

guitarcoach

# 6 Week Guitar

## Volume 1

The Complete Beginners Guitar Course:  
**WEEKS 1-6**

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# Overview

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If you've any questions or need assistance with this training, then just send me an email.  
I look forward to hearing from you.

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# Your 6 Week Plan

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# Your 6 Week Plan

	Guitar Basics	Skills	Song 1	Song 2	Extras
Week 1	Getting Started Develop Good Habits				
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# Guitar Basics:

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OK so in this section we're going to cover some of the real basics of the guitar and guitar playing, like anatomy of the guitar, playing posture, accessories etc.

Now these are videos that you'll probably only ever watch once, but it's worth spending the time to go through them and also go over the accompany notes.

Once you've gone through these, we can actually get on to making some music.

- 3.1 Anatomy Of The Guitar
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- 3.3 Choosing Your First Guitar
- 3.4 Essential Guitar Accessories
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- 3.6 Holding Your Guitar Pick
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- 3.8 Changing Your Guitar Strings
- 3.9 Sore Fingers

## 3.1 Anatomy Of The Guitar



*Whatever you do, it is important to know and understand the tools you are working with, in this case the component parts of your guitar.*

There are many different styles of guitars (both acoustic, semi-acoustic, electro acoustic and just plain old acoustic) but, at this stage, we are going to concentrate on the basic acoustic, whilst appreciating some may have the ability to plug into an amp.

By increasing your understanding it will allow you to integrate with your “axe” appreciate what makes up the sound and, perhaps more importantly, identify any shortcomings should, God forbid, anything go awry. You could even relate this to your partner... so welcome to the Guitar Coach Relationship Advisory Service!!!!

Anyway, we digress; have a look at the video for a detailed explanation and demonstration, but here is a snapshot of those guitar components.

## 3.1 Anatomy Of The Guitar

**1. The Head Stock.** This is the anchor for the strings at the end of the neck.

**2. The Tuning Keys (and Machine Heads).** These are used to tighten or loosen the strings so the guitar can be tuned by winding them around a small post.

**3. String pegs.** Used to hold the strings in place

**4. The Nut.** Made of plastic or bone, it's function is to direct the strings perfectly toward the bridge.

**5. The Fret board** – This is, essentially, the neck of the guitar where the fret wires and fret markers are

**6. Fret Wires. (Generically known as frets).** These are the metal bars that mark off specific notes along the fret board. The frets allow us a greater margin of error in finger placement.

**7. Fret Markers** remind us where we are along the fret board (neck) and help us to know what note we are playing without counting frets from the nut.

**The Pick Guard** (not on this guitar) protects the Body from the wearing effects of constant strumming.

**8. The Bridge** is the anchor for the strings in the Body.

**9. The Saddle** and The Nut must be aligned just right to make sure that the Action (the height of the strings from the fret board) is not too close to make sound, or too far to press down.

On an electric guitar, the strings often connect directly to the Bridge. On an acoustic guitar, the **Bridge Pins** hold them in place.

On an electric guitar, the Pickups are where the electrical signal is created that travels through the input jack, through the guitar cable and into the Amplifier (or Amp.)

**10. Body.** These are the convex and converse curves that should “fit” your own body size





## 3.2 Why Learn On Acoustic?



*Always have your acoustic guitar handy for a practice or a jam, whether that be at home or on the move.*

*So why have we decided to start teaching on an acoustic guitar?*

To be fair, you can learn on either an acoustic or an electric guitar, but here are some of the reasons we believe you should start your journey on the former... assuming, of course, you actually have one!

We are specifically using a steel strung acoustic, but using one with nylon strings will work just as well whilst you are learning the basics.

- You will have more fun on an electric later on when you have learned the basics
- You don't need loads of extra gear, like amps
- Starting with an electric may start to disillusion you as you will want to play like your guitar hero from the start
- It is more mobile
- You need to learn basics and not be discouraged
- An acoustic guitar makes you work harder. It may feel like running with weights, but it will feel great when you remove those weights and pick up your first electric
- It will give you added strength
- Acoustics sound great
- You can still play loads of styles.
- Not as easily distracted by trying to perfect the sound you want.

## 3.3 Choosing Your First Guitar



*Buying your first acoustic guitar. Article from Guitar Coach Magazine*

### Choosing Your First Guitar

*Every guitarist remembers their first guitar. Some look back with horror and disbelief, while others recall their introductory instrument with fondness, regardless of its quality.*

Most wish they knew back then what they know now. For this reason, it's a good idea to seek a bit of expert advice on the subject of your first guitar.

#### **Here are a few important tips:**

The main factor for most is price. Consider your budget for a starter guitar. This usually means buying a low-end guitar or perhaps a used, mid-range model. A practical solution is to opt for a beginner's guitar pack.

Packages include a strap, plectrums, tuner and bag. Well known brands like Fender and Yamaha offer decent beginner packs.

Price differences on acoustic guitars generally reflect the grade or type of wood used to construct the guitar and the fact they can be accurately tuned and stay in tune for longer. Less expensive guitars use layered wood laminate, while pricier models have tops made of solid pieces of wood, which vibrate more easily and therefore have a better sound quality than laminate.

## 3.3 Choosing Your First Guitar

Though solid wood tops provide a nicer, fuller tone and improve with play, these are not the chief concerns for a beginner guitarist.

Most important in terms of pleasure and learning to play are comfort and playability. The size and shape of the guitar and its action (how close the strings are to the fret board) are the main factors for comfort and playability. These aspects greatly facilitate learning to play the guitar and give far more satisfaction than an expensive guitar of better sound quality that is more difficult to play.

Size – A smaller acoustic guitar may be more comfortable and therefore more playable for a novice guitarist, especially women and those of shorter stature. Try out different sizes, shapes and models to find what suits you best.

Last but not least, get a friend who is an experienced player to help you choose your first guitar.

You may also want to consider using an acoustic with nylon strings (generally more commonly used by classical players) or even an electro-acoustic that will give you the ability to plug into an amplifier for when you want to ramp up the sound.

## 3.4 Essential Guitar Accessories



*Experiment with your picks, strings and strap until you find what is right for you.*

*Although you may not need all the amps, effects and gizmos for your acoustic, there are still some essential (and not so essential) accessories you will require to begin your journey ahead.*

Andy will provide an insight into these in the video to help you make your choices; but here are some must haves for you.

### **Picks (or plectrums as they are sometimes known) for picking and strumming.**

These are cheap and come in different sizes, thickness and materials. Experimentation will help you decide on your pick of choice (generally the thinner more flexible ones are best for beginners) but you will need quite a few spares because, bedrooms especially, “eat them.”

### **A Tuner to ensure your guitar is tuned accurately.**

From using your iPad, to a simple digital tuner or app, the choice is yours, although we will show you how to tune by ear later on. Always have one handy.





## 3.4 Essential Guitar Accessories

### **Strings.**

Like picks, they come in different gauges (thicknesses) and material (such as nylon and steel) and you will find the ones that suit you. As a general rule, at the outset, steel light to light medium gauges will be the most appropriate. Just ask for this at your local music store and see how you get on.

### **A strap.**

Essential if you stand up when playing. Just make sure it is comfortable, there is somewhere to attach both ends on your guitar and buy a cool one!!!!

### **A metronome**

To ensure you stay in time

### **Some nonessential accessories;**

These will come into play as you progress further.

### **A guitar stand**

To ensure you have somewhere safe to rest your guitar when you are not playing

### **A capo.**

This fits on the guitar between the fret wires to help you play simple chords in different positions on the neck. It is also useful for playing songs in a different key.....but more of that later

### **Trainers and supports**

For when you are really hammering those practice sessions

### **Nail Clippers.**

Yes.....we have just said nail clippers. Long nails on your hand you use to hold down the strings will hamper your playing. Keep your clippers hidden - no one will ever know. These do not therefore need to be cool-looking; except when you become famous

### **Groupies.**

Not initially readily available, but a great motivational tool at any stage!



## 3.5 Playing Posture



*Follow our posture rules, but do not take everything too literally, your own comfort is paramount.*

*Andy gives you a few essential tips: Here they are below in a tad more detail, but remember one thing, you need to feel comfortably and relaxed when playing.*

You can either sit or stand while playing the guitar, although most people prefer to sit while practicing but stand while performing, especially if in a band.

Some guitarists prefer chairs and some static or rotating stools. There is also an option to use a foot stool and rest the guitar waist on your raised left leg. Although this is predominately seen as a 'classical guitar' stance it can still be used when being taught using a pick as you may find it easier to fret (push down) the strings.

These are all individual preferences and by experimenting, you will find what is best for you.

However, beware of large beer guts because if you don't get your posture right you are gonna need long arms!

To hold the guitar in a sitting position, rest the waist of the guitar on your right leg and place your feet slightly apart. Balance the guitar by lightly resting your right forearm on the high curved end of the guitar (known as a bout), if you take your left hand off the fret board, the guitar should remain in position and not dip towards the floor.

## 3.5 Playing Posture



### Playing whilst standing.

You will need a strap and ensure it is securely attached to the guitar, using the strap pins or tying it to the machine head. Stand in a natural position and see how it feels and adjust the strap length accordingly so it is a comfortable playing height. When you start playing whilst standing, be prepared to react swiftly in order to catch your guitar before it smashes on the floor should the strap become detached. This, believe it or not, is quite a common occurrence, especially whilst you are learning.

Watch your guitar heroes – well most of them anyway – and you will notice they all sit, stand, jump and pose differently. If you want to achieve such legendary status it is important that you start off with the basics.

By that, we mean you have to learn by posturing yourself correctly. You need to sit and/or stand with a guitar that compliments you i.e. Not too small and not too big, so you feel comfortable. Just think of your first dance with your loved one!

Having said that, our teaching style is to start with the basics, learn with aplomb and that will give you the freedom to eventually develop your own “style.”

What really enables you to do this, is understanding what you should do (only as a beginner) and then reaching out to ensure you can play your own style in the way you were taught. For example, Mark Knopfler keeps his guitar quite high, which probably reflects the way he was taught or learned the guitar,

Hendrix played in the “classic” mid body position (as did Eric Clapton) whereas some of the modern day punk bands’ guitarists had it positioned at hip. Just have a look at Billie Joe Armstrong of Green Day.....or even Dr. Feelgood’s legendary guitarist, Wilko Johnson, who could play unbelievable rhythm and lead guitar in a position none of us would think possible. You could barely see his knees!!!! A bit like Slash as well. This means your ideal can be achieved, but make sure you master the basics first before posing in the mirror to check your rating on the cool dude scale. Hence this video series.

We will also show you how to hold a pick so you can strum and strike your strings to the maximum effect. Believe you me, it is better being demonstrated in a video rather than as a picture or text.

It is also essential that the guitar “fits your body.” Do not buy a jumbo acoustic with a wide neck and massive body if you have small hands and a “compact” body like Andy. The video explains it all.

## 3.6 Holding Your Guitar Pick



*Practice picking up your pick, adjusting it until it is in the correct position and then, putting it down again (without playing) several times a day, until it becomes second nature.*





## 3.6 Holding Your Guitar Pick



*Now you are relaxed and have a comfortable posture, Andy will show you how to hold a pick (in the classic/traditional way).*

Here are the essential steps: Open your picking hand and turn the palm to face you. Close your hand to make a very loose fist. Your thumb should remain behind your index finger.

Rotate your hand until you are looking at its profile, with your thumb's knuckle facing you. Now strike the string with the flat, pointy part of the pick.

Some picks have striations or rough “bits” (some even have holes) that help you hold them. It maybe worth trying out some of these if you are having trouble with the pick rotating or moving out of position in your hand. However, please remember that achieving the right amount of tension does take time.

We recommend a visit to your local music store to test out a medium to thin pick. Just try them out and see what works for you. And remeber, if you are holding the pick too tightly, you may find that your fingers will start to ache. or hurt.



### **Here's an example of how NOT to hold a pick!**

Make sure you do not hold the pick too loosely or too tightly and, when you feel confident, you can undertake a simple exercise that Andy believes will “shortcut” your way to being able to operate your pick.

## 3.7 Tuning Your Guitar



*Develop the habit of checking your tuning regularly, both before and during a “session”.  
This will help acclimatise your hearing to know when your guitar is out of tune.*

*To say this is the most important facet of playing the guitar is an understatement. If your guitar is out of tune forget even trying to play – you will sound awful. Similarly, as happens on many occasions, even if you are playing a lead solo when the rhythm guitar is out of tune, even this will not do you any favours. Anyway, that’s the lecturing over and done with, so let’s get on with it.*

You will need to tune your guitar every time it goes out of tune, which will be easier to spot as you become more experienced and will depend on many factors such as:

- **How hard you strike the strings**
- **How new your strings are (new strings need “playing in”)**
- **How much bodily fluid (sweat) you excrete**
- **What gauge strings you use (lighter strings tend to go out of tune more frequently)**

There are numerous ways to tune your guitar, but the most common is to use a tuner App. However you can also do this without any technology (well almost). Initially it may take up to 5 minutes to do, but you’ll have this process finely tuned (no pun intended) so it will take seconds.

## 3.7 Tuning Your Guitar

But, before we do this, there is an element of theory and knowledge to understand concerning how the string notes are linked to each other. Andy relays the methodology he uses for his students which will also start you playing some notes and how to play them properly.

To begin with, let's have a look at the strings on your guitar:

The thickest string is an E and is the lowest note. If you are right handed, this is the string closest to your face.

Moving away from your face, towards your legs, the strings become thinner and the notes higher. In this order, they are

**E...A...D...G...B...E**

It is important you know the names of the strings (for numerous reasons that will become apparent later). Here are a couple of acronyms to help you:

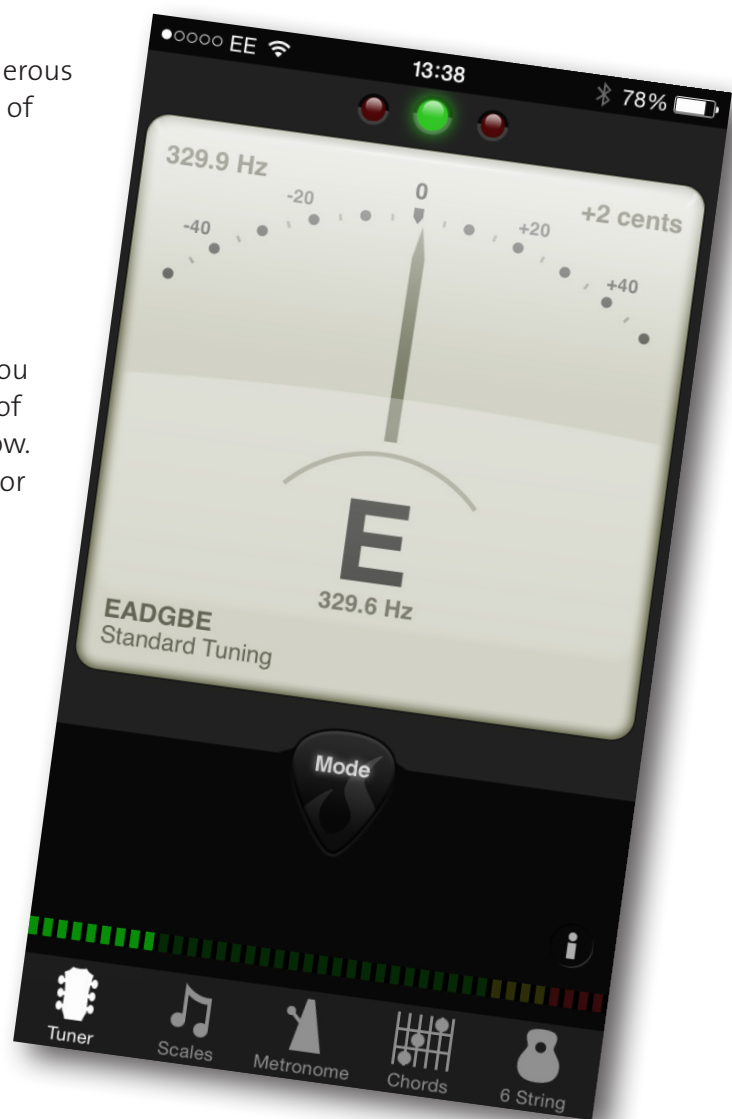
- **Elephants And Donkeys Got Big Ears**
- **Even After Dinner Giant Boys Eat**

The various apps that Andy demonstrates will either play you a note that you can tune to, or pick up the pitch frequency of a string and indicate whether the pitch is too high or too low. You can then use the tuning pegs to make the note higher or lower until it is in tune.

Alternatively, you can make sure the guitar is in tune but using the bottom E string. You will have to use a tuner or app to get your bottom E string in tune, but once this is achieved you can tune all the other strings to the bottom E. If you are a tad more experienced, you can tune to a record where you know the basic chords to ensure one or more of the strings are in tune. This is more complicated and will probably be something you can move on to in the near future.

Anyway, now on to a bit more theory... huge apologies!

Once the bottom E is in tune, you need to “press down” (fret) the 5th fret of the bottom E string, which is an A note. Using the tuning pegs, turn these to adjust the



## 3.7 Tuning Your Guitar

pitch of the A string so it matches the pitch of the 5th fret of the bottom E string on the fifth fret.

Now perform the same exercise with the A and D strings, where the 5th fret notes are D on the A string and G on the D string.

However, on the G string, you will need to fret the 4th fret as this is the B note to ensure the B string is in tune. Finally, you press the 5th fret of the B string, which is an E note and, as before, adjust the tuning pegs so the top E string pitch matches the 5th fret of the A string.

Once you have performed this exercise you will (hopefully) be in tune. It is good practice to use this method as will help your fretting and ability to hear the notes... Having said that, if you struggle, use a tool to help you which, at the outset, is much simpler.



If you strum 2 adjacent strings at the same time, you will hear the dissonance very well - and with time, you will be able to spot any tuning adjustment that may be required. To tune your bottom E string, you can use a pitch pipe, tuning fork or even another instrument.



## 3.8 Changing Your Guitar Strings

*Changing guitar strings is really not a complicated task, but it is definitely something that “scares” the new guitarist.*

First of all, reduce the tension of the string(s) using the tuning pegs, then remove the bridge pins from the body of the guitar to completely remove the string. It is up to you, but Andy removes all of them before replacing the strings so he can give the neck and body a good polish. However, there is a school of thought that says to remove and restring one at a time to keep string tension in balance with truss rod tension.

There is a great tool called a peg winder which reduces the time taken to unwind and wind the strings –we reckon this is an excellent investment.

Now get your strings ready (some strings are colour coded to indicate which string is which) and either start using the top or bottom E (up to you). The most preferred method is to first put in the thinnest string, then the thickest, then alternate to the next-thinnest, then the next-thickest and so on (1, 6, 2, 5, 3, 4). Alternating in this fashion keeps a more even left-to-right pull on the neck of the guitar and makes later tuning less problematic, especially for older guitars.

Once each string is in its peg hole, stretch it up to its appropriate tuning peg and insert the end through the hole in the peg. Keep in mind that you will want to be turning the guitar tuning key ALWAYS TO THE RIGHT to tighten. If the tuning keys on your guitar are on opposite sides of the head (as is usual), you bring the string up between the two rows of key pegs and to the outside.

Thread the string through the hole and pull tight You will want to leave just a little bit of slack to have some excess string to wind around the tuning pegs. If you do not, you will run out of string too quickly and the strings will loosen when you are playing. This is a trial-and-error process and is different for each string. Just remember, you can always cut off more if you leave too much. You can never add back what you cut off.

Bend the string (90° perpendicular to the guitar) and turn the tuning key so you get several winds around the peg. Make sure that when you tighten the string that each subsequent wind stacks one below the last, so that none of the winds overlap. This ensures both a cleaner looking wind and a longer life to the string itself, as well the guitar itself staying in tune

Do not tighten the string to its usual pitch, but rather a few semi-tones below. You want it tight enough to hold in place and put enough tension on the bottom peg to not come out again, but now is not yet the time for “tuning”. Repeat this procedure with the rest of the strings



## 3.9 Sore Fingers!



*There's no avoiding sore fingers to start with, but there are plenty of other guitar playing exercises you can do that do not require the tips of your fingers of your fretting hand. This is normal, so please don't let it put you off!*

*Unfortunately sore fingers are going to affect us all (aching and pain) – even for the most experienced players who may decide to take a sabbatical for a month or 2.*

*The aching will eventually go away as you develop finger and thumb strength and you will eventually develop hard skin/calluses that will negate any once-sore digits.*

Andy offers up some advice on how you can continue to “play” though the pain barrier:

You have to go through pain barrier and need to build up calluses on all 4 fingers

- Tips – Lighter gauge strings/Lower action on neck.....Not recommended as really a cheats way out
- Continue to play by using different fingers or different part of finger
- Perform exercises exerting no pressure such as muting or open string exercises.

We're sure you'll get through it!

# Skills Basics

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In this section we're getting into your essential guitar skills. Now whilst we're not going to be playing songs in this section, the lessons and exercises are really important for you to work through, as these are the foundations you'll be building your guitar playing journey on.

In particular you should make sure you get your fretting and picking accurate, so these are exercises you'll definitely want to come back to again and again. They also they should be part of your practice routines, at least for the first 3-4 weeks to make sure you're getting into the right habits.

- 4.1 Guitar Tablature
- 4.2 Song Structures
- 4.3 Timing
- 4.4 Working With Backing Tracks
- 4.5 Picking Open Strings
- 4.6 String Skipping
- 4.7 Fretting
- 4.8 Fretting Exercises; Part 1
- 4.9 Fretting Exercises; Part 2



## 4.1 Guitar Tablature



*Use tab as an aide memoir, as opposed to a tool to that shows you how to play something.*

*Guitar Tablature, guitar Tab or just Tab, is a simple way for guitarists to “read” music.*

*It has virtually no theory to it, hence its simplicity but, on the other hand does not have the complexities of a music staff which shows you all the length of the notes, how to play them, the expression you should use, subtle changes in time and many other things.*

This what a staff looks like and you need to be able to read music and understand a fair amount of theory to utilize it. Naturally, this will take time.

What a tab does, however, is just show you the notes you need to hit in order to play a particular guitar part. There is some software available that also lets you hear the music and will, if created properly, play the piece in time, employing different techniques (such as sliding from one note to another). Guitar Pro is an excellent example of this. We will deal with reading more advanced tabs at a later stage – for now, we will show you how it works.

A guitar tab (or staff) for guitar has six horizontal lines, each one representing a string of the instrument. The bottom line of the staff represents your lowest “E” string, the second line from the bottom represents your “A” string, all the way up to the top E string as indicated in the diagram.



## 4.1 Guitar Tablature

Moving from left to right, the fret that you need to play on any particular string is written in the middle of the on the appropriate lines, with 'o' representing an open string.



For example, the tab below shows you....

**Open bottom E,**  
**G (Third fret bottom E)**  
**Open A,**  
**B (Second fret on the A string)**  
**and the second fret on the D string (which is an E note)**

In addition to this, you can play 2 notes at once by putting the notes “on top of one another”. For example, Open E and the second fret on the A string (the B note). Similarly, you can play 3 or more notes at once which could represent a chord.

Andy will give you a brief walk through, but you should pick it up in no time. As we keep saying, you will become more proficient using TAB the more you use it (as you will as part of this series of lessons) just make sure you can play the exercises cleanly and smoothly.

## 4.2 Song Structures



*Listen, listen and listen some more to a song before you dive in and learn to play it.*

*For the purposes of this course, we have decided to keep the video about song structures short, and provide more detail in the narrative below. This is because learning a song is all about having absolute familiarity of its structure and component parts, and not, necessarily, being able to define each part by its name. Having said that, it is useful to learn these component parts, so more detail is provided below:*

The song structure of a song is, in basic terms, its layout broken down into component parts, some of which can be repeating.

### **So why do you need to understand this? I just want to play.**

Well, this is simple really and, at the end of the day, it will help maintain your motivational levels and keenness to continue your journey without becoming too bored.

How? Well, we're gonna tell you. If you have difficulty learning something there is always a temptation to put down your guitar because you are not progressing so these factors will assist you in not flushing your axe down the toilet.

- Familiarity will help you learn the song more quickly and efficiently
- You can break it down into its component part so, if you have trouble with one part, you can easily switch to another. Basically, flexibility

## 4.2 Song Structures

- It is easier to join bits together at the end when you have learnt all the components thoroughly
- It will also help you remember the song in the future as you will be able to recall the structured way in which you learnt it....piece by piece. This will prove useful when playing in front of people

Something else that can also help you understand and learn the structure is to research the song a little and find out some key facts. It may not be everyone's taste, but we always like to know who wrote the song we are teaching, when it was released, what album it was on, whether it was a single and, if so, did it chart, and for how long, who else has covered the song (have a listen on You Tube) etc.....plus anything else we can glean. These things tend to stick in your memory and help further to make the song a part of you. You can also boast about your knowledge to those with a lesser understanding than you. Lets' call it a kind of covert one upmanship.

### The Structure

All songs vary, but a typical (relatively complex) song COULD look like this; **Introduction, Verse, Pre-Chorus, Chorus, Verse, Pre-Chorus, Chorus, Bridge, Verse, Chorus, Middle Eight, Solo, Chorus, Outro**

Or alternatively; **Verse, Chorus, Verse, Chorus, Chorus.**

Remember, all songs vary and will only use selected variances.

Although the verse and chorus are the foundation of pop and rock music, let's have a brief look at the definitions of the component song parts. Definitions can vary, but as long as together, we can identify these for the songs we are going to learn, you will have a strong platform to build on.

### The introduction

- A unique section that comes at the beginning of the song
- Think of the opening guitar in Smoke on The Water by Deep Purple

### The Verse(s)

- The main part of a song.
- Roughly corresponds with a poetic stanza.
- Usually follows the introduction (if there is one) – but not always
- Can be repeated
- Think of the vocals of Sweet Child of Mine by Guns 'n Roses that follows the great guitar intro

### The Chorus

- This is the element of the song that repeats at least once both musically and lyrically.
- It is almost always of greater musical and emotional intensity than the verse.
- In terms of narrative, the chorus conveys the main message or theme of the song.
- Normally the most memorable element of the song for listeners, the chorus usually contains the hook/ title of the song
- Think Ticket to Ride by The Beatles

### The Middle 8

## 4.2 Song Structures

- The section of a song which has a significantly different melody from the rest of the song usually after the second chorus
- Such sections often consist of new chords and major change in melody.
- It is called a middle 8 because it happens in the middle of the song and the length is generally 8 bars. (Don't worry about the theory of this yet)!!!
- It can also be repeated
- Again, think Ticket to Ride where the lyrics go "I don't know why she's feeling so high etc...." Ride

### Guitar (or other) solo

- A solo is a section designed to showcase an instrumentalist (in this case – you as a guitarist)
- We all want to be able to accomplish one – so no more explanation required except that it may take place over the music or chords of a verse, chorus, any other part of the song or even something different
- If it is a brief instrumental piece i.e. just a few notes, we will just label it "guitar"
- I will just quote one of my favourites "Reeling in the Years by Steely Dan

### Outro

- Occurs at the end of a song and takes many forms – it adds intensity and interest and
  - Can create new hooks
  - Can involve ad-libbing
  - Could include another solo or more vocals
  - Could involve a change of melody – breaking away from the main melody
  - Could include variations on a theme from the song
  - May sometimes fade out
  - Think Hey Jude by The Beatles

### Pre Chorus

- It can occur within a verse (where the melody significantly changes) , or at the end of a verse
- It is usually a two or four line section, rarely exceeding four bars musically, immediately preceding the chorus.
- Crafted to propel the listener, both melodically and lyrically, into the chorus.
- All pre-choruses in the same song tend to have the same melody.
- It is acceptable for each verse's pre-chorus to repeat the same lyric or to introduce a new lyric.
- Different meanings in different countries
- A departure or a release from the rest of the song similar to the middle 8
- Think Don't Look Back in Anger when Noel sings "so I start a revolution from my bed" and the following 6 lines!

### The Bridge

- The bridge's job is to add a new dimension to the song, take it to the next level, and lead the listener back to the chorus, title and hook, from a new angle. If that's not enough of a challenge, the bridge needs to accomplish all of this while still managing to sound consistent with the rest of the song.
- It is similar to a pre-chorus but could appear anywhere in the song, and usually only once. Many people interchange pre-chorus and bridge.



## 4.2 Song Structures

These are only guidelines, but if you become familiar with them it will definitely help you when we move onto your first song. Bet you can't wait!

As an example, as we have mentioned it above, here is the song structure for Ticket to Ride by The Beatles:

### **Intro**

#### **Verse 1**

I think I'm gonna be sad, I think it's today, yeah  
The girl that's driving me mad, is going away

#### **Chorus**

She's got a ticket to ride; she's got a ticket to ride  
She's got a ticket to ride; but she don't care

#### **Verse 2**

She said that living with me, is bringing her down, yeah  
For she would never be free, when I was around

#### **Chorus**

She's got a ticket to ride; she's got a ticket to ride  
She's got a ticket to ride; but she don't care

#### **Middle 8**

I don't know why she's riding so high  
She ought to think twice, she ought to do right by me  
Before she gets to saying goodbye  
She ought to think twice, she ought to do right by me

### **Guitar**

#### **Verse 3**

I think I'm gonna be sad, I think it's today, yeah  
The girl that's driving me mad, is going away, yeah, oh

#### **Chorus**

She's got a ticket to ride; she's got a ticket to ride  
She's got a ticket to ride; but she don't care

#### **Middle 8**

I don't know why she's riding so high  
She ought to think twice, she ought to do right by me  
Before she gets to saying goodbye  
She ought to think twice, she ought to do right by me

### **Guitar**

#### **Verse 4**

She said that living with me, was bringing her down, yeah  
For she would never be free, when I was around, oh

#### **Chorus**

She's got a ticket to ride; she's got a ticket to ride  
She's got a ticket to ride; but she don't care

### **Outro**

My baby don't care. My baby don't care  
My baby don't care. My baby don't care  
My baby don't care. My baby don't care

## 4.3 Timing

*At this stage, and in preparation to work with other musicians and backing tracks, you will also need to know about “count-ins” and time signatures i.e. how many beats to the bar you will be playing, as they are intrinsically linked. As we are at the beginner stage, let’s look at the basics.*

The best way to understand it would be to use your hand and hit your leg at a steady pulse (any speed is fine). As you’re hitting your leg, start counting each hit: one, two, three, four. Once you get to four, go back to one and keep repeating. Each time you hit your leg four times, you’ve just completed a bar. This time signature is referred to as 4/4. It’s four beats in a bar, each one of those beats is a quarter note. Four quarters make up a whole bar.

To help your strumming put emphasis on the first hit of each bar. Do this by hitting your leg a bit harder so the sound is more pronounced. This is a good way of signifying a new bar has started and will help when determining if a beat is in a different time signature when you’re listening to a piece of music. If you’re comfortable with that, now put emphasis on the third hit as well so that every second beat you have emphasised your hit: ONE, two, THREE, four, etc.

The next time signature you should learn is 3/4. There are only three beats to a bar in this time signature. Now use the same leg tapping principle as with 4/4, but instead of counting to four, count to three: one, two, three. When you get to three, start back at one. Again, try putting emphasis on the first count of each bar. It will probably feel abnormal and a bit difficult to get your head around at first, but it shouldn’t take long to learn.

*Tap your foot in time with the piece you will be playing before you start in order to get in the groove and hit the ground running.*

## 4.4 Working With Backing Tracks



*Listen carefully to the backing track and relate it to the original recorded version (or version you are learning), so you become really familiar with it, before you play along.*

### **Backing tracks and why we use them**

*Backing Tracks will help you feel like you are in the driving seat and make you work harder and keep up your motivational levels high as you will want to succeed in playing the part you are learning. Plus they're great for developing your rhythm and timing.*

### **So what is a backing track?**

- The essential elements and musical parts of the song and
- A recorded musical accompaniment, especially one for a soloist to play or sing along with.

We have, of course, one for every song and riff we will teach you!

In addition, the backing track

- Provides an excellent practice medium
- Helps you remember the parts as you can associate the track with what you are learning
- Helps your timing
- Prepares you to play with others
- Gives you the confidence to play alone

Andy will demonstrate one of our backing tracks for you so you can get a feel for what you will be encountering. It will really open your eyes to what you can really achieve – this is one video lesson you really have to watch!

## 4.5 Picking Open Strings



*Focus on accuracy, so there is no harm in carefully watching your right hand to ensure you pluck the correct string.  
Tip: To help you remember the names of the strings, say them out loud when you pick them*





## 4.5 Picking Open Strings

### Open String Exercises

Now you have had a chance to pluck and hold down the strings and actually make some noises it is now time to show you how to hold a pick and put that into practice by striking those open strings.

This is probably one of the most valuable lessons you will learn because the way you hold your pick will shape the way you play guitar and influence your style and sound. As you become familiar with different techniques you will be able to adapt the way you hold your pick to develop different styles. However, for now, we'll stick to the basics.

The reason Andy is showing you how to hold a pick now as opposed to when you tuned your guitar is for a couple of reasons:

1. To show you the difference it makes when it is held properly and
2. To enable you to revisit the tuning of your guitar and see how much easier it is to strike the strings.

In the next lesson you will have the chance to do the same whilst holding down the strings on the fret board. Already you can see progress in the making.

As we have described in an earlier lesson, perhaps select a lighter gauge of pick (not too flimsy and certainly not too hard) which has a material that is not too hard, for example plastic, and make sure you have several of them as they disappear like British summers.

Bear in mind that your picking hand will be nearest to the bridge of the guitar and ensure you are sitting (or standing) in the correct position.

Now you can carry out Andy's open string picking exercise which is noted below. It may feel slightly uncomfortable at first, so relax, look at the strings you are playing and remember this golden rule - "quality, not quantity or speed – stay in control."

Here are the exercises:

#### • Exercise 1 (Adjacent strings)

E/A/D/G/B/E – Using downstrokes, making the strings resonate

Exercise One Play many times using downstrokes

The musical notation consists of two staves. The top staff is a treble clef in 4/4 time, showing a sequence of six eighth notes: E4, A3, D4, G3, B3, E4. The notes are marked with a '1' above the first note and 'mf' below the first note. The bottom staff is a guitar fretboard diagram with strings labeled T, A, B from top to bottom. The fret numbers are: T (0), A (0), B (0) for the first three notes; T (0), A (0), B (0) for the next three notes.

## 4.5 Picking Open Strings

### • Exercise 2 (Adjacent strings)

E/B/G/D/A/E - Using upstrokes, making the strings resonate

These exercises are especially important as you get to know the different tensions of each string as this will influence the way you strike them to obtain that perfect ringing sound.

Play many times using upstrokes

*mf*

T  
A  
B

0 0 0 0 0 0

## 4.6 String Skipping



*Do not be afraid to check both your picking and fretting hands before playing each note. This is something that will disappear as you become more experienced.*

### Open string picking exercises – String Skipping

*You are now going to pick open strings that are not adjacent to each other; this is known as string skipping. This will help to develop your picking hand accuracy and dexterity, which will increase your confidence and therefore assist with the challenge of coordinating your right and left hands.*

Confidence in your picking hand will allow you to concentrate on your fretting. Here is the exercise, using downstrokes.

Open E (Bottom E)...Open D...Open B. And keep repeating.

Play many times using downstrokes





## 4.7 Fretting



*Adjust your thumb accordingly to what best suits you, , in order to optimise leverage. To start with, you should try and place your thumb behind your forefinger, pressing down on the curvature of the neck. Every guitarist finds different ways to use the thumb.*



*When we showed you how to tune the guitar by ear we briefly showed you how to hold down a string on the fret board or guitar neck nearer to the fret wires to change it's pitch. This is called fretting and is the first step to playing melody lines, chords and guitar solos.*

So let's look at the correct way to fret a note, using the 2nd fret of the G string – this is the note A.

- Use the tip of your finger
- Place it just behind, but not on, the fret wire
- Use your thumb for leverage

## 4.7 Fretting

There are also some other tips to bear in mind that should make life easier:

**Don't exert too much pressure as this will result in;**

- Aching fingers
- Sore finger tips
- Less flexibility when changing notes/chords

To be fair you will still suffer from all these when starting up, but by not exerting too much pressure SHOULD help alleviate them. Please do not complain too much if this does not seem to be the case! Oh – and ensure you keep the nails on your fretting hand short so the fret board has no nail contact. Nail clippers can be cool – I think!

Experience will let you know what pressure to apply but there will be times when you have to exert more if string buzzes or the note does not ring out. The key is to make sure your finger is correctly positioned in the first place.

**And here is what you need to do now:**

- Use your finger to fret any notes anywhere on the fret board using your forefinger, ensuring you get a nice “clean” sound.
- Do the same, using your middle, ring and pinky fingers

**Before we go onto more specific fretting exercise, it will be useful to know the notes up to the 5th fret on each string, including open strings.**

As you can see, the notes go from A to G and some have notes in between called sharps and flats. Don't worry too much about this for now, watch the detailed video and then go onto to the fretting practice session

## 4.8 Fretting Exercises; Part 1



*Keep up your concentration levels to ensure all the notes you play are as "clean" as possible with no buzzing. Accuracy is paramount at this stage.*



## 4.8 Fretting Exercises; Part 1

We're now going to look at 4 simple fretting exercises using one finger (The Forefinger to be precise). The aim here is to ensure every note rings out very clearly – so for the moment, just forget about the speed element. This will come with time.

Here are the exercises as explained by Andy:

### Exercise 1:

Starting at the bottom E string fret the 1st, 2nd, 3rd, 4th and 5th frets. Repeat for the A, D, G, B (Only to the 4th fret) and E strings

Repeat Many Times

mf

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

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

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

### Exercise 2:

Repeat Exercise 1 except this time starting at the 5th fret of the top E string. (The A note).

### Exercise 3:

Repeat Exercise 1 except this time, include the open strings

Play many times

mf

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

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

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

### Exercise 4:

Repeat Exercise 2 again, including the open strings

These are great beginner warm-up routines which you should play whenever you pick up your guitar whilst you are in the early stages of learning. You will become more and more familiar with this and your accuracy and speed will increase really quickly – without you barely noticing your improvement. And here are the tabs.



## 4.9 Fretting Exercises; Part 2



*Each time you pick up your guitar, practice a different routine from this video. This gives you variety and a chance to start building your muscle memory. If you have difficulty fretting with your pinky, try using your ring finger to push the pinky down until you develop more strength*

*We are now going to show you 5 fretting exercises designed to ensure you play accurate clean notes and start to work your left and right hands together.*

We are starting by picking the bottom E string, then the 1st fret with your forefinger, 2nd fret with your middle finger and the 3rd fret with your ring finger. Then, reducing the pressure on the fret, slide your ring finger up to the 4th fret (then pick the string) and repeat the same for the 5th fret. Alternatively, you can simply reduce the pressure and then move your ring finger to the 4th and then 5th fret by “re fretting” i.e. not sliding. So 2 different ways of executing one move, and 2 new things you have learnt.

This exercise is then repeated for each string until you end up on the 5th fret of the top E string. Then execute the whole thing in reverse – in other words starting at the 5th fret of the top E string using your ring finger and using your forefinger to fret the 3rd, 2nd and 1st fret of each string.

Use this as the first warm up exercise you undertake when you pick up your guitar. As you progress, this will change and you will employ other methods and even take to playing riffs, chords or melody lines to warm up. This will be the case in the not too distant future so any monotony and boredom will soon be vanquished.

# Your First Song: REM, The One I Love

5

Right so we've now got some basic skills under our belt we're ready for our first song.

As you progress with the song, do bear in mind that some parts of learning this are going to seem hard and some easier. The thing is that sometimes you can struggle with say just a single chord for several days before you finally get it. The point is that you will get there, so don't be discouraged. You just need to spend a little time every day following the practice template I gave you in Section 1.

Remember it's a balance of learning and just having fun.

I've structured the lessons here so you can start by learning melody lines and then get into the rhythm. This approach will ensure you can have some fun just playing a few notes along with our backing tracks and then build up to the song structure, chords and strumming.

- 5.1 Introduction
- 5.2 Song Structure
- 5.3 Song Intro
- 5.4 Song Melody, Verse
- 5.5 Song Melody, Chorus
- 5.6 Your First Chords
- 5.7 Song Chord Sequences
- 5.8 Strumming Patterns
- 5.9 Playing The Full Song

# 5.1 Introduction



*Imagine yourself playing the complete song and reflecting just how far you will have progressed in such a short period of time!*

## **It's now time to learn your first song – The One I Love by REM.**

*Listen to Andy play some of the chords and parts of the melody line over our backing track, to give you a flavour of what you are going to learn.*

Apart from the fact it is a great song, we have chosen this because it consists of 4 great beginner chords (Em, D, C and G) and has a simple structure making it easy to teach as we can easily break the song down into its component parts.

The song speed is 130 beats per minute (Andy will demonstrate what is meant by this) and we will be using a metronome, slowed down from this speed, to ensure you master the melody line and chords in style. So, let's get started!

## 5.2 Song Structure



*Really get to the know the song structure so you can recite the whole thing in your mind*

*Now have a listen to Andy playing the melody line of the verse to The One I Love over our great backing track and providing you with a few facts on the structure, its speed and that learning this will improve your fretting skills and muscle memory no end.*

So, first things first, here are some facts about The One I Love.

It was REM's first single to break the billboard top 10 (reaching no.9) and released in 1987 from their fifth full-length studio album "Document."

In March 2005, Q magazine placed the song at number 57 in its list of the 100 Greatest Guitar Tracks, so this is an absolute must to learn.

And next, here is the structure – but first of all give the song a listen all the way through before you start to break the song down into its component parts.



## 5.2 Song Structure

### Here's the structure:

#### Intro

This one goes out to the one I love  
This one goes out to the one I've left behind  
A simple prop to occupy my time  
This one goes out to the one I love

#### Chorus

Fire  
Fire

#### Verse 2

This one goes out to the one I love  
This one goes out to the one I've left behind  
A simple prop to occupy my time  
This one goes out to the one I love

#### Chorus

Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)

#### Solo

Chords to be added

#### Verse 2

This one goes out to the one I love  
This one goes out to the one I've left behind  
A simple prop to occupy my time  
This one goes out to the one I love

#### Chorus

Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)  
Fire (she's comin' down on her own, now)

#### Outro

## 5.2 Song Structure

Look at the structure and then familiarise yourself with the song by listening to it several times... maybe on You Tube.

Then try and establish what instruments are playing, paying special attention to all the different guitars that are being used, so you can get a “feel” to what makes up the song and why it sounds like it does.

Its also always a bit of fun to try and establish what instruments you can hear, this may come in useful if you want to form a band and cover a song such as this. We think there are 2 string guitars, a bass guitar, drums and 2 vocal parts.....or something like that anyway.

Now we are ready to crack on.

## 5.3 Verse Melody



*Think about all the fretting hints and tips you have picked up so far.*

### **REM Verse Melody Line Play through with backing track**

*Before we crack on, have another listen to Andy playing the first part of The One I Love melody line with our backing track. This is to show what you are aiming for once you have been taught it, step by step.*

It will also help you become more familiar with the track as it will be different from the recorded version you should now know (structure etc...) by heart.

Right then – let's give it a listen.

## 5.4 Verse Melody Teaching



*Think about the timing (relaying it back to the song you now know inside out), as well as the way you are fretting the strings.*

### **REM Verse melody Teach. Part 1**

*First of all, we are going to improve your fretting and note changes by teaching you the melody line of the song, and this is tabbed right here.*

As we have said before, if you struggle with one bit, just try another part of the melody line, it is essential to maintain your motivation levels and keenness to learn.

To help this we have broken the melody line down into 4 key component parts – each one tabbed in detail for you below – with the video lesson detailing every note to be played. You can now easily learn it at your own pace.



## 5.4 Verse Melody Teaching



*Patience is key here - do not worry if you struggle. Revisit the first fretting videos to help build up your confidence and understanding of what is required.*

### **REM Verse melody Teach. Part 2**

Here's the second part of the Verse which includes the 3rd line which is the most easily forgotten part.

## 5.4 Song Melody; Verse



*Time to bring more fingers into play. Slow down as slow as you like to make sure you are executing all the notes correctly.*

### **The One I Love Verse Melody Lines Practice Session**

*Now it's time for a practice session. First of all you can play along with Andy using the downloadable metronome as the timing guide, as this will be at a slightly slower speed (90BPM) than the actual song and backing track.*

If you have your own metronome app try using that as well, at increasing speeds. This will build your confidence to be able to play with the full backing track.

## 5.4 Song Melody; Verse



*Time to bring more fingers into play. Slow down as slow as you like to make sure you are executing all the notes correctly.*

### **The One I Love Verse Melody Lines Practice Session with the backing track**

*Now you are ready to play along with our great backing track. Andy will show you everything you need to know to take this great step; such things as the timing, the count-ins and the gaps between the different song parts.*

You will then be able to play along to your heart's content and you will now be hungry for more knowledge, learning and fun.

So what are you waiting for!

## 5.5 Song Melody; Chorus



*Sing along with the both the main and backing vocal to inject a bit of feel into your playing.*

### **The One I Love Chorus Melody Line.**

*We're now going to learn the chorus melody line for both the main vocals and backing vocals, for which you will be reaching the heights of the 5th fret on the top E string, which will help you develop your finger stretching ability.*

This is definitely much simpler than the verse, with Andy giving you suggested downstroke and upstroke options.



## 5.5 Song Melody; Chorus



*Keep singing along – it really will help!*

### **REM Chorus melody line practice with metronome**

*Now it's time to play along with a metronome set at 90BPM to start getting you up to speed to be able to play along with the full backing track at 130BPM. Don't forget that you can do this on your own slowing down or increasing the speed of the metronome, depending on how you are progressing.*

## 5.5 Song Melody; Chorus



*Being relaxed will help your groove and timing*

### **The One I Love Chorus Melody Line (Practice with Backing Track)**

*You now have the pleasure of playing the chorus along with Andy and the full backing track. As you have already learnt the verses and bridge, Andy will also be playing this as well.*

*So if you are confident, you can play the whole shebang, after which you can use the full backing track to test out your skills.*

# 5.5 Song Melody; Tab

E-Gt

1 2 3 4

*mf* *let ring*

T  
A  
B

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

5 6 7 8

*let ring*

T  
A  
B

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

9 10 11 12

*let ring*

T  
A  
B

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

Choruses Lead Vocal      Chorus Backing Vocal

13 14 15

*let ring*

T  
A  
B

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

## 5.6 First Chords



*Do not become disappointed if you struggle - it will come. Use the "cheat" chords to help you progress*

### Your 1st 2 chords C major and G major

*Now you have (hopefully – no, definitely) mastered the melody line and become familiar with the structure, it's time to move on to the chords used in The One I Love .*

#### **So - What is a chord?**

Essentially, a chord is a series of notes played together that are used as a musical accompaniment to songs. Learning chords to a song means you or (if like Andy sing like a wounded Rhino) someone else can sing the vocal line to that song. It is also the start of your progression to become a rhythm guitarist.

We are going to start by learning some basic "open" chords which are the easiest to play and use open and fretted strings to form the chord. (Photo example)

The other type of more complex ones are known as bar (or barre) chords and do not use open strings and, as a general rule, use the forefinger to hold down all the strings (the bar) and use the rest to make up the chord. (Photo example)

The first 2 chords we will be learning are C and G, 2 of the 4 chords used in The One I Love. These are known as "major" chords and, although we will not be going into the theory of why this is so right at this time, it is important that you remember this.



## 5.6 First Chords

### G Major - Open

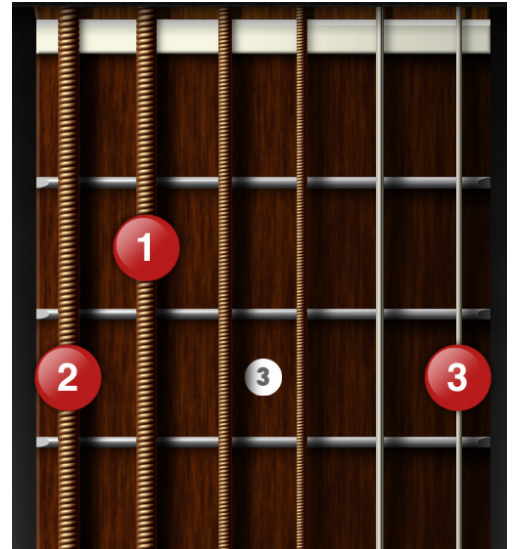
**The Open G Chord consists of the notes G B D**

The notes on the fret board are:

Bottom E string: 3rd fret – G  
 (This is known as the root note as it is the note on which the chord is based)  
 A string: 2nd fret - B  
 D String: D Open – D  
 G string: G Open - G  
 B String: B Open - B  
 Top E: 3rd fret – G

The key is to be able to play each note of the chord so each one rings out clearly, with not buzzing or dampening of the sound. When you first try this we guarantee it will not be easy and far from perfect.

As well as playing each note of the chords individually, you can now strike all the strings (Bottom E to top E) in one fluid motion. This is known as a down stroke and is the first key element of being able to “strum” chords. You can then do the same for the C chord, obviously making sure your posture and positioning are correct.



The G Major Open Chord. Image from Agile Partner's Guitar Toolkit App used by Andy.



## 5.6 First Chords

### C Major - Open

The notes that make up the Open C Chord are C E G:

Open C

Bottom E string: Open - E

A string: 3rd fret - C

D string: 2nd fret - E

G String: Open - G

B String: 1st fret - C

Top E: Open E

Note: Try to avoid striking the bottom E. However, as the E note makes up part of the chord, it is not the end of the world if you do. We have deliberately shown you the full chords to play but there are easier ways to play the C and G chords with just one finger if you are struggling.

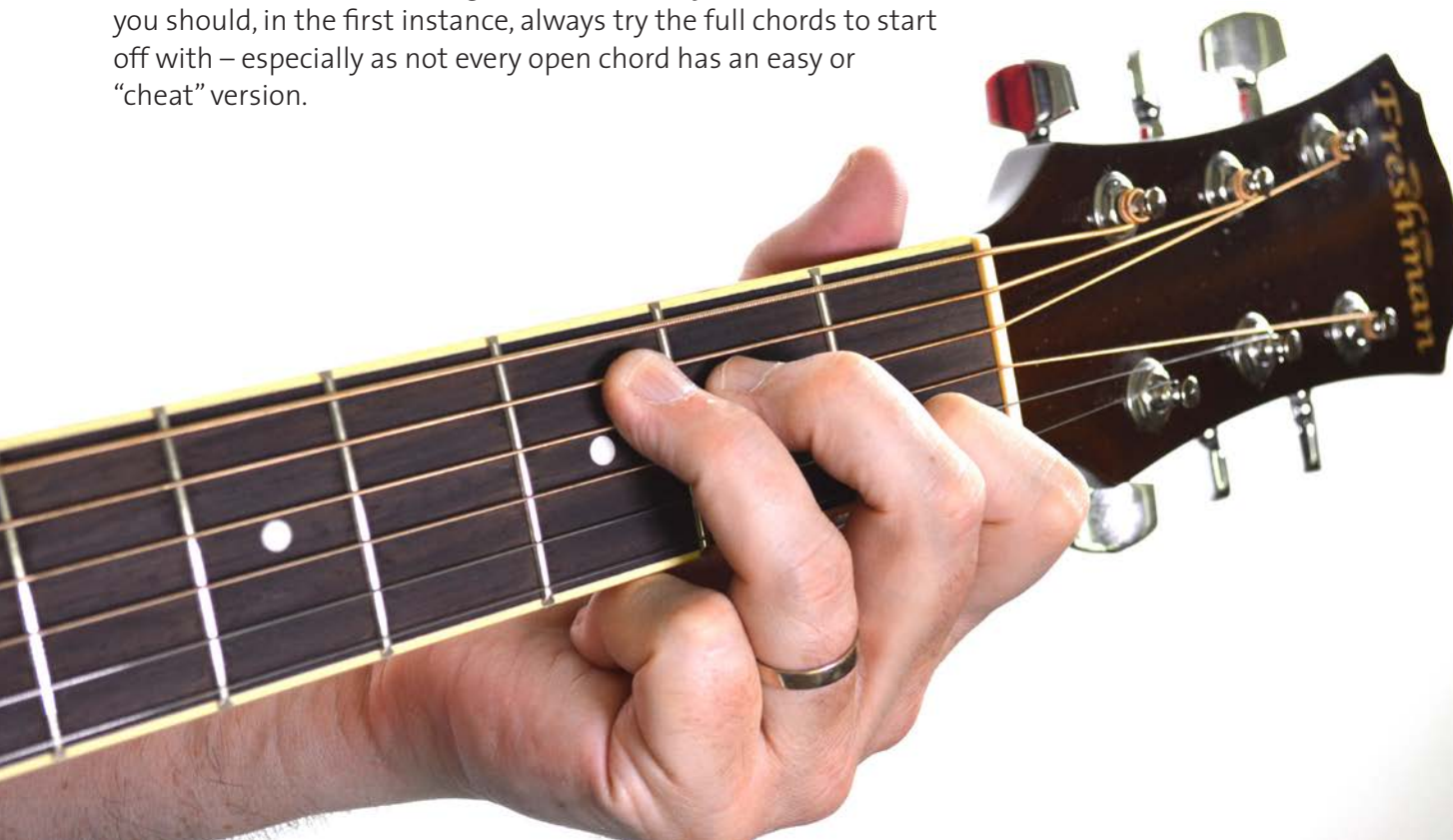
For the G chord, you just fret the 3rd fret of the top E string (the G note) and strum the D, G, B and E strings.

The reason we do not strum the open bottom E and A strings is because these 2 notes do not form part of the chord. For the C chord you need to put your finger on the 1st fret of the B string – this is the C note, and just strum the G, B and top E strings.

There is no shame in starting off like this (Andy did), but we believe you should, in the first instance, always try the full chords to start off with – especially as not every open chord has an easy or “cheat” version.



The C Major Open Chord. Image from Agile Partner's Guitar Toolkit App used by Andy.



## 5.6 First Chords



*Try and picture where your fingers should be positioned for the next chord before you actually change.*

### Your First Chords Practice Session (C major and G major)

*In this session, Andy will recap the chord shapes, go through the motion of a down stroke for the open G and open C chords, followed by an exercise designed to help you change from one chord to another.*

This is another challenge that should not be underestimated, especially whilst you are in the learning cycle. The metronome will be used to practice and set at a relatively slow 80 beats per minute (BPM), to make it easy to achieve accuracy from the outset. At this stage, speed does not matter. If you struggle, slow the metronome down further.

#### Here are a couple of tips offered up by Andy

- As a build-up, start by just changing from the C and G “cheat” chords to get your digits moving and used to the position they will be taking up when you execute the full chords
- Try preparing yourself mentally by visualising the playing of the second chord shape
- Consciously try to lessen the distance your fingers come off the fret board; in other words concentrate on minimum motion, paying attention to any unnecessary finger movement. Your fingers should remain over the fret board. Even a fraction of a second improvement will make all the difference
- Spend a few minutes going back and forwards between the 2 chords and then having a break to clear your mind and, perhaps chill out or return to something you have already learnt. After all, variety is the spice of life.



## 5.6 First Chords

The exercises are shown below, but watch the video to see exactly how these should be executed:  
For these exercises / represents one downstroke

### Exercise 1

C/ G/ C/ G/ C/ G/ C/ G/ - Waiting for 3 or even more beats until you have mastered changing from one chord to the other (Repeating as necessary)

### Exercise 2

C// G// C// G// C// G// C// G// C// G// C// Waiting for 3 or even more beats until you have mastered changing from one chord to the other (Repeating as necessary)

### Exercise 3

C//// G//// C//// G//// C//// G//// C//// G//// Waiting for 3 or even more beats until you have mastered changing from one chord to the other (Repeating as necessary)

### Exercise 4

C/ G// C// G/ C//// G//// C// G/ C// G// G// C/ G/ C//////// G/

### Exercise 5

Make up your own

As we keep saying, you must make sure you strike the correct strings in an easy free-flowing motion and that every note rings out. To prove this, occasionally stop in the middle of one of the exercises and pick each string individually and adjust your fingers if there are any muted or incorrect notes. It is bound to happen, so do not become disillusioned because you are on your way to learning your first song and a bit of hard graft will put everything right.

Of course, the speed with which you change the chords will increase over time, so please don't become stressed if it takes time to get your fingers in the right place immediately. The video show you a couple of tips plus offer you some sound advice about putting your guitar down for a bit if you are struggling to avoid any demotivation or "I just can't do this" attitude.

### Changing Chords – G to C – Hints and Tips

Start by placing your finger on the 3rd fret of the top E string (the G note) and work your way up by fretting the 2nd fret of the A string and 3rd fret of the bottom (low) E string so you build up the chords gradually. Keep moving your strumming hand, but at a speed that reflects the speed of your chord changing to minimise any "duff" notes.

Following our practice session, you will undoubtedly have to work at changing chords smoothly and quickly, ensuring all the notes of the chords ring out. If you do get some "buzzing" or muted notes, do not become despondent, just keep practicing or learn our beginner riffs and return to this part of your development later. The most important thing is not too rush or become concerned that your finger(s) will come way off the fret board in between changing from one to another.

## 5.6 First Chords

In this session, Andy will recap the chord shapes, go through the motion of a down stroke for the open G and open C chords, followed by an exercise designed to help you change from one chord to another. This is another challenge that should not be underestimated whilst you are in the learning cycle.

The metronome will be used to practice and speed up the chord changes and the exercises are tabbed right here

**For these exercises ‘/’ represents one downstroke**

### Exercise 1

*C//// G//// C//// G//// C//// G//// C//// G//// C//// G//// C//// G//// C//// G////*

### Exercise 2

*G// C// G// C// G// C// G// C// G// C// G// C//*

### Exercise 3

*C/ G/ C/ G/ C/ G/ C/ G/ C/ G/ C/ G/ C/ G/*

### Exercise 4

*C/ G// C// G/ C//// G//// C/// G// C// G// G/// C/ G/ C//////// G/*

### Exercise 5

Make up your own!

As we keep saying, the key (which happens to be C or G....SORRY) is to make sure you strike the correct strings in an easy free-flowing motion and that every note rings out. To prove this, occasionally stop in the middle of one of the exercises and pick each string individually and adjust your fingers if there are any muted or incorrect notes. It is bound to happen, so do not become disillusioned because you are on your way to learning your first song and a bit of hard graft will put everything right.

Of course, the speed with which you change the chords will increase over time, so please don't become stressed up if it takes time to get your fingers in the right place immediately. The video show you a couple of tips plus offer you some sound advice about putting your guitar down for a bit if you are struggling to avoid any demotivation or "I just can't do this" attitude.



## 5.6 First Chords



*Build your chords up from the bottom (top E string).*

### Your 3rd and 4th Chords (Em and D)



## 5.6 First Chords

The next 2 chords to master are E minor and D, which are the first 2 chords used in *The One I Love*. The D is a major chord, but the E is a minor chord and is shown like this Em. They are both open chords.

As per before we will not, at this moment in time explain the theoretical side of what a minor chord is... let's just nail it first.

Here are these 2 chords shown diagrammatically in tab and how they are played on the guitar.

When executing the chords, use all the same tips we have already shown you in the "Your 1st chords lesson) In other words:

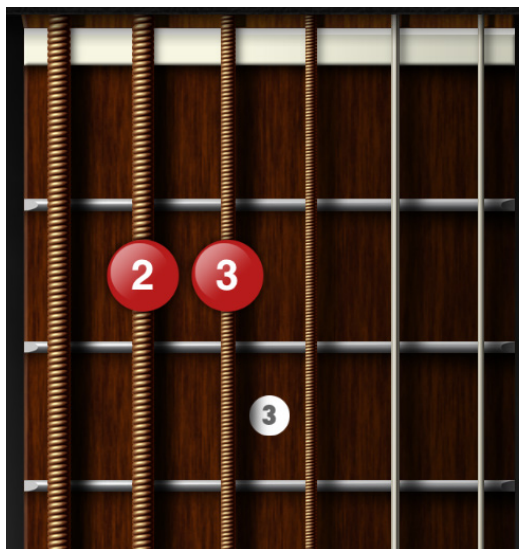
- Use the tip of your finger.
- Play each note of the chord so each one rings out clearly.
- Strike all the strings you should be playing in one smooth downward motion.



### The D Major open chord

Bottom E string: Not played  
 A string: Not normally played  
 D String: D Open – D  
 G string: 2nd fret - A  
 B String: 3rd fret – D  
 Top E: 2nd fret – F# (F sharp)

So the notes of the open D chord are D, A and F#.



### The E Minor open chord

Bottom E string: Open  
 A string: 2nd fret – B  
 D String: 2nd Fret - E  
 G string: Open  
 B String: Open  
 Top E String – Open

Alternatively, you can “cheat” by just strumming the open E, B and G strings. Very useful if you are on stage and require a beer.

## 5.6 First Chords



*Em is relatively straight forward, utilising 4 open strings. Really try to let those notes ring out and try to emulate the fullness of sound with the other chords you have learnt.*

### Em and D Practice Session

*The One I Love Em and D chord changing with metronome. Right then, on to your next practice session, using downstrokes to play each chord with a metronome at 80BPM.*

You can change from one chord to another at whatever speed you like. What is important is that the chords ring out and you strike the correct notes, with the metronome playing an important part in developing your timing.

We recommend starting off with one downstroke on each chord before changing to the other, followed by 2 downstrokes and then 4 – in time with the metronome; all the while thinking where your fingers are going to be positioned on the fret board before you change. Before long you won't even think about it!!!!

However, if you find you are not fluid and mistakes keep occurring (such as wrong or muted notes) slow down by revisiting an exercise at a slower speed. If you keep making mistakes and do not correct them, they could well be with you for always.

The video will show you the chord shapes and fingering in detail and change from the Em to the D and back again, throwing in a few tips to help you with the transition from one chord to another. This will then give you a great grounding for learning the song.

And here are the tabs and exercises – where / represents one downstroke

## 5.6 First Chords

### Exercise 1

Em//// D//// Em//// D//// Em//// D//// Em//// D//// Em//// D//// Em//// D////

### Exercise 2

Em// D// Em// D// Em// D// Em// D// Em// D// Em// D//

### Exercise 3

Em/D/ Em/D/ Em/D/ Em/D/ Em/D/ Em/D/ Em/D/ Em/D/

### Exercise 4

D/Em//D//Em/ D//// Em//// D/// Em/ D// Em// D/// Em/ D/ Em//////// D/

### Exercise 5

Make up your own

It is so important not to bombard the beginner guitarist with too much information at one. With this in mind, we have videoed some more “changing chords smoothly and effectively” tips. These are not just for the Em and D chords –this practice can be applied universally

- Build your chords from the bottom (highest noted) string up
- Lead with the finger that has the furthest to move
- Keep your strumming hand moving, almost like a pendulum, both down and up. If your right hand stops while you change chords, that send a subconscious message to your left hand that it’s allowed to move slower. Instead you want to beat your brain at its own game by setting up a dissonance, or problem, for your brain to solve. Your brain wants your hands to move at the same time. If one hand stops, so does the other. But if you force your right hand to keep moving, your left hand will automatically speed up.

### And finally, as a reminder

- Use a metronome, gradually speeding up to the speed of the backing track
- If practising without a metronome, start slowly and build up speed
- Hit it the downbeat with your right hand even if your left isn’t totally in place yet. You’ll mangle the first beat a few times, but it will quickly get better. Plus you’ll be learning how to fix mistakes on the fly.
- Count the beats carefully as shown in the preceding videos

We are confident all of this will help you enormously



## 5.7 Song Chord Sequence



*Do not get carried away just yet. Try not to emulate the song until you have nailed the chord sequencing and changes.*

### The One I Love – Intro. Verse Bridge Down Stroke Chords

*Now things are starting to become exciting as Andy builds on the chord shapes and changes we have covered so far and delves into the song – at this point just showing you the Intro, first part of the verse and the bridge using down strokes to get you used to the sequencing and actual timing of the changes.*

This is what you will be practicing:

Intro – Em////.....D////.....Em////.....Em////.....Em////

Verse – Em////.....D////.....Em////.....Em////.....Em//// ..... Em////.....D////.....Em////.....Em////.....Em////

Bridge – G////.....D////.....C////.....C////

**Keep practicing. Once you are confident you are “sorted” on to the next lesson. Don’t forget to gradually build up your speed if you find the Andy’s playing of it a tad too fast.**



## 5.7 Song Chord Sequence



*Relate the chords to the structure, but more importantly, ensure your timing is spot on.*

### The One I Love - Bridge, Verse & Chorus

*So, let's now play the end of the verse, the chorus and the lead solo playing downstrokes only. This video is all about getting the feel of the song and understanding where the chord changes occur. The sequence looks like this:*

End of verse - Em//// D//// Em////

Solo - G//// D//// C//// C//// Em//// D//// Em//// Em////

If you struggle to keep up with Andy, practice the changes on your own at a slower pace.....as slow as you like in fact. I guarantee, you will eventually be able to play along with the video. It does not even matter if you have your metronome set at 20 BPM; the key is to make sure you are playing it smoothly, with no "dodgy" sound wrong or non-ringing notes.

When you are up to speed, you can then move on to the strumming patterns used in the song and piece the whole thing together. Plus, learn the quirky bit at the end of the song. Always good to throw in a curve ball!!!!

## 5.7 Song Chord Sequence

### Putting All the Chords For The One I Love Together

At last we're here. Where? Here! You are now going to learn the sequence of chords for The One I Love... initially by using downstrokes, but in line with the exact chord changes in the song.

Make sure you are familiar with the song structure before you plough into this "practice sesh". It is tabbed out using the 4 chords contained within the song and, at this stage, designed for you to gain experience changing chords, perfecting the resonance and striking the correct strings.

Off you go:

```

Em////D///Em//////////D////Em////////
Em////D///Em//////////D////Em////////
G///D///C////////
Em////D///Em////////
Em////D///Em////////
Em////D///Em////////
Em////D///Em//////////D////Em////////
G///D///C////////
Em////D///Em////////
Em////D///Em////////
Em////D///Em////////
G////C///G///D///Em////D///Em////////
Em////D///Em//////////D////Em////////
G///D///C////////
Em////D///Em////////
Em////D///Em////////
Em////D///Em////////
Em////D///Em////

```

Hopefully the song will now start sounding familiar and your motivation levels should be soaring. Now on to the strumming patter.

## 5.8 Strumming Sessions



*Relax, sit comfortably, make your strumming arm relatively relaxed and do not hold your plectrum too tightly.*



## 5.8 Strumming Sessions

*Be prepared for some really hard work as you are introduced to your first strumming lesson, using the pattern for The One I Love. This is one of the hardest techniques to muster.*

As you will see from the video, we have not made this an exact science, as we do not want to restrict or inhibit your freedom of expression....even at this early stage.

What is important is the clarity of the chords, the timing and the way you strum the strings.

You will need to ensure your posture is correct and that you are holding the pick correctly (if you are using one) and are relaxed. Your strumming arm will involve movement from both your wrist and shoulder which will, eventually become second nature, plus the ability to co-ordinate both arms and fingers with their respective movements.

As you now know, strumming involves both what we call downstrokes (a downward movement of your arm across the strings) and upstrokes (which is the opposite). And I know we said strumming is not an exact science, here are 3 quick exercises designed to get your right arm working. Your fretting hand will be placed on the neck of the guitar so the notes are muted so you can concentrate on just one thing at a time i.e. your strumming arm.

Andy will show you how to build up to achieving this by employing some techniques to ensure you become comfortable in the shortest possible time, building up speed as we go. You will go through a brief down stroke exercise and finally start your 1st strum.

For The purposes of this exercise D represents a down stroke and U an upstroke.

D U D U – Playing Em....D.....Em.....Em.....Em for each D U D U sequence

This can then be repeated at different speeds using the full chord sequence. You will now start to get a sense you are really starting to learn your first complete song.

Andy uses this simple pattern to build up your ability to fully strum The One I Love with all the chord changes. Here is the full structure of the song with the chords, as well as the tab for the chords if you fancy following that as well. However please note that we have simply noted the number of beats on each chord.....not the pattern. Because, as we said, it certainly isn't an exact science and would also be far too confusing! Enjoyment is still the word. .

You are now some way to jamming along with our great backing track, either picking out the melody line or strumming the chords. Although there is one sneaky additional bit that is played right at the end of the song

## 5.8 Strumming Sessions



*Now you are familiar with the chords and structure, have another listen to the original to help you develop more of a feel for the strumming.*

### The One I Love Strumming Pattern

Andy is now going to take you through the simple strumming pattern to the song, showing you where you can emphasise the downstrokes for maximum effect.

The video will show you the full details of the pattern below:

D...D...U...D...U...D...U

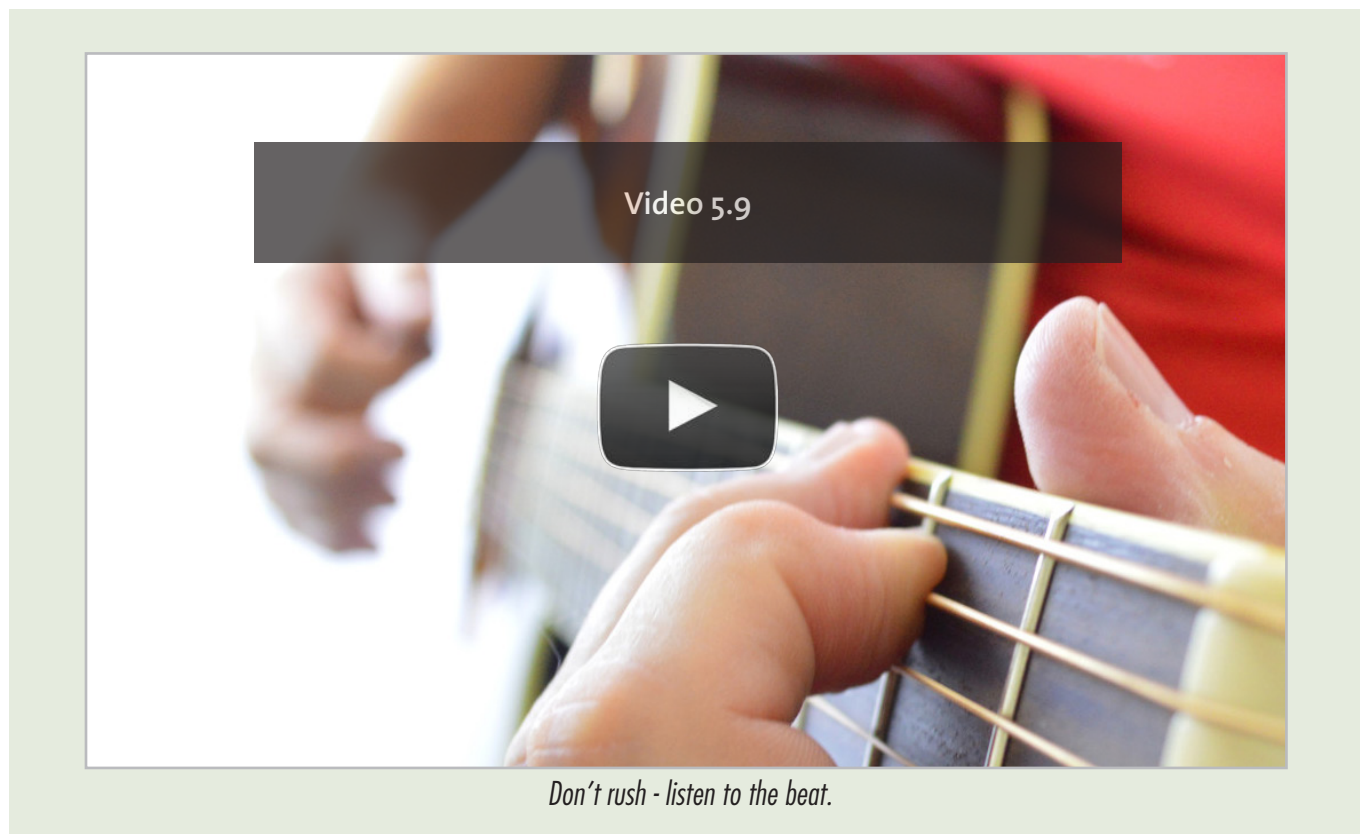
Using these chords

Em...D...Em...Em...Em...D...Em...G...D...C...C...Em...D...Em...

We reckon you are now ready to take on the body of the song, by playing along with a metronome at a speed slower than the original recording and backing track.



## 5.9 Playing The Song



### The One I Love – Slow strumming session with metronome -

Intro, Verse, Bridge, End of Verse, and Chorus.

Not too much to say about this because this is a real practical bit. With the metronome set at 90 BPM Andy will take you through the intro, verse, bridge, end of the verse and chorus using the strumming patterns you have already learned.

```
Em///D///Em//////////D///Em////////
Em///D///Em//////////D///Em////////
G///D///C////////
Em///D///Em////////
Em///D///Em////////
Em///D///Em////////
Em///D///Em//////////D///Em////////
G///D///C////////
Em///D///Em////////
```

This is the initial stage towards the big build to playing the whole song with the Guitar Coach backing track i.e. when you start to feel like you could be playing in a band.

## 5.9 Playing The Song



*Think back over what you have learnt so far to help build and retain your enthusiasm and motivation. Sometimes you need to appreciate just how far you have come.*

### **The One I Love – Intro Verse and Chorus to the backing track**

Now is the time to play along with the One I Love backing track, created by our fruitcake friend Captain Chaos, using the same strumming pattern you have already learnt, but now at a speed of 126 BPM.

As always, if you do struggle, gradually increase the speed of your metronome from 90 BPM by 8 extra BPMs until you reach the 126 target. There is no rush to achieve this (well hopefully not anyway) and it can become demotivating if you try to run before you can walk. Best take gradual incremental steps towards your goal which, in this case, is to strum the intro, verse, bridge and chorus to the track.

Play along with Andy and then use the backing track on your own to your heart's content. You will soon be able to join all the component parts and play the whole song yourself

You will now start to appreciate the hard work you have undertaken to date. But please remember – you won't nail it in one go so be patient and put the hard work in so your chord changes are smooth and all the notes can be heard. If you have some problems, just go back to a previous strumming or chord changing video to refresh you. You are now starting to ramp up your ability!

## 5.9 Playing The Song



*Just enjoy the moment of knowing you can hopefully) play a whole song. Practice makes perfect but do not be afraid of revisiting any previous lessons to assist you.*

### The quirky bit at the end

*OK, so we now have the chords and the melody line in the bag. However, if you listen carefully to the end of the song, you will hear there is an additional chord and note played which acts as a "stepping stone" before the last chord (Em) is strummed.*

So you can accurately play along with the backing track and end in time and in a correct fashion, you will strum the final D chord and then play the 2nd fret of the D string (which is an Eb) note, followed by the final Em chord. Andy will also show you how to play 2 notes in unison, instead of one, so you are effectively (well nearly) play an Ebm (E flat minor) chord.

# Bob Dylan; Knocking On Heaven's Door

6

OK let's look at Song number 2 and also start adding some more chords to your repertoire.

Getting familiar with your chords and chord changing at this stage will be invaluable as you progress on your journey, so take your time and prioritise accuracy over speed.

- 6.1 Introduction
- 6.2 Song Structure
- 6.3 Song Melody
- 6.4 Your Next Chord
- 6.5 Song Chord Sequences
- 6.6 Strumming Patterns
- 6.7 Playing The Song
- 6.8 Chord Changing & Strumming



## 6.1 Introduction



*As well as the studio version, give a live or cover version a hearing as well. This will help you to start thinking creatively.*

*We are now going to use the same formula for learning your second song –Knockin’ on Heaven’s Door by Bob Dylan.*

Andy gives you a brief overview, but here are a couple of extra facts

### **The Facts**

Covered by, amongst others, Guns ‘n Roses (a classic version with guitar solos and screeching vocals), The Grateful Dead, Avril Lavigne, U2 and Eric Clapton, this Bob Dylan classic was released in 1973 for the soundtrack of the film Pat Garrett and Billy The Kid and reached no. 12 in the billboard charts.

The chords are nice and simple and, in order to play this song, we just need to teach you one more open chord; and that is Am.

The song speed is pretty slow, 67 Beats per minute (BPM) which should make it a slightly simpler task than The One I Love, although it is still in 4/4 time. This is deliberate, so you can increase your repertoire in half the time it took to learn your first song and you will now have 5 chords in your armoury.



## 6.2 Song Structure

*Even more so than The One I Love, the structure is extremely simple and repetitive... and here it is.*

### **Intro**

#### **Verse 1**

Mama, take this badge off of me  
I can't use it anymore.  
It's gettin' dark, too dark for me to see  
I feel like I'm knockin' on heaven's door.

#### **Chorus**

Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door

#### **Verse 2**

Mama, put my guns in the ground  
I can't shoot them anymore.  
That long black cloud is comin' down  
I feel like I'm knockin' on heaven's door.

#### **Chorus**

Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door  
Knock, knock, knockin' on heaven's door

## 6.3 Melody Line



*This is a slower melody line than *The One I Love*, so be careful not too rush the notes.*

*Just as we did for *The One I Love* it's time to learn the melody line, note by note, step by step.*

Generally, the same notes are used throughout the verse and choruses and, although relatively slow, it will challenge your timing. At first, this will test your mental strength as you learn to coordinate both hands whilst playing the piece in time.

It is demo'd using a metronome at 70 BPM and using a combination of both open and fretted notes to continue your fretting progress.

We will make absolutely sure you are comfortable playing the melody before we launch into jamming with the metronome and backing track. You can use the tab and gradually build up speed as you commit everything to memory.

# 6.3 Melody Line

E-Gt

Verses

1

2

3

4

*mf*

T  
A  
B

5

6

7

T  
A  
B

Choruses

8

9

10

T  
A  
B

11

12

13

T  
A  
B

## 6.4 Your Next Chord; A Minor

Video 6.3



*Picture your hand shape for Am and replicate it without using the guitar. You may even be able to dream about it!*



## 6.4 Your Next Chord; A Minor

*So that's the melody line nailed, so now onto your next chord, A minor, which, along with the G, D and C chords you have already learnt, will allow you to play this Dylan Classic.*

OK, so let's look at the chord in more detail.

The A minor is shortened to Am (as you can see from the song structure and chords) and consists of the following notes – A, E, C.

### As far as the strings are concerned:

Bottom E string: Not usually played

A string: Open – A (Known as the root note i.e. the lowest “A” note played as part of the chord)

D string: 2nd fret - E

G String: 2nd fret - A

B String: 1st fret - C

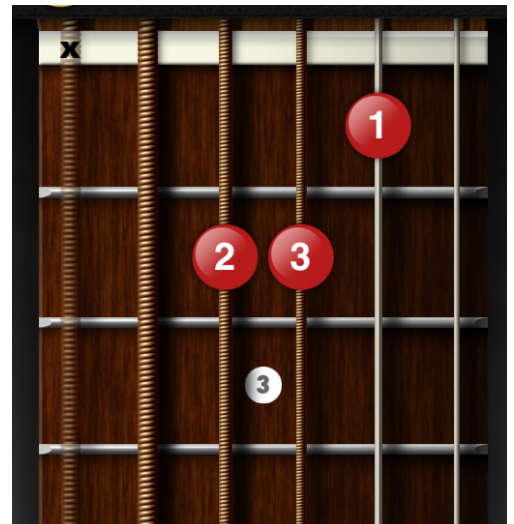
Top E: Open E

Hold the notes of the chord down so each one rings out clearly and then warm up by playing some downstrokes and upstrokes so you can start to “feel” the chord.

Remember not to press too hard and use your thumb as leverage to help you exert the necessary pressure. Now you know all the chords necessary to play Knockin' On Heaven's Door –The sequence being:

G.....D.....Am.....G.....D.....C.....(Taken from a live recording of the song)

Right then – let's dive into the song



The A Minor Open Chord. Image from Agile Partner's Guitar Toolkit App used by Andy.



## 6.5 Song Chord Sequences



*Hold your pick relatively lightly so the strings sing as opposed to scream.*

### Three Chord Changing Exercises

*It's now time to practice the chord changes for Knockin' on Heaven's Door by using one down stroke for each chord and counting to 4 before you change.*

- G (Count to 4 – Making the down stroke on the count of 1)
- D (Count to 4 – Making the down stroke on the count of 1)
- Am (Count to 4 – Making the down stroke on the count of 1)
- G (Count to 4 – Making the down stroke on the count of 1)
- D (Count to 4 – Making the down stroke on the count of 1)
- C (Count to 4 – Making the down stroke on the count of 1)

This is the order the chords are played in the song. Follow Andy to get the jist of it and then fire up your metronome to practice the sequence on your own. This great for timing and making sure you are disciplined in your approach. It will increase your fluidity of change and make sure you can here all those notes ring out.

Once you have nailed that it's time to up the ante and strum the down stokes after a count of 2 and then 1 to further make you proficient in your chord changes. In other words:

## 6.5 Song Chord Sequences

G (Count to 4 – Making the down stroke on the count of 1 and 3)  
D (Count to 4 – Making the down stroke on the count of 1 and 3)  
Am (Count to 4 – Making the down stroke on the count of 1 and 3)  
Am (Count to 4 – Making the down stroke on the count of 1 and 3)  
G (Count to 4 – Making the down stroke on the count of 1 and 3)  
D (Count to 4 – Making the down stroke on the count of 1 and 3)  
C (Count to 4 – Making the down stroke on the count of 1 and 3)  
C (Count to 4 – Making the down stroke on the count of 1 and 3)

G (Count to 4 – Making the down stroke on the count of 1, 2, 3, and 4)  
D (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4)  
Am (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4)  
Am (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4)  
G (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4)  
D (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4)  
C (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4.)  
C (Count to 4 – Making the down stroke on the count of 1, 2, 3 and 4.)

Don't move on until you have nailed it....but once you have:

## 6.6 Chord Changing Practice



*Try and add your own embellishments or accentuations once you have mastered the changes.*

### Chord Changing practice and strumming

*You are now going to practice a new strumming pattern using all the chords you have played so far.*

This is to cement what you have learnt so far and allow you to branch out further as you continue your journey to learning more and more songs. These particular chords are used in 1000's of songs.

Set your metronome to 100 BPM and, once you can confidently and accurately play at this speed (along with Andy) you can start ramping up the speed further, making sure you have accurately played the piece at the previous slower pace.

Here is the sequence:

G//// Em//// C//// D//// G//// Em//// C//// Am//// Am//// D/G/

## 6.7 Strumming



*Slower strumming requires more discipline, so careful not to overplay.*

### Dylan Strumming Pattern

In order to listen to the strumming pattern, Andy will take you through the strumming pattern he uses to play the song. To demonstrate the pattern effectively you will see the pattern played using muted strings, followed by the actual chords...G...D...Am.....G....D...C.

The pattern being played (D= downstrokes and U = upstrokes)

D/D/U/D/D/U/D/D/U/D/D/U

This is a relatively easy pattern to master and so, along with the easy-teach technique, should become embedded into your muscle memory (or brain as Andy likes to call it – no class!) relatively easily. This means it becomes much easier to add more accents and “little embellishments” to make the song sound more interesting...

## 6.7 Strumming



*Try some of your own variations.*

### Strumming Accents

*It is always good to add some flavour and texture to your strumming. This will give you more feel and an ability to add your own mark on the song. No real point, in our opinion, in copying everything strum by strum!*

There are suggested accents to add, use of the lower ranges of the chord i.e. not a full strum and even something different from the original track that "Captain Chaos" has put into the ending of our backing track.

All this gives you more variety and provides an opportunity for you to create some of your own. All part of your continued motivation and development



## 6.8 Playing The Song



*Use the accents you have learnt to really "get into the song and create your own groove and feel."*

*Now it's time to strum along to the backing track using the strumming pattern and accents you have learnt.*

Once you are confident following Andy you can then play along on your own, concentrating on your playing accuracy, timing, accents, feel and.....enjoyment.

You can now play 2 complete songs!

# Extras

7

In this section we're going to take a look at some of the things we'll be building on in Volume 2, plus have a bit of fun!

- 7.1 Beatles Riff
- 7.2 Introduction To Barre Chords
- 7.3 Multi-Picking

## 7.1 Beatles Riff



*Use this as a warm up routine, even before you can play it at the correct speed. And really listen to the riff from the original recording.*

### **The Beatles; Twist & Shout**

*There is a real excitement when learning new songs, but these can take time; so here is a “quick win” that is a quick riff you can bang out in no time at all.*

It is the intro to Twist and Shout by The Beatles that will test your picking and fretting and start to build up your song, lick and riff library.

It is played on the bottom 3 (E, A and D) strings and based around the 2nd, 3rd and 4th frets. You can play along to our backing track and follow the tab below once you have watched Andy's instructional videos that include both a note by note instruction and practice session.

You will also learn your first technique to add to your toolkit (albeit on a minor basis) known as string skipping and there is an additional tab below to help you master this, which will also be fully explained by Andy.

You're now starting to sound cool!!!!

# 7.1 Beatles Riff



*Get your fingers in place and try playing it with your eyes closed to really help your sense of where you are on the fret board.*

This is the riff played twice

E-Gt

4/4

mf

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

5 6

0 0	0 0 0 0
2 2	0 0 0 0



## 7.2 Introduction To Barre Chords



*To minimise your calluses on the body of your finger, make sure you are pressing down as near to the 3rd fret as possible.*

### An introduction to Bar (or Barre) Chords

*So what is a bar chord? We've all heard people talking about them, well here is a definition: It is a type of guitar chord, where one or more fingers are used to press down multiple strings across the guitar fingerboard (like a bar pressing down the strings), enabling the guitarist to play a chord not restricted by the tones of the guitar's open strings.*

Barre chords are often referred to as "moveable" chords, as the whole hand may easily be moved up and down the neck. In other words, there are no open strings being played.

As you learn more and more songs, you will learn more chords (and there are hundreds of them) some of which have marvelous names and sound and can be difficult to play - Gb major9 for example

What a chord is called is based on several factors such as the scale and the notes played (we'll save this for another time) but what we do know, is that it is easy to impress someone by saying you have just taken up the guitar and today learnt how to play a Gm11. That's right.....a Gm11!

(The full name is actually Gm11 over C)!!! This comprises these notes: (from low E string to top E string) G, C, F, Bb, D and G. And this can be applied to this chord shape anywhere on the neck, using the low E string note as the naming convention and the A string as the "over" part. In this case, Fm11/Bb on the 1st fret and the



## 7.2 Introduction To Barre Chords

F#m11/B on the 2nd fret.

The majority of people have heard of the A, B, C, D, E, F and G chords and, probably the terms major, minor and probably sevenths. But an 11th over another chord?

So, courtesy of GuitarCoach Mag, we are going to show you how to play Fminor 11/Bb, F#minor11/B and Gminor11/C (the “/” represents “over.”

And here are the tabs.

As an aside, you can also play all the open strings together i.e. E,A,D,G,B and E to create the Em11/A chord. Now practice these chords to help you strengthening your fingers for when you start playing barre chords. Although a bit of fun and digression, this is all useful stuff for when you start to learn barre chords.



## 7.3 Multi-Picking



*Pick control is key. Not too tighter grip, but not so lose so you keep dropping it.*

*We have always said that whatever you learn, you must, whenever possible, enjoy it and make it convivial at the same time. This what this video is all about.*

There is an exercise to show you some valuable techniques to help you pick a note several times in a row and a way to end a song in a comic way...

Andy uses this all the time when playing gigs and the reaction is always one of amusement, because it is unexpected and grabs the attention of the audience because of its non-conformity.

Taking it one stage further, we have adapted this ending to make it discordant (and hopefully made it more entertaining... no we are sure it is) based on a great English comedian called Les Dawson who played a great piano piece and deliberately (but cleverly) played the odd note out of tune, so it sounded like he didn't know what he was playing.

The "out of tune" note had to played to perfection to emphasise the discordant nature and enable the audience to empathise with him whilst laughing out loud. This video will demonstrate what we mean.

We have therefore used the ending tabbed above to achieve the same effect by changing the penultimate note to try and create this comedy effect. You may never use it in a "live" situation (though we recommend you do) but you will have a laugh learning it and it will, at the same time, let you enjoy learning a multi string plucking technique.

# 7.3 Multi Picking

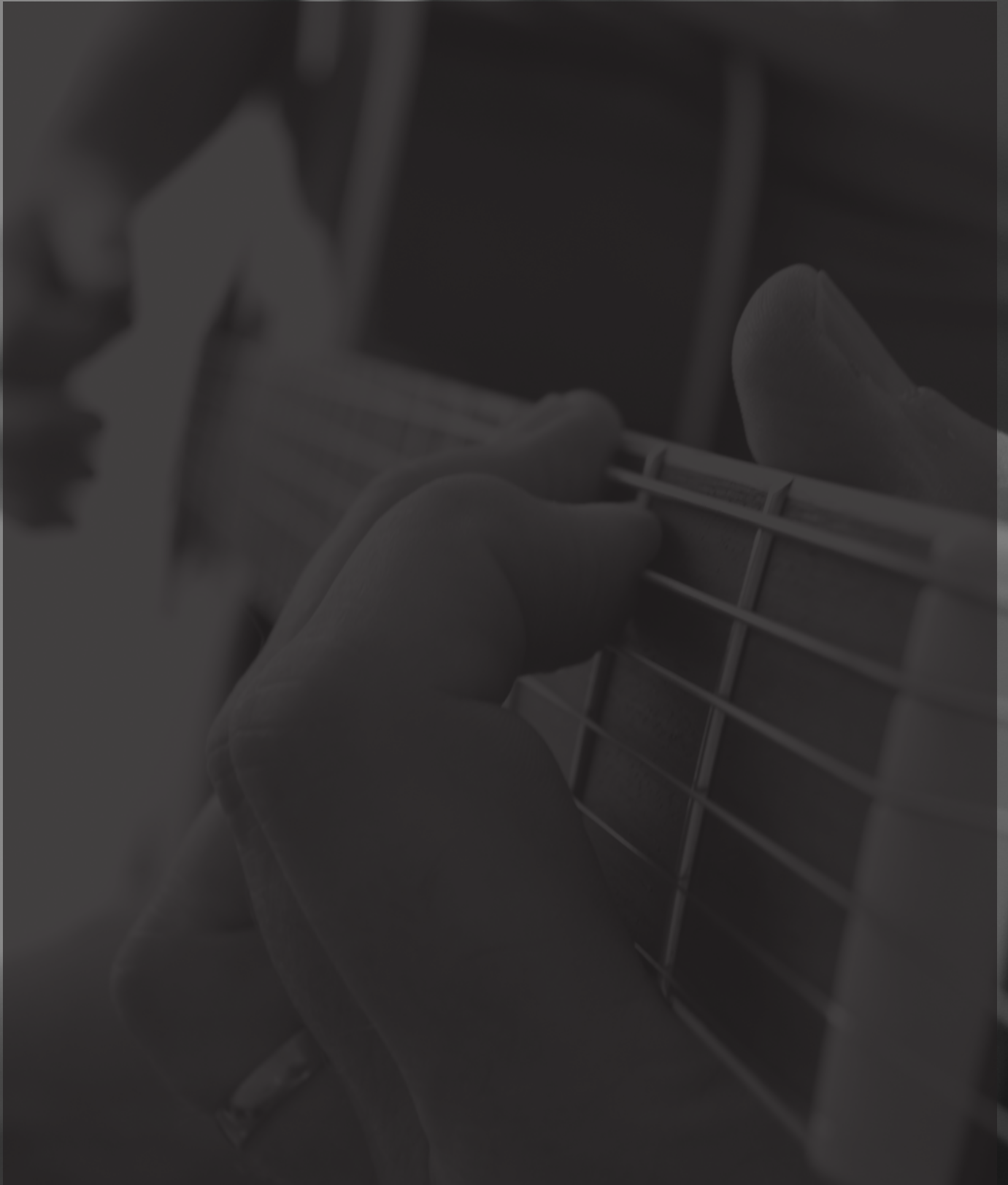
Version 1                      Version 2                      Version 3

*mf*

T	1	0	0	0	2	0	0	1	3	0	1	0	2
A	0	0	0	0	2	0	0	0	0	0	0	0	0
B									2	3			

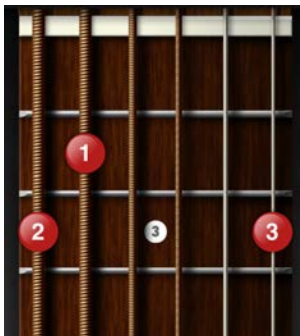
# Resources

8



# Resources

You can access all your resources including Backing Tracks, Tab and Chord Charts and Practice Planner, from the Guitar Coach Members site.



G Major open chord



C Major open chord



D Major open chord



E Minor open chord



A Minor open chord



# The Next Step...

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This is just Volume 1, of our 5 Volume Series.

Each of these 5 Volumes will provide you with a structured plan and routemap, designed to give you the fastest and easiest route towards your guitar playing dreams.

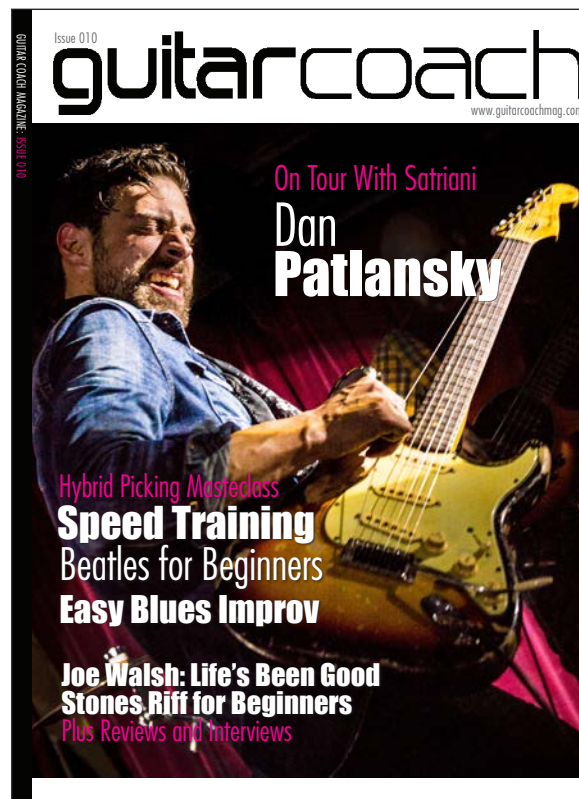
I very much look forward to us continuing your guitar playing journey together!

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