



FRETBOARD ROADMAPS

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Edited By Ronny Schiff

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INTRODUCTION

There are moveable patterns on the guitar fretboard that help you think like a musician and enable you to play chords, licks, scales and progressions in all keys. The pros are aware of these fretboard roadmaps, even if they do not read music. Whether you play rock, blues, jazz, country or classical music, these roadmaps are *essential guitar knowledge*.

You need the fretboard roadmaps if. . .

- All your lead guitar playing sounds the same and you want some different styles and flavors from which to choose.
- Some keys are harder to play in than others.
- Your guitar fretboard beyond the 5th fret is mysterious, uncharted territory.
- You can't automatically play any melody you can think or hum.
- You know some tunes sound alike, but you still learn each chord progression as if it were the only-one-of-its-kind.
- You've heard jazz chords, but don't know how to play them and don't know how they're structured.
- You know a lot of "bits and pieces" on the guitar, but there's no system that ties it all together.

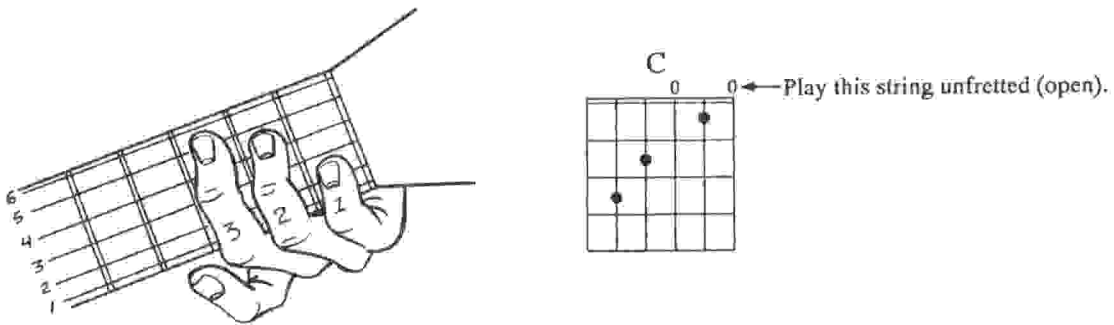
Read on, and many guitar mysteries will be explained. Having written about fifty guitar books, this is the only one that is required reading for my guitar students...at least for the ones who are serious.

Good luck,

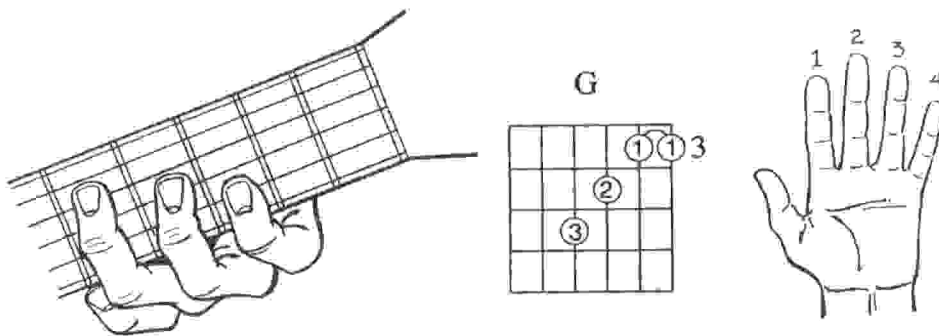
Fred Sokolow

HOW TO READ CHORD GRIDS

A *chord grid* is a picture of three or four frets of the guitar's fretboard. The dots show you where to fret (finger) the strings:



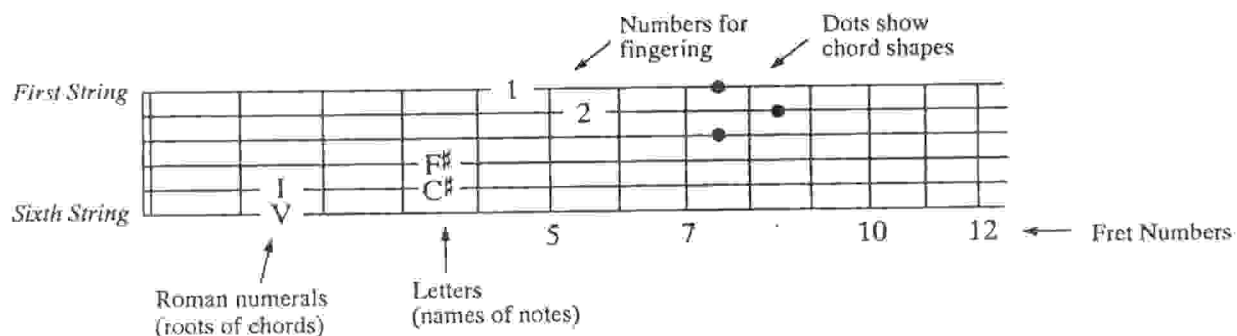
Numbers on a grid indicate the fingering. The number to the right of the grid is a *fret number*.



HOW TO READ THE FRETBOARD DIAGRAMS

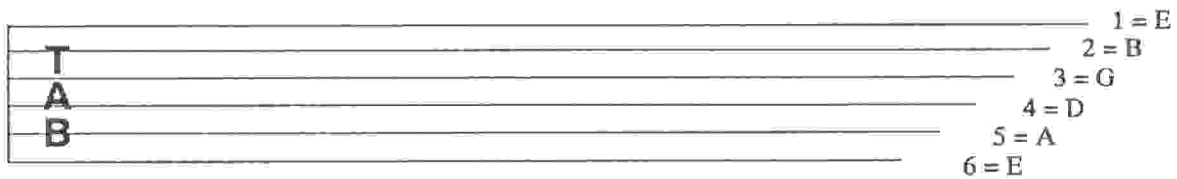
Each fretboard diagram is a schematic picture of the guitar's fretboard, as it appears when you look down at it while playing.

- The 6th, heaviest string is at the bottom; the 1st, lightest string is on top.
- Crucial fret numbers such as 5, 7 and 10 are indicated below the 6th string.
- *Dots* on the fretboard indicate where you fret the strings (as in chord grids).
- *Numbers* on the fretboard indicate which finger to use (1=index finger, 2=middle finger, etc.).
- *Letters* on the fretboard are "notes" (A, B $\flat$, C $\sharp$, etc.).
- *Roman Numerals* (I, IV, etc.) on the fretboard are roots of chords.



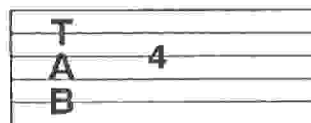
HOW TO READ TABLATURE

Songs, scales and exercises in this book are written in standard music notation and tablature. The six lines of the tablature staff represent the six guitar strings:

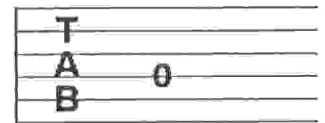


A number on a line tells you which string to play and where to fret it.

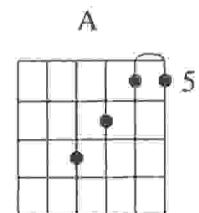
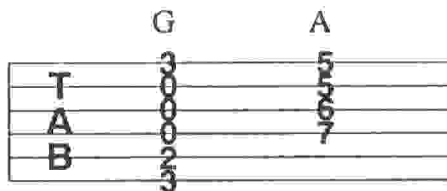
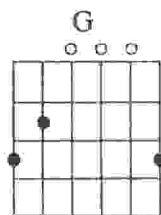
This example means "play the 3rd string on the 4th fret"



This example means "play the 4th string unfretted"



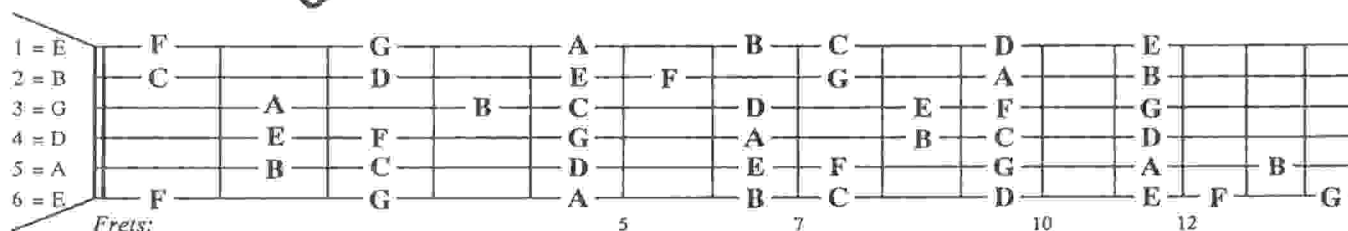
Chords can also be written in tablature:



All the details of tablature notation (hammer-ons, slides, etc.) are explained in the NOTATION LEGEND at the back of this book.



NOTES ON THE FRETBOARD



WHY?

- Knowing where the notes are will help you find chords up and down the neck. It will also help you construct, alter and understand chords (e.g., *How do I flat the 5th in this chord? Why is this a minor chord instead of a major chord?*). And, if you ever want to read standard music notation (for instance, read a melody in a songbook) you need to know where the notes are.

WHAT?

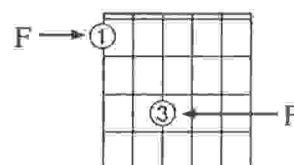
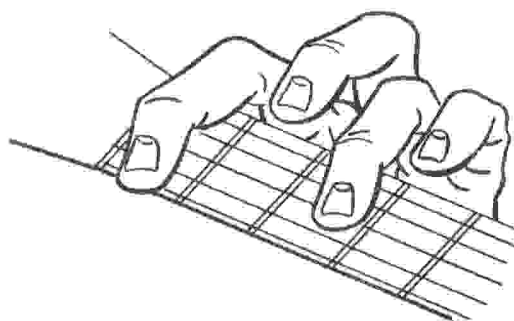
- *The notes get higher in pitch as you go up the alphabet and up the fretboard.*
- *Whole steps and half steps:* A whole step is two frets; a half step is one fret. Most of the notes are a whole step apart (C to D is two frets, D to E is two frets). But there are half steps in two places: from B to C and from E to F (only one fret).
- *Sharps are one fret higher.* 6th string/3rd fret = G, so 6th string/4th fret = G[#], 6th string/8th fret = C, so 6th string/9th fret = C[#].
- *Flats are one fret lower.* 6th string/5th fret = A, so 6th string/4th fret = A^b, 6th string/10th fret = D, 6th string/9th fret = D^b, etc.
- *Some notes have two names.* 6th string/4th fret is both G[#] and A^b. The name you use depends on the musical context.

HOW?

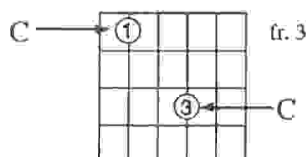
- *Fretboard markings help.* Most guitars have fretboard inlays or marks somewhere on the neck indicating the 5th, 7th, 10th and 12th frets. Be aware of these signposts. Once you have memorized the fact that the 6th string/5th fret is A, the 5th fret/fretboard mark helps you get there fast.
- *Everything starts over at the 12th fret.* The 12th fret is like a second nut. The 6th string three frets above the nut is G; the 6th string three frets above the 12th fret is also G.
- *The 6th and 1st strings are the same.* When you memorize the 6th string notes, you also have the 1st string notes.

DO IT!

- *Start by memorizing the 6th and 5th strings.* You will need these notes very soon, for ROADMAP #3.
- *Walk up the 6th strings, naming the notes as you go.* Start with the letter-names, add the sharps and/or flats later.
- *Spot-check yourself on the 6th string.* Play random notes, out of order, naming them as you play them.
- *Learn the 5th string notes the same way:* Walk up the string naming the notes, then spot-check yourself playing random notes.
- *Play 6th- and 4th-string octaves to learn the 4th string notes.* When you use the hand position shown below to play the 6th and 4th strings simultaneously, the 4th string note is the same note as the 6th string, only an octave (eight notes) higher. Once you have memorized the notes on the 6th string, this is a shortcut to learning the 4th string notes.



- *After playing a lot of octaves, walk up the 4th string, naming notes as you go.* Keep using the 6th string as a reference point. Then spot-check yourself on the 4th string the same way you did on the 6th string.
- *Play 5th- and 3rd-string octaves to learn the 3rd string notes.* You can relate the 3rd string to the 5th string notes:



- *Walk up the 2nd string, naming notes as you go.* Then play random notes on the 2nd string and name them as you play them.

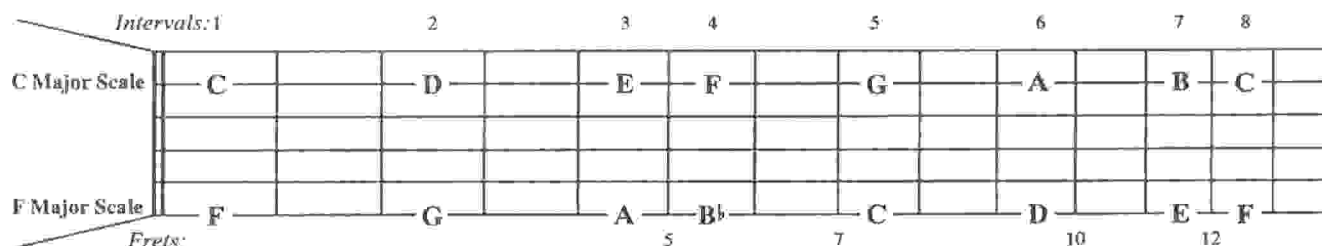
SUMMING UP – NOW YOU KNOW...

- *The location of the notes on the fretboard, especially on the 5th and 6th strings.*
- *The meaning of these musical terms:*

Sharp
Flat
Whole Step
Half Step



THE MAJOR SCALE



WHY?

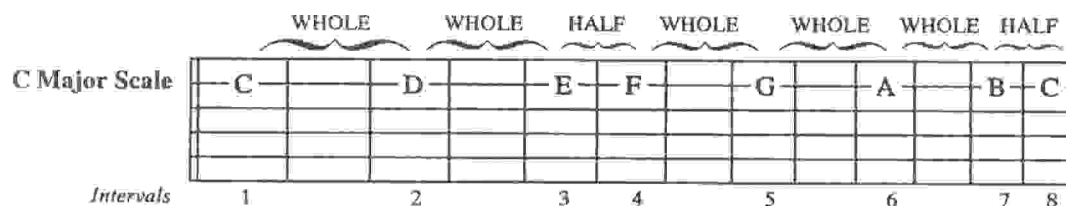
- The major scale is a ruler that helps you measure distances between notes and chords. Knowing the major scale will help you understand and talk about chord construction, scales and chord relationships.

WHAT?

- *The major scale is the “Do-Re-Mi” scale you have heard all your life.* Countless familiar tunes are composed of notes from this scale.
- *Intervals are distances between notes.* The intervals of the major scale are used to describe these distances. For example, E is the third note of the C major scale, and it is four frets above C (see above). This distance is called a *third*. Similarly, A is a third above F, and C[#] is a third above A. On the guitar, a third is always a distance of four frets.
- *The intervals of a second, third, sixth and seventh can be major or minor.* “Major” means “as in the major scale,” and “minor” means flatted, or lowered one fret. For instance, E is a major third (four frets) above C, so E^b is a minor third (three frets) above C.
- *An octave is the interval of eight notes, counting the bottom and top notes.* It encompasses the scale. From C to the next highest C is an octave. Notes an octave apart sound alike. They are the same note at different pitches. In other words, all Cs sound alike, as do all Ds, all Es, etc.
- *Music is played in keys.* A key gives a piece of music a home base. A song in the key of C uses melody notes from the C major scale and ends on a C note and a C chord.

HOW?

- *Every major scale has the same interval pattern of whole and half-steps:*



In other words, the major scale ascends by whole steps (two frets at a time) with two exceptions: there is a half step (one fret) from the third to the fourth notes and from the seventh to the eighth notes.

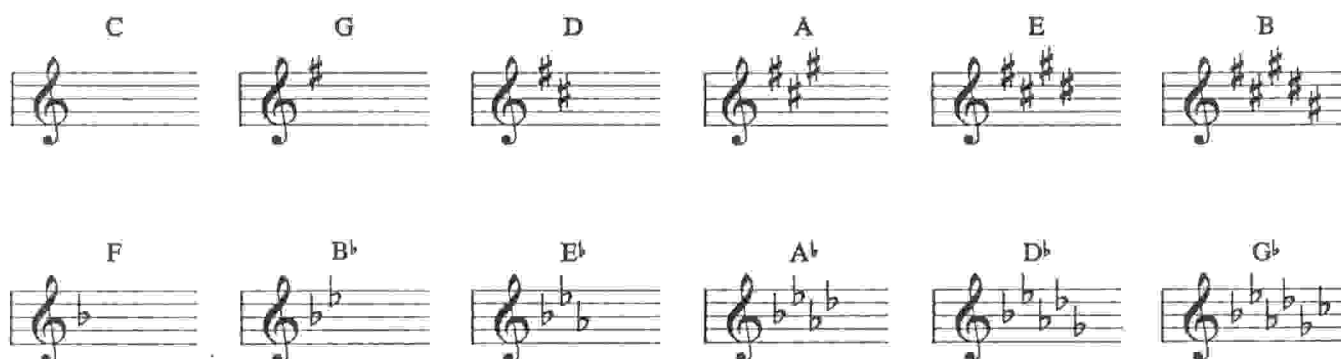
- **Every Interval Can Be Described in Terms of Frets.** This is a helpful way for guitarists to think of intervals:
 - An *octave* is 12 frets. 12 frets above C is another C, an octave higher.
 - A *second* is 2 frets.
 - A *major third* is 4 frets.
 - A *fourth* is 5 frets.
 - A *fifth* is 7 frets.
 - A *sixth* is 9 frets, or 3 frets below the octave note.
 - A *major seventh* is 11 frets (or 1 fret below the octave note).
 - A *minor seventh* is 10 frets (or 2 frets below the octave note).
- **Intervals Can Extend Above the Octave.** They correspond to lower intervals:
 - A *ninth* is 2 frets above the octave. It is the same note as the **second**, but an octave higher.
 - An *eleventh* is 5 frets above the octave. It is the same note as the **fourth**, but an octave higher.
 - A *thirteenth* is 9 frets above the octave. It is the same as the **sixth**, but an octave higher.

C Major Scale

Intervals:

1	2	3	4	5	6	7	8	9	10	11	12	13
C	D	E	F	G	A	B	C	D	E	F	G	A
Frets:	5	7	10	12	15	17						

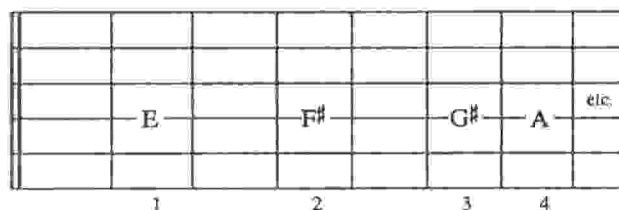
- **Key Signatures:** Every major scale (except C) contains some sharps or flats. They are identified in the key signature in music notation. A *key signature* precedes any piece of music.
- *Here are the most frequently used key signatures:* Become familiar with all of them.



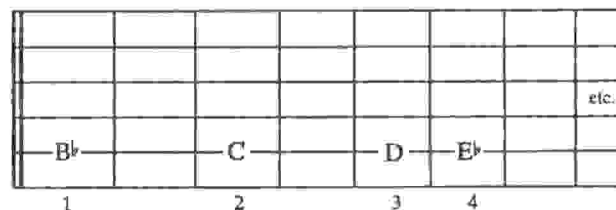
DO IT!

- *To learn the major scale intervals and key signatures. . .*
- *Play any note and find the note that is a third higher, a fourth and fifth higher, etc.* Do this by counting up the right amount of frets on a single string.
- *Play major scales on a single string:* Walk up the string, naming the notes as you go...

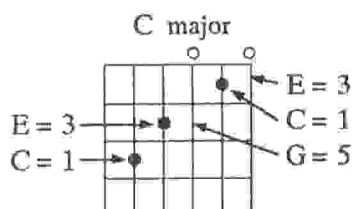
E Major Scale



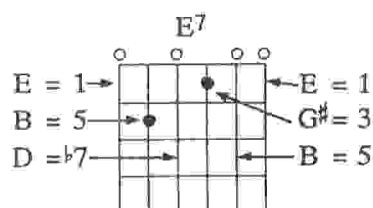
Bb Major Scale



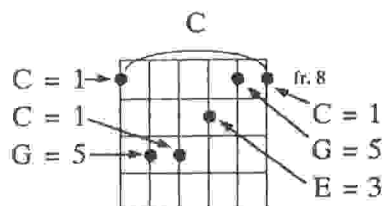
- **Analyze chords for notes and intervals.** A chord is a cluster of three or more notes played simultaneously. Every type of chord (major, minor, etc.) has an *interval formula*. For instance, a major chord is made of 1, 3 and 5. For example, a C major chord consists of the first, third and fifth notes in the C major scale: C (1), E (3) and G (5).



- With the information in the first two fretboard charts, you can look at any chord and name the notes it contains, and the intervals they represent. The note that gives the chord its name (such as the E in E7) tells you which major scale you are using:



- Do the same process with up-the-neck moveable chords (chords that do not include open strings), like the barred C chord below:



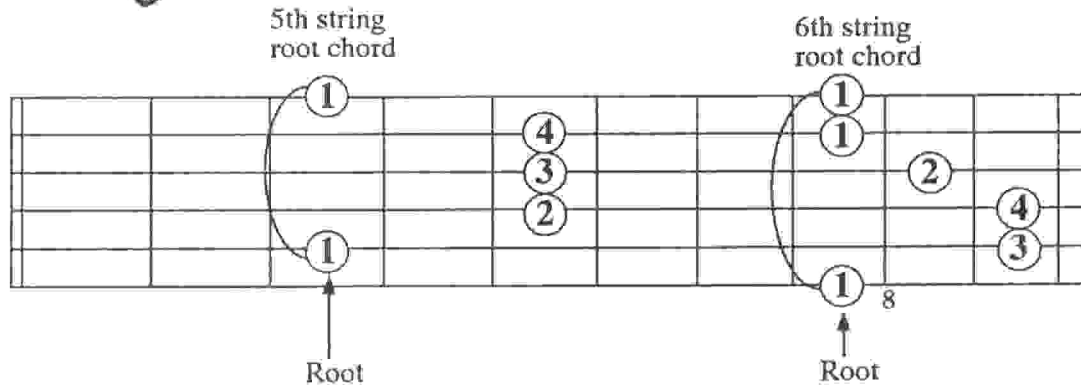
SUMMING UP – NOW YOU KNOW...

- *The intervals of the major scale* (whole step, whole step, etc.)
- *How to play a major scale on a single string*
- *The number of frets that make up each interval* (a third, fourth, minor third, etc.)
- *How to recognize the key signatures*, and how many sharps or flats are in each key
- *How to analyze chords for notes and intervals*
- *The meaning of these musical terms:*

Intervals
Key and key signature
Chord
Octave



TWO MOVEABLE MAJOR CHORDS

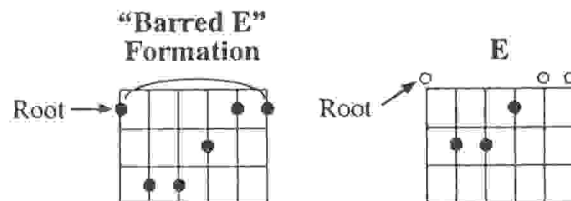


WHY?

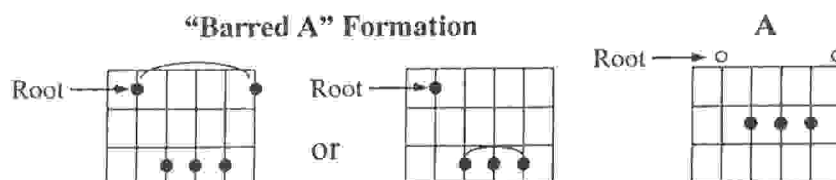
- Moveable chords have no open (unfretted) strings, so they can be played (moved) all over the fretboard. The two moveable chords of ROADMAP #3 will get you started playing chords up and down the neck. These two chord formations can be altered slightly to make dozens of chord types (minors, sevenths, ninths, etc.), so they are the foundation for the many chords you will learn in ROADMAP #8.

WHAT?

- A *moveable chord* can be played all over the fretboard. It contains no open (unfretted) strings.
- A *root* is the note that gives a chord its name. The root of all C chords (C7, C minor, C augmented, etc.) is C.
- A *major chord* contains three notes: the root, and the notes that are a third and a fifth above the root. In other words, a C major chord contains the 1st, 3rd and 5th notes in the C major scale; C, E and G.
- The 6th string root/chord formation is a barred E chord.

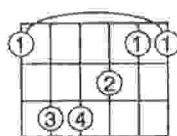


- The 5th string root/chord formation is a barred A chord.

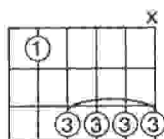


HOW?

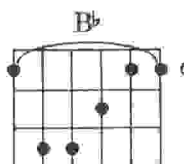
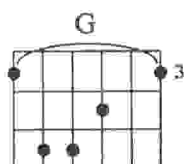
- Numbers in chord grids are suggested fingerings.



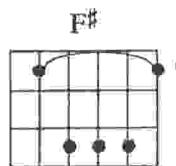
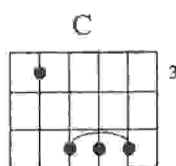
- Barre the “alternate 5th-string root chord” with your third or fourth finger, whichever is most comfortable. Most people can’t help but fret the first string while doing this, but do not *pick* the first string with your strumming (picking) hand.



- The 6th string identifies the 6th-string root chord. It’s G when played at the 3rd fret, because the 6th string/3rd fret is G. At the 6th fret it’s B $\flat$, and so on.

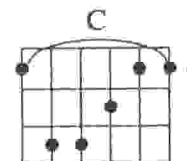
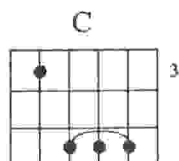


- The 5th string identifies 5th-string root chord. It’s C at the 3rd fret because the 5th string/3rd fret is C. At the 9th fret it’s F $\sharp$ (G $\flat$), and so on.



DO IT!

- Play the 6th-string root chords all over the fretboard, naming the chords as you play them.
- Play the 5th-string root chords all over the fretboard and name them.
- Play any chord you can think of two ways:



- *Play this “Louie Louie-style” progression* using 6th string root chords (strum once for each slash):*

Key of G

Play this over and over with no pause between repetitions.

- *Play the same basic rock progression using 5th string root chords.*

Key of G

*A *progression* is an ordered sequence of chords (usually with some relationship to each other), repeated many times within a song.

- *Play it in different keys.* This is easy if you observe the fret-distances (intervals) between chords. For example, the second chord in the “Louie Louie-type” progression is five frets above the first chord. This is true in all keys. Also, the third chord is two frets above the second chord in any key.

Key of F

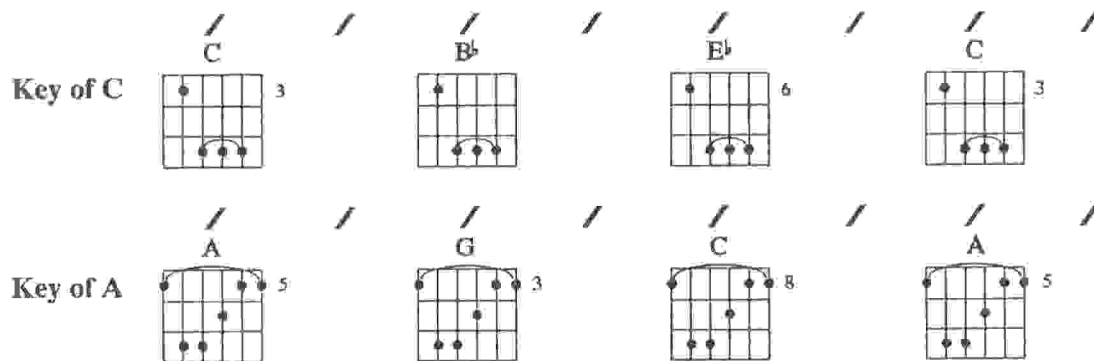
Key of C

- *Play this basic rock progression, first with 6th string root chords, then with 5th string root chords:*

Key of G

Key of G

- *Play this progression in other keys.* Remember to look at the intervals between chords (e.g., the second chord is two frets below the first chord, etc.):



- *Play this progression, first with 6th string root chords, then with 5th string root chords:*



- *Play the same progression in many different keys.*

SUMMING UP – NOW YOU KNOW...

- *The moveable major chords, one with a 6th string root, one with a 5th string root*
- *How to play any major chord two ways, using the moveable major chords*
- *How to play some simple progressions using these chords*
- *The intervals that make up a major chord*
- *The meaning of these musical terms:*

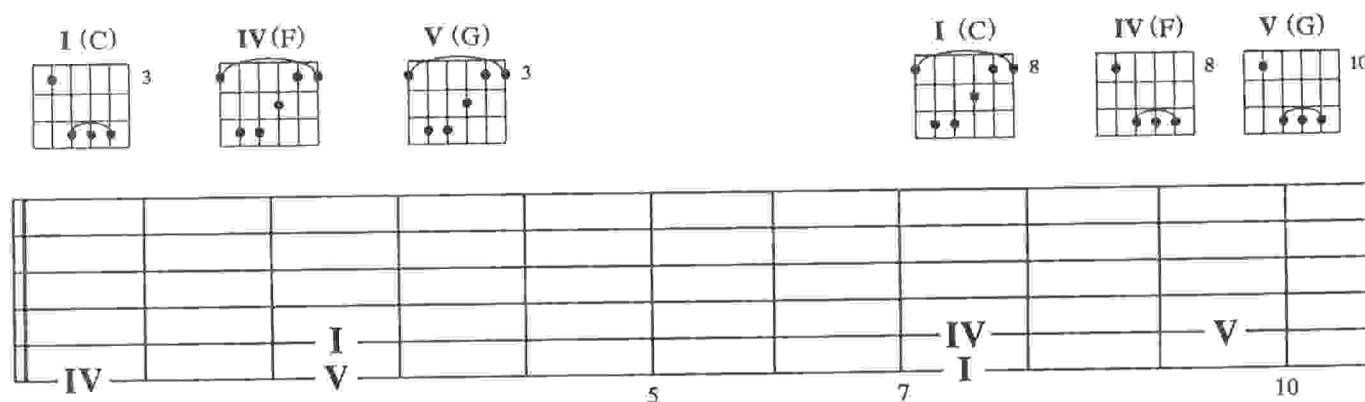
Root

Major chord

Progression



THE I-IV-V CHORD FAMILY



WHY?

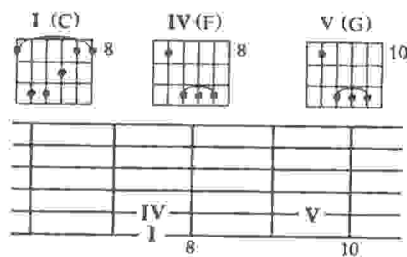
- The *I-IV-V chord family* is the basis for countless chord progressions in pop, rock, country, blues and jazz. This chart shows you how to locate chord families automatically in any key, all over the fretboard.

WHAT?

- *The Roman Numerals in the chart above are the roots of the I, IV and V chords in the key of C.*
- *The I chord is so named because its root is the keynote, e.g., in the key of C, the C chord is the I chord.*
- *The IV chord's root is a fourth above the keynote (a fourth above the root of the I chord). For example, F is a fourth above C, so the F chord is the IV chord in the key of C.*
- *The V chord's root is a fifth above the keynote. Its root is also a whole step above the root of the IV chord. G is a fifth above C (and a whole step above F), so the G chord is the V chord in the key of C.*
- *The I, IV and V chords form a "chord family." They are used together so frequently that in order to orient yourself to a given key, you must first locate them on the fretboard in that key.*

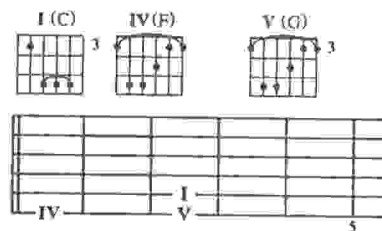
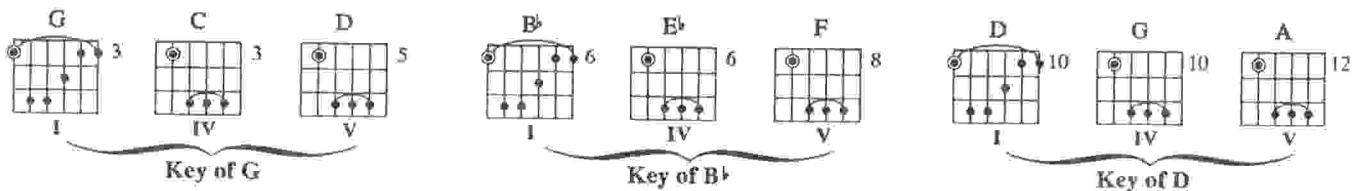
HOW?

- The I-IV-V root patterns in the fretboard chart are moveable.



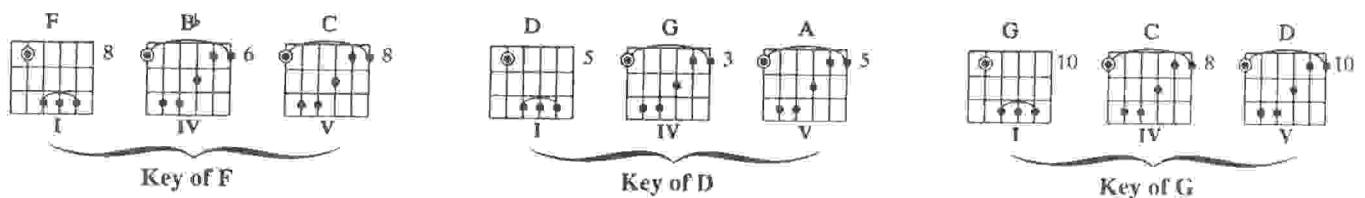
C chord family (from ROADMAP #4)

- The above C chord family has a 6th string root/I chord.
- When the I chord has a 6th string root, the IV chord's root is always on the same fret/5th string.
- The root of the V chord is always two frets above the IV chord's root.
- Here are some sample chord families that illustrate this pattern (all roots are circled):



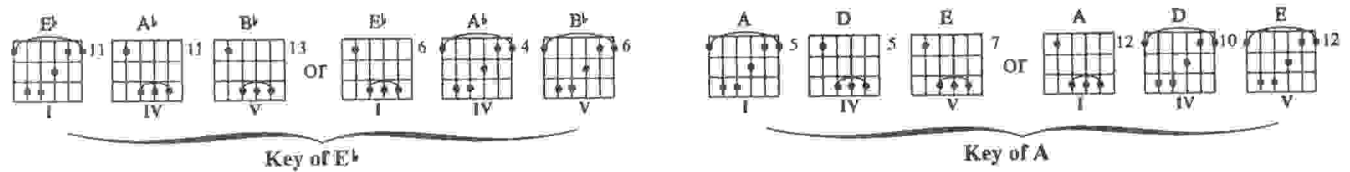
C chord family (from ROADMAP #4)

- This C chord family has a 5th string root.
- When the I chord has a 5th string root, the root of the V chord is always on the same fret/6th string.
- The root of the IV chord is always two frets below that of the V chord. For example:

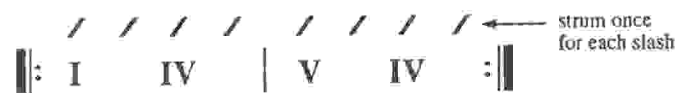


DO IT!

- *Play several chord families two ways:* first with a 6th string root/I chord, then with a 5th string root/I chord. Here are two examples:

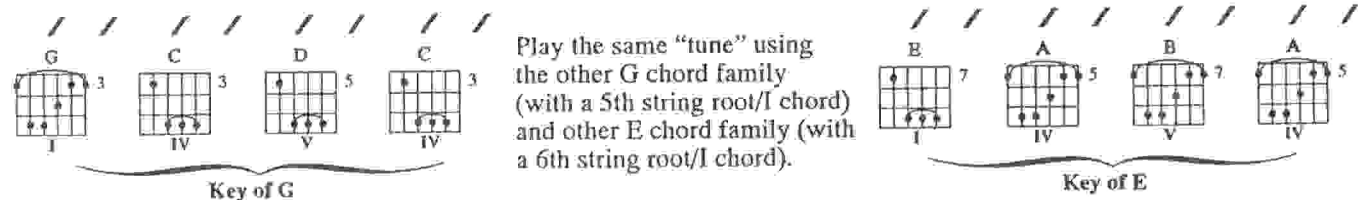


- *Play several common I-IV-V progressions in many different keys.* For example, here is the basic rock “Louie Louie-esque” chord sequence (it is also the progression for “Wild Thing,” “Good Lovin’” and “Hang On Sloopy”):

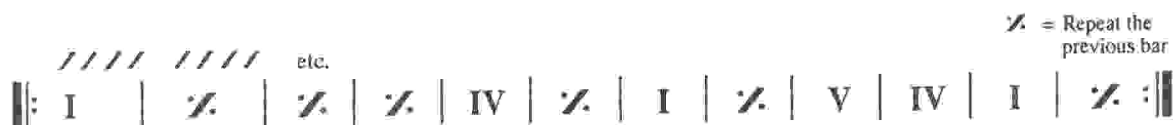


The repeat signs $\parallel$: $\colon\parallel$ tell you to repeat the two bars of music (or any music enclosed within them).

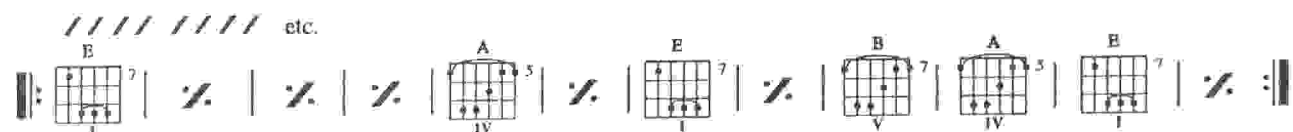
Strum the pattern over and over in several keys, such as:



- **12 Bar Blues:** This very important progression is the basis of rock:



Play it in several keys using 5th- and 6th-string root/I chords. Here it is in E, with a 5th-string root/I chord:



- As you strum the 12-bar blues in several keys, sing or hum these well-known tunes: “Kansas City,” “Route 66,” “Hound Dog,” “Johnny B. Goode,” “C.C. Rider,” “The Seventh Son,” “Whole Lotta Shakin’ Going On,” “Back Door Man,” “Rock Around The Clock.” In rock, blues, country, folk and jazz, the list of songs based on the 12-bar blues format is endless.
- *Boogie Woogie lick:* This backup lick that is so fundamental to blues and rock is based on the two moveable chords of ROADMAP #3 and the chord families of ROADMAP #4. The barred chords are abbreviated to two-and three-note formations, and the little finger of your fretting hand adds extra, alternating (on-and-off) notes:

C becomes **C⁵**

F becomes **F⁵**

C⁵

F⁵

The abbreviated chords have a “5” in their names (C⁵, F⁵) because they consist of a root and fifth, but no third. This makes them different from most major chords. (See ROADMAP #3 on the composition of a major chord.)

- *Use the Boogie Woogie lick as a backup for the 12-bar blues.* Strum and hum “Kansas City,” “Route 66” and the other 12-bar blues tunes you played before, but use abbreviated chords and add the boogie woogie lick. Do it in different keys, starting with a 6th string root/I chord and with a 5th string root/I chord.

Moderate Rock

C⁵ F⁵ C⁵

T
A
B

10 10 12 10 10 10 12 10 10 12 10 10 12 10 10 10 12 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

F⁵

10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10 10 10 12 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

C⁵ G⁵ F⁵

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

8 8

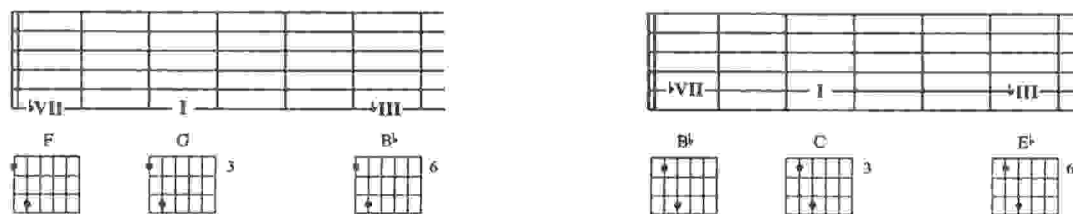
C⁵

(10) 10 12 10 10 10 12 10 10 10 12 10 13 10 12 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

- 20

The fretboard diagrams below illustrate these root relationships:



Here are some typical rock progressions that include the $\flat$ III and $\flat$ VII. Each is written out generically (with Roman numeral/roots) and with chord grids in the key of C. Play them in many keys:

... as in "Purple Haze," "After Midnight," "Bang-A-Gong," "Born To Be Wild"

... as in The Kinks' "All Day And All of the Night"

... as in "Sweet Home Alabama" (Lynyrd Skynyrd) and "Takin' Care Of Business" (Bachman-Turner Overdrive)

Other rock tunes made of I, IV, and V chords plus the $\flat$ III and $\flat$ VII include "Bad Medicine" (Bon Jovi), "Dude, Looks Like A Lady" (Aerosmith), "Hot Blooded" (Foreigner), "I Want Action" (Poison), "Once Bitten Twice Shy" (Great White).

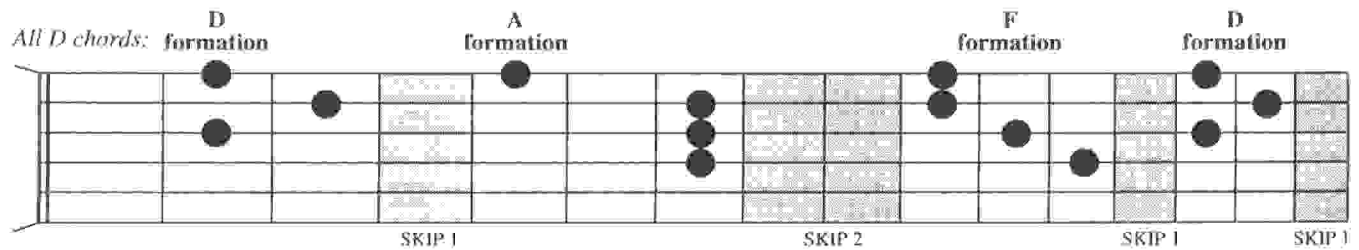
SUMMING UP – NOW YOU KNOW...

- Two different ways to play the I-IV-V chord family – in any key
- How to play the 12-bar blues and the "Louie Louie" progression in any key—two ways
- How to play the rock/blues boogie woogie lick in any key
- How to find the $\flat$ III and $\flat$ VII chords and use them in rock progressions—in any key
- The meaning of these musical terms:

I Chord, IV Chord, V Chord, $\flat$ III Chord, $\flat$ VII Chord
 Chord Family
 12-Bar Blues
 Boogie Woogie Backup



THE "D-A-F" ROADMAP

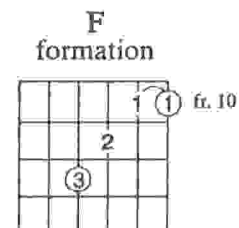
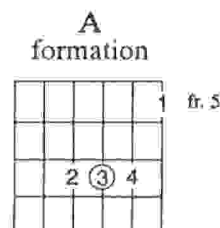
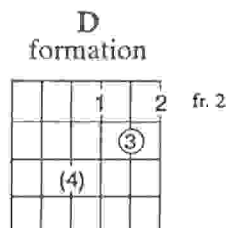


WHY?

- The "D-A-F" ROADMAP shows you how to play any major chord all over the fretboard, using three major chord formations. It is especially handy when a tune stays on the same chord for a few bars, because it enables you to automatically "climb the fretboard," playing rapidly ascending or descending licks and arpeggios.*

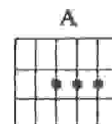
WHAT?

- The chords on the big fretboard diagram above are all D chords.
- Here are the three major chord shapes used in this roadmap. Because they are played on the top three or four strings, they are sometimes called "chord fragments." The root of each is circled:

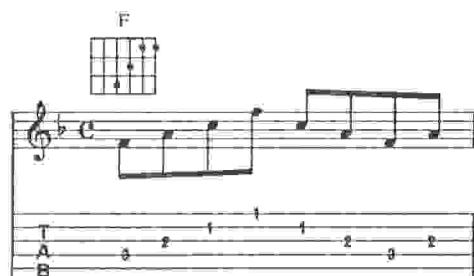


- The "4" in the D formation (4th string/4th finger) is in parenthesis because it is an optional note. The top three strings alone comprise a major chord.

- The A formation is a variation of the basic, first-position A major chord:



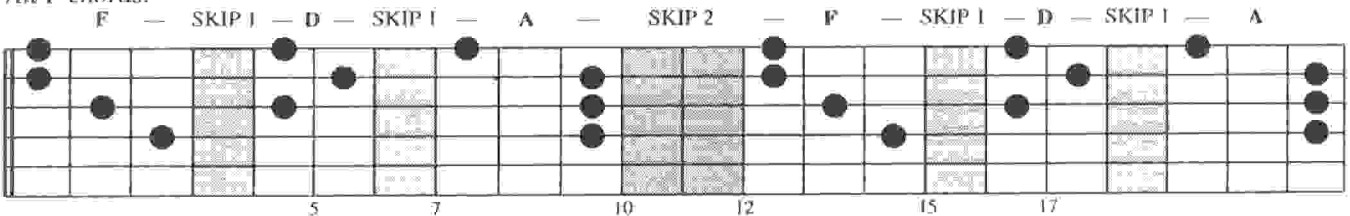
- Playing an *arpeggio* is picking the notes of a chord in succession, going up or down the strings in a harp-like fashion:



HOW?

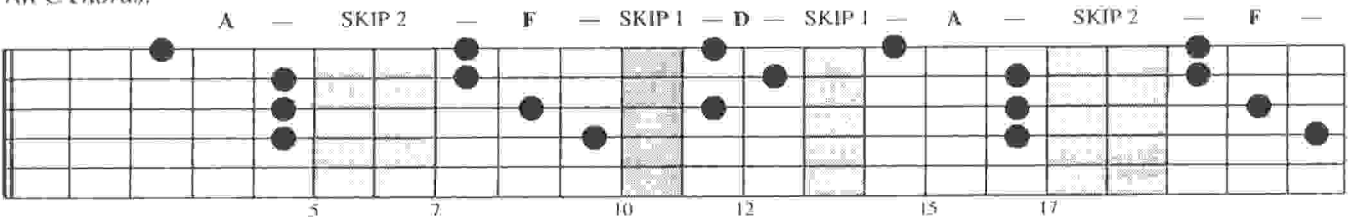
- Here's how to use the D-A-F roadmap to play all the D chords:
 - Play the first position *D chord*, as shown in the main diagram on page 22.
 - Skip a fret (the 4th, shaded fret) and play the A chord form. You are still playing a *D chord*, but you are fingering a different formation.
 - Skip two frets (the shaded frets) and play the F form. This is the next, higher *D chord*.
 - Skip one fret and play the D chord form again. It is a still higher *D chord*, an octave above your starting point.
 - Continue the process (skip one fret and play the A chord form, skip two frets and play the F chord form) until you run out of frets.
- To memorize this roadmap, remember: *D-SKIP 1, A-SKIP 2, F-SKIP 1.*
- Use the D-A-F Roadmap to play all the F chords:

All F chords:



- Notice that you can climb the fretboard *starting with any chord formation*. To play all the F chords above, you started with an F shape, so the D-A-F roadmap became the F-D-A roadmap. It's a continuous repetition of the three shapes, in this order: D-A-F-D-A-F-D-A-F, etc. You can enter the loop at any point. The "skips" are always the same: one skip after D, two after A, one after F.
- To emphasize that point, here are all the C chords, starting with the A formation/ C chord. Now the roadmap is A-F-D.

All C chords:



DO IT!

- Here are some practical applications of the D-A-F roadmap. To learn the diagram, say or think “D-skip 1, A-skip 2, F-skip 1” while playing the ascending chords. Name the formations as you play them.
- Use any feel: rock, country shuffle, swing. Try each exercise with several different feels and tempos.

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on a single staff. The Alto and Bass parts are written on two staves, with the Alto staff starting with a treble clef and the Bass staff with a bass clef. The lyrics 'The Rose Tree' are written below the staves. The score includes various musical notations such as notes, rests, and bar lines. The Alto and Bass parts include fingerings (e.g., 3, 9, 7, 8, 3, 7, 10, 12, 7, 10, 12, 15, 10, 15, 12, 16, 15, 12, 7, 3, 8, 7, 3) and dynamic markings (Ff, Df, Af). The score is divided into measures by vertical bar lines.

- Play each exercise in different keys and make up similar patterns. Your ear will tell you if you are using the roadmap correctly, because within any one exercise the ascending or descending chord forms should all sound like *the same chord*.
- You can alter the three major chord fragments slightly to create many different chords. Countless licks can be created from these chord variations. Here are some sample chords and a chart that tells which intervals make up the different chord types:

– *Interval Formulas*

Suspended (sus): 1, 4, 5

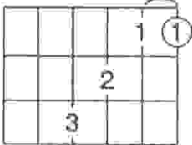
Sixth: 1, 3, 5, 6

Seventh: 1, 3, 5, $\flat 7$

Major seventh (maj⁷): 1, 3, 5, 7

Add nine: 1, 3, 5, 9

F formation



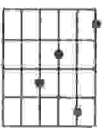
sus



6



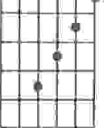
7



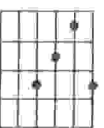
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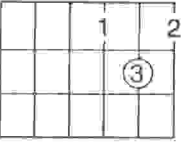
maj⁷



add⁹



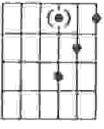
D formation



sus



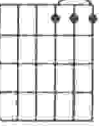
6



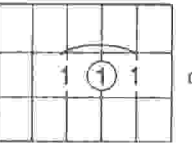
7



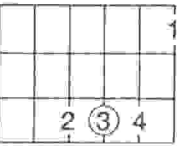
maj⁷



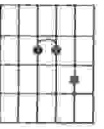
A formation



A formation



sus



6



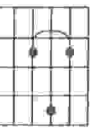
7



maj⁷



add⁹



maj



Here are some G licks based on these chord variations:

F formation licks

D formation licks

Gadd⁹ 7 Gsus. maj⁷ 6

The first system of musical notation for 'The Sound of Silence' in G major. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords Gadd⁹, 7, Gsus., maj⁷, and 6 are indicated. The melody consists of the notes 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,

A formation licks

G maj 7 Gsus 6 add⁹

T 6 6 7 7
A 7 7 7 7
B

13 12 13 13 12
12 12 12 12 12
12 12 12 12 12

12 10 12 12
12 12 12 12
12 12 12 12

All these variations can make your D-A-F ascending and descending licks more interesting. Here is an example with an ascending G chord:

Moderate Rock/Funk

Gadd⁹ G Gsus G G⁶ G

Fadd⁹ formation F f. Dsus f. D f. A⁶ f. A f. F f.

	5	5	5	5	3	8	8	8	8	7	12	12	12	12	10	15
T	3	3	3	3	3	8	8	8	8	8	12	12	12	12	12	15
A	4	4	4	4	4	7	7	7	7	7	12	12	12	12	12	16
B																

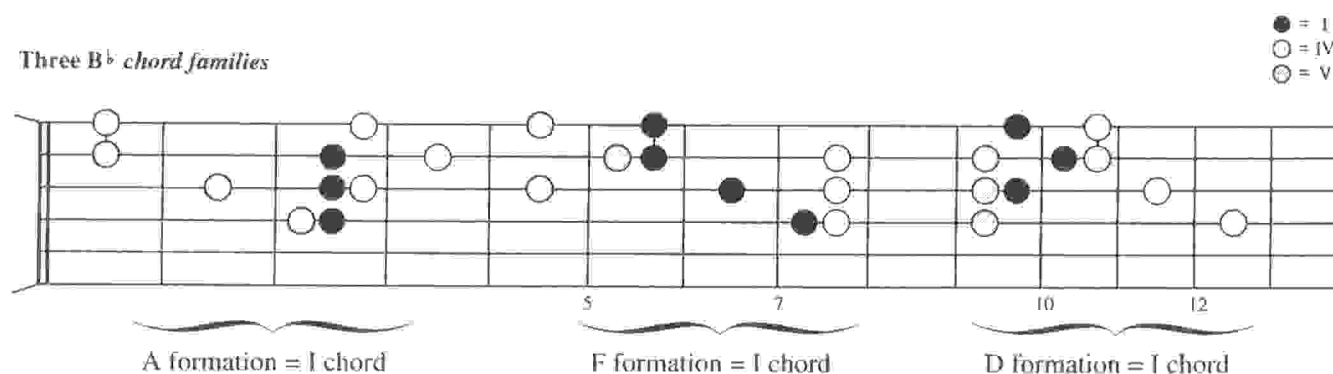
SUMMING UP – NOW YOU KNOW...

- *How to play three major chord fragments*
- *How to use them to play any major chord all over the fretboard (with the D-A-F roadmap)*
- *How to alter the three major chord fragments to play 6ths, 7ths, major 7ths, add 9 and suspended chords*
- *The interval-formulas for 6th, 7th, major 7th, add 9 and suspended chords*
- *How to play licks using the above chords*
- *How to play licks that stay on one chord but go all over the fretboard with and without 6ths, 7ths and other variations*
- *The meaning of the musical term “arpeggio”*



CHORD FRAGMENT/CHORD FAMILIES

Three B^b chord families



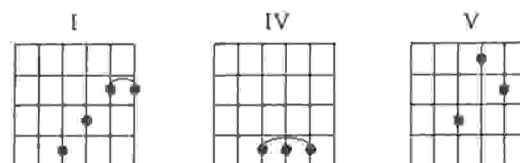
WHY?

- This chart gives you three “chord family/fretboard positions” that help you play chords and chord-based licks all over the fretboard *in any key*. You can move automatically from I to IV to V in three different places on the guitar (per key) using the same three- or four-note chord fragments you played in ROADMAP#5.

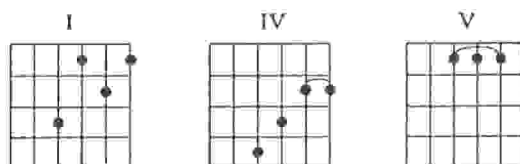
WHAT?

- You can play at least three chord families for every key:

- A chord family with an F formation/I chord:



- A chord family with a D formation/I chord:



- A chord family with an A formation/I chord:

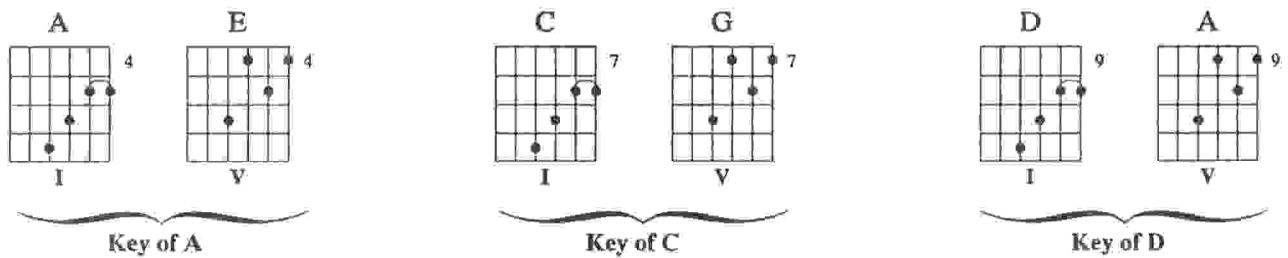
The A formation can look like this:



or this (barred with the index finger):

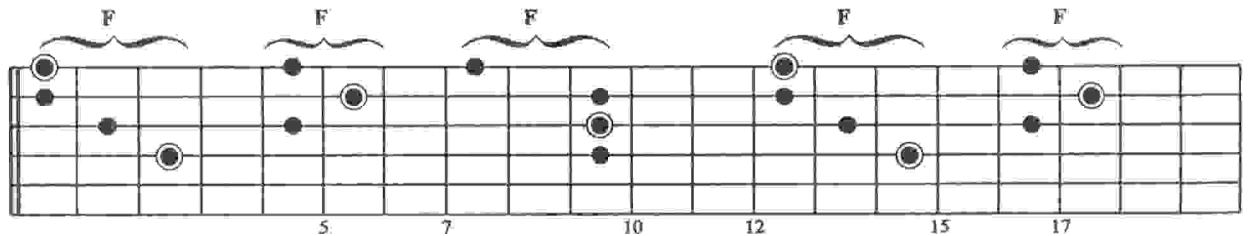


- The fret-relationships within each chord family are *fixed*. That is, if you play an F formation/I chord, the V chord is the D formation one fret lower...in any key. For example:



- You can locate the three chord families for any key by placing the root of the I chords in the appropriate places:

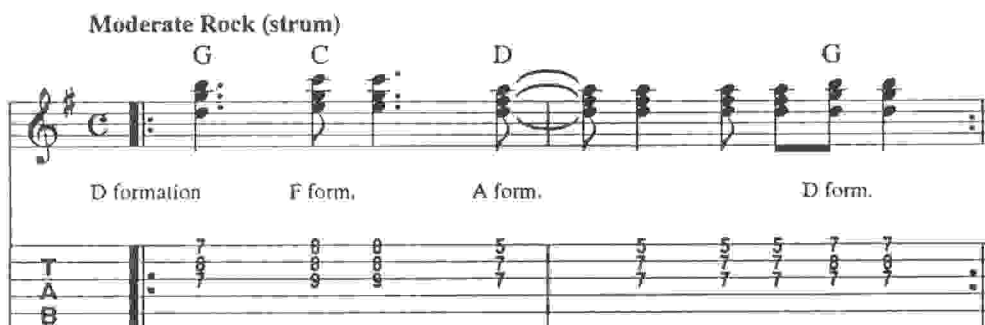
I chords in the key of F (roots circled)



- You can find these I chords “automatically” once you have memorized the D-A-F roadmap (ROADMAP #5).
- You can play backup licks and solos by picking arpeggios on the chord fragments (see the “DO IT” section that follows).

DO IT!

- Here are some typical chord fragment/chord family licks. They are all in the key of G and have a I-IV-V (G-C-D) chord progression. In several of them you strum the chord fragments, and in some you play arpeggios. Play each two- or four-bar pattern over and over:



Moderate Funk

Moderate Waltz (arpeggio)

Moderate '50s Rock Ballad

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, each with a letter above it: G, C, D, and G. Below the staff, the dynamics 'D f.', 'F f.', 'A f.', and 'D f.' are indicated. The second system consists of a single line of music with fingerings (numbers 1-7) written below the notes. The notes correspond to the G, C, D, and G measures of the first system.

Moderate Rock Ballad

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two measures by a double bar line. The first measure contains the melody and bass line for the first half of the song. The second measure contains the melody and bass line for the second half of the song. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two measures by a double bar line. The first measure contains the melody and bass line for the first half of the song. The second measure contains the melody and bass line for the second half of the song.

- The following chord fragment/chord family licks are in the key of C and have I-IV-V (C-F-G) chord progressions. They make use of the chord fragment variations (7ths, suspended chords, etc.) as well as the standard F, D and A chord fragments.

Moderate Rock

Chord progression: C Csus Fsus F Gsus G Csus C

Fragment labels: A f. D f. F f. A f.

Moderate Country

Chord progression: C C6 F G6 C

Fragment labels: F f. A f. D f. F f.

Moderate Rock/Ballad

Chord progression: C C6 F F6 Gadd9 C

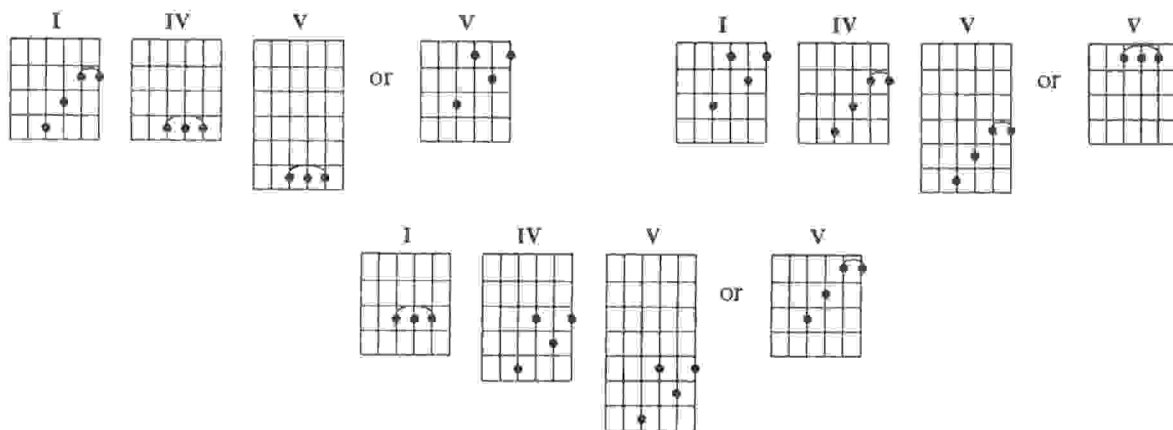
Fragment labels: D f. F f. A f. D f.

Moderate Folk/Rock

Chord progression: Cadd9 Csus F Fadd9 G Gsus Csus C

Fragment labels: F f. A f. D f. F f.

- *The IV chord two frets higher = the V chord*, so you can enlarge all three chord fragment/chord families. Now you have two V chords from which to choose:



- Play these brief I-IV-V phrases. They make use of the “V chord, which is a IV chord moved up two frets”:

Moderate Latin Rock **Moderate Calypso**

G C D D7 D6 G C6 D6 G

I/D f. IV/F f. V/F f. I/F f. IV/A6 f. V/A6 f. I/F f.

T 7 7 8 8 10 10 10 13 12 3 3 3 5 5 3 7 7 3 3 3

A 8 8 8 8 10 10 10 11 11 4 4 4 5 5 3 7 7 3 3 3

B 7 7 9 9 11 11 11 12 12 5 5 5 5 5 3 7 7 3 3 3

Moderate Waltz **Bo Diddley Beat**

D G D G A

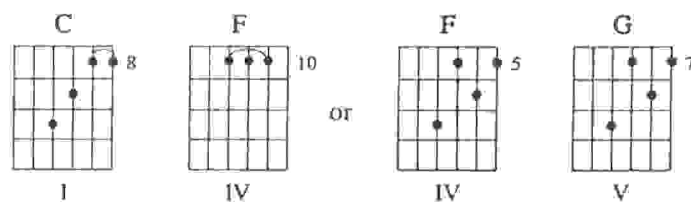
I/D f. IV/F f. V/F f. I/D f. I/A f. IV/D f. V/D f.

T 2 3 2 3 3 5 5 2 5 5 3 5 5 7 7 8 8 8

A 2 3 3 4 6 5 3 2 7 7 7 7 7 7 8 8 10

B 2 3 3 4 6 5 2 2 7 7 7 7 7 7 7 7 9

- *The reverse is also true: The V chord two frets lower = the IV chord*. So you have two IV chords from which to choose in each chord fragment/chord family. For example.



Here are some I-IV-V phrases that illustrate this chord relationship:

Moderate Rock Ballad

C F G C

I/F f. IV/D f. V/D f. I/F f.

Moderate Rock

G⁶ G C D G

I/A f. IV/F f. V/F f. I/A f.

Fast Rock

G G^{sus} G C C^{sus} C D D^{sus} D G

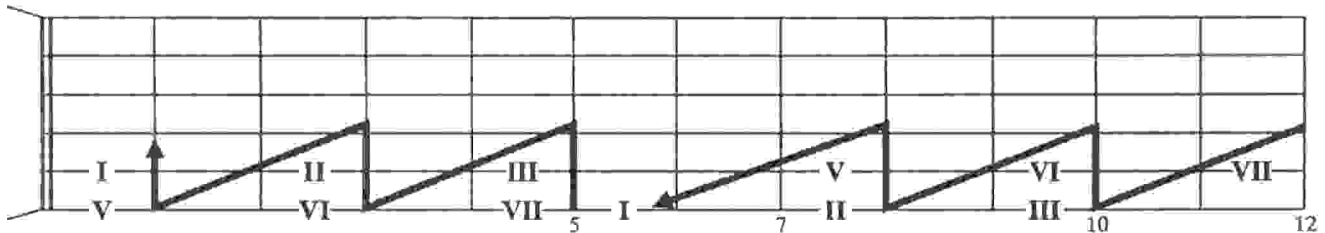
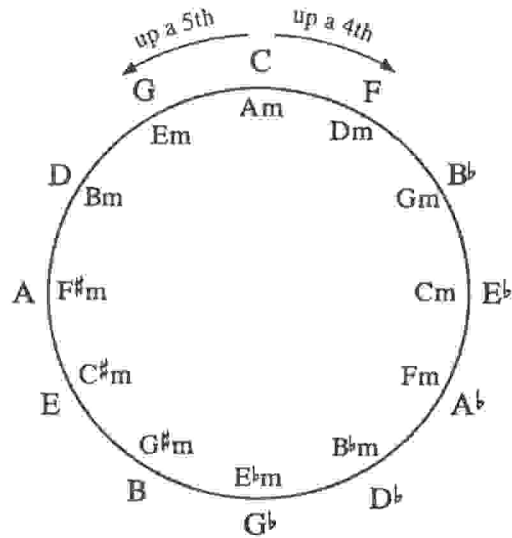
I/D f. IV/A f. V/A f. I/D f.

SUMMING UP – NOW YOU KNOW ...

- How to locate three different chord families for any key, using chord fragments
- How to play many licks (strums and arpeggios) using all three chord fragment/chord families, with or without altered chords
- How to expand the three chord families to include an alternate IV and V chord



THE CIRCLE OF FIFTHS



WHY?

- An understanding of the circle-of-fifths, combined with this root pattern diagram, makes it easy to play several frequently-used chord progressions – automatically, in any key.

WHAT?

- The circle-of-fifths (also called the “circle-of-fourths”) arranges the twelve musical tones so that a step counter-clockwise takes you up a fifth, and a step clockwise takes you up a fourth.
 - Counter-clockwise: G is a fifth above C, B a fifth above E, etc.
 - Clockwise: F is a fourth above C, B $\flat$ is a fourth above F, etc.
 - This arrangement makes chord families visual: If C is your I chord, F (IV) is next to it on the right and G (V) is next to it on the left. The next chords out are D (II) and B $\flat$ ($\flat$ VII), the two next-most-likely-to-occur chords in the key of C, other than *relative minors*.

- **Relative minors** are inside the circle (e.g., Am is the relative minor to C). The relative minor chord is a minor third (three frets) below its relative major. The two chords contain most of the same notes and are closely related.

If I, IV and V chords make up the immediate family, their relative minors are the extended family. They are often used in common chord progressions. Thus, in the key of C: C (I), F (IV) and G (V) are an immediate chord family and the relative minors are Am (relative minor to C), Dm (relative to F) and Em (relative to G).

- **Transposing:** Transposition means changing a song's key. The circle diagram is a useful tool that can help you transpose. For instance, if you find a tune written out in a songbook in E^b or D^b, you can change it to a more guitar-friendly key (C, G, D, E, etc.) by looking at the distance on the circle between the given key and your key. C is three counter-clockwise steps away from E^b on the circle, so to transpose from E^b to C you move every chord in the tune three counter-clockwise steps. A^b becomes F, Cm becomes Am, B^b becomes G, etc.

HOW?

- **Circle-of-fifths progressions:** Thousands of songs, from turn-of-the-century ragtime to contemporary rock, are based on circle-of-fifths-type motion. In a circle-of-fifths progression you leave the I chord and come back by clockwise motion, going up by fourths until you are "home" at the I chord. For instance, in the key of C:

A (VI) – D (II) – G (V) – C (I)

- In the above VI - II - V - I progression you jump to the VI chord (A), then go clockwise to the II chord (D). This is going up a fourth; D is a fourth above A. Next you play V (G), which is a step clockwise on the circle and is up a fourth from D (G is the fourth note in the D scale). Go another step clockwise (up another fourth) to I (C) and you're home.

Every chord is a fourth above the previous chord – that's circle-of-fifths motion. But in relation to C, you played VI-II-V-I. Incidentally, "Sweet Georgia Brown," "Up The Lazy River" and "Spinning Wheel" start with this progression.

- In another circle-of-fifths progression the VI and II chords are minor (written: vi and ii). In the key of C:

C (I) – Am (vi) – Dm (ii) – G7 (V)

This variety of vi-ii-V-I is so common it has many names among the pros: standard changes, dimestore progression, ice cream changes, "I Got Rhythm" changes, etc. It is the basis for countless '30s and '40s tunes ("Blue Moon," "Heart and Soul," "I Got Rhythm") and '50s and '60s rock ballads ("Oh Donna," "Silhouettes," "You Send Me," "All I Have To Do Is Dream," "Stand By Me," "Sincerely") and contemporary pop tunes ("Every Time You Go Away," "Every Breath You Take," "Morning Train [Nine To Five]").

In many I-vi-ii-V progressions, IV is substituted for ii, which changes the progression to: I-vi-IV-V, or, in the key of C: C-Am-F-G7. It is a subtle change, because IV and ii are very similar chords; ii is the relative minor to IV (e.g., in the key of C, Dm is the relative minor to F).

- The second half of the previous progression, ii-V-I, is the basis for many tunes and is also a *turnaround* (a one- or two-bar phrase at the end of a verse or chorus that sets up a repeat of the verse or chorus). "You're So Fine," "El Paso," "Satin Doll" and "Groovin'" are mostly based on ii-V-I.
- Some progressions go a step farther back on the circle:

E (III) - A7(VI) - D7(II) - G7(V) - C(I)

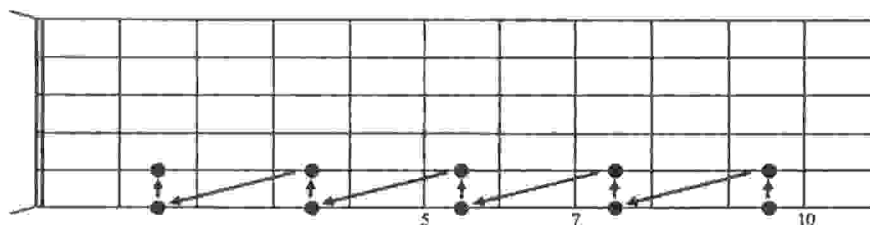
This is the famous "I Got Rhythm" bridge, which occurs as a bridge in many tunes. It is also the basis for many standards like "All Of Me" and "Please Don't Talk About Me When I'm Gone." Sometimes the III, VI or II is minor.

- Still other tunes cycle back even farther, to the VII chord. In the key of C:

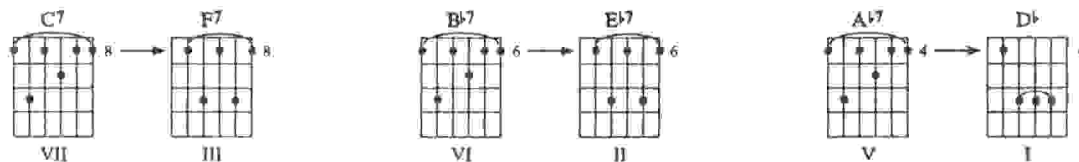
C(I) - B7(VII) - E7(III) - A7(VI) - D7(II) - G7(V) - C(I)

"Mister Sandman" and "Red Roses For A Blue Lady" are two examples.

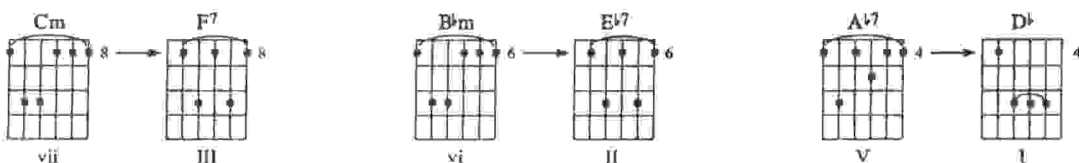
- *Circle-of-fifths/fourths movement on the fretboard follows a zig-zag pattern.*



- Starting with a 6th-string root/note you go "up a fourth" (one step clockwise on the circle) by going "up a string" to the 5th string/same fret (e.g., from C, 6th string/8th fret, to F, 5th string/8th fret).
- Starting with a 5th-string root/note you get to the root of the IV chord (one step clockwise on the circle) by going "down a string" to the 6th string/two frets lower (e.g., from F, 5th string/8th fret to B $\flat$, 6th string/6th fret).
- Thus, you play circle-of-fifths progressions when you follow the zig-zag chart above, assigning chords to each root note. For example, you could play a VII - III - VI - II - V - I progression in D $\flat$ like this, starting from the VII chord:



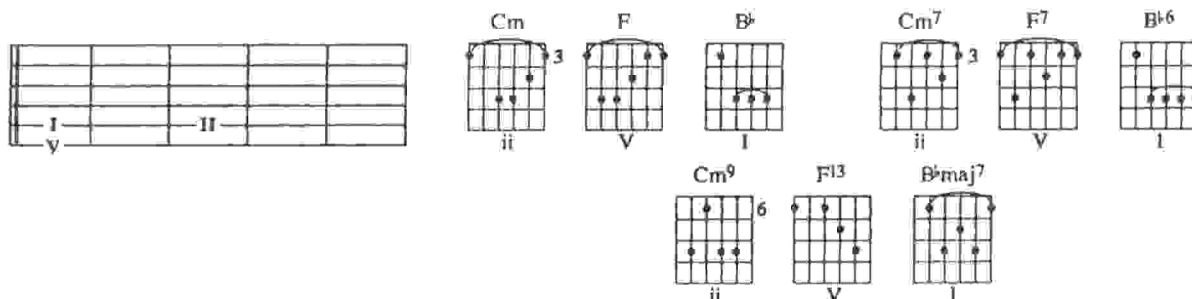
Or, with some minor chords:



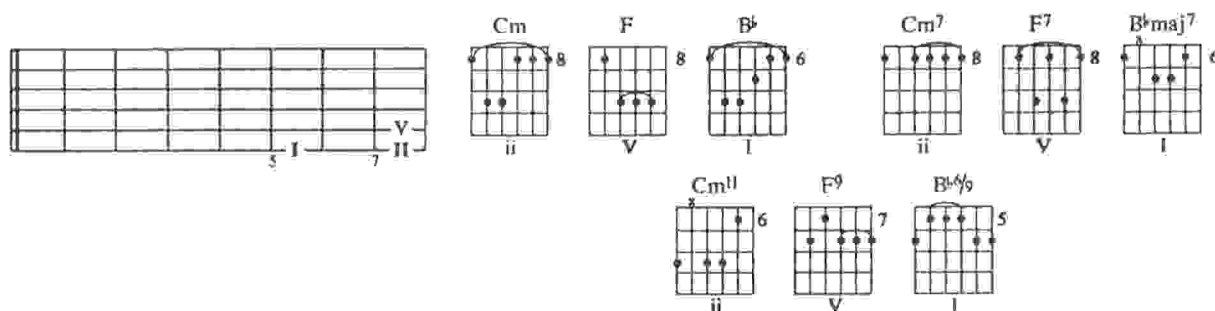
DO IT!

- Just as the I-IV-V root patterns of ROADMAP #4 help you locate chord families automatically on the fretboard, so does ROADMAP #7 help you play circle-of-fifths chord movement. In both diagrams, you play chords based on the root notes that are pictured on the fretboard.

– ii-V-I: Play these ii-V-I phrases in the key of B^b. They have a 5th string root/I chord.



– These ii-V-I phrases in B^b have a 6th string root/I chord:

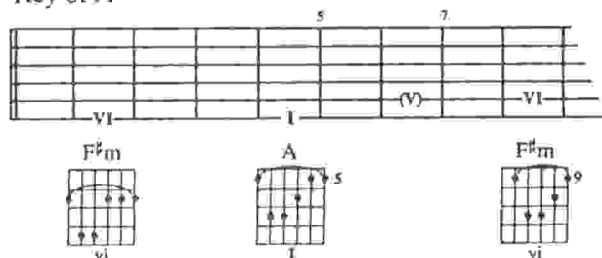


The lowest note in each of the above chords is its root, and all the ii-V-I progressions above follow the zig-zag fretboard root patterns of ROADMAP #7. For more information about the chord formations, see ROADMAP #8.

- Relative Minors:** These can be found automatically. Looking at ROADMAP #7 you see these root patterns:

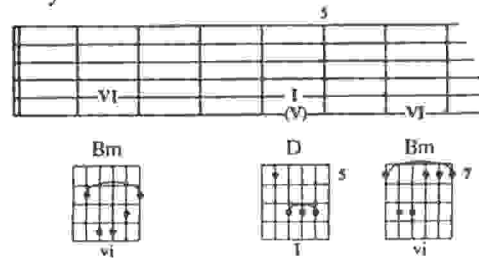
6th string root/I chord

Key of A



5th string root/I chord

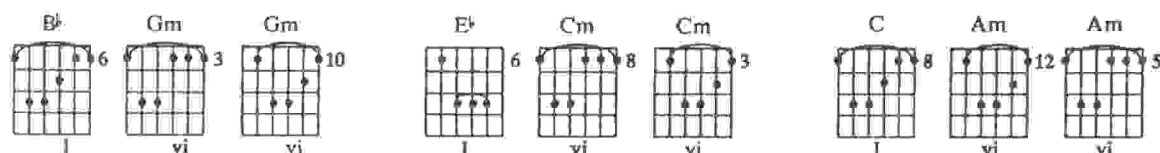
Key of D



As the fretboard root-pattern charts above indicate, there are two ways to find the relative minor. Both ways work for a 6th string/I chord and a 5th string/I chord:

- Play a minor chord whose root is three frets lower than the root of the I chord.
- Play a minor chord whose root is two frets higher than the root of the V chord (VI is two frets above V).

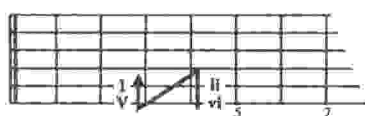
Practice finding relative minors. Play random major chords with 5th string and 6th string roots and find two relative minors for each major chord, for instance:



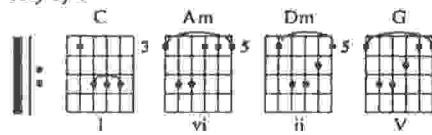
- **I-vi-ii-V:** To play this popular progression you jump from the I chord to the vi chord and zig-zag back to I. Play these examples and sing along with your favorites from the list of tunes on page 35:

5th string root/I chord

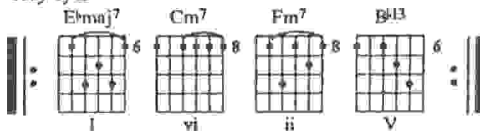
Key of C



Key of C



Key of E $\flat$

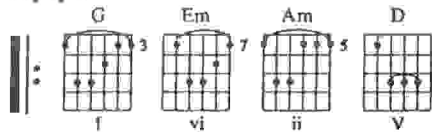


6th string root/I chord

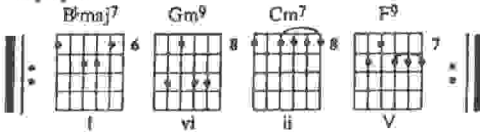
Key of G



Key of G



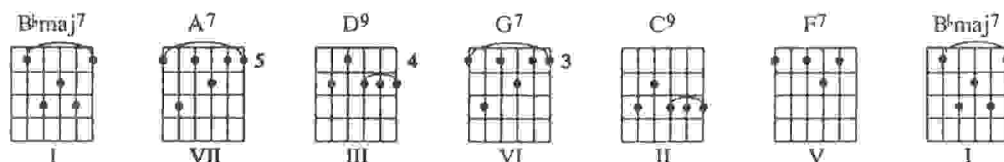
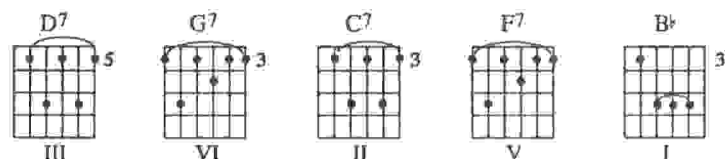
Key of B $\flat$



- *III-VI-II-V-I and VII-III-VI-II-V-I*: Do some serious zig-zagging and play these sample progressions...

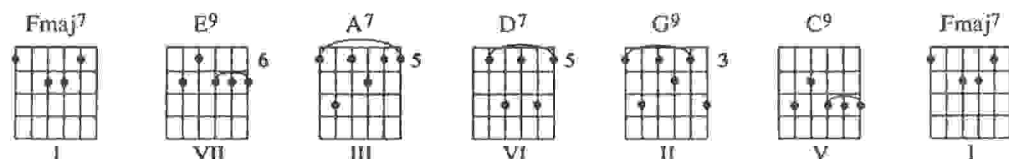
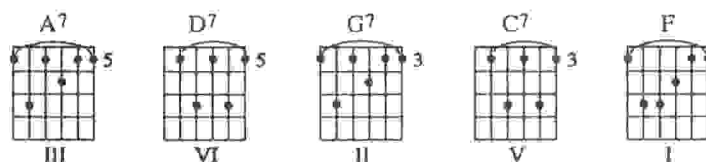
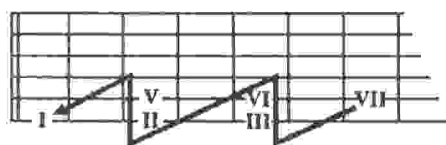
5th string root/I chord

Key of B^b



6th string root/I chord

Key of F



SUMMING UP – NOW YOU KNOW...

- *How to play several circle-of-fifths progressions in any key* using the “zig-zag” method: ii-V-I, I-vi-ii-V, III-VI-II-V-I, etc.
- *How to locate relative minor chords on the fretboard*
- *How to transpose*
- *The meaning of these musical terms:*

Circle-Of-Fifths/Fourths

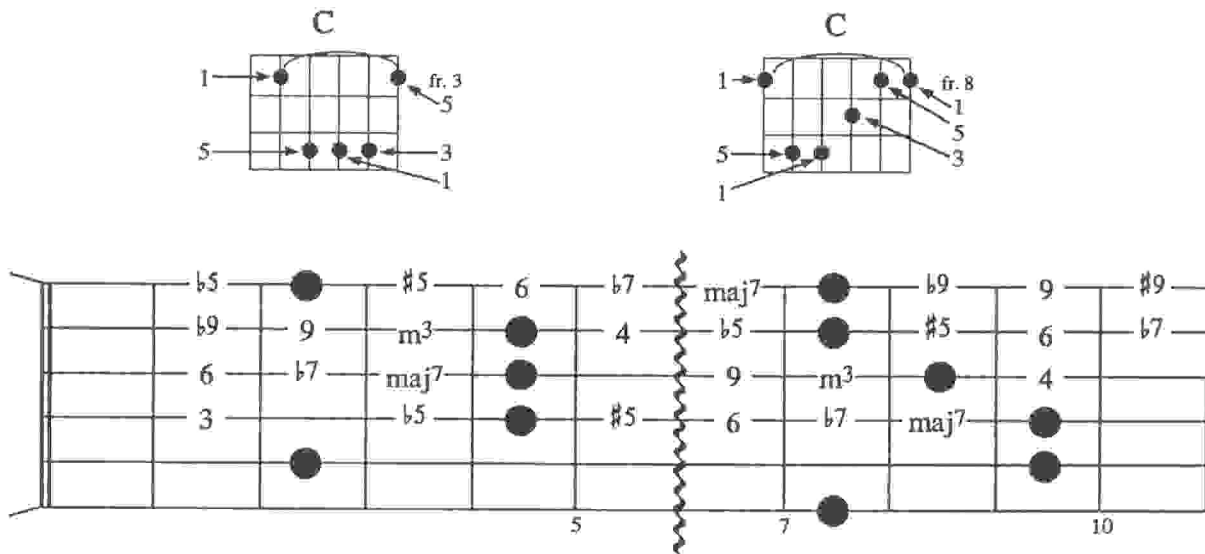
Relative Minor

Relative Major

Transposing



VARIATIONS OF THE TWO MOVEABLE MAJOR CHORDS



WHY?

- You can play dozens of chord types (minor, seventh, suspended, etc.) by altering slightly the two basic moveable major chords of ROADMAP #3 (e.g., lower one string one fret to flat a third; this changes the major chord to a minor chord). This is an easy way to expand your chord vocabulary.

WHAT?

- The two moveable major chords (and all major chords) consist of roots, 3rds and 5ths.* Make sure you know the intervals in these two formations. The chord grids above ROADMAP #8 identify the intervals (e.g., the 5th and 2nd strings in the barred E formation are 5ths).
- You can relate other intervals (4ths, 7ths, etc.) to 1, 3 and 5.* For example, a 4th is one fret higher than a 3rd, and an augmented 5th ($\sharp 5$ or $+5$) is one fret higher than a 5th.
- Some musical terms:*
 - Augmented:** Raised a half tone (one fret) in pitch, usually in reference to the interval of a 5th in a chord.
 - Diminished:** Lowered a half tone (one fret) in pitch.
 - Suspended:** To replace the interval of a 3rd with that of the 4th in a chord.

HOW?

- To know *how* to alter the two moveable major chords to create other chord types, you need to know the formulas for the different types. These formulas are in the boxes below.
- Sometimes chord symbols in songbooks and fakebooks are self-explanatory. For example, G sixth is written G⁶, and G ninth is written G⁹. Other symbols can be unfamiliar or confusing. In the boxes below, each chord formula is followed by a “G” chord symbol (G⁷, G⁹, etc.) as a sample of how the chord type is commonly written.

• MAJOR CHORDS:

Major = 1, 3, 5 (G)
 Sixth = 1, 3, 5, 6 (G⁶)
 Major Seventh = 1, 3, 5, 7 (Gmaj⁷, GM⁷, GΔ⁷, GΔ)
 Major Ninth = 1, 3, 5, 7, 9 (Gmaj⁹, GM⁹, GΔ⁹)
 Add Nine = 1, 3, 5, 9 (Gadd⁹)
 Six/Nine = 1, 3, 5, 6, 9 (G⁶, 9, G^{6/9})
 Suspended = 1, 4, 5 (Gsus, Gsus⁴)
 Augmented = 1, 3, #5 (G⁺, G⁺⁵)

• MINOR CHORDS:

Minor = 1, b3, 5 (Gm, G-)
 Minor Seventh = 1, b3, 5, b7 (Gm⁷, G-7)
 Minor Sixth = 1, b3, 5, 6 (Gm⁶)
 Minor Ninth = 1, b3, 5, b7, 9 (Gm⁹) Minor six/nine = 1, b3, 5, b7, 9 (Gm^{6,9} or Gm^{6/9})
 Minor Seven/Flat Five = 1, b3, b5, b7 (Gm^{7b5}, G^o) (*G^o reads “G half-diminished”*)
 Minor Eleven = 1, b3, 5, b7, 11 (Gm¹¹)
 Minor/Major Seven = 1, b3, 5, 7 (Gm,maj⁷ or GmΔ⁷)

• DOMINANT SEVENTH CHORDS (Sevenths)

Seventh = 1, 3, 5, b7 (G⁷)
 Ninth = 1, 3, 5, b7, 9 (G⁹)
 Eleventh = 1, 3, 5, b7, 9, 11 (G¹¹)
 Thirteenth = 1, 3, 5, b7, 9, 13 (G¹³)

You can add to these four types by flattening or sharpening (augmenting) 5ths and 9ths, adding a suspended 4th, etc.

Seventh/Flat Five = 1, 3, b5, b7 (G^{7b5})
 Seventh Augmented = 1, 3, #5, b7 (G⁷⁺)
 Seventh Suspended = 1, 4, 5, b7 (G^{7sus})
 Seventh/Flat Nine = 1, 3, 5, b7, b9 (G^{7b9}, G⁷⁻⁹)
 Seventh/Sharp Nine = 1, 3, 5, b7, #9 (G^{7#9}, G⁷⁺⁹)
 Seventh/Flat Nine Augmented = 1, 3, #5, b7, b9 (G^{7b9+})
 Seventh/Sharp Nine Augmented = 1, 3, #5, b7, #9 (G^{7#9+})
 Ninth Augmented = 1, 3, #5, b7, 9 (G⁹⁺)
 Ninth/Flat Five = 1, 3, b5, b7, 9 (G^{9b5}, G⁹⁻⁵)
 Eleventh Augmented = 1, 3, 5, b7, 9, #11 (G⁺¹¹)
 Thirteenth/Flat Nine = 1, 3, 5, b7, b9, 13 (G^{13b9}, G¹³⁻⁹)

• DIMINISHED = 1, b3, b5, bb7, (bb7 = 6) (G^o, Gdim)

- This is not an exhaustive list, but it covers the majority of chord types you are likely to encounter.

DO IT!

Use **ROADMAP #8** to create a 5th and 6th string root chord for each chord type.

For example:

- The formula for a minor chord differs by only one note from the formula for a major chord:
 - A major chord is 1, 3 and 5 – you flat the 3rd to make the chord minor (1, $\flat 3$, 5).
 - To make the 6th string and 5th string root major chords into minor chords, you lower the 3rd one fret:



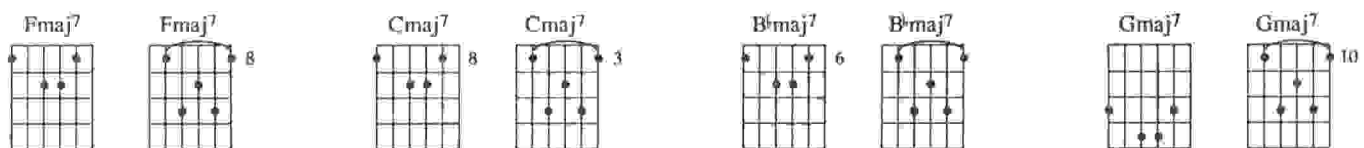
- A dominant seventh chord has the same 1, 3 and 5 formula as a major chord, with a $\flat 7$ added (1, 3, 5, $\flat 7$).
 - You remove a finger from the two moveable major chords to add the $\flat 7$:



- Minor seventh chords have a flatted third *and* a flatted seventh. The formula is 1, $\flat 3$, 5, $\flat 7$.
 - To make the moveable major chords into minor sevenths you make both the above changes:



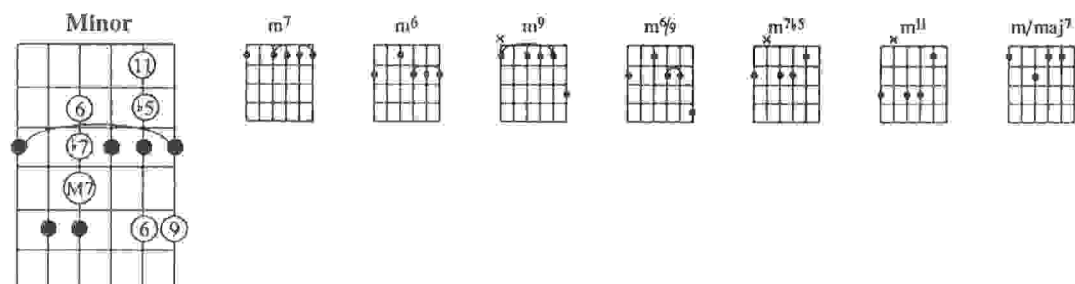
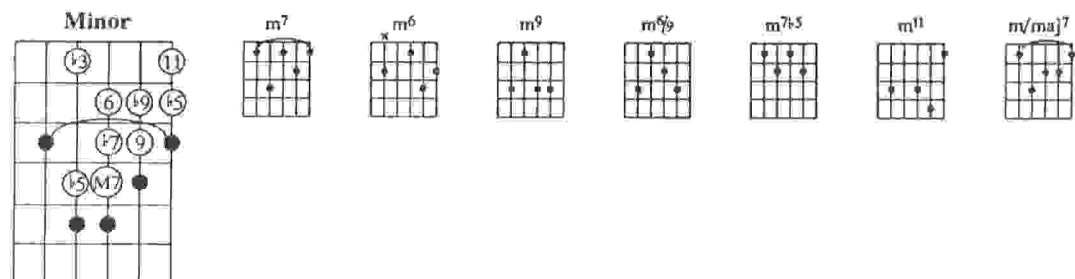
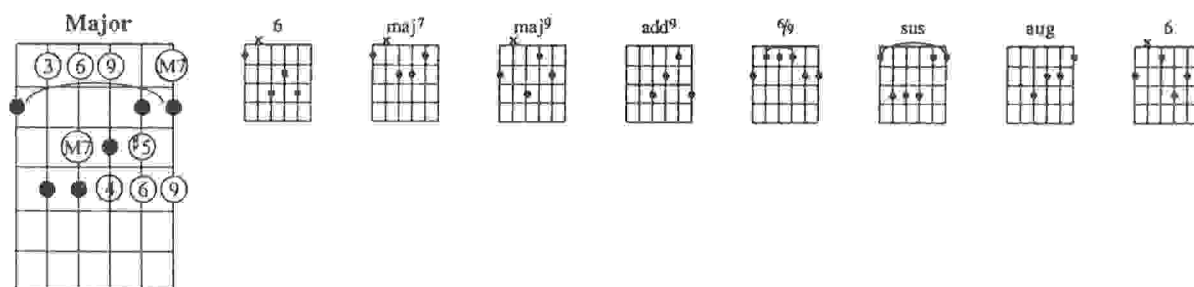
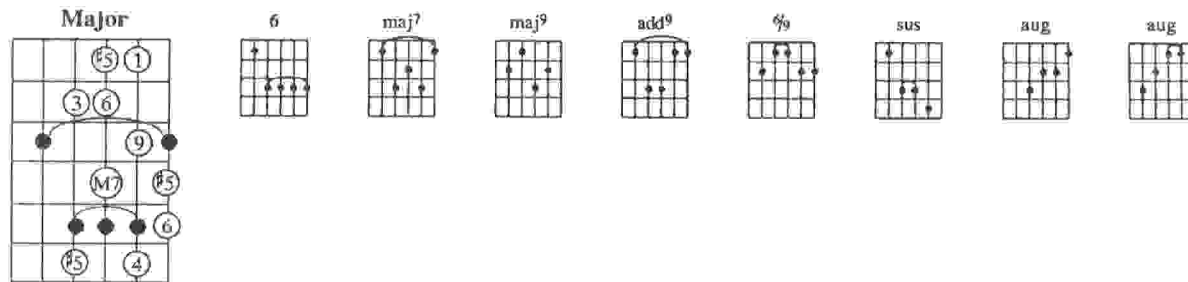
- Make sure you know a 5th and 6th string root chord for each chord type. Play the two formations all over the fretboard to hear the “sound” of that chord type. For example, play the two major 7th formations like this:

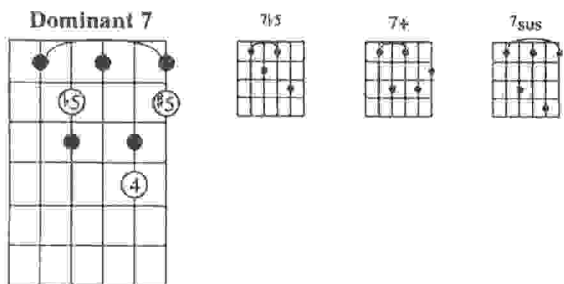


- Here are sample chord grids for each chord type. Play each formation and analyze it for intervals. Compare it to the larger grid to the left, from which it is derived.

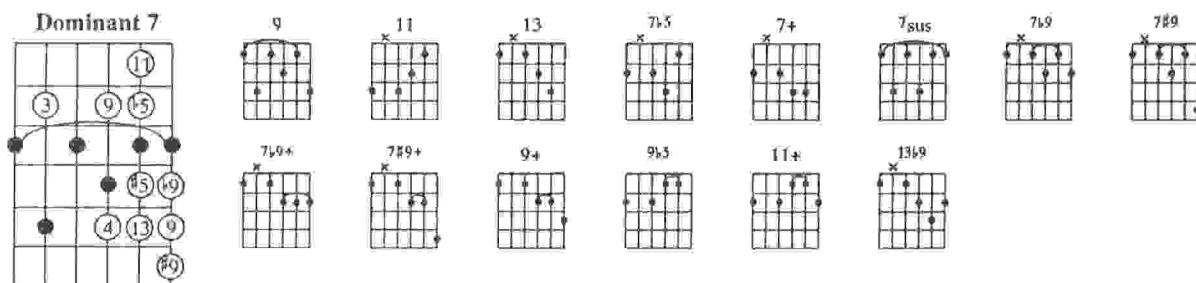
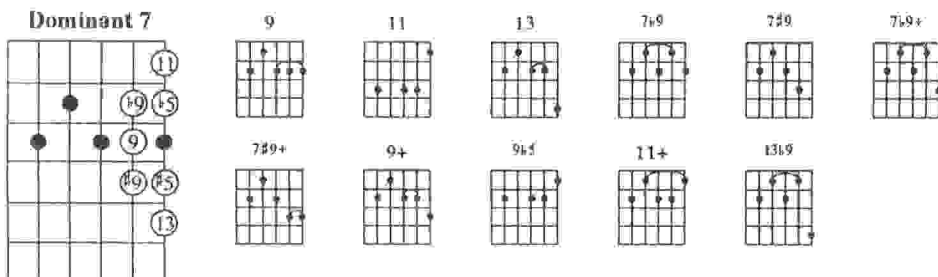
SAMPLE CHORD GRIDS FOR EACH CHORD TYPE

To make analysis of intervals easier, here are the formations divided into categories: *major, minor and dominant seventh chords.*

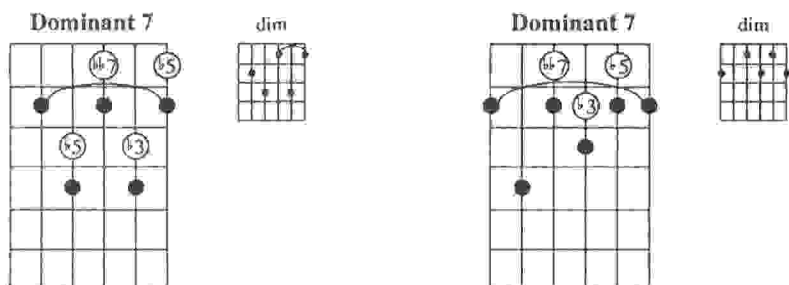




Here is another very useful dominant seventh shape with a 5th-string root:

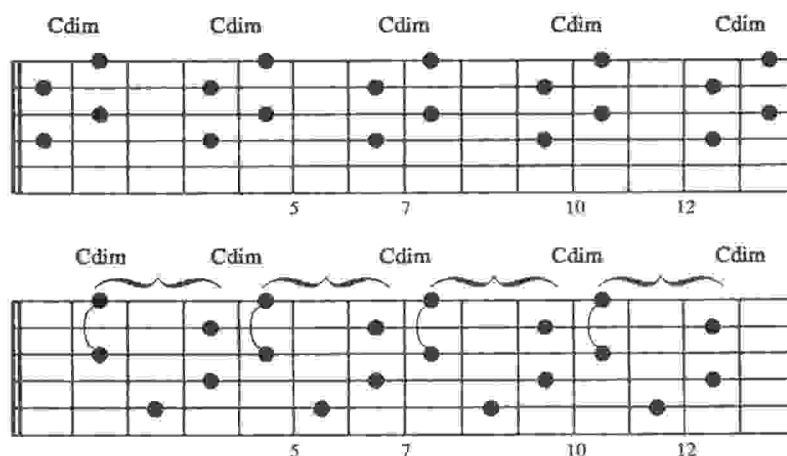


DIMINISHED CHORDS



The *Diminished Chord* (1, $\flat 3$, $\flat 5$, $\flat \flat 7$) has some unusual characteristics:

- It repeats every three frets. For example, these are all C diminished chords. Check for yourself: they all have the same four notes: C (1), $E\flat$ ($\flat 3$), $G\flat$ ($\flat 5$) and $A(\flat\flat 7)$.



- Any diminished chord can be named by any of the four notes it contains. C diminished can also be called $E\flat$ diminished, $G\flat$ diminished or A diminished, depending on the musical context in which it appears.

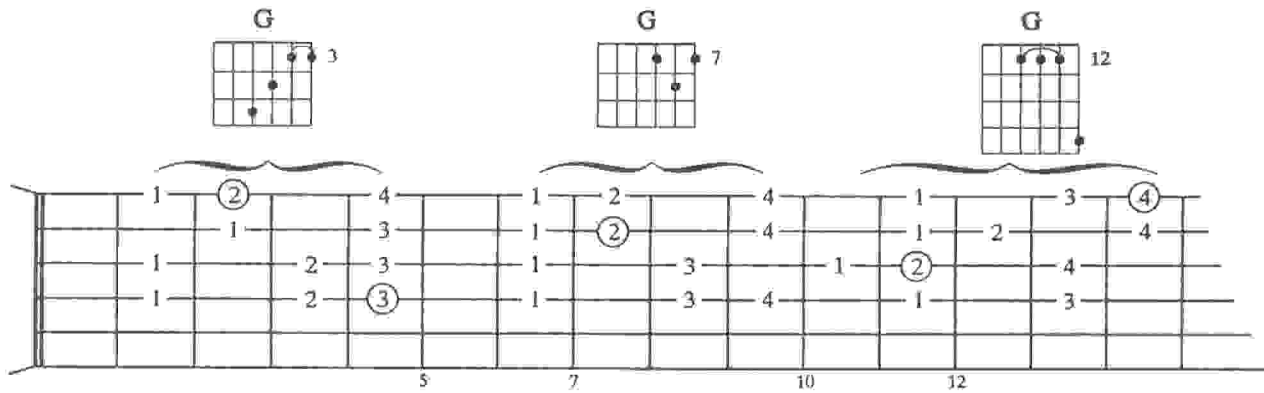
SUMMING UP – NOW YOU KNOW...

- *The formulas for all the chord types*
- *Two ways to play any chord* – with a 5th string root and a 6th string root
- *The meaning of these musical terms:*

Augmented
Diminished
Suspended



MOVEABLE MAJOR SCALES



WHY?

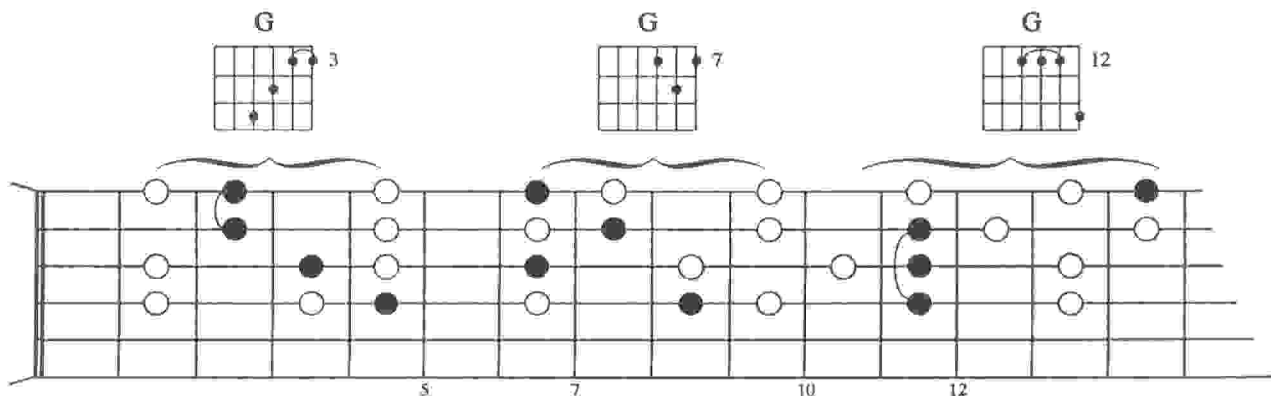
- The major scale is the basis for countless melodies in tunes of many genres – rock, country, jazz and pop. Familiarity with several major scales allows you to find and play melodies without memorizing them in advance. It brings you a step closer to any player's goal: to be able to *play* whatever you can hear.
- These three moveable major scale/positions allow you to play any melody in any key in two or three different *registers*. (A register is a specific portion of the range of an instrument or voices.)

WHAT?

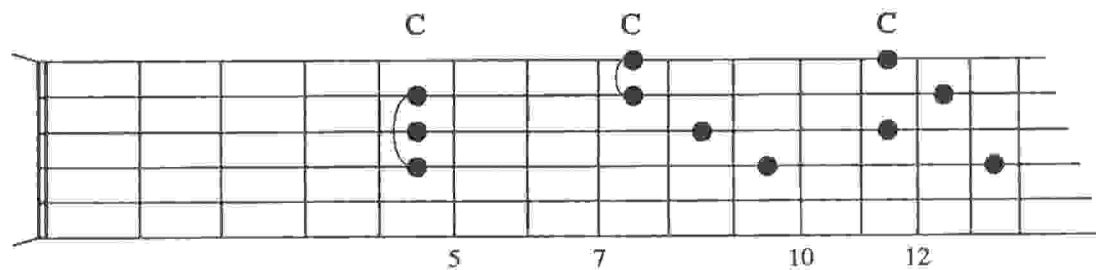
- The numbers on the fretboard in ROADMAP #9 are left-hand fingering suggestions.



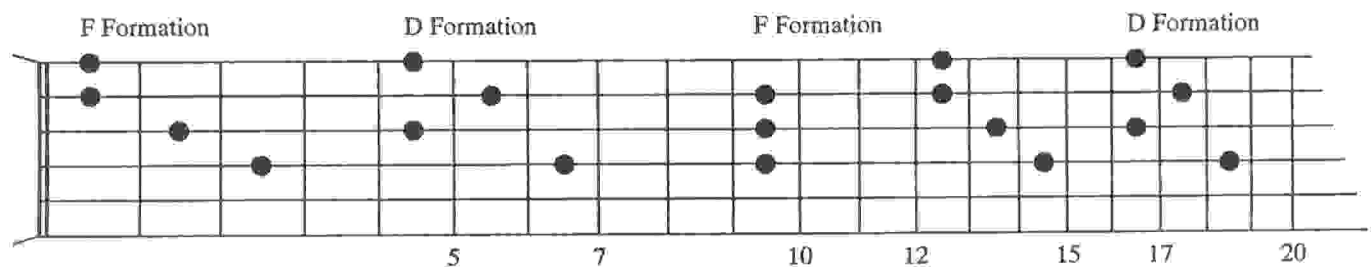
- Each of the three scales in ROADMAP #9 is based on one of the three chord fragments of ROADMAP #5 and #6. The root notes (all G's in ROADMAP #9) are circled. Play the appropriate chord fragment to get your fretting hand "in position" to play one of the major scales. For example, play an F formation on the 3rd fret before playing the lowest G scale of ROADMAP #9.
- This variation of ROADMAP #9 shows the relationship between the scale patterns and their matching chord fragments;



- Occasionally your left hand will move off the chord position as you play the major scale. Use the suggested left-hand fingering. The chord fragments are helpful frames of reference.
- If you combine the information in ROADMAP #9 and #5, you have three ways to play any major scale. For example, in the key of C you can play the major scales associated with these three chord fragments.



There are more major scale positions higher up the neck. They are the “twelve-frets-higher repeats” of the three basic positions. For example, in the key of F, you can repeat the F and D formation scales an octave higher:



HOW?

- Here are the three G scales that match the three G chord fragments. Play each one over and over. Play the G chord fragment before playing the scale. Start each scale with its root note so you can recognize the “do-re-mi” sound you have heard all your life!

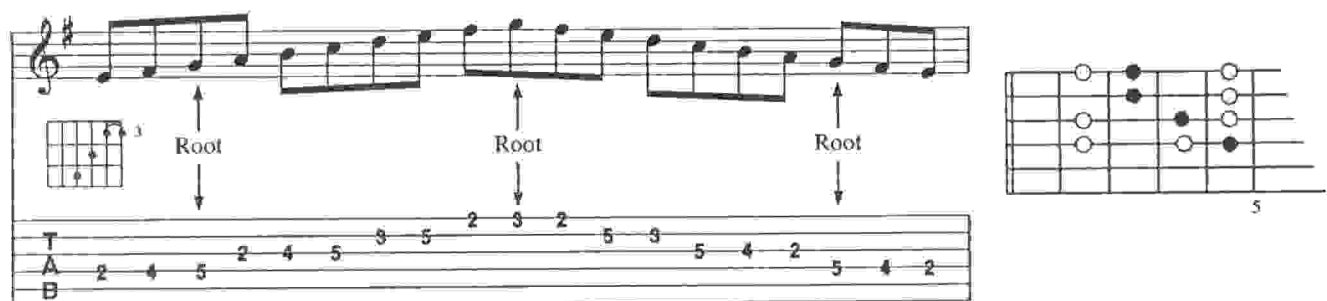


Diagram showing a 3-fret pattern (7, 8, 9) on strings 4, 3, and 2.

Scale notation on a 6-string guitar staff with fret numbers: 7 9 10 7 9 7 8 10 7 8 10 8 7 10 8 7 9 7 10 9 7.

Arrows point to the 7th, 8th, and 10th frets, labeled "Root".

Fretboard diagram showing a 3-fret pattern (7, 8, 9) on strings 4, 3, and 2. Fret numbers 5, 7, and 10 are marked below the staff.

Diagram showing a 3-fret pattern (12, 13, 14) on strings 4, 3, and 2.

Scale notation on a 6-string guitar staff with fret numbers: 12 14 11 12 14 12 13 15 12 14 15 14 12 15 13 12 14 12 11 14 12.

Arrows point to the 12th, 14th, and 15th frets, labeled "Root".

Fretboard diagram showing a 3-fret pattern (12, 13, 14) on strings 4, 3, and 2. Fret numbers 10, 12, and 15 are marked below the staff.

DO IT!

- *Play each moveable scale over and over*, in several places on the fretboard. For example, use the F formation scale pattern to play G, A, C, D and E major scales. Use the D formation pattern to play E, F, G and A major scales. Use the A formation pattern to play B, C, D, E and F scales.
- *Once you are familiar with a scale pattern, use it to play melodies.* You can develop your ear and learn to play melodies by starting with simple familiar ones, such as nursery rhymes:

Mary Had A Little Lamb

Twinkle Twinkle Little Star

Scale notation on a 6-string guitar staff with fret numbers:

For "Mary Had A Little Lamb": 4 2 2 4 4 4

For "Twinkle Twinkle Little Star": 2 2 2 4 3 3

Arrows point to the 4th, 2nd, and 3rd frets, labeled "Root".

- *Try to play a melody using all three scale patterns.* Some tunes can be played easily in two registers (i.e., high and low on the fretboard), using two different scale patterns. “Mary Had A Little Lamb” is written below, played with the D formation scale pattern. It can be played in the same register using the A pattern. “Twinkle Little Star”’s melody is too high for the D pattern, but can be played in the A pattern:

Mary Had A Little Lamb

Twinkle Twinkle Little Star

The image shows musical notation for two songs on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff are two fretboard diagrams for the strings T, A, and B.

Mary Had A Little Lamb (D form./G scale): The melody is written in the first measure of the staff. The fretboard diagram shows the following fret numbers for the T, A, and B strings: T (7, 10, 8, 10), A (7, 7, 7), and B (7, 10, 10).

Twinkle Twinkle Little Star (A form./G scale): The melody is written in the second measure of the staff. The fretboard diagram shows the following fret numbers for the T, A, and B strings: T (12, 12, 15, 15, 12, 12, 15), A (13, 13, 12, 12), and B (14, 14, 12).

- *Play all kinds of tunes* and continue to develop your ear by searching for melodies. Use all three scale patterns and play in many keys. When you use moveable scales, there are no easy or difficult keys – they are all the same.
- *The major scale patterns can include all six strings.* The four-string patterns above can be extended to enable you to play melodies in lower registers:

G Major Scales

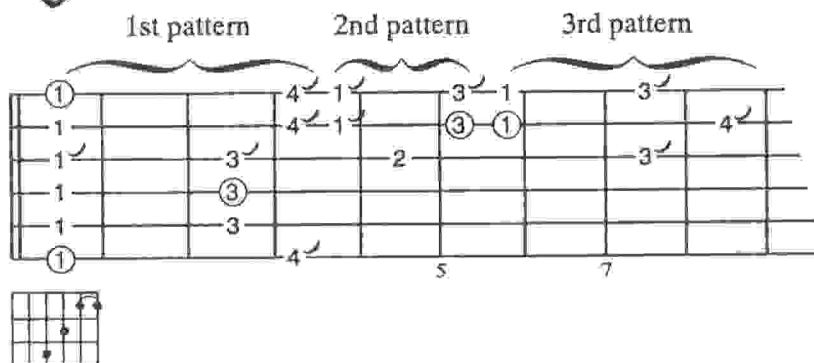
The image shows a fretboard diagram for the G Major scale in three positions. Above the fretboard are three small diagrams showing the fingerings for the first three strings (T, A, B) in each position: 3, 7, and 12. The fretboard diagram shows the following fret numbers for the T, A, and B strings: T (3, 5, 7, 9, 11, 13), A (3, 5, 7, 9, 11, 13), and B (3, 5, 7, 9, 11, 13).

SUMMING UP – NOW YOU KNOW...

- *How to play three moveable major scales for each key*
- *How to play melodies in all keys in two or three registers*
- *The meaning of the musical term “Register”*



MOVEABLE BLUES SCALES



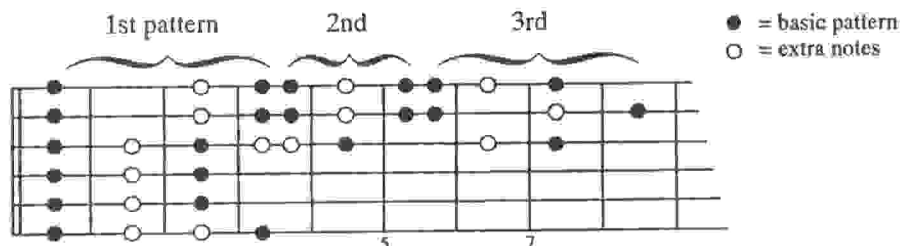
WHY?

- Blues is the foundation of jazz and rock and it's a very important element in country, pop, old standards and show music. Using the blues scales, you can play licks and melodies in all these musical genres. Since the blues scales of ROADMAP #10 are moveable, they allow you to play in all keys.

WHAT?

- The three patterns in ROADMAP #10 are F blues scales. The root notes are circled. The numbers indicate suggested fingering positions.
- The scale notes with apostrophes (4', 1') can be *stretched* or *choked*. This left-hand technique, described on page 51, is important to the blues sound.
- Like the major scales, blues scales are useful for playing melodies as well as licks. Often, you can stay on one blues position and play licks or melody throughout an entire tune, in spite of chord changes that occur in the tune.
- The second and third patterns allow you to play licks and melodies in a higher register than the first pattern. There are still-higher patterns, but these three contain the fundamental blues/rock licks and clichés made famous by countless blues, rock and jazz guitarists.
- The blues scale is *pentatonic*, which means it contains five notes: the 1st, $\flat$ 3rd, 4th, 5th and $\flat$ 7th notes of your key. For instance, in the F pentatonic blues scale the notes are F, A $\flat$, B $\flat$, C and E $\flat$ – the 1st, $\flat$ 3rd, 4th, 5th and $\flat$ 7th notes of the F major scale. The notes of the G blues scale are G(1), B $\flat$ ($\flat$ 3), C(4), D(5) and F($\flat$ 7).
- However, you can add other notes and still sound bluesy. Here is an expanded version of the three scale patterns with "extra notes" added.

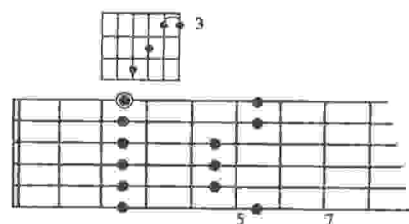
F Blues:



HOW?

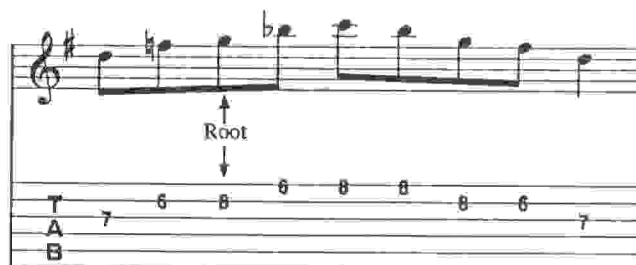
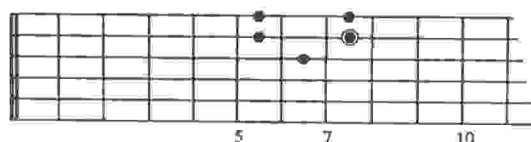
- To get your left hand in position for the first moveable blues scale-pattern, play an F formation at the appropriate fret. For example, to get in position for a G blues scale, play an F-formation/G chord (at the third fret). You don't have to maintain the F chord position while playing the scale, but it is a helpful reference point and it contains a high and low root note.

G Blues – first pattern



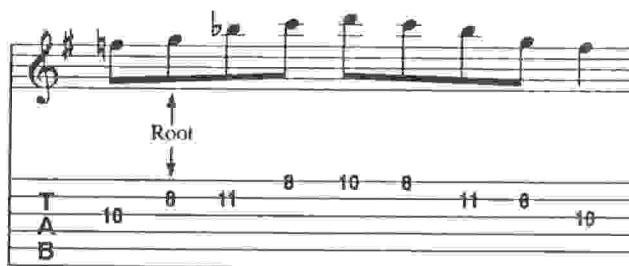
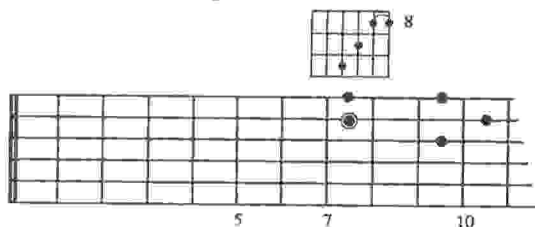
- To get your left hand in position for the second moveable blues scale-pattern, play the root note on the second string with your third (ring) finger. To play the second blues pattern in the key of G, for example, play the G note on the 2nd string/8th fret with your ring finger:

G Blues – second pattern

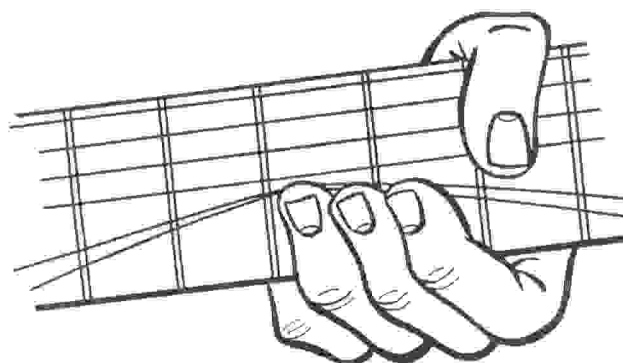


- To get your left hand in position for the third moveable blues scale-pattern, play the F formation of the IV chord. For example, in the key of G, play an F formation/C chord (at the 8th fret), because C is the IV chord in the key of G:

G Blues – third pattern



- To *choke* or *stretch* a string, you pull it up or down with your fretting finger (see illustration below). This raises its pitch one, two or three frets higher than usual. You can control the pitch change minutely and can bend up and down, making a note swoop and glide.



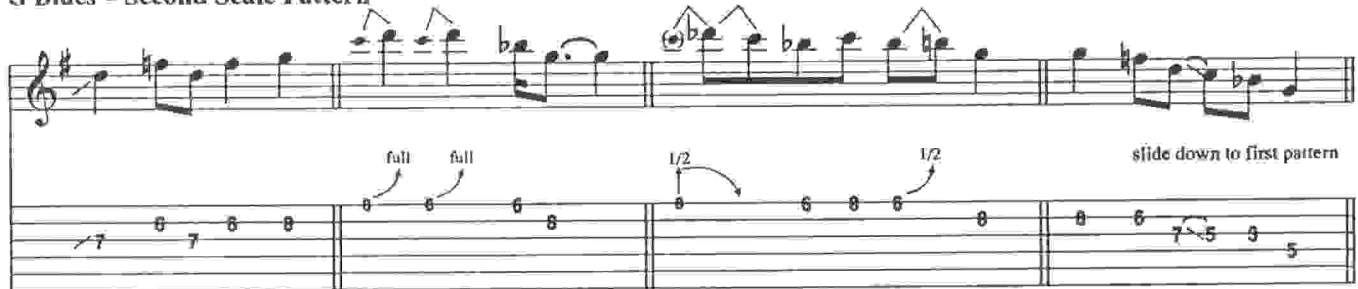
DO IT!

- **Blues licks:** Play these typical blues licks to get the feel of how to use the three scale-patterns. Position your left hand appropriately, depending on the scale-pattern you are using.

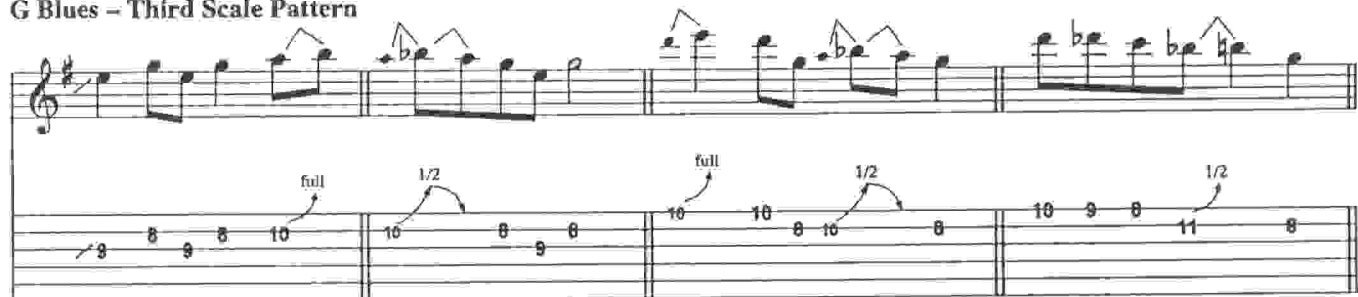
G Blues – First Scale Pattern



G Blues – Second Scale Pattern



G Blues – Third Scale Pattern



- **Use the blues scale to play melodies.** Find the melodies to these popular blues and rock tunes, using the first scale-pattern. Bend (choke) up to notes that are emphasized to get an extra bluesy effect: "Pride And Joy," "After Midnight," "Black Magic Woman," "When Love Comes To Town," "Shake, Rattle And Roll," "Johnny B. Goode," "Spoonful," "Route 66," "Hound Dog," "The Thrill Is Gone," "Blue Suede Shoes," "Baby, Please Don't Go."

- The following version of “See See Rider” is in the key of A. The melody, which is played with some embellishment, resembles “Shake, Rattle And Roll,” and many other popular blues tunes. This arrangement is played in the first blues pattern, except for bars 4-7, which are played in the second pattern. As in many blues tunes, a short phrase is repeated, followed by a third rhyming phrase. In this case, the repeated phrase is played an octave higher.

SEE SEE RIDER

See See Rid - er, see — what you — have done. —

First blues pattern

See See Rid - er, see — what — you — have done. —

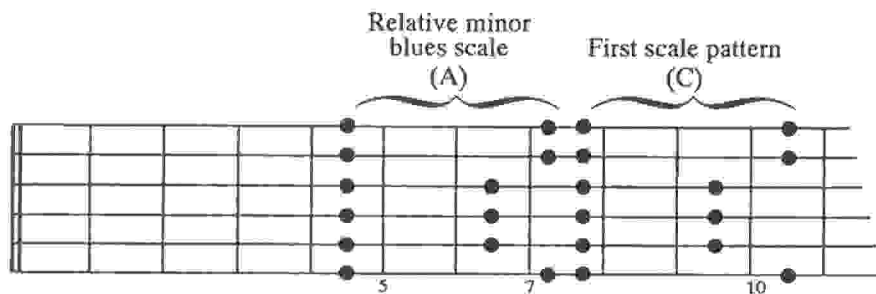
Second blues pattern

You made me — love you, now —

First blues pattern

— your man — has come. —

- *Play along with records (or other players) and ad-lib using the blues scales.* You don't have to change patterns with the tune's chord changes. You can play licks in one scale pattern throughout a song.
- *Relative minor blues scale substitution:* If blues licks sound inappropriate in a tune, play the first and second scale-patterns *three frets lower* than the actual key. This puts you in the relative minor key. For example, if first-pattern C blues licks (at the 8th fret) don't fit in a key-of-C tune, play first-pattern A blues licks (at the 5th fret) instead. (Am is the relative minor of C, and the blues scale resembles a minor scale.) This kind of substitution works for many country tunes, rock ballads and a lot of other situations. The first and second scale-patterns are especially useful.



The following version of "Chilly Winds" is in the key of C, and the substitute blues scale (the A blues scale) is used. Most of the playing is in the first blues pattern, so position your fretting hand in the F formation at the 5th fret:

Chilly Winds

Go - in' where the chil - ly winds don't blow, Lord, Lord, I am

A blues - second pattern *A blues - first pattern*

go - in' where the chil - ly winds don't blow. Lord, I'm

1/2

The musical score for "Chilly Winds" is presented in two systems. The first system covers the lyrics "Go - in' where the chil - ly winds don't blow, Lord, Lord, I am". It features a vocal line in treble clef and a guitar line in standard tuning. The guitar line includes fret numbers and bends, with annotations for "A blues - second pattern" and "A blues - first pattern". The second system covers the lyrics "go - in' where the chil - ly winds don't blow. Lord, I'm". It continues the vocal and guitar parts, with a "1/2" bend annotation. Chord symbols C and F are indicated above the vocal line.

go - in' where those chil - ly winds don't blow, Lord, Lord. I

F C

ain't gon - na be treat - ed this - a - way.

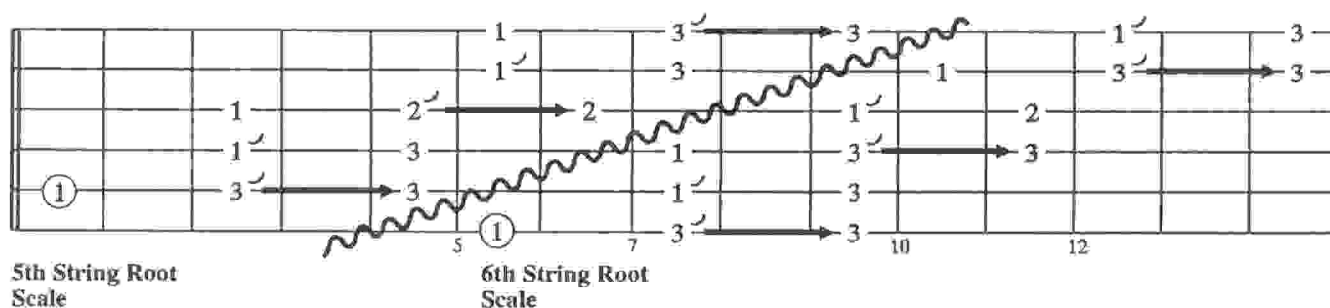
G C

SUMMING UP – NOW YOU KNOW...

- *How to play blues licks and melodies in any key, using three different scale patterns*
- *How to stretch strings for a bluesy effect*
- *How to substitute the relative minor blues scale when the standard blues licks don't fit in a tune*
- *The notes that make up the pentatonic blues scale*



SLIDING PENTATONIC SCALES



WHY?

- These two versatile scales can help you solo and play backup licks in rock, country, jazz, blues and pop tunes.

WHAT?

- The two scales in ROADMAP #11 are B^b scales. One has a 5th string root, the other a 6th string root. The root notes are circled.
- The arrows indicate slides. Unlike the major and blues scales, these scales include “built-in” slides. As a result, each sliding pentatonic scale spans 10 frets.
- The numbers on the fretboard with apostrophes (3', 1') can be stretched or choked.

Like the major scales, sliding scales can often be played throughout a tune, or they can “go with the changes.” For instance, in the key of C you may be able to play C sliding scales throughout, or you may change to F sliding scales when the F chord occurs in the tune.

- This pentatonic scale is major and contains no blue notes. Its five notes are 1, 2, 3, 5 and 6. In the key of C that's: C(1), D(2), E(3), G(5), A(6). Just hum the “My Girl” riff to remember the major pentatonic sound.
- Use the sliding scales to play licks and melodies in country music, country-flavored rock, Southern rock, pop tunes and any song in which blues scales sound inappropriate. This can include R&B, standards and even jazz. You can hear classic “sliding scale noodling” in the improvisations of Dicky Betts (Allman Brothers) and Jerry Garcia (Grateful Dead). Listen to The Allman Brothers’ “Rambling Man” and George Harrison’s solo in The Beatles’ “Let It Be.”

HOW?

- Play both sliding scales over and over to become familiar with them:

C Sliding Scale (5th String Root)

Musical notation for the C Sliding Scale (5th String Root). The top staff shows the melody in treble clef. The bottom staff shows the fretboard for the 5th string (B) and 6th string (A). The scale is written in C major, starting on the 5th string (B) and moving up to the 12th fret, then sliding back down to the 5th fret. The fret numbers are: 3, 5, 7, 5, 7, 9, 8, 10, 8, 10, 12, 10, 8, 10, 8, 9, 7, 5, 7, 5, 3.

C Sliding Scale (6th String Root)

Musical notation for the C Sliding Scale (6th String Root). The top staff shows the melody in treble clef. The bottom staff shows the fretboard for the 6th string (E) and 5th string (B). The scale is written in C major, starting on the 6th string (E) and moving up to the 17th fret, then sliding back down to the 8th fret. The fret numbers are: 8, 10, 12, 10, 12, 14, 12, 14, 13, 15, 17, 15, 17, 15, 17, 15, 13, 14, 12, 14, 12, 10, 12, 10, 12, 10, 8.

DO IT!

- Play these typical sliding scale licks:

Musical notation for the Fast Country Rock C sliding (5th string root) lick. The top staff shows the melody in treble clef. The bottom staff shows the fretboard for the 5th string (B) and 6th string (A). The lick is written in C major, starting on the 5th string (B) and moving up to the 12th fret, then sliding back down to the 5th fret. The fret numbers are: 3, 5, 7, 5, 7, 9, 8, 10, 8, 10, 12, 10, 8, 10, 8, 9, 7, 5, 7, 5, 3. The lick is labeled "C sliding (5th string root)" and "1/2" and "full".

Musical notation for the Fast Country Rock C sliding (6th string root) lick. The top staff shows the melody in treble clef. The bottom staff shows the fretboard for the 6th string (E) and 5th string (B). The lick is written in C major, starting on the 6th string (E) and moving up to the 17th fret, then sliding back down to the 8th fret. The fret numbers are: 8, 10, 12, 10, 12, 14, 12, 14, 13, 15, 17, 15, 17, 15, 17, 15, 13, 14, 12, 14, 12, 10, 12, 10, 12, 10, 8. The lick is labeled "C sliding (6th string root)" and "1/2" and "full".

Slow Rock
G

G sliding (6th string root)

Moderate Country/Rock
C

C sliding (5th string root)

- Play along with recordings or other players, and use the sliding scales as guidelines for your improvising. Try staying in the tonic scale position throughout a tune. Try using a different sliding scale to match each chord change.

- Play this version of “Chilly Winds” in the key of G. The melody is played with some embellishment, using the 6th string root/G sliding scale. The second eight bars are up an octave from the first eight bars.

Chilly Winds

Goin' where — those chil - ly winds don't blow, — Lord, — Lord, — Lord, — I'm

G sliding (6th string root)

go - in' where — those chil - ly — winds don't blow.

Goin' where those chil - ly winds don't blow, Lord, — Lord, — I

ain't gonna be treat - ed this - a - way.

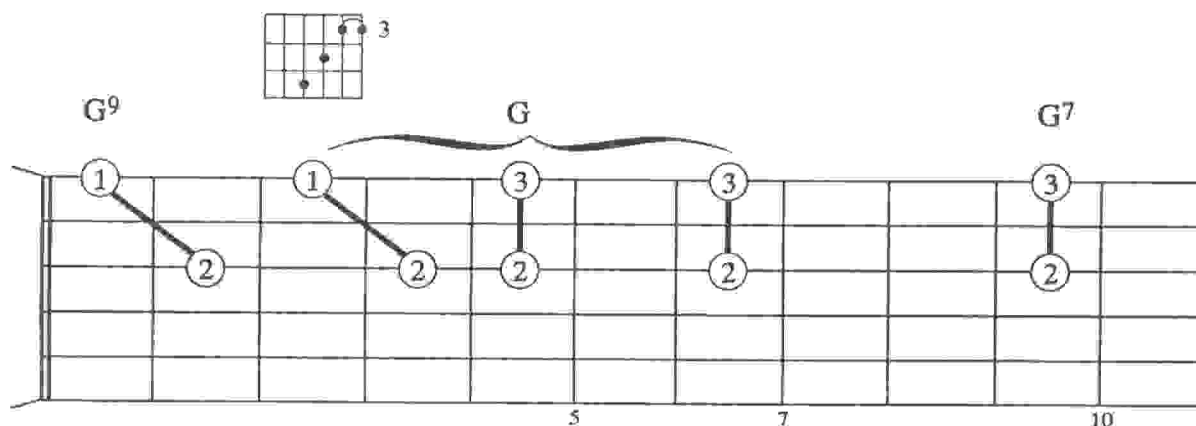
The guitar line for the first system (first eight bars) shows a sliding scale starting on the 6th string (G) and moving up the neck. The second system (next eight bars) is an octave higher. The third system continues the melody with various fret numbers and sliding scale markings. The fourth system concludes the piece with a final sliding scale run.

SUMMING UP – NOW YOU KNOW...

- *Two sliding scales for each key and how to use them for soloing*



A MOVEABLE DOUBLE-NOTE LICK

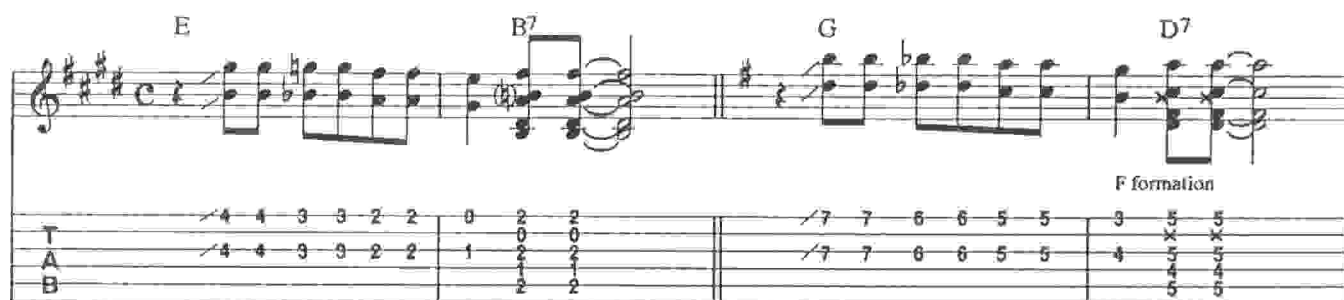


WHY?

- This moveable double-note pattern opens up a whole “bag of licks” for lead guitar. It is used often in blues, country music, rock, folk and R&B. It is the source of many classic riffs in pop music (listen to Van Morrison’s “Brown Eyed Girl,” Jimi Hendrix’s “Red House,” Sam & Dave’s “Soul Man”).

WHAT?

- It’s basically a key-of-E blues turnaround *made into a moveable lick*. Here’s the original turnaround, followed by the moveable version:



- “Home base” for this series of licks is the F formation. To play the above turnaround in G: position your fretting hand at the third fret/F formation. Begin the lick by sliding up to the 7th fret, using the indicated fingering.

- There are countless variations of the turnaround lick that use the three bracketed double-notes. These can be played whenever the appropriate chord occurs – not just at the end of a progression. Here are some variations on a G chord:

G

Starting at "home base" and going up

Starting at the top and coming down

Going up and down

T
A
B

- The G9 and G7 (below and above the three bracketed double-notes) offer still more variations. (See examples in the "DO IT" section.)

HOW?

- Change F formations with the tune's chord changes. For instance, when there is a C chord, position your fretting hand at the 8th fret/F formation (C), and play double-note licks from this "home base."
- Sometimes, especially in a blues, you can play double-note licks around the tonic chord instead of moving with the chord changes.
- You can start a lick at any of the five positions of ROADMAP #12 – not just at the F formation. The F formation is for orientation. You can visualize the F formation/home base and play the positions that are above or below it, as in the second example above (starting at the top and coming down). There are more examples in the "DO IT" section.
- "In-between" positions can be used. For example, the original turnaround in G (see "WHAT," on page 60) includes a double-note on the 6th fret, between the standard 5th and 7th fret double-notes.

DO IT!

- Play the following double-note licks. They illustrate a few of the many musical styles you can enhance with this bag of tricks.
- Play along with recordings and make up your own variations.

Moderate Blues Shuffle

Chords: G, G⁹, C, C⁹, G, F

F formation, F form.

Moderate Rock/Funk

Chords: C, G, D, G

F form., F form., F form., F form.

Moderate Country Waltz

Chords: G, G⁷, C, D, D⁹, C, C⁹, G

F form., F form., F form., F form.

- Notice how conveniently the tonic 7th position leads to the IV chord in the “country waltz” lick. The 7th chord often “leads up a fourth.” So, play the G⁷ position before going to C, or the C⁷ position to lead to an F, etc.
- The 9th position has a bluesy flavor.
- You can often choose between two fretboard positions for any chord. For example, you can base the G licks on the F formation/3rd fret or the F formation/15th fret.

SUMMING UP – NOW YOU KNOW...

- *How to play a series of double-note licks on the 1st and 3rd strings for solos or backup, in any key*

WHAT NEXT?

If you have read all twelve ROADMAP/chapters and played all the licks and exercises, you may be wondering where to go from here. A few suggestions:

- If a ROADMAP opens up uncharted territory for you, it will take days or weeks of playing to assimilate the information. Think about the new material whenever you play, and try to use it.
- The ROADMAPS are especially helpful for playing with other people...jamming...improvising. Find some other players, and play along with recordings, too.
- Listen to recordings (and the radio) and try to recognize scales and licks from the ROADMAPS. Try to imitate what you hear.
- Improvise! The ROADMAPS will take you to new places on the guitar.

Happy navigating/picking!

NOTATION LEGEND

Examples of bending techniques in musical notation:

- Bend (half step):** Treble clef, 12th fret, bend up 1/2 step.
- Bend:** Treble clef, 12th fret, bend up.
- Bend (whole step):** Treble clef, 12th fret, bend up 1 whole step.
- Bend (whole and half steps):** Treble clef, 12th fret, bend up 1 1/2 steps.
- Bend (two whole steps):** Treble clef, 12th fret, bend up 2 whole steps.
- Bend and Release:** Treble clef, 12th fret, bend up 2 whole steps, then release.
- Prebend (string bent before picking):** Treble clef, 12th fret, prebend up 1 whole step, then pick.
- Compound Bend and Release (only first note plucked):** Treble clef, 12th fret, compound bend up 2 whole steps, then release.

Examples of vibrato and bar techniques in musical notation:

- Compound Bend and Release (every note picked):** Treble clef, 12th fret, compound bend up 2 whole steps, then release.
- Slight Bend (microtone):** Treble clef, 12th fret, slight bend up (microtone).
- Unison Bend:** Treble clef, 12th fret, unison bend up.
- Vibrato:** Treble clef, 12th fret, vibrato.
- Wide Vibrato:** Treble clef, 12th fret, wide vibrato.
- Rake Strings:** Treble clef, 12th fret, rake strings.
- Vibrato Bar Dive and Return:** Treble clef, 12th fret, vibrato bar dive and return.
- Vibrato Bar Scooping:** Treble clef, 12th fret, vibrato bar scooping.

Examples of vibrato bar dips and slides in musical notation:

- Vibrato Bar Dips:** Treble clef, 12th fret, vibrato bar dips.
- Legato Slide:** Treble clef, 12th fret, legato slide.
- Shift Slide:** Treble clef, 12th fret, shift slide.
- Pull-Off:** Treble clef, 12th fret, pull-off.
- Hammer-On:** Treble clef, 12th fret, hammer-on.
- Legato Phrasing (first note picked only):** Treble clef, 12th fret, legato phrasing.
- Ghost Note:** Treble clef, 12th fret, ghost note.

Examples of staccato and tremolo techniques in musical notation:

- Staccato Phrasing:** Treble clef, 12th fret, staccato phrasing.
- Choppy Phrasing (extreme staccato):** Treble clef, 12th fret, choppy phrasing.
- Free-Hand Muting (percussive tone):** Treble clef, 12th fret, free-hand muting.
- Pick-Hand Muting:** Treble clef, 12th fret, pick-hand muting.
- Tremolo Picking:** Treble clef, 12th fret, tremolo picking.
- Trill (fast hammer-on/pull-off combination):** Treble clef, 12th fret, trill.

Examples of harmonics and tapping techniques in musical notation:

- Pick Scrapes:** Treble clef, 12th fret, pick scrapes.
- Open Harmonic:** Treble clef, 12th fret, open harmonic.
- Pinch Harmonic (with pick) (overtone of 5th generated):** Treble clef, 12th fret, pinch harmonic.
- Harp Harmonic:** Treble clef, 12th fret, harp harmonic.
- Tap Artificial Harmonic:** Treble clef, 12th fret, tap artificial harmonic.
- Tap-On Technique:** Treble clef, 12th fret, tap-on technique.
- Bend and Tap-On Technique:** Treble clef, 12th fret, bend and tap-on technique.