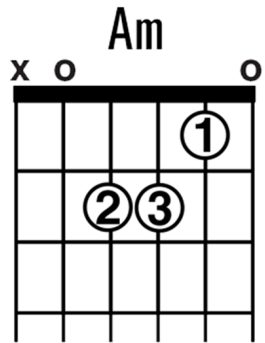


THE AM CHORD



Practice changing chords in the following examples. Play slowly and steadily so there is no hesitation between chords.

1

2

3

A horizontal progress bar with a light gray background and rounded ends. A dark gray bar inside indicates 80% completion. To the right of the bar are three vertically stacked dots.

The musical notation for the guitar solo is presented in two staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody starts on a whole note A3 (one line below the staff), followed by a quarter note B-flat4, a quarter note C5, and a quarter note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138

You've already learned that a dot after a note increases the value by one half.



 2 beats 1 beat 3 beats

A dot after a quarter note also increases its value by one half.



Practice the riffs below, which use dotted quarter notes.

5

6

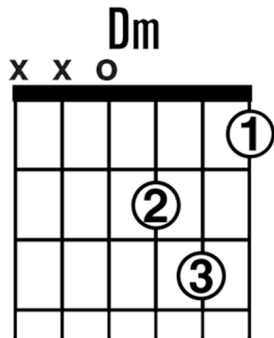
7

8

8

Am D Am D Am D Am D

THE Dm CHORD



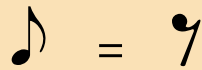
9 **Dm** **A7** **Dm** **A7**

10 **Dm** **V** **Am** **C** **G**
cont. strum pattern

11 **Dm** **C** **Dm** **C** **Dm**

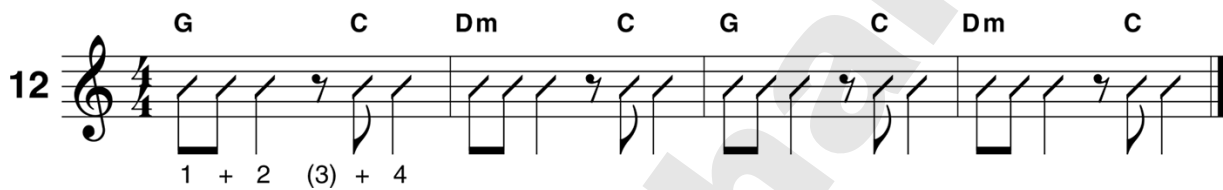
EIGHTH REST

The equivalent rest for an eighth note looks like this:



You can either lift your left-hand fingers off the chord or dampen the strings with your right hand.

12



G C Dm C G C Dm C

1 + 2 (3) + 4

SYNCOPIATION

Syncopation is the stressing or accenting of notes on the “ands” of beats. The accent may be a result of tying eighth notes together or of placing quarter notes on the off-beats.

Use alternate picking throughout the following exercises. When you see a count in parentheses, simply miss the string and let the sound ring. By doing this you will play the syncopated pattern with the correct stroke of the pick.

13

COUNT: 1 & 2 & 3 - 4 | 1 & (2) & 3 - 4 | 1 & (2) & 3 - 4

14

1 & 2 & 3 & 4 & | 1 & 2 & (3) & 4 & | 1 - 2 - 3 - 4 | 1 & 2 & 3 & 4 &

15

1 & 2 & 3 - 4 | 1 & (2 &) 3 - 4 | 1 & (2 &) 3 - 4

Following are two common syncopated strum patterns. Practice these with various chords.

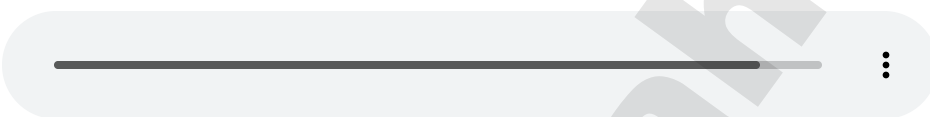
16

1 & 2 & (3) & 4 & 1 & 2 & (3) & 4 &

17

1 (&) 2 & (3) & 4 & 1 (&) 2 & (3) & 4 &

JOSHUA FOUGHT THE BATTLE OF JERICO



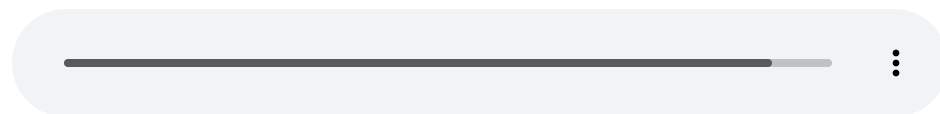
African-American Spiritual

18

Dm A7 Dm Dm A7 Dm

First play the melody; then sing as you strum the chords for the next song.

ROCK-A-MY SOUL



African-American Spiritual

19

G

Rock - a - my soul in the bos - om of A - bra - ham,

D7 **G**

³ rock - a - my soul in the bos - om of A - bra - ham, rock - a - my soul in the

D7 **G**

⁶ bos - om of A - bra - ham, oh, rock - a - my soul.

20

Em **G** **D** **Em** **G** **D**

Musical notation for the song 'Rock-A-My Soul'. It consists of four staves. The first staff (measures 19-20) is in G major, 4/4 time, with a melody line and lyrics 'Rock - a - my soul in the bos - om of A - bra - ham,'. The second staff (measures 21-22) continues the melody with lyrics 'rock - a - my soul in the bos - om of A - bra - ham, rock - a - my soul in the'. The third staff (measures 23-24) continues the melody with lyrics 'bos - om of A - bra - ham, oh, rock - a - my soul.' and ends with a double bar line. The fourth staff (measures 25-26) shows a guitar strumming pattern with chords Em, G, D, Em, G, D indicated above the staff.

Release your left-hand pressure when an eighth rest is indicated in the next example.

21

22

23

Am

JAMAICA FAREWELL

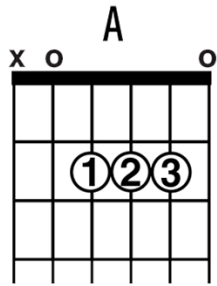


Traditional Caribbean

24

The musical score for 'JAMAICA FAREWELL' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of five staves of music. The first staff begins with a measure number of 24. Chord symbols G, C, and D7 are placed above the first three measures. The second staff begins with a measure number of 4. Chord symbols G and C are placed above the first and fourth measures. The third staff begins with a measure number of 7. Chord symbols D7 and G are placed above the first and second measures. The fourth staff begins with a measure number of 10. Chord symbols C, D7, and G are placed above the first, third, and fifth measures. The fifth staff begins with a measure number of 13. Chord symbols C, G, D, and G are placed above the second, third, fourth, and fifth measures. The score ends with a double bar line.

THE A CHORD



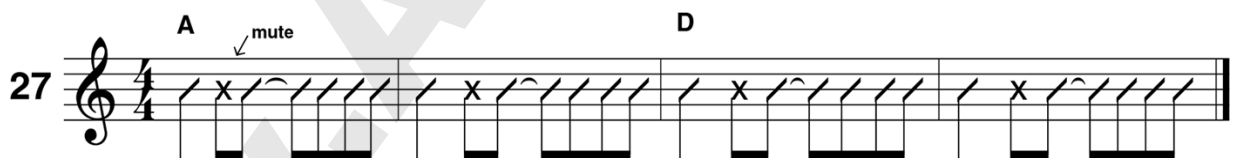
Optional Fingering (string 1 is not played)



On the next example, try muting the strings on each rest with your left-hand fingers.

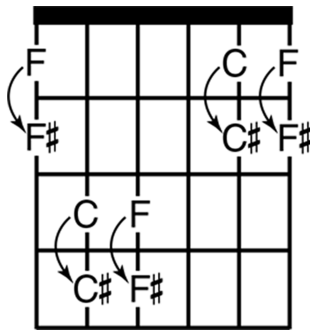


Here is another type of muting effect. As you strum the muted chord (X), touch the strings with your palm a split second before you strike them with your pick.



WHAT'S A KEY

The **key** is another name for a tonal center of a song. Songs usually end on their key note. So far, you have played in the keys of C (no sharps or flats) and G (one sharp).

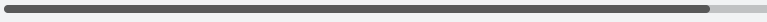


THE KEY OF D

The key signature for D has an F-sharp and a C-sharp. All Fs and Cs should be played one half step (fret) higher.

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OH, MARY DON'T YOU WEEP



Traditional Spiritual

Verse

28 

If I could - I sure - ly would, - stand on the rock where the Mo-ses stood. -



Pha-raoh's ar - my got - drown - ded, oh, Ma - ry don't you weep.

Chorus



Oh, Ma - ry don't you weep, don't you mourn, Oh, Ma - ry don't you weep, don't you mourn.



Pha-raoh's ar - my got - drown - ded, oh, Ma - ry don't you weep.

FOURTH FINGER WORKOUT

Build up the muscles in your fourth finger by playing these exercises.



A **natural** sign (♮) cancels a sharp in the key signature for the remainder of the measure.

DE COLORES

Mexican Folk Song

29 **D**

All _____ the col - ors, all the col - ors that bloom in the
 De _____ co - lo - res, de co - lo - res se vis - ten los

A7

7 mead-ows are col - ors of spring - time. _____
 cam - pos en la pri - ma - ve - ra. _____

13 All _____ the col - ors, all the col - ors that dance in the
 De _____ co - lo - res, de co - lo - res son los pa - ja -

D

19 sky are the col - ors of rain - bows. _____
 ri - tos que vie - nen de a fue - ra. _____

25 All _____ the col - ors, all the col - ors of na - ture spring
 De _____ co - lo - res, de co - lo - res es el ar - co

D7 G

31 forth to make my heart sing. Then I know why the col - ors of
 i - ris que ve - mos lu - cir, y por e - so los gran - des a -

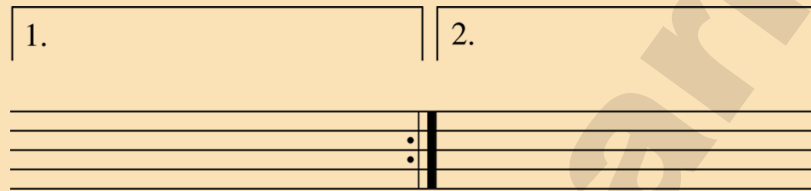
D A7 D G A7 D

37 spring-time are bring - ing me joy and a heart full of love.
 mo - res de mu - chos co - lo - res me gus - tan a mí.

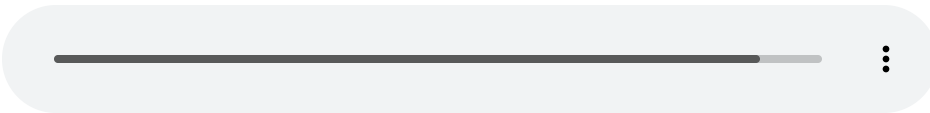
ENDINGS

The following song has a first and second ending indicated by brackets with the numbers 1 and 2.

When you reach the repeat sign (:||) in the first ending, go back to the beginning. On the second time through, skip the first ending and go on to the second ending.



ANGELS WE HAVE HEARD ON HIGH



Traditional French Carol

30

D A D A D

An - gels we have heard on high sweet - ly sing - ing o'er the plains,

D A D A D

5 and the moun - tains in re - ply ech - o - ing their joy - ous strains.

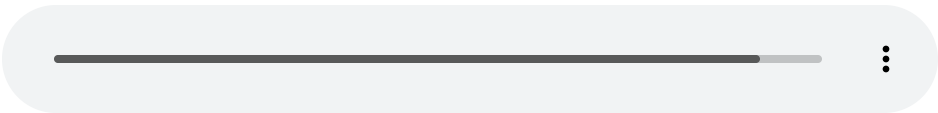
D B7 Em A7 D G A7

9 Glo - ri - a

1. D A 2. D A D

13 in ex - cel - sis de - o, in ex - cel - sis de - o.

CATCHY RIFF



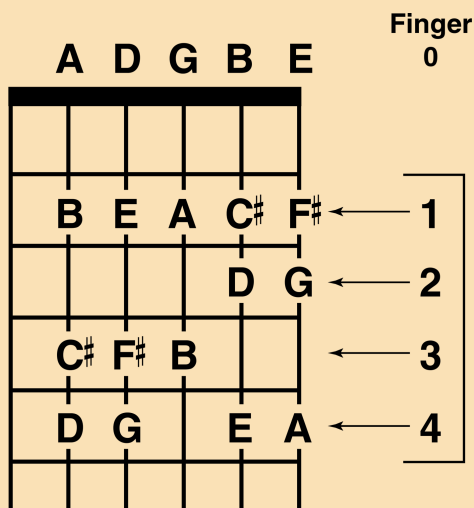
31

D A

D

Musical notation for a catchy riff in G major (one sharp) and 4/4 time. The first staff starts at measure 31 and contains four measures. The second staff continues the melody. Chords D and A are indicated above the first staff, and D is indicated above the second staff. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the second staff.

SECOND POSITION



Throughout Book 1 and until now in Book 2 you have played in **first position**, with the first finger in the first fret, the second finger in the second fret, and so on. The name of your finger position is determined by where you place your first finger.

If the first finger is placed at the second fret as indicated by the diagram at the left, you will be playing in what is called **second position**. Fingers 2, 3, and 4 play in frets 3, 4, and 5 as indicated.

Notice that open notes can also be played in an alternate position on the fretboard.

The principal advantage of playing in the second position lies in the ease with which certain passages can be fingered.

Practice the song below in second position using both the open-string notes and their alternate fingerings on the fretboard.

MARIANNE

32

D **A7**

All day, — all night, — Mar - ri - anne, —

D

down by — the sea - side — sift - ing sand. —

A7

9 E - ven lit - tle child - ren — love Mar - ri - anne, —

D

13 down by — the sea - side — sift - ing sand. —

After playing the melody to "Marianne," try playing some of the syncopated strums you've already learned. You can also go back to the melodies "De Colores", "Angels We Have Heard On High", and "Catchy Riff" and play those melodies in second position.

Some songs are played in more than one position. The following piece shifts between first position and second position.

BLUES/ROCK RIFF

33

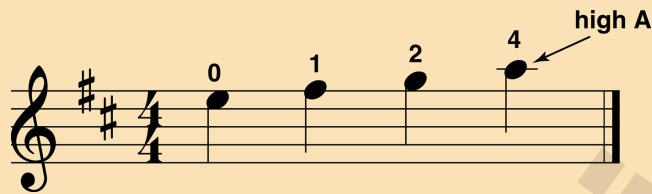
The musical score consists of three staves in 4/4 time. The first staff (treble clef) contains measures 33 and 34. The second staff (treble clef) contains measure 35. The third staff (treble clef) contains measures 36 and 37. The key signature has one sharp (F#). The melody is played on a guitar, with fret numbers indicated below the notes. The piece shifts between first and second position. The score ends with a double bar line and repeat sign.

5

9 1 3 1 3 0 2

THE HIGH A NOTE

Play the new note, A, with your fourth finger in second position.



THE WABASH CANNONBALL

Hobo Song

34

D

D7

G

Lis - ten to the jin - gle, the rum - ble and the roar.

A7

5

Rid - ing through the wood - lands to the hills and by the shore. Hear the

D7

G

9

might - y rush of the en - gine, hear the lone - some ho - bo squall.

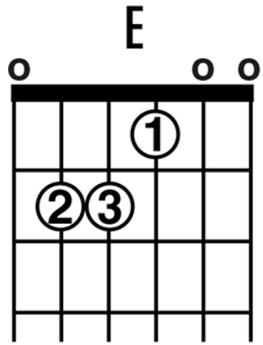
A7

13

Rid - ing through the jun - gle on the Wa - bash Can - non - ball.

D

THE E CHORD



35

E D A E D A E D A E D A E

36

A D E

Diagram showing musical notation for the E chord exercise. The notation is in 4/4 time and consists of two staves. The first staff (labeled 35) shows a sequence of chords: E, D, A, E, D, A, E, D, A, E, D, A, E. The second staff (labeled 36) shows a sequence of chords: A, D, E, A, D, E, A, D, E, A, D, E. The notation includes notes, rests, and bar lines.

LA BAMBA



Traditional Latin

37

E D E

Pa - ra bai - lar La bam - ba. Pa - ra bai - lar La bam -

A D E A D

5 ba. Se ne - ce - si - ta u - na po - co de gra - cia.

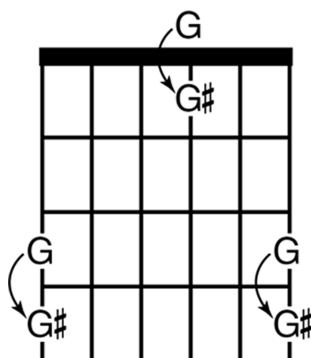
E A D E A D

9 Ay mu - cha - chas! Ay mu - cha -

E A D E A

13 chos! Ay mu - cha - chos! Bai - lar La bam - ba!

THE KEY OF A



The key signature for A has three sharps: F-sharp, C-sharp, and G-sharp. Study the diagram below to learn where the new G# notes are played.

Play "Joy to the World" in second position.

JOY TO THE WORLD



Handel

38

A **D** **A** **E** **A**

Joy to the world, the Lord has come. Let

D **E** **A**

5 earth re - ceive its King. Let ev - 'ry

9 heart pre - pare Him room. And

E

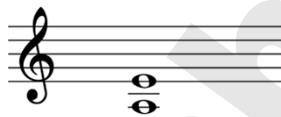
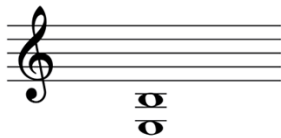
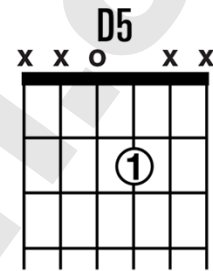
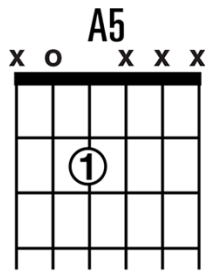
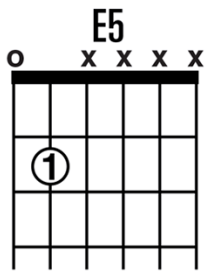
12 heav'n and na - ture sing, and heav'n and na - ture sing, and

A **D** **A** **D** **A** **E** **A**

16 heav'n and heav'n and na - ture sing.

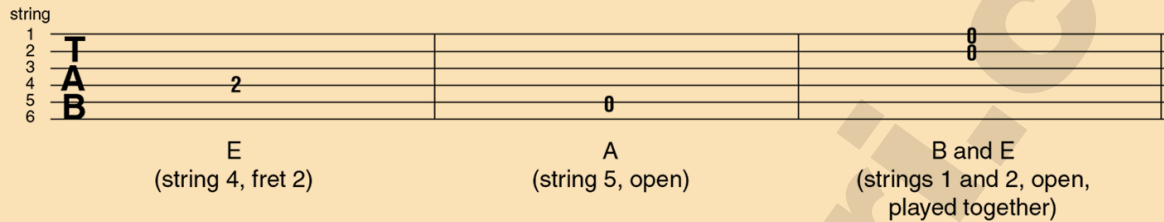
POWER CHORDS

The **power chord** is commonly used in rock and other contemporary music. Most chords have three or more notes; power chords have just two. Also, notice that power chords are labeled with the suffix "5."



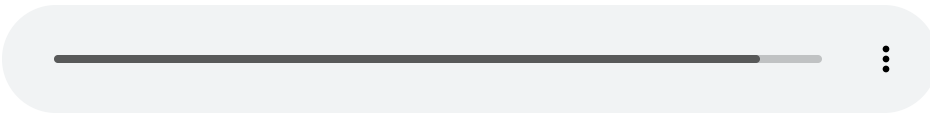
TABLATURE

Tablature graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



The same information is given on the musical staff and in tablature. Practice reading both.

STEADY GROOVE



41 **A5**

Musical notation for measure 41. The treble clef staff shows a sequence of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A5), an eighth note (G#4), a quarter note (F#4), an eighth note (E4), a quarter note (D4), and an eighth note (C4). The bass clef staff shows a sequence of notes: a quarter note (C3), an eighth note (D3), a quarter note (E3), an eighth note (F3), a quarter note (G3), an eighth note (A3), a quarter note (B3), and an eighth note (C4). The fretboard diagram below shows the notes on the strings: 3 on the 6th string, 2 on the 5th string, 0 on the 4th string, 2 on the 3rd string, 2 on the 2nd string, 3 on the 1st string, 0 on the 6th string, 3 on the 5th string, 0 on the 4th string, 3 on the 3rd string, 2 on the 2nd string, 2 on the 1st string, and 3 on the 6th string.

D5 **A5**

Musical notation for measures 42-44. The treble clef staff shows a sequence of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A5), an eighth note (G#4), a quarter note (F#4), an eighth note (E4), a quarter note (D4), and an eighth note (C4). The bass clef staff shows a sequence of notes: a quarter note (C3), an eighth note (D3), a quarter note (E3), an eighth note (F3), a quarter note (G3), an eighth note (A3), a quarter note (B3), and an eighth note (C4). The fretboard diagram below shows the notes on the strings: 3 on the 6th string, 2 on the 5th string, 0 on the 4th string, 2 on the 3rd string, 2 on the 2nd string, 3 on the 1st string, 0 on the 6th string, 3 on the 5th string, 0 on the 4th string, 3 on the 3rd string, 2 on the 2nd string, 2 on the 1st string, and 3 on the 6th string.

E5 **A5**

Musical notation for measures 45-47. The treble clef staff shows a sequence of notes: a quarter note (F#4), an eighth note (G#4), a quarter note (A5), an eighth note (G#4), a quarter note (F#4), an eighth note (E4), a quarter note (D4), and an eighth note (C4). The bass clef staff shows a sequence of notes: a quarter note (C3), an eighth note (D3), a quarter note (E3), an eighth note (F3), a quarter note (G3), an eighth note (A3), a quarter note (B3), and an eighth note (C4). The fretboard diagram below shows the notes on the strings: 0 on the 6th string, 3 on the 5th string, 0 on the 4th string, 3 on the 3rd string, 2 on the 2nd string, 2 on the 1st string, 0 on the 6th string, 3 on the 5th string, 0 on the 4th string, 3 on the 3rd string, 2 on the 2nd string, 2 on the 1st string, and 3 on the 6th string.

THE SHUFFLE



In traditional styles like blues and jazz, eighth notes are played unevenly. Play the first note twice as long as the second.

Playing the eighth notes in this way will give you the desired shuffle or "swing" feel.

POWER CHORD SHUFFLE

42

A5 E5 D5

Hold down first finger - - - - -

TAB

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

A5 E5

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

A5 D5 A5 E5 A5

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4

Practice the following song using the power chord shuffle accompaniment you just learned. Or, play the melody using the shuffle rhythm.

MIDNIGHT SPECIAL

Prison Song

43

Verse

A **D**

Well you wake up in the morn - ing, — hear the ding - dong

A **E7**

ring, — Go march - ing to the ta - ble, — see the same darn

A **D** **A**

8 thing, Knife and fork are on the ta - ble — noth-in' in my pan, —

E7

12 And if you say a thing a - bout it, — you're in trou - ble with the

Chorus

A **D** **A**

15 man. Let the mid - night spe - cial, — shine its light on — you. —

E7 **A**

19 Let the mid - night spe - cial — shine its ev - er lov - in' light on you.

Try playing “Midnight Special” again using an even eighth note rock feel.



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THE BLUES

The blues style was originated in the early 1900s by African Americans from the Mississippi Delta. Blues became an important ingredient in jazz, country, rock, and other forms of popular music.

The most typical blues is twelve measures (bars) long. Many **12-bar blues** follow this chord progression below. Use the power chord shuffle you have just learned.

BLUES IN A

44

A

D A

E D A

C.C. RIDER



Traditional

45

A

C. C. rid - er, — see what you have done. —
Tell me rid - er, — what is on your mind. —

A7

D

5 C. C. rid - er, see what you have done. — You
Tell me rid - er, what is on your mind. — Oh,

A

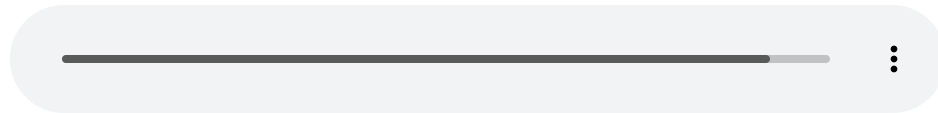
E

9 made me love you, now your friend has come. —
tell me why you treat me so un - kind. —

D

A

SHUFFLE RIFF



46

A

Tab: 0 0 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 0 0 4 4 2 2 4 4

D

Tab: 2 2 4 4 2 2 4 4 | 0 0 4 4 2 2 4 4 | 3 3 4 4 2 2 4 4

A **E**

Tab: 0 0 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 0 0 4 4 2 2 4 4

D **A**

1. 2.

Tab: 0 0 4 4 2 2 4 4 | 0 0 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 0 0

THE KEY OF Am

The **key of A minor** has a key signature of no sharps or flats. A minor is called the **relative minor** of C major because it shares the same parent key signature. The relative minor always begins two notes lower than the major key (C-B-A).

“Wayfaring Stranger” is a well-known Sacred Harp spiritual from the Southern United States.

WAYFARING STRANGER



Sacred Harp Spiritual

47 **Am**
I'm just a poor way - far - ing stran - ger, trav - 'ling

Dm **Am**
5 through this world of woe. But there's no sick - ness

Dm
10 — no toil or dan - ger, in that bright land to which I

Am **Dm**
15 go. I'm go - ing there to see my fa - ther,

Am **C**
20 — I'm go - ing there no more to roam. I'm just a - go -

Am **Dm** **Am**
26 ing o - ver Jor - dan, I'm just a - go - ing o - ver home.

When a G[#] is added to A natural minor, it is called the harmonic minor. Find all of the G[#] notes (one fret higher than G or one fret lower than A) before playing "Hava Nagila." Notice that "Hava Nagila" speeds up on the repeat then slows down on the last line.

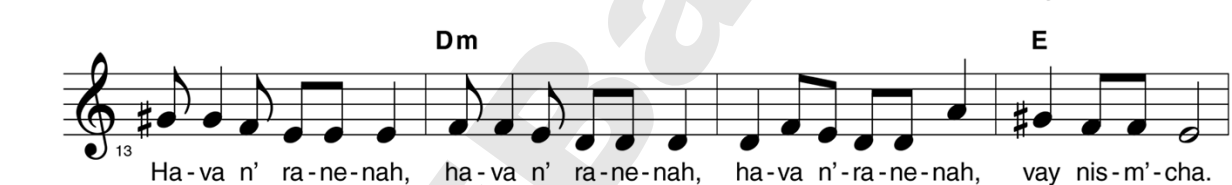
HAVA NAGILA

Israeli Dance

48 
Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la, vay nis - m' - cha.


5 Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la, vay nis - m' - cha.


9 Ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, vay nis - m' - cha.


13 Ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, ha - va n' ra - ne - nah, vay nis - m' - cha.


17 U - ru, u - ru a - chim, u - rua chim b' lev - sa me - ach,

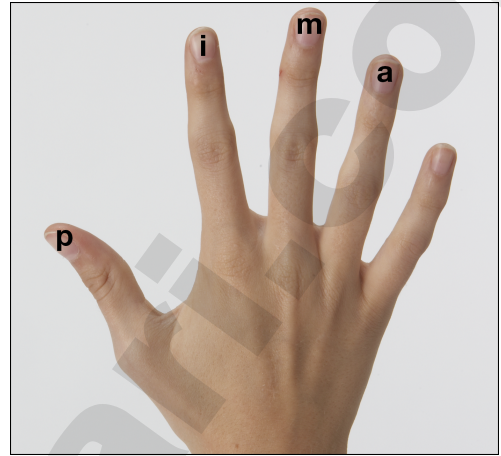

20 u - rua - chim b' lev - sa me - ach, u - rua - chim b' lev - sa me - ach, u - rua - chim b' lev - sa me - ach,


23 U - rua - chim, u - rua - chim, b' lev - sa me - ach.

FINGERSTYLE GUITAR

Fingerstyle, also known as fingerpicking, is a very popular style of guitar accompaniment which uses **arpeggios** (broken chords) instead of strummed chords. The distinctive sound of fingerpicking comes from the thumb and fingers plucking only one string each in succession.

The right-hand finger and thumb letters used in this book are based on the internationally accepted system of Spanish words and letters:



Follow these steps to learn how to fingerpick:

- The thumb (p) plucks strings 4, 5, and 6 depending upon which string is the bass or root of the chord. This motion is a downward stroke. Use the left side of the thumb and thumbnail.
- The other fingers (i, m, a) pluck the string in an upward stroke with the fleshy tip of the finger and fingernail.
- The index finger (i) always plucks string 3.
- The middle finger (m) always plucks string 2.
- The ring finger (a) always plucks string 1.

The thumb and each finger must pluck only one string per stroke and not brush over several strings. (This would be a strum.) Let the strings ring throughout the duration of the chord.

RIGHT-HAND POSITION

Use a high wrist; arch your palm as if you were holding a ping-pong ball. Keep the thumb outside and away from the fingers, and let the fingers do the work rather than lifting your whole hand. Study the photo at the right.

Practice the fingerpicking patterns below. Work toward an even sound on each string plucked.



49

D **A7** **G**

R.H. *p i m a p i m a* *p i m a p i m a* *p i m a p i m a*

T **A** **B**

0 2 3 2 0 2 3 2 0 2 0 0 2 0 0 3 0 0 3

3 3

SWING LOW, SWEET CHARIOT

African-American Spiritual

Mel. **50**

Swing low, sweet char - i - ot, — com - in' for to car - ry me home.

Acc. **T A B**

p i m a p i m a

Swing - low, sweet char - i - ot, — com - in' for to car - ry me home. I

looked o - ver Jor - dan, and what did I see, — com - in' for to car - ry me home? A

band of an - gels com - in' af - ter me, — com - in' for to car - ry me home.

p i m a p i m a p i m a p

The fingerstyle pattern used in “Scarborough Fair” is commonly used for songs in $\frac{3}{4}$ time.

SCARBOROUGH FAIR



British Ballad

Mel. **Am** **G** **Am**

51 Are you go-ing to Scar - bor-ough Fair? _____

Acc. **T** **B**

p i m a m i (continue throughout)

C **Am** **D** **Am**

6 Par - sley, sage, rose - mar - y and thyme. _____ Re -

C **Am** **G**

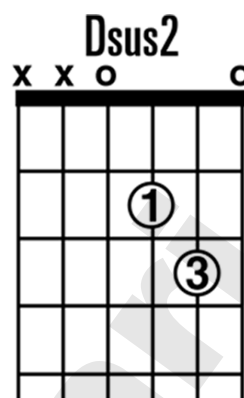
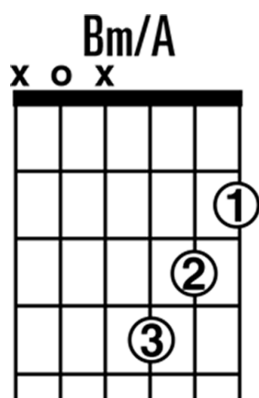
11 mem - ber me to the one who lives there, _____

Am **D** **G** **Am**

16 She once was a true love of mine. _____

p i m a m i p

The fingerstyle accompaniment to "The Water Is Wide" uses two new chords, **Bm/A** (B minor with an A in the bass) and **Dadd9** (D with an open first string) that are easy to play. Study each chord frame below before playing the accompaniment.



THE WATER IS WIDE

English Folk Song

Mel. 52

Acc. T A B

G C G

The wat-er is wide, I can-not get o'er,

Em Am

And nei-ther have I wings to fly.

Bm/A Am G

Give me a boat that can car-ry two,

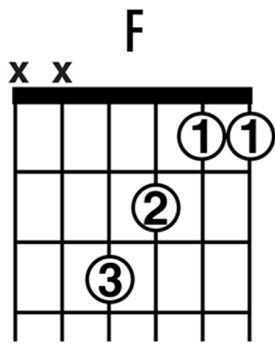
C Dsus2 D G

and we shall cross my true love and I.

p i m i a i m i

THE F CHORD

Unlike other chords you have played, the F chord has two strings depressed by one finger. The first finger forms a small **barre** across strings 1 and 2. You will find that it is easier to roll this finger slightly so that the strings are depressed by the outside rather than the flat underside of the first finger.



53

C Am F G

54

C F G7 C F G7

Two musical staves in 4/4 time. The first staff (labeled 53) contains four measures of whole notes: C, Am, F, and G. The second staff (labeled 54) contains eight measures of whole notes: C, F, G7, C, F, G7, C, and F. Each measure is represented by a single diagonal line across the staff.

Another option for playing arpeggios is to use a pick. Try this on the next song.

PICKING CHORDS

55

System 1:

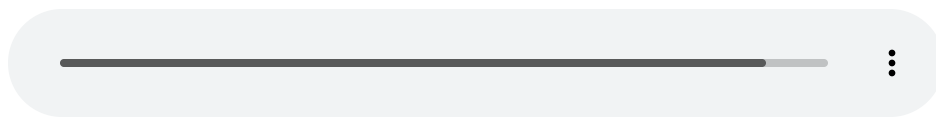
Chords: C, F

System 2:

Chords: C, G, C

Play the accompaniment to "House of the Rising Sun" either with a pick or fingerstyle.

HOUSE OF THE RISING SUN



American Ballad

Mel. **Am** **C** **D** **F**

56 There is a house in New Or - leans they

Acc. **T** **A** **B**

p i m a m i

Am **C** **E**

5 call the Ris - ing Sun. _____ It's

Am **C** **D** **F**

9 been the ru - in of many a poor gal, and

Am **E** **Am**

13 I oh Lord _____ was _____ one. _____

CARTER STYLE SOLOS

Carter style solos are a famous guitar style popularized by Country music legend Maybelle Carter of the Carter family. The melody is played on the lower strings and the spaces between the melody are filled by strummed partial chords. Emphasize the melody notes and play lightly on the strums.

ROW, ROW, ROW YOUR BOAT

Progress bar: ⋮

Traditional

57 **C**

Hold C chord -----

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 3 2 3 0 2 0 2 0 3 0 0 0

5

Hold C chord -----

Hold C chord -----

1 0 0 0 2 0 0 0 0 3 2 0 3 2 2

MAN OF CONSTANT SORROW



Southern U.S. Ballad

58

G C

TAB

2 0 3 0 0 0 0 0 0 2 0 3 2 0 0 0

Detailed description: This block contains the first system of musical notation for measures 58-61. It features a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Chords G and C are indicated above the staff. The guitar tablature below the staff shows fret numbers for each string.

Am Dm

4

0 0 1 0 2 2 2 2 2 0 3 2 0 2 0 0

Detailed description: This block contains the second system of musical notation for measures 62-65. It continues the melody and includes chords Am and Dm. The guitar tablature shows fret numbers, including a 4-fret barre in measure 62. The system ends with a double bar line and repeat dots.

WILDWOOD FLOWER



Appalachian Folk Song

59

C G C

Tablature for measures 59-62. Measure 59: 2 3, 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 60: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 61: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 62: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3.

C G C

Tablature for measures 63-66. Measure 63: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 64: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 65: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 66: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3.

C F C

Tablature for measures 67-70. Measure 67: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 68: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 69: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 70: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3.

C G C

Tablature for measures 71-74. Measure 71: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 72: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 73: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3. Measure 74: 0 1 2 1, 2 1 3 2, 0 3 2 0 2, 3 2 3.

BASS RUNS

A **bass run** is a pattern of notes that connects the bass notes of two chords. The bass run gives your accompaniment variety and provides momentum toward the new chord. Practice these bass runs between G and C or G and D; then play them with the bluegrass classic, "Goin' Down the Road."

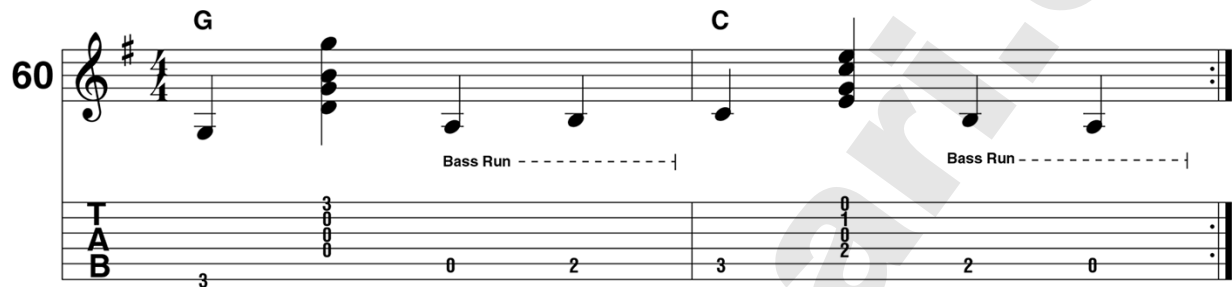
60

G C

Bass Run -----

TAB

3 0 2 3 2 0



An optional form of the G to C run replaces the second beat strum with another bass note.

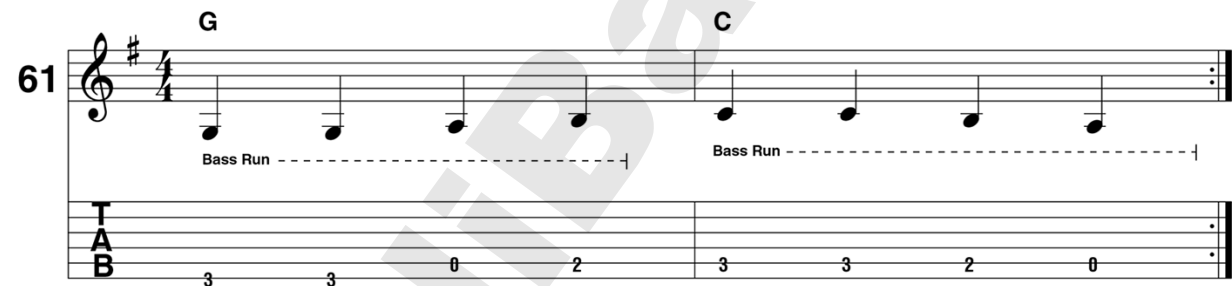
61

G C

Bass Run -----

TAB

3 3 0 2 3 3 2 0

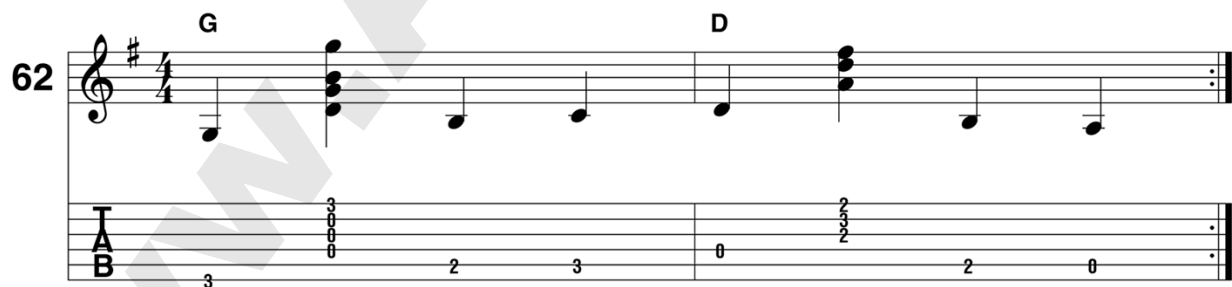


62

G D

TAB

3 2 3 0 2 0



GOIN' DOWN THE ROAD



Bluegrass

www.AliBahari.com

63

G

I'm goin' down the road feel - in' bad Lord, Lord, I'm

TAB

3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0 2

Bass Run - - -

5 goin' down the road feel - in' bad. I'm

Bass Run -----

9
C G
goin' down the road feel - in' bad Lord, Lord,
3 2 2 2 3 2 0 3 0 3 0 0 3 0 3

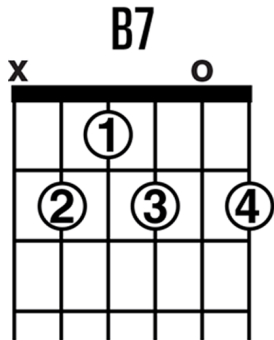
13 ain't gon - na be treat - ed this a - way.

D7 G

2. I'm goin' where those chilly winds don't blow (3 times)
I ain't gonna be treated this a-way.
3. I'm goin' where the water tastes like wine (3 times)
I ain't gonna be treated this a-way.

THE B7 CHORD

B7 is your first four-finger chord. Notice that the second-fret fingers are placed on strings 1, 3, and 5. Keeping this visual pattern in mind will help you move to this chord quickly.



When you change from E or Em to B7, keep your second finger down.



WE THREE KINGS



Traditional

65

Em **B7** **Em**

We three kings of Or - i - ent are. Bear - ing

B7 **Em** **D**

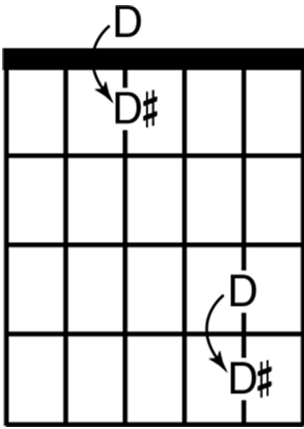
6 gifts we trav - el a - far. West - ward lead - ing,

G **Am** **B7** **Em**

11 still pro - ceed - ing, guide us to yon - der star.

Musical score for 'We Three Kings' in G major, 3/4 time. The score consists of three staves. The first staff starts at measure 65 and contains the lyrics 'We three kings of Or - i - ent are. Bear - ing'. The second staff continues with '6 gifts we trav - el a - far. West - ward lead - ing,'. The third staff ends at measure 11 with 'still pro - ceed - ing, guide us to yon - der star.' Chord symbols (Em, B7, G, Am) are placed above the notes. A large diagonal watermark 'www.alibhar.com' is visible across the page.

THE KEY OF E



On the guitar, the key of E sounds good. It is an ideal key for both singing and playing.

The key signature for E has four sharps: F-sharp, C-sharp, G-sharp, and D-sharp. Study the diagram on the left to learn where the new D# notes are played.

BY THE WATERS OF BABYLON



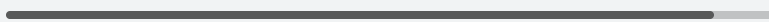
Caribbean

66

By the wat-ers of Bab - y-lon, where we sat down,

And there we wept _____ when we re-mem-bered Zi - on. _____

BATTLE HYMN OF THE REPUBLIC



Civil War

67 **E**

Glo - ry, glo - ry hal - le - lu - jah.

A **E**

Glo - ry, glo - ry hal - le - lu - jah.

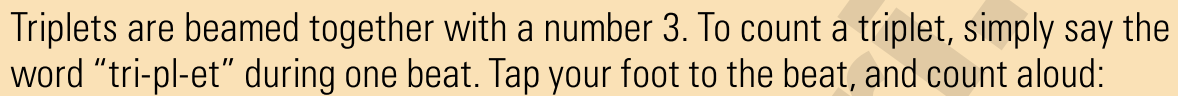
5

Glo - ry, glo - ry hal - le - lu - jah, His

A **B7** **E**

truth is march - ing on.

Triplets subdivide a unit into three parts instead of two parts. In $\frac{3}{4}$ or $\frac{4}{4}$ time, two eighth notes get one count, so an eight-note triplet will also get one count.

[illegible]

JESU, JOY OF MAN'S DESIRING



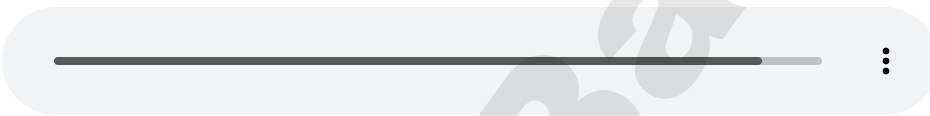
Bach

70

Musical notation for 'JESU, JOY OF MAN'S DESIRING' in 3/4 time. The melody consists of eighth notes with triplets. The first staff ends with a double bar line. The second staff begins with a '5' below the first note, indicating a fifth fret position on the guitar.

5

DEEP BLUES



71

Shuffle

Musical notation for 'DEEP BLUES' in 4/4 time with a shuffle feel. The melody is in A major (three sharps). The first staff ends with a double bar line. The second staff begins with a 'T' above the first note, indicating a treble clef. The third staff is a guitar tablature line with fret numbers: 2, 0, 2, 0, 2, 0, 0, 0, 0, 2, 0, 2, 0.

T
A
B

2 0 2 0 2 0 0 0 0 2 0 2 0

Triplets can also be applied to a 12-bar blues. Play the following piece in second position.

LOST IN THE SHUFFLE

72

E

TAB

A7

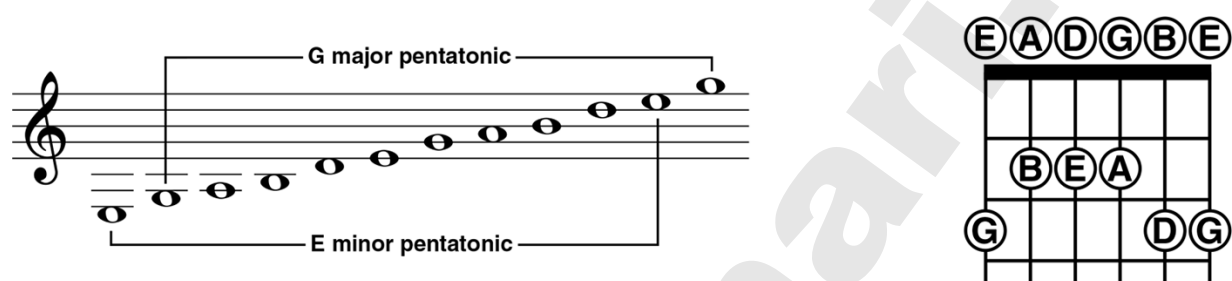
E **B7**

A7 **E** **B7**

10

THE PENTATONIC SCALE

Pentatonic scales are widely used in styles ranging from blues, rock, and country to various world musics. The easiest pentatonic (five-note scale) to play on the guitar includes the notes E, G, A, B, and D. If you start this scale on E, it is called the E **minor pentatonic**. If you start it on G (relative major) it is called the G **major pentatonic**.



ROCK LICK

A horizontal line with a vertical ellipsis (three dots) on the right side, indicating a continuation of the scale.

73

The image shows a musical notation for a rock lick in 4/4 time, starting on E. The lick consists of a sequence of eighth notes: E, G, A, B, D, E, G, A, B, D, E, G, A, B, D, E. The guitar tablature below the staff shows the fret numbers for each note: 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0. The tablature is labeled with 'T' for Treble and 'B' for Bass.

COUNTRY/ROCK LICK



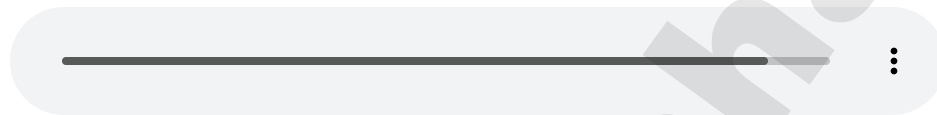
74

G

Tab: 3 0 3 0 2 0 2 0 2 0 2 0 0

The musical notation for measure 74 is in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G (labeled), then an eighth-note pair (A, B), a quarter note C, an eighth-note pair (D, E), a quarter note F#, and a half note G. The guitar tab below shows the fretting: 3 on the 6th string, 0 on the 5th, 3 on the 4th, 0 on the 3rd, 2 on the 2nd, 0 on the 1st, 2 on the 6th, 0 on the 5th, 2 on the 4th, 0 on the 3rd, 2 on the 2nd, 0 on the 1st, and 0 on the 6th.

HARD ROCK LICK



75

E

Tab: 0 3 0 2 0 3 0 2 0 3 0 2 0

The musical notation for measure 75 is in 4/4 time with a key signature of one sharp (F#). The melody starts with a quarter note E (labeled), followed by an eighth-note pair (F#, G), a quarter note A, an eighth-note pair (B, C), a quarter note D, an eighth-note pair (E, F#), a quarter note G, and a half note A. The guitar tab below shows the fretting: 0 on the 6th string, 3 on the 5th, 0 on the 4th, 2 on the 3rd, 0 on the 2nd, 3 on the 1st, 0 on the 6th, 2 on the 5th, 0 on the 4th, 3 on the 3rd, 0 on the 2nd, 2 on the 1st, and 0 on the 6th.

BLUEGRASS LICK



76

G

Tab: 3 0 2 0 2 0 2 0 2 3

The musical notation for measure 76 is in 4/4 time with a key signature of one sharp (F#). The melody starts with a half note G (labeled), followed by an eighth-note pair (A, B), a quarter note C, an eighth-note pair (D, E), a quarter note F#, and a half note G. The guitar tab below shows the fretting: 3 on the 6th string, 0 on the 5th, 2 on the 4th, 0 on the 3rd, 2 on the 2nd, 0 on the 1st, 2 on the 6th, 0 on the 5th, 2 on the 4th, and 3 on the 6th.

COUNTRY LICK



77

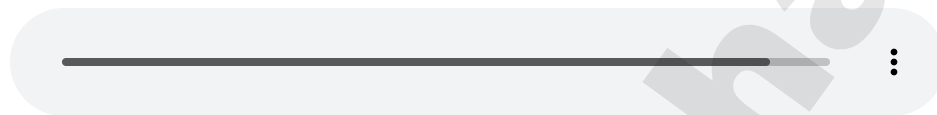
G

3 0 3 0 0 3 0 2 | 0 2 0 2 0

TAB

Detailed description: This block contains the musical notation for measure 77 of the 'Country Lick'. The staff is in treble clef, key of G major (one sharp), and 4/4 time. The melody starts on a G4 note, followed by a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3. The first measure is followed by a second measure containing a half note G3. Below the staff is a guitar tablature line with fret numbers: 3, 0, 3, 0, 0, 3, 0, 2 in the first measure, and 0, 2, 0, 2, 0 in the second measure. The letters 'TAB' are written vertically to the left of the tablature line.

BLUES LICK



78

Shuffle

E

0 2 0 0 2 0 0 2 0 3 0 | 2

TAB

Detailed description: This block contains the musical notation for measure 78 of the 'Blues Lick'. The staff is in treble clef, key of E major (two sharps), and 4/4 time. The tempo/style is marked 'Shuffle'. The melody starts on an E4 note, followed by a descending eighth-note scale: D#4, C#4, B4, A4, G4, F#4, E4. The first measure is followed by a second measure containing a half note E4. Below the staff is a guitar tablature line with fret numbers: 0, 2, 0, 0, 2, 0, 0, 2, 0, 3, 0 in the first measure, and 2 in the second measure. The letters 'TAB' are written vertically to the left of the tablature line.

ROCK 'N' ROLL LICK



79

E

0 0 0 0 0 2 0 2 | 0 0 0 0 0 2 0 2

TAB

Detailed description: This block contains the musical notation for measure 79 of the 'Rock 'N' Roll Lick'. The staff is in treble clef, key of E major (two sharps), and 4/4 time. The melody starts on an E4 note, followed by a descending eighth-note scale: D#4, C#4, B4, A4, G4, F#4, E4. The first measure is followed by a second measure containing a half note E4. Below the staff is a guitar tablature line with fret numbers: 0, 0, 0, 0, 0, 2, 0, 2 in the first measure, and 0, 0, 0, 0, 0, 2, 0, 2 in the second measure. The letters 'TAB' are written vertically to the left of the tablature line.

BLUES/ROCK LICK



80

Shuffle

E

The musical notation is for a blues/rock lick in 4/4 time, key of E major. The tempo is marked as 80 BPM with a 'Shuffle' feel. The notation consists of a treble clef staff and a guitar tablature staff. The treble staff shows a sequence of eighth notes: E4, F#4, G4, A4, B4, C#5, D5, E5, followed by a quarter rest. The guitar tablature staff shows the corresponding fret numbers: 0, 3, 0, 0, 3, 0, 0, 3, 0, 3, 0, 0, 3, 0, 0. The lick is marked with a '3' under the first four eighth notes of each measure, indicating a triplet. The tablature staff is labeled 'TAB' at the beginning.

PENTATONIC LEAD GUITAR

81

Shuffle

E

TAB

A7

E

B7

A7

E

0 3 0 0 3 0 0 3 0 0 2 0 2 0 2 0 0 3 0 0

3 0 0 2 0 2 0 2 0 2 3 0 3 0 0 3 0 0 2 0

2 0 2 0 0 3 0 0 3 0 3 0 2 0 2 0 2 0 2 0 2

3 0 2 3 0 2 0 3 0 0 3 0 0 2 0 2 0 2

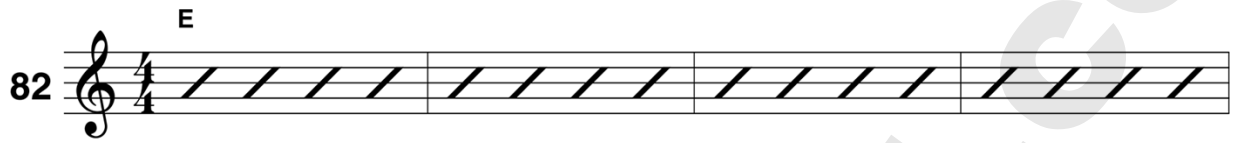
IMPROVISING

Use the E minor pentatonic you just learned to play solo leads over a 12-bar blues in E. If you don't have the recording, take turns playing rhythm and leads with friends or record your own rhythm tracks and play lead over them.

IMPROV TIPS

- **Hang Around Home** – Base your solo around the root (letter name) of the chord being played.
- **Less Is More** – Choose your notes carefully; sometimes it's not the quantity it's the quality.
- **Work the Rhythm** – Use syncopations, triplets, and repeating patterns to help make your solos interesting and distinctive.
- **Tell a Story** – Let your solo take shape with a beginning, middle, and end.

OPEN JAM

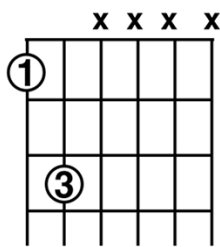


MOVABLE POWER CHORDS

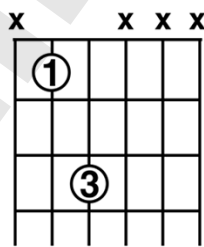
So far, you have learned three power chords (E5, A5, and D5) that use an open string and first finger. Now use your first and third fingers to form a power chord that can be moved up and down the fingerboard.

The movable power chord shapes below are named by where the first finger is placed on the fretboard. You can use either strings 6 and 5 or strings 5 and 4 to play these chords.

SIXTH STRING ROOT



FIFTH STRING ROOT



	E A			
	F			
	B			
3rd Fret	G C			
5th Fret	A D			
7th Fret	B E			
	C F			
10th Fret	D G			
12th Fret	E A			

Study the fingerboard chart (above to the right) to identify the letter names of natural notes on strings 6 and 5. If you want to play C5, locate C on either string 6 or string 5 and apply the correct shape from above. Move to D5 by simply sliding up two frets. That's the logic behind movable chords.

POP RIFF



83

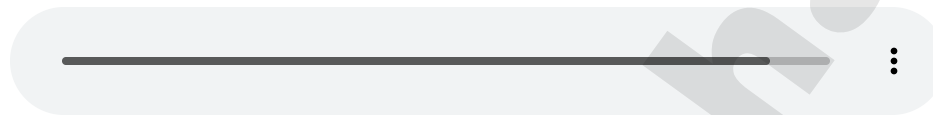
A5 D5 E5 D5 A5

TAB

5 5 5 5 5 9 9 9 5 5 5

Musical notation for measure 83 in 4/4 time, key of A major. The staff shows a sequence of chords: A5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), and A5 (quarter). The TAB below shows the fretting: 5 5 5 for A5, 5 5 for D5, 9 9 9 for E5, 5 5 for D5, and 5 for A5.

EARLY ROCK RIFF



84

F5 G5 F5 G5 F5 G5 F5 G5

TAB

3 5 5 3 5 3 5 5 3 5 3 3 5 3 3 3 3 3 3 5

Musical notation for measure 84 in 4/4 time, key of F major. The staff shows a sequence of chords: F5 (quarter), G5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), and G5 (quarter). The TAB below shows the fretting: 3 for F5, 5 5 3 5 for G5, 3 for F5, 5 5 3 5 for G5, 3 for F5, 5 5 3 5 for G5, 3 for F5, and 5 for G5.

HARD ROCK RIFF



85

E5 D5 A5 E5

TAB

9 5 5 9 9

Musical notation for measure 85 in 4/4 time, key of E major. The staff shows a sequence of chords: E5 (quarter), D5 (quarter), A5 (quarter), and E5 (quarter). The TAB below shows the fretting: 9 for E5, 5 5 for D5, 5 for A5, and 9 9 for E5.

POP/ROCK RIFF



86

G5 C5 E5 D5 G5

TAB

5 5 5 5 9 9 9 7 5

Detailed description: This musical example is in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a quarter rest. The next measure has E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), followed by a quarter rest. The final measure is a whole note G5. The bass line consists of three measures of a power chord (5-fingered) on G5, followed by four measures of a power chord (7-fingered) on E5, and ends with a whole note G5. The TAB line shows the fret numbers: 5, 5, 5, 5 for the first three measures, and 9, 9, 9, 7, 5 for the next four measures.

The next example uses both movable power chords and an open-position power chord you learned earlier in the book.

ROCKABILLY RIFF



87

Shuffle A5 G5 F5 E5 A5

TAB

7 7 7 5 5 5 3 3 3 2 7

Detailed description: This musical example is in 4/4 time with a key signature of one sharp (F#). The tempo/style is marked 'Shuffle'. The melody consists of eighth notes: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), followed by a quarter rest. The next measure has E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), followed by a quarter rest. The third measure has B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), followed by a quarter rest. The fourth measure has F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), followed by a quarter rest. The final measure is a whole note A5. The bass line consists of three measures of a power chord (7-fingered) on A5, followed by three measures of a power chord (5-fingered) on G5, followed by three measures of a power chord (3-fingered) on F5, followed by two measures of a power chord (2-fingered) on E5, and ends with a whole note A5. The TAB line shows the fret numbers: 7, 7, 7, 5, 5, 5 for the first three measures, 3, 3, 3, 2 for the next two measures, and 7 for the final measure.

Now try two riffs that mix power chords with single notes.

CLASSIC ROCK RIFF

88

F#5 A5 B5 F#5 A5 E5

TAB

4 4 2 4 2 2 2 4 2 2 2 4 2 2 2 4

HEAVY ROCK RIFF

89

A5 C5 G5 G#5 A5 N.C. A5

TAB

7 7 5 5 3 5 6 7 7 5 7 5 8 7

Palm muting is a technique in which you allow the side or heel of your picking hand to rest against the bridge, muffling or “muting” the strings as you play. Use this technique when you see the abbreviation “P.M.” under the notes (between the staff and tab).



MUTED GROOVE

[illegible]

[illegible]

Response	Percentage
Good job	75%
Not a good job	25%

[illegible]

GRAND FINALE

92

E

T
A
B

A

3 2 0 3 2 0 2 0 2 0 2 0 2 0 2 0

E B7

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

A E 1.

3 2 0 3 2 0 2 0 2 0 2 0 2 0 2 0

2. **A**

13

0 3 0 3 2 3 0 2 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4

E **A**

16

0 0 0 0 0 2 0 2 | 0 0 0 0 0 2 0 2 | 2 2 4 4 2 2 4 4

E

19

2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 0 2 0 2 0 2 0 2

B7 **A** **E**

22

2 2 2 2 3 2 0 3 2 0 2 0 | 2 0 2 0 3 0 3 0 | 2 0