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NITROGUITAR

by Dan Denley



Licks To Leads In 7 Days

by Dan Denley

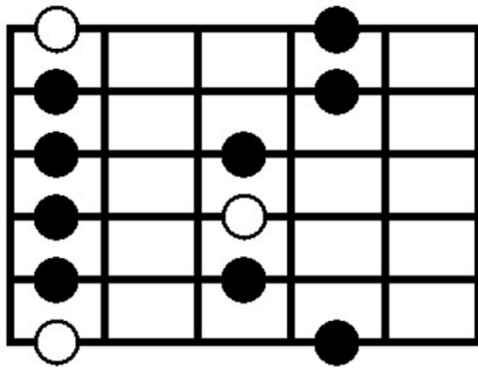


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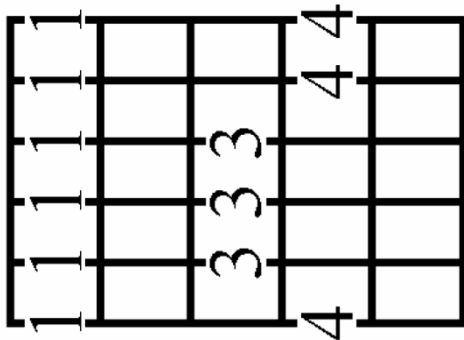
Pentatonic Minor Position 1

F# Pentatonic Minor: movable pattern, 1st position Note: White dots indicate the root note (in this case, F#). Black dots indicate other degrees of the scale. Also, remember that this pattern can be moved any place on the fretboard. As it's moved, you are transposing the scale into different keys.

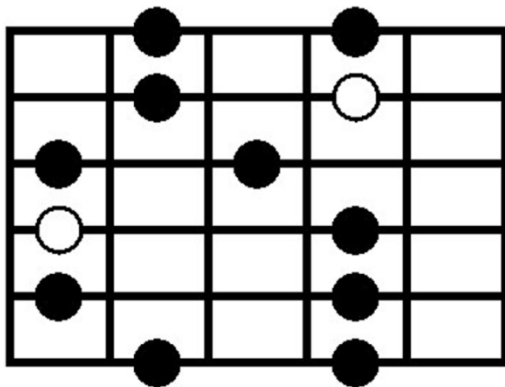


Suggested fingering, 1st position

Note: This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.

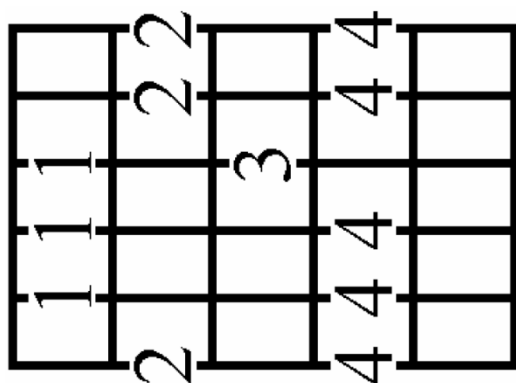


Pentatonic Minor: movable pattern, 2nd position

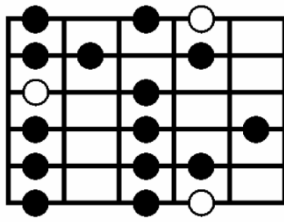


Suggested fingering, 2nd position

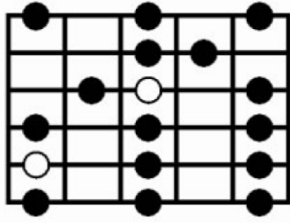
Note: This fingering may not be exactly what is played on the DVD. Because fingering is largely a personal choice, you can use the fingering below or simply play what feels most comfortable to you.



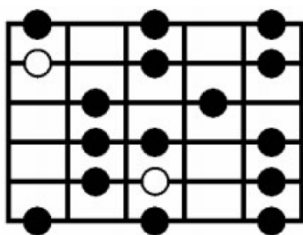
Natural minor, movable pattern #1 (Aeolian)



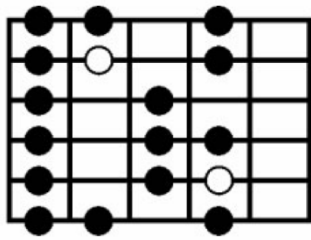
Natural minor, movable pattern #7 (Mioldian)



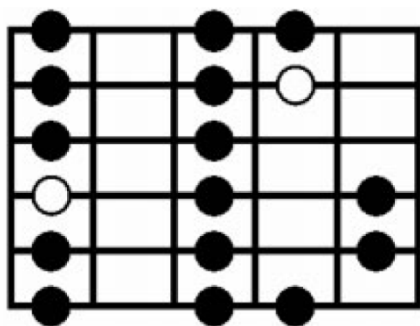
Natural minor, movable pattern #6 (Lydian)



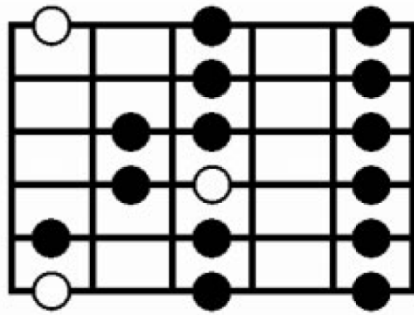
Natural minor, movable pattern #5 (Phrygian)



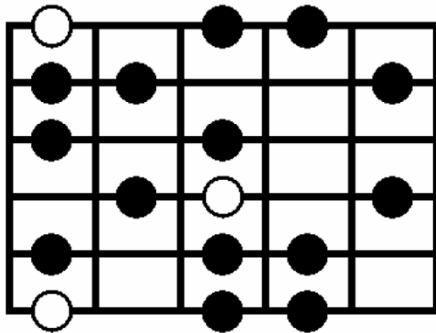
Natural minor, movable pattern #4 (Dorian)



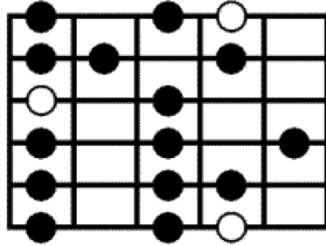
Natural minor, movable pattern #3 (Ionian)



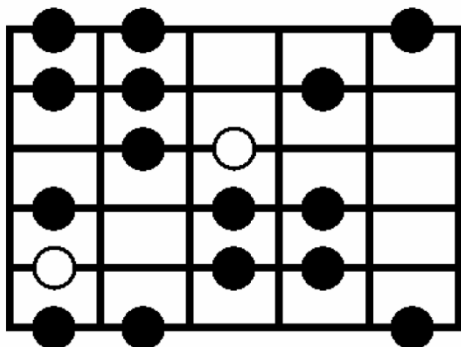
A Harmonic Minor, 1st position



Natural minor, movable pattern #1 (Aeolian) Start on 6th string, 3rd fret for G natural minor



Pattern Movable 5, Harmonic Minor (Spanish Phrygian Mode)



Audio Track 26-1

Measures 1-8, 16-24 = A minor

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Amin	Bdim	C	Dmin	Emin	F	G

Harmonization: Minor Scale

Guitar

Amin Bdim 9fr. C Dmin Emin F G

3

Gtr.

Amin7 Bm7(♮5) CMaj7 Dmin7 Emin7 FMaj7 G7

5

Gtr.

Audio Track 26-2

Measures 9-15, 24-32 = G major

Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	G	Am	Bmin	C	D	Em	F#dim

Harmonization: Major Scale

Guitar

Gtr.

Gtr.

Audio Track 27

Key: E minor.

Scale possibilities: E min., E min. pent., any of the modes of E min (E Aeolian, F# Locrian, G Ionian, A Dorian, B Phrygian, C Lydian, D Mixolydian).

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Em	F#dim	G	Amin	Bmin	C	D

Harmonization: Minor Scale

Guitar

Emin F#dim 4fr. G Amin Bmin C D

Gtr.

Emin7 F#m7(♭5) G Maj7 Amin7 Bmin7 C Maj7 D7

Gtr.

Audio Track 28

Key: B minor pentatonic.

Scale possibilities: B min., B min. pent., any of the modes of B min (B Aeolian, C# Locrian, D Ionian, E Dorian, F# Phrygian, G Lydian, A Mixolydian).

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Bmin	C#dim	D	Emin	F#min	G	A

Harmonization: Minor Scale

Guitar

Bmin C#dim 11fr. D Emin F#min G A

Gtr.

Bmin7 C#m7(b5) 4fr. D Maj7 Emin7 F#min7 G Maj7 A7

Gtr.

Audio Track 29

Key: A minor.

Scale possibilities: A min., A min. pent., any of the modes of A min (A Aeolian, B Locrian, C Ionian, D Dorian, E Phrygian, F Lydian, G Mixolydian).

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Amin	Bdim	C	Dmin	Emin	F	G

Harmonization: Minor Scale

Guitar

Amin Bdim 9fr. C Dmin Emin F G

Gtr.

3

Amin7 Bm7(b5) C Maj7 Dmin7 Emin7 F Maj7 G7

Gtr.

5

Audio Track 30

Scale possibilities: G min., G min. pent., any of the modes of G min (G Aeolian, D Locrian, Bb Ionian, C Dorian, D Phrygian, Eb Lydian, F Mixolydian).

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Gmin	Adim	Bb	Cmin	Dmin	Eb	F

Harmonization: Minor Scale

Guitar

G min A dim B^b C min D min E^b F

3fr. 7fr. 3fr.

Gtr.

G min7 Am7(♯5) B^bMaj7 C min7 D min7 E^bMaj7 F7

3fr.

Gtr.

Audio Track 31

Scale possibilities: A harmonic minor

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Amin	Bdim	CAug	Dm	E	F	G#

Harmonization: Harmonic Minor Scale

Guitar

3

Amin Bdim 9fr. C Dmin Emin F A^bdim 6fr.

Gtr.

5

Amin7 Bm7(♮5) CMaj7 Dmin7 Emin7 FMaj7 A^b7 3fr.

Gtr.

Bonus Jams!

Audio Track 32

[illegible]

Audio Track 33

Audio Track 33 is a guitar exercise in the key of D major (two sharps: F# and C#). It consists of two systems, each with a melodic line and a bass line.

System 1:

- Melodic Line:** A5 (5fr.), C#5/G# (4fr.), F#5, D5/A (5fr.), E5/B (7fr.).
- Bass Line:** A5 (5fr.), C#5 (4fr.), F#5 (2fr.), D5 (5fr.), E5 (7fr.), A5 (5fr.).

System 2:

- Melodic Line:** I5 (5fr.), III5/VII (4fr.), VI5, IV5/I (5fr.), V5/II (7fr.).
- Bass Line:** I5 (5fr.), III5 (4fr.), VI5 (2fr.), IV5 (5fr.), V5 (7fr.), I5 (5fr.).

The exercise is marked with a '5' at the beginning of the bass line, indicating a fifth fret position. The melodic line is marked with a '5' at the beginning, indicating a fifth fret position. The bass line is marked with a '5' at the beginning, indicating a fifth fret position.

Audio Track 34

E G#m C#m A B E

The first system of Audio Track 34 features six guitar chord diagrams and a corresponding musical staff. The chords are E, G#m (4fr.), C#m (4fr.), A (5fr.), B (7fr.), and E. The musical staff is in the key of E major (three sharps) and 4/4 time. It begins with a quarter rest, followed by a quarter note E on the first line, a quarter note G# on the second line, a quarter note A on the second space, and a quarter note B on the third line. This is followed by a double bar line with a repeat sign, then a quarter note E on the first line, a quarter note G# on the second line, a quarter note A on the second space, and a quarter note B on the third line. The system concludes with a double bar line and a diamond-shaped symbol.

I III m VI m IV V I

The second system of Audio Track 34 features six guitar chord diagrams and a corresponding musical staff. The chords are I, III m (4fr.), VI m (4fr.), IV (5fr.), V (7fr.), and I. The musical staff is in the key of E major (three sharps) and 4/4 time. It begins with a quarter rest, followed by a quarter note E on the first line, a quarter note G# on the second line, a quarter note A on the second space, and a quarter note B on the third line. This is followed by a double bar line with a repeat sign, then a quarter note E on the first line, a quarter note G# on the second line, a quarter note A on the second space, and a quarter note B on the third line. The system concludes with a double bar line and a diamond-shaped symbol.

Audio Track 35

Am7 5fr. Em7 7fr. Am7 5fr. Em7 7fr.

Am7 5fr. Em7 7fr. C7 3fr. G7 3fr. A^b7 4fr. Am7 5fr.

5

I m7 5fr. V m7 7fr. I m7 5fr. V m7 7fr.

I m7 5fr. V m7 7fr. III 7 3fr. VII 7 3fr. bI 7 4fr. I m7 5fr.

5

Audio Track 36

Am Em7 Am Em7

Am7 5fr. Em7 7fr. Am7 5fr. Em7 7fr.

5

Am7 5fr. Em7 7fr. C7 8fr. G7 3fr.

9

Im Vm7 Im Vm7

Im7 5fr. Vm7 7fr. Im7 5fr. Vm7 7fr.

5

Im7 5fr. Vm7 7fr. III7 8fr. VII7 3fr.

9

G5 3fr.
 Eb5/B 6fr.
 C5/G 3fr.
 G5 3fr.

bass only

G5 3fr.
 Eb5/B 6fr.
 C5/G 3fr.
 G5 3fr.

7

G5 3fr.
 Eb5/B 6fr.
 C5/G 3fr.
 G5 3fr.

11

bass only

G5 3fr.
 Eb5/B 6fr.
 C5/G 3fr.
 G5 3fr.

17

G5 3fr.
 Eb5/B 6fr.
 C5/G 3fr.
 G5 3fr.

21

Audio Track 38

The musical score for Audio Track 38 is presented in four systems, each consisting of a guitar chord diagram and a corresponding melody line on a five-line staff. The key signature has one flat (Bb) and the time signature is common time (C).

System 1: The first system features two chords: F (F major) and A m (A minor). The melody line begins with a quarter note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. It then continues with a half note D5, a quarter note E5, and a quarter note F5. The system concludes with a half note G5 and a quarter note A5.

System 2: The second system features four chords: D m (D minor), Bb (Bb major), C (C major), and F (F major). The melody line starts with a quarter note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. It then continues with a half note D5, a quarter note E5, and a quarter note F5. The system concludes with a half note G5 and a quarter note A5.

System 3: The third system features two chords: I (C major) and III m (Eb major). The melody line begins with a quarter note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. It then continues with a half note D5, a quarter note E5, and a quarter note F5. The system concludes with a half note G5 and a quarter note A5.

System 4: The fourth system features four chords: VI m (Bb minor), IV (F major), V (C major), and I (C major). The melody line starts with a quarter note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. It then continues with a half note D5, a quarter note E5, and a quarter note F5. The system concludes with a half note G5 and a quarter note A5.

Audio Track 39

The image displays guitar tablature for Audio Track 39, organized into two systems. Each system consists of a chord diagram row and a corresponding musical staff.

System 1:

- Chord diagrams: D m (5fr.), B^b (6fr.), G m (3fr.).
- Musical staff: Treble clef, 3/4 time signature. The first measure contains a quarter note on the 5th fret of the D string, followed by two measures of rests. The final measure contains a whole note on the 5th fret of the D string.

System 2:

- Chord diagrams: D m (5fr.), C (3fr.), G (3fr.), D m (5fr.).
- Musical staff: Treble clef, 3/4 time signature. The first measure contains a quarter note on the 5th fret of the D string, followed by two measures of rests. The final measure contains a whole note on the 5th fret of the D string.

System 3:

- Chord diagrams: I m (5fr.), VI (6fr.), IV m (3fr.).
- Musical staff: Treble clef, 3/4 time signature. The first measure contains a quarter note on the 5th fret of the D string, followed by two measures of rests. The final measure contains a whole note on the 5th fret of the D string.

System 4:

- Chord diagrams: I m (5fr.), VII (3fr.), IV (3fr.), I m (5fr.).
- Musical staff: Treble clef, 3/4 time signature. The first measure contains a quarter note on the 5th fret of the D string, followed by two measures of rests. The final measure contains a whole note on the 5th fret of the D string.

Audio Track 40

The musical score for Audio Track 40 is presented in two systems, each with a melodic line and four guitar chord diagrams. The key signature is two sharps (F# and C#).

System 1:

- Chord diagrams: A (open), G (open), D (open), E (open).
- Melodic line: Treble clef, 2/4 time. The first measure contains four eighth notes (F#, G, A, B). The second measure contains four eighth notes (C#, D, E, F#). The third and fourth measures are marked with diagonal lines, indicating a continuation of the pattern.

System 2:

- Chord diagrams: G (open), D (open), E (open), A (open).
- Melodic line: Treble clef, 2/4 time. The first measure contains four eighth notes (F#, G, A, B). The second measure contains four eighth notes (C#, D, E, F#). The third and fourth measures are marked with diagonal lines, indicating a continuation of the pattern.

System 3:

- Chord diagrams: I (open), bVII (open), IV (open), V (open).
- Melodic line: Treble clef, 2/4 time. The first measure contains four eighth notes (F#, G, A, B). The second measure contains four eighth notes (C#, D, E, F#). The third and fourth measures are marked with diagonal lines, indicating a continuation of the pattern.

System 4:

- Chord diagrams: bVII (open), IV (open), V (open), I (open).
- Melodic line: Treble clef, 2/4 time. The first measure contains four eighth notes (F#, G, A, B). The second measure contains four eighth notes (C#, D, E, F#). The third and fourth measures are marked with diagonal lines, indicating a continuation of the pattern.

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Major Scale Mastery

by Dan Denley



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Remember:

A whole step is when you skip a fret. A half step is from one fret to the next fret (without skipping). Whole and half steps can ascend (go up the fretboard) or descend (go down the fretboard). Read and play the following examples:

Whole Step, Ascending Whole Step, Descending Half Step, Ascending Half Step, Descending

-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-----	-----	-----	-----
-3-5-	-5-3-	-4-5-	-5-4-

The Major Scale Formula

There is a specific formula of whole and half steps that make up the major scale. The formula for the major scale is:

Whole | Whole | Half | Whole | Whole | Whole | Half

Here's the formula for the major scale in action. Take your guitar and play the following example. It's the G major scale on one string (the 6th string).

G major scale on one String using the whole/half step formula for the major scale:

-3-5-7-8-10-12-14-15-

The distance between 3-5 is a whole step. Between 5-7 is a whole step. 7-8 is a half step. 8-10 is

half step. 10-12 is a whole step. 12-14 is a whole step. 14-15 is half step. You need to memorize the major scale formula: W | W | H | W | W | W | H. This will make your life much easier when we move into the minor scales.

The Seven “Secret” Notes

Every major scale has seven different notes. These notes change depending on which scale you are playing. For example, the seven notes of the C major scale are C, D, E, F, G, A, B. And the seven notes of the D major scale are D, E, F#, G, A, B, C#. (Hint: # is pronounced, “sharp.”)

Even though the notes of the scale change depending on which note you start on, you can build any scale using the whole-half formula. So, if you start on G (6th string, 3rd fret) and follow the formula for the major scale, you'll get the G major scale. If you start on F# (6th string, 2nd fret) and follow the formula for the major scale, you'll get the F# major scale.

Everybody Gets A Name

Just like every unique person has a specific name, each of the seven notes of the scale has a name, too. Fortunately, the names of the notes of the scale are much easier to remember than those of humans! Each of the names of the different notes of the scale are called, degrees. (No, not like the ones on your thermometer.) A scale degree is just the name of the note as it falls in order from lowest to highest pitch.

Let's take the G major scale for example. The notes of a G major scale are G, A, B, C, D, E, F#. If we give each letter name a number, starting with the lowest pitch G, we would label them like this:

G = 1, A = 2, B = 3, C = 4, D = 5, E = 6, F# = 7

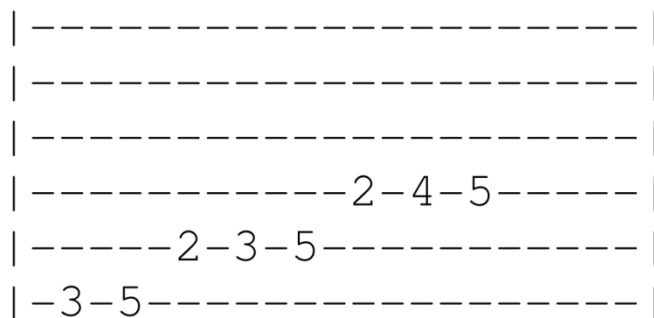
Now, that each note is numbered, the G is called the 1st degree of the G major scale. A is the 2nd degree. B is the 3rd degree. C is the 4th degree. D is the 5th degree. E is the 6th degree and F# is the 7th degree.

One important point to remember is that scale degree names change depending on which scale they belong. For example, D is the 5th degree in the G major scale. But it's the 4th degree in the A major scale. D is the 6th degree in the F major scale. And so on and so forth. The thing to understand is that every note of the scale can be labeled with a name according to where it falls in the scale.

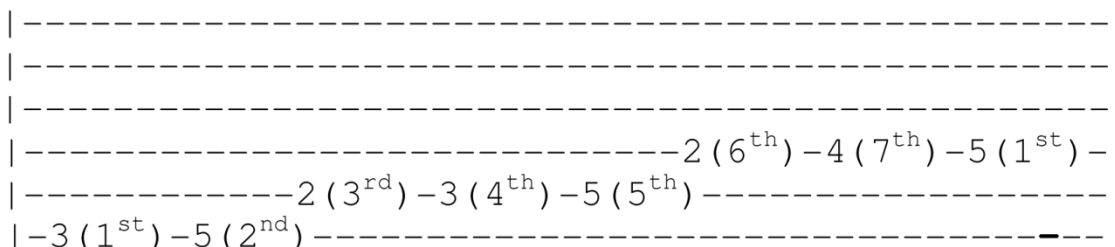
This is important because in order to modify the major scale to create the minor scale, you'll need to know which scale degrees to change.

One last note. (No pun intended.) Most of time, you won't hear people speak about scale degrees, they actually drop the word degree. In other words, if someone wants to know what the 5th degree of the scale of G major is, he or she would probably just say, What's the 5th in G? Not, What's the 5th degree in the G major scale? This is a key point to remember. To make sure you fully understand the concept, here's the G Major scale with each degree identified for you. Try playing these examples on your guitar.

G major scale on three strings:



G major scale on three strings with each scale degree identified for you:



Some Things Never Change

Some things always remain the same. Like the notes of a scale. The notes of the G major scale will, always, always, always be G, A, B, C, D, E, F#. That much you can count on.

It's important to understand that the notes of G major scale (or any scale for that matter) will always be the same. Now, you could definitely use the whole-half formula for the major scale to know which notes belong to any scale. But playing a major scale and actually knowing which notes you're playing are sometimes two different things.

For example, if you start on G and use your whole-half formula for the major scale, you would play G, A, B, C, D, E, F#. But how did I know the letter names of the scale? Simple. I know the key

signature for the key of G major. If you haven't memorized your key signatures you'll want to start today. Have that information tucked away in your memory will serve you well in the future.

Please Read This!

Important Note About The Movable Positions And Tab: As soon as you start practicing the scales in this book you will notice something: the movable fretboard patterns and the tab do NOT always match. This is on purpose. The reason is simple: there are several different ways to play the same scale. This will expose you to a least two. You can play both variations and see which one you like best. I've tried to indicate when the movable pattern and the tab do NOT match. Please keep your eyes peeled for this as you go through each position.

Important Note About The Modes: You will also see that I've labeled each position for you with the position number AND the corresponding mode. Try to keep in mind that each position of the major scale corresponds to a particular mode. Also, remember that each mode can be transposed from one key to another. For more info on modes, use the AGS Guide Book and watch the section on the DVD's entitled, Modes.

Time To Play! Ok, we've talked about a lot of abstract theoretical concepts. Hopefully, you're not getting too bogged down in the technical jargon and forgotten that all this is really to help you play music! Let's wrap our discussion up quickly so you can get to playing, right away.

As you know, there are seven different notes in each major scale. If you start on the tonic (tonal enter) of the key of A major, you'd start on A. Easy enough, right? And because you're memorizing your key signatures, you know that A major has three sharps. And because you're memorizing the order of sharps, you know that the sharps in the key of A are, F#, C#, G#. So, knowing all that, you now know that A major has these notes: A, B, C#, D, E, F#, G#. Well, here's the thing that 99% of all learn-how-to-play guitar books conveniently forget to mention. Because there are seven different notes in every major scale, there are actually seven different positions on your fretboard to play every major scale! Think of it like this. If you start on A and play all the notes of the A major scale, you would play A, B, C#, D, E, F#, G#. We'll call that 1st position, because you're starting on the first note of the scale. But what if you started on the second note, B, and play the exact same notes? You'd play B, C#, D, E, F#, G#, A. It's still the notes of the A major scale, you're just starting on a different note. We call this 2nd position because B is the 2nd note of the key of A. Third position starts on C# because it's the third note of the A major scale. If you start on D and play the notes of the A major scale, we call that 4th position. And so on and so forth. It's true! Every major scale can be played in seven different positions on the fretboard. That's one of the insider secrets that professional guitarists use to play over the entire fretboard. The vast majority of books that I've come across in my 16 years of playing only show you one position. Not me. I'm holding nothing back. I'm going to pull back the curtain and expose all the tricks I know to help you learn how to play a solo over the entire fretboard, in any key. Now here's another insider tip for you. There are movable patterns for each of the seven positions. And once you memorize them you can play all 15 major keys! In order to teach you how to play the major scale in all positions, we're going to use the A major scale. It's a very common scale that you're going to come across all the time in your guitar playing.

How To Use The Pictures And Diagrams

The following diagrams will give you all seven positions of the A major scale. The movable patterns will give you the movable patterns that you can use for any major scale, in any key. Remember, there are a lot of other scales. We're focusing on the major scale in this book.

So, what you'll want to do is practice the A major as I've given you here for each position. Start with position 1, first. Play the tab exactly as it's written. It would be a good idea to use a metronome to help you keep a steady beat. As you learn the notes of the A major scale in first position, start to look at the movable pattern, too. Try to get into your fingers and brain where your fingers need to go next.

Then, once you've mastered the first position for the A major scale, try to take the moveable pattern for that 1st position and move it to a different starting note. For example G (6th string, 3rd fret). When you play the 1st position, movable pattern on G, you'll be playing the G major scale in 1st position.

After you've gotten comfortable with that, try moving it to other starting notes all over the fretboard. Remember the movable pattern won't change. Just by changing the starting note, you'll be transposing that pattern into different keys.

So, let's get started! Roll up your sleeves, grab your guitar and dive in. The more you practice these different patterns, the more flexible and knowledgeable you'll be. And the more fun you'll have playing your guitar!

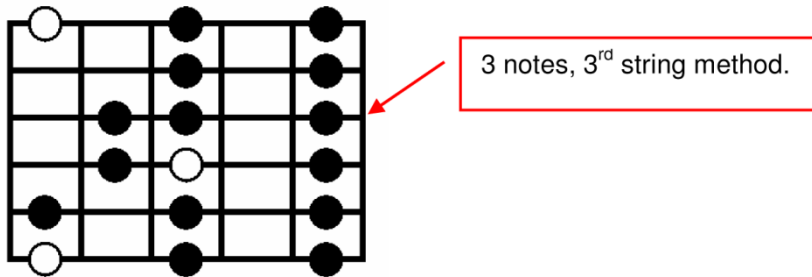
One last thing. You'll definitely want to spend some time playing the different positions in this book before moving on. Because everything we discuss about the minor scales, pentatonic scales and the modes will be based on the foundation laid down for you in this book.

Happy playing!

Dan Denley

The Movable Patterns Of The Major Scale Using A Major As An Example

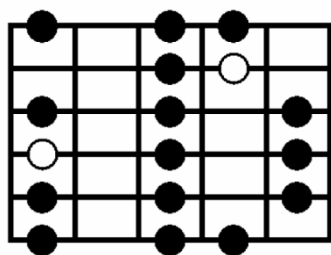
Movable pattern #1 major scale: Ionian mode



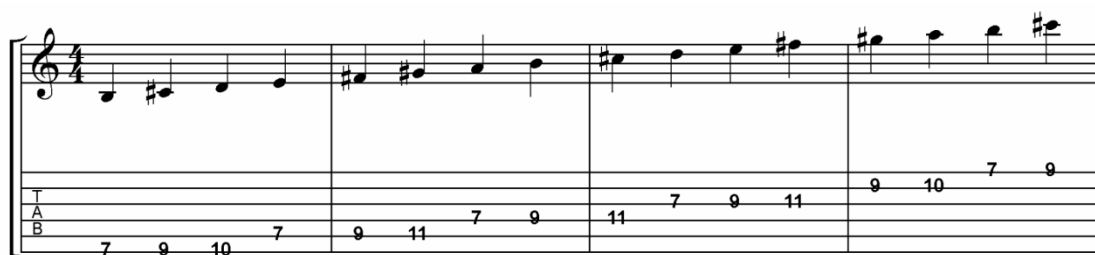
1st position, A major: A Ionian



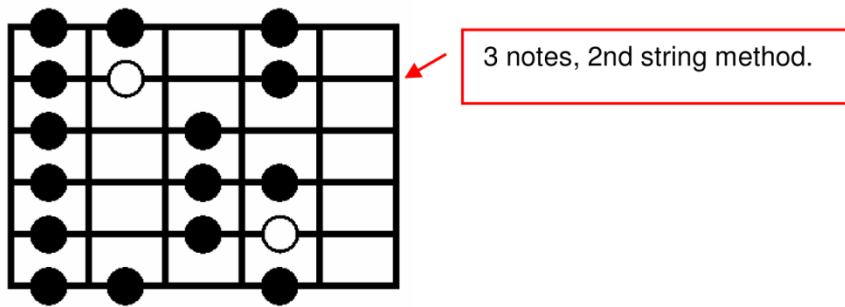
Movable pattern #2, major scale: Dorian mode



2nd position, A major: B Dorian



Movable pattern #3, major scale: Phrygian mode

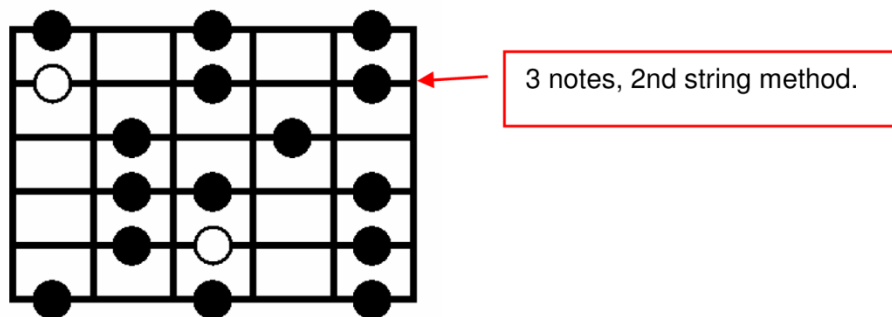


3rd position, A major: C# Phrygian

3 notes, 3rd string method.

3 notes, 3rd string method.

Movable pattern #4, major scale; Lydian mode

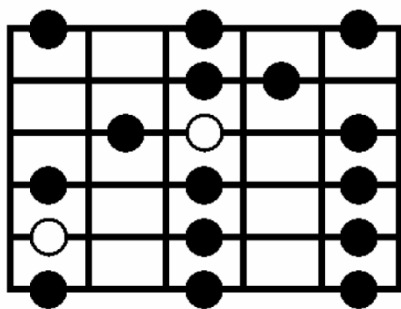


4th position, A major: D Lydian

3 notes, 3rd string method.

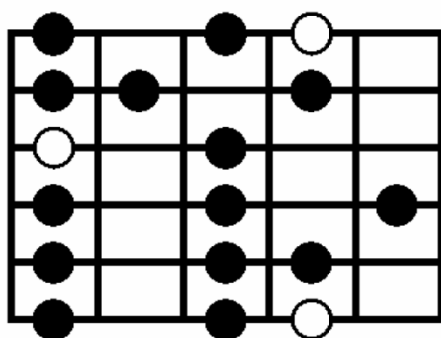
The score consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the strings. The second system continues the melody and fret numbers. A red arrow points from the text '3 notes, 3rd string method.' to the third measure of the first system, where the melody notes are G#4, A4, and B4, and the fret numbers are 11, 12, and 14.

Movable pattern #5, major scale: Mixolydian mode



5th position, A major: E Mixolydian

Movable pattern #6, major scale: Aeolian mode



3 notes, 2nd string method.

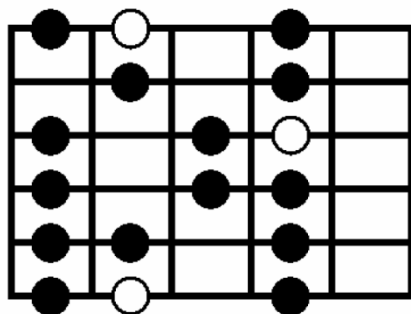
6th position, A major: F# Aeolian (Same as F# Natural Minor)

3 notes, 3rd string method.

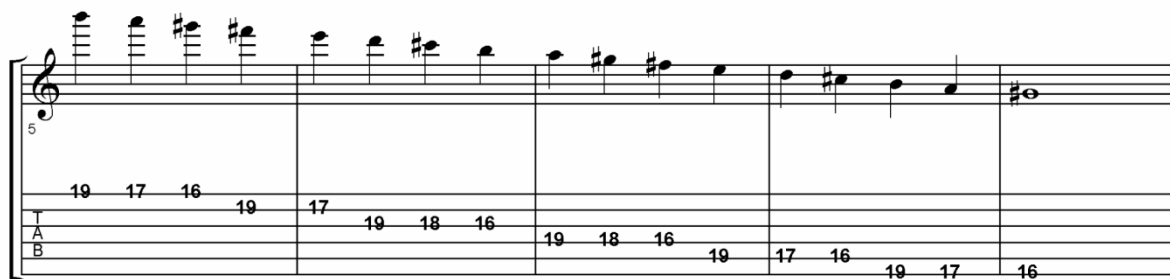
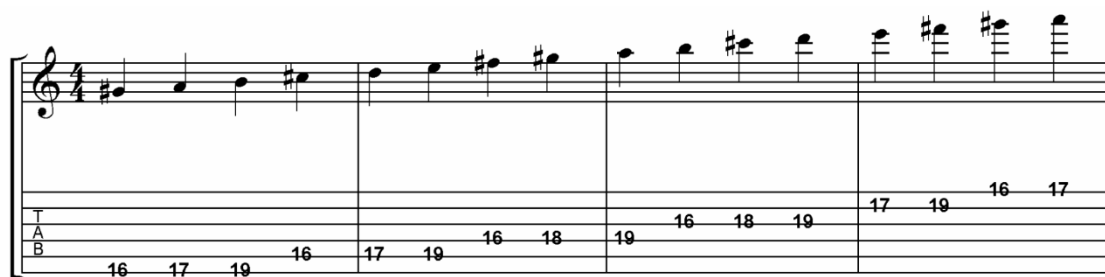
String	1st Fret	2nd Fret	3rd Fret	4th Fret	5th Fret	6th Fret	7th Fret	8th Fret	9th Fret	10th Fret	11th Fret	12th Fret
T												
A												
B	14	16	17	14	16	17	14	16	18	14	16	18

String	1st Fret	2nd Fret	3rd Fret	4th Fret	5th Fret	6th Fret	7th Fret	8th Fret	9th Fret	10th Fret	11th Fret	12th Fret
T	17	16	14	17	15	18	16	14	18	16	14	17
A												
B												

Movable pattern #7, major scale: Locrian mode



7th position, A major: G# Locrian



Practical, Real-World, Nuts-And-Bolts Examples Of How To Use The Major Scale:

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I've written that are built on major scale harmony. Each chord progression comes from the major scale. But each is in a different key. I've done the leg-work for you by matching the chord progression to the scale that you should use to improvise over.

How To Use Each Example

Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from RadioShack and record the rhythm guitar part (that's the chord progression). Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc. Each scale is in that I've given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can. But most importantly... Have fun!

Example 1: G Major

Play this chord progression.

Diagram illustrating the G Major chord progression (I - V - I) with guitar fretboard diagrams and musical notation.

The progression consists of three measures:

- Measure 1: G Major (GM) chord, labeled I.
- Measure 2: D Major (DM) chord, labeled V.
- Measure 3: G Major (GM) chord, labeled I.

The musical notation shows a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes for each measure are: Measure 1: G4, B4, D5; Measure 2: D4, F#4, A4; Measure 3: G4, B4, D5.

Use this scale to improvise:

Diagram illustrating the G Major scale (I - V - I) with guitar fretboard diagrams and musical notation.

The scale is written in treble clef, key signature of one sharp (F#), and common time (C). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5.

The fretboard diagrams show the scale notes on the strings:

- Measure 1: G4 (3rd fret, 6th string), A4 (4th fret, 5th string), B4 (5th fret, 4th string), C5 (5th fret, 3rd string).
- Measure 2: D5 (7th fret, 2nd string), E5 (7th fret, 1st string), F#5 (8th fret, 1st string), G5 (8th fret, 2nd string).
- Measure 3: G5 (8th fret, 2nd string), F#5 (8th fret, 1st string), E5 (7th fret, 1st string), D5 (7th fret, 2nd string).
- Measure 4: C5 (5th fret, 3rd string), B4 (5th fret, 4th string), A4 (4th fret, 5th string), G4 (3rd fret, 6th string).

Diagram illustrating the G Major scale (I - V - I) with guitar fretboard diagrams and musical notation.

The scale is written in treble clef, key signature of one sharp (F#), and common time (C). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5.

The fretboard diagrams show the scale notes on the strings:

- Measure 5: G5 (8th fret, 2nd string), F#5 (8th fret, 1st string), E5 (7th fret, 1st string), D5 (7th fret, 2nd string).
- Measure 6: C5 (5th fret, 3rd string), B4 (5th fret, 4th string), A4 (4th fret, 5th string), G4 (3rd fret, 6th string).
- Measure 7: G4 (3rd fret, 6th string), A4 (4th fret, 5th string), B4 (5th fret, 4th string), C5 (5th fret, 3rd string).
- Measure 8: D5 (7th fret, 2nd string), E5 (7th fret, 1st string), F#5 (8th fret, 1st string), G5 (8th fret, 2nd string).

Example 2: C Major

Play this chord progression.

The diagram shows a three-measure chord progression for C Major. Above the staff, three guitar fretboard diagrams are shown for the chords C, Am, and C. The first measure contains the C chord (I), the second measure contains the Am chord (vi), and the third measure contains the C chord (I). The musical staff is in treble clef with a common time signature (C). Each measure contains a single whole note chord symbol.

Use this scale to improvise:

The diagram provides a C Major scale for improvisation. The top staff shows the scale in treble clef, starting on middle C (C4) and ascending to C5. The bottom staff shows the scale in bass clef, starting on C3 and ascending to C4. The fretboard diagram includes fingerings for each note: C (1), D (2), E (3), F (4), G (5), A (6), B (7), C (8), D (9), E (10), F (11), G (12). The scale is presented in two octaves, from C3 to C5.

Example 3: D Major

Play this chord progression.

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains three measures. The first measure is a whole rest, labeled 'I' below. The second measure contains a slash, labeled 'IV' below. The third measure contains a slash, labeled 'I' below. Above the staff, three guitar chord diagrams are shown. The first diagram is labeled 'DM' and shows a D major chord with the root on the open D string. The second diagram is labeled 'GM' and shows a G major chord with the root on the open G string. The third diagram is labeled 'DM' and shows a D major chord with the root on the open D string.

Use this scale to improvise:

Two musical staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff shows a D major scale ascending and descending. The second staff shows a D major scale ascending and descending, with a '5' written above the first measure. Below the staves, a guitar fretboard diagram is shown with fingerings indicated by numbers 1-4. The fretboard is divided into four measures, each corresponding to a measure of the scale. The first measure shows the D major scale ascending from the 10th fret. The second measure shows the D major scale ascending from the 12th fret. The third measure shows the D major scale ascending from the 14th fret. The fourth measure shows the D major scale ascending from the 16th fret. The fretboard diagram is labeled 'T A B' on the left side.

GuitarZoom.com

Modes Made Easy

by Dan Denley



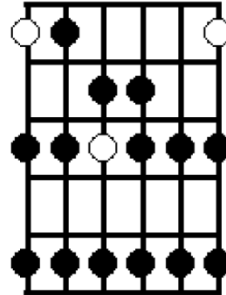
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Major scale movable pattern

Finding the 7 modes within the major scale pattern

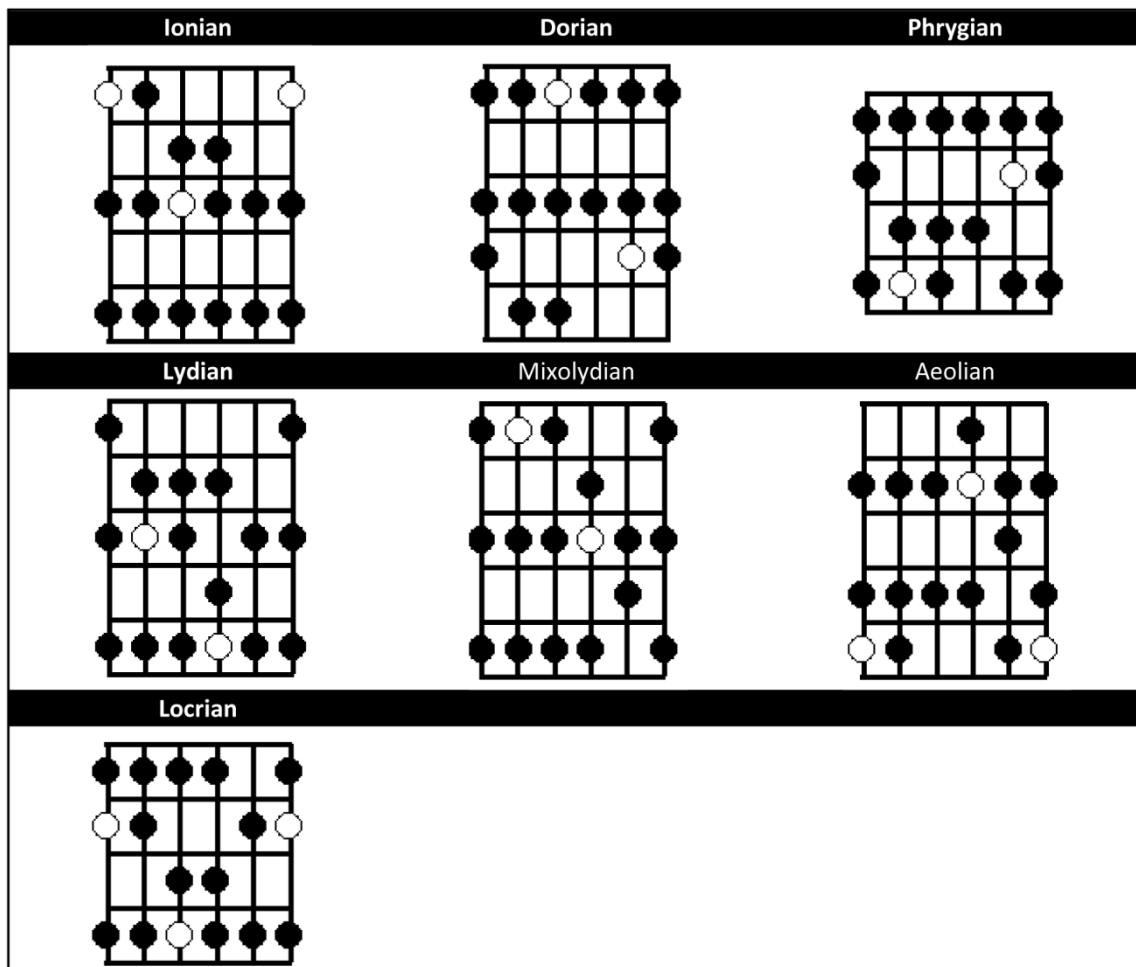
3rd fret, 6th string G. White dot means *root note*. Pattern can be moved anywhere on fretboard. Example, start on 5th fret, 6th string (A) and you get A major scale. Start on 7th fret, 6th string you get B major, and so-on.



7 modal patterns

Please note:

- These patterns are given using the major scale.
- The root note of the scale is represented by the white dot.
- The black dots are the other notes of the scale.
- Each pattern is movable.



Audio Track 16

Key: F major.

Scale possibilities: F maj., F maj. pent., any of the modes of F major (F Ionian, G Dorian, A Phrygian, Bb Lydian, C Mixolydian, D Aeolian, E Locrian).

Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	F	Gm	Am	Bb	C	Dm	Edim

Harmonization: Major Scale

Guitar

Gtr.

3

5

F Maj7 Gmin7 Amin7 Bb Maj7 C7 Dmin7 Em7(b5)

Audio Track 17

Key: Bb major.

Scale possibilities: Bb maj., Bb maj. pent., any of the modes of Bb major (Bb Ionian, C Dorian, D Phrygian, Eb Lydian, F Mixolydian, G Aeolian, A Locrian).

Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	Bb	Cm	Dm	Eb	F	Gm	Adim

Harmonization: Major Scale

Guitar

Gtr.

B $\flat$ Cmin Dmin E $\flat$ F Gmin Adim

3fr. 3fr. 7fr.

B $\flat$ Maj7 Cm7 Dm7 E $\flat$ Maj7 F7 Gmin7 Am7(b5)

3fr. 7fr.

5

Audio Track 18

Key: D major.

Scale possibilities: D maj., D maj. pent., any of the modes of D major (D Ionian, E Dorian, F# Phrygian, G Lydian, A Mixolydian, B Aeolian, C# Locrian).

Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	D	Em	F#m	G	A	Bm	C#dim

Harmonization: Major Scale

Guitar

D Emin F#min G A Bmin C#dim 11fr.

Gtr.

D Maj7 Emin7 F#min7 G Maj7 A7 Bmin7 C#m7(b5) 4fr.

Gtr.

Audio Track 19

Key: A major.

Scale possibilities: A maj., A maj. pent., any of the modes of A major (A Ionian, B Dorian, C# Phrygian, D Lydian, E Mixolydian, F# Aeolian, G# Locrian).

Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	A	B	C#m	D	E	F#m	G#dim

Harmonization: Major Scale

Guitar

The diagram shows the A major scale harmonization on guitar. The top staff is the melody line in treble clef, key of A major (two sharps), and 4/4 time. The second staff is labeled 'Gtr.' and shows the first guitar track with a starting fret of 3. It contains seven chord diagrams: A, Bmin, C#min (4fr.), D, E, F#min, and G#dim (6fr.). The third staff is also labeled 'Gtr.' and shows the second guitar track with a starting fret of 5. It contains seven chord diagrams: AMaj7, Bmin7, C#min7 (4fr.), DMaj7, E7, F#min7, and G#m7(b5). Each chord diagram shows the fretting hand position on the guitar fretboard.

3

5

Gtr.

Audio Track 20

Key: D major.

Scale possibilities: D maj., D maj. pent., any of the modes of D maj (D Ionian, E Dorian, F# Phrygian, G Lydian, A Mixolydian, B Aeolian, C# Locrian).

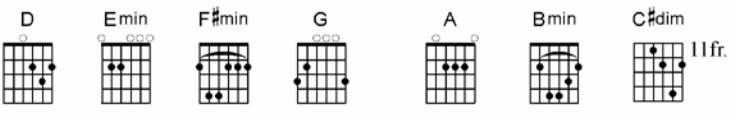
Position	1	2	3	4	5	6	7
Quality	Maj	Min	Min	Maj	Maj	Min	Dim
Chord	D	Em	F#m	G	A	Bm	C#dim

Harmonization: Major Scale

Guitar



D Emin F#min G A Bmin C#dim 11fr.



Gtr. 3



DMaj7 Emin7 F#min7 GMaj7 A7 Bmin7 C#m7(b5) 4fr.



Gtr. 5



GuitarZoom.com

Instant Solo Maker

by Dan Denley



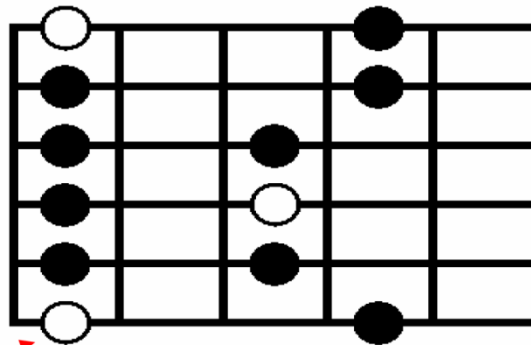
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G minor, 1st position: G Aeolian Mode

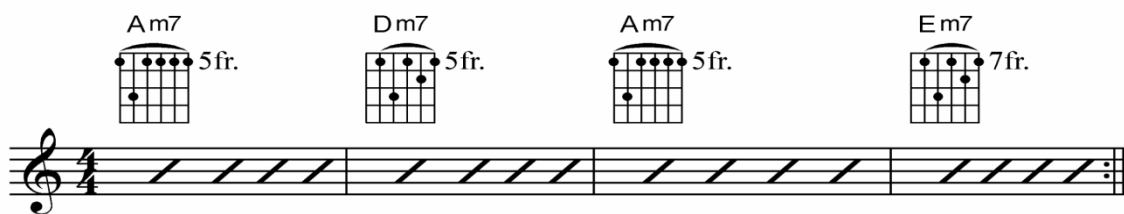
Three systems of musical notation for the G Aeolian mode in G minor, 1st position. Each system includes a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. Below each staff are three lines for guitar fretting, labeled T (Treble), A (A), and B (Bass). The first system shows a scale starting on G (3rd fret), moving up to Bb (5th fret) and then down to G (3rd fret). The second system shows a scale starting on Bb (5th fret), moving up to D (7th fret) and then down to Bb (5th fret). The third system shows a scale starting on D (7th fret), moving up to F (9th fret) and then down to D (7th fret).

Movable Pattern: Pentatonic Minor

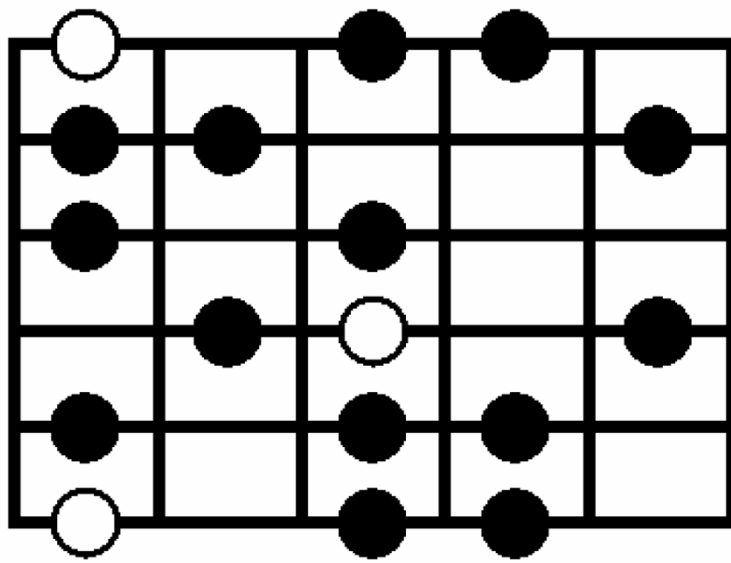


Start on the 5th fret for
A Pentatonic Minor.

Use The A Minor Pentatonic Scale Over This Chord Progression



Movable Pattern 1, Harmonic Minor



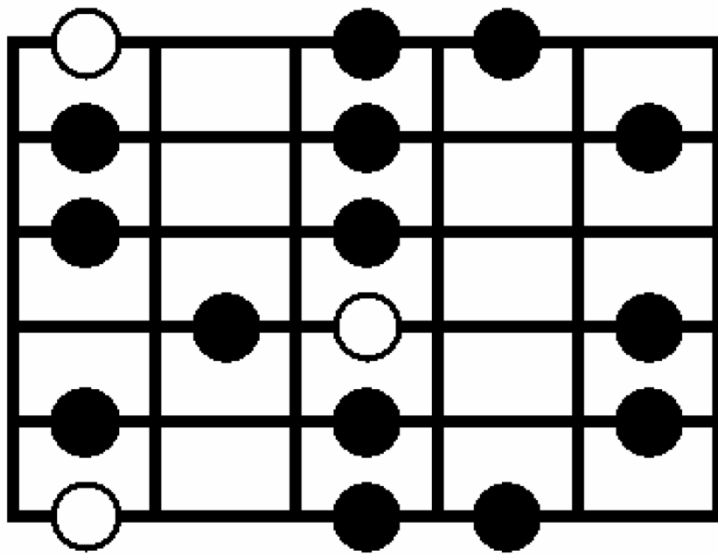
G harmonic minor, 1st position

First system of the G harmonic minor scale in 1st position. The treble clef staff shows the notes G4, A4, Bb4, C5, D5, Eb5, F#5. The bass clef staff shows the notes G3, A3, Bb3, C4, D4, Eb4, F#4. The fret numbers for the bass staff are 3, 5, 6, 3, 5, 6, 4, 5, 7, 3, 5, 3.

Second system of the G harmonic minor scale in 1st position. The treble clef staff shows the notes G4, A4, Bb4, C5, D5, Eb5, F#5. The bass clef staff shows the notes G3, A3, Bb3, C4, D4, Eb4, F#4. The fret numbers for the bass staff are 4, 7, 3, 5, 6, 5, 3, 7, 4, 3, 5, 3.

Third system of the G harmonic minor scale in 1st position. The treble clef staff shows the notes G4, A4, Bb4, C5, D5, Eb5, F#5. The bass clef staff shows the notes G3, A3, Bb3, C4, D4, Eb4, F#4. The fret numbers for the bass staff are 7, 5, 4, 6, 5, 3, 6, 5, 3.

Movable Pattern 1: Melodic Minor



G minor, 1st position: Melodic Minor Mode

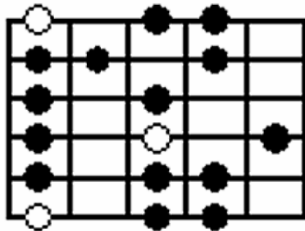
First system of guitar notation for G minor, 1st position: Melodic Minor Mode. The treble staff shows the melody in 4/4 time. The bass staff shows fret numbers for the strings T, A, B.

Second system of guitar notation for G minor, 1st position: Melodic Minor Mode. The treble staff shows the melody in 4/4 time. The bass staff shows fret numbers for the strings T, A, B.

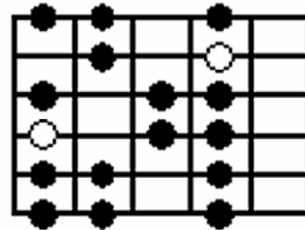
Third system of guitar notation for G minor, 1st position: Melodic Minor Mode. The treble staff shows the melody in 4/4 time. The bass staff shows fret numbers for the strings T, A, B.

The Natural Minor Scale Fretboard Shapes

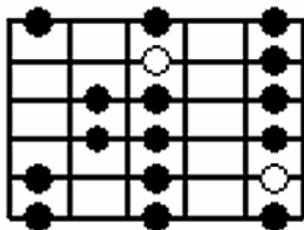
Movable Position #1: Aeolian



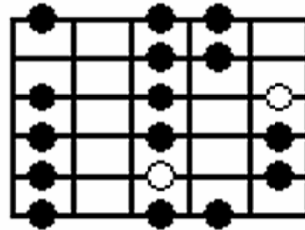
Movable Position #2: Locrian



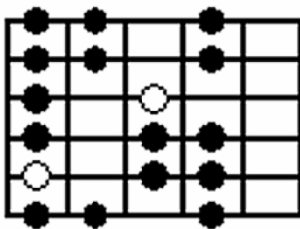
Movable Position #3: Ionian



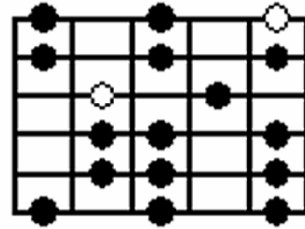
Movable Position #4: Dorian



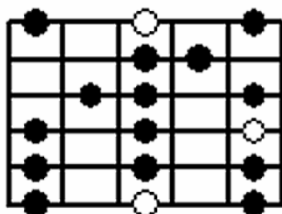
Movable Position #5: Phrygian



Movable Position #6: Lydian

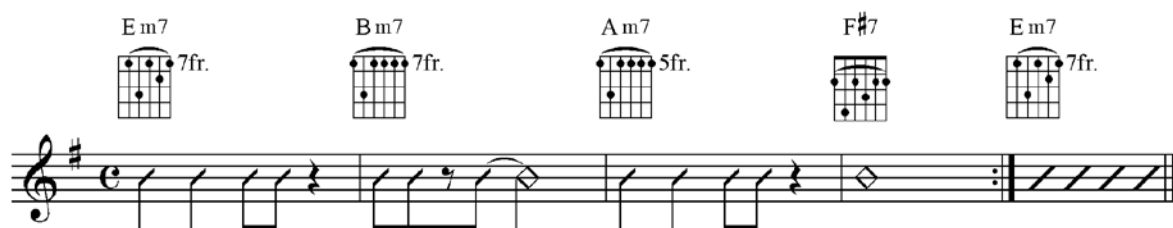


Movable Position #7: Mixolydian

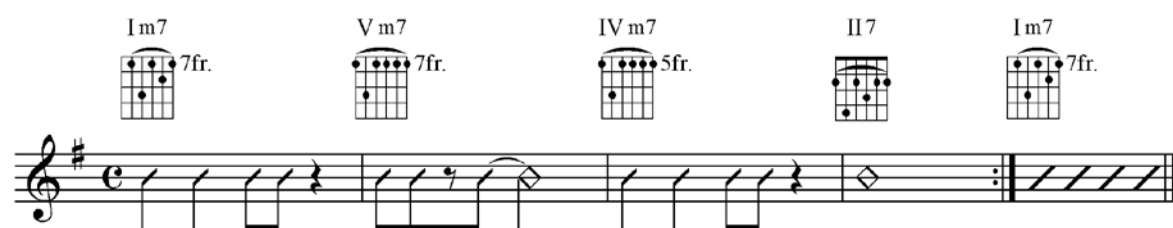


Audio Track 21

E m7 7fr. B m7 7fr. A m7 5fr. F#7 E m7 7fr.

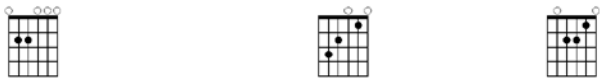


I m7 7fr. V m7 7fr. IV m7 5fr. II7 I m7 7fr.

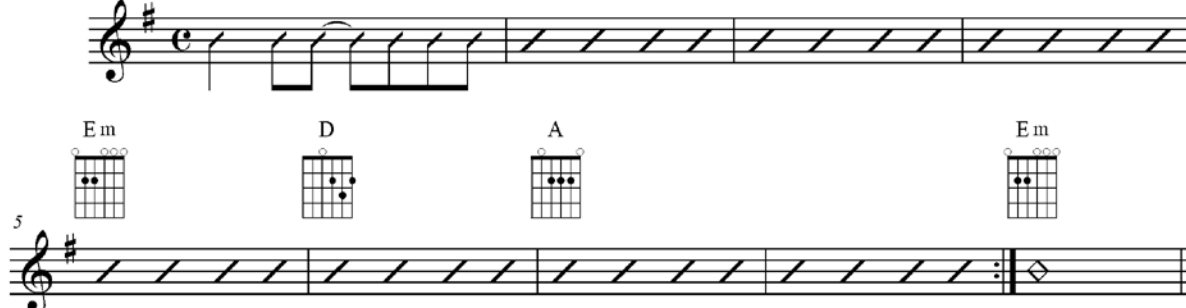


Audio Track 22

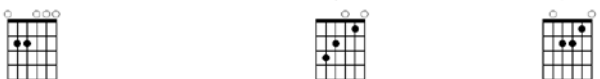
Em C Am



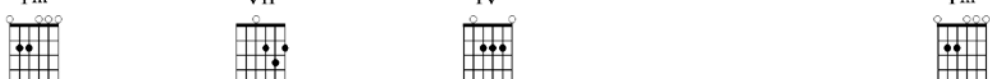
5



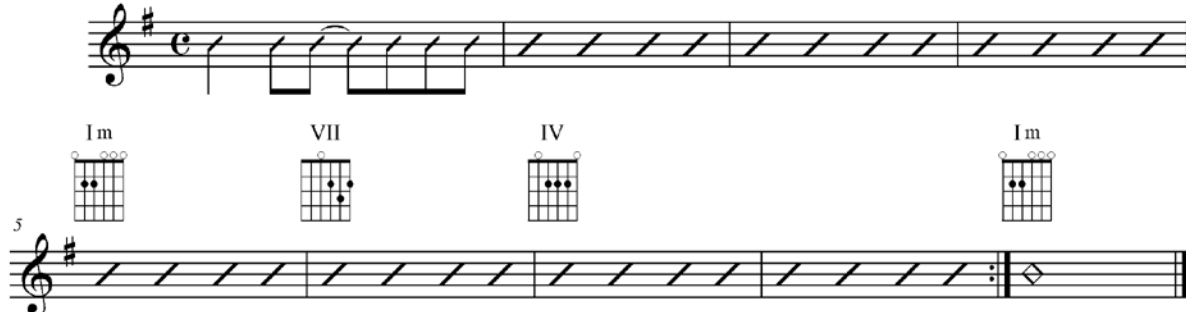
I m VI IV m



I m VII IV I m



5



Audio Track 23

Chord diagrams for the first system:

- D m
- B^b
- G m 3fr.

Chord diagrams for the second system:

- D m
- F
- C
- D m

3

Chord diagrams for the third system:

- I m
- VI
- IV m 3fr.

Chord diagrams for the fourth system:

- I m
- III
- VII
- I m

3

Audio Track 24

The musical score for Audio Track 24 is written in treble clef, key of B-flat major (three flats), and 4/4 time. It consists of two systems of music, each with a melody line and guitar chord diagrams.

System 1:

- Chord Diagrams:**
 - F m:** Fret 1, strings 2, 3, 4, 5.
 - B^bm:** Fret 1, strings 1, 2, 3, 4.
- Melody:** Starts with a half note F^b (4th line), followed by a quarter note G^b (3rd line), a quarter rest, and a quarter note F^b (4th line). The rest of the system is marked with diagonal lines, indicating a continuation of the melody.

System 2:

- Chord Diagrams:**
 - A^b:** Fret 4, strings 1, 2, 3, 4.
 - D^b:** Fret 4, strings 1, 2, 3, 4.
 - B^bm:** Fret 1, strings 1, 2, 3, 4.
- Melody:** Starts with a half note A^b (4th line), followed by a quarter note B^b (3rd line), a quarter rest, and a quarter note A^b (4th line). The rest of the system is marked with diagonal lines, indicating a continuation of the melody. The system ends with a double bar line and a diamond symbol, indicating a repeat or a specific ending.

System 3:

- Chord Diagrams:**
 - V m:** Fret 1, strings 2, 3, 4, 5.
 - I m:** Fret 1, strings 1, 2, 3, 4.
- Melody:** Starts with a half note V^b (4th line), followed by a quarter note G^b (3rd line), a quarter rest, and a quarter note V^b (4th line). The rest of the system is marked with diagonal lines, indicating a continuation of the melody.

System 4:

- Chord Diagrams:**
 - VII:** Fret 4, strings 1, 2, 3, 4.
 - III:** Fret 4, strings 1, 2, 3, 4.
 - I m:** Fret 1, strings 1, 2, 3, 4.
- Melody:** Starts with a half note VII^b (4th line), followed by a quarter note G^b (3rd line), a quarter rest, and a quarter note VII^b (4th line). The rest of the system is marked with diagonal lines, indicating a continuation of the melody. The system ends with a double bar line and a diamond symbol, indicating a repeat or a specific ending.

Audio Track 25

The musical score for Audio Track 25 is presented in two systems, each with a guitar fretboard diagram above a melodic staff. The fretboard diagrams show the fingerings for the notes in the melodic line, with fret numbers indicated.

System 1:

- Diagram 1: A m7 5fr.
- Diagram 2: E m7 7fr.
- Diagram 3: A m7 5fr.
- Diagram 4: E m7 7fr.

System 2:

- Diagram 1: A m7 5fr.
- Diagram 2: E m7 7fr.
- Diagram 3: C7 3fr.
- Diagram 4: G7 3fr.
- Diagram 5: A^b7 4fr.
- Diagram 6: A m7 5fr.

System 3:

- Diagram 1: I m7 5fr.
- Diagram 2: V m7 7fr.
- Diagram 3: I m7 5fr.
- Diagram 4: V m7 7fr.

System 4:

- Diagram 1: I m7 5fr.
- Diagram 2: V m7 7fr.
- Diagram 3: III7 3fr.
- Diagram 4: VII7 3fr.
- Diagram 5: bI7 4fr.
- Diagram 6: I m7 5fr.

GuitarZoom.com

Intervals

by Dan Denley

The Ultimate Secret To
Mastering Chords



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Figure 1 to 2

Figure 1

C maj. scale.

The diagram shows the C major scale on a guitar fretboard. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space). The bottom staff shows the fretboard with fingerings: 3, 5, 2, 3, 5, 2, 4, 5, 3, 5, 6, 3, 5, 7, 8. The fretboard is divided into four measures, each containing four frets. The first measure shows frets 1-4, the second 5-8, the third 9-12, and the fourth 13-16. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space).

Figure 2

Intervals of C maj. scale.

The diagram shows the intervals of the C major scale on a guitar fretboard. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space). The bottom staff shows the fretboard with fingerings: 3, 5, 2, 3, 5, 2, 4, 5, 3, 5, 6, 3, 5, 7, 8. The fretboard is divided into four measures, each containing four frets. The first measure shows frets 1-4, the second 5-8, the third 9-12, and the fourth 13-16. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space).

The diagram shows the intervals of the C major scale on a guitar fretboard. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space). The bottom staff shows the fretboard with fingerings: 3, 5, 2, 3, 5, 2, 4, 5, 3, 5, 6, 3, 5, 7, 8. The fretboard is divided into four measures, each containing four frets. The first measure shows frets 1-4, the second 5-8, the third 9-12, and the fourth 13-16. The scale is written in a single line, starting on C4 (open string) and ascending to C5 (first space).

Figure 3 to 4

Figure 3

C min. scale.

3 5 6 3 5 6 3 5 3 4 6 3 4 6 8

Figure 4

Intervals of C min. scale.

M2 m3 P4 P5

3 5 3 6 3 3 3 5

m6 m7 P8

3 6 3 3 3 5

Figure 5

Major interval family

Interval	Fingering (T, A, B)
M2	3, 5
M3	3, 2
M6	3, 2
M7	3, 4

Minor interval family

Interval	Fingering (T, A, B)
m2	3, 4
m3	3, 1
m6	3, 1
m7	3, 3

Perfect interval family

Interval	Fingering (T, A, B)
P4	3, 3
Aug4	3, 4
P5	3, 5
Dim5	3, 4
Aug5	3, 6
P8	3, 5

Figure 6 to 7

Figure 6

Figure 6 consists of two systems of musical notation, each with a standard staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4.

The first system of Figure 6 shows the following notes and frets:

Measure	Standard Notation	Tablature
1	A4, B4, C5, D5	5 7 5 9
2	E4, D4, C4, B3	5 5 5 7
3	A4, G4, F4, E4	5 9 5 6
4	D5, C5, B4, A4	5 7

The second system of Figure 6 shows the following notes and frets:

Measure	Standard Notation	Tablature
1	A4, B4, C5, D5	5 7 6
2	E4, D4, C4, B3	5 9 5 7
3	A4, G4, F4, E4	5 5 5 9
4	D5, C5, B4, A4	5 7 5

Figure 7

Figure 7 consists of two systems of musical notation, each with a standard staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4.

The first system of Figure 7 shows the following notes and frets:

Measure	Standard Notation	Tablature
1	A4, B4, C5, D5	5 7 5 8
2	E4, D4, C4, B3	5 5 5 7
3	A4, G4, F4, E4	5 8 5 5
4	D5, C5, B4, A4	5 7

The second system of Figure 7 shows the following notes and frets:

Measure	Standard Notation	Tablature
1	A4, B4, C5, D5	5 7 5
2	E4, D4, C4, B3	5 8 5 7
3	A4, G4, F4, E4	5 5 5 8
4	D5, C5, B4, A4	5 7 5

Figure 8

Figure 8 displays two systems of guitar notation, each consisting of a treble staff and a three-part tablature staff (T, A, B).

System 1 (Top):

- Treble Staff:** Four measures of music in 4/4 time. The notes are: Measure 1 (quarter notes G4, A4, B4, C5), Measure 2 (quarter notes D5, C5, B4, A4), Measure 3 (quarter notes G4, F4, E4, D4), and Measure 4 (half note C4).
- Tablature Staff:** Three parts (T, A, B) showing fret numbers. Measure 1: T (5), A (2), B (5). Measure 2: T (5), A (5), B (5). Measure 3: T (3), A (5), B (5). Measure 4: T (2), A (5), B (5).

System 2 (Bottom):

- Treble Staff:** Four measures of music in 4/4 time. The notes are: Measure 1 (quarter notes G4, A4, B4, C5), Measure 2 (quarter notes D5, C5, B4, A4), Measure 3 (quarter notes G4, F4, E4, D4), and Measure 4 (quarter notes C4, B3, A3, G3).
- Tablature Staff:** Three parts (T, A, B) showing fret numbers. Measure 1: T (2), A (5), B (5). Measure 2: T (3), A (5), B (5). Measure 3: T (5), A (5), B (3). Measure 4: T (2), A (5), B (5).

Interval shapes on the fretboard 1-1

Memorize these and you'll be way ahead of the game!

Figure 9: Min 2nd

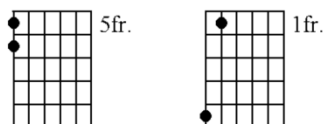


Figure 10: Maj 2

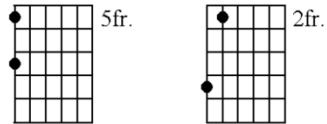


Figure 11: Min 3rd

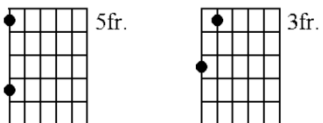


Figure 12: Maj 3rd

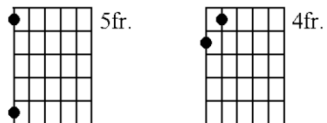


Figure 13: Perfect 4th

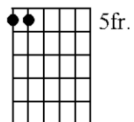


Figure 14: Aug 4th/Dim 5th

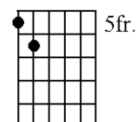


Figure 15: Perfect 5th

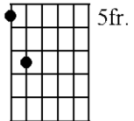


Figure 16: Min 6th/Aug 5th

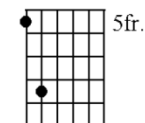


Figure 17: Maj 6th

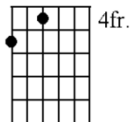


Figure 18: Min 7th

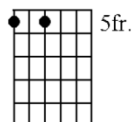


Figure 19: Maj 7th

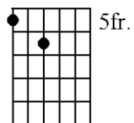
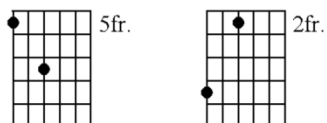


Figure 20: Perfect 8 (Octave)



Interval shapes on the fretboard 1-2

The interval shapes change when you have notes that fall on the B string. This is because of the tuning of the guitar: All strings are

tuned in perfect 4th's except G to B, which is a major 3rd

Figure 21: Perfect 5th

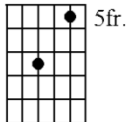


Figure 22: Min 6th/Aug 5th

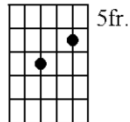


Figure 23: Maj 6th

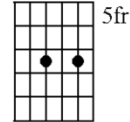


Figure 24: Min 7th

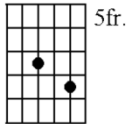


Figure 25: Maj 7th

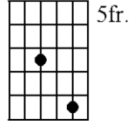


Figure 26: Perfect 8 (Octave)



Figure 27: Unison

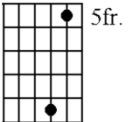


Figure 28: Min 2nd

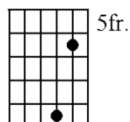


Figure 29: Maj 2nd

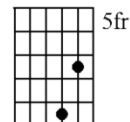


Figure 30: Min 3rd

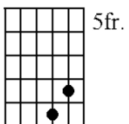


Figure 31: Maj 3rd

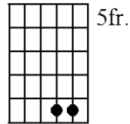


Figure 32: Perfect 4th

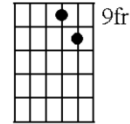


Figure 33: Dim 5th/Aug 4th

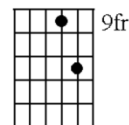


Figure 34: Perfect 5th

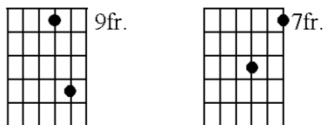


Figure 35: Aug 5th/Min 6th

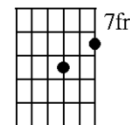


Figure 36: Maj 6th

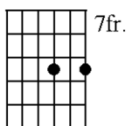


Figure 37: Min 7th

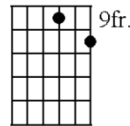


Figure 38: Maj 7th

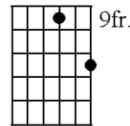
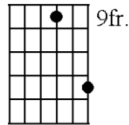


Figure 39: Perfect 8 (Octave)



Total Chord Mastery

by Dan Denley



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The movable CAGED chords

Figure 1 Figure 2 (review)

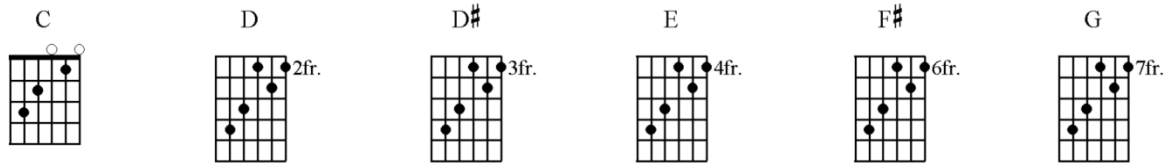


Figure 3 (review)

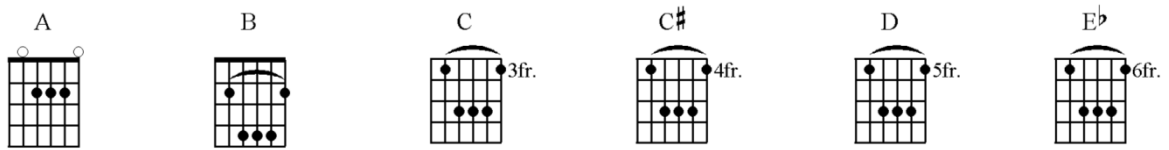


Figure 4 (review)

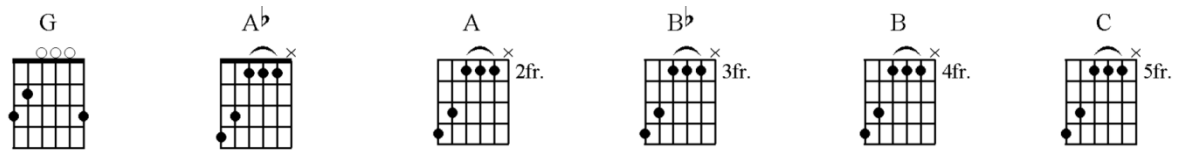


Figure 5 (Video lessons start here!)

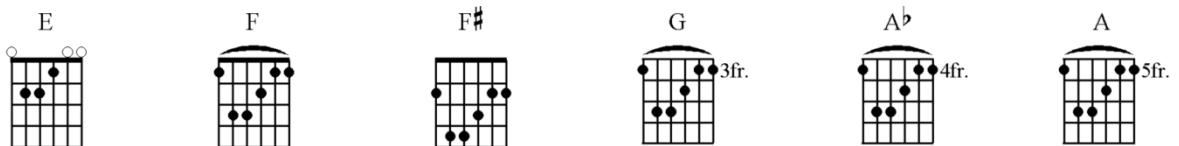


Figure 6

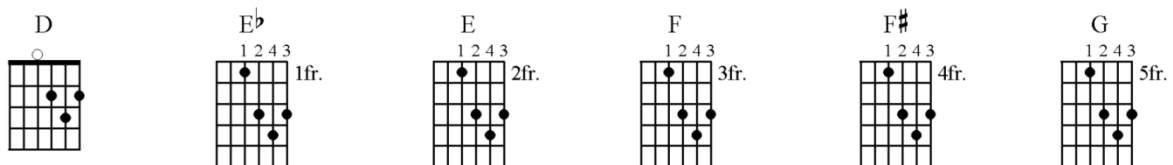


Table 1: CAGED forms.

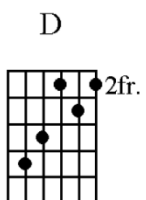
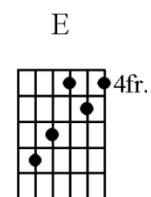
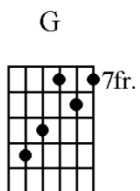
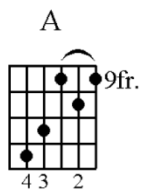
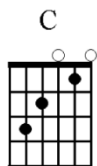
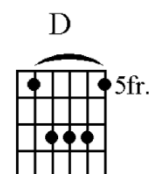
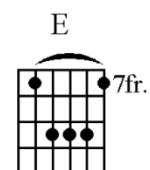
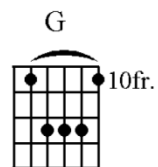
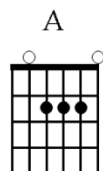
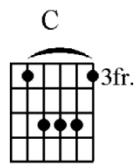
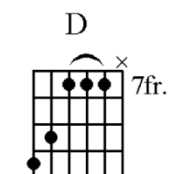
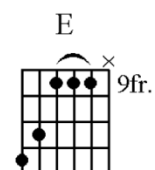
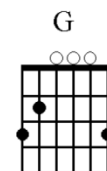
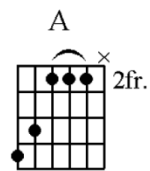
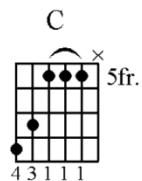
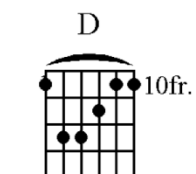
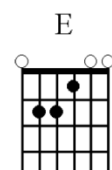
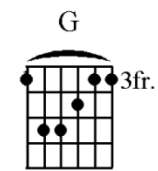
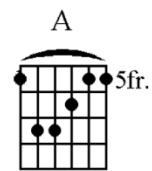
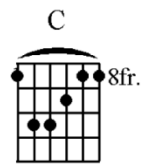
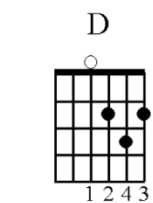
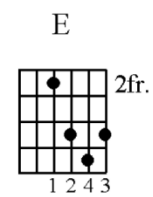
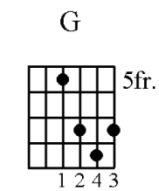
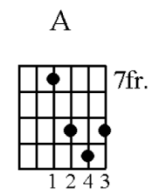
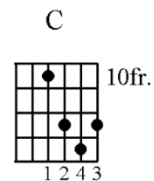
C form**A form****G form****E form****D form**

Figure 7: Movable E minor form

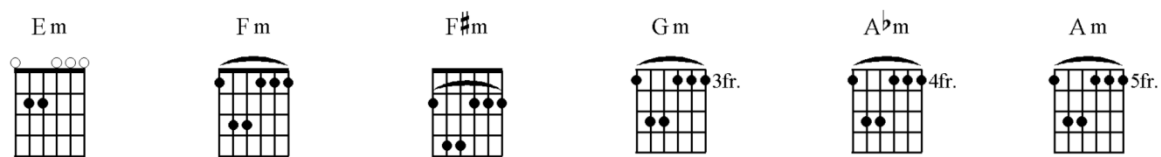


Figure 8: Movable A minor form

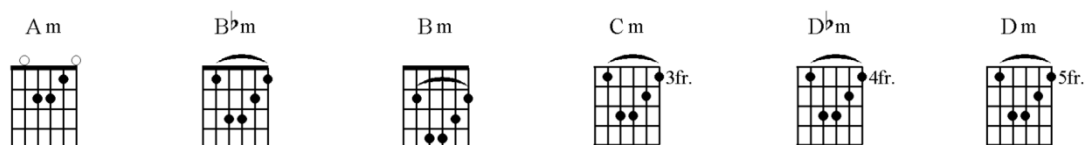


Figure 9: CAGED minor chord forms

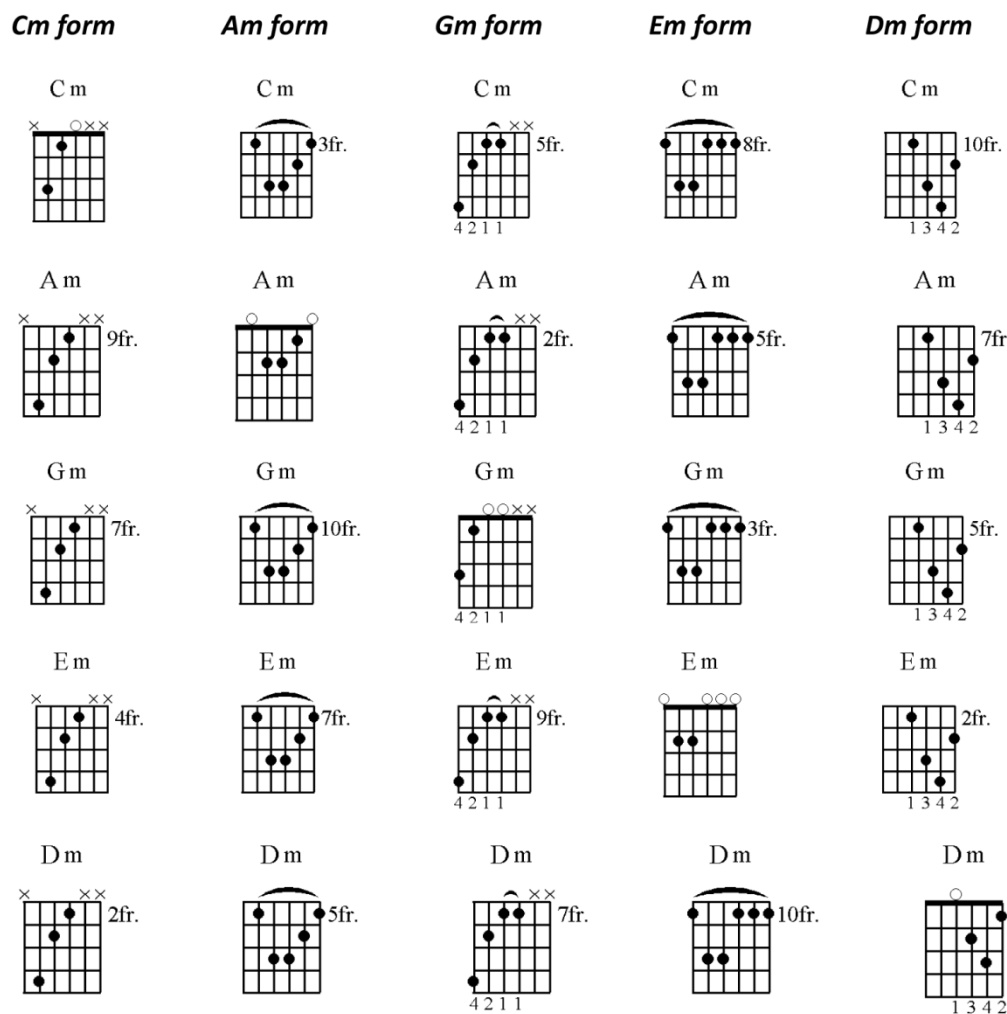


Figure 10

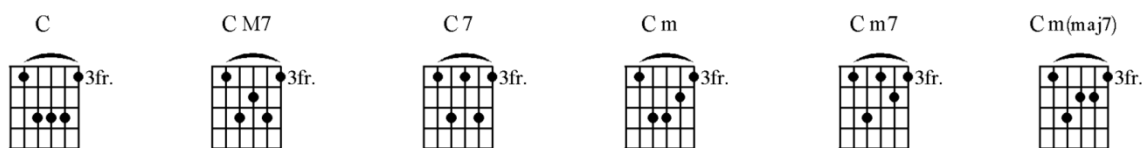
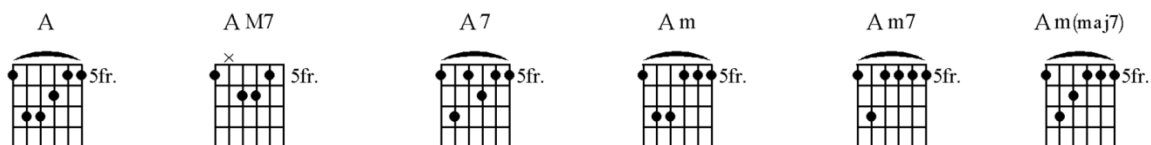


Figure 11



Everything you need to know about extended chords!

A major scale (2 octaves)

Guitar

Guitar

T
A
B

5 7 4 5 7 4 6 7 4 6 3 5 7 4 5

Guitar

G 3fr.

GM7

GM9 3fr.

GM13 3fr.

GM13 3fr.

C13 3fr.

G natural minor scale (2 octaves) 1-1

Guitar

Guitar

T
A
B

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

Guitar

Gm 3fr. Gm7 3fr. Gm9 3fr. Gm9 8fr. Gm11 3fr. Gm13 3fr.

Gm11 3fr. C7 3fr. Gm13 3fr. Dm9 3fr.

3

Guitar

G 3fr. G 3fr. G9 9fr. G9 9fr. G11 3fr. G13 3fr.

G11 3fr. G7 3fr. C 3fr. D9 4fr. D7#9 4fr. G13 3fr.

3

G natural minor scale (2 octaves) 1-2

Diagram 1: G natural minor scale (2 octaves) 1-2

Chord diagrams and fret positions for the G natural minor scale (2 octaves) 1-2:

- Octave 1:
 - D m (5fr.)
 - B $\flat$ (6fr.)
 - G m (3fr.)
 - D m (5fr.)
- Octave 2:
 - C (3fr.)
 - G (3fr.)
 - D m (5fr.)

Diagram 2: G natural minor scale (2 octaves) 1-2

Chord diagrams and fret positions for the G natural minor scale (2 octaves) 1-2:

- Octave 1:
 - D m9 (3fr.)
 - B $\flat$ M7 (6fr.)
 - G m11
 - D m9 (3fr.)
- Octave 2:
 - C 9
 - G M7
 - D m9 (3fr.)

Diagram 3: G natural minor scale (2 octaves) 1-2

Chord diagrams and fret positions for the G natural minor scale (2 octaves) 1-2:

- Octave 1:
 - A m
 - F
 - D m
- Octave 2:
 - A m
 - G
 - D
 - A m

G natural minor scale (2 octaves) 1-3

Am7 5fr. FM13 Dm9 3fr.

Am11 3fr. GM7 GM13 3fr. Am13 5fr.

Em C Am

Em D A Em

Em11 7fr. CM13 8fr. Am11 5fr.

Em11 7fr. D9 4fr. AM13 5fr. Em11 7fr.

G natural minor scale (2 octaves) 1-4

E G[#]m C[#]m A B E

E M7 G[#]m7 C[#]m9 A M7 B 13 E 7[#]9

E M7 G[#]m7 C[#]m9 A M7 B 13 E 7[#]9

F A m

D m Bb C F

G natural minor scale (2 octaves) 1-5

FM7

Am7

FM7

Dm7

Bbm7

C9

FM7

Chord Scorcher

by Dan Denley



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Diagram 10: Fm, Bbm, Ab, Db, Bbm

Figure 13: Variation using direct substitution

Figure 13: Variation using direct substitution. The notation shows two staves of music in E-flat major (three flats). The first staff features a melodic line with a key signature of three flats. Above the staff are two guitar chord diagrams: F m7 (first fret, 2nd-5th strings) and Bbm7 (first fret, 1st-4th strings). The second staff continues the melodic line, with three guitar chord diagrams above it: Ab (4th fret, 2nd-5th strings), DbM7 (4th fret, 1st-4th strings), and Bbm7 (first fret, 1st-4th strings). The piece ends with a double bar line and a repeat sign.

Figure 14

Figure 14 displays two musical staves with guitar chords and fret positions. The first staff shows a sequence of chords: G⁹, C⁹ 2fr., G⁹, and C⁹ 2fr. The second staff shows a sequence of chords: G⁹, C⁹ 2fr., F⁷, D⁷, and G⁹. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a measure with a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. The second staff has a measure with a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. The notation also includes a repeat sign and a double bar line.

Figure 15: Variation using direct substitution

Figure 15 illustrates a variation using direct substitution in G major. The notation shows two staves of music, each with a treble clef and a key signature of one sharp (F#).

The first staff contains two measures. The first measure features a G7 chord (8fr.) and a C7/G chord (8fr.). The second measure features a G7 chord (8fr.) and a C7/G chord (8fr.).

The second staff contains five measures. The first measure features a G7 chord (8fr.). The second measure features a C7/G chord (8fr.). The third measure features an F7 chord (6fr.). The fourth measure features a D7 chord (3fr.). The fifth measure features a G7 chord (8fr.).

Each chord is accompanied by a fretboard diagram showing the fingerings 3 2 4 1.

Figure 16

A

A +

A 6

A 7

B m

B m(maj7)

B m7

E 9

A

3

Figure 17

Figure 17 displays two musical staves with guitar chord diagrams and fret positions. The first staff shows a sequence of four chords: A m7 (5fr.), E m7 (7fr.), A m7 (5fr.), and E m7 (7fr.). The second staff shows a sequence of six chords: A m7 (5fr.), E m7 (7fr.), C7 (3fr.), G7 (3fr.), A^b7 (4fr.), and A m7 (5fr.). The musical notation is in treble clef, 4/4 time, and includes a double bar line at the end of the second staff.

Chord Diagrams and Fret Positions:

- A m7 (5fr.): Fret 5, notes: 1st string (open), 2nd string (5), 3rd string (5), 4th string (5), 5th string (5), 6th string (5).
- E m7 (7fr.): Fret 7, notes: 1st string (open), 2nd string (7), 3rd string (7), 4th string (7), 5th string (7), 6th string (7).
- A m7 (5fr.): Fret 5, notes: 1st string (open), 2nd string (5), 3rd string (5), 4th string (5), 5th string (5), 6th string (5).
- E m7 (7fr.): Fret 7, notes: 1st string (open), 2nd string (7), 3rd string (7), 4th string (7), 5th string (7), 6th string (7).
- A m7 (5fr.): Fret 5, notes: 1st string (open), 2nd string (5), 3rd string (5), 4th string (5), 5th string (5), 6th string (5).
- E m7 (7fr.): Fret 7, notes: 1st string (open), 2nd string (7), 3rd string (7), 4th string (7), 5th string (7), 6th string (7).
- C7 (3fr.): Fret 3, notes: 1st string (3), 2nd string (3), 3rd string (3), 4th string (3), 5th string (3), 6th string (3).
- G7 (3fr.): Fret 3, notes: 1st string (3), 2nd string (3), 3rd string (3), 4th string (3), 5th string (3), 6th string (3).
- A^b7 (4fr.): Fret 4, notes: 1st string (4), 2nd string (4), 3rd string (4), 4th string (4), 5th string (4), 6th string (4).
- A m7 (5fr.): Fret 5, notes: 1st string (open), 2nd string (5), 3rd string (5), 4th string (5), 5th string (5), 6th string (5).

Figure 18: Variation using direct substitution

The figure displays two staves of musical notation in treble clef, illustrating a variation using direct substitution. Above each staff are guitar chord diagrams with fret numbers.

Staff 1:

- Measure 1: Am9 5fr.
- Measure 2: Em9 5fr.
- Measure 3: Am9 5fr.
- Measure 4: Em9 5fr.

Staff 2:

- Measure 5: Am9 5fr.
- Measure 6: Em9 5fr.
- Measure 7: C7 8fr.
- Measure 8: G7 3fr.
- Measure 9: Ab7 4fr.
- Measure 10: Am9 5fr.

Figure 19

Figure 19 displays a musical score for guitar, consisting of two staves. The first staff contains four measures of music, each with a corresponding guitar chord diagram above it. The chords are Am7 5fr., D9 4fr., Am7 5fr., and D9 4fr. The second staff contains four measures of music, each with a corresponding guitar chord diagram above it. The chords are Am7 5fr., D9 4fr., GM7, and GM7. The score concludes with a double bar line and a final measure with a whole rest.

Chord diagrams shown above the staves:

- Am7 5fr. (First staff, Measure 1)
- D9 4fr. (First staff, Measure 2)
- Am7 5fr. (First staff, Measure 3)
- D9 4fr. (First staff, Measure 4)
- Am7 5fr. (Second staff, Measure 1)
- D9 4fr. (Second staff, Measure 2)
- GM7 (Second staff, Measure 3)
- GM7 (Second staff, Measure 4)

Figure 20: Variation using direct substitution

The figure illustrates direct substitution in a G major progression. The first staff shows measures 1-4, and the second staff shows measures 5-8. Chord diagrams are provided for each measure, showing how chords from different keys can be substituted into the G major progression.

Measure 1: A m7 (5fr.)

Measure 2: D 9 (4fr.)

Measure 3: D 7^{#9}₅ (4fr.)

Measure 4: A m7 (5fr.)

Measure 5: A m7 (5fr.)

Measure 6: D 9 (4fr.)

Measure 7: D 7^{#9}₅ (4fr.)

Measure 8: G M7 (5fr.)

Figure 21

Figure 21 displays two staves of musical notation, likely for guitar, showing a sequence of chords and fret positions.

The first staff shows the following chords and fret positions:

- E m7 7fr.
- A 9 6fr.
- E m7 7fr.
- A 9 6fr.

The second staff shows the following chords and fret positions:

- E m7 7fr.
- A 9 6fr.
- D M7 5fr.
- D M7 5fr.

The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff ends with a double bar line and a repeat sign. The second staff begins with a measure marked with a '5' above the staff, indicating a fifth fret position. The notation includes various note values, rests, and a final double bar line.

Figure 22: Variation using direct substitution

The image displays two staves of musical notation in G major (one sharp). Above the first staff are four guitar chord diagrams: Em7, A7, Em7, and A7. Above the second staff are four guitar chord diagrams: Em7, A7, DM7, and DM7. The notation includes various guitar-specific symbols such as 'x' for muted notes and 'o' for natural harmonics.

Figure 23

Figure 23 shows a guitar solo in treble clef, 4/4 time. The solo consists of eighth and quarter notes with various ties. Above the staff are four guitar fretboard diagrams for Am7, D, and E7 chords, each with a 5fr. or 7fr. barre. Measure 1: Am7 (5fr.), D (5fr.), E7 (7fr.). Measure 2: Am7 (5fr.), D (5fr.), E7 (7fr.). Measure 3: Am7 (5fr.), D (5fr.), E7 (7fr.). Measure 4: Am7 (5fr.), D (5fr.), E7 (7fr.), Am7 (5fr.). The solo ends with a double bar line.

Figure 24: Variation using direct substitution

Am9 10fr. D13 10fr. E m7 12fr.

3 Am9 10fr. D13 10fr. E m7 12fr.

5 Am9 10fr. D13 10fr. E m7 12fr.

7 Am9 10fr. D13 10fr. E m7 12fr. Am9 10fr.

Figure 25

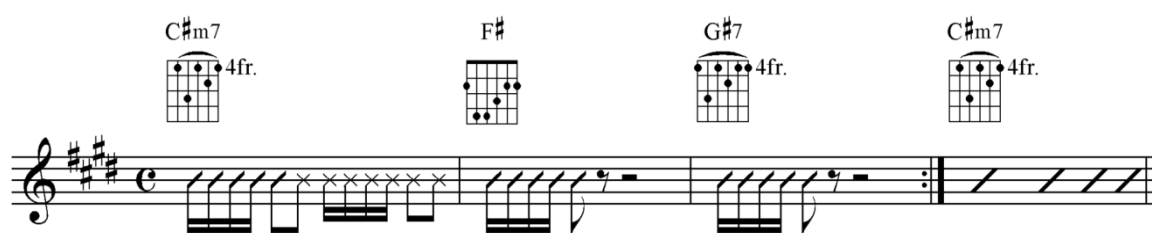


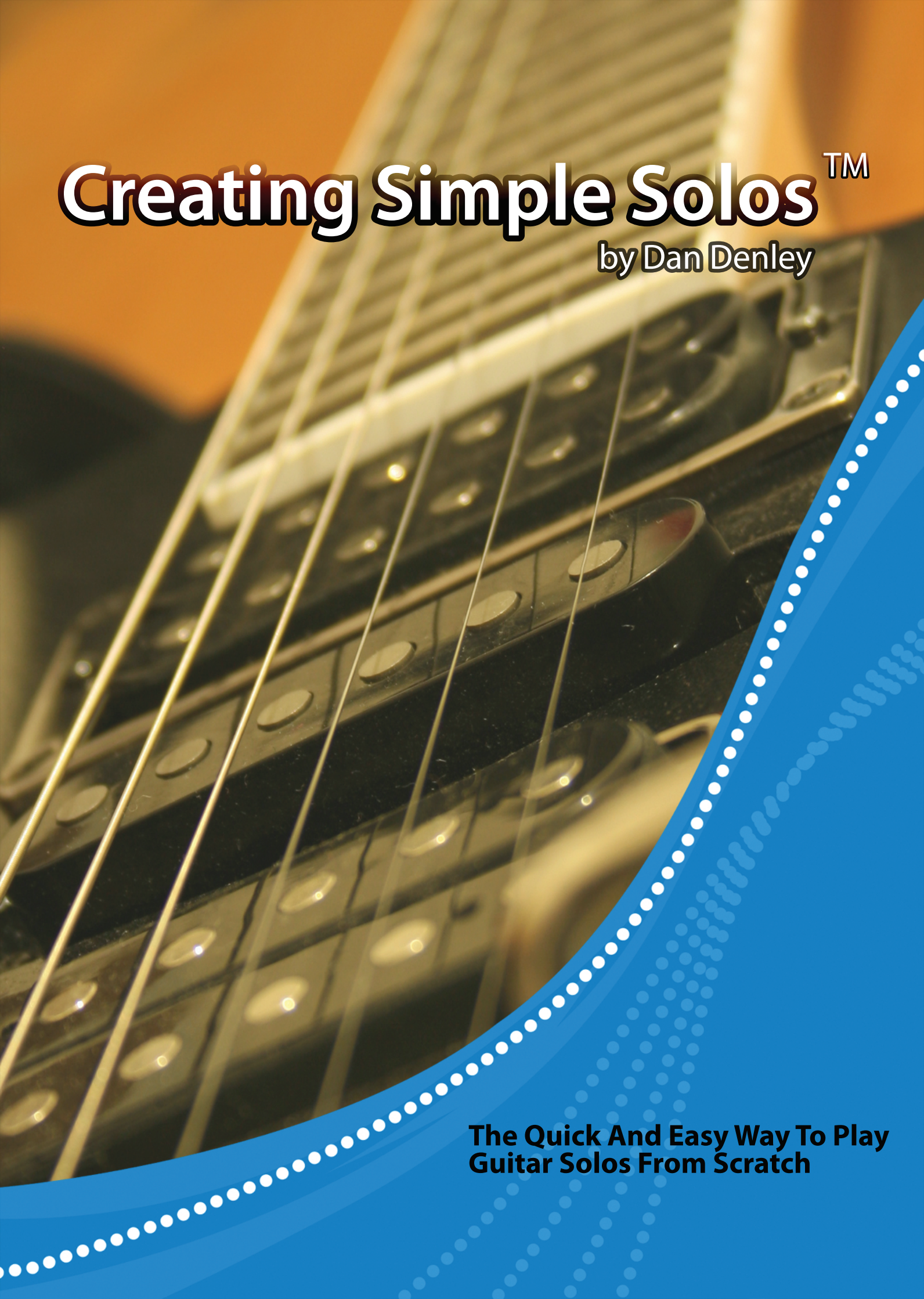
Figure 26: Variation using direct substitution

Diagram illustrating a variation using direct substitution, showing four chord diagrams and a corresponding musical staff.

Chord diagrams shown:

- C m6
- F#
- G#m7 4fr.
- C#m6 3fr.

The musical staff shows a sequence of notes and rests, corresponding to the chords above. The staff is in treble clef, key of D major (two sharps), and common time (C). The sequence consists of eighth-note patterns, a quarter rest, and a final double bar line.



Creating Simple SolosTM

by Dan Denley

**The Quick And Easy Way To Play
Guitar Solos From Scratch**

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Read This First

In 1989 I was a young, struggling guitar player. At that time, I estimate that I spent an average of three hours a day practicing. I wanted to learn how to play lead but I had no idea how to get started. I knew a little about scales from taking piano lessons. But I didn't know anything about the pentatonic or blues scales.

My favorite guitarists were Kirk Hammett, Eric Johnson, Eric Clapton, Sean Lane, Yngwie Malmsteen and Stevie Ray Vaughan, among many others. I would watch in awe as they would fly across the fretboard hitting all the right notes. But I had no idea how they were doing it! So I continued to struggle...

Five years later, I received a full scholarship to study music at The University of Memphis. I signed up, worked hard and graduated with honors. I took a lot of theory classes including Music Theory I-IV, Aural Theory I-IV, Orchestration and Advanced Analysis where we would break down pieces like Beethoven's 5th symphony! And I can honestly say that it wasn't until about my senior year that I finally, "got it" when it comes to scales and how they relate to just about everything in music. Fast forward about eight years...

I wrote my first guitar course, Amazing Guitar Secrets™ in 2005. It was heavy on theory and scales and my students loved it. It was one of the first guitar courses that really focused on teaching the fundamentals of music and not just a bunch of licks and chords. I followed up this course with four more multi-DVD, home-study courses: Blues Guitar Secrets, Acoustic Guitar Secrets, Lead Guitar Secrets and The Ultimate Guide To Chords.

One day I was sitting around playing my guitar. I was trying to come up with something "new." I'd been stuck in a rut for while and I needed something to get my creative juices flowing. So, I popped in a jam track and start just playing scales. I didn't try to do anything fancy. I just played scales and then tried to create a few licks. And something happened...

I realized that I was playing these sweet little licks that sounded great. I mean, it wasn't like you would have said, "WOW!" or anything. It was just cool to play a few licks that really added to the music. And the most important part? I was having a BLAST!

BUT, I began to wonder if it was just a "fluke" or if I'd stumbled upon a real technique for creating solos. So, I changed the jam track to another song. And I started the whole process over again. I found that right scale and then tried to create a nice sounding lick with just a three or four notes. Once it started sounding good, I tried to expand it a little to turn it into a full-blown solo. And it worked!

So, I called up my camera guy and said, "Dude, I think I'm on to something. We need to video tape this stuff!" So, he grabbed his gear and headed over to my house. Three hours later, we had the whole thing on tape! It was amazing how easy it all just "flowed."

What you now hold in your hand has the power to completely change your playing. I've given you everything you need to be successful. The rest is up to you. So, make a firm commitment today to apply what you're about to learn. Because remember... the better you get, the more it is to play. So, go grab your guitar and get busy!

Cheers,

Dan Denley
Author of Creating Simple Solos™

How To Use This Course

Step 1: Get familiar with the pentatonic scales. I've given you all five positions of the pentatonic minor and major scale. Play through these and be familiar with each pattern.

Step 2: Start watching the video lessons. Be sure to have the book handy so you can follow along with the examples.

Step 3: Try to learn each solo lick from the tab provided. After you watch the video and get the idea of how to use the licks over the jam tracks, stop the video and try to play the licks over the jam tracks. This is where it gets fun!

Step 4: After you've watched all the video and you get the gist of how to create simple licks from scale move on to the jam tracks on your own. Play each track and use the provided scale to create your licks and solos!

Pentatonic MINOR Scale

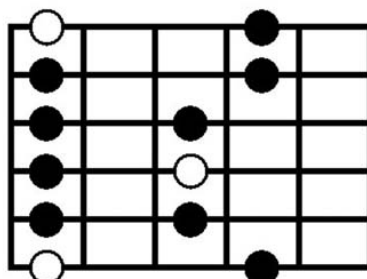
IMPORTANT NOTE #1: I've given this scale to you in F# minor. Note that the patterns of the scale are *movable*. In other words, if you start the position one on the third fret, 6th string you'll be playing G minor pentatonic. If you start on the 5th fret you'll be playing A minor pentatonic. If you move it up to the 6th fret you'll be playing Bb minor pentatonic and so-on and so-forth.

IMPORTANT NOTE #2: Once you've memorized the patterns for pentatonic minor scale, you'll automatically know the patterns for pentatonic major too! The only difference is the position *name*. Here's how they're related...

Pentatonic <u>MINOR</u>		Pentatonic <u>MAJOR</u>
Position 1	=	Position 5
Position 2	=	Position 1
Position 3	=	Position 2
Position 4	=	Position 3
Position 5	=	Position 4

F# Pentatonic Minor

Movable Pattern 1



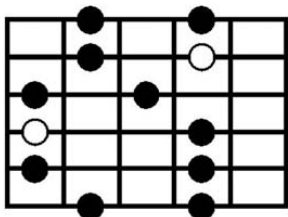
F# Pentatonic Minor, 1st position

First system of notation for F# Pentatonic Minor, 1st position. It consists of a treble clef staff and a tablature staff. The treble staff shows the notes: F# (1st fret), G (2nd fret), A (3rd fret), B (4th fret), C# (5th fret). The tablature staff shows the fret numbers: 2, 5, 2, 4, 2, 4, 2, 4.

Second system of notation for F# Pentatonic Minor, 1st position. It consists of a treble clef staff and a tablature staff. The treble staff shows the notes: D (5th fret), E (6th fret), F# (7th fret), G (8th fret), A (9th fret). The tablature staff shows the fret numbers: 2, 5, 2, 5, 2, 5, 2, 4.

Third system of notation for F# Pentatonic Minor, 1st position. It consists of a treble clef staff and a tablature staff. The treble staff shows the notes: B (4th fret), C# (5th fret), D (6th fret), E (7th fret), F# (8th fret). The tablature staff shows the fret numbers: 2, 4, 2, 4, 2, 5, 2.

Movable Pattern 2



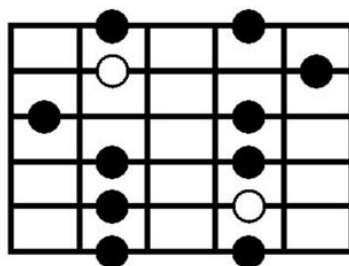
F# Pentatonic Minor, 2nd Position

First staff of music for F# Pentatonic Minor, 2nd Position. The staff shows the first four measures of the scale in treble clef. The notes are: 2nd string (4th fret), 3rd string (5th fret), 4th string (6th fret), 5th string (7th fret), 6th string (8th fret), and 1st string (5th fret). The fretboard diagram below the staff shows the fingerings: 5, 7, 4, 7, 4, 7, 4, 6.

Second staff of music for F# Pentatonic Minor, 2nd Position. The staff shows the next four measures of the scale in treble clef. The notes are: 2nd string (4th fret), 3rd string (5th fret), 4th string (6th fret), 5th string (7th fret), 6th string (8th fret), and 1st string (5th fret). The fretboard diagram below the staff shows the fingerings: 5, 7, 5, 7, 5, 7, 5, 6.

Third staff of music for F# Pentatonic Minor, 2nd Position. The staff shows the final four measures of the scale in treble clef. The notes are: 2nd string (4th fret), 3rd string (5th fret), 4th string (6th fret), 5th string (7th fret), 6th string (8th fret), and 1st string (5th fret). The fretboard diagram below the staff shows the fingerings: 4, 7, 4, 7, 4, 7, 5.

Movable Pattern 3



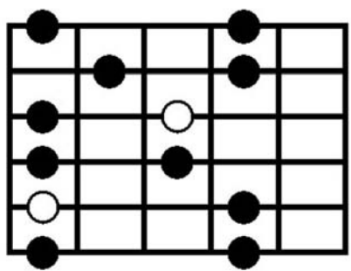
F# Pentatonic Minor, 3th position

First staff of music for F# Pentatonic Minor, 3th position. The staff shows a sequence of notes: F# (4th fret), G# (5th fret), A (6th fret), B (7th fret), and C# (8th fret). The tablature below the staff shows the fret numbers: 7, 9, 7, 9, 7, 9, 6, 9.

Second staff of music for F# Pentatonic Minor, 3th position. The staff shows a sequence of notes: F# (4th fret), G# (5th fret), A (6th fret), B (7th fret), and C# (8th fret). The tablature below the staff shows the fret numbers: 7, 10, 7, 9, 7, 10, 7, 9.

Third staff of music for F# Pentatonic Minor, 3th position. The staff shows a sequence of notes: F# (4th fret), G# (5th fret), A (6th fret), B (7th fret), and C# (8th fret). The tablature below the staff shows the fret numbers: 6, 9, 7, 9, 7, 9, 7.

Movable Pattern 4



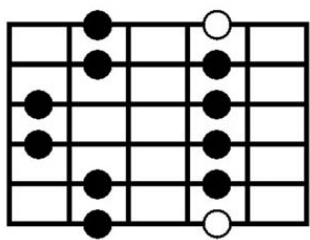
F# Pentatonic Minor, 4th position

Musical notation for the first staff of the F# Pentatonic Minor, 4th position. The staff shows a sequence of notes: F#4, G4, A4, B4, C#5, D5. The fret numbers 9 and 12 are indicated below the staff.

Musical notation for the second staff of the F# Pentatonic Minor, 4th position. The staff shows a sequence of notes: E5, F#5, G5, A5, B5, C#6, D6. The fret numbers 10, 12, 9, and 11 are indicated below the staff.

Musical notation for the third staff of the F# Pentatonic Minor, 4th position. The staff shows a sequence of notes: D6, E6, F#6, G6, A6, B6, C#7. The fret numbers 9, 11, 12, and 9 are indicated below the staff.

Movable Pattern 5



F# Pentatonic Minor, 5th position

T
A
B

1214121411141114

5

T
A
B

1214121412141214

9

T
A
B

11141114121412

Pentatonic MAJOR Scale

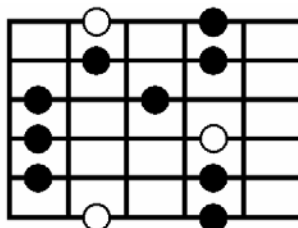
IMPORTANT NOTE #1: I've given this scale to you in A major. Note that the patterns of the scale are *movable*. In other words, if you start the position one on the third fret, 6th string you'll be playing G major pentatonic. If you start on the 5th fret you'll be playing A major pentatonic. If you move it up to the 6th fret you'll be playing Bb major pentatonic and so-on and so-forth.

IMPORTANT NOTE #2: Once you've memorized the patterns for pentatonic major scale, you'll automatically know the patterns for pentatonic minor too! The only difference is the position *name*. Here's how they're related...

Pentatonic <u>MINOR</u>		Pentatonic <u>MAJOR</u>
Position 1	=	Position 5
Position 2	=	Position 1
Position 3	=	Position 2
Position 4	=	Position 3
Position 5	=	Position 4

A Pentatonic Major

Movable Pattern 1



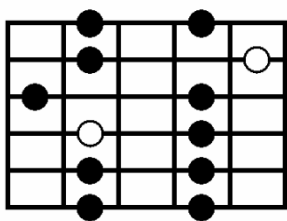
A Pentatonic Major, 1st position

First system of musical notation for A Pentatonic Major, 1st position. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in quarter notes across four measures. Below the staff is a guitar tablature with two lines, A and B, showing fret numbers 5, 7, 4, 7, 4, 7, 4, 6.

Second system of musical notation for A Pentatonic Major, 1st position. It continues the melody from the first system. The tablature shows fret numbers 5, 7, 5, 7, 5, 7, 5, 6.

Third system of musical notation for A Pentatonic Major, 1st position. It concludes the melody. The tablature shows fret numbers 4, 7, 4, 7, 4, 7, 5.

Movable Pattern 2



A Pentatonic Major, 2nd position

T
A
B

79797969

5

T
A
B

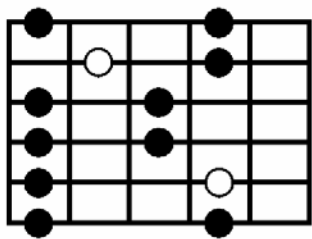
7107971079

9

T
A
B

6979797

Movable Pattern 3



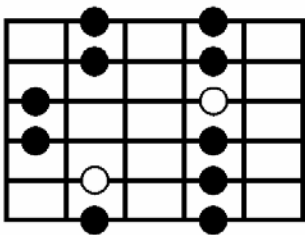
A Pentatonic Major, 3rd position

First staff of music for A Pentatonic Major, 3rd position. The staff shows a sequence of notes: A3, B3, C#4, D4, E4. The fretboard diagram below the staff shows the fret numbers: 9, 12, 9, 12, 9, 11, 9, 11.

Second staff of music for A Pentatonic Major, 3rd position. The staff shows a sequence of notes: F#4, G4, A4, B4, C#5. The fretboard diagram below the staff shows the fret numbers: 10, 12, 9, 12, 9, 12, 10, 11.

Third staff of music for A Pentatonic Major, 3rd position. The staff shows a sequence of notes: D4, E4, F#4, G4. The fretboard diagram below the staff shows the fret numbers: 9, 11, 9, 12, 9, 12, 9.

Movable Pattern 4



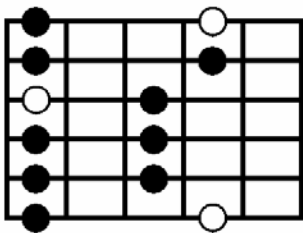
A Pentatonic Major, 4th position

12 14 12 14 11 14 11 14

12 14 12 14 12 14 12 14

11 14 11 14 12 14 12

Movable Pattern 5



A Pentatonic Major, 5th position

First staff: Treble clef, key signature of one sharp (F#). Notes: A4 (fret 1), B4 (fret 2), C#5 (fret 3), D5 (fret 4), E5 (fret 5). Fingering: 1, 2, 3, 4, 5.

Second staff: Treble clef, key signature of one sharp (F#). Notes: F#5 (fret 6), G5 (fret 7), A5 (fret 8), B5 (fret 9), C#6 (fret 10). Fingering: 1, 2, 3, 4, 5.

Third staff: Treble clef, key signature of one sharp (F#). Notes: D6 (fret 11), E6 (fret 12), F#6 (fret 13), G6 (fret 14), A6 (fret 15). Fingering: 1, 2, 3, 4, 5.

Fourth staff: Treble clef, key signature of one sharp (F#). Notes: B6 (fret 16), C#7 (fret 17), D7 (fret 18), E7 (fret 19), F#7 (fret 20). Fingering: 1, 2, 3, 4, 5.

Tab For Video Lessons

Track 1

Music by Dan Denley

$\text{♩} = 132$

F

Dm 5fr.

Gm 3fr.

Guitar

C 3fr.

4

Repeat 8 times

F

Figure 1: F major scale. Use jam track 1.

Figure 2: Sample solo. Use jam track 1.

Track 2

$\bullet = 108$

B5 7fr.

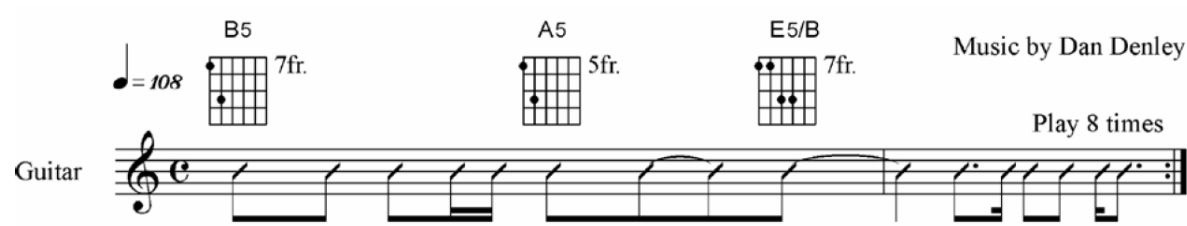
A5 5fr.

E5/B 7fr.

Music by Dan Denley

Play 8 times

Guitar

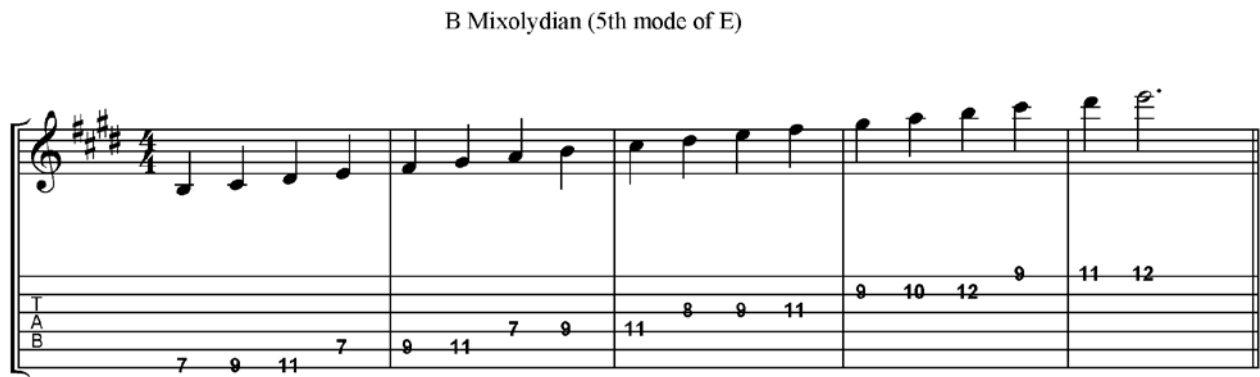


The image shows a guitar track titled 'Track 2' by Dan Denley. It includes three fretboard diagrams for B5 (7th fret), A5 (5th fret), and E5/B (7th fret). The tempo is marked as 108 bpm. The track is to be played 8 times. The musical notation is on a single staff in treble clef, showing a melodic line with eighth and quarter notes.

Call and Response technique

Figure 3: Use jam track 2.

B Mixolydian (5th mode of E)



The image shows a musical exercise for the B Mixolydian scale (5th mode of E). It is written in 4/4 time. The notation includes a staff with the scale notes and a guitar fretboard diagram below it. The fret numbers are: 7 9 11 7 9 11 8 9 11 9 10 12 9 11 12.

Figure 4: Sample solo. Use jam track 2.

B Mixolydian (5th mode of E)

The image displays three systems of musical notation for a guitar solo in B Mixolydian mode. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. Below the staff are three lines labeled T, A, and B, representing the Treble, Alto, and Bass staves. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (e.g., 9, 10, 11, 12) and slurs. The first system starts at measure 1, the second at measure 7, and the third at measure 13. The solo concludes with a double bar line and a repeat sign.

Track 3

Music by Dan Denley

Guitar

$\text{♩} = 108$ D B F# A Play 4 times

Guitar

3 D B F# A Play 4 times

Gtr.

5 D B F# A Play 4 times

Gtr.

7 D B F# A Play 4 times

Figure 5: D major scale. Use jam track 3.

The musical score for 'The Rose Tree' is presented in a system with four staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135

Figure 6: Sample solo. Use jam track 3.

D Major

5

9

13

T
A
B

9 7 7 7 7 7 7 7 7 9 9 6 6 6 6 6 7 7 7 7 7 7 7 9 9 6 6 6 6 6

5 5 5 5 5 5 5 5 5 5 7 7 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5 5 7 7 4 4 4 4 4

Track 4

[illegible]

Figure 7

Bb Lydian (4th mode of F)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two systems of music. The top system includes a vocal melody in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of five measures: four measures of eighth notes and one measure of a whole note. Below the melody is a guitar tablature (TAB) with five measures of fret numbers corresponding to the notes in the melody. The bottom system is labeled "Guitar" on the left and contains two staves. The top staff is a standard musical notation in treble clef, and the bottom staff is a guitar tablature. Both staves show the same five-measure sequence as the top system, with the melody and its corresponding fret numbers.

Figure 8: Sample solo. Use jam track 4.

Licks in Bb Lydian (4th mode of F)

The musical score is divided into four systems, each representing a different section of the solo. The first system begins at measure 6 and contains five measures of music. The second system begins at measure 12 and also contains five measures. The third system begins at measure 16 and contains four measures. The fourth system continues the solo with four measures. Each system features a treble clef staff with a key signature of two flats and a 4/4 time signature. Below the treble staff is a guitar-specific staff with fret numbers and string indicators (A and B strings). The notation includes various musical symbols such as eighth notes, quarter notes, and triplets, as well as fret numbers and string indicators.

Track 5

Music by Dan Denley

Guitar

$\text{♩} = 138$

E $\flat$ M7 6fr.

F 13 8fr.

Dm7 10fr.

Gm7 10fr.

Cm7 8fr.

F 13 8fr.

B $\flat$ M7 6fr.

B $\flat$ M7 6fr.

Play 4 times

Figure 9s

B $\flat$, top strings

Figure 10: Sample solo. Use jam track 5.

The image displays three systems of musical notation for a guitar solo. Each system consists of a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Below the staff are three lines for fret numbers, labeled T, A, and B.

System 1: The first system contains four measures. The fret numbers for the T, A, and B strings are as follows:

- Measure 1: T (6, 10, 8, 6, 6), A (7, 8), B (8)
- Measure 2: T (6, 6, 6), A (10, 8, 7, 5, 7), B (8)
- Measure 3: T (5, 7, 8, 5, 7, 8, 7, 5, 7, 5), A (8), B (8)
- Measure 4: T (5), A (8), B (8)

System 2: The second system contains three measures. The fret numbers for the T, A, and B strings are as follows:

- Measure 1: T (13, 11, 10, 13, 11, 10, 13, 11), A (13), B (13)
- Measure 2: T (8, 10, 11, 11, 10, 8, 11, 10, 8), A (8), B (8)
- Measure 3: T (8), A (8), B (8)

System 3: The third system contains three measures with chord changes: E-flat M7, F 13, and D m7. The fret numbers for the T, A, and B strings are as follows:

- Measure 1: T (15, 15, 13, 16, 15, 16), A (13), B (13)
- Measure 2: T (15, 16, 17, 13, 16, 13, 15), A (13), B (13)
- Measure 3: T (15), A (15), B (15)

Track 6

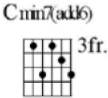















5
 








9
 

Figure 11: Solo licks in G pent. min. Use jam track 6..

The figure displays three systems of musical notation for guitar solos in G pentatonic minor. Each system consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. Below each staff are three lines labeled T, A, and B, representing the Treble, Auxiliary, and Bass staves. The notation includes various fret numbers (e.g., 8, 10, 11, 12, 13, 14) and musical symbols like slurs, ties, and a 'full' bend. The first system has four measures, the second has four measures, and the third has two measures.

Figure 12: Solo licks in G pent. min. (cont.) Use jam track 6.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of one flat (B-flat). The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures, which contain a half note C5 and a half note B4. The bottom two staves are for guitar, labeled 'T' (Treble), 'A' (Alto), and 'B' (Bass). The guitar part consists of a sequence of chords: a whole rest in the first measure, followed by a half note G4, a half note A4, and a half note B4. The guitar part is written in a simplified manner, with the notes G, A, and B appearing in the bass staff and the notes C and B appearing in the treble staff. The score is divided into three measures by vertical bar lines.

19

T
A
B

5 7 6 6 8 6 7 5 8 5 8 5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The accompaniment is written on a bass clef staff. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note bass line with occasional chords and rests. The piece concludes with a final double bar line at the end of measure 8.

24

T 7 7 6 6 5 5 8 5

A

B 8 5 7 12

Track 7

Track 7 musical score, featuring four systems of guitar tablature and chord diagrams. Each system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C).

System 1: Chords B (7fr.), D (10fr.), G (3fr.), F# (5fr.), A (5fr.).

System 2: Chords B5 (7fr.), D5 (5fr.), G, F#5 (2fr.), A5 (5fr.). Includes a "heavy p.m." section.

System 3: Chords I (7fr.), bIII (10fr.), bVI (3fr.), V, bVII (5fr.).

System 4: Chords I5 (7fr.), bIII5 (5fr.), bVI, V5 (2fr.), bVII5 (5fr.). Includes a "heavy p.m." section.

Figure 13: Solo licks in B pent. min. Use jam track 7.

Figure 14: Solo licks in B pent. min. (cont.) Use jam track 7.

Figure 14 displays five systems of musical notation for solo licks in B minor pentatonic scale, continuing from the previous figure. Each system includes a treble clef staff and a guitar fretboard diagram. The systems are numbered 14, 16, 18, 19, and 20. The notation shows various licks and patterns, including bends, slurs, and specific fret numbers (e.g., 10, 12, 7, 9, 11).

System 14: Treble clef staff shows a sequence of notes. Fretboard diagram shows fret numbers: 10, 12, 10, 10, 10, 12, 10, 12, 10, 12, 10. Bends are indicated with $\frac{1}{2}$ and $\frac{1}{2}$ above the notes.

System 16: Treble clef staff shows a sequence of notes. Fretboard diagram shows fret numbers: 10, 12, 10, 12, 10, 12, 10, 11, 10, 11, 12, 9. A bend is indicated with $\frac{1}{2}$ above the note.

System 18: Treble clef staff shows a sequence of notes. Fretboard diagram shows fret numbers: 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9, 7, 10, 7, 9, 7.

System 19: Treble clef staff shows a sequence of notes. Fretboard diagram shows fret numbers: 10, 7, 9, 7, 12, 7, 9, 7, 10, 7, 9, 7, 12, 7, 9, 7.

System 20: Treble clef staff shows a sequence of notes. Fretboard diagram shows fret numbers: 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7.

Jam Tracks

Use the following jam tracks and scales to create your own solos using the skills you developed during the video training section of the course.

Track 8

Guitar

5

9

Use this scale to solo:
B pentatonic minor

Guitar

Guitar

T
A
B

Track 9

Music by Dan Denley

Music notation for Track 9, featuring two guitar parts (Guitar 1 and Guitar 1) across four systems. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

System 1:

- Guitar 1:** Treble clef. Chord diagram for E7 (4th fret, 2nd string open, 3rd string 4th fret, 4th string 2nd fret, 5th string 4th fret). The melody consists of eighth notes: E4, F#4, G#4, A5, B5, A5, G#4, F#4, E4. This is followed by a triplet of eighth notes: E4, F#4, G#4.
- Guitar 1:** Bass clef. Tablature: 0 0 0 0 0 0 0 1/3. Fingering: 0 2, 2 2 0 2, 0 2.

System 2:

- Gtr. 1:** Treble clef. Chord diagram for A7 (5th fret, 2nd string open, 3rd string 5th fret, 4th string 3rd fret, 5th string 5th fret). The melody continues with eighth notes and triplets, including a half-step bend (1/2) on the 4th string.
- Gtr. 1:** Bass clef. Tablature: 0 0 0 0 0 0 2 2 0 2. Fingering: 3 2 3, 3 2 3, 3 2 3.

System 3:

- Gtr. 1:** Treble clef. Chord diagrams for E7 and B7 (7th fret, 2nd string open, 3rd string 7th fret, 4th string 5th fret, 5th string 7th fret). The melody continues with eighth notes and triplets.
- Gtr. 1:** Bass clef. Tablature: 0 0 0 0 0 0 0 1/3. Fingering: 0 2, 2 2 0 2, 2 0 2, 2 1.

System 4:

- Gtr. 1:** Treble clef. Chord diagrams for A7 and E7. The melody continues with eighth notes and triplets, including a half-step bend (1/2) on the 4th string.
- Gtr. 1:** Bass clef. Tablature: 0 3 2 3, 0 5 5 4 4 3 3. Fingering: 3 2 3, 4 3 2.

Use this scale to solo:

E pentatonic minor

The image displays a musical score for guitar. The top staff is a standard musical notation in treble clef, key of D major (one sharp), and 4/4 time. It contains a melody of eighth and quarter notes. The bottom staff is a fretboard diagram with three lines labeled T (Treble), A (Ambitus), and B (Bass). Fingering numbers (1-5) are placed on the strings to indicate fingerings for the notes in the melody.

Track 10

Music By Dan Denley

Track 11

Diagram illustrating guitar fretboard positions and corresponding musical notation for Track 11.

Top Staff: Musical notation in A major (two sharps). Above the staff are four fretboard diagrams for chords: A (5fr.), A⁺ (5fr.), A⁶ (5fr.), and A⁷ (5fr.). The notation shows a sequence of chords and a melodic line.

Bottom Staff: Musical notation starting with a triplet of eighth notes. Above the staff are five fretboard diagrams for chords: Bm (7fr.), Bm(maj7) (7fr.), Bm7 (7fr.), E⁹ (6fr.), and A (5fr.). The notation includes a repeat sign and a final chord.

Use this scale to solo:

A major

Diagram illustrating the A major scale for guitar.

Guitar: Musical notation showing the A major scale in treble clef, starting on A4 (open string) and ending on A5 (open string).

Guitar: Fretboard diagram showing the A major scale in standard tuning (E A B). The scale is written across the strings, with fret numbers indicated below the notes.

Track 12

Am7 5fr. Em7 7fr. Am7 5fr. Em7 7fr.

Am7 5fr. Em7 7fr. C7 3fr. G7 3fr. Ab7 4fr. Am7 5fr.

5

Use this scale to solo:
A pentatonic minor

Guitar

Guitar

TAB

Track 13

Am Em7 Am Em7

Am7 5fr. Em7 7fr. Am7 5fr. Em7 7fr.

Am7 5fr. Em7 7fr. C7 8fr. G7 3fr.

Use this scale to solo:
A pentatonic minor

Guitar

Guitar

T
A
B

5 8 5 7 5 7 5 7 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5

Track 14

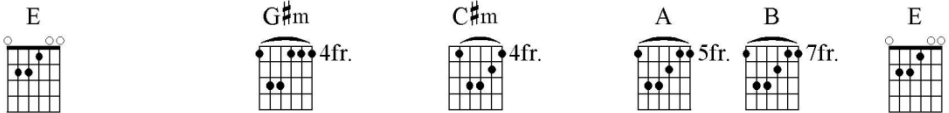
Track 14 musical notation. The piece is in D major (one sharp) and 4/4 time. It consists of three staves of music. Above the first staff are two B m7 fretboard diagrams at the 7th fret. Above the second staff are four fretboard diagrams: E m9 at the 5th fret, B m7 at the 7th fret, F# m9 at the 7th fret, and E m9 at the 5th fret. Above the third staff are four fretboard diagrams: B m7 at the 7th fret, F#9 at the 8th fret, F#7#9 at the 8th fret, and B m7 at the 7th fret. The melodic line is written in treble clef with a key signature of one sharp (F#). It includes a repeat sign at the end of the third staff.

Use this scale to solo:
B pentatonic minor

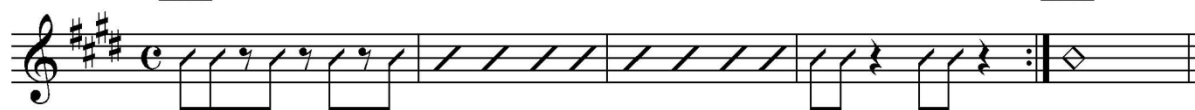
Scale notation for the B pentatonic minor scale. The top staff is labeled 'Guitar' and shows the scale in treble clef, D major key signature. The bottom staff is labeled 'Guitar' and shows the scale in tenor/bass clef, D major key signature. The scale is written as a sequence of notes: B, D, E, F#, G. The bottom staff includes fret numbers (7, 10, 7, 9) and a 'T' (tension) symbol.

Track 15

E G#m C#m A B E



4fr. 4fr. 5fr. 7fr.



Use this scale to solo:

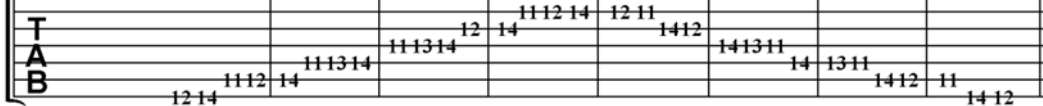
E major

Guitar



Guitar

TAB



Track 16

Am7 5fr. F7 Am7 5fr. F7

Am7 5fr. G7 3fr. C7 8fr. B7 7fr. E7 5fr. Am7 5fr.

5

Use this scale to solo:
A pentatonic minor

Guitar

Guitar

TAB

5 8 5 7 5 7 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5

Track 17

Diagram illustrating guitar fretboard positions and corresponding musical notation for Track 17.

First Line:

- Chords: C#m7 (9fr.), C#m7 (9fr.), F#9 (8fr.), F#9 (8fr.)
- Musical notation: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). The notation shows a sequence of notes and rests corresponding to the fret positions.

Second Line:

- Chords: Bm7 (7fr.), Bm7 (7fr.), E9 (6fr.), E9 (6fr.), C#m7 (9fr.), C#m7 (9fr.), F#9 (8fr.), F#9 (8fr.)
- Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The notation shows a sequence of notes and rests corresponding to the fret positions.

Third Line:

- Chords: C#m7 (9fr.), C#m7 (9fr.), F#7#9 (8fr.), B M7 (7fr.)
- Musical notation: Treble clef, key signature of three sharps (F#, C#, G#). The notation shows a sequence of notes and rests corresponding to the fret positions.

-----Use B Major Scale-----

C#m7 9fr. C#m7 9fr. F#9 8fr. F#9 8fr.

-----Use A Major Scale----- | -----Use B Major Scale-----

Bm7 7fr. Bm7 7fr. E9 6fr. E9 6fr. C#m7 9fr. C#m7 9fr. F#9 8fr. F#9 8fr.

3

-----Use B Major Scale-----

C#m7 9fr. C#m7 9fr. F#7#9 8fr. BM7 7fr.

First time through *Go To Measure 1* *Final ending*

7

Track 18

Diagram illustrating the fret positions for chords used in Track 18:

- D m**: 5fr.
- B^b**: 6fr.
- G m**: 3fr.
- D m**: 5fr.
- C**: 3fr.
- G**: 3fr.
- D m**: 5fr.

The musical notation shows a sequence of chords and a solo line. The solo line starts at measure 5 and continues through measure 8, marked with a double bar line and repeat dots.

Use this scale to solo:
G pentatonic minor

Guitar

Guitar

TAB

3 6 3 5 3 5 3 6 3 6 3 6 3 5 3 5 3 5 3 6 3

Track 19

Track 19 musical notation. The first staff shows a melodic line in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody consists of quarter notes: F#4, A4, C#5, and a half note F#4. Above the staff are four guitar chord diagrams: A (open), C#m (4fr.), D (5fr.), and A (open). The second staff continues the melody, starting with a bass clef and a key signature of two sharps. The melody consists of quarter notes: F#3, A3, C#4, and a half note F#3. Above the staff are five guitar chord diagrams: A (open), E (open), A (open), E7, and A (open). The piece ends with a double bar line and a repeat sign.

Use this scale to solo:
A major

Guitar scale notation for A major. The top staff shows a melodic line in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody consists of quarter notes: F#4, A4, C#5, and a half note F#4. The bottom staff shows the corresponding guitar tablature for the A major scale, with fret numbers 5, 7, 4, 5, 7, 4, 6, 7, 5, 7, 4, 5, 7, 5, 4, 7, 5, 7, 6, 4, 7, 6, 4, 7, 6, 4, 7, 5, 4, 7, 5. The tablature is written in a standard guitar notation with a 'T' for treble and a 'B' for bass.

Track 20

Chord diagrams and melody for Track 20 (E major):

- Measures 1-3: E7, E7/B, E7
- Measures 4-6: A7, A7/E, A7
- Measures 7-9: E7, E7/B, E7
- Measures 10-12: B7, B7/F#, B7
- Measures 13-15: A7, A7/E, A7
- Measures 16-18: E7, B7, E7

The melody is written in treble clef, E major (three sharps), and 4/4 time. It consists of eighth and quarter notes, ending with a double bar line and a repeat sign.

Use this scale to solo:
E pentatonic minor

Guitar scale diagram for E pentatonic minor (E5 - B5):

- Guitar (Melody):** Treble clef, E major key signature. The scale is written as a sequence of eighth notes: E5, F#5, G5, A5, B5, A5, G5, F#5, E5.
- Guitar (Fingering):** Tablature showing fret numbers for the left hand: 12-15, 12-14, 12-14, 12-15, 12-15, 12-14, 12-14, 14-12, 14-12, 15-12.

Track 21

D

C

G

A

C

G

A

D

Use this scale to solo:
D major pentatonic

Guitar

Guitar

T

A

B

Track 22

Chord diagrams and musical notation for Track 22:

F m **B^bm**

A^b 4fr. **D^b 4fr.** **B^bm**

5

Use this scale to solo:

B^b minor

Guitar

Guitar

T
A
B

Additional Resources

Amazing Guitar Secrets

Learn the fundamental of good guitar technique. Theory includes open-position chords, barre chords, 7th, major and minor scales, solo techniques and improvisation.

www.AmazingGuitarSecrets.com

Blues Guitar Secrets 2.0

Learn blues basics in this straight-forward, no-frills course. Topics include pentatonic and blues scales, 12 bar blues forms, dominant and minor 7ths and more. Also includes 50 classic blues solo licks.

www.BluesGuitarSecrets.com



Acoustic Guitar Secrets

A complete, step-by-step method for acoustic guitarists. Discover must-know strumming patterns, fingerstyle basics, song forms for folk, country, bluegrass, blues, rock and jazz.

www.AcousticGuitarSecrets.com



Lead Guitar Secrets

The ultimate guide to learning how to create lead guitar solos. Complete, hands-on training includes scales, picking techniques, articulation (bends, hammer-ons, etc) as well as how to construct a lead.

www.LeadGuitarSecrets.com



Ultimate Guide To Chords

A step-by-step approach to learning chords and chord progressions. Learn the roman numeral system for guitar and how it's applied to much of all styles. Everything you ever wanted know about chords and how they're used in real songs.

www.UltimateGuideToChords.com



Steve Krenz's Learn and Master The Guitar:

and play music (notation).

The twenty DVDs contained in Learn & Master Guitar are really the heart of this course. Each lesson is clearly explained and demonstrated, so you know exactly what and how to practice. Includes instruction on how to read



Available from:

<http://www.learnandmastertheguitar.com>

[Watch video review here](#)

GuitarZoom.com

14 Solo Secrets

by Dan Denley



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C major played on multiple strings



D major played on multiple strings

First system of musical notation for D major. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The guitar tablature below shows the fret numbers for each string (T, A, B) across six measures. The first two measures are for the low D (D2) and the next four measures are for the high D (D5).

Measure	T	A	B
1			5
2			7
3			9
4			10
5			12
6			14
7			16
8			17
9			0
10			2
11			4
12			0
13			2
14			0
15			2
16			3
17			5
18			7
19			4
20			5
21			7
22			4
23			6
24			7

Second system of musical notation for D major. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The guitar tablature below shows the fret numbers for each string (T, A, B) across six measures. The first two measures are for the low D (D2) and the next four measures are for the high D (D5).

Measure	T	A	B
1			5
2			7
3			9
4			5
5			7
6			9
7			6
8			7
9			10
10			12
11			9
12			10
13			12
14			9
15			11
16			12
17			10
18			12
19			11
20			12

E major played on multiple strings



First system of musical notation for E major scale on strings 1-4. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes: E4, F#4, G4, A4, B4, C#5, D5, E5. The guitar tablature below shows fingerings for strings 1, 2, 3, and 4. String 1 has frets 2, 4, 6, 7. String 2 has frets 9, 11, 13, 14. String 3 has frets 2, 4, 1, 2. String 4 has frets 1, 2, 4, 5. The final fret is 7 on string 4.



Second system of musical notation for E major scale on strings 5-6. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes: E4, F#4, G4, A4, B4, C#5, D5, E5. The guitar tablature below shows fingerings for strings 5 and 6. String 5 has frets 7, 9, 11, 7. String 6 has frets 9, 11, 8, 9. The final fret is 14 on string 6.

Harmonized D major scale

System 1: Melodic line with notes D, E, F#, G, A, B, C#, D.

System 2: Harmonic accompaniment with chords D, Emin, F#min, G, A, Bmin, C#dim, D.

System 3: Harmonic accompaniment with chords DMaj7, Emin7, F#min7, GMaj7, A7, Bmin7, C#m7(b5), DMaj7.

Melodic minor

Compare C maj with C melodic min

Diagram showing the C major and C melodic minor scales. The C major scale is shown in the left half, and the C melodic minor scale is shown in the right half. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The scales are written in a single staff, with the C major scale in the left half and the C melodic minor scale in the right half. The C major scale is: C4, D4, E4, F4, G4, A4, B4, C5. The C melodic minor scale is: C4, D4, Eb4, F4, G4, A4, Bb4, C5. The diagram also includes a bass staff with fret numbers for the C major scale: 3, 5, 7, 3, 5, 7, 4, 5, 3, 5, 6, 3, 5, 7, 8. The C melodic minor scale fret numbers are: 3, 5, 6, 3, 5, 7, 4, 5, 3, 4, 6, 3, 5, 7, 8.

Compare E maj with E melodic min

Diagram showing the E major and E melodic minor scales. The E major scale is shown in the left half, and the E melodic minor scale is shown in the right half. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The scales are written in a single staff, with the E major scale in the left half and the E melodic minor scale in the right half. The E major scale is: E4, F#4, G#4, A4, B4, C#5, D#5, E5. The E melodic minor scale is: E4, F#4, G#4, A4, B4, C#5, D#5, E5. The diagram also includes a bass staff with fret numbers for the E major scale: 7, 9, 11, 7, 9, 11, 8, 9, 7, 9, 10, 7, 9, 11, 12. The E melodic minor scale fret numbers are: 7, 9, 10, 7, 9, 11, 8, 9, 7, 8, 10, 7, 9, 11, 12.

Harmonic minor

C min C harm min

Cmin Ddim Eb Fmin Gmin A? B? Cmin Cmin Ddim Ebaug Fmin G A? Bdim Cmin

Harmonized C min Harmonized C harm min

Pentatonic major

Compare C maj (meas. 1-2) with C pent maj (meas. 3-4). Pentatonic major drops the 4th and 7th.

C maj scale C pent maj scale

The image shows two musical staves for guitar, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'C maj scale' and contains two measures of music. The first measure has notes C4, D4, E4, F#4, G4, A4, B4, and the second measure has notes C5, B4, A4, G4, F#4, E4, D4. The second staff is labeled 'C pent maj scale' and contains two measures of music. The first measure has notes C4, D4, E4, G4, A4, and the second measure has notes C5, B4, A4, G4, E4. Below each staff is a fretboard diagram with a capo on the first fret. The first staff's diagram shows fret numbers 3, 5, 2, 3 for the first measure and 5, 2, 4, 5 for the second measure. The second staff's diagram shows fret numbers 3, 5, 2 for the first measure and 5, 2, 5 for the second measure.

Compare A min (meas. 1-2) with A pent min (meas. 3-4). Pentatonic minor drops the 2th and 6th.

A min scale A pent min scale

The image shows two musical staves for guitar, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'A min scale' and contains two measures of music. The first measure has notes A4, B4, C5, D5, E5, F#5, G5, and the second measure has notes A5, G5, F#5, E5, D5, C5, B4. The second staff is labeled 'A pent min scale' and contains two measures of music. The first measure has notes A4, C5, D5, E5, G5, and the second measure has notes A5, G5, E5, C5, A4. Below each staff is a fretboard diagram with a capo on the first fret. The first staff's diagram shows fret numbers 5, 7, 8, 5 for the first measure and 7, 8, 5, 7 for the second measure. The second staff's diagram shows fret numbers 5, 8, 5 for the first measure and 7, 5, 7 for the second measure.

A minor harmonized scale

Compare A min (meas. 1-2) with A pent min (meas.3-4). You can use the minor scale and the pentatonic minor as direct Substitutes for each other. Notice how the harmonized scale results in nearly identical chords. Compare meas. 5-6 meas. 7-8.

A min A pent min

A Bdim Cmin D E Fmin Gdim A Cmin E5 Fmin A

A min A pent min

A blues scale (flat 5)

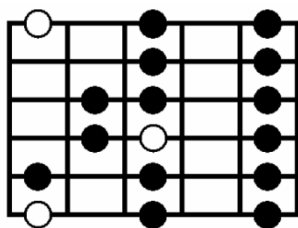
Use this scale as a direct substitute for the pentatonic minor (in the same key). Example, if you can use A pent. Minor, try substituting A blues. This trick works for any key.

A blues b5 A pent min

A Bdim Cmin D E Fmin Gdim A Cmin E5 Fmin A

A min A pent min

Movable Pattern: Ionian Modea



Major Scale, Mode 1(G Ionian)

Guitar

Guitar

T
A
B

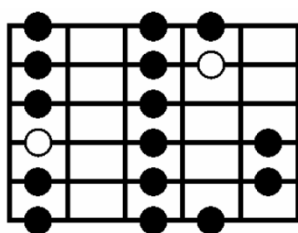
3 5 7 3 | 5 7 4 5 | 7 4 5 7 | 5 7 3 5 | 7 5 3 7

Gtr.

Gtr.

5 7 5 4 | 7 5 4 7 | 5 3 7 5 | 3

Movable Pattern: Dorian Mode



G Major Scale, Mode 2(A Dorian)

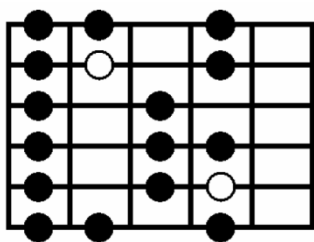
Guitar

Guitar

Gtr.

Gtr.

Movable Pattern: Phrygian Mode



G major Scale, Mode 3 (B Phrygian)

Guitar

Guitar

Gtr.

Gtr.

cc

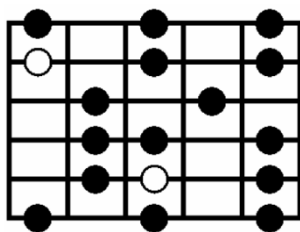
T
A
B

7 8 10 7 9 10 7 9 10 7 9 7 8 10 7 8 10 8 7 10

6

8 7 9 7 10 9 7 10 9 7 10 8 7

Movable Pattern: Lydian Mode



G Major Scale, Mode 4 (C Lydian)

Guitar

Guitar

T
A
B

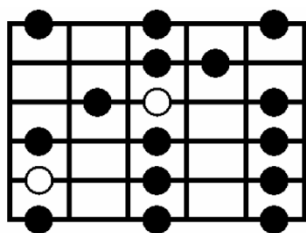
8 10 12 9 10 12 9 11 8 10 12 8 10 12 10 8 12

Gtr.

Gtr.

10 8 11 9 12 10 9 12 10 9 12 10 8

Movable Pattern: Mixolydian Mode



G Major Scale, Mode 5 (D Mixolydian)

Guitar

Guitar

Gtr.

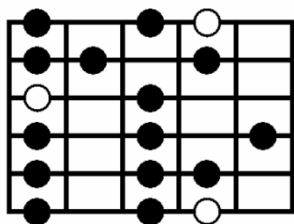
Gtr.

10 12 14 10 12 14 10 12 14 11 12 10 12 13 10 12 14 12 10 13

12 10 12 11 14 12 10 14 12 10 14 12 10

6

Movable Pattern: Aeolian Mode



G Major Scale, Mode 6 (E Aeolian)

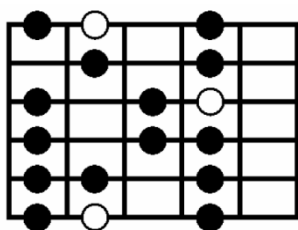
Guitar

Guitar

Gtr.

Gtr.

Movable Pattern: Locrian Mode



G Major Scale, Mode 7 (F# Locrian)

Guitar

Guitar

T
A
B

14 15 17 14 15 17 14 16 17 14 16 13 15 17 14 15 17 15 14 17

Gtr.

6

Gtr.

15 13 16 14 17 16 14 17 15 14 17 15 14

Audio Track 1

• = 108

Guitar 1

Guitar 1

6

Gtr. 1

Gtr. 1

11

Gtr. 1

Gtr. 1

16

Gtr. 1

Gtr. 1

full

5 7 (7) 7 (7) 5 7 5/7 5/7

8 7 5 8 7 5 7 5 4 5 7 5 4 7 5 4 5/7 4 5 4 5 9 10

9 9 10 10 12 15 12 12 15 12 12 13 12 10 13 12 10 10

12 10 10 9 9 9 7 9 2 4 4 9

1/2 1/2

Audio Track 2

Audio Track 2-1

11

Gtr. 1

Gtr. 1

Gtr. 2

Gtr. 2

Detailed description: This system contains measures 11 through 15. Gtr. 1 (top staff) features a treble clef and a key signature of one flat. It includes a whole note chord in measure 11, a half note in measure 12, and a series of eighth-note triplets in measures 13, 14, and 15. Gtr. 1 (bottom staff) shows fret numbers: 9, 9-10, 10-12, 15-13-12, 15-13-12, 13-12-10, 13-12-10. Gtr. 2 (top staff) has a treble clef and a key signature of one flat, playing a continuous eighth-note pattern. Gtr. 2 (bottom staff) shows fret numbers: 5-7-7, 5-7-7, 1-3-3, 5-5, 5-7-7, 5-7-7, 1-3-3, 5-5, 7-5-5.

16

Gtr. 1

Gtr. 1

Gtr. 2

Gtr. 2

Detailed description: This system contains measures 16 through 20. Gtr. 1 (top staff) includes a treble clef, a key signature of one flat, and a wavy line indicating a vibrato or tremolo effect in measure 17. It features eighth-note patterns in measures 16, 18, and 19, and a half note in measure 20. Gtr. 1 (bottom staff) shows fret numbers: 12-10, 10-9, 9-9-7, 9, 2, 4, 4, 4. Gtr. 2 (top staff) has a treble clef and a key signature of one flat, playing a continuous eighth-note pattern. Gtr. 2 (bottom staff) shows fret numbers: 5-7-7, 5-7-7, 1-3-3, 5-5, 5-7-7, 5-7-7, 1-3-3, 5-5.

Audio Track 2-2

Audio Track 2-2, measures 21-24. The score is for two guitars, Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, and Gtr. 2 is in bass clef. The key signature has one flat (B-flat). The tempo is marked as 108. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Fingering numbers (1-5) are provided for many notes. A wavy line indicates a tremolo effect in measure 24.

Measures 21-24:

- Measure 21: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 22: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 23: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 24: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.

Audio Track 2-2, measures 25-28. The score is for two guitars, Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef, and Gtr. 2 is in bass clef. The key signature has one flat (B-flat). The tempo is marked as 108. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Fingering numbers (1-5) are provided for many notes. A wavy line indicates a tremolo effect in measure 25. The word "full" is written above the notes in measures 26, 27, and 28, indicating a full sound or a specific playing technique. A wavy line indicates a tremolo effect in measure 28.

Measures 25-28:

- Measure 25: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 26: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 27: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.
- Measure 28: Gtr. 1 has a quarter note G4, a quarter note A4, and a quarter note B4. Gtr. 2 has a quarter note G2, a quarter note A2, and a quarter note B2.

Audio Track 2-3

The musical score for Audio Track 2-3 consists of four staves arranged in two pairs, labeled 'Gtr. 1' and 'Gtr. 2' on the left. The first pair of staves (Gtr. 1) uses a treble clef, while the second pair (Gtr. 2) uses a bass clef. A measure number '31' is positioned above the first staff. The score is divided into two measures by a vertical bar line. In the first measure, the top staff (Gtr. 1) contains a melodic line starting with a quarter note, followed by an eighth note, and then a dotted quarter note. The bottom staff (Gtr. 2) contains a bass line with a 7th fret, a 5th fret, and a 7th fret. In the second measure, the top staff (Gtr. 1) continues the melodic line with a quarter note, an eighth note, a dotted quarter note, and a half note. The bottom staff (Gtr. 2) continues the bass line with a 7th fret, a 5th fret, a 7th fret, a 5th fret, and a 3rd fret. The score includes various musical notations such as notes, rests, and fingerings.

The image displays a page of guitar sheet music for the song "The Sound of Silence" by Simon & Garfunkel. The music is written in G major and 4/4 time, with a tempo marking of 144. The page is divided into four systems, each consisting of a guitar staff and a bass staff. The first system shows the beginning of the song with a tempo of 144 and chords GM7, Am7, Bm7, and CM7. The second system continues the melody with chords Gm7, Am7, Bm7, CM7, and GM7. The third system features chords Am7, Bm7, CM7, GM7, Am7, and Bm7. The fourth system concludes with chords CM7, GM7, Am7, Bm7, CM7, and GM7. The music is written in G major and 4/4 time.

Audio Track 4

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar and bass parts for measures 1-4. The guitar part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass part is in bass clef. Chord diagrams for Gm7 and Am7 are provided at the top. The guitar part features a melodic line with eighth notes and chords, while the bass part provides a steady eighth-note accompaniment. The second system shows measures 5-8, including a repeat section and a final ending. Chord diagrams for Bm7, Cm7, and Gm7 are provided. The guitar part includes a triplet in measure 5 and a final ending in measure 8. The bass part includes a triplet in measure 5 and a final ending in measure 8. The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef.

Audio Track 5

The score is written for two guitars, labeled "Guitar" and "Gtr.". It is in the key of D major (one sharp) and 4/4 time, with a tempo of 144 BPM. The score is divided into four systems, each with a guitar staff and a bass staff (labeled "T", "A", "B" for Treble, Alto, Bass).

System 1 (Measures 1-3):

- Guitar:** Treble clef, key signature of one sharp. Chords: GM7 (measures 1-2), Am7 (measure 3), Bm7 (measures 4-6). Rhythmic patterns include eighth notes and triplets.
- Gtr. (Bass):** Bass clef. Fingering: 10 8 7, 10 8 7, 9, 9 7 9, 9 7 8 7 8 10 8 10.

System 2 (Measures 4-6):

- Gtr. (Treble):** Chords: CM7 (measures 4-5), GM7 (measure 6), Am7/Bm7 (measures 7-8), CM7 (measures 9-10), GM7 (measures 11-12), Am7 (measures 13-14).
- Gtr. (Bass):** Fingering: 7 7 8 7 8 10 8 7 7 8 7, 10, 8, 10 8 7/8 9, 7 10 7 7 7/9.

System 3 (Measures 11-14):

- Gtr. (Treble):** Chords: Bm7 (measures 11-12), CM7 (measure 13), GM7 (measure 14), Am7 (measures 15-16), Bm7 (measures 17-18), CM7 (measures 19-20). Techniques: "full" (measure 13), "1/2" (measures 15, 17).
- Gtr. (Bass):** Fingering: 10 9 7/9, 7 9 (9) 7, 9 (9) 7, 9 (9) 7, 7 10 8 8 7.

System 4 (Measures 17-20):

- Gtr. (Treble):** Chords: GM7 (measures 17-18), Am7 (measure 19), Bm7 (measures 20-21), CM7 (measures 22-23), GM7 (measures 24-25).
- Gtr. (Bass):** Fingering: 10 8 7, 10 8 7 9, 9 7 9 9 7 8 7 8 10 8 10, 7 10 7 8 7 8 10 8 7 7 8 7, 8.

Audio Track 6

The score for Audio Track 6 is divided into two systems. The first system is for a standard guitar, and the second system is for a bass guitar.

System 1 (Guitar):

- Chord Diagrams:**
 - G M7:** 1st fret, 2nd string (x), 3rd string (1), 4th string (2), 5th string (3).
 - A m7:** 5th fret, 1st string (5), 2nd string (4), 3rd string (3), 4th string (2), 5th string (1).
- Staff:** Treble clef, key of D major (one sharp). The melody consists of eighth notes and quarter notes, with rests. The bass line is indicated by fret numbers 3, 4, 3, 4, 5, 5.

System 2 (Gtr. - Bass Guitar):

- Chord Diagrams:**
 - B m7:** 7th fret, 1st string (7), 2nd string (6), 3rd string (5), 4th string (4), 5th string (3).
 - C M7:** 8th fret, 1st string (x), 2nd string (8), 3rd string (7), 4th string (6), 5th string (5).
 - G M7:** 1st fret, 2nd string (x), 3rd string (1), 4th string (2), 5th string (3).
- Staff:** Treble clef, key of D major. The melody includes a triplet of eighth notes in the first measure. The bass line is indicated by fret numbers 7, 7, 7, 7, 8, 8, 8, 8, 8, 8, 3, 4, 4. The final measure is labeled "Final ending".
- Repetition:** The first four measures of the system are repeated five times.

[illegible]

Audio Track 8

Audio Track 8 guitar notation. The track is in 144 BPM (indicated by a quarter note = 144). The key signature is one sharp (F#).

The notation shows five staves, each representing a guitar part (Gtr.). The first staff is labeled "Guitar" and the others "Gtr.". Each staff contains a series of chords and a melodic line indicated by a treble clef and a key signature of one sharp (F#).

The chords and their fret positions are:

- Staff 1 (Guitar): Am7 5fr., Bm7 7fr., Em7 7fr.
- Staff 2 (Gtr.): Am7 5fr., Bm7 7fr., Em7 7fr.
- Staff 3 (Gtr.): Am7 5fr., Bm7 7fr., Em7 7fr.
- Staff 4 (Gtr.): Am7 5fr., Bm7 7fr., Em7 7fr.
- Staff 5 (Gtr.): Am7 5fr., Bm7 7fr., Am7 5fr., D9 4fr., G M7 (marked with an 'x' on the 1st string).

The notation includes a treble clef and a key signature of one sharp (F#) for each staff. The first staff also includes a tempo marking of 144 BPM.

Audio Track 9

Key: F# minor.

Scale possibilities: F# min., F# min. pent., any of the modes of F# min (F# Aeolian, G# Locrian, A Ionian, B Dorian, C# Phrygian, D Lydian, E Mixolydian).

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	F#min	G#dim	A	Bmin	C#min	D	E

Harmonization: Minor Scale

Guitar

Gtr.

3

F#min G#dim 6fr. A Bmin C#min 4fr. D E

Gtr.

5

F#min7 G#m7(b5) A Maj7 Bmin7 C#min7 4fr. D Maj7 E7

Audio Track 10

"Rawk On!" Solo Guitar

Music by Dan Denley

The score is divided into four systems, each for measures 1-4, 5-8, 9-12, and 13-16. Each system consists of a treble staff (Gtr. 1) and a bass staff (Gtr. 1).

- System 1 (Measures 1-4):** Treble staff has a wavy line above it. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Bass staff: T (Treble), A (Bass), B (Bass). Fingering: 0 2 2 0 2 (measures 1-2), 2 5 5 2 2 5 (measure 3), 5 (measure 4).
- System 2 (Measures 5-8):** Treble staff: Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), then a wavy line. Bass staff: Fingering: 5 0 2 2 0 2 (measures 5-6), 0 2 2 0 2 (measure 7), then a wavy line. Arrows labeled "full" point to the end of the treble and bass staves in measure 8.
- System 3 (Measures 9-12):** Treble staff: Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half), then a wavy line. Bass staff: Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half), then a wavy line. Arrows labeled "full" point to the end of the treble and bass staves in measure 12.
- System 4 (Measures 13-16):** Treble staff: Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half), then a wavy line. Bass staff: Notes: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (half), then a wavy line. Arrows labeled "full" point to the end of the treble and bass staves in measure 16.

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Audio Track 10-1

Rawk On!

The image shows a musical score for guitar, consisting of two staves. The top staff is labeled "Gtr. 1" and the bottom staff is also labeled "Gtr. 1". Both staves have a key signature of one sharp (F#) and a common time signature. The top staff contains a melodic line with various notes, rests, and fingerings. The bottom staff contains a bass line with various notes, rests, and fingerings. The score includes various musical notations such as notes, rests, and fingerings.

Gtr. 1

21

21

Gtr. 1

12 12-14 11 11-12

Rawk On!

Measures 25-37 of the guitar score. The score is written for a single guitar (Gtr. 1) and consists of three systems. The first system covers measures 25-32, the second system covers measures 33-34, and the third system covers measures 35-37. The music is in 4/4 time and features a variety of techniques including triplets, sixteenth-note runs, and dynamic markings such as 'full' and '1 1/2'. The fret numbers are indicated below the notes.

Audio Track 11

Rawk On! *Rhythm Track*

Music by Dan Denley

Guitar 1

Guitar 1

Gtr. 1

Gtr. 1

Gtr. 1

P.M. throughout

Gtr. 1

Gtr. 1

Audio Track 11-1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Audio Track 11-2

Rawk On!

34

Gtr. 1

Gtr. 1

38

Gtr. 1

Gtr. 1

42

Gtr. 1

Gtr. 1

46

Gtr. 1

Gtr. 1

The image displays a guitar score for a piece titled "Rawk On!". The score is organized into four systems, each corresponding to a measure number (34, 38, 42, and 46) in the top left corner. Each system consists of two staves: a top staff labeled "Gtr. 1" in treble clef and a bottom staff labeled "Gtr. 1" in bass clef. The top staff contains musical notation with notes, rests, and dynamic markings such as accents (>) and slurs. The bottom staff contains fret numbers (0, 2, 3, 4, 5, 6, 7) and other technical markings like slash marks and ties. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line at the end of the fourth system.

Audio Track 12

• = 70

Guitar 1

Guitar 1

TAB

full

full

full

full

full

6

Gtr. 1

Gtr. 1

1/2

1/2

1/2

1/2

full

11

Gtr. 1

Gtr. 1

1/2

15

Gtr. 1

Gtr. 1

full

1/2

1/2

Audio Track 12-1

Gtr. 1

19

full

11 9 14

11 $\frac{1}{2}$

14 14 11

full full

16 16 14 16

Gtr. 1

23

full full

16 14 16 16 16 14

15

9 6 8 6 8

Audio Track 13-1

Guitar score for Audio Track 13-1, measures 17-25. The score is written for two guitars, Gtr. 3 and Gtr. 3, in a key signature of three flats (B-flat major/D minor). The tempo is marked 17.

Measures 17-20: Chords E^b9 and B^bm7. The Gtr. 3 part features a melodic line with eighth notes and quarter notes. The Gtr. 3 part features a bass line with sixteenth notes and eighth notes.

Measures 21-24: Chords F9, E^b9, and B^bm7. The Gtr. 3 part features a melodic line with eighth notes and quarter notes. The Gtr. 3 part features a bass line with sixteenth notes and eighth notes.

Measure 25: Chords Bm7 and B^bm7. The Gtr. 3 part features a melodic line with eighth notes and quarter notes. The Gtr. 3 part features a bass line with sixteenth notes and eighth notes.

Audio Track 14

Scale possibilities: C harmonic minor

Position	1	2	3	4	5	6	7
Quality	Min	Dim	Maj	Min	Min	Maj	Maj
Chord	Cmin	Ddim	E ^b Aug	Fmin	G	A ^b	Bdim

Harmonization: Harmonic Minor Scale

Guitar

3fr. 4fr. 4fr. 9fr.

C min D dim E^baug F min G A^b B dim

Gtr.

8fr. 11fr. 4fr.

Cm(maj7) Dm7(b5) E^bΔ7+5 F min7 G7 A^bMaj7 B^o7

Gtr.

Audio Track 15

Key: B melodic minor.

Scale possibilities: B melodic minor.

Position	1	2	3	4	5	6	7
Quality	Min	Min	Aug	Maj	Maj	Dim	Dim
Chord	Bm	C#m	DAug	E	F#	G#dim	A#dim

Harmonization: Melodic Minor Scale

Guitar

Bmin C#min DAug E F# G#dim A#dim

4fr. 6fr. 8fr.

Gtr.

Bm(maj7) C#min7 D^7+5 E7 F#7 G#m7(b5) A#m7(b5)

7fr. 4fr. 10fr.

Gtr.

Chord Ninja

by Dan Denley



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Introduction to chord progressions!

Figure 1 to 5

Figure 1: C major scale



Figure 2: C major scale harmonized

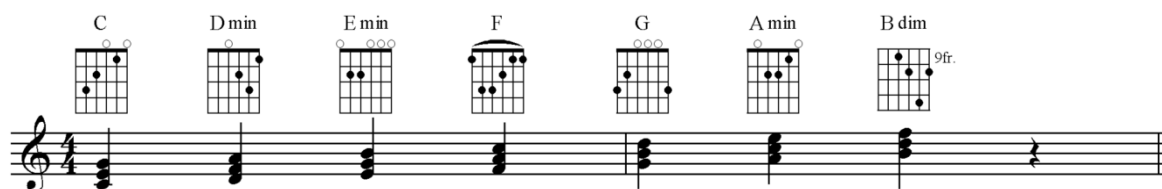


Figure 3: C major scale harmonized (Roman)

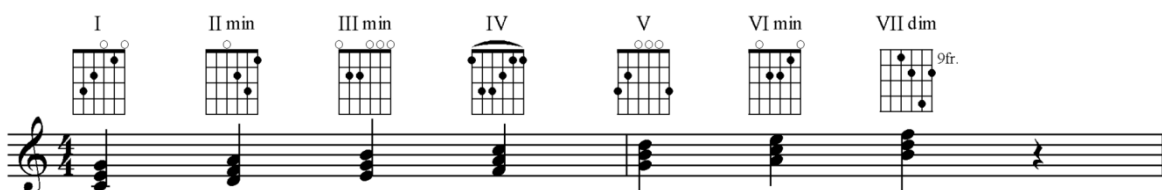


Figure 4: A minor scale (relative minor of C major)



Figure 5: A minor scale harmonized

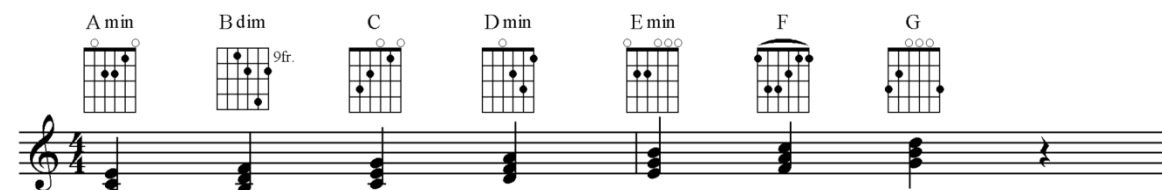


Figure 6 to 9

Figure 6: A minor scale harmonized (Roman)

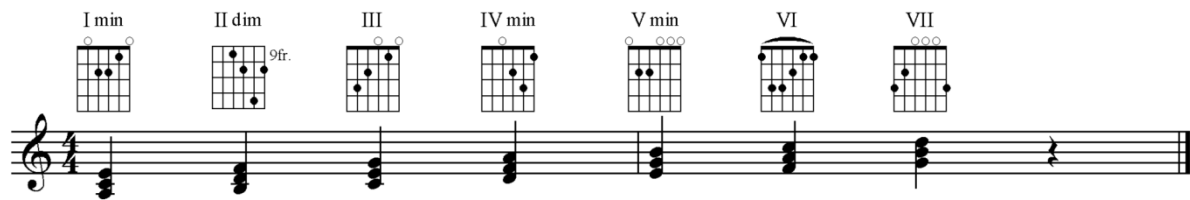


Figure 7: C major scale harmonized (7th chords)

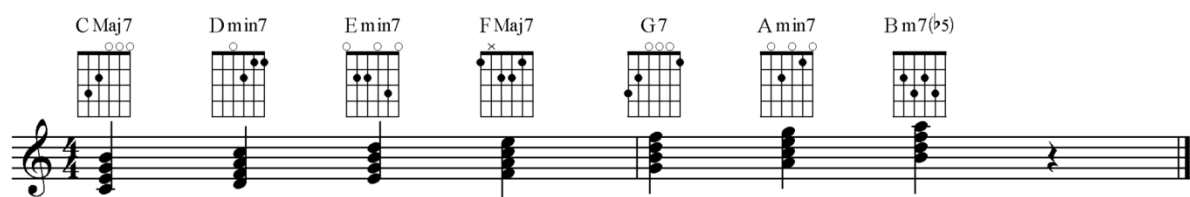


Figure 8: A minor scale harmonized (Roman)

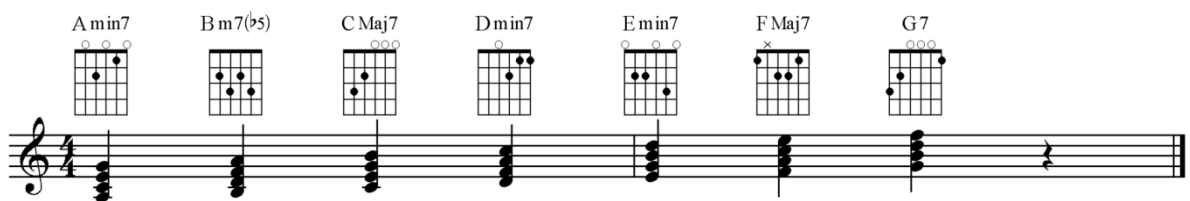


Figure 9

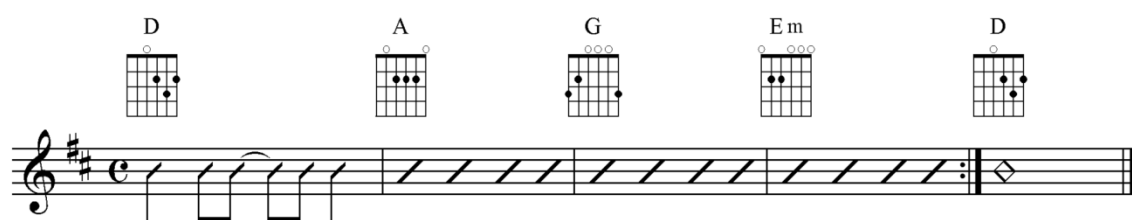


Figure 10 to 13

Figure 10

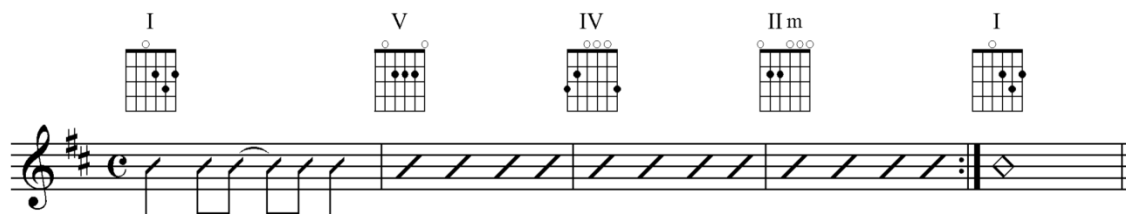


Figure 11

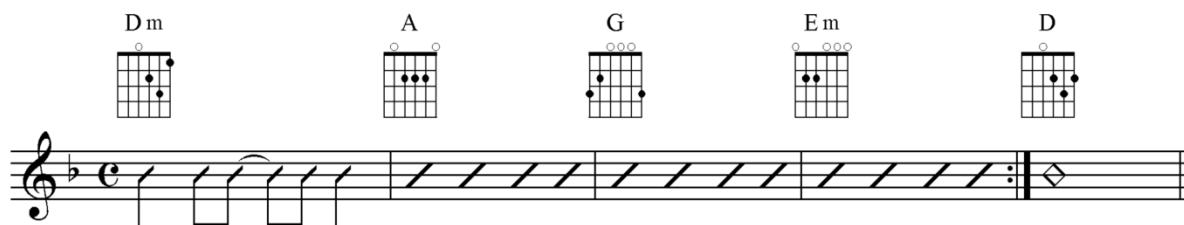


Figure 12

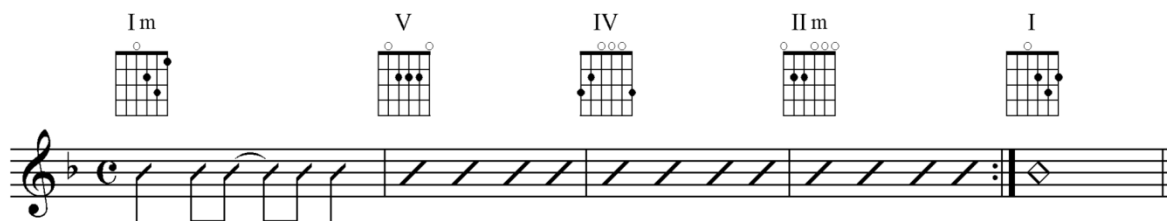


Figure 13

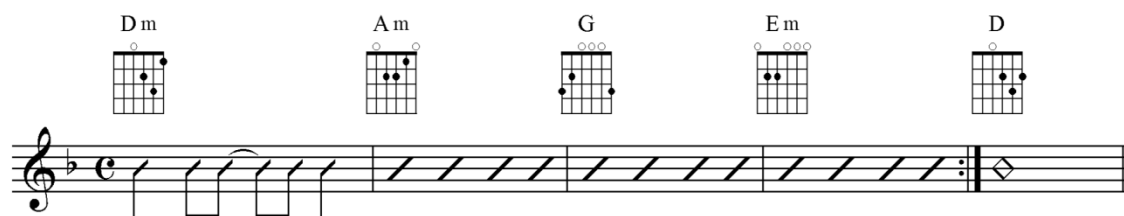


Figure 14 to 17

Figure 14

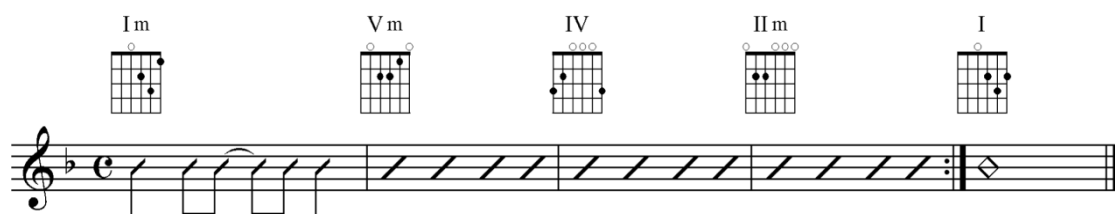


Figure 15

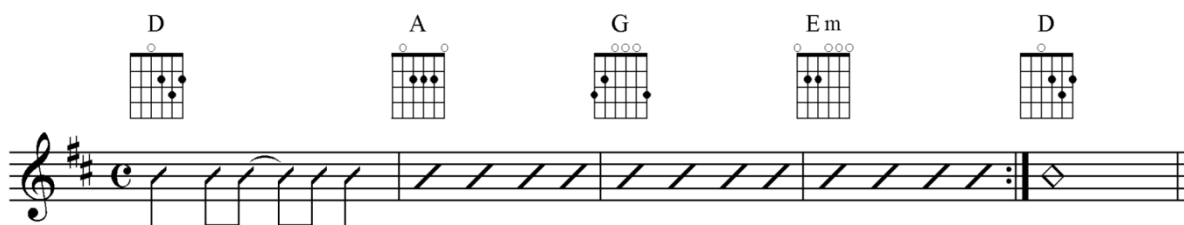


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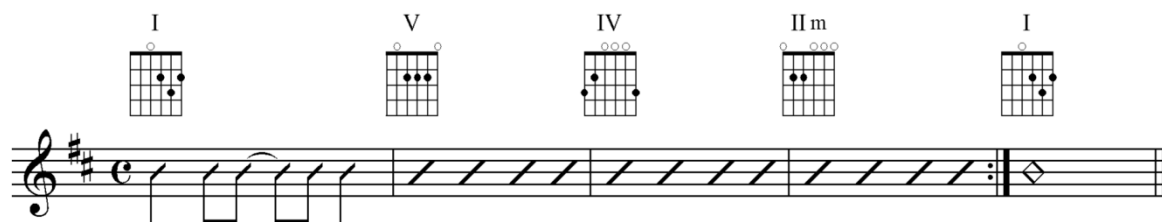


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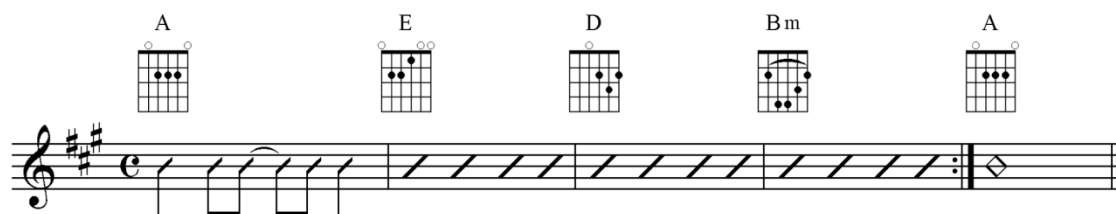


Figure 18 to 21

Figure 18

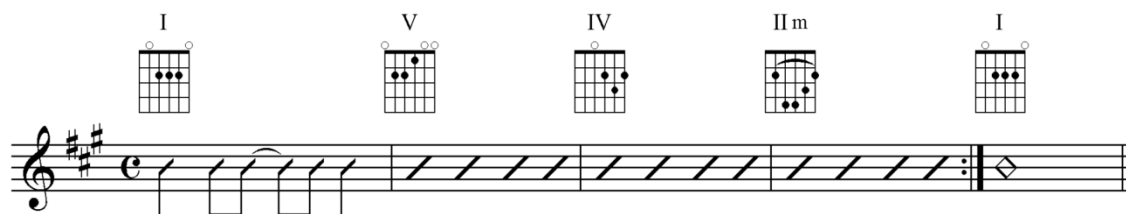


Figure 19

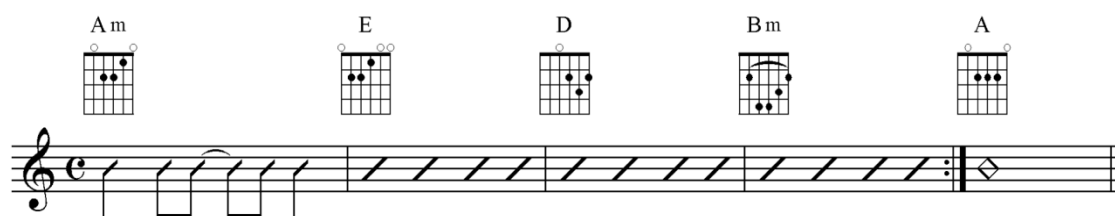


Figure 20

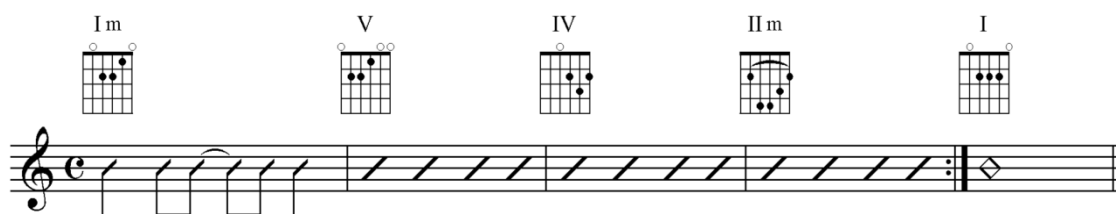


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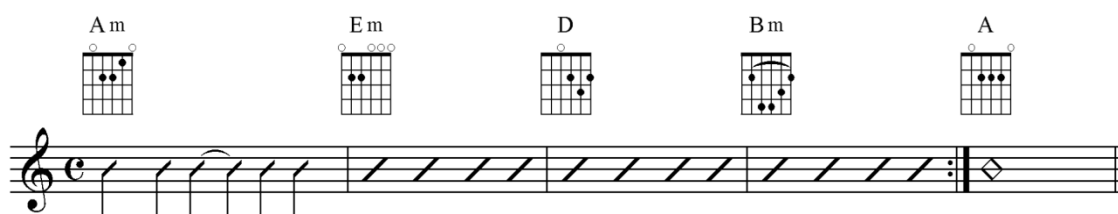


Figure 22 to 25

Figure 22

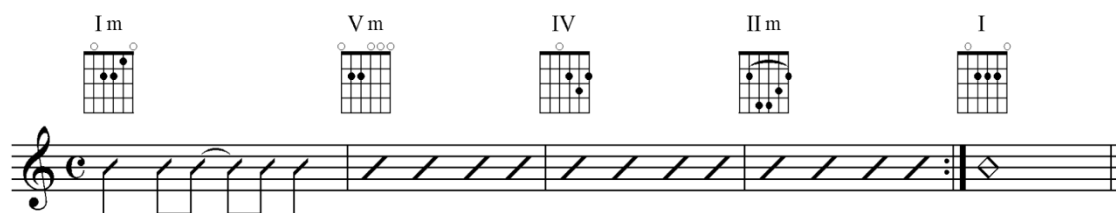


Figure 23

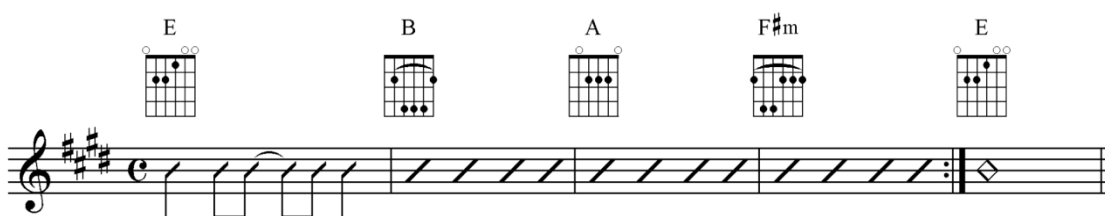


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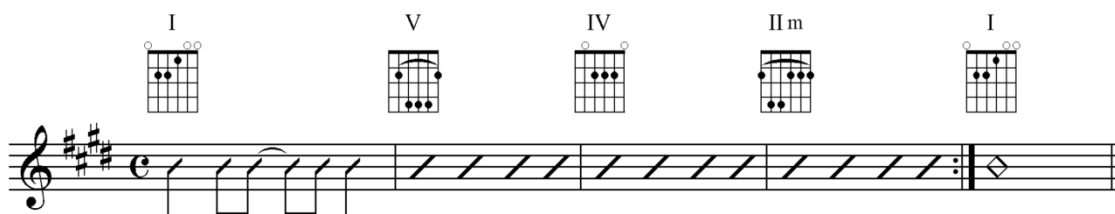


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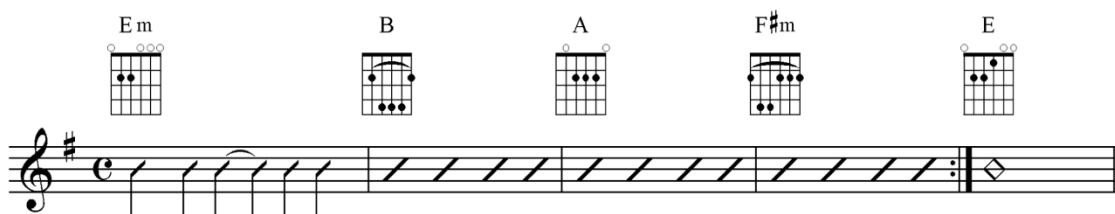


Figure 26 to 29

Figure 26

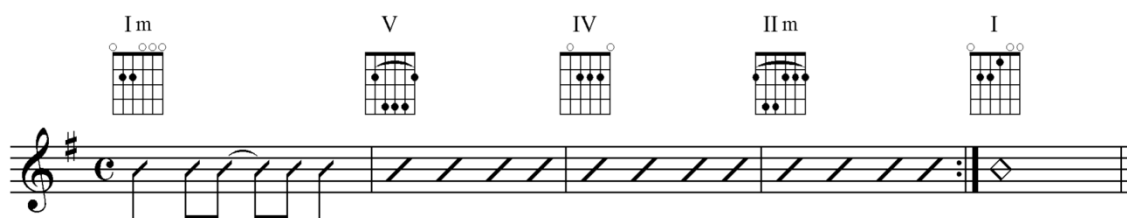


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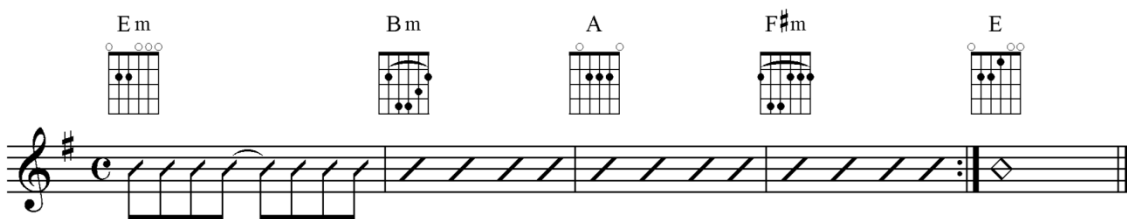


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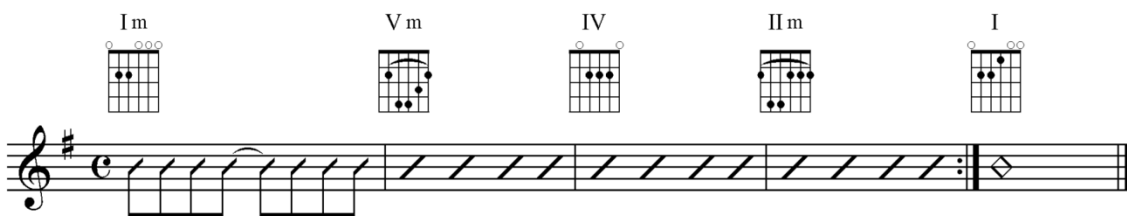


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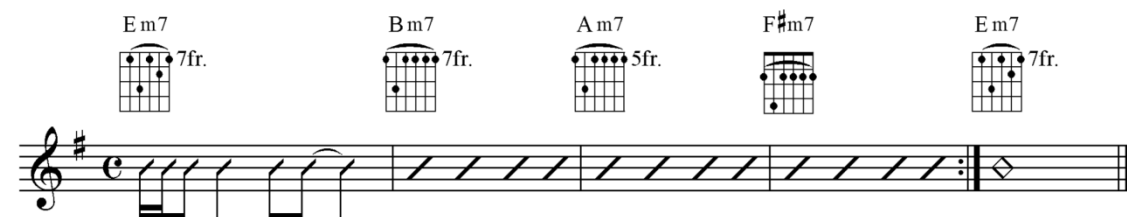


Figure 30 to 33

Figure 30

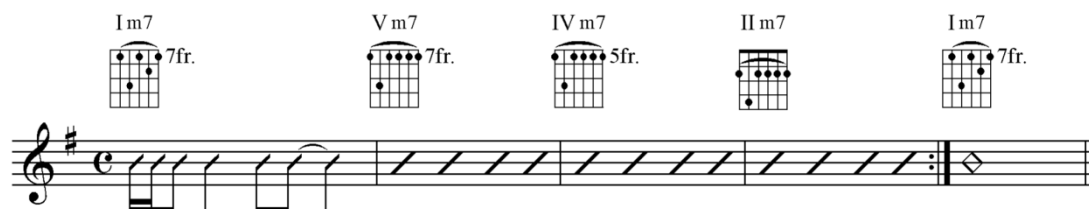


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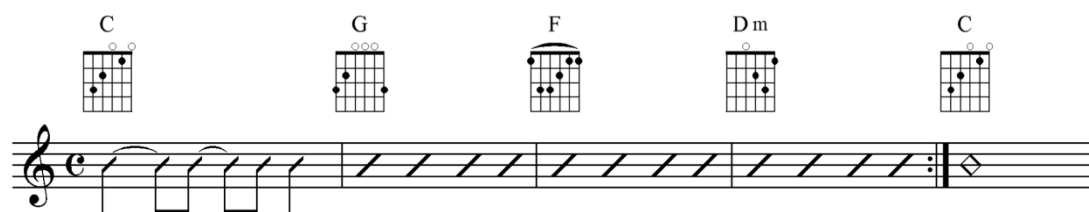


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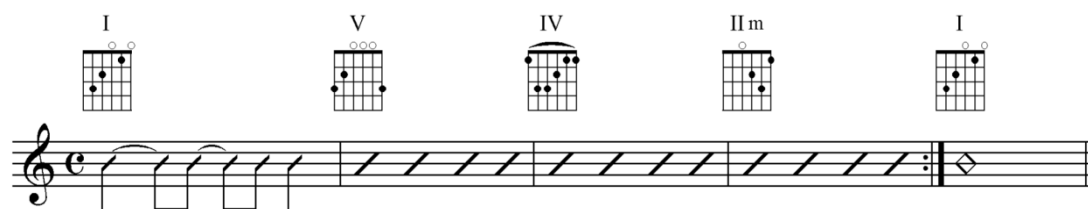


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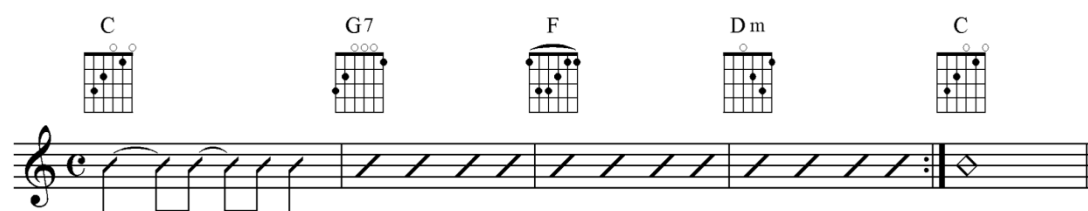


Figure 34 to 37

Figure 34

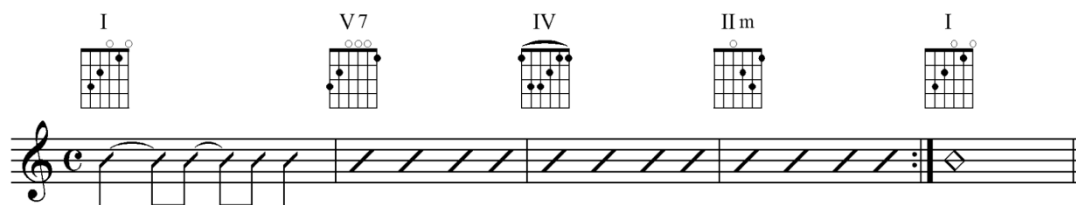


Figure 35

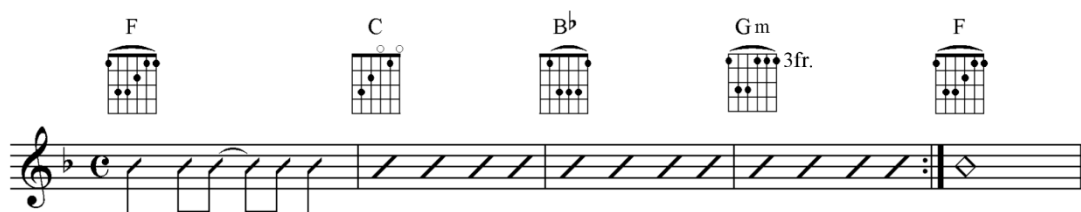


Figure 36

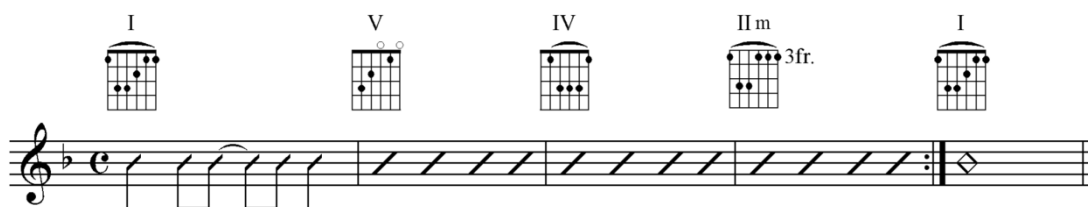


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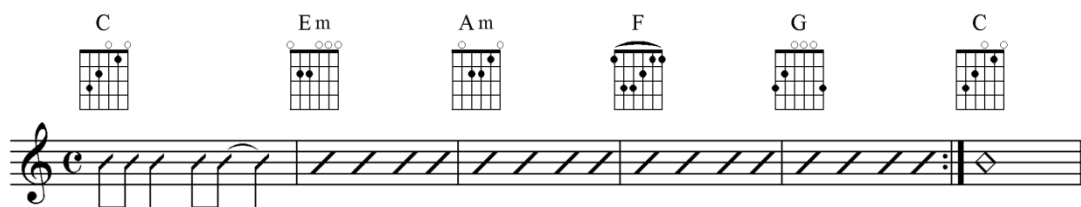


Figure 38 to 41

Figure 38

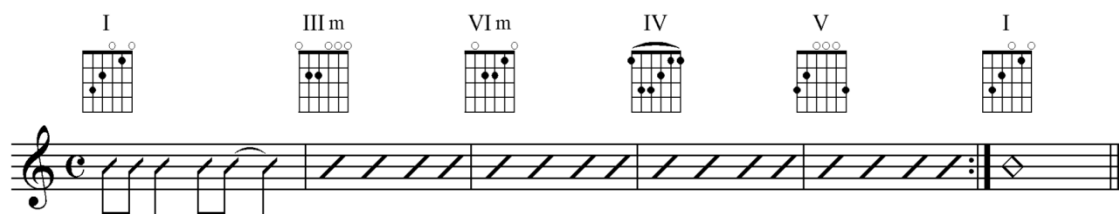


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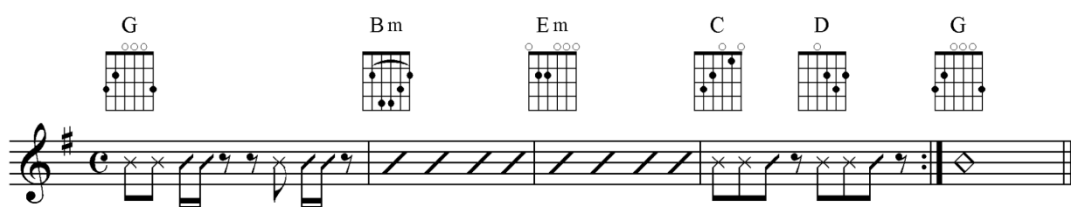


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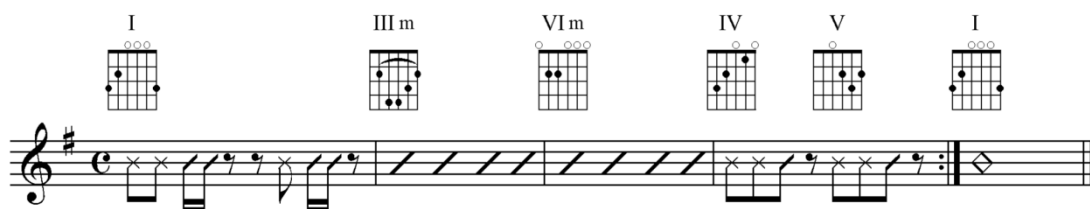


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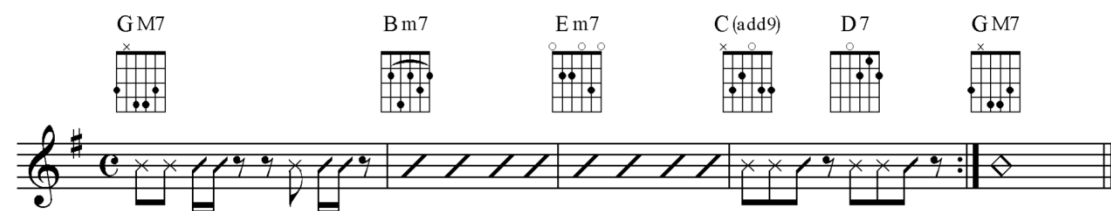


Figure 42 to 45

Figure 42

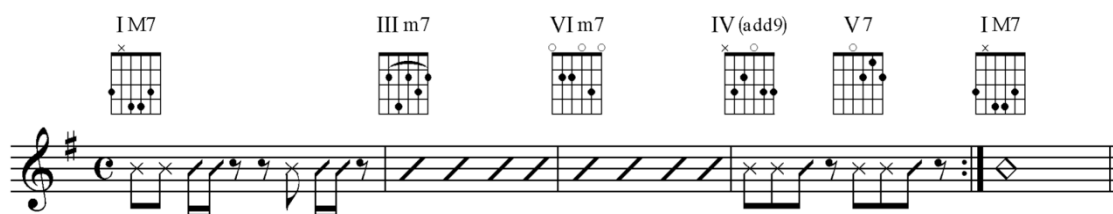


Figure 43

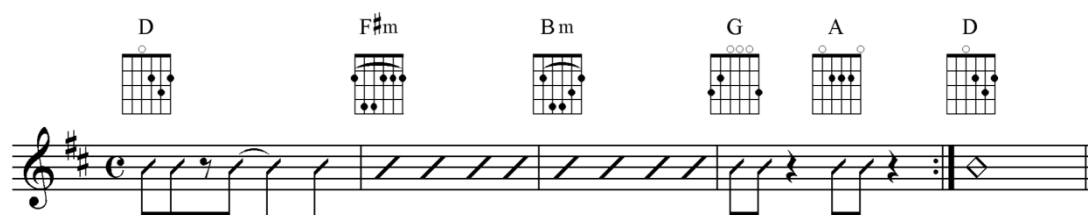


Figure 44

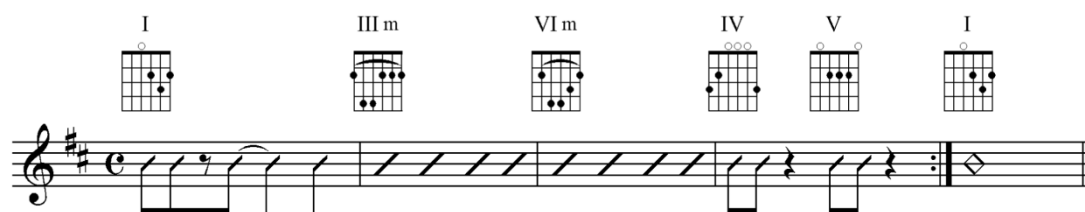


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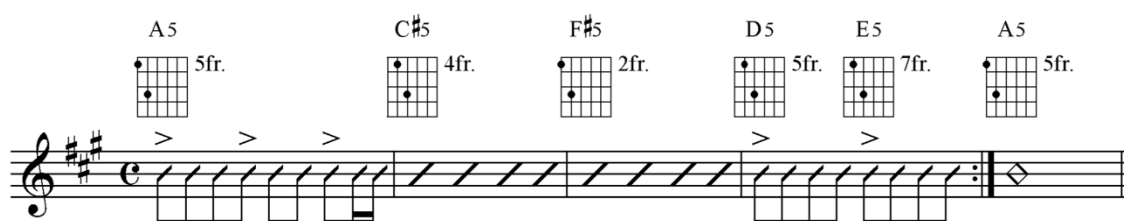


Figure 46 to 48

Figure 46

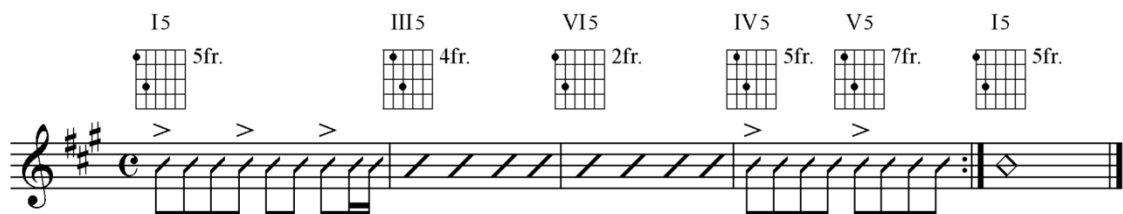


Figure 47

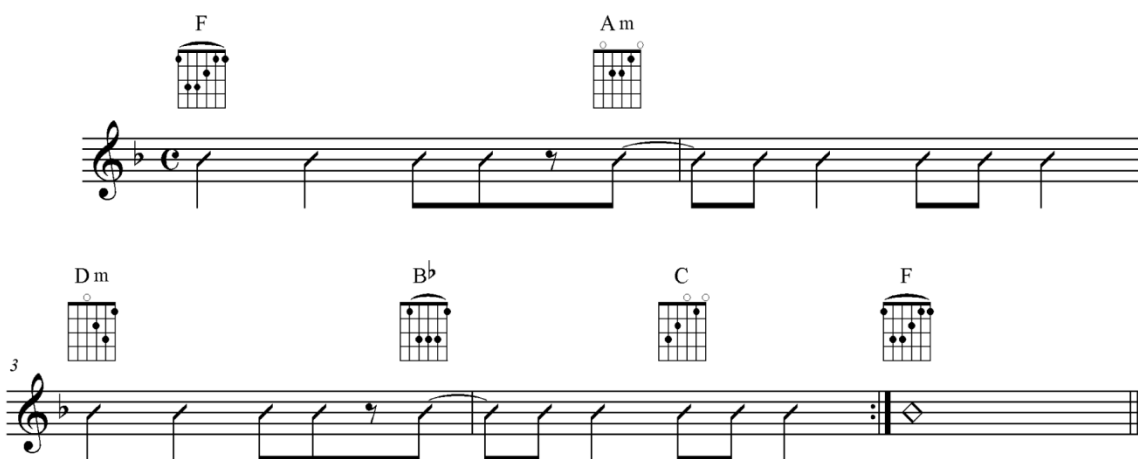


Figure 48

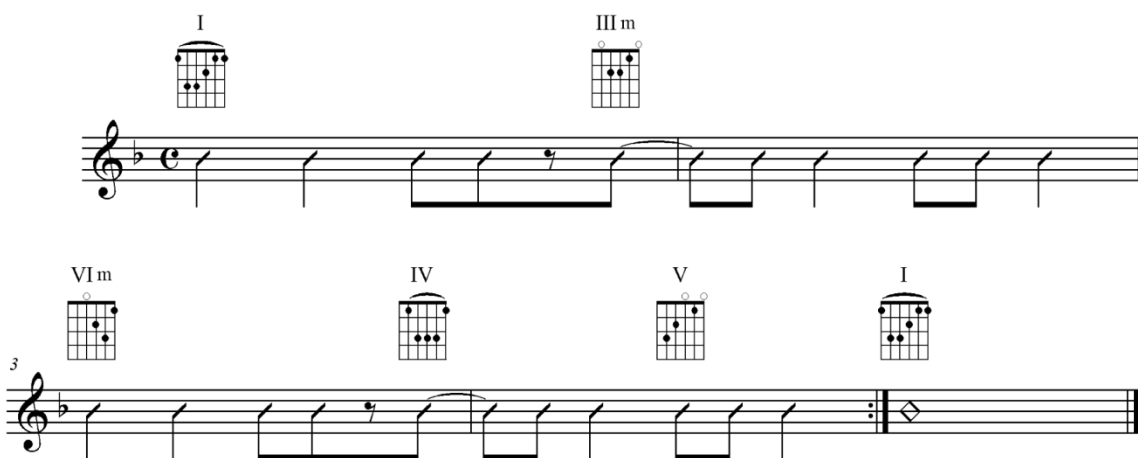


Figure 49 to 51

Figure 49

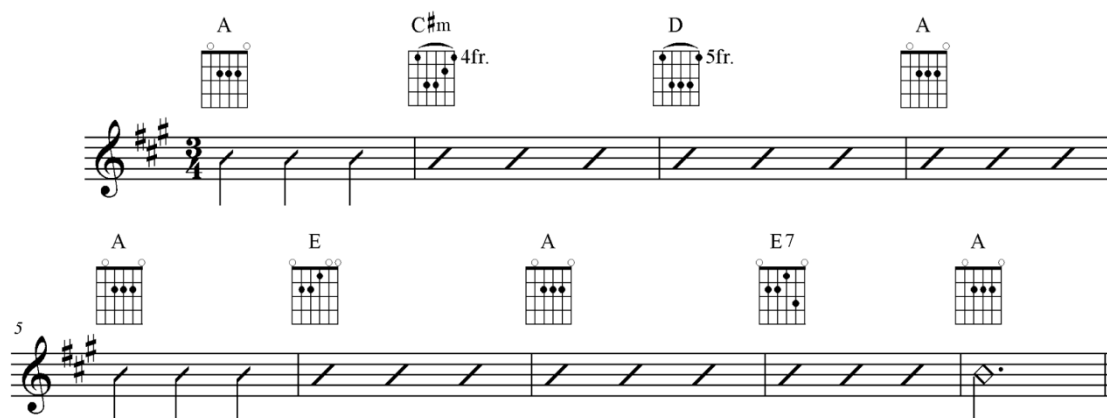


Figure 50

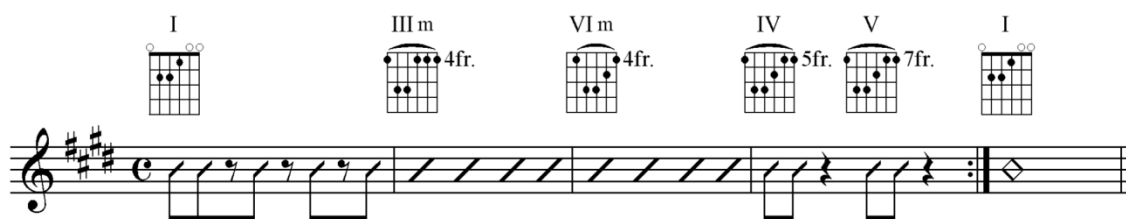


Figure 51

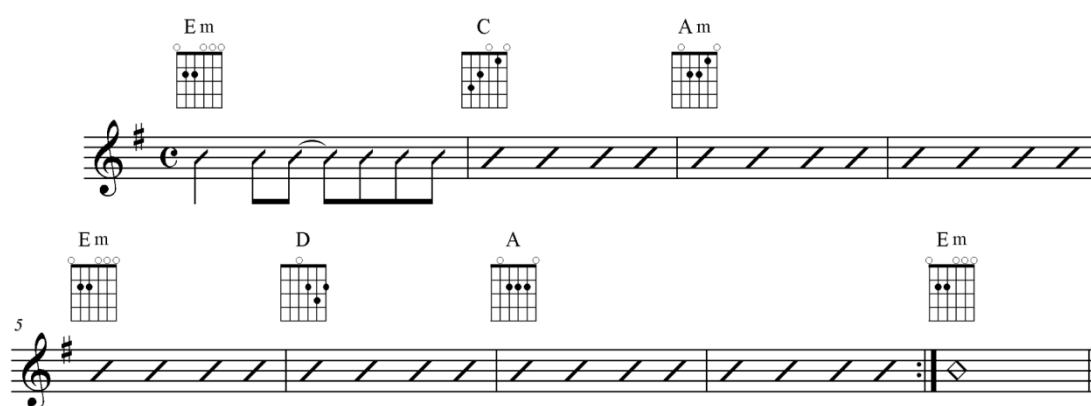


Figure 52 to 54

Figure 52

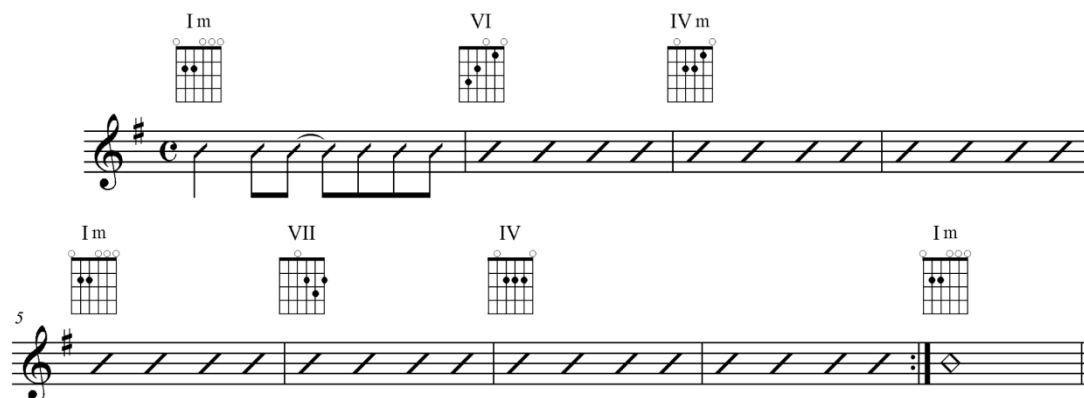


Figure 53

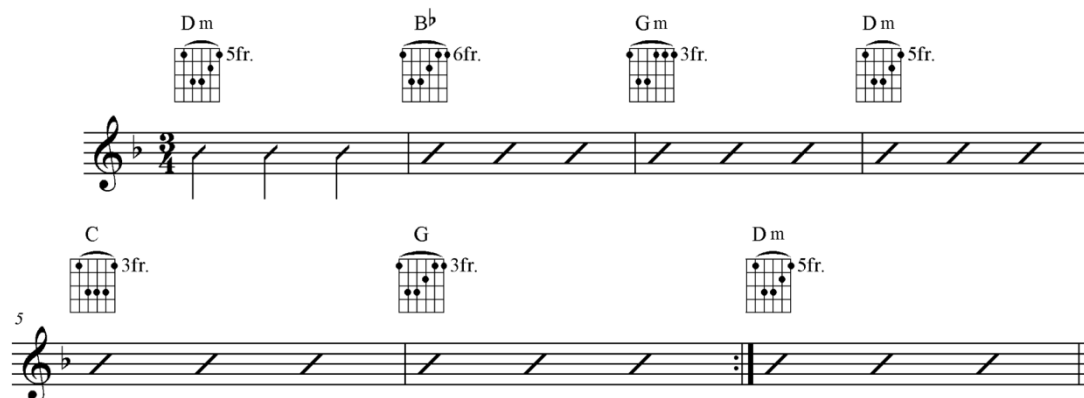


Figure 54

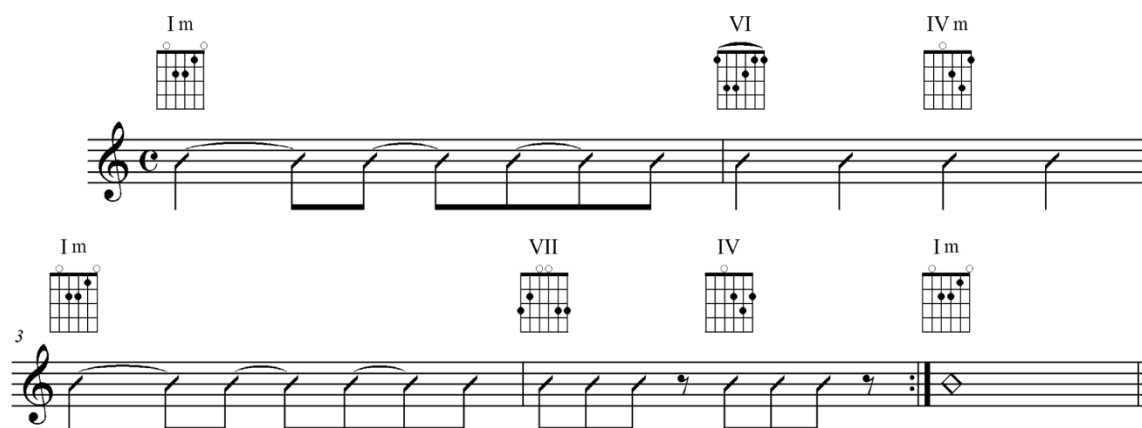


Figure 55 to 56

Figure 55

Figure 55 shows a musical exercise in 6/8 time. The first staff contains the following chords and notes: Dm (first measure), B $\flat$ (second measure), and Gm 3fr. (third measure). The second staff contains: Dm (first measure), F (second measure), C (third measure), and Dm (fourth measure). The music is written in a single melodic line on a treble clef staff. The first staff has a triplet of eighth notes in the first measure. The second staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piece ends with a double bar line and a repeat sign.

Figure 56

Figure 56 shows a musical exercise in 6/8 time. The first staff contains the following chords and notes: I m (first measure), VI (second measure), and IV m 3fr. (third measure). The second staff contains: I m (first measure), III (second measure), VII (third measure), and I m (fourth measure). The music is written in a single melodic line on a treble clef staff. The first staff has a triplet of eighth notes in the first measure. The second staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piece ends with a double bar line and a repeat sign.

Figure 57 to 58

Figure 57

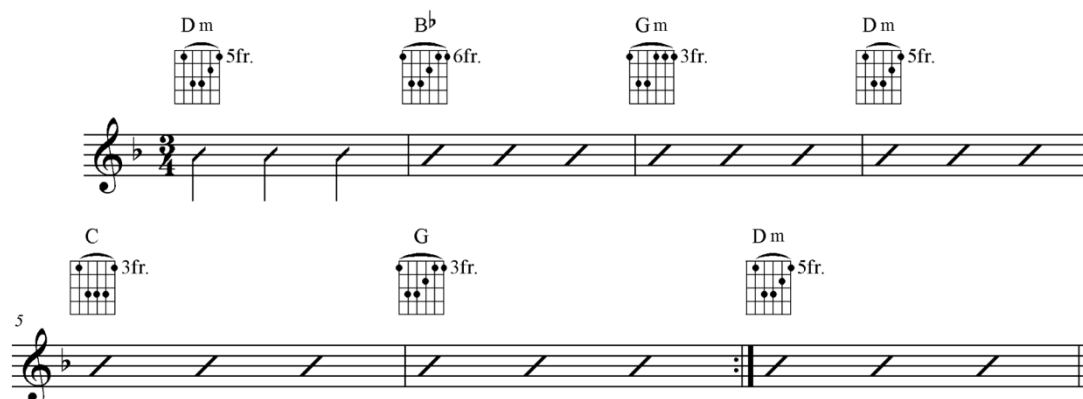


Figure 58

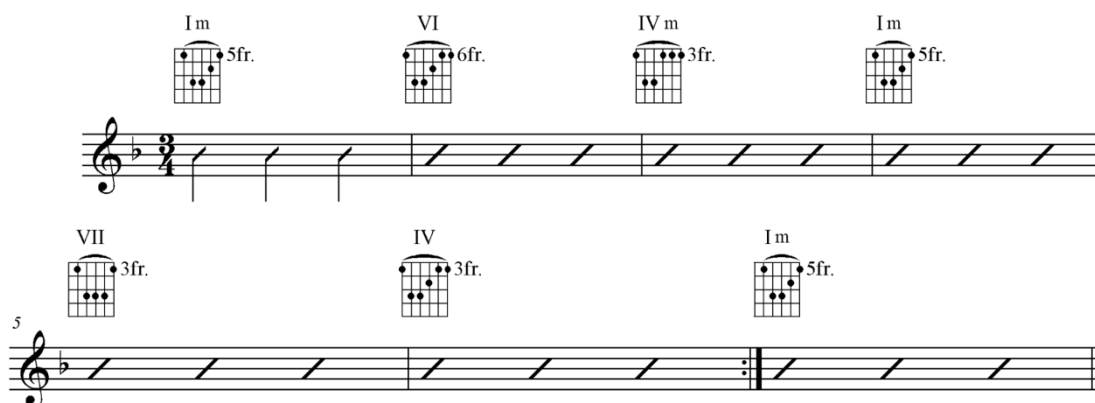


Figure 59 to 60

Figure 59

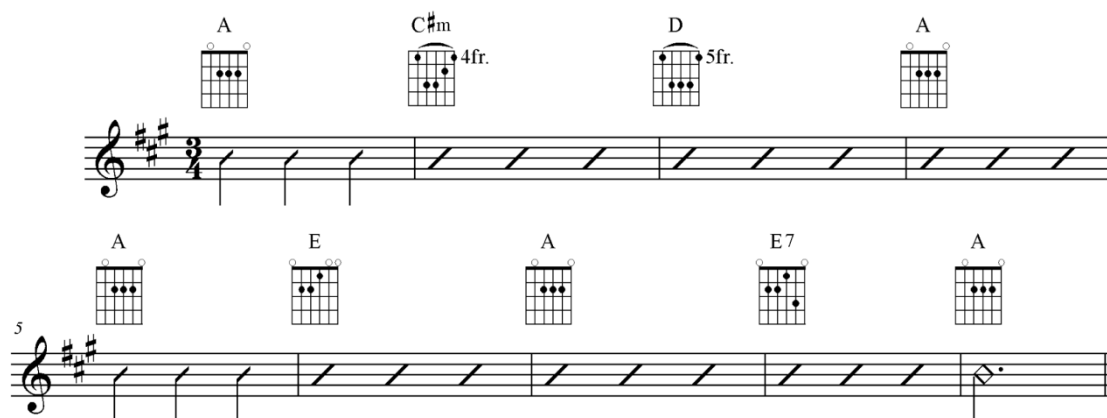


Figure 60

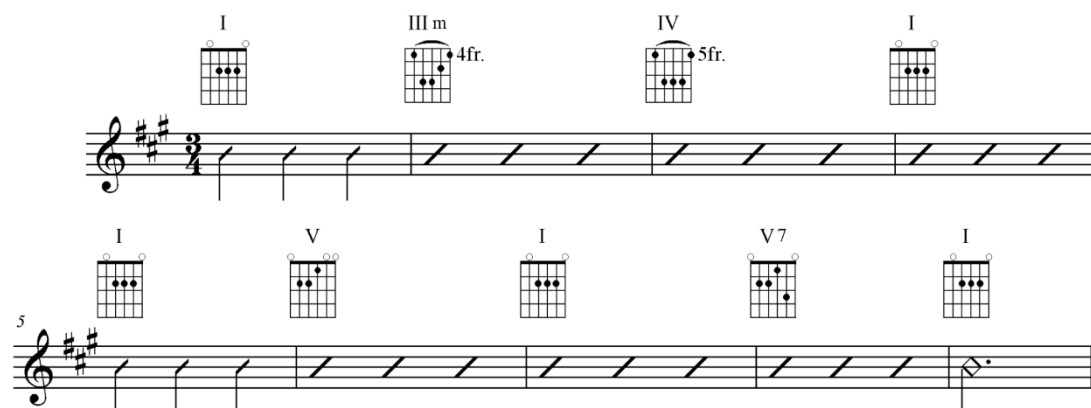


Figure 61 to 62

Figure 61

Figure 61 is a guitar exercise in E major (three sharps: F#, C#, G#). The exercise consists of three staves of music, each with six guitar chord diagrams above it. The chords are as follows:

- Staff 1: E7, E7/B, E7, A7, A7/E, A7
- Staff 2: E7, E7/B, E7, B7, B7/F#, B7
- Staff 3: A7, A7/E, A7, E7, B7, E7

The music is written in a treble clef with a common time signature (C). The first staff has a measure 5 marker at the beginning. The second staff has a measure 5 marker at the beginning. The third staff has a measure 9 marker at the beginning. The piece ends with a double bar line and a repeat sign.

Figure 62

Figure 62 is a guitar exercise in E major (three sharps: F#, C#, G#). The exercise consists of three staves of music, each with six guitar chord diagrams above it. The chords are as follows:

- Staff 1: I7, I7/V, I7, IV7, IV7/I, IV7
- Staff 2: I7, I7/V, I7, V7, V7/II, V7
- Staff 3: IV7, IV7/I, IV7, I7, V7, I7

The music is written in a treble clef with a common time signature (C). The first staff has a measure 5 marker at the beginning. The second staff has a measure 5 marker at the beginning. The third staff has a measure 9 marker at the beginning. The piece ends with a double bar line and a repeat sign.

Intermediate chord progressions & rhythmic pattern

Figure 1 to 2

Figure 1

Figure 1 displays a musical notation for a guitar piece. The first staff shows a rhythmic pattern in 4/4 time, starting with a half note, followed by two eighth notes, and then a quarter note. The second staff shows a continuation of the pattern, with a half note, followed by two eighth notes, and then a quarter note. The notation includes guitar-specific symbols: a bar line with a diamond shape, and a double bar line with a diamond shape. The chords are labeled: F m, B^bm, A^b, D^b, and B^bm. The notation also includes a 5th fret marker and a 4fr. (4th fret) marker.

Figure 2

Figure 2 displays a musical notation for a guitar piece. The first staff shows a rhythmic pattern in 4/4 time, starting with a half note, followed by two eighth notes, and then a quarter note. The second staff shows a continuation of the pattern, with a half note, followed by two eighth notes, and then a quarter note. The notation includes guitar-specific symbols: a bar line with a diamond shape, and a double bar line with a diamond shape. The chords are labeled: V m, I m, VII, III, and I m. The notation also includes a 5th fret marker and a 4fr. (4th fret) marker.

Figure 3 to 4

Figure 3

Chord diagrams for the first system:

- Em: E minor (B2, D3, G3)
- A m: A minor (C3, E3, A3)

Chord diagrams for the second system:

- G: G major (B2, D3, G3)
- D: D major (F#2, A2, D3)
- E m: E minor (B2, D3, G3)
- E m: E minor (B2, D3, G3)

Figure 4

Figure 5 to 6

Figure 5

Figure 5 displays two staves of musical notation in treble clef, featuring guitar-specific notation (bottleneck style) and fretboard diagrams for various chords.

The first staff shows a sequence of four measures. Above the staff, fretboard diagrams are provided for the following chords and positions:

- C 9 (7fr.)
- F 9 (7fr.)
- C 9 (7fr.)
- F 9 (7fr.)

The second staff shows a sequence of five measures. Above the staff, fretboard diagrams are provided for the following chords and positions:

- C 9 (7fr.)
- F 9 (7fr.)
- B $\flat$ 7 (6fr.)
- G7 (3fr.)
- C 9 (2fr.)

The notation includes a triplet of eighth notes in the first measure of the second staff, indicated by a '3' above the notes.

Figure 6

Figure 6 displays two staves of musical notation in treble clef, featuring guitar-specific notation (bottleneck style) and fretboard diagrams for various chords.

The first staff shows a sequence of four measures. Above the staff, fretboard diagrams are provided for the following chords and positions:

- I 9 (7fr.)
- IV 9 (7fr.)
- I 9 (7fr.)
- IV 9 (7fr.)

The second staff shows a sequence of five measures. Above the staff, fretboard diagrams are provided for the following chords and positions:

- I 9 (7fr.)
- IV 9 (7fr.)
- $\flat$ VII 7 (6fr.)
- V 7 (3fr.)
- I 9 (2fr.)

The notation includes a triplet of eighth notes in the first measure of the second staff, indicated by a '3' above the notes.

Figure 7 to 8

Figure 7

Figure 7 displays a musical score for guitar, consisting of two staves. The first staff contains four measures, each with a chord diagram and a fret number (5fr.). The chords are B $\flat$ 9, E $\flat$ 9, B $\flat$ 9, and E $\flat$ 9. The second staff contains five measures, each with a chord diagram and a fret number (5fr.). The chords are B $\flat$ 9, E $\flat$ 9, A $\flat$ 7, F7, and B $\flat$ 9. The notation includes a treble clef, a key signature of one flat (B $\flat$), and a common time signature (C). The first staff has a 3-measure rest at the beginning. The second staff has a 3-measure rest at the beginning and a repeat sign at the end.

Figure 8

Figure 8 displays a musical score for guitar, consisting of two staves. The first staff contains four measures, each with a chord diagram and a fret number (5fr.). The chords are I9, IV9, I9, and IV9. The second staff contains five measures, each with a chord diagram and a fret number (5fr.). The chords are I9, IV9, $\flat$ VII7, V7, and I9. The notation includes a treble clef, a key signature of one flat (B $\flat$), and a common time signature (C). The first staff has a 3-measure rest at the beginning. The second staff has a 3-measure rest at the beginning and a repeat sign at the end.

Figure 9 to 10

Figure 9

Figure 9 shows two staves of music in G major (one sharp). The first staff contains four measures with the following chords: G9, C9 (2fr.), G9, and C9 (2fr.). The second staff contains five measures with the following chords: G9, C9 (2fr.), F7, D7, and G9. A triplet '3' is marked over the first measure of the second staff.

Figure 10

Figure 10 shows two staves of music in G major (one sharp). The first staff contains four measures with the following chords: I9, IV9 (2fr.), I9, and IV9 (2fr.). The second staff contains five measures with the following chords: I9, IV9 (2fr.), $\flat$ VII7, V7, and I9. A triplet '3' is marked over the first measure of the second staff.

Figure 11 to 12

Figure 11

Figure 11 displays a musical score for guitar. The top staff shows four chords: A (5fr.), A+ (5fr.), A6 (5fr.), and A7 (5fr.). The bottom staff shows five chords: Bm (7fr.), Bm(maj7) (7fr.), Bm7 (7fr.), E9 (6fr.), and A (5fr.). The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The bottom staff begins with a triplet of eighth notes (3) and ends with a double bar line.

Figure 12

Figure 12 displays a musical score for guitar. The top staff shows four chords: I (5fr.), I+ (5fr.), I6 (5fr.), and I7 (5fr.). The bottom staff shows five chords: II m (7fr.), II m(maj7) (7fr.), II m7 (7fr.), V9 (6fr.), and I (5fr.). The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The bottom staff begins with a triplet of eighth notes (3) and ends with a double bar line.

Figure 13 to 14

Figure 13

Figure 13 displays a musical staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various chords indicated above it. The chords are: Bb (6fr.), Bb+ (6fr.), Bb6 (6fr.), Bb7 (6fr.), Cm (8fr.), Cm(maj7) (8fr.), Cm7 (8fr.), F9, and Bb (6fr.). The staff is divided into two systems. The first system contains the first four chords, and the second system contains the remaining five chords. The staff ends with a double bar line.

Figure 14

Figure 14 displays a musical staff with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with various chords indicated above it. The chords are: I (6fr.), I+ (6fr.), I6 (6fr.), I7 (6fr.), II m (8fr.), II m(maj7) (8fr.), II m7 (8fr.), V9, and I (6fr.). The staff is divided into two systems. The first system contains the first four chords, and the second system contains the remaining five chords. The staff ends with a double bar line.

Figure 15 to 16

Figure 15

Figure 15 displays two systems of musical notation for guitar. The first system is in the key of B $\flat$ m and the second system is in the key of A $\flat$. Both systems are in 4/4 time. The notation includes a treble clef staff with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$) and a guitar tablature staff with fret numbers (6, 8, 10, 4, 5, 6). The first system shows a sequence of chords: B $\flat$ m, A $\flat$, and B $\flat$ m. The second system shows a sequence of chords: B $\flat$ m, D $\flat$, E $\flat$, and B $\flat$ m. The tablature staff includes a 'T' (Tie) symbol and a 'B' (Bass) symbol. The first system has a '3' (triple) symbol above the first measure. The second system has a '3' (triple) symbol above the first measure and a '4' (quadruple) symbol above the second measure.

Figure 16

Figure 16 displays two systems of musical notation for guitar. The first system is in the key of I m and the second system is in the key of VII. Both systems are in 4/4 time. The notation includes a treble clef staff with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$) and a guitar tablature staff with fret numbers (6, 8, 10, 4, 5, 6). The first system shows a sequence of chords: I m, VII, and I m. The second system shows a sequence of chords: I m, III, IV, and I m. The tablature staff includes a 'T' (Tie) symbol and a 'B' (Bass) symbol. The first system has a '3' (triple) symbol above the first measure. The second system has a '3' (triple) symbol above the first measure and a '4' (quadruple) symbol above the second measure.

Figure 17 to 18

Figure 17

Figure 17 shows measures 1 and 2. Measure 1 is in Bm (B minor) and measure 2 is in A (A major). The notation includes a treble staff with triplets and a guitar tablature with three staves (T, A, B) showing fret numbers.

Figure 17 continues with measures 3 and 4. Measure 3 is in Bm, measure 4 is in D (D major), measure 5 is in E (E major), measure 6 is in E (E major), and measure 7 is in Bm. The notation includes a treble staff with triplets and a guitar tablature with three staves (T, A, B) showing fret numbers.

Figure 18

Figure 18

Figure 18 shows measures 1 and 2. Measure 1 is in Im (I minor) and measure 2 is in VII (VII degree). The notation includes a treble staff with triplets and a guitar tablature with three staves (T, A, B) showing fret numbers.

Figure 18 continues with measures 3 and 4. Measure 3 is in Im, measure 4 is in III (III degree), measure 5 is in IV (IV degree), measure 6 is in IV (IV degree), and measure 7 is in Im. The notation includes a treble staff with triplets and a guitar tablature with three staves (T, A, B) showing fret numbers.

Figure 19 to 20

Figure 19

Figure 19 is a musical score for guitar, consisting of two systems. The first system is in 4/4 time and features a Gm chord and an F chord. The second system features Gm, Bb, C, and Gm chords. The score includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The guitar part is written in standard notation, and the bass part is written in tablature. The tablature includes fret numbers and string numbers (T, A, B).

The first system of Figure 19 shows a Gm chord in the treble and a bass line with a 5-5-5-5 pattern. The second system shows an F chord in the treble and a bass line with a 1-1-1-1 pattern. The second system of Figure 19 shows a Gm chord in the treble and a bass line with a 5-5-5-5 pattern. The third system shows a Bb chord in the treble and a bass line with a 1-1-1-1 pattern. The fourth system shows a C chord in the treble and a bass line with a 5-5-5-5 pattern. The fifth system shows a Gm chord in the treble and a bass line with a 5-5-5-5 pattern.

Figure 20

Figure 20 is a musical score for guitar, consisting of two systems. The first system is in 4/4 time and features a Im chord and a VII chord. The second system features Im, III, IV, and Im chords. The score includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The guitar part is written in standard notation, and the bass part is written in tablature. The tablature includes fret numbers and string numbers (T, A, B).

The first system of Figure 20 shows a Im chord in the treble and a bass line with a 5-5-5-5 pattern. The second system shows a VII chord in the treble and a bass line with a 1-1-1-1 pattern. The third system shows a Im chord in the treble and a bass line with a 5-5-5-5 pattern. The fourth system shows a III chord in the treble and a bass line with a 1-1-1-1 pattern. The fifth system shows a IV chord in the treble and a bass line with a 5-5-5-5 pattern. The sixth system shows a Im chord in the treble and a bass line with a 5-5-5-5 pattern.

Figure 21 to 22

Figure 21

Figure 21 displays two staves of guitar music. The first staff contains four measures, each with a chord diagram and a fret number: A m7 5fr., E m7 7fr., A m7 5fr., and E m7 7fr. The second staff contains six measures, each with a chord diagram and a fret number: A m7 5fr., E m7 7fr., C7 3fr., G7 3fr., A^b7 4fr., and A m7 5fr. The music is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the second staff.

Figure 22

Figure 22 displays two staves of guitar music. The first staff contains four measures, each with a chord diagram and a fret number: I m7 5fr., V m7 7fr., I m7 5fr., and V m7 7fr. The second staff contains six measures, each with a chord diagram and a fret number: I m7 5fr., V m7 7fr., III7 3fr., VII7 3fr., ^bI7 4fr., and I m7 5fr. The music is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the second staff.

Figure 23 to 24

Figure 23

Figure 23 shows two staves of music in E-flat major. The first staff contains four measures, each with a guitar diagram above it: Bbm7 (6fr.), Ebm7 (6fr.), Bbm7 (6fr.), and Ebm7 (6fr.). The second staff contains six measures, each with a guitar diagram above it: Bbm7 (6fr.), Ebm7 (6fr.), Db7 (4fr.), Ab7 (4fr.), A7 (5fr.), and Bbm7 (6fr.).

Figure 24

Figure 24 shows two staves of music in E-flat major. The first staff contains four measures, each with a guitar diagram above it: Im7 (6fr.), IVm7 (6fr.), Im7 (6fr.), and IVm7 (6fr.). The second staff contains six measures, each with a guitar diagram above it: Im7 (6fr.), IVm7 (6fr.), III7 (4fr.), VII7 (4fr.), #VII7 (5fr.), and Im7 (6fr.).

Figure 25 to 26

Figure 25

Figure 25 displays two staves of guitar music in the key of D major (two sharps). The first staff contains four measures of music, each with a fretboard diagram above it. The diagrams are for Bm7 (7fr.), F#m7 (9fr.), Bm7 (7fr.), and F#m7 (9fr.). The second staff contains six measures of music, each with a fretboard diagram above it. The diagrams are for Bm7 (7fr.), F#m7 (9fr.), D7 (5fr.), A7 (5fr.), Bb7 (6fr.), and Bm7 (7fr.). The music is written in a treble clef with a key signature of two sharps and a common time signature.

Figure 26

Figure 26 displays two staves of guitar music in the key of D major (two sharps). The first staff contains four measures of music, each with a fretboard diagram above it. The diagrams are for Im7 (7fr.), Vm7 (9fr.), Im7 (7fr.), and Vm7 (9fr.). The second staff contains six measures of music, each with a fretboard diagram above it. The diagrams are for Im7 (7fr.), Vm7 (9fr.), III7 (5fr.), VII7 (5fr.), bI7 (6fr.), and Im7 (7fr.). The music is written in a treble clef with a key signature of two sharps and a common time signature.

Figure 27 to 28

Figure 27

Figure 27 shows two staves of music in G major (one sharp). The first staff contains four measures with the following chords: Am7 5fr., D9 4fr., Am7 5fr., and D9 4fr. The second staff contains four measures with the following chords: Am7 5fr., D9 4fr., GM7, and GM7. A '5' is written below the first measure of the second staff.

Figure 28

Figure 28 shows two staves of music in G major (one sharp). The first staff contains four measures with the following chords: II m7 5fr., V9 4fr., II m7 5fr., and V9 4fr. The second staff contains four measures with the following chords: II m7 5fr., V9 4fr., IM7, and IM7. A '5' is written below the first measure of the second staff.

Figure 29 to 30

Figure 29

Figure 29 displays a musical score in D major (two sharps) and 4/4 time. The first staff contains four measures, each with a guitar chord diagram and fret number: Bm7 (7fr.), E9 (6fr.), Bm7 (7fr.), and E9 (6fr.). The second staff begins with a measure marked with a '5' (fingering), followed by four measures with chord diagrams: Bm7 (7fr.), E9 (6fr.), AM7 (5fr.), and Bbm7 AM7 (6fr. and 5fr. respectively). The piece concludes with a double bar line.

Figure 30

Figure 30 displays a musical score in D major (two sharps) and 4/4 time. The first staff contains four measures, each with a guitar chord diagram and fret number: II m7 (7fr.), V 9 (6fr.), II m7 (7fr.), and V 9 (6fr.). The second staff begins with a measure marked with a '5' (fingering), followed by four measures with chord diagrams: II m7 (7fr.), V 9 (6fr.), IM7 (5fr.), and bII M7 IM7 (6fr. and 5fr. respectively). The piece concludes with a double bar line.

Figure 31 to 32

Figure 31

Figure 31 displays two staves of guitar music in the key of D major (one sharp). The first staff contains four measures of music. Above the first measure is a fretboard diagram for Em7 at 7fr. Above the second measure is a fretboard diagram for A9 at 6fr. Above the third measure is a fretboard diagram for Em7 at 7fr. Above the fourth measure is a fretboard diagram for A9 at 6fr. The second staff begins with a measure marked with a '5' (fifth fret). It contains four measures of music. Above the first measure is a fretboard diagram for Em7 at 7fr. Above the second measure is a fretboard diagram for A9 at 6fr. Above the third measure is a fretboard diagram for DM7 at 5fr. Above the fourth measure is a fretboard diagram for DM7 at 5fr. The piece concludes with a double bar line and a repeat sign.

Figure 32

Figure 32 displays two staves of guitar music in the key of D major (one sharp). The first staff contains four measures of music. Above the first measure is a fretboard diagram for II m7 at 7fr. Above the second measure is a fretboard diagram for V 9 at 6fr. Above the third measure is a fretboard diagram for II m7 at 7fr. Above the fourth measure is a fretboard diagram for V 9 at 6fr. The second staff begins with a measure marked with a '5' (fifth fret). It contains four measures of music. Above the first measure is a fretboard diagram for II m7 at 7fr. Above the second measure is a fretboard diagram for V 9 at 6fr. Above the third measure is a fretboard diagram for IM7 at 5fr. Above the fourth measure is a fretboard diagram for IM7 at 5fr. The piece concludes with a double bar line and a repeat sign.

Figure 33 to 34

Figure 33

Figure 33 displays two staves of guitar music. The first staff contains four measures, each with a fretboard diagram above it. The diagrams are labeled: D m7 (5fr.), G 9 (4fr.), D m7 (5fr.), and G 9 (4fr.). The second staff contains four measures, each with a fretboard diagram above it. The diagrams are labeled: D m7 (5fr.), G 9 (4fr.), C M7 (3fr.), and C M7 (3fr.). The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

Figure 34

Figure 34 displays two staves of guitar music. The first staff contains four measures, each with a fretboard diagram above it. The diagrams are labeled: II m7 (5fr.), V 9 (4fr.), II m7 (5fr.), and V 9 (4fr.). The second staff contains four measures, each with a fretboard diagram above it. The diagrams are labeled: II m7 (5fr.), V 9 (4fr.), I M7 (3fr.), and I M7 (3fr.). The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

Figure 35

Figure 35 displays a guitar solo in E major, consisting of four measures. The solo is written on a single staff in treble clef, with a key signature of one sharp (F#). The solo is divided into four measures, each with a corresponding fretboard diagram above it. The fretboard diagrams show the following chord shapes and fret positions:

- Measure 1: A m7 (5fr.)
- Measure 2: D (5fr.)
- Measure 3: E7 (7fr.)
- Measure 4: A m7 (5fr.)

The musical notation for the solo is as follows:

- Measure 1: A quarter note on the 5th line (A), followed by an eighth rest, then a quarter note on the 4th line (G#), and a quarter note on the 3rd line (F#).
- Measure 2: A quarter note on the 3rd line (F#), followed by an eighth rest, then a quarter note on the 4th line (G#), and a quarter note on the 5th line (A).
- Measure 3: A quarter note on the 5th line (A), followed by an eighth rest, then a quarter note on the 4th line (G#), and a quarter note on the 3rd line (F#).
- Measure 4: A quarter note on the 3rd line (F#), followed by an eighth rest, then a quarter note on the 4th line (G#), and a quarter note on the 5th line (A).

Figure 36

Figure 36 displays a musical score for guitar, consisting of four staves. Each staff shows a sequence of chords (I m7, IV, V7) with fingerings and fret numbers. The first three staves are marked with 3, 5, and 7 respectively, indicating the starting fret for the first chord. The fourth staff ends with a double bar line.

Staff 1: I m7 5fr., IV 5fr., V7 7fr.

Staff 2: I m7 5fr., IV 5fr., V7 7fr.

Staff 3: I m7 5fr., IV 5fr., V7 7fr.

Staff 4: I m7 5fr., IV 5fr., V7 7fr., I m7 5fr.

Figure 37 to 38

Figure 37

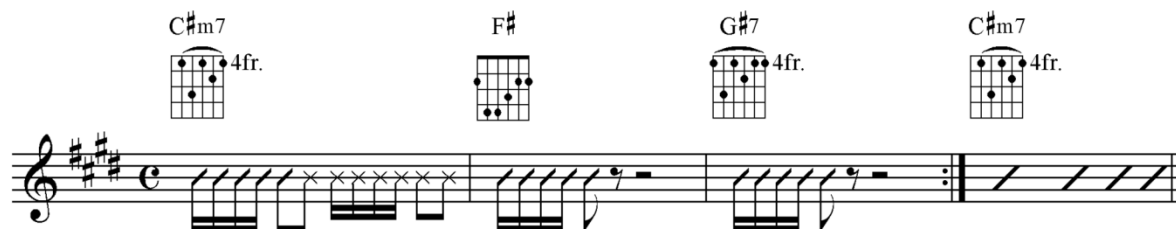
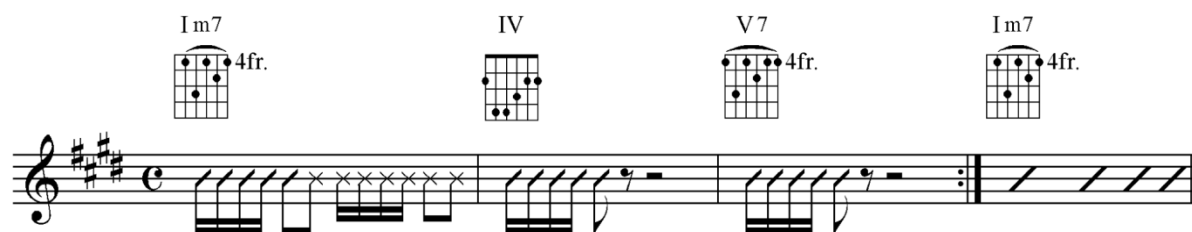


Figure 38



CAGED Chords Explained

by Dan Denley

Intervals
CAGED Chords
Applying CAGED Chords

Dan Denley
Guitarist
Author

by Dan Denley



CAGED Explained

by Dan Denley

I. INTERVALS

C major scale

Tablature for C major scale:

Measure	T	A	B
1	3		5
2	2		3
3	5	2	4
4	5	3	5
5	3	5	6
6	3		5
7	5	7	8
8			

C major scale: simple intervals

Simple intervals in C major scale:

Interval	Measure 5	Measure 6	Measure 7	Measure 8
major second (M2)	3	5		
major third (M3)	3	2		
perfect fourth (P4)	3	3		
perfect fifth (P5)	3	5		

Simple intervals in C major scale:

Interval	Measure 9	Measure 10	Measure 11
major sixth (M6)	3	2	
major seventh (M7)	3	4	
perfect octave (P8)	3	5	

A Simple Trick

A compound interval is calculated by adding 7 to a simple interval.

Example: C–G=P5; C–G (higher octave)=P12

C major scale: compound intervals

12 major ninth major tenth perfect eleventh perfect twelfth

M9	M10	P11	P12
3	5	6	3
3	3	3	3

16 major thirteenth major fourteenth perfect fifteenth (double octave)

M13	M14	P15
5	7	8
3	3	3

Major interval family

19

M2	M3	M6	M7
0	2	2	0
3	3	3	3

Minor interval family

23

m2	m3	m6	m7
4	1	1	3
3	3	3	3

Perfect interval family

27

P4 Aug4 P5 Dim5 Aug5 P8

3 3 3 4 3 5 3 4 3 1 3 5

C minor scale

33

3 5 6 3 5 6 3 5 3 4 6 3 4 6 8

C minor scale: simple intervals

37

M2 m3 P4 P5

3 0 3 1 3 3 3 0

41

m6 m7 P8

3 1 3 3 3 1

C minor scale: compound intervals

44

M9 m10 P11 P12

This musical exercise shows four measures of compound intervals in the C minor scale. Each measure contains a single half-note interval on a treble clef staff. The intervals are: Major 9th (C4 to Bb4), minor 10th (C4 to Ab4), Perfect 11th (C4 to Bb4), and Perfect 12th (C4 to Ab4). The bass staff is empty.

48

m13 m14 P15

This musical exercise shows three measures of compound intervals in the C minor scale. Each measure contains a single half-note interval on a treble clef staff. The intervals are: minor 13th (C4 to Ab4), minor 14th (C4 to Gb4), and Perfect 15th (C4 to Ab4). The bass staff is empty.

C harmonic minor scale

51

3 0 1 3 0 1 4 1 3 4 1 3 4 7 8

This musical exercise shows the C harmonic minor scale in two parts. The top part is a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The scale is written as: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The bottom part is a guitar fretboard diagram for the same scale, with fret numbers written below the strings: 3, 0, 1, 3, 0, 1, 4, 1, 3, 4, 1, 3, 4, 7, 8.

C melodic minor scale

55

3 0 1 3 0 2 4 1 3 4 1 3 5 7 8

This musical exercise shows the C melodic minor scale in two parts. The top part is a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The scale is written as: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The bottom part is a guitar fretboard diagram for the same scale, with fret numbers written below the strings: 3, 0, 1, 3, 0, 2, 4, 1, 3, 4, 1, 3, 5, 7, 8.

INTERVAL EXERCISES

59 D major - *lower position*

59 D major - *lower position*

63

63

67 D major - *higher position*

67 D major - *higher position*

71

71

A minor - *lower position*

75

Measures 75-78 of A minor in lower position. The treble clef staff shows a descending scale: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass clef staff shows the corresponding fret numbers: 0, 2, 0, 3, 0, 0, 0, 2, 0, 3, 0, 0, 2.

79

Measures 79-82 of A minor in lower position. The treble clef staff shows an ascending scale: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The bass clef staff shows the corresponding fret numbers: 0, 2, 0, 0, 3, 0, 2, 0, 0, 0, 3, 0, 2, 0.

A minor - *higher position*

83

Measures 83-86 of A minor in higher position. The treble clef staff shows a descending scale: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass clef staff shows the corresponding fret numbers: 0, 2, 0, 3, 0, 0, 0, 2, 0, 3, 0, 0, 2.

87

Measures 87-90 of A minor in higher position. The treble clef staff shows an ascending scale: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The bass clef staff shows the corresponding fret numbers: 0, 2, 0, 0, 3, 0, 2, 0, 0, 0, 3, 0, 2, 0.

Intervals of the open strings

91

P4 P4 P4 M3 P4

Melodic intervals:
notes played in sequence

Harmonic intervals:
notes played simultaneously

92

2 0 2

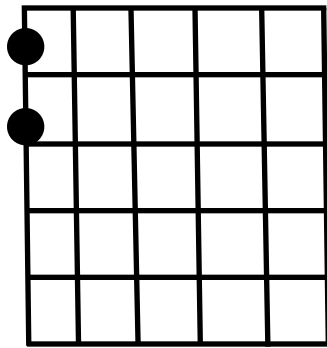
The CAGED System

by Dan Denley

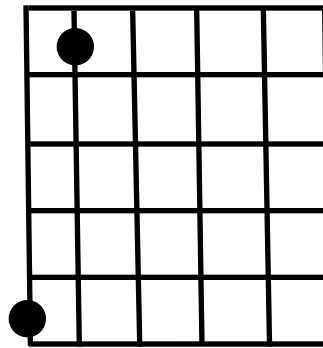
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Interval Shapes on the Fretboard

Minor 2nd

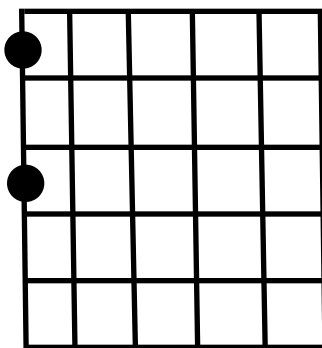


5fr.

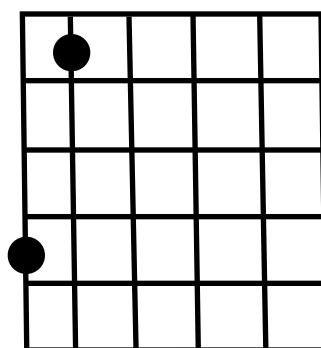


1fr.

Major 2nd

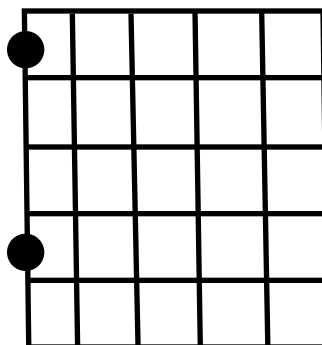


5fr.

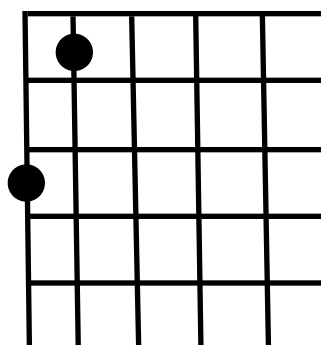


2fr.

Minor 3rd

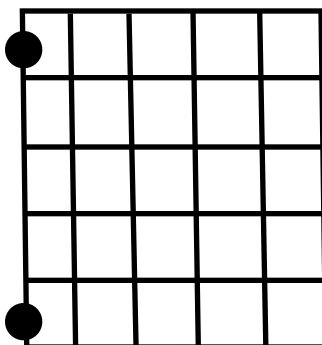


5fr.

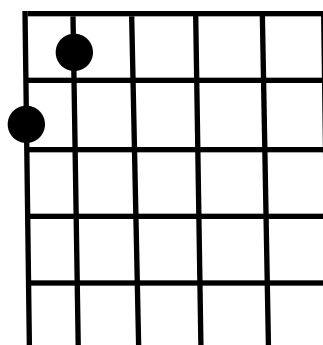


3fr.

Major 3rd

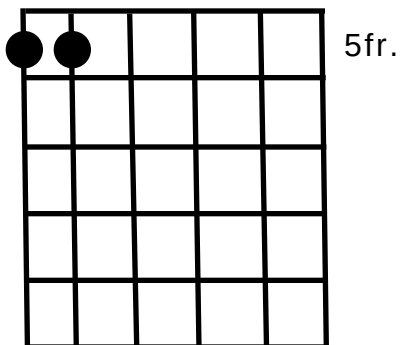


5fr.

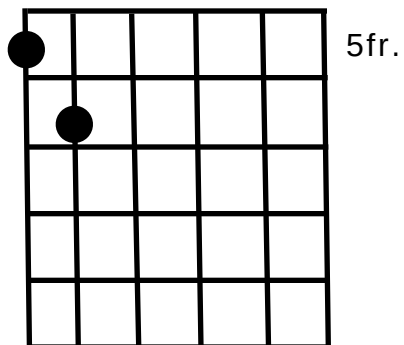


4fr.

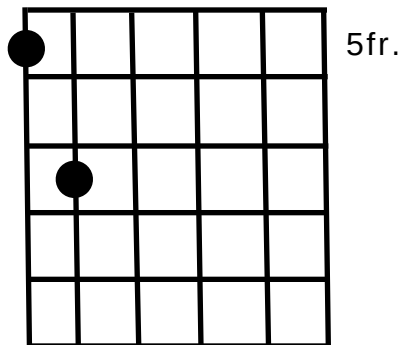
Perfect 4th



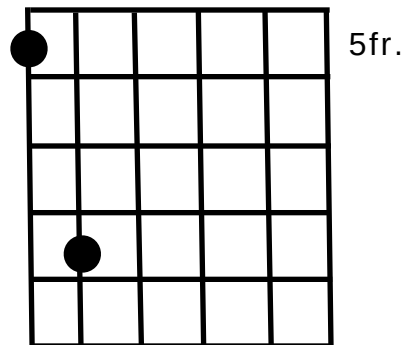
Augmented 4th/Diminished 5th



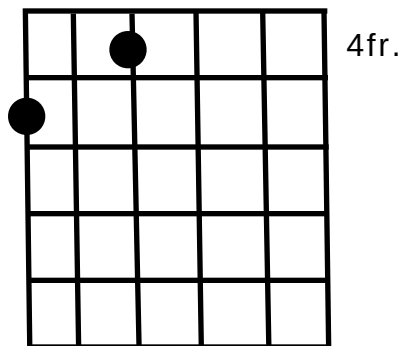
Perfect 5th



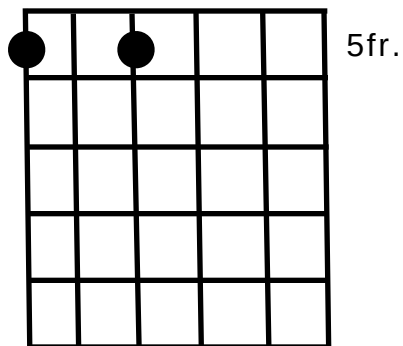
Augmented 5th/Minor 6th



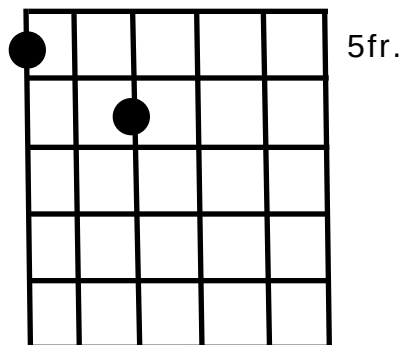
Major 6th



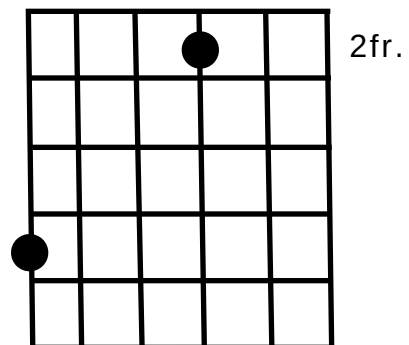
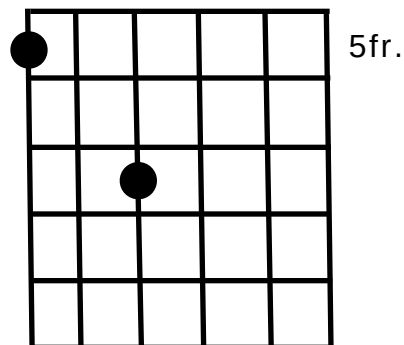
Minor 7th



Major 7th

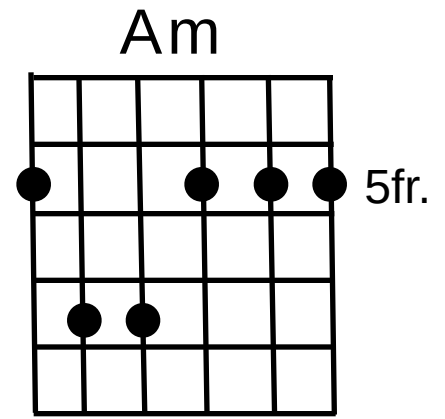
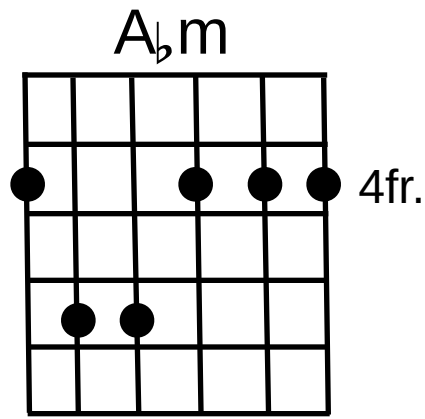
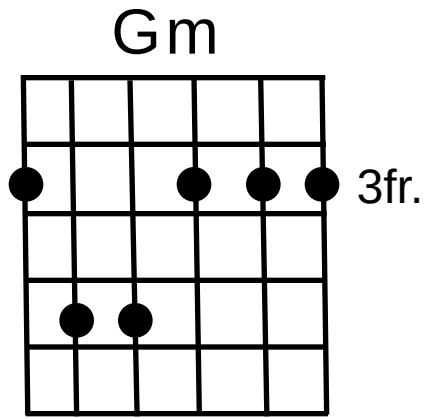
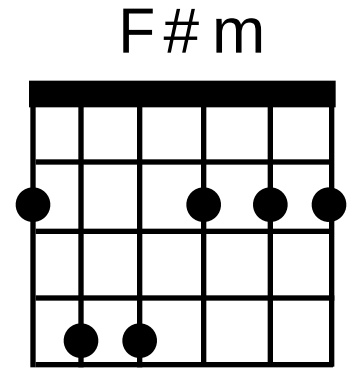
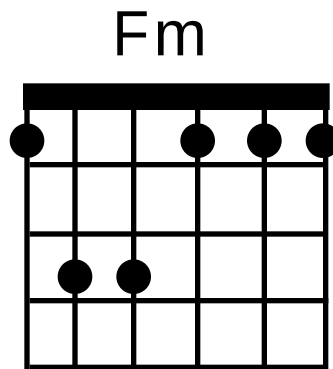
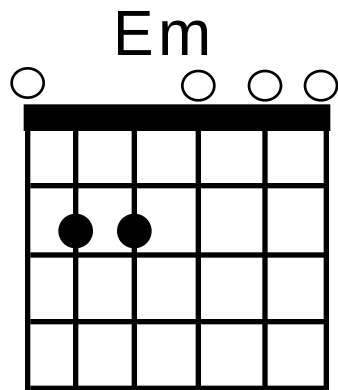


Perfect Octave

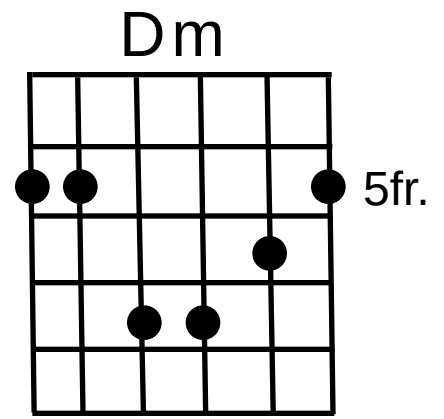
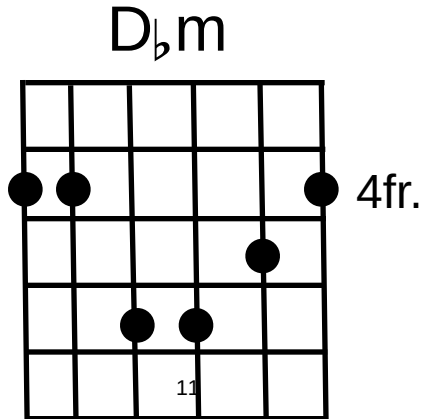
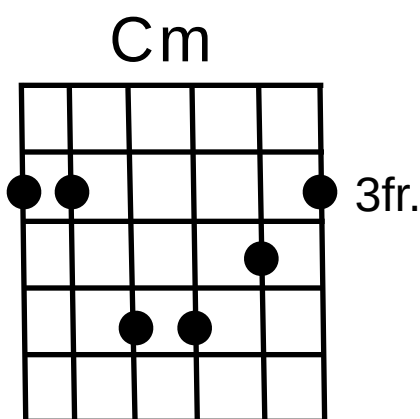
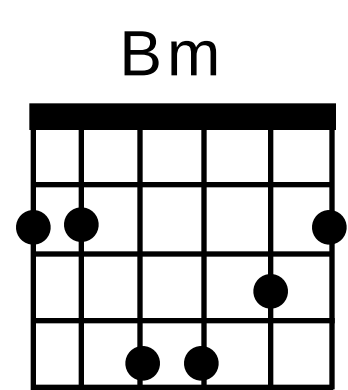
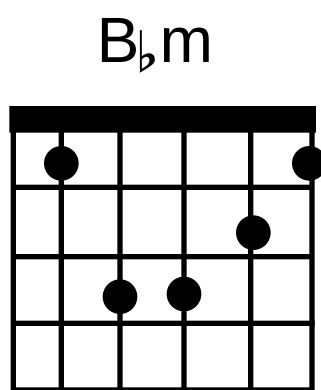
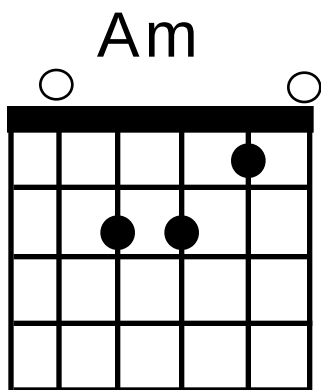


Turning Major into Minor

Moveable E minor form

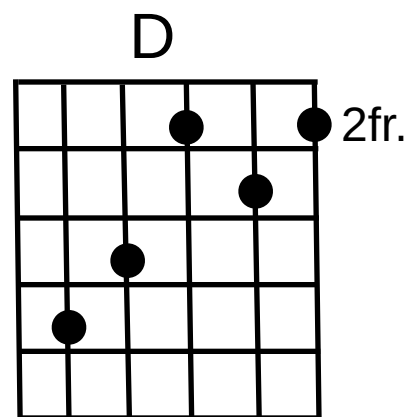
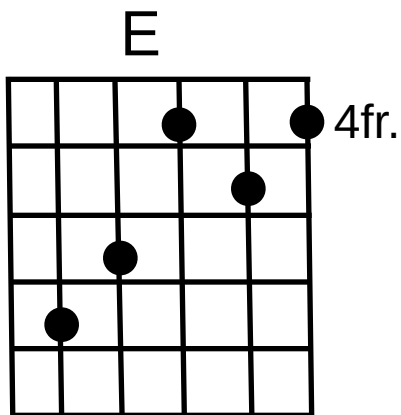
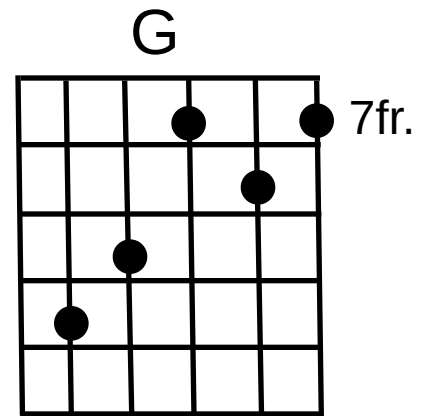
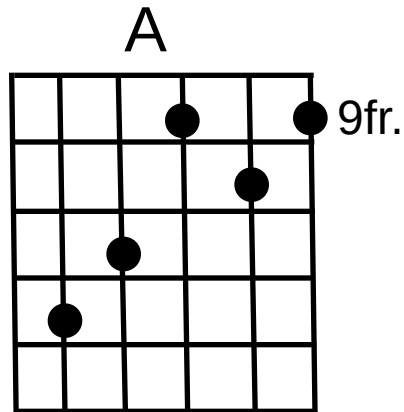
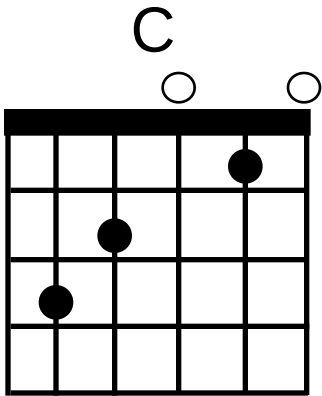


Moveable A minor form

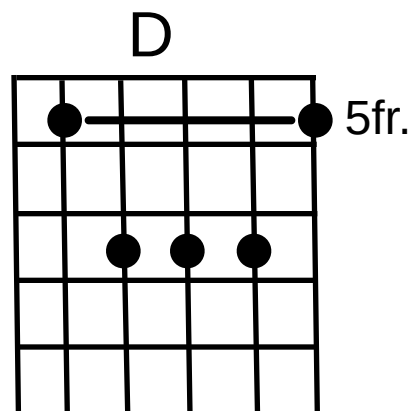
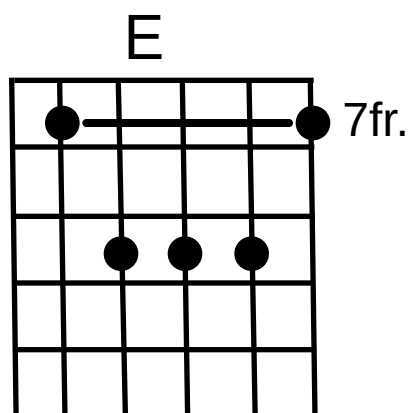
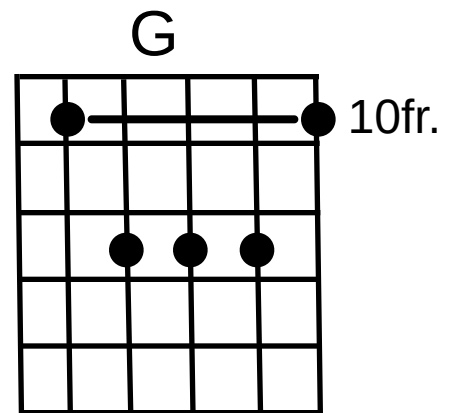
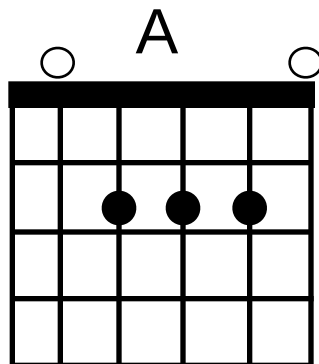
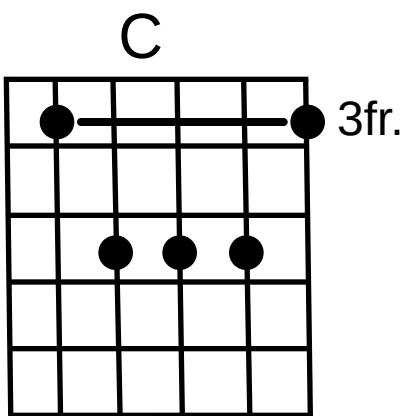


CAGED forms

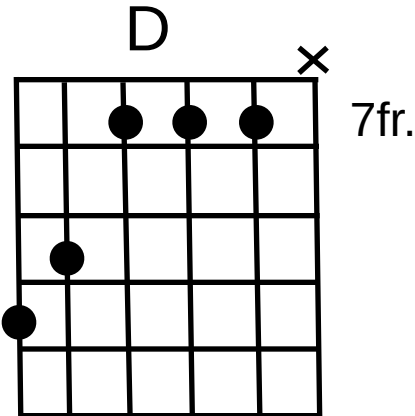
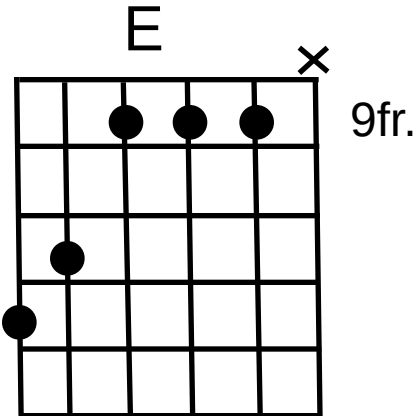
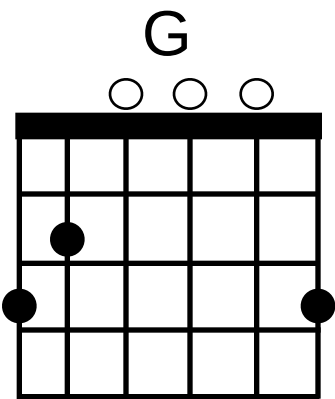
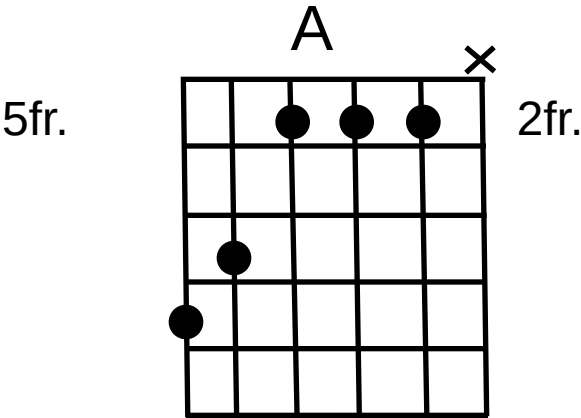
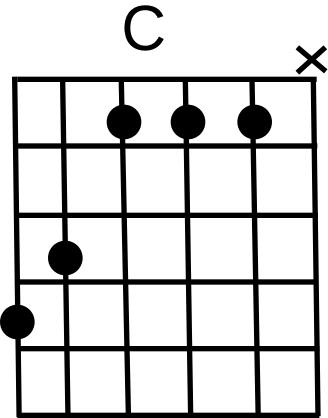
C form



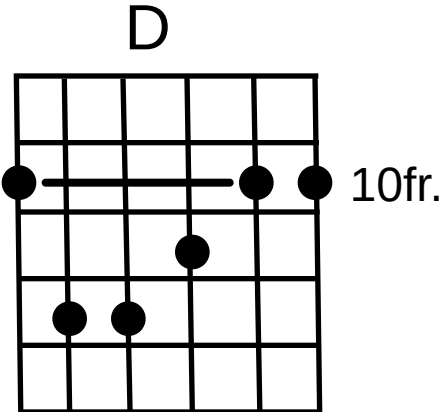
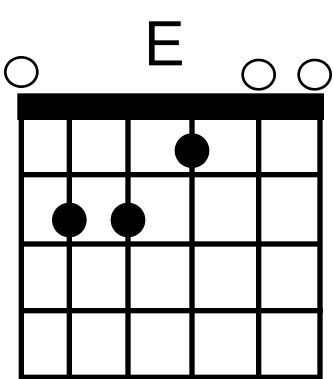
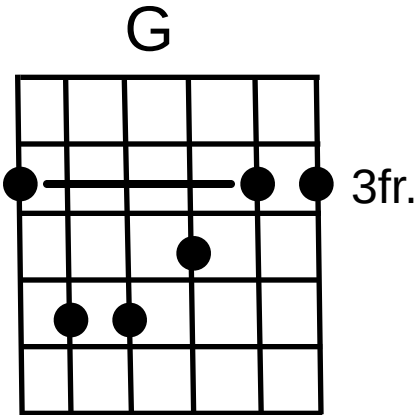
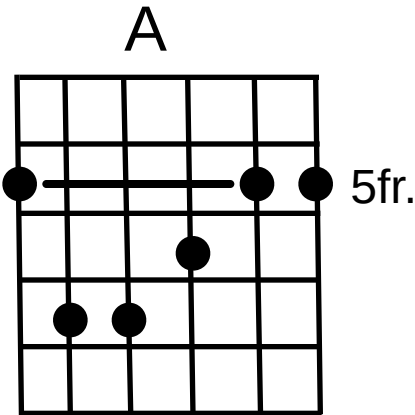
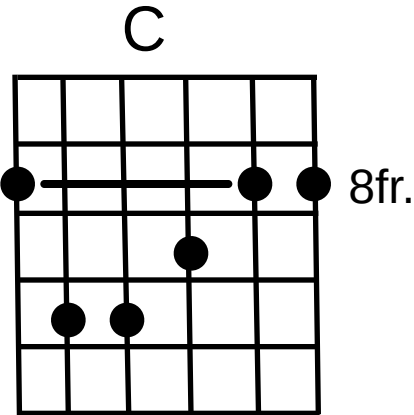
A form



G form

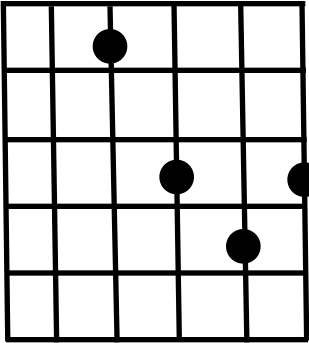


E form



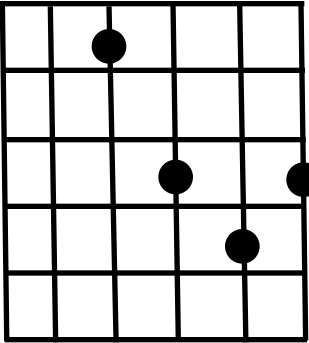
D form

C



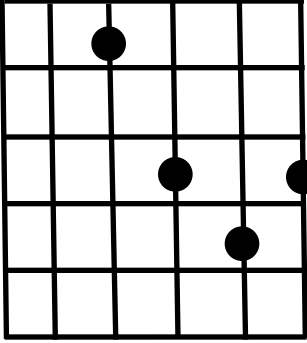
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A



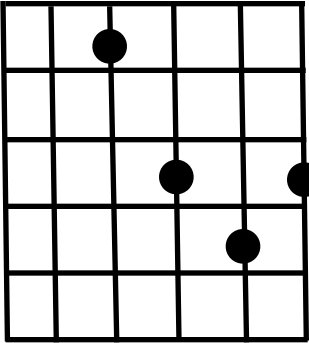
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G



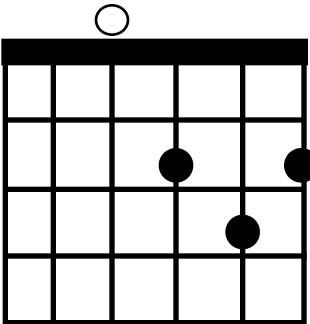
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E



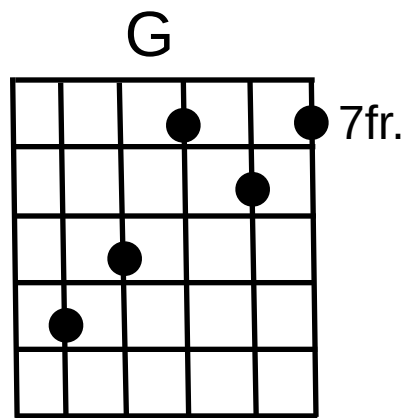
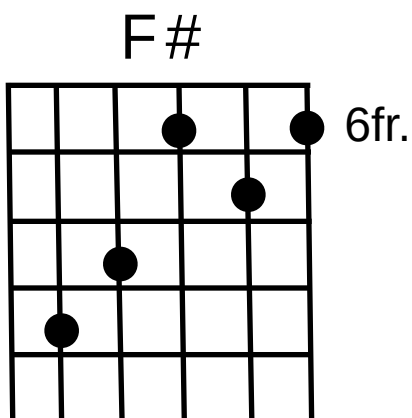
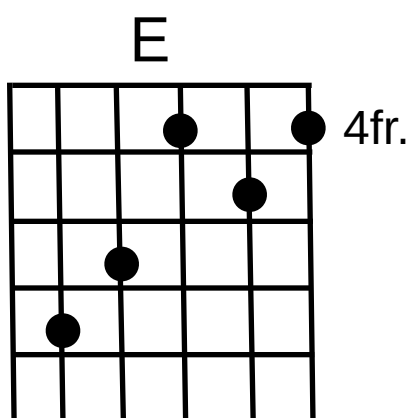
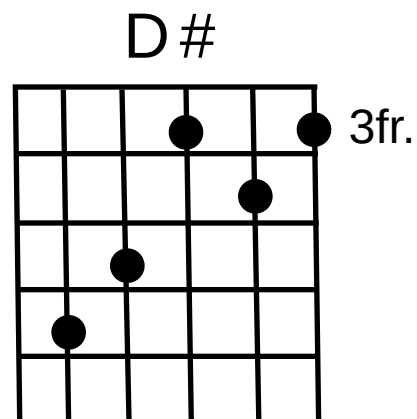
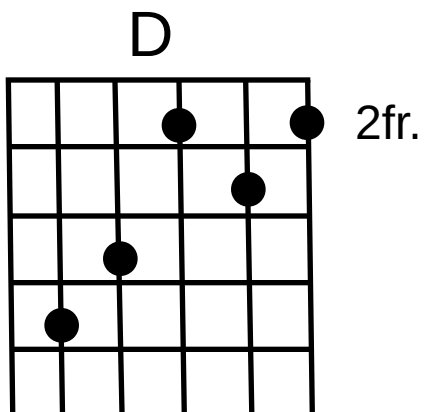
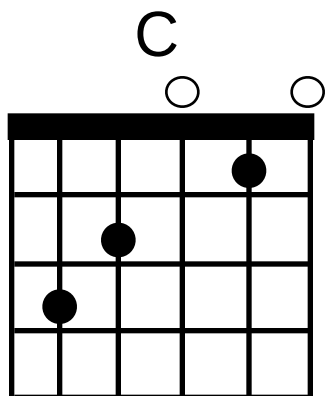
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D

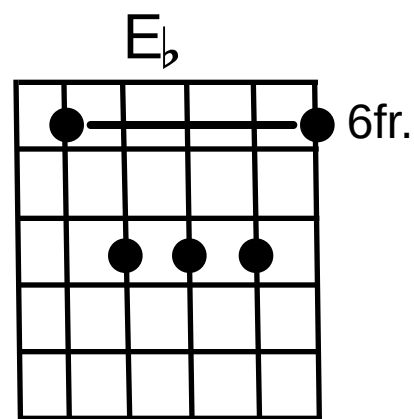
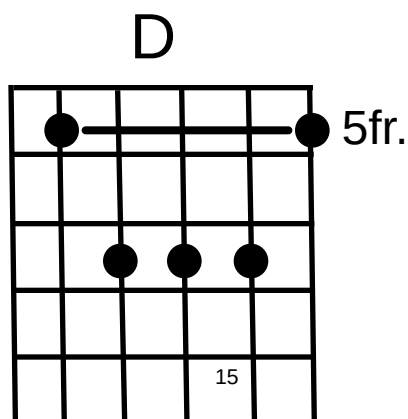
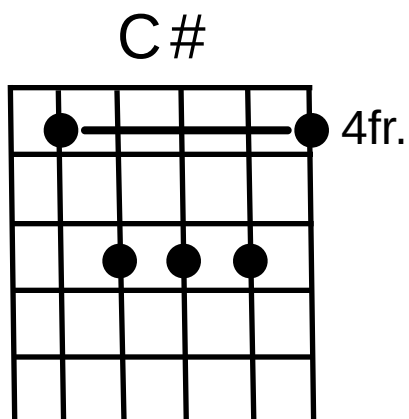
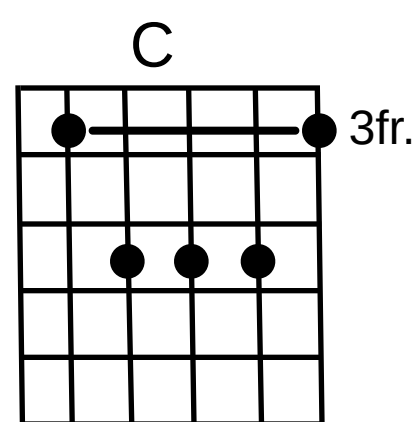
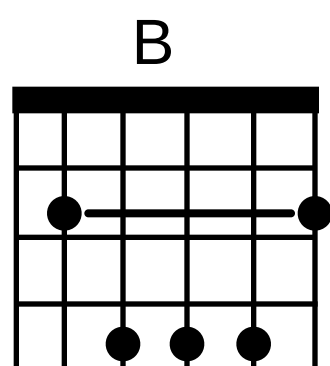
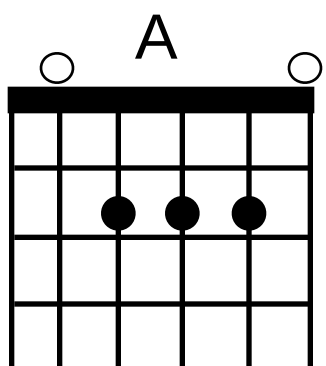


The moveable CAGED chords

C shape

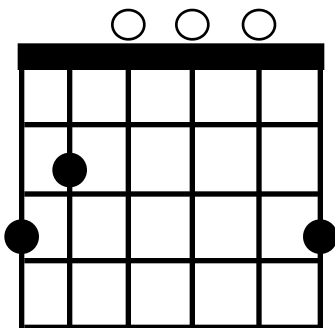


A shape

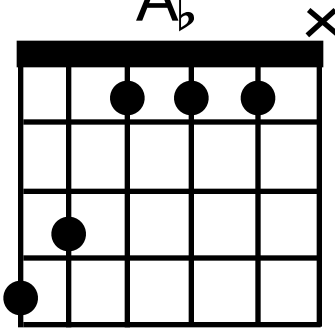


G shape

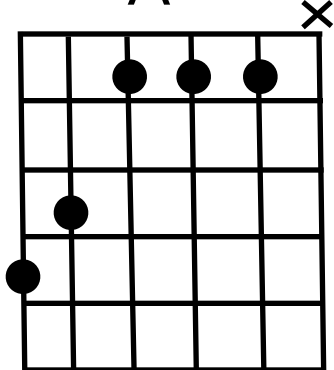
G



A_b

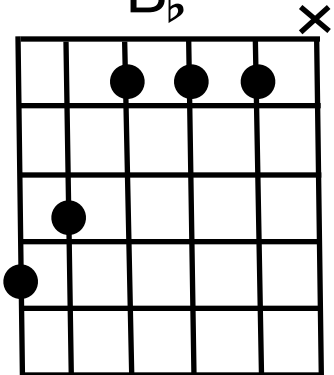


A



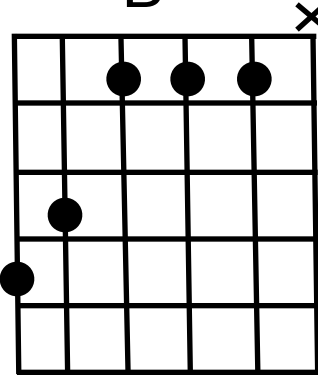
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B_b



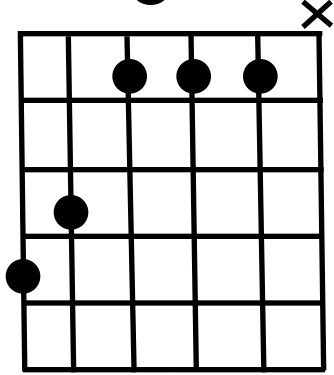
3fr.

B



4fr.

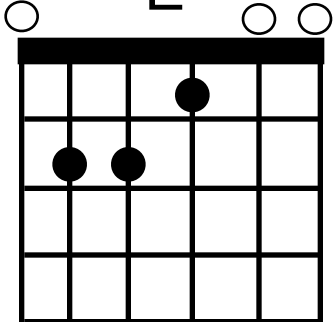
C



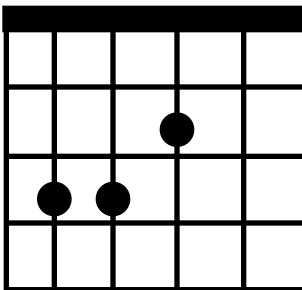
5fr.

E shape

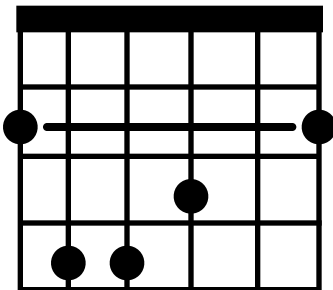
E



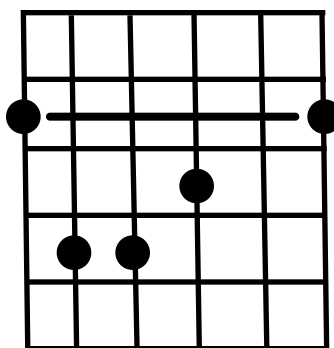
F



F#

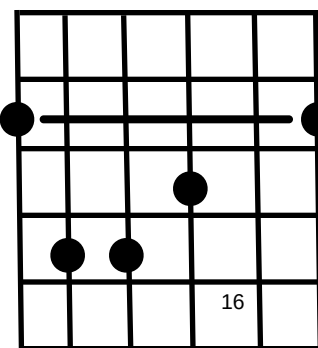


G



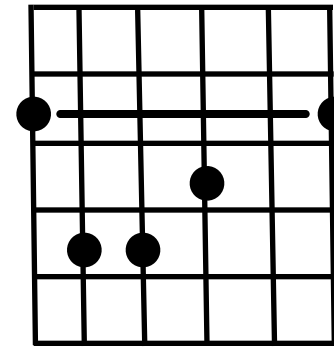
3fr.

A_b



4fr.

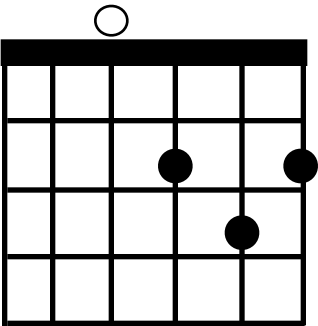
A



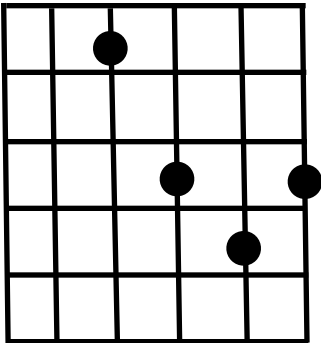
5fr.

D shape

D

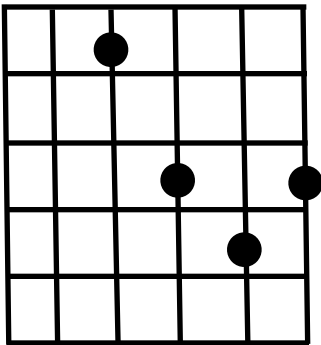


E_b



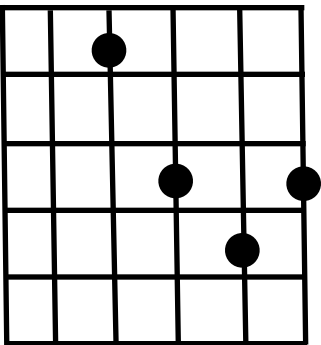
1fr.

E



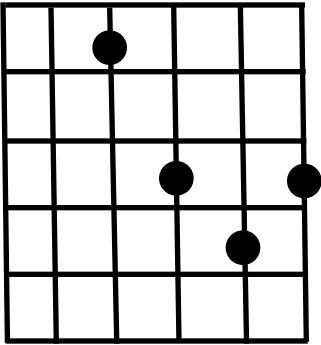
2fr.

F



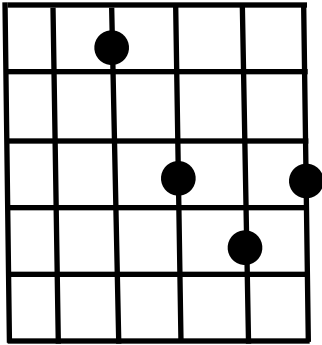
3fr.

F_#



4fr.

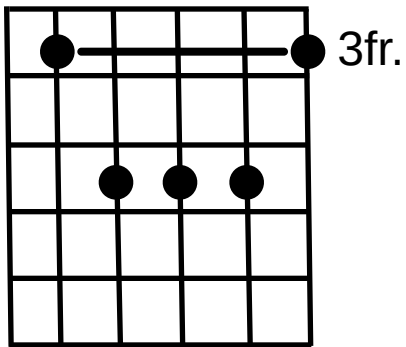
G



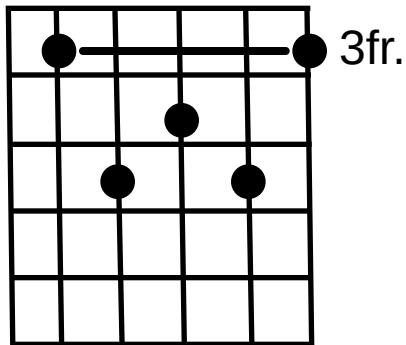
5fr.

5th string-root barre chords

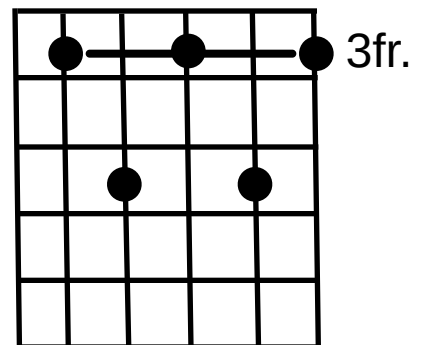
C



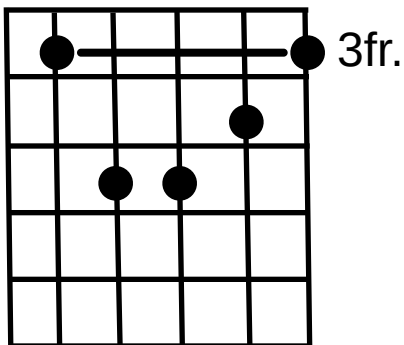
Cmaj7



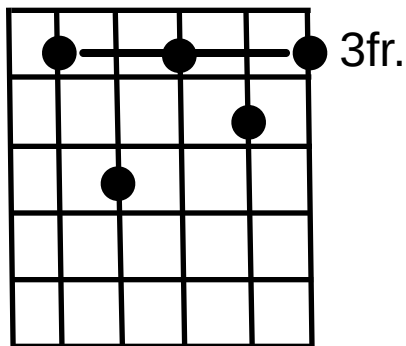
C7



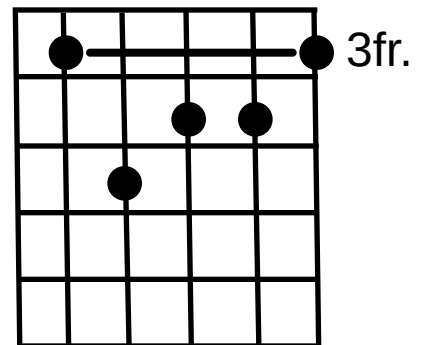
Cm



Cmin7

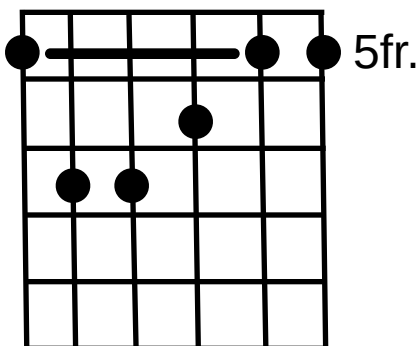


Cmin/maj7

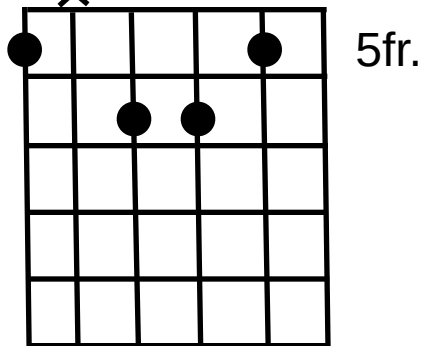


6th string-root barre chords

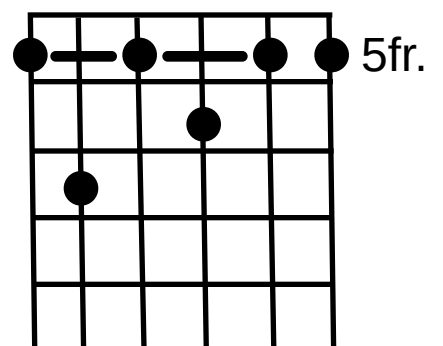
A



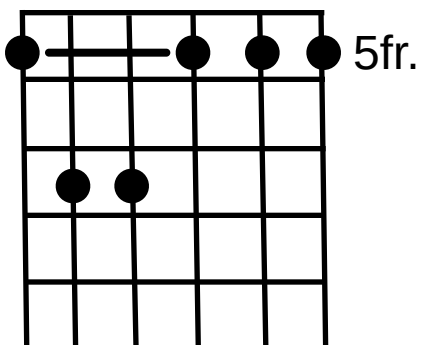
x Amaj7



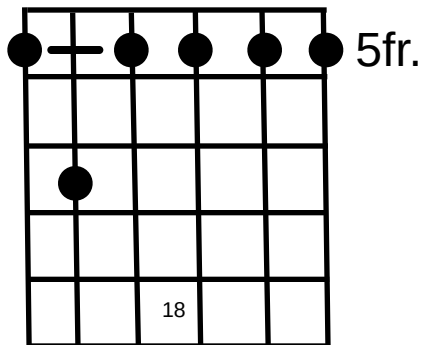
A7



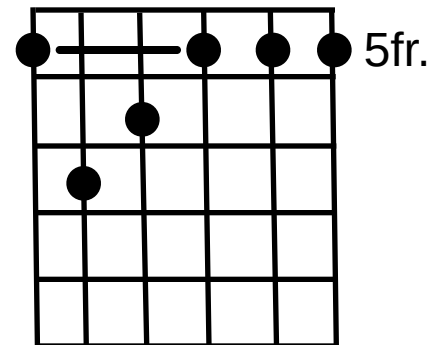
Am



Amin7

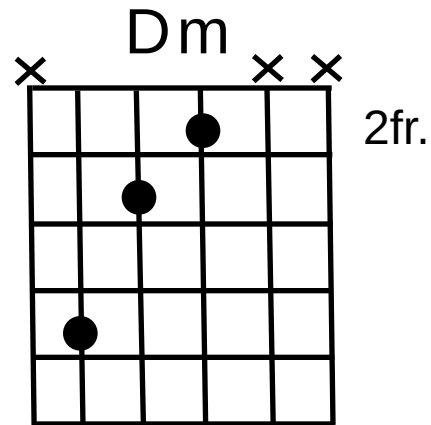
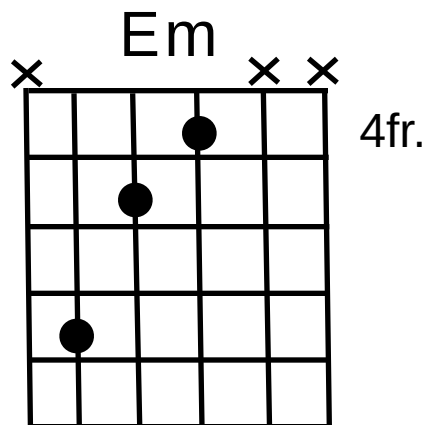
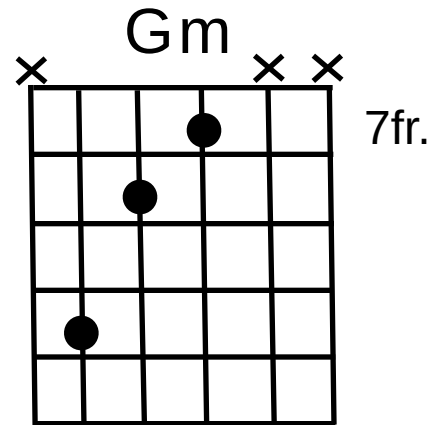
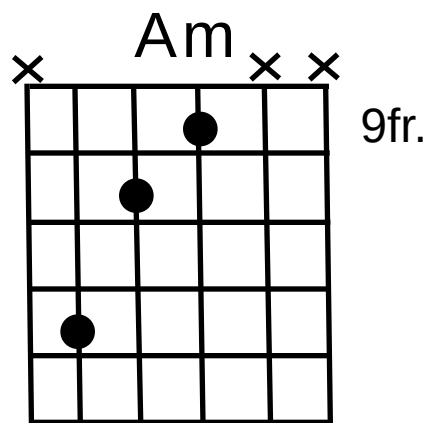
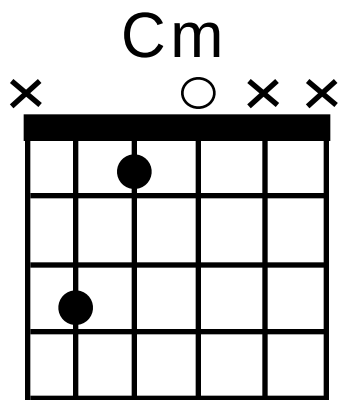


Amin/maj7

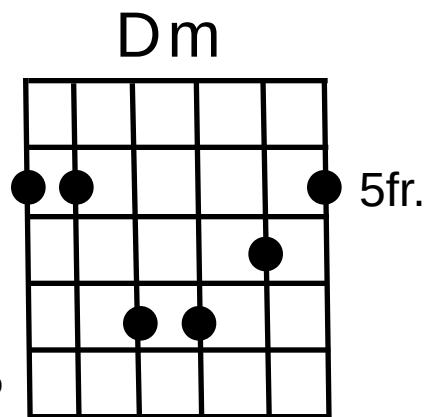
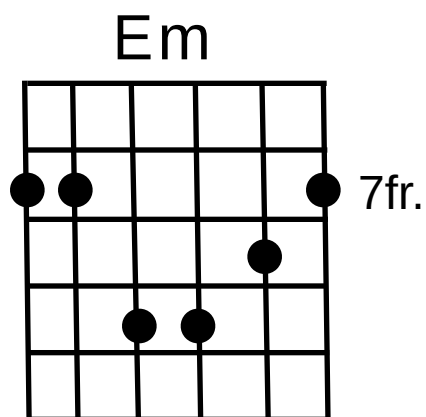
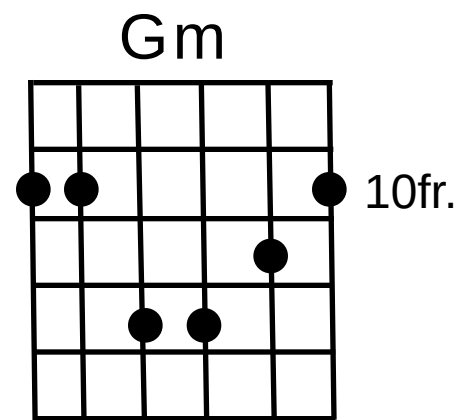
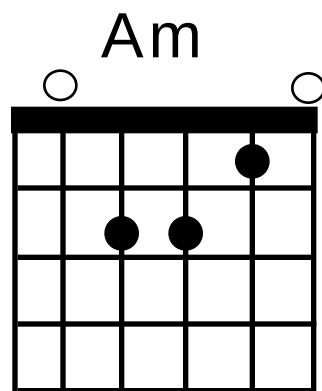
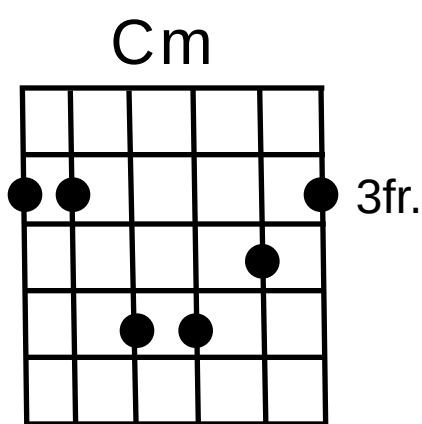


CAGED minor chord forms

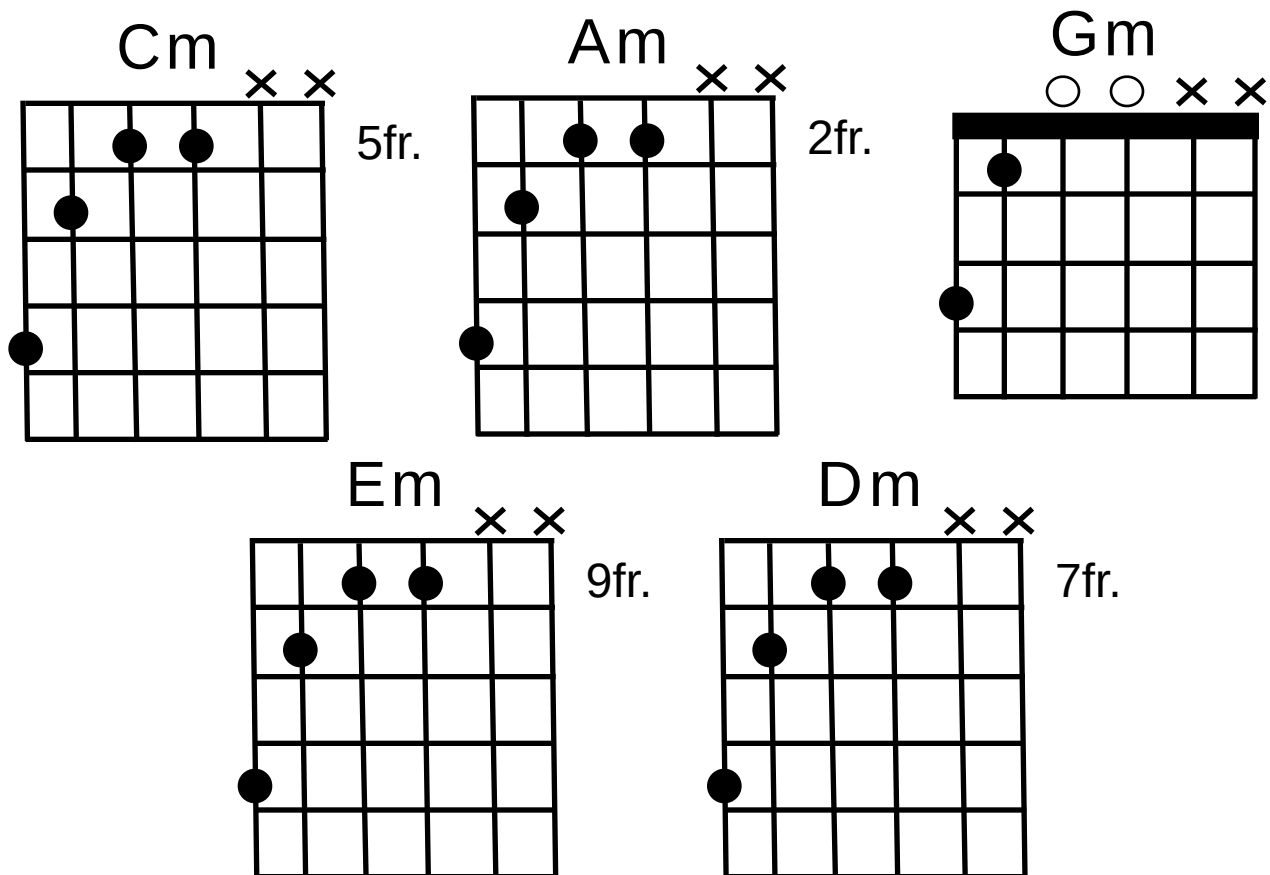
C minor form



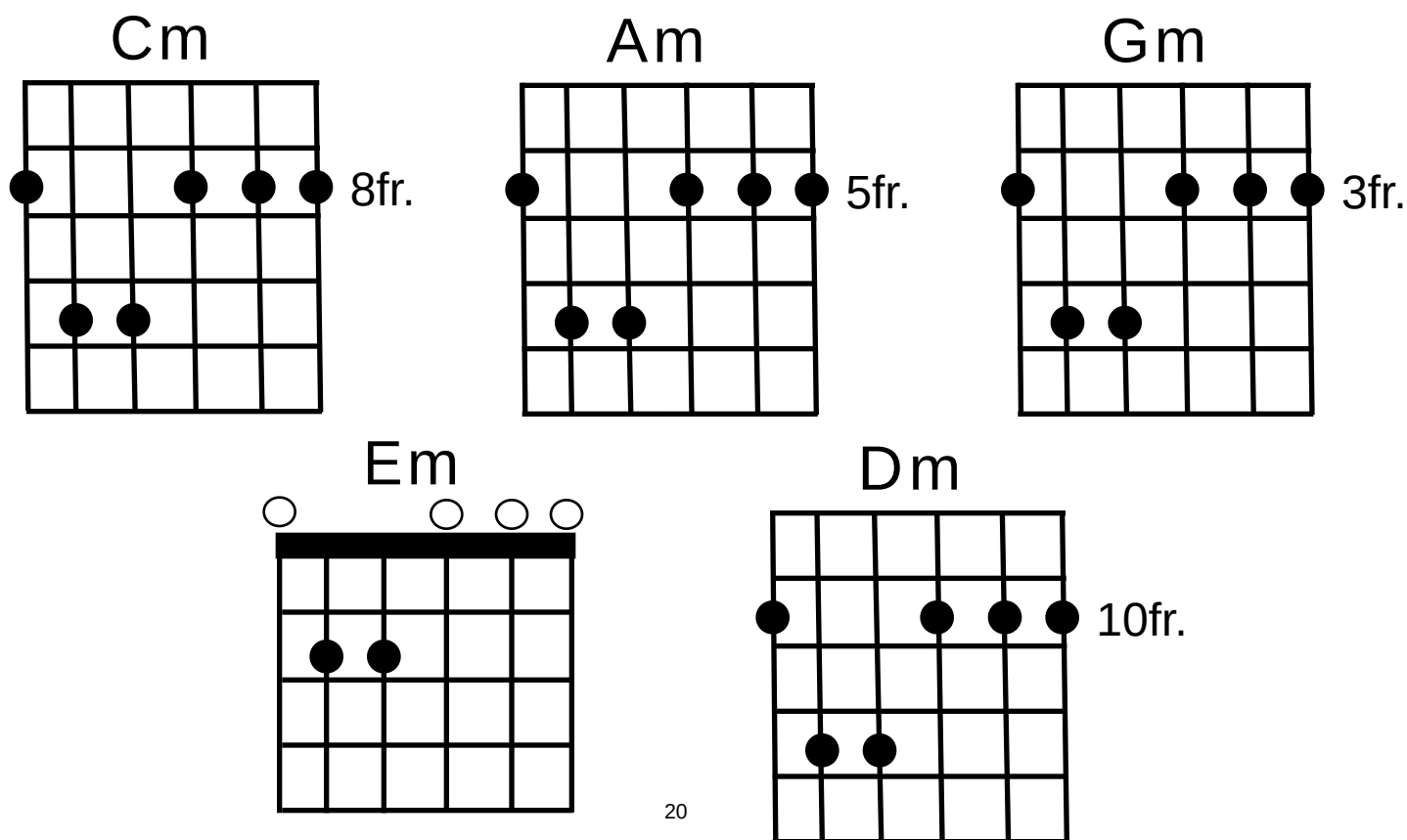
A minor form



G minor form

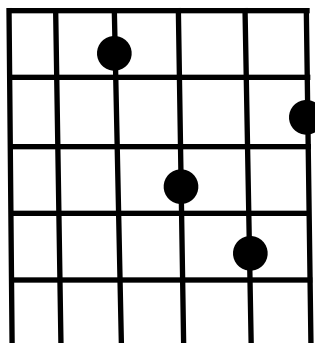


E minor form



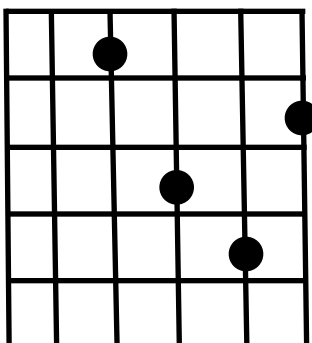
D minor form

Cm



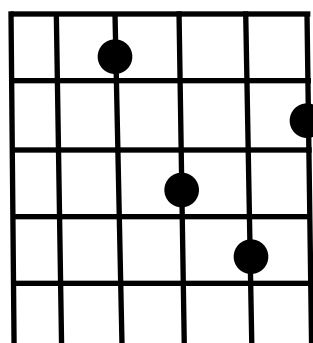
10fr.

Am



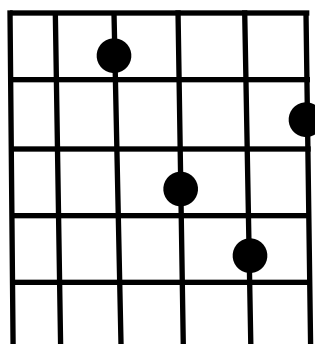
7fr.

Gm



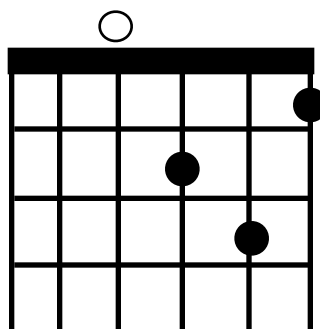
5fr.

Em



2fr.

Dm



Applying the CAGED System

Example 1a chord progression

Diagram illustrating the Example 1a chord progression using the CAGED system. The progression consists of six chords: Fm, Bbm, Ab, Db, Bbm, and Ab. The first two chords (Fm and Bbm) are shown with their respective guitar fretboard diagrams. The subsequent four chords (Ab, Db, Bbm, and Ab) are shown with their respective guitar fretboard diagrams, each labeled "4fr." indicating a four-fret position. The musical notation below the diagrams shows the progression in 4/4 time, with the first two measures containing the Fm and Bbm chords, and the next four measures containing the Ab, Db, Bbm, and Ab chords. The notation includes a key signature of three flats (Bb, Eb, Ab) and a time signature of 4/4.

Intervals of the example 1a chords

Diagram illustrating the intervals of the example 1a chords. The progression consists of six chords: Fm, Bbm, Ab, Db, Bbm, and Ab. The intervals for each chord are listed below the musical notation: Fm (P5, P8, m10, P12, P15), Bbm (P5, P8, m10, P12), Ab (P5, P8, M10, P12, P15), and Db (P5, P8, M10, P12). The musical notation shows the progression in 4/4 time, with the first two measures containing the Fm and Bbm chords, and the next four measures containing the Ab, Db, Bbm, and Ab chords. The notation includes a key signature of three flats (Bb, Eb, Ab) and a time signature of 4/4.

Variation using direct substitution

Diagram illustrating a variation using direct substitution. The progression consists of six chords: Fm7, Bbm7, Ab, DbM7, Bbm7, and Ab. The first two chords (Fm7 and Bbm7) are shown with their respective guitar fretboard diagrams. The subsequent four chords (Ab, DbM7, Bbm7, and Ab) are shown with their respective guitar fretboard diagrams, each labeled "4fr." indicating a four-fret position. The musical notation below the diagrams shows the progression in 4/4 time, with the first two measures containing the Fm7 and Bbm7 chords, and the next four measures containing the Ab, DbM7, Bbm7, and Ab chords. The notation includes a key signature of three flats (Bb, Eb, Ab) and a time signature of 4/4.

Example 2a: Dominant ninth chords

19

G 9 C 9 2fr. G 9 C 9 2fr.

21

G 9 C 9 2fr. F 7 D 7 G 9

Example 2b: Variation using direct substitution

24

G 7 C 7/G 8fr. G 7 C 7/G 8fr.

26

G 7 C 7/G 8fr. F 7 D 7 G 7 8fr.

Example 3: Chromatic ascending and descending patterns

29

A A⁺ A⁶ A⁷

B m B m(maj7) B m7 E 9 A

31

Example 4a: Mixing 7ths

34

A m7 E m7 A m7 E m7

A m7 E m7 C 7 G 7 A^b7 A m7

38

Example 4b: Variation using direct substitution

substitute min9 for min7 chords

43

A m9 5fr. E m9 5fr. A m9 5fr. E m9 5fr.

47

A m9 5fr. E m9 5fr. C7 8fr. G7 3fr. A^b7 4fr. A m9 5fr.

Example 5a: ii-V-I chord progression in G major

52

A m7 5fr. D9 4fr. A m7 5fr. D9 4fr.

56

A m7 5fr. D9 4fr. G M7 4fr. G M7 4fr.

Example 5b: Variation using direct substitution

Introducing the sharp 9/sharp 5 chord

61

A m7 5fr. D 9 4fr. D 7^{#9}₅ 4fr. A m7 5fr. D 9 4fr. D 7^{#9}₅ 4fr. A m7 5fr.

66

D 9 4fr. D 7^{#9}₅ 4fr. G M7 G M7

Example 6a: ii-V-I progression in D major

70

E m7 7fr. A 9 6fr. E m7 7fr. A 9 6fr.

74

E m7 7fr. A 9 6fr. D M7 5fr. D M7 5fr.

Example 6b: Variation using direct substitution (open chords)

79

E m7 A 7 E m7 A 7

83

E m7 A 7 D M7 D M7

Example 7a

88

A m7 5fr. D 5fr. E m7 7fr. A m7 5fr. D 5fr.

91

E m7 7fr. A m7 5fr. D 5fr. E m7 7fr.

94

A m7 5fr. D 5fr. E m7 7fr. A m7 5fr.

Example 7b: Variation using direct substitution

Example 7b: Variation using direct substitution. The diagram shows three staves of music, each with guitar chord diagrams and fret numbers above them.

Staff 1 (Measures 97-100):

- Measure 97: A m9 (10fr.)
- Measure 98: D 13 (10fr.)
- Measure 99: E m7 (12fr.)
- Measure 100: A m9 (10fr.)

Staff 2 (Measures 101-103):

- Measure 101: E m7 (12fr.)
- Measure 102: A m9 (10fr.)
- Measure 103: D 13 (10fr.)

Staff 3 (Measures 104-106):

- Measure 104: E m7 (12fr.)
- Measure 105: A m9 (10fr.)
- Measure 106: D 13 (10fr.)

Example 8a

Example 8a: The diagram shows a single staff of music (Measures 106-108) with guitar chord diagrams and fret numbers above them.

- Measure 106: C#m7 (4fr.)
- Measure 107: F#
- Measure 108: G#7 (4fr.)

Example 8b: Variation using direct substitution (Minor 6th chord)

Example 8b: Variation using direct substitution (Minor 6th chord). The diagram shows a single staff of music (Measures 109-111) with guitar chord diagrams and fret numbers above them.

- Measure 109: C#m6 (3fr.)
- Measure 110: F#
- Measure 111: G#m7 (4fr.)