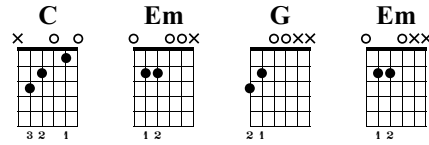


# Clean & Clear Hammer Ons + Flick Offs

Lesson 3 - TAB 1

LGIL - Drue James - Intermediate Acoustic Course



Standard tuning

♩ = 66

s.guit.

First system of musical notation. It starts with a C chord and an Em chord. The notation includes a treble clef staff with notes and guitar tablature below. The tablature shows fret numbers and techniques like Hammer (H), Pick (P), and Flick (F). The C chord section has a treble clef staff with notes G4, A4, B4, C5 and a guitar tablature with notes 0, 2, 0, 2, 0, 2. The Em chord section has a treble clef staff with notes G4, A4, B4, C5 and a guitar tablature with notes 0, 2, 0, 2, 0, 2.

Second system of musical notation. It starts with a G chord and an Em chord. The notation includes a treble clef staff with notes and guitar tablature below. The G chord section has a treble clef staff with notes G4, A4, B4, C5 and a guitar tablature with notes 0, 2, 0, 2, 0, 2. The Em chord section has a treble clef staff with notes G4, A4, B4, C5 and a guitar tablature with notes 0, 2, 0, 2, 0, 2.



# How To Play Harmonics

Lesson 5 - TAB 3

LGIL - Drue James - Intermediate Acoustic Course

Standard tuning

♩ = 70

s. guit.

Musical notation for measures 1 and 2. The top staff is a treble clef in 4/4 time, showing a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in measure 1, and D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter) in measure 2. The bottom staff is a guitar TAB with strings T, A, B. Measure 1 contains fret numbers <12>, <12>, <7>, <12>. Measure 2 contains <12>, <12>, <7>, <7>.

Musical notation for measures 3 and 4. The top staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in measure 3, and D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter) in measure 4. The bottom staff contains fret numbers: <12>, <12>, <7>, <12> in measure 3, and <12>, <7>, <7>, <7> in measure 4.

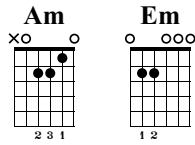
Musical notation for measures 5 and 6. The top staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in measure 5, and D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter) in measure 6. The bottom staff contains fret numbers: <12>, <12>, <7>, <12> in measure 5, and <12>, <12>, <7>, <7> in measure 6.

Musical notation for measures 7 and 8. The top staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in measure 7, and D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter) in measure 8. The bottom staff contains fret numbers: <12>, <12>, <7>, <12> in measure 7, and <12>, <7>, <7>, <7> in measure 8.

# Harp Harmonics - BONUS LESSON

Lesson 5a - TAB 4

LGIL - Drue James - Intermediate Acoustic Course



Standard tuning

♩ = 80

s.guit.

Am Am

TH -----

T	1 <13>	2 <14>	2 <14>	0 <12>	1 <13>	2 <14>	2 <14>	0 <12>
A								
B								

Em Em

TH -----

T	0 <12>	0 <12>	2 <14>	2 <14>	0 <12>	0 <12>	2 <14>	2 <14>	2 <14>	0 <12>
A										
B										

# 8 Barre Chord Shapes To Memorise

<p><b>G (E shape)</b></p> <p>1 3 4 2 1 1</p>	<p><b>Gm (E minor shape)</b></p> <p>1 3 4 1 1 1</p>	<p><b>C (A shape)</b></p> <p>×</p> <p>1 2 3 4 1</p>
<p><b>Cm (A Minor Shape)</b></p> <p>×</p> <p>1 3 4 2 1</p>	<p><b>G7 (E7 Shape)</b></p> <p>1 3 1 2 1 1</p>	<p><b>Gm7 (E Minor 7 Shape)</b></p> <p>1 3 1 1 1 1</p>
<p><b>C7 (A7 Shape)</b></p> <p>×</p> <p>1 3 1 4 1</p>	<p><b>Cm7 (A Minor 7 Shape)</b></p> <p>×</p> <p>1 3 1 2 1</p>	

Standard tuning

♩ = 80

<b>G (E shape)</b>	<b>Gm (E minor shape)</b>	<b>C (A shape)</b>	<b>Cm (A Minor Shape)</b>

<b>G7 (E7 Shape)</b>	<b>Gm7 (E Minor 7 Shape)</b>	<b>C7 (A7 Shape)</b>	<b>Cm7 (A Minor 7 Shape)</b>

# Here, There and Everywhere – Barre Chord Theory Test

## INTRO

G Bm  
To lead a better life,  
A# Am7 D7  
I need my love to be here

## VERSE

G Am Bm C G Am  
Here, making each day of the year  
Bm C F#m7 B7  
Changing my life with a wave of her hand,  
F#m7 B7 Em open Am open Am7 open D7 open  
Nobody can deny that there's something there

## VERSE

G Am Bm C G Am  
There, running my hands through her hair  
Bm C F#m7 B7  
Both of us thinking how good it can be  
F#m7 B7 Em open Am open Am7 open D7 open  
Someone is speaking, but she doesn't know he's there

## MIDDLE 8

A# Gm  
I want her everywhere  
Cm D7 Gm Gm  
And if she's beside me I know I need never care  
Cm D7  
But to love her is to need her

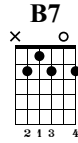
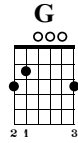
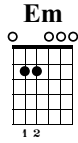
## VERSE

G Am Bm C G Am  
everywhere knowing that love is to share,  
Bm C F#m7 B7  
Each one believing that love never dies  
F#m7 B7 Em open Am open Am7 open D7 open  
Watching her eyes, and hoping I'm always there

# Playing With Bass Notes + Runs

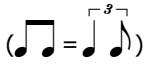
Lesson 9 - TAB 6

LGIL - Drue James - Intermediate Acoustic Course



Standard tuning

♩ = 116



s.guit.

1 **Em** 2 **Em** 3 **G**

4 **G** 5 **Em** 6 **Em**

7 **G** 8 **G** 9 **B7**

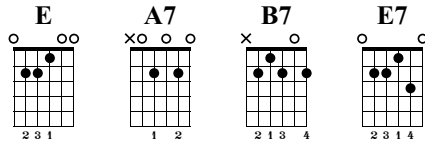
10 **Em** 11 **Em** 12 **Em**

13 **Em**

# Playing Moody Bends

Lesson 10 - TAB 7

LGIL - Drue James - Intermediate Acoustic Course



Standard tuning

$\text{♩} = 75$

s.guit.

1

E

2

E

3

A7

4

A7

5

E

6

E

7

B7

8

A7

9

E

10

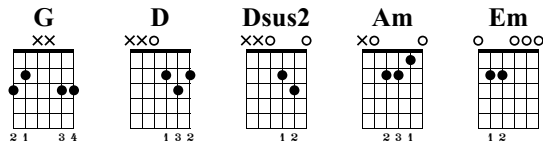
E7



# Percussive Strumming - 7 Techniques in 1 Song

Lesson 11 - TAB 8

LGIL - Drue James - Intermediate Acoustic Course



Standard tuning

$\text{♩} = 77$

**G** **D** **Dsus2**

Measures 1 and 2. Measure 1: G chord. Measure 2: D chord. Both measures feature percussive strumming with 'x' marks on the strings. The guitar tablature below shows the fretting for each measure.

**Am** **Em**

Measures 3 and 4. Measure 3: Am chord. Measure 4: Em chord. Both measures feature percussive strumming with 'x' marks on the strings. The guitar tablature below shows the fretting for each measure.

**G** **D**

Measures 5 and 6. Measure 5: G chord. Measure 6: D chord. Both measures feature percussive strumming with 'x' marks on the strings. Slurs with 'H' and 'P' are placed over the notes in both measures. The guitar tablature below shows the fretting and fingerings (3 5 3 0 and 2 3 2 0) for the notes in measure 5.

**Am** **Em**

Measures 7 and 8. Measure 7: Am chord. Measure 8: Em chord. Both measures feature percussive strumming with 'x' marks on the strings. Slurs with 'sl.' are placed over the notes in both measures. The guitar tablature below shows the fretting and fingerings (2 4 2 0) for the notes in measure 7.

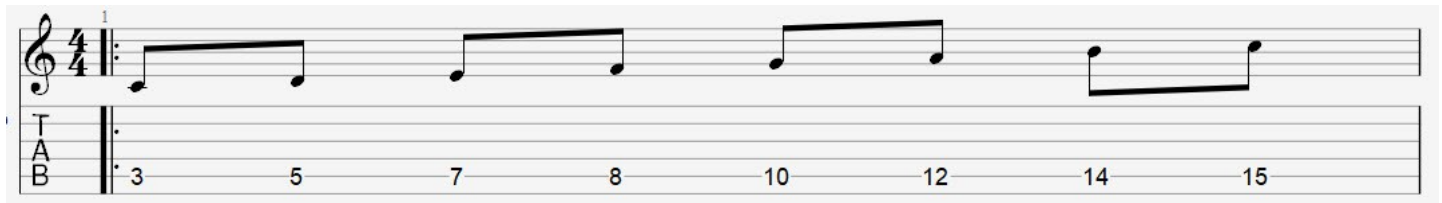
# The Nashville Number System

## Intermediate Acoustic Course

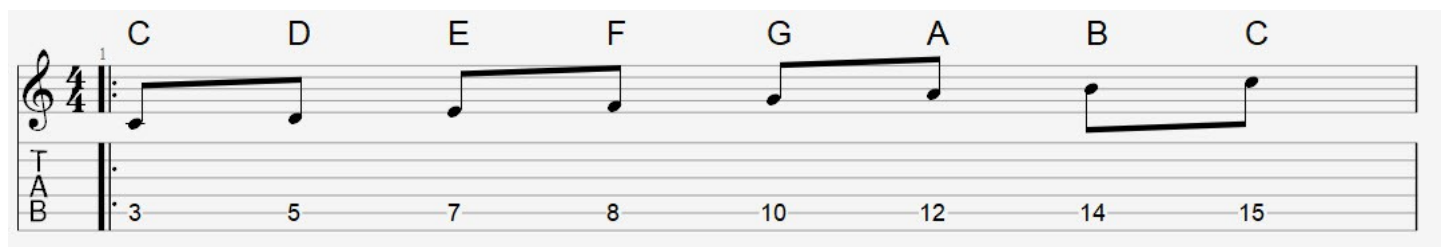
### Step 1 – The Major Scale Notes

An easy way to get started and understand the major scale is to hear it. A great way to hear it is to play it on one string.

We're starting on the 3<sup>rd</sup> fret of the A string. This is called C, or the key of C. Here's how it looks in TAB...



Each one of those numbers on the line is a note. Here's the notes we're playing:



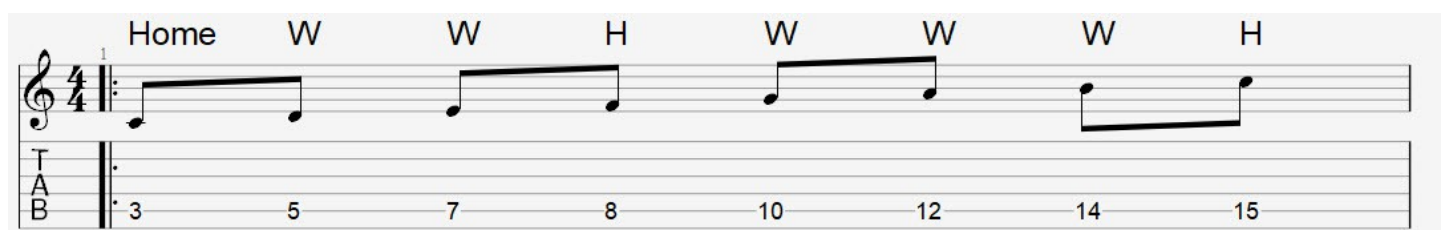
So the C major scale is the notes of **C D E F G A B C**

### Step 2 – The Major Scale Formula

Now we know the major scale let's look at the distance travelled between each fret. This gives us the Major Scale Formula. Every scale has a formula.

When we travel up one fret we call this a **Half** (or half tone).

When we travel up two frets we call this a **Whole** (or whole tone)



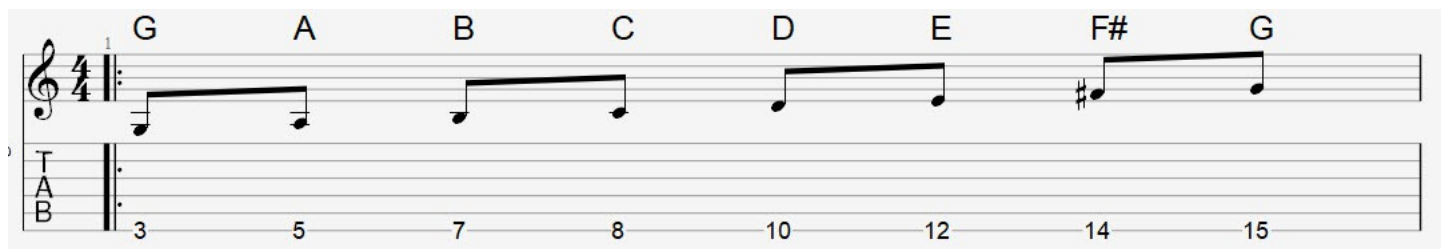
So the Major Scale formula is **W – W – H – W – W – W – H**

### Step 3 – Applying The Formula To A New Key

Now we know the major scale formula and the movements involved we can play the major scale in any of the 12 keys in music.

All we have to do is start with our home (or key) and move up with the formula we've learnt.

Let's look at the key of G (3<sup>rd</sup> fret on the thickest string)



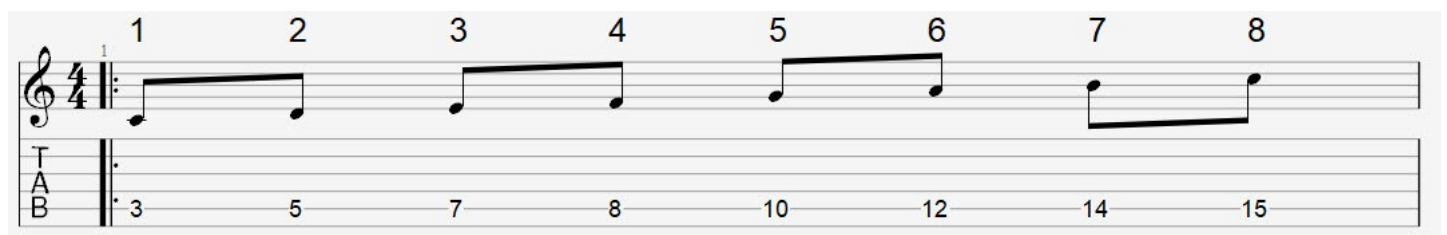
The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, G. Below the staff, the fret numbers are 3, 5, 7, 8, 10, 12, 14, 15. The notes are connected by lines, indicating a scale run.

You can see it's exactly the same journey up the frets but it gives us different notes.

If you like start at a random string below fret 5 and apply that formula. It will sound the same everytime. You can now play the major scale in any key and you know it's formula.

### Step 4 – Moving Into Nashville – Each Movement Has A Number

The Nashville system uses numbers for each movement up the major scale. Here's what it looks like back in the key of C.



The image shows a musical staff in 4/4 time with a key signature of no sharps or flats. The notes are C, D, E, F, G, A, B, C. Below the staff, the fret numbers are 3, 5, 7, 8, 10, 12, 14, 15. The notes are connected by lines, indicating a scale run.

So if I said we're in the key of C and I want you to move to number 2. You'd know this was a whole step (2 frets) and you'd know we're moving to D.

Now this does presume you know the notes. But one day I'd like you to know all the notes on the guitar strings without too much effort.

So whatever key we're in each step up the major scale has a number. And because you know the major scale formula you know how to get to that number.

## Step 5 – All That Movement Isn't Practical In The Real World

Playing the major scale on one string is great to learn how it sounds and the formula. However it's a lot of fret movement. We can actually play the major scale without all that movement on 3 strings. Here's how...

Diagram illustrating the "boxed pattern" for the C major scale on the E and A strings. The scale is shown on a treble clef staff in 4/4 time, with notes C, D, E, F, G, A, B, C. The corresponding fret numbers for the strings T, A, and B are shown below the staff: 3, 5, 2, 3, 5, 2, 4, 5.

This is called a “boxed pattern” and once you learn the major scale this way you can play it in any key starting on the E and A strings. This is a very useful pattern to learn as it helps us find the relevant notes for each movement of the scale.

## Step 6 – Each Number In Nashville Has A Chord Associated

The final step is understanding that each number in the Nashville system not only has a note associated with it but also a chord.

The system is as follows:

**1 = Major 2 = Minor 3 = Minor 4 = Major 5 = Major 6 = Minor 7 = Diminished 8 = Major**

Here's how it looks going back to our C major scale on one string with the notes and the chords written above.

Diagram illustrating the Nashville system for the C major scale on the E and A strings. The scale is shown on a treble clef staff in 4/4 time, with notes C, D, E, F, G, A, B, C. The corresponding chords are written above the notes: C, Dm, Em, F, G, Am, Bdim, C. The corresponding fret numbers for the strings T, A, and B are shown below the staff: 3, 5, 7, 8, 10, 12, 14, 15.

If I asked you to play number 1 in the key of C you would play a C major

If I asked you to play number 2 in the key of C you would play a D minor.

And we can do this with any key... Here's the key of G with the chords above.

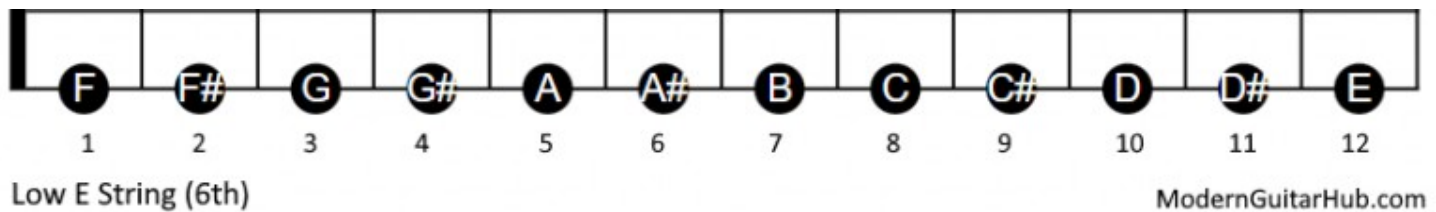
Diagram illustrating the Nashville system for the G major scale on the E and A strings. The scale is shown on a treble clef staff in 4/4 time, with notes G, A, B, C, D, E, F#, G. The corresponding chords are written above the notes: G, Am, Bm, C, D, Em, F#dim, G. The corresponding fret numbers for the strings T, A, and B are shown below the staff: 3, 5, 7, 8, 10, 12, 14, 15.

# The Beauty Of Triads - Parts 1 + 2

Triads are the 3 notes that make up major and minor chords. You've learnt most major and minor chords as a beginner. These triads can be found in other areas of guitar study like barre chords and the CAGED system.

In Part 1 of Intermediate Acoustic we'll be learning about E shape triads and in Part 2 the A shape triads that are both found on the bottom thinnest strings.

For you to understand this you need to be reasonably quick at identifying the notes on the E string.

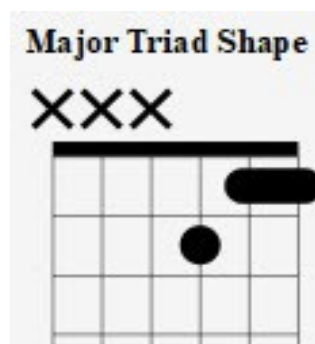


## The Only 2 Shapes You Need...

Once you know the names on the E string these will then directly correspond to the chords the first player is playing. For example, if they are playing a C chord you know that C is on Fret 8! For now it doesn't matter if it's major or minor.

## Major + Minor Triad Shapes

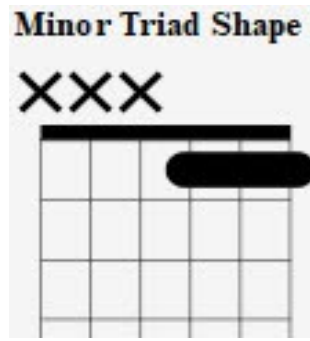
The major shape is based on the bottom 3 strings that are played in an E Shape Barre Chord. Place your index finger on the bottom 2 strings (mini barre chord) and your middle or ring finger on the G string at the next fret over.



Remember that these shapes are movable!

That means that where you place these shapes on the neck will determine their root note. So if you put the shape above on the 3<sup>rd</sup> fret it would make a G major triad.

Here is the minor shape:

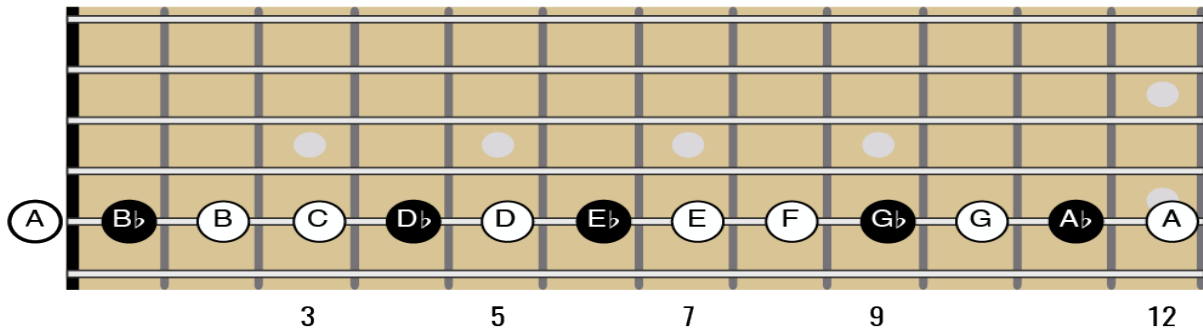


The minor shape is basically the bottom 3 thinnest strings played as another mini barre chord. It's just a one note change from the major shape but it makes all the difference in terms of sound.

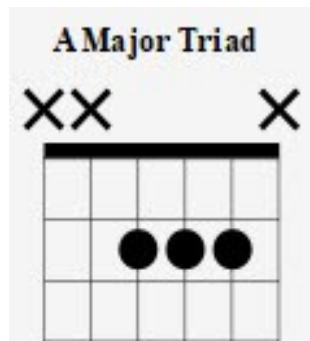
## Part 2 – The A Shape Triads

Once you have familiarised yourself with the E Shape Barre Chord major and minor triads look into the A Shapes...

For this knowledge to be effective it's important you know the notes on the A string:



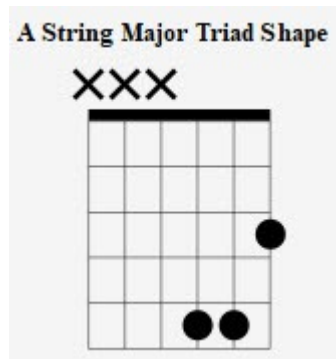
Here is the A major shape triad:



It's important with all of these triad shapes to only play the strings that you are holding down. The open strings are NOT part of the triad.

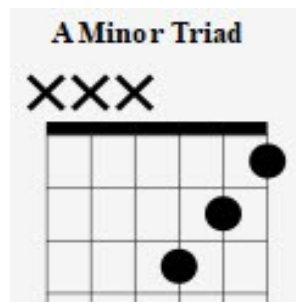
If you played the shape above on the 5<sup>th</sup> fret you would make a C major triad.

While the chord shape above is familiar to us, it's not always the best shape to use, as we could hit strings that we don't intend to. In answer to this issue there is also another way to play the A major shape triad (See the chord box below)



The chord shape above uses the bottom 3 strings of an A Shape Barre Chord, but it's not played as the full chord. Only the bottom 3 thinnest strings.

Finally here's the A minor triad shape. Remember, the chord box below isn't showing you how to play an actual A minor chord it's just showing you the movable shape you can use for A string minor triads.



You might be thinking “Why doesn't this look like an A minor open chord?” Well, if you included the third fret on the d string to make a 4 finger chord then you would have the A minor shape. Think of it like the bottom 3 strings that are played in a B Minor Barre Chord.

### **Rhythms To Accompany...**

You might be thinking “Right Drue I understand the shapes and the positions, but what rhythms should I use to accompany the first guitarist?”

Start off by strumming the triads on the first beat of the bar (or whenever the first guitarist changes to the chord). From there you could pick the triads, use downbeat 8<sup>th</sup> strums or short staccato strums. But remember... do what's right for the song and don't overplay or distract from the first guitarists performance.

# The CAGED System Explained

## LGIL Premium Intermediate Acoustic

*\*Please watch the video on the lesson page for more detail about this system\**

### Overview...

In simple terms the CAGED system uses the common open chords of C, A, G, E and D. I'm sure you know these chords already!

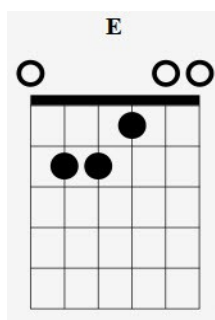
We take these common chords (or chord shapes if you prefer) and we transpose them to other keys.

We do this by moving them up the neck and using a barre finger if necessary.

This is the music theory basis of barre chords.

A knowledge of the note names on the E, A and D strings will be very useful for the next steps.

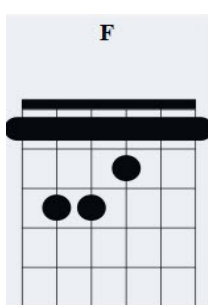
Let's start by taking our **E major chord**...



If we move this chord shape up by one fret and then place a capo behind it we get the chord of F. As a half tone movement (one fret) up the neck means one movement up the musical alphabet. Here's the musical alphabet for reference:

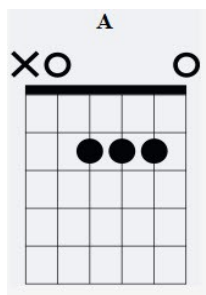
**A – A# - B – C – C# - D – D#- E – F – F# - G – G#**

If we place a barre finger on the first fret (which acts like a capo) and move the chord the E chord up one fret we get the F chord.



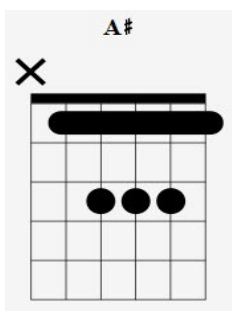


We can do the same process for the **A Major chord...**



Notice how the A chord sits into the second fret. So when we place the capo/barre finger down there has to be a gap at fret 2 before we make the chord.

Moving this chord up by one fret and placing a barre finger/capo down makes the chord of **A# major**.



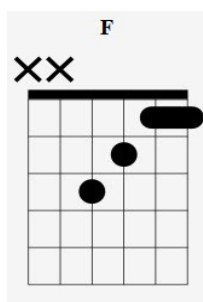
The same process can be applied to all other chords in the CAGED system.

### **Common Chords We Use:**

The most common open chords that are used in the CAGED system are E, A, D and sometime C. We don't often use the G chord.

Of course, some of these chords are a stretch when using the barre finger as well. But we can make some of these chords as partial and not the full chord.

For example here's the F chord with just the bottom 4 strings being played:

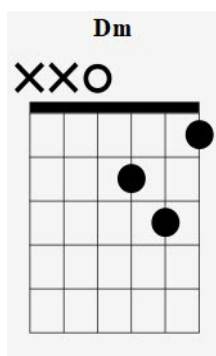


If you move this chord up and down the neck and just play the bottom 4 strings you'll get different major chords.

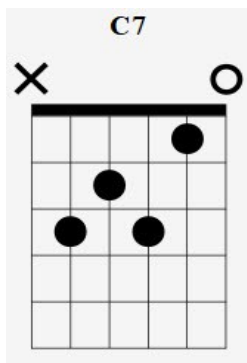
### **Two of my favourite chord shapes using CAGED:**

We can not only play major chords using this system but any open chord shape from the 5 families we learnt about in our 5 Families 12 Bar Blues Workshop.

Try moving these shapes around the neck:



For a higher sounding minor chord move the D minor around and only play the bottom 3 strings:



The C7 chord can be moved around the neck as well to get interesting seven chords without sitting in open position. Just remember to only strum or pick the middle 4 strings.

Experiment with moving the CAGED chords around the neck.

And the next time you see a common chord progression with predictable open chords perhaps chuck in a CAGED chord to add variety to your songs.