

MAJOR SCALE FINGERINGS

4TH AND 3RD STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 1-6 will be used in the exercises to follow. In all patterns use corresponding frets to corresponding fingers. **EXAMPLE** - First fret - first finger, fourth fret - fourth finger, etc. The numbers in the circles shown below give you the order in which the notes are to be played. Notice that there are only three basic fingering patterns.

1 E MAJOR SCALE
Open Position

FRET: 1 2 3 4

Key Of E Major: E F# G# A B C# D# E

Octave

2 F MAJOR SCALE
First Position*

FRET: 1 2 3 4

Key Of F Major: F G A Bb C D E F

Octave

*First Position means first finger on the first fret.

3 Gb MAJOR SCALE
First Position

FRET: 1 2 3 4

Key Of Gb Major: Gb Ab Bb Cb Db Eb F Gb

Octave

4 A MAJOR SCALE
Open Position

FRET: 1 2 3 4

Key Of A Major: A B C# D E F# G#

Octave

5 Bb MAJOR SCALE
First Position

FRET: 1 2 3 4

Key Of Bb Major: Bb C D Eb F G A Bb

Octave

6 B MAJOR SCALE
First Position

FRET: 1 2 3 4

Key Of B Major: B C# D# E F# G# A#

Octave

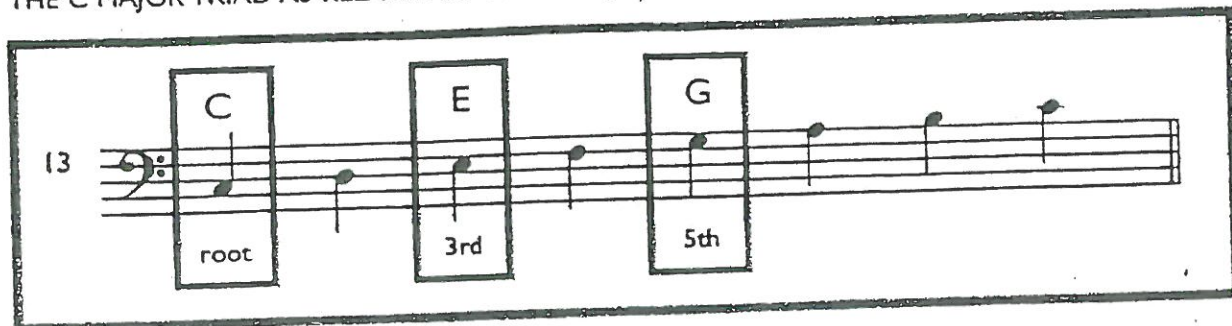
TIP: Since the Gb major and B major scales do not use any open strings, they are the only two scales that can be used in any position.

A triad is a chord containing three notes. It is important to become familiar with the different types of triads. They are the building blocks of *harmony* (the study of chords and chord progressions).

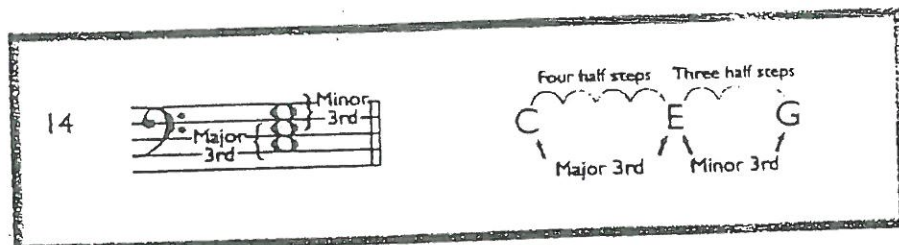
This chapter will discuss the four types of triads: *major*, *minor*, *diminished* and *augmented*.

A major triad consists of the *root* (the note on which the triad is built), a major 3rd (a distance of four half steps) above the root and a perfect 5th (a distance of seven half steps) above the root. The root, 3rd degree and 5th degree of a major scale form a major triad.

THE C MAJOR TRIAD AS RELATED TO THE C MAJOR SCALE



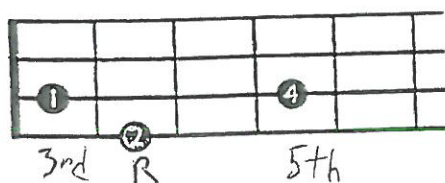
A major chord can also be constructed by stacking two 3rds over the root of the chord. The 3rd on the bottom is a major 3rd and the one on top is a minor 3rd. The chord symbol used for a C Major triad is simply C.



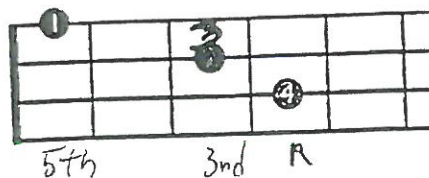
MAJOR TRIAD FINGERINGS

Fingerings #1 and #3 can be played starting on the 4th, 3rd or 2nd strings. Fingering #2 can be played starting on the 4th or 3rd string. The root is gray in each fingering. Like the major scale fingerings, these fingerings are transposable (playable in any key). Just move the root to the desired note, and off you go!

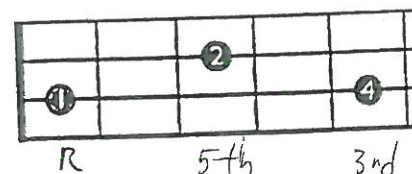
#1



#2



#3



We'll now use these patterns with a very common chord progression called 12 Bar Blues (there are 12 bars or measures, hence the name). Listen to Song 7 on the CD to play along to **Johnny B. Goode** by **Chuck Berry**.



12 BAR BLUES IN A



The musical notation is presented in three systems, each with a bass clef staff, a guitar tablature staff, and a fretting pattern row. The first system is for the A chord, the second for D and A chords, and the third for E, D, A, and E chords. Each system shows a four-measure phrase with a consistent melodic line and a repeating fretting pattern of (3) (1) (3) on the strings.

System 1: A Chord

Staff 1: A

Staff 2: (3) (1) (3)

Staff 3: T 0 4 2 4 | 0 4 2 4 | 0 4 2 4 | 0 4 2 4

Staff 4: A

Staff 5: B

Fretting: i m i m i m i m i m i m i m

System 2: D and A Chords

Staff 1: D A

Staff 2: (3) (1) (3) (3) (1) (3)

Staff 3: T 0 4 2 4 | 0 4 2 4 | 0 4 2 4 | 0 4 2 4

Staff 4: A

Staff 5: B

Fretting: i m i m i m i m i m i m i m

System 3: E, D, A, and E Chords

Staff 1: E D A E

Staff 2: (3) (1) (3) (3) (1) (3) (3) (1) (3) (3) (1) (3)

Staff 3: T 0 4 2 4 | 0 4 2 4 | 0 4 2 4 | 0 4 2 4

Staff 4: A

Staff 5: B

Fretting: i m i m i m i m i m i m i m

Note that we are playing the 1st, 3rd, 5th, and 6th notes of the scale for each chord (A chord = A, C#, E, F#, D chord = D, F#, A, B, E chord = E, G#, B, C#). Refer to the scale chart on page 46.



WALKING EIGHTH NOTES



EXERCISE 29

It is also very common to use eighth notes in a walking pattern.

A

(3) (1) (3)

T
A
B

0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4

i m i m i m i m i m i m i m

We'll now use this pattern for the 12 Bar Blues in A. Notice the last measure.



WALKING EIGHTS IN A

A

(3) (1) (3)

T
A
B

0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4

i m i m i m i m i m i m i m i m i m i m

D **A**

(3) (1) (3) (3) (1) (3)

T
A
B

0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4

i m i m i m i m i m i m i m i m i m i m

E **D** **A** **E**

(3) (1) (3) (3) (1) (3) (3) (1) (3) (1) (3) (1)

T
A
B

0 0 4 4 2 2 4 4 0 0 4 4 2 2 4 4 2 2 0 0 4 4 2 2

i m i m i m i m i m i m i m i m i m i m



Practice the following two patterns for the B chord.



EXERCISE 28 A

B

(1)

T
A
B

2 2 2 2

i m i m

EXERCISE 28 B

B

(1) (3) (1)

T
A
B

2 0 4 2

i m i m

We'll use the E, A, and B patterns to play a slightly different 12 Bar Blues in the Key of E.



12 BAR BLUES IN E

E A E

(3) (1) (3) (3) (1) (3) (3) (1) (3)

T
A
B

0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

i m i m i m i m i m i m i m i m i m i m

A E

(3) (1) (3) (3) (1) (3)

T
A
B

0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4

i m i m i m i m i m i m i m i m i m i m

B A E B

(1) (3) (1) (3) (3) (1) (3) (1) (3) (1)

T
A
B

2 2 2 2 0 4 2 4 0 4 2 4 2 0 4 2

i m i m i m i m i m i m i m i m i m i m



WALKING SHUFFLE



Back to the Key of E and the syncopated rhythm we used on pages 19-21. We'll also use variations on the left hand pattern.

EXERCISE 30 A

Exercise 30 A is a bass line in the key of E major (two sharps) and 4/4 time. The melody consists of eighth notes: E4, G4, A4, B4, A4, G4, F#4, E4. The left hand accompaniment is a syncopated pattern: 0, 0, 4, 4, 2, 2, 4, 2. The fretting is indicated as i m i m i m i m. Above the staff, the notes are grouped into three measures: (3), (1), and (3).

EXERCISE 30 B

Exercise 30 B is a bass line in the key of E major (two sharps) and 4/4 time. The melody consists of eighth notes: E4, G4, A4, B4, A4, G4, F#4, E4. The left hand accompaniment is a syncopated pattern: 0, 0, 2, 2, 3, 3, 4, 4. The fretting is indicated as i m i m i m i m. Above the staff, the notes are grouped into three measures: (1), (2), and (3).

Listen to Song 10 on the tape to play along to **Kansas City**.



WALKING SHUFFLE IN E

The 'Walking Shuffle in E' section consists of three systems of musical notation, each with a melody line and a bass line. The key signature is E major (two sharps) and the time signature is 4/4. The first system has a melody of E4, G4, A4, B4, A4, G4, F#4, E4 and a bass line of 0, 0, 4, 4, 2, 2, 4, 2. The second system has a melody of E4, G4, A4, B4, A4, G4, F#4, E4 and a bass line of 0, 0, 4, 4, 2, 2, 4, 2. The third system has a melody of E4, G4, A4, B4, A4, G4, F#4, E4 and a bass line of 2, 2, 2, 2, 4, 4, 2, 2. The fretting is indicated as i m i m i m i m throughout.

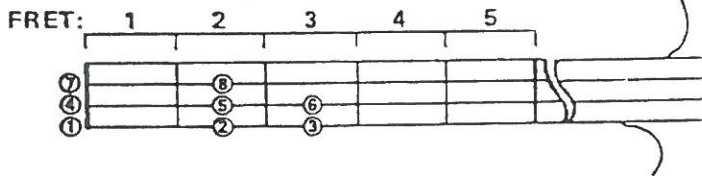
NATURAL MINOR SCALE FINGERINGS

4th AND 3rd STRING ROOTS

The following scale fingering patterns should be practiced thoroughly. Patterns 7-12 will be used in the exercises to follow. In all patterns except 9 and 12 use corresponding frets to corresponding fingers. In patterns 9 and 12 use second position fingering. The notes in the circles shown below will give you the order in which the notes are to be played.

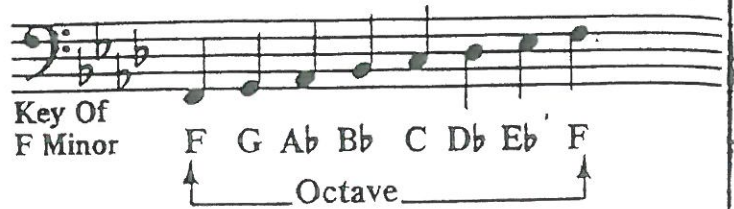
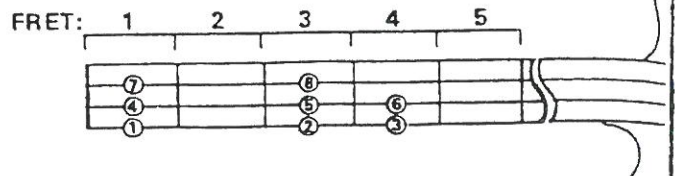
E MINOR SCALE

Open Position



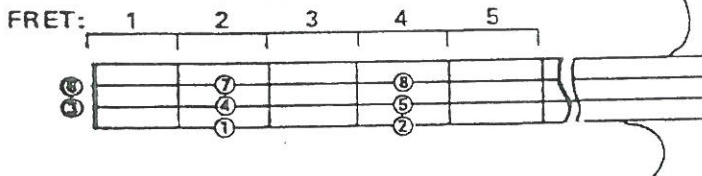
8. F MINOR SCALE

First Position



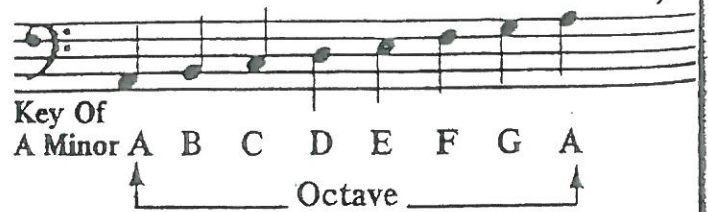
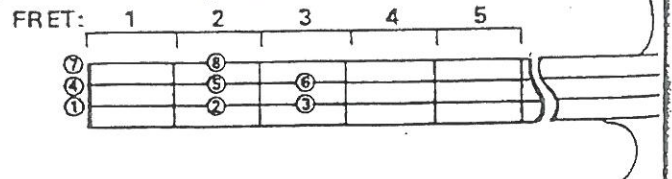
F# MINOR SCALE

Second Position



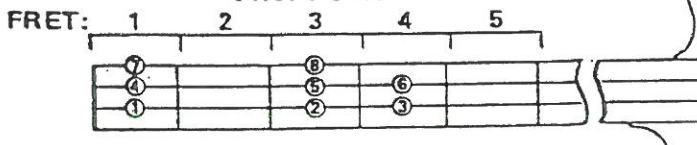
10. A MINOR SCALE

Open Position



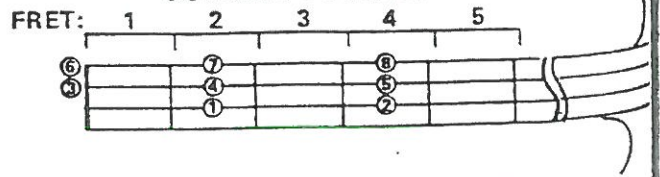
11. Bb MINOR SCALE

First Position



12. B MINOR SCALE

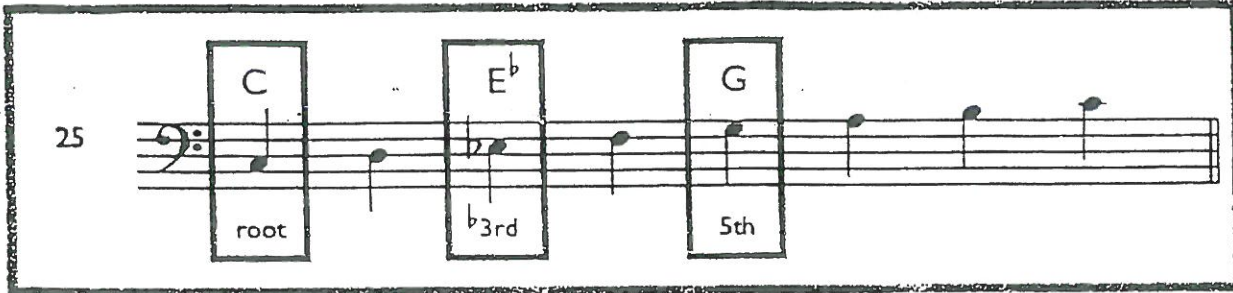
Second Position



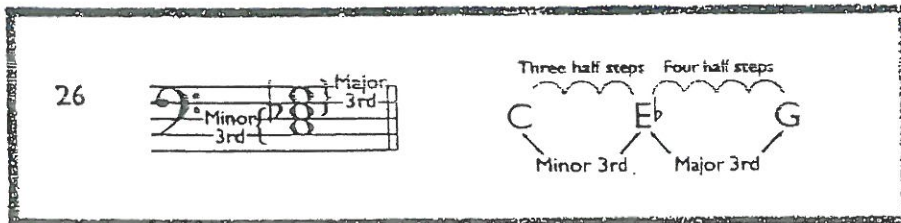
MINOR TRIADS

A minor triad consists of a root, minor 3rd (three half steps) above the root and a perfect 5th above the root. You can also think of a minor triad as the root, lowered (or flatted) 3rd (♭3) and 5th degrees of the major scale.

THE C MINOR TRIAD AS RELATED TO THE C MAJOR SCALE

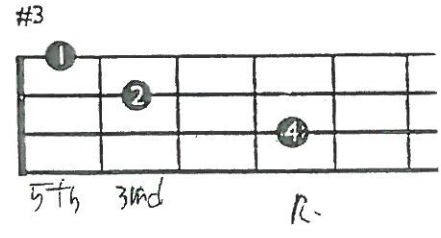
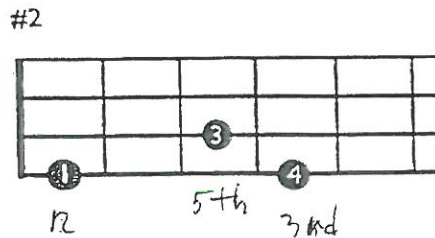
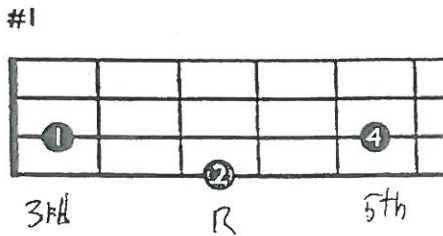


A minor chord can also be constructed by stacking two 3rds over the root of the chord. The 3rd on the bottom is a minor 3rd and the one on top is a major 3rd. The chord symbols used for a C Minor triad are Cmin, Cm and C⁻. Cm and Cmin are the most common.



MINOR TRIAD FINGERINGS

As with the major triad fingerings, these are fully transposable. Just move the root to the desired note. Fingerings #1 and #2 work on the 4th and 3rd strings and the 3rd and 2nd strings. Fingering #3 works on the top three strings (3rd, 2nd and 1st) and the bottom three (4th, 3rd and 2nd).



TRANSPOSITION

KEY	I	ii	iii	IV	V	vi	vii ^o
A	A	Bm	C#m	D	E	F#m	G#dim
Bb	Bb	Cm	Dm	Eb	F	Gm	Adim
B	B	C#m	D#m	E	F#	G#m	A#dim
C	C	Dm	Em	F	G	Am	Bdim
Db	Db	Ebm	Fm	Gb	Ab	Bbm	Cdim
D	D	Em	F#m	G	A	Bm	C#dim
Eb	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
Gb	Gb	Abm	Bbm	Cb	Db	Ebm	Fdim
G	G	Am	Bm	C	D	Em	F#dim
Ab	Ab	Bm	Cm	Db	Eb	Fm	Gdim

HOW TO USE THIS CHART

Transposition is the act of changing a song from one key to another. This is something that you would do to put the song in a range that better suits your voice or to make the guitar chords easier to play. Let's say that a song is written in the key of E and the recurring chords are E, A, B, and C#m. However, you want to transpose to the key of G. Find E and G in the key column and substitute the chords in the G line for the chords in the E line. Thus, E (I) becomes G (I), A (IV) becomes C (IV), B (V) becomes D (V), and C#m (vi) becomes Em (vi). Any song can be played in any key.

THE WORLD OF I-IV-V and beyond

This chart shows all the simple chords in all the keys. At the top of each column there is a Roman numeral that corresponds to each chord. Chord progressions are frequently described in terms of these numbers. For example, a chord progression in the key of A that looks like this

A D E A

could be described as a I-IV-V-I chord progression in the key of A. That same progression in the key of G would be

G C D G

When people say that if you know three chords you can play thousands of songs, it is absolutely true. The chords you need to know are the I-IV-V chords. This progression is present in many folk songs, rock songs, blues and more. It is very helpful to know the I-IV-V progression in the major keys.

The V chord is frequently played as V7. For example, in the key of G the V chord is D. In most cases you could play the V7 chord, D7, as a substitute for V, D. This substitution only works for the V chord.

Please note:

Major chords are designated with upper case roman numerals, and minor chords with lower case roman numerals.

I-IV-V-I CHORD PROGRESSION IN THE SHARP KEYS

Key	I	IV	V	I
G Major G	G	C	D	G
D Major D	D	G	A	D
A Major A	A	D	E	A
E Major E	E	A	B	E
B Major B	B	E	F#	B
F# Major F#	F#	B	C#	F#

Key	I	IV	V	I
G Major	<p>Bass: G4, A4, B4, G4</p> <p>T: 0 2 0</p> <p>A: 3 2 3</p> <p>B: 2 1 0 2</p>	<p>Bass: C4, E4, G4, C5</p> <p>T: 3 2 0</p> <p>A: 3 3</p> <p>B: 2 1 0 2</p>	<p>Bass: D4, F#4, A4, D5</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: G4, A4, B4, G4</p> <p>T: 3 2 3</p> <p>A: 2 1 2</p>
D Major	<p>Bass: D4, E4, F#4, D4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: G4, A4, B4, G4</p> <p>T: 3 2 0</p> <p>A: 3 3</p> <p>B: 2 1 0 2</p>	<p>Bass: A4, B4, C#5, A4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: D4, E4, F#4, D4</p> <p>T: 0 4 0</p> <p>A: 0 4 0</p> <p>B: 0 4 0</p>
A Major	<p>Bass: A4, B4, C#5, A4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: D4, E4, F#4, D4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: E4, F#4, G#5, E4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: A4, B4, C#5, A4</p> <p>T: 0 4 0</p> <p>A: 0 4 0</p> <p>B: 0 4 0</p>
E Major	<p>Bass: E4, F#4, G#5, E4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: A4, B4, C#5, A4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 4 1 0</p>	<p>Bass: B4, C#5, D#6, B4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: E4, F#4, G#5, E4</p> <p>T: 0 2 0</p> <p>A: 0 2 0</p> <p>B: 0 2 0</p>
B Major	<p>Bass: B4, C#5, D#6, B4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: E4, F#4, G#5, E4</p> <p>T: 0 4 2 0</p> <p>A: 0 4 1 0</p> <p>B: 0 3 1 0</p>	<p>Bass: F#4, G#5, A#6, F#4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: B4, C#5, D#6, B4</p> <p>T: 2 4 2</p> <p>A: 1 4 1</p>
F# Major	<p>Bass: F#4, G#5, A#6, F#4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: B4, C#5, D#6, B4</p> <p>T: 2 1 4 2</p> <p>A: 2 1 4 2</p> <p>B: 2 1 4 2</p>	<p>Bass: C#5, D#6, E#7, C#5</p> <p>T: 4 3 1</p> <p>A: 4 3 4</p> <p>B: 2 1 4 2</p>	<p>Bass: F#4, G#5, A#6, F#4</p> <p>T: 2 4 2</p> <p>A: 2 4 2</p>

Key	I	IV	V	I
F Major F		B ^b	C	F
B ^b Major B ^b		E ^b	F	B ^b
E ^b Major E ^b		A ^b	B ^b	E ^b
A ^b Major A ^b		D ^b	E ^b	A ^b
D ^b Major D ^b		G ^b	A ^b	D ^b
G ^b Major G ^b		C ^b	D ^b	G ^b

Key	I	IV	V	I
F Major F	1 0 3 1	1 0 3 1	3 2 0 3	1 3 1
B ^b Major B ^b	1 0 3 1	1 0 3 1	1 0 3 1	1 3 1
E ^b Major E ^b	1 0 3 1	4 3 1 4	1 0 3 1	1 3 1
A ^b Major A ^b	4 3 1 4	4 3 1 4	1 0 3 1	4 1 4
D ^b Major D ^b	4 3 1 4	2 1 4 2	4 3 1 4	4 1 4
G ^b Major G ^b	2 1 4 2	2 1 4 2	4 3 1 4	2 4 2



BASS RUNS



47:35

A good way to apply the scale pattern is to connect chord patterns with bass runs. Using a basic pattern similar to the one on page 16, we'll link the chord patterns together with bass runs. This is in the Key of G, so review the G scale.

EXERCISE 39

Exercise 39 is a bass line exercise in the key of G major. It consists of four measures, each with a chord label above the staff: G, C, G, and C. The notes are written in a bass clef with a treble clef on the second line. Below the notes are fingerings: (2) (4) (2) (4) (1) for G, (2) (1) (2) (1) (4) for C, (2) (4) (2) (4) (1) for G, and (2) (1) (2) (1) (4) for C. Below the staff are the fret numbers: 3 5 3 5 2, 3 3 3 2 5, 3 5 3 5 2, and 3 3 3 2 5. At the bottom, the fingering letters 'i m i i m' are repeated for each measure.

EXERCISE 40

Exercise 40 is a bass line exercise in the key of G major. It consists of four measures with chord labels G, D, G, and D. The notes are written in a bass clef with a treble clef on the second line. Fingerings are: (2) (4) (2) (1) (2) for G, (4) (3) (4) (2) (4) for D, (2) (4) (2) (1) (2) for G, and (4) (3) (4) (2) (4) for D. Fret numbers are: 3 5 3 2 3, 5 5 5 3 5, 3 5 3 2 3, and 5 5 5 3 5. Fingering letters 'i m i i m' are repeated at the bottom.



BASS RUNS IN G



48:45

The first system of 'BASS RUNS IN G' contains four measures with chord labels G, C, G, and D. The notes are written in a bass clef with a treble clef on the second line. Fret numbers are: 3 5 3 5 2, 3 3 3 2 5, 3 5 3 2 3, and 5 5 5 3 5. Fingering letters 'i m i i m' are repeated at the bottom.

The second system of 'BASS RUNS IN G' contains four measures with chord labels G, C, G, and D. The notes are written in a bass clef with a treble clef on the second line. Fret numbers are: 3 5 3 5 2, 3 3 3 2 5, 3 2 3 5 5, and 3 5 3 5. Fingering letters 'i m i i m' are repeated at the bottom.