



MSA STEEL GUITAR COURSE

BOOK TWO

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BOOK 2

TIMING

ALL MUSIC IS DIVIDED INTO EQUAL PARTS CALLED MEASURES. THE MEASURES ARE DIVIDED BY BAR LINES. SONGS ARE WRITTEN WITH A CERTAIN NUMBER OF BEATS IN EACH MEASURE. AS YOU WILL NOTE IN THE SONGS IN THIS BOOK, YOU WILL SEE THEM BEING COUNTED BY THE NUMBER AT THE BOTTOM OF EACH DIAGRAM. YOU CAN GET A GOOD IDEA OF THIS BY PATTING YOUR FOOT AND COUNTING EACH TIME YOUR FOOT HITS. 1-2-3- 1-2-3- 1-2-3. THIS WOULD BE CALLED 3/4 (THREE QUARTERS) OR WALTZ TIME.

YOU WILL BE DOING SOME SONGS USING WALTZ TIME AND 4/4 TIME. TO GET USED TO 4/4 TIME, DO THE SAME WITH YOUR FOOT AND COUNT 1-2-3-4- 1-2-3-4-. NOT TOO FAST, JUST AVERAGE SPEED. WHEN YOU COME TO A SPACER IN THE DIAGRAMMED SONGS THAT HAS NO NOTES OR CHORDS WRITTEN ABOVE THE COUNTING NUMBER, THIS IS A REST. CONTINUE TO COUNT AND LET THE LAST NOTE OR CHORD PICKED CARRY OVER TO THE NEXT CHORD. DO NOT SPEED UP.

TIMING EXERCISE

The diagram shows a 10-string guitar fretboard with six strings per side. The frets are numbered 1 to 10 on the left. The exercise is divided into four measures, each containing four beats. Above the staff, counting numbers are provided for each beat: Measure 1 (3, 3, 3, 3), Measure 2 (3, 3, 3, 3), Measure 3 (3, 3, 3, 3), and Measure 4 (3, 3, 3, 3). Notes are placed on the strings: Measure 1 (3rd fret on strings 1-4), Measure 2 (3rd fret on strings 1-4), Measure 3 (3rd fret on strings 1-4), and Measure 4 (3rd fret on strings 1-4). Chord diagrams are shown below the staff: Measure 1 (A, B), Measure 2 (A, B), Measure 3 (B, B, C, C), and Measure 4 (A, A, B, B). A sequence of numbers 1-4 is provided below the chords for each measure.

DO NOT SPEED UP

NOW THAT YOU HAVE LEARNED THE SCALE IN MAJOR CHORDS IN BOOK 1 AND PLAYED SONGS USING THESE CHORDS AS WE DID IN BOOK 1, WE WILL USE OUR A & B PEDALS INDIVIDUALLY TO PRODUCE A LITTLE DIFFERENT SOUND. COMPARE THIS TO THE SCALE IN BOOK 1 AND LISTEN TO THE DIFFERENCE, THIS WILL HELP TRAIN YOUR EAR.

	7	5	7	5	7	5	7	7			
1											
2											
3											
4											
5											
6											
7											
8											
9											
10											
	A	A	A	A	A	A	A	A			
	B		B		B		B	B			
	1	2	3	4	1	2	3	4			

MUTING THE STRINGS

MUTING, OR DEADENING THE STRINGS, IS DONE WHEN A NOTE OR CHORD IS NOT DESIRED TO RING OVER INTO THE NEXT ONE. MUTING SHOULD BE DONE WITH THE HEEL OF THE RIGHT HAND. PRACTICE PICKING YOUR SCALE CHORDS AND SINGLE STRING EXERCISES AND MUTE EACH NOTE. PICK AND INSTANTLY KILL THE NOTE OR CHORD WITH THE HEEL OF THE RIGHT HAND.

REMEMBER TO KEEP YOUR FINGERS AND HAND IN THE PLAYING POSITION. ALSO PRACTICE PICKING AND MUTING AS YOU GO FROM ONE FRET TO ANOTHER. EXAMPLE: PICK AT 3RD FRET, THEN MUTE, JUMP TO 8TH AND DO THE SAME, THEN TO 10TH, THEN BACK TO THE 3RD FRET.



TRY THESE EXERCISES USING YOUR PEDALS ON SINGLE STRING RUNS, MIXED WITH A CHORD ENDING. GO SLOWLY AND LEARN TO PUSH YOUR PEDALS DOWN INDIVIDUALLY. SPEED WILL COME AS YOU PRACTICE THESE. GOING FROM A TO B PEDAL IS ACCOMPLISHED WITH A ROCKING MOTION OF THE ANKLE. THE LEFT FOOT SHOULD ALWAYS BE AT A READY POSITION CENTERED WITH B PEDAL SO A & C PEDALS ARE WITHIN EASY REACH AT ALL TIMES.

EXERCISE USING B PEDAL ONLY

EXERCISE USING A & B SEPARATELY

AT THIS POINT WE WILL TRY A NEW WAY OF USING GROUPS I TO IV.

THESE ARE PLAYED THE SAME AS GROUPS I TO IV EXCEPT WE WILL ELIMINATE THE INDEX FINGER. TRY THEM.

SCALE USING SPLIT PEDALS

7¹ 7 5 7 5 7 5 7

1	2	3	4	1	2	3	4
---	---	---	---	---	---	---	---

KNEE LEVER

THE PURPOSE OF THE KNEE LEVERS IS THE SAME AS THE PEDALS. THEY RAISE AND LOWER STRINGS. KNEE LEVERS ARE DESIRED BECAUSE THEY ALLOW YOU TO CHANGE NOTES WITHIN A CHORD WHILE HOLDING OTHER PEDALS DOWN. OUR KNEE LEVER SHOULD BE AT THE RIGHT KNEE AND MOVE TO THE LEFT. THIS LEVER WILL LOWER THE 2ND AND 8TH STRINGS 1/2 TONE OR 1 FRET.

PRACTICE THIS EXERCISE, LOWERING THE 8TH STRING. THIS MAKES A 7TH CHORD.

G TO G 7TH

10 8 8 7 7 7

1	2	3	1	2	3
---	---	---	---	---	---

WE HAVE NOW BEEN INTRODUCED TO A DIFFERENT WAY OF USING THE GROUPS BY ELIMINATING THE INDEX FINGER AND USING OUR KNEE LEVERS, SO LET'S PLAY A SONG THAT YOU ARE FAMILIAR WITH BY USING THESE ADDED FEATURES. NOTICE THAT YOU ARE GETTING CLOSER TO THE "NASHVILLE SOUND" AS YOU LEARN SPLIT PEDALS. PAY CLOSE ATTENTION TO YOUR TIMING ONCE YOU LEARN ALL THE CHORD CHANGES. GO SLOWLY. SPEED IS NOT IMPORTANT AT THIS POINT. LEARN THIS SONG BEFORE PROCEEDING TO THE NEXT ONE.

ON TOP OF OLD SMOKEY

KEY OF D

5-3 3-5 5 10 10 10 10 10 10

A A B A A A A A B A A B A
B B K B B B B B B B B B

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

5-3 3-5 5 5 5 5 3 5 5 5

A A B A A A A A A A
B B K B B B B B B B B B

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

KEY OF D

NOBODY'S DARLIN' BUT MINE

10 10 10 10 10 8 5 3 3 15 15 17 17 10 12 10

B C A A B A A B A A

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

10 10 10 10 10 10 10 10 10 15 15 17 15 10 12 12 10

B C B C B A A A A B K A B A A

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

NOW THAT WE HAVE LEARNED TO PLAY SONGS BY LOWERING OUR 8TH STRING WITH THE KNEE LEVER, LET'S LEARN TO MAKE USE OF LOWERING OUR 2ND WITH THAT SAME LEVER, AND APPLY IT TO OUR PLAYING.

FAMILIARIZE YOURSELF WITH IT BY PLAYING THESE EXERCISES.

AGAIN, TAKE YOUR TIME AND LEARN THEM THOROUGHLY.

C TO F 2ND CHROMATIC USES

8 8 8 8 8 8 8 8

10

K A K A
B B

G TO C

10 10 8 8 3 3 1 3 3

10

B B B A A A
C C C B B B
K K C

KEY OF G

LONDONDERRY AIRE

PART 1

10 10 10 10 10 10 15 13 10 8 8-3

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

10 10 10 10 8 10 10 8 10 10

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

10 10 10 10 10 10 15 13-10 8 8-3

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

LONDONDERRY AIRE

PART II

3 3-5 10 8 10 8 3 3 3

The first system of guitar tablature consists of four measures. Measure 1 has a single note on the 2nd string, 10th fret. Measure 2 has notes on the 4th, 5th, and 6th strings, 3rd fret, with a slur over measures 2 and 3. Measure 3 has notes on the 4th, 5th, and 6th strings, 10th fret. Measure 4 has notes on the 2nd, 4th, 5th, and 6th strings, 3rd fret. Below the staff are labels 'A' and 'B' with slurs, and a fret number bar: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

10 8-10 10 10-8 10 8 10 3 3

The second system of guitar tablature consists of four measures. Measure 1 has notes on the 3rd, 4th, 5th, and 6th strings, 10th fret. Measure 2 has notes on the 3rd, 4th, and 5th strings, 8th fret, with a slur over measures 2 and 3. Measure 3 has notes on the 3rd, 4th, and 5th strings, 10th fret. Measure 4 has notes on the 3rd, 4th, 5th, and 6th strings, 10th fret. Below the staff are labels 'A' and 'B' with slurs, and a fret number bar: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

10 10 10 10 10 10-8 10 10

The third system of guitar tablature consists of four measures. Measure 1 has notes on the 4th, 5th, and 6th strings, 10th fret. Measure 2 has notes on the 3rd, 4th, and 5th strings, 10th fret. Measure 3 has notes on the 3rd, 4th, and 5th strings, 10th fret. Measure 4 has notes on the 3rd, 4th, 5th, and 6th strings, 10th fret. Below the staff are labels 'A' and 'B' with slurs, and a fret number bar: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

LONDONDERRY AIRE

PART III

10 10 10 10 10 15 13 13 15 15 15

1
2
3
4
5
6
7
8
9
10

B
K

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

15 10 3 3 3 3 3 8 10 10 8 8 3 3

1
2
3
4
5
6
7
8
9
10

A B A B A B A A A B B

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

3

1
2
3
4
5
6
7
8
9
10

1 2 3 4 |

CHORD PATTERNS

MANY SONGS ARE PLAYED USING ONLY THREE CHORDS. THESE CHORDS ARE CALLED:

TONIC - 1ST NOTE OF A MAJOR SCALE

SUB-DOMINANT - 4TH NOTE OF A MAJOR SCALE

DOMINANT 7TH - 5TH NOTE OF A MAJOR SCALE

TONIC	SUBDOMINANT	DOMINANT 7TH
E	A	B7
F	Bb	C7
G	C	D7
A	D	E7
Bb	Eb	F7
C	F	G7
D	G	A7

TRY THESE CHORD CHANGES. THE FIRST CHORD YOU PLAY WILL BE THE TONIC. THE SECOND WILL BE THE SUB DOMINANT AND THE THIRD WILL BE THE DOMINANT 7TH. TIMING IS NOT BEING USED IN THIS EXERCISE. IT IS DESIGNED TO ACQUAINT YOU WITH THE SOUND OF THE CHORD CHANGES. AS YOU MOVE DOWN THE NECK OF THE GUITAR, YOU CAN SEE THAT THESE PATTERNS APPLY TO ANY KEY WHERE THE TONIC, OR BEGINNING CHORD STARTS, WITH PEDALS UP.

TAKE YOUR TIME AND LEARN THEM WELL. MORE OF THESE PATTERNS WILL BE INTRODUCED IN BOOK III.

	0	0	0	0	1	1	1	1	3	3	3	3	5	5	5	5
	E	A	B ⁷	F	F ^b	C ⁷	G	C	D ⁷	A	D	E ⁷				
1																
2																
3																
4																
5	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
6	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
7																
8	•	•	•	•	•	•	•	•								
9																
10					•	•	•	•								
		A	B			A	B			A	B			A	B	
		B	K			B	K			B	B			B	B	
	KEY OF E				KEY OF F				KEY OF G				KEY OF A			

NOW LET'S TRY PLAYING OUR TONIC, SUB-DOMINANT AND DOMINANT 7TH, STARTING WITH PEDALS DOWN. LEARN THIS PATTERN AT THE 3RD, 5TH, 6TH, 7TH, 8TH, 10TH AND 12TH FRETS. MORE OF THESE PATTERNS WILL BE INTRODUCED IN BOOK III.

KEY OF C

	3	1	3	3												
1																
2																
3																
4		•														
5	•	•														
6	•	•	•	•												
7																
8	•		•	•												
9			•													
10				•												
	A					A										
	B					B										

YOU HAVE NOW LEARNED SOMETHING ABOUT CHORD STRUCTURE AND WHAT IT MEANS TO YOUR PLAYING. YOU HAVE BEEN PLAYING SONGS USING THESE CHANGES. GO BACK AT THIS POINT TO YOUR FIRST SONG IN THIS BOOK AND PLAY THESE SONGS MANY TIMES, NOTING THE TONIC, SUB DOMINANT, AND DOMINANT 7TH CHORDS. YOU WILL BE ABLE TO IDENTIFY THEM BY SOUND SINCE YOU HAVE BEEN DEVELOPING YOUR EAR FOR THIS.

LEARN THIS BOOK THOROUGHLY BEFORE PROCEEDING TO BOOK III. BOOK III WILL GIVE YOU SOME NEW CHORD GROUPS, KNEE LEVER CHANGES, AND MORE WAYS TO BUILD YOUR BIG "NASHVILLE SOUND".

WE CANNOT OVEREMPHASIZE THE IMPORTANCE OF GOING SLOWLY. DO NOT RUSH.