

Talk the Language of Music with the Guitar

Volume I - The Basics

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(music - communication studies)

Learn to play music for fun, or to
become a professional

The 'music easy language' tutorials will help you apply practical lessons in music theory to your musical instrument without the confines of conventional music theory 'levels'.

They will help the beginner, as well as those who may already to some extent play an instrument, understand the structural concepts of music as they apply to their instrument.

This first Volume for Guitar will develop an understanding of how music as a language is created, and how it relates to the guitar.

Understand Music - Play Music - Read and Write Music

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FORWARD

The aim of all 'Easy Language' tutorials, is for the student to be able to achieve what THEY WANT to achieve as a musician.

Not everyone wants to become a professional musician. It was found in a survey conducted by Stacpoole Music, that of all those who would like to learn music, or to play an instrument, most wished simply to be able to do so for personal enjoyment. Because of the way music has been taught in conventional courses, most of these people now simply try to learn 'by ear', or pick up what they can from friends. Others may spend hundreds of dollars to get professional tuition that they, or their children, never really end up using when the children tire of the music 'classes' and endless 'scales'.

NOW THERE IS A BETTER WAY!!

The manner in which "Easy Language" manuals are written is to help as many students with their personal ambitions as possible. Parents can even help their own children to learn, and test their readiness to start with music.

'Volume I - The Basics' is for the beginner who first picks up his guitar and needs asks "WHAT DO I DO?" But it also sets some basic rules of music for the present player who wants to develop his Music Theory and knowledge of Music Structure and the ability to read music.

- You may simply wish to learn to play a few chords to sing along to with (or without) your friends. By following the steps outlined in 'Volume I - The Basics' you will quickly be playing some chords and experimenting with your instrument.
- 'Volume II - Music Structure and Reading' can help you develop your playing beyond simply playing Guitar, by your learning the structure and language of music.

Doing this assists the guitarist to be more flexible in ability as an instrumentalist as well as being able to expand their horizons as a musician.

In 'Volume II' the student can also learn to 'read' written music manuscript.

- Then in Volume III you can look further at Chord Structure and examine some more playing techniques.

These books are designed to help you use the understanding of music structure in your playing, and to give you the enjoyment of being able to understand music better, to play music better, to read and write music better.

PLEASE NOTE! The term 'music structure' in these tutorials refers to the assembly of music as an entity of sound, NOT just 'music form' as written in a manuscript.

There is a lot of Music Theory that a student can learn **without** learning to actually read music manuscript.

Nevertheless, it is easier to learn to play a musical instrument by also learning to read, or at least understand, the basic concepts of written music.

So do not be put off by the strange appearance of this 'foreign' vocabulary, the basic principles can be easily understood and you will soon be enjoying your new language.

INTRODUCTION TO THE GUITAR

SETTING YOUR GOALS AS A GUITARIST AND MUSICIAN

There are generally two areas that you will consider when about to pick up the guitar. Most of the time you do this sub-consciously, but we would like you to do this very consciously for just a moment.

Ask yourself these two questions:-

“How well do I want to be able to play?”

In other words, “to what **LEVEL OF ACCOMPLISHMENT** do I wish to attain?” Be reasonable. If you want to be a professional guitar player, know that there is going to be a lot of practice, and time spent learning.

You may only want to be able to strum some sing-a-long chords for fun.

You can still have the opportunity to become more serious as time permits you to.

But if you understand what you are doing right from the start it will be easier for you to develop.

Some levels of achievement might be then:-

- A] playing just for fun,
- B] to write the songs that are spinning around in your mind,
- C] to become a member of a band; rock, jazz or big band,
- D] to become a studio musician; this can be a very good career.

You may be starting out from scratch, a beginner with the guitar or with music. Or you may be a guitarist already and wish to understand music more and learn to read to expand your opportunities as a guitarist (eg. become a studio musician).

“In what Style do I want to play?”

If playing or wanting to play in a band you may be or wanting to play either as a:

- A] Lead Guitarist; playing mostly melodic lines, solos and 'riffs', ('riffs' are musical phrases repeated regularly within a song) or as a
- B] Rhythm Guitarist; playing mostly chords.

Or you may wish to play in one of the following styles:-

- A] Rock,
- B] Classical,
- C] Jazz.
- D] Big Band,
- E] Country; and there are many others.

CHAPTER TWO

THE NOTES ON THE BASIC KEYBOARD

LESSON NOTES:

We are now going to look at how the Notes used in music to identify the Tones of music correspond to the piano or any keyboard. Then we can see where they are on the Guitar in the next chapter.

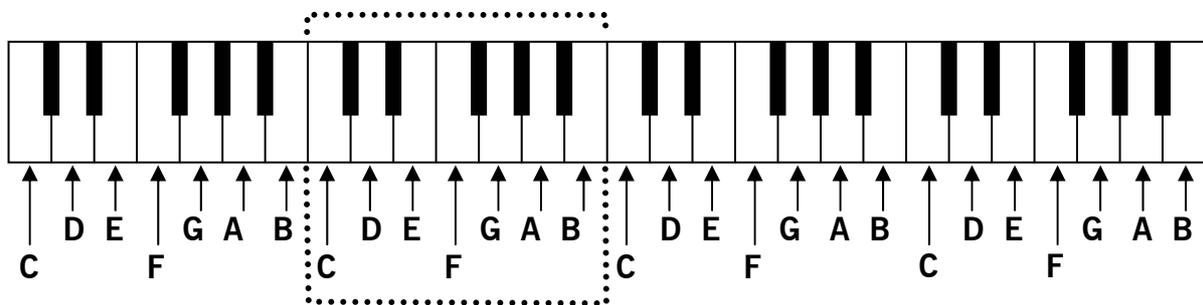
The Keyboard is the only instrument where all the TONES used in contemporary European / Western music can be easily identified and remembered by their positions together on the instrument.

This will help us to understand the relationship between the Notes as alphabetical names and the Tones on an Instrument.

So as a Guitar student you will benefit from looking at the Keyboard.

The Note-names are used repeatedly. The relationship of each of the Notes with the same Note-name is explained in the box below.

DIAGRAM 1; POSITION OF THE NOTES ON THE KEYBOARD



Only the WHITE keys are given a Note-name in this diagram. They are called the 'NATURAL' Notes. We will learn what the Black keys are in chapter 6.

Notice the Notes are repeated in a pattern of 7 white keys and 5 black keys, marked here by the 'dotted' box. This means for example the Note 'C' always appears to the left of each group of 2 black keys.

Each Tone represented by a Note-name is exactly double in pitch to that of the same Note-name directly below it. To Explain:-

The 'A' Note directly above Middle 'C' on the keyboard has a pitch of sound of '440 cycles per second' (cps). The 'A' Note below this has a pitch of '220 cps'; whereas the 'A' above it is '880 cps', etc. This makes each 'A' on the keyboard, or any other musical instrument "in tune", because the sound-waves don't clash with each other. The same is true of each of the Notes or Tones on the instrument.

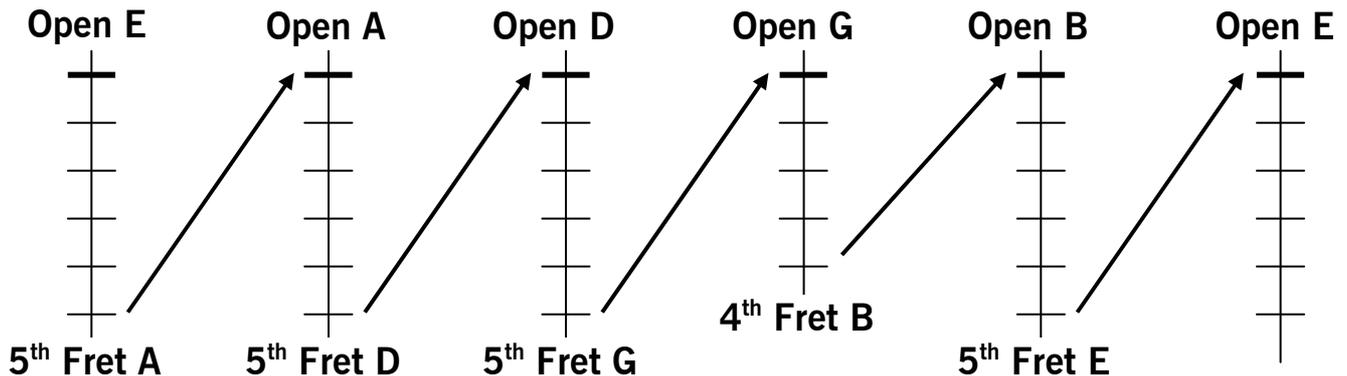
Music being in 'harmony' is based on this scientific reality, that is, the harmony of the sound waves of the various Notes played together or in sequence.

Chapter Three - Continued: Notes on the Guitar

The third option is Tuning with another instrument. It can be another Guitar that you know is in Tune but the surest way is to Tune it against a keyboard. These more often remain in a constant pitch and it is easy to strike the keys as needed.

Cross String Tuning is simply comparing the 2 equivalent strings next to each other. That is comparing the 6th String / 5th fret with the 5th String / open and so on as illustrated below.

DIAGRAM 5; CROSS STRING TUNING



Place your finger on the 6th String at the 5th Fret and pick the 2 strings, the 6th and 5th, one after the other. If you have tuned the 'A' string then adjust the 6th string to it. If the sound is too low, turn the Tuning key on the head of the guitar for that string to tighten it. If it is too high then loosen it. The adjustment will vary but start off with small movements first, like a quarter of a turn.

The sound may be slightly different due to the string thickness, particularly where there is a difference in string material. For example on most guitars the top two strings are simply wire where the others are wire bound with other metal wire. On some guitars there are some nylon strings and some metal strings. So the sound may be different. What you are listening for is the pitch of the sound, that they are the same.

Also listen for any vibration between the two strings as they are picked. When in tune the two will not give any vibration or shuddering noise. This will give you the most reliable method of checking that all the strings are in tune with one another.

When the two bottom strings are tuned, tune the 4th string with the 5th string, then the 3rd string with the 4th string, etc.

Another reason why it is best to start off with the bottom strings is that as they are the thickest they will 'pull' on the guitar neck the most. It is still best to re-check all the strings when you have tuned them the once. Newer strings and better quality guitars will tune easier and also keep in tune longer.

Chapter Four - Continued: Picking up the Guitar

DIAGRAM 6; HOLDING THE GUITAR



Fingering

The fingers on the LEFT HAND (for the right handed player) are numbered from the index or pointer finger as number 1 to the little finger as number 4. The fingering you use to play each chord will be taught as you learn to play the chords in the following pages.

DIAGRAM 7; FINGERS ON THE FRETS FOR 'SINGLE NOTE' PLAYING



When practising single note playing and playing scales use all your fingers on the left hand. That is, don't get into the habit of just one or two fingers moving up and down the fingerboard. Instead, spread your 4 fingers out across 4 frets and use the relative fingers on the fret where the note is. Of course you will need to move the hand up and down the fingerboard and learn to use your fingers systematically to reach all the scales, but take things one step at a time.

Chapter Four - Continued: Picking up the Guitar

EXERCISES FOUR

1; Strum the following patterns using the open strings only.

1A)

Count:

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

Strum:

v v v v v v v v v v v v

1B)

Count:

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

Strum:

v v

1C)

Count:

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

Strum:

v ^ v v v v ^ v v v v ^ v v v

1D)

Count:

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

Strum:

^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

1E)

Count:

1 2 3 1 2 3 1 2 3 1 2 3

Strum:

v v v v v v v v v v v v

CHAPTER FIVE

READING CHORDS CHARTS AND OTHER THINGS

LESSON NOTES:

WHAT DO I PLAY?

Whether playing Lead Guitar or Rhythm , most Guitarists rely on Chord Charts as the only written information. And a good memory.

Of course most professionals on stage don't even use Chord Charts, but the good memory is critical.

In this chapter we will present some options of what to gather to help the student understand and work out what to play.

Chord Charts

Chord Charts are copies of songs that include only the lyrics and notation of which chords are played. Most Guitarists play with the help of 'Chord Charts'.

You can write these yourself from Music Sheets or you can buy some books written in Chord Chart form. Often diagrams of the chord, explained on page 22, are displayed in these, either in the position the chords are to be played or as an index at the beginning or end of the chord chart.

An example of a 'Chord Chart' :-

DIAGRAM 9; CHORD CHART

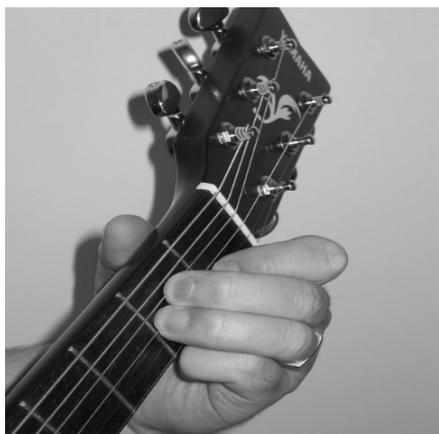
Amy (words and music by Lyle Stacpoole)

In 4/4 time; 4 bars across page; medium paced blues feel

C / D / Am / / /	C / D / Am / / /
Amy open up your window	won't you help me break my fall
C / D / Am / / /	C / D / Am / / /
Amy I need you to hear me when I	call and the
C / / / D / / /	Am / / / Am / / /
autumn trees brown, and the train leaves town on	time the
C / / / D / / /	Am / / / Am / / /
autumn trees brown, and the train leaves town on	time

Chapter Five - Continued: Reading Chord Charts

DIAGRAM 13; FINGERED CHORD (Am; A Minor)



Remember that the Left Hand does NOT hold the guitar, it holds the Chord, so Note the following in the Picture:-

- 1) The thumb is at the back of the guitar neck,
- 2) The wrist is under the neck, and at almost 90° angle to the fingerboard,
- 3) The fingers are bent right angles to the fingerboard so that the tips of the fingers are on the strings,

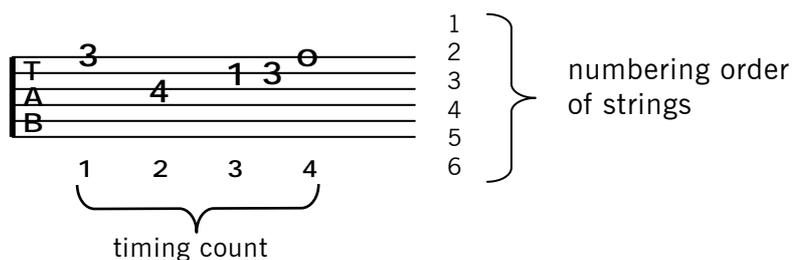
Tablature Scores

Tablature is a common contemporary method of writing guitar movements, especially for riff lines (repetitive phrases of music), Bass lines and solos. It is not a thorough manner of writing music but is gaining popularity where someone is learning to 'copy' a song that has been recorded. It does not indicate the time values of notes, that is it shows WHAT to play but not always WHEN to play it. Some do have 'Timing Count' numbering under the 'Tab Score' as the diagram is called.

Tab Scores show the 'NOTE' positions on the guitar fingerboard by the 'FRET' number indicated on the 'STRING' to be played.

Example:-

DIAGRAM 14; TAB (Tablature) SCORE



The notes to be played are thus: G, B, C, D, E

Although there will be times when guitar fingering shown in Tablature Form may be helpful, it is suggested here NOT to rely on it as a learning tool or as a means of writing music. It is almost as easy to learn written music in relation to an instrument as it is to learn Tablature. There is no relationship between the lines of Tablature and the Lines of the Musical Staff and it can be confusing trying to read both forms. It is in the long run just as easy to learn to read Music manuscript and a lot more useful to the student. It is for these reasons that we will not be studying the subject further or recommending the use of it for serious musicians.

Chapter Five - Continued: Reading Chord Charts

EXERCISES FIVE

1] Create a Chord Chart from this music notation.

“Leaving On A Saturday Night”

The image shows three systems of musical notation for the song "Leaving On A Saturday Night". Each system consists of a treble clef staff with a melody line and a bass clef staff with a bass line. The time signature is 2/4. Chord symbols are placed above the treble staff: C, F, C, F in the first system; G, F, G, C in the second system; and C, G, C, C, C in the third system. The lyrics are written below the treble staff.

System 1: Chords: C, F, C, F. Lyrics: don't crowd me there's no time left for pride

System 2: Chords: G, F, G, C. Lyrics: I've got a lot of lov - ing in - side

System 3: Chords: C, G, C, C, C. Lyrics: leav - ing on a Sat - ur - day night

2; Find music sheets (manuscripts) of 3 songs you know that have the Chord names written with the music notation and create Chord Charts from them.

CHAPTER SIX

THE SCALE, FOUNDATION OF THE CHORD, AND THE GUITAR

LESSON NOTES:

In this chapter students will start learning some very basic theory about Music Structure. You will start by learning the most common item that a Guitarist will play on his instrument, a Chord.

Creating Scales and Chords

Using the **SEVEN NOTE-NAMES (A B C D E F G)** we include **EIGHT SUCCESSIVE NOTES** to form a **SCALE**. We do this by **starting with any note** and then proceeding through the seven notes **and then repeating the first**.

e.g. **C - D - E - F - G - A - B - C**

or **F - G - A - B - C - D - E - F**

The distance from the first Note to the last Note is called an **OCTAVE** (from the Latin meaning 'eight') as it is a distance of eight notes.

Scales form the foundation of '**CHORDS**'.

Musical tunes and harmonies are then built with great variety from these two simple 'core structures'.

The two main types of Scales you will come across are the 'Major' and 'Minor' Scales.

We will learn more about the make-up of Scales later.

**A Scale identifies 8 Notes as a sequence of Notes in Harmony;
an Octave is the distance from the Scales First Note to it's last.**

**Hence a Scale is the structure;
an Octave is the distance the structure covers**

Chapter Six - Continued: Scale, Chord and the Guitar

Scales are started from each of the 13 Tones or Notes and from these we make the **Chords**.

There are different types of Scales, the two main ones being Major and Minor.

The Scales in both of these sets (Major and Minor) are each different in that every one has their own number of Sharps and Flats in them.

How they are built will be learnt in Volume II so we are not going to study any detail about them in this Volume, but here are some of the most common **Major Scales**.

Scale of **C Major**:- no sharps or Flats

C D E F G A B C

Scale of **G Major**:- one Sharp: F Sharp or F[#]

G A B C D E F[#] G

In this Scale the Natural Note 'F' is not used, but the Note 'F[#]' is.

Scale of **D Major**:- two Sharps: F[#] and C[#]

D E F[#] G A B C[#] D

Scale of **F Major**:- one Flat: B Flat or B^b

F G A B^b C D E F

Again in these last two Scales some Natural Notes have been Sharpened or Flattened.

In every scale each alphabetical Note-name **MUST** be used. You cannot say for instance, E G^b G or A A[#] C. They must be E F[#] G and A B^b C.

In Volume II we will learn special SHAPES that relate each of the Notes in a Scale to the Bass. This will help us in playing Lead Guitar Melodies and Solos. For now we will concentrate on learning some of the Basic Chords made from these Scales.

CHAPTER SEVEN

HAVE CHORDS, HAVE MUSIC!

LESSON NOTES:

We are now going to start to learn some actual Chord shapes and get to play them and understand them. The following chapters are longer and will now need more study and practise. You will most likely need to take a couple of extra sessions to cover each chapter.

The first chords you will learn to play are what we call 'Open Chords' because they are played on the first 3 frets with some of the strings 'open', that is no fingering involved. These as you may imagine are therefore the easiest to play. We will look at only a few here.

First of all let's start with the chord of 'C Major' generally simply written as 'C'.

DIAGRAM 15; CHORD DIAGRAMS / 2 SHAPES; C Major

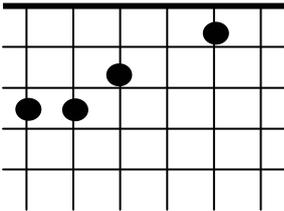
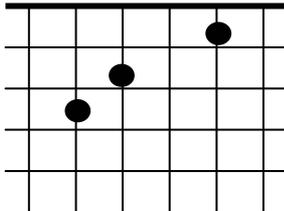
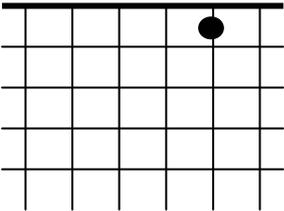
		OR	
Fingering:-	3 4 2 0 1 0		0 3 2 0 1 0
Notes:-	G C E G C E		E C E G C E

DIAGRAM 16; CHORD DIAGRAM; SIMPLIFIED C Major; strike three strings only

		
Fingering:-	X X X 0 1 0	'X' means don't strike the string
Notes:-	G C E	

Here there are three Shapes that all play a C Chord. The first pattern on the top left is the best way to play the Chord as it has a more balanced structure with each Note Doubled. However it is also the hardest.

For the beginner the bottom shape is the easiest one to start with. Make sure only the 3 Top strings are strummed as shown.

Compare these note positions with DIAGRAM 3 on page 11.

Chapter Seven - Continued: Have Chords, Have Music

EXERCISES SEVEN

- 1] Rewrite the song "All Through The Evening" as a Chord Chart.
Combine the verse and chorus from page 34 into one Chart.
Practise playing the song along with the recording.
- 2] Practise playing the song "Leaving On A Saturday Night" from page 24.
Play along with the recording where these lines are played. Can you play the other songs you wrote the Chord Charts for in that exercise.
- 3] Practise playing the following songs.

Short Song

(words and music by Lyle Stacpoole)

4 bars across page; in 4/4 time; slowly

A	/	/	/	D	/	/	/	D	/	/	/	A	/	/	/
				this is just a				short song				cos night is closing in			
				this is just a				soft song				the winds caress the trees			
				this is just a				short song				a song I sing for you			
				this is just a				short song				a song I sing for you			
A	/	/	/	D	/	/	/	D	/	/	/	A	/	/	/
				smoke on the horizon								can't tell you where I've been			
				blowing back your dark hair								sets the evening free			
				thru the night your warm smile								will please the morning new			
				this is just a				short song				a song I sing for you			

Only Your Loving (words and music by Lyle Stacpoole)

2 bars across page; in 4/4 time; fast rock beat

A	/	/	/	A	/	/	/	E	/	/	/	A	/	/	/
got		all	the	an - swers		but		on - ly		your		lov - ing			
E	/	/	/	A	/	/	/	E **	/	/	/	A	/	/	/
on - ly		your		lov - ing		can		free me		to -		night			

** later we will learn to play Minor Chords. This chord is originally written in the song as E Minor but for now practice with E Major Chord.

Chapter Eight - Continued: Timing

The Time Signature

The **TIME SIGNATURE** is an important part of the music and is one of the first things you look at, even if you do not read anything else on the page of written music.

It sets the tempo of the music. It does not tell us HOW FAST to play the music, some pieces may have a notation above the music to tell that, but it sets a formula to tell us the BEAT. The Time Signature in music manuscript is made up of two numbers written at the beginning of the manuscript, one above the other on the Musical Staff.

DIAGRAM 26; EXAMPLES OF TIME SIGNATURES

4	3	6	2
4	4	8	2

The **TOP** number (4, 3, 6 and 2 in the examples) always tells us the **NUMBER** of **BEATS** that is to be counted in each **Bar**.

The **LOWER** number (4, 4, 8 and 2 in the examples) always tells us the **TYPE** of **BEAT** that is to be counted in each **Bar**.

What do we mean by the 'TYPE' of Beat indicated by the Lower Number?

The **Lower** number indicates the **Type** of **Note** that will be used to establish the **regular Beat** for the music.

The **Type** of **Note** used to establish the **Beat** are most commonly one of the following three:-

- 4** identifies a '**QUARTER NOTE**' beat; also known as a '**CROTCHET NOTE**' beat. This is the most common and is generally called a **regular** beat;
- 8** identifies an '**EIGHTH NOTE**' beat; also known as a '**QUAVER NOTE**' beat. Just as an 'eighth' is half of a 'quarter', then a **QUAVER NOTE BEAT** is '**half as long**' or '**half the value**' of a **CROTCHET NOTE BEAT**. It is therefore shorter and quicker;
- 2** identifies a '**HALF NOTE**' beat; also known as a '**MINIM NOTE**' beat. Again, just as a 'half' is twice as much as a 'quarter' then a **MINIM NOTE BEAT** is '**twice as long**' or '**twice the value**' of a **CROTCHET NOTE BEAT**. It is therefore longer and slower;

Chapter Nine - Continued: Minor Chords on the Guitar

Relative Minor Scales

Each Major Scale has a 'RELATIVE' Minor Scale.

This is because each of the Relative Major Scales has the same number of 'Sharps' or 'Flats' as it's Relative Minor Scale.

**The 'Relative' or equivalent Minor Scale is that built on
the 6th Note of the Major Scale.**

Example;- The Scale of C Major has no 'Sharps' or 'Flats';

The 6th Note of that Scale is 'A',

Therefore you will find that the Scale of 'A Minor' also has NO 'Sharps' or 'Flats'.

It is therefore said to be the Relative Minor Scale of C Major.

Minor Scales

Two of the elementary Minor Scales are:-

Scale of **A Minor**:- no sharps or Flats

A B C D E F G A

Scale of **E Minor**:- one Sharp: F Sharp or F[#]

E F[#] G A B C D E

In this Scale the Natural Note 'F' is not used, but the Note 'F[#]' is.

Primary Minor Chords

As in Major Scale structures, Minor Chords whose Notes are common to the Minor Scale of a song make up the majority of the chords of the song.

As in Major Scales the main, or **PRIMARY** chords common to the Minor Scale are chords based on the **1ST**, the **4TH** and the **5TH** notes of the scale.

Example:

A song in A Minor with no Sharps and Flats could contain the Chords of Am, Dm and Em.

CHAPTER TEN

MORE GUITAR CHORD SHAPES

LESSON NOTES:

In our preceding chapter we learnt some Guitar chords that are played with some open strings. Earlier we said that the left hand action can be quite difficult to get used to. After having tried the chords from the last couple of chapters you can see why we said that.

Now to move on to something a little more challenging.

BAR CHORDS!!!!!!

They are called BAR CHORDS (or Barre Chords) because the 1st finger creates a BAR across the fingerboard, a little like moving the end of the guitar, the NUT, up the fingerboard. In fact that is precisely what the result is like.

Major Bar Chords

We will first of all look at what is called the '**ROOT 6 BAR CHORD; MAJOR**'.

It is called this because the 'Root Note' of the chord is where the 1st finger is placed on the 6th string. So if the 'Bar' or 1st finger is being held on the 1st Fret it would be the Chord of 'F Major'. If held on the 5th Fret it would be the Chord of 'A Major'. And if held on the 9th Fret it would be the Chord of 'C[#] Major'

The 1st finger in fact stretches right across the fret at this point so that the 1st string is the same note as well. So let's have a look at what we mean.

Look back at the 'E Major' chord on the open strings (DIAGRAM 23; page 35) and take note of the 3 note positions shown by the dots.

Actually the other three notes are 'held' by the 'NUT' of the guitar, so that if we moved the 3 fingered notes up one fret and placed our 1st finger across the 1st fret we would have the same shape but raised a semi-tone. This does of course mean a re-arranging of fingers.

The 'Open 6th String' is the Note 'E'. Now remember that it is only a semi-tone step between 'E' and the next Note 'F', so we only need to move the 'Bar' and it's Chord formation **one Fret only** to reach the next Natural Note Chord.

This would mean then that we now had a 'F Major' chord.

Chapter Ten - Continued: more chord shapes

Minor Bar Chords

For now we will create a Minor Chord from this shape.

When we started to learn about Minor Chords we found that the Minor Chords were similar to the Major Chords in their position on the Guitar. The change of Flattening the 3rd of the Chord meant that the Shape of the Chord was changed only slightly.

In a similar way we find that we can change the shape of Bar Chords slightly to make a Minor Chord.

Take the example of the chord of 'F Major', let's create a Minor Chord from this.

Remember we need to **flatten** the Third (3rd) Note to create the Minor Chord.

The only 'Third' in this shape is the 'A' Note on the 3rd string, 2nd Fret.

To **flatten** it we need to play the 'A^b' Note on the 1st Fret, by simply removing the 2nd Finger and allowing the 1st Finger, the Bar Finger, to play the Note.

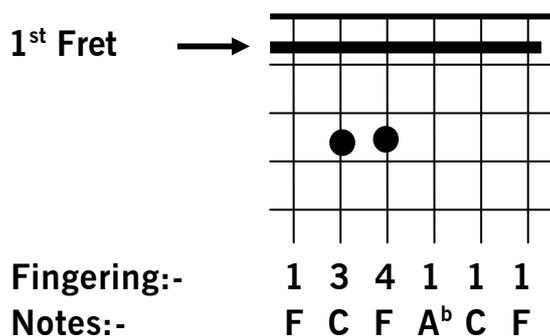
This is exactly the same as what we did to create the Open 'E Minor' Chord in the last chapter, only now our 1st finger is acting as the Bar.

And if you move THIS shape up the fingerboard you create all the Chords in the musical range.

The Root or Name of the Chord is based on where the 1st finger rests on the 6th string. It could be any of the Natural Notes and the Sharps or Flats.

So the '**ROOT 6 BAR CHORD; MINOR**' shape would look like this:-

DIAGRAM 32; BAR CHORD; 'F Minor' (Based on the Root 6 Bar Chord)



Move this shape anywhere up the Fingerboard to play any of the Minor Chords.

The Name of the Chord is based on the Note held on the 6th or Bottom String.

Chapter Ten - Continued: more chord shapes

EXERCISES TEN ...continued

- 3] Play the following song that uses Bar Chords. Notice the Chord A Major played on the 5th fret as a Bar Chord and then later as an open Chord.

Too Far Away				(words and music by Lyle Stacpoole)			
4 bars across page; in 4/4 time; medium paced country feel							
Bm	F#m	A(5 th fret)	Bm	v	v	v	v ^ v
v	v	v	v ^ v	v	v	v	v ^ v
I'd like to know where I am				a little town on the western plain			
Bm	F#m	A(5 th fret)	E	v	v	v	v ^ v
v	v	v	v ^ v	v	v	v	v ^ v
appears to me thru the clouds				and I wonder if it's some place I've been			
Bm	F#m	A(5 th fret)	Bm	v	v	v	v ^ v
v	v	v	v ^ v	v	v	v	v ^ v
so many still haven't seen				a little town on the western plain			
Bm	F#m	A(5 th fret)	E	v	v	v	v ^ v
v	v	v	v ^ v	v	v	v	v ^ v
so many still haven't been				tell in their eyes the moments always the same			
G	D	G	D	A	E	A	E
v	v	v	v ^ v	v	v	v	v ^ v
I could soon be there		be there where you want me		to		to - gether with you I	
G	D	G	D	A	F#m	E	
v	v	v	v ^ v	v	v	v	v ^ v
know I should be there		be there cos the heart is		true		and you've never been too far a -	
A	A	A	A	v	v	v	v ^ v
v	v	v	v ^ v	v	v	v	v ^ v
wav							

- 4] Play "All Through The Evening", "Destination Unknown" and "Amy" using Bar Chords only.

Remember this is practise, not a test. Enjoy learning the songs and getting to play them better. Experiment with different strum patterns as we did in exercise 2 on the previous page.