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GUITAR 101, BOOK 2

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Technique and Reading Music

UNIT 1: REVIEW OF 1ST POSITION

OBJECTIVES

Upon completion of this unit, the student will:

- Be able to read and perform single-note (*monophonic*) melodies in open position and 1st position, in multiple keys
- Be able to read and perform fingerstyle pieces that include accompaniment or concurrent voices or parts (*polyphonic*) in open position and 1st position, and in multiple keys

The following examples are considered to be in open position and 1st position, because, in both, the 1st finger is located at the 1st fret. These examples will refresh your knowledge of playing in key signatures.

SONGS IN SHARP KEYS

Example 1.1 is in the key of G Major and 1.2 is in the key of E Major. Pay close attention to the accidentals in each. In Example 1.1, notice the *1st* and *2nd endings* (second and third measure of the fourth system). These tell you to play from the beginning of the piece through to the 1st ending, and when you get to the repeat sign, go back and play from the beginning, skip over the 1st ending, and play from the 2nd ending to the end of the piece.

First Melody

1.1



OBJECTIVES

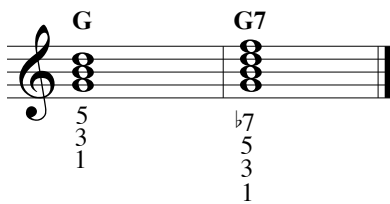
Upon completion of this unit, the student will:

- Know the difference between minor triads and minor 7th chords
- Know the difference between major triads and dominant 7th chords
- Be able to play minor 7th chords as barre chords
- Be able to play dominant 7th chords as barre chords
- Be able to apply these chords to songs

So far, the chords we have looked at have been triads. As discussed earlier, triads are three-note chords. In this unit, we will expand our knowledge of chords by learning about *7th chords*. A 7th chord is a chord built off of a triad but contains one additional note, for a total of four notes.

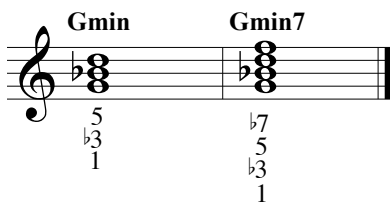
The first type of 7th chord we'll look at is a *dominant 7th chord*. A dominant 7th chord consists of a major triad with a $\flat 7$ th. The chord symbol for a dominant 7th chord consists of the root name followed by "7."

8.1



The next type of chord we'll learn is the *minor 7th chord*, which consists of a minor triad with a $\flat 7$ th. The chord symbol for this chord consists of the root name followed by "min7," as seen below.

8.2





7TH CHORDS AS BARRE CHORDS

Now, let's look at barre-chord voicings for dominant and minor 7th chords.

Below are dominant 7th chords voiced as 6th-string and 5th-string barre chords. For comparison, we have also included the corresponding major-triad barre chords. This will help you better understand the difference between these two chords.

8.3

Four guitar chord diagrams and their corresponding musical notation for dominant 7th chords. The diagrams show fingerings for G major triad and G7 dominant 7th chord, both as 6th-string and 5th-string barre chords. The musical notation shows the chord voicings on a staff.

Next is a comparison between minor triads and minor 7th barre chords. Notice that by just changing one note in both of these examples, the chords take on a new character.

8.4

Four guitar chord diagrams and their corresponding musical notation for minor 7th chords. The diagrams show fingerings for G minor triad and G minor 7th chord, both as 6th-string and 5th-string barre chords. The musical notation shows the chord voicings on a staff.

OBJECTIVES

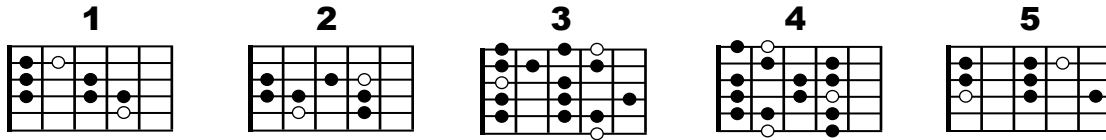
Upon completion of this unit, the student will:

- Know five common fingerings for the major scale
- Learn five common fingerings for the minor pentatonic scale
- Be able to play five common fingerings for the blues scale
- Know five common fingerings for major and minor triads
- Learn five common fingerings for the dominant 7th chord

Throughout this book, we have looked at various fingerings for the major scale, minor pentatonic scale, major triads, minor triads, minor 7th chords, and dominant 7th chords. You should now be able to see how the different shapes correspond throughout the various chords and scales, and how they can be moved to different keys. In this unit, we will review these fingerings and practice taking them into different key centers, moving up and down the neck.

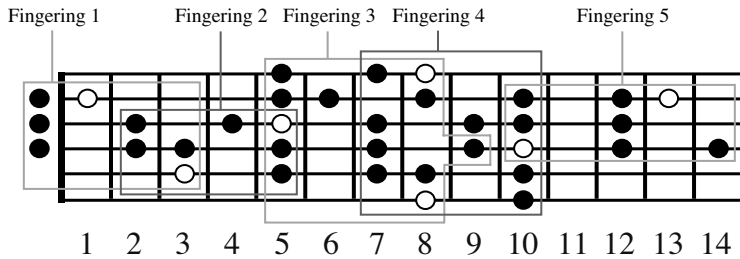
MAJOR SCALE

14.1—The Five Common Fingerings for the Major Scale



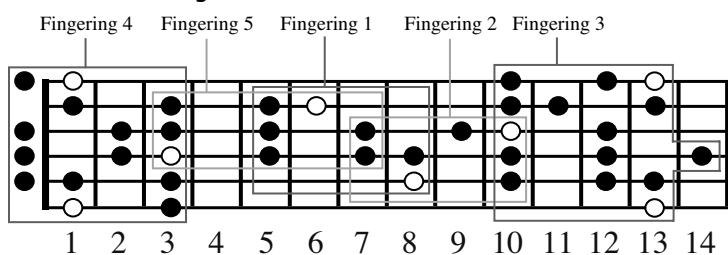
These fingerings will remain intact no matter what key we are in. A scale can be played all the way up and down the fretboard by linking these fingerings together. For example, in C Major, we begin with Fingering 1 in open position and move up the fretboard (Fingerings 2, 3, 4, and 5) to play the scale up the neck (Example 14.2).

14.2—C Major Scale



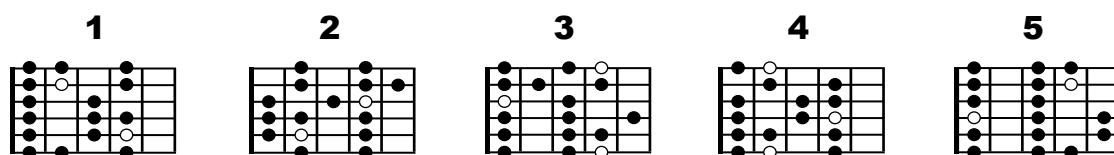
If we were in the key of F Major, we would begin with Fingering 4 in open position and continue up the neck in order (Fingerings 4, 5, 1, 2, and 3).

14.3—F Major Scale



The same is true for our five major-scale fingerings that include all the notes from the scale in a given position.

14.4



Assignments

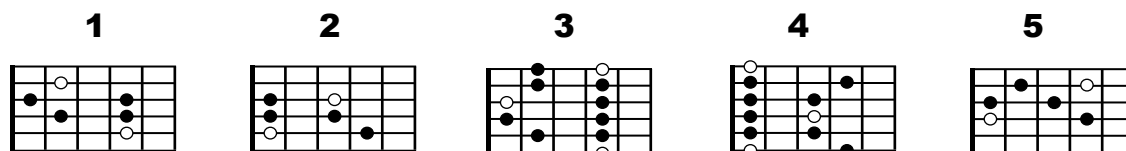
1. Practice all of the fingerings on this page in the key of C Major.
2. Practice all of the fingerings on this page in the keys of F and G Major. Be sure to start with the fingering that is the lowest on the fretboard.
3. Pick three random sharp keys and three flat keys. Identify the fingering that corresponds to the lowest place on the fretboard that the scale can be played. From the lowest fingering, continue up the neck, progressing through the other fingerings in order.



MINOR PENTATONIC SCALE

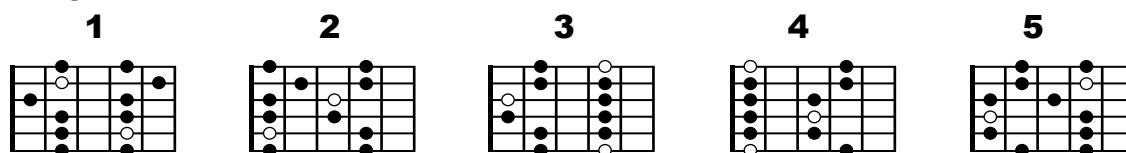
As with the major scale on the previous page, the minor pentatonic scale follows a similar sequential order. Notice that the tonic notes on the fretboard (the white dots) are in the same place as in the major-scale fingerings.

14.5



If our tonic note were C, the order would remain intact, beginning with Fingering 1 in open position and continuing sequentially (2, 3, 4, 5). The same is true when we look at the fingerings that include all the notes in a given position, as seen below.

14.6



Assignments

1. Practice all of the fingerings on this page in A Minor Pentatonic.
2. Practice all of the fingerings on this page in D Minor Pentatonic and E Minor Pentatonic. Be sure to start with the fingering that is the lowest on the fretboard.
3. Pick three random sharp keys and three flat keys. Identify the fingering that corresponds to the lowest place on the fretboard that the scale can be played. From the lowest fingering, continue up the neck, progressing through the other fingerings in order.