

# Playing Guitar like a Pro

Lead, Solo, and Group Performance

Course Workbook

Dr. Colin McAllister  
University of Colorado Colorado Springs



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## Colin McAllister, DMA

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**C**olin McAllister is the Music Program Director at the University of Colorado Colorado Springs. He earned his master's and doctorate degrees in Musical Arts at the University of California, San Diego, where he studied guitar with Celin and Pepe Romero, interpretation with Bertram Turetzky, and conducting with Harvey Sollberger and Rand Steiger.

Dr. McAllister has taught the guitar and performed professionally as a classical and jazz artist for more than 25 years. He has appeared as a soloist and chamber musician and has performed with orchestras and organizations, including the San Diego Opera, the San Diego Symphony, and the Colorado Symphony. His performances have been hailed as “sparkling” and “delivered superbly” (*San Francisco Chronicle*) as well as “ravishing” (*The San Diego Union-Tribune*). Dr. McAllister is the guitarist and conductor for the ensemble NOISE and a cofounder of the soundON Festival of Modern Music, held each January in La Jolla, California. He is also an artist partner with Taylor Guitars.

Dr. McAllister has recorded with several record labels, including Innova Recordings, Centaur Records, Naxos Records, Albany Records, Vienna Modern Masters, Carrier Records, Old King Cole Productions, and Tzadik. He is the author of *The Vanguard Guitar and Fourteenth Century Counterpoint: Music of the Chantilly Codex*.

Dr. McAllister lives in Manitou Springs, Colorado, with his wife Barbara and their children. He has climbed more than 35 of Colorado's 14,000-foot peaks, along with Mount Whitney in California and three high volcanoes in Mexico.

Dr. McAllister's other Great Course is *Learning to Play Guitar: Chords, Scales, and Solos*.



# Table of Contents

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## INTRODUCTION

Professor Biography .....	i
Course Scope .....	1

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## LESSON GUIDES

<b>1</b> Hot Lava: Van Halen's Two-Handed Tapping.....	2
<b>2</b> Luna Negra: Soloing like David Gilmour .....	11
<b>3</b> Barnhill's Blues: Going Acoustic like Clapton.....	16
<b>4</b> Grant Green Street: Funk Rhythm and Licks.....	24
<b>5</b> Fantasía Ibérica: Celin Romero's Rasgueado.....	29
<b>6</b> Sunday Drive: Leo Brouwer-Style Classical.....	38
<b>7</b> Manitou Swing: Django's Gypsy Jazz .....	45
<b>8</b> Anselm's Caper: Bebopping like Tal Farlow .....	50
<b>9</b> Blue 13: Wes Montgomery's Octave Melodies.....	56
<b>10</b> Moto Perpetuo: Andy McKee-Style Workout .....	60
<b>11</b> Way Beyond: Intervallic John McLaughlin .....	67
<b>12</b> Sketch for Barbara: Pat Metheny's Influence.....	73
<b>13</b> Cinq de Blanc: The Police's Quintal Harmony .....	80
<b>14</b> Tarsus: Power Arpeggios of Alex Lifeson.....	86
<b>15</b> Samba Sonrisa: Playing Brazilian Style .....	92
<b>16</b> Cumulus: A Tribute to Joni Mitchell .....	99
<b>17</b> Gog Magog: Bluegrass and Flatpicking .....	104
<b>18</b> Whisper Creek: American Folk Music .....	110
<b>BONUS LESSON</b>	
Echo Park.....	116

# PLAYING GUITAR LIKE A PRO

## Lead, Solo, and Group Performance

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### A Note from Course Instructor Colin McAllister

Welcome! For this course, I've written original tunes inspired by some of my favorite guitarists, including Eddie Van Halen, Eric Clapton, David Gilmour, Wes Montgomery, Pat Metheny, Andy McKee, and more. The video lessons break down each song step by step, showing you how to master essential performance techniques, including harmony, melody, and soloing. Then, you get to try the song with me, working measure by measure. With backing tracks, you can solo with my band performing behind you. By the time you're done, you'll be able to handle a wide variety of styles, from classical to jazz, blues, rock, and funk. You'll also be ready to jam with other musicians—or play with your own band.



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### About This Book

This music book is intended to be a companion to the course's 18 main video lessons. The end of each book chapter contains the music for the song discussed and played in the corresponding video lesson. The music appears in both standard notation and tablature form. Where practical, the book also re-creates certain exercises and diagrams from the video lessons.



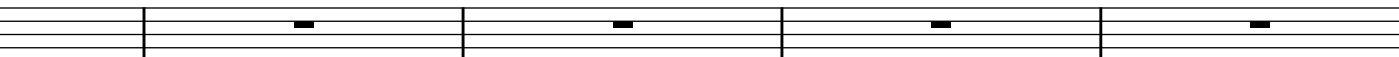
LESSON

1

# Hot Lava: Van Halen's Two-Handed Tapping

**L**esson 1's song is "Hot Lava," and it is inspired by the song "Eruption" and other tunes by the American rock band Van Halen. The band's guitarist, Eddie Van Halen, was a big fan of Eric Clapton and Cream from the 1960s. However, he credits his pyrotechnic playing of one-handed hammer-ons to a Jimmy Page solo on the song "Heartbreaker" by Led Zeppelin.

Eddie Van Halen took the concept further by turning the planted finger on the guitar's neck into a modified nut that he could move around for greater range. He also developed two-handed tapping, which transformed the frets into a stringed keyboard and contributed to his phenomenal speed. He was comfortable with large stretches across the neck. Additionally, he pulled hard on the tremolo bar, disorienting his already loud, distorted sound.



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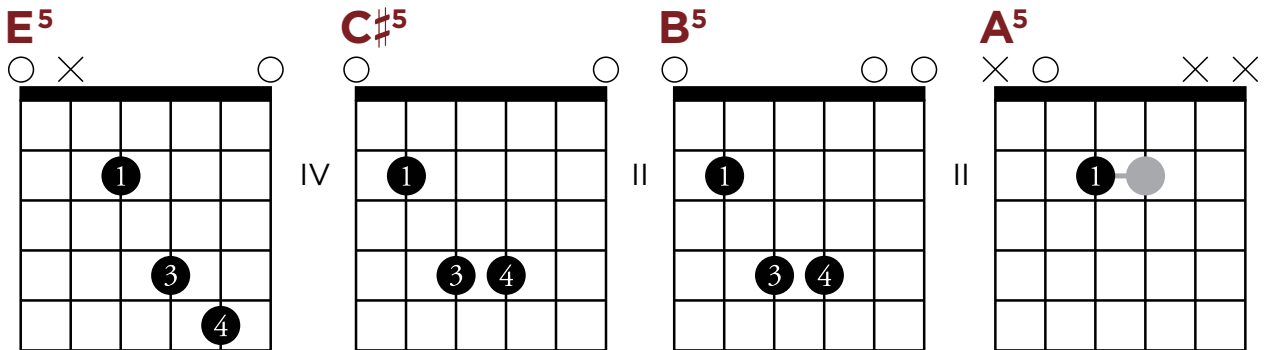
## Two-Handed Tapping

- ▶ This lesson's key technique is the two-handed tapping popularized by Van Halen. It's a variation on standard hammer-ons and pull-offs. The twist is involving the right hand as well.
- ▶ To try this technique, follow these steps:
  - 1 Start by hammering on the 12<sup>th</sup> fret on the 2<sup>nd</sup> string with the index finger of your right hand.
  - 2 Pull-off to the open string.
  - 3 Try the same thing with your middle finger and decide which one is more comfortable.
- ▶ After that, try adding one finger from the left hand:
  - 1 Hammer-on with the 12<sup>th</sup> fret.
  - 2 Pull-off.
  - 3 Hammer-on to the 5<sup>th</sup> fret with the 1<sup>st</sup> finger on your left hand.
  - 4 Repeat.
- ▶ The next step is to try the technique with two fingers from the left hand:
  - 1 Hammer-on to the 12<sup>th</sup> fret.
  - 2 Pull-off.
  - 3 Hammer-on to the 5<sup>th</sup> fret with the 1<sup>st</sup> finger of your left hand.
  - 4 Hammer-on to the 7<sup>th</sup> fret with the 3<sup>rd</sup> finger of your left hand.
- ▶ Finally, repeat this exercise, speeding it up and trying it on different strings. For a visualization of the exercise, refer to the video lesson.

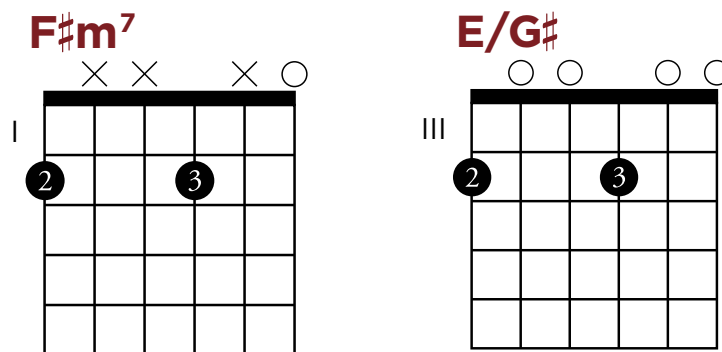
## Chords

- ▶ “Hot Lava” involves four power chords in its harmony, shown below. These power chords have a root note, a fifth, and the root note an octave higher. For a more detailed explanation on the song’s chords, refer to the video lesson.

### POWER CHORDS



- ▶ “Hot Lava” includes parts aside from the power chords listed above. They are covered in the video lesson, but below are diagrams of how to play the song’s F<sup>#</sup> minor seventh and E/G<sup>#</sup> sections, which appear in the lead guitar part.



This lesson includes lead and rhythm backing tracks for you to play along with.



# ~ HOT LAVA ~

Lead  $\text{♩} = 126$  E5 C#5 B5

T  
A  
B

Rhythm

T  
A  
B

3 Lead E5 C#5 B5

T  
A  
B

Rhythm

T  
A  
B

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# HOT LAVA

5

E5 C#5 B5 E5

7 5 4 5 4 0

Rhythm

5 4 5 4 4 2 2 2 4 6 6 0 2 4 4 5 4 5 4 4 2 2 2 0

8 Lead C#5 VII B5 A5

harm. ① ②

0 7 7 0 2 0 4 0 5

Rhythm

4 6 6 0 2 4 4 2 2 0 0

# HOT LAVA

10 Lead A5

8

0 4 0 2 0 4 0 5

Rhythm

8

2 2 2 0 4 0 5 2 2 0 4 2 2 0 4 2 2 0 2 2 2 0 0 0 0 2

13 Lead F#m7 E/G# A5 C#5

8

4 5 4 0 5 7 5 0 7 9 7 0 9 11 9 0 11 12 11 0 12 14 12 0 11 12 11 0 9 11 9 0

Rhythm

8

0 2 4 0 2 0 6 6 4 6 6 4 4 2

# HOT LAVA

15 Lead **B5**

8

12 0 10 0 9 0 10 0 9 0 7 0 9 0 7 0 5 0 4 5 7

Rhythm

8

4  
4  
2

17 Lead **E5** **C#5** **B5**

8

12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 5 12 0 4 5 12 0 4 7 12 0 4 7

Rhythm

8

5 4 2 4 4 2 5 4 4 2 6 6 0 2 4 4 0

## HOT LAVA

**19 Lead**

**E5** **C#5** **B5**

8

T

12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 5 12 0 4 5 12 0 4 7 12 0 4 7

**Rhythm**

8

5 4 5 4 4 4 4 4

2 2 2 4 6 6 0 2 4 4

0 0

**21 Lead**

**E5** **C#5** **B5**

8

T

12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 7 12 0 4 5 12 0 4 5 12 0 4 7 12 0 4 7

**Rhythm**

8

5 4 5 4 4 4 4 4

2 2 2 4 6 6 0 2 4 4

0 0

# HOT LAVA

23 Lead

Lead guitar notation for 'HOT LAVA'. The piece is in E major (three sharps). The lead consists of two phrases. The first phrase is in the E5 position and features a sequence of eighth-note triplets: 0-1-4, 0-1-4, 0-1-4, and 0-1-4. The second phrase is in the C#5 position and features a sequence of eighth-note triplets: 0-1-2, 0-1-2, 0-1-2, and 0-1-2. The notation includes a treble clef, a key signature of three sharps, and a common time signature. Above the staff, the chords E5, C#5, B5, and E5 are indicated. Below the staff, the fret numbers for the triplets are written as: T 12-0-4-7, T 12-0-4-7, T 12-0-4-7, T 12-0-4-7, T 12-0-4-5, T 10-0-4-5, T 9-0-4-5, T 7-0-4-5, and T 12.

Rhythm

Rhythm guitar notation for 'HOT LAVA'. The piece is in E major (three sharps). The rhythm consists of two phrases. The first phrase starts with a quarter rest, followed by a quarter note on the 5th fret, a quarter note on the 4th fret, and a quarter note on the 2nd fret. This is followed by a quarter rest, a quarter note on the 4th fret, a quarter note on the 4th fret, and a quarter note on the 5th fret. The second phrase starts with a quarter note on the 4th fret, a quarter note on the 6th fret, a quarter note on the 6th fret, a quarter note on the 0th fret, a quarter note on the 2nd fret, a quarter note on the 4th fret, a quarter note on the 4th fret, and a quarter note on the 5th fret. The notation includes a treble clef, a key signature of three sharps, and a common time signature. Below the staff, the fret numbers for the rhythm are written as: 5, 4, 2, 4, 4, 2, 4, 6, 6, 0, 2, 4, 4, 5, 4, 2, 0.



## LESSON

# 2

# Luna Negra: Soloing like David Gilmour

**D**avid Gilmour wasn't Pink Floyd's first guitarist, but he was the band's most well known. Aside from his success with Pink Floyd, Gilmour also enjoyed a long, successful career as a solo artist. Much of his soloing is based on minor pentatonic and blues scales. Key elements of his playing are his masterful string bending, lyrical vibrato, timing, and superb use of space. Both vibrato and string bending are involved in this lesson's song, "Luna Negra."

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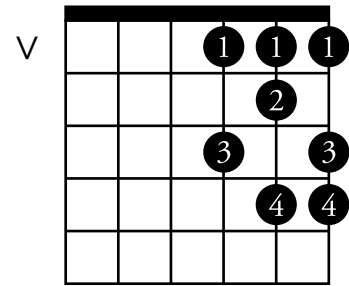
### Vibrato

- ▶ Vibrato indicates a rapid, slight variation in pitch in singing or playing an instrument, producing a stronger or richer tone. Bowed strings (like violins and cellos) use the vibrato technique consistently. Guitarists don't always use it, but it can be a nice addition to the sound.
- ▶ To try vibrato, play the E on the 5<sup>th</sup> fret of the 2<sup>nd</sup> string with the 3<sup>rd</sup> finger. Pick the note and then bend the string up and back down slightly.



## C Major Scale

- ▶ You can also play a C major scale on the first three strings and place vibrato on each note.
- ▶ As a player, you can decide how you want your vibrato to sound—that is, the speed of the vibrato and how much pitch variation to use. It may vary from piece to piece based on the style and underlying tempo of the music.



## String Bending

- ▶ In rock styles, most string bending happens on the top three strings. Most commonly, it uses the 3<sup>rd</sup> finger of the left hand. That is the case in “Luna Negra.”
- ▶ For a string-bending exercise, start by placing your 3<sup>rd</sup> finger on the 12<sup>th</sup> fret on the 2<sup>nd</sup> string. Pick the note, then bend up a half step, and then bend back down. Although the 3<sup>rd</sup> finger is doing the bending, other fingers on the left hand may help out.
- ▶ To be accurate with the pitch, first play the note above (on the 13<sup>th</sup> fret) and listen to the sound. Then, try to bend up to that pitch. Next, try to bend a full step. That means playing the note on the 14<sup>th</sup> fret, listening, and then trying to match that pitch with your bend.
- ▶ For a detailed breakdown of the chords and licks in “Luna Negra,” refer to the video lesson.

This lesson includes a backing track for you to play along with.



# ~ LUNA NEGRA ~

## Chord Progression

$\text{♩} = 100$  Dm

T  
A  
B

B♭Maj7(#11) G G/F G/E

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# LUNA NEGRA

## Lick #1 \*

(pickup bar)

Chords: G, G/F, G/E, Dm

Fingering: 1 3 1 3 1 3, 1 2 4 1 3 4, 3 5 6, 5 3 5 3

Chords: B $\flat$ Maj7(#11), G, G/F, G/E, Dm

Fingering: 3 1 3, 1 2 1 3 1, 3 1 3, 3 1 3, 4 1 3, 3

Techniques: bend, full release

## Lick #2

Chord: Dm

Fingering: 0, 1, 12, 12, 10, 10

Techniques: bend, full release

Chords: B $\flat$ Maj7(#11), G, G/F, G/E

Fingering: 10, 10, 13, 12, 10, 13, 10, 13

(\*) licks may be used in sequence or seen as models to be developed independently

# LUNA NEGRA

## Lick #3

Dm bend pre-bend

full full release

13 10 13 (13) 10 12 10 13 13 15

B♭Maj7(#11) G G/F G/E

pre-bend

3 3 1 3

full release

15 (15) 13 15 13 14 12 14 12 15 12 15 12 15 12 15

## Lick #4

Dm

1 1/2 release full release

15 (15) 13 15 13 15 15 (15) 13

B♭Maj7(#11) G G/F G/E

pre-bend

3 3

full release

12 12 13 12 15 12 (12) 10 9 12 10



## LESSON

### 3

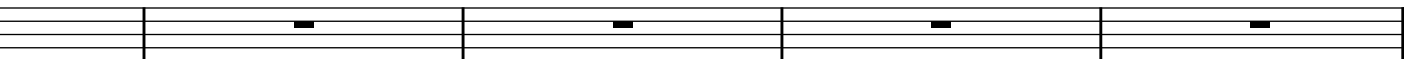
# Barnhill's Blues: Going Acoustic like Clapton

**T**his lesson's song, "Barnhill's Blues," was inspired by the music of British musician Eric Clapton. At age 13, Clapton's grandparents bought him a German-built, steel-string guitar. Because he quickly broke one of the strings, he had to learn with just five instead of six.

Clapton was 18 when he joined the Yardbirds, a British band. At the time, Sonny Boy Williamson—the American blues harmonica player—needed a backing band on tour. The Yardbirds signed up for the job.

Earning a reputation as a premier blues and rock guitarist, Clapton eventually formed the band Cream. He became friends with (and a friendly rival to) Jimi Hendrix. Clapton also fronted another band, Derek and the Dominos.

However, addiction and personal tragedy followed Clapton into the early 1990s. Then, in 1992, Clapton performed an *MTV Unplugged* concert. Clapton combined new songs such as "Tears in Heaven" with older hits like "Layla." He seemed to rediscover his center on a series of blues covers made famous decades earlier by Robert Johnson, Bessie Smith, and others. He closed the show with an unscripted Delta blues number, "Rollin' and Tumblin'," which Muddy Waters had made his own workhorse.



## Technique

- ▶ Because “Barnhill’s Blues” is a solo piece, with no singing or other instruments, you’ll be moving back and forth between strumming chords and inserting single-line licks. Keeping this in the groove is important. One option is to practice along with a shuffle drumbeat backing track, which you can find easily online. A metronome will work as well.
- ▶ “Barnhill’s Blues” uses a shuffle rhythm. A shuffle rhythm is much like a swing rhythm, where instead of equal eighth notes, the first eighth note of each beat is longer. Refer to the video lesson for a primer on shuffle rhythms as well as the licks and chords of “Barnhill’s Blues.”

Feel free to mix and match the licks from this song as well as insert your own material.

## ~ BARNHILL’S BLUES ~

### Chorus 1

Shuffle rhythm ♩ = 80

E7

8

T  
A  
B

2 0 2 0 4 0 4 0 5 0 5 0 4 0 4 0

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# BARNHILL'S BLUES

5 **A7** **E7**

2 2 4 4 5 5 4 4 / 2 2 4 4 5 5 4 4

0 0 0 0 0 0 0 0 / 0 0 0 0 0 0 0 0

9 **B7** **A7**

2 0 2 1 2 / 0 2 0 2 0

11 **E7** **B7**

0 0 4 7 4 5 7 5 6 7 6 / 7 2 2 0 2 1

# BARNHILL'S BLUES

## Chorus 2

13 E7

3 4 5 4 5 3 4 3 2 0 2 0 2 0 3 0

17 A7 E7

0 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

20 B7 A7

2 2 3 0 3 0 0 0 3 0 3 0 3 0 3 0

23 E7 B7

0 3 0 3 2 0 2 1 0 1 0 0 2 2 2 2 2 2 2 2

# BARNHILL'S BLUES

## Chorus 3

25 E7

10 12 10 9 8 7

0 0 0 4 4 5 5 4 4

27

10 12 10 9 8 7

0 2 2 3 3 4 4

29 A7

9 9 8 9

0 4 4 5 5 4 4



# BARNHILL'S BLUES

31 E7

12 12 9 8 7 8 0 0 0 0 0 0 0 0

33 B7 A7

8 7 7 10 9 7 9 7 9 6 5 5 8 7 5 7 5 7 5 6

35 E7 B7

0 0 0 0 0 0 0 0 7 5 4 3 2 2 2 2 2 2

# BARNHILL'S BLUES

## Chorus 4

37 **E7**

8

0 0 7 7 0 7 0

40 **A7**

8

0 0 2 2 3 3 4 4 0 0 7 0 5 6 7 5 6

42 **E7**

8

0 0 7 0 5 6 5 0 0 7 7 0 7 0

44 **B7** **A7**

8

7 9 10 11 5 7 8 9 8 9 9 10 10 11 6 7 7 8 8 9

# BARNHILL'S BLUES

47 **ritard to end**  
E7

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a treble clef and a 'C' time signature. The melody starts with an eighth note G4, followed by an eighth note F#4, and then a triplet of eighth notes: G4, A4, B4. This is followed by another triplet: G4, F#4, E4. The next triplet is G4, F#4, E4. The final triplet is G4, F#4, E4. The piece concludes with a whole note chord E7. The bottom staff is in bass clef and shows fret numbers for the bass line: 0, 0, 4, 0, 3, 0, 2, 0, 0, 1, 0, 0, 0, 0, 1, 2, 2.



## LESSON

# 4

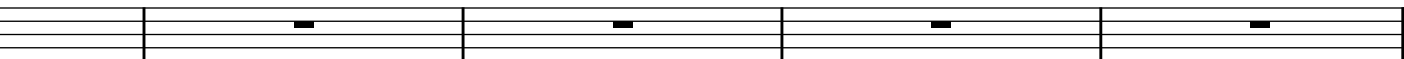
# Grant Green Street: Funk Rhythm and Licks

**T**his lesson's song, "Green Street," is inspired by the work of Grant Green—one of the most lyrical jazz guitarists to ever live. His melodic grooves were a foundation of the Blue Note Records sound in the 1960s. His signature was a repeating riff—catchy one-note lines, like a horn—followed by endless variations. For most of his career, he was a rival to Wes Montgomery and George Benson, and an inspiration to both.

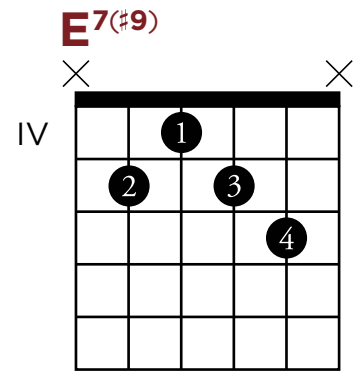
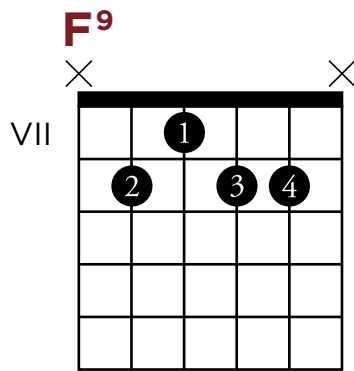
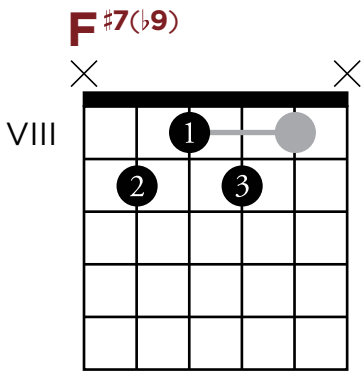
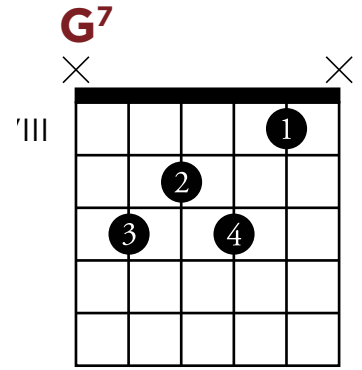
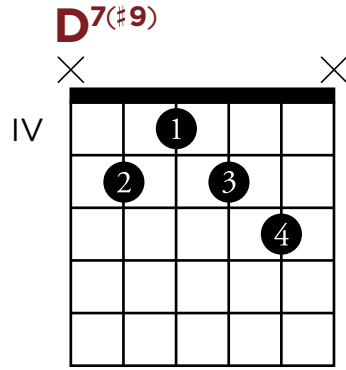
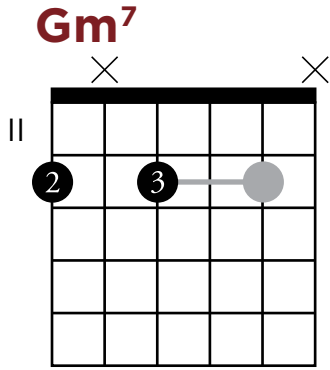
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### Chords and Scales

- ▶ "Green Street" features a funk rhythm over a basic chord progression in G minor, using a G minor seventh chord, an altered dominant V chord, and a short bridge with some descending dominant seventh chords.
- ▶ The melody features cross-picking and is based on the G minor pentatonic scale. You are encouraged to solo over these changes using the G minor pentatonic or G blues scale.
- ▶ The chords and scales used in "Green Street" are shown on the following page, but refer to the video lesson for a breakdown of those scales.

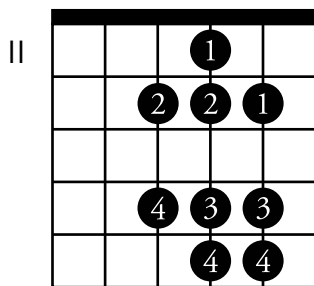


# CHORDS

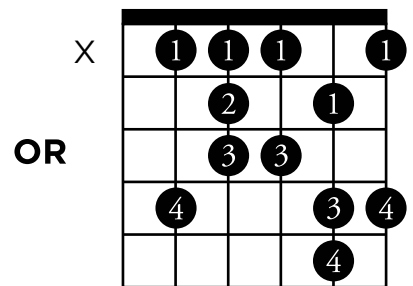
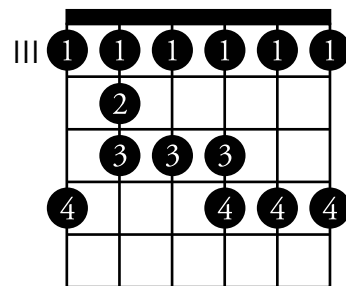


# SCALES

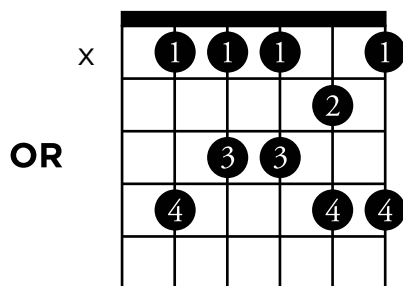
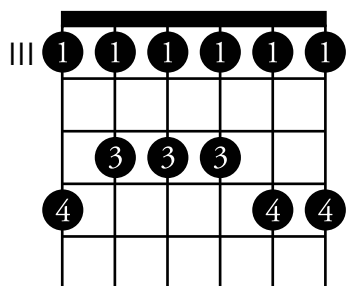
## G Dorian Scale



## Gm Blues Scale



## Gm Pentatonic Scale



## Cross-Picking Exercise

- ▶ Below is an exercise to help you with the cross-picking present in “Green Street.” Refer to the video lesson for further instruction, using this exercise as a reference.

The first system of the exercise consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth notes. The first measure contains four notes: G4 (finger 4), A4 (finger 1), B4 (finger 4), and C5 (finger 4). The second measure contains four notes: B4 (finger 1), C5 (finger 4), D5 (finger 1), and E5 (finger 4). The third measure contains four notes: D5 (finger 1), E5 (finger 4), F5 (finger 1), and G5 (finger 4). The fourth measure contains four notes: F5 (finger 1), G5 (finger 4), A5 (finger 1), and B5 (finger 4). The fifth measure contains four notes: A5 (finger 1), B5 (finger 4), C6 (finger 1), and D6 (finger 4). The sixth measure contains four notes: G5 (finger 1), F5 (finger 4), E5 (finger 1), and D5 (finger 4). The seventh measure contains four notes: C5 (finger 1), B4 (finger 4), A4 (finger 1), and G4 (finger 4). The eighth measure contains four notes: B4 (finger 1), A4 (finger 4), G4 (finger 1), and F4 (finger 4). The word *sim.* is written above the second measure. Below the staff is a TAB line with the following fret numbers: 6 3 6 6 3 6 3 3 | 6 3 5 6 3 5 3 3.

The second system of the exercise consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth notes. The first measure contains four notes: G4 (finger 3), A4 (finger 1), B4 (finger 3), and C5 (finger 4). The second measure contains four notes: B4 (finger 1), C5 (finger 3), D5 (finger 1), and E5 (finger 3). The third measure contains four notes: D5 (finger 1), E5 (finger 3), F5 (finger 1), and G5 (finger 3). The fourth measure contains four notes: F5 (finger 1), G5 (finger 3), A5 (finger 1), and B5 (finger 3). The fifth measure contains four notes: G5 (finger 1), A5 (finger 3), B5 (finger 1), and C6 (finger 3). The sixth measure contains four notes: F5 (finger 1), E5 (finger 3), D5 (finger 1), and C5 (finger 3). The seventh measure contains four notes: B4 (finger 1), A4 (finger 3), G4 (finger 1), and F4 (finger 3). The eighth measure contains four notes: G4 (finger 1), F4 (finger 3), E4 (finger 1), and D4 (finger 3). Below the staff is a TAB line with the following fret numbers: 5 3 5 5 3 5 3 3 | 5 3 5 5 3 5 3 3.

The third system of the exercise consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth notes. The first measure contains four notes: G4 (finger 3), A4 (finger 1), B4 (finger 4), and C5 (finger 3). The second measure contains four notes: B4 (finger 1), C5 (finger 4), D5 (finger 1), and E5 (finger 4). The third measure contains four notes: D5 (finger 1), E5 (finger 4), F5 (finger 1), and G5 (finger 4). The fourth measure contains four notes: F5 (finger 1), G5 (finger 4), A5 (finger 1), and B5 (finger 4). The fifth measure contains four notes: G5 (finger 1), A5 (finger 4), B5 (finger 1), and C6 (finger 4). The sixth measure contains four notes: F5 (finger 1), E5 (finger 4), D5 (finger 1), and C5 (finger 4). The seventh measure contains four notes: B4 (finger 1), A4 (finger 4), G4 (finger 1), and F4 (finger 4). The eighth measure contains four notes: G4 (finger 1), F4 (finger 4), E4 (finger 1), and D4 (finger 4). Below the staff is a TAB line with the following fret numbers: 5 3 6 5 3 6 3 6 | 3.

This lesson includes a backing track for you to play along with.

# ~ GREEN STREET ~

(Funk) ♩ = 108  
chords only: ♩

D7(#9)

Gm7

Musical notation for the first system, including a treble clef, 4/4 time signature, and a guitar TAB section.

**A** Gm7 D7(#9)

Musical notation for the second system, starting with a boxed 'A' and including a treble clef, 4/4 time signature, and a guitar TAB section.

4 Gm7 D7(#9)

Musical notation for the third system, starting with a '4' and including a treble clef, 4/4 time signature, and a guitar TAB section.

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# GREEN STREET

**B** G7 F#7(b9) F9

8

8 10 8 10 8 10 8 10 8 9 8 9 8 9 8

E7(#9) Gm7

8

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

D7(#9) Gm7 Gm7 D7(#9)

11





## LESSON

# 5

# Fantasia Ibérica: Celin Romero's Rasgueado

**L**esson 5's song, "Fantasia Ibérica," was written as a showcase for some of the most common classical guitar techniques, including rasgueado, right-handed arpeggios, pizzicato (with the thumb), tremolo, and trills. Each of those is broken down in the following sections.

---

## Rasgueado

- ▶ Rasgueado is a distinguishing characteristic of flamenco guitar. It's a rhythmic right-hand strumming, using the fingernails. Guitarists from other genres have adopted the technique. The technique works on your ability to percussively strum the strings, moving the fingers outward away from the palm.
- ▶ The following is an exercise to help you work on rasgueado:
  - 1 Begin the exercise by muting all the strings with the left hand. You don't want them to ring for the moment.
  - 2 With the right hand, strum down across the strings with the nails of the e, a, m, and i fingers at the same time—that is, the nails of the pinky, ring, middle, and index fingers.
  - 3 Next, go back up with the nail of the thumb.
  - 4 Finally, try the above three steps again, but firing the fingers one at a time before going back up with the thumb.



- ▶ The motion of the hand while performing a rasgueado is like turning a doorknob. As you strum down, the wrist and forearm rotate counterclockwise. To get the best percussive effect, imagine the energy of the fingers going into the strings, not just brushing across them. After the downward strum, the top of your hand should be facing up and toward you. Then, strum back up across the strings with the thumb while rotating your forearm clockwise.

---

## Arpeggios

- ▶ The arpeggio technique consists of two parts: preparation and execution. To form your right-hand posture, imagine picking up a tennis racket, and then open the hand to place the thumb and fingers on the strings. Make sure the top of your hand isn't too close to the soundboard of the guitar. Don't anchor the pinky on the soundboard. That inhibits your motion.
- ▶ An important concept is the technique of full planting. This is normally used in ascending arpeggios, going from low to high strings. Try the following steps to work on full planting:
  - 1 Start with the p, or thumb, on the 6<sup>th</sup> string.
  - 2 As the thumb plays the bottom string of the pattern, plant the i, m, and a fingers simultaneously.
  - 3 Play though the rest of the notes, one at a time, using the i, m, and a fingers.
  - 4 Once you've played the a (or ring finger), plant the thumb and repeat. Plant quickly, even if you're playing slowly. You'll always have a finger on the strings, which adds stability.
- ▶ Sequential planting is used for descending arpeggios or mixed patterns. Sequential planting is more commonly used than the full plant. The below exercise uses the pattern of p-a-m-i. Plant just one finger at a time:
  - 1 As you play p, plant a.
  - 2 As you play a, plant m.
  - 3 As you play m, plant i.
  - 4 As you play i, plant p.
  - 5 Repeat.

- ▶ The concept takes time to apply, but once you master it, you'll be able to speed up without the danger of missing the string.

---

## Pizzicato

- ▶ Pizzicato is a technique (normally performed on the lower strings) where the player mutes the strings with the side of the right hand and then plucks the string with the thumb. It's similar to palm muting when playing with a pick. Pay attention to where you are muting the strings. You want to be right on top of the bridge. Move too far away, and you will lose pitch definition.
- ▶ Practice this on the lowest 3 strings, using these notes from the E natural minor scale:
  - 1 E, F#, and G on the 6<sup>th</sup> string
  - 2 A, B, and C on the 5<sup>th</sup> string
  - 3 D and E on the 4<sup>th</sup> string

The harmony of "Fantasía Ibérica" is simple. It has sections in E minor (using the E minor, A minor, and B<sup>7</sup> chords) and E major (using the E, A, and B<sup>7</sup> chords).

---

## Tremolo

- ▶ The unamplified guitar generally can't sustain any note for very long. After the initial attack, the note steadily decreases in volume and dies away. Violin and cello players can sustain a tone by changing the direction of their bow, but acoustic guitarists don't have such an option, so guitarists sometimes use the trick of the tremolo.
- ▶ In tremolo, the thumb, ring finger, middle finger, and index finger all strike one string like the blades of a fan. Start by practicing the tremolo on only the high E string. Play it with your thumb, and then the a, m, and i fingers.
- ▶ The tremolo is generally played quickly, so it's a good idea to practice with a metronome and then gradually speed it up. Consistency of tone and volume are even more important than speed. The movements must be short and precise. It's very easy to overplay the thumb, so listen for that.
- ▶ This lesson's song uses tremolo with the thumb on the 2<sup>nd</sup> string and the a, m, and i fingers on the 1<sup>st</sup> string.

# ~ FANTASÍA IBÉRICA ~

♩ = 100  
Em

Chords: Em, B7, Em, Am

Notes: p, e a m, i i, i i, sim., 3

Chords: Em, B7, Em

Notes: 3, e a m, i

Section A

Notes: p p i m a m

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# FANTASÍA IBÉRICA

8

10

13

Em B7 Em Am

*p* *stm.*

e a m i i

15

Em B7 Em

*p* e a m 1

# FANTASÍA IBÉRICA

**B**

pizz.

p p p *sim.*

0 3 2 0 3 2 0 3 2 0 3 2 3 2 4 0 3 2 0 3 2

21 (pizz.) ord.

0 3 2 0 3 2 0 3 2 3 1 3 1 0 2 0 4 2 0 0 0

25 E Maj B7 E Maj A Maj

p e a m i i i i *sim.*

0 0 1 2 2 0 2 2 0 0 0 1 2 2 0 0 2 2 0 0

27 E Maj B7 E Maj e a m i

p

0 0 1 2 2 2 2 0 0 0 0 1 2 2 0 0 0 1 2 2

# FANTASÍA IBÉRICA

**C** *p a m i sim.*

9 7 7 7 7 5 5 5 5 4 4 4 4 4 2 2 2 0 2 2 2 4 2 2 2

31

5 4 4 4 7 5 5 5 5 4 4 4 4 4 2 2 2 0 2 2 2 4 2 2 2

33

5 4 4 4 7 5 5 5 9 7 7 7 9 0 10 9 12 0

35

11 0 9 11 9 12 10 9 11 0 2 1 0 0









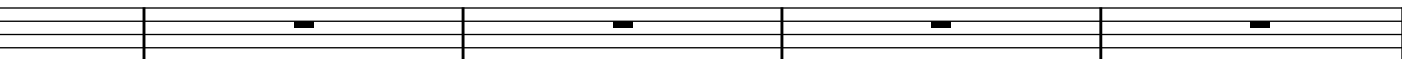
LESSON

6

## Sunday Drive: Leo Brouwer— Style Classical

**T**he work of Cuban musician and composer Leo Brouwer inspired this lesson's song, "Sunday Drive." According to Brouwer, his greatest musical influences were the classical composers Béla Bartók, Sergey Rachmaninoff, Robert Schumann, and Igor Stravinsky. His early work also reflects Afro-Cuban folk music and rhythms.

In addition to his classical compositions, Brouwer has written scores for more than 60 films, and he is credited with leading Cuba's avant-garde movement in music during the 1960s. In 1987, Leo was selected to be an honorable member of UNESCO in recognition of his music. He has made over 100 recordings, including with the classical guitarists John Williams and Julian Bream. In 2018, he was inducted into the Guitar Foundation of America Hall of Fame.



---

## Notes and Techniques

- ▶ “Sunday Drive” involves long passages of calm, peaceful playing interspersed by rapid hammer-ons and open-string licks. Here is an exercise to help prepare you for these segments:
  - 1 Place your 1<sup>st</sup> finger on the 2<sup>nd</sup> string of the 2<sup>nd</sup> fret (playing C#). Pluck that note with the p finger.
  - 2 Hammer-on with the 3<sup>rd</sup> finger to play D# on the 4<sup>th</sup> fret.
  - 3 Follow that with the m finger on the 1<sup>st</sup> string and the i finger on the 2<sup>nd</sup> string.
  - 4 Repeat that lick.
- ▶ Once you are comfortable with the above lick, try working up the string, using notes from the E major scale.

For additional exercises that will help you with these techniques, refer to the video lesson.

---

## Tenths

- ▶ “Sunday Drive” is in the key of E major, and it often uses the interval of a tenth. A tenth is a third plus an octave. For example, play the E on the 2<sup>nd</sup> fret of the 4<sup>th</sup> string, and then move up to the G# on the 1<sup>st</sup> fret of the 3<sup>rd</sup> string. That’s a major third. To make a tenth, move up to the G# on the 4<sup>th</sup> fret of the 1<sup>st</sup> string. That G# is an octave higher.
- ▶ This sound has often been used often on the guitar, from classical pieces like Francisco Tárrega’s “Lágrima” to the Beatles’ “Blackbird.”

For a full breakdown of how to play “Sunday Drive,” refer to the video lesson.

# ~ SUNDAY DRIVE ~

With nostalgia

♩ = 96  
② m

T  
A  
B

3

6

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# SUNDAY DRIVE

9

8

0 5 4 2 0 2 4 4 2 0

4 2 1 4 1 2 4 2 1 4

12

8

2 0 4 4 0 2 0

1 4 2 0 2 0

14

8

10 12 0 0 7 9 0 0 8 9 7 9 0 0 7 9 8

0 7 9 8

16

8

4 5 0 1 2 0 0 1 2 1 2 1 3 5 4 0 2 2 0 0

4 4 2 2 0

# SUNDAY DRIVE

18

*p p p i m a l.v.*

21

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

24

2 4 3

27

② 4 1 3 4

# SUNDAY DRIVE

39

8

④

0 12 14 11 9 7 5 7 4

0 0 0 0 0 0 0 0 0

11 13 9 7 6 4 6 2

32

8

2 0 4 4 0 2 0

0 0 4 4 4 2 0

1 4 2 0 0 0

34

8

② ③ ④ ⑤

p m i p p p p i a

10-12 0 0 7 9 0 0 8 9 0 7 9 0

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

36

8

② ③ ④ ⑤

p m i

4 5 0 1 2 0 1 2 2 4 0

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

# SUNDAY DRIVE

38

Musical notation for measures 38 and 39. The key signature is three sharps (F#, C#, G#). Measure 38 features a treble clef with a 3/8 time signature. The melody consists of eighth-note runs. The bass line includes fret numbers 10-12, 0, 7, 9, 0, 8, 9, 0, 7, 9, 0, 7, 9, 9, 8, 0, 0. Measure 39 includes dynamics *p*, *p*, *p*, and *l.v.* (lento vivace). The melody has notes labeled *i*, *m*, *a*. The bass line includes fret numbers 1, 3, 6, 9, 9, 8, 0, 0.

40

Freely

Musical notation for measures 40, 41, and 42. Measure 40 includes dynamics *p*, *m*, *i*. Measure 41 includes dynamics *p*, *p*, *p*, *m*. Measure 42 includes dynamics *a*, *m*. The melody includes notes labeled *p*, *m*, *i*, *a*, *m*. The bass line includes fret numbers 4, 5, 0, 4, 6, 0, 0, 0, 0, 0, 0, 4, 6, 4, 6, 4, 6, 0, 7, 6, 4, 5, 0.





## LESSON

# 7

# Manitou Swing: Django's Gypsy Jazz

**T**his lesson's song, "Manitou Swing," was inspired by the work of guitarist Django Reinhardt. He was born in a Romany encampment in Belgium in 1910. He achieved early success by collaborating with French violinist Stéphane Grappelli, which led to a recording for Ultraphone in December 1934. Their swinging and faintly folkloric sound dramatically changed the music scene in Europe in the 1930s. It commanded popular attention in clubs and cafes until World War II broke out.

At his peak in the 1930s and 1940s, Reinhardt's music was known simply as jazz. It wasn't until two decades after his death in 1953—at the age of 43—that the term Gypsy jazz took hold, beginning in France. One characteristic of Gypsy jazz is its thick, rhythmic downward strokes across the guitar soundhole for maximum volume.

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### Techniques

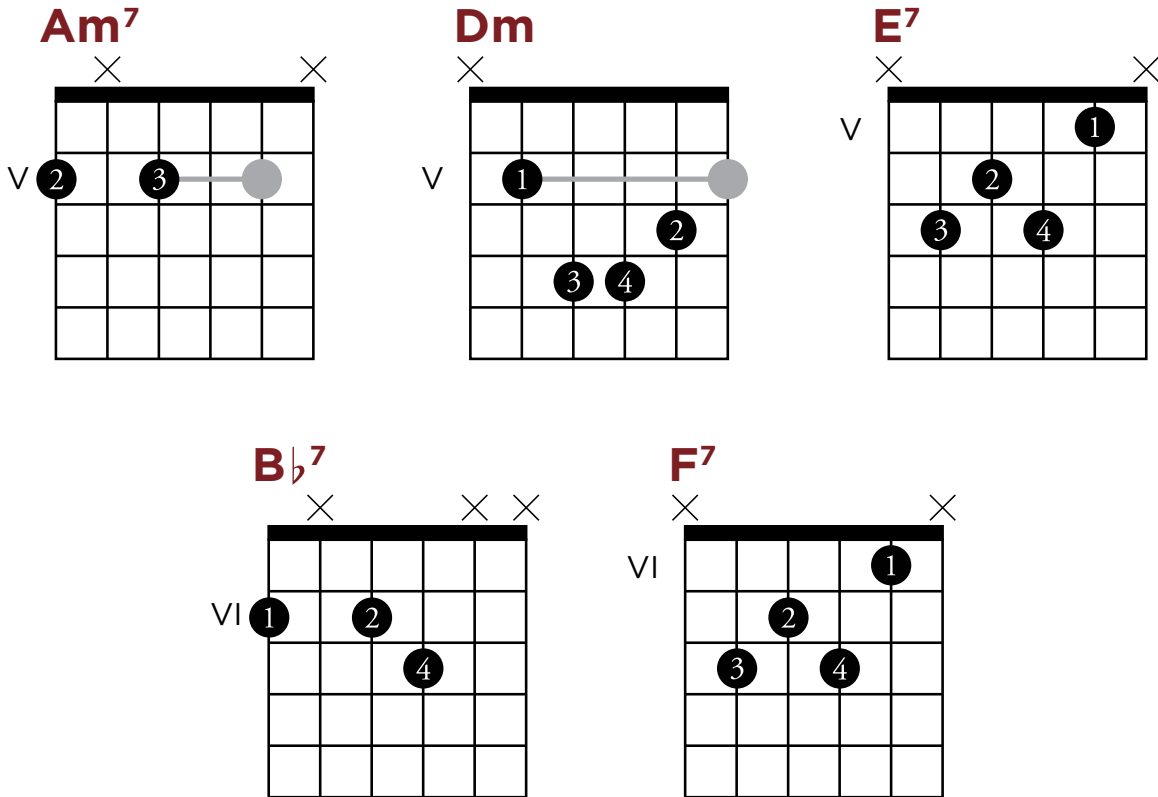
- ▷ "Manitou Swing," which is A minor, makes use of arpeggios with passing tones, some staccato notes and rapid vibrato, and slides and chromatic descents with pedal tones. It also features a series of half-step bends, triplets, octaves, and palm muting, as well as some cross-string picking while shifting up and down the neck.



---

## Harmony and Accompaniment

- ▶ The harmony and accompaniment of “Manitou Swing” make use of several chords. Below are the chord voicings used by the instructor in the video lesson.



- ▶ To create this song’s “boom-chuck” sound, mute the lowest string of the chord, and then follow with a sharp, percussive downward strum. Create a staccato chord by slightly lifting the left hand after you play and simultaneously muting with the right hand.

---

## Melody and Improvisation

- ▶ The melody of “Manitou Swing” is generally based on the arpeggios of the underlying chord. The video lesson features a breakdown of the melody in 2-bar phrases. The video lesson also features a look at how you can solo and improvise during the song.

This lesson includes a backing track for you to play along with.

# MANITOU SWING

(Swing) ♩ = 176

Head Am Dm

8

T 5 5 7 5 5 7 6 7 9 6 7 9 6

A

B

5 E7 Am

8

5 6 5 5 6 5 7 5 6 7 5 6 7

9 Dm Am

8

7 6 5 10 8 8 7 8 7 5 5

13 E7 Bb7 Am F7 E7

8

4 4 5 5 3 1 2

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# MANITOU SWING

28

8

E7

B $\flat$ 7

31

Am

F7

E7

End

Am



## LESSON

# 8

# Anselm's Caper: Bebopping like Tal Farlow

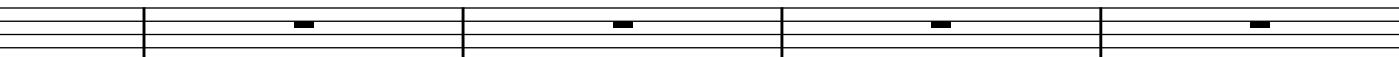
**T**his lesson's song is a tune in B flat influenced by the style of Tal Farlow, a bebop jazz guitarist whose career peaked in the 1950s. Among Farlow's contributions to the guitar was a speedy, strongly rhythmic style that accented the beat. Farlow's sound emerged in part because he often played without a drummer. He also used thick flat-wound strings that produced evocative mellow tones and cathedral-bell harmonics.

"Anselm's Caper" uses a 32-bar AABA chord structure. This is the second most common form in jazz, after the basic blues.

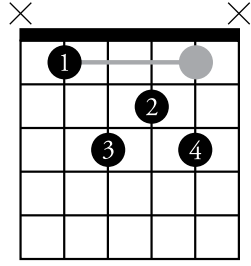
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### Structure

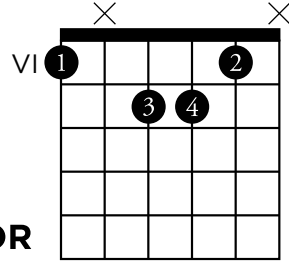
- ▶ "Anselm's Caper" is a contrafact of George Gershwin's "I Got Rhythm"—that is, it uses the chord changes of that tune, but with an original melody. Thousands of tunes use this song's chord progression. Some examples include Charlie Parker's "Anthropology," Duke Ellington's "Cottontail," Sonny Rollins's "Oleo," and guitarist Mike Stern's "Good Question."
- ▶ The chords used in "Anselm's Caper" are shown in the order they first appear on the following page. For a full breakdown of this song's chord voicings, refer to the video lesson.



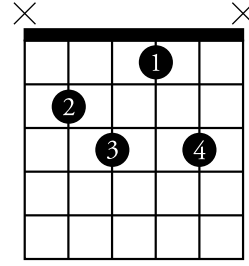
**B<sub>b</sub>maj<sup>7</sup>**



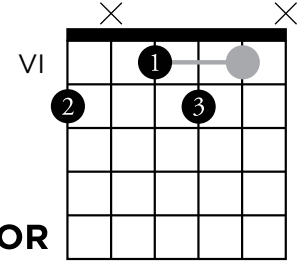
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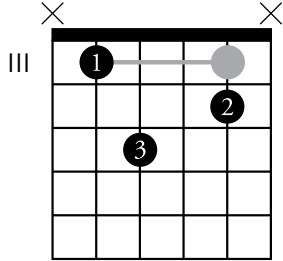
**B<sup>o7</sup>**



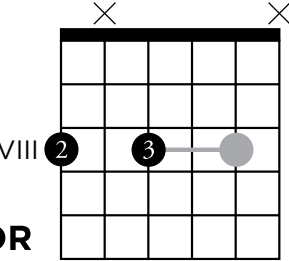
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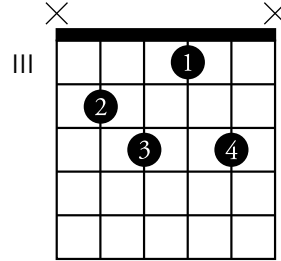
**Cm<sup>7</sup>**



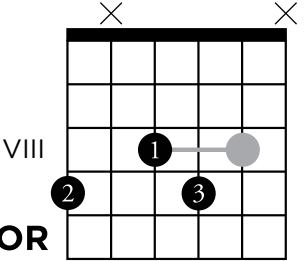
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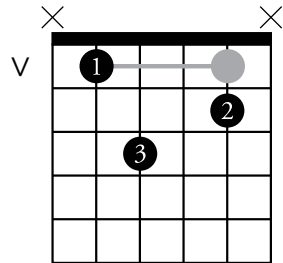
**C<sup>#o7</sup>**



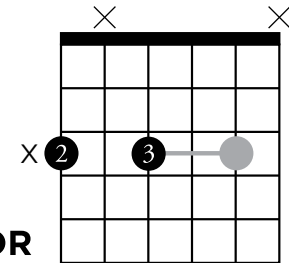
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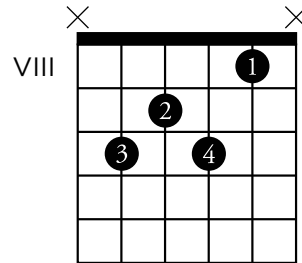
**Dm<sup>7</sup>**



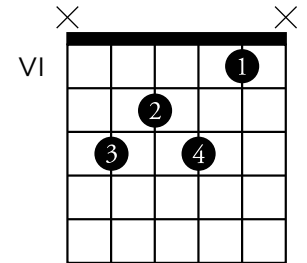
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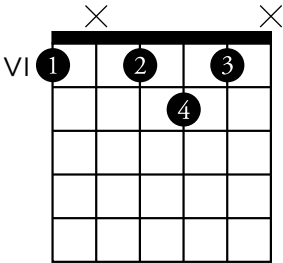
**G<sup>7</sup>**



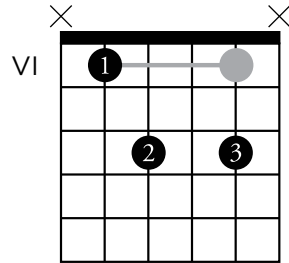
**F<sup>7</sup>**



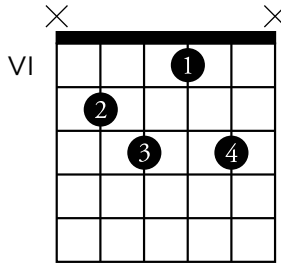
**B<sub>b</sub><sup>7</sup>**



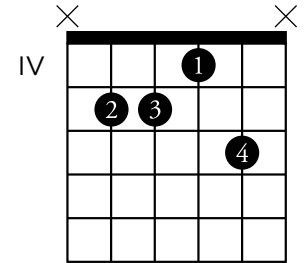
**E<sub>b</sub><sup>7</sup>**



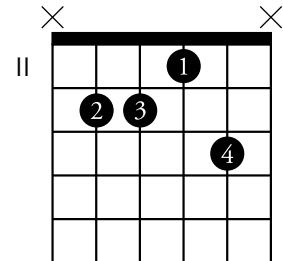
**E<sup>o7</sup>**



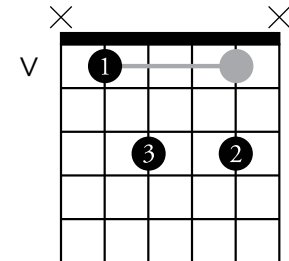
**G<sup>7</sup>/D**



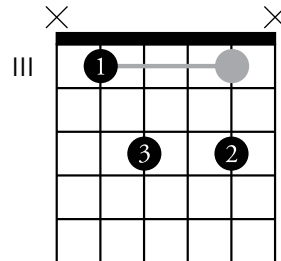
**F<sup>7</sup>/C**



**D<sup>7</sup>**



**C<sup>7</sup>**

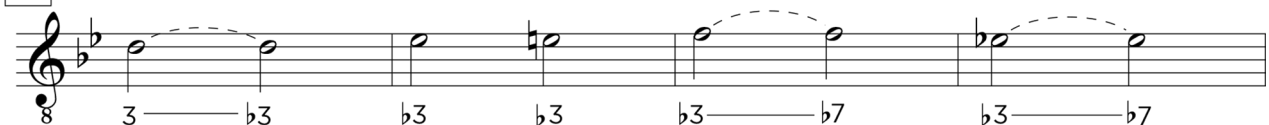


## Improvisation and Guide Tones

- ▶ Guide tones can be used as a skeleton for improvisation. The idea is this: The third and seventh of any chord form the real harmonic underpinning. That's because the bass player generally plays the root, and the fifth of the chord is present in the overtone series above the root, so it's the least crucial tone. That makes the thirds and sevenths ideal for composing melodies or improvising.
- ▶ Here are examples of guide tones that correspond to the section on improvising in the video lesson.


### Example 1

**A** B♭Maj7 B°7 Cm7 C#°7 Dm7 G7 Cm7 F7



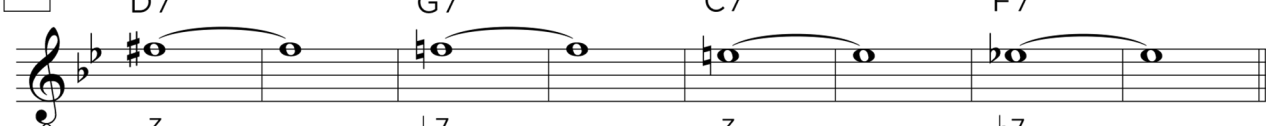
3 — b3    b3    b3    b3 — b7    b3 — b7

Bb7 Eb7 E°7 Dm7 G7 Cm7 F7



3    b7 — °7    b7    3    b7    3

**B** D7 G7 C7 F7



3    b7    3    b7



Example 2

**A**    B $\flat$ Maj7    B $^{\circ}$ 7    Cm7    C $\sharp$ 7    Dm7    G7    Cm7    F7

8    7    °7    b7 — °7    b7    3    b7    3

      B $\flat$ 7                    Eb7    E $^{\circ}$ 7            Dm7    G7            Cm7    F7

8    b7                    3 — b3            b3 — b7            b3 — b7

**B**    D7                    G7                    C7                    F7

8    b7                    3                    b7                    3

This lesson includes a backing track for you to play along with.

# ~ ANSELM'S CAPER ~

(Swing) ♩ = 116

**A**      B♭Maj7      B°7      Cm7      C#°7      Dm7      G7 4

**T**  
**A**  
**B**

Cm7      F7      B♭7      Eb7      E°7

1.      2.  
Dm7      G7      Cm7      F7      Cm7      F7      B♭Maj7

*Fine*

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# ANSELM'S CAPER

**B**

11

D7

G7

8

2 2 3 2 5 2 3

5 2 0 2 4 0 2 3

4 3 5

4 4 5 5 6

14

C7

6 7

6 7

8 8 3 3 5 5 5 5

16

F7

3 3 5 2

3 2 1 2 3 3 4

4 5

4 5

*D.C. al Fine*



## LESSON

# 9

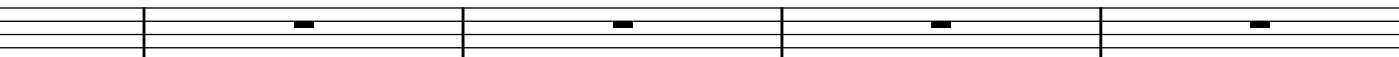
# Blue 13: Wes Montgomery's Octave Melodies

**T**his lesson's song is "Blue 13," a blues progression in C minor inspired by Wes Montgomery and one of his favorite composers, Oliver Nelson. Montgomery is known for three contributions to jazz guitar: First, he was a soulful melodist who played strictly with his thumb and commanded it like a bow for cello or violin. Second, he doubled the melody by playing in octaves, covering lower and higher registers. Third, like a pianist, he used block chords across the top strings of the guitar to combine melody with harmony.

---

### Technique

- ▶ An important technique in this course is playing in octaves, which is one signature facet of Montgomery's playing. Montgomery strummed the octaves, making sure to mute the string in the middle. There are some videos from the mid-1960s online that show this technique in action.
- ▶ Another option is to pluck the lowest note of each octave with the thumb and the higher note with the i or m finger. A third method is to use a pick. Try all three methods to see what works best for you.
- ▶ Here are two options for practicing this technique:
  - 1 Play octaves of C, using your 1<sup>st</sup> and 3<sup>rd</sup> fingers on the 5<sup>th</sup> and 3<sup>rd</sup> strings.
  - 2 Play octaves of F, using your 1<sup>st</sup> and 4<sup>th</sup> fingers on the 4<sup>th</sup> and 2<sup>nd</sup> strings.



## Chord Voicings

- ▶ A typical blues song might only have 3 chord voicings; however, “Blue 13” has 11 of them. Below are the song’s 11 chord voicings.

Refer to the video lesson for a breakdown of how to play “Blue 13” and how to improvise with its solo.

The image displays 11 guitar chord diagrams arranged in a 3x4 grid. Each diagram shows a 6-string guitar fretboard with fingerings (1-4) and muting (X) for the 1st and 6th strings.

- Cm7**: III, 1st string muted, 2nd string 1, 3rd string 2, 4th string 3.
- Ab7**: IV, 1st string muted, 2nd string 1, 3rd string 2, 4th string 3.
- G7#5**: 1st string muted, 2nd string 1, 3rd string 2, 4th string 3, 5th string 4.
- Gm7(b5)**: 1st string muted, 2nd string 2, 3rd string 3, 4th string 4, 5th string 1.
- C7**: 1st string muted, 2nd string 1, 3rd string 2, 4th string 3, 5th string 4.
- Fm7**: 1st string muted, 2nd string 2, 3rd string 3, 4th string 4.
- Bbm7**: VI, 1st string muted, 2nd string 2, 3rd string 3, 4th string 4.
- Eb7**: IV, 1st string muted, 2nd string 1, 3rd string 2, 4th string 3, 5th string 4.
- Ab6**: III, 1st string muted, 2nd string 2, 3rd string 1, 4th string 3, 5th string 4.
- Dm7(b5)**: V, 1st string muted, 2nd string 1, 3rd string 2, 4th string 3, 5th string 4.
- G7(b9)**: 1st string muted, 2nd string 1, 3rd string 2, 4th string 3, 5th string 4.

This lesson includes a backing track for you to play along with.

# ~ BLUE 13 ~

(Swing) ♩ = 104

Head

Chords: Cm7, A $\flat$ 7, G7(#5), Cm7, Gm7(b5), C7

T			6	8	6						
A	5	8	3	5	3	5	8	7	6	5	
B	3	6	3	5	3	3	6	5	4	3	

Chords: Fm7, Cm7, B $\flat$ m7, E $\flat$ 7

			6	8	6						
	5	8	3	5	3	5	8	7	9	8	
	3	6	3	5	3	3	6	5	6	5	

Chords: A $\flat$ 6, G7(#5), Cm7, Dm7(b5), G7(b9)

	8	11	8	11	10	8		7	8	7	8
	5	8	5	8	8	6		4	5	4	5
									6	1	2
											3

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BLUE 13

Solo

13 Cm7 A $\flat$ 7 G7(#5) Cm7 Gm7( $\flat$ 5) C7

5 8 5 8 8 7 6 8 5 4 6 5 3 6 7 8 3 4 4 5 4 5

17 Fm7 Cm7 B $\flat$ m7 E $\flat$ 7

3 13-10-13 13 12 13-12-10 13-10-13-12 11 10-13 13-12 13-10-12

21 A $\flat$ 6 G7(#5) Cm7 Dm7( $\flat$ 5) G7( $\flat$ 9)

13 11-10 12 10-12 12-13 9 10 13-10-13 13-12 13-12

# LESSON

## 10

# Moto Perpetuo: Andy McKee- Style Workout

The chief inspiration for this lesson's song, "Moto Perpetuo," is Andy McKee, who once referred to the guitar as "a big drum" that can create some interesting percussive sounds. He is a prolific live performer. Another influence is the late Michael Hedges, whose example persuaded Andy to pick up the steel-string acoustic guitar. McKee called Hedges the Jimi Hendrix of the steel-string guitar.

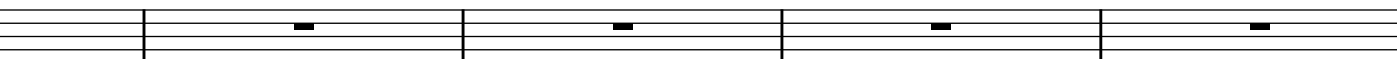
### Notes and Techniques

▶ "Moto Perpetuo" uses an open tuning on a steel-string guitar. This tuning is DADGAD, describing the tuning of the strings from low to high. Using a tuner is recommended.

**D A D G A D**


▶ Strumming the open strings produces a D suspended chord. This is also called a Celtic tuning, and many players have used it. The French guitarist Pierre Bensusan uses this tuning exclusively in his playing.

▶ "Moto Perpetuo" involves tapping using the right hand to strike harmonics and also hold notes on the low 6<sup>th</sup> string. The song also uses the 2<sup>nd</sup> and 3<sup>rd</sup> fingers of the left hand to hammer-on and pull-off the open 1<sup>st</sup> and 2<sup>nd</sup> strings. Remember to snap the finger down with a quick, accurate motion, and avoid big windups. Refer to the video lesson for exercises to help you with these techniques.





# ~ MOTO PERPETUO ~

DADGAD tuning:



A ♩ = 160

A
H\*

T A B

4 4

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

12 12 12 12

T \*\*

p \*\*\*

(\*) hammer-on with left hand  
 (\*\*) slap harmonics: forcefully slap node with index finger  
 (\*\*\*) strike guitar on bridge with thumb

3

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

12 12 12 12

T

5

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

p

7

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

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# MOTO PERPETUO

9

(harmonics with right hand)

11

13

15

tap and hold with right hand index finger

17

Pull-off with i

# MOTO PERPETUO

19

5 0 5 0 5 0 5 0 8 0 8 0 7 0 7 0

⑩ *l.v.* 7 8 +

21

3 0 3 0 3 0 3 0 5 0 5 0 5 0 5 0

⑧. 8 10 ⑩. ⑩. Po

23

5 0 5 0 5 0 5 0 8 0 8 0 7 0 7 0

⑩ 7 8 +

25

3 0 3 0 3 0 3 0 5 0 5 0 5 0 5 0

⑧. 8 10 ⑩. ⑩. 5 +

27

5 0 5 0 5 0 5 0 5 0 5 0 5 0

⑤. 7 7 ⑦. ⑦. Po

# MOTO PERPETUO

29

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

31

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

## B Let ring throughout

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

3 3 0 3 3 0 3 3 0 3 3 0 3 3 0 3 3 0

35

5 5 0 5 5 0 5 5 0 5 5 0 5 5 0 5 5 0

# MOTO PERPETUO

37

Musical notation for measure 37. The staff shows a sequence of notes with fingerings: 8, 8, 0, 8, 8, 8, 0, 8, 8, 8, 0, 0. The notes are beamed in pairs: (8, 8), (8, 0), (8, 8), (8, 8), (0, 8), (8, 8), (8, 0), (0, 0).

39

Musical notation for measure 39. The staff shows a sequence of notes with fingerings: 7, 7, 0, 7, 7, 0, 7, 0, 7, 7, 0, 0. The notes are beamed in pairs: (7, 7), (7, 0), (7, 7), (7, 0), (7, 0), (7, 7), (7, 0), (7, 0).

41

Musical notation for measure 41. The staff shows a sequence of notes with fingerings: 3, 3, 0, 3, 3, 3, 0, 3, 3, 3, 0, 0. The notes are beamed in pairs: (3, 3), (3, 0), (3, 3), (3, 3), (0, 3), (3, 3), (3, 0), (0, 0).

43

Musical notation for measure 43. The staff shows a sequence of notes with fingerings: 5, 5, 0, 5, 5, 5, 0, 5, 5, 5, 0, 0. The notes are beamed in pairs: (5, 5), (5, 0), (5, 5), (5, 5), (0, 5), (5, 5), (5, 0), (0, 0).





LESSON

11

# Way Beyond: Intervallic John McLaughlin

**T**his lesson's song, "The Way Beyond," was inspired by John McLaughlin in an early, nylon-string guitar phase. McLaughlin was born in Yorkshire, England, in 1942. By the age of 16—just five years after picking up the guitar—he was sitting in with jazz bands. In 1963, he joined a British rhythm and blues group, the Graham Bond Organisation.

Throughout his career, McLaughlin distinguished himself for his eclectic tastes and styles, jamming with everyone from Miles Davis to Jimi Hendrix. McLaughlin recorded his debut solo album in 1969 and joined Davis on Davis's landmark 1970 album, which thrust into prominence the new hybrid of music known as jazz-rock.

The next year, McLaughlin went on to lead his own ensemble—the Mahavishnu Orchestra—through several distinguished lineups that combined electric jazz, Indian music, funk, rhythm and blues, and gospel. Then, his love of flamenco led him to a lasting friendship with Paco de Lucia and a long relationship recording and touring together.



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## Notes and Techniques

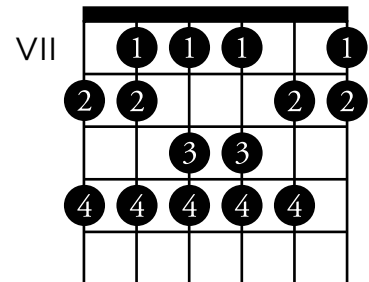
- ▶ “The Way Beyond” pulls three specific influences from McLaughlin:
  - 1 The nylon string-guitar.
  - 2 The use of intervallic values for improvising and composition. The melody of the song uses many sixths, while improvisation can use different intervals, such as thirds, fourths, and fifths.
  - 3 McLaughlin’s sense of time, much of which he gained from studying Indian music. Much of the song is in an odd signature: Most of it is in  $\frac{5}{4}$ , but one part switches to  $\frac{3}{4}$ . Additionally, the B section is 13 bars long, which would normally sound awkward but hangs together.

### C Major Scale

---

## The C Major Scale for Improvisation

- ▶ The C major scale is shown at right. This scale corresponds to the section in the video lesson about improvising in “The Way Beyond.”



---

## Guide Tones

- ▶ The guide tones for “The Way Beyond” are shown on the following page. These correspond to the section of the video lesson that discusses how to play section B of “The Way Beyond.”

This lesson includes a backing track for you to play along with.



Example 1

Em7(b5)                      A7(b9)                      Dm7                      G13

Bm7(b5)                      E7                      Am7

9 F6      D7/F#      G7      E7/G#      Am7                      Ab7                      G11

Example 2

14 Em7(b5)                      A7(b9)                      Dm7                      G13

Bm7(b5)                      E7                      Am7

22 F6      D7/F#      G7      E7/G#      Am7                      Ab7                      G11



## THE WAY BEYOND

**B** Em7(b5)                      A7(b9)                      Dm7                      G13

8                      7                      8                      6                      7                      5                      6                      5                      7                      5                      4

continue comping in  
jazz waltz rhythm

<sup>9</sup>Bm7(b5)                      E7                      Am                      Am7/G

1                      2                      0                      0                      1                      0                      1                      0                      2

<sup>13</sup>F6                      D/F#                      G7                      E7/G#

3                      5                      3                      4                      7                      5                      7                      7                      5                      7

<sup>15</sup>Am7                      Ab7                      G11

8                      5                      8                      5                      4                      5                      6                      4                      5

# THE WAY BEYOND

**C** C Maj7 G13 C Maj7 G13

12 10 8 7 5 3 4

3 3 2 3 2

20 C Maj7 G13 C Maj7

1 2 0 0 3 3 2

1 2 0 3 3 2



## LESSON

# 12

# Sketch for Barbara: Pat Metheny's Influence

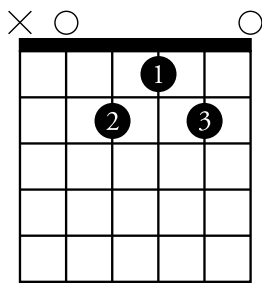
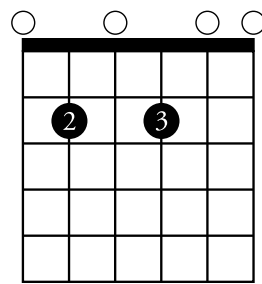
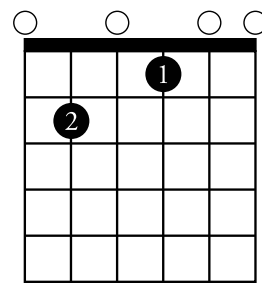
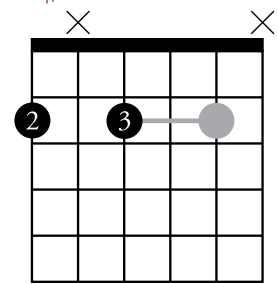
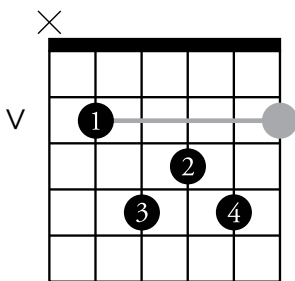
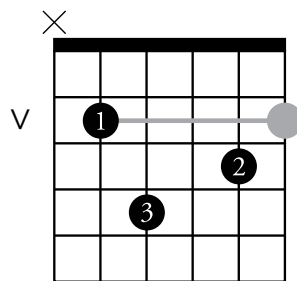
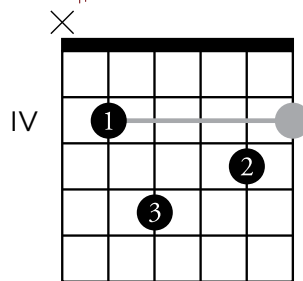
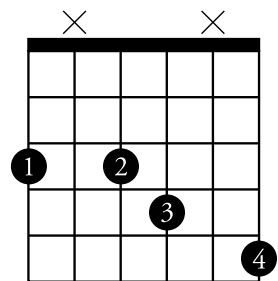
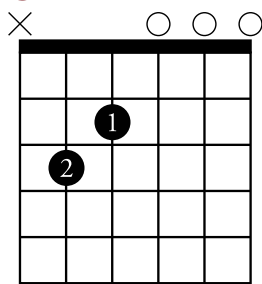
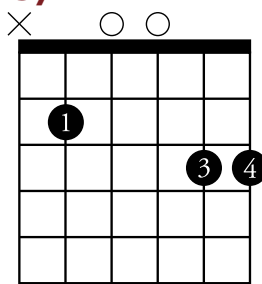
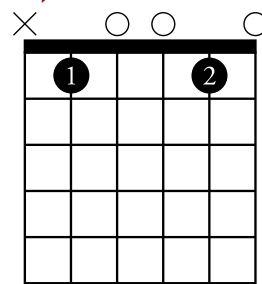
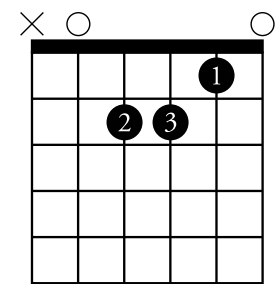
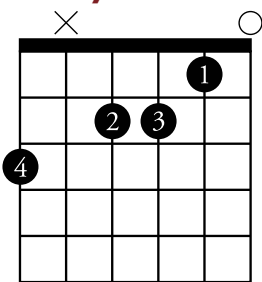
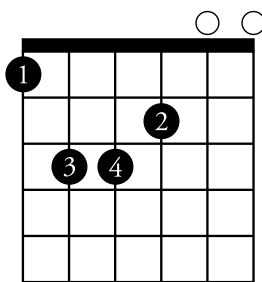
**T**his lesson's song, "Sketch for Barbara," is styled after jazz guitarist Pat Metheny's second album, *Watercolors*. The song is a quiet waltz with loose rubato phrasing and arpeggio-based improvisation. It's contemplative music—a meditation on time and place—and is named after this course's instructor's wife.

---

### Structure and Chord Voicings

- ▶ The form of this tune is simple: It is 32 bars with a 16-measure A section and a 16-measure B section. It explores two key areas: A major and C major.
- ▶ This course's instructor prefers to play this song with fingers and thumb so that he can emphasize the bass notes. He plays the other notes of the chord with the i, m, and a fingers. However, you can also use a pick.
- ▶ The chord voicings used to play the song are shown on the following page.



**A<sup>maj7</sup>****E<sup>7sus</sup>****E<sup>7</sup>****F<sup>#m7</sup>****D<sup>maj7</sup>****Dm<sup>7</sup>****C<sup>#m7</sup>****G<sup>7(add9)</sup>****C<sup>maj7</sup>****G/B****B<sup>b</sup><sub>6/9</sub>(#11)****A<sup>m</sup>****A<sup>m7</sup>/G****F<sup>maj7</sup>(#11)**

As a player, you get to choose the specific chord voicings and rhythm you want to use. In addition, the melody is a guideline. If you play it exactly as written, it may sound a bit square.



Dm7

C#m7

G7(add9)

C Maj7

G/B

B<sub>b</sub>9 (#11)

Am7

F Maj7(#11)



# SKETCH FOR BARBARA

(Jazz Waltz) ♩ = 108

**A**

A Maj7  
V

E7 sus

T  
A  
B

E7

F#m7

D Maj7

Dm7

A Maj7

E7 sus

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## SKETCH FOR BARBARA

12 E7 C#m7 G7 (add9)

	9	9 10 12	9 10 5

16 B C Maj7 G/B

8 6	5	5 6 8	7

20 Bb9 (#11) E7sus

5 4	5	8	7 4

## SKETCH FOR BARBARA

24 E7 Am Am7/G

6 7 4 5 9 10 7 8 10 7

28 F Maj7(#11)

10 8 5



## LESSON

# 13

# Cinq de Blanc: The Police's Quintal Harmony

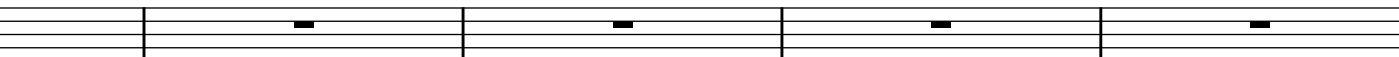
**T**his lesson's song, "Cinq de Blanc," is inspired by the guitarist Andy Summers, who was one of the members in the band The Police. It features open-string voicings and quintal harmony, which is a harmonic structure that promotes the fifth, the augmented (or raised) fifth, and the diminished (or flatted) fifth. The song also makes use of some cross-picking. In this song, you can hear the stacked fifths of The Police's song "Message in a Bottle" and flashes of "Every Breath You Take," "Synchronicity II," and "Bring On the Night."

---

### Technique

▷ To play "Cinq de Blanc," you may need to brush up in two areas: picking across the strings and left-handed stretching. To work on the picking, try this picking pattern using open strings:

- 1 Down on the 6<sup>th</sup> string.
- 2 Up on the 4<sup>th</sup> string.
- 3 Down on the 5<sup>th</sup> string.
- 4 Up on the 3<sup>rd</sup> string.
- 5 Down on the 4<sup>th</sup> string.



- 6 Up on the 2<sup>nd</sup> string.
  - 7 Down on the 3<sup>rd</sup> string.
  - 8 Up on the 1<sup>st</sup> string.
- ▷ As a continuation of that pattern, continue with these steps:
- 1 Down on the 2<sup>nd</sup> string.
  - 2 Up on the 1<sup>st</sup> string.
  - 3 Down on the 3<sup>rd</sup> string.
  - 4 Up on the 2<sup>nd</sup> string.
  - 5 Down on the 4<sup>th</sup> string.
  - 6 Up on the 3<sup>rd</sup> string.
  - 7 Down on the 5<sup>th</sup> string.
  - 8 Up on the 4<sup>th</sup> string.
- ▷ To limber up your left hand for the last part of this tune, the video lesson provides an exercise in two variations. Here is the left-hand placement for the first variation:
- ▷ 1<sup>st</sup> finger on the 4<sup>th</sup> string, 9<sup>th</sup> fret.
  - ▷ 2<sup>nd</sup> finger on the 3<sup>rd</sup> string, 10<sup>th</sup> fret.
  - ▷ 3<sup>rd</sup> finger on the 2<sup>nd</sup> string, 11<sup>th</sup> fret.
  - ▷ 4<sup>th</sup> finger on the 1<sup>st</sup> string, 12<sup>th</sup> fret.
- ▷ Move down one finger at a time, strumming one string at a time to make sure you don't mute any strings. Once you get back to the original chord shape, you'll notice that now your 1<sup>st</sup> finger is at the 8<sup>th</sup> fret. Then, repeat the process, gradually moving down the neck.

- ▷ The second variation reverses the chord shape. Here are its left-hand finger placements:
  - ▷ 1<sup>st</sup> finger on the 1<sup>st</sup> string, 9<sup>th</sup> fret.
  - ▷ 2<sup>nd</sup> finger on the 2<sup>nd</sup> string, 10<sup>th</sup> fret.
  - ▷ 3<sup>rd</sup> finger on the 3<sup>rd</sup> string, 11<sup>th</sup> fret.
  - ▷ 4<sup>th</sup> finger on the 4<sup>th</sup> string, 12<sup>th</sup> fret
- ▷ Again, move down one finger at a time. Refer to the video lesson for more details on these variations.

---

## Chords

- ▷ “Cinq de Blanc” uses a simple rock progression of power chords: C<sup>#5</sup>, B<sup>5</sup>, A<sup>5</sup>, F<sup>#5</sup>, D<sup>5</sup>, and E<sup>5</sup>. A power chord only has the root and then the fifth, doubled by the octave on top. That’s why the chords are notated with the digit 5.
- ▷ For a walkthrough of this song’s chord progression, as well as how to perform several variations during “Cinq de Blanc,” refer to the video lesson.

This lesson includes a backing track for you to play along with.



Variation 1: reggae

9

IX C#m

v<sub>1</sub> A

v<sub>II</sub> B

2

13

3

F#m

D

E

Variation 2: open-string pattern

17

C#m

A

B

2

21

3

F#m

D

E



Variation 3: open E pedal

25 **C#m** **A** **B(add 11)** **C#m** **2**

29 **3** **F#7 (add11)** **D (add 9)** **E**

Variation 4: quintal chords

33 **2**

37 **3**



## LESSON

# 14

# Tarsus: Power Arpeggios of Alex Lifeson

**T**his lesson's song is a Rush-inspired tune titled "Tarsus." It uses major chords with open strings, as well as shifting time meters. Palm muting and appropriated cross-string picking are also prominent.

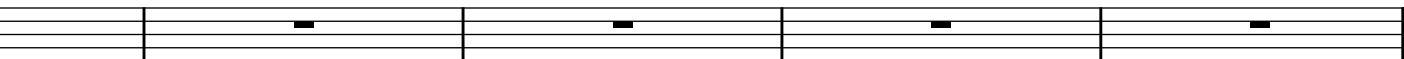
*Rolling Stone* critic Brian Hiatt once said that Rush "spent 41 years mastering the art of no compromise." Though their record company pushed for shorter, radio-friendly songs, Rush's fourth album, *2112*, opened with the epochal title cut that ran longer than 20 minutes. That 1976 album expressed Rush's full vision, with drummer and lyricist Neil Peart's epic, science-fantasy poetry. Their guitarist, Alex Lifeson, was a large influence on this course's instructor.

---

### Technique, Chords, and Melody

- ▶ The video lesson contains an exercise to help you with the string skipping and cross-picking present in "Tarsus." Keep in mind that you can make your own, nearly endless variations on that exercise.
- ▶ The video lesson also breaks down each part of the song in detail. Try learning each section at a slow speed and then increasing the pace as you get more comfortable.

This lesson includes lead and rhythm backing tracks for you to play along with.



# ~ TARSUS ~

**A** ♩ = 138  
 Guitar 1  
 Bm G A Bm G A

TAB 12 12-14 15 12 14 14 12 12-14 15 14 12 14

Guitar 2

TAB 2 4 4 4 3-2 4 0 4 0 2 4

5 Gtr. 1 Bm G A F#7(#11)

TAB 11 12-14 15 12 14 14 11 14-12-11-12-11 12-14

Gtr. 2

TAB 2 4 4 0 3 4 0 3 4 2 0 4 0 4 0 2

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TARSUS

9 Gtr. 1 Bm G A Bm G A

Gtr. 2

13 Gtr. 1 Bm G A F#7(#11) Badd11

Gtr. 2

TARSUS

**B** E B A B E B A B

Gtr. 1

Gtr. 2

Detailed description: This system contains the first four measures of the piece. It features two guitar staves. The first staff, labeled 'Gtr. 1', has a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It contains four measures of music with notes and fret numbers. Above the staff are chord names: E, B, A, B, E, B, A, B. The second staff, labeled 'Gtr. 2', also has a treble clef, the same key signature, and a 7/8 time signature. It contains four measures of music with notes and fret numbers. Above the staff are fret numbers: 13, 13-14, 12, 12, 12, 14-16, 17, 16, 14, 12.

E B A B F#7(#11)

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 5 through 8. The first staff, labeled 'Gtr. 1', has a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains four measures of music with notes and fret numbers. Above the staff are chord names: E, B, A, B, F#7(#11). The second staff, labeled 'Gtr. 2', also has a treble clef, the same key signature, and a 4/4 time signature. It contains four measures of music with notes and fret numbers. Above the staff are fret numbers: 12, 13-14, 12, 12, 14, 14, 12, 15-14-15-14, 12, 14.

# TARSUS

**C** Solo

Gtr. 2 B5 A5 B5 B5

•	3	2	3	2	4	4	4
•	2	2	2	2	4	4	4
2					2	2	2

28 Gtr. 2 A5 G5 G5 A5

3	2	3	2	3	3	3	3	2	2
2	2	2	2	0	0	0	0	2	2
				0	0	0			
				3	3	3			

31 Gtr. 2 F#7(#11) B5 F#7(#11)

1. 2.

0	0	3	4	0	3	1	0	3	0	3	0	1	1	1	0	3	0	1	
3	4	4	3	4	2	0	4	0	4	0	2	4	2	0	4	0	4	0	2
2	4																		

TARSUS

**D**

Gtr. 1

Bm G A Bm G A

Gtr. 2

Gtr. 1

Bm G A F#7(#11) B5

38

Gtr. 2



## LESSON

# 15

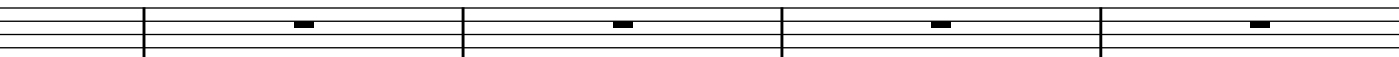
# Samba Sonrisa: Playing Brazilian Style

**T**his lesson's song is "Samba Sonrisa," a tribute to Brazilian bossa nova. Notable Brazilian-style guitarists include Laurindo Almeida, Luiz Bonfá, Roberto Menescal, and Baden Powell, among others. Additionally, two founders of the early 1960s bossa nova movement were the pianist Antônio Carlos Jobim and his friend, the singer/guitarist João Gilberto.

---

### Technique

- ▶ Because "Samba Sonrisa" is a solo piece, the guitarist is responsible for the melody, harmony, and rhythm. It needs to be played fingerstyle. The song uses barres, so review your barre technique if necessary.
- ▶ To get into position, make sure your posture is straight and that the neck of the guitar is angled upward. Begin by straightening your 1<sup>st</sup> finger and placing it against the fret. Use the weight of your hand and arm to lean into the fret. Pay attention to the contact between the finger and the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> strings so they don't buzz.
- ▶ Next, check your thumb position. It should be opposite the 1<sup>st</sup> finger for balance. Don't clamp like a vice. A barre does not entail pushing the thumb into the back of the neck.



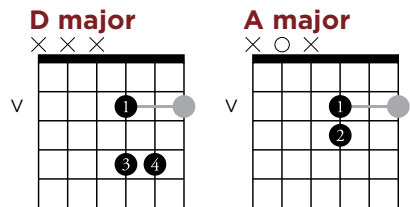


- ▶ After that, rotate the barre finger slightly toward the thumb, which is a counterclockwise motion. You want to use the hard bone of the finger as much as possible. This movement shifts the finger's contact point toward the side, where the flesh is thinner. It helps to drop the elbow a little toward your body.
- ▶ The video lesson contains an exercise to help your work on the fingerstyle playing required by the song.

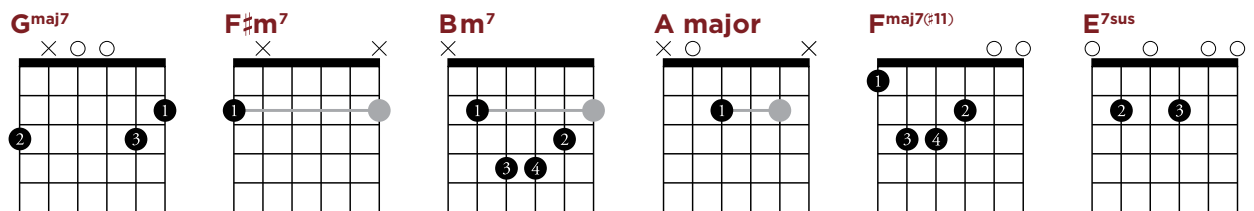
## Chords

- ▶ This song uses a structure called a chord melody arrangement, which is very common among guitarists. Jazz standards and pop tunes commonly use chord melody arrangements. Below are the song's chords, arranged by section.

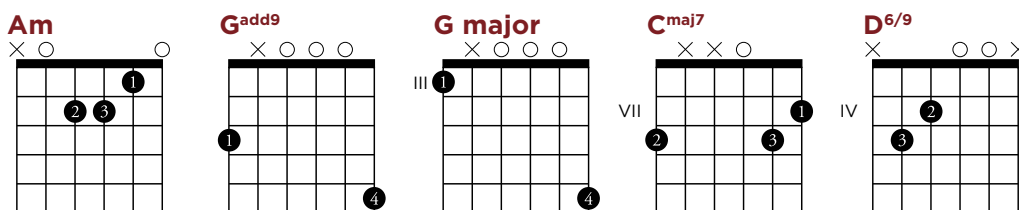
### INTRO



### A SECTION



### B SECTION



# ~ SAMBA SONRISA ~

♩ = 196

V  
m  
i

T  
A  
B

0 7 7 5 5 5 7 5 5 5 0

3

7 7 5 5 5 7 5 5 5 7 5 5 5 7 7

0

6

① a m i

7 7 5 5 5 7 7 5 5 5 5 5 3 2 3

0

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# SAMBA SONRISA

**A** G Maj7 m i F#m7 II Bm7

12 A G Maj7 m i

15 D Maj7 III A m i G Maj7 m i

18 F#m7 II Bm7 A

# SAMBA SONRISA

**B** C Maj7 F#7

0 0 2 3 | 0 2 3 | 0 2 3 | 0 2 3 | 2 3 | 4 2 1

3 2 3 | 3 2 3 | 3 2 3 | 3 2 3 | 2 3 | 2 2

24 Bm7 II

3 0 2 | 3 2 2 2 2 | 5 3 2

2 2 2 | 4 4 4 4 | 4 2 2

27 A F Maj7(add #11)

2 2 2 2 2 | 3 2 0 | 2 2 2

0 0 0 | 1 3 1 | 3 3 3

30 E7sus p i m a m p rasg.

0 2 0 | 0 2 0 | 1 0 0

1 3 0 | 0 2 0 | 0 2 0

## SAMBA SONRISA

33 Am 4 G add 9

36 G F Maj7(add #11)

39 E7sus rasg. E7

*D.C. al  $\Phi$   
then to Coda*

### CODA

41 CMaj7 D<sup>6</sup><sub>9</sub>





# LESSON

# 16

## Cumulus: A Tribute to Joni Mitchell

This lesson's song, "Cumulus," is inspired by Canadian musician Joni Mitchell. It features a stable of techniques, including hammer-ons, pull-offs, palm muting, and nuanced strumming across nine chords. It's a demonstration of how to get a great deal of music out of fairly simple left-hand action.

---

### Tuning

- ▶ "Cumulus" uses the open D tuning. With this tuning, strumming the open strings produces a D major chord. It may help to use an electronic tuner. The notes for this tuning are shown at right.

**D A D F# A D**




---

## Technique

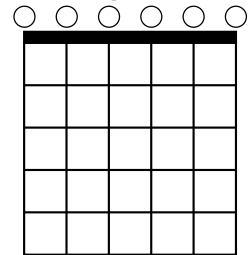
- ▶ Because this tune features no singing or other instruments, you'll be moving back and forth between strumming chords and playing melodic licks. The left-hand parts are not particularly challenging, but they do feature pull-offs and hammer-ons to open strings. Refer to the video lesson for an exercise to help with the left-hand techniques in "Cumulus."

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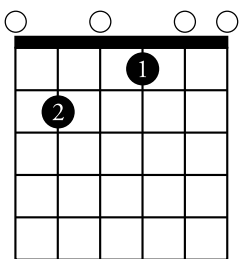
## Chords

- ▶ Because "Cumulus" is in a different tuning from standard, its chord shapes may be different from what you're used to.
- ▶ The song uses 10 different chord voicings, which are shown here.

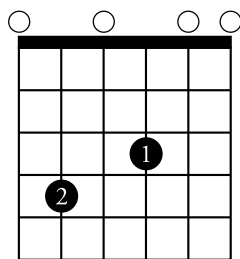
### D major



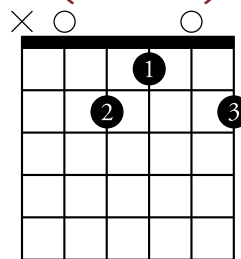
### D<sup>6/9</sup>



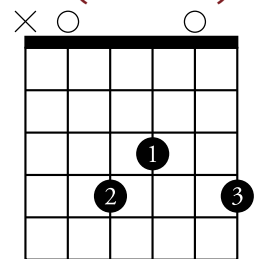
### D<sup>add9</sup>



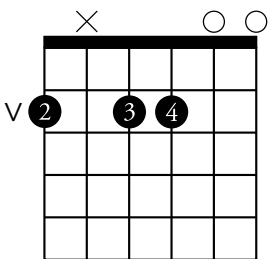
### A<sup>7</sup> (no 3rd)



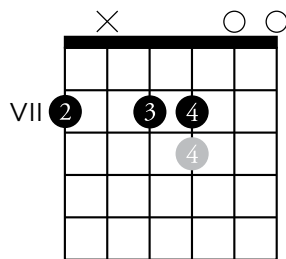
### A<sup>13</sup> (no 3rd)



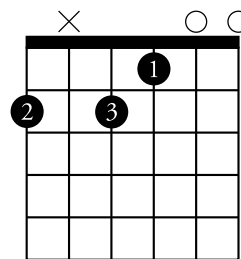
### G<sup>add9</sup>



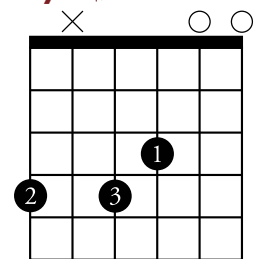
### A<sup>add4</sup>



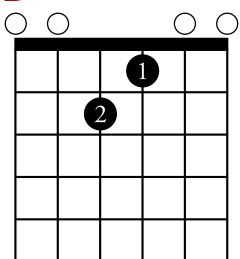
### Em<sup>11</sup>



### D/F<sup>#</sup>



### D<sup>sus4</sup>(add9)





# ~ CUMULUS ~

Open D tuning:



♩ = 92

**T** 4/4  
**A** 4/4  
**B** 4/4

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## CUMULUS

9

11

13

15

17

# CUMULUS

19

21

23

25

27

*rit.*



## LESSON

# 17

# Gog Magog: Bluegrass and Flatpicking

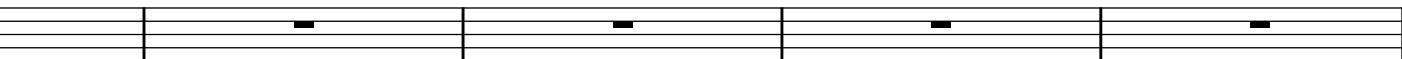
**T**his lesson's song, "Gog Magog," draws influences from the bluegrass tradition. Bluegrass emerged in name with its fast personality in the form of Kentucky-born Bill Monroe and the Blue Grass Boys during the 1940s. Its origins date back much earlier, to a time when, in the words of the American folklorist Alan Lomax, "isolation in the lonesome hollows" of Appalachia gave early American immigrants "time to combine strains from Scottish and English folk songs and to produce a vigorous pioneer music of their own." Bluegrass is acoustical music that traditionally features guitar, banjo, fiddle, and mandolin.

Gog and Magog are names that appear in the Old Testament's book of Ezekiel and the New Testament's book of Revelation. They are also the names of two incredible rock formations high up above Manitou Springs, Colorado. This course's instructor chose them to title the bluegrass-inspired tune.

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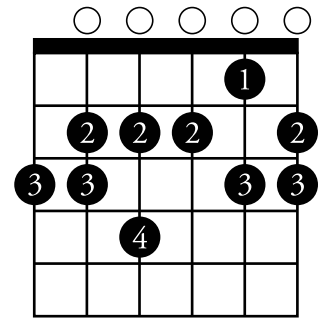
### Technique

- ▶ Like many bluegrass tunes, this lesson's song is fast. It makes liberal use of open strings, pull-offs, hammer-ons, shifting, and chord strumming.



- ▶ A good place to begin warming up for this song is by playing the G major scale in the 1<sup>st</sup> position. After you play it normally, try playing it with hammer-ons to ascend and pull-offs to descend.

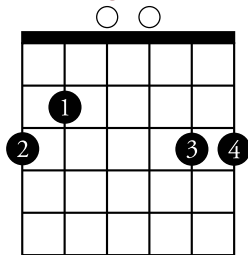
### G Major Scale



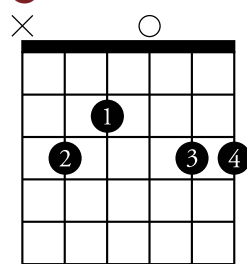
## Chords and Strumming

- ▶ The harmony of the song is very simple and is in the key of G. Below are the chord voicings the instructor uses in the video lesson.

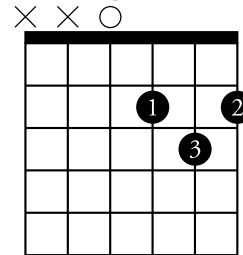
### G major



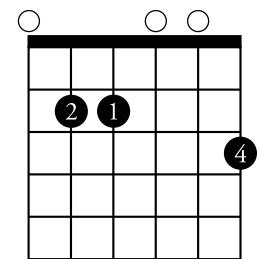
### C<sup>add9</sup>



### D major



### Em



- ▶ The video lesson also contains a suggested strumming pattern. Try to play each section of the song slowly, and then pick up your speed as you become more comfortable.

## Melody

- ▶ “Gog Magog” is broken down into four sections, labeled A, B, C, and D. The melody of the song’s A section is built around a shifting note on the 4<sup>th</sup> string, alternating with a pull-off on the 3<sup>rd</sup> string. As you move up and down the neck, move mostly from the shoulder. Keep everything else fixed, with your thumb behind the fingers in the center of the neck.
- ▶ The B section has you follow the chords’ arpeggios more, and the C section is a repeat of the A section. The D section has you move up the neck; make sure you don’t damp the open strings while playing it.

This lesson includes a backing track for you to play along with.

# ~ GOG MAGOG ~

**A** ♩ = 200  
G

8

2 3 1 0 2 1 0 3 1 0 2 1 0

G C (add 9)

Po Po etc.

T  
A  
B

5 4 0 4 2 0 5 4 0 7 5 0 5 4 0

3

G D G

0 1 3 0 2 1 0 3 1 0 2

5 4 0 4 2 0 5 4 0 0 2 4 0 5 4 0 4 2 0 5

6

G C (add 9) D G

1 0 3 1 0 2 1 0 2 1 0 2 1 0 2

4 0 7 5 0 5 4 0 9 7 0 7 5 0 5 4 0 0 2 3 4 0

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# GOG MAGOG

**B** C (add 9) G D

8

12 Em C (add 9)

8

14 G C (add 9) D G

8

*Fine*

**C** G C (add 9)

8

# GOG MAGOG

19

8

5 4 0 4 2 0 5 | 4 0 0 2 4 0

21

8

5 4 0 4 2 0 5 | 4 0 7 5 0 5 4 0

23

8

9 7 0 7 5 0 5 4 0 | 0 0 2 3 4 0

D

8

9 10 9 10 8 9 8 | 0 9 0 10 8 0 8



# GOG MAGOG

27

D Em

29

C (add 9) G

31

C (add 9) D 1/2 C VII G

*D.C. al Fine  
(without repeats)*



## LESSON

# 18

# Whisper Creek: American Folk Music

**T**his lesson's song, "Whisper Creek," is a tranquil tune that uses flatpicking on simple chords to create a melody and accompaniment. It is recommended to use a capo on the 4<sup>th</sup> fret to give the sound of a tenor guitar. This sweetens the tone color.

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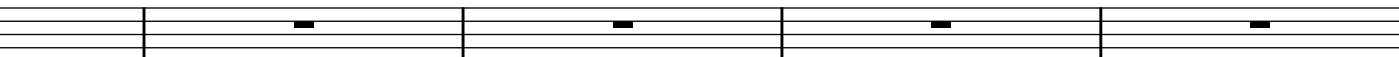
### Technique and Chords

- ▶ In terms of technique, "Whisper Creek" is not too challenging. You'll need to get used to playing with the capo at the 4<sup>th</sup> fret. The biggest challenge is the song's flatpicking. The video lesson contains an exercise to help you with flatpicking on the song's chords.

---

### Picking

- ▶ For the most part, this course's instructor alternate picks consistently throughout the tune. Occasionally, he uses two downstrokes in a row to ensure that he's playing a downpick on the downbeat of each measure and on every accented note. Those spots are indicated in the song's music. Picking varies by individual, so try a few options and find what works best for you.



---

## Lyrics

- ▷ The video lesson includes an accompaniment by vocalist Laura Lazarevich. Below are the lyrics from “Whisper Creek.”

*It's a long time ago  
Since folks arrived  
In Albemarle County  
They found tall white oaks  
And golden meadows, sky  
Spilled down the mountain*

*Been a long time  
A long, long time  
It's a long time*

*The Good Roads Train  
Came in 1902; the first car  
Four years later  
J. P. Ellington  
Rode around Charlottesville  
At eight miles an hour*

*It takes a long time  
A long, long time  
Takes a long time  
Until the first light shines*

*But I'll sing you to sleep  
Yes I'll sing you to sleep  
On Whisper Creek*

*In May of '63  
At Buddy's Cafe  
There was a fistfight over dinner  
Plain as black and white, the reverend's in  
The hospital; and Grant and Lee are still  
quarreling*

[Instrumental Bridge]

*One day in August 2017  
The crowd pressed together  
A car climbed the sidewalk  
And Heather lay dying  
Her mother trying to find her*

*It's a long time; a long time coming  
Heather's mother said,  
"I'll make this count for something"*

*I'll sing till they wake,  
For as long as it takes  
I'll sing until it's safe  
On Whisper Creek*

*They found tall white oaks  
And Norton grapes  
Where the sky spilled  
Down the mountain*

*I'll sing for peace  
And as long as it takes  
Until there's light  
On Whisper Creek*

# WHISPER CREEK

Capo IV

A ♩ = 120

Chords: C, G7, Am, G

Capo IV

TAB: 0 2 | 3 0 1 0 3 1 | 2 1 0 1 0 0 | 0 2 3

Chords: F, G, C, C, G7

TAB: 3 2 1 0 1 | 3 2 0 1 2 0 | 0 1 0 0 3 1 | 3 2 1 0 2 0 | 3 2 1

Chords: Am, G, F, G, C

TAB: 2 1 0 1 0 0 | 3 2 1 0 1 | 3 2 0 1 2 0 | 2 1 0 1 0 0 | 3 2 0 1 2 0 0 2

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# WHISPER CREEK

**B** F add9 C D/F#

13 G F add9 C

16 E7 Am F V C V

19 Gsus G

# WHISPER CREEK

**A** C G7 Am G

3 0 1 0 0 3 1 2 1 0 1 0 0

3 2 0 3 1 0 2 1 0 1 0 0

24 F G C C G7

3 2 1 0 1 3 2 0 1 0 3 1

1 3 3 3 2 0 2 0 0 2 3 2

27 Am G F G C

0 2 1 0 1 0 0 3 2 1 0 1 3 2 0 1 0 0 2

0 3 1 3 3 3 2 0 1 0 0 2 3 2 0 2 0 2

**C** F C Dm

3 5 0 5 2 0 1 3 2 4 2 4 1

3 5 3 3 0 2 0 1 2 2 0 0 2 3 1 0 0 0

# WHISPER CREEK

33

C F C

36

D/F# G

*D.S.  
al  $\emptyset$*

Coda

Gsus G rit.

41



## BONUS LESSON

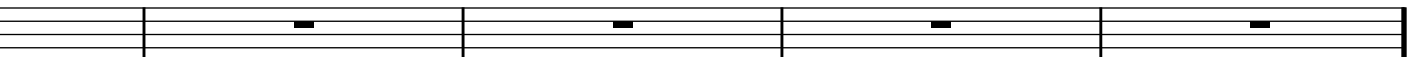
# Echo Park

**T**his chapter provides information on the course's surf music-inspired bonus song, "Echo Park." Dick Dale, the king of surf guitar, once said, "I was trying to project the power of the ocean to the people." This was at a time in the early 1960s when some of the most paranoid fears of the Cold War were lifting. It was also a time before rock and roll was taken seriously. In short, it was fun music for a fun time.

---

### Surf Music, The Astronauts, and The Monkees

- ▶ Colorado may be a long way from the ocean, but one of the 1960s' greatest surf bands called it home. They were The Astronauts, featuring three guitars, a bass, and drums. The Astronauts used to play at a club in Boulder called Tulagi's, located on the hill above the University of Colorado. During the early 1990s, the band Blue Owl played there frequently and featured this course's instructor.
- ▶ In the summer of 1963, The Astronauts recorded the top-100 hit "Baja" on their first of eight albums. In their heyday, they outsold the Beach Boys in Japan. They also appeared in several beach movies, including *Wild on the Beach* with Sonny and Cher.





- ▶ The Astronauts also auditioned for what would become *The Monkees* TV show, which was casting “four insane boys, age[s] 17–21.” (The show eventually featured a band, The Monkees, created specifically for the show.)
- ▶ Nobody was around when The Astronauts showed up for the audition. After waiting for a time, they decided to rearrange the office furniture and re-hang a picture upside down. Still, nobody came, so they took their pants off. Finally, an executive showed up and laughed out loud. The band supposedly received an offer, but RCA Records wouldn’t let them out of their recording contract.
- ▶ The singer of The Monkees, Davy Jones, later said, “You know, there were some monkeys in the astronaut program. But there was never Astronauts in The Monkees’ program.”

---

## Technique

- ▶ The surf guitar style isn’t very hard to play, but “Echo Park” does feature rapid tremolos on the string, played with a pick. To warm up, try this exercise:
  - ▶ Play 7 counts of eighth notes followed by 1 count of sixteenth notes.
  - ▶ Play 6 counts of eighth notes followed by 2 counts of sixteenth notes.
  - ▶ Play 5 counts of eighth notes followed by 3 counts of sixteenth notes.
  - ▶ Play 4 counts of each.
- ▶ To learn about this exercise in more detail, refer to the video lesson. The video lesson also covers the harmony, accompaniment, melody, and improvising in “Echo Park.”

This lesson includes a backing track for you to play along with.

# ~ ECHO PARK ~

## Rhythm

♩ = 150

Em

T  
A  
B

0 0 3 0 2 2 0 3

5 Am Em

0 0 3 0 2 2 0 3

9 C B7 Em B7

3 3 2 3 3 3 2 3 2 2 1 2 2 2 1 2 0 0 3 0 2 2 0 3 0 2 0 2 1 2

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# ECHO PARK

## Melody

Em

5 3 5 3 4 3 5 3 5

Am Em

10 8 10 8 9 8 10 8 10 5 3 5 3 4 3 5 3 5

C B7 Em B7

8 7 11 12

# ECHO PARK

13 Em

2	5	7	9	10	13
			10	9	
					9

17 Am Em

2	5	7	9	10	13
			10	9	
					9

21 C B7 Em B7

12		11	8	9	

ECHO PARK

25

Em

12 11 13 12 10 12 9 12 11 13 12 10 12 11 9

29

Am

Em

12 10 12 10 12 9 12 11 13 12 10 12 11 9

33

C

B7

Em

*gliss.*

15 14 11 12 0