

# **Guitar Lessons Pro**

## **Intermediate Guitarist's Guide to Jumpstart Your Guitar Playing in 20 Easy Lessons**

Version 1.0



**Domenick Ginex**

**Guitar Lessons Pro**  
**<http://GuitarLessonsPro.com>**

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Introduction .....	4
Lesson 1 – Notes on the Fretboard .....	5
Lesson 2 – Major Scale, Chord .....	7
Lesson 3 – Other Basic Chords .....	9
Lesson 4 – Extended Chords .....	11
Lesson 5 – Other Chords Types .....	14
Lesson 6 – Keys, Progressions .....	15
Lesson 7 – Chord Progressions Introduction.....	16
Lesson 8 – I-IV-V Progression.....	17
Lesson 9 – II-V-I Progression .....	18
Lesson 10 – I-VI-II-V Progression.....	19
Lesson 11 – Tablature .....	20
Lesson 12 – Scales, Arpeggios, Soloing Introduction .....	25
Lesson 13 – Major Scale .....	26
Lesson 14 – Pentatonic Scale .....	27
Lesson 15 – Scales with Chords.....	28
Lesson 16 – Modes.....	29
Lesson 17 – Arpeggios .....	30
Lesson 18 – Soloing .....	31
Lesson 19 – Chromatic Notes.....	32
Lesson 20 – Learning To Play Songs and Solos.....	33
Conclusion.....	35

## **Introduction**

Welcome to “Guitar Lessons Pro Intermediate Guitarist’s Guide to Jumpstart Your Guitar Playing in 20 Easy Lessons”.

The information in this eBook will help you to move into an intermediate/advanced level of playing. You will learn about music theory, many different chord types, chord progressions, scales, modes, arpeggios, soloing and more.

There are sections that contain sound clips. Directions on how to play the clips are provided in the text.

## Lesson 1 – Notes on the Fretboard

In the “Guitar Lessons Pro Beginner Guitarist’s Guide to Jumpstart Your Guitar Playing” we mostly reviewed some of the mechanics of playing the guitar. We looked at how to play some chords but we really didn’t get into what comprises a chord and how to play variations of a chord. The next sections will focus on these subjects.

It will help to study the figures below. The first figure shows the notes on the fretboard with sharps. The second figure shows the notes on the fretboard with flats.

The word 'sharp' (same as the '#' symbol) indicates that the note is raised or moved away from the head of the guitar by 1 fret. Raising a note by 1 fret is also referred to as raising the note by a half step.

The word 'flat' (same as the 'b' symbol) indicates that the note is lowered or moved towards the head of the guitar by 1 fret. Lowering a note by 1 fret is also referred to as lowering the note by a half step.

If a note is neither sharp nor flat it is referred to as 'natural'.

As mentioned in a previous section, notice that some notes have 2 different names, for example F# is also called Gb. The name by which the note is referred is usually dictated by the key in question. For example, if a song is in the key of G then the note would be referred to as F# because F# is a note that is in the key of G. If a song is in the key of Db then the note would be referred to as Gb because Gb is a note that is in the key of Db. We will talk more about keys later.

As we talk about the notes that are used in the various chords and scales it will be helpful to be able to identify the notes on the fretboard.

Notes on Fretboard with Sharps

	E	A	D	G	B	E
1	F	A#	D#	G#	C	F
2	F#	B	E	A	C#	F#
3	G	C	F	A#	D	G
4	G#	C#	F#	B	D#	G#
5	A	D	G	C	E	A
6	A#	D#	G#	C#	F	A#
7	B	E	A	D	F#	B
8	C	F	A#	D#	G	C
9	C#	F#	B	E	G#	C#
10	D	G	C	F	A	D
11	D#	G#	C#	F#	A#	D#
12	E	A	D	G	B	E

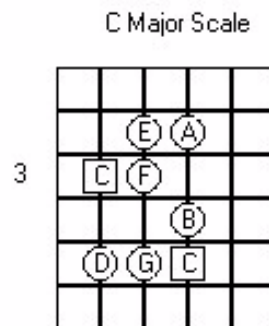
Notes on Fretboard with Flats

	E	A	D	G	B	E
1	F	Bb	Eb	Ab	C	F
2	Gb	B	E	A	Db	Gb
3	G	C	F	Bb	D	G
4	Ab	Db	Gb	B	Eb	Ab
5	A	D	G	C	E	A
6	Bb	Eb	Ab	Db	F	Bb
7	B	E	A	D	Gb	B
8	C	F	Bb	Eb	G	C
9	Db	Gb	B	E	Ab	Db
10	D	G	C	F	A	D
11	Eb	Ab	Db	Gb	Bb	Eb
12	E	A	D	G	B	E

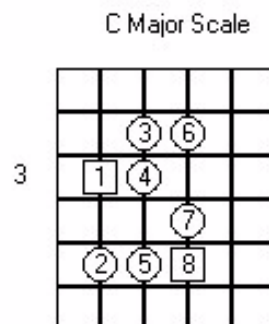
## Lesson 2 – Major Scale, Chord

In order to understand the components of a chord we should start by looking at the basic major scale. In later sections we will study scales in detail and how to apply them but for now we are going to start by identifying the notes in the major scale.

Study the figure below. This is a diagram of the C Major scale. Starting with the root the notes are C, D, E, F, G, A, B, C.



Now look at the next figure shown below. Notice that this diagram shows the same scale but with numbers. So, the first (root) C note is 1 in the scale. The D note is 2 in the scale, etc. The last C note on the G string is called the 'octave' of the root. This basically means that it is the same note as the root but it has a different (either higher or lower) pitch. The name 'octave' is derived from the Latin word for the number 8, and this is the eighth note in the scale.



If you look at the scale from a positional point of view, starting at the root, the pattern of the major scale is as follows

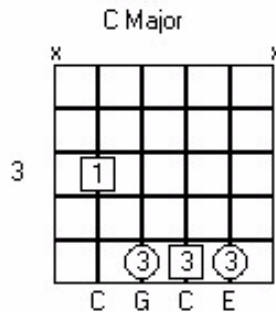
- From the 1st note (root) - move up 2 fret positions (also referred to as a whole step) to the 2nd note
- From the 2nd note - move up 2 fret positions (whole step) to the 3rd note
- From the 3rd note - move up 1 fret position (half step) to the 4th note
- From the 4th note - move up 2 fret positions (whole step) to the 5th note
- From the 5th note - move up 2 fret positions (whole step) to the 6th note

- From the 6th note - move up 2 fret positions (whole step) to the 7th note
- From the 7th note - move up 1 fret position (half step) to the 8th note

So the major scale has the following progression, starting from the root: whole step, whole step, half step, whole step, whole step, whole step, half step. You can use this method to determine the major scale in any key (starting from any root note).

The basic major chord is comprised of a root, the 3rd note, and the 5th note. So in this example, a C Major chord is comprised of C (root), E (3rd note in the scale), and G (5th note in the scale).

If you look again at the diagram for the bar chord version of the C Major chord (shown below) you will see this combination of notes. The 3rd fret on the A string is the C (root) note. The 5th fret on the D string is the G (5th) note. The 5th fret on the G string is the C (root octave) note. The 5th fret on the B string is the E (3rd) note.



This concept applies to all of the major chords that we have looked at so far. For each of the major chords presented earlier, if you start with the root and figure out the notes of the major scale you will see that for each of the major chords there is one or more root, 3rd, and 5th notes. No other notes are present in the major chords except for those three.

As you will see shortly, the other notes in the scale are used and modified to form variations of chords, for example minor, 7th, major 7th, minor 7th, and several more that we have not talked about yet.

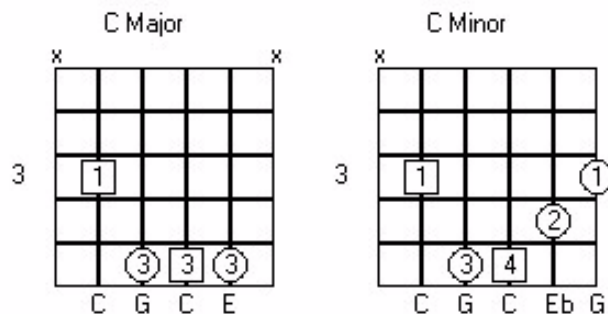
So we have now taken a very simple chord and complicated it. But you will see that understanding this relationship between the notes of a scale and chords is important when you want to learn how to play the many variations of chords and when you learn about keys and chord progressions and how to apply scales to chords and chord progressions.



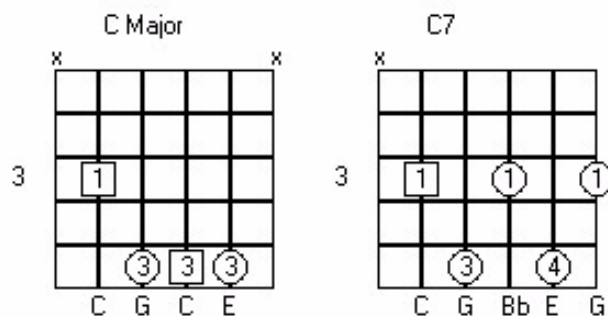
## Lesson 3 – Other Basic Chords

Building upon the previous section, we will now look at other basic chord types, namely minor, 7th, major 7th, minor 7th

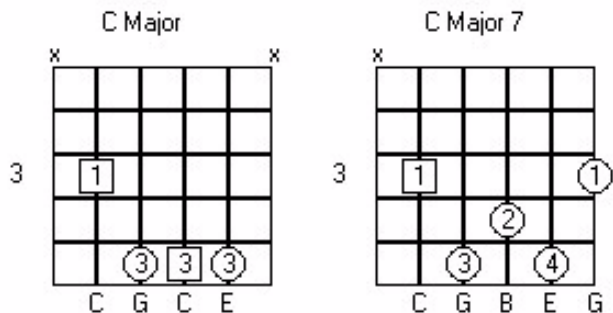
**Minor** - By flattening (lowering by 1 fret) the 3rd note of the major chord, a minor chord is produced. The figures below show the C Major bar chord (left figure) and the C Minor bar chord (right figure). Note that the E (3rd) note on the B string is lowered by a fret (half step) to Eb.



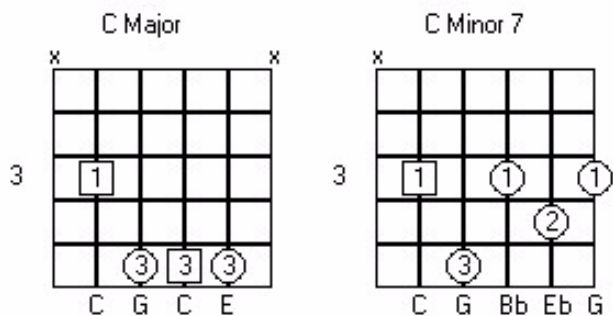
**7th (also referred to as Dominant 7th)** - By lowering (flattening) the 7th note a half step (1 fret) a 7th chord is produced. The next figures below show the C Major bar chord (left figure) and the C7 bar chord (right figure). Note that the B (7th note) note on the G string is lowered 1 fret (half step) to Bb.



**Major 7** - By lowering the root note a half step (1 fret) a Major 7 chord is produced. The next set of figures show the C Major bar chord (left figure) and the Major 7 bar chord (right figure). Note that the C (root octave) note on the G string is lowered 1 fret (half step) to B.



**Minor 7** - This is a combination of a minor chord and a Dominant 7th chord. By lowering the root note a whole step (2 frets) and by lowering the 3rd note a half step a Minor 7 chord is produced. The final set of figures show the C Major bar chord (left figure) and the Minor 7 bar chord (right figure). Note that the C (root octave) note on the G string is lowered 2 frets (whole step) to Bb and the E (3rd) note on the B string is lowered 1 fret (half step) to Eb.



I am showing this concept with the C bar chords, but this concept can be applied to any chord type (not just bar chords) and to any key (root notes other than C).

In later sections we will review different ways to play the same chord (chord inversions) and we will apply the concepts reviewed in this section to figure out how to arrive at the various chord fingerings.

## Lesson 4 – Extended Chords

Chords can be ‘extended’ past the major 7th (7th note in the major scale) and the dominant 7th (the major 7th lowered a half step).

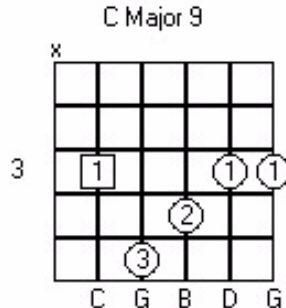
When the major 7th note is played in a chord along with another note other than the root, 3rd, or 5th, then the position of that note in the scale is used in conjunction with the major 7 to derive the name of the chord.

Likewise, when the dominant 7th note is played in a chord along with another note other than the root, 3rd, or 5th, then the position of that note in the scale is used in conjunction with the dominant 7 to derive the name of the chord.

Here are some examples...

See the image below. This is a C Major 9 chord. Note that the major 7th is being played (B note on the G string) along with the 2nd note of the scale (D note on the B string). The D is the 2nd note beyond the major 7th note so Major 7 + 2 --> major 9.

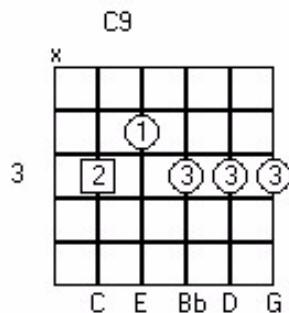
Click on the chord chart below to hear the associated sound clip.



See the next image below. This is a C9 (sometimes called a dominant 9th) chord. Note that the dominant 7th is being played (Bb note on the G string) along with the 2nd note of the scale (D note on the B string).

The D is the 2nd note beyond the dominant 7th note so Dominant 7 + 2 --> 9.

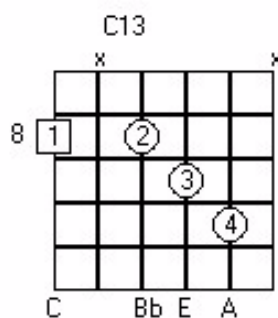
Click on the chord chart below to hear the associated sound clip.



The chord shown below is a C13 (sometimes called a dominant 13th) chord. Note that the dominant 7th is being played (Bb note on the D string) along with the 6th note of the scale (A note on the B string).

The A is the 6th note beyond the dominant 7th note so Dominant 7 + 6 --> 13. Sometimes the 9th note (D) is added to the chord.

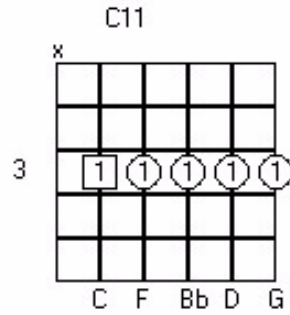
Click on the chord chart below to hear the associated sound clip.



The next chord shown below is a C11 (sometimes called a dominant 11th) chord. Note that the dominant 7th is being played (Bb note on the G string) along with the 4th note of the scale (F note on the D string) and the 2nd note of the scale (D note on the B string).

The F is the 4th note beyond the dominant 7th note so Dominant 7 + 4 --> 11, but again there is the addition of the 9th. So you can't always count on just adding the numbers.

Click on the chord chart below to hear the associated sound clip.



In later sections we will review all of the various ways to play these chords.

And there are many more chords that we will review later that build on this concept. There are chords that have multiple notes of the major scale included (2nd, 4th, 6th). Any of the notes from the scale may be flatted or sharpened, for example, flat 5 or sharp 5, or flat/sharp 9. This is usually referred to as ‘altering’ the chords.

These concepts can also be applied to minor chords as well. There is a minor 9 chord, a minor 11 chord, etc.

## **Lesson 5 – Other Chords Types**

This section is not available in the Demo version.

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## **Lesson 6 – Keys, Progressions**

This section is not available in the Demo version.

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## **Lesson 7 – Chord Progressions Introduction**

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## **Lesson 8 – I-IV-V Progression**

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## **Lesson 9 – II-V-I Progression**

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## **Lesson 10 – I-VI-II-V Progression**

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## Lesson 11 – Tablature

This section will review the basics of tablature.

For some of the examples in this section there will be a video available for viewing.

Tablature is a method of notating music for stringed instruments. It is a very useful tool for learning how to play songs and music on the guitar. There is a lot of guitar music available in tablature form.

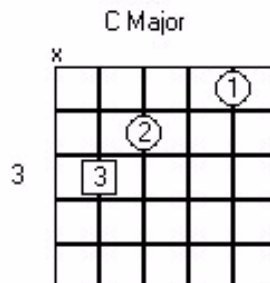
Tablature notation can be used to represent chords, scales, solos...basically anything you can play on the guitar.

Guitar tablature notation will show 6 lines which represent the six strings. The top line represents the high E string. The bottom line represents the low E string. This is shown below with the rest of the string representations.

E-----  
B-----  
G-----  
D-----  
A-----  
E-----

Numbers are shown on each line. The numbers represent the fret to play on each string.

Let's start by looking at chord representation. Recall the open C major chord, as shown below.



The tablature representation for the open C major chord is shown below

```

E-----0-----
B-----1-----
G-----0-----
D-----2-----
A-----3-----
E-----

```

The '0' means that you would play the open string, which in this case the open G and high E strings are played. You would also play the 3rd fret on the A string, the 2nd fret on the D string and the first fret on the B string. Notice that the low E string does not have a number on it, which indicates that it is not played.

Let's look at an example that has single notes. If you wanted to individually pluck the notes of the open C major chord starting with the low C note, then the tablature would be as follows

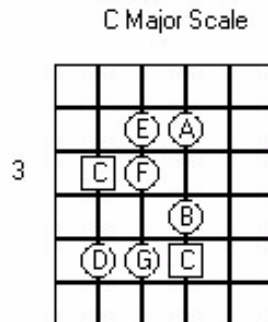
```

E-----0--
B-----1----
G-----0-----
D----2-----
A--3-----
E-----

```

The notes are to be played from left to right. So start with the C note on the A string then play the E note on the D string, then the open G string, then the C note on the B string, then the open E string.

Let's look at a scale example. Recall the C major scale that we discussed in the "Major Scale, Chord" section. This is shown below.



The tablature version of the scale is shown below

```

E-----
B-----
G-----2-4-5--
D-----2-3-5-----
A--3-5-----
E-----

```

Sometimes the fingers used to play the notes are displayed below the lines as shown below. Click on the tablature below to hear the associated sound clip.

```

E-----
B-----
G-----2-4-5--
D-----2-3-5-----
A--3-5-----
E-----
      2 4 1 2 4 1 3 4

```

You can also represent guitar related playing techniques as described below.

**Bending and Release** When a guitar player plays a bend, a note is played and then the string is pushed or pulled up to a higher pitched, or target, note. To represent a bend, the 'b' or the '^' symbols are used. Specifically, the beginning note is noted first, then the 'b' or '^' symbol, then the target note.

A release occurs when a bent string is brought back to it's original position and pitch. This is represented by the 'r' symbol.

See the example below. It shows a bend starting on the 5th fret of the B string and bending up to the equivalent of the 7th fret of the B string. Then a release back to the 5th fret. Click on the tablature below to hear the associated sound clip.

```

E-----
B----5b6r5----
G-----
D-----
A-----
E-----

```

**Slide** A slide occurs when a note is played, the finger remains pressed down on the fretboard, and the finger then slides up or down the fretboard to a target note. A slide up is represented with the '/' symbol. A slide down is represented by the '\ ' symbol. The example below shows a slide up on the D string from the 3rd to the 5th fret and then a

slide down on the G string from the 5th fret to the 3rd fret. Click on the tablature below to hear the associated sound clip.

```
E-----  
B-----  
G-----5\3----  
D----3/5-----  
A-----  
E-----
```

**Hammer-on and Pull-off** A hammer-on occurs when a note is played and then, while the finger stays pressed on the first note and without plucking the string again, a second higher note on the same string is played. A hammer-on is represented by the 'h' symbol. A pull-off occurs when a note is played, then the finger playing the note is released from the played note while another finger is pressing down on a fret on the same string that is lower than the original note. The second note is allowed to sound out. A pull-off is represented by the 'p' symbol.

The example below shows a hammer-on occurring from the 5th fret on the B string to the 7th fret on the B string. Then the A note at the 5th fret of the high E string is played, then a pull-off occurs on the high E string from the 7th to the 5th fret. Click on the tablature below to hear the associated sound clip.

```
E-----5-7p5----  
B----5h7-----  
G-----  
D-----  
A-----  
E-----
```

**Vibrato** Vibrato occurs when a note is played and the finger pressing on the fret is jiggled and wiggled in order to create the vibrato sound. Vibrato is represented by the '~' symbol and is shown below. Click on the tablature below to hear the associated sound clip.

```
E-----  
B----10~-----  
G-----  
D-----  
A-----  
E-----
```

Tablature is a great way to communicate what is to be played on the guitar. It will be used throughout the rest of the eBook to help you play the music in a particular section.



## Lesson 12 – Scales, Arpeggios, Soloing Introduction

In the next few sections we will review several concepts associated with playing notes against chords. This includes scales, arpeggios, and general soloing concepts.

How do you use scales? Why would you ever need them if you can play songs with chords?

As reviewed earlier, scales can give you the basis for figuring out the notes and chords in any given key.

Also, scales can be used to enhance any song. You will be able to add notes to the music using scales.

You might be asked to take a 'solo' in a song where you would need to improvise notes against the chords of the song. In these cases you could make use of scales.

This is not to say that using scales is the only way to figure out notes and chords in a key, or the only way to add notes to and enhance a song, or the only way to improvise during a solo. But scales are a common and easy way to do those things and because of this they are very useful.

There are many many different scales. I am not going to review all of them here. I am going to review some of the most common scales that you will be able to use 99% of the time. There are several books out there that will give you all of the others. You may never need to use them.

At this level you really shouldn't have to. If you focus on the basic scales and learn them well and learn to alter them slightly by sharpening or flattening a note here and there to match a specific chord in the song or to get a different kind of sound, then you should be able to apply your basic scale knowledge to any musical application.

In these sections I will also review how to figure out what scale to use against a given chord and/or chord progression.

Arpeggios are explained along with how they can be used in conjunction with scales in order to create single note melodies.

Finally I will talk about soloing in general, bringing together all of the concepts previously discussed.

## **Lesson 13 – Major Scale**

This section is not available in the Demo version.

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## **Lesson 14 – Pentatonic Scale**

This section is not available in the Demo version.

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## **Lesson 15 – Scales with Chords**

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## **Lesson 16 – Modes**

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## **Lesson 17 – Arpeggios**

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## **Lesson 18 – Soloing**

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## **Lesson 19 – Chromatic Notes**

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## Lesson 20 – Learning To Play Songs and Solos

If you have studied and learned the contents of this eBook then you are more than ready to put into practice what you have been studying.

The way to do this is by learning songs and solos. What you should do is to get as many recordings, song books and copies of sheet music of all of your favorite songs and solos and start learning them one by one. This is a very important step in your learning process and it will quickly help you to become a better guitar player.

You can either learn by ear from recordings or learn from music books and sheet music. I suggest you do a combination of both. Generally speaking you will need to train your ear as you progress in your playing, so start now and you will have a head start. Having music books, sheet music and tablature will help with your ear training, especially when you want to learn more difficult and complex songs and solos.

In general you should start with easier songs and solos and then once you have mastered these then go on to more complex songs and solos.

Here are some hints for ear training...

When listening to a recording first try to pick out the root or bass notes of each of the chords and write them down in the order that you hear them. Then listen to each chord and try to determine if it sounds major, minor, dominant 7, major 7, minor 7, etc. Refer back to the sections on each of these chord types to learn to type of sound for each chord type. Note the type of each chord. Then try to play along with the recording to see if you have correctly figured out the chords. You will quickly see if you missed a chord or have incorrectly identified any chords.

For generally improving your soloing, listen to your favorite soloist and try to hear the modes and scales that they are using. Listen for the Dorian and Mixolydian and other modes. Listen for arpeggios and Pentatonic runs. You will eventually be able to recognize and pick these out just by listening.

When looking for music books or sheet music you have many options. Many times you can find chord charts or tablature for songs and solos for free on the Internet. Just go to your favorite search engine and type in something similar to “+songname +chords” where “songname” is the title of the song for which you are looking. This will usually produce a list of sites which may or may not have what you are looking for. But beware...sometimes you get what you pay for. Many times (not always) these free versions of song charts may have incorrect parts and chords.

You can also purchase music books or sheet music from a variety of sources. Your local music store will have books and sheet music. So will the larger book store chains like Borders and Barnes and Nobles. You can also purchase music books and sheet music

over the Internet. One very large and popular site is Sheet Music Plus. You can get to it with the following link:

<http://www.sheetmusicplus.com/a/home.html?id=69875>

When buying books and sheet music remember that you want music for C instruments (as opposed to, for example, Bb or Eb instruments). Also make sure that the music you buy has chord charts.

## Conclusion

The lessons contained in this eBook, if executed diligently and practiced often, will provide a very strong foundation for your guitar playing.

Good luck with your playing. If you have any questions at all please do not hesitate to contact me at [Dginex@GuitarLessonsPro.com](mailto:Dginex@GuitarLessonsPro.com)