

# Index

## • Numerics and Symbols •

- > (accent) mark, 122, 340, 347
- ▮ (downstroke symbol), 44, 65
- / (rhythm slashes), 36
- ∨ (upstroke symbol), 65
- 4/4 time signature, 52, 344
- 7th chords, 71–85
  - about, 44, 71
  - dominant, 72–74
  - major, 76–77
  - minor, 75–76
  - playing songs with, 77–83
- 12-bar blues progression, 84, 157–158

## • A •

- A-based major barre chords
  - dominant 7th, 116
  - major 7th, 117–119
  - minor 7th, 117
  - playing, 111–114
  - progressions using, 113–115
- A-based minor barre chords, 115–116
- about this book, 1–3
  - conventions used, 4
  - getting started, 8
  - icons used in book, 7
  - organization, 4–7
  - technical information, 3–4
  - using with CD, 355–356
- accent (>) mark, 122, 340, 347
- accessories, 279–294
  - amps, 279–284
  - capos, 210–211, 285–286
  - cases, 284–285

- effect pedals and devices, 286–289
- electronic tuner, 25, 291
- nonessential, 292–294
- picks, 289
- straps, 29, 290–291
- strings, 290
- accompaniment
  - open-position, 156
  - Travis-style, 219–220
- acoustic blues style, 197–204. *See also*
  - blues
  - alternation in, 200–201
  - bass line with open-position pentatonic
    - minor, 197–198
  - lyrics and structure of, 189
  - open-string/fretted-string
    - combinations, 201
    - repetition in, 198–199
    - slide guitar technique, 202
    - turnarounds, 202–203
- acoustic guitars
  - changing steel strings, 297–301
  - finish of, caring for, 312–313
  - illustrated, 12
  - left hand position for, 31–32
  - parts of, 11–14
  - replacing nylon strings, 301–303
  - using electronic tuner with, 291
- action
  - adjusting, 317–318
  - defined, 31, 105
- add chords, 169, 170
- A-family chords, 42–45. *See also* A-based
  - major barre chords
  - A chord diagram, 43
  - A5 chord diagram, 120
  - A7 chord, 73–74
  - Am chord diagram, 48
  - Am7 chord, 75–76
  - Amaj7 chord, 76–77

A-family chords (*continued*)

- fingering, 42–43
- major barre chords based on, 111–119
- minor barre chords based on, 115–116
- progression with, 44
- strumming, 43–45
- “All My Trials”
  - notation, 228–229
  - playing, 223
- “All Through the Night”
  - notation for, 80
  - playing, 78
- Allen wrench, 323
- altered chords, 249
- alternate G-chord fingering, 46–47
- alternate modern rock tuning, 172–174
- alternate picking, 65
- Am chord, 48
- Am7 chord, 75–76
- Amaj7 chord, 76–77
- amps, 279–284
  - about, 279–280
  - performance, 281, 283–284
  - practice, 280–281
  - recording, 283
  - using stereo or boom box as, 282
- appointments, 274
- arpeggio (broken-chord) style
  - classical style, 240, 241
  - defined, 237
  - folk style, 212–213
  - jazz use of, 248, 256–257
- articulation, 127–152
  - about, 127
  - adding lead guitar, 160–162
  - “Articulation Blues,” 151–152
  - bends, 139–145
  - conveyed by written music, 339
  - hammer-on, 128–132
  - muting, 147–150
  - pull-offs, 132–136
  - slides, 135–139
  - symbols conveying, 346–347
  - vibrato, 145–147

- “Articulation Blues,” 151–152
- ascending immediate slide, 137, 138
- Atkins, Chet, 328
- audio CD players, 357
- “Auld Lang Syne”
  - notation for, 56
  - playing, 53
- “Aura Lee”
  - notation for, 101
  - playing, 98

• **B** •

- B $\flat$  7 chord diagram, 116
- B $\flat$  barre chord, 113, 114
- B $\flat$  m chord diagram, 116
- B $\flat$  m7 chord diagram, 116
- B $\flat$  maj7 chord diagram, 116
- B7 chord, 74, 75
- bar line, 44–45, 63, 340, 345
- barre, 50
- barre chords, 103–125
  - A-based dominant 7th, 116
  - A-based major, 111–114
  - A-based major 7th, 117–119
  - A-based minor, 115–116
  - A-based minor 7th, 117
  - about, 103
  - B $\flat$ , 113
  - determining name of, 105–106
  - E-based dominant 7th, 107, 109–110
  - E-based major, 103–105
  - E-based minor, 107, 108–109
  - E-based minor 7th, 107, 110–111
  - F, 104–105
  - notation for classical guitar, 242
  - playing songs with power and, 123–125
  - power chords, 119–123
  - progressions based on E-based major, 106–107
- bars, 45, 63
- bass run, 222
- Bass strum strum*, 77, 79

- batteries, 292  
bebop, 327  
beginner guitars, 265–266  
bends, 139–145  
  about, 139–140  
  idiomatic licks, 142–145  
  lead guitar use of, 160–162  
  playing, 140–142  
  string gauge and, 140  
Berry, Chuck, 328  
blues, 183–206  
  7th chords and, 71  
  12-bar blues progression, 84,  
    157–158, 184  
  about, 183  
  acoustic, 197–204  
  alternation, 200–201  
  bass line with pentatonic minor, 197–198  
  blues moves, 195–197  
  box patterns for, 189–194  
  chord names in progression, 184–185  
  lead guitar for, 189–197  
  lyrics and structure of, 189  
  open-/fretted-string combinations, 201  
  phrasing, 194–195  
  playing, 204–206  
  repetition in, 198–199  
  rhythm guitar for, 184–188  
  slide guitar technique, 202  
  triplet feel in, 186–188  
  turnarounds, 185, 202–203  
  writing own, 85  
body caps, 271  
boom box as amp, 282  
“Bourrée in E minor”  
  notation for, 246  
  playing, 243  
box patterns  
  about, 143  
  blues, 189–194  
  building rock solo with, 162–168  
  pentatonic minor scale with, 159–160  
  using with progressions, 167–168  
breaking angle, 297  
bridge  
  adjusting, 316–317  
  attaching steel strings to, 297–298  
  bridge spring adjustments, 319–321  
  floating, 272, 306, 323  
  illustrated, 12, 13  
  securing electric guitar strings to,  
    304–305  
  securing nylon strings to, 301–302  
bridge pins, 292  
bridge springs, 319–321  
broken-chord style. *See* arpeggio  
  (broken-chord) style  
buying strategies for guitars, 264–265  
buzzing, 38
- C ●
- C7 chord, 72–73  
cable tester, 294  
cables, 292  
calluses, 42  
capos, 210–211, 285–286  
Carter style folk guitar, 215–216  
cases, 284–285  
cassette recorders, 292  
CD  
  count-offs on tracks, 356  
  hammer-on techniques, 131–132  
  learning to read music by following  
    on, 62  
  listening to, 2–3  
  listing of tracks on, 358–364  
  Mac OS installation of, 358  
  MP3 format for tracks, 364  
  selecting rhythm or lead on tracks, 356  
  system requirements for, 357  
  troubleshooting, 364  
  tuning from, 26  
  using book with, 355–356  
  Windows installation of, 357  
C-family chords, 49–51  
  C, 48  
  C7, 72–73

C-family chords (*continued*)

Cmaj7, 76–77  
 fingering, 50  
 “oldies” progression and, 58  
 progression with, 51  
 strumming, 50–51  
 chamois, 311  
 channel switching, 281  
 “Chicago Shuffle”  
   notation for, 205  
   playing, 204  
 chord diagrams, 351–353  
   A, 43  
   A5 power chords, 120  
   A7, 73–74  
   Am, 48  
   Am7, 75–76  
   Amaj7, 76–77  
   B<sup>b</sup> 7, 116  
   B<sup>b</sup> barre chord, 114  
   B<sup>b</sup> m, 116  
   B<sup>b</sup> m7, 116  
   B<sup>b</sup> maj7, 116  
   B7, 74, 75  
   C, 48  
   C7, 72–73  
   Cmaj7, 76–77  
   D, 43  
   D5 power chords, 120  
   D7, 72–73  
   Dm, 50  
   Dm7, 75–76  
   Dmaj7, 76–77  
   E, 43  
   E5 power chords, 120  
   E7, 73, 74–75  
   Em, 46  
   Em7, 75–76  
   F, 50  
   Fmaj7, 76–77  
   G, 46–47  
   G7, 72–73  
   illustrated, 35  
   parts of, 34–35  
 chord-melody style, 253–254

chords, 41–59. *See also* chord diagrams;  
   progressions; *and specific chord*  
   *families*  
   A-family, 42–45  
   accentuated, 51  
   add chords, 169, 170  
   altered, 249  
   C-family, 49–51  
   common blues progression, 185  
   creating Travis picking style, 219–220  
   D-family, 45–47  
   developing calluses, 42  
   diagrams for most common, 351–354  
   dominant 7th, 72–74  
   extended, 248  
   F barre, 103–105  
   family of, 41  
   full jazz, 252  
   G-family, 48–49  
   major 7th, 76–77  
   minor 7th, 75–76  
   oldies progressions, 58–59  
   open, 35  
   open-position add, 170  
   open-position sus, 169–170  
   playing, 37–38, 51–53, 202  
   power chords, 199–123  
   qualities of, 44  
   root of, 197  
   slash, 170–171  
   sus chords, 169–170  
 chorus effect, 288  
 Christian, Charlie, 327  
 chromatic alterations, 174  
 Chuck Berry style, 156, 157  
 “Chuck’s Duck”  
   notation for, 178–179  
   playing, 177  
 Clapton, Eric, 329  
 classic rock ‘n’ roll style, 155–168. *See*  
   *also* rock ‘n’ roll  
   articulation for, 160–162  
   box patterns for rock solos, 162–168  
   improvising lead guitar solos, 162–163  
   lead guitar, 159–168

pentatonic minor scales in,  
     159–161, 174  
 playing in, 177, 178–179  
 rhythm guitar, 156–158  
 using progressions with box patterns,  
     167–168  
 classical guitar style, 231–246. *See also*  
     acoustic guitars  
     about, 231  
     arpeggio style, 240, 241  
     changing tone color, 235  
     contrapuntal style, 240–242  
     fingernails of right hand, 234–235  
     free and rest strokes, 34, 237–239  
     left-hand position for, 235–236  
     playing, 242–246  
     right-hand position for, 233–234  
     sitting position for, 232–233  
 claw, 320  
 clef, 340, 341, 343  
 cleaning guitar, 310–313  
 Cmaj7 chord, 76–77  
 C-major scale  
     playing in double-stops, 96  
     position shift for two-octave, 93  
     in second position, 91  
     in seventh position, 92  
 common time, 52, 344  
 comping, 249–252  
 computer CD-ROM drive, 357  
 construction of guitar, 270–271  
 contrapuntal style, 240–242  
 count-offs on CD tracks, 356  
 country-rock guitar style, 174–177  
     about, 174  
     licks based on pentatonic scale, 176  
     pentatonic major scale, 174–175  
*crescendo*, 340, 346  
 “Cruel War Is Raging, The”  
     notation for, 226  
     playing, 222

## • D •

D’Angelico archtop guitar, 333  
*decrescendo*, 340, 346  
 dehumidifiers, 315  
 delayed vibrato, 147  
 Delta Blues. *See* acoustic blues style  
 descending immediate slide, 137–138  
 dessicant, 315  
 D-family chords, 45–47  
     D chord, 43  
     D5 chord, 120  
     D7 chord, 72–73  
     Dm chord diagram, 50  
     Dm7 chord, 75–76  
     Dmaj7 chord, 76–77  
     fingerings, 46–47  
     G chord, 46–47  
     progression with, 47  
     strumming, 47  
 digital delay effect, 288  
 dissonant notes, 191  
 distortion  
     creating effect of, 288  
     using, 122  
 do-it-yourself repairs, 316–322  
 dominant 7th chords, 72–74  
     A-based barre chords, 116  
     E-based barre chords, 107, 109–110  
 dots on chord diagrams, 35  
 double bar line, 340, 345  
 double hammer-on, 128–129  
 double pull-off, 133  
 double staff, 62  
 double-stop bend and release, 144, 145  
 double-stop hammer-on, 129, 130, 132  
 double-stop pull-off, 134  
 double-stops  
     about, 95  
     defined, 95  
     playing exercises in, 95–97  
 downbeat, 356  
 downstroke  
     defined, 44  
     playing, 65

drop-D tuning, 172–173  
 duct tape, 294  
 duration  
   conveyed by written music, 339  
   symbols indicating, 343–345  
 dynamic marking, 340, 346

● **E** ●

earplugs, 293  
 E-based major barre chords  
   dominant 7th, 107, 109–110  
   minor 7th, 107, 110–111  
   playing, 103–105  
   progressions based on, 106–107  
 E-based minor barre chords, 107,  
   108–109  
 E-family chords  
   E chord, 35, 43, 46  
   E5 chord diagram, 120  
   E7 chord, 73, 74–75  
   E-based major barre chords, 103–107,  
     109–110  
   E-based minor barre chords, 107,  
     108–109  
   Em chord, 45–46  
   Em7 chord, 76  
 effect pedals and devices, 286–289  
 eighth note, 340, 343  
 elbow, relaxing, 30  
 electric blues style. *See also* blues  
   blues moves for lead guitar, 195–197  
   blues phrasing for lead guitar, 194–195  
   blues rhythm guitar, 184–188  
   box patterns for, 189–194  
   lead guitar, 189–197  
   lyrics and structure of, 189  
 electric guitars  
   amps, 279–280  
   body caps, 271  
   changing strings, 304–305  
   choosing pickups and electronics  
     for, 273

  converting vibration to electrical tones,  
     16–17  
   crackling controls, 321  
   Floyd Rose bridge for, 306  
   illustrated, 13  
   left hand position for, 31  
   loose jacks, 321  
   parts of, 11–14  
   playing barre chords on, 104  
   replacing pickups, 321–322  
   using electronic tuner with, 291  
 electronic tuner, 25, 291  
 E-major barre chords, 106–107  
 ending brackets, 340, 347  
 enharmonic equivalents, 347  
 EQ (equalization) device, 281  
 expression, 339, 346–347  
 extended chords, 248

● **F** ●

faking chord-melody solos, 254  
 Fender Stratocaster guitar, 276, 334  
 Fender Telecaster guitar, 334  
 fifth-fret method, 20–22  
   about, 20  
   illustrated, 22  
   tuning with, 21  
 fingerboard, 12  
 fingering  
   A-based major barre chord, 112–113  
   A-family chords, 42–43  
   alternate G chord, 46–47  
   barre, 50  
   C-family chords, 50  
   chords, 37–38  
   D-family chords, 46–47  
   developing finger calluses, 42  
   frets and finger position, 64  
   G-family chords, 48  
   power chords, 119–121

- fingerpicking
    - alternate, 65
    - defined, 33–34
    - right-handed, 64–66
  - fingers
    - classical guitar notation for, 238
    - nails for classical guitar play, 234–235
    - position for fretting, 30, 64, 91
    - strengthening, 30, 93–95
  - fingerstyle technique, 207–209
  - finish checking, 315
  - fixed-source tuning, 22–25
  - flanger/phase shifter effect, 288
  - flats, 342
  - flatted fifth, 191–192
  - floating bridges
    - restringing Floyd Rose, 306
    - selecting, 272
    - tools required for, 323
  - Floyd Rose bridge, 306
  - folk guitar, 207–230
    - about, 207
    - arpeggio style, 212–213
    - capo for, 210–211
    - Carter style, 215–216
    - fingerstyle technique for, 207–209
    - “lullaby” pattern, 213–214
    - songs for, 222–230
    - thumb-brush styles, 214–215
    - Travis picking, 216–222
  - footstool, 232, 233
  - 4/4 time signature, 52, 344
  - free strokes
    - combining with rest strokes, 240, 241
    - playing, 34, 237–238
  - “Freight Train”
    - notation, 230
    - playing, 223
  - frets
    - about, 20
    - barre chord names based on, 105–106
    - checking guitar’s, 266
    - fifth-fret tuning method, 20–22
    - finger position and, 30, 64, 91
    - half steps represented by, 16
    - illustrated, 12, 13
    - represented in chord diagrams, 34, 35
    - top versus bottom in tablature, 62
  - fretting
    - about, 15
    - preventing buzzing, 38
  - full chords, 252
  - fuses, 294
- **G** •
- gain, 281
  - gauges
    - picks, 33
    - strings, 105
  - getting started with this book, 8
  - G-family chords, 48–49
    - fingering, 48
    - G chord alternate fingering, 46–47
    - G7 chord, 72–73
    - “oldies” progression and, 58
    - progression with, 49
    - strumming, 48–49
  - Gibson ES-335 guitar, 334
  - Gibson J-200 guitar, 335
  - Gibson Les Paul guitar, 276, 335
  - gig bags, 285
  - glissando, 136
  - “Gospel Ship”
    - notation, 227
    - playing, 223
  - “Greensleeves”
    - notation for, 258
    - playing, 257
  - Gretsch 6120 guitar, 335
  - grommet, 304
  - guitar foot stool, 28
  - Guitar for Dummies* CD. *See* CD
  - guitar humidifiers, 315
  - guitar notation. *See* music notation;  
tablature
  - guitar polish, 311
  - guitar tablature. *See* tablature
  - guitarists, 327–331

guitars. *See also* acoustic guitars;  
 electric guitars; purchasing guitars  
 caring for finish, 312–314  
 cases for, 284–285  
 developing buying plan, 264–265  
 finding notes on, 347–349  
 hand position and posture, 27–34  
 holding, 28, 232–233  
 making sound on, 15–16  
 manufacturing sound electronically,  
 16–17  
 parts of, 11–14  
 popular models of, 267–268  
 protecting during travel, 313–314  
 purchasing beginner’s, 265–266  
 sound octave lower than written  
 notation, 16  
 standing and playing, 29  
 storing, 314  
 string vibration and length for, 15

## • H •

half note, 340, 343  
 half steps, 16  
 hammer-on from nowhere, 129, 130, 132  
 hammer-on technique  
 double, 128–129  
 double-stop, 129, 130, 132  
 hammer-on from nowhere, 129, 130, 132  
 idiomatic licks for, 130–132  
 open-string, 128  
 hands. *See* left hand; right hand  
 hard cases, 284–285  
 hardware  
 cleaning, 312  
 evaluating guitar’s, 272  
 harmonics, 222  
 harmonizer, 288  
 harmony, jazz guitar, 248  
 headphone jacks for amps, 281  
 headstock, 12–13  
 held-bend technique, 144, 145  
 help buying guitars, 275

Hendrix, Jimi, 329  
 hex wrench, 323  
 higher/lower, about, 4  
 “Home on the Range”  
 notation for, 79  
 playing, 77  
 “House of the Rising Sun”  
 notation for, 224–225  
 playing, 222  
 humidity, 315  
 hygrometers, 315

## • I •

icons used in book, 7  
 idiomatic licks, 127  
 based on pentatonic major scale, 176  
 bends, 142–145  
 blues moves for lead guitar, 195–197  
 hammer-on, 130–132  
 muting, 149–150  
 pull-offs, 135  
 slides, 138–139  
 improvisation  
 improvising lead guitar solos, 162–163  
 jazz style and, 247  
 inside chords, 249–250  
 inside moves, 250, 251  
 intervallic motion, 327  
 intonation  
 repairs for, 318–319  
 testing new guitar for, 266  
 “It’s Raining, It’s Pouring”  
 notation for, 82  
 playing, 78

## • J •

jacks, 321  
 jazz guitar, 247–260  
 about, 247  
 altered chords, 249

approaching target notes, 256  
 chord-melody style, 253–254  
 comping, 249  
 extended chords, 248  
 full chords, 252  
 harmony in, 248  
 melody as arpeggiated chords, 256–257  
 playing lead, 254–257  
 scales with altered tones, 255  
 songs for, 257–260

## • K •

key, 41  
 key signature, 340, 343  
 King, B. B., 328  
 “Kumbaya”  
   notation for, 54  
   playing, 52

## • L •

lead guitar  
   articulation for classic rock, 160–162  
   blues moves for, 195–197  
   blues phrasing for, 194–195  
   box patterns for rock solos, 162–168  
   classic rock ‘n’ roll, 159–168  
   country-rock and Southern-rock,  
     174–177  
   electric blues, 189–197  
   jazz, 254–257  
   listening to on CD tracks, 356  
 left hand  
   about, 4  
   building strength in, 30  
   exercises building dexterity of, 94  
   fingerings with, 64  
   muting with, 148  
   placement of, 30–32  
   playing chords, 37–38  
   position for classical guitar, 235–236  
   sitting position and, 28, 232

legato slide, 136  
 letter name of open strings, 19  
 lick, 61  
 “Little Brown Jug”  
   notation for, 68  
   playing, 66  
 locking mechanism, 306  
 locking Spurzels, 272  
 “lullaby” pattern for folk guitar, 213–214  
 lyrics and structure of blues, 189

## • M •

Mac OS CD installation, 358  
 maintenance  
   caring for finish, 312–314  
   common problems and solutions,  
     308–310  
   protecting guitars during travel,  
     313–314  
   removing dirt and grime, 292, 310–312  
   storing guitars, 314  
   temperature and humidity conditions,  
     314–315  
 major chords  
   about, 44  
   recognizing in text, 42  
 major 7th chords  
   A-based barre chords, 117–119  
   about, 44, 76–77  
 major scales, 156  
 major third, 193–194  
 making deals on guitars, 276–277  
 “Malagueña,” 238  
 Martin D-28 guitar, 335  
 measures  
   defined, 45, 63, 345  
   illustrated, 340  
   pickup, 52  
 melody as arpeggiated chords, 256–257  
 meter, 66  
 “Michael, Row the Boat Ashore”  
   notation for, 57  
   playing, 53

- Microsoft Windows CD installation, 357
- minor chords
- about, 44
  - E-based minor barre chords, 107, 108–109
  - feeling of, 46
- minor 7th chords
- A-based major barre chords and, 117
  - about, 44, 75–76
  - E-based barre chords, 107, 110–111
- “Mississippi Mud”
- notation for, 206
  - playing, 204
- models of guitars
- choosing for next guitar, 268–270
  - summary of, 267–268
- modern rock ‘n’ roll style, 169–177
- country-rock and Southern-rock lead, 174–177
  - drop-D tuning, 172–173
  - licks based on pentatonic scale, 176
  - open-D tuning, 173–174
  - playing in, 177, 180–181
  - slash chords, 170–171
  - sus and add chords, 169–170
  - using pentatonic major scales, 174–175
- Montgomery, Wes, 328
- movable power chords
- about, 119
  - F5 and B $\flat$ 5 chord diagrams, 121
- MP3 format for CD tracks, 364
- multi-effects processor, 287
- music notation. *See also* notational elements; *and specific songs*
- bends, 141
  - conventions for, 4, 62
  - elements of, 340–341
  - guitar sound octave lower than written, 16
  - illustrated with tablature, 63
  - right-hand fingering notation, 209
  - tie, 51
- muting, 147–150
- creating thick, chunky sound, 148
  - defined, 147
  - idiomatic licks, 149–150
  - strings, 30, 149
- N •
- natural notes, 340, 342
- neck
- adjusting, 316–317
  - construction techniques for, 271
  - illustrated, 12, 13
  - playing double stops up, down, and across, 94–95
  - tightening and loosening truss rod, 317
- notation elements
- accent mark, 340, 347
  - accidentals, 340, 342
  - augmentation dot, 340, 345
  - bar line, 44–45, 63, 340, 345
  - clef, 340, 341, 343
  - double bar line, 340, 345
  - double staff, 62
  - dynamic marking, 340, 346
  - eighth note, 340, 343
  - ending brackets, 340, 347
  - half note, 340, 343
  - key signature, 340, 343
  - ledger lines, 340, 342
  - measure, 45, 63, 340, 345
  - quarter note, 340, 343
  - repeat sign, 340, 347
  - rest, 340, 344
  - sixteenth note, 340, 344
  - slur, 340, 346
  - staccato dot, 340, 346
  - staff, 340, 341
  - tempo heading, 340, 344
  - tie, 340, 345
  - time signature, 340, 344
  - whole note, 340, 343
- numerals on chord diagrams, 35
- nut, 20
- nylon string replacements, 301–304

## • 0 •

octaves  
 illustrated, 92  
 Montgomery's use of, 328

"Oh, Susanna"  
 notation for, 83  
 playing, 78

"Old Folks at Home"  
 notation for, 70  
 playing, 67

oldies progressions, 58–59

"On Top of Old Smoky"  
 notation for, 69  
 playing, 67

one-octave scale, 92

open chords, 35, 42

open strings  
 changing pitch of with capo, 210–211  
 defined, 20  
 letter name of, 19  
 piano keys corresponding to guitar, 23  
 playing in position versus, 90

open tuning  
 D-chord, 173–174  
 Travis picking in, 220–222

open-D tuning, 173–174

open-position add chords, 170

open-position power chords  
 about, 119  
 chord diagrams for E5, A5, and D5, 120

open-position rhythm guitar, 156

open-position sus chords, 169–170

open-string hammer-on, 128

open-string/fretted-string combinations,  
 201

output jack, 13

outside chords, 251–252

outside moves, 251–252

"Over the River and Through the Woods"  
 notation, 81  
 playing, 78

## • p •

Page, Jimmy, 329

pain, 31

peg winders, 294, 300

pentatonic major scales, 174–175

pentatonic minor scales  
 about, 159–160, 174  
 blues bass line with open-position,  
 197–198  
 flatted fifth added to, 191–192  
 major third added to, 193–194

performance amps, 281, 283–284

phrasing for blues, 194–195

piano keys, corresponding to guitar  
 strings, 23

pick  
 about, 289  
 gauges for, 33  
 holding, 32–33

pickup measure, 52

pickup selector switch, 13

pickups  
 cleaning, 312  
 converting vibration to electrical tones,  
 16–17  
 replacing, 321–322

pitch  
 adjusting intonation, 318–319  
 conveyed by written music, 339  
 fretting and changing, 15  
 music symbols related to, 341–343  
 repeating phrases at different, 199

pitch pipe, 24, 294

pitch shifter effect, 288

- playing guitar
  - adding personality when, 52
  - hand position and posture for, 27–34
  - improving by practicing, 45
  - left-hand position, 30–32
  - playing chords, 37–38
  - right-hand position, 32–34
  - seated position for, 28
  - simple melodies, 66–70
  - songs in position and in double-stops, 97–102
  - standing position for, 29
  - upstroke and downstroke, 65
  - without reading music, 34–37, 61
- playing in position, 89–95
  - building strength and dexterity, 93–95
  - defined, 89
  - open strings versus, 90
  - playing exercises, 90–92
  - shifting positions, 92–93
- plectrum, 32
- P.M. (palm mute), 148, 150
- point/counterpoint, 240–242
- positions. *See also* playing in position
  - about, 64
  - names of, 89
  - playing songs in specific, 97–98
  - shifting, 92–93
- power chords, 119–123
  - drop-D tuning and, 172–173
  - E5, A5, and D5 chord diagrams, 120
  - fingering, 119–121
  - playing songs with barre and, 123–125
  - using, 121–123
- “Power Play”
  - notation for, 125
  - playing with barre and power chords, 123
- practice amps, 280–281
- practicing
  - double-stop exercises, 95–97
  - exercises building dexterity of left hand, 94
  - improving by, 45
  - scales, 92
- professional repairs, 323–324
- progressions. *See also* chords
  - defined, 44
  - A-based major and minor barre chord, 116–117
  - A-based major barre chord, 113–115
  - A-family, 44
  - C-family, 51
  - D-family, 47
  - E-based major barre chord, 106–107
  - G-family, 49
  - inside jazz chord, 250
  - oldies, 58–59
  - playing 12-bar blues, 84, 157–158
  - power chords in, 121–123
  - slash chords used in, 171
  - using box patterns with, 167–168
  - using major and minor 7th barre chords, 110
  - “We Wish You a Merry Christmas,” 111, 118–119
- pull-offs, 132–136
  - defined, 132
  - idiomatic licks for, 135
  - playing, 132–134
- purchasing guitars, 263–277
  - appointments, 274
  - buying next guitar, 268–270
  - choosing beginner’s guitar, 265–266
  - construction techniques, 270–271
  - evaluating materials, 271–273
  - getting expert help, 275
  - making deals, 276–277
  - neck construction techniques, 271
  - pickups and electronics, 273
  - selecting for style of play, 267–268
  - strategies for, 264–265
  - working with salesperson, 275–276
  - workmanship, 273–274



quarter note, 340, 343

## • R •

- Ramirez Classical guitar, 336  
ratchet set, 322–323  
reading music, 339–349
  - associating notation with sound, 3
  - conventions for music notation, 4, 62
  - duration symbols, 343–345
  - elements of music notation, 340–341
  - expression and articulation symbols, 346–347
  - information conveyed by, 339
  - learning by following CD and rhythm notation, 62
  - reading tablature versus, 61
  - symbols related to pitch, 341–343recording amps, 283  
relations with salesperson, 275–276  
relative tuning, 20  
relaxing
  - left elbow, 30
  - playing in position and, 91removing
  - dirt and grime, 292, 310–312
  - old strings, 296–297repairs
  - action adjustments, 317–318
  - adjusting neck and bridge, 316–317
  - bridge springs, 319–321
  - common problems and solutions, 308–310
  - crackling controls, 321
  - do-it-yourself, 316–322
  - fixing strap pins, 319
  - intonation, 318–319
  - loose jacks, 321
  - replacing pickups, 321–322
  - requiring technical skill, 323–324
  - tightening loose connections, 316
  - tools needed for, 322–323
  - truss rod adjustments, 317
  - tuning machine replacements, 319
  - repetition in acoustic blues, 198–199replacing strings, 295–296
  - acoustic steel strings, 297–301
  - electric guitar strings, 304–306
  - nylon strings, 301–303
  - removing old strings, 296–297
  - when to replace, 295–296rest strokes
  - combining with free strokes, 240, 241
  - finger position and, 34
  - playing, 238–239resting when feeling pain, 31  
rests, 109, 340, 344  
reverb, 281, 288–289  
reversible screwdriver, 293  
rhythm
  - 4/4 time signature, 52, 344
  - rhythm slashes, 36
  - syncopation, 41rhythm comping, 249–252  
rhythm guitar
  - 12-bar blues pattern, 157–158
  - blues, 184–188
  - listening to on CD tracks, 356
  - open-position accompaniment, 156
  - rock 'n' roll, 156–158rhythm slashes, 36  
Rickenbacker 360-12 guitar, 336  
riff, 61  
right hand
  - about, 4
  - fingerpicks for classical guitar play, 234–235
  - fingerpicking with, 33–34, 64–66
  - fingerstyle technique for, 207–209
  - free and rest strokes with, 34, 237–239
  - muting with, 148
  - position for, 32–34, 233–234
  - sitting position and, 28
  - strumming chords, 38
  - using pick, 32–33*ritardando*, 340, 346

- rock 'n' roll, 155–181. *See also* classic rock 'n' roll; modern rock 'n' roll
  - country- and Southern-rock guitar style, 174–177
  - lead guitar, 159–168
  - modern, 169–177
  - rhythm guitar, 156–158
  - songs, 177–181
  - Roman-numeral naming of chords, 184–185
  - “Romanza”
    - notation for, 244–245
    - playing, 243
  - root
    - chord, 197
    - outside chords missing, 250
- S •**
- saddles, 317–318
  - scales. *See also* C-major scale; pentatonic minor scales
    - altered tones of jazz, 255
    - major, 156
    - pentatonic major, 174–175
    - practicing, 92
  - screwdrivers, 322
  - seated position for playing guitar, 28
  - Segovia, Andrés, 93, 327
  - set screws, 322
  - 7th chords, 71–85. *See also* dominant 7th chords
    - about, 44, 71
    - dominant, 72–74
    - major, 76–77
    - minor, 75–76
    - playing 12-bar blues with, 84, 157–158
    - playing songs with, 77–83
  - sharps, 340, 342
  - shifting positions, 92–93
  - shopping for a guitar. *See* purchasing guitars
  - sim. (simile)*, 47
  - “Simple Gifts”
    - notation for, 99
    - playing, 98
  - sixteenth note, 340, 344
  - slash chords, 170–171
  - slide guitar, 202
  - slides, 135–139
    - about, 135–136
    - idiomatic licks with, 138–139
    - playing, 136–138
  - slur, 132, 340, 346
  - soft cases, 285
  - solos
    - improvising lead guitar, 162–163
    - using Travis picking style for, 220
  - songs
    - “All My Trials,” 228–229
    - “All Through the Night,” 80
    - “Articulation Blues,” 152
    - “Auld Lang Syne,” 56
    - “Aura Lee,” 101
    - “Bourrée in E minor,” 246
    - “Chicago Shuffle,” 205
    - “Chuck’s Duck,” 178–179
    - “Cruel War Is Raging, The,” 226
    - “Freight Train,” 230
    - “Gospel Ship,” 227
    - “Greensleeves,” 258
    - “Home on the Range,” 79
    - “House of the Rising Sun,” 224–225
    - “It’s Raining, It’s Pouring,” 82
    - “Kumbaya,” 54
    - “Little Brown Jug,” 68
    - “Malagueña,” 238
    - “Michael, Row the Boat Ashore,” 57
    - “Mississippi Mud,” 206
    - “Oh, Susanna,” 83
    - “On Top of Old Smoky,” 69
    - “Over the River and Through the Woods,” 81
    - “Power Play,” 125
    - “Romanza,” 244–245
    - “Simple Gifts,” 99
    - simple melodies, 66–70

- “Southern Hospitality,” 180
- “Streets of Laredo, The,” 102
- “Swanee River,” 70
- “Swing Low, Sweet Chariot,” 55
- “Swing Thing,” 259–260
- “Turkey in the Straw,” 100
- “We Wish You a Merry Christmas,” 124
- sound
  - associating notation with, 3
  - changing tone color, 235
  - converting vibration to electrical tones, 16–17
  - making with guitar, 15–16
  - muting, 148
  - octave lower than written notation, 16
- “Southern Hospitality”
  - notation for, 180–181
  - playing, 177
- Southern-rock guitar style, 174–177
  - about, 174
  - licks based on pentatonic scale, 176
  - pentatonic major scale, 174–175
- staccato marks, 109
- staff, 340, 341
- standing position for guitar, 29
- steel string replacements, 297–301
- stereo system as amp, 282
- stomp boxes, 287
- storing guitars, 314
- strap locks, 291
- strap pins, 319
- straps
  - choosing, 290–291
  - using in standing position, 29
- “Streets of Laredo, The”
  - notation for, 102
  - playing, 98
- strength
  - building in left hand, 30
  - developing dexterity and, 93–95
- string retainers, 306, 322
- strings, 295–306
  - about, 19
  - altering tone of, 235
  - bending and gauges of, 140
  - buying extra, 290
  - buzzing, 38
  - changing acoustic steel, 297–301
  - changing electric guitar, 304–305
  - cleaning, 311
  - defined, 14
  - developing calluses from, 42
  - fingerpicking bass and treble, 33
  - fretting and changing pitch of, 15
  - muting noises of, 149
  - open and fretted, 20
  - piano keys corresponding to guitar, 23
  - playing double stops up, down, and across neck, 94–95
  - removing old, 296–297
  - replacing nylon, 301–304
  - represented in chord diagrams, 34, 35
  - representing in tablature, 62, 63
  - top versus bottom in tablature, 62
  - when to replace, 295–296
  - winding direction around tuning posts, 299, 300
- strumming
  - A-family chords, 43–45
  - C-family chords, 50–51
  - chords with right hand, 38
  - D-family chords, 47
  - G-family chords, 48–49
  - pick for, 33
  - symbols for, 47
- substitutions, 253
- support arm, 28
- sus chords, 169–170
- “Swanee River”
  - notation for, 70
  - playing, 67
- “Swing Low, Sweet Chariot”
  - notation for, 55
  - playing, 53
- “Swing Thing”
  - notation for, 259–260
  - playing, 257
- symbols for strumming, 47

syncopation  
 defined, 51  
 using in “Michael, Row the Boat  
 Ashore,” 53  
 system requirements for CD, 357

## • T •

tab. *See* tablature  
 tab staff, 36, 37  
 tablature. *See also specific songs*  
 about, 2, 36–37  
 barre chords in classical, 242  
 chord diagrams, 34–35  
 conventions used for, 4, 62  
 illustrated, 37, 63  
 notation for bends, 139, 141  
 playing without reading music,  
 34–37, 61  
 reading while listening to CD, 62–63  
 rhythm slashes, 36  
 right versus left in, 63  
 top versus bottom in, 62  
 understanding, 34, 63  
 taper, 273  
 target notes, 256  
 technical information in book, 3–4  
 temperature conditions, 313, 314–315  
 tempo heading, 340, 344  
 thirds  
 adding major third to pentatonic minor  
 scales, 193–194  
 double-stopping, 96  
 thumb-brush styles, 214–215  
 tie, 51  
 tightening loose connections, 316  
 timbre, 235  
 time signature, 340, 344  
 tracks  
 listing of CD, 358–364  
 skipping to desired CD, 355  
 transposing, 90  
 Travis picking, 216–222  
 about, 216  
 creating accompaniment style with,  
 219–220  
 open tunings with, 220–222  
 playing basic pattern, 217–218  
 solo style using, 220  
 tremelo effect, 289  
 triads, 248  
 triplet feel in blues progression, 186–188  
 troubleshooting CD, 364  
 truss rod, 317  
 tuning  
 about strings and frets, 19–20  
 acoustic steel-string guitars, 300–301  
 alternate modern rock, 172–174  
 capos and, 211  
 drop-D, 172–173  
 electronic tuner for, 25  
 fifth-fret method, 20–22  
 fixed-source, 22–25  
 matching piano’s pitch, 23  
 new nylon strings, 304  
 open, 173–174  
 pitch pipes for, 24  
 relative, 20  
 tuning forks for, 24, 294  
 using book’s CD for, 26  
 tuning fork, 24, 294  
 tuning machines, 319  
 tuning post  
 direction for winding strings around,  
 299, 300  
 securing acoustic steel strings to,  
 298–300  
 securing electric guitar strings to,  
 205–206  
 “Turkey in the Straw”  
 notation for, 100  
 playing, 98  
 turnarounds, 185, 202–203  
 turning post, securing nylon strings to,  
 302–303

12-bar blues progression  
  basic structure, 84, 157–158, 184  
  naming of chords in, 184–185  
  triplet feel in, 186–188  
  turnaround chords, 185  
two-octave scale, 92

## • *u* •

up/down, 4  
upstroke (V) symbol, 65

## • *v* •

Van Halen, Eddie, 329–330  
vibrato, 145–147  
voicings  
  inside, 249–250  
  outside, 251  
volt/ohm meter, 294

## • *w* •

wah-wah pedal, 288  
waist of guitar, 28  
“We Wish You a Merry Christmas”  
  notation for, 124  
  playing with barre and power  
  chords, 123  
progressions on, 111, 118–119

whole note, 340, 343  
wire cutters, 294  
wood  
  caring for finish, 312–314  
  cleaning, 311–312  
  criteria for classifying, 272  
  preventing finish checking, 315  
  solid versus laminated, 270  
  workmanship of joints, 273  
writing own blues, 85

## • *x* •

X on chord diagrams, 35, 43









