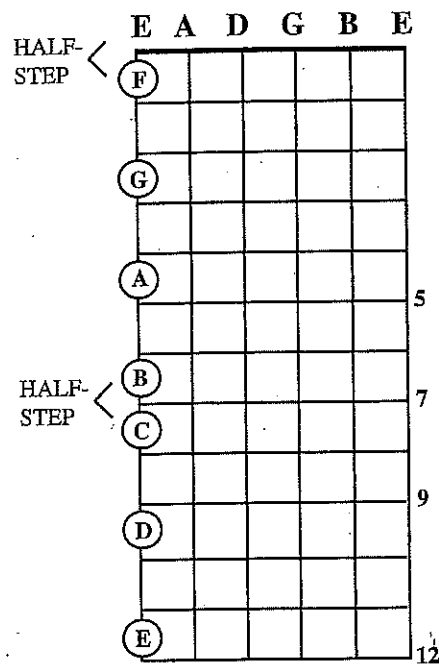
PLAY AND SAY: E - F - G - A - B - C - D - E

- 5) Now do it backward.

PLAY AND SAY: E - D - C - B - A - G - F - E

- 6) Practice until you can do this exercise without looking at the chart.

- 7) Just to be sure you remember the application of sharps and flats to natural notes, go up the "E" string by half-steps, saying all the note names (E - F - F \sharp - G, G \sharp etc.) until you reach the 12th fret. Then come back down the string, saying the enharmonic flat names (E - E \flat - D - D \flat - C - B, etc.).

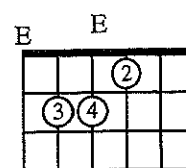


You have now mastered the two elements needed to form movable barre chords using the E shape chords.

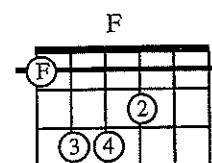
- 1) new fingerings for the the E shapes
- 2) names of the pitches on the E string

We will now combine these two elements to form new chords. Place your left hand in the positions shown in the diagrams below. **DO NOT STRUM. SIMPLY WORK ON LEFT HAND PLACEMENT. PAY CLOSE ATTENTION TO CORRECT POSITIONING OF THE LEFT THUMB.** Refer to the pictures at the beginning of the unit if necessary.

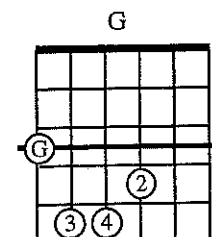
1) This is the E chord. The ROOT, E, is on string 6.



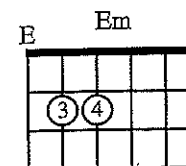
2) This is the F chord. The barre is placed on fret 1 with the E chord below it. All strings which were open in the E diagram have been moved ONE HALF-STEP HIGHER BY PLACING THE BARRE. The chord form has also been moved up one half-step. THE NEW CHORD, THEREFORE, IS F, ONE HALF-STEP ABOVE THE E CHORD. The ROOT, F, is on string 6. (The letters placed on the barre in these diagrams are for learning purposes only. They will not appear in a standard chord chart.)



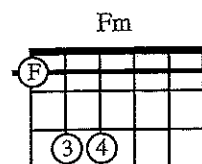
3) This form looks just like the F chord, except it is two frets (one whole step) higher. ONE WHOLE STEP ABOVE F IS G. Therefore, this is the G chord. The root is found on string 6.



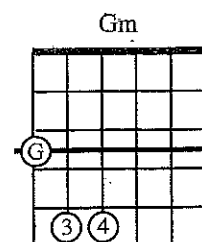
4) This is the Em chord. The root is on string 6.



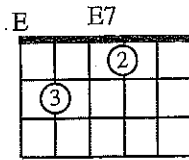
5) This is the Fm chord, which you will form in the same way you formed F. The barre moves the open strings one half-step and the Em chord form moves one half-step. The root is on string 6.



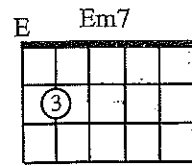
6) This is the Gm chord, formed exactly as you did the Fm chord, except that it is one whole step higher. The root is on string 6.



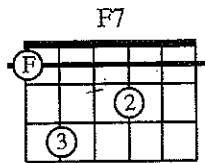
- 7) This is E7. The root of the chord is on string 6.



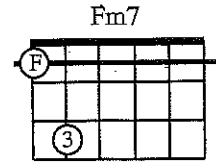
- 10) This is Em7.



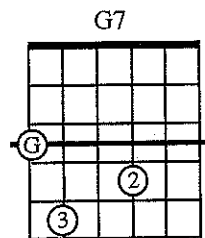
- 8) This is F7, moved in the same way you moved previously.



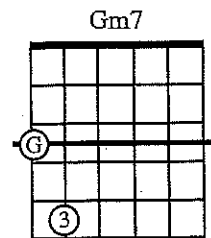
- 11) This is Fm7, one half-step above Em7.



- 9) This is G7, one whole step higher than the F7 chord.



- 12) This is Gm7, one whole step above Fm7.



IMPORTANT NOTE:
IF YOU MOVE ANY E SHAPE (E, Em, E7, Em7)
UNDER THE BARRE, THE ROOT WILL ALWAYS
BE FOUND ON STRING 6.

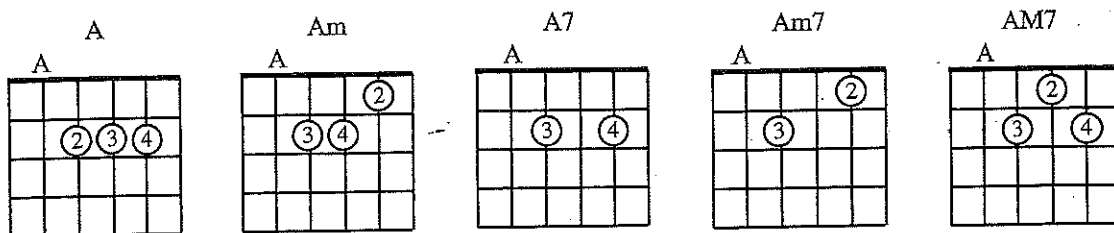
PLAY THE EXERCISES ON THE NEXT PAGE, SAYING THE NAME OF EACH CHORD AS YOU PLAY. KEEP ALL FINGERS IN CONTACT WITH THE STRINGS AS YOU MOVE FROM CHORD TO CHORD.

Caution: You may be distressed at the sound you get when you play barre chords. Be patient. You will gradually develop the strength to get a good sound. In the meantime, **BE SURE TO KEEP A GOOD LEFT HAND POSITION AND A POSITIVE ATTITUDE.** If your left hand tires or becomes cramped during practice, rest it. You may also do these drills **WITHOUT PUTTING PRESSURE ON THE BARRE CHORD AND WITHOUT STRUMMING WITH THE RIGHT HAND.** Work on correct placement of the chords. This takes the stress from the left hand and still gives you practice in forming the chords properly.

FORMING BARRE CHORDS USING THE MOVABLE A SHAPES

Now that you understand how to move the E shapes beneath the barre, it will be very simple to move the A shapes. We will follow exactly the same procedure.

STEP 1: LEARN THE NEW FINGERINGS FOR THE A CHORDS BELOW. MEMORIZE THEM CAREFULLY. (AM7 = A MAJOR 7)



STEP 2: PLACING THE BARRE FOR MOVABLE A SHAPES

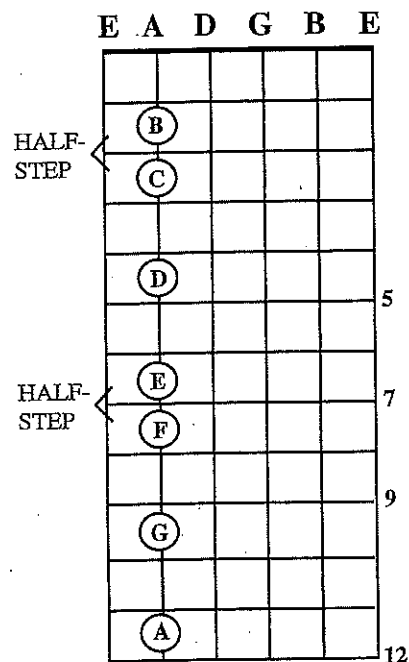
- 1) Play the A string open. SAY "A".
- 2) Place the barre on fret 2, covering strings 1-5. The fingertip should be touching string 6, thus muting it. Play B, the note ON STRING 5. SAY THE NOTE NAME AS YOU PLAY.
- 3) Place the barre on fret 3, maintaining the muting of string 6. Play C, the note ON STRING 5. SAY "C".
- 4) Following the procedure used in steps 2 and 3, play all natural notes on string 5.

PLAY AND SAY: A - B - C - D - E - F - G - A

BACKWARD: A - G - F - E - D - C - B - A

- 5) Practice until you can do this exercise without looking at the chart.

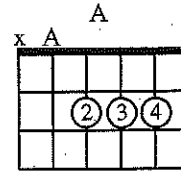
- 6) Now move the barre by half-steps. Say the sharp names ascending and the flat names descending.



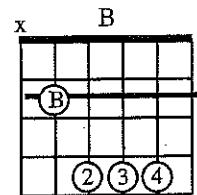
Now that you have mastered the two basic elements for moving the A positions, combine them to form new chords. Follow carefully the diagrams on the next page. **DO NOT STRUM. CONCENTRATE ON YOUR LEFT HAND POSITION.**

**WHEN YOU MOVE AN A SHAPE (A, Am, A7, Am7, AM7)
THE ROOT OF THE NEW CHORD IS ALWAYS FOUND
UNDER THE BARRE ON STRING 5.**

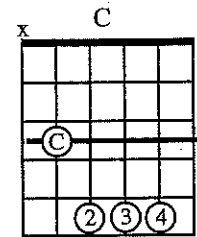
1) This is the A chord. THE ROOT IS ON STRING 5.



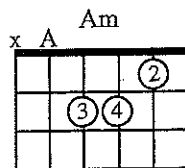
2) This is the B chord. It is one whole step above the A chord. The root is on string 5. We've placed a "B" on the barre at string 5 so you can visualize this. This letter does not appear in a standard chord chart.



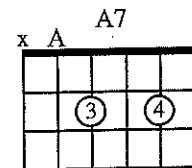
3) This is the C chord. It is one half-step above the B chord. The root is on string 5.



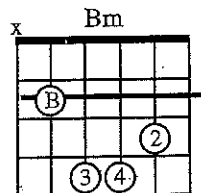
4) The Am chord



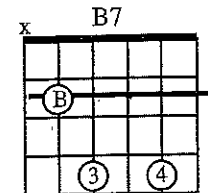
7) The A7 chord



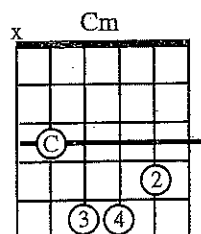
5) The Bm chord



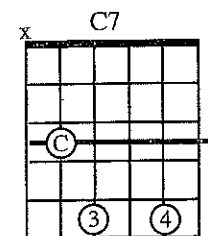
8) The B7 chord



6) The Cm chord



9) The C7 chord

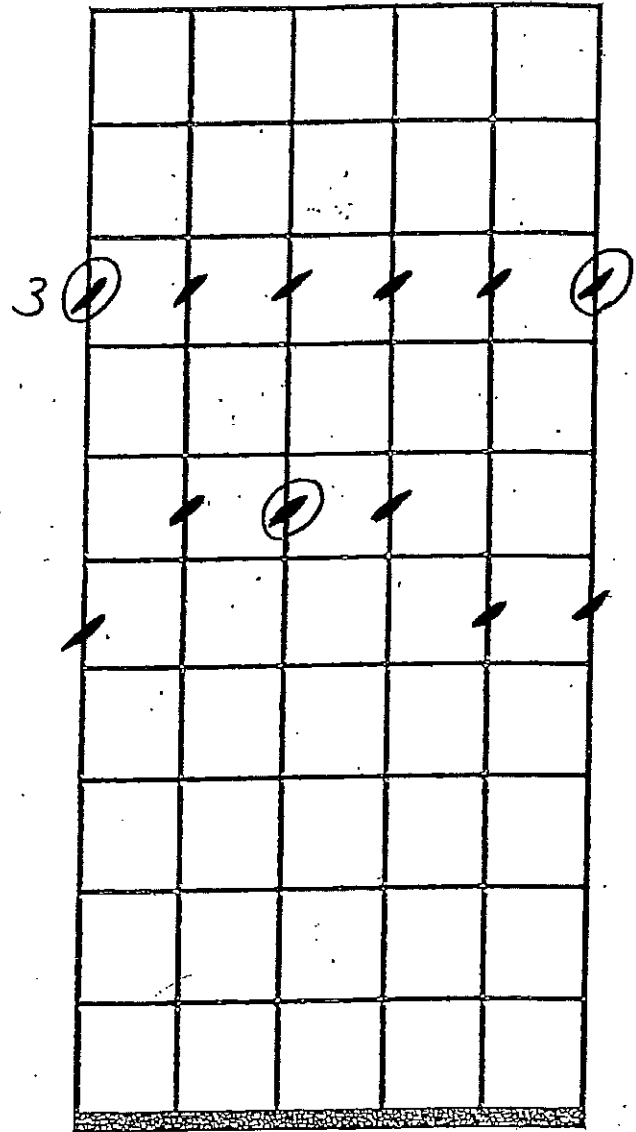
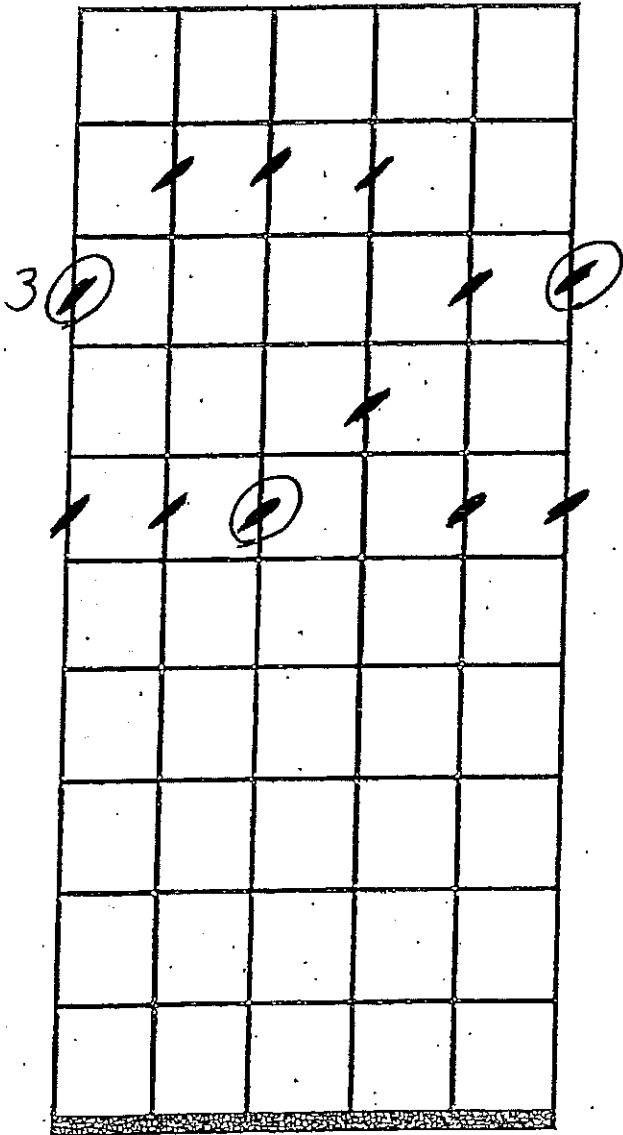


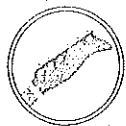
PENTATONIC SCALES

"5" "SOVND"

MAJOR
I

minor
i





with Kevin Downing



Travis Picking

This is an introductory lesson into the classic acoustic guitar technique of Travis picking, which was made famous by the legendary country guitar picker Merle Travis.

Chet Atkins took it and added to it, then Tommy Emmanuel added more to it after Chet. What makes Travis style different from regular finger-picking is the use of alternating or descending bass patterns played by the thumb, while the fingers play little melodies from the top part of the chord. There are variations to this style that are too numerous to go over here, but I will give you a couple of the basic patterns to get your right hand fingers around.

Many think that because Merle Travis was a country picker this is necessarily all about a country style, but that is far from the truth. You

will hear this technique in all styles of music these days. Some well known songs that use this style of picking include You Were Meant For Me by Jewel, Julia by John Lennon, Dear Prudence by The Beatles and Can't Find My Way Home by Blind Faith, which also uses the descending bassline technique.

There are many other great songs that use the Travis picking style, which is one of the reasons I suggest you learn it, so that when the opportunity arises you will be ready.

Now to the technique itself. It is not easy and will require a bit of practice to get used to, especially if you are not used to finger-picking. You will see the letters p, i, m, a, underneath some of the notes. These indicate the picking hand fingers and are notated by 'p' meaning

thumb, 'i' meaning index finger, 'm', middle finger, and 'a' ring finger. Keep your eye on the correct fingering as it will make a big difference to how the songs will sound when you do get to apply this technique.

In Exercise 1, the basic Travis style, you just hold down a C chord all the way through the first two bars, and then hold down a G chord for the next two bars. You keep repeating this pattern to give the picking hand fingers the required practice to move onto more complicated patterns. Let all the notes ring into each other. Obviously the most difficult part is the picking hand, so start off practising this very slow at first. The picking hand fingering in bar 1 is the same throughout the exercise.

Exercise 2, is a Travis picking variation where the bass on strings 5 and 6 are alternating, creating a bass line. If you make the bass line prominent it will give the listener the impression that a bass player is accompanying you. This exercise takes a bit more getting used to than Ex. 1 so take it easy to begin. Again the picking hand fingering in bar 1 is the same throughout the exercise.

Exercise 3 is a common chord progression with another Travis type variation that is very common in modern finger-picked songs. Travis picking can be easy enough when the chords aren't changing very quickly, but in this one you get a chord change in every bar, making it a bit tougher than the previous two exercises. You might need to begin this one extra slow.

Once you have this style of picking under your fingers you will find there are many other styles you can play with a good finger-picking technique. Also, if you can double on both electric and acoustic guitar styles with ease you will definitely be in more demand as a guitar player. Have fun with this and see you online or in the next edition of NZM.

Kevin Downing is a professional guitarist, teacher and author. His contact details, along with many other articles and freebies, are on his website at www.guitar.co.nz

Ex 1.

Ex 1. C G

Let ring throughout

T A B

Ex 2.

Ex 2. C G

Let ring throughout

T A B

Ex 3.

Ex 3. G F#m C D7

T A B

SIGHTREADING MELODIES FOR TESTING

