

# Contents

<b>About the Author</b> .....	4		
<b>Introduction</b> .....	5		
<b>Chapter One: Rock Chords</b> .....	6	<b>Chapter Five: The First Wave of Rock Scales</b> .....	30
<b>The First Wave of Rock Chords</b> .....	6	<b>The Major Scale</b> .....	30
<b>The Second Wave of Rock Chords</b> .....	8	<b>Five Major Scale Forms</b> .....	31
<b>Power Chords</b> .....	10	<i>Tune in G Major</i> .....	32
<b>Barre Chords</b> .....	12	<b>The Minor Pentatonic Scale</b> .....	33
		<b>Five Minor Pentatonic Scale Forms</b> .....	33
		<i>Beneath My Digital Extremity</i> .....	34
		<i>Power Pentatonic</i> .....	35
<b>Chapter Two: Getting Bluesy</b> .....	14	<b>Chapter Six: The Second Wave of Rock Scales</b> .....	36
<b>The 12-Bar Blues</b> .....	14	<b>The Blues Scale</b> .....	36
<b>Rockin' Up the Blues</b> .....	15	<b>Five Blues Scale Forms</b> .....	36
<b>Varying the Shuffle</b> .....	16	<b>Improvisation Concepts &amp; Strategies</b> .....	37
<i>Shuffle Blues</i> .....	17	<i>A Blues Groove</i> .....	39
<b>Cool Chords &amp; the Blues</b> .....	18	<b>The Major Pentatonic Scale</b> .....	40
<i>Cool Chord Blues</i> .....	18	<b>Five Major Pentatonic Scale Forms</b> .....	40
<b>Blues in E with Mixed Techniques</b> .....	19	<i>Melinda</i> .....	41
<i>Turn Me Around</i> .....	19		
<i>Late-Night Wanderer</i> .....	20		
<b>Playing the Blues in Any Key</b> .....	21		
<b>Chapter Three: Fun with Chord Progressions</b> .....	22	<b>Chapter Seven: The Modes of the Major Scale</b> .....	42
<b>Common Progressions</b> .....	22	<b>Where Modes Come From</b> .....	42
<b>Transposing</b> .....	25	<b>Aeolian Mode (Natural Minor)</b> .....	44
		<b>Five Aeolian Mode (Natural Minor) Forms</b> .....	44
		<i>Aeolian Metal</i> .....	45
		<b>Dorian Mode</b> .....	46
		<b>Five Dorian Mode Forms</b> .....	46
		<b>Mixolydian Mode</b> .....	47
		<b>Five Mixolydian Mode Forms</b> .....	47
<b>Chapter Four: Spice Up the Strumming</b> .....	26	<b>Chapter Eight: Harmonic Minor Scale</b> .....	48
<b>Musical Strumming</b> .....	26	<b>Five Harmonic Minor Scale Forms</b> .....	48
<b>Strumming Patterns</b> .....	27	<i>Gypsy Rock</i> .....	49
<b>Play That Funky Music</b> .....	28		
<b>Other Techniques</b> .....	29		

<b>Chapter Nine: Using the Scales</b>	50	<b>Chapter Thirteen: “The World’s Greatest Rock ’n’ Roll Band”</b>	76
Soloing on the Blues .....	50	<i>Honky-Tonk Groove</i> .....	78
Matching Scales to Chords .....	51	<b>Chapter Fourteen: Slowhand</b>	80
Understanding Diatonic Chord Progressions.....	52	Melodic Embellishment.....	80
Recognizing Modal Progressions .....	53	Melodic Lead Style of Eric Clapton.....	81
Using the Harmonic Minor Scale.....	53	<i>Eric’s Blues</i> .....	82
<b>Chapter Ten: Lead Guitar Techniques</b>	54	<b>Chapter Fifteen: A New Rock Experience</b>	83
Bending .....	55	Chord Embellishment.....	83
Sliding.....	57	Licks.....	85
Hammer-Ons and Pull-Offs .....	58	<b>Chapter Sixteen: Another Page of Rock History</b>	86
Finger Tapping .....	59	Pentatonic Madness: “Box Licks” .....	86
<i>Eddie’s Tune</i> .....	60	<b>Appendix A: The Basics</b>	88
Harmonics .....	61	Reading Music.....	88
<i>Harmonics Etude</i> .....	62	Scale Diagrams.....	90
<b>Chapter Eleven: Jamming</b>	63	Reading Tablature .....	90
Leading.....	63	Special Notation.....	90
Following.....	64	<b>Appendix B: An Introduction to Music Theory</b>	92
Common Musical Forms .....	64	The Major Scale and Key.....	92
Jamming Exercises .....	65	Key.....	92
Try This with Your Band .....	67	Minor Key .....	93
Going “Out” .....	67	Key Signatures.....	93
Song for Jamming.....	69	How Chords Are Derived from the Major Scale .....	94
<i>Jam Tune</i> .....	69	Diatonic Triads.....	96
<b>Chapter Twelve: Pickin’ and Grinnin’</b>	70	Diatonic 7th Chords .....	96
Arpeggios.....	70		
<i>For Kathy</i> .....	74		



A compact disc is available for this book. This disc can make learning with the book easier and more enjoyable. The symbol shown to the left will appear next to every example on the CD. Use the CD to help ensure you are capturing the feel of the examples and interpreting the rhythms correctly. The track numbers below the symbols correspond directly to the example(s) you want to hear. Track 1 will help you tune your guitar to this CD.

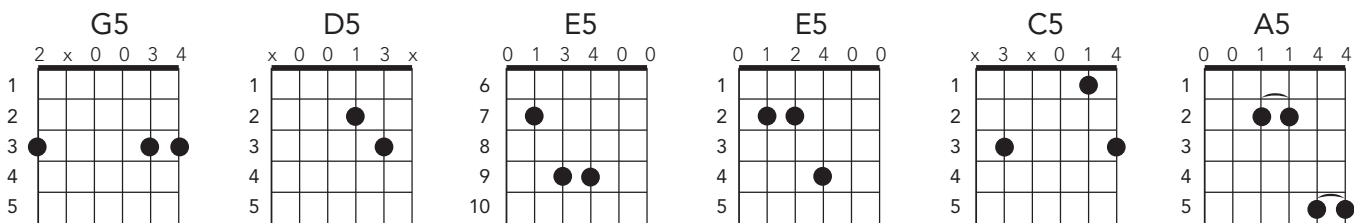
**Have fun!**

# Power Chords

The power chord, or "5" chord, is an easy and popular chord form. It consists of the root and 5th of the major scale (see page 92). The root or 5th may be doubled or tripled, but there is never a 3rd. This simple formula has several advantages. For one, it can be substituted for virtually any rock chord. You can bang away at power chords forever without having to

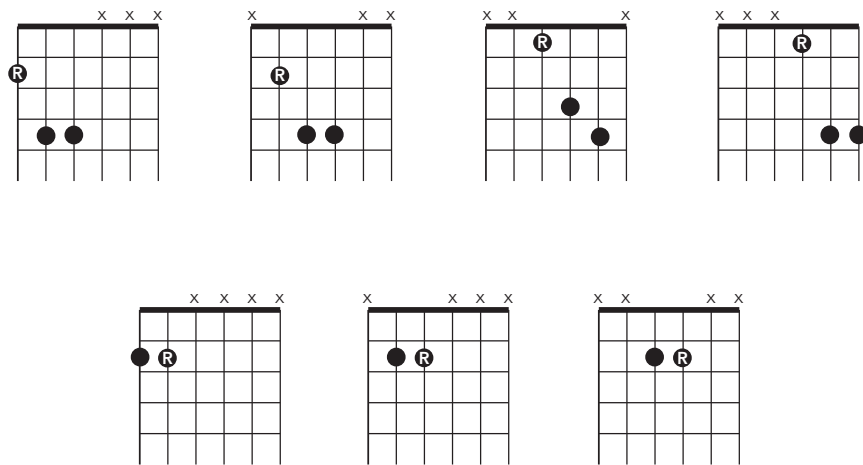
know anything about major, minor or 7th chords (this is not recommended). Also, 5 chords sound great with distortion, while other chords may sound muddled or out of tune. Since power chords omit the 3rd, they always sound stable. Many beginners rely on power chords exclusively. Use them with extreme caution. They can be habit forming.

These power chords contain open strings so they can only be played in the positions shown:

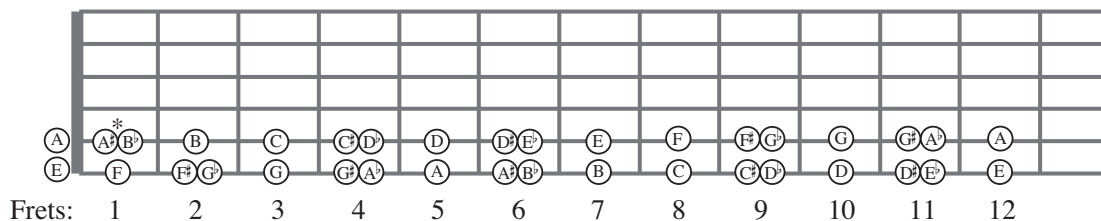


When a chord does not include any open strings, it can be moved anywhere on the guitar. These are called *moveable* chords. If you know where the *root* note is, you need only move the chord to the desired

note. The root is the note that gives the chord its name—the C note is the root of a C chord. Notice that some 5 chords have their roots on the 6th string, some on the 5th, etc.



To use moveable chords effectively, you need to know the names of the notes on the fingerboard. This diagram will help.



\* Any sharp note can be given a flat name, as well. When two notes have the same sound but different names, they are enharmonic tones.



