

Lesson 13

Fernando Sor
(1778-1839)

♩ = 63 - 69

Source: *Introduction à l'étude de la guitare*, op. 60

Amusement

op. 18, no. 9

Felix Horetzky
(1796-1870)

♩ = 69 - 80

My Funny Valentine

from BABES IN ARMS
 Words by Lorenz Hart
 Music by Richard Rodgers

Verse
 Moderately slow

Em Em(maj7) Em7 Em6

mp
 1., 2. My fun - ny val - en - tine, sweet com - ic val - en - tine,

T
A
B

Cmaj7 Am7 F#m7b5 B7

you make me smile with my heart.

Em Em(maj7) Em7 Em6

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

Cmaj7 Am7 Am7b5 D7

yet, you're my fav - 'rite work of art. Is your

Copyright © 1937 (Renewed) by Chappell & Co.
 Rights for the Extended Renewal Term in the U.S. Controlled by Williamson Music,
 a Division of Rodgers & Hammerstein: an Imagem Company and WB Music Corp.
 This arrangement Copyright © 2013 by Williamson Music,
 a Division of Rodgers & Hammerstein: an Imagem Company and WB Music Corp.
 International Copyright Secured All Rights Reserved

Bridge

Gmaj7 Am7 Bm7 Am7 G6 Am7 Bm7 Am7

fig - ure less than Greek; is your mouth a lit - tle weak when you

Gmaj7 B7 Em Dm7 C#7 Cmaj7 F#m7b5 B7

o - pen it to speak? Are you smart? But

Outro

Em Em(maj7) Em7 Em6

don't change a hair for me, not if you care for me,

Cmaj7 F#m7b5 B7b9 Em Dm7 C#7#11 Cmaj7

stay lit - tle val - en - tine, stay! Each day is

Am7 D7 G F#m7b5 B7 G G6

Val - en - tine's Day. Day.

CHAPTER 4: BARRE CHORDS (PART 1)

RHYTHM STUDY

Earlier, we discussed an integral part of rock guitar—the power chord. If you’ll remember, there was a movable shape that had its root note in the bass. In this chapter, we’re going to explore the barre chords from which the power chords are derived. *Barre chords* get their name from the technique of using your index finger to form a “bar” across the strings. This can be a difficult technique to get down, but when you get it, you’ll find it’s one of the most rewarding tasks of learning guitar.

The type of barre chord we’re going to cover in this chapter is the “E-shape” barre chord. To play this type of chord, first place your fingers in position to play an open E major chord, but use your middle, ring, and pinky fingers to fret the chord. Then, slide up one fret so that the first fret is open. Now, lay your index finger over all six strings at the first fret and press down. When you strum the strings, you should hear an F major chord. To play F minor, simply lift your middle finger off of the G string so that it is played by your index-finger barre. Try playing both chords one-string-at-a-time to be sure that each note rings out. Again, this will take some practice, so please don’t let yourself become quickly discouraged.

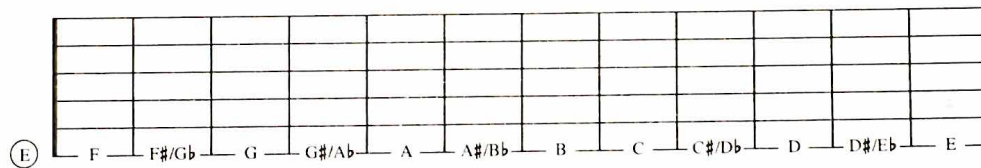
Movable major shape



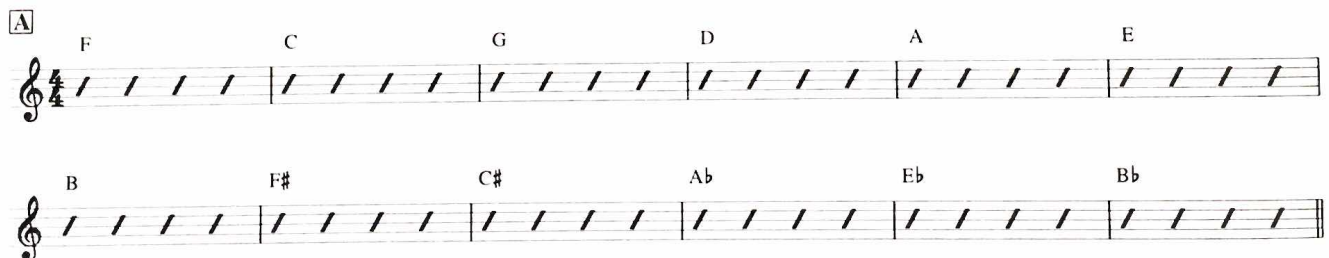
Movable minor shape



As was previously alluded to, the E-shape barre chord—major and minor—gets its root name from the note on the low E string. Use the diagram below to memorize all the notes on the low E string. This will allow you to quickly find the chords as you read through a piece of music.



As you’ve probably noticed, the frets are wider near the nut and gradually become narrower as you move toward the bridge. Practice playing major and minor barre chords all over the fretboard to help you become accustomed to these various fret widths.



B Fm Cm Gm Dm Am Em
 Bm F#m C#m Abm Ebm Bbm

Now, let's try your hand at a few songs using the E-shape barre chord.

FLY AWAY

A B C G D

TAB

Words and Music by Lenny Kravitz Copyright © 1998 Miss Bessie Music (ASCAP)

HEAT OF THE MOMENT

A Bm G A D

TAB

Words and Music by Geoffrey Downes and John Wetton
 Copyright © 1982 Palan Music Publishing Ltd., WB Music Corp. and Almond Legg Music Corp.
 All Rights for Palan Music Publishing Ltd. in the United States and Canada Administered by Palan Songs America
 All Rights for Almond Legg Music Corp. Administered by WB Music Corp.

TORN

F C

TAB

Dm Bb

TAB

Words and Music by Phil Thornalley, Scott Cutler and Anne Previn
 Copyright © 1995, 1996 by BMG Music Publishing Ltd., Colgems-EMI Music Inc., Scott Cutler Music, Universal - Songs Of PolyGram International, Inc. and Wee!e-Pie Music
 All Rights for BMG Music Publishing Ltd. in the U.S. Administered by BMG Songs, Inc. All Rights for Scott Cutler Music Controlled and Administered by Colgems-EMI Music Inc.

LEAD STUDY

Though the minor pentatonic scale is by far the most prevalent in rock music, major and minor scales also see their fair share of the rock 'n' roll action. Below, you'll find two of the most popular fingerings for each scale as it is used in rock guitar. Remember to use alternate picking as you play through these scales.

Major scale
box pattern



Minor scale
box pattern



Major scale
3-note-per-string pattern



Minor scale
3-note-per-string pattern



Like the minor pentatonic scale, you can build riffs and solos from the major and minor scales above. Here's a tip to help you avoid a common beginner pitfall: When you play your solo, you don't have to use every note from the scale. Here are a few examples of major and minor scale phrases in some of the most famous rock songs ever. "And I Love Her" contains notes from the F major scale, and "Sweet Child O' Mine" contains notes from the D major scale.

AND I LOVE HER

Words and Music by John Lennon and Paul McCartney
Copyright © 1964 Sony/ATV Songs LLC
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

SWEET CHILD O' MINE

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler
Copyright © 1987 Guns N' Roses Music (ASCAP)

LEGATO

The word *legato* means "smooth." It is a musical term that on guitar translates to two new techniques: *hammer-ons* and *pull-offs*. These two techniques are staples of not only rock guitar but blues, country, jazz, and funk as well. Let's say, for example, that you want to play the notes C and D in succession. You could pick each note, or you can pick the C note, which is fretted with your index finger, and then hammer on to the D note with your ring finger. This produces a smooth transition from one note to the next and gives your picking hand a bit of a break.

Exercise 4

Exercise 4 is a six-line melodic exercise in B-flat major. The notation is as follows:
Line 1: Treble clef, 6/8 time signature. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 1 above G4, 1 above A4, 2 above Bb4.
Line 2: Notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Fingering: 4 above G4, 2 above F4.
Line 3: Notes: G3, F3, E3, D3, C3, Bb2, A2, G2. Fingering: m above G3.
Line 4: Notes: G2, F2, E2, D2, C2, Bb1, A1, G1.
Line 5: Notes: G1, F1, E1, D1, C1, Bb0, A0, G0.
Line 6: Notes: G0, F0, E0, D0, C0, Bb-1, A-1, G-1. Ends with a double bar line and a whole note G-1.

B^b Major

Scale

The B-flat major scale is shown on a single staff in treble clef with a B-flat key signature. The notes are: G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F, G, A, Bb, C. The scale ends with a double bar line and a whole note G.

Exercise 1

Exercise 1 is a two-line exercise in B-flat major, 4/4 time signature. The notation is as follows:
Line 1: Treble clef. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 1 above G4, 2 above A4, 3 above Bb4, 4 above C5.
Line 2: Notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Fingering: 4 above G4, 3 above F4, 2 above E4, 1 above D4.

Exercise 2

Exercise 2 consists of three staves of music in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat). The melody is a sequence of eighth and quarter notes. The second staff continues the melody and includes a repeat sign. The third staff concludes the exercise with a final note and a repeat sign.

Exercise 3

Exercise 3 consists of two staves of music in common time (C) with a key signature of two flats. The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat), marked with a fingering 'i'. The melody is a sequence of eighth and quarter notes. The second staff continues the melody and includes a repeat sign.

Exercise 4

Exercise 4 consists of three staves of music in 3/4 time with a key signature of two flats. The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat), marked with a fingering 'i'. The melody is a sequence of eighth and quarter notes. The second staff continues the melody and includes a fingering 'm'. The third staff concludes the exercise with a final note and a repeat sign.

Exercise 5

Exercise 5 consists of three staves of music in common time (C) with a key signature of two flats. The first staff begins with a treble clef and a key signature change from two flats to one flat (B-flat), marked with a fingering 'i'. The melody is a sequence of eighth and quarter notes. The second staff continues the melody and includes a fingering 'm'. The third staff concludes the exercise with a final note and a repeat sign.