

# Contents at a Glance

---

<b><i>Introduction</i></b> .....	<b>1</b>
<b><i>Book I: Guitar 101</i></b> .....	<b>7</b>
Chapter 1: Guitar Anatomy and Tuning .....	9
Chapter 2: Developing Basic Playing Skills .....	23
Chapter 3: Buying and Stringing Guitars .....	35
Chapter 4: Deciphering Music Notation and Tablature .....	59
<b><i>Book II: Sounds and Techniques</i></b> .....	<b>75</b>
Chapter 1: Basic Major and Minor Chords .....	77
Chapter 2: Adding Spice: Basic 7th Chords .....	95
Chapter 3: The Left Hand: Chord Techniques .....	107
Chapter 4: The Right Hand: Rhythm Techniques .....	121
Chapter 5: Playing Melodies in Position and in Double-Stops .....	139
<b><i>Book III: Rock Guitar</i></b> .....	<b>151</b>
Chapter 1: It's Only Rock Guitar, but I Like It .....	153
Chapter 2: All about Amplifiers .....	169
Chapter 3: Playing Lead .....	191
Chapter 4: Groovin' on Riffs .....	213
Chapter 5: Playing Up the Neck .....	225
Chapter 6: Rock Guitar Legends, Styles, and Genres .....	245
<b><i>Book IV: Blues Guitar</i></b> .....	<b>267</b>
Chapter 1: Blues Meets Guitar: A Match Made in Heaven .....	269
Chapter 2: Playing Blues Rhythm .....	279
Chapter 3: Blues Progressions, Song Forms, and Moves .....	303
Chapter 4: Blues Riffs: The Bedrock of the Blues .....	325
Chapter 5: Blues Genres: Acoustic, Electric, and Blues-Rock .....	339
<b><i>Book V: Classical Guitar</i></b> .....	<b>371</b>
Chapter 1: Introducing the Classical Guitar .....	373
Chapter 2: Playing Easy Pieces in Open Position .....	395
Chapter 3: Combining Arpeggios and Melody .....	409
Chapter 4: Classical Guitar Genres: The Renaissance to the 20th Century .....	429

<b><i>Book VI: Exercises: Practice, Practice, Practice</i></b> .....	<b>445</b>
Chapter 1: Putting the Major Scales to Use in Your Playing .....	447
Chapter 2: Adding Major Scale Sequences to Your Repertoire .....	463
Chapter 3: Tackling the Three Minor Scales .....	477
Chapter 4: Building Finger Independence with Chord Exercises .....	509
<b><i>Book VII: Writing Songs and Music</i></b> .....	<b>537</b>
Chapter 1: Everything You Need to Write a Song.....	539
Chapter 2: Whipping Your Song into Shape: Song Forms.....	549
Chapter 3: Scales and Modes, Moods and Melodies .....	569
Chapter 4: Composing with Chords .....	581
<b><i>Book VIII: Appendixes</i></b> .....	<b>603</b>
Appendix A: The Mother of All Guitar Chord Charts .....	605
Appendix B: How to Use the CD.....	621
<b><i>Index</i></b> .....	<b>629</b>

# Table of Contents

---

<b><i>Introduction</i></b> .....	<b>1</b>
About This Book .....	1
Conventions Used in This Book .....	2
What You're Not to Read .....	2
Foolish Assumptions .....	3
How This Book Is Organized .....	3
Book I: Guitar 101 .....	3
Book II: Sounds and Techniques .....	3
Book III: Rock Guitar .....	4
Book IV: Blues Guitar .....	4
Book V: Classical Guitar .....	4
Book VI: Exercises: Practice, Practice, Practice .....	5
Book VII: Writing Songs and Music .....	5
Book VIII: Appendixes .....	5
Icons Used in This Book .....	5
Where to Go from Here .....	6
<b><i>Book I: Guitar 101</i></b> .....	<b>7</b>
<b>Chapter 1: Guitar Anatomy and Tuning</b> .....	<b>9</b>
The Anatomy of a Guitar .....	9
How Guitars Work .....	12
String vibration and string length .....	13
Using both hands to make a sound .....	13
Frets and half steps .....	14
Pickups .....	14
Counting Your Strings and Frets .....	15
Everything's Relative: Tuning the Guitar to Itself .....	16
In Deference to a Reference: Tuning to a Fixed Source .....	18
Taking a turn at the piano .....	18
Tuning your guitar with a pitch pipe .....	18
Sinking your teeth into the tuning fork .....	20
Experiencing the electronic tuner .....	20
Using your CD .....	21
<b>Chapter 2: Developing Basic Playing Skills</b> .....	<b>23</b>
Hand Position and Posture .....	23
Settling in to a sitting position .....	24
Standing position .....	25
Left-hand position: Fretting made easy .....	26
Right-hand position .....	28

Understanding Guitar Notation .....	30
Getting by with a little help from a chord diagram .....	30
Reading rhythm slashes .....	31
Taking a look at tablature .....	32
How to Play a Chord.....	33
Fingering a chord .....	33
Avoiding buzzes .....	34
<b>Chapter 3: Buying and Stringing Guitars .....</b>	<b>35</b>
Before You Break Out Your Wallet.....	36
Beginner Guitars .....	37
Models for a Particular Style.....	38
Choosing a Good Guitar.....	40
Construction.....	41
Materials .....	42
Workmanship .....	44
Buying an Ax to Grind.....	44
Bringing along an expert .....	45
Meeting the salesperson .....	45
The art of the deal .....	46
Knowing When to Change the Strings.....	47
Off with the Old: Removing Stressed Strings .....	47
Stringing a Steel-String Acoustic Guitar.....	48
Changing strings step by step .....	48
Tuning up.....	51
Stringing Nylon-String Guitars .....	52
Changing strings step by step .....	52
Tuning up.....	54
Stringing an Electric Guitar .....	55
Changing strings step by step .....	55
The special case of the Floyd Rose bridge .....	57
<b>Chapter 4: Deciphering Music Notation and Tablature .....</b>	<b>59</b>
Knowing the Ropes of Standard Music Notation.....	59
The composer’s canvas: The staff, clef, measures, and bar lines .....	60
Pitch: The highs and lows of music.....	61
Duration: How long to hold a note and what determines rhythm.....	63
Expression, articulation, and other symbols .....	66
Relating the Notes on the Staff to the Fretboard.....	69
Guitar-Specific Notation.....	70
Fingering indications for the right and left hands .....	70
Stepping up to the barre.....	73
Taking on tablature, a nice complement to standard notation .....	73

**Book 11: Sounds and Techniques..... 75****Chapter 1: Basic Major and Minor Chords .....77**

Playing Chords in the A Family.....	77
Fingering A-family chords.....	78
Strumming A-family chords.....	79
Playing Chords in the D Family.....	80
Fingering D-family chords.....	81
Strumming D-family chords.....	82
Playing Chords in the G Family.....	83
Fingering G-family chords.....	83
Strumming G-family chords.....	84
Playing Chords in the C Family.....	85
Fingering C-family chords.....	85
Strumming C-family chords.....	86
Playing Songs with Basic Major and Minor Chords.....	87
Strumming the “Oldies” Progression.....	93

**Chapter 2: Adding Spice: Basic 7th Chords..... 95**

Dominant 7th Chords.....	95
D7, G7, and C7.....	96
E7 and A7.....	97
E7 (four-finger version) and B7.....	97
Minor 7th Chords: Dm7, Em7, and Am7.....	98
Major 7th Chords: Cmaj7, Fmaj7, Amaj7, and Dmaj7.....	99
Playing Songs with 7th Chords.....	100

**Chapter 3: The Left Hand: Chord Techniques .....107**

Playing Open-Position Chords.....	108
Putting Power Chords into Play.....	109
Moving power chords.....	110
Pulling the power together.....	111
Getting Behind the Barre.....	112
The Barre Chord Creed.....	112
Playing E-based barre chords.....	113
Moving the E-form barre chord around the neck.....	114
Other E forms: Minor, dominant 7, minor 7, and 7sus.....	114
Playing A-based barre chords.....	117
Moving the A-form barre chord.....	118
A forms: Minor, dominant 7th, minor 7, 7sus, and major 7.....	119

**Chapter 4: The Right Hand: Rhythm Techniques..... 121**

Strumming Along.....	121
Downstrokes.....	122
Upstrokes.....	123
Combining downstrokes and upstrokes.....	124

Mixing Single Notes and Strums .....	129
The pick-strum .....	129
The boom-chick .....	129
The moving bass line.....	130
Disrupting Your Sound: Syncopated Strumming.....	130
Syncopated notation: Dots and ties .....	131
Playing syncopated figures.....	132
Giving Your Left Hand a Break.....	132
Left-hand muting.....	133
Implying syncopation.....	133
Suppressing the Right Hand.....	134
Left-Hand Movement within a Right-Hand Strum.....	135
Giving Your Fingers Some Style.....	136

## **Chapter 5: Playing Melodies in Position and in Double-Stops . . . . 139**

Playing in Position.....	139
Playing in position versus playing with open strings .....	140
Playing exercises in position.....	140
Shifting positions .....	142
Building strength and dexterity by playing in position .....	143
Double-Stops .....	145
Understanding double-stops .....	145
Playing exercises in double-stops .....	145
Playing Songs in Position and in Double-Stops.....	147

## ***Book III: Rock Guitar..... 151***

### **Chapter 1: It's Only Rock Guitar, but I Like It. . . . . 153**

Differentiating Between Rock and Acoustic Guitar:	
It Ain't Just Volume.....	154
Sound quality, or timbre.....	154
Signal .....	155
Distortion and sustain.....	156
Oh yes, and volume .....	157
Listening examples .....	157
Guitar, Amp, and Effects: The Power Trio.....	158
The electric guitar .....	159
The amplifier .....	163
Effects.....	164
Accessorizing Your Guitar.....	165
Picks .....	166
Straps.....	166
Cords .....	167
Tuners .....	167
Headphone and virtual amps .....	167

<b>Chapter 2: All about Amplifiers</b> .....	<b>169</b>
Following the Signal Chain .....	170
Preamp .....	171
Tone controls .....	171
Effects .....	172
Power amp .....	173
Taking a Guided Tour of the Amp .....	173
Boxing it in: The cabinet .....	174
Taking control: The control panel .....	175
Making a graceful exit .....	179
Sounding out: The speaker .....	182
Plugging In and Turning On .....	183
Safety first .....	183
The six-step program .....	184
Getting a Sound .....	185
Setting the controls .....	185
Channel switching .....	187
Making Do If You Don't Have an Amp .....	188
Plugging into a home stereo or boombox .....	188
Headphone amps .....	189
Demystifying the Gizmology .....	190
<b>Chapter 3: Playing Lead</b> .....	<b>191</b>
Taking the Lead .....	191
Holding the pick .....	194
Attacking the problem .....	194
The ups and downs of lead playing .....	194
Playing Single Notes .....	195
Single-note technique .....	195
Alternate picking in down- and upstrokes .....	197
Scales .....	198
Skips .....	200
Combining steps and skips .....	200
Starting at the Bottom: Low-Note Melodies .....	200
Going to the Top: High-Note Melodies .....	202
Playing in Position .....	202
Open position .....	203
Movable, or closed, position .....	203
Getting in Tune with Lower Register Riffs .....	204
Making It Easy: The Pentatonic Scale .....	205
Playing the Pentatonic Scale: Three Ways to Solo .....	207
Pentatonics over a major key .....	208
Pentatonics over a minor key .....	208
Pentatonics over a blues progression .....	209
Improvising Leads .....	211

<b>Chapter 4: Groovin' on Riffs</b> .....	<b>213</b>
Getting Your Groove On: Basic Riffs .....	214
Half- and whole-note riffs .....	214
Eighth- and quarter-note riffs .....	214
16th-note riffs .....	217
Eighth-note syncopation .....	218
Playing Two Notes Can Be Better than One: Double-Stops .....	220
Combining Single-Note Riffs and Chords .....	222
Discovering Your Own Style .....	223
<b>Chapter 5: Playing Up the Neck</b> .....	<b>225</b>
Beyond Open Position: Going Up the Neck .....	226
Choking up on the neck .....	226
Playing double-stops on the move .....	227
Playing Closed-Position Lead Patterns .....	228
Playing in Position .....	229
Positions defined .....	229
A firm position .....	230
Using the Movable Pentatonic Scale .....	231
Staying at home position .....	231
Going above home position .....	232
Dropping below home position .....	232
Moving between positions .....	233
Seeking Out the Five Positions of the Pentatonic Scale .....	235
Changing Your Position .....	237
Licks that transport .....	237
From the depths to the heights .....	238
Knowing Where to Play .....	239
Associating keys with positions .....	239
Placing positions .....	241
Putting the five positions into play .....	243
<b>Chapter 6: Rock Guitar Legends, Styles, and Genres</b> .....	<b>245</b>
Bo Diddley .....	246
Buddy Holly .....	246
Chuck Berry .....	247
John Lennon and George Harrison .....	249
Pete Townshend .....	250
Keith Richards .....	252
Eric Clapton .....	253
Jimi Hendrix .....	255
Jimmy Page .....	256
Carlos Santana .....	257
Stevie Ray Vaughan .....	258

U2's The Edge.....	259
Tony Iommi .....	260
Ritchie Blackmore .....	261
Eddie Van Halen.....	262
Angus Young .....	263
David Gilmour .....	264
Alex Lifeson .....	266

## ***Book IV: Blues Guitar* ..... 267**

### **Chapter 1: Blues Meets Guitar: A Match Made in Heaven.....269**

Beyond the Delta: Defining the Blues Guitar Sound.....	270
The method to the music: Chord progressions.....	270
The guitarist's language of melody.....	271
The expression that invokes your senses .....	272
The groove that sets the pace.....	273
Dissecting Acoustic and Electric Blues Guitars.....	273
The foundation for all guitar playing: Acoustic guitars .....	274
Shifting acoustic to overdrive: Electric guitars.....	274
What Your Guitar Needs to Get Your Blues Groove On.....	276

### **Chapter 2: Playing Blues Rhythm .....279**

Strumming Along .....	279
Stroking down . . . .....	280
. . . And stroking up.....	280
Combining down and up .....	280
Striking to a beat .....	281
Mixing Single Notes and Strumming .....	282
Separating bass and treble: The pick-strum.....	283
Playing common pick-strum patterns .....	283
Shuffling the Beats with Syncopated Strumming .....	286
A bit of notation: Dots that extend and ties that bind .....	286
Syncopation: Playing with dots and ties .....	287
Stopping the Strings from Ringing (Just for a Sec) .....	288
Muting the sound between two chords (left hand).....	289
Simulating syncopation with left-hand muting .....	289
Muting the sound of a note (right hand) .....	290
Copying the Classics: Plucking Fingerstyle Blues .....	291
Feels and Grooves: Different Rhythm Styles to Play.....	292
The shuffle groove .....	293
The driving straight-four.....	296
The slow 12/8, with groups of three.....	297
The slow and funky 16 feel .....	299

**Chapter 3: Blues Progressions, Song Forms, and Moves . . . . . 303**

Blues by the Numbers.....	303
Recognizing the Big Dogs: Primary Key Families and Their Chords.....	304
The Structure of a Blues Song, Baby.....	305
Playing the 12-bar blues.....	306
Slow blues.....	309
8-bar blues.....	311
Straight-four (or rock blues).....	312
Applying Structures to Keys.....	313
A move with many chords: The Jimmy Reed move.....	314
The sound of sadness: Minor blues.....	317
Accessorizing the 12-Bar Blues: Intros, Turnarounds, and Endings.....	318
Intros.....	318
Turnarounds.....	319
Endings.....	320
High Moves.....	321

**Chapter 4: Blues Riffs: The Bedrock of the Blues . . . . . 325**

Basic Single-Note Riffs.....	325
For the low-down bass notes: Quarter-note riffs.....	326
The big daddy of riffs: Eighth-note riffs.....	327
Adding a little funk: 16th-note riffs.....	328
Throwing rhythm for a loop: Syncopated eighth-note riffs.....	328
Double the Strings, Double the Fun: Double-Stops (Two-Note Riffs).....	329
Straight feel.....	330
Shuffle, or swing, eighths.....	330
High-Note Riffs: The Bridge to Lead Blues Guitar.....	331
Keith Richards's borrowed trademark: Quick-four riffs.....	331
Intro, turnaround, and ending riffs.....	332
Mastering the Rhythm Figure.....	337

**Chapter 5: Blues Genres: Acoustic, Electric, and Blues-Rock . . . . 339**

Delta Blues: Where It All Began.....	339
Understanding the Delta technique.....	340
The king of the Delta blues: Robert Johnson.....	340
The Piedmont Blues: Country Ragtime.....	343
Country and Folk Blues.....	344
Quintessential Blues: Slide Guitar.....	346
The tools that let you slide.....	347
The sliding technique.....	347
Tuning for slide guitar.....	348
The Birth of Classic Electric Blues.....	350
The rise of the electric guitar in blues.....	350
The earliest electric pioneer: T-Bone Walker.....	351

Electric Blues' Sweet Home: Chicago..... 352  
     Muddy Waters, leader of the pack..... 353  
     Elmore James, slide guitarist extraordinaire ..... 354  
     Otis Rush: A soulful player with a flair for vibrato ..... 355  
     Buddy Guy, the father of blues-rock..... 356  
 The Blues Sounds of Texas ..... 357  
     Johnny Winter, a Texas blues-rock titan ..... 358  
     Billy Gibbons and ZZ Top ..... 358  
     Stevie Ray Vaughan, the greatest modern bluesman  
     of them all ..... 359  
 Four Blues Giants: Three Kings and a Collins ..... 361  
     Albert King, the upside-down string bender ..... 361  
     B.B. King, the blues' king of kings ..... 361  
     Freddie King, a two-pick man ..... 362  
     Albert Collins, master of the Telecaster ..... 364  
 Blues-Rock and Southern Blues ..... 365  
     The Allman Brothers (especially Duane)..... 366  
     Lynyrd Skynyrd..... 367  
 Blues in the 21st Century..... 368  
     John Mayer and other new kids on the blues block..... 368  
     Allman Brothers redux: Warren Haynes and  
     Derek Trucks, keepers of the flame ..... 368

***Book V: Classical Guitar ..... 371***

**Chapter 1: Introducing the Classical Guitar ..... 373**

A Brief History of Classical Guitar ..... 373  
 How a Classical Guitar Is Different from Its Peers..... 374  
 Beyond Physique: Other Unique Attributes of Classical Guitar..... 377  
     Form and technique ..... 377  
     Musical knowledge and skills ..... 379  
 Situating Yourself to Play ..... 380  
     Taking your seat..... 381  
     Supporting the guitar: Leg position..... 382  
     Embracing the guitar: Arm support..... 383  
     Placing your hands correctly ..... 384  
 Approaching the Strings with Your Hands..... 386  
     Fretting the strings: Left-hand form ..... 387  
     Preparing to pluck: Right-hand form..... 388  
     Stroking the strings: Basic right-hand technique ..... 390

**Chapter 2: Playing Easy Pieces in Open Position ..... 395**

Coordinating Contrapuntal Music: Layered Melodies ..... 396  
     Playing two melodies in sync rhythmically..... 396  
     Opposing forces: Separating the thumb  
     and fingers rhythmically ..... 398

Thickening the upper part by adding double-stops.....	398
Melody and Accompaniment: Using All of Your Fingers.....	400
Matching rhythm between accompaniment and melody.....	400
Getting creative with the flow: Two parts, two rhythms.....	401
Playing Easy Pieces in Different Textural Styles.....	402

### **Chapter 3: Combining Arpeggios and Melody . . . . . 409**

Grasping the Combination in Context .....	409
Going Downtown: Melody in the Bass .....	410
Playing a melody within arpeggios in the bass.....	411
Practicing making a bass melody stand out.....	412
Moving Uptown: Melody in the Treble .....	413
Playing a treble melody within arpeggios .....	415
Practicing making a treble melody stand out .....	416
Mixing Up Your Melodic Moves: The Thumb and Fingers Take Turns .....	416
Playing a shifting treble-and-bass melody within arpeggios.....	417
Practicing making a shifting melody stand out.....	418
Playing Pieces that Combine Arpeggios and Melodies.....	419

### **Chapter 4: Classical Guitar Genres: The Renaissance to the 20th Century . . . . . 429**

The Renaissance.....	430
Traditional 16th-century melodies by anonymous composers.....	430
John Dowland and other great lutenists.....	432
Going for Baroque .....	434
Back to Bach.....	434
Getting a handle on Handel .....	435
The Classical Era: Mozart’s Muse.....	437
Beethoven, the Classical Hopeless Romantic.....	438
Another Romantic: Brahms.....	440
Debussy: Music Becomes Modern .....	441

## ***Book VI: Exercises: Practice, Practice, Practice . . . . . 445***

### **Chapter 1: Putting the Major Scales to Use in Your Playing . . . . . 447**

Practicing Five Major Scale Patterns .....	448
Major scale pattern #1 .....	448
Major scale pattern #2 .....	451
Major scale pattern #3 .....	453
Major scale pattern #4 .....	455
Major scale pattern #5 .....	457
Applying Your Scale Work to Actual Pieces of Music.....	459
“The First Noël” .....	459
Bach’s “Minuet in G Major” .....	461

<b>Chapter 2: Adding Major Scale Sequences to Your Repertoire. . . .</b>	<b>463</b>
Practicing Major Scale Sequences.....	464
Major scale sequences using pattern #1.....	464
Major scale sequences using pattern #2.....	466
Major scale sequences using pattern #3.....	468
Major scale sequences using pattern #4.....	470
Major scale sequences using pattern #5.....	472
Putting Your Sequence Skills to Work with a Few Songs .....	473
“Oh, Them Golden Slippers”.....	473
“We Wish You a Merry Christmas”.....	475
<b>Chapter 3: Tackling the Three Minor Scales . . . . .</b>	<b>477</b>
Familiarizing Yourself with Natural Minor Scales .....	478
Natural minor scale pattern #1 .....	478
Natural minor scale pattern #2 .....	480
Natural minor scale pattern #3 .....	482
Natural minor scale pattern #4 .....	483
Natural minor scale pattern #5 .....	485
Raising the Bar with Melodic Minor Scales.....	486
Melodic minor scale pattern #1 .....	487
Melodic minor scale pattern #2 .....	489
Melodic minor scale pattern #3.....	490
Melodic minor scale pattern #4 .....	492
Melodic minor scale pattern #5 .....	494
Harmonizing with Harmonic Minor Scales.....	495
Harmonic minor scale pattern #1 .....	496
Harmonic minor scale pattern #2 .....	498
Harmonic minor scale pattern #3.....	499
Harmonic minor scale pattern #4 .....	501
Harmonic minor scale pattern #5.....	503
Playing Pieces Using the Three Minor Scales .....	504
“God Rest Ye Merry, Gentlemen”.....	504
Handel’s “Allegro”.....	505
“The Three Ravens”.....	506
<b>Chapter 4: Building Finger Independence with Chord Exercises . . .</b>	<b>509</b>
Practicing Inversion Patterns.....#1 .....	510
Patterns using outside chords .....	511
Patterns using inside chords.....	520
Playing Chord Progressions.....	529
Progressions using outside chords.....	530
Progressions using inside chords.....	531
Practicing Pieces that Use Chord Progressions .....	532
Putting outside chords to use with “Danny Boy” .....	532
Playing inside chords in “Look for the Silver Lining”.....	534

**Book VII: Writing Songs and Music..... 537****Chapter 1: Everything You Need to Write a Song..... 539**

Understanding Why People Write Songs.....	540
Finding the Songwriter in You .....	540
Being aware of your personal connection to songs .....	541
Taking a look at your instincts.....	541
Starting at the Beginning — Before You Write a Song.....	542
Is formal music training a must?.....	543
Being prepared when inspiration strikes .....	544
Finding inspiration within yourself .....	545
Creating the mood .....	546
Six Steps to Writing Your First Song .....	547

**Chapter 2: Whipping Your Song into Shape: Song Forms..... 549**

Talking the Talk .....	550
Dealing with Verses.....	551
The verse form: AAA .....	551
The two-verse form: AA .....	552
The AABA Form .....	553
The basics of the AABA form .....	554
The extended AABA form: AABABA .....	555
The Verse-Chorus Form: ABAB.....	556
The basic version.....	556
The verse-chorus form with a pre-chorus: ABC.....	559
The verse-chorus form with a bridge: ABABC .....	560
The verse-chorus form with a pre-chorus and a bridge: ABCABCD .....	561
Practice Makes Perfect .....	567

**Chapter 3: Scales and Modes, Moods and Melodies..... 569**

Major and Minor Modes and the Circle of Fifths.....	570
Moods à la Modes.....	573
Ionian (the major scale).....	574
Dorian.....	575
Phrygian.....	575
Lydian.....	576
Mixolydian .....	576
Aeolian (the natural minor scale).....	577
Locrian .....	577
The Pentatonic Scale.....	578
The Harmonic Minor and Melodic Minor Scales .....	579
Melody Writing Exercises .....	580

<b>Chapter 4: Composing with Chords</b> .....	<b>581</b>
Chords and Their Moods.....	582
Major .....	583
Minor .....	583
Major 7th.....	584
Minor 7th.....	584
Dominant 7th.....	585
Major 6th.....	585
Minor 6th.....	585
Suspended 4th.....	586
9th .....	586
Minor 9th.....	587
Diminished.....	587
Augmented.....	587
Minor 7th, flat 5th (also known as half-diminished).....	588
Putting Chords Together .....	589
Creating Rhythmic Movement .....	590
“Rules” for Major and Minor Chord Progressions.....	591
Coming Home with Cadences .....	592
Authentic cadences .....	593
Plagal cadences.....	593
Deceptive or interrupted cadences.....	594
Half-cadences .....	595
Fitting Chords and Melodies Together .....	595
Extracting harmony from melody.....	595
Using chord changes .....	597
Exercises for Composing with Chords.....	600
 <b>Book VIII: Appendixes</b> .....	 <b>603</b>
<b>Appendix A: The Mother of All Guitar Chord Charts</b> .....	<b>605</b>
<b>Appendix B: How to Use the CD</b> .....	<b>621</b>
Relating the Text to the CD .....	621
System Requirements .....	622
Audio CD player .....	622
Computer CD-ROM drive .....	622
Tracks on the CD .....	623
Troubleshooting .....	628
 <b>Index</b> .....	 <b>629</b>

