Dave's Guitar Lessons

David Raleigh Arnold *

0.1 How to Practice

To learn the guitar you must practice. Until you can play a bit, three hours a week of practice should do, given good concentration. The new things come first, but spend at least half of your time on things that you can play already. You don't practice until you get it, you get it, then you practice it.

Find at least five minutes a day *every day*, for doing head work like naming and playing every note you have learned and counting and playing at the same time.

To get some speed on chord changes you may need one or two extra long sessions to get over the hump, so to speak. The first four chords are harder than the second dozen. Anyone can do it, and that includes you. It requires only persistence and a capacity to withstand pain.[1]

When you hold the instrument, the head is up. (The head is where the tuning keys are.) For finger style playing, having the waist of the guitar on the left leg is the only way that you have freedom to move the right arm. This is not an immediate problem, because you don't want to move your right hand anyway right now.

The left hand fingernails must be very short.

The right hand fingernails should not be so long that the skin never touches the string, nor so short that the nail never touches the string. The nail should carry the string smoothly along its bevel, so the underside of the nail should extend a hair farther than the top of it.

0.2 Some Fundamentals are More Important than Others.

Learn to keep time, learn the notes, and learn the chords. Keep it slow to build control.

1 Four Notes, and Four Chords on Four Strings

1.1 Tuning by Comparison

Place any left hand finger 3/16" or 5mm behind each fret indicated below and press the string to it to secure a note on that string. A string indication has a ring around it, so ① means 1st string, which is the one closest to the **left** hand. An open string is one that the left hand is not touching.

Secure the 5th fret of the ⑥ string and tune the open ⑤ to the same pitch.
Secure the 5th fret of the ⑤ string and tune the open ④ to the same pitch.
Secure the 5th fret of the ④ string and tune the open ③ to the same pitch.
Secure the **4th** fret of the ③ string and tune the open ② to the same pitch.
Secure the 5th fret of the ② string and tune the open ① to the same pitch.

Buy an automatic chromatic tuner, but practice tuning by comparison anyway, to get used to the sound of the instrument. When comparing, only allow one note at a time to sound, and remember that you must keep playing the string whenever you are turning a key.

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[1] If you have all metal strings, get a set with the 1st string 0.010" in diameter. Don't sabotage yourself by trying to play on strings with unnecessarily high tension. Don't believe any representations of "light guage" in getting strings, just check the diameters.

1.2 Manner of Playing the Strings with the Right Hand

The fingers of the right hand are named, from the thumb: **t** = thumb, **i** = index, **m** = middle, **a** = annular (ring), and **q** = *meñique* or *pequeño* (small).

1. Don't touch anything but strings with the right hand. The thumb and fingers move but the less the hand moves, the more accurate and fast your playing.

2. The fingers are well curved, not extended or relaxed, for better control.

3. The index is kept well to the right of the thumb so both may move freely.

4. The thumb is close enough to the top so that it can very easily be laid down on the strings. The thumb side of the right hand is always closer to the strings than the little finger side.[2]

5. The thumb and finger move across the strings at close to equal opposing angles. If your wrist bends to the right or left, move the guitar until bending that way is not necessary.

If you wish to use a flat pick, strike down where the thumb is indicated and up where up or the index is indicated. Double up your index finger. Use a stiff or heavy pick exclusively. Place the small finger on the top, but nevertheless bend the wrist outward so that pronation (twisting) of the forearm picks the string. For more speed alternate down and up, but pick toward the string you must play after the one you are playing. The pick isn't very good at moving from string to string, which is why guitar flatpickers can't play the Devil's Dream.

1.3 Counting Whole Notes or Semibreves

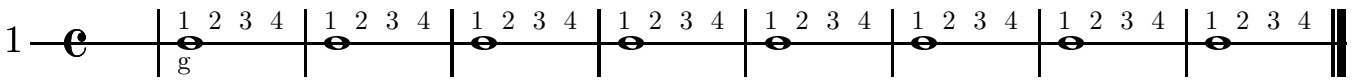
Learning to keep time is one of those few things in life which you must either do correctly or certainly fail. If you do not count out loud, you probably will not count at all. So do it! The slower you play, the farther you can look ahead, and the faster you will progress with reading.

A whole note takes four counts or beats. If you play a whole note on 1, the next note is on the next 1. ("On 1" means on the first count.) The whole note looks like an egg.

The vertical line or bar indicates the location of the first count, but a double bar indicates the end, which can occur on any count. Stop the string from sounding at the end, on the first count, by placing the thumb back on the string as if to play it again. It is very important to understand that notes have endings, not just beginnings.

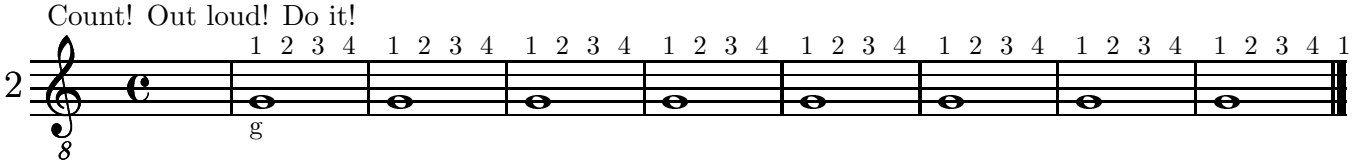
g is the note name or pitch of the open ③ or 3rd string. All these notes are g's. You will play these eight whole notes with the thumb and count "1 2 3 4" eight times.

Keeping the index finger on the 2nd string and count out loud as you play this:



Here is what the same thing looks like with a proper staff. Notice how the clef, which is a letter "g", curves around the "g" line. The 8 below moves the g to the next lower g.

Count! Out loud! Do it!



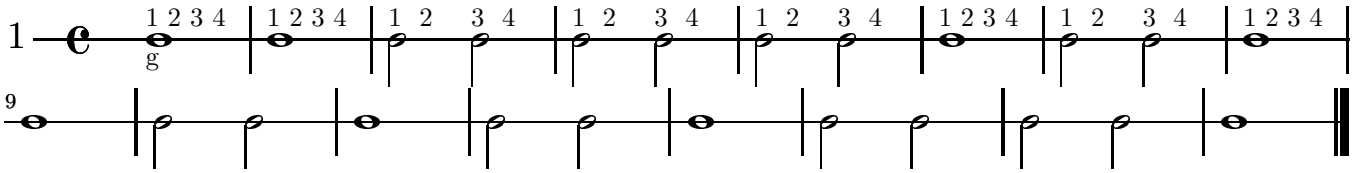
If you played either version of the example above correctly, you counted "1 2 3 4" eight times and each time when you said "1" you played the open ③ string, thus playing g eight times altogether. You silenced

[2]The forearm is always pronated (anatomically correct term–think twisted) to the left or counterclockwise. This has three advantages: 1. You can lay the thumb down on the strings. 2. You are able to play more on the side of the finger for better sound. 3. You can come straighter across the string for speed.

the string at the end on count "1", when you would have played the next note if it existed. The time value of a note determines when to play the *next* note. Usually it is not the duration of the note. To illustrate this, clap the above instead of playing it on the instrument.

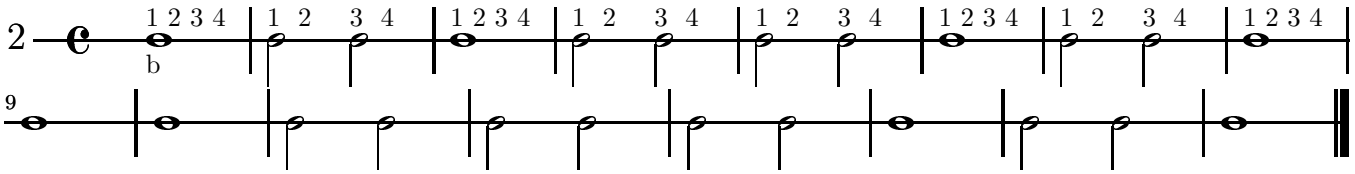
1.4 Half Notes get Two Counts Each

The half note has a stem, which may go up or down. The end of the piece is not the end of the first line. The small "9" means that you are at the 9th bar, which is actually drawn at the end of the first line. The first barline is omitted. What follows a bar is called a measure.[3]



If you played the example above correctly, you counted "1 2 3 4" sixteen times and you played a g on each 1st count and on each 3rd count following a half note. Music is *not* a stream of notes as speech is a stream of words. **Notes are time.** There is nothing like a musical note in speech. Play slowly to build and maintain control.

b is the note name or pitch of the open ② or 2nd string. Pull the left side of the end of the index finger as straight across the string to sound it as the thumb went before. Keep the thumb on the ③ string.



1.5 Manner of Playing the Strings with the Left Hand

Placing the left hand thumb along the neck instead of straight across it is the worst habit that the beginner can acquire.

For designating left hand fingers, numbers are always used, as with all stringed instruments. String players have four fingers on their left hands, counting away from the thumb, but not counting the thumb.

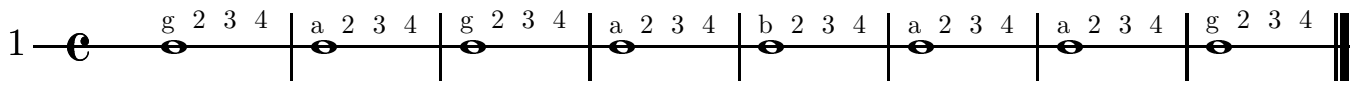
The 2nd, 3rd, and 4th fingers have their ends almost perpendicular to the fretboard, but the 1st finger presents its thumb side to the string instead.

Notice that you are never in doubt which hand the index or 2nd finger is on, for example.

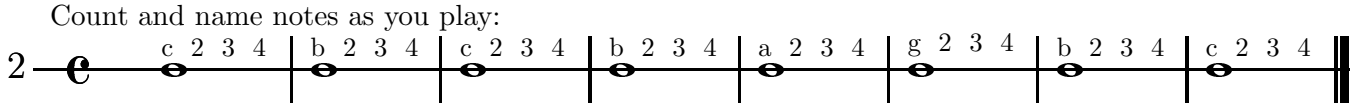
a = 2nd fret on the ③ or 3rd string. Use the left hand 2nd finger for a. Place it 3/16 in. or 5mm behind the 2nd fret. That finger is then said to be "on" the 2nd fret. Play the a with the thumb.

c = 1st fret on ② or 2nd string. Use the 1st finger for c. Play the c with the index.

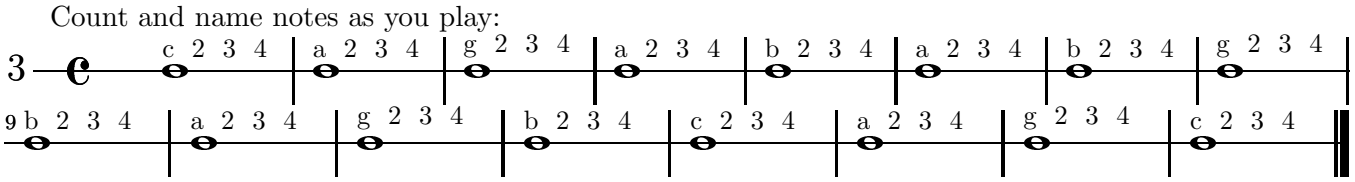
Count and name notes as you play. Count this way only with complete measures.

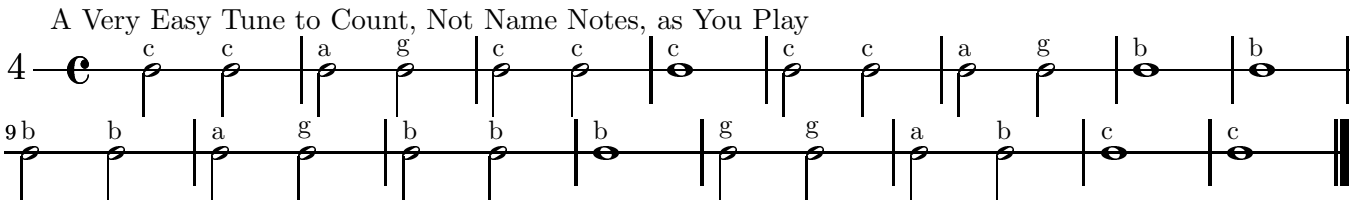


Count and name notes as you play:



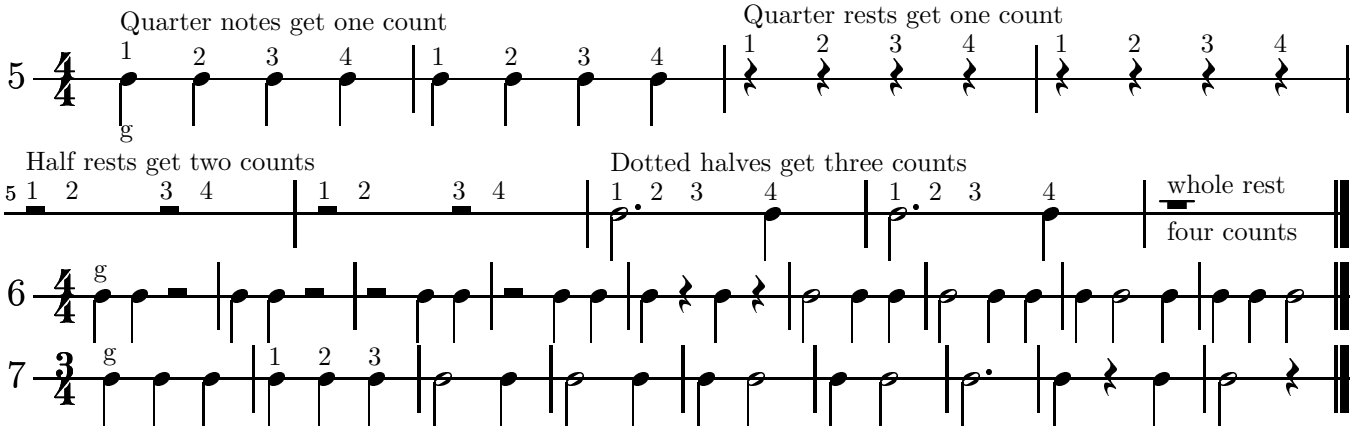
[3]Sometimes measures are loosely called bars, but that's ok, because a bar is an actual symbol and a measure isn't. Because of that, bars are often called barlines.





You must count to be able to *play*, not just to read.

The "C" you have seen at the start of the music is an abbreviation for 4/4 time. The top number is how many counts, the bottom, what you are counting. Rests are notes that have time but no sound.



1.6 Getting Started with Chords

These chords are all played on the first four strings, as shown in the diagrams.[4] Stop immediately at the first sign of numbness until there is none, but pain is good.

All chord names start with the **root**, the note that gives a chord its name. A chord which has its root as its lowest note is a **root position chord**, D7 below for example. The lowest note of a chord is called the bass.[5]

The slash means two entirely different things according to where it is found.

1. As part of the name of a chord, a bass note may be specified by putting it after a slash at the end of the chord name. For example, G/d is a G chord with a d as the bass.

2. The slash is a repeated quarter note beat, a standard musical abbreviation which means that whatever was played during the previous beat is played again.

Play these chords with the thumb, striking downward sounding the 4th, 3rd, 2nd, and 1st strings in very rapid succession. Make your stroke light but quick.

```
Chord starting with root, with /bass note:    C/e     G7/d     G/d      D7
Open strings = 0's:                            0 0     000      000      0
Nut = double line ======:                    ======   ======   ======   ======
Strings = vertical lines ||||||:             ||||1|   |||||1   ||||||   ||||1|
Fret 1 ++++++:                               ++++++   ++++++   ++++++   ++++++
Numbers are fingers 1234:                    ||2|||   ||||||   ||||||   |||2|3
Fret 2 ++++++:                               ++++++   ++++++   ++++++   ++++++
4th finger, 3rd fret, 1st string on G/d:     ||||||   ||||||   |||||4   ||||||
Fret 3 also indicates strings to be played:    ++++     ++++     ++++     ++++
```

[4]The diagrams are also called chord maps, windows, grids, or vertical tablature.

[5]It used to be spelled "base", but that didn't look Italian enough for some people.

There are no slashes in the chord names where there are slash repeats.
`C///` means play the C/e chord four times, not the note c.
`/` = repeated 1/4 note beat. Example: `C//` = play C/e chord 3 times.
`%` = repeat measure. Example: `C/// % = C/// ////`

1.7 Chord Practice

Practice changing the C/e and G7/d back and forth, playing each twice. Also practice the G/d and D7 in the same way.

1. `C / G7 / C / G7 / etc...` **2.** `G / D7 / G / D7 / etc...`

3. 99 Bottles: `C/// D7/// G7/// //C/ ||`

4. Chords to the Very Easy Tune Above. The R is a quarter rest = 1 count.

`C/// % % % % % G7/// % % % % % % % C/// /// R ||`

2 Real Tunes

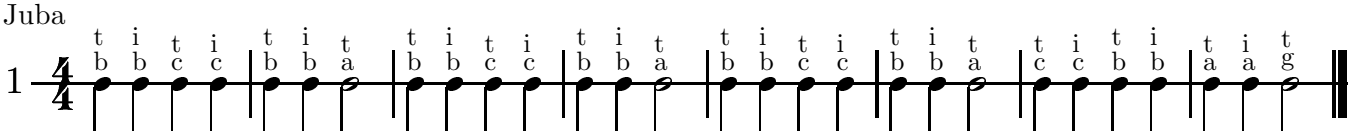
2.1 Review

on ③ g = open, a = 2nd fret

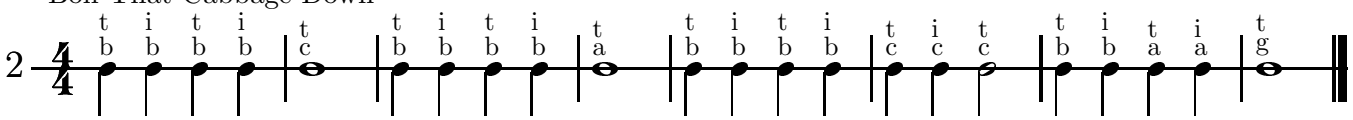
on ② b = open, c = 1st fret

2.2 Count as you play:

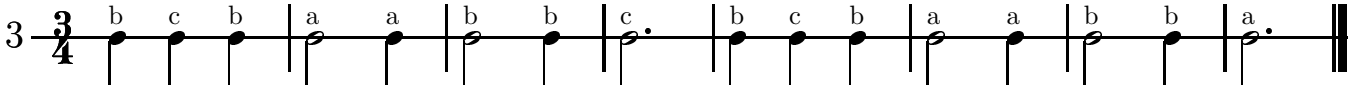
Juba



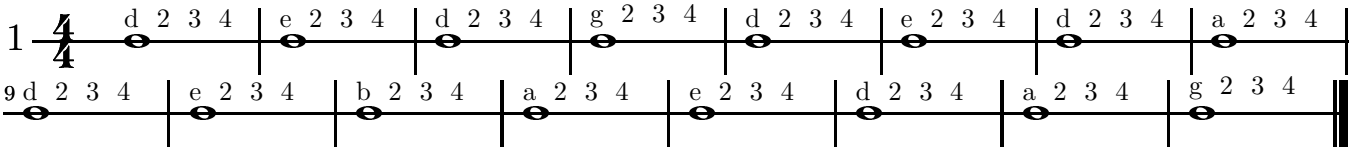
Boil That Cabbage Down



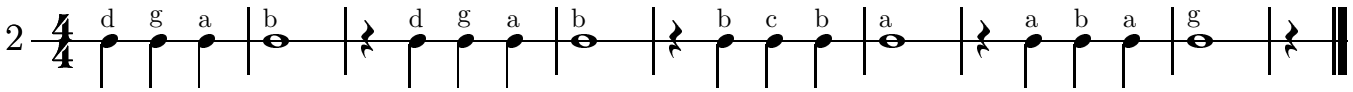
Carulli Theme



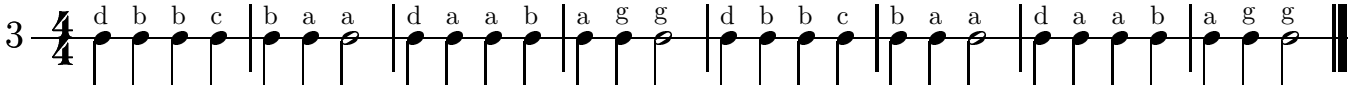
2.3 Notes on ④ string: d = open, e = 2nd fret



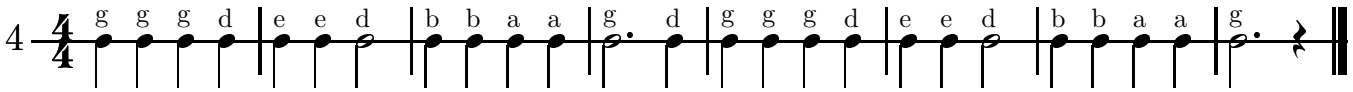
How Dry I Am. This tune starts and ends on 2. That is not at all unusual.



Hush Up Baby



Old MacDonald's Farm



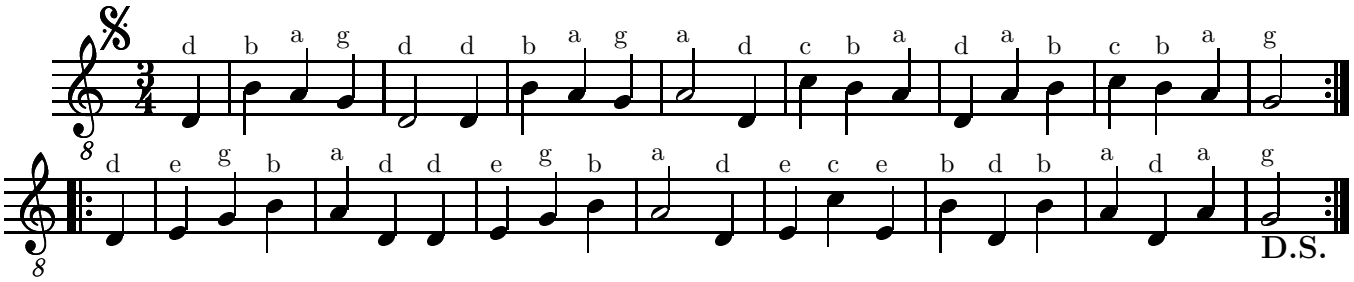
2.4 Lorelei Waltz

D.C. means *da capo* "from the top." Originally it meant the top of the page, but now it means from the beginning of the piece.

D.S. means *dal segno* "from the mark." The mark is based on the letter "S".

al fine means "to the end," which is marked *fine* unless there is no music after.

The rule is that after a D.C. or D.S., the parts which you have repeated before are not played twice again, only once. So, to summarize, play the first line twice, second line twice, first line once, and second line once. It is customary to omit the first opening repeat sign.

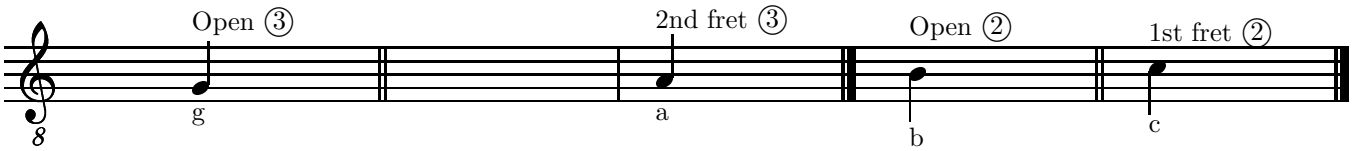


2.5 E minor, A minor, and E major Root Position Chords

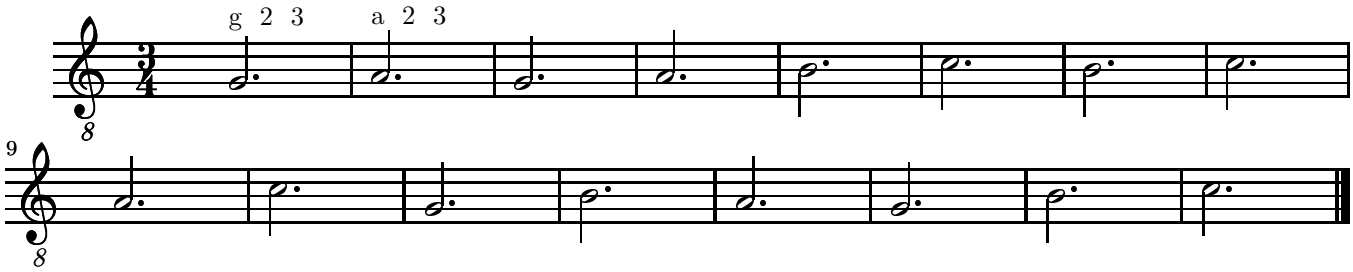
```
These chords each have different numbers      Em         Am         E
of strings.  The 0's mean that you play        000      0   0     0   00
that string.  The finger numbers mean        ======    ======    ======
that you play that string.  The plusses      ||||||    ||||1|    |||1||
below also indicate which strings to play.   ++++++    ++++++    ++++++
So the Em is on the 1st 4 strings, the       ||2|||    ||23||    |23|||
Am on the 1st 5, and the E major on all      ++++++    ++++++    ++++++
six.                                         ||||||    ||||||    ||||||
                                               ++++      +++++    ++++++

1.  Boil That Cabbage Down (chords)        2.  Juba (chords)
    G/// C/// G/// D7///                        G/C/ G/D7/ G/C/ G/D7/
    G/// C/// G/D7/ G//R ||                    G/C/ G/D7/ //G/ D7/G R ||

3.  Old MacDonald's Farm (chords)          4.  Hush Up Baby (chords)
    G/// C/G/ //D7/ G///                        G/// D7/// //// G///
    G/// C/G/ //D7/ G// R ||                    G/// D7/// //// G/// ||

5.  Lorelei Waltz          ||: R G// /// /// D7// /// /// /// G/ :||
                           ||: G Em// D7// Em// D7// C// G// D7// G/ :|| D.C.

6.  Carulli Theme   ||: E// Am// E// Am//    E// Am// E// Am// ||

7.  We Want Kantor:  ||: G/// Em/// Am/// D7/// :||
```

3 Getting on the Staff and Strumming

3.1 Notes in Notation with Name, Fret, and String

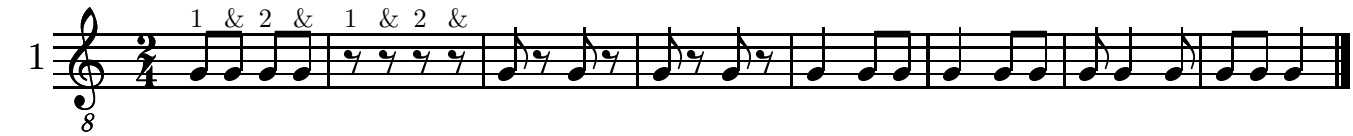


Name notes and count as you play. Do not write anything in. If you forget, look it up.

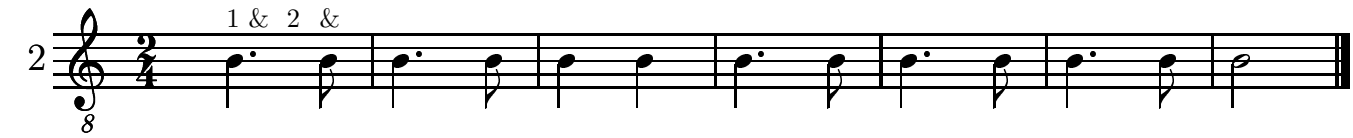


3.2 Eighth Notes and Dotted Quarters

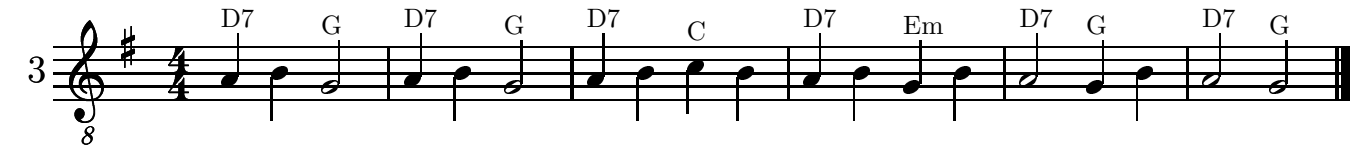
Eighth notes and rests are one half count each. Eighth notes may have flags or beams. The easiest and best way to divide the beats is to divide all the beats, so count "one and two and etc.".



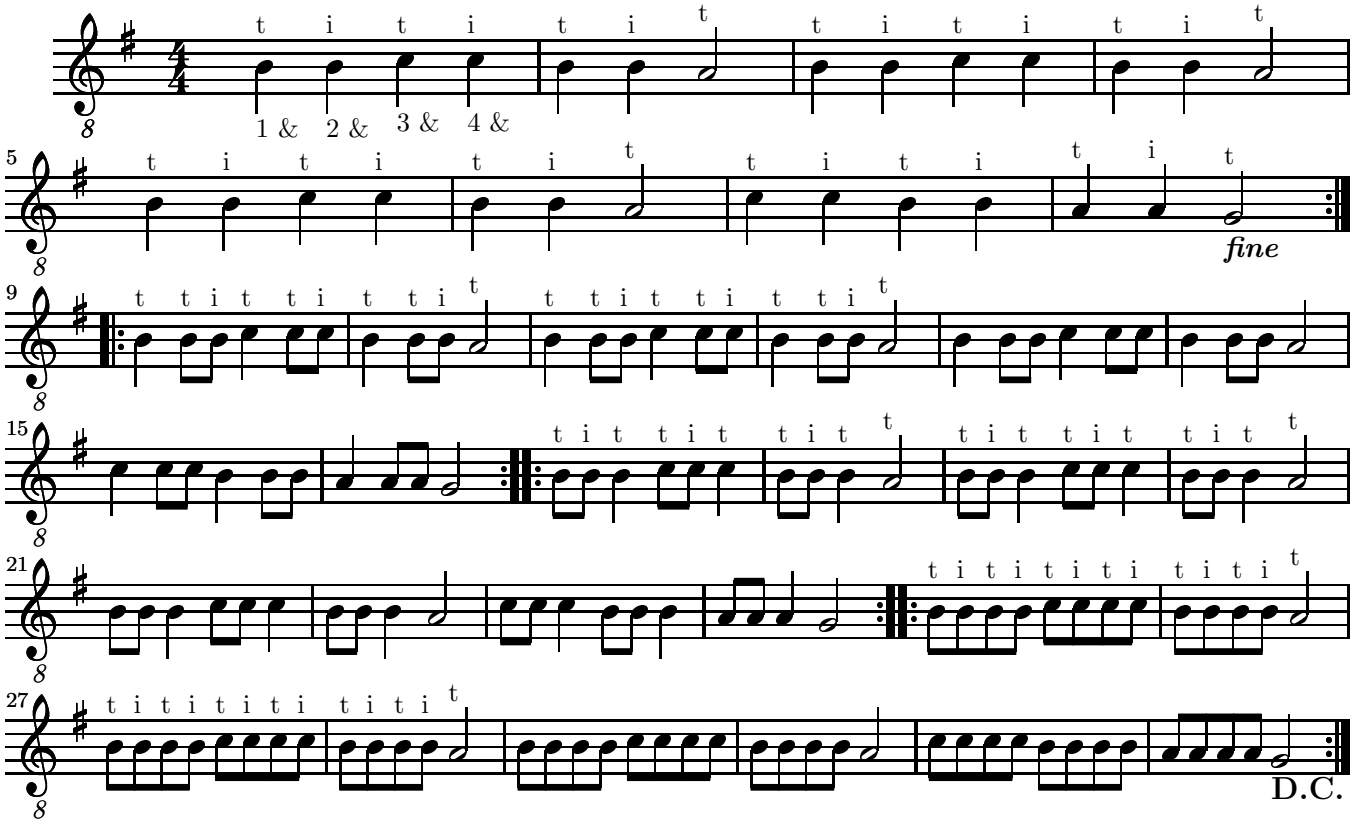
The dot or augmentation dot increases the time value of a note by one half, so a dotted quarter is one and one half counts.



French Song. We can have a chord part with the music now.



3.3 Variations for Juba



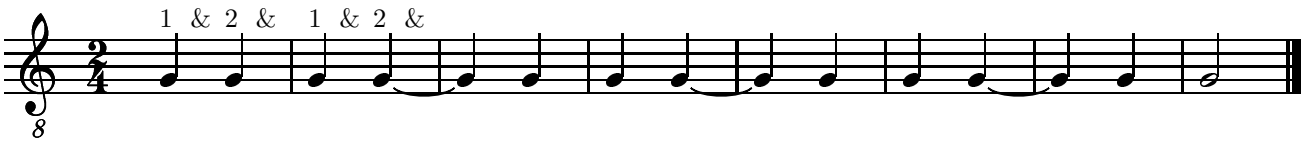
3.4 Easy A7 and E7 chords

Salty dog illustrates the *circle of fifths* root progression.

```
  A7      E7
 0 0 0  0 0 00   1.  Salty Dog in C:            2.  Salty Dog in G:
======  ======
||||||  |||1||   A7/// //// D7/// ////          E7/// //// A7/// ////
++++++  ++++++
||1|2|  |2||||   G7/// //// C/// //// :||       D7/// //// G/// //// :||
++++++  ++++++
||||||  ||||||   3.  How Dry I Am:  G// //// //// //// G/E7/ A7/// D7/// G/// / ||
 +++++  ++++++
```

3.5 Ties

The tie is a curved line connecting two notes of the same pitch. Only the second note is tied. The tied note is counted as a continuation of the originating note, so it is counted and held but not replayed.



3.6 Strumming means playing carelessly or inexpertly.

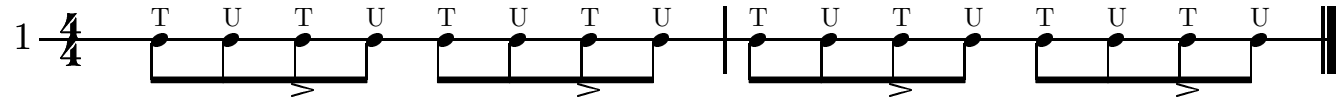
Show Mr. Webster how wrong he can be! **T** = thumb striking a chord downward, the way you have been doing it. **U** = up. Don't expect to get all the notes coming back up that you played downward with the thumb. Play one or two fewer strings on the way up. Here is a right hand summary:

```
Finger plays a single string: t=thumb i=index m=middle a=annular q=small
Playing multiple strings:     T=down  I=down  M=down   A=down    Q=down
                              U=up    N=up    W=up     V=up
```

You might elsewhere see an arrow upward to strike downward. That is correct, but messy.

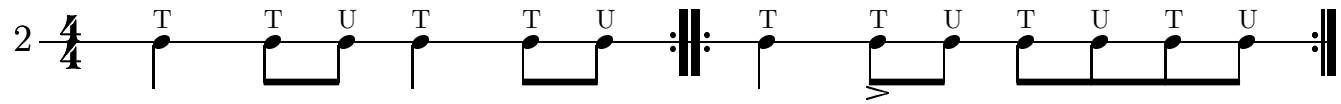
Violin downbow ⊓ and upbow ∨ marks are used for down and up with a flat pick, which will work with any strumming which only requires one digit.

You can get a rock beat by playing eighth notes down and up, accenting the second and fourth beats. A note or chord is accented by playing it imperceptibly sooner. If you play it louder, you will probably accent it.

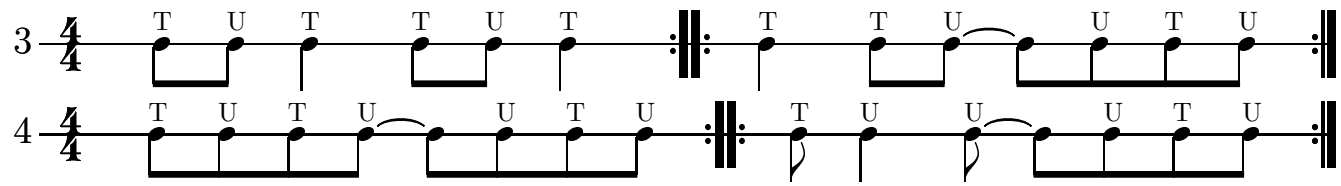


When you were faced with `C///` you played the C/e chord four times. Often, that's fine, but the slash is really a repeated quarter note *beat* and not a repeated *stroke*. So what you play is one beat's worth of stuff, which might be a number of smaller notes rather than simply a quarter note.

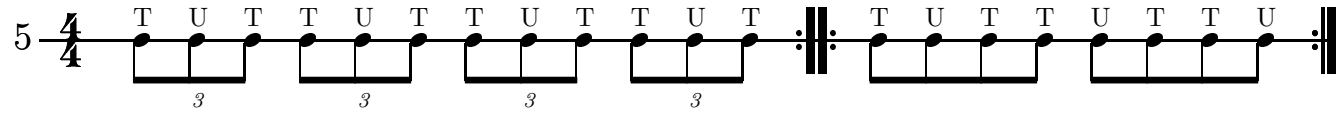
All flavors of country music which have four beats have an accent on the second beat, or "on two". The second measure is an example. If you play the whole next line without repeats, you get spaghetti western.



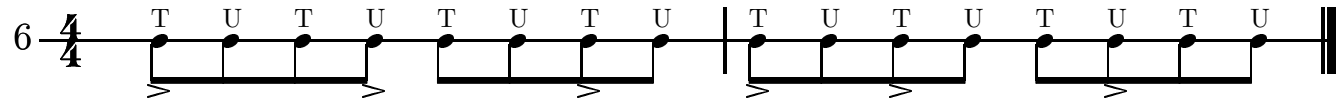
The third beat is often tied in four time so that you can actually see the third beat.



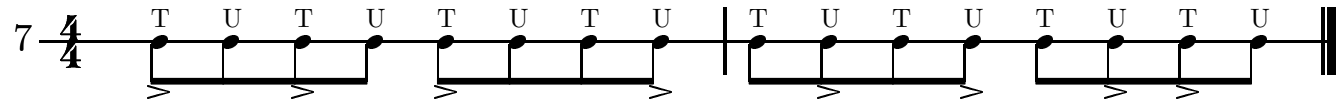
A triplet is a note that divides a time value into threes instead of twos. These triplet eighths can be counted "one trip let two trip let three trip let four trip let." The other remaining patterns are harder and probably low priority for most.



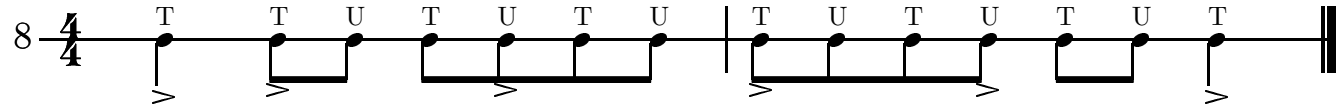
The simplest possible bossa nova rhythm.



A samba rhythm.



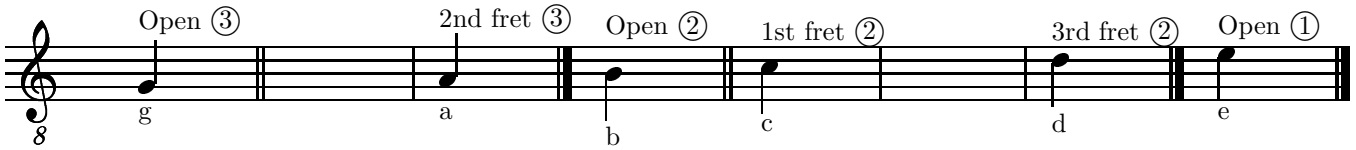
Breakdown:



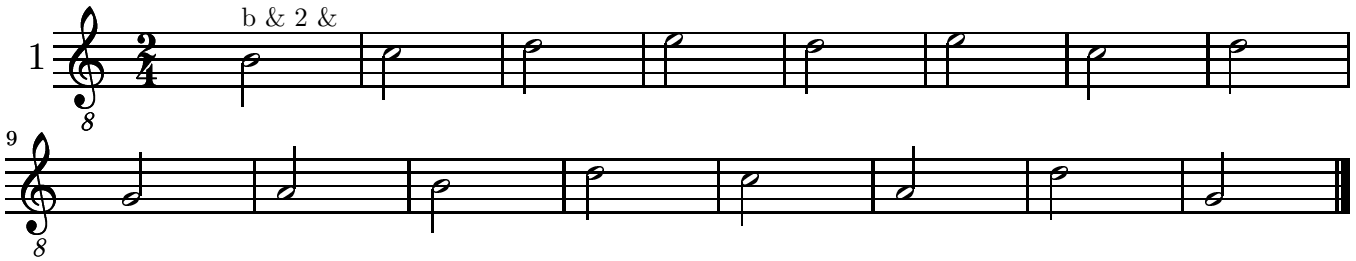
4 The Open 1st String

If you have difficulty counting something, do not hesitate to pencil in the count, but *never* write in the names of the notes.

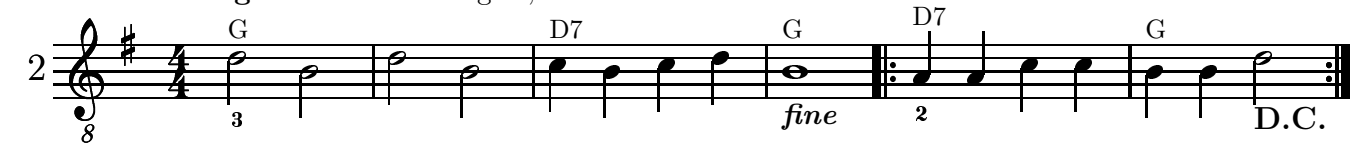
4.1 New Notes d and e, Not the Ones You Learned Before.



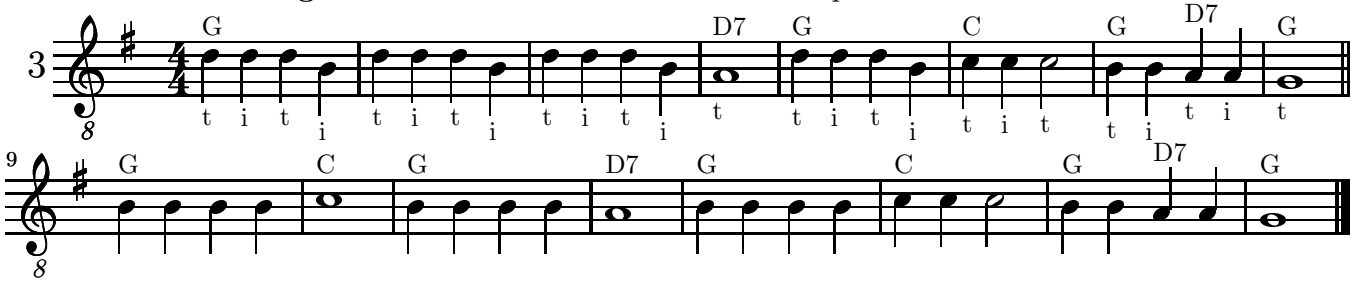
Count and name notes as you play:



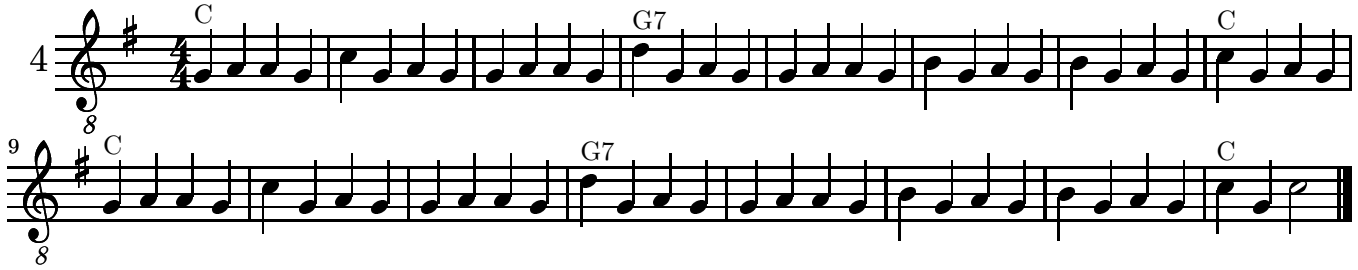
German Song. Numbers are fingers, not frets.



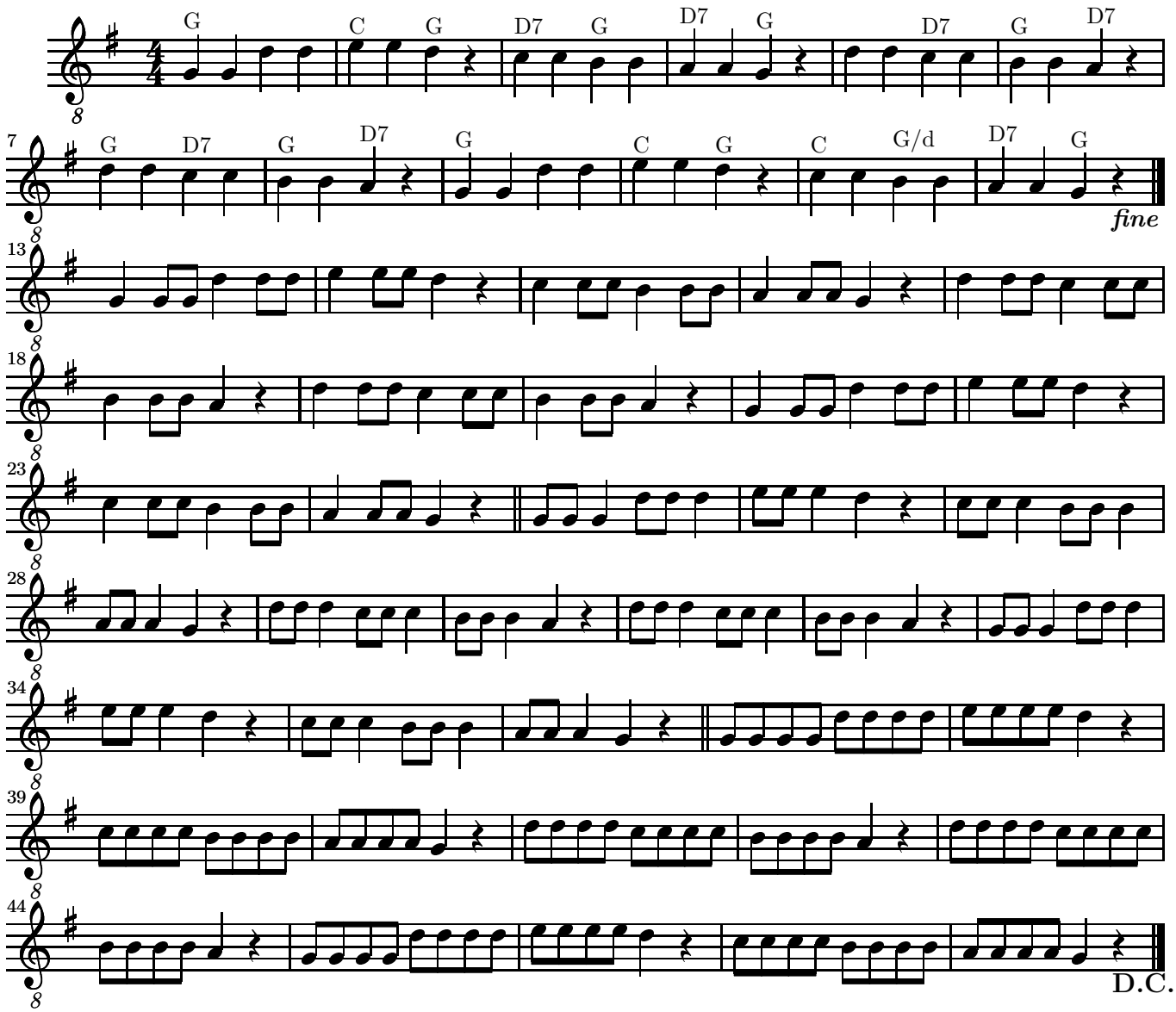
Boil That Cabbage Down also has a verse. Here it is complete.



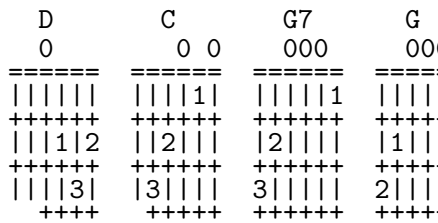
Name the notes as you play this one. Try itit instead of titi:



4.2 Twinkle Star



4.3 Root Position Chords. 3rd finger for G is fine too.



1. Down in the Valley
   (D to low, A7 to blow.)

D// /// /// /// A7// ///

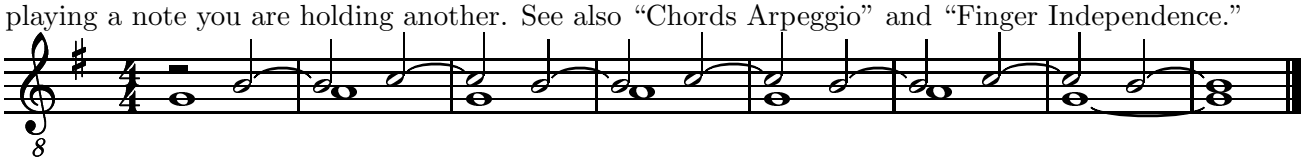
A7// /// /// /// D// /// :||

2. C / Am / D7 / Am / :|| 3. Blues in D.

```
3.  Stille Nacht      D// /// /// /// A7// /// D// ///
    (Silent Night)    G// /// D// /// G// /// D// ///
                      A7// /// D// /// /// A7// D// /// :||
```

4.4 Guitar music has more than one voice.

In the following example you must sustain each note until the next note in the same voice, so when you are playing a note you are holding another. See also "Chords Arpeggio" and "Finger Independence."



4.5 Chords Arpeggio

A lot of chord accompanying is done arpeggio style, because the guitar sounds so great doing it. This is one of the simplest, and one of the best patterns. In succession do the following:

t thumb plays the root. If another bass note is specified, play that. Examples: For chord G, play the g on ⑥. For chord G/d, play the open ④ string d.

i index plays the ③ string.

m middle plays the ② string.

a annular or ring finger plays the ① string.

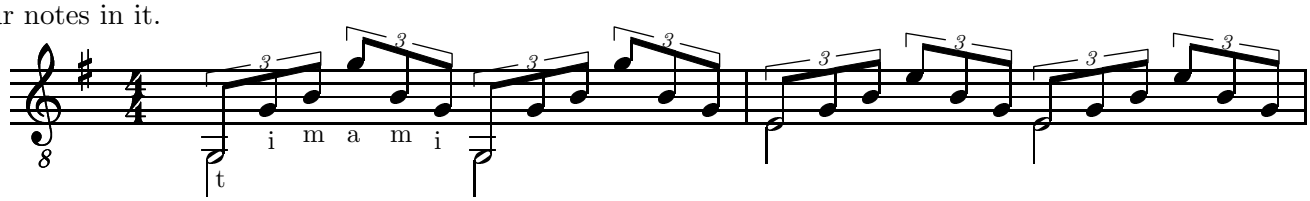
m middle plays the ② string.

i index plays the ③ string.

Apply that right hand pattern to "We Want Kantor", and the first two measures of what you get is written out below.[6]

Play the pattern "**t i m a m i**" once for each *two* beats in "We Want Kantor". In other words, do it twice on G, twice on Em, etc.. Keep a very even beat. This pattern divides the quarter note beat into three eighth notes instead of two. Again, that division is called a triplet. The measures are counted "one trip let two trip let three trip let four trip let."

Notice that only two fingers are necessary for the G chord or for the Am chord. Take the sweet with the bitter. Don't fret notes that you are not going to play. Each chord in chord arpeggio world has only four notes in it.



If you don't get this, study it until you do. If you have chosen the flat pick, it is very good practice for you, too, playing each string down or up toward the next string. **t i m a m i** would be down, down, down, up, up, up.

Here are some more patterns, all eighth notes:

Hush Up Baby: **t i m i a i m i** (The pattern occupies four beats.)

Carulli Theme: **t i a i m i** (The pattern occupies three beats.)

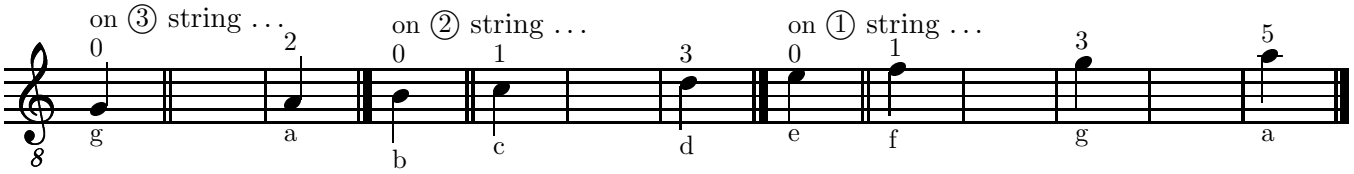
Silent Night: **t i m i a i** (The pattern occupies three beats.)

Twinkle Star: **t i m a** (The pattern occupies two beats.)

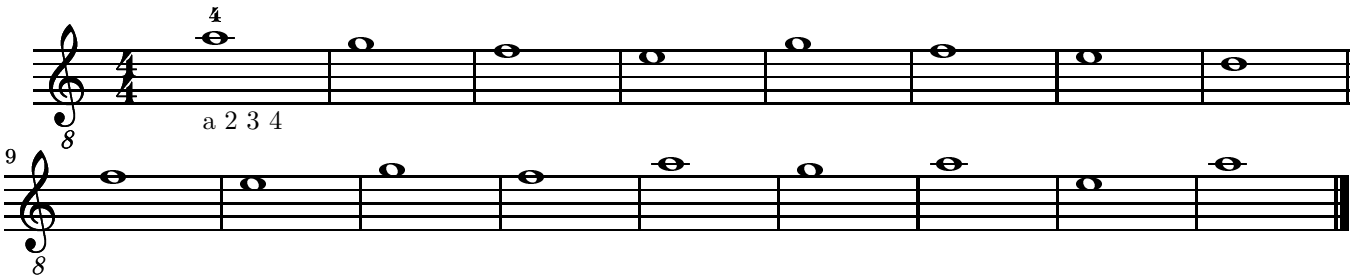
[6] This sort of pattern should be described as something other than "an arpeggio". "An arpeggio" means that the notes of a chord are used as melody, not harmony. It doesn't matter that you don't know all these notes yet. Just follow the directions.

5 Notes on the First Three Strings and the A Chord

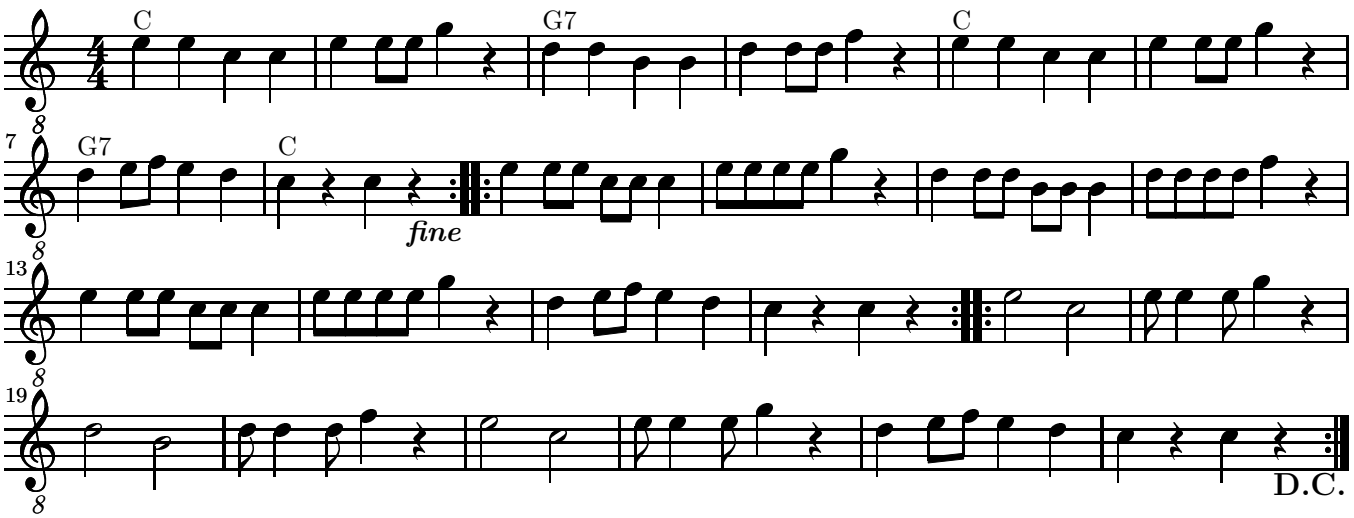
5.1 Notes on ①



Name notes and count as you play. The "4" means that you use your 4th finger to fret the A, which is on the 5th fret. You often play having the successive fingers on successive frets. That is playing in position. **The position is the fret the first finger is at**. Very simple. You don't play that way all the time, but you do play that way a lot, especially as you are learning the notes. Don't forget that numbers in the music are left hand fingers, not frets.



5.2 Skip to M'Lou



5.3 The A chord may give trouble.

The A major chord is played in many ways, not merely the two shown in the 1st two diagrams. Try 123 first, if your fretboard is too narrow use the 112 fingering. To do that, place your 2nd finger as indicated and then place your first finger obliquely on the 3rd and 4th strings. Some hyperextension of the end joint of the 1st finger is necessary to make it work.

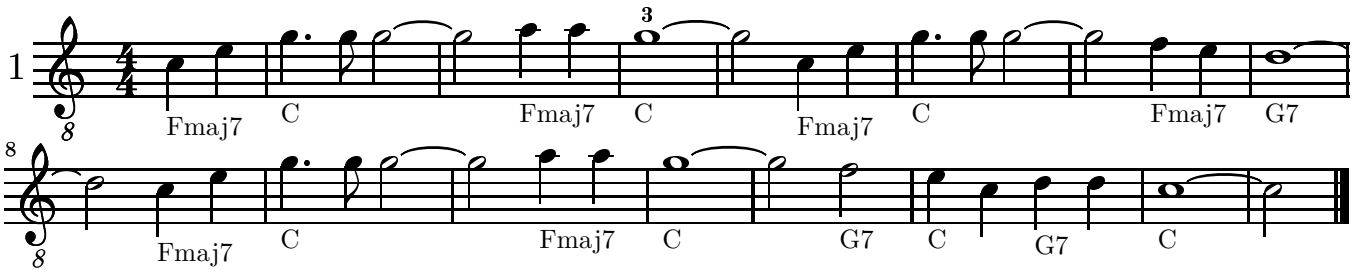
```
   A       A     Fmaj7
 0   0   0   0       0
======  ======  ======
||||||  ||||||  ||||1|
++++++  ++++++  ++++++
||123|  ||112|  |||2||
++++++  ++++++  ++++++
||||||  ||||||  ||3|||
 +++++   +++++    ++++
```

1. Practice changing:

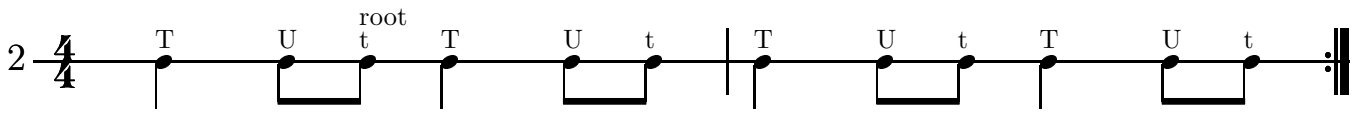
   A / E7 / A / E7 / etc....

2. Practice the chords to "Blues in A" as well.

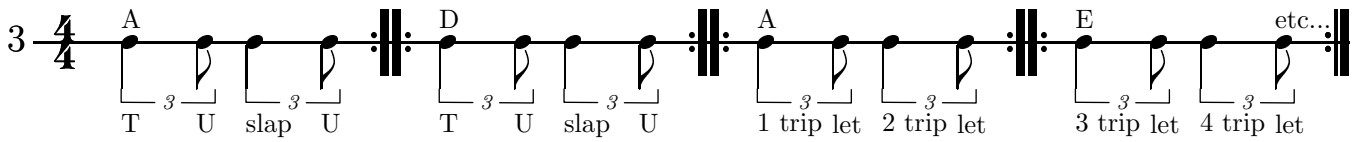
5.4 Kumbaya and Friend



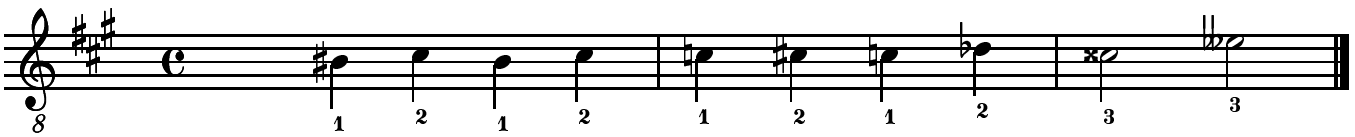
This right hand pattern for Kumbaya is called *alzapúa*. It is quite effective slow, as here, or fast, as in *siguiríyas*. The "t" means that the thumb plays a single note, the root of the chord.



These A's, D's and E's are *chords*. Triplets are not always evenly divided, as you can see. This pattern with regular eighth notes gives a very nice rock beat. Practice that too. Slap the strings or the top.



5.5 There are five chromatic signs



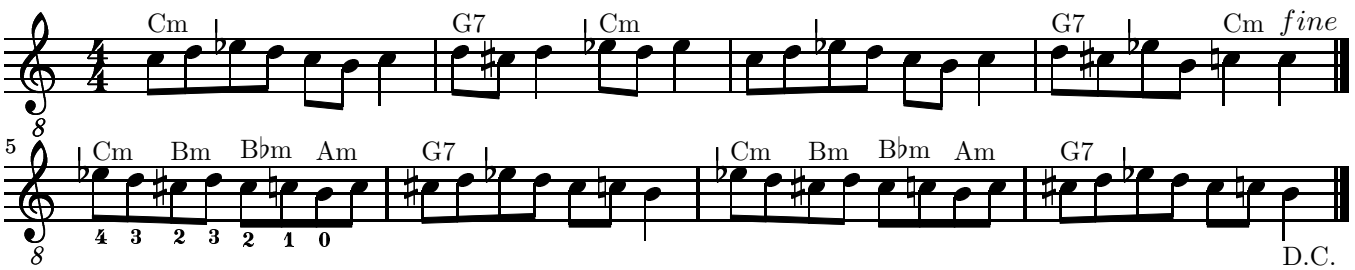
The sharp (♯) raises a note one fret, flat (♭) lowers one fret, and the natural (♮) puts it back to its native pitch. There are double sharps and double flats also. Chromatic signs are used in two ways, illustrated by the line of music above:

Key signature: Chromatic signs with a clef determine a key signature. All the f's c's and g's on whatever line or space are all sharped by the key signature above.

Accidentals: Chromatic signs anywhere else are called accidentals. They temporarily and locally alter notes. Accidentals only apply to notes which follow them on the same line or space and they persist only until a bar unless carried into the next measure by a tie. Modern usage is that any new accidental cancels any previous other.

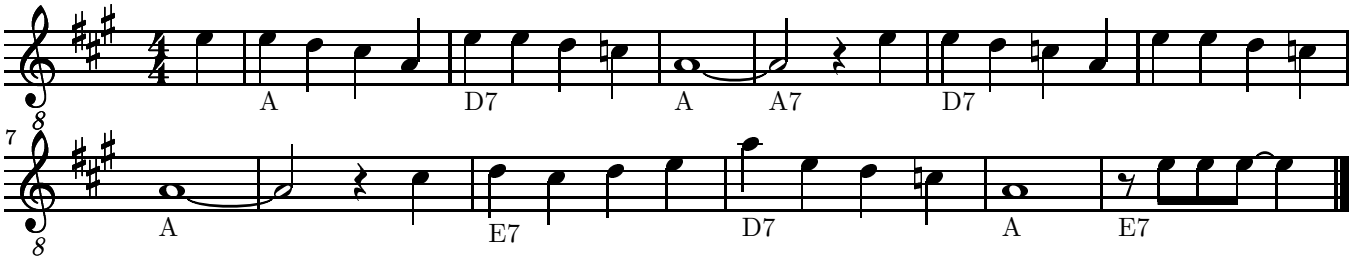
In the line of music above, the first two measures sound exactly the same, but it is easier to read one accidental rather than four. The two half notes sound the same as d. You would never use either if you had a d. If you had a d♭ or d♯ however, you might use one of them.

Exercise on ②. The e♭ is played on the 4th fret, with the 4th finger of course. This is an example of playing "in position". Each finger takes a fret.



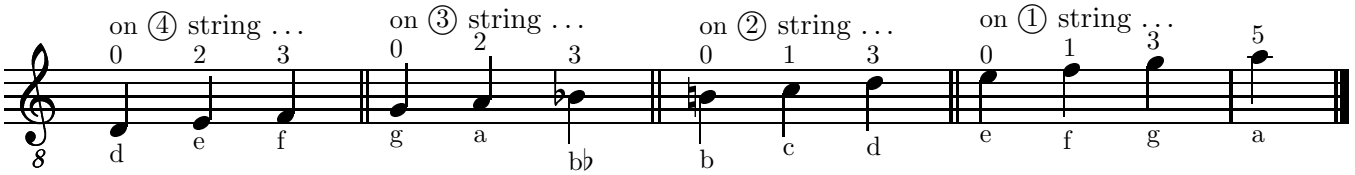
5.6 Blues in A

The key signature of the key of A major has three sharps, but since there are no f's or g's in the tune only the C♯ and C♮ concern you now.

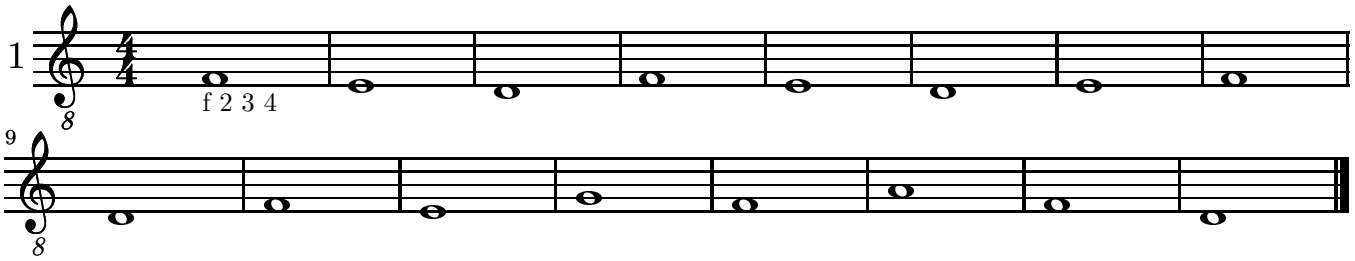


6 The 4th String and Dm

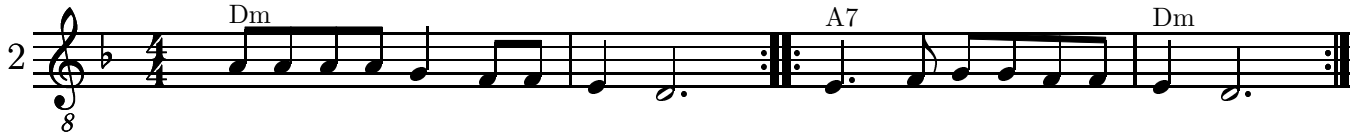
6.1 Notes on ④



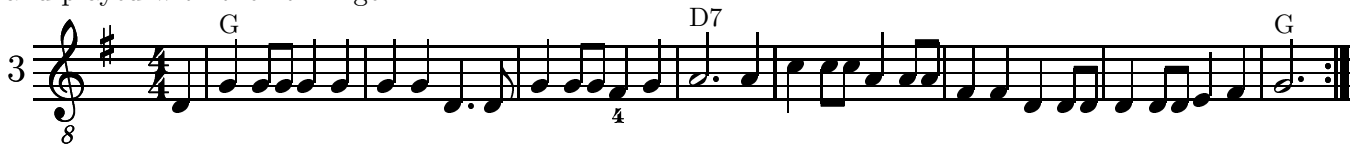
Name notes and count as you play.



The Pear Tree (a Russian folk tune) has a B-flat in it's key signature. The flat is one fret lower than the natural note. The tonality is D. The mode is minor. The key is D minor. Key is two things, not one.



Ain't Gonna Rain The key is G major, or G for short. The f♯'s in this are of course on the 4th fret, and played with the 4th finger.



6.2 Some Chords Need All Your Fingers.

For Dm, use the 4th finger, not the 3rd. For Guantanamera, use the 2nd, 3rd and 4th fingers for the A chord because you are able to retain a note changing with B7 and move the 2nd and 3rd fingers together changing with E. Keep your second finger changing E and B7.

```
  B7      Dm      C7
    0     0        0 0
======  ======  ======
||1|||  |||||1  ||||1|
++++++  ++++++  ++++++
|2|3|4  |||2||  ||2|||
++++++  ++++++  ++++++
||||||  ||||4|  |3|4||
 +++++    ++++   +++++
```

1. ||: Em / B7 / :|| 2. ||: E / B7 / :|| 3. ||: Dm / A7 / :||
4. Salty Dog in D:

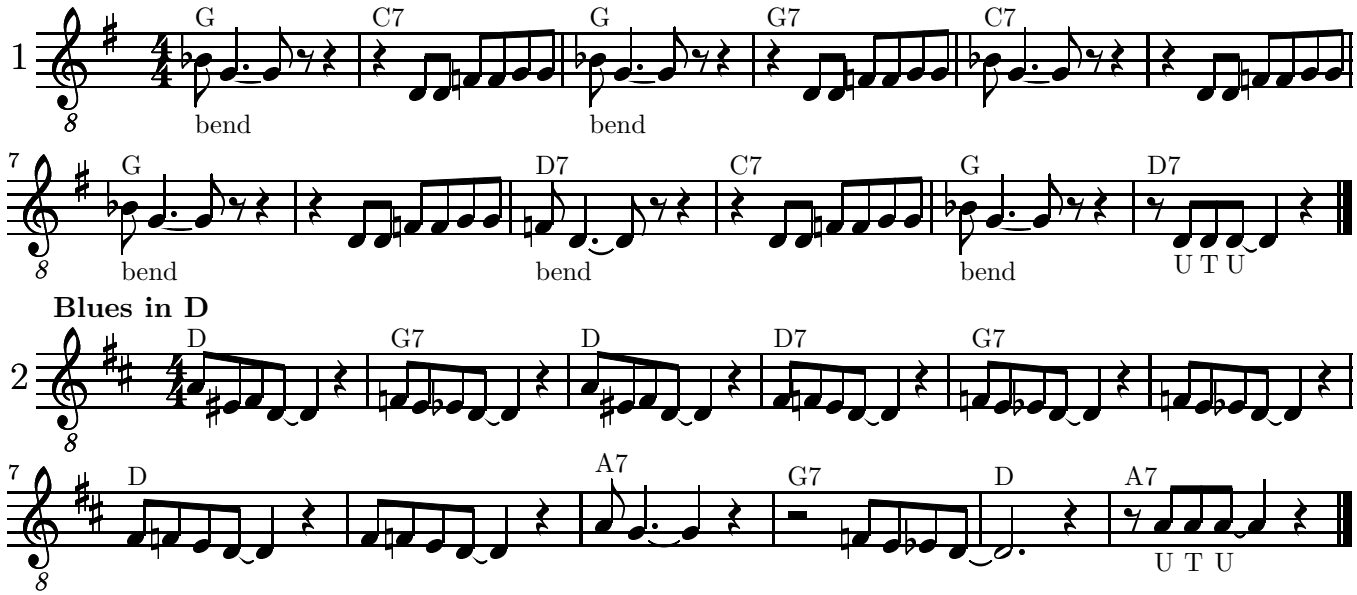
   B7/// //// E7/// //// A7/// //// D/// //// :||

5. We want Kantor in C: ||: C / Am / Dm / G7 / :||
6. Guantanamera: ||: E / A / B7 / / / :||

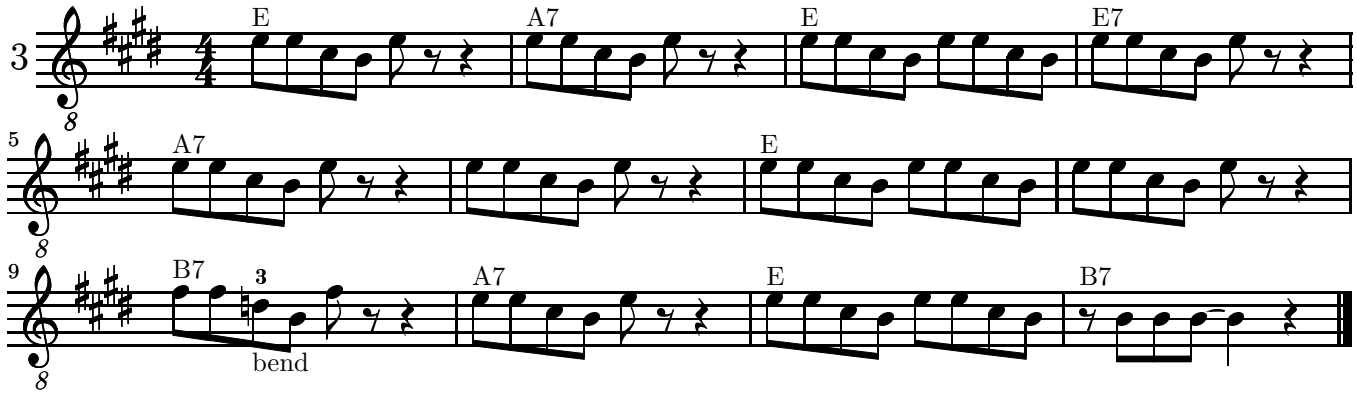
7 Twelve Bar Blues, alias Blues (continuing previous section)

The most common variations in blues chords are to leave out the first chord change or the last.

Blues in G has optional bends. Bending a note is done by pushing or pulling a string along a fret to raise the pitch somewhat. Extra fingers on the string help. Where there are rests, you might play chords. If you do that, then play the last chord up-down-up instead of the three notes at the end.

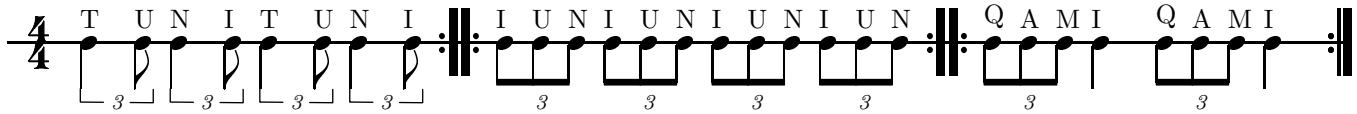


Blues in E The E's, A's and B's are not sharp in the key signature. The rest are. This could be played as a solo by playing the chord on the first beat of every measure except the last.



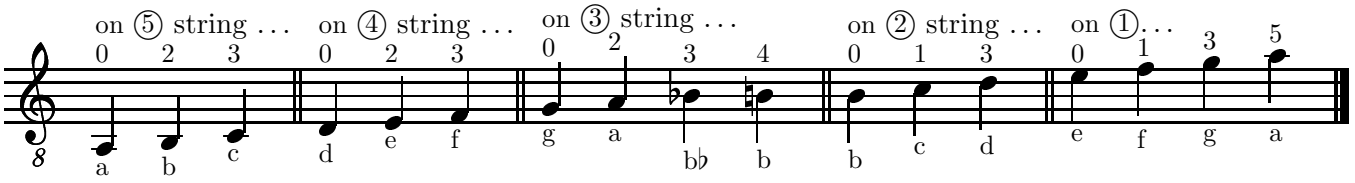
7.1 *Rasgeado* or Flamenco Strumming

The first gives a very nice easy Hawaiian feel. For future reference, the thumb downstroke is just not done in flamenco. Second is a *rasgeado* that the flamencos call "the butterfly". The easiest way to learn to bring the thumb up without bringing the index up with it is to make a gun with the right hand. The third is the basic 4 finger roll. Each finger *strikes* the strings. Four fingers means four distinct strokes of the strings, not a sloppy "brush strum", and the right hand *does not move*. Work from a fist, don't start with your hand open. You will have to work on it for a while, but it's well worth it.

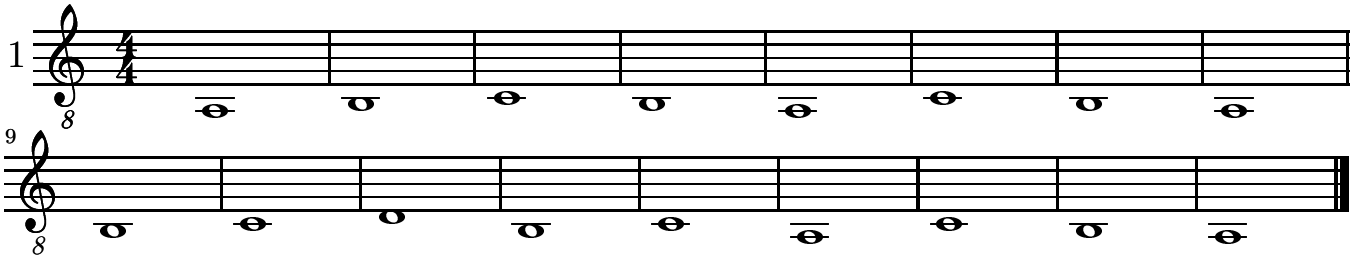


8 The 5th String and the F Chord

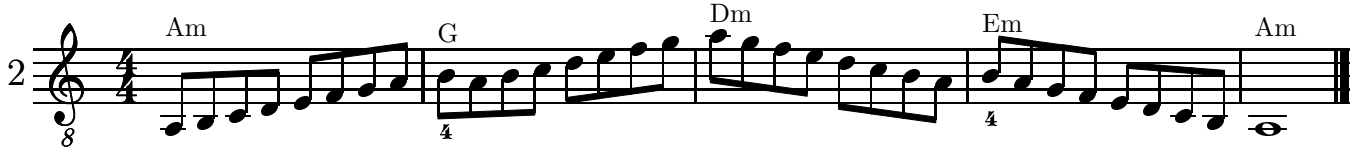
8.1 Notes on ⑤: abc.



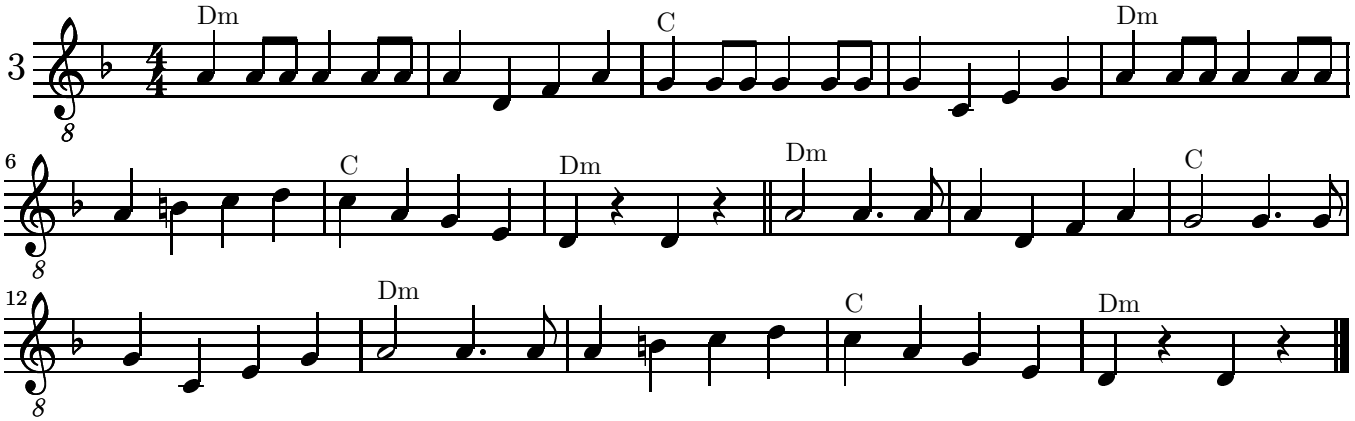
Name notes and count as you play.



Exercise The chord part is whole notes played only once.



The Drunken Sailor



8.2 The Bar or Barre, *Ceja* or *Cejilla*

"Bar" is sometimes spelled "barre", to distinguish it from the bar line. The bar is the most difficult thing for most people learning the guitar.[7]

Practice the bar using the following series of steps. Whenever you fail, start over. You are using weak muscles which open the hand along with strong ones which close the hand, so both new skill and new strength must be acquired. You can improve quickly as long as you are learning to use the strength you already have, but after that it gets tougher.

1. Secure all notes to be fretted by the 2nd, 3rd, and 4th fingers and apply pressure.

2. Straighten the 1st finger, moving the other fingers and the wrist and hand however you must but keeping the fingers on their notes.

3. Lay the 1st finger on the strings parallel to the fret and close to it. You may want to place a knuckle between or on the particular strings which need the pressure.

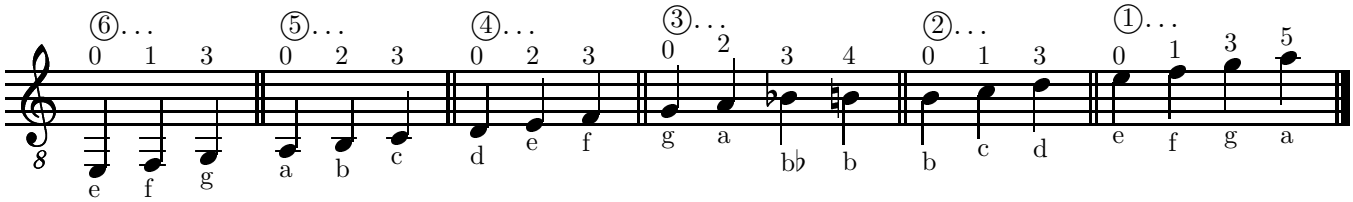
4. Apply pressure where you need it. You want to press strings, not the side of the neck.

[7] Are your strings too heavy? Of course it will still be difficult, but why make it even harder for yourself?

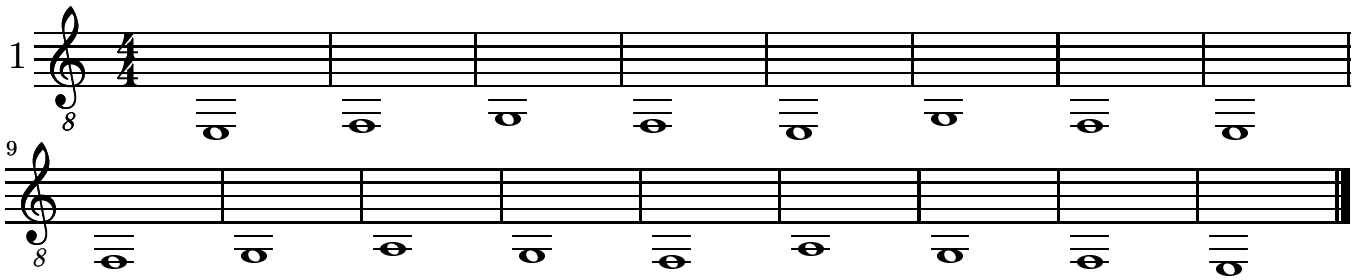
```
  E7      A7      F     1. Practice changing: F / C7 / F / C7 / etc....
0    0   0
======  ======  ======  2. Salty Dog in F
|||1||  ||||||  ||||11
++++++  ++++++  ++++++     D7/// //// G7/// //// C7/// //// F/// //// :||
|23|||  ||111|  |||2||
++++++  ++++++  ++++++  You want the new E7 when changing to A or Am.
||||4|  |||||2  ||3|||
++++++   +++++    ++++  You want the new A7 when changing to D or Dm.
```

9 The 6th String

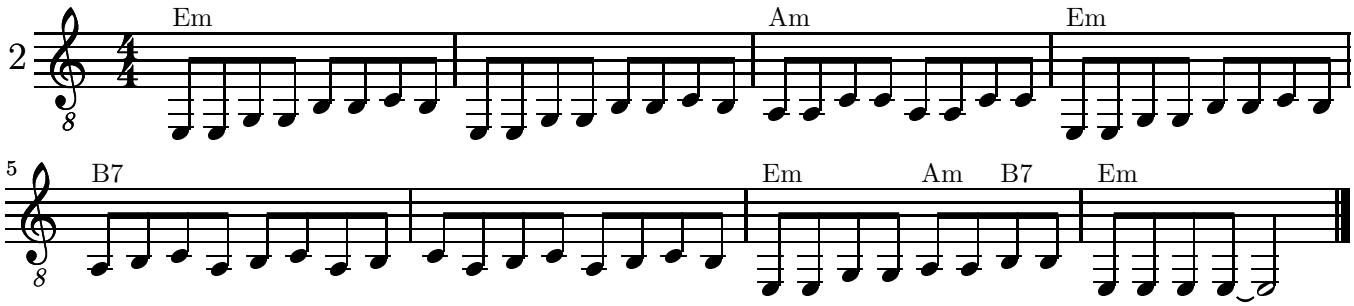
9.1 Notes on ⑥ the other Ⓔ string: efg.



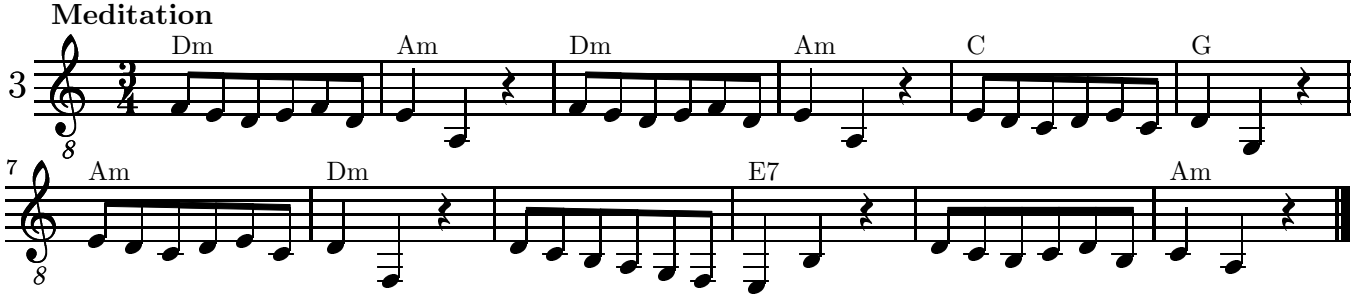
Name notes and count as you play:



Boogie On In the 5th and 6th measures you could easily have a situation where you can play all the correct notes with all the correct time and still be completely wrong. You have a pattern of three notes, "abc", but it must not sound as if there were three beats instead of four. It is necessary to accent beats in those measures so *someone else* will hear four beats not three eighth note beats. To do that, *count!*



Meditation

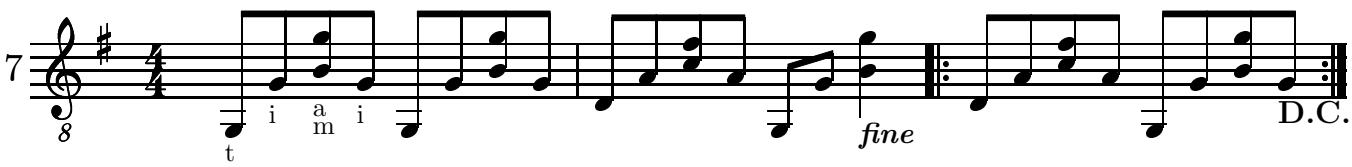


10 A Movable Chord. (continuing previous section)

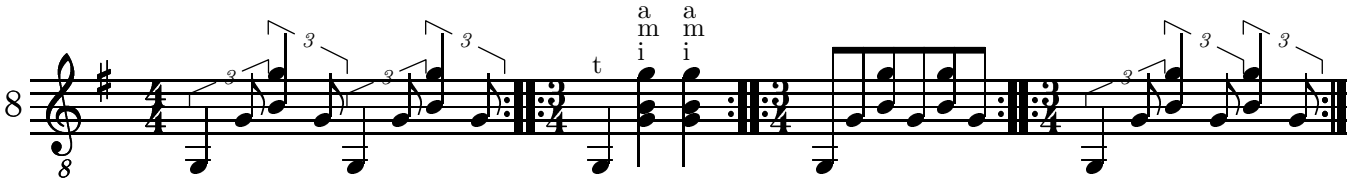
10.1 There Are No Open Strings in Bar Chords

```
  Bm      1. ||: D / Bm /  Em / A7 / :||  2. ||: G / Bm /   C / D7 / :||
======
||||||    3. ||: G / Bm Bbm   Am / D7 / :||  4. ||: G / G7 /   C / Cm / :||
++++++
|1|||1    5. ||: G / D /  Em / Bm /  C / G /  Am / D7 / :||
++++++
||||2|    6. ||: C / G /  Am / Em /  F / C /  Dm / G7 / :||
++++++
||34||    In 2nd position this chord is Bm as shown.
++++++
 *****    1st pos. = Bbm,  3rd = Cm,  5th = Dm,  7th = Em,  8th = Fm
```

This pattern is good for “German Song”. An accompaniment is written out. “Twinkle Star” would work nicely too.

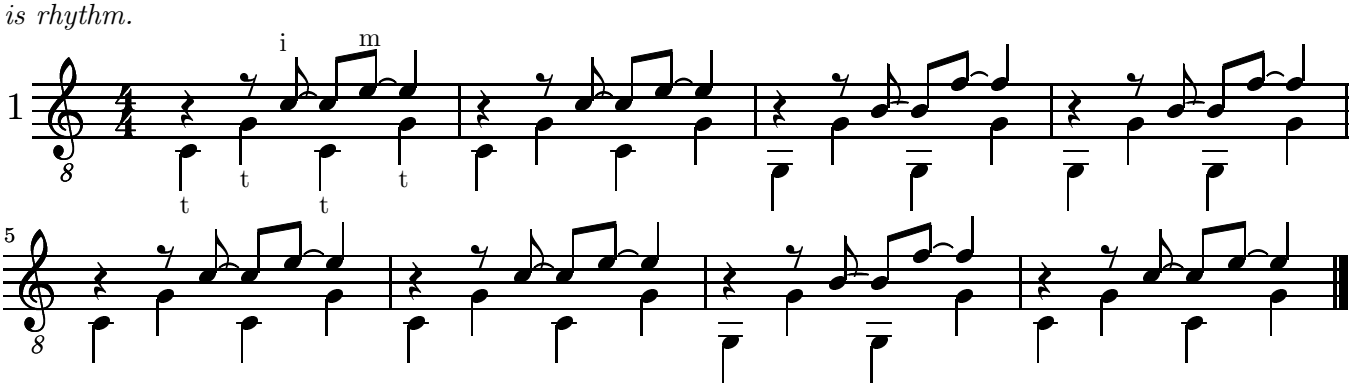


Do not neglect to practice the first example with “Salty Dog” or “We Want Kantor”, the second and third with “Meditation” and the last with “Lorelei Waltz”.

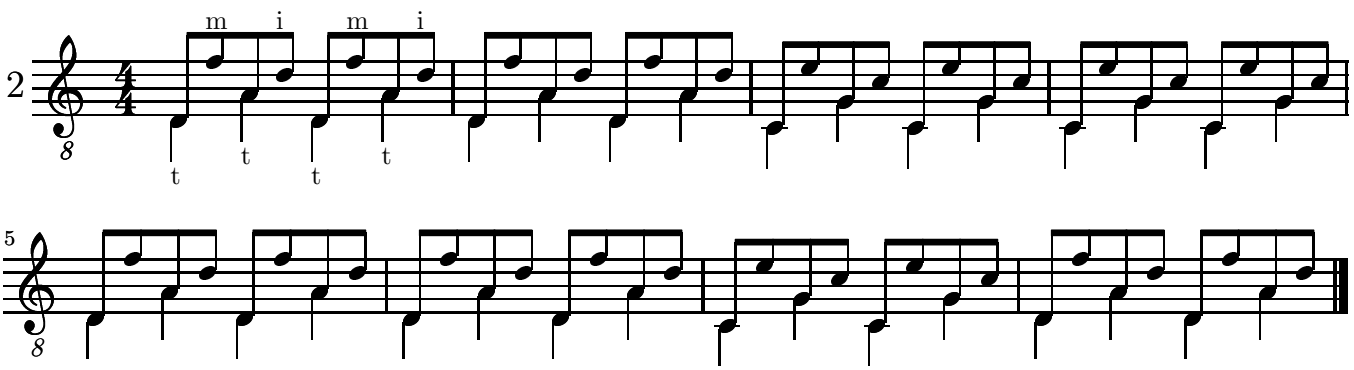


10.2 Patterns used for delta blues and folk music.

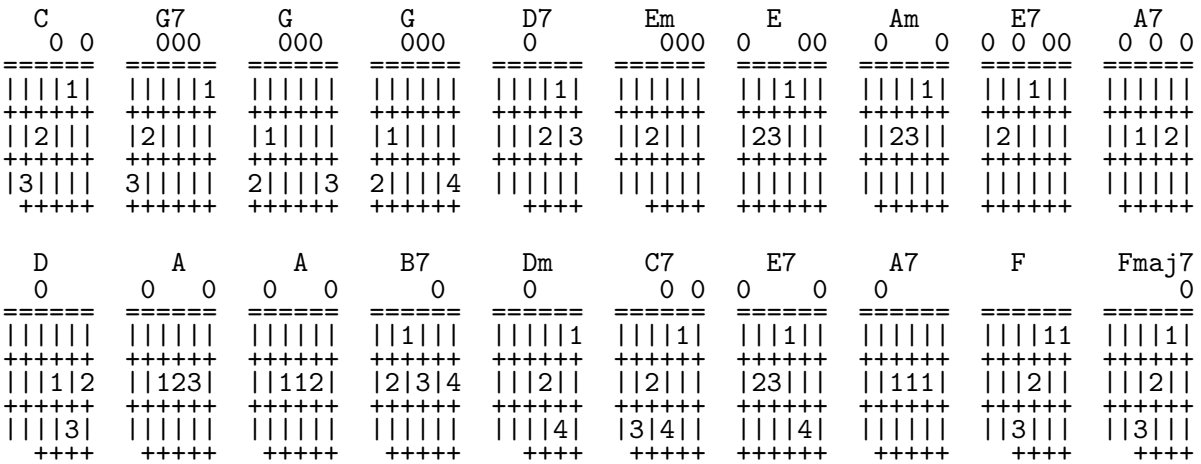
Skip to M’Lou accompaniment – Keep that thumb rock solid, no matter how slow. *The secret of speed is rhythm.*



Drunken Sailor accompaniment – Banjo players call this “dropthumb”.

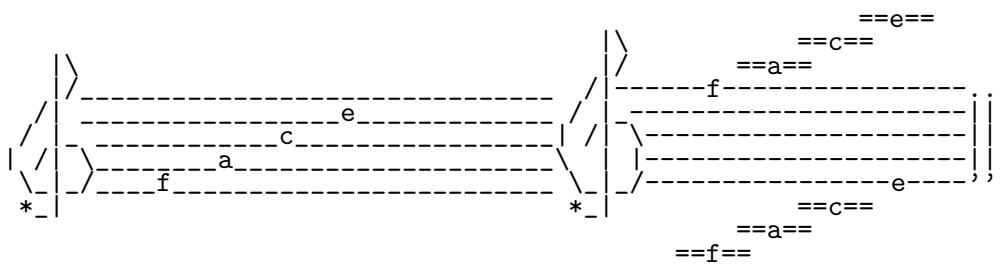


A Easy Root Position Chords

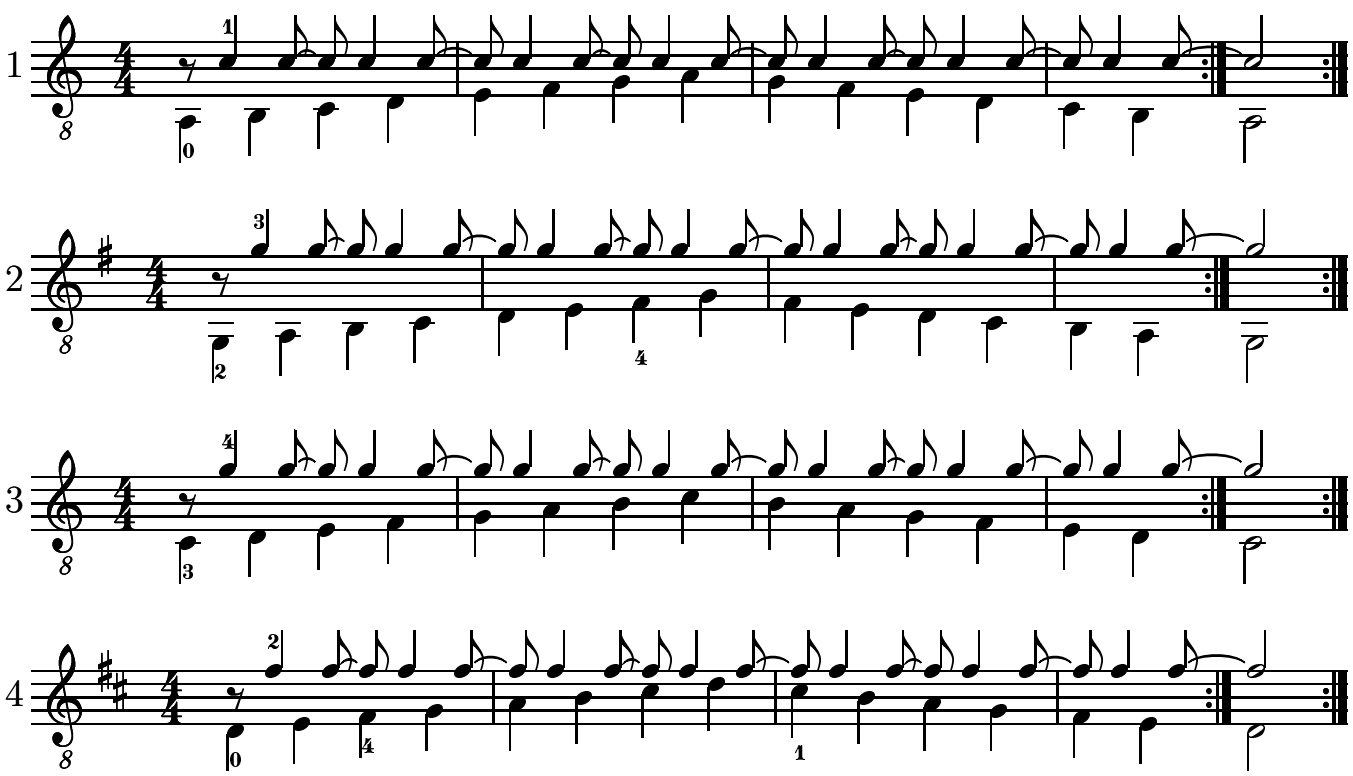


B The Notes on the Staff

The notes “face” make an excellent mnemonic. Simply interpolate the other three notes “gbd”.



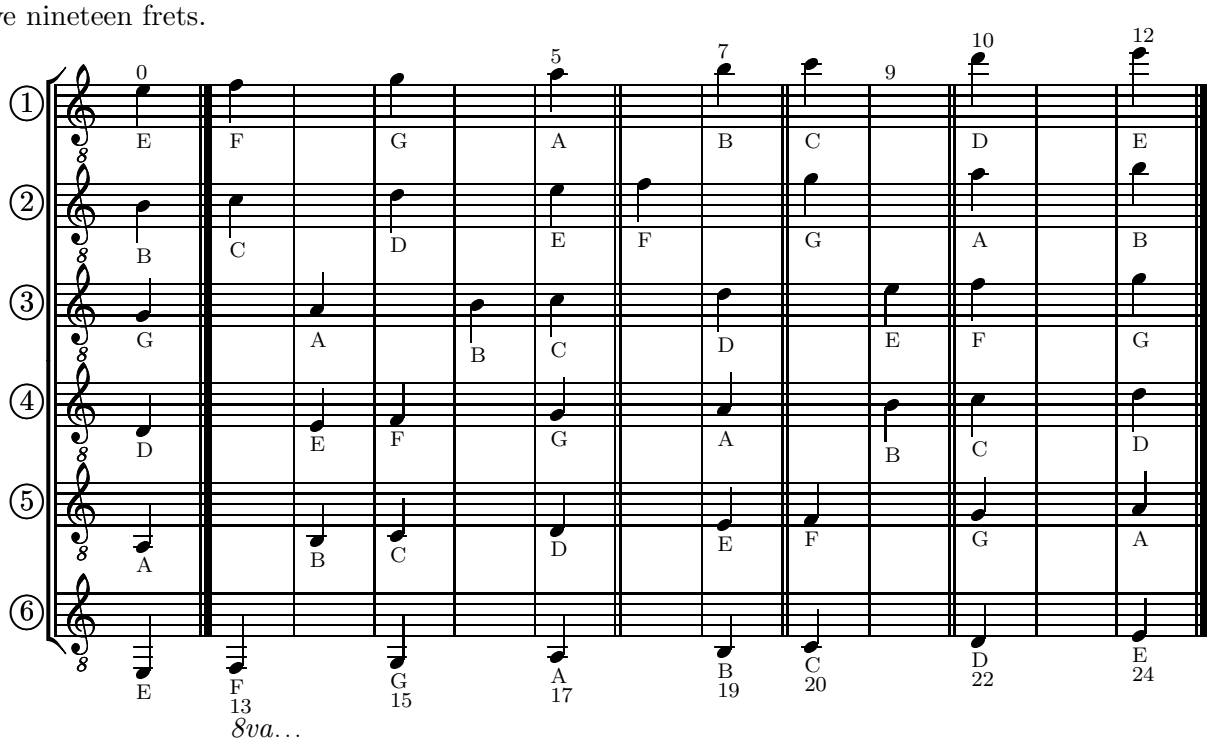
C Finger Independence



D A Piece in Tab Played With the Index Alone

Tab is short for tablature. This is a little solo written in tab. Each line is a string, with the ① on top. The numbers are frets, not fingers. This is all quarter notes. The left hand does nothing but make the G/d, C/e, and D7 chords. Anticipate.

```
     i I i I   i I i I   etc... all index finger, beat solid as a rock...
(1)-----3---0-|---3---2-|---3---0-|---3---2-|---3---0-|---3---2-|---2---3-|---2---3-||
(2)---0-0-1-1-|-0-0---1-|-0-0-1-1-|-0-0---1-|-0-0-1-1-|-0-0---1-|-1-1-0-0-|---1---0-||
(3)-----0---0-|---0-2-2-|---0---0-|---0-2-2-|---0---0-|---0-2-2-|---2---0-|-2-2-0-0-||
(4)-----0---2-|---0---0-|---0---2-|---0---0-|---0---2-|---0---0-|---0---0-|---0---0-||
(5)---thumb rests on 5th string and does not move at all--------|---------|---------||
(6)-----------|---------|---------|---------|---------|---------|---------|---------||
```

E The Notes on the Guitar

The notes at the thirteenth fret are the same as the notes at the first fret, plus one octave. Most guitars have nineteen frets.