

Guitar Class

with **GREG MATSELS**

chapter excerpts



A Foundational Method

2nd edition

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About This Book

- ^^ *Guitar Class with Greg Matses* is intended as an introductory guitar method for middle/high school, community, or college-level guitar courses but can easily be adapted for private lessons or self-study. It is divided into 14 progressive *Lessons* that can be completed in as little as one semester or longer depending on the needs of a particular class or individual.
- ^^ The aim of this book is to fill a pedagogic need in class guitar by providing a single-source method that will serve a range of musical styles, techniques, performance levels, and learning styles.
- ^^ Music fundamentals, as they pertain to guitar playing, are introduced throughout the text. A range of visual notational devices are used in addition to musical staff – chord diagrams, strumming patterns, tablature, and scale grids are often notated in separate parts giving the student several performance options within one piece.
- ^^ Opportunities for more advanced students are provided under the **Guitar 2** or *gtr2* heading and may include alternate chord voicings and improvisation/solo sections. *Bass* parts are often notated on tablature allowing for standard guitar and/or bass guitar to perform those parts.
- ^^ This book is designed to accommodate both pick-style and fingerstyle techniques throughout. That being said, it is not intended as a *classical guitar* method but it will introduce techniques, concepts, and repertoire relevant to the budding nylon-string/classical guitarist. For those progressing through the content pick-style, Lesson 10 is dedicated to fingerstyle techniques.
- ^^ *Guitar Class* is written from a *right-hand perspective* for the six-string guitar in standard tuning (E A D G B E, low to high). Lefties will have to flip hand references and *mirror* all diagrams and notational devices.
- ^^ The songs and compositions represent many traditions, eras, and cultures, and are intended to introduce the student to a broad range of styles. In addition to original compositions, much of the material has been sourced from the public domain while other examples have been crafted in the style of notable artists or songs.
- ^^ The *Appendix* provides a concise resource for both the guitar educator and advancing student.
- ^^ Accompanying **videos** for each Lesson are available at www.gregmatses.com.
- ^^ All photos/images by Greg Matses except where indicated otherwise.

Enjoy!

Greg Matses, 2018

Lesson Two:

Rhythm

Rhythm Notation Exercises

Chords

Strumming

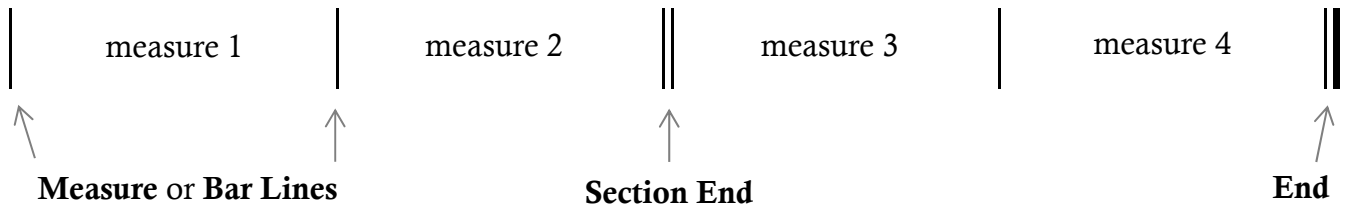
Silence Is Golden

Open Chords & Rhythms

Rhythm

^^ Simply put, **rhythm** is how sound is placed within time. More specifically, it is how sound repeats against a consistent pulse. Think of rhythm as the *horizontal* axis of music.

^^ Music moves through time. For us to communicate in the language of music, we need a systematic way to divide time into digestible pieces. We do this with **measures** or **bars**:



^^ A **time signature** is represented as stacked numbers and placed at the beginning of a piece to tell us: 1) How many beats to count in each measure (top number) and 2) What type of note is represented by a beat (bottom number).

$\frac{4}{4}$ Beats per measure = 4
 $\frac{4}{4}$ Type of note represented by 1 beat = **Quarter Note**


$\frac{4}{4}$ is the most common time signature across numerous popular styles (rock, pop, R&B, hip hop, country, reggae, etc.) and is often represented as **C** for **common time**.

^^ A series of symbols representing **note/rhythmic values** are placed in each measure that tell us when to make sound (or silence in the case of **rests**) and for how long (*duration*).

	<u>Notes</u>		<u>Rests</u>
		Whole Note/Rest = 4 beats	
note stem		Half Note/Rest = 2 beats	
note head		Quarter Note/Rest = 1 beat	
note flag		Eighth Note/Rest = 1/2 beat	

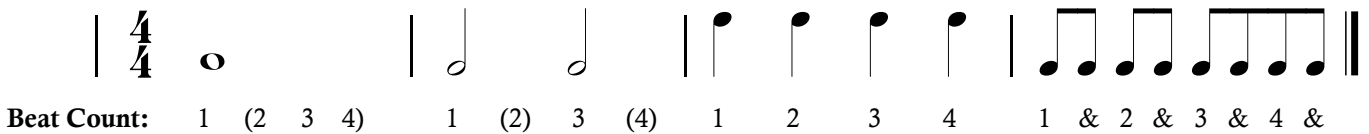
^^ Eighth notes divide the beat in half and are given the beat number on the beat and “and”(&) off the beat.

^^ Consecutive eighth notes can be **beamed** together as such: 

^^ **Note stems/flags** can rise from the right side or lower from the left side of the **note head**: 

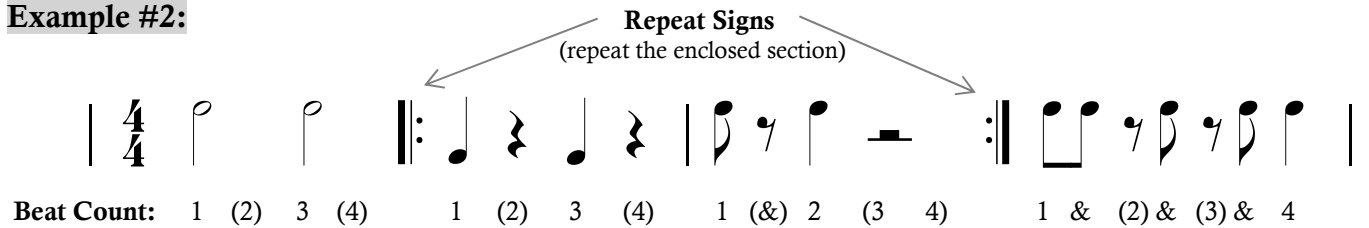
^^ The **beat count** quantifies the rhythm in each measure beginning on beat 1. Parentheses are used across sustaining beats and rests.

Example #1:



Beat Count: 1 (2 3 4) 1 (2) 3 (4) 1 2 3 4 1 & 2 & 3 & 4 &

Example #2:

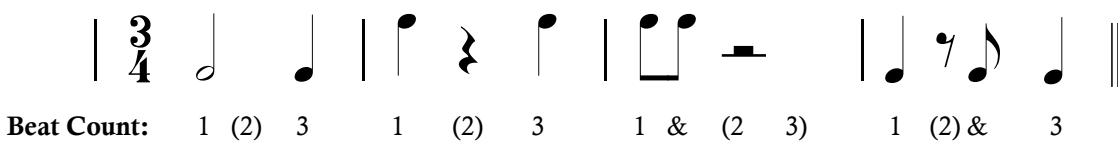


Repeat Signs (repeat the enclosed section)

Beat Count: 1 (2) 3 (4) 1 (2) 3 (4) 1 (&) 2 (3 4) 1 & (2) & (3) & 4

3/4 is another frequently-used time signature representing **3 beats** per measure, where beat 1 is played with emphasis. It is used in waltzes, minuets, and often in country & western ballads.

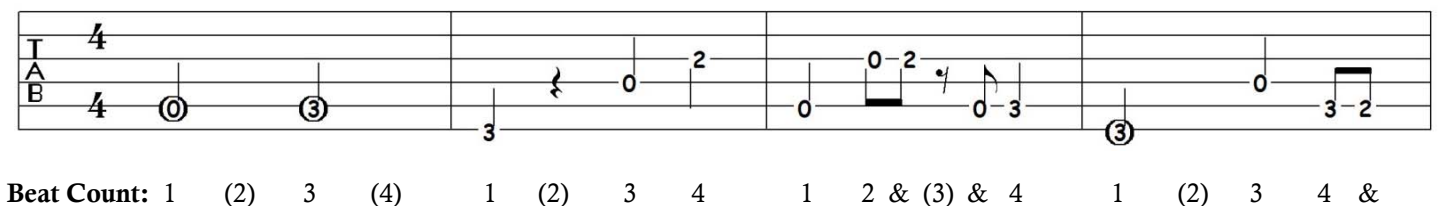
Example #3:



Beat Count: 1 (2) 3 1 (2) 3 1 & (2 3) 1 (2) & 3

^^ Practice lightly tapping your foot with a **metronome** to develop a sense of time. Your foot should tap the floor on the beat, and move to the up position off the beat/”and” of the beat.

^^ Rhythm can be indicated on tablature (with note stems, below) and musical staff (Lesson 4):



Beat Count: 1 (2) 3 (4) 1 (2) 3 4 1 2 & (3) & 4 1 (2) 3 4 &

Rhythm Notation Exercises

#1) How many beats do the following notes/rests receive in $\frac{4}{4}$ time?

a)  _____

b)  _____

c)  _____

d)  _____

e)  _____

f)  _____

g)  _____


h)  _____

#2) Write the equivalent notes that correspond to the following rests:

a)  _____

b)  _____

c)  _____

d)  _____

#3) Complete the following measures with one note:





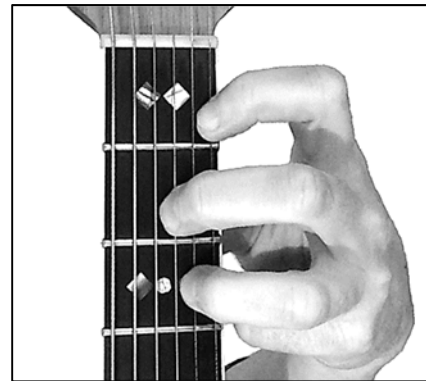
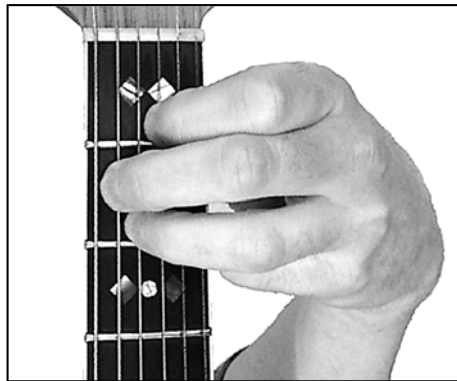
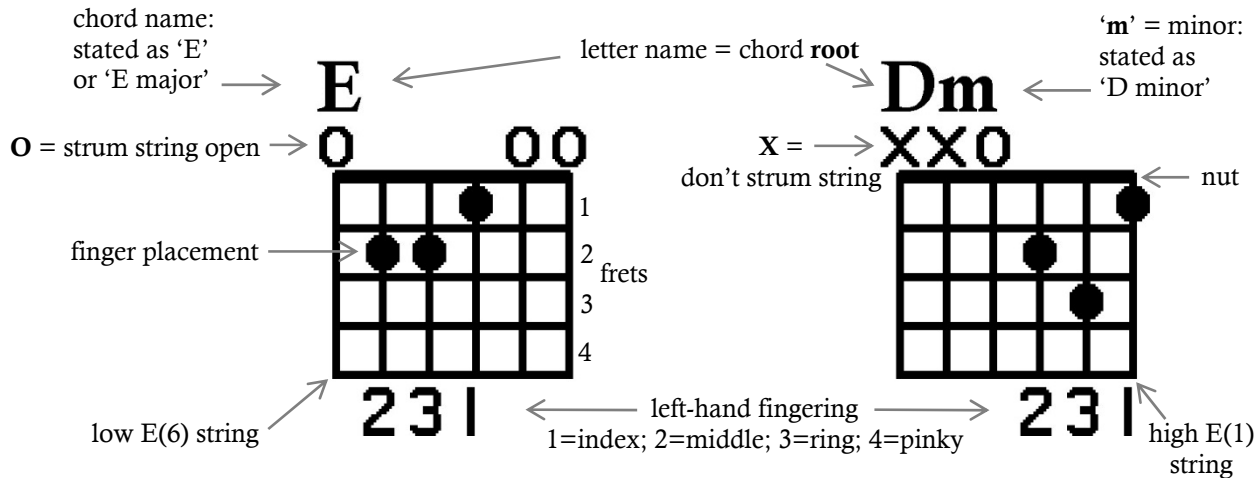
#4) Complete the following measures with **two** notes:





Chords

Chords are three or more notes played simultaneously. **Chord diagrams** (or **grids**) represent chords on the guitar neck vertically as follows: the vertical lines are strings; the horizontal lines are frets; the thicker top line is the nut; the dots on the grid represent left-hand finger placement and correspond with the numbers below the grid which indicate correct left-hand finger usage. **O**'s and **X**'s above the grid determine if open strings are strummed (**O**) or not (**X**).



Strumming

Strumming is the most common chord-playing technique. It requires a fluid down (▣) and/or up (∨) motion across the strings to sound them simultaneously.

Pick-style: Maintain a relaxed wrist and elbow. As the elbow moves the right hand across the strings, the wrist employs a slight scooping motion, allowing the pick to glide across the strings in both directions (down & up) with less resistance. Angle the pick down for downstrokes, up for upstrokes.



Pick downstroke



Pick upstroke

Fingerstyle: Any combination of the thumb and fingers can be used to execute down (▣) and up (∨) strokes as follows:

Thumb strum: extending outward from the hand, strum down and/or up with the left edge of the thumb (*p*) or thumbnail. Allow the thumb to *brush* the strings in both directions (down & up). The upstroke will often use more nail. The strumming motion originates in the wrist and elbow.



Thumb downstroke



Thumb upstroke

Finger strum: using the index (*i*), middle (*m*), or ring (*a*) fingers alone or in combination, the nail on the back on the finger(s) is used to play the downstroke while the tip(s) or nail(s) of the finger(s) are used for the upstroke. Use a *flicking* motion to extend and retract the finger(s) from and to the palm.



Finger(s) downstroke



Finger(s) upstroke

Faux-pick strum: bringing the extended thumb (*p*), index (*i*), and optional middle (*m*) finger together as if holding a pick, the tips/nails can be used to strum the strings *pick-style* as outlined above.



Faux-pick downstroke



Faux-pick upstroke

Strumming patterns are a combination of down/up strokes used to perform specific rhythms. They are notated with rhythmic symbols using elongated, *italicized* note heads to distinguish it from standard notation. Strumming patterns can be written on **rhythm lines** or musical staff (explained in Lesson 4). As a general rule, use downstrokes (▣) for strums *on the beat* and upstrokes (∨) for strums *off the beat* (“&” of the beat).

Strumming pattern on rhythm line:

Strumming pattern on musical staff:

Rhythm slashes or **basic time** is a simplified method for notating rhythm often used in older Piano/Guitar/Vocal songbooks. It can indicate a basic strum occurring on each beat but most often requires an *interpretation* of the rhythm based on the style of the piece.

Basic time on rhythm line used for chordal accompaniment:

G / / / / / / / / / / / / / / / / D / / / /

Rhythm slashes on musical staff:

E Am

In all the examples above, notice the vertical relationship between the chord and the rhythmic symbol it begins on. The chord continues to be active until the next chord is introduced. Strumming patterns or **chordal accompaniment** can display the chords with either the chord name and grid or just the chord name.

Silence Is Golden

(.. or how to play a proper *rest*.)

^^ There are several ways to effectively stop a string(s) from sounding.

Right Hand:

Edge



rotate wrist and place hand edge across strings just in front of bridge

Thumb



rotate wrist and place thumb edge across strings in front of bridge

Heel



collapse wrist and place heel edge in front of bridge

Fingers



place individual finger tips(s) on corresponding strings

Left Hand:

Across Strings



place hand lightly over strings without pressing down

Release Pressure



release pressure on fretted note(s) while maintaining contact with the string(s)

^^ In practice, right and left-hand techniques are often combined to more effectively stop the string(s) from ringing, especially on chords that have both open and fretted notes.

Open Chords & Rhythms

Open Chords are played on the first four frets (*1st position*) and utilize open strings. They are the most popular guitar chords and form the foundation of many folk, country, rock, and pop songs.

Practice the following chords with each rhythm.

#1 is similar to a Rolling Stones' song about a famous sinner.

#1

 E 0 2 3 1 0 0	 D x x 0 2 3 2	 A x 0 2 3 2 0 or 2 1 3	 E 0 2 3 1 0 0
rhythm 1			
$\frac{4}{4}$: :			
1 (2 3 4) 1 (2 3 4) 1 (2) 3 (4) 1 (2) 3 (4)			
rhythm 2			
$\frac{4}{4}$: :			
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 & 4			

#2 may have you feeling a little *young* and *helpless*.

#2

 D x x 0 2 3 2	 A x 0 2 3 2 0	 G 0 0 0 3 2 4 or 2 1 4 to begin with	('G' chord from the previous measure is assumed)
rhythm 1			
$\frac{4}{4}$: :			
1 (2 3 4) 1 (2 3 4) 1 (2) 3 (4) 1 (2) (3 4)			
rhythm 2			
$\frac{4}{4}$: :			
1 (2) 3 4 1 (2) 3 (4) 1 (2) 3 & 4 1 (2) 3 & 4 &			

Guitar 2 alternate chord voicings:

 E x x x 0 2 3 1 3 2	 D x x 0 2 3 2 3 3 3 <i>half barre</i> 3 rd finger / 7 th fret	 A x x 0 2 3 2 3 2 1 1 <i>partial barre</i> 1 st finger / top 2 strings	 G x x 0 2 3 2 3 2 1 1	 C x x 0 2 3 2 1 1 1 <i>half barre</i> 1 st finger / 5 th fret	 Am x x 0 2 3 2 3 1 1 1	 Em x x 0 2 3 2 3 2 4 1
-------------------------------	---	---	---------------------------------	---	----------------------------------	----------------------------------

#3 could be a little bit country or a little bit early rock & roll.

Switching chords in time will present the biggest challenge for the beginning guitarist. Applying *common fingers*, *common shapes*, and *guide fingers* will simplify the process by minimizing motion in the left hand.

Common Fingers: Keep fingers that are common between chords in place.

Common Shapes: Maintain the common shape between chords when moving across strings or frets.

Guide Fingers: Keep contact with the string as you guide the finger to the new position.

Am ↔ C: 2nd and 1st fingers are common. Only move the 3rd finger.

E ↔ Am: entire chord shape moves one string.

D ↔ A: 3rd finger stays on the second string, moving one fret.

Practice the above chord pairs using the common/guide concepts without strumming. Work on keeping your fingers from flying off the fretboard. Begin to identify common/guide concepts as you learn new chords. Here are a few more:

E ↔ D: 1st finger guide on the third string.

C ↔ G: common shape with the 2nd and 3rd fingers.

G ↔ D: common shape with the 2nd and 3rd fingers.

A ↔ E: common shape with the 2nd and 3rd fingers.

D ↔ C: common shape with the 2nd and 3rd fingers.

E ↔ C: common shape with the 1st and 2nd fingers.

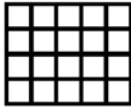
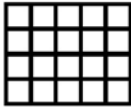
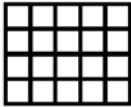
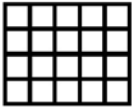
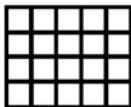
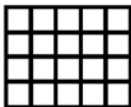
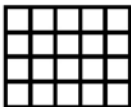
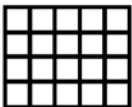
E ↔ Dm: common shape with the 1st and 2nd fingers.

Homework Exercise:

Compose an 8-measure chord progression using only chords introduced in this lesson.

- Fill in the blank chord diagrams with the correct fingerings and chord name.
- Choose a time signature (3/4 or 4/4).
- Add a strumming pattern/rhythm for each measure.
- Add a beat count below the rhythm and the up/down strokes above.

Then practice it! You might yield more interesting results by composing your entire progression before playing it. Model examples #1-#3 above, if needed.

<i>chord</i>				
<i>stroke</i>				
<i>rhythm</i>	:			
<i>count</i>				
<i>chord</i>				
<i>stroke</i>				
<i>rhythm</i>				
<i>count</i>				:

Lesson Seven:

Slurs

Pull it Off

Inverted Syncopation in Articulate Form

Guitana

Midterm Review

listen.. Charlie Christian

Slurs

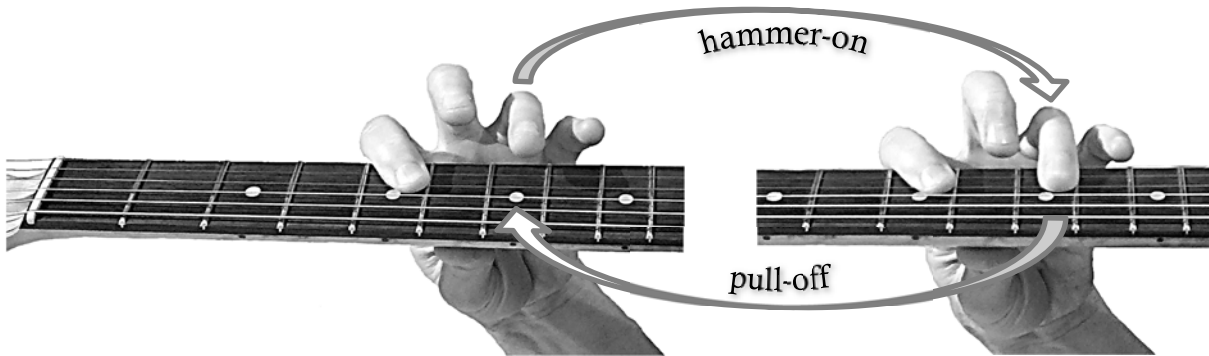
A **slur** is a curved line indicating notes of **different pitch** are to be *smoothly connected*, i.e., played **legato**. On guitar, this implies that successive notes are generated without plucking the strings. Hammer-ons, pull-offs, slides, trills, taps, and bends are all examples of guitaristic slurs.

Hammer-on (H): (ascending slur)

pick the first note then sound the second by "hammering" another finger without picking - keep the 1st finger planted.

Pull-off (P): (descending slur)

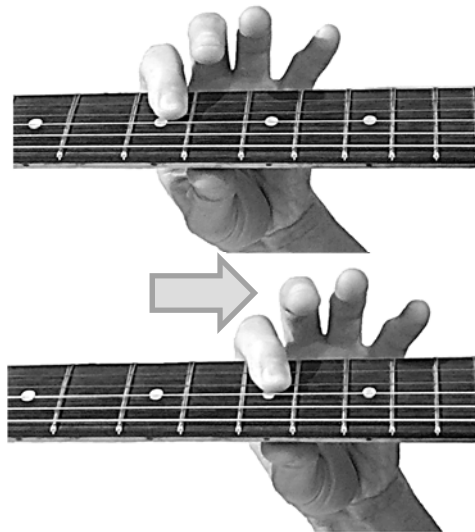
pick the first note then sound the second by pulling-off and down (flicking) to the second note - both fingers should begin the pull-off fretted.



Slide (sl.):

ascending descending short

pick the first note then slide the same finger (with pressure) up to the second note (without picking it).



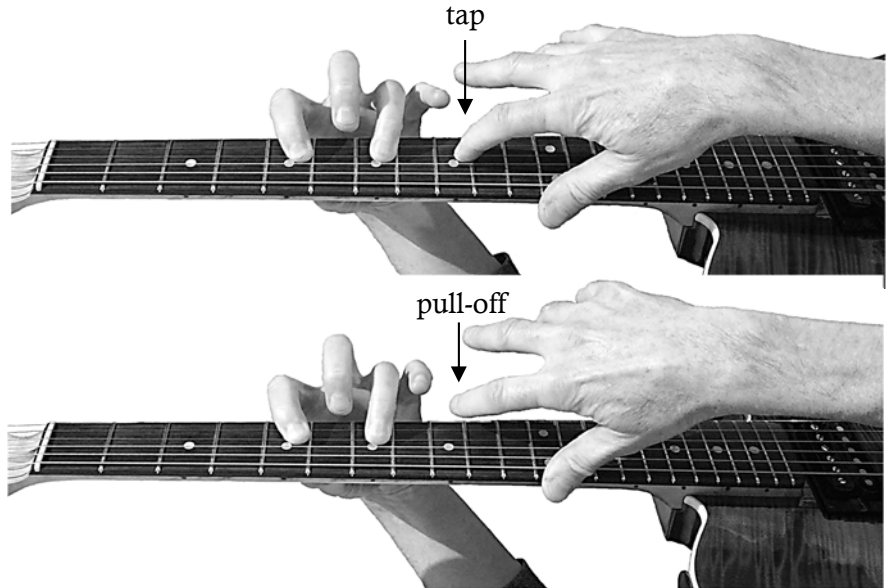
Trill (tr):

rapid series of hammer-ons and pull-offs between the two notes indicated.

Guitar 2-ish slurs:

Tap (T):

sound the first note by tapping with a pick-hand finger before pulling off.



Bend (B):

pick the note and bend the notated interval - when bending, use multiple fingers behind the fretted note, for strength.

* "vibrato" creates a fluctuation in pitch by rapidly bending and releasing the string with a fret-hand finger.



bend

release/start

Slurs can be *combined* to create a very expressive playing style. Check the following legato phrases ~

Pull it Off

Pull it Off features several slur types in the melody as well as all 7th/dominant 7th type chords (more on those in Lesson 11). It also introduces a **clave** rhythm, more specifically a 3-2 *son clave*, a definitive Afro-Cuban rhythm. The 3-2 *son clave* was adopted by '50's rocker Bo Diddley for his first single in 1955. The **Bo Diddley beat**, as it came to be known, powered numerous hits in the rock idiom including "Not Fade Away" (Buddy Holly), "Magic Bus" (The Who), "Mr. Brownstone" (Guns N' Roses), and "Desire" (U2).

G.M.

clavé $\frac{4}{4}$ = 128

E7
0 0 0 0
2 1

A7
X 0 0 0
2 3

3-2 son clave

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

Bar 0
i m i m

Bar 0
H H P P

0-3 0-3-0 3-0 0 0-3 0-3-0 3-0 2

C7
X X X
3 2 4 1

B7
X X O X
3 2 4

Bar 4
sl.

0-2 0-2-0 2-0 1 3 5 4 2 0-3 0-3-0 3-0

Guitar 2 chords:

E7
0 0 0 0
2 3 1 4

A7
X 0
1 1 1 2
barre w/ 1st finger

C9 ("9th chord")
X
2 1 3 3 3

B7
X 0
2 1 3 4

Inverted Syncopation in Articulate Form

Accent (>): placed above or below a note head, indicates the note is to be played with special *emphasis*, usually *louder*. It is a type of *articulation mark*.

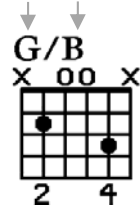


Staccato (.): placed above or below a note head, indicates the note or chord is to be played *short* and *detached*. It is another type of *articulation*.



Slash Chords: Thus far, all chords presented have been in *root position*, meaning the root/name of the chord has been the lowest note in the chord *voicing* (arrangement of notes). **Slash chords** also known as **inversions**, are chords whose roots are *not* the lowest note. They are represented as follows:

chord name / lowest note



G/B, where *G* is the chord name and *B* is the lowest note in the chord, stated as “G over B” or “G with a B in the bass.”

Syncopation: a rhythm which is mainly played or accented off the beat or on a weak beat. Funk, reggae, African, and Latin American styles are often quite syncopated. Check out the bass line on the following tune *Guitana*. Note how the bass falls mainly on the “&” of the beat, giving the tune a very *syncopated* feel.

Form: is the organizational structure of music, or how *contrasting sections* (verse, chorus, **A B C**..) of a composition/song are ordered and/or repeated. Examples of form and associated styles are as follows:

12-bar blues: a 12-bar repetition of a specific chord progression (**I-IV-V**) – common in *Blues*, *R&B*, and early *Rock & Roll*.

Strophic: the underlying music stays the same for each **verse** and **chorus** – common in *Folk*.

Contrasting Verse-Chorus: the verses and choruses are based on different underlying music – additional sections may include; **intro**, **pre-chorus**, **bridge**, **solo**, **coda**, etc.. common in all subgenres of *Rock/Pop*.

32-bar AABA: two contrasting sections (**A, B**), 8 bars each, that cycle through the 32-bar form – common in *Jazz* and *Broadway*.

Rondo: a *Classical* form where the main theme/**refrain** (**A**) is separated by contrasting **episodes** (**B, C**), e.g., **ABACA**.

Guitana (on the next page) is in **binary** form with two contrasting sections (**AB**), each 4 measures long.

Guitana

Cuban Folk Style

$\bullet = 105$

(A)

gtr1 G C D C G C D C

Bar 0

strum

gtr2

Bar 0

gtr2

bass

Bar 0

& (1 2) & (3 4) &

(B)

gtr1 G Am G/B Am G C

Bar 5

strum

gtr2

Bar 5

gtr2

bass

Bar 5

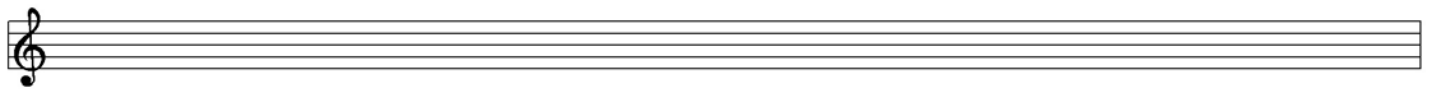
Guitar 2: soloing opportunities using the *G major scale* (see Appendix).

Midterm Review

#1) Write the letter names of the following notes:

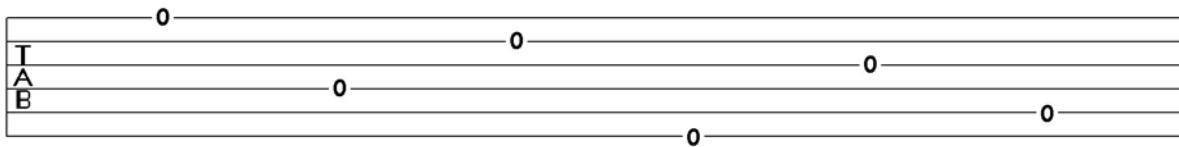


#2) Write the notes on the staff indicated by the letters. Notate at least **two** locations:

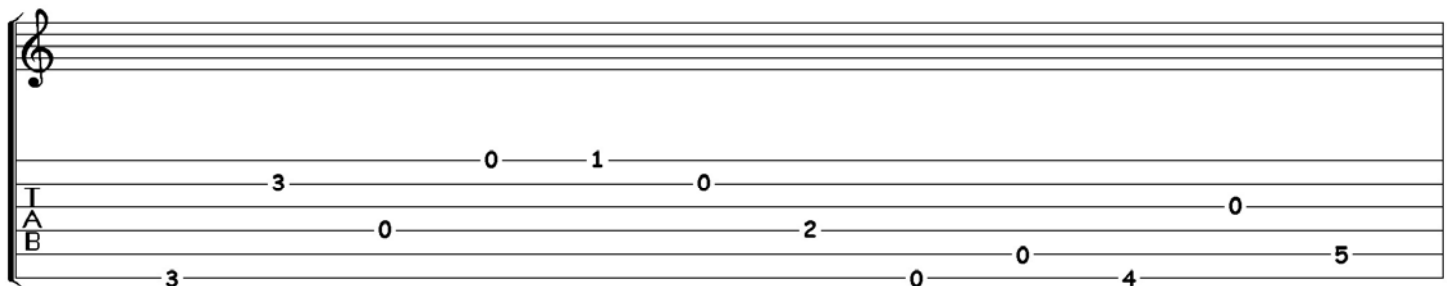


F D A E C# Bb G G# F# Eb C Ab B

#3) Write the note name and string number for the following open strings:



#4) Write the note name and its placement on the staff as indicated by the tablature:



Circle one **best answer** for the following multiple-choice questions:

#5) An **octave** is:

- a) the interval between one note and the next with the same name, either up or down
- b) a distance of twelve half steps
- c) two pitches with frequencies that vibrate in a 2:1 ratio
- d) all of the above

#6) A **dot** after a note increases its duration:

- a) by half
- b) by two
- c) by zero
- d) none of the above

#7) Who pioneered the electric guitar as a solo instrument in jazz?

- a) Eric Clapton
- b) Charlie Christian
- c) Syd Barrett
- d) Nigel Tufnel

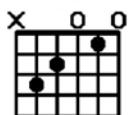
#8) Give an example of two **enharmonic** notes: _____ & _____

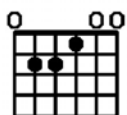
#9) A **chromatic note** will have some type of _____ placed before the note head.

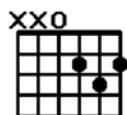
#10) In rock & roll, the *3-2 son clave* is also known as the _____.

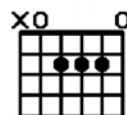
#11) An **accent** (>) above or below a note means _____.

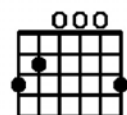
#12) Name the following *chords*:











#13) How many beats do the following notes/rests receive in $\frac{3}{4}$ time?

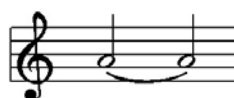
a)  _____

b)  _____

c)  _____

d)  _____

#14) Write one note of equivalent duration to the following tied notes:


a)  = _____

b)  = _____

c)  = _____


d)  = _____


#15) Write the **beat count** and the down/up **strum pattern** for the following rhythm:


stroke: 

count: _____

#16) What do the following *slurs* indicate?

a)  _____

b)  _____

c)  _____

d)  _____

Charlie Christian

1916 - 1942

listen..



“Charlie Christian” by *Leo Valdes* is licensed under CC-BY-SA-3.0, via Wikimedia Commons

- ^^ American guitarist who pioneered the electric guitar as a solo instrument in jazz, on par with the great horn and woodwind soloists of the big band/swing era (1930s-1940s). Developed a harmonically and rhythmically complex improvisational style known for its unbound inventiveness that was greatly influenced by tenor saxophonist Lester Young.
- ^^ Auditioned and hired for Benny Goodman’s (*the King of Swing*) band in 1939 at the age of 23 during a time when integrated bands were rare. Performed and recorded with the Benny Goodman Sextet up until his illness and death from tuberculosis/pneumonia in 1942, at the age of 25.
- ^^ Instrumental in the development of the bebop style while attending after-hour jams at Minton’s Playhouse in Harlem alongside Dizzy Gillespie, Kenny Clarke, Charlie Parker, and Thelonious Monk during 1941.
- ^^ Regarded as one of the most important (if not *the* most important) and influential jazz guitarists of all time.
- ^^ Recordings of note: “Rose Room”, “Seven Come Eleven”, “Solo Flight”, “Swing To Bop (live at Minton’s 1941).”

Lesson Twelve:

Notes on the Neck

Power Chords

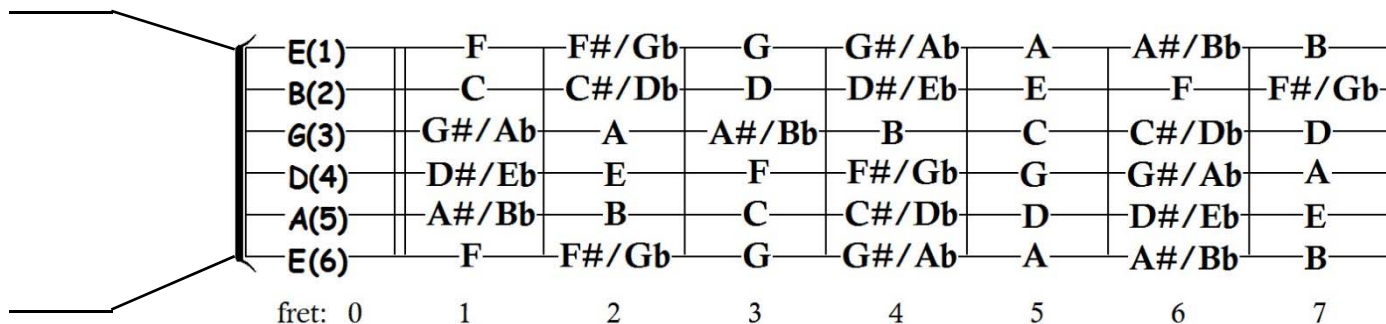
Riffs

Thunderdrone

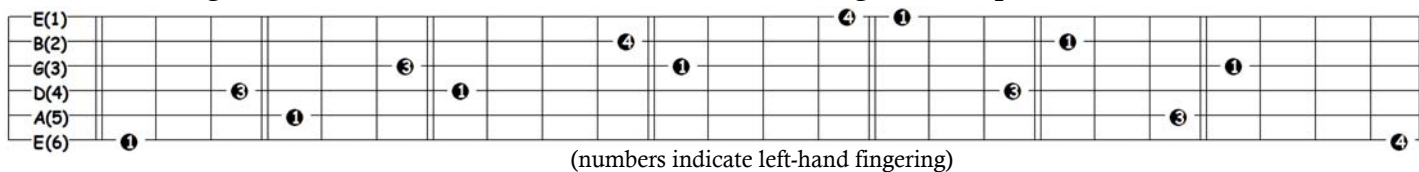
listen.. Jimi Hendrix

Notes on the Neck

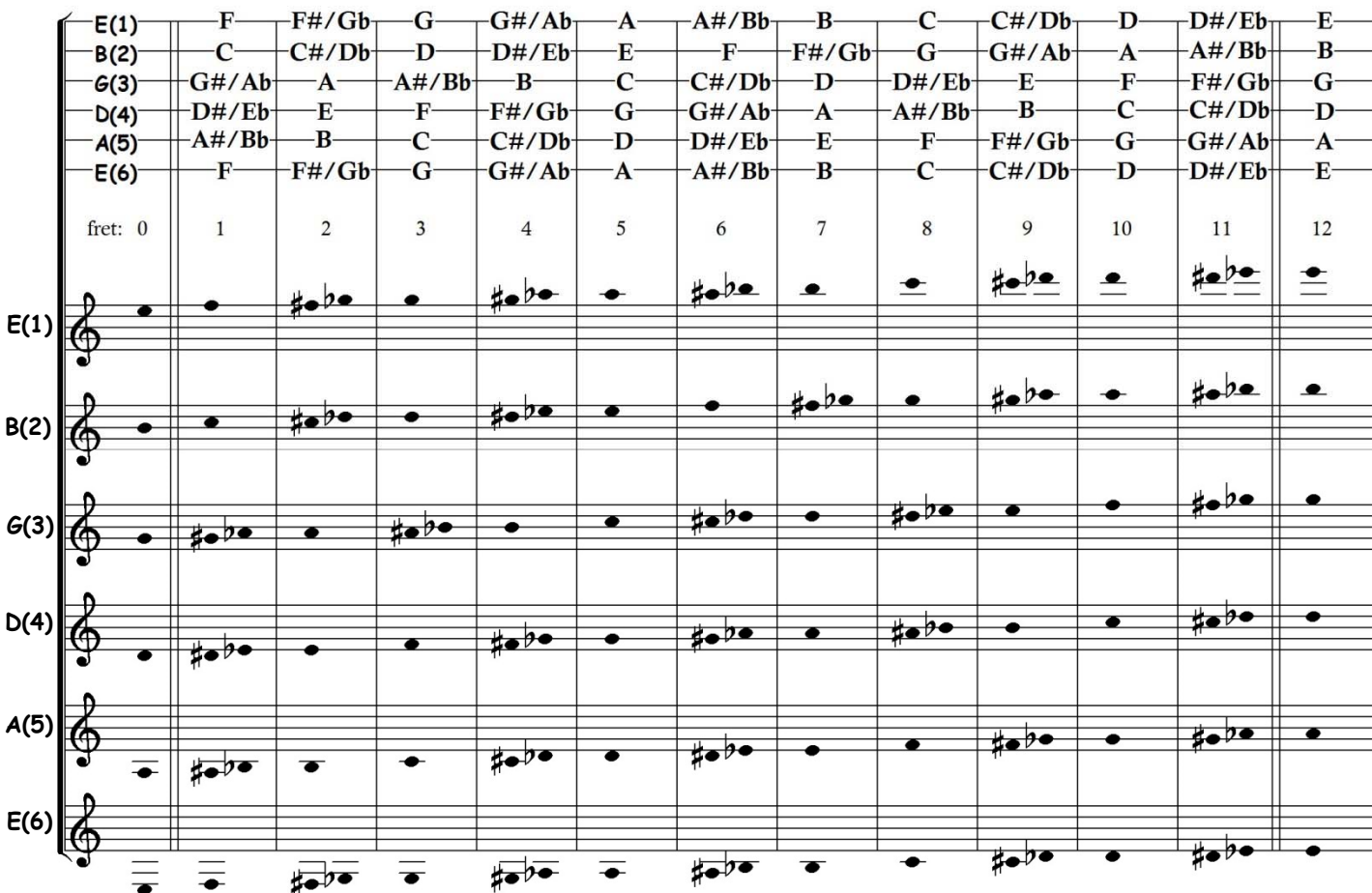
Here is a guitar neck grid with the note names (including enharmonic equivalents) up through the 7th fret. Knowing these, especially on the 4th, 5th, and 6th strings, will help us with our next topic, *Power Chords*.



Octave shapes provide a visual shortcut to learning notes all over the neck. The upper note of each shape is one octave higher. Memorize the notes on the 6th and 5th strings and shape from there!



..on the Staff: for reference purposes ~ The notes repeat one octave higher starting on the 12th fret.



I've got the .. Power Chords

Power Chords, also known as “5” chords, provide the rhythm-guitar foundation in **punk**, **grunge**, **alternative**, and **thrash** styles. They are spelled with the 1st and 5th notes (1 5) of their respective major scale. Because they do not contain the 3rd of the scale, they are neither major nor minor but can function as either. Power chords can be played as two-note or optional three-note shapes.

Open Power Chords have roots on the open E, A, or D strings:

optional barre w/1st finger

E5
0 XXX

A5
X0 XX

D5
XX0 X

o = optional note

A5
X0 XX

D5
XX0 X

E5
0 XXX

#1

E5
0 XXX

D5
XX0 X

A5
X0 XX

E5
0 XXX

#2

A5

E5

A5

E5 D5

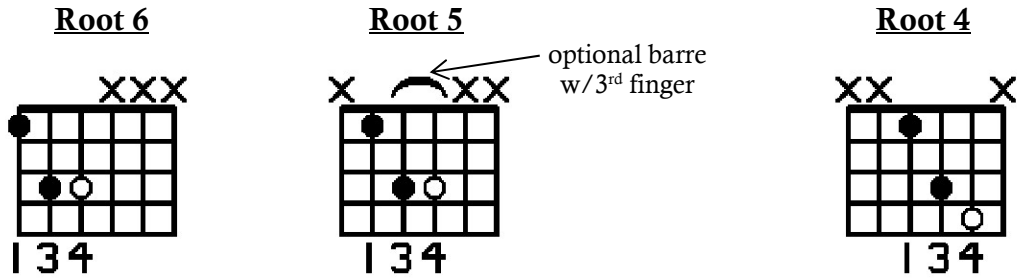
E5

#3

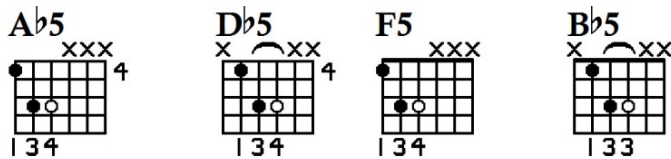
P.M. - - - -

P.M. - - - -

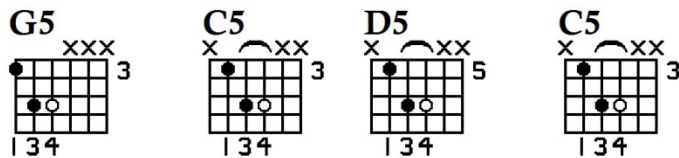
Movable Power Chords have roots on the 6th, 5th, or 4th strings and maintain their respective shapes as they *move* up and down the fretboard. Only the root/position changes, the shapes remain the same. The chords are named by their respective roots on the 6th, 5th, or 4th strings.



#4



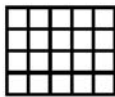
#5

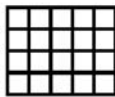


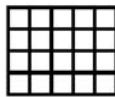
#6

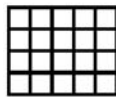
Homework Exercise #1: Play the following progression using *open* or *movable* power chords. Move to the closest possible shape as you change chords. Fill in the chord grids with the shapes you've chosen and be sure to note any *fret markers*. Use *Notes on the Neck* to find the chord roots, if needed.


B5
E5
D5
A5





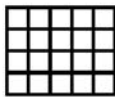


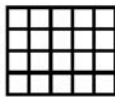


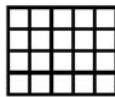


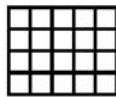
Homework Exercise #2: Play the same progression as in Homework Exercise #1 but use **different forms** (*open* or *movable root 4, 5, 6*) for each power chord. Again, move to the closest possible shape as you change chords. Fill in the chord grids with the shapes you've chosen and be sure to note any *fret markers*. Use *Notes on the Neck* to find the chord roots, if needed.


B5
E5
D5
A5





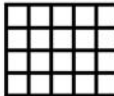


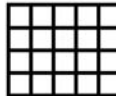


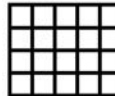


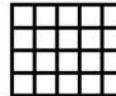
Homework Exercise #3: Compose a 4-measure progression using open or movable power chords. Fill in the blank chord diagrams with the correct fingerings, chord name, and any fret markers. Choose a time signature. Add a strumming pattern/rhythm on the staff for each measure. Add a beat count below the rhythm and the down/up strokes above. Feel free to add palm mutes and/or scratches. Then practice it!

chord





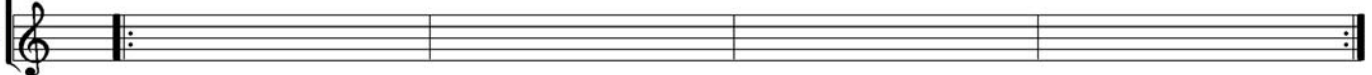




stroke

strum

count



Riffs

Riffs are short, repetitive, melodic phrases. Great riffs are *catchy* and *memorable*, and contain any combination of single notes, double stops, chords, or chordal fragments. Riffs are a contemporary guitarist's musical staple and often form the foundation for the introduction (i.e., "Smoke on the Water" by Deep Purple) or as the basis for an entire tune (i.e., "Whole Lotta Love" by Led Zeppelin). Below are permutations of several classic rock riffs – see if you can figure out where they came from ~

#1

(use all downstrokes for a more aggressive sound)

& (1) & (2) & 3 4

#2

2 5 2 4 2 0 4 0 2 0 4 4

#3

0 7 5 6 5 0 7 5 6 3 0

#4

D $\begin{matrix} \text{xx0} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 132

A $\begin{matrix} \text{x0} & \text{x} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 111

E $\begin{matrix} \text{0} & \text{00} \\ \bullet & \bullet & \bullet \\ | & | & | \\ | & | & | \\ | & | & | \\ | & | & | \end{matrix}$ 231

No Chord

(P = pull-off)

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

Thunderdrone

Thunderdrone is composed of typical 1990's alternative-rock elements including power chords, a note-based intro riff, and a chord-based coda/outro riff. The two main song sections are denoted with form letters (A) and (B) with parts for *rhythm* and *lead* guitar. **Fill in the chord grids with your preferred shapes.**

G.M.

Intro: ♩ = 110

p *p p ...*

V V □ V □ V V A5 C5

V V

The intro consists of a 4-measure sequence in 4/4 time. The first two measures are a descending eighth-note scale: 4-3-2-0. The third measure is a descending eighth-note scale: 2-4-3-2. The fourth measure is a descending eighth-note scale: 2-4-3-2, followed by a half-note chord (0-2-0-0) and a quarter-note chord (5-5-3-2). The tempo is 110 bpm.

(A)

B5 E5 D5 A5

last time To Coda ⊕

Section A consists of four measures in 4/4 time. The rhythm part features a steady eighth-note pattern. The lead part features a descending eighth-note scale: 4-4-4-4, 0-0-0-0, 9-9-9-9, 7-7-7-7, 6-6-6-6, 7-6.

(B)

G5 E5 F5 F#5

D.S. ♯ - last time al Coda ⊕

P.M. -

Section B consists of four measures in 4/4 time. The rhythm part features a steady eighth-note pattern. The lead part features a descending eighth-note scale: 4-7, 4-9, 10-5, 6-2. The first measure includes a *sl.* (slide) instruction.

Coda

⊕ E5 G5 F#5 F5 E5 G5 F#5 F5 Em

(repeat 3x)

The coda consists of nine measures in 4/4 time. The first eight measures are a sequence of power chords: E5, G5, F#5, F5, E5, G5, F#5, F5. The ninth measure is an Em chord. The sequence is repeated three times. The lead part features a descending eighth-note scale: 9-7, 12-10, 11-9, 10-8, 9-7, 12-10, 11-9, 10-8, 0-0.

Jimi Hendrix

1942 - 1970

listen..



Stockholm, Sweden - May 24, 1967

Unknown photographer [Public domain], via Wikimedia Commons

- ^^ American guitarist, songwriter, and singer whose blues-influenced psychedelic rock excursions expanded the tonal palette of electric guitar in the late 1960s through the use of loud amplification, fuzz tones, wah sounds, rotating speaker effects, and whammy bar.
- ^^ Spent time in the early '60s as a sideman for Little Richard, The Isley Brothers, and Wilson Pickett. Moved to London in 1966 at the request of Animals bassist Chas Chandler.
- ^^ Formed the Jimi Hendrix Experience with Noel Redding (bass) and Mitch Mitchell (drums) and released three singles in 1966 followed by the LP *Are You Experienced* in 1967 which featured experimental production techniques and the fully-realized Hendrix sound. Followed with *Axis: Bold As Love* (1967) and *Electric Ladyland* (1968).
- ^^ Still largely unknown to the American audience, returned to the United States in June, 1967 to perform at the Monterey Pop Festival where a flamboyant, sexualized, psychedelic performance style coupled with a ritualistic fire-sacrifice of a guitar left the audience stunned. Headlined Woodstock in 1969 with a new band and a mind-altering guitar rendition of the "Star-Spangled Banner".
- ^^ Regarded as the most important and influential figure in the history of rock guitar. Died in 1970 of a drug overdose at his creative and commercial peak.
- ^^ Recordings of note: "Purple Haze", "All Along the Watchtower", "Little Wing", "Hey Joe", "Crosstown Traffic", "Voodoo Child (Slight Return)", "If 6 Was 9", "Fire."