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ONLINE**



GUITAR

HANDBOOK VOL 1

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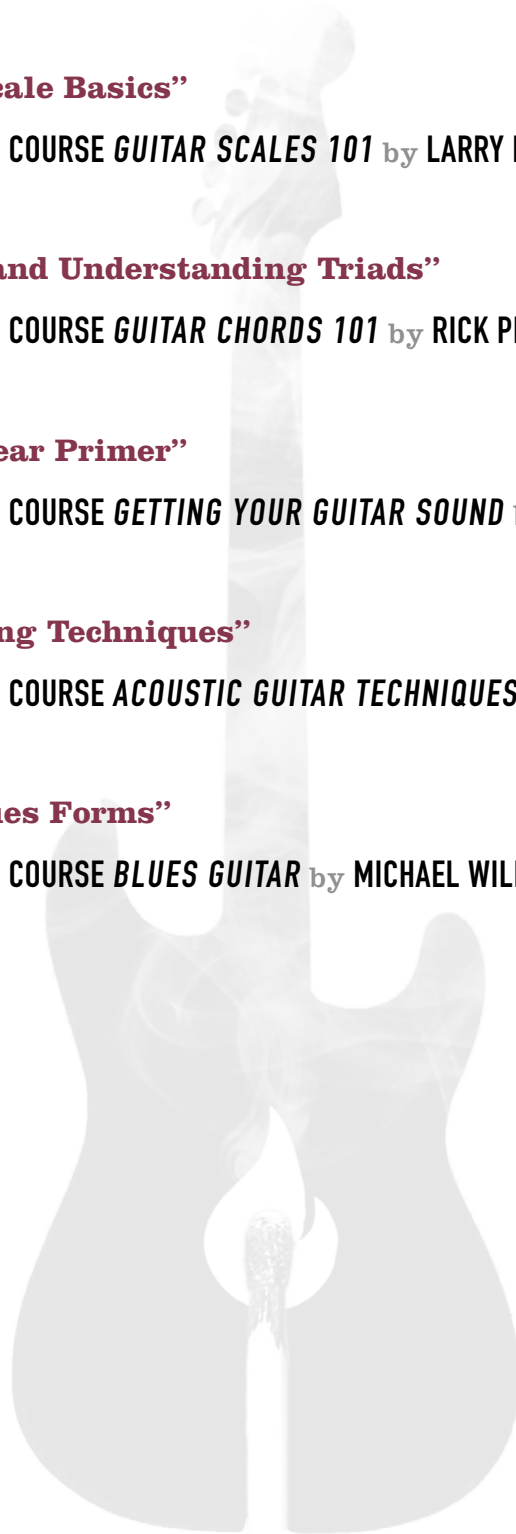
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GUITAR SCALE BASICS

FROM THE ONLINE COURSE *GUITAR SCALES 101*

BY LARRY BAIONE



Larry Baione is Chair of the Berklee College of Music Guitar Department. Baione has been a faculty member since 1974 and has been Chair since 1990. He has studied with Lenzy Wallace, Mick Goodrick, Bill Harris, William Leavitt, Bucky Pizzarelli and Jim Hall. He received his Bachelors in Music from Berklee and his Masters in Music from New England Conservatory.

While attending Berklee, he received the Downbeat Hall of Fame Scholarship award.

Scale study is fundamental to guitar mastery, no matter what style you play. Learning scales benefits our technique and our knowledge and navigation on the instrument. It helps us organize that ambiguous guitar fretboard. Anyone can easily see the C major scale on the piano, but it is a different story on the guitar. Simply stated, scale study gives us knowledge of the fretboard and develops our technique.

Learning scales helps us to prepare to play tonal music. Most music we hear (and perform) has tonal centers (keys). The key of a piece of music is derived from the scale from which the melody and harmony are derived.

Let's start by looking at the major scale. A major scale is a succession of notes consisting of a pattern of half and whole steps that create that familiar sound of "Do Re Mi Fa Sol La Ti Do."

The word "step" refers to the distance between notes. On the fingerboard, a half step is equal to the distance of one fret, and a whole step is the distance of two frets. A whole step is made up of two half steps.

The major scale begins with the starting note (the name of the major scale) and follows this pattern of both whole steps (W) and half steps (H): WWH WWWH. For example, the C major scale starts on the note C, and can be built using this pattern of whole and half steps.

You can play a major scale from any note by using the WWH WWWH formula. Remember, one fret on the guitar is a half step, and two frets is a whole step. So, if you start on the first string and play the note on the first fret (the note F) and move up on the same string two frets for every whole step and one fret for every half step, you will have played the F major scale up the fingerboard.

F Major Scale on the 6th String

Fingerings: 1 3 1 2 4 1 3 4

9 3 1 4 2 1 3 1

You can start on any note and move up the fingerboard on the same string (as long as you do not start too high up the neck) and play a major scale by using this “step method.” You may not know the names of the notes of the major scales (we will start that next), but try playing a major scale up and back down starting on any note.

You just played the major scale up the fingerboard, on one string. You may notice that it takes up a lot of area on the

guitar. The one-octave major scale takes twelve frets to play. This is just one way to play a scale. We can play a major scale more efficiently by using more than one string. To play a scale within a smaller area of frets, you can play across a number of strings.

Here is the C scale starting on the fifth string, third fret, ending on the second string, first fret. Notice the small area of the fingerboard that is used.

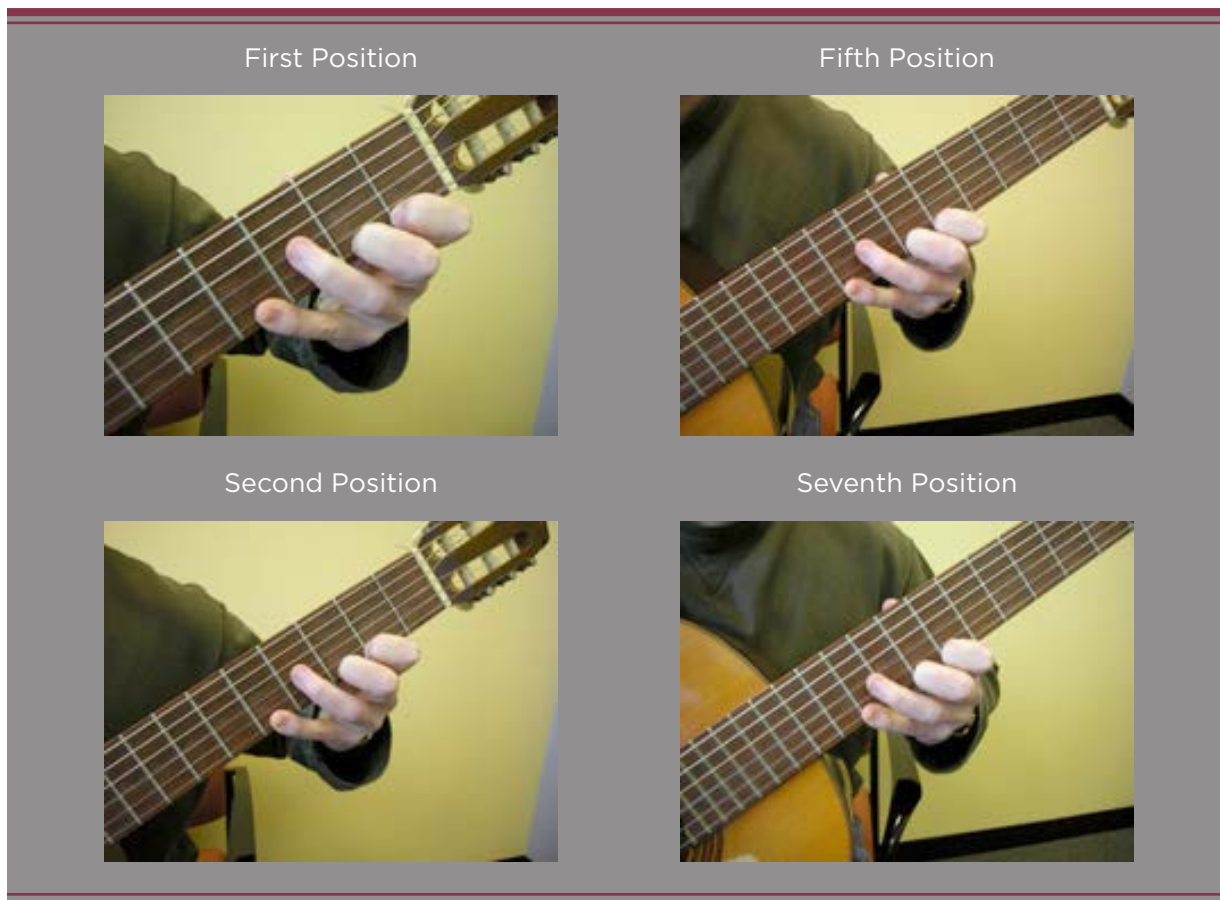
C Major Scale (Open Position)

You are playing in first position on the fingerboard. This brings us to a very important concept: positions on the guitar.

What is a position? A position is defined as the fret in which your first finger plays. First position is where your first finger plays everything in the first fret. Second position

is where your first finger plays everything in the second fret.

Put yourself on the back as you have already played the C Major Scale in first (open) position! However, learning to play scales in all of these positions, in addition to the first position, is crucial to advancing as a guitar player.



LARRY BAIONE'S ONLINE COURSE

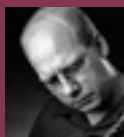
GUITAR SCALES 101

Guitar Scales 101 will help you to organize the often-ambiguous guitar fretboard, and provide you with the knowledge to confidently navigate the instrument and develop your technique. The course begins by looking at the major and pentatonic scales, and how these scales work at different points up the neck. You'll then learn to construct and play blues, Dorian, and Mixolydian scales in all keys, and apply these scales to performance-based weekly musical examples and practice exercises. In addition, you will be studying the harmonic minor and melodic minor scales and modes.

PLAYING AND UNDERSTANDING TRIADS

FROM THE ONLINE COURSE *GUITAR CHORDS 101*

BY RICK PECKHAM



Rick Peckham is an internationally known jazz guitarist, clinician, composer, and writer. He has performed with George Garzone, Jerry Bergonzi, Mike Gibbs, and Dave Liebman, and recorded the album *Stray Dog* (ropeadope.com) as a member of the notorious jazz collective Um, led by trombonist Hal Crook and occasionally featuring organist John Medeski. His most recent recording *Left End*—a set of original compositions mixed with collective improvisations—was recorded with drummer Jim Black and bassist Tony Scherr. In addition to extensive work in the U.S., he has led or played on tours in Ireland, Canada, Spain, and Germany.

The longer I’ve played the guitar, the more it’s become clear that chordal playing and melodic playing on the guitar amount to two sides of the same coin. The more time I’ve spent working with chords—all of the variations and possibilities—the easier it has become to look down at the fretboard while playing and see more options. A clear understanding of chordal shapes on the guitar leads to a thorough understanding of the instrument.

A chord is a set of three or more notes played simultaneously. If the notes are played one after the other, it is called an arpeggio.

Triads are three-note chords. They are built upwards in intervals of thirds from a fundamental note, called a root, which is like the tonic of a scale. The major triad includes the tonic, third, and fifth of the major scale built on the triad’s root.

Each of these notes is described by a number corresponding to its scale degree (or interval) away from the root: 1, 3, 5. These numbers are referred to as “functions,” as in “E functions as the third of a C major triad.”

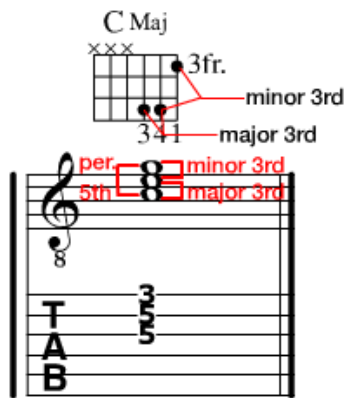
Play the following C major scale, triad, and arpeggio now.

The image shows musical notation for the C major scale, triad, and arpeggio. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff is labeled 'Scale' and shows the notes C, D, E, F, G, A, B, C. The bass clef staff shows the fret numbers for these notes: 3, 0, 2, 3, 0, 2, 0, 1. To the right of the scale, there is a 'Triad' section with three notes: C, E, G. The bass clef staff shows the fret numbers for these notes: 0, 2, 3. To the right of the triad, there is an 'Arpeggio' section with three notes: C, E, G. The bass clef staff shows the fret numbers for these notes: 0, 2, 0.

Triads serve as a foundation for a basic understanding of harmony.

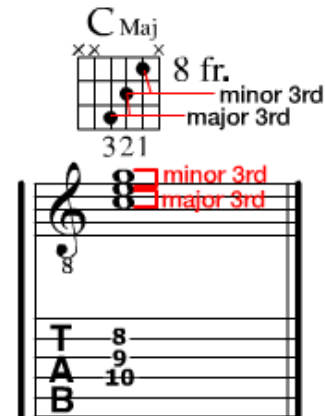
The C major triad is spelled C-E-G. In the key of C, notes 1, 3, and 5 of the C major scale provide you with the notes of the C major triad. Another way to think of triads is in terms of intervals. From the root, the major triad has a major third and a perfect fifth. It can also be seen as a major third (C to E) underneath a minor third (E to G).

Chord Block Graphic of C major triad in eighth position



On the second set of three strings, and 2-3-4, the major third interval has the upper note one fret below, and the minor third between 2-3 has the same visual spacing.

Chord Block Graphic of C major triad in eighth position



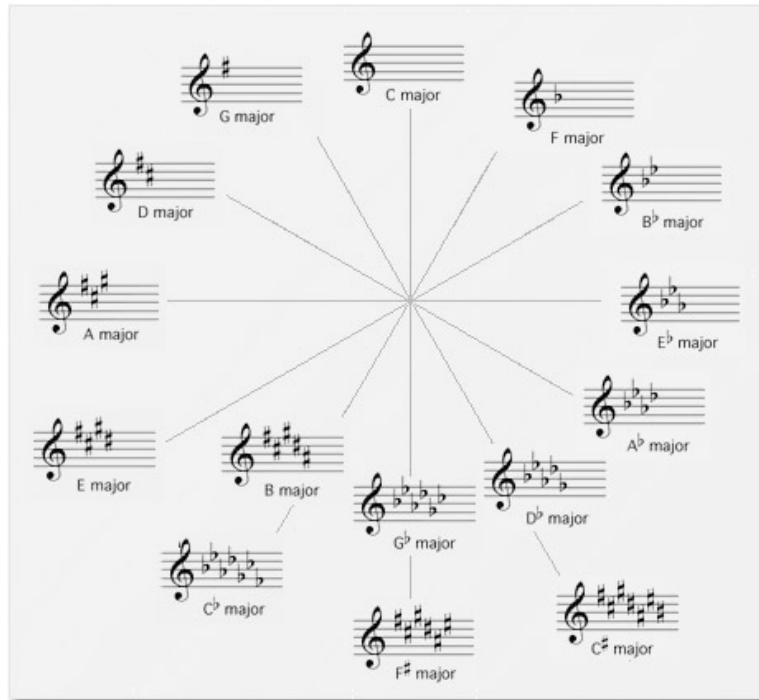
In contemporary, jazz, and popular music, chords frequently move in intervals of a fourth up (or a fifth down). If we move from chord to chord by intervals of a fourth, we arrive at what is called the cycle of fourths, also known as “cycle 4,” shown on the page that follows. A cycle is defined as a series of events that recur regularly and usually lead back to the starting point. If you start at any note and continue around the wheel to the note that is up by a fourth, you will eventually end up back at the same note. In so doing, you will have covered all twelve notes in the chromatic scale, without repetition.

SUGGESTIONS FOR PRACTICE

To get used to the sound of the major triad, try playing major triads up the fretboard, one fret at a time, on the top string set 1-2-3. While difficult to execute on most musical instruments, moving up one fret at a time, also called “in half-steps,” on the guitar neck is one of the easiest ways to accustom yourself to a voicing shape.

Play major triads in all twelve keys, moving up the fretboard one fret at a time, in half steps on the first set of three strings.

Cycle of Fourths



This serves as a useful reference to allow you to take anything through all twelve keys. Although not as intuitive as half-step motion on the guitar neck, knowledge of this

set of key relationships will help prepare you to play the countless songs whose chords move in intervals of fourths, including thousands of blues, rock, r&b, and jazz tunes.

RICK PECKHAM'S ONLINE COURSES

GUITAR CHORDS 101

Guitar Chords 101 presents Berklee's approach to the construction of chords, a method that focuses less on the shape of an individual chord, and more on the notes that the chord is based around. Students will learn to construct and play triads and basic 7th chords, as well as look at inversions and different chord voicings—the basic foundations guitarists use to write or perform in any number of different styles.

GUITAR CHORDS 201: CHORD MELODY AND INVERSIONS

Guitar Chords 201 provides essential technical training that will improve your style, intonation, technique, time, feel, and tone. It starts where *Guitar Chords 101* leaves off—with an in-depth exploration into the construction of open triads, seventh chord structures, and inversions of complex chord forms. You'll move on to learn popular fingerstyle patterns, alternate tuning options, major and minor bebop scales, and voice-leading through chord scales.

GUITAR GEAR PRIMER

FROM THE ONLINE COURSE *GETTING YOUR GUITAR SOUND*

BY DAN BOWDEN



Dan Bowden is an unusually versatile guitarist and teacher, specializing in a wide range of styles including rock, jazz, blues, and r&b. With over a dozen instructional books for the guitar to his credit, Dan has reached guitar students worldwide.

Because electric guitars come in many shapes and sizes and are constructed of varying kinds of woods and electronics, it's important to be aware of the individual components, how they are constructed, and how, along with the unquantifiable elements (or "mojo"), they determine a guitar's sound. The qualities we associate with great electric guitar tone always begin with the guitar itself.

Even with solid body electrics, the final amplified and effect-processed tone we hear originates with the *acoustic sound* of the guitar. A flaw on a photographic slide may

be unnoticeable when viewed without magnification. But the flaw can become gargantuan when the image is enlarged. The

same is true when a guitar is amplified. A tiny sound that is barely audible when unplugged is exposed through amplification, microphone technique, and sound reinforcement. A guitar that sounds bad acoustically will sound even worse when amplified, so always make

the acoustic sound of an electric guitar an important consideration!

The type and quality of body, neck, and fingerboard woods are critical to defining

“TRY OUT A PROSPECTIVE PURCHASE “UNPLUGGED” FIRST TO SEE HOW IT SOUNDS AND RESONATES AGAINST YOUR BODY. THEN PLACE YOUR EAR AGAINST THE BODY AND LISTEN AS YOU PLAY. THE SUSTAIN, WARMTH, RESONANCE, AND FULLNESS YOU WANT SHOULD BE APPARENT BEFORE YOU PLUG IT IN.”

a guitar's inherent sound. The weight and appearance of the wood are also important factors. In general, dense, heavy woods such as mahogany yield the most warmth and natural sustain. Lighter woods such as alder tend to sound brighter and livelier, and are more "friendly" to the back. Because the

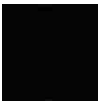


overall mass of a guitar can absorb or resonate in a particular range of frequencies, the quality, type, and even the individual cut of the wood are huge factors in shaping tone character. This also means that two guitars of the same model and vintage may not sound equally as good!

Common woods used in the construction of electric guitars

Wood	Tone Quality	Guitar
Alder	Full tone, with an emphasized lower midrange, for the classic Fender Stratocaster sound.	Fender Stratocaster
Ash	Bright, punctuated treble and strong low notes typical of Telecasters and the earliest Strats.	Fender Telecaster
Mahogany	Rich, warm resonant tones and the long sustain that Gibson solid bodies are known for.	Gibson SG
Maple	A hardwood with a bright, sustaining tone. Used for Fender-style necks and Godin bodies. A piece of carved maple forms the top piece of Les Paul bodies, adding brilliance while retaining the warmth of the mahogany.	Gibson Les Paul Maple Top on Mahogany
Basswood	Softwood has a pronounced midrange for singing modern rock soloing. The Ibanez Joe Satriani series of guitars are constructed with basswood bodies.	Ibanez Joe Satriani Signature Model

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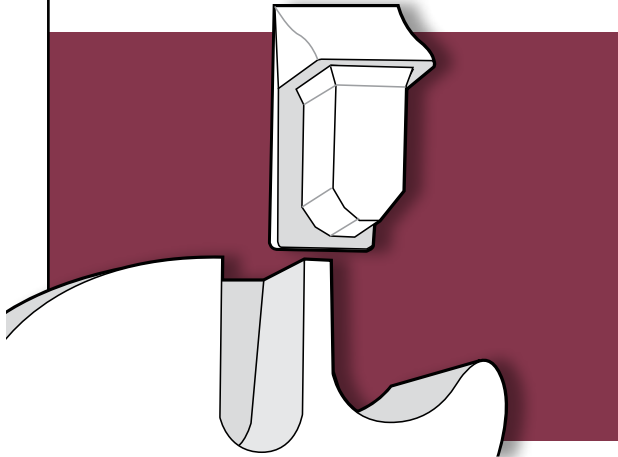
Fingerboard description

Wood	Description	Image
Ebony	A heavy, hardwood that produces a clear, sharp attack and fast decay.	
Rosewood	Warm and sweet sounding with a softer attack.	
Maple	With solid maple necks, the fingerboard is the top surface of the neck. These yield a bright, clear and balanced tone with a less pronounced attack and slower decay than ebony fingerboards.	

ATTACHMENT OF NECK TO BODY

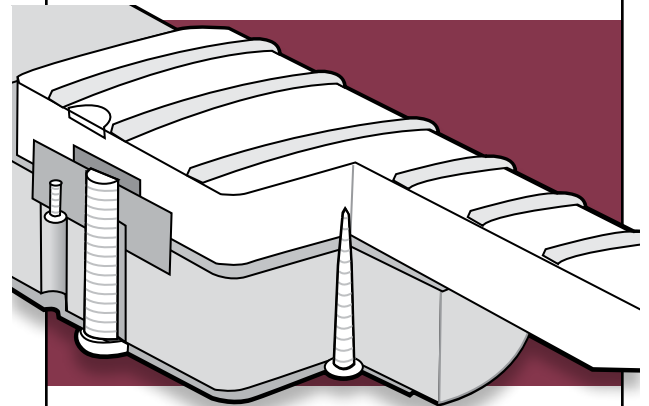
How the neck is joined to the body of a guitar also affects its overall sound. Most guitar necks are either bolted onto, or glued into, a cavity in the body.

Glued-In Neck



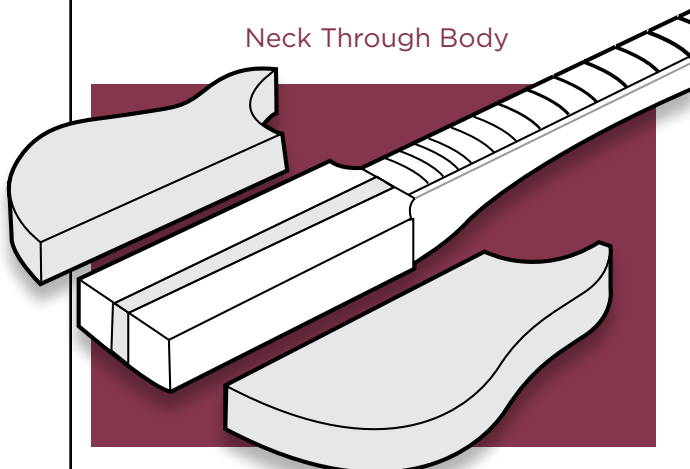
The heels of Gibson style necks are glued into the neck cavity and are thought to have a tighter fit, contributing to sustain. Many guitar makers offer guitars with both styles of neck attachment.

Bolt-On Necks



Bolt-on necks are the most common and least expensive means of attachment. The “Fender” guitar sound is partially due to the bolt-on neck. And with a bolt-on, it’s possible to swap one neck for another to change the sound and feel of a guitar. For example, a bright, snappy-sounding solid maple neck could be exchanged with maple neck with a warm-sounding rosewood fingerboard.

Neck Through Body



Some necks run all the way through to the strap button with body sidepieces attached on each side. The Gibson Firebird and the Jackson Soloist both have “neck through body” construction and are well-known for the sustain capabilities.

NUT MATERIAL

String vibrations are transferred by the nut to the guitar neck. Due to its hardness, bone is preferable over factory installed plastic nuts. Graphite nuts are more slippery, allowing the strings to slide through with ease. They are a popular choice for tremolo arm enthusiasts!

There is no substitute for long hours of practice on the guitar. However, understanding how a guitar's individual components and overall construction determine its sound characteristics is an essential part of getting the sound in your head to come out of your guitar.

Consider the electric guitar you play most often. What songs, sounds, and styles do you think it's most or least suited for? How do the following factors contribute to its strengths?

- body wood
- neck and fingerboard woods
- neck attachment
- other significant non-electronic components

DAN BOWDEN'S ONLINE COURSES

ACOUSTIC BLUES GUITAR

Acoustic Blues Guitar is geared towards students with pick-style electric and acoustic guitar backgrounds and offers a structured and comprehensive entrance into the world of fingerstyle and bottleneck acoustic blues guitar. The goal of the course is for students to develop a foundational, working repertoire in the acoustic blues style that includes early and contemporary material from the Mississippi Delta, Texas, Georgia/Carolinas, and more. You will learn to fingerpick melodies and solos over independent bass patterns, and perform in the acoustic bottleneck slide style in standard and open tunings. These techniques will provide a strong platform for pursuing folk, pop/rock, country, and other fingerpicking guitar styles.

GETTING YOUR GUITAR SOUND

In *Getting Your Guitar Sound*, you'll examine how a guitar's individual components and overall construction determine its sound characteristics, so you can maximize the strengths as well as work around the limitations of any particular instrument. You'll learn about amplifiers, speakers and cabinets, and gain expertise using the amazing modeling software, AmpliTube 3. By working closely with individual amp models (including emulations of Fender, Marshall and Mesa), as well an array of virtual stompbox and rack effects, you'll learn to configure the right setups and to properly work the controls to get the tones you'll need for class projects, as well as real-world performances.

STRUMMING TECHNIQUES

FROM THE ONLINE COURSE *ACOUSTIC GUITAR TECHNIQUES*

BY ABIGAIL ARONSON ZOCHER



Abigail Aronson Zocher is an associate professor in the Guitar department at Berklee College of Music, where she teaches the Joni Mitchell ensemble, classes in classical guitar performance, and lessons in singer/songwriter/guitar, jazz, and classical styles. She earned her bachelor's degree in classical guitar performance from the New England Conservatory of Music, where she studied with David Leisner and received the G.W. Chadwick medal as the outstanding performer of her graduating class.

The word “strumming” has never been one of my favorite terms, and I hope someday someone can find me a better word.

For now however, it is the only term I can think of to describe this cloth from which we create so much of our accompaniment texture.

Within a strumming texture, there are many possibilities. Tone, touch, dynamics, register, weaving in melodic lines—all these variables offer ways to tailor our strumming so it suits our creative intentions.

In clarifying our tone choices on guitar, our classical kin again offer us some useful pedagogical terms. You will find these terms describe tone color on many string instruments, not just guitar.

Sul Tasto (or just “tasto”): *Tasto* refers to the fingerboard of a stringed instrument. Playing *sul tasto*, or with your right hand over the fingerboard, makes your sound

sweeter and rounder. I tend to think of *tasto* as not just “on” the fingerboard, but near to it.

Ponticello: *Pont* refers to the bridge of the instrument, and playing *ponticello* means that your right hand plays near the bridge, giving a sharper, brighter, crisper sound.

Normale: *Normale* refers to playing in between the other two extremes, the place where most playing probably happens, somewhere around the bridge-side edge of the soundhole. If you think of it, electric players use a pickup selector switch for this. We can do it the old-fashioned way, moving our hand around.

Also notice that as you strum, your path across the neck can be straight, or angled, for a different effect.

Say two different people are facing you and each hands you a small box, but

EXERCISE: TONE

Spend a moment exploring the tone color areas of the guitar, strumming *sul tasto*, then *normale*, then *ponticello*.

Listen for what your guitar gives you as a result of where you choose to position your right hand. Experiment with straight and angled strums.

in different ways. One thrusts his fist, with box clenched inside, quickly towards you. One offers up her cupped hand with box resting in palm.

Along with the area (fingerboard, soundhole, bridge) you choose to play over, the touch of your finger or pick to the string will determine the sound you produce. Classical pieces usually have character markings at the beginning which, although they don't specifically apply only to touch, can help determine it. At the top of a classical score you might see words like *briskly*, *aggressively*, *gently*, *vivace* (lively), *dolce* (sweet),

“WHEN I’M PLAYING THE GUITAR I HEAR IT AS AN ORCHESTRA: THE TOP THREE STRINGS BEING MY HORN SECTION, THE BOTTOM THREE BEING CELLO, VIOLA—THE BASS BEING INDICATED BUT NOT ROOTED YET.”

—Joni Mitchell

con fuoco (with fire), *grazioso* (easy, graceful), *agitato* (agitated), *espressivo* (expressive), and many more.

The way you touch the strings—for example, moving slowly or quickly through them, lightly or heavily, easily or with tension—can determine the character of the sound you get.

When you are playing a strumming texture through a song, dynamics can affect the texture in both horizontal and vertical dimensions.

Horizontal thinking refers to what happens before and after a given musical event. Thinking horizontally, we

PLAYING DIFFERENT REGISTERS

Using a repeating strumming groove of one or two chords of your choice, practice bringing out different string set registers.

1. First, strum all the strings evenly, then bring out the bass register (lower strings).
2. Then switch to the middle, then treble registers.
3. Within each register, repeat until your tone, consistency, and balance between the played strings, sound convincing to you.

might consider how the given event compares dynamically or texturally with what came before, or what comes after.

Horizontally, as the song moves forward, the dynamics follow a line with peaks and valleys, low and high plateaus . . . like an EKG of a heartbeat.

Vertical thinking refers to what is happening at the same time as a given musical event. When thinking vertically, issues of balance arise.

Vertically, the dynamics within a strum relate to whatever is happening at the same

moment above and/or below. So, thinking vertically, the dynamics of your strum could be analyzed as to how well they balance with a vocal line that is happening at the same time, or any other line that is happening, even one that is happening within the same guitar part.

Thinking vertically could also make us consider how well we are balancing our strum from low to high—are the low registers dominant? The mids? The highs?

ABIGAIL ARONSON ZOCHER'S ONLINE COURSE

ACOUSTIC GUITAR TECHNIQUES

Become a more effective player and learn to better express yourself on the acoustic guitar in Berklee Online's *Acoustic Guitar Techniques*. You'll learn to strengthen your rhythmic strumming, use of alternate tunings, and fingerstyle playing. This course features in-depth exercise techniques directed at improving your fluency, tone, dynamics, and control.

BASIC BLUES FORMS

FROM THE ONLINE COURSE *BLUES GUITAR*

BY MICHAEL WILLIAMS



Michael Williams has been active as a blues and jazz guitarist around New England since 1987. He has performed extensively throughout the United States and Canada as a member of Grammy winner James Cotton's blues band, and with many other artists, including David "Fathead" Newman, Mighty Sam McClain, the Bruce Katz Band, Sugar Ray Norcia, Darrell Nulisch, Toni Lynn Washington, Michelle Willson, Jerry Portnoy, the Love Dogs, blues piano virtuoso David Maxwell, and his own band, Michael Williams and Friends.

Although the blues represents just a small share of today's commercial music market, its influences reflect upon today's rock, jazz, pop, r&b, rap, and even country artists and their music. Recently, during the 47th Annual Grammy Award Ceremonies, recognition and awards for artists such as Ray Charles, James Brown, Bonnie Raitt, Janis Joplin, Prince, and so many others, affirms blues' undeniable impact on many styles of contemporary music.

Since the earliest days of the blues, around the turn of the 20th century, the guitar has been a preferred instrument of accompaniment for blues performers. A few circumstances contributed to its popularity and prevalence throughout the past one hundred plus years. The acoustic guitar produces a wide range of textures and sounds for rhythm playing and soloing that are

ideally suited for accompanying the human voice. Many bluesmen first picked up guitar simply because one was available from a friend or family member, and history has shown that the guitar was well suited for a blues musician's nomadic lifestyle, since it was relatively easy to travel with.

Let's start by looking at the most popular blues form, the 12-bar blues progression. Variations of the 12-bar blues are the basis for much of the music in rock, jazz, folk, and pop.

A basic I IV V 12-bar progression can consist of as few as three chords: I, the tonic chord; IV, the subdominant chord; and V, the dominant chord. For example, in the key of C, the chord progression would be C, F, G. In blues progressions, those chords are often played as (4-note) dominant-7 chords: C7, F7, and G7. This progression may look something like this:

Example 2

12-Bar Blues: Long Change Progression

Click the Play button to listen.

C7

I7

F7

C7

IV7

I7

G7 3fr.

F7

C7

G7 3fr.

V7

IV7

I7

V7

Open this document in Adobe Reader to access all features.

PRACTICE TIP

Play this 12-bar progression as many times as it takes to *really* have its sound in your ears. Listen especially for the “pull” that the V7 creates towards the I7. This progression is prevalent in all genres of music and knowing it well will help you in many musical situations.

This is a typical I-IV-V blues with the “long change,” also known as the “long I,” which means that it starts with four bars of the I chord, followed by the IV chord in bars 5 and 6. Measures 7 and 8 return to the I chord, and then the V chord is played in bar 9, followed by the IV chord in bar 10. The I chord returns in bar 11, and then the V chord

completes the progression in bar 12, and takes it home again as it repeats back to the top at measure 1.

Turnarounds, which are fills that are played by the soloist and/or by rhythm section players such as the rhythm guitarist, are generally played over the last two bars (measures 11 and 12) of each chorus. The

turnaround is a very important component of the blues progression. Each turnaround functions as a transition into the next chorus; it complements the vocal line or melody, and provides forward momentum for the flow of the song.

Thousands of songs have been recorded that were derived from these 12-bar blues progressions. Try naming ten songs in blues, jazz, rock, or any other styles of music that are based on 12-bar song forms.

MICHAEL WILLIAMS' ONLINE COURSE

BLUES GUITAR

Blues Guitar Workshop begins by teaching the 12-bar blues harmony, basic rhythm guitar technique, and the pentatonic and blues scale in the open position up the neck. You'll learn to incorporate some of the nuances of the masters into your playing—from doubling the bass over a shuffle in the style of Buddy Guy, to combining major and minor pentatonic scales in the style of B.B. King and T-Bone Walker. Through call and response exercises and playing in other grooves and tempos, you'll learn to pace your solos to create tension and release—a technique mastered by all the greatest guitarists. You'll learn to reuse the concepts and musical elements to expand your musical foundation and enhance your ability, whether you're trying to bring a blues sound to your playing or add more depth and feel to any other style.

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