

MODERN BAND METHOD

Guitar



Book 1

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Introduction

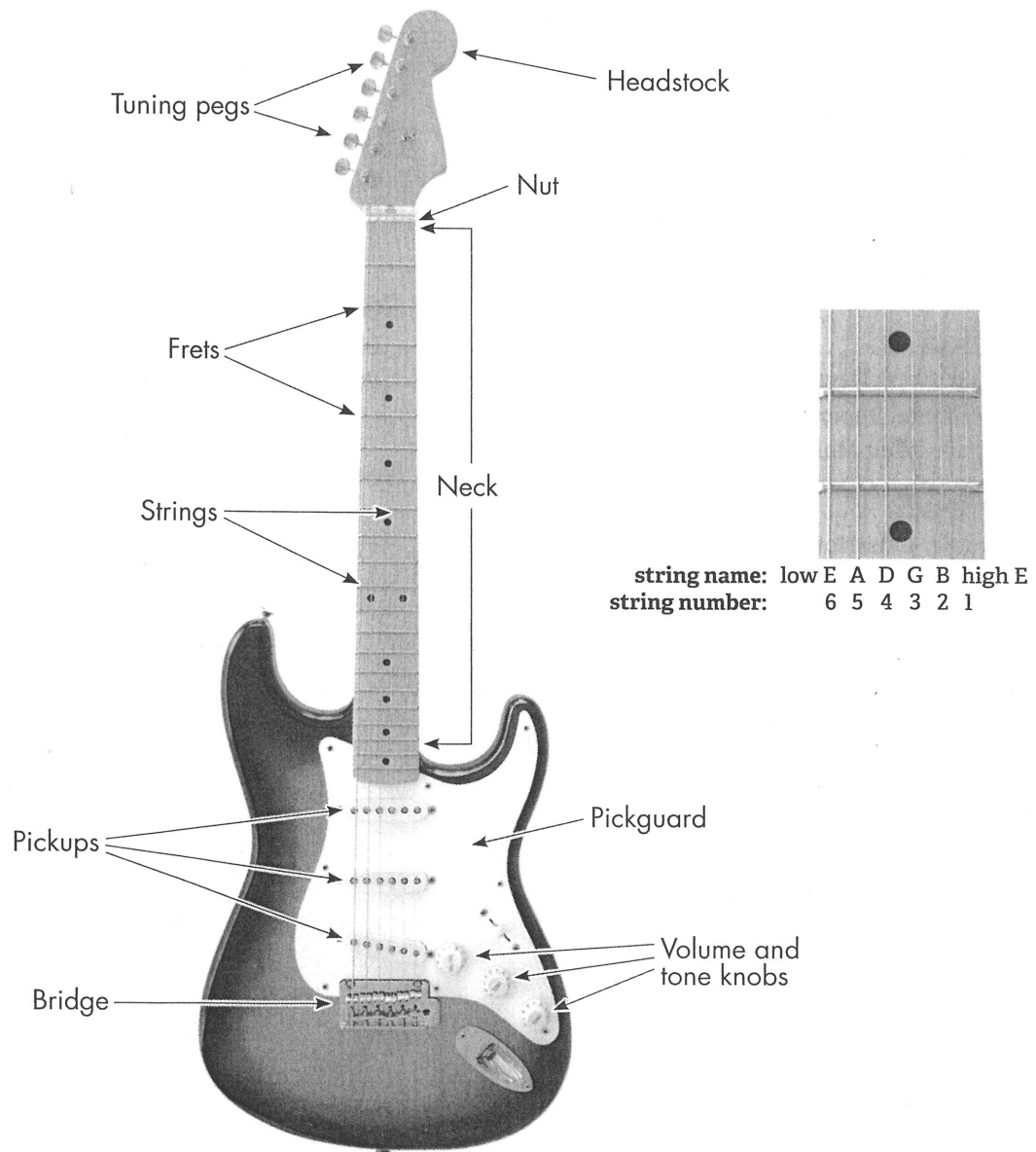
Welcome!

If you are reading this, you have already made the decision to learn to play guitar so you can play some of your favorite songs. One of the best things about playing in a Modern Band is that you don't need much time to start jammin', but there are plenty of skills to learn and master over time too. Most popular musicians are able to perform in a wide variety of musical styles by playing chords with different rhythms to accompany a vocalist. They often add memorable riffs, or short melodic phrases, that stay in your head all day. This method book is designed to teach you skills to play guitar and create music in a variety of popular music styles—pop, rock, R&B, funk, hip-hop, and more. Let's get started!

Jam Tracks and Video Lessons

Use the audio Jam Tracks throughout this book to practice the songs and exercises. Also be sure to watch the included video lessons that demonstrate many of the techniques and concepts. To access all of the audio and video files for download or streaming, just visit www.halleonard.com/mylibrary and enter the code found on page 1 of this book.

Parts of the Guitar



Tuning

Even if you're using perfect technique, your guitar won't sound right if it's not in tune. Be sure to watch the video and tune your guitar before you start playing.

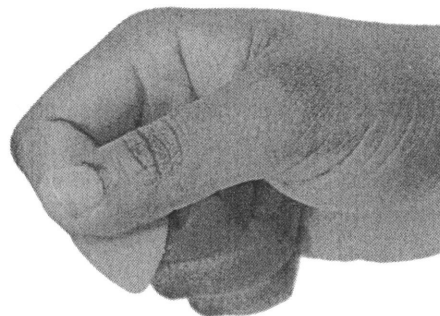
Basic Technique

If you're playing a right-handed guitar, hold the neck of the guitar in your left hand and rest the body of the guitar on your lap. If you're standing, you should use a strap to hold the instrument and adjust it to a comfortable height. If you're using a left-handed instrument, use the opposite hands.



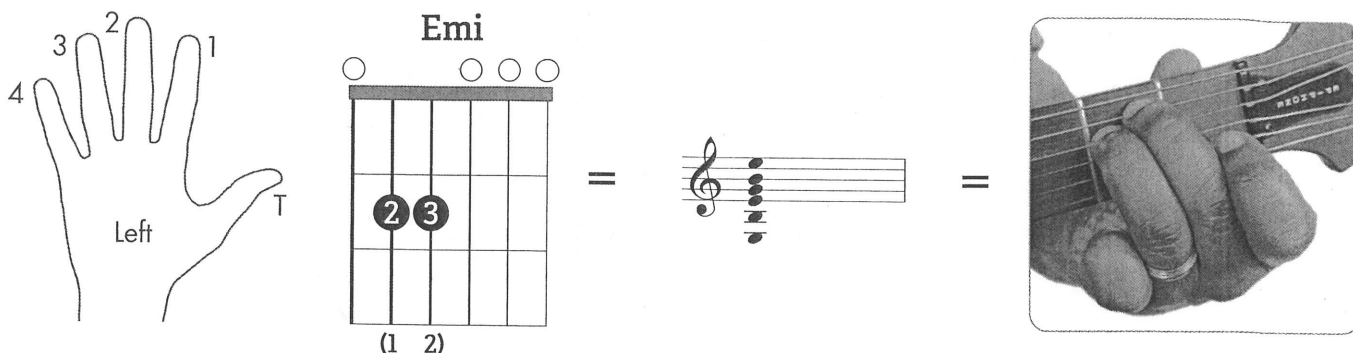
You play notes by strumming or plucking the strings with a guitar pick.

Hold the pick between your thumb and index finger. Grip near the tip of the pick so that you will have more control, but not so close that your fingers are hitting the strings. Then strum through all the strings up and down.



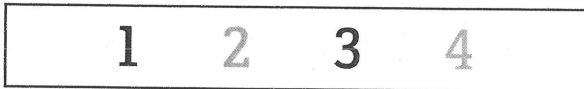
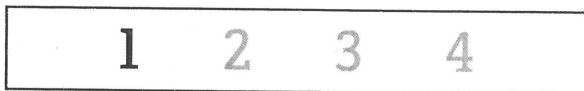
Notation

Here are a few graphics that will show up throughout each section. The first is the **chord diagram**. The numbers refer to the left-hand fingers used to press down the strings (for a right-handed guitar player). The open circles tell you to play a string **open**, or without holding down any frets. If you see an “X” over a string, it means to not play that string.

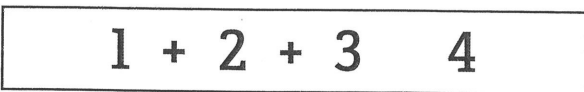
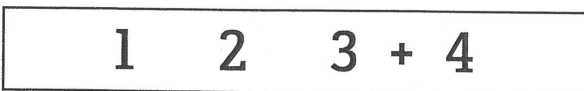


Strumming


Next, let's look at how we notate rhythms. Count these numbers steadily, “1, 2, 3, 4, 1, 2, 3, 4...,” and strum down on the black numbers. Strumming on the numbers is called playing the “on-beats.”



The “+” signs (spoken as “and”) between numbers are called “off-beats.” When playing these, strum up through the strings rather than down.



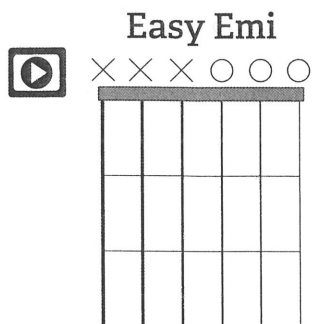
Learning rhythms and chords will improve your ability to “comp.” **Comping** means using your musical knowledge to make up rhythms over a chord progression that fit a song's style.

This book is designed for you to learn alongside other Modern Band musicians so you can jam with your friends and classmates, but it can also be used as a stand-alone book to learn to play guitar. Though some of the skills that you will be working on during each section will be different from those of the other instruments, all of the Full Band Songs  are designed to be played by a whole band together. Now, let's start playing some music!

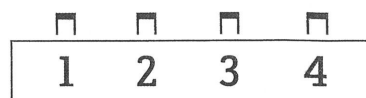
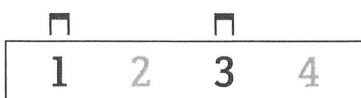
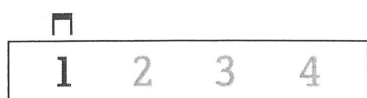
SECTION 1

Playing Chords: One-Chord Jam

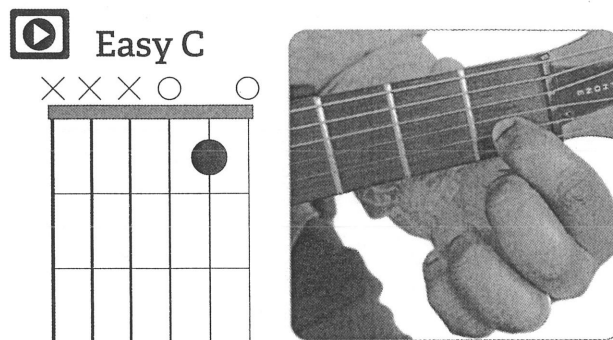
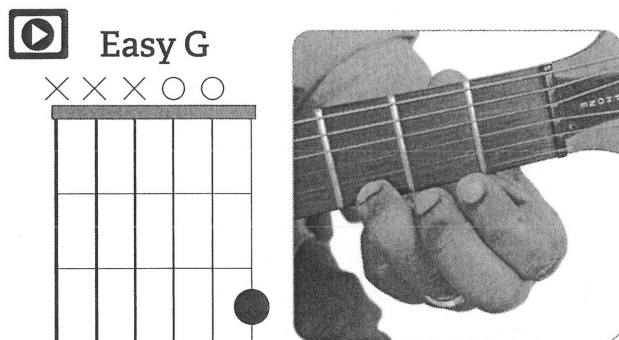
Play the easy E minor chord (Emi) using the rhythms shown below. You don't have to put any fingers on the fretboard for this one... just strum the three open strings.



Count to four and strum down (▣) on every black beat. Don't play the grey beats.

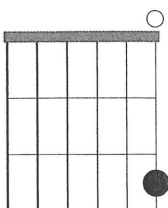


Now try these strum patterns with two more chords.



Improvisation: Two-Note Solo

The two notes shown here can be used to take a solo—the open 1st string, which is the note E, and the 3rd fret on the 1st string, which is the note G. Unlike the chord diagrams, this image shows two notes that you can play on the guitar, but not at the same time.



Practice playing these two notes in a variety of ways by mixing up the rhythm and order. Here are some ideas for improvisation:

- Start by playing the open note twice and switching to the G.
- Alternate between the two notes rapidly and then slowly. Then try changing speeds.
- Focus on rhythm and lock in with the Jam Track.
- Play a rhythm on just the E, and then repeat that rhythm on the G.

Music Theory: The Song Chart

One way music is written is with a **lead sheet**. A lead sheet tells a musician how to play the chords of a song. The lead sheet example below has four **measures** (or **bars**), which are divided by vertical lines (**bar lines**). Each measure is made up of four beats, shown by the diagonal lines, or **slashes** (/). You can play any four-beat strum patterns over those four beats. The measures are repeated over and over again, indicated by the **repeat bar**.



The next part of the lead sheet is the chords. The song below uses a G chord for four beats (one measure), then an Emi chord for four beats, a C chord for four beats, and finally another Emi chord for four beats.



CAN'T STOP THE FEELING!

Justin Timberlake

Easy G



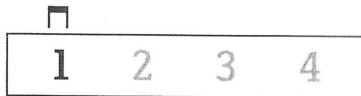
Easy Emi



Easy C



Easy Emi



Another way music is written is with the names of the chords over the song lyrics. This type of chart doesn't tell you how many beats to play each chord, but it shows you which lyrics you sing when the chords change. Play G when you sing "feeling" and switch to Emi on the word "bones."

G **Emi**
I've got this feeling inside my bones.

C **Emi**
It goes electric, wavy when I turn it on.

G **Emi**
All through my city, all through my home,

C **Emi**
We're flying up, no ceiling, when we in our zone.

G **Emi**
I got that sunshine in my pocket, got that good soul in my feet.

C **Emi**
I feel that hot blood in my body when it drops, ooh.

G **Emi**
I can't take my eyes up off it, moving so phenomenally.

C **Emi**
Room on lock the way we rock it, so don't stop.

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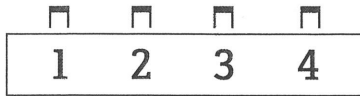
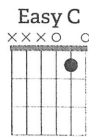
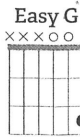
Here are some other songs that use the same three chords, Emi, G, and C. In the first two songs, each chord is played for eight beats.



WITHOUT YOU



David Guetta ft. Usher



G **C** **Emi** **C**
I can't win, I can't reign. I will never win this game without you, without you.

G **C** **Emi** **C**
I am lost, I am vain. I will never be the same without you, without you.

G **C** **Emi** **C**
I won't run, I won't fly. I will never make it by without you, without you.

G **C** **Emi** **C**
I can't rest, I can't fight. All I need is you and I, without you, without you.

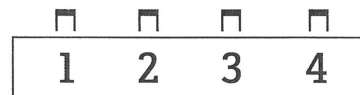
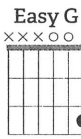
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SEND MY LOVE (TO YOUR NEW LOVER)



Adele



G **Emi**
This was all you, none of it me. You put your hands on, on my body and told me,
you told me you were ready

G **Emi**
For the big one, for the big jump. I'd be your last love, everlasting, you and me.
That was what you told me.

G **Emi**
I'm giving you up, I've forgiven it all. You set me free.

G
Send my love to your new lover, treat her better.

Emi
We've gotta let go of all of our ghosts. We both know we ain't kids no more.

G
Send my love to your new lover, treat her better.

Emi
We've gotta let go of all of our ghosts.
We both know we ain't kids no more.

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In this song, the Emi and C chords are played for two beats each, and then G is played for four beats.

WAKE ME UP

Avicii ft. John Legend

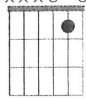
Easy Emi

x x x o o o



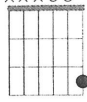
Easy C

x x x o o



Easy G

x x x o o



||: / / / / | / / / / :||

□ □

1 2 3 4

Emi C G
Feeling my way through the darkness,
Emi C G
Guided by a beating heart.
Emi C G
I can't tell where the journey will end,
Emi C G
But I know where to start.
Emi C G
They tell me I'm too young to understand.
Emi C G
They say I'm caught up in a dream.
Emi C G
Well, life will pass me by if I don't open up my eyes.
Emi C G
Well, that's fine by me.

Emi C G
So wake me up when it's all over,
Emi C G
When I'm wiser and I'm older.
Emi C G
All this time I was finding myself
Emi C G
And I didn't know I was lost.

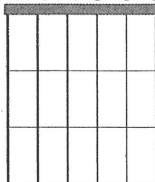
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Composition: Emi, G, C

Use the Emi, G, and C chords to create your own song. Place the chords in the song chart below in any order you'd like. Then, pick one of the strumming patterns to play those chords.

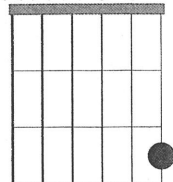
Easy Emi

x x x o o o



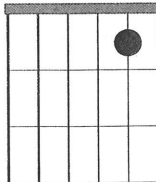
Easy G

x x x o o



Easy C

x x x o o



Chords:

||: / / / / | / / / / | / / / / | / / / / :||

□ □ □ □

□

□ □

1 2 3 4

1 2 3 4

1 2 3 4



Full Band Song: I GOTTA FEELING



The Black Eyed Peas

Form of Recording: Intro-Chorus-Verse-Chorus-Verse-Chorus

Easy G



Easy C



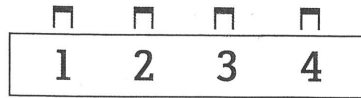
Easy Emi



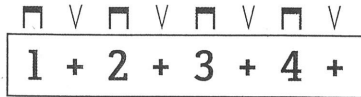
Easy C



Use this rhythm for the Chorus:



And use this rhythm for the Verse
(∨ means to strum up):



CHORUS

G

C

I gotta feeling that tonight's gonna be a good night,

Emi

C

That tonight's gonna be a good night, that tonight's gonna be a good, good night.

VERSE

G

C

Tonight's the night, let's live it up. I got my money, let's spend it up.

Emi

C

Go out and smash it, like, oh my God. Jump off that sofa, let's get, get off.

VERSE

G

C

I know that we'll have a ball if we get down and go out and just lose it all.

Emi

C

I feel stressed out, I wanna let go. Let's go way out, spaced out, and losing all control.

VERSE

G

C

Fill up my cup, Mazel Tov! Look at her dancing, just take it off.

Emi

Let's paint the town, we'll shut it down.

C

Let's burn the roof, and then we'll do it again.

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Going Beyond: Singing and Playing

An important skill for a popular musician is to not only play songs, but also to sing along. Here are a few tips for singing and playing:

- Make sure you have learned the guitar part well enough to play it without thinking about changing chords, then try speaking the lyrics in rhythm over it.
- Sing the lyrics while fretting the chords with just the left hand. Strum only when it's time to change chords.
- Don't worry too much about singing the correct pitches (notes) at this point; just practice the skill of doing two things at once.

SECTION 2

Playing Chords: One-Chord Song

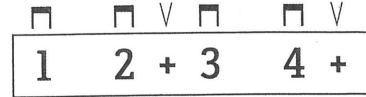
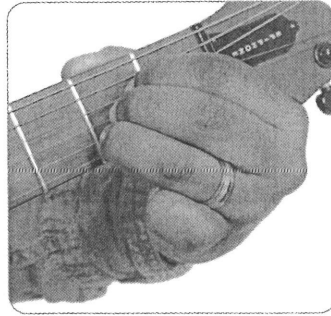
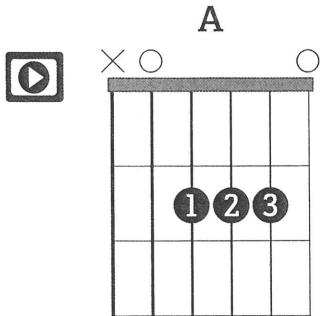
Play the new chord A and use the strumming pattern below to play “Low Rider” by War. Make sure you strum down on the beats (▣) and up on the “+” symbols (V).



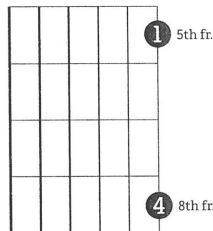
LOW RIDER



War

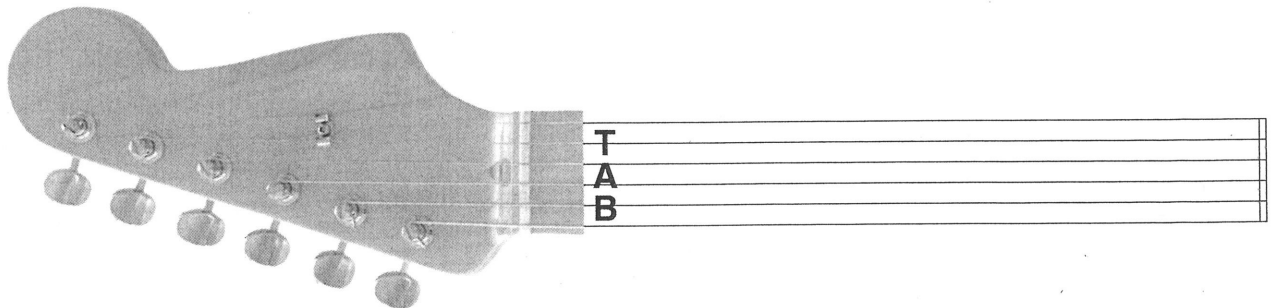


You can also practice a different two-note solo. In the diagram below, a fret (“fr”) number is given as a reference.



Music Theory: Reading Guitar Tab

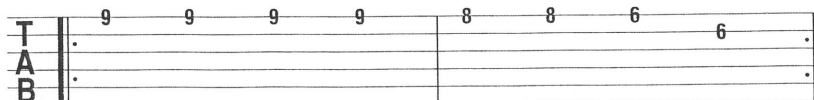
Tablature is another way to write music. It is used to write melodies and riffs. The tab staff has six lines and each line represents a string. The thickest string on the guitar is the lowest line on the tab.



“Dark Horse” by Katy Perry has a riff played on the two thinnest strings of the guitar: strings 1 and 2. The numbers on the string tell us which fret to push down. For now, listen to the original song to get a sense of the rhythm to play.

DARK HORSE

Katy Perry



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This next riff is played on the lowest string of the guitar:

25 OR 6 TO 4


Chicago

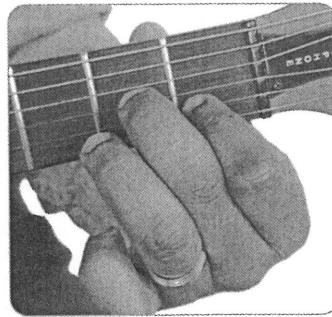
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Instrument Technique: Strengthening Your Fingers

Tablature is also useful for notating exercises. Try the exercise below for moving between fingers 1 and 2. Repeat this exercise with different fingers and on different frets.

Playing Chords: Easy Ami

 **Easy Ami**
 X X X O



The easy A minor chord (Ami) uses two fingers and is similar to the C chord. Try switching between the two chords with the song “Shout” by the Isley Brothers. Keep your pointer finger on the 1st fret of the 2nd string to make switching between these chords simple and smooth.

SHOUT

The Isley Brothers


Easy C
 X X X O O

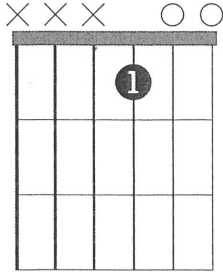
Easy Ami
 X X X O

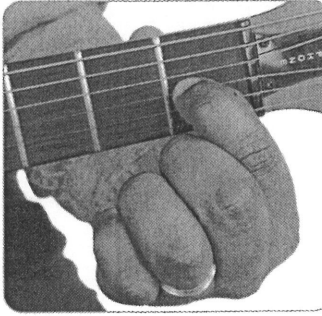
1 2 3 + 4

Playing Chords: Easy E


Easy E



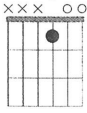




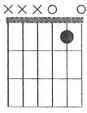
You can change between the C and E chord by moving your first finger up or down one string.



Easy E



Easy C

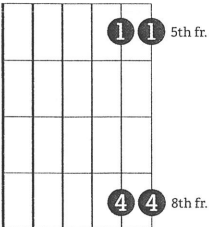


||: / / / / | / / / / :||

1 + 2 3 + 4

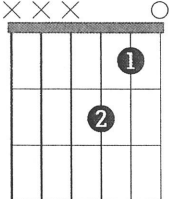
Improvisation: Four-Note Solo

You can expand the two-note solo to four notes by playing the same frets on the next string. Try improvising using these four notes. Another musician can play the Ami chord along with you and the Jam Track.



1 1 5th fr.
4 4 8th fr.

Easy Ami




1 2 3 + 4

Music Theory: Whole Notes and Half Notes


In each measure of music so far, you have counted four beats. If you strum a chord once and let it ring for four beats, it lasts the whole measure. That is called a **whole note**. If it is cut in half, it becomes two **half notes**. Each whole note is four beats long and each half note is two beats long.

Below, whole and half notes in traditional notation are shown along with strumming notation.

1 2 3 4



1 2 3 4





Full Band Song: HEATHENS

Twenty One Pilots

Form of Recording: Chorus–Verse–Chorus–Verse–Chorus–Chorus

Using traditional notation and chord diagrams, you can read and play the Chorus of “Heathens” by Twenty One Pilots.

Easy C: Musical note: G4

Easy Ami: Musical note: G4

Easy E: Musical note: E4

Below is the full song shown with slashes and chord diagrams, as well as the chord and lyric chart. In addition to the full Jam Track for this song, there are also two separate Jam Tracks for the Chorus and Verse looped so you can practice them individually.

Notice that the Verse includes some different chords that you already know, but played on different beats than the Chorus pattern. The final B “chord” is something new. For now, just play the one note as shown.

Chorus

Easy C Easy Ami Easy E

||: / / / / | / / / / :||

Verse

Easy C Easy Emi Easy Ami Easy Emi

||: / / / / | / / / / :||

Easy C Easy Ami Easy Emi Easy C Easy Ami Easy B

| / / / / | / / / / | / / / / | / / / / ||

CHORUS

C **Ami** **E C** **Ami** **E**
 All my friends are heathens, take it slow. Wait for them to ask you who you know.

C **Ami** **E** **C** **Ami** **E**
 Please don't make any sudden moves. You don't know the half of the abuse.

VERSE

C
 Welcome to the room of people who have rooms of people
 Emi
 that they loved one day docked away.

Ami
 Just because we check the guns at the door doesn't mean
 Emi
 our brains will change from hand grenades.

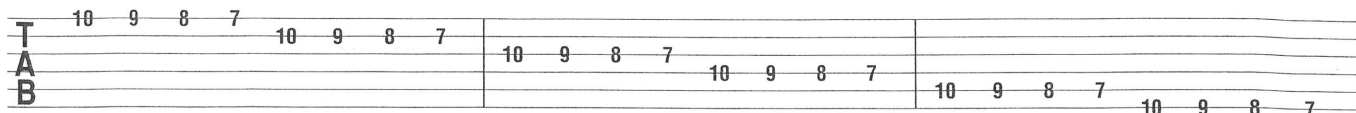
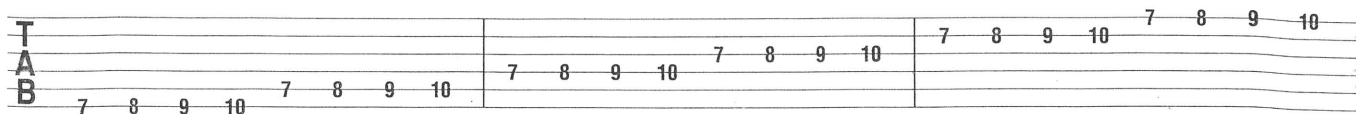
C **Ami** **Emi**
 You'll never know the psychopath sitting next to you.
 You'll never know the murderer sitting next to you.

C **Ami** **B**
 You'll think, "How'd I get here, sitting next to you?"
 But after all I've said, please don't forget.

SECTION 3

Instrument Technique: Chromatic Riffs

In this next tab example, use a different finger to play each different fret. When we move like this from one fret to the next in an upward or downward line, it is called **chromatic**. If you need to, you can move your hand up and down on the neck.

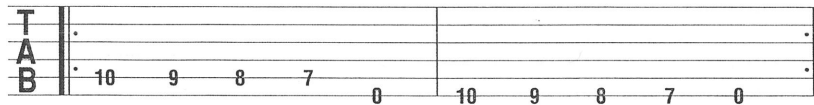


Now, check out your chromatic skills with this heavy Led Zeppelin riff. Listen to the original recording to hear the rhythms.



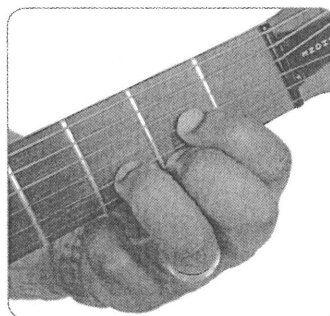
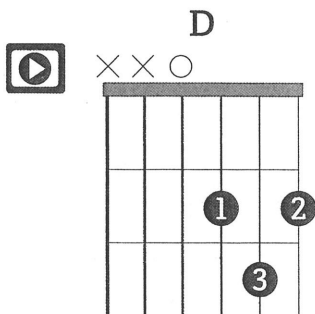
DAZED AND CONFUSED

Led Zeppelin



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Playing Chords: D



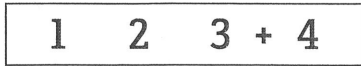
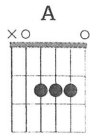
Using the D and A chords, you can play a variety of songs.



IMAGINE



John Lennon



A **D A D**
Imagine there's no heaven. It's easy if you try.

A D A D
No hell below us. Above us only sky.

A D A D
Imagine there's no countries. It isn't hard to do.

A D A D
Nothing to kill or die for, and no religion, too.

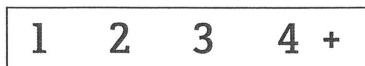
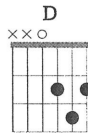
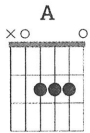
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BEST DAY OF MY LIFE



American Authors



A
I had a dream so big and loud. I jumped so high I touched the clouds.

D
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

A
I stretched my hands out to the sky. We danced with monsters through the night.

D
Whoa-o-o-o-o-oh. Whoa-o-o-o-o-oh.

A D
Woo-o-o-o-oo! This is gonna be the best day of my life, my life.

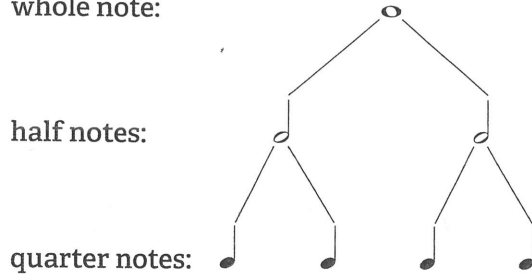
A D
Woo-o-o-o-oo! This is gonna be the best day of my life, my life.

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Music Theory: Quarter and Eighth Notes

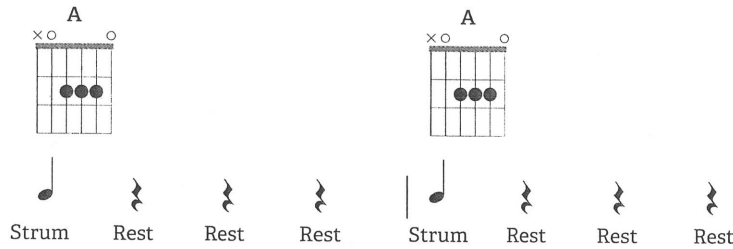
Half notes can be broken into two quarter notes. Each quarter note gets one beat.

whole note:

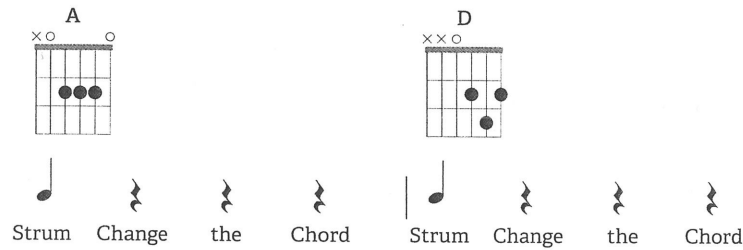


Playing and Resting

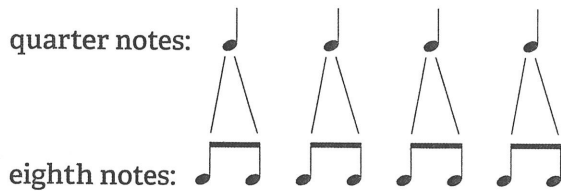
You can also use a rest when you want to stop the strings from ringing and leave some space. Try this with the A chord. A rest means “count, but don’t play.” Each quarter rest gets one beat.



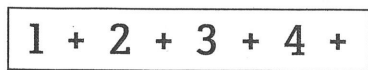
This strumming pattern is useful to practice changing chords.



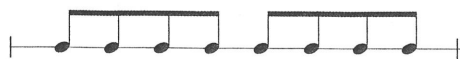
Quarter notes can be broken into eighth notes. Each eighth note gets a half of a beat.



This rhythm:



...is just eight eighth notes:



These strum patterns use quarter and eighth notes in different combinations. Try strumming and counting them.

1 2 3 + 4	=	
1 + 2 3 + 4	=	
1 2 3 + 4 +	=	
1 2 + 3 4 +	=	

Improvisation: Six-Note Solo

You can add two more notes to the four-note solo to make a six-note solo. In order to play along with the past two Jam Tracks, move your first finger down to fret 2. Use the previous two songs to practice this solo!

Composition: Compose a Riff

Using the notes in the six-note solo, create your own riff. Here are a few sample riffs:

T	5	5	2	5	
A					
B					

T	2	4	5	2	
A					
B					

T	2	4	5	2	5	
A						
B						

Write your original riff here:

T	
A	
B	

You can play your composed riff over the A to D chord progression. Here are some new strumming patterns you can use:

1 + 2 3 + 4

1 2 3 + 4

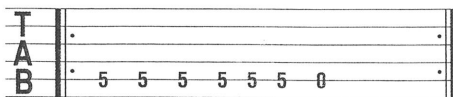
SECTION 4

Instrument Technique: Some New Riffs

Listen to the following songs to get a sense of the rhythms. In this first riff, focus on changing strings and alternating the pick up and down in the fast part:

UNDER PRESSURE

Queen ft. David Bowie

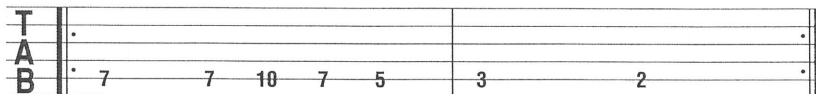


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Practice this next riff using different finger combinations, or even just using your first finger the whole time.

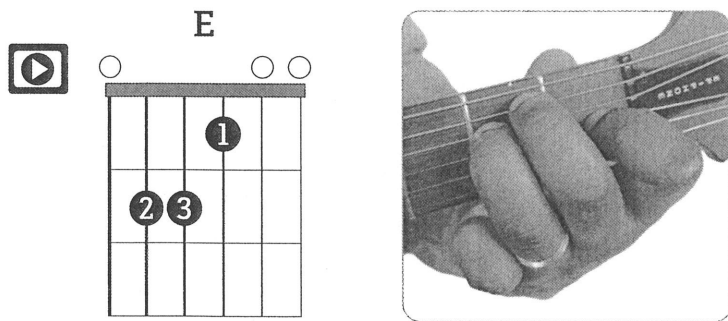
SEVEN NATION ARMY

The White Stripes



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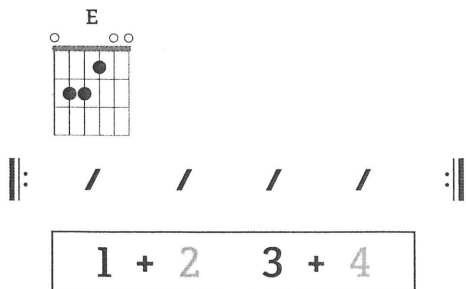
Playing Chords: Full E



Try the full open E chord with this song:

WE WILL ROCK YOU

Queen



The next two songs have a variety of strum patterns to choose from. Some require you to play an up strum without playing a down strum. To do this, keep the up-and-down motion of your arm going, but just miss the strings on the way down. These patterns, in which upbeats are played after skipping downbeats, are called **syncopated** rhythms.



BACK IN BLACK



AC/DC

Here are several strum patterns you can use for this song, from most basic to most complex:

Pattern 1

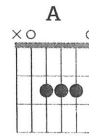
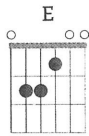
1 2 3 4

Pattern 2

1 2 + 3 4 +

Pattern 3

1 2 + 3 4 +



WHAT MAKES YOU BEAUTIFUL



One Direction

Here again are several strum patterns you can use for this song:

Pattern 1

1 2 3 4

1 2 3 4

Pattern 2

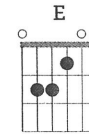
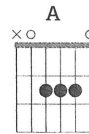
1 2 + 3 4 +

1 + 2 + 3 + 4 +

Pattern 3

1 2 + 3 4 +

1 2 + 3 + 4 +



Composition: Writing Lyrics

Here are three steps you can take to write your own song lyrics:

1. Pick a theme. Lyrics can be easy to write when you have something you want to say. Think of something you care about and write based on that, such as friends, family, hobbies, or dreams.
 2. Choose two words that rhyme, such as “great” and “late,” or “thrill” and “chill.” Then, choose another pair.
 3. Turn your words into sentences. Try to speak the words in rhythm and sing them with the Jam Track.
- Here is an example of a verse for a song written about songwriting:

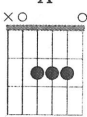
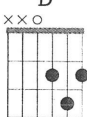
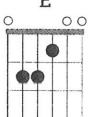
Writing	lyrics	is	so	fun,	can	be	done	by	any	-	one.			
/	/	/	/	/	/	/	/	/	/	/	/			
Think	of	what	to	write	a	-	bout;	play	some	chords,	and	sing	or	shout!
/	/	/	/	/	/	/	/	/	/	/	/	/	/	



Full Band Song: **STIR IT UP**

Bob Marley & the Wailers

Form of Recording: Intro–Chorus–Verse–Chorus–Verse–Chorus

A	D	E
		
: / / / /	/ / / /	:
1 + 2 + 3 + 4 +		

CHORUS

A D E A D E
Stir it up. Little darlin', stir it up. Come on, baby.

A D E A D E
Come on and stir it up. Little darlin', stir it up. O-oh!

VERSE

A D
It's been a long, long time, yeah (stir it, stir it, stir it together).

E A D E
Since I got you on my mind (ooh-ooh-ooh-ooh).

A D E
Now you are here (stir it, stir it, stir it together). I said, it's so clear.

A D E
To see what we could do, baby (ooh-ooh-ooh-ooh). Just me and you.

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SECTION 5

Instrument Technique: Hammer-Ons

To play a **hammer-on**, pick the first note and then hammer your fret-hand fingertip down on the next note to create the sound without picking it. Here are some examples. Try them with different finger combinations. The curved line over the hammer-ons is called a **slur**, which tells you not to pick the second note.

You can add hammer-ons into melodies you've already played:

You can play that same melody on a different set of strings and frets. Is it easier to play hammer-ons with open strings or with fretted notes?

You can do multiple hammer-ons in a row as well, like in this song:

AM I EVIL?

Metallica

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Music Theory: Notes, Chords, and Scales

All music is made up of the notes of the musical alphabet. All the riffs and chords you have been playing are made up of these individual notes. There are seven **natural notes**: A-B-C-D-E-F-G.

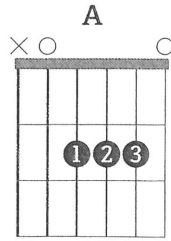
Chords are a combination of notes played together. For instance, the easy E chord has three different notes in it, while the full E chord has six.

Easy E

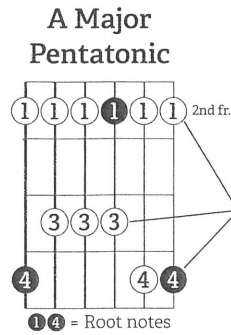
E

A **scale** is a series of notes. The notes we've been using for soloing are an example of a scale. Below is a sample scale that we will learn more about later in the book.

Chord:
multiple notes
played together



Scale:
a series of notes
played one at
a time



Note:
an individual
pitch or sound
that makes
up music

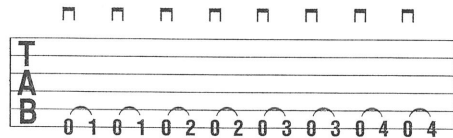
The combination of notes, chords, and scales put to rhythm defines all the music we experience.

Instrument Technique: Alternate Picking

Just as you can strum up and down, you can pick single strings up and down. Alternate up and down picking on the next two exercises.



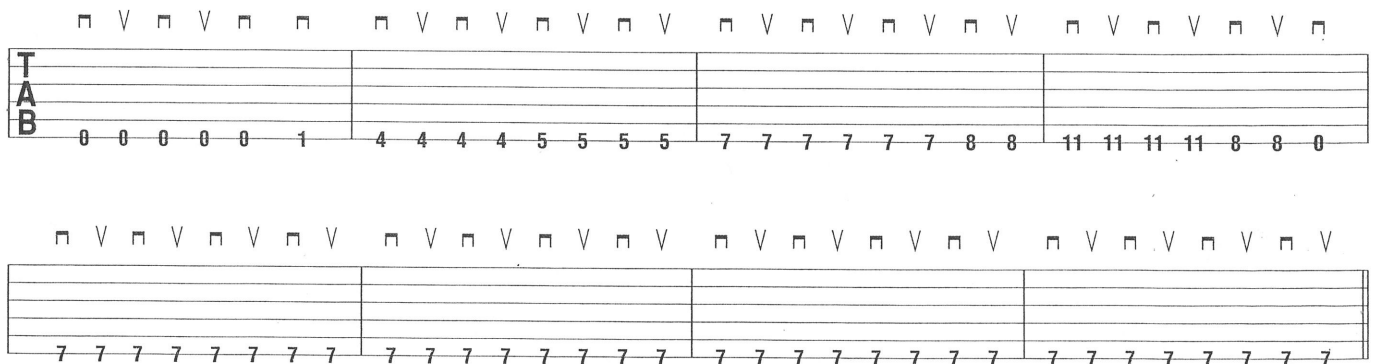
You can also use this exercise to practice hammer-ons. In this case, just use down picks:



Here is a riff example that uses alternate picking:

MISERLOU

Dick Dale



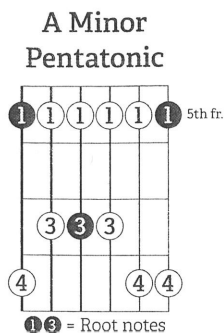
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Now, try creating your own riff using alternate picking:

T A B	

Improvisation: Minor Pentatonic Scale

The first scale you'll learn is the **minor pentatonic scale**. The six-note solo from earlier can be expanded to cover all the strings.



The **tonic**, or **root**, is the note a scale or chord is named after. For this scale, starting at the 5th fret on string 6, the tonic is A. All the darkened notes in the diagram are A notes.

This scale sounds good with songs that have a bluesy or funky sound, like “Low Rider” by War.

One way to practice this scale is to play it using hammer-ons:

Here are a few riffs that use the pentatonic scale. Note the use of hammer-ons in a few measures.



Try to make some of your own riffs with the minor pentatonic scale:

T A B		
-------------	--	--

SECTION 6

Playing Chords: One-Chord Song

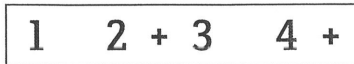
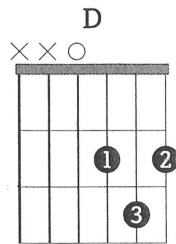
Here's a song that uses just one chord. You can practice with either a recording of the song or with your whole band.



LAND OF A THOUSAND DANCES



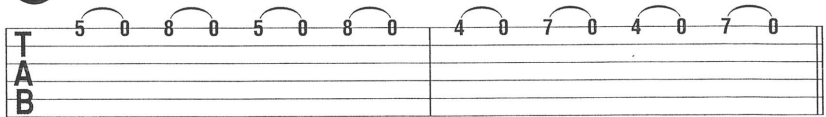
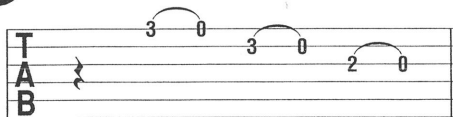
Wilson Pickett



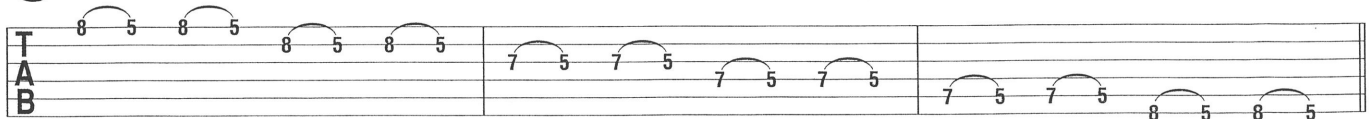
Instrument Technique: Pull-Offs

A pull-off is the opposite of a hammer-on. Instead of creating sound by hammering a finger down on the fretboard, create it by pulling a finger off. To get a full sound, you need to pull the finger downward off of the string, as opposed to just lifting it off.

Here are some riffs with pull-offs to open strings.

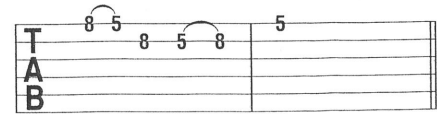
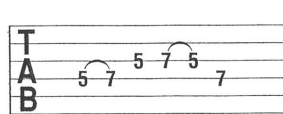
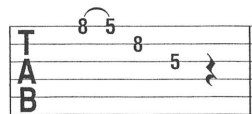
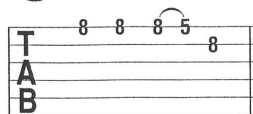


When pulling off to another fretted finger, be sure to keep the fretted finger held in place. Practice with the A minor pentatonic scale.



Improvisation: Applying Hammer-Ons and Pull-Offs

Try including hammer-ons and pull-offs in your improvisation. When using these techniques, make sure that the second note is as loud as the first. Here are some sample riffs.



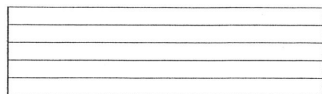
Music Theory: The Music Staff

Look at this melody from a song you have already learned, "Heathens" by Twenty One Pilots. This is the vocal melody written in tablature:

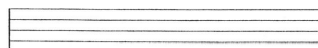
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Every note on the guitar has a place on the **music staff**. To start, look at a music staff, which is similar to a tab staff but with a few differences—there are five lines instead of six, and the lines *do not* refer to strings.

Guitar Tablature



Standard Music Staff



vs.

The next important feature on a staff is the **treble clef**. It assigns specific note names to the lines and spaces on the staff.



You have already seen note heads used with rhythms. Here they are placed on the staff in the lines and spaces to let the musician know which notes to play. The vertical placement of each note determines what note it is. Here is the same vocal melody in both tab and staff notation.

Finally, add the rhythms you learned earlier to the note heads on the staff. In the case of this song, there is a full measure of eighth notes followed by a whole note. Here, the eighth notes are beamed in groups of four instead of two.

Each note is named by one of the seven (natural) letters of the musical alphabet. For now, look at the notes on the first three frets of the guitar and on the first four strings. Notice that the staves are switched this time. In guitar music, the tab staff is usually shown on the bottom.

For the song below, write the notes of the tab numbers in the bottom staff for the first two measures. Then, write the tab numbers in the top staff for the notes shown in measures 3–5. We have slightly changed the rhythm so it uses only the note values we have discussed so far.

BAD ROMANCE

Lady Gaga

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Now, try playing your example, reading the staff notation and then the tab.

From this point on, standard staff notation will be included with the tabs. Use this to begin familiarizing yourself with where the notes are on the staff. If you see any symbols or rhythms you don't understand, continue listening to the original recordings to hear the rhythms. You'll learn more about music reading as you continue through the Modern Band program.

To play the next melody from “Bad Romance,” we’ll need to know the **eighth rest**: 7 . This rest takes the place of one eighth note. Combined with another eighth note or eighth rest, it makes up a full beat. Find a recording of this song and listen to the melody to hear how the rhythm works with the notation. This melody happens at the 0:29 mark on the original recording.




Full Band Song: SOMEONE LIKE YOU

Adele

Form of Recording: Intro–Verse–Pre-Chorus–Chorus–Verse–Pre-Chorus–Chorus–Bridge–Chorus

Verse

Easy G

D

Easy Emi

Easy C

1 2 3 4

Pre-Chorus





D

Easy Emi

Easy C

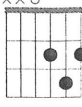

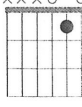

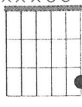


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Chorus

Easy G  D  Easy Emi  Easy C  (skip before Bridge)

||: / / / / | / / / / :|| / / ||

Bridge

D  Easy Emi  Easy C  Easy Ami  Easy G  Easy C  D 

| / / / / | / / / / | / / / / | / / / / | / / / / | / / / / ||

1	2	3	4
---	---	---	---

VERSE

G D Emi C
I heard that you're settled down, that you found a girl and you're married now.

G D Emi C
I heard that your dreams came true. Guess she gave you things I didn't give to you.

G D Emi C
Old friend, why are you so shy? Ain't like you to hold back or hide from the light.

PRE-CHORUS

D Emi C
I hate to turn up out of the blue uninvited, but I couldn't stay away, I couldn't fight it.

D Emi C
I had hoped you'd see my face and that you'd be reminded that for me it isn't over.

CHORUS

G D Emi C
Never mind, I'll find someone like you.

G D Emi C
I wish nothing but the best for you two.

G D Emi C
Don't forget me, I beg. I'll remember you said,

G D Emi C
"Sometimes it lasts in love, but sometimes it hurts instead,

G D Emi C
Sometimes it lasts in love, but sometimes it hurts instead."

BRIDGE

D
Nothing compares, no worries or cares,

Emi
Regrets and mistakes, they're memories made.

C Ami G C D
Who would have known how bittersweet this would taste?

SECTION 7

Playing Chords: Strumming Patterns

Practice playing through these patterns while staying on the same chord of your choice.

1 2 3 4

1 2 3 4

1 + 2 + 3 + 4 +

1 2 + 3 + 4 +

1 2 + 3 + 4

1 + 2 + 3 + 4 +

Composition: Introduction

A lot of songs have an **introduction** (or intro). An introduction is often the instrumental section that happens before the vocalist begins. To compose an introduction, write four bars using the chords you know, and be sure to use at least one minor chord. Use the Jam Track to try out your ideas.

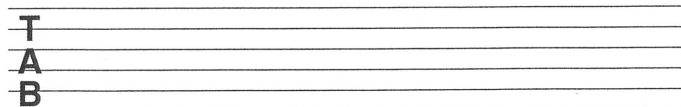
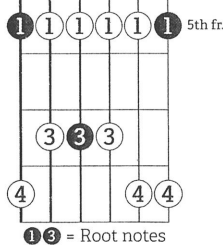
Chords:



Strumming Pattern:

Now add a riff to your introduction using this scale:

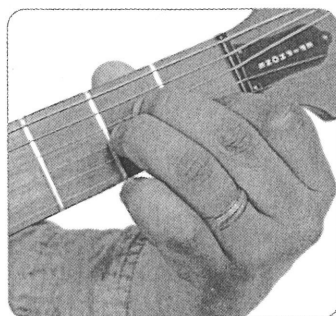
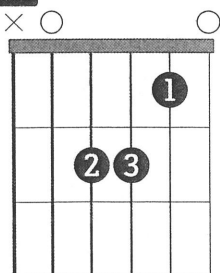
A Minor Pentatonic



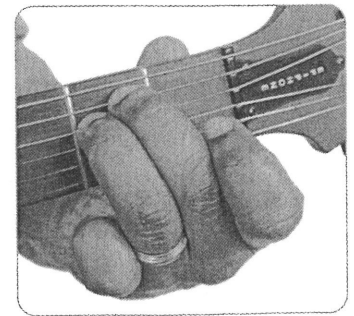
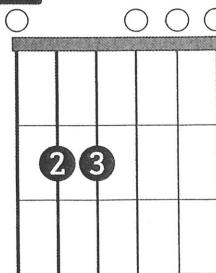
Playing Chords: Full Ami and Emi

Below are the full versions of the easy Ami and Emi chords you previously learned. Now compare the sound of the A and Ami, or the E and the Emi. They center on the same pitch, but sound different.

Ami



Emi



(1 2)

Play the following two progressions and pay attention to the difference in sound. You can select the strum pattern:



Ami E

||: / / / / | / / / / :||



Ami Emi

||: / / / / | / / / / | / / / / | / / / / :||



Full Band Song: OYE COMO VA

Santana

Form of Recording: Intro–Verse–Breakdown 1–Verse–Breakdown 1–Verse–Breakdown 1–Verse–Breakdown 2–Verse

Here is the main progression of the song:

Verse

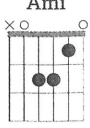
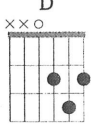
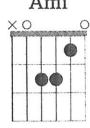
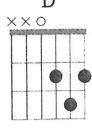
Ami D

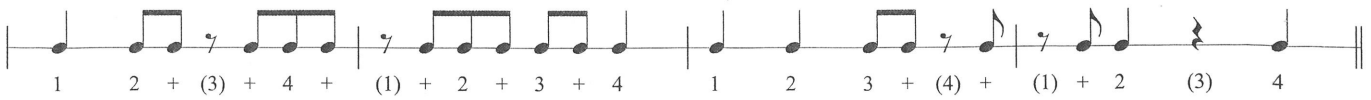
||: 1 2 (3) + (4) + | (1) (2) + (3) + (4) :||

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Here's the breakdown that happens periodically throughout the song. It happens first at the 30-second mark. On the Jam Track, the main riff is played four times through before the breakdown comes in.

Breakdown 1

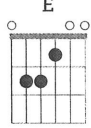
Ami  D  Ami  D 

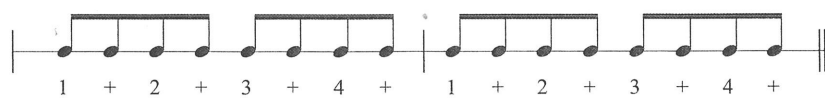


1 2 + (3) + 4 + (1) + 2 + 3 + 4 | 1 2 3 + (4) + (1) + 2 (3) 4

Here's one more section, which is played over an E chord. As before, the main riff alternates with this section on the Jam Track.

Breakdown 2

E 



1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +

VERSE

Ami D
Oye como va, mi ritmo.

Ami D
Bueno pa gozar, mulata.

Ami D
Oye como va, mi ritmo.

Ami D
Bueno pa gozar, mulata.

SECTION 8

Instrument Technique: Riffs on 5th and 6th Strings

One way to keep your fingers nimble is to learn more riffs. Here are a few more that focus on strings 5 and 6.

COME AS YOU ARE

Nirvana



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U CAN'T TOUCH THIS

MC Hammer



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UPTOWN FUNK

Mark Ronson ft. Bruno Mars



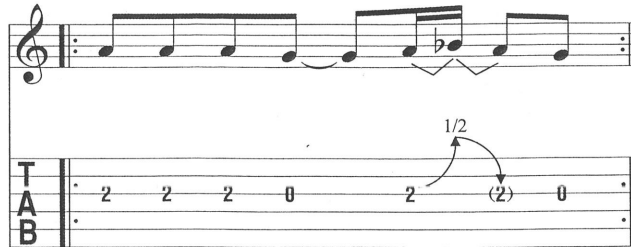
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Instrument Technique: The Bend

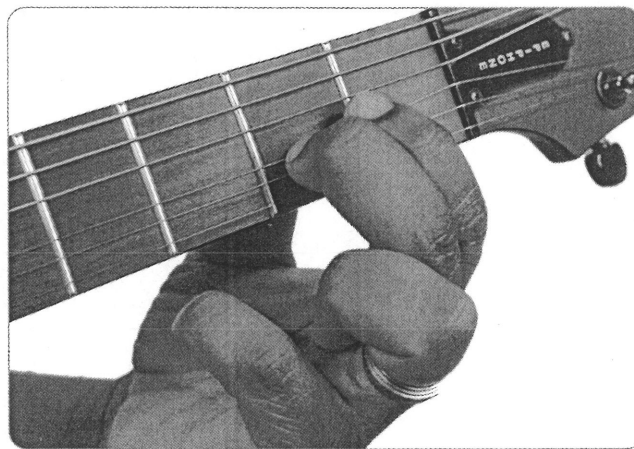
To bend a note, play the fret shown in the tab and then pull the string down toward the floor or push up toward the ceiling. The pitch will go up as you bend. Bending to the exact pitch takes some practice, so play along with the Jam Track or the original recording to work on it.

THE MAN WHO SOLD THE WORLD

David Bowie



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The fraction (“1/2”) above the note means the bent note should sound one **half step** (or one fret) higher. So bending the 2nd fret one half step should sound like the 3rd fret on the same string.

In this next example, the “1/4” bend means to bend the string just a little bit. This will create a note that is “between the frets,” which is more of an expressive effect than a specific pitch. Again, use the Jam Track or original recording as a guide and practice along with it to match the bend.

SUPERMASSIVE BLACK HOLE

Muse

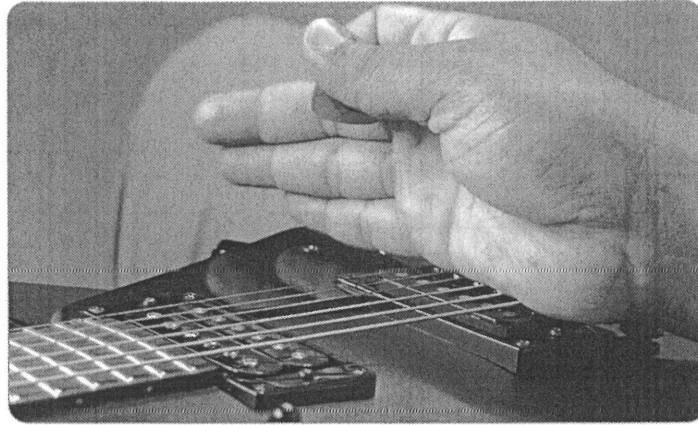


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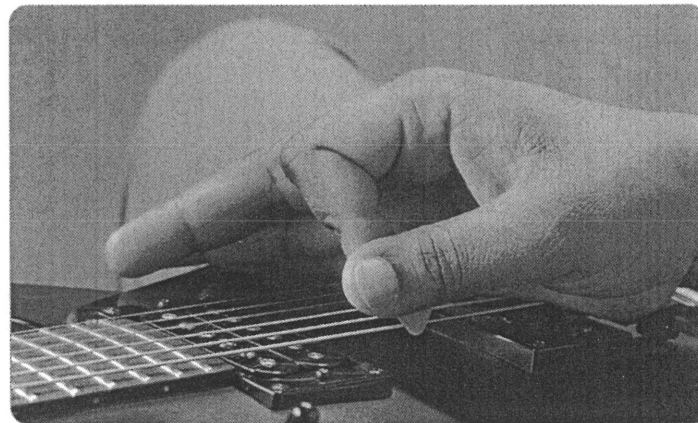
Instrument Technique: Syncopation and Muted Strums

Earlier, you played various syncopated strumming patterns. A common technique to add to these strumming patterns is the percussive muted string strum.

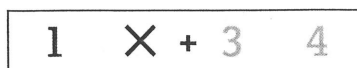
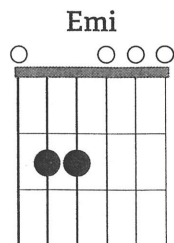
To get this sound, first lay the palm of your picking hand across all the strings near the bridge:



Then, without lifting your hand off the strings, strum through these muted strings. The strings should click, rather than ring out.



Muted strings are often notated with an "X." Mute the strings on beat 2 with this next song. Then, lift your palm off the strings before you play the upstroke on the "and" of beat 2. Practice this slowly until you can play the muted strum in one continuous motion. Try it out first with just the Emi chord:




Now, try it with a song:

HELLO

Adele

Emi Easy G D Easy C



||: / / / / | / / / / :||

□ □ V


1	X	+	3	4
---	---	---	---	---

Use the same strumming pattern on this next song:

SEE YOU AGAIN

Wiz Khalifa ft. Charlie Puth

Emi Easy G Easy C Easy G



||: / / / / | / / / / :||

□ □ V

1	X	+	3	4
---	---	---	---	---


Try applying muted strumming to a song you played earlier using this syncopated reggae pattern:



STIR IT UP

Bob Marley & the Wailers

A D E



||: / / / / | / / / / :||

□ □ □ □ □ □ □ □

X	+	X	+	X	+	X	+
---	---	---	---	---	---	---	---

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