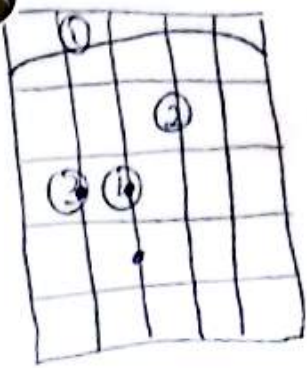


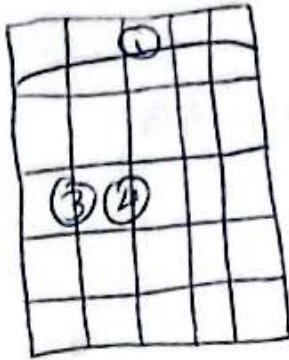
Lesson ①

Bar chord

1-3
4/10/2015



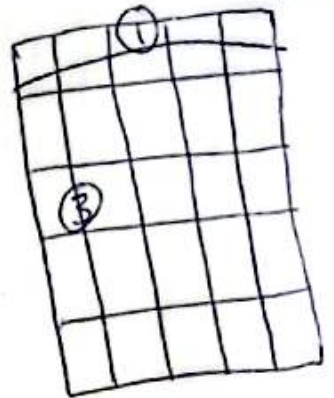
Major



Minor



~~Major~~ 7



Minor 7

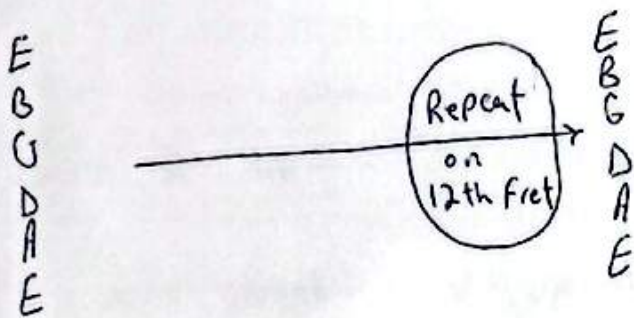
2nd finger for minor

4th finger for 7

4 fingers on $\rightarrow$ major

7 notes in music, B E don't have sharp.

7 notes and 5 sharps = 12 notes



12 notes * 4 form of chords = 48 chords

Lesson ①

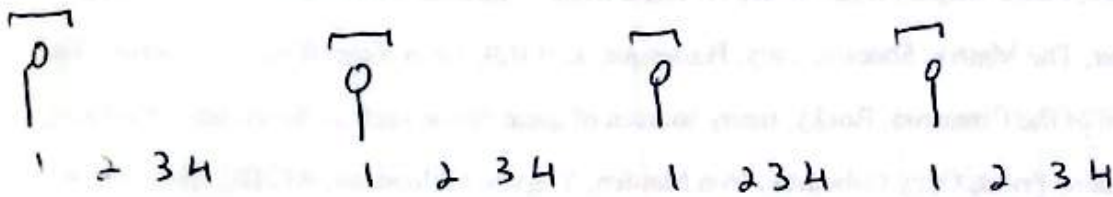
2 - 3
4/10/2015

playing chords:

slide hand (don't lift)

Am G F E E7 Am

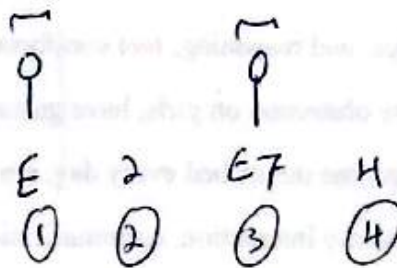
Metronome @ 80 bpm



Strum: (softly but quickly) All together

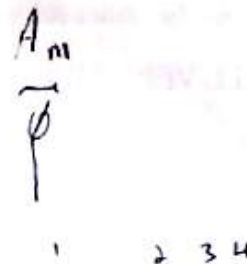
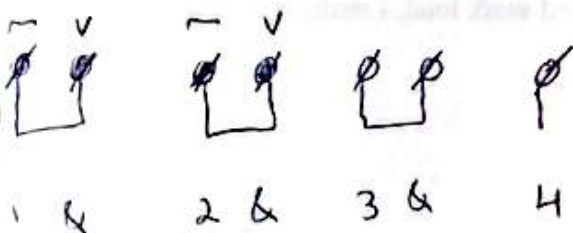
Take: one string after the other

Rake

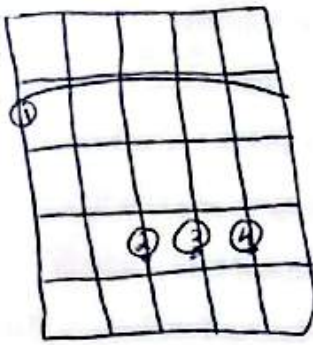


move up to 120 bpm

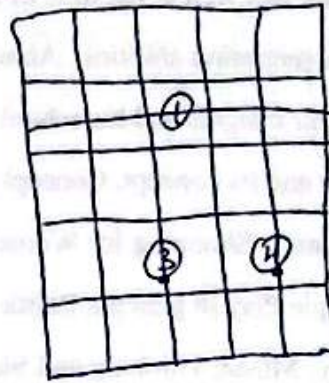
down stroke V up stroke



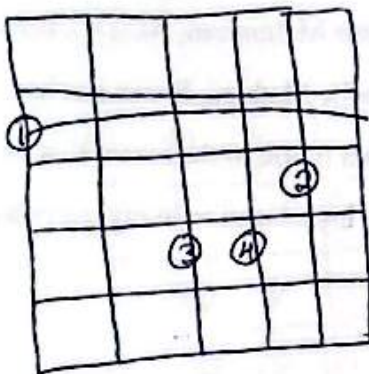
4/10/2015



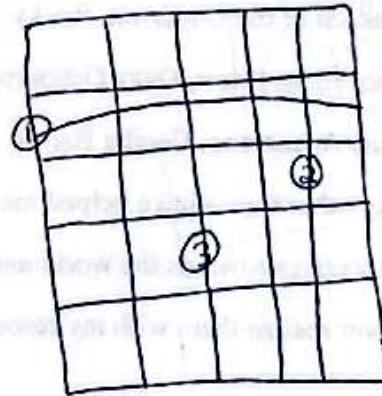
Major



7



minor



minor 7

practice them at every note

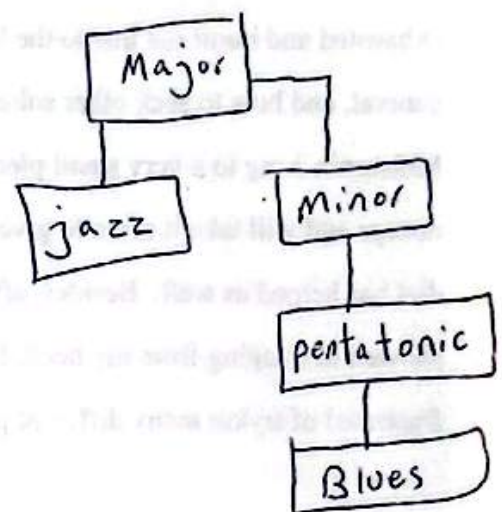
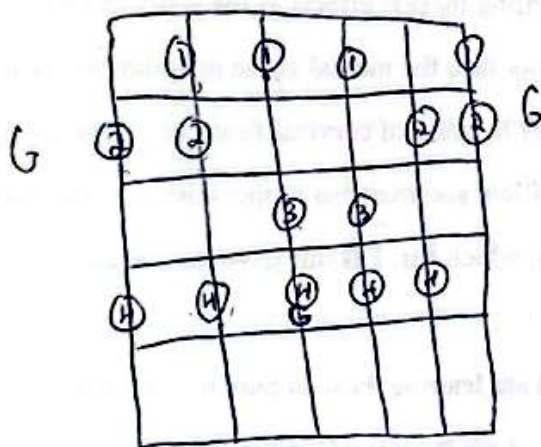
Em D C B B7
 (II) →

120 bpm

- keep the first finger straight.
- rot it to the left to lock the strings
- must be able to see the fret

Scale:

G major



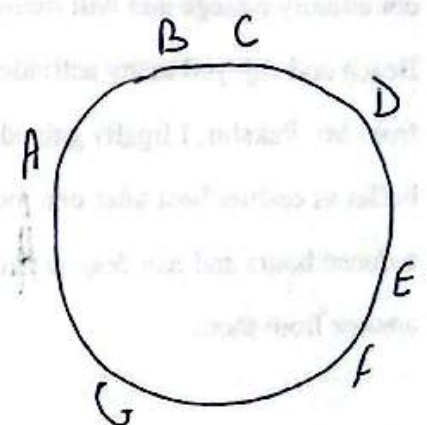
Repeats 2 times = 2 octaves

Scale notes are Alphabetical order

G A B C D E F G

Resolution

6 string 4 → 2 → 1 → 2

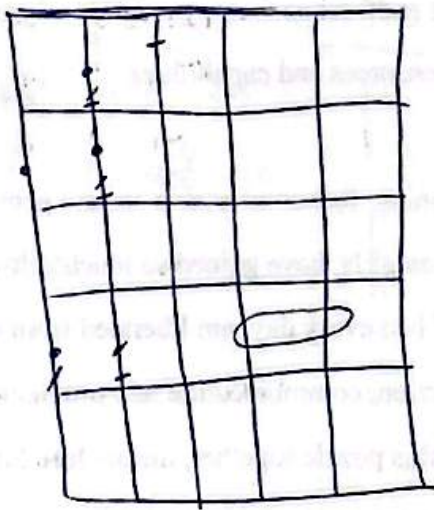


Sequence

repeating a small piece. (3 or 4 notes)

C major sequence

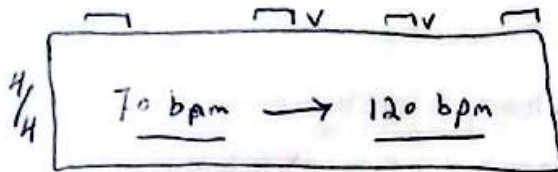
- (6) C D E F
 (5) D E F G
 (4) E F G A
 (3) F G A B
 (2) G A B C
 (1) A B C D
- mak barr
with pinky



I will survive (Gloria Gaynor) (cycle of fourths)

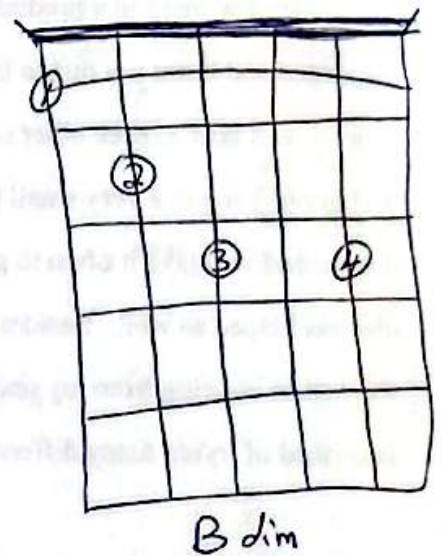
A_m D_m G C F B_{dim} E₇ E₇

① ① ① ② ① ② ② ②



- sound range
- ergonomic & hand movement

These two factors determines where the chords should be played on the fretboard.



A B C D

D E F G

G A B C

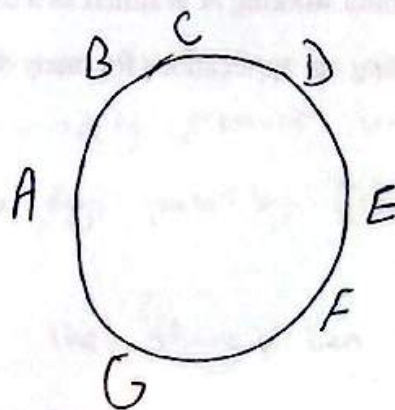
C D E F

F G A B

B C D E

E F G A

Harmonic circle of fourths



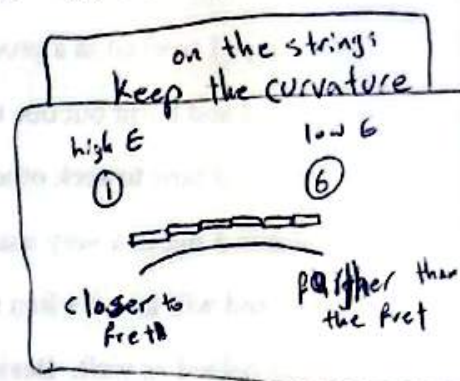
it is pleasant to start from any chord and go to its fourth chord.

prevent Buzz:

- hold fingers close to the next fret
- first finger rolls to the left to lock the strings.

Guitar Intactness Test:

- pick the fifth fret - if they are clean, barr should be clean also.
- pick on the seventh fret.

Search the web for fret buzzing.

- raise the bridge about 1mm (string Action)
- looking at the fretboard from the end of the Guitar, there should be no gap on the neck.

x convex loose the truss rod to straighten

x tighten the truss rod

✓ straight neck (not relative to strings but the fret itself)

* After truss rod adjustment, apply pressure toward the adjusted direction by hand and let a few days pass by (it's wood, takes time)

- if neck is straight, raise the string Action to eliminate the buzz.
- high Action, harder to play -
- first start with low action, then raise it until there is no buzz.

Chord progression:

I will survive ↑ 120 bpm

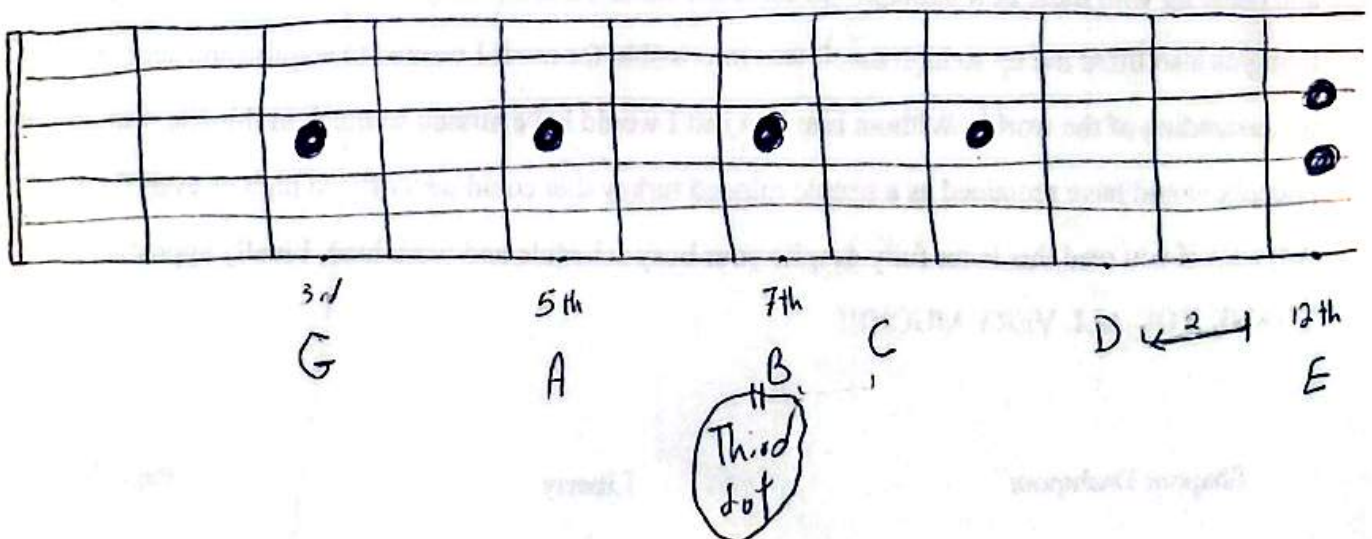
Sequence:

- metronom @ 50, 4 notes per beat
- start with scale first
- Don't stop at the end, continue to the way up.
- Don't play with resolution.
- play the scale on the all 12 notes
- play until tendons get tired

for stretching:

Don't shake your hand or finger. Instead, massage it all over the wrist and arm, fist and open.

- if need to start at the middle, play where the note is at the beginning of the beat.



Circle of Fifths :

$C \rightarrow G \rightarrow D \rightarrow A \rightarrow E \rightarrow B \rightarrow F\#$

$C\# \rightarrow G\# \rightarrow D\# \rightarrow A\# \rightarrow E\# (F) \rightarrow C$

(Cousin of circle of fourths)

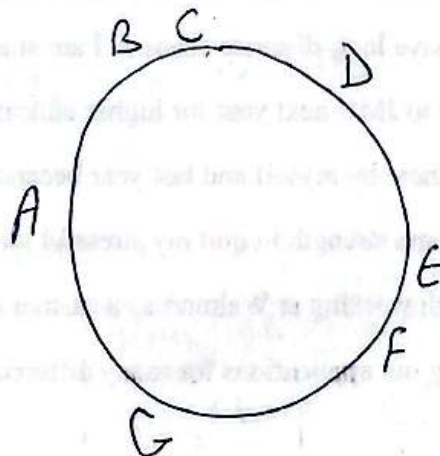
play the scale on circle of fifths

- play on one note until fingers get tired then move on and play the scale on the next note.
- on each position, finger styles changes.

Search the web for the two circles (fourths and fifths)

12 notes in
music

play scale for
all of them



* After 3 months, play scales @ 120 bpm (100 bpm)✓

Essential 10 min every day play scales.

[playing consists of chord + sequence]
 without practicing one, half is forgotten

when playing chord,

at the beat, fingers must be ready-on on their place.

let go of rhythm and keep the timing.

Timing:

2 notes/beat = $1/8$

4 notes/beat = $1/16$

start anything with $1/8$, move to $1/16$, → 120 bpm

in 3 months (6 months), sequence up to 120 bpm in circle of 5ths

Practice Time

10 min Scales

{ scale
 sequence
 intervals
 etudes
 etc.

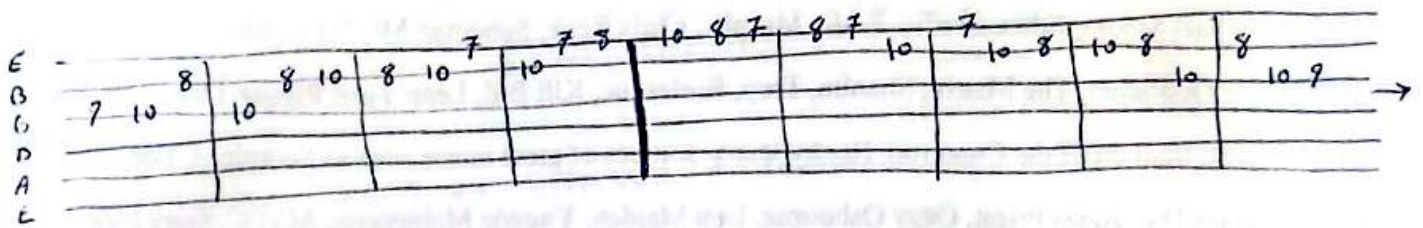
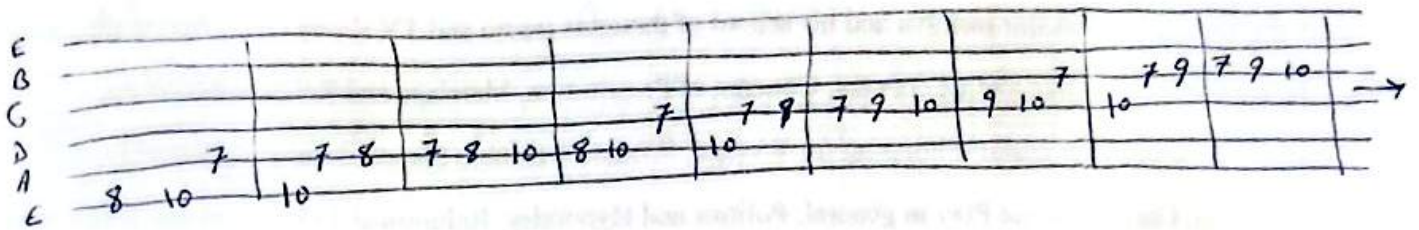
Chord 10 min

{ chords
 Rhythm
 Arpeggio

10 min Song

{ Song
 Riffs

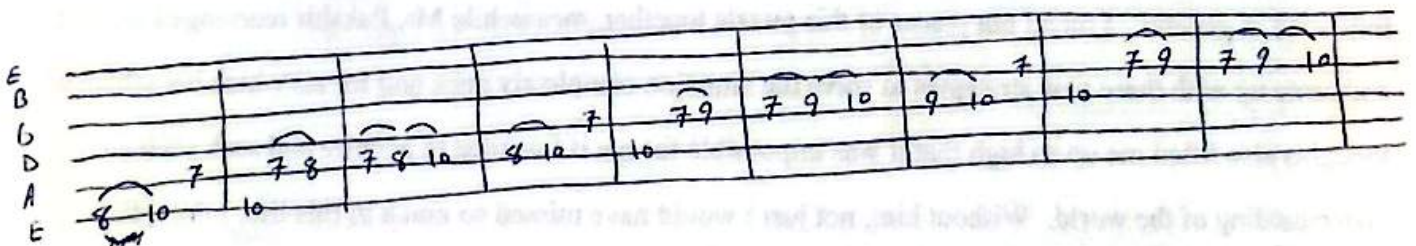
Sequences of Three :



Pull off : (1 pick/string) on the way up $\cup$ p



Hammer on : on the way down $\cap$ h

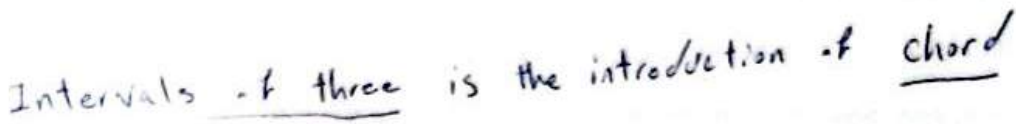


pull off & Hammer on should sound as clean as the sequences.

- ① First cleanness of the sound on pull off & Hammer on
- ② Timing
- ③ increases speed.

note

(3)

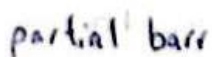


chords are built on intervals of three.

Melodies are combinations of intervals, sequences, ...

Taken From Abner Rossi Jazz

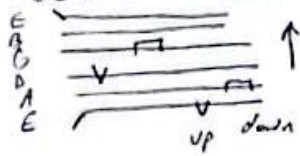
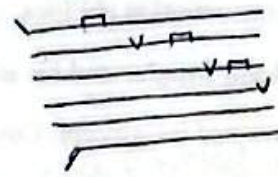
Intervals of fourths:



used alot in jazz.

Picking:

between two strings

Ascending
low to HighDescending
High to low

(Common sense)

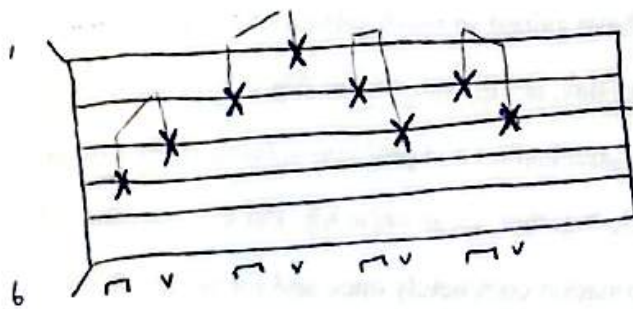
low → High : first pick the low note then the high one

up stroke — Down stroke
v

High → low : pick the high note then the low note

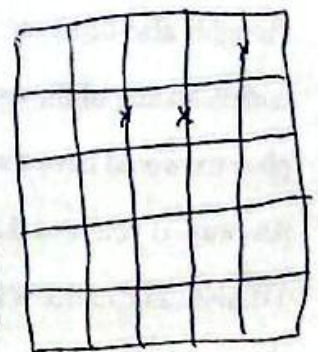
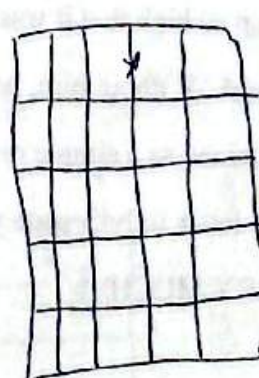
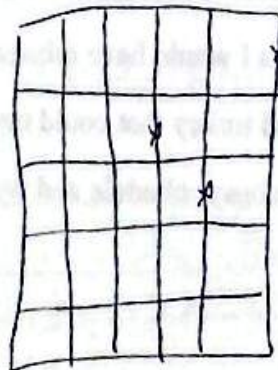
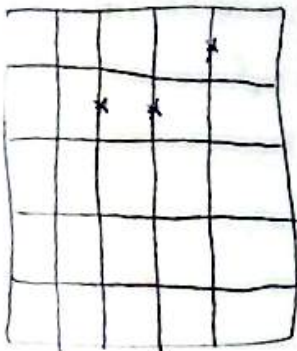
down stroke — up stroke
v

watch where it is optimized.

Arpeggios:

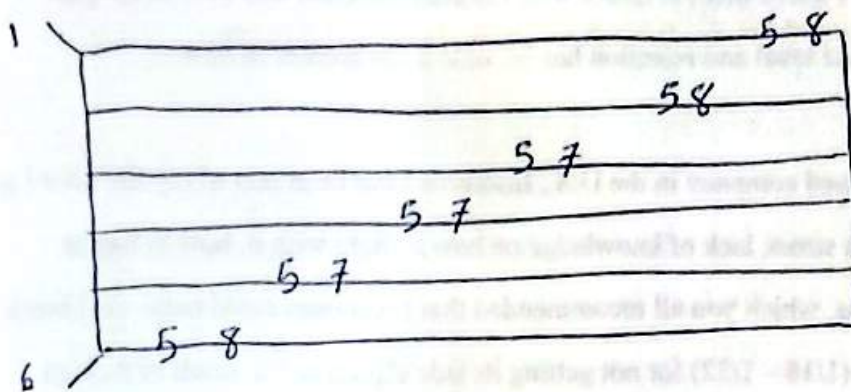
$$\frac{4}{4} \left(\left[\begin{array}{c} A_m | D_m | E_7 | A_m \end{array} \right] \right)$$

1 pattern for 1 note measure



Blues :

(used in blues, Rock, classical Rock, Heavy metal, ..., also in Eastern music)

A pentatonic Minor (simple Blues) (scale) :A C D E G

circle of fifths

A → E → B → F# → C#

G# → D# → A# → E#(F)

C → G → D → A

pentatonic: 5 notes used

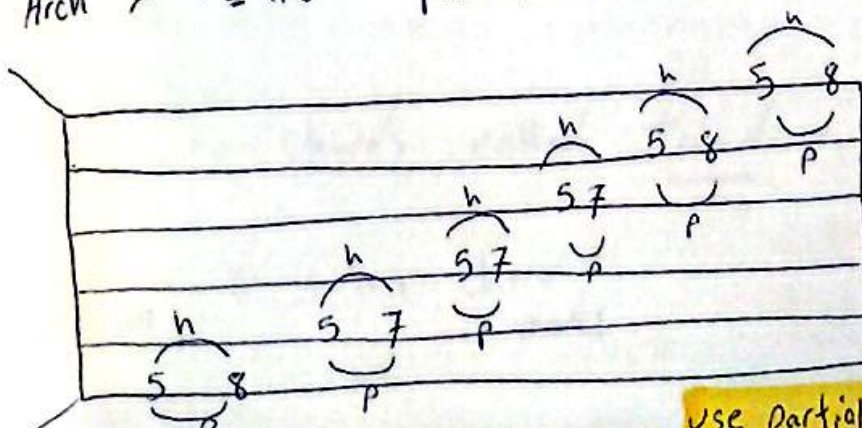
scale is complete w/ 7 notes

picking → Down - up ▢ ▽

• Temp 1/16 $\xrightarrow{+5}$ Raise to 120

practice in circle of fifths. (especially in high end positions)

fret 10 → 21 important in Electric Guitar.

Arch $\frown$ = tie pick the first note, second note plays differently.↑ $\frown$ H hammer-on↓ $\frown$ p pull-off

• sweep picking ▢ ▽

• up stroke on the way up

Use Partial Bar → Full Bar ① Finger

Theory of chord: consists of three or more notes at certain distances

1 → 3 → 5 of tonic

Tonic: The first note of chord

1 = Tonic (starting note or the naming Note)

Tonic

C E G

G B D

spelling
the
chord

Major chords

tone () 1/2

1 $\xrightarrow{2}$ 3 $\xrightarrow{1.5}$ 5

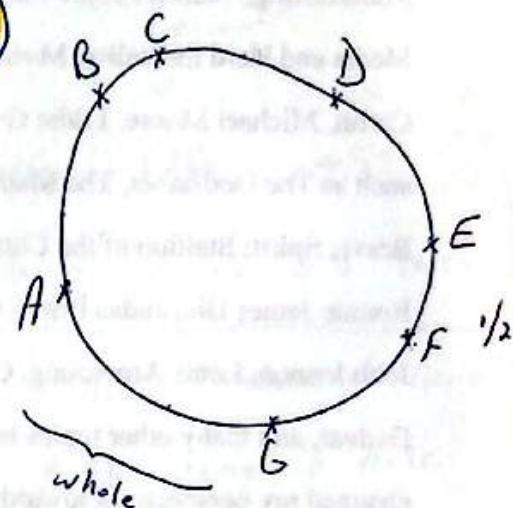
F A C

A C# E

D F# A

B D# F#

C# E# G#



Spelling The chord:

name the three notes 1, 3, 5

called intervals

then check the distances.

E# in C# never called F to
keep the intervals intact

structure of

Three note chords called Triad

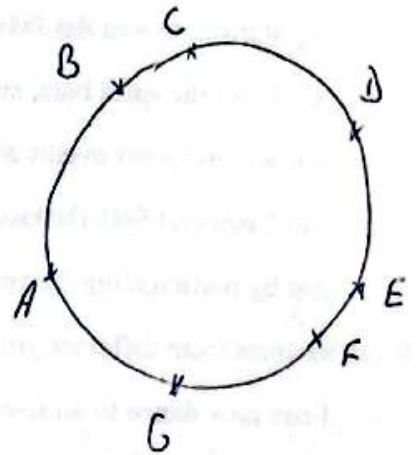
Triad/Chords = 3 notes chord

Minor chords

Tonic

1 $\xrightarrow{1.5}$ 3 $\xrightarrow{2}$ 5

A	C	E
D	F	A
C	E $\flat$	G
B	D	F $\sharp$
E	G	B
B $\flat$	D $\flat$	F $\flat$

perfect fifth 1 $\rightarrow$ 5

1 to 5 always 3.5 tones

 A_m : A minor name of chord $A^\sharp, A, A^\flat$ name of note $D_b m$ D flat minor

practice Intervals 3 & 4

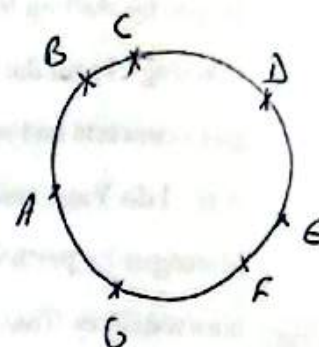
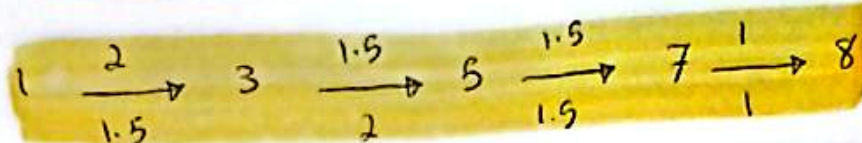
Arpeggios

Dominant chords: (more than three notes/voices)

7 & m7

→ (7)

→ (minor 7)



no need to write these

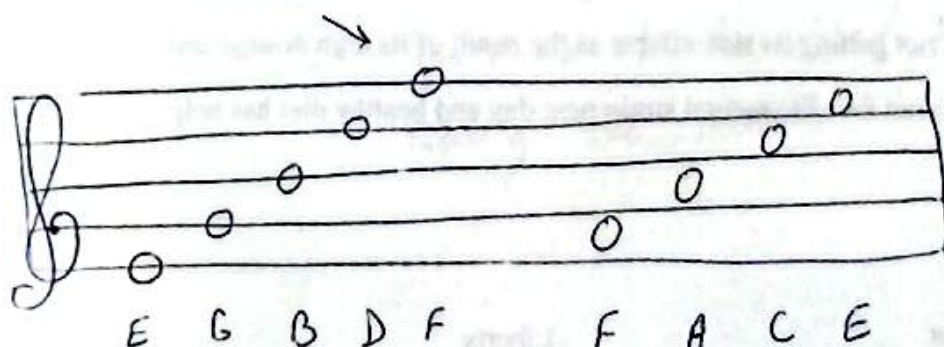
A_{m7}	A	C	E	G	A
(G7)	G	B	D	F	G
E_{m7}	E	G $\sharp$	B	D	E
C7	C	E	G	B $\flat$	C
F7	F	A	C	E $\flat$	F
G_{m7}	G	B $\flat$	D	F	G
$B\flat_{m7}$	B $\flat$	D $\flat$	F	A $\flat$	B $\flat$
$G\sharp 7$	G $\sharp$	B $\sharp$	D $\sharp$	F $\sharp$	G $\sharp$

- These are called 7 & m7
- 4 notes in this chord
- number 8 is number 1 repeat
- 7 to 8 is always 1 distance
- No need to say the last note when spelling the chord
- First intervals then distances
- locate 8 note, go back one note, check the distance
This is a **check point**

manuscript sheet
w/
Tablature

line notes

G clip



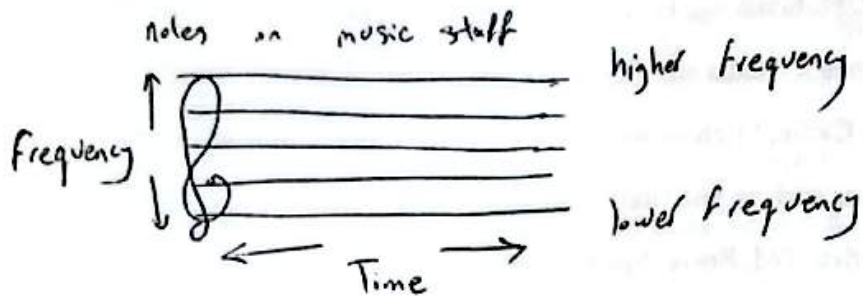
← space notes

practice
Naming notes
on a sheet

Writing chords on music staff ($\text{D}^b \text{E}^b$) = musical

music sheet + Tab for Guitar

chords = 3 or more notes.



chord notes are displayed on top of each other.

Base or tonic is the lowest note in the chord.

Chord (A)

The diagram shows a musical staff with three notes: A (on the first line), C (on the second line), and E (on the third line). An arrow points to the A note with the text 'Base or tonic is the lowest note in the chord.' The chord is labeled 'Chord (A)'.

D
B
G

The diagram shows a musical staff with three notes: D (on the second line), B (on the second space), and G (on the first line). The chord is labeled 'D'.

B
G
E

The diagram shows a musical staff with three notes: B (on the second space), G (on the second line), and E (on the first line). The chord is labeled 'E'.

Notes on the music staff or between the music staff follow ~~the~~ the 1, 3, 5, ... interval rule.

The diagram shows a musical staff with notes and intervals. The notes are A (on the first line), C (on the second line), and E (on the third line). The intervals between the notes are labeled: 2 (between A and C), 3 (between C and E), and 5 (between A and E). The notes are also labeled with their respective interval numbers: 1 (A), 3 (C), and 5 (E).

By looking at the base, we can tell the name of the chord because they are following the interval rule.

Chord's ID:

Every chord has two ID's.

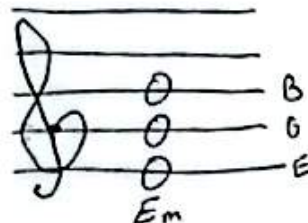
- ① Tonic or Base
- ② Mode such as major, minor, ~~diminished~~ Diminished, Augmented



This is a G chord

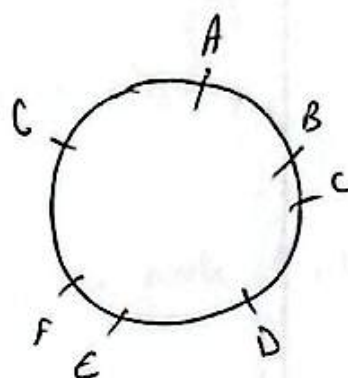
Now we need to know if it is Major or Minor.

G — B — D → G Major



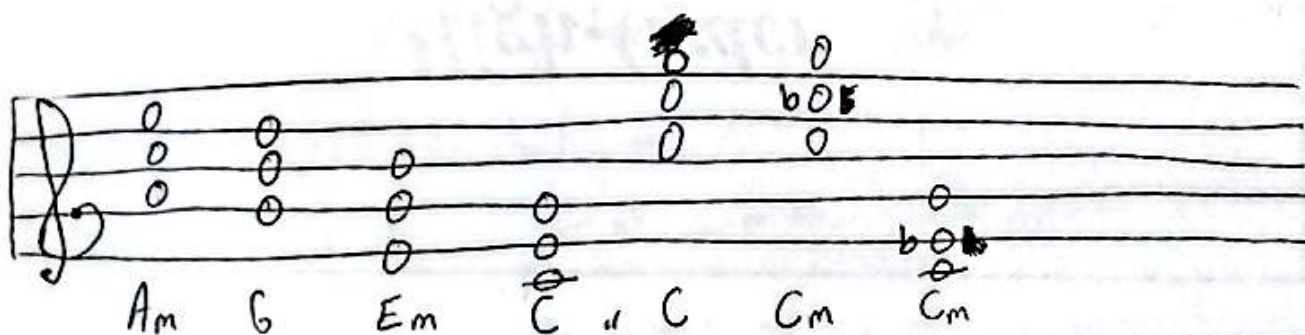
E chord.

E — G — B



Then this chord falls in the Minor chords

So it is Em.

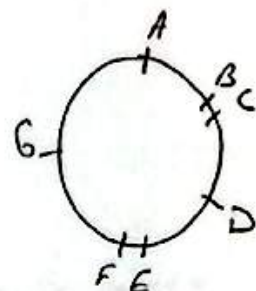


1.5/ A 2/ C 2/ E	2/ B 1.5/ D	1.5/ E 2/ G 2/ B	C 2/ E 1.5/ G	C 1.5/ E 2/ G
------------------------	----------------	------------------------	---------------------	---------------------

Alphabetically, sharp or flat goes to the right.
But when we write the notes on the music staff, # or b goes to the left.



A	C
(2)	(1, 5)
C#	Eb
(1, 5)	(2)
E	G
	(1, 5)
	Bb



7 chords have 4 notes. for Cm7 it is better to use the lowest one for now.

Dominant means it has domination over the scale or the circle of notes. Major or minor they only have 3 notes, it is less dominant compared to 7.

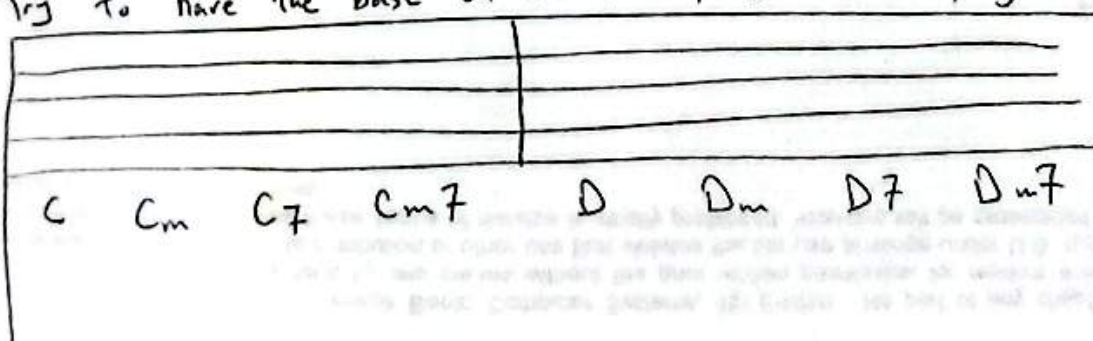
Exercises:

print the music sheet w/ Tablatures

Draw a line on the half, and hit out

C and D chords w... for all 7 notes.
start from C.

Try to have the base on the lowest so we don't go above the music staff.



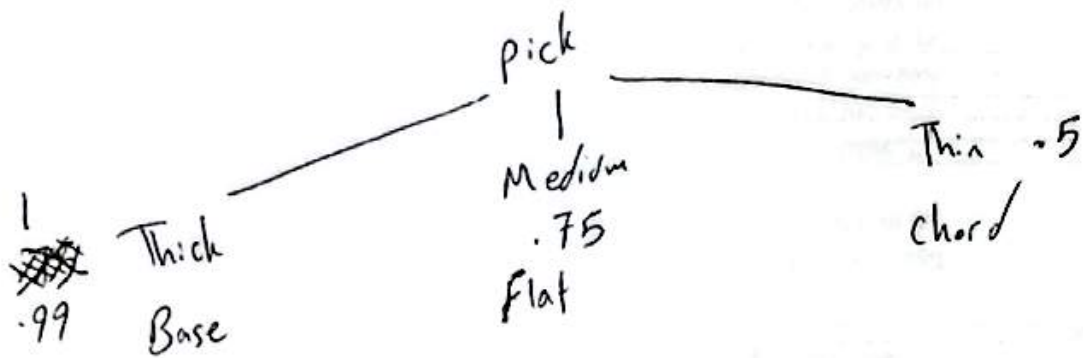
it is not wrong
it just doesn't
look good.

7/8/15

Lesson 10 - S1

4-4

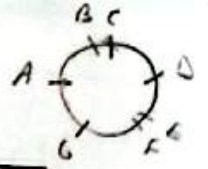
Buy a Medium pick, Flat pick,



Tip. 1 the pick should be sharp. when the curve gets rounded change it.

$$1 \frac{2}{1.5} 3 \frac{1.5}{2} 5$$

$$7 \frac{2}{1.5} 3 \frac{1.5}{2} 5 \frac{1.5}{1.5} 7 \frac{1}{1} 8$$



(12)

Handwritten musical notation for the C major scale and its chords. The first staff shows the notes C, C^b, C^b, C^b, C^b, C^b, C^b, C^b, C^b, C^b, C^b, C^b. The second staff shows the chords C, C^m, C⁷, C⁻⁷, D, D^m, D⁷, D^{m7}. Below the staff are three empty staves labeled T, A, and B.

Handwritten musical notation for the E major scale and its chords. The first staff shows the notes E, E[#], E[#], E[#], E[#], E[#], E[#], E[#], E[#], E[#], E[#], E[#]. The second staff shows the chords E, E^m, E⁷, E^{m7}, F, F^m, F⁷, F^{m7}. Below the staff are three empty staves labeled T, A, and B.

Handwritten musical notation for the G major scale and its chords. The first staff shows the notes G, G^b, G^b, G^b, G^b, G^b, G^b, G^b, G^b, G^b, G^b, G^b. The second staff shows the chords G, G^m, G⁷, G^{m7}, A, A^m, A⁷, A^{m7}. Below the staff are three empty staves labeled T, A, and B.

Handwritten musical notation for the B major scale and its chords. The first staff shows the notes B, B[#], B[#], B[#], B[#], B[#], B[#], B[#], B[#], B[#], B[#], B[#]. The second staff shows the chords B, B^m, B⁷, B^{m7}. Below the staff are three empty staves labeled T, A, and B.

Triad chords

~~space~~ space between 1 to 5 is 3.5 steps.

With practice you can tell which 5th of a chord doesn't have a sharp.

- Usually, if the tonic of a chord (the base note) is natural, (no sharp or flat), the fifth is natural too. except B, the rest of the notes have 3.5 steps.

As a result, when writing the chords, all the 5ths are natural, and their 3rd should be different in M and m.

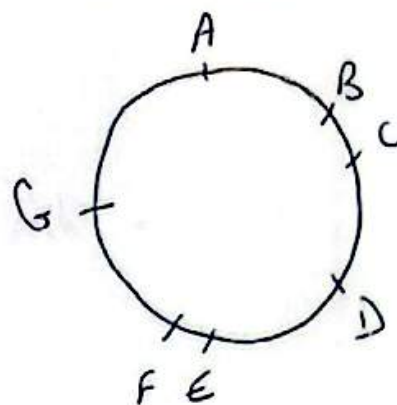
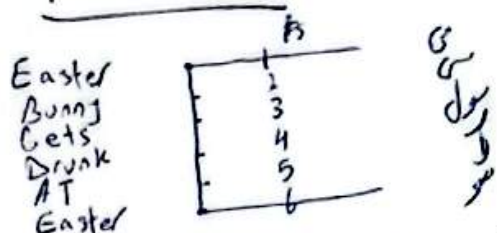
Chords

- All the 5ths (1-3-5) are natural, except B.
- Major and minote are different in their 3rds.
- In 7 and m7 their 7 to 8 should be 1 step.
(in 7 and m7 their 7th is the same note)

Do chords we play on Guitar matches the chord theory?

- Name of each note on the Fret Board

open Notes:



- Each fret on the fretboard has $1/2$ tone (step) with its adjacent fret.
- 12th fret is the repeat of open strings position.

Rule of the 5th Fret:

Every string on the fifth fret gives the open string below.

- Exception: String 3, go to fret 4

Rule of the 7th Fret:

Every string at the seventh fret gives the open string above.

- Exception: String 2 go to fret 8.

Usually we use the rule of 5th and 7th fret to find chords, tonics of chords, and the 4th and 5th of chords. Area of interest is string 6, 5, and 4. Rarely string 3.

Exercise:

Fret 9 string 3, name the note?

Answer:

Fret 9 is closer to which rules, 12th or 7th? or 5th.

7th Rule, and is not exception.

7th fret on 3rd string is D.

9th fret is E.

Exercising and understanding the fretboard helps creating the music, feels comfortable around the notes, understand the music, and play what you are supposed to play.

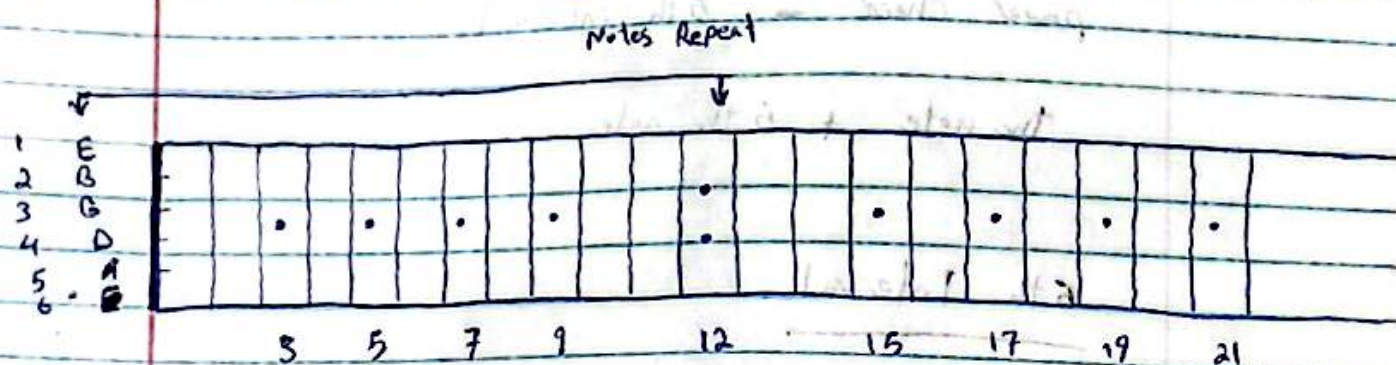
Analyze

Form ① and Form ② of chords, and why it's like this

-
- Find notes randomly on the fretboard.

1-12-17 Lesson 1 - Series 21-01-1 1-3

- Combination of notes are different on different location of Guitar
- we learned form of scales and say the name of notes (A-G)



$\frac{1}{2}$ tone between each fret Except B & E

12th fret is the repeat of open strings.

what note is on 14th fret? start from 12th and count!

to find notes in the lower end of guitar, we start from the 12th fret.

Octave = 8

octave note = 8 note next or before

2-1

1-12-17

Lesson 1 - Series 2

Finding the intervals

power chord - 5th interval

The note + 5th note

5th Interval

- Above the note
- one string below + 2 frets forward

Octave

- Below the 5th note
- or
- Two string below + two frets forward

Benefits:

- find notes on relative bases
- play a song in different key

one of the most powerful Harmonies is the fifth note.

Power chord = Note + its fifth + its octave

- The fifth of a note is above it also.

• How to Improve a melody

- add a fifth note
- add octave
- Guitar base plays the root

Lower octave has the base sound

Higher octave has a higher sound

- Fifth of a note is the most powerful thing to improve a note

Finding a note's intervals and converting it to chords

Improviser can play variation

Arpeggio

playing a chord in a melodic way.

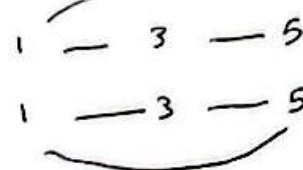
Finding the 3rd of a note

- In major, four frets forward but we play 1 string below and one fret behind 1 2 3 1.5 5
- In minor, three frets forward 1 1.5 3 2 5

The fifth note is located the same for Major and minor.

major: $2 + 1.5 = 3.5$

minor: $1.5 + 2 = 3.5$



2nd string

- It is tuned $\frac{1}{2}$ tone lower
- Rule of fifth fret (That's how)
- The fifth note on the 2nd string is above and one fret to the left

Octave on 2nd string

Since we don't have two more strings below, we find the octave from the upper strings.

2nd string is tuned $\frac{1}{2}$ tone lower

- The fifth and the octave is one fret to the left

Go to www.guitarnick.com
lots of free guitar tabs & video lessons



The Godfather

Nino Rota

TablEdited by
Nicola Mandonno (2013)

Guitar tab for the main theme of 'The Godfather' by Nino Rota. The music is in G major (one sharp) and 4/4 time. The tab consists of five staves of music. Chords are indicated above the notes: Em, Am, Em, Am, Em, B7, D, G, F, Am, B7, Em, Am, Em, Am, Em, B7, Em.

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lots of free guitar tabs & video lessons

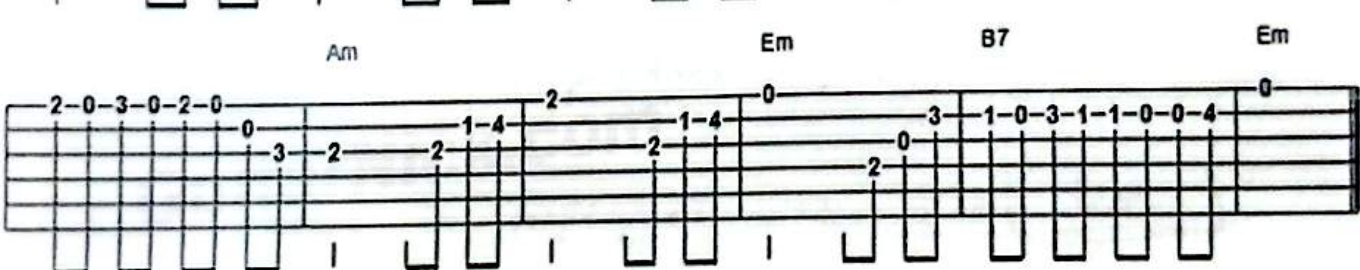
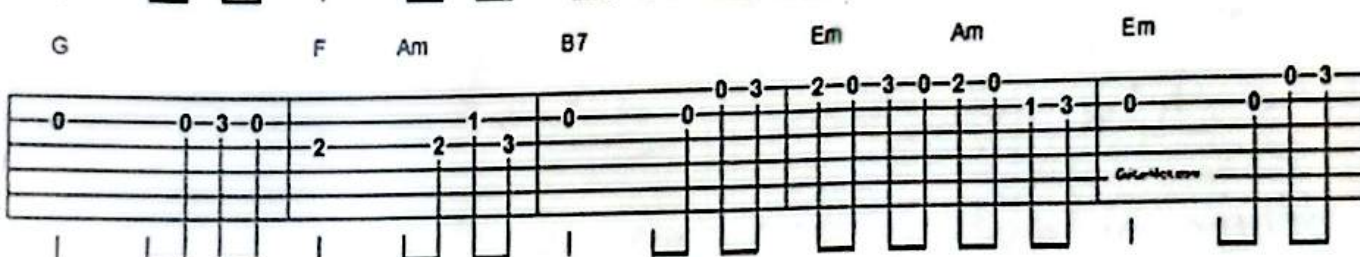
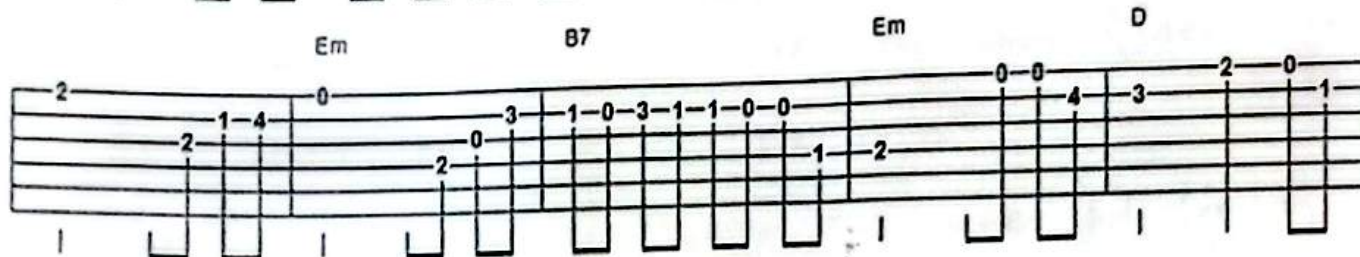
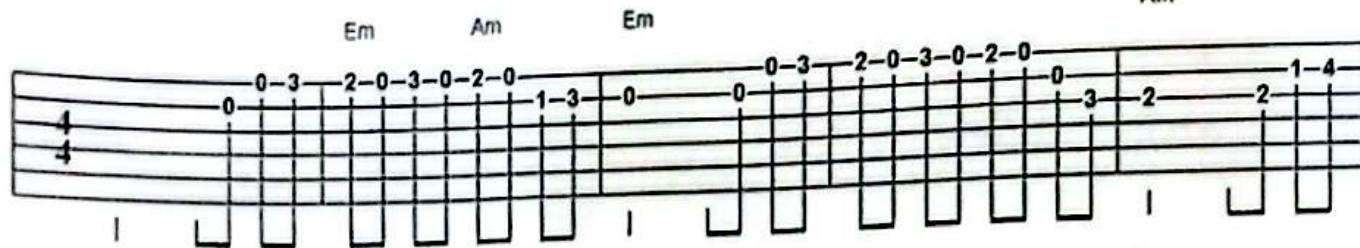
The Godfather

Nino Rota



TablEdited by
Nicola Mandonno (2013)

Am



Harmony: Note's relations to each other

Tonality: first note and the last note

we can have a harmony in C.

Then have the same harmony on a different note.

In Guitar, note's relations are the same (never changes)

As a result, harmony stays the same.

chords, scales, and... stay the same. but tonality changes.

so, we play Mod C in tonality C, A or B $\sharp$.

As a result, we can play a trick or anything on 12 different positions.

find chords in Arpeggios way (last lesson)

By finding 1st, 3rd, 5th, we find chord 1

when we find chord, we find the whole harmony

In practice:

① someone plays the chord.

② someone plays the Arpeggios from that chord.

- Main chords of a scale are 1, 4, 5.

Derivative or secondary:

- Instead of 4th, we can play 6th.

Instead of 5th we can play 7th

- I will survive song uses 7th chords

C scale has no sharp or flat.
All notes in C are natural.

~~major~~ major scales

between $3\sqrt{4}$ and $7\sqrt{8}$
are half a tone.

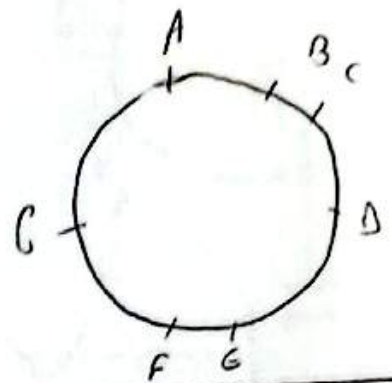
C G D A E B F#

in Major scale, that fingering gives us all the notes.

when we play a major scale, by using that fingering

All the sharp and flats will match

Tonality changes by going to a different note but modality stays the same



chords get added?

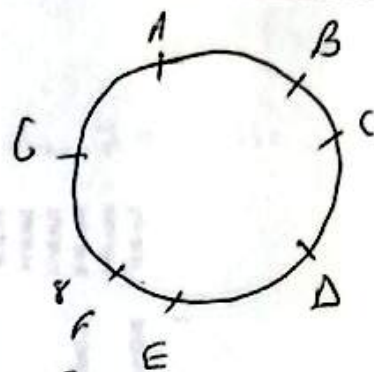
how melodies move?

Alteration chords?

Mod 2, 4, 6

Derivative chords or
Secondary chords.

Major scale: 1 tone between all notes except $\frac{3-4}{1/2}$ and $\frac{7-8}{1/2}$.



Tonic → 1 C 2 D 3 E 4 F 5 G 6 A 7 B 8 C

Major scale 1 G 2 A 3 B 4 C 5 D 6 E 7 F# 8 G

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

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

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

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

1 — 2 — 3 — 4 — 5 — 6 — 7 — 8
 $\frac{1}{2}$ $\frac{1}{2}$

Everything comes and goes to scale

chords are extracted from scales

super tintin Skype Record

6 sharps mean double sharp

We only have 5 notes that can become sharp

- Another characteristic of Neighbor Scales is that Every upper neighbor is the fifth of the lower neighbor.

Calculate

- Find the upper neighbor of C scale.

$$C + 5 = G$$

The sharp ~~is~~ in G scale is on the 7th. $G - 1 = F \rightarrow \textcircled{F\#}$

Calculate

- Find the upper neighbor of A scale.

$$A + 5 = E$$

Sharps in A scale = C#, F#, G#

sharps in E scale = C#, F#, G#, $\textcircled{+} E - 1 = D \rightarrow \textcircled{D\#}$

Sharps in E scale = C#, F#, G#, $\frac{D\#}{\text{from A scale 7th}}$

Calculate

- Find the upper neighbor of E scale.

$$E + 5 = B$$

in E scale = D#, F#, C#, G#

New sharp in B = $B - 1 = A = 7th \rightarrow \textcircled{A\#}$

~~sharp~~ # in B scale = F#, C#, G#, D#, A#

$\left\{ \begin{array}{l} \text{Your progress and achievement in music} \\ \text{Depends on How much You understand the MAJOR Scale} \end{array} \right\}$

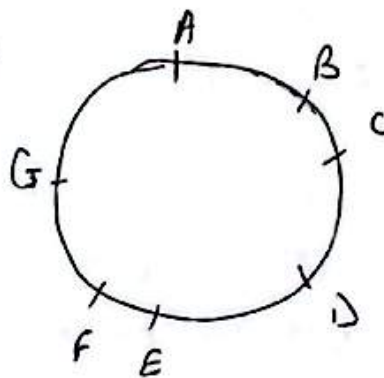
• when you understand the major scale, you wouldn't need minor, blues or...

How To Find # with Speed:

- Tonics of neighbor scales are fifths ~~from~~^{of} each other.
- Sharps of the scales are fifths of each other as well.

C — G — D — A — E — B — F# Neighbor scales

F# — C# — G# — D# — A# — E#



in B scale:

F#, C#, G#, D#, A#

- we start from F#.
- Then fifth of F# is C#.
- Then fifth of C# is G#.
- and so on

F# + 5

C# + 5

In the mathematics of major scale, number 5 has a big role.

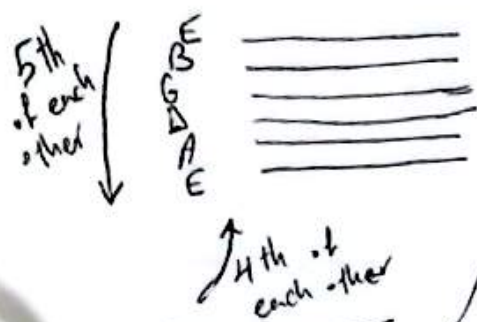
origin of sharps start with F#.

origin of scales is C major.

C is the most simple scale since it doesn't have # or b

Playing the C major is very easy in any instrument because it not having # or b.

- All the strings in Guitar belong to the C major because they don't have any sharp or flat.



The best way these six strings can fit would be in C scale.

Question

There are 12 scales but they All are identical. In which way?

- Answer

Their Distances. As a result, if you play a song in any scale, it would still sound the same as its original one.

Question

In which way the 12 scales have differences?

The number of their sharps #. in order to maintain the distances.

Modality:

All 12 scales have the same modality because they are in major mode.

What is the upper ^{neighbor} scale of B?

By going back to chords, $1 \xrightarrow{2} 3 \xrightarrow{1.5} 5$, the distances between

1 to 5 is 3.5 . However B to $F = 3$ then $F \rightarrow F\#$ to keep the distances.

- The perfect 5th is 3.5 tones.

Diminished and Augmented are those that are not perfect 5ths.

The upper neighbor of B major scale is F# major scale.

Number of sharps in F# scale is 6.

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

Question:

What is the upper neighbor of F# scale?

Answer

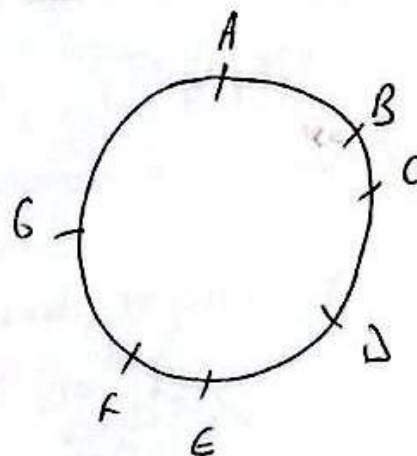
C#.

First we check the distances between F to C.

Then F# would shift forward C to C#.

After F# scale, upper neighbors start getting funny and nonsensical.

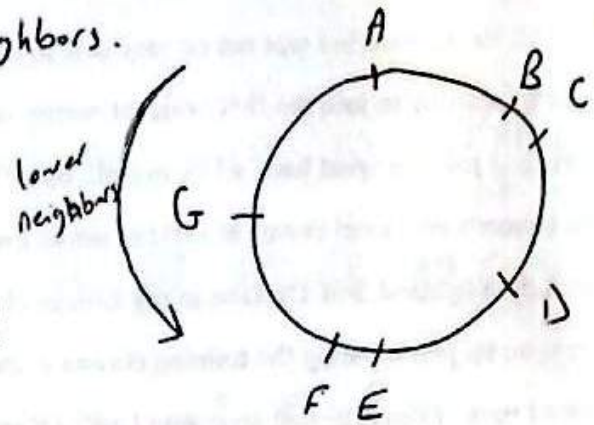
- After F#, we go by flats



Scales have upper and lower neighbors.

Lower Neighbors:

1 to 5 = 3.5 tone (perfect fifth)



$\textcircled{4}$ $\quad \quad \quad b$
 C D E $\checkmark$ F G A B $\checkmark$ C $\textcircled{1}$

 F G A $\checkmark$ $\textcircled{Bb}$ C D E $\checkmark$ F $\textcircled{2}$ b

Bb C D $\checkmark$ $\textcircled{Eb}$ F G A $\checkmark$ Bb $\textcircled{3}$ bb

Eb F G $\checkmark$ $\textcircled{Ab}$ Bb C D $\checkmark$ Eb $\textcircled{4}$ bbb

Ab Bb C $\checkmark$ $\textcircled{Db}$ Eb F G $\checkmark$ Ab $\textcircled{5}$ bbbb

Db Eb F $\checkmark$ $\textcircled{Gb}$ Ab Bb C $\checkmark$ Db $\textcircled{6}$ bbbbb

Gb Ab Bb $\checkmark$ $\textcircled{Cb}$ Db Eb F $\checkmark$ Gb $\textcircled{7}$ bbbbbb

Tricks

Tricks
when we wanted to calculate, for example, the lower neighbor of Bb: The fifth note itself is E.

Then we have to calculate the 3.5 distances.

Now, if The distance from B to E is 3.5, when B is flat, it makes E flat too.



Note:

At the beginning, when we started the scales, we did it by

C G D A E B F# C# G# D# A# E# ~~C~~ C.

Here, D# is equivalent to Eb $\rightarrow D\# \equiv E_b$

If we go by D# major, it has 8 sharps.

However, if we go by Eb major scale, it only has 3 flats.

Benefits if going by Eb instead of D#:

- Easier for writing
- Easier for Harmonizing & chords
- Easier to understand the chords

And in Any way!

Rule of thumb! (How to know if we go by # or b Major scale)

We don't want to have more than 6 sharps or flats.

(F# overlaps with Gb)

Table of scales

la Isla Bonita

(8)

$D_m(5.fr)$ | $C(3.fr)$ | D_m
 (I) | (II)

C | D_m | D_m C

D_m | Bb D_m
 (II)

$F(5.fr)$ | C | D_m C
 (III)

(9)

D_m | Bb D_m

F A | D_m A_m7
 (I)

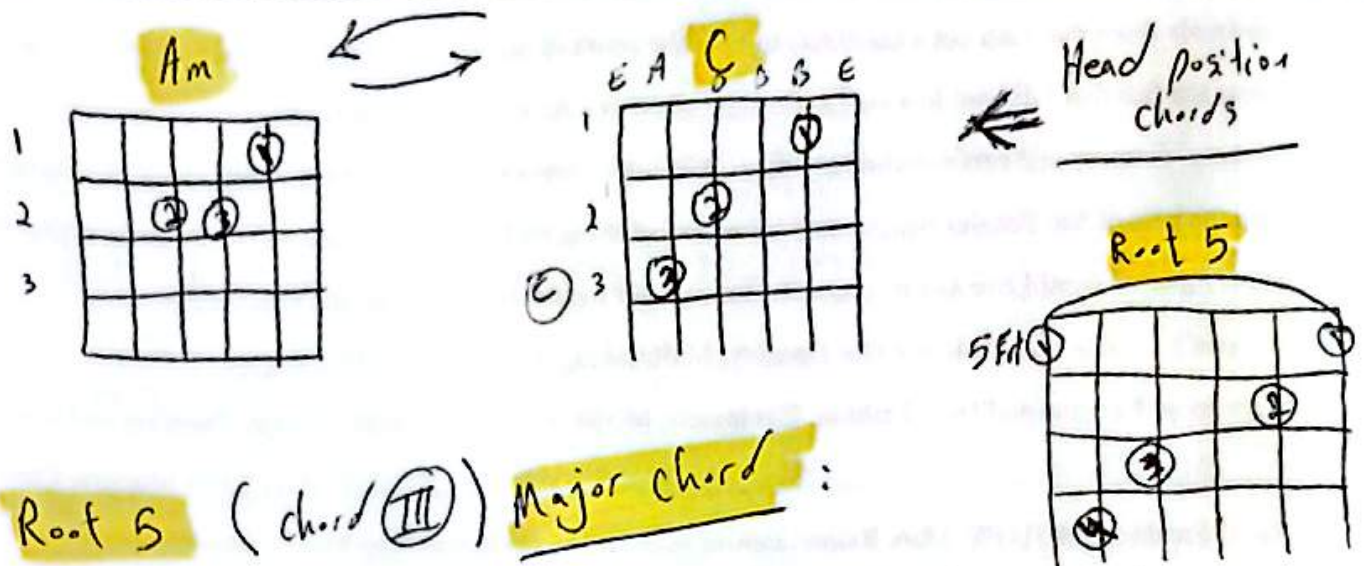
$G_m(3.fr)$ $F(1.fr)$ | C G_m

D_m | A_m
 (II)

G_m F | C G_m

Things to Master:

- chords (I) , (II)
- finding notes on the strings
- head position chords



Root 5 (chord III) Major chord:

- Root, tonic, or the first note of the chord is in the fifth string.
- By going from chord (II) minor to get the shape of C chord of the head position, fourth finger goes on the fifth string, we get to the Root 5 Major chord.

Note:

3rd string should sound clear.

Page 9

chord descent from Am7 of the second measure of the second row on page 9 we go from 5th fret to the head position chords and come back:

Benefits:

- gives contrast in the range of the sound
- gives rest to the hand

Benefits

- Gives contrast to the range of the sound
- rest for the hand in the 5th position
- change for the guitar's sound
- gives rest to the fan's ear

Strategies:

- ① Base Guitar is going toward the head and lead Guitar wants to play something else.
- ② Base Guitar goes toward the head and ~~so~~ the lead guitar ~~needs~~ to create Accent and emphasise
- ③ create Harmony: when Base goes toward the low, lead goes on different directions. (medium or high)
- ④ Avoid overwhelming the singer's voice by staying in the same position and playing the chords there! This is also called Not showing off with guitar.

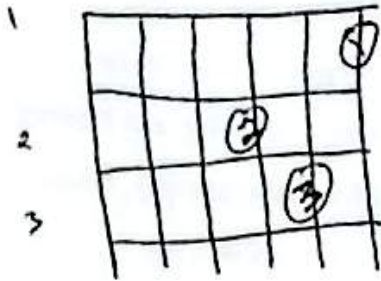
It is harder in jazz. But when playing in pop music: you should be able to play each set of chords in

- ① staying in one position and play all chords
- ② create contrast and show off and play chords in different positions

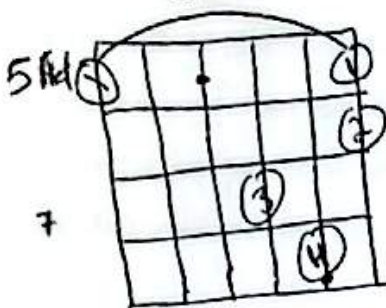
Root 2 chords: chord's root is on the second string

it can also be called root 4 because the 4th string in the hand position is Δ and its octave is on the 2nd string (3rd finger).

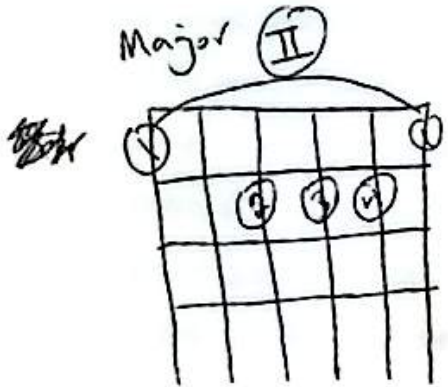
Δ_m



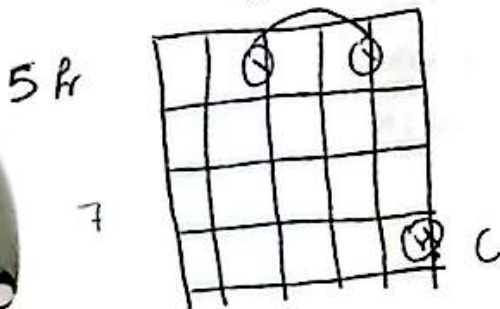
G_m



Major (II)



C



Same form
but we are
adding ~
C note to
the chord

First practice

① change chords on 4 beats.

- play on time
- clear sound from strings
- no delay

② Raise speed to (140/150)/bpm

③ Reduce the speed and play
2 chords / 4 beats

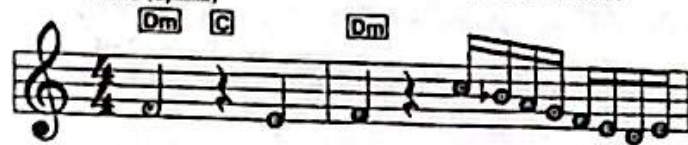
Goal: 140 bpm chang 2 chords / 4 beats

③ La Isla Bonita

CLARINET
SAMBA

Words and Music by
MADONNA CICCONE, PAT LEONARD
and BRUCE GEITCH

INTRO (Optional)



1. Last night, I dreamt of — San
2. I fall — in love with — San
girl. 3. (Instrumental)



Pe - dro, — just like I'd
Pe - dro, — warm wind carried



nev-er gone. — I knew the song. — young girl — with eyes like — the
on the sea. — He called to me, — Te di - so — re
Last night, I dreamt of — San

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des - ert. — It all seems like
din - o. — I prayed that the
Pe - dro. — It all seems like



yes - ter - day, — not far a - way. — Trop-i - cal — the is - land breeze, —
days would last — they went so fast. —
yes - ter - day, — not far a - way. —



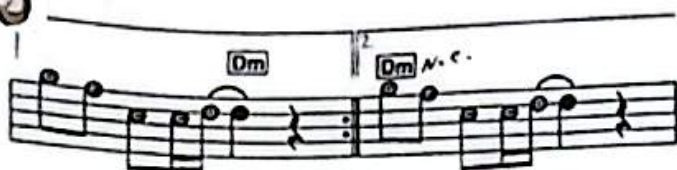
all of na - ture, wild and free. — This is where I long — to be, —



La is - la — bon-i — ta. — And when the sam - ba played, —



the sun would set — so high, ring through my ears and sting my eyes. Your



Span-ish lul - la - by. - Span-ish lul - la - by. -



I want to be where the sun warms the sky. When it's



time for si - es - ta you can watch them go by.

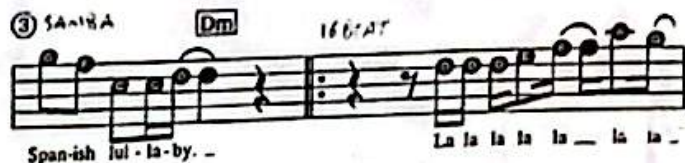


Beau - ti - ful fac - es, no cares in this world. Where a



girl loves a boy and a boy

loves a

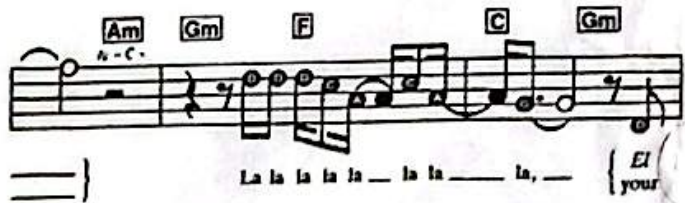


Span-ish lul - la - by. -

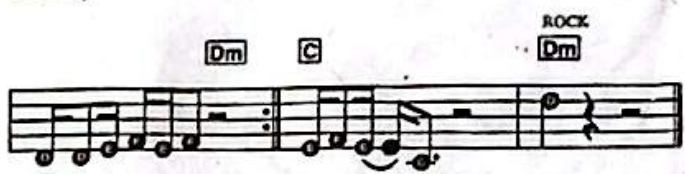
La la la la la la la



Te di - so - te am - o. -
La is - la - bon - i - ta. -



La la la la la la la, - { El your



di - jo que te am - o.
Span-ish lul - la - by.

Ba-da-da da da

From the Broadway Musical "FIDDLER ON THE ROOF"

SUNRISE, SUNSETLyrics by
SHELDON HARNICKMusic by
JERRY BOCK*Moderately Slow Waltz tempo (soulful and wistful)*

Gm D7 Gm

{ 1. Is this the lit - tle girl I car - ried?
2. Now is the lit - tle boy a bride groom.

mp

D7 Gm G7 Cm

Is this the lit - tle boy at play? I don't re -
Now is the lit - tle girl a bride. Un - der the

G7 Cm A A7

mem - ber grow - ing old er, When did
can - o - py I see them, Side by

Sunrise, Sunset - 4 - 1

© 1964 (Renewed 1992) MAYERLING PRODUCTIONS, LTD.
(Administered by R&H MUSIC) and JERRY BOCK ENTERPRISES
All Rights Reserved

they? _____
side, _____

When did she get to be a beau -
Place the gold ring a-round her fin -

D7(-9) *Gm* *D7* *Gm*

ty? _____
ger, _____

When did he grow to be so tall?
Share the sweet wine and break the glass;

D7 *Gm* *G7*

Was - n't it yes - ter - day when they were
Soon the full cir - cle will have come to

Cm *G7* *Cm* *A7*

small, _____
pass, _____

D *D7* *D6* *D7*

8va *8va* *8va* *8va* *rit.*

Chorus

Gm Cm6 Gm D7 Gm Cm6 Gm D7

SUN - RISE, — SUN - SET, SUN - RISE, — SUN - SET,

mp - mf
a tempo

Gm Cm6 Gm Cm Gm G7 Cm7

Swift - ly — flow the days; — Seed - lings turn

F7 Bbmaj7 Bb6 Am7 D7

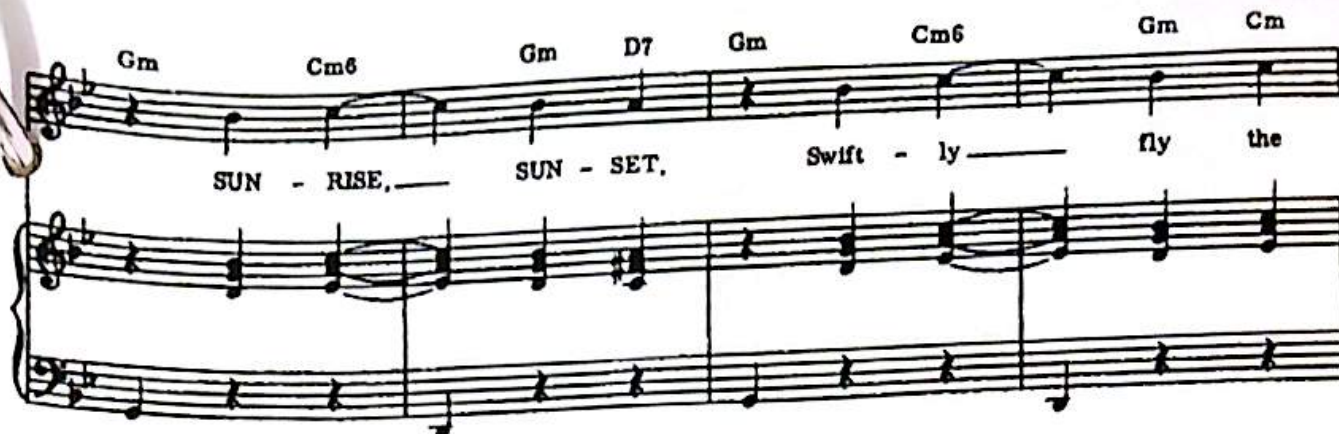
o - ver-night to sun - flow'rs, Blossom - ing e - ven as we

Gm Gm Cm6 Gm D7

gaze, — SUN - RISE, — SUN - SET,

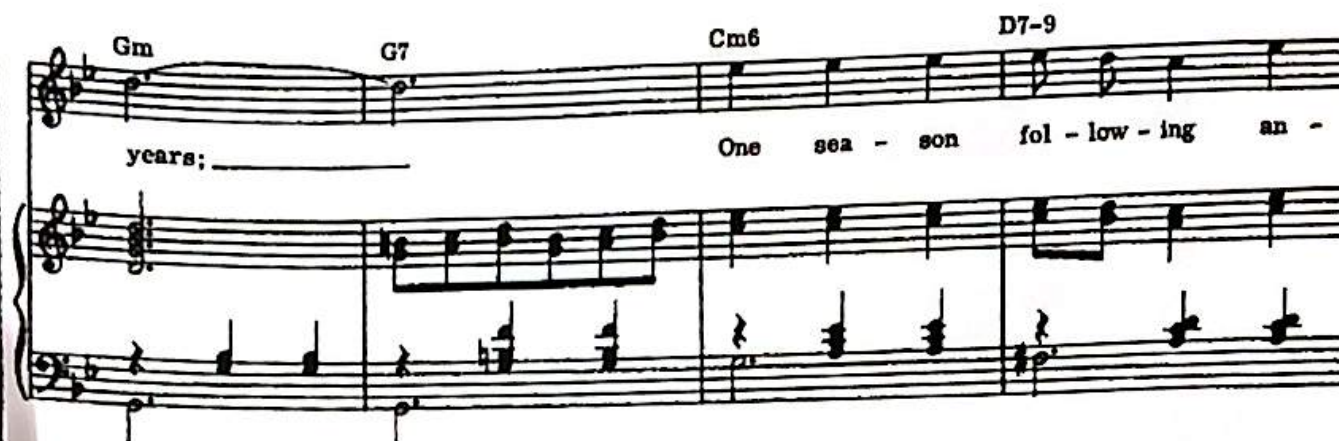
Gm Cm6 Gm D7 Gm Cm6 Gm Cm

SUN - RISE, — SUN - SET, Swift - ly — fly the



Gm G7 Cm6 D7-9

years; — One sea - son fol - low - ing an -



Gm C7 Cm6 D7 D7+5

oth - er, Lad - en with hap - pi - ness and



1. Gm 2. Gm

tears. — tears. —

rit.



La Isla Bonita

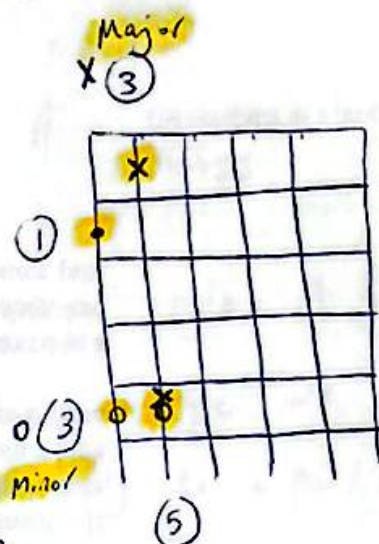
- In D_m
- play @ or above 125/140
- speed it up slowly to reach above 125 and 140
- 1, 4, 5 chords in a scale

In every scale, the most important chords in that scale are chords at 1, 4, and 5.

3 Note Arpeggios

1st note
3rd note
5th note

the shape
→



m = o
M = x

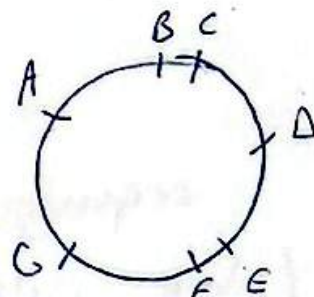
minor
Major

* play the 12 scales in
* Arpeggios way @ 1, 4, and 5.
*

Minor Scales:

In every major scale, there is a minor scale.

If we repeat the scale 2 times and start from the 6th note, that 6th note is the first note of a minor scale, and it applies to every scale.



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
					①	②	③	④	⑤	⑥	⑦	⑧		
					A	B	C	D	E	F	G	A		

Relative Minor (صغير نسبي) characteristics:

- This is the minor inside of a Major scale.
- The number of # and b are the same as its Major Scale.
- It starts from the 6th note in that major

1	2	3	4	5	6	7	8
A	B	C	D	E	F	G	A

If we start from any note on a major scale, it gives us a scale, which might not apply to a style we play. Some could be older, and some could apply to a particular style.

All Music In The World

music in the world gets divided into two groups:

(regardless of Eastern, western, classical, folkloric, Hindi, Iranians with 3rd step, Arabic with 3rd or 4th step)

Major

Minor

rest of them are based on Major or minor

Must:

understand Major and minor scales.

what is their relationship to each other.

Result:

- understand everything
- play anything
- write anything
- read any book and comprehend it.

Increasing the speed of your playing is your job

- Finding a minor scale doesn't require us to write a major scale, then find the 6th note to get to the minor scale.
- This is just how Major and minor scales are related to each other.
- C and A_m both don't have any # or b.
- This is a natural minor.
- we have 1 Major and 1 natural minor scale.
- rest of the minors are a derivative of natural minor scale.

Finding a Minor Scale:

There are two ways to find it:

- ① we can write name of the notes and check the distances between 2 to 3 & 5 to 6 to be $(1/2)$ half a tone.

(minor) 1 2 $\downarrow$ 3 4 5 $\downarrow$ 6 7 8

- ② from the inside of every Major scale, if we start from the 6th note, we find its Minor scale.

1 2 3 $\downarrow$ 4 5 6 $\downarrow$ 7 8 (major)
 (minor) 1 2 3 ...

Find Em scale. (G was the scale that had only F#)

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

- ① Go 6 notes back ward to reach to its Major.

or
 ② Go 3 notes forward $(+3)$
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 G A B C D E F# G A B C D E F# G

G has one sharp: F#

Em has one sharp: F#

when we go 3 notes forward to find the Major scale of a minor scale, we must know, those two notes have to be at $1 \text{ and } 1/2$ tones or 3 tones.

Understanding the Major & Minor

- helps you understand Major and Minor relationship.
- The relationship of Major & Minor chords.
- How to change a chord to make it Major or Minor

Question

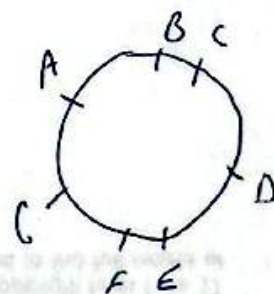
How do you tell if a scale of a piece of music is in Major or Minor; since they both have the same amount of # or b? for example C or Am?

Answer:

we need to see where the harmony starts from!

write F Major scale:

1 2 3 4 5 6 7 8
F G A Bb C D E F



The minor inside F is Dm. | if F doesn't have any # or b, then its minor wouldn't either.

Write Δ_m scale: (start from F)

1 2 3 4 5 6 7 8
F G A Bb C D E F

Δ_m :

1 2 3 4 5 6 7 8
D E F G A Bb C D

- Minor scale is an arrangement of Major scale notes.
- It is the same scale however, it is a mode since it started from a different part of the scale.
- The sound that it creates is different.

How to create the 1st, 4th, and 5th chords:

Since they are all coming from the same scale,

1st : we pick the first note then add 3rd and 5th note.

4th : Then we pick the 4th note, and add its 3rd and 5th note.

5th : Finally pick the 5th note and add its 3rd and 5th note.

we do all these without changing # or b ; while following that scale.

(C) D E (F) (G) A B C
1 2 3 4 5 6 7 8

(1) → C E G

(4) → F A C

(5) → G B D

Baroque Harmony:

Is the base of music harmony.

Based on Baroque harmony, the main chords of a minor scale are also its 1st, 4th, and 5th.

A_m:

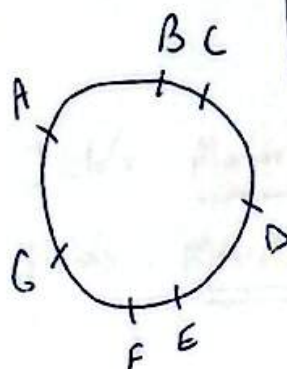


Main chords: A, D, E

A_m → A C E

D_m → D F A

E_m → E G B



Degrees / °

First Degree is A

Second Degree is B

Third Degree is C

⋮

Degree or the number of a chord.

Warning

Chords of 1, 4, and 5 degree of a scale don't necessarily become

as what their ancestor was. We have to check the distances. (if the scale is minor, 1, 4, 5 are not necessarily minor)

1 → A ^{1.5} C ² E → A_m

4 → D ^{1.5} F ² A → D_m

5 → E ^{1.5} G ² B → E_m

Based on Baroque harmony, the main chords of any scale are 1, 4, 5 degree.

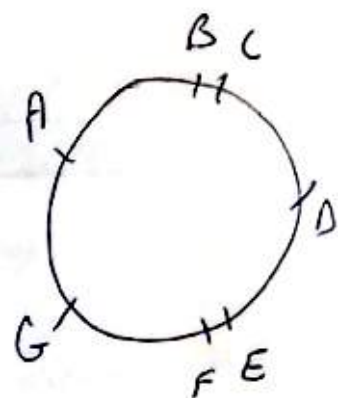


$C \xrightarrow{2} E \xrightarrow{1.5} G \rightarrow C$

$F \xrightarrow{2} A \xrightarrow{1.5} C \rightarrow F$

$G \xrightarrow{2} B \xrightarrow{1.5} D \rightarrow G$

They all turned
Major chords
despite 1, 4, 5 of
~~the~~ chords.



Main Degree chords:

- of a major scale yields Major chords.
- of a minor scale yields Minor chords.

In major scale, Main Degree chords have the power to create strong harmony; They Give Major power

In minor scale, Main Degree chords have the power to create strong minor harmony.

Major chords

- Happy songs
- up-liftings

Minor chords

- Is very complicated
- By itself is a derivative

- minor yields:
- Minor Harmonic
 - Heroic or Romantic
 - Natural Minor
 - Sad, Romantic
 - Pentatonic Minor
 - Blues
 - Harmonic Minor
 - uses in classical music

Exercise

play the main degree chords
of a minor scale in Arpeggio way.

1, 4, 5.

example: main Degree chords of A_m scale?

$$A_m = \{ A_m, D_m, E_m \} \rightarrow E_m = \{ E_m, A_m, B_m \} \rightarrow \dots$$

Upper Neighbors of Minor scales are found the
same as the upper neighbor of Major scales are being found.

A_m, E_m, B_m, F[#]_m

12 / 15 / 17

lesson 6 - S II

10-11

1	2	3	4	5	6	7	8
F#	G#	A#	B	C#	D#	E#	F#
B	C#	D	E	F#	G#	A#	B
E	F#	G#	A	B	C#	D#	E
A	B	C#	D	E	F#	G#	A
D	E	F#	G	A	B	C#	D
G	A	B	C	D	E	F#	G
C	D	E	F	G	A	B	C
F	G	A	Bb	C	D	E	F
Bb	C	D	Eb	F	G	A	Bb
Eb	F	G	Ab	Bb	C	D	Eb
Ab	Bb	C	Db	Eb	F	G	Ab
Db	Eb	F	Gb	Ab	Bb	C	Db
Gb	Ab	Bb	Cb	Db	Eb	F	Gb

F#	D#m	F# C# G# D# A# E#
B	G#m	F# C# G# D# A#
E	C#m	F# C# G# D#
A	F#m	F# C# G#
D	Bm	F# C#
G	Em	F#
C	Am	
F	Dm	Bb
Bb	Gm	Bb Eb
Eb	Cm	Bb, Eb, Ab, . .
Ab	Fm	Bb, Eb, Ab, Db
Db	Bbm	Bb Eb Ab Db Gb
Gb	Ebm	Bb Eb Ab Db Gb Cb

Major scale (دول) ، Minor - (کمر) : 6th note شروع شود
sharps & flats

- In every major scale, there is a minor scale.
- sharps & flats of that major also counts for the ~~minor~~ minor which starts from its 6th note.

C scale

Handwritten musical notation for the C scale. The notation shows a grand staff with five lines. The notes C, D, E, F, G, A, B are written on the lines and spaces. The notes C, D, E, F, G, A, B are circled in yellow. The notes C, D, E, F, G, A, B are written on the lines and spaces. The notes C, D, E, F, G, A, B are circled in yellow. The notes C, D, E, F, G, A, B are written on the lines and spaces. The notes C, D, E, F, G, A, B are circled in yellow.

10/21/20

lesson 1 - 53

2-6

If we want to play its minor in this position of the scale, we can start from 1st position on 4th string (7th fret)

That is the tonic of Am natural (natural Am)

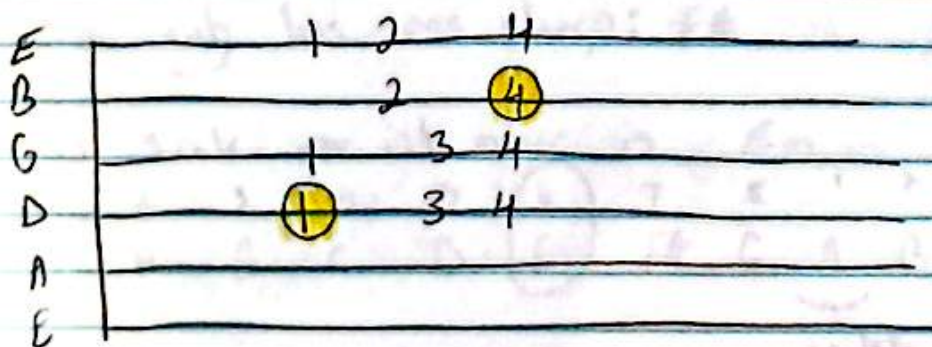
When we play its minor in that position with that tonic, we don't get full octave or notes extend on 1st string.

Ok The optimum position is where we can get the 2 octaves.

Even if we want to go backward, fingers have to slide backwards

Practice:

we need to practice the minor that is in the major scale which starts from the 4th string on circle of 5ths.



Minor form I

fing #1 ↑

10/21/20

Lesson 1 - S3

3-6

- We should be able to play the relative minor in any position.
- If we are playing a major in one position, we should be able to play its minor in that same position.
- At least we should be able to visualize it.

We can play scales at any formation but these are the complete ones.

- Because the tonic of minor scale on the fourth string does not cover the whole octave, we find the tonic of the minor from the 5th string.

- So we play Am on 12 position with same fingering.

On guitar, the note on the ^(above) (top) string of any note is its 5th note.

Em only has one sharp: F#

G scale → 1st minor is Em

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

on 4th string (under A-B-C-D-E)
5th note above A on 5th string (under F#-G)

10/21/20

Lesson 1 - S3

4-6

Em : E F# G A B C D E

Minor form II

7 8 9 10

7 8 10

7 8 10

7 9

7 9 10

7 9 10

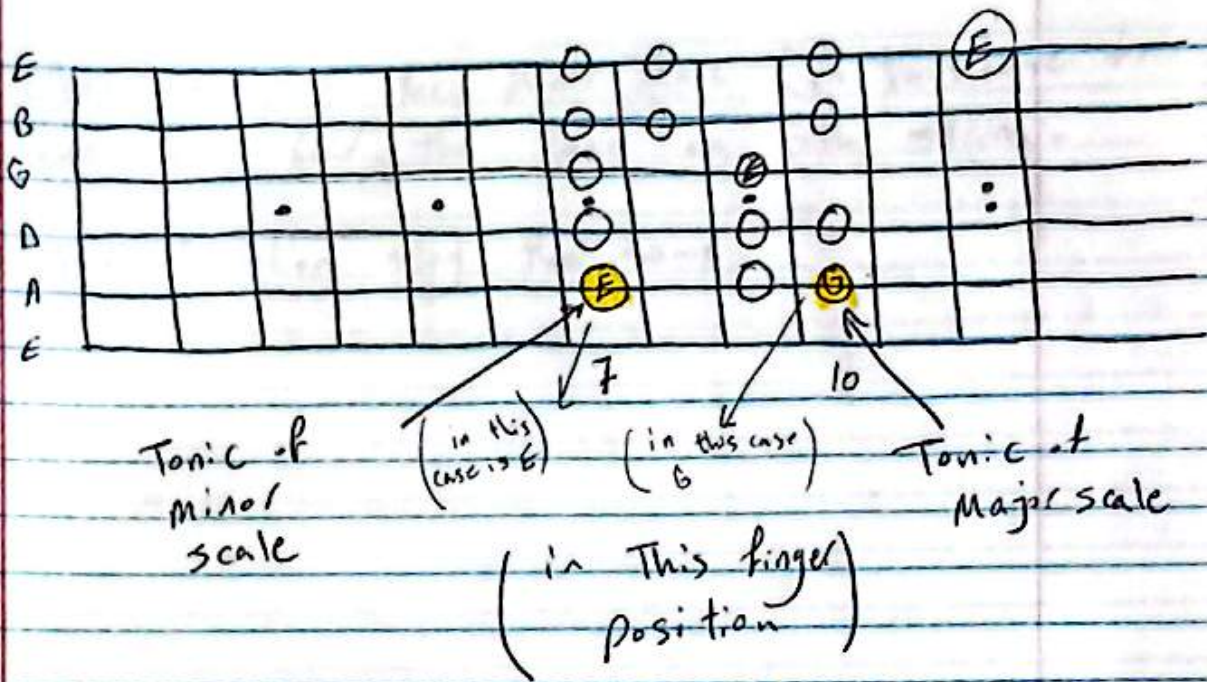
(1 3 4) (1 3 4) (1 3) (1 2 4) (1 2 4)

- The major scale of every minor scale is (1.5) or 3 steps forward of the tonic of minor scale.
(fret)
- G is the major scale of Em in this position.
- Em is the minor scale of G in this position.
- In this fingering for nation, if we start from 1st finger on 5th string, it is minor scale.
- if we start from fourth finger on 5th string it is the tonic of major scale

10/21/20

Lesson 1 - S3

5-6



In This case Em

In This case is G

Benefits of this method:

- ① we don't need to look for a fret number
- ② we don't need to look for sharps or flats

By memorizing a form, we can play the ^{correct} notes of a scale (depending of the tonic)

- on fret 7 we play Em by the tonic and 1st finger
- If we need to play Cm, we find C note on 5th string and follow that fingering pattern.

⊗ learn the position first → practice in circle of 5ths

10/21/20

lesson 1 - 53

6 - 6

When we play the minor scale (in this case form II)
we only find the tonic on 5th string.

The formation stay the same.

1-8

chromatic scale:

it means we play all 12 notes.

In C major, we play 7 notes.

In chromatic scale, we play 7 notes + its sharps.

chromatic Resolution:

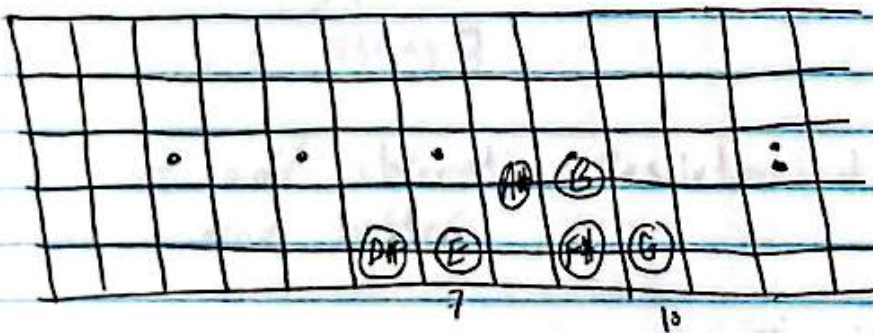
A beautiful thing we can do with chromatic
we can empower (—) a note.

If we start from Em chord, (in arpeggio way)

$$E_m: \quad \underline{E} \quad \underline{G} \quad \underline{B}$$

$\left(\frac{1}{2} \text{ tone}\right)$

Without paying attention that its previous note is included in the scale, then we introduce [^] that note with chromatic,



767 10910 989

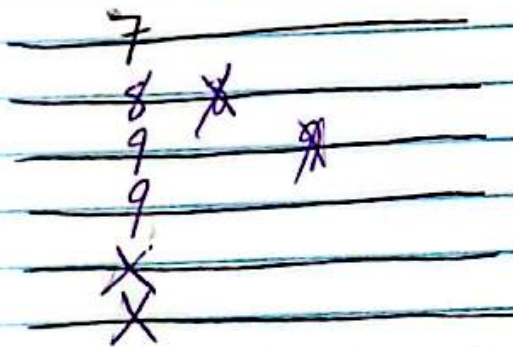
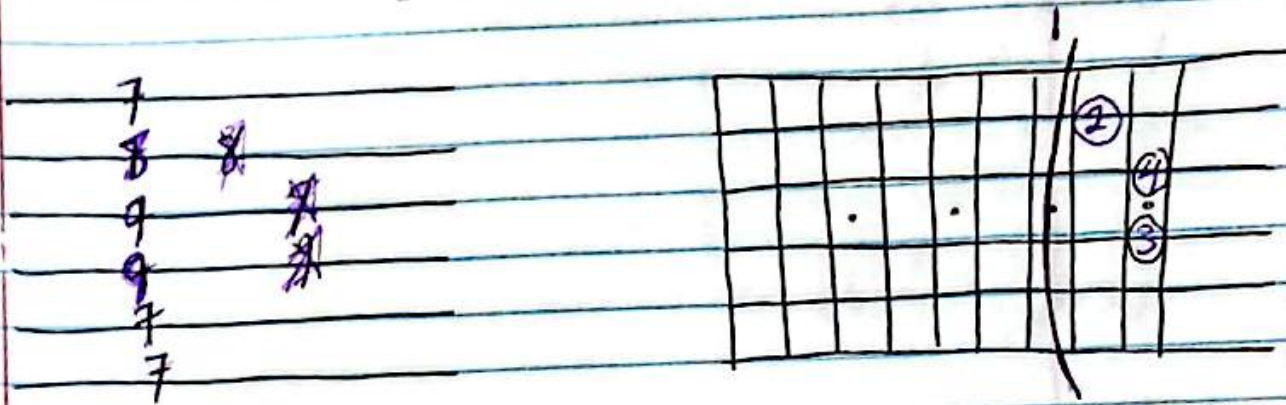
11/11/20

lesson 2 - § 3

2-8

Harmonic Resolution:

If we ~~xxxxx~~ play the Em arpeggio



Em (only 4 string play)

Root note: string 3

we can add chromatic Resolution to make those notes sound better

با لیرین سازی نت

نوت قدیم تر می شود و خود زیاده به اون می دهم

11/4/20

Lesson 2 - S3

3-8

we treat each note like a harmonic resolution
(in E_m arpeggio) in this case

In Harmonic Resolution, when we get to the last note, we play / demonstrate $1/2$ tone of its previous note.

Goal:
we want to add ^{chromatic} Harmonic resolution to every chord (its arpeggio).

(نقویہ ، Harmonization ، ضمیں ساز)

we make the note more pleasant.

Baroque Harmony chords:

1, 4, 5

$$E_m$$

Am

 B_m

ایں مملودی، اوج، ہا، معنی، باب، حرکت، حرکت

ایں فرس song writing سے

In song writing, you need to understand what the movements are.

1st movement : 1st chord, 4th chord, 5th chord
(This is simple Baroque)

No need for circle of fifths, modulation, or so forth.

Main Degree chords:

	1	2	3	4	5	6	7	8
Em:	E	F#	G	A	B	C	D	E
Am:	A	B	C	D	E	F	G	A
Bm:	B	C#	D	E	F#	G	A	B
B:	B	C#	D#	E	F#	G	A	B

Bm: B D F#
 B: B D# F#

در مینور ها، ساید، نت سوم در ^{کرد آف} major به ساید تبدیل می شود.

11/4/20

Lesson 2 - 53

4-8

Harmonic Minor:

In Harmonic minor, we make the 5th chord major. That means we are ~~making~~ raising its one note to the last. (look at side note)

In minor scale, the main chords are

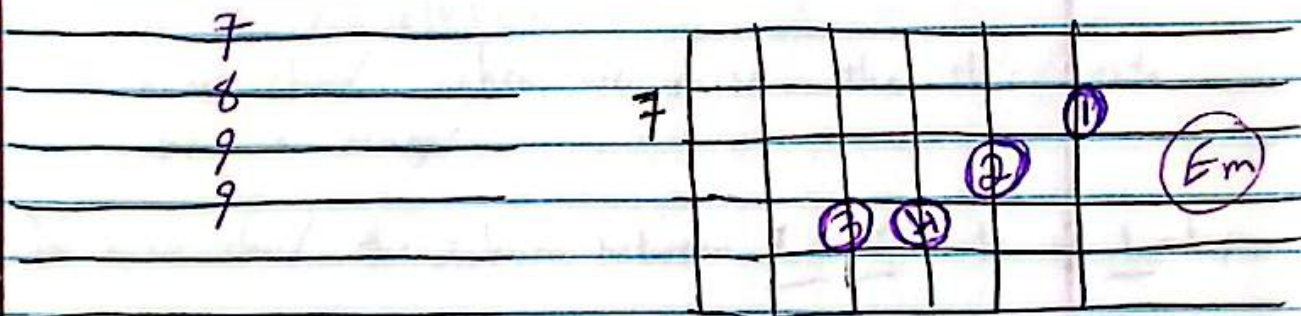
1, 4, 5 so Em → Em Am Bm

but in Harmonic minor:
the fifth chord is played as major.

1, 4, 5 Em → Em Am B

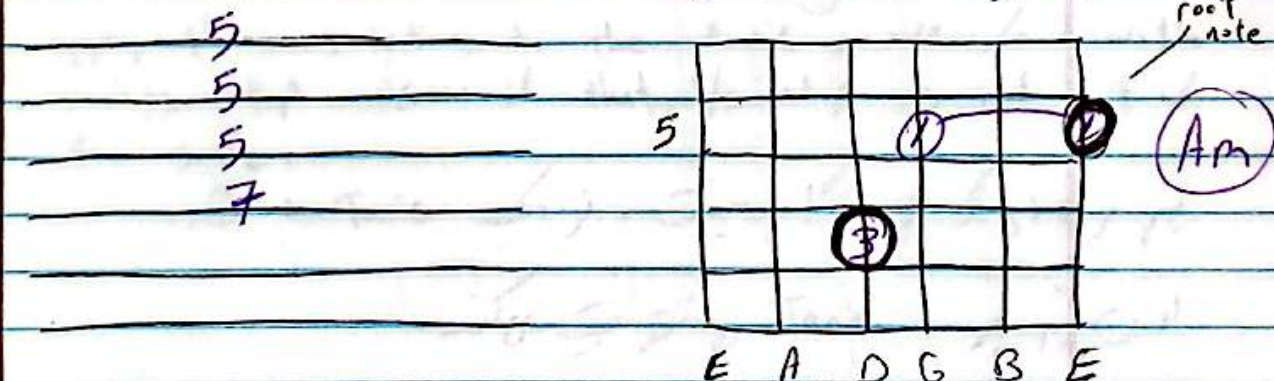
we only play 4 string Arpeggio

Em

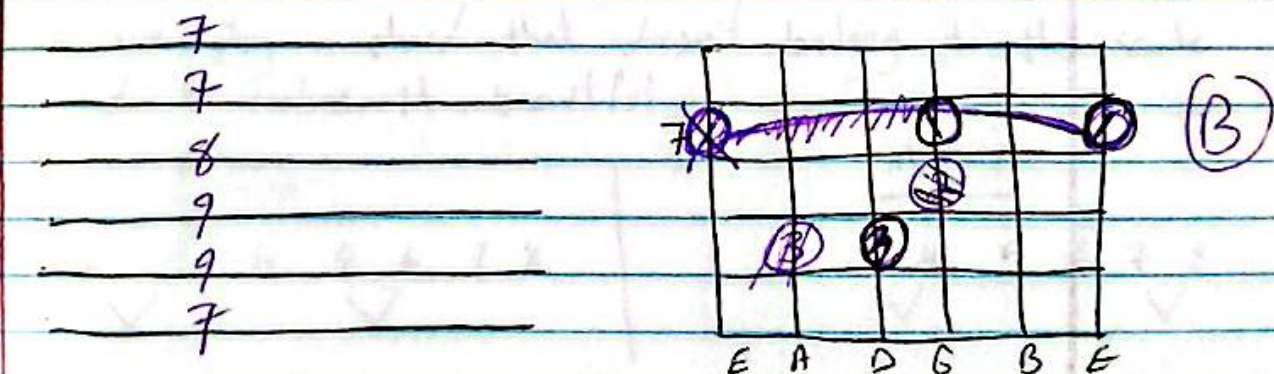


1st & 3rd finger

Am



B



11/4/20

Lesson 2 - 53

5-8

We want to harmonize these three chords with harmonic resolution.

Instead of simply playing Em arpeggio, we want to play all the arpeggio notes with a chromatic resolution.

Harmonic Resolution

In minor chord, when we raise the third note, it becomes Major.

In minor chord, the distance between 7 to 8 note is 1 step.

We raise the ~~third~~ 5th chord to Major, so when we apply the resolution to the tonic, we do it with a $\frac{1}{2}$ step. Even if that $\frac{1}{2}$ step is not part of the scale.

بیم بر اولی که جز گام سیمت، زدیگ Tonic

اون نیم بر، Tonic، عقوبت میکنه.

so we play a chord that doesn't belong to the scale and it makes it beautiful.

Minor

1 2 3 4 5 6 7 8
 ✓ ✓

Major

1 2 3 4 5 6 7 8
 ✓ ✓

11/4/20

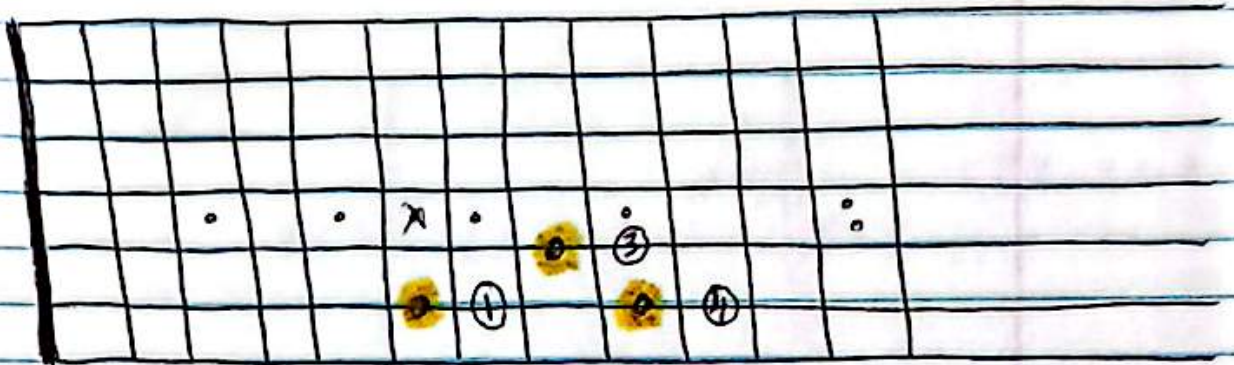
Lesson 2 - S3

6-8

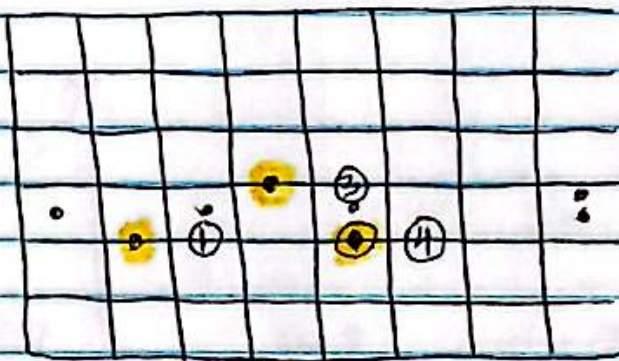
نشی که وجود نداشته ، اینجا خالی پذیرفته است چون خود در
قصد گرفته .

we apply this idea to all the notes in the arpeggio.

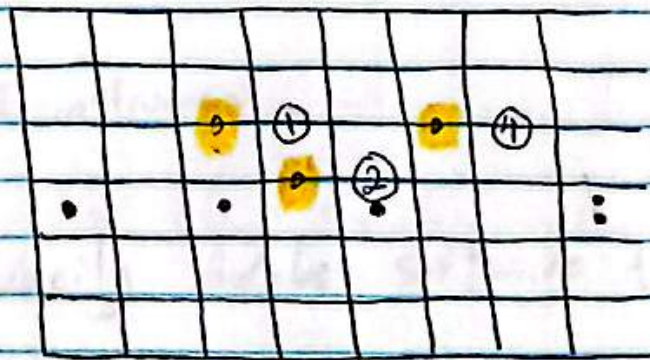
Em



Am



B



11/11/20

lesson 3 - 53

7-8

In order to get ideas on how a piece of music moves, it is like a drawing and a

Before a painter gets worried what color or style the hair of the drawing should be, first the dimensions of the body should match (shoulder width, to legs, ...)

7 6 7 10 9 10 9 8 9 7 6 7 10 9 10 9 8 9 8 7 8 11 10 11

1st finger side 1st finger side 2nd finger

9 9 10 9 6 7 9 9 10 9 7 7

Guitar is an E instrument.

Cakewalk, Audacity, Adobe software to record
Multi-track Audio

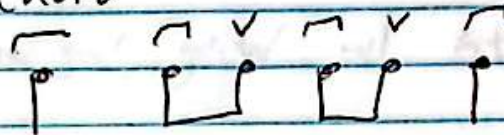
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Lesson 2 - VII

8-8

Track 1 : we can record metronom 6/8

Track 2 : chord



Em

Am

B

Em

(Power chords)
(with barre finger)

Track 3 : Chord Arpeggios (4 string chords)

Track 4 : Harmonic minor with chromatic Resolution

- The goal is to get introduced to the environment of the Harmonic, to think about music.
- we want to follow the framework like the painting
- Before we get worried about the details of body parts, we want to get the proportions right first.
- once we get the foundation correct, like the shape of a human, then we do fine tuning.

11/18/20

Lesson 3 - III

1-4

Practice:

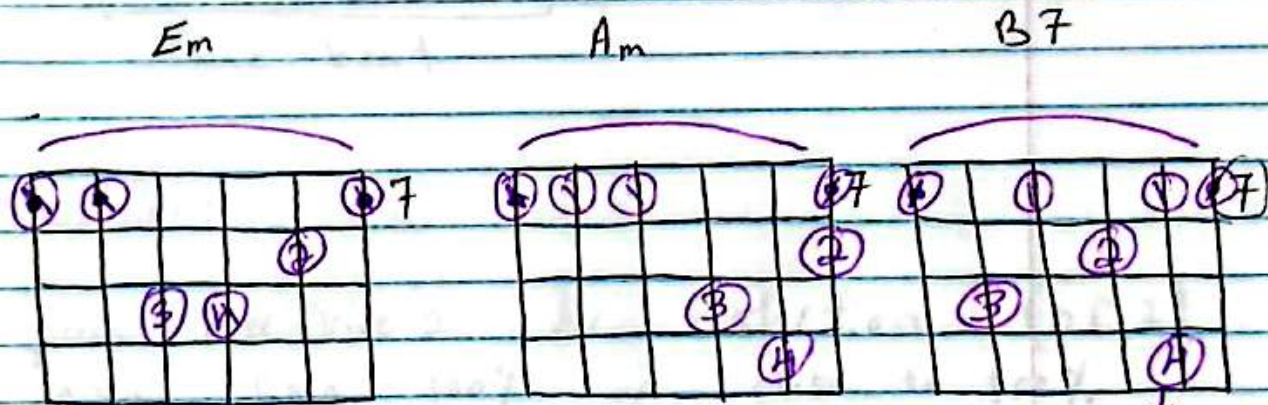
Harmonic Minor with chromatic Resolution on all 12 notes (circles of 5ths).

Tuning:

Tune your guitar w/ 5th fret on 5th string

Chords:

Em Am B7

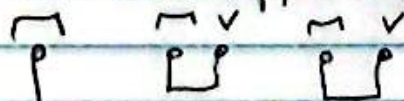


Em to Am on 7th fret
shift fingers one string down
pinky one fret forward!

This is
B7
with pinky

Am: Tonic is in the 4th string.
also on 2nd

Strumming: Because the harmonic minor chromatic Res is triplet, we play the chords triplet

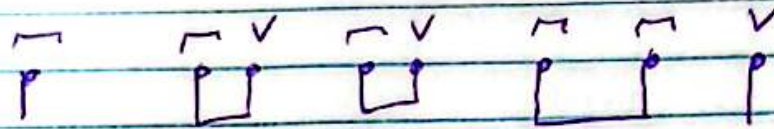


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Lesson 3 - III

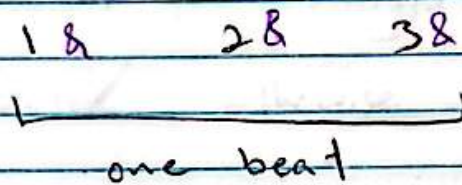
2-4

New Pattern:



Metronome: @ 56 ~~40~~ 40

Down stroke is always with the beat



Amplifier:

- press over Drive 2 for Distortion (OD2)
- open Gain 100% or close to 100%
- % of the gain depends on pickups.
- switch/select Bridge pickup.
- open Guitar volume and pickups volume 100%
- FX → 0
- bring Amp volume down
- change Amp Master to hear it loud/quiet
- Amp volume = 5%
- Gain → All the way
- Amp volume is that channel volume.

11/18/20

Lesson 3 - III

3-4

Treble & bass (base) only give color to the sound.

When playing with distortion, ~~we~~ make sure only one note should sound on guitar and rest of the strings should be palm/finger muted. otherwise the sound gets dirty.

Muting:

mute ~~of~~ other strings with the index finger of playing hand

or

with the palm/fingers of the right hand.

(Roll fingers)

Distortion:

یعنی جاب کردن

we don't play chords w/ distortion

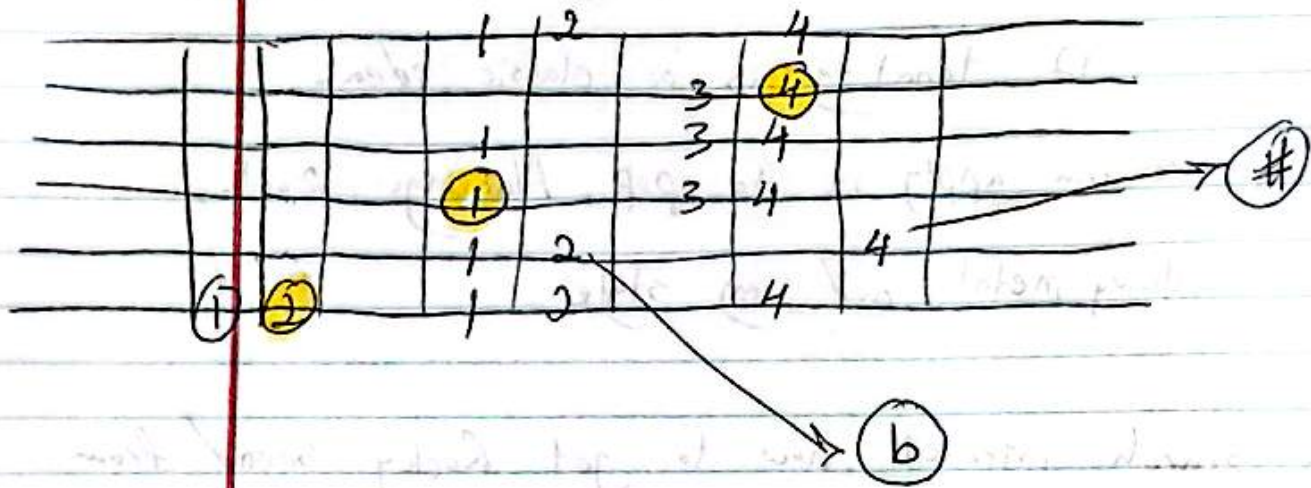
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Lesson 3 - III

A-4

Classical idea:

- Playing a chord in Arpeggio then playing it in 12 tonality is a classic idea.
- we can apply it to pop, Flamingo, Rock, Heavy metal, and any style.
- Search internet how to get Rocky sound from Amplifier.



12/17/20

Lesson 4 - S3

1-2

Sertab Erenel - Faizet

د، گ، ا، سبوز - ا، ب، گ، سبوز

similar to La Isla Bonita

- ① play the melody in position 12
- ② Building
- ③ position switch

song is in Dm. Melody is simple.

First things first:

Scale is in Dm Harmonic.

1 2 3 4 5 6 7 8

Dm: D E F G A B $\flat$ C D
 v v

Dm Harmonic D E F G A B $\flat$ C $\sharp$ D E

• in minor, if we raise the 7th note, it becomes Harmonic minor.

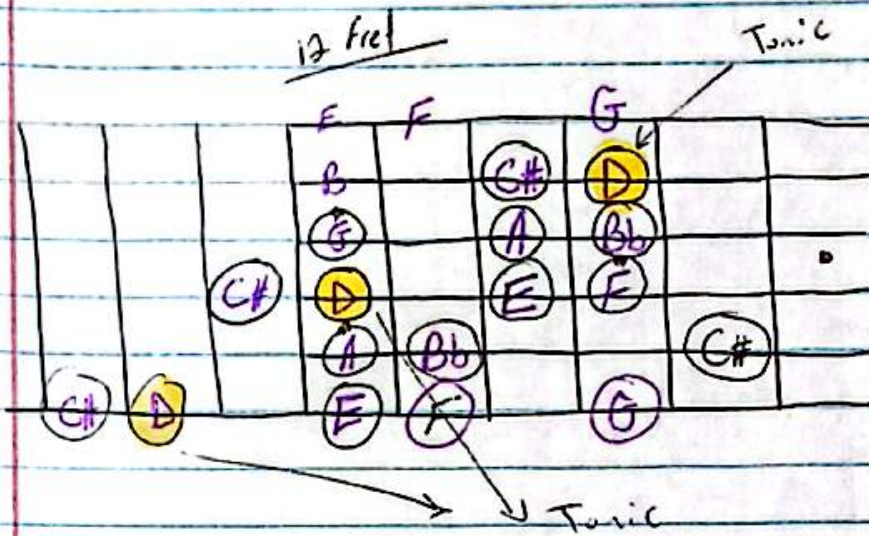
• Then its 5th chord, instead of minor becomes Major.

○ ○ $\sharp$ ○

12/17/20

Lesson 4 - S3

2-2



play it @ 16 note

⊗ we start @ the 4th beat of metronome so they all end up @ the beat.

1	2	3	(4)	(1)	2	3	4
				(D)	E	F	G A

