

CHAPTER TWO

BASIC SKILLS REVIEW

COMMON CHORDS

The chart below contains the seven pitches of five major scales. Upper case numerals and letters indicate that the chord built on that pitch will be a major chord. Lower case numerals and letters indicate a minor chord. (The vii chord is diminished and will not be played in this review.)

KEY	I	ii	iii	IV	V7	vi	vii ^o
D	D	Em	F#m	G	A7	Bm	c# ^o
G	G	Am	Bm	C	D7	Em	f# ^o
A	A	Bm	C#m	D	E7	F#m	g# ^o
E	E	F#m	G#m	A	B7	C#m	d# ^o
C	C	Dm	Em	F	G7	Am	b ^o

PLAY THE FOLLOWING PROGRESSIONS IN EACH KEY. Play each chord 4 times.

Examples are given for the key of D.

PROGRESSION

- I - IV - V7
- I - vi - IV - V7
- I - ii - V7
- I - iii - IV - V7
- I - vi - ii - IV - V7

EXAMPLE

- D - G - A7
- D - Bm - G - A7
- D - Em - A7
- D - F#m - G - A7
- D - Bm - Em - G - A7

REVIEW THE 7 and MAJOR 7 FORMS.

A - AM7 - A7 - D - DM7 - D7 - G - GM7 - G7 - C - CM7 - C7 - F - FM7

MELODIES IN FIRST POSITION

The melodies which follow are designed to enhance your skill in reading and playing notation in the first position. Follow the directions below.

1. Keep perfect hand and body positions.
2. Use first position fingering unless otherwise noted.
Arabic numbers (1, 2, 3, 4) indicate left hand fingers.
3. **SPEED IS NOT IMPORTANT; ACCURACY IS ESSENTIAL.**

NOTES ON STRINGS 6 AND 5

The diagram illustrates the fretboard for strings 6 and 5. The top staff is labeled "STRING: 6" and "5". Below it, a diagram shows the fretboard with notes and fingerings. The bottom staff is labeled "FINGER: 0 1 3 0 2 3".

To begin, play each exercise using only the right thumb or a pick. Other fingerings may be used later.

1-A

Musical notation for exercise 1-A, showing a sequence of notes on strings 6 and 5.

1-B

Musical notation for exercise 1-B, showing a sequence of notes on strings 6 and 5.

1-C

Musical notation for exercise 1-C, showing a sequence of notes on strings 6 and 5.

Musical notation for exercise 1-C, showing a sequence of notes on strings 6 and 5.

RIGHT HAND FINGER ALTERNATION

When playing scales and stepwise melodies, most classical guitarists alternate the right hand fingers to divide the work. This technique will eventually allow you to play more quickly and accurately.

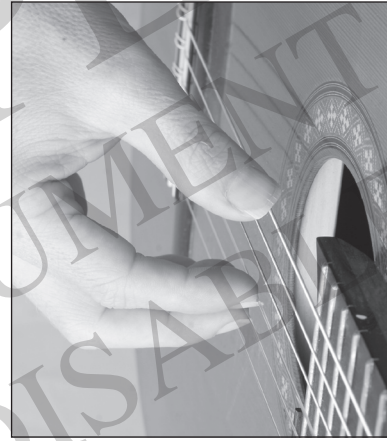
Alternation usually occurs between *i* and *m*, or *a* and *m*.

Practice this technique on the open B string. Begin with **rest strokes**. In a rest stroke, the finger snaps quickly through the string and rests against the string below. Follow the steps carefully.

- 1) Prepare *i* on the B string.
- 2) As *i* plays, *m* fires out to prepare on the B string (pictures 10, 11 and musical example 3-D below).
- 3) The fingers should switch position at the same instant.
- 4) Prepare all strokes until the technique is learned.
- 5) As alternation improves, practice unprepared.
- 6) In unprepared strokes, the finger exchange still occurs. The finger makes contact only when playing the string, resulting in a legato sound.



Picture 10



Picture 11

3-D ♩ = 120  Track 6 (prepared rest)

i m i m (prepared) *i m i m* (unprepared)

Practice the drill above on all strings, using rest strokes. When fluent with rest strokes, practice using free strokes. In a free stroke, the finger snaps through the string and moves toward the palm of the hand, ending freely above the string.

Practice the drill below on all strings, using free strokes.

3-E ♩ = 120  Track 7 (prepared free)

i m i m (prepared) *i m i m* (unprepared)

CHAPTER FIVE


RIGHT HAND DEVELOPMENT

RIGHT HAND FINGERS

Fingers are controlled by two sets of muscles. One set pulls the fingers toward the palm in a grasping motion. The other pulls the fingers away from the palm. When a finger stroke is executed correctly, it feels as if you are scratching the string with your finger. Your fingers move from the knuckle nearest the wrist. The two joints nearest the fingertip remain firm. In the execution of both free and rest strokes, the finger is allowed to follow through toward the palm of the hand.

RIGHT HAND THUMB

The right thumb moves from where it is attached to the wrist. When it finishes playing, it rests against the *i* finger. Playing open bass strings, practice moving your thumb correctly. Then, play **JUST THE LOWEST NOTE** of each chord in Study 1. After you have perfected the thumb movement, play the whole study.

Study 1 Use *pima* for each chord.  Track 12

prepared



unprepared



Learn how to alternate the thumb with *ima* fingers played **together**. With your hand **AWAY** from the guitar, curve the *ima* fingers inward so that the tips touch your palm. Extend *p* away from the fingers.



Picture 12
p plays, *ima* shoot out

Now do some exaggerated "air playing". When *p* plays, it **shoots** *ima* out to playing position. When *ima* play they shoot *p* back. Model after pictures 12 and 13. When you apply this to the guitar, the motions are smaller and the thumb touches the *i* finger. Play Studies 2 and 3, which use the same chords as Study 1.



Picture 13
ima play, *p* shoots back

4-C Use *p-m-i* throughout.

4-D



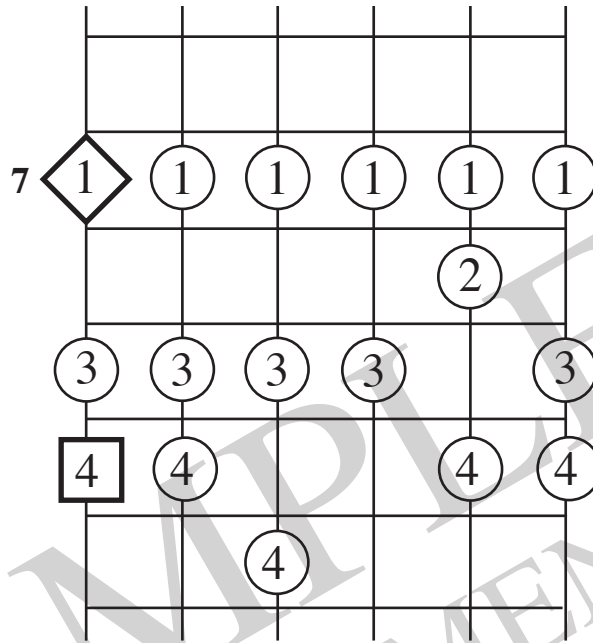
As an application of your fretboard knowledge, write in the necessary left hand fingerings for each measure.

Andante

p i m a m i

SEVENTH POSITION, USING PATTERN I

Learn this position in the same way you learned previous positions. Scale pattern I is the one you learned in first-year guitar. The keys of D major and B minor may be played in 7th position.



SCALE PATTERN I

Finger: 1 3 4 1 3 4 1 3 4 1 3 1 2 4 1 3 4

THIS SCALE REQUIRES AN EXTENSION OF FINGER 4 ON STRING 4. OBSERVE THIS FINGERING CAREFULLY TO KEEP THE LEFT HAND IN THE BEST PLAYING POSITION.

Learn the notes on strings 6 and 5. Play all exercises in order, using seventh position.

8-A

VIIpos

STRING BENDING

String bending techniques are used extensively in rock, country, blues, and bluegrass styles of lead guitar playing. They are used more sparingly in jazz and classical styles, possibly due to the higher gauge strings on these instruments. However, string bending is an important aspect of all styles of guitar playing. It allows a player to sound any pitch *between* the frets.

String bending is accomplished by pushing the string up or down (toward the ceiling or toward the floor) the fretboard, **while still maintaining contact with the fret**. This contact allows the string to continue to ring while the pitch is raised and/or lowered.

Half-step bend (classical guitar example)



Picture 15

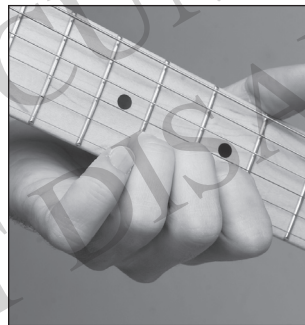


Picture 16

String bending technique: common practices

- Any finger can be used to execute a bend; however, finger 4 is least often employed.
- Multiple fingers are often used to push a string up to the *target pitch*.
- Adjacent strings are often pushed along with the bent string, yet often do not sound.
- The lh thumb is often wrapped over the neck to provide additional leverage and power needed to push the string(s).

Whole-step bend (electric guitar example)



Picture 17



Picture 18

TARGET PITCH BENDING

Bending the string to a *target pitch* often sounds best. Bending *in-tune* requires the synthesis of physical and listening skills. A good place to begin *target pitch* bending is with the familiar sound of the notes of the major scale. In each case below, you will hear the *target note* fretted normally just before a bend. **Push the bent note up to this target pitch.**



Track 32

(Examples 10-F through 10-K are all contained on this track.)

10-F Half step bend

10-G Full or whole-step bend - use fingers 1, 2, and 3 to push.

Play this excerpt from *1942 Swing*. Learn both the chords and the lead.

10-O



Track 34 (demo: *1942 Swing*; slow tempo, two guitars)

Swing CM7 Dm7 G7 CM7 Dm7 G7

5 CM7 Dm7 G7 CM7 Dm7 G7

JAZZ VOICINGS: ii7, V7, I7 in the key of F

Play these voicings from the 6th and 5th strings. The measure below shows the ii7, V7 and I7 chords as taken from the F major scale. At right you see the jazz voicings in both notation and chord frames. Roots are on strings 6 and 5. Play the progression.

Diagram 1 (Gm7): X X X, 2 3 4, R 7 3

Diagram 2 (C7): X X X, 2 3 4, R 3 7

Diagram 3 (FM7): X X X, 1 3 4, R 7 3

Key of F: ii7 V7 I7
Gm7 C7 FM7

Gm7 C7 FM7
6 5 6

Drill Gm7 - C7 - FM7 until smooth. Then use them to learn this excerpt from *1942 Swing*.

10-P

9 Vpos Gm7 C7 FM7

Gm7 C7 Dm7 G7

You have learned both the lead and rhythm parts for the ensemble *1942 Swing*, page 100. As directed, divide your group into sections to play the entire score. This is a piece you may perform in concert.

POP/ROCK CHORD PROGRESSIONS FOR MASTERY

1. G - Cadd9 - Em7 - (Dsus4 D) - G5
2. C/G - C/E- F - Fm - C/G
3. A - A/C# - D - (Esus4 E) - A
4. D - Dsus4 - Dsus2 - Dsus4 - D
5. Em7 - G5 - Dsus4 - A7sus4 - Em7
6. G5 - Gsus4 - G5 - Gsus2 - G
7. Am - Am/G - D/F# - F - Am
8. G5 - G/B - Cadd9 - Dsus4 - G5
9. A - D/A - E/A - D/A - A
10. C - G/B - Am - Fsus2 - C/G
11. E - Esus4 - B7sus4 - B7 - E
12. C - G/B - Am - Am/G - F - C/E - D - D/F# - G
13. Bm - Bm/A - E/G# - G - F#sus4 - F# - Bm
14. Em7 - D/F# - G5 - Cadd9 - G/B - A7sus4 - G
15. E - Esus2 - Esus4 - E A - Asus2 - Asus4 - A D - Dsus2 - Dsus4 - D G - Gsus2 - Gsus4 - G
 C - Csus2 - Csus4 - C F - Fsus2 - Fsus4 - F

Below are two suggested drills for progression 1 above. Apply the same rhythmic patterns to all fifteen progressions. The goal: play progressions 1-15 in sequence, smoothly and comfortably, **without looking at the master chord chart**.

Moderate drill ♩ = 110

G Cadd9 Em7 Dsus4 D G5

G Cadd9 Em7 Dsus4 D G5

Mastery drill ♩ = 60-80

G Cadd9 Em7 Dsus4 D G5

TRIADS ON THE FRETBOARD

Your **analysis on the previous page** produced the standard formula for major and minor triads. The application of those formulas below illustrates the difference in the notation of the E and Em chords. Notice that the root and fifth are the same in both triads. Why?

Because: $M3$ (4 half-steps) + $m3$ (3 half-steps) = 7 half-steps
 $m3$ (3 half-steps) + $M3$ (4 half-steps) = 7 half-steps

So your next conclusion would be that:

THE POSITION OF THE THIRD CONTROLS THE QUALITY OF THE CHORD.

This is easily visible in the common chord fingerings for E and Em. Take the time now to carefully read and UNDERSTAND the examples below.

This is the E minor triad. Beside it is the Em chord frame with pitch labels below the strings. The third is on string 3.

Em

$m3 + M3 = \text{minor triad}$

R 5 R 3 5 R

To transform this to a major triad, change the $m3$ to $M3$ and the $M3$ to $m3$. This is done by RAISING the **third** of the triad.

E

$M3 + m3 = \text{major triad}$

R 5 R 3 5 R

COMPARE THE CHORD FRAMES. You will see that identification of the chord tones in each one gives you a PICTURE of the difference between major and minor triads. **Play the two chords**, one after another, and you will **hear** the difference.

CHANGE A MAJOR TRIAD TO A MINOR TRIAD.

This is the F major triad.

$M3 + m3 = \text{major triad}$

R 3 5 R

To transform this to a minor triad, change the $M3$ to $m3$ and the $m3$ to $M3$. Do this by LOWERING the **third** of the triad.

$m3 + M3 = \text{minor triad}$

X X R 3 5 R

Play the chords, one after another. Listen carefully to the difference between the major and minor triad qualities. Eventually, you will be able to identify the quality of a chord simply by hearing it.

Concerto in G Major

Leo Welch

Allegro

m i m i m i m i (simile articulations)

f *p** *f*

f *p** *f*

f

pont. throughout

4 *Solo* *i m i m*

*p** *f* *m i m i m*

*p** *p* play chords if desired

p (detached)

G Am G D

7 *Ensemble*

Em Am B7 Em *f*

f

f

10 *p* *cresc.*

p *cresc.*

p *cresc.*

* For a more historically informed performance, these piano sections may be performed by fewer players than the forte sections.



Reggae Reggae

A

Leo Welch

Slow Reggae

Vpos

Lead

Rhythm

Bass

pont. throughout

4

1

C | G | C G C

Rhythm simile

1

B

7

2

2

C | G C | F | C

2

VIIIpos

10

G | C | F



1942 Swing

Moderate swing

Leo Welch

I *f*

II *mp* (3) (4)

III *mf*

IV

CM7 * Dm7 G7 CM7 Dm7 G7

* Play chords "Freddie Green" style (x x x x x).

5

CM7 Dm7 G7 CM7 Dm7 G7

9

Gm7 C7 FM7

WORKSHEET 4

NAME _____

WRITE MAJOR SCALES FROM THE KEYNOTES PROVIDED. FOLLOW THESE STEPS.

1. Write seven consecutive notes following the keynote. USE WHOLE NOTES.
2. Insert the formula.
3. Prove the formula, adding sharps or flats where needed.

