



FRETBOARD ROADMAPS **COUNTRY** GUITAR

THE ESSENTIAL GUITAR PATTERNS THAT ALL THE PROS KNOW AND USE



HAL • LEONARD®

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INTRODUCTION

Accomplished country guitarists—electric and acoustic—can ad lib hot solos and play backup in any key—all over the fretboard. They know several different soloing approaches and can choose the style that fits the tune, whether it's vintage honky tonk, hard driving country-rock, or a pretty ballad with pop changes.

There are moveable patterns on the guitar fretboard that make it easy to do these things. The pros are aware of these “fretboard roadmaps,” even if they don't read music. If you want to jam with other players, this is essential guitar knowledge.

You need the fretboard roadmaps if...

- ▶ All your soloing sounds the same and you want some different styles and flavors from which to choose.
- ▶ Some keys are harder to play in than others.
- ▶ Your guitar fretboard beyond the 5th fret is mysterious, uncharted territory.
- ▶ You can't automatically play any familiar melody.
- ▶ You know a lot of “bits and pieces” on the guitar, but you don't have a system that ties it all together.

Read on, and many mysteries will be explained. If you're serious about playing country guitar, the pages that follow can shed light and save you a great deal of time.

Good luck,

Fred Sokolow

This book is a country guitarist's extension of Fred Sokolow's *Fretboard Roadmaps* (Hal Leonard Corporation, HL00696514), which includes even more music theory for guitarists, along with musical examples, solos and licks. We urge you to use *Fretboard Roadmaps* as a reference, along with *Fretboard Roadmaps for the Country Guitarist*.

THE RECORDING AND THE PRACTICE TRACKS

All the licks, riffs and tunes in this book are played on the accompanying CD.

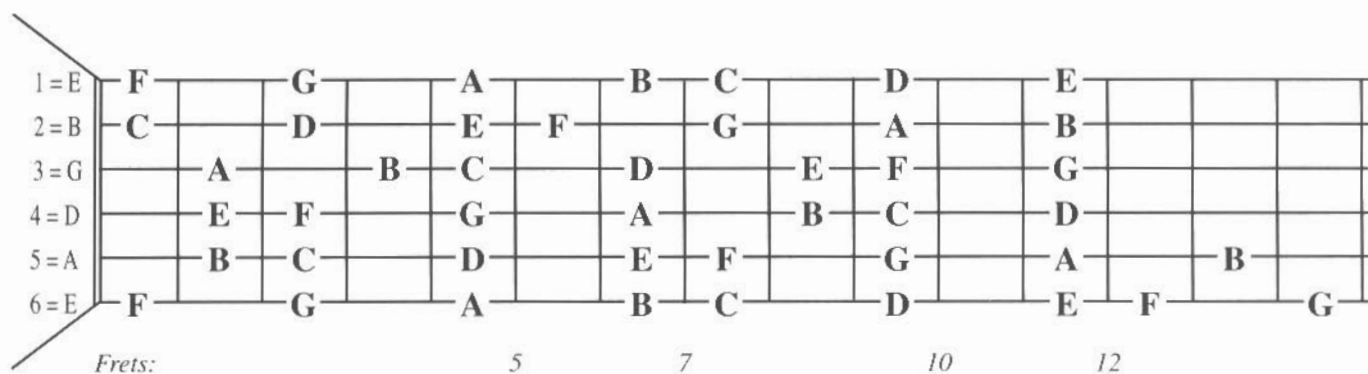
There are also five practice tracks on the recording. Each one has a standard country groove and progression. They are mixed so that the lead guitar is on one side of your stereo and the backup band is on the other.

Each track contains a standard progression and illustrates the use of certain scales, chords, techniques or licks.

You can also tune out the lead guitar track and use the backup tracks to practice playing solos.



NOTES ON THE FRETBOARD



WHY?

- ▶ Knowing where the notes are (especially the notes on the 6th and 5th strings) will help you find chords and scales up and down the neck. It will help you alter and understand chords (e.g., *How do I flat the seventh in this chord? Why is this chord minor instead of major?*). It's a first step toward understanding music.

WHAT?

- ▶ *The notes get higher in pitch as you go up the alphabet and up the fretboard.*
- ▶ *A whole step is two frets, and a half step is one fret.*
- ▶ *Sharps are one fret higher:* 6th string/3rd fret = G, so 6th string/4th fret = G \sharp . 6th string/8th fret = C, so 6th string/9th fret = C \sharp .
- ▶ *Flats are one fret lower:* 6th string/5th fret = A, so 6th string/4th fret = A \flat ; 6th string/10th fret = D, so 6th string/9th fret = D \flat .

HOW?

- ▶ *Fretboard markings help.* Most guitars have fretboard inlays or marks somewhere on the neck indicating the 5th, 7th, 10th and 12th frets. Become aware of these signposts.

DO IT!

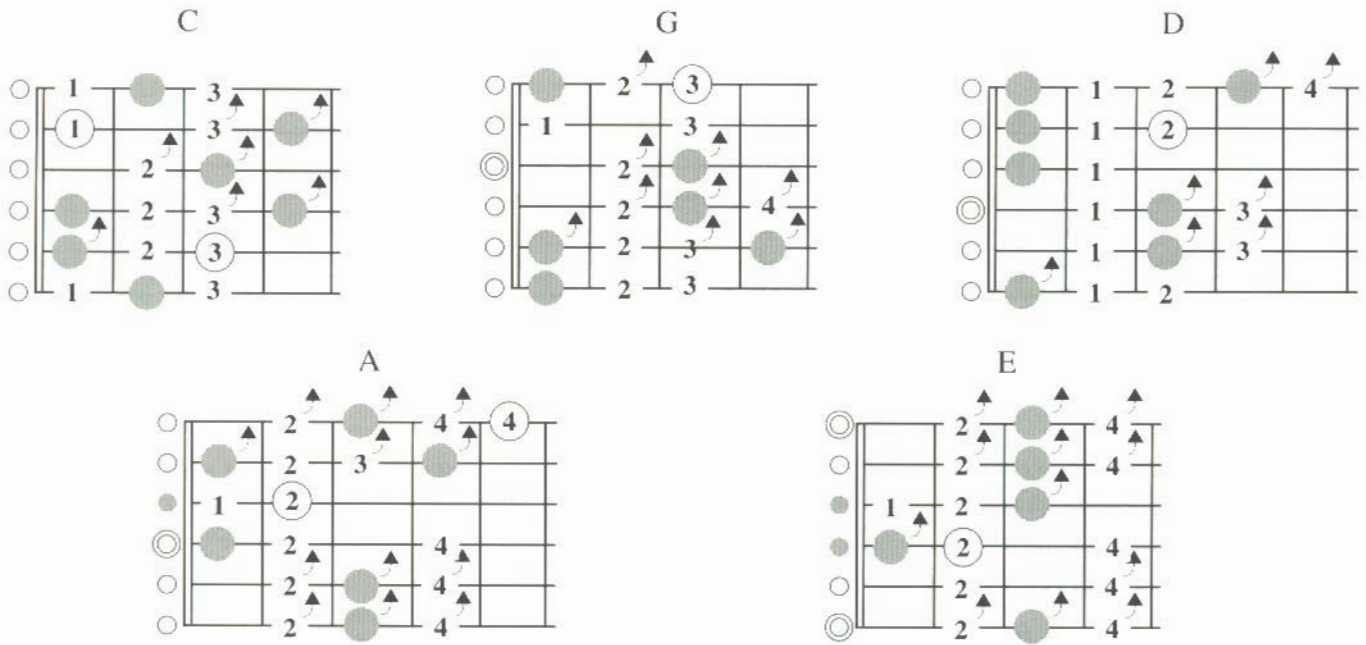
- ▶ *Start by memorizing the notes on the 6th and 5th strings.* You will need to know these notes very soon—for Roadmap #3.

SUMMING UP—NOW YOU KNOW...

- ▶ *The location of the notes on the fretboard*
- ▶ *The meaning of these musical terms:*
whole step, half step, sharp (\sharp), flat (\flat)

#3

FIRST POSITION MAJOR SCALES



○ =play the string unfretted

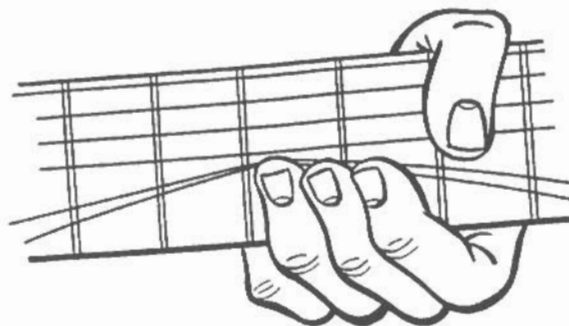
WHY?

- ▶ Each key has its own major scale, which is used for playing melodies and licks. Many classic country solos were based on first position scales, and modern pickers use them more than ever.

WHAT?

- ▶ *Every key has its own scale and characteristic licks.* You only use the C scale to play in the key of C, the E scale to play in E, and so on.
- ▶ *Each scale (and the licks that go with it) can be played throughout a tune,* in spite of chord changes within the tune.
- ▶ *The root notes in each scale are circled.* The numbers are suggested fingerings.
- ▶ *The grey circles in each scale are “blue notes,”* flatted 3rds, 5ths, and 7ths. They add a bluesy flavor to the scales.
- ▶ *The numbers are fingering suggestions:* “1” means “index finger”; “2” means “middle finger,” and so on.
- ▶ *The scale notes with bends (2[♯], 3[♯]) can be stretched or choked.* This left-hand technique, in which you pull a string up or down with your fretting finger to raise its pitch, is a very important blues sound.

2

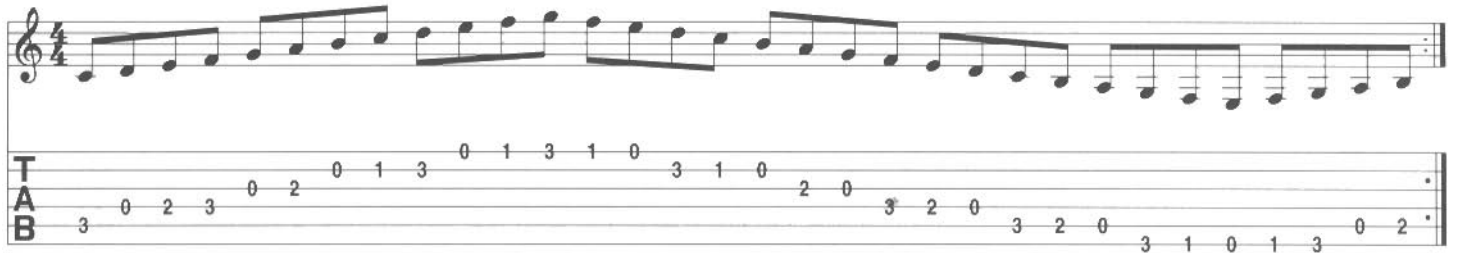


HOW?

- ▶ *Put your hand “in position” for each scale by fingering the appropriate chord* (e.g., play an E chord to get in position for the E major scale). You don't have to maintain the chord while playing the scale, but it's a reference point.
- ▶ *Play “up and down” each scale (as written below) until it feels comfortable and familiar.* Play the chord before playing the scale, and “loop” the scale—play it several times in a row, with no pause between repetitions. Here are the five scales to practice:

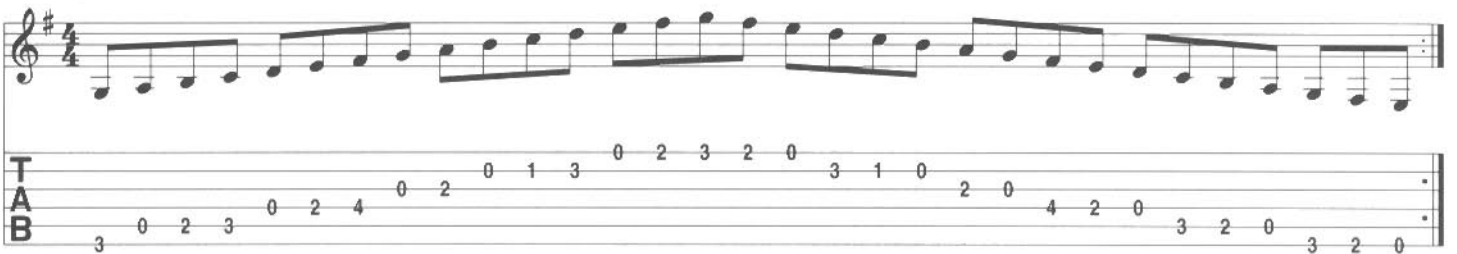
3

C Major Scale



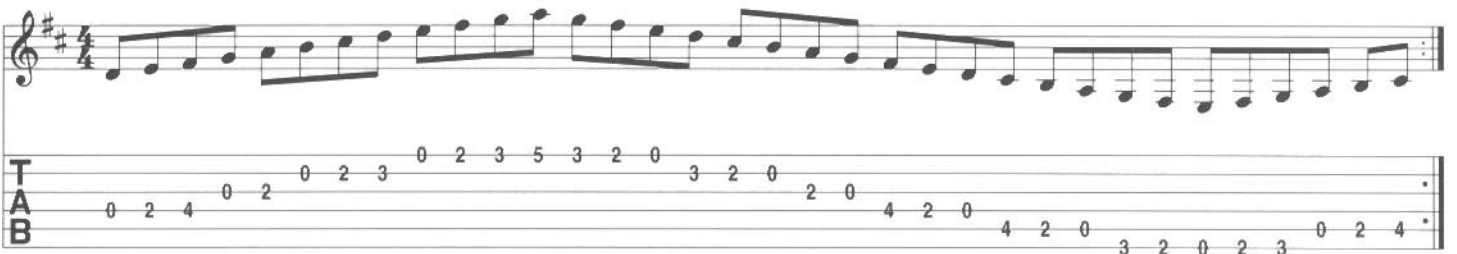
Musical notation for the C Major Scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The scale consists of 14 notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff is a guitar tablature with two lines, Treble (T) and Bass (B). The tablature shows the fret numbers for each note: T: 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0 1 3 0 2; B: 3 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0 1 3 0 2.

G Major Scale



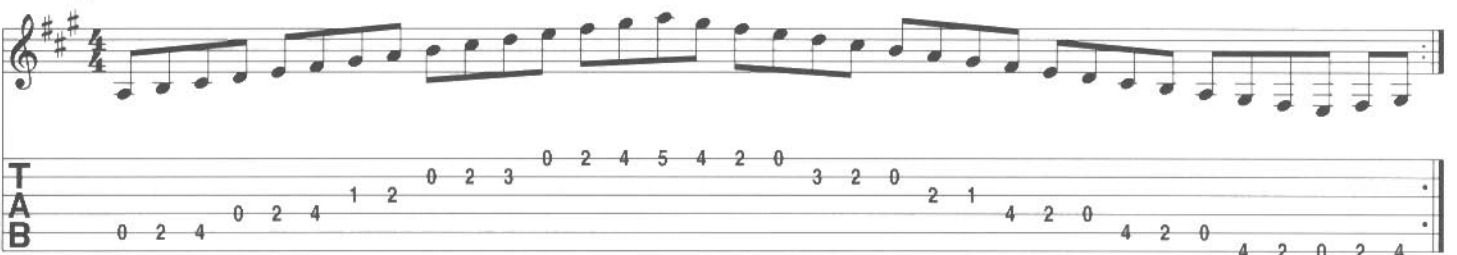
Musical notation for the G Major Scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The scale consists of 14 notes: G4, A4, B4, C#5, D5, E5, F#5, G5, F#5, E5, D5, C#5, B4, A4, G4. Below the staff is a guitar tablature with two lines, Treble (T) and Bass (B). The tablature shows the fret numbers for each note: T: 0 2 3 0 2 0 1 3 0 2 3 2 0 3 1 0 2 0 4 2 0 3 2 0 3 2 0; B: 3 0 2 3 0 2 4 0 2 0 1 3 0 2 3 2 0 3 1 0 2 0 4 2 0 3 2 0 3 2 0.

D Major Scale



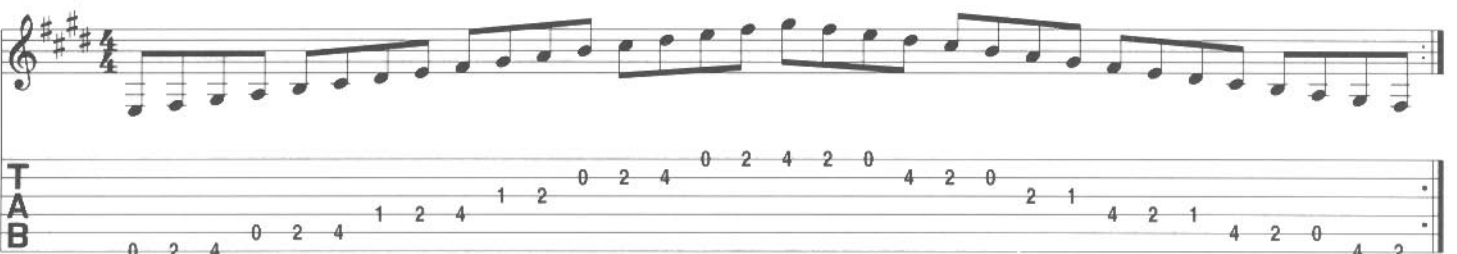
Musical notation for the D Major Scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The scale consists of 14 notes: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. Below the staff is a guitar tablature with two lines, Treble (T) and Bass (B). The tablature shows the fret numbers for each note: T: 0 2 4 0 2 0 2 3 0 2 3 5 3 2 0 3 2 0 2 0 4 2 0 4 2 0 3 2 0 2 3 0 2 4; B: 0 2 4 0 2 0 2 3 0 2 3 5 3 2 0 3 2 0 2 0 4 2 0 4 2 0 3 2 0 2 3 0 2 4.

A Major Scale



Musical notation for the A Major Scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, and G#) and a 4/4 time signature. The scale consists of 14 notes: A4, B4, C#5, D5, E5, F#5, G#5, A5, G#5, F#5, E5, D5, C#5, B4, A4. Below the staff is a guitar tablature with two lines, Treble (T) and Bass (B). The tablature shows the fret numbers for each note: T: 0 2 4 0 2 4 1 2 0 2 3 0 2 4 5 4 2 0 3 2 0 2 1 4 2 0 4 2 0 4 2 0 2 4; B: 0 2 4 0 2 4 1 2 0 2 3 0 2 4 5 4 2 0 3 2 0 2 1 4 2 0 4 2 0 4 2 0 2 4.

E Major Scale



Musical notation for the E Major Scale in 4/4 time. The scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, and D#) and a 4/4 time signature. The scale consists of 14 notes: E4, F#4, G#4, A5, B5, C#6, D6, E6, D6, C#6, B5, A5, G#4, F#4, E4. Below the staff is a guitar tablature with two lines, Treble (T) and Bass (B). The tablature shows the fret numbers for each note: T: 0 2 4 0 2 4 1 2 0 2 4 0 2 4 2 0 4 2 0 2 1 4 2 1 4 2 0 4 2; B: 0 2 4 0 2 4 1 2 0 2 4 0 2 4 2 0 4 2 0 2 1 4 2 1 4 2 0 4 2.

DO IT!

► The following solos show how to use all five major scales to play some classic licks. All five make use of the basic I-IV-V, 8-bar format described in **ROADMAPS #4 AND #6**. They feature lots of bluesy string-bending.

4

Key of C

Exercise 4: Key of C. This exercise is divided into three systems. The first system is in the C position and features a 'full' bend on the first note and two '1/2' bends on the second and fourth notes. The second system is in the F position and includes two '1/2' bends on the second and third notes. The third system is in the C position and features triplets on the first, second, and fourth notes. The TAB staff shows fret numbers and techniques like triplets and bends.

5

Key of G

Exercise 5: Key of G. This exercise is divided into two systems. The first system is in the G position and features a '1/2' bend on the fourth note. The second system is in the C position and features triplets on the first, second, and fourth notes. The TAB staff shows fret numbers and techniques like triplets and bends.

G

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

6

Key of D

D

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

G

A

(4) 0 4 0 3 1 0 3 2 1 0 2 0 0 1 2 2 2 5 4 3 1

D

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

7

Key of A

A

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

E

0 4 0 3 2 1 2 3 3 (3) 1 2 0 2 0 1 3 0 3

A

8
Key of E

E

A B

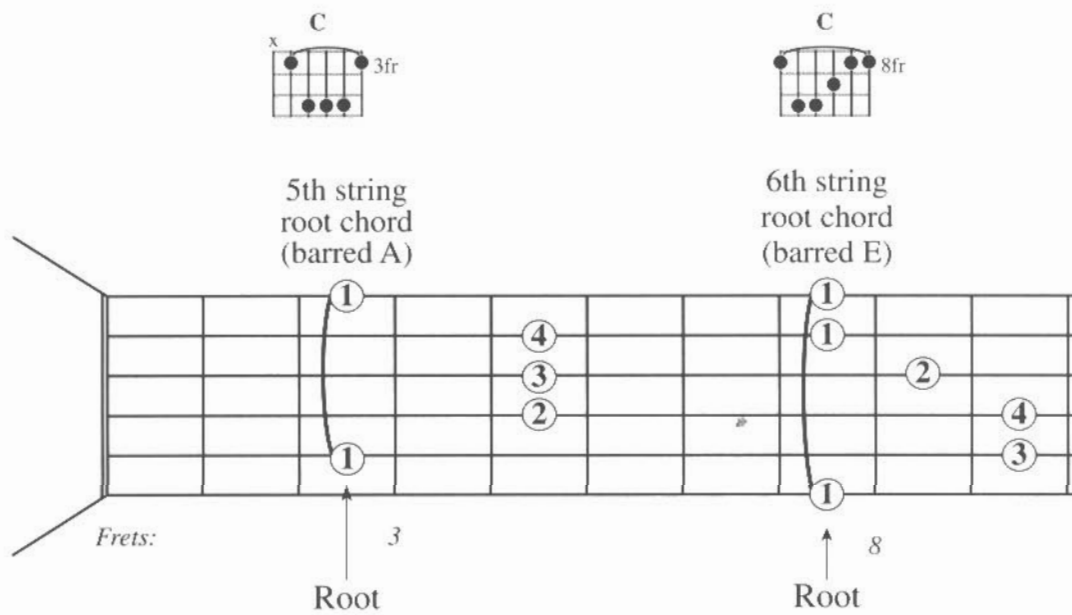
E

SUMMING UP—NOW YOU KNOW...

- ▶ *How to play five first-position major scales (C, G, D, A and E) and how to use them to play licks and solos*
- ▶ *How to stretch strings for a bluesy effect*
- ▶ *The meaning of the musical term “blue notes,” and how to add them to your major scales and licks*



TWO MOVEABLE MAJOR CHORDS



WHY?

- ▶ Moveable chords have no open (unfretted) strings, so they can be played (moved) all over the fretboard. The two moveable chords of **ROADMAP #4** will get you started playing chords up and down the neck. They help you play in any key without using a capo.

WHAT?

- ▶ A **chord** is a group of three or more notes played simultaneously.
- ▶ A **moveable chord** can be played all over the fretboard. It contains no open (unfretted) strings.
- ▶ A **root** is the note that gives a chord its name.

HOW?

- ▶ **The 6th string identifies the 6th-string root/barred E chord.** It's a G chord when played at the 3rd fret, because the 6th string/3rd fret is G. At the 6th fret it's a B \flat chord, and so on.
- ▶ **The 5th string identifies the 5th-string root/barred A chord.** It's a C chord at the 3rd fret, because the 5th string/3rd fret is C. At the 9th fret it's F \sharp (G \flat), and so on.

DO IT!

- ▶ **Play the 6th-string root chords all over the fretboard**, naming the chords as you play them.
- ▶ **Play the 5th-string root chords all over the fretboard** and name them.
- ▶ **Play this country progression* using 6th string root chords.** It matches "I'm Thinking Tonight of My Blue Eyes," "Wild Side of Life," "Tiger By the Tail," "Wabash Cannonball," "Walking the Floor Over You," "Your Cheatin' Heart" and many more classic country tunes.

* A progression is a repeated chord sequence.

Key of G



This progression is divided into *bars*, with four beats (strums) to a bar. The repeat signs $\|: :|$ tell you to repeat the eight bars of music, or any music enclosed within them. This repeat sign /: means play the same chord as in the previous bar.

- ▶ *Play the same progression using 5th string root chords.*

Key of G



- ▶ *Play it in different keys.* This is easy if you observe the fret-distances (intervals) between chords.
 - ▷ For example, the second chord (C) in the progression is five frets above the first chord (G). This is true in all keys.
 - ▷ The third chord (D) is two frets above the second chord. This is true in any key.

Key of F



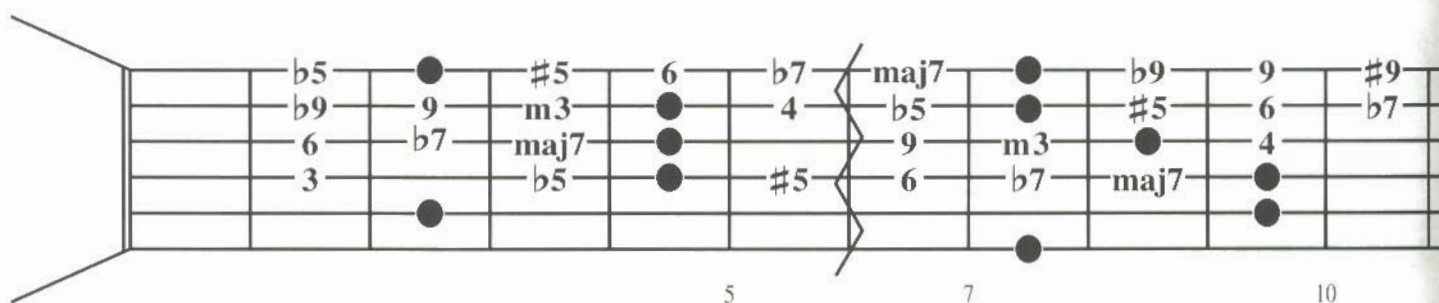
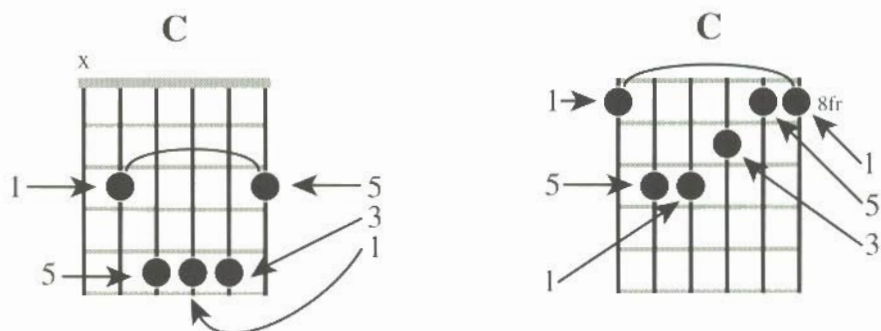
Key of Bb



- ▶ *Power Chords:* Modern country guitarists have borrowed rock's *power chords*—abbreviated versions of the two moveable major chords of **ROADMAP #4**. The resulting two- or three-note chords have a "5" in their name (G5, C5) because they consist of a root and a fifth, but no third.



VARIATIONS OF THE TWO MOVEABLE MAJOR CHORDS



WHY?

- ▶ You can play dozens of chords (minors, sevenths, major sevenths, etc.) by altering slightly the two basic, moveable major chords of **ROADMAP #4**. For example, you can play one fret lower on one string to make a major chord minor. This is an easy way to expand your chord vocabulary.

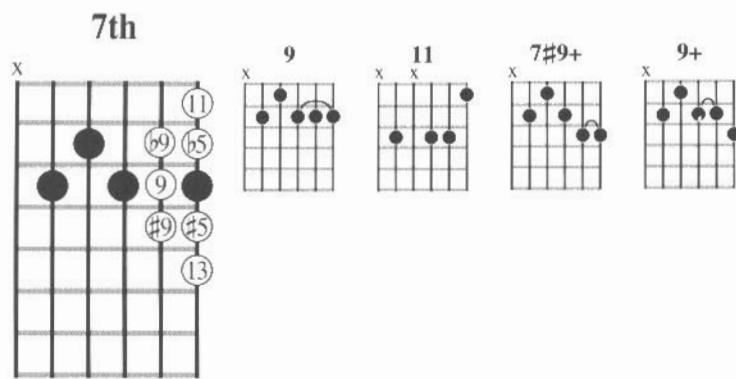
WHAT?

- ▶ *The two moveable major chords (and all major chords) consist of roots, 3rds and 5ths.* Make sure you know the intervals in these two formations. The chord grids above **ROADMAP #5** identify the intervals (e.g., the 5th and 2nd strings in the barred E formation are 5ths).
- ▶ *You can relate other intervals (4ths, 7ths, etc.) to the intervals you already know:* A 4th is one fret higher than a 3rd, and a 6th is two frets higher than a 5th.

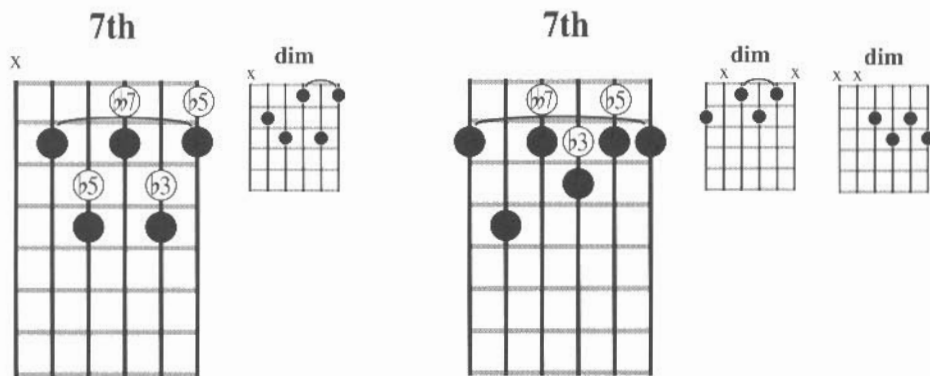
HOW?

- ▶ *Compare every new chord you learn to a basic chord you already know.* Every small chord grid in the “DO IT” section that follows is a variation of a basic chord formation.

Here is another very useful seventh shape with a 5th string root.



Diminished chords are seventh chords with a $b3$ rd, $b5$ th and $b7$ th.

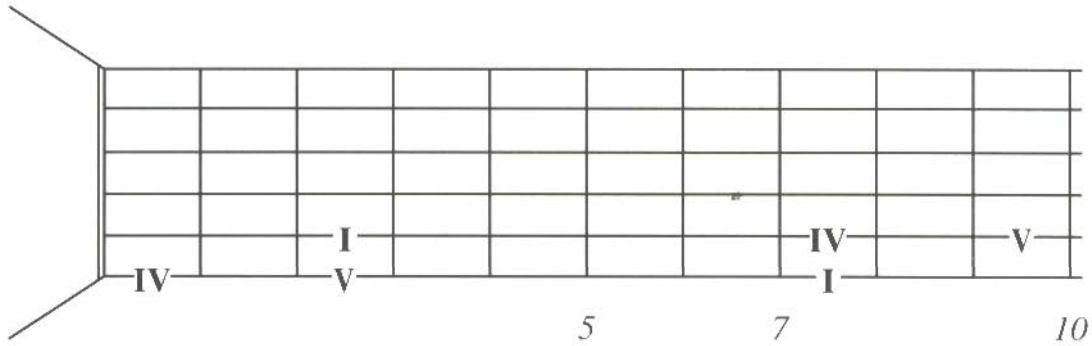
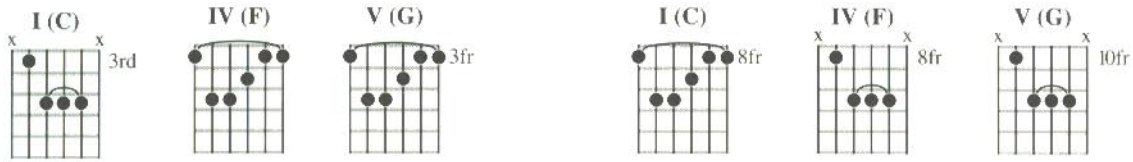


SUMMING UP—NOW YOU KNOW...

- *Two ways to play many chord types*—with a 5th string root and a 6th string root.



THE I-IV-V CHORD FAMILIES



WHY?

- ▶ *I-IV-V chord family* is the basis for countless country chord progressions. This roadmap shows how to find the I-IV-V family automatically, in any key, all over the fretboard.

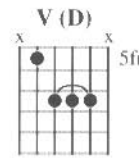
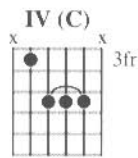
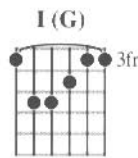
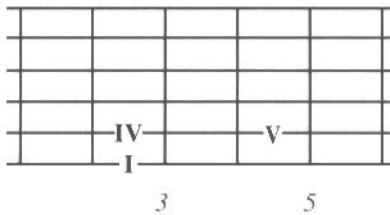
WHAT?

- ▶ *The Roman numerals in the chart above are the roots of the I, IV and V chords in the key of C.*
- ▶ *The numbers I, IV and V refer to the major scale of your key.*

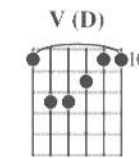
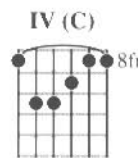
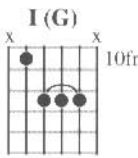
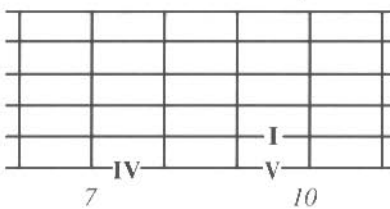
HOW?

- ▶ *The I-IV-V root patterns in the fretboard chart are moveable.*

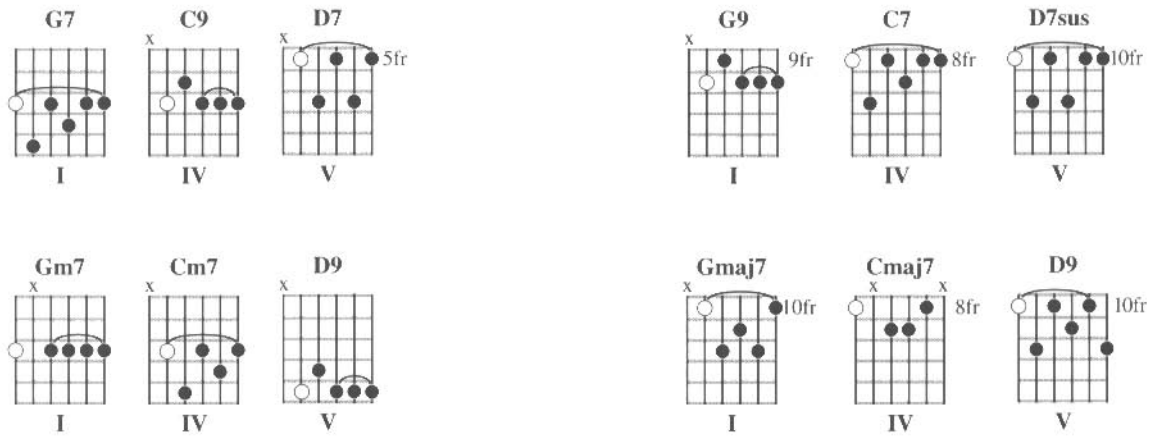
G Chord Family



G Chord Family



► *Variations of the two moveable major chords can be used in the chord family.* Country tunes often include seventh or ninth chords, instead of major chords. There are also minor key songs, in which the I and IV chords, or all three chords, are minors, or minor 7ths. *Regardless of these variations, the I-IV-V root relationships are the same.* Here are some sample chord families. They are all in the key of G and all roots are white:

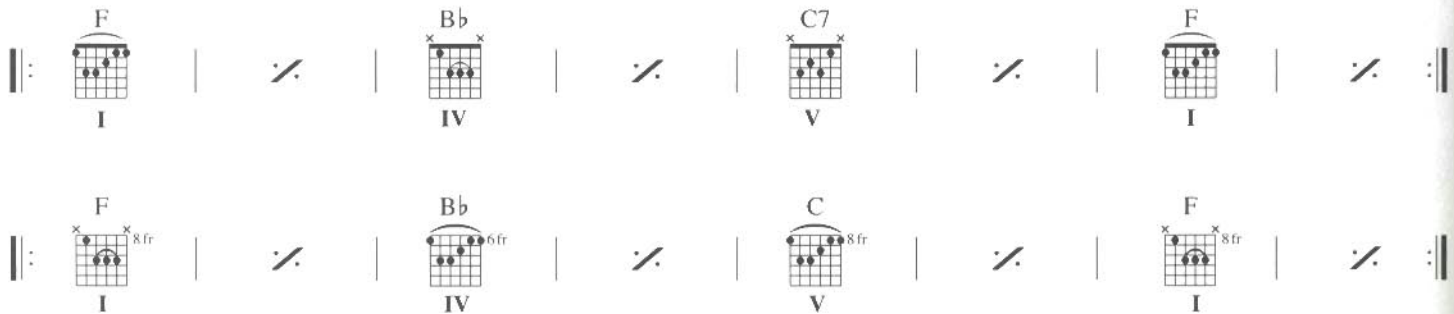


DO IT!

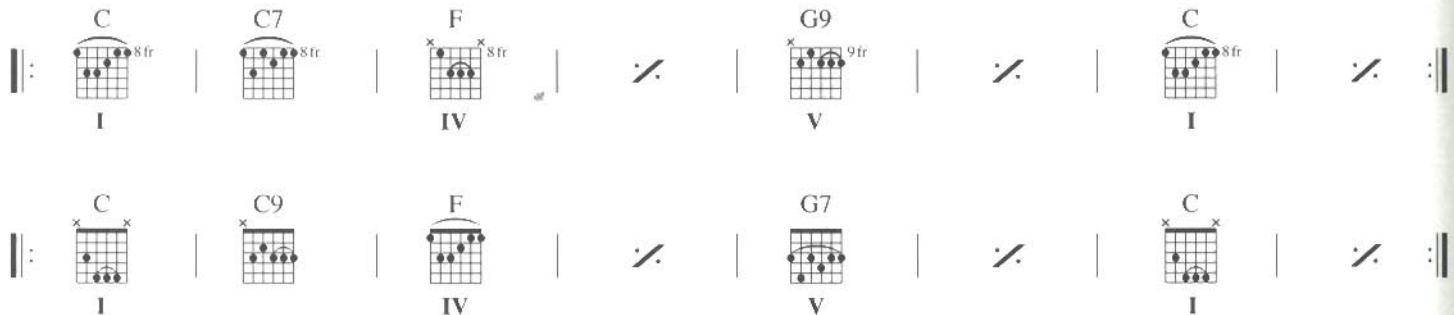
► *Play the basic I-IV-V progression from ROADMAP 4 in several keys, first with a 6th string root/I chord, then with a 5th string root/I chord:*

11

Key of F:



Key of C:



- ▶ **Play the basic I-IV-I-V progression in several keys**, with a 6th string root/I chord and with a 5th string root/I chord. Many songs are based on it, including “Act Naturally,” “Faded Love,” “Green, Green Grass of Home,” the verse of “I Can’t Stop Loving You,” “Satin Sheets,” “Crazy Arms,” “Blue Moon of Kentucky,” and more.

Key of C:

- ▶ **Play the 12-bar blues progression in several keys.** It’s the basis of many country classics, such as “T for Texas,” “I’m Movin’ On,” “Move It on Over,” “Folsom Prison Blues,” “Honky Tonk Blues” and more. Here it is in A:

Key of A:

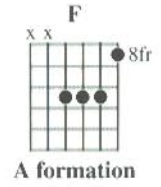
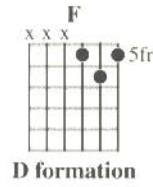
SUMMING UP—NOW YOU KNOW...

- ▶ **Two different ways to play the I-IV-V chord family—in any key:** with a 6th string root/I chord and with a 5th string root/I chord
- ▶ **How to play common I-IV-V country progressions, including the 12-bar blues, in any key, two ways**
- ▶ **How to use chord variations within the I-IV-V chord families**
- ▶ **The meaning of these musical terms:**

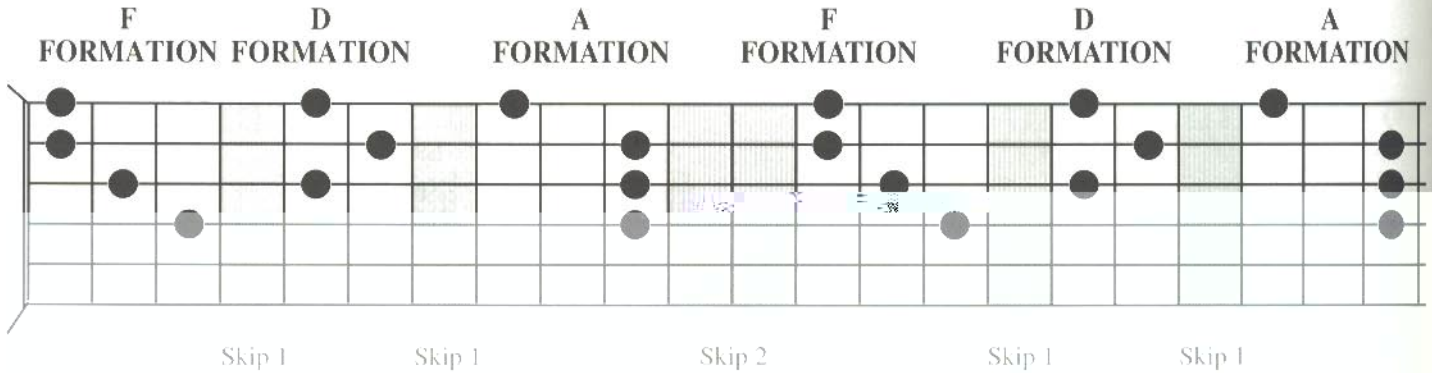
I Chord, IV Chord, V Chord, Chord Family, 12-Bar Blues



THE F-D-A ROADMAP



All F Chords:



WHY?

- ▶ The “F-D-A” Roadmap shows you how to play any major chord all over the fretboard, using three major chord formations.

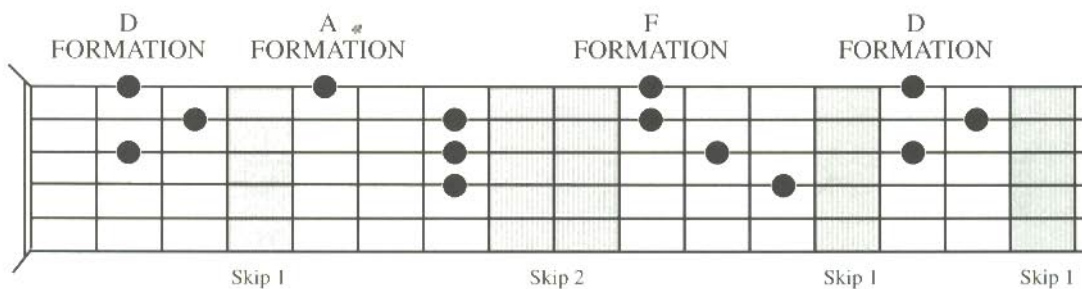
WHAT?

- ▶ The chords in the fretboard diagram above are all F chords.

HOW?

- ▶ *To memorize this roadmap, remember: F-SKIP 1, D-SKIP 1, A-SKIP 2.* In other words, play an F formation, skip a fret, play a D formation, skip a fret; play an A formation, skip two frets.
- ▶ Use the F-D-A roadmap to play all the D chords:

All D Chords:



- ▶ Notice that you can climb the fretboard *starting with any chord formation*. The F-D-A roadmap is a continuous loop that you can enter at any point. It can be the D-A-F or A-F-D roadmap. The “skips” are always the same: one skip after F, one after D, two after A.

DO IT!

- ▶ *Play the following solo to the old country standard "Wabash Cannonball." It consists of ascending and descending chord fragments.*

12

Wabash Cannonball

System 1: Chords G and C. Dynamics: Ff., Df., Af., Ff., Af.

System 2: Chords D and G. Dynamics: Ff., Df., Ff., Df., Af., Ff.

- ▶ *Play a solo to the same tune, using arpeggios. This creates a fingerpicking sound. (To play an arpeggio, pick each of the notes of a chord separately, going up or down in pitch.)*

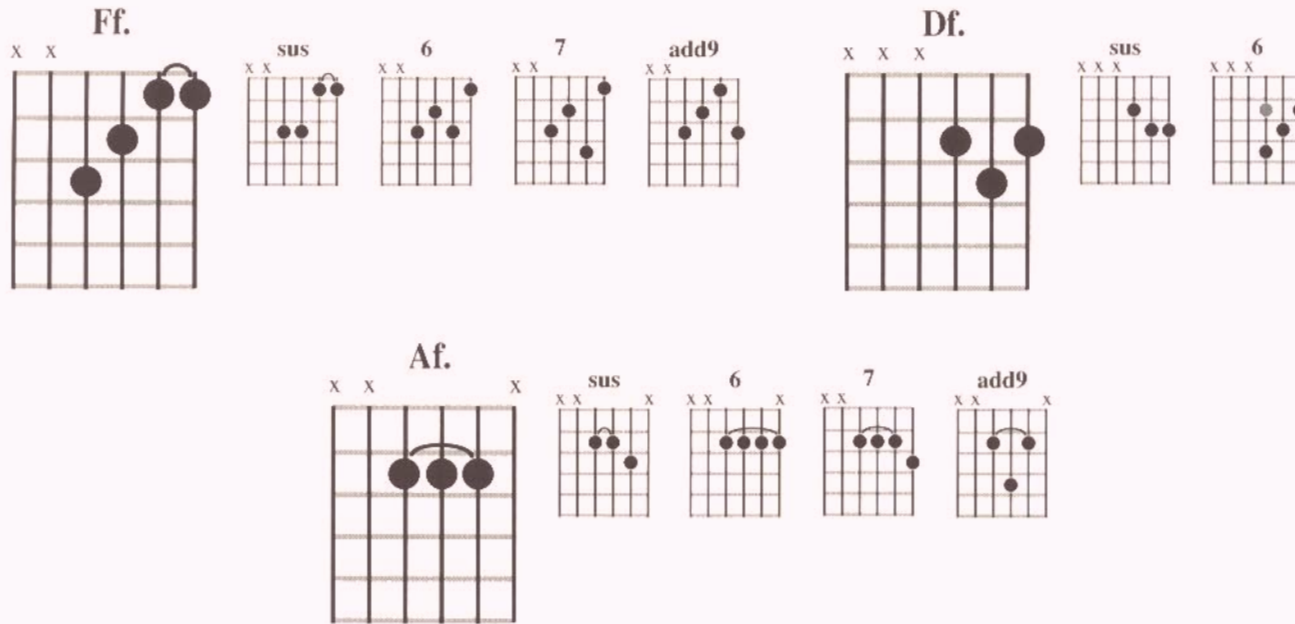
13

Wabash Cannonball with Arpeggios

System 1: Chords G and C. Dynamics: Ff., Df., Af., Ff., Df.

System 2: Chords D and G. Dynamics: Ff., Df., Af., Ff., Df.

- ▶ You can alter the three major chord formations to create 6ths, 7ths, add9 and suspended chords. This allows you to get more variety out of your F-D-A roadmap. Here are the altered chord shapes, and yet another “Wabash Cannonball” solo that shows how to use them:



14

Wabash Cannonball—With Altered Chords

The musical score for "Wabash Cannonball" is presented in two systems. The first system shows a guitar line in G major with chords: Ff, (sus), (6), (sus), Df.(6), (sus), Ff. (6). The second system shows a bass line in D major with chords: Ff. (6), Af. (add9), (6), (7), Df. (6), (6). Fret numbers are indicated below the bass line.

SUMMING UP—NOW YOU KNOW...

- ▶ How to play three major chord fragments
- ▶ How to use them to play any major chord all over the fretboard (with the F-D-A roadmap)
- ▶ How to alter them to create 6ths, 7ths, add9 and suspended chords
- ▶ How to play moveable country licks and solos, based on chord fragments
- ▶ The meaning of the musical term “arpeggio”

#8

CHORD FRAGMENTS/CHORD FAMILIES

Three B \flat Chord Families

● = I ○ = IV ● = V

A formation=I chord F formation=I chord D formation=I chord

WHY?

- ▶ This chart arranges the three chord fragments of **ROADMAP #7** into chord families to help you play chords and chord-based licks all over the fretboard *in any key*.

WHAT?

- ▶ *You can play at least three chord families for every key*, as shown above.

HOW?

- ▶ *Learn the relationships of the three chord fragment/chord families* and you can make quick chord changes automatically. For example, if you're playing a I chord with an F formation, the IV chord is the A formation on the same three frets.

DO IT!

- ▶ *This solo to a standard I-IV-V progression will give you some practice memorizing the chord family relationships.*

15

Example 1: G Major Progression

G (Ff.(I)) C (Af.(IV)) D (Df.(V)) G (Ff.(I))

3 3 3 3 5 5 5 5 3 5 2 3 2 3 2 3 5 / 7

5 4 3 4 5 5 5 5 2 3 3 2 4 5 / 7

Example 2: C Major Progression

G (Df.(I)) C (Ff.(IV)) D (Af.(V)) G (Df.(I))

7 7 7 7 8 8 8 8 5 7 7 7 7 7 7 7 7 7

7 7 8 7 9 9 9 8 8 7 7 7 7 7 8 7 8

G C D F#m

► In this
ment/ch
suspensa

- ▷ To p
- ▷ To p

16

IV–I–V progression, the lead guitar makes use of all three key-of-C chord fragment families. The chord-licks include slides, *hammer-ons* and *pull-offs* that add *6ths*, *add 4ths* and *add 9ths* to the major chord fragments.

► To play a hammer-on, sound a note by fretting a string suddenly with your fretting finger.

► To play a pull-off, sound a note by plucking downward on a string.

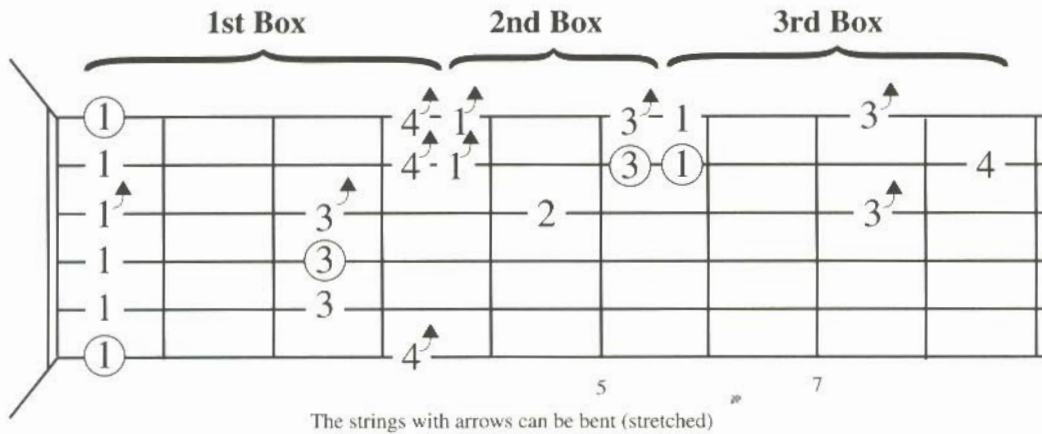
A B7 E

SUMMING UP — NOW YOU KNOW...

- How to locate three different chord families for any key, using chord fragments
- How to play many licks, strums and arpeggios, using all three chord fragment/chord families

#9

THREE MOVEABLE BLUES BOXES



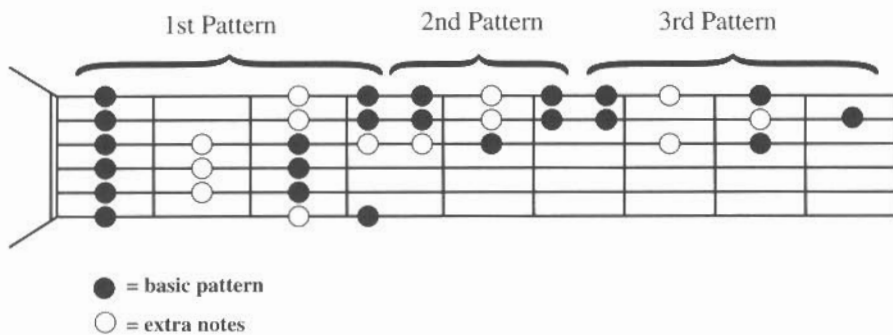
WHY?

- ▶ The moveable scales of this **ROADMAP**, often called blues boxes, are the basis for modern blues and rock guitar, and they are often used in country music.

WHAT?

- ▶ *The three blues boxes above are F blues scales.* The root notes are circled. The numbers indicate suggested fingering positions.
- ▶ *Often, you can solo in one blues box throughout a song, in spite of chord changes.*
- ▶ *The blues boxes are pentatonic*, which means they contain five notes. However, you can add other notes and still sound bluesy.

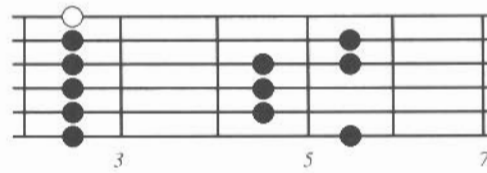
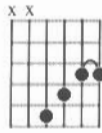
F Blues Scale with “Extra Notes”



HOW?

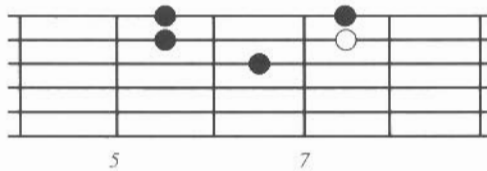
- ▶ *To put your left hand in position for the first blues box, play an F formation at the appropriate fret.* For the key of G, play an F formation at the third fret, which is a G chord.

First Box, Key of G



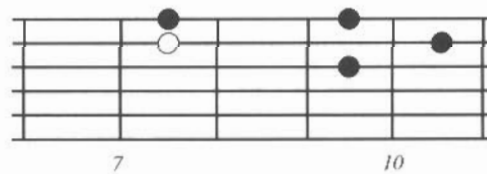
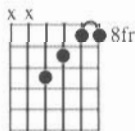
- ▶ To put your left hand in position for the second blues box, play the root note on the second string with your third (ring) finger. In G, play the G note on the 2nd string/8th fret with your ring finger.

Second Box, Key of G



- ▶ To put your left hand in position for the third blues box, play the F formation of the IV chord.

Third Box, Key of G



DO IT!

► *Play the following blues box licks:*

17

First Box, Key of G

T
A
B

Second Box, Key of G

T
A
B

Sliding from Second to First box

T
A
B

Third Box, Key of G

T
A
B

► *Use the blues boxes to solo on bluesy tunes.* Although blues box licks sound inappropriate on many country tunes, pretty ballads and songs with “pop” chord changes, they fit the honky-tonk genre. Blues licks clash with Roy Acuff’s gospel classic, “The Great Speckled Bird,” but they work well in Buck Owens’ “Tiger by the Tail,” which has exactly the same chord progression.

The following solo illustrates the use of all three key-of-A blues boxes in a typical I-IV-I-V country progression. They give the tune an unmistakable honky-tonk feel:

18

Honky Tonk #1

System 1: 1st A Blues Box
 Chords: A, D
 Tab: 7 5 8 5 | 7 5 7 5 | 7 5 7 7 7 7 7 7 (7) 5 7

System 2: 2nd A Blues Box
 Chords: A, E7
 Tab: 7 7 5 7 | 8 8 (8) 5 8 5 8 | 5 / 10 8 9 10 9 10 (10) 8 10 8 10 9

System 3: 3rd A Blues Box
 Chords: A, E, A
 Tab: 10 9 10 10 | 9 8 9 8 10 | / 11 10 10 10 12 1/2 | 10 10 10 12 11 10 12 1/2

System 4: 1st A Blues Box and 3rd A Blues Box
 Chords: A, E, A
 Tab: 10 9 10 12 full | 5 5 8 5 3 | 12 full | 12 12 12 12 full (12) 10

► **Often, the third blues box works well in non-bluesy tunes**, where the first and second boxes sound inappropriate. “The Water Is Wide,” below, has a contemporary country ballad feel. It’s in G, and the solo consists of third blues box G licks.

The Water Is Wide

G C G Gsus G D/F#

3rd G Blues Box

TAB

9 8 8 10 8 10 full 10 10 1/2 10 10 (10) 8 10 8 9 7 9 8 8 10 8 10 full

Em G/D Am D Bm

(10) 10 8 9 8 10 full 10 8 10 8 10 full 8 9 10 10 full 10 10 full 10 full 10 (10) 8 10

Em C G D C G

8 9 9 8 10 9 8 10 1/2 10 1/2 10 10 10 8 8 10 10 full 10 10 full 10 10 10 10 8 10 full 10 10 8

► **Relative minor blues scale substitution:** When a song does not call for a bluesy feel, you can still use the first and second blues boxes—just play them *three frets lower than the song’s actual key*. For example, the following version of “Chilly Winds” is in the key of C, and the solo makes use of first and second A blues boxes. The song is an old blues that has been performed by many country, bluegrass and rock artists.

Chilly Winds

C G/B Am7 Gm11 Gb7b5

1st A Blues Box

full full full

TAB

F Bb9 C Gm11 Gb7b5

2nd A Blues Box

1/2 1/2

TAB

F Bb9 C G/B Am7

1st A Blues Box

full full

TAB

Dm7 G7sus G7 C

2nd A Blues Box 1st A Blues Box

full full full full full full

TAB

SUMMING UP—NOW YOU KNOW...

- ▶ *Three moveable blues boxes*
- ▶ *Many licks that go with each box*
- ▶ *How to use the boxes to improvise single-note solos in any key*
- ▶ *How to substitute the relative minor blues scale when blues boxes don't fit in a tune*

#10

MAJOR PENTATONIC SCALES

The diagram shows a guitar fretboard with two scales highlighted:

- 5th String Root Scale:** Starts at the 5th fret (circled '1'). Notes are on the 5th, 4th, 3rd, 2nd, and 1st strings. Fingering: 3, 1, 2, 3, 1. Slides are shown between 3-2 and 2-1.
- 6th String Root Scale:** Starts at the 6th fret (circled '1'). Notes are on the 6th, 5th, 4th, 3rd, and 2nd strings. Fingering: 3, 1, 2, 3, 1. Slides are shown between 3-2 and 2-1. Bends are indicated by upward arrows on notes 1, 2, 3, and 1.

Legend:
 ↗ notes that can be bent
 → slide between notes

WHY?

- ▶ These two versatile scales are important to any country lead guitarist. They're useful in country ballads, honky-tonk tunes, Southern rock, country rock, and pop tunes with many chord changes. They are the basis of single-note and double-note solos and licks, including "steel licks," in which the guitar imitates a pedal steel.

WHAT?

- ▶ There are two B \flat scales in **ROADMAP #10**. One has a 6th string root, the other a 5th string root. Both roots are circled.
- ▶ The long arrows indicate slides, short arrows can be stretched (choked).
- ▶ Often, one sliding scale can be played throughout a tune. If a tune is in the key of C, you can use C sliding scales throughout.
- ▶ You can also "go with the changes" and use the sliding scale that matches each chord change, especially when a song stays on a chord for more than a few bars.
- ▶ The major pentatonic scale contains these five notes: 1, 2, 3, 5 and 6. In the key of C, that's: C(1), D(2), E(3), G(5), A(6).

HOW?

- ▶ Play both sliding scales over and over to become familiar with them.

21

5th String Root/B \flat Sliding Scale

The musical notation shows the scale in B \flat major (one flat) on a treble clef staff. The notes are: B \flat , C, D, E \flat , F, G, A \flat , G, F, E \flat , D, C, B \flat .

The guitar tablature below the staff shows the following fret numbers for the strings (T, A, B from top to bottom):

T: 6 8 6 8 10 8 6 8 6 7 5 3 5 3

A: 3 5 3 5 7 6 8 6 7 5 3 5 3

B: 1 3 5 3 5 3 5 3 1

► *The following solo goes “with the changes.”* It has the same chord progression as the last solo, but the lead guitarist uses the F sliding scale during the F chord, and the G sliding scale during the G chord.

Honky Tonk #3

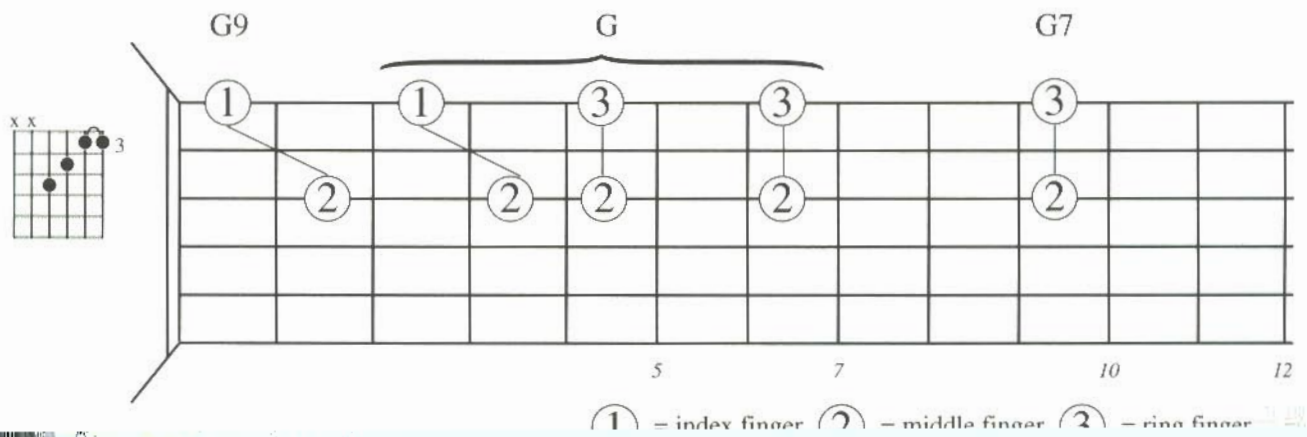
The musical score for "Honky Tonk #3" is presented in four systems, each corresponding to a different chord: C, F, and G. Each system includes a standard musical staff with a treble clef and a guitar tablature staff below it. The tablature uses numbers 0-12 to indicate fret positions, with 'X' for muted strings and parentheses for bends. Sliding techniques are indicated by arrows and labels like "1/2" or "full".

- System 1 (C Chord):** Labeled "C sliding". The notation shows a sequence of notes with a triplet of eighth notes. The tablature starts with / 8 8 8 / 12 10 12 10, followed by 12/14 12 14 12 14 12 10, and ends with 1 X X 3 (3) 1 / 5 3 5 3 5/7 5 7.
- System 2 (G Chord):** Labeled "G sliding". The notation shows a sequence of notes with a triplet of eighth notes. The tablature starts with 5 7 (7) 5 5 7 5, followed by / 9 7 9 7 5 8, 8 10 8 8, and ends with 7 5 7 5 5 7 5 (7) 5.
- System 3 (F Chord):** Labeled "F sliding". The notation shows a sequence of notes with a triplet of eighth notes. The tablature starts with 5 5 / 9 8, followed by 5 X X / 9 8 \ 7, 8 10 (10) 10 (10) 8 / 12 10, and ends with 12 10 12 10 12 13.
- System 4 (G Chord):** Labeled "G sliding". The notation shows a sequence of notes with a triplet of eighth notes. The tablature starts with 10 full 10 (10) 8 9 7, followed by 8 9 7 9 \ 7 5 7 \ 5, 5 (5) 5 (5) 3 0, and ends with 8 5 7 (7) 5.

► *“Double-stop” sliding licks have a raunchy, Southern rock sound.* Play the following licks, in which you bend the second or fourth note of the pentatonic scale while holding a higher note:

#11

A MOVEABLE DOUBLE-NOTE LICK



- ▶ *These licks can be played as backup fills, during solos, and as “riffs.”* (repetitious signature licks that give a tune a distinct character).
- ▶ *The G9 and G7* (above and below the three bracketed notes in **ROADMAP #11**) *offer still more variations.* See examples in the “DO IT” section.

HOW?

- ▶ *Change F formations with the tune’s chord changes:* When there is a C chord, play double-note licks based on the F formation/C chord at the 8th fret.
- ▶ *You can start a lick at any of the five positions of ROADMAP #11*—not just at the F formation.

DO IT!

- *Use the double-note licks as fills and in solos.* The following country-rock version of “Careless Love” features double-note fills during the singing and a solo that consists almost entirely of double-note licks.

29

Careless Love

C G7 C

Love, oh love, oh care - less love.

TAB: 9 8 2 4 7 9 10 12 10 8 8

G7

Love, oh love, oh care - less love.

TAB: 9 8 12 7 5 3 7 10 10

C C7 F

Love, oh love, oh care - less love, you

TAB: 8 9 6 7 5 5 3 1 2

C G C Solo

see what love has done to me.

TAB: 4 3 9 8 9 8 8 10 10 11 10 10 11

G C

12 8 7 3 3 5 7 8 12 12 12 10 8 10 8

11 12 9 7 4 4 5 7 9 12 12 10 9 9

G7

8 8 10 11 12 12 12 12 10 8 8 7 7 6 5 3 7 10

9 9 9 10 11 12 12 12 12 10 9 9 7 7 6 5 4 7 10

C C7 F

12 12 12 15 15 15 17 15 13 8 10 5 5 3 1

12 12 12 12 15 15 15 17 15 14 10 5 5 2

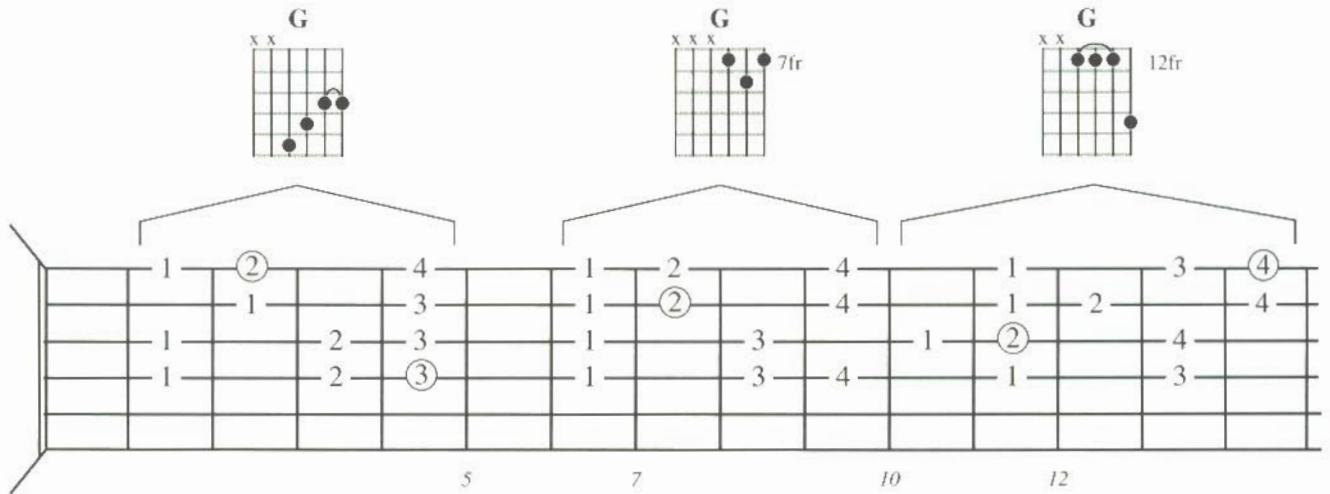
C G7 c

12 12 8 7 3 5 7 8 8 8 8 8 6 5

12 12 12 9 7 4 5 7 9 8 9 9 8 6 5

#12

MOVEABLE MAJOR SCALES



WHY?

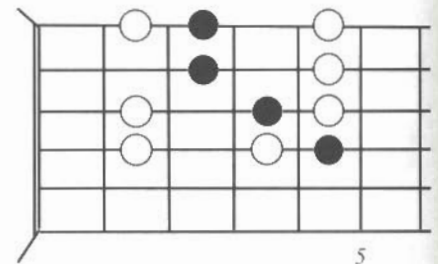
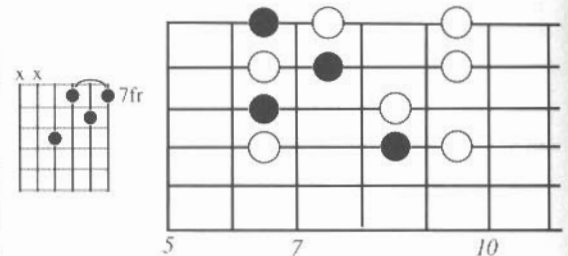
- ▶ **Countless country melodies are based on the major scale.** Familiarity with several moveable major scales allows you to find and play melodies without memorizing them in advance. It brings you a step closer to any player's goal: to be able to play whatever you can hear.

WHAT?

- ▶ **The numbers on the fretboard in ROADMAP #12 are left-hand fingering suggestions.**
- ▶ **The three scales of ROADMAP #12 are based on the three chord fragments of ROADMAPS #7 and 8.** The root notes (all G's in this diagram) are circled. Play the appropriate chord fragment to get your fretting hand "in position" to play one of the major scales. For example, play an F formation at the 3rd fret to play the lowest G scale of ROADMAP #12.

HOW?

- ▶ **Here are the three G scales that match the three G chord fragments.** Play the chord fragment before playing the scale. Start each scale with its root note so you can recognize the "do-re-mi" sound you have heard all your life!

DO IT!

- ▶ **Become familiar with the scale patterns.** Use the F-formation scale pattern to play G, A, C, D and E major scales. Use the D formation pattern to play E, F, G and A major scales, and so on.
- ▶ **Use major scales to jam.** The following solo to the old country tune “Redwing” makes use of three G major scales, and includes some useful scale exercises:

31

Redwing

G C G

Af./G Major Scale

D G A D

Df./G Major Scale

G G7 C G

Ff./G Major Scale

D G D G

Df./G Major Scale

- ▶ *Use the major scales to play melodic solos.* “Careless Love,” below, shows how to embellish a solo with string bends (bending up to the melody note from one or two frets back), slides and double-note licks.

32

Careless Love

The score for "Careless Love" is presented in four systems, each with a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Chords G, D7, G. The first staff shows a melodic line with string bends. The second staff is labeled "Df./G Major Scale" and "Ff./G Major Scale". The tablature includes notes like /7, 8, 7 8 7, 7 9 7 8 10 8, (8)\, 3 5 4, 3 5 3.
- System 2:** Chord D7. The first staff continues the melodic line. The second staff is labeled "Df./G Major Scale". The tablature includes notes like /7 7 7, 7 8 10 7 8 7, 8 7, 10 9 8, 7 9 8.
- System 3:** Chords G, G7, C. The first staff shows a melodic line with string bends. The second staff is labeled "Af./G Major Scale" and "Ff./G Major Scale". The tablature includes notes like /12 12 12 13 15, 15 15 13 (full) (13) 12, 13\, 3, 3 5 3 5 3 5 3.
- System 4:** Chords G, D7, C. The first staff shows a melodic line with string bends. The second staff is labeled "full" and "full". The tablature includes notes like 5 (full) 3, 2 3 2, 3, 2 3 5 3, 5 (full) 3 (full) (5), 4.

SUMMING UP—NOW YOU KNOW...

- ▶ *How to play three moveable major scales for each key*
- ▶ *How to play melodies in all keys in two or three registers*
- ▶ *How to ornament a major-scale-based melody*



USING THE PRACTICE TRACKS

The roadmaps illuminate many soloing styles, including:

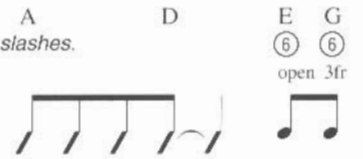
- ▶ *first position major scales*
- ▶ *chord fragment licks*
- ▶ *blues boxes*
- ▶ *substitute blues boxes*
- ▶ *sliding (major) pentatonic scales*
- ▶ *sliding scale double-note licks and steel licks*
- ▶ *moveable (1st & 3rd string) double-note licks*
- ▶ *moveable major scales*

On the five practice tracks, the lead guitar is separated from the rest of the band—it's on one side of your stereo. You can tune it out and use the band as backup, trying out any soloing techniques you like. You can also imitate the lead guitar; here are the soloing ideas on each track:

- 33** #1 HONKY TONK GUITAR (in E)—The soloist plays first position E licks during this I–IV–I–V tune, and switches to first position A licks when the tune modulates to A.
- 34** #2 CARELESS LOVE (in G)—You'll hear chord fragment licks during this country-rock tune, including 1st and 3rd string double-note licks. The first time around the tune, soloing is based on the F formation/G chord at the 3rd fret; the second time it's based on the D formation/G chord at the 7th fret; the third time it's based on the A formation/G chord at the 12th fret.
- 35** #3 HONKY TONK #2 (in A)—The soloist uses a substitute (F#) blues box during this I–IV–V progression, then switches to the three A blues boxes.
- 36** #4 STAGOLEE (in G)—In this 12-bar blues, the solos are based on G, C and D sliding scales. There are steel licks, single-note and double-note licks.
- 37** #5 REDWING (in G)—Moveable G major scales are the basis for the solos in this country classic.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

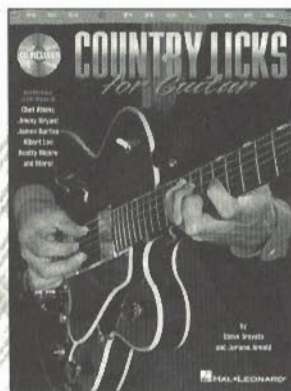
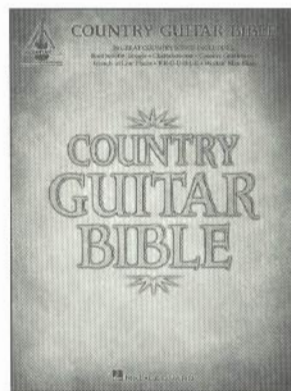
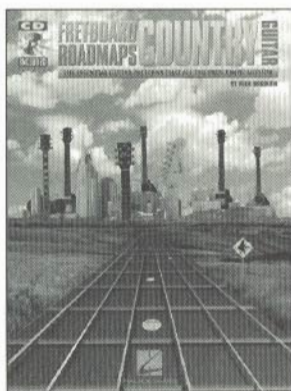
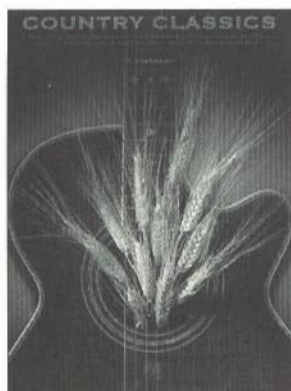
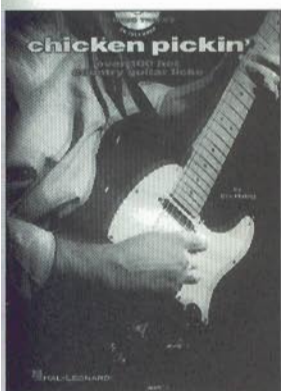
RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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from Hal Leonard

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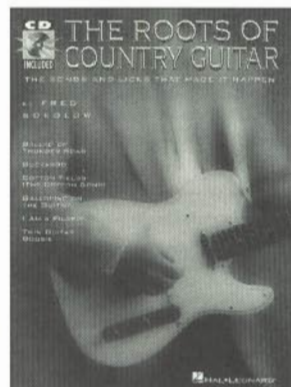
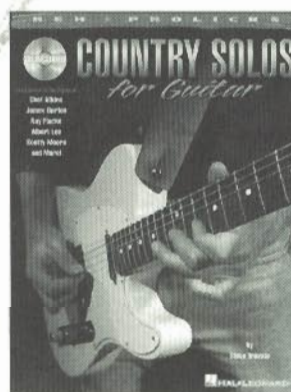
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