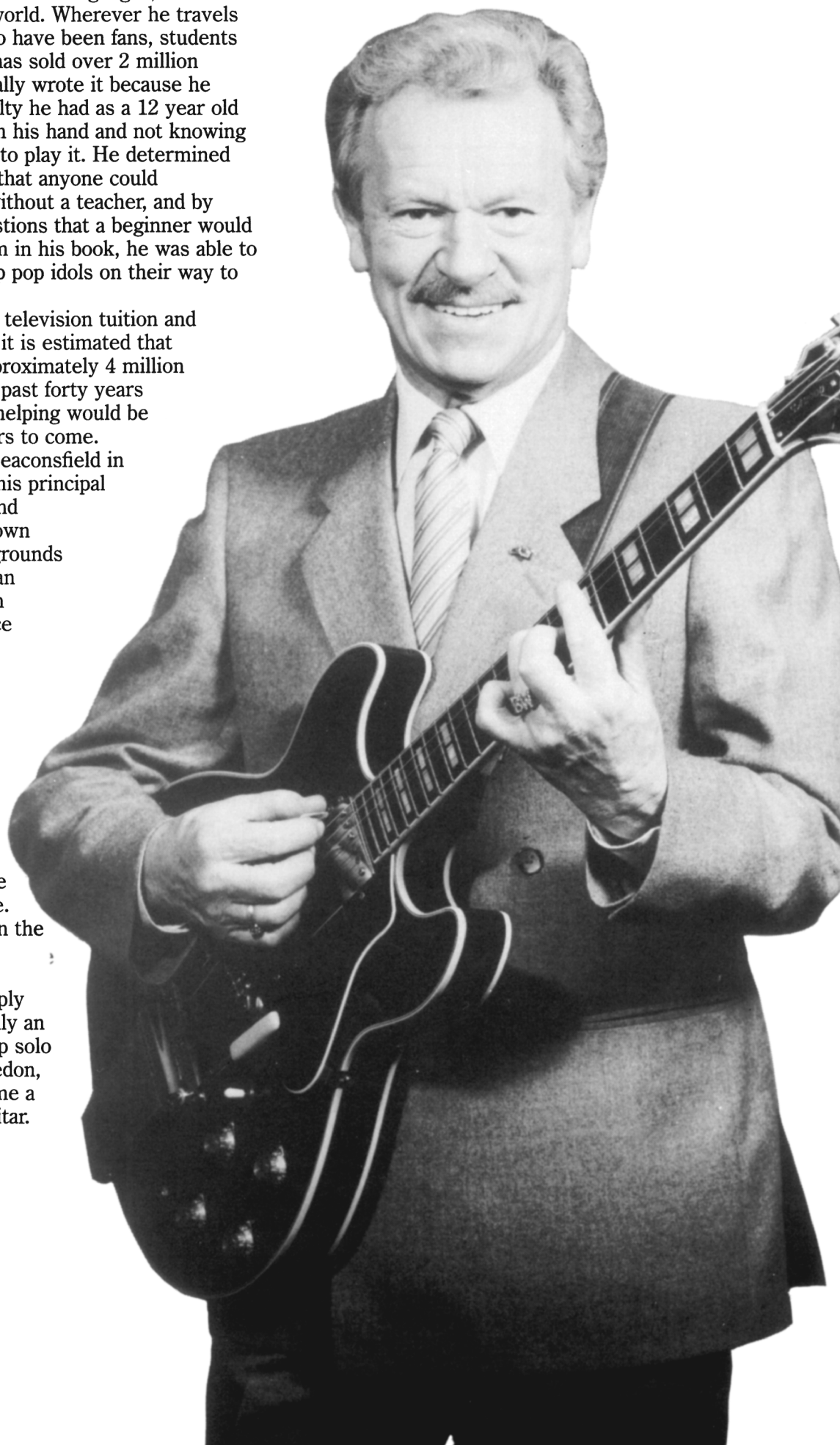


the “Man who taught the world to play the guitar”. His book is printed in several languages, and is published all over the world. Wherever he travels he meets guitarists who have been fans, students and friends. The book has sold over 2 million copies, and Bert originally wrote it because he remembered the difficulty he had as a 12 year old with a battered guitar in his hand and not knowing a thing about it or how to play it. He determined there would be a tutor that anyone could understand and learn without a teacher, and by anticipating all the questions that a beginner would ask and answering them in his book, he was able to help most of today’s top pop idols on their way to stardom.

Through his books, television tuition and his video guitar course it is estimated that Bert has influenced approximately 4 million guitar players over the past forty years and he hopes to go on helping would be guitarists for many years to come.

Bert now lives in Beaconsfield in Buckinghamshire, and his principal hobbies are motoring and swimming (he has his own swimming pool in the grounds of his house). He gets an enormous fan mail from guitarists, and his advice is “Practise hard all the time, study music and technique and when you play, even a scale, put everything you have into it.” Bert claims his favourite pastime is playing the guitar, and feels that he is a very lucky man because his work is his pleasure. Little wonder that when the Shadows wrote and dedicated a number for Bert, they called it simply “Mr. Guitar” — certainly an apt title for Britain’s top solo guitar star — Bert Weedon, the man who has become a living legend of the Guitar.



— Bert Weedon's —
PLAY IN A DAY
Guide To Modern Guitar Playing

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PLAY IN A DAY

GUITARS

There are several shapes and types of Guitars in common use, but all types of Guitars are tuned and fingered by the left hand in an identical manner. Guitars are divided into three main groups, and first of all we will deal with the Acoustic Plectrum Guitar. These Guitars have steel strings, which are played with a plectrum that is held in the right hand. One of the most popular shapes for this type of Guitar is the Cello-built type. You will see from the illustration that it has "f" holes cut into the belly of the Guitar, and it has a tailpiece to which the strings are attached. It also has an adjustable bridge over which the steel strings pass.



Another type of Plectrum Guitar is made in a more traditional shape, and it has a sound hole in the belly of the Guitar and the strings are attached to a fixed bridge. Both types are ideal for playing in groups, bands etc., and for vocal accompaniment. These Guitars are suitable for playing acoustically without the aid of an amplifier, but they can be adapted for playing as an Electric Guitar by attaching small magnetic appliances, or pick-ups as they are called, that fit under the steel strings and when plugged into an amplifier will boost the volume and tone of the Guitar. It must be pointed out that pick-ups will only amplify steel strings.

The Cello-built Guitar which is illustrated here already has pick-up appliances built into it, with tone and volume controls fitted. These pick-ups do not affect the acoustic tones of the Guitar.

The second type is the Spanish Guitar, or classical finger-style Guitar as it is sometimes called. This has three treble nylon strings, and three covered bass strings, which give a sweeter tone than steel strings, but are not so powerful in the way of volume. The Spanish Guitar is mainly used for classical, folk or flamenco playing. It is often called the finger-style Guitar because it is played with the fingers and thumb of the right hand rather than with a plectrum. You will see that the Spanish Guitar has a round sound hole instead of “f” holes, and it has a fixed bridge to which the strings are attached. This type of Guitar is also ideal for vocal accompaniment.

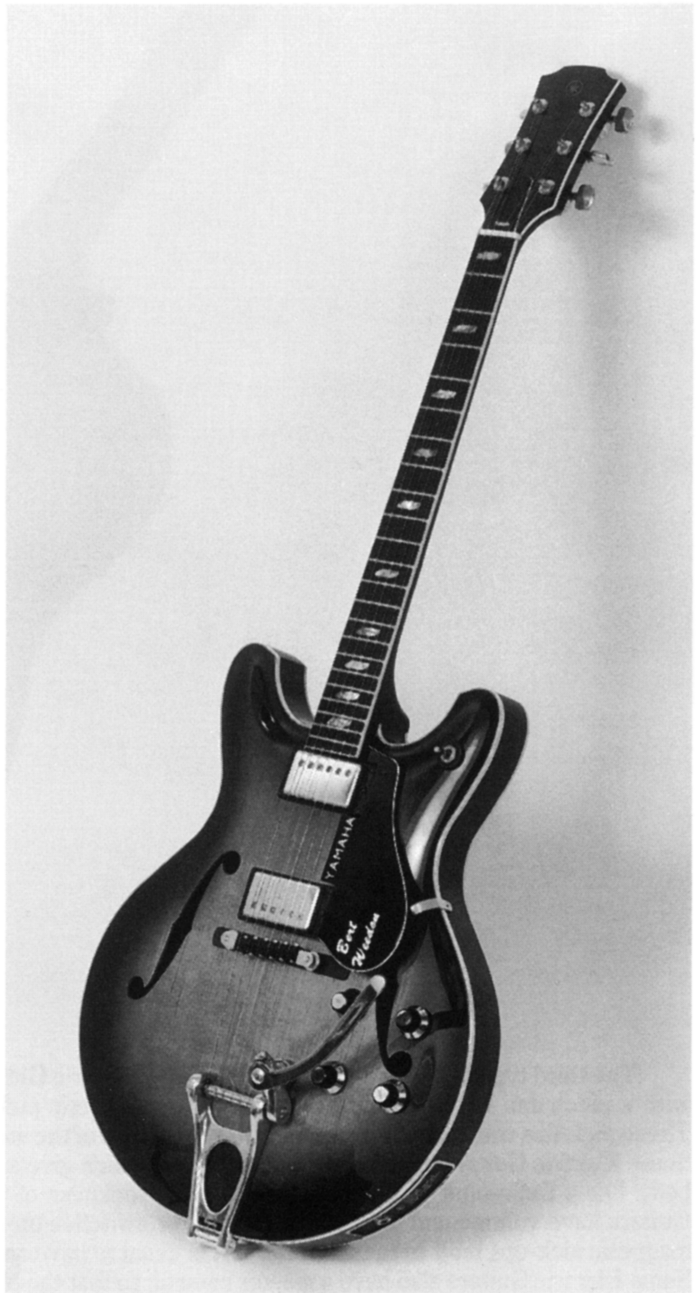


The third type of Guitar in popular use is the Electric Guitar. This type has steel strings, and the strings are played with a plectrum. Electric Guitars have built-in magnetic pick-ups—sometimes one, sometimes two, or even three. These pick-ups transmit to an amplifier the vibrations of the steel strings, which are amplified to a wide range of sounds. Some Electric Guitars have solid wooden bodies which give a particular type of sound, and the other type has a hollow body, like a Cello-built plectrum guitar, but the thickness of the body is a lot less than the Plectrum Guitar. Electric Guitars have volume and tone control knobs, or switches on them. These control the volume and tone of the various magnetic pick-ups built in to the Guitars. It is usual to have a separate volume and control knob for each pick-up fitted. Some Electric Guitars also have a master control, so that the player can choose the tone colour he prefers by mixing the

sounds and then control the overall sound with the master control. It will be found that a pick-up that is near to the bridge will give a hard and slightly metallic tone, and one that is further away from the bridge will give a softer more mellow tone. By switching on either of the pick-ups one can get extremes of tone colours, and by switching them all on and balancing the volumes according to one's taste, a great variety of tone colours can be obtained. In the same way that a record player or radio can be varied in tone by the control knobs, so can an electric guitar, and when there is more than one pick-up on the guitar, they can be mixed according to the taste of the player. The electric guitar is not very audible unless it is plugged in to an amplifier, so the student who requires a guitar that can be played unamplified at times and amplified at others, would be advised to buy a plectrum style guitar with a pick-up that can be attached and detached, or one that has a pick-up built into it in such a way that it does not interfere with the acoustic tone.

The electric guitar when played softly is also suitable for vocal accompaniments. Taste should be used in controlling the volume of the amplifier.

It will be seen that on the guitar illustrated and on many electric guitars, there is a lever or handle extending from where the strings are joined to the tailpiece. This is a vibrato arm, and is used to lower and raise the pitch of the notes by depressing or raising the arm. The beginner should ignore this arm for the present, and s/he will see that notes are given about its use later in the book.



PLECTRUMS

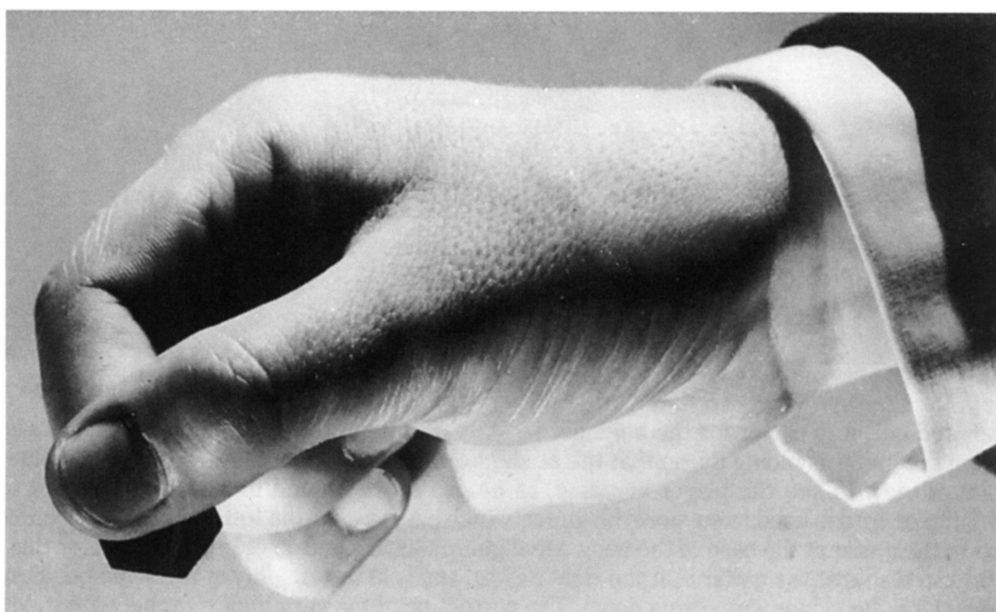
As this tutor is chiefly concerned with the plectrum-played guitars let me say a few words about plectrums.

They are usually made of tortoise shell or composition, and no two players will agree about the ideal shape for a plectrum. It is a question of preference. I prefer the following shape which I have found to be the best for all types of playing, for beginners and advanced players.



Most music shops sell many varied shapes and sizes so I suggest that you go in and try to find a shape that suits your particular taste. They are quite inexpensive so it is a good idea to buy a few of different shapes. Plectrums vary in thickness, some being very thin and others slightly thicker. A thin plectrum (or pick as they are sometimes called) will produce a light slightly twangy tone, whereas a thicker plectrum produces a fuller tone. I suggest that you buy a couple of each. It is most important to get good plectrums. I have found that many players will spend lot of money on getting a really good guitar, and then go a buy any old plectrum. This is so wrong for remember a plectrum helps to produce a good tone, and a bad plectrum might partly spoil the tone of the best of guitars. So please take as much trouble over your choice of plectrums as you do over your guitar, and make sure you are happy with the shape and feel of your plectrums.

You will see from the illustration that the plectrum is held in the right hand, between the thumb and the first finger. It should be held fairly firmly so as not to drop it when striking the strings, but don't grip it very very tightly as this tends to make the fingers and wrist tense, and no one can play well if they are all tensed up. Remember always that it is best to relax when playing. I know that things always seem very hard at first attempt, but after practice they will become easier and relaxation should come then. The plectrum should protrude about $\frac{1}{4}$ of an inch below the thumb and first finger (see illustration). It will be found that if one strikes the strings near the bridge a metallic tone is produced and if the strings are struck near the end of the finger-board a softer tone is produced. This varying of tone colours can be used very effectively in some solos, but for general purposes the strings should be struck about midway between the bridge and the end of the finger-board (slightly favouring the finger-board end).



HOW TO HOLD THE GUITAR

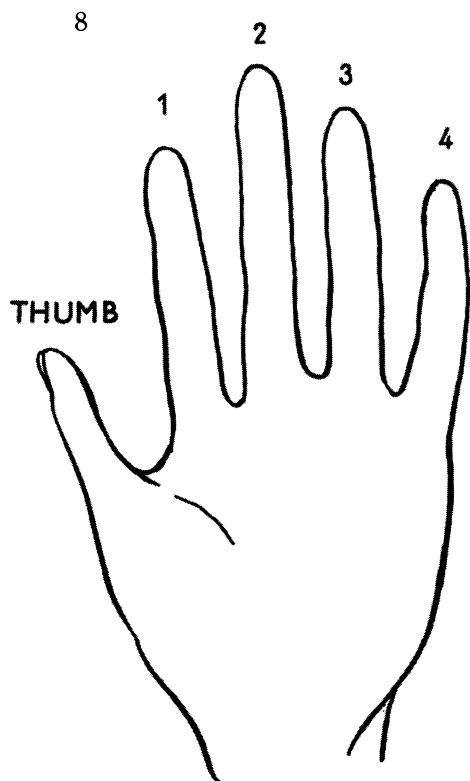
When sitting down the guitar should be held so that the curve in the belly of the instrument is resting on the player's left thigh. The legs can be crossed—this will raise the left thigh, or the left foot can rest on some object about six inches high, thus raising the thigh to a comfortable height. The guitar can be played by resting it on the right thigh, and after some considerable time of playing in a band it is quite a good idea to change positions in order to avoid cramp or stiffness, but the ideal position, particularly for solo playing is on the left thigh. I always play my solos standing up, the guitar being supported by a strap which goes over my shoulders, but this is only because it looks better for me to move about on TV, etc. and is better showmanship. It is slightly more difficult to play the guitar this way, and the beginner should sit down at first to play properly. After he has mastered the art of playing, he can then think about showmanship, etc., and adopt the standing style of playing. But remember—first things first!



As I have pointed out, it is easier for the beginner to start playing in the sitting position. Here are a few notes, however, on playing the guitar standing up, so that the student can try this position later on. It is of course better from the audience point of view to see the player standing, as he can move around more which will add to the general showmanship. A strap or cord is used to support the guitar, which passes over the left shoulder and behind the player's back and is joined to the guitar at the base of the body. Most guitars have a button or peg provided for this purpose. See that the strap is adjusted so that the guitar is at the right height, and is in fact roughly at the same position in relation to the body as it would be if the player was sitting down. The correct height is very important because it determines how

much freedom the left hand has to finger with ease. One advantage of standing up, apart from showmanship, is that I feel that it is easier to breathe regularly and freely in this position. It is important that the student gets into good breathing habits from the beginning by breathing regularly and easily, and not holding one's breath until the difficult passage is played as so often happens. Let the strap take the full weight of the guitar and do not try to support it with either arm or hand—these should be left completely free for playing.





THE LEFT HAND

The left hand is the hand with which we finger the strings of the guitar. The thumb of the left hand should press against the back of the neck of the instrument so as to give pressure to the fingers, and the thumb should stay roughly in the middle of the neck and not stick up over the top side of the neck, as this will put the left hand in an awkward position. The tips of the fingers should be used to press or stop the strings, and they should stop the strings immediately behind the frets and not on the top of them. A firm pressure will produce a good tone, and remember if the pressure is insufficient the strings will rattle. The finger-nails should be kept cut short in order to avoid long nails interfering with the pressure.

The palm of the left hand should be kept just clear of the back of the neck otherwise it will not move freely and easily.

Remember the left hand should not be used to hold or support the weight of the guitar, but only for fingering the strings. The weight of the guitar should rest on the thigh or, if standing up, on the strap or cord. This is important for the left hand must be free to move about easily and it will not be able to do so if it has to support the weight of the instrument. The fingers of the left hand are numbered (see illustration), and the figure given above a note will indicate the finger that should stop or press the note.



THE RIGHT HAND

This hand is used for manipulating the plectrum, both with up and down strokes, and it is important to keep the wrist of the right hand flexible and not tense, as I have mentioned before. The wrist of the right hand should be slightly arched, and the second, third and fourth fingers should be curled up towards the palm of the hand, thus leaving the thumb and first finger to hold the plectrum. Some players when picking single notes like to rest their 3rd and 4th fingers on the pickguard. This is quite a common practice, but for rhythm playing (chords) the fingers should always be curled up. This sign \sqcap means a down stroke of the plectrum and this sign \surd means an up stroke. In finger-style playing, the first, second, and third fingers together with the thumb are used to pluck the strings. When striking the strings with the plectrum, make sure that the plectrum is not twisted. This will ensure a better tone, less plectrum noise, and will avoid breaking strings and plectrums.

HOW TO TUNE THE GUITAR

The 6th or lowest string is tuned to E. The 5th string is tuned to A, the 4th to D, the 3rd to G, the 2nd to B and the 1st to E. If you have a piano to tune from these are the notes:—

Middle
C
↓

The diagram illustrates the tuning process. At the top, a piano keyboard is shown with six specific keys highlighted: E, A, D, G, B, and E. Below the keyboard, a guitar staff and a piano staff are shown. The guitar staff has notes on the 1st string (E), 2nd string (A), 3rd string (D), 4th string (G), 5th string (B), and 6th string (E). The piano staff has notes on the 1st string (E), 2nd string (A), 3rd string (D), 4th string (G), 5th string (B), and 6th string (E). A label 'Middle C' with a downward arrow points to the C key on the piano keyboard.

If a piano is not available to tune to, pitch or tuning pipes can be used. These are six pipes joined together that are marked with the note on each pipe and when blown into, similar to a mouth organ, they play the note for the string concerned.

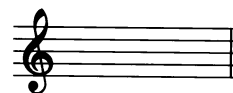
If you cannot get pitch pipes, then buy a tuning fork "A". When struck this will give the note that is found on the 5th fret of the 1st string. Tune the 1st string so that it is exactly in tune with the fork when the string is pressed down at the 5th fret. Next press the 2nd string down at the 5th fret and this should sound the same as the 1st string when played open or unfingered, adjust the tuning if necessary. Next press the 3rd string down at the 4th fret, this should sound the same as the 2nd string open. Then press the 4th string at the 5th fret and this should sound the same as the open 3rd string. Next press the 5th string at the 5th fret, and this should sound the same as the open 4th string. Lastly press the 6th string at the 5th fret, and this should sound the same as the open 5th string.

On first reading through the above method of tuning it may seem complicated, but a second and careful reading will enable the student to tune his guitar perfectly to a tuning fork.

Electronic tuners are available at music shops. They are very good, and clearly indicate the correct tuning for every string. They are quite small and not very expensive and are ideal for carrying around with the Guitar.

GUITAR MUSIC

Guitar music is written in the Treble clef i.e.



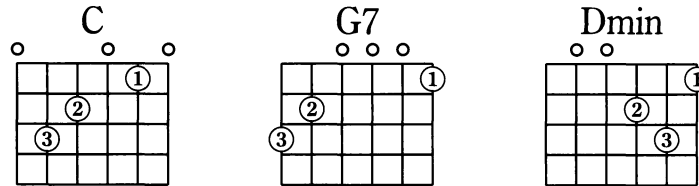
There is also a great tendency these days for dance band parts for the guitar to be written in chord symbols i.e. G7, C min, D, E dim, etc. The use of chord symbols is a time-saving factor and it has been adopted with a lot of success by many arrangers. It has its drawbacks insofar as it does not indicate what inversion the guitarist should use, etc., but a player with a musical ear will in time learn to choose the best inversion automatically. This comes with use and experience. There is always the danger that the lazy player will play from chord symbols only and not bother to learn correct musical notation, but if such a player does exist then he is missing a very great deal by not learning to read notation, for all guitar solos are written in notation of course, and it is only rhythm accompaniment parts that are written with symbols.

Of course the die-hard musical snob will spurn the use of chord symbols, and there again he will miss a lot by insisting on every chord being written out fully in notation; so let us make the best use of both worlds and make up our minds that we will learn both notation and symbols thoroughly.

In order to encourage the beginner I am going to leave musical theory to a following page and give straight away some simple chord shapes, which we will identify by symbols.

I give below the diagrams showing where to put the fingers of the left hand so as to produce the chords named.

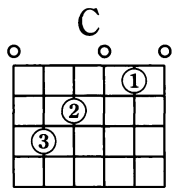
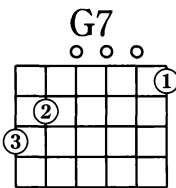
The vertical lines represent the strings, the extreme left one being the lowest or E string, and the horizontal lines represent the frets. The dots indicate where to put the fingers and the numbers indicate which finger of the left hand to use. An \circ above a string means that it should be played open or unfingered.



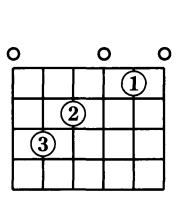
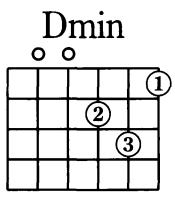
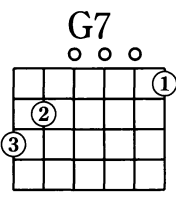
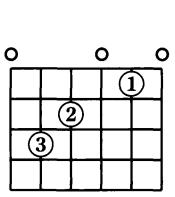
Where a string is neither fingered or marked with an \circ (as in D min 6th String) it should NOT BE PLAYED or struck with the plectrum.

I'm sure that all readers will be familiar with the tune of "Bobby Shaftoe" the traditional folk song and so I give the words and the chord symbols, and with a little practice the reader should be able to accompany this song. Remember though that everyone has some trouble in putting her/his fingers down on the right spot at first, but I can say quite definitely that with a little perseverance, and believe me it will not take long, you will be able to play the following quite easily. Practise changing the chord shapes a few times before trying the piece right through, in order to get the changes smoothly without holding up the rhythm of the song. A sign **/** means a stroke of the chord. You will see that there are four beats or strokes to every bar in this piece. A stroke of the chord, means to strike all the strings involved in the particular chord, by passing the plectrum across them all in one flick or twist of the wrist.

BOBBY SHAFTOE

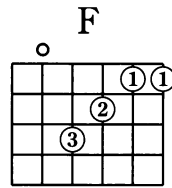



| C / / / | C / / / | G7 / / / | G7 / / / |
 Bob-by Shaf-toe's gone to sea Sil-ver buck-les on his knee

| C / / / | C / / / | Dmin / G7 / / | C / / / ||
 He'll come home and mar-ry me, Bon-ny Bob-by Shaf-toe.

The next piece that I give is another traditional song "There Is A Tavern In The Town". Another chord shape is introduced as follows.



In this chord shape the 1st finger must press down two strings. This is done by laying the 1st finger across the two strings and pressing with the ball of the finger and not the tip. This stopping of two or more strings is called a barre. At first attempt this will seem difficult, and lest the lone player feels discouraged let me hasten to add that it is difficult for everyone at first. I have found that all pupils tend to think that they are more awkward than others at first, but don't worry, we all go through the same stage. A little perseverance will very soon clear up the double stopping.

There | C / / / the | C / / / town, and | C / / / my dear love sits him |

is ___ a tavern in the | town in the town, and | there_ my dear love sits him |

G7 / / / | C / / / | F / / / |

down sits him down, and | drinks his wine 'mid | laugh - ter free, and |

G7 / / / | C / / / | G7 / / / |

nev - er never thinks of | me _____ Fare thee || well for I must leave thee, Do not |

C / / / | G7 / / / |

let the parting grieve thee, and re - | member that the best of friends must |

C F C / / | C / / / | C / / / |

part, must part A - | dieu ___ A - dieu kind friends a - | dieu a - dieu a - dieu, I |

C / / / | G7 / / / | C / / / |

can ___ no longer stay with | you, stay with you, I'll | hang my harp on a |

F / / / | G7 / / / | C / / / } ||

weeping willow tree, ___ and | may ___ the world go well with | thee. _____ } ||

This sign } in the last bar of the piece means a rest or silent beat.

Now we come to a little musical theory. I give you the elementary rudiments of music. Study these carefully and you will find that musical theory is not the ogre that some people seem to think it. Remember the complete guitarist is one who is able to read chord symbols and musical notation with equal ease.

RUDIMENTS OF MUSIC

Musical sounds are written by characters termed *Notes* on and between five lines called a *Stave*. The notes are named after the first seven letters of the Alphabet A. B. C. D. E. F. G.

Names of the notes on and between the lines of the stave.



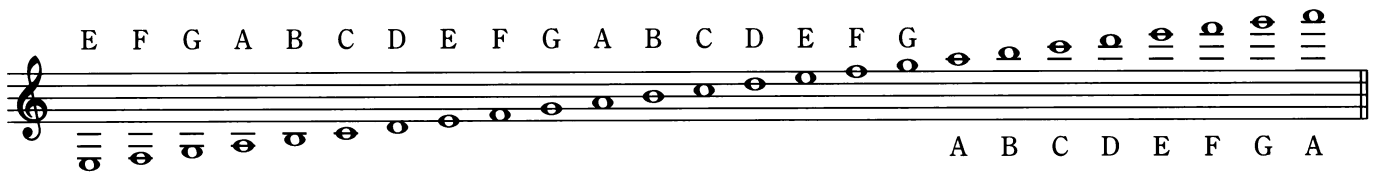
Notes extending above or below the stave are written on short lines termed *Leger lines*.



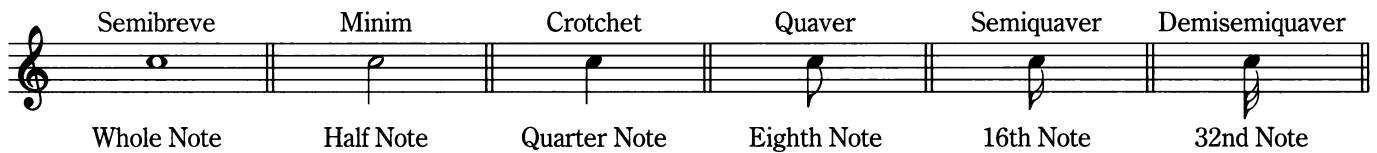
The sign placed at the commencement of the stave and termed a *Clef* serves to determine the pitch of the notes. Of clefs there are several but only one is used for guitar music—the *Treble* or *G Clef*, so called because the curl or tail falls upon the second line.



The Treble or G Clef with its notes, throughout the usual compass of the Guitar





Notes are written in various forms to indicate the different duration of sounds:

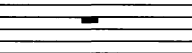
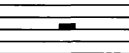
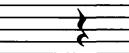
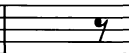
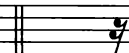
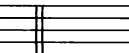


Their relative value is explained by the following table:

<p>A Semibreve is equal in length to</p> <p>Two Minims, or</p> <p>Four Crotchets, or</p> <p>Eight Quavers or</p> <p>Sixteen Semiquavers, or</p> <p>Thirty-two Demisemiquavers</p>	
---	----------------------







A dot placed after a note extends its length one half, for example: A dotted minim  is equal to 3 Crotchets  or 6 Quavers, etc.

Rests are signs which indicate silence. The duration of each rest is equal to the note of the same value.

Semibreve rest	Minim rest	Crotchet rest	Quaver rest	Semiquaver rest	Demisemi-quaver rest
					

Music is divided into parts of equal duration called Bars by lines drawn across the Staff.

There are three kinds of time i.e.: Common, Triple, and Compound, these are expressed by the following signs:

Common time		contains 4 Crotchets in a bar or their equivalents.
" "		" 2 " " " " "
Triple		" 3 " " " "
" "		" 3 Quavers " "
Compound		" 6 " " " "
" "		" 9 " " " "

Examples

Common time

1 2 3 4 1 2 3 4 1 2 3 4 1 2..... 3..... 4

1 2 1 2 1 2 1.....2..... 1 2

Triple time

1 2 3 1 2 3 1 2 3 1.....2.....3

1 2 3 1 2 3 1.....2.....3..... 1 2 3



Compound time

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

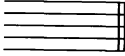
1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Sharps, Flats and Naturals

A *Sharp* (#) placed before a note raises it half a tone, a half tone being the distance from one fret to another.
 A *Flat* (b) placed before a note lowers it half a tone.
 A *Natural* (♮) restores notes affected by sharps or flats to their original sound.
Sharps or *Flats* placed at the commencement of a piece affect all notes of the same name throughout.

Example: A sharp placed thus  indicates that all the Fs are to be played sharp. A flat placed thus  indicates that all the Bs are to be played flat. Sharps or Flats placed before notes in the course of a piece, and not marked at the beginning, are termed *Accidentals* and only affect notes of the same name in the bar in which they occur.

A *Double Sharp* (x) raises a note two half-tones, and a *Double Flat* (bb) lowers a note two half-tones.

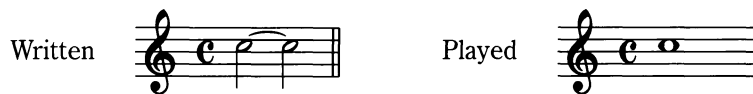
The *Double Bar* indicates the end of a strain or piece 

Dots placed before a double bar, denote that the part immediately preceding is to be repeated.

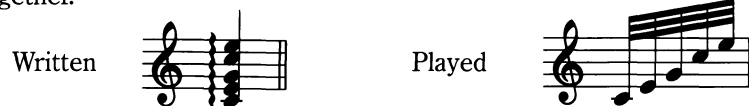
The *Pause* (∩) placed over notes or rests, indicates that the performer may rest to taste.

The *Triplet*. Notes written thus:  or  and termed a Triplet indicate that they are to be played in the time of two of their kind.

The *Tie*. When two or more notes on the same degree of the staff are connected by a tie (—) only the first is to be played and its sound prolonged sufficiently to include the time of the one, or several tied notes which follow. They are as one note having their values combined.



Arpeggio Chords. Chords preceded by a waved line are termed Arpeggio, the notes being played rapidly from the lowest upwards instead of together.



Dictionary of Musical Terms

Accelerando. *Accelerating the movement.*

Adagio. *A very slow movement.*

Ad libitum or *Ad lib.* *At discretion.*


Affettuoso. *Affectionately, tenderly.*

Agitato. *Agitated, anxiously.*

Allegretto. *Cheerful, but not so quick as Allegro.*

Allegretto. *Playful, vivacious.*

Allegro. *Quick, lively. A rapid and vivacious movement.*

Al Segno or  indicates that the performer must return to a similar sign in the piece.

Andante. *Slow and sedate.*

Andantino. *Somewhat slower than Andante.*

Animato. *With animation.*

A Tempo. *In the proper time.*

Barcarolle. *Air of the Venetian Gondoliers.*

Brillante. *Showy and sparkling.*

Cadenza. *A fanciful embellishment.*


Calando. *Diminishing in tone and speed.*

Cantabile. *In a graceful and singing style.*


Coda. *A few bars added to form a finish to a piece.*

Con dolore. *Mournfully.*

Con spirito. *Quick, with spirit.*

Crescendo, *Cresc.* or  *increasing the sound.*

Da Capo or *D. C.* *From the beginning.*

Diminuendo, *Dim.* or  *decreasing the sound.*

Dolce. *Soft and sweetly.*

Doloroso. *Soft and pathetic.*

Espressivo or *Con espressione*. *With expression.*

Finale. *The last movement of a piece.*

Fine. *The end.*

Forte or *f* *Loud.*

Fortissimo or *ff* *Very loud.*

Impetuoso. *Impetuously.*

Larghetto. *Slow and measured.*

Largo. *Very slow and solemn.*

Legato. *Smoothly.*

Leggiero. *With lightness.*

Loco. *To be played as written.*

Maestoso. *Majestic, dignified.*

Marcato. *Marked emphatically.*

Moderato. *Moderately quick.*

Morendo. *Gradually diminishing, dying away.*

Obbligato. *An indispensable part of a piece.*

Passionato. *Impassioned.*

Pathetique. *Pathetic.*

Pianissimo or *pp* *Very soft.*

Piano or *p* *Soft.*

Poco. *A little.*

Prestissimo. *Exceedingly quick.*

Presto. *Very quick.*

Rallentando. *Gradual diminution of speed.*

Sostenuto. *Sustained.*

Staccato. *Distinct and detached.*

Tranquillo. *Composedly.*

Tremolo. *The reiteration of a note with great rapidity.*

Vigorouso. *Boldly.*

Vivace. *Animated.*

Volte Subito or *V. S.* *Turn over quickly.*

EXERCISES

Here are some exercises on the open strings of the guitar.

Exercises 1, 2 and 3 should first of all be played with down-strokes of the plectrum. After they have been mastered with down-strokes, they should be played with up-strokes of the plectrum. The up-strokes should sound as strong as the down-strokes. At first you will find that the down-strokes are much louder and stronger, but with a little practice the diligent pupil will be able to play both at the same strength.

Exercises 4, 5, 6, 7 and 8 are marked with the plectrum strokes, and should be played thus.

Plectrum technique is most important, for however good the left hand is, it will only sound as good as the right hand will allow.

ON THE OPEN STRINGS

Sixth String	Fifth String	Fourth String	Third String	Second String	First String
E	A	D	G	B	E

Exercises 1, 2 & 3 should be played with down strokes, and then with up strokes.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1

Count 1 2 3 4 etc.

2

Count 1 2 3 4 etc.

3

Count 1 2 3 4 etc. 1-2-3-4

4

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & etc.

5

6

7

8

NOTES

Next we come to the notes found on each string.

Practise the following exercises until you are familiar with the notes found on each string. I have given the fingering for the first few bars, and then I have left the fingering out. This is to make the student recognise the notes without the aid of fingering numbers. It is a common fault for beginners to rely on the fingering numbers too much. Learn to recognise the notes by their position on the staff or leger lines and their relative position on the fingerboard of the guitar.

	Sixth String	Fifth String	Fourth String	Third String	Second String	First String
	o 1 3	o 2 3	o 2 3	o 2	o 1 3	o 1 3
	E F G	A B C	D E F	G A	B C D	E F G

The exercises consist of six staves, one for each string. Each staff begins with a treble clef and a common time signature (C). The notes are written on the appropriate line or space for each string. Fingering numbers (1, 2, 3) are provided for the first few bars of each exercise to guide the student, and then omitted to encourage note recognition by position.

When you have mastered the foregoing exercises, you should be able to pick out the following tunes.

JINGLE BELLS

The 'Jingle Bells' tune is presented in three staves. Each staff includes a treble clef and a common time signature (C). The notes are written on the appropriate line or space for each string. Below each staff, the corresponding counts are provided to help with timing and rhythm.

Count 1 2 3 - 4 1 2 3 - 4 1 2 3 4 1 - 2 - 3 - 4 1 2 3 4 1 2 3 - 4

1 2 3 4 1 - 2 - 3 - 4 1 2 3 - 4 1 2 3 - 4 1 2 3 4

1 - 2 - 3 - 4 1 2 3 4 1 2 3 4 1 2 3 4 1 - 2 - 3 4

DRINK TO ME ONLY WITH THINE EYES

Count 1 2 3 1 - 2 3 1 2 3 1 2 3 1 2 3 1 - 2 3

1 - 2 - 3 1 - 2 - 3 1 2 3 1 - 2 3 1 2 3 1 2 3

1 2 3 1 - 2 3 1 - 2 - 3 1 - 2 3 1 2 3 1 - 2 3

1 2 3 1 - 2 3 1 - 2 3 1 2 3 1 - 2 - 3 1 - 2 - 3

1 2 3 1 - 2 3 1 2 3 1 2 3 1 2 3 1 - 2 3 1 - 2 - 3 1 - 2 - 3

The following will give you all notes found on each string up to the 15th fret. The sharps are shown going up and the flats are shown descending. All the natural notes have been named by letter.

1st String: E F # G # A # B C # D # E F # G b F E b D b C B A b G b F E
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

2nd String: B C D E F # G # A # B C # D b C B b A b G b F E D C B
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

3rd String: G A B C D E F # G # A # A b G b F E D C B A G
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

4th String: D E F G A B C D E F E D C B A G F E D
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

5th String: A B C D E F G A B C B A G F E D C B A
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

6th String: E F G A B C D E F G F E D C B A G F E
Frets 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

POSITION PLAYING

As will be seen from the foregoing chart it is possible to find any note on the guitar. Most notes can be played on either of two or more strings. The determining factor in the choice of string for any particular note is the position in which one is fingering. Position-playing means the fret from which the first finger operates. Thus if the 1st finger is at the 5th fret then you are playing in the 5th position and the left hand fingering is formed accordingly—thus—1st finger 5th fret, 2nd finger 6th fret, 3rd finger 7th fret, 4th finger 8th fret i.e.



The same notes can be played on the 2nd string in the 10th position



A figure in a circle (3) means the string on which a note is played.

Now we come to some exercises on Scales and some simple chords that are associated with the various scales. First of all let me say a few words about Scales.

SCALES

A scale is a series of eight notes and there are several different ways of arranging these notes to form a scale. The one that is most popularly known to which people sing tonic sol-fa (Do, Ray, Me, Fah, etc.) is called the Major Scale. There are other forms called Minor Scales (Melodic and Harmonic). If a scale is made up of half-tones only it is called a chromatic scale. If it is made up of tones and half-tones arranged in various orders, then they are called diatonic. The note from which a Scale starts is called the key-note. This note gives its name to the scale—thus a scale based on C would be the scale of C (either major or minor according to how the notes were placed).

Various scales are needed so that a composer can write a piece of music in a higher key or maybe a lower key. Different people have different voices, some high, some low, and so we must have various keys in which to play or sing. In order to preserve the right intervals between the various notes, we use sharps and flats. A sharp raises a note half a tone or one fret higher, and a flat lowers it half a tone or one fret lower.

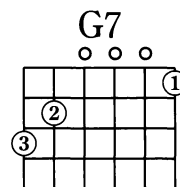
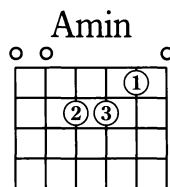
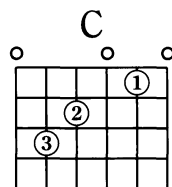
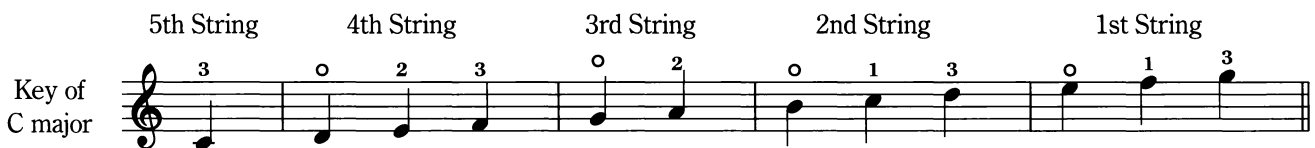
In order to raise a note or sharpen it we put this sign \sharp before it.

To flatten a note or lower it we put this sign \flat before it.

Some keys have a lot of sharps or flats in them, and to avoid putting a new sign before every note, we put the sharps or flats in the key signature. Thus the key of G has a sharp sign on the F line. This means that every F is sharpened. Not just the F on the top line of the staff, but every F whatever its position on the staff or on leger-lines. This can only be cancelled by a natural sign in front of any particular F thus \natural . This natural sign lasts for every F in that register in that particular bar, and then we revert to having the F sharpened as in the signature.

In the following exercises I have sometimes given two complete octaves in the scales and other times only the scale and a few additional notes going up as far as the 5th fret on the 1st string. Where the scales are shortened this is to avoid confusing the beginner with extra fingering. Study the chords given with the scales and remember—WHEN A STRING IS NEITHER FINGERED NOR MARKED WITH AN \circ , THEN IT SHOULD NOT BE PLAYED.

Exercises based on Scales and Relative Chords



6th String 5th String 4th String 3rd String 2nd String 1st String

Key of G major

Every F is sharpened. A note is sharpened on the Guitar by playing it one fret higher.

G Emin D7

4th String 3rd String 2nd String 1st String 2nd pos. 4

Key of D major

Every F and C is sharpened.

D Bmin A7

5th String 4th String 3rd String 2nd String 1st String 2nd pos. 4

Key of A major

Every F, C and G is sharpened.

A F#min E7

6th String 5th String 4th String 3rd String 2nd String 1st String

Key of E major

Every F, C, G and D is sharpened.

E C#min B7

5th String 4th String 3rd String 2nd String 1st String

Key of B major

Detailed description: A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into five sections for the 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated by numbers 1-4. The 5th string has notes B2 (fret 2) and D3 (fret 4). The 4th string has notes E2 (fret 1), G2 (fret 2), and B2 (fret 4). The 3rd string has notes C3 (fret 1) and E3 (fret 3). The 2nd string has notes F#2 (open), A2 (fret 2), and C#3 (fret 4). The 1st string has notes D3 (open) and F#3 (fret 2).

Every F, C, G, D and A is sharpened.

B G#min F#7

Detailed description: Three guitar chord diagrams. The B chord has fingers 2, 3, 4 on the 5th, 4th, and 3rd strings respectively, and finger 1 on the 2nd string. The G#min chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 3, 4 on the 5th and 6th strings. The F#7 chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and finger 2 on the 5th string.

6th String 5th String 4th String 3rd String 2nd String 1st String

Key of F# major

Detailed description: A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff is divided into six sections for the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated by numbers 1-4. The 6th string has notes F#1 (fret 2) and A1 (fret 4). The 5th string has notes B1 (fret 1), C#1 (fret 2), and E1 (fret 4). The 4th string has notes F#1 (fret 1), G#1 (fret 3), and B1 (fret 4). The 3rd string has notes C#1 (fret 1) and E1 (fret 3). The 2nd string has notes F#1 (open), A1 (fret 2), and C#1 (fret 4). The 1st string has notes D1 (fret 1) and F#1 (fret 2).

Every F, C, G, D, A and E is sharpened.

F# D#min C#7

Detailed description: Three guitar chord diagrams. The F# chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and finger 3 on the 5th string. The D#min chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 3, 4 on the 5th and 6th strings. The C#7 chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 2, 3, 4 on the 5th, 4th, and 3rd strings.

5th String 4th String 3rd String 2nd String 1st String

Key of C# major

Detailed description: A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff is divided into five sections for the 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated by numbers 1-4. The 5th string has notes C#1 (fret 4) and E1 (fret 1). The 4th string has notes F#1 (fret 1), G#1 (fret 3), and B1 (fret 4). The 3rd string has notes C#1 (fret 1) and E1 (fret 3). The 2nd string has notes F#1 (fret 1), G#1 (fret 2), and B1 (fret 4). The 1st string has notes C#1 (fret 1), E1 (fret 2), and G#1 (fret 4).

Every F, C, G, D, A, E and B is sharpened.

C#major A#min G#7

Detailed description: Three guitar chord diagrams. The C#major chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and finger 3 on the 5th string. The A#min chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 3, 4 on the 5th and 6th strings. The G#7 chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and finger 3 on the 5th string.

6th String 5th String 4th String 3rd String 2nd String 1st String

Key of F major

Detailed description: A musical staff in treble clef with a key signature of one flat (Bb). The staff is divided into six sections for the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. Fingerings are indicated by numbers 1-4. The 6th string has notes F1 (fret 1) and A1 (fret 3). The 5th string has notes G1 (open), Bb1 (fret 1), and D1 (fret 3). The 4th string has notes C1 (open), Eb1 (fret 2), and F1 (fret 3). The 3rd string has notes G1 (open), Ab1 (fret 2), and Bb1 (fret 3). The 2nd string has notes F1 (fret 1), Ab1 (fret 3), and C1 (fret 4). The 1st string has notes G1 (open), Bb1 (fret 1), and D1 (fret 2).

Every B is flattened. A note is flattened on the Guitar by playing it one fret lower.

F Dmin C7

Detailed description: Three guitar chord diagrams. The F chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and finger 3 on the 5th string. The Dmin chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 2, 3 on the 5th and 4th strings. The C7 chord has fingers 1, 1, 1 on the 4th, 3rd, and 2nd strings, and fingers 3, 4 on the 5th and 4th strings.

5th String 4th String 3rd String 2nd String 1st String

Key of B♭ major

Every B and E is flattened.

B♭ Gmin F7

4th String 3rd String 2nd String 1st String

Key of E♭ major

Every B, E and A is flattened.

E♭ Cmin B♭7

6th String 5th String 4th String 3rd String 2nd String

Key of A♭ major

Every B, E, A and D is flattened.

A♭ Fmin E♭7

5th String 4th String 3rd String 2nd String 1st String

Key of D♭ major

Every B, E, A, D and G is flattened.

D♭ B♭min A♭7

6th String 5th String 4th String 3rd String 2nd String 1st String

Key of G \flat major

Every B, E, A, D, G and C is flattened.

G \flat

E \flat min

D \flat 7

5th String 4th String 3rd String 2nd String 1st String

Key of C \flat major

Every B, E, A, D, G, C and F is flattened.

C \flat

A \flat min

G \flat 7

In the above scale of C \flat the top F flat can be played on the open E string if desired instead of the 5th fret 2nd string.

When you have mastered the foregoing scales and chords you will be able to play more or less any dance band chord-symbol part, such as is played in the rhythm section of any group. By referring to the list of chords, etc., you will find that you can play through most parts by substituting simple chords for some of the more complicated ones. I give below some of the more complicated chords and the chord that the beginner can substitute in their place. For example, here is the chord of C, but the substitute chords apply to all notes, i.e., A, B, C, D, etc.

- | | | |
|---------------------------|---|---|
| C6 | } | substitute C major. Sometimes written C. |
| C ma 7 | | |
| C ma 9 | | |
| C min 6. or Cm 6. | } | substitute C minor. Sometimes written Cm. |
| C min 7. or Cm 7. | | |
| C min add 9. or Cm. add 9 | | |
| C9 | } | substitute C 7 |
| C13 | | |

It should be remembered that in guitar playing C sharp is the same note as D flat; or D sharp the same as E flat, etc. And so if the chord of G sharp is not given in the foregoing charts, you will find the chord as A flat. Another instance is A sharp is not shown, but B flat is, which is the same chord. Yet another example is D sharp which is E flat, and so you will find every chord necessary for practical purposes.

In addition to the chords already shown, the reader will frequently come across diminished chords, sometimes written as C dim, and sometimes as C $^{\circ}$. I give below three shapes each of which has several names. With a diminished chord any note that is contained in the chord can be the name of the chord. This will be clear by studying the shapes given as follows

E \flat or D \sharp dim
A dim
C dim
F \sharp or G \flat dim

E dim
A \sharp or B \flat dim
C \sharp or D \flat dim
G dim

F dim
B dim
D dim
G \sharp or A \flat dim

As a study in chord-playing I give one of the most popular jazz classics. I think every lover of jazz will be familiar with "When the Saints come marching in," and so I give first of all the melody, and above the melody the chord-symbols. Try picking out the tune (the fingering is marked) then try playing the chords while you hum or whistle the melody. Better still, if you have a friend who can play the melody on another instrument, you can play it as a duet.

Next I have arranged it as an unaccompanied guitar solo. In this arrangement you will see that the melody is left exactly as in the first piece, but the long notes are filled out with simple chord accompaniments. The guitar when played in this way is quite complete without any other accompaniment. This is one of the beauties of the guitar, it is complete in itself, apart from being an ideal accompanying instrument, and extremely portable.

WHEN THE SAINTS COME MARCHING IN

Count 1 2 3 4

C / / / C / / / C / / / C / / / C / / /

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C / / / G7 / / / G7 / / / C / / / C7 / / / F / / /

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

F / / C / / F / / C / / G7 / / C / / C / /

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Detailed description: This block contains the first three staves of a musical score for 'When the Saints Come Marching In'. Each staff shows a melody line with guitar-specific markings: slanted lines above notes indicate fingerings (1-4), and numbers below notes indicate triplets. Above the melody, chord symbols (C, G7, C7, F) are placed over the corresponding notes. Above each chord symbol, a guitar chord diagram is provided, showing the fret and string positions for the chord. The first staff starts with a 'Count 1 2 3 4' and features a C chord. The second staff features G7, C7, and F chords. The third staff features F, C, G7, and C chords. The piece concludes with a double bar line.

WHEN THE SAINTS COME MARCHING IN
(Unaccompanied Guitar solo)

Detailed description: This block contains the second three staves of the musical score, arranged as an unaccompanied guitar solo. The melody is written on a single treble clef staff. The accompaniment is provided by chords written on the lower strings of the same staff. The chords are indicated by numbers 1-4 above the notes, and the fingerings are indicated by slanted lines above the notes. The piece concludes with a double bar line.

Now that the pupil has a list of chord shapes from which to work here are some examples in different keys of the twelve-bar blues. The twelve-bar blues is a sequence of harmonies that has been the basis for endless jazz improvisations. A great many of our pop and beat tunes are based on the twelve-bar blues, besides many jazz numbers. "Frankie and Johnny" is one example. The blues can be played slowly or fast, and the chord sequence is ideal for improvising on. Guitarists in dance orchestras, will find that the most popular keys for the blues are B flat and E flat, but it is a good idea to be familiar with the sequence in all keys. Try humming the tune of "Frankie and Johnny", for instance and you will find that it fits.

A sign means that the previous bar should be repeated.

FRANKIE AND JOHNNY

Next I give the same tune in B \flat . This is a popular key for the blues.

FRANKIE AND JOHNNY

Next I have written a blues for guitar. Try picking out the melody and when you are familiar with the tune, which is in the beat idiom, try playing the chords whilst you hum or whistle the melody, or better still get a friend to play the melody on another instrument.

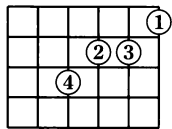
SIMPLE BLUES FOR GUITAR

Count & 4 1 2 3 & 4 1 2 3 & 4 1 2 3 & 4

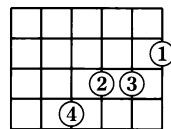
1 - 2 - 3 - & 4 1 2 3 & 4 1 2 3 & 4 1 2 3 & 4 1 - 2 - 3 - 4

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 1 & 2 3 & 4 1 - 2 - 3 4

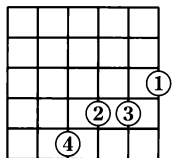
Another commonly-used chord is the augmented chord usually written as C aug or C+. The beginner can substitute this chord for an augmented 7th chord such as C7+ or C7 aug. It can also be substituted for C13 aug.



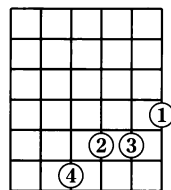
F aug
C# aug or Db aug
A aug



F# aug or Gb aug
D aug
A# aug or Bb aug



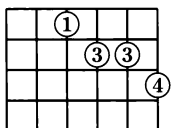
G aug
Eb aug or D# aug
B aug



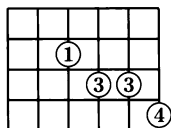
G# aug or Ab aug
E aug
C aug

Here again the chord can take its name from any of the notes included in its chord shape.

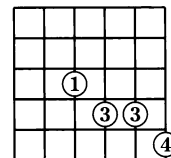
Finally we have the chord of the seventh with the flattened fifth. Usually written in as C7 > 5.



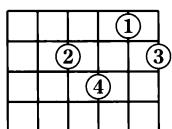
Eb7b5 or D#7b5
A7b5



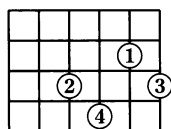
E7b5
A#7b5 or Bb7b5



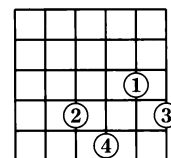
F7b5
B7b5



F#7b5 or Gb7b5
C7b5



G7b5
C#7b5 or Db7b5



G#7b5 or Ab7b5
D7b5

Folk and Country and Western playing

Folk and C & W groups usually use two or more guitars in their line up, and in the main the playing of a guitar in such a group is fairly elementary for rhythm players. The usual sound for the rhythm guitarist to produce in such a group or for solo accompaniment is based on the open or more simple chord shapes, given with the exercises on page 30 onwards. There are often many better chord shapes that could be played, but the so-called authentic sound is, as I say, usually based on the simple chords. This probably stems from the fact that the harmonies used in Folk and C & W music are fairly simple traditional harmonies, and somehow the open chords sound right for the generally accepted sound for this kind of music. In Folk music particularly the accompaniment should remain fairly unobtrusive and simple, so that it does not detract from the words of the song, but adds to its general effect.

For the beginner in this type of playing I give below some of the more popular rhythms. You will see that the plectrum strokes are marked in the exercises. Experiment with the various rhythms and you will soon find one that suits your particular song. When playing Folk songs it is sometimes better not to play a strict tempo rhythm, but to strum the harmonies gently as they change. This gives a very sympathetic style of accompaniment and enhances the words of the song. This of course is suitable only for certain types of song. The rhythms given below are for songs which are better played in tempo.

SOME VARIOUS RHYTHMS

C G7 C etc.

Count 1 2 & 3 & 4 1 2 & 3 & 4 etc.

C G7 C etc.

Count 1 2 & 3 4 & 1 2 & 3 4 & etc.

C G7 etc. C

Count 1 & 2 & 3 & 4 & etc.

C G7 C etc.

Count 1 2 & 3 4 1 2 & 3 4 etc.

SHE'LL BE COMING ROUND THE MOUNTAIN

G G G G

She'll be com-ing round the moun-tain when she comes. She'll be

G G D7 D7

com - ing round the moun-tain when she comes. She'll be

com - ing round the moun-tain, com - ing round the moun-tain,
 Com - ing round the moun-tain when she comes.

She'll be driving six white horses when she comes,
 She'll be driving six white horses when she comes,
 She'll be driving six white horses, driving six white horses,
 Driving six white horses when she comes.

Oh we're gonna play our music when she comes,
 Oh we're gonna play our music when she comes,
 We're gonna play our music, gonna play our music,
 Gonna play our music when she comes.

The student should try all the rhythms given in the previous exercises with the above tune, and choose the one that sounds the most effective to her/his taste.

BREAKING RHYTHMS

It is a good thing when playing chord accompaniments to break the rhythm up a little. One method is by using bass notes as the following examples. Exercises 1 and 2 are in common time, whilst Exercise 3 is in waltz or three-four time.

1 C / / / C / / / C / / / C / / /
 2 C / Amin / Dmin / G7 / C / F / C / / /
 3 C / / Amin / / Dmin / / G7 / / /
 Count 1 2 3 1 2 3 1 2 3 3 1 2 3

Another effective way of breaking the rhythm up is as follows. This style is particularly effective in C & W songs, and Folk songs.

Count 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 4

Here also is an example of breaking the rhythm up in three-four time, the well-known song “Cockles and Mussels,” made so popular by the world’s leading folk singers. Where the rhythm is split up as in bars two and four, etc., it is not necessary to finger every note separately, but merely to hold the chord and let the plectrum glide across the strings as marked.

COCKLES AND MUSSELS

In Dub - lin's fair ci - ty, where girls are so pret - ty, I

first set my eyes on sweet Mol - ly Ma - lone, As she wheel'd her wheel

bar-row thro' streets broad and nar-row cry-ing Cock-les and Mus-sels, a -

- live, a - live Oh! A - live, a - live Oh_____ A - live, a - live

Oh_____ Cry-ing Cock - les and Mus - sels, a - live, a - live Oh!

LATIN AMERICAN RHYTHMS

Latin-American music is also very effective on the guitar and I have illustrated below some of the more popular rhythms used. Try them with some suitable songs. Pay particular attention to the plectrum strokes as marked.

Samba

Chord Symbols: C G7 C G7 C

Notation: (Musical notation for Samba rhythm)

Count: 1 2 3 - 4 | 1 & - 2 & 3 - 4 | 1 2 3 - 4 | 1 & - 2 & 3 - 4

(This sign > over a note means accent it.)

Tango

Chord Symbols: D A7 D A7

Notation: (Musical notation for Tango rhythm)

Count: 1 2 3 4 & | 1 2 3 4 & | 1 2 3 4 & | 1 2 3 4 &

Calypso

Chord Symbols: C D7 G7 C

Notation: (Musical notation for Calypso rhythm)

Count: 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &

Beguine

Chord Symbols: F G7 C7 F

Notation: (Musical notation for Beguine rhythm)

Count: 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &

Bossa Nova

Chord Symbols: C C Dmin Dmin

Notation: (Musical notation for Bossa Nova rhythm)

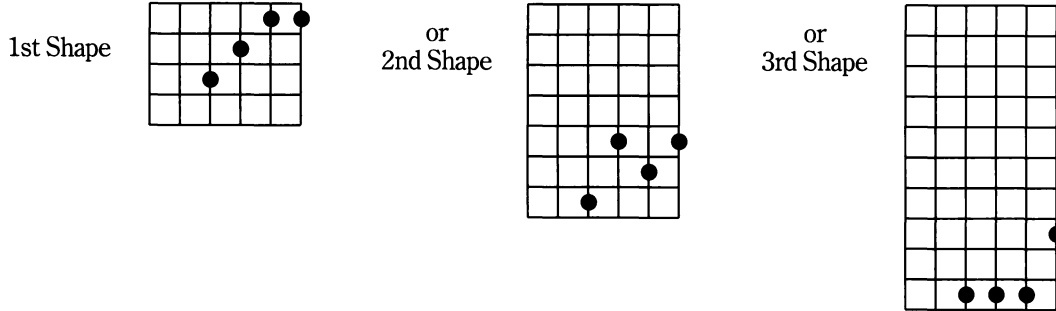
Count: 1 2 & 3 & 4 | 1 2 & 3 & 4 | 1 2 & 3 & 4 | 1 2 & 3 & 4

The 4th and 5th shapes were given take their names from the 4th and 5th strings respectively.

This system applies to all chords Major, Minors, Sevenths, etc., etc. To find any chord required, all the pupil has to do is to decide which shape he will use, then find the appropriate note from which the chord-shape takes its name; place his fingers in the shape based on the name note and the chord is found.

As the pupil becomes familiar with the various shapes he will find that he has several shapes or inversions of the same chord to choose from.

For example F Major can be played as



The best guide as to which chord-shape to use is your ear and common sense. One would not be wise to play one chord high up the arm and the next one low down the arm. This would make the rhythm accompaniment sound jumpy. Try and get the chords to move into one another without too much moving around. I find that the best register for playing chords in a rhythm section is around the middle of the fingerboard—not too high or otherwise your playing will lack body and punch. Not too low however, as your playing will then lack bite—try and find the happy medium. There is no hard and fast rule—let your ear be your guide.

There are quite often two versions of each shape i.e. 4 string and 6 string versions. The student should practise with the 4 string versions before trying to manage the 6 strings. In any case 4 string chords are often better than 6 string chords. Don't get a complex about every chord having to be six strings.

This chart will serve as a quick reference to enable the reader to find the various notes on each string.

For the actual notation see the chart on page 17.

	6th stg.	5th stg.	4th stg.	3rd stg.	2nd stg.	1st stg.	
Open	E	A	D	G	B	E	Open
1st Fret	F	A# or Bb	D# or Eb	G# or Ab	C	F	1st Fret
2nd Fret	F# or Gb	B	E	A	C# or Db	F# or Gb	2nd Fret
3rd Fret	G	C	F	A# or Bb	D	G	3rd Fret
4th Fret	G# or Ab	C# or Db	F# or Gb	B	D# or Eb	G# or Ab	4th Fret
5th Fret	A	D	G	C	E	A	5th Fret
6th Fret	A# or Bb	D# or Eb	G# or Ab	C# or Db	F	A# or Bb	6th Fret
7th Fret	B	E	A	D	F# or Gb	B	7th Fret
8th Fret	C	F	A# or Bb	D# or Eb	G	C	8th Fret
9th Fret	C# or Db	F# or Gb	B	E	G# or Ab	C# or Db	9th Fret
10th Fret	D	G	C	F	A	D	10th Fret
11th Fret	D# or Eb	G# or Ab	C# or Db	F# or Gb	A# or Bb	D# or Eb	11th Fret
12th Fret	E	A	D	G	B	E	12th Fret
13th Fret	F	A# or Bb	D# or Eb	G# or Ab	C	F	13th Fret
14th Fret	F# or Gb	B	E	A	C# or Db	F# or Gb	14th Fret
15th Fret	G	C	F	A# or Bb	D	G	15th Fret
16th Fret	G# or Ab	C# or Db	F# or Gb	B	D# or Eb	G# or Ab	16th Fret

MAJOR CHORD-SHAPES

4 String Version

1st Shape

6 String Version

This chord takes its name from the note found on the 1st String. (e.g. F)

2nd Shape

6 String Version

This chord takes its name from the note found on the 2nd String. (e.g. C \sharp /D \flat)

3rd Shape

6 String Version

This chord takes its name from the note found on the 3rd String. (e.g. B \flat)

MINOR CHORD-SHAPES

1st Shape

6 String Version

This chord takes its name from the note found on the 1st String. (e.g. Fm)

2nd Shape

6 String Version

This chord takes its name from the note found on the 2nd String. (e.g. Dm)

3rd Shape

6 String Version

This chord takes its name from the note found on the 3rd String. (e.g. B \flat m/A \sharp m)

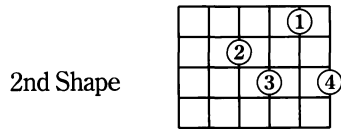
SEVENTH SHAPES

4 String Version

1st Shape

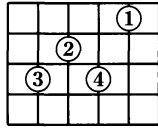
6 String Version

This chord takes its name from the note found on the 1st String. (e.g. F7)



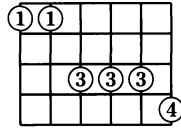
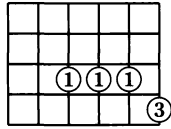
This chord takes its name from the note found on the 2nd String. (e.g. C7)

Alternative 2nd Shape on inside strings



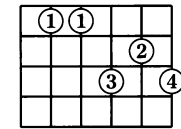
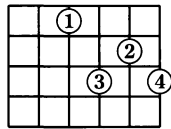
This chord takes its name from the note found on the 2nd String. (e.g. C7)

3rd Shape



This chord takes its name from the note found on the 3rd String. (e.g. B \flat 7)

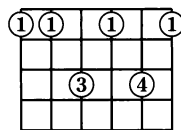
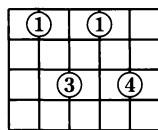
4th Shape



This chord takes its name from the note found on the 4th String. (e.g. E \flat 7)

4 Inside Strings only

5th Shape

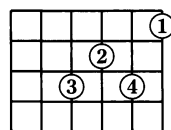


This chord takes its name from the note found on the 5th String. (e.g. B \flat 7)

MAJOR 6th SHAPES

4 String Version

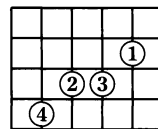
1st Shape



This chord takes its name from the note found on the 1st String. (e.g. F6)

4 Inside Strings only

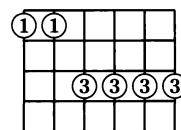
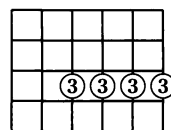
2nd Shape



6 String Version

This chord takes its name from the note found on the 2nd String. (e.g. D \flat 6)

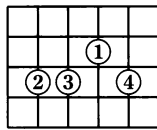
3rd Shape



This chord takes its name from the note found on the 3rd String. (e.g. B \flat 6)

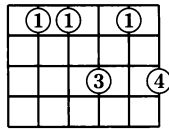
4 Inside Strings only

4th Shape



This chord takes its name from the note found on the 4th String. (e.g. F6)

Alternative 4th shape

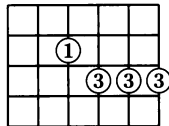


This chord takes its name from the note found on the 4th String. (e.g. E \flat 6)

MINOR 6th SHAPES

4 String Version

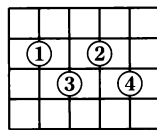
1st Shape



This chord takes its name from the note found on the 1st String. (e.g. Gm6)

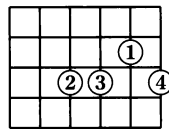
4 Inside Strings only

2nd Shape



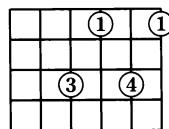
This chord takes its name from the note found on the 2nd String. (e.g. Dm6)

3rd Shape



This chord takes its name from the note found on the 3rd String. (e.g. B \flat m6)

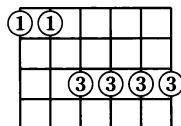
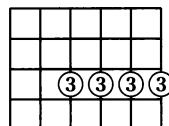
4th Shape



This chord takes its name from the note found on the 4th String. (e.g. Fm6)

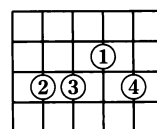
MINOR 7th SHAPES

1st Shape

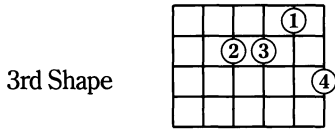


This chord takes its name from the note found on the 1st String. (e.g. Gm7)

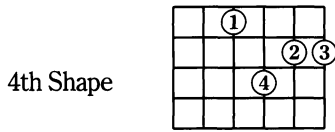
2nd Shape



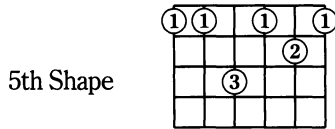
This chord takes its name from the note found on the 2nd String. (e.g. Dm7)



This chord takes its name from the note found on the 3rd String. (e.g. Am7)

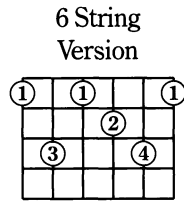
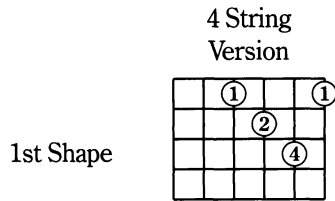


This chord takes its name from the note found on the 4th String. (e.g. E \flat m7)

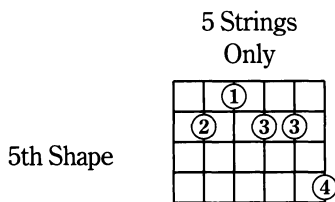


This chord takes its name from the note found on the 5th String. (e.g. B \flat m7)

THIRTEENTH SHAPES

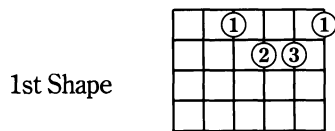


This chord takes its name from the note found on the 1st String. (e.g. F13)

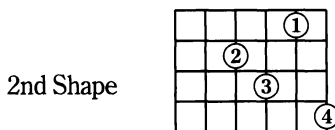


This chord takes its name from the note found on the 5th String. (e.g. B13)

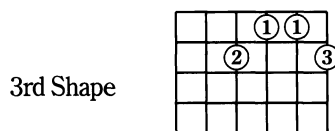
CHORD OF THE SEVENTH WITH AUGMENTED FIFTH SHAPES



This chord takes its name from the note found on the 1st String. (e.g. F7+ or F7aug)

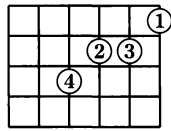


This chord takes its name from the note found on the 2nd String. (e.g. C7+ or C7aug)



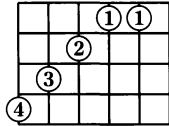
This chord takes its name from the note found on the 3rd String. (e.g. A \flat 7+ or A \flat 7aug)

Here are the augmented chord-shapes. One has already been given before on page 25.



(e.g. F+ or A+ or C \sharp +)

Lower 5 Strings only

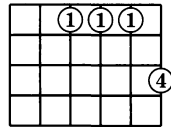


Both these shapes take their name from any note in the chord. Thus to find for example C aug, choose any note C and build your chord shape round it.

(e.g. C+ or A \flat + or E+)

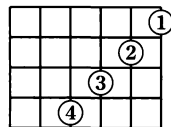
MAJOR 7th SHAPES

3rd Shape



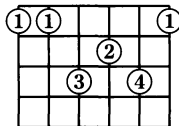
This chord takes its name from the note found on the 3rd String. (e.g. A \flat maj7)

4th Shape



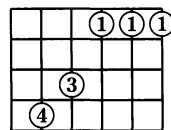
This chord takes its name from the note found on the 4th String. (e.g. F \sharp maj7)

5th Shape



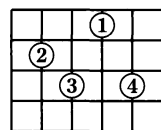
This chord takes its name from the note found on the 5th String. (e.g. B \flat maj7)

Alternative 5th Shape



This chord takes its name from the note found on the 5th String. (e.g. D \flat maj7)

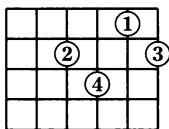
In addition to the diminished shapes shown on page 22. The following chord is used on the inside strings.



Any note contained in this chord can be its name note—thus the above could be B dim, F dim, A \flat dim, G \sharp dim or D dim. When the chord is moved up a fret then it has other name notes and so on.

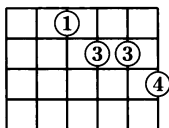
Although I have already given two shapes for a chord of the seventh with a flattened fifth written for example as $F7\flat 5$, I give them again in order to show the shapes in relation to my system of finding any chord position.

1st and 2nd
Shapes



This chord can take its name from the notes on either the 1st *or* 2nd Strings.
(e.g. $F\sharp 7\flat 5$ or $C7\flat 5$)

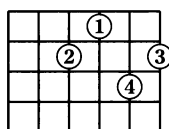
3rd and 4th
Shapes



This chord can take its name from the notes on either the 3rd *or* 4th Strings.
(e.g. $A7\flat 5$ or $E\flat 7\flat 5$)

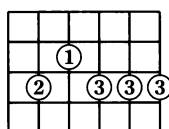
NINTH CHORD-SHAPES

4th Shape



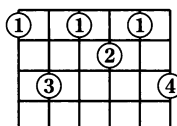
This chord takes its name from the note found on the 4th String.
(e.g. $E9$)

5th Shape



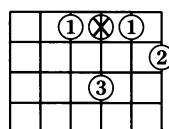
This chord takes its name from the note found on the 5th String.
(e.g. $C9$)

6th Shape



This chord takes its name from the note found on the 6th String.
(e.g. $F9$)

3rd Shape



This shape is an unusual one, but often used. The name note of the chord is not played, but the position of the shape to be played is determined by the note marked with a \otimes .

Thus the above is $A\flat 9$, and one fret higher would be $A9$, etc.

AMPLIFIERS

There are many fine amplifiers available on the market today and the student has a wide range to choose from. Some amplifiers are transistorised and these are usually lighter in weight and have the benefit of immediately amplifying sounds as soon as they are switched on. Other types need a second or so to warm up. Both types are very good. Choose an amplifier with a good tone, and a wide range of tone colours. Make sure that the low notes of the guitar are reproduced faithfully, and that chords can be played without distortion, although if you turn any amplifier up too loud it will of course sound distorted. The player should use taste and discretion in choosing the volume at which he plays his electric guitar. Remember by playing too loud you can put your audience off of your performance, and something good then becomes something too loud and annoying. It is like holding a conversation—it is nice to hear someone talking to you but nobody likes them shouting at you! Make sure your amplifier has a good strong case, for they need one for travelling. See that the speakers are strong and well made, and can take the power that the amplifier puts through them.

Some amplifiers have built-in reverberation units in them, and these when switched on give a variety of effects which can be used to very great advantage. I like to use a Marshall amplifier with a built-in reverberation unit for solo playing—it gives the notes a singing quality and adds an echo effect to chords and single notes. It is not good to use the echo effect for rhythm playing however, as this “clouds” the beat. Do not overdo the echo effect, keep it to a reasonable level and let good taste be your guide. There is a tendency among a lot of players to play much too loudly with their amplifiers—please don’t fall into this trap. Have a good volume by all means, but do not spoil your playing by distorting it, and please think of your audience—it is for them that you are playing. Judge any amplifier by tone, clarity of reproduction of chords, and make sure it has plenty of power so that you need not have the volume control fully on to get a pleasant but strong sound without distortion. Always have some power in reserve.

GROUP PLAYING

When playing in a pop or beat group the members should always try and play as a group and not as separate individuals. The rhythm guitarist should not play as loudly as the solo guitarist and should play together with the bass player and drummer in an endeavour to get a good rhythmic backing for the soloists. Work as a unit each complementing the other. Choose the various tone colours available through amplification carefully so that they suit the type of number you are performing. Remember that the rhythm player is doing just as important a job as the solo player. Try to have a separate amplifier for each player, as two guitars in one amplifier do not very often sound good—they tend to distort. If every player keeps his volume controlled then none of the group will be forced to play louder than taste requires. Think always as a unit, and rehearse often together, because this helps to create an individual sound for your group. Always try to keep a little space between the amplifiers of the various players, so that they can be heard with a certain amount of separation, but so that the whole sound of the group is an overall sound. If there are two good soloists or more in the group, then take it in turns to play solos and rhythm, but remember when playing rhythm to adjust your volume so that it does not overpower the soloist.

VIBRATO ARMS

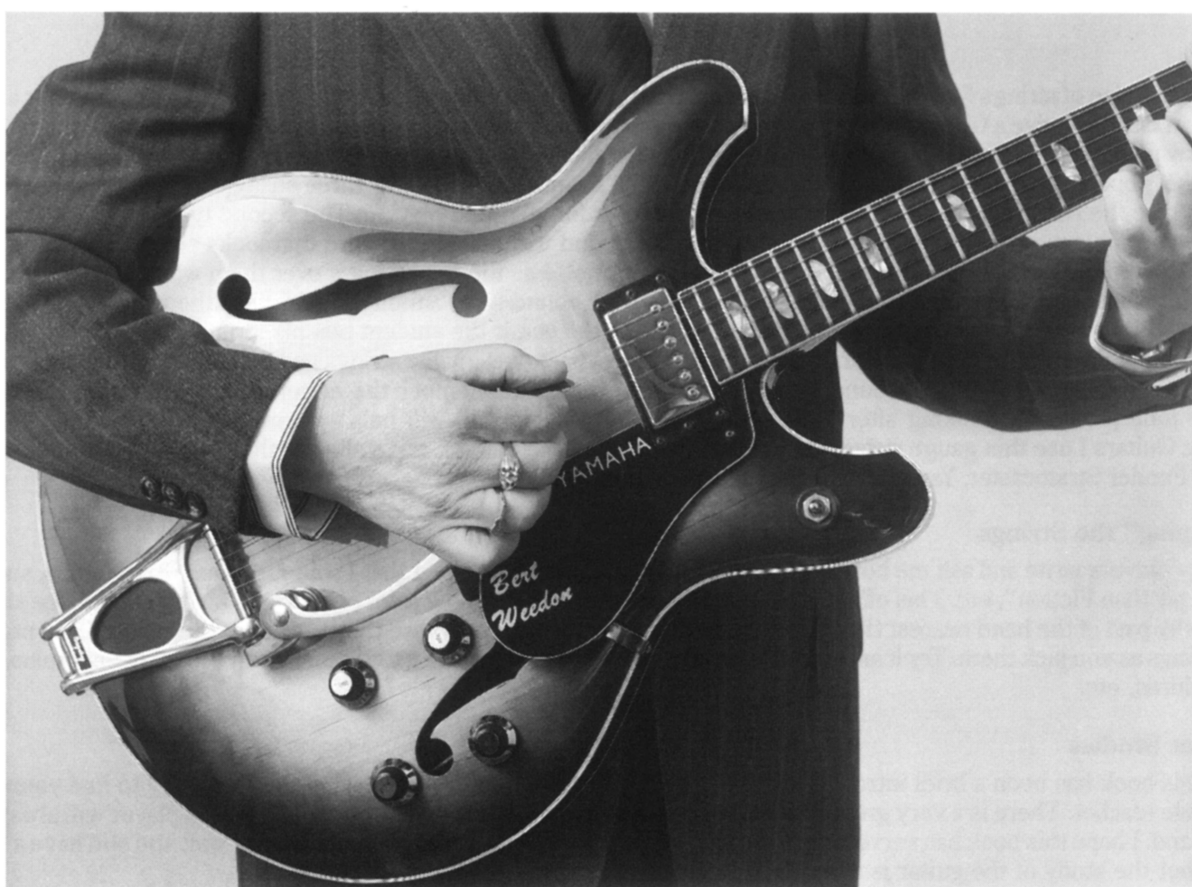
The use of a vibrato arm which can be attached to most electric guitars (indeed many of them have them attached when the guitar is purchased), can be very attractive. The arm works by the player pressing it down and this automatically lowers the pitch of the notes played by about a semitone and when the player allows the arm to return to its normal position the note is raised to its normal pitch. This can be very effective, but it should be used tastefully and not overdone. Complete chords can be lowered and raised in pitch by the use of the arm, but it is used mostly with single notes. Experiment will give the player many ideas on the use of the vibrato arm. There are several different types available, but they all work on the same principle. (*See photograph (a) on page 39*).

When playing solos in which you intend to use the vibrato arm, the end of the arm is held by the crook of the little finger only and pressed down by the right hand. It is not practical to play fast solos with the little finger crooked around the arm—in fact the vibrato effect is best used in slow numbers, when the picking of the strings is not so frantic. As a general rule then; try to use the arm in slow melodic numbers “bending” the notes or chords as you feel good taste allows, but for fast numbers keep your right hand free for easier manipulation of the plectrum. The vibrato arm can be a great effect, but don’t overdo its use—otherwise you spoil the overall effect. (*See photograph (b) on page 39*).

(a)



(b)



PRACTICE

Regular practice is most essential to progress on the guitar. Never, however, practise when you are too tired and, more important, never force yourself and thereby do it unwillingly. Practice should be a pleasure. Let me say right away that every player—the best in the world included—found it hard and something of an effort to get his fingers to go onto the right places at the right time in the beginning but this will come, believe me. Nature did not fashion our fingers for guitar playing specifically, but Nature has given us a mind with which to think, will power, patience and determination. With all these things at your command guitar playing will come quite easily.

TIPS AND HINTS

Care of Instrument

It is a good thing always to wipe the strings of your guitar with a duster after playing. The duster should be tucked under the strings and pulled along. You will find that this removes a lot of dirt, etc. that accumulates *under* the string. If this dirt and perspiration is not removed from the strings, they will lose their tone and trueness of pitch. It is a good thing to use in the same way a piece of chamois leather with some oil on it to keep the steel strings in good condition. There are oils on the market for this purpose, or a fine machine oil will do. This helps to keep the finger board smooth also. Always look after your instrument and you will get the best results from it.

Rhythm Playing

To get a really crisp rhythm sound from the guitar the fingers of the left hand should release their pressure momentarily after playing chords on certain beats. For instance if a crisp rhythm in the two-beat idiom is required then the fingers should release pressure after the second and fourth beats—this will give the effect of long first and third beats and a snappy off beat rhythm on the second and fourth beats. Many modern rhythm players like to use a long beat on all beats. This is purely a matter of taste or fitting in with whatever group with which one is playing.

Electric Guitar Playing

If you are going to play an electric guitar, it is advisable to have a chat with an electrician re the earthing of an amplifier, as several players have had severe electric shocks through touching a mike whilst holding their guitar which was plugged in to an unearthed amplifier. Get good equipment and always take care of everything electrical.

Strings

The choice of strings for your guitar is of great importance to your playing. A good string will stay in tune for a long period of time and give a true note when played plus a good tone. There are many good makes of strings on the market, which available through most reputable dealers. Strings for electric and plectrum guitars are usually made in two types. The most popular type is the nickel wire wound type—that means that the lower three strings are bound with a nickel wire to give the required thickness. I find these are the best for all-round playing. The second type are called the tape bound type. This means that the lower three strings are bound with a flattened wire that looks something like a tape. These tape bound strings do not make as much “swishing” noise as the fingers pass over them when playing, but I do not think that they give as crisp and clear a tone as the wire bound type, although in fairness the wire bound type do make slightly more of a “swishing” noise when fingered. However, if the student oils his strings as I have suggested, the swishing noise will be eliminated to a large extent. Always try to get quality strings and look after them. For all round playing therefore I advise wire wound strings of medium gauge. Remember the better quality the string the better quality tone produced. Looking after your strings, as I have suggested will help to prevent them breaking. On my electric Guitars I use thin gauge strings on my Parker guitar (9 - 42 gauge), and a slightly thicker gauge (10 - 46 gauge) on my Fender Stratocaster, Yamaha, and Bert Weedon Guild Guitar.

“Damping” the Strings

Many players write and ask me how I get the “dampened” or muffled effect that I sometimes use in my solos, such as “Stranger than Fiction”, etc. This effect is obtained by resting the side of the palm of the right hand on the bridge so that the fleshy part of the hand nearest the little finger is touching the strings where they pass over the bridge. This muffles the strings as you pick them. Try it and see. It is an effective sound and can be used in many ways to embellish solos, bass runs, thirds, etc.

Further Studies

This book has been a brief introduction to the guitar. If you have enjoyed playing the guitar try to find yourself a reputable teacher. There is a very great amount of good music and studies for the guitar and a good player will always be in demand. I hope this book has served its purpose in starting you off on guitar playing the easy way. You still have a lot to learn, but the study of the guitar is a very great pleasure to many—I hope it will be to you.

Let one of the world's leading guitar teachers help you to play today.

There's no better way to take part in making music than the guitar. As an accompaniment to singing, as a member of a group or orchestra, or as a solo instrument its appeal is universal.

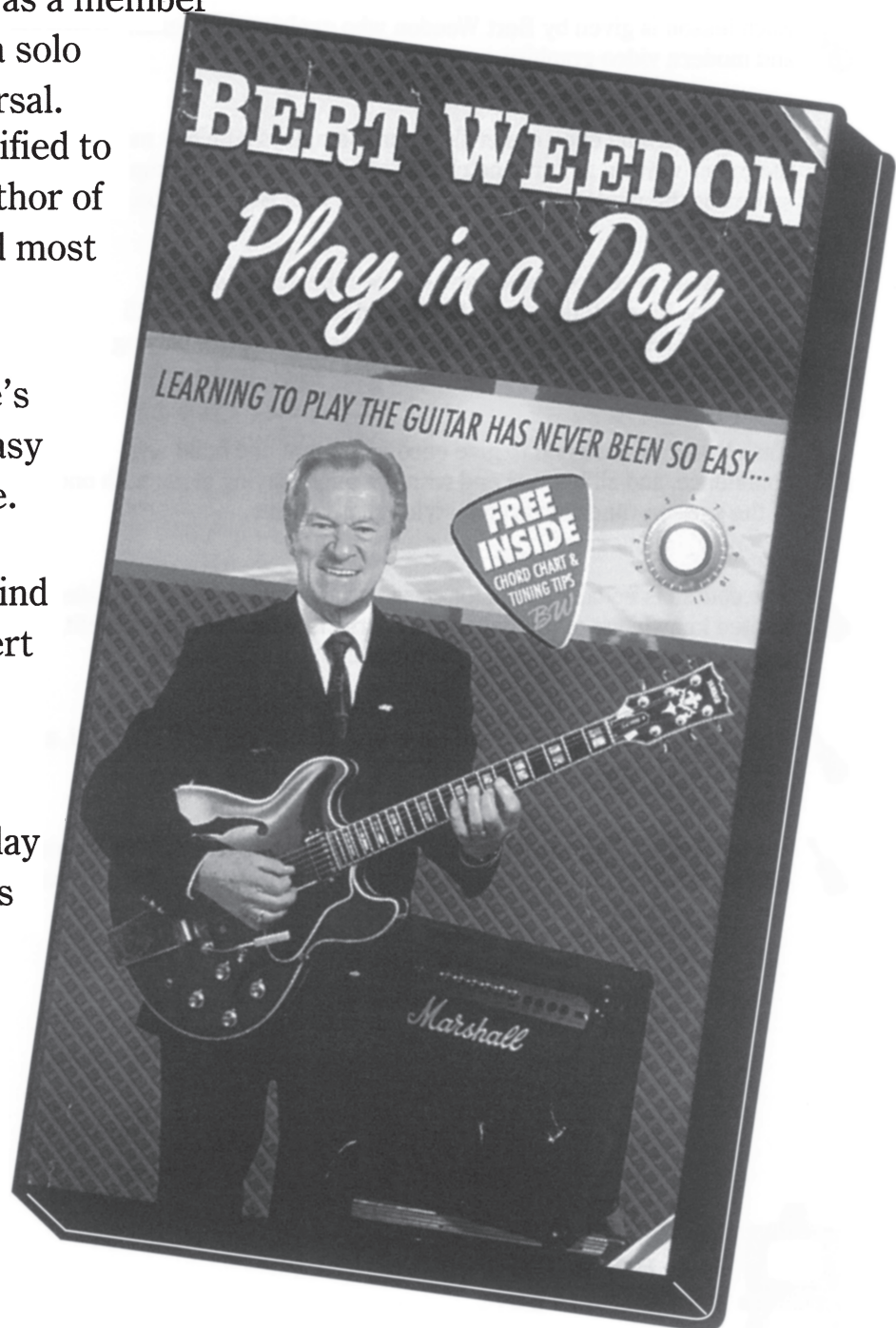
And no-one is better qualified to teach it than Bert Weedon, author of the world's biggest selling and most influential guitar tutor, "Play in a Day."

Now he has put a lifetime's teaching experience into an easy to follow VIDEO guitar course.










Just 25 minutes into the course you will be thrilled to find yourself playing along with Bert Weedon and his musicians.

Employing modern video graphics and close-up techniques, Bert Weedon's 'Play in a Day' video guitar course is an ideal teaching aid for easy individual tuition.

Turn over for further details of the course.



BERT WEEDON'S PLAY IN A DAY VIDEO GUITAR COURSE

-  Bert Weedon's Play in a Day video guitar course is an introductory course for the beginner and the intermediate student, designed in easy stages for all ages and ability.
-  The course is suitable for all types of 6-string Guitars. It comprehensively covers the key subjects a beginner needs to know, and answers the questions most commonly asked. Subjects include: Introduction to the Guitar; Stringing; Tuning; Fingering; Playing Chords; Elementary Theory and Chord Shapes; Chord Symbols; Playing with others; Popular Rhythms etc.
-  Each lesson is given by Bert Weedon who explains and demonstrates each point with close-ups and modern video graphics.
-  To make learning even easier the course employs a unique method of illuminating the music written as bars and chords etc. which are superimposed on the screen as the student plays them together with Bert Weedon.
-  Each lesson is self contained and can be repeated as often as necessary. Most students will be thrilled to find that within 25 minutes of beginning to work with the tape they can be playing with Bert Weedon and his musicians.
-  Each lesson is designed to give encouragement and build self confidence, and all lessons end with the pupil playing along with one of the sixteen tunes of varying styles and rhythms.
-  The course is equally useful for class or individual instruction. Indeed for teachers with limited knowledge of the guitar the course is a considerable benefit, as each lesson is complete and needs no additional tuition.
-  The course is in full colour and costs just £10.99 inc. VAT. All in all, a small price to pay for a lifetime's experience.
-  Bert Weedon's Play in a Day video guitar course is on sale now in your local music store. If you have difficulty obtaining a copy, write to the address below for the name of your nearest stockist.

