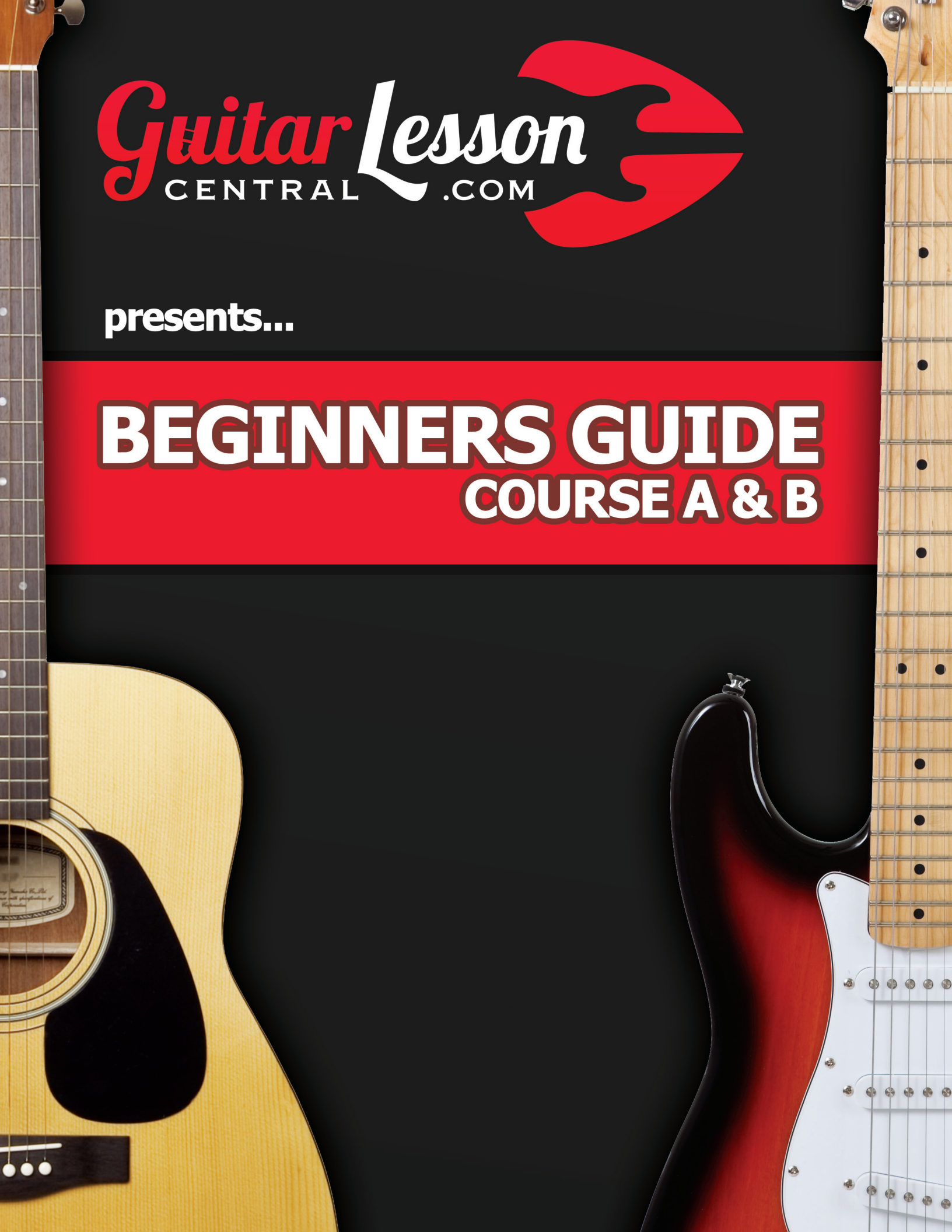




*Guitar Lesson*  
CENTRAL .COM

presents...

**BEGINNERS GUIDE**  
**COURSE A & B**



# BEGINNERS COURSE

## WELCOME!

Hi guys and welcome to this beginners set of courses! This pdf guide is a beginners book consisting of 20 exciting lessons that are based on the content that I have been teaching for the last 7 years with my private students. This book will help you get off to the best possible start as a beginner, as well as filling in some of the blanks that you may have missed if you have already started learning!

The structure of the book is very important. The lessons are laid out in the order you need to approach them and have been divided into a COURSE A and a COURSE B. Course A covers all the basics that you will need to take your playing to the next level, and Course B then does exactly that - takes your playing to the next level!

As you are going over the book, be sure to have your guitar out in front of you so that you can take part in the lesson as you are reading it. Do not move onto the next lesson until you have sat and practiced the current one! It sounds obvious, but don't just read the entire book and then think you have completed it - Each lesson should take you a good few days of practice time to complete. So, with no time to loose, let's get cracking!

# COURSE CONTENTS

## BASICS

**Page 4** Reading Chord Boxes

## BEGINNERS COURSE A

**Page 6** Lesson One - The Basics

**Page 8** Lesson Two - Your First Chords

**Page 10** Lesson Three - Guitar Gym

**Page 12** Lesson Four - Strumming Patterns

**Page 14** Lesson Five - Your First Chord Chart

**Page 17** Lesson Six - Notes On The Neck

**Page 20** Lesson Seven - The James Bond Theme

**Page 22** Lesson Eight - The Big 3 Chords

**Page 23** Lesson Nine - The Universal Strumming Pattern

**Page 24** Lesson Ten - Chasing Cars

## BEGINNERS COURSE B

**Page 27** Lesson One - Powerchords

**Page 29** Lesson Two - Brain Stew

**Page 31** Lesson Three - G & C Major

**Page 32** Lesson Four - Brown Eyed Girl

**Page 33** Lesson Five - The Minor Pentatonic Scale

**Page 35** Lesson Six - Soloing Techniques

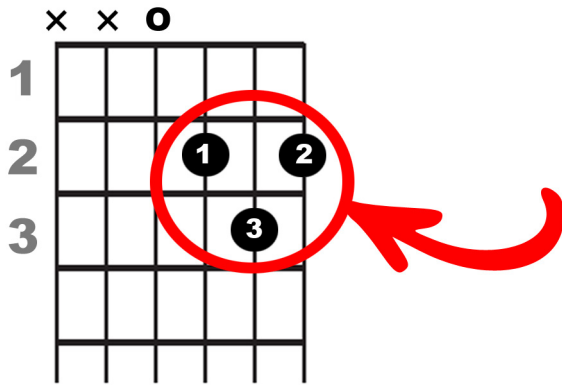
**Page 37** Lesson Seven - Born Under A Bad Sign

**Page 40** Lesson Eight - More Open Chords

**Page 41** Lesson Nine - Can't Buy me Love

**Page 42** Lesson Ten - Open Chord Practice

Just before we start the course, it is important that you are able to read chord boxes, as we use them to explain the chord shapes throughout the course.

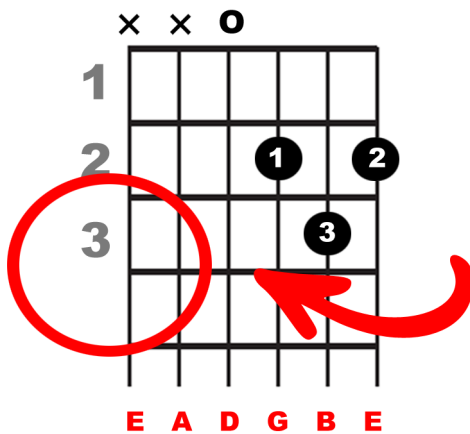
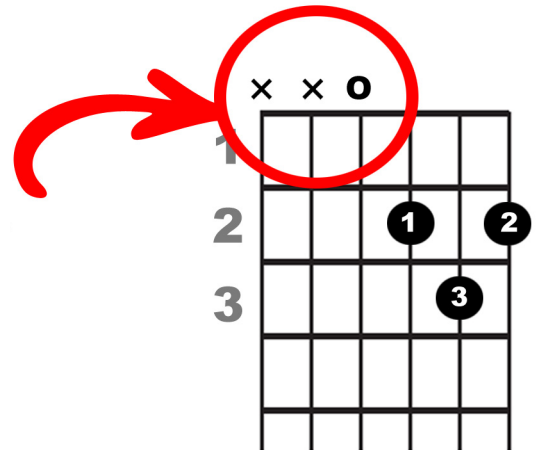


### 1. THE DOTS

The dots are where your fingers are positioned. The numbers tell you which finger goes where.

### 2. 'X' AND 'O'

These symbols refer to the strings that you should be playing. If it is a 'x' you do not play that string. If a 'o' you play the open string.

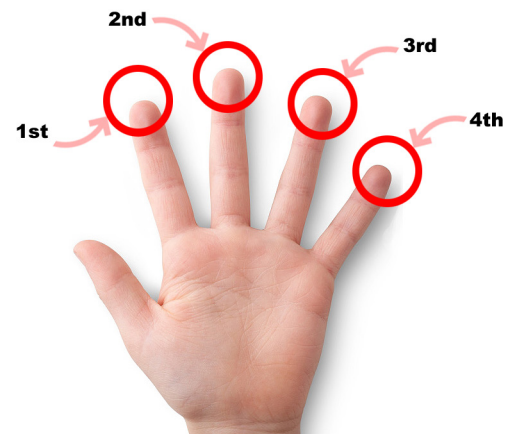


### 3. FRETS & STRINGS

The horizontal lines are the frets and the vertical lines are the 6 guitar strings. The grey number (in this case '3') shows you which fret a particular finger is on.

### 4. WHICH FINGERS?

And just in case you are unsure, these are the fingers we are referring to!



# **BEGINNERS COURSE A**

## **10 LESSONS TO MASTER THE BASICS**

### THE BASICS COVERED

To begin with we need to cover some basic ideas including how to hold the plectrum, the string names and how to hold the guitar. The video covers all 3 elements, and here we will look over the string names and how to hold the pick.

### HOLDING THE PLECTRUM



The key thing to remember when holding the plectrum is that you have a good grip and that the pointy edge of the pick is facing the strings. Try to keep in mind that you are trying to make it look like a flag post! The thumb is the flag pole and the plectrum is the flag, which is at a 90 degree angle from the thumb.

Follow the steps of the video for more detail, and make sure that you spend a few minutes getting comfortable with the pick. Each time you pick up the guitar to play, spend a second making sure the pick is in the correct place and you'll soon have it feeling natural.

### THE STRING NAMES

We need to know the 6 string names before we get going, and these are E, A, D, G, B and E (from low thickest string to high thinnest string).



### THE STRINGS CONTINUED...

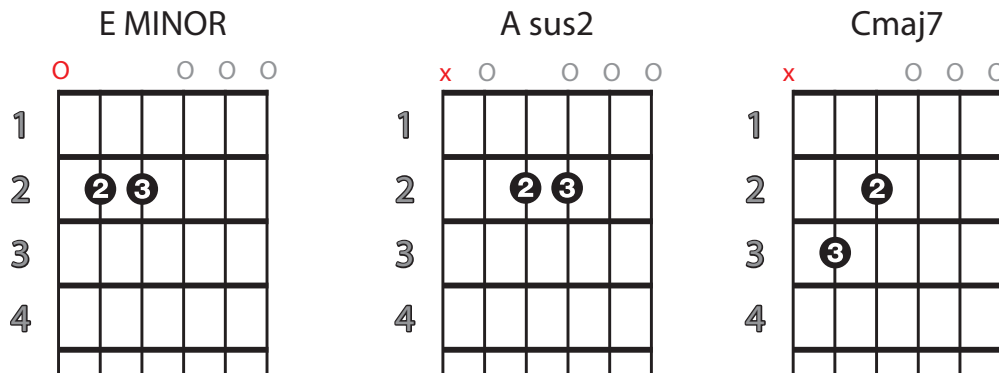
To help us remember this we can use 'Elephants And Donkeys Grow Big Ears'!



LOW **ELEPHANTS**  
**AND**  
**DONKEYS**  
**GROW**  
**BIG**  
HIGH **EARS**

### YOUR FIRST CHORDS

Here are our first 3 chord shapes to learn. If you are unsure as to how to read chord boxes, please refer to the first section of this pdf document which explains it in detail.



### GETTING THE CHORDS CLEAR

Making the chord sound clear can be an ongoing process for you over the next few weeks. To help you out, and to give you the best chance of making all these chords sound clear, here are 3 pointers you need to remember:

- 1.** Make sure you are pushing down on the string with your finger tips, just underneath the nail (which should be well cut!)
- 2.** Create a bridge with your fingers. Make sure your wrist is well around the guitar to allow you to lift your fingers away from the strings below the one you are pushing down. Remember, you are trying to keep the strings you are not playing nice and clear.
- 3.** Push down on the edge of the fret (to the right on a right handed guitar). Your finger tip doesn't



### QUICK CHORD CHANGES

At this point we want to start getting your muscle memory in the fingers working, and what better than to jump in at the deep end and just start swimming! So, we will now look at trying to change between those three chords.

Here is a chord chart:

**Asus 2** *///* *////* **Cmaj7** *///* *////* **Em** *///* *////*

Hopefully you recognise the chord names (the three chords we have learnt). The diagonal lines represent beats in a bar. The chord name itself stands for the first beat. So if you were to actually count through this it would sound as follows:

“Asus... 2... 3... 4... 1... 2... 3... 4...  
Cmajor7... 2... 3... 4... 1... 2... 3... 4...  
E minor... 2... 3... 4... 1... 2... 3... 4...”

This is counting through the bars and is an important part of getting your chord changes in the correct place. Once you have this idea clear in your head, pick the guitar up and start trying to change chords! I want you to start by just moving from Asus, to Cmaj7 to Em, and then repeating. Once you are starting to get that, then try to count through the changes as shown above. So play the Asus2 once, then count “Asus 2 3 4, 1 2 3 4”... then play the Cmaj7 and do the same. You are looking to try and get the chord as you count. Using a metronome set to 60BPM is a good idea at this stage.

### GUITAR GYM - SPIDER EXERCISES

At this point we will move away from the chords whilst you are still practicing them and move our attention to spider exercises!

Spider exercises are extremely helpful in teaching you to separate your four fingers, get your hand in the correct position on the guitar fretboard, and getting your right hand matched up to your left. For this first exercise it is extremely important that you follow these three simple ideas.

- 1.** Make sure your thumb is at the back of the neck and that your wrist is pulled forward around the guitar
- 2.** As you go through the exercise, remember to keep the fingers on the fretboard. So once you have played the first fret, keep that first finger on there whilst you try to play the second, and so on.
- 3.** Keep your fingers to the right edge of the fret to ensure you get the clearest possible sound.

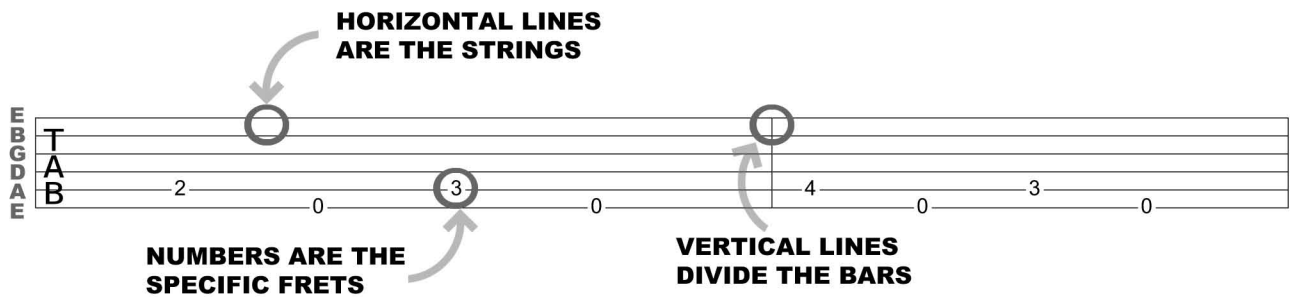
### GUITAR GYM - THE SPIDER EXERCISE TAB

<b>T</b> <b>A</b> <b>B</b>	<b>4</b> <b>4</b>	
	3 — 4 — 5 — 6	3 — 4 — 5 — 6
		3 — 4 — 5 — 6
	3 — 4 — 5 — 6	3 — 4 — 5 — 6
		3 — 4 — 5 — 6
	6 — 5 — 4 — 3	6 — 5 — 4 — 3
		6 — 5 — 4 — 3
	6 — 5 — 4 — 3	6 — 5 — 4 — 3
		6 — 5 — 4 — 3

Not sure how to read TAB? Check out the next page!

### READING GUITAR TAB

Guitar TAB is a simplified version of sheet music, designed specifically for guitar players. A guitar TAB will never be as accurate rhythmically as a piece of sheet music as it does not give much indication of rhythm. However, for most guitarists, and especially blues guitarists, we use the TAB to find the notes, and our ears to work out the rhythm! So, here is how we read TAB:

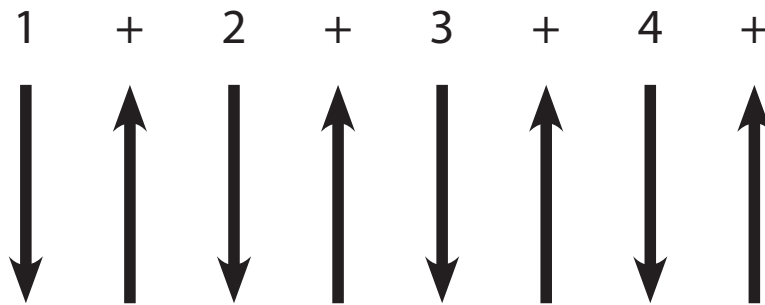


The horizontal lines are the strings, and they have the high E string at the top. Remember that on any sheet music you go up through notes, so the notes on the bottom of the TAB are on the low strings. It is essentially upside down in comparison to looking at the strings of the guitar! The numbers are what fret you need to play. So the first number (2) on this TAB above tells us to play the 2nd fret on the A string. That is our first note. Any open strings (not pushing your finger on any fret) are dictated with a '0'. The vertical lines indicate the end of the bar. A bar is a measure of music - in this case after 4 beats you have the end of the bar. Then you move onto the next 4 beats. This idea of counting bars and beats will become clearer as we go through the course.

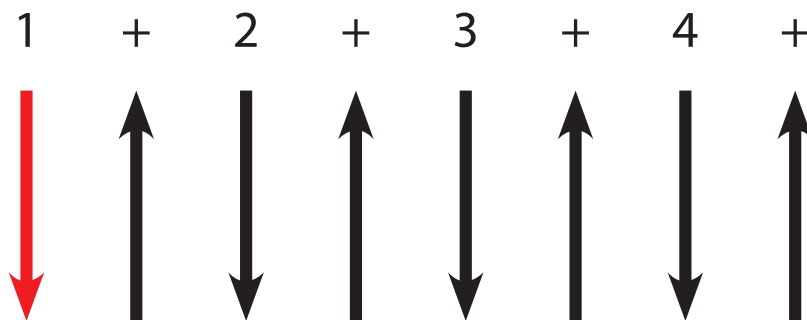
### STRUMMING PATTERNS

A strumming pattern is simply a picture that dictates what you should be doing with your right hand during a song or exercise. We have all seen guitar players strumming with their right hand, and it is an extremely important skill to develop. There are essentially limitless strumming patterns, but if you understand how to play them and work them out, you will understand how to create them.

To begin with we need to talk about your right arm movement. It should be consistently moving in a pendulum fashion. This movement allows you to stay in time with the beat and will guarantee you will be able to play along with the music. Have a look at the digram below:



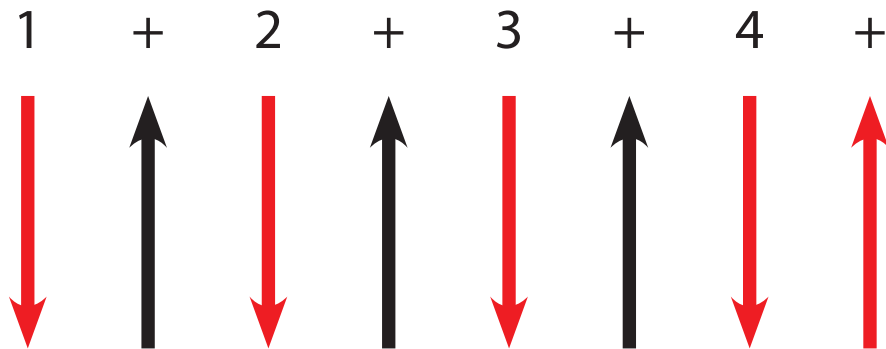
The numbers represent the count within a bar. We tend to count 4 beats to a bar as you can see above. The 4 numbers represent your down strokes with your right arm. The '+' symbols or the 'ands' represent the up arrows and therefore your up strokes on the guitar. We would count this by saying "One and Two and Three and Four and", that would then signify the end of one bar. The black arrows simply represent your right arm movement, not when you hit the guitar. So first try counting this pattern whilst keeping your right arm moving as the arrows say. So your arm should move down, up, down, up, down, up, down, up and then stop. Now look at this:



The red arrow indicates where we hit the strings. So on the first beat of the bar we will now play the strings within our arm movement. We still then continue to move our right arm for the rest of the bar, just as before. This is how we read strumming patterns.

### OUR STRUMMING PATTERN

So with the strumming basics understood, let's have a look at the pattern we need to master:



Remember to keep your right arm moving all the way through and try to count out loud as you go through it. The counting is not 100% necessary, but it will help you understand the pattern, and therefore allow you to play through any other pattern a little easier.

### YOUR FIRST FULL CHORD CHART

Now here we have a little bit of a test for you! Below is a full chord chart, exactly as you would see if we were to play a real song. Are you able to read through and play this chord chart? Try to use the strumming pattern we learnt in the last lesson all the way through. Please don't worry if you really don't know where to start, I will break it down for you on the next page!

### VERSE ONE

Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///  
Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///

### CHORUS

Em /// Cmaj7 /// A7 /// //// Em /// Cmaj7 /// A7 /// ////  
Em ( /// //// )

### VERSE TWO

Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///  
Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///

### CHORUS TWO

Em /// Cmaj7 /// A7 /// //// Em /// Cmaj7 /// A7 /// ////  
Em ( /// //// )

### CHORUS THREE

Em /// Cmaj7 /// A7 /// //// Em /// Cmaj7 /// A7 /// ////  
Em ( /// //// )

### BREAKING IT DOWN - READING CHORD CHARTS [2]

Let's just go over reading chord charts one more time. Chord charts are a quick and easy way to learn the outline of any song! Their job is to show you which chords are played, in what order, and for how long! They will not give you a rhythm pattern, nor any guitar related specifics, just the chords. So, let's look at how to read them.

**Em /// //// Cmaj7 /// ////**

Above is part of a chord chart. The **Em** is telling you to play the E minor chord and the **Cmaj7** is referring to the C major 7 chord. In chord charts chords are always shortened. Major chords simply have the letter of the chord (i.e. A is written instead of A major) and minor chords always have a little 'm' after the letter (i.e. Em is written instead of E minor).

The **diagonal lines** represent the beats of the bar. So we should know that we have 4 beats in a bar. The Em counts as the first beat, whilst the remaining 3 diagonal lines represent beats 2, 3 and 4. You'll notice that there are then another four lines before Cmaj7. This tells us that we continue to do Em for a further 4 beats (1 bar). So all together the Em is played for 8 beats, which is also called 2 bars (start getting used to referring to chords in bars).

### BREAKING IT DOWN - THE VERSE

#### VERSE ONE

**Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///**  
**Asus2 /// //// Cmaj7 /// Em /// Asus2 /// //// Cmaj7 // Em ///**

So here we have the chords for the verse. Notice it is a loop... we play the Asus2 for 2 bars, the Cmaj7 for 1 bar, the Em for 1 bar, and then we repeat that process 3 more times. Remember, this chord chart does not explain the rhythm pattern. Within those bars we can play any rhythm we like, as long as the chord lasts for the required amount of bars. We will add the rhythm pattern in the next part.

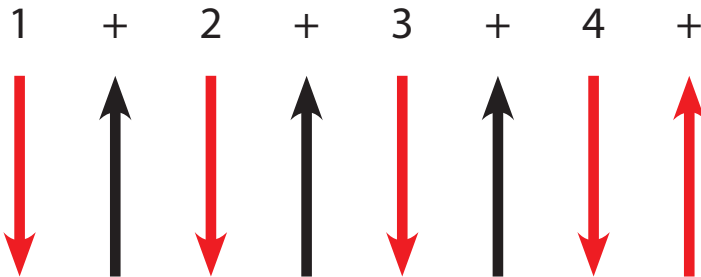
**BREAKING IT DOWN - THE CHORUS**

**CHORUS**

Em /// Cmaj7 /// A7 /// //// Em /// Cmaj7 /// A7 /// ////  
Em ( /// //// )

So here we have the chords for the chorus. Once again, there is a loop. We play the Em for 1 bar, the Cmaj7 for 1 bar and the A7 for 2 bars, then repeat that once more. To end the chorus we strum the Em chord once and let it ring out for 2 bars. This is notated with the use of the brackets around the diagonal lines... this simply means 'play the E minor chord once and let ring'.

**BREAKING IT DOWN - THE STRUMMING PATTERN**

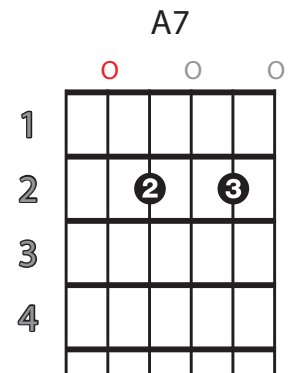


The strumming pattern is exactly the same as the one we have learnt in the previous lesson. The tricky part will be moving chords whilst still trying to play the pattern!

**BREAKING IT DOWN - THE A7 CHORD**

Finally we had better go over that new chord! The A7 pops up in the chorus and looks like this. Try taking the C major 7th chord and moving to the A7... it should be a reasonably easy change, but there are ways to make it easier. For starters if you simply keep your second finger on the D string, you can just take the 3rd finger away from the Cmaj7 and move it to the B string for the A7.

There are often little shortcuts like this when changing chords, that are well worth looking out for!

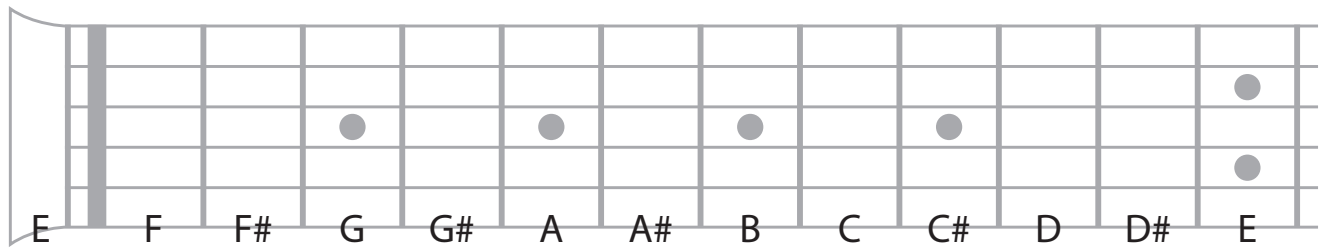




### NOTES ON THE NECK

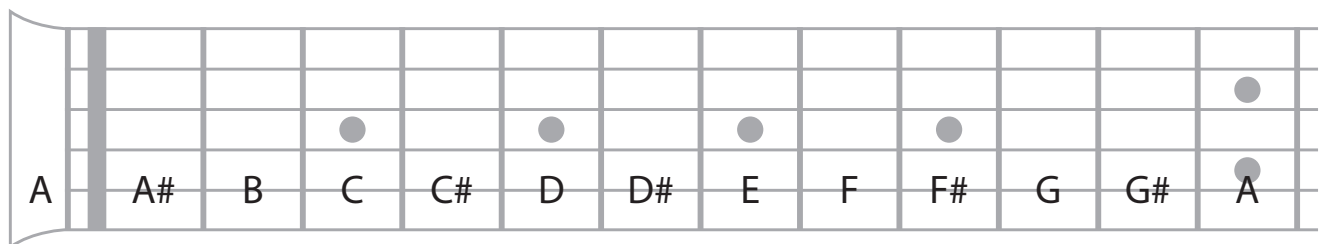
All the theory we cover throughout this beginners course will be practical theory. By this what I mean is we will be covering elements and ideas that we can almost immediately put into practice and allow you to understand what you are playing. To begin with here we have the notes on the E string.

Fundamentally in western music we have 12 notes to play with, and we can find all these notes on each string of the guitar. The notes are A, A#, B, C, C#, D, D#, E, F, F#, G and G#. The symbol '#' is called a 'sharp'. Try to remember that E and B do not have sharps, all the other notes do. Here are those notes in the E string, where we cycle through all twelve notes, except we start at E rather than A.



### ... AND THE 'A' STRING

Well, the A string is easily worked out using the same ideas. As long as you know the 12 notes in western music (A - G#) you can find all the notes on the neck. The second string down is tuned to A, therefore you start from A and work your way up one by one.



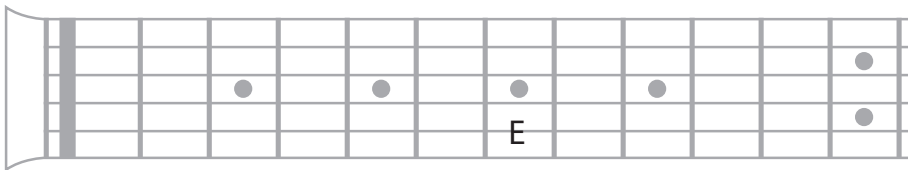
### FINDING THE NOTES EXERCISE!

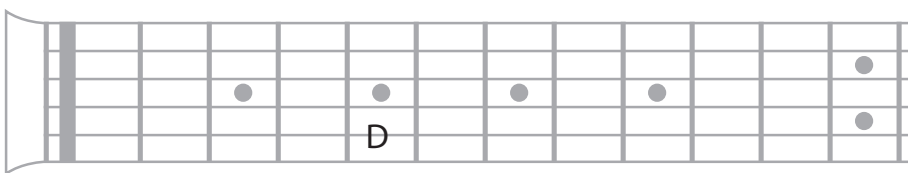
Time to put the ideas into practice! Try to find the notes I have listed below, the answers are on the following page:

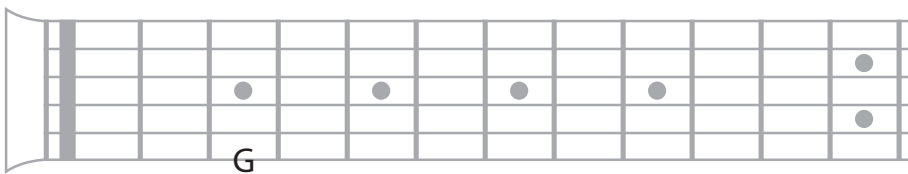
- 1. Find the E on the A string**
- 2. Find the D on the A string**
- 3. Find the G on the E string**
- 4. Find the B on the E string**
- 5. Find the C on the A string**
- 6. Find the F# on the E string**
- 7. Find the C# on the A string**

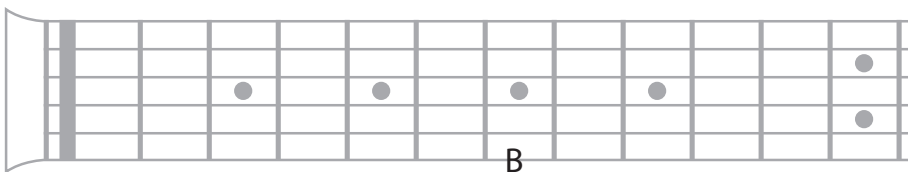
### FINDING THE NOTES EXERCISE... ANSWERS

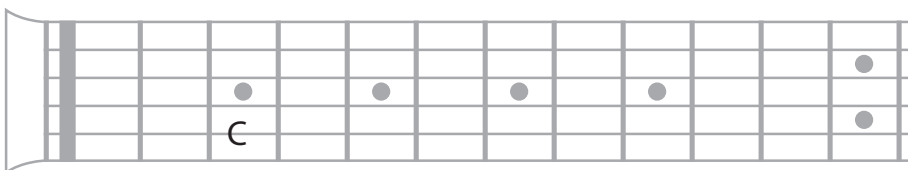
Here are the answers!

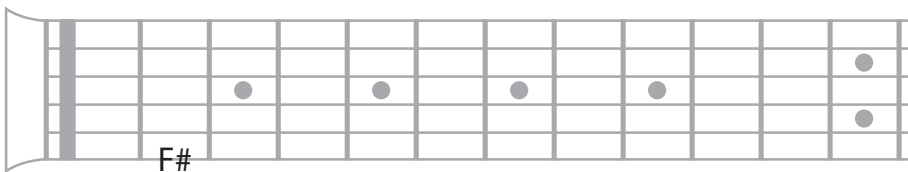
1. 

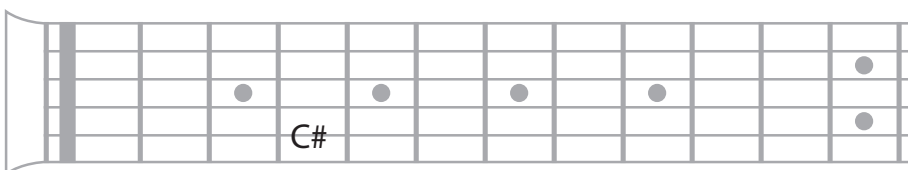
2. 

3. 

4. 

5. 

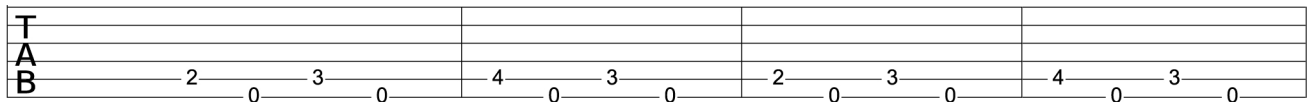
6. 

7. 

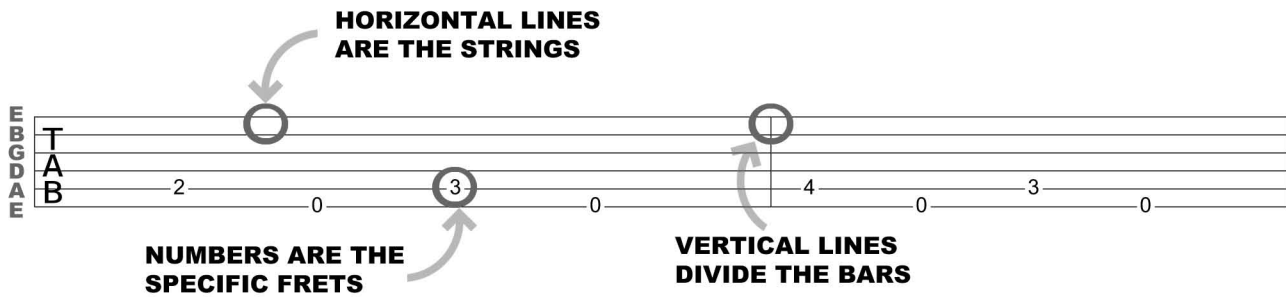
### THE JAMES BOND THEME

We will now try to learn the James Bond theme! This theme has two main guitar parts - The repetitive bass line style part, and then the lead part. This exercise is all about reading guitar TAB, so let's start with the slightly easier part.

### THE BASS LINE



So, to play through this part try to apply the same principals we used when doing the spider exercises. Keep your thumb at the back and do not move the fingers very far from the fretboard. I would personally start by playing the first note (2nd fret) with my 1st finger... and then use my second and third fingers for the 3rd fret and fourth fret.



If you are still struggling to read TAB, above is a little reminder! Also, any '0' on the TAB refers to the open string. So in this case, the '0' on the E string means that you play the open E string.

Once you have this together, move onto the really cool part (see next page)

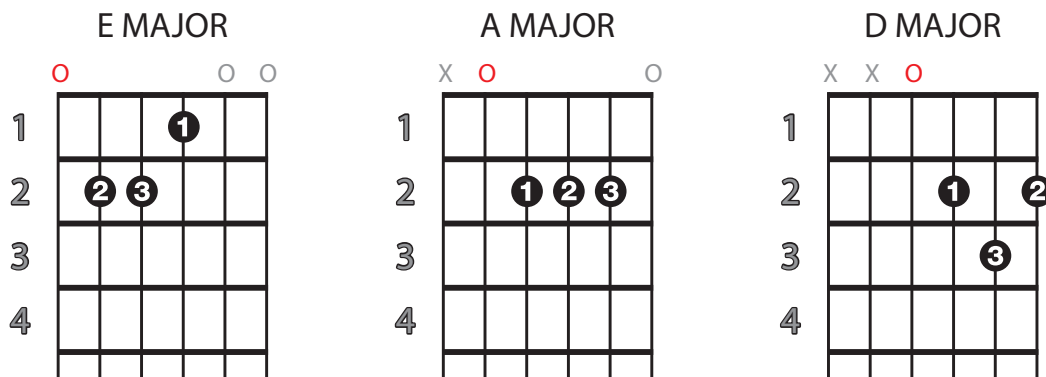
### THE MAIN LEAD PART

Here we have the main, and very familiar, lead part! Don't worry if you can't quite get this together all at once, it is very hard! Find the song to have a listen to it and ensure that you have the correct melody in your head. Then slowly work your way through the TAB!

T			
A			
B	0 2 2 2 2 0 0 0	0 3 3 3 3 2 2 2	0 2 2 2 2 0 0 0
	0 3 3 3 3 2 1 0	1 0	2 0 2

### THE BIG 3!

In this lesson we are looking at your first major chords - E, A and D major. It is important that we commit these chord names to memory as they are some of the most frequently used chords in music! Here are the three chord shapes:



Be sure to remember which strings you should be playing and which you shouldn't. The E major chord has its root note on the low E string, so you can play all 6 strings. The A major chord has its root note on the A string, so you should try and avoid the low E. The D major chord has its root note on the D string, so you should try to avoid the E and A string.

In practice, however, I would recommend aiming to avoid these strings with your plectrum, but focus more on trying to get the chords clear at this stage. If you do hit the E or A strings it isn't the end of the world, so do not worry about it. Once you are more confident with the chord then you can turn your attention to your right hand and avoiding certain strings.

### SPEEDING UP THE CHORD CHANGES

Just as in an earlier chord lesson, once you have the chords memorized, it is time to start changing between them. Put on one of the drum loops provided (as slow as you need) and do each chord for 2 bars, playing just at the start of each bar.

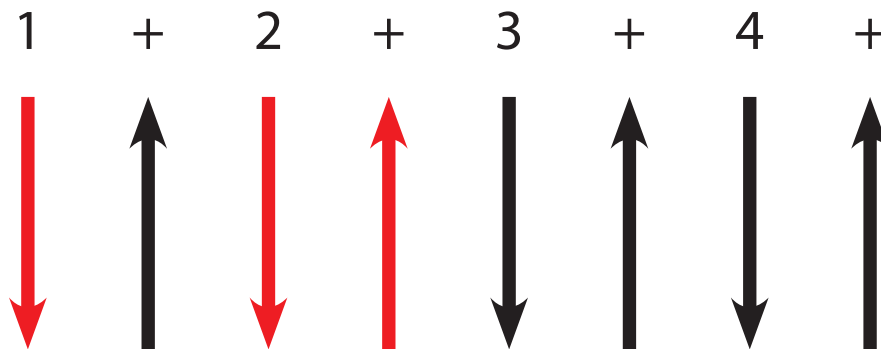
For the moment do not worry if the chords are not sounding perfect! They simply won't! It takes a lot of time to get these sounding clean and tidy, but they will get there if you keep plugging away at this exercise. Good luck!

### THE UNIVERSAL STRUMMING PATTERN

Why do I call this strumming pattern 'universal'? Well, simply because it seems to work over anything! If you are ever in doubt about the pattern that is being played in a song, try this one out and 9 times out of 10 it will fit perfectly!

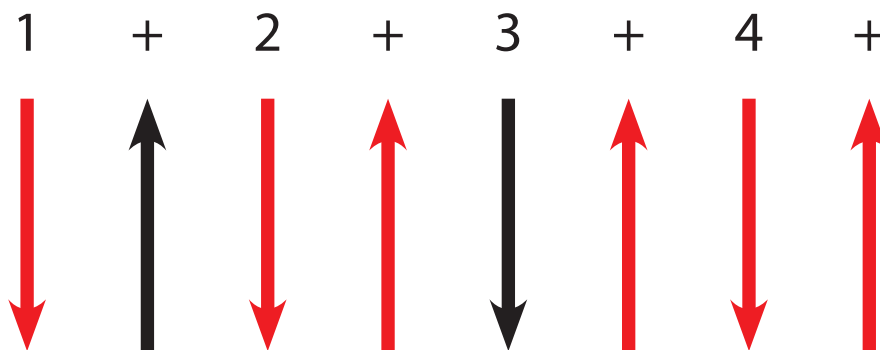
We will build the pattern up in two stages:

#### STAGE 1:



Ensure you can do the pattern above before you move on. Remember - keep your right arm moving and if you can, get your foot tapping!

#### STAGE 2: (full pattern)



### CHASING CARS

We will now be trying to go through our first actual song! I have picked 'Chasing Cars' by Snow Patrol because it combines the three 'big' chords that we have learnt, as well as a very cool picking pattern to push our TAB reading skills forward even more! Let's start with the chord chart.

#### INTRO

A /// ////

#### VERSE ONE

A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////

#### CHORUS ONE

A /// //// E /// //// D /// //// A /// ////

#### VERSE TWO

A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////

#### CHORUS TWO

A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////

#### VERSE THREE

A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// (A /// ////)

#### CHORUS THREE

A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////  
A /// //// E /// //// D /// //// A /// ////

#### OUTRO

A /// //// E /// //// D /// //// A /// ////



### CHASING CARS - LEAD PART

Here is the lead part to try and play along with. The part essentially just loops in every single verse.

		A MAJOR				E MAJOR															
T	4	•	9	9	9	9	•	9	9	9	9	•	9	9	9	9	•	9	9	9	9
A	4	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6
B	4	•					•					•					•				

		D MAJOR				A MAJOR																	
T		0	9	9	0	9	0	9	9	0	9	7	9	9	7	9	9	7	9	9	7	9	9
A		0	0	0	0	0	9	0	9	0	9	7	7	7	7	7	9	7	7	7	7	7	9
B		•					•					•					•						

The best tip I can give you for playing this lead part, is that you barely need to move your fingers at all! Find the 7th fret of the D string with your 1st finger, and 9th fret of the G string with your little finger. To play the first two bars you simply need to hold those fingers down and alternate pick through the two strings. The when moving to bar 3, just move your 1st finger back a fret, leaving the little finger where it is. Equally, when playing from bar 5, leave the little finger where it is and use the open D string.

### CHASING CARS - EXTRA TIPS

When trying to put this song together you have a few options. You can just play the entire song using the chords shown in the chord chart. Use the universal rhythm pattern to play along to the track and this will be great practice for your chord changes!

Alternatively you could play the chords in the choruses, and the lead part in the verses! This is what I try to do with a lot of my private students, and it really gets them working! It all depends on how much of a beginner you are though! If you feel as though you are still struggling with the open chord changes, just focus on that. The lead can be added later!

Good luck with this, and be sure to go over Course A a few times before tackling Course B.

# **BEGINNERS COURSE B**

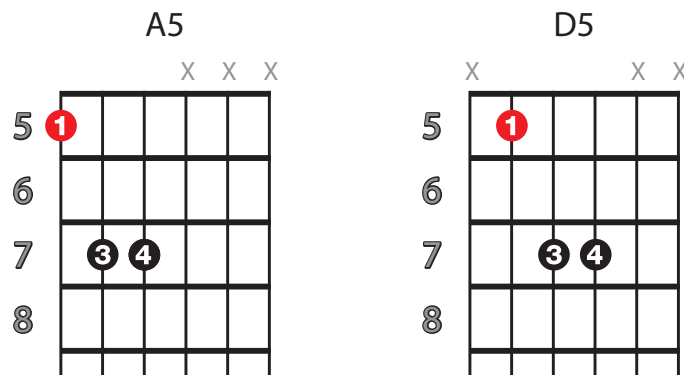
## **MOVING ONTO THE NEXT LEVEL**

### POWERCHORDS!

A powerchord is the simplest chord you can make on a guitar, consisting of just 2 notes! Due to the fact that the chord is so simple on construction, it sounds distinctly uncluttered, and is therefore a huge sound when you add some distortion! Powerchords are uniquely guitar based chords for this exact reason, and are extremely popular in pop, punk and rock music. So, theoretically they are pretty simple, but playing them is another matter...

### POSITION 1 AND 2 POWERCHORDS

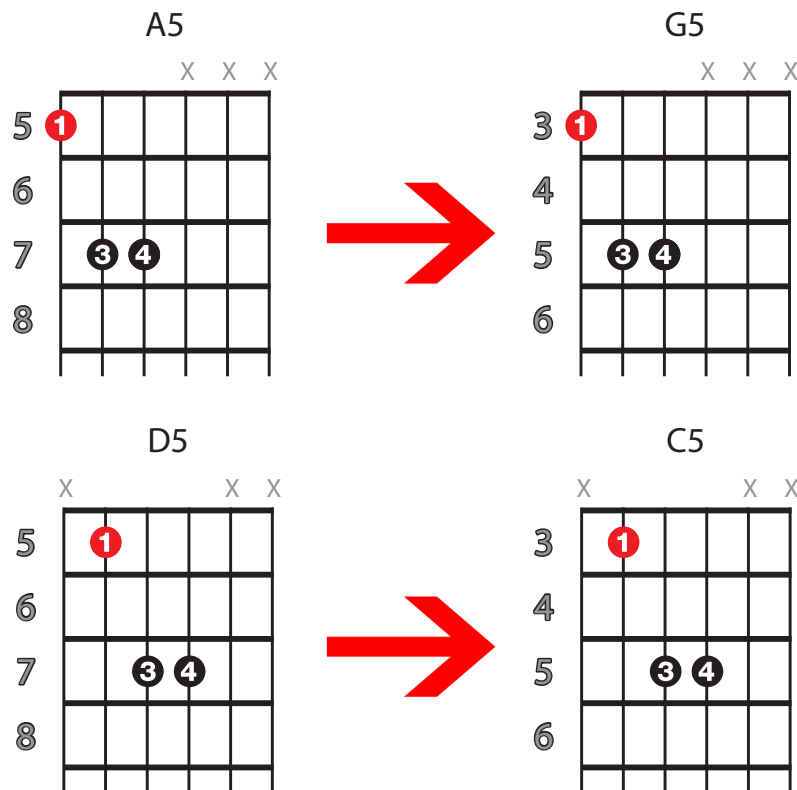
Thankfully we only actually have two shapes to learn, and then we simply move the shape up and down the neck. The tow shapes are referred to as 'position 1' and 'position 2'. This is because the position 1 powerchords have their first note on the E string, and position 2 powerchords have their first note on the A string:



Notice that the chords are referred to as 'A5' or 'D5', not 'A powerchord'. This is simply because the chords consist on the first note (A for example) and the 5th note of the scale, hence '5'. This is chord theory and we will be looking over that a little more, but not at the moment!

### CHORD PRACTICE

To familiarize yourself with these new chord shapes, please practice changing between A5 and G5 in position 1 (shown below) and then D5 and C5 in position 2 (also shown below). Focus on getting a nice clear chord and feel free to add a bit of overdrive or distortion!



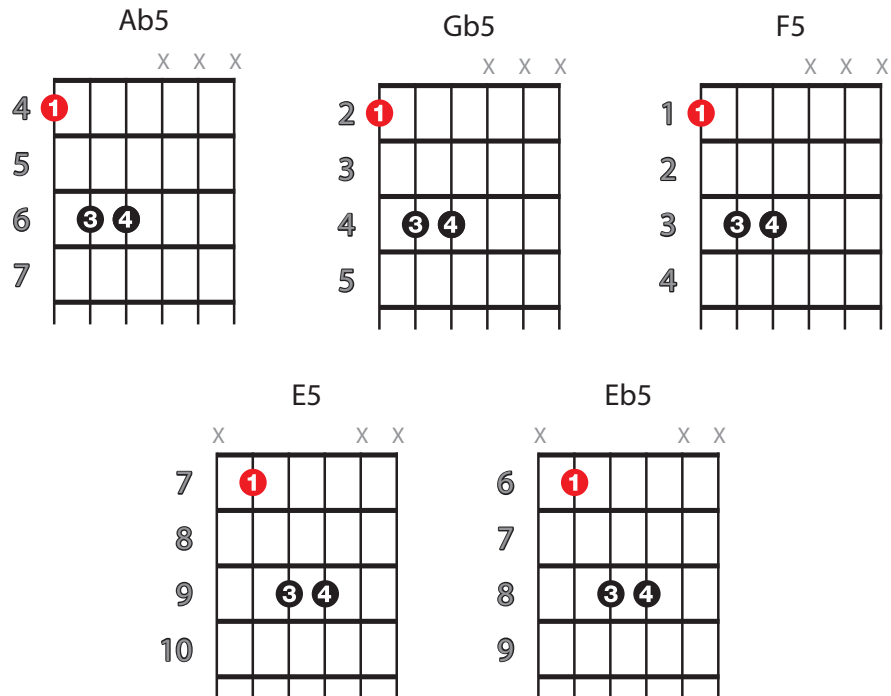
### POWERCHORD TEST!

So here is your test! A quick chord chart asking you to find these powerchords in position 1 or 2. First make sure you can find these chords, then try to actually playing through the chords and get the changes smooth! It will take some time to get the sound right, but keep plugging away!

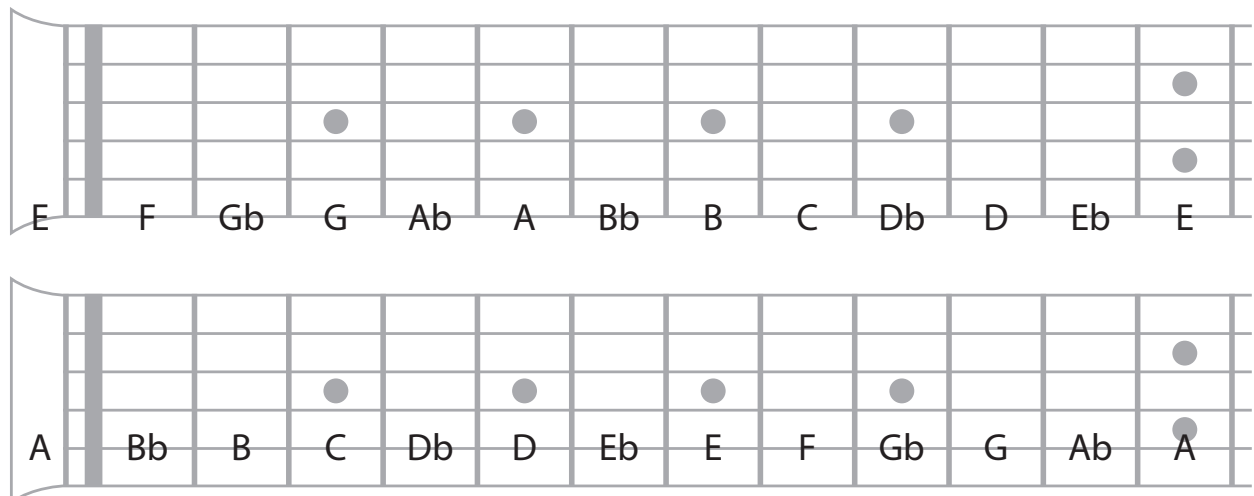
A5 (pos 1) /// //// D5 (pos 2) /// //// C5 (pos 2) /// ////  
 G5 (pos 1) /// //// A5 (pos 1) /// //// B5 (pos 1) /// ////  
 E5 (pos 2) /// //// Eb5 (pos 2) /// //// A5 (pos 1) /// ////

### BRAIN STEW - GREENDAY

Time to try a song using powerchords! Where better to start than with a Greenday classic... We have loads of flat powerchords here, which means you will have to work hard to find them on the neck. To ensure you do get the correct chords, here are all the chord shapes you will need, as well as a neck diagram to show you how flat notes are located.



### FINDING 'FLATS' ON THE NECK



### BRAIN STEW - GREENDAY

#### INTRO

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### VERSE ONE

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /  
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### INSTRUMENTAL

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### VERSE TWO

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /  
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### INSTRUMENTAL

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### VERSE THREE

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /  
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### INSTRUMENTAL

Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### VERSE FOUR

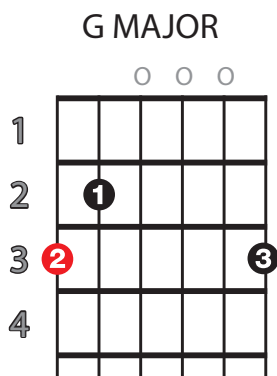
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /  
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

#### INSTRUMENTAL

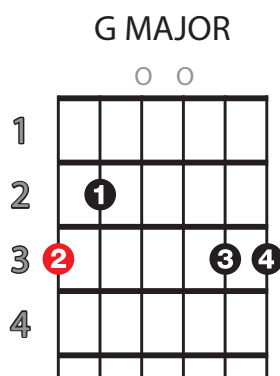
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /  
Ab5 /// Gb5 /// F5 /// E5 / Eb5 / Ab5 /// Gb5 /// F5 /// E5 / Eb5 /

### G & C MAJOR - THE NEXT BIG CHORD SHAPES

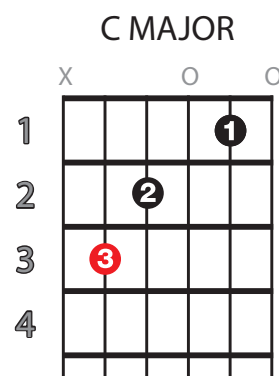
It is time that we expanded our chord collection even further by adding G major and C major! Now these chords are going to be quite a challenge as they require a lot more hand-strength and hand-stretch! Remember, you have the option to play the G in two ways, but whichever one you choose make sure you stick with it!



(option 1)



(option 2)



### CHORD EXERCISE

Once you have memorized the shapes it is once again time for our chord exercise! Get one of the drum beats on and practice changing between the two chords. Remember, they don't have to sound perfect, they simply need be on at the correct time. Start by just trying to do one strum per bar, and do two bars on each chord:

**G (///) G (///) C (///) C (///)**

If you put the time in now practicing this exercise you will have a much better chance of getting the song in the next lesson! Good luck!

### BROWN EYED GIRL

Time to put those new chord shapes into practice, as well as recapp some older ones! This is an absolute classic song by Van Morrison, and you need to use your universal strumming pattern to play through it!

#### (INTRO RIFF 8 BARS)

##### VERSE ONE

G /// C /// G /// D /// G /// C /// G /// D ///  
G /// C /// G /// D /// G /// C /// G /// D ///

##### BRIDGE ONE

C /// D /// G /// Em /// C /// D /// G /// D ///

##### VERSE TWO

G /// C /// G /// D /// G /// C /// G /// D ///  
G /// C /// G /// D /// G /// C /// G /// D ///

##### BRIDGE TWO

C /// D /// G /// Em /// C /// D /// G /// D /// ///

##### CHORUS ONE

G /// C /// G /// D /// G /// C /// G /// D /// G /// ///

##### BASS SOLO

(/// /// /// /// /// ///)

##### VERSE THREE

G /// C /// G /// D /// G /// C /// G /// D ///  
G /// C /// G /// D /// G /// C /// G /// D ///

##### BRIDGE THREE

C /// D /// G /// Em /// C /// D /// G /// D /// ///

##### CHORUS TWO

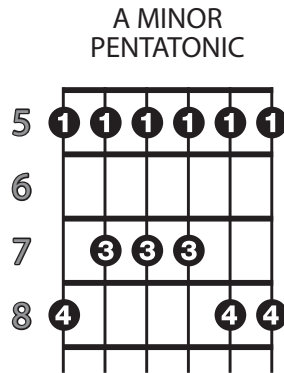
G /// C /// G /// D /// G /// C /// G /// D ///  
G /// C /// G /// D /// G /// C /// G /// D /// (G ///)



### THE MINOR PENTATONIC SCALE

The minor pentatonic is a 5 note scale that is at the heart of most blues, rock, pop and country music and guitar playing! The great thing about learning a scale like this on the guitar is that you can learn one shape, and simply move it up and down the guitar to move in and out of different keys (much like the powerchords). Let's begin by simply learning the shape for A minor pentatonic.

### PENTATONIC SHAPE 1



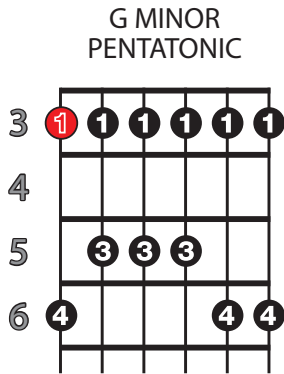
Above we see a scale diagram. This is read in the same way as a chord box except you play each note individually. So you play the 5th fret E string first, then the 8th fret E string... then move onto the A string 5th fret, the A string 7th fret... then onto the D string and so on! The TAB below shows you how to go through it:

	□	V	□	V	□	V	□	V	□	V	□	V	□	V	□	V	□	V	
T	4																		
A	4																		
B		5	8	5	7	5	7	5	7	5	7	5	8	5	8	5	8	5	7

	□	V	□	V	□	V	□
T		5					
A			7		5		
B				7	5	8	5

### MOVING THE PENTATONIC SHAPE



Moving the minor pentatonic shape is as simple as moving the powerchords. The scale will essentially be whatever note your first finger starts from. So for example, pictured to the left here we have the G minor pentatonic shape. This is because we took the minor pentatonic shape and started from G (3rd fret). The only thing you need to bare in mind is that the root note must be on the 6th string (low E) for this to work.

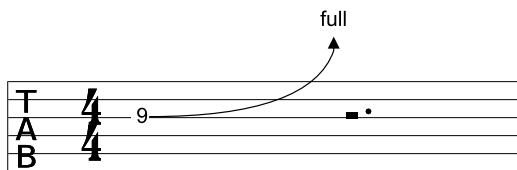
So if you wanted B minor pentatonic you would simply move your first finger to the B note on the E string (7th fret) and play the scale shape from there! Simple!

## SOLOING TECHNIQUES

We're going to have a bit of fun now and learn some cool soloing techniques! We will start with bends.

### BENDS

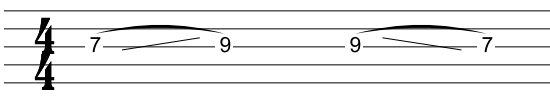
Achieving accurate bends on the guitar will be an ongoing challenge for you, as it is for every beginner to intermediate guitar player. Let's get you started by trying to bend up a whole tone (2 frets). Here is what it would look like on TAB:



1. Place your third finger on the 9th fret ready to bend
2. Place your first finger and second finger on the previous frets to add stability to the position
3. Push all three fingers up whilst still pushing down on the frets
4. Wrap thumb around if needs be to 'clamp' the hand position
5. A full tone bend (As pictured here) should sound like the note on the 11th fret, so play that note by itself to check.

### SLIDES

A slide is fairly self explanatory, but there are a few common mistakes we can avoid. Here is what a slide up and down looks like on TAB:

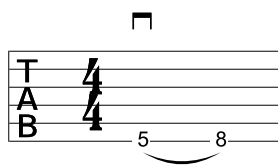


1. To practice first finger slides, place your first finger on the 7th fret of G string
2. Then, whilst continuing to hold the pressure, slide across to the 9th fret.
3. You need to move quickly enough so we don't really hear the 8th fret in-between.
4. Aim for the corner of the fret for clearest note
5. Then practice same in reverse and with other fingers

The key part with slides is to get the speed and accuracy. Start by simply getting used to the feeling of sliding up a tone - i.e. how far it is from the 7th fret to the 9th fret and what that distance feels like. Then gradually speed up this movement. You want to find a sweet spot between pushing down hard to keep the note clear, and not pushing down so hard that you jitter through the slide and get stuck! Plenty to think about, but practice makes perfect!

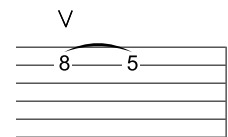
### HAMMER ON'S / PULL OFF'S

Hammer on's and Pull off's create a more fluid 'legato' sound to simply picking every note. It is a technique that has numerous benefits, one of which is speed! For most, playing using hammer ons and pull offs is faster than picking every note as you have a lot less to do with your right hand, and your left hand does tend to be able to move a little quicker anyway!



A hammer on (as pictured to the left in TAB) requires you to play the first note and then push the second note on with another finger. You must not pick the second note. You need it to be accurate, so spend time doing the action slowly to train your fingers to get to the correct place. You do need to push down hard, but avoid bending the string in doing so! Also, keep your first finger on the fret board as you hammer on to help the stability.

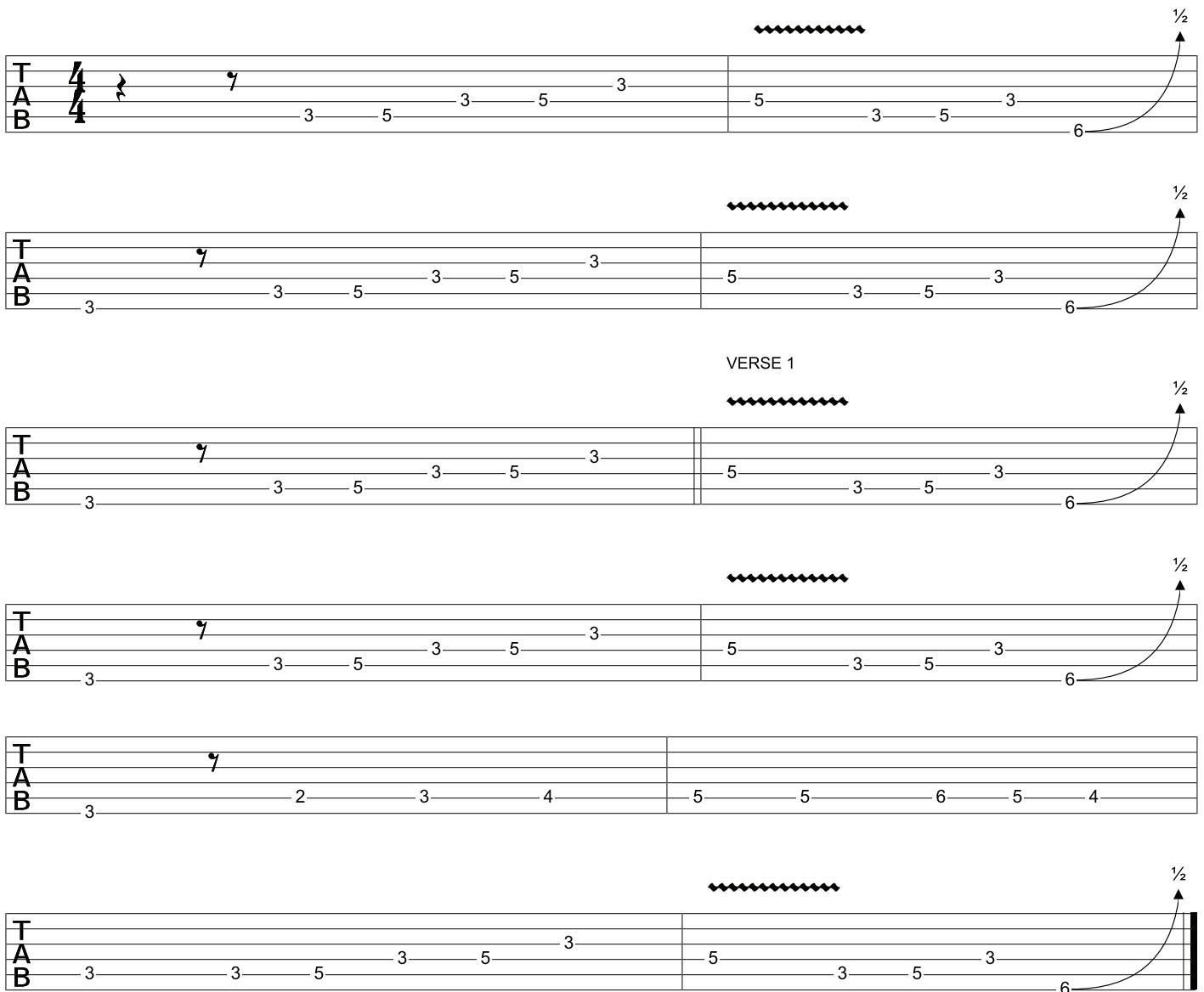
A pull off (as pictured to the right in TAB) requires you to play the first note and then pull away from the note to reveal a lower note. In this example your 4th finger is on the 8th fret, which pulls off the fretboard at the same time (or just before) as your 1st finger lands on the 5th fret. Pull off's are a little harder as you have to essentially pick the string with the finger you are pulling off! This will allow you to create the sound.



### BORN UNDER A BAD SIGN (CREAM)

We will now use our new found pentatonic scale to learn this awesome riff! We are playing through the Cream version of Born Under A Bad Sign, and below I have detailed the three main parts - The Verse, Chorus and Verse 2. Beyond this the track is very repetitive. The track uses the G minor pentatonic.

### BORN UNDER A BAD SIGN - VERSE ONE AND CHORUS



The tablature is presented in six systems, each with a treble (T), middle (A), and bass (B) line. The first system includes a 4/4 time signature. The music is written in G minor pentatonic. Each system is divided into two measures by a vertical bar line. Above the first measure of each system is a wavy line indicating a vibrato effect. Above the second measure of each system is a curved arrow pointing upwards, labeled with a 1/2 note value, indicating a slide. The notes and fret numbers are as follows:

- System 1:** Measure 1: T (7), A (3), B (3); Measure 2: T (5), A (3), B (5, 3, 6) with a slide up to 6.
- System 2:** Measure 1: T (7), A (3), B (3); Measure 2: T (5), A (3), B (5, 3, 6) with a slide up to 6.
- System 3:** Labeled "VERSE 1". Measure 1: T (7), A (3), B (3); Measure 2: T (5), A (3), B (5, 3, 6) with a slide up to 6.
- System 4:** Measure 1: T (7), A (3), B (3); Measure 2: T (5), A (3), B (5, 3, 6) with a slide up to 6.
- System 5:** Measure 1: T (7), A (2), B (3); Measure 2: T (5), A (5), B (6, 5, 4).
- System 6:** Measure 1: T (3), A (3), B (5); Measure 2: T (5), A (3), B (5, 3, 6) with a slide up to 6.

**BORN UNDER A BAD SIGN - VERSE TWO**

**USING YOUR EARS**

Using the TAB, your understanding of the pentatonic scale and your 'soloing skills' you should be able to just about put these three parts together. However, until you learn how to use your ears, you will not be able to get it played along to the song.

I always get my students to listen to the song for a solid week before trying to play it. That way your brain identifies the sounds you are looking for when you pick up the guitar. Also, TAB will not accurately show you the rhythm... so if you are able to hum or whistle the tune, you will be able to play it!

The structure of the song also requires you to use your ears. I have given you the main parts, but it is up to you to listen as they come in and out during the song, and try to work out where they are! On the following page I have outlined the song in something I call as 'riff chart'. Does this match up to where you thought the riff's were?

### BORN UNDER A BAD SIGN - RIFF CHART

#### KEY:

**MAIN RIFF** (This is the first riff I showed you in the TAB)

**CHORUS RIFF** (This is the chromatic sequence in the TAB, just after the first riff)

**RIFF 3** (This is the other riff I showed you through)

#### INTRO

MAIN RIFF (x2)

#### VERSE ONE

MAIN RIFF (x2)

CHORUS RIFF (x1)

#### VERSE TWO

RIFF 3 (x4)

MAIN RIFF (x2)

CHORUS RIFF (x1)

#### VERSE THREE

RIFF 3 (x4)

MAIN RIFF 1 (x2)

CHORUS RIFF (x1)

#### SOLO

MAIN RIFF 1 (x4)

CHORUS RIFF (x2)

#### VERSE FOUR

RIFF 3 (x4)

MAIN RIFF 1 (x2)

CHORUS RIFF (x2)

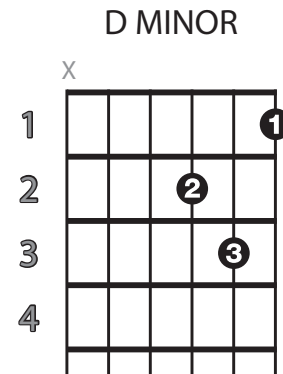
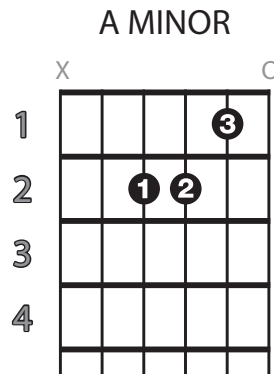
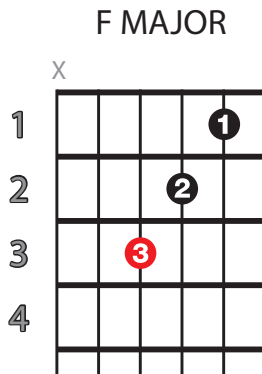
#### OUTRO

MAIN RIFF (REPEAT TILL FADE)

**MORE OPEN CHORDS!**

So in this lesson we are learning the last big 3 open chords. With the combination of these 3 chords and the previous chords we ave learnt, you are well on your well to be able to play a HUGE selection of classic tunes! So let's learn these next three chords.

**F MAJOR, A MINOR & D MINOR**



As always when you first learn new chord shapes, take you time fretting them properly and picking through each individual string to make sure you are getting the correct sound. Take note that in the F and the Dm chord you do not want to play the E string, so you must either block it with your thumb, or do not play it with your pick!

**FAST TRACK EXERCISE**

So just as before, get one the metronome out (between 60bpm and 70bpm) and try to change between the chords. Here is an example progression for you:

**F /// //// Am /// //// Dm /// ////**



### CAN'T BUY ME LOVE

Time to apply our new songs by learning this Beatles classic, 'Can't Buy Me Love'. Once again, use your universal strumming pattern to play over the song. Watch out, this one moves very quickly!

#### INTRO

Em /// Am /// Em /// Am /// Dm /// G ///

#### VERSE ONE

C /// /// /// /// F /// /// C /// /// G /// (F ///) /// C ///

#### VERSE TWO

C /// /// /// /// F /// /// C /// /// G /// (F ///) /// C ///

#### CHORUS ONE

Em /// Am /// C /// /// Em /// Am /// Dm /// G ///

#### VERSE THREE

C /// /// /// /// F /// /// C /// /// G /// (F ///) /// C /// ///

#### GUITAR SOLO

C /// /// /// /// F /// /// C /// /// G /// F /// C /// ///

#### CHORUS TWO

Em /// Am /// C /// /// Em /// Am /// Dm /// G ///

#### VERSE FOUR

C /// /// /// /// F /// /// C /// /// G /// (F ///) /// C ///

#### OUTRO

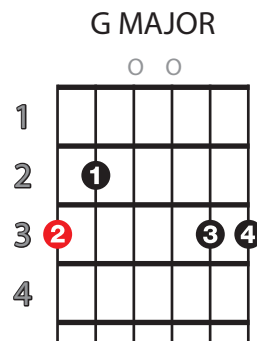
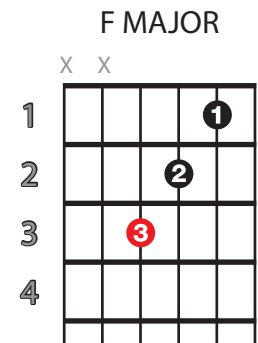
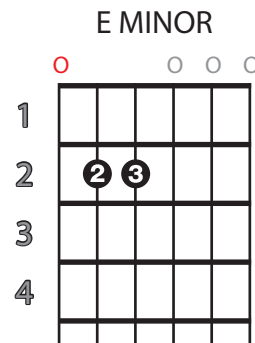
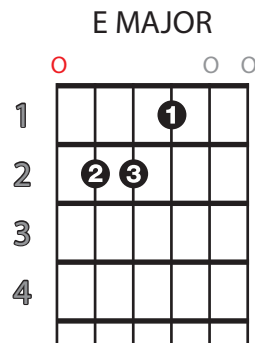
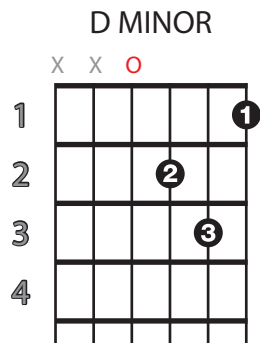
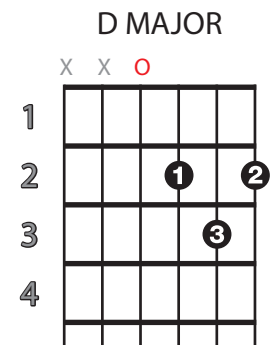
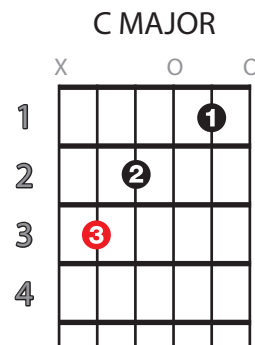
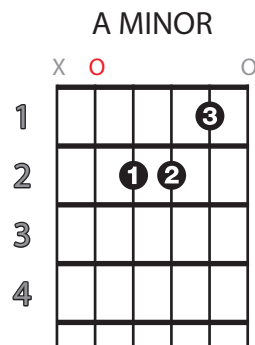
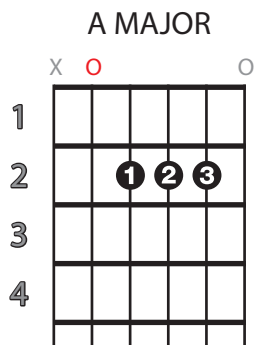
Em /// Am /// Em /// Am /// Dm /// G /// C ///

### CHORD PRACTICE

We now have a really good selection of open chords, which I have listed below. It is now time to make sure that you can effectively change between all of them, and know the shapes off by heart! Remember, you want to get to the stage where you can read straight off of chord charts, and this is what we will be attempting to do now.

### OPEN CHORD RUN DOWN!

Here are the main open chords we have learnt up to now:



### EXERCISES

Here are some exercises for you to try. Get your universal strumming pattern on the go and simply try to read straight off of these small chord charts. Once you have played through each exercise once, go back and start again. Try to say the chords out loud as you change.

#### EXERCISE 1

F /// //// A /// //// Dm /// ////  
F /// //// A /// //// Dm /// ////

#### EXERCISE 2

G /// //// D /// //// C /// //// D /// ////  
G /// //// D /// //// C /// //// D /// ////

#### EXERCISE 3

C /// //// Am /// //// Dm /// //// F /// ////  
C /// //// Am /// //// Dm /// //// F /// ////

#### EXERCISE 4

Em /// Am /// Em /// Am /// Dm /// G ///  
Em /// Am /// Em /// Am /// Dm /// G ///

#### EXERCISE 5

G /// //// C /// //// F /// //// G /// ////  
G /// //// C /// //// F /// //// G /// ////  
Am /// //// Em /// //// C /// //// D /// ////  
G (/// ////)

As you can see, the exercises get harder as you go through them. It may take some time to be able to strum through these mini chord charts, but keep trying and soon you'll get there! Good luck!