

YOUR
GUITAR IN
YOUR
HANDS

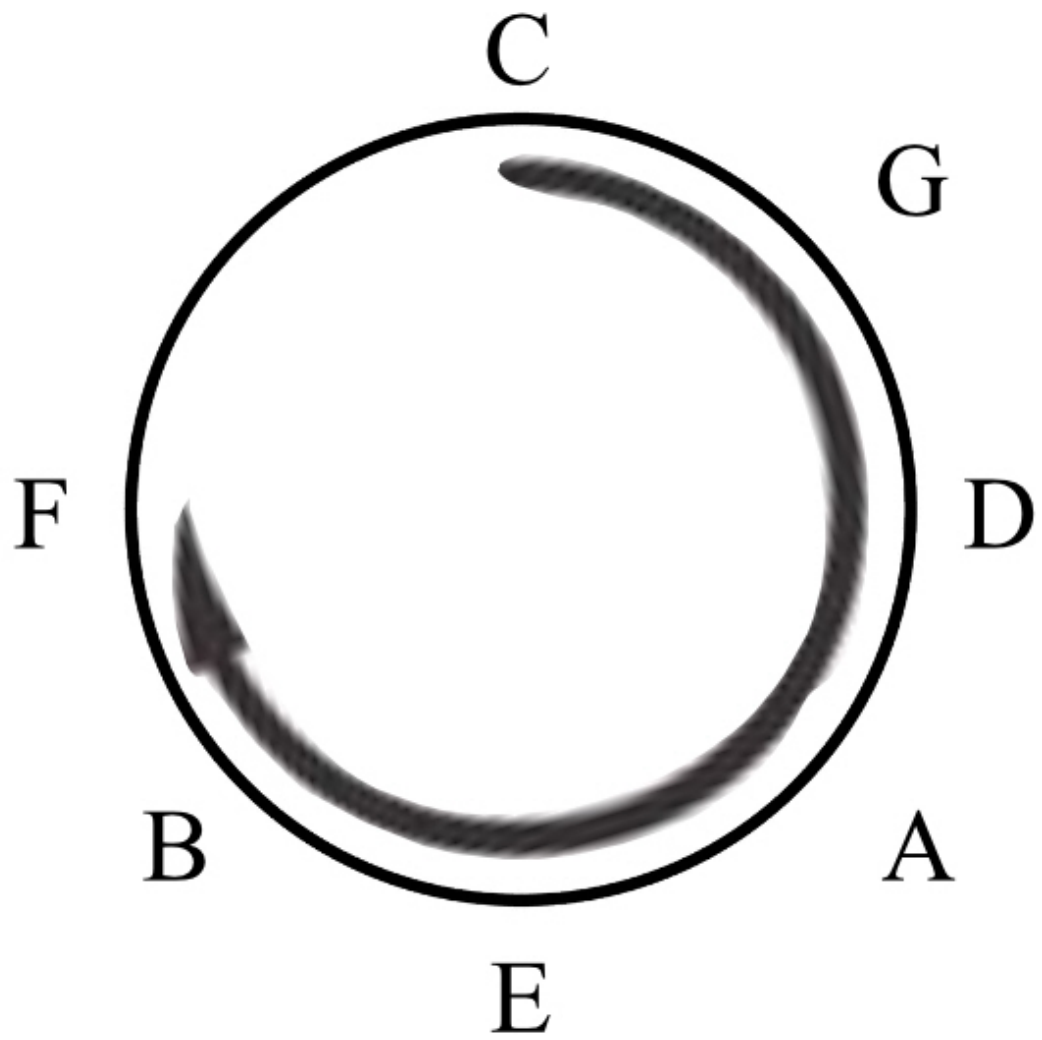
BY TROY TOMA

Circle of Fifths

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



Order of Sharps



This book is an accumulation of over 20 years of teaching guitar. I created a formula that has worked for so many people who started with me from ground zero, no former training, not even knowing how to put their fingers on a string and have grown into amazing players with fulfillment and value in their playing. This book is designed by tried, tested and true applications. It is a formula that has worked and is here, in this book, to get the student to a place where they have enough knowledge and tools to achieve any heights they want to accomplish.

CHROMATIC SCALE

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

OPEN STRINGS

1 2 3 4 5 6

E B G D A E

TUNING

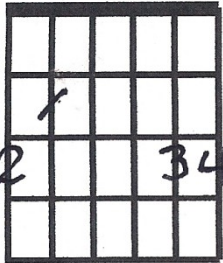


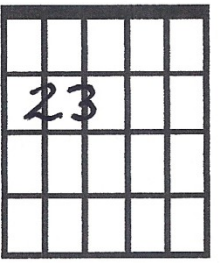
5th Fret Tuning Process

Tune the 5th string to an A with a piano or tuner and then use the 5th fret to tune the rest of the strings, with the exception of the 3rd string which goes to the 4th fret.

Good Riddance by Green Day

This song gives us 4 of the most commonly used chords in all styles of music. The 4 chords are G, Cadd9, D and Em(minor). This song also has the strumming pattern of one of the most common strumming patterns you will ever encounter. It goes as follows:

Chords: (Typical Chord Charts: Strings run up and down and the frets run across or horizontal. The numbers are your fingers.)

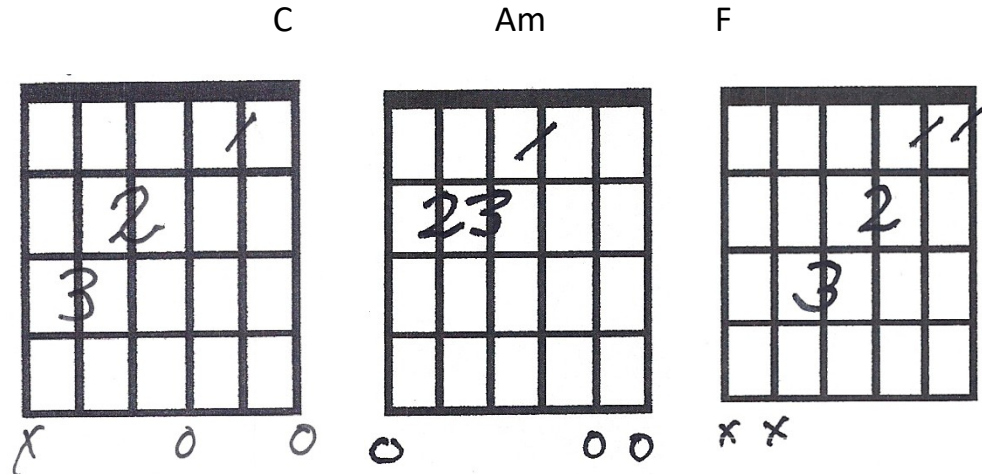
G	Cadd9	D	Em
			
0 0	X O	X X O	O O O O

G	Cadd9	D	
□ □v v□v	%		:
Em	D	Cadd9	G
:			:
Em	G	Em	D
:		:	


The Strumming pattern is in the first bar on the song. The box (□) is a down strum and the v (v) is an up strum. So the strumming pattern this song requires in down, down, up, up, down up.

Let it Be by The Beatles

This song introduces another very common strumming pattern that you will come across. On the first down strum you will sit on it for a bit before moving on to the next one. There are also 3 new chords that appear in every genre of music.



Verse

C	G	Am	F	
				
C	G	F	C	
				:

Chorus

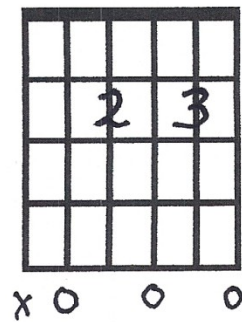
Am	G	F	C	
C	G	F	C	

Then strum a Cmaj chord.
Play this part twice.

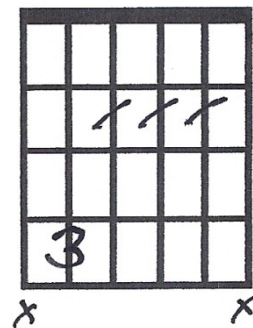
Margaritaville by Jimmy Buffet

Margaritaville requires a strumming pattern that is used in many genres of music including pop, rock and country. There is a new chord called A7 and the strumming pattern is a constant down, up, down, up.

A7



A/C#



D

| D U D U D U D U |

| | | |

A7

| | | |

D

G

A7

|: | | :|

D

A/C#

G

A7

D

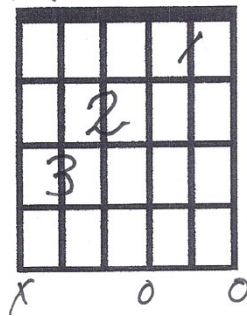
| ♩ ♩ | ○ | | |

Brown Eyed Girl by Van Morrison

Strumming Patterns

There are 5 common strumming patterns that are used throughout all genres of music. There are some songs that have an unorthodox pattern like Photograph from Nickelback or Wonderwall from Oasis. For 90% of songs you will ever come across, there are the standard 5. We have already touched on 3 of them in the Good Riddance, Let it Be and Margaritaville. The next song deals with another very common pattern with which we will get into. First here is the song structure and a new chord.

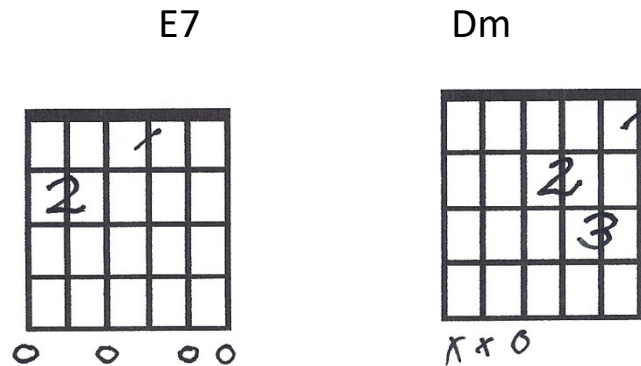
C



G	C	G	D	(X4)
$\square \square \vee \square \vee \square \vee$:
C	D	G	Em	
C	D	G	D	


Hotel California by The Eagles

Hotel California requires a Capo. (ca·po¹/kāpō, 'kapō/ *noun* 1. a clamp fastened across all the strings of a fretted musical instrument to raise their tuning by a chosen amount) A Capo changes the key of the guitar to the key to which the song is being played, or to accommodate your voice. There will be two new chords in this song as well as a new and, again, very popular strumming pattern. This new strumming pattern is the 5th, and last, pattern of the 5 most common strumming patterns you will ever come across.



Capo II

Verse

Am	E7	G	D
			
F	C	Dm	E7
			:

Chorus

F	C	E7	Am
F	C	Dm	E7

12 Bar Blues

A5

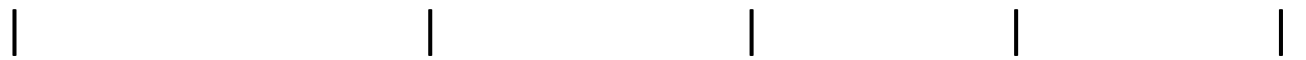


D5



A5

D5



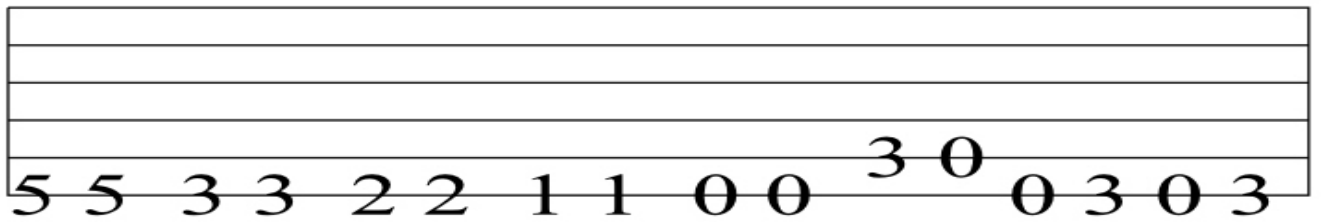
E5

D5

Turnaround



Turnaround

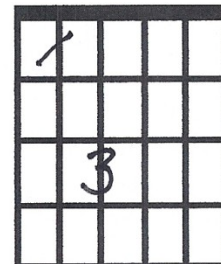
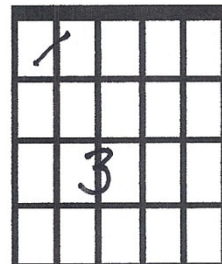
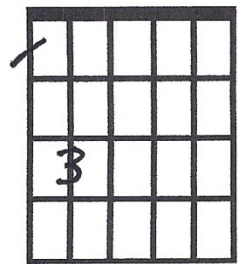


The Blues rhythm is generally played using all down strokes and the tempo is usually a pretty laid back feel with a long, short, long, short, long blues triplet feel.

A5

D5

E5



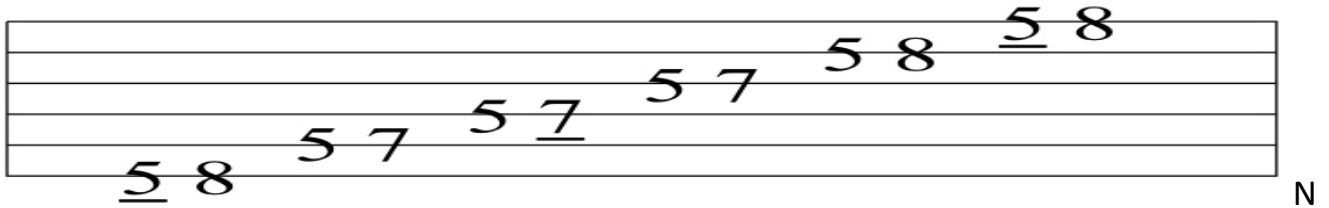
x x x x

x x x x

x x x x

We always play our scales 2 octaves at a time. This new scale, the A minor Pentatonic, is mainly used in blues and rock styles of music. This is also going to lead us into the world of improvising.

A Minor Pentatonic Scale



ote: The underlined is where your "A" notes are being placed.

12 Bar Blues in E

The below chart shows how long the chords should last before you change them.

E A B Turnaround

2 2 4 4 2 2 4 4	2 2 4 4 2 2 4 4	4	
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	2	
			5 6 7

E

	 (x4)		%		%		%	
--	--	--	---	--	---	--	---	--

A

E

--	--	--	--	--	--	--	--	--

B

A

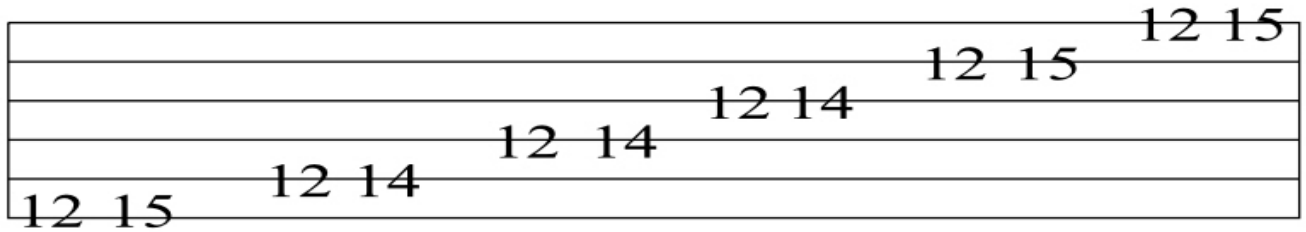
E

E Turnaround

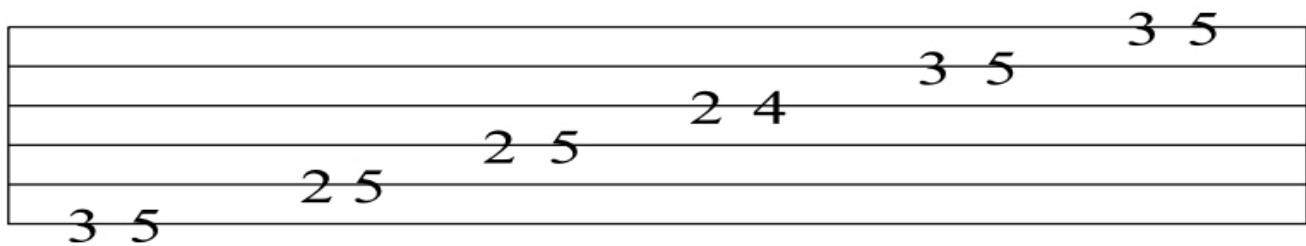
							:	
--	--	--	--	--	--	--	---	--

The 5 Pentatonic Shapes in E Minor

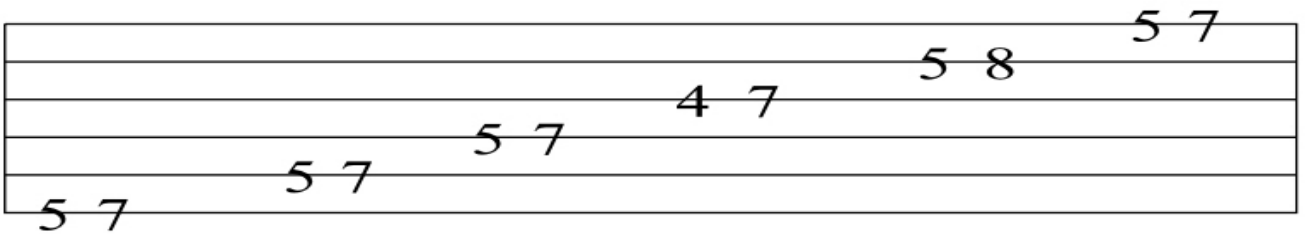
E – Shape 1



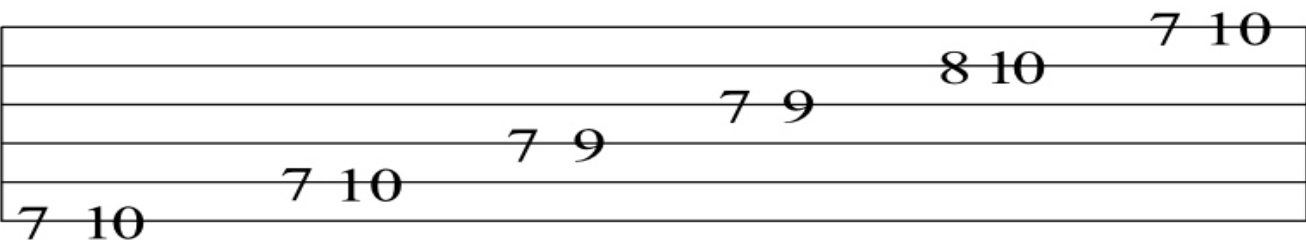
G – Shape 2



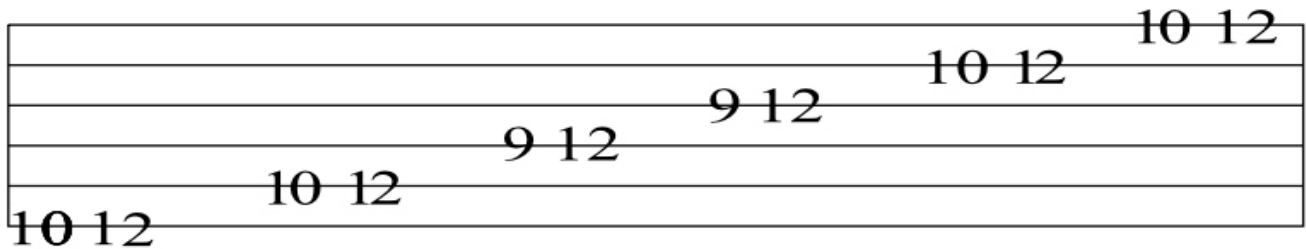
A – Shape 3



B – Shape 4



D – Shape 5



Now that we have our 12 Bar Blues in E and our 5 pentatonic shapes, we can touch briefly on improvising. I suggest, when learning improvising, you get a loop pedal or a program that you can record yourself on to play overtop of. Some people refer to this as “Noodling”. The 12 Bar Blues is a great place to start improvising because, for the most part, it is quite simple and you don’t have to worry about what actual notes you are using. As we know, the 12 Bar Blues in E uses the E, A and B chords, and the pentatonic scales we just went through can start on any one of those notes.

So, when the progression is on E, you use the first shape that starts on E. When the progression goes to A, you use the shape that starts on A (or Scale #3). When it goes to B, you use the shape that starts on B (or Scale #4).

Improvisation is a trial and error process. It takes time and you have to be ok with uncertainty. That’s why you need a recording device to go through this process and find out what works and doesn’t work for you.

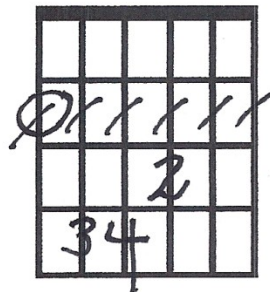
These rules are not the “be all and end all”. It’s just the basics to begin on...The Sky is the Limit! Be sure to have fun with it.

Movable Bar Chords

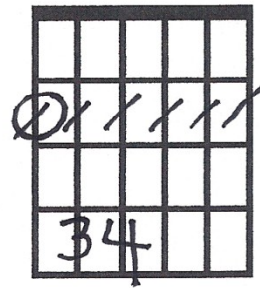
The two main chords that are used is “Major” and “Minor”. Major chords are happy and Minor chords are sad. To be able to have a solid foundation of these movable bar chords, you will need two shapes. One has its root on the 6th string and one is rooted on the 5th.

The 6th String Root Shapes

Major

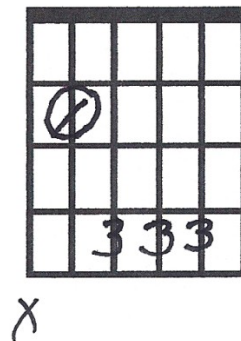


Minor

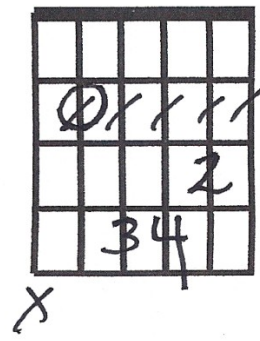


The 5th String Root Shapes

Major



Minor



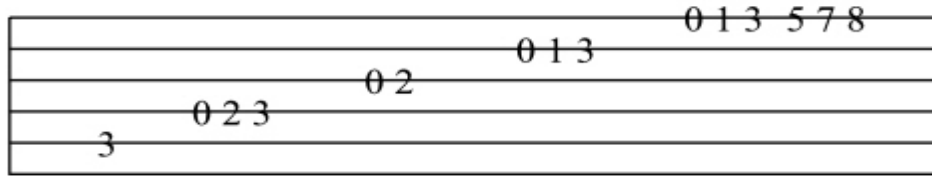
The Root of the Chord is circled. Wherever you move it, you will have a new chord.

I always tell my students “When you can play bar chords, you can play anything”. You will never be stuck in a rut when playing chords if you have this foundation.

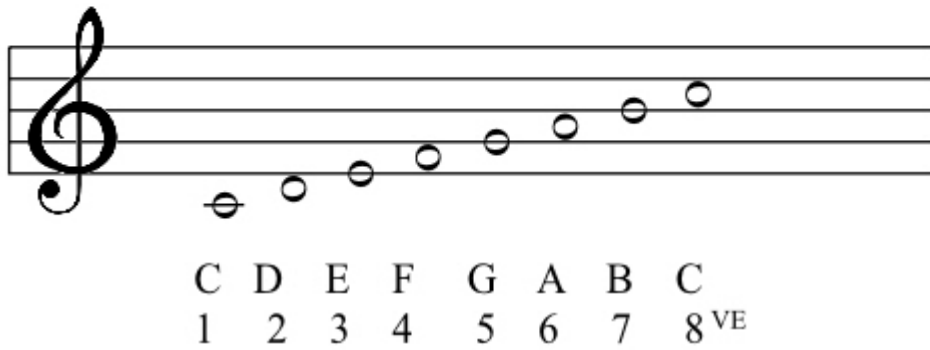
There are 2 types of scales that we use:

C Major Scales – Diatonic (7 notes)

Tab

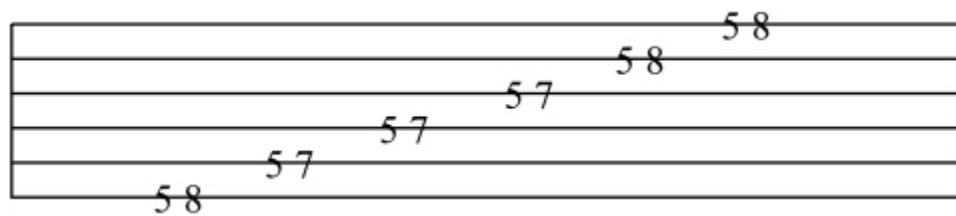


Notation

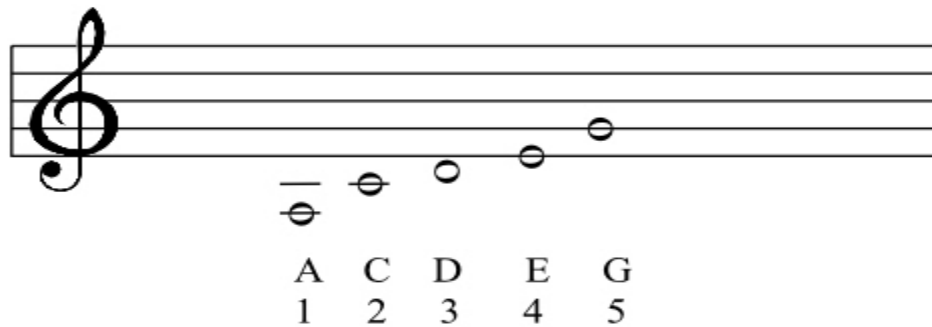


A Minor Scales – Pentatonic (5 notes)

Tab



Notation

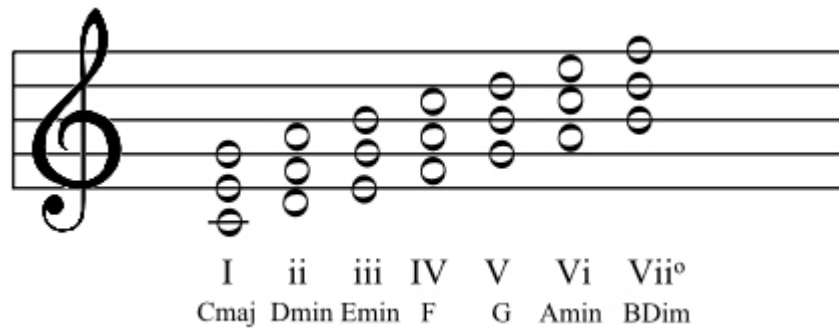


Progressions (the manner in which chords or melodic tones follow one another)

Triad = R, 3rd, 5th

C Major

Major scale formula ww1/2 www1/2



I ii iii IV V Vi Vii°
 Cmaj Dmin Emin F G Amin BDim

The Triad is built off of each scale Degree. The most common Progression is:

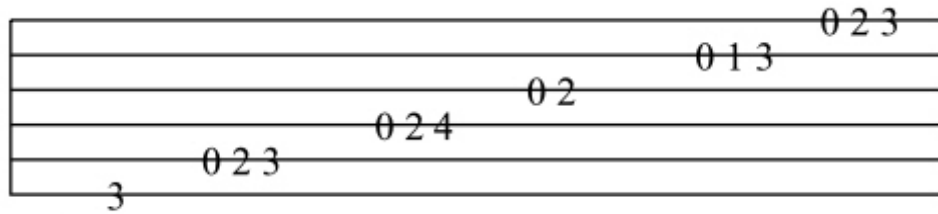
I IV V I
C F G C

The 2nd most common Progression:

I IV vi V I or **I vi IV V I**
C F Am G C **C Am F G C**

G Major

Tab



Notation

G A B C D E F G
1 2 3 4 5 6 7 8^{VE}

The Triad is built off of each scale Degree. The most common Progression is:

I IV V I

G C D G

The 2nd most common Progression:

I IV vi V I or **I vi IV V I**

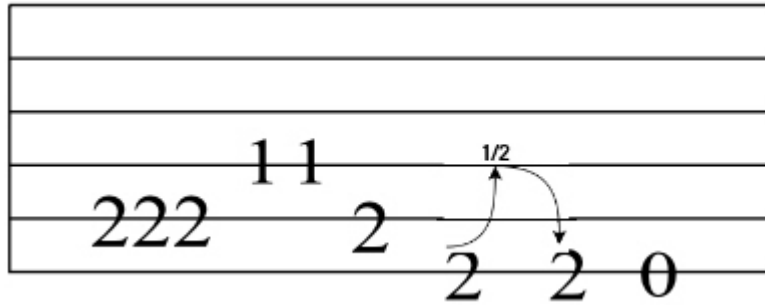
G C Em D G

G Em C D G

Folsom Prison Blues by Johnny Cash

Capo I

Intro



E



A

E



B7

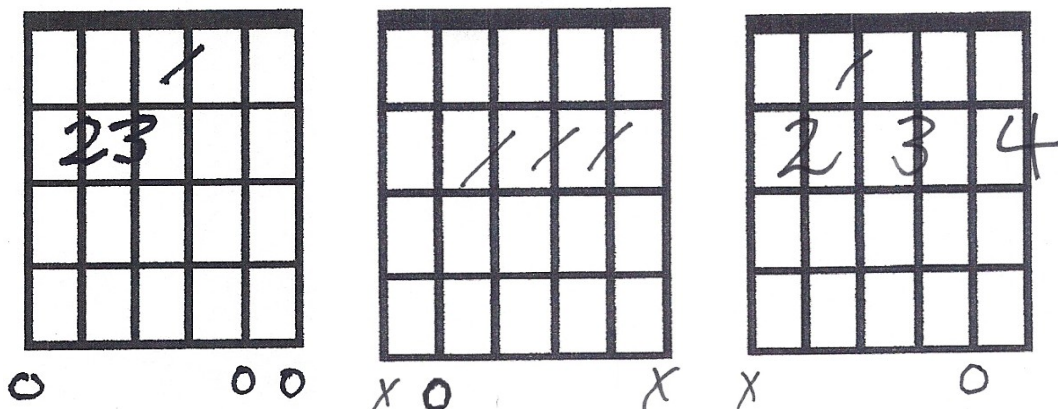
E



E

A

B7



Steamroller by James Taylor

Slow Blues Shuffle in G Minor

Capo III

E	A	E		
A		E		
B7	A	E	Turnaround	
				:

								C9	B7
									2
								3	0
	4		3		2			3	2
								2	1
5	5	4	4	3	3			3	2
						0			

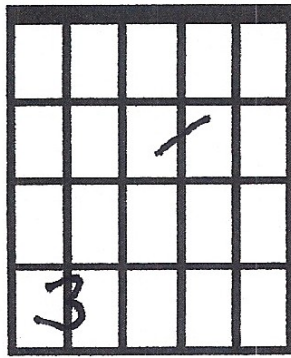
Steamroller Chords

E

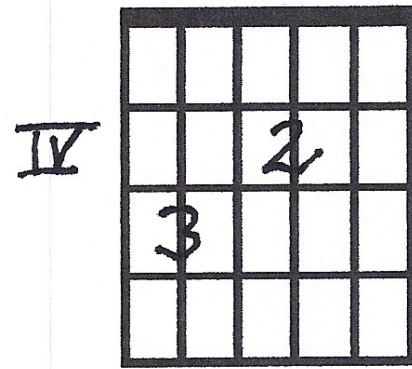
1



2

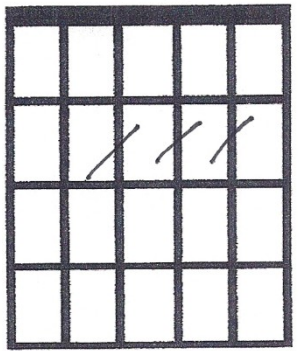


3



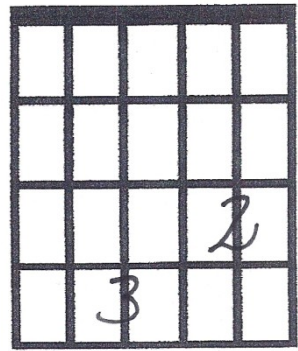
A

1



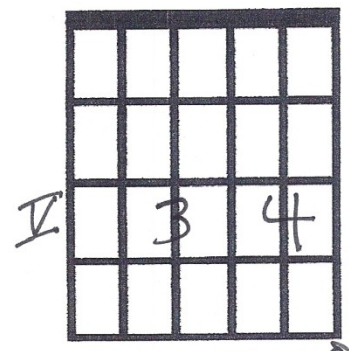
X 0 X

2



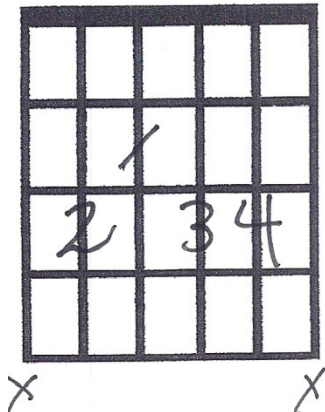
X 0 0 0

3

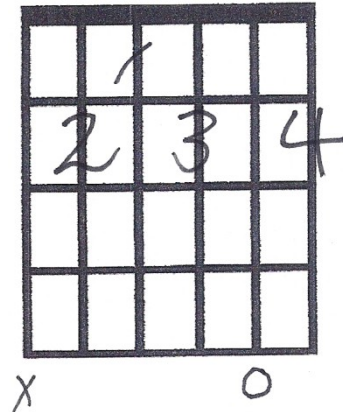


X 0 0 0

C9




B7



Don't Rock the Jukebox by Alan Jackson

Chorus

G	Cadd9	G	
			%
G		D	
	%		%
G	Cadd 9	G	Cadd9
G	D	G	G
			stop

Verse

Cadd 9		G	
	%		%
A7		D	
	%		%

Don't Rock the Jukebox – con't

Cadd9

|

G

|

Tag:

G

|

|

D

|

D

|

∴

G

|

G

|

G

|

Cadd9

|

G

|

G7

|

stop

|

|

|

(G) DON'T ROCK THE JUKEBOX

ALAN JACKSON

C. 1 4 1 1
 1 1 5 5
 1 4 1 → 4
 1 5 1 ↑

v2 4 4 1 1
 2 2 5 5
 4 4 1 4
 1 5 1 ↑

VI 4 4 1 1
 2 2 5 5
 4 4 1 4
 1 5 1 ↑

C3 1 4 1 1
 1 1 5 5
 1 4 1 → 4
 1 5 12^b33 4567

C2 1 4 1 1
 1 1 5 5
 1 4 1 → 4
 1 5 1 16^b77

TAG 1 5 13^b32 1 1
 r f p

Solo 1 4 1 1
 1 4 1 1
 1 5 1 1
 1 5 1 1

All My Exes Live in Texas by George Strait

Into/Solo

A		E
$\square \nabla \square \nabla \square \nabla \square \nabla$ $\% \cdot$		$\% \cdot$
E		A
	$\% \cdot$	

Chorus 1 &2

A		E
	$\% \cdot$	
E	Bmin	D D#dim A
A		E E
	$\% \cdot$	
E		A
	$\% \cdot$	$\% \cdot$

Verse 1 & 2

A

| | | %

E

| | | %

A

| | | %

B7

| | | ||

Bm

| | | %

E A

| | |

Bm

| | | %

E

Chorus 3

A

| | | %

E

Bm

| | | %

A

| | | %

E

E

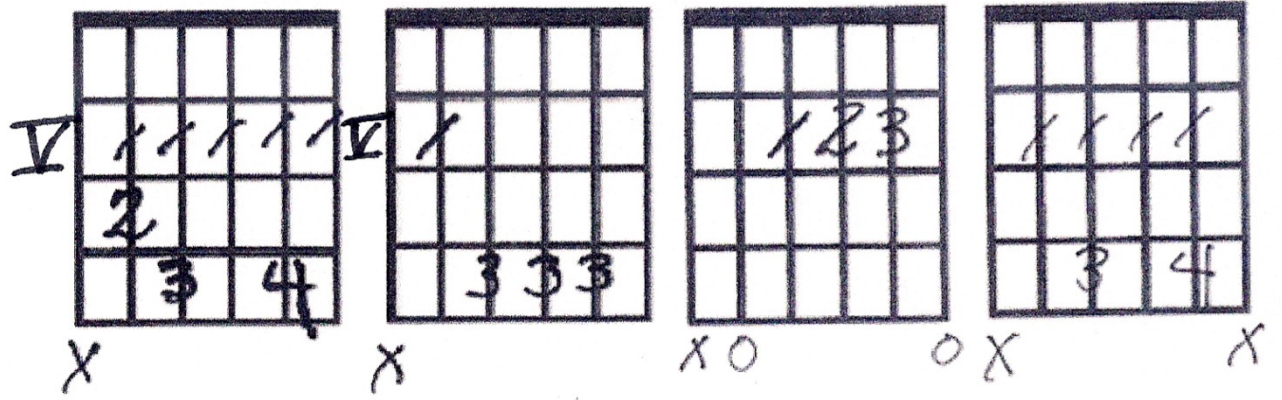
| | |

D D#dim A

| | | %

E

| | | %



(A)

All My Exes Live In Texas

(GEORGE STADT)

p.u. 4 1 1 1

Intro

1	1	5	5
5	5	1	<u>15</u> →

C1

1	1	5	5
5	2-	<u>4/6 6/6°</u>	1
1	1	5	5
5	5	1	<u>15</u> →

V1

1	1	2-	2-
5 [?]	5 [?]	<u>5[?] 5[?] AUG</u>	<u>15^{AUG}</u>
1	1	<u>2 2-</u>	2-
2 [?]	2 [?]	<u>5</u>	<u>5 5^{AUG}</u>

C2

1	1	5	5
5	2-	<u>4/6 6/6°</u>	1
1	1	5	5
5	5	1	<u>15 6 7</u>

Solo

1	1	5	5
5	5	1	<u>15</u> →

V2

1	1	2-	2-
5 [?]	5 [?]	5 [?]	1
1	1	2-	2-
2 [?]	2 [?]	<u>5</u>	<u>5</u> →

C3

1	1	5	5
5	2-	<u>4/6 6/6°</u>	1
1	1	5	5
5	5	1	<u>1 3 4 # 4</u>

Tag

5	<u>5 4 # 4</u>	5	<u>5 4 # 4</u>
5	5	<u>1 1 2 # 2</u>	<u>1 3 1</u>


Chickn' Pickin'

Or

Hybrid Picking

Chickn' Pickin' is a term used in guitar playing when you combine using your pick and fingers at the same time. Below is an example of a blues riff of how to use some of this technique.

(m = middle finger, i = index finger)

<p>A</p> <p>m i</p> <p>5 □ m i m □ V □</p> <p>5 7 5</p> <p>7 7 5 6</p> <p>7 7 7 7 7</p>		<p>D</p> <p>10</p> <p>12 10</p> <p>12 10 11</p> <p>12 12 12 12 12</p>
---	---	---

E

12		
14	12	
14	12 13	
14	14	14 14 14

The Chickn' Pickin' Progression

A

|

|

|

|

|

D

A

|

|

|

|

|

E

D

A

D9 #D9 E9

|

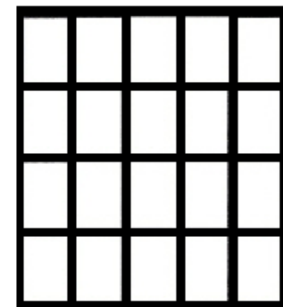
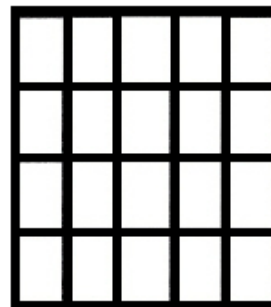
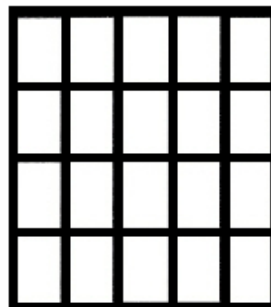
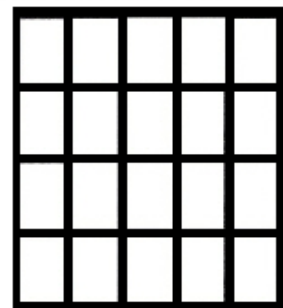
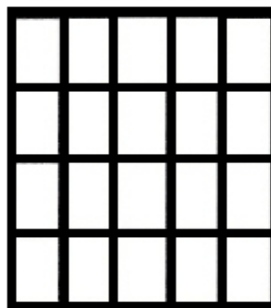
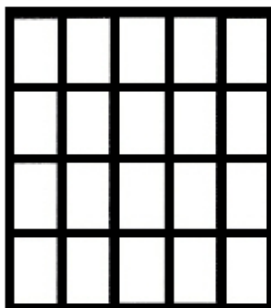
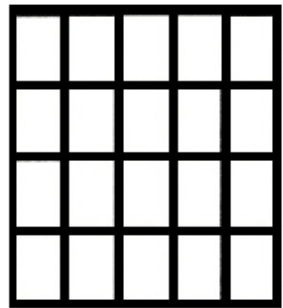
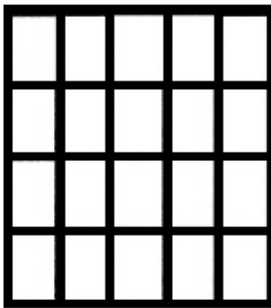
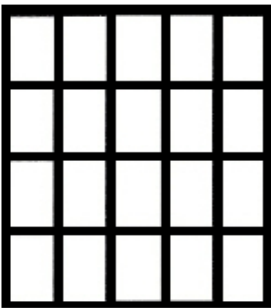
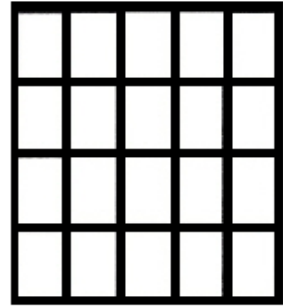
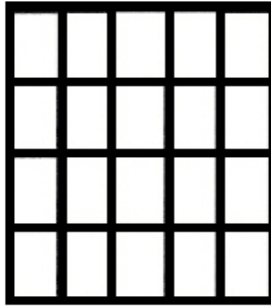
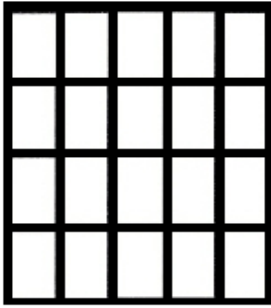
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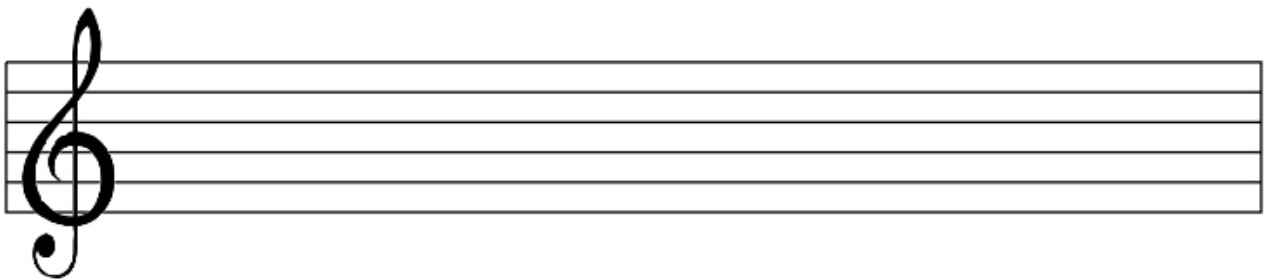
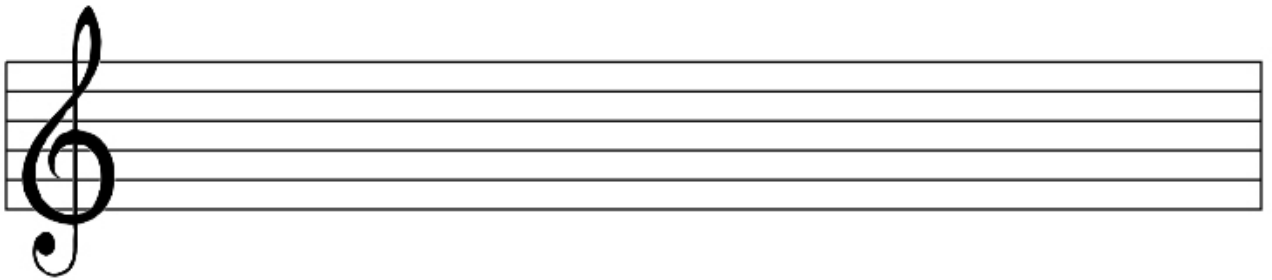
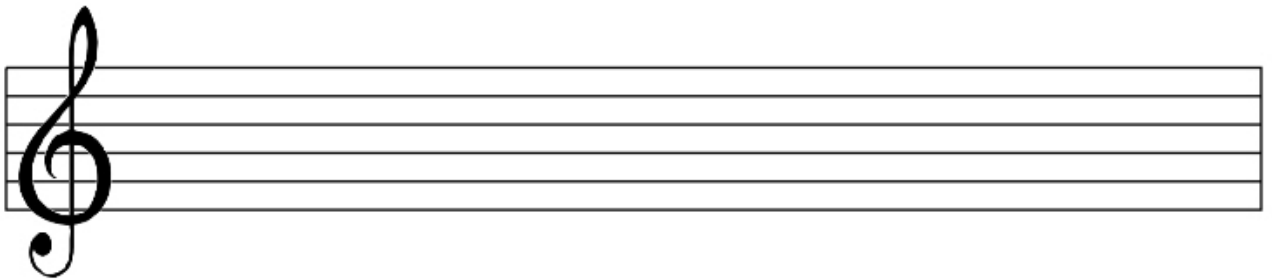
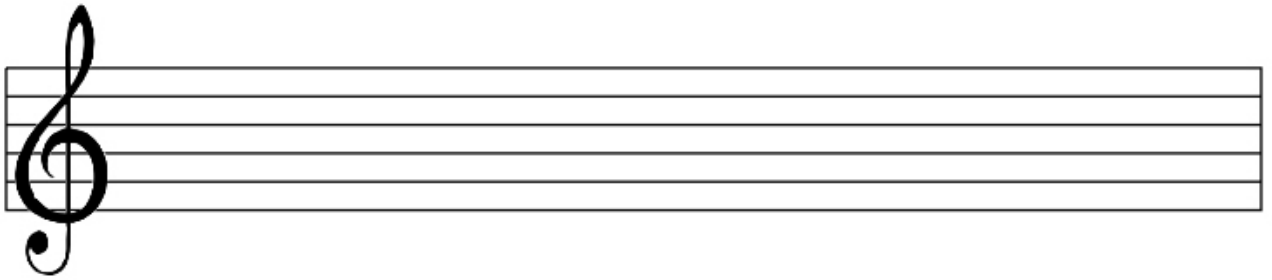
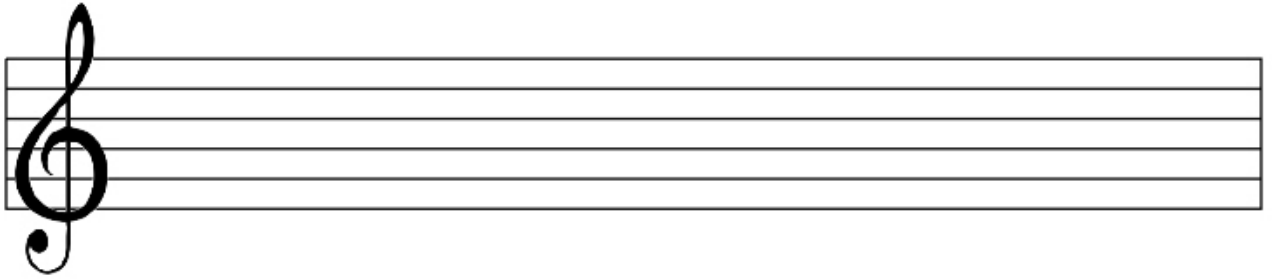
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Chord Chart



Notation Chart



Song Chart

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Tab Chart

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