

TONYS

30 DAYS TO PLAY

... THE SIMPLE FFFP™ GUITAR METHOD ...

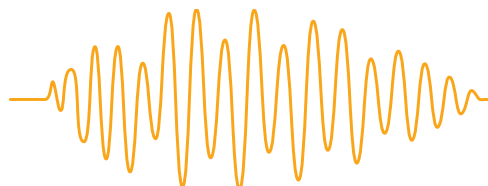


WITH
PRINTABLES
&
4 VIDEOS

TONY POLECASTRO

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Introduction



Welcome to Your Guitar Adventure!

Hey there! Super excited to have you on board for the start of your awesome guitar journey. You might have heard that learning guitar is all about the grind before the fun starts. Well, guess what? We're tossing that old idea right out the window. You're about to see that learning the basics and having a blast are totally doable at the same time.

The FFFP™ Guitar Method

Let me first introduce you to the FFFP Guitar Method™. No matter how you slice it, learning guitar is not easy. There's frustration, lack of patience, and even physical pain (hey there finger calluses, nice to meet you). I've seen countless beginner guitar players nearly give up trying to play the guitar and it's truly sad because the guitar can be the source of an endless amount of joy. Although this beginner phase of learning guitar presents its own unique set of challenges, just because it's challenging does not mean it can't be fun.

That is where I came up with the FFFP Guitar Method™. It's nothing you need to remember by the way, but it's the backbone of ALL of my teachings. It stands for:

FOCUS AND FUN FUEL PROGRESS

FOCUS: Nothing happens without focus, and all you need is to pick up your guitar and book every-day for 30 days for as little as 10 minutes per day and it will work.

FUN: This is a big one and what sets this apart from most guitar courses. We make it a priority to make this FUN. If you delay having fun until we achieve mastery, you'll get bored and fizzle out.

You must stay away from things that feel like work. To get hooked, fun has to be the priority every time you pick up the guitar. That is why the priority is to help you play right away.

PROGRESS: The course is designed in layers. So you might learn something one day and have something "Click" the very next. We start simple and build up from there. Since it's FUN, we want to do it again, and then we see our progress...and that makes us want to do it some more.

See what I mean? What you hold in your hands has been carefully designed to be bite-sized, fun to learn, and uses psychology to make everything stick. And yeah, it works like gangbusters: 33,000+ Other students can't be wrong!

EMBRACING YOUR INNER GUITARIST

Before setting up your guitar, let's set something straight: you are a guitar player. Yep, you heard that right. It might feel strange to think of yourself that way, especially if you're just starting out. But think about this: When a seed becomes a tree, it always had the makings of the tree inside it since day 1!

There's this whole big deal about what it means to be a 'guitar player,' right? But here's the deal — you've got your guitar, you're eager to learn, and that's all it really takes. Welcome to the club!

WHAT'S ON THE MENU?

So, what's in store for you? You're going to learn not one, not two, but three different versions of a super cool song.

Imagine playing it for your friends and seeing their jaws drop. They'll be like, "Whoa, when did you turn into a guitar whiz?" And you'll just smile because, yep, you're learning that fast.

WEEK 1 - LEARN THE BASICS WITH THE BLUES

The blues offers three things that, when combined, are pure magic when it comes to your guitar journey. Through the 12 bar blues--which is the one of the most (if not the most) common sequences in music--you'll build a solid foundation from fretting to using a pick. You'll be able to play smething that you and your friends will find instantly recognizable. Also, you'll be having fun: a perfect recipe to get hooked and be playing something you're proud of within yourfirst week. Heck, even your first day.

WEEK 2 - YOUR FIRST CHORDS

You won't be focusing on every chord in the world here, you'll target the three most common chords that are used in 100's if not 1,000's of songs. With each chord, you will learn exactly where to put your fingers and some tips to make your chords sound nice and clean. Once you have the chord down you will then use it in a musical exercise that will further reinforce proper fretting and chord mechanics.

WEEK 3 - STRUMMING PATTERNS

You've got some chords under your belt, now it's time to get your strumming dialed in so you can begin to play the songs you love. This week is focused on rhythm & timing as well as "The Golden Rule of Strumming", which will allow you to recreate any strum pattern you encounter and even come up with one of your own.

WEEK 4 - YOUR FIRST GUITAR SOLO

Yes, you just started playing the guitar, and yes, it's time to play your first guitar solo. This is one of the most misunderstood elements of guitar playing and it turns out there is an easy way to approach it and get great results. I'll take you through every step, from learning a scale, to playing over a rhythm guitar track. This is one of those things that gets put on a shelf for when you are "good enough." The truth is: you're ready and this will be one of those lessons you will go back to time after time.

GRAB YOUR GUITAR, LET'S JAM!

Alright, grab your guitar and let's tune it up. We're about to start something really special, and I can't wait to see where this journey takes you.


Ready to strum into this adventure? Let's do this!

3 Steps to the FFFP Method

We are using science here to make sure that you can play the guitar, and it's as SIMPLE as it can be, but you do need 3 steps to make this work:

1 COMMIT TO YOURSELF

Anyone who ever did anything with their life started by simply committing to themselves. It doesn't matter if you don't believe you can play the guitar, it doesn't matter if you tried before. All I am asking for is your commitment.

So step 1 is to  [print this](#) and sign the pledge to yourself. Yes, it's an integral part of your success, and there's tons of scientific mambo-jumbo backing this up that I will spare you.

2 INVEST AT LEAST 10 MINUTES A DAY

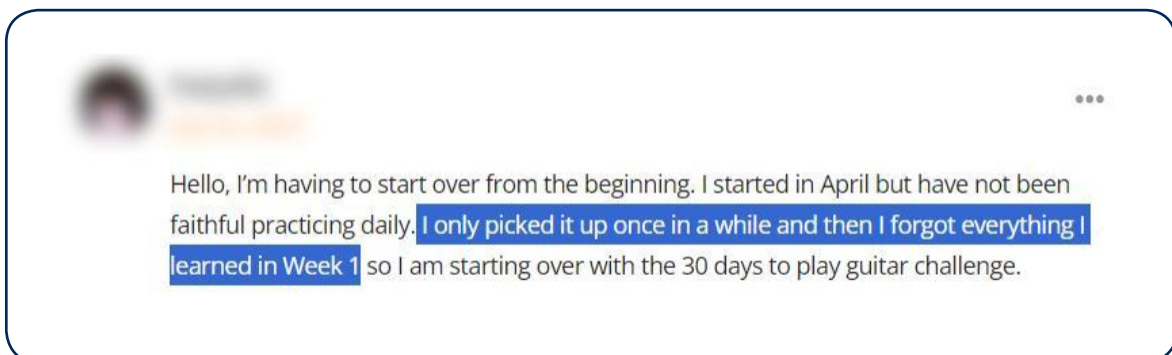
If you don't think you have time to play, you do. I know because if I asked you how you spent your day, I'm sure there are a few hours of Netflix or watching memes on Youtube in there. Not judging here, I'm as guilty as anyone.

My FFFP Method is simple, but it still requires a focused 10 minutes of playing per day. So find a 10 minute window in your day and commit to it for the next 30 days. It's just 10 minutes, what is there to lose?

Once you've locked in your time, put it on your calendar to remind you. Treat it like an appointment that you have scheduled. . All you need to do everyday is:

- 1- Read the week's chapter
- 2- Play your guitar for 10 minutes


Please understand that this needs to be done daily. Otherwise things won't work. See for yourself:



3 TRACK YOUR PROGRESS

Once you've played for 10 minutes, go ahead and cross out the corresponding day on the handy tracker I have provided for you. Simply click below and print it, and put it somewhere visible to remind yourself of all you have accomplished.

RESOURCES

 30 Day tracker (Also contains the pledge)

If your tablet supports pen input, you can use the tracker below instead

WEEK 01							
Blues	1	2	3	4	5	6	7
WEEK 02							
Chords	8	9	10	11	12	13	14
WEEK 03							
Strumming	15	16	17	18	19	20	21
WEEK 04							
Soloing	22	23	24	25	26	27	28

All clear? Let's get your guitar ready to play!

Primer



Tune Your Guitar like a pro



Alright, my fellow guitar geek, you might be wondering, “How the heck do I get this thing in tune?” It’s a valid question because, believe me, if your guitar isn’t tuned properly, whatever you play won’t sound so hot.

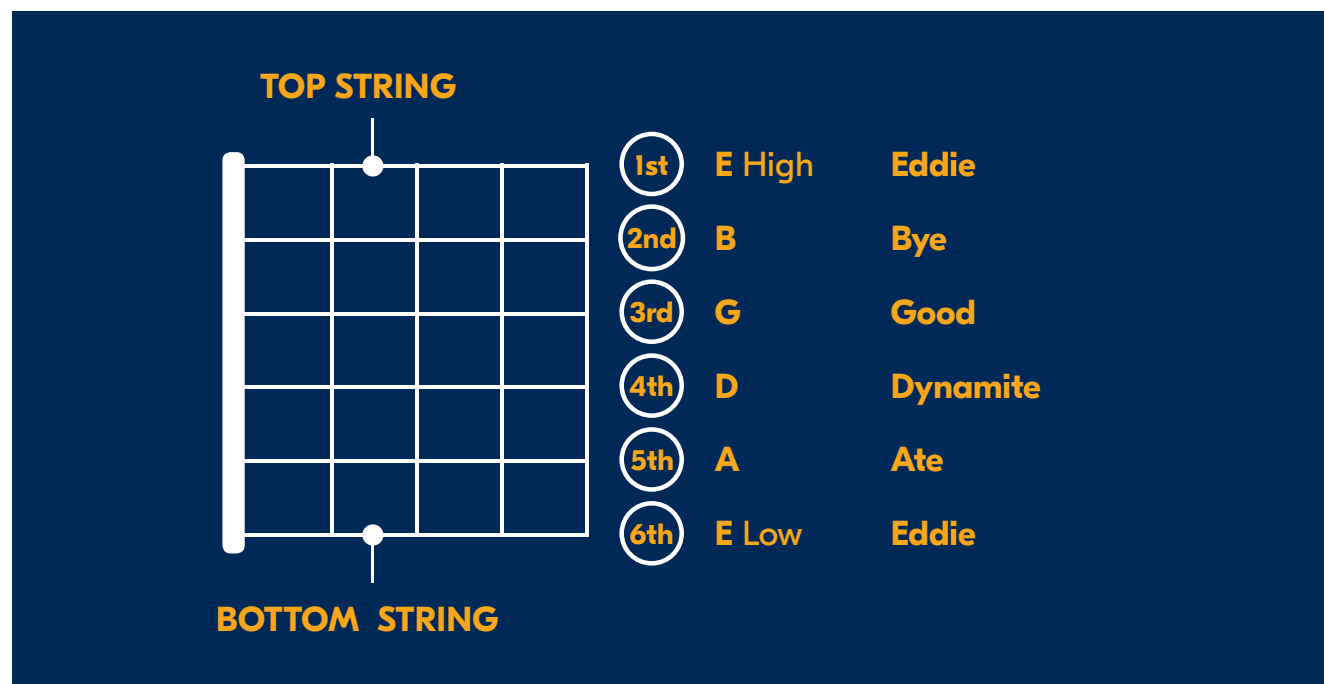
So, in this lesson, I’m going to walk you through the art of tuning, and more importantly, I’ll introduce you to the string names that are not only your tuning guides but also the language for reading tablature and explaining songs to your pals. This is foundational stuff, my friend, so pay close attention.



Watch tuning video here

MEET YOUR SIX STRINGS

First things first, let's get acquainted with the names of those strings. I've got a little mnemonic that'll make it stick. It might even make you chuckle a bit. Here it is: "Eddie Ate Dynamite, Good Bye Eddie." Each word corresponds to a string name, so let's break it down, starting on the 6th string, the thickest one:



- Eddie: This is your low E string, the one closest to you as you hold your guitar.
- Ate: Next up, we've got the A string.
- Dynamite: Moving on, we have the D string.
- Good: Then comes the G string.
- Bye: The second-to-last string is the B string.
- Eddie: Finally, the string that's furthest from you is the high E string, and we'll also call it Eddie.

Got it? E, A, D, G, B, and E – Eddie Ate Dynamite, Good Bye Eddie. Remember this, and you're well on your way knowing your guitar's strings like the back of your hand.

LET'S TUNE IT UP

Now, let's put those string names to good use and actually get your guitar in tune. I highly recommend using a clip-on tuner or any guitar tuner you can get your hands on. It makes the tuning process a breeze.

Start with the low E string, the one closest to you. Pluck it gently somewhere over the soundhole, and your tuner should pick up the note and display "E" or show an arrow pointing straight up and down. That means it's in tune. Some tuners even give you a green light or blink to confirm. Easy, right?

But what if your tuner shows a letter other than the string name? Don't panic! It just means your string needs a little adjustment. Think of it like the alphabet: if it's on "E," you're good; if it's on "F" or "G," you're too high, so lower the pitch.

If it's on "C" or "D," you're too low, so raise it until it reads "E." A bit of fine-tuning, and you're on the right track.

Now, repeat this process for all the strings: A, D, G, B, and high E. Your tuner will confirm when each string is in tune.



TUNING TIPS

A couple of quick tips before we move on to the next lesson:

- If your tuner isn't registering or seems erratic, pluck the string right over the soundhole a few times until it stabilizes. Your tuner needs to feel the vibration.
- If your tuner is jumping all over the place, mute the other strings with your fretting hand so the only one ringing is the string you are tuning.
- Tuner still being stubborn? Play the harmonic of the string you are tuning by gently touching (not fretting) the string above the 12th fret and picking it.. This will produce a harmonic that will be easier for your tuner to pick up.
- Wondering how often to tune your guitar? Well, here's the deal: every single time you pick it up. Temperature changes, humidity fluctuations, or just handling your guitar can affect its tuning. So, make tuning a habit, even if it's just minor adjustments.

There you have it — you've learned the art of tuning your guitar, and you'll continue to get better and better at it each time you do it. Next up, we'll dive into some technique check-ins that make playing your guitar a bit more comfortable.

Learn The Four Technique “Check-ins”



Welcome to a crucial lesson for all beginner guitar players and, to be honest every guitar player regardless of the “level” they are at. Today, we’re diving into the four most critical aspects of technique that will set you on the path to guitar greatness. These fundamentals are posture, how to hold the guitar, your fretting hand for creating clean notes, your picking hand for wielding a pick, and, last but definitely not least, tension management.

Get ready, because this lesson is an absolute game-changer for two compelling reasons. Not only will it make playing the guitar physically easier, but it will also prevent injuries down the road. So, let’s break it all down!



Watch the
Four technique check ins video

1 POSTURE MAKES PERFECT

First up, let's talk about posture. It's the foundation upon which your guitar journey rests. There are three crucial aspects to consider:

A. **Guitar Placement:** Your guitar's waist, the skinny part of the body, should be on your right leg if you're right-handed or your left leg if you're a lefty. Keep it parallel to the ground and perfectly upright. Don't angle it sideways in any direction. While it's okay to glance at the strings now and then, make sure to return it to its upright position while playing.

B. **Your Back:** Imagine you're Tim the Tool Man Taylor's neighbor, Wilson, peeking over a fence. That's the kind of lift you want in your back. Stay light on your feet, don't feel heavy, and maintain a straight, upright posture, almost as if an invisible string is pulling you upward.

C. **Relax Those Shoulders:** Keep your shoulders relaxed, not hunched or tense. If you find yourself scrunching or lifting your shoulders take a deep breath to relax them and let them drop away from your ears. It's all about keeping good posture to avoid back and shoulder problems.

2 FRETTING HAND PRECISION

Now, let's shift our focus to your fretting hand, which plays a vital role in how your notes sound on the guitar. Whether you're using your index, middle, ring, or pinky finger, here's the key:

A. **Fret on the Tip:** When fretting use the very tip of your finger and fret in the sweet spot, right next to your intended fret. Being too far behind will result in buzzing, while being on top of the fret makes it sound fuzzy or muted. We want clean notes!

B. **Maintain Proper Arch:** Ensure your fretting fingers have a nice, proper arch, whether you're fretting a single note or a full chord. Achieve this by keeping your fretting palm close to the bottom edge of the guitar neck. This will ensure the proper fretting which will produce nice clean notes, and, ironically, you use less effort when putting these things in action.

3 HOLDING YOUR GUITAR PICK

Now, let's tackle your picking hand. Ever wondered how to hold a pick? Imagine you're holding a TV remote:

A. **Pick Placement:** Place the pick on the front part of your index finger, just after the first knuckle closest to your hand. Secure it with your thumb on top, as if you're pressing a button on a remote control. Make sure the pick's point is perpendicular to your thumb. That's the proper way to hold a pick.

B. **Gentle Picking:** When addressing the strings, remember that less is more. Don't take a running lunge at the strings. Instead, rest the pick lightly on the string, and let the weight of your hand follow through. It's all about minimal effort for maximum effect.

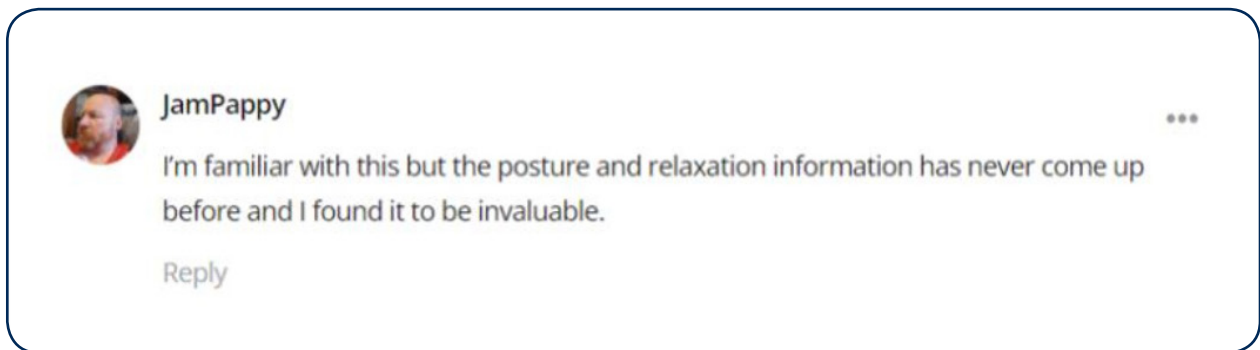
4 THE ENEMY: TENSION

Lastly, let's talk about tension management. It's essential to stay relaxed because tension is the enemy. It creates injuries, buzzy chords, and fuzzy notes. Here's the deal:

A. Be Aware of Tension: Tension tends to creep in, especially when you're trying something new or challenging. Whether it's clenching your jaw, hunching your shoulders, or white-knuckling the pick or strings, be aware of it.

B. Relax and Breathe: If you sense tension, take a moment to recheck your posture, your guitar, and your shoulders. Take a deep breath and try again. It's all about staying as relaxed as possible. One deep breath won't remove all tension permanently. This is something to be always be conscious of as tension often slowly creeps in and before you know it you'll start feeling the negative effects that tension can have. This check in will forever be a work in progress so make it a habit to stop every once in a while and check your posture and any tension that may have showed up.

Remember, these four essential techniques will not only make guitar playing easier but also ensure a pain-free musical journey.



Working on these elements makes guitar playing comfortable and fun. When things are fun and don't cause any pain you're that much more likely to continue playing and you'll start to see consistent progress in no time. Happy strumming!

Learn To Read Tablature



Here's a secret every budding guitarist should know: you don't need to read standard music notation to rock out on the guitar. Instead, we have a fantastic system called tablature, or "tab" for short that doesn't require you to spend months trying to read music sheets.



Watch Tablature video

It's incredibly precise, tailored specifically for the guitar, and I'm here to guide you through reading it.




Linea

...

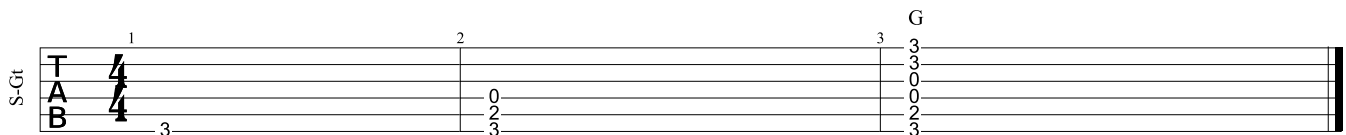
Being a longtime music reader, I must say learning the tablature way is not as difficult as I had anticipated. Having never used a pick, this is a bit of a challenge for me. I am really enjoying this process. Thanks so much!

Reply

Like Linea said, it's not as hard as you think it is!

Here's the tab you will read. You can also  [print it here.](#)

THE TABLATURE STAFF

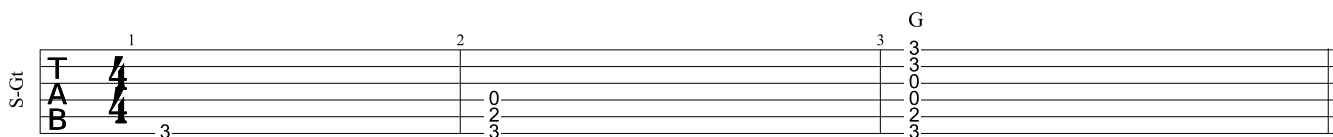


Let's begin with the tablature staff. It consists of six lines. The guitar boasts six strings, so each line corresponds to a guitar string. Simple, right? Here's the breakdown:

- The line closest to you, the bottom one, represents your low E string. Convenient, as it's the one nearest to you when you hold the guitar.
- Moving up, you've got A, D, G, B, and finally, high E at the top of the staff.

So, when you read tablature, remember: low E at the bottom, high E at the top. That's your roadmap on the staff.

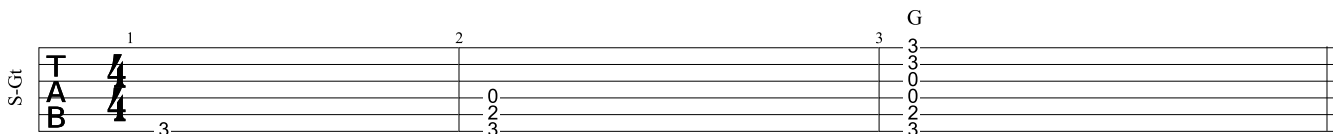
THE NUMBERS



Now, let's decode those numbers on tablature. These numbers tell you which fret to press down on a particular string. You can think of it like paint by numbers, or, in our case, play by numbers. Here's a quick example: if you spot a "3" on the bottom line, it means you're holding down the 3rd fret on the low E string. That's how a single note appears in tablature.

But we're not stopping there! You'll also come across stacked numbers, like this: "3 2 0." This indicates playing multiple strings simultaneously. So, for that example, you'd press down the 3rd fret of low E, the 2nd fret of A, and leave the D string open. Strum those strings together, and you've got a chord in action!

THE CHORDS UNVEILED



Last but not least, prepare to meet full chords in tablature. They look like a wall of numbers. Typically, a row of numbers is your signal that it's time to play a chord—usually all six strings or a combination. Take a look at an example: "3 2 0 0 3 3." Those numbers, neatly stacked, mean you'll play the third fret of low E, the second fret of A, leave D and G open, and fret the third fret on both B and high E. Strum 'em all together, and you've got a full chord ringing out.

Now, I'll let you in on a little secret: while there are some other symbols and notations you'll encounter in tablature, you've already got the basics down.

Armed with this knowledge, you can pick up a piece of tablature, put your fingers in the right places, and play the correct strings. It's all about decoding the language of the guitar.

P.S: Like Tamz77, you can do it!



Tamz77



I just had to share this!

I circled back to this again today as I was not able to fully get it yesterday, and for the first EVER and I mean EVER — I was able to follow along on the sheet to actually read it!!!! This is a HUGE win for me. in all the years that I have tried to make my mind match my hands — never have I been able to “get it” ..its like FINALLY. I have arrived at my commitment to learning the parts that I have resisted mostly due to doubt. MINDSET has been tuned



TAC – you have delivered on your word – this WORKS!!! and it is FUN not to mention rewarding – I look forward to what I am learning next. I NAILED SHOUT OUT! WOOT WOOT!

Reply

RESOURCES



[Download tab for this chapter](#)

Learn How To Read Chord Diagrams

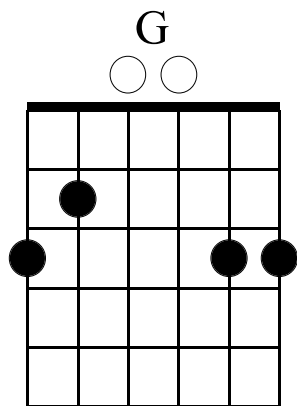


As you embark on your guitar journey, you'll undoubtedly encounter the term "chords" quite frequently. Chords are the heart of playing guitar, allowing you to strum along with songs and create beautiful melodies. To swiftly get new chords under your fingers, you'll need to understand how to read a chord diagram, as it's your key to unlocking the world of guitar chords.



Watch the chord diagram video

THE ANATOMY OF A CHORD DIAGRAM

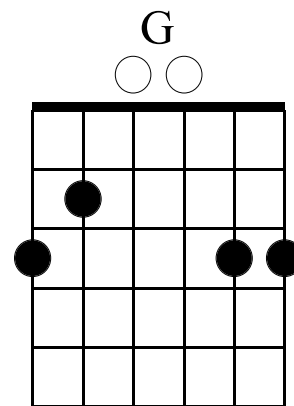


Imagine a square—it's the chord diagram. This square is comprised horizontal lines and vertical lines, each with a crucial role:

- **Vertical Lines:** These represent the six strings of your guitar. Starting from the left, the first line is your low E string (the thickest one), followed by A, D, G, B, and finally, high E (the thinnest string) on the far right.
- **Horizontal Lines:** These signify the frets on your guitar. At the top of the chord diagram, you'll notice a thicker line—this represents the nut of your guitar. Each subsequent horizontal line stands for a fret. The first line after the thick top line is the first fret, the next is the second, and so on.

So, if you ever hold your guitar vertically and take a mental snapshot or draw a square around the area, you'll be looking at precisely what's shown in a chord diagram.

THE ROLE OF DOTS AND CIRCLES



Now, let's talk about the dots on the chord diagram—they're your guiding stars. These dots indicate where you should place your fingers on a specific string and at a certain fret. For example, if you spot a dot on the third fret of the low E string, that's where you should press down.

But what about those open circles above the thick top line? Those circles signify that you should play that string open, without pressing down any frets. It produces that beautiful, open sound you'll come to love.

A SILENT STRING: THE "X"

Lastly, there's one more symbol to be aware of—an "X" above the thick top line of the chord diagram. When you see an "X," it means you don't play that string at all for that particular chord. It remains silent, letting the other strings do the talking.

So, there you have it! You now know the ins and outs of reading a chord diagram. It's a skill you'll use time and again on your guitar journey. As you work on and play different chords, this knowledge will become second nature, and you'll be strumming and picking with confidence in no time.

RESOURCES



[Download tab and chord for this chapter](#)

Week 1

Learn The Basics Of Guitar With The Blues



WEEK 1 - Learn The Basics Of Guitar With The Blues

It's time to debunk a common myth that might have held you back: the idea that you can't have fun on the guitar until you've mastered the basics, which supposedly takes ages. Well, here's some good news—it's time to throw that misconception out the window. You can have a blast while learning the fundamentals of guitar playing right from the start. In fact, you're about to embark on an exciting journey of learning and fun.

The Key to rapid progress

In the upcoming lessons, you're not just going to learn any ordinary material; you're going to dive into the world of music by learning a song. In fact, you'll discover three different versions of a song that you'll be proud to play for your friends. They'll be amazed at your progress, and you will be too because you're going to progress quickly.

By picking up your guitar, showing up, and being ready to learn, you've already earned the title of "guitar player." It can be hard to accept that label at first, given the expectations and baggage that come with it, but trust me, you're a guitar player, and you're on the right track.

WHAT YOU'LL LEARN IN THE COMING LESSONS

Here's a sneak peek:

- 1 The Blues Shuffle:** Get ready to groove with this fun pattern. It's not only cool but also a fantastic way to become comfortable with your pick and hone your fretting skills.
- 2 Blues Bass Line:** Take the plunge and play a single note blues bass line in the heart of the guitar neck. It might seem intimidating at first, but it's a critical skill. Plus, it'll give you another opportunity to work on proper pick direction and fretting mechanics.
- 3 Blues Boogie:** Brace yourself for the most enjoyable part. The Blues Boogie will put all your fretting fingers to work, and you'll synchronize your pick with your fretting hand. This is where you'll refine your rhythm, a foundational aspect of guitar playing.

So, grab your guitar, make sure it's tuned up, and get ready to play the blues. I'm thrilled to start this adventure with you, and trust me, it's going to be an incredible ride. Let's dive right in and make some music!

Basic Fretting With The Blues Shuffle



[Download this lesson's tab](#)

Today is an exciting day because you're about to learn the blues shuffle. Now, you might not be familiar with that term, but I can guarantee you've heard this played before. The blues shuffle isn't limited to just blues music; it's everywhere, from pop to country to radio hits. And by the end of this lesson, you'll be playing a song using this classic pattern.

WHAT YOU'LL GAIN FROM THIS LESSON

This lesson is more than just learning a tune. It's about building essential skills for your guitar journey:

- **Fretting Mechanics:** You'll get the hang of proper finger placement on the fretboard.
- **Basics of Rhythm:** You'll develop a sense of rhythm, a fundamental aspect of playing the guitar.
- **Pattern Recognition:** You'll learn to recognize and play patterns on the guitar neck.
- **Movement on the Guitar Neck:** You'll become comfortable navigating the fretboard.

These skills are invaluable additions to your guitar toolbox, and you'll continue to build upon them as you progress. So, let's jump in and make this journey both fun and educational.

THE BASIC FRETTING PATTERN

For this pattern, you'll use your index finger and your ring finger on your fretting hand. We'll start by playing the low E and the A string, but you'll only be fretting the A string.

- 1 Fret the 2nd fret of the A string with your index finger.
- 2 Use your pick to strum the low E and the A string together twice with two downstrokes.

Try it out, and remember to focus on clarity and accuracy. Ensure that you're hitting only the low E and the A string, avoiding the other strings.

You already have half of the pattern under your fingers. Here are your next steps:

- 3 Fret the 4th fret of the A string with your ring finger.
- 4 Use your pick to strum the low E and the A string together twice with two downstrokes.

Now, pause here for a moment. Practice switching between these two fretted positions: second fret and fourth fret of the A string bouncing between your index and ring fretting fingers. It might take some time, and that's perfectly okay. The key is to ensure clarity, string accuracy, and gain confidence in your fretting mechanics. This pattern will serve as the foundation for the entire song.

NAMING THE SECTIONS

Now that you're comfortable with the basic pattern, let's break it down into three sections, each will use the same fretting pattern you just learned, but on different sets of strings:

- 1 **A Section:** Between the A string and the D string. The A string will remain open and you will fret the D string.
 - With your index finger, fret the D string at the 2nd fret. Leave the A string open. Strum using two downstrokes.
 - With your ring finger, fret the D string at the 4th fret. Leave the A string open. Strum using two downstrokes.
- 2 **D Section:** Between the D string and the G string. The D string will remain open and you will fret the G string.
 - With your index finger fret the G string at the 2nd fret. Leave the D string open. Strum using two downstrokes.
 - With your ring finger fret the G string at the 4th fret. Leave the D string open. Strum using two downstrokes.
- 3 **E Section:** Return to the familiar pattern you started this lesson with. Between the E string and the A string. The E string will remain open and you will fret the A string.
 - With your index finger fret the A string at the 2nd fret. Leave the E string open. Strum using two downstrokes.
 - With your ring finger fret the A string at the 4th fret. Leave the E string open. Strum using two downstrokes.

Play each section separately and ensure you're hitting the correct strings. Take your time, and remember, there's no need to rush. What's import-

ant is to play cleanly and enjoy the process. You're building a solid foundation, and that's worth celebrating.

As you become more confident with these sections, you'll soon be ready for the full play through. And remember, there's no need to focus on speed right away; the key is to play cleanly and have fun.

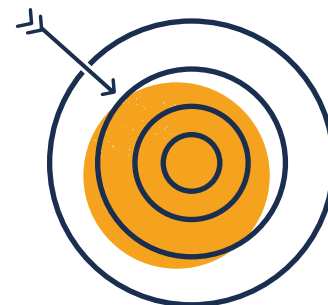
One last tip: if you find yourself accidentally hitting unwanted strings, consider muting them with your fretting hand. This will help you achieve a clean sound in your twelve-bar blues.

YOUR FIRST SONG: THE 12 BAR BLUES

Now that you have all of the ingredients for the blues shuffle, it's time to cook them down into a beautiful blues buffet known as the 12 bar blues. The arrangement is relatively easy, but it will take some time to get under your fingers. You are welcome to follow along directly with the tab, or you can follow the recipe listed here:

1. Section A (x4)
2. Section D (x2)
3. Section A (x2)
4. Section E (x1)
5. Section D (x1)
6. Section A (x2)

Have fun with the blues shuffle, and you'll be amazed at how quickly you can progress. You're already a guitar player, and this is just the beginning of your musical journey. Rock on!



Learn Pick Direction With A Blues Bass line

 [Download this lesson's tab](#)

Welcome to a fantastic lesson where you'll dive into the world of the blues bass line. Now, you might be thinking, "I just started learning the guitar. Shouldn't I focus on basic fretting and using a pick?" Well, yes, you should, but that doesn't mean you can't have fun playing something exciting.

In this lesson, you'll learn the blues bass line while also honing your fretting mechanics and pick skills. These are essential for your guitar journey, and there's no reason you can't enjoy playing music while learning the basics.

This bass line forms the foundation of many songs. Once you recognize it, you'll start hearing it everywhere, just like when you buy a new car and suddenly see the same model all over the road.

LEARNING THE PATTERN

We'll start this blues bass line in the middle of the guitar neck, which some might consider "no man's land." But that's not true; I encourage you to explore and have fun with your instrument. This is all about having a great time while you learn the guitar. Let's get familiar with the pattern:

1 Section A:

1. 5th fret of low E with index downstroke and upstroke
2. 7th fret of D with ring downstroke and upstroke
3. 5th fret of D with index downstroke and upstroke
4. 7th fret of A with ring downstroke and upstroke

Keep playing Section A until it feels natural, as it is the basis for all the other sections within this lesson. Remember to maintain a consistent and relaxed picking motion with each note being even in volume. Your attention to how you play each note with your pick will pay off big time as it is the secret to getting comfortable using the guitar pick.

2 Section D (Same pattern, different location):

1. 5th fret of A with index downstroke and upstroke
2. 7th fret of G with ring downstroke and upstroke
3. 5th fret of G with index downstroke and upstroke
4. 7th fret of D with ring downstroke and upstroke

Play through Section D until you feel comfortable with the pattern. This section should feel very familiar so it may fall under your fingers quickly, but if it doesn't, please don't worry. The more you play it the more comfortable you will be with this series of notes.

3 Section E (Same pattern, different location):

1. 7th fret of A with index downstroke and upstroke
2. 9th fret of G with ring downstroke and upstroke
3. 7th fret of G with index downstroke and upstroke
4. 9th fret of D with ring downstroke and upstroke

Again, play through Section E until you feel comfortable with the pattern and note locations.

Each of these sections follow the same pattern, but they are located in different positions on the guitar neck. This is an important concept to grasp—patterns that you can move around.

- Section A: Starts on the 5th fret of the low E string.
- Section D: Starts on the 5th fret of the A string.
- Section E: Starts on the 7th fret of the A string.

Now that you know these three sections, it's time to arrange them in the twelve-bar blues progression as follows:

1. Section A (x4)
2. Section D (x2)
3. Section A (x2)
4. Section E (x1)
5. Section D (x1)
6. Section A (x2)

You can refer to the provided tablature for guidance.

Remember, it's not about speed initially; focus on clear, consistent notes and gaining comfort with the pattern. Gradually increase the tempo as you become more confident. Enjoy playing this blues bass line and keep having fun on your guitar journey.



PLAY



Standard tuning

$\text{♩} = 120$

1 "A" Section 2 "D" Section 3 "E" Section

4 "A" Section 5 "A" Section 6 "A" Section 7 "A" Section

8 "D" Section 9 "D" Section 10 "A" Section 11 "A" Section

12 "E" Section 13 "D" Section 14 "A" Section 15 "A" Section

mf

S-C-G-E

T A B

7-7-5-5 7-7 5-5 7-7 9-9-7-7 9-9

5-5 7-7-5-5 7-7 5-5 7-7 7-7-5-5 7-7 5-5 7-7-5-5 7-7

7-7-5-5 7-7 5-5 7-7-5-5 7-7 7-7-5-5 7-7 5-5 7-7-5-5 7-7

7-7-5-5 7-7 5-5 7-7 7-7-5-5 7-7 5-5 7-7-5-5 7-7

9-9-7-7 9-9 7-7-5-5 7-7 7-7-5-5 7-7 7-7-5-5 7-7

7-7 5-5 5-5 7-7 5-5 7-7 5-5 7-7

RESOURCES



[Download tab and chord for this chapter](#)

Learn To Play

The Blues Boogey



[Download this lesson's tab](#)

So far you've used your index and ring finger exclusively on your fretting hand. These two fingers are, generally speaking, the stronger digits on your fretting hand. In this lesson you'll be introducing your middle and pinky finger.

Through this lesson you will be honing in on your finger independence, fretting techniques, and pick direction; all necessary elements for building a solid guitar foundation.

The blues boogie pattern is one you've heard before, I'm nearly 100% sure of it. It's common in blues, country, and rockabilly to name just a few genres. This boogie pattern will get your picking and fretting hand communicating with one another, which is an essential skill when it comes to playing anything on the guitar.

Not only does this lesson provide a huge boost to the techniques and skills you have been working on, it also follows the same 12 bar blues format that you are now familiar with.

After this lesson you will know how to play the 12 bar blues with three different approaches that you can either isolate or mix and match to your delight. Oh, and don't forget about these 12 bar blues... you will be using them in the very last section of 30 days to play... The blues truly is one of the best ways to learn guitar in a fun and musical way.

THE BASIC FRETTING PATTERN

You will quickly see that this pattern is pretty close to the shuffle you started on, but it is a bit more notey since you will be using all four fretting fingers.

The base pattern for this entire lesson is as follows:

1 A String Notes:

1. Start with open A string - downstroke
2. 3rd fret of A string with middle finger - upstroke
3. 4th fret of A string with ring finger - downstroke

2 D String Notes

4. 2nd fret of D string with index finger - upstroke
5. 4th fret of D string with ring finger - downstroke
6. 5th fret of D string with pinky finger - downstroke
7. 4th fret of D string with ring finger - downstroke
8. 2nd fret of D string with index finger - upstroke

I want you to stop here and play through this pattern until it becomes fluid. There are no speed requirements here, just focus on clean, evenly-spaced notes. This pattern is the foundation for the entire 12 bar blues boogie you are about to play.

Once you have this pattern you will then move it to play all of the sections for the boogie

NAMING THE SECTIONS

This boogie pattern is just as moveable as the shuffle pattern you learned very early on and you'll see that when you dive into each section here:

1 A Section: Between the A string and the D string.

1. Start with open A string - downstroke
2. 3rd fret of A string with middle finger - upstroke
3. 4th fret of A string with ring finger - downstroke
4. 2nd fret of D string with index finger - upstroke
5. 4th fret of D string with ring finger - downstroke
6. 5th fret of D string with pinky finger - downstroke
7. 4th fret of D string with ring finger - downstroke

2 D Section: Between the D string and the G string.

1. 3rd fret of D string with middle finger - upstroke
2. 4th fret of D string with ring finger - downstroke
3. 2nd fret of G string with index finger - upstroke
4. 4th fret of G string with ring finger - downstroke
5. 5th fret of G string with pinky finger - downstroke
6. 4th fret of G string with ring finger - downstroke
7. 2nd fret of G string with index finger - upstroke

3 E Section: Between the E string and the A string.

1. Start with open E string - downstroke
2. 3rd fret of E string with middle finger - upstroke
3. 4th fret of E string with ring finger - downstroke
4. 2nd fret of A string with index finger - upstroke
5. 4th fret of A string with ring finger - downstroke

6. 5th fret of A string with pinky finger - downstroke
7. 4th fret of A string with ring finger - downstroke
8. 2nd fret of A string with index finger - upstroke

PUTTING IT ALL TOGETHER

The real magic happens when you arrange these sections into a twelve-bar blues progression:

- Play Section A four times.
- Move to Section D and play it twice.
- Return to Section A and play it twice.
- Transition to Section E and play it once.
- Go back to Section D and play it once.
- Finally, conclude with Section A played two more times.

Remember, it's not about speed. Start at a slow tempo and work your way up as you gain confidence. The goal is clear, consistent notes and enjoying the process.

One last tip: if you find yourself hitting unwanted strings, consider muting them with your fretting hand to maintain a clean sound.

You now have yet another blues arrow in your quiver. The beautiful thing about this 12 bar blues progression is that each of the things you have learned from this boogie pattern clear on back to the shuffle, and of course the bass line as well, can all be used to play the 12 bar blues. Each section occupies the same musical space so you can effectively mix and match them when you start to get comfortable with each.

Please follow the tab below to lock in the boogie pattern and have some fun with it. Remember it's not about speed, it's about clean, clear notes. Focusing on quality notes will result in speed... focusing on speed will result in poor sounding and buzzy notes.

PLAY



Standard tuning

$\text{♩} = 120$

1 "A" Section "D" Section "E" Section

mf

2 3

4 "A" Section "A" Section "A" Section "A" Section

5 6 7

8 "D" Section "D" Section "A" Section "A" Section

9 10 11

12 "E" Section "D" Section "A" Section "A" Section

13 14 15

S-Crt

T
A
B

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

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

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

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

RESOURCES



[Download tab and chord for this chapter](#)

Week 2

Building Your Chord Library



WEEK 2 - Building Your Chord Library

Chords are to the guitar like the alphabet is to written language. Think of absolutely ALL of the books written in English until today, every single one of them have been written using the same 26 letters. Likewise there are 12 main chords in guitar, and even better there's only 3 you need to quickly get playing as a beginner!

3 Essential chords

As you embark on your guitar journey, you'll encounter plenty of advice and encouragement from fellow guitar enthusiasts. While this is wonderful, it's important to be cautious, especially when it comes to guitar chords.

You'll hear recommendations about how many chords you should learn and which chord books to consult. While these resources have value, they can be overwhelming for beginners, leading to the misconception that you must memorize every chord in existence. The truth is, you don't need to do that.

In the upcoming lessons, we'll focus on three essential chords that not only reinforce fundamental chord-making skills but also offer immense versatility. These three chords are the building blocks of countless songs, and I'm not exaggerating. You can fact-check this—these chords appear in hundreds, if not thousands, if not tens of thousands, of songs.

By concentrating on these three foundational chords, you'll establish a strong chord-playing foundation. When you later explore other chords, you'll find them easier to learn because you've already got these essential ones under your belt. So, let's get started!

Learn & Play The G Chord

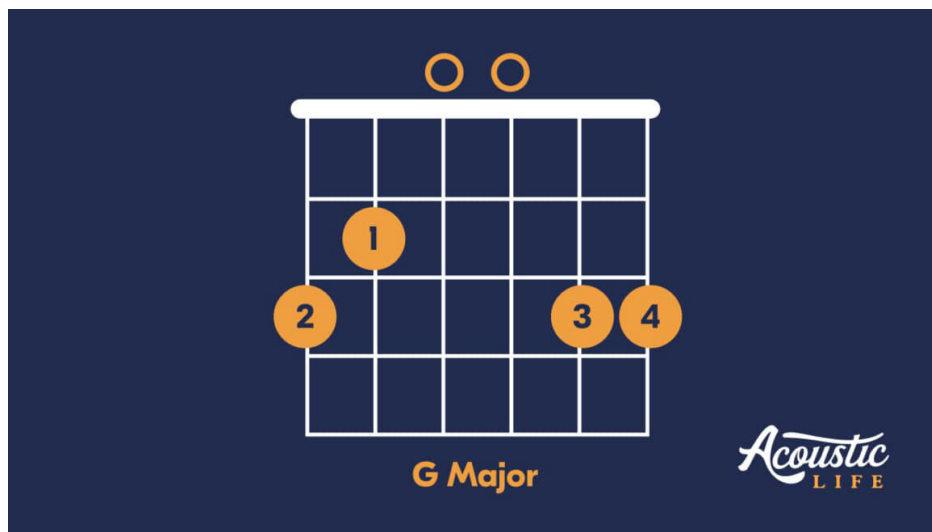
 [Download this lesson's tab](#)

THE BEAUTIFUL AND ESSENTIAL G CHORD

In this lesson, you'll be learning and playing the G chord. The G chord is a personal favorite for many because of its beautiful full sound. Even though it involves all four fingers and all six strings, you'll find that it's easier to play than it looks. Let's break it down step by step.

Here's how to position your fingers for the G chord:

- Place your pinky on the 3rd fret of the high E string.
- Your ring finger should be on the 3rd fret of the B string.
- Use your index finger to press down on the 2nd fret of the A string.
- Your middle finger goes on the 3rd fret of the low E string.
- The D and G strings in the middle remain open.



Once your fingers are in the right positions, strum the chord slowly and deliberately string by string. Check that each string rings out clearly. If you encounter any buzzing or muted strings, it's likely due to insufficient arch in your fingers. To fix this, bring your fretting hand closer to the bottom edge of the neck to create more arch in your fingers. Also, be aware of having your fingers as close to the sweet spot of the fret as you can get (keep in mind for some chords this isn't always possible). This will allow you to efficiently press down cleanly on the strings with your fingertips.

Now, let's do a quick exercise called "quick draw" to help you get comfortable with the G chord position. I want you to place your fretting hand on your same side leg. Set a timer or count aloud to 5. In that 5 second window I want you to form the G chord shape using proper fretting technique and arch in your fingers. When the timer hits zero, strum the chord and hear your results.

The focus of this is to build your muscle memory for the G chord. Try your best to strum when time runs out. It will be a bit intimidating and you will want to get it perfect, but the point of this is not perfection, the point is to remove the thinking portion of your brain so that you are forced to do the action, thereby locking in the chord shape to muscle memory.

Next, I want you to explore different quick draw time windows. Start with five seconds, then reduce it to three seconds, and finally, challenge yourself with just one second to form the G chord. Each step will reinforce your ability to smoothly construct this essential chord.

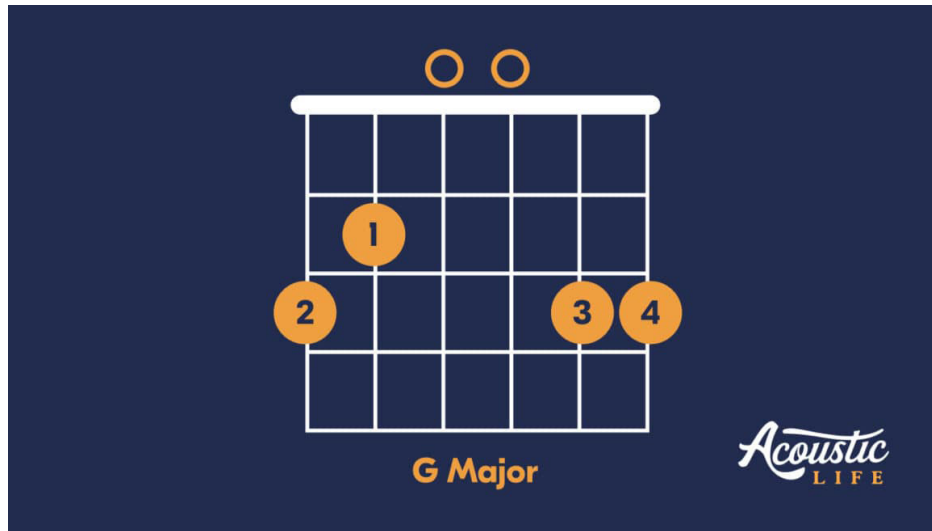
Remember, learning the G chord might seem challenging now, but as you progress in your guitar journey, you'll look back and realize how far you've come. Enjoy the learning process—it's a journey, not a race. Keep playing, and you'll soon be strumming that beautiful G chord effortlessly.

Now, let's take your G chord and make music with it. Wait, you can make music with one chord?!?!? Yes, with this shape you can play a beautiful chord progression that not only reinforces the G chord shape, but also allows you to make some music. (Note: There are technically new chords introduced here, but I don't want you to think of them like that quite yet).

This exercise uses the G chord shape with some subtle modifications that actually build hand and finger strength that will help you with this chord.

Here's how it works:

- Start with the basic G chord shape: Pinky finger 3rd fret of the high E string, Ring finger 3rd fret of the B string, Open G and D string, Index finger 2nd fret of the A string, and Middle finger 3rd fret of the Low E string.
- Strum the chord twice.
- Take your index and middle finger and drop each one string towards the floor. This puts your middle finger on the 3rd fret of the A string and your index finger on the 2nd fret of the D string.
- Strum the new shape twice.
- Repeat this move a 2nd time, dropping your index and middle finger another set of strings towards the floor. This puts your middle finger on the 3rd fret of the D string and your index finger on the 2nd fret of the G string.
- Strum this shape two times.
- "Unfold" the sequence now, moving your index and middle finger up towards the ceiling after two strums of each chord.



This exercise is a bit odd at first, but extremely addictive. It not only strengthens your fingers but also reinforces your G chord shape. This was one of the first things that I learned and it resulted in hours and days of fun creativity. Play through this smoothly and don't worry about speed, focus on your fingers hitting the right strings and locking in each chord shape.

PLAY



Standard tuning

$\text{♩} = 120$

G

mf

S-Cr

T
A
B

G Chord Strength Builder

2

3

4

5

6

7

T
A
B

T
A
B

Detailed description: This section contains musical notation for a G chord. It starts with 'Standard tuning' and a tempo marking of a quarter note equal to 120. The G chord is shown in 4/4 time with a dynamic marking of *mf*. The notation includes a treble clef staff with a single G chord (G4) and a corresponding guitar tab staff with fret numbers 3, 2, 0, 3, 3, 3. Below this is a 'G Chord Strength Builder' section consisting of two rows of four measures each. Each measure shows a G chord with a different fretting finger highlighted (2, 3, 4, 5, 6, 7) and its corresponding tab. The tabs for the first row are: 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3. The tabs for the second row are: 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3.

RESOURCES



[Download tab and chord for this chapter](#)

Learn & Play The C Chord

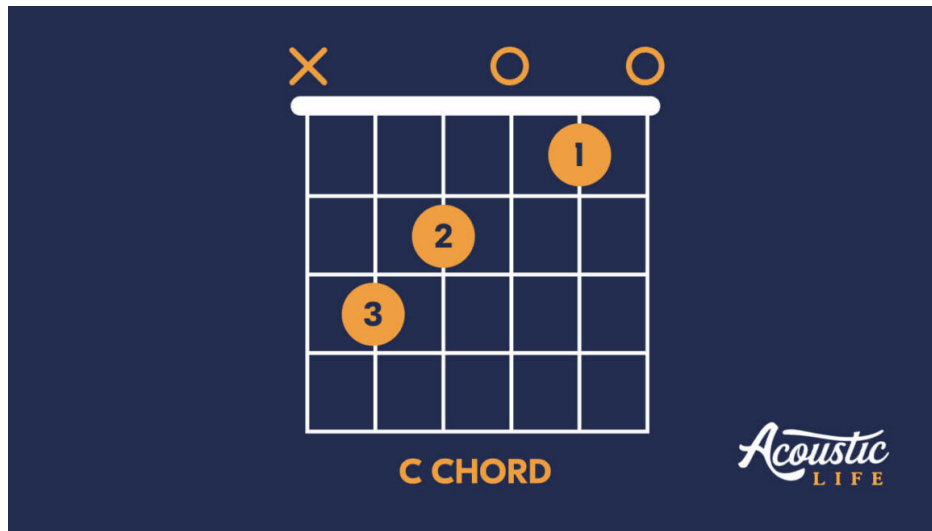


[Download this lesson's tab](#)

In this lesson, you'll be learning the C major chord. The C chord is a fundamental chord that you'll encounter in countless songs. It's essential to spend time learning it and ensuring that you can play it cleanly.

Let's break it down step by step. Here's how to position your fingers for the C chord:

- Place your index finger on the 1st fret of the B string.
- Your middle finger should be on the 2nd fret of the D string.
- Use your ring finger to press down on the 3rd fret of the A string.
- The G and high E string will be open and the low E string will not be played.



Once your fingers are in the right positions, make sure they are on the sweet spot of the frets, as close as possible to the intended fret without being on top of it. Ensure that you have a good, strong arch in your fingers. To achieve this, bring the palm of your fretting hand closer to the bottom of the fretboard so that you're using the very tip of your fretting fingers.

Now, let's ensure that the C chord sounds clean and clear. Play each string one by one, starting from the A string and moving through all the way to the high E string. This will help you identify any buzzing or muted strings. Common problem areas are the high E string and the open G string. These issues can often

be resolved by adjusting the arch in your fingers and pressing down on your fingertips. If you can't clean up the chord immediately it doesn't mean that you can't play a clean chord, it simply means that you will have to adjust your form over time and, with perseverance, you will be able to make clean chords effortlessly.

Once you can play each string clearly, strum from the A string through the high E string to celebrate your achievement with the C chord.

Now, let's do a quick draw exercise to help you get comfortable with the C chord position. I want you to place your fretting hand on your same side leg. Set a timer or count aloud to 5. In that 5 second window I want you to form the C chord shape using proper fretting technique and arch in your fingers. When the timer hits zero, strum the chord and hear your results.

The focus of this is to build your muscle memory for the C chord. Try your best to strum when time runs out. It will be a bit intimidating and you will want to get it perfect, but the point of this is not perfection, the point is to remove the thinking portion of your brain so that you are forced to do the action, thereby locking in the chord shape to muscle memory.

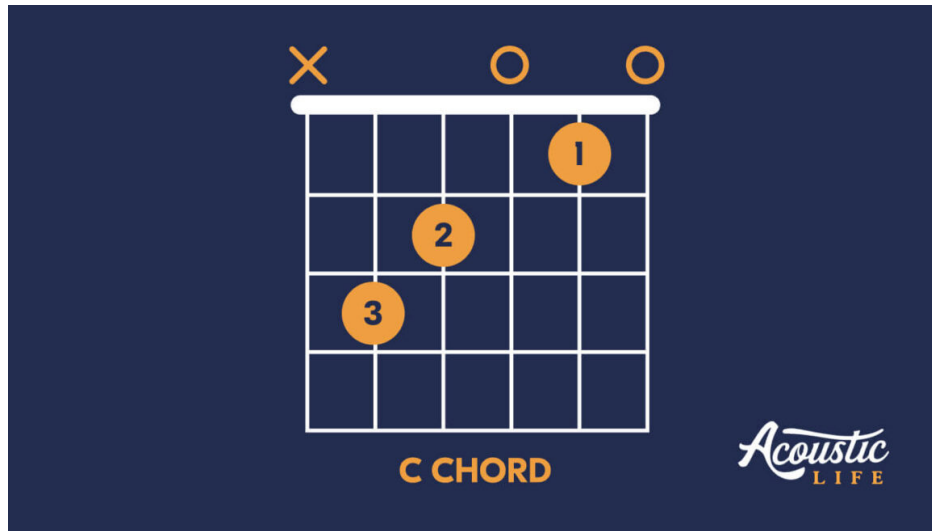
The "quick draw" exercise is highly effective for developing muscle memory and chord recall. I want you to start with that five-second quick draw window and then reduce it to three seconds, and finally challenge yourself with a one-second quick draw. This exercise will significantly improve your consistency in forming the C chord.

Remember that learning chords is about building strength and muscle memory, and the quick draw exercise will be your ally in achieving this.

Now, let's take your C chord to the next level with a musical exercise. This exercise will not only reinforce your finger positions but also add a fun musical element to your practice. It involves moving the entire C chord shape up and down the fretboard while keeping your fingers on the strings. This exercise promotes finger strength and chord consistency.

Here's how it works:

- Start with the basic C chord shape: index finger on the 1st fret of the B string, middle finger on the 2nd fret of the D string, and ring finger on the 3rd fret of the A string.
- Strum the chord twice.
- Without lifting your fingers off the strings, move the entire shape up two frets toward the guitar body. Your index finger will now be on the 3rd fret of the B string, your middle finger on the 4th fret of the D string, and your ring finger on the 5th fret of the A string.
- Strum the new shape twice.
- Continue this pattern: move up the neck so that your ring finger lands on the 10th fret of the A string, your middle finger the 9th fret of the D string and your index finger on the 8th fret of the B string.
- Strum the chord four times.
- Once you've reached the chord shape at the 10th fret of the neck, unfold the pattern moving back to the shape at the 5th fret for two strums, and then finish at the "home" position at the 3rd fret with two strums.
- NOTE: the G and high E strings will remain open through this entire sequence. You will be keeping your fingers in the same shape and just moving that shape's location to achieve a different sound.



This exercise is unconventional but highly effective. It not only strengthens your fingers but also reinforces your C chord shape. You'll practice smooth transitions and build finger strength in the process.

On that note, if your fingers experience pain or blisters, don't worry; it's a normal part of the learning process. Calluses will develop over time, making fretting easier.

Let's get started with the C chord exercise!

PLAY



Standard tuning

$\text{♩} = 120$

C

mf

S-Gt

1

2

3

4

5

6

7

T

A

B

0

1

2

3

0

1

2

3

0

3

4

5

0

3

4

5

0

8

9

10

0

8

9

10

0

3

4

5

0

1

2

3

0

1

2

3

RESOURCES

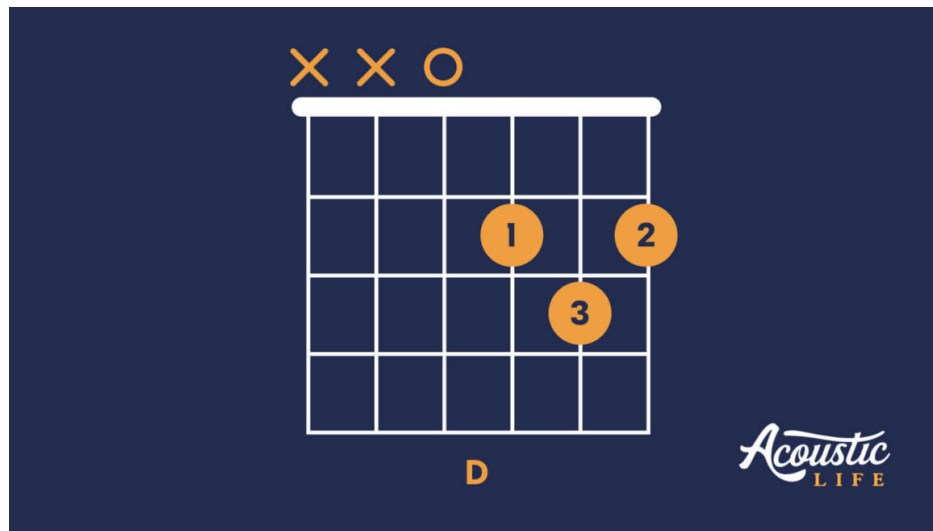


[Download tab and chord for this chapter](#)

Learn & Play The D Chord

 [Download this lesson's tab](#)

In this lesson, we're going to dig into the D Major chord. The D chord may seem a bit cramped at first, but you'll find that it may quickly become one of your favorite chord shapes due to its compactness. It's an essential chord with a lot of potential, so let's learn how to position your fingers for it.



Here's how to form the D chord:

1. Place your middle finger on the 2nd fret of the high E string.
2. Your ring finger should reach up to the 3rd fret of the B string.
3. Your index finger will press down on the 2nd fret of the G string.
4. The D string will remain open.

As you can see, your fingers are close together for this chord. Once you've got the chord shape, start by plucking the individual strings: D string, G string, B string, and high E string. Make sure each string rings out clearly. If you hear any buzzing or thuds, it's time to make some adjustments.

To resolve these issues, introduce more arch into your fingers. Bring the palm of your fretting hand closer to the fretboard. This will create a better arch and allow the strings to ring properly. Remember to press on the strings with your fingertips.

Once your D chord is clean and each string sounds clear, strum triumphantly from the D string through the high E string to celebrate the tiny yet powerful D chord.

Now, it's common for beginners to worry about forgetting the finger positions. Don't fret! Over time, your fingers will naturally remember where to go, thanks to muscle memory. To help build this muscle memory, we'll introduce the quick draw exercise for the D chord.

I want you to place your fretting hand on your same side leg. Set a timer or count aloud to 5. In that 5 second window I want you to form the D chord shape using proper fretting technique and arch in your fingers. When the timer hits zero, strum the chord and hear your results.

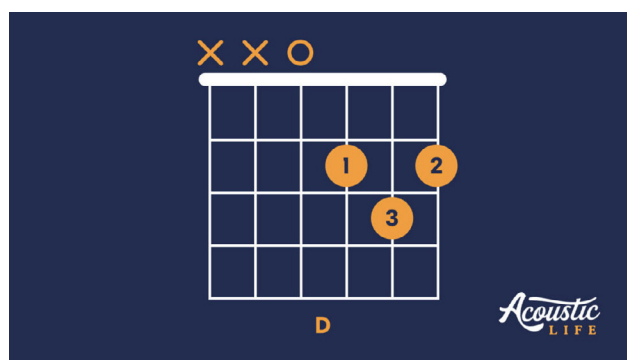
If you managed to form the D chord in time, that's fantastic! If not, no worries. Developing muscle memory takes time, and you'll have ample opportunities to practice this exercise repeatedly.

The quick draw exercise is highly effective for developing muscle memory and chord recall. I want you to start with that five-second quick draw window and then reduce it to three seconds, and finally challenge yourself with a one-second quick draw. This exercise will significantly improve your consistency in forming the D chord.

Now, let's take your D chord to the next level with a musical exercise. This exercise not only sounds great but also helps build finger strength and proper fretting technique. It involves transitioning between different variations of the D chord while keeping your fingers on the strings.

Here's how it works:

1. Start with the standard D chord shape: middle finger on the 2nd fret of the high E, ring finger on the 3rd fret of the B, and index finger on the 2nd fret of the G.
2. Strum the chord twice.
3. Lift your middle finger to make the high E string open and strum twice.
4. Place your middle finger back on the 2nd fret of the high E and strum twice.
5. Tuck your pinky under your ring finger on the 3rd fret of the high E and strum twice.
6. Finally, lift your pinky to return to the standard D chord shape and strum twice.



This exercise is a classic technique used in various rock songs, and it's a fun way to enhance your D chord skills. Take your time to get comfortable with the transitions, and don't worry if you can't do it fast yet, speed will come. Right now it's all about precision and clarity. Enjoy this journey of learning the D chord and listen carefully because in this exercise you will possibly stumble on some very popular songs!

Now, let's play some music with your new love, the D chord.

Chord Transitions



[Download this lesson's tab](#)

Read the two phrases below:

Phrase 1: I started playing guitar my fingers hurt, I kept practicing, now I can play several songs.

Phrase 2: I started playing guitar, and initially, my fingers hurt; however, I kept practicing, and as a result, now I can play several songs.

The difference between the two phrases are simply transition words. Likewise, to learn guitar, understanding and playing chord transitions is essential. In this lesson, we'll explore two types of chord transitions: those where a finger stays in common between two chords and those where you lift your entire hand to switch to another chord. We'll focus on the G, D, and C chords for these lessons.

TYPE 1: COMMON FINGER TRANSITION (G TO D AND BACK)

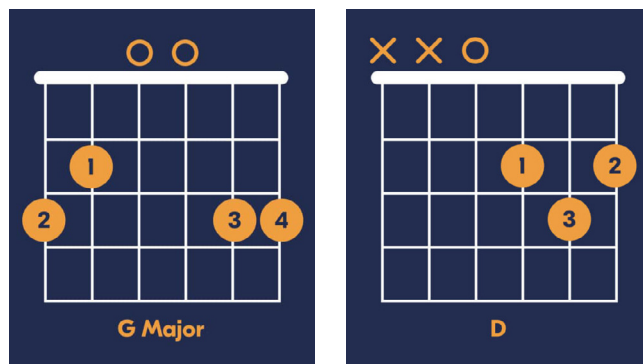
Let's start with a transition that's not as intimidating as it looks: moving from a G chord to a D chord. Despite the visual complexity, there's one finger that remains in place. Here's how to do it:

1. Form a G chord (Pinky on the 3rd fret of the high E, Ring on the 3rd fret of the B, Index on the 2nd fret of the A, Middle on the 3rd fret of the low E).
2. Now, transition to a D chord but keep your Ring finger on the 3rd fret of the B string. Lift all other fingers.
3. Move your Middle finger to the 2nd fret of the high E and your Index finger to the 2nd fret of the G. This completes the D chord.

Practice this transition by switching between the G and D chords, ensuring each chord sounds clear.

The secret is to maintain one finger in common while transitioning.

Having this common finger between the two chords gives you a solid pivot point which helps with your finger orientation for the new chord be it the G or the D.



TYPE 2: ANCHOR FINGER TRANSITION (G TO C)

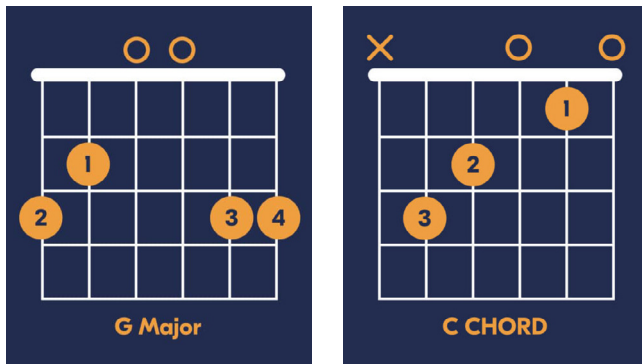
Now, let's tackle transitions where you lift your entire hand to switch to another chord, like moving from a G to a C chord. This might feel disorienting at first, but we'll use an anchor finger technique:

1. Begin with the G chord.
2. Lift all your fingers off the fretboard.
3. Use your Ring finger as the anchor and drop it onto the 3rd fret of the A string.
4. Follow with your Middle finger (2nd fret of the D) and then your Index finger (1st fret of the B).

This method helps you build the C chord around an anchor finger. While it may feel slow initially, remember that chord transitions are a gradual process. Over time, you'll be able to switch chords seamlessly.

Also, feel free to experiment with different anchor fingers (Index or Middle) to find what works best for you. As you continue to work through these transitions you will notice that your need for an anchor finger may disappear which is completely

ok, this just offers a great starting point so that the transitions aren't as intimidating.

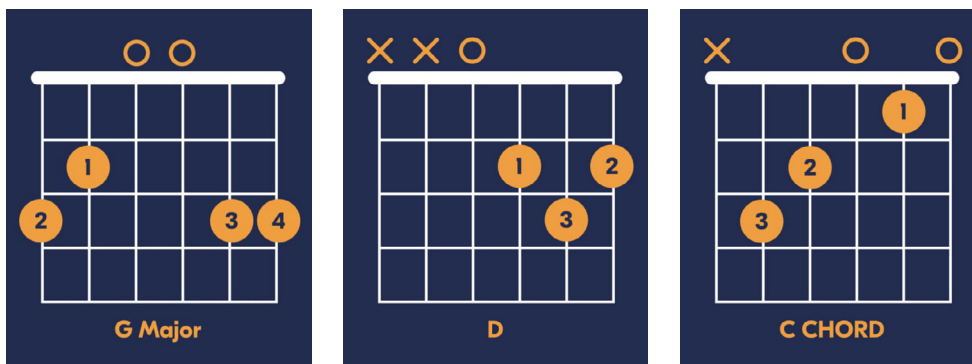


YOUR FIRST CHORD PROGRESSION: G, D, C ROUND ROBIN

To strengthen your chord transition skills, let's work on a full chord progression. Transition between the G and D chords and then between the G and C chords, and eventually back to G. This series of chords is essential because many classic songs use this chord progression or one similar to it.

1. Start with a G chord.
2. Transition to a D chord (maintain the Ring finger on the 3rd fret of the B).
3. Return to G.
4. Move to a C chord (using the anchor finger technique).
5. Go back to G.

Repeat this sequence multiple times to refine your transitions. Remember that these transitions open the door to a vast repertoire of songs.



PLAY



Standard tuning

$\text{♩} = 120$

S.Git

mf

1 G

2 D

3 G

4 G

5 C

6 G

7 G

8 C

9 D

TAB

The image shows a guitar lesson page for a piece in standard tuning. It features three systems of music, each consisting of a treble clef staff with a 4/4 time signature and a corresponding guitar tablature staff. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. Each measure is labeled with a chord name (G, D, or C) and a measure number. The tablature uses numbers 0-3 to indicate fret positions. A dynamic marking of *mf* is present at the beginning. A tempo marking of $\text{♩} = 120$ is also shown. The page is enclosed in a blue rounded rectangle.

RESOURCES



[Download tab and chord for this chapter](#)

Learn The Power Of Power Chords



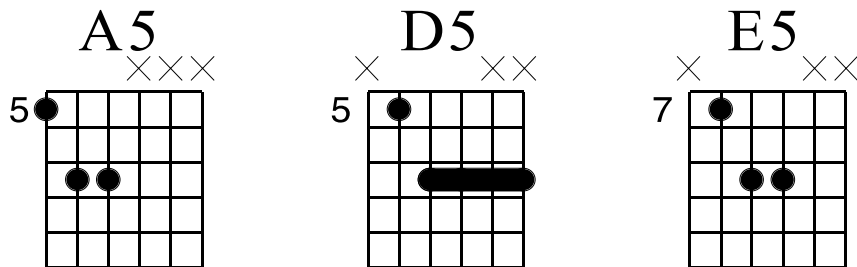
[Download this lesson's tab](#)

When you're new to the guitar, the idea of learning numerous chords and reading music can be daunting. However, I believe in a different philosophy – when you start playing, your primary mission is to have fun and get hooked because that leads to progress. Let's dive into something that's bound to get you excited: power chords.

POWER CHORDS: YOUR TICKET TO FUN

Power chords are fantastic because they involve a straightforward finger position, and once you have it under your fingers, you can play a variety of chords using the same exact shape. Here's how to form a power chord:

1. Place your index finger on the 5th fret of the low E string.
2. Position your ring finger on the 7th fret of the A string.
3. Place your pinky finger right underneath your ring finger on the 7th fret of the D string.



When picking, focus on the low three strings (the ones you're fretting). This is your basic power chord shape. The beauty of power chords is that you can move this shape around on the fretboard and since you're maintaining the same shape it will always sound musical.

EXPANDING THE POWER CHORD: A STRING VERSION

But wait, there's more! You can make your power chord doubly useful by dropping each finger one string towards the floor. Here's how:

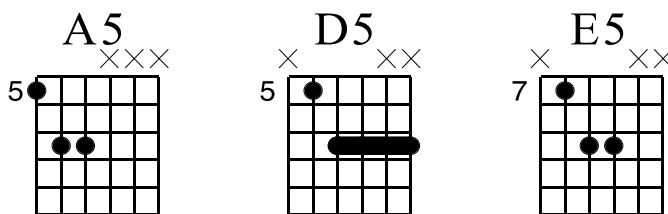
1. Move your index finger to the 5th fret of the A string.
2. Shift your ring finger to the 7th fret of the D string.
3. Place your pinky finger on the 7th fret of the G string.

Again, pick only the strings you're fretting (A, D, and G). This is another power chord shape, and it's just as movable as the first one. To avoid unwanted noise, you can use your middle finger to lightly touch the low E string and mute it.

PRACTICING POWER CHORDS: A QUICK SONG

Now, let's put these power chords to work with a simple song. We'll use three power chord positions to play the classic "Louie, Louie." Follow this pattern:

1. On the 5th fret of the low E string construct the power chord with your index finger on the 5th fret of the Low E string, your ring the 7th fret of the A string, and your pinky the 7th fret of the D string. Play three downstrokes (1, 2, 3).
2. Move to the 5th fret of the A string and construct the power chord there. Index finger on the 5th fret of the A string, your ring finger the 7th fret of the D string, and your pinky on the 7th fret of the G string. Play two downstrokes (1, 2).
3. Shift that same shape to the 7th fret of the A string. Your index finger will be on the 7th fret of the A string, your ring finger the 9th fret of the D string, and your pinky finger on the 9th fret of the G string. Play three downstrokes (1, 2, 3).
4. Move back to the 5th fret of the A string with that same shape power chord. Index finger on the 5th fret of the A string, your ring finger the 7th fret of the D string, and your pinky on the 7th fret of the G string. Play two downstrokes (1, 2).
5. Finally, go back to the power chord shape originating with your index finger on 5th fret of the low E string and do three more downstrokes (1, 2, 3).



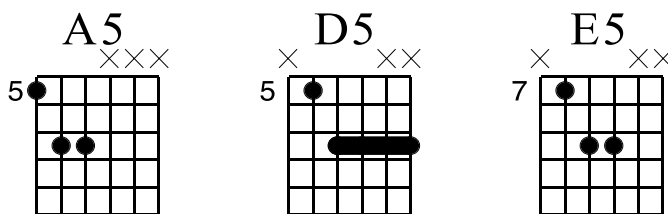
Repeat this sequence as many times as you like. It's a fantastic way to get comfortable with power chords and improving your transitions.

A quick note on your transitions: your fingers may squeak as you move across the strings. This is totally normal and ok; you are not doing anything wrong at all.

TIPS FOR EASIER POWER CHORDS

If you're finding the power chord shapes challenging due to finger spread, remember that the frets get closer together towards the body of the guitar. You can move your fingers up the fretboard, making it a bit easier to play and really focus on the mechanics of the shape.

Enjoy the world of power chords and have a blast rocking out on your acoustic guitar!



PLAY



Standard tuning

$\text{♩} = 120$

A5 D5 E5

mf

S-Gt

TAB

1

2

3

4

5

6

7

The image contains a guitar lesson page for a piece titled 'PLAY'. It features a standard tuning guitar with a tempo of 120 bpm. The piece is written in 4/4 time and consists of seven measures. The first measure shows three chords: A5, D5, and E5. The subsequent measures (2-7) show a sequence of chords and notes, with TAB notation provided for each. The TAB notation uses numbers 1-7 for frets and 'X' for strings that are not played. The piece is marked with a mezzo-forte (*mf*) dynamic. A cartoon lightbulb character holding a guitar is positioned in the top right corner of the page.

RESOURCES



[Download tab and chord for this chapter](#)

Week 3

Learn Strumming Patterns



WEEK 3 - Learn Strumming Patterns

In the upcoming lessons, I'll introduce you to the fundamental principles of strumming. We'll explore the "Golden Rule of Strumming," a foundational concept that underlies all strumming patterns. Additionally, I'll teach you two of the most common strumming patterns that apply this golden rule. Get ready to have a blast as we enhance the chords you've already come to know and love, as well as introduce two new ones. Let's dive right in!

The Secret To All Strum Patterns



[Download this lesson's tab](#)

Embarking on your acoustic guitar journey is incredibly exciting. You begin by learning essential chord shapes, progress to transitioning between those chords, and, eventually, the time comes to learn the art of strumming. In this crucial lesson, I'm thrilled to introduce you to the "Golden Rule of Strumming."

This rule will serve as the cornerstone of your strumming technique, regardless of how simple or intricate your strums become. Furthermore, it marks the beginning of your exploration into rhythm and timing—a vital aspect of your guitar journey.

The Golden Rule of Strumming is refreshingly simple: "Down on the downbeats, up on the upbeats." In essence, you strum downward on the "numbered beats" (downbeats) and upward on the "and beats" (upbeats). Let's break down what downbeats and upbeats are in the context of rhythm.

Rhythmic counting can be approached in two straightforward ways:

1. Counting in quarter notes or numbers: This involves saying, "One, two, three, four."
2. Counting with eighth notes (including the &s): In this method, you count: "One and, two and, three and, four and."

To apply the Golden Rule of Strumming, remember that a downbeat aligns with a numbered beat (e.g., "One, two, three, four"), and an upbeat aligns with an "and" beat (e.g., "One **and**, two **and**, three **and**, four **and**"). If a measure consists of only numbered beats (downbeats), perform downward strums.

Conversely, if a measure includes numbered beats (downbeats) and “and” beats (upbeats), alternate between downward and upward strums.

What’s key to know here is that both counts occupy the same amount of time, but they are divided differently. A quarter note takes the same time to play as two eighth notes; an eighth note is half the length of a quarter note. That means that a measure of quarter notes will have four downward strums on 1, 2, 3, and 4. On a measure of eighth notes, you will be strumming twice as much: down on 1, up on **and**, down on 2, up on **and**, down on 3, up on **and**, down on 4, and up on **and**.”

Now, let’s play with this golden rule with a simple exercise. Grab your G chord. You’ll begin with a measure of downstrokes (downbeats) and then move on to a measure that incorporates both downstrokes (downbeats) and upstrokes (upbeats).

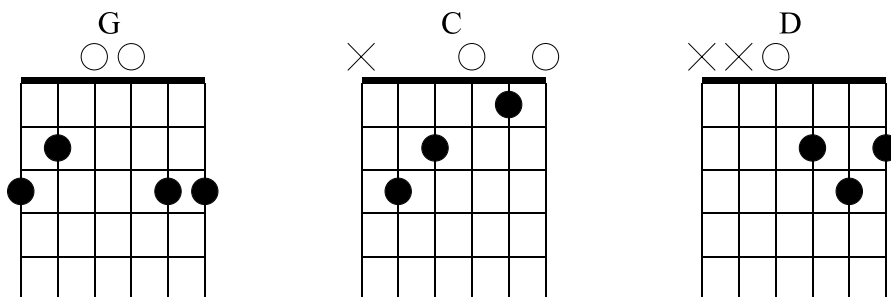
For the measure of quarter notes (downstrokes): Hold the G chord and count “1 2 3 4”. For each number strum all the strings in a downward motion. Your focus here is a nice steady strum that matches a nice steady count. You can even enlist the help of a metronome here, which is a device that helps keep the beat. I would recommend starting at 60 beats per minute if you choose to use the metronome.

Now, for the measure of eighth notes (downstrokes and upstrokes): Hold the G chord, and count “1 **and** 2 **and** 3 **and** 4 **and**”. Remember to strum **downward on numbers** (downbeats) and **upward on and** (upbeats). Again, the goal here is a nice steady and even set of strums (both down and up). You can use a metronome here as well just remember that the click is on the numbered beats so you will be playing an upstroke between clicks.

That’s it! You’ve just grasped the essence of the Golden Rule of Strumming. While there may be exceptions in complex strumming patterns, this fundamental rule serves as your anchor. You’re now ready to apply this rule to different chords and explore exciting strumming patterns in the future.

To help lock this in, here is an exercise that covers the G chord, C chord, and D chord, incorporating downstrokes and upstrokes. Take your time and make sure to focus on the mechanics before increasing the speed.

Remember, technique comes first and speed will follow.



Learn & Practice The Boom Chick

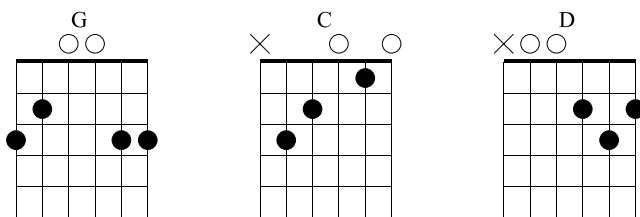


[Download this lesson's tab](#)

Starting your acoustic guitar journey is exhilarating, but it's common to reach a point where basic down strums start to feel somewhat mundane. You may wonder, "Is this all there is?" In this lesson, I'm excited to introduce you to a way to invigorate your strumming while still using all downstrokes. Get ready for the "Boom Chick" pattern—a technique that adds dynamics and interest to your strumming. With this pattern, you'll essentially play the bass notes opposite to basic strumming, creating a unique sound.

Let's explore the basics of the "Boom Chick" pattern. Begin by grabbing a G chord—place your pinky on the third fret of the high E strings, your ring finger on the 3rd fret of the B string, your middle the 3rd fret of the low E string, and your index on the 2nd fret of the A string.

With this G chord in hand, we're going to work within a four-count measure, adhering to the Golden Rule of Strumming (down on the downbeats and up on the upbeats). However, we're introducing a twist.



THE "BOOM CHICK" PATTERN:

- On the one beat, you'll pluck the low E string by itself (down stroke on the single note).
- On the two beat, perform a full strum of the G chord (down strum).

- On the three beat, pluck the D string by itself (down stroke on the single note).
- On the four beat, execute another full strum of the G chord (down strum).

As per the pattern, you alternate between single notes (one and three beats) and full strums (two and four beats). While it may seem subtle, this slight variation from the standard all-down strumming adds depth and dimension to your playing.

The "Boom Chick" pattern is a valuable tool in your strumming arsenal. Now, let's up the ante by introducing different chords. In this exercise, we'll apply the "Boom Chick" pattern to the G, C, and D chords. Each chord will involve specific bass notes and strumming sequences. Take your time and work through this slowly and deliberately, focusing on your pick accuracy. Don't feel pressured to play fast; slowly and accurately is the goal here.

Here's the chord-specific breakdown:

- G Chord: One beat (low E string), two beat (full strum), three beat (D string), four beat (full strum).
- C Chord: One beat (A string), two beat (full strum), three beat (D string), four beat (full strum).
- D Chord: One beat (D string), two beat (full strum), three beat (A string), four beat (full strum).

This exercise challenges your pick accuracy, rhythmic precision, and chord transitions. Start with just one chord at a time and then, once you feel comfortable, move to the next chord. Once you have the pattern for each chord, you can begin chaining them together as indicated in the accompanying tablature to this lesson.

Remember, there's no rush, and the key is to enjoy the journey. The "Boom Chick" pattern will become a staple in your guitar-playing repertoire. Have fun on your musical adventure!

PLAY



Standard tuning

$\text{♩} = 120$

S. Gtr.

1 G

mf

2

3 C

4

5 D

6

7 G

8

TAB

3 3 0 3 3 0 3 3

0 1 1 0 2 0 2 0

3 3 2 0 2 0 2 0

3 3 0 3 3 0 3 3

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

3 3 0 3 3 0 3 3

0 0 0 0 0 0 0 0

3 3 2 0 2 0 2 0

3 3 0 3 3 0 3 3

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3 3 0 3 3 0 3 3

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RESOURCES



[Download tab and chord for this chapter](#)

Learn & Practice The Boom Chick A

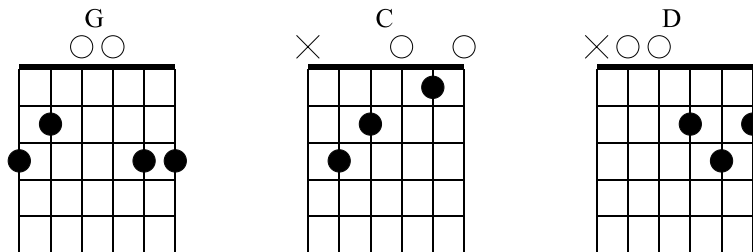


[Download this lesson's tab](#)

Today's lesson is all about the “Boom Chick A” strumming pattern, a versatile and essential rhythm pattern that incorporates both downbeats (down strums) and upbeats (up strums).

You've probably heard this pattern in many country songs, and today you'll learn it. But there's a twist—we're adding a touch of melancholy to it by introducing two minor chords. After all, we need both happiness and sadness in music. Let's start by learning these minor chord shapes and then delve into the “Boom Chicka” strumming pattern.

These may be brand new chords to you, but since you have been working on your essential chords they should become comfortable under your fingers fairly quickly.



E MINOR CHORD:

- Place your middle finger on the second fret of the A string.
- Put your ring finger on the second fret of the D string.
- The low E, G, B and high E string are all open.
- This chord involves all six strings and has a somewhat somber sound.

A MINOR CHORD:

- Start with the E Minor chord shape.
- Move your middle and ring fingers down one string each. (Your middle finger will be on the 2nd fret of the D string and your ring finger will be on the 2nd fret of the G string).
- Add your index finger to the first fret of the B string.
- Strum from the A string down to include only the top five strings.
- This is the A Minor chord, offering a melancholic vibe.

Now, let's apply the "Boom Chicka" strumming pattern to these chords. This pattern is counted as follows: One, two **and**, three, four **and**. When translated into the Golden Rule of Strumming, it corresponds to down, down, up, down, down, up.

E MINOR WITH "BOOM CHICK A" RHYTHM:

- On the one beat, pluck the low E string alone.
- For the two and, perform a down and up strum.
- On the three beat, pick the D string alone.
- The four and entails another down and up strum.

As you play through this you can use the count as your guide (**1 2& 3 4&**) or you can name what your pick is doing, something like: bass, down up, bass down up.

Next, we'll apply the same strumming pattern to the A Minor chord. The mechanics are similar, with minor adjustments in bass note selection.

A MINOR WITH "BOOM CHICK A" RHYTHM:

- On the one beat, pluck the A string alone.
- Execute a down **and** up strum for the two **and**.
- On the three beat, target the D string alone.
- The four **and** involves another down **and** up strum.

A quick note about the up strums: You don't need to hit all the strings—focus on the high three strings, and you'll achieve the desired effect. The up strums are merely an accent so they don't have

to include every string available to you.

Now, let's incorporate both the **E Minor and A Minor chords** with the "Boom Chick A" rhythm. This practice will refine your rhythm, chord transitions, and familiarity with different chord shapes.

Here's the chord sequence for the exercise:

1. Start with the G chord, applying the "Boom Chick A" rhythm with bass notes located on the low E and D string.
2. Transition to the A Minor chord and continue the pattern adjusting the bass notes to the A and D string.
3. Move to the C chord, keeping your index and middle fingers in the same position. These bass notes will also be located on the A and D string.
4. Shift to the D chord and maintain the rhythm adjusting the bass notes to the D and A string.
5. Conclude with the E Minor chord, once again following the "Boom Chick A" pattern with the bass notes on the low E and D string.

This exercise is fantastic for improving your rhythm, chord changes, and expanding your song repertoire. It unlocks a vast array of songs for you to play, from classics like "Knocking on Heaven's Door" and "House of the Rising Sun" to Beatles hits like "Paperback Writer" and "I've Just Seen a Face."

Take your time with this exercise, starting at a slow tempo and gradually increasing speed. There's no rush, and you can revisit it as a valuable resource to enhance your chord transitions over time. This rhythm pattern, though simple in nature, does require a higher level of pick accuracy, so be conscious as you play, noting where the bass notes are for each chord.

Week 4

Simple Steps To Your First Guitar Solo



WEEK 4 - Simple Steps To Your First Guitar Solo

In the upcoming lessons, you'll discover that taking your first guitar solo is within reach right now. It's not as complicated as it may seem. In the first lesson, you'll learn a scale, which is a set of harmonious notes. Lesson two will guide you in playing a solo over a backing track, adding your unique touch to the music. And in the third lesson, you'll learn to enhance the scale, unlocking a world of creativity. Get ready for an exciting journey into the world of guitar solos!

Play Your First Scale

 [Download this lesson's tab](#)

In today's lesson, you'll be learning one of the most useful scales in all of music. Think of scales as collections of notes that sound great when played together. They serve as your guide when you're improvising or soloing, helping you avoid hitting the wrong notes, much like stepping on the right rocks to cross a creek in the woods.

The scale offers guideposts for you. Think of the notes in the scale as the ones that make sense with the music you are playing along with.

The scale we're going to explore is relatively simple. The proper name of the scale is the A minor pentatonic scale, but for the sake of avoiding intimidating names and definitions let's call it the A blues scale. I'll provide a couple of approaches to help you remember it easily. It's essential to have this scale firmly in your memory, and you'll likely find it simpler than it may seem. Let's dive right into the scale, which we'll play using a one-finger-per-fret approach:

1. Start with your index finger on the 5th fret of the low E string.
2. Now, stretch your pinky finger to the 8th fret of the low E string.
3. Move on to the A string, where you'll place your index finger on the 5th fret.
4. Then, your ring finger will land on the 7th fret of the A string.
5. Keep the same pattern as you move to the D string: index finger on the 5th fret, ring finger on the 7th fret.
6. Continue with this pattern on the G string: 5th fret with the index finger and 7th fret with the ring finger.
7. Now, on the B string, things change slightly. Your index finger goes to the 5th fret, but this time, your pinky finger stretches to the 8th fret.
8. Finally, conclude by placing your index finger on the 5th fret of the high E string.


As you play through this scale for the first time, perform a down stroke on each note. As you gain comfort and start to internalize the scale shape you can begin alternating your single note pick strokes.

Now, to help you remember the scale, you have a couple of options. You can simply think of the fret numbers, which would be 5-8-5-7-5-7-5-7-5-8-5. Alternatively, and this is the method that worked for me, you can name the fingers you use. Since you're essentially playing with one finger per fret, you can think of it as "Index, Pinky, Index, Ring, Index, Ring, Index, Ring, Index, Pinky, Index." This finger-naming approach can make it easier to commit the scale to memory.

To get started with this scale, your first goal is to become familiar with it. You want to be comfortable with the positions of the notes and ensure that the scale sounds good to your ear. Practice running the scale both forwards and backwards. Begin ascending from the low E string to the high E string, and once you reach the fifth fret of the high E string, reverse the pattern and descend back to the low E string.

Remember, there's no need to rush. Take your time to get comfortable with the scale, and, once you feel confident, move on to the next lesson, where you'll use this very scale to play your first guitar solo over a piece of music. Enjoy your journey into soloing!

PRACTICE



Standard tuning

$\text{♩} = 120$

mf

1 2 3

4 5 6

T
A
B

5 8 5 7 5 7 5 7 5 8 5

8 5 7 5 7 5 7 5 8 5

The practice section contains musical notation for a guitar scale. It includes a treble clef staff with a 4/4 time signature and a tempo marking of 120. The scale is written in standard tuning (E2-A2-D3-G3-B3-E4). The notation shows the scale ascending from the 5th fret of the low E string to the 8th fret of the high E string, and then descending back to the 5th fret of the high E string. Fingering numbers (1-5) are indicated above the notes. A dynamic marking of *mf* is present. Below the staff is a guitar tablature with six lines labeled T, A, and B. The fret numbers for each string are: T (5, 8, 5, 7, 5, 7, 5, 7, 5, 8, 5), A (8, 5, 7, 5, 7, 5, 7, 5, 8, 5), and B (5, 8, 5, 7, 5, 7, 5, 7, 5, 8, 5).

RESOURCES



[Download tab and chord for this chapter](#)

Follow These Steps To Your First Guitar Solo



[Download this lesson's tab](#)



[Download backing track](#)

Congratulations! I'm thrilled for you because after this lesson you'll be playing your very first guitar solo. You're about to take the scale you've learned and play it over a backing track. To paint a musical picture, think of the backing track as the band playing, and you, my friend, are the lead guitarist taking center stage. I'll guide you through three straightforward steps to help you play your very first solo. So let's dive into the first step.

STEP 1: PLAY THE SCALE NOTE FOR NOTE OVER THE BACKING TRACK

In this initial step, take the scale you've worked on and play it over the backing track note for note. This step serves two essential purposes:

- 1 Getting Comfortable with Single Notes: You'll learn to play single notes while the rhythm guitar (the backing track) plays alongside you.
- 2 Listening to Scale Notes: You'll start to hear how the scale notes interact with the backing track. This will help you understand the melodic possibilities of the scale.

Remember that this scale acts as a set of safe stepping stones to navigate the musical creek. To illustrate this step, simply play the notes as they are tabbed out while the backing track plays. I think you'll find that the notes themselves fit quite well with none of them sounding blatantly "wrong."

STEP 2: LISTEN INTENTLY AND REPEAT WHAT SOUNDS GOOD

In the second step, we'll focus on listening carefully to how the scale notes interact with the backing track. When you hear a note or sequence of notes that sound pleasing to your ear, repeat them. The key principle here is simple: "If it sounds good, it is good." This is not a "right or wrong" situation, so trust your musical intuition. I want to encourage you to experiment and explore different sounds to find what you like. This step helps you establish a deeper connection with the backing track.

STEP 3: CREATE MUSICAL PHRASES

Now, it's time to take the notes you've found to sound good and create musical phrases. Think of these as short sequences of notes, typically consisting of two to four notes, although you can experiment with longer phrases if you wish. The goal is to craft these musical phrases to match the feel of the backing track.

Imagine having a conversation with your guitar. Each musical phrase is like a statement in that conversation. You're communicating with your instrument. Hit play on the backing track and let it loop. While it plays, follow these three steps:

- 1 Play the scale over the backing track as you've practiced.
- 2 Listen for single notes or sequences that sound good to your ears. Trust your judgment: If it sounds good, it is good.
- 3 Build musical phrases using the notes you've identified. Create your mini guitar solos within the backing track.

Remember, this is not a one-time lesson. Come back to it repeatedly, play new solos, and explore the joy of playing. The more you play, the better you'll get, and you'll discover a world of musical possibilities. Have a blast with your very first guitar solo—it's a memorable moment on your guitar journey!



Backing track

PLAY



Standard tuning

$\text{♩} = 120$

mf

The musical notation is presented in two systems. Each system consists of a treble clef staff with a 4/4 time signature, and a guitar tablature staff below it. The tablature staff has six lines labeled T, A, B, G, D, E from top to bottom. The first system contains measures 1, 2, and 3. Measure 1 starts with a first finger (1) on the D string, followed by eighth notes on E, F, G, A, B, and C. Measure 2 starts with a second finger (2) on the D string, followed by eighth notes on E, F, G, A, B, and C. Measure 3 starts with a third finger (3) on the D string, followed by eighth notes on E, F, G, A, B, and C. The second system contains measures 4, 5, and 6. Measure 4 starts with a fourth finger (4) on the D string, followed by eighth notes on E, F, G, A, B, and C. Measure 5 starts with a fifth finger (5) on the D string, followed by eighth notes on E, F, G, A, B, and C. Measure 6 starts with a sixth finger (6) on the D string, followed by eighth notes on E, F, G, A, B, and C. The tablature for each measure shows the fret numbers for each string: T (5), A (8), B (5), G (7), D (5), E (5) for measures 1-3; T (8), A (5), B (7), G (5), D (7), E (5) for measures 4-6.

RESOURCES

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 [Download backing track](#)

Spice Up Your Solo With These Techniques

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I hope you've been enjoying playing guitar solos! But what's next on your musical journey? Well, there's always room to explore and expand your skills. In this lesson, I'll introduce you to four techniques that you can incorporate into your solos to add variety and excitement.

These techniques are hammer-ons, pull-offs, slides, and bends. Don't worry about nailing them right away; instead, think of them as tools to experiment with and see if you enjoy their sounds. Let's dive into each of these techniques:

1 Hammer-Ons: A hammer-on is a simple yet effective technique. Start by fretting a note, then pick it, keep your finger there and then, without picking the string again, use another finger to press down on the next note within the scale. It's like a two-for-one deal, creating a smooth transition between two notes. I would recommend trying this on any of the strings that use the index and ring finger.

Start with the note on the index finger and then hammer on to the next note using your ring finger. When you hammer on to the note make sure to do so with some force to make sure that the second note sounds strong and clear.

2 Pull-Offs: Pull-offs are the counterpart to hammer-ons. Start by fretting a note, then pick it and then "pull off" your finger to reveal the lower note within the scale. This technique can be a bit challenging, but it's worth experimenting with. A great place to do this would again be on those pairs of notes on the A, D, and G strings. Those fret 5, fret 7 pairings offer a great playground to try pull-offs.

For starters use your ring finger to fret the 7th fret of the D string. While your ring finger is fretting that note, place your index finger on the 5th fret of the D string. It will look like you are fretting two notes at once, this is a good thing. Once you pick the note on the 7th fret, pull a little down on the string and lift off your ring finger to reveal the note you are fretting with your index finger. When I say "Pull down" think of it like letting the string roll off the end of your finger like you are shooting a rubber band.

3 Slides: Slides are a fantastic way to infuse your solos with a vocal-like quality. Instead of picking both notes, you pick the first note and then physically slide your finger to the next fret, creating a smooth connection between the two notes. Slides can add interest and fluidity to your solos. Again the experimentation ground here are the notes on the 5th and 7th fret of the A, D, and G strings.

Start out fretting the 5th fret of any of those strings and slide to the 7th fret. Once you're on the 7th fret try picking that note and then sliding back to the 5th fret. A key to making these slides sound great is maintaining downward pressure with your fretting finger throughout the whole sliding motion.

4 Bends: Bending strings is a technique that can yield unique and expressive sounds. Start by fretting a note, then pick it and then use your finger to bend the string upwards or downwards. Bending adds a vocal-like quality and a different sonic character to your playing. Experiment with bends to discover their potential. For the best experience, the first time you bend a note, pick a note on the G, B, or high E string. These strings are thinner therefore making them easier to bend. A great spot would be the 7th fret of the G string. Pick the note and then use your ring finger to bend the note by pushing it up towards the ceiling. You can even enlist your other fingers to assist in the bend: often I will use my middle and index fingers to help my ring finger push the note to the higher pitch.

Remember, these techniques are meant for experimentation and fun. You don't have to perfect them in any way shape or form. Incorporate them gradually into your solos, and see which ones resonate with you the most. The goal is to continue having a great time while playing guitar solos and exploring the rich world of musical expression.

Exercise for Hammer-Ons: Play hammer-ons with this simple exercise:

- Play the 5th fret on the high E string with your index finger.
- While that note is ringing, perform a hammer-on by hammering onto the 8th fret on the same string with your pinky finger.
- Repeat this process several times, ensuring that the second note sounds clear and strong without picking it.

Exercise for Pull-Offs:

Learn pull-offs with this exercise:

- Start by fretting the 5th fret of the G string with your index finger and the 7th fret of the G string with your ring finger... yes, two notes at once.
- Pick the 7th fret of the G string.

- While that 7th fret of the G string note is ringing, lift your finger off the 7th fret to reveal the note you are fretting on the 5th fret. As you pull off, make sure you create enough momentum for the string to vibrate and produce the lower note. This can be achieved by pulling down slightly and letting the string roll off your finger much like you would when shooting a rubberband.

Exercise for Slides:

Try slides with this exercise:

- Play the 5th fret on the G string with your index finger.
- Pick the note and then while maintaining downward pressure on the string slide your finger up to the 7th fret without lifting it from the string.
- Repeat this motion smoothly to create a sliding effect between the two notes.

Exercise for Bends:

Perform bends with this exercise:

- Play the 7th fret on the G string with your ring finger.
- Pick the note and then bend the string upwards (toward the ceiling) while keeping pressure on it. Note, use your other fretting fingers to help. You can try using your middle and index finger behind the fretted note for some extra strength.
- Aim to bend the note until it reaches a pitch equivalent to the 8th or 9th fret.
- Release the bend to return to the original note's pitch.
- Repeat this process to build strength and comfort bending and releasing notes.

Remember, these techniques may take some time to get under your fingers so attempt them regularly to improve your guitar playing skills and add expressiveness to your solos.

PLAY



Standard tuning

$\text{♩} = 120$

mf

S-Gt

1 2 3

4 5 6



T
A
B

5 8 5 7 5 7 5 8 5 5

8 5 7 5 7 5 7 5 8 5

Detailed description: This block contains a guitar solo score. It starts with 'Standard tuning' and a tempo of 120 beats per minute. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The score is written on a grand staff with a treble clef. The first system contains measures 1, 2, and 3. Measure 1 has a quarter note on G4, a quarter note on A4, and a quarter note on B4. Measure 2 has a quarter note on C5, a quarter note on D5, and a quarter note on E5. Measure 3 has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The second system contains measures 4, 5, and 6. Measure 4 has a quarter note on B5, a quarter note on C6, and a quarter note on D6. Measure 5 has a quarter note on E6, a quarter note on D6, and a quarter note on C6. Measure 6 has a quarter note on B5, a quarter note on A5, and a quarter note on G5. Below the staff are guitar tablature lines for strings T, A, and B. The first system's tab shows fret numbers 5, 8, 5, 7, 5, 7, 5, 8, 5, 5. The second system's tab shows fret numbers 8, 5, 7, 5, 7, 5, 7, 5, 8, 5.

RESOURCES

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What's next

Congratulations on the start of a fulfilling, fun, and rewarding guitar journey! It's been a fantastic experience guiding you through the basics of playing the guitar, from fretting and chords to strumming and even your first guitar solo. I'm thrilled that you've found it fun and enjoyable, as that's precisely the aim of this program: to make learning guitar an enjoyable and rewarding experience.

Remember, you can always come back to this resource whenever you want to refine your skills, or simply have fun with your guitar. It's here to support you on your musical journey.

Your next step is to develop a guitar playing routine that suits your learning style and goals. Consistent guitar playing is key to improving your guitar skills and boosting your confidence. Even if your routine is only 3 days per week because of your schedule, if you maintain that regularly you will see that consistent progress that all of us guitar players crave. Think of it like putting change in a piggy bank... it doesn't seem like much at the time, but if you keep doing that over time it adds up and pretty soon you get to go on a vacation with the change you have saved up.

I'm excited to see where your guitar journey takes you, and I'm here to assist you along the way. Congratulations again, and welcome to the world of guitar playing! Cheers to your musical adventures!



