

Guitar and Staff

By Isaiah Bridges

A short course on music theory for Guitarists and Bassists.
It will be short because, I figured out a way – to make it short!

My Goal:

-----~◇~-----
I want visitors to our church, to walk up to the pastor after the service and ask:

“CAN I GET AN ALBUM OF YOUR MUSIC GROUP?”

I want people to come to church – for the amazing music
and while they are there
hear the Gospel
Rom 10:14

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Also... Music is – by definition – a spiritual practice.
We are presenting a gift to the King of Kings, and the Lord of Lords.
It behooves us to present the best we can offer.
Psalm 33:3

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Introduction

Music theory looks like a crazy complicated thing. It doesn't have to be. In this course, I will strip away a lot of the *unnecessary*, complicated 'stuff', and just show you 'how it works'
→ ON THE GUITAR ← (and the bass as well)

Lesson 1 Beginnings:

There is only one place to begin: the “Do Re Mi” scale.

There is another name for this scale
solfege (pronounced **soul**-fej), ALSO sol-**feg**-gio
but what is important is
THE SOUND.
Let's sing it:

Starting note: daaaaa, OKAY:

Do re mi fa sol la ti do

(don't knock this video... they made a million bucks on it!)

The do re mi sound is the heart of western music.

ALL MUSIC THEORY IS COMPARING THE SOUNDS YOU PLAY

~ to ~

THE do re mi SCALE!

ALL: 100%; all of it!

Now... A system has emerged that replaces the do re mi's, with numbers.

It looks like this:

-----~◇~-----

DO RE MI FA SOL LA TI DO

1 2 3 4 5 6 7 1* *(or 8)

-----~◇~-----

I am going to rely heavily on this system, because when you talk about musical ideas, you end up saying things like:

“I am substituting the V7 of the ii”.

Well... ‘5’, AND ‘2’ are numbers from the above system.

So: why start with:

E \flat 7, Dm6/9, Cm9#11add13

and then HAVE TO convert them back
to the “number” system???

AND THEN

have to convert them back again???

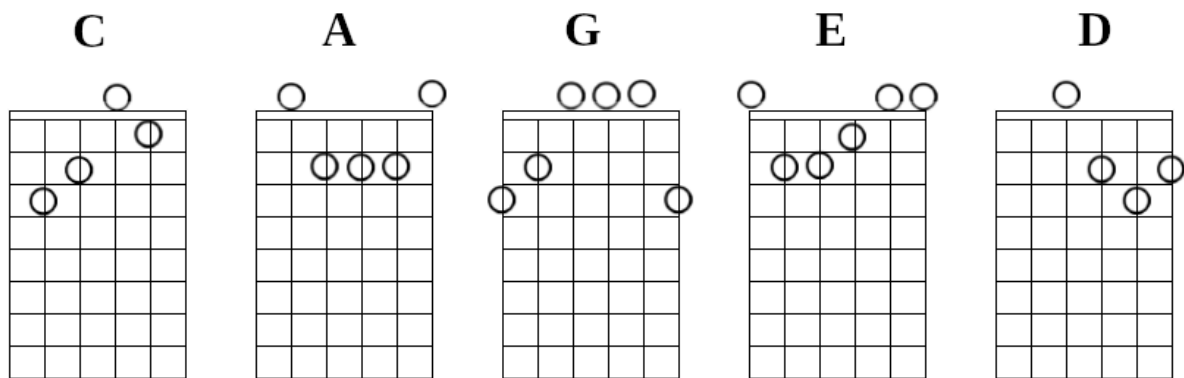
Why learn two systems?

You will still be required to learn all of the note names on the guitar, but you will use **numbers** to form all of your chords and scales. This is a cool system, and it works!

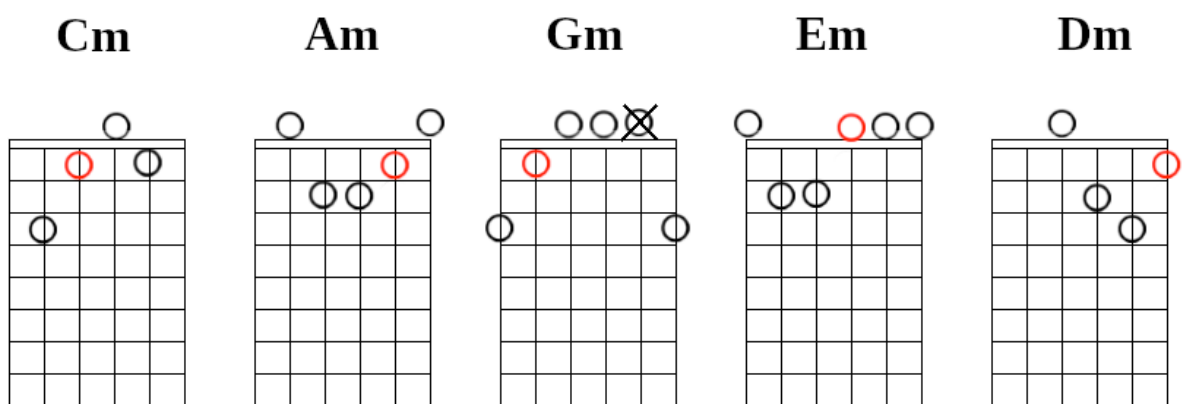
When we are done, you will be able to discuss music theory, just like anyone else, and you will be able to play it on your instrument. This is gonna be (kind of) easy!

Start with what you know

Most of us know these five MAJOR chords:



From those chords, we can create five MINOR chords



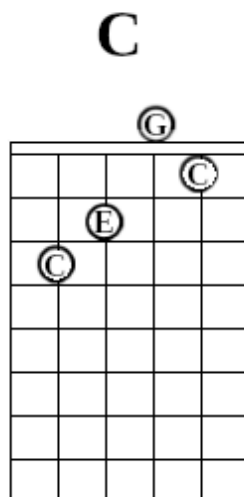
Notice that you cannot play *ONE NOTE ON THE Gm chord*. (I've marked it with an 'x')

**The first thing I want YOU to do here is:
Quit thinking of these as “chord + name”.**

**I want you to learn these as
[chord shape] + [location] = [chord name]**

Let me explain, using the C major chord. (I just broke my rule, didn't I?)

Normally, you are taught the C Major chord like this:



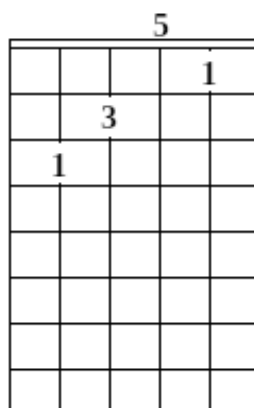
I am going to claim that, while this is right ... it is wrong! ~ for the guitar (and bass)

If we use our 1 2 3 system. We can **convert** the “C Major chord” to:

A “MAJOR CHORD SHAPE”
WHOSE **ROOT** IS ON THE A STRING

The ‘root’ is the “do” or “1” **of the chord shape**.

OUR NEW ‘NOTATION’ FOR A MAJOR CHORD SHAPE WITH ROOT ON ‘A’ LOOKS LIKE THIS:



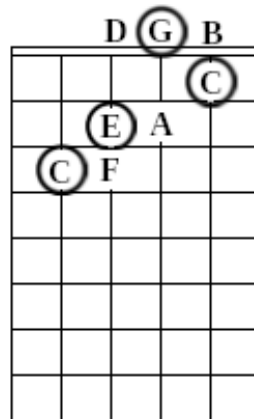
Where did the numbers come from?
The came from our “scale tone” to “tone number” conversion:

DO RE MI FA SOL LA TI DO
1 2 3 4 5 6 7 1

So here is our first rule:

A chord is PART OF a scale

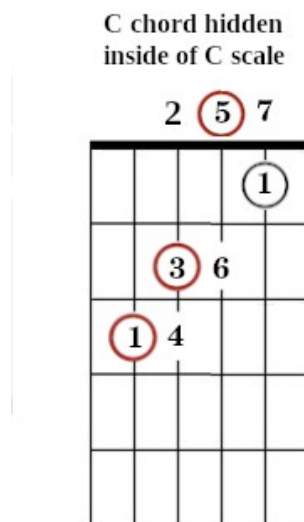
The C major scale is 'spelled': C D E F G A B C
 Lets add those notes to our diagram:



**What I want you to see is that
 the CHORD is "HIDDEN"
 INSIDE THE SCALE**

Can you see that?

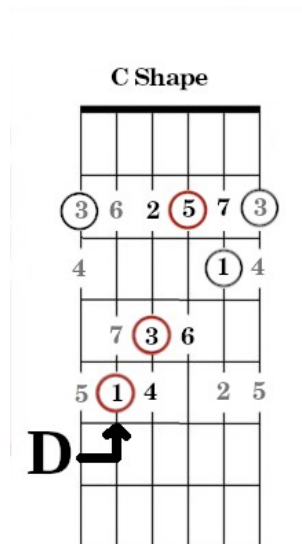
Now let's substitute all of those letters **with numbers**.
 Our **CHORD SHAPE** looks like this:



This is exactly the same information
 The difference is:

THIS IS IN "CHORD SHAPE + LOCATION" FORM

That means we can now move it up and down the neck.
 For instance:



this is the same shape but it's root (1) has been moved to THE NOTE "D"
Moving the shape UP two frets makes this the D Major Chord

~SAME SHAPE: DIFFERENT LOCATION~

We can do this with all ~~five~~ **FOUR** chord shapes:

HERE THEY ARE:

**Scale for
C Shape**

**Scale for
A shape**

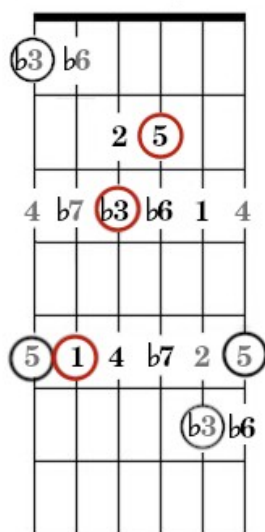
**Scale for
E & F shapes**

**Scale for
G shape**

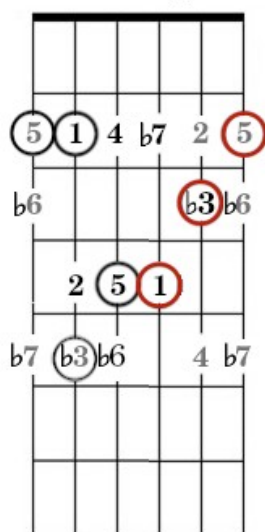
Numbers represent the seven scale tones:
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 1
 = do - re - mi - fa - so - la - ti - do

Here are the MINOR CHORD SHAPES

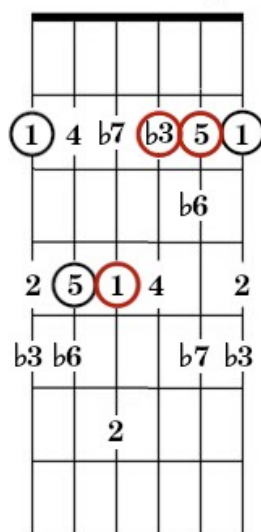
Scale for Cm shape



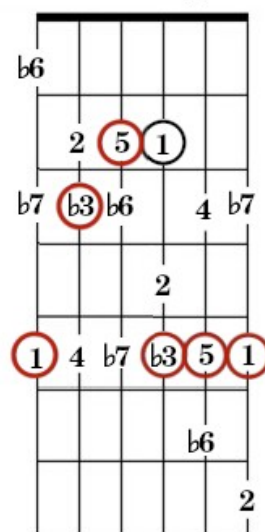
Scale for Am shape



Scale for Em / Fm shape



Scale for Gm shape



Numbers represent the seven scale tones:

1 - 2 - b3 - 4 - 5 - b6 - b7 - 1
= do - re - me - fa - sol - le - te - do

Notice the variation in the tone names:

The solfege needs to accommodate sharps and flats.

Here is the solfege sharp and flat system:

The sharps

The major scale:

The flats

di ri fi si li
do - re - mi - fa - so - la - ti - do
ra me se le te

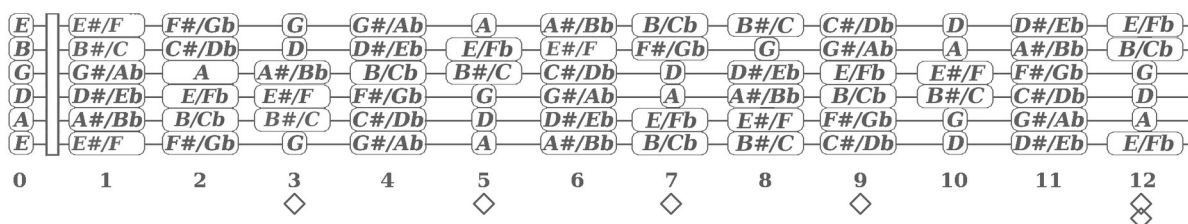
Your assignment:

Learn how to play ALL OF THE NOTES SHOWN – FOR EACH SHAPE

Using your first finger as a “barre” practice playing these shapes at different places on the neck.

Here are all the NOTE NAMES on the neck:

The Complete Fretboard



END OF LESSON 1