

# Level 2: Notes on the 4th and 3rd Strings

**NEW NOTES: D, E, F, G, AND A**—The notes D, E, and F are on the 4th string, and G and A are on the 3rd string.

29



| 4th String   |                                    |                                    | 3rd String       |                                    |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
|--|------------------------------------|------------------------------------|------------------|------------------------------------|---|---|---|---|---|---|---|--|--|--|--|--|---|--|--|--|--|--|
| <b>D</b><br>Open   | <b>E</b><br>2nd Finger<br>2nd Fret | <b>F</b><br>3rd Finger<br>3rd Fret | <b>G</b><br>Open | <b>A</b><br>2nd Finger<br>2nd Fret |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
|  |                                    |                                    |                  |                                    |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
|  |                                    |                                    |                  |                                    |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
| <table border="1"> <tr> <td>T</td> <td>0</td> <td>2</td> <td>3</td> <td>0</td> <td>2</td> </tr> <tr> <td>A</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>B</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table> |                                    |                                    |                  |                                    | T | 0 | 2 | 3 | 0 | 2 | A |  |  |  |  |  | B |  |  |  |  |  |
| T  | 0                                  | 2                                  | 3                | 0                                  | 2 |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
| A  |                                    |                                    |                  |                                    |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |
| B  |                                    |                                    |                  |                                    |   |   |   |   |   |   |   |  |  |  |  |  |   |  |  |  |  |  |

30

**MORE CRIME THEME NO. 1**—This is an expanded version of "Crime Theme No. 1," transposed to the D string.

*simile*

1. 2.

31

**NEW CHORD: E7**—To play an E7 chord, hold the E chord and release your 3rd finger from the 4th string, allowing the open 4th string to sound when you play the chord.

**IMPORTANT TECHNIQUE TIP:** Arc your fingers to keep them perpendicular to the neck and do not allow them to *mute*, meaning muffle or interfere with, the open 4th string. Strum the chord and then pluck just the open 4th string to make sure it is ringing and not being stopped by your 2nd finger at the 5th string.



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**NOTE REVIEW**—Remember to keep your fingers down as you ascend each string; don't lift off any note you've just played until absolutely necessary to play notes on the next string.

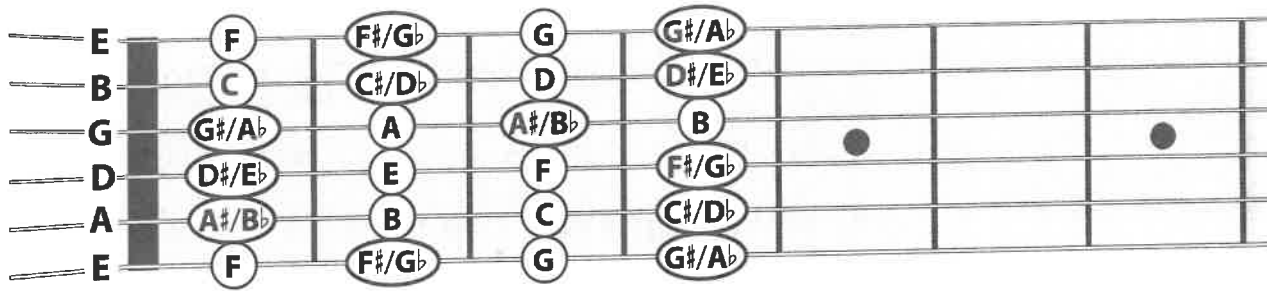
- **Guitar 1** plays the melody.
- **Guitar 2** plays Am and E7 chords. You can use a pick or play brush strokes with your thumb.

*simile*

Gtr. 1

Gtr. 2

**CHROMATIC** notes move in **HALF STEPS**, meaning the distance is from one fret to the next. This exercise is constructed chromatically, meaning each fret is one half step from the neighboring fret.



**CHROMATIC STRENGTH BUILDER**—This is an extended version of the exercise that we played on the 6th and 5th strings, now extended to include the 4th and 3rd strings. Keep each finger down on the string just behind the fret as you ascend. Do not lift a finger until you change strings or descend back down the pattern. This exercise is excellent for limbering up and building strength and coordination in your fingers. See appendix 4 for warm-up and stretching exercises.

**Tip:** It is easy to play this example by *rote*, meaning from memory, without thinking. However, if you play it slowly, looking carefully at the music and thinking about the name of each note, you will gain important insight into the logical sequence of notes on the guitar neck.

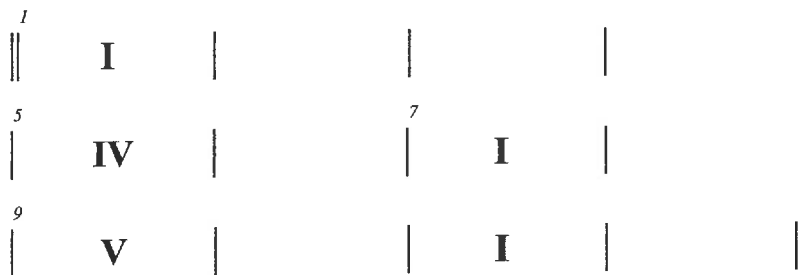
In the mid-1960s, rock artists got very serious about exploring the **BLUES** roots of rock and roll. In fact, many of the early recordings by Eric Clapton, Led Zeppelin, The Rolling Stones, and even The Beatles were actually *covers* (new versions) of songs from their favorite blues artists such as Muddy Waters, Buddy Guy, Howlin' Wolf, and Willie Dixon.

The **BLUES SONG FORM** is a very common song form in popular music. The basic blues chord progression is 12 measures long and built on just three chords: the first, fourth, and fifth chords of the song's key.

- Roman numerals are commonly used as notation for chords. The first chord in a key is I ("one"), the fourth chord is IV ("four"), and the fifth chord is V ("five").
- Count up four notes from the **TONIC** (the name of the key) to get the IV chord, and five notes from the tonic to get the V chord.
- For example, in the key of C, I is C, IV is F, and V is G. In the key of A, I is A, IV is D, and V is E.

|           |          |           |            |           |          |           |            |          |
|-----------|----------|-----------|------------|-----------|----------|-----------|------------|----------|
| Key of C: | <b>C</b> | <b>D</b>  | <b>E</b>   | <b>F</b>  | <b>G</b> | <b>A</b>  | <b>B</b>   | <b>C</b> |
|           | <b>I</b> | <b>II</b> | <b>III</b> | <b>IV</b> | <b>V</b> | <b>VI</b> | <b>VII</b> | <b>I</b> |
|           |          |           |            |           |          |           |            |          |
| Key of A: | <b>A</b> | <b>B</b>  | <b>C#</b>  | <b>D</b>  | <b>E</b> | <b>F#</b> | <b>G#</b>  | <b>A</b> |
|           | <b>I</b> | <b>II</b> | <b>III</b> | <b>IV</b> | <b>V</b> | <b>VI</b> | <b>VII</b> | <b>I</b> |

**BLUES FORM**—Here is the basic 12-bar blues form.



As seen above, the basic 12-bar blues form follows this pattern:

- Bars 1–4: the I chord
- Bar 5: change to the IV chord
- Bar 7: return to the I chord
- Bar 9: change to the V chord
- Bar 11: return to the I chord

A common term for two-note chords consisting of just the root note and the 5th (the fifth note up the scale from the root) is **POWER CHORD**. Power chords function like big bass notes and produce a very powerful, bass-line-driven sound.

**THE BLUES BOOGIE PATTERN**—This pattern, which has countless variations, is the backbone of rock and blues rhythm guitar. It is based on alternation between two simple two-note chords: a power 5 chord and a power 6 chord. This example shows the chords for a blues boogie progression in the key of A, which is the most common key for guitar boogie progressions.

- Each of the following chords uses an open-string bass note.
- The upper note of each power 5 chord is played with your 1st finger.
- Do not lift your 1st finger off the string when placing your 3rd finger down to play the power 6 chords.

The musical notation shows a blues boogie progression in the key of A. The top staff is a guitar chord diagram showing the following chords and fingerings:

- A5: 1 (1st finger)
- A6: 3 (3rd finger)
- D5: 1 (1st finger)
- D6: 3 (3rd finger)
- E5: 1 (1st finger)
- E6: 3 (3rd finger)

The bottom staff shows the bass line with the following notes and fingerings:

- Left hand: 1 0, 3 0, 1 0, 3 0, 1 0, 3 0
- TAB: 2 0, 4 0, 2 0, 4 0, 2 0, 4 0

to perform a palm mute, gently rest the palm of your picking hand against the strings just before the bridge to mute the strings—but not so hard that the notes are completely cut off. This produces a percussive sound that can be a very effective when playing boogie-type rhythm.

**THE BLUES BOOGIE RHYTHM**—Here is a basic 12-bar blues using the boogie pattern in the key of A.

- This type of pattern is usually played with all downstrokes, which provide a more driving rhythmic feel than down-up strokes.
- Once you are comfortable with this rhythm pattern, try using a right-hand palm mute for a more authentic rock and blues feel. Listen to the recorded example.
- Remember that, since the 1st finger of your left hand is held at the 2nd fret for this pattern, you are playing in the 2nd position.
- Don't miss the slight change in the 2nd ending. The open strings on beat 2 make a nice ending riff.

### The Blues Boogie Rhythm

**Chord Diagrams:**

- A5: 1st fret, 2nd string
- A6: 3rd fret, 2nd string
- D5: 2nd fret, 5th string
- D6: 3rd fret, 5th string
- E5: 1st fret, 5th string
- E6: 3rd fret, 5th string

**Left Hand Fingering Table:**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | 3 | 1 | 1 | 1 | 3 | 1 | 1 | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**Tablature (TAB):**

2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Second Ending:**

1. 2. 2 2 0 2 2

0 0 0 0 0

**7 FINGERPICKING IN  $\frac{3}{4}$** —This “thumb-pluck-pluck” pattern is good preparation for using your fingers in  $\frac{3}{4}$  time.

- On beat 1, sound the bass note with your thumb.
- On beats 2 and 3, sound the three-note chord with your fingers. Maintain a very steady rhythm.
- Keep your hand very relaxed—don’t “pull” on the strings; just close your fingers into the palm of your hand.

Em

23

T 3  
A 4  
B

*p a m i a m i p a m i a m i p a m i a m i*

**8 FINGERPICKING PATTERN NO. 2**—This pattern is written in TAB only. At this point, it is not necessary to know all the notes you are playing. Just memorize the pattern so you can play it with a constant, uninterrupted rhythm.

- This is an eighth note pattern: *p-i-m-a-p-i*, counted “1 and 2 and 3 and.”
- Notice that you use your thumb on beats 1 and 3.
- Listen to the CD, and try playing along with it.

Em

23

T 3  
A 4  
B

*p i m a p i p i m a p i p i m a p i p i m a p i*

### FINER POINTS OF TECHNIQUE

- Position your right hand by resting your right elbow on top of the guitar. Relax and dangle your right hand in front of the sound hole (or the pickups on an electric guitar). Now, just pivot your whole forearm so that the palm of your hand faces the strings. Keep your wrist arched, not flattened.
- All right-hand finger motion is from the first joint at your palm, not the finger joint in the middle. Push your finger through the string and straight towards the palm of your hand.
- When plucking with the *a* finger, your little finger also moves—as if they were taped together.
- Your thumb should remain straight and move from the base towards the tip of your index finger.

**9 FINGERPICKING IN A MINOR  $\frac{3}{4}$** —Apply Fingerpicking Pattern No. 2 to the Am and E chords. Prepare the right hand by placing your thumb and fingers on the strings before you play. The left hand will shift between Am and E. Both chords have the exact same shape and fingering. Remember that, in order to quickly change from Am to E and back again, you must lift all your fingers off the strings while retaining the chord shape and transfer them over one string set.

Am E Am E Am E Am

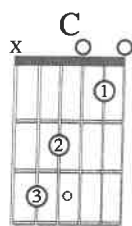
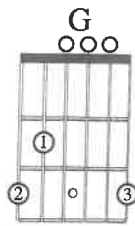
231 231 231 231 231 231 231 231

T 3  
A 4  
B

*p i m a p i p i m a p i p i m a p i p i m a p i p i m a p i p i m a p i p*

**NEW CHORDS: G, C, AND D**—These are three of the most commonly used guitar chords. Practice playing each one.

- The bottom note of the G chord is on string 6, the C chord on string 5 and the D chord on string 4.
- Play each chord one string at a time: Is every note clear? Fingertips need to be arched and perpendicular to the strings.
- Hold your pick loosely. Play relaxed, and you'll get a smooth and even sound.



A **KEY SIGNATURE** appears at the beginning of a staff and tells you which notes are to be played sharp or flat throughout the music. A key signature with one sharp tells you that every F is played as F#, which means you are in the **KEY OF G MAJOR**.



A **TIE** is a curved line that connects two or more notes of the same pitch. The tied notes are counted as one long note.

**QUARTER REST**  $\downarrow$  = 1 count of silence.

**WHOLE REST**  $\text{—}$  = 1 full measure of silence.

**PLAISIR D'AMOUR**—The melody of this French song was adapted by Elvis Presley, who recorded it as “Can’t Help Falling in Love.” The song begins on a pickup note. Count the first two complete beats and play on “3.”

- **Guitar 1:** This is the melody. Notice the key signature and tied notes. Guitar 1 is written in standard music notation.
- **Guitar 2:** Use Fingerpicking Pattern 2 as indicated in TAB for bars 1 - 4. Apply this pattern to each chord in the song.
- **Optional Guitar 2 or 3:** Guitar 2 or a third guitar can use the basic “thumb-pluck-pluck” pattern.

### Plaisir d'Amour

French Folk Song

Chord diagrams for G, D, G, C are shown above the staff. The staff for Gtr. 1 shows the melody with a key signature of one sharp and a 3/4 time signature. Fingerpicking patterns are indicated below the staff: 3 1 + 2 + 3 +, 1 + 2 + 3 +, 1 + 2 + 3 +, 1 + 2 + 3 +, 1 + 2 + 3 +. The staff for Gtr. 2 shows the fingerpicking pattern with strings T, A, B and fret numbers 3, 4, 0, 2, 3, 0, 2, 0, 0, 3, 0, 0, 3, 0, 0, 3, 0, 1, 0, 0, 3, 3, 3, 3, 3, 3.

*p i m a p i p i m a p i*

Chord diagrams for G, D, C, D, G are shown above the staff. The staff for Gtr. 2, cont. fingerpicking pattern shows the continuation of the fingerpicking pattern with fret numbers 21, 3, 132, 32 1, 132, 21, 3.

Chord diagrams for C, G, D, G are shown above the staff. The staff shows the continuation of the melody with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final chord. The staff for Gtrs. 2 and 3 shows a final fingerpicking pattern with fret numbers 32 1, 21 3, 132, 21 3.

### ► SOUND CHECK

- Check off each item you can perform well.
- Reading music on the 4th and 3rd strings
  - Accidentals (sharp, flat, and natural notes)
  - The power chords A5, A6, D5, D6, E5, and E6
  - Em, E7, G, C, and D chords
  - Counting a pickup measure
  - Chromatic scales exercises

- Check off each item you'd like to explore further.
- The blues song form
  - Playing blues-rock rhythm guitar like “The Blues Boogie Rhythm”
  - New fingerpicking patterns
  - Folk and traditional music like “Plaisir d’Amour” and “A... ..”

**NEW NOTES: B, C, D, E, F, and G**—The notes B, C, and D are on the 2nd string, and the high E, F, and G are on the 1st string.



| 2nd String       |                                    |                                    | 1st String       |                                    |                                    |
|------------------|------------------------------------|------------------------------------|------------------|------------------------------------|------------------------------------|
| <b>B</b><br>Open | <b>C</b><br>1st Finger<br>1st Fret | <b>D</b><br>3rd Finger<br>3rd Fret | <b>E</b><br>Open | <b>F</b><br>1st Finger<br>1st Fret | <b>G</b><br>3rd Finger<br>3rd Fret |
|                  |                                    |                                    |                  |                                    |                                    |
|                  |                                    |                                    |                  |                                    |                                    |
|                  |                                    |                                    |                  |                                    |                                    |

**NOTES ON THE 1ST AND 2ND STRINGS**—Say the notes aloud as you play this example.

**MELODY AND RHYTHM:** In popular music, guitar is often used as a rhythm instrument to provide strummed chordal accompaniments, fingerpicked backgrounds, and driving rock riffs with power chords. The guitar is also a great melody instrument. Usually melodies are played on the higher strings of the guitar (string 4–1).

**JINGLE BELLS**—The melody for “Jingle Bells” only uses notes on the 1st and 2nd strings.

James Lord Pierpont

**WHEN THE SAINTS GO MARCHING IN**—This melody is entirely on the 1st and 2nd strings.

Traditional Jazz

**ALTERNATE PICKING:** When playing melodies with eighth notes, it is very common to play the counts 1–2–3–4 with a downstroke ( ▾ ) of the pick and the “ands” with an upstroke ( ▽ ). The downstroke and the upstroke are NOT two separate attacks, but one continuous motion: strike a string with a downstroke and then strike it again as your hand comes back up to playing position.

Note: Bass line-style eighth note rhythm riffs tend to be played with all downstrokes, because the downstroke provides a stronger rhythmic feel, but eighth note melodies tend to work best with alternate picking.

**5** **DOWN-UP**—This example uses alternate (down-up) picking, mostly on repeated notes.

**22**

A musical staff in 4/4 time showing an eighth-note melody. Above the staff, four sets of eighth notes are marked with ▾ for downstrokes and ▽ for upstrokes. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

**7** **SCALE ETUDE**—An *etude* is a technical study. This etude, based on the C major scale, reviews most of the notes you’ve learned so far and uses alternate picking on both ascending and descending eighth note lines. For preliminary practice, try breaking the example into its four-note segments and practicing each one individually. Then, practice connecting each segment to the next until you can play the entire etude.

A musical staff in 4/4 time showing an eighth-note scale etude. Above the staff, four sets of eighth notes are marked with ▾ for downstrokes and ▽ for upstrokes. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

**3** **AMAZING GRACE (duet)**—Written in 1773, this is one of the most popular melodies of all time.

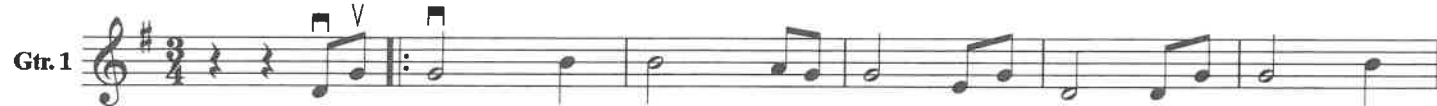
- **Guitar 1** plays the melody. Use alternate picking on the eighth notes.
- **Guitar 2** provides the fingerpicked accompaniment. Use Fingerpicking Pattern No. 2.
- **Optional Guitar 3:** A third guitarist could improvise a simple strum pattern using the provided chords.

## Amazing Grace

John Newton

Guitar chord diagrams for G (21 3), C (32 1), and G (21 3).

Gtr. 2 (Fingerpicking Pattern 2)      Gtr. 2 cont. Fingerpicking Pattern 2

The first line of musical notation for the 'Amazing Grace' duet. It shows the melody for Guitar 1 in 3/4 time and the fingerpicked accompaniment for Guitar 2. The lyrics are: 1. A - maz - ing - that - grace - taught - how - sweet - the - sound - that - saved - a - my.

1. A - maz - ing - that - grace - taught - how - sweet - the - sound - that - saved - a - my  
grace - that - taught - my - heart - to - fear - and - grace - my

The second line of musical notation for the 'Amazing Grace' duet. It shows the melody for Guitar 1 and the fingerpicked accompaniment for Guitar 2. The lyrics are: 7 wretch - like - me. I - once - was - lost - but - now - I'm - fears - re - lieved. How - pre - cious - did - that - grace - ap -

7 wretch - like - me. I - once - was - lost - but - now - I'm - fears - re - lieved. How - pre - cious - did - that - grace - ap -

The third line of musical notation for the 'Amazing Grace' duet. It shows the melody for Guitar 1 and the fingerpicked accompaniment for Guitar 2. The lyrics are: 13 found; - was - blind - but - now - I - see. 2. 'Twas - pear - the - hour - I - first - be - lieved.

13 found; - was - blind - but - now - I - see. 2. 'Twas - pear - the - hour - I - first - be - lieved.



An **ACCENT** (>) indicates to play a note or chord with a strong attack.

**RIT.** is an abbreviation of **RITARDANDO**, which means to gradually slow down.

**FLAMENCO MOOD (trio)**—Previously, we played the bass line and chords to “Flamenco Mood.” Here is an expanded version of the song for three guitars. Learn each part.

## Flamenco Mood

■ V ■ V *simile*

Gtr. 1

Gtr. 2

Gtr. 3

E F flamenco E E F flamenco E E F flamenco

231 231 231 231 231 231 231 231

F flamenco

231

5

G flamenco F flamenco E F flamenco E E F flamenco E E F flamenco

231 231 231 231 231 231 231 231 231

F flamenco

231

10

E F flamenco E

231 231 231

rit.

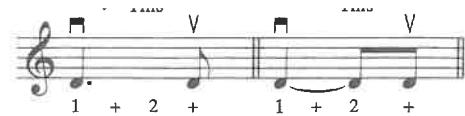
G flamenco F flamenco E F flamenco E E F flamenco E F flamenco E

231 231 231 231 231 231 231 231 231

rit.

rit.

A **DOTTED QUARTER NOTE** (♩.) receives 1½ beats, counted like three tied eighth notes or like a quarter note tied to an eighth note.



**ODE TO JOY**—Based on a poem (called an *Ode*) written by Freidrich Schiller in 1785, Ode to Joy is the prelude to the fourth movement of Ludwig van Beethoven's 9th symphony. By the time the symphony was first performed in Vienna on May 7, 1824, Beethoven was totally deaf; however, he could write the music he heard in his head, even though he could not hear it with his ears!

- **Guitar 1** plays the melody. Use alternate picking on the eighth notes.
- **Guitar 2** plays a harmony part. Harmony is created when two or more musical tones are sounded at the same time. This harmony part moves parallel with the melody. (Note: The C# in bar 12 is played at the 4th fret of the 5th string.)
- **Guitar 3** plays the accompaniment using Fingerpicking Pattern No. 1. Guitar 3 is written in TAB only. Follow the TAB, or simply apply the memorized pattern to the chords indicated above the music.
- **Optional Guitar 3 or 4:** Instead of playing the fingerpicking pattern, improvise a simple strumming rhythm (begin with quarter notes). Optionally, a fourth guitar can strum while the third guitar fingerpicks.

## Ode to Joy

Ludwig Van Beethoven

1. 2.

Gtr. 1

Gtr. 2

Gtr. 3

TAB

6

10

Gtr. 1

Gtr. 2

Gtr. 3

TAB