

A stylized illustration of a guitar is positioned on the left side of the cover. It features a dark teal body, a black neck, and six orange strings. The sound hole is represented by a dark teal circle. The bridge is a dark teal rectangle with six orange dots representing the bridge pins. The background is a solid dark teal color with abstract black shapes that suggest the body and neck of the guitar.

# Moving On Beyond the Basics of Guitar Playing

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*by Charlotte Adams*

CD INCLUDED

# Introduction

*Moving On* is designed for the guitar player who is able to play songs using first position chords and a few basic strumming and fingerpicking patterns. It is a logical follow-up to the beginner's book *Getting Started*.

In *Moving On*, you will begin to use the entire fretboard when playing chords, scales, and melodies, and you will learn how to read standard musical notation. The skills and information you acquire will allow you not only to expand your repertoire of songs and techniques, but also to increase your understanding of music and the musical language.

## **How to Use this Book**

The most effective and enjoyable way to use this book is to study the first two chapters in order, and then work through the last three chapters simultaneously. Try to achieve some balance among the categories (accompaniment, scales and melodies, and note reading), as you allow your moods and sensibilities to dictate how much from any one category you work on at a given time. Just try to have some accompaniment practice and some melodic work going at all times - and don't forget to keep up with your note reading!

## **Getting the Most Out of Your Practice**

As you stretch and strengthen both your musical mind and your fingers, you will notice that some things come easily and others feel like more of a struggle. Anyone who learns to play guitar encounters opportunities to feel frustrated, but it's possible to turn the challenges into positive learning experiences by cultivating a few simple attitudes and mental disciplines.

The most productive commitment you can make is to remain emotionally detached while learning new material. Instead of allowing your energy to go into judging and chastising yourself, channel that energy into your continued progress. Simply notice the problematic areas and attend to them, but resist

the temptation to respond emotionally. Take short but frequent breaks and don't forget to reward yourself by playing things that remind you of your accomplishments. Be consistent in using the intelligent practice methods I describe in this book, and you will succeed!

If you are experiencing difficulty when learning something new, it is probably because you are trying to take on too much at once. Break it down into smaller parts. Instead of playing the whole song, practice it in four measure segments. If playing four measures is difficult, try two measures - and slow down! If you are still experiencing problems, slow down even more and work with one measure at a time.

Almost everyone tries to play too fast when learning something new. It never works! If you are making mistakes or playing notes that are not clean, you are practicing mistakes. Remember, practice doesn't make perfect; perfect practice makes perfect. If you practice something wrong, you will get very good at playing it wrong! So, slow down until you find a tempo at which you can play it correctly. You will achieve your goal much more quickly by going slowly.

Once you can play a passage (or a whole piece) to your satisfaction, be certain to repeat it enough that it will "stick." The number of repetitions required for your mind and fingers to retain the information is probably more than you might guess. To be safe, do it more!

It is natural for guitarists to go through cycles of varying gratification. If you start feeling "stuck" in your playing or if your inspiration is lagging, use that time to practice scales, brush up on theory or sight-reading, or log in some concentrated time with the metronome. When you emerge from your lackluster phase (and you will!), you will possess skills that will allow you to play things that were beyond your reach only days or weeks earlier.

# 1

## The Basics

In order to get the most from this book, you will need to be clear on some basic concepts and terms. You should also brush up on your note-finding skills. Use this chapter as a review of material that you learned in *Getting Started* and refer to it frequently as you work through *Moving On*.

### The Names of the Notes

The musical notes go in the order of the alphabet in a repeated pattern, A through G. In between most of the natural notes is a note that is named with a sharp (#) or flat (♭). Notice that there is no note (sharp or flat) between B and C or between E and F.

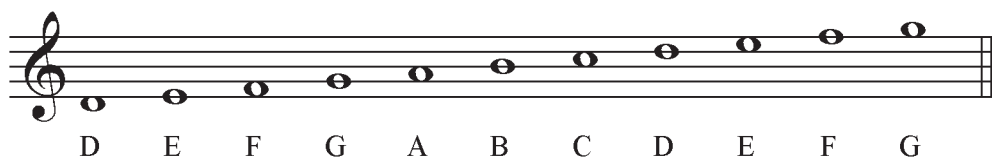
A A# B C C# D D# E F F# G G# A...

B♭ D♭ E♭ G♭ A♭

### Notes on the Staff

The staff consists of five lines and four spaces. Notes may sit either on a line or in a space. Guitarists read music on a staff that has a treble clef at the beginning.

The notes on the staff go in the order of the musical alphabet, with the note on the bottom line being E, the first space being F, the following line G, and so forth. It's helpful to use this sentence to help you remember the lines on the staff (from the bottom up): "Every Good Boy Does Fine". The notes in the spaces spell the word "FACE". If a note is to be played sharp (#) or flat (♭), the symbol will appear either in front of the note or in the key signature. You will learn about key signatures in Chapter 6.



## Trouble in Mind

You will use a typical blues style of chord playing for this song, and will learn a common blues riff, as well. Rather than playing all of the chords in the first position, you will play all of the chords with the root on the sixth string and will use the first, fifth, and seventh positions. You can think of the chords as barre chords, but because you will not strum the first three strings, it is not necessary to hold down a full barre.

The strumming pattern will be the same one that you used for this song when you played it in *Getting Started*. Listen to the CD to get the shuffle feel.

/ V / V / V / V (down-up-down-up-down-up-down-up)

Form the E chord by laying your index finger across the first five strings of the second fret and applying pressure on the 4th and 5th strings. Allow your finger to mute the first, second and third strings, and play / V (counted “1 &”). For the next beat (“2 &”), use your third finger to press on the fourth fret of the 5th string and play / V. Go back and play the whole series again to complete the measure.

For the A chord (5th fret) and B chord (7th fret), you will need to use different fingers, since you won't have the advantage of the open strings. Use your index finger to provide a partial barre, your second and third fingers to play the basic chord shape, and your fourth finger to play the “shuffle” note two frets higher on the fifth string. Here is how the chords look in standard notation and tablature:

**E**

**V**  
**A**

**VII**  
**B**

2	2	2	2	2	2	2	2	2	7	7	7	7	7	7	7	7	7	9	9	9	9	9	9	9	9	9	9	9	11	11	9	9	11	11													
2	2	4	4	2	2	4	4	7	7	9	9	7	7	9	9	9	9	11	11	9	9	11	11	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7

# Trouble In Mind

E                      B                      A

Troub-le in mind, and I'm blue, but I won't be blue al-ways, 'cause that

E                                      B                                      E

sun's gon-na shine \_\_\_\_\_ in my back door some - day. \_\_\_\_\_

I'm gonna lay my head  
on some lonesome railroad line  
Let that 2:19 Special  
ease my troubled mind.

Trouble in mind, I'm blue  
my poor heart is healin' slow  
Never had so much trouble  
in my whole life before

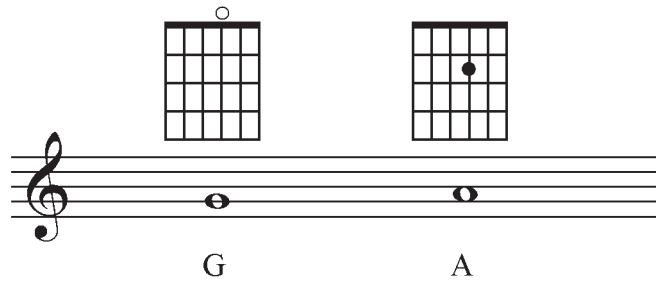
Here is the lick that is played at the beginning of the song and between the verses. For the first triplet, place either your second and third fingers or your third and fourth fingers on the fourth fret of the third and first strings. Keep your fingers in the same position as you move down to the third fret, and then the second fret. End with a B7 chord.

B7

T  
A  
B

4                      3                      2                      0  
4                      4                      3                      3                      2                      2                      1  
0                      1                      2

# Notes on the Third String



19. 

Exercise 19 consists of two staves of music in 4/4 time. The first staff contains a sequence of eighth notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff contains a sequence of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

Remember to establish the pulse and count several measures before you begin to play. This process is especially important when you have been playing in one time signature and are changing to another.

20. 

Exercise 20 consists of two staves of music in 3/4 time. The first staff contains a sequence of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff contains a sequence of quarter notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

Count and clap this before you play it, so that you can hear the dotted note figure and become familiar with the sound of it.

21. 

Exercise 21 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains a sequence of quarter notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The second staff contains a sequence of quarter notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C.

# Moving On Beyond the Basics of Guitar Playing

*by Charlotte Adams*

*Moving On* is designed for the guitarist who has experience playing in the first position and is ready to begin using the entire fretboard to play chords, scales, and melodies. The songs included reflect a variety of styles, including folk, bluegrass, blues, and rock. Note reading is taught in a clear and natural way that makes the learning process easy and enjoyable.

Topics covered include:

Rhythm

Barre chords and moveable chords

Right-hand accompaniment patterns

Bass lines and fills

Scales

Note reading

*Guitar  
Instruction*<sup>TM</sup>

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