Guitar Foundations

- Luke Brouillette

Third Edition

Guitar Foundations

Guitar Foundations is designed to let students learn the fundamentals of guitar playing as a group and progress at individual paces. The beginning student and the more advanced student may each learn a series of playing skills that will advance their understanding of guitar playing concepts. Many times guitarists who have been playing for some time skip some of the fundamentals of playing while advancing in other areas. This is typical of students who have learned with no or inadequate instruction. The format of this book allows those students to continue in the direction they are heading while returning to learning basic skills at the same time. It is suggested that this course be supplemented with an elementary method that focuses on basic reading skills.

Some of the learning concepts in this book such as the skill list and order of presentation are based in part on "Class Strings" by Ken Frazier, head of the guitar department at McLennan Community College in Waco, Texas and guitarist with Johnny Gimble's Texas Swing Band. My sincere thanks to Mr. Frazier for his help and inspiration.

- Luke E. Brouillette

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2.

SKILLS LIST

1 Name the parts of your guitar p.11

2 Demonstrate standard playing posture p.12

3 Name the strings (standard tuning) p.14

4 Demonstrate the string to string tuning procedure p.16

5 Locate the natural notes on the low E and A string (memorize) p.14

6 Locate the natural notes on any string (memorize) p.14

7 Recite the cycle of 4ths p.17

8 Say and play the cycle of 4ths on the "E" and "A" strings p.17

9 Play and name the first 3 chords (E, A, and D)from the open major chords page p.24

10 Play and name the first 3 chords (E, A, and D) from the open dominant 7th chords page p.25

11 Play and name the first 3 chords (E, A, and D) from the open minor chords page p.26

12 Play one of the EZ Songs (EZ Songbook)

13 Play and name the second 3 chords (G, C, and F) from the open major chords page p.24

14 Play and name the second 3 chords (G, C, and F) from the open dominant 7th chords page p.25

15 Play one of the EZ Songs in 2 keys - use basic strums and Cycle of Fourths (EZ Songbook)

SYSTEM E - Fast track

16 Say and play System E major bar chord form through the cycle of 4ths p.37

17 Play the System E major scale through the cycle of 4ths p.47

18 Say and play System E dom7 bar chord form through the cycle of 4ths p.37

19 Say and play System E minor and E minor7 bar chord form through the cycle of 4ths p.37

20 Play small (4 string) System E major pentatonic scale through the cycle of 4ths p.48

21 Play small (4 string) System E minor pentatonic scale through the cycle of 4ths p.49

SYSTEM E ADVANCED

22 Play full System E major pentatonic scale through the cycle of 4ths p.48

23 Play full System E minor pentatonic scale through the cycle of 4ths p.49

24 Play System E blues scale through the cycle of 4ths p.50

25 Learn System E Chord Evolutions 1-3 p.55

26 Learn System E Chord Evolutions 4-6 p.56

27 Learn System E Chord Evolutions 7-9 p.57

28 Learn System E Chord Evolutions 10-12 p.58

29 Learn Common Chord Combination #7 (System E minor descending) p.72

SYSTEM A (FAST TRACK)

30 Say and play System A major bar chord form through the cycle of 4ths p.38

31 Play System A major scale through the cycle of 4ths p.47

32 Say and play System A dom7 and maj7 bar chord forms through the cycle of 4ths p.38

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34 Play small System A major pentatonic scale through the cycle of 4ths p.48

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SYSTEM A (ADVANCED)

36 Play full System A major pentatonic scale through the cycle of 4ths p.48

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38 Play System A blues scale through the cycle of 4ths p.50

39 Learn System A Chord Evolutions 1-3 p.59

40 Learn System A Chord Evolutions 4-6 p.60

41 Learn Common Chord Combination #8 (System A minor descending) p.72

COMBINING SYSTEM E AND SYSTEM A

42 Say and play the cycle of 4ths alternating the 6th and 5th strings (E on 6th st., A on 5th st. - A on 6th st. D on 5th st. - D on 6th st. G on 5th st. - G on 6th st. C on 5th st., etc.)

43 Play through the Cycle of Fourths using alternating System E and System A major chord forms (E to A, A to D, D to G, etc.)

44 Play through the Cycle of Fourths using alternating System E and System A major scales

45 Play through the Cycle of Fourths using System E and A dom7th, minor and min7th chords

46 Play through the Cycle of Fourths using alternating System E and System A major pent scales

47 Play through the Cycle of Fourths using alternating System E and System A minor pent scales

48 Play a I IV V7 progression using System E for the I chord and System A for the IV and V7 chords.

49 Play a I IV V7 progression using System A for the I chord and System E for the IV and V7 chords.

SYSTEM C (FAST TRACK)

50 Say and play System C major and major7 bar chord forms through the cycle of 4ths p.39

51 Play System C major scale through the cycle of 4ths p.47

52 Say and play System C dom7 and min7 bar chord forms through the cycle of 4ths p.39

53 Say and play System C minor and minor7 bar chord form through the cycle of 4ths p.39

54 Play small System C major pentatonic scale through the cycle of 4ths p.48

55 Play small System C minor pentatonic scale through the cycle of 4ths p.49

SYSTEM C (ADVANCED)

56 Play full System C major pentatonic scale through the cycle of 4ths p.48

57 Play full System C minor pentatonic scale through the cycle of 4ths p.49

58 Play System C blues scale through the cycle of 4ths p.50

59 Learn System C Chord Evolutions 1-3 p.60

60 Learn System C Chord Evolutions 4-6 p.61

61 Learn System C Chord Evolutions 7-9 p.63

COMBINING SYSTEMS E, A, AND C

62 Play examples of each progression listed using the systems indicated. Say it and play it.

Combining Systems E A and C				
Progression	**Imaj7**	**IVmaj7**	**V7**	**Imaj7**
Systems	E	A	C	E
	C	E	E	C
	A	E	E	A

63 Play through appropriate pent. scales for #61

64 Play examples of each progression listed using the systems indicated. Say it and play it.

Combining Systems E A and C				
Progression	**Imaj7**	**VI-7**	**II-7**	**V7**
Systems	E	C	E	C
	C	A	C	E
	A	E	C	E

65 Play through appropriate pent. scales for #63

66 Learn Common Chord Combinations (II V I's) 1 and 2 p.69

67 Learn Common Chord Combinations (II V I's) 3 and 4 p.70

SYSTEM D

68 Say and play System D major, major7 and dom7 bar chord forms through the cycle of 4ths p.40

69 Play System D major scale through the cycle of 4ths p.47

70 Say and play System D minor and minor7 bar chord form through the cycle of 4ths p.40

71 Play small System D major pentatonic scale through the cycle of 4ths p.48

72 Play small System D minor pentatonic scale through the cycle of 4ths p.49

73 Play System D chord evolutions p.64

74 Learn Common Chord Combinations (II V I's) 5 and 6 p.71

SYSTEM G

75 Say and play System G major (top 4 strings) , major7 and dom7 bar chord forms through the cycle of 4ths p.41

76 Play System G major scale through the cycle of 4ths p.47

77 Say and play System G minor and minor7 bar chord form through the cycle of 4ths p.41

78 Play small System G major pentatonic scale through the cycle of 4ths p.48

79 Play small System G minor pentatonic scale through the cycle of 4ths p.49

80 Play System G chord evolutions p.65

Assignments & Notes

TODAY'S DATE ______ ASSIGNMENT:	TODAY'S DATE ______ ASSIGNMENT:
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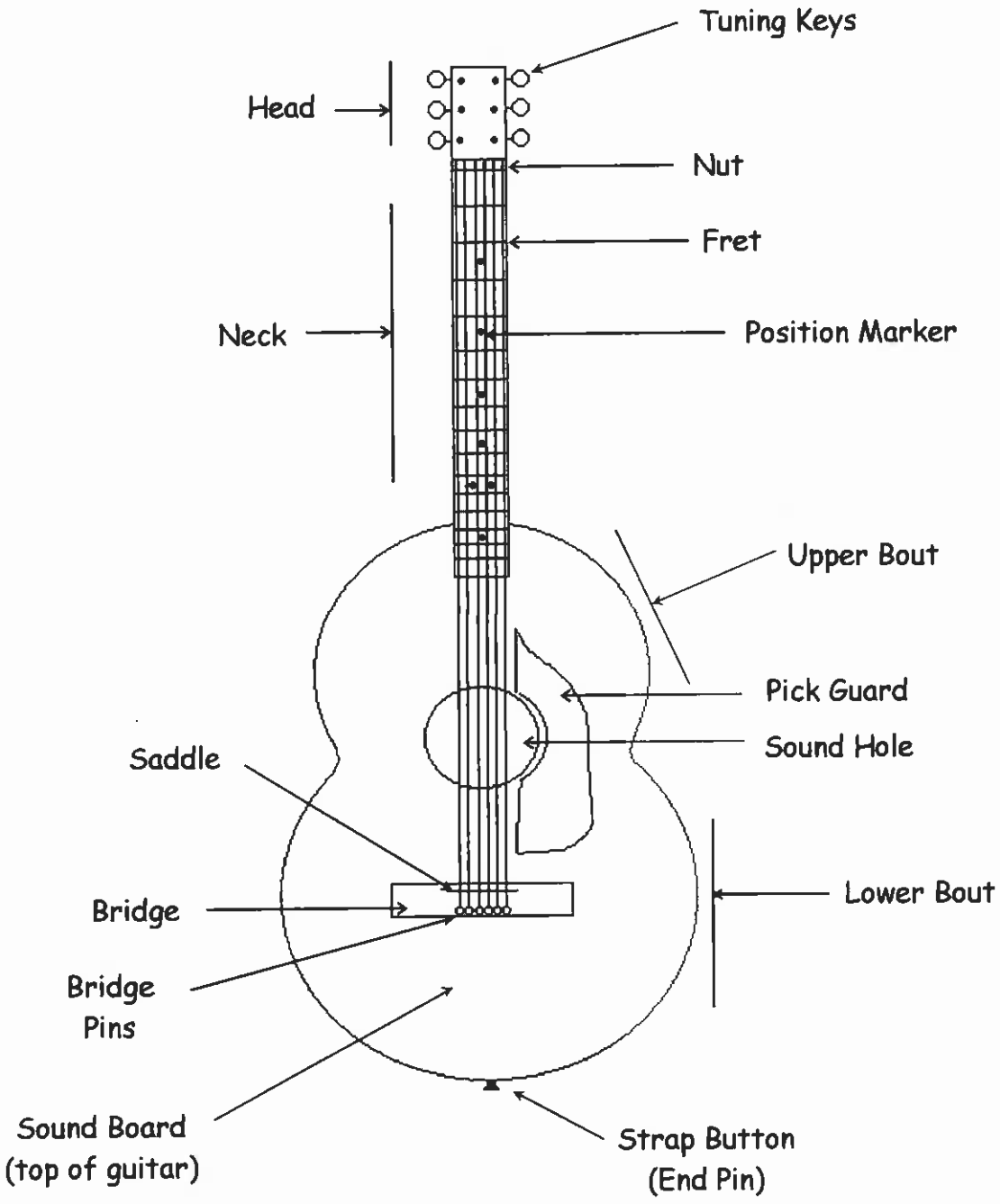
8.

Basics

Parts of a Typical Steel String Acoustic
Posture
Left Hand Technique
The Guitar Fingerboard
Tune Up
The Cycle of Fouths
Basic Strumming
Reading the Chord and Scale Diagrams

Parts of a Typical "Steel String Acoustic"



General Principles
Posture

Good posture with the instrument will let you avoid most physical complications and open the door to comfortable access to your entire guitar. Bad posture and illogical techniques can put obstacles in the way of your playing and prevent you from playing your best.

Because each individual is different, there is no one absolute best ultimate posture that suits everyone. Therefore, there is no "absolute right or wrong way" of playing - only technique principles that allow you to, or prevent you from, playing your best.

1. ***Avoid sharp angles of the joints.***
   Over extension leads to loss of strength and control. Furthermore it can lead to muscle strain and injury over a period of time. About 60% of full range of movement is the most you should extend or flex any of the joints for any length of time.
2. ***In general, hold the instrument so that...***
   a) it's high enough and ***in front*** of you so that you can play all the strings with basic left hand technique without a "hard" or exaggerated angle in your left wrist.
   b) the head of the instrument tilts upwards enough to be able to access all of the notes comfortably.
3. ***Sit or stand so that...***
   your spine is vertical. Your whole upper body weight can be balanced by sitting or standing straight. If you crouch over the guitar or slump backwards your back will lose control, stiffen up, and tire more quickly, due to supporting yourself on flexed or extended joints.
4. ***Lookout for...***
   a) craning your neck, or even moving your whole body towards your hands when practicing. Guitarists tend to move their noses closer and closer to their hands as they concentrate on learning new "gestures". Look downwards on your loyal subjects, the fingers, from on high.
   b) body fatigue. Repetition leads to tension in every aspect of life. If you become frustrated during your practice, mentally check your whole body for signs of fatigue and strain. If you can locate tension in your body it will automatically disappear provided you have good and logical posture.
5. ***Take breaks when you practice***
   Taking a break every 20 minutes or so to stretch during intensive practice will help your concentration and let your mind and body take a fresh perspective on what you are doing. Long periods of practicing when you are tired will only make you more tired with little are no benefits of your efforts.

General Principles
Left Hand Technique

1. ***Press the strings with the fingertips.***

   This involves significant curvature of all the fingers and implies the next principle. The object is to have the fingertips pushing directly down onto the fingerboard. Strength is maintained by keeping the joints curved in a comfortable range of motion. When a joint buckles in, control of movement is lost and the tendency will be towards rigidness instead of flexibility and control.

2. ***The knuckles should be parallel to the finger board.***

   This principle works in conjunction with the previous one in that it brings the 4th finger near the fingerboard and allows it to curve enough to press the string with the fingertip. Guitar positioning is crucial in maintaining this principle, so make sure the guitar neck is angled enough to accomplish this goal without straining your wrist (see Posture Principles).

3. ***The thumb should be approximately opposing the first and second fingers.***

   This is the most natural position of the thumb and therefore lends it the most strength. Avoid flexing the thumb tip and play with the "ball" of the thumb. This gives the fingers a stable plateau to push against. Experiment with relaxing your hand and observing the positions of your fingers, and "play your thumb" without the guitar and analyze your finger posture.

4. ***Minimize finger movement.***

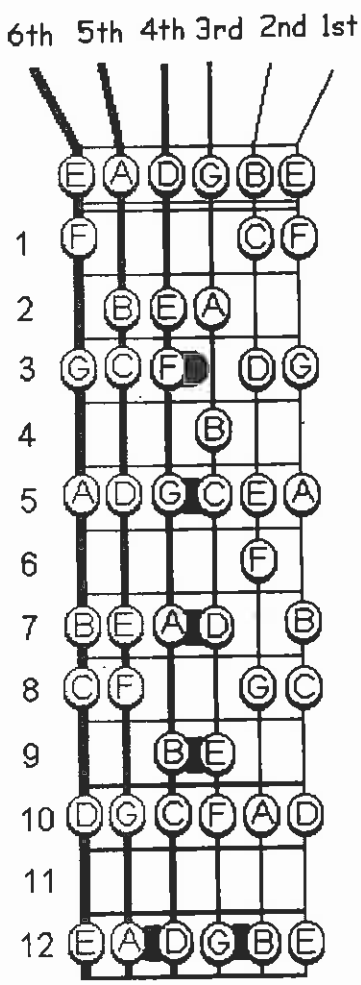
   Avoid unnecessary finger movements and positions such as letting the fingers move behind the neck of the guitar. Let them hover above the string(s) ready to do your bidding! Look out for pulling the fingers far away from the fingerboard when not using them to push down a string. The goal is to simply relax them off of the string. Focus on applying muscle tension ***only where needed*** and ***relaxing everything else***.

The Guitar Fingerboard

These are maps of the guitar fingerboard.
Map #1 shows all of the natural notes are labeled through the 12th fret.
Map #2 is an excercise. Fill in the blank circles with the names of the natural notes.
Maps 3, 4, and 5 - Practice filling in the natural notes again

Memorize this info on your real guitar fingerboard in the same fashion.

1



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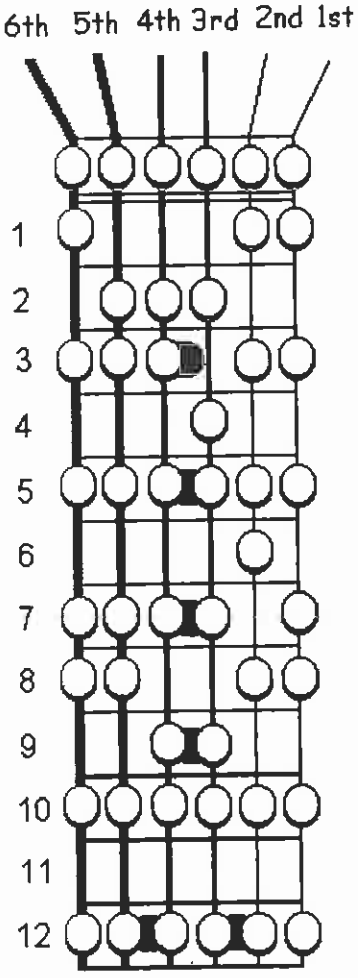

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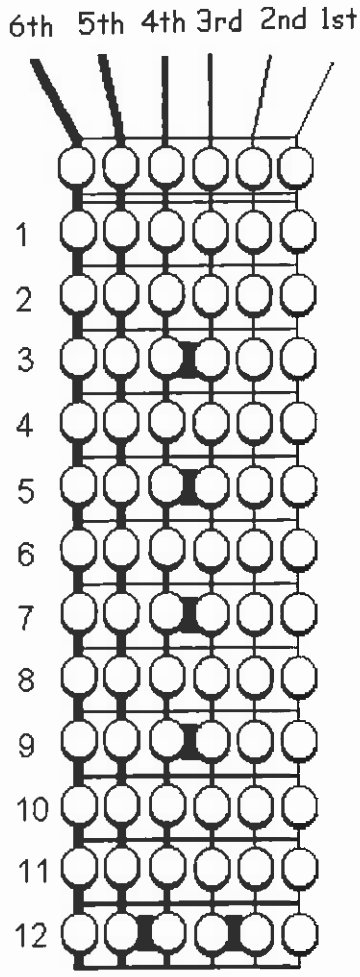
6th 5th 4th 3rd 2nd 1st
1
2
3
4
5
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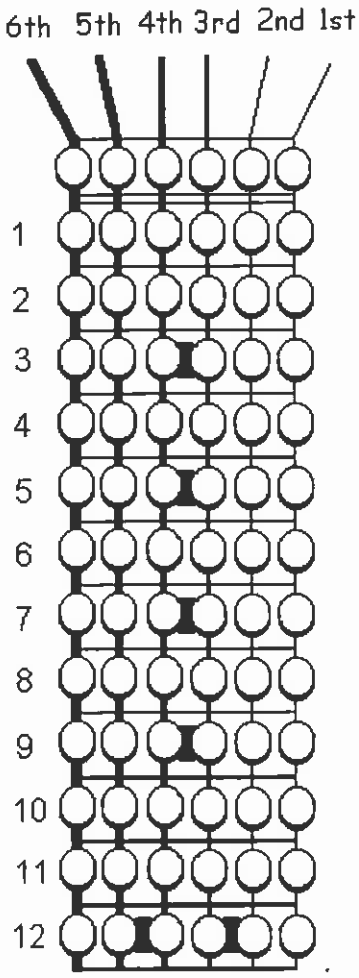
10
11
12

4


6th 5th 4th 3rd 2nd 1st
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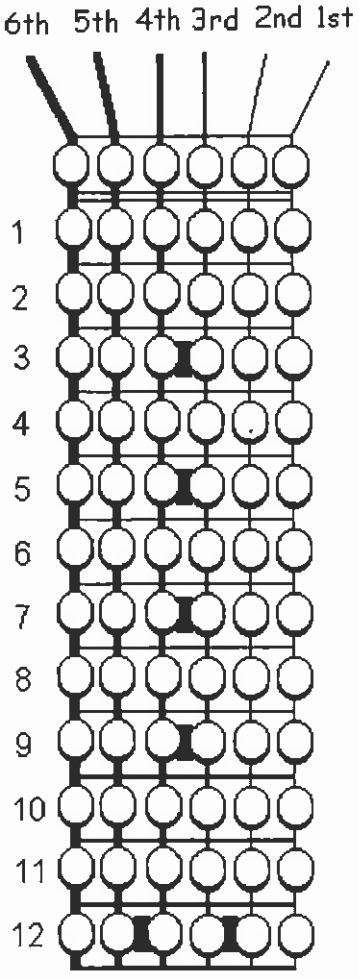
5


6th 5th 4th 3rd 2nd 1st
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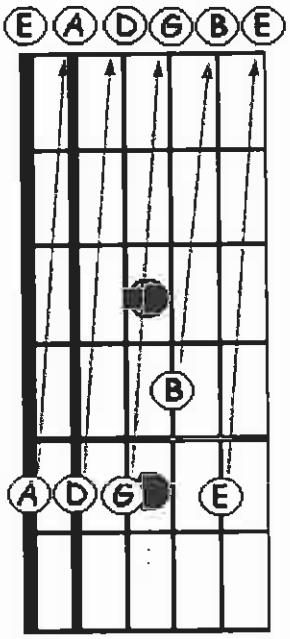
11
12

Tune - Up

We've all seen guitarists tune up and sometimes it may seem like there are as many ways to tune as there are guitarists. The fact of the matter is, is that the guitar is untuneable, so don't feel bad if you can't tune yours because no one else can tune theirs either! There could be a long discussion following this but in order to keep things to the point lets just say that the guitar relies on "tempered tuning". This means that all the strings should end up more or less equally out of tune when you're done. The goal is to get it the most in tune it can be!! The standard beginners method of tuning by ear works as reasonably well as other ear tuning methods. The idea is to start with a pitch that matches an open string. Most musicians use A. "A" tuning forks are readily available in most music stores, are affordable, and serve the purpose well. A tuned piano or other keyboard will work too but they're tough to carry around. The A will be followed by the number 440. That's the frequency of the note A ("A" one octave lower would be 220 or one octave higher 880). Set the fork vibrating by striking it against something firm but soft (like your knee, not your head). The first instinct is hold it up to your ear. You'll barely hear it like that so instead, place the handle firmly against the saddle of your acoustic guitar (electrics, hold it over a pickup) and it will vibrate the sound board of your guitar just like a plucked string would. Now attempt to match the A string on your guitar to this A. When that's done match the pitch of each string to their adjacent strings as shown on the diagram to the right.



What to listen for.

Fine, you say, but how do I know when it matches? When two notes that are nearly in tune are sounded together, you should hear a "wave". You may hear it as a kind of "wow-wow" sound. On some instruments you may even be able to feel it in the guitar. Every frequency (pitch) has a wavelength. Slightly different pitches will have a slightly different wavelengths. When two different wavelengths sound simultaneously (for instance A440 and A444), the places where the waves don't match up perfectly and cross in to each others territory are called nodes. Those nodes are what make that "wow-wow" sound. Eliminate the wows and you've got it! Wowzer!!

The Cycle of Fourths

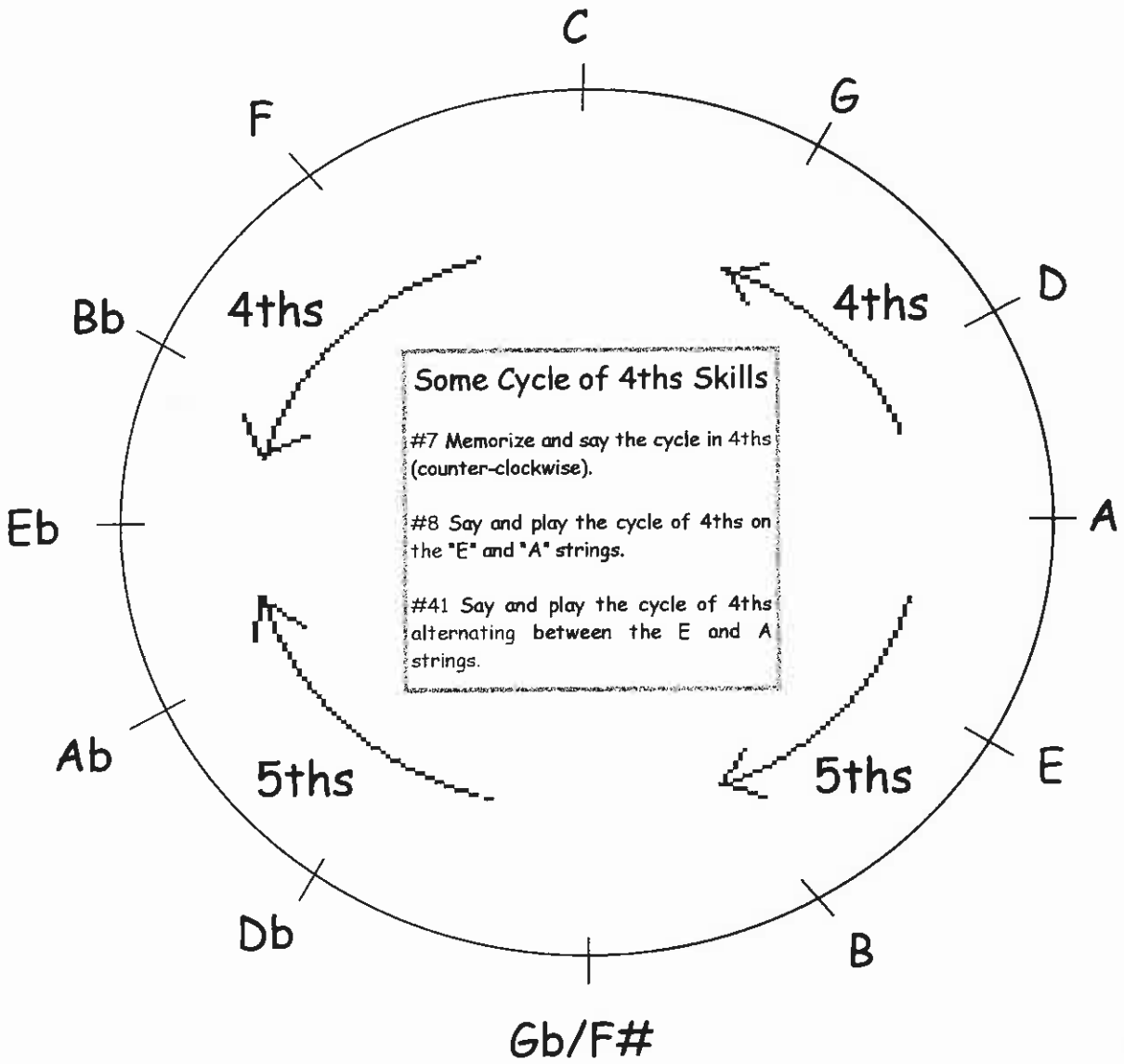
Why the Cycle of Fourths?

Learning and using the cycle of fourths is key to using this book. The skills list is set up to use the cycle and your success is based on your ability to integrate it into your practice and approach. Learning this way is smart because chord progressions often move in fourths. If you learn guitar skills in this manner, when you start playing songs (applying skills) you will already "know" how to play (and hear) most of the music!

To play around the cycle in ascending fourth movements, start at any point in the cycle and play each note or chord moving in a counterclockwise direction.

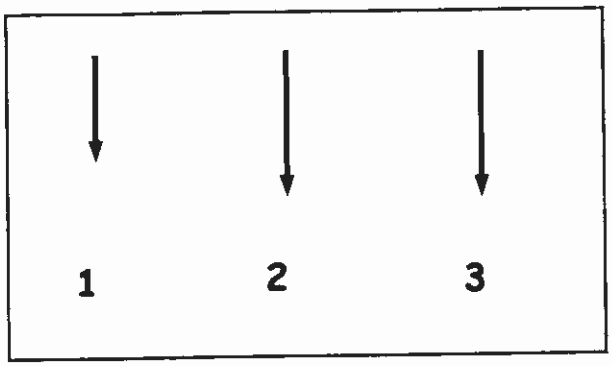
The cycle MUST be memorized! If you have trouble thinking of it in a cycle, think of it linearly using memory tricks to aid you:

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

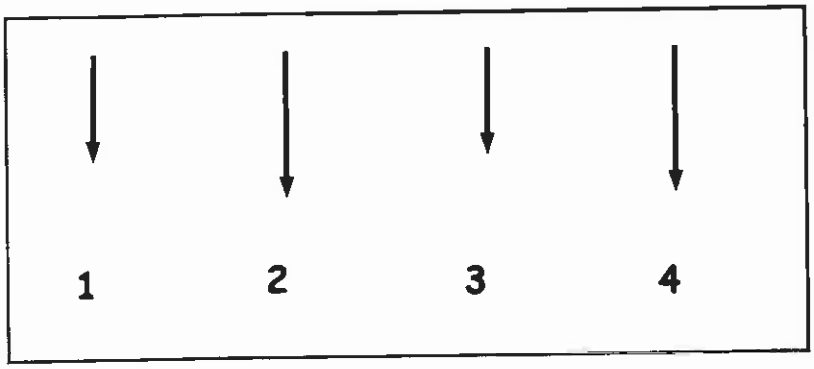


BASIC STRUMMING

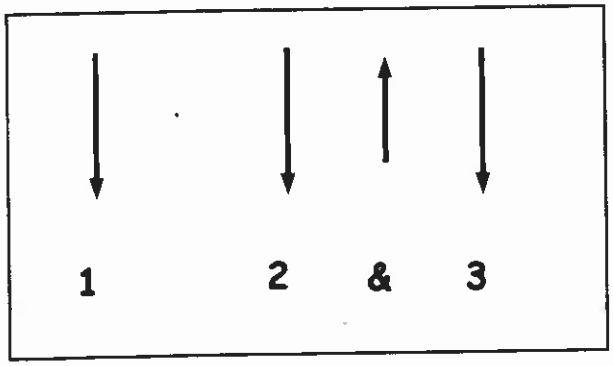
To start, play songs that are in "3"with down strokes like this:
short, long, long

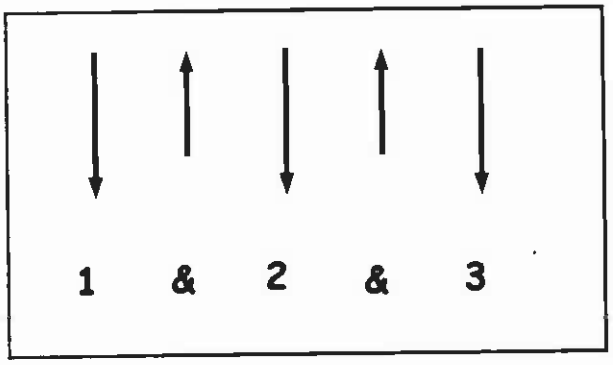


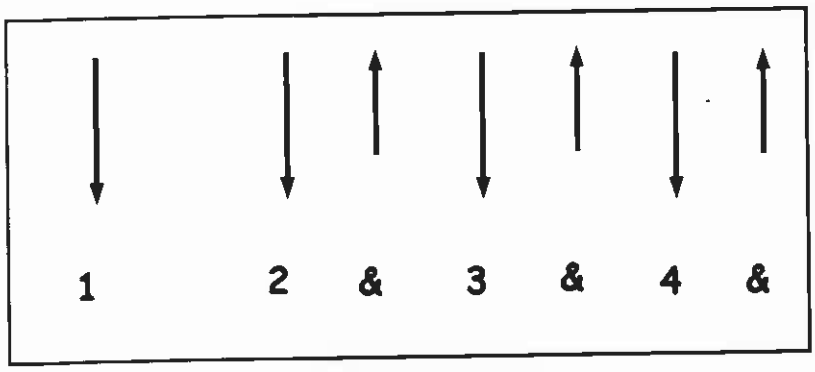
Songs that are in "4" or "2" like this: short, long, short, long



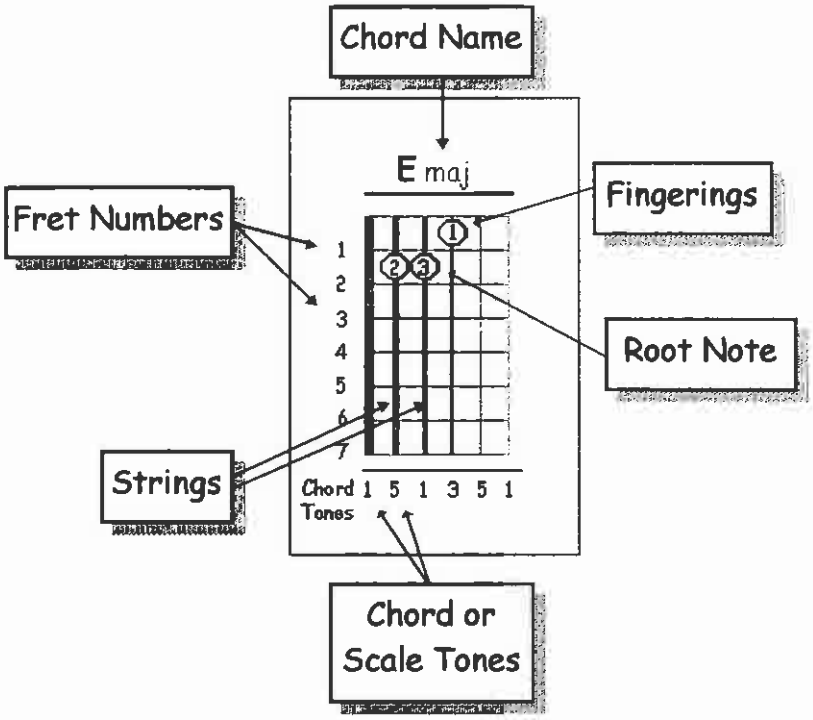
We can also try adding strums on some of the "off beats". Play up-strokes on the "&" where indicated. Experiment with some songs you already know.







Reading the Chord and Scale Diagrams



CHORD NAME - The name of the chord or scale represented by the diagram

FRET NUMBERS - Show the location of the where the example is to be played. Fret #1 is the fret closest to the nut.

STRINGS - The strings are represented by these vertical lines. The thickest line of the diagram relates to the thickest or lowest pitched string on the guitar.

CHORD or SCALE TONES - These numbers indicate the elements of the chord or scale represented. If the numbers are altered with an accidental, that accidental shows the relationship of the chord or scale to a major tonality. For example, in a minor chord the 3rd will be altered with a flat sign (♭3).

FINGERINGS - These are left hand fingerings with ① indicating the index finger and ④ indicating the pinky. An × indicates a muted string (touched but not sounded). A string with no fingering and no × is a sounded open string. A circle with no fingering number ○ indicates a note that is available but not necessarily played.

ROOT NOTE - The root note or 1 of a chord or scale is indicated with a darkened in fingering circle ① . A block with the letters IR [IR] indicates an implied root or a root that is not played. These are usually found in more advanced sounding chords with complex tensions.

Chords I

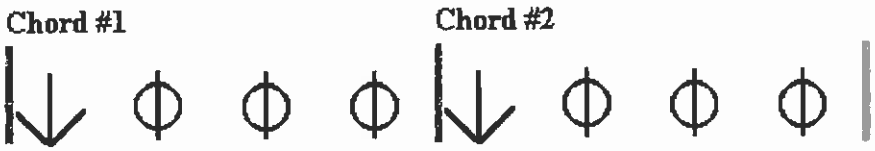
Learning Changes
Open Major Chords
Open Dominant 7th Chords
Open Minor Chords

Learning Changes

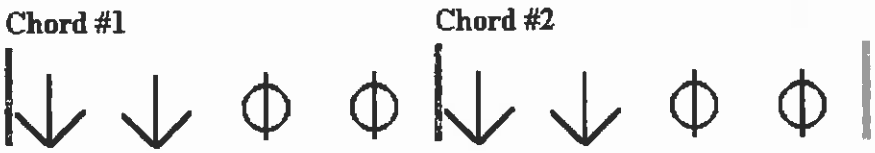
Many times it is a real challenge to learn a new chord change. Even as we get to be experienced players, there always seems to be some new chord or "gesture" to learn. Many times making a new chord form is not nearly so difficult as "making the change". Ah, there lies the rub! If you can learn to accept and enjoy the challenge of learning new skills, you will be able to enjoy learning the guitar your entire life! Here is the absolute quickest way I have found to learn a new change. When you run up against one of those puppies that just refuses to be played and makes you feel like an absolute beginner, give this a try:

INSTRUCTIONS:

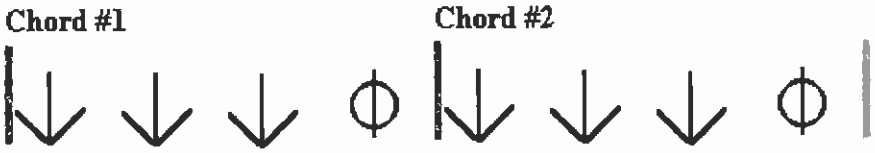
Set your metronome for an easy relaxed tempo of maybe 60bpm or slower. Form chord #1 and begin. Play only on the first beat. While beats 2, 3, and 4 are clicking by, form chord #2 and play it on beat one of the next bar. While beats 2, 3, and 4 are clicking by, form chord #1, etc, etc. If you can't make the change in time, slow the metronome down until you are at a tempo that is manageable. It won't do any good to start at a speed that you have to struggle with.



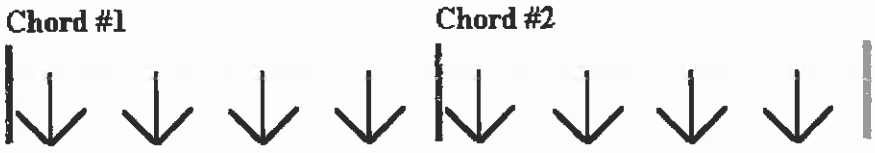
When you accomplish this comfortably, add beat 2:



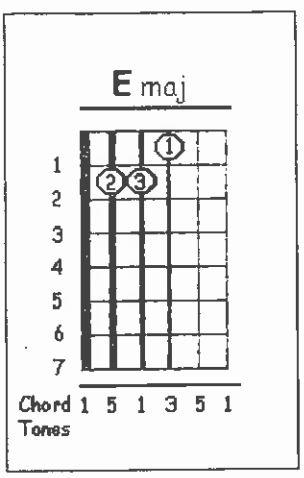
When you accomplish this comfortably, add beat 3:

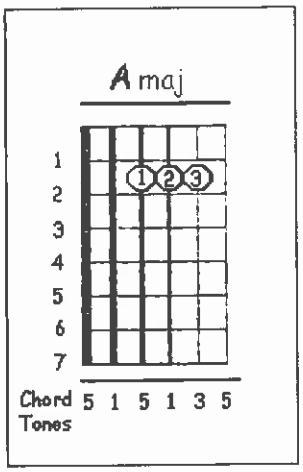


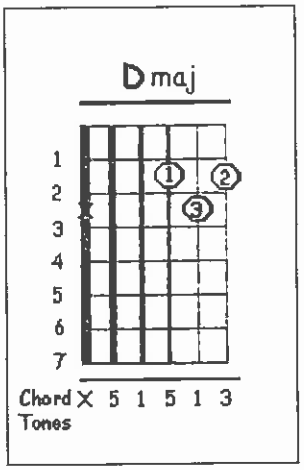
When you accomplish this comfortably, add beat 4:

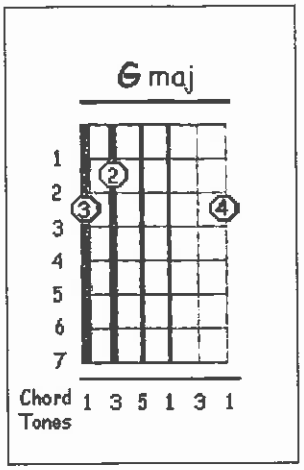


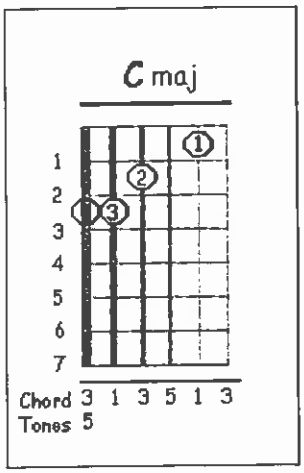
Open Major Chords

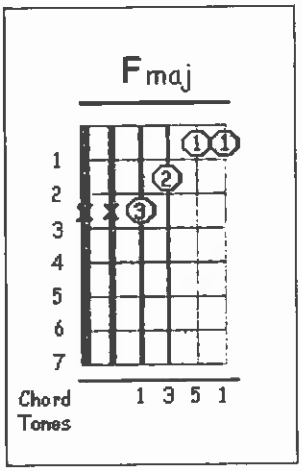


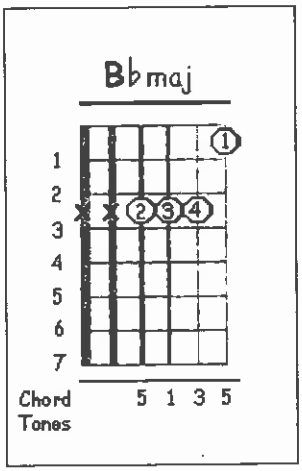


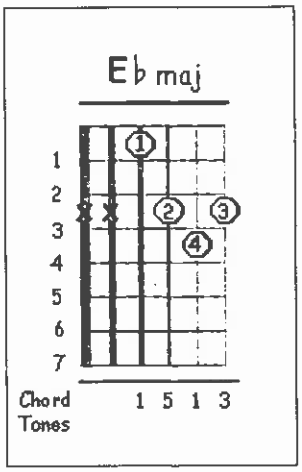


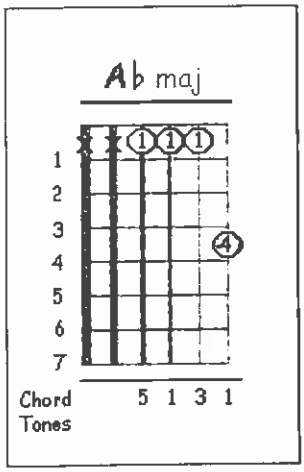


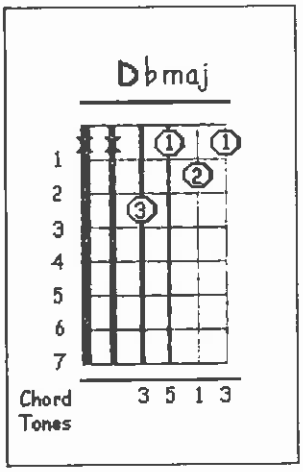


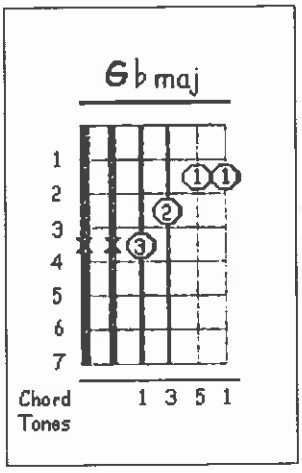


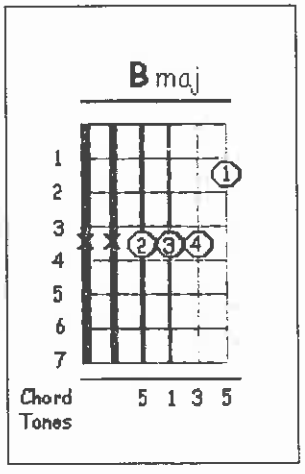




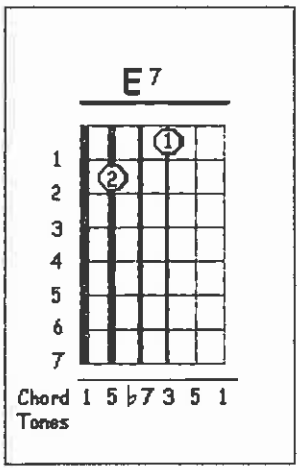


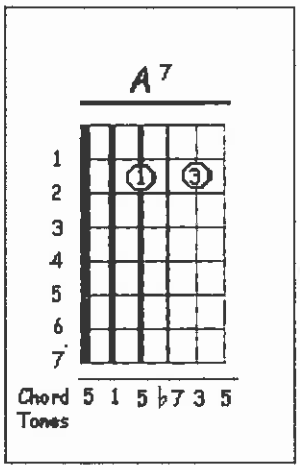


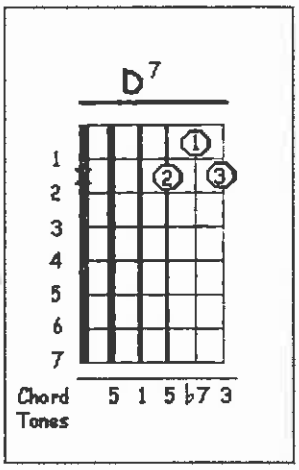


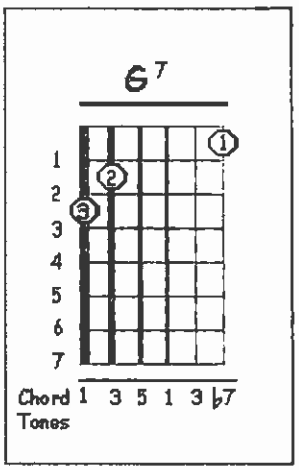


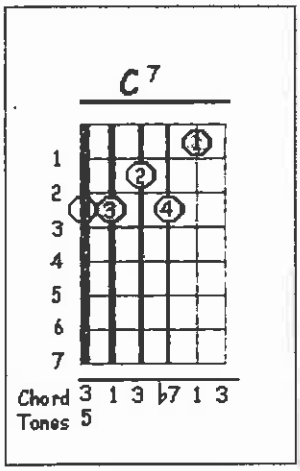
Open Dom7 Chords

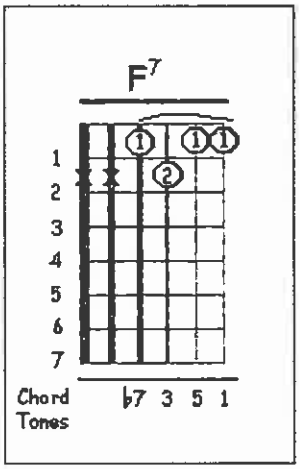


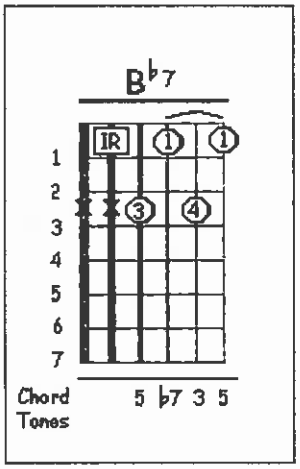


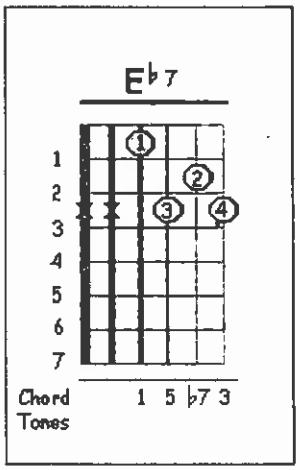


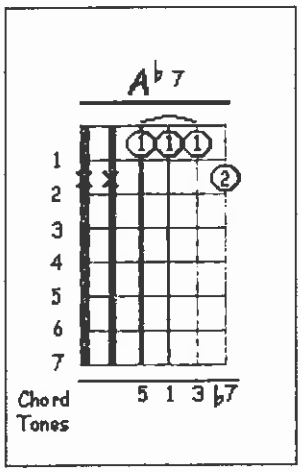


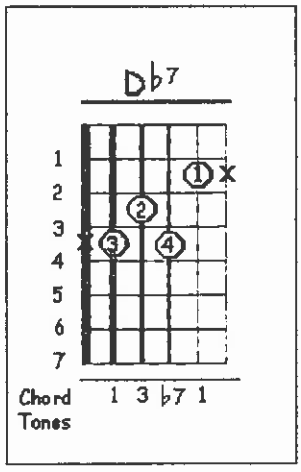


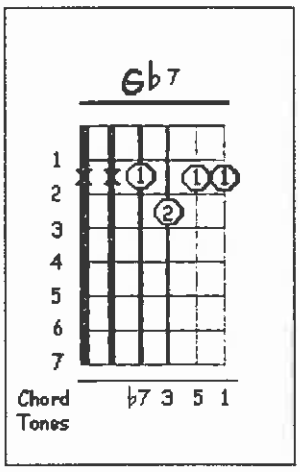


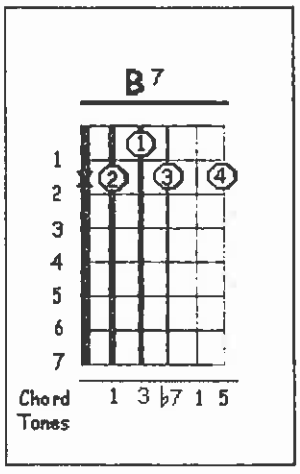




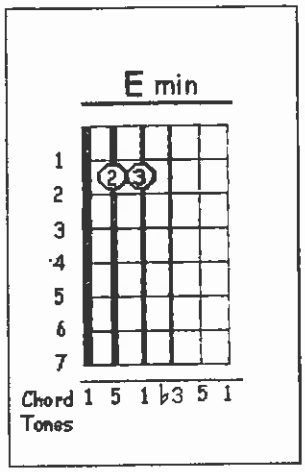


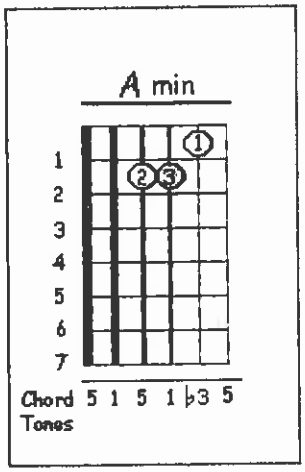


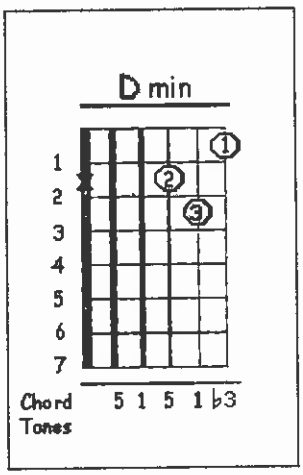


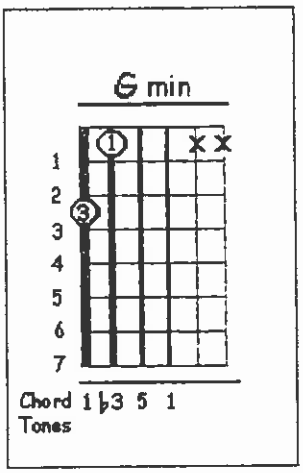


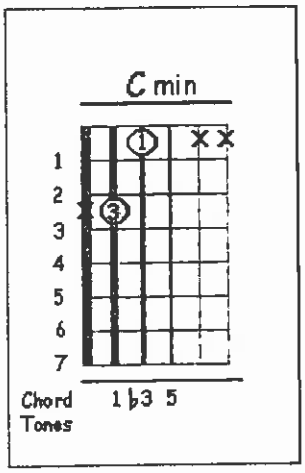
Open Minor Chords

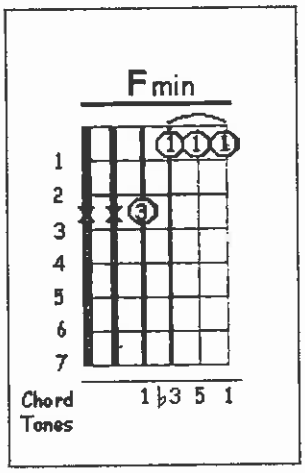


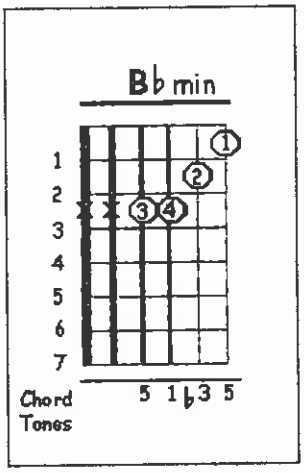


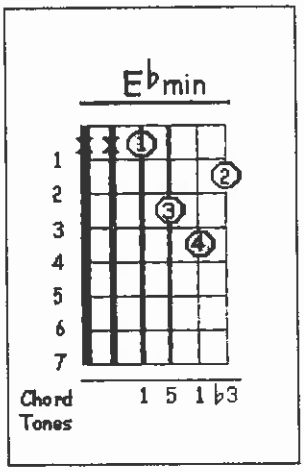












The CAGED System

The CAGED System
Deriving Scales From Chords
Related Major and Minor Patterns
Relating Shapes of Chords and Scales

The CAGED System

The CAGED System is a method of visualizing chords and scales on the guitar. The letters C, A, G, E, and D represent the chord forms on which the method is based.

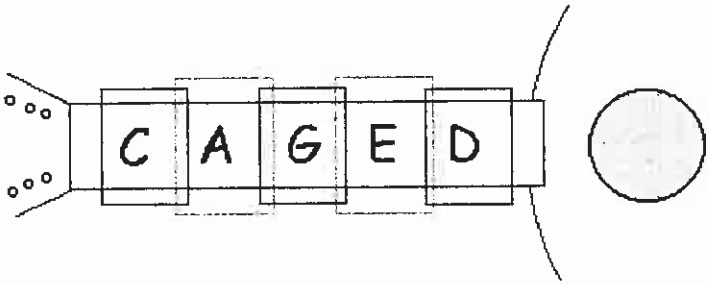
CHORDS

Each letter, C, A, G, E, and D, represents a moveable chord form that can be used as a template or basic structure from which to derive chord variations. These basic variations typically include chord qualities such as: major triads, minor triads, dominant 7ths, minor 7ths, and major 7ths as well as many other wonderful possibilities.

SCALES

From each chord form can be extracted a major scale, a natural minor scale and their corresponding major and minor pentatonic scales.

The C, A, G, E, and D systems all "interlock" across the guitar fingerboard in sequence. They can be thought of as "block" patterns or "boxes" which overlap onto each other.



Each major chord pattern also has a related minor pattern. The patterns are related by shape so that a major scale pattern has the same shape as a different natural minor scale pattern in the CAGED System.

By learning the important chords and and scales from each element of the system, the guitar fingerboard will come into perspective. Focusing on one element at a time will yield the best results.

The following pages further explain the concepts of the CAGED System

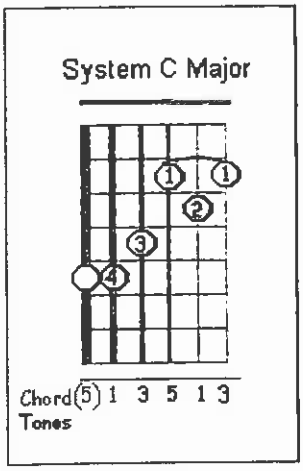
Linking the Chords of the CAGED System

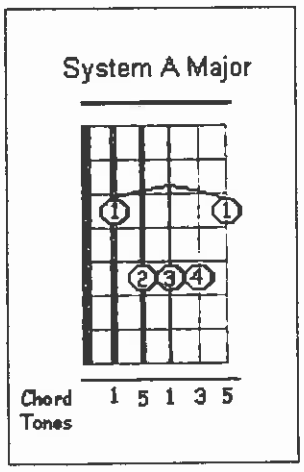
Here's a good way to learn how the CAGED System links together. Start with any "open position" version of C, A, G, E, or D major and then play that chord using the other four moveable shapes (in order) with the chord forms below. For example:

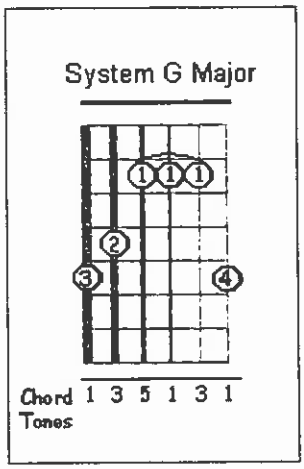
1 - Play an "open position" C major
2 - Play a moveable C major that looks like an A (System A)
3 - Play a moveable C major that looks like a G (System G)
4 - Play a moveable C major that looks like an E (System E)
5 - Play a moveable C major that looks like a D (System D)

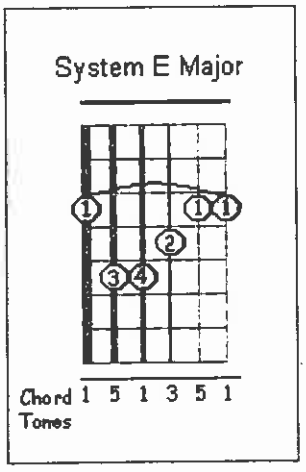
This should demonstrate how the 5 systems link together.
Go through this excercise with each of the other open chords of the CAGED System.

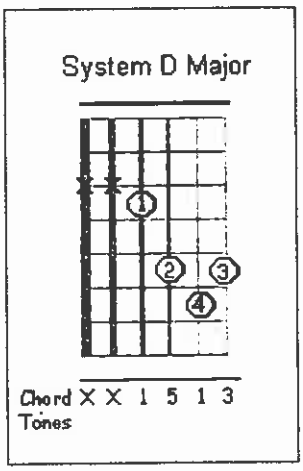
The Moveable Chord Shapes (Major Tonality)









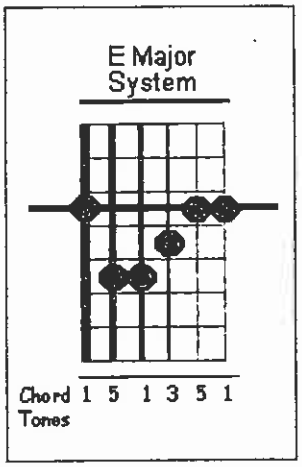


Deriving Scales From Chords

Here is an example of how the CAGED system works when deriving scales:

- Block 1 shows the basic chord form the system is named for (E Major) The black horizontal line represents an imaginary nut or the bar of a bar chord.
- Block 2 shows the major scale form that goes with the chord. The chord tones are darkened in.
- Block 3 shows the Major Pentatonic scale that goes with the E major chord.

1



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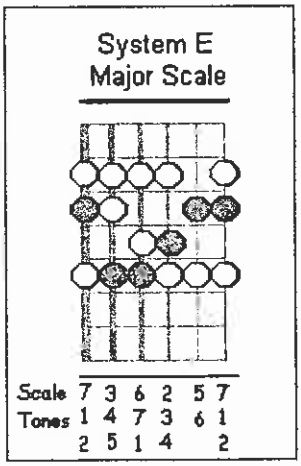

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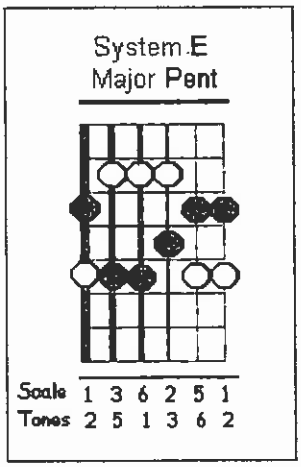
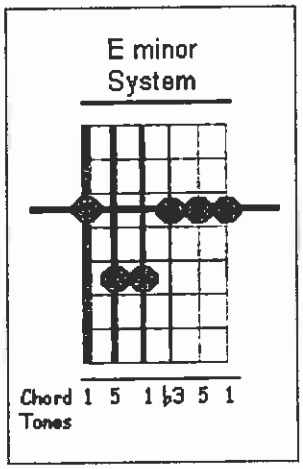


By lowering (or flatting) the 3rd of the chord a half step, the chord takes on a *minor* tonality.

- Block 1 shows the basic chord form the system is named for (E Minor)
- Block 2 shows the corresponding natural minor scale derived from the chord. The natural minor scale has a flat 3rd, 6th, and 7th compared to its major scale.
- Block 3 shows the minor pentatonic of the system.

1



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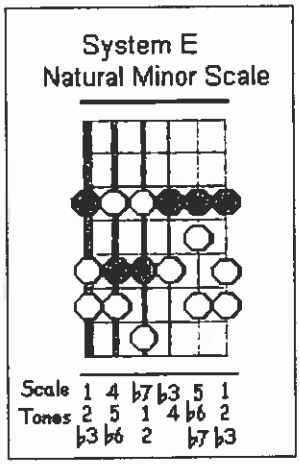

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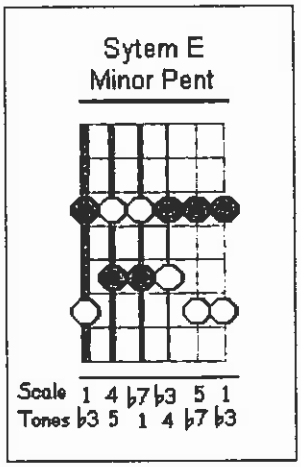


Related Major and Minor Patterns

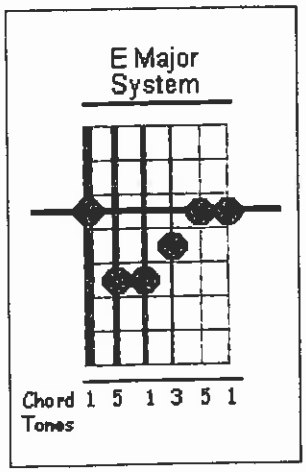
Each 7 or 5 note scale in the CAGED System shares its pattern with a scale from the opposite tonality. This means that:

- each major scale shares its shape with a natural minor scale that has an identical shape.
- each major pentatonic scale shares its shape with a minor pentatonic scale that has an identical shape.

For each major scale or major pentatonic scale you learn, you will also know the shape of a corresponding natural minor or minor pentatonic scale.

- Block 1 shows a major chord from the CAGED System
- Block 2 shows a major scale derived from that chord
- Block 3 shows the related minor scale fingering
- Block 4 shows the minor chord taken from the minor scale

1



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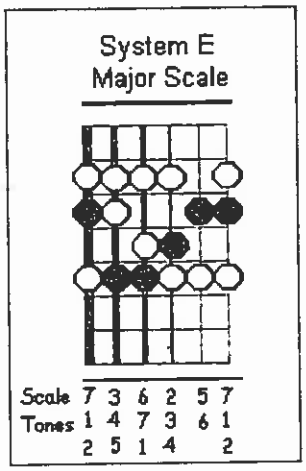

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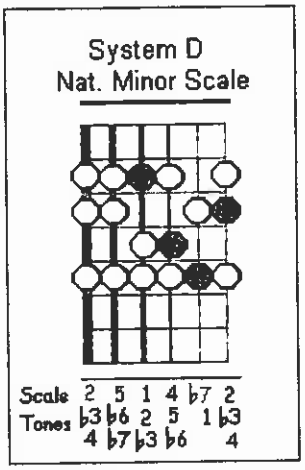

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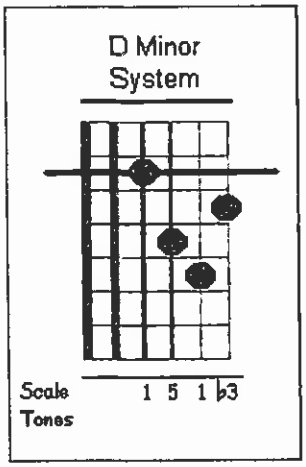

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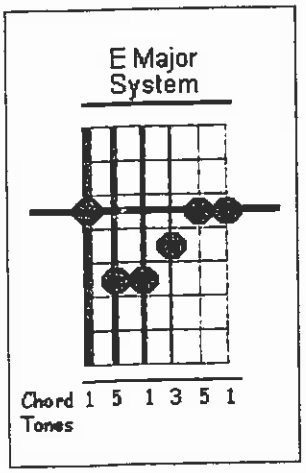

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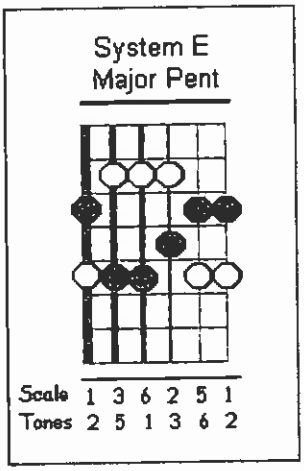

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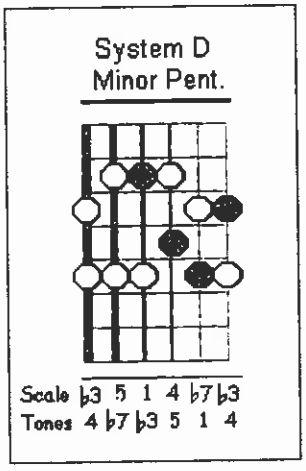

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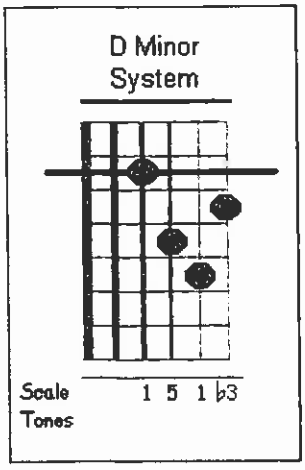
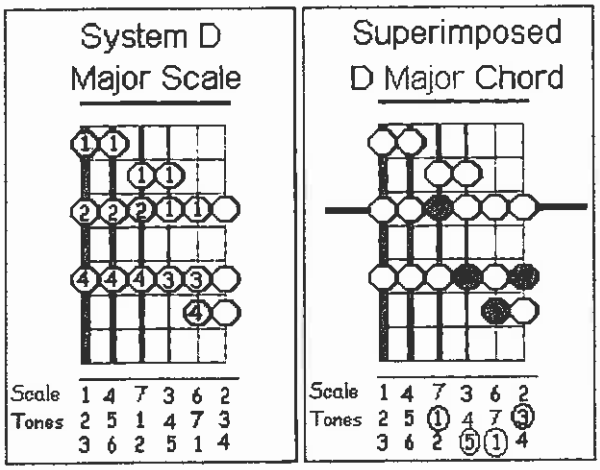
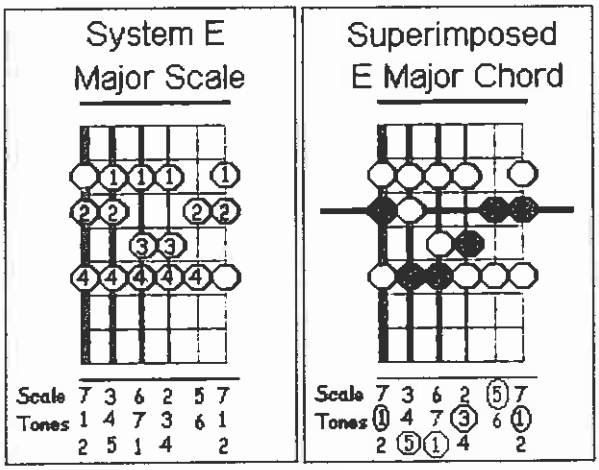
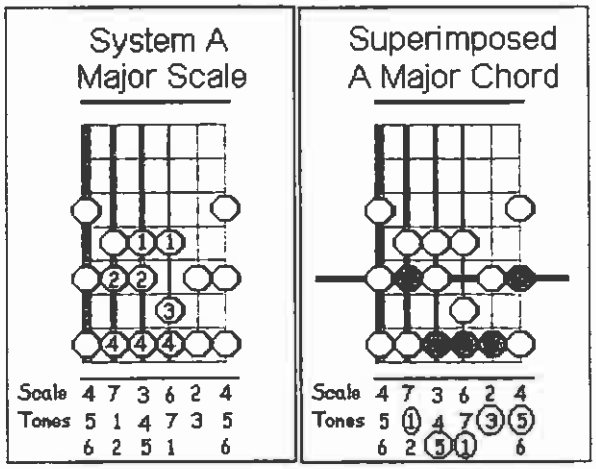


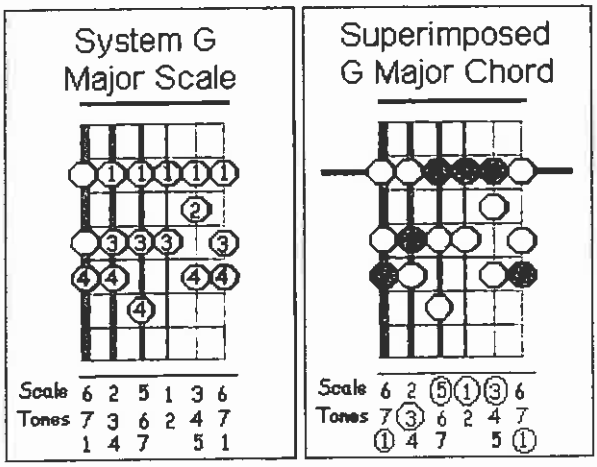
Relating Shapes of Chords and Scales

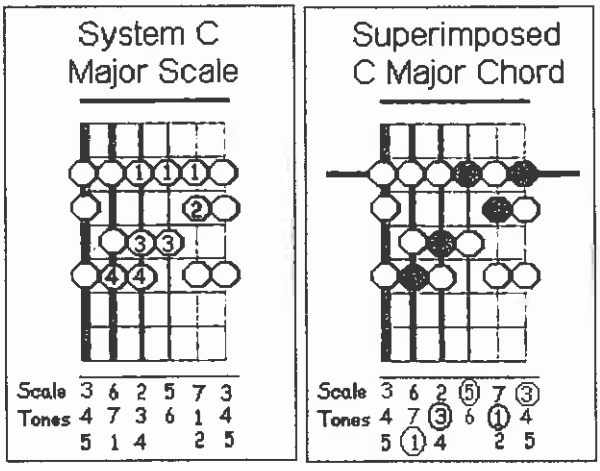


Illustrated here are the 5 major chords of the CAGED System with their related major scales. Examine the chords and look for their shapes in the scales.









Chords II

Moveable "Bar" Chord Forms

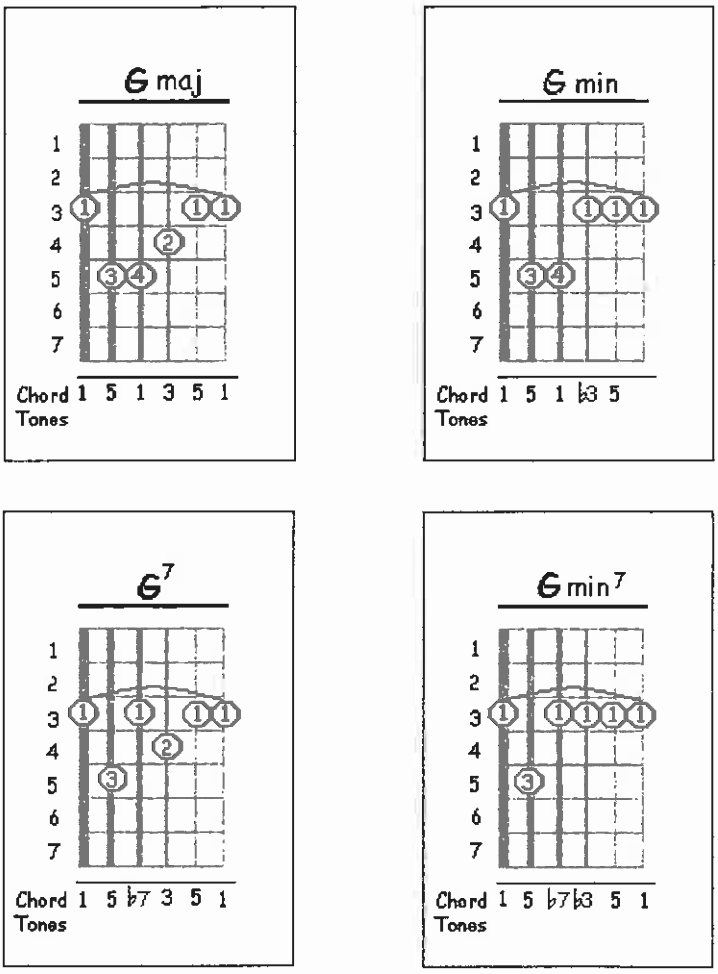
Basic System E Bar Chords
Basic System A Bar Chords
Basic System C Bar Chords
Basic System D Bar Chords
Basic System G Bar Chords
Diminished and Augmented

Basic System E Bar Chords

There are five systems of moveable (bar) chords. The elements of System E chords are structured like this - from the lowest to highest note:

Root - 5th - Root - 3rd - 5th - Root

This setup (or inversion) will be seen again in the system A and D chords. This makes systems E, A, and D more or less in the same "family". The root is played with the first finger which then makes a "bar" or "barre" across the neck. In the examples below, each diagram includes the quality, or description of the chord. Below that is the function of each note or chord tone, (Root, 3rd, 5th, 7th. etc.) and the actual chord diagram with fingerings. Here are the **BASIC** forms of system E. Familiarize yourself with these fellas, learn to play 'em, and you'll belong to the "Bar Chord Club", and be accepted by guitarists world wide.



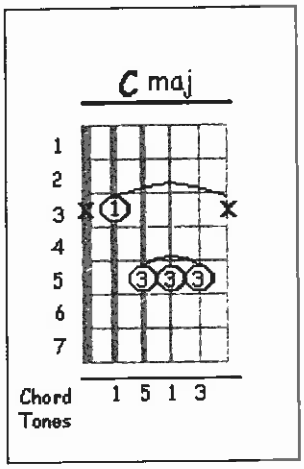
Be sure to note the harmonic function of each note and their sequence. These become very important later on as you try to create or identify chords. Play each note and say aloud its function (Root - 5th - Root - 3rd - 5th - Root) as the note is sounded. The first time you do this it will probably make you feel a bit silly. Don't be discouraged and the feeling will gradually subside (until someone catches you).

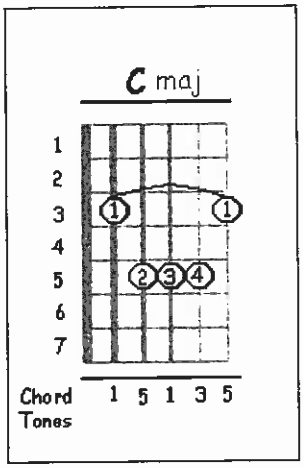
Basic System A Bar Chords

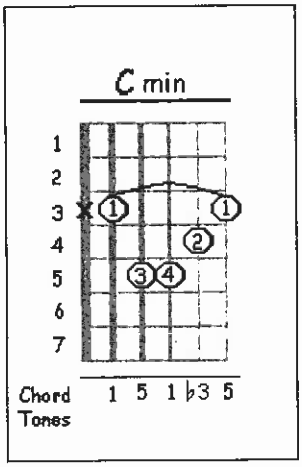
System A chords share the Root - 5th - Root - 3rd - 5th structure from low to high of systems E and D. The root is played with the first finger which then makes a bar across the neck.

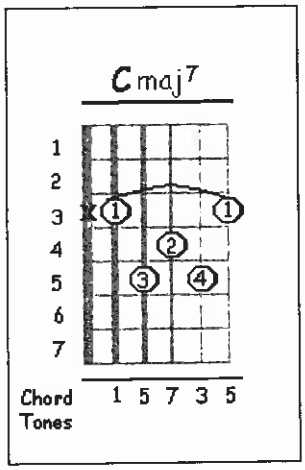
- You will normally mute the 6th string for all these.
- If you play the 6th string with your first (bar) finger, the 5th of the chord will sound as the lowest note (see 5th in the bass on next page).
- It is common practice to mute the 1st string when playing the first Major triad form.

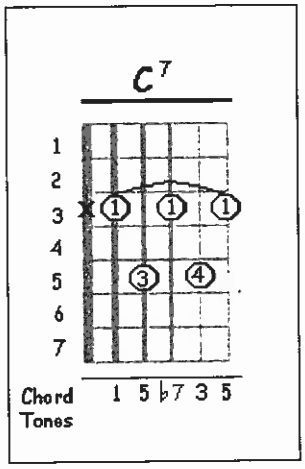
Each diagram includes the quality, or description of the chord, the chord diagram with fingerings and the function of each note in the chord.

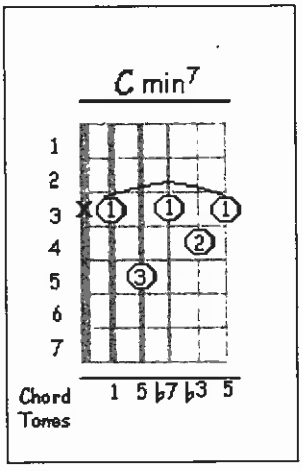










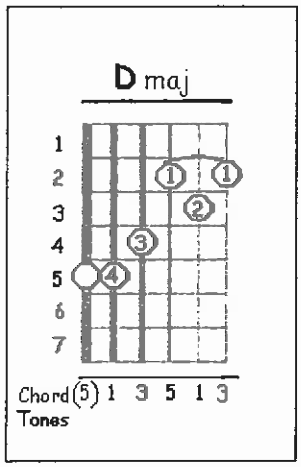


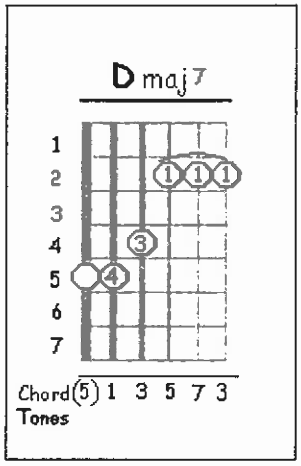
Basic System C Bar Chords

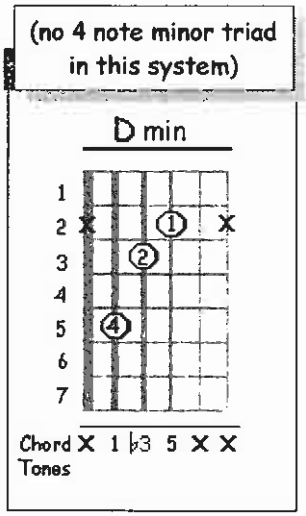
The *Basic System C Bar Chords* are based on the open position C major triad. The elements of *System C* chords are structured like this: 1 - 3 - 5 - 1 - 3 from the lowest to highest note. This is similar to the harmonic structure of System G. This is also known as 1st inversion and is a slightly different arrangement than systems E and A. The 6th string will normally be muted except when you want 5 in the bass (see below).
Notice there's no "good" minor triad in this group that would have four or more notes, however, a 3-note-only minor triad could be managed easily. This is due to the nature of "1st inversion" on the guitar.

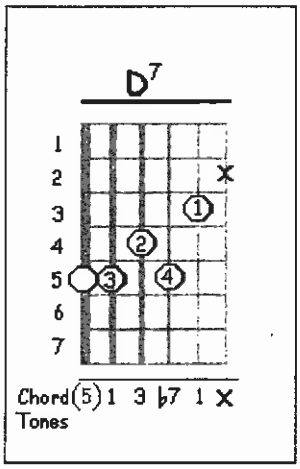
5th in the bass:

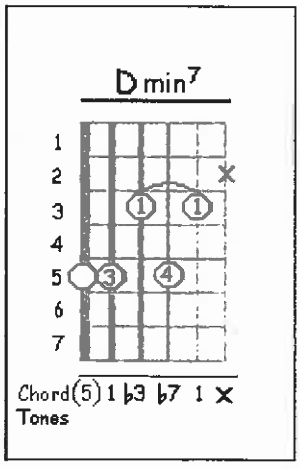
The circles with no fingering number represent the optional 5th of the chord which may be played in place of the root. Country pickers commonly do this to achieve that oh so important 1-5-1-5 bass line so essential for the boom-chicka-boom-chicka affect. The concept of the 5th below the root is an important feature of jazz type chords as well, and becomes prominant later on in the much feared ALTERED CHORDS!









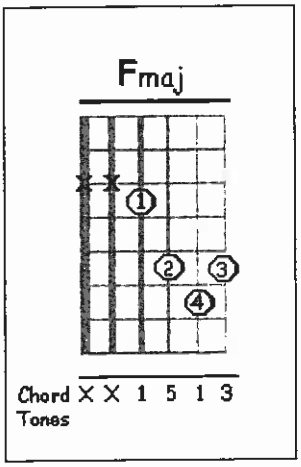


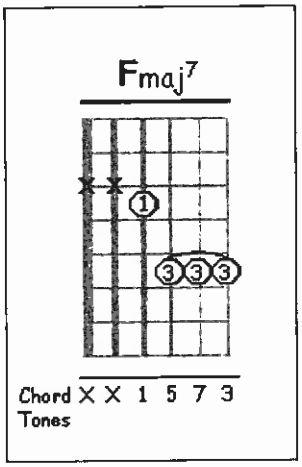
Basic System D Bar Chords

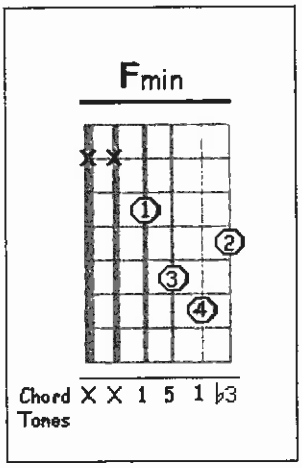
System D chords share the 1 - 5 - 1 - 3 structure from low to high of Systems E and A.

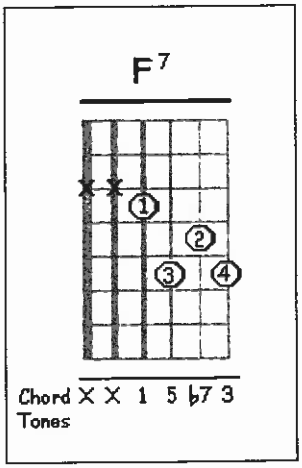
- You will normally mute the *5th and 6th string* for all these.
- If you bar the *5th string* with your first finger, the *5th of the chord* will sound as the lowest note.

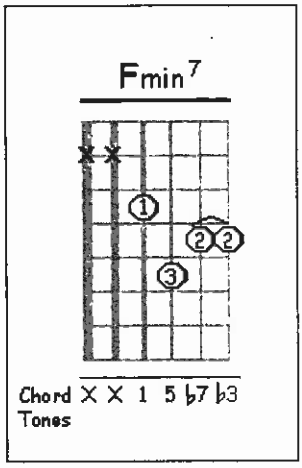
The major triad form of this system is the most awkward of the group to finger with all other forms being more playable.







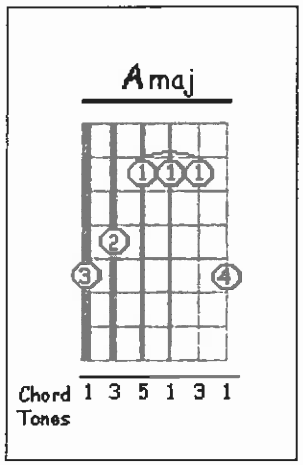


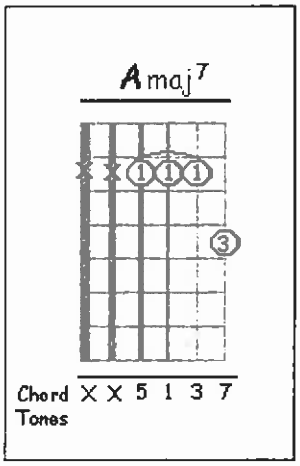


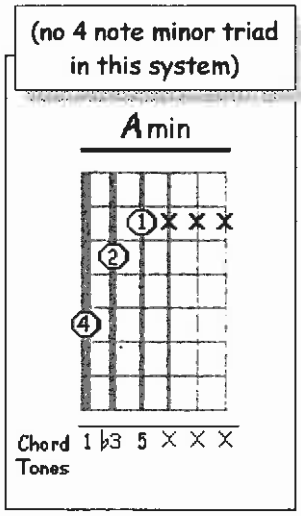
Basic System G Bar Chords

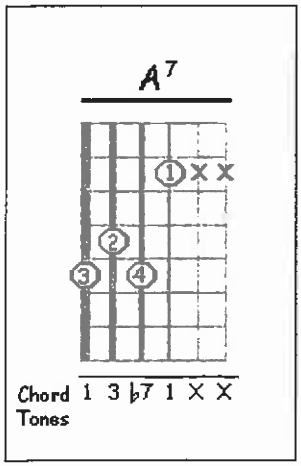
The elements of *System G* chords are structured like this: 1 - 3 - 5 - 1 - 3 - 1 from the lowest to highest note. This is similar to the harmonic structure of System C. Try playing the open C and open G chords and notice their similarity.

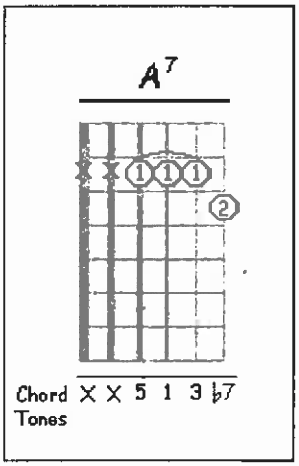
The major triad inversion of the System G Chord could be considered quite awkward to play. For this reason its basic inversions are typically 4 note chords on the highest or lowest 4 strings. Like System C there is no good 4 note minor inversion but a 3 note minor chord can be managed easily. When playing inversions that use the 4 lowest string you will find that they might sound "better" to you further up the neck.

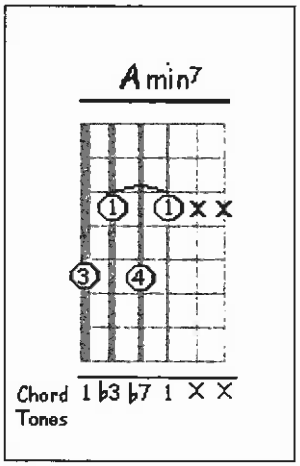










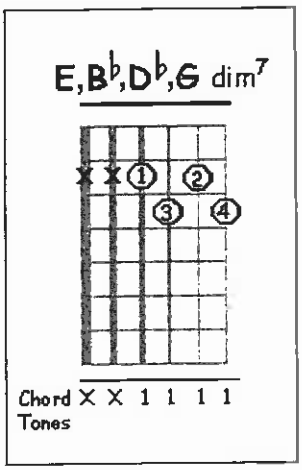


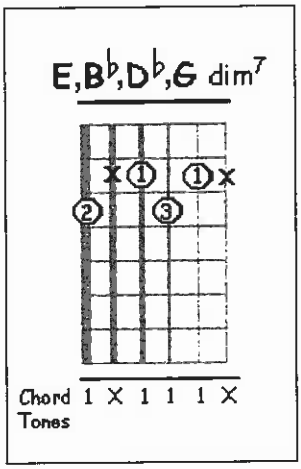
Dim. and Aug. (2 Special Chords)

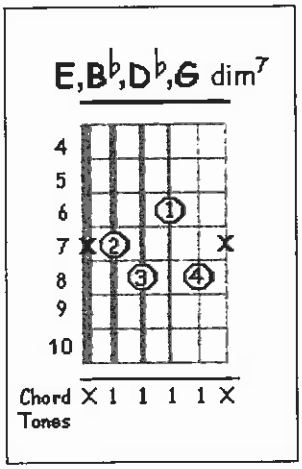
Here are two more commonly used chords that aren't included in the basic System Chords. They are included with their Systems in "Chords III".

Diminished 7 Chords

Diminished 7 chords are very unstable sounding and are used accordingly in music usually as a "passing" chord from one harmony to another. The intervals in a dim7 chord are symmetrical. That means that any note can act as the root. When you see a dim chord in music its pretty safe to go ahead and use dim7. Here two types of inversions that can come in handy. The first two can be thought of as related to System E and the other can be thought of as related to System A.

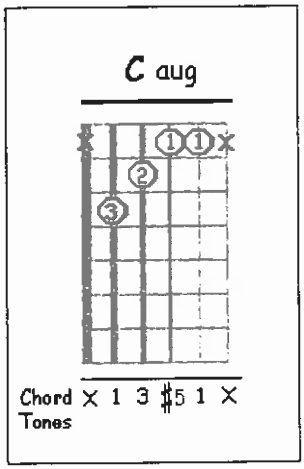






Augmented Chords

The augmented chord is also very unstable sounding. It's generally used as a V chord that leads back to I. Here is a commonly used inversion that is related to System C.



Scales

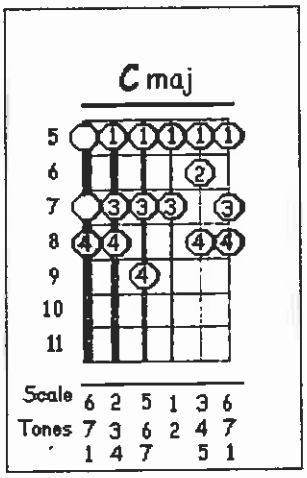
Learning Scales
5 Basic Major Scale Patterns
Pentatonic Major Scales
Pentatonic Minor Scales
Blues Scales
Scale Evolutions

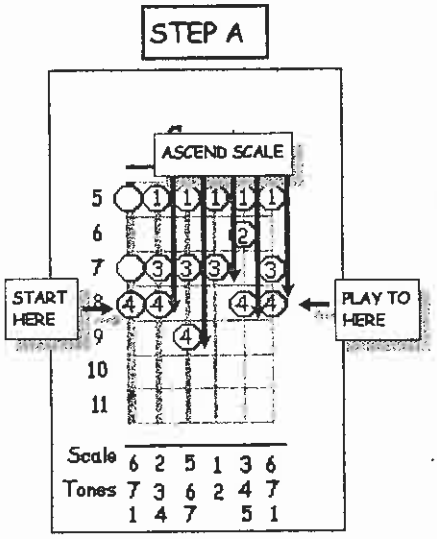
Learning Scales

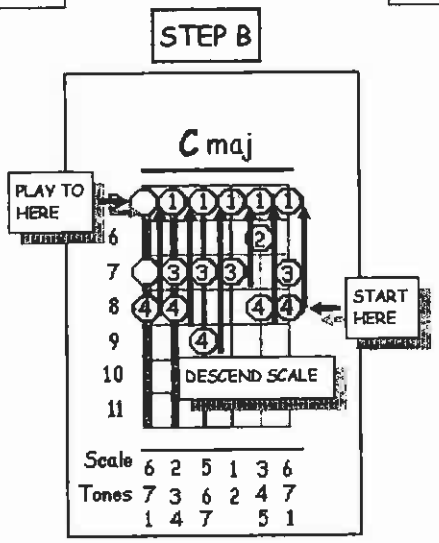
Scales are presented in this book over grids as are chords (see p.17). When we learn scales on the guitar we are more or less learning shapes or patterns and the sounds that go with them. By superimposing these shapes over the fretboard we can learn which notes correspond to, or sound "right", with a chosen harmony. It can also open up more possibilities for melodic thinking. There are many more types of scales than the ones offered here but these can definitely get you started on single note soloing. Some of these shapes are more suited to guitar than others and are more commonly used. Experiment with them any way you choose by altering the notes and adding or subtracting notes. All in music is fair - the scale cops won't come after you (although you may suffer various forms of retaliation from your audience). Before you start experimenting get a good grip on each selected scale. Here are a few tips:

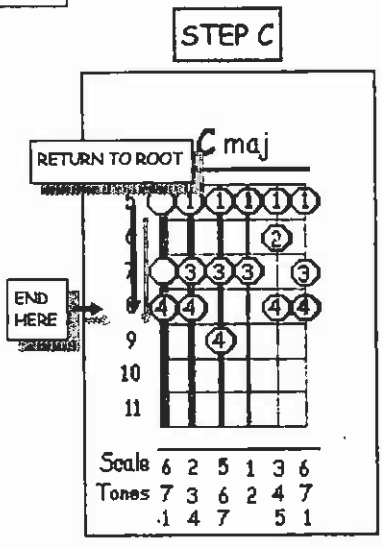
METHOD 1 A) Play the scale pattern ascending starting on the *ROOT* (or 1) of the scale - include all the notes in that position. B) When you reach the *highest note in that position* play the scale descending all the way down to the *lowest note in that position.* C) At that point ascend the scale until you reach root note once again completing the scale.

System G





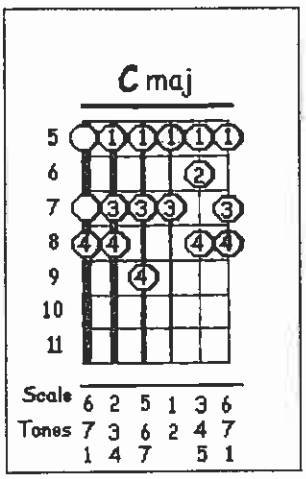


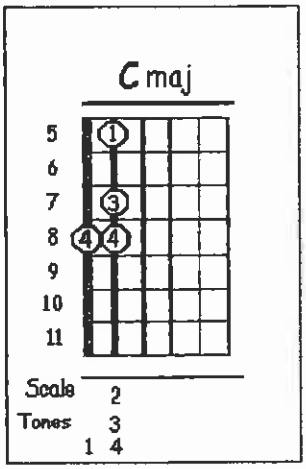


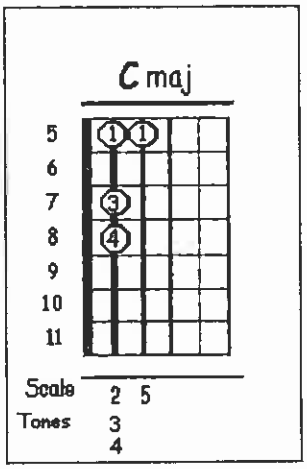
Learning Scales (cont.)

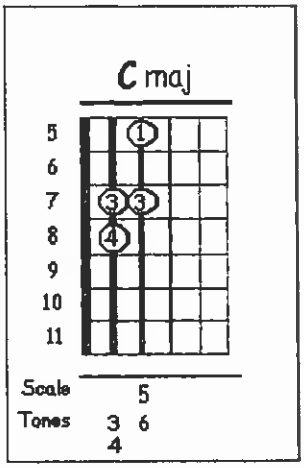
METHOD 2 A) Choose a starting point (we will use root) and play an ascending sequence of consecutive notes (this example will use 4 notes). B) After playing the first 4 note sequence go back and start on the next scale degree or scale tone and again play an ascending sequence of consecutive notes. C) Continue until you complete the pattern then reverse the pattern to descend.

System G

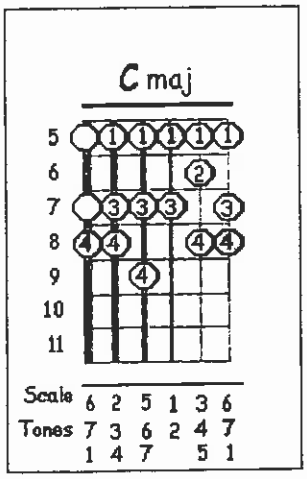


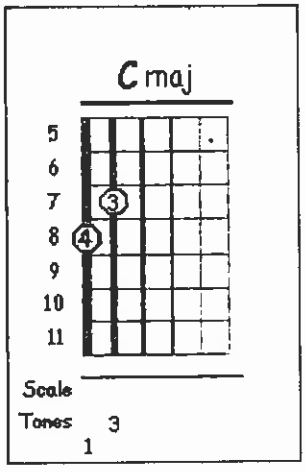


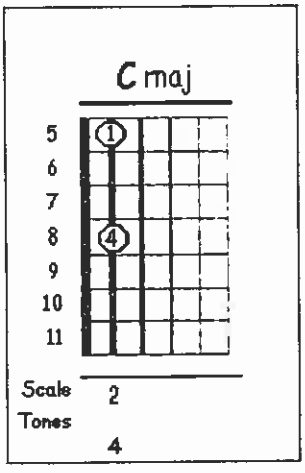


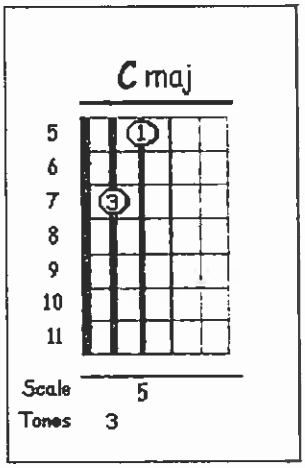


METHOD 3 - A) Choose a starting point (we will use root). Play the 1st note, skip the next note and then play the 3rd note. B) Play the 2nd and then 4th note. C) Play the 3rd and 5th notes. Continue on skipping every other note then going back to next scale degree. When you complete the scale pattern reverse to descend.







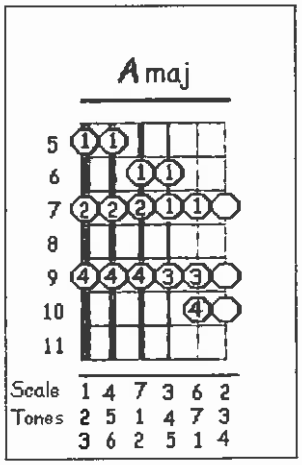


As you might suspect your scales will become a lot more even and listenable and controlled sounding if learn them using a metronome - slowly and carefully at the start will bring you success in the long run. Always learn in small bits of 2 or 3 notes at a time and when you play a sequence correctly repeat over and over to drill it in.

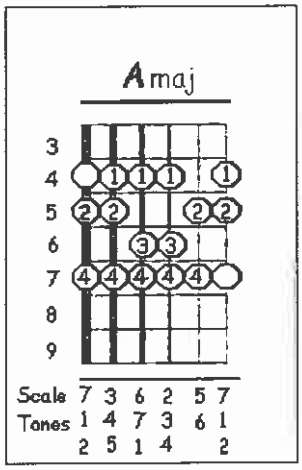
The 5 Basic Major Scale Patterns

These are the 5 most frequently used major scale block patterns (across the neck). Each system or pattern is derived from an open chord - C, A, G, E, or D. For this reason it is called the CAGED system. All of these scales are moveable. That means you can move each pattern up and down the neck to play in different keys. The root note is darkend in. The location of the root note names the key of the scale. For instance, the first example is a System D pattern played in the key of A. Pitches that are beyond the complete (root to root) scale, but are included in the pattern, are notated as empty circles.

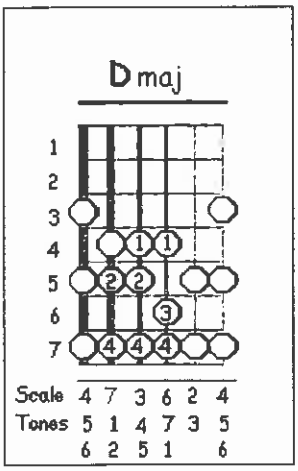
System D



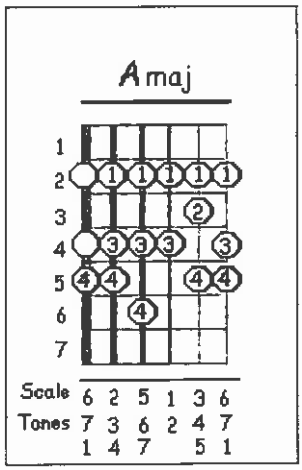
System E



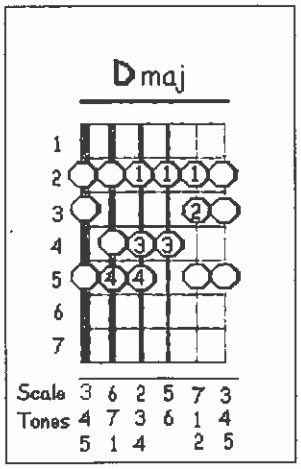
System A



System G

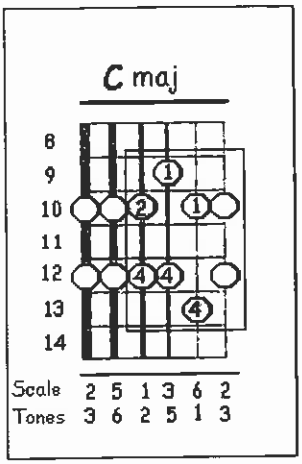


System C



Pentatonic (5 note) Scales - Major

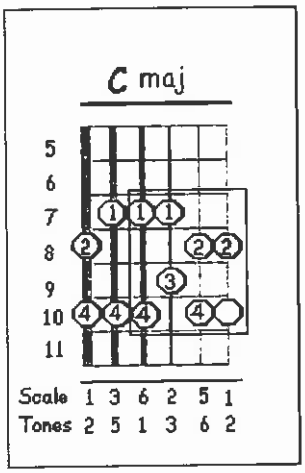
System D



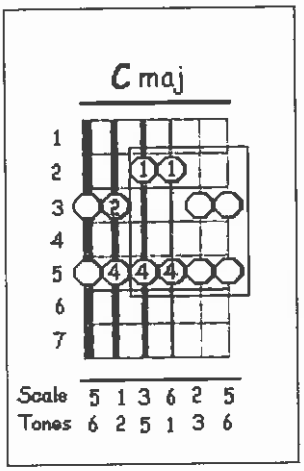
Pentatonic scales are a great basic tool and a good place to start for players interested in improvisation or melody writing. The major pentatonic (5 note) scale is based on the major scale (7 notes) but with 2 notes eliminated (the 4th and 7th degrees of the scale). This leaves the major pentatonic with scale tones 1, 2, 3, 5, and 6. Use these scales over all types of major and dom7 chords. Be sure to try the regular major scale with major chords too - especially Major 7ths. These pent patterns are all presented in the key of C major.

Tip: For faster learning and use, try learning pent patterns on the top 4 strings only (as indicated by the small box). This can work well for soloing. Go back and learn the full pattern later.

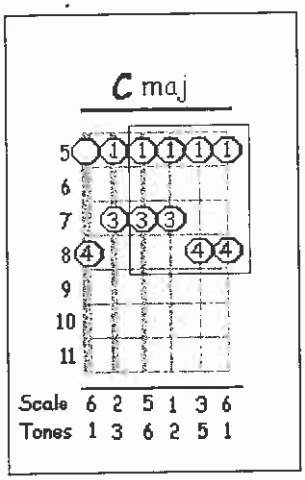
System E



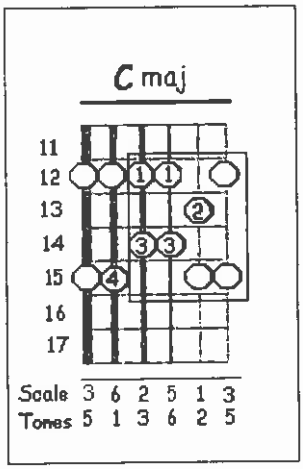
System A



System G



System C

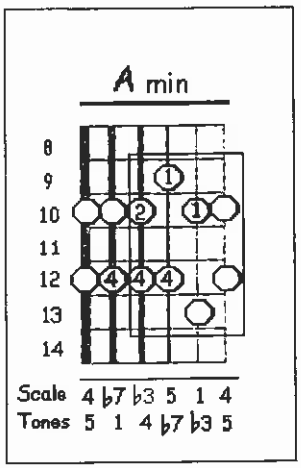


Pentatonic (5 note) Scales - Minor

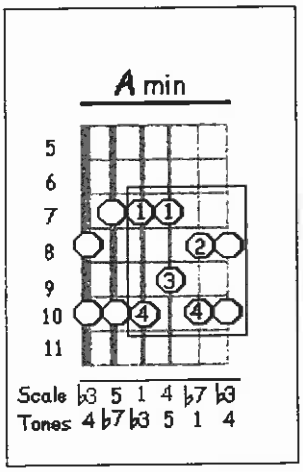
The pentatonic minor scale uses these scale tones from its corresponding major scale: 1. b3, 4, 5, and b7.

- Every major key and/or scale has a related minor key and/or scale.
- Major and minor pentatonics share identical scale patterns.
- Major and minor scales can be related two different ways on guitar: harmonically or by pattern.
- One way to find the harmonically related minor of a major key is to count back (or down in pitch) 3 frets from the note named for the key. For example: 3 frets back from C is A. The related minor of C major is A minor
- Use minor pents with most minor chords. They also works well with blues tunes.
- Pent patterns related by shape (systems) can be memorized.
- Related shapes are D/Cmin, E/Dmin, A/Gmin, G/Emin, C/Amin

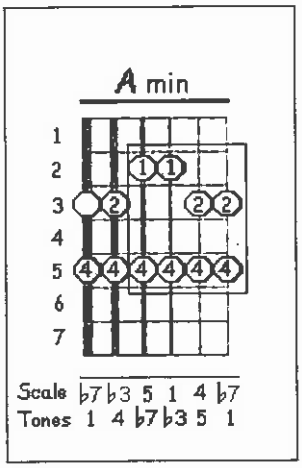
System C minor



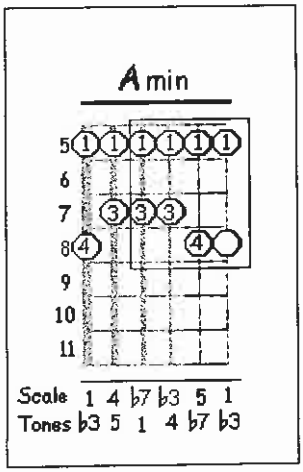
System D minor



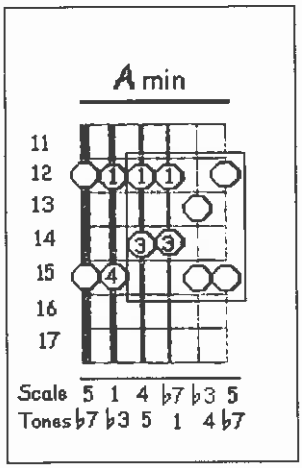
System G minor



System E minor

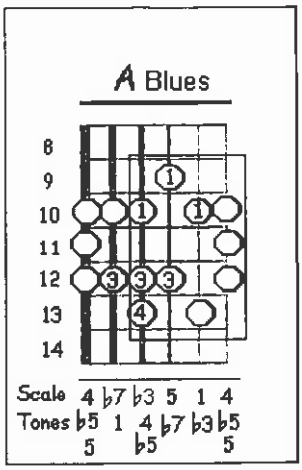


System A minor



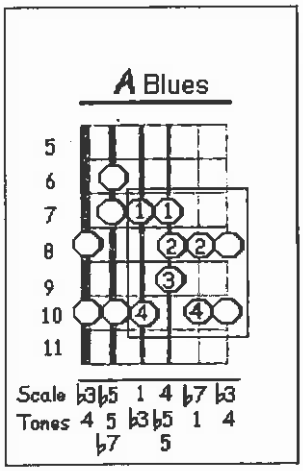
The Blues Scale

System C minor

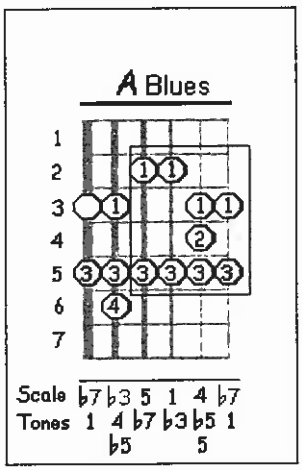


By adding the ♭5 to the minor pent. we can build a "Blues Scale". One blues scale may typically be used through an entire blues tune.

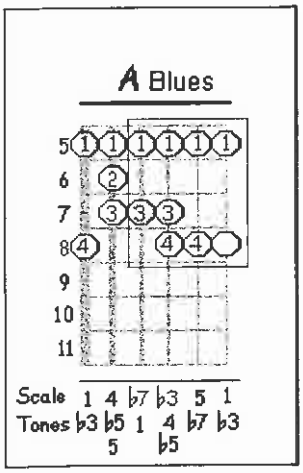
System D minor



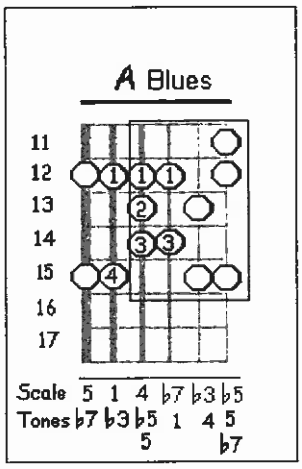
System G minor



System E minor



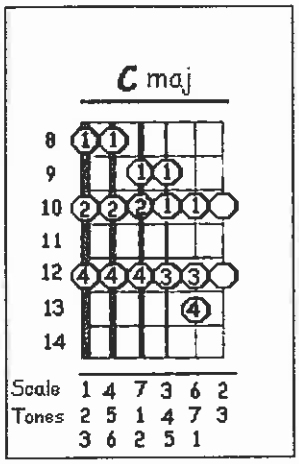
System A minor



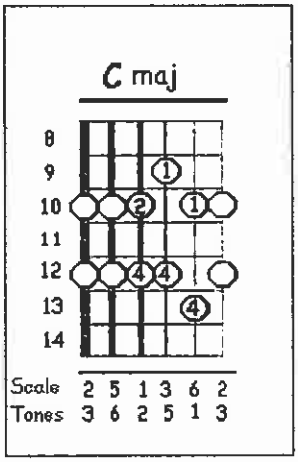
Scale Evolutions

Shown below are some "scale evolutions" showing 4 types of scales all evolved from the 5 basic major scale patterns or "blocks". They are related by fingering pattern (not by relative harmony). If you learn these well they can get you through almost any soloing or improv situation. Feel free to experiment with different fingerings. Many guitarists rely heavily on 1-2-3 type fingerings totally disregarding finger 4. However, utilizing the 4th finger will definitely "open more doors" for most guitarists.

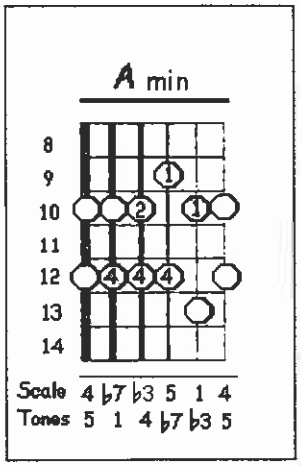
System D major
Major Scale



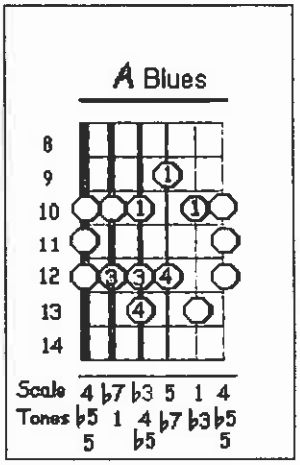
System D major
Major Pent.



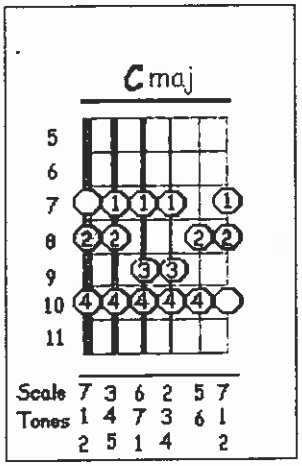
System C minor
Minor Pent.



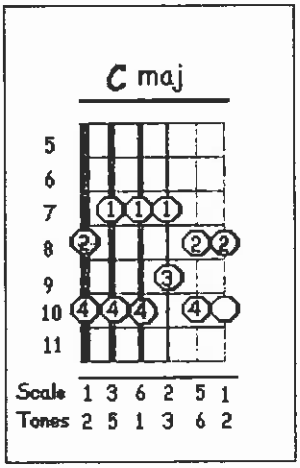
System C minor
Blues



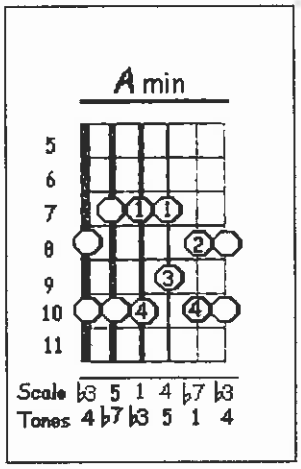
System E major
Major Scale



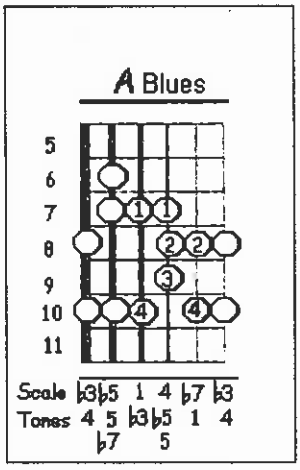
System E major
Major Pent.



System D minor
Minor Pent.

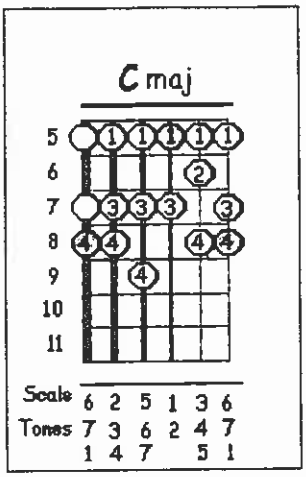


System D minor
Blues

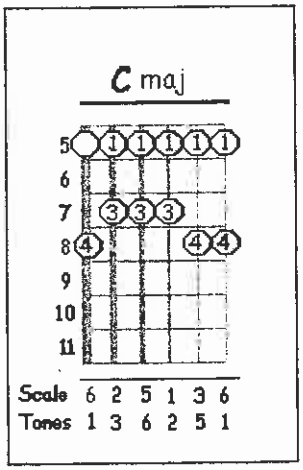


Scale Evolutions (cont.)

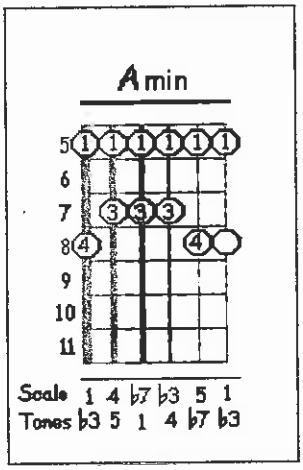
System G major
Major Scale



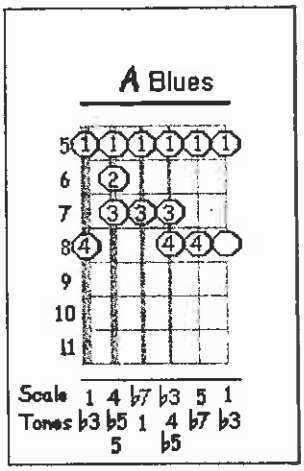
System G major
Major Pent.



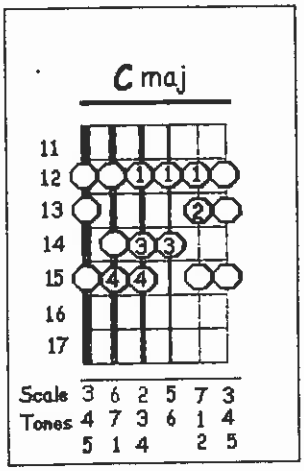
System E minor
Minor Pent.



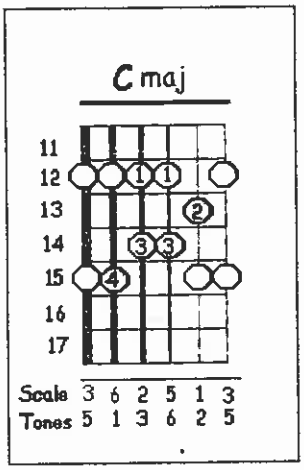
System E minor
Blues



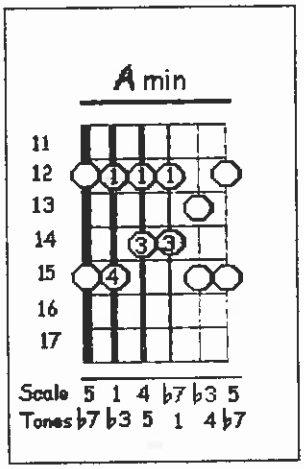
System C major
Major Scale



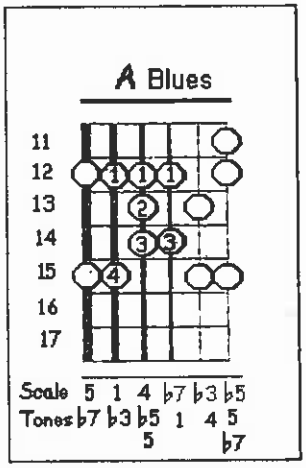
System C major
Major Pent.



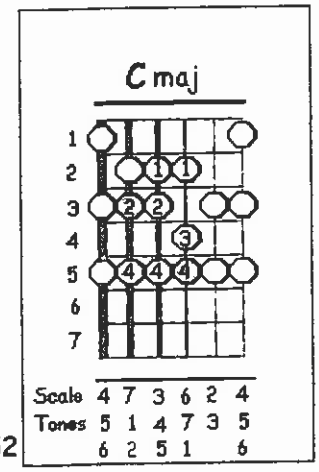
System A minor
Minor Pent.



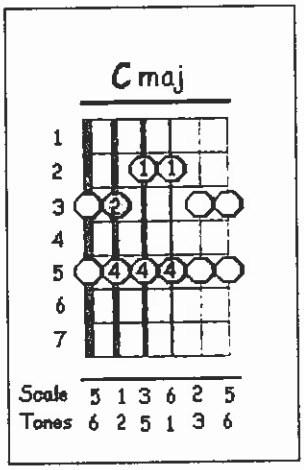
System A minor
Blues



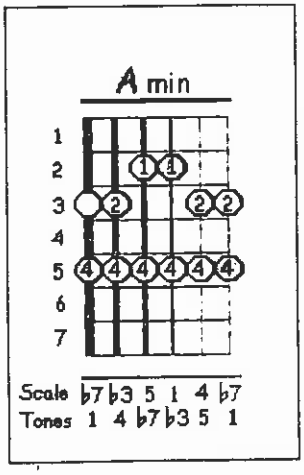
System A major
Major Scale



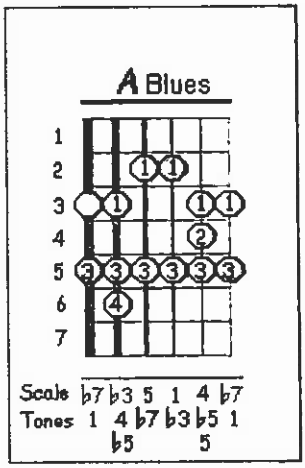
System A major
Major Pent.



System G minor
Minor Pent.



System G minor
Blues

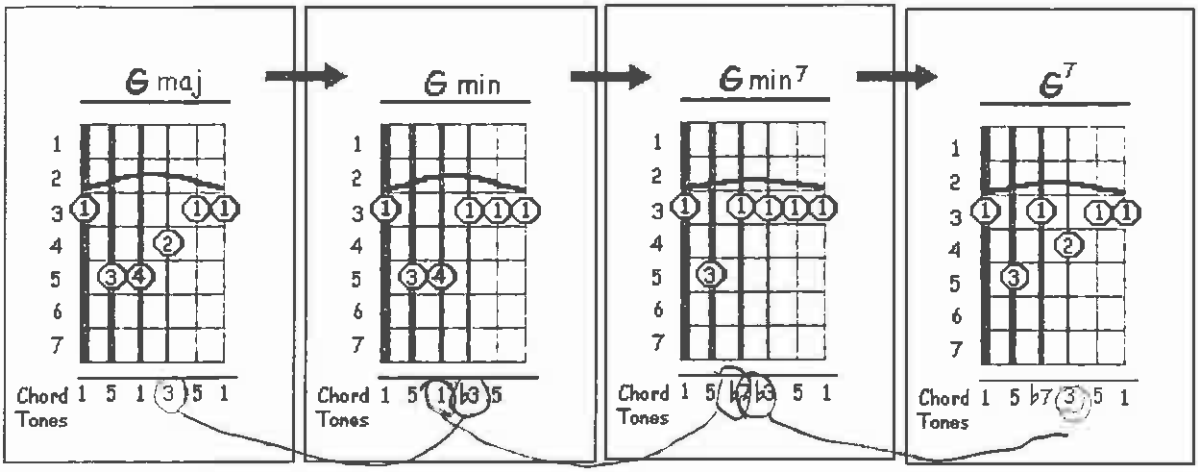


Chords III (Advanced)

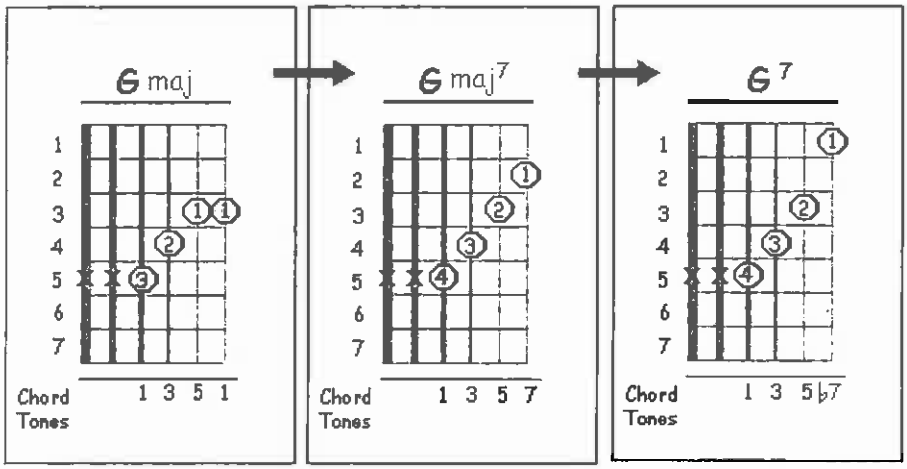
System E Chord Evolutions
System A Chord Evolutions
System C Chord Evolutions
System D Chord Evolutions
System G Chord Evolutions

System E Chord Evolutions

1



2



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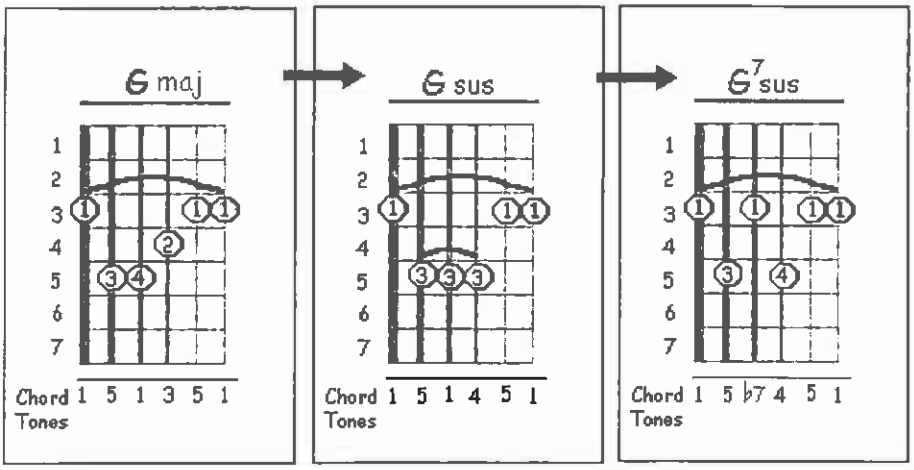

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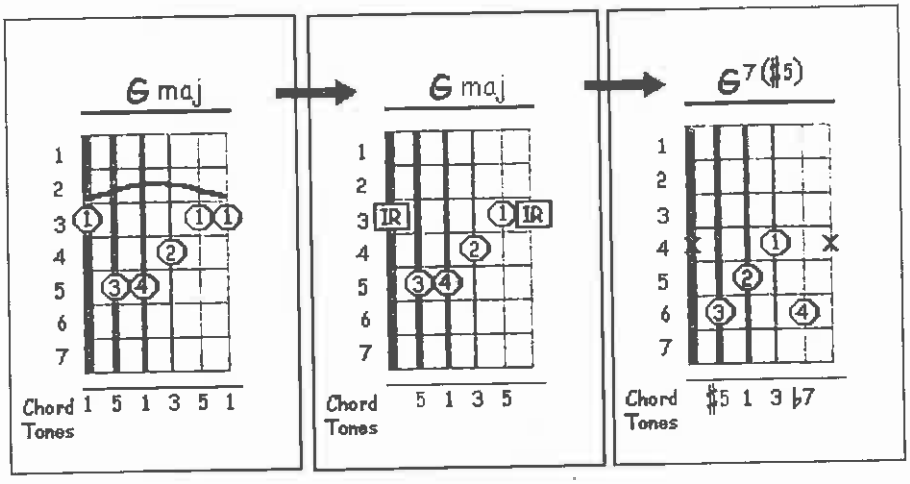
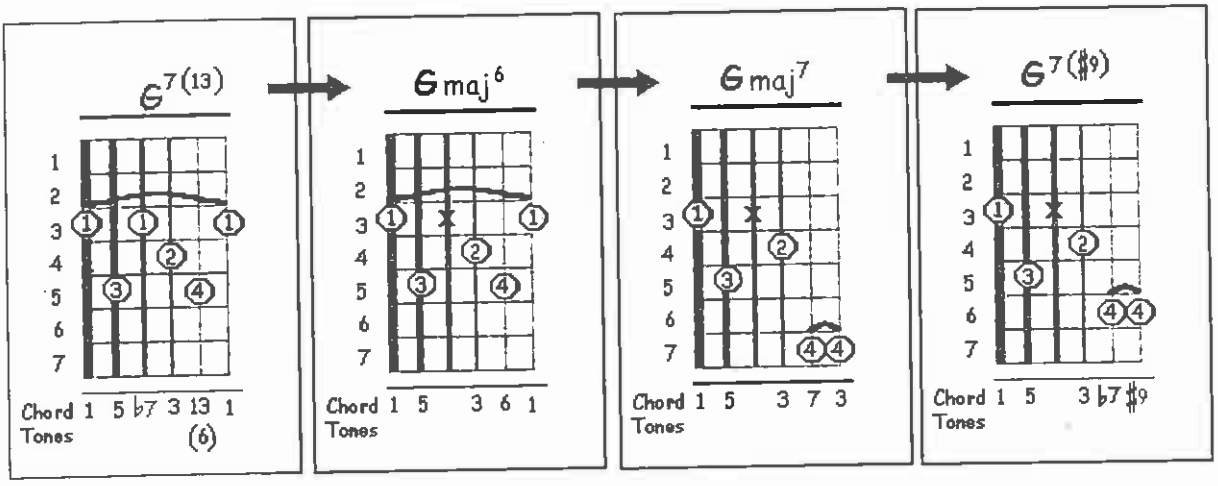
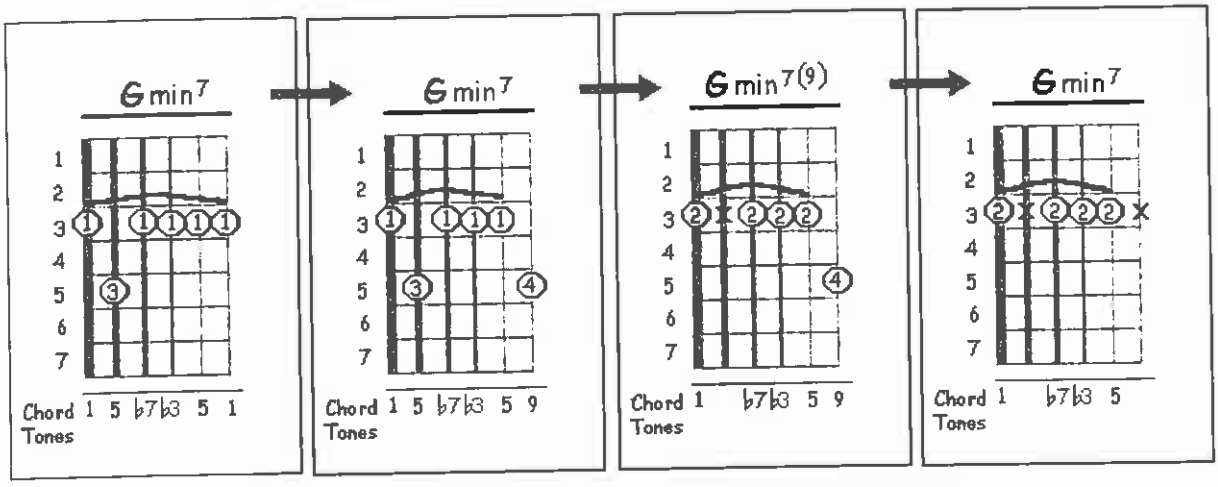

G maj
Chord Tones 1 5 1 3 5 1
G maj
Chord Tones 5 1 3 5
G7(♯5)
Chord Tones ♯5 1 3 ♭7

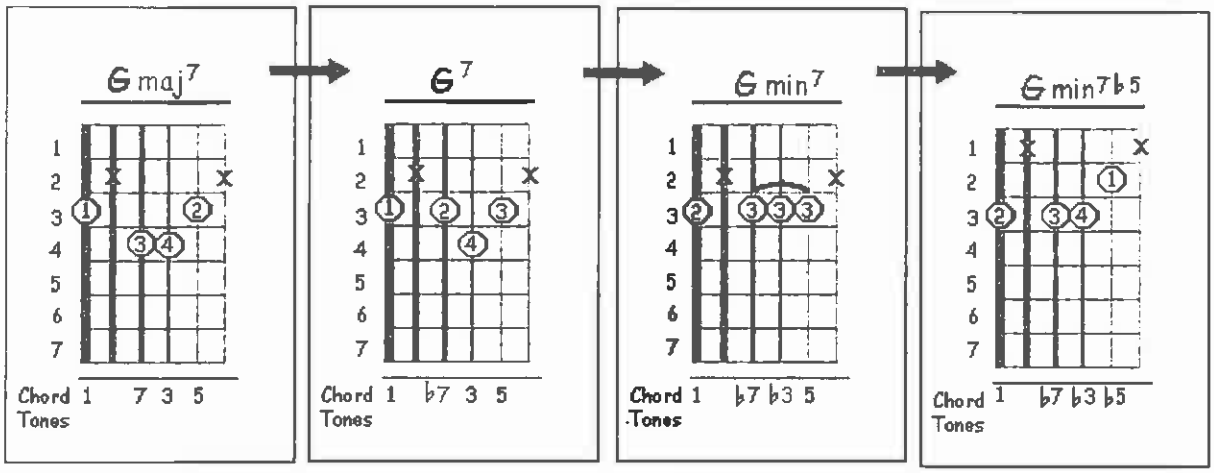
5


G7(13)
Chord Tones 1 5 ♭7 3 13 1 (6)
G maj6
Chord Tones 1 5 3 6 1
G maj7
Chord Tones 1 5 3 7 3
G7(♯9)
Chord Tones 1 5 3 ♭7 ♯9

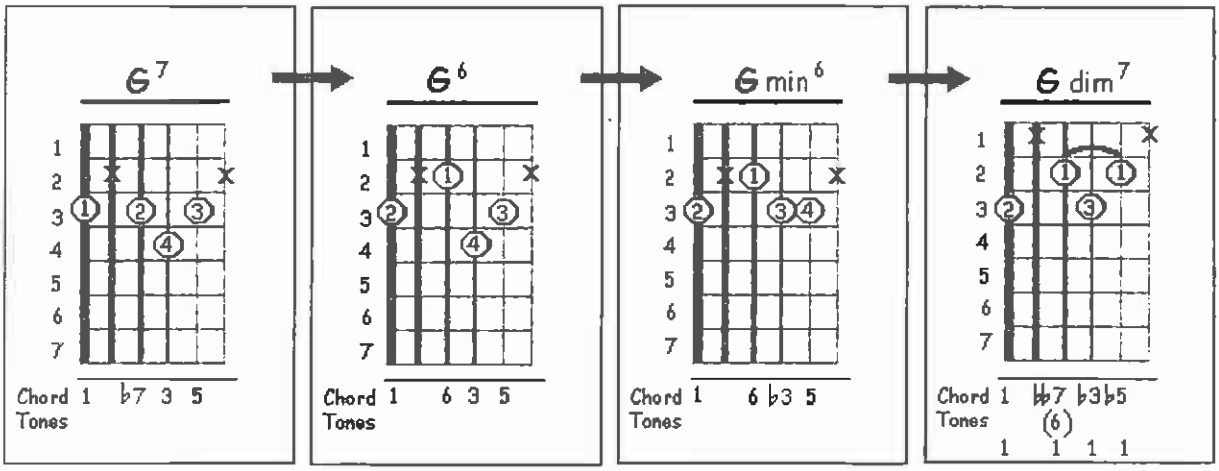
6


G min7
Chord Tones 1 5 ♭7 ♭3 5 1
G min7
Chord Tones 1 5 ♭7 ♭3 5 9
G min7(9)
Chord Tones 1 ♭7 ♭3 5 9
G min7
Chord Tones 1 ♭7 ♭3 5

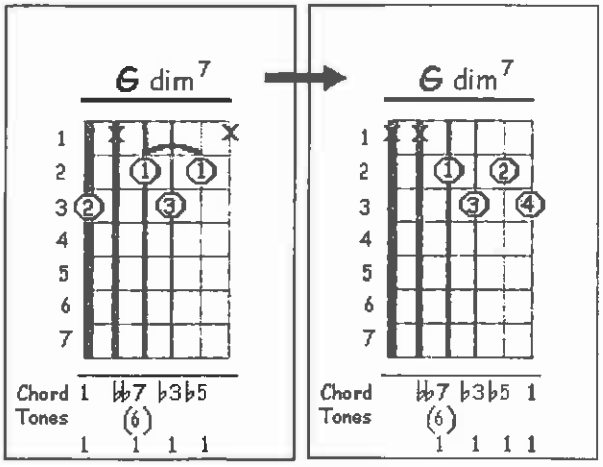
7


G maj7
Chord Tones 1 7 3 5
G7
Chord Tones 1 ♭7 3 5
G min7
Chord Tones 1 ♭7 ♭3 5
G min7♭5
Chord Tones 1 ♭7 ♭3 ♭5

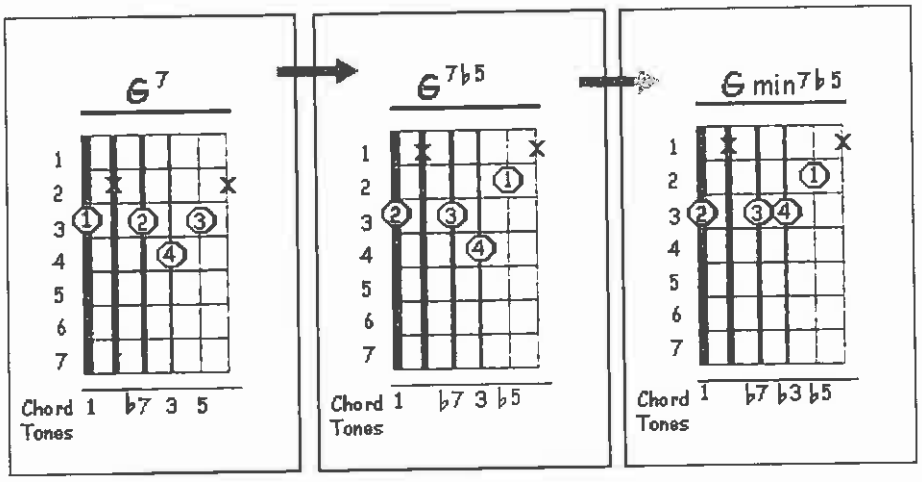
8


G7
Chord Tones 1 ♭7 3 5
G6
Chord Tones 1 6 3 5
G min6
Chord Tones 1 6 ♭3 5
G dim7
Chord Tones 1 𝄫7 ♭3♭5 (6)

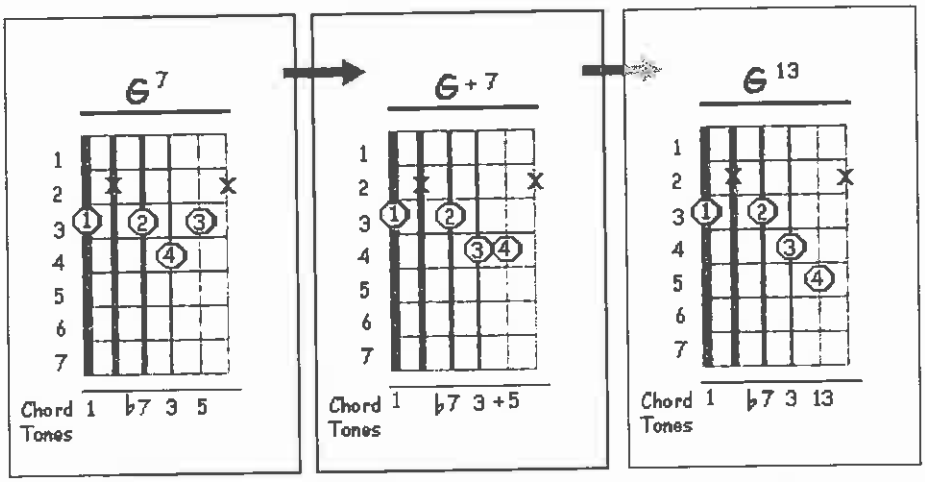
9


G dim7
Chord Tones 1 𝄫7 ♭3♭5 (6)
G dim7
Chord Tones 𝄫7 ♭3♭5 1 (6)

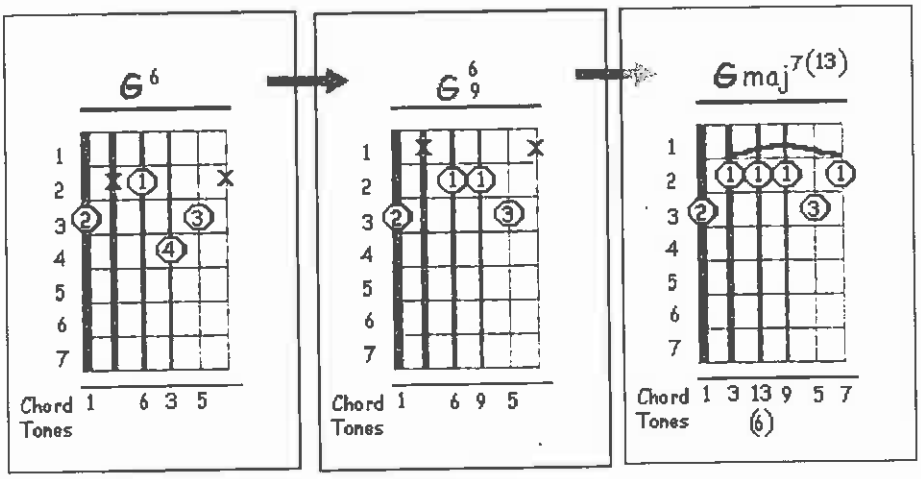
10


G7
1 2 3 4 5 6 7
Chord Tones 1 ♭7 3 5
G7♭5
1 2 3 4 5 6 7
Chord Tones 1 ♭7 3 ♭5
G min7♭5
1 2 3 4 5 6 7
Chord Tones 1 ♭7 ♭3 ♭5

11

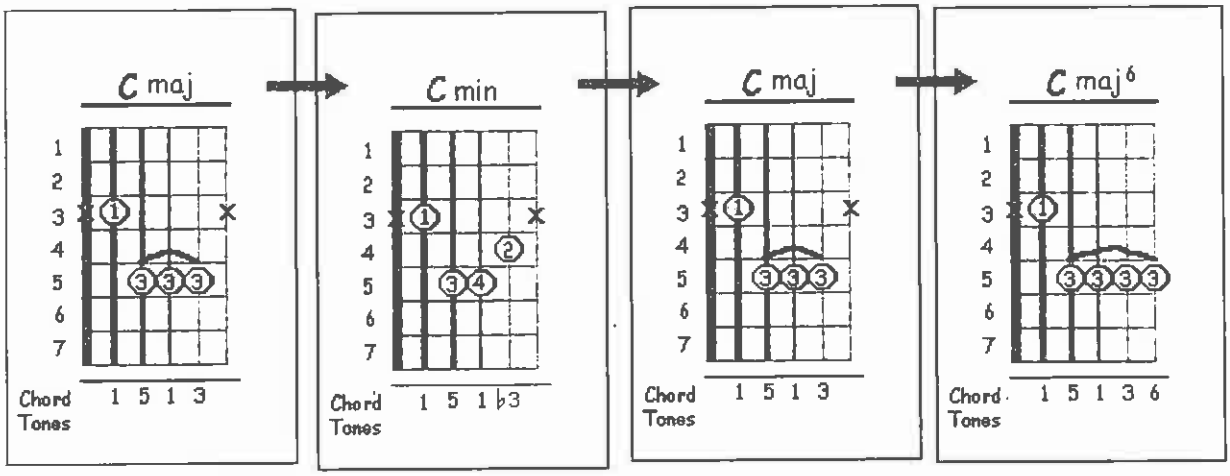

G7
1 2 3 4 5 6 7
Chord Tones 1 ♭7 3 5
G+7
1 2 3 4 5 6 7
Chord Tones 1 ♭7 3 +5
G 13
1 2 3 4 5 6 7
Chord Tones 1 ♭7 3 13

12

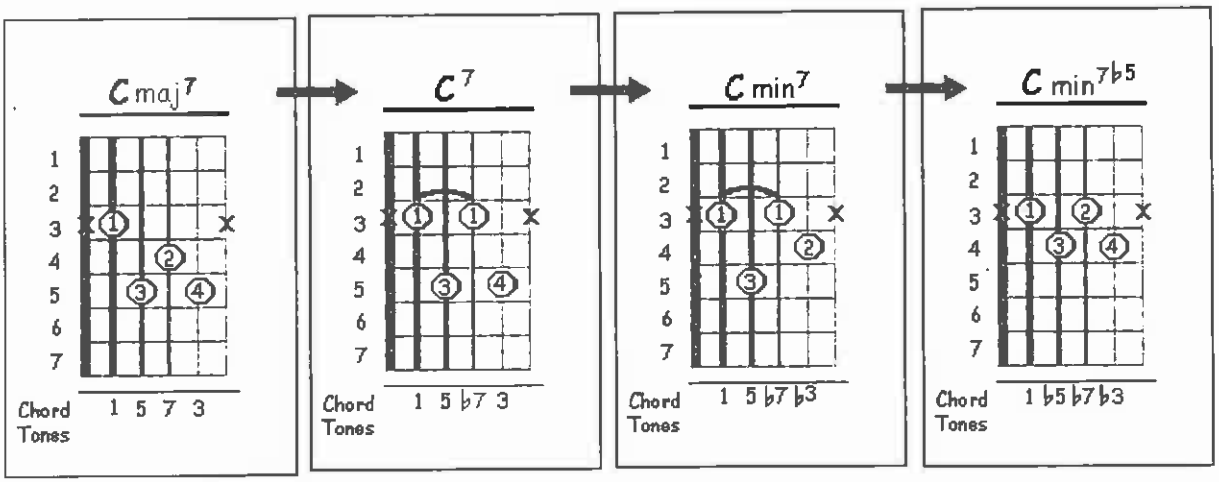

G6
1 2 3 4 5 6 7
Chord Tones 1 6 3 5
G 6 9
1 2 3 4 5 6 7
Chord Tones 1 6 9 5
G maj7(13)
1 2 3 4 5 6 7
Chord Tones 1 3 13 9 5 7
(6)

System A Chord Evolutions

1



2



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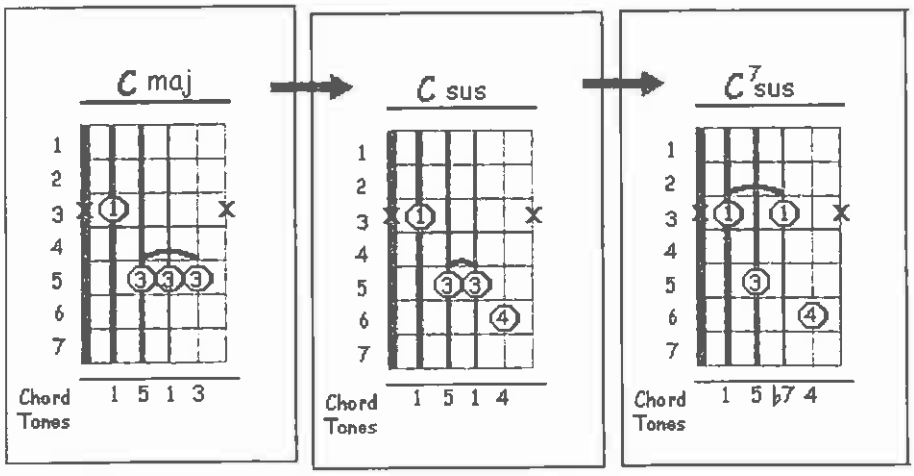

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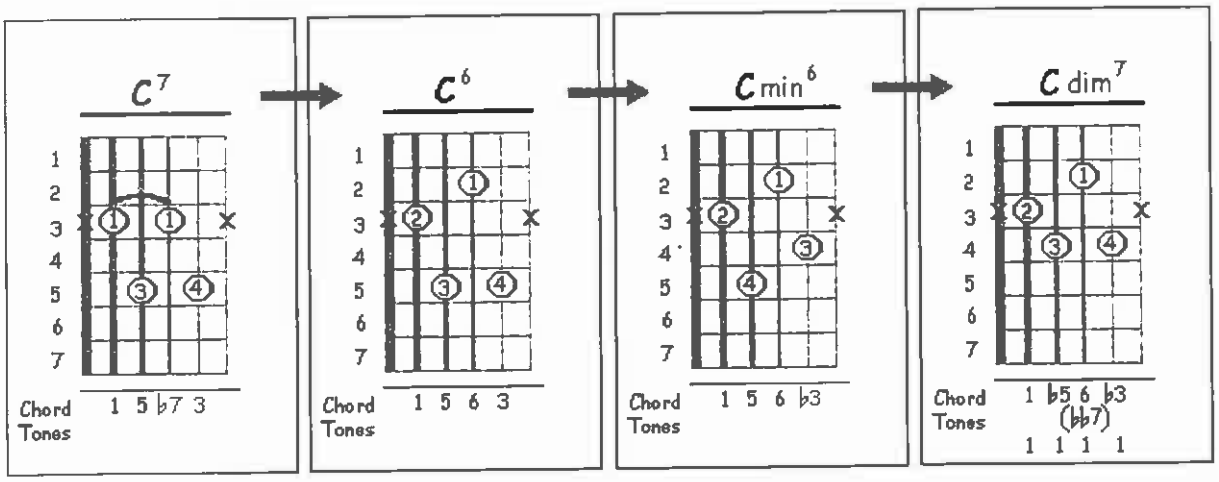
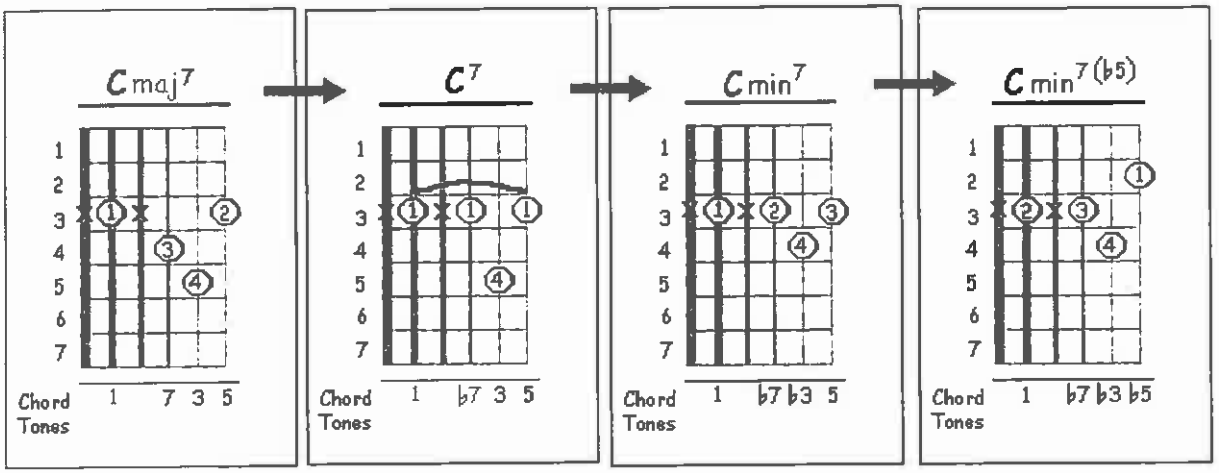
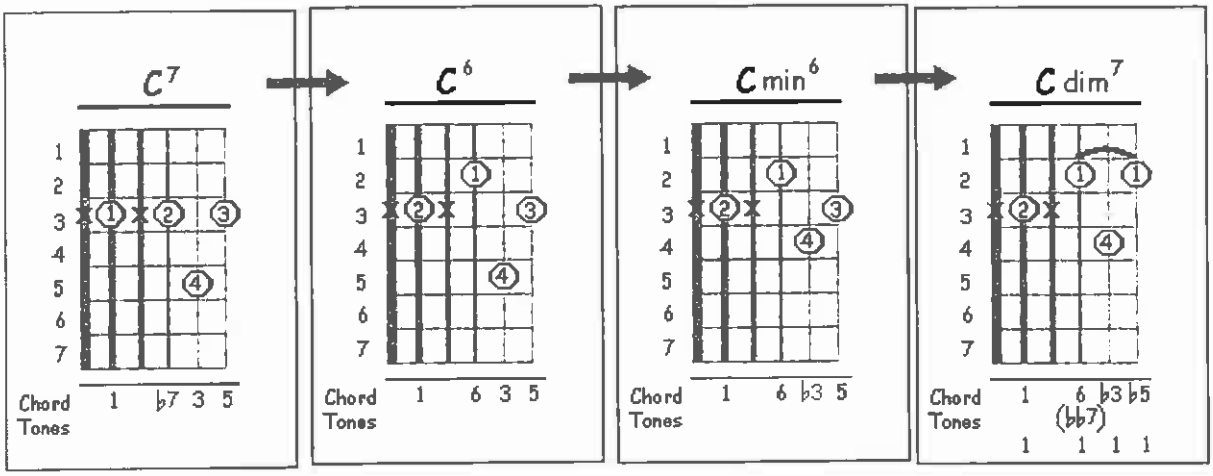

C7
Chord Tones 1 5 ♭7 3
C6
Chord Tones 1 5 6 3
Cmin6
Chord Tones 1 5 6 ♭3
Cdim7
Chord Tones 1 ♭5 6 ♭3 (♭♭7)
1 1 1 1

5

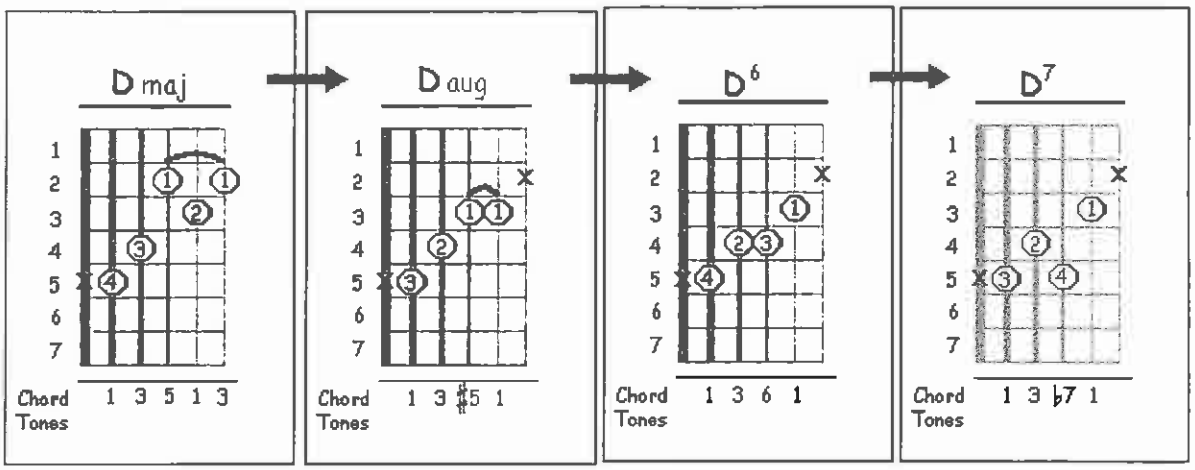

Cmaj7
Chord Tones 1 7 3 5
C7
Chord Tones 1 ♭7 3 5
Cmin7
Chord Tones 1 ♭7 ♭3 5
Cmin7(♭5)
Chord Tones 1 ♭7 ♭3 ♭5

6

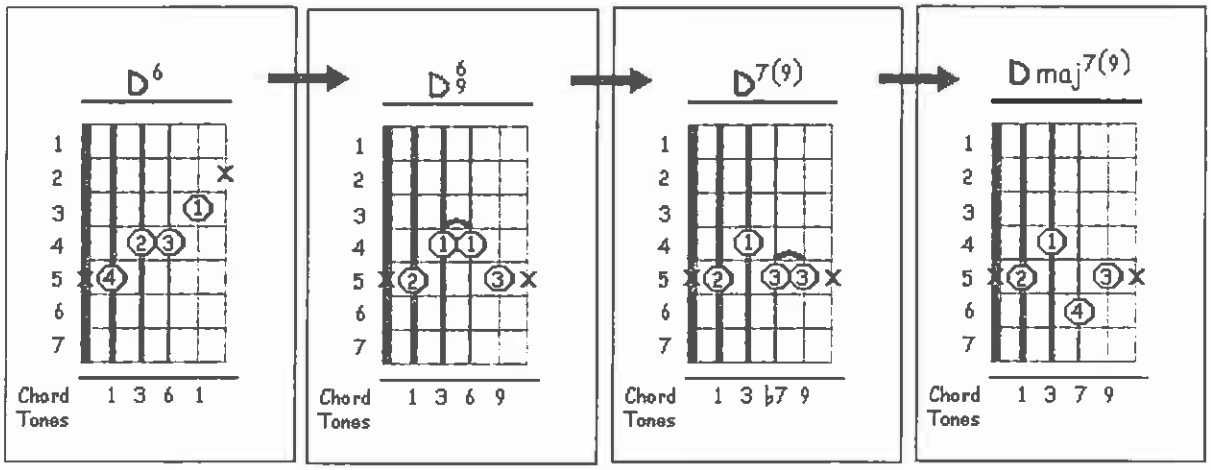

C7
Chord Tones 1 ♭7 3 5
C6
Chord Tones 1 6 3 5
Cmin6
Chord Tones 1 6 ♭3 5
Cdim7
Chord Tones 1 6 ♭3 ♭5 (♭♭7)
1 1 1 1

System C Chord Evolutions

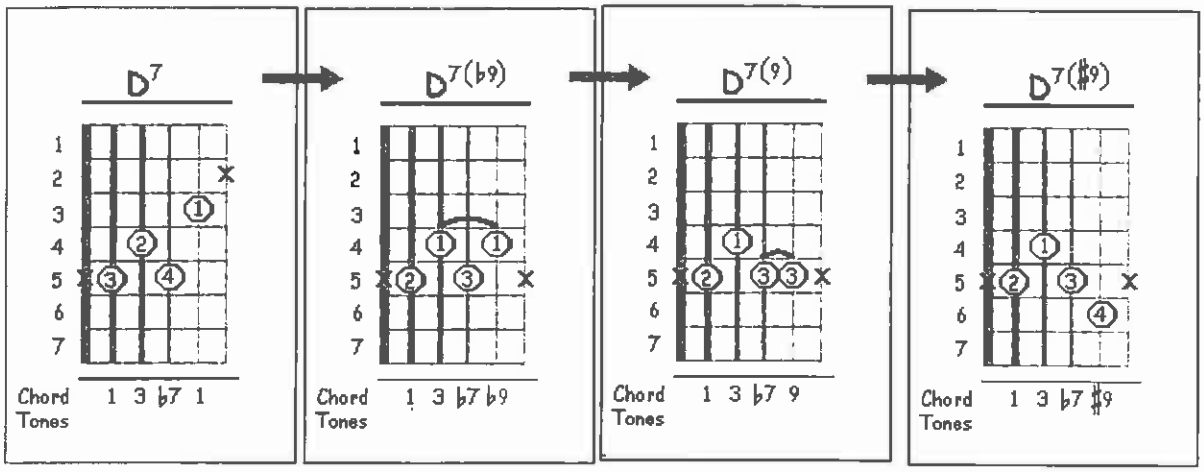
1



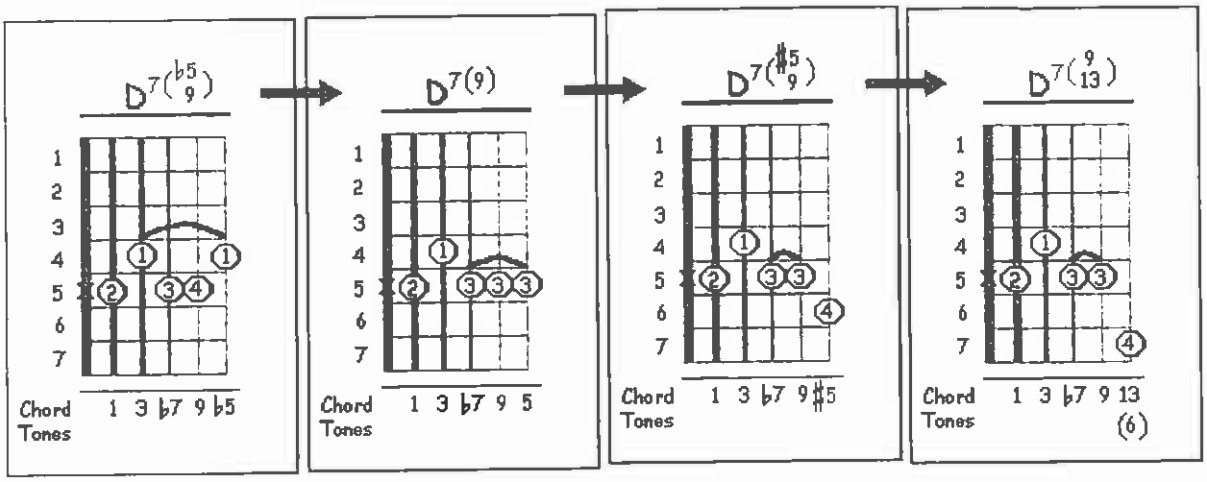
2



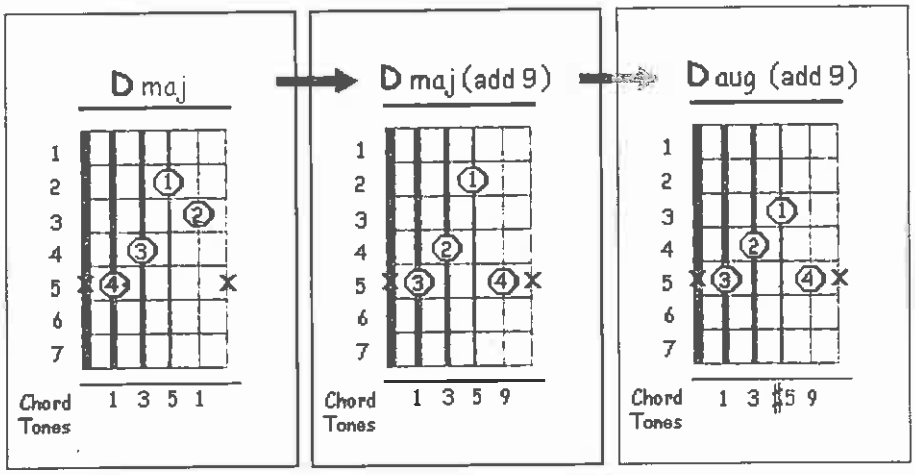
3



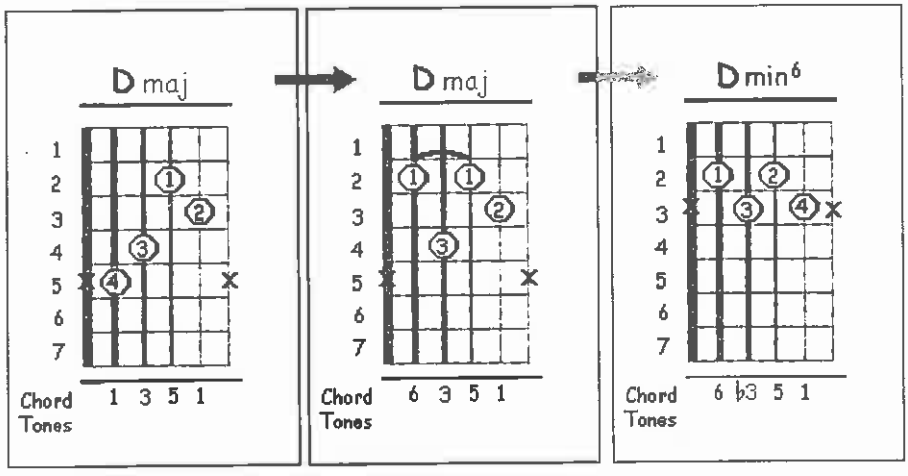
4


D7(♭5 9)
Chord Tones 1 3 ♭7 9 ♭5
D7(9)
Chord Tones 1 3 ♭7 9 5
D7(♯5 9)
Chord Tones 1 3 ♭7 9 ♯5
D7(9 13)
Chord Tones 1 3 ♭7 9 13 (6)

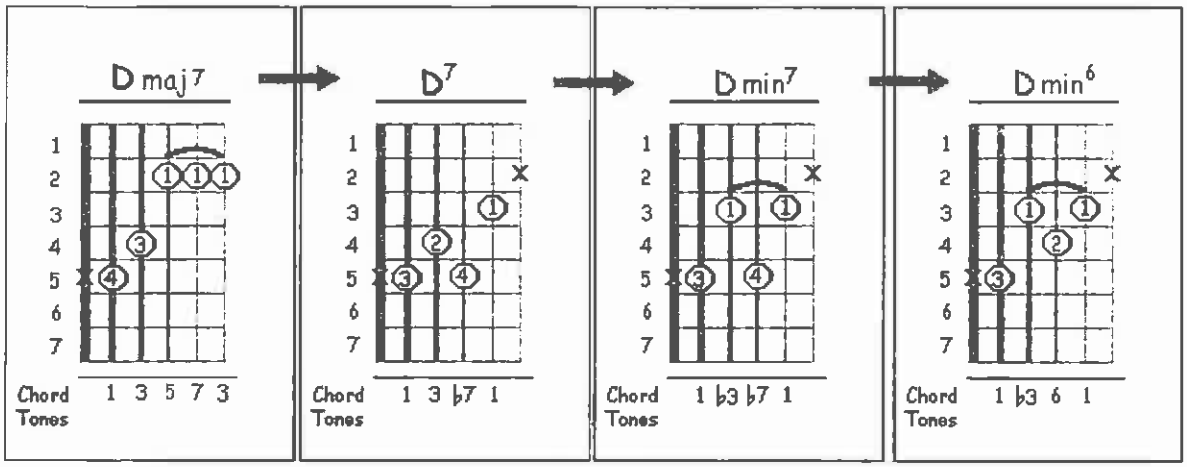
5


D maj
Chord Tones 1 3 5 1
D maj (add 9)
Chord Tones 1 3 5 9
D aug (add 9)
Chord Tones 1 3 ♯5 9

6

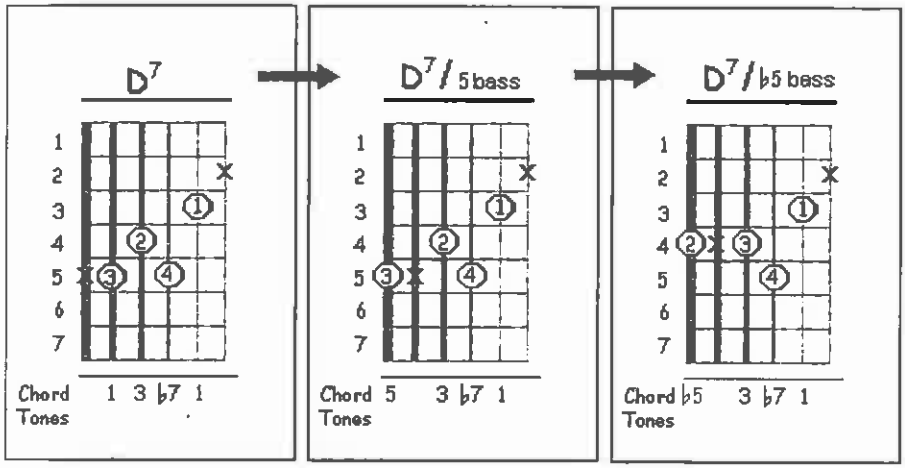

D maj
Chord Tones 1 3 5 1
D maj
Chord Tones 6 3 5 1
D min6
Chord Tones 6 ♭3 5 1

7

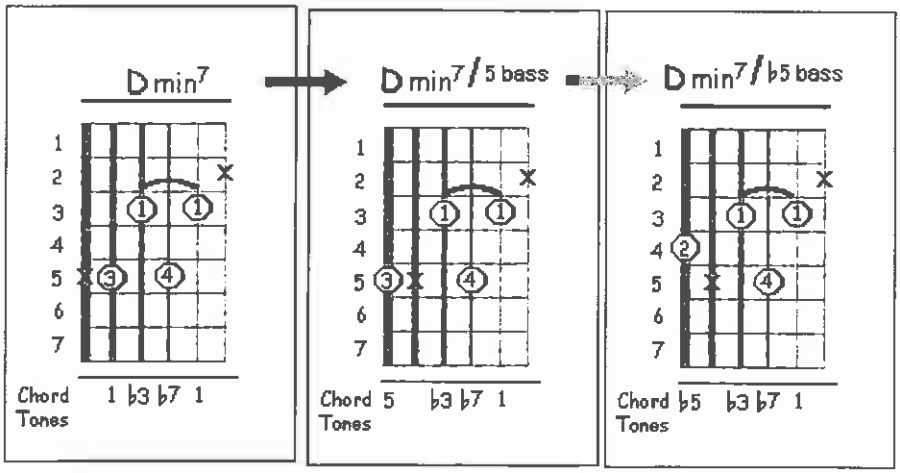


5 in the bass - Don't forget that any note that's in the bass and is on the low E string would also have the same location on the high E string!

8

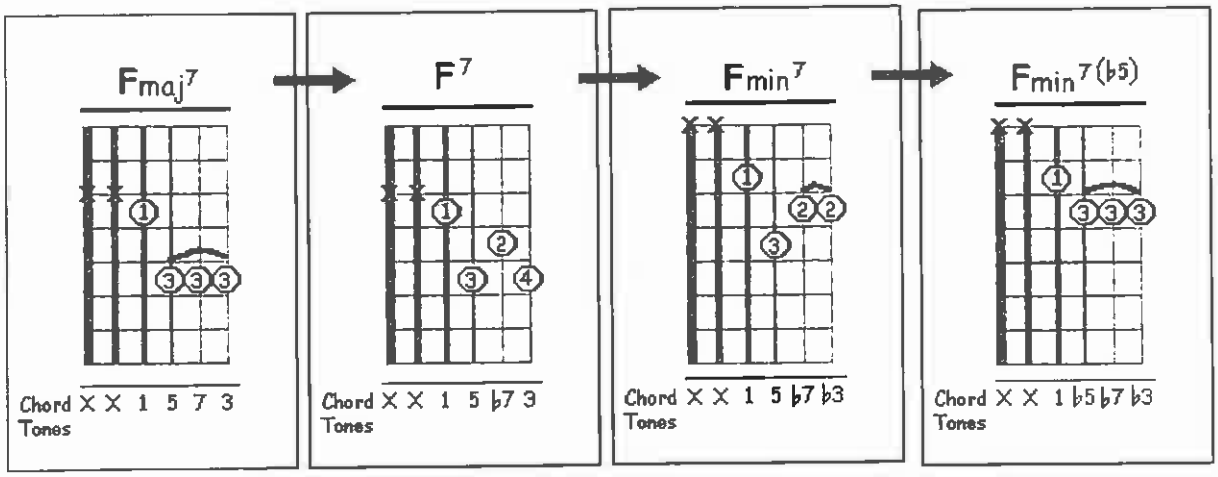


9

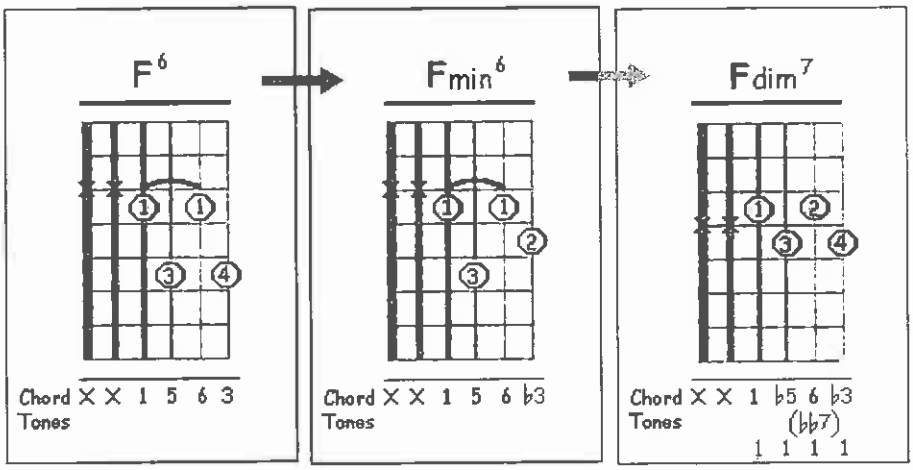


System D Chord Evolutions

1

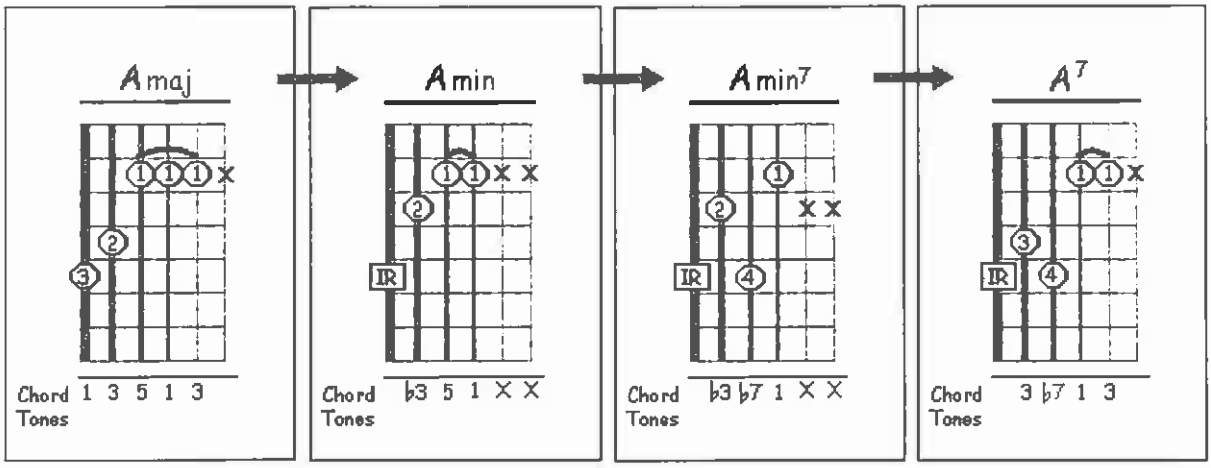


2

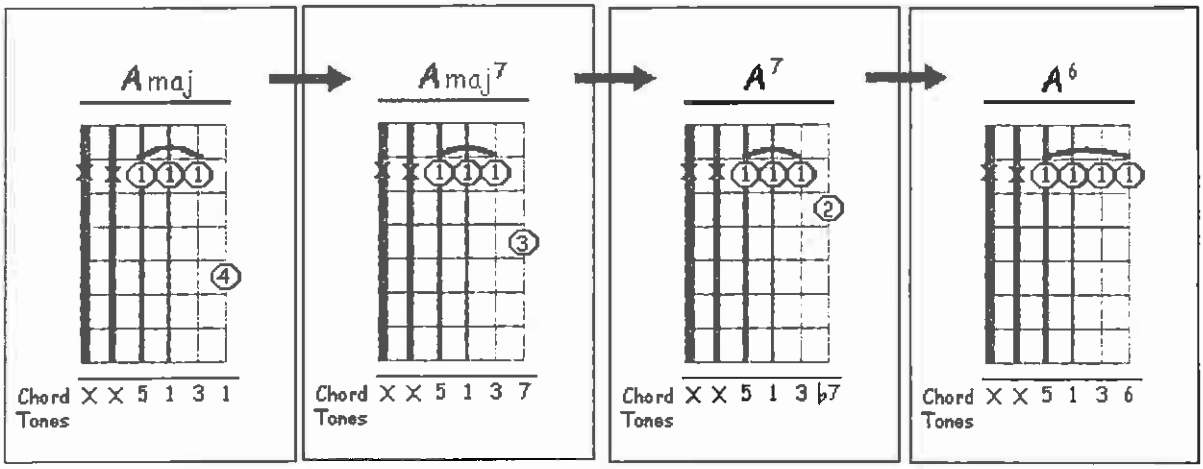


System G Chord Evolutions

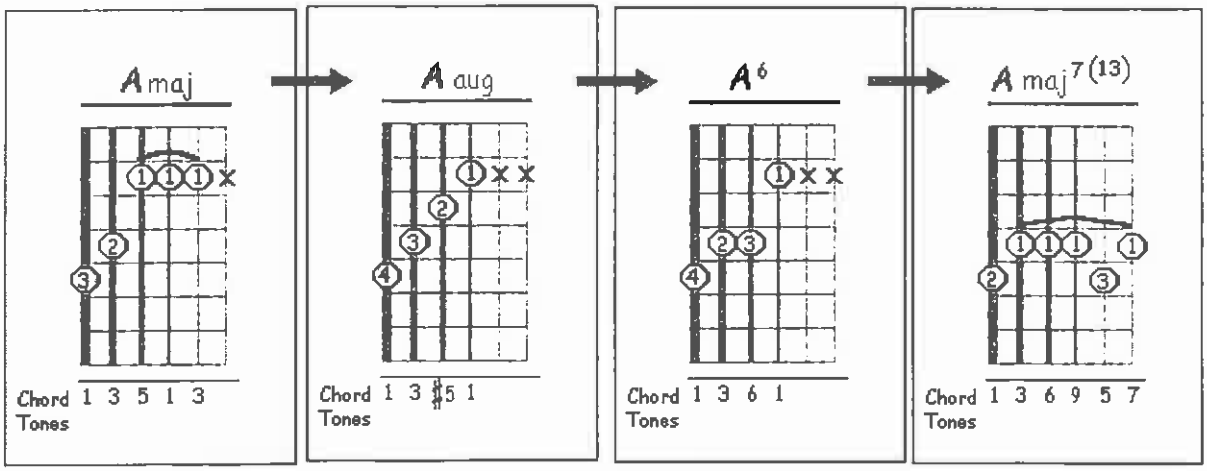
1



2



3



Common Chord Combinations

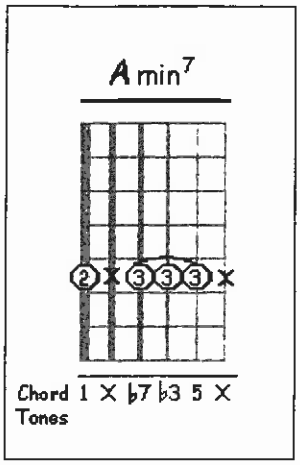
Common II V I Combinations
Descending minor Progressions

Common II V I Combinations

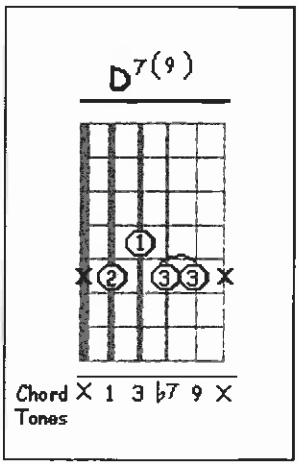
Major combination ending on System E (II V I in Gmaj)

1

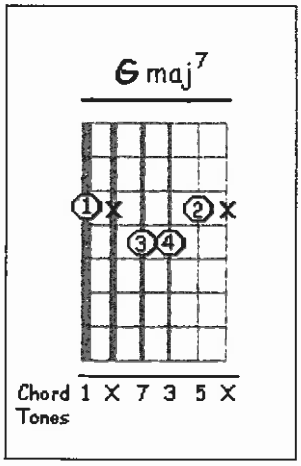
II-7



V7



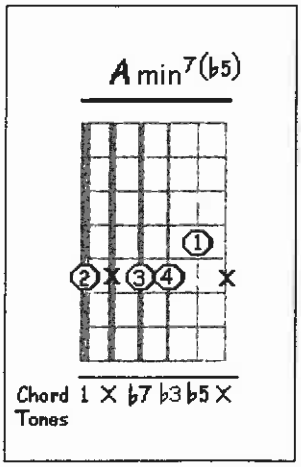
Imaj7



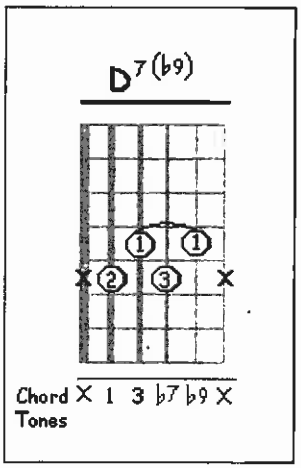
Minor combination ending on System E (II V I in Gmin)

2

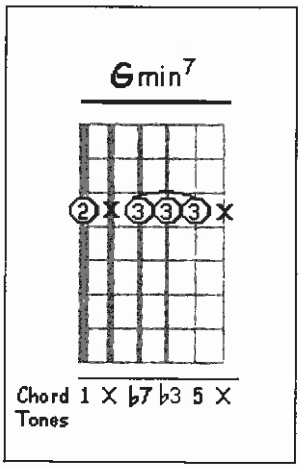
II-7(b5)



V7(b9)



I-7

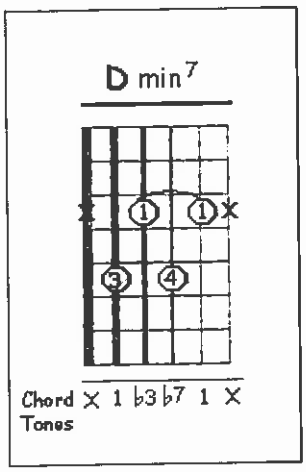


Common II V I Combinations

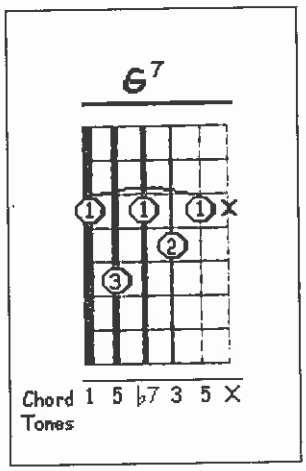
Major combination ending on System A (II V I in Cmaj)

3

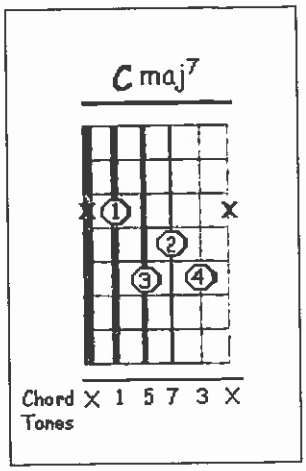
II-7



V7



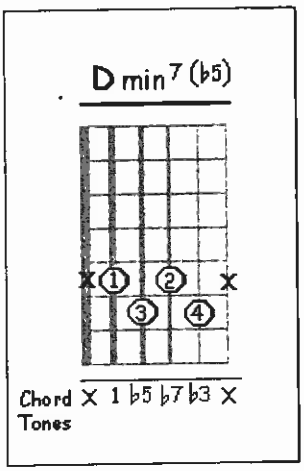
Imaj7



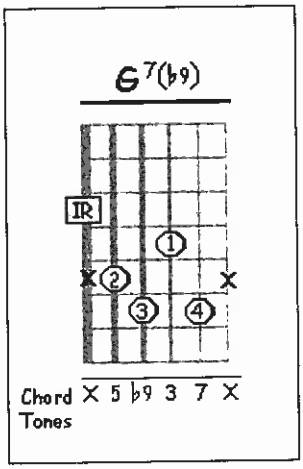
Minor combination ending on System A (II V I in Cmin)

4

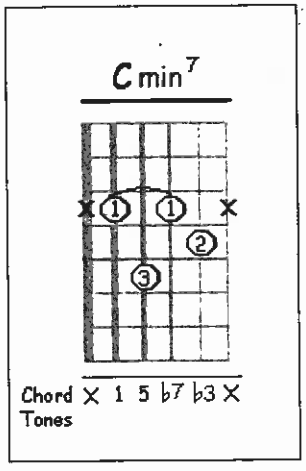
II-7(b5)



V7(b9)



I-7

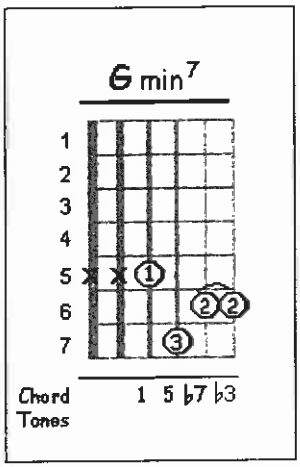


Common II V I Combinations

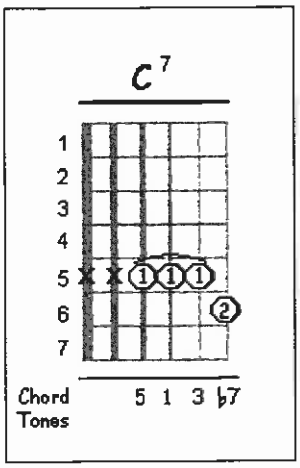
Major combination ending on System D (II V I in Fmaj)

5

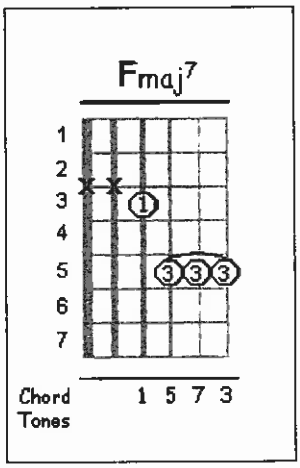
II-7



V7



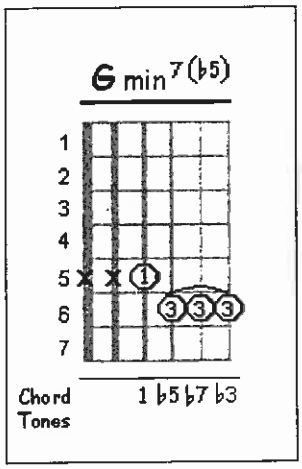
Imaj7



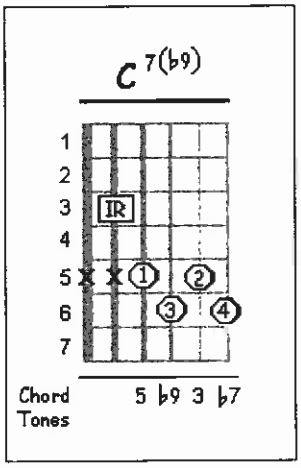
Minor combination ending on System D (II V I in Fmin)

6

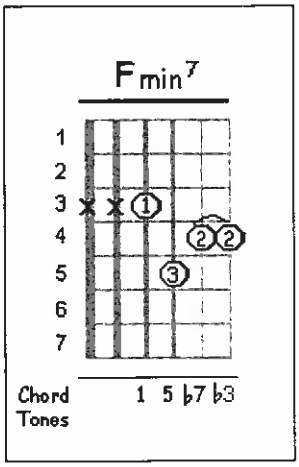
II-7(b5)



V7(b9)



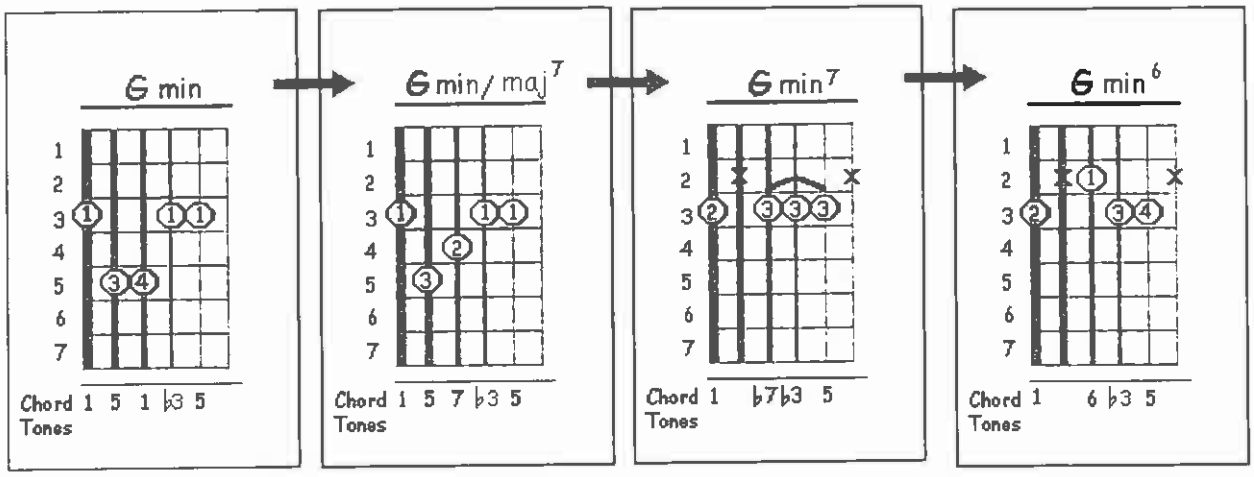
I-7



Minor Descending Progressions

System E

7



System A

8