

Book VI

Exercises: Practice, Practice, Practice

The 5th Wave

By Rich Tennant



"This next exercise is designed to stretch my fingers and Mona's patience."

In this book . . .

We shut off the klieg lights for a second, sit you down, and close the door to your room. It's just you and the instrument and dozens of scales and chords. Spending quality time firming up your technique is vital to getting better at guitar. Consider this book a place to come back to again and again for great ideas on making your playing faster, nimbler, and more expressive.

Here are the contents of Book VI at a glance.

Chapter 1: Putting the Major Scales to Use in Your Playing.....	447
Chapter 2: Adding Major Scale Sequences to Your Repertoire	463
Chapter 3: Tackling the Three Minor Scales	477
Chapter 4: Building Finger Independence with Chord Exercises	509

Chapter 1

Putting the Major Scales to Use in Your Playing

In This Chapter

- ▶ Playing major scales using five patterns
 - ▶ Performing pieces using the major scales
-

practicing scales may sound boring, but it's a discipline that guitarists use to perfect their technique, especially their right-hand technique. Think about this: Classical guitar great Andrés Segovia recommended practicing scales two hours a day! We don't ask that much, but for guitarists who use a pick, rather than their fingers and nails, these scales are an excellent medium to work on alternate picking.

Most music is based on scales. So if you learn and memorize where the scale patterns and positions are, your fingers will know what to do when you see a scale in music. Playing whole passages of notes becomes automatic.

So how do you get to such a place? By taking common scale patterns and playing them repeatedly until you know them cold. "Practice makes perfect," the saying goes, and it's true. You not only memorize the notes through repeated playings, but you gradually increase the strength and elasticity of your fingers, which allows you to play more difficult music later on. Sound like exercise? Well, it is, except that it's exercise for your fingers *and* your brain. And just like swimming, running, or biking, you need to do it several times a week to improve. For learning guitar, it's best to practice every day, even if you can manage only a little on some days.

In this chapter, you discover five patterns for playing the major scale. Each pattern has its own particular advantages, which we touch on along the way. At the end of the chapter, you get a bonus: real pieces of music to play that use the patterns.



After you memorize each fingering pattern in this chapter, simply move it up or down the neck to a different starting note to produce other major scales. The familiar *do, re, mi, fa, sol, la, ti, do* sound (think Maria von Trapp and *The Sound of Music* here) stays the same, but as you switch positions, the *key*, or letter name, of the scale changes.

Practicing Five Major Scale Patterns

You can play major scales *in position* (meaning that the left-hand fingers cover four consecutive frets and that the position is named for the fret played by the first finger) by applying five unique fingerings. So, with 12 major scales and five fingering options for each scale, you're looking at 60 major scales in position. All of these options are what make the guitar so incredibly cool. You can play a lot of music by simply memorizing five patterns, and you can play it many different ways — according to the best pattern for the situation or by changing keys easily while maintaining a pattern. These options also show why you need to practice: There's a lot to master!

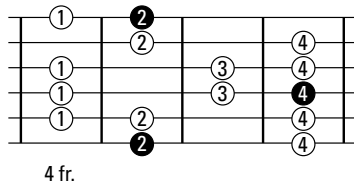


As you practice, play each major scale from low to high, slowly, loudly, and deliberately at first to help develop the muscles in your hand and fingers — similar to the way athletes might lift weights. Then play it faster and lighter to more closely approach how the music is actually played in performance. Just be sure to maintain your starting tempo and *dynamic level* (loudness) throughout the scale.

Major scale pattern #1

Major scale pattern #1 starts with the second finger on the 6th string (see Figure 1-1).

Notice that the first note of the exercise has a fingering indication in the music staff. What we're talking about is the small 2 to the left of the A note-head. This indicator tells you to use your left-hand second finger to play that note. Keep in mind that the second finger is actually one fret higher than the name of the position (which is always defined as the fret number that the first finger plays). Practice this pattern as many times as you need to in order to feel comfortable playing it.



Track 91, 0:00



Figure 1-1:
An A major
scale in 4th
position in
both a neck
diagram and
in music
and tab.



After you can adeptly finger this pattern in all keys, practice it in rhythm using the exercise shown in Figure 1-2. This exercise is in the key of G major in 2nd position and in ascending and descending eighth notes. Play it in a steady beat (using a metronome or a foot tap) and try to make the music flow. The exercise may be “just a scale,” but you can still make it musical by employing accents (striking the string slightly harder on certain notes, usually on the beat), and varying the length of the notes from sustained (called *legato*) to crisp and clipped (*staccato*).

Book VI

Exercises:
Practice,
Practice,
Practice

Figure 1-2:
Practicing in
the key of G
major in 2nd
position and
in ascend-
ing and
descending
eighth notes.

Track 91, 0:35



Try major scale pattern #1 in the key of B $\flat$ major in 5th position in ascending and descending eighth-note triplets, as shown in Figure 1-3. In actual music (versus just scales), you encounter many different types of rhythms, not just eighth notes. So playing scales in triplets helps you mix things up a bit, rhythmically speaking. Try to give your triplets a skipping or lilting feel.

Track 91, 0:54

Figure 1-3:
Pattern #1 in
the key of B $\flat$
major in 5th
position.

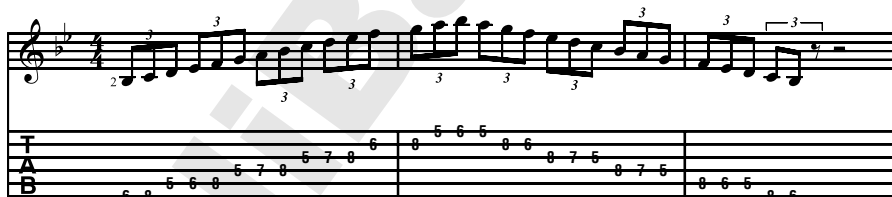
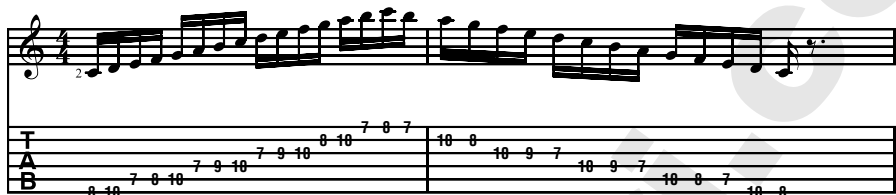


Figure 1-4 shows major scale pattern #1 in the key of C major in 7th position in ascending and descending 16th notes. This exercise brings you back to even numbers (from the triplets of the previous exercise), but the notes now come four to the beat instead of two. So play these 16th notes a little faster than you would play eighth notes. This way you get used to playing quickly as well as moderately.

Figure 1-4:
Pattern #1 in
the key of C
major in 7th
position.



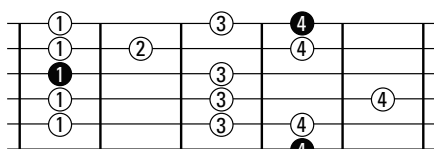
Book VI

**Exercises:
Practice,
Practice,
Practice**



Wherever these patterns contain out-of-position notes, pay special attention, because these spots are where you might play a wrong note or just have trouble playing the right one correctly. If you can't perform the out-of-position note correctly, try isolating the passage with the problem note and playing it a few times by itself. Then play the whole pattern from start to finish.

Figure 1-5 shows major scale pattern #2 in the key of C major in both a neck diagram and in music and tab format. Note that in addition to the starting finger next to the first note in the music (a 4 to the left of the notehead), another fingering indication is included where an out-of-position note occurs (a 4 next to the 4th-string note B at the 9th fret). Throughout this book, we indicate fingerings for any out-of-position notes. Also, we provide the fingerings for subsequent notes if we think there's a chance you might use the wrong finger. Figure 1-5 is just such a case! Practice this pattern as many times as you need to in order to make all the notes sound smooth and effortless. When you use the correct fingerings automatically, you know you're on the right track.



5 fr.

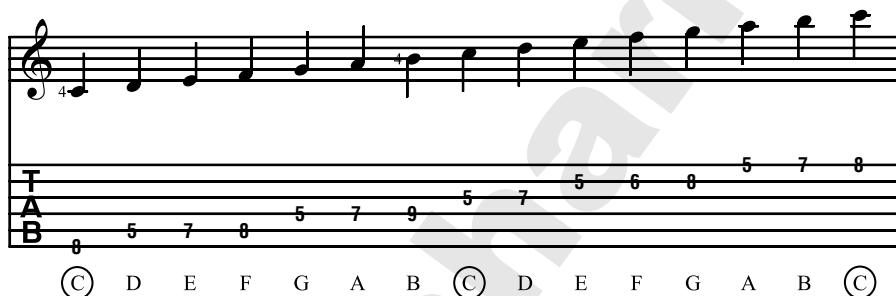


Figure 1-5:
Pattern #2 in
the key of
C major.



After you can successfully finger this pattern in all keys, practice it in rhythm. Figure 1-6 shows major scale pattern #2 in the key of B $\flat$ major in 3rd position in ascending and descending eighth-note triplets. Don't be afraid of the flats in the key signature of this exercise. We know, usually guitar music is written in "guitar-friendly" keys, which contain sharps in the key signature. But because you're learning patterns that can be moved around and played in any key with equal ease, a flat key is no more difficult than a sharp key or a key with no flats or sharps at all!

Figure 1-6:
Pattern #2 in
the key of B $\flat$
major in 3rd
position.



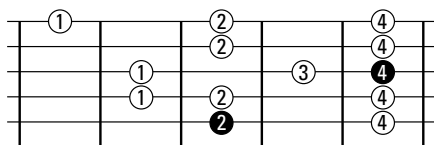
Major scale pattern #3

Patterns #1 and #2 have a range of two octaves, going from bottom to top. Major scale patterns #3, #4, and #5, on the other hand, span a bit less than two octaves. Playing just a single octave may seem a bit short, so in these patterns, as well as other patterns that span less than two complete octaves, we go as high as the position will allow.

Figure 1-7 shows major scale pattern #3, which starts on the 5th string (not the 6th as in patterns #1 and #2). The pattern is in the key of D major and is shown in both a neck diagram and in music and tab format. Notice that in addition to the starting finger next to the first note in the music (a 2 to the left of the notehead), we include the fingering for the out-of-position note (a 1 next to the 1st-string note G at the 3rd fret). In this stretch, unlike the stretch of pattern #2, you reach down (toward the nut) instead of up. This move helps you get used to stretching in both directions. Practice this pattern as many times as you need to in order to feel as confident starting a scale on the 5th string as you do on the 6th string.

Book VI

Exercises:
Practice,
Practice,
Practice



3 fr.



Figure 1-7:
Pattern #3 in
the key of D
major start-
ing on the
5th string
(not the 6th).



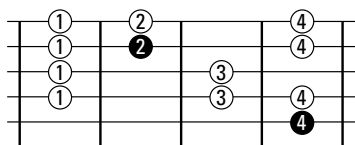
After you can confidently play this pattern starting on any 5th-string note, practice it in rhythm with Figure 1-8 which shows major scale pattern #3 in the key of F major in 7th position in ascending and descending 16th notes. Because this exercise is in 16th notes (which are relatively fast compared to eighth notes or triplets), play it slowly at first to make sure the notes come at a steady rate. After that you can gradually speed up.

The second system of the musical score for 'The Wind' is shown. It consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody continues from the first system, featuring eighth and sixteenth notes. A guitar tablature is provided below the staff, with fret numbers 0, 7, 8, 9, 10, and 11 indicated. The tablature is aligned with the notes on the staff, showing the fretting for each note.

Book VI

**Exercises:
Practice,
Practice,
Practice**

Figure 1-9 shows major scale pattern #4 in the key of F major in both a neck diagram and in music and tab format. Because this pattern is in the middle of the neck and has no out-of-position notes, you may want to jump right in and play a little faster. Whenever you try an exercise a little faster than you normally would, take a moment to prepare. Then play the entire exercise completely. Don't get into the habit of making "false starts," which is an indication that your fingers are ahead of your brain.



5 fr.

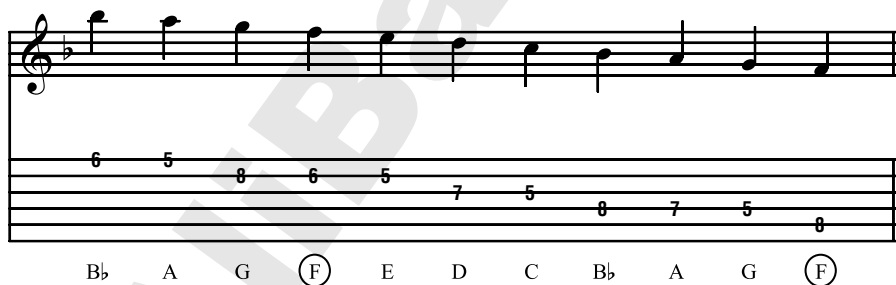
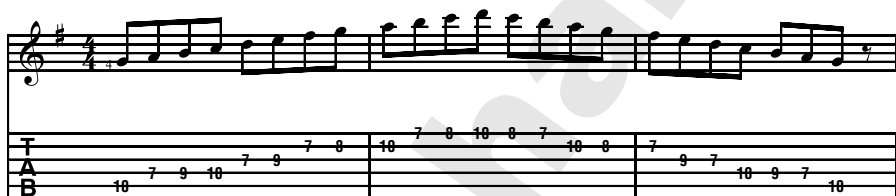


Figure 1-9:
Pattern #4 in
the key of F
major.

When you're ready, try the exercise shown in Figure 1-10 in rhythm. This figure shows major scale pattern #4 in the key of G major in 7th position. This exercise is an easy one. It's up the neck (where the frets are nicely snuggled together for comfortable playing), it's in eighth notes (which are a little easier to play than triplets or 16th notes), and there are no out-of-position notes to stretch for. So try playing this exercise fast from the get-go. You may surprise yourself by playing a lot faster than you think you can. Just be sure whenever you play fast that you don't rush (or play ahead of the tempo). When something seems easy, it's tempting to keep accelerating until you reach your limit. But you have to stay with the tempo established at the outset.

Figure 1-10:
Pattern #4 in
the key of G
major in 7th
position.



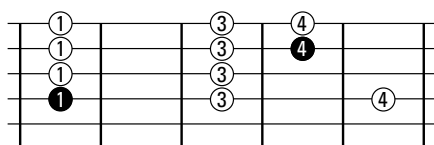
Book VI

Exercises:
Practice,
Practice,
Practice

Major scale pattern #5

Major scale pattern #5 is a four-string pattern whose lowest note is on the 4th string. The pattern starts with the first finger on the 4th string and includes an out-of-position note that occurs on the 4th string. You have to stretch your fourth finger higher on the neck (toward the bridge) to reach this note, because it occurs one fret above where the finger naturally falls.

Figure 1-11 shows major scale pattern #5 in the key of G major in both a neck diagram and in music and tab format. The stretch for the out-of-position note comes right away — on the first string you play — so watch out for it. First practice the stretch in isolation and then try the full pattern. Play this pattern as many times as you need to in order to get it sounding as strong as the other four major scale patterns.



5 fr.

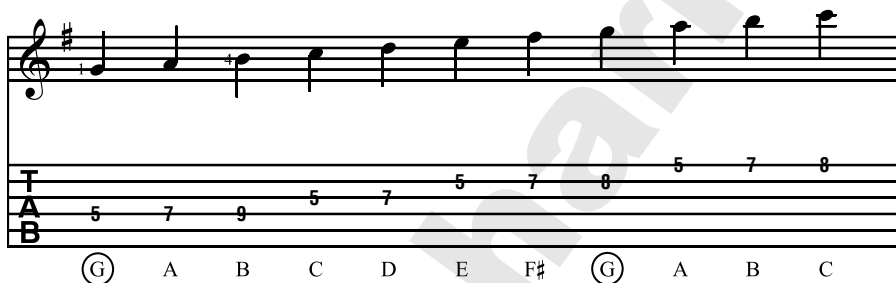


Figure 1-11:
Pattern #5 in
the key of G
major.

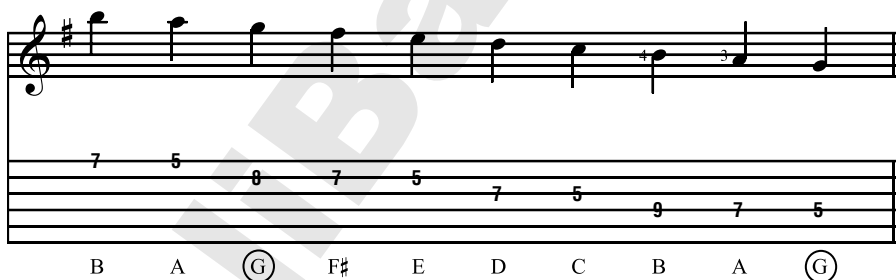
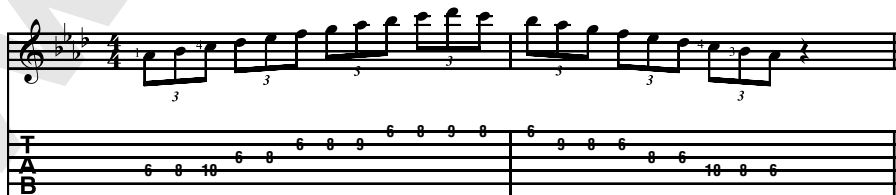


Figure 1-12 shows major scale pattern #5 in the key of A major in 6th position in ascending and descending eighth-note triplets. Start with your first finger on the 4th string, 6th fret. Sixth position presents a moderately difficult stretch on the 4th string.

Figure 1-12:
Pattern #5 in
the key of A
major in 6th
position.



Applying Your Scale Work to Actual Pieces of Music

Okay, so you've practiced, and now you realize that playing scales on a guitar is about as interesting as watching paint dry, right? Well, don't you drop your flatpick and grab knitting needles just yet. You've made it to the fun part where you get to use your scale-playing prowess to play *actual music* — you know, songs! It's our reward to you for all the effort you've put in so far.



After you get the five major scale patterns “under your fingers” (musician lingo for knowing them cold), you can make those patterns work for you. It bears repeating that most music is made up of scales. And although you may not encounter a lot of music that runs a scale from bottom to top and back down again in eighth notes, you will play many pieces that contain passages of scale segments — the same material you practice here. When you run across a passage that's similar to a scale you've practiced, it's like the music almost plays itself. You can go into a kind of automatic pilot and enjoy listening to the music as it goes by.

As you practice scales more and more, you'll find that playing passages of stepwise notes becomes easier and more natural. Scales are an efficient way to practice the notes contained in a song — even if the melody doesn't lay them out in a strict, regular fashion. In fact, most music isn't laid out in a strict, regular way because it would be boring and sound like, well, scales. So while practicing scales may not prepare you for a particular piece of music, it's the best way to prepare yourself equally well for most music. The following sections include two pieces of music whose melodies are made up of primarily major scale passages.

“The First Noël”

“The First Noël” is a Christmas carol that you probably know, so you can use your familiarity with it to help ensure that you're playing the song correctly — hitting the right pitches in the correct rhythms.

You use two major scale patterns to play “The First Noël”: major scale patterns #1 and #4. To begin, put your hand in 2nd position (with your left-hand first finger hovering above the 2nd fret). Then place your left-hand third finger (your ring finger) on the starting note F# at the 4th string, 4th fret. Now you're ready to play.



Notice in Figure 1-13 at bar 8 you switch positions, jumping up to 9th position between beats 2 and 3. Try to let that half note ring for as long as possible before making the jump, but don't be late for beat 3! This mid-measure jump allows you to play the chorus of the second phrase an octave higher. The

Book VI

Exercises:
Practice,
Practice,
Practice

song doesn't really do that, but we thought we'd make it more interesting for you. Plus it gives you a workout in different positions.

After playing eight bars in the upper octave, shift your hand back to 2nd position at bar 16 to finish out the last eight bars. Note that the last bar, like the first pickup bar, is incomplete. It contains two beats, which allows it to even out the one-beat bar that starts the song. You can repeat the song by mentally stitching together the first bar and the last as if the whole song were a repeatable loop.

Moderately

Major scale pattern #4

mf

Major scale pattern #1

Major scale pattern #4

Figure 1-13: "The First Noël" is a good song to practice scales on.

Bach's "Minuet in G Major"

J. S. Bach, a classical composer who lived and wrote during the Baroque era (1600–1750), originally wrote "Minuet in G Major" as a simple piano piece for student pianists (a group that included his wife). Despite its simplicity, the song's melody has become universal. It even made its way into pop music in the 1965 hit by The Toys, "A Lover's Concerto."

As the title notes, Bach's minuet is in the key G major. The song begins in 9th position, and the starting note is the fourth finger. To begin, place your left-hand first finger hovering above the 9th fret, and then plant your fourth finger on the starting note G on the 4th string, 12th fret.

Notice at the beginning of Bach's minuet (shown in Figure 1-14), you see a *repeat sign* (the combination of thick and thin vertical lines with two dots) in addition to the usual information. In a piece of music, this sign tells you that you repeat some portion of the song. So look for a corresponding repeat sign that defines the ending and outlines the passage for repeating. In Bach's minuet, the ending sign comes at the end of bar 8. But this repeat uses *first and second endings*, indicated by the lines with "1." and "2." above the music. For music with first and second endings, you play only the first ending the first time through and only the second ending the second time through.

Bach's original work has a section of music that we cut in the interest of brevity. At bar 11, the final section begins, and you switch positions so that you play major scale pattern #1 in 2nd position. The passage leads off with some string skipping, so make sure your right hand plays the correct strings. Notice that between bar 11, beat 3, and bar 12, beat 2, three notes in a row are all played on the same fret with the same finger (the fourth) but on different strings.



You have a choice of how to play these. You can do either of the following to play the 2nd-string note:

- ✓ Use the tip of your fourth finger and "hop" to the different strings
- ✓ Play the first note with the tip, as usual, and then flatten out your finger, forming a *mini-barre* (a partial barre that covers just two or three strings)

Many real-world situations call for the "flattening" approach, but in the case of Bach's minuet, the tempo is slow enough that you can play the notes comfortably by finger hopping if you'd like.

Book VI

Exercises:
Practice,
Practice,
Practice

Moderately

Major scale pattern #3

mf

Fretboard diagram for Major scale pattern #3 (measures 1-6):

Measure	T (Treble)	A (A)	B (B)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	1	1	1
6	2	2	2

Major scale pattern #1

Fretboard diagram for Major scale pattern #1 (measures 7-12):

Measure	T (Treble)	A (A)	B (B)
7	1	1	1
8	2	2	2
9	3	3	3
10	4	4	4
11	1	1	1
12	2	2	2

Figure 1-14:
"Minuet in
G" begins in
9th position.

13

Fretboard diagram for "Minuet in G" (measures 13-18):

Measure	T (Treble)	A (A)	B (B)
13	1	1	1
14	2	2	2
15	3	3	3
16	4	4	4
17	1	1	1
18	2	2	2

Chapter 2

Adding Major Scale Sequences to Your Repertoire

In This Chapter

- ▶ Playing major scale sequences using five major scale patterns
- ▶ Applying sequences to actual pieces of music

If you've practiced the five major scale patterns presented in Chapter 1 in Book VI — and drilled them into your consciousness — it's time to have some fun with them, don't you think? Instead of going up and down and up and down (and up and down), in this chapter you get to mix things up by playing sequences. *Sequences* are musical patterns — not finger patterns like the ones you memorized to learn your scales (uh, you *did* memorize these, didn't you?).

Playing sequences not only makes practicing more interesting and less predictable, but it also makes you feel like you're playing real music — that is, pattern-based songs with repeated gestures. Many melodies get their “memorableness” from their sequences, which make them different enough to be interesting, but predictable enough to become recognizable. It's a delicate balance, but all great melodies have some repetition to them in the form of sequences, which you can explore in this chapter.



Just as you did in your scale work in Chapter 1 in Book VI, familiarize yourself with the sequences in this chapter and then move them up and down the neck to produce other major scale sequences in different keys. If you aren't sure how the notes lay out on the fretboard, take a look at the guitar neck diagram on the Cheat Sheet at the front of this book. It shows the letter names of all the frets on all six strings.

Practicing Major Scale Sequences

Unlike scales, which run in the same direction for long stretches, *sequences* change direction often and may at first seem a little trickier than scales. But you can make them more manageable by discovering the *scheme* (or pattern), which reveals itself in the first few notes you play. Learning the pattern can help you better anticipate the direction changes and find the starting note of the new sequence. You may have to start off practicing sequences a little slower than you would scales, but you'll soon find that learning the sequence helps your brain keep up with your fingers, allowing you to play faster.



You should always play the ascending and descending sequences as a pair. In other words, always begin the descending sequence immediately after you finish the ascending one. Doing so will help you maintain a sense of ascending and descending symmetry in your music.

Major scale sequences using pattern #1

Major scale pattern #1 is an ascending two-octave scale that starts on the 6th string and contains no *out-of-position notes* (notes that don't fall within the four-fret span defined by the position and that require stretches by the first or fourth finger to play). Even though you have no stretches to contend with, you still may want to start out slowly as you play this pattern. After all, the notes change direction often and are quite different from the “one-way” motion (all up and then all down) of scale playing.

Figure 2-1 features ascending and descending four-note sequences. In the ascending version, between bars 5 and 6, you must use the same finger (the fourth in this case) to play two notes in a row, across two strings. This may feel awkward at first, so feel free to supply your own alternate fingering in these cases. For example, try flattening out your fourth finger into a *mini-barre* (a partial barre that covers just two or three strings), or try substituting your third finger for the note played on the 3rd string. Just be sure to get back into position as soon as you can after employing an alternate fingering. And remember the old saying, “You can break the rules as long as you know the rules first.”

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It contains a single melodic line with a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A '2' is written below the first note, indicating a second ending or a specific fingering.



**Exercises:
Practice,
Practice,
Practice**



Figure 2-2 shows ascending and descending sequences in the key of G in 2nd position. This exercise includes a wide skip after every sixth note, sometimes requiring you to jump over a string in the process. Practice these wide skips across two strings so you can play them with the same smoothness as you play a step on the same string. One trick that helps ensure smooth skip execution is to look ahead in the music slightly to help you anticipate the next interval.

Figure 2-2: Ascending and descending sequences in the key of G in 2nd position.

Major scale sequences using pattern #2

Major scale pattern #2 starts with the fourth finger on the 6th string and includes an out-of-position note on the 4th string. Stretch your fourth finger up (toward the bridge) to play this note, because it occurs one fret above (higher

on the neck) the note the fourth finger would normally play. Be sure to play stretch notes with the same smoothness as you play the in-position notes.

Figure 2-3 shows ascending and descending sequences in the key of C in 5th position. The sequences are three notes in one direction followed by a change in the opposite direction of one step. These frequent changes of direction require you to glue your eyeballs to the page to make sure you handle the twists and turns of the melodic line.

Figure 2-3 displays four musical exercises in the key of C, 5th position, showing ascending and descending sequences. Each exercise consists of a treble clef staff and a bass staff. The exercises are as follows:

- Exercise 1:** Ascending sequence: C5, D5, E5, F5, G5, A5, B5, C6. Descending sequence: C6, B5, A5, G5, F5, E5, D5, C5.
- Exercise 2:** Ascending sequence: C5, D5, E5, F5, G5, A5, B5, C6. Descending sequence: C6, B5, A5, G5, F5, E5, D5, C5.
- Exercise 3:** Ascending sequence: C5, D5, E5, F5, G5, A5, B5, C6. Descending sequence: C6, B5, A5, G5, F5, E5, D5, C5.
- Exercise 4:** Ascending sequence: C5, D5, E5, F5, G5, A5, B5, C6. Descending sequence: C6, B5, A5, G5, F5, E5, D5, C5.

Figure 2-3:
Ascending
and
descending
sequences
in the key
of C in 5th
position.

Book VI

Exercises:
Practice,
Practice,
Practice



Note that in bar 2 of this figure we indicate the fingering for notes 3, 4, and 5 as 4, 3, 4 — as dictated by major scale pattern #2. In reality, however, most guitarists would play this passage with fingers 4, 2, 4. That fingering is a little easier on your hand with regard to stretching, but you have to be careful not to get out of position. When you find other opportunities in this book for alternate fingerings, you're welcome to use them. Just be sure you can get back on track for the rest of the sequence using the correct fingers according to the scale pattern.

Figure 2-4 shows ascending and descending sequences in the key of B $\flat$ in 3rd position. These sequences contain no skips and are in 16th notes, so try playing them at a fairly brisk clip. Just because you're *practicing* these sequences doesn't mean you shouldn't be playing fast — even if the music is still new or unfamiliar to you. Real music is often played fast, so at times you should practice fast, too.

Figure 2-4:
Ascending
and
descending
sequences
in the key
of B $\flat$ in 3rd
position.

Major scale sequences using pattern #3

Major scale pattern #3 starts with the second finger on the 5th string and includes an out-of-position note, which occurs on the 1st string. Play this note by stretching down (toward the nut) with your first finger.

Practice the following ascending and descending sequences, which are in the key of D in 4th position. The exercise in Figure 2-5 starts with a skip right out of the gate — so watch out. Isolate the skip, if necessary. Beyond that, these exercises have a healthy amount of skip activity in and around the stepwise motion. It may help to memorize this pattern quickly. Then you can focus on the fretboard, which can help you play the mixture of skips and steps more accurately.

Figure 2-5 shows ascending and descending sequences in the key of D in 4th position. The ascending sequence is on the A string (4th fret) and the descending sequence is on the B string (7th fret).

Figure 2-5:
Ascending
and
descending
sequences
in the key
of D in 4th
position.

Figure 2-6 shows ascending and descending sequences in the key of F in 7th position. The ascending sequence is on the A string (7th fret) and the descending sequence is on the B string (10th fret).

Figure 2-6 shows ascending and descending sequences in the key of F in 7th position. There's only one skip in this sequence, which occurs immediately at the beginning. So work on speed and smoothness by playing at brighter tempos. In the ascending version in bar 2, consider an alternate fingering, such as flattening out your fourth finger to play both notes 13 and 14 at the 10th fret. In the descending version, try the same approach at bar 1 between notes 13 and 14.

Figure 2-6 shows ascending and descending sequences in the key of F in 7th position. The ascending sequence is on the A string (7th fret) and the descending sequence is on the B string (10th fret).

Figure 2-6:
Ascending
and
descending
sequences
in the key
of F in 7th
position.

Figure 2-6 shows ascending and descending sequences in the key of F in 7th position. The ascending sequence is on the A string (7th fret) and the descending sequence is on the B string (10th fret).

Book VI

Exercises:
Practice,
Practice,
Practice

Major scale sequences using pattern #4

Major scale pattern #4 starts with the fourth finger on the 5th string and contains no out-of-position notes. So feel free to play these exercises with a swift and light feel, if you like.

In Figure 2-7 you see ascending and descending sequences in the key of F in 5th position. Because of the way the guitar's strings are tuned (in 4ths, mostly), this sequence has many same-fret hops between strings (first seen in the ascending version between notes 4 and 5). So you have plenty of opportunities to swap out mini-barres for these cases. You have permission to use them at will.

Figure 2-7:
Ascending
and
descending
sequences
in the key of
F in 5th
position.

The figure displays two musical staves for guitar, each with a treble clef and a key signature of one flat (Bb). The ascending staff shows a sequence of notes starting from the 5th string, 4th fret (F) and moving up to the 1st string, 4th fret (F). The descending staff shows a sequence of notes starting from the 1st string, 4th fret (F) and moving down to the 5th string, 4th fret (F). Both staves include fret numbers for each note on the strings (T, A, B).

Figure 2-8 shows ascending and descending sequences in the key of G in 7th position. Only the last note of each sequence is approached by a skip (and a small one at that, a 3rd). So try playing these up to (or nearly up to) tempo right from the get-go. Playing new music fast and accurately is a skill you can develop, and this is a good sequence to try that approach on.

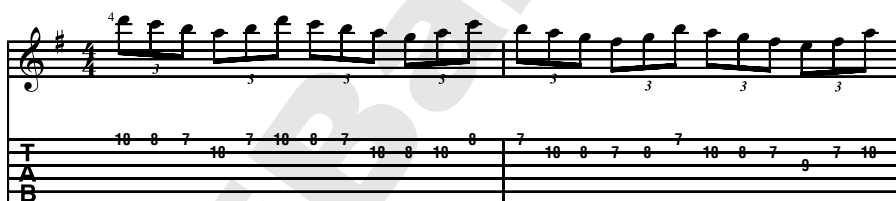
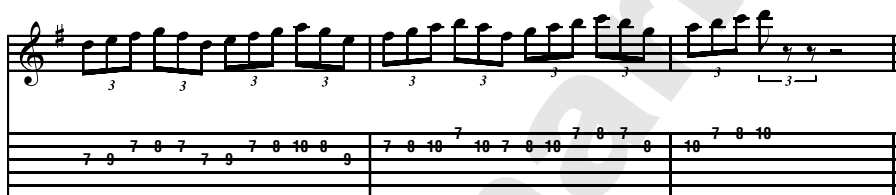


Figure 2-8:
Ascending
and
descending
sequences
in the key
of G in 7th
position.



Book VI

Exercises:
Practice,
Practice,
Practice

Major scale sequences using pattern #5

Major scale pattern #5 starts on the 4th string and includes an out-of-position note on the 4th string. Remember, this stretch comes right away — on the first string you play, and you have to reach up (toward the bridge) with your fourth finger to play the out-of-position note.

Figure 2-9 includes ascending and descending sequences in the key of G in 5th position. These sequences are fairly easy sequences to play for three reasons:

- ✔ The same-direction nature of the melody
- ✔ The absence of skips
- ✔ As luck would have it, the lack of any same-fret string-hopping situations

Put your metronome on *presto* — if you dare.

Figure 2-9: Ascending and descending sequences in the key of G in 5th position.

Figure 2-10 shows ascending and descending sequences in the key of B $\flat$ in 8th position. This sequence has just one skip, but it occurs immediately — between the first and second notes. You can breathe easy after that, however, because the remaining notes are stepwise, including the note that connects one sequence to the next.

Figure 2-10:
Ascending
and
descending
sequences
in the key
of B $\flat$ in 8th
position.

Book VI

Exercises:
Practice,
Practice,
Practice

Putting Your Sequence Skills to Work with a Few Songs

The two pieces in the following sections feature melodies that are based on sequences. In these songs, you'll also see scalar passages. After all, most music that contains sequences also includes scale-like material. But don't think of these songs as exercises or sequences. They're songs! Sure you're supposed to practice them, but the idea is to have fun while doing it. Simply recognizing that these songs are made up of sequences will increase your appreciation of them, deepen your understanding of their structure, and make them easier to play.

"Oh, Them Golden Slippers"

When you look at the beginning of "Oh, Them Golden Slippers," notice the elements that give you clues to the song's character: tempo marking, time signature, key signature, and dynamics. (Refer to Chapter 4 in Book I if any of these elements are unclear to you.)

"Oh, Them Golden Slippers" has two parts, and you may recognize the first part as the melody to the children's song "Polly Wolly Doodle All the Day." Yes, this children's song actually derives its melody from the early American folk song about valuable footwear.

“Oh, Them Golden Slippers” is played in A major, starting with major scale pattern #2 in 2nd position. (If you need a refresher on any of this information, refer to Chapter 1 in Book VI.) This song (shown in Figure 2-11) uses two scale patterns, one for each section. Use major scale pattern #2 for the first section, and remember that it has one out-of-position note occurring on the 4th string. Use pattern #1 (and enjoy the fact that it contains no out-of-position notes) for the second section, which begins after the second ending. Also, note that because “Oh, Them Golden Slippers” is played down the neck (in the lower frets), the frets are wider, making stretches a little more difficult.

Moderately, in 2
Major scale pattern #2

mf

5

1.

2.

10

Major scale pattern #1

16

1.

2.

Figure 2-11: “Oh Them Golden Slippers” is an old American folk song.



A difficult stretch occurs in bar 5, beat 4, where you have to reach out of position to play the 4th string, 6th fret (G $\sharp$). Just make sure you can get back into position for the next note — the 3rd string, 2nd fret (A) — which is the last note of the bar.

At the second ending of the first section, the music has a quarter rest at the end of the bar. You can use this rest as a way of silently switching positions for the next section, which is played using major scale pattern #1 in 4th position.

“We Wish You a Merry Christmas”

We didn’t choose “We Wish You a Merry Christmas” because we’re in a holiday mood, but rather because it’s such a great example of a sequential melody. The sequences present themselves in neat little two-bar phrases right from the beginning.

“We Wish You a Merry Christmas” (shown in Figure 2-12) is played in the key of F, using major scale pattern #5 in 3rd position. From bars 3 to 4 and in bar 8, there’s some first finger string hopping, but the real challenge occurs at bars 5 and 6, where the third finger really has to leap around.



At the position change in bar 9 (to major scale pattern #4 in 5th position), you may notice that you don’t actually have to release your fourth finger to play the first note dictated by the new position’s fingering (the C at the 3rd string, 5th fret). So you can actually change positions after the text in the score tells you to. Little tricks like these help guitarists to play more *legato* (smoothly) where the notes connect or blend into one another slightly (versus *staccato*, where the notes sound separated and slightly choppy). These tricks also help musicians find economy in their hand movements that may not always be written into the music.

Book VI

Exercises:
Practice,
Practice,
Practice

Brightly

Major scale pattern #5

mf

T
A
B

Fine

Major scale pattern #4

6

Figure 2-12:

"We Wish
You a Merry
Christmas"
is a good
song for
practicing
sequences.

D.C. al Fine

12

Chapter 3

Tackling the Three Minor Scales

In This Chapter

- ▶ Practicing natural, melodic, and harmonic minor scales using five patterns
- ▶ Performing pieces using the three minor scales

Even though major scales rule the cosmos (see Chapters 1 and 2 in Book VI), life would be pretty dull without their darker counterparts: minor scales. Minor scales and minor keys are sometimes described as “sad,” “foreboding,” “mysterious,” “haunting,” and even “creepy.” But minor scales can also be quite beautiful, and most music — even if it’s in a major key — uses some minor material to convey a richer message.

As a guitar student studying and perfecting scales, you have three different versions of minor scales that you must tackle. With the major scale, you have only one. The three minor scale flavors are called *natural*, *melodic*, and *harmonic*. They all have the characteristic “mournful” quality, which is characterized by the flatted 3rd degree (meaning, the third note of the scale is a half-step lower than in the major scale). However, some of their other notes are altered (namely, the 6th and 7th degrees of the scale), depending on the musical context. The three pieces at the end of this chapter each explore a different minor scale. For now, though, don’t worry about altered degrees and such; just focus on getting the notes under your fingers. This chapter helps you do exactly that.



If you’re looking for even more practice, remember that after you memorize each scale’s fingering pattern you can simply move it up or down the neck to different starting notes to produce and practice other minor scales. That way, you can hear how the minor scale sounds in all 12 keys using just one pattern — instead of learning 11 new ones.

Familiarizing Yourself with Natural Minor Scales

Even though a minor scale produces a decidedly different musical mood than a major scale, you treat it the same way when you sit down to practice. It's not like you have to be nicer to a minor scale because it seems so gloomy. Approach minor scales with the same vigor and positive attitude as major scales; they can take it.

As far as placing your fingers on the frets and playing your right hand in rhythm, minor scales are no different from major scales. The only wrinkle is that there are three types of minor scales (compared to just one major scale), so you have more information to keep track of. And that means you may have to spend a little more time memorizing them.



Compared to the major scale — the familiar *do, re, mi, fa, sol, la, ti, do*, or playing from C to C using all white notes on the piano — the natural minor scale has three notes that are different: the 3rd, the 6th, and the 7th degrees. These notes are *flatted*, or lowered a half-step. So a C natural minor scale would be C, D, E $\flat$, F, G, A $\flat$, B $\flat$, C.

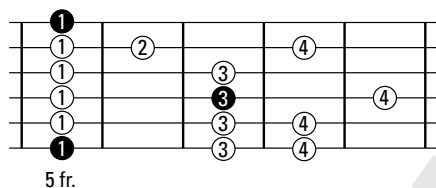


Play each of the following natural minor scale patterns slowly, loudly, and deliberately at first to build strength and confidence in your fingers. Then try playing it faster and lighter to better simulate how you'll play minor scales in actual pieces of music. Just be sure to maintain your starting tempo and dynamic level (loudness) throughout each scale.

Natural minor scale pattern #1

Natural minor scale pattern #1 starts with the first finger on the 6th string. As you play this scale pattern, watch for the out-of-position note that occurs on the 4th string. (An *out-of-position note* is a note that doesn't fall within the four-fret span defined by the position and that requires a stretch by the first or fourth finger to play it.) You must stretch up (toward the bridge) with your fourth finger to reach this note, because it occurs one fret above (higher on the neck) where the finger naturally falls.

Figure 3-1 shows an A natural minor scale in 5th position in both a neck diagram and in music and tab format. Take a look at the standard notation for a moment to see that we indicate both the starting finger (a 1 at the first note for the first finger) and the fingering for the out-of-position note (a 4 next to the B on the 4th string, 7th fret). Use the figure to memorize this scale's fingering pattern, and then practice it until you feel comfortable playing it. Practice this pattern several times slowly to make sure you can hear the notes that produce the minor quality as well as to get your fingers comfortable with playing a new scale.



Track 93

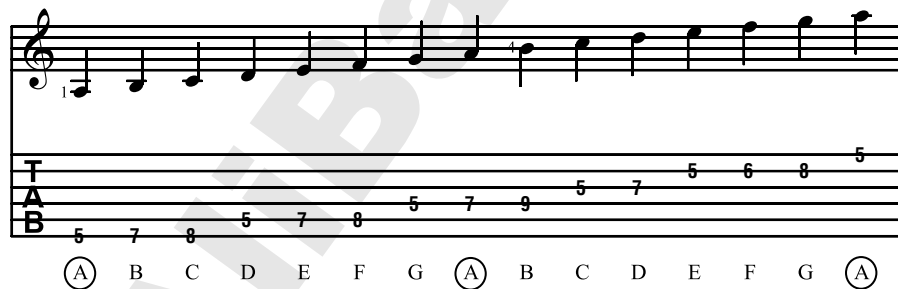
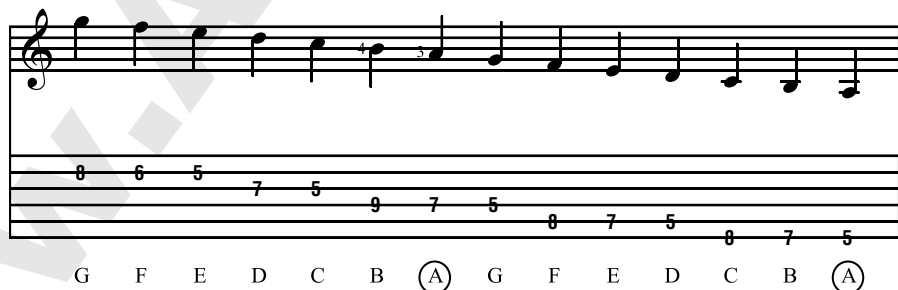


Figure 3-1:
A natural
minor scale
in 5th
position.



Book VI

Exercises:
Practice,
Practice,
Practice

Now try your hand at the exercise in rhythm shown in Figure 3-2, which is in the key of B minor in 7th position.

Figure 3-2:
A rhythm
exercise in
the key of B
minor in 7th
position.



Be sure not to unduly emphasize the out-of-position note (4th string, 11th fret). Some guitar players fall into the bad habit of musically stressing the difficult parts, such as stretches and position shifts. The out-of-position note here is like any other note in the scale and should blend in. The listener shouldn't be aware that the guitarist is doing something difficult.

Natural minor scale pattern #2

Natural minor scale pattern #2 starts with the fourth finger on the 6th string and includes an out-of-position note on the 1st string. Because this note occurs one fret below (lower on the neck) where the finger naturally falls, you must stretch down (toward the nut) with your first finger to reach it.

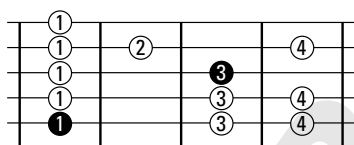
In Figure 3-3 you find the neck diagram and corresponding music and tab for natural minor scale pattern #2 in the key of C minor. Notice that in the standard notation we include both the starting finger (fourth finger) and the fingering where the out-of-position note occurs (a *1* next to the A $\flat$ on the 1st string, 4th fret). Practice this pattern so you can play the out-of-position note as smoothly as you play the other notes of the scale.

When you're ready, try playing this pattern in rhythm. The exercise in Figure 3-4 is in the key of A minor in 2nd position. Notice that the out-of-position note occurs on the F on the 1st string, 1st fret. Because this stretch occurs low on the neck, where the frets are wider, you really have to have your left hand warmed up. Try isolating the passage that occurs between bar 1, beat 4, and bar 2, beat 2, and play it eight times, or until you get used to the stretch.

Natural minor scale pattern #3

Natural minor scale pattern #3 starts with the first finger on the 5th string (not the 6th, as in the previous two patterns) and includes no out-of-position notes. Sometimes it takes a little more “aim” to place a finger on the 5th string because it’s an inside string (that is, not on the edge of the neck like the 6th string, which is easier to find by feeling your way around). So just before you’re ready to put your finger down, make sure you’re eyeballing that 5th string.

In Figure 3-5, you see the neck diagram and corresponding music and tab for natural minor scale pattern #3 in the key of D minor. Because this pattern includes no out-of-position notes — which can slow you down because they take extra effort — you can try taking this pattern a little faster than you normally would. Be careful not to rush it and make mistakes, though. Practice this pattern until you feel you know it well enough to play it in a steady tempo with no mistakes.

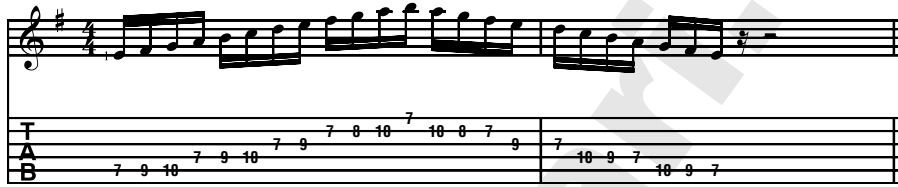


5 fr.

Figure 3-5:
Minor scale
pattern #3 in
the key of D
minor.

Now try the rhythm exercise in Figure 3-6, in the key of E minor in 7th position. Be sure to play the 16th notes evenly and smoothly at first. Then, if you like, try *accenting* (striking slightly harder) the first note of each beat group. Applying accents helps to delineate the beat, which adds drive to your music.

Figure 3-6:
A rhythm
exercise in
the key of E
minor in 7th
position.



Natural minor scale pattern #4

Natural minor scale pattern #4 starts on the 5th string with the fourth finger and includes an out-of-position note on the 1st string. In Figure 3-7, you can see the neck diagram and corresponding music and tab for natural minor scale pattern #4 in the key of F minor. Notice that in the standard notation, in addition to the starting finger (fourth finger), we put in the fingering where the out-of-position note occurs (a 1 next to the A $\flat$ on the 1st string, 4th fret).

You may find it difficult at first to lead off a scale with the fourth finger, because it's traditionally a weaker and "less confident" finger than the first or second finger (the fingers that begin natural minor scale patterns #1 and #3). So practice the beginning of this pattern (just the first three or four notes) a few times to make sure you kick it off steadily and confidently before playing the rest of the pattern.

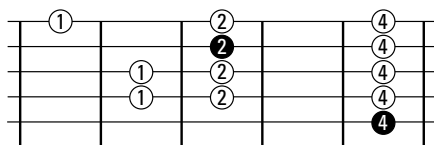
When you're ready to try this pattern in rhythm, check out Figure 3-8, which is in the key of D minor in 2nd position. In this rhythm exercise, notice that an out-of-position note occurs on the F on the 1st string, 1st fret.



A stretch to the 1st fret is a wide one, so try measuring it first by placing your fourth finger on the 2nd string, 5th fret. While still holding your fourth finger down, reach up and place your first finger on the 1st string, 1st fret, and hold that down, too. That's the span your hand will have to make when you encounter the reach in bar 2. This measuring routine should help you remember how far to stretch when the time comes, and it's a little quicker than isolating the passage containing the stretch.

Book VI

Exercises:
Practice,
Practice,
Practice



4 fr.

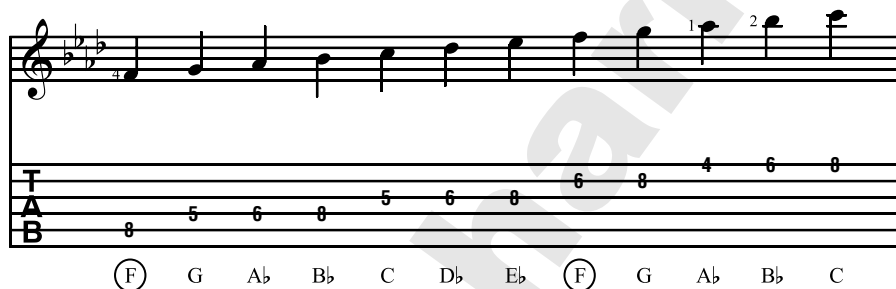


Figure 3-7:
Natural
minor scale
pattern #4 in
the key of
F minor.

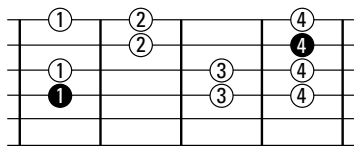


Figure 3-8:
A rhythm
pattern in
the key of D
minor in 2nd
position.



Natural minor scale pattern #5

Natural minor scale pattern #5 starts with your first finger on the 4th string and includes no out-of-position notes. Figure 3-9 shows a neck diagram and corresponding music and tab for natural minor scale pattern #5 in the key of G minor. Because this pattern begins on an inside string (away from the easily accessible edges of the guitar), you may want to practice placing your first finger quickly on the starting note. The good news is that you're back to beginning a scale with a strong finger — the first. Practice grabbing the starting note at different points on the neck, naming each starting note as you do, and then play through the pattern at least four times to memorize the fingering.



5 fr.

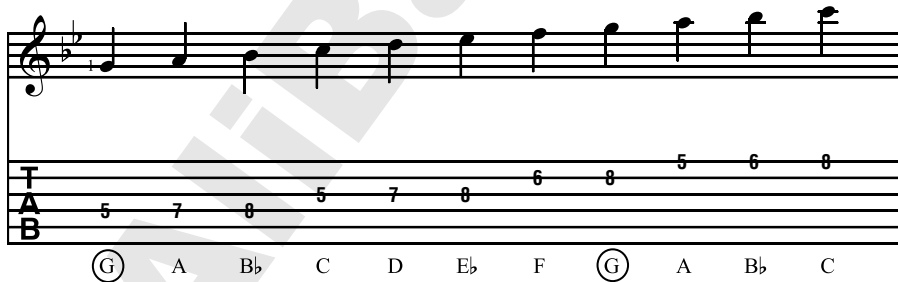
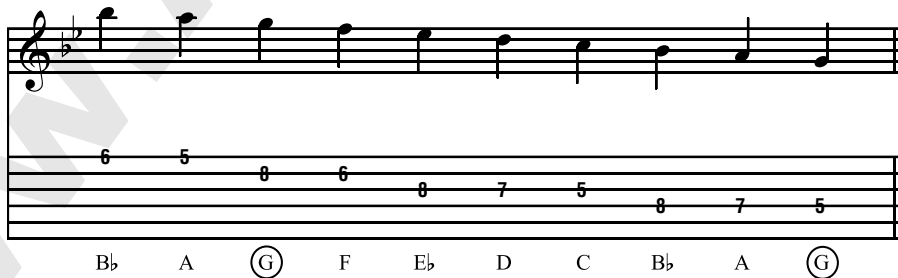


Figure 3-9:
Natural
minor scale
pattern #5 in
the key of G
minor.



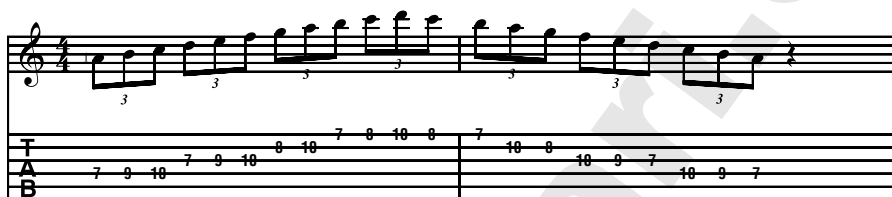
Book VI

Exercises:
Practice,
Practice,
Practice

Figure 3-10 provides a rhythm exercise in the key of A minor in 7th position. To help emphasize the sound of a triplet, play the first note in each group of three with a slight accent — that is, strike it a little harder than you do the surrounding notes.

Figure 3-10:

A rhythm exercise in the key of A minor in 7th position.



Raising the Bar with Melodic Minor Scales



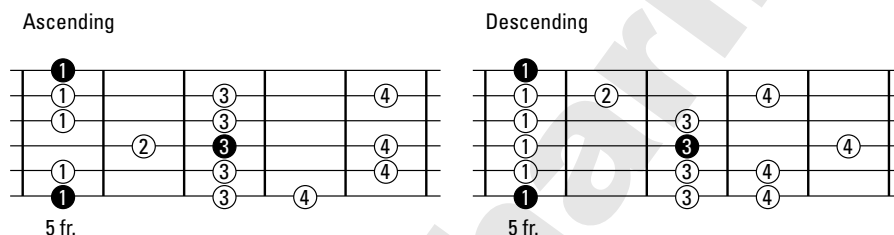
Compared to the major scale (for example, C, D, E, F, G, A, B, C in the key of C), the ascending melodic minor scale has only one note that's different: the 3rd, which is flatted. So an ascending C melodic minor scale would be C, D, E $\flat$, F, G, A, B, C. The descending melodic minor is the same as the natural minor scale, and so it has three notes that are different: the 3rd, 6th, and 7th degrees. These are flatted, so a descending C melodic minor scale would be C, B $\flat$, A $\flat$, G, F, E $\flat$, D, C.

The raising of the notes on only the ascending version is said to make the scale more elegant. Much Baroque and Classical music — undoubtedly elegant — often includes melodic minor scales.

Because the 6th and 7th notes are sometimes raised and sometimes not, the melodic minor scale can be somewhat tricky to memorize. But that difficulty is also what makes it interesting. After all, you simply have more notes available than with the other major and minor scales. Practice the melodic minor scale as you would the natural minor scale, but do be aware of the two scale degrees that are different (the 6th and 7th) on the ascending version. Don't make these notes obvious by hitting them harder, either. Give the raised and unraised notes equal emphasis.

Melodic minor scale pattern #1

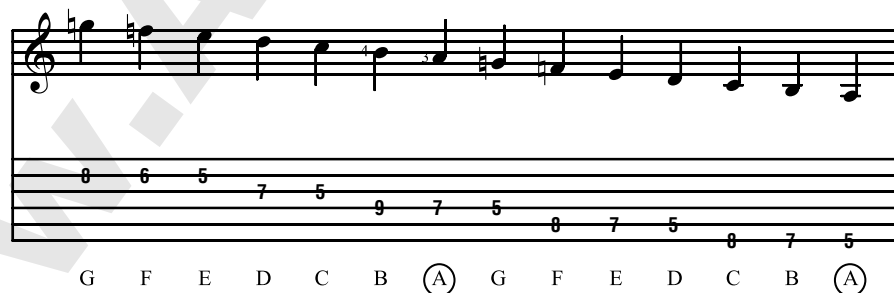
Melodic minor scale pattern #1 begins on the 6th string with the first finger. Figure 3-11 shows the neck diagram and corresponding music and tab for the pattern. Because the melodic minor scale has two forms — one for ascending and one for descending — we include two neck diagrams side by side.



Track 94



Figure 3-11:
Ascending
and
descend-
ing melodic
minor scale
pattern #1.



Book VI

Exercises:
Practice,
Practice,
Practice

The ascending form of the melodic minor scale pattern #1 includes out-of-position notes on the 5th, 4th, and 2nd strings. The descending form includes just one out-of-position note, on the 4th string. We indicate the fingerings for these notes in the standard notation. Between the ascending and descending versions you have a fair amount of stretching to do here, so make sure you're limbered up before trying this one.



Because only the top part of the scale (between the 6th and octave notes) presents the raised and unraised notes, you need to isolate the passage from the high E (2nd string, 5th fret) to the high A (1st string, 5th fret), ascending and descending. Play the passage eight times in a row at a slow tempo before trying the exercise from the beginning. As you memorize the scale, make sure your fingers don't get confused as to which notes they're supposed to play on the ascent versus the descent. Practice this pattern both up and down so you memorize the difference between the two versions of the scale.

Figure 3-12 shows an exercise in rhythm in the key of G minor in 3rd position. Play the eighth notes with a light and quick feel, just as you would with the natural minor scale, and work so you can negotiate the altered notes here with equal ease.



Figure 3-12:

A rhythm exercise in the key of G minor in 3rd position.



The melodic minor scale is different on the way down. So if you've become used to coasting on the descending versions of other scales, you'll have to pay more attention here!

Melodic minor scale pattern #2

Melodic minor scale pattern #2 starts with the fourth finger on the 6th string and includes two out-of-position notes. One of these notes occurs when ascending (on the 4th string) and one occurs when descending (on the 1st string).

Figure 3-13 shows the neck diagrams in ascending and descending forms along with the corresponding music and tab for melodic minor scale pattern #2 in the key of C minor. Notice that in the standard notation, in addition to the starting finger (fourth finger), we put in the fingerings where the out-of-position notes occur. So not only is the scale different depending on the direction you're going, but the out-of-position notes change as well. Melodic minor scales are really two scales under one name. That means two times the effort to learn, but two times the possibilities for musical variety! Practice this pattern along with natural minor scale pattern #1, if you want; they're identical in their descending versions.

Book VI

Exercises:
Practice,
Practice,
Practice

Ascending

5 fr.

Descending

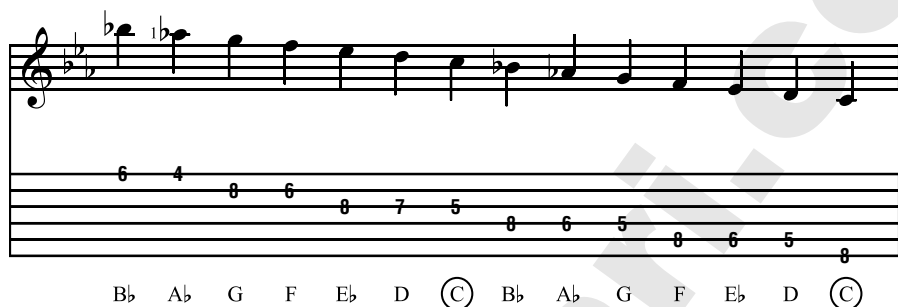
4 fr.

(C) D E $\flat$ F G A B (C) D E $\flat$ F G A B (C)

(continue)

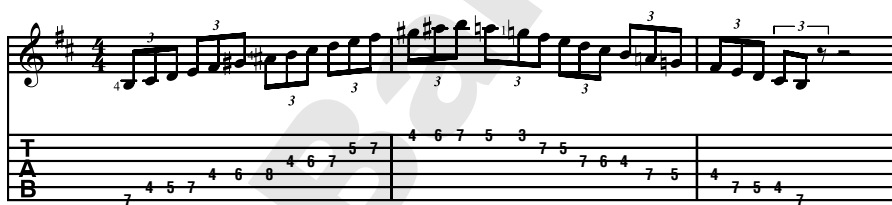
(continue)

Figure 3-13:
Melodic
minor scale
pattern #2 in
the key of C
minor.



After you have the pattern down pat, use the rhythm exercise shown in Figure 3-14 as practice. This exercise is in the key of B minor in 4th position.

Figure 3-14:
A rhythm
exercise in
the key of B
minor in 4th
position.



Melodic minor scales require you to think, stretch, and keep track of where the different out-of-position notes fall. Are you staying relaxed through this process? Don't tense up, even if you have to stretch your fingers and think fast to ensure correctly played notes. And whatever you do, keep breathing!

Melodic minor scale pattern #3

Melodic minor scale pattern #3 starts with the first finger on the 5th string. The ascending form contains an out-of-position note on the 4th string. You must stretch up (toward the bridge) with the fourth finger to play this note. The descending form, which is the same as natural minor scale pattern #3, contains no out-of-position notes.

In Figure 3-15 you find the neck diagrams as well as the corresponding music and tab for this scale pattern in the key of D minor in both ascending and descending forms. Note the unusual stretch here: You play the out-of-position note with the fourth finger, but the next note is played with the second finger

(not the first, as you may expect). Stretching between the fourth and second fingers is a little more difficult than between the fourth and first fingers, so practice the move from the 4th to the 3rd string two or three times before playing the entire pattern.

Ready to put this pattern into play? If so, check out the exercise in Figure 3-16, which is in the key of F# minor in 9th position. Playing this scale higher up the neck ensures that the stretch you encounter from playing the out-of-position notes is made a little easier because the frets are closer together. So if you have any say in the matter, always opt to head north to play this scale. Your fingers will thank you for it.

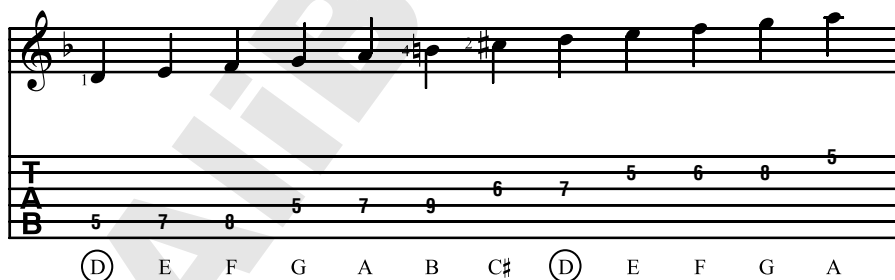
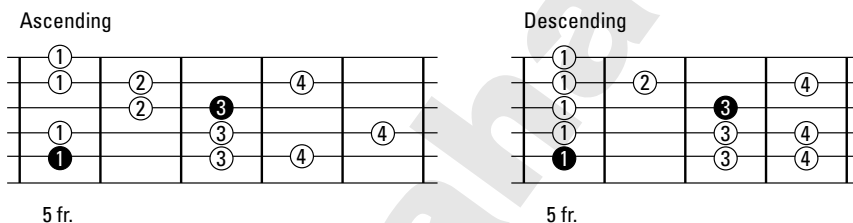
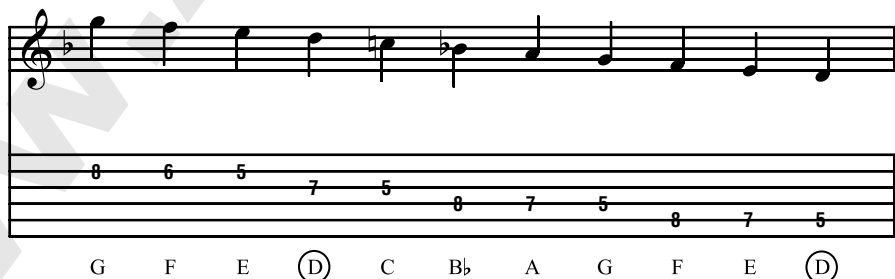


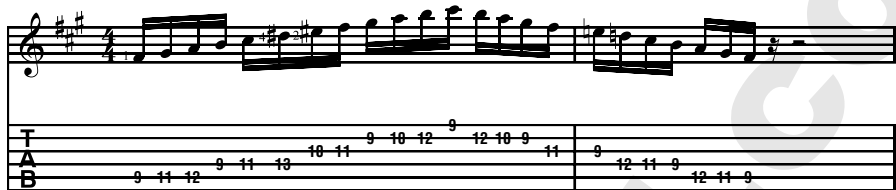
Figure 3-15:
Ascending
and
descending
scale
pattern #3
in the key of
D minor.



Book VI

Exercises:
Practice,
Practice,
Practice

Figure 3-16:
A rhythm
exercise in
the key of F#
minor in 9th
position.



Melodic minor scale pattern #4

Melodic minor scale pattern #4 starts with the fourth finger on the 5th string and includes an out-of-position note on the 1st string in both the ascending and descending forms.

To see the neck diagrams and corresponding music and tab (in ascending and descending forms) for melodic minor scale pattern #4 in the key of F minor, check out Figure 3-17. Because the stretch occurs in the same place in both the ascending and descending versions, do a quick hand-span measurement (which is discussed in the earlier “Natural minor scale pattern #4” section) between the 2nd and 1st strings at the 8th and 4th frets, respectively. Then you can jump into the pattern. Watch out for the notes on the 3rd and 2nd strings, though. They’re different, depending on which direction you’re traveling. Practice this pattern a few times, or until you can play the ascending version as easily as the descending version (which is the same as natural minor scale pattern #4, a scale we discuss earlier in this chapter).

Now take a look at Figure 3-18, which provides a rhythm exercise in the key of E minor in 4th position. Notice that an out-of-position note occurs on the G on the 1st string, 3rd fret. As melodic minor scales go, this pattern is relatively accessible because its stretch occurs in only one spot (on the 1st string). Practice the stretch first to get your fingers limbered up, and then focus on the differences between the ascending and descending version, which requires a limber brain.

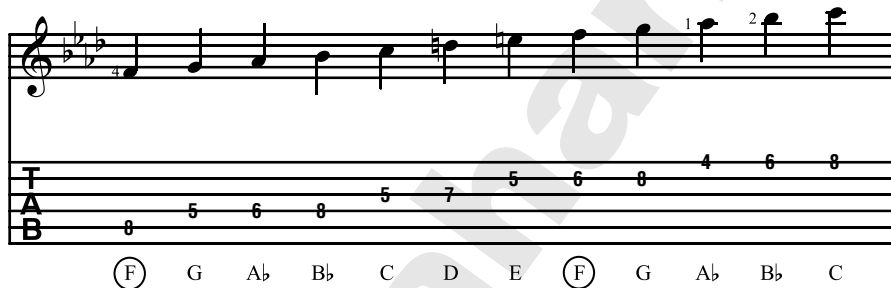
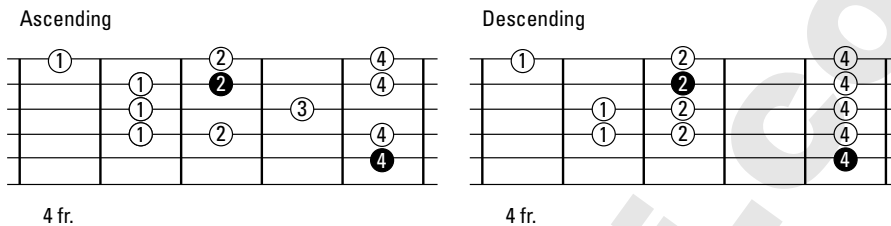


Figure 3-17:
Melodic
minor scale
pattern #4 in
the key of
F minor.

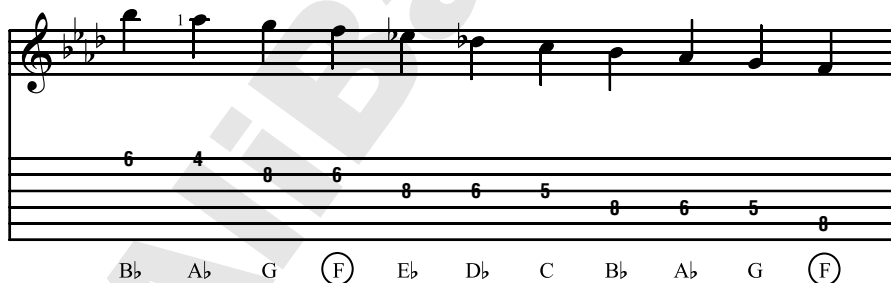
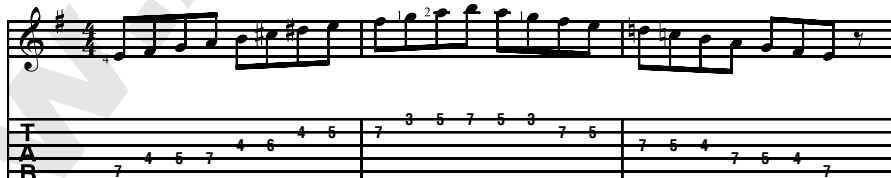


Figure 3-18:
A rhythm
exercise in
the key of E
minor in 4th
position.



Book VI

Exercises:
Practice,
Practice,
Practice

Melodic minor scale pattern #5

Melodic minor scale pattern #5 begins with the first finger on the 4th string and includes no out-of-position notes in either the ascending or descending versions. In Figure 3-19, you can see the neck diagram and corresponding pattern #5 in the key of G minor. Use the figure to memorize this scale's fingering pattern, and practice it several times to ensure that the notes are equally smooth and even in either direction.

Ascending

5 fr.

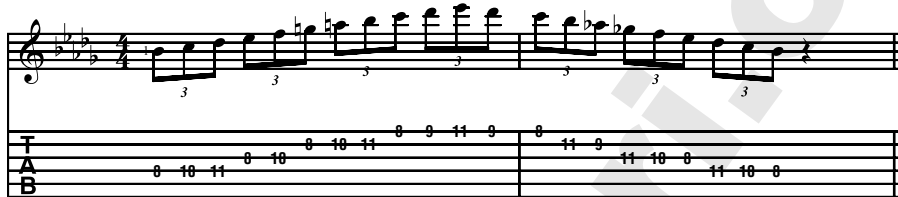
Descending

5 fr.

Figure 3-19: Ascending and descending scale pattern #5 in the key of G minor.

When you have pattern #5 memorized, use Figure 3-20 to practice it in rhythm. This exercise is in the key of B $\flat$ minor in 8th position.

Figure 3-20:
Rhythm
exercise in
the key of B $\flat$
minor in 8th
position.



B $\flat$ minor is an unusual key for the guitar, because it contains five flats. Guitarists generally find themselves in sharp keys (such as G, D, A, and E), which are considered more favorable to the instrument. (This relates to the open strings of the guitar being the *tonics*, or starting notes, of sharp keys.) And when guitar players do have to play in flat keys, they're more comfortable with keys that have only a few flats (such as F, B $\flat$, and E $\flat$, which have one, two, and three flats, respectively). But one of the advantages of movable scale patterns is that they let you explore uncharted territory (including keys with lots of flats) without having to learn any new patterns.

Note: The ascending version of the melodic minor is sometimes used in both directions, especially in jazz, but examples can be found in Bach as well.

Book VI

Exercises:
Practice,
Practice,
Practice

Harmonizing with Harmonic Minor Scales



Compared to the major scale, the harmonic minor scale has two notes that are different: the 3rd and the 6th degrees. These are flatted, so a C harmonic minor scale would be C, D, E $\flat$, F, G, A $\flat$, B, C.

Consider the harmonic minor scale alongside its other minor scale brethren. The harmonic minor is different from the natural minor in that the 7th degree is raised a half-step. This is true whether the scale is ascending or descending. This raising of the 7th degree gives the scale's melody a strong pull from the 7th degree to the top of the scale. It also allows for the formation of a

dominant 7th chord in the harmony (for example, an E7 chord in the key of A minor). For these reasons, the scale is called the “harmonic” minor. After all, it allows more desirable chords to be formed from it.

Raising the 7th degree produces a colorful “skip” in the melody between the unraised 6th and the raised 7th. Some people think this skip isn’t very scale-like, but the harmonic minor has a tart flavor and sounds Middle Eastern (think snake-charmer music). The harmonic minor scale is the same ascending and descending, so it should be a little easier to memorize. Practice all five patterns of the harmonic minor scale until you can play them as smoothly — skip and all — as you do the natural and melodic minor scales.

Harmonic minor scale pattern #1

Harmonic minor scale pattern #1 is an A harmonic minor scale in 5th position, starting with the first finger on the 6th string.

Figure 3-21 shows the neck diagram as well as the corresponding music and tab. This pattern has out-of-position notes on the 4th and 2nd strings. We include fingerings for these notes in the standard notation. The stretch that occurs on the 2nd string, between the second and fourth fingers, is unusual, so practice playing just the 2nd string notes two or three times before playing the rest of the pattern. Keep in mind that you have another stretch to contend with, too — on the 4th string between the third and fourth fingers. But this is the kind of stretch you’re used to, so it shouldn’t present an additional problem, as long as you’re prepared for it.

Try the rhythm exercise in Figure 3-22, which is in the key of C minor and in 8th position. Before you begin playing, notice where the out-of-position notes fall, and be sure to observe the fingering indications.



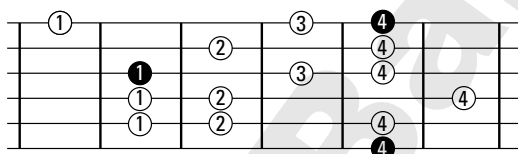
As an option, you can play fingers 1, 2, and 4 on the 4th string (instead of fingers 2, 3, 4). This eliminates the stretch that occurs between the third and fourth finger, which some people find uncomfortable.

Harmonic minor scale pattern #2

Harmonic minor scale pattern #2 starts with the fourth finger on the 6th string, and it includes out-of-position notes on the 4th and 1st strings. You stretch up (toward the bridge) with the fourth finger to reach the out-of-position note on the 4th string, and you stretch down (toward the nut) with the first finger to reach the out-of-position note on the 1st string.

Figure 3-23 shows the neck diagram and corresponding music and tab for harmonic minor scale pattern #2 in the key of C minor. In the standard notation, in addition to the starting finger (fourth finger), we put in the fingerings where the out-of-position notes occur. Use these figures to familiarize yourself with the fingering pattern, and then play it until you know it cold.

To practice this pattern in rhythm, check out Figure 3-24, which is in the key of D minor in 7th position. Accent the first note of each triplet to help keep your place in the measure.



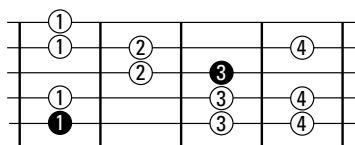
4 fr.

4

T
A
B

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4

(C) D Eb F G Ab B (C) D Eb F G Ab B (C)



5 fr.

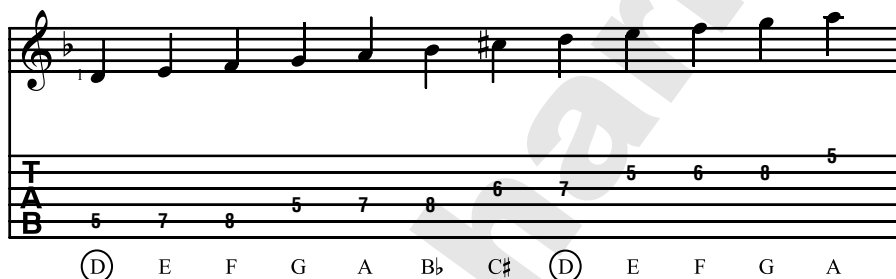
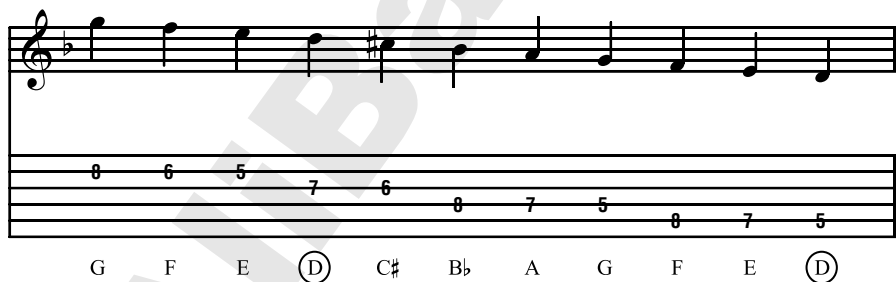


Figure 3-25:
Harmonic
minor scale
pattern #3 in
the key of
D minor.



When you have pattern #3 under your belt, practice it in rhythm. To do so, consult Figure 3-26, which is in the key of B minor in 2nd position. Playing a pattern that has no stretches and is the same ascending as descending sounds like an opportunity to give it the gas. Practice this exercise at a bright tempo, but be careful that you don't flub the notes because your fingers are going too fast for your brain. Just because you find a scale to be technically easy doesn't mean you won't make a mistake due to a lapse in concentration.

Figure 3-26:
A rhythm
exercise in
the key of B
minor in 2nd
position.



Harmonic minor scale pattern #4

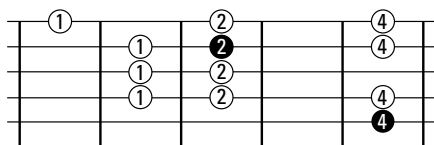
Harmonic minor scale pattern #4 starts with the fourth finger on the 5th string and includes an out-of-position note on the 1st string. You must stretch down (toward the nut) with the first finger to play it.

Figure 3-27 shows the neck diagram and corresponding music and tab for harmonic minor scale pattern #4 in the key of F minor. The first-finger note on the 1st string creates a two-fret stretch between the first and second fingers. Be aware of this unusual stretch as you approach the 1st string. To limber up for the out-of-position note before you encounter it in rhythm, try practicing this pattern descending (from the top note down) first. After you do that a couple of times, practice the scale in the normal ascending approach four times, or however many times you need to memorize the fingering and feel comfortable playing the notes.

When you're ready for some practice, try your hand at the exercise in Figure 3-28, which is in the key of G minor in 7th position. When playing eighth notes in 4/4 time, the most important beat is beat 1. The next most important is beat 3, followed by beats 2 and 4. Can you play a right-hand articulation approach that reflects that? **Tip:** Don't make the changes in volume between the accented notes and the unaccented ones too drastic, or it becomes harder to play an even, steady rhythm.

Book VI

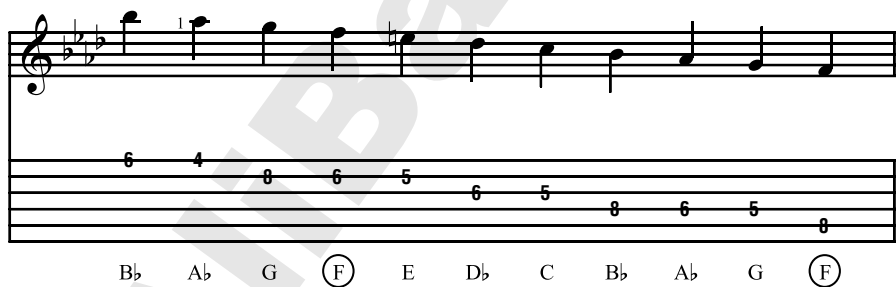
Exercises:
Practice,
Practice,
Practice



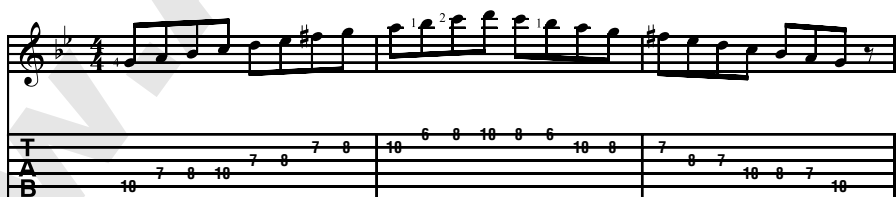
4 fr.

**Figure 3-27:**

Harmonic
minor scale
pattern #4 in
the key of F
minor.

**Figure 3-28:**

A rhythm
exercise in
the key of G
minor in 7th
position.



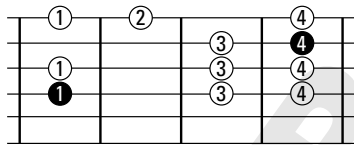
Harmonic minor scale pattern #5

Harmonic minor scale pattern #5 starts with the first finger on the 4th string and includes no out-of-position notes.

To see the neck diagram and corresponding music and tab for harmonic minor scale pattern #5 in the key of G minor, refer to Figure 3-29. Because this pattern has no stretches to contend with, it's rather easy to play. So try doing something different: Focus on your right hand. If you normally use a flatpick, try playing the notes smoothly and evenly by alternating your right-hand index and middle fingers. Conversely, if you play fingerstyle, try picking up a flatpick for this one. (Come on, it won't kill you to do it! And your classical guitar teacher doesn't even have to know.) In either case, approaching an exercise from a different perspective often helps you solidify your own internal rhythmic sense, so when you go back to the way you would normally play, you find new confidence. Practice this pattern using different right-hand approaches as a way to see "how the other half lives."

Book VI

Exercises:
Practice,
Practice,
Practice



5 fr.

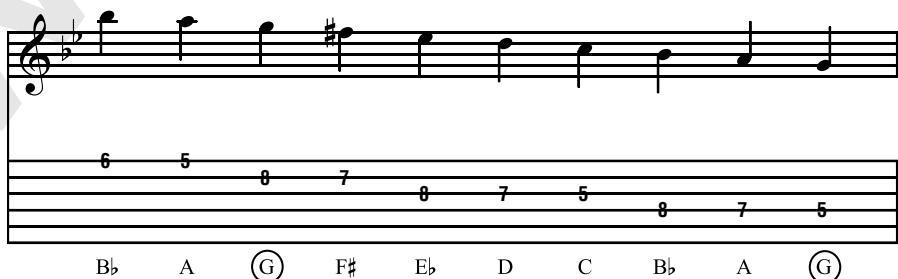
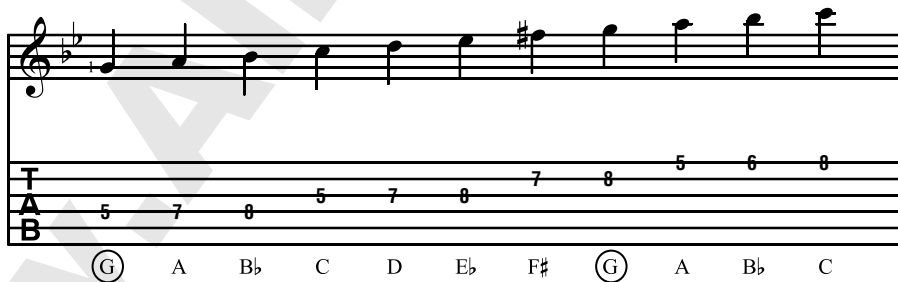


Figure 3-29:
Harmonic
minor scale
pattern #5 in
the key of G
minor.

When you're ready, practice the pattern using Figure 3-30, which is in the key of F# minor in 4th position. Have you ever played in the dark or with your eyes closed? It's a great way to test your muscle memory, and performing this experiment on a scale with no out-of-position notes is a good place to start. It's also the acid test for seeing whether you *truly* have a pattern memorized. Try closing your eyes right now, and see how well you do going up and down one time slowly and steadily. No peeking!

Figure 3-30:
A rhythm
exercise in
the key of
F# minor in
4th position.



Playing Pieces Using the Three Minor Scales

Playing minor scales prepares you for the vast underworld of music that forsakes major-key optimism and chooses to express itself in darker tones. Just as you need both sunshine and rain to make your flowers grow, so too do you need a little minor among the major to make your musical garden flourish.

In this section, you get to see what minor-scale music is all about. You encounter three major-league compositions, each using a different minor scale. One piece is an old traditional carol, one is from the great Baroque composer George Frideric Handel, and one is attributed to the Renaissance. Enjoy your musical journey to the dark side!

"God Rest Ye Merry, Gentlemen"

Despite the fact that "God Rest Ye Merry, Gentlemen" is in a minor key, it's quite spirited and uplifting. The key signature has no sharps or flats, so you may think that the song is in C major. But it's actually in A minor, which shares the same key signature and notes as C major. (Now you see why A minor is known as the *relative* minor of C major). This song is composed of almost all quarter notes, so you can take it at a pretty brisk tempo. The song uses just one pattern, natural minor scale pattern #5, in 7th position, starting with the first finger.



Even though we've arranged the song using all one scale pattern, some of the intervals and direction changes can be tricky. Try playing the song by ear (close the book or look away from the music). No peeking, now! See how well you do at picking out the correct notes. Even when you know the pattern cold, "God Rest Ye Merry, Gentlemen" (Figure 3-31) can be difficult to perform completely accurately because of some of the intervals.

Moderately fast

Natural minor scale pattern #5

mf

1. 2.

7

12

Figure 3-31:
"God Rest
Ye Merry,
Gentlemen"
may be
minor, but
it's lively.

Handel's "Allegro"

The opening statement in this piece is just an ascending scale. However, you may not even realize it because of the way it's disguised with different rhythms. The faster notes in bars 5 through 7 are all just descending scale segments, but do note how beautiful they sound.

Handel's "Allegro" (Figure 3-32) uses the melodic minor scale pattern #4 in 7th position, starting with the fourth finger. It's in the key of G minor and

Book VI

Exercises:
Practice,
Practice,
Practice

written in *cut time* (sometimes referred to as 2/2), which is indicated with a C and a vertical line “cutting” it in half ©. This symbol tells you to count the half note, not the quarter note (as you’re used to doing with songs in 4/4 and 3/4), as one beat. Because you count the half note as the beat, the measure is felt in 2 (with two beats to the bar).

Brightly, in 2
Melodic minor scale pattern #4

Figure 3-32:

Handel’s
“Allegro”
uses
melodic
minor scale
pattern #4 in
7th position.

In bar 3 of this piece, you see two accidentals in the music: an E natural and an F sharp. These accidentals indicate that those notes have been raised as the melodic minor commands. In bar 5, the melody descends, so the melodic minor scale again requires that the E $\flat$ and F — raised on the way up to E natural and F $\sharp$ — be in their natural state, as F and E $\flat$, which agrees with the key signature. For you music readers, we put in the natural and flat signs in bar 5 just as a gentle reminder not to play the wrong notes. The melody has a nice way of building here, using slow notes in the beginning and working up to the eighth-note passages in bars 5 through 7.

“The Three Ravens”

If you’re old enough, you may recognize “The Three Ravens” (Figure 3-33) from the Peter, Paul, and Mary version of this folk song. The key signature in the music tells you that this song is in F minor, but because you’re using the harmonic minor scale, every instance of the note E will be E natural, not E $\flat$ as indicated by the key signature.

Moderately slow, in 2

Harmonic minor scale pattern #1

mf

Harmonic minor scale pattern #3

Figure 3-33:
“The Three
Ravens” in
F minor.



Because the harmonic scale here is in 1st position and you have some out-of-position notes to play, you have a pretty serious case of finger stretching ahead of you! So first play bars 1 and 2 in isolation. This bit of practice allows you to execute the stretch in both an ascending and descending context. Practicing these stretching parts ensures that they don't take you by surprise when you try to play the whole piece.

Book VI

Exercises:
Practice,
Practice,
Practice

www.AliBahari.com

Chapter 4

Building Finger Independence with Chord Exercises

In This Chapter

- ▶ Playing patterns using outside and inside chords
- ▶ Putting together a series of chords
- ▶ Performing pieces with chord progressions

Chords are the rhythm guitar *yin* to the lead guitar *yang*. In most musical settings, single-note playing is supported by some sort of chord-based accompaniment. The great thing about the guitar is that it can play chords or single-note leads with equal awesomeness — try doing *that* with a flute or saxophone. But, because the guitar plays chords as well as single notes, it's important that you keep your chording and melody skills up to snuff. This chapter addresses chord playing — with all the notes of the chord sounding *together*.

As with the single-note exercises, the chord forms presented in this chapter are movable — meaning they contain no *open strings* (strings that are unfretted, with no left-hand finger touching the string at all). So after you can play a chord form comfortably, try moving it around the neck to play different chords. Doing so changes the letter name of the chord (for example, from A to C) but keeps the quality of the chord (major, minor, and so on) the same.



You can play the chords in this chapter a number of different ways with the right hand, including plucking the individual strings with your fingertips, brushing the strings with the backs of your fingernails, and striking the notes with a pick. But whether you pluck or strum with the right hand, your left-hand approach is the same. Your fingers on your left hand must fret the notes in a way that allows the strings to ring clearly, and they must be able to change chords — that is, get off the old chord and grab the new chord — quickly and imperceptibly (or close to it, anyway). And this must all be done at a performance tempo.

The exercises in this chapter are designed to help get your fingers moving independently. The bountiful number of useful examples also helps you build up strength in the process.

Practicing Inversion Patterns

Chords come in many different guises; even chords with the same name can be played in various ways. For example, you can play an F major chord on the guitar in exactly one billion and seven ways. Okay, that's a *bit* of an exaggeration. But trust us, you can find lots of chord options on the neck.

The first way you can narrow down the F major chord choices is to organize them by the low-to-high order of their notes. An F major chord is spelled F-A-C, bottom note to top. But the notes A-C-F and C-F-A are also F chords. Any chord with the combination of the notes F, A, and C constitutes an F chord, but if the lowest note of the chord is anything but an F, it's called an *inversion* of F. So we introduce you to an F (with an F on the bottom), its first inversion (with an A on the bottom), and its second inversion (with a C on the bottom).

In addition to the order of notes from bottom to top, you can also group chords by which strings they're played on. For example, you can play a chord using all six strings (as you do with a basic open E), just the top five strings, just the top four strings, or any other combination of strings.



Playing all six strings may make the guitar sound full and complete in one setting, but it's not always appropriate — especially if you're playing in a band or with other instruments. (Playing all six strings all the time can sound too full and can muddy up the texture and crowd out other instruments, such as the bass. It can be cumbersome to play, too.) Sometimes four-string chords are just right.

So here we employ two groups of four-string chords, nicknamed *outside chords* and *inside chords*.

- ✓ Outside forms refer to the top four strings that reach the outside, or edge, of the fretboard. Outside chords don't include bass notes and are good for melody playing and supplying a higher harmonic part.
- ✓ Inside forms — at least for the purposes of this chapter (the term can have other meanings) — are the 2nd, 3rd, and 4th strings (which are insulated from the outside of the neck by surrounding strings) and a 6th string for a low note. Inside chords, which include a bass note, produce a deeper, fuller sound, and are good for when there's no bass player around.

Because we start our chord explorations at the 1st fret, we chose F to name our chords. But all the forms presented in this chapter are movable, so when you practice playing them at different frets, the letter name will change. For example, if you play the chords two frets higher than where we present them in the figures, you produce G chords of various qualities. Our purpose in

choosing F is that it's an efficient way to present all the different forms. But we don't favor F any more than G or B $\flat$ or F $\sharp$. (Okay, maybe we like F a *little* more than F $\sharp$, but only because the key of F $\sharp$ has six sharps.)



As with practicing scales and arpeggios, play each chord exercise in this chapter slowly, loudly, and deliberately at first, making sure you can hear all the strings that are supposed to ring — and none of the strings that aren't! Then play the exercise faster and with a lighter touch. Just be sure to maintain your starting tempo and dynamic level (loudness) throughout each exercise.

Patterns using outside chords

Figure 4-1 shows the neck diagram and the corresponding music and tab for the three forms of an outside-string F major chord. Remember that when you practice these exercises, the Xs in the chord diagrams mean that those strings aren't played. So avoid striking or plucking them with your right hand.

Book VI

Exercises:
Practice,
Practice,
Practice

Form 1 Form 2 Form 3

3 fr. 5 fr. 7 fr. 9 fr. 12 fr.

F (form 1) F (form 2) F (form 3)

3211 3121 2341

Figure 4-1:
Three forms
of an
outside-
string F
major chord.

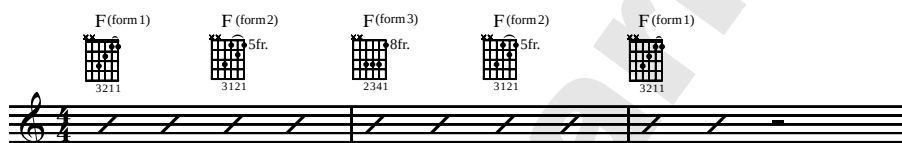
(F) A C
C (F) A
A C (F)
(F) A C



In all the rhythm examples that follow for outside chords, strum each chord lightly in quarter notes (one strum per beat) and avoid playing the lowest two strings of the guitar.

Now try the rhythm exercise in Figure 4-2, which uses the outside forms of F, played two to a bar, or two beats on each chord.

Figure 4-2:
A rhythm
exercise
for outside
F major
chords.



When going from the first form to the second, keep your third finger on the string as you slide up the neck. That way, you only have to reposition two other fingers (rather than all three). Apply the same “common finger” approach between the fourth and fifth chords in the exercise.

Figure 4-3 shows the neck diagram for the three forms of an outside-string F minor chord along with the corresponding music and tab. Practice this pattern as many times as you need to in order to play it smoothly — especially form 3, where you have to squeeze your fingers together a bit.

The exercise in Figure 4-4 uses the four outside forms of F minor, played two to a bar, or two beats on each chord. The common finger approach that you use in the previous exercise works like a charm here: The third finger plays the same string in all three chord forms. So keep it anchored on the 4th string as you move your hand up and down the neck.

To see the neck diagram for the four forms of an outside F7 chord, along with the corresponding music and tab, check out Figure 4-5. Practice the pattern here until you can move comfortably between the forms with no interruption in the rhythm.

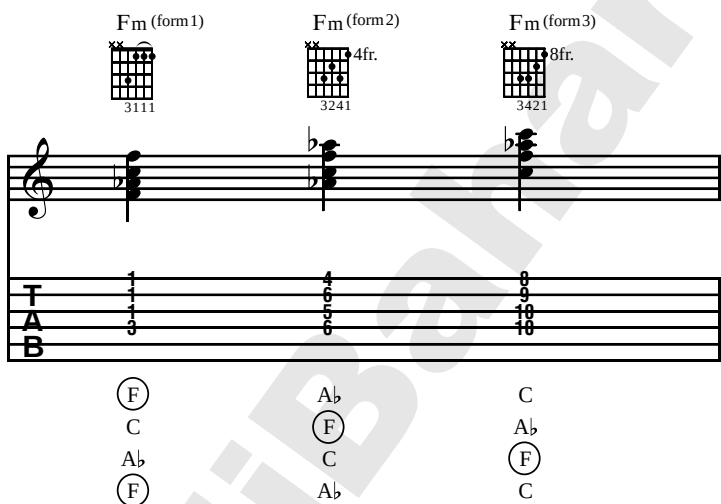
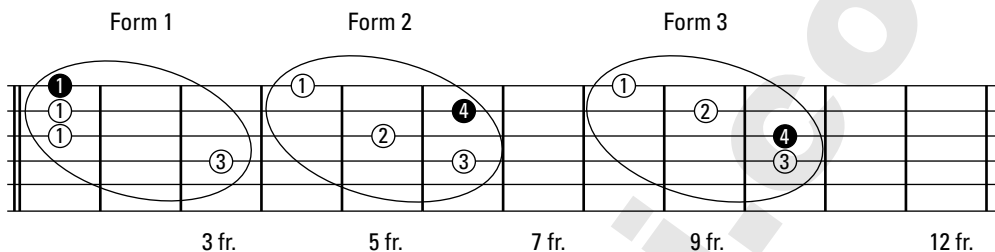


Figure 4-3:
Three forms
of an
outside-
string F
minor chord.

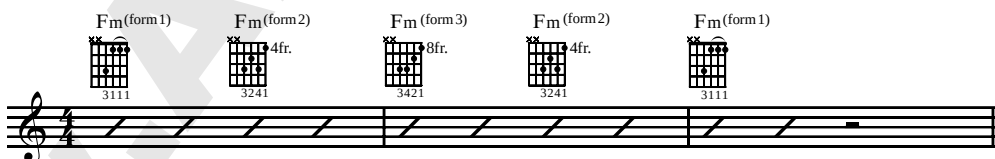


Figure 4-4:
A rhythm
exercise
for outside
F minor
chords.

Book VI

Exercises:
Practice,
Practice,
Practice

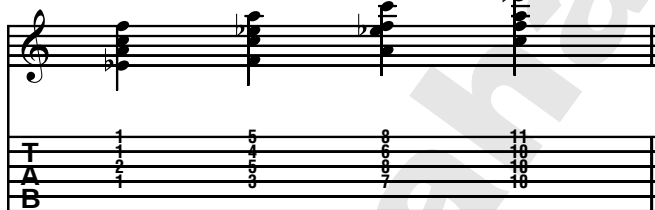
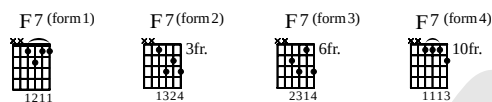
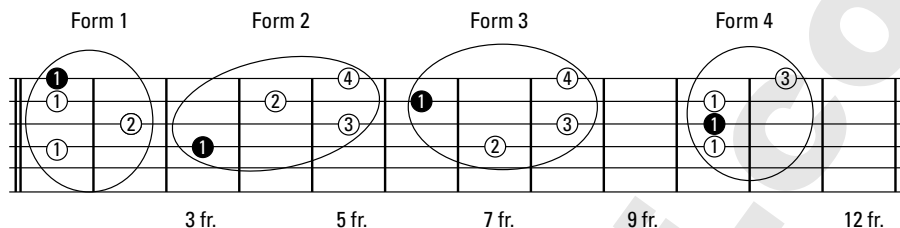


Figure 4-5:
Four forms
of an
outside F7
chord.



When you're ready, try the exercise in Figure 4-6 in rhythm. It uses the four outside forms of F7, played two to a bar, or two beats on each chord. Seventh chords are a favorite choice for blues rhythm players, so if you're interested, practice this progression with the additional blues chords of B $\flat$ 7 and C7.

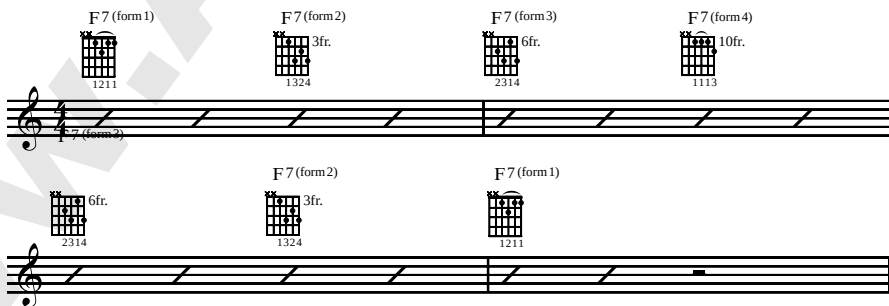


Figure 4-6:
Rhythm
exercise
using four
outside
forms of F7.

Now take a look at the neck diagram and corresponding music and tab for the four forms of an outside Fm7 chord in Figure 4-7. Try practicing this pattern in two ways: by playing it with a pick, and using just your right-hand fingers. Try to make the two approaches sound as close to each other as you can.

Form 1 Form 2 Form 3 Form 4

3 fr. 5 fr. 7 fr. 9 fr. 12 fr.

Fm7 (form 1) Fm7 (form 2) Fm7 (form 3) Fm7 (form 4)

1111 1322 1314 2314

T 1 4 8 11

A 1 5 9 10

B 1 3 6 10

(F) A $\flat$ C E $\flat$

C E $\flat$ (F) A $\flat$

A $\flat$ C E $\flat$ (F)

E $\flat$ (F) A $\flat$ C

Figure 4-7:
Four forms
of an
outside
Fm7 chord.

Figure 4-8 shows an exercise using the four outside forms of Fm7, played two to a bar, or two beats on each chord. Outside minor 7th chords are quite common in the jazz guitar style known as *chord melody*, so work for a smooth, even, and mellow sound as you play these chords. Imagine yourself jamming alongside a stand-up bass and a drummer using brushes.

Book VI

Exercises:
Practice,
Practice,
Practice

Figure 4-8:
A rhythm exercise using the four outside forms of Fm7.

Figure 4-9 illustrates the neck diagram and corresponding music and tab for the four forms of an outside Fmaj7 chord. Practice this pattern until you're completely comfortable with the four-fret spread among your left-hand fingers in form 3.

Figure 4-9:
Four forms of an outside Fmaj7 chord.

	Form 1	Form 2	Form 3	Form 4
T	1	5	8	12
A	2	6	9	16
B	3	7	10	18

Notes: F, C, A, E

As practice, try the exercise in Figure 4-10, which uses the four outside forms of Fmaj7, played two to a bar, or two beats on each chord. Form 3 is probably the trickiest chord in this series because it requires you to stretch your fingers out over all four frets in the position, and you have a wide space between the second and third fingers. Practice grabbing this chord in isolation (by removing your hand from the chord and replaying it several times) before playing the whole exercise up to tempo.

Figure 4-10:
A rhythm exercise using the four outside forms of Fmaj7.

Figure 4-10 shows two staves of music. The top staff contains four measures, each with a different Fmaj7 chord form: Form 1 (fingering 2311), Form 2 (fingering 1333), Form 3 (fingering 2413), and Form 4 (fingering 1114). The bottom staff contains three measures: Form 3 (fingering 2413), Form 2 (fingering 1333), and Form 1 (fingering 2311). Each measure is marked with a slash (/) indicating a single beat.

Book VI

Exercises:
Practice,
Practice,
Practice

In Figure 4-11, you see the neck diagram for the four forms of an outside F $\sharp$ m7 $\flat$ 5 chord along with the corresponding music and tab. Practice this pattern slowly at first and as many times as you need to until you have it memorized. Then, when you get “off book,” work on playing it faster.

Now try your hand at the exercise in Figure 4-12, which uses the four outside forms of F $\sharp$ m7 $\flat$ 5, played two to a bar, or two beats on each chord. Except for the first and last chords, every chord in this exercise is played with a barre. Be sure to check your barre notes (by playing the individual strings one at a time, slowly) to make sure they’re all ringing out clearly and with no buzzing.

To see the neck diagram and corresponding music and tab for the three forms of an outside-string F $\sharp$ °7 chord, check out Figure 4-13. Songs using the diminished 7th chord sometimes have you playing several forms in quick succession, so make sure you can play this at a fairly fast tempo.

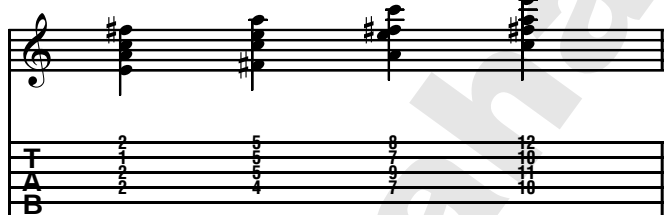
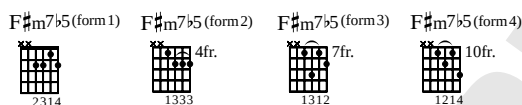
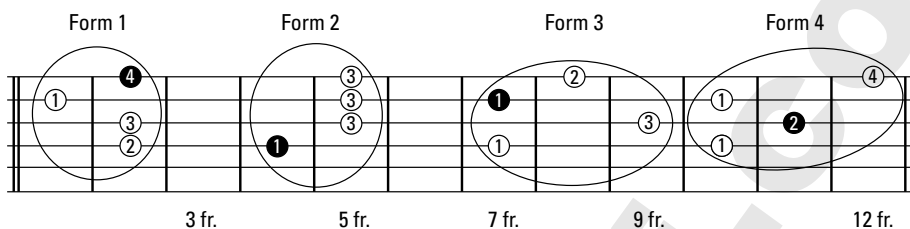
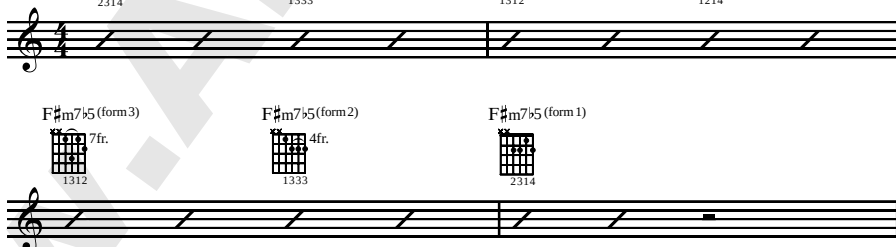


Figure 4-11:
Four forms
of an
outside
F#m7b5
chord.



Figure 4-12:
A rhythm
exercise
using the
four outside
forms of
F#m7b5.



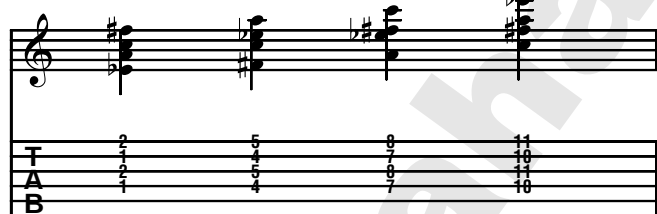
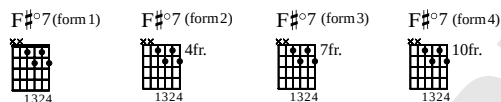
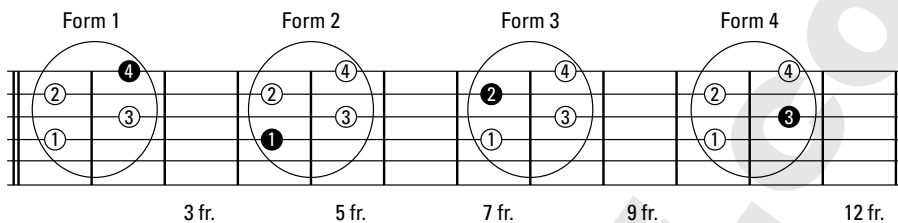


Figure 4-13:
Three forms
of an
outside-
string F#°7
chord.

(F#)	A	C	E♭
C	E♭	(F#)	A
A	C	E♭	(F#)
E♭	(F#)	A	C

Book VI

Exercises:
Practice,
Practice,
Practice

When you're ready to finish off your outside chord practice, take a look at Figure 4-14, which shows an exercise in rhythm using the four outside forms of F#°7, played two to a bar, or two beats on each chord. The diminished chord form has the same fingering for all of its inversions. So you get a free pass here and have to learn only one form, which you can slide up and down the neck with abandon. Because your fingers don't have to switch strings, try playing this example at a brighter tempo than you normally would.

Figure 4-14:
A rhythm exercise using the four outside forms of F[♯]7.

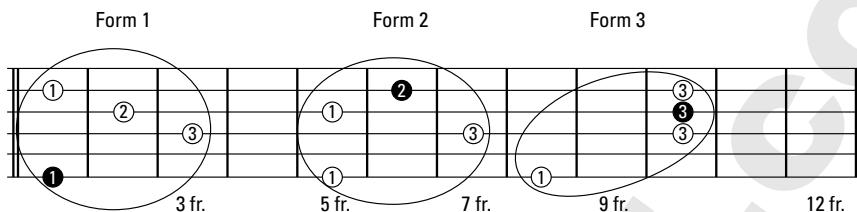
Patterns using inside chords

Figure 4-15 shows the neck diagram and corresponding music and tab for the three forms of an inside F major chord. Remember that the Xs in the chord diagrams indicate that those strings aren't played. Practice this pattern as many times as you need to in order to get it to flow smoothly and so there's no trace of that 5th string ringing through.



In the case of inside chords, it's difficult *not* to strike the 5th string when strumming (either with the backs of the fingernails or with a pick). So you should mute, or deaden, the string by allowing a left-hand finger to lightly touch it, which will prevent it from ringing out. This muting action is usually done by the finger that's fretting the 6th string. For the 1st string, simply relaxing the left hand so the underside of the fingers touch the string lightly is enough to prevent it from ringing out.

You can practice this muting technique in the exercise in Figure 4-16, which uses the three inside forms of F, played two to a bar, or two beats on each chord. Strum each chord lightly in quarter notes (one strum per beat), and avoid or mute the 5th and 1st strings of the guitar (indicated with Xs in the chord diagrams).



F (form 1)



F (form 2)



F (form 3)

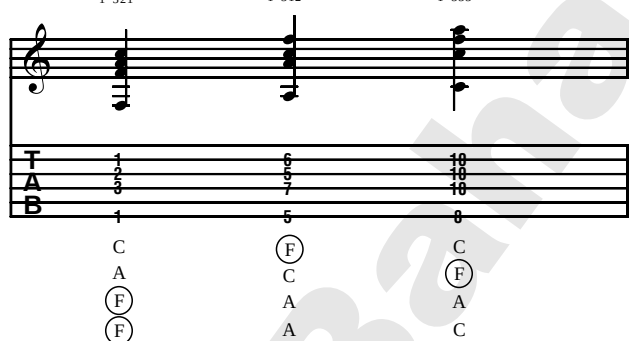


Figure 4-15:
Three forms
of an inside
F major
chord.

Figure 4-16:
A rhythm
exercise
using three
inside forms
of F.

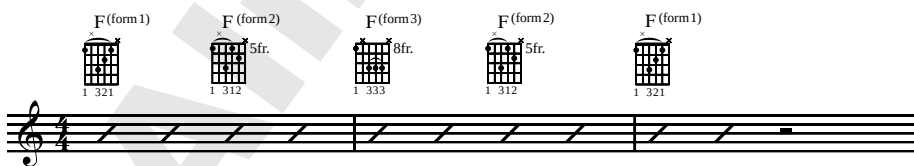
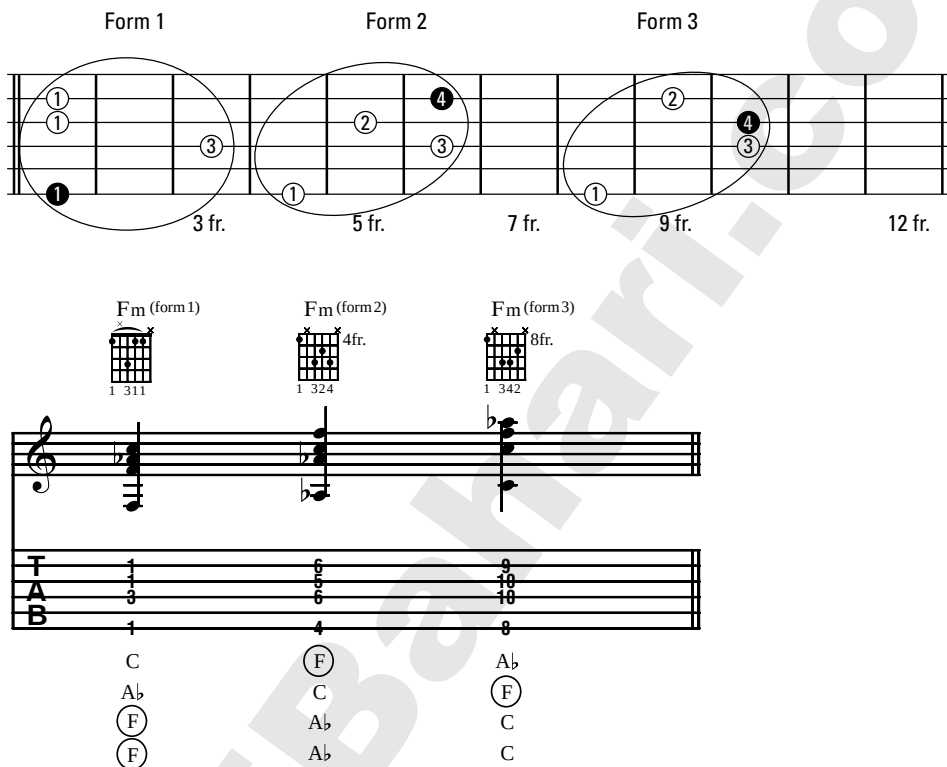


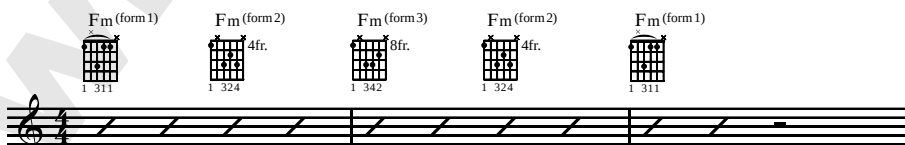
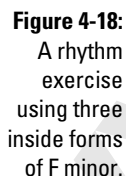
Figure 4-17 shows the neck diagram and corresponding standard notation and tab for the three forms of an inside F minor chord. You can practice this pattern by keeping the third and first fingers in the same basic shape as you change chords; they never leave the string they're on, and they're always one fret apart from each other.

Book VI

Exercises:
Practice,
Practice,
Practice



When you're ready, try Figure 4-18's exercise in rhythm, which uses the three inside forms of F minor, played two to a bar, or two beats on each chord. You may have trouble muting the 5th string (which isn't supposed to sound) on form 1. So for this exercise, try plucking the strings with your right-hand fingers rather than strumming them with a pick.



Now take a look at the neck diagram and corresponding music and tab for the four forms of an inside F7 chord, shown in Figure 4-19. Make sure that you can blend all the notes together with your right-hand attack and that no one note stands out above the rest. Practice this pattern so you can change smoothly between the chords that use barres (forms 1 and 4) and those that don't (forms 2 and 3).

Form 1 Form 2 Form 3 Form 4

3 fr. 5 fr. 7 fr. 9 fr. 12 fr.

F 7 (form 1) F 7 (form 2) F 7 (form 3) F 7 (form 4)

1 121 3 142 3 241 2 111

10fr.

T 1 4 6 10

A 2 5 9 10

B 1 5 8 11

C Eb F A

A C Eb F

Eb F A C

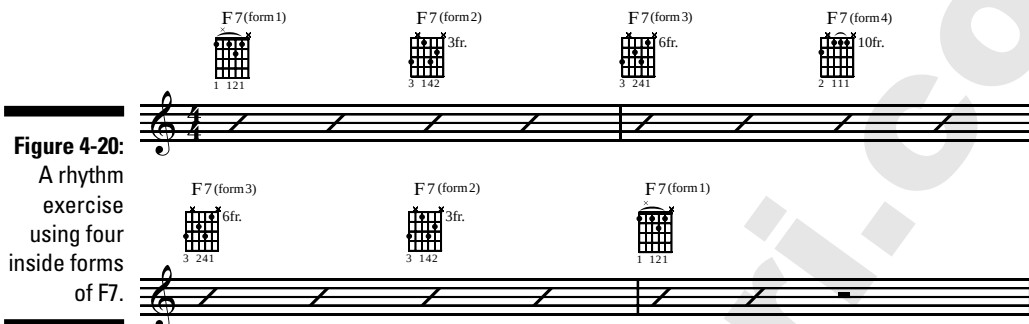
F A C Eb

Figure 4-19:
Four forms
of an inside
F7 chord.

Give the exercise in Figure 4-20 a try. It uses the four inside forms of F7, played two to a bar, or two beats on each chord. Some guitarists, especially jazz players, like to use an alternate fingering for form 1. Try playing this chord with your first finger (not barred) on the 6th string, your second finger on the 4th string, your fourth finger on the 3rd string, and your third finger on the 2nd string. If you prefer this fingering to the barred version, you may be a jazzbo!

Book VI

Exercises:
Practice,
Practice,
Practice



Here in Figure 4-21 is the neck diagram and corresponding music and tab for the four forms of an inside Fm7 chord. Practice this pattern using two versions of form 1: the one indicated in the pattern, and an alternate form with the second finger on the 6th string and a third-finger mini-barre for strings 4, 3, and 2.

Form 1 **Form 2** **Form 3** **Form 4**

Fm7 (form 1) **Fm7 (form 2)** **Fm7 (form 3)** **Fm7 (form 4)**

1 111 2 143 3 141 4 231

T 1 4 6 9

A 1 3 6 10

B 1 4 8 11

C Eb (F) Ab

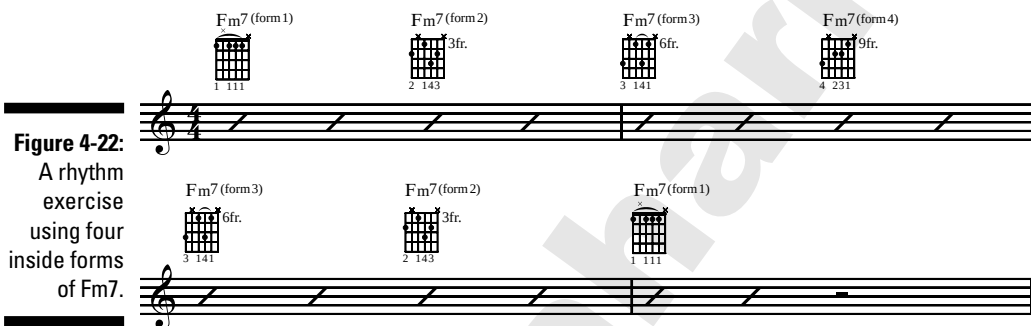
Ab C Eb (F)

Eb (F) Ab C

(F) Ab C Eb

Figure 4-21: Four forms of an inside Fm7 chord.

Figure 4-22 shows an exercise using the four inside forms of Fm7, played two to a bar, or two beats on each chord. Most experienced guitarists (jazz and rock players alike) play form 1 with the second finger on the 6th string and the third finger (barred) across the 4th, 3rd, and 2nd strings, described in the previous paragraph. Playing the chord this way helps you to better keep the 5th string from sounding. Try form 1 the two-finger way, and if it seems awkward at the 1st fret, move it up to the middle of the neck where it will be more comfortable.

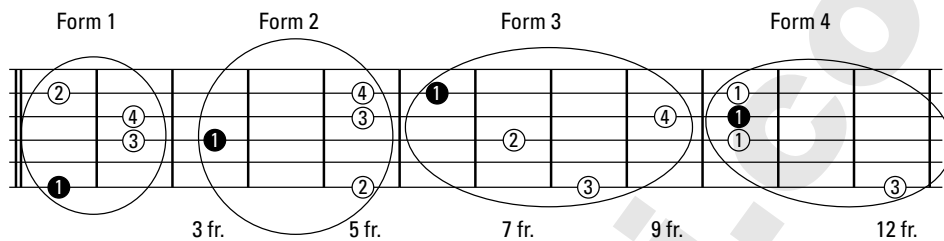


Book VI

Exercises:
Practice,
Practice,
Practice

To see the neck diagram and corresponding music and tab for the four forms of an inside Fmaj7 chord, check out Figure 4-23. Practice form 2 first in isolation because it has a stretch between the second and first fingers. Then try the exercise in its entirety.

Figure 4-24 is an exercise using the four inside forms of Fmaj7, played two to a bar, or two beats on each chord. Between forms 3 and 4 you have an opportunity to make the chord change even smoother by leaving your third finger on the 6th string as you move up and down the neck. Just be sure to relax the third finger so it doesn't make a sliding sound on the string as you change positions.



Fmaj7 (form 1)



Fmaj7 (form 2)



Fmaj7 (form 3)



Fmaj7 (form 4)

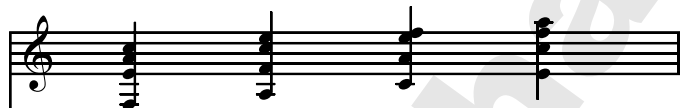


Figure 4-23:
Four forms
of an inside
Fmaj7
chord.

C
A
E
F

E
C
F
A

F
E
A
C

A
F
C
E

Fmaj7 (form 1)



Fmaj7 (form 2)



Fmaj7 (form 3)



Fmaj7 (form 4)

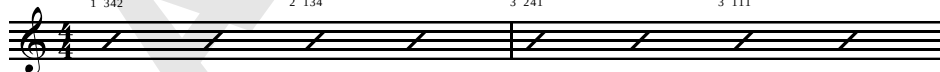


Figure 4-24:
A rhythm
exercise
using four
inside forms
of Fmaj7.

Fmaj7 (form 3)



Fmaj7 (form 2)



Fmaj7 (form 1)



Figure 4-25 shows the neck diagram and corresponding music and tab for the four forms of an inside $F\sharp m7\flat 5$ chord. Practice this pattern several times or until you master the three mini-barres that occur in this exercise.

Form 1 Form 2 Form 3 Form 4

3 fr. 5 fr. 7 fr. 9 fr. 12 fr.

$F\sharp m7\flat 5$ (form 1) $F\sharp m7\flat 5$ (form 2) $F\sharp m7\flat 5$ (form 3) $F\sharp m7\flat 5$ (form 4)

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

	1	5	7	10
T	1	5	7	10
A	2	4	9	11
B	2	5	8	12
C		E	$F\sharp$	A
A		C	E	$F\sharp$
E		$F\sharp$	A	C
$F\sharp$		A	C	E

Figure 4-25:
Four forms
of an inside
 $F\sharp m7\flat 5$
chord.

As practice, try the exercise in Figure 4-26, which uses the four inside forms of $F\sharp m7\flat 5$, played two to a bar, or two beats on each chord. A very cool “common finger” chord change occurs between forms 2 and 3. Both the second and first fingers stay on the same strings as they move to the new form. But the first finger goes from playing a single note on the fingertip to playing a barre on the flat part. So be sure to flatten out your first finger slightly as you move. To become familiar with this efficient finger movement, try isolating these two chords (that is, practice changing between the two forms a number of times before playing the whole exercise).

Book VI

Exercises:
Practice,
Practice,
Practice

Figure 4-26: A rhythm exercise using four inside forms of F#m7b5.

Figure 4-27 shows the neck diagram and corresponding music and tab for the four forms of an inside F#°7 chord. Your fingering doesn't change when moving among the four forms here, so work for speed and accuracy as you shift this pattern up and down the neck in three-fret increments.

Figure 4-27: Four forms of an inside F#°7 chord.

Form	Fret	Chord	Notes
Form 1	3	F#°7 (form 1)	3 1 4 2
Form 2	4	F#°7 (form 2)	3 1 4 2
Form 3	7	F#°7 (form 3)	3 1 4 2
Form 4	10	F#°7 (form 4)	3 1 4 2

Figure 4-27: Four forms of an inside F#°7 chord.

Form	Fret	Chord	Notes
Form 1	3	F#°7 (form 1)	3 1 4 2
Form 2	4	F#°7 (form 2)	3 1 4 2
Form 3	7	F#°7 (form 3)	3 1 4 2
Form 4	10	F#°7 (form 4)	3 1 4 2

Figure 4-27: Four forms of an inside F#°7 chord.

Form	Fret	Chord	Notes
Form 1	3	F#°7 (form 1)	3 1 4 2
Form 2	4	F#°7 (form 2)	3 1 4 2
Form 3	7	F#°7 (form 3)	3 1 4 2
Form 4	10	F#°7 (form 4)	3 1 4 2

To practice, you can try the exercise in Figure 4-28, which uses the four inside forms of F $\sharp$ 7, played two to a bar, or two beats on each chord. Just as in the outside forms earlier in the chapter, the inside form of the diminished 7th chord is the same for all four forms.

Figure 4-28:
A rhythm exercise using four inside forms of F $\sharp$ 7.

The figure shows two staves of music. The top staff contains four measures, each with a F $\sharp$ 7 chord diagram and a slash indicating a rhythmic exercise. The bottom staff contains three measures, each with a F $\sharp$ 7 chord diagram and a slash. The chord diagrams are labeled: F $\sharp$ 7 (form 1), F $\sharp$ 7 (form 2), F $\sharp$ 7 (form 3), F $\sharp$ 7 (form 4), F $\sharp$ 7 (form 3), F $\sharp$ 7 (form 2), and F $\sharp$ 7 (form 1).



As if having the same forms didn't make things easy enough, we have another tip for you. Try the alternate, three-finger version of the chord: Barre the 4th and 2nd strings with your first finger. Then play the 6th string note with your second finger and the 3rd string note with your third finger. Many guitarists find this fingering faster to grab than the one presented (especially after they become better at playing barre chords). Try both versions and decide for yourself, however.

Playing Chord Progressions



Playing chords by themselves or organized by string assignment is a good way to get your fingers in shape. But in actual musical situations, you play chords according to another organizing principle: a chord progression. A *chord progression* is merely a series of chords that go together in a musically logical fashion — to support a melody or as the framework for a jam or improvisation (such as the 12-bar blues).

The chord progressions in the following sections may sound like real and familiar songs, and they should. That's because many songs have used the following progressions either in whole or in part.

Book VI

Exercises:
Practice,
Practice,
Practice

Progressions using outside chords

Outside chord forms use the top four strings of the guitar (which are the highest pitched), and they're good for rhythm parts when you have a bass player in your midst (or when you're joined by a pianist who's playing low notes in the left hand). Outside chord forms are also nice when you want the brighter sound of the higher strings to cut through — the way a mandolin sounds when it plays rhythm.

Figures 4-29 and 4-30 show two chord progressions, each of which uses nine different outside forms, played two to a bar. Play the chord progressions both *legato* (letting the strings ring out as long as possible) and *staccato* (where the strings are muted by the release of your fretting fingers) to create two different moods.

Track 96

Figure 4-29:
A chord
progression
using nine
different
outside
forms.

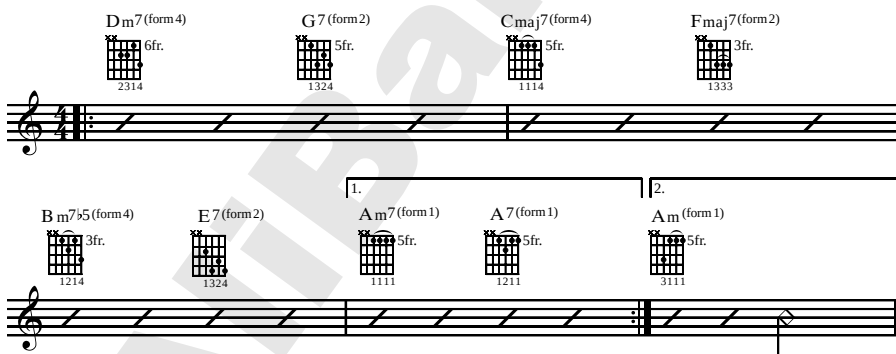
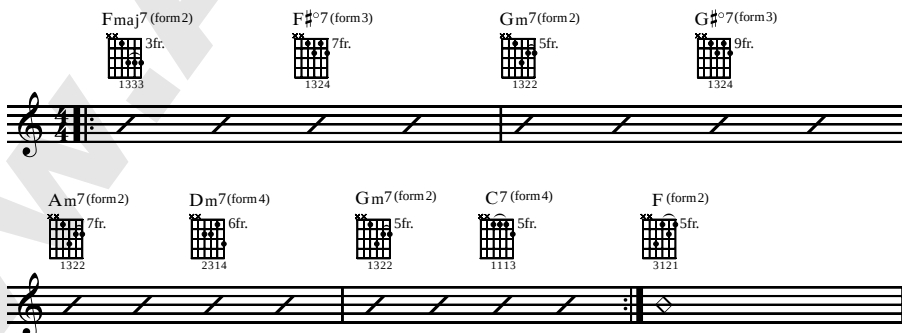


Figure 4-30:
Another
chord
progression
using nine
outside
forms.



Progressions using inside chords

In this book, inside chords feature the 6th string as part of the chord, separated widely from the next highest note because of the skip of the 5th string. The presence of the low note in inside chords means that the inside chords provide a nice bottom, or bass part, which is good for solo guitarists, guitarists playing with other instruments but without a bass player, or accompanists backing up a singer.

Take a look at Figures 4-31 and 4-32, which show two chord progressions, each using nine different inside forms, played two to a bar. To help get the 6th string note to ring a little more clearly, try separating it from the rest of the chord by plucking it a little harder than the rest of the strings, or by playing the bass note with your right-hand thumb and the rest of the chord with your index, middle, and ring fingers. For extra practice, try playing just the bass note on beats 1 and 3 and just the upper three strings of the chord on beats 2 and 4.

Book VI

Exercises:
Practice,
Practice,
Practice

Track 97

Figure 4-31:
Chord
progression
#1 with nine
different
inside
forms.

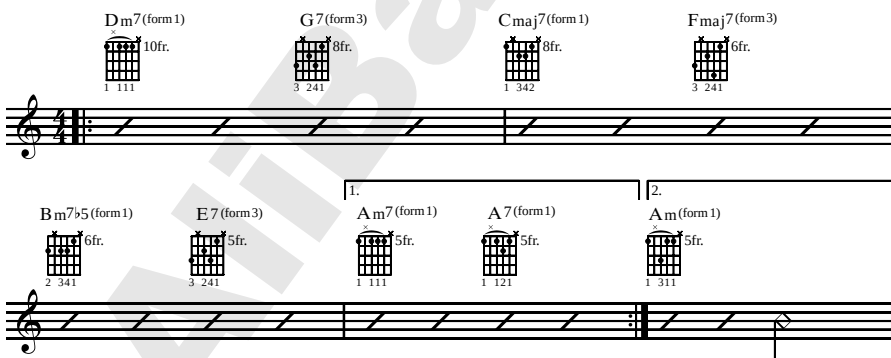
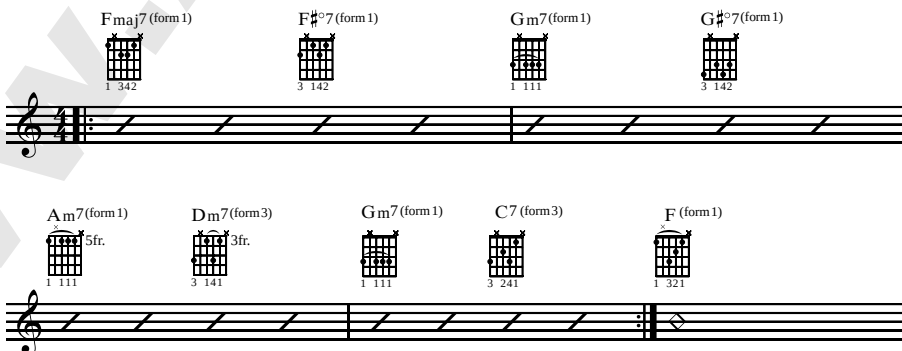


Figure 4-32:
Chord
progression
#2 with nine
different
inside
forms.



Practicing Pieces that Use Chord Progressions

Seventh chords are great for playing jazz and jazzy types of arrangements, so we selected two songs to jazzify in the following sections: One is a traditional folk ballad, and the other is a standard by Jerome Kern. The first song has you working with outside chords, and the second one gives you an inside look at inside chords.

Putting outside chords to use with “Danny Boy”

The lovely Irish ballad “Danny Boy” is actually based on an old traditional melody called “Londonderry Air.” And if you’ve ever checked out the *derrières* in London, you can see why they changed the title. [*Rim shot.*] But seriously. The lyrics were added later, as a poignant message from a father to his absent son.

Play “Danny Boy” (shown in Figure 4-33) slowly and gently, and try to make the one-beat chord changes (which occur in bars 8, 9, 11, 12, 14, 15, and 16) sound smooth and unrushed. Don’t worry if you can’t play the F chord in bar 14 cleanly at first; it takes some effort to cram three fingers onto the 2nd, 3rd, and 4th strings at the 10th fret.

Track 98

Moderately slow

The musical score for Track 98, titled "Outside chords in 'Danny Boy.'", is written for guitar in G major and 4/4 time. The tempo is marked "Moderately slow". The score consists of 16 measures, with chord diagrams and fingering provided for each measure. The chords and their fingerings are as follows:

- Measure 1: Fmaj7 (form2) 3fr. (1333) /
- Measure 2: F7 (form2) 3fr. (1324) /
- Measure 3: Bbmaj7 (form4) 3fr. (1114) /
- Measure 4: Gm7b5 (form2) 5fr. (1333) /
- Measure 5: Fmaj7 (form2) 3fr. (1333) /
- Measure 6: Dm7 (form4) 6fr. (2314) /
- Measure 7: Gm7 (form2) 5fr. (1322) /
- Measure 8: C7 (form4) 5fr. (1113) /
- Measure 9: Fmaj7 (form2) 3fr. (1333) /
- Measure 10: F7 (form2) 3fr. (1324) /
- Measure 11: Bbmaj7 (form4) 3fr. (1114) /
- Measure 12: Gm7b5 (form2) 5fr. (1333) /
- Measure 13: Am7 (form1) 5fr. (1111) /
- Measure 14: Dm7 (form4) 6fr. (2314) /
- Measure 15: Gm7 (form2) 5fr. (1322) /
- Measure 16: C7 (form4) 5fr. (1113) /

Book VI

Exercises:
Practice,
Practice,
Practice

Figure 4-33:
Outside
chords in
"Danny
Boy."



You can try this alternate fingering if you're having trouble: Use your third finger to barre the 2nd, 3rd, and 4th strings at the 10th fret, lifting it just enough to allow the 1st string (fretted by the first finger) to ring. It's tricky, but you may find it easier than using four separate fingers for this form so high on the neck.

Playing inside chords in "Look for the Silver Lining"

Jerome Kern wrote "Look for the Silver Lining" for an all-but-forgotten musical called *Sally*, but most people who know this call to optimism are familiar with the versions sung by Judy Garland or jazz trumpet great Chet Baker.

Play this song (shown in Figure 4-34) moderately slowly, and try to let the chords that last only one beat (such as the Am7 and D7 chords in bar 1) sound as legato as the chords that receive two beats.



The trick to this piece is making quick and efficient motions *between* chord changes without affecting the ring-out of the chord strum itself. You need to change chords quickly, but you must also allow the chords to sound for their full duration.

Track 99

Moderately slow

1 Gmaj7 (form 1) 1 342 /

2 Am7 (form 1) 1 111 5fr. D7 (form 3) 3 241 3fr. Gmaj7 (form 1) 1 342 Gmaj7 (form 2) 2 134 5fr. Cmaj7 (form 1) 1 342 8fr. /

3 Bm7 (form 1) 1 111 7fr. / Am7 (form 1) 1 111 5fr. D7 (form 3) 3 241 3fr. Gmaj7 (form 1) 1 342 / Em7 (form 2) 2 134 5fr. /

5 Am7 (form 1) 1 111 5fr. / D7 (form 3) 3 241 3fr. / Bm7 (form 1) 1 111 7fr. / Em7 (form 4) 4 231 8fr. /

7 A7 (form 2) 3 142 7fr. / A7 (form 1) 1 121 5fr. / Am7 (form 1) 1 111 5fr. / D7 (form 3) 3 241 3fr. /

9 Gmaj7 (form 1) 1 342 / Am7 (form 1) 1 111 5fr. Am7b5 (form 1) 2 341 4fr. Gmaj7 (form 1) 1 342 / Am7 (form 1) 1 111 5fr. Am7b5 (form 1) 2 341 4fr. /

11 Gmaj7 (form 1) 1 342 / G7 (form 1) 1 121 5fr. G7 (form 2) 3 142 5fr. C (form 1) 1 321 8fr. / E7 (form 3) 3 241 5fr. /

13 A7 (form 1) 1 121 5fr. / A#7 (form 1) 3 142 5fr. / Bm7 (form 1) 1 111 7fr. / Em7 (form 3) 3 141 5fr. /

15 Am7 (form 1) 1 111 5fr. / D7 (form 3) 3 241 3fr. / G (form 1) 1 342 3fr. /

Figure 4-34:
Inside
chords in
“Look for
the Silver
Lining.”

Book VI

Exercises:
Practice,
Practice,
Practice

www.AliBahari.com