

# MSA STEEL GUITAR COURSE

BOOK THREE

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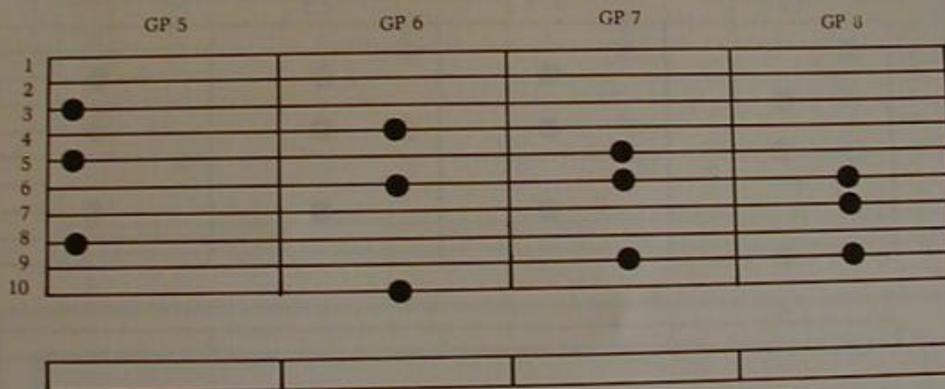


FREEMAN COWGAR

# BOOK 3

AS WE MENTIONED IN BOOK II, IT IS NOW TIME TO LEARN SOME NEW GROUPS SO WE CAN EXPAND OUR PRESENT SOUND. PRACTICE THESE AND DEVELOP A FEEL FOR THEM AS YOU DID IN BOOK I WHEN YOU WERE LEARNING GROUPS ONE THRU FOUR. WITH SOME PRACTICE YOU WILL BE ABLE TO GO FROM ONE GROUP TO ANOTHER WITH EASE.

LEARN THESE WITH PEDALS UP AT ANY FRET. PRACTICE THEM IN ALL OF YOUR POSITIONS.



WE LEARNED TO PUT OUR OTHER GROUPS TOGETHER BY DOING SCALES, SO LET'S DO THE SAME THING WITH GROUPS FIVE THRU EIGHT. WE WILL MIX THEM WITH SOME OF THE GROUPS WE ALREADY KNOW. THEY ARE NUMBERED AT THE TOP OF THE DIAGRAM FOR YOUR CONVENIENCE.

SCALE IN KEY of C

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

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

YOU ARE NOW READY TO DO THE SAME SCALES USING A & B PEDALS SEPARATELY. THIS IS COMMONLY CALLED SPLIT PEDALS. TRY THESE AND NOTICE THE DIFFERENCE IN SOUND AS YOU ARE NOW USING MINOR AND 7TH CHORDS. THE 2ND, 3RD, AND 5TH CHORDS YOU PLAY WILL BE MINOR CHORDS. THE 7TH ONE YOU WILL RECOGNIZE AS BEING THE DOMINANT 7TH CHORD.

SCALE IN KEY of C USING SPLIT PEDALS

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

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

YOU WILL NOTICE IN THE NEXT SONG THERE ARE MANY CHORDS THAT ARE PICKED AND LET SUSTAIN. THIS WILL EXPAND YOUR SOUND TREMENDOUSLY IF YOU PRACTICE AND LEARN TO COMBINE THESE CHORDS AND NOTES.

KEY of D

ON TOP OF OLD SMOKY

5 5 5 5 5 10 3 3 3

A B A B A B A B A B 1 2 3 1 2 3 1 2 3

3 3 3 5 5 5 5

A B A B A B 1 2 3 1 2 3 1 2 3

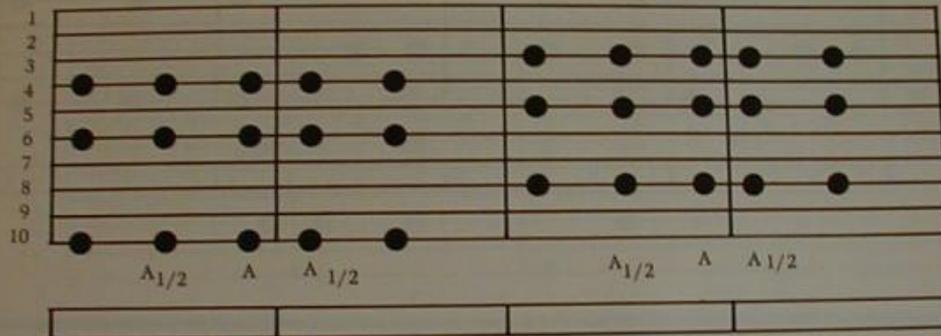
5 5 5 3 5 5 5

A A A A B 1 2 3 1 2 3

AT DIFFERENT TIMES DURING YOUR PLAYING YOU WILL WANT TO GO FROM ONE MAJOR CHORD TO ANOTHER, FEELING THAT SOMETHING COULD BE PLAYED BETWEEN THE CHORD CHANGES. ONE VERY PLEASING WAY OF DOING THIS IS WITH WHAT IS CALLED AN AUGMENTED CHORD. THIS IS ACCOMPLISHED BY RAISING THE 5TH NOTE OF THE TRIAD 1/2 TONE. THIS IS DONE BY PUSHING THE A PEDAL DOWN HALF-WAY. FOLLOW THE DIAGRAM BELOW AND BE INTRODUCED TO THE AUGMENTED CHORD AND HOW IT IS USED.

USING GP 6 1/2 PEDAL  
AUGMENTED CHORD

AUGMENTED CHORD  
GP 5



TRY THIS EXERCISE WITH BAR AT ALL FRETS.

WE SHOULD NOW WORK ON AN INTRODUCTION TO A SONG USING THE AUGMENTED CHORD. THIS IS A STANDARD INTRODUCTION THAT CAN BE USED ON MANY SONGS SO NO PARTICULAR SONG IS GIVEN. TRY IT IN DIFFERENT KEYS.

INTRO IN A

5 5 5 5 5 4 — 5 5 5 — 3 5 M

A 1/2 A 1/2 A A B B A K K A A A A  
B B K K B K B B B B

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

START ON THIS SONG AND NOTICE THAT YOU ARE NOW PLAYING WITH A MUCH BIGGER SOUND. GO SLOWLY AND WATCH YOUR TIMING AS YOU GO ALONG.

KEY of Bb

NOBODYS DARLIN BUT MINE

6 6 6 6 6 4 6 6 6

1 2 3 4 5 6 7 8 9 10

A B A B A B A B

1 2 3 1 2 3 1 2

6 6 6 — 4 1 1 1 1

1 2 3 4 5 6 7 8 9 10

A B K A<sub>1/2</sub> A<sub>1/2</sub> A B

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

1 6 6 6 6 — 4 6 6 6

1 2 3 4 5 6 7 8 9 10

A B A B A B A B

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

NOBODYS DARLIN BUT MINE

6 6 6—4 1 1—4 1

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

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

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

END

OLD FOLKS AT HOME

3 5—3 3 3 3 15 15 15

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

A A<sub>1/2</sub> A A A A  
B B 1/2 B B B

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

10 3 3 5

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

A A  
B B

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

OLD FOLKS AT HOME

3 3 3 3 3 3 15 15

K K A<sub>1/2</sub> A/B A/B A/B

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

10 10 10 10 5 3 10 10

A/B A/B A/B A/B A/B A/B A/B A/B

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

10 10-13 10 10 10 10 10 10 10

A/B K A<sub>1/2</sub> A/B A/B A/B

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

15 15 8 8 8 8 8 8 10 10 10 10

A B A 1/2 A 1/2 A B A 1/2

3 3 3 3 3 3 15 15

K K A 1/2 A B A B A B

10 10 10 10 5 3

A B A B A B A B A B

USING THE CHROMATICS IN HARMONY

BY USING THE CHROMATIC STRINGS IN COMBINATION WITH OTHER STRINGS IN THE TONIC, SUBDOMINANT AND DOMINANT POSITIONS YOU ARE ABLE TO ACHIEVE A SOMEWHAT DIFFERENT SOUND. TRY THE EXERCISES. THEN PLAY LONDONDERRY AIRE AND NOTICE SOME OF THE EFFECTS POSSIBLE.

TRY THIS EXERCISE IN ALL KEYS

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

B A B  
B

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

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

B B A B A B

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

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

B A B

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

NOTICE IN THESE EXERCISES AND ALSO IN LONDONDERRY AIRE AT TIMES CERTAIN STRINGS ARE ALLOWED TO SUSTAIN AS OTHER NOTES ARE PICKED. BY DOING THIS A FULLER SOUND IS OBTAINED.

AFTER LEARNING YOUR CHORD CHANGES IN THE PREVIOUS EXERCISES, GIVE YOUR BEST EFFORT TO THE FOLLOWING SONG. IT WILL LET YOU PUT MOST EVERYTHING YOU HAVE LEARNED TO USE IN ONE SONG. TAKE YOUR TIME AND IF YOU FIND YOURSELF HUNG UP FOR ANY REASON, GO BACK TO SOME OF THE EXERCISES IN BOOKS I AND II AND GIVE THEM ADDITIONAL WORK. IT WILL PAY OFF WELL FOR YOU.

KEY of A

LONDONDERRY AIRE

The musical notation for 'LONDONDERRY AIRE' is as follows:

- Staff: Six-line guitar staff with fret numbers 1-10 on the left.
- Fret numbers above the staff: 3, 3, 3, 3, 3, 3, 8, 5, 3, 3, 3.
- Notes: Dots on the staff representing fretted notes. The first four measures show a sequence of notes on strings 2, 3, 4, 5, 6, 7. The fifth measure has notes on strings 2, 3, 4, 5, 6, 7, 8. The sixth measure has notes on strings 2, 3, 4, 5, 6, 7, 8, 9. The seventh measure has notes on strings 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Chord diagrams below the staff:
  - Measure 1: A (fret 2 on string 5), B (fret 2 on string 4), A (fret 2 on string 5), B (fret 2 on string 4).
  - Measure 2: B (fret 2 on string 4).
  - Measure 3: A (fret 2 on string 5), B (fret 2 on string 4).
  - Measure 4: B (fret 2 on string 4), A (fret 2 on string 5), A (fret 2 on string 5), B (fret 2 on string 4).
- Fret numbers below the chord diagrams: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

LONDONDERRY AIRE

6 6 8 10 8 5 3 3 3 5 3 3 3

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

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

3 3 3 3 3 3 8 5 3 3 3 3

B A A B  
B B B B

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

3 4 5 6 6 8 8 10 3 3 3 3 3 3 3 3

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

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

3 3 3 3 10 10 10 10 10 10 10 10 10 10

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

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

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

Detailed description: This is the first system of a steel guitar tablature. It consists of a 10-string staff with fret numbers 1 through 10. The first measure contains two triplets of notes on strings 4, 5, and 6, labeled 'B B B'. The second measure contains four notes on strings 4, 5, 6, and 7, labeled 'A A A A'. The third measure contains three notes on strings 4, 5, and 6, labeled 'K K K'. The fourth measure contains three notes on strings 4, 5, and 6, labeled 'A A A'. Below the staff is a sequence of fret numbers: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

10 10 10 10 10 10 10 10 10 8

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

A A A A K K K A A A

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

Detailed description: This is the second system of the steel guitar tablature. It features a 10-string staff. The first measure has two notes on strings 4 and 5, labeled 'A A'. The second measure has two notes on strings 4 and 5, labeled 'A A'. The third measure has two notes on strings 4 and 5, labeled 'A A'. The fourth measure has two notes on strings 4 and 5, labeled 'A A'. The fifth measure has two notes on strings 4 and 5, labeled 'K K'. The sixth measure has two notes on strings 4 and 5, labeled 'K K'. The seventh measure has two notes on strings 4 and 5, labeled 'K K'. The eighth measure has two notes on strings 4 and 5, labeled 'A A'. The ninth measure has two notes on strings 4 and 5, labeled 'A A'. The tenth measure has two notes on strings 4 and 5, labeled 'A A'. Below the staff is a sequence of fret numbers: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

8-10 10 10 10 15 15 15 15

1  
2  
3  
4  
5  
6  
7  
8  
9  
10

A A A A A A A

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

Detailed description: This is the third system of the steel guitar tablature. It features a 10-string staff. The first measure has two notes on strings 4 and 5, labeled 'A A'. The second measure has two notes on strings 4 and 5, labeled 'A A'. The third measure has two notes on strings 4 and 5, labeled 'A A'. The fourth measure has two notes on strings 4 and 5, labeled 'A A'. The fifth measure has two notes on strings 4 and 5, labeled 'A A'. The sixth measure has two notes on strings 4 and 5, labeled 'A A'. The seventh measure has two notes on strings 4 and 5, labeled 'A A'. The eighth measure has two notes on strings 4 and 5, labeled 'A A'. The ninth measure has two notes on strings 4 and 5, labeled 'A A'. The tenth measure has two notes on strings 4 and 5, labeled 'A A'. Below the staff is a sequence of fret numbers: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.

10 3 3      3 0 0 — 10 8 10 10 8 8 4 3

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

3

1 2 3 4 | 1 2 3 4