

# Lesson Two

Hi there and welcome to Lesson Two - I'm glad to see that you are still with us. The next few lessons are very important, so you may want to go back and make sure that you are taking note of everything that I am teaching you. In this lesson, we are going to get you learning about something called **tablature**... I hope you're ready for it!



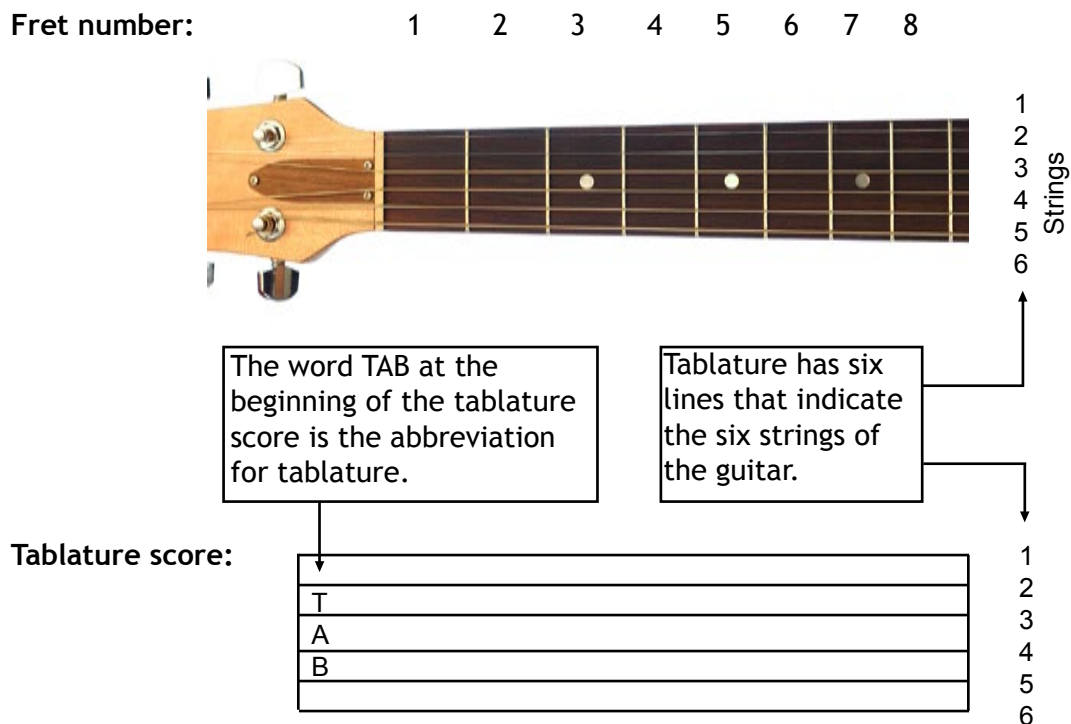
## Keeping an Open Mind

Learning to play the guitar might not be what you had expected. Just remember to keep an open mind and try to forget any preconceived notions that you may have had about learning an instrument. Things might be harder to learn than you first anticipated and you may find yourself less motivated to continue practising. You need to counter this by taking up the challenge and enjoying it. Try different things to keep your practise interesting and most importantly, have fun with it.

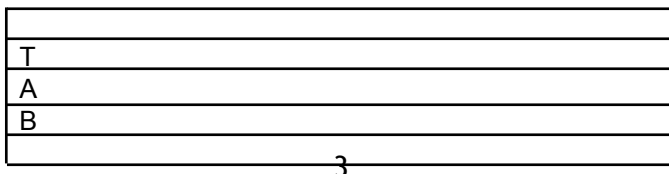
## Reading Guitar Tablature

Guitar tablature (also known as tab) is probably the easiest and most used method for guitar notation. On the internet, you can find guitar tab notation for almost any song that you want to learn. Tablature is easier to learn than traditional music notation because it relates directly to the fret board of the guitar, indicating where your fingers should be placed. Although it is an easier method to learn it still has its weak points, the main one being that you can't easily indicate rhythm on tablature. This means that when you learn a song you have to learn the strum from the song itself.

The following diagram shows you how tablature relates to the guitar fret board:

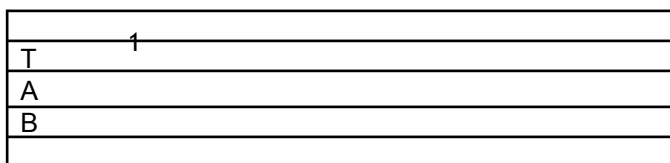


We use numbers to indicate the string and the fret position that you are supposed to play. Each fret is numbered, starting at the nut of the guitar at 0 and moving upwards towards the bridge of the guitar. The following diagrams demonstrate this principle.



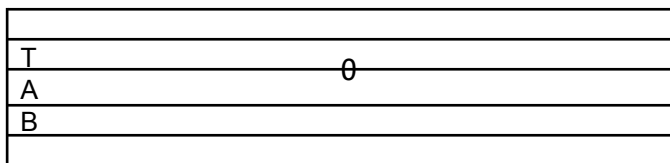
Tab. diagram 1

The 3 on the above tablature score (Tab. diagram 1) indicates to you that you place a finger on the third fret of the sixth string. It is the note G.



Tab. diagram 2

The 1 on the above tablature score (Tab. diagram 2) indicates to you that you place a finger on the first fret of the second string. It is the note C.



Tab. diagram 3

The 0 on the above tablature score (Tab. diagram 3) indicates to you that the third string is to be played open. This means that you don't need to place a finger on it. It is the note G.

## Chords and Tablature

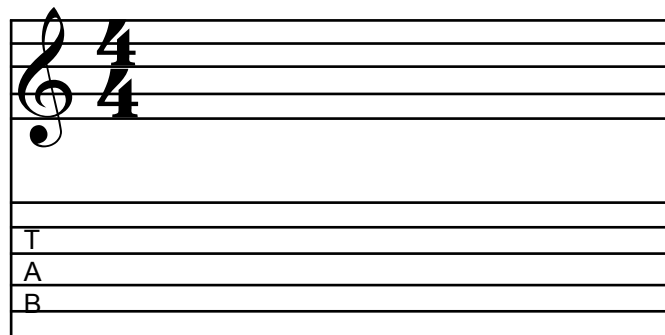
Chords are indicated by a set of numbers that tell you which frets need to be played and which don't. The following diagram on the next page demonstrates how an open A major chord is constructed with tablature.

## The A Major Chord

|   |   |
|---|---|
|   | 0 |
|   | 2 |
| T | 2 |
| A | 2 |
| B | 0 |
|   | X |

The first and fifth strings are played open while the second, third and fourth strings are played at the second fret. The sixth string is not played in the A Major Chord and this is indicated by an X.

Often tablature is written beneath traditional music score or stave. The two together look like this:



The image shows a musical staff with a treble clef and a 4/4 time signature. Below the staff is a tablature box with six lines. The first three lines of the tablature are labeled 'T', 'A', and 'B' from top to bottom, corresponding to the strings. The first line (T) has a '2' written on it. The second line (A) has a '2' written on it. The third line (B) has a '0' written on it. The fourth, fifth, and sixth lines are empty.

Now that we have looked at that, let's take a look at playing the A major and D major chords together.

### Exercise:

Practise strumming the A major and the D major chords to the following down stroke pattern. Strum four down strokes over the A Major chord and then four down strokes over the D Major chord and then repeat. You should aim to get a smooth change between the two chords so that the whole piece flows and is in time. Play along to the video or metronome until you have mastered it. The tablature for this exercise is on the next page.

|        |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|--------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Chord  | A | D |   |   |   | A | D |   |   |   |   |   |   |   |   |   |
| Stroke | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ |   |   |   |
| Count  | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |



This exercise may be difficult on your first few attempts. You may find that your fret hand struggles to co-ordinate each chord change with your strumming hand. This is natural and will take a bit of practise to break. Try to focus on getting strumming hand consistency first and your fret hand should follow with practise.



### Jam Track No. 1

At Team Method Guitar , we believe that there is no point learning chords and techniques if you never get to put them into practise with a band. For this reason, I want to introduce you to the idea of contextual learning. Throughout the Team Method Guitar course, we will take what you have learned and use Jam Tracks to put it into 'context'. So here we are, you have been invited into the 'Team Method Guitar Band' as the rhythm guitarist. Below is TAB of what you need to play (note that each Jam Track will only use skills that you have already learned). There are two audio tracks for each Jam Track, one with your guitar part being played and one that you can play along with where the rhythm guitar has been left out. Okay lets get started.

Strum      ▼ ▼ ▼ ▼

Count      1   2   3   4

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |   |   |   | D |   |   |   | A |   |   |   | D |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 |
| T | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 |
|   | 0 | 0 | 0 | 0 | X | X | X | X | 0 | 0 | 0 | 0 | X | X | X | X |
|   | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

|   | A |  |  |  |
|---|---|--|--|--|
|   | 0 |  |  |  |
| T | 2 |  |  |  |
| A | 2 |  |  |  |
| B | 2 |  |  |  |
|   | 0 |  |  |  |
|   | X |  |  |  |